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" releases "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 Levi Stubbs and crew to show they're still tops as everyday-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 Mardin) (Casereole, BMI). The Brothers Gibb might soon spell their name "BGs" if this funkifying of their talents aka 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 affiliate). The "Supernatural" team who cast a new chart spell over Ben E. King creates the same kind of bewitchery for the former Vandelers singer in her label bow. Looking atskance 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). 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).

ALBUMS

DOOBIE BROTHERS, "STAMPEDE." The nation's top boogie band delivers yet another superfiné 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 rauChy rockers flap their gutter gossamer wings ensuring more gold in them there Arkansas hills. Rhythm's 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 beautifully rendered. A&M SP-4527 (6.98).
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.
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.

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 industry.

(Continued on page 54)

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, Buddha, 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 repatriate 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 Deodata, drummer Billy Cobham, the song stylist Melba Moore, Swedish singing group ABBA and Scotland's Bay City Rollers. "The philosophy of this office," Bernstein said, "is to expand each artist's talents beyond the border of our own 50 states, and we are starting to succeed." (Continued on page 54)

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 papermen.

As the song drew to a close, Mick Jagger tossed flyers with the tour dates into the crowd and the truck continued down the tour dates into the crowd. Forty two of the shows will see the Stones appearing before 1.5 million people in 58 cases. Approximately 1000 people had gathered at the end of May, the entire Phonodisc marketing team will be enthusiastically beginning its 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 be comprised of Jagger, vocals; Keith Richards, guitar; Charlie Watts, drums; Bill Wyman, bass; Ron Wood, guitar; and Billy Preston, keyboards. Tickets for the entire tour—with the exception of Dallas and Denver—went on sale simultaneously with the noontime announcement. Within 45 minutes, approximately 1000 people had gathered on lines at Madison Square Garden to purchase tickets. The concerts will be performed at indoor venues in all but seven cases.

The tour is being presented by Sunday Promotions in association with other producers in every city except New York and Los Angeles. Press representation is being handled by Paul Wasserman of Jim Mahoney and Associates.

At the start of the tour, Rolling Stone Records (distributed by Atlantic) will release a new Rolling Stones album. The press conference was held at (and in front of) the Fifth Avenue Hotel, with a pre-Stones arrival speech offered by Professor Irwin Corey.

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 its relationship with us, hitting the streets with fresh information on our product and philosophies."

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Orientation Program

An intensive orientation program has been put together by Phonogram's executive staff, designed to brief all Phonogram representatives of the company's... (Continued on page 55)
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 has been the theme of the 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 effective 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 the genuine one. 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.

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 raising 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 futility 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.

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 relations and public information, as well as Josh Feigenbaum, director of publicity.

Stuart Werbin

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 Ison 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 Nielsen in March, making it the highest-rated variety show on the air.

The show is currently in runs 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 Demons of Rock & Roll are

Dressed To Kill

and ready to rock & roll for you on their
three hit albums
from Casablanca Records & Ampex Tapes.
### 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 lifelong 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, says Hermie Dressel, manager of a record company that is strong, vibrant and contemporary. From the moment Woody Herman was signed to his new record deal, Dressel notes, “It’s going to be a wild ride!”

**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 with other artists, as we just did with Frank Sinatra. The Alexander Agency has to book Woody and 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.”

### 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 acts 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 Records’ 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.

### Meeting in Smokey Places

It’s a meeting of legends as songwriter/singer Carole King (left), offers Metown 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, Johnny Michaels, Jilly Slane and Barry Diller.

### 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, 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.

**Johnny Michaels**

Hermie Dressel
"LONG HAIR COUNTRY BOY"

The Charlie Daniels Band

From The Hit Album

On Kama Sutra Records, and BRT. Pleasure From The Buckthorn Group.
That's a 'No No'

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 outrageous 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 from the Shrine, contending—and quite rightly so—that this does not constitute a suitable atmosphere for the presentation of music. And chances are better than good that Three Dog Night will land a comedy_VARIABLE 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 Neill Diamond, Carole King, Jack Nicholson, George Harrison, Berry Gordy, O. J. Simpson, Cheech & Chong, Lou Adler, Ryan O'Neal, Rod Stewart and Britt Ekland, Sara Dylan, Sly Stone, Diana Ross and Billy Dee Williams (back from filming the forthcoming "Mahogany"). Sandy Baron, Harold Melvin, Syreeta Wright, the JS, 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)

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 Whifird (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 enjoing 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 licensing 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.

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.

Martin Olinick

Ringo Starr and Bruce Wendell (right), Capital 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 Seng" from the "Goodnight Vienna" lp.
THE NEW ZZ TOP ALBUM IS HERE.

"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.

PS 656
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.

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 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 ail¬ment. 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.

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 occa¬sion 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 Fran¬cisco 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, "Dange" Medlevine of the Marquee Corporation which owns the Circle Star, and his daughter, Jolie.

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 Christo¬pher Whorf, art directors for "Come & Gone;'' Alan and Marilyn Bergman, song¬writers two Grammys each for the soundtrack and single "The Way We Were;" ven¬tiroloquist/actor Paul Winchell for the children’s recording "Winnie the Pooh and Tigger Too;'' national president Bill Lowery, and Rory Guy, annotator, for his classical notes "The Classic Erich Wolfgang Korngold."

London Pacts BIB

NEW YORK—Bib Distributing Co., Inc. has been appointed exclusive distributor for London Records 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 Free¬dom," has been certified gold by the RIAA.

CBS International Taps Stollman

NEW YORK—Walter Yetnikoff, president of CBS Records Interna¬tional, has announced the ap¬pointment of Norman Stollman to the position of vice president of business affairs.

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

Background

Stollman graduated with hon¬ors 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.

Benefit Concert Set By Fania Artists

NEW YORK — Three Latin music artists, Ray Barretto, Johnny Pacheco and Hector Lavoe, all of whom record for the Fania Records label, will lend their talents to a special benefit concert May 6 at Leviticus. All proceeds from the event will benefit the United Farm Workers and the Agricultural Workers Association (A.T.A.).

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. of¬fices here in Manhattan.

Surprise For Quincy

WESTBOUND RECORDS

Two Albums Via 20th

LOS ANGELES — Westbound Records president Armen Bo¬ladian is rush-releasing "Houston Person ’75" and "Cesear Frazier ’75" albums under the firm’s dis¬tribution pact with 20th Century Records. The lps are the latest in a series of eight from West¬bound 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 Rod¬den.
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
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 their 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 Artie Matthews, "How Long," are bulletpointing 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.

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 Scorpion—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 Scorpion 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 what 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 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.
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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 ATV, 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 Pette, 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 of Hi Records, for platinum records "Let's Stay Together'' and "I'm Still In Love With

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, Don Burkhimer, 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 Rachman, Allen Rinde, Jackie Ward, Artie Wayne, Andra Willis, Joe Wittes, Bryant, Miller, Michell, 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. He spent six months at the Nashville company's corporate division while Irving/Almo writers Barry Goldberg, Richard Kerr, Tom Jans, Mentor Williams, Troy Seals, John Bettis, Valerie Carter and others.

ABC Records recently hosted a reception for Joe Walsh at Chosen'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 Galee Records, entitled "I Was Born This Way." The lyrics to "I Was Born This Way," penned by Galee 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 discs 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 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 MVI (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.I. 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 (Swedish Music AB), (Scandinavia), Grupo Editorial Armonico - Clipper's (Spain and Portugal), Kluger Int'l. (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
SO NOBODY ELSE CAN HEAR (prod. by David Spinazzola) (Sittuna, 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.

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.

BLUE NOTE BN XW649-X (UA)
LOVING YOU WAS LIKE A PARTY (prod. by Bernard Ighere/Gregory 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.

Bluetooth Full of Tunes, BMI
CARMEN (prod. by Wes Farrell)
(Pocket Full of Tunes, BMI)
John MacNally—Chelsea 3013
LOVING YOU WAS LIKE A PARTY (prod. by Bernard Ighere/Gregory 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.

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.

ranwood 1023
GYPSY FOX (prod. by Jan Davi/Tooth & Nail Prod.; Randy Wood) (Laurabob/Ranwood, 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.

AVI 101
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.

002
DIK STOVER—Motive 002
OH! GIRL (prod. by Mike Borcheta) (Mildrich, 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!
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 JOPLIN SOUNDTRACK—Columbia PG 32345 (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-478 (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 APL-10856 (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—EAST/ 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 discs 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 32418 (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 categorial classification, with "Beauty and the Beast," "Lilis" and "Tarde" best capturing the charisma.

DYN-O-MITE
JIMMIE WALKER—Buddah BDS 5635 (6.98)
"Good Times" strikingly 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 merrymaker. Positively explosive!

SOMETHING IN MY LIFE
TOM PAXTON—Private Stock FS 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—Atoe 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 T641 (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."
HE RAN AHEAD OF PUBLIC TASTE. UNTIL NOW.

- In less than two months "Expansions" has already sold six times more than any previous Lonnie Liston Smith album.

- "Expansions" sales have expanded 300% in just two weeks.

- "Expansions" is Flying Dutchman's best-selling album in recent history.
CBS International Promotes Two

■ NEW YORK—Peter de Rouge-mont, 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, if appointed, will report to him.

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

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's currently working closely with Sho 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 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 Records product is distributed in the United States by The Buddah Group.

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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 opera 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 Brigitta and Gabriela Fuchs as Clari. 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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Hollywood, California 90028

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 Blockton 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.

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.
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."
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, was 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 what Bowie's future will be like; all 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.

"The New York concert appearances, 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

Paragon Inks Bishop

LOS ANGELES — David Forest, company, has signed full presentation of Paragon In the dealings.

Judging by the reception at Avery Fisher Hall, he has been absent far too long.

Paragon 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: Dan Wyatt of Creative Source; Ron Mosley, director, east coast AR; Clarence Avant, president of Sussex Records; Bill Parf, president of Private Stock; Weree Galler, director of marketing; Mike von Winterfeld, vice president, International division; Ekke Schnebel, 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 Lyrically 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
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. Togetherness, with Bob McClay, he started the Tempo Newsletter, a tip sheet for the industry. Donahue was also involved with two business projects and several music industry trade publications. He 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 choose 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, Bill 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 Sloucum, national FM promotion coordinator.

(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 WFPG, and added 13Q, WQXI, KSTP, KILT, WMXK, WFOM, WIBG, WBBQ and numerous stations around the country.

Michael Murphey (Epic). Filling in holes this week at KJJ, WIXY and WFPG and making major jumps of 16-9 WQXI, 5-4 KBDB, 6-5 WMXK, 8-5 WCOOL, 29-21 WHBQ and 30-23 WIBG. This record is now home free.

Harold Melvin (Phila. Inti.). 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 KJJ and KFRC.


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)
**THE SINGLES CHART**

**MAY 10, 1975**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Single</th>
<th>Label</th>
<th>Producer, Publisher, Licensee</th>
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<tbody>
<tr>
<td>1</td>
<td>ALICE</td>
<td>“My First Day Without Her”</td>
<td>RCA</td>
<td>(Ducks/Braddock, ASCAP)</td>
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<tr>
<td>2</td>
<td>THE BAND</td>
<td>“The Bottle”</td>
<td>Columbia</td>
<td>(Kama Sutra)</td>
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<tr>
<td>3</td>
<td>THE SUGARLES</td>
<td>“Good Vibrations”</td>
<td>Capitol</td>
<td>(Kama Sutra)</td>
</tr>
<tr>
<td>4</td>
<td>PINK FLOYD</td>
<td>“See You Later, Alligator”</td>
<td>Atlantic</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>5</td>
<td>THE DOOBIE BROTHERS</td>
<td>“Black Water”</td>
<td>Warner Bros.</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>6</td>
<td>HOLLIES</td>
<td>“When the Party’s Over”</td>
<td>Epic</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>7</td>
<td>VAN Morrison</td>
<td>“Brown Eyed Girl”</td>
<td>Warner Bros.</td>
<td>(Atlantic)</td>
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<tr>
<td>8</td>
<td>THE ROLLING STONES</td>
<td>“She’s a Rainbow”</td>
<td>RCA</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>9</td>
<td>LOVELY TO SEE YOU</td>
<td>“Comin’ Home Baby”</td>
<td>Epic</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>10</td>
<td>BARRY MANILOW</td>
<td>“The Last Time”</td>
<td>Asylum</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>11</td>
<td>BOB DYLAN</td>
<td>“Nothing Left to Lose”</td>
<td>Columbia</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>12</td>
<td>THE CRANBERRIES</td>
<td>“Dreams”</td>
<td>Island</td>
<td>(Atlantic)</td>
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<td>13</td>
<td>THE ROLLING STONES</td>
<td>“Get Off of Me”</td>
<td>Atlantic</td>
<td>(Atlantic)</td>
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<tr>
<td>14</td>
<td>PINK FLOYD</td>
<td>“Run Like Hell”</td>
<td>Warner Bros.</td>
<td>(Atlantic)</td>
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<tr>
<td>15</td>
<td>KISS</td>
<td>“I Was Made for Lovin’ You”</td>
<td>RCA</td>
<td>(Atlantic)</td>
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<tr>
<td>16</td>
<td>THE DOORS</td>
<td>“Riders on the Storm”</td>
<td>Warner Bros.</td>
<td>(Atlantic)</td>
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<tr>
<td>17</td>
<td>BOB DYLAN</td>
<td>“I’ve Been Working on the Road”</td>
<td>Columbia</td>
<td>(Atlantic)</td>
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<tr>
<td>18</td>
<td>THE ROLLING STONES</td>
<td>“Paint It Black”</td>
<td>Warner Bros.</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>19</td>
<td>ELTON JOHN</td>
<td>“Crocodile Rock”</td>
<td>Atlantic</td>
<td>(Atlantic)</td>
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<tr>
<td>20</td>
<td>THE ROLLING STONES</td>
<td>“Beast of Burden”</td>
<td>Warner Bros.</td>
<td>(Atlantic)</td>
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**SINGLES CHART, PRODUCER, PUBLISHER, LICENSEE**

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<tr>
<td>1</td>
<td>THE CLEOPATRAS</td>
<td>“She’s a Rainbow”</td>
<td>RCA</td>
<td>(Atlantic)</td>
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<td>2</td>
<td>THE KINKS</td>
<td>“I’m Not Like Everyone Else”</td>
<td>Reprise</td>
<td>(Atlantic)</td>
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<td>3</td>
<td>THE DOORS</td>
<td>“L.A. Woman”</td>
<td>Warner Bros.</td>
<td>(Atlantic)</td>
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<tr>
<td>4</td>
<td>THE ROLLING STONES</td>
<td>“Let It Bleed”</td>
<td>Atlantic</td>
<td>(Atlantic)</td>
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<tr>
<td>5</td>
<td>BOB DYLAN</td>
<td>“It’s Alright, Ma (I’m Only Bleeding)”</td>
<td>Columbia</td>
<td>(Atlantic)</td>
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<td>THE ROLLING STONES</td>
<td>“Dance, Dance, Dance”</td>
<td>Warner Bros.</td>
<td>(Atlantic)</td>
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<tr>
<td>7</td>
<td>THE DOORS</td>
<td>“The End”</td>
<td>Warner Bros.</td>
<td>(Atlantic)</td>
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<tr>
<td>8</td>
<td>BOB DYLAN</td>
<td>“Like a Rolling Stone”</td>
<td>Columbia</td>
<td>(Atlantic)</td>
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<tr>
<td>9</td>
<td>THE ROLLING STONES</td>
<td>“You Can’t Always Get What You Want”</td>
<td>Atlantic</td>
<td>(Atlantic)</td>
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<td>10</td>
<td>BOB DYLAN</td>
<td>“Like a Rolling Stone”</td>
<td>Columbia</td>
<td>(Atlantic)</td>
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<tr>
<td>11</td>
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<td>“Rag Man”</td>
<td>Warner Bros.</td>
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<td>12</td>
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<td>“Like a Rolling Stone”</td>
<td>Columbia</td>
<td>(Atlantic)</td>
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<td>13</td>
<td>THE ROLLING STONES</td>
<td>“Paint It Black”</td>
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</tr>
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CBS Taps E. P. Eley

NEW YORK — Richard Mack, director of national R&B promotion, has announced the appointment of Elijah Paris Eley to the position of national promotion manager, special markets, CBS Records, Houston.

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 Ralini, 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.

(Continued on page 56)

Discotheque Hit Parade

(listings are in alphabetical order, by title)

SOUND MACHINE/NEW YORK

DJ: Joe Palmenteri

ARE YOU READY FOR THIS—RCA
BAD LUCK—Harold Melvin & the Blue Notes—Philadelphia, (Ip cut)
EASE ON DOWN THE ROAD—Consumer Rappor—Wing & A Prayer
EASE O N DOWN THE ROAD—Consumer Rappor—Wing & A Prayer
EL BIMBO—Chocolate Boys—Discos Ever (Import)
FREE MAN—South Shore Commission
FREE MAN—South Shore Commission
THE HUSTLE—Van McCoy & Avco
LOVE ME RIGHT—Rockin’ Horse—RCA (Ip cut)
PEACE AND LOVE—Ron Butler & the Ramblers—Playboy
STOP AND THINK/SAVE A PLACE—Trammps—Golden Fleece (Ip cut)
SUN GODDESS—Ramsey Lewis—Columbia (Ip cut)

HADAAR/NEW YORK

DJ: Richard Conte

BAD LUCK—Harold Melvin & the Blue Notes—Philadelphia, (Ip cut)
EASE ON DOWN THE ROAD—Consumer Rappor—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
PRIVATE STOCK—Funkie Valli—Private Stock (Ip cut)

CORK & BOTTLE/NEW YORK

DJ: Eddie Rivera

BAD LUCK—Harold Melvin & the Blue Notes—Philadelphia, (Ip cut)
EASE ON DOWN THE ROAD—Consumer Rappor—Wing & A Prayer
EL BIMBO—Chocolate Boys—Discos Ever (Import)
FREE MAN—South Shore Commission—Wand
HEALTHY—Moment of Truth—Roulette
THE HUSTLE—Van McCoy—Avco
I JUST CAN’T SAY GOODBYE—Philadelphia Devotions—Columbia
ONE DAY OF PEACE—Love Committee—SOX
ROLLING DOWN A MOUNTAIN—Main Ingredients—RCA

GRAND CENTRAL/ WASHINGTON, D.C.

DJ: Chuck Parsons

BAD LUCK—Harold Melvin & the Blue Notes—Philadelphia, (Ip cut)
CASTLES—Futures—Buddah (Ip cut)
EASE ON DOWN THE ROAD—Consumer Rappor—Wing & A Prayer
EL BIMBO—Bimbo Jet—Scepter
FOOTSTEPS IN THE SHADOWS—Kantiose Orchestra & Chorus—Buddah
HELPLESSLY—Moment of Truth—Roulette
HUAUGE—Barbaras/Herbie Mann—Atlantic (Ip cut)
THE HUSTLE—Van McCoy—Avco
WHAT CAN I DO FOR YOU—Bobby Butler & the Ramblers—Playboy
WHERE THE LOVE—Betty Wright—Alston

AFE 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.

May 10, 1975

1. BAD LUCK—Harold Melvin & the Blue Notes—Philadelphia, (Ip cut)
2. EASE ON DOWN THE ROAD—Consumer Rappor—Wing & A Prayer
3. THE HUSTLE—Van McCoy—Avco
4. EL BIMBO—Bimbo Jet—Scepter
5. SWEARIN’ TO GOD—Frankie Valli—Private Stock (Ip cut)
6. WHERE IS THE LOVE—Betty Wright—Alston
7. I WAS BORN YESTERDAY—Chico & the Sex-O-Llettes—Chess
8. HELPLESSLY—Moment of Truth—Roulette
9. EL BIMBO—Bimbo Jet—Scepter
10. STOP AND THINK—Trammps—Golden Fleece (Ip cut)
11. HIJACK—Herbie Mann—Atlantic
12. GET DOWN TONIGHT—KC & THE SUNSHINE BAND—T.K.
13. FREE MAN—South Shore Commission—Wand
14. TAKE IT FROM ME—Jimmy Castor Bunch—Atlantic (Ip cut)
15. E-MAN BOOGIE—JIMMY CASTOR BUNCH—Atlantic (Ip cut)
16. ARE YOU READY FOR THIS THE BROTHERS—RCA
17. SUN GODDESS—Ramsey Lewis—Columbia (Ip cut)
18. LOVE IS EVERYWHERE—CITY LIMITS—TSOP
19. DISCO STOMP—Bohanon—Dakar (Ip cut)

Disco File Top 20

(Please see top 20 in color)

Disco File

DISC 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 Barabas and Hot Chocolate's "Disco Queen" (both cuts from the groups' current albums), and continues this week with the much-anticipated long versions of "Ease On Down the Road" and a previously unannounced long versions of "Tornado," the surfing 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 Soundtrack 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 7-inch release of a record called "Dance, Dance, Dance" by Calhoun, which should appear later this week. At 3-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...
ELLIOTT MURPHY “LOST GENERATION” A debut album on RCA records and tapes.

Produced by Paul A. Rothchild
THE SINGLES CHART

MAY 10, 1975

50  60  MAGIC PILOT/EMI 3992 (Capitol)  6
51  52  GROWIN' LOGGINS & MESSINA/Columbia 3-10118  7
52  21  L-O-V-E (LOVE) AL GREEN/Hi Sn 2282 (London)  12
53  26  ONCE YOU GET STARTED RUFUS Featuring CHAKA KHAN/ ABC 12066  14
54  39  THE BERTHA BUTT BOOGIE JIMMY CASTOR BUNCH/ Atlantic 3232  13
55  31  NO NO SONG RINGO STARR/Apple 1881  18
56  72  LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M 1672  3
57  65  WHY CAN'T WE BE FRIENDS WAR/United Artists XW-269-X  5
58  73  ROCKIN' CHAIR GLEN MCCRAE/Cat 1996 (TK)  3
59  61  BLOODY WELL RIGHT SUPERTRAMP/A&M 1660  6
60  67  BABY THAT'S BACKTACHA SMOKEY ROBINSON/ Tamla T54258F (Motown)  4
61  81  JUDY MAE BOOMER CASTLEMAMA/Us 2583-6038 (Col)  2
62  55  RUNAWAY CHARLIE KULIS/Playboy 6022  11
63  69  LET THERE BE MUSIC ORLEANS/Asylum 45243  4
64  66  SHAVING CREAM BENNY BELL/Vanguard 35183  10
65  47  EXPRESS B.T. EXPRESS/Roadshow 7001 (Scepter)  16
66  76  SPIRIT OF THE BOOGIE/SUMMER MADNESS KOOI & THE GANG/Delite 1567 (PIP)  3
67  78  THE HUSTLE VAN MCCOY & THE SOUL CITY SYMPHONY/ Avco 4653  5
68  88  LIZZIE AND THE RAINMAN TANYA TUCKER/MCA 40402  2
69  80  I WANT TO BE FREE OHIO PLAYERS/Mercury 73675  2
70  75  (JUST LIKE) ROMEO AND JULIET SHANNON/Anita / Kunta Sutra 602 4
71  42  POETRY MAN PHOEBE SNOE/Shelter 40353 (MCA)  16
72  74  YOU BROUGHT THE WOMAN OUT OF ME EVIE SANDS/ Haven 7010 (Capitol)  5
73  85  SADIE SPINNERS/Atlantic 3268  2
74  53  MY EYES ADORED YOU FRANKIE VALL/Private Stock 003 26
75  86  THE WAY WE WERE/TJ/TJ MEADOWS GLADYS KNIGHT & THE PIPS/Buddah 463 2
76  70  SAD SWEET DREAMER SWEET SENSATION/Pye 71002 (ATV) 15

PRODUCERS AND PUBLISHERS ON PAGE 26

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61  81  JUDY MAE BOOMER CASTLEMAMA/Us 2583-6038 (Col)  2
62  55  RUNAWAY CHARLIE KULIS/Playboy 6022  11
63  69  LET THERE BE MUSIC ORLEANS/Asylum 45243  4
64  66  SHAVING CREAM BENNY BELL/Vanguard 35183  10
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74  53  MY EYES ADORED YOU FRANKIE VALL/Private Stock 003 26
75  86  THE WAY WE WERE/TJ/TJ MEADOWS GLADYS KNIGHT & THE PIPS/Buddah 463 2
76  70  SAD SWEET DREAMER SWEET SENSATION/Pye 71002 (ATV) 15

PRODUCERS AND PUBLISHERS ON PAGE 26
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 Demitriades 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 Wake- man's album, with the "Yesterday's" 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 Premiér 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: 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
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,"
featuring their first hit of 1975,
"Give the People What They Want."
On Philadelphia International Records and Tapes.
DISTRIBUTED BY COLUMBIA / EPIC RECORDS
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 style of 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 ... .U.S. Pioneer introduced an advanced dolby cassette deck with 100 ft. headloadable tape, 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-154C ($299.95) turntable features first totally electronic switch-off system which "senses" when stylus finishes tracking record and lifts tonearm back and shuts unit off.

Bi-Amped Stereo Expands Sound

■ NEW YORK — Four channel, four amp, four speaker quadraphonic systems 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-amp" is the newest 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 reproduction sound is more dynamic, has more fidelity and presents nuances not audible in normal stereo.

An electronic crossover network is the key to the new term in audio circuits 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 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.

Stereophonic Sound System

■ 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 four 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.

Video Cartridge System Unveiled by Panasonic

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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 community broadcasting industry and the general public.

George Geesey, director of program administration and operations for NPR, said that his organization sponsored the demonstration so that "the executive management of each NPR member station will personally witness the advantages in fidelity, flexibility and enhanced programming capability offered by satellite services."

The NPR demonstration is the second demonstration given by RCA Satcom to show "the practicality of distributing audio programming to a network of extremely small receiving stations."

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 Opyrland 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.

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<th>TITLE, ARTIST, Label, Number (Distributing Label)</th>
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<td>19 THERE'S ONE IN EVERY CROWD ERIC CLAPTON/RSO SO 4506</td>
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<td>20 JUST ANOTHER WAY TO SAY I LOVE YOU BARBIE WHITE/20th Century 1 466</td>
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<td>21 CRASH LANDING JIMI HENDRIX/Reprise MS 2004 (WB)</td>
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<td>22 BLOW BY BLOW JEFF BECK/Epic 33409</td>
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<td>23 SHEER HEART ATTACK QUEEN/Electra 7E-1026</td>
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<td>24 FEEL LIKE MAKIN' LOVE ROBERTA FLACK/Atlantic SD 18131</td>
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<td>25 TO BE TRUE HAROLD MELVIN &amp; THE BLUENOTES Featuring THEODORE PENDERGRASS/Phil. Int. KI 23418 (Col)</td>
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<td>26 PERFECT ANGEL MINNIE RIPERTON/Epic KE 32261</td>
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<td>28 BLOOD ON THE TRACKS BOB DYLAN/Lolumbia PC 33235</td>
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<td>30 I'LL PLAY FOR YOU SEALS &amp; CROFTS/Warner Bros. 2864</td>
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<td>31 AVERAGE WHITE BAND/Atlantic SD 7308</td>
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<td>33 NIGHTBIRDS LABELLE/Epic KE 33075</td>
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<td>35 BARRY MANILOW III/Bell 1314 (Anita)</td>
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<td>37 COLD ON THE SHOULDER GORDON LIGHTFOOT/Reprise MS 2006 (WB)</td>
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<td>39 FRAMPTON PETER FRAMPTON/A&amp;M SP 4512</td>
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<td>48 FLYING START BLACKBYRDS/Fantasy F 9481</td>
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<td>49 BUSTIN' OUT PURE PRAIRIE LEAGUE/RCA LSP 4769</td>
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| CHARTMAKER OF THE WEEK | 104 I DON'T LOVE YOU LIKE I LOVE YOU TONY ORLANDO & DAWN/ Elektro 7E-1034 | 1 F |
Deutsche Grammophon and 'Greensleeves'

By SPEIGHT JENKINS

Walton, Elgar, Vaughan-Williams certainly supports him — the whole catalogue of Gilbert and Sullivan and Benjamin Britten has the distinguished contribution of Pinchas Zukerman.

Wilhelm Furtwängel

Much has been written about Barenboim's fascination with the style of Wilhelm Furtwängel, 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. (Continued on page 49)
Los Angeles—Burke Dennis, single titled "Just One Victory" With Apogee Mgmt.

The presentation in all fields. Serious examples of works, 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 Suspicous," 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 horns and buzzes prevented the set from starting. The second entrance was much simpler, and in many ways more fulfilling 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 the Vitalae's Madmen. Vitalae is also in the process of establishing an individual identity, having set out on its 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.

Hello People Sign With Apogee Mgmt.

Los Angeles—Burke Dennis, president of Apogee Management agency, announced that Lon Hariman, 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."
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 DITIES 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 as national promotion manager for that label.

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 promotions — 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.

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

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 concert 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.

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New Release
from BRUNSWICK

from the Movie
Macon County Line

"ANOTHER PLACE
ANOTHER TIME"

Bobby Gentry

55517
## The R&B Singles Chart

**MAY 10, 1975**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>8 GET DOWN, GET DOWN JOE SIMON—Spring 156 (Polydor)</td>
<td>Joe Simon</td>
<td>RCA 4349</td>
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<tr>
<td>2</td>
<td>1 SHAKY GROUND TEMPTATIONS—Gordy 142F (Motown)</td>
<td>Temptations</td>
<td>Motown</td>
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<td>3</td>
<td>4 WHAT AM I GONNA DO WITH YOU BARRY WHITE—</td>
<td>Barry White</td>
<td>ABC 3572</td>
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<td>4</td>
<td>5 BAD LUCK (PART I) Harold Melvin &amp; THE BLUENOTES—</td>
<td>Harold Melvin &amp; THE BLUENOTES—</td>
<td>Atlantic 3260</td>
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<td>5</td>
<td>12 BOOGIE—London 5N-1064</td>
<td>Boogie</td>
<td>London</td>
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<tr>
<td>6</td>
<td>18 BABY THAT'S BACKATCHA SMOKEY ROBINSON—Tomio T54257F (Motown)</td>
<td>Smokey Robinson</td>
<td>Motown</td>
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<td>7</td>
<td>24 SHINING STAR EARTH, WIND &amp; FIRE-Columbia 3-10090</td>
<td>Earth, Wind &amp; Fire</td>
<td>Columbia 3-10090</td>
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<tr>
<td>9</td>
<td>19 LIVING A LITTLE, LAUGHING A LITTLE SPINNERS—Atlantic 3222</td>
<td>Spinners</td>
<td>Atlantic 3222</td>
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<td>22 L Jefferey</td>
<td>L Jefferey</td>
<td>RCA 4349</td>
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<td>11</td>
<td>28 TOUCH ME BABY (REACHING OUT FOR YOUR LOVE) TAMMY JONES—Atlantic 0110</td>
<td>Tammy Jones</td>
<td>Atlantic 0110</td>
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<tr>
<td>12</td>
<td>34 SEASON OF THE WIND—Delite 1567 (PIP)</td>
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<td>13</td>
<td>40 WHY CAN'T WE BE FRIENDS? War—United Artists</td>
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<td>14</td>
<td>46 EASE ON DOWN THE ROAD—(Motown)</td>
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<td>53 WHY CAN'T I BE FRIENDS? The contours</td>
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### Notes

**Produced by Bobby Martin and Manhattans Productions, Inc.**

**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.

The Manhattans sound is happening on Columbia records.
A NEW
GORILLA
FROM
KOOL &
The GANG!

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

De-Lite Records,
Distributed by PIP Records
A Division of Pickwick International, Inc.
Woodbury, N.Y.
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. Kirk was 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 has 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, which 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 Sonny Stitt and Milton 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. Artie 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 Don 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 Foolebury in Washington, D.C., thus bringing the catalogue of his Andrew's Music to 13 albums...Saxophonist Dave Samborn 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 Buddha.
CONCERT REVIEW

A NEW CARNEGIE 'OLE' Greets 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 Sagamore Resort to enjoy the Latin Casino to enjoy the strummin' and the wallinin'. At last they got their chance to experience his music under the best of all possible New York conditions, and when the Carnegie Hall concert (20) the packed house gave Jose a most comfortable standing ovation in return for both his music and his venue choice.

Conducting 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 ousting 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 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 keyboard man William Smith who had his own spot with "Where Did You Come From?" in a Marvin Gaye mode.

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 Lalome Washburn.

Clardige 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," the appointment of David Gest as the company's new public relations director, and the release of "Silver Morning" set, has built him a growing cultdom in New York. Opening with his traditional "hello," the scat-prone "Haven't 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 keyboard man William Smith who had his own spot with "Where Did You Come From?" in a Marvin Gaye mode.

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Robert Adels

Sonic Boomer

Mums recording artist Boomer Costleman stopped by at WRW'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 WRW's Lenny Bear, RW's Lynne Rogers and Boomer Costleman.

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 the number of industry notables, including, from left, Jim Brooks, 20th's mid-west r&B regional promotion representative, Jim Gates, music director WESI (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 WBQ, KEEL, KIOA, WAKY, WBGO and others. This week it hit the major breakthrough with additions at WXIX, KJR, WAYS and WBGN.

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 heavyweights 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 Monthly 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 Dunaway 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 influente 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 más pequeño, donde 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 carnavales, trabaja muy fuerte en la producción de su nuevo álbum para la Tapecar. Si hablamos de la Tapecar, hay que hablar también del simpático sello que tiene en los "charts" a Betty Carvalho y Elza Soares.

La Cadena TUP1 de televisión está muy contenta con la recepción que recibió el programa Brasil Som 75, presentado por Benito de Paula (Copacabana).

(Continued on page 49)

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**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 su nuevo contrato 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 vecerse. Alguien debe estar corriendo en alguna parte, pero no se oye 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 les 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 Naz 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 Concierto patrocinado por la WCMQ de Herb Dolgoff . . . Angela María Martina de Copacabana de Brasil en jira 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 lanaza fuertemente a los mercados en España llevándola a su artista a grabar en su filial argentina, 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 catálogos 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 aliada a Ultra Records de Miami, la primera tienda de discos que hubo de establecerse en el área y que cuenta ahora con dos sucursales adicionales . . . Velvet lanzó un sello de Danny Rivera con "Odiame" (R. Otero) y "Cada Vez Más" (René Touzet). También en este sello "La Tarde está Llorando y es por ti" (C. Correa-A. Marcos) y "Amor Prohibido" (R. Rossi) en la interpretación de Sophy . . . Fania Records lanzó un sello a cuatro colores de Willie Colon interpretando "Toma y "Theme Realidades" . . . Tico lanzó un sello de Israel Rivera interpretando "Cordero y Belmondo" (L. 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 cons- tituye una de las más impresionantes creaciones que haya salido en los últimos años en música salsoul. Seguida es algo tan ampliamente difer- (Continued on page 47)
Nuestro Rincon (Continued from page 46)

ent que únicamente expuesto a su ritmo y sonido uno puede con- prender 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 her- mosos acordes vocales del grupo español. De este sello también un simple de Los Bravos con "Hey, Mama" (Tony Martínez-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 destacan "El Muñequito," "Monseñor Lalala" y "El Feo." La grabación es de Mercana Records . . . Firmó Eddie Palmieri un contrato exclusivo derepresentación con L.A.M.P. Enterprises de Nueva York, para con- ciertos que se ofrecerán en los Estados Unidos, el Oriente y Africa . . . La Orquesta Típica 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 lanzan- do 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 con- cierto 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. Sando, from Argentina, signed for astronomical figures in order to be re-linked with the label last year. Now it seems his contract is due again. Roberto Carlos (Continued on page 48)
LAHN AMERICAN ALBUM PICKS

(Continued from page 47)

LAHN AMERICAN ALBUM PICKS

COMO ANTIGUAMENTE

MARTINHA—Continental SLP 10143

- 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), “Anoché Combinamos” (Martinha-M. Carlos-Correa) and “Nuestra Casa” (Martinha-M. Carlos-Correa).

PLANTE BANDERA

TOMMY OLIVENCIA—Incro XSLP 1042
En producción de Luis (Perico) Ortiz y con Chacamo Ramirez en las partes vocales, Tommy Olivencia y su Orquesta logran un excelente sonido salsoul. Gran mezcla y repertorio. “Plante Banda” (Curet-Antonio), “Yo la Vamba” (Curet-Antonio), “Trucuto” (Chacamo Ramirez) y “El Tuvalu y la Rumba” (D.R.)

- Produced by Luis (Perico) Ortiz and with Chacamo Ramirez taking care of the vocals, Tommy Olivencia and his orchestra should be a huge success with this salsoul production. “El Amor” (D.R.), “Mi Pai Chango” (C. Alonso), “Si Estás Herido” (C. Alonso) y “Casimira” (C. Alonso).

ENRIQUE CACERES

ENRIQUE CACERES—Coytonmes CYT 1434

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

THE LEBRON BROTHERS

THE LEBRON BROTHERS—Corrique C 1078
En producción de Johnny Pacheco, arreglos de Jos Lebron y Pablo Lebron como vocalista, la orquesta se luce ampliamente en sonido y energía en “Experiencia te Habla” (J. Lebron), “Mi Morena” (J. 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)

pisao, otro paso hacia la superación del arte musical ecuatoriano. 

Roberto Jordan de Méztico 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 superpuestos como “Rico Mambo” “Basiha De Barrio,” “Mi Cafal,” “La Cinta Verde” “Besitos Del Corazon,” y otros, solo para bailadores ... 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 concert tour. “If they want to hear my whistle, 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.’”

**En Brasil (Continued from page 46)**

Firmó nuevo contrato con la cantante Claudia Barros, 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 África, comenzando por Luanda.

Martinho da Vila (RCA) que viene de experiencias 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” fue 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.

Salía hacia el Festival de San Sebastián, Marcos Roberto (Continental) llevando en su equipaje una música de Martína, quien fué 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 his new voices Olga y 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, Orient and Africa. The New York Charanga band Orquesta Típica 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, VWR-FM (New York) radio personality, and his wife, Nancy, will be presenting Eddie Palmieri & Friends in a concert titled “In Extension” at Town Hall on Friday, May 16.

**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 Mal Ilberman, division vice president commercial operations; Helen Hook; Pamela Brandt; Bud Proger, 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)

elete copy of the master program. The copy can be shown on Panasoni’s video cartridge player or taken out of the cartridge and played on any EIAJ-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 that company to manufacture and distribute the ½” 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 ½” video recorders.

**Deadly Dynamite (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 wiered 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.

**Encomiós**

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 Lulleden,” painted in 1920. If ever a cover suited a record—and how few do!—this is it.
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 Norcesos," 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 claims 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 Bogaloua, 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 Wiener-mobile . . . 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. Jacko got greased up for a visit to Minneapolis radio station KDWB, promoting Sha Na Na's current single, "Romero & Juliet." Pictured from left, kneeling: Don Blue, music director, KDWB; Sha Na Na Hot Sox Girl #2; Fred Ruppert, Standing: Richard Palmore, midwest promo man, The Buddah Group; and Candi Flemming, music research, 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 Lillian Kyle; Sol Greenberg, marketing head of Granite Records; Starr; BW up 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 onstage 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 assembles 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 exhautsing 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.
Monsoon Storms Back With Super Sounds

LOS ANGELES — As clubs go, the Roxy was built on a relatively large scale. The noise got in among us squint across the room; the walls were thick and acoustically well exercised. It's large enough for the Rockey 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 recent studio 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 Tarp-lin, Sonny Burke and Wayne Tread. Backing vocalists were Carmen Twillie and Melba Bradford.

As a supporting act, Thela Houston (Motown) would have been overqualified were she not a featured 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 Diff'rence 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, luring the tour in with TV spot commercials, instore demonstrations 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 and 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 and blues musicians led by pianist Little Brother Montgomery. Work has already begun on sessions here at Sound Studios, with Stu Black at the helm.

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. Headquarters in Nashville, Francis begins his stint May 3 and will be responsible for Polydor/MGM product. Prior to his new position, Francis was regional promotion manager for ABC Dunhill out of Atlanta.

Music Business

RALPH TASHIJAN, 20th Century Records' national promotion director, recently headed a delegation of club-hummers through several Los Angeles radio stations promoting the firm's single, "The Funky Gibbon" by the Goodies. Accompanying Tashjian were Vic Perratti, 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: Perratti, Tashjian, Pfordresher and (seated next to the 20th promotion associate) Mardi Nehboess, national music director, KKO (upper right) Perratti, KKOJ program director Charlie Tune, Pfordresher and Tashjian; (lower right) Perratti, Pfordresher; Charlie Von Dyke, program director, KHJ; Meredith Lifson, music director, KHJ and Tashjian; (lower left) Perratti, Nancy Toshish, music director K100; Eric Chase, program director K100; Pfordresher and Tashjian.

Peebles' Soul Sounds

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
RECORD WORLD INTERNATIONAL

FRANCE

By GILLES PETARD

Jean Marc'ka has produced an album by Tai-Pha-Pha, 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 Halliday 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 music . . . Patrice de Caux has released a new single by Julien Clerc (lyrics by Roda-Gill) . . . Tino Rossi will celebrate his 60th 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 “O’ou venez-vous?” by Nicolas Peyrac . . . A series of seven lps, “Mojown 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 Ensaim . . . 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 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 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 Townsend’s commitments with “Tommy” are complete, and Roger Daltrey has a break in shooting “Listzomania” 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 superstars, 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 Stylecits’ return to the U.K. in June when they will play Hammer smith’s Gurdian 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 SIGEL

■ 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-Jurgen Seybusch and Friedstadt’s representative Herbert Humor. 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 festival.
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 Elfi Graf, who has become a big star on the German Polydor label. Performances from Eli Graf and Joana also helped to make the event spectacular...

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 think about it at 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 liek 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. 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 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 your artists 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 Cadocon/Magnet
5. Bye Bye Baby Bay City Rollers/Bell
6. Love Me Love My Dog Peter Shelly/Magnet
7. Life Is A Minestrone 10cc/Mercury
8. The Tears I Cried Glitter Band/Bell
9. Take Good Care Of Yourself Three Degrees/Philco/Intl.
10. Fox On The Run Sweet/RCA
11. Swing Your Daddy Jim Gilstrap/Chelsea
12. A Little Love And Understanding Gilbert Beaud/Decca
13. Ding A Dong Teach In/Polydor
14. Hold On To Love Peter Skellern/Decca
15. The Funky Gibbon Goodies/Brodeys
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 Wiggans Ovation/Spark
20. We'll Find Our Day Stephanie De Sykes/Brodeys
21. I Wanna Dance With 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/Avio
2. Rollin' Bay City Rollers/Bell
3. The Shirley Bassey Singles Album/A&M
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. Blue Jays 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
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
24. Average White Band/Atlantic
25. Teely Teely 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 Ande Sherman (left) and Handsome Dick Manolobo of Epic recording group, the Dictators. With pompers (or is it head-locks) from the Valiant Brothers and an already well-oiled wrestler's (acket), 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.

Another Kind of Hit

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 it in his 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 who walked in certainly left in awe of the man. His repertoire is a mix of both familiar and as yet unrecorded songs, the newer ones maintaining if not furthering his intense street aura. Particularly pleasing selections were "Rarities," with its ‘rap’ styled vocals, “Rock and Roll,” and especially rousing rendition of “Walk on the Wild Side.” Of the newies, of which (Continued on page 55)

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 all of his efforts at insuring 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 L.O.S., 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 interest” 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 is a campaign, 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 produce 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 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 overall success of both 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 plaid pants, matching the scarves and sox of their favorite Bay City Rollers.

Bernstein recently moved his offices to 315 Park Ave. New phone number is (212) 688-0910.
Azoff Names Schwartz
As Front Line MD

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

Schwartz, a longtime 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 hand 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 Freddy 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. Shows above at the signing site, from left: Murrell; Freddy; Henchi; Bred Kennedy, Pathway Management; Kramer.

Epic Inks Valiant Bros.

■ NEW YORK — The Valiant Brothers, national tag-team wrestling champions, have been poised market promoters 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 Phono-disc for a number of years,” Steinberg analyzed, “for two reasons. Firstly, I had questioned the adequacy of the acquired branch set-up and secondly, I had always enjoyed the entrepreneurial thrust of the independent distributor.”

Indies Cited

“Most of the distributors we have been associated with have been in business for more than 25 years. Approximately 50 to 60 percent of them are very vertical —having become involved in retailing and rack jobbing —and these will continue to represent our product on one or more such levels. The indie distributors have as a whole learned how to expand and contract with the market,” Steinberg summarized, “and I’m sure they will continue to display this kind of know-how.”

Phonogram/Phonodisc
(Continued from page 3)

operation. The program will culminate in a three-day meeting in Chicago May 22-24 where Phonogram’s marketing and a&r staffs will meet with Phonodisc representatives. The various marketing policies, a&r philosophy and entire multi-faceted opera-
tion of Phonogram/Mercury will be presented to the Phonodisc people.

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.

Randye 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 Cen-
tury) 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. Top-
ing 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

Jerry Garcia

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 Maress, VP artist relations, Polydor Incorporated. Seated: David Axelrod and Jimmy Bowen, vice president of a&r, Polydor Incorporated and co-producer.

CLUB REVIEW

Legion of Mary Makes Movin’ Sounds

■ NEW YORK — Making their 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 (form-erly known as Garcia-Saunders) quickly spread, causing an instant sell-out and an unprece-dented 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 Grate-
ful Dead material, Garcia shows

“The Dead people.”

Stevie Wonder

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By MARIE RATLIFF

**SOME SHOTS**

**George & Tammy** — "A God's Gonna Getcha"
**C. W. McCall** — "Classified"
**Elvis Presley** — "T-R-O-U-B-L-E"

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**LEFT FIELDERS**

**Tompall Glaser** — "Put Another Log On The Fire"
**Stella Parton** — "I Want To Hold You"
**Susan Raye** — "Ghost Story"

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**Terrance Foreman & Dotter** (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, "The Devil In Me," moved to the number one position in the RW country singles charts.

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**Merle Haggard Folio**


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**Merle Haggard Folio**

By MARIE RATLIFF

**Station Check List**

Reporting this week (alphabetically):

- **KAYO, Seattle**
  - KSF, Salt Lake City
  - WINN, Louisville
- **KBOX, Dallas**
  - KSP, Spokane
  - WIEF, Indianapolis
- **KKU, Wichita**
  - KTO, Tulsa
  - WJJD, Chicago
- **KKC, Son Bernardino**
  - KVET, Austin
  - WJJS, Jackson
- **KCK, Son Bernardino**
  - WSAP, Ft. Worth
  - WMC, Memphis
- **KCN, Kansas City**
  - WCMS, Memphis
  - WINN, Columbus
- **KDN, Wichita**
  - WCOU, Lewiston, Me.
  - WPLO, Atlanta
- **KDK, Houston**
  - WENO, Nashville
  - WSLC, Reidsville
- **KKJ, Phoenix**
  - WSRS, Alburque
  - WUSN, St. Petersburg
- **KKX, Kansas City**
  - WHK, Cleveland
  - WWHO, Orlando
- **KRM, Oklahoma**
  - WHO, Los Angeles
  - WJIO, Jacksonsville
- **KRM, Oklahoma**
  - WIL, St. Louis
  - WWOK, Miami

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**ARENA ACTION**

**Jim Conners** — "Grandma's Feather Bed" (WPLO, WENO)
**Stonewall Jackson** — "I Washed My Face" (KKN)
**Betty Jean Robinson** — "On Silver Wings" (WHO, WUKX)
**Ace Cannon** — "Raunchy" (KCKN, WMC)
COUNTRY SONG OF THE WEEK

FARGO TANNER—Avco CAV-612
DON'T DROP IT [American Division of Elvis Presley & Rumblelro, 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 [Jock 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." It'll take off with "silver wings."

E. Z. SUMMERFIELD—Capitol P-4074
STEAL AWAY [Mondino, 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.

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.

NAME ___________________________
COMPANY _________________________
ADDRESS __________________________
CITY __________________ STATE _______ ZIP CODE _______
Nashville Report (Continued from page 57)
ested in going—even daddy says he'd like to go, if his schedule per-
mit.”

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 Wy¬
nette. 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
has responsibility for the APCO label. Titles are: "When You
Get Love" b/w "The Very Thought of Losing You." By the way, Rose¬
mary 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 the Belcourt II cinema. The movie stars pretty
CMA board members at his ranch on April 22, and provided calf
condition to the way, he enjoys listening to as much as his audiences. (Former
branding (by board members), sky diving and great barbecued food.

NASHVILLE — Joe Gibson of Nationwide Sound Distributors
has announced the expansion of the service to include an art
department.

The first product to be distri-
buted in the new department is the limited edition package of
five prints of paintings depicting scenes from Butcher Holler, the
birthplace of Loretta Lynn, and surrounding area.

Nationwide Sound
Adds Art Dept.

Columbia Studios Taps Dave Malloy

NASHVILLE—Norm Anderson,
manager of Columbia Recording
Studios in Nashville, has an-
nounced the appointment of Dave Malloy to the CBS engi-
neering 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.

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; Kelly Bohnstein, 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 cow¬
boy 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 cur¬
tent, "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 con-
structed 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 re-
turn. 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 Lewis and the two grew
up together in Louisiana. Gilley's
sound is close to Lewis—but pos-
sessing 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 ca-
maraderie 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 "cot-
der" and ties. They mix, young and
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**Reconsider Me**

Narvel Felts is climbing up the charts super-fast, typical of the dynamic talent of this great artist.

"Reconsider Me" becomes 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**
- **Cashbox**
- **Record World**

(DOA-17549)

_Narvel Felts_
Why Does This Man Read Record World?

As an engineer, he depends on Record World's charts and features for weekly, up-to-date information on the latest trends, sounds and innovations in the recording field.

Remember, Record World reaches the decision makers of today's music industry— for this reason more people select Record World more often to carry their message.
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 LOTA SHAKIN
GOIN' ON

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

CHARLEY PRIDE
KISS AN ANGEL
GOOD MORNIN'

CHET ATKINS
CHAPLIN IN NEW SHOES
THE ENTERTAINER (Theme from the motion picture 'THE STING')

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

Order It Now!