

# RECORD WORLD

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## Who In The World: David Bowie



## HITS OF THE WEEK

### SINGLES

**NEIL DIAMOND, "THE LAST PICASSO"** (prod. by Tom Catalano) (Stonebridge, ASCAP). "Longfellow Serenade" man moves onto more contemporary artistic imagery and another masterpiece of his own. New mix brings to the album cut undeniably colorful AM hit strokes while none of its subtler appeal is brushed aside. Columbia 3-10138.



**PHOEBE SNOW, "HARPO'S BLUES"** (prod. by Dino Airali w. Phil Ramone) (Tarka, ASCAP). Lady who has done much to change the working definition of "commercial" follows "Poetry Man" with an easy-on-the-ears piano jazz mood equally at home on AM radio or in a cocktail lounge. Snow's rising up once again! Shelter 40400 (MCA).



**FOUR TOPS, "SEVEN LONELY NIGHTS"** (prod. by Steve Barri, Lawrence Payton Jr.) (Pocket Full of Tunes/Giant, BMI). First release of the year—and a long-awaited one at that—for the all-conquering quartet. The song's notural changes are perfect for Levi Stubbs and crew to show they're still tops as every-day-of-the-week hitmakers! ABC 12096.



**LOVE UNLIMITED ORCHESTRA, "FOREVER IN LOVE"** (prod. by Barry White/Soul Unltd.) (Sa-Vette/January, BMI). The musicians under the direction of the Great White Baton add a new dimension upfront. Electric guitar solos are rapturously surrounded by the splendor of Barry's sensual soul. Should top their "Satin Soul" action. 20th Century 2197.



### SLEEPERS

**BEE GEES, "JIVE TALKIN'"** (prod. by Arif Martin) (Casserole, BMI). The Brothers Gibb might soon spell their name "BGs" if this funkifying of their talents ala AWB is any indication. Delightful departure from their time-tested sweet sound is no jive at all. And the good boogie word should be out and spreading fast! RSO 510 (Atlantic).



**MARTHA REEVES, "LOVE BLIND"** (prod. by Tony Silvester & Bert DeCoteaux) (Jermal, no affil.). The "Supernatural" team who cast a new chart spell over Ben E. King creates the same kind of bewitchery for the former Vandellas vixen in her label bow. Looking askance at romance sees her staring straight into soulful smash skies. Arista 0124.



**DONNY GERRARD, "(BABY) DON'T LET IT MESS YOUR MIND"** (prod. by Robert Appere) (Don Kirshner, BMI; Kirshner Songs, ASCAP). Lead singer from Skylark/"Wildflower" fame goes it solo with a Neil Sedaka-Phil Cody debut choice. Johnny Mathis-like suavity coupled with his own adept pop/soul phrasing is clear hit thinking. Rocket 40405 (MCA).



**KANSAS, "SONG FOR AMERICA"** (prod. by Jeff Glixman & Wally Gold) (Don Kirshner, BMI). Not the kind of 100 percent patriotic paean you'd expect the Federal government to commission, but a more believable and dramatic unofficial anthem that carves its own niche into the Bicentennial era. Rockin' good! Kirshner ZS8-4258 (Col).



### ALBUMS

**DOOBIE BROTHERS, "STAMPEDE."** The nation's top boogie band delivers yet another superfine set, further rooting their sturdy rockin' reputation. The 'specially shimmering selections include a re-make of the Kim Weston hit "Take Me In Your Arms," "Sweet Maxine," "Music Man," "Rainy Day Crossroad Blues" and "I Been Workin' On You." Warner Bros. BS 2835 (6.98).



**BLACK OAK ARKANSAS, "AIN'T LIFE GRAND."** Hard raunch rockers flap their gutter gossamer wings ensuring more gold in them there Arkansas hills. Rhythms remain rough 'n tough enhanced by gritty vocals as cuts "Fancy Nancy," "Taxman" and "Good Stuff" illustrate, with BOA's softer side emerging on "Love Can Be Found." Atco SD 36-111 (6.98)



**Z Z TOP, "FANDANGO."** Texas trio exhibits live expertise as well as studio skill on this latest release, which is sure to follow in previous gold-paved footsteps. The mood solidly rocks for progressive and pop programming with cuts "Thunderbird," the "Backdoor Medley," "Nasty Dogs and Funky Kings" and "Tush" topping Top's brand of be-bop. London PS 656 (6.98).



**JOAN BAEZ, "DIAMONDS & RUST."** Emerging with her most commercially captivating album in quite some time, Ms. Baez resumes a reigning recording role. Her interpretation of Jackson Browne's "Fountain of Sorrow" is stunning; "Never Dreamed You'd Leave In Summer" is simply lovely; and "Jesse" is befittingly beautifully rendered. A&M SP-4527 (6.98).



# BARRY. HIS OWN MANN.

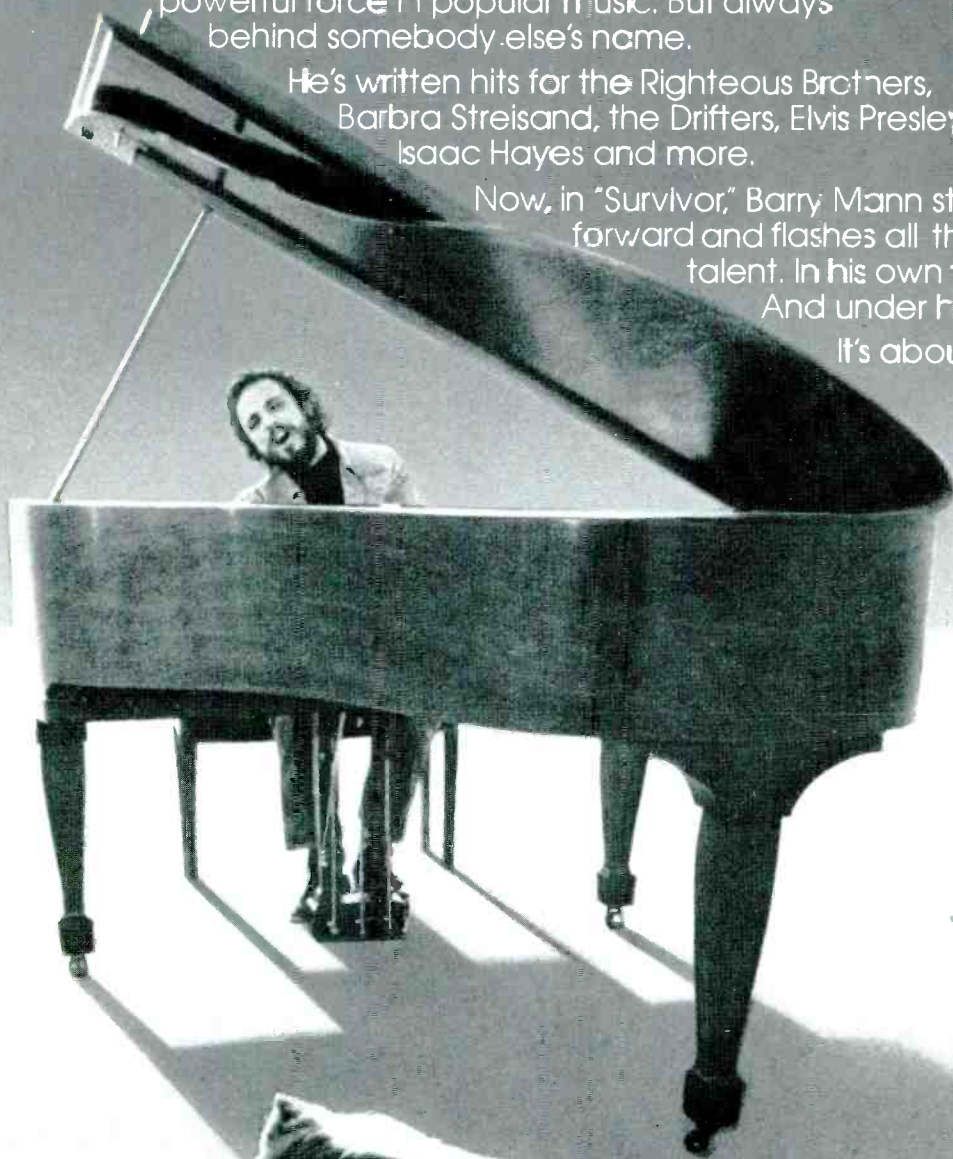
For ten years, Barry Mann has been a powerful force in popular music. But always behind somebody else's name.

He's written hits for the Righteous Brothers, Barbra Streisand, the Drifters, Elvis Presley, Isaac Hayes and more.

Now, in "Survivor," Barry Mann steps forward and flashes all that force and talent. In his own voice.

And under his own name.

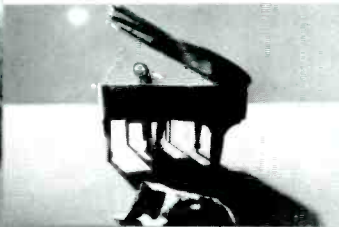
It's about time.



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**RCA**

*Survivor*  
**BARRY MANN**



**RCA** Records and Tapes

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# RECORD WORLD

## State of Israel To Honor Weiser

■ NEW YORK — Norman S. Weiser, president of Chappell Music Company, will be honored at a State of Israel Tribute Dinner to be held at the Essex House here on Thursday, May 29. The announcement was made jointly by campaign chairman Cy Leslie, chairman of the board of Pickwick International, and dinner chairman Leonard Feist, executive vice president of National Music Publishers Association.



Norman Weiser

This is the first dinner sponsored by the newly-formed music industry division of the State of Israel Bonds. The division, formed during this 25th anniversary year of Israel Bonds, is comprised of leading members of all phases of the music industry.

As its first guest of honor, Norman Weiser will be presented by the division with the Ben Gurion Award in recognition of his leadership in the music

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## Heilicher to Open Atlanta Outlet

■ ATLANTA — Heilicher Bros. will be opening a distribution arm in Atlanta on May 12. The operation will be under the auspices of Tom Ellison, the district manager, and will have a full operating staff including sales and promotion personnel.

As of now the following labels have signed on for distribution: Island, Mega, De-Lite, Grateful Dead, Playboy, Casablanca, Bud-dah, Pye, Takoma and Muse/Onyx. Other label deals are also in the works. The operation will be located at 4600-E Frederick Drive SW, Atlanta, Ga. 30336.

## Bernstein Takes Talent Beyond National Bounds

By IRA MAYER

■ NEW YORK — "The concert business is locked up and controlled. It's almost impossible to get an act to present in New York, where I 'won my spurs.'" The difficulty Sid Bernstein experienced in attempts to repenetrate the New York concert market have led the man who first brought the Beatles to the United States for Carnegie Hall and Shea Stadium appearances to the formation of a personal management company, Sid Bernstein Enterprises.

Marking the firm's first anniversary this month, Bernstein lists a client roster including WNBC radio personality Bruce Morrow, Brazilian musician Deodato, drummer Billy Cobham, song stylist Melba Moore, Swedish singing group ABBA and Scotland's Bay City Rollers. "The philosophy of this office," Bernstein told **Record World**, "is to expand each artist's talents beyond the border of our own 50 states, and we are starting to succeed."

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## Stones Unveil Plans for Stateside Tour

■ NEW YORK — The Rolling Stones confirmed rumors of a three month Summer tour of the United States, Canada, Mexico, Venezuela and Brazil Thursday (1) by riding down Fifth Avenue on an open truck playing "Brown Sugar" in front of a large assemblage of New York press.

As the song drew to a close, Mick Jagger tossed flyers with the tour dates into the crowd and the truck continued down Fifth Avenue. Several hundred passersby had gathered by that point, including many who ran from blocks around upon hearing live reports of the "press conference" over WNEW-FM.

The tour kicks off June 1 with two performances in Baton Rouge, Louisiana, and includes extended stays of six nights in New York at Madison Square Garden and five nights at Los Angeles' Forum. Capacity figures will see the Stones appearing before 1.5 million people in 58 concerts. Forty two of the shows will be in the United States and Canada.

For the tour, the Stones will

## Phonogram Joins Phonodisc Dist. Fold; Steinberg Explains the 'Natural' Move

By ROBERT ADELS

■ NEW YORK — "Our corporate group is committed to Phonodisc," Phonogram president Irwin Steinberg told **Record World**, putting the label's new distribution agreement into perspective. "With Phonodisc moving from adequacy towards excellence, our move is a natural evolution."

David O'Connell

"Phonodisc president David O'Connell, before assuming his present post, had been with Phonogram since January of 1970," Steinberg continued, "so he knows our staff and product quite well. And after our joint meeting at the end of May, the entire Phonodisc marketing team will be enthusiastically beginning their relationship with us, hitting the streets with fresh information on our product and philosophies."

Steinberg indicated that in conjunction with the move to Phonodisc, Phonogram would

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■ CHICAGO — Irwin Steinberg, president of Phonogram, Inc./Mercury Records, and David O'Connell, president, Phonodisc, Inc., have jointly announced the entrance of Phonogram, Inc. and its labels Mercury, Philips and Vertigo into the Phonodisc distribution system. The changeover from the present independent system is effective June 1, 1975.

On April 30, Phonogram's distributors were informed by telegram and letter of the change as well as a 30 day transition period beginning immediately. Phonogram will continue distribution through the independents for the full 30 days.

In the letter sent by Steinberg to the independent distributors regarding the termination of the use of the present system, he stated, "It is, of course, a natural evolution for this company which we approach with the hope that our new relationship with Phonodisc will be as fruitful, warm and rewarding as ours has been with you." Steinberg was referring to the fact that Phonodisc and Phonogram are both under the auspices of Polygram Corp.

In a letter to the Phonodisc staff Steinberg noted, "We are asking for a standard of excellence which we demand of ourselves and we ask for an opportunity to learn more about the marketplace from you."

As part of the announcement O'Connell commented, "The nationwide distribution facilities of Phonodisc have been set up to handle the Phonogram line starting June 1 with no loss of momentum in the marketplace.

"The addition of the Mercury, Philips and Vertigo labels will bring to Phonodisc a well-balanced catalogue of popular and classical music and the chart-topping volume of artists like the Ohio Players, Bachman-Turner Overdrive and Kraftwerk."

### Orientation Program

An intensive orientation program has been put together by Phonogram's executive staff, designed to inform all Phonodisc representatives of the company's

(Continued on page 55)

## CTI Show Receives Motown Backing

■ LOS ANGELES — CTI Records will present "CTI Spring Jazz," a special concert highlighting 10 CTI artists, Saturday, May 16, at L.A.'s Ahmanson Theater at 8:30 p.m. The concert will feature CTI artists Chet Baker, George Benson, Ron Carter, Hank Crawford, Joe Farrell, Bob James, Hubert Laws, Idris Muhammed, Johnny Hammond and Grover Washington, Jr. Tickets have gone on sale and a sellout is expected.

Motown Records, which distributes CTI, will also coordinate itineraries and arrangements for the CTI artists, all of whom are being specially routed for the occasion. The label has planned a full program of support for the event, featuring print and radio advertising, extra merchandising aids, including a special browser box and special CTI booklets with a brief history of CTI as well as a complete discography for consumers. Also distributed throughout Los Angeles will be 30,000 posters. In the Los Angeles market, the performance will kick-off Motown's CTI Month, which features the theme "Today's Best — Tomorrow's Classics," an already intensive marketing effort and two-pronged publicity campaign aimed at the general public and more specialized, high volume jazz consumer.

In addition to current releases by Bob James, Ron Carter, Joe Farrell and Grover Washington, Jr., many of the participating artists will be debuting new releases.

## Capricorn Moves Young, Adds Phil Rush

■ MACON, GA. — Phil Walden, president of Capricorn Records, and Frank Fenter, Capricorn's executive vice president, have announced the transfer of David Young, national sales and marketing director, to the label's west coast office, and the appointment of Phil Rush as director, west coast promotion.

Young moves to Capricorn's Burbank, California office, after being previously based in Macon, Georgia, the label's home office. Young joined Capricorn 10 months ago, after working for Elektra/Asylum Records.

Phil Rush joins Capricorn from RCA Records, where he served as both a local promotion man in Memphis and New Orleans, and as western regional promotion manager for the label. Rush's five years of experience in the music business also includes a stint as a buyer and operations manager for Hot Line Record Distributors. Both moves are effective immediately.

## Gortikov Addresses NARAS Meet On Piracy's Current Sophistication

By ELIOT SEKULER

■ LOS ANGELES—The increasing sophistication of pirate recording manufacturers and distributors and the effect of illicit recording sales on the creative community within the recording industry were the themes of a talk delivered by RIAA president Stanley Gortikov at a recent meeting of the Los Angeles chapter of the Recording Academy. While pirates are "on the run" due to recent legislation and stepped-up law enforcement efforts, the illegal manufacturers still represent a "formidable threat," according to Gortikov, and are still siphoning off an estimated \$200 million a year from the record industry.

Following his introduction by NARAS president Bill Lowery, Gortikov traced the beginnings of what he termed a "shadow industry alongside our own." Pirate operators, he said, range in scope from the entrepreneur with a \$200 investment to major producers with computerized operations. Gortikov also cited the influence and involvement of organized crime in the pirate industry and told of tape seizures that have netted as many as two million tapes in one raid.

While the federal law enacted in October of 1971 prohibits the unauthorized reproduction of sound recordings, the law is not retroactive and covers only product copyrighted after February 15, 1972. The RIAA has lobbied extensively for the enactment of state laws that are founded, not on the copyright principle, but on that of unfair competition.

## Orlando & Dawn Show Renewed by CBS-TV

■ LOS ANGELES — The "Tony Orlando and Dawn" show has been renewed for the 1975-76 television season, it was announced by CBS-TV Network president Robert D. Wood. The show will continue in its current timeslot, Wednesday nights at 8:00 p.m. (PDT), during the coming season.

Produced by Saul Ilson and Ernest Chambers, the hour-long musical-variety show made its regular season debut in December, 1974. It reached the top five in the national Nielsens in March, making it the highest-rated variety show on the air.

The show is currently in reruns through the Summer, to include the original Summer mini-series of shows that aired last year, and will go into production for the fall in late June.

The state laws, which cover all product regardless of date of their copyrights, have been enacted thus far in 29 states, with others expected to introduce similar legislation soon.

While praising enforcement efforts undertaken by various federal agencies, Gortikov described state and local efforts as "erratic," due to lack of information in state agencies regarding the nature of piracy and the misdemeanor status of the crime. In some states, highly organized pirates have engaged their own lobbyists to fight piracy legislation and inhibit its enforcement.

Exhorting Recording Academy members to support anti-piracy measures, Gortikov described artists as the parties most victimized by the sale of illicit recordings. Artists, though, constitute the most potentially effective lobby in the anti-piracy campaign, according to Gortikov, and he urged the creative recording community to help provide funds and information essential to the furtherance of anti-piracy legislation and enforcement.

## Arista Names Werbin Manager of Publicity

■ NEW YORK — Clive Davis, president of Arista Records, has announced that Stuart Werbin has been named to the post of manager of publicity for Arista.



Stuart Werbin

In this capacity, Werbin will be responsible for coordinating publicity activities for all Arista artists on a nationwide basis and will be working closely with David Spiwack, manager of press and public information, as well as Josh Feigenbaum, director of artist development.

Prior to joining Arista, Werbin was a senior editor of the Phoenix and associate editor and New York bureau chief of Rolling Stone.



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SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S. AND CANADA—\$50; AIR MAIL—\$85; FOREIGN—AIR MAIL \$90. SECOND CLASS POSTAGE PAID AT NEW YORK, N. Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.

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VOL. 30, No. 1455

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## Hermie Dressel on Woody Herman's New Direction

By DAVID McGEE

■ NEW YORK — Time waits for no man and Woody Herman isn't asking it to wait for him. When other musicians of Woody's generation are resting on their laurels, Herman continues to make unexpected departures from the norm in his life-long effort to create music that is strong, vibrant and contemporary.

### Rare Individual

"Woody Herman, as one writer noted, is a rare individual who has turned on the kids of the kids he turned on 25 years ago," said Hermie Dressel, Herman's manager, during an interview with **Record World**.

Herman has now made what Dressel termed "a radical move" in going from an exclusive to a non-exclusive pact with the Willard Alexander Agency. This change will allow Herman the freedom that he and Dressel agree is needed at this point.

### Reasons For Change

Not that there is any bad blood between Herman and the Alexander Agency: "The Alexander Agency is undoubtedly the best big band booker in the world," Dressel stated, "and we have a lot of respect for them. We left

## Wenrick and Leopold Form W and L Ent.

■ LOS ANGELES — Eddie Wenrick and William Leopold have formed W and L Enterprises, a production company that will also encompass the functions of promotion, merchandising, publicity and management. According to the principals, the firm will deal with established as well as new acts and will also assist independent producers and writers in the management of their careers.

### Background

Wenrick and Leopold met while working in the concert business in the northwest. Wenrick's direction was production and publishing. After moving to Los Angeles he worked for Bones Howe and Macey Lipman. He later joined Columbia Record's a&r staff in New York. After a year with Columbia he went to Epic Records where he headed the west coast a&r department and was director of talent acquisition.

Leopold has been with Concerts West since its inception, during which time he has worked with managers and artists such as John Denver, Bread, Chicago, the Beach Boys and Led Zeppelin, as a major promoter with that company.

W and L Music is located at 6430 West Sunset Boulevard, Suite 916; phone; (213) 461-2825.

them on an exclusive basis because Woody and I feel that we have more going for us now than ever before. We've won two Grammys in a row; we have another outstanding Fantasy album ("Children of Lima") coming out—this one recorded with the Houston Symphony and featuring Allen Broadbent's compositions; with the help of the Hal Leonard Agency, we're doing very well on our high school and college gigs.

### Taking Action

"Woody's point and my point is this: Woody is 61 years old and he can't go on pounding seven nights a week. I feel Woody is an attraction by himself and he can also be packaged

## Michaels Joins Polydor

■ NEW YORK — Ron Moseley, director of a&r east coast, has announced the appointment of Johnny Michaels as national director, singles promotion for Polydor/MGM. Michaels, previously at Avco Records, is best known for his work in New York as a major disc jockey over the past ten years.



Johnny Michaels



Hermie Dressel

with other artists, as we just did with Frank Sinatra. The Alexander Agency has to book Count Basie, Stan Kenton, the Duke Ellington Orchestra, Maynard Ferguson, etc., and when you have that many attractions to fill six or seven nights a week, it's difficult to put enough emphasis on any one artist, whether it be Woody or Maynard or anyone else. However, it's one thing to complain and one thing to do something about it—we're going to do something about it."

### Tour

In addition to working with the Alexander Agency on a non-exclusive basis, Herman will begin a tour on October 1 which will team him with Billy Eckstine and Buddy Rich. Beacon Artists will book this tour.

This Summer, Herman and Rich will be doing some concerts together as a prelude to that October tour and then Herman and his Thundering Herd will be going abroad for a series of concerts. Also set for the Summer is

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## RCA Begins Release Of Heifetz Works

■ NEW YORK—RCA Records has begun release of a six-volume, 24-record collection of performances by violinist Jascha Heifetz.

The announcement was made by Thomas Z. Shepard, division vice president, Red Seal artists and repertoire, who said the collection will contain virtually everything the violinist recorded between 1917 and 1955 which is not currently available on discs.

To achieve the completeness of the collection, John Pfeiffer, Red Seal executive producer, who remastered all the selections, made special arrangements to get many of the performances from EMI, Ltd. to be added to the great wealth of material Heifetz recorded for RCA.

The set contains an accompanying booklet with an article by Irving Kolodin about Heifetz on records, an appreciation of Heifetz by Joseph Wechsberg, a discography containing all of Heifetz's authorized published recordings and photographs tracing his career. RCA made Volumes 4, 5 and 6 available in late April. Volumes 1, 2 and 3 will be released in mid-May.

## Beach Boys Gold

■ LOS ANGELES—Ten days after its release, the Beach Boys' "Spirit Of America" lp has received RIAA gold record certification, announced Don Zimmerman, senior vice president, marketing, Capitol Records, Inc.

The new two-record set garnered the gold award prior to the label's extensive television campaign which is scheduled to begin this week.

## Meeting in Smokey Places



It's a meeting of legends as songwriter/singer Carole King (left), offers Motown genius Smokey Robinson a congratulatory hug on his successful return to live appearance at his recent special five-day engagement at the Roxy. The evenings were sold out weeks in advance and attracted a host of luminaries, among them Richard "Cheech" Marin (center) with friend Ricki and Tommy Chong (right) with wife Shelby. Other celebrities included Neil Diamond, Jack Nicholson, George Harrison, Berry Gordy, O. J. Simpson, Ryan O'Neal, Lou Adler, Sandy Baron, Harold Melvin, Syreeta Wright, Rod Stewart and Britt Eckland, Lola Falana, the Jackson Five, Don Cornelius, Freda Payne, Sara Dylan, Sly Stone and Barry Diller, newly appointed chairman of Paramount. Making a special appearance were Diana Ross and Billy Dee Williams, fresh from location on the upcoming film, "Mahogany."



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# THE COAST

By BEN EDMONDS



■ **THE WAR DRAGS ON:** Los Angeles Police Chief **Ed Davis**, playing out a cultural drama repeated often enough over the last decade to render it thoroughly tedious, has instituted a local one-man campaign against the supposed evils of rock & roll. During **Pink Floyd's** five night stand at the Sports Arena, no less than 511 arrests were made, most of them for possession of marijuana. Davis deployed an extra 75 officers per evening to cover the event, a figure made even more out-

rageous when you consider his speech of a week previous in which he advised citizens to arm themselves because he asserted that the police don't have the manpower to guarantee their safety. His Floyd campaign drew an angry response from Sports Arena manager **Jim Hardy**, who termed the action "appalling" and "irresponsible." His sentiments were echoed in a strong editorial in the L.A. Times, which said that Davis "cannot be forgiven for allowing his personal bugaboos to subvert the law and law enforcement." The situation actually blossomed in mid-February, when police harassment centered on rock shows at the Shrine Auditorium; during one stretch, an average of 50 arrests per show were being made at the venue. Because of this, several concerned acts are reportedly considering moving their dates from the Shrine, contending—and quite rightly so—that this does not constitute a suitable atmosphere for the presentation of music. And you thought 1969 ended six years ago . . . Chances are better than good that **Three Dog Night** will land a comedy/variety network TV series beginning in the Fall. They're currently in negotiations with two major producers, both of whom can claim extensive experience in presenting rock on TV . . . **David and Angela Bowie** were last week seen in the company of real estate agent **Lynn Rhein**, checking out property in Beverly Hills. It's believed that they're looking to rent something cozy to call home for at least a couple of months . . . **Smokey Robinson's** five-night triumph at the Roxy attracted an appropriately heavy audience. Adding to the weight were **Neil Diamond, Carole King, Jack Nicholson, George Harrison, Berry Gordy, O. J. Simpson, Cheech & Chong, Lou Adler, Ryan O'Neal, Rod Stewart and Britt Ecklund, Sara Dylan, Sly Stone, Diana Ross and Billy Dee Williams** (back from filming the forthcoming "Mahogany"), **Sandy Baron, Harold Melvin, Syreeta Wright, the J5, Don Cornelius, Freda Payne, Lola Falana** and the newly appointed chairman of Paramount, **Barry Diller**.

LA DOLCE VITA '75: **Helen Reddy**, in London for a showcase concert at Drury Lane, was treated to a party that might've seemed better suited to visiting royalty (or at least **Monti Rock**.) Hosted by **Lord** and  
(Continued on page 50)

## That's a 'No No'



**Ringo Starr and Bruce Wendell (right),** Capitol Records national promotion manager, present **Scott Shannon**, program director of **WQXI (Atlanta)**, with a special "Goodnight Vienna" award in appreciation for his discovering and breaking of Ringo's "No No Song" from the "Goodnight Vienna" lp.

## Getting Their Gold



Columbia recording group **Aerosmith** recently received their first gold record for their second Columbia album, "Get Your Wings." The album is still selling strongly more than a year after its initial release, as is the group's first album, "Aerosmith," released over two years ago. Joining those two is the Boston group's new Columbia album, "Toys In The Attic," which is currently moving up the r&b charts. Shown above during the official presentation of the "Get Your Wings" gold lp to Aerosmith are, from left: **David Krebs** of Leber-Krebs Management; **Bruce Lundvall**, vice president and general manager, Columbia Records; **Brad Whitford** (guitars); **Tom Hamilton** (bass); **Joey Kramer** (drums); **Steven Tyler** (lead vocals); **Irwin Segelstein**, president, CBS Records; **Joe Perry** (guitars); and **Steven Leber** of Leber-Krebs Management.

## Injunctions Denied In Piracy Cases

■ **WASHINGTON, D.C.** — Two Federal Court judges, in separate actions, have denied motions to enjoin the United States Attorney General from prosecuting pirates for infringing on copyrighted musical compositions even though the pirated recordings are not copyrighted.

Both judges also denied requests to appoint a three-judge Federal Court to hear arguments on the constitutionality of such prosecutions.

Federal District Court Judge **Thomas A. Flannery**, in a case brought here by **International Tape Distributors, Ltd.**, against **Edward H. Levi**, the U.S. Attorney General, stated that the constitutional issue was unsubstantial and said that since the plaintiffs had adequate remedy at law, injunctive relief would not be proper.

The suit brought by **E-C Tape Service, Inc.**, and its president, **David L. Heilman**, against the Attorney General, was heard by U.S. District Court Judge **John W. Reynolds** in Milwaukee. In denying their motions for a temporary restraining order, a preliminary injunction and the convening of a three-judge court, Judge Reynolds agreed with prior decisions handed up by the U.S. Court of Appeals in the Third, Fifth, Ninth and Tenth circuits. These decisions held that pirates who duplicated sound recordings without authorization could not use the compulsory license provision of the Copyright Law to gain licenses for the copyrighted musical compositions. Their use of the music would therefore constitute infringement.

## RCA Names Olinick Mgr., Business Affairs

■ **NEW YORK**—The appointment of **Martin Olinick** to the position of manager, business affairs, RCA Records, has been announced by **Toby Pieniek**, director, business and talent relations.



**Martin Olinick**

Prior to his new position, Olinick had been manager, contract development, in RCA's business and talent relations department for two years. He joined RCA Records in 1971 as senior contract analyst.

Olinick was graduated from **New York University School of Commerce** in 1965 with a Bachelor of Science degree, having majored in law and marketing. He received a J. D. degree from the **New York Law School** in 1969, and thereafter joined **Roulette Records** and **Big Seven Music** as house counsel and manager of international operations in which position he served until joining RCA Records.





# THE NEW ZZ TOP ALBUM IS HERE.



PS 656

"Fandango!" The new album by "that little ol' band from Texas."  
Side One... recorded live—hot, spontaneous.  
Side Two... more ZZ Top Bluesrock—pure, dynamic.

**"FANDANGO." CAUSE FOR CELEBRATION.**

**On London Records.**  
And Ampex Tapes.

## MSI Taps Bloom

■ NEW YORK — Howard Bloom has been appointed director of music division, east coast, for McFadden, Strauss & Irwin Inc., it was announced by John Strauss, MSI president.



Howard Bloom

Bloom comes to MSI from ABC Records, where he headed the organization's east coast public and artist relations department. Earlier, Bloom organized and directed the public and artist relations department which serviced Famous Music's 14 record labels, focusing on the progressive artists of Sire Records and the country artists of Dot Records.

Bloom entered the media world in 1968 as vice president of Business Affairs for Cloud Studio, Inc., a graphics organization which art-directed the National Lampoon, designed advertising and promotional materials for ABC's seven FM stations, and created animated film for NBC-TV. He took over as editor of the rock monthly *Circus Magazine* in 1971.

## Samuel Gold Dies; S.F. Retail Pioneer

■ SAN FRANCISCO—Samuel A. Gold, owner of the retail store Portals To Music died here recently at age 77 of a heart ailment. Gold founded the store during the thirties and moved to his present location 23 years ago.

He is survived by his wife and two daughters.

## Benefit Concert Set By Fania Artists

■ NEW YORK — Three Latin music artists, Ray Barretto, Johnny Pacheco and Héctor Lavoe, all of whom record for the Fania Records label, will lend their talents to a special benefit concert May 26 at Leviticus. All proceeds from the event will benefit the United Farm Workers and the Agricultural Workers Association (A.T.A.).

Announcement of the special show, which will take place from 9:00 p.m. to 1:00 a.m. at the midtown club, was made by Jerry Masucci, president of the Fania Records group. Masucci is co-sponsoring the event with Cesar Chavez, head of the United Farm Workers, and Geraldo Rivera, the ABC-TV newscaster and star of the late night television news-feature show "Goodnight, America."

The show is being billed as "An Evening of Latin Unity." Tickets will be priced at \$5.00. Leviticus is located at 45 West 33 Street. Tickets to the show may be purchased through the United Farm Workers or the A.T.A. offices here in Manhattan.

## Better Late than Never



At a special presentation recently (24), Grammy winners who were unable to be at the New York telecast accept their awards and congratulations from the Recording Academy's national president, Bill Lowery. Pictured from left: Ed Thrasher and Christopher Whorf, art directors for "Come & Gone;" Alan and Marilyn Bergman, songwriters two Grammys each for the soundtrack and single "The Way We Were;" ventriloquist/actor Paul Winchell for the children's recording "Winnie the Pooh and Tigger To;" national president Bill Lowery; and Rory Guy, annotator, for his classical notes "The Classic Erich Wolfgang Korngold."

## Surprise For Quincy



After his opening night sold out performance at the Circle Star Theatre in San Francisco, Quincy Jones was given a surprise birthday party by members of the San Francisco press and community. Jones, who celebrated his 42nd birthday at the occasion was honored by the Black Filmmakers Hall of Fame for his contributions to the world of cinema. He was also honored by the Glide Memorial Foundation of San Francisco for his outstanding achievements and contributions to the Bay area community. Pictured from right are, Quincy Jones, Rev. Cecil Williams, president Glide Memorial Foundation; Mrs. Quincy Jones, "Dango" Medlevine of the Marquee Corporation which owns the Circle Star, and his daughter, Jolie.

## London Pacts BIB

■ NEW YORK—Bib Distributing Co., Inc. has been appointed exclusive distributor for London and London group labels in the states of North and South Carolina, it was announced by Herb Goldfarb, vice president of sales and marketing.

## Elton Goes Gold

■ LOS ANGELES — Elton John's MCA single, "Philadelphia Freedom," has been certified gold by the RIAA.

## CBS International Taps Stollman

■ NEW YORK—Walter Yetnikoff, president of CBS Records International, has announced the appointment of Norman Stollman to the position of vice president of business affairs.

### Responsibilities

Stollman will be responsible for the negotiation of artist, product, licensing and other contracts to be entered into by CBS Records International. He will report directly to Nicholas Cirillo, vice president, operations.

### Background

Stollman graduated with honors from New York Law School, and was admitted to practice in New York in 1963. He joined the CBS law department in 1970, and has served as director of business affairs for CBS Records International since 1973.

## KASENETZ-KATZ MAGNA-GLIDE RECORDS



Something Special

**CANYON**

"Top of the World  
(make my reservation)"  
MGN 323

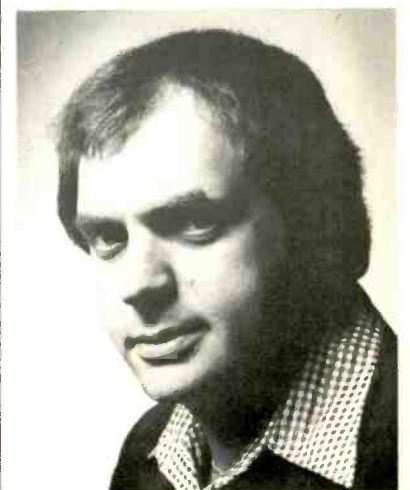
MAGNA-GLIDE RECORDS/DIST. BY LONDON

## Westbound Releases Two Albums Via 20th

■ LOS ANGELES — Westbound Records president Armen Boladian is rush-releasing "Houston Person '75" and "Cesar Frazier '75" albums under the firm's distribution pact with 20th Century Records. The lps are the latest in a series of eight from Westbound distributed during April.

### Promotion

All lps are being backed-up by extensive advertising and an array of in-store displays, according to 20th Century Records' v.p./general manager Tom Rodden.



Norman Stollman

# THE INCREDIBLE MARTHA REEVES IS BACK HOME!

ENERGY—SOUL—DRIVE—and STYLE: All define the great Martha Reeves who will once again burn up the charts with her distinctive sound. It's a blockbuster across-the-board Pop, R & B and Disco Hit— everything you'd expect to hear from one of the most dynamic performers of our time!

**“LOVE BLIND”**  
MARTHA COOKS UP A STORM  
ON ARISTA RECORDS



ARISTA

THE NEW RECORD COMPANY



# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Brian Lane: Broadening British Rock's Base

By ROBERTA SKOPP

■ Brian Lane has managed Yes since just prior to the release of their first hit album, "Yes," and has guided them to consistent gold record status ever since. When Rick Wakeman left Yes in June of 1974, Lane took on management of Wakeman as a solo artist. Wakeman's "Journey to the Centre of the Earth" album has gone gold, and his current "King Arthur" lp appears to be headed in the same direction. In addition, Lane's managerial responsibilities include Ace—whose initial album "Five-A-Side," and single "How Long," are bulleting up their respective charts—and Wally. In the following Dialogue, Lane discusses his special view of management, and why he feels it has worked so well.



Brian Lane

**Record World:** To begin, what do you think is the manager's role in breaking a new act?

**Brian Lane:** Direction. You have to decide how you're going to do it. You need a certain amount of luck but you have to whip up the same kind of enthusiasm at the record company as you have for the band yourself.

**RW:** Let's take an imaginary new band—let's call it Scorpio—and you've seen them and noticed a special kind of appeal. What do you do? Do you work to embellish that?

**Lane:** Yes, you have to. The keynote here is originality. You really have to identify yourself, especially in America where disc jockeys play three records back to back. The music has to be strictly identifiable, so if a kid hears Scorpio sandwiched in between Bachman-Turner and Yes he can say, "Hey man, that was Scorpio." A manager's role is kind of like juggling a lot of balls up in the air, and it's a question of keeping them all up there at the same time. You've got to get a combination: They've got to be seen, heard and exposed to the media at the same time. You need the exposure through proper coupling on bills.

**RW:** Are you involved with several companies?

**Lane:** It's all under one umbrella—Sun Artists.

**RW:** What about the effect of Rick Wakeman's breaking away from Yes?

**Lane:** Well, it's quite traumatic actually, because Yes is very serious about their music. And Rick is also serious about his music, but basically Rick has a very Walt Disney approach to his music.

**RW:** In what sense?

**Lane:** The subject matter—whether it be "Journey to the Centre of the Earth," "King Arthur" or "King Henry." I think "Tales from Topographic Oceans" came in for a load of criticism and I think a lot of the criticism was unjust. Rick took quite a bit of it to heart. I think the decision would have happened eventually anyway. I think it's better that it happened when it did.

**RW:** Do you think it's had any effect on the career of Yes?

**Lane:** I'd say that being lucky enough to get someone like Patrick Moraz to replace Rick enabled the band to move forward. I was very worried at one stage that it may be the beginning of the end, but I suddenly discovered after they cut "Relayer" and did their tour of America last Winter, that it was the beginning of the beginning. And it was the beginning of the beginning for Rick Wakeman as well. It was just one of those situations where you really have to ride along with the tide and hope for the best. And my main function, at that time, was to not let any of us panic. Of course there were the usual misinformed people who said "Oh, Yes have broken up." Well that wasn't true at all. You see Rick Wakeman never wrote any of Yes' music. And so musically they didn't suffer from Rick's leaving the band, at least not creatively.

**RW:** But he was the star of the band, wasn't he?

**Lane:** He was one of the focal points. I wouldn't go so far as to say Yes had any stars in the band at all. They all contributed equally

to the music. And Rick, obviously because he had two solo albums to his own credit, was better known.

I think Rick has done something that no musician has ever done—leaving a very big band and still continuing to make it on his own, which usually never works.

**RW:** What about these grandiose tours that Rick's doing? Are they practical?

**Lane:** Nothing is practical really. It doesn't matter. I take a long-term view with every artist. I'm trying to create longevity in a business which supposedly is very short term. And with Rick Wakeman we have a situation where he could have said, "Okay, I'm Rick Wakeman. I've made two big albums; I want to do a tour of America with a four-piece band. I'll charge promoters \$10,000 a night; and then I'll go away from there with a big fat profit and maybe they'll never hear from me again." Or else you can try and search for something, which is in some way relative to what you want to do, and entertain the public in the hopes that they'll remember what you've got. That's why we started to involve a symphony orchestra, which enables Rick to take on the role of circus ringmaster in a sense.

There are limitations, if you're a keyboard player, as to what you can do. But basically with Rick, I'm trying to expand his career to not only cover the rock & roll field, but symphonic and entertainment areas as well. At this moment he's acting in Ken Russell's new film, "Liszt," with Roger Daltrey. And the follow-up album is coming out on A&M with Rick Wakeman and Roger Daltrey doing "Liszt." I want to bring Rick out more now as a personality because he's a very funny person; I don't mean funny peculiar, I mean funny ha-ha. He could be a stand-up comedian if he wanted to. And he's a great practical joker. I can possibly see, in years to come, Rick Wakeman becoming the middle of the road Liberace. He's an excellent piano player and his basic intention is to try and entertain people.

**RW:** Whose idea was it for the ice extravaganza?

**Lane:** It was Rick's idea, with my blessings.

**RW:** And nobody's going to get electrocuted?

**Lane:** No. The concert basically will be a show in the round. Take an arena like Madison Square Garden: We'll have everybody sitting around, sort of a castle with Rick in the middle of the ice, so virtually there's like an ice circle around the stage, like an ice moat, and the orchestra and Rick will be in the castle, and the skaters will go around it as an embellishment to the music. I expect that we're really staging the world's first rock extravaganza. My old and trusted friend Howard Stein is coming over to London to see the ice show here

**“A manager's role is kind of like juggling a lot of balls up in the air, and it's a question of keeping them all up there at the same time.”**

and then we're going to work out how we're going to stage it in America. It's going to create a lot of problems but that's what life's all about. Rick's doing the film score, which is going to be very heavy; he's doing the film; he's cutting a new album, so his spectrum of activities have opened up. And I hope we're getting across the thing that's he's becoming a personality. At this point I'd rather have his picture appear in Women's Wear Daily than Rolling Stone. This is a direction that he's quite keen on going in because it's fun for him. And then if you swing the pendulum the other way you come back to Yes. They're all very, very serious musicians. In their own way they've taken a lot of criticism. Unnecessarily, they've taken a lot of criticism by people who I don't feel are qualified to give it.

**RW:** But they've received a lot of acclaim as well.

**Lane:** Well, that's the point I'm trying to make.

**RW:** I think they've gotten more acclaim than criticism at this point.

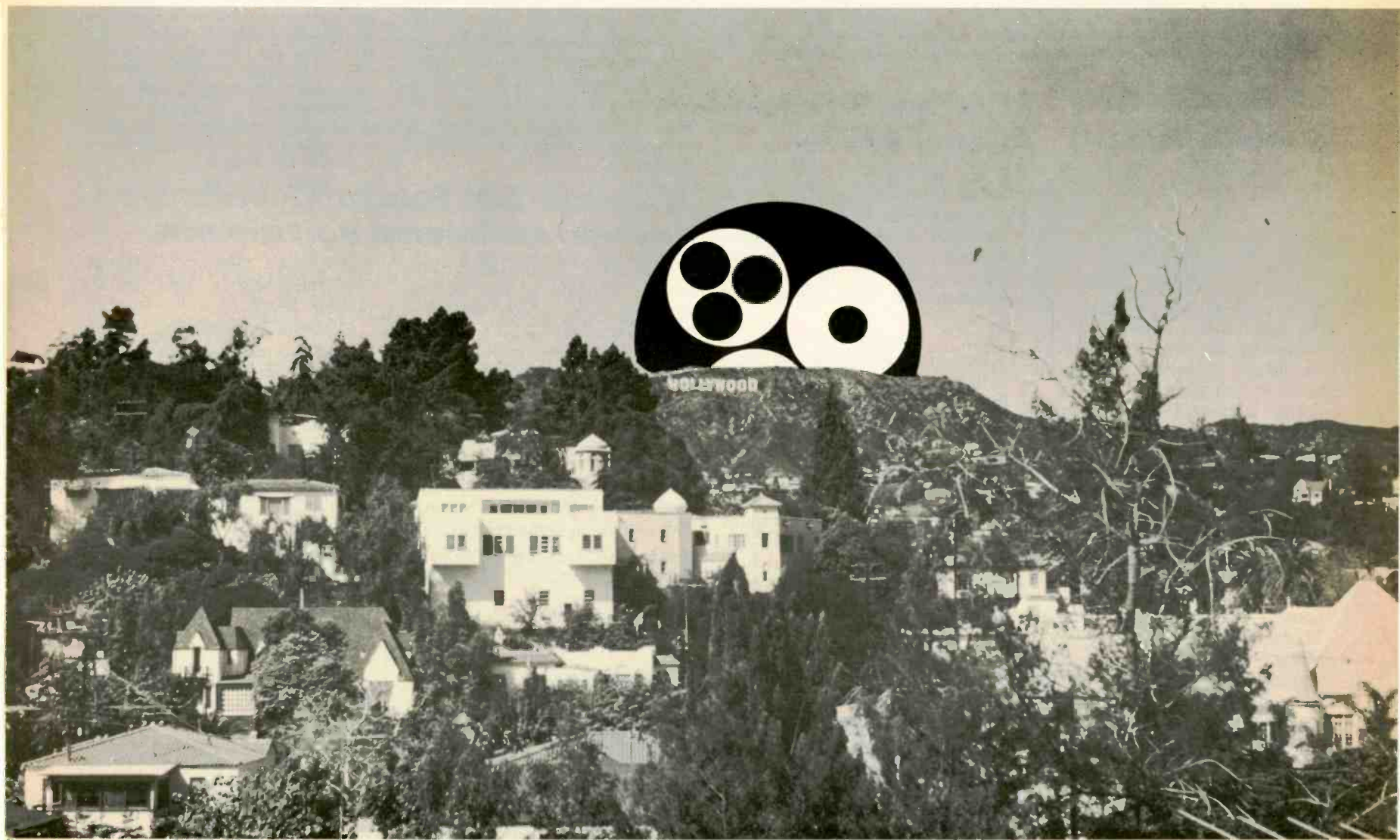
**Lane:** In America yes, but in England it's a basic policy to build somebody up and then knock them down.

**RW:** Are they more well accepted in America than in England?

**Lane:** I'd say it's about the same. I'm just about to embark upon the biggest tour ever of the British Isles in terms of the number of people we're going to play to—150,000 people. And Yes are also

(Continued on page 31)

# RECORD WORLD takes you where the action is!



We span the world  
to bring you the most  
complete and concise coverage  
of the music business.

## London Has a Hi Time



D. H. Toller-Bond, president of London Records, and Walt Maguire, vice president of a&r, were emissaries of goodwill on their recent trip to the home of Hi Records in Memphis, Tenn. Toller-Bond and Maguire made a presentation to Willie Mitchell, Al Green's longtime producer and vice president of Hi Records, and Nick Pesce, president of Hi Records, for platinum records "Let's Stay Together" and "I'm Still In Love With You," plus a gold lp for "Al Green Explores Your Mind." Pictured (from left) are Maguire, Pesce, Toller-Bond and Mitchell.

## L.A. Record Academy Nominates Governors

■ LOS ANGELES — Jay Cooper, president of the Los Angeles chapter of the Recording Academy, has announced the names of 32 prospective governors-at-large. Ballots have been mailed to the active membership to elect 21 of these nominees to the board for a two year term. Those chosen will join the 21 incumbent governors who were voted in last year.

The nominees are: Michael Anthony, Lindy Blasky, David Blume, David Breidenthal, Jimmy Bryant, Don Burkheimer, Len H. Chandler, Jr., Chan Daniels, David Dashev, Nick DeCaro, Richard Delvy, Bernie Fleischer, Jim Helms, David Kershenbaum, Jerome Kessler, Dennis Lambert, Michael Lang, Gary LeMel, Jay Lowy, Jack Lustgarten, Robert MacLeod, Eric Malamud, Marvin Miller, Sy Mitchell, Richard Oliver, Don Ovens, Peter Rachtman, Allen Rinde, Jackie Ward, Artie Wayne, Andra Willis, Joe Wissert. Bryant, Miller, Mitchell, Oliver and Wayne are running for second terms.

## Jennings Renews With Irving/Almo

■ LOS ANGELES—Will Jennings has renewed his association with Irving/Almo Music with a long term exclusive contract as a writer, announced Chuck Kaye, executive vice president of the publishing company.

Jennings, a former professor of literature at the University of Wisconsin, moved to Los Angeles six months ago and has already secured recordings by Tom Jans, Helen Reddy and the Seekers. Jennings has collaborated with fellow Irving/Almo writers Barry Goldberg, Richard Kerr, Tom Jans, Mentor Williams, Troy Seals, John Bettis, Valerie Carter and others.

## Doff and Freeman Debut PR Firm

■ LOS ANGELES — Red Doff is resigning his account exec post at Rogers and Cowan where he has been for the past two years, to partner with Mickey Freeman. The new firm will be known as Freeman and Doff Public Relations.

### Background

Doff ran his own publicity office in L.A. for many years prior going into personal management and production for nine years. He returned to PR in 1973 when he joined R&C.

Doff will head the new company's corporate division while Freeman will work the entertainment area. The company will headquarter at 8732 Sunset Blvd. in Los Angeles. Richard O'Brien will continue to represent the firm in New York.

## Walsh Heads for Wembley



ABC Records recently hosted a reception for Joe Walsh at Chasen's in Los Angeles, two days after Walsh's sold-out concert at the city's Shrine Auditorium. Continuing his concert tour, Walsh will make his European debut June 21 at London's Wembley Stadium, on the bill with Elton John, Rufus featuring Chaka Khan, the Eagles, the Beach Boys and Kiki Dee. Pictured at the reception are (from left) Irv Azoff, Walsh's manager; ABC chairman Jerold H. Rubinstein; Bryan Garofalo of Walsh's band and Walsh.

## Valentino Single Set by Motown

■ LOS ANGELES — Motown Records has acquired the distribution rights to the debut single by New York actor/dancer Valentino on Gaiee Records, entitled "I Was Born This Way." The lyrics to "I Was Born This Way," penned by Gaiee president Bunny Jones, project a gay liberation theme, and Motown is mapping its marketing strategy accordingly. New York-based, Ms. Jones is currently in Los Angeles conferring with top Motown executives.

Motown's marketing approach will entail special mailings and campus promotion efforts, where gay lib movements are strongly organized. In Los Angeles, the disc has already been personally serviced to local discos with immediate play and distributor orders. The record is currently receiving disco action, according to the label.

## Musexpo Sets Foreign Coordinators, Reveals Additional Participants

■ NEW YORK — Roddy S. Shashoua, president of International Musexpo '75, which will take place September 21-24, 1975 at the Las Vegas Convention Center, Nevada, has announced the appointment of Musexpo '75 coordinators in France, Germany and Brazil, and revealed a partial list of additional participants from the U.S.A., France and Japan.

Shashoua announced Musexpo '75 will be represented by Jerry Toger, Toger Musik GmbH, and by Patrick Kent, c/o Alol Music, Paris, France.

Musexpo '75 coordinator for

## Mann Act



RCA recording artist Barry Mann, whose new album, "Survivor," has just been released, arrived in New York recently to plan a promotional tour he will undertake soon in support of the disc. While in New York, Mann was prevailed upon to play some of his songs for RCA's New York staff. Seen here with Mann (left) before he performed are Jack Kiernan, division vice president, marketing, and Mel Ilberman, division vice president, commercial operations, RCA Records.

Brazil is Ms. Myrian S. Avanzi, Top Tape Musica, Ltd., Rio de Janeiro, Brazil.

Shashoua revealed that the following companies have been added to the partial list of participants in Musexpo '75 that was announced at the April 16 Musexpo '75 press conference. These additions, as did the original list, represent only a portion of the broad-based support Musexpo '75 is receiving throughout the world: Able Records (Canada), Burlington Music (U.S.), Capitol Music Co., (U.S.), Espigale-Shotgun Records (France), Grupo MVN (Brazil), K-Tel Int'l. (U.S.), London Records (U.S.), Leeds Music (U.K.), Marcy Music (France), North American Music Industries (U.S.), Peer-Southern Organization (U.S.), A. Schroeder Intl. (U.S.), Sogedi (Brazil), S.M.C.L. Productions Inc. (Canada), Charlton Publications (U.S.).

Also, Jerry Ross Music Corp. (U.S.), Everest Record Group (U.S.), Intl. Record Distributing Associates (U.S.), Nippon Phonogram (Japan), Stax Records (U.S.), Curtom Record Co. (U.S.), S.C.P. Nowak Lafon Carteron (France), Record Intl. Service (France), Music 2000 (France), Sonodisc (France).

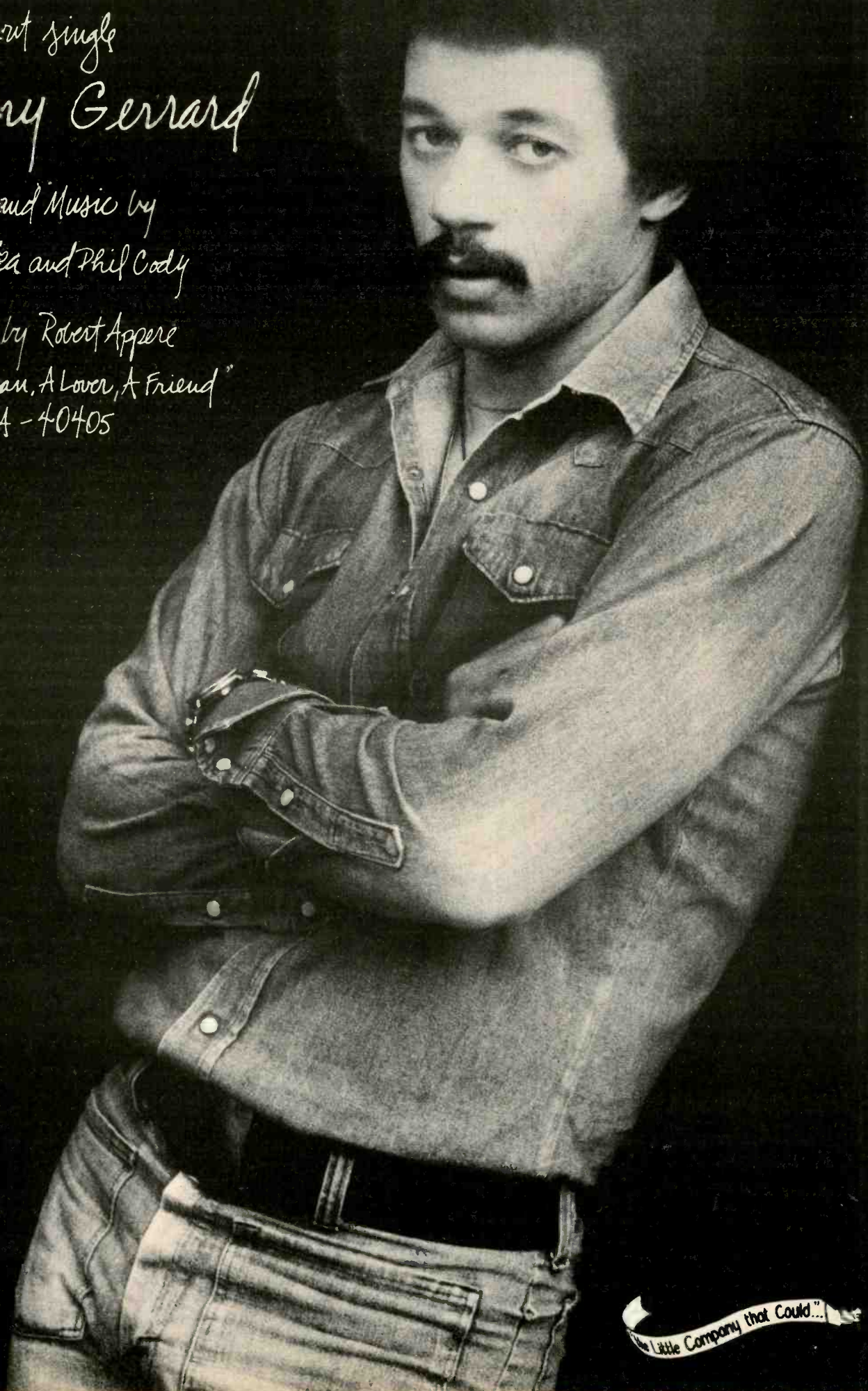
Also, Victor Music Publishing, Inc. (Japan), United European Publishers: Edition Intro, Gebr. Meisel OHG (Germany, Switzerland and Austria), Editions Musicales Claude Pascale (France), ATV Music (U.K.), Senna Music (Italy), Polar Music AB (Sweden Music AB), (Scandinavia), Grupo Editorial Armonico - Clipper's (Spain and Portugal), Kluger Intl. (Belgium, Holland).

*"(Baby) Don't Let It  
Mess Your Mind"  
a debut single  
by Donny Gerrard*

*Words and Music by  
Neil Sedaka and Phil Cody*

*Produced by Robert Appere*

*B/w "A Woman, A Lover, A Friend"  
MCA-40405*



*The Little Company that Could™*

Distributed by MCA Records, Inc.

**BARBRA STREISAND**—Arista 0123  
**HOW LUCKY CAN YOU GET** (prod. by Peter Matz)  
 (Screen Gems-Columbia, BMI)

While one side readily ties into the entire "Funny Lady" campaign, programmers will also be drawn to the romantic ballad flip, "More Than You Know."

**CHOCOLATE MILK**—RCA PB-10290  
**ACTION SPEAKS LOUDER THAN WORDS** (prod. by Allen Toussaint & Marshall Sehorn/Sansu)  
 (Marsaint, BMI)

The New Orleans sound power that helped Labelle blossom pollinates another act just ready to flower. New group's soul is masculine and vociferous.

**GEORGE 'BAD' BENSON**—CTI OJ-25F  
 (Motown)  
**SUPERSHIP** (prod. by Creed Taylor)  
 (Arista, ASCAP)

Jazz guitarist makes the vocal/disco/pop transition in one heaven-bound thrust forward. Blast-off time for this year's answer to "Rock the Boat" is here!

**DR. HOOK**—Capitol 4081  
**LEVITATE** (prod. by Ron Haffkine)  
 (Harse Hairs, BMI)

Disco Dr. Hook? The group gets into some fantastically funky fun on their debut for the Tower. Positively hilarious spoof on all "how-to" dance discs.

**SUGAR BILLY**—Fast Track FT 2503  
 (Mainstream)  
**SUGAR PIE** (prod. by Soundtrack Prod.)  
 (Fratelli, BMI)

"Super Duper Love" put him into the r&b top 10 on his first try at bat. He could hit higher still with this raw and rugged bit of sweet righteousness.

**SOUTHER, HILLMAN, FURAY BAND**—  
 Asylum 45251  
**MEXICO** (prod. by Tom Dowd)  
 (Golden Spread/Benchmark, ASCAP)

From their fast-approaching "Trouble in Paradise" set, a Souther-penned South of the border biggie. Latin liltings react positively with their country-rock blend.

**MANHATTANS**—Columbia 3-10140  
**HURT** (prod. by Bobby Martin and Manhattan Prod.)  
 (Miller, ASCAP)

Treating us to a taste of their forthcoming album, soul troupe gives new meaning to the Timi Yuro oldie. Should be their healthiest crossover side to date.

**JIM CAPALDI**—Island 025  
**IT'S ALL UP TO YOU** (prod. by Jim Capaldi)  
 (Ackee, ASCAP)

Traffic man who scored well top 40-wise with "It's All Right" shows his "All" anew with even more coast-to-coast potential. Hypnotic moody upper with style.

## SONG OF THE WEEK

### FEELINGS

(Fermata Intl., ASCAP)

**MORRIS ALBERT**—RCA PB-10279

(prod. by M. Albert)

**ANDY WILLIAMS**—Columbia 3-10144

(prod. by Jack Gold)

The most intriguing battle of the year to date. From Brazil comes Morris Albert who wrote the ballad beauty and topped several Latin American charts with it. From Hollywood comes Andy Williams, whose typically warm delivery gives a domestic standard-to-be stamp to the tune. "Feelings" like a winner both ways!

**SHIRLEY (AND COMPANY)**—Vibration  
 535 (All Platinum)

**CRY, CRY, CRY** (prod. by Sylvia)  
 (Gambi, BMI)

Cut the tempo down about 50 percent from the act's "Shame, Shame, Shame" smash and you get the hold-back haunting follow-up idea. A Kleenex tie-in?

**JIMMY MAELEN**—Epic 8-50102

**RUN JOHNNY** (prod. by John Hill/Michlin & Hill Prod.) (Mom's Best, ASCAP)

Ambergris alumnus fuses elements from big band rock, bubblegum and disco genres to fortify a new boogie strain. Quick-paced item could prove a sprinter.

**THEE IMAGE**—Manticore MA 1005  
 (Motown)

**GOOD THING** (prod. by Thee Image/Mario Medious)  
 (Eastern Shores/Manticore, ASCAP)

Label's most top 40-oriented group outdoes itself here with a somewhat subdued and therefore all the more effective rocker. Title is an understatement.

**HAMILTON, JOE FRANK & REYNOLDS**—  
 Playboy 6024

**FALLIN' IN LOVE** (prod. by Jim Price)  
 (J.C., BMI)

Oddly monikered pop trio who hit the number one slot a few years back with "Don't Pull Your Love" takes a more sensually soulful path on the reunion trail.

**REPARATA**—Polydor 14271

**SHOES** (prod. by Steve & Bill Jerome, Lou Guarino/NAMI) (New York Times/Sona, BMI)

Former lead singer of New York's Delrons and most recently with the Barry Manilow Show has an ethnic wedding song here, succinctly clinched by super syncopation.

**WOLFPACK**—Fretone 028

**PLANT SOME BLUEGRASS** (prod. by Fretone)  
 (Marfree, BMI)

Group just to the soft side of the Charlie Daniels Band gets into a country-rock groove that features jew's harp and a jumpin' beat. Could sprout up strong!

**STEVE SATTEN**—Columbia 3-10146

**SO NOBODY ELSE CAN HEAR** (prod. by David Spinozza) (Sattuna, ASCAP)

A voice that has a degree of character as deep as it is indescribable debuts as a unique balladeer. Smooth name turns out to be a multi-textured talent.

**REFLECTIONS**—Capitol 4078

**THREE STEPS FROM TRUE LOVE** (prod. by J. R. Bailey & Ken Williams)  
 (A Dish A Tunes, BMI)

Not the top 40 midwest-based originators of "(Just Like) Romeo & Juliet" but a new soul contingent with the biggest hunk o' funk on the label in a while.

**MARLENA SHAW**—Blue Note  
 BN XW649-X (UA)

**LOVING YOU WAS LIKE A PARTY** (prod. by Benard Ighner/George Butler) (Almo, ASCAP)

Recording veteran who offers a pop/soul jazz slant finds a groove to please all markets simultaneously. "Party" will find much across-the-board favor.

**JOHN MacNALLY**—Chelsea 3013

**CARMEN** (prod. by Wes Farrell)  
 (Pocket Full of Tunes, BMI)

Levine & Brown song first unveiled on the "Tony Orlando & Dawn II" album again enjoys a Latin-flavored treatment as mariachi momentum makes the difference.

**JOE DROUKAS**—Southwind SW 320  
 (Buddah)

**HOLD ON TO ME GIRL** (prod. by Eddie Germano)  
 (RBB&B, BMI)

Singer comes on with the smiling sort of John Sebastian appeal but is equipped with heavier pipes. First single from his debut album holds its own quite well.

**JAN DAVIS GUITAR**—  
 Ranwood 1023

**GYPSY FOX** (prod. by Jan Davis/Tooth & Nail Prod./Randy Wood) (Laurabob/Ranwol, BMI)

Flamenco-fancy strummer whose "Hot Sauce" perked up many a musical taste-bud on the west coast follows up with a sly shot at outdistancing his debut.

**LIBERACE**—AVI 101

**THE WAY WE WERE** (prod. by Emory Gordy Jr. & Bo Ayers) (Colgems, ASCAP)

Last year's Oscar song winner currently being re-vocalized by Gladys Knight finds a shining new home as an instrumental beneath the flickering candelabras.

**DINK STOVER**—Motive 002

**OH! GIRL** (prod. by Mike Borchetta)  
 (Midarich, BMI)

If Paul Revere & The Raiders had stuck to the harder edges of their early style, they might have developed this kind of contemporary concept for '75. Oh! Rock!



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*Rising/1975*

## BEST OF FREE

A&M SP-3663 (6.98)

Bad Company roots flourish with that honest rock & roll flavor that makes their core as tasty in days gone by as they are now. Verification of the talent can be found throughout the set, with the highlights focusing on "Fire and Water," "All Right Now" and "Little Bit of Love." Gut-level genius that merits progressive attention.



## JANIS

JANIS JOPLIN SOUNDTRACK—Columbia PG 33345 (7.98)

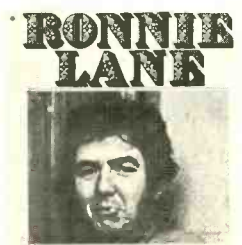
Two-record collection from the film biography of Janis Joplin is certain to sell well in view of her vast following and the sensational compilation herein. Vocal prowess is mixed with dialogue, with both accessible for fine FM programming. The package is deluxe, complete with photos, and the sales are in the grooves.



## RONNIE LANE'S SLIM CHANCE

A&M SP-3638 (6.98)

Faces' famed guitarist makes his solo label bow mixing a variety of styles to yield a set sure to garner lots of FM airplay and supply easy, at-home entertainment. Having already garnered attention as an import, further notice is certain to arise with selections "Blue Monday," "The Poacher" and "I'm Gonna Sit Right Down and Write Myself a Letter."



## DIAMOND REO

Big Tree BT 89507 (Atlantic) (6.98)

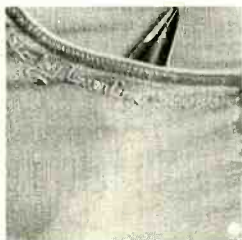
Debut label release beats an honest-to-goodness rock & roll rhythm immediately captivating with both progressive and pop appeal. The Pittsburgh-based pleasers particularly sparkle on gems "Rock and Roll Till I Die," "I Want You," "Things For You" and the classic "Nowhere to Run."



## IN THE POCKET

STANLEY TURRENTINE—Fantasy F-9478 (6.98)

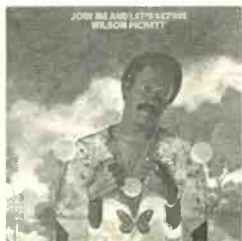
Becoming more commercially viable with each outing, Turrentine reaches new heights on this Gene Page arranged and produced disc. Vocals occasionally are employed to embellish Turrentine's sax savvy, with the album's aces being "Have It Your Way, Sandy," "You're My Baby," "Loving You is Sweeter Than Ever" and the vibrant title tune.



## JOIN ME AND LET'S BE FREE

WILSON PICKETT—RCA APL1-0856 (6.98)

Wicked Pickett back again, this time displaying a variety of styles enabling the disc to lend itself to pop, progressive and r&b programming. The special magic still prevails, however, as a listen to "Let's Make Love Right," "Gone," "Good Things" and the title tune verify.



## THE AURA WILL PREVAIL

GEORGE DUKE—BASF MC 25613 (6.98)

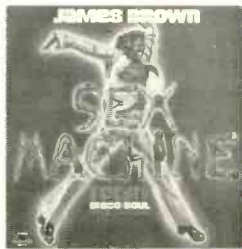
Progressive jazz keyboard connoisseur Duke serves up some spicy selections on his most recent album effort, sure to titillate jazz devotees and win new admirers as well. The disc's delicacies include "Dawn," "For Love," the vocalized single "Fools" and "Uncle Remus."



## SNEAKIN' SALLY THROUGH THE ALLEY

ROBERT PALMER—Island ILPS 9294 (6.98)

A steady seller as an import item for several months now, the disc's Stateside availability is sure to spur a slew of sales and primary progressive programming. Best bets for FM favor include "Sailing Shoes," "Hey Julia," "How Much Fun" and the exciting title track. Sensational segue possibilities.



## SEX MACHINE TODAY

JAMES BROWN—Polydor PD 6042 (6.98)

Soul's saucy sovereign rocks r&b rhythms in a fashionable disco-direction on this latest outing. Brown fans are sure to clamor for it, r&b airplay is inevitable and discos are sure to be gyrating to it. Highlighting the set is "Sex Machine Part I and Part II," "I Feel Good" and "Deep In It."



## NATIVE DANCER

WAYNE SHORTER—Columbia PC 33418 (6.98)

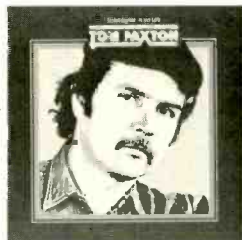
Lushly delicious jazz rhythms conjure up visions of island loveliness as Shorter is joined by notables including Herbie Hancock and Airto for this exciting excursion. Programming possibilities go beyond categorical classification, with "Beauty and the Beast," "Lilia" and "Tarde" best capturing the charisma.



## DYN-O-MITE

JIMMIE WALKER—Buddah BDS 5635 (6.98)

"Good Times" striking wit proves he can carry the comedic charm solo on this debut release, recorded live at Washington, D.C.'s Cellar Door. The ethnic humor transcends the possibility of limited appeal and a spontaneous aura indicates the budding of a major merrimaker. Positively explosive!



## SOMETHING IN MY LIFE

TOM PAXTON—Private Stock PS 2002 (6.98)

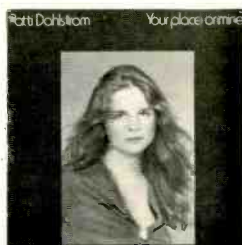
It's been too long a time since we've heard from this gentle singer/songwriter. The mood created is traditionally peaceful and flowing, with lyrical majesty aptly surrounded by spare but effective musical accompaniment, as illustrated by "Gaining On Me," "Oh, Doctor, Doctor" and "Life."



## DIAMOND HEAD

PHIL MANZANERA—Atco SD 36-113 (6.98)

Roxy Music's guitarist extraordinaire makes an impressive solo soar, assisted by Roxy regulars Paul Thompson, Eddie Jobson, guest bassist John Wetton and former Roxy-ite Eno, among others. The sound is exotic rock, with "The Flex," "Same Time Next Week," "Miss Shapiro" and "Alma" being the sparklers.



## YOUR PLACE OR MINE

PATTI DAHLSTROM—20th Century T461 (6.98)

Sultry-voiced songstress adorns the grooves with her unique vocal talents as she primarily handles her own material with FM, pop and middle of the road programming in the offing. Highlighting the set are "Used To Be in Love With Love," "If You Want It Easy" and "He Did Me Wrong, But He Did It Right."

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# CANADA

By LARRY LeBLANC



■ TORONTO—Booking agent **Bernie Dobbin** is now managing **Colleen Peterson** . . . Best-selling lp this week at Polydor is "Fly By Night" by **Rush**. In second place is **Bachman-Turner Overdrive** with "Not Fragile." Meanwhile, Polydor has released the new **Rush** single, "Fly By Night" . . . **Daffodil's Dillinger** touring the U. S. college circuit this month.

**Guess Who** leader **Burton Cummings** and **Jack Richardson** will produce the upcoming **MacLean & MacLean** lp with sessions at Nimbus 9 studio in June . . . A&M Records hosted a small party for **Cat Stevens** to celebrate his recording at Le Studio Morin Heights. On hand were a group of Montreal and Toronto writers as well as **Jerry Moss**, who flew in from U.K. for the event. . . **Wednesday** is completing an lp at Manta Sound with **John Driscoll** producing. Driscoll is also producing the Oshawa group **Made In Canada** for Ampex.

New Mercury group **Thundermug** is slated to release a U.S. version of their "Raz-Ma-Tazz!" lp with some new tracks included . . . A&M Records will release albums by **Charity Brown** and **Bruce Miller** in July. The label is hitting big with **Charity's** current single . . . New PR firm here, Media Machine, has picked up accounts with **Guess Who**, the **Mercey Brothers** and Capitol Records (for **Sylvia Tyson**, **Copperpenny** and **Peter Donato**) . . . New **Murray McLauchlan** single on True North is "Down By The Henry Moore."

Juno Award winners the **Carlton Showband** have released a new RCA single, "Any Dream Will Do," and made an appearance at The Horseshoe Tavern . . . CBC-TV to telecast a **Ginette Reno** special taped at the Royal York's Imperial Room on May 2 at 9 p.m. Also appearing on the show is **Buddy Greco** . . . It's a bit of surprise to hear **Shirley Eikhard** singing "hard rock" on her first Attic single, "Play A Little Bit Longer."

Quebec poet, composer and comedian **Raoul Duguay** has signed with Capitol Records. He has completed his first album, "Allo Toulmond" ("Hello, Everyone"), named after the current production at Montreal's Theatre d'Aujourd'hui, of which Duguay is the author, producer and main performer . . . **Susan Jacks** has signed with CAPAC . . . **Sara Ellen Dunlop** is set to release an extended play release record in June with a song she has written for International Women's Year. The special disc consists of "Working On A Strong Foundation," "Singing Oh Canada," "Closer To My Mind" and "Children of Darkness."

**Sylvia Tyson** is set to release a Capitol lp in mid-May. She's also taping a CBC-TV pilot for a Fall show and working with director **David Acomba** on a TV special focusing on the careers of herself, **Pauline Julien** and **Maureen Forrester** . . . CTV has given the go-ahead to **Ian Tyson** for the 1975-76 taping of his series . . . **Cliff Edwards** is now producing **Jackie Ralph** (formerly of the **Bells**) and has been in the U.S. talking with record reps . . . **Milan Kymlicka** is to produce **Peter Foldy** for Capitol . . . Musimart Ltd. to handle Mojo Records for Canada.

**Jack Williams** has been appointed national sales manager of MCA Records (Canada). Also at MCA, **Ted Firman** has become Alberta branch manager, **Herb Forgie** is now Calgary sales and promo rep and **Judy Thomas** will assume duties of operations manager . . . "Lighthouse In Concert" airs on CITY-TV on May 2 . . . A&M Records will distribute Round Records in Canada. The label will be renamed Square Records for Canada since the name is unavailable for use in this country. The logo and label will be redesigned.

**Linda Nash** has joined WEA's Ontario promo force . . . The **Stampede's** album, "Rubes, Dudes & Rowdies," has been released in Australia, and their "New Day" lp has been released in the U.K. by EMI.

## D.C. To Honor Stevie Wonder

■ NEW YORK — Stevie Wonder has been named the special honoree of Washington, D.C.'s Human Kindness Day, an annual Spring fete when the city turns out to celebrate the arts through community involvement.

Presented on Saturday, May 10 throughout various places in Washington by "Compared to What, Inc.," a Washington-based non-profit arts and education

organization, the day will include arts displays and demonstrations, press conferences, and will be highlighted by a free concert on the Washington Monument grounds starring Wonder and his group Wonderlove.

Wonder was chosen on the basis of his "humanitarian efforts and artistic brilliance." Past honorees have included Roberta Flack and Nina Simone.

## CBS International Promotes Two

■ NEW YORK—Peter de Rougemont, head of CBS Records' European Operations, has announced the following changes at Paris headquarters following the departure of Steve Diener.

Marcus Bicknell has been appointed director of product and artist development, Europe. Bicknell joined CBS Records UK in 1971 and moved to Paris in 1972 as European promotion coordinator. The repertoire and product coordinator and the new promotion coordinator, to be appointed, will report to him.

Mary Suzanne Glespen, two years a marketing assistant in the Paris office, has been appointed repertoire and product coordi-

nator, Europe. She will be responsible for assuring the distribution of key products throughout Europe as well as supervising selected marketing projects and the product data centre.

Ms. Glespen moved from New Jersey to CBS Paris in 1972, and holds an M.A. Degree in French, New York University in Paris.

The changes coincide with CBS International's move to a newly-constructed office block off the Champs-Elysees at 35 avenue Franklin D. Roosevelt, 75008 Paris (phone: 266 91 41). CBS Disques, the French affiliate, remains at 3 rue Freycinet, 75016 Paris (phone: 723-5422).



Marcus Bicknell



Mary Suzanne Glespen

## Bogart on Worldwide Talent Hunt

■ HOLLYWOOD — Neil Bogart, president of Casablanca Records, has announced that he is currently conducting a search for talent for his company to develop and market on a worldwide basis. Bogart recently returned from Japan where he signed an exclusive long-term agreement with Victor Musical Industries.

### Foreign Thrust

He cited this as an important penetration into foreign operations for the label. Bogart commented that Japan is becoming a truly viable market and looks towards that country for the emergence of Japanese import acts. In fact, Bogart disclosed that he is currently working closely with Shoo Kaneko, director of Victor there, in scouting a Japanese act which he will then produce himself. This Japanese act will also be recorded in English and released in the States. Bogart plans on producing an Eastern entity when he returns to Japan late this Summer.

Bogart further disclosed that he'll be releasing Kiss's "Dressed to Kill" there in June. This will be the first official Casablanca release through Victor and also denotes the first time Kiss has been quantitatively distributed there.

In addition Casablanca will

also be prepping Japanese release dates and related campaigns for their "Chocolate City" disco catalogue which includes Parliament, James & Bobby Purify, Greg Perry and Gloria Scott.

## Quality, Southwind Pact for Distribution

■ NEW YORK — George R. Struth, vice president and managing director of Quality Records, Ltd., Canada's leading record manufacturer and distributor, and Alan Lorber, president of Southwind Records, have announced a long term agreement for Quality to manufacture and distribute Southwind Records and tapes in Canada.

The first product to be covered by this new agreement is to be the "Shadowboxing" lp and "Hold on to Me Girl" single by Southwind artist Joe Droukas. Albums by Southwind groups Strongbow and Free Beer will be simultaneously released in the U.S. and Canada in mid-May.

The deal was negotiated by R.A. (Bob) Morten, executive assistant and director of a&r for Quality Records. Southwind Record product is distributed in the United States by The Buddah Group.



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BMI Canada Limited is proud to recognize the outstanding contributions to Canadian music made by these affiliated writers, composers and publishers, all recipients of *Certificates of Honour* for 1974.

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*Pambec Music*

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*Two Brothers Music*

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Burton Cummings, Kurt Winter  
*Cirrus Music*

#### COUNTRY GIRL

Dave Boire  
*Pet-Mac Publishing*

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## Taylor's Talent Shines At Total Experience

■ LOS ANGELES—Johnny Taylor (Stax) has long dropped the descriptive "little" that once prefixed his marquee name. As was demonstrated at the Total Experience recently with such r&b classics as "Cheaper To Keep Her," a song he brought to the charts last year, none of the impact he brings to his recordings and stage appearances has been lost in his transition to fully-grown status.

It was a show reminiscent of performances by the late Sam Cooke — polished and professional. The set began with a tight version of Stevie Wonder's "Superstition" by the band led by Fred Jackson. Taylor came on stage on an uptempo note, and then broke out into a performance that delivered a spontaneous energy, lifting the audience to a level maintained throughout the evening. Highlights of his selections included "I Don't

Want To Lose You," "Steal Away," "Who's Making Love to Your Old Lady (While You Were Out Making Love)" and his closing song, "I Believe in You," in which the audience took part.

The set was performed at a smooth, comfortable pace. Johnny Taylor is an old-fashioned pro singing songs that are familiar favorites. He can make an audience feel at home and relaxed enough to sing, scream or whatever. Although it was well executed, he delivered what seemed to be a short set. Nevertheless, he maintained energy and intensity throughout his show. Johnny Taylor is a professional who brings back that happy, soulful feeling rock concerts had in their new and earlier days, a style only a few performers today are able to fully achieve. He brings back fond memories and leaves his audience with a good time.

Adrienne Johnson

## RCA To Record 'Die tote Stadt'

■ NEW YORK — Erich Wolfgang Korngold's long neglected Viennese opera, "Die tote Stadt," which was revived this season by the New York City Opera, will receive its first full-length recording this Summer by RCA Records.

The announcement was made by Thomas Z. Shepard, division vice president, Red Seal artists and repertoire. Shepard said the opera will be released in time to coincide with performances of the production at City Opera next season.

The recording will be co-produced by Charles Gerhardt and George Korngold, the latter being the son of the composer. Starring in the RCA recording will be Carol Neblett as Marietta, Rene Kollo as Paul, Benjamin Luxon as Frank, Hermann Prey as Fritz, Rose Wagemann as Brigitta and Gabriela Fuchs as Juliette. Erich Leinsdorf will conduct the Bavarian Radio Orchestra and Chorus, and the recording will take place in Munich beginning June 17.

### ATTORNEY

Attorney for Legal Department of a major California based record company. Three to five years experience in the record and publishing industry req.

Send resume to:

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## MCA Signs Mac & Katie Kissoon



Mike Maitland, president of MCA Records, has announced the signing of Mac and Katie Kissoon to the label for distribution in the U.S. and Canada. The U.K. brother and sister team's "Sugar Candy Kisses," which will be their first single release on MCA, is expected to ship May 12. Pictured at the signing (standing from left) are Lou Cook, vice president of administration for MCA, the producers and writers of "Sugar Candy Kisses," Wayne Bickerton and Tony Waddington, and (seated) MCA Records president, Mike Maitland.

## Brunman Joins CBS

■ NEW YORK—Judy Paynter, director, press and public information, Columbia Records, and Bob Sarlin, director, press and public information, Epic and CBS Custom Labels, have announced the appointment of Glen Brunman to the position of general publicist, Columbia, Epic and CBS Custom Labels.



Glen Brunman

In his new capacity, Brunman will be responsible for press relations for all Columbia, Epic and CBS Custom Label artists on the road. He will maintain liaisons with numerous publications throughout the East and Midwest in order to attract publicity for CBS recording artists on tour, and will travel extensively. He will report directly to Paynter and Sarlin.

## Hawkwind Tour Set

■ NEW YORK — British rock group Hawkwind, exclusively signed to Atlantic/Atco Records earlier this year, have set 12 dates for a pre-Summer North American tour, beginning May 7 in Chicago.

# new york central

By IRA MAYER

■ There were, as the week began, plenty of reasons for writing a column on **Monty Python**. None of them having to do with the "newsy" items that followed soon after.

For example, there was a screening (several, actually) of "Monty Python & the Holy Grail," a film which certainly deserves a few well chosen words of encouragement. Like, "Don't get the reels mixed up" or "Focus!" Word of the official Sunday opening (27) came only about a week in advance, with the promise of free coconuts to the first 1000



I.M. and Python person Eric Idle.

patrons and of the Pythoners themselves serving as ushers. The 11 a.m. starting time was moved to 9 a.m. when theater officials at Cinema II saw the thousand or so people who started lining up as early as 5:30 a.m. Advance press (first page of the second section of the Times Saturday, **Joel Siegel** on WCBS-TV, **Ernest Leogrande** in the Daily News) and post-event reports and reviews (**Richard Goldstein** on the back page of the Village Voice, **Vincent Canby** in the Times; the Post and the News) expressed unanimous

amazement and glee. Then there were the lines Saturday night (26) at the Carnegie Cinema for its "And Now For Something Completely Different" (the first Python film, drawn from the television skits) and "Fireside Funnies" double bill.

With the Pythoners in town taking all this in, a little party was held Monday night at the Relaxation Plus health spa in the Commodore Hotel, the one with 11 private massage rooms (but no Swedish prime minister). No back-rubbing was permitted, but judging by the guest list, who knows what else might have gone on: **Clive Davis** (arriving with **Loudon Wainwright III**), **Jeff Beck**, **Led Zeppelin**, **Maureen Stapleton**, **Andy Warhol**, **Dick Cavett**, **Alice Playten**, **Geoffrey Holder** with **Julie Newmar**, **Joel Zoss**, **Lance Loud** and a few assorted ladies-in-waiting (well the film is about **King Arthur**, you know).

On the heels of all the excitement, Arista Records was so impressed with the response to the Python's latest album release here, "Matching Tie & Handkerchief," and to the film, that the soundtrack to "Holy Grail" is to be rush-released within a month. A coconut-milk toast to that.

(Continued on page 45)

# "Feelings"

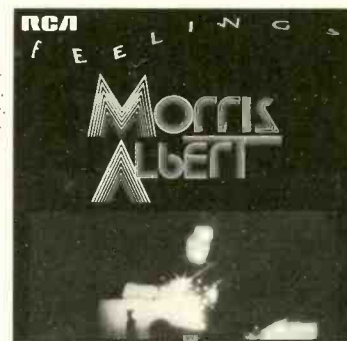
PB-10279

The #1 international hit song and the #1 international hit record was composed and performed by Morris Albert.

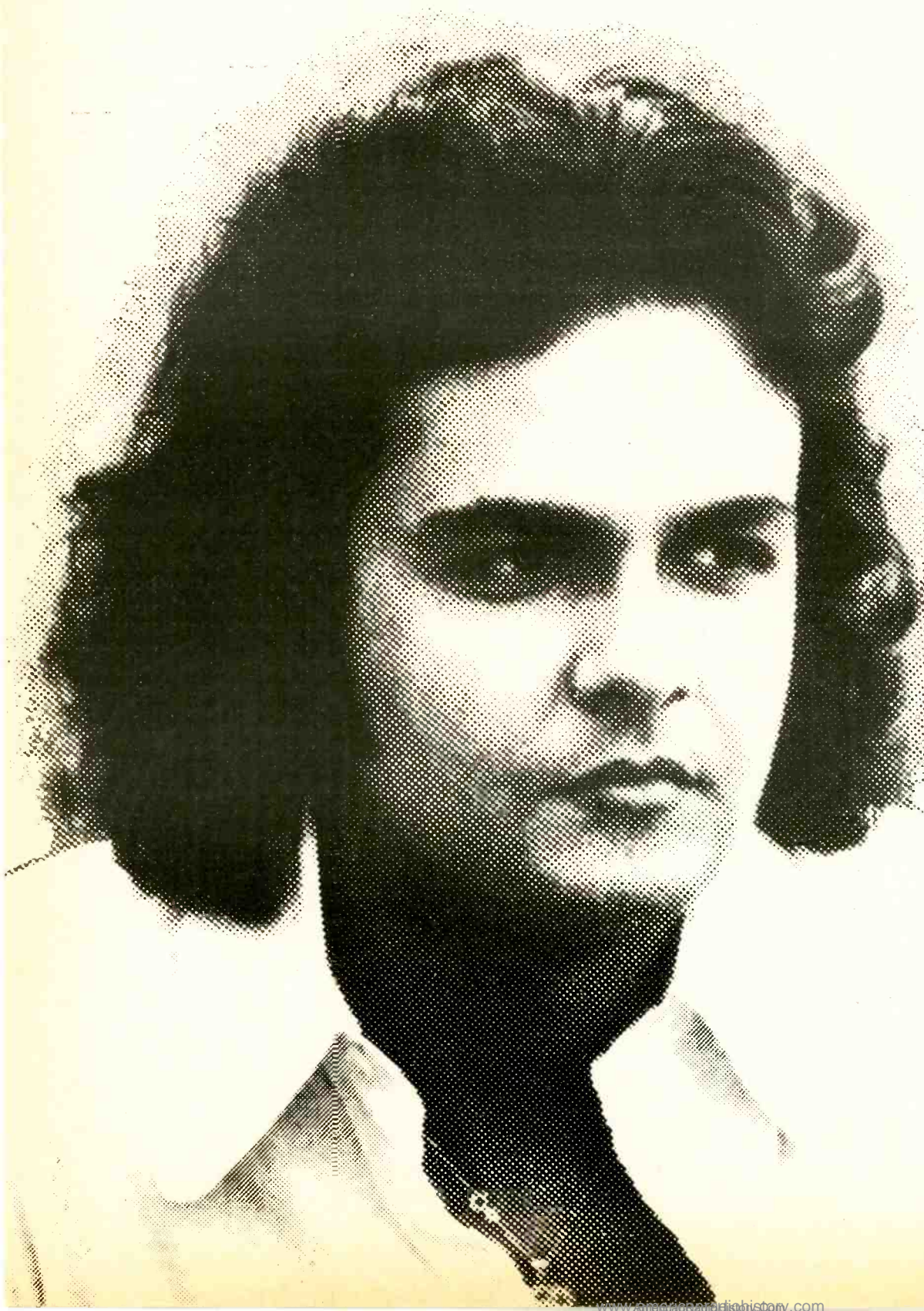
Now he's doing it here.

"FEELINGS"/MORRIS ALBERT

From his up-coming album, "Feelings."



APL1-1018



# Who In The World:

## Bowie Takes Another Musical Step

■ NEW YORK—With the success of David Bowie's latest RCA Records' album, "Young Americans," and the single of the same name, yet another step in the continually evolving career of one of the world's premier talents has been taken.

Bowie first burst forth on an unsuspecting music industry in 1971 with "Hunky Dory," an album that firmly established his prominence in the music marketplace.

Not content to follow up this success with a familiar product, Bowie next released "The Rise

and Fall of Ziggy Stardust and the Spiders from Mars." While "Ziggy" wasn't of the same musical genre as "Hunky Dory," it was of the same high-caliber content. A thematic fantasy, Bowie supported "Ziggy" with two international tours—tours which exposed his talents as a theatrical genius, as well as his musical genius.

"The Man Who Sold the World" and "Space Oddity," next into release, were equally successful in spite of the fact that they were older albums.

### 'Someone New'

"Aladdin Sane," and "Pin-Ups," two markedly differing albums, were next released, and Bowie was, again, someone new—the poet, then the man playing homage to some of the formative music of his youth.

"Diamond Dogs" erupted from record and stage in a howl of dogs taking over the world from debilitated humans. The Diamond Dog tour featured some of the most inventive staging yet seen on a rock stage, and toured to tremendous success.

"Bowie Live," a two-record set of the past, present and future, gave his audience a hint of Bowie's next direction. He followed through with the aforementioned "Young Americans," one of Bowie's most successful albums. It has spread his existing audience into the black audience and broadened his following, not because he is simply doing r&b music, but because he is doing it right.

One simply cannot tell what Bowie's future will be like; all one can surmise is that it will be good, it will be different, and it will be successful.

## Capitol To Release Albums For May

■ LOS ANGELES — Capitol Records will release eleven albums in May, announced Don Zimmermann, senior vice president, marketing, Capitol Records, Inc.

"Spartacus" by German rockers Triumvirat and "Welcome To Riddle Bridge" by Brewer & Shipley headline the May release, along with "Desolation Boulevard" by Sweet and "Bankrupt" by Dr. Hook.

EMI Records (distributed by Capitol) spotlights Holland's premier artist, Jack Hersey, via "Honky Tonk Man."

Country product from Capitol features "Ernie Sings & Glen Picks" by Tennessee Ernie Ford and Glen Campbell, "41st Street Lonely Hearts Club/Weekend Daddy" by Buck Owens, "Mississippi You're On My Mind" by Stoney Edwards, and "Chains/Another Saturday Night" by Buddy Alan.

Completing the release are two reissues: "Jukin'" by Manhattan Transfer and Gene Pistilli and "The Stone Poneys featuring Linda Ronstadt."

## West Begins Tour, Plans Promo Contest

■ NEW YORK — Phantom Records' artist Leslie West, whose new lp, "The Great Fatsby," was recently released, has embarked on a national tour which will blanket the country. Going out on the road with his own band, West will be the subject of a promotion which has been put together by RCA Records (manufacturer and distributor of Phantom Records).

Entitled "The Great Fatsby Look Alike Contest," the promotion will be run in over 30 markets with participating radio stations promoting West, his new album, and, where applicable, his performance.

## Polydor Fetes Creative Source



Polydor Incorporated hosted a luncheon at the Warwick Hotel in New York recently to celebrate the signing of Creative Source. The Los Angeles-based vocal group will be recording its first Polydor album in May. Pictured at the luncheon are, from left: Don Wyatt of Creative Source; Ron Moseley, director, east coast a&r; Clarence Avant, president of Sussex Records; Bill Farr, president of Polydor Incorporated; Arnie Geller, director of marketing; Mike von Winterfeldt, vice president, International division; Ekke Schnabel, vice president of business affairs; Barbara Lewis of Creative Source. Seated are, from left: Creative Source members Barbara Berryman, Celeste Rose and Steve Flanagan.

### CONCERT REVIEW

## Paxton's Lyrical Gems Set the Stage Aglow

■ NEW YORK—A potent force in the development of the singer/songwriter as a performing entity for more than a decade, Tom Paxton (Private Stock) graced the stage of Avery Fisher Hall with one of his all too infrequent New York concert appearances recently (27).

Paxton drew an audience comprised of both long-time followers and, surprisingly, a goodly number of younger fans, all of whom reacted positively to the comfortable and relaxed atmosphere that goes hand-in-hand with a Paxton performance.

Long an exponent of the viewpoint of the "common man" in his songwriting, Paxton relied upon his old, crowd-pleasing favorites and newer works in displaying his considerable talents, much to the audience's obvious

delight. The opening bars of classic and oft-covered Paxton favorites such as "Mr. Blue," "Ramblin' Boy," "Last Thing on My Mind" and "Whose Garden Was This" drew tumultuous audience response, and "The Hostage," a song revolving around a prison guard's tribulations during the Attica uprising, demonstrated, once again, Paxton's grasp of the inequities of many of our socio-political institutions.

However, Paxton did not dwell solely on past lyrical gems, moving every so often into songs from his first, recently released Private Stock album, "Something in My Life." Perhaps his finest lp effort to date (overshadowing even his early masterpieces), it offers two extraordinary tunes (among several other excellent cuts): "My Daddy and Me" and "And Then You Smiled," both of which met with strong audience approval when presented on this particular evening.

As mentioned previously, Paxton's N.Y. concerts seem few and far between, as much of his time in recent years has been spent touring abroad, where he has cultivated a following equal in strength to that in the States. Judging by the reception at Avery Fisher Hall, he has been absent far too long.

Howard Levitt

## Prine Packs 'Em In



John Prine's current concert tour took him to Philadelphia's Academy of Music, where he solo-headlined in "An Evening With John Prine," promoted by Electric Factory Concerts, and introduced his bicentennial song bid, the title tune from his new album, "Common Sense." Shown backstage at the showplace following the concert are, from left: Prine's manager Al Bunetta, Prine, Electric Factory Concerts public relations director Steve Apple, and Atlantic's Philadelphia promotion man Chris Uncango.

## Paragon Inks Bishop

■ LOS ANGELES — David Forest has announced that Capricorn artist Elvin Bishop, managed by Forest's company, has signed full agency agreements with the Paragon Agency of Macon, Georgia. Terry Rhodes represented Paragon in the dealings.



# RADIO WORLD

## Tom Donahue Dead at 46

By ROBERTA SKOPP

NEW YORK—Tom Donahue is dead of a heart attack at age 46. Donahue, the general manager of KSAN-FM in San Francisco, died on April 28 at Zion Hospital. Funeral services were held on May 1. Donahue started the first progressive rock format, which is currently being emulated by over 100 radio stations throughout the country.

Donahue spent a total of 27 years in broadcasting. He started in radio at WTIP in Charleston, West Virginia in 1948. Two years later, in 1950, he left to join WIBG in Philadelphia where he became the top rated disc jockey for ten years. In 1961 Donahue went to KYA in San Francisco and from 1963-1964, during his tenure there, he became San Francisco's top rated disc jockey.

During the period from 1962-1967 Donahue was involved in several business projects relating to the music industry, in addition to his radio activities. He was president of Autumn Records. Together with Bob McClay he started the Tempo Newsletter, a tip sheet for the industry. Donahue was president of Cougar Productions, which dealt with management and booking; vice president of Danton, Inc., which was a nightclub and concert production company and handled the last Beatle concert in San Francisco in 1965 at Candlestick Park. During that period Donahue was also involved with the film and record "Medicine Ball Caravan."

In 1967 Donahue started the first progressive rock station at KMPX in San Francisco. His

philosophy was that disc jockeys would chose their own material; there would be less commercials than on traditional formats; there would be reasons why one record would follow another; there would be a relaxed disc jockey presence; and background information would be offered relating to the music.

In 1968 there was a strike at KMPX and Donahue took the entire staff over to KSAN and convinced Metromedia to change their format there from classical to progressive. He was program director of the station in addition to being a disc jockey and in 1972 was made vice president and general manager of the station. It was from that point on that KSAN became the top rated station for the 18-34 age group in the market. Donahue also consulted for Metromedia's Los Angeles station, KMET-FM, when they started to set up operation in 1973.

George Duncan, president of Metromedia Radio, was contacted while in San Francisco to attend the funeral services and commented: "Tom and I have been friends since February 1968, when I was manager of WNEW-FM in New York and he approached me about KSAN becoming progressive. Tom's contributions to the station, the company and his friends were unique and irreplaceable. Anybody who was associated with him had to come away enriched. We'll never find a man with Tom's depth of intellect, humor and understanding."

Donahue is survived by his widow Raechel and five children.

## CTI Bash



On the occasion of their appearance in concert that same week, CTI Records recently held a party for George Benson, Milt Jackson and Grover Washington, Jr., at Le Jardin. Pictured from left, George Benson; Didier Deutsch, CTI publicity director; Betsy Palumbo, administrative assistant; Grover Washington, Jr.; Simo Doe, national sales promotion coordinator; and Kris Slocum, national FM promotion coordinator.

## AM ACTION

(Compiled by the Record World research department)

■ **Boomer Castleman** (Mums). By far the hottest new record out today both in content and in radio action. It jumped from extra-13 at KJR, 25-17 KDWB, extra-27 WPGC, and added 13Q, WQXI, KSTP, KILT, WMAK, WFOM, WIBG, WBBQ and numerous stations around the country.

**Michael Murphey** (Epic). Filling in holes this week at KHJ, WIXY and WPGC and making major jumps of 16-9 WQXI, 5-4 KBWB, 5-3 WMAK, 8-5 WCOL, 29-21 WHBQ and 30-23 WIBG. This record is now home free.

**Harold Melvin** (Phila. Intl.). For the Epic and Custom people good things are coming in sets of three. The last third of this triple feature picked up adds at KHJ and KFRC.

**America** (Warner Bros.). Continues to move upward with adds at WLS, WCFL, KSLQ and KLIF. The record showed gains at WHBQ 28-13, KHJ NM-28, KFRC 27-23, WRKO 23-20, WQXI HB-28, WCOL 32-27, KJR 20-19, KILT 32-30, KIMN 20-13, WOKY 21-20, WSAI 20-15, WIXY 19-17 WFIL 25-22 and WIBG 13-9.

### CROSSOVERS

**War** (UA). Starting to make friends with quite a few pop programmers. It jumped 18-14 at KSLQ and added play at WAKY, KEEL, WCAO, WGNG, KTLK, KQWB and others.

(Continued on page 45)



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# 101 THE SINGLES CHART 150

MAY 10, 1975

MAY 10	MAY 3	
101	109	<b>BLANKET ON THE GROUND</b> BILLY JO SPEARS—United Artists XW 584-X (Brougham Hall, BMI)
102	112	<b>SURVIVORS</b> JOHN STEWART—RCA PB 10227 (January, BMI)
103	108	<b>LONG HAired COUNTRY BOY</b> CHARLIE DANIELS—Kama Sutra 601 (Kama Sutra/Rada Dara, BMI)
104	125	<b>LOOK AT ME (I'M IN LOVE) MOMENTS</b> —Stang 5060 (All Platinum) (Gambi, BMI)
105	—	<b>YOU NEED LOVE STYX</b> —Wooden Nickel WB-10272 (RCA) (Wooden Nickel, ASCAP)
106	—	<b>KEEP THE HOME FIRES BURNING</b> LATIMORE—Glades 1726 (TK) (Sherlyn, BMI)
107	102	<b>ACHOO SPARKS</b> —Island 023 (Ackee, ASCAP)
108	113	<b>YOU CAN'T GET OFF WITH YOUR SHOES ON BAREFOOT JERRY</b> —Monument ZS-8645 (Col) (Wormwood, BMI)
109	131	<b>DAMN IT ALL</b> GENE COTTON—ABC 12087 (Combine, BMI)
110	114	<b>SEEMS LIKE I CAN'T LIVE WITH YOU, BUT I CAN'T LIVE WITHOUT YOU</b> GUESS WHO—RCA PB 10075 (Cummings, Troiano/Cirrus/Septima, BMI)
111	122	<b>THIS OL' COWBOY</b> MARSHALL TUCKER BAND—Capricorn CPS 0228 (WB) (No Exit, BMI)
112	—	<b>I DREAMED LAST NIGHT</b> JUSTIN HAYWARD & JOHN LODGE—Threshold 5N-67019 (London) (Justunes, ASCAP)
113	133	<b>WHERE IS THE LOVE</b> BETTY WRIGHT—Alston 8713 (TK) (Sherlyn, BMI)
114	—	<b>I'M NOT IN LOVE</b> 10cc—Mercury 73678 (Phonogram) (Man-Ken, BMI)
115	116	<b>A PIRATE LOOKS AT FORTY</b> JIMMY BUFFET—ABC Dunhill D 150029 (ABC Dunhill, BMI)
116	119	<b>IT HURTS A LITTLE EVEN NOW</b> JOHN REID—Arista 0114 (House of Gold, BMI)
117	117	<b>DON'T LET ME DOWN AGAIN</b> RICHARD TORRANCE & EUREKA—Shelter 40374 (MCA) (Donna Marta/Pogo Logo/Buckingham Nix, ASCAP)
118	137	<b>ROCK AND ROLL ALL NIGHT KISS</b> —Casablanca 829 (Cafe Americana/Rock Steady, ASCAP)
119	129	<b>SHACKIN' UP</b> BARBARA MASON—Buddah 459 (Groovesville, BMI)
120	123	<b>ANYTIME (I'LL BE THERE)</b> FRANK SINATRA—Reprise 1327 (WB) (Spanka, BMI)
121	140	<b>PART-TIME LOVE</b> DAVIS GATES—Elektra 45245 (Kipahulu, ASCAP)
122	124	<b>COME GO WITH ME</b> BERGEN WHITE—Private Stock 013 (Gil/Fee Bee, BMI)
123	—	<b>MARY ANNE</b> FALLENROCK—Capricorn 0227 (WB) (Tree, BMI)
124	128	<b>SLIPPERY WHEN WET</b> COMMODORES—Motown M 1338 F (Jobete, ASCAP)
125	130	<b>GLITTER AND GLEAM</b> TOMMY ROE—Monument ZS 8-8644 (Col) (Low-Twi, BMI)
126	103	<b>YOU MAKE IT SO HARD (TO SAY NO)</b> BOZ SCAGGS—Columbia 3-10124 (Blue Street, ASCAP)
127	134	<b>ASTRAL MAN</b> NEKTAR—Passport PPA 7904 (ABC) (Blue Disque, ASCAP)
128	—	<b>BOY BLUE</b> ELECTRIC LIGHT ORCHESTRA—United Artists XW 634-X (Yellow Dog, ASCAP)
129	121	<b>JUST LIKE ROMEO AND JULIET</b> FALLEN ANGELS—Arista 0113 (Jobete, ASCAP/Stone Agate, BMI)
130	120	<b>ROCK AND ROLL TIL I DIE</b> DIAMOND REO—Big Tree BT 16034 (Atlantic) (Sole Survivors, ASCAP)
131	132	<b>JOEY PRETTY THINGS</b> —Swan Song 70104 (Atlantic) (Sole Survivors, ASCAP)
132	111	<b>WHEN THE PARTY'S OVER</b> JANIS IAN—Columbia 3-10119 (Mine/April, ASCAP)
133	126	<b>I CAN'T SEE WHAT YOU SEE IN ME</b> JONESES—Mercury 78668 (Landy/Unichappell, BMI)
134	127	<b>YOUR MAMA WON'T LIKE ME</b> SUZI QUATRO—Arista 0106 (Chinnichap/RAK, ASCAP)
135	—	<b>TOO LATE TO WORRY, TOO BLUE TO CRY</b> RONNIE MILSPAP—RCA PB-10228 (Hill & Range/Elvis Presley/Norma, BMI)
136	118	<b>2 + 2</b> JAGGERZ—Wooden Nickel WB 1904 (RCA) (Screen Gems-Col/Sweet Glory/Sign Painter, BMI)
137	107	<b>SANDY HOLLIES</b> —Epic 8-50086 (Lautel Canyon, ASCAP)
138	138	<b>BIG NOISE FROM WINNETKA</b> SPAGHETTI HEAD—Private Stock 014 (Bregman, Vocco & Conn, ASCAP)
139	135	<b>MISSISSIPPI SONG</b> BILL NASH—GRC 2053 (Keca, ASCAP)
140	136	<b>DION BLUE</b> TIM WEISBERG—A&M 1680 (Elusive Sounds, ASCAP)
141	104	<b>MAKE HER MY BABY</b> PAUL DAVIS—Bang 717 (Web, IV, BMI)
142	110	<b>SPIDER JIVING</b> ANDY FAIRWEATHER-LOW—A&M 1649 (Almo/Fair, ASCAP)
143	141	<b>PHOTOGRAPH</b> MARK LINDSAY—Columbia 3-10114 (Shellac, BMI)
144	142	<b>GOOD VIBRATIONS</b> TROGGS—Pye 71015 (ATV) (Irving, BMI)
145	143	<b>MY FIRST DAY WITHOUT HER</b> DENNIS YOST AND THE CLASSICS IV—MGM 14785 (Keca, ASCAP)
146	144	<b>TAKE YOUR MAMA FOR A RIDE</b> LULU—Chelsea 3011 (Kenny Nolan/Chelsea, BMI)
147	145	<b>SPEED TRAP</b> HOYT AXTON—A&M 1657 (Lady Jane, BMI)
148	147	<b>CRY TO ME</b> LOLEATTA HOLLOWAY—GRC 047 (Moonson, BMI)
149	148	<b>THE BOTTLE</b> BATAAN—Epic 8-50089 (Brouhaha, ASCAP)
150	139	<b>SHOOT 'EM UP</b> JOE VITALE—Atlantic 3260 (Bow-Wow, BMI)

## ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AMIE Robert Alan Ringe (McKenzie/Dunbar, BMI) 30	MINNESOTA (Bay Lake, ASCAP) 84
ATTITUDE DANCING Richard Perry (C'est/Jacob Brackman, ASCAP) 77	MY EYES ADORED YOU Bob Crewe (Stone Diamond/Tanny Boy, BMI; Kenny Nolan, ASCAP) 74
AUTOBAHN Ralph Hutter & Florian Schneider (Intersong-USA, ASCAP) 21	99 MILES FROM L.A. Albert Hammond, Hal David (Landers-Roberts/April/Casa David, ASCAP) 89
BABY THAT'S BACKATCHA Smokey Robinson (Bertram, ASCAP) 60	NO NO SONG Richard Perry (Lady Jane, BMI) 55
BAD LUCK Gamble-Huff (Mighty Three, BMI) 14	OLD DAYS James William Guercio (Make Me Smile/Big Elk, ASCAP) 19
BEER BARREL POLKA Bob Morgan (Shapiro Bernstein, ASCAP) 98	ONCE YOU GET STARTED Bob Monaco (Sufur, ASCAP) 53
BEFORE THE NEXT TEARDROP FALLS Huey Meaux (Shelby Singleton, BMI) 10	ONE BEAUTIFUL DAY Bobby Martin (Big Seven/Steals Bros., BMI) 41
BLACK SUPERMAN-MUHAMMAD ALI Robin Blanchflower (Drummer Boy, BMI) 88	ONE MORE TOMORROW Terry Cashman & Tommy West (Sweet City Song, ASCAP) 92
BLOODY WELL RIGHT Ken Scott & Supertramp (Almo/Delicate, ASCAP) 59	ONLY WOMEN Bob Ezrin (Ezra/Early Frost, BMI) 25
CHECK IT OUT Bobby Womack (Unart/Bobby Womack, BMI) 82	ONLY YESTERDAY Richard Carpenter (Almo/Sweet Harmony/Hammer & Nails, ASCAP) 7
CHEVY VAN Jay Senter & Larry Knechtel (Act One, BMI) 17	PHILADELPHIA FREEDOM Gus Dudgeon (Big Pig/Leeds, ASCAP) 6
CUT THE CAKE Arif Mardin (Average/Cotillion, BMI) 39	PINBALL Del Newman (Chrysalis, ASCAP) 87
DON'T TELL ME GOODNIGHT Phil Gernhard (Famous, ASCAP) 34	POETRY MAN D. Airali, P. Ramone (Tarka, ASCAP) 71
DYNAMITE Tony Camillo (Tonob, BMI) 81	RAINY DAY PEOPLE Lenny Waronker (Moose, CAPAC) 48
EASE ON DOWN THE ROAD S. Schaefer & Harold Wheeler (Fox Fanfare, BMI) 46	REMEMBER WHAT I TOLD YOU TO FORGET Dennis Lambert & Brian Potter (ABC/Dunhill/One of a Kind, BMI) 43
EMMA Mickie Most (Buddah, ASCAP) 20	ROCKIN' CHAIR Steve Alaimo, Willie Clarke & Clarence Reid (Sherlyn, BMI) 58
EXPRESS Jeff Lane (Triple O/Jeff Mar, BMI) 65	ROLLING DOWN A MOUNTAIN SIDE Gooding & Simmons (Better Half, ASCAP) 95
GET DOWN, GET DOWN (GET ON THE FLOOR) Raeford Gerald & Joe Simon (Gaucho/Belinda, BMI) 23	RUNAWAY Neil Portnow & John Miller (Vicki, BMI) 62
GIVE THE PEOPLE WHAT THEY WANT Gamble-Huff (Mighty Three, BMI) 80	SAD SWEET DREAMER Tony Hatch & Des Parton (Leeds/Jackatone, ASCAP) 76
GOOD LOVIN' GONE BAD Bad Company (Badco, ASCAP) 49	SADIE Thom Bell (Mighty Three, BMI) 73
GRANDDADDY (PT. 1) New Birth (Birthday, BMI) 99	SAIL ON SAILOR Beach Boys (Brother, BMI) 93
GROWIN' Jim Messina (Savona/Sugartree, BMI; Gnosso, ASCAP) 51	SAVE ME Michael Kunze (Midsong, ASCAP) 97
HANG ON SLOOPY Rick Derringer (Wren/Robert Mellin, BMI) 79	SHAKEY GROUND Jeffrey Bowen & Berry Gordy (Jobete, ASCAP) 17
HE DON'T LOVE YOU (LIKE I LOVE YOU) Hank Medress & Dave Appell (Conrad, BMI) 1	SHAVING CREAM prod. not listed (Madison, BMI) 64
(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG Chips Moman (Press/Tree, BMI) 2	SHINING STAR Maurice White w. Charles Stepney (Saggitflame, ASCAP) 4
HOW LONG John Anthony (American Broadcasting, ASCAP) 5	SHOESHINE BOY Frank Wilson, Leonard Caston (Stone Diamond, BMI) 33
HJACK Herbie Mann (Dunbar, BMI) 22	SISTER GOLDEN HAIR George Martin (WB, ASCAP) 18
I DON'T LIKE TO SLEEP ALONE Rick Hall (Spanka, BMI) 13	SPIRIT OF THE BOOGIE R. Bell, Kool & the Gang (Delightful/Gang, BMI) 66
I WANNA DANCE WIT 'CHOO Bob Crewe (Heart's Delight/Caseyem/Desiderata, BMI) 44	STAND BY ME John Lennon (Hill & Range/Trio/ADT, BMI) 40
I WANT TO BE FREE Ohio Players (Ohio Players/Unichappell, BMI) 69	SUPERNATURAL THING, PT. 1 Bert DeCoteaux & Tony Silvester (Penumbra, BMI) 36
I'M NOT LISA Ken Mansfield & Waylon Jennings (Baron, BMI) 29	T-R-O-U-B-L-E no producer listed (Jerry Chestnut, BMI) 85
I'M ON FIRE Oister (Tarka, ASCAP) 94	TAKE ME IN YOUR ARMS (ROCK ME) Ted Templeman (Stone Agate, BMI) 37
I'LL PLAY FOR YOU (HEAR THE BAND) Louie Shelton (Dawnbreaker, BMI) 78	THANK GOD I'M A COUNTRY BOY Milt Okun w. Kris O'Connor (Cherry Lane, ASCAP) 12
I'VE ALWAYS HAD YOU Billy Terrill (Delightful/Music In Motion, BMI) 83	THANK YOU BABY Hugo & Luigi (Avco Embassy, ASCAP) 90
IT'S A MIRACLE Barry Manilow & Ron Dante (Kamikaze, BMI) 15	THE BERTHA BUTT BOOGIE Castor-Pruitt (Jimpire, BMI) 54
JACKIE BLUE Glyn Johns & David Anderle (Lost Cabin, BMI) 3	THE FUNKY GIBBON Miki Anthony (ATV, BMI) 91
JUDY MAE Boomer Castleman (Tree, BMI) 61	THE HUSTLE Hugo & Luigi (Van McCoy/Warner-Tamerlane, BMI) 67
(JUST LIKE) ROMEO & JULIET Tony Camillo (Jobete, ASCAP/Stone Agate, BMI) 70	THE IMMIGRANT Neil Sedaka & Robert Appere (Don Kirshner, BMI; Kirshner Songs, ASCAP) 45
KILLER QUEEN Ray Thomas & Queen (Feldman/Trident, ASCAP) 11	THE LAST FAREWELL Denis Preston (Arcola, BMI) 32
L-O-V-E (LOVE) Willie Mitchell (Jec/AI Green, BMI) 52	THE WAY WE WERE/TRY TO REMEMBER Ralph Moss (Colgems/Chappell, ASCAP) 75
LADY John Ryan (Wooden Nickel, ASCAP)	THEY DON'T MAKE 'EM LIKE THAT ANYMORE Levine, Bellack & diFranco (Crushing/Crazy Chords, BMI) 100
LADY MARMALADE A. Touissant & V. Wickham (Stone Diamond, BMI; Tanny Boy/Kenny Nolan, ASCAP) 38	TRAMPLED UNDER FOOT Jimmy Page (Joaneline, ASCAP) 42
LET THERE BE MUSIC Chuck Plotkin (Borch, ASCAP/Mojohanna, BMI) 63	WALKING IN RHYTHM Donald Byrd (Blackbyrd, BMI) 9
LIZZIE & THE RAINMAN Snuff Garrett (House of Gold, BMI) 68	WHAT AM I GONNA DO WITH YOU Barry White (Sa-Vette/January, BMI) 35
LONG TALL GLASSES (I CAN DANCE) Adam Faith & David Courtney (Chrysalis, ASCAP) 8	WHEN WILL I BE LOVED Peter Asher (Acuff-Rose, BMI) 31
LOVE WILL KEEP US TOGETHER Captain w. Toni Tennille (Don Kirshner, BMI) 56	WHY CAN'T WE BE FRIENDS Jerry Goldstein with Lonnie Jordan (Far Out, ASCAP) 57
LOVE WON'T LET ME WAIT Bobby Eli (Mighty Three/Friday's Child/WMOT, BMI) 28	WILDFIRE Bob Johnston (Mystery, BMI) 26
LOVIN' YOU Scorbu Prod. (DickieBird, BMI) 16	YOU BROUGHT THE WOMAN OUT OF ME Dennis Lambert & Brian Potter (ABC Dunhill/One of a Kind, BMI) 72
MAGIC Alan Parsons (AI Gallico, BMI) 50	YOUNG AMERICANS Tony Visconti (MainMan, ASCAP) 27
ME AND MRS. JONES J. L. Reynolds, Ron Banks, Don Davis (Assorted, BMI) 86	
MIDNIGHT BLUE Vini Poncia (New York Times/Roumanian Pickleworks, BMI) 96	

## CBS Taps E. P. Eley

■ NEW YORK — Richard Mack, director, national r&b promotion, CBS Records' special markets, has announced the appointment of Elijah Paris Eley to the position of local promotion manager, special markets, CBS Records, Houston.



Elijah Paris Eley

In his new capacity, Eley will be responsible for all promotion activities for r&b product on the Columbia, Epic and CBS Custom Labels in the Southwest marketing region. He will also coordinate various artists' appearances and tours in the greater Houston area. He will report directly to Russell Timmons, regional promotion and merchandising manager, Southwest region.

## Private Stock Hires Trager

■ NEW YORK—The appointment of Jeff Trager as west coast promotion representative for Private Stock Records has been announced by Dave Marshall, director of national promotion for the label. Trager will operate out of San Francisco, reporting directly to Marshall at the company's home office in New York.

Prior to joining Private Stock, Jeff Trager handled local promotion in the San Francisco area for Elektra/Asylum Records. A native of San Francisco, Trager's background includes experience in all phases of the record industry including production, a&r, sales and most extensively, in promotion.

## Ace Plans Tour

■ LONDON — Anchor Records' Ace, whose first American single, "How Long," has so far risen to five with a bullet on the **Record World** singles chart, will begin its first North American tour this month, according to Ian Ralfini, managing director of Anchor.

Beginning May 27 in Knoxville, Tenn., the group will appear at three concerts with Robin Trower and then play 26 United States and Canadian cities with Yes, with more dates to be added subsequently.

# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Atlantic's innovative "Disco Disc" series—a group of non-commercial singles specially chosen for and serviced exclusively to discotheques—began last week with the release of "Mad Love" by **Barrabas** and **Hot Chocolate's** "Disco Queen" (both cuts from the groups' current albums), and continues this week with the much-anticipated longer version (6:23) of **Consumer Rapport's** "Ease On Down the Road" and a previously unannounced long version of "Tornado," the surging instrumental from "The Wiz" original cast recording, expanded to 6:39. A few advance copies of the long "Ease On Down" were leaked to certain DJs and immediately became the talk of the town. The new version—which, like "Tornado," was re-worked in New York's Soundtek studio by **Stephen Schaeffer** and **Harold Wheeler**—adds some rich MFSB-style instrumental breaks and plays around with repeated fragments of music and vocals which give the song an exciting texture. Atlantic already feels it's gotten a strong enough response to the Hot Chocolate cut to follow it up with a commercial release of "Disco Queen," but how will they deal with the inevitable commercial demand—if only from avid disco-goers—for the 6:23 "Ease On Down," which was released, like the other records, in the "Disco Disc" series, on a special 7-inch, 33 1/3 rpm disc and would probably resist the compression of a regular 45? Tune in next week.

Warner Brothers will probably be faced with a similar question following their special disco release of a record called "Dance, Dance, Dance" by **Calhoun**, which should appear later this week on 10-inch, 33 1/3 rpm pressings that run about 6:30. A wonderfully up, high-spirited record with some hot instrumental breaks (especially the first time the strings come flowing in), "Dance, Dance, Dance" (not to be confused with **Liquid Smoke's** single with the same title) is one of the best singles to come our way this week. Added attraction: a version of **Titanic's** powerful "Rain 2000" on the B side. A regular commercial release of "Dance, Dance, Dance"/"Rain 2000" will be

(Continued on page 56)

## Discotheque Hit Parade

(listings are in alphabetical order, by title)

### SOUND MACHINE/NEW YORK

DJ: Joe Palminteri

**ARE YOU READY FOR THIS**—

The Brothers—RCA

**BAD LUCK**—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)

**EASE ON DOWN THE ROAD**—Consumer Rapport—Wing & A Prayer (long version)

**EL BIMBO**—Bimbo Jet/Georgie Dann—Scepter/Salsoul

**FREE MAN**—South Shore Commission—Wand

**THE HUSTLE**—Van McCoy—Avco

**LOVE DO ME RIGHT**—Rockin' Horse—RCA (lp cut)

**PEACE AND LOVE**—Ron Butler & the Ramblers—Playboy

**STOP AND THINK/SAVE A PLACE**—Trammps—Golden Fleece (lp cuts)

**SUN GODDESS**—Ramsey Lewis—Columbia (lp cut)

### HADAAR/NEW YORK

(STATEN ISLAND)

DJ: Richard Conte

**BAD LUCK**—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)

**EASE ON DOWN THE ROAD**—Consumer Rapport—Wing & A Prayer

**FORGET THAT GIRL**—De-Lightful—Vigor

**FREE MAN**—South Shore Commission—Wand

**HELPLESSLY**—Moment of Truth—Roulette

**THE HUSTLE**—Van McCoy—Roulette

**PEACE AND LOVE**—Ron Butler & the Ramblers—Playboy

**STOP AND THINK**—Trammps—Golden Fleece (lp cut)

**SUN GODDESS**—Ramsey Lewis—Columbia (lp cut)

**SWEARIN' TO GOD**—Frankie Valli—Private Stock (lp cut)

### CORK & BOTTLE/NEW YORK

DJ: Eddie Rivera

**BAD LUCK**—Harold Melvin & the Bluenote—Phila. Intl. (lp cut)

**EASE ON DOWN THE ROAD**—Consumer Rapport—Wing & A Prayer

**EL BIMBO**—Chocolate Boys—Disques Elver (Import)

**FOOTSTEPS IN THE SHADOWS**—Kantlose Orchestra & Chorus—Buddah

**HELPLESSLY**—Moment of Truth—Roulette

**HIJACK**—Barrabas/Herbie Mann—Atco (lp cut)/Atlantic

**THE HUSTLE**—Van McCoy—Avco

**I JUST CAN'T SAY GOODBYE**—Philly Devotions—Columbia

**ONE DAY OF PEACE**—Love Committee—TSOP

**ROLLING DOWN A MOUNTAINSIDE**—Main Ingredient—RCA

### GRAND CENTRAL/

WASHINGTON, D.C.

DJ: Chuck Parsons

**BAD LUCK**—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)

**CASTLES**—Futures—Buddah (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)

**HIJACK**—Barrabas/Herbie Mann—Atco (lp cut)/Atlantic

**HONEYBEE/REACH OUT, I'LL BE THERE**—Gloria Gaynor—MGM (lp cuts)

**THE HUSTLE**—Van McCoy—Avco

**WHAT CAN I DO FOR YOU**—Labelle—Epic

**WHERE IS THE LOVE**—Betty Wright—Alston

# DISCO FILE TOP 20

MAY 10, 1975

- BAD LUCK**  
HAROLD MELVIN & THE BLUENOTES—Phila. Intl. (lp cut)
- EASE ON DOWN THE ROAD**  
CONSUMER RAPPORT—Wing & A Prayer
- THE HUSTLE**  
VAN MCCOY—Avco
- HIJACK**  
BARRABAS—Atco (lp cut)
- SWEARIN' TO GOD**  
FRANKIE VALLI—Private Stock (lp cut)
- WHERE IS THE LOVE**  
BETTY WRIGHT—Alston
- I WANNA DANCE WIT 'CHOO**  
DISCO TEX & THE SEX-O-LETTES—Chelsea
- HELPLESSLY**  
MOMENT OF TRUTH—Roulette
- EL BIMBO**  
BIMBO JET—Scepter
- STOP AND THINK**  
TRAMMPS—Golden Fleece (lp cut)
- HIJACK**  
HERBIE MANN—Atlantic
- GET DOWN TONIGHT**  
KC & THE SUNSHINE BAND—TK
- FREE MAN**  
SOUTH SHORE COMMISSION—Wand
- TAKE IT FROM ME**  
DIONNE WARWICKE—Warner Bros.
- E-MAN BOOGIE**  
JIMMY CASTOR BUNCH—Atlantic (lp cut)
- AND YOU CALL THAT LOVE**  
VERNON BURCH—UA (lp cut)
- ARE YOU READY FOR THIS**  
THE BROTHERS—RCA
- SUN GODDESS**  
RAMSEY LEWIS—Columbia (lp cut)
- LOVE IS EVERYWHERE**  
CITY LIMITS—TSOP
- DISCO STOMP**  
BOHANNON—Dakar (lp cut)

## A FE To Distribute 'Xaviera' Album

■ NEW YORK—Herman D. Gimbel, president of Audio Fidelity Records, has announced that arrangements have been finalized for national distribution of the album entitled "Xaviera!"

This album, by Xaviera Hollander, is the result of her recent best selling book entitled "The Happy Hooker."

"Xaviera!" now available for the first time through retail outlets, was originally available by mail order only. Quantities of the album, 8-track tapes and cassettes are presently enroute to Audio Fidelity Record distributors and will be in record stores within the next three weeks.

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**RCA** Records and Tapes  
APL1/APS1/APK1-0916



# THE SINGLES CHART

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

MAY 10	MAY 3		WKS. ON CHART
1	2	<b>HE DON'T LOVE YOU (LIKE I LOVE YOU)</b> TONY ORLANDO & DAWN Elektra 45240	10
2	1	<b>(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG</b> B.J. THOMAS/ABC ABP 12054	14
3	6	<b>JACKIE BLUE OZARK MOUNTAIN DAREDEVILS</b> /A&M 1654	13
4	4	<b>SHINING STAR EARTH, WIND &amp; FIRE</b> /Columbia 3-10090	11
5	7	<b>HOW LONG</b> ACE/Anchor ANC 2100 (ABC)	11
6	3	<b>PHILADELPHIA FREEDOM</b> ELTON JOHN BAND/ MCA 40364	10
7	9	<b>ONLY YESTERDAY</b> CARPENTERS/A&M 1677	7
8	8	<b>LONG TALL GLASSES (I CAN DANCE)</b> LEO SAYER/ Warner Bros. 8043	12
9	11	<b>WALKING IN RHYTHM</b> BLACKBYRDS/Fantasy 736	12
10	13	<b>BEFORE THE NEXT TEARDROP FALLS</b> FREDDY FENDER/ ABC Dot DOA 17540	13
11	14	<b>KILLER QUEEN</b> QUEEN/Elektra 45226	13
12	15	<b>THANK GOD I'M A COUNTRY BOY</b> JOHN DENVER/ RCA PB 10239	8
13	17	<b>I DON'T LIKE TO SLEEP ALONE</b> PAUL ANKA/ United Artists XW 615-X	9
14	16	<b>BAD TIME</b> GRAND FUNK/Capitol 4046	6
15	10	<b>IT'S A MIRACLE</b> BARRY MANILOW/Arista 0108	11
16	5	<b>LOVIN' YOU</b> MINNIE RIPERTON/Epic 8-50057	15
17	12	<b>CHEVY VAN</b> SAMMY JOHNS/GRC 2046	15
18	25	<b>SISTER GOLDEN HAIR</b> AMERICA/Warner Bros. 8086	4
19	30	<b>OLD DAYS</b> CHICAGO/Columbia 3-10131	3
20	18	<b>EMMA HOT CHOCOLATE</b> /Big Tree 16031 (Atlantic)	16
21	23	<b>AUTOBAHN</b> KRAFTWERK/Vertigo VE 203 (Phonogram)	8
22	27	<b>HIJACK</b> HERBIE MANN/Atlantic 3246	7
23	41	<b>GET DOWN, GET DOWN (GET ON THE FLOOR)</b> JOE SIMON/ Spring 156 (Polydor)	7
24	34	<b>BAD LUCK (PT. 1)</b> HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. ZS8 3562 (Col)	6
25	35	<b>ONLY WOMEN</b> ALICE COOPER/Atlantic 3254	6
26	40	<b>WILDFIRE</b> MICHAEL MURPHEY/Epic 8-50054	8
27	29	<b>YOUNG AMERICANS</b> DAVID BOWIE/RCA PB 10152	8
28	33	<b>LOVE WON'T LET ME WAIT</b> MAJOR HARRIS/Atlantic 3248	8
29	32	<b>I'M NOT LISA</b> JESSI COLTER/Capitol 4009	6
30	28	<b>AMIE PURE PRAIRIE LEAGUE</b> /RCA PB 10181	10
31	36	<b>WHEN WILL I BE LOVED</b> LINDA RONSTADT/Capitol 4050	5
32	37	<b>THE LAST FAREWELL</b> ROGER WHITTAKER/RCA PB 50030	6
33	38	<b>SHOESHINE BOY</b> EDDIE KENDRICKS/Tamla T54257F	12
34	43	<b>DON'T TELL ME GOODNIGHT</b> LOBO/Big Tree 16033 (Atlantic)	7
35	20	<b>WHAT AM I GONNA DO WITH YOU</b> BARRY WHITE/ 20th Century 2177	10
36	19	<b>SUPERNATURAL THING, PT. 1</b> BEN E. KING/Atlantic 3241	15
37	68	<b>TAKE ME IN YOUR ARMS (ROCK ME)</b> DOOBIE BROTHERS/ Warner Bros. 8092	2
38	22	<b>LADY MARMALADE</b> LABELLE/Epic 8-50048	17
39	48	<b>CUT THE CAKE</b> AWB/Atlantic 3261	5
40	24	<b>STAND BY ME</b> JOHN LENNON/Apple 1881	9
41	44	<b>ONE BEAUTIFUL DAY</b> ECSTASY, PASSION & PAIN/ Roulette 7163	8
42	51	<b>TRAMPLED UNDER FOOT</b> LED ZEPPELIN/Swan Song SS 70102 (Atlantic)	5
43	57	<b>REMEMBER WHAT I TOLD YOU TO FORGET</b> TAVARES/ Capitol 4010	4
44	54	<b>I WANNA DANCE WIT 'CHOO</b> DISCO TEX & THE SEX-O-LETTES Featuring MONTI ROCK III/Chelsea 3015	5
45	49	<b>THE IMMIGRANT</b> NEIL SEDAKA/Rocket 40370 (MCA)	6
46	50	<b>EASE ON DOWN THE ROAD</b> CONSUMER RAPPORT/ Wing and a Prayer/HS 101F (Atlantic)	5
47	45	<b>SHAKEY GROUND</b> TEMPTATIONS/Gordy G7142F (Motown)	7
48	56	<b>RAINY DAY PEOPLE</b> GORDON LIGHTFOOT/Reprise 1328	4
49	59	<b>GOOD LOVIN' GONE BAD</b> BAD COMPANY/Swan Song SS 70103 (Atlantic)	4



50	60	<b>MAGIC PILOT</b> /EMI 3992 (Capitol)	6
51	52	<b>GROWIN' LOGGINS &amp; MESSINA</b> /Columbia 3-10118	7
52	21	<b>L-O-V-E (LOVE)</b> AL GREEN/Hi 5N 2282 (London)	12
53	26	<b>ONCE YOU GET STARTED</b> RUFUS Featuring CHAKA KHAN/ ABC 12066	14
54	39	<b>THE BERTHA BUTT BOOGIE</b> JIMMY CASTOR BUNCH/ Atlantic 3232	13
55	31	<b>NO NO SONG</b> RINGO STARR/Apple 1881	9
56	72	<b>LOVE WILL KEEP US TOGETHER</b> CAPTAIN & TENNILLE/ A&M 1672	3
57	65	<b>WHY CAN'T WE BE FRIENDS?</b> WAR/United Artists XW629-X	3
58	73	<b>ROCKIN' CHAIR</b> GWEN McCRAE/Cat 1996 (TK)	3
59	61	<b>BLOODY WELL RIGHT</b> SUPERTRAMP/A&M 1660	6
60	67	<b>BABY THAT'S BACKATCHA</b> SMOKEY ROBINSON/ Tamla T54258F (Motown)	4
61	81	<b>JUDY MAE BOOMER</b> CASTLEMAN/Mums ZS8-6038 (Col)	2
62	55	<b>RUNAWAY</b> CHARLIE KULIS/Playboy 6023	11
63	69	<b>LET THERE BE MUSIC</b> ORLEANS/Asylum 45243	4
64	46	<b>SHAVING CREAM</b> BENNY BELL/Vanguard 35183	10
65	47	<b>EXPRESS</b> B.T. EXPRESS/Roadshow 7001 (Scepter)	16
66	76	<b>SPIRIT OF THE BOOGIE/SUMMER MADNESS</b> KOOL & THE GANG/Delite 1567 (PIP)	3
67	78	<b>THE HUSTLE</b> VAN McCOY & THE SOUL CITY SYMPHONY/ Avco 4653	3
68	82	<b>LIZZIE AND THE RAINMAN</b> TANYA TUCKER/MCA 40402	2
69	80	<b>I WANT TO BE FREE</b> OHIO PLAYERS/Mercury 73675	2
70	75	<b>(JUST LIKE) ROMEO AND JULIET</b> SHA NA NA/ Kama Sutra 602	4
71	42	<b>POETRY MAN</b> PHOEBE SNOW/Shelter 40353 (MCA)	16
72	74	<b>YOU BROUGHT THE WOMAN OUT OF ME</b> EVIE SANDS/ Haven 7010 (Capitol)	5
73	85	<b>SADIE SPINNERS</b> /Atlantic 3268	2
74	53	<b>MY EYES ADORED YOU</b> FRANKIE VALLI/Private Stock 003	26
75	86	<b>THE WAY WE WERE/TRY TO REMEMBER</b> GLADYS KNIGHT & THE PIPS/Buddah 463	2
76	70	<b>SAD SWEET DREAMER</b> SWEET SENSATION/Pye 71002 (ATV)	15

CHARTMAKER OF THE WEEK

77 — **ATTITUDE DANCING**  
CARLY SIMON  
Elektra 45246



78	84	<b>I'LL PLAY FOR YOU (HEAR THE BAND)</b> SEALS & CROFTS/ Warner Bros. 8075	4
79	79	<b>HANG ON SLOOPY</b> RICK DERRINGER/Blue Sky ZS8-2275	7
80	—	<b>GIVE THE PEOPLE WHAT THEY WANT</b> O'JAYS/Phila. Intl. ZS8 3565 (Col)	1
81	87	<b>DYNAMITE</b> TONY CAMILLO'S BAZUKA/A&M 1666	2
82	88	<b>CHECK IT OUT</b> BOBBY WOMACK/United Artists XW 621-X	3
83	—	<b>MISTY RAY</b> STEVENS/Barnaby 614 (Chess/Janus)	5
84	95	<b>MINNESOTA</b> NORTHERN LIGHT/Columbia 3-10136	2
85	—	<b>T-R-O-U-B-L-E</b> ELVIS PRESLEY/RCA PB-10278	1
86	—	<b>ME AND MRS. JONES</b> RON BANKS AND THE DRAMATICS/ ABC 12090	1
87	91	<b>PINBALL</b> BRIAN PROTHEROE/Chrysalis 2104 (WB)	4
88	89	<b>BLACK SUPERMAN/MUHAMMAD ALI</b> JOHNNY WAKELIN & THE KINSHASA BAND/Pye 71012 (ATV)	6
89	94	<b>99 MILES FROM L.A.</b> ALBERT HAMMOND/ Mums ZS8 6037 (Col)	3
90	97	<b>THANK YOU BABY</b> STYLISTICS/Avco 4652	2
91	—	<b>THE FUNKY GIBBON</b> GOODIES/20th Century 2189 (ATV, BMI)	1
92	96	<b>ONE MORE TOMORROW</b> HENRY GROSS/A&M 1682	3
93	93	<b>SAIL ON SAILOR</b> BEACH BOYS/Brother/Reprise 1325 (WB)	5
94	—	<b>I'M ON FIRE</b> DWIGHT TWILLEY BAND/Shelter 40380 (MCA)	1
95	—	<b>ROLLING DOWN A MOUNTAIN</b> SIDE MAIN INGREDIENT/ RCA PB 10224	1
96	—	<b>MIDNIGHT BLUE</b> MELISSA MANCHESTER/Arista 0116	1
97	99	<b>SAVE ME</b> SILVER CONVENTION/Midland Intl. MB 10212 (RCA)	2
98	62	<b>BEER BARREL POLKA</b> BOBBY VINTON/ABC 12056	9
99	—	<b>GRANDDADDY (PT. 1)</b> NEW BIRTH/Buddah 464	1
100	—	<b>THEY DON'T MAKE 'EM LIKE THAT ANY MORE</b> REUNION/ RCA PB 10252	1

**FLASHMAKER**



**SOAP OPERA  
KINKS  
RCA**

**MOST ACTIVE**  
**KATY LIED**—Steely Dan—ABC  
**STRAIGHT SHOOTER**—Bad Company—Swan Song  
**BLOW BY BLOW**—Jeff Beck—Epic  
**PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song  
**PLAYING POSSUM**—Carly Simon—Elektra

**WNEW-FM/NEW YORK  
ADDS:**

**BEST YEARS OF OUR LIVES**—Steve Harley—EMI  
**CHASE THE CLOUDS AWAY**—Chuck Mangione—A&M  
**DIAMONDS & RUST**—Joan Baez—A&M  
**FANDANGO**—ZZ Top—London  
**MATCHING TIE & HANDKERCHIEF**—Monty Python—Arista  
**RUPERT HOLMES**—Epic  
**SITUATION NORMAL**—Snafu—Capitol  
**SOAP OPERA**—Kinks—RCA  
**STAMPEDE**—Doobie Bros.—WB  
**THE MUDDY WATERS WOODSTOCK ALBUM**—Chess  
**HEAVY ACTION (approximate airplay):**  
**AMERICA'S CHOICE**—Hot Tuna—Grunt  
**BLUEJAYS**—Hayward & Lodge—Threshold  
**BRECKER BROTHERS**—Arista  
**CHICAGO VIII**—Col  
**DIAMONDS & RUST**—Joan Baez—A&M  
**IAN HUNTER**—Col  
**PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song  
**PLAYING POSSUM**—Carly Simon—Elektra  
**STRAIGHT SHOOTER**—Bad Company—Swan Song  
**YOUNG AMERICANS**—David Bowie—RCA

**WMMR-FM/PHILADELPHIA  
ADDS:**

**AMERICA'S CHOICE**—Hot Tuna—Grunt  
**CONSCIOUSNESS**—Pat Martino—Muse  
**IAN HUNTER**—Col  
**JANIS JOPLIN**—Col (Soundtrack)  
**LOST GENERATION**—Elliott Murphy—RCA  
**MATCHING TIE & HANDKERCHIEF**—Monty Python—Arista  
**PICTURES AT AN EXHIBITION**—Tomita—RCA  
**RUBYCON**—Tangerine Dream—Virgin  
**SOAP OPERA**—Kinks—RCA  
**HEAVY ACTION (sales, phones, airplay):**  
**JANIS JOPLIN**—Col (Soundtrack)  
**MANHATTAN TRANSFER**—Atlantic  
**ORIGINAL SOUNDTRACK**—10cc—Mercury  
**PLAYING POSSUM**—Carly Simon—Elektra  
**SOAP OPERA**—Kinks—RCA  
**STRAIGHT SHOOTER**—Bad Company—Swan Song

**WLIR-FM/LONG ISLAND  
ADDS:**

**FANDANGO**—ZZ Top—London  
**IAN HUNTER**—Col  
**JANIS JOPLIN**—Col (Soundtrack)  
**LOST GENERATION**—Elliott Murphy—RCA  
**MATCHING TIE & HANDKERCHIEF**—Monty Python—Arista

**RUPERT HOLMES**—Epic  
**SILVER CREEK**—Tally  
**SITUATION NORMAL**—Snafu—Capitol  
**SOAP OPERA**—Kinks—RCA  
**STAMPEDE**—Doobie Bros.—WB  
**HEAVY ACTION (airplay—in descending order):**  
**BONAROO**—WB  
**LET THERE BE MUSIC**—Orleans—Asylum  
**KATY LIED**—Steely Dan—ABC  
**PALE PALE GREEN**—Mike Green—GRC  
**AMERICA'S CHOICE**—Hot Tuna—Grunt  
**STRAIGHT SHOOTER**—Bad Company—Swan Song  
**RIGHT OR WRONG**—Stealers Wheel—A&M  
**PLAYING POSSUM**—Carly Simon—Elektra  
**CHICAGO VIII**—Col  
**SITUATION NORMAL**—Snafu—Capitol

**WBLM-FM/MAINE  
ADDS:**

**AMERICA'S CHOICE**—Hot Tuna—Grunt  
**I GOT WHAT IT TAKES**—Koko Taylor—Alligator  
**MATCHING TIE & HANDKERCHIEF**—Monty Python—Arista  
**PICTURES AT AN EXHIBITION**—Tomita—RCA  
**PLAYING POSSUM**—Carly Simon—Elektra  
**PLEASE MIND YOUR HEAD**—String Driven Thing—20th Century  
**SOAP OPERA**—Kinks—RCA  
**TOGETHER**—Arlo Guthrie & Pete Seeger—Reprise  
**THE MUDDY WATERS WOODSTOCK ALBUM**—Chess  
**HEAVY ACTION (airplay—in descending order):**  
**KATY LIED**—Steely Dan—ABC  
**COMMON SENSE**—John Prine—Atlantic  
**THERE'S ONE IN EVERY CROWD**—Eric Clapton—RSO  
**ORIGINAL SOUNDTRACK**—10cc—Mercury  
**KING ARTHUR**—Rick Wakeman—A&M  
**WILL O' THE WISP**—Leon Russell—Shelter  
**SONGBIRD**—Jesse Colin Young—WB  
**STRAIGHT SHOOTER**—Bad Company—Swan Song  
**SO LONG HARRY TRUMAN**—Danny O'Keefe—Atlantic  
**PLAYING POSSUM**—Carly Simon—Elektra

**WPLR-FM/NEW HAVEN  
ADDS:**

**AMERICA'S CHOICE**—Hot Tuna—Grunt  
**DIAMONDS & RUST**—Joan Baez—A&M  
**IAN HUNTER**—Col  
**JUKE JOINT JUMP**—Elvin Bishop—Capricorn  
**LOST GENERATION**—Elliott Murphy—RCA  
**MATCHING TIE & HANDKERCHIEF**—Monty Python—Arista  
**NATIVE DANCER**—Wayne Shorter—Col  
**SOAP OPERA**—Kinks—RCA  
**STAMPEDE**—Doobie Bros.—WB  
**HEAVY ACTION (sales, requests—in descending order):**  
**BLOW BY BLOW**—Jeff Beck—Epic  
**BLUEJAYS**—Hayward & Lodge—Threshold  
**THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Col  
**JUKE JOINT JUMP**—Elvin Bishop—Capricorn  
**LET THERE BE MUSIC**—Orleans—Asylum  
**THERE'S ONE IN EVERY CROWD**—Eric Clapton—RSO  
**NO MYSTERY**—Return to Forever—Polydor  
**DEADLY NIGHTSHADE**—Phantom

**WKTK-FM/BALTIMORE  
ADDS:**

**AURA WILL PREVAIL**—George Duke—BASF  
**FLASH FEARLESS**—Chrysalis  
**HARD TIMES**—Peter Yarrow—WB

**IAN HUNTER**—Col  
**JANIS JOPLIN**—Col (Soundtrack)  
**OLD FASHIONED LOVE**—John Fahey—Takoma  
**PALE PALE GREEN**—Mike Green—GRC  
**HEAVY ACTION (sales, airplay):**  
**BLOW BY BLOW**—Jeff Beck—Epic  
**CRASH LANDING**—Jimi Hendrix—Reprise  
**KATY LIED**—Steely Dan—ABC  
**LET THERE BE MUSIC**—Orleans—Asylum  
**TOMMY**—Polydor (Soundtrack)  
**WILL O' THE WISP**—Leon Russell—Shelter

**WORJ-FM/ORLANDO  
ADDS:**

**AMERICA'S CHOICE**—Hot Tuna—Grunt  
**DIAMONDS & RUST**—Joan Baez—A&M  
**FANDANGO**—ZZ Top—London  
**I DON'T KNOW WHAT THIS WORLD IS COMING TO**—Bobby Womack—UA  
**IAN HUNTER**—Col  
**JANIS JOPLIN**—Col (Soundtrack)  
**LOST GENERATION**—Elliott Murphy—RCA  
**MATCHING TIE & HANDKERCHIEF**—Monty Python—Arista  
**SOAP OPERA**—Kinks—RCA  
**STAMPEDE**—Doobie Bros.—WB  
**HEAVY ACTION (sales, airplay, requests—in descending order):**  
**BLOW BY BLOW**—Jeff Beck—Epic  
**PICTURES AT AN EXHIBITION**—Tomita—RCA  
**PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song  
**BLUEJAYS**—Hayward & Lodge—Threshold  
**NUTHIN' FANCY**—Lynyrd Skynyrd—MCA  
**JUKE JOINT JUMP**—Elvin Bishop—Capricorn  
**WILL O' THE WISP**—Leon Russell—Shelter  
**JOURNEY**—Col  
**ORIGINAL SOUNDTRACK**—10cc—Mercury

**WSDM-FM/CHICAGO  
ADDS:**

**AURA WILL PREVAIL**—George Duke—BASF  
**CHASE THE CLOUDS AWAY**—Chuck Mangione—A&M  
**COMMON SENSE**—John Prine—Atlantic  
**IN THE POCKET**—Stanley Turrentine—Fantasy  
**LAKE SHORE DRIVE**—Aliotta, Haynes, Jeremiah—Big Foot  
**NEVER CAN SAY GOODBYE**—Sonny Stitt—Cadet  
**PLAYING POSSUM**—Carly Simon—Elektra  
**RIGHT OR WRONG**—Stealers Wheel—A&M  
**TIME & TIDE**—Greenslade—Mercury  
**YOUR PLACE OR MINE**—Patti Dahlstrom—20th Century  
**HEAVY ACTION (sales, airplay):**  
**FEEL LIKE MAKIN' LOVE**—Roberta Flack—Atlantic  
**JUDITH**—Judy Collins—Elektra  
**KATY LIED**—Steely Dan—ABC  
**MODERN TIMES**—Al Stewart—Janus  
**ORIGINAL SOUNDTRACK**—10cc—Mercury  
**PLAYING POSSUM**—Carly Simon—Elektra  
**SONGBIRD**—Jesse Colin Young—WB  
**THERE'S ONE IN EVERY CROWD**—Eric Clapton—RSO  
**WILL O' THE WISP**—Leon Russell—Shelter

**KUDL-FM/KANSAS CITY  
ADDS:**

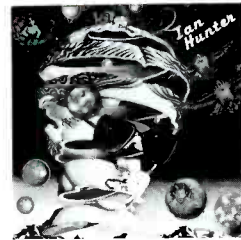
**FANDANGO**—ZZ Top—London  
**FLAT AS A PANCAKE**—Head East—Pyramid  
**FLOATING**—Eloy—Janus  
**HAIR OF THE DOG**—Nazareth—A&M

**PLAYING POSSUM**—Carly Simon—Elektra  
**RUBYCON**—Tangerine Dream—Virgin  
**SOAP OPERA**—Kinks—RCA  
**TAKE ME INTO YOUR ARMS (ROCK ME)** (single)—Doobie Bros.—WB  
**TOGETHER**—Arlo Guthrie & Pete Seeger—Reprise  
**HEAVY ACTION (airplay, sales):**  
**BLOW BY BLOW**—Jeff Beck—Epic  
**CHICAGO VIII**—Col  
**CRIME OF THE CENTURY**—Supertramp—A&M  
**DRESSED TO KILL**—Kiss—Casablanca  
**FIVE-A-SIDE**—Ace—Anchor  
**HEARTS**—America—WB  
**KATY LIED**—Steely Dan—ABC  
**LET THERE BE MUSIC**—Orleans—Asylum  
**TOYS IN THE ATTIC**—Aerosmith—Col  
**WELCOME TO MY NIGHTMARE**—Alice Cooper—Atlantic

**KZEW-FM/DALLAS  
ADDS:**

**AMERICA'S CHOICE**—Hot Tuna—Grunt  
**COMMON SENSE**—John Prine—Atlantic  
**DARK SALOON** (single)—Rabbit Island  
**DIAMONDS & RUST**—Joan Baez—A&M  
**JUKE JOINT JUMP**—Elvin Bishop—Capricorn  
**MATCHING TIE & HANDKERCHIEF**—Monty Python—Arista  
**STAMPEDE**—Doobie Bros.—WB  
**HEAVY ACTION (sales):**  
**BLOW BY BLOW**—Jeff Beck—Epic  
**BLUE SKY NIGHT THUNDER**—Michael Murphey—Epic  
**PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song  
**STRAIGHT SHOOTER**—Bad Company—Swan Song  
**TOM CAT**—Tom Scott & the L.A. Express—Ode

**SLEEPER**



**IAN HUNTER  
Col**

**KPRI-FM/SAN DIEGO  
ADDS:**

**CRIME OF THE CENTURY**—Supertramp—A&M  
**DRESSED TO KILL**—Kiss—Casablanca  
**JANIS JOPLIN**—Col (Soundtrack)  
**PLAYING POSSUM**—Carly Simon—Elektra  
**SOAP OPERA**—Kinks—RCA  
**STAMPEDE**—Doobie Brothers—WB  
**HEAVY ACTION (airplay):**  
**BLUEJAYS**—Hayward & Lodge—Threshold  
**CHICAGO VIII**—Col  
**CRASH LANDING**—Jimi Hendrix—Reprise  
**FOR EARTH BELOW**—Robin Trower—Chrysalis  
**JUST A BOY**—Leo Sayer—WB  
**KATY LIED**—Steely Dan—ABC  
**KING ARTHUR**—Rick Wakeman—A&M  
**PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song  
**ROCK 'N' ROLL**—John Lennon—Apple  
**SHEER HEART ATTACK**—Queen—Elektra

**KWEST-FM/LOS ANGELES  
ADDS:**

**DIAMONDS & RUST**—Joan Baez—A&M  
**FANDANGO**—ZZ Top—London  
**IN COLLABORATION WITH THE GODS**—Mike Quatro—UA  
**JANIS JOPLIN**—Col (Soundtrack)  
**LOST GENERATION**—Elliott Murphy—RCA  
**NATIVE DANCER**—Wayne Shorter—Col  
**SLIM CHANCE**—Ronnie Lane—A&M  
**SPIRIT OF '76**—Mercury  
**STAMPEDE**—Doobie Bros.—WB  
**VIBES OF TRUTH**—Three Pieces—Fantasy  
**HEAVY ACTION (airplay—in descending order):**  
**ORIGINAL SOUNDTRACK**—10cc—Mercury  
**SOAP OPERA**—Kinks—RCA  
**CRIME OF THE CENTURY**—Supertramp—A&M  
**RIGHT OR WRONG**—Stealers Wheel—A&M  
**WILL O' THE WISP**—Leon Russell—Shelter  
**STRAIGHT SHOOTER**—Bad Company—Swan Song  
**IAN HUNTER**—Col  
**KATY LIED**—Steely Dan—ABC  
**PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song

**KOME-FM/SAN JOSE  
ADDS:**

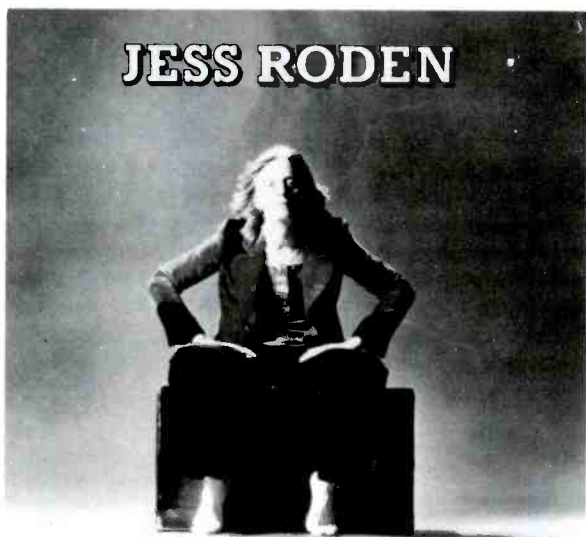
**AMERICA'S CHOICE**—Hot Tuna—Grunt  
**BRECKER BROTHERS**—Arista  
**DIAMONDS & RUST**—Joan Baez—A&M  
**FANDANGO**—ZZ Top—London  
**IAN HUNTER**—Col  
**ILLUSION**—Isotope—Gull  
**PALE PALE GREEN**—Mike Green—GRC  
**SOAP OPERA**—RCA  
**STAMPEDE**—Doobie Bros.—WB  
**WINGLESS ANGELS**—John Stewart—RCA  
**HEAVY ACTION (sales, airplay—in descending order):**  
**STRAIGHT SHOOTER**—Bad Company—Swan Song  
**BLOW BY BLOW**—Jeff Beck—Epic  
**PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song  
**FRAMPTON**—A&M  
**SONGBIRD**—Jesse Colin Young—WB  
**CHICAGO VIII**—Col  
**NUTHIN' FANCY**—Lynyrd Skynyrd—MCA  
**KATY LIED**—Steely Dan—ABC  
**TOMMY**—Polydor (Soundtrack)  
**HEARTS**—America—WB

**KZEL-FM/EUGENE, ORE.  
ADDS:**

**AURA WILL PREVAIL**—George Duke—BASF  
**EASY STREET** (single)—Phoebe Snow—Shelter  
**FLASH FEARLESS**—Chrysalis  
**IAN HUNTER**—Col  
**LOST GENERATION**—Elliott Murphy—RCA  
**NATIVE DANCER**—Wayne Shorter—Col  
**ONCE UPON A RHYME**—David Allan Coe—Col  
**THE WIZ**—Atlantic  
**HEAVY ACTION (airplay, phones):**  
**BLUE SKY NIGHT THUNDER**—Michael Murphey—Epic  
**GOLD TURKEY**—National Lampoon—Epic  
**JANIS JOPLIN**—Col (Soundtrack)  
**JUKE JOINT JUMP**—Elvin Bishop—Capricorn  
**MATCHING TIE & HANDKERCHIEF**—Monty Python—Arista  
**PLAYING POSSUM**—Carly Simon—Elektra  
**RIGHT OR WRONG**—Stealers Wheel—A&M  
**SOAP OPERA**—Kinks—RCA  
**STAMPEDE**—Doobie Bros.—WB  
**YOU CAN'T BEAT THE KID**—John Hammond—Capricorn

(Advertisement)

# Just Listen to Jess Roden



**And a lot of people have been doing just that. It's earned him a growing reputation, as well as the prediction of his success by the Press. And success must surely come with this, his first solo album.**

**Produced by Allen Toussaint and Chris Blackwell.  
ILPS 9286**



Island records, inc.  
los angeles, california 90046

## Dialogue *(Continued from page 12)*

innovative in the direction that they go in. Saying, "Hey, we're going to do a 20 minute album cut. What do you think about that?" And they work on the same philosophy as maybe Picasso would have done when someone would have said, "We want to have your pictures in the gallery but make sure they're only 3" by 8", because we've got to please an advertising client." They created a breakthrough where a lot of people have followed. And in his own way Rick Wakeman has also created a breakthrough in the sense of the true concept album. Basically, the only kind of artists that I'm interested in are artists who are original.

**RW:** You want to start your own label. Why?

**Lane:** I think that as a manager I can appreciate the needs of an artist more than the people who run the majority of the record companies. I think that when you start dealing on a big corporate level, it becomes very transient, personnel-wise.

**RW:** What about Ace? How did they come about and how did you find them?

**Lane:** My friend Tony Demetriades was friendly with Ian Ralfini at Anchor Records and when "How Long" became a hit in England we were asked if we would like to handle the band. So we said yes. We both agreed that "How Long" was going to be a smash in America so I flew out to Los Angeles and saw Jerry Rubinstein, and Tony and I planned a campaign for them whereby they'll be coming on tour with Yes in June. I think that's going to be a pretty heavy package. So the thing is, the way things are going with Rick Wakeman's album, with the "Yesterdays" album, and Ace's album, the charts are really incredible for us.

**RW:** How do you plan to take advantage of the Ace impact that seems to be hitting now?

**Lane:** The only way we can take advantage of it is with the tour, by only dealing with the best best people. We only deal with Premier Talent, agency-wise, and we only deal with the best record companies in America. With Yes now we've had eight gold albums back to back, and Rick's just coming up to his third gold album back to back, but it's still a long way to go. It's just starting things.

**RW:** Where do you go to from there?

**Lane:** The ultimate is wherever you want to place it. With Yes, for example, Steve Howe and Chris Squire both have just completed their first solo albums. They've been thinking about these albums for three years now. The idea with a band like Yes is to get a Crosby, Stills, Nash and Young situation, when the members can do solo sets and not disturb the group effort; if it's possible, for everybody to have a hit album and stay together. Basically that's close to the ultimate. Musically, they're always searching for new directions. If they were to continue to make albums along the lines of "Fragile" and "Close to the Edge" they'd still be getting gold albums. But that isn't musical progress for them. That's how a lot of groups and managers make mistakes.

I plan two years ahead, basically, what the act should be doing. I like to have it all mapped out in front of me so that I know what's happened. And by doing it that way I get a much clearer insight as to when the record should come out. There's too much competition and if you neglect the public they'll neglect you, no matter who the hell you are. It always comes back to the basic thing and you've got to remember the people who put you where you are, and that's the public. I believe in keeping ticket prices down even now at concerts, wherever possible. For example, when we brought out "Yes-songs," which is a triple album, I discussed it with the band and we decided to take a cut in royalty. We went to Atlantic and said cut our record royalty because we want the album to come out for less. So the triple album had a list price of \$9.98. And that was an important album for us because, at the time, people were saying that Yes was a studio band and they can't reproduce onstage what they do in the studio. That's why we put out an entire concert recorded live.

**RW:** What's the difference between breaking an act in England versus breaking an act in the United States?

**Lane:** It's easier to break an act in America than it is in England.

**RW:** In what respect?

**Lane:** Supposing you go out and you get a new act—let's get back to Scorpio—and you cut an album with them. In England the radio situation is very, very bad. The only radio you have is virtually a top 30 format. If you've got anything more than 2 minutes 59 seconds you're dicing with death. But in America, with the FM format, you've got the exposure, and thereby things can snowball out of one territory all around America. In England there's none of this business; it's all state controlled. I think to this day Yes have not had more than 20 plays on Radio One, in the past five years, and yet consistent with the press they've won top awards over the

*(Continued on page 53)*







## Music for all the people.

An album that will rank among the classics: The O'Jays' "Survival."

The first single, "Give the People What They Want," is already soaring on to stations and taking gigantic bulleted jumps up the charts.

And that's only the beginning of an album polished to perfection by The O'Jays, Kenny Gamble, Leon Huff, Bobby Martin and MFSB.

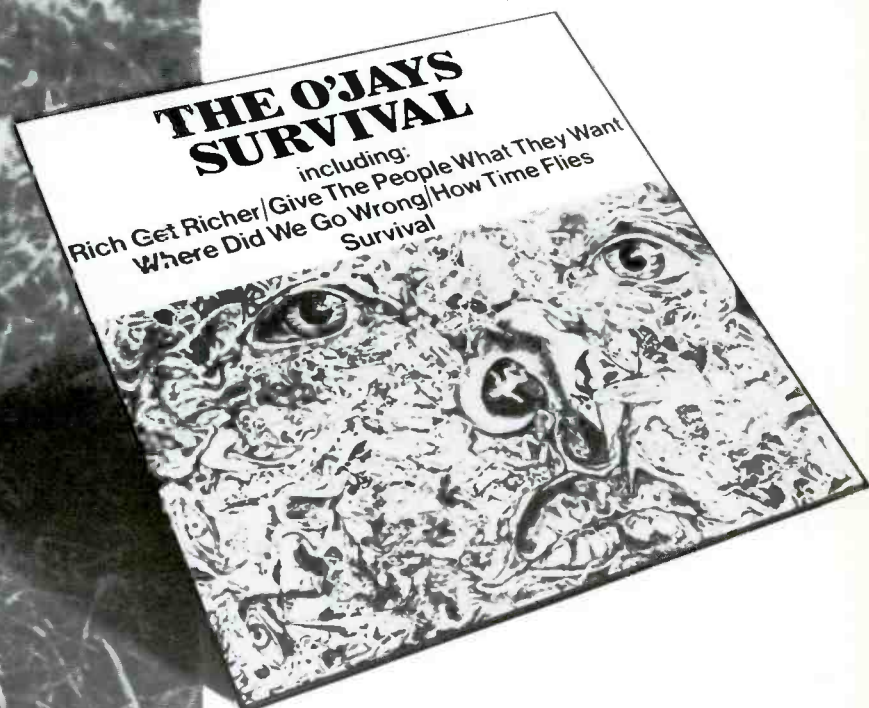
So put on your dancing shoes...

Put on your listening ears...

America, this is it.

**The O'Jays' "Survival,"** KZ 33150  
**featuring their first hit of 1975,**  
**"Give the People What They Want."** ZS8-3565  
**On Philadelphia International  
Records and Tapes.**

DISTRIBUTED BY COLUMBIA / EPIC RECORDS



## Bi-Amped Stereo Expands Sound

NEW YORK — Four channel, four amp, four speaker quadraphonic has failed as an audio hardware best seller, but recent advances in stereo reproduction promise new stereo hardware sales to replace the quadraphonic system sales that never came. "Bi-amplification" is the new term in audio circles and with it comes the promise of expanded, higher fidelity stereo sound. Bi-amping also means additional sales of hardware to beef up existing stereo systems — sales that would include at least three of the key consumer expenditures for going quadraphonic: additional power amplifiers, additional speakers and an expensive black box.

Bi-amplification splits the left and right channel stereo signals in two; the signal from the record or tape source is fed into the pre-amplifier, then split into bass frequencies and treble frequencies for each channel. It is found that by separately amplifying bass

and treble (cutting the stereo signal into four parts) and then reproducing each segment on a separate speaker, the reproduced sound is more dynamic, has more fidelity and presents nuances not audible in normal stereo.

An electronic crossover network inserted between the pre-amplifier and power amps is the black box of the system. It splits each of the stereo signals in two and will cost from \$200 up. U.S. Pioneer has just introduced such a unit, their Model SF-850 at \$199.95, and several smaller firms, like Acoustic Research in Boston, have custom crossover circuits in their catalogues.

Bi-amplification seems to have grown out of rock music concert sound system experimentation plus new speaker developments. It is the standard method of sound reinforcement in rock, and many musicians have begun to use it in mixing and playback situations. In addition, the newer model panel type speakers have been found more capable when used with conventional bass speakers.

Hardware outlets will probably not rush to bi-amplification after the costly rush to quadraphonic, but it is being accepted by affluent audiophiles who prefer to expand the potentials of stereo rather than experiment with quadraphonic.

## Stereo Radio via Satellite Shown

WASHINGTON, D. C. — The first satellite transmission of stereo radio programming has been demonstrated by National Public Radio using the RCA Satcom domestic satellite communications system. NPR gave the demonstration for the Public Radio Conference held here recently to "show that high-quality music programming can be broadcast via satellite to small receiving earth stations."

### Audience

The special 45-minute demo program featured a wide range of music from harpsichord through vocals to electronic synthesizer. The program was transmitted from the RCA Satcom earth station at Valley Forge, Pennsylvania, via the Anik II satellite, to a 10-foot diameter antenna installed on the roof of NPR headquarters in Washington. Audiences heading the sample program included members of Congress, the commercial broadcasting industry and the general public.

George Geesey, director of

## Video Cartridge System Unveiled by Panasonic

NEW YORK — Panasonic has introduced a video tape production system that should finally bring their EIAJ-1 video cartridge format into competition with Sony's already established U-Matic video cassette system.

### Drawbacks

In the last two years Sony has captured a good deal of the private and corporate TV market with their U-Matic format. Although Panasonic's cartridge format has been around just as long, it had several drawbacks in comparison to Sony's cassette: notably its limited playing time of a half-hour, as opposed to the cassette's hour capability.

### VTP System

With the introduction of the Panasonic VTP system, the company believes it may have taken the advantage. Central to the new Panasonic system is a master cartridge recorder, NV-5180, which records a special video master tape, and a tape printer, NV-5182, which produces copies of the master tape at high speed. A 30-minute video cartridge can be copied in less than three minutes, making it possible to print video tapes "almost as easily as one makes duplicates of documents on an office copying machine,"

according to Irwin Tarr, general manager of Panasonic's Video Systems Division.

### Automatic

The system is entirely automatic with user controls geared for even non-video people: you just pop the master cartridge in one slot, a blank tape in a second slot, and push one button. Within three minutes you have a com-

(Continued on page 49)

## SR Component Line Introduced by Shure

EVANSTON, ILL.—Shure Brothers Inc. has introduced a new line of professional quality sound reinforcement components which may be combined for use as a complete sound system — or used individually with associated equipment — in performance situations ranging in size from lounge acts to rock concerts.



The console component in the Shure SR line: Model SR101.

Called the Shure SR line, the new group of components includes a master audio console, power amplifier (available in two speaker-coupling configurations), electronic crossover, extended range speaker system, a portable speaker system, an all-weather speaker system and an array of custom accessories.

### Field-Tested

Designed in cooperation with leading sound system specialists and field-tested over a four year period, the new SR componentry has proved its capabilities in installations ranging from Las Vegas theater-lounges to outdoor music festivals and as a "traveling" system. A complete SR system passed the latter test when it recently was used as the sound system for a five-city, 27-performance tour of the Soviet Union by a troupe from Opryland U.S.A.

These components can be used as a system in a variety of combinations with assurance of sound quality, power, intelligibility, purity and controlled coverage.

## Audio/Video Notes

Home audio reaches new levels of consumer sophistication according to the new Heathkit catalogue which features stereo six channel mixers, 200 watt power amps, and digital display TVs, all for home building . . . Video Tape Network picking up on renewed interest in Ernie Kovacs as one of TV's first artists, with their "Ernie Kovacs Special" for distribution on VTN's college network . . . New SC636 stereo cassette deck from Sansui features the company's newly-developed magni-crystal ferrite head and an elaborate set of safety controls for tape protection . . . Rabson's well-known New York consumer electronics dealer, redoing store to become an Audio Hi-Fi Department Store with three levels of showrooms and Japanese garden decor . . . U.S. Pioneer introduced an advanced dolby cassette deck with front loading of cassette, an increasingly popular format for those adding cassette decks to their sound systems. Pioneer's CT-F6161 is priced at \$299.95 . . . New Thorens TD-145C (\$299.95) turntable features first totally electronic shut-off system which "senses" when stylus finishes tracking record and lifts tonearm back and shuts unit off.

## SALESMAKER OF THE WEEK



### PLAYING POSSUM

CARLY SIMON  
Elektra

### TOP RETAIL SALES THIS WEEK

**PLAYING POSSUM**—Carly Simon—Elektra  
**STRAIGHT SHOOTER**—Bad Company—Swan Song  
**CHICAGO VIII**—Col  
**THE WIZ**—Atlantic  
**SPIRIT OF AMERICA**—Beach Boys—Capitol

### CAMELOT/NATIONAL

**CHICAGO VIII**—Col  
**COMMON SENSE**—John Prine—Atlantic  
**HE DON'T LOVE YOU**—Tony Orlando & Dawn—Elektra  
**HEARTS**—America—WB  
**KING ARTHUR**—Rick Wakeman—A&M  
**PLAYING POSSUM**—Carly Simon—Elektra  
**SPIRIT OF AMERICA**—Beach Boys—Capitol  
**STRAIGHT SHOOTER**—Bad Company—Swan Song  
**THE LAST FAREWELL**—Roger Whittaker—RCA  
**THE WIZ**—Atlantic

### KORVETTES/NATIONAL

**A SONG FOR YOU**—Temptations—Gordy  
**BLOW BY BLOW**—Jeff Beck—Epic  
**CHICAGO VIII**—Col  
**DISCOTHEQUE**—Herbie Mann—Atlantic  
**JUDITH**—Judy Collins—Elektra  
**LET THERE BE MUSIC**—Orleans—Asylum  
**PLAYING POSSUM**—Carly Simon—Elektra  
**STRAIGHT SHOOTER**—Bad Company—Swan Song  
**THE WIZ**—Atlantic  
**WILL O' THE WISP**—Leon Russell—Shelter

### MUSICLAND/NATIONAL

**CITY LIGHTS**—Mickey Gilley—Playboy  
**COMMON SENSE**—John Prine—Atlantic  
**HE DON'T LOVE YOU**—Tony Orlando & Dawn—Elektra  
**KING ARTHUR**—Rick Wakeman—A&M  
**STARS**—Cher—WB  
**STRAIGHT SHOOTER**—Bad Company—Swan Song  
**SURVIVAL**—O'Jays—Phila. Intl.  
**TOMMY**—Ode  
**TOYS IN THE ATTIC**—Aerosmith—Col  
**WILL O' THE WISP**—Leon Russell—Shelter

### RECORD BAR/NATIONAL

**BETWEEN THE LINES**—Janis Ian—Col  
**CHICAGO VIII**—Col  
**HEARTS**—America—WB  
**PICTURES AT AN EXHIBITION**—Tomita—RCA  
**PLAYING POSSUM**—Carly Simon—Elektra  
**SPIRIT OF AMERICA**—Beach Boys—Capitol

**STRAIGHT SHOOTER**—Bad Company—Swan Song  
**THE WIZ**—Atlantic  
**TOYS IN THE ATTIC**—Aerosmith—Col  
**WILL O' THE WISP**—Leon Russell—Shelter

### SAM GOODY/EAST COAST

**CHICAGO VIII**—Col  
**HE DON'T LOVE YOU**—Tony Orlando & Dawn—Elektra  
**JUDITH**—Judy Collins—Elektra  
**PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song  
**PILOT**—Capitol  
**PLAYING POSSUM**—Carly Simon—Elektra  
**SPIRIT OF AMERICA**—Beach Boys—Capitol  
**STRAIGHT SHOOTER**—Bad Company—Swan Song  
**THE WIZ**—Atlantic  
**TOMMY**—Polydor (Soundtrack)

### TWO GUYS/EAST COAST

**AN EVENING WITH JOHN DENVER**—RCA  
**CHICAGO VIII**—Col  
**FIVE-A-SIDE**—Ace—Anchor  
**HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA  
**JUDITH**—Judy Collins—Elektra  
**KING ARTHUR**—Rick Wakeman—A&M  
**SPIRIT OF AMERICA**—Beach Boys—Capitol  
**THE WIZ**—Atlantic  
**TOMMY**—Polydor (Soundtrack)  
**YOUNG AMERICANS**—David Bowie—RCA

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

**AUTOBAHN**—Kraftwerk—Vertigo  
**BLOW BY BLOW**—Jeff Beck—Epic  
**CHICAGO VIII**—Col  
**CRASH LANDING**—Jimi Hendrix—Reprise  
**GREATEST HITS**—Al Green—Hi  
**HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA  
**NIGHTBIRDS**—Labelle—Epic  
**PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song  
**THE WIZ**—Atlantic  
**TOMMY**—Polydor (Soundtrack)

### DISCOUNT RECORDS/ CAMBRIDGE, MASS.

**AUTOBAHN**—Kraftwerk—Vertigo  
**BLOW BY BLOW**—Jeff Beck—Epic  
**BLUEJAYS**—Justin Hayward & John Lodge—Threshold  
**EXPANSIONS**—Lonnie Liston Smith—Flying Dutchman  
**JANIS**—Janis Joplin—Col  
**JUDITH**—Judy Collins—Elektra  
**KATY LIED**—Steely Dan—ABC  
**PLAYING POSSUM**—Carly Simon—Elektra  
**SPIRIT OF AMERICA**—Beach Boys—Capitol  
**TOGETHER**—Arlo Guthrie & Pete Seeger—Reprise

### KING KAROL/NEW YORK

**AMERICA'S CHOICE**—Hot Tuna—Grunt  
**DISCO BABY**—Van McCoy & the Soul City Symphony—Flying Dutchman  
**DISCOTHEQUE**—Herbie Mann—Atlantic  
**DRESSED TO KILL**—Kiss—Casablanca  
**HEART LIKE A WHEEL**—Linda Ronstadt—Capitol  
**PLAYING POSSUM**—Carly Simon—Elektra  
**STRAIGHT SHOOTER**—Bad Company—Swan Song  
**SUN GODDESS**—Ramsey Lewis—Col  
**THE WIZ**—Atlantic  
**YOUNG AMERICANS**—David Bowie—RCA

### GARY'S/RICHMOND

**BEFORE THE NEXT TEARDROP FALLS**—Freddy Fender—ABC Dot  
**BLOW BY BLOW**—Jeff Beck—Epic  
**BUSTIN' OUT**—Pure Prairie League—RCA  
**COMMON SENSE**—John Prine—Atlantic  
**FEELINGS**—Paul Anka—UA  
**JUST ANOTHER WAY TO SAY I LOVE YOU**—Barry White—20th Century  
**KING ARTHUR**—Rick Wakeman—A&M  
**PLAYING POSSUM**—Carly Simon—Elektra  
**STRAIGHT SHOOTER**—Bad Company—Swan Song  
**TOYS IN THE ATTIC**—Aerosmith—Col

### FOR THE RECORD/BALTIMORE

**AMERICAN GYPSY**—Chess  
**BLIND BABY**—New Birth—Buddah  
**CHOCOLATE CITY**—Parliament—Casablanca  
**DISCOTHEQUE**—Herbie Mann—Atlantic  
**INSIDES OUT**—Bohannon—Dakar  
**ROLLING DOWN A MOUNTAINSIDE**—Main Ingredient—RCA  
**SPIRIT OF AMERICA**—Beach Boys—Capitol  
**STRAIGHT SHOOTER**—Bad Company—Swan Song  
**SURVIVAL**—O'Jays—Phila. Intl.  
**TOYS IN THE ATTIC**—Aerosmith—Col

### WAXIE MAXIE/WASH., D.C.

**CHOCOLATE CITY**—Parliament—Casablanca  
**COMMON SENSE**—John Prine—Atlantic  
**DISCO BABY**—Van McCoy & the Soul City Symphony—Avco  
**EXPANSIONS**—Lonnie Liston Smith—Flying Dutchman  
**MY WAY**—Major Harris—Atlantic  
**ROLLING DOWN A MOUNTAINSIDE**—Main Ingredient—RCA  
**SPIRIT OF AMERICA**—Beach Boys—Capitol  
**SUPERNATURAL**—Ben E. King—Atlantic  
**SURVIVAL**—O'Jays—Phila. Intl.  
**WILL O' THE WISP**—Leon Russell—Shelter

### POPLAR TUNES/MEMPHIS

**COMMON SENSE**—John Prine—Atlantic  
**DRAMATIC JACKPOT**—Ron Banks & the Dramatics—ABC  
**HAIR OF THE DOG**—Nazareth—A&M  
**PICTURES AT AN EXHIBITION**—Tomita—RCA  
**PLAYING POSSUM**—Carly Simon—Elektra  
**SOAP OPERA**—Kinks—RCA  
**SUPERNATURAL**—Ben E. King—Atlantic  
**SURVIVAL**—O'Jays—Phila. Intl.  
**THE WIZ**—Atlantic  
**WILL O' THE WISP**—Leon Russell—Shelter

### NATL. RECORD MART/MIDWEST

**CHICAGO VIII**—Col  
**KING ARTHUR**—Rick Wakeman—A&M  
**MISTER MAGIC**—Grover Washington Jr.—Kudu  
**NUTHIN' FANCY**—Lynyrd Skynyrd—MCA  
**PICTURES AT AN EXHIBITION**—Tomita—RCA  
**PLAYING POSSUM**—Carly Simon—Elektra  
**PUT IT WHERE YOU WANT IT**—Average White Band—MCA  
**STRAIGHT SHOOTER**—Bad Company—Swan Song  
**SURVIVAL**—O'Jays—Phila. Intl.

### RECORD REVOLUTION/ CLEVELAND

**AMERICA'S CHOICE**—Hot Tuna—Grunt  
**ARMAGEDDON**—A&M  
**AURA WILL PREVAIL**—George Duke—BASF

**I NEED SOME MONEY**—Eddie Harris—Atlantic

**IAN HUNTER**—Col  
**MANHATTAN TRANSFER**—Atlantic  
**PICTURES AT AN EXHIBITION**—Tomita—RCA  
**PLAYING POSSUM**—Carly Simon—Elektra  
**SOAP OPERA**—Kinks—RCA  
**SWEET DECEIVER**—Kevin Ayers—Island (Import)

### ROSE DISCOUNT/CHICAGO

**DRAMATIC JACKPOT**—Ron Banks & the Dramatics—ABC  
**I'M JESSI COLTER**—Jessi Colter—Capitol  
**JUDITH**—Judy Collins—Elektra  
**LAKESHORE DRIVE**—Aliotta, Haynes & Jeremiah—Big Foot  
**NUTHIN' FANCY**—Lynyrd Skynyrd—MCA  
**PLAYING POSSUM**—Carly Simon—Elektra  
**SPIRIT OF AMERICA**—Beach Boys—Capitol  
**THE GREAT FATSBY**—Leslie West—Phantom  
**THE WIZ**—Atlantic  
**TOMMY**—Polydor (Soundtrack)

### CIRCLES/ARIZONA

**CHASE THE CLOUDS AWAY**—Chuck Mangione—A&M  
**CHICAGO VIII**—Col  
**DISCOTHEQUE**—Herbie Mann—Atlantic  
**DRESSED TO KILL**—Kiss—Casablanca  
**NUTHIN' FANCY**—Lynyrd Skynyrd—MCA  
**PICTURES AT AN EXHIBITION**—Tomita—RCA  
**STRAIGHT SHOOTER**—Bad Company—Swan Song  
**THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Col  
**TWO**—Bob James—CTI  
**WILL O' THE WISP**—Leon Russell—Shelter

### WHEREHOUSE/CALIFORNIA

**A SONG FOR YOU**—Temptations—Gordy  
**BEST OF FREE**—A&M  
**DIAMONDS & RUST**—Joan Baez—A&M  
**I'M JESSI COLTER**—Jessi Colter—Capitol  
**ROLLING DOWN A MOUNTAINSIDE**—Main Ingredient—RCA  
**SOAP OPERA**—Kinks—RCA  
**SUPERNATURAL**—Ben E. King—Atlantic  
**THE LAST FAREWELL**—Roger Whittaker—RCA  
**TOMMY**—Polydor (Soundtrack)  
**WOODSTOCK**—Muddy Waters—Chess

### LICORICE PIZZA/LOS ANGELES

**BLOW BY BLOW**—Jeff Beck—Epic  
**BLUEJAYS**—Justin Hayward & John Lodge—Threshold  
**CHICAGO VIII**—Col  
**HEARTS**—America—WB  
**KATY LIED**—Steely Dan—ABC  
**PLAYING POSSUM**—Carly Simon—Elektra  
**SOAP OPERA**—Kinks—RCA  
**STRAIGHT SHOOTER**—Bad Company—Swan Song  
**WELCOME TO MY NIGHTMARE**—Alicia Cooper—Atlantic  
**YOUNG AMERICANS**—David Bowie—RCA

### TOWER/LOS ANGELES

**ALONE ON MY OWN**—Maxine Weldon—Monument  
**COMMON SENSE**—John Prine—Atlantic  
**IN THE POCKET**—Stanley Turrentine—Fantasy  
**MARGIE**—Margie Joseph—Atlantic  
**ROLLING DOWN A MOUNTAINSIDE**—Main Ingredient—RCA  
**SOAP OPERA**—Kinks—RCA  
**SUPERNATURAL**—Ben E. King—Atlantic  
**TWO**—Bob James—CTI



# THE ALBUM CHART

PRICE CODE

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

TITLE, ARTIST, Label, Number (Distributing Label)

MAY 10	MAY 3		WKS. ON CHART
1	2	<b>THAT'S THE WAY OF THE WORLD</b> EARTH, WIND & FIRE Columbia PC 33280	9 F
2	3	<b>HAVE YOU NEVER BEEN MELLOW</b> OLIVIA NEWTON-JOHN/ MCA 2133	12 F
3	1	<b>CHICAGO VIII</b> /Columbia PC 33100	5 F
4	4	<b>PHYSICAL GRAFFITI</b> LED ZEPPELIN/Swan Song SS 2200 (Atlantic)	9 I
5	10	<b>TOMMY</b> SOUNDTRACK/Polydor PD 9502	7 H
6	6	<b>BLUEJAYS</b> JUSTIN HAYWARD & JOHN LODGE/Threshold THS 14 (London)	7 F
7	9	<b>STRAIGHT SHOOTER</b> BAD COMPANY/Swan Song SS 8413 (Atlantic)	4 F
8	7	<b>A SONG FOR YOU</b> TEMPTATIONS/Gordy G6-969S1 (Motown)	14 F
9	8	<b>FUNNY LADY</b> SOUNDTRACK/Arista AL 9004	7 G
10	5	<b>AN EVENING WITH JOHN DENVER</b> /RCA CPL-0764	10 J
11	14	<b>KATY LIED</b> STEELY DAN/ABC ABCD 846	6 F
12	15	<b>HEARTS AMERICA</b> /Warner Bros. BS 2852	6 F
13	12	<b>YOUNG AMERICANS</b> DAVID BOWIE/RCA APL1-0998	8 F
14	18	<b>NUTHIN' FANCY</b> LYNRYD SKYNYRD/MCA 2137	5 F
15	16	<b>WELCOME TO MY NIGHTMARE</b> ALICE COOPER/Atlantic SD 18130	8 F
16	22	<b>KING ARTHUR</b> RICK WAKEMAN & THE ENGLISH ROCK ENSEMBLE/A&M SP 4515	4 F
17	17	<b>GREATEST HITS</b> ELTON JOHN/MCA 2128	25 F
18	13	<b>AUTOBAHN</b> KRAFTWERK/Vertigo VEL 2003 (Phonogram)	12 F
19	23	<b>THERE'S ONE IN EVERY CROWD</b> ERIC CLAPTON/RSO SO 4806 (Atlantic)	5 F
20	25	<b>JUST ANOTHER WAY TO SAY I LOVE YOU</b> BARRY WHITE/ 20th Century T 466	5 F
21	11	<b>CRASH LANDING</b> JIMI HENDRIX/Reprise MS 2004 (WB)	8 F
22	29	<b>BLOW BY BLOW</b> JEFF BECK/Epic 33409	5 F
23	26	<b>SHEER HEART ATTACK</b> QUEEN/Elektra 7E-1026	17 F
24	20	<b>FEEL LIKE MAKIN' LOVE</b> ROBERTA FLACK/Atlantic SD 18131	7 F
25	28	<b>TO BE TRUE</b> HAROLD MELVIN & THE BLUENOTES Featuring THEODORE PENDERGRASS/Phila. Intl. KZ 33148 (Col)	9 E
26	21	<b>PERFECT ANGEL</b> MINNIE RIPERTON/Epic KE 32561	32 E
27	30	<b>FIVE-A-SIDE</b> ACE/Anchor ANCL-2001 (ABC)	6 F
28	27	<b>BLOOD ON THE TRACKS</b> BOB DYLAN/Columbia PC 33235	14 F
29	59	<b>PLAYING POSSUM</b> CARLY SIMON/Elektra 7E-1033	2 F
30	33	<b>I'LL PLAY FOR YOU</b> SEALS & CROFTS/Warner Bros. 2848	6 F
31	35	<b>AVERAGE WHITE BAND</b> /Atlantic SD 7308	28 F
32	39	<b>JUDITH</b> JUDY COLLINS/Elektra 7E-1032	5 F
33	24	<b>NIGHTBIRDS</b> LABELLE/Epic KE 33075	18 E
34	37	<b>SUN GODDESS</b> RAMSEY LEWIS/Columbia KC 33194	16 E
35	34	<b>BARRY MANILOW II</b> /Bell 1314 (Arista)	23 F
36	19	<b>FOR EARTH BELOW</b> ROBIN TOWER/Chrysalis 1073 (WB)	11 F
37	32	<b>COLD ON THE SHOULDER</b> GORDON LIGHTFOOT/Reprise MS 2006 (WB)	11 F
38	40	<b>IT'LL SHINE WHEN IT SHINES</b> OZARK MOUNTAIN DAREDEVILS/A&M SP 3654	18 F
39	43	<b>FRAMPTON</b> PETER FRAMPTON/A&M SP 4512	5 F
40	46	<b>THE DRAMATIC JACKPOT</b> RON BANKS & THE DRAMATICS/ABC ABCD 867	6 F
41	41	<b>PHOEBE SNOW</b> Shelter 2109 (MCA)	28 F
42	64	<b>SURVIVAL</b> O'JAYS/Phila. Intl. KZ 33150 (Col)	3 F
43	42	<b>SONGBIRD</b> JESSE COLIN YOUNG/Warner Bros. BS 2845	7 F
44	70	<b>WILL O' THE WISP</b> LEON RUSSELL/Shelter SR 2138 (MCA)	3 F
45	54	<b>FEELINGS</b> PAUL ANKA/United Artists UA LA367-G	4 F
46	56	<b>BLUE SKY, NIGHT THUNDER</b> MICHAEL MURPHEY/ Epic KE 33290	8 F
47	49	<b>MISTER MAGIC</b> GROVER WASHINGTON JR./ Kudu KU-20S1 (Motown)	8 F
48	47	<b>FLYING START</b> BLACKBYRDS/Fantasy F 9481	19 F
49	57	<b>BUSTIN' OUT</b> IRE PRAIRIE LEAGUE/RCA LSP-4769	7 F



50	50	<b>WHAT WERE ONCE VICES ARE NOW HABITS</b> DOOBIE BROTHERS/Warner Bros. W 2750	52 F
51	55	<b>STEPPING INTO TOMORROW</b> DONALD BYRD/Blue Note BN-LA 368 G (UA)	5 F
52	85	<b>THE WIZ</b> ORIGINAL BROADWAY CAST/Atlantic SD 18137	2 F
53	58	<b>JUST A BOY</b> LEO SAYER/Warner Bros. BS 2836	9 F
54	51	<b>HEART LIKE A WHEEL</b> LINDA RONSTADT/Capitol ST 11368	23 F
55	63	<b>TOM CAT</b> TOM SCOTT & THE L.A. EXPRESS/Ode SP 77028 (A&M)	4 F
56	31	<b>GREATEST HITS</b> AL GREEN/Hi SHL 32089 (London)	8 F
57	36	<b>YESTERDAYS</b> YES/Atlantic SD 18103	8 F
58	83	<b>TOYS IN THE ATTIC</b> AEROSMITH/Columbia PC 33471	2 F
59	82	<b>DISCOTHEQUE</b> HERBIE MANN/Atlantic SD 1670	2 F
60	96	<b>SPIRIT OF AMERICA</b> BEACH BOYS/Capitol SVBB 11384	2 F
61	44	<b>IF YOU LOVE ME (LET ME KNOW)</b> OLIVIA NEWTON-JOHN/ MCA 411	47 F
62	75	<b>DRESSED TO KILL</b> KISS/Casablanca NBLP 7016	3 F
63	45	<b>FIRE OHIO</b> PLAYERS/Mercury SRM 1-1013	24 F
64	74	<b>PUT IT WHERE YOU WANT IT</b> AWB/MCA 475	4 F
65	38	<b>ROCK 'N' ROLL</b> JOHN LENNON/Apple SK 3419	11 E
66	66	<b>LET THERE BE MUSIC</b> ORLEANS/Asylum 7E-1029	5 F
67	52	<b>PLUG ME INTO SOMETHING</b> HENRY GROSS/A&M SP 4502	11 F
68	69	<b>LED ZEPPELIN IV</b> /Atlantic 7208	6 F
69	61	<b>MODERN TIMES</b> AL STEWART/Janus JXS 7112	8 F
70	48	<b>ON YOUR FEET OR ON YOUR KNEES</b> BLUE OYSTER CULT/ Columbia PC 33371	9 G

CHARTMAKER OF THE WEEK

71 104 **HE DON'T LOVE YOU LIKE I LOVE YOU**  
TONY ORLANDO & DAWN/  
Elektra 7E-1034



72	53	<b>I CAN STAND A LITTLE RAIN</b> JOE COCKER/A&M SP 3633	9 F
73	62	<b>CLOSEUP</b> FRANKIE VALLI/Private Stock PS 2000	7 F
74	89	<b>MICKEY MOUSE</b> /Disneyland 1362	2 F
75	71	<b>GREATEST HITS</b> KOOL & THE GANG/Delite DEP 2015 (PIP)	7 F
76	73	<b>HOLIDAY AMERICA</b> /Warner Brothers W 2808	44 F
77	125	<b>PICTURES AT AN EXHIBITION</b> TOMITA/RCA ARL1-0838	1 F
78	84	<b>MORE AMERICAN GRAFFITI</b> VARIOUS ARTISTS/MCA 2-8007	3 F
79	102	<b>SUPERNATURAL</b> BEN E. KING/Atlantic SD 18132	1 F
80	114	<b>COMMON SENSE</b> JOHN PRINE/Atlantic SD 18127	1 F
81	86	<b>BACK HOME AGAIN</b> JOHN DENVER/RCA CLP1-0548	45 F
82	67	<b>NOT FRAGILE</b> BACHMAN-TURNER OVERDRIVE/Mercury SRM-1-1004	37 F
83	95	<b>SONG FOR AMERICA</b> KANSAS/Kirshner PZ 33385 (Col)	2 F
84	88	<b>JOHN DENVER'S GREATEST HITS</b> /RCA CPL1-0374	74 F
85	79	<b>LOU REED LIVE</b> LOU REED/RCA APL1-0959	4 F
86	108	<b>DARK SIDE OF THE MOON</b> PINK FLOYD/Harvest SMAS 1163 (Capitol)	77 F
87	113	<b>ROLLING DOWN A MOUNTAIN</b> MAIN INGREDIENT/ RCA APL1-0644	1 F
88	65	<b>DO IT 'TIL YOU'RE SATISFIED</b> B.T. EXPRESS/Scepter 5117	22 F
89	101	<b>CHOCOLATE CITY</b> PARLIAMENT/Casablanca NBLP 7014	1 F
90	60	<b>NO MYSTERY</b> RETURN TO FOREVER Featuring CHICK COREA/ POLYDOR PD 6512	8 F
91	105	<b>SPRING FEVER</b> RICK DERRINGER/Blue Sky PZ 33423 (Col)	1 F
92	99	<b>TOMMY</b> THE WHO/MCA 2-1005	85 I
93	103	<b>A QUIET STORM</b> SMOKEY ROBINSON/Tamla T6-337S1	1 F
94	97	<b>BUTT OF COURSE</b> JIMMY CASTOR BUNCH/Atlantic SD 18174	7 F
95	112	<b>IN THE POCKET</b> STANLEY TURRENTINE/Fantasy F-9478	1 F
96	98	<b>FIRE ON THE MOUNTAIN</b> CHARLIE DANIELS BAND/ Kama Sutra KSBS 2603	17 F
97	68	<b>GHOSTS</b> STRAWBS/A&M SP 4506	10 F
98	109	<b>SOLID</b> MANDRILL/United Artists UA-LA 4036	1 F
99	106	<b>CRIME OF THE CENTURY</b> SUPERTRAMP/A&M SP 3647	1 F
100	76	<b>CAUGHT IN THE ACT</b> COMMODORES/Motown M6-820S1	6 F

# 151-200 ALBUM CHART

- 151 **THE ORIGINAL SOUNDTRACK**  
10cc/Mercury SRM-1-1029
- 152 **WINGLESS ANGELS** JOHN STEWART/  
RCA APL1-0816
- 153 **I DON'T KNOW WHAT THE WORLD  
IS COMING TO** BOBBY WOMACK/  
United Artists LA 353-6
- 154 **WHEN WILL I SEE YOU AGAIN**  
JOHNNY MATHIS/Columbia  
PC 33420
- 155 **KOKOMO**/Columbia PC 33442
- 156 **COSMIC TRUTH UNDISPUTED**  
TRUTH/Gordy G6-970-S 1
- 157 **GET ME TO THE COUNTRY**  
McKENZIE SPRING/Pye 2108  
(ATV)
- 158 **YOUR MAMA WON'T LIKE ME**  
SUZI QUATRO/Arista 4035
- 159 **HAIR OF THE DOG** NAZARETH  
A&M SP 4511
- 160 **SUICIDE** SAL MAGGIE BELL/Swan  
Song SS 8412 (Atlantic)
- 161 **REUNION** B. J. THOMAS/ABC  
ABCD 858
- 162 **LED ZEPPELIN III**/Atlantic SD 8236
- 163 **SEDAKA'S BACK** NEIL SEDAKA/  
Rocket 463 (MCA)
- 164 **DISCO TEX AND HIS SEX-O-LETTES**/  
Chelsea CHL 505
- 165 **THE MUDDY WATERS WOODSTOCK  
ALBUM** MUDDY WATERS/Chess  
CH 60035
- 166 **AMERICA'S CHOICE HOT TUNA**/  
Grunt BFL1-0820 (RCA)
- 167 **MARGIE** MARGIE JOSEPH/Atlantic  
SD 18126
- 168 **JANIS** JANIS JOPLIN/Columbia  
PG 33345
- 169 **BLIND BABY** NEW BIRTH/Buddah  
BDS 5636
- 170 **AMERICAN GYPSY**/Chess 60034
- 171 **SOUTHERN NIGHTS** ALLEN  
TOUSSAINT/Reprise MS 2186  
(WB)
- 172 **I'M JESSE COLTER**/Capitol ST 11663
- 173 **PILOT**/Capitol ST 11368
- 174 **BAD BENSON** GEORGE BENSON/  
CTI 6045 (Motown)
- 175 **CHASE THE CLOUDS AWAY** CHUCK  
MANGIONE/A&M SP 4518
- 176 **THE BEST OF BILL WITHERS**/  
Sussex SRA-8037
- 177 **LIVE CURVED AIR**/BTM 5001  
(Chess/Janus)
- 178 **IAN HUNTER**/Columbia PC 33480
- 179 **TOGETHER** PETE SEEGER & ARLO  
GUTHRIE/Reprise 2R 2214 (WB)
- 180 **STARS** CHER/Warner Bros BS 2850
- 181 **DON'T CALL US WE'LL CALL YOU**  
SUGARLOAF/JEFF CORBETTA/  
Claridge CL 1000
- 182 **THE BEST YEARS OF OUR LIVES**  
STEVE HARLEY & COCKNEY  
REBEL/EMI ST-11394 (Capitol)
- 183 **LOVERS** MICKEY NEWBURY/  
Elektra 7E 1030
- 184 **MICKEY'S MOVIN' ON MICKEY**  
GILLEY/Playboy PB405
- 185 **ARMAGEDDON**/A&M 4513
- 186 **FLASH FEARLESS** VARIOUS ARTISTS/  
Chrysalis CHR 1072 (WB)
- 187 **THE AURA WILL PREVAIL** GEORGE  
DUKE MPS/BASF MC 25613
- 188 **ALONE ON MY OWN** MAXINE  
WELDON/Monument KZ 33380  
(Col)
- 189 **RORY BLOK**/RCA APL 1-0733
- 190 **CAFE DE PARIS** LES VARIATIONS/  
Buddah BDS 5625
- 191 **YOUNG FRANKENSTEIN ORIGINAL  
SOUNDTRACK**/ABC ABCD 870
- 192 **DIAMONDS & RUST** JOAN BAEZ/  
A&M SP 4527
- 193 **BEST OF FREE FREE**/A&M SP 3663
- 194 **TIGER ROSE** ROBERT HUNTER/  
Round RX 105
- 195 **ON THE LEVEL** STATUS QUO/  
Capitol ST-11381
- 196 **CARMINA BURANA** MICHAEL TILSON  
THOMAS/Columbia M33172
- 197 **TWO SIDES OF THE MOON**  
KEITH MOON/MCA 2136
- 198 **STARDUST ORIGINAL SOUNDTRACK**  
STARRING DAVID ESSEX/Arista  
AL 5000
- 199 **THE LITTLE PRINCE** RICHARD  
BURTON/PIP 6813
- 200 **I'LL BE YOUR SUNSHINE** VERNON  
BURCH/LA UA 342-G

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MAY 10, 1975

- |        |       |  |
|--------|-------|--|
| MAY 10 | MAY 3 |  |
| 101    | 118   | DISCO BABY VAN McCOY & THE SOUL CITY SYMPHONY/<br>Avco AV 69006          |
| 102    | 87    | PIECES OF THE SKY EMMYLOU HARRIS/Reprise 2213 (WB)                       |
| 103    | 81    | JOURNEY/Columbia PC 33388  |
| 104    | 115   | MY WAY MAJOR HARRIS/Atlantic SD 18119                                    |
| 105    | 72    | ELDORADO ELECTRIC LIGHT ORCHESTRA/United Artists<br>LA 399-G             |
| 106    | 119   | EXPANSIONS LONNIE LISTON SMITH/Flying Dutchman<br>BOL1-0934 (RCA)        |
| 107    | 78    | BELLE OF THE BALL RICHARD TORRANCE AND EUREKA/<br>Shelter SP 2134 (MCA)  |
| 108    | 90    | ON THE BORDER EAGLES/Asylum 7E-1004                                      |
| 109    | 122   | TWO BOB JAMES/CTI 6057S1 (Motown)  |
| 110    | 91    | RUFUSIZED RUFUS Featuring CHAKA KHAN/ABC ABCD 837                        |
| 111    | —     | BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/<br>ABC Dot DOSD 2020       |
| 112    | 93    | STYX II/Wooden Nickel WNS-1012 (RCA)                                     |
| 113    | 92    | EMPTY SKY ELTON JOHN/MCA 2130  |
| 114    | 77    | THE CAPTAIN AND ME DOOBIE BROTHERS/WB 2694                               |
| 115    | 120   | NATTY DREAD BOB MARLEY & THE WAILERS/<br>Island ILPS 9281                |
| 116    | 80    | CICERO PARK HOT CHOCOLATE/Big Tree BT 89503 (Atl)                        |
| 117    | 121   | AMBROSIA/20th Century T-434  |
| 118    | 130   | INSIDE OUT BOHANNON/Dakar BK 6916 (Brunswick)                            |
| 119    | —     | SOAP OPERA KINKS/RCA LPL1-5081   |
| 120    | 127   | THE GREAT FATSBY LESLIE WEST/Phantom BPL1-0954 (RCA)                     |
| 121    | 133   | THE MANHATTAN TRANSFER/Atlantic SD 18133                                 |
| 122    | 100   | REALLY ROSIE TV SOUNDTRACK Featuring CAROLE KING/<br>Ode 77027 (A&M)     |
| 123    | 126   | ALL THE GIRLS IN THE WORLD—BEWARE!!! GRAND FUNK/<br>Capitol SO 11356     |
| 124    | 124   | SURVIVAL OF THE FITTEST HEADHUNTERS/Arista AL 4038                       |
| 125    | 138   | JUKE JOINT JUMP ELVIN BISHOP/Capricorn CP 0151 (WB)                      |
| 126    | 128   | BETWEEN THE LINES JANIS IAN/Columbia PC 333946                           |
| 127    | 111   | FLY BY NIGHT RUSH/Mercury SRM 1-1023                                     |
| 128    | 131   | BE TRUE TO YOU ERIC ANDERSEN/Arista 4033                                 |
| 129    | 107   | FIRST MINUTE OF A NEW DAY GIL SCOTT-HERON &<br>BRIAN JACKSON/Arista 4030 |
| 130    | 143   | THE LAST FAREWELL ROGER WHITTAKER/RCA APL1-0855                          |
| 131    | 123   | SOUVENIRS DAN FOGELBERG/Epic KE 33137                                    |
| 132    | 94    | VISIONS OF THE EMERALD BEYOND MAHAVISHNU<br>ORCHESTRA/Columbia PC 33411  |
| 133    | 117   | SO WHAT JOE WALSH/ABC Dunhill DSD 50171                                  |
| 134    | 136   | FULFILLINGNESS' FIRST FINALE STEVIE WONDER/<br>Tamla T6-332S1 (Motown)   |
| 135    | 135   | DOWN TO EARTH NEKTAR/Passport PPSD 98005 (ABC)                           |
| 136    | —     | CONY ISLAND HERB ALPERT & T.J.B./A&M SP 4521                             |
| 137    | 110   | OLD & IN THE WAY/Round RX 103  |
| 138    | 140   | DUIT ON MON DEI NILSSON/RCA APL 1-10817                                  |
| 139    | 151   | I NEED SOME MONEY EDDIE HARRIS/Atlantic SD 1669                          |
| 140    | 139   | HOUSES OF THE HOLY LED ZEPPELIN/Atlantic SD 7255                         |
| 141    | 142   | CROSS COLLATERAL PASSPORT/Atco SD 36-107                                 |
| 142    | 141   | ANOTHER NIGHT HOLLIES/Epic PE 33387                                      |
| 143    | 147   | BEAUTIFUL LOSER BOB SEGER/Capitol ST 11378                               |
| 144    | 144   | MELISSA MELISSA MANCHESTER/Arista 4031                                   |
| 145    | 145   | WOLF CREEK PASS C. W. McCALL/MGM M3G 4989                                |
| 146    | 134   | TAPESTRY CAROLE KING/Ode SP 77009 (A&M)                                  |
| 147    | 150   | SONGS OF FOX HOLLOW TOM T. HALL/Mercury SRM 1-500                        |
| 148    | 155   | SAMMY JOHNS/GRC 5003   |
| 149    | 149   | TANYA TUCKER'S GREATEST HITS/Columbia KC 33355                           |
| 150    | 158   | TOMMY VARIOUS ARTISTS/Ode 9001 (A&M)                                     |

RECORD WORLD MAY 10, 1975

## Deutsche Grammophon and 'Greensleeves'

By SPEIGHT JENKINS

NEW YORK—In the field of English music—Britten, Delius, Walton, Elgar, Vaughan-Williams, Purcell—London and Angel Records immediately come to mind. For years both companies have put much of these composers' distinguished works on records, and they did much of it before any of the works were particularly popular. Angel contributed much in Walton, Delius and Elgar; London has given us the whole catalogue of Gilbert and Sullivan and Benjamin Britten. In the 1974 *RW* Classical Special, Angel's president, Michael Allen, spoke of the feeling for English music in the United States, a growing sentiment and escalating popularity.

### Vaughan-Williams Opera

If Allen is right—and evidence of sales certainly supports him—Deutsche Grammophon should cash in handsomely with a new recording of the music of Ralph Vaughan-Williams, Sir William Walton and Frederick Delius, entitled "Greensleeves." Named

after Vaughan-Williams' famous fantasy taken from his opera *Sir John in Love*, the album is brilliantly conducted by Daniel Barenboim, and "The Lark Ascending" has the distinguished contribution of Pinchas Zukerman.

### Wilhelm Furtwaengle

Much has been written about Barenboim's fascination with the style of Wilhelm Furtwaengle, and the evidence on each of his discs bears out his belief in the highly subjective, predominantly slow tempos of the late German master. In the English music chosen for this record, Barenboim's style could hardly be improved. Take the familiar "Greensleeves" itself. A cushion of lush sound, wonderfully romantic and yet never mushy, he makes it beautiful and expressive.

### Zukerman

Zukerman stands high on anyone's list of the great younger violinists of our time, and his playing on "The Lark Ascending" carries out his reputation. Zukerman  
(Continued on page 49)

## MASTERWORKS TWX... FROM COLUMBIA

LET'S REVIEW WHAT'S SHIPPING NEXT WEEK:  
BOULEZ' CATAclysmic GURRELIEDER... BERNSTEIN, BLEGEN, VON STADE, RIEGEL AND ESTES SCALE THE HEIGHTS IN AN IMPASSIONED HAYDN HARMONIEMESSE... ANTHONY NEW-MAN'S ORGAN ORGY OF WAGNERIAN SPLENDOR... SPARTACUS FROM THE BOLSHOI (3 HOURS OF RAZZLE DAZZLE)... ZUKERMAN CONDUCTS VERDI AND ROSSINI... 4 OCTAVES OF REBROFF AT CARNEGIE HALL... THE GUITAR DISCOVERY OF THE YEAR, FLAMENCO WHIZ MANOLO SANLUCAR... ANOTHER SURE TO SELL MOZART/SZELL MULTI DISC COLLECTION FEATURING THE GREATEST ENSEMBLE HORN PLAYING ON RECORD... IF YOU WANT A SAMPLER DISC, LET US KNOW WHO YOU ARE, WHERE YOU WORK AND WHAT YOU DO... SEND REQUEST TO COLUMBIA MASTERWORKS, ROOM 1145, 51 W. 52ND ST., N.Y., N.Y. 10019.



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## CLASSICAL RETAIL REPORT

MAY 10, 1975

### CLASSIC OF THE WEEK



### ROSSINI

#### SIEGE OF CORINTH

SILLS, VERRETT, SCHIPPERS  
Angel

### BEST SELLERS OF THE WEEK

ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel

AFTER THE BALL—Morris, Bolcom—Nonesuch

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

BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London

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

TOMITA: PICTURES AT AN EXHIBITION—RCA

### RECORD HUNTER/N.Y.

ADAGIO—Karajan—DG

AFTER THE BALL—Morris, Bolcom—Nonesuch

BACH: TRANSCRIPTIONS—Stokowski—London

BEETHOVEN: PIANO SONATAS NOS. 31, 32—Ashkenazy—London

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

BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London

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

LUCIANO PAVAROTTI: KING OF THE HIGH C'S—London

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

ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel

### RECORD & TAPE COLLECTORS/ BALTIMORE

BACH: TRANSCRIPTIONS—Stokowski—RCA

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

GOLDEN DANCE HITS OF 1600—Archive/DG

IVES: QUARTETS—Concord String Quartet—Nonesuch

ROBERT HALL LEWIS CONDUCTS HIS SYMPHONY NO. 2—CRI

MENDELSSOHN: CONCERTOS NOS. 1, 2—Perahia, Marriner—Columbia

ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel

SCHOENBERG, BERG, WEBER: ORCHESTRAL WORKS—Karajan—DG

SIBELIUS: SYMPHONY NO. 5—Berglund—Angel

STRAUSS, HINDEMITH: DEATH AND TRANSFIGURATION, MATHIS SUITE—Horenstein—Nonesuch

### FRANKLIN MUSIC/ATLANTA

AFTER THE FALL—Morris, Bolcom—Nonesuch

BARTOK: DIVERTIMENTO FOR STRING ORCHESTRA—Ormandy—Columbia

BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London

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

ROSSINI: SIEGE OF CORINTH—Verrett, Schippers—Angel

STRAVINSKY: RITE OF SPRING—Haitink—Philips

TOMITA: PICTURES AT AN EXHIBITION—RCA

TRUMPET CONCERTOS—Andre—RCA

VERDI: LA FORZA DEL DESTINO—Callas, Tucker, Rossi-Lemeni, Serafin—Seraphim

### ROSE RECORDS/CHICAGO

BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London

BERNHARD HERMANN PLAYS THEMES FROM SHAKESPEARIAN FILMS—London

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

RODRIGO: CONCERTO DE ARANJUEZ—Williams—Columbia

ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel

STRAUSS: ALSO SPRACH ZARATHUSTRA—Haitink—Philips

STRAUSS: FOUR LAST SONGS, TOD UND VERKLAERUNG—Janowitz, Karajan—DG

TOMITA: PICTURES AT AN EXHIBITION—RCA

VAUGHAN WILLIAMS, DELIUS, WALTON: GREENSLEEVES—Zukerman, Barenboim—DG

### CIRCLES/PHOENIX

BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London

COPLAND: EL SALON MEXICO—Copland—Columbia

GOLDEN DANCE HITS OF 1600—Archive/DG

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

PUCCINI: LA BOHEME—de los Angeles, Bjoerling, Beecham—Seraphim

ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel

TOMITA: PICTURES AT AN EXHIBITION—RCA

TOMITA: SNOWFLAKES ARE DANCING—RCA

VAUGHAN WILLIAMS, DELIUS, WALTON: GREENSLEEVES—Zukerman, Barenboim—DG

### DISCOUNT RECORDS/ SAN FRANCISCO

AFTER THE BALL—Morris, Bolcom—Nonesuch

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

BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London

HAYDN, MOZART: CANTATAS, ARIAS—Baker—Philips

KODALY: COMPLETE ORCHESTRAL WORKS—Dorati—London

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

ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel

RENATA TEBALDI SINGS 18TH CENTURY ARIAS—London

TOMITA: PICTURES AT AN EXHIBITION—RCA

FESTIVAL OF TRUMPETS—Schwartz—Nonesuch

## CONCERT REVIEW

### Growth and Direction Keep Trower on Top

■ NEW YORK — Robin Trower emerged from the ranks of Procol Harum with considerably more than rehashed versions of proven hits. Establishing himself as a premier British electric guitarist was not in and of itself a monumental task—the talent was there and the audience was familiar with it. That Trower took to expanding both the talent and the audience was a most natural development. And although the Jimi Hendrix comparisons were (and are) frequently made, Trower is currently putting his all into more clearly defining his musical persona.

The transition was a part of the story at Trower's Academy of Music appearance Friday (18). The repertoire was drawn from Trower's three solo Chrysalis albums, with the most emphasis placed on the latest, "For Earth Below." "Daydream" was done anew from the "Twice Removed From Yesterday" lp; "Lady Live" was drawn from "Bridge of Sighs;" and "Gonna Be More Suspicious," from the most recent record, was among the tunes bringing things up to date.

Working in a very basic guitar-bass-drums ensemble, Trower had no trouble overcoming early-set technical problems. In fact, what was to have been a smoke-pillow entrance was marred when hums and buzzes prevented the set from starting. The second entrance was much simpler, and in many ways more befitting the performance that followed. The volume was high even for the Academy, but then so was the audience.

Getting things off with a hard-rocking edge were Joe Vitale's Madmen. Vitale is also in the process of establishing an individual identity, having set out on his own following his days as drummer for Joe Walsh. And he, too, used his solo album, "Roller Coaster Weekend" (Atco), as the basis for a ruggedly-paced opening slot. 'Twas the stuff madness should be made of.

Ira Mayer

### Hello People Sign With Apogee Mgmt.

■ LOS ANGELES—Burke Dennis, president of Apogee Management agency, announced that Lon Harriman, head of the concert division, has signed Hello People to the firm for exclusive agency representation in all fields.

The four piece pantomime-rock band records for ABC/Dunhill. A single titled "Just One Victory" is being issued from their album, "Hello People."

## Gold Down Under



Mike Stewart (right) chairman of the board, United Artists Music and Records Group, is shown receiving an award presented by the directors of Australia's Festival Records for "the outstanding achievement of attaining 36 gold records in Australia." The award was presented by Alan Hely, managing director of Festival Records. Albums cited in the award ranged from the UA soundtrack of "Fiddler on the Roof" to such varied UA artists as Slim Whitman, Don McLean and Shirley Bassey. Hely presented the award to Stewart during a recent trip to Los Angeles.

## U.S. Tour Set For Demis Roussos

■ NEW YORK — Demis Roussos will bring his performance to American audiences for the first time during a two-week tour in May, 1975.

The five city tour coincides with the release of "Midnight Is The Time I Need You," the Greek-born artist's new single. The tune, written by A. Koulouris and R. Constandinos, sung in English as all of Roussos' songs are, is from his next album, "Souvenirs," set for a June 20 release on Big Tree Records, distributed by Atlantic/Atco.

## Hudsons Return to Rocket



John Reid, president of Rocket Records, has announced the return of the Hudson Brothers to the Rocket label. The Hudson Brothers were with Rocket from May 1973 to May 1974. The group's first single under the new contract is entitled "Rendez-Vous" and will be produced by Bernie Taupin for the Brothers' forthcoming album. The single will be released on May 19. In the photo above, the Brothers are caught during an unbridled display of affection for their producer. From left: Mark, Bernie Taupin, Bill and Brett.

## CONCERT REVIEW

### Little Feat, Allen Toussaint Exhibit Potent Live Appeal

■ NEW YORK — Hordes of the great unwashed descended upon the Beacon Theatre (18) in order to witness the musical derring-do of Little Feat (WB)—a six-member group whose popularity has increased tremendously over the last year—and Allen Toussaint (WB). And however much one may admire the verve and intelligence of the first group, one must admit that the evening clearly belonged to Toussaint, a 36-year old rock legend from New Orleans.

This should in no way be taken as a slur upon Little Feat's performance. Hot off their tour of Europe as part of the Warner Brothers Music Show, these excellent musicians have undeniably become A Band. Question: What were they before said European jaunt? Answer: Introverted, uncommunicative musicians given to much chuckling and joking amongst themselves with their audience always on the outside. True, the music was good, but the group tended to leave one cold at times, and the arrogance they displayed was not the sort of which legends are made.

At the Beacon, however, Little Feat came ready to play—for themselves and for their audience as well. Clearly, Little Feat has benefited from something—the European tour or who knows what?—since their last New York appearance. Some of their best

songs ("Chairman Mao," "Dixie Chicken," "Rock and Roll Doctor," "Sailin' Shoes," and particularly "Willin'") never sounded better, and the new songs were very impressive; the band members were extremely composed and together all evening; guitarist-vocalist Lowell George was cool and electric; he is a giant talent whose intelligent and pleasingly convoluted lyrics are often secondary to the group's insistent boogie beat.

#### 'Fine Evening'

So it was a fine evening for the Feat, but an even finer one for Mr. Toussaint, who was (as a live act) much more the unknown quantity. Where does one go to explain Allen Toussaint? All the way back to the '50s, to the Lee Dorsey, Ernie K-Doe, Meters, Joe Jones, et. al., sessions? To the numerous recordings he has graced either as a writer or as a producer?

Maybe his Beacon performance is the best place to start. Toussaint was accompanied by an impressive entourage of rock and roll rhythm masters, a brass section and four lively backup singers. Together they produced a sound so thick and rich with southern "fonk" that you could practically reach out and grab onto it; their music united the feel of rock's glorious past with a sound that was current and fresh.

This is a moment: Toussaint searches out the treble range of his 88, moves down the ivories and discovers Clarence "Pinetop" Hill's "Boogie Woogie" lurking in there, works it out and finds—aha!—Bob Wills' "San Antonio Rose" crying to be heard; culture rears its head in the form of Rimsky-Korsakov's "Flight of the Bumblebee" which inexplicably works itself into "Java" which works itself into "Goin' Down Slow" as Gary Brown steps out for a sax solo; Toussaint accepts the challenge presented and there follows a lengthy sparkling sax and piano exchange which flows easily and dramatically into Bill Doggett's classic "Honky Tonk," and Toussaint is home free.

"Basic Lady," "Country John" and the beautiful, dreamlike (and perfect) "Southern Nights" follow and then Toussaint puts on his hat and strolls offstage. It sure do feel good while it lasts.

David McGee

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Record World

# SOUL TRUTH

By DEDE DABNEY



**NEW YORK:** Personal Pick: "Give Me Some Of Your Sweet Love" — Barbara Acklin (Capitol). Smooth and melodic tune by this multi-talented vocalist. She has been instrumental in writing many hit singles which have been recorded by the Chi-Lites and other artists.

**DEDE'S DITTIES TO WATCH:** "It's Bad For Me To See You" — Yvonne Fair (Motown-SLO); "Love Blind" — Martha Reeves (Arista-UPT); "Exercise My Love" — John Edwards (Aware-SLO).

**DISCO POTENTIALS:** "Do The Double Bump" — Rufus Thomas (Stax); "7654321 (Blow Your Whistle)" — Gary Toms Empire (P.I.P.).

Prodigal Records opened their doors several months ago and have released many singles that have been played nationwide. They hired a man to handle national promotion — Chuck Offutt. After relocating to Detroit, where the company is based, Offutt has now left, moving back to New York. He now maintains the slot left open by Norm Gardner at Crossover Records, as national promotion manager for that label.

Sonny Joe White, program director for WILD-AM (Boston), is looking for a radio announcer for that station. It will include a midday talk and music show. Send all tapes and resumes to White at WILD or call (617) 267-1900.

WHUR-FM (Washington, D.C.), has hired Ms. Charlene Watts, formerly of WILD-AM (Boston), to hold down the slot of 8 p.m.-12 midnight. Having held that particular slot was Ron Sutton, who has been appointed sports director for the station. Andre Perry, program director for the station, has need for Latin product and a sponsor for the show. Those interested please contact Perry at that station.

The new music director for WOOK-AM (Washington, D.C.) is Harry Jefferies. Cliff Holland, who was PD, MD and public service manager, relinquished the music directorship but still holds the position of program director.

What is Chocolate City? It's a new title of the Parliaments new lp on Casablanca. Casablanca has instituted a contest for retail shops and radio stations. It consists of, on the retail angle, the best display winning a prize. The company is also providing T shirts for store personnel. When a representative approaches the record shop, counter personnel will win a cash prize. Also, you may draw your interpretation of what Chocolate City looks like; first place

winner will win \$100 at a record shop. A radio station which is participating in the contest is WHUR-FM (Washington, D.C.), where their listeners must write an essay of 1000 words about Chocolate City. For further details you may contact your representative for Casablanca Records.

New line-up for WDKX-FM (Rochester, N.Y.) is: Cedric Anderson — 5-10 a.m.; Ksandra Foxx — 10 a.m.-3p.m.; Little John Smith — 3-7 p.m.; Bill Trammel — 7-12 midnight; Jerry Youngblood — midnight-5 a.m. The weekend listeners will hear Larry Jennings and Bill Jay Jackson.

This fall will mark the beginning of a concert tour for an individual who has been away from the States for two years. Miriam Makeba, the Empress of African Song, will play concerts in 21 cities from coast to coast. "Promise of a Future" is the title of the production, and will be the first undertaking of Yellow Gorilla Productions, Ltd., New York.



Shown here are Stokely Carmichael (left) and Dennis Armstead, co-producer of the concert tour.

## Talent at Town Hall



In an RCA Records presentation, Zulema and Weldon Irvine appeared recently in concert with their respective bands at New York's Town Hall. Hostess for the evening was WBLS-FM DJ and Essence columnist Vy Higginsen. Shown backstage after the show are, from left: Mike Becce, manager, national singles promotion; Chip Donelson, regional manager, r&b promotion; Zulema; a&r producer Carl Maultsby; Irvine and r&b product manager Ray Harris.

## R&B PICKS OF THE WEEK

SINGLE

**G. C. CAMERON, "IF YOU'RE EVER GONNA LOVE ME"** (Stone Diamond Music, BMI). Emerging from the "Love Songs & Other Tragedies" album, this particular selection has already made the grade with many radio stations. Strong melodic harmony warrants top chart action. Meaningful lyrics are the primary focus of this beautiful love song. The product is a perfect vehicle for this individual. Watch his popularity increase Motown M 1344F.



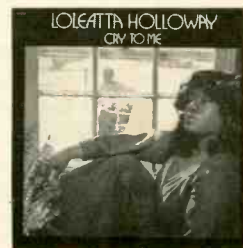
SLEEPER

**DONNY GERRARD, "(BABY) DON'T LET IT MESS YOUR MIND"** (Don Kirshner Music, BMI/Kirshner Songs, ASCAP). Ex-lead singer of Skylark has a special sound which will capture the ears of many. A smooth, velvet wonder flowing onward to entice your heart, the tune is magnificently beautiful, yearning for airplay on both sides of the radio dial. Destined for stardom, Gerrard has a bright future. Rocket 40405 (MCA).



ALBUM

**LOLEATTA HOLLOWAY, "CRY TO ME."** Engulfed in strings and horns, this artist, new to the recording scene, carries a tune throughout. Ms. Holloway's delivery of "Just Be True To Me" is simply superb, and is highlighted with background vocals. "Casanova" deserves the attention it is receiving, and another fantastic side is "I Can't Help Myself;" "The Show Must Go On" will appeal to everyone. Aware AA-2008 (GRC).





**New Release  
from BRUNSWICK**

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*from the Movie*  
**Macon County Line**

**“ANOTHER PLACE  
ANOTHER TIME”**

**Bobby Gentry**

55517

**BRUNSWICK**

**DAKAR**



# THE R&B SINGLES CHART

MAY 10, 1975

MAY 10	MAY 3	
1	8	<b>GET DOWN, GET DOWN</b> JOE SIMON— Spring 156 (Polydor)
2	1	<b>SHAKEY GROUND TEMPTATIONS</b> —Gordy G7142F (Motown)
3	4	<b>WHAT AM I GONNA DO WITH YOU</b> BARRY WHITE— 20th Century 2177
4	5	<b>BAD LUCK (PART I)</b> HAROLD MELVIN & THE BLUENOTES— Phila. Intl. ZS8 3562 (Col)
5	12	<b>ROCKIN' CHAIR</b> GWEN McCRAE—Cat 1996 (TK)
6	3	<b>L-O-V-E (LOVE)</b> AL GREEN—Ho 2282 (London)
7	6	<b>SHOESHINE BOY</b> EDDIE KENDRICKS—Tamla T54257F (Motown)
8	9	<b>BABY THAT'S BACKATCHA</b> SMOKEY ROBINSON— Tamla T54258F (Motown)
9	7	<b>SHINING STAR</b> EARTH, WIND & FIRE—Columbia 3-10090
10	15	<b>SPIRIT OF THE BOOGIE/SUMMER MADNESS</b> KOOL & THE GANG— Delite 1567 (PIP)

11	2	<b>ONCE YOU GET STARTED</b> RUFUS Featuring CHAKA KHAN ABC 13066
12	17	<b>LOVE WON'T LET ME WAIT</b> MAJOR HARRIS—Atlantic 3248
13	11	<b>ONE BEAUTIFUL DAY</b> ECSTASY, PASSION & PAIN— Roulette 7163
14	25	<b>CUT THE CAKE/PERSON</b> TO PERSON AWB—Atlantic 3261
15	19	<b>CHECK IT OUT</b> BOBBY WOMACK— United Artists XW 621-X
16	18	<b>I WANT TO BE FREE</b> OHIO PLAYERS—Mercury 73675
17	20	<b>ROLLING DOWN A</b> MOUNTAIN INSIDE MAIN INGREDIENT—RCA PB 10024
18	24	<b>KEEP THE HOME FIRES</b> BURNING LATIMORE—Glades 1726 (TK)
19	23	<b>GRANDDADDY (PART 1)</b> NEW BIRTH—Buddah 464
20	16	<b>WALKING IN RHYTHM</b> BLACKBYRDS—Fantasy 736
21	37	<b>HIJACK</b> HERBIE MANN—Atlantic 3246
22	21	<b>REMEMBER WHAT I TOLD</b> YOU TO FORGET TAVARES—Capitol 4010

23	28	<b>TOUCH ME BABY</b> (REACHING OUT FOR YOUR LOVE) TAMIKO JONES—Arista 0110
24	29	<b>SHACKIN' UP</b> BARBARA MASON—Buddah 459
25	26	<b>I BETCHA DIDN'T</b> KNOW THAT FREDRICK KNIGHT—Truth TRA 3216 (Stax)
26	27	<b>IT ONLY HURTS FOR A</b> LITTLE WHILE NOTATIONS—Gemigo 103
27	32	<b>THANK YOU BABY</b> STYLISTICS—Avco 4652
28	35	<b>GIVE THE PEOPLE WHAT</b> THEY WANT O'JAYS—Phila. Intl. ZS8 3565 (Col)
29	30	<b>DYNAMITE</b> TONY CAMILLO'S BAZUKA— A&M 1666
30	33	<b>WHERE IS THE LOVE</b> BETTY WRIGHT—Alston 3713 (TK)
31	36	<b>LEAVE IT ALONE</b> DYNAMIC SUPERIORS— Motown M 1342 F

32	38	<b>THE WAY WE WERE/TRY</b> TO REMEMBER GLADYS KNIGHT & THE PIPS —Buddah 463
33	10	<b>WE'RE ALMOST THERE</b> MICHAEL JACKSON—Motown M 1341 F
34	45	<b>LOOK AT ME (I'M IN LOVE)</b> MOMENTS—Stang 5060 (All Platinum)
34	14	<b>MY LITTLE LADY</b> BLOODSTONE—London 5N-1061
36	39	<b>PHILADELPHIA FREEDOM</b> ELTON JOHN BAND—MCA 40364
37	48	<b>THE HUSTLE</b> VAN McCOY & THE SOUL CITY SYMPHONY—Avco 4653
38	40	<b>FRIENDS</b> B.B. KING—ABC 12053
39	61	<b>ME &amp; MRS. JONES</b> RON BANKS AND THE DRAMATICS—ABC 12090
40	47	<b>SHARE A LITTLE LOVE</b> IN YOUR HEART LOVE UNLIMITED—20th Century TC 2183
41	53	<b>SLIPPERY WHEN WET</b> COMMODORES—Motown M1338F
42	49	<b>NO CHARGE</b> SHIRLEY CAESAR—Scepter/ Hob 12402
43	13	<b>LIVING A LITTLE,</b> LAUGHING A LITTLE SPINNERS—Atlantic 3252
44	51	<b>WHY CAN'T WE BE</b> FRIENDS? WAR—United Artists XW 629-X
45	46	<b>HOME WRECKER</b> TYRONE DAVIS—Dakar 4541 (Brunswick)
46	57	<b>SEX MACHINE (PART 1)</b> JAMES BROWN—Polydor 14270
47	59	<b>TAKE ME TO THE RIVER</b> SYL JOHNSON—Hi 5N 2285 (London)
48	52	<b>HELPLESSLY</b> MOMENT OF TRUTH—Roulette 7164
49	60	<b>WHATEVER'S YOUR SIGN</b> PROPHECY—Mainstream 5565
50	54	<b>LEAVE MY WORLD</b> JOHNNY BRISTOL—MGM 14792
51	58	<b>EASE ON DOWN THE ROAD</b> CONSUMER RAPPORT—Wing and a Prayer HS 101 F (Atlantic)
52	56	<b>GEMINI</b> MIRACLES—Tamla T 54259 F (Motown)
53	66	<b>SADIE</b> SPINNERS—Atlantic 3268

54	62	<b>MISTER MAGIC</b> GROVER WASHINGTON JR.— Kudu 924 F (Motown)
55	64	<b>MY BRAND ON YOU</b> DENISE LASALLE—20th Century/ Westbound WT 5004
56	67	<b>WHATEVER'S YOUR SIGN</b> BOBY FRANKLIN—Babylon 1123
57	55	<b>SWING YOUR DADDY</b> JIM GILSTRAP—Roxbury 2006
58	70	<b>HERE I AM AGAIN</b> CANDI STATON—Warner Bros. 8070
59	50	<b>LOVE FREEZE</b> FIRST CHOICE—Philly Groove 204 (Arista)
60	68	<b>TAKE IT FROM ME</b> DIONNE WARWICK—Warner Bros. WBS 8088
61	65	<b>GOD MAKE ME FUNKY</b> HEADHUNTERS—Arista 0115
62	69	<b>ALL CRIED OUT</b> LAMONT DOZIER—ABC 1276
63	31	<b>I'VE ALWAYS HAD YOU</b> BENNY TROY—Delite 1566 (PIP)
64	—	<b>WHAT CAN I DO FOR YOU?</b> LABELLE—Epic 8-50097
65	34	<b>COME ON DOWN (GET</b> YOUR HEAD OUT OF THE CLOUDS) GREG PERRY—Casablanca 817
66	—	<b>LOVE BEING YOUR FOOL</b> CHARLIE WHITEHEAD—Island 007
67	—	<b>I WANNA DANCE</b> WIT 'CHOO DISCO TEX AND THE SEX-O- LETTES Featuring MONTI ROCK III—Chelsea 3015
68	74	<b>REACH FOR THE MOON</b> (POOR PEOPLE) ANGELO BOND—Polydor 14277
69	73	<b>LOOK AT YOU</b> GEORGE McCRAE—TK 1011
70	43	<b>SUN GODDESS</b> RAMSEY LEWIS and EARTH, WIND & FIRE—Columbia 3-10103
71	71	<b>GET OUT OF MY LIFE</b> DEDE WARWICK—Private Stock 011
72	22	<b>LOVE FINDS ITS OWN WAY</b> GLADYS KNIGHT & THE PIPS —Buddah 453
73	—	<b>THE GLORY OF LOVE</b> DELLS—Cadet 5707 (Chess/Janus)
74	—	<b>SOONER OR LATER</b> IMPRESSIONS—Currom CMS 0103 (WB)
75	—	<b>WENDY IS GONE</b> RONNIE McNEIR—Prodigal 614

Produced by Bobby Martin and Manhattans Productions, Inc.

# THE MANHATTANS

**WE'RE "HURT" IN SOME KEY CITIES.**

"Hurt" is spreading fast out of New York, D.C., Baltimore, Richmond, Philadelphia, and on and on. Looks like another smash for them. No surprise though. The Manhattans have been putting out one hit single after another. And now it looks like they'll keep getting "Hurt" all over America.

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"Spirit Of The Boogie" DEP. 1567 sold over 400,000 records  
in the first week, & that ain't pear uts.  
On De-Lite Records, we don't monkey around  
with success.

De-Lite Records,  
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A Division of Pickwick International, Inc  
Woodbury, N.Y.



**SPIRIT OF THE BOOGIE**

**RECORD WORLD** THE R&B LP CHART

MAY 10, 1975

1. **THAT'S THE WAY OF THE WORLD**  
EARTH, WIND & FIRE—Columbia  
PC 33280
2. **THE DRAMATIC JACKPOT**  
RON BANKS & THE DRAMATICS—  
ABC ABCD 867
3. **MISTER MAGIC**  
GROVER WASHINGTON JR.—Kudu  
KU-2051 (Motown)
4. **JUST ANOTHER WAY TO SAY**  
**I LOVE YOU**  
BARRY WHITE—20th Century T-466
5. **A SONG FOR YOU**  
TEMPTATIONS—Gordy G6-96951  
(Motown)
6. **TO BE TRUE**  
HAROLD MELVIN AND THE BLUE NOTES  
Featuring THEODORE PENDERGRASS—  
Phila. Intl. KZ 33148 (Col)
7. **FEEL LIKE MAKIN' LOVE**  
ROBERTA FLACK—Atlantic SD 18131
8. **SUN GODDESS**  
RAMSEY LEWIS—Columbia KC 33194
9. **DISCOTHEQUE**  
HERBIE MANN—Atlantic SD 1670
10. **GREATEST HITS**  
AL GREEN—Hi SHL 32089 (London)
11. **PUT IT WHERE YOU WANT IT**  
AVERAGE WHITE BAND—MCA 475
12. **PERFECT ANGEL**  
MINNIE RIPERTON—Epic KE 32561
13. **SURVIVAL**  
O'JAYS—Phila. Intl. KZ 33150 (Col)
14. **STEPPING INTO TOMORROW**  
DONALD BYRD—Blue Note BN-LA  
368G (UA)
15. **A QUIET STORM**  
SMOKEY ROBINSON—Tamla T6-33751  
(Motown)
16. **MY WAY**  
MAJOR HARRIS—Atlantic SD 18119
17. **GREATEST HITS**  
KOOL & THE GANG—Delite DEP 2015  
(PIP)
18. **NIGHTBIRDS**  
LABELLE—Epic KE 33075
19. **BARRABAS**  
Atco SD 36-110
20. **CHOCOLATE CITY**  
PARLIAMENT—Casablanca NBLP 7014
21. **AVERAGE WHITE BAND**  
Atlantic SD 7308
22. **EXPANSIONS**  
LONNIE LISTON SMITH—Flying  
Dutchman BDLT-0934 (RCA)
23. **TWO**  
BOB JAMES—CTI 6057 (Motown)
24. **ROLLING DOWN A MOUNTAIN INSIDE**  
MAIN INGREDIENT—RCA APL1-0644
25. **SOLID**  
MANDRILL—United Artists LA 408
26. **DISCO BABY**  
VAN MCCOY & THE SOUL CITY  
SYMPHONY—Avco AV 69006
27. **INSIDES OUT**  
BOHANNON—Dakar BK 6916 (Brunswick)
28. **SUPERNATURAL**  
BEN E. KING—Atlantic SD 18132
29. **NEW AND IMPROVED**  
SPINNERS—Atlantic SD 18118
30. **CRASH LANDING**  
JIMI HENDRIX—Reprise MS 2004 (WB)
31. **DO IT 'TIL YOU'RE SATISFIED**  
B.T. EXPRESS—Scepter SP 5117
32. **FLYING START**  
BLACKBYRDS—Fantasy F 9472
33. **BLIND BABY**  
Buddah BD S5636
34. **THE WIZ**  
ORIGINAL CAST—Atlantic SD 18137
35. **CAUGHT IN THE ACT**  
COMMODORES—Motown M6-82051
36. **I DON'T KNOW WHAT THE WORLD**  
**IS COMING TO**  
BOBBY WOMACK—United Artists  
UA LA 3536
37. **FEELING THE MAGIC**  
JOHNNY BRISTOL—MGM M3G-4983
38. **MARGIE**  
MARGIE JOSEPH—Atlantic SD 18126
39. **FIRE**  
OHIO PLAYERS—Mercury SRM-1-1013
40. **COSMIC TRUTH**  
UNDISPUTED TRUTH—Gordy G6-970-S1  
(Motown)

**RECORD WORLD** JAZZ

By MICHAEL CUSCUNA



I recently visited one of the most unique and forward thinking jazz clubs in the country, the Keystone Korner in San Francisco. **Rahsaan Roland Kirk's** album "Bright Moments" was recorded there, as were **McCoy Tyner's** and **Yusef Lateef's** next albums.

The club offers some unusual bookings such as a long run with **Cecil Taylor's Unit**, the teaming of **Sonny Stitt** and **Bobby Hutcherson**, drummer **Charles Moffett's** new group which consists of his family and **Sam River's** trio. I caught **Joe Henderson** there with an interesting Portland rhythm section and **Kenneth Nash** on conga. Future bookings for the club, headed by **Todd Barkan**, include **Woody Shaw**, **Pat Martino**, **Betty Carter** and **Anthony Braxton**.

Barkan's sensitivity to the music and working situations have been greatly appreciated by musicians and jazz fans alike. The club held a benefit for itself not long ago, and the likes of **Rahsaan Roland Kirk**, **McCoy Tyner** and **Freddie Hubbard** willingly donated their services. The Keystone Korner is just another indication of the importance of San Francisco as a growing force in the jazz scene.

Trumpeter **Harry Sweets Edison's** regular Sunday nights at the Baked Potato in Los Angeles have developed a strong following. One recent night brought in saxophonists **Sonny Criss**, **Jack Kelso** and **Jerome Richardson** and trombonist **Buster Cooper** to bring down the house with a good old fashioned jam session . . . Recent activity at Impulse included a live **Gato Barbieri** album at the Bottom Line in New York and a new studio date from **Marion Brown** with **Stanley Cowell** and **Reggie Workman** in the rhythm section . . . **Lee Konitz** is currently making his first album for Groove Merchant . . . **Don Cherry** has just recorded his first album in some time with drummer **Billy Higgins** and saxophonist **Frank Lowe** in the group.

Creative Music, based in Woodstock under the direction of **Karl Berger**, has been presenting a series of concerts at the Peace Church in New York City. **Anthony Braxton**, **Dave Holland**, **Leo Smith**, **Kalaparusha** and **Berger** have been among the artists presented . . . Writer **William Burroughs** and pianist **Paul Bley** presented a very special event at New York University on March 22 . . . Atlantic is continuing its "Art Of" series with **Dave Brubeck** and **Milt Jackson** sets to be released in June and sets by **Carmen McRae** and **Sonny Stitt** to follow shortly . . . Guitarist **Sonny Sharrock** has been signed to Atlantic.

**Airto** and **Larry Coryell** have been signed to Arista, and organist **Larry Young** is now in the studio working on his first for the label . . . Saxophonist **Sonny Criss** has returned to Los Angeles after a long stay in Paris and has completed a new album for Muse . . . Saxophonist **Oliver Lake** presented a unique concert of his own music with trumpeter **Lester Bowie** and drummer **Barry Altschul** at the Energy Center in New York.

New releases from the Emanem label in England include "The Crust" by the **Steve Lacy Quintet** and "Face To Face" by **John Stevens** and **Trevor Watts**, who are known in tandem as **The Spontaneous Music Ensemble** . . . Trumpeter **Eddie Henderson** has completed his first Blue Note album . . . **Tony Williams** and **Miroslav Vitous** have signed with Columbia . . . **Jean Luc Ponty** has finally arrived at a satisfactory deal with Atlantic and is now organizing a regular working and recording group.

Guitarist **Joe Beck** is now leading his own group and recording an album for CTI . . . **Marion Brown** and **Dewey Redman** have left Impulse . . . Saxophonist **Charlie Rouse** is currently recording an album of pianist **Dom Salvador's** tunes. The Brazilian pianist is a regular member of **Robin Kenyatta's** group.

**Dave Liebman's Open Sky** has released its second album on the PM label produced by **Gene Perla**. The album, "Spirit In The Sky," is distributed by JCOA New Music Distribution . . . **Andrew White** has issued six volumes of his quartet live at The Foolery in Washington, D.C., thus bringing the catalogue of his Andrew's Music to 13 albums . . . Saxophonist **Dave Sanborn** is recording his debut album for Warner Brothers with **Dave Matthews** arranging . . . **Dave Brubeck** has left Atlantic Records with one more album in the can that is due for release this year . . . **Norman Connors** is recording his fifth album in May in San Francisco, thereby completing his contract with Buddah.

**RECORD WORLD** THE JAZZ LP CHART

MAY 10, 1975

1. **MISTER MAGIC**  
GROVER WASHINGTON JR.—Kudu  
KU 2051 (Motown)
2. **STEPPING INTO TOMORROW**  
DONALD BYRD—Blue Note  
BN-LA 3685 G (UA)
3. **SUN GODDESS**  
RAMSEY LEWIS—Columbia KC 33195
4. **EXPANSIONS**  
LONNIE LISTON SMITH—Flying  
Dutchman BDL 1-0934 (RCA)
5. **FLYING START**  
BLACKBYRDS—Fantasy F 9472
6. **TWO**  
BOB JAMES—CTI 6057 (Motown)
7. **ALTERNATE TAKES**  
JOHN COLTRANE—Atlantic SD 1668
8. **CUTTING EDGE**  
SONNY ROLLINS—Milestone M 5059  
(Fantasy)
9. **DISCOTHEQUE**  
HERBIE MANN—Atlantic SD 1670
10. **TOM CAT**  
TOM SCOTT & THE L.A. EXPRESS—  
Ode SP 77029 (A&M)
11. **SUGARMAN**  
STANLEY TURRENTINE—CTI 6052  
(Motown)
12. **FEEL LIKE MAKIN' LOVE**  
ROBERTA FLACK—Atlantic SD 18131
13. **RESTFUL MIND**  
LARRY CORYELL—Vanguard VSD 79352
14. **BAD BENSON**  
GEORGE BENSON—CTI 6045 (Motown)
15. **NO MYSTERY**  
RETURN TO FOREVER Featuring  
CHICK COREA—Polydor PD 6512
16. **IN THE POCKET**  
STANLEY TURRENTINE—Fantasy F-9478
17. **FEEL**  
GEORGE DUKE—BASF MC 25355
18. **DEATH AND THE FLOWER**  
KEITH JARRETT—Impulse ASD 9301
19. **I NEED MONEY**  
EDDIE HARRIS—Atlantic SD 1169
20. **ASTRAL SIGNAL**  
GENE HARRIS—Blue Note  
BN-LA 313-G (UA)
21. **GAMBLER'S LIFE**  
JOHNNY HAMMOND—Salvation  
SAL 702 (Motown)
22. **CANNED FUNK**  
JOE FARRELL—CTI 6053 (Motown)
23. **STANLEY CLARKE**  
Nemperor NE 431 (Motown)
24. **SUPERSAX PLAYS BIRD**  
**WITH STRINGS**  
Capitol ST-11371
25. **SURVIVAL OF THE FITTEST**  
HEADHUNTERS—Arista AL 4038
26. **POLAR AC**  
FREDDIE HUBBARD—CTI 6065 (Motown)
27. **VISIONS OF THE EMERALD BEYOND**  
MAHAVISHNU ORCHESTRA—  
Columbia PC 33411
28. **MIND TRANSPLANT**  
ALPHONSE MOUZON—Blue Note  
BN LA 3986 (UA)
29. **BODY HEAT**  
QUINCY JONES—A&M SP 3617
30. **CHASE THE CLOUDS AWAY**  
CHUCK MANGIONE—A&M SP 4518
31. **FIRST MINUTE OF A NEW DAY**  
GIL SCOTT-HERON & BRIAN JACKSON—  
Arista 4030
32. **POTPOURRI**  
JONES-LEWIS—Phila. Intl. KZ 33152  
(Col)
33. **SATIN DOLL**  
BOBBI HUMPHREY—Blue Note  
LA 3344-G (UA)
34. **CROSS COLLATERAL**  
PASSPORT—Atco 36-107
35. **LINGER LANE**  
BOBBY HUTCHERSON—Blue Note  
BN-LA 369-G (UA)
36. **KOKOMO**  
Columbia PC 33442
37. **ATLANTIS**  
MCCOY TYNER—Milestone  
M 55002 (Fantasy)
38. **SPANISH BLUE**  
RON CARTER—CTI 6051 (Motown)
39. **URBAN RENEWAL**  
TOWER OF POWER—Warner Bros.  
BS 2834
40. **WHO IS THIS BITCH ANYWAY?**  
MARLENA SHAW—Blue Note  
BN LA 397-G (UA)

## CONCERT REVIEW

### A Carnegie 'Ole' Greet Super Jose

■ NEW YORK—During the past year, the metropolitan area fans of Jose Feliciano (RCA) have sat under threatening Central Park skies and journeyed to Cherry Hill's ornately motel-decorated Latin Casino to enjoy the strummin' and the wailin'. At last they got their chance to experience his music under the best of all possible New York conditions, and at his Carnegie Hall concert (20) the packed house gave Jose a most comfortable standing ovation in return for both his music and his venue choice.

Constructing his set around several recent hits from acts like Carl Carlton ("Everlasting Love"), AWB ("Pick Up the Pieces"), Stevie Wonder ("Boogie on Reggae Woman") and Ringo Starr ("No No Song"), Jose is one of the select few who not only can get away with that practise but who veritably excels at outdoing the originals in the manner it all started for him with "Light My Fire."

His guitar solo version of "The Way We Were" brought the kind of "I-didn't-expect-to-be-that-knocked-out" reaction only a pro such as he can produce. Equally well received was his "Chico and the Man (Main Theme)" from his "And The Feeling's Good" album.

Clearly, another monster like "Like My Fire" should not be far behind, as Feliciano's vocal and instrumental talents are hotter than ever.

#### Kenny Rankin

Opening was Kenny Rankin (Little David), whose album catalogue, especially the most recent "Silver Morning" set, has built him a growing cultdom in New York. Opening with his traditional "hello," the scat-prone "Haven't

### Claridge May Release

■ LOS ANGELES — Frank Slay, president of Claridge Records, has announced that May releases from the company will include "Stars In Your Eyes," the follow-up to Sugarloaf's top ten smash, "Don't Call Us, We'll Call You," and Chinook's "It'll Be Me" by the Seattle based band. "It'll Be Me" was written by John Farrar, who wrote Olivia Newton-John's hit, "Have You Never Been Mellow," and Hank Marvin.

Claridge is planning a major promotional and publicity campaign to coincide with the releases.

In addition, Slay announced the appointment of David Gest and Associates Public Relations, who will handle publicity chores attendant to all Claridge product.

We Met," his falsetto improvisations and society jazz overtones continued to come together time after time in a style that no one else has yet approached with any such sense of ease or grace. New to his troupe is funky keyboardman William Smith who had his own spot with "Where Did You Come From?" in a Marvin Gaye mood.

Seemingly more serious than ever about putting on a show, Rankin has reached an enviable point where he is as "at home" with an audience as with his music.

Robert Adels

### Mercury Releases Five

■ CHICAGO—Led by the fourth album by Bachman-Turner Overdrive, Phonogram, Inc. is releasing a May package of five albums, including the Mercury debuts of Spirit, Nicky Hopkins and Love Craft, as well as a new album from country artist Johnny Rodriguez.

BTO's new album is entitled "Four Wheel Drive" and features the group's new single, "Hey You." The album will be backed by an intense marketing campaign to include television, radio and print advertising, as well as point-of-purchase displays and a billboard on Sunset Strip.

The Mercury debut of Spirit is a two-record set marking the reunion of original group members Randy California and Ed Cassidy. The album is entitled "Spirit of '76." The Nicky Hopkins album, "No More Changes," is the famed sessionman's solo debut.

Other albums included in the May release are "Just Get Up And Close the Door" from Johnny Rodriguez and "We Love You (Whoever You Are)" from Love Craft, a new group featuring vocalist Lalomie Washburn.

### Sonic Boomer



Mums recording artist Boomer Castleman stopped by at RW's west coast offices to talk about his new single "Judy Mae," which has become a fast chart item. Also discussed was Boomer's upcoming record, yet untitled, which the artist believes will have an impact equal to his current hit. Shown in photo, from left, are RW's Lenny Beer, RW's Lynn Ragusa and Boomer Castleman.

### LaSalle's Pals



Hosea Wilson, 20th Century Records VP, r&b operations, hosted a reception for 20th/Westbound recording star Denise LaSalle, now riding the charts via "My Brand On You," penned by the artist. Miss LaSalle, who was appearing in St. Louis, received a number of industry notables, including, from left, Jim Brooks, 20th's mid-west r&b regional promotion representative, Jim Gates, music director WESL (Denise), Keith Adams, PD, KATZ, Hosea ("The Zay") Wilson, announcer Chuck Diamond, KATZ and (kneeling) Chris Hall, music director, KATZ.

### AM Action (Continued from page 25)

Ray Stevens (Barnaby). That streak man is back with a contemporary version of "Misty" which is charging in the country top 10 and moving pop now at WBBQ, KEEL, KIOA, WAKY, WIBG and others. This week it made a major breakthrough with additions at WIXY, KJR, WAYS and WBGN.

#### NEW ACTION

Elvis Presley (RCA). Immediate response from radio to "T-R-O-U-B-L-E" which moved 27-25 WHBQ and added KILT, WQXI, WFOM and many additional stations.

Kiss (Casablanca). From their first big selling album, "Dressed to Kill," comes the single which appears on the verge of establishing the group as a major act. Moving well at Y100 where it is #12 and receiving play in Louisville at both WAKY and WKLO. It gained a major shot this week with an addition at WIXY.

### N. Y. Central (Continued from page 22)

THE EAST COAST LOVES ELTON JOHN, TOO, DEPT.: You can't say Elton's afraid to be seen—whether dining at Ashley's with Seymour and Linda Stein or joining Led Zeppelin and a host of Atlantic Records and CBS-TV heavies at the Bottom Line for a special one-night show-cum-screen test starring Manhattan Transfer (who will indeed, reportedly, do four shows for CBS this Summer) . . . Elton's name also came up as one of the people Simon Townshend prefers over The Who. Simon, you may have guessed, is Pete's brother—a 14 year old lad who's been signed by Warner Brothers and who has a single, "When I'm A Man," ready for release. He's said to have recorded it on a day off from school.

NOTED: Is there any significance to the aforementioned arrival at the Montly Python party of one Mr. Davis and one Mr. Wainwright III? . . . Warners recorded Allen Toussaint's two Philadelphia concerts with plans to release a limited edition promotion album ala the Randy Newman Bitter End album of a few years ago. And it's doubtful anyone at WB would be upset if there was public clamor for release of the record ala the Randy Newman Bitter End album . . . Faye Duna-way turned out to see Tom Scott & the L.A. Express while Joni Mitchell stayed backstage and scat sang on "Love Poem," just like on the record. She took no bows. (Neither did Ms. Dunaway.) . . . Crawdaddy's next cover story will feature a Jimmy Page interview—done by William Burroughs.

## Record World en Brasil

By OLAVO A. BIANCO

■ **Martino da Vila** (RCA), artista brasileño campeón de ventas de discos de samba, firmó un nuevo contrato con la importante compañía brasileña, por lo cual se quedará en la empresa por cinco años más. El artista llegó hace pocos días de Buenos Aires, donde hizo presentaciones en el Teatro Astral con gran suceso.

Debido a la fuerza del hecho, no solamente doy la fuente como la fecha. La muy influyente publicación "miga" en su número de Abril 16, tiene algo más que decir sobre **Roberto Carlos** (CBS). El reporte, firmado por **Luiz Carlos de Assis**, informa que el periodista **Ronaldo Boscoli**, conocido productor y gran amigo del artista confirmó la propuesta (larguísima y con muchos dólares) de la Editora alemana Ariola. Además de recibir un "no" la propuesta, se hizo una contraposición: un adelanto de \$1,300.000.00 (Un millón trescientos mil dólares) para firmar por seis años, con los porcentajes más altos cada año. La base sería el primero por un nueve por ciento. Según la misma publicación, el secretario privado de **Roberto Carlos**, **Sergio Orenstein** informó, "esto no es verdad," Roberto sigue con la CBS, donde sigue muy feliz con Roberto. Hay la negativa de la dirección de la CBS Brasileña. En cuanto a **Roberto Carlos**, sigue con su sonrisa muy amable para con los periodistas, pero conserva un gran silencio con respecto al asunto. Se refiere todavía la publicación al hecho de que la Ariola Alemana ya hubiese solicitado a la RCA Brasileña un adelanto de \$500,000 dólares. Y la razón de hablar de la RCA en cuanto al asunto, es simplemente porque

la Continental, distribuidora en Brasil de Ariola, no tendría interés en hacer una inversión tan grande. La verdad—y ahora hablamos nosotros—creemos que el gran artista se quedará con la CBS, donde las cosas siempre le han ido tan bien. Si es así, ¿por qué y de qué fuerza emanan estas noticias?

Se dice que el presidente y algunos ejecutivos de una muy importante compañía brasileña están dispuestos a dejarla y formar otro con el apoyo de una organización bancaria muy importante. Seguiremos tratando de saber más de este asunto.

Nei Matrogrosso (Continental) sigue adelante con la producción de su primer album, del cual se dice que será uno de los lanzamientos más costosos del año, ya que todo se ha hecho sin ninguna limitación y al servicio del cantante que fué la voz más reconocida del grupo **Secos y Molhados**.

**Wilson Simonal** también tiene un nuevo sello. Se prepara la RCA a lanzar su primer disco. Además, también fueron contratados **Agnaldo Rayol** y **Caubi Peixoto**, dos de las más hermosas voces brasileñas.

**José Di**, el cantante autor que ganó ya muchos premios con las músicas de carnaval, trabaja muy fuerte en la producción de su nuevo album para la Tapeçar. Y si hablamos de la Tapeçar, hay que hablar también del simpático sello que tiene en los "charts" a **Betty Carvalho** y **Elza Soares**.

La Cadena TUPI de televisión está muy contenta con la recepción que recibe el programa Brasil Som 75, presentado por **Benito de Paula** (Copacabana).

(Continued on page 49)

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Con dos de sus artistas más vendedores en la boca de todo el mundo, ya sea por cercanía de vencimiento de sus contratos o por el comentario de ofertas tentadoras ofrecidas, la organización CBS luce en calma. **Roberto Carlos** ha sido en extremo tentado por Ariola de Alemania y **Sandro** anda ya casi libre. Sin embargo tras la tempestad viene la calma y viceversa. Alguien debe estar corriendo en alguna parte, pero no se oyen más que comentarios. Por supuestos, **Roberto Carlos**

está en el tope de popularidad, contando con volúmenes de ventas que le pueden abrir el apetito a cualquiera en contraposición con **Sandro**, cuya promoción internacional ha ido decreciendo fuertemente desde el año pasado, en que su nueva firma con CBS le costó a la empresa unos cuantos miles de dólares. . . . Próximo a presentarse **Julio Iglesias** en el Carnegie Hall de Nueva York, llevado por la mano del empresario **Rafael Díaz Gutiérrez**, el hombre que hizo del Festival de la Canción de Nueva York una realidad y un éxito internacional formidable. Rafael estuvo a punto de organizar este año el Festival, pero ante las crisis económicas del país la idea no cristalizó. De Nueva York, **Julio Iglesias** vendrá a Miami para presentarse en un concierto patrocinado por la WCMQ de **Herb Dolgoff**. . . . **Angela**

**Maria** de Copacabana de Brasil en gira por Estados Unidos, donde se presentará con su grupo en ciudades de New England. . . . **Martinha** de Brasil, que logró tanto éxito internacional con "Hoy Daría Yo la Vida" de su autoría, recientemente firmada por Continental, será sometida a una gran promoción en México, Venezuela, Santo Domingo, Estados Unidos y España con su nuevo éxito "Errores y Defectos" contenido en su nueva grabación larga duración. . . . RCA de Brasil se lanza fuertemente a los mercados en Español llevando a sus artistas a grabar en su filial argentina. **Adolfo Pino** es una de las piedras angulares de RCA y no dudo de su éxito en estos planes. . . . Godell Music Corp. y su filial Tropicana Records & Tapes se lanzan fuertemente a la producción de su propio material, que engrosará los catalogos de los sellos Modiner y Compás. En este último sello acaban de lanzar a **Sebastián** en grabación realizada en Argentina con "Zumbale María" y "Una Cosa para Amar" y "Vuelvo a Ir" y "Nuestra Ave" por el **Grupo Burbujas**. Godell Music lleva a su favor doce años de experiencia en la industria del disco, resultando a su vez también afiliada a Ultra Records de Miami, la primera tienda de discos que hubo de establecerse en el área y que cuenta ahora con dos



Julio Iglesias

sucursales adicionales. . . . Velvet lanzó un sencillo de **Danny Rivera** con "Odiame" (R. Otero) y "Cada Vez Más" (René Touzet). También en este sello "La Tarde está Llorando y es por tí" (G. Correa-A. Marcos) y "Amor Prohibido" (R. Rossi) en la interpretación de **Sophy**. . . . Fania Records lanzó un sencillo a cuatro colores de **Willie Colon** interpretando "Toma y "Theme Realidades". . . . Tico lanzó un sencillo de **Ismael Rivera** interpretando "Cordero y Belmonte (I. Rivera) con "Controversia". . . . Hermosa la portada de **Seguida** realizada por **Izzy Sanabria**, en esta extraordinaria producción de **Larry Harlow** y la dirección musical de **Randy Ortiz**. Se han usado en **Seguida** 218 piezas de equipo y constituye una de las más impresionantes creaciones que haya oído en los últimos años en música salsoul. **Seguida** es algo tan ampliamente diferente



Willie Colon

(Continued on page 47)



Cesar Castro



You Should Taste

LADY MARMALADE

by

MONGO SANTAMARIA

It's Delicious!

A New 45 #V-5081 Produced by Jerry Masucci and Marty Sheller  
DJ Copies on request

Distributed by Fania Records Inc. through

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# LATIN AMERICAN HIT PARADE

## Singles

### Los Angeles (Salsoul)

By KMAX

1. EL TODOPODEROSO  
HECTOR LAVOE—Fania
2. NADA DE TI  
EDDIE PALMIERI—Coco
3. TIENE SABOR  
JOHNNY VENTURA—Discolor
4. MARIPOSAS LOCAS  
SIMON DIAZ—Palacio
5. MATILDE LINA  
GRAN COMBO—EGC
6. LAMENTO JIBARO  
LA SELECTA—Borinquen
7. EL CASTIGADOR  
ROBERTO TORRES—Mericana
8. EL FRUTO DE NUESTRO AMOR  
CAMBOY ESTEVEZ—Montilla
9. COMO SON LAS COSAS  
ISMAEL Y CORTIJO—Coco
10. GRACIA DIVINA  
ORQUESTA HARLOW—Fania

### Puerto Rico

By WKVM

1. DON COSAS  
LOS TERRICOLAS
2. CONTIGO Y AQUI  
ELIO ROCA
3. PANTEON DE AMOR  
ORQUESTA ZODIAC
4. QUIERES SER MI AMANTE?  
CAMILO SESTO
5. MI CORAZON LLORO  
KING CLAVE
6. PORQUE TE QUIERO  
LOS CUATRO SOLES
7. A QUE NO TE ATREVES  
LILY
8. VAGABUNDO  
CORPORACION LATINA
9. EL RELOJ  
PASTELES VERDES
10. PLEASE MR. POSTMAN  
CARPENTERS

### Miami

By WKBA

1. TENGO EL VICIO  
OSCAR DELUGO—Audio Latino
2. TRAICION  
ROBERTO ROENA—Fania
3. SOY LO PROHIBIDO  
GERMAIN—International
4. QUIERES SER MI AMANTE?  
CAMILO SESTO—Pronto
5. MI MELODIA DE AMOR  
MARIO EDUARDO—Musart
6. ME ESTOY VOLVIENDO TUYA  
SOPHY—Velvet
7. TU ME ABANDONASTE  
NELSON NED—UA Latino
8. YO TE RECUERDO  
ROBERTO CARLOS—Caytronics
9. TE AMO  
VIKKI CARR—Columbia
10. MAMITA LO SABE  
CONJUNTO UNIVERSAL—Velvet

### New York

By EMILIO GARCIA

1. A QUE NO TE ATREVES  
LILY & EL GRAN TRIO—Montilla
2. QUIERES SER MI AMANTE  
CAMILO SESTO—Pronto
3. LAS GAITAS DE LAS LOCAS  
SIMON DIAS—All Art
4. PORQUE LLORA LA TARDE  
SONIA SILVESTRE—Karen
5. POR RETENERTE  
ODILIO GONZALEZ—Dial
6. COMO NO VOY A QUIERERTE  
ANTHONY RIOS—Discolor
7. CONTIGO Y AQUI  
ELIO ROCA—Miami
8. A FLOR DE PIEL  
JULIO IGLESIAS—Alhambra
9. DOS COSAS  
LOS TERRICOLAS—Discolando
10. ASI, ASI  
WILFRIDO VARGAS—Karen

## Albums

### Brazil

By OLAVO A. BIANCO

1. CANTA, CANTA MINHA GENTE  
MARTINHO DA VILA—RCA
2. ALEM DE TUDO  
BENITO DE TUDO—Copacabana
3. ELTON JOHN'S GREATEST HITS  
ELTON JOHN—Young/Fermata
4. EU QUERO APENAS  
ROBERTO CARLOS—CBS
5. ALEGRIA TRISTE  
ODAIR JOSE—Polydor/Philips
6. 1.800 COLINAS  
BETH CARVALHO—Tape Car
7. IDOLO DE PANO  
TRILHA DE NOVELA—Continental
8. FOTOGRAFIA  
JOSE AUGUSTO—Odeon
9. ONTEM, HOJE E AMANHA  
FERNANDO MENDES—Odeon
10. MEU TAMBORIM  
JAIR RODRIGUES—Philips

### Texas

1. LOS HOMBRES NO DEBEN LLORAR  
KING CLAVE—Orfeon
2. SE ME OLVIDO  
YOLANDA DEL RIO—Arcano
3. BEFORE THE NEXT TEAR DROPS  
ANGELICA MARIA—Sonido Int.
4. QUE TE VAYA BONITO  
VICENTE FERNANDEZ—Caytronics
5. MI AMIGA, MI ESPOSA, MI AMANTE  
COSTA AZUL—Nova Fox
6. A MEXICO  
JULIO IGLESIAS—Alhambra
7. AMBICION  
LOS HUMILDES—Fama
8. YO LO COMPRENDO  
LATIN-BREED—GC
9. EL GUSTICO  
LOS KASINO—Unico
10. CHIQUILINA  
PUNTO SEIS—Parnaso

## Record World en Ecuador

By MARCELO NAJERA

■ ECUADOR — Definitivamente "Cuadraron" en nuestro medio **Los Pasteles Verdes**, Grupo de Chimbote—Perú. Ingresaron con "Recuerdos De Una Noche" Golpearon con "Esclavo Y Amo," al primer lugar con "Te Quiero Te Espero" y serán revelación con "Olvidarte Jamas." Felicitaciones a **Carlos Aguilar** de discos Fenix y a Infopesa del Rimac . . . Hoy arribó a Guayaquil con destino a Cuenca donde actuará para el público que lo acompaña por más de doce años el argentino **Leo Dan**, hoy radicado en México. CBS tiene en LEO a uno de los grandes ídolos latinoamericanos.

**Los Cuatro** (que ahora son cinco) grabaron para Sona un mini-album conteniendo los hits "Amor Eterno," (Everlasting Love) "Sonriente En La Lluvia" (Laughter In The Rain), "Streaking" y "El Tiempo Sigue Igual" **Angelito**, mutis . . . A propósito de **Angelito** de la firma de Estudio 2. Su artista exclusivo **Tito Del Salto**, obtuvo el tercer lugar en el Festival de Merida tras de Lespoldo (Venezuela) primer lugar, y Nacho (España) segundo. Otro galardón

para Tito que participó con una versión moderna del pasillo "La Oracion Del Olvido" . . . "Quieres Ser Mi Amante" se suma a la larga lista de éxitos latinoamericanos impuestos por el número uno de España **Camilo Sesto** del repertorio Ariola.

"El Vagabundo" por el **Gran Combo** y "La Cortera de la Orquesta Harlow" son los números "salsoul" de más éxito en la actualidad . . . Una joya de gratas selecciones nacionales constituye el lanzamiento del LP "Las Estrellas Se Reunen" por iniciativa de **Don Carr**, se logró reunir en un disco **Ana Lucia Proaño** con **Naldo Campos** y su conjunto, **Germania Calero** con el conjunto de **Rosalino Quintero**, y **Lilian Suarez** con el acompañamiento de **Lucho Bermudez** y su orquesta. Arte y canciones en el más puro "Folklore" Nacional . . . **Teen** se proyecta como la nueva imagen de los éxitos en Ecuador. Su repertorio integrado por la más reciente promoción de artistas de la canción creemos tienen condiciones para triunfar a corto (Continued on page 48)

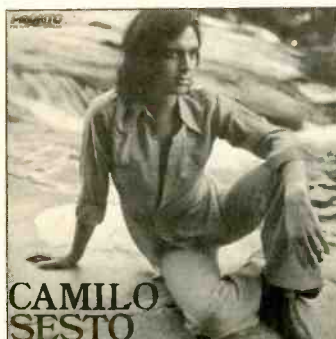
## Nuestro Rincon (Continued from page 46)

ente que unicamente expuesto a su ritmo y sonido puede uno comprender el término en su totalidad . . . RCA lanzó en Argentina una nueva grabación de **Abracadabra** en producción de **Lalo Fransen**. ¡Excelente!

Me impresionó notablemente "Old Nuestra Voz," long playing por el grupo **Madroñal** que Discos Columbia lanzó en España. Música tradicional española con modernos arreglos de **J. L. Navarro** y hermosos acoples vocales del grupo español. De este selló también un simple de **Los Bravos** con "Hey, Mama" (Tony Martinez-H. Seur) y "I'm Feeling" (R. Marinelli-H. Seur). ¡Muy bueno! . . . **Rey Roig** de nuevo en los estudios de grabación con sus cantantes **Olga** y **Luis Rodríguez**, nuevas adquisiciones del grupo que con **Julián Llano** comparten las labores del cantante. Entre los números se destacan "El Muñequito," "Monsieur Lalala" y "El Feo." La grabación es de Mericana Records . . . Firmó **Eddie Palmieri** un contrato exclusivo de representación con L.A.M.P. Enterprises de Nueva York, para conciertos que se ofrecerán en los Estados Unidos, el Oriente y África . . . La **Orquesta Tipica Novel** de TR Records tiene un nuevo long playing titulado "Sabrosa" que amenaza con buenas ventas. "Cielito lindo" está caminando bien en varias áreas. TR Records está lanzando discos simples de 45 r.p.m. de seis minutos de duración para las estaciones FM y las Discoteques, que están haciendo saltar como éxitos muchos números salsoul que la radio norteamericana no toma en consideración.

Renovaron contrato con Fuentes de Columbia, **César Castro** y **Lisandro Mesa** . . . **Felipe Luciano** de WRVR-FM de Nueva York y su esposa Nancy presentarán a **Eddie Palmieri & Friends** en un concierto titulado "In Extension" en el Town Hall de Nueva York en Mayo 16 (Viernes) . . . Y eso es todo por el momento . . . ¡Hasta la próxima!

With two of their exclusive artists going through all kinds of rumors regarding the expiration of their contracts, the CBS organization remains calm and offers no comments. **Sandro**, from Argentina, signed for astronomical figures in order to be re-inked with the label last year. Now it seems his contract is due again. **Roberto Carlos** (Continued on page 48)



CAMILO SESTO

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## Nuestro Rincon (Continued from page 47)

is now at the top of popularity with millions of records sold of every single and album released in Brazil, Latin America and the States. Rumors are that Ariola from Germany is offering the artist over \$1 million in order to obtain his signature as exclusive artist. Of this amount, it seems that RCA from Brazil is offering over \$400,000 in order to obtain the rights to release the artist in Brazil. Continental, which is the label now representing Ariola in Brazil, is not likely to invest that amount. Well, anyway, rumors are flying but no word is coming out from CBS. Even though Sandro's promotion this present year has not been so strong and even though his sales are slowing down, he keeps being the idol from Argentina with strong sales in Latin America. Caytronics Corp. is calmer than ever because it doesn't matter with which label **Roberto Carlos** signs, simply because they represent the three of them: CBS, RCA and Ariola.

**Julio Iglesias** will perform at Carnegia Hall in New York next month, signed by impresario **Rafael Díaz Gutierrez**, the man that made possible the Latin American Song Festival of New York several years ago. Julio will perform a week later in a concert in Miami sponsored by WCMQ, owned by the energetic radio personality **Herb Dolgof**. . . **Angela Maria** from Copacabana, Brazil is touring the States. She will perform with her group in New England. . . **Martinha** from Brazil, who sold thousands of records of her smash hit "Hoy Daría Yo la Vida," is now being promoted in several Latin American countries with "Corrores y Defectos," which also looks like a winner. **Martinha** is released in Brazil by Continental. She was previously with Copacabana. . . RCA from Brazil is recording most of their Brazilian artists in Spanish, using their facilities in Argentina. **Adolfo Pino** is one of the top executives with RCA in Latin America and I do not doubt that he will obtain great success with this new action. . . Godell Music Corp. and their affiliated firm, Tropicana Records and Tapes from Miami, are now producing new product for their Compas and Modiner labels. Godell Music Corp. carries 12 years of heavy experience in the industry and could make it big with their new product. They just released, on Compas, **Sebastian** with "Zumbale Maria" b/w "Una Cosa para Amar" (recorded in Argentina) and **Grupo Burbujas** with "Vuelvo a ir" and "Nuestra Ave." Ultra Records, a pioneer in the record shop business with three stores open in the Miami area, is also affiliated with the group. . . Velvet released a new single by **Danny Rivera** containing "Llame" b/w "Cada Vez Más," and "La Tarde está Llorando por Tí" b/w "Amor Prohibido" by their top singer **Sophy**. . . Fania released a single by **Willie Colon** with a four color cover containing "Toma" and "Theme Realidades". . . Tico released a single by **Ismael Rivera** with "Cordero Belmonte" and "Controversia". . . **Seguida** was released by Fania with a superb cover by **Izzy Sanabria**, under musical direction of **Randy Ortiz** and produced by **Larry Harlow**. **Seguida's** entire 218 pieces of equipment are managed for the Zitro Sound Co. by **Joe Rivera**, **Mike Gonzalez**, **Tony Ruiz** and **Michael Lee**, under the supervision of **Rafael Castro**. It is a new and different creation in salsoul music. A masterpiece! . . . RCA released in Argentina a new album by their successful group **Abracadabra**, produced by **Lalo Fransén**.

"Oid nuestra voz," an album by **Group Madroñal**, is a superb work. Traditional Spanish music with modern arrangements by **J. L. Navarro** and the well-treated voices of the group. Sweet album that deserves the best! Also released on Discos Columbia is a new single by **Los**

(Continued on page 49)

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## LATIN AMERICAN ALBUM PICKS



### COMO ANTIGUAMENTE

MARTINHA—Continental SLP 10143

La excelente intérprete y compositora brasileña en un nuevo repertorio con gran potencial. Ya de éxito internacional "Errores y Defectos" (Martinha-M. Carlos-G. Correa), "Yo Quiero" (S. Betancourt-Correa), "Como Antiguamente" (Martinha-M. Carlos-Correa) y "Soy Yo" (Martinha-Correa).

■ Martinha is a terrific performer and composer. Here she proves it! "Errores y Defectos," "Tu Retrato en la Pared de mi Cuarto" (Martinha-M. Carlos-Correa), "Anoche Combinamos" (Martinha-M. Carlos-Correa) and "Nuestra Casa" (Martinha-M. Carlos-Correa).



### PLANTE BANDERA

TOMMY OLIVENCIA—Inca XSLP 1042

En producción de Luis (Perico) Ortiz y con Chamaco Ramírez en las partes vocales, Tommy Olivencia y su Orquesta logran un excelente sonido salsoul. Gran mezcla y repertorio. "Planté Bandera" (Curet Alonso), "A la Yumbae" (Curet Alonso), "Trucutú" (Chamaco Ramirez) y "Evelio y la Rumba" (D.R.)

■ Produced by Luis (Perico) Ortiz and with Chamaco Ramirez taking care of the vocals, Tommy Olivencia and his orchestra should be a huge success with this salsoul production. "El Amor" (D.R.), "A mi Pai Chango" (C. Alonso), "Si Estás Herido" (C. Alonso) and "Casimira" (C. Alonso).



### ENRIQUE CACERES

ENRIQUE CACERES—Caytronics CYS 1434

Encabeza Caceres esta grabación con el tema competidor en Festival OTI, "Don Quijote" (R. Cantoral). Grandes arreglos orquestales. "Rosas Dolor de Sol" (Dalano Dinero-Janne-Malgioglio-M. Montes), "A mi" (R. Cantoral), "Si Yo Soy" (P. Chanona) y "Qué Lastima Cariño" (A. Salas).

■ Great arrangements are backing the excellent voice of Caceres in this new package. "Yo lo Comprendo" (Cantoral-Ramos), "Amor Ciego" (R. Hernandez), "Si yo soy" (Chanona) and "Sesenta Segundos" (Caceres).



### THE LEBRON BROTHERS

THE LEBRON BROTHERS—Cotique CS 1078

En producción de Johnny Pacheco, arreglos de José Lebron y Pablo Lebron como vocalista, la orquesta se luce ampliamente en sonido y energía en "Experiencia te Habla" (J. Lebron), "Mi Morena" (José Lebron), "Amazona" (J. Lebron), "Dolores" (M. Rivera) y "Como te Gusto" (J. Lebron).

■ Produced by Johnny Pacheco, arranged by Jose Lebron and with Pablo Lebron as a vocalist, the Lebron Brothers Orchestra sounds spicy and energetic. "Apagame el fuego" (J. Lebron), "Got Myself Together" (J. Lebron), "Heal your Wounds" (J. Lebron) and "Slow Down" (J. Lebron).

## En Ecuador (Continued from page 47)

piazo, otro paso hacia al superación del arte musical ecuatoriano.

**Roberto Jordan** de México obtuvo brillante actuación en sus presentaciones en Quito. . . Con los innovadores de la música tropical ecuatoriana **Los Joker's** (Estelar) ya está circulando "Nos Vamos Con El Noveno," Long Playing en el que se incluyen dos

nuevos trombones para mejor sonido del conjunto y temas superbuenos como "Rico Mambo" "Basija De Barro," "Mi Caftal," "La Cinta Verde," "Besitos Del Corazon," y otros, solo para bailarines. . . Se rumora la posible liquidación de una de las empresas disqueras debido a sus continuos litigios laborales. . . ¿Bolas o serio?



## Carlton Opens a New Door

■ LOS ANGELES—"I wouldn't do anything different," insisted Carlton the Doorman, whose new United Artists single, "Who Is It?" has opened the portals to possible fame and fortune as a recording artist. "I'll always be a doorman; I wouldn't give up the security of my position for fleeting show-business success." Carlton, whose career as a doorman has already brought him into national prominence via the weekly "Rhoda" television series, flatly denied rumors of an impending national concert tour. "If they want to hear me, they can come here any time," he said. "And I can continue to do simulcasts over the intercom."

As Carlton recalls, "My family was always into doors. My first break, I guess, came when I was a teenager and started working with my uncle, who was also a doorman. He gave me a job blowing his whistle; he had emphysema." Neither Carlton nor **Record World** could remember a prior instance of a doorman enjoying his degree of show business acclaim. In parting, Carlton had these words of sage advice for his public. "I want you to hear my motto, because I know that

everybody wants to be happy and I think you should have the secret of my happiness: 'Set your goals real low.'"

Carlton's spokesman and inventor, Lorenzo Music (real name of Russian derivation. Probably once pronounced "Meushic" or "Muzeek") wrote and produced "Who Is It?" on the suggestion of United Artists Music's Wally Schuster. Music is also co-producer and a writer of the "Rhoda" series and is the "real" voice of Carlton the Doorman.

"What Wally didn't know was that my wife Henrietta (she sings on the 'B' side) and I used to have a nightclub act for several years. We had already recorded a song called 'It's the Little Things' on Columbia during the Barry McGuire 'Eve of Destruction' period. We've been writing songs for a long time." "Who Is It?" was written by Lorenzo and Henrietta Music along with Jack Keller of United Artists.

Lorenzo Music asserted that he fully intends to continue writing and recording in association with Carlton the Doorman. "Carlton has a life of his own," said Music.

Eliot Sekuler

## Deadly Dynamite



In celebration of "National Secretaries Week," Phantom Records artists, the **Deadly Nightshade**, performed for secretaries at RCA Records. RCA distributes their new album, titled "The Deadly Nightshade." Shown here after their "in-house" show are (from left) RCA's Mel Ilberman, division vice president commercial operations; Helen Hook; Pamela Brandt; Bud Prager, president of Phantom Records; and Anne Bowen.

## GRC Promotes Bone

■ ATLANTA — Mike Bone has been appointed national album coordinator, General Recording Corporation. The announcement was made by GRC president Michael Thevis.

In his new position, Bone will be responsible for national radio promotion and marketing on all GRC album product. He joined GRC as college and progressive radio coordinator and then moved into national secondary top 40 promotion.

Bone will report directly to Jim Jeffries, vice president, promotion.

## Shure SR 101

(Continued from page 34)

plete copy of the master program. The copy can be shown on Panasonic's video cartridge player or taken out of the cartridge and played on any EIA-1 half-inch reel to reel video player. The VTP system produces either b&w or color tapes with equal ease. No such in-office, high-speed, mass-production copy system is available for any other video format, including the U-Matic.

The cost of the master recorder and copy machine as a package will be approximately \$29,500, with delivery of the systems slated to start in February. Panasonic is apparently setting up an all-out campaign with this system. They have recently announced a joint agreement with 3M for that company to manufacture and distribute the 1/2" cartridges under the Scotch brand label, and with Data Technology Corp for the production and sale of the plastic housing for use in Panasonic and other 1/2" video recorders.

## DG & Greensleeves

(Continued from page 38)

man uses a sweet, light tone throughout, with just the right amount of vibrato. Each ornament is exquisitely executed, bow control is perfect—and so easily effected—and his double stops are as clean as chiseled marble. Zukerman has a way of keeping the sound pure without a suggestion of scratchiness no matter how far above the staff he rises. In short, a great performance, duplicating wonderfully the sound of a lark.

### Success With Delius

Barenboim is just as successful with the Delius' selections as with those of Vaughan-Williams: "On Hearing the first Cuckoo in Spring" is one of the composer's first popular works, and it, plus the Intermezzo from *Fennimore and Gerda* and *Two Aquarelles* all receive a characteristic Delius sound—a wierd mix of sensual opacity and simplicity. If Delius could not have composed without the Wagnerian chromaticism of *Tristan*, he still created a late Romantic sound as distinct to him as Mahler's or Berg's. Barenboim played it out in all its fascination.

### Encomiums

The selections of Sir William Walton, both from the film score to Laurence Olivier's classic *Henry V*, are well-played and bring back a really great moment in cinematic history. Throughout the record the English Chamber Orchestra performs brilliantly. And as a final encomium to Deutsche Grammophon, the cover is a lovely representation of Sir Winston Churchill's painting "Green Trees and Poppies at Lullenden," painted in 1920. If ever a cover suited a record—and how few do!—this is it.

## En Brasil (Continued from page 46)

Firmó nuevo contrato con la cantante **Claudia Barroso**, que se sentía muy feliz cuando nos contó el hecho.

A su vez, dejó la Continental y firmó con Copacabana, el artista **Teixeirinha**, después de su jira por Canadá. **Teixeirinha** firmó para actuaciones en Africa, comenzando por Luanda.

**Martinho da Vila** (RCA) que viene de presentaciones en Buenos Aires, ya tiene el "ticket" para una larga jira con su grupo que comienza en Mayo en el Olympia de París. Después sigue camino a Suiza, Italia y Alemania.

**Morris Albert** (Charger) que tuvo la alegría y felicidad hace pocos días de recibir la información de que su "single" fué muy

bien recibido en Francia, a donde irá muy pronto, fué invitado por la Cadena TUPI de Televisión para presentar un programa todos los domingos por la noche. El programa empezará en Mayo, después de su regreso de Francia.

**Antonio Marcos** (RCA) sufrió un accidente con su Ferrari, en Sao Paulo, pero los daños fueron más materiales que otra cosa, ya que el cantante solo tuvo algunas molestias sin gravedad.

Salió hacia el Festival de San Sebastian, **Marcos Roberto**, (Continental) llevando en su equipaje una música de **Martinha**, quien fué como invitada de honor de la promoción. Y eso es todo por ahora . . . ¡Hasta le próxima!

## Nuestro Rincon (Continued from page 48)

**Bravos** containing "Hey, Mama" and "I'm Feeling." . . . **Rey Roig** is recording a new album on Mericana Records with their new voices **Olga** and **Luis Rodriguez**, giving good backing to the voice of the singer of the orchestra, **Julian Llano** . . . **Eddie Palmieri** signed an exclusive agreement of representation with L.A.M.P. Enterprises from New York for concerts in the States, the Orient and Africa . . . The New York Charanga band **Orquesta Tipica Novel** has a new winning lp entitled "Sabrosa." Their single release, "Cielito Lindo," is a hit for them nationally and is becoming a favorite for discos. T. R. has now released extended 45 rpm plays which are usually six minutes long for FM stations, and also for the expanding disco market, which Latin Salsa does very well in.

**Cesar Castro** and **Lisandro Mesa** re-inked with Fuentes in Colombia . . . **Felipe Luciano**, WRVR-FM (New York) radio personality, and his wife, Nancy, will be presenting **Eddie Palmieri & Friends** in a concert called "In Extension" at Town Hall on Friday, May 16.

## The Coast (Continued from page 8)

Lady Harlech at the ultra-exclusive club Morton's, the guest list included such notable rock partygoers as Princess Margaret, Ambassador Elliot Richardson, Lady Diana Cooper, Danny Kaye, Sir Max and Lady Rayne (which is not a folk act recording for Vanguard), Princess Elizabeth of Yugoslavia, James Stewart, Jean Simmons, George Kennedy, Lee Remick, Norman Lear, Norman Jewison, John Mills, John Reid, Connie Pappas, John Read, Bhaskar Menon and of course Jeff Wald. Kenneth Tynan was overheard remarking that the party looked like a Republican gathering for McGovern. Princess Margaret was not overheard . . . George Harrison recently stopped by the studio where Jimmy Webb is producing the Fifth Dimension to hear the group's working of his "Be Here Now," and left smiling. Among the other songs on the forthcoming ABC album is a treatment of the Jagger/Richard classic "Moonlight Mile." Engineering is Alan O'Duffy, fresh from putting the finishing touches on "Venus In Mars," the new Paul McCartney & Wings lp . . . Mark Anthony, late of the Hollywood Stars, has been signed to Capitol. Handling production on his fine material (Alice Cooper's "Escape" was co-written by he and Kim Fowley) will be Denny Bruce . . . The ever-out-there Martin Mull has an art show which opens in Hilton Head, South Carolina, on May 23rd. And an album, "Days of Wine and Neuroses," due any day . . . Congrats to Capricorn's Phil Walden for being elected to the board of trustees of the Macon (Ga.) Heritage Foundation. Does this mean we can expect to see Grant's Lounge be declared a historical landmark? . . . The national promotion director's chair at Motown is still vacant . . . With three dates upcoming in the area, Redbone claim to be the first rock group to be playing Alaska, but we don't believe them for one minute . . . Poet Pete Brown, whose words graced several of Cream's most popular selections, is in this country scouting possible recording deals; he's being represented by Stan Poses . . . Ace engineer/producer John Haeny back from Bogalooosa, Louisiana, where he completed work on the first Thunderhead album for ABC at Studio In The Country (they ain't kidding) . . . Jose Feliciano's success with his "Chico and the Man" score—it's received an Emmy nomination among other praise—has skyrocketed his concert fortunes; he's now playing to SRO audiences nearly everywhere . . . When the Doobie Brothers arrived in LA last week, they were met by an array of automobiles that set a new standard for popstar airport arrivals. Each member of the group had his choice as to which vehicle would greet him, and included in the convoy were Elvis Presley's Rolls Royce, a \$25,000 customized motorcycle with a sidecar, a rare Stutz Blackhawk, a right-hand drive Cadillac limousine and a Mercedes 600 limousine. Keyboard player Mike McDonald requested a pickup truck with a lady driver, and his dream date came through when Richard Torrance & Eureka volunteered the use of the pickup which graces their most recent album cover, and Bill Siddens volunteered the use of his lady gardener. One group member's dreams were shattered, however, when Oscar Meyer refused his request for use of the Wienermobile . . . In case you're wondering about the Mike McDonald of the preceding item, he is indeed the Mike McDonald of Steely Dan. He's just filling in with the Doobies for kicks . . . And Jeff Baxter, despite his appearance in June with Elton John, will remain with the Doobie Brothers. Reports have it that EJ offered him the option of a permanent place in his band, but the Skunk took a pass.

## Good 'n Greasy



Fred Ruppert, national promotion director, The Buddah Group, and Sha Na Na's J. Jocke got greased up for a visit to Minneapolis radio station KDWB, promoting Sha Na Na's current single, "Romeo & Juliet." Pictured from left, kneeling: Don Blue, music director, KDWB; Sha Na Na Hot Sox Girl #1; John Sebastian, program director, KDWB; J. Jocke; Sha Na Na Hot Sox Girl #2; and Fred Ruppert. Standing: Richard Palmese, midwest promo man, The Buddah Group; and Candy Flemming, music researcher, KDWB.

## Starr on the Rise



Edwin Starr recently visited the Record World offices in Los Angeles. Starr dropped by to discuss his future projects with the ATV Music Group and its subsidiary Granite Records, with whom he has just signed a long-term, worldwide co-publishing and recording deal. Shown in the photo above are, from left: Starr's manager Lilian Kyle; Sol Greenberg, marketing head of Granite Records; Starr; RW vp Spence Berland; and Steve Love of the ATV Music Group.

## Hermie Dressel (Continued from page 6)

Herman's appearance at the Newport Jazz Festival on July 5 after which (beginning July 7) Herman will be appearing at Buddy Rich's Manhattan night club, Buddy's Place. Dressel also revealed that as a result of the success of the session with the Houston Symphony, a tour is currently in the works which will find Herman and the Herd on-stage with some of this country's most renowned symphony orchestras.

### Rigorous Schedule

A rigorous schedule to be sure, but not an unusual one for Woody Herman, who is on the road 48 weeks a year ("I must cut down on this," Dressel commented). Fully 50 percent of his concert dates are at high schools and colleges, which is where this jazz master really comes into his own.

Few musicians of Herman's stature devote as much time as Herman does in reaching out and communicating with young musicians. Herman does this via seminars which he conducts when he goes to a school for a concert date.

These seminars are held in conjunction with the Hal Leonard Publishing Company, which makes the charts for Herman's songs available to music educators and musicians. Along this line, a package has been assembled which contains a complete score for every piece in the orchestra and a Fantasy album on which can be found the song that goes with the chart.

"Woody's thing is not to preach to the kids," Dressel explained, "but to get in and rap with them, play and find out what their problems are, whether they be musical or personal problems.

"It's challenging and it's exhausting but Woody feels it's

very rewarding — you can't put the kids on. One of Woody's great attributes is that he keeps an open mind and, as a result, he's either with it or ahead of it."

The story continues: on April 9, Herman and the Herd played their first benefit concert for the Sister Fabian Scholarship Fund. This scholarship fund is strictly for young, aspiring jazz musicians in the Milwaukee area and is named after one of Woody's former teachers at St. John's Cathedral High School in Milwaukee. It was Sister Fabian who encouraged young Woody to continue his musical career when others were, to put it mildly, discouraging it.

Dressel provided the most fitting tribute to this extraordinary musician: "My association with Woody goes back to 1938, when my mom and dad took me to see and hear 'The Band That Played The Blues' (one of Herman's first bands) and now, years later, we're still the best of friends. It's really a pleasure and an honor to be associated with the guy. The greatest thing you can say about Woody Herman is that the music is an extension of the man. There ain't no gimmicks — it's all straight ahead."

## Medress & Appell Open New Offices

NEW YORK — Record producers Hank Medress and Dave Appell have moved their Medress & Appell Productions into new offices at 130 West 57th Street, Suite 11B. The phone is (212) 581-2413. Their affiliated music publishing firms, Applecider Inc. (ASCAP) and Little Max Music (BMI), can also be contacted there.

**CLUB REVIEW**

**Smokey Storms Back With Super Sounds**

■ LOS ANGELES — As clubs go, the Roxy was built on a relatively large scale. The nearsighted among us squint across the room; the waitresses are noticeably well exercised. It's large enough for the Rocky Horror Show, adequate for the New York Dolls. But William R. (a.k.a. Smokey) Robinson's fans are a legion and the place was packed to the rafters as, after a three year absence, he made his way back to the stage.

Those that were inside didn't seem to mind. We all may have gotten older, but Smokey's gotten better since anybody has last seen him. He can still stretch that inhuman falsetto of his like so much taffy, and his phrasing is still tops among those in that area of music. But his rapport with an audience is more magnetic than ever before. Smokey will undoubtedly have many more hit records, but were he never to even approach a recording studio again, his charisma could keep him a performing star for a long, long time to come.

Robinson's repertoire was a broad sampling of his entire career, from the germinal "Shop Around" to the title track of a very recently released Tamla album, "A Quiet Storm." The single most impressive aspect of his show was the consistency of his material; whether it's "Tracks of My Tears" or his rendition of "The Way We Were," his treatment remains highly stylized, excellent and pure Smokey.

The Motown VP fielded requests as if he were Brooks Robinson and on even the few that were seemingly out of left field ("Bad Girl," "My Girl Is Gone"), there was never a break in stride. Additional plaudits are due for

an excellent instrumental accompaniment that included Fred G. Smith, James Sledge, Marvin Tarpalin, Sonny Burke and Wayne Tweed. Backing vocalists were Carmen Twillie and Melba Bradford.

As a supporting act, Thelma Houston (Motown) would have been overqualified were she coupled with almost any other performer. Although she is best with an understated jazz-like style of vocal, her versatility is close to unbounded and her subtlety in delivering a wide range of material is impressive.

Among the highlights of her set was a medley of songs from Dinah Washington's repertoire: "What A Difference a Day Makes," "Unforgettable" and "If It's The Last Thing I Do." It was good to hear them done and it was great to hear her do them.

Eliot Sekuler

**European Tour Set By Spring, Polydor**

■ NEW YORK — Spring Records and Polydor International executives met in New York last week to bring forward a forthcoming European tour by Spring artists Joe Simon, Millie Jackson, Garland Green and the Fatback Band. Plans call for the package to depart for England, Germany and France in the early Fall (September).

A heavily concentrated joint promotional effort will be launched by Spring and Polydor International, tying the tour in with TV spot commercials, in-store promotions and personal appearances.

**Monday Taps Cheen**

■ LOS ANGELES — Blanchard Montgomery, president of Monday Talent Management, has announced the appointment of Jeffrey Cheen as assistant to the president of the talent management organization. The company handles the management of acts that are produced by Barry White, such as Gloria Scott on Casablanca Records, and White Heat, the self-contained vocal-instrumental group on RCA.

**Delmark Adds Wilson**

■ CHICAGO — Delmark Records has announced the signing of Edith Wilson to record with a group of traditional jazz veterans led by pianist Little Brother Montgomery. Work has already begun on sessions here at Sound Studios, with Stu Black at the boards.

**Monkey Business**



Ralph Tashjian, 20th Century Records' national promotion director, recently headed a delegation of tub-thumpers through several Los Angeles radio stations promoting the firm's single, "The Funky Gibbon" by the Goodies. Accompanying Tashjian were Vic Perrotti, national singles manager, eastern division; Bill Pfordresher, national singles manager, western division; and an unusual promotion associate wearing a 20th Century T-shirt. Shown in the photos above are, from left, upper left: Perrotti, Tashjian, Pfordresher and (seated next to the 20th promotion associate) Mardi Nehrbass, national music director, RKO General; (upper right) Perrotti, KKDJ program director Charlie Tuna, Pfordresher and Tashjian; (lower right) Perrotti; Pfordresher; Charlie Van Dyke, program director, KHJ; Meredith Lifson, music director, KHJ and Tashjian; (lower left) Perrotti, Nancy Trabish, music director K100; Eric Chase, program director K100; Pfordresher and Tashjian.

**CAM Connects**



Music publishing firm CAM has reported a new wave of activity on several major film scores, including those for Federico Fellini's award-winning "Amarcord" and Alain Resnais' "Stavisky." Both films have soundtracks currently in release on RCA Records. Under the direction of vice president and general manager Victor Benedetto, the film division of CAM handles 65 percent of all European film music and 85 percent of all Italian motion picture scores. In the photo above, Fellini (center), whose "Amarcord" received an Oscar for Best Foreign Film of 1975, is congratulated by soundtrack composer Nino Rota (who received an Oscar for his "Godfather II" score) and Victor Benedetto (right). Rota was recently presented with a plaque from CAM in recognition of his musical collaboration with Fellini on all of the director's films.

**Francis Joins Polydor**

■ NEW YORK — Ron Moseley, director of east coast a&r, has announced the appointment of Jim Francis to the position of regional promotion manager. Headquartered in Nashville, Francis begins his stint May 5 and will be responsible for Polydor/MGM product. Prior to his new position, Francis was regional promotion manager for ABC Dunhill out of Atlanta.

**CLUB REVIEW**

**Peebles' Soul Sounds Secure Star Status**

■ LOS ANGELES—If Al Green is the "Prince of Soul" then Ann Peebles (Hi) should be crowned the "Princess." Her style of Memphis r&b is much akin to that of her Hi Records stablemate as she demonstrated opening night (22) at the Troubadour. The intimacy of the club is a perfect setting for her set of personal tunes.

Opening with one of her older songs, "Part Time Love," Ms. Peebles breezed through her other soul classics, including "You Keep Me Hangin' On," "Do I Need You," "Breaking Up Somebody's Home" and "I'm Gonna Tear Your Playhouse Down." The clincher and audience favorite was, of course, her biggest hit, "I Can't Stand the Rain." Throughout her performance, the singer displayed solid vocals with top notch phrasing.

Thus far, Ann Peebles has yet to garner the stardom she deserves, but it is only a matter of time until everyone discovers the potential that is evident in her performance. Power to the Peebles!

Opening the show was Wand group South Shore Commission. This Chicago-based act delighted the crowd with their chuggin' set, which included its up and coming disco single, "Free Man." Lead singer Shirl Henry also shone on a Billie Holiday medley.

Fred Goodman

**Talented Tunemiths**



Mercury Records has announced the release of a unique record entitled "Paul McCartney, Stevie Wonder, Alice Cooper and Elton John." The tune, performed by a new artist, Clive Baldwin, in an Al Jolson style, was written and produced by Irwin Levine and Larry Brown, who were responsible for "Tie A Yellow Ribbon," "Candida," "Sweet Gypsy Rose" and "Knock Three Times," all hits for Tony Orlando and Dawn. The record is scheduled for release on April 23. Pictured from left are Larry Brown, Mercury a&r VP Charlie Fach and Irwin Levine.

## FRANCE

By GILLES PETARD



■ **Jean Maresca** has produced an album by **Tai-Phong**, a Franco-Vietnamese progressive rock group; a single, entitled "Sister Jane," will be released simultaneously (Warner Bros.) . . . RCA signed up the BTM catalogue, comprised of artists like **Renaissance**, **Caravan** and **Curved Air** . . . **Jose Feliciano** in Paris at the Rex Club on May 9 . . . **Eddy Mitchell** at the Olympia (May 7-12) with **Billy Swan** opening the show, accompanied by the **Nashville All Stars**, including **Charlie McCoy**.

**Johnny Haliday** is back from the States, loaded with tapes; he cut three lps, one in Memphis (lyrics by **Long Chris** and **Michel Vallory**) and two in Nashville with local studio musicians specializing in country rock . . . **Pathé-Marconi** has released a new single by **Julien Clerc** (lyrics by **Roda-Gil**) . . . **Tino Rossi** will celebrate his 68th birthday with a three hour TV show, while his stablemate, **Charles Trenet**, cut a new version of his evergreen "La Mer." Trenet is winding up a four week stint at the Olympia on May 6.

Three new albums from the younger generation are "Ya une route" by **Gérard Manset**, "B.B.H." by **Jacques Higelin** and "D'ou venez-vous?" by **Nicolas Peyrac** . . . A series of seven lps, "Motown Gold," includes the highlights of the hit factory of Detroit between the years of 1964 and 1970 . . . **Juliette Bemachevitch** has joined International Promotion, where she reports to **Albert Ensalem** . . . **Serge Gainsbourg** is shooting a film and cutting a new lp, both starring **Jane Birkin**.

Charly Records, headed by **Jean-Luc Young**, is launching reissues from the Sun (U.S.) and Immediate (U.K.) catalogues and is planning to produce new artists; the distribution is handled by Disques Motors and Sonopresse . . . The KCP Agency has announced two shows at the Palais des Congrès (Porte Maillot): **Frank Sinatra** (May 20) and **Barry White** (May 21) . . . Kudos for **Leon Russell's** "Will 'O The Wisp."

## EMI, Times Music Tap Arthur Cook

■ LONDON — EMI Music Publishing Group managing director **Ron White**, and **Murray Deutch**, president of the New York Times Music Corporation of America, have announced the appointment of **Arthur Cook** as international liaison manager of EMI Music Publishing Ltd. and the New York Times Music Corporation.

In his new role, Cook will be the direct contact between the New York Times Music Corporation and the EMI Music Publishing Group in London and its international sub-publishers, with particularly close liaison with the European sub-publishers.

Cook will seek to ensure that the New York Times Catalogue is used by sub-publishers to realize the potential of the compositions by encouraging the release in all markets of all available recordings and the creation of new local versions. He will encourage an increasing dialogue between overseas, U.K. publishers and relevant personnel in New York and Los Angeles.

Cook, who joined B. Feldman & Co. Ltd., a division of the EMI



Ron White, Arthur Cook, Murray Deutch

Music Publishing Group, in 1974, will report to **Terry Slater**, director and general manager of Feldmans and Robbins Music Corporation Ltd.

## Bilello to Polydor

■ NEW YORK — **Ron Moseley**, director of east coast a&r for Polydor Incorporated has announced the appointment of **Joseph Bilello** to the position of local promotion manager. Bilello will be headquartered in Baltimore and will be responsible for all Polydor/MGM pop product in the Baltimore/Washington area. Prior to his new position, Bilello had been affiliated with **Kama Sutra Records** and **Joseph M. Zamoiski Co.** in Baltimore.

## ENGLAND

By RON McCREIGHT

■ LONDON — **The Who** are coming together again after several months of separation while they fulfilled their individual commitments. In line with what all of the group personally stated in **Record World's** special salute issue last November, there has never been a question of a permanent split, and now that **Keith Moon** has returned from L.A., **John Entwistle** has finished his first tour with **Ox**, **Pete Townshend's** commitments with "Tommy" are complete, and **Roger Daltrey** has a break in shooting "Lisztomania" and has finalized his next album, the group is due to commence work on some more Who sessions shortly. In addition, while they are together they will be discussing plans for another tour.

**Pink Floyd** is also back, having confirmed that they will appear at the Knebworth Park open-air concert on July 5 when their first album since "Dark Side of the Moon" will be previewed. No other acts have yet been booked for the festival.

Following the "amicable" split of his band, **Elton John's** original drummer, **Roger Pope**, is reunited with the superstar, replacing **Nigel Olsson**, but a bass player to take over from **Dee Murray** is yet to be found. Pope returns after his days with the **Kiki Dee Band** were ended when they also parted company recently. Ms. Dee is now cutting a new album aided by session men.

The **Carpenters** have announced their plans to return to the U.K. on November 15 for several concert dates including two London shows at The Royal Festival Hall (28) and The Royal Albert Hall (December 1) as part of a month long European tour. Phonogram bring news of the **Stylistics'** return to the U.K. in June when they will play **Hammer-smith's Cunard International Hotel** for one week commencing on the 16th, in addition to TV and promotional dates. Other American visitors include the **Osmonds** who arrive on May 28 to fulfill dates postponed from January, and **Loudon Wainwright**, who comes in for appearances on BBC-TV's "Old Grey Whistle Test" and "In Concert," and will also complete an extensive college and concert schedule.

EMI has taken the prize as top singles label for the quarter ending March 31 in a survey conducted by the British Market Research Bureau. EMI's own identity as a label commenced two years ago and included in the EMI group's 23.3 percent of the singles market overall is a figure of 7.3 percent credited to their own label, enough to keep Bell in second place. The company also claimed a 22.8 percent share of the album market during this period when including all of their licensed product.

## GERMANY

By PAUL SIEGEL



■ FREISTADT, AUSTRIA—The Austrian Music Festival took place here this week, with coverage from the ORF radio and television facilities for international broadcasting in different countries at later dates. Much credit for the event must go to public relations representative **Hans-Jürgen Seybusch** and **Friedstadt's** representative **Herbert Humer**. The panel of jurors consisted of folks from television, radio, production and trade publications. Coming in first place was Germany's youngest, and most recent talent, **Maggie Mae**, who celebrates her 15th birthday this month. The second place winner was singer/dancer **Afric Simone** from Mozambique. He delighted the fans with his exotic antics and is off for a South American tour soon.

Third place honors were won by **Ruby Manila** from the Philippines. Another interesting entry was Budapest singer/actress **Barbara Gabor**. Winning the "Best Song" category was "Erinnerung" (Remember), composed by **Walter Geiger**, and opening up the entire fest-  
(Continued on page 53)

## Germany *(Continued from page 52)*

tival was the "FIDOF Fanfare," conducted by Decca's **Werner Muller Orchestra**.

Almost simultaneously, the Musica '75 Festival from Mallorca, Spain opened, with **Alguesto Alguero, Jr.** conducting the "FIDOF Fanfare." Special guest at that festival was **Henry Mancini**, while the Austrian Festival's special guest star was **Peggy March**, who elated the audience with her vibrant singing style. Also sharing guest star responsibilities was **Bata Illic** from Yugoslavia, who has become a big star on the German Polydor label. Performances from **Elfi Graf** and **Joana** also helped to make the event spectacular . . . Auf wiederseh'n 'til next week from Berlin!

## Dialogue *(Continued from page 31)*

years, both as a group and individually. Yet English radio doesn't prescribe what the public wants, rather they prescribe what they think the public ought to hear.

**RW:** What about touring? Scorpio's brand new and you have the choice of setting up either an English tour or a Stateside tour; which one would you choose?

**Lane:** I think I'll take the States tour. In England the biggest venue is in Wembley and it holds 9000 people, whereas the stadium in Evansville, Indiana holds 30,000 people. Providing you have the right tour, and the band has it, they're going to do well. You have to work at it but at least in America, if you're prepared to work at it, the opportunity's there. In England you can work at it but it doesn't get you anywhere.

**RW:** Have you thought about moving over here?

**Lane:** Yes. It may have to happen one day. I like England but on the other hand most of the work I do is in America. I think that probably one day I'll have to move over. I've opened up an American office. I'm going to use that structure to launch my American management company.

**RW:** Do you go on tour with your groups?

**Lane:** I always do. I make sure the tours are placed significantly apart. I think that the day you lose your personal contact with your acts is the day you can tell your acts goodbye.

**RW:** What about touring in markets other than England and the States?

**Lane:** Well, Rick Wakeman just returned from Japan and Australia with his orchestra and choir and that was quite successful.

**RW:** How are the mechanics different?

**Lane:** In America you're geared up for a big rock & roll tour. In England you water it down to fit the market. But in Japan you've got two problems: You've got the language barrier and they never constructed the auditoriums in Japan with a view for big rock & roll bands. With the exception of the Buddha Crown Hall in Tokyo, there is nowhere in Japan with a capacity of over 3000 people. Australia is a good market. The venues, because of the climate, are conducive to outdoor concerts. I'm making plans for next year for Yes to go to South America.

I think the basis of successful management is 100 percent belief in your artists. You have to believe in and relate to what they think and what they do. But you've got to put yourself in a position where they trust and respect your judgement, in commercial matters. With Yes and Rick I let their accountants and their lawyers handle their affairs. I don't want anyone turning around to me one day and saying "What did you do with our money?" Because basically that is where most artist/managerial relationships break down. If I was an artist I think there's only half a dozen people who I would want to manage me. And I think that's a shame. Unfortunately an artist only finds out if he's not being guided well after it's too late—after he's been ripped off or after his career's been screwed up. How many rock and roll stars know what the word recession means? This is wrong. Somewhere along the line someone should really bring them back to reality.

**RW:** And do you consider that one of your functions?

**Lane:** Oh yes. You've got to make people aware of the world. You've got to show people newspapers from time to time. I think it would be nice when Yes or Rick Wakeman say, "Well, I've had enough," or "I really want to become a garage mechanic or whatever," that they come to me and say, "Thank you for setting us up for the rest of our lives." That would make me happy. ☺

# ENGLAND'S TOP 25

## Singles

- 1 OH BOY MUD/RAK
- 2 LOVING YOU MINNIE RIPERTON/Epic
- 3 HONEY BOBBY GOLDSBORO/UA
- 4 HURT SO GOOD SUSAN CADOGAN/Magnet
- 5 BYE BYE BABY BAY CITY ROLLERS/Bell
- 6 LOVE ME LOVE MY DOG PETER SHELLEY/Magnet
- 7 LIFE IS A MINISTRONE 10cc/Mercury
- 8 THE TEARS I CRIED GLITTER BAND/Bell
- 9 TAKE GOOD CARE OF YOURSELF THREE DEGREES/Phila. Intl.
- 10 FOX ON THE RUN SWEET/RCA
- 11 SWING YOUR DADDY JIM GILSTRAP/Chelsea
- 12 A LITTLE LOVE AND UNDERSTANDING GILBERT BECAUD/Decca
- 13 DING A DONG TEACH IN/Polydor
- 14 HOLD ON TO LOVE PETER SKELLERN/Decca
- 15 THE FUNKY GIBBON GOODIES/Bradleys
- 16 THE NIGHT FRANKIE VALLI AND THE FOUR SEASONS/Mowest
- 17 LET ME TRY AGAIN TAMMY JONES/Epic
- 18 ONLY YESTERDAY CARPENTERS/A&M
- 19 SKIING IN THE SNOW WIGANS OVATION/Spark
- 20 WE'LL FIND OUR DAY STEPHANIE DE SYKES/Bradleys
- 21 I WANNA DANCE WIT CHOO DISCO TEX AND THE SEX O LETTES/Chelsea
- 22 THE UGLY DUCKLING MIKE REID/Pye
- 23 STAND BY YOUR MAN TAMMY WYNETTE/Epic
- 24 GET DOWN TONIGHT KC AND THE SUNSHINE BAND/Jayboy
- 25 LOVE LIKE YOU AND ME GARY GLITTER/Bell

## Albums

- 1 BEST OF THE STYLISTICS/Avco
- 2 ROLLIN' BAY CITY ROLLERS/Bell
- 3 THE SHIRLEY BASSEY SINGLES ALBUM/UA
- 4 MYTHS AND LEGENDS OF KING ARTHUR RICK WAKEMAN/A&M
- 5 STRAIGHT SHOOTER BAD COMPANY/Island
- 6 THE ORIGINAL SOUNDTRACK 10cc/Mercury
- 7 20 GREATEST HITS TOM JONES/Decca
- 8 BLUEJAYS JUSTIN HAYWARD AND JOHN LODGE/Threshold
- 9 ELTON JOHN'S GREATEST HITS/DJM
- 10 TUBULAR BELLS MIKE OLDFIELD/Virgin
- 11 YOUNG AMERICANS DAVID BOWIE/RCA
- 12 SIMON AND GARFUNKEL'S GREATEST HITS/CBS
- 13 PHYSICAL GRAFFITI LED ZEPPELIN/Swan Song
- 14 BLOOD ON THE TRACKS BOB DYLAN/CBS
- 15 THERE'S ONE IN EVERY CROWD ERIC CLAPTON/RSO
- 16 MEMORIES ARE MADE OF HITS PERRY COMO/RCA
- 17 DARK SIDE OF THE MOON PINK FLOYD/Harvest
- 18 JUST ANOTHER WAY TO SAY I LOVE YOU BARRY WHITE/20th Century
- 19 BEST YEARS OF OUR LIVES STEVE HARLEY AND COCKNEY REBEL/EMI
- 20 RUBYCON TANGERINE DREAM/Virgin
- 21 ROCK 'N' ROLL JOHN LENNON/Apple
- 22 TOMMY (SOUNDTRACK)/Polydor
- 23 THE SINGLES: 1969-1973 CARPENTERS/A&M
- 24 AVERAGE WHITE BAND/Atlantic
- 25 TELLY TELLY SAVALAS/MCA

## Muscle Music



Many have been said to have wrestled their way through the world of rock and roll, but few have taken to the task with such literal enthusiasm as Andy Shernoff (left) and Handsome Dick Manitoba of Epic recording group, the Dictators. With pointers (or is it head-locks) from the Valiant Brothers and an already well-oiled wrestler's jacket, the duo visited RW and dropped off a copy of their debut album, "Go Girl Crazy."

## State of Israel To Honor Weiser

(Continued from page 3)

publishing industry and his support of the State of Israel. Representing the government of Israel will be guest speaker Ambassador Ovadia Soffer of Israel's Permanent Mission to the United Nations.

Officers of the Norman Weiser Tribute committee include honorary chairman Mike Stewart, chairman of the board and president of United Artists Records; campaign chairman Cy Leslie; dinner chairman Leonard Feist; and treasurer Morris Levy, president of Roulette Records. Co-chairmen of the dinner are Al Berman, managing director of the Harry Fox Agency; Al Massler, chairman of the board of Golden Records; Ira Moss, division president of Pickwick International; and Nat Kameny, chairman of the board of Kameny, Solomon, Sherwood & Gilbert.

In addition to the presidency of Chappell Music, Weiser also serves as senior vice president of Polygram Corporation. He has been a director of European operations for Paramount Music, a vice president of music activities for 20th Century Fox and vice president of records and publishing for United Artists. He is a member of the board of ASCAP and National Music Publishers Association.

Weiser started his career in New York as a reporter for Radio Daily and Film Daily, moved on to Billboard as music editor, and later became publisher of Downbeat and 14 other magazines. He is the author of four books and also wrote a music column syndicated to 200 newspapers.

The Israel Bond Music Industry Division grew out of last year's successful dinner for Mike Stewart who was honored in Los Angeles by members of the music industry on behalf of Israel Bonds.

## CONCERT REVIEW

## Lou Reed Is a Rarity

■ NEW YORK — It's not very often that one finds an entertainer so totally mesmerizing that one is compellingly immersed in the performer's act... but even more than the act itself — the performer's attitude. And, at a time when one looks around and sees variations on similar themes regarding rock & roll, finding an

entertainer who relevantly and completely differently delivers special sounds is a welcome rarity. And, while cinema has occasionally mastered the art of involving a viewer to such a great degree that at the end of the performance the viewer is completely exhausted, such a phenomenon is even more unique in the

realm of rock. The wonderful rarity in rock who defies the norm is Lou Reed (RCA), who totally captivated the crowd that filled the Felt Forum recently (26).

Reed does something that is unparalleled in rock music today. He sings contemporary street blues that are fired with anger, both lyrically and melodically and consummated in delivery. He has rounded up some of the finest musicians to accompany him, making his sound so total in its impact that one can't help but be drawn in, quite wholly. Special theatrical touches spark throughout, serving to embellish even further.

### Hard Core Fans

The audience was generally comprised of hard-core Reed fans, and any who were not loyal fans when they walked in certainly left in awe of the man. His repertoire was a mixture of both familiar and as yet unrecorded songs, the newer ones maintaining if not furthering his intense street aura. Particularly pleasing selections in the former category included "Sweet Jane" (his opening number), "Berlin" with its 'rap' styled vocals, "Rock and Roll," and an especially rousing rendition of "Walk on the Wild Side." Of the newies, of which

(Continued on page 55)

## Another Kind of Hit



ABC Records' Bo Donaldson and the Heywoods recently played a softball game with on-air personalities of radio station WLOF, in Orlando, Fla., to raise funds for the Central Florida March of Dimes. Following the game, Donaldson (at left) accepted a WLOF Bicentennial sticker from the station's music director, Blue Christy (center), and its program director, Bill Dennis. The final score was B. & Heywoods 3, "Big 95" 2.

## Sid Bernstein (Continued from page 3)

The international outlook of the Bernstein office is reflected in the roster itself but also in Bernstein's efforts to "export" several of the artists he manages to foreign markets. In some cases the hope is to break the artist in Europe first, as with Melba Moore, whom Bernstein says is looking in London "to find a vehicle to expose her talents to Europe — a play, movie or short television series." Cobham is about to embark on an eight-country European tour as part of an effort to spread his U.S. popularity. And Deodato has found success already in the Philippines, Manila, Japan and Venezuela, with up-coming tours scheduled to take him to Italy and Mexico.

In addition to his efforts at insuring an international audience for his artists, Bernstein has established a London office as a "listening post" and to help guide the firm's European efforts. Heading the London office is John Stanley. Also on the planning board is the setting up of a Los Angeles office.

"If you want to service an act with talent and broad appeal," explains Bernstein, "and take advantage of every opportunity

it is almost essential that the manager has to do almost all. The idea of having an office in each of the three nerve centers of contemporary music is a long-time dream." While Bernstein is not minimizing the role or importance of agents and agencies, he does insist that "management has to support its acts during periods when lesser names fall into vacuums of inertia" because the superstars decrease the attention span their respective agencies pay them.

Assisting Bernstein in New York are Dave Stein, "a young man with a tremendous ear for music and for what is happening," and Barbara Davies, formerly an executive at Polydor, who adds "organizational strength and judgement."

While Bernstein has promoted some concerts in New York this season (the Stylistics, Redd Foxx, Jimmy Cliff and Dick Gregory, among others), and although his energies are for the most part equally given to each of his artists, what emerges as his most ambitious project at the moment is a campaign to develop an American following for the Bay City Rollers. "I'm working very closely with Clive Davis and his

staff to introduce BCR to America this Fall. Even when The Beatles were the most dynamic force in Great Britain, they were still totally unknown here until I speculated and gambled on their importance and brought them here. We're trying to repeat history with the Bay City Rollers. Their appeal is not as broad as The Beatles', but it is so intense and they have such a tremendous grip on the very young people... With a little effort and good promotion it can be translated into a very successful thing here, too."

Bernstein returned from a Glasgow, Scotland BCR performance Wednesday (30) highly impressed with the group's show and with the carefully planned and executed merchandising campaign built around their stage outfits. Ninety percent of the audience, he added, was made up of girls between the ages of eight and 16, many of them dressed in tartan plaids, matching the scarves and sox of their favorite Bay City Rollers.

Bernstein recently moved his offices to 505 Park Avenue. The new phone number is (212) 688-0910.

## Axelrod Signs with Verve



Jimmy Bowen, vice president of a&r for Polydor Incorporated, has announced the signing of David Axelrod to an exclusive recording contract with the company's Verve label. Axelrod is currently working on his first lp for the label, containing mostly original material and which will be co-sponsored by Cannonball Adderley and Jimmy Bowen. Slated for a July release, the lp will be backed by a major marketing campaign. Pictured (standing, from left): James Tolbert, attorney; Jack Schnyder, Axelrod's manager; Cannonball Adderley, co-producer; Fred Salem, assistant to the president, Polydor Incorporated; Stan Moress, VP artist relations, Polydor Incorporated. Seated: David Axelrod and Jimmy Bowen, vice president of a&r, Polydor Incorporated and co-producer.

## Azoff Names Schwartz As Front Line MD

■ LOS ANGELES—Irv Azoff and Front Line Management Company have announced the addition of Dr. Bill Schwartz, MD, as Front Line's team physician.

Schwartz, a long time specialist in internal medicine, has cared for many top entertainment personalities as regular patients and he will now take care of all artists and personnel aligned with Azoff's company on a regular basis. This will include overall health check-ups and immediate care and attention of any sickness at home or while out on the road on tour.

Schwartz is an assistant professor at UCLA School of Medicine and is an attending physician at Cedars/Sinai Medical Centre. He maintains his practice at 435 North Bedford, Beverly Hills.

## DJM Inks New Duo



Ron Kramer, manager, west coast operations for the Dick James Organization, has announced the signing of artists Freddi and Henchi to DJM Records. The group's producer, Hadley Murrell is completing the initial recording sessions and the first single will be released on DJM Records in the United Kingdom, with a U.S. release to follow. Shown above at the signing are, from left: Murrell; Freddi; Henchi; Bret Kennedy, Pathway Management; Kramer.

## Epic Inks Valiant Bros.

■ NEW YORK — The Valiant Brothers, national tag-team wrestling champions, have been signed by producers Murray Krugman and Sandy Pearlman to an exclusive recording contract with Epic Records. The brothers will go into the studios in two weeks to cut four sides for their first single, due for Summer release.

## Phonogram/Phonodisc Move

(Continued from page 3)

see its field force expansion "at the local radio promotion level" while his current national and regional marketing staff "would remain intact."

### 'Update'

He further explained that the role of the Phonogram a&r staff at the joint Chicago meeting would be one of "helping to introduce our product and philosophies of selecting talent" to the Phonodisc staff in an exercise he describes as an "update" for the distribution arm.

Citing Phonodisc's strength with current classical marketing strategies (as proven by their track record with DGG product) as a boost to the Philips line of Phonogram, Steinberg also acknowledged the Polygram distribution arm's country strengths. "And with Phonogram's joining the Phonodisc fold, their contemporary market position will be greatly strengthened," the record company president added.

### Background

"I had stayed out of Phonodisc for a number of years," Steinberg analyzed, "for two reasons. Firstly, I had questioned the adequacy of the acquired

## CLUB REVIEW

### Legion of Mary Makes Movin' Sounds

■ NEW YORK — Making their third New York appearance, once again at the Bottom Line (8), Legion of Mary (Round) packed the club with hordes of devoted followers. In spite of the new name and little publicity, news of this well known band (formerly known as Garcia-Saunders) quickly spread, causing an instant sell-out and an unprecedented request for any available standing room space.

Taking the stage opening night, Legion satisfied immediately with a fine version of "Let it Rock" off Garcia's latest solo release on Round. Merle Saunders on keyboards and vocals, Marty Fiero on sax and John Kahn on bass laid down the funky rhythms and proceeded, with Garcia's guitar work, to blend the jazzy flowing melodies of Saunders' material into several outstanding riffs.

"Soul Roach," a tight, moving instrumental, gave the musicians the first chance to loosen up. Breaking away from the original structure, they traded brilliant solos with ease, displaying an impressive amount of control and communication within themselves toward the audience.

Not being restricted to Grateful Dead material, Garcia shows



Jerry Garcia

a flashy guitar style that interprets both jazz and soul sounds in a very free and fresh manner.

Legion's sound is most effective in exciting an audience with varying extremes of tone, volume and tempo, often seeming quite raucous yet under full control of the band. Utilizing a variety of other artists' material, Legion retains their own powerfully driving beat, exhibited in "The Wicked Messenger," a tune by Dylan. Bringing the crowd's reaction to a climax, Legion of Mary finalized the first show with Stevie Wonder's "Boogie on Reggae Woman," winding the evening to an exhausting close.

Randy J. Eichler

## Lou Reed

(Continued from page 54)

titles are pure conjecture, a violent rocker, "Kill Them," a forceful "Glory of Love," and a very controversial "I Want to Be Black," highlighted.

String Driven Thing (20th Century) opened for Reed displaying a metal rock dexterity that was appreciated by the crowd (Reed's opening acts usually have a difficult time dealing with the fanatic Reed fans). Violinist Grahame Smith was excellent and his prowess, teamed with Alun Roberts' sensual lead vocals and the band's professional polish made their set quite enjoyable. They delivered an array of rock styles, best on the faster paced selections during which they were reminiscent of early Free. Topping their set was "Josephine," from their recently released "Please Mind Your Heart" album, and a steamy version of the Wonder/Wright tune "To Know You Is To Love You."

Roberta Skopp

## On the Run



Visiting the Record World west coast offices recently was Playboy's "Runaway" man, Charlie Kulis. Pictured from left are producer Neil Portnow, Kulis, RW's Lenny Beer and Playboy's Jack Hakim.

### CLUB REVIEW

## Journey Jumps In With Solid Sounds

■ LOS ANGELES — Journey (Columbia) is a relatively new band composed of veteran drummer Aynsley Dunbar, bassist Ross Valeri, keyboardist-vocalist Gregg Rolie and guitarists George Tickner and Neal Schon, most of whom are seasoned performers with diverse musical backgrounds. Their music consists of an electric blend of electric rock laced with jazz overtones; though frequently complex, their overall sound is cohesive and consistently engrossing, as demonstrated recently at the Starwood.

"Topaz," drawn from their recent Columbia lp, featured the group's characteristic intricacy of rhythmic patterns, held together by flowing keyboard and guitar work. An instrumental highlight of the set was "Kahoutek," composed by Neal Schon and Rolie.

The group's sound was consistent, and although still in its formative stage, Journey is obviously emerging with an easily identifiable style of its own. Other examples of the band's direction could be heard in "Of a Life Time," featuring Rolie's smoothly wrought vocals, and "To Play Some Music." Despite their effectiveness in a club setting, Journey's music would best be showcased in a concert appearance, a milieu that the group will undoubtedly be exploring in their very near future.

Lyn Ragusa

## ABC To Broadcast 'Bandstand' Special

■ LOS ANGELES — "American Bandstand's 23rd Birthday Special," hosted by Dick Clark, will be seen as an ABC-TV "Wide World: Special" Friday, May 9, 11:30 p.m.-1:00 a.m. (EDT).

## Strong First Quarter Reported by Farrell

■ NEW YORK—The Wes Farrell Organization has reported a record first quarter business in the production of music for radio and television commercials, it was announced by Steve Bedell, executive vice president of the multi-level entertainment company.

Bedell, citing the enormous demand for contemporary music now being utilized by advertising agencies and their respective clients, said that the WFO stable of writers has been able to substantially increase their income by writing background themes, special songs and jingles for the commercial broadcast field.

## Three New Firms Set by Chimenti

■ LOS ANGELES—The formation of three new companies, Cancer Rising Productions, Cancer Rising Management and New Moon Music, was announced by Ms. Bryna Chimenti. First artist signed to the new enterprise is blues singer/motorcyclist John Dallas.

The new firms are headquartered in Los Angeles at 8691 Lookout Mountain Drive.

## Sky's the Limit



Prior to "taking off" on a nationwide showcase tour, Columbia recording artists Sky King landed in RW's New York office. Pictured, bottom, from left, are Rick Jacobi (guitar), Chris Brubeck (bass) and David R. Mason (guitar). Top, from left, are RW's Michael Schanzer and Richi Morales (drums).

## Disco File (Continued from page 27)

available in two or three weeks on the Warner Spector label, but the A side will be cut nearly in half and the longer version kept for a future album cut.

One of the best instrumentals I've heard in a while comes, unexpectedly, from Chicago or, more precisely, Oak Park, Illinois, where two brothers named Don and Ken Marier have written, produced and arranged a luxurious, lush number called "Lady, Lady, Lady" by a group they named the **Boogie Man Orchestra**. The Mariers released the record on their own label, Boogie Man Records (this is their first release), going one step at a time from an initial shipment to Chicago discotheques, to retailers in a tri-state area and, through special mailings, to interested parties around the country. My mailing came from Rufus Smith, publisher of a monthly disco newsletter in Chicago called "Disco-Tech," which is one of the most informative and well-organized of those I've seen so far (Note: I'd appreciate seeing copies of any other newsletters currently being published for the disco market for review in a future column). Smith says "Lady, Lady, Lady" is among the top 15 records in the Chicago area and, as a result, has started to hit the radio there. The instrumental, which draws from the styles of **Isaac Hayes**, **Gene Page** and **Van McCoy** for maximum effect, was pressed in two lengths, 3:19 and 4:11, and would, I think, make a wise master purchase.

In my rush to congratulate Douglas Riddick on his new position at Atlantic last week, I wrote that he was the "first disco DJ hired to do promotion in his own field." I was wrong. My apologies to David Todd, DJ at New York's Adams Apple, who has been doing an excellent job in disco promotion at RCA for some time now and who knows what I like . . . That sold-out night of **Labelle's** week at the Harkness Theater in New York—Thursday, May 8—was bought by Flamingo discotheque for its members and guests, with a party to follow at the club. Very classy . . . Best studio news this week: **Van McCoy** is in the studio with **Faith, Hope & Charity** (a trio which used to include **Zulema**) polishing up a 7-minute version of "Little Bit of Love," which he originally wrote and produced for **Brenda & the Tabulations**. This one for RCA.

Just out of curiosity, I asked the four DJs polled this week to tell me what records they would recommend to anyone who wanted to buy just two of the best new records available. This is the sort of question I'm often asked, so I decided to pass it on. Their responses: Eddie Rivera from Cork & Bottle suggests "Think Twice" from the **Donald Byrd** album, "Stepping Into Tomorrow" (Blue Note), and "Stop And Think" on the **Trammps** album (Golden Fleece); Chuck Parsons, in Washington at Grand Central, chose "El Bimbo" by **Bimbo Jet** (Scepter) and the whole **Bohannon** album, "Insides Out" (Dakar); (Dakar); Richie Conte from Hadaar picked "Free Man" by **South Shore Commission** (Wand) and **Frankie Valli's** album cut, "Swearin' to God" (Private Stock); and the Sound Machine's Joe Palminteri also chose "Free Man" along with "7-6-5-4-3-2-1 (Blow Your Whistle)" by **Gary Toms Empire** (PIP). Additional suggestions: Rivera says **Mary McCreary's** "Singing the Blues" (on her "Jezebel" album and the B side of her last single on Shelter) is going over very well with its tasty **Leon Russell** rockin' soul feel, and Palminteri raved about an All Platinum release (already out in England) called "Sending Out An SOS" by **Retta Young**, which sounded good and snappy even over the phone—due out here soon.

Disco File Recommends: "Run Johnny" by **Jimmy Maelen** (Epic), the surprise of the week—for anyone who liked "Highway Driver," another tough record that builds and builds; "Three Steps From True Love" by the **Reflections** (Capitol), which sounds very much like "Do Me Right" and, at its best, approaches gospel strength; another surprise, though more left field, in "Jive Talkin'" by the **Bee Gees** (RSO); "Jungle Fever '75" by **Chakachas** (Polydor), basically a re-release with a suggestive climax break at the end which expands the original to 4:15, but this may be just in time to catch rising temperatures and pick up all over again; "Action Speaks Louder Than Words," a pointed message song by **Chocolate Milk** with an **Allen Toussaint** production (RCA); the new **Love Unlimited Orchestra** opus, "Forever in Love" (20th Century); **Ujima's** long version of "A Shoulder to Lean On," 5:22 and produced by **Hurtt and Bell** (Epic); and for sexy slow, **Solomon Burke's** "Everlasting Love," a composition and co-production of his own with some **Gene Page** touches for a little of that sugary (Barry) White frosting.



## CMA San Diego Meeting Stresses Current Activities

■ SAN DIEGO — The second quarterly meeting of the Country Music Association was held in San Diego on April 22-23. While the agenda focused on the many current CMA activities and functions, the board also studied plans to sponsor a new event in Nashville early this Summer.

Tentatively called the Talent Development Seminar, the meeting will be designed to further enhance the acceptance of country music artists as performers and guests on network television, as well as subjects for feature stories in consumer print media. Details on the seminar will be announced in the near future.

Plans were also initiated to film CMA's International Country Music Show held during the Grand Ole Opry Birthday Celebration in October. The film would be made available for showing in the United States and foreign countries.

CMA director Bob Neal brought the group up to date on 1975's Talent Buyers Seminar which is slated for October 10-13 at Nashville's Hyatt Regency Hotel. He said that advance registrations hold promise for the biggest attendance in the event's four-year history.

The status of Fan Fair '75 was reported by director Bud Wendell. All show times have been set for the June 11-15 festivities, and the exhibit area is booked to capacity. Once again, a Fan Fair Softball tournament on June 9-10 will kick off the official activities.

CMA's two-year role in the fight against tape piracy was discussed, and it was determined that recent Federal judicial decisions have completely supported CMA attempts to prevent wrongful taking of creative people's talents. CMA will con-

tinue efforts at all levels to eliminate tape pirates from the music scene.

### Other Topics

Other reports were issued on a host of CMA activities, including: Country Music Month; the Country Music Foundation; the live telecast of the CMA Awards Show; a new record merchandising audio-visual presentation; the preparation of radio spots concerning the Bicentennial Celebration; the Country Music DJ Awards; and the Music City Pro-Celebrity Golf Tournament.

Also, the Mayor of San Diego proclaimed the week of April 21 as Country Music Week in that city. CMA's chairman of the board, Bill Denny, accepted the official proclamation on behalf of the Country Music Association.

## ACE To Present Opry-Styled Show

■ MEMPHIS—The Association of Country Entertainers (ACE) will present a Grand Ole Opry-styled country music show during Cotton Carnival Thursday, May 8 at the Mid-South Coliseum. The presentation, according to ACE president George Morgan and legal counsel and show coordinator Jack Norman, Jr., will feature over 25 established country artists including Roy Acuff, Freddie Hart, Tammy Wynette, Faron Young, Minnie Pearl, Archie Campbell, O. B. McClinton, George Morgan, Jan Howard and Roni Stoneman.

The concert, say Morgan and Norman, is "an effort on the part of the members of ACE to bring an outstanding country music show to the Cotton Carnival, and at the same time, to raise funds in order that ACE might establish a permanent headquarters and staff."

## Nashville Offices Opened by R&C

■ LOS ANGELES — Continuing expansion of its contemporary music division, Rogers & Cowan has opened offices in Nashville, it was announced by Paul Bloch, senior vice president and head of the contemporary music division of Rogers & Cowan, Inc.

Mae Boren Axton, an independent public relations contractor for the last several years promoting several country artists through Nashville and the remainder of the southern market, has been named to head the office.

Mrs. Axton will assume her duties immediately. The Rogers & Cowan offices are located at Spence Manor, 711 16th Avenue, South, Suite #102, Nashville, Tennessee 37203.

## Haggard Honored By New York City

■ NEW YORK—SESAC's Michael J. Molinari, vice president-elect of the Eastern States Country Music Association, was joined by ESCMI Queen, Patti Barnett, and a contingent of New York City officials in presenting a "Certificate of Appreciation" from New York's Mayor Abraham Beame to Merle Haggard during his Friday (2) concert at Madison Square Garden's Felt Forum in New York City.

"Hag" was cited by ESCMI and New York's Department of Public Events with a special scroll in which the Mayor praised him as "becoming a vocal idol of America's music lovers." Mayor Beame added, "I am privileged to welcome him and extend this public tribute."

# NASHVILLE REPORT

By RED O'DONNELL



■ I don't know the depth it digs, but NBC-TV on its May 17-18 (check your listings) "Weekend" includes a segment about how "very, very tough" it is to break into the music business—as picker, singer or songwriter—in Nashville. It's a heart-break hill that is most difficult to ascend. **Chet Atkins** once remarked: "You could have all the talent in the world and if you didn't have some luck to go with it, you could starve to death here."

I haven't seen the program, but if it tells it like it actually is, it should be worth watching—especially by the young and old who aspire to make it in Music City, U.S.A.

Sick Bay Report: Hit songwriter **Curly Putman**—he wrote "Green, Green Grass of Home"—is a tummy ulcer victim. The docs put him on a bland diet and he's recovering at home.

Well known deejay **Wolfman Jack**, guru of rock fans, was asked, "Did you ever play a country record on any one of your shows?" "I've played every kind of music," he said. "I relate to all sounds, man," he added with a sly smile. The Wolfman is foxy.

The Rev. **Jimmy Snow** (son of **Hank**) and pastor of the Evangel Temple here, is negotiating for an "audience" with **Pope Paul VI**, which will include the presentation of a country music show. "I am going to the Holy Land with an annual pilgrimage in late September and our first stop is Rome," The Rev. Jimmy said. "If plans materialize we are going to perform for the Pope. We are going to take only three or four performers. I have talked to several and all are inter-

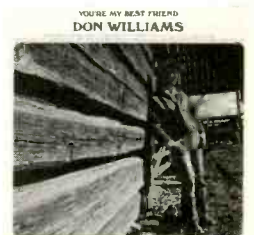
(Continued on page 60)

## COUNTRY PICKS OF THE WEEK

**SINGLE** **GENE WATSON, "LOVE IN THE HOT AFTERNOON"** (Jack, BMI). There's going to be some waves made with this number. A great country soulful feel that'll guarantee requests and dimes dropping. Great production and great storyline with strong seasonal appeal with warm weather coming on. Drop it on the turntable and needle in for a hit. Capitol P-4076.

**SLEEPER** **RITA REMINGTON, "WE TRIED"** (Shelby Singleton, BMI). It's the end of a love affair and the songstress looks back with no regrets because they tried. Super, building production with a haunting feel. The young singer who'd "never been this far before" has now gone all the way and back. Try it—you'll like it! Plantation PL 124.

**ALBUM** **DON WILLIAMS, "YOU'RE MY BEST FRIEND."** Any day now, Don Williams will be a superstar. He has a fresh, distinctive sound and has you believing that every song he sings is just for you. Production, material and his rich vocals are all superb. Best cuts are title, "Sweet Fever" and "Someone Like You," although there isn't a bad one. Super! ABC/Dot DOSD-2021.



# COUNTRY HOT LINE

By MARIE RATLIFF

## Station Check List

Reporting this week (alphabetically):

KAYO, Seattle	KSOP, Salt Lake City	WINN, Louisville
KBOX, Dallas	KSPO, Spokane	WIRE, Indianapolis
KBUL, Wichita	KTOW, Tulsa	WJJD, Chicago
KCKC, San Bernardino	KVET, Austin	WJQS, Jackson
KCKN, Kansas City	WBAP, Ft. Worth	WMC, Memphis
KENR, Houston	WCMS, Norfolk	WMNI, Columbus
KFDI, Wichita	WCOU, Lewiston, Me.	WPLO, Atlanta
KIKK, Houston	WENO, Nashville	WSLC, Roanoke
KJJJ, Phoenix	WGGB, Greensboro	WSLR, Akron
KKYX, San Antonio	WHK, Cleveland	WSUN, St. Petersburg
KNEW, Oakland	WHO, Des Moines	WUNI, Mobile
KRAK, Sacramento	WHOO, Orlando	WVOJ, Jacksonville
KRMD, Shreveport	WIL, St. Louis	WWOK, Miami

## SURE SHOTS

George & Tammy — "God's Gonna Get 'cha"

C. W. McCall — "Classified"

Elvis Presley — "T-R-O-U-B-L-E"

## LEFT FIELDERS

Tompall Glaser — "Put Another Log On The Fire"

Stella Parton — "I Want To Hold You"

Susan Raye — "Ghost Story"

Fearless Forecast: Dottie (no mistake—it's the one-name game) seems bent on establishing her name as a household word on her first time out on record! She's taken the hit cut from the Jessi Colter album, "Storms Never Last," and made it her own smash! She'll be tough to hold back. Incidentally, Capitol has shipped a single on the song by Jessi Colter for airplay to boost album sales.

Long played from the lp at WSUN (now #29), Tompall's single is now numbered at WWOK (#32), a mover in Wichita, Tulsa, Dallas and Kansas City!

Stella Parton has found her groove in the "B" side of her release and it's blasting in Louisville (39-9) and Memphis (36-24), added at KENR and KJJJ.

Phenomenon Dept.: You can't buy it as a single, but Jerry Jordan's "Phone Call From God" is playing like one and drawing unbelievable response!

Jeanne Pruett has a hit on her hands with "Honey On His Hands." It's seeing instant action.

Bill Anderson is showing positive results at KKYX, WJJD, KSOP, WHK, WIRE and WVOJ with his "Country D.J.," culled from his recent lp. However, KBOX has opted for the flip, "We Made Love."

Don't you think "Sweet Susannah" has a familiar melody? Kris & Rita are already showing well in the midwest!

The Amazing Rhythm Aces' "Third Rate Romance" continues to show well at WINN (#14); getting heavy request action in Mobile.

George Kent's "Honky Tonky Soul" is making strong gains in the southeast.

The standard "Why Don't You Love Me" is on its way to the top again; this time the vehicle is Connie Smith! Heavy initial action reported, especially in the midwest and South.

Good reaction to Porter Wagoner's "Just For the Lonely Ones" at KENR, KCKC and WCMS.

Album Action: KIKK is moving with "Movin' On" from Merle Haggard lp; Emmlou Harris' "Bottle Let Me Down" is playing like a single at KNEW; Crash Craddock's "Piece Of The Rock" getting attention in Akron; David Wills' "I Can't Even Drink It Away" good at WSUN.

## AREA ACTION

Jim Conners — "Grandma's Feather Bed" (WPLO, WENO)

Stonewall Jackson — "I Washed My Face" (KENR)

Betty Jean Robinson — "On Silver Wings" (WHO, WWOK)

Ace Cannon — "Raunchy" (KCKN, WMC)

## Atkins and King Join CMF Board

■ LOS ANGELES — Chet Atkins and Pee Wee King are new vice presidents of the Country Music Foundation board of trustees as a result of the board's annual election held here. The Country Music Foundation board supervises all activities of the Country Music Hall of Fame and Museum and the Country Music Foundation Library and Media Center, both located in Nashville's Country Music Hall of Fame building. The full board includes the following individuals: chairman of the board Frank Jones, Capitol Records VP; and trustees Connie B. Gay, J. William Denny, Cedarwood Publishing; Frances Preston, BMI VP; Wesley Rose, Acuff-Rose; E. W. Wendell, Opryland, U. S. A.; Dorothy Owens, Buck Owens Enterprises; Joe Talbot; and Grelun Landon, RCA Records.

Officers of the Foundation board include Brad McCuen, president; Harold Hitt, executive vice president; Joe Talbot, treasurer; and Bill Lowery, Lowery Music, secretary. Vice presidents are Chet Atkins, RCA Records; Roy Horton, Peer-Southern Organization; and Pee Wee King. The executive director of the Country Music Foundation is Bill Ivey. The term of the new board begins immediately, with the first full meeting of the newly-constituted group scheduled for mid-June in Nashville.

In other action, the Foundation board of trustees approved plans for the expansion and remodeling of the Country Music Hall of Fame and Museum. Construction on the million-dollar project is scheduled to begin in mid-Summer, with the expanded facility opened to the public in the Summer of 1976. The new area will more than double space available in both the museum and library portions of the Foundation's building.

## Merle Haggard Folio Set by Peer-Southern

■ NASHVILLE — Peer-Southern Publications has announced the release of a Merle Haggard collectors songbook entitled "Merle Haggard—Memories, Fiddles and Songs." The 128 page book contains full piano parts with guitar chord diagrams of 22 Haggard hits, including "If We Make It Through December," "Things Aren't Funny Anymore," "Everybody's Had The Blues" and "Carolyn."

In addition to the music section, the book features an exclusive in-depth interview with Haggard which touches on a variety of subjects relating to his personal and professional life, and a large array of photographs, many of which have never before appeared in print. Additional features include a profile, separate lyric section and a full page autographed color picture of Merle.

## Edge Taps Lawrence, Names Distributors

■ LOS ANGELES—Ray Lawrence Ltd. of Los Angeles has been appointed national marketing consultants for Edge Records, according to Gene Bambic, president of the Los Angeles-based country music label.

Lawrence, who specializes in the field of sales and promotion with independent distributors, has established a network of 25 regional distributors for the company's product line. They are:

Albany—Bee Gee; Atlanta—Godwin; Baltimore — Action; Boston — Disc; Buffalo — Best-Gold; Charlotte—Bib; Chicago—MS; Cincinnati — Supreme; Cleveland — Piks; Dallas — Heilicher - Texas; Denver — Pan American; Detroit — Jay Kay; East Hartford—One Stop Music.

Also, Los Angeles—All Week; Memphis—Record Sales; Miami — Heilicher-Florida; Minneapolis — Heilicher; Newark — Apex-Martin; New Orleans—All South; New York—Beta; Philadelphia—Chips; Phoenix—Alta; San Francisco—Eric Mainland; St. Louis —Roberts; and Seattle—General.

The Ray Lawrence company is headed by Lawrence, formerly national sales manager and general manager for Colpix, a division of Columbia Records. He has handled promotion for such country artists as Jimmy Dean, Chet Atkins, Floyd Cramer and Ray Price, as well as for Hickory Records and Al Gallico Music.

Edge is presently assembling its 1975 catalogue.

## HLI Signs Sheppard



Dick Blake, president of Hubert Long International of Nashville, has announced the signing of Melodyland recording artist T. G. Sheppard. Sheppard's first release on the Melodyland label, "The Devil In The Bottle," moved to the number one position in the RW country singles charts. Sheppard's second release is "To Beat The Morning Home." Pictured from left are Dick Blake, T. G. Sheppard and Sheppard's personal manager Elroy Kahane.

# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**FARGO TANNER**—Avco CAV-612

**DON'T DROP IT** (American Division of Elvis Presley & Rumbalero, BMI)  
Great drive time sound—a bounce and beat from a singer telling the lady who's carrying his heart not to drop it. Certain requests!

**TOMPALL**—MGM M 14800

**PUT ANOTHER LOG ON THE FIRE** (Evil Eye, BMI)

The Great Tompall is telling his lady his needs in this one, and that he needs a few more things before she leaves. Subtitled "Male Chauvinist National Anthem."

**SHARON VAUGHN**—ABC/Dot DOA-17553

**THE FIRE THAT BURNS AT HOME** (Jack and Bill, ASCAP)

Pretty songstress hits here with a solid beat and the message to her man that there's plenty of warmth for him right there at home.

**BUDDY ALAN**—Capitol P-4075

**ANOTHER SATURDAY NIGHT** (Kags, BMI)

The old Sam Cooke hit gets a country treatment here—and Buddy delivers it in fine fashion. It cooks!

**FREDDY WELLER**—ABC/Dot DOA-17554

**LOVE YOU BACK TO GEORGIA** (Ahab, BMI)

A smokin' number by the roadmaster reminding his lady of the young lovin' in the old days. It'll hit everywhere.

**LLOYD GREEN AND CHARLIE McCOY**—Monument ZS8 8648

**THEME FROM A SUMMER PLACE** (Warner Bros., ASCAP)

Two instrumental giants have a giant of an instrumental. Summertime should bring memories and requests.

**WARNER MACK**—MCA MCA-40398

**DON'T BRING THE RAIN DOWN ON ME** (Hall-Clement, BMI)

Warner brings out a self-penned number that's a toe tapper with the plea to his lady not to leave. Good for all days!

**GEORGE HAMILTON IV**—RCA PB-50063

**BAD NEWS** (Acuff-Rose, ASCAP)

An old John D. Loudermilk number that George delivers well. It'll be good news when you get this "bad news."

**BETTY JEAN ROBINSON**—4 Star 5-1008

**ON SILVER WINGS** (4 Star, BMI)

A gospel flavored number from the songstress who wrote "Hello Love." Will take off with "silver wings."

**E. Z. SUMMERFIELD**—Capitol P-4074

**STEAL AWAY** (Mandina, BMI)

Singer wants his lady to steal some time and bring herself over to him. Good feel.

**THE GUITARS OF SONNY JAMES**—Columbia 3-10139

**MARIA ELENA** (Peer, BMI)

**INDIAN LOVE CALL** (Peer, BMI)

Sonny looks like he has a new career opening up for him as an instrumentalist. Both of these are beautiful numbers and excellent programming.

**RED WILLIAMS**—GRC GR 2058

**WATCHING HER WATCHING HIM** (Don Crews, BMI)

Red has to watch his lady watching another man, and when the eternal triangle goes full circle it'll make a square out of you every time.

**NANCY FORD**—Renegade R5620

**WHY DON'T YOU BELIEVE ME** (Brandom, ASCAP)

An old classic done country style, and Miss Ford delivers the big question to her main man. Smooth production.

# COUNTRY ALBUM PICKS

## TRENDSETTER

**GEORGE HAMILTON IV**—RCA KPL1-0002



This is George's first album since signing with RCA Canada. Recorded in Toronto, it has a "Nashville" feel, and several Nashville writers who contribute include his old buddy John D. Loudermilk and Dick Feller, who penned one of the album's highlights, "The Wrong Side of Her Door." "The Ways of a Country Girl," "The Dutchman," "Time's Run Out on You" and "Where Would I Be Now" are all good listening material as they bear the stamp of quality George IV is noted for.

## SUNSHINE

**SAMMI SMITH**—Mega MLPS-611



If you talk about female singers with soul, you've got to talk about Sammi Smith—and this album has her soul in the grooves. "She's In Love With a Rodeo Man" stands out, shining with quality. "You're Gonna Love Yourself," "Good For Nothing Years" and "Cover Me" are also great. Don't pass this up.

# RECORD WORLD

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## Nationwide Sound Adds Art Dept.

■ NASHVILLE — Joe Gibson of Nationwide Sound Distributors has announced the expansion of the service to include an art department.

The first product to be distributed in the new department is the limited edition package of five prints of paintings depicting scenes from Butcher Hollar, the birthplace of Loretta Lynn, and surrounding area.

## Columbia Studios Taps Dave Malloy

■ NASHVILLE—Norm Anderson, manager of Columbia Recording Studios in Nashville, has announced the appointment of Dave Malloy to the CBS engineering staff. This expansion in the Nashville staff is a result of continued growth in outside business in the studios together with the new demand created by Columbia Studios' new 24-track facilities.

## Nashville Report *(Continued from page 57)*

ested in going—even daddy says he'd like to go, if his schedule permits."

Names Dept.: There's a record label called Granite. If it doesn't concentrate on hard rock product it should?

Susan and Harmon Smith christened their daughter Jennifer Wynette. George Jones is the maternal grandpa.

Melodyland artist Jerry Naylor has been elected honorary mayor of Calabasas, Cal. Naylor currently is on his tenth tour of Europe . . . Don Gibson wrote both sides of Rosemary Clooney's recent single that was recorded here for the APCO label. Titles are: "When You Get Love" b/w "The Very Thought of Losing You." By the way, Rosemary signed for a series of guest appearances this Summer with the Masters Festival of Music (Boots Randolph, Floyd Cramer, et al).

Jimmy Dean's lip, at this writing, is all puffed up. Jimmy was taping a segment for Mike Douglas with the King Charles group that plays basketball while riding unicycles, and an errant ball hit Dean in the face. He continued his part on the show—swollen kisser and all!

Shelby Singleton postcards from Vienna, Austria, one of the many places he plans to visit on a long tour of Europe: "It's surprising how many people in every country that I've been to over here like country business. The first thing I saw when I arrived here was a statue of Johann Strauss—the waltz master. It reminded me of Roy Acuff!"

Jim Stafford is writing a song for children, "Santa's Xmas Band," one line of which goes: "Did you know Santa has a magic Xmas band with sugar-coated saxophones and a chocolate baby grand?"

Stafford adds: "I like kids. I've always wanted to write them a special song." It could be Stafford's Yuletide release?

Jim Pelton writing from Las Vegas—where hotels are headlining country and Nashville sound acts: "A group of Russians was out here at the gaming tables. They wanted to play American Roulette!"

Is it true that Glen Campbell and Tennessee Ernie Ford will cut a duet album for Capitol?

Tanya Tucker's press agent says the young singer has bought a ranch near Nashville.

The Loretta Lynn Story—as yet untitled—is expected to go on sale this Fall. It was co-written with George Vescey.

Tom T. Hall gifted his band members (6) with diamond studded rings with the letter "S"—for The Storytellers—signed thereon. Color scheme is red and black.

Quipped Tom T.: "Diamonds are a band's best friends."

Lucky and deserving recipients are: Barry Kelly, Tommy Miller, Allen Pace, Gary Sargeants, Greg Maynard and Rick Wayne.

Monument artist Larry Gatlin sings "Penny Annie" and "Help Me" on this weekend's NBC-TV Midnight Special, and Charley Pride is booked for Mac Davis, May 15 colorcast. He'll perform "I Ain't All Bad" and "Kiss An Angel Good Morning."

It must be so since it appeared in the National Observer: Jerry Clower earns \$400 thousand a year telling hilarious tales. Tales, by the way, he enjoys listening to as much as his audiences. (Former Nashvillian Doug Looney wrote the story.)

David Allan Coe recently taught a college class at Middle Tennessee State in nearby Murfreesboro. A new career when he's not touring?

Hy Grill, director of operations for Famous here in Nashville, will host a special showing of the movie "Framed" Wednesday, May 7 at the Belcourt II cinema. The movie stars pretty Conny Van Dyke in addition to Joe Don Baker.

Did you know Mickey Gilley has two bands? Yep, that's right—one stays home at his club in Houston, "Gilley's," and the other travels with him on the road.

Kudos to Dan McKinnon of KSON (San Diego) who played host to CMA board members at his ranch on April 22, and provided calf branding (by board members), sky diving and great barbecued food.

## Where There's a Wills . . .



WIL Radio sponsored their "Song On The Jukebox" contest in conjunction with Epic Records' David Wills' SRO performance at the Downspout in St. Louis. The grand-prize winner was awarded a jukebox by WIL personnel and Wills during his appearance. Pictured above, from left, are: Walt Turner, PD, WIL; David Wills; Walter Clark, GM, WIL; Rollye Bornstein, Charlie Rich Enterprises; and Don Miller, Epic promotion, St. Louis.

### CLUB REVIEW

## Gilley's Good-Time Sounds Keep the Fans on their Feet

■ HOUSTON — They come in pick-up trucks, Cadillacs, jeeps, Fords and Chevys, wearing cowboy hats and boots and jeans, with some others wearing slacks and ties. They mix, young and old, dancing on one huge floor. The place is Gilley's, a club just outside Houston that last Saturday night held over 2000 people who came to hear the man the club is named after—Mickey Gilley.

Gilley has been with Playboy Records for one year and a month. During that time, he has had three number one singles, with his current, "Window Up Above," at five with a bullet in Record World's country chart, and two number one albums, with third at 36 with a bullet.

The club has been going since 1970 when Mickey Gilley and Sherwood Anderson tore down an old building there and constructed a new structure over the cement foundation. Then Mickey moved in with his band and piano. Since then, Gilley has vaulted to fame and the club has played host to artists such as Tanya Tucker, Johnny Rodriguez, Waylon Jennings, Conway Twitty, Tammy Wynette and a host of other big name acts.

At his club last Saturday night (26), Gilley made a triumphant return. He obviously knew what the crowd wanted and delivered it, playing Texas shuffles, old country standards and his hits, as the crowd gathered around the stage to watch the hometown boy who became a star. And Gilley sat at

his piano, pounding away as the crowd cheered and danced.

Mickey Gilley is first cousin to Jerry Lee Lewis and the two grew up together in Louisiana. Gilley's sound is close to Lewis—but possessing a finesse and discipline the latter does not have.

### 'Perfect Showcase'

Gilley's is the perfect showcase for Mickey. It is a huge, barn-like structure with a tall roof, huge dance floor and plenty of tables and chairs. It is the kind of club that personifies Texas — a wide open feeling with the special camaraderie that people have when they gather in the same place to have a good time. Those on the dance floor are used to sticking their beer in their hip pocket and doing either the "bump" or "cotton eyed Joe," whichever the music dictates.

Mickey Gilley's return to his old stomping ground last Saturday night showed why he has risen to the top in country music and why Gilley's has become a legend in itself.

Don Cusic

## Magnet Inks Buffett

■ NASHVILLE — Jimmy Buffett's appearances after June 1, 1975 will be booked by Magna Artists Corporation of New York City, according to Don Light, Buffett's personal manager. The Magna agent assigned to Buffett, Ed Rubin, is in Nashville for purposes of making a public announcement of the affiliation.



# THE COUNTRY ALBUM CHART

MAY 10	MAY 3		WKS. ON CHART
1	2	OUT OF HAND GARY STEWART—RCA APL1-0900	9
2	1	AN EVENING WITH JOHN DENVER—RCA CPL2-0765	9
3	4	I'M JESSI COLTER—Capitol ST 11363	9
4	3	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN—MCA 2133	11
5	7	WOLF CREEK PASS C. W. McCALL—MGM M3G-4989	7
6	6	BARGAIN STORE DOLLY PARTON—RCA APL1-0950	7
7	5	A PAIR OF FIVES (BANJOS THAT IS) ROY CLARK & BUCK TRENT—ABC/Dot DOSD-2015	8
8	13	REUNION B. J. THOMAS—ABC ABCP-858	5
9	10	SONGS OF FOX HOLLOW TOM T. HALL—Mercury SRM1-500	20
10	12	FREDDIE HART'S GREATEST HITS—Capitol ST 11374	8
11	8	BARROOMS AND BEDROOMS DAVID WILLS—Epic KE 33353	11
12	18	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC/Dot DOSD-2020	4
13	9	BACK IN THE COUNTRY LORETTA LYNN—MCA 471	11
14	16	BLANKET ON THE GROUND BILLIE JO SPEARS—United Artists LA390G	8
15	11	LINDA ON MY MIND CONWAY TWITTY—MCA 469	14
16	17	BOOGIE WOOGIE COUNTRY MAN JERRY LEE LEWIS—Mercury SRM1-1030	6
17	15	CRYSTAL GAYLE—United Artists LA365G	8
18	14	WHO'S SORRY NOW MARIE OSMOND—MGM M3G-4979	9
19	42	PHONE CALL FROM GOD JERRY JORDAN—MCA 473	2
20	19	A LEGEND IN MY TIME RONNIE MILSAP—RCA APL1-0846	13
21	21	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	20
22	22	POOR SWEET BABY JEAN SHEPARD—United Artists LA363G	8
23	25	JOE STAMPLEY—Epic KE 33356	10
24	20	ALL THE LOVE IN THE WORLD MAC DAVIS—Columbia PC 32927	12
25	23	IT WAS ALWAYS SO EASY MOE BANDY—GRC GA 10007	11
26	28	BACK HOME AGAIN JOHN DENVER—RCA CPL1-0548	41
27	27	TANYA TUCKER'S GREATEST HITS—Columbia KC 33355	10
28	31	PIECES OF THE SKY EMMYLOU HARRIS—Reprise 0698	6
29	24	TAMMY WYNETTE'S GREATEST HITS—Epic KE 33396	7
30	26	PROMISED LAND ELVIS PRESLEY—RCA APL1-0873	15
31	34	CHARLIE MY BOY CHARLIE McCOY—Monument KZ 3384	5
32	44	SOUTHBOUND HOYT AXTON—A&M SP 4510	3
33	48	IN CONCERT VARIOUS ARTISTS—RCA CPL2-1014	2
34	45	ALIVE AND PICKIN' DOUG KERSHAW—Warner Bros BS 2851	3
35	37	SOLID AND COUNTRY BILL BLACK'S COMBO—Hi SHL-32088	6
36	49	MICKEY'S MOVIN' ON MICKEY GILLEY—Playboy PB 405	2
37	33	HAPPY TRAILS TO YOU ROY ROGERS—20th Century 7-467	6
38	38	STEEL RIDES LLOYD GREEN—Monument KZ 33368	4
39	39	JERRY WALLACE'S GREATEST HITS—MGM M3G-4990	5
40	41	THE BEST OF GEORGE JONES—Epic KE 33352	4
41	29	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN MCA 411	49
42	43	LOVIN' YOU BEATS ALL I'VE EVER SEEN JOHNNY PAYCHECK—Epic KE 33354	5
43	54	SMOKEY MOUNTAIN MEMORIES MEL STREET—GRT 8004	4
44	53	WRITE ME A LETTER BOBBY G. RICE—GRT 8003	3
45	—	A LITTLE BIT SOUTH OF SASKATOON SONNY JAMES—Columbia KC 33428	1
46	60	SINCERELY BRENDA LEE—MCA 477	2
47	47	BARBI DOLL BARBI BENTON—Playboy PB-404	15
48	30	MEL TILLIS & THE STATESIDERS—MGM M3G-4987	7
49	32	IT'S TIME TO PAY THE FIDDLER CAL SMITH—MCA 467	14
50	—	TANYA TUCKER—MCA 2141	1
51	55	I'M HAVING YOUR BABY SUNDAY SHARPE—United Artists LA362G	3
52	58	VASSAR CLEMENTS—Mercury SRM-1-1022	2
53	35	HIS 30th ALBUM MERLE HAGGARD—Capitol ST 11331	32
54	36	THE SILVER FOX CHARLIE RICH—Epic KE 33250	21
55	40	CITY LIGHTS MICKEY GILLEY—Playboy PB-403	21
56	50	DEL REEVES WITH STRINGS AND THINGS—United Artists LA364G	6
57	—	DON'T LET THE GOOD TIMES FOOL YOU MELBA MONTGOMERY—Elektra 7E-0598	1
58	51	VOCAL GROUP OF THE DECADE TOMPALL & GLASER BROTHERS—MGM 4976	6
59	62	SPECIAL DELIVERY DAVE DUDLEY—UA LA366G	3
60	46	A MAN NEEDS LOVE DAVID HOUSTON—Epic KE 33350	7
61	56	ONE DAY AT A TIME MARILYN SELLARS—Mega MLPS-603	41
62	52	GEORGE & TAMMY & TINA—Epic KE 33351	10
63	57	SONS OF THE MOTHERLAND STATLER BROTHERS—Mercury SRM1-1019	14
64	—	CHARLIE RICH'S GREATEST HITS—RCA APL1-0857	1
65	64	ROOM FULL OF ROSES MICKEY GILLEY—Playboy PB-128	48
66	59	EVERYTIME I TURN THE RADIO ON BILL ANDERSON—MCA 454	13
67	—	CONNIE SMITH SINGS HANK WILLIAMS GOSPEL—Columbia KC 33414	1
68	65	SONGS ABOUT LADIES AND LOVE JOHNNY RODRIGUEZ—Mercury SRM1-1012	30
69	66	SHE CALLED ME BABY CHARLIE RICH—RCA APL1-0686	25
70	61	LIKE OLD TIMES AGAIN RAY PRICE—Myrrh MST-6538	26
71	68	THE RAMBLIN' MAN WAYLON JENNINGS—RCA APL1-0734	33
72	72	DON WILLIAMS, VOL. III—ABC/Dot DOSD-2004	28
73	63	COUNTRY GIRL JODY MILLER—Epic KE 33349	9
74	67	PICKIN' GRASS AND SINGIN' COUNTRY OSBORNE BROTHERS—MCA 468	12
75	70	PRIDE OF AMERICA CHARLEY PRIDE—RCA APL1-0757	25

AND NOW A FEW WORDS ABOUT

# NARVEL FELTS



## “Reconsider Me”

Narvel Felts is climbing up the charts super-fast, typical of the dynamic talent of this great artist.

“Reconsider Me” is becoming a smash hit single like Narvel's “Drift Away.” To the radio stations around the country who are playing “Reconsider Me” we'd like to say Thank You. “Congratulations, Narvel! This is just the beginning. We're proud to have you on ABC/Dot Records.”

Current Chart Listings

Billboard **27** Cashbox **31** Record World **31**

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(DOA-17549)



# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

MAY 10	MAY 3		WKS. ON CHART
1	2	<b>I'M NOT LISA</b> JESSI COLTER Capitol 4009	12
2	3	<b>SHE'S ACTIN' SINGLE (I'M DRINKIN' DOUBLES)</b> GARY STEWART/RCA PB-10222	9
3	10	<b>THANK GOD, I'M A COUNTRY BOY</b> JOHN DENVER/ RCA PB-10239	7
4	4	<b>ROLL ON BIG MAMA</b> JOE STAMPLEY/Epic 8-50075	11
5	6	<b>WINDOW UP ABOVE</b> MICKEY GILLEY/Playboy P 6031	8
6	7	<b>TOO LATE TO WORRY, TOO BLUE TO CRY</b> RONNIE MILSAP/ RCA PB-10228	8
7	1	<b>(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG</b> B.J. THOMAS/ABC 12054	10
8	12	<b>MISTY RAY STEVENS</b> /Barnaby 614	8
9	9	<b>I'D LIKE TO SLEEP TIL I GET OVER YOU</b> FREDDIE HART/ Capitol 4031	10
10	13	<b>SMOKEY MOUNTAIN MEMORIES</b> MEL STREET/GRT 017	10
11	5	<b>STILL THINKING ABOUT YOU</b> BILLY CRASH CRADDOCK/ ABC 12068	11
12	8	<b>(YOU MAKE ME WANT TO BE) A MOTHER</b> TAMMY WYNETTE/Epic 8-50071	12
13	22	<b>I AIN'T ALL BAD</b> CHARLEY PRIDE/RCA PB-10236	7
14	16	<b>HURT</b> CONNIE CATO/Capitol 4035	9
15	21	<b>DON'T ANYONE MAKE LOVE AT HOME ANYMORE</b> MOE BANDY/GRC GR 2055	8
16	18	<b>BRASS BUCKLES</b> BARBI BENTON/Playboy P 6029	9
17	17	<b>HE TURNS IT INTO LOVE AGAIN</b> LYNN ANDERSON/ Columbia 3-10100	9
18	23	<b>FROM BARROOMS TO BEDROOMS</b> DAVID WILLS/ Epic 8-50090	6
19	11	<b>BLANKET ON THE GROUND</b> BILLIE JO SPEARS/ United Artists UA-XW584-X	13
20	25	<b>THESE DAYS (I BARELY GET BY)</b> GEORGE JONES/ Epic 8-50088	7
21	29	<b>TRYIN' TO BEAT THE MORNING HOME</b> T. G. SHEPARD/ Melodyland 6006	6
22	28	<b>BACK IN HUNTSVILLE AGAIN/WARM AND FREE</b> BOBBY BARE/RCA PB-10223	8
23	36	<b>YOU'RE MY BEST FRIEND</b> DON WILLIAMS/ABC/Dot DOA-17550	5
24	20	<b>THE TIPS OF MY FINGERS</b> JEAN SHEPARD/ United Artists UA-XW591-X	10
25	27	<b>COMIN' HOME TO YOU</b> JERRY WALLACE/MGM 14788	8
26	31	<b>WORD GAMES</b> BILLY WALKER/RCA PB-10205	8
27	33	<b>FORGIVE AND FORGET</b> EDDIE RABBITT/Elektra 45237	7
28	34	<b>41ST STREET LONELY HEARTS CLUB/WEEKEND DADDY</b> BUCK OWENS/Capitol 4043	6
29	37	<b>HE'S MY ROCK</b> BRENDA LEE/MCA 40385	5
30	42	<b>WHEN WILL I BE LOVED</b> LINDA RONSTADT/Capitol 4050	4
31	41	<b>RECONSIDER ME</b> NARVEL FELTS/ABC/Dot DOA-17549	6
32	15	<b>MATHILDA</b> DONNY KING/Warner Brothers WBS 8075	10
33	48	<b>LIZZIE AND THE RAINMAN</b> TANYA TUCKER/MCA 40402	3
34	50	<b>THERE I SAID IT</b> MARGO SMITH/20th Century TC-2172	4
35	39	<b>YOU'RE GONNA LOVE YOURSELF IN THE MORNING</b> ROY CLARK/ABC/Dot DOA-17545	7
36	46	<b>IT'S ALL OVER NOW</b> CHARLIE RICH/RCA PB-10256	5
37	40	<b>MERRY-GO-ROUND OF LOVE</b> HANK SNOW/RCA PB-10225	8
38	43	<b>THE KIND OF WOMAN I GOT/WHERE'S HE GOING</b> HANK WILLIAMS, JR./MGM 14794	6
39	14	<b>I CAN STILL HEAR THE MUSIC IN THE RESTROOM</b> JERRY LEE LEWIS/Mercury 73661	11
40	19	<b>ALWAYS WANTING YOU</b> MERLE HAGGARD/Capitol 4027	12
41	44	<b>WHILE THE FEELING'S GOOD</b> MIKE LUNSFORD/ Gusto GO-124	11
42	55	<b>LITTLE BAND OF GOLD</b> SONNY JAMES/Columbia 3-10121	3
43	26	<b>LOVING YOU BEATS ALL I'VE EVER SEEN</b> JOHNNY PAYCHECK/Epic 8-50073	10
44	24	<b>ALL AMERICAN GIRL</b> STATLER BROTHERS/Mercury 73665	10
45	58	<b>THE MOST WANTED WOMAN IN TOWN</b> ROY HEAD/ Shannon 829	5
46	56	<b>BEYOND YOU</b> CRYSTAL GAYLE/United Artists UA-XW600-X	5
47	52	<b>MY OLD KENTUCKY HOME</b> JOHNNY CASH/ Columbia 3-10116	6
48	61	<b>COLINDA FIDDLIN'</b> FRENCHIE BURKE/20th Century TC-2182	4



49	57	<b>SHE'S ALREADY GONE</b> JIM MUNDY/ABC 12074	6
50	54	<b>BOILIN' CABBAGE</b> BILL BLACK'S COMBO/Hi SN-2283	6
51	60	<b>(THERE SHE GOES) I WISH HER WELL</b> DON GIBSON/ Hickory 345	5
52	53	<b>MIND YOUR LOVE</b> JERRY REED/RCA PB-10247	6
53	32	<b>BEST WAY I KNOW HOW</b> MEL TILLIS/MGM 14782	15
54	65	<b>SHE TALKED A LOT ABOUT TEXAS</b> CAL SMITH/MCA 40394	3
55	66	<b>PICTURES ON PAPER</b> JERIS ROSS/ABC 12064	3
56	59	<b>BARROOM PALS, GOODTIME GALS</b> JIM ED BROWN/ RCA PB-10233	7
57	70	<b>DREAMING MY DREAMS WITH YOU</b> WAYLON JENNINGS/ RCA PB-10270	2
58	64	<b>PUT YOUR HEAD ON MY SHOULDER</b> SUNDAY SHARPE/ United Artists UA-XW602-X	7
59	67	<b>MISSISSIPPI YOU'RE ON MY MIND</b> STONEY EDWARDS/ Capitol 4051	5
60	30	<b>HE TOOK ME FOR A RIDE</b> LaCOSTA/Capitol 4022	12
61	72	<b>GOOD NEWS, BAD NEWS</b> EDDY RAVEN/ABC 12083	5
62	69	<b>PERSONALITY</b> PRICE MITCHELL/GRT 020	4
63	38	<b>A MAN NEEDS LOVE</b> DAVID HOUSTON/Epic 8-50066	10
64	73	<b>BURNING</b> FERLIN HUSKY/ABC 12085	5
65	68	<b>I LOVE A RODEO</b> ROGER MILLER/Columbia 3-10107	6
66	71	<b>I THINK I'LL SAY GOODBYE</b> MARY KAY JAMES/ Avco CAV-610	3
67	74	<b>STEALIN'</b> JACKY WARD/Mercury 73667	4
68	75	<b>FIREBALL ROLLED A SEVEN</b> DAVE DUDLEY/ United Artists UA-XW630-X	3

**CHARTMAKER OF THE WEEK**

69	—	<b>CLASSIFIED</b> C. W. McCALL MGM 14801	1
70	79	<b>HELLO I LOVE YOU</b> JOHNNY RUSSELL/RCA PB-10258	2
71	82	<b>FREDA COMES, FREDA GOES</b> BOBBY G. RICE/GRT 021	2
72	76	<b>MAKING BELIEVE</b> DEBI HAWKINS/Warner Brothers WBS 8076	7
73	78	<b>IT TAKES A WHOLE LOTTA LOVIN' IN A HOUSE</b> DAVID ROGERS/United Artists UA-XW617-X	4
74	86	<b>BIRDS AND CHILDREN FLY AWAY</b> KENNY PRICE/ RCA PB-10260	2
75	—	<b>GOD'S GONNA GET'CHA (FOR THAT)</b> GEORGE JONES & TAMMY WYNETTE/Epic 8-50099	1
76	88	<b>THAT'S WHEN MY WOMAN BEGINS</b> TOMMY OVERSTREET/ ABC/Dot DOA-17552	2
77	83	<b>I'M AVAILABLE</b> KATHY BARNES/MGM 14797	3
78	—	<b>LET'S LOVE WHILE WE CAN</b> BARBARA FAIRCHILD/ Columbia 3-10128	1
79	—	<b>T-R-O-U-B-L-E</b> ELVIS PRESLEY/RCA PB-10278	1
80	80	<b>THE ONE I SING MY LOVE SONGS TO</b> TOMMY CASH/ Elektra 45241	7
81	90	<b>IT TAKES FAITH</b> MARTY ROBBINS/MCA 40342	2
82	85	<b>RAINY DAY PEOPLE</b> GORDON LIGHTFOOT/Reprise 1328	5
83	87	<b>AMIE PURE PRAIRIE LEAGUE</b> /RCA PB-10184	3
84	84	<b>BABY TENNESSEE</b> ERNIE FORD & ANDRA WILLIS/ Capitol 4044	4
85	—	<b>UNCHAINED MELODY</b> JOE STAMPLEY/ABC/Dot DOA-17551	1
86	—	<b>HONEY ON HIS HANDS</b> JEANNE PRUETT/MCA 40395	1
87	97	<b>EARLY SUNDAY MORNING</b> CHIP TAYLOR/Warner Bros. WBS-8090	2
88	92	<b>THE DEVIL IN MRS. JONES</b> BILLY LARKIN/Bryan 1018	3
89	89	<b>ANY OLD WIND THAT BLOWS</b> DICK FELLER/ United Artists UA-XW622-X	4
90	93	<b>IN THE MOOD</b> JOE BOB'S NASHVILLE SOUND COMPANY/ Capitol 4059	2
91	91	<b>CHEATIN' AGAIN</b> CHUCK PRICE/Playboy P 6030	3
92	95	<b>LION IN THE WINTER</b> HOYT AXTON/A&M 1683	2
93	—	<b>ROLLIN' IN YOUR SWEET SUNSHINE</b> DOTTIE WEST/ RCA PB-10269	1
94	98	<b>GLITTER AND GLEAM</b> TOMMY ROE/Monument ZS8-8644	2
95	99	<b>PLEASE COME TO NASHVILLE</b> RONNIE DOVE/ Melodyland ME-6004F	2
96	96	<b>WOULD YOU BE MY LADY</b> DAVID ALLEN COE/ Columbia 3-10093	3
97	—	<b>I WANT TO HOLD YOU IN MY DREAMS TONIGHT</b> STELLA PARTON/Country Soul IRDA 039	1
98	100	<b>FINE LOVIN' WOMAN</b> SHYLO/Columbia 3-10102	2
99	—	<b>WHAT TIME OF DAY</b> BILLY THUNDERCLOUD/20th Century TC-2181	1
100	—	<b>BAD NEWS</b> GEORGE HAMILTON IV/RCA PB-50063	1



# Why Does This Man Read Record World?



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# 20 REASONS WHY THIS IS THE CONCERT ALBUM OF THE YEAR

**CHARLEY PRIDE**

KAW-LIGA  
MISSISSIPPI COTTON PICKING  
DELTA TOWN  
LOUISIANA MAN

**DOLLY PARTON**

JOLENE  
LOVE IS LIKE A  
BUTTERFLY

**RONNIE MILSAP**

THAT GIRL WHO WAITS  
ON TABLES  
MEDLEY:  
SLIPPIN' AND SLIDIN'  
I'M IN LOVE AGAIN  
JOHNNY B. GOODE  
WHOLE LOTTA SHAKIN'  
GOIN' ON

**CHARLEY PRIDE**

KISS AN ANGEL  
GOOD MORNIN'

**CHET ATKINS**

CHAPLIN IN NEW SHOES  
THE ENTERTAINER (Theme from the  
motion picture "THE STING")

**DOLLY PARTON and  
RONNIE MILSAP**

ROLLIN' IN MY SWEET  
BABY'S ARMS

**JERRY REED**

LET'S SING OUR SONG  
A THING CALLED LOVE  
LORD, MR. FORD

**DOLLY PARTON**

COAT OF MANY COLORS  
THE BARGAIN STORE

**GARY STEWART**

OUT OF HAND

**CHET ATKINS and JERRY REED**

COLONEL BOGEY

**CHARLEY PRIDE**

FOR THE GOOD TIMES

**CHET ATKINS and JERRY REED**

JOHN HENRY



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