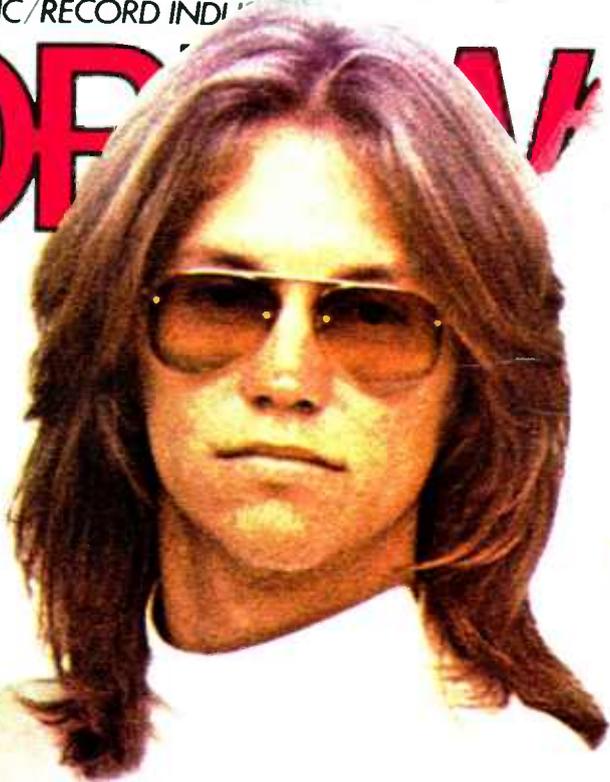
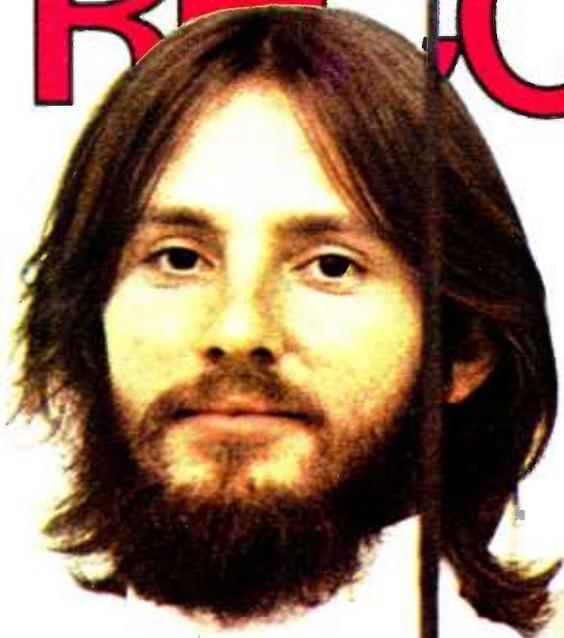


RECORD WORLD



Who In The World: America

HITS OF THE WEEK

SINGLES

OLIVIA NEWTON-JOHN, "PLEASE MR. PLEASE" (prod. by John Farrar) (Blue Gum, ASCAP). The overwhelming airplay choice from her "Mellow" lp is now a chart-topping-assured single. Olivia's most country-oriented outing yet will also speak as sweetly to her total audience for "... Please" pleases pop just as perfectly! MCA 40418.

RINGO STARR, "IT'S ALL DOWN TO GOOD-NIGHT VIENNA" (prod. by Richard Perry) (Lennon/ATV, BMI). Cut from which his most recent album draws its name is a fitting follow-up to "No No Song." Recalling his more rock 'n rollin' hits of the past, this John Lennon tune should give Ringo his third straight top 10 from the lp. Apple 1882.

ROBERTA FLACK, "FEELIN' THAT GLOW" (prod. by Rubina Flake) (Lonport, BMI). Once again surprising us after a long wait for the next single, the ever-increasing depth and breadth of her artistry shines through. Ms. Flack funkifies a bit more than usual, and it's easy to feel this one's another "... Like Makin' Love." Atlantic 3271.

SAMMY JOHNS, "RAG DOLL" (prod. by Jay Senter & Larry Knechtel) (Hampstead Heath, ASCAP). The guy who drove straight past the million seller mark in his "Chevy Van" turns his wheels into a continental ballad path which should likewise find itself paved with gold. The tune's elegant flow should broaden his audience. GRC 2062.

SLEEPERS

JANIS IAN, "AT SEVENTEEN" (prod. by Brooks Arthur) (Mine/April, ASCAP). Not so much advice to the lovelorn as reflections on same—views that make sense out of solitude and sing of youth in very honest terms. No one could hope to say it better nor would they now try. For in the telling, Ms. Ian is freein' us all. Columbia 3-10154.

HUDSON BROTHERS, "RENDEZVOUS" (prod. by Bernie Taupin) (Lornhole, BMI). As recently debuted on the "Cher" TVer, the brothers rock out a torrid teen turn-on that should take them higher than ever. One meeting that should keep on goin' all Summer long without any objections whatsoever. Most seasonal love tale. Rocket 40417 (MCA).

LINDA LEWIS, "IT'S IN HIS KISS" (prod. by Tony Silvester & Bert deCoteaux) (Hudson Bay, BMI). Super production shoots for the moon and twirls into a stable hit orbit as it reconstructs the former Betty Everett winner from the base of its launching pad on up. As one listen will immediately tell you, it's in her grooves! Arista 0129.

NANCY NEVINS, "DON'T HOLD BACK" (prod. by Tom Catalano) (Cataclysmic, BMI). There's a lot of room between blue-eyed soul and teary-eyed softness to fill these days and Nancy's ready to move right into it. Former Sweetwater vocalist chugs with distinctive rock power on her solo debut. Nothin' held back! Tom Cat YB-10291 (RCA) [World Radio History](#)

ALBUMS

WINGS, "VENUS AND MARS." Influences from the planet of love meet with those from the satellite of war to form a combustible set from McCartney and troupe. The sounds are tops aesthetically and commercially, though the sound spheres have expanded. The set is heavy with potential singles: "Spirits of Ancient Egypt" and "Rock Show" dazzle. Capitol SMAS-11419 (6.98).

ROLLING STONES, "METAMORPHOSIS." Take a step back in time for never-before-released songs and previously unheard versions of Stones classics from the bygone days of Brian Jones and Andrew Oldham associations. In the former milieu the single "I Don't Know Why" highlights; the latter genre is topped by "Out of Time." Abkco ANA 1 (London) (6.98).

THREE DOG NIGHT, "COMING DOWN YOUR WAY." Those three voices that work oh so well as a unit and individually merge to yield one of their most viable sets to date. A steamy version of Randy Newman's "You Can Leave Your Hat On" excites; "Mind Over Matter" is compellingly tackled; and "Lean Back, Hold Steady" packs a potent wallop. ABC ABCD-888 (6.98).

EDGAR WINTER, "JASMINE NIGHT-DREAMS." The gently sweet fragrance of the flower of the title is reflected in the rich bouquet of sound adeptly rendered by Edgar and friends and relations. Possible single buds sprout throughout: "One Day Tomorrow," "Keep On Burnin'" and "Shuffle-Low" among the particularly pleasing petals. Blue Sky PZ 33483 (Columbia) (6.98).



After years as a founding member of Faces, Ronnie Lane decided he wanted more out of music than superstardom. So he took a chance.

After he left Faces he put together a rock and roll circus. He bought a Big Top, formed a new band, and brought in acrobats, jugglers, trapeze artists, dancing girls, more musicians, and clowns. Then he toured the English countryside living out of a gypsy wagon.

Now, with his traveling band, he's recorded an album that reflects his unusually high and engaging spirits. And it's catching on. It's been picked by all three trades, Record World named it "Sleeper of the Week," and radio stations all over are playing it.

**RONNIE
LANE**



“Ronnie Lane’s Slim Chance:” His first solo album. On A&M Records

(SP 3638)

World Radio History

RECORD WORLD

Disco Hit Potential Spurs Radio Interest

By LENNY BEER

■ The disco craze has spread from its roots in New York City into most major markets around the country to differing degrees. However, the question still remains as to how radio stations are dealing with the phenomenon. In New York most of the dance floor hits are receiving some airplay on both pop and r&b format stations, while the biggest hits are being programmed in heavy rotation.

The New York stations have taken the position that a hit is a hit and are pounding as much as half their programming into disco music. WBSL-FM has been with the disco records from the start, WABC is breaking hit after hit, WPIX-FM is doing special disco programming and all of the New York stations are dancing into the night.

Other markets have been ignoring some of the disco sensations and receiving mixed response to some of the ones they've been playing. There have been few national across-the-board hits that have been spurred

(Continued from page 19)

A&M To Distribute Horizon Jazz Line

■ LOS ANGELES — Jerry Moss, president of A&M Records, has announced the creation of a jazz series called Horizon to be distributed by A&M. The Horizon series, which will be based in New York, will be a small quality line, encompassing a broad jazz spectrum with a particular emphasis on the quality of the music, engineering, and packaging of its product.

John Snyder

John Snyder, formerly associated with Creed Taylor at CTI, will run the series in co-ordination with Mel Furman, who will handle the sales and exploitation of Horizon Jazz, in addition to his current responsibilities as director of A&M's New York office.

Snyder says the series will be seeking new artists and quality international jazz product.

Horizon will be located at A&M Records, 595 Madison Avenue, New York, N.Y. 10022; (212) 826-0477.

Elton LP Tops Chart In First Week Out

■ NEW YORK — Elton John's new MCA album "Captain Fantastic and the Brown Dirt Cowboy" has become the fastest breaking album in **Record World** history, debuting this week at the number one spot on The Album Chart. The previous record holder was Led Zeppelin's "Physical Graffiti" which debuted at 5 some 12 weeks ago.

"Captain Fantastic . . ." is also Salesmaker of the Week (with 17 out of a possible 20 citations on The Retail Report) and The FM Airplay Report's "Most Active" album (with 13 out of a possible 14 reports from key stations). Before official release, it was last week's FM "Flashmaker."

Consumers Showing Quick Response To Wide Scope of New LP Product

By ROBERT ADELS

■ NEW YORK — The current crop of top 10 packages on The Album Chart have been on the street for less than half the number of weeks that their counterparts of last year required to reach the same sales status. Elton John's debut at the top spot with the first week of release of "Captain Fantastic . . ." (MCA, see separate story) leads the pack of fast-breaking albums, but quicker-than-ever consumer response shows up in support of a wide variety of new product.

Currently, the "weeks on chart" average figure for top 10 albums is 7.5 as compared with a 19.8 twelve months ago. While the new Elton John album makes chart history, other acts, both es-

tablished and building, are likewise taking part in bringing that average down to a surprisingly low figure. The new Doobie Brothers (WB) package, "Stampede," has catapulted to a bulletted 2 after only four chart weeks, making it their fastest breaking album to date. Another rock band in the same time period has bulletted into the top 10 for the first time at 8: ZZ Top (London) with "Fandango." An established female singer-songwriter, Carly Simon (Elektra) has taken "Playing Possum" to a bulletted 7 position in just six weeks. In comparison, last year at this time the shortest chart life for an ascending top 10 album was

(Continued on page 37)

Bicentennial Works To Be Backed by NEA Funding

By MIKE SHAIN

■ WASHINGTON, D.C. — Between now and 1977, the federal government plans to spend at least \$1.5 million on music for the nation's Bicentennial celebration. More than half that amount has already been committed to the commissioning of special works by American composers,

collecting recordings for a huge folk music anthology and underwriting various traditional music festivals around the country.

The National Endowment for the Arts (NEA) is coordinating the musical activities and parcelling out the funds. Since 1973, Congress has almost doubled the agency's budget from \$38.2 mil-

lion then to \$75 million in fiscal 1975. The added funds have allowed NEA to make larger and significant changes in the agency's programs and to commission special works in all the arts.

A unique innovation in musical commissions for the Bicentennial will allow NEA to boast of several hundred performances of new music from just a handful of commissions. Four groups of metropolitan and regional orchestras—arranged by city size or geographic location—have been assembled to commission and perform four separate sets of work. The "big six" symphonies—New York, Philadelphia, Boston, Cleveland, Chicago and Los Angeles—will share a \$72,000 award. Each will commission a piece, perform it and then ship it out to the other five symphonies to perform.

The "second seven" orchestras—Cincinnati, Pittsburgh, Detroit, Minnesota, St. Louis, San Francisco and the National of Washington—will split slightly more than \$200 thousand for seven commissions. Lesser grants are flowing to five small northeastern city symphonies and another consortium in the southeast of 12 orchestras.

Altogether, NEA calculates its round-robin system of commissions will yield 15 new composi-

(Continued on page 43)

RIAA Reports Dollar Increase In 1974 Record & Tape Sales

■ NEW YORK — Manufacturers' sales of phonograph records and pre-recorded tapes in 1974 soared to a new high of \$2.2 billion, an increase of nine percent over the \$2.017 billion in 1973, the Recording Industry Association of America announced.

RIAA spokesmen said the increase in dollar sales reflected the higher list prices that were instituted by record and tape companies during 1974 to counteract escalating costs of recording and material. Although total unit sales were down slightly from the previous year, 594 million against 616 million, RIAA said the over-all industry performance was outstanding in view of the state of the American economy generally.

Disc sales in 1974 climbed to \$1.550 billion, compared with

\$1.436 billion in 1973. Of this total, sales of long-playing record albums rose from \$1.246 billion in 1973 to \$1.356 billion in 1974, an increase of 8.8 percent, while singles rose from \$190 million to \$194 million, up 2.1 percent.

In terms of units, however, sales of long-playing albums declined from 280 million to 276 million, a decrease of 1.4 percent, and singles declined from 228 million in 1973 to 204 million, down 10.5 percent.

Total dollar sales of pre-recorded tapes rose to \$650 million in 1974, compared with \$581 million in 1973, and total unit sales also increased from 108 million units in 1973 to 114 million units in 1974. The breakdown by tape configuration was as follows (unit sales in paren-

(Continued on page 43)

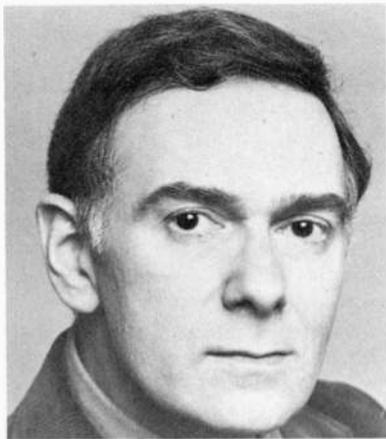
First Phonogram/Phonodisc Meet Stresses Commitment To Product

■ CHICAGO — Irwin Steinberg, president of Phonogram, Inc./Mercury Records, asked Phonodisc, Inc., personnel to have "more knowledge of, interest in, feeling for, and commitment to the product" of the Mercury organization. The statement was part of the keynote address delivered during the first meeting between national and field representatives of the Phonodisc distributing organization, and the Phonogram staff on Saturday, May 23, in Chicago. It was both an orientation meeting aimed at familiarizing the distributor personnel with Mercury/Philips/Vertigo product prior to the official entrance of Phonogram/Mercury in the Phonodisc operation on June 1 plus a get-acquainted session allowing personnel of both organizations to meet each other.

The meeting was part of a three-day national conclave of Phonogram/Mercury. On May 21,

Levinson Names Stern Senior Vice President

■ LOS ANGELES—The promotion of Mark Stern to senior vice president in charge of east coast operations at Levinson Associates, Inc., international public relations organization, has been announced by the firm's president, Bob Levinson.



Mark Stern

Stern is in his fifth year with Levinson Associates, directing eastern activities from New York since 1972. He was promoted to vice president in 1973. Stern joined the PR firm following five years with Capitol Records and a year as writer-producer of the weekly Metropolitan Opera broadcasts from the Met.

Stern headquarters at Levinson Associates, 10 West 66th Street, Suite 12b, New York 10023; (212) 595-3336. Levinson supervises world operations from offices at 6565 Sunset Blvd., Suite 225, Los Angeles, Calif. 90028; (213) 461-8441.

the regional marketing managers held their national meeting and the following day, the local and national promotion staff did likewise.

Much of the interaction of Mercury and Phonodisc personnel took place at a cocktail party/buffet dinner the evening of the 22nd. Besides being an opportunity to meet each other, it proved to be a highly successful showcase for The Flock, whose debut Mercury album, "Inside Out," is being released June 1.

At the Saturday meeting, Steinberg pointed to a quote from Nietzsche's "The Twilight Of The Idols" which he said "Sums up our feelings here at Phonogram / Mercury. 'Nothing ever succeeds which exuberant spirits have not helped to produce.' You will find that our exuberance runneth over.

"We are proud of our accomplishments. We are proud that Phonogram/Mercury is the fastest growing company in the business. We are an innovative, dynamic, profitable, creative business with a reputation for uniqueness, quality and imagination. We insist on the same dedication to excellence from everyone who works with us. We are sure that you will help us

(Continued on page 42)

CBS Names Oberstein Managing Director, U.K.

■ NEW YORK—Maurice L. Oberstein has been appointed managing director of CBS Records U.K., succeeding Dick Asher who moves to New York to take up the post of president, CBS Records International Division.

Oberstein, 46, joined CBS Records in 1965 after running his own budget record company, Rondo Records. In April of that year he moved to London to help set up the operation of CBS Records as an independent label in Britain. His career since then has seen him operating as director of operations, then director of marketing and sales, and most recently as managing director of manufacturing.

Born in New York, he is the son of the late Eli Oberstein, one time head of RCA Records a&r.

A graduate chemical engineer from Clarkson Tech and an LLB from New York University, "Obie" includes among his many credits a Guinness Book of Records entry as the producer (for Premier Albums) of the world's fastest selling lp — "The John Kennedy Memorial Album."

ABC Taps Mael as VP

■ LOS ANGELES — Si Mael has been appointed to the newly created position of financial vice president of ABC Records. He will report directly to Jerold H. Rubinstein, ABC Records' chairman.



Si Mael

Originally a CPA in public accounting practice, Mael gained recognition in the music industry as controller at United Artists, where he eventually became vice president and general manager. He subsequently operated his own business and management consultant organization, Si Mael Associates, and then became general manager of Polydor Records in New York.

Immediately prior to joining ABC Records, Mael was vice president and general manager of Musical Isle of America.

Columbia To Release 'Chorus Line' Album

■ NEW YORK — Columbia Records' Masterworks is currently recording the original soundtrack from the off-Broadway Show, "A Chorus Line." The musical, which has already been named "Musical Of The Year" by the New York Drama Critics, was conceived, choreographed and directed by Michael Bennet and features music by the composer Marvin Hamlisch and lyrics by Edward Kleban. Goddard Lieberman will produce the music for recording on behalf of Columbia Masterworks.

The soundtrack from "A Chorus Line" will be rush released by Columbia immediately upon its completion, which is scheduled for mid-June.

WEA Names Spingola VP

■ LOS ANGELES—Joel Friedman, president of the Warner/Elektra/Atlantic Corp., has announced the promotion of Dick Spingola to vice president, corporate controller.

Previous to being named the firm's controller in 1973, Spingola had been operations manager of the WEA Chicago branch for two years.

He will continue to report to Friedman.



1700 Broadway, New York, N.Y. 10019
Area Code (212) 765-5020

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LATIN AMERICAN OFFICE
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LATIN AMERICAN MANAGER
Carlos Marrero/Assistant Manager
3140 W. 8th Ave.
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(305) 823-8491
(305) 821-1230 (night)

ENGLAND
NOEL GAY ORGANISATION
24 Denmark St.
London, W.C.2, England
Phone: 836-3941

JAPAN
ORIGINAL CONFIDENCE
CBON Queen Building
18-12 Roppongi 7-chome
Minato-ku, Tokyo
GERMANY
PAUL SIEGEL
EUROPEAN EDITOR
Tauntzienstrasse 16, 1 Berlin 30, Germany
Phone: Berlin 2115914

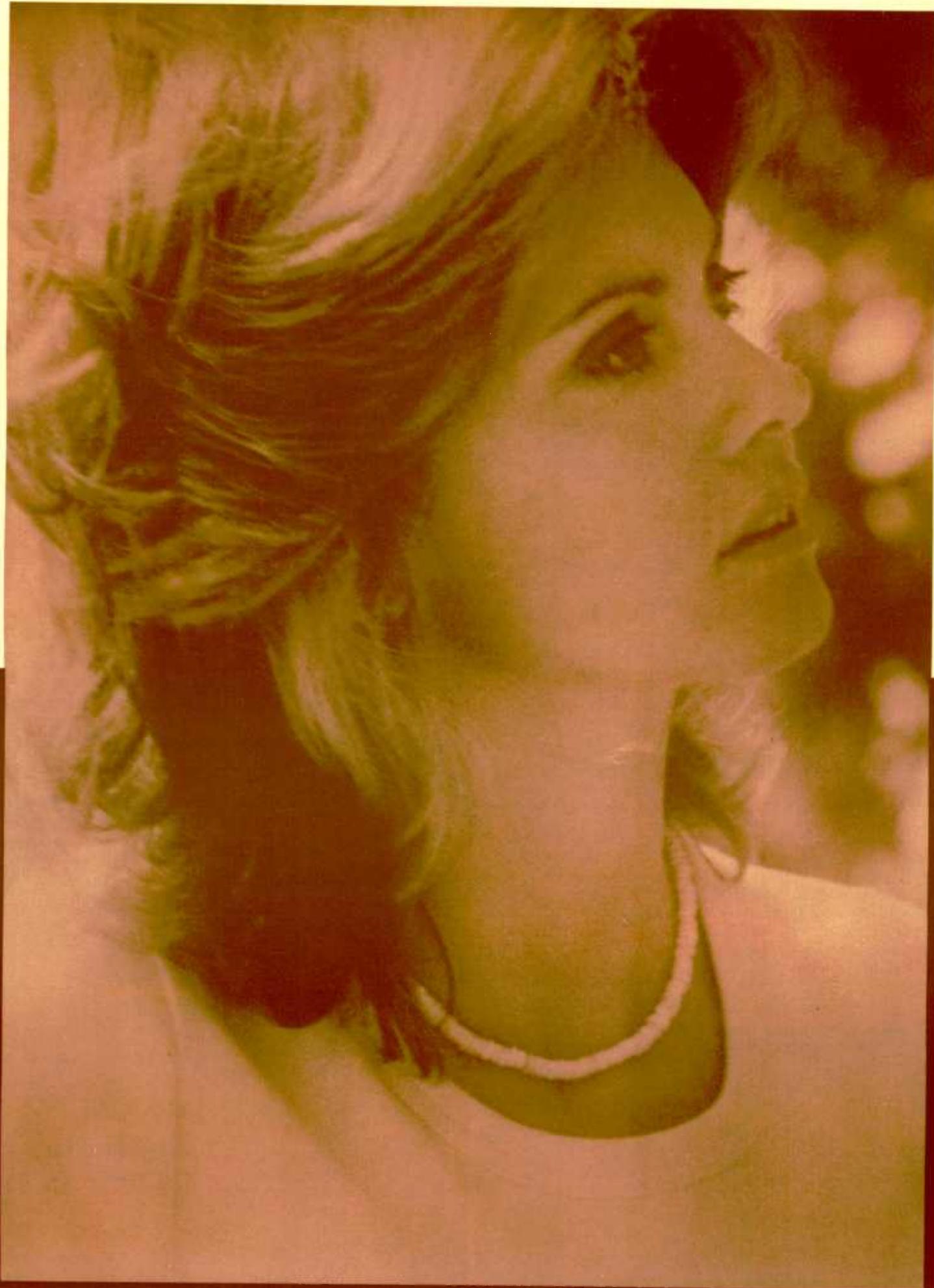
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Boulogne 92, France
Phone: 520-79-67

CANADA
LARRY LE BLANC
22 Walmer Road, Apt. 604
Toronto, Canada
Phone: (416) 967-1104

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Olivia Newton-John



A New Single

Please Mr. Please

MCA 40418

From her LP "Have You Never Been Mellow," MCA 2133. Produced by John Farrar

MCA RECORDS
World Radio History

Third Street School Honors Bacharach

■ NEW YORK — Burt Bacharach and the F&M Schaefer Brewing Company were honored on Thursday, May 29 at the 80th Anniversary Luncheon for the Third Street Music School Settlement, which was held in the Grand Ballroom of the Plaza Hotel. The Luncheon was co-chaired by Mr. and Mrs. Ahmet Ertegun and all proceeds went to the Third Street Music School's Scholarship Fund. Students from the school also performed during the Luncheon.

Following introductory remarks made by Kitty Carlisle, William Bayard Carlin, president, board of directors, Third Street Music School Settlement, presented the School's Distinguished Service Music Award to William J. Schoen, president, F&M Schaefer Brewing Company. 1975 marks the tenth Summer that Schaefer has underwritten the Music Festival in Central Park and has also sponsored musical events in other boroughs of New York City.

The School's Distinguished Achievement in Music Award was presented this year by Carlin to composer-arranger-conductor-performer-producer Burt Bacharach. The Award recognized Bacharach's contribution to the music world through his hit Broadway musical ("Promises, Promises") and his prodigious number of hit songs, film scores

(most notably "Butch Cassidy and the Sundance Kid"), concert appearances and best-selling albums.

Prior to the awards presentation, Carlin announced that Harris Danziger, director of the Third Street Music School Settlement, is retiring and will accept a post as director emeritus of the school. Following this announcement, Danziger spoke briefly to the audience and introduced the student performers.

GRT To Market TV Packages

■ SUNNYVALE, CAL.—GRT Music Tapes, a division of the GRT Corporation, has announced its entrance into the TV broadcast promotion field with three new packages: "The Everly Brothers (26 Hits)," "Basic Black (25 r&b Hits)" and "Country Music (27 Hits)."

According to Dave Law, GRT Music Tapes TV broadcast manager, "GRT has had solid response to our first three TV packages, and we are planning the release of three more before the end of the year. GRT is looking to many of existing licensees and also organizations outside the realm of their current licensing agreements for these new packages. GRT uses both direct response and retail outlets for marketing its TV packages."

Epic, Monument Sign New Pact

■ NEW YORK—Irwin Segelstein, president, CBS Records and Fred Foster, president of Monument Records, have announced a new long-term agreement between Monument and Epic Records, continuing the relationship with this member of the CBS Custom Label family. The pact was reached by Ron Alexenburg, vice president and general manager, Epic and CBS Custom Labels, and Fred Foster.

The Monument label, founded in 1958 by Foster in Nashville, and based in country music, has grown to encompass many styles of music. The Monument roster includes such recording artists as Kris Kristofferson, Charlie McCoy, Billy Swan, Michael Bacon, Barefoot Jerry, Tommy Roe, Larry Gatlin, Lloyd Green, Boots Randolph, Al Hirt, Larry Jon Wilson, Maxine Weldon, Ronnie Hawkins and many others.



Shown at the official signing ceremony are (from left): Ron Alexenburg, vice president and general manager, Epic and CBS Custom Labels; Fred Foster, president, Monument Records; Mrs. Fred Foster; and Irwin Segelstein, president, CBS Records.

Paul Lovelace Resumes 20th Natl. Promo Post

■ LOS ANGELES—Paul Lovelace, vice president, 20th Century Records has resumed his post as national promotion chief of the label, effective immediately, according to Russ Regan, president of the firm. Lovelace moves over following a tenure as VP, country operations.



Paul Lovelace

Simultaneously Lovelace has announced two new appointments to the country department in Nashville. Irving Woolsey, formerly of ABC Records, now heads country promotion while Lynn Schultz, formerly with UA Records, will helm country sales.

Lovelace entered the record industry with Decca Records, Memphis, in 1969 as a local promotion man. Two years later he was transferred to Nashville after being promoted to director of national country promotion for the company. In 1972, Lovelace was tapped by Regan to join him in the formation of 20th Century Records as national promotion manager. Recently, when 20th entered the country field with Jimmy Vienneau at the helm in Nashville, Lovelace was appointed to the newly created position of director of country marketing.

Warner/Spector In Promo Shift

■ LOS ANGELES — Warner Bros. Records last week issued the following statement: "Contrary to rumor, Warner/Spector Records is not closing its doors. Phil Spector announced recently that he has decided to change the promotion set up of the label and indicated that new appointments within the promotion team would be forthcoming."

Spector recently entered into a long term contract with Warner Bros. Records whereby he would record and produce artists under his Warner/Spector label. Upcoming W/S releases include records by newly signed artist Jerri Bo Keno, a single and an album by Dion Dimucci and a single by Darlene Love. Spector will also produce an album for the Brewers, a new group from Los Angeles.

E, W&F To Appear In Shore Film

■ NEW YORK — Earth, Wind & Fire, whose latest Columbia Records album ("That's The Way Of The World") and single ("Shining Star") recently topped the **RW** album and singles charts, respectively, will make its cinematic debut in Sig Shore's up-coming film, "That's The Way Of The World." The nine members of Earth, Wind & Fire will portray a rock 'n' soul band. The "That's The Way . . ." album, according to Columbia, has sold more than a million units.

The group — Maurice White, Verdine White, Philip Bailey, Larry Dunn, Al McKay, Ralph Johnson, Johnny Graham, Andrew Woolfolk and Fred White—has three gold albums to its credit, including "Open Our Eyes, Head To the Sky" and "Last Days and Time," in addition to the latest disc.

Says Jack Craigo, VP marketing, Columbia Records, "As the group has grown, Columbia Records has exploited their vast potential audience to help make Earth, Wind & Fire a tremendous commercial success." He attributes much of the credit for breaking the group to the CBS Records special markets department and the special markets promotion department under the guidance of Richard Mack. Mack is director, r&b promotion, CBS Records' special markets.

Nancy Sinatra Signs With Private Stock



Larry Uttal, president of Private Stock Records, has announced the signing of Nancy Sinatra to a long-term, worldwide recording contract with the label. Working with producer Snuff Garrett, Ms. Sinatra's first release for the label will be "Annabelle of Mobile," authored by Bobby Russell. Pictured above, from left, are Garrett, Ms. Sinatra and Uttal.

UA Adds Stan's Records To Distributor Roster

■ LOS ANGELES—Sal Licata, vice president, sales, United Artists Records of America, has announced the addition of Stan's Records to the roster of independent distributors for the United Artists, Blue Note and affiliated label product. Stan's Records will handle the distribution of product for the Shreveport market.

LINDA LEWIS, ABSOLUTELY INCREDIBLE!



The word for Linda is INCREDIBLE! There is no other way to describe an artist who can add so much excitement to a song, who can deliver so much emotion, who can knock you out of this world! Some of the lowest, highest, sweetest, strongest voices you've ever heard are all Linda Lewis. Her dynamic new single has just been shipped and the word is already being passed — INCREDIBLE!

“IT’S IN HIS KISS”

Produced by
Tony Silvester & Bert DeCoteaux

AGAC Rap Session

■ NEW YORK — The American Guild of Authors / Composers (AGAC) will sponsor another free Songwriters Rap Session on Wednesday, June 4th at the Barbizon-Plaza Hotel at 8 p.m. The topic for discussion will be "How Does A Record Get On The Air?"

Rick Sklar, vice president of WABC radio, will moderate the discussion and featured speakers will be Dennis Elsas, WNEW-FM music director and deejay and Bobby Jay, WWRL assistant program director and deejay.

Party Tymes



In celebration of the Tymes' successful tour of England, RCA Records hosted a gala for the group recently at Leviticus disco in New York, during which time the group performed and accepted a gold record for their number one British hit "Ms. Grace." Pictured above during the festivities are, from left: Frankie Crocker of WBLS, a lady friend, TK recording artists George and Gwen McCrae, and RCA's director of r&b Tom Draper; RCA a&r producer Carl Malts, manager of regional r&b promotion Chip Donelson, Tymes producer Billy Jackson, r&b product manager Ray Harris, and RCA artist Weldon Irvine; WBLS music director Wanda Ramos and Draper (left) flank the Tymes who surround Lucio Battisti and Billy Jackson (center).

Stewart Pacts with Warners

■ LOS ANGELES — Rod Stewart now records exclusively for Warner Bros. Records for worldwide release, it was announced in Burbank by Stewart, Warners' board chairman Mo Ostin, label president Joe Smith and Billy Gaff of Gaff Management. Stewart has recorded for the label for the last six years as a member of The Faces and the announcement marks his move to Warner Bros. as a solo artist.



Pictured following the announcement of WB's signing of Rod Stewart as a solo artist are, from left, Joe Smith, WB president, Stewart and Billy Gaff of Gaff Management.

Concurrently with the signing, Stewart announced the completion of his latest album, to be released by Warner Bros. in August. Tentatively titled "Atlantic Crossing," the album was produced by Tom Dowd and recorded in Muscle Shoals and Los Angeles. Musicians on the album include the Muscle Shoals Rhythm Section, featuring Barry Beckett, Roger Hawkins, Jimmy Johnson, Pete Carr and David

Rhinestone Label Bows

■ LOS ANGELES — The Rhinestone Record Company has been formed here as a division of American Entertainment Industries. Ronald Levin, chairman of the latter firm has announced the appointment of T. Phillips Jr. as president of the new label and Ron Fight as vice president.

According to Levin, the label is in the process of acquiring artists; signings and distribution arrangements will be announced in the near future.

Hood, and the Memphis Rhythm Section, consisting of Al Jackson, Steve Cropper and Duck Dunn. The Los Angeles sessions include performances by Jesse Ed Davis, Fred Tackett, Lee Sklar, Willie Smith and Bob Glaub, among other guest artists.

Promotional Tour

Following the release of the album, Stewart will embark on a promotional tour for Warner Bros., meeting with radio, press and WB sales and promotion staffs in the major market cities. Beginning August 15, Rod Stewart joins The Faces for a tour covering 35 cities in America and Canada. The group will tour Japan, Australia, New Zealand and Europe next year.

Famous Holds Coast Meetings

■ NEW YORK — Famous Music Publishing staff met recently at Paramount Studios in Hollywood to coordinate recording and promotion plans for the music of Paramount Pictures' important new films "The Day Of The Locust," "Framed," "Once Is Not Enough," "Life Guard," "Mandingo," "Nashville" and "Posse," and the new prime time weekly ABC-TV "Jim Stafford Show."

The meeting was headed by

'Straight Shooter' Is Certified Gold

■ NEW YORK—"Straight Shooter," the second album by Swan Song recording group Bad Company, has been certified gold by the RIAA under their new standards which require more than 500,000 retail sales. "Straight Shooter" thus becomes the third "gold" album for Swan Song Records, following Bad Company's first album ("Bad Co.") and Led Zeppelin's "Physical Graffiti."

Bad Company has also become the first group on its initial headlining tour of the United States to sell out Madison Square Garden, according to Swan Song. The group's tour runs through June 22 and features Maggie Bell as Special Guest Star.

Marvin Cane, chief operating officer of the music firm. Participating in the two day conference were Julie Chester, west coast professional manager; Sid Herman, VP of administration; Ann Gardner, national promotion director; Hy Grill, director of Nashville operations; Billy Meshel, director of creative services and Dick Milfred, director, standard operations.



Seen at the annual meeting of the Famous Music Publishing Companies in Los Angeles are, from left: Billy Meshel, director of creative services; Marvin Cane, chief operating officer; Julie Chester, west coast professional manager; Dick Milfred, director, standard operations; Ann Gardner, national promotion director; Hy Grill, director of Nashville operations.

'1776 Song Book' Set by Hansen

■ MIAMI BEACH — "The 1776 Song Book," a collection of 1776 songs totalling almost 1000 pages, will be the contribution of Hansen Publications to the coming celebration of America's bicentennial, it was announced by Joe Carlton, executive vice president of the Hansen company.

Charles Hansen, Jr.

Compiled by Charles W. Hansen, Jr., the special bicentennial song book will be offered as a hardcover, clothbound edition, with a special pre-publication, soft cover edition. The book will be printed in two colors, with a unique, double-varnished, four-color cover. The soft cover edition will be "perfect bound."

All art and graphics for "The 1776 Song Book" have been designed and collected by Hansen's in-house art department under the direction of senior art director, Jim Shaffer.

International Promotion

A special international sales promotion program for "The 1776 Song Book" will be announced shortly by Arturo Rainerman, vice president in charge of sales for Hansen Publications.

New Label Debuts: Middle Earth Records

■ LOS ANGELES—The formation of Middle Earth Records, a new label based here has been announced by George Renfro, president. First act set by the company is "Classics," produced by Charles Veal with arrangements by Art Freeman.

Distribution

Distribution will be through independent channels with specific information to be announced soon. National promotion and sales will be handled by Pat Bush, formerly of Chelsea Records. The label is headquartered at 440 N. LaBrea Ave., Los Angeles, Calif.



7E-1036



NINE BRAND NEW
 TUNES FROM
 J.D. SOUTHER
 PAUL HARRIS
 AL PERKINS
 CHRIS HILLMAN
 RON GRINEL
 & RICHIE FURAY
 FEATURING THEIR SINGLE
 "MEXICO"

I-45251



SD-5055



7E-1006

TROUBLE IN PARADISE

SOMETHING
 TO THINK ABOUT
 ON ASYLUM
 RECORDS & TAPES

World Radio History

By BEN EDMONDS



■ A REAL PUBLIC SERVICE: The **Beach Boys/Chicago** concert in Anaheim was totally devoid of any of the gendarme rampage that has so pathetically characterized many recent Los Angeles area shows, with no small portion of the credit due Mr. **Jim Guercio**. To insure minimal search-and-seizure action, Guercio resourcefully stationed his security people well in advance of the police checkpoints, where they stopped incoming cars and warned the occupants to relieve themselves of whatever

illegal substances they might've been holding. The cars subsequently stopped by the police were found to be clean, and the show came off without further harrassment. The Caribou people should be generally complimented for their magnificent handling of the tour project, which has conclusively proven that large-scale rock & roll events need not be the battlefields they appeared on the verge of becoming . . . **Rod Stewart** and **Britt Ecklund** are not, as we've been assuming for the past few weeks, married. They did take a vow of sorts, but it wasn't legal (and maybe not even moral) . . . Specific information won't be available for some weeks yet, but **The Who** are definitely committed to a Stateside tour in the Fall. And barring unforeseen and/or severe difficulties, there should be a new album to coincide with the dates. This one will be a collection of songs; by this time it's a pretty safe bet that the words "concept" and "opera" have been voluntarily stricken from **Pete Townshend's** vocabulary . . . The **Electric Flag** having gone the way of most reunion attempts, **Michael Bloomfield** is rumored to be putting together a new venture, to include the considerable talents of drummer **Carmine Appice**, bassist **Rick Grech**, **Barry Goldberg** on keyboards and **Ray Kennedy** (whose voice was featured prominently on the "Phantom Of The Paradise" soundtrack) on vocals and sax.

SUMMER OF LOVE ALMOST REVISITED: Eight years after they pioneered the San Francisco musi-cultural explosion, the **Grateful Dead** seem on the verge of making a significant new record deal. Though **Ron Rakow** denies that the Dead are backing off from their independent label to re-join a major, an executive at one company states categorically that the band has been negotiating with her label, and therefore probably others as well. This while word that another premier San Francisco band is making label-switching noises . . . **Ex-Three Dog Night** players **Floyd Snead** (drums), **Joe Schermie** (bass) and **Michael Allsup** (guitar) have recruited three Louisiana natives (**Wayne De Villier** and **Bobby Kimball** on keyboards and guitarist **Stan Seymore**) to form a band called **S. S. Fools**, which has raised more than a few corporate eyebrows . . . The best news we've heard in eons is the Columbia speculation that they'll release the next **Bruce Springsteen** album in August . . . Having been tipped off that somebody put out a pie contract on his face, **Billy Sherrill** has retained the services of a round-the-clock bodyguard to protect him from the crippling whipped cream . . . At a **Freddie King** concert in Tulsa last week, **Leon Russell** unexpectedly showed up onstage to introduce Freddie, and then sat in on a couple of numbers . . . **Lowell George** set to produce **Tom Jans'** next album, for Epic . . . **Laura Nyro** finally back in the studio, with **Charlie Calello** arranging . . . **Maggie Bell** said to be close to tying the knot with an Oxford professor, who says he intends "to make an honest woman of her." (It'll take more than a college education to accomplish that, buddy.) . . . **Johnny Rivers** making the rounds with his latest studio efforts, among them a reportedly excellent version of "Help Me Rhonda" which features an assist from **Brian Wilson** . . . Congrats due Ode's **Marshall Blonstein** and wife **Beverly** on the birth of a baby girl. Likewise ICM's **Dick Gilmore** and wife **Malou**, also proud parents of a new female addition to the family . . . **Robert Palmer** has been in town recording his next album with an assist from **Little Feat** and **Gene Page**. Among the tunes are the Feat's "Trouble" and **Toots & The Maytals'** "Pressure Drop" . . . Texas Governor **Briscoe** is expected next week to proclaim July 4th as "**Willie Nelson Day**" in the Lone Star State, this to coincide with Willie's third annual picnic extravaganza . . . And July 6th will be "**Lynyrd Skynyrd Day**" in Jacksonville Fla., by proclamation of the city's mayor. They play the Jacksonville Coliseum on that date, and will receive keys to the city. To celebrate, group members **Ronnie Van Zant** and **Gary Rossington** punched out a bartender at an Ann Arbor, Michigan, Holiday Inn, for which they were promptly thrown in the cooler on a drunk & disorderly charge. Manager **Peter Rudge's** reaction? "Next time it better happen in a Top 40 town."

Greezy Wheels Slide In



London Records recently flew some key executives into the Austin, Texas area to celebrate the release of the debut "Greezy Wheels" album on the label. Pictured above at a press party are, from left, Buddy of H. W. Daily, Inc. of Houston, London director of national promotion Brian Interland, Greezy Wheelers Cleve Hattersley, Mary Egan and Tony Laire, and London national sales manager Sy Warner.

Columbia Signs Wolfman Jack

■ LOS ANGELES—CBS Records has announced the signing of radio and television personality **Wolfman Jack** to an exclusive, worldwide recording contract.

Wolfman Jack, a familiar radio "voice" since the mid-Fifties, is currently heard on a syndicated program aired twice weekly on more than 2,000 stations around the world. He is the host of the weekly "Midnight Special" television program, and was featured in the Universal City Studios top-grossing film, "American Graffiti."

Wolfman's first Columbia album, titled "Fun and Romance," will be released domestically June 9. The album was produced by the Robb Brothers at Cherokee Studios in Los Angeles, for their Cherryhill Productions in association with Wolfman Jack's Howl Productions. The album features rock and roll oldies and special new material, all per-

formed in the Wolfman's oft-imitated manner.

The release of the album coincides with a 31-date national tour, which begins in Akron, Ohio, on June 11. The concert package, produced by radio consultant **Buzz Bennett**, is being promoted under the title "I Saw Radio — Fun and Romance." Wolfman Jack stars in a fully staged and choreographed setting, where he is backed by a rock band, singers and local radio personalities who are incorporated into each performance.

Columbia and the Don Kelley Organization have planned an extensive promotion campaign, including in-store displays, browser cards, posters, time buys and cocktail parties for local radio stations personnel. Album and tour promotion graphics have been coordinated for maximum impact, as have all other phases of the campaign.

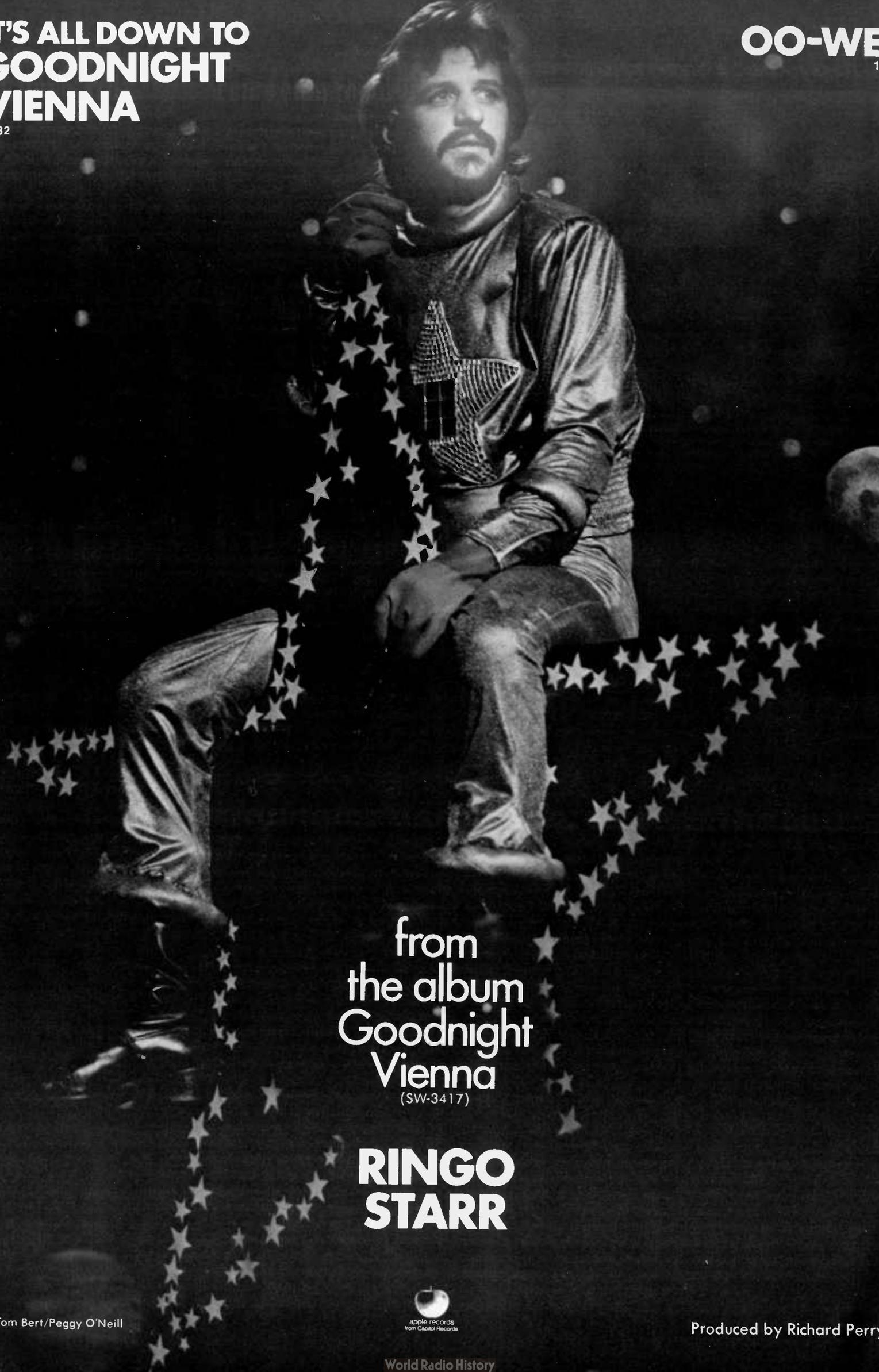


Pictured following the signing are, from left, Columbia Records vice president of west coast a&r **Don Ellis**, **Buzz Bennett**, manager **Don Kelley** and **Wolfman Jack**.

**IT'S ALL DOWN TO
GOODNIGHT
VIENNA**

1882

OO-WEE
1882



from
the album
**Goodnight
Vienna**
(SW-3417)

**RINGO
STARR**

Photo: Tom Bert/Peggy O'Neill



apple records
from Capitol Records

Produced by Richard Perry

World Radio History

Hall of Famers



Pictured from left at the recent Songwriters Hall of Fame cocktail party at which new members were inducted and songs honored are: (seated) Anna Sosenko, whose song "Darling, Je Vous Aime Beaucoup" was honored; Mrs. Abel Baer, whose husband's song "June Night" was cited; ASCAP charter member Harold Orlob, acclaimed for his "I Wonder Who's Kissing Her Now;" distinguished lyricist and Hall of Fame member Howard Dietz; and the Hall of Fame's president, multiple Academy Award winner Sammy Cahn. (Standing): ASCAP's Stephen Sondheim, who was elected to the Hall of Fame; newly elected Bud Green; Bob Sour, a creator of "Body and Soul;" Jay Gorney, acclaimed as composer of "Brother, Can You Spare A Dime;" Irvin Drake of the advisory council of the National Academy of Popular Music, parent organization of the Hall of Fame; Hall of Famer Leonard Whitcup; Ruth Lowe, best known for "I'll Never Smile Again;" Louis Alter, newly elected to the Hall of Fame; Hall of Fame lyricists Carl Sigman and Mitchell Parish, who accepted on behalf of newly elected members Eddy Heyman and Jack Lawrence. Also elected to the musical group was Edward Eliscu. Emcee for the ceremony-reception at Jimmy's in New York was William B. Williams of radio and television fame.

E/A Sets Eagles Promo

■ LOS ANGELES—Elektra/Asylum Records has set "One of These Nights," the fourth Asylum album by the Eagles, for national release on June 10. Extensive sales, merchandising and promotional campaigns are being prepared to support not only the new album but the entire Eagles catalogue, with advertising and in-store displays to tie-in with the group's current national tour.

The title song from the lp is currently bulleted at 59 on the RW singles chart.

In-store merchandising support will include a specially-prepared package of assorted display tools, all printed in full color and keyed to the album's graphics. Each pre-packaged kit will include two 24" square posters featuring album graphics and catalogue cross-merchandising, with a special arrow for use as dangler; two flat posters; two "cut-apart" posters featuring Eagles logos of various sizes; a 12" by 24" header card for mass floor displays and use in step-up bins, and a separate poster designed from the album's back cover portrait of the group, again including their entire catalogue for cross merchandising.

Radio support will begin with a major FM spot campaign. Three radio spots are being cut to provide broad exposure via progressive FM, Top 40 and MOR formats, with AM spot buys to follow.

Elektra/Asylum is also launching a concentrated print advertising campaign on behalf of Eagles.

MCA Elton Promo

■ LOS ANGELES — Rick Frio, MCA Records' vice president of marketing, has announced a major promotion, sales and publicity campaign to back Elton John's new album "Captain Fantastic and the Brown Dirt Cowboy." Mobiles, display record jackets, stickers and posters have been shipped to record stores for in-store and window displays. T-shirts, iron-ons and buttons have also been sent out. A limited number of 10' by 25' reproductions of the album cover are also being shipped for use in key markets. In addition, an extensive print campaign has been undertaken with advertisements running in all major trade and consumer newspapers and magazines.

Time Buys

The campaign is being supplemented with major time buys. Radio spots have been taped for airing in key markets and special animated television spots using the characters on the album cover have also been prepared.

Capricorn Taps Rush

■ MACON, GA.—Dick Wooley, vice president and director of promotion for Capricorn Records, has announced the appointment of Phil Rush to the position of director of west coast promotion. Rush can be reached at Capricorn's Burbank offices temporarily until he relocates in San Francisco. Prior to his appointment, Phil Rush worked regional promotion for RCA for four years.

CONCERT REVIEW

Beach Boys, Chicago Kick Off Summer of '75 In Anaheim

■ LOS ANGELES—The Beach Boys (Reprise) and Chicago (Columbia) kicked off what could become an endless Summer of concerts in '75 for Anaheim by peacefully packing and shaking Anaheim Stadium in the only L.A.-area performance on their 12-city tour.

The home of the Angels had not been the site of a rock concert for five years, but because this one came off with a minimum of trouble there will probably be more in the near future.

A startling display of the energy generated by this pairing of two of America's hottest groups caused the second level of the stadium to bounce visibly in unison with the fans. The scoreboard flashed the warning, "Please . . . Please, Remain Seated on the 2nd Tier," but a further plea over the PA also advised that the situation was not dangerous.

The scoreboard warnings were necessary only during Beach Boys songs, some performed by both bands together, proof that the beat of the '60s still moves these rockers of the '70s. Many of the Anaheim fans were just learning to dress themselves when those songs were first released but the Beach Boys' formula of words and music seems timeless for Southern Californians.

Chicago's more complex rhythms did not score as well against the stadium's devastating acoustics. People close enough to the stage to get only direct sound could tell Chicago was playing as well or better than they ever have, but up in the stands where a majority of the 60,000 were, the

sound quality was equivalent to that of a bad bootleg. From some areas of the jammed outfield you could hardly identify the songs.

The Beach Boys' set leaned heavily on their oldies, with a great version of "Darlin'" as one of the standouts. They finished with a Rockettes-style kick line on "Surfin' USA," which set the stage for the intermission aerialist acts.

Circus diversion completed, Chicago layed down half dozen numbers, the last three including the Beach Boys chorus, before stirring the crowd with their early smash hits. A roar greeted the opening notes of "25 or 6 to 4," and "Only the Beginning" featured some hot guitar from Terry Kath. Long percussion solos and jamming by Danny Seraphine and Laudir DeOliveira were the highlight of Chicago's set, and turned out to be a long intro to another early smash, "I'm a Man."

The last half hour of the nearly four-hour show saw the full line-ups of both bands on stage, some 16 people, playing hits from "Fun Fun Fun" to "Harry Truman." The blockbuster was the encore, 10 minutes of "Jumpin' Jack Flash" driven by three guitars, three keyboards, two basses and three drummers, horns and assorted percussion. Mike Love's vocals weren't quite right for the song, but he more than compensated with his beserk dancing enthusiasm, at one point ripping off the jacket of his bright yellow sun suit and twirling it in fine Jagger fashion.

The Summer of '75 is off and running.
Charles Andrews

MCA Signs Smokey



J. K. Maitland, president of MCA Records, Inc., has announced the signing of British group Smokey to a long-term agreement for the U.S. and Canada with Nicky Chinn and Mike Chapman, partners of Chinnichap Records, Ltd., as producers. Their initial single for the label, "If You Think You Know How to Love Me," is slated for late June with an album to follow later in the Summer. Pictured at the signing are, from left (standing) Nicky Chinn, Andrew Stern (attorney for Chippichap), and MCA vice president of business affairs Bob Davis; (seated) MCA vice president of administration Lou Cook.

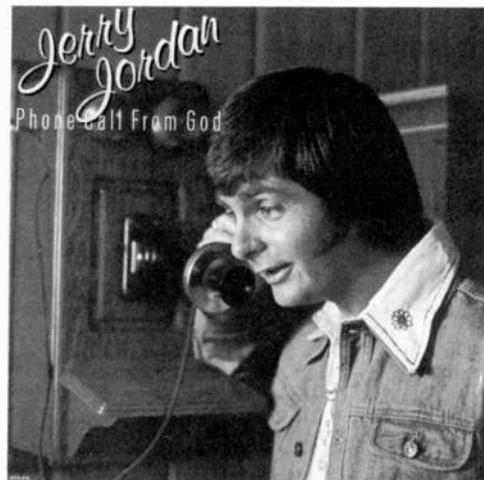
An ingenious comedy album
is developing into the hottest
retailing album in the country.

Over 200,000 units have been
sold in the first six weeks.

It's Jerry Jordan's "Phone Call
From God" on MCA Records, #473.

The abbreviated version (time
4:57) is resulting in regular
airplay with scores of stations.

Listener requests are
unbelievable. Try it, your
station will love
the response.



For information contact your local MCA representative

THREE DEGREES—Phila. Intl.
ZS8-3568 (Col)

TAKE GOOD CARE OF YOURSELF (prod. by
Gamble-Huff)
(Mighty Three, BMI)

The whole world is now their oyster, being one of the biggest international groups around. TCBin' tune that began its top 10 trek in the U.K. comes home.

JACK JONES—RCA PB-10317

WHAT I DID FOR LOVE (prod. by Mike Berniker &
Jack Jones) (Wren, BMI/Red Bullet, ASCAP)

Marvin Hamlisch has written a new melody to rival his "The Way We Were" in the sheer beauty department. First release from "Chorus Line" is a Jones joy!

GLORIA GAYNOR—MGM 14808

WALK ON BY (prod. by Meco Monardo, Tony
Bongiovi & Jay Ellis/DCA Records)
(Blue Seas/Jac, ASCAP)

More soulful than her last two outings, the "Never Can Say Goodbye" gal selects the rap device to set her new sound out front of the pack. Walkin' proud.

ROAD APPLES—Mums ZS8-6039 (Col)

LET'S LIVE TOGETHER (prod. by David Kershenbaum)
(Landers-Roberts/April, ASCAP)

Sounds like this one could prove to be the sleeper Summer hit of '75! A once taboo top 40 topic should now receive its due from programmers' open arms.

JOSE FELICIANO—RCA PB-10306

TWILIGHT TIME (prod. by Janna Merlyn Feliciano &
Jose Feliciano) (Porgie, BMI)

Ballads have become a magical means of bringing back chart perennials. Taking a Platters '58 memory and making it twinkle anew, this sounds like a biggie!

GUYS 'N' DOLLS—Epic 8-50109

THERE'S A WHOLE LOT OF LOVING (prod. by
Arnold-Martin-Morrow) (Dick James, BMI)

With a pure pop appeal, much like the Seekers, this vocal group bubbles over on a tune that suggests a soda commercial but becomes their own sales pitch.

BARRABAS—Atco 7027

HI-JACK (prod. by F. Arbex)
(Sunbury, ASCAP)

Spanish rock originators of the Herbie Mann hit won the battle of the discos and now could see a vocal chart foray following in the flute man's footsteps.

ELVIN BISHOP—Capricorn
CPS 0237 (WB)

SURE FEELS GOOD (prod. by Johnny Sandlin)
(Crabshaw, ASCAP)

From his "Juke Joint Jump" sessions, the kind of light 'n bright lyric/melody marriage that sure feels good in the Summertime. A "Groovin'" for 1975.

LINDA CARR & THE LOVE SQUAD—
Roxbury 2009 (Chelsea)

HIGHWIRE
(prod. by Kenny Nolan)
(Sounds of Nolan/Chelsea, BMI)

One of the best black female groups to debut in years. Gutsy lead is supported by other vocal foxes in a renaissance of the old Vandellas/Marvelletes sound.

TOM JONES—Parrot 5N-40083 (London)

AIN'T NO LOVE (prod. by Gordon Mills)
(Mainstay, BMI)

There's a momentum on this Jones jumper that sets it apart from his most recent releases. Steel drums should send him back up the charts with "... Love."

JEFF BECK—Epic 8-50112

YOU KNOW WHAT I MEAN (prod. by
George Martin/Equator Prod.) (Equator/
B. Feldman, ASCAP)

Week after week, "Blow by Blow" climbs up The Album Chart, attesting to the commerciality of hard rock guitar virtuosity sans vocals. He means it here too.

CHER—Warner Bros. 8096

GERONIMO'S CADILLAC (prod. by Jimmy Webb)
(Mystery, BMI)

The first chart triumph for Michael "Wild-fire" Murphey returns as the first single from her "Stars" Warners bow. Her highest octane rating in two years!

PYRAMID—Bang 715

SUNSHINE LADY (prod. by Pyramid)
(Web IV/Windfall, BMI)

Atlanta-based band is into a nice Crosby-Stills-Nash harmony bag here with an accent on southern roots. Their woman's on the rise for future chartin'.

PURE PRAIRIE LEAGUE—RCA PB-10302

TWO LANE HIGHWAY (prod. by John Boylan/
Great Eastern Gramophone Prod. (Rotgut, ASCAP)

Realigned group coming off a hot past effort in "Amie" adds new spirit to their country-rock trip. Vehicle rides soundly down a chart speedway.

GARY BONNER—Atlantic 3275

I CAN'T TAKE IT (prod. by Bob Ezrin/Migration
Records) (Extragordony, BMI)

Artist switches gears in order to head for disco territory and so a new lease on hit life. An upper that both radio and dancers should find pleasant to take.

BOB MARLEY & THE WAILERS—
Island 027

LIVELY UP YOURSELF (prod. by Chris Blackwell &
the Wailers) (Cayman, ASCAP)

The most successful natural proponents of reggae music worldwide come up with the genre's most commercial sound to date. Lively blues-tinged rouser!

MYSTIC MOODS—Soundbird 5002
(Sutton-Miller)

HONEY TRIPPIN' (prod. by Hal Winn, Bob Todd,
Don McGinnis & Brad Miller) (Ginseng/
Medallian Avenue, ASCAP)

Concept studio group that used to be into music to just romance by now adds a gyrating edge a la Love Unlimited Orchestra. From their "Erogenous" lp.

TAMMY JONES—Columbia 3-10156

LET ME TRY AGAIN (prod. by Robin Blanchflower)
(Spanka, BMI/Flanka, ASCAP)

Paul Anka song normally associated with Frank Sinatra could become this Shirley Bassey-type's own signature tune. Her vibrato is a vibrant approach to MOR.

LETTERMEN—Capitol 4096

YOU ARE MY SUNSHINE GIRL (prod. by
David D. Cavanaugh & Lettermen)
(House of Gold, BMI)

Tune from the man who wrote and performs "It Hurts a Little Even Now" goes far to show off the contemporary thrust of these guys with an MOR glow.

PABLO CRUISE—A&M 1695

ISLAND WOMAN (prod. by Michael Jackson)
(Almo, ASCAP; Irving/Pablo Cruise, BMI)

Out of the ashes of Stoneground and It's a Beautiful Day comes this FM/top 40 phenix-to-be. Blue-eyed jungle saga creates its own unique tropical paradise.

RIPPLE—GRC 2060

THIS AIN'T NO TIME TO BE GIVING UP (prod. by
L. Emmanuel & M. Davis) (Act One, BMI)

Act that has the stuff to develop into Atlanta's answer to Ohio Players takes hold of a fiery piece of crossover product. Givin' it all they got and then some!

PARLIAMENT—Casablanca 831

CHOCOLATE CITY (prod. by George Clinton/
RSA Prod.) (Malbiz/Ricks, BMI)

Increasing black power latent in American urban centers, particularly Washington, D.C., is the musical focal point here. Gil Scott-Heron's got nuthin' on them!

VALERIE HARP—Buddah 469

A WOUNDED BLACKBIRD CAN'T FLY (prod. by
Roger Grad & John Piolo) (Fox Fanfare, BMI)

Doc Pomus soars back into the songwriting scene with a powerful ballad ably handled by a debuting thrush. Healthy flight that should nest easily on the air.

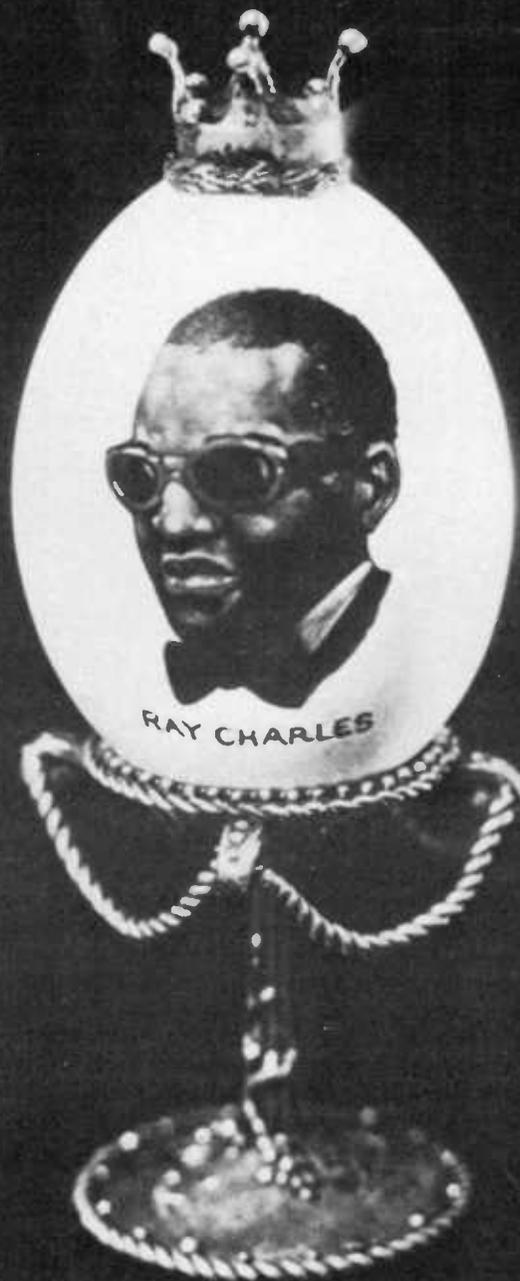
TIGER-TIGER—Miccosukee Hopanke
1001

HI-YA-NO-MIE' (prod. not listed)
(Miccosukee, BMI)

Not all funk from Miami is black. Here's a vivid example in red as American Indian-influenced chantin' whoops up a storm. Could be another "Witchi Tai To."

RAY CHARLES

R E N A I S S A N C E



CROSSOVER

CROSSOVER RECORDS CR9005

GRT MUSIC TAPES

TROUBLE IN PARADISE

SOUTHER, HILLMAN, FURAY BAND—Asylum
7E-1036 (6.98)

Touted meeting of the music minds yields a second set of the same high calibre exhibited in the initial release. Harmonies are rich, as is the material, with the most pleasing programmable cuts including "Move Me Real Slow," "For Someone I Love," "Somebody Must Be Wrong" and the title tune.



STEPPIN'

POINTER SISTERS—Blue Thumb BTSD-6021
(ABC) (6.98)

"Fairytale" success leads to reality-tale kudos as a listen to this pulsating platter evidences. Guests include Herbie Hancock and Stevie Wonder, with the sounds emerging lending the disc to FM, jazz, r&b and pop play. Topping are "Going Down Slowly," "How Long," "Sleeping Alone" and "Chainey Do."



INITIATION

TODD RUNDGREN—Bearsville BR 6957 (WB) (6.98)

This week's Flashmaker on the FM Airplay Report should continue accumulating progressive play and scoring sales within that market. Side one exhibits hot Toddy's commercial aspect while the flip delves into electronic energy. The former single, "Real Man," boosts as do "The Death of Rock and Roll" and the title tune.



LIES, LIES, LIES

BILL HOROWITZ—ESP 3020 (6.98)

Contemporary music's cultural commentator does so with fine voice, hard-hitting lyrics and apt accompaniment. The songs are of progressive format appeal, well-deserving exposure there. "Consumption," "Father (Workingman's Daughter)," "Sadness" and a fun version of "Breakin' Up Is Hard To Do" top.



UNIVERSAL LOVE

MFSB—Phila. Intl. KZ 33158 (Col) (5.98)

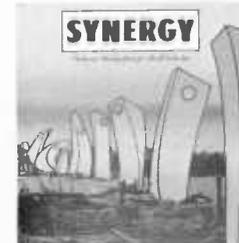
Those "TSOP" folks continue along that richly explosive path, further carving into their unique musical niche. The single, "Sexy," smacks with pop, progressive and r&b as do funkily orchestral selections "Love Has No Time or Place," and "T.L.C. (Tender Lovin' Care);" "Let's Go Disco" beats in the direction implied.



ELECTRONIC REALIZATIONS FOR ROCK ORCHESTRA

SYNERGY—Passport PPSD-98009 (ABC) (6.98)

Larry Fast-manned moog debuts, exhibiting the potential of Tomita's "Snowflakes Are Dancing" in a more rock-oriented milieu. Expect FM airplay as well as in-store play to spur sales, with self-authored "Legacy," "Relay Breakdown" and the title track leading the pack of pleasers.



RED HEADED STRANGER

WILLIE NELSON—Columbia KC 33482 (5.98)

Fine interpretive country-oriented singer delivers another concept set in the mold of his "Phases and Stages" release, sure to receive country play and due for FM exposure. It's an album that should be listened to from start to finish for optimal value, with highlights including the title tune and "Remember Me."



EVERYTIME YOU TOUCH ME (I GET HIGH)

CHARLIE RICH—Epic PE 33455 (6.98)

Country music's reigning monarch, under the successful production auspices of Billy Sherrill, is out with a set sure to score well on c&w and MOR levels, with pop and progressive play in the offing for several cuts. The latter labeling includes "Since I Fell for You" and "Midnight Blues."



THE HEAT IS ON

ISLEY BROTHERS—T-Neck PZ 33536 (Col) (6.98)

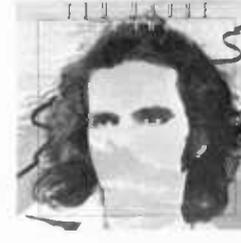
Those rousing sibling harmonizers are out with that infectious sound once again, sure to grab 'em all in the Summer humming season. The single, "Fight the Power," will turn on both discos and the airwaves; "For the Love of You" and "Sensuality" are slower selections that are especially enthralling.



FEEL IT

BLACK IVORY—Buddah BDS 5644 (6.98)

Sweet soul trio tackles that flowing r&b sound, set apart by soaring harmonies and full, orchestral accompaniment. The interpretations are potent, as a listen to "Will We Ever Come Together," "Warm Inside," "Your Eyes Say Goodbye" and the disco-directed title tune indicate.



BEHIND THE EYES

TIM MOORE—Asylum 7E-1042 (6.98)

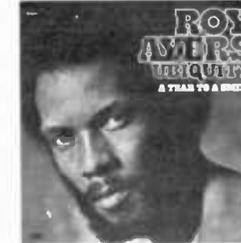
"Second Avenue" 's author is out with his second set, displaying musical maturity accumulated between releases. The production is full and familiar, with the best o' the batch being "Lay Down a Line to Me," "(I Think I Wanna) Possess You" and "Bye Bye Man." Expect airplay to come via progressive formats.



THE LEGENDARY ZING ALBUM

TRAMMPS—Buddah BDS 5641 (6.98)

Before their migration to Philadelphia International, the five-man ensemble recorded several sides for Buddah. They're disco-directed, appropriately re-released now, and should garner lots 'n lots of action. "Penguin at the Big Apple/Zing Went the Strings of My Heart" and "Pray All You Sinners" excel.



A TEAR TO A SMILE

ROY AYERS UBIQUITY—Polydor PD-6046 (6.98)

Keyboard expert Ayers and a host of dextrous music folks adeptly mesh progressive and jazz influences to yield a set for optimal programming rewards for both formats. The feel flows throughout, as highlighted by "Magic Lady," "Show Us a Feeling," "The Old One Two" and the title track.



LOVE WILL KEEP US TOGETHER

THE CAPTAIN & TENNILLE—A&M SP-3405 (5.98)

With the Sedaka-penned title track spiraling up The Singles Chart, this disc should score sales on that account in addition to airplay sure to ensue on pop and MOR levels. "The Good Songs," the Beach Boys' "God Only Knows" and "Honey Come Love Me" also highlight.

Camel

Their second LP.

A daring, imaginative
musical interpretation.

THE SNOW GOOSE



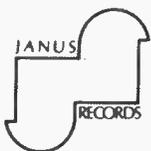
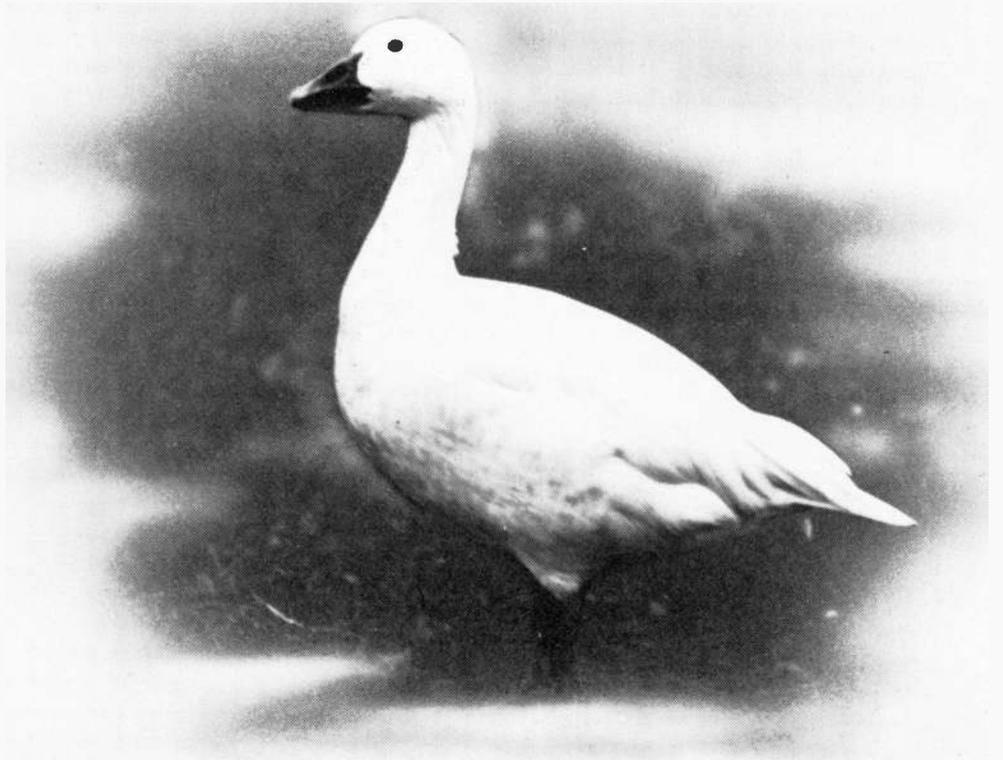
JXS 7016

Paul Gallico's moving classic of Dunkirk created a picture with his words.

Now, Camel has created a picture with their music.

Camel...Andy Latimer/Guitar, Doug Ferguson/Bass, Andy Ward/Drums and Peter Bardens/Keyboards... that grand English band whose first LP "Mirage" started the word. Word that spread quickly from their recent U.S. debut 56 city tour.

Camel. They are assuredly the group to watch for in 1975.



Chess/Janus Records, a division of GRT Corporation, 1633 Broadway, New York, N Y 10019 Also available on GRT Music Tapes

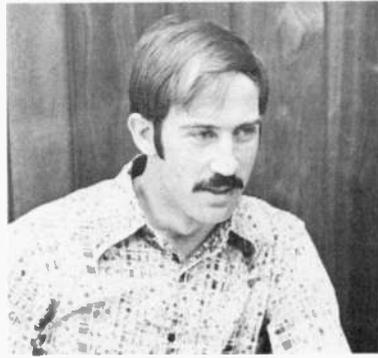
Management:
Geoff Jukes

NEW YORK ZOOLOGICAL SOCIETY PHOTO

Pete Smolen And The Record Bar Story

By DAVID McGEE

■ When Pete Smolen needed a Summer job between semesters at Duke University, where he was a pre-med student, he went to work at one of the two Record Bar stores in Durham, North Carolina. At that time those were the only Record Bar stores anywhere. Upon graduation from Duke, Smolen decided he didn't want to be a doctor; unsure of his career, he went back to work for Record Bar and found the company in the process of expanding to seven stores. Smolen was 21 years old then. Seven years later, Record Bar is a 66-store national chain and Smolen is director of purchasing for that chain. In the following Dialogue, Smolen discusses the Record Bar operation and philosophy.



Pete Smolen

Record World: How often do you turn your inventory?

Pete Smolen: We try to get our inventory to turn somewhere in the neighborhood of three and a half to four times a year. For example, when we break our sales down to cost and find we're doing \$500 thousand a year, that would mean we'd want to carry somewhere in the neighborhood of \$125 thousand in inventory. Multiply that \$125 thousand by four and we come up with the cost value of sales. So what we want to do is keep it flowing around. We don't want to keep any piece of product in the store too long, because if we do we tie up dollars.

RW: Why are most of the Record Bar stores located in malls?

Smolen: Although you're paying a bit more for location, malls bring the people to you. It's the same philosophy you'd use when considering whether to locate downtown or on a side road. You pay to go where the people are.

RW: Do you think it makes customers feel secure to shop in a mall, to be where a lot of other people and stores are?

Smolen: I think that because of the way they're building malls now—really plush with a lot of eating places, with adequate parking spots and the kind of facilities that make it easy for customers to spend a whole day shopping in one place—it's a very convenient environment to shop in.

RW: At the Record Bar convention you talked about early sales feedback. Why is that so important?

Smolen: The way we base our whole reaction on records is a little topsy-turvy as compared to the industry as a whole. Because we are retailers, we feel the way to do it is to react to actual sales and to the feedback from our stores. What'll happen is that a new record will hit the stores, not as an established hit but as a work record—one we're not sure is going to make it—and a couple of stores will report it the first week.

We circulate this information, and watch the record closely. We check each week to see how many more stores have picked it up and we try to spread the sales around to our other stores. Take, for example, the Emmylou Harris album: one week we noticed one of the stores in the northeast moving out 10 copies of it and a couple of other stores moving fives. So we went ahead and asked all of our stores to work the record and by doing that we accomplished several things: We found out for ourselves what was really happening with the record and at the same time we passed on to all of the stores the information that it had sales potential, that someone was doing something with it. That's our early warning system.

RW: The managers of the Record Bar stores call Durham at least once a week. What do you talk about during those phone calls?

Smolen: The first part of it is basically a "let's find out what's happening" kind of call. We have about 50 to 75 records a week that we check movement on—hits, new releases, regional breakouts, work records and so forth. So we more or less find out what they've sold, and while we're doing it we pass on any relevant information we have on the album.

We go over any number of things. The managers also give feedback to us, which is the most important thing. We base our reaction on what's happening at the store level; we don't go out under the pine trees out here and listen to a record and say "Hey that's a hit," then lay 100 copies into each store. My personal reaction to a record is about third on the list of priorities.

RW: Do you ever buy strictly on intuition?

Smolen: Very, very rarely will I buy on intuition. After the early warning feedback on sales and so forth, we have to rely on our commercial ears. We take the new releases and sit down and listen to them; we don't listen to them to find out whether we like them or not from a personal standpoint, but we listen to them from the standpoint of sales potential. There may be a record that I'm wild about but that I don't like at all; I'm wild about it because it has great sales potential.

RW: Do you really enjoy music or is it strictly a way to make money?

Smolen: I've always loved music. I'll put it like this: I wake up in the morning and I put a record on. I'll hop in the shower, brush my teeth and shave and when I get out I'll put another record on. Then when I get to my office, I'll throw another record on. A businessman must know his product. A guy who sells records has to be into the music—all kinds of music. Like a lawyer—he has to keep up with every new law that's passed. Someone who's in the record business has to listen to his own product whether he likes it or not. If there is a shortcoming I have it's that I don't listen enough to the music I like because there's so much to listen to, so much to think about.

RW: Can you explain your relationship, or the relationship you encourage, with local radio stations?

Smolen: I like to think of myself as a promotion man for every label. I probably wouldn't be a good promotion man for any label because I like everyone's music too much and I see the potential in everyone's music; but as I figure it, it's to our company's betterment if I can get stations on certain records and alert our stores to what's happening. In other words, find out what the stations are playing, make sure our stores are well aware of the potential of what is being played, pass on to various stations our reaction from not only here but from around the country so they can find the reaction to a record and figure out what they're going to play based on actual sales—not based on what they think is going to happen. It's one of the things I really enjoy doing; I enjoy branching out a bit and talking to stations around the country.

RW: And you encourage your other store managers to do the same, to go out and contact the stations?

Smolen: Oh, yes. You've got to have a good working relationship with radio stations. That's where you're going to find out what to work on. In-store play is one of our strongest selling points, in-store play is fantastic. But if it stops there, if a radio station is not aware that in-store play is picking up a record, then that's bad for the station. From the same standpoint, if one of our stores is not aware that a station has gone on a record, then the store can suffer. We have to work very closely with radio stations who want to know what to play, what people want to hear and what to buy; and the store needs to know what records are being played and what kind of reaction they're getting.

RW: Are there ever any conflicts in working with stations or is it generally agreed that it's a two-way street?

Smolen: I think it's agreed upon, but the one problem is the narrow playlist. Many times program directors will feel that a record's great and would like to go on it, but it's not showing up high in the trades.

I think all of these decisions should depend on sales. By sales I'm talking about studying all the charts and what's going out the door in stores near the station. Everything has to be looked at and the ears—the commercial ears—can't be ignored. I think some of the guttiness has gone out of the business; not enough people will take a stand for a record.

RW: At the convention you referred to a "right inventory mix." Would you define that?

Smolen: Essentially that means to look at your marketplace, see what kinds of products are selling and try to have what the customer wants. It would be a mistake for a store that doesn't sell country

(Continued on page 37)

Discos and Radio (Continued from page 3)

by the discos. Yet disco records continue to receive airplay and are week-by-week gaining in credibility. The industry is now at a stage where most directors are increasing their awareness to records because of disco exposure, through sales reports and phone requests. This awareness point is the key since every advantage that can be gained in promoting a record can be the one to make the difference.

We are currently in a situation where a record is bringing many more people into the group of believers in disco power: "The Hustle" by Van McCoy (Avco). This record started in New York's discotheques, spread to r&b and pop stations in New York, where it is currently the number one record on WABC and is doing almost as well in every market where it has received play. This then could be a key record in changing the skeptical minds.

As of now, here is what some music directors have to say about the disco scene and its effect on their programming:

Don Anthony, the effusive and personable music director of WNOE in New Orleans is also a disco consultant in his city. He feels that disco records definitely stirs up requests and activity on records in his market, increasing his awareness to their possible airing. "It also gets records into shops, which is always helpful in adding to the possibility of playing a new record," he said. "I will consider a disco record earlier if it is happening in the New Orleans market; it's simply another source of information. The crucial factor is that I must decide if the record is good for both listening and dancing. Some records just can't be sung along with in an automobile." Further, Anthony notes that the New Orleans discos still "like a good slow dance record" and points to the disco action on Major Harris (Atlantic) as a factor in playing that record. Anthony also feels that the discos give radio personnel a place to go and talk to the people, an important factor in his record research.

WQXI's John Leader notes that discos just aren't as big in Atlanta as they are in New York and Philadelphia: "There are less than 10 in the city, but we do talk to them. We also receive good disco sales reports on disco product from the Peaches chain which helped 'The Hustle' receive early play here. At the station we read everything that's

being reported on disco singles and make sure we get copies of the records. However, not every disco record will be a top 40 smash, especially here where there is less of a familiarity to these records than in New York." Leader closed by mentioning that he is playing about seven records which are local disco hits, indicating that it must be a factor of some kind.

Jonnie King at KSLQ-FM in St. Louis, like Anthony, has an involvement with local discos where he used to work, but comments that discos are not having a strong impact on sales or request in his market. "We still rely on local sales action for adding records," he stated, "but we are definitely aware of the disco records and listen to them. We are also constantly checking our market for action on any record; disco records of course are considered."

The WIXY music department headed by Marge Bush is getting heavily into introducing disco hits to the Cleveland market. Last week they added 10 disco records to their playlist to be aired between 6 p.m. and 2 a.m. daily. They are testing these disco hits and will move them into full-time numbered rotation if they receive good response. This commitment is similar to the one that WPIX-FM in New York is making, but not quite near the total disco record policy on which John Catchings and his staff at KSFX in S.F. are banking their ratings.

There are some exceptions taken to the disco influence, and representing that side is Jim Smith, whose tight, selective records policy at WLS in Chicago has sent his station soaring in the ratings books of the past year. When asked our question as to disco influences, Smith responded, "Not at all! First of all, the disco scene is not nearly as strong in Chicago as in other markets. Further, disco records tend to be r&b in content and we've established our success with white product mostly. It is obvious," Smith continued, "that in New York, disco play can force and support radio airplay, but we are looking for the best regional action." WLS played some of the first disco hits with little regional sales success.

So we see that in many cases the disco records are becoming a part of the life of today's music director, but the case for total disco record success may not be closed for some time to come.

AM ACTION

(Compiled by the Record World research department)

■ **Wings** (Capitol). These 'Wings' have clearly jet-propelled themselves in the second week of activity, and are being programmed in full rotation on more than half of the major market stations in the nation. New adds this week include: WSAI (28), WCOL, WQXI, WCFL, 13Q, Y100 and WIBG. Very decent jumps reported on the following: 24-18 KDWB, HB-24 WRKO, 30-28 KHJ, HB-27 KFRC, 29-28 WHBQ, HB-31 KILT, HB-29 KIMN, 22-21 KLIF, extra-25 WNOE and extra WTIX.

Major Harris (Atlantic). Maintains consistent positive action in nearly all markets, and fills in some of the last few holdouts on this tune with WABC, KJR and KDWB. Great jumps include: 21-12 WIXY, 7-2 KFRC, 28-14 WHBQ, 24-17 KILT, 12-10 WTIX, 7-2 Y100, 30-23 WCFL and #5 WQXI, #5 WFIL (previously #1), #5 KSLQ and #5 WNOE.

Captain and Tennille (A&M). Already #1 for two weeks or more on KHJ, KIMN and WCOL, this disc takes powerful strides on the following: 5-3 WRKO, 16-6 WHBQ, 14-4 KILT, 17-4 KDWB, 13-10 WSAI, 26-18 WIXY, 5-3 KFRC, 29-24 CKLW, 7-4 WQXI, 25-18 WFIL, 6-2 KJR, 19-12 KSLQ, HB-24 WOKY, 21-20 KLIF, 19-13 WIBG and 25-22 WNOE.

Also adds WDGY and Y100 to the list of heavies.

Eagles (Asylum). Certainly one of the most added records this past week, with new airplay on the following stations: KILT, KIMN, KDWB and WCOL. Also on KJR (HB), WCFL (37-33), WSAI (extra) and KLIF.

Steely Dan (ABC). This new single continues to power through in an upward direction, garnering key stations along the way. Newly added to heavies KLIF, WCFL and KIMN. Also on WCOL, WRKO, KJR and WIXY.

CROSSOVERS

Gene Watson (Capitol) "Love in the Hot Afternoon." Indicating a potential for crossing over, this country tune now gets a major pop test from KILT.

NEW ACTION

Olivia Newton-John (MCA) "Please Mr. Please." Literally tons of airplay for the last two weeks prior to actual release! The new official adds are: WIXY, WHBQ, KLIF, KILT, WFIL, KDWB, KJR and WCOL, plus more. Also on WQXI, WSAI and KFRC. And they say there's no such thing as an automatic anymore?!

10cc (Mercury) "I'm Not in Love." One of the hottest, most added, most talked about records out, this disc is about to bring this group the long overdue attention that comes from having a major top 40 hit. Among the new adds are: WRKO, KFRC, WHBQ and KIMN. Significant moves: HB-31 WCOL, extra-30 WSAI, HB-35 KILT, HB-29 WQXI, 26-19 WFIL, HB-25 KJR and 11-9 KDWB.

Note: In preparation for the possible single release of **Elton John's** "Someone Saved My Life Tonight," off the brand new #1 album, many stations have already picked it and are playing it in full rotation. For example: 26-8 KDWB from audience reaction!!



Paul McCartney



10cc

Who In The World:

America Searches Out Success Through Broad-Based Appeal

■ With three consecutive top five singles, an armful of gold and platinum albums and a sell-out concert tour currently in progress, Warner Bros. recording group America — Dan Peek, Dewey Bunnell and Gerry Buckley—fall into one, if not two, much envied categories: phenomenon and institution. Were the volume of sales not enough, the harmony trio's accomplishments have taken place in the relatively short space between 1972's "Horse With No Name" and "Sister Golden Hair" (currently number two with a bullet on **Record World's** singles chart). Sales, enthusiastic audiences and press response gave every indication that 1975 is fast becoming America's best year yet.

The group's current hot streak actually stretches back to the latter half of 1974, when "Tin Man" and "Lonely People" were released from the band's fifth album "Holiday," their gold collaboration with former Beatles producer George Martin. Martin also produced the fifth America collection, "Hearts;" released earlier this year, it yielded the hot single "Sister Golden Hair."

The sons of U.S. servicemen stationed in England, Beckley, Peek and Bunnell all graduated from London Central High School in 1968. As students they'd occasionally join one another after class, jamming on their favorite Beach Boys and Beatle tunes. In and out of bands separately, it wasn't until Dan Peek left for college in the U.S., then returned to England in 1969, that America became a serious musical proposition.

"We were sitting in a cafeteria,

talking about forming the group and trying to pick a name," Peek explains. "We were listening to a jukebox and it was called an Americana. Thus America."

Once formed, the group's initial contact with Warner Bros.' English office—in the form of a demo tape submitted by their first producer, Ian Samwell—led to their debut album "America," and their first hit single, "Horse With No Name." A gold record, number one in the U.S. and England, "Horse" sent the "America" album scurrying up the charts. The group's first American tour followed and in 1973 their first self-produced album, "Homecoming," now platinum, was released.

Singles kept pace with both the group's creative output and the demands of growing pro-America sentiment on the part of pop and MOR audiences at home and abroad: "I Need You," "Ventura Highway," "Muskrat Love" (from the "Hat Trick" lp), leading to the "Tin Man," "Lonely People," "Sister Golden Hair" sweep of George Martin-produced hits.

"Hearts," the current album, served as an impressive introduction to the group's third year as a major musical force. Their single riding high, Peek, Beckley and Bunnell are experiencing all the benefits accorded an act entering its productive and popular peak, from extensive press coverage to wild airport receptions to overflow concert dates. Midway through the current tour, the group recently sold out their appearance at New York's Felt Forum. Recording for the sixth America album, due for release this Fall, will begin this Summer.

CBS Music Publishing Inks Mason



CBS Music Publishing recently announced the signing of David Mason for worldwide music publishing representation. Mason's songs will be represented by April/Blackwood in the United States as well as by the CBS International music publishing network all over the globe. Mason has two albums currently available on Columbia Records, "It's Like You Never Left" and the more recent "Dave Mason." Shown above at the official signing ceremony are (from left): Jason Cooper, Mason's manager; Irwin Segelstein, president, CBS Records; Dave Mason; and Charles Koppelman, vice president and general manager, music publishing, CBS Records Group.

Craig To Address NARM Retailer Meet

■ NEW YORK—Jack Craig, vice president of marketing for CBS Records, will address the Dinner-Meeting which will open the First Annual NARM Retailers Conference on Monday evening, June 9, at the Hilton Hotel of Philadelphia, announced Jules Malamud, NARM executive director.

Background

Prior to joining Columbia Records, Craig held sales and management positions with the independent Columbia distributor in Hartford, Conn. He was appointed manager of CBS Records District Sales for the Baltimore, Washington-D.C. area in 1960. In 1962, he was promoted to regional manager for the Southeast and Southwest Marketing regions for CBS Records, based in New Orleans. He was responsible for the transition of CBS Records distributors to branch depots and sales offices. In 1965, he was named to a regional marketing position, based in Philadelphia, and in 1969 became one of the first four regional directors for CBS Records with marketing responsibilities in the midwest. At the end of the same year, he was appointed regional director for the Northeast area, based in New York City. In 1972 he was named vice president of sales and distribution for CBS Records, and in October, 1974, vice president of marketing.

Questions and Answers

Following Craig's address at the Dinner-Meeting, a question and answer period will be held, during which the retailers in attendance may raise for discussion any ideas presented in Craig's speech. Audience participation will be encouraged.

Special Troub Shows Set for Elton John

■ LOS ANGELES—In celebration of the fifth anniversary of his United States debut at Doug Weston's Troubadour in West Hollywood, MCA recording artist Elton John will return to perform at the nightclub for three nights in August.

Tickets for the opening night show on August 25 will be offered to entertainment industry personnel only and will cost \$250 each. On August 26 and 27 there will be two shows a night with tickets priced at \$25 each. These tickets will be sold by lottery to the public. Information about the lottery system will appear in an advertisement in a July issue of a Los Angeles newspaper. All proceeds from the five concerts will go to the Jules Stein Eye Institution at UCLA. The announcement of Elton's appearance was made by John Reid (Elton's manager) at a special luncheon hosted by MCA Records, Inc.

'Shenandoah' Folio Set by E.H. Morris

■ NEW YORK — E.H. Morris & Company, Inc., music publishers of the Broadway musical "Shenandoah," are rush releasing a folio of vocal selections. The 96 page song folio includes 16 titles from the score and seven pages of photographs.

The folio includes "Freedom" and "We Make A Beautiful Pair," recently issued as a special double-sided single by cast members Donna Theodore and Chip Ford on RCA Records.

The vocal folio from "Shenandoah" is printed by Charles Hansen Educational Sheet Music & Books.

Blue Note Signs Henderson



Al Teller, president of United Artists Records of America, has announced the signing of hornman Eddie Henderson to the Blue Note jazz label. Shown at the signing are, from left, Charlie Lourie, director of merchandising for Blue Note; Dr. George Butler, Blue Note's general manager; Henderson; and Al Teller. Henderson's first Blue Note album, scheduled for June release, is entitled "Sunburst."

ZZ Top Finds a Firm Following With Boogie for the Uncommon Man

■ NEW YORK—ZZ Top (London) could very well serve as an example for those thousands of ambitious rock groups hoping for one good shot at the big time. Since its inauspicious beginnings, this group has pounded America's soil, teeth gritted, with uncompromising tenacity; as if they knew—just knew—that they too would grab the right when they came 'round to it.

It must seem like a dream to the three Texans as they watch their audiences swell year after year. Like a team that finds itself woefully behind, yet undaunted, at halftime, ZZ Top inexorably chips away at the huge numbers of the Heavy Boogie audience which they deem rightfully theirs.

At the Felt Forum (23), the numbers were not so impressive (the hall was slightly more than half full) but the numbers' vocal chords were. This Nudie-suited trio calling itself ZZ Top inspires as much zealous loyalty among its fans as any group working today; as surely as the seasons change, New York City's drugstore cowboys and tenement farmers are switching to ZZ Top. The group's one-small-step-at-a-time approach to stardom (superstardom?) paying off.

Through the use of mind-fuzzing volume, ZZ Top effectively deals with the limitations of the three-man group. It's an old trick that sometimes sounds very fresh in their hands and at other times sounds, well, old. But the group wipes out so many obstacles in its path so quickly that one scarcely has time to notice the old tricks. They shift into overdrive during the first song, and they prefer not to slow down as they roar through "Beerdrinkers and Hellraisers," "Nasty Dogs and Funky Kings," and even "Jailhouse Rock."

Loose Blues

But, probably for their own sake as well as the audience's ZZ Top does slow down. From speed-freak, festival atmosphere boogie, the group changes to a loose, blusey, boozy mode and suddenly smoke-filled rooms are *de rigueur*. Ah, but how swiftly is the winter of their discontent made glorious Summer by the crowd's boogie disposition!

Supposedly there are stories in ZZ Top's songs, but you'd need a record to find out what those stories are, or at least you'd need much better acoustics than are to be found in the Felt Forum; and the guitarist's homespun manner seems too practiced, as if there were a duplicitous politician lurking in his soul; and the group's

confidence and swagger might be taken for sheer patronizing. Except that it ain't so Joe; it's just boogie for the uncommon man.

Auger's Express

Opening the show was the well-respected British jazz musician Brian Auger (RCA), with his latest group, Oblivion Express. Auger has done, and continues to do, some nice things in the jazz realm, and during the first half of his set he showed, via "Brain Damage" and Eddie Harris' "Freedom Jazz Dance," how inventive he can be with good jazz material. The latter half of his set, however, found Auger and company in the clutches of AWB stylings which didn't click with the audience. Altogether an admirable effort on Auger's part, but, as a musician, he should be a leader and not a follower.

David McGee

Mogull Gets Rights To Ganga Publishing In Spanish Countries

■ NEW YORK — Ivan Mogull of Ivan Mogull Music Corporation (Associates) has acquired the exclusive sub-publishing rights for his companies in Spain, Portugal, all of South and Central America, and Mexico for current songs written and recorded by George Harrison as well as songs written and recorded by artists on Harrison's Dark Horse label. All songs are published through Ganga Publishing BV. Negotiations were made with Mogull by Harrison's and Ganga's management.

Burger Bash



20th Century Records recently welcomed Texan Rusty Wier to Los Angeles via a down-home luncheon at L.A.'s most acclaimed hamburger hangout, Cassell's. Luncheon preceded the artist's appearance at L.A.'s Country Palace. Pictured in cowboy hats, from left, are: Alvin Cassell; Paul Lovelace, VP/national promotion; Russ Regan, president; Rusty Wier; Tom Rodden, VP/general manager; and Mick Brown, director of national sales.

CBS, College Entertainment Assoc. Begin Concert Promotion Campaign

■ NEW YORK—Jack Craig, vice president, marketing, CBS Records, has announced the inception of a new concert promotion campaign which will bring numerous CBS recording artists to venues at colleges throughout the northeast. The plan was devised, and a long-term agreement was reached, by Jonathan Coffino, director, new artist development, Columbia Records, and Ed Micone, Jr., president, College Entertainment Associates, Inc.

According to Craig, "The college campuses across the country have always been a strong area for record sales and the student community has shown time and again that it is exceptionally open to new sounds and new musical ideas. As part of CBS Records' continuing effort to provide new talent for this important market, this trend-setting concert booking campaign will bring artists in every musical field to the college audience. The mutual benefits of this campaign are self-evident: the university communities throughout the United States will be getting the best in new rock, jazz, r&b and folk talent, while CBS Records will be effectively tapping an appreciative market for its upcoming artists."

Misel Leaves Groove Merchant

■ NEW YORK—Lenny Misel has announced that he has left as national lp promotion director for Groove Merchant. He can be reached at (212) 586-5370 or (212) 454-7140.

The current plans call for the campaign to cover a 15 state region from Illinois to Maine, including Ohio, Delaware, Maryland, Michigan, New York, Pennsylvania, Indiana and all of New England. Plans have already been formulated to add more states in the future and CBS Records hopes to extend the college bookings to the rest of the country in the next few years.

In commenting on the campaign, Coffino said that, "This new arrangement will accomplish many crucial ends for the labels, not the least of which is guaranteeing work for many new acts who might not otherwise have the opportunity to play before a receptive audience of any size. These bookings will also be ideal for generating publicity and a concert following for many artists, providing a foundation on which to build successful careers. Last, but not least, this will provide the CBS Records college representatives with the chance to work directly with various acts right on their campuses."

Fall Start

Among the artists who will be the first to appear at northeast universities as part of the program will be Columbia recording artists Myles and Lenny, Starry Eyed and Laughing, Steve Satten, Pavlov's Dog and others. An initial mailing has been made to more than 560 schools in order to begin settling on dates for the first bookings, which will commence with the start of the Fall semester. CBS Records and College Entertainment Associates are hoping to formulate a circuit of 60 schools to begin the program.

CBS Records will support the live appearances with consistent advertising in college newspapers and college radio stations. Posters, bios and photos will be distributed in advance of each concert. All the acts involved will have new or current product available on Columbia, Epic or the CBS Custom Labels at the time of their respective appearances.

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Eagles & Fogelberg Fly High With Mixed Bag of Solid Sounds

■ NEW YORK — Maybe this should read: "Out of the west they rode, legendary figures all, mounted on the strongest, fastest buckskins alive, brandishing their .45s menacingly at all who stood in their way."

But then this is 1975 and the subject is not some outlaw gang from old Dodge City but a concert given by a rock group calling themselves the Eagles (Asylum).

The Eagles appearance at the Academy of Music (16) was eagerly awaited by a sellout throng which whooped and hollered throughout the group's two hours-plus onstage. An 18-song set appeared to take a lot out of the group, but it hardly fazed the audience because, in their minds, the night was young.

Running the gamut from tender ballads ("Train Leaves Here This Morning," "Peaceful Easy Feeling," "Best of My Love") to reconstituted country ("Midnight Flyer") to intense rockers ("James Dean") to the softer rock sound ("Take It Easy") for which they have gained notoriety, the Eagles offered something for everyone. Perhaps one could pick out spots here and there where the group is weak, but even those are extremely difficult to find: They sing well (all of them), they are awesomely gifted instrumentalists and, if their music is any indication, they have good taste.

The Eagles opened with "Take It Easy" (an instant crowd-pleaser), went into "Outlaw Man" (a rousing tale punched up by Bernie Leadon's athletic, aggressive lead guitar lines) and then played a series of ballads. It was about the time the group played "Peaceful Easy Feeling" that everything fell into place.

On a good night one can hear that click in one's head when a group and an audience are together exchanging energy and feeding off of each other's highs. That point came early in this concert and, from "Peaceful Easy

Feeling" forward, the Eagles had the audience in their grip.

Dan Fogelberg (Epic) is picking up a large audience rapidly and, judging from the reaction to his opening set, he will very likely become a major star in the very near future. His music speaks to those among us who are searching for something better in the way of self-definition; his is optimistic music, full of assurances of second chances.

True, Fogelberg seems to lack much backbone at times, but just when one thinks he's getting too syrupy sweet, along comes a surprisingly tough song such as "Living In the Country" or "It Just Ain't True."

Watch this man — he's going places. **David McGee**

Supping with Sparks



Island recording group Sparks followed an Academy of Music stint in New York with a stopover at the local Burger King for a reception in their honor. The group completed its first U.S. tour and currently is preparing material for a third Island album, to follow the current "Propaganda." Pondering what to eat next are (from left): drummer Dinky Diamond (with mouth full), guitarist Trevor White, bass player Ian Hampton, keyboardist Ron Mael, and lead singer Russell Mael.

new york central

By IRA MAYER

■ With **Blue Oyster Cult** as a drawing-card headliner, 25,000 people were introduced to **Pavlov's Dog** and **Journey** at the Saratoga Performing Arts Center, Saturday (24). The program was a freebie sponsored by the Arts Center and Columbia Records—an afternoon concert which is becoming an annual event at the upstate New York amphitheater and which Columbia director of artist development **Jonathan Coffino** hopes will be a prototype for similar presentations in other parts of the country.

The idea, of course, is to provide exposure in centrally located markets—exposure to kids, to promoters in the area and to radio people. Coffino, who organized the show in cooperation with Arts Center director **Craig Hankenson**, says he'd like to see similar shows wherever he can find cooperative promoters with appropriate facilities. The investment on Columbia's part rules out the practicality of a 3 or 4,000 seater, but there are Pine Knobs, Wolf Traps and Saratoga pretty well spread throughout the country.

As **RW's Mitchell Kanner** and **Maddy Miller** attest, the BOC/Pavlov/Journey show was a considerable success, all three groups earning their encores, with Pavlov lead singer **David Surkamp** ("He sounds like **Marty Balin** on helium," says Kanner) and the hour and three-quarter 3-encore BOC set the real standouts.

MOON OVER ROCKEFELLER PLAZA: While no one took our suggestion of posing nude on the carved ice "Bee Gees" insignia too seriously, there was a lot of mingling, dancing and eating at the supper dance honoring the Bee Gees 20th anniversary. Thrown jointly by **Ahmet Ertegun** and **Robert Stigwood**, the party attracted a healthy 300 invitees and quite a few onlookers from the terrace which surrounds what is, in Winter, an ice skating rink. Though this wasn't your typical celebrity attraction there were on hand **Yvonne Elliman**, **Ben Vereen**, **Jimmie Walker**, **Sylvia Miles**, **AWB** and **Mo Ostin**. But the event itself was really the star. Taste and elegance are coming back into style—and we don't mean the Great Gatsby way.

OTHER TRADING IN OUR JEANS NEWS DEPT.: A party at 21 celebrating **Gladys Knight and the Pips'** second year with Buddah . . . Visiting the Bottom Line for **Manhattan Transfer's** third outing there: **Mary Martin**, **Barry Manilow**, **Alan Bates**, **Ben Vereen** and **Lionel Hampton**. Manilow was reportedly overheard saying of Ms. Martin's presence, "Maybe if we all close our eyes and wish very hard . . ." And feting **James Taylor's** first of three performances at Carnegie Hall at JP's were **Carly**, **Jack Nicholson**, **Sylvia Miles** (she got around that night), **Andy Warhol**, **Allen Klein**, **Peter Asher** and **Noel Redding**.

THE FIELD IS OPEN: Or, The Flashmakers return, albeit not too triumphantly—yet. In its season debut, the **RW** softball team went down (we can't say how gloriously) 12-6 against Atlantic. While the full team wasn't on hand Tuesday night (there were a lot of concerts), there should be no small turnout when **Penthouse** is challenged, which is next on the schedule. A report on that game will follow, and if the team survives (bottoms up, folks) Captain **David McGee** will be searching for new opponents.

Mampe Reorganizes Phonogram Classical

■ NEW YORK — Ms. Scott Mampe, vice president/classical division, Phonogram / Mercury Records, has announced the appointment of **Jill Kaufman** to the position of assistant to the vice president and **Nancy Zannini** as director of publicity and artist relations for the classical department.

Duties

Ms. Kaufman, who has been with Mercury Records since 1971 and with the classical division since April of 1972 will assist Ms. Mampe in all aspects of advertising and sales. She will also be responsible for the importation of all classical product and all production for the Mercury Golden Imports series.

Nancy Zannini

Ms. Zannini, previously classical a&r director for Polymusic (sister company of Phonogram), will be responsible for all publicity on the classical catalogue with the trade and consumer press, and the co-ordination of all artist relations activities which will encompass radio promotion.

Nationwide Sound Promotes Holland

■ NASHVILLE — Nationwide Sound Distributors has announced the promotion of **Pat Holland** to national promotion director of Soundwaves Records, and the publishing firms Music Craft House (ASCAP) and Hit Kit Music (BMI).

Assistant to President

Ms. Holland has worked with Nationwide for the past year as executive assistant to **Joe Gibson**, Nationwide's president.

Black 'n Brucie



Jay Black, former lead vocalist for **Jay & the Americans**, is out with his first single in five years, entitled "Running Scared," on the Atlantic-distributed Migration label. Last week Black was interviewed by radio-TV personality **Bruce (Cousin Brucie) Morrow** for NBC radio and TV. Pictured above, from left, are **Black**, **Morrow** and Atlantic promotion representative **Steve Leeds**.

ABC Sets 17 June Albums

■ LOS ANGELES—According to Jerold H. Rubinstein, chairman of ABC Records, the label will release seventeen albums in the month of June.

Featured among the new releases are "Head Over Heels," the first ABC album by country-rock group Poco; "Earthbound," debut lp for the label by the Fifth Dimension, and the soundtrack album for Robert Altman's film "Nashville."

Country Albums

Country releases for the month on ABC/Dot include Freddy Weller's first album for the label, "Freddy Weller;" "Tommy Overstreet's Greatest Hits — Volume I;" and on ABC, "Strings," Johnny Carver's fourth album for the label; and Ferlin Husky's interpretation of "The Foster Rice Songbook."

R&B albums in June will range from the debut of singer/songwriter Angelo Bond ("Bondage"), previously responsible for lyrics to three million-selling singles, through "Loneliness and Temptation," the first album for the label by Clarence Carter, to "Kickin'," 12th effort by the

Sal/Wa Taps Richmond

■ LOS ANGELES — Jamie Watts, executive vice president, Sal/Wa Records, has announced the appointment of Stacye Kasee Richmond to the post of artist relations and promotions manager effective immediately.

Ms. Richmond was with Sussex Records prior to joining Sal/Wa. While there she was assistant to the national promotion director and worked records for Bill Withers and Creative Source. Before Sussex, Ms. Richmond was with Greif-Garris Management where she was assistant to George Greif. She was involved in the preparation of itineraries and schedules for Barry White, Love Unlimited and Love Unlimited Orchestra's European Tour and national appearances. Her record career began in Memphis with Stax Records where she held the post of retail relations manager under Paul Isbell.

Ms. Richmond's first project for Sal/Wa will be coordinating Billy Guy and The Coasters new single, entitled "You Move Me," just released on the label. Ms. Richmond will work with Warren Gray, director of marketing for the label.

Helper Returns to LA

■ LOS ANGELES — Marv Helper, who recently exited his post as vice president of ABC Records, has returned to L.A. following a brief vacation. He will be announcing his future plans shortly.

Mighty Clouds of Joy; plus, in an unusual stylistic departure, "Bobby 'Blue' Bland's Nashville Album."

Sire Records, distributed by ABC, will offer "Stamp Album," the fourth album by the Climax Blues Band; and "Snakeships, Etc.," debut album by Nucleus, one of Britain's most exciting jazz-rock bands. On Passport Records, "Night on Bald Mountain" will showcase the progressive rock explorations by Fire-ballet, a New Jersey-based group.

Anchor Records, distributed by ABC, has two albums scheduled for June: "Moonrider," the first album by an English group of the same name and "Bye Bye Pretty Baby," the debut as a solo artist of singer Susan Webb.

Finally, Bobby Vinton will launch "Heart of Hearts."

Silverstein To Open Music on the Mountain

■ GREAT GORGE, N.J. — Music On The Mountain will inaugurate their first Summer season at the Vernon Valley Ski Lodge at Great Gorge, N.J. on June 6-7.

Run by Abraham Silverstein, owner-operator of the Record Plant Studios in New York, Music On The Mountain opens Friday, June 6 with Chris Hillman & Friends (Asylum) and Fallen Angels (Arista). Kraftwerk is slated for Saturday, June 7 with shows both nights at 9 p.m. and midnight.

Club & Disco

Music On The Mountain features two rooms, one a club with tables and chairs (capacity 650), the other a live image discotheque (capacity 800) with the concert projected onto a 12 foot screen, and providing ample space for dancing and hanging out. The \$5.50 ticket price covers admission to both rooms.

Other shows already scheduled are July 25 — Return to Forever, featuring Chick Corea, Stanley Clarke, Lenny White and Al Dimeola; and August 16—David Bromberg. Booking is being done by John Scher of the Capital Theatre, Passaic, N.J.

Martinez Sets Up Indie Promo Firm

■ LOS ANGELES—Eddie Martinez has announced his resignation as west coast professional manager of The New York Times Music Corporation, to enter full time independent record production. As of June 2, 1975, his production company, Jerami Productions, will be located at 8265 Sunset Blvd., Suite 108, Los Angeles, California 90046. Telephone number will be (213) 656-2683.

CONCERT REVIEW

Labelle: Entertainment Personified

■ NEW YORK—Labelle, the Epic recording trio comprised of Nona Hendryx, Sarah Dash and Patti LaBelle, is sheer magic. If there was any doubt surrounding the validity of that statement it was surely dispelled during their appearance (10) at New York's never-before rock 'n rolled Harkness Theatre.

It is not so much their material as their approach that makes the group so appealing. As a matter of fact, they could have been singing the telephone directory and still been entertaining. The extrava-

gance of the production is both tasteful and striking, most effective during their entrance for the second "Nightbirds" portion of the evening's festivities, with the trio cleverly disguised as stage decor and Nona and Patti entering the stage via suspensions from the ceiling. Costuming remains bizarre and impressive, and the voices are enthralling.

Vocal Power

As vocalists they work well in the group structure while simultaneously retaining their individuality. (Continued on page 40)



Photo: Maddy Miller

Pictured above during one of several shows at New York's Harkness Theatre, is Laura Nyro, up for a rare guest appearance with Labelle.



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ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

JUNE 7, 1975

JUNE 7	MAY 31	
101	101	DAMN IT ALL GENE COTTON—ABC 12087 (Combine, BMI)
102	102	YOU NEED LOVE STYX—Wooden Nickel WB 10272 (RCA) (Wooden Nickel, ASCAP)
103	103	ANYTIME (I'LL BE THERE) FRANK SINATRA—Reprise 1327 (WB) (Spanka, BMI)
104	105	HOLDIN' ON TO YESTERDAY AMBROSIA—20th Century TC 2207 (Rubicon, BMI)
105	106	EL BIMBO BIMBO JET—Scepter 120406 (Artie Wayne/Reizner, ASCAP)
106	107	ANOTHER NIGHT HOLLIES—Epic 8-50110 (Famous, ASCAP)
107	121	THIRD RATE ROMANCE AMAZING RHYTHM ACES—ABC 12078 (Fourth Floor, ASCAP)
108	109	SHOES REPARATA—Polydor 14271 (New York Times/Sona, BMI)
109	112	AIN'T NO USE COOKE E. JARR & HIS KRUMS—Roulette 20426 (Adam R. Levy & Father/Missle, BMI)
110	110	FUNNY HOW LOVE CAN BE FIRST CLASS—UK 5N 49033 (London) (Southern, ASCAP)
111	—	IT'S ALL UP TO YOU JIM CAPALDI—Island 025 (Ackee, ASCAP)
112	—	BYE BYE BABY BAY CITY ROLLERS—Arista 0120 (Saturday/Seasons Four, BMI)
113	114	FEELINGS MORRIS ALBERT—RCA PB 10279 (Fermata Intl., ASCAP)
114	117	TAKE ME TO THE RIVER SYL JOHNSON—Hi 5N 2285 (London) (Jec/Al Green, BMI)
115	116	TAKE GOOD CARE OF HER RHODES KIDS—GRC 2059 (Screen Gems-Col, BMI)
116	141	AT SEVENTEEN JANIS IAN—Columbia 10154 (Mine/April, ASCAP)
117	119	CHRISTINA TERRY JACKS—Private Stock PS 023 (Rockfish/E. B. Marks, BMI)
118	118	SWING LOW SWEET CHARIOT ERIC CLAPTON—RSO 505 (Atlantic) (Casserole, BMI)
119	120	TOP OF THE WORLD (MAKE MY RESERVATION) CANYON—MagnaGlide MGN 323 (London) (Kasnat, BMI)
120	122	LOOK AT YOU GEORGE McCRAE—TK 1011 (Sherlyn, BMI)
121	123	BALLROOM BLITZ SWEET—Capitol 4055 (Chinnichap/RAK, BMI)
122	124	FOREVER IN LOVE LOVE UNLIMITED ORCHESTRA—20th Century 2197 (Sa-Vette/January, BMI)
123	125	(BABY) DON'T LET IT MESS YOUR MIND DONNY GERRARD—Rocket 40405 (MCA) (Don Kirshner, BMI)
124	126	SEVEN LONELY NIGHTS FOUR TOPS—ABC 12096 (Pocket Full of Tunes/Giant, BMI)
125	140	MR. MAGIC GROVER WASHINGTON JR.—Kudu 924F (Motown) (Antisia, ASCAP)
126	128	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS—Playboy 6024 (J.C., BMI)
127	129	RUN TELL THE PEOPLE DANIEL BOONE—Pye 71011 (ATV) (Page Full of Hits, ASCAP)
128	138	WONDERFUL BABY DON McLEAN—United Artists XW614-X (Unart/Yahweh, BMI)
129	136	FREE MAN SOUTH SHORE COMMISSION—Wand 1287 (Scepter) (Mighty Three, BMI)
130	132	CALL ME UP (AND WE'LL GET DOWN) MAXIMILLION—Columbia 3-10129 (Trojames/Maximillion, ASCAP)
131	147	SHOW ME THE WAY PETER FRAMPTON—A&M 1693 (Almo/Fram-Dee, ASCAP)
132	—	WOODEN HEART BOBBY VINTON—ABC 12100 (Gladys, ASCAP)
133	—	GOT TO GET YOU INTO MY LIFE BLOOD, SWEAT & TEARS—Columbia 3-10151 (Maclen, BMI)
134	135	WHAT TIME OF DAY BILLY THUNDERKLOUD & THE CHIEFTONES—20th Century TC 2181 (Sawgrass, BMI)
135	137	BEAUTIFUL LOSER BOB SEGER—Capitol 4062 (Geer, ASCAP)
136	139	I BETCHA DIDN'T KNOW THAT FREDRICK KNIGHT—Truth TRA 3216 (Stax) (Two Knight/East-Memphis/Moonsong, BMI)
137	104	YOU CAN'T GET OFF WITH YOUR SHOES ON BAREFOOT JERRY—Monument ZS8-8645 (Wormwood, BMI)
138	142	CLASSIFIED C.W. McCALL—MGM 14801 (American Gramophone, SESAC)
139	146	FEELINGS ANDY WILLIAMS—Columbia 3-10144 (Fermata Intl. ASCAP)
140	111	SEEMS LIKE I CAN'T LIVE WITH YOU, BUT I CAN'T LIVE WITHOUT YOU GUESS WHO—RCA PB 10075 (Cummings, Troiano/Cirrus/Septima, BMI)
141	145	MAKES ME FEEL SO GOOD SKY KING—Columbia 3-10115 (Flying Crown, ASCAP)
142	131	HOW GLAD I AM KIKI DEE—Rocket 40401 (MCA) (Screen Gems-Columbia, BMI)
143	148	ALL CRIED OUT LAMONT DOZIER—ABC 12076 (Dozier, BMI)
144	—	HURT MANHATTANS—Columbia 3-10140 (Miller, ASCAP)
145	113	BOY BLUE ELECTRIC LIGHT ORCHESTRA—United Artists XW 634-X (Yellow Dog, ASCAP)
146	133	SURVIVORS JOHN STEWART—RCA PB 10277 (January, BMI)
147	107	TOO LATE TO WORRY, TOO BLUE TO CRY RONNIE MILSAP—RCA PB 10228 (Hill & Range/Elvis Presley/Norma, BMI)
148	143	DIXIE ROCK WET WILLIE—Capricorn CPS 0231 (WB) (No Exit, BMI)
149	149	THIS OL' COWBOY MARSHALL TUCKER BAND—Capricorn CPS 0228 (WB) (No Exit, BMI)
150	134	BERTRAND MY SON LARRY JON WILSON—Monument ZS8-8647 (Col) (Combine, BMI)

ATTITUDE DANCING Richard Perry (C'Est/Jacob Brackman, ASCAP)	39	LOVIN' YOU Scorbu Prod. (DickieBird, BMI)	74
AUTOBAHN Ralph Hutter & Florian Schneider (Intersong-USA, ASCAP)	62	MAGIC Alan Parsons (Al Gallico, BMI)	18
BABY—GET IT ON Ike Turner, Denny Diantie & Spencer Proffer (Unart/Huh, BMI)	76	MARY ANNE J. Slate & L. Henley (Tree, BMI)	90
BABY THAT'S BACKTATCHA Smokey Robinson (Bertram, ASCAP)	46	ME AND MRS. JONES J. L. Reynolds, Ron Banks, Don Davis (Assorted, BMI)	57
BAD LUCK Gamble-Huff (Mighty Three, BMI)	14	MIDNIGHT BLUE Vini Poncia (New York Times/Roumanian Pickleworks, BMI)	52
BAD TIME Jimmy Ienner (Cram Renraff, BMI)	7	MINNESOTA (Bay Lake, ASCAP)	99
BEFORE THE NEXT TEARDROP FALLS Huey Meaux (Shelby Singleton, BMI)	3	MISTY Ray Stevens (Vernon, ASCAP)	42
BLACK FRIDAY Gary Katz (American Broadcasting, ASCAP)	53	99 MILES FROM L.A. Albert Hammond Hal David (Landers-Roberts/April/Casa David, ASCAP)	80
BLANKET ON THE GROUND Larry Butler (Brougham Hall, BMI)	98	OLD DAYS James William Guercio (Make Me Smile/Big Elk, ASCAP)	8
BLOODY WELL RIGHT Ken Scott & Supertramp (Almo/Delicate, ASCAP)	71	ONE OF THESE NIGHTS Bill Szymczyk (Benchmark/Kicking Bear, ASCAP)	59
BURNING THING Gary Klein (Screen Gems-Columbia/Song Painter/Sweet Glory, BMI)	96	ONLY WOMEN Bob Ezrin (Ezra/Early Frost, BMI)	11
CHEVY VAN Jay Senter & Larry Knechtel (Act One, BMI)	79	ONLY YESTERDAY Richard Carpenter (Almo/Sweet Harmony/Hammer & Nails, ASCAP)	19
CUT THE CAKE Arif Mardin (Average/Coffilion, BMI)	20	PHILADELPHIA FREEDOM Gus Dudgeon (Big Pig/Leeds, ASCAP)	32
DISCO QUEEN Mickey Most (Finchley, ASCAP)	66	PLEASE MR. PLEASE John Farrar (Blue Gun, ASCAP)	68
DON'T TELL ME GOODNIGHT Phil Gernhard (Famous, ASCAP)	77	PLEASE PARDON ME (YOU REMIND ME OF A FRIEND) Bob Monaco (Kengorus/Palladium, ASCAP)	73
DYNAMITE Tony Camillo (Tonob, BMI)	50	RAG DOLL Jay Senter & Larry Knechtel (Hampstead Heath, ASCAP)	93
EASE ON DOWN THE ROAD S. Schaefer & Harold Wheeler (Fox Fanfare, BMI)	65	RAINY DAY PEOPLE Lenny Waronker (Moose, CAPAC)	63
EVERY TIME YOU TOUCH ME (I GET HIGH) Billy Sherrill (Algee, BMI/Double R., ASCAP)	92	REMEMBER WHAT I TOLD YOU TO FORGET Dennis Lambert & Brian Potter (ABC Dunhill/One of a Kind, BMI)	21
GET DOWN, GET DOWN (GET ON THE FLOOR) Raeford Gerald & Joe Simon (Gaucho/Belinda, BMI)	10	RHINESTONE COWBOY Dennis Lambert & Brian Potter (20th Century/House of Weiss, ASCAP)	60
GIVE THE PEOPLE WHAT THEY WANT Gamble-Huff (Mighty Three, BMI)	51	ROCK AND ROLL ALL NIGHT Neil Bogart & Kiss (Cafe Americana/Rock Steady, ASCAP)	91
GOOD LOVIN GONE BAD Bad Company (Badco, ASCAP)	54	ROCKIN' CHAIR Steve Alaimo, Willie Clarke & Clarence Reid (Sherlyn, BMI)	31
HE DON'T LOVE YOU (LIKE I LOVE YOU) Hank Medress & Dave Appell (Conrad, BMI)	25	SADIE Thom Bell (Mighty Three, BMI)	44
(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG Chips Moman (Press/Tree, BMI)	34	SAIL ON SAILOR Beach Boys (Brother, BMI)	78
HEY YOU Randy Bachman (Ranbach/Top Soil, BMI)	27	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) Rick Bleiweiss & Bill Stahl (Cookaway, ASCAP)	100
HIJACK Herbie Mann (Dunbar, BMI)	48	SHACKIN' UP J.B.P. & Don Davis (Groovesville, BMI)	97
HOW LONG John Anthony (American Broadcasting, ASCAP)	9	SHAKEY GROUND Jeffrey Bowen & Berry Gordy (Jobete, ASCAP)	43
I DON'T LIKE TO SLEEP ALONE Rick Hall (Spanka, BMI)	23	SHINING STAR Maurice White w. Charles Stepney (Saggi flame, ASCAP)	4
I DREAMED LAST NIGHT Tony Clarke (Justunes, ASCAP)	86	SHOESHINE BOY Frank Wilson, Leonard Caston (Stone Diamond, BMI)	29
I WANNA DANCE WIT 'CHOO Bob Crewe (Heart's Delight/Caseyem/Desiderata, BMI)	30	SISTER GOLDEN HAIR George Martin (WB, ASCAP)	2
I'LL DO FOR YOU ANYTHING YOU WANT ME TO Barry White (Sa-Vette/January, BMI)	67	SLIPPERY WHEN WET James Carmichael & Commodores (Jobete, ASCAP)	72
I'LL PLAY FOR YOU (HEAR THE BAND) Louis Shelton (Dawnbreaker, BMI)	47	SNEAKIN' UP BEHIND YOU Randy Brecker (Carmine Street, BMI)	95
I'M NOT IN LOVE 10cc (Man-Ken, BMI)	40	SOONER OR LATER Ed Townsend (Cherritown, BMI)	94
I'M NOT LISA Ken Mansfield & Waylon Jennings (Baron, BMI)	16	SPIRIT OF THE BOOGIE R. Bell, Kool & the Gang (Delightful/Gang, BMI)	41
IT HURTS A LITTLE EVEN NOW Glen Spreen (House of Gold, BMI)	89	SWEARIN' TO GOD Bob Crewe (Heart's Delight/Caseyem/Desiderata, BMI)	33
IT'S A MIRACLE Barry Manilow & Ron Dante (Kamikaze, BMI)	75	SWEET EMOTION Jack Douglas (Daksel, BMI)	85
JACKIE BLUE Glyn Johns & David Anderle (Lost Cabin, BMI)	22	T-R-O-U-B-L-E no producer listed (Jerry Chestnut, BMI)	56
JIVE TALKIN' Arif Mardin (Casserole, BMI)	70	TAKE ME IN YOUR ARMS (ROCK ME) Ted Templeman (Stone Agate, BMI)	6
JUDY MAE Boomer Castleman (Tree, BMI)	26	TAKE IT FROM ME Jerry Ragavoy (Society Hill, ASCAP)	87
JUST A LITTLE BIT OF YOU Brian Holland (Gold Forever/Stone Diamond, BMI)	88	THANK GOD I'M A COUNTRY BOY Milt Okun w. Kris O'Connor (Cherry Lane, ASCAP)	1
(JUST LIKE) ROMEO & JULIET Tony Camillo (Jobete, ASCAP/Stone Agate, BMI)	64	THE HUSTLE Hugo & Luigi (Van McCoy/Warner-Tamerlane, BMI)	24
KILLER QUEEN Ray Thomas & Queen (Feldman/Trident, ASCAP)	45	THE IMMIGRANT Neil Sedaka & Robert Appere (Don Kirshner, BMI; Kirshner Songs, ASCAP)	84
LET THERE BE MUSIC Chuck Plotkin (Borch, ASCAP/Mojohanna, BMI)	49	THE LAST FAREWELL Denis Preston (Arcola, BMI)	17
LISTEN TO WHAT THE MAN SAID Paul McCartney (McCartney/ATV, BMI)	37	THE ROCKFORD FILES Mike Post (Leeds, ASCAP)	61
LIZZIE AND THE RAINMAN Snuff Garrett (House of Gold, BMI)	36	THE WAY WE WERE/TRY TO REMEMBER Ralph Moss (Colgems/Chappell, ASCAP)	38
LONG HAired COUNTRY BOY Paul Hornsby (Kama Sutra/Rada Dara, BMI)	69	TRAMPLED UNDER FOOT Jimmv Page (Joaneline, ASCAP)	81
LONG TALL GLASSES (I CAN DANCE) Adam Faith & David Courtney (Chrysalis, ASCAP)	55	WALKING IN RHYTHM Donald Byrd (Blackbyrd, BMI)	35
LOOK AT ME (I'M IN LOVE) Goodman & Ray (Gambi, BMI)	82	WHAT CAN I DO FOR YOU Allen Toussaint (Gospel Birds, BMI)	83
LOVE WILL KEEP US TOGETHER Captain w. Toni Tennille (Don Kirshner, BMI)	12	WHEN WILL I BE LOVED Peter Asher (Acuff-Rose, BMI)	15
LOVE WON'T LET ME WAIT Bobby Eli (Mighty Three/Friday's Child/WMOT, BMI)	13	WHY CAN'T WE BE FRIENDS? Jerry Goldstein with Lonnie Jordan (Far Out, ASCAP)	28
		WILDFIRE Bob Johnston (Mystery, BMI)	5

DISCO FILE TOP 20

JUNE 7, 1975

1. **EASE ON DOWN THE ROAD**
CONSUMER RAPPORT—Wing & A Prayer
2. **FREE MAN**
SOUTH SHORE COMMISSION—Wand
3. **THE HUSTLE**
VAN MCCOY—Avco
4. **BAD LUCK**
HAROLD MELVIN & THE BLUENOTES—
Phila. Intl. (lp cut)
5. **SWEARIN' TO GOD**
FRANKIE VALLI—Private Stock (lp cut)
6. **STOP AND THINK**
TRAMMPS—Golden Fleece (lp cut)
7. **EL BIMBO**
BIMBO JET—Scepter
8. **FOOT STOMPIN' MUSIC**
BOHANNON—Dakar (lp cut)
9. **PEACE AND LOVE**
RON BUTLER & THE RAMBLERS—Playboy
10. **LOVE DO ME RIGHT**
ROCKIN' HORSE—RCA (lp cut)
11. **WHERE IS THE LOVE**
BETTY WRIGHT—Alston
12. **HIJACK**
BARRABAS—Atco (lp cut)
13. **ARE YOU READY FOR THIS**
BROTHERS—RCA
14. **HELPLESSLY**
MOMENT OF TRUTH—Roulette
15. **THREE STEPS FROM TRUE LOVE**
REFLECTIONS—Capitol
16. **DISCO STOMP**
BOHANNON—Dakar (lp cut)
17. **CRYSTAL WORLD**
CRYSTAL GRASS—Polydor
18. **SUN GODDESS**
RAMEY LEWIS—Columbia (lp cut)
19. **TORNADO**
THE WIZ ORIGINAL CAST—Atlantic
(lp cut/disco version)
20. **SEXY**
MFSB—Phila. Intl.

Glitter Goes Disco



Arista recording artist Gary Glitter (center) recently flew in from England to team up with producing duo Tony Sylvester (left) and Bert deCoteaux. The producers have recently been successful with sides for Ben E. King and Sister Sledge as well as working on Bette Midler's forthcoming album. The first two sides to emerge from the disco-oriented sessions are "Poppa Ooh Mau Mau" and "Finders Keepers."

Korner To Narrate Rolling Stones Story

■ NEW YORK — Columbia recording artist and British blues/rock legend Alexis Korner has done the narration for a special seven-hour documentary on The Rolling Stones to be aired on more than 80 AM and FM radio stations throughout the country. The broadcast, which will break at the outset of The Rolling Stones' United States tour, is presented by London Wave-length, U.S. distributors of BBC contemporary music productions.

RECORD WORLD JUNE 7, 1975

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)
By VINCE ALETTI

■ Martin Ragusa and George Cucuzzella, two DJs who play at a Montreal club called the Tube, dropped in at the office this past week, prepared an impromptu Top 10 and pulled a few records out of a brown paper bag for us to hear. The most interesting was a French single they say is without question the number one record in their club, a fascinating oddity called "Chinese Kung Fu" by Banzai (Disques Fleche), which has just begun filtering into New York. It's an instrumental punctuated by kung fu shouts and threaded with a bright line of Moog music, sounding like "Kung Fu Fighting" as it might be interpreted by the Chakachas. The reverse of "Chinese Kung Fu" is "Rhythm Kung Fu," which cuts out the Moog for a sparer effect. Both are worth looking for. Other items on the Tube Top 10 are "La Balanga," the carbon-copy follow-up to "El Bimbo" by Bimbo Jet (an import on Pathe which Scepter plans to release later this Summer) and another record in the same mold, "Ninas," by an Italian group named Los Bomberos (Joker), who offer a further variation on that fluid European sound (the A side of "Ninas" is yet another version of "El Bimbo," this one Italian-made).

Ragusa and Cucuzzella say the Montreal discotheque scene includes many elements of New York disco music, as evidenced by their list, but with strong European influence because of their easy access to imports, especially from France. "El Bimbo" peaked for them in February when early copies from France were all over Montreal, and they've moved on to more recent arrivals in that vein. Other records they report are doing very well—all instrumentals with an international appeal: "Foot Stompin' Music" by Bohannon, the Armada Orchestra's "Do Me Right," "Shotgun Shuffle" by the Sunshine Band and Juan Carlos Calderon's "Bandolero."

Other feedback: Howard Metz at Cabaret in Los Angeles reports that "Honey Trippin'," a breezy instrumental by the Mystic Moods is doing very well there. Previously available as a cut on the group's
(Continued on page 41)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

CABARET/LOS ANGELES

- DJ: Howard Metz
- CRYSTAL WORLD**—Crystal Grass—
Polydor
- EASE ON DOWN THE ROAD**—
Consumer Rapport—Wing & A Prayer
(disco version)
- FOOT STOMPIN' MUSIC**—Bohannon—
Dakar (lp cut)
- HELPLESSLY**—Moment of Truth—
Roulette
- HONEY TRIPPIN'**—Mystic Moods—
Soundbird
- THE HUSTLE/FIRE**—Van McCoy—Avco
(single/lp cut)
- PEACE AND LOVE**—Ron Butler & the
Ramblers—Playboy
- STOP AND THINK**—Trammps—
Golden Fleece (lp cut)
- THREE STEPS FROM TRUE LOVE**—
Reflections—Capitol
- WHERE IS THE LOVE**—Betty Wright—
Alston

YESTERDAY/BOSTON

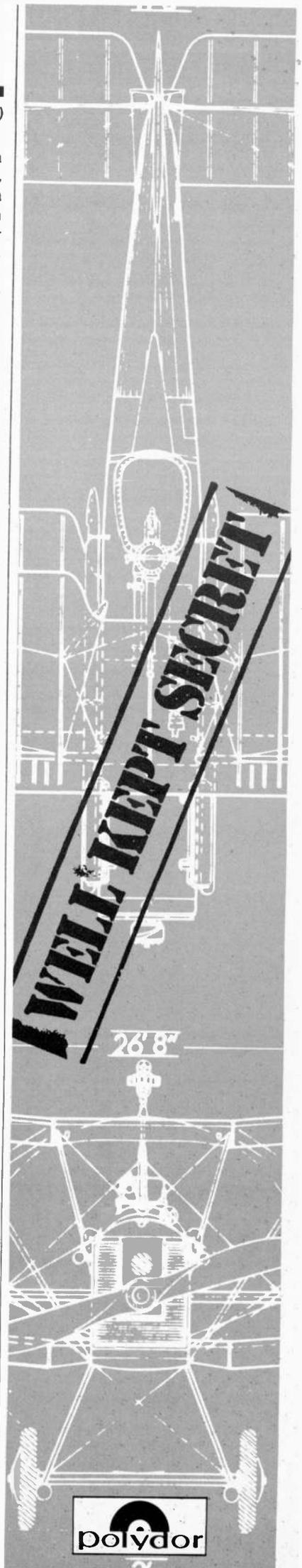
- DJ: Joe Carvello
- BAD LUCK**—Harold Melvin & the
Bluenotes—Phila. Intl. (lp cut)
- CRYSTAL WORLD**—Crystal Grass—
Polydor
- GET DOWN TONIGHT**—KC & the
Sunshine Band—TK
- THE HUSTLE**—Van McCoy—Avco
- PEACE AND LOVE**—Ron Butler & the
Ramblers—Playboy
- 7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)**—
Gary Toms Empire—PIP
- SEXY**—MFSB—Phila. Intl.
- SPIRIT OF THE BOOGIE**—Kool & the Gang
—Delite
- STOP AND THINK/TRAMMPS DISCO**
THEME—Trammps—Golden Fleece
(lp cuts)
- SWEARIN' TO GOD**—Frankie Valli—
Private Stock (lp cut)

TUBE/MONTREAL, CANADA

- DJs: Martin Ragusa & George Cucuzzella
- A.I.E. (AMWANA)**—Black Blood—
Mainstream
- BAD LUCK**—Harold Melvin & the
Bluenotes—Phila. Intl. (lp cut)
- CHINESE KUNG FU**—Banzai—
Disques Fleche (French Import)
- EASE ON DOWN THE ROAD**—
Consumer Rapport—Wing & A Prayer
- THE HUSTLE**—Van McCoy—Avco
- LA BALANGA**—Bimbo Jet—Pathe
(French Import)
- NINAS**—Los Bomberos—Joker
(Italian Import)
- PEACE AND LOVE**—Ron Butler & the
Ramblers—Playboy
- STOP AND THINK**—Trammps—
Golden Fleece (lp cut)
- SWEARIN' TO GOD**—Frankie Valli—
Private Stock (lp cut)

BAREFOOT BOY/NEW YORK

- DJ: Larry Sanders
- CHICAGO THEME**—Hubert Laws—
CTI (lp cut)
- EASE ON DOWN THE ROAD**—
Consumer Rapport—Wing & A Prayer
(disco version)
- FOREVER CAME TODAY**—Jackson 5—
Motown (lp cut)
- FREE MAN**—South Shore Commission—
Wand
- LADY, LADY, LADY**—Boogie Man
Orchestra—Boogie Man
- LOVE DO ME RIGHT**—Rockin' Horse—
RCA (lp cut)
- (SENDING OUT AN) S.O.S.**—
Retta Young—All Platinum
- SEXY/MFSB**—MFSB—Phila. Intl.
(single/lp cut)
- TRAMMPS DISCO THEME**—Trammps—
Golden Fleece (lp cut)
- WHERE DO I GO FROM HERE**—
Supremes—Motown (lp cut)



The new **FAME** by **DAVID BOWIE**
single

TB-10320



From David Bowie's hit album "Young Americans."

APL1-0998

RCA Records and Tapes



THE SINGLES CHART

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

TITLE	ARTIST	Label, Number, (Distributing Label)	WKS. ON CHART
1	3	THANK GOD I'M A COUNTRY BOY JOHN DENVER RCA PB 10239	12
2	5	SISTER GOLDEN HAIR AMERICA/Warner Bros. 8086	8
3	1	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOA-17540	17
4	2	SHINING STAR EARTH, WIND & FIRE/Columbia 3-10090	15
5	11	WILDFIRE MICHAEL MURPHEY/Epic 8-50054	12
6	10	TAKE ME IN YOUR ARMS (ROCK ME) DOOBIE BROTHERS/ Warner Bros. 8092	6
7	8	BAD TIME GRAND FUNK/Capitol 4046	10
8	9	OLD DAYS CHICAGO/Columbia 3-10131	7
9	4	HOW LONG ACE/Anchor ANC 2100 (ABC)	15
10	12	GET DOWN, GET DOWN (GET ON THE FLOOR) JOE SIMON/Spring 156 (Polydor)	11
11	13	ONLY WOMEN ALICE COOPER/Atlantic 3254	10
12	22	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M 1672	7
13	16	LOVE WON'T LET ME WAIT MAJOR HARRIS/Atlantic 3248	12
14	14	BAD LUCK (PT. I) HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. ZS8 3562 (Col)	10
15	17	WHEN WILL I BE LOVED LINDA RONSTADT/Capitol 4050	9
16	19	I'M NOT LISA JESSI COLTER/Capitol 4009	10
17	18	THE LAST FAREWELL ROGER WHITTAKER/RCA PB 50030	10
18	21	MAGIC PILOT EMI 3992 (Capitol)	10
19	6	ONLY YESTERDAY CARPENTERS/A&M 1677	11
20	24	CUT THE CAKE AWB/Atlantic 3261	9
21	23	REMEMBER WHAT I TOLD YOU TO FORGET TAVARES/ Capitol 4010	8
22	7	JACKIE BLUE OZARK MOUNTAIN DAREDEVILS/A&M 1654	17
23	15	I DON'T LIKE TO SLEEP ALONE PAUL ANKA/ United Artists XW 615-X	13
24	34	THE HUSTLE VAN McCOY & THE SOUL CITY SYMPHONY/ Avco 4653	7
25	20	HE DON'T LOVE YOU (LIKE I LOVE YOU) TONY ORLANDO & DAWN/Elektra 45240	14
26	31	JUDY MAE BOOMER CASTLEMAN/Mums ZS8-6033 (Col)	6
27	35	HEY YOU BACHMAN-TURNER OVERDRIVE/Mercury 73683	4
28	33	WHY CAN'T WE BE FRIENDS? WAR/United Artists XW 629-X	7
29	25	SHOESHINE BOY EDDIE KENDRICKS/Tamla T54257F (Motown)	16
30	30	I WANNA DANCE WIT 'CHOO DISCO TEX & THE SEX-O-LETTES Featuring MONTI ROCK III/Chelsea 3015	9
31	36	ROCKIN' CHAIR GWEN McCRAE/Cat 1996 (TK)	7
32	29	PHILADELPHIA FREEDOM ELTON JOHN BAND/MCA 40364	14
33	43	SWEARIN' TO GOD FRANKIE VALLI/Private Stock 021	4
34	27	(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B.J. THOMAS/ABC ABP 12054	18
35	28	WALKING IN RHYTHM BLACKBYRDS/Fantasy 736	16
36	38	LIZZIE AND THE RAINMAN TANYA TUCKER/MCA 40402	6
37	67	LISTEN TO WHAT THE MAN SAID WINGS/Capitol 4091	2
38	47	THE WAY WE WERE/TRY TO REMEMBER GLADYS KNIGHT & THE PIPS/Buddah 463	6
39	46	ATTITUDE DANCING CARLY SIMON/Elektra 45246	5
40	55	I'M NOT IN LOVE 10cc/Mercury 73678	4
41	45	SPIRIT OF THE BOOGIE/SUMMER MADNESS KOOL & THE GANG/Delite 1567 (PIP)	7
42	52	MISTY RAY STEVENS/Barnaby 614 (Chess/Janus)	9
43	44	SHAKEY GROUND TEMPTATIONS/Gordy G7142F (Motown)	11
44	48	SADIE SPINNERS /Atlantic 3268	6
45	32	KILLER QUEEN QUEEN/Elektra 45226	17
46	49	BABY THAT'S BACKATCHA SMOKEY ROBINSON/Tamla T54258F (Motown)	8
47	51	I'LL PLAY FOR YOU (HEAR THE BAND) SEALS & CROFTS/ Warner Bros. 8075	8
48	26	HIJACK HERBIE MANN/Atlantic 3246	11
49	50	LET THERE BE MUSIC ORLEANS/Asylum 45243	8
50	56	DYNAMITE TONY CAMILLO'S BAZUKA/A&M 1666	6



51	54	GIVE THE PEOPLE WHAT THEY WANT O'JAYS/Phila. Intl. ZS8 3565 (Col)	5
52	65	MIDNIGHT BLUE MELISSA MANCHESTER/Arista 0116	5
53	64	BLACK FRIDAY STEELY DAN/ABC 12101	4
54	37	GOOD LOVIN' GONE BAD BAD COMPANY/Swan Song SS 70103 (Atlantic)	8
55	40	LONG TALL GLASSES (I CAN DANCE) LEO SAYER/ Warner Bros. 8043	16
56	58	T-R-O-U-B-L-E ELVIS PRESLEY/RCA PB 10278	5
57	62	ME AND MRS. JONES RON BANKS AND THE DRAMATICS/ ABC 12090	5
58	68	I'M ON FIRE DWIGHT TWILLEY BAND/Shelter 40380 (MCA)	5
59	75	ONE OF THESE NIGHTS EAGLES/Asylum 45257	2
60	74	RHINESTONE COWBOY GLEN CAMPBELL/Capitol 4095	2
61	73	THE ROCKFORD FILES MIKE POST/MGM 14772	3
62	53	AUTOBAHN KRAFTWERK/Vertigo VE 203 (Phonogram)	12
63	42	RAINY DAY PEOPLE GORDON LIGHTFOOT/Reprise 1328	8
64	59	(JUST LIKE) ROMEO AND JULIET SHA NA NA NA/Kama Sutra 602 8	8
65	41	EASE ON DOWN THE ROAD CONSUMER RAPPORT/ Wing and a Prayer HS 101F (Atlantic)	9
66	76	DISCO QUEEN HOT CHOCOLATE/Big Tree 16038 (Atl)	3
67	77	I'LL DO FOR YOU ANYTHING YOU WANT ME TO BARRY WHITE/20th Century TC 2208	2

CHARTMAKER OF THE WEEK

68	—	PLEASE MR. PLEASE OLIVIA NEWTON-JOHN MCA 40418	1
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69	78	LONG HAIRED COUNTRY BOY CHARLIE DANIELS BAND/ Kama Sutra 601	4
70	79	JIVE TALKIN' BEE GEES/RSO 510 (Atlantic)	3
71	66	BLOODY WELL RIGHT SUPERTRAMP/A&M 1660	10
72	83	SLIPPERY WHEN WET COMMODORES/Motown M1338F	4
73	82	PLEASE PARDON ME (YOU REMIND ME OF A FRIEND) RUFUS Featuring CHAKA KHAN/ABC 12099	2
74	57	LOVIN' YOU MINNIE RIPERTON/Epic 8-50057	19
75	39	IT'S A MIRACLE BARRY MANILOW/Arista 0108	15
76	85	BABY—GET IT ON IKE & TINA TURNER/United Artists XW 598-X	2
77	60	DON'T TELL ME GOODNIGHT LOBO/Big Tree 16033 (Atlantic)	11
78	80	SAIL ON SAILOR BEACH BOYS/Brother/Reprise 1325	9
79	69	CHEVY VAN SAMMY JOHNS/GRC 2046	19
80	81	99 MILES FROM L.A. ALBERT HAMMOND/Mums ZS8 6037 (Col)	7
81	61	TRAMPLED UNDER FOOT LED ZEPPELIN/Swan Song SS 70102 (Atlantic)	1
82	91	LOOK AT ME (I'M IN LOVE) MOMENTS/Stang 5060 (All Platinum)	2
83	89	WHAT CAN I DO FOR YOU LABELLE/Epic 8-50097	2
84	63	THE IMMIGRANT NEIL SEDAKA/Rocket 40370 (MCA)	10
85	96	SWEET EMOTION AEROSMITH/Columbia 3-10155	2
86	90	I DREAMED LAST NIGHT JUSTIN HAYWARD & JOHN LODGE/ Threshold 5N-67019 (London)	4
87	88	TAKE IT FROM ME DIONNE WARWICKE/Warner Bros. 8088	4
88	92	JUST A LITTLE BIT OF YOU MICHAEL JACKSON/Motown 1349F	2
89	86	IT HURTS A LITTLE EVEN NOW JOHN REID/Arista 0114	4
90	94	MARY ANNE FALLENROCK/Capricorn 0227 (WB)	2
91	93	ROCK AND ROLL ALL NIGHT KISS/Casablanca 829	4
92	95	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/ Epic 50103	3
93	—	RAG DOLL SAMMY JOHNS/GRC 2062	1
94	97	SOONER OR LATER IMPRESSIONS/Curtom CMS 0103 (WB)	2
95	—	SNEAKIN' UP BEHIND YOU BRECKER BROTHERS/Arista 0122	1
96	—	BURNING THING MAC DAVIS/Columbia 3-0148	1
97	99	SHACKIN' UP BARBARA MASON/Buddah 459	2
98	98	BLANKET ON THE GROUND BILLY JO SPEARS/ United Artists XW 584-X	3
99	72	MINNESOTA NORTHERN LIGHT/Columbia 3-10136	6
100	—	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) GARY TOM'S EMPIRE/PIP 6504	1



THE FM AIRPLAY REPORT

All listings from key progressive stations around the country are in alphabetical order by title, except where otherwise noted.

FLASHMAKER



INITIATION
TODD RUNDGREN
Bearsville

MOST ACTIVE

- CAPTAIN FANTASTIC**—Elton John—MCA
- STAMPEDE**—Doobie Bros.—WB
- DIAMONDS & RUST**—Joan Baez—A&M
- GORILLA**—James Taylor—WB

WNEW-FM/NEW YORK

- ADDS:**
FUSION III—Michal Urbaniak—Col
GET OFF MY CLOUD—Alexis Korner—Col
GREAZY WHEELS—London
INITIATION—Todd Rundgren—Bearsville
MAIN COURSE—Bee Gees—RSO
NEW TEETH—Robert Klein—Epic
SNOW GOOSE—Camel—Janus
STEPIN'—Pointer Sisters—Blue Thumb
TALE SPINNIN'—Weather Report—Col
TWO LANE HIGHWAY—Pure Prairie League—RCA
- HEAVY ACTION (approximate airplay):**
CAPTAIN FANTASTIC—Elton John—MCA
DIAMONDS & RUST—Joan Baez—A&M
FANDANGO—ZZ Top—London
FOUR WHEEL DRIVE—Bachman-Turner Overdrive—Mercury
GORILLA—James Taylor—WB
MAIN COURSE—Bee Gees—RSO
NEW CITY—Blood, Sweat & Tears—Col
ORIGINAL SOUNDTRACK—10cc—Mercury
SONGS FOR A FRIEND—Jon Mark—Col
SYNERGY—Larry Fast—Passport

WMMR-FM/PHILADELPHIA

- ADDS:**
BANKRUPT—Dr. Hook—Capitol
BEAU BRUMMELS—WB
BEHIND THE EYES—Tim Moore—Asylum
CAPTAIN FANTASTIC—Elton John—MCA
INITIATION—Todd Rundgren—Bearsville
MAIN COURSE—Bee Gees—RSO
METAMORPHOSIS—Rolling Stones—Abkco
MIDNIGHT ON THE WATER—David Bromberg—Col
NEW TEETH—Robert Klein—Epic
- HEAVY ACTION (sales, phones, airplay):**
ADVENTURES IN PARADISE—Minnie Riperton—Epic
BEHIND THE EYES—Tim Moore—Asylum
CAPTAIN FANTASTIC—Elton John—MCA
DAYS OF WINE & NEUROSES—Martin Mull—Capricorn
DIAMONDS & RUST—Joan Baez—A&M
FANDANGO—ZZ Top—London
GORILLA—James Taylor—WB
METAMORPHOSIS—Rolling Stones—Abkco
NEW CITY—Blood, Sweat & Tears—Col
SNEAKIN' SALLY THROUGH THE ALLEY—Robert Palmer—Island

WLIR-FM/LONG ISLAND

- ADDS:**
BANKRUPT—Dr. Hook—Capitol
INITIATION—Todd Rundgren—Bearsville
MAIN COURSE—Bee Gees—RSO

- METAMORPHOSIS—Rolling Stones—Abkco
NEW TEETH—Robert Klein—Epic
SNOW GOOSE—Camel—Janus
SYNERGY—Larry Fast—Passport
TALE SPINNIN'—Weather Report—Col
VANCE 32—Kenny Vance—Atlantic
WE LOVE YOU—Lovcraft—Mercury
- HEAVY ACTION (airplay—in descending order):**
STAMPEDE—Doobie Bros.—WB
GORILLA—James Taylor—WB
AMBROSIA—20th Century
SPARTACUS—Triumvirat—Capitol
SECOND FLIGHT—Pilot—EMI (Import)
LET THERE BE MUSIC—Orleans—Asylum
KATY LIED—Steely Dan—ABC
WHO DO YOU OUTDO—Lon & Derrek—A&M
METAMORPHOSIS—Rolling Stones—Abkco
DIAMOND HEAD—Phil Manzanero—Atco

WBLM-FM/MAINE

- ADDS:**
ANNIVERSARY SPECIAL, VOL. 1—Earl Scruggs Revue—Col
BANKRUPT—Dr. Hook—Capitol
FOREST OF FEELING—David Sancious—Epic
FOUR WHEEL DRIVE—Bachman-Turner Overdrive—Mercury
FUSION III—Michal Urbaniak—Col
INITIATION—Todd Rundgren—Bearsville
METAMORPHOSIS—Rolling Stones—Abkco
STEPIN'—Pointer Sisters—Blue Thumb
WELCOME TO RIDDLE BRIDGE—Brewer & Shipley—Capitol
- HEAVY ACTION (airplay—in descending order):**
SNEAKIN' SALLY THROUGH THE ALLEY—Robert Palmer—Island
BACK TO THE NIGHT—Joan Armatrading—A&M
AMERICA'S CHOICE—Hot Tuna—Grunt
AMBROSIA—20th Century
CAPTAIN FANTASTIC—Elton John—MCA
DIAMONDS & RUST—Joan Baez—A&M
DAYS OF WINE & NEUROSES—Martin Mull—Capricorn
KATY LIED—Steely Dan—ABC
GORILLA—James Taylor—WB
JANIS JOPLIN—Col (Soundtrack)

WOUR-FM/UTICA

- ADDS:**
ADVENTURES IN PARADISE—Minnie Riperton—Epic
DAYS OF WINE & NEUROSES—Martin Mull—Capricorn
FOREST OF FEELING—David Sancious—Epic
INITIATION—Todd Rundgren—Bearsville
IT'S IN HIS KISS/WALKABOUT (single)—Linda Lewis—Arista
SEASTONES—Round
SPARTACUS—Triumvirat—Capitol
STEPIN'—Pointer Sisters—Blue Thumb
TRYING TO BURN THE SUN—Elf—MGM
TWO LANE HIGHWAY—Pure Prairie League—RCA
- HEAVY ACTION (airplay—in descending order):**
CAPTAIN FANTASTIC—Elton John—MCA
KATY LIED—Steely Dan—ABC
ORIGINAL SOUNDTRACK—10cc—Mercury
JESS RODEN—Island
AMBROSIA—20th Century
LET THERE BE MUSIC—Orleans—Asylum
SOUTHERN NIGHTS—Allen Toussaint—Reprise
SOAP OPERA—Kinks—RCA
FRAMPTON—A&M
SONGS FOR A FRIEND—Jon Mark—Col

WKTK-FM/BALTIMORE

- ADDS:**
BANKRUPT—Dr. Hook—Capitol
INITIATION—Todd Rundgren—Bearsville
METAMORPHOSIS—Rolling Stones—Abkco

- SNOW GOOSE—Camel—Janus
STEPIN'—Pointer Sisters—Blue Thumb
TALE SPINNIN'—Weather Report—Col
TWO LANE HIGHWAY—Pure Prairie League—RCA
UPP—Epic
WELCOME TO RIDDLE BRIDGE—Brewer & Shipley—Capitol
- HEAVY ACTION (sales airplay):**
AMERICA'S CHOICE—Hot Tuna—Grunt
ARMAGEDDON—A&M
BLUE SKY NIGHT THUNDER—Michael Murphey—Epic
CAPTAIN FANTASTIC—Elton John—MCA
DIAMONDS & RUST—Joan Baez—A&M
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
SNEAKIN' SALLY THROUGH THE ALLEY—Robert Palmer—Island
SPIRIT OF '76—Mercury
STAMPEDE—Doobie Bros.—WB
WILL O' THE WISP—Leon Russell—Shelter

WORJ-FM/ORLANDO

- ADDS:**
DAYS OF WINE & NEUROSES—Martin Mull—Capricorn
GORILLA—James Taylor—WB
INITIATION—Todd Rundgren—Bearsville
METAMORPHOSIS—Rolling Stones—Abkco
NO MORE CHANGES—Nicky Hopkins—Mercury
STEPIN'—Pointer Sisters—Blue Thumb
THERE'S NO PLACE LIKE AMERICA TODAY—Curtis Mayfield—Curton
TWO LANE HIGHWAY—Pure Prairie League—RCA
WELCOME TO RIDDLE BRIDGE—Brewer & Shipley—Capitol
- HEAVY ACTION (sales, airplay, requests—in descending order):**
CAPTAIN FANTASTIC—Elton John—MCA
PICTURES AT AN EXHIBITION—Tomita—RCA
STAMPEDE—Doobie Bros.—WB
ADVENTURES IN PARADISE—Minnie Riperton—Epic
FANDANGO—ZZ Top—London
MATCHING TIE & HANDKERCHIEF—Monty Python—Arista
WILL O' THE WISP—Leon Russell—Shelter
IAN HUNTER—Col
SOAP OPERA—Kinks—RCA

WMMS-FM/CLEVELAND

- ADDS:**
ATLANTIS—Polydor
BANKRUPT—Dr. Hook—Capitol
BRECKER BROTHERS—Arista
DESOLATION BLVD.—Sweet—Capitol
INITIATION—Todd Rundgren—Bearsville
METAMORPHOSIS—Rolling Stones—Abkco
STEPIN'—Pointer Sisters—Blue Thumb
STRANGE UNIVERSE—Mahogany Rush—20th Century
SUN RISE—Yvonne Elliman—RSO
THE BITCH IS BLACK—Yvonne Fair—Motown
- HEAVY ACTION (sales, airplay):**
CAPTAIN FANTASTIC—Elton John—MCA
CHICAGO VIII—Col
IAN HUNTER—Col
ONE OF THESE NIGHTS—Eagles—Asylum
PLAYING POSSUM—Carly Simon—Elektra
SPIRIT OF AMERICA—Beach Boys—Capitol
STAMPEDE—Doobie Bros.—WB
STRAIGHT SHOOTER—Bad Company—Swan Song
TOMORROW BELONGS TO ME—Sensational Alex Harvey Band—Vertigo
TOYS IN THE ATTIC—Aerosmith—Col

WEBN-FM/CINCINNATI

- ADDS:**
ADVENTURES IN PARADISE—Minnie Riperton—Epic
CAPTAIN FANTASTIC—Elton John—MCA

- INITIATION—Todd Rundgren—Bearsville
METAMORPHOSIS—Rolling Stones—Abkco
SAILOR—Epic
SPARTACUS—Triumvirat—Capitol
SPIRIT OF '76—Mercury
TROUBLE IN PARADISE—Southern-Hillman-Fury—Asylum
TWO LANE HIGHWAY—Pure Prairie League—RCA
WARRIOR ON THE EDGE OF TIME—Hawkwind—Atco
- HEAVY ACTION (airplay—in descending order):**
CAPTAIN FANTASTIC—Elton John—MCA
TWO LANE HIGHWAY—Pure Prairie League—RCA
METAMORPHOSIS—Rolling Stones—Abkco
ORIGINAL SOUNDTRACK—10cc—Mercury
FANDANGO—ZZ Top—London
AMBROSIA—20th Century
TOYS IN THE ATTIC—Aerosmith—Col
FOUR WHEEL DRIVE—Bachman-Turner Overdrive—Mercury
DIAMONDS & RUST—Joan Baez—A&M
STAMPEDE—Doobie Bros.—WB

WSDM-FM/CHICAGO

- ADDS:**
CHICAGO THEME—Hubert Laws—CTI
COMING DOWN YOUR WAY—Three Dog Night—ABC
FOREST OF FEELING—David Sancious—Epic
FUSION III—Michal Urbaniak—Col
JOE BECK—Kudu
SKULL SESSION—Oliver Nelson—Flying Dutchman
SONGS FOR A FRIEND—Jon Mark—Col
TALE SPINNIN'—Weather Report—Col
WE LOVE YOU—Lovcraft—Mercury
WELCOME TO RIDDLE BRIDGE—Brewer & Shipley—Capitol
- HEAVY ACTION (airplay):**
ADVENTURES IN PARADISE—Minnie Riperton—Epic
BLOW BY BLOW—Jeff Beck—Epic
BLUE SKY NIGHT THUNDER—Michael Murphey—Epic
CAPTAIN FANTASTIC—Elton John—MCA
DIAMONDS & RUST—Joan Baez—A&M
GORILLA—James Taylor—WB
IN COLLABORATION WITH THE GODS—Michael Quatro—UA
LAKE SHORE DRIVE—Aliotta, Haynes & Jeremiah—Big Foot
STAMPEDE—Doobie Bros.—WB
WILL O' THE WISP—Leon Russell—Shelter

SLEEPER



SNOW GOOSE
CAMEL
Janus

WKDA-FM/NASHVILLE

- ADDS:**
COMING DOWN YOUR WAY—Three Dog Night—ABC
INITIATION—Todd Rundgren—Bearsville
STEPIN'—Pointer Sisters—Blue Thumb
- HEAVY ACTION (sales, airplay, requests):**
BLOW BY BLOW—Jeff Beck—Epic
CAPTAIN FANTASTIC—Elton John—MCA
FANDANGO—ZZ Top—London
GORILLA—James Taylor—WB
NUTHIN' FANCY—Lynyrd Skynyrd—MCA

- PIECES OF THE SKY—Emmylou Harris—Reprise
PLAYING POSSUM—Carly Simon—Elektra
STAMPEDE—Doobie Bros.—WB
STRAIGHT SHOOTER—Bad Company—Swan Song
TOMMY—Polydor (Soundtrack)

KOME-FM/SAN JOSE

- ADDS:**
CAPTAIN FANTASTIC—Elton John—MCA
FOREST OF FEELING—David Sancious—Epic
INITIATION—Todd Rundgren—Bearsville
LISTEN TO WHAT THE MAN SAID (single)—Wings—Capitol
MEXICO (single)—Southern-Hillman-Fury—Asylum
MIDNIGHT ON THE WATER—David Bromberg—Col
SNOW GOOSE—Camel—Janus
SONGS FOR A RAINY DAY—John Shine—Col
TALE SPINNIN'—Weather Report—Col
UPP—Epic
- HEAVY ACTION (sales, airplay):**
BLOW BY BLOW—Jeff Beck—Epic
CAPTAIN FANTASTIC—Elton John—MCA
CHICAGO VIII—Col
DIAMONDS & RUST—Joan Baez—A&M
JUKE JOINT JUMP—Elvin Bishop—Capricorn
KATY LIED—Steely Dan—ABC
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
PLAYING POSSUM—Carly Simon—Elektra
STAMPEDE—Doobie Bros.—WB
STRAIGHT SHOOTER—Bad Company—Swan Song

KWST-FM/LOS ANGELES

- ADDS:**
ANNIVERSARY SPECIAL, VOL. 1—Earl Scruggs Revue—Col
JOE BECK—Kudu
MICHAEL BOLOTIN—RCA
MOVING VIOLATION—Jackson 5—Motown
NIGHT LIGHTS HARMONY—Four Tops—ABC
SNOW GOOSE—Camel—Janus
SUN RISE—Yvonne Elliman—RSO
THE SUPREMES—Motown
WARRIOR ON THE EDGE OF TIME—Hawkwind—Atco
- HEAVY ACTION (airplay—in descending order):**
PLEASE MIND YOUR HEAD—String Driven Thing—20th Century
RUPERT HOLMES—Epic
CAPTAIN FANTASTIC—Elton John—MCA
ORIGINAL SOUNDTRACK—10cc—Mercury
SPARTACUS—Triumvirat—Capitol
CRIME OF THE CENTURY—Supertramp—A&M
DAYS OF WINE & NEUROSES—Martin Mull—Capricorn
METAMORPHOSIS—Rolling Stones—Abkco
STRAIGHT SHOOTER—Bad Company—Swan Song
STAMPEDE—Doobie Bros.—WB

KZEL-FM/EUGENE, ORE.

- ADDS:**
BANKRUPT—Dr. Hook—Capitol
COLE YOUNGER—Anchor
INITIATION—Todd Rundgren—Bearsville
LISTEN TO WHAT THE MAN SAID (single)—Wings—Capitol
NANCY NEVINS—Tom Cat
UPP—Epic
- HEAVY ACTION (airplay, phones):**
ADVENTURES IN PARADISE—Minnie Riperton—Epic
ANNIVERSARY SPECIAL, VOL. 1—Earl Scruggs Revue—Col
BEAU BRUMMELS—WB
CAPTAIN FANTASTIC—Elton John—MCA
DIAMONDS & RUST—Joan Baez—A&M
MIDNIGHT ON THE WATER—David Bromberg—Col
SLIM CHANCE—Ronnie Lane—A&M
TWO LANE HIGHWAY—Pure Prairie League—RCA

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This new elpee is for your home rack
 With songs and stars to take you back
 Some old, some new, some gone, some due
 From days when people wrote for the fun of it
 and played for the hell of it
 With pictures taken when all was smart
 and just another piece of art
 From sessions gone by, when friends dropped in
 to play or stay or grin and drink
 No one kept a list to say
 who played like this
 or clapped that way
 The toads of parking lots weren't around to state
 Pay up or you've got no sound
 So thank you Jimmy Page, John McLaughlin, Mick Jagger, Phil Spector,
 Jack Nitzche, Gene Pitney, Brian Jones, John Paul Jones, Joe Morretti,
 Keith Richards, Bill Wyman, Charlie Watts, Art Greenslade, Mssrs. Leander,
 and Whittaker, Tony Hicks, Graham Nash, Dave Hassinger, Glyn Johns,
 Jimmy Miller, and all those we remember had it on the rocks, but
 forgot the rocks they got off on.
 Do you recall the diplomatic Jaggered Jagger and his henchman, Keith,
 whose image we heard first
 Listen to the songs they wrote and wrote,
 While Brian played his magic notes,
 A team of time that make us all remain with Lady Jane,
 But yesterday don't matter till its gone.... Andrew Oldham

Side One:

OUT OF TIME

Jagger/Richards

DON'T LIE TO ME

Jagger/Richards

EACH AND EVERYDAY OF THE YEAR

Jagger/Richards

HEART OF STONE

Jagger/Richards

I'D MUCH RATHER BE WITH THE BOYS

Oldham/Richards

(Walkin' Thru The) SLEEPY CITY

Jagger/Richards

TRY A LITTLE HARDER

Jagger/Richards

All Selections Abkco Music Inc. BMI

Side Two:

I DON'T KNOW WHY *

Wonder/Hunter/Hardaway/Riser

IF YOU LET ME

Jagger/Richards

JIVING SISTER FANNY

Jagger/Richards

DOWNTOWN SUZIE

B. Wyman

FAMILY

Jagger/Richards

MEMO FROM TURNER

Jagger/Richards

I'M GOING DOWN

Jagger/Richards

All Selections Abkco Music Inc. BMI

* Jobete Music ASCAP

/Stone Agate Music BMI

Produced by Andrew Oldham and Jimmy Miller

Researched and Compiled by Al Steckler

Art Direction: Al Steckler/Richard Roth

Graphics: Linda Guymon

Concept: Glenn Ross

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METAMORPHOSIS



RCA, the Met and Butterfly

By SPEIGHT JENKINS

■ NEW YORK — One of the nicest and rarest experiences is to find the memories on one's youth accurate. Thanks to the enterprise of Dario Soria, managing director of the Metropolitan Opera Guild, and the charitable impulses of Kenneth D. Glancy, president of RCA Records, such an occurrence can now take place for a wide number of people 35 and over.

The memory involves Licia Albanese and Puccini's *Madama Butterfly*. She sang the role with distinction before World War II, but it was after 1945 when the opera was allowed back into the Met's repertory that she made Cio-Cio-San her own. This listener can remember ever so clearly the May performance in 1946 when the Met first returned to Dallas, Texas, after the war. "Der Rosenkavalier" opened the series, followed by "Rigoletto," "Romeo et Juliette" and finally "Madama Butterfly." The last took place on a scorching Texas afternoon—with no air conditioning. Just in the middle of Act II a tremen-

dous hail storm hit the State Fair Auditorium, but it didn't matter. The magic of Miss Albanese and Puccini made the performance ever vibrant in the mind.

Post-War Performance

The first post-war performance had taken place a few months earlier, on January 19, 1946, and it was broadcast. It is that performance that has now been issued. Acetates of the broadcast were supplied to the Met by Joseph Gimma, Miss Albanese's husband, and proved far superior to any held by Texaco (the program's sponsor even then) or NBC.

Soria, who it will be remembered not only founded Angel Records but instituted RCA's "Soria Series," a handsomely packaged collection of operas, suggested that RCA might want to contribute to the financially beleaguered Metropolitan Opera by turning out the records.

Anyone can have the album who contributes \$100 or more to (Continued on page 46)

CLASSICAL RETAIL REPORT

JUNE 7, 1975

CLASSIC OF THE WEEK



TOMITA

PICTURES AT AN EXHIBITION
RCA

BEST SELLERS OF THE WEEK

TOMITA: PICTURES AT AN EXHIBITION—RCA

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

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

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

SAM GOODY/N.Y.

BACH: CANTATAS, VOL. XI—Harnoncourt
Telefunken—

BACH: COMPLETE WORKS FOR SOLO FLUTE—Rampal—RCA

BEETHOVEN: VIOLIN CONCERTO—Grumiaux, Davis—Philips

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

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

FESTIVAL OF FLUTE CONCERTOS—Rampal—RCA

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

MOZART: DIVERTIMENTO FOR STRING TRIO—Stern, Zukerman, Rose—Columbia

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

RECORD HUNTER/N.Y.

AFTER THE BALL—Morris, Bolcom—Nonesuch

BACH: BRANDENBURG CONCERTOS—Paillard—RCA

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

HADYN: MOZART: CANTATAS, ARIAS—Baker, Philips

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

LUCIANO PAVAROTTI IN CONCERT—London

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

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

TOMITA: PICTURES AT AN EXHIBITION—RCA

RECORD AND TAPE

COLLECTORS/BALTIMORE

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

MOZART: HORN CONCERTOS—Raumann—Telefunken

ORFF: STREETSONG—BASF

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

SAINT-SAENS: VIOLIN CONCERTO NO. 3—Ricci—Vox

STRAUSS: DIE FLEDERMAUS—Janowitz, Windgassen, Waechter, Boehm—London

SUK: SERENADE FOR STRINGS—Marriner—Argo

TOMITA: PICTURES AT AN EXHIBITION—RCA

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

WAGNER: ORGAN ORGY—Newman—Columbia

ROSE DISCOUNT/CHICAGO

ALBINONI: ADAGIO—Marriner—Angel

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

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London

GOLDEN DANCE HITS OF 1600—Archive (DG)

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

RODRIGO: CONCERTO DE ARANJUEZ—Williams—Columbia

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

STRAVINSKY: RITE OF SPRING—Solti—London

TOMITA: PICTURES AT AN EXHIBITION—RCA

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

TOWER RECORDS/SAN DIEGO

BACH: TRANSCRIPTIONS—Stokowski—RCA

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

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London

COPLAND: EL SALON MEXICO—Copland—Columbia

DEBUSSY: ORCHESTRAL MUSIC, VOL. III—Martinon—Angel

DVORAK, BRUCH: CELLO CONCERTO, KOL NIDREI—Casals—Seraphim

FESTIVAL OF FLUTE CONCERTOS—Rampal—RCA

PACHELBEL: CANON—Paillard—RCA

STRAVINSKY: RITE OF SPRING—Solti—London

TOMITA: PICTURES AT AN EXHIBITION—RCA

VOGUE BOOKS AND RECORDS/LOS ANGELES

BACH: CANTATAS, VOLUME XI—Harnoncourt—Telefunken

DEBUSSY: SELECTED ORCHESTRAL WORKS—Toscanini—Olympic

ELGAR: THE APOSTLES—Boult—EMI (Import)

RAMEAU: LES FETES—Leppard—Angel

RAVEL: COMPLETE ORCHESTRAL WORKS—Skrowacewski—Vox

SAINT-SAENS: SYMPHONY "URBS ROMA"—Martinon—Angel

SCHOENBERG: PIANO MUSIC—Jacobs—Nonesuch

TOMITA: PICTURES AT AN EXHIBITION—RCA

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

VAUGHAN WILLIAMS: SIR JOHN IN LOVE—Herincx—Angel

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SALESMAKER OF THE WEEK



CAPTAIN FANTASTIC

ELTON JOHN
MCA

TOP RETAIL SALES THIS WEEK

- CAPTAIN FANTASTIC—Elton John—MCA
- ADVENTURES IN PARADISE—Minnie Riperton—Epic
- TWO LANE HIGHWAY—Pure Prairie League—RCA
- FOUR WHEEL DRIVE—Bachman-Turner Overdrive—Mercury
- PLAYING POSSUM—Carly Simon—Elektra
- FANDANGO—ZZ Top—London
- GORILLA—James Taylor—WB

ABC/NATIONAL

- BLUE SKY, NIGHT THUNDER—Michael Murphey—Epic
- FANDANGO—ZZ Top—London
- FOUR WHEEL DRIVE—Bachman-Turner Overdrive—Mercury
- HEARTS—America—WB
- PLAYING POSSUM—Carly Simon—Elektra
- SEDAKA'S BACK—Neil Sedaka—Rocket
- SPIRIT OF AMERICA—Beach Boys—Capitol
- STAMPEDE—Doobie Brothers—WB
- SURVIVAL—O'Jays—Phila. Intl.
- TANYA TUCKER—MCA

CAMELOT/NATIONAL

- BEST OF FREE—A&M
- CAPTAIN FANTASTIC—Elton John—MCA
- FANDANGO—ZZ Top—London
- FOUR WHEEL DRIVE—Bachman-Turner Overdrive—Mercury
- GORILLA—James Taylor—WB
- JANIS—Janis Joplin—Col (Soundtrack)
- PICTURES AT AN EXHIBITION—Tomita—RCA
- STAMPEDE—Doobie Brothers—WB
- TWO LANE HIGHWAY—Pure Prairie League—RCA
- USA—King Crimson—Atlantic

MUSICLAND/NATIONAL

- AIN'T LIFE GRAND—Black Oak Arkansas—Atco
- CAPTAIN FANTASTIC—Elton John—MCA
- DIAMONDS & RUST—Joan Baez—A&M
- DISCO BABY—Van McCoy & the Soul City Symphony—Avco
- DYN-O-MITE—Jimmie Walker—Buddah
- FOUR WHEEL DRIVE—Bachman-Turner Overdrive—Mercury
- JUST GET UP & CLOSE THE DOOR—Johnny Rodriguez—Mercury
- MELISSA—Melissa Manchester—Arista
- SEX MACHINE TODAY—James Brown—Polydor
- STAMPEDE—Doobie Brothers—WB

RECORD BAR/NATIONAL

- ADVENTURES IN PARADISE—Minnie Riperton—Epic
- BETWEEN THE LINES—Janis Ian—Col
- CAPTAIN FANTASTIC—Elton John—MCA
- DIAMONDS & RUST—Joan Baez—A&M

- FOUR WHEEL DRIVE—Bachman-Turner Overdrive—Mercury
- GORILLA—James Taylor—WB
- MICKEY MOUSE CLUB—Disneyland
- ORIGINAL SOUNDTRACK—10cc—Mercury
- STAMPEDE—Doobie Brothers—WB
- TWO LANE HIGHWAY—Pure Prairie League—RCA

SAM GOODY/EAST COAST

- AMERICA'S CHOICE—Hot Tuna—Grunt
- AURA WILL PREVAIL—George Duke—BASF
- CAPTAIN FANTASTIC—Elton John—MCA
- CHICAGO VIII—Col
- PLAYING POSSUM—Carly Simon—Elektra
- SOAP OPERA—Kinks—RCA
- SPIRIT OF AMERICA—Beach Boys—Capitol
- TELLY SAVALAS—Audio Fidelity
- TOMMY—Polydor (Soundtrack)
- USA—King Crimson—Atlantic

TWO GUYS/EAST COAST

- A SONG FOR YOU—Temptations—Gordy
- AMERICA'S CHOICE—Hot Tuna—Grunt
- BETWEEN THE LINES—Janis Ian—Col
- CAPTAIN FANTASTIC—Elton John—MCA
- DRESSED TO KILL—Kiss—Casablanca
- FANDANGO—ZZ Top—London
- MATCHING TIE & HANDKERCHIEF—Monty Python—Arista
- SOAP OPERA—Kinks—RCA
- SURVIVAL—O'Jays—Phila. Intl.
- TOYS IN THE ATTIC—Aerosmith—Col

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

- A SONG FOR YOU—Temptations—Gordy
- BLOW BY BLOW—Jeff Beck—Epic
- BLUEJAYS—Justin Hayward & John Lodge—Threshold
- CAPTAIN FANTASTIC—Elton John—MCA
- CHICAGO VIII—Col
- JUDITH—Judy Collins—Elektra
- PLAYING POSSUM—Carly Simon—Elektra
- SURVIVAL—O'Jays—Phila. Intl.
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
- TOMMY—Polydor (Soundtrack)

DISCOUNT RECORDS/ CAMBRIDGE, MASS.

- AURA WILL PREVAIL—George Duke—BASF
- BLUE SKY, NIGHT THUNDER—Michael Murphey—Epic
- CAPTAIN FANTASTIC—Elton John—MCA
- DIAMONDS AND RUST—Joan Baez—A&M
- GORILLA—James Taylor—WB
- INITIATION—Todd Rundgren—Bearsville
- JUDITH—Judy Collins—Elektra
- PLAYING POSSUM—Carly Simon—Elektra
- SOAP OPERA—Kinks—RCA
- THE WIZ—Atlantic

CUTLER'S/NEW HAVEN

- ADVENTURES IN PARADISE—Minnie Riperton—Epic
- CAPTAIN FANTASTIC—Elton John—MCA
- DISCOTHEQUE—Herbie Mann—Atlantic
- INITIATION—Todd Rundgren—Bearsville
- MICHAEL BOLOTIN—RCA
- PILOT—Capitol
- SPARTACUS—Triumvirat—Capitol
- TALE SPINNIN'—Weather Report—Col
- THE WIZ—Atlantic
- TWO LANE HIGHWAY—Pure Prairie League—RCA

GARY'S/RICHMOND

- BEFORE THE NEXT TEARDROP FALLS—Freddy Fender—ABC Dot
- BLUE SKY, NIGHT THUNDER—Michael Murphey—Epic
- DIAMONDS & RUST—Joan Baez—A&M

- FANDANGO—ZZ Top—London
- GORILLA—James Taylor—WB
- PLAYING POSSUM—Carly Simon—Elektra
- SPIRIT OF AMERICA—Beach Boys—Capitol
- STAMPEDE—Doobie Brothers—WB
- STRAIGHT SHOOTER—Bad Company—Swan Song
- TWO LANE HIGHWAY—Pure Prairie League—RCA

POPLAR TUNES/MEMPHIS

- ADVENTURES IN PARADISE—Minnie Riperton—Epic
- ARMAGEDDON—A&M
- AURA WILL PREVAIL—George Duke—BASF
- CAPTAIN FANTASTIC—Elton John—MCA
- FANDANGO—ZZ Top—London
- FOUR WHEEL DRIVE—Bachman-Turner Overdrive—Mercury
- GORILLA—James Taylor—WB
- SPARTACUS—Triumvirat—Capitol
- TALE SPINNIN'—Weather Report—Col
- TWO LANE HIGHWAY—Pure Prairie League—RCA

NATL. RECORD MART/MIDWEST

- CAPTAIN FANTASTIC—Elton John—MCA
- FANDANGO—ZZ Top—London
- FOUR WHEEL DRIVE—Bachman-Turner Overdrive—Mercury
- MISTER MAGIC—Grover Washington Jr.—Kudu
- PLAYING POSSUM—Carly Simon—Elektra
- SPIRIT OF AMERICA—Beach Boys—Capitol
- STAMPEDE—Doobie Brothers—WB
- STRAIGHT SHOOTER—Bad Company—Swan Song
- SURVIVAL—O'Jays—Phila. Intl.
- TWO LANE HIGHWAY—Pure Prairie League—RCA

RECORD REVOLUTION/ CLEVELAND

- ADVENTURES IN PARADISE—Minnie Riperton—Epic
- ANDY FRAZER BAND—CBS England (Import)
- BANKRUPT—Dr. Hook—Capitol
- CAPTAIN FANTASTIC—Elton John—MCA
- FLASH FEARLESS—Chrysalis
- GORILLA—James Taylor—WB
- INITIATION—Todd Rundgren—Bearsville
- SPARTACUS—Triumvirat—Capitol
- STONE PONEYS FEATURING LINDA RONSTADT—Capitol
- TWO LANE HIGHWAY—Pure Prairie League—RCA

FOR THE RECORD/BALTIMORE

- ADVENTURES IN PARADISE—Minnie Riperton—Epic
- AURA WILL PREVAIL—George Duke—BASF
- CAPTAIN FANTASTIC—Elton John—MCA
- CHOCOLATE CITY—Parliament—Casablanca
- DYN-O-MITE—Jimmie Walker—Buddah
- EXPANSIONS—Lonnie Liston Smith—Flying Dutchman
- INSIDES OUT—Bohannon—Dakar
- ROLLING DOWN A MOUNTAIN—Main Ingredient—RCA
- TALE SPINNIN'—Weather Report—Col
- THE WIZ—Atlantic

CIRCLES/ARIZONA

- BLIND BABY—New Birth—Buddah
- CAPTAIN FANTASTIC—Elton John—MCA
- CHOCOLATE CITY—Parliament—Casablanca
- DISCOTHEQUE—Herbie Mann—Atlantic
- MOVING VIOLATION—Jackson Five—Motown
- SEASTONES—Round
- SEX MACHINE TODAY—James Brown—Polydor
- SPIRIT OF AMERICA—Beach Boys—Capitol
- TALE SPINNIN'—Weather Report—Col

- YOUR MAMA WON'T LIKE ME—Suzi Quatro—Arista

ROSE DISCOUNT/CHICAGO

- ADVENTURES IN PARADISE—Minnie Riperton—Epic
- CAPTAIN FANTASTIC—Elton John—MCA
- DIAMONDS & RUST—Joan Baez—A&M
- DISCO BABY—Van McCoy & the Soul City Symphony—Avco
- DRESSED TO KILL—Kiss—Casablanca
- JUDITH—Judy Collins—Elektra
- LAKESHORE DRIVE—Aliotta, Haynes & Jeremiah—Big Foot
- PLAYING POSSUM—Carly Simon—Elektra
- SPIRIT OF AMERICA—Beach Boys—Capitol
- SURVIVAL—O'Jays—Phila. Intl.

WHEREHOUSE/CALIFORNIA

- ADVENTURES IN PARADISE—Minnie Riperton—Epic
- AIN'T LIFE GRAND—Black Oak Arkansas—Atco
- CAPTAIN FANTASTIC—Elton John—MCA
- COMIN' DOWN YOUR WAY—Three Dog Night—ABC
- FOUR WHEEL DRIVE—Bachman-Turner Overdrive—Mercury
- MOVING VIOLATION—Jackson Five—Motown
- SNEAKIN' SALLY THROUGH THE ALLEY—Robert Palmer—Island
- SOAP OPERA—Kinks—RCA
- SPARTACUS—Triumvirat—Capitol
- TOYS IN THE ATTIC—Aerosmith—Col

LICORICE PIZZA/LOS ANGELES

- A SONG FOR YOU—Temptations—Gordy
- BETWEEN THE LINES—Janis Ian—Col
- CAPTAIN FANTASTIC—Elton John—MCA
- DIAMONDS & RUST—Joan Baez—A&M
- FANDANGO—ZZ Top—London
- FOUR WHEEL DRIVE—Bachman-Turner Overdrive—Mercury
- GORILLA—James Taylor—WB
- PLAYING POSSUM—Carly Simon—Elektra
- SOAP OPERA—Kinks—RCA
- TALE SPINNIN'—Weather Report—Col

TOWER/LOS ANGELES

- ADVENTURES IN PARADISE—Minnie Riperton—Epic
- COMIN' DOWN YOUR WAY—Three Dog Night—ABC
- DYN-O-MITE—Jimmie Walker—Buddah
- LOVE WILL KEEP US TOGETHER—Captain & Tennille—A&M
- MIDNIGHT ON THE WATER—David Bromberg—Col
- MOVING VIOLATION—Jackson Five—Motown
- NIGHT LIGHTS HARMONY—Four Tops—ABC
- PICTURES AT AN EXHIBITION—Tomita—RCA
- THANK YOU BABY—Stylistics—Avco
- TWO LANE HIGHWAY—Pure Prairie League—RCA

EVERYBODY'S RECORDS/ NORTHWEST

- ADVENTURES IN PARADISE—Minnie Riperton—Epic
- AIN'T LIFE GRAND—Black Oak Arkansas—Atco
- ANNIVERSARY SPECIAL, VOL. I—Earl Scruggs—Col
- CAPTAIN FANTASTIC—Elton John—MCA
- JOURNEY—Col
- MIDNIGHT ON THE WATER—David Bromberg—Col
- NEW CITY—Blood, Sweat & Tears—Col
- PHONE CALL FROM GOD—Jerry Jordan—MCA
- SEASTONES—Round
- TWO LANE HIGHWAY—Pure Prairie League—RCA

JUNE 7, 1975



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TITLE, ARTIST, Label, Number (Distributing Label)

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6	6	WELCOME TO MY NIGHTMARE	ALICE COOPER/ Atlantic SD 18130		12	F
7	9	PLAYING POSSUM	CARLY SIMON/Elektra 7E-1033		6	F
8	21	FANDANGO	ZZ TOP/London PS 6916		4	F
9	10	BLOW BY BLOW	JEFF BECK/Epic PE 33409		9	F
10	12	SPIRIT OF AMERICA	BEACH BOYS/Capitol SVBB 11384		6	F
11	4	STRAIGHT SHOOTER	BAD COMPANY/Swan Song SS 8413 (Atlantic)		8	F
12	17	SURVIVAL	O'JAYS/Phila. Intl. KZ 33150 (Col)		7	F
13	13	HEARTS AMERICA	Warner Bros. BS 2852		10	F
14	5	NUTHIN' FANCY	LYNYRD SKYNYRD/MCA 2137		9	F
15	8	A SONG FOR YOU	TEMPTATIONS/Gordy G6-969S1 (Motown)		18	F
16	11	HAVE YOU NEVER BEEN MELLOW	OLIVIA NEWTON-JOHN/ MCA 2133		16	F
17	19	JUDITH	JUDY COLLINS/Elektra 7E-1032		9	F
18	18	FIVE-A-SIDE	ACE/Anchor ANCL-2001 (ABC)		10	F
19	23	MISTER MAGIC	GROVER WASHINGTON, JR./Kudu KU-201S (Motown)		11	F
20	22	HE DON'T LOVE YOU LIKE I LOVE YOU	TONY ORLANDO & DAWN/Elektra 7E-1034		5	F
21	16	KATY LIED	STEELY DAN/ABC ABCD 846		10	F
22	14	PHYSICAL GRAFFITI	LED ZEPPELIN/Swan Song SS 2200 (Atlantic)		13	I
23	46	FOUR WHEEL DRIVE	BACHMAN-TURNER OVERDRIVE/ Mercury SRM1-1027		2	F
24	28	TOYS IN THE ATTIC	AEROSMITH/Columbia PC 33471		6	F
25	24	GREATEST HITS	ELTON JOHN/MCA 2128		29	F
26	26	THE WIZ ORIGINAL BROADWAY CAST	/Atlantic SD 18137		6	F
27	32	BEFORE THE NEXT TEARDROP FALLS	FREDDY FENDER/ ABC Dot DOSD 2020		4	F
28	27	WILL O' THE WISP	LEON RUSSELL/Shelter SR 2138 (MCA)		7	F
29	36	AN EVENING WITH JOHN DENVER	/RCA CPL-0764		14	J
30	20	TO BE TRUE	HAROLD MELVIN & THE BLUENOTES Featuring THEODORE PENDERGRASS/Phila. Intl. KZ 33148 (Col)		13	E
31	33	BLUE SKY, NIGHT THUNDER	MICHAEL MURPHEY/Epic KE 33290		12	F
32	37	SOAP OPERA	KINKS/RCA LPL1-5081		4	F
33	38	DISCOTHEQUE	HERBIE MANN/Atlantic SD 1670		6	F
34	15	KING ARTHUR	RICK WAKEMAN & THE ENGLISH ROCK ENSEMBLE/A&M SP 4515		8	F
35	31	BLUEJAYS	JUSTIN HAYWARD & JOHN LODGE/ Threshold THS 14 (London)		11	F
36	25	JUST ANOTHER WAY TO SAY I LOVE YOU	BARRY WHITE/ 20th Century T 466		9	F
37	39	JUST A BOY	LEO SAYER/Warner Bros. BS 2836		13	F
38	48	HEART LIKE A WHEEL	LINDA RONSTADT/Capitol ST 11368		27	F
39	42	DRESSED TO KILL	KISS/Casablanca NBLP 7016		7	F
40	29	THE DRAMATIC JACKPOT	RON BANKS & THE DRAMATICS/ ABC ABCD 867		10	F
41	41	AVERAGE WHITE BAND	/Atlantic SD 7308		32	F
42	30	FUNNY LADY SOUNDTRACK	/Arista AL 9004		11	G
43	34	BUSTIN' OUT	PURE PRAIRIE LEAGUE/RCA LSP 4769		11	F
44	79	ADVENTURES IN PARADISE	MINNIE RIPERTON/Epic PE 33454		2	F

45	40	I'LL PLAY FOR YOU	SEALS & CROFTS/Warner Bros. 2848	10	F
46	56	DIAMONDS & RUST	JOAN BAEZ/A&M SP 4527	3	F
47	45	FRAMPTON	PETER FRAMPTON/A&M SP 4512	9	F
48	51	PICTURES AT AN EXHIBITION	TOMITA/RCA ARL1-0838	5	F
49	54	SUPERNATURAL	BEN E. KING/Atlantic SD 18132	5	F
50	66	DISCO BABY	VAN McCOY & THE SOUL CITY SYMPHONY/ Avco AV 69006	4	F
51	53	WALT DISNEY'S MICKEY MOUSE CLUB	MOUSEKEDANCE AND OTHER MOUSEKETEER FAVORITES Featuring the MIKE CURB CONGREGATION & VARIOUS ARTISTS/ Disneyland 1362	6	F
52	50	STEPPING INTO TOMORROW	DONALD BYRD/Blue Note BN-LA 368G (UA)	9	F
53	60	THE AURA WILL PREVAIL	GEORGE DUKE/MPS/BASF 25613	3	F
54	61	ROLLING DOWN A MOUNTAIN	MAIN INGREDIENT/ RCA APL1-0644	5	F
55	35	SHEER HEART ATTACK	QUEEN/Elektra 7E-1026	21	F
56	58	COMMON SENSE	JOHN PRINE/Atlantic SD 18127	5	F
57	64	CHOCOLATE CITY	PARLIAMENT/Casablanca NBLP 7014	5	F
58	65	A QUIET STORM	SMOKEY ROBINSON/Tamla T6-337S1	5	F
59	87	GORILLA	JAMES TAYLOR/Warner Bros. BS 2866	2	F
60	63	IAN HUNTER	/Columbia PC 33480	4	F
61	71	AMERICA'S CHOICE	HOT TUNA/Grunt BL1-0820 (RCA)	3	F
62	73	CRIME OF THE CENTURY	SUPERTRAMP/A&M SP 3647	5	F
63	69	IN THE POCKET	STANLEY TURRENTINE/Fantasy F 9478	5	F
64	75	EXPANSIONS	LONNIE LISTON SMITH/Flying Dutchman BOL1-0934 (RCA)	4	F
65	55	PHOEBE SNOW	/Shelter 2109 (MCA)	32	F
66	77	MY WAY	MAJOR HARRIS/Atlantic SD 18119	4	F
67	49	TOM CAT	TOM SCOTT & THE L.A. EXPRESS/ Ode SP 77028 (A&M)	8	F
68	93	THE LAST FAREWELL	ROGER WHITTAKER/RCA APL1-0855	3	F
69	43	IT'LL SHINE WHEN IT SHINES	OZARK MOUNTAIN DAREDEVILS/A&M SP 3654	22	F
70	47	SUN GODDESS	RAMSEY LEWIS/Columbia KC 33194	20	E
71	81	JUKE JOINT JUMP	ELVIN BISHOP/Capricorn CP 0151 (WB)	4	F
72	—	TWO LANE HIGHWAY	PURE PRAIRIE LEAGUE/RCA APL1-0933	1	F
73	82	BLIND BABY	NEW BIRTH/Buddah BDS 5636	2	F
74	76	SOLID	MANDRILL/United Artists UA-LA 408-G	5	F
75	44	FEELINGS	PAUL ANKA/United Artists UA LA 367-G	8	F
76	59	IF YOU LOVE ME (LET ME KNOW)	OLIVIA NEWTON-JOHN/ MCA 411	51	F
77	90	THE MANHATTAN TRANSFER	/Atlantic SD 18133	2	F
78	67	SONG FOR AMERICA	KANSAS/Kirshner PZ 33385 (Col)	6	F
79	80	FIRE ON THE MOUNTAIN	CHARLIE DANIELS BAND/ Kama Sutra KSBS 2603	21	F
80	94	TALE SPINNIN'	WEATHER REPORT/Columbia PC 33417	2	F
81	107	BETWEEN THE LINES	JANIS IAN/Columbia PC 333946	1	F
82	92	CAUGHT IN THE ACT	COMMODORES/Motown M6-820S1	2	F
83	72	DARK SIDE OF THE MOON	PINK FLOYD/Harvest SMAS 1163 (Capitol)	81	F
84	84	LET THERE BE MUSIC	ORLEANS/Asylum 7E-1029	9	F
85	114	PHONE CALL FROM GOD	JERRY JORDAN/MCA 473	1	F
86	89	TWO BOB	JAMES/CTI 6057 (Motown)	4	F
87	88	PIECES OF THE SKY	EMMYLOU HARRIS/Reprise 2213 (WB)	11	F
88	93	JANIS	JANIS JOPLIN/Columbia PG 33345	2	F
89	115	SEX MACHINE TODAY	JAMES BROWN/Polydor PD 6042	1	F
90	70	COLD ON THE SHOULDER	GORDON LIGHTFOOT/Reprise MS 2006 (WB)	15	F
91	52	THERE'S ONE IN EVERY CROWD	ERIC CLAPTON/ RSO SO 4806 (Atlantic)	9	F
92	57	AUTOBAHN	KRAFTWERK/Vertigo VEL 2003 (Phonogram)	16	F
93	62	FEEL LIKE MAKIN' LOVE	ROBERTA FLACK/Atlantic SD 18131	11	F
94	68	YOUNG AMERICANS	DAVID BOWIE/RCA APL1-0998	12	F
95	78	NIGHTBIRDS	LABELLE/Epic KE 33075	22	E
96	85	TOMMY	THE WHO/MCA 2-1005	89	I
97	86	BARRY MANILOW II	/Bell 1314 (Arista)	27	F
98	91	PUT IT WHERE YOU WANT IT	AWB/MCA 475	3	F
99	99	JOHN DENVER'S GREATEST HITS	/RCA CPL1-0374	78	F
100	74	FOR EARTH BELOW	ROBIN TROWER/Chrysalis 1073 (WB)	15	F

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Marvelettes

M7-827S2

M6-832S1



M6-831S1

M6-821S1



M6-829S1



M6-824S1

M6-828S1

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101 THE ALBUM CHART 150

JUNE 7, 1975

JUNE 7	MAY 31	
101	101	LOST GENERATION ELLIOTT MURPHY/RCA APL1-0916
102	100	HOLIDAY AMERICA/Warner Bros. W 2808
103	95	CRASH LANDING JIMI HENDRIX/Reprise MS 2004 (WB)
104	102	FIRE OHIO PLAYERS/Mercury SRM1-1013
105	96	PERFECT ANGEL MINNIE RIPERTON/Epic KE 32561
106	108	BACK HOME AGAIN JOHN DENVER/RCA APL1-0548
107	118	CHASE THE CLOUDS AWAY CHUCK MANGIONE/A&M SP 4518
108	97	BLOOD ON THE TRACKS BOB DYLAN/Columbia PC 33235
109	119	NEW CITY BLOOD, SWEAT & TEARS/Columbia PC 33484
110	120	WHEN WILL I SEE YOU AGAIN JOHNNY MATHIS/ Columbia PC 33420
111	111	NATTY DREAD BOB MARLEY & THE WAILERS/Island ILPS 9281
112	112	AMBROSIA/20th Century T 434
113	98	SONGBIRD JESSE COLIN YOUNG/Warner Bros. BS 2845
114	135	THE ORIGINAL SOUNDTRACK 10cc/Mercury SRM-1-1029
115	—	INITIATION TODD RUNDGREN/Bearsville BR 6957
116	116	CONY ISLAND HERB ALPERT & T.J.B./A&M SP-3421
117	125	REUNION B.J. THOMAS/ABC ABCD 858
118	117	ALL THE GIRLS IN THE WORLD—BEWARE!!! GRAND FUNK/ Capitol SO 11356
119	128	BEST OF FREE/A&M SP 3663
120	—	COMING DOWN YOUR WAY THREE DOG NIGHT/ABC ABCD 888
121	131	TANYA TUCKER/MCA MCA 2141
122	—	SPARTACUS TRIUMVIRAT/Capitol ST 11392
123	—	MOVING VIOLATION JACKSON 5/Motown M6 829S1
124	124	CLOSEUP FRANKIE VALLI/Private Stock PS 2000
125	103	GREATEST HITS AL GREEN/Hi SHL 32089 (London)
126	136	MATCHING TIE AND HANDKERCHIEF MONTY PYTHON/ Arista AL 40393
127	149	THE BRECKER BROTHERS/Arista AL 4037
128	139	AIN'T LIFE GRAND BLACK OAK ARKANSAS/Atco SO 36-111
129	105	INSIDE OUT BOHANNON/Dakar BK 6916 (Brunswick)
130	—	THANK YOU BABY STYLISTICS/Avco AV 69008
131	106	WHAT WERE ONCE VICES ARE NOW HABITS DOOBIE BROTHERS/Warner Bros. W 2750
132	146	SNEAKIN' SALLY THROUGH THE ALLEY ROBERT PALMER/ Island ILPS 9294
133	129	I NEED SOME MONEY EDDIE HARRIS/Atlantic SD 1669
134	—	ENDLESS SUMMER BEACH BOYS/Capitol SVBB-11307
135	130	FULFILLINGNESS' FIRST FINALE STEVIE WONDER/Tamla T6-332S1 (Motown)
136	110	FLYING START BLACKBYRDS/Fantasy F 9481
137	138	SAMMY JOHNS/GRC 5003
138	—	DYN-O-MITE JIMMY WALKER/Buddah BDS 5635
139	140	DISCO TEX AND HIS SEX-O-LETTES/Chelsea CHL 505
140	141	I'M JESSI COLTER/Capitol ST 11663
141	143	TOMMY VARIOUS ARTISTS/Ode 9001 (A&M)
142	142	SURVIVAL OF THE FITTEST HEADHUNTERS/Arista AL 4038
143	144	HAIR OF THE DOG NAZARETH/A&M SP 4511
144	145	I DON'T KNOW WHAT THE WORLD IS COMING TO BOBBY WOMACK/United Artists LA 353-6
145	—	HARD CORE POETRY TAVARES/Capitol ST 11316
146	123	PLUG ME INTO SOMETHING HENRY GROSS/A&M SP 4502
147	126	I CAN STAND A LITTLE RAIN JOE COCKER/A&M SP 3633
148	104	SPRING FEVER RICK DERRINGER/Blue Sky PZ 33423 (Col)
149	109	ROCK 'N' ROLL JOHN LENNON/Apple SK 3419
150	113	LED ZEPPELIN IV/Atlantic 7208

151-200 ALBUM CHART

151	ARMAGEDDON/A&M SP 4513
152	MELISSA MANCHESTER/Arista 4031
153	KOKOMO/Columbia PC 3342
154	PILOT/EMI ST 11386 (Capitol)
155	UNDISPUTED TRUTH/Gordy G6-97051 (Motown)
156	MIDNIGHT ON THE WATER DAVID BROMBERG BAND/ Columbia PC 3397
157	THE MUDDY WATERS WOODSTOCK ALBUM MUDDY WATERS/Chess CH 60035
158	LET ME BE THERE OLIVIA NEWTON- JOHN/MCA 389
159	USA KING CRIMSON/Atlantic SD 18136
160	DIAMOND HEAD PHIL MANZANERA/ Atco SD 36-113
161	THE CHOICE FOUR/RCA APL1-0913
162	SOUTHERN NIGHTS ALLEN TOUSSAINT/Reprise MS 2186 (WB)
163	SONGS FOR A FRIEND JON MARK/ Columbia PC 33339
164	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
165	TELLY SAVALAS/Audio Fidelity AFCD 6217
166	JOURNEY/Columbia PC 33388
167	STARS CHER/Warner Bros. BS 2850
168	SEASTONES/Round RX 106
169	BANKRUPT DR. HOOK/Capitol ST 11397
170	WARRIOR ON THE EDGE OF TIME HAWKWIND/Atco SD 36-115
171	NEW AND IMPROVED SPINNERS/ Atlantic SD 18118
172	THE BEST OF BILL WITHERS/Sussex 8037
173	MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)
174	NEWBORN JAMES GANG/Atco SD 36112
175	AMERICA TODAY CURTIS MAYFIELD/ Curton CU 5001 (WB)
176	STREET RATS HUMBLE PIE/A&M SP 4514
177	THE DEADLY NIGHTSHADE/Phantom BPN-0955 (RCA)
178	SPIRIT OF '76 SPIRIT/Mercury SRM-2-804
179	YOUR MAMA WON'T LIKE ME SUZI QUATRO/Arista 4035
180	DAWN'S NEW RAGTIME FOLLIES TONY ORLANDO & DAWN/Bell 1130 (Arista)
181	TOM SCOTT & THE L.A. EXPRESS/ Ode 77021 (A&M)
182	DIAMOND REO/Big Tree BT 89507 (Atlantic)
183	WE LOVE YOU WHOEVER YOU ARE LOVECRAFT/Mercury SRM 1-1031
184	LATIMORE III LATIMORE/Glades 7505 (TK)
185	NATIVE DANCER WAYNE SHORTER/ Columbia PC 33418
186	SUICIDE SAL MAGGIE BELL/ Swan Song 8412 (Atlantic)
187	CHER'S GREATEST HITS/MCA 2127
188	LAKESHORE DRIVE ALIOTTA, HAYNES & JEREMIAH/Big Foot 714
189	FREE TO BE YOU AND ME MARLO THOMAS & FRIENDS/Arista AL 4003
190	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/A&M SP 3405
191	MICHAEL BOLOTIN/RCA APL1-0992
192	ANNIVERSARY SPECIAL VOL. I EARL SCRUGGS REVUE/Columbia PC 33416
193	ROCKIN' CHAIR GWEN McCRAE/ Cat 2605 (TK)
194	CHANGO/ABC ABCD 872
195	IN COLLABORATION WITH THE GODS MICHAEL QUATRO/ United Artists UA LA 420-6
196	LOVE TRIP TAMIKO JONES/Arista AL 4040
197	JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ/Mercury SRM-1-1032
198	MICKEY'S MOVIN' ON MICKEY GILLEY/Playboy PB 405
199	DAYS OF WINE AND NEUROSES MARTIN MULL/Capricorn CP0155 (WB)
200	BEST OF THE STYLISTICS/Avco 69005

ALBUM CROSS REFERENCE

ACE	18	MAIN INGREDIENT	54
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HERB ALPERT	116	CHUCK MANGIONE	107
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BOB DYLAN	3	SEALS & CROFTS	7
EARTH, WIND & FIRE	27	CARLY SIMON	64
FREDDY FENDER	93	LONNIE LISTON SMITH	65
ROBERTA FLACK	23	PHOEBE SNOW	42
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JMII HENDRIX	60	B. J. THOMAS	48
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JACKSON FIVE	86	TANYA TUCKER	145
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JOHN LENNON	70	WHO	135
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GORDON LIGHTFOOT	50	STEVIE WONDER	7
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VAN MCCOY	50	ZZ TOP	8

Manhattan Transfer Set For CBS-TV Series

■ NEW YORK — CBS Television has signed Atlantic recording group the Manhattan Transfer to star in a TV series to run the last four weeks of the Summer '75 season. Shows will air on Sundays at 7:30 p.m. beginning August 10. Executive producers will be Aaron Russo and Monte Kay, with producer and director to be named.

Consisting of vocalists Tim Hauser, Laurel Masse, Alan Paul and Janis Siegel, the Manhattan Transfer sing complex harmonies of music derived from the blues, swing and various aspects of jazz. And they recreate the sound, costume and nuance of '50s rhythm and blues.

The Manhattan Transfer television shows are scheduled to go into production at the CBS Television Studios in Hollywood during the month of July.

New LPs Break Fast

(Continued from page 3)

seven weeks for MFSB (Phila. Intl.) and their "Love Is the Message" package (8, the week of April 6, 1974).

Other types of music are showing fast-paced consumer response as well. Soul crossover album product such as The O'Jays' (Phila. Intl.) lp "Survival" has jumped to a bulleted 12 spot on the chart (without a major top 40 single to aid its impetus) in just 7 weeks. A jazz crossover giant, Grover Washington Jr. (Kudu) sees his "Mister Magic" package at a bulleted 19 after 11 weeks, leading the action on his single of the same name (a bulleted 27 on The R&B Singles Chart and building pop).

Freddy Fender (ABC Dot) makes his first appearance as a country crossover artist on The Album Chart with the lp titled after his number one single, "Before the Next Teardrop Falls," at a bulleted 27 after just four weeks of top 100 action.

The quick success of Herbie Mann's "Discotheque" album (Atlantic), up to a bulleted 33 after six weeks of chart action, represents a dual crossover from both the jazz and disco markets.

In comparison with the relatively static album sales pattern of last year at this time, the current picture is one of more immediate consumer response to new releases of all kinds. Whether or not this current development is a sign of a future general sales upswing, it does attest to the fact that the current state of the economy need not necessarily interfere with or hamper street excitement for just-released product.

Dialogue (Continued from page 18)

products to have a huge display of country products set up; those dollars are needed to put into the high turnover areas. You've got to look at your customers, you've got to know them like the back of your hand; you've got to listen to what they're telling you and then you react; you've got to have the kind of music they're looking for. You can't force product down their throats; you've got to have product in your store that sells and sells well. You can't sell classics in a market that doesn't want them. You can stock all the classics in the world and you will sell some but they will never be your top base. You have to recycle those excess dollars tied up in slow moving inventory.

We've computerized our catalogue inventory—not on hot products which are still handled by the stores but only on our catalogue product—and we get a readout on the percentage each type of music sells in each location—rock, country, jazz. We break classical down into five or six different categories. Quick reaction is the point. When we're opening up a new store, we hope within a few months after opening that we'll have the proper inventory mix in that store by reacting quickly to what the customers want and furnishing the proper product.

RW: Why haven't you gone to full computerization?

Smolen: I feel it's a mistake to get your hit product tied up with too much red tape. If one of our store managers feels that a certain record is breaking, that manager has to have the ability to call the supplier and order what he needs right away, rather than waiting for our central office to generate an order for him.

RW: With 66 stores it would seem like doing it by hand, so to speak, would get to be too much. If a computer is too much red tape, maybe it's worth whatever hassle you have to go through.

Smolen: Our purchasing department—Norman Hunter and Linda Batts and Peter Elliot and myself—more or less acts as consultant to the stores. We give the stores basic buying ratios. What we try to do on normal pieces of product is keep two to three weeks of stock on hand. And on new releases of really hit pieces of product we like to have three to five weeks worth of stock. Then we'll get a feel on whether it's going to make a big splash, or whether it's going to die. And though it's the managers themselves who buy product, they're given limits on what they can buy, they know what kind of turnover we're looking for on this type of product.

RW: A question on anyone's mind in talking with a businessman is the effect of the economy of your business. Has the tight money situation affected your buying habits any? Do you tend now to buy more of the safe product than the untried?

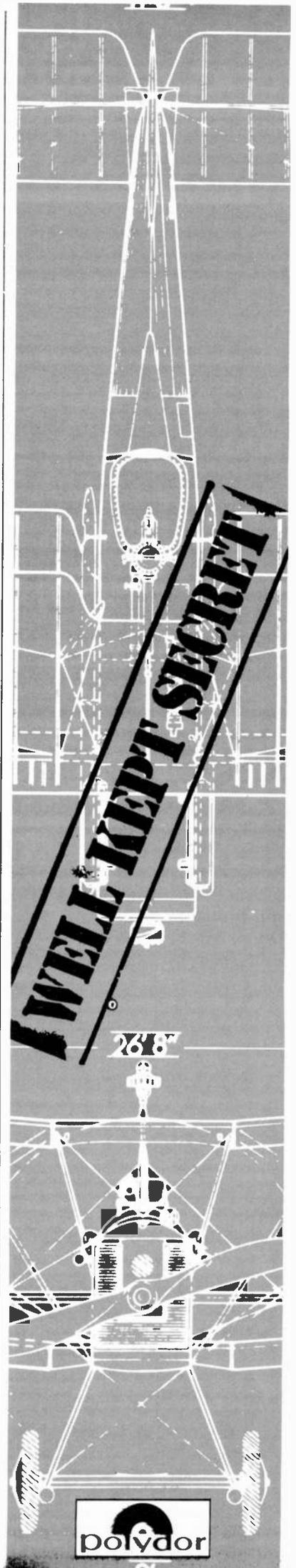
Smolen: There's no hesitation on going with untried product. The only thing that's changed is that we look a little closer before we buy; we have to see some kind of action on an act and we have to believe very strongly in it before we'll raise the stock level very high. Once again, this is played market by market. We're probably a bit more conservative, item for item, than most of our counterparts in the business. The economic condition around now is one where the price of albums is up and unit sales of albums in comparison to last year have dropped, and we do have to be a little more conservative when it comes to risk. But what you have to do to be able to balance off this conservatism is react quickly, and this is why we're set up the way we are and why we have not computerized our hot products and why we allow our store managers, within our own guidelines, to do their own buying—because we are going to buy conservatively and we have to be able to react quickly.

RW: Given the economic condition, it seems your relationship with radio stations becomes doubly important in knowing what to go with on the untried product.

Smolen: That's right. One of the things we at Record Bar love to do is break a new act. That's where our future is, that's where the whole industry's future is—in exposing new product and breaking new acts. There's nothing that gives me more satisfaction than taking a new product that you've seen something special about or heard something special about and working that new product until it breaks. And this is triply important at this time when there is a recession going on in this country, because the record buyer is not just buying on name value anymore. The record buyer wants to be shown what to buy; he wants to hear something he likes and he'll buy what he likes. It's not as it was from the late '60s into the early '70s when a name and a reputation sold a lot of records.

So you really have to work records now just like a label works them. We've seen records with top sales potential fall by the wayside. We want those sales. This is where working with a radio station is

(Continued on page 42)



SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "I've Found Someone Of My Own" — Smoked Sugar (20th Century). An old tune redone in a manner that can only mean a winner. This new group has the ability to top the charts.

DEDE'S DITTIES TO WATCH: "Summer Madness" — Kool & the Gang (Delite-MUPT); "Do It To Me" — Southside Movement (20th Century-UPT); "(Sending Out An) S.O.S." — Retta Young (All-Platinum-UPT).

WBLS-FM (New York) is currently going through personnel changes. Vy Higginson is no longer on the air from 12-4 p.m. However, they have found a replacement in Jay D. Halloway.

"Tribute To The Survival Of Blacks In The Business Of Music," a salute to those individuals responsible for such a successful area of communications, has been postponed until further notice. This was scheduled to be held May 30-31 in Memphis, Tenn.

Ms. Jackie Harris, who left Crossover Records to relocate in Los Angeles is now looking for a position in promotion. Ms. Harris had been working with Chelsea Records under the supervision of Chris Clay. On May 28 she was relieved of her duties at that company.

Those people, black or white, who were let go by UA were released simply because the company decided to go independent with new distributors. These distributors have their own staffs.

Hometown Favorites



Columbia recording artists Ramsey Lewis and Earth, Wind & Fire visited their hometown Chicago recently, where their return was greeted with enthusiasm and celebration. Both Lewis, whose current Columbia album, "Sun Goddess," was recently declared gold, and Earth, Wind & Fire, who garnered gold with their latest album, "That's The Way Of The World," and single, "Shining Star," are currently touring the United States. The Columbia Records branch in Chicago seized the opportunity of the visit to present a special "Chicago's Own" award to these two acts. Shown from left at the ceremony are: David Remedi, local promotion manager, Columbia Records, Chicago; Ramsey Lewis; Maurice White, leader of Earth, Wind & Fire; Granville White, assistant director, r&b promotion, CBS Records; and Charles Knox, local r&b promotion manager, CBS Records, Chicago.



Shown here from left with Record World's Dede Dabney are Frank Floyd, Bunny McCullough, Kitty Williams and Krystal Davis, who make up the group known as Consumer Rapport, who are making a name for themselves with their "Ease On Down The Road." This particular tune is from the Tony Award-winning show "The Wiz."

You have not heard the last of Consumer Rapport; after this top tune there is no doubt in one's mind that they will be around for quite some time.

Blue Note Announces 2nd Reissue Series

■ **LOS ANGELES** — Blue Note Records has announced the second release of its Blue Note reissue series. Set for June, the release includes recordings that the label considers among the most important, artistically, in the history of the jazz idiom. In addition to recordings from the Blue Note archives, the reissue series includes sessions originally recorded for the Aladdin, Transition World Pacific and Pacific Jazz labels.

The June Blue Note reissue series release includes: "Lester Young," the complete Aladdin combo recordings in one package, rare sides considered among the finest Young ever recorded; "Ornette Coleman," unreleased tapes from the December 21, 1962 Town Hall concert, with support from David Izenzon on bass and Charles Moffet on drums; "Chambers/Coltrane," recordings by the team of the late fifties, including a newly-discovered session released for the first time; "Gil Evans," two long-unavailable Pacific Jazz dates by such stellar performers as Cannonball Adderley, Art Blakey, Chambers, Curtis Fuller and Steve Lacy; "Andrew Hill," three previously unreleased sessions, including one featuring a unique

combination of jazz quartet coupled with string quartet; "Jackie McLean," two previously unreleased sessions with the saxophonist in quintet and sextet settings — sidemen include Lee Morgan, Charles Tolliver, Larry Ridley, and Jack DeJohnette; "Sam Rivers," two previously unreleased sessions by the influential saxophonist, with support from Donald Byrd, Julian Priester, Cecil McBee and the Andrew Hill Quartet; "Cecil Taylor," two rare albums by an influential leader of the new music — the Transition and United Artists albums brought together for the first time, with one original tune previously unreleased anywhere.

Gospel Action



Gospel artist Albertina Walker will be one of the first artists featured on a new gospel series forthcoming from Polydor Records. Pictured above, from left, are RW's gospel editor Irene Johnson Ware and Ms. Walker.

R&B PICKS OF THE WEEK

SINGLE THE THREE DEGREES, "TAKE GOOD CARE OF YOURSELF" (Mighty Three Music, BMI). Those international sweethearts have a hold on another teaser, showing off what they do the best: singing in harmony. Written by the dynamite duo of Gamble/Huff, this tune is from their newest lp, "International." Philadelphia International ZS 3568 (Col).

SLEEPER LINDA CARR & THE LOVE SQUAD, "HIGHWIRE" (The Sound Of Nolan Music/Chelsea Music, Co., BMI). Exploding into a volcanic eruption, this new female vocal group is a natural and should garner heavy chart action. Tight with forceful lyrics, "Highwire" is charged with energy. Love Squad shows plenty of disco potential. Roxbury RB 2009 (Chelsea).

ALBUM YVONNE FAIR, "THE BITCH IS BLACK." If you had any thoughts of whether or not Ms. Fair is a soulful songstress, listen to her rendition of "Tell Me Something Good," the Stevie Wonder original. Yvonne Fair has gained many fans after her in-person handling of Temptations tunes such as "Funky Music Sho Nuff Turns Me On" and "Let Your Hair Down." Motown E5RS-7577.



NEW RELEASES FROM THE BRUNSWICK LABEL

**“LOVE CAME Part I”
Ronnie Limar**

BRC 114

**“ANOTHER TIME
ANOTHER PLACE”
Bobbie Gentry**

55517

**“I NEED SOME”
Wilbert Harrison**

55519

**“POWER GREATER
THAN MAN”
Boobie Knight
& The Universal Lady**

DK 4543

BRUNSWICK

DAKAR



THE R&B SINGLES CHART

JUNE 7, 1975

JUNE 7	MAY 31	
1	1	ROCKIN' CHAIR GWEN McCRAE—Cat 1996 (TK)
2	4	LOVE WON'T LET ME WAIT MAJOR HARRIS—Atlantic 3248
3	3	SPIRIT OF THE BOOGIE/SUMMER MADNESS KOOL & THE GANG—Delite 1567 (PIP)
4	2	GET DOWN, GET DOWN JOE SIMON—Spring 156 (Polydor)
5	7	CUT THE CAKE/PERSON TO PERSON AWB—Atlantic 3261
6	9	GIVE THE PEOPLE WHAT THEY WANT O'JAYS—Phila. Intl. ZS8 3565 (Col)
7	5	BABY THAT'S BACKATCHA SMOKEY ROBINSON—Tamla T54258F (Motown)
8	11	LOOK AT ME (I'M IN LOVE) MOMENTS—Strang 5060 (All Platinum)
9	13	THE WAY WE WERE/TRY TO REMEMBER GLADYS KNIGHT & THE PIPS—Buddah 463
10	16	SLIPPERY WHEN WET COMMODORES—Motown M1338F

11	6	BAD LUCK (PART I) HAROLD MELVIN & THE BLUENOTES—Phila. Int. ZS8 3562 (Col)
12	15	SHACKIN' UP BARBARA MASON—Buddah 459
13	18	ME & MRS. JONES RON BANKS & THE DRAMATICS—ABC 12990
14	20	THE HUSTLE VAN MCCOY & THE SOUL CITY SYMPHONY—Avco 4653
15	8	SHAKEY GROUND TEMPTATIONS—Gordy G7142 (Motown)
16	24	WHY CAN'T WE BE FRIENDS? WAR—United Artists XW 629-X
17	17	KEEP THE HOME FIRES BURNING LATIMORE—Glades 1726 (TK)
18	14	WHAT AM I GONNA DO WITH YOU BARRY WHITE—20th Century TC 2177
19	29	TAKE ME TO THE RIVER SYL JOHNSON—Hi 5N 2285 (London)
20	19	CHECK IT OUT BOBBY WOMACK—United Artists XW621-X
21	12	HIJACK HERBIE MANN—Atlantic 3246
22	22	LEAVE IT ALONE DYNAMIC SUPERIORS—Motown M1342F
23	10	L-O-V-E (LOVE) AL GREEN—Hi 2282 (London)
24	28	SADIE SPINNERS—Atlantic 3268
25	21	ROLLING DOWN A MOUNTAIN SIDE MAIN INGREDIENT—RCA PB 10024
26	32	TAKE IT FROM ME DIONNE WARWICK—Warner Bros. WBS 8088
27	33	MISTER MAGIC GROVER WASHINGTON JR.—Kudu 924F (Motown)
28	41	SOONER OR LATER IMPRESSIONS—Curtom CMS 0103 (WB)
29	40	JUST A LITTLE BIT OF YOU MICHAEL JACKSON—Motown 1349F
30	37	WHAT CAN I DO FOR YOU? LABELLE—Epic 8-50097
31	31	SEX MACHINE JAMES BROWN—Polydor 14270
32	35	NO CHARGE SHIRLEY CAESER—Scepter/Hob 12402
33	38	ALL CRIED OUT LAMONT DOZIER—ABC 12076
34	34	HERE I AM AGAIN CANDI STATON—Warner Bros. 8070
35	36	EASE ON DOWN THE ROAD CONSUMER RAPPORT—Wing and a Prayer HS 101F (Atlantic)
36	42	HURT MANHATTANS—Columbia 3-10140
37	44	LOOK AT YOU GEORGE McCRAE—TK 1011
38	39	MY BRAND ON YOU DENISE LaSALLE—20th Century/Westbound WT 5004
39	50	I'LL DO FOR YOU ANYTHING YOU WANT ME TO BARRY WHITE—20th Century TC 2208
40	43	LOVE BEING YOUR FOOL CHARLIE WHITEHEAD—Island 007
41	47	FOREVER IN LOVE LOVE UNLIMITED ORCHESTRA—20th Century 2197
42	48	FREE MAN SOUTH SHORE COMMISSION—Wand 11287 (Scepter)
43	46	REACH OUT FOR THE MOON (POOR PEOPLE) ANGELO BOND—ABC 12077

44	51	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) GARY TOMS EMPIRE—PIP 6504
45	52	BABY—GET IT ON IKE & TURNER—United Artists UA XW 598-X
46	56	SEVEN LONELY NIGHTS FOUR TOPS—ABC 12096
47	58	DO IT IN THE NAME OF LOVE BEN E. KING—Atlantic 3274
48	59	PLEASE PARDON ME (YOU REMIND ME OF A FRIEND) RUFUS Featuring CHAKA KHAN—ABC 12099
49	57	COME AN' GET YOURSELF SOME LEON HAYWOOD—20th Century TC 2191
50	53	CRYSTAL WORLD CRYSTAL GRASS—Polydor PD 15101
51	55	ALL THE WAY IN OR ALL THE WAY OUT BETTYE SWANN—Atlantic 3262
52	54	SWEARIN' TO GOD FRANKIE VALLI—Private Stock 021
53	60	SNEAKIN' UP BEHIND YOU BRECKER BROTHERS—Arista 0122
54	63	ACTION SPEAKS LOUDER THAN WORDS CHOCOLATE MILK—RCA PB 10290
55	65	SEXY MFSB—Phila. Intl. ZS8 3567 (Col)
56	62	SUGAR BILLY SUGAR BILLY—Fast Tract FT 2503 (Mainstream)
57	64	IT AIN'T NO FUN SHIRLEY BROWN—Truth TRA 3223 (Stax)
58	61	A.I.E. (A MWANA) BL 5567 MRL 5567
59	66	CHOCOLATE CITY PARLIAMENT—Casablanca 831
60	68	THREE STEPS FROM TRUE LOVE REFLECTIONS—Capitol 4078
61	30	PHILADELPHIA FREEDOM ELTON JOHN BAND—MCA 40364
62	73	PAIN EDWIN STARR—Granite 522
63	26	GRANDDADDY (PART I) NEW BIRTH—Buddah 464
64	—	FIGHT THE POWER, PART I ISLEY BROS.—T-Neck ZS8 2256
65	69	GOD BLESS OUR LOVE CHARLES BRIMMER—Chelsea 3017
66	67	WENDY IS GONE RONNIE McNEIR—Prodigal 614
67	70	GET DOWN TONIGHT KC & THE SUNSHINE BAND—TK 1009
68	27	THANK YOU BABY STYLISTICS—Avco 4652
69	23	WANT TO BE FREE OHIO PLAYERS—Mercury 73675
70	25	TOUCH ME BABY (REACHING OUT FOR YOUR LOVE) TAMIKO JONES—Arista 0110
70	72	THE BEGINNING OF MY END FIRST CLASS—Ebony Sound ES 187 (Buddah)
71	—	IS IT TRUE BARRET STRONG—Capitol 4052
73	—	DANCE LADY DANCE RIPPLE—GRC 2060
74	49	WHATEVER'S YOUR SIGN BOBY FRANKLIN—Babylon 1123
75	71	LOVE ME TILL TOMORROW COMES ROY C—Mercury 73672

Buddah To Present Soul Extravaganza

NEW YORK — Art Kass, president of Buddah Records, has announced a "Soul of the Buddah Group" festival which will be held June 6-8 at New York's Apollo Theatre. This three-day musical extravaganza will feature 10 of Buddah's r&b acts on one bill.

Headlining this music festival will be Buddah recording artist Melba Moore. Included in the Buddah Group billing will be recording artists Black Ivory, Barbara Mason, the Futures, the Modulations, Jae Mason, Fifth Avenue, Bobby Wilson, Jimmy Jackson and the Sound Experience. Barbara Mason and the Futures will appear on the Friday shows only.

The "Soul of the Buddah Group" is a new corporate concept aimed at providing "top-notch" entertainment at major discount prices to the New York community.

One hundred tickets each will be given to radio stations WBLS, WWRL and WLIB for donations to their favorite charities, and tickets can be purchased at the box office of the Apollo Theatre.

Picture Record Bows On HSE Records

NASHVILLE—A picture record, featuring a full color picture on each side of the album, has been released by the Gerald Sisters on HSE Records, a division of Hoyt Sullivan Enterprises in Nashville. The special process involved for the pressing of the record was developed in Japan.

The Gerald Sisters are one of the top black gospel groups with the firm. Several picture albums are planned for the future.

Labelle

(Continued from page 23) ality, an element that works to strengthen the trio as a unit. When appropriate, they are separately featured as lead vocalists, with each singer having established a particular forte. And whether they be affecting a blues, rock or ballad ambience, it is always a potent one.

The hall was packed with adoring fans. (Labelle fans are remarkably steadfast.) The audience thrilled to both the theatrics of the performance and the quality of sound delivered, the latter abetted by a notable tight five-piece backing troupe. Especially thrilling portions of the evening's excitement included a sensuous blues rocker, "You Turn Me On," which featured potent acappella sections and the tune that hit the top o' the charts, "Lady Marmalade."

Labelle—that's entertainment!
Roberta Skopp



THE R&B LP CHART

JUNE 7, 1975

1. THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE—Columbia PC 33280
2. SURVIVAL O'JAYS—Phila. Intl. KZ 33150 (Col)
3. MISTER MAGIC GROVER WASHINGTON, JR.—Kudu KU 2051 (Motown)
4. TO BE TRUE HAROLD MELVIN AND THE BLUENOTES Featuring THEODORE PENDERGRASS—Phila. Intl. KZ 33148 (Col)
5. DISCOTHEQUE HERBIE MANN—Atlantic SD 1670
6. A SONG FOR YOU TEMPTATIONS—Gordy G6-96951 (Motown)
7. MY WAY MAJOR HARRIS—Atlantic SD 18119
8. A QUIET STORM SMOKEY ROBINSON—Tamla T6-33751 (Motown)
9. CHOCOLATE CITY PARLIAMENT—Casablanca NBLP 7014
10. THE DRAMATIC JACKPOT RON BANKS & THE DRAMATICS—ABC ABD 867
11. ROLLING DOWN A MOUNTAIN SIDE MAIN INGREDIENT—RCA APL1-0644
12. THE WIZ ORIGINAL CAST—Atlantic SD 18137
13. EXPANSIONS LONNIE LISTON SMITH—Flying Dutchman BDL1-0934 (RCA)
14. DISCO BABY VAN MCCOY & THE SOUL CITY SYMPHONY—Avco AV 69006
15. ADVENTURES IN PARADISE MINNIE RIPERTON—Epic PE 33454
16. BLIND BABY NEW BIRTH—Buddah BD 55636
17. JUST ANOTHER WAY TO SAY I LOVE YOU BARRY WHITE—20th Century T 466
18. SOLID MANDRILL—United Artists UA-LA 408-G
19. AVERAGE WHITE BAND Atlantic SD 7308
20. SUPERNATURAL BEN E. KING—Atlantic SD 18132
21. CAUGHT IN THE ACT COMMODORES—Motown M6-82051
22. SEX MACHINE TODAY JAMES BROWN—Polydor PD 6042
23. IN THE POCKET STANLEY TURRENTINE—Fantasy F9478
24. INSIDES OUT BOHANNON—Dakar BK 6916 (Brunswick)
25. NEW AND IMPROVED SPINNERS—Atlantic SD 18118
26. TWO BOB JAMES—CTI 6057 (Motown)
27. COSMIC TRUTH UNDISPUTED TRUTH—Gordy G6-97051 (Motown)
28. STEPPING INTO TOMORROW DONALD BYRD—Blue Note BN-LA 368-G (UA)
29. HARD CORE POETRY TAVARES—Capitol ST-11316
30. I DON'T KNOW WHAT THE WORLD IS COMING TO BOBBY WOMACK—United Artists UA LA 353-G
31. MOVING VIOLATION JACKSON FIVE—Motown M6-82951
32. SUN GODDESS RAMSEY LEWIS—Columbia KC 33194
33. THANK YOU BABY STYLISTICS—Avco AV-69008
34. PERFECT ANGEL MINNIE RIPERTON—Epic KE 32561
35. DYNAMIC SUPERIORS DYNAMIC SUPERIORS—M6-822F (Motown)
36. BIRTH AND DEATH OF A GANGSTER FANTASTIC FOUR—20th Century/Westbound W201
37. LATIMORE III LATIMORE—Glades 7505 (T.K.)
38. PUT IT WHERE YOU WANT IT AVERAGE WHITE BAND—MCA 475
39. NIGHTBIRDS LABELLE—Epic KE 33075
40. AMERICA TODAY CURTIS MAYFIELD—Curtom CU5001 (WB)

RECORD
WORLD **THE JAZZ**
LP CHART

JUNE 7, 1975

1. **MISTER MAGIC**
GROVER WASHINGTON JR.—
Kudu KU 2051 (Motown)
2. **DISCOTHEQUE**
HERBIE MANN—Atlantic SD 1670
3. **EXPANSIONS**
LONNIE LISTON SMITH—Flying Dutchman
BDL 1-0934 (RCA)
4. **IN THE POCKET**
STANLEY TURRENTINE—Fantasy F9478
5. **TWO**
BOB JAMES—CTI 6057 (Motown)
6. **TOM CAT**
TOM SCOTT & THE L.A. EXPRESS—
Ode SP 77029 (A&M)
7. **CHASE THE CLOUDS AWAY**
CHUCK MANGIONE—A&M SP 4518
8. **I NEED SOME MONEY**
EDDIE HARRIS—Atlantic SD 1169
9. **POLAR AC**
FREDDIE HUBBARD—CTI 6065 (Motown)
10. **SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33195
11. **THE AURA WILL PREVAIL**
GEORGE DUKE—MPS/BASF MC 25613
12. **RESTFUL MIND**
LARRY CORYELL—Vanguard BSD 79352
13. **ATLANTIS**
McCOY TYNER—Milestone M 55002
(Fantasy)
14. **FEEL**
GEORGE DUKE—MPS/BASF MC 25355
15. **TALE SPINNIN'**
WEATHER REPORT—Columbia PC 33417
16. **NATIVE DANCER**
WAYNE SHORTER—Columbia PC 33418
17. **STANLEY CLARKE**
Nemperor NE 431 (Atlantic)
18. **BAD BENSON**
GEORGE BENSON—CTI 6045 (Motown)
19. **STEPPING INTO TOMORROW**
DONALD BYRD—Blue Note
BN-LA 3685G (UA)
20. **FLYING START**
BLACKBYRDS—Fantasy F 9472
21. **WHO IS THIS BITCH ANYWAY?**
MARLENA SHAW—Blue Note
BN LA 397-G (UA)
22. **THE BRECKER BROTHERS**
Arista AL 4037
23. **LINGER LANE**
BOBBY HUTCHERSON—Blue Note
BN-LA 369-G (UA)
24. **GAMBLER'S LIFE**
JOHNNY HAMMOND—Salvation
SAL 702 (Motown)
25. **BODY HEAT**
QUINCY JONES—A&M SP 3617
26. **CANNED FUNK**
JOE FARRELL—CTI 6052 (Motown)
27. **SATIN DOLL**
BOBBI HUMPHREY—Blue Note
LA 3344-G (UA)
28. **KOKOMO**
Columbia PC 33442
29. **POTPOURRI**
JONES-LEWIS—Phila. Int. KZ 33152 (Col)
30. **NO MYSTERY**
RETURN TO FOREVER Featuring
CHICK COREA—Polydor PD 6512
31. **ALTERNATE TAKES**
JOHN COLTRANE—Atlantic SD 1668
32. **STORIES TO TELL**
FLORA PURIM—Milestone 9058 (Fantasy)
33. **SURVIVAL OF THE FITTEST**
HEADHUNTERS—Arista AL 4038
34. **A TEAR TO A SMILE**
ROY AYERS UBIQUITY—Polydor PD 6046
35. **CUTTING EDGE**
SONNY ROLLINS—Milestone M 5059
(Fantasy)
36. **SOLID**
MANDRILL—United Artists UA-LA 408-G
37. **CHILDREN OF LIMA**
WOODY HERMAN—Fantasy 9477
38. **ASTRAL SIGN**
GENE HARRIS—Blue Note
BN-LA 313-G (UA)
39. **SUGARMAN**
STANLEY TURRENTINE—CTI 6052
(Motown)
40. **FUSION III**
MICHAEL URBANIAK—Columbia
PC 33542

Washington in L.A.



During his recent appearance as part of the CTI Spring Jazz Festival at L.A.'s Ahmanson Theater, CTI's Grover Washington, Jr. (right), whose "Mr. Magic" is bulleted at 19 on RW's Album Chart, took time to thank Rod McGrew (center), KJLH program director and station manager. Accompanying Washington was Motown west coast regional promotion manager, Sonny Woods (left).

Disco File (Continued from page 25)

overlooked "Erogenous" album, originally released on Warner Brothers a year ago, "Honey Trippin'" is now out as a single on Soundbird Records, which has also re-issued the album and the rest of the Mystic Moods catalogue . . . Joe Carvello, who plays in Boston at a club called Yesterday, prompted me to go out and buy a copy of the new **Philly Devotions** single so I could hear the B side, which he and several other DJs had mentioned. It's called "I Was a Lonely Man" and was worth the trip; upbeat and bouncy in a **Trammps** style, it's hidden on the other side of the group's current ballad release, "We're Gonna Make It" (Columbia).

An overload of albums this week. Most essential: **MFSB's** longed-for "Universal Love" album (Philadelphia Intl.), not quite up to its advance word, but, like **Bohannon**, a perfect example of the new mood music: loose, luxurious and fine for dancing or vibrant atmospheric tapes. "Sexy" has already been established as a single—picked up instantly everywhere—and the next best thing here is "T.L.C. (Tender Lovin' Care)," though it's only 3:41. "Let's Go Disco" would be more acceptable if the vocals were dropped out and "K-Jee" is difficult in points for an easy dance-through but is finally a diamond-sharp orchestration of the **Nite-Liters'** instrumental from a few years back. Note: a number of people have pointed out to me this week that MFSB's previous album, the already classic "Love Is The Message," has just been made available in quadraphonic and is, reportedly, great.

Other recommended albums: "The Supremes" on Motown, highlighted by "Where Do I Go From Here" (already on Larry Sanders' list from Barefoot Boy, a new club in New York), "He's My Man" and a sexy "Early Morning Love;" "The Legendary Zing Album," a collector's item from Buddah that includes the material the **Trammps** produced for that label, notably "Zing Went the Strings of My Heart," mixed here with the instrumental "Penguin at the Big Apple," which is sort of an interpretation/progression of "Zing" just as "Trammps Disco Theme" is a further progression of "Penguin"—also great: "Pray All You Sinners," like the others, a **Baker, Harris & Young** production; "International" by the **Three Degrees** (Phila. Intl.), which is generally softer than their last album but includes their just-released single, "Take Good Care of Yourself"—in the spirit and style of "When Will I See You Again" but a little more up—"Long Lost Lover" and the full vocal version of "TSOP;" and, from "Feel It," the new **Black Ivory** album (Buddah), the title cut, with a nice "Rock Your Baby" feel, and the instrumental version of "Daily News."

Recommended singles: "Scaredycat" by the **Doyley Brothers** (Atco), a terrific, unexpected record that has nearly made my week but is not for everyone—previously released in England and sent over a while back to tantalize a few New York DJs, it's now available and worth investigating; **Ronnie Limar's** attractive, medium-tempo "Love Came," with an instrumental Part 2 (BRC); the **Rhythm Makers'** sexy "Touch" (Vigor), for **Ohio Players** and **B.T. Express** fans; and **Gloria Gaynor's** reading of "Walk On By" (MGM) has its moments.

People today are generally lonely and afraid. One of the responsibilities of the artist is to soothe that passage from irresponsibility to responsibility— from life to rebirth.

Love is a touchstone to bend the road— to grind life's mountains— to spark the soul.

That's really
THE WAY I FEEL.
— Nikki Giovanni



NIKKI GIOVANNI
THE WAY I FEEL



Produced by Arif Mardin NK 4201

On Niktom Records
Distributed by Atlantic Records

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A Warner Communications Company

Dialogue (Continued from page 37)

important. They play things, they get feedback; we sell things and we get feedback; the two have to mesh together along with the label's priorities. The labels are hyping a lot less than they used to; they are getting a lot better at setting their own priorities and working pieces of product that have potential.

RW: At a NARAS meeting last December, one of the panel members stated that he believed a recession would be good for retailers because consumers would think twice about spending thousands of dollars for a car, but they would be less reluctant to spend hundreds of dollars on stereo equipment and records. Do you agree with that statement?

Smolen: I agree with it to a certain extent. I don't believe the record business has been hurt as much as other businesses; I know it hasn't been hurt as much. But where we get hurt a bit is in the reduced traffic. So we have to get more aggressive and bring people to us. We have to promote both outside the store and inside the store. We can't wait for records to happen; when we get a hit, we want it on that counter, we want it played in the store and we want every customer who walks in the store to get a shot at buying it.

RW: What do you think of variable pricing?

Smolen: What Columbia Records is doing is a very wise move for the industry and I think it all comes down to the books—when people start looking at their profits I think they'll agree it was a wise move for Columbia. I think it makes the other groups attractive and lets the record establish itself.

The thing I most disagree with in this business is the majors who take their biggest acts and lower the price ridiculously on their albums. We have a policy in our company that we will not put a piece of major hit product on sale for the first couple of weeks. There are certain times in promoting an album when, if we do our job in the stores, we'll let the people know in the marketplace. In radio, a new piece of product should be all over the air, they should be playing it, they should be on it. And why give it away when the demand is that high? You can say that lowering the price draws a lot of people into the stores. But we've tried putting albums on sale immediately when they came out and to others we've given incredible merchandising—there's just not that much difference the first two weeks, for ourselves anyway, in putting a record on sale and in keeping it at full price and concentrating on the merchandising. Something many people don't understand is that the most important thing in our business is not the price; it's making the product look attractive, making sure you get every sale you can. Weeks later, when the initial excitement settles down, then we'll try to run a promotion on a record and we'll try and get those people we don't know about in the marketplace to come in and buy that record.

Record companies are coming out with elaborate cover art on their records, but this doesn't necessarily help sell the record. What I think this business needs is more top grade point of purchase material, things that will sit behind the records or hold the records or hang from the ceiling to point to records and take the customer right to the product you're trying to sell instead of a lovely piece of work that will hang on the wall. Customers will walk in and see a cover and say "Hey, there's a great new album by so-and-so," but by the time he gets through the store he's forgotten what he wants to buy. This is something we stress in our stores. You have to have something that makes the customer want to look at the record twice, pick it up and touch it; to do that you have to have this strong point of purchase material. ☺

'Gorilla' on the Loose



James Taylor, whose new Warner Bros. album, "Gorilla," was recently released, visited the studios of WBCN between concerts in Boston. Pictured in the station library are (from left) Ted Cohen, Warner Bros. artist development exec; Peter Asher, James Taylor's manager; Taylor; and Jim Perry of WBCN.

Phonogram/Phonodisc Meet (Continued from page 4)

sustain our excellence and to achieve your own."

In addition to various audio/slide/film presentations on current pop, country, r&b and classical product as well as a look at upcoming releases, members of the Phonodisc and Phonogram organizations spoke to the group on a variety of subjects from a&r to marketing. Those

people included Dave O'Connell, Phonodisc president; Lou Simon, Phonogram/Mercury senior vice president/director of marketing; Jules Abramson, vice president/sales; Stan Bly, vice president/promotion; Charlie Fach, vice president/a&r; M. Scott Mampe, vice president/classical division; and Mike Gormley, national director of publicity.



200 field and executive staff members of Phonogram and Phonodisc gathered together in Chicago on May 23 and 24 to renew old acquaintances and to strike up new friendships following the distribution agreement between the two companies. Shown from left, top row, are: Rich Merschantz, director of production, Phonogram; Peter Pallas, director, customer service, Phonogram; Mike Gormley, national director of publicity, Phonogram; Roger Sayles, promotion, Atlanta-Charlotte, Phonogram; Denny Rosencrantz, west coast a&r director, Phonogram; Mia (Mrs. Stan) Bly; Stan Bly, vice president, national promotion, Phonogram; Mel Price, east coast branch manager for Phonodisc. Bottom row, from left: Jan Cook, Polygram, Inc. controller; Lou Simon, senior vice president, marketing, Phonogram/Mercury; Bob Ford, vice president, management information service for Phonodisc; Doris Fussler, administrative assistant in sales, Phonodisc; Don England, vice president, sales, Phonodisc; Charlie Fach, vice president a&r, Phonogram.

CONCERT REVIEW

Valente, Woody Herman Display Polish, Poise

■ NEW YORK—Catarina Valente—a gal with a musical something for everyone—dominated the Avery Fisher Hall stage, captivated the audience and made it all seem so easy. All you need is precision control of an excellent voice, great charts and superb musicianship, with songs in Italian, French, Portuguese, English and Bossa Nova-ese. She is totally at ease and "at-one" with her music, musicians and her audience.

Ms. Valente's carefully selected choice of well orchestrated songs is designed to show a highly diversified repertoire of tempos, rhythms, moods and emotions: "Malaguena;" "The Breeze and I;" a lighthearted arrangement of nursery rhymes in bassa nova time; a dramatic rendition of "The Windmills of your Mind" (sung in the original French, naturally); a contemporary sound with "You've Got a Friend;"

"Ipanema;" a medley of Italian songs; and many, many more crowd pleasers. For a change of pace she did song, dance and comedy routines (perhaps a little bit too much) with her talented brother/conductor. The hour-and-a-half performance slipped by all too quickly. It all proves that you don't have to be German to enjoy wiener-schnitzel.

The first half of the program had the explosive Woody Herman (Fantasy) igniting an audience response of excitement that grew in magnitude for 60 up-tempo minutes. From the big-band-of-the-'40s-sound (the opening number, "Woodchoppers Ball") to modern jazz, the crescendo built to a dramatic finish with the trumpet section suddenly appearing in the aisles in the center of the theater blowing up a storm, with the orchestra really cooking on stage.

Bicentennial Works

(Continued from page 3)

tions, performed by 31 symphony orchestras, or 320 separate performances between now and the end of 1976.

And the entire NEA program of fellowships to composers, just a year and a half old now and a legacy of its sudden budget increases, has been earmarked for the Bicentennial celebration. Two groups of composer fellowships totalling more than \$800 thousand have been awarded already. Included in those direct grants are commissions for operas or oratorios on Abraham Lincoln, Chief Justice John Marshall and Will Rogers; the restaging of three John Phillip Sousa operas; and orchestral pieces inspired by the paintings of American artist Andrew Wyeth, the McLain Family bluegrass band, Mardi Gras and the U.S. "conquest of space."

The last cycle of composer fellowships designated as Bicentennial will close on June 30. Announcement of those projects, which must pass through a rigorous review and approval procedure, will not come before next January. The last grants are expected to roughly total \$400 thousand for about 130 composers and librettists as the two previous sets have.

In the comparatively tiny NEA office of folk, jazz and ethnic music, a \$25,000 grant to the Library of Congress is being readied for the production of a comprehensive, 15-record collection of American folk and traditional music. The Library of Congress project is being freely compared

with the Smithsonian Institution's noted eight-record American jazz collection, released about two years ago. The folk collection will retail for somewhere near \$35 and is the only discernable recording project in the Bicentennial scheme.

As well, the folk jazz/ethnic music office is providing small grants (less than \$10,000) to the Hartford Jazz Society, the Boston Foundation, the Western Colorado Center for the Arts, and East Texas State College to support festivals of traditional music, like the National Collegiate Fiddlers Festival at East Texas State and the Western Slope Festival in October at Grand Junction, Colo. The University of Mississippi has been given \$3,500 for a special piece by big-band composer Alfred Bartles and its performance by Billy Taylor.

And, for the first time in the folk program's five year history, grants are being made to individual writers. Previously, all support had gone to institutions and artists fees. This new individual support was also made possible by the budget boosting, as was the first full-time staffer for the program hired last month. The Rev. Frederick Kirkpatrick of New York, one of the nation's leading authorities on urban folk music, has a \$3,500 grant to "compose ballads about the achievements and accomplishments of the uncelebrated black heroes," according to the grant description. Songwriter Jerry P. Stevens of Austin, Texas is also among the

first individual grant recipient.

Officials at NEA warn the \$1.5 million figure for all Bicentennial music — classical and traditional — is deceptive. For instance, the whole \$1.2 million composers fellowship program has been designated for Bicentennial works but only about a third is directly related to historical themes.

"Many of these works," music program chief Ralph Rizzilo said, "are obviously not Revolutionary War pieces. We've just used the Bicentennial as an opportunity to supply money to these composers." The decision of whether each commissioned work would be on an historical or national theme was left up to the grantee, he said.

Though there will likely not be any other major projects or program grants from NEA for the Bicentennial year, NEA may be involved in future joint-commission projects. Already NEA is matching funds with the Farmers Bank of Delaware for a new Aaron Copland work to be performed by the Philadelphia Orchestra in Wilmington in May 1976. Other similar projects will be considered, Rizzilo said. "But in the main," he added, "we're looking for ongoing projects rather than one-shots."

'Mr. Music' Show Set For Beacon

■ NEW YORK — "Mr. Music," a radio show to be done live on stage, will be held Sunday, June 15, at the Beacon Theater. Norm N. Nite, known on WCBS-FM as "Mr. Music," will be featured, along with a combined cast of 29 singers, dancers and musicians.

"Mr. Music" will be a chronology of rock 'n' roll. Unlike an oldies show, it will employ new talent. As part of this multimedia event on the phenomenon of rock 'n' roll, there will be slides and tapes as well as live performances.

The show was inspired as a result of Nite's book, "Rock On," an encyclopedia on rock 'n' roll, and the recently released album based on the book, also entitled "Rock On." Steve Metz and Steve Singer of the Beacon Theater plan to eventually take the show on the road.

"Mr. Music" is a production of Metz in association with the Beacon Theater. The show is scheduled to preview performances on June 13-14 at 7:30 p.m. and 10:30 p.m. Opening night Sunday, June 15, the show begins at 8:00 p.m. Future performances are scheduled for weekends.

CLUB REVIEW

Wilson Wins Fans With Honest Funk

■ NASHVILLE — There's so many singer-songwriters in this town, audiences have become somewhat jaded as to their particular brand of self-indulgence. But just when you think you've heard it all, along comes a Larry Jon Wilson (Monument) and the whole city starts buzzing with excitement over its latest "overnight discovery."

This craggy-faced 34-year old native of southern Georgia entranced packed houses recently at the Exit/In with his unique blend of down-home southern funk and honesty. Blessed with a voice that almost makes Tony Joe White sound like Frankie Valli, Larry Jon also displayed unusual stage presence for a man who's only been working professionally for a little over a year. Working his set acoustically, he delivered letter-perfect renditions of material from his recently released Monument Records album, "New Beginnings." Highlights included his rockin' "Ohoopie River Bottomland," the thought provoking "Through The Eyes Of Little Children," the lp's title song (dedicated to his wife 'Pot'); and, of course, his first single, "Bertrand My Son," one of the most touching songs you'll ever hear.

Sharing the bill with Larry Jon Wilson were three young singer-songwriters, Michael Bacon, Don Potter and Rob Galbraith. Although each are signed as solo acts with different labels (Monument, Columbia and RCA respectively), they work occasionally as a group called (surprise!) Bacon, Potter and Galbraith. It came as no surprise, however, to discover they worked best when taking turns with material from their solo albums. Bacon surprised some when he whipped out a cello; Galbraith proved that his "Damn It All" should have been a hit single; but the standout of their set was Don Potter's "Take It Out Mainstreet," a corny crowd pleaser written by John Hadley.

Alvin Cooley

RIAA Figures

(Continued from page 3)

thesis): Eight-track cartridge tapes, \$549.2 million in 1974 vs. \$489 million in 1973 (96.7 million vs. 91 million); cassettes, \$87.2 million against \$76 million (15.3 million vs. 15.0 million); quadrasonic tapes, \$11.3 million against \$12 million (1.4 million vs. 1.5 million); and reel-to-reel tapes, \$2.6 million against \$3.6 million (.5 million vs. .7 million).

All dollar figures are stated in terms of manufacturers' suggested list price value.

CLUB REVIEW

Vivian Blaine Plays the Cabaret 'Doll'

■ BROTHERS & SISTERS, NYC — Things haven't changed much since 1950 in one respect. There's still no cure for the common cold, but Vivian Blaine can still make one sound funny. The great lady of the American musical theater best known for her "a person can develop la grip" showstopper from "Guys and Dolls," a tune legitimately titled "Adelaide's Lament," made her local solo nightclub debut here (22) to a packed room of admirers.

Her set was generally well-balanced. The familiar material ranged from a Rodgers & Hart medley to fresher fare like "The Best Thing That Ever Happened" and "Walkin' in Rhythm." Ms. Blaine gave both the old and the new solid readings and a comfortable sense of cabaret drama. Her original material was less even. A cleverly creative accounting of her days as a musical star at 20th Century Fox studios proved a model exercise in humorous nostalgic telling. Unfor-

tunately, her "Women's Liberation" routine smacked of reverse chauvinism that seemed out of place with both the real movement and the real world—something akin to watching an Afro peer out of a black sheet while seeing the burning of a watermelon onto some enemy's front lawn.

But the perfect blend of the "common" and the "class" which has always been Ms. Blaine's trademark showed through even the questionable segments of her show and made for a thoroughly enjoyable evening. Vivian Blaine is as always a Broadway "Doll" for all times!

Robert Adels

Capricorn Moves Young

■ MACON, GA.—Capricorn Records has announced the transfer of David Young, director of sales for the label, from their home offices in Macon to their west coast office in Burbank.

Record World en Brasil

By OLAVO A. BIANCO

■ Tenemos confirmación de RCA de que el cantante **Antonio Marcos**, que ya volvió a sus actividades normales después de la terrible colisión que sufrió en su automóvil, se presentará en el Madison Square Garden de Nueva York el día 5 de Octubre, presentación promovida por la Caytronics. Todavía no hay confirmación de la presencia de **Roberto Carlos** (CBS) en esa ocasión.

Desde Madrid, confirma **Genival Melo** la presentación de **Nelson Ned** para una serie de presentaciones en España que comenzarán el 20 de Junio. El cantante exclusivo de Copacabana sigue en México actualmente, demostrando ampliamente su "Sangre Latina."

Sigue la prensa en general hablando de la respetable oferta que la empresa alemana Ariola "hubiera" hecho a **Roberto Carlos** (CBS) de un millón de dólares. Según la prensa, la RCA brasileña estaría interesada en el asunto, sin embargo, la distribución de

Ariola en Brasil está en manos de Continental. Nuestros amigos de la RCA brasileña dicen que no hay nada en el asunto. La prensa insiste ahora en que la CBS de Estados Unidos ayudaría a la brasileña para mantener en su elenco al más vendedor de sus artistas. Por otra parte, se dice que el intérprete, ahora en España, es muy posible regrese con dos contratos en su manos, tomando una decisión enseguida. Más, la verdad es que el "manager" del cantante, su gran amigo **Marcos Lazaro** nada dice y tiene una sonrisa más enigmática que de la Mona Lisa... mientras, la CBS brasileña dice que no a todo y sostiene que el artista tiene contrato con la empresa hasta el 1977.

En el nuevo "album" de **Nei Matogrosso**, se comenta, en lugar de mantener el silencio entre una interpretación y otra, el microsuro llevará el sonido de pájaros y de tempestades... El disco se pondrá a la venta cerrado y al abrirlo se sentirá un olor muy

(Continued on page 46)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ En relación con una nota nuestra publicada en semanas pasadas en referencia a los resultados finales del "Primer Festival de la Salsa," celebrado recientemente en Caracas, Venezuela, me visita **Tony Rivas**, popular discjockey y programador de WMCQ Radio de Miami, Flórida, con el objeto de aclarar ciertos detalles que pudieran suscitar interpretaciones variadas en cuanto a su participación directa en un cambio drástico en la Orquesta Premiada en dicho Festival. **Tony Rivas** informa

que cada juez efectuaba una votación por números de apreciación, no por selección de orquestas, dándole más o menos puntuación a cada una de las interpretaciones en total. Se calificaba por "set" o juegos de interpretaciones por cada orquesta. Al final se sumaban las puntuaciones que cada juez había emitido en un modelo suministrado por los organizadores, la empresa Promociones Antón, y la suma total determinaba la posición por números de puntuación emitidos. Por motivos que él ignora, su boleta o modelo de votación se mantuvo extraviada por cuatro días, tiempo durante el cual se declaró a **Tipica 73** como Orquesta Ganadora del Festival, en la categoría Internacional, y **Dimensión Latina** como ganadora de la categoría nacional. Las boletas emitidas constaban de una individual, para acelerar la

puntuación y una maestra que pasaba a los organizadores para un chequeo final. La boleta inicial fué la extraviada y al efectuar la suma de puntos en la maestra, se notó que la puntuación emitida por él no había sido tomada en consideración en la tabulación original, según la empresa antes mencionada. Por lo tanto, no fué específicamente su votación la que determinó el triunfo del **Gran Combo** si la suma total de votos emitidos por el cuerpo de jueces. Su opinión en general, en relación con el mencionado Festival queda expresada de la siguiente manera: "ha sido la cosa

más desorganizada que he visto en mi vida y lamento infinito haber tomado parte como juez en el evento... ¡fué un desastre!

Lanzó RCA en Argentina un nuevo long playing de **Los Iracundos**, acompañados por **Raul Parentella** y su Orquesta. Entre los números se destacan "Me vas a dejar," (E. Franco) (Cada Noche Mía," (E. Franco) y "Siento que tu Amor se me Va." (D. Franco)... También en este sello un nuevo "álbum" titulado "Triunfadores" por Los Lince. Bellas las interpretaciones de "Sus Ojos se Cerraron" (Gardel LePera) y "Amores de Estudiante" (Gardel-LePera). También con grandes posibilidades "Hay Lágrimas en nuestra Despedida," (Lalo Fransen-Livi) "Todavía te Estoy Llorando" (Dino Ramos) y "No Debemos Separarnos" (Palito Ortega)... También en RCA un simple de **Larry Moreno** con "Defiendete" (L. Moreno) y "Disculpen Amigos Míos" (L. Moreno), ambos vales peruanos... Proximamente saldrá una larga duración en Estados Unidos del talentoso **Wilkins**, ahora bajo el sello Velvet. ¡Éxitos!

... **Miguel Jurado** en España, grabando un nuevo "elepé" para West Side Records de Nueva York... Lanzó Miami Records "Así Canta Colombia Vol. 2" con **Los Millonarios**. Rítmico instrumental por los afamados **Diplomaticos** de Colombia... Inician jira por Perú, Venezuela, Ecuador, Colombia y México, los integrantes del **Sexteto Tango**. CBS ha editado el long playing

"Sexteto Tango para el Mundo" con la intención de respaldar al grupo musical con el lanzamiento de esta grabación en cada uno de los

(Continued on page 45)



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2. **OH, CAROL**
KARINA—Gamma
3. **UN MUNDO RARO**
JULIO IGLESIAS—Alhambra
4. **HAY COSAS INOLVIDABLES**
LOS SOLITARIOS—Peerless
5. **VIVA MATAMOROS**
CONJ. TROPICAL CARIBE—Rovi
6. **HOY TE VAS**
LOS STRWCK—Melody
7. **PLAYA BLANCA**
NELSON ENRIQUEZ—Audiorama
8. **MI AMIGA, MI ESPOSA, MI AMANTE**
RIGO TOVAR—Nova-Vox
9. **SANGRIA MEDICINAL**
BANDA MACHO—Sultana
10. **LA PELEA DE KUNG FU**
TONY ESCUDERO—Miami

El Salvador

By YOLANDA PONCE V.

1. **JOSEFINA**
ANICETO MOLINA—Dideca
2. **LADY MARMELADE**
LABELLE—Indica
3. **EL REY**
VICENTE FERNANDEZ—Indica
4. **A FLOR DE PIEL**
JULIO IGLESIAS—Dila
5. **LLUEVE SOBRE MOJADO**
CAMILO SESTO—Dicesa
6. **MIS OJOS TE ADORAN**
FRANKIE VALLI—Indica
7. **DE UN MUNDO RARO**
JULIO IGLESIAS—Dila
8. **AMOR, AMAR**
CAMILO SESTO—Dicesa
9. **MUJER DE UN SOLO HOMBRE**
PAUL ANKA—Dideca
10. **CONTIGO QUISIERA ESTAR**
RODOLFO—Boni

New York (Salsoul)

By JOE GAINES

1. **EL TODOPODEROSO**
HECTOR LAVOE—Fania
2. **TOMA**
WILLIE COLON—Fania
3. **UN DIA BONITO**
EDDIE PALMIERI—Coco
4. **TRAICION**
ROBERTA ROENA Y SU APOLLO
SOUND—International
5. **VAGABUNDO**
CORPORACION LATINA—Music Gem
6. **GUARARE**
RAY BARRETTO—Fania
7. **A GUIRO PELAO**
LOS HERMANOS LOPEZ—Rico
8. **MI GENTE**
FANIA ALL STARS—Fania
9. **PANTEON DE AMOR**
ORCH. ZODIAC—Horoscopo
10. **LA BATALLA DE LOS BARRIOS**
ORCH. NOVEL—TR
TE VAS ARREPENTIR
EL GRAN COMBO—EGC

Redlands, Cal.

By KCAL

1. **QUE ESPERABAS**
JUANELLO—Caytronics
2. **Y JAMAS LLORARE**
LOS MARIANOS—Latin
3. **HOY**
VIKKI CARR—Columbia
4. **LLANTO Y AMOR**
LOS MONCHIS—Latin
5. **EL MUNDO ES MI TUMBA**
JOE FLORES (EL AVILENO)—Musimex
6. **FLOR MORENA**
LOS FELINOS—Musart
7. **ARRIBA CUESTA TRABAJO**
RAY AVILA—Orfeon
8. **SE FUE**
MOONLIGHTS—Moonlight
9. **LA LIBERACION**
LA FRONTERIZA—Musart
10. **EL ESCLAVO**
RAFAEL BUENDIA—Musart

Puerto Rico

By WAEL

1. **CAMILO SESTO**
CAMILO SESTO
2. **LA VOZ**
HECTOR LAVOE
3. **FANIA ALL STARS LIVE**
FANIA ALL STARS
4. **APOLLO SOUND**
APOLLO SOUND
5. **TICO ALEGRE**
ALEGRE ALL STARS
6. **EL ANGEL NEGRO**
GERMAIN
7. **A GUIRO PELAO**
LOS HNOS LOPEZ
8. **CON SABOR A PUEBLO**
JOSE MIGUEL CLASS
9. **THE SUN OF LATIN MUSIC**
EDDIE PALMIERI
10. **LEO DAN**
LEO DAN

New York

By EMILIO GARCIA

1. **QUIERES SER MI AMANTE**
CAMILO SESTO—Pronto
2. **A QUE NO TE ATREVES**
LILY & EL GRAN TRIO—Montilla
3. **LA VOZ**
HECTOR LAVOE—Fania
4. **LAS GAITAS DE SIMON**
SIMON DIAS—All Arr
5. **A FLOR DE PIEL**
JULIO IGLESIAS—Alhambra
6. **LA CANDELA**
TIPICA 73—Inca
7. **NUMERO 7**
EL GRAN COMBO—EGC
8. **PORQUE LLORA LA TARDE**
SONIA SILVESTRE—Karen
9. **EN ESCENA**
ODILIO GONZALEZ—Dial
10. **CELIA & JOHNNY**
CELIA CRUZ & JOHNNY PACHECO—
Vaya

Nuestro Rincon (Continued from page 44)

países que actúen. Es indiscutible que hay un gran mercado tanguero en Latinoamérica en espera de jiras como éstas. En la grabación se incluyen interpretaciones de "viejo" y "nuevo" tango . . . Con gran fortaleza en España, el cantautor vasco **Patxi Andion**, iniciará una jira por Suramérica, programada para Junio. Su long playing "Como el Viento del Norte" recientemente editado en España sería un abrepuertas. ¿Y por que no se mueve su gran sello español en todas partes. ¡Bien se lo merece el muy diferente Patxi! . . . Mis más cordiales saludos al fraterno **Guillermo Lozano** de KCOR de San Antonio, Texas, corresponsal nuestro en el área . . . Lanzará Copacabana la grabación de **Los Sobrinos del Juez** (The Judge's Nephews) en pocas semanas . . . Comienza fuerte promoción de **Oscar de Lugo** en Ecuador, a tiempo en que Infocol de Colombia se apresta a lanzar también su grabación de "Tengo el Vicio" (Chico Novarro), triunfadora en muchas áreas . . . Y ahora . . . ¡Hasta la próxima!

Tony Rivas, disc jockey and programmer of WCMQ Radio (Miami, Fla.) visited me this week with reference to my comments in a recent column in which I mentioned the fact that after having been announced as winners of the "First Festival of Salsa" that took place in Caracas, Venezuela, the members of **La Típica 73** found themselves in a strange position, since a few days later it was announced that the real winner was **El Gran Combo** from Puerto Rico. Since the document in which the vote of **Tony Rivas** was cast was lost, it looked like his ticket, when found, gave **El Gran Combo** the winning position. Since Rivas' first vote was missed, when the masters were added, the results were quite different. Moved by all kinds of irregularities witnessed in this Festival, he refers to the whole thing as: "the most disorganized event I have ever seen and I deeply regret having acted as a judge on it . . . it was a disaster!"

(Continued on page 46)

Record World en Miami

By OMAR MARCHANT

■ Quisieramos comentar sobre el llamado y fracasado "Primer Festival Hispanoamericano De La Cancion De Miami," pero sin darle categoría de LP y sí, de un mal hecho "cuarenta y cinco." Todo funcionó pésimamente en los dos días de funciones. Lo único que estuvo bien, fué el departamento de contabilidad. Cada participante tuvo que pagar \$300 de inscripción. Si no había pago, no había ensayos y mucho menos presentación. Pasaron de 37 los participantes y no nos equivocamos al decir que había más personas en el escenario y detrás de éste, que en el solitario lunetario del "Dade County Auditorium."

El organizador de este "festival" lo fué el señor **Antonio Alvarez**, empresario que radica en New York y en República Dominicana, donde tiene negocios y aspira a celebrar próximamente otro "festival." Por pura coincidencia los ganadores de los tres primeros lugares son de República Dominicana y aunque jamás se dijo el nombre de los jurados, sabemos que en su gran mayoría también eran dominicanos.

En la última noche—cuando el

señor **Alvarez**—anunciaba los ganadores, hubo de formarse tremendo escándalo, interviniendo la policia uniformada del Metro. Los protestantes pedían la devolución del dinero entregado anteriormente, alegando que había fraude en la entrega de los premios.

Otros incidentes se produjeron al "descalificar" el señor **Alvarez** al vendedor cantante español **Moncho**, anunciando que este había tocado el micrófono. Por su parte la delegación española alegaba que en nungun momento se informó oficialmente a los participantes que no se podía tomar el micrófono. Esto lo corroboraron otras delegaciones.

Con gran pesar hacemos esta reseña. Sabemos que no fué culpa de nuestra ciudad. Que el evento no fué organizado por "ningun empresario de Miami." Que todos los participantes, incluyendo a los dominicanos, se dieron perfecta cuenta de lo ocurrido. Lo único que creemos cierto en el pomposo nombre de: "Primer Festival Hispanoamericano De La Cancion De Miami" es . . . lo de "Primer."



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SUS ESTRELLAS DEL 75

FAJARDO—Coco CLP 115 XX

Con Carlos Alberto como vocalista, José Fajardo, su flauta y sus Estrellas del 75 ofrecen en esta grabación un derroche de ritmo, salsa y sabor tropical. "La Muerte de Taca Taca," "El Niño de Napoleón," "Cuba, Cubera," "No Me Lo Pidas Más," "Cabo Es," "Vamonos Pa'l Uno" y "Tócala." Letra, música y arreglos de Fajardo.

■ With Carlos Alberto as a vocalist, José Fajardo and his Stars offer a super package full of spice, rhythm and salsa. "Tocala," "Guguancó con salsa," "Vamonos Pa'l uno" and "La Muerte de Taca Taca."

QUIERO VERTE A MI LADO
ROBERTO CARLOS
Español



QUIERO VERTE A MI LADO

ROBERTO CARLOS (En Español)—Caytronics
CYS 1439

En el tope de popularidad y ventas, sale nuevamente Roberto Carlos de Brasil al mercado en una nueva grabación en castellano. Resaltan "Yo te Recuerdo" (A. Manzanero), "Resumen" (M. Marcos-Barbosa-McCluskey), "Despedida" (R. Carlos-E. Carlos-McCluskey), "Como es grande mi amor por Tí" (R. Carlos) y "Usted" (R. Carlos-E. Carlos-McCluskey).

■ At the top of sales and popularity, Roberto Carlos from Brazil is back again with a new album in Spanish. Unique performances of "Yo te Recuerdo" (Manzanera), "Es preciso saber vivir" (R. Carlos-E. Carlos-McCluskey), "Juego de Damas" (Isolda-M. Carlos-McCluskey) and "Yo solo quiero" (R. Carlos-E. Carlos-McCluskey).



MIMA LA PULULERA

ORQUESTA INTERNACIONAL—Mavi MVS 008

En producción de Rafael Viera, la Orquesta Internacional se luce en la interpretación de "Guaugancó a Borinquen." Muy bien también en "Mima la Pululera" (I. Ortiz), "Falsos Rumores" (R. Rodríguez) y "Buscando Fluídos."

■ Produced by Rafael Viera, Orchestra International offers a terrific performance of "Guaugancó a Borinquen." Also good in "La Humanidad" (R. Rodríguez), "Tú Perdida y yo Gozando" (D. Solís) and "Mucho Control" (C. Rivera).



EL VALLE Y EL VOLCAN

JAIRO—Pamaso L-LPS 1175

Va logrando cierto impacto Jairo con "El Valle y el Volcán" (Jairo-Ma. Elena Walsh) incluida aquí. Excelentes cortes también "Amigos Míos me Enamoré" (Gianfranco Pagliaro), "Al Principio fué mi sombra" (Jairo-L. González), "Había una vez" y "Tienes algo más" (Jairo-L. González).

■ Jairo is starting to move nicely with "El Valley y el Volcan" included in this package. Also "Estás o no" (Jairo-L. González), "Jimena" (Jairo-L. González), "Con Florcitas no es tan Trieste," others.

Nuestro Rincon (Continued from page 45)

RCA released in Argentina a new album by **Los Iracundos** backed by **Raul Parentella and his Orchestra**. Superb repertoire in which are included, among others, "Me vas a Dejar," "Cada Noche Mía" and "Siento que tu amor se me va." Also on this label is a new album by **Los Linces** titled "Triunfadores," in which they included two beautiful tangos, "Sus Ojos se Cerraron" and "Amores de Estudiante," both composed by **Gardel-Lepera**. Also in the package: "Hay Lágrimas en nuestra Despedida," "No Debemos Separarnos" and "Todavía te estoy Llorando" . . . RCA also released a single by **Larry Moreno** containing two beautiful Peruvian waltzes, "Defiendete" and "Disculpen Amigos Míos" . . . **Wilkins**, now signed with Velvet, will shortly be on the market with a new lp . . . **Miguel Jurado** from West Side Records, New York, is in Spain recording a new lp that will be rushed out by the label . . . Miami Records released in the States a new album by **Los Millonarios** (known in South America as **Los Diplomáticos**). A superb and danceable instrumental album!

RCA's Butterfly (Continued from page 32)

the Metropolitan; the contribution is tax-deductible and neither RCA nor anyone else gets any money out of it; everything goes to the opera company.

Vibrato

On listening to the records, the wonder of Miss Albanese's Cio-Cio-San comes home again. She was fragile yet never cutesy. Her pitch was shingly accurate and her phrasing was so Italianate as to stir anyone's heart. She definitely grows from the young 15-year-old girl to the disillusioned war bride, and vocally she tells us what agonies she suffers. The vibrato in Miss Albanese's voice is incredibly feminine and wonderfully controlled, and her death scene would draw tears from a stone.

En Brasil

(Continued from page 44)

agradable de esencias naturales . . . **Matogrosso** fué la voz más destacada del grupo **Secos y Molhados** y el album es su primera incursión como solista.

A fines de este mes, la cantante **Carmen Silva** de RCA hará presentaciones en Nueva York, Providence, New Bedford y Toronto. Mientras tanto, la preciosa Carmen sigue en los "charts" con "Amor con Amor se Paga," un single que tiene gran fuerza en las radioemisoras . . . **Martinho da Vila** (RCA) ya tiene programado su viaje. Sale a mediados de Mayo y se quedará hasta el 2 de Junio en Europa. Comienza en Franckfurt, Alemania, sigue hacia Paris, donde hará cinco presentaciones en el Olimpia, después Zurich, Ginebra, Milan, Salzburgo, Bruzelas, de nuevo paris, donde actuará en Via Brasil, Niza, Cannes, Lille, en una jira realizada en combinación con la televisión francesa y el grupo **Manchete** . . . Un detalle muy alegre es el cariño de México por los brasileños. Viene este hecho desde el Torneo Mundial de Football en 1970. Ahora, **Morris Albert** (Charger) llega hablando maravillas de la amistad y el cariño que recibió. Al mismo tiempo se proyecta con fuerza la figura de **Nelson Ned** (Copacabana) y se habla mucho de su nueva imagen mostrada en una fotografía publicada por **Tomás Fundora**, al momento de recibir el Cupido de Oro en México. Nelson muestra un magnífico bigote en esa fotografía, quizás en homenaje al querido país que tan grande amigo es del Brasil . . . Confirmada la visita de la cantante italiana **Mina** a Brasil. Grabará un album con músicas de **Chico Buarque**, **Vinicius de Moraes** y otros compositores brasileños . . . ¡Hasta la próxima!

Another delight is James Melton. A sometime musical comedy star and collector of antique cars, Melton hovers around the brain as a good-looking lightweight Met tenor of the war years. We could do with his like today. His voice is light and lyric, but loaded with virility. Though he tends occasionally to anticipate the beat, his performance is musical and stirring. John Brownlee's Sharpless adds weight and good style to the proceedings.

Pietro Cimara

Pietro Cimara conducts an exciting, full-blooded account of the score. It's all well worth the money. Even though there are a great many Butterfly's available in the Schwann catalogue, this one has not only the sense of performance but the thrill of an event.

In remarks last week at the Met when the album was presented to Miss Albanese, she said, "I thank RCA for doing this album. Now I no longer hold it against them that they never recorded my Butterfly. Anyone who really wants it can have it now."

The only way the Butterfly can be bought is for a contribution of \$100 or more to the Metropolitan Opera, Lincoln Center Plaza, New York, New York 10023.

Prime Cuts



Margaux Hemingway threw a square dance and barbeque at Gallagher's Steak House in New York recently to celebrate the launching of Seals and Crofts' latest cross-country tour and the release of their new "I'll Play For You" single and album (Warner Bros.). Pictured introducing Dash Crofts (left) and Jimmy Seals is Ms. Hemingway.

Gemini Taps Shefrin

■ LOS ANGELES — Ira Okun, senior vice president of Gemini Artists Management, Ltd., has announced that Paul Shefrin has joined the firm and will function in the college and concert area. He was formerly with the William Morris Agency in Los Angeles.

Lesley Gore Today: A Star Is Reborn

By DAVID MCGEE



Shown from left are: Ellen Weston, RW's David McGee and Lesley Gore.

■ **NEW YORK**—The voice coming over the Reno Sweeney sound system is comfortably familiar. For this reporter and many like him in the Greenwich Village nightclub on April 9, the voice calls up memories of the awkward, painful, searching days of youth; days that have been made mellow with the passing of time. The voice belongs to Lesley Gore and now she is onstage singing a Peter Allen-Carol Bayer Sager song entitled "Everything Old Is New Again." How true.

The old days are less and less like quicksilver because Lesley Gore brings them back dramatically. She is going to give her audience something to hold onto—they really want that—and at the same time she is going to show them a fine, mature singer who has ceded nothing to the years. Years? She's only 28—her best years lay ahead and her star is ascending.

Here is Lesley Gore in 1975: older, prettier, still exciting and very classy, following up the Allen-Sager song with one that may well become the trademark of her renewed success—"Immortality," which was written by Lesley and her songwriting partner (and roommate and confidant) Ellen Weston. It's a moody song, dark in the verses, bright and upbeat in the choruses. And Lesley belts those choruses, going deep into herself and pouring forth emotion, just as she did in the old days . . .

Record World: Do you think your audience is relating to you as Lesley Gore 1975 or Lesley Gore 1963?

Lesley Gore: I think they're coming to see the old Lesley Gore and they enjoy that part of the show, but we take them a little bit further—we carry them into 1975. I think they're very happy that we make that transition. We ask them to really do nothing but sit back and listen and decide whether or not they like what they hear. From what I can judge by audience reaction, there is no problem anymore in making a transition.

Ellen Watson: It's a lot of nerve to go into a club and say to people, "We're going to give you the hits, which is what you came to hear, and then you're going to listen to an entire evening of new material." It was a very difficult decision for us to make, but it was all or nothing and Dick Fox (Lesley's agent) supported us all the way. I sit out front every night and I get nervous trying to figure out if the audience is going to relate to the old Lesley Gore instead of the new. And what happens consistently is that they are very happy to hear the old, because it brings back memories of wonderful times, but the instant she goes into the new stuff, they are *absolutely* with her.

Now Lesley sings some of the old songs and—sacre bleu!—they're different. In most cases they're not as frenetic; they're jazzier and several nice riffs jump out at the listeners; Lesley's phrasing is purposely erratic—she's lagging behind for a couple of beats here, then she's smoothing it out and sailing blissfully through those immortal melodies—"It's My Party," "Judy's Turn To Cry," "Maybe I Know" (Ellie Greenwich, who wrote the latter song, is sitting in the back room and when Lesley goes full stride into the chorus, "Oh-oh, maybe I know that he's been a-cheatin'," Ellie pounds appreciatively on the tabletop). Everything is right.

RW: Do you get any comments, pro or con, from your fans regarding the new arrangements of your old hits?

Gore: It's important to remember that we don't have a big band, and the original arrangements of the old songs would not work without the trumpet and sax lines running through nicely. So we had to change them somewhat. I have received no comment at all on these new arrangements. They seem to work for me as an artist, they seem to work nicely with the four-piece combo and what I'm really concerned about is that musically they not be too much like songs from the early '60s when I'm now doing material that is very definitely mid-'70s.

The Gore-Weston songs are different, but not radically so, from Lesley's early hits. They are, as Lesley says, "very definitely mid-'70s," but with a dollop of the old charm. They're adult songs, more sensitive to and accepting of life's sudden starts and stops. Lesley Gore 1975 wouldn't say "It's my party and I'll cry if I want to!"; she'd say "I

can handle it. Let's move on and see if we can't take something from the time we spent together." She sings and the audience feels her vibrations, understands her messages. Lesley embraces herself and her audience at once because she sings about real people and real emotions, without the exaggerations of the old days.

RW: How does your appearance at Richard Nader's Rock and Roll Revival fit in with the direction your career is going now?

Gore: This was something that Dick Fox came up with and I thought it was a brilliant idea. My name had not been in front of the New York people for many, many years and the Rock and Roll Revival was an opportunity to get some quick fast publicity, to go and do a show for a lot of people, doing completely the old trip, exactly what they were there to hear and to bring my name alive again in this city. So it worked perfectly because a lot of people who came to the Garden and loved what they saw have come into Reno Sweeney and have loved what we're doing here.

Lesley sits down at the piano and sings "Child of Mine," a touching song written by Ellen Weston for her nine year old son. Concerning the vagaries of adulthood, the song is rendered soft and true by Lesley, who is illuminated by a single and very effective blue spotlight.

RW: When did you and Ellen start working together?

Gore: We started working together about three and a half years ago. She was working with a mutual friend of ours who also writes music and together they were writing a musical comedy. I heard some of the songs, really liked the lyrics and I asked Ellen if she would like to begin writing pop music—to which she answered she didn't know what pop music was, but she would look into it. The things we did for my Mowest album were our initial efforts.

Then came the song that many in the audience had been waiting for: "You Don't Owe Me." It's an anthem now—a song recognized as being far ahead of its time in its recognition of a woman's right to control her own destiny and to be more than a flower in her lover's lapel. Lesley sings with heart full of soul, with a clenched fist at her side and with a death grip on the microphone, demanding (not pleading): "DON'T put me on display, DON'T tell me what to say . . . just let me be MYSELF! That's all I ask of you!" It is a memorable performance and the audience roars its approval. "Sunshine, Lollipops and Rainbows," a light, "up" number, closes the show and Lesley can smile. She has taken us back and brought us forward; she has shown us that what was good in the past is good today. She sings of things timeless, of the very "real" surrealism of teenage love affairs and of the harsh realities of adulthood. Two different worlds, and Lesley knows a lot about both.

RW: How do you view yourself in the entire scheme of things? What do you think is your place in the history of pop music?

Gore: I think that my place in pop music is not yet defined, because I'm now approaching it with a whole new feeling of openness and a desire to create new things. Years ago it was very difficult for me. I was too young to understand most of what was going on and I think what I felt was a great deal of pressure and perhaps a little bit of animosity, but I didn't know what it was from and I didn't know how to handle it. Today it's a very different thing. Today I'm doing the things that I want to do because they're the things I love best. So there's a very different attitude toward my work; I hope that I'm only beginning to have an effect on pop music. That's my hope.

Jon Mark Feted



Columbia recording artist Jon Mark recently made a special promotional visit to New York City in support of his new album, "Songs For A Friend." Mark's album—sub-titled "Bird With A Broken Wing Suite," was produced by Roy Halee and Jon Mark. Shown above at a special luncheon thrown for Mark while he was in New York are, from left: Bruce Lundvall, vice president and general manager, Columbia Records; Jon Mark; and Don DeVito, director, merchandising, Columbia Records.

CANADA

By LARRY LeBLANC



■ TORONTO—Axe Records has announced the formation of a new label, called Rubber Bullet, with a distribution tie-in with Quality Records . . . UA has issued a new **Craig Ruhnke** single, "Surfin' All Summer Long," which is not included on his CTL lp . . . Attic artist **Shirley Eikhard** is putting together a backup band with the aid of **Chuck Arrons** . . . New **Angel** single on UA is "It's Good, It's Funky, But It's White" . . . A&M's press officer **Charley Prevost** is currently on the west coast working promo ties for A&M-distributed label Casino Records.

First product for the newly-formed Taurus label (headed by **Vic Wilson** and **Ray Danneils**) are: an lp by **Joe Mendelson**, produced by **Adam Mitchell**; a single by **Liverpool** with **Ian Thomas** producing; and a single by **Max Webster** with **Terry Brown** producing. Distribution for Taurus will be handled in Canada by London Records . . . **Gino Vannelli's** scheduled to appear at the Colonial Tavern June 23, which ties-in with the release of his new A&M lp "Storm at Sunup" . . . **Rush** to play the Starwood in L.A. June 2-5.

A re-formed **Major Hoople's Boarding House** has turned up on the Axe label with a new single, "I'm Running After You," produced by **Greg Hambleton** . . . New single for **Klaatu** on Daffodil is "True Life Hero," produced by **Terry Brown** . . . **Bernie Finkelstein** and **Murray McLauchlan** very busy these days at Thunder Sound mixing Murray's upcoming double "live" lp for True North . . . **Chucklebait** has been renamed **Flier**.

Promoter-writer-turned producer **Ritchie Yorke** has been working with new Toronto band **Gotto**, headed by ex-**Fludd** whiz kid **Greg Godovitz**, at Thunder Sound. No label deal for the band has been announced as yet . . . **Eagles** to headline one of the C.N.E. grandstand shows . . . WEA to release **Diamondback** lp this week . . . **Shawne Jackson** has signed a booking agreement with Music Shoppe . . .

(Continued on page 49)

GERMANY

By PAUL SIEGEL



■ BERLIN—This week Berlin saw an invasion of wonderful American show business personalities. The great **Philadelphia Orchestra** under the direction of **Eugene Ormandy** appeared throughout Germany's key cities sponsored by RCA. The inimitable **Frank Sinatra**, accompanied by **Don Costa** and orchestra, played to eager and anxious audiences in Vienna, Munich, Frankfurt and Berlin . . . Celebrating a 30-year anniversary is **AFN** (American Forces Network) in Munich, with station

director **Lt. William Bryant** throwing a big party for Germany's first radio station.

On the singles scene the hot new female recording artist **Maggie Mae** has a smash with her version of the Summer standard "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini." It's released on M-Records (Ariola) and should bring a smile of delight to **George Pincus** . . . Another hot single here is **Nico Thien's** "Ich Hab' Ein Geheimis" on EMI-Electrola.

UA albums are faring well with artists **Ike & Tina Turner**, **Shirley Bassey** and **Paul Anka** doing great business as usual here . . . On the classical side of albums, Polyband has released "Concerto Between Two Worlds" by the **Vienna Symphony Orchestra**, and that's garnering much attention.

One of Germany's publishers, **Barbara Kist** of Edition Maxim in Bremen, is slated for an award soon, cited for her publishing wisdom and successful results . . . **Dr. Reimund Hess** of the Saarlandischer Rundfunk (Radio Saarbrücken Europawelle) is busy with his team for the coming Goldene Europa Festivities to be held in June . . . Auf Wiedersehn 'til next week!

ENGLAND

By RON McCREIGHT

■ LONDON—Following mounting speculation and the recent cancellation of a proposed American tour for **Ten Years After**, leader **Alvin Lee** has confirmed that the band has now permanently split. On the other hand, **Uriah Heep**, still very much together, have dates scheduled through to the end of the year throughout the world, including a Hammersmith Odeon concert set for June 27th which coincides with the release of their "Return To Fantasy" album (Bronze). The recently reformed **Curved Air** have already commenced a British tour of colleges.

The record industry is undergoing something of a minor face-change with the recent departure of RCA and CBS managing directors; United Artists branching out with their own sales force under new general manager **Cliff Busby**; producers **Tony Macaulay** (formerly associated with GTO) and **Roger Greenaway** (recently associated with AIR London, DJM, and CBS) forming their own label; and rumors predicting the parting of the ways of Charisma and the B&C Group shortly. In the meantime, all's well at Phonogram where managing

(Continued on page 49)

Musexpo Adds Market Coordinators

■ NEW YORK—Roddy Shashoua, president of Musexpo '75, the international music market that will take place at the Las Vegas Convention Center from September 21-24, has announced the appointment of Musexpo '75 coordinators in five new markets: Italy, Lebanon, Spain, New Zealand and South Africa. He also announced the appointment of two additional coordinators in Brazil and in West Germany, where Musexpo '75 already has representation.

Vladimir Massone has been named Musexpo '75 coordinator for Italy, and can be reached at Patents International Affiliates, 8 via Cardona, 20124 Milano; phone: 65-25-63. Telex is 34461.

In Lebanon, Musexpo is represented by Ingrid Elias, managing director, Hermes Ltd., Esseily Building, Riad Solh Squ., P.O. Box 118511, Beirut. The phone number is 220920; the telex is 21109LE.

The contact in New Zealand is David Forgie, manager of P.I.A. (New Zealand) Ltd., First Floor—Challenge House, Wolfe Street, P.O. Box 3117, Auckland. Phone is 74545; telex is NZ2449.

Musexpo coordinators for South Africa are Robin H. Stamper, and Noel W. K. Stamper, directors of International Project Affiliates (PTY), Ltd., 18th floor, Sandton City, P.O. Box 78023, Sandton 2146, South Africa. Telephone is 33-5621; telex is 8-4661.

In Spain, coordinators are Miguel Guerrero and Rafael Llopart Vazquez, directors of Technispan, Gral. Mola, 36-2° IZQDA, Madrid —1. Phones are: 226 75 98, 226 75 02, 226 74 88, 226 74 16.

In Brazil, in addition to Myrian

S. Avanzi in Rio de Janeiro, Musexpo will be represented by Roberto Luiz Bueno de Saboya, PIB/Patentes Internacionais S/C, Ltd., Rua Barao de Itapetinga, 255—10° andar, Conjunto 1105, Sao Paulo—SP, 01042 Brazil. The phone is 347 097; cable is EM-BRAPLAN.

The West German market will be served by Bengt Landergren, P.I.A. (Germany), Ltd., AM Forst Haus Gravenbruch, 9; D-6087 Neu Isenburg, 2, in addition to Jerry Toger, who is based in Munich. The phone for Landegren is 502-261; telex is 4185604.

In addition to broad general backgrounds in the international trade show and exhibition field, each of these people have been directly affiliated with the Shashoua Group in coordinating similar events and are fully equipped to be of substantial aid in both planning and liaison for companies from their markets attending Musexpo '75.

It was further announced that due to the fact that the vast majority of companies attending Musexpo have taken booths, with unlimited registration privileges for all members of the company included, the exhibit committee has deemed it necessary to change non-booth registration to individual rather than company coverage as of June 1, 1975. This policy change, which does not affect any registrations received by Musexpo before June 1, means that the \$275 registration fee will be payable as a per-representative basis for all participants in Musexpo '75, with the exception of those companies taking booths at the Las Vegas Convention Center.

Canada (Continued from page 48)

R. Dean Taylor will make his Canadian tour debut in August with dates in Saskatoon, Winnipeg and Thunder Bay.

New **Craig Matthews** single on Ko'tai is "Every Road Leads Home" . . . **Keath Barrie** has cut seven sides at RCA here with **John Arpin** producing. Barrie is also working on a CBC-TV pilot to be shot in mid-June. United Artists has scheduled a western promo tour for the MOR artist for July . . . Air Canada and GRT Records are setting up local contests across the country for **Lighthouse's** much-publicized Summer seminar . . . Producer **Jack Richardson** is cutting an lp with **Brutus** . . . **Bruce Cockburn** starts rehearsing in late June for recording sessions in July . . . **Whiskey Howl** has broken up.

A&M artist **Charity Brown** is recording a French version of her Canadian hit "Take Me In Your Arms (And Rock Me)." She's set to appear at Ramada's Inn Zodiac I, June 2-7, following **Ian Thomas**. Upcoming artists for Zodiac I include the **Shirelles** (9-14), the **Chambers Brothers** (16-21) and **Shirley and Company** (23-28) . . . A&M Records is gearing up a strong PR campaign around **Peter Allen's** appearance at the Colonial June 2-7 . . . **Vally** currently working in L.A. with producer **Paul Rothchild**.

CBC-Radio taped a 90-minute appearance of **Ella Fitzgerald** for broadcast on "The Entertainers." Ella was performing with the **Toronto Symphony** at Massey Hall for a pension fund concert. Handling chores for radio was an all French-Canadian crew headed by **Jacques Rivart**, who is returning to a producer's role after five years. And interviewing Ella for a one-hour radio special to be heard later this year was **Chantal Beaugard** . . . **Spring** has reunited with the addition of **Robbie King** on organ, and are working on their first lp in Vancouver Can-Base Studios . . . **Bob Ansell** has been appointed Ontario regional promotion rep for Polydor . . . New **April Wine** single is "Oowatanite," from the Aquarius lp "Stand Back."

Capitol Records-EMI of Canada Ltd. has announced a reorganization of the overall management responsibility for the company's retail operations in Canada. **Brian Josling**, general manager of Sherman's/Mr. Sound retail stores in Eastern Canada, will also assume general management responsibility for the Scotty's/Mr. Sound chain in Western Canada . . . **George Struth** has been elected president of the Canadian Recording Industry Association.

England (Continued from page 48)

director **Tony Morris** reports a 6 percent growth for the first five months of the year compared with the same period in 1974. Morris credits the phenomenal success of **The Stylistics**, both in the singles and album markets, the All Platinum catalogue, the signing of **10cc**, and the rapid development of **Status Quo** and **Demis Roussos**.

Scenes of hysteria at Radio One's day out at the Mallory Park race circuit where the **Bay City Rollers** were forced to make a dramatic early exit via a helicopter. Producers **Dave Atkey** and **Mike Hawkes** reported that evidence that crowds (which eventually totalled 60,000) were becoming far in excess of what was anticipated, together with mounting enthusiasm, forced them to conduct the planned **David Hamilton** program from a small building on an island on the lake which the race circuit surrounds instead of from the Radio One "Roadshow" caravan. However, the water did not deter the obsessed "teenyboppers" from trying to reach the Rollers. Other reports of similar scenes throughout their current British tour underline their present status. The group makes its first movie next month under the direction of TV producer **Mike Mansfield**.

Former **Tremeloes** singer **Chip Hawkes** becomes the first British signing for **Wes Farrell's** Chelsea label. **Mike Beaton**, in announcing the label's new acquisition, confirmed release of **Hawkes'** first solo single within a few weeks.

Certain hit for **Roger Daltrey** whose "Get Your Love" is taken from his forthcoming "Ride A Rock Horse" album (Polydor). EMI is issuing **Olivia Newton-John's** version of **John Denver's** "Follow Me" taken from her "Mellow" album and Phonogram lifts 10cc's brilliant "I'm Not In Love" from their "Soundtrack" lp, making it a very strong week for singles. Albums of the week are **Paul McCartney & Wings'** "Venus & Mars" (EMI) and **Lesley Duncan's** "Moonbathing" (GM).

EMI Publishing managing director **Ron White** and United Artists' American chief **Michael Stewart** have agreed to a deal whereby reversion dates on certain copyrights will be backdated to January 1, 1975. Titles being returned to the American company include "Doctor Zhivago," "Three Coins In A Fountain", and "Love Is A Many Splendored Thing," and those reverting to EMI include "The Last Waltz," "Delilah" and "Birth Of The Blues."

ENGLAND'S TOP 25

Singles

- 1 STAND BY YOUR MAN TAMMY WYNETTE/Epic
- 2 WHISPERING GRASS WINDSOR DAVIES/DON ESTELLE/EMI
- 3 SING BABY SING STYLISTICS/Avco
- 4 THE WAY WE WERE GLADYS KNIGHT AND THE PIPS/Buddah
- 5 THREE STEPS TO HEAVEN SHOWADDYWADDY/Bell
- 6 SEND IN THE CLOWNS JUDY COLLINS/Elektra
- 7 THANKS FOR THE MEMORY SLADE/Polydor
- 8 I WANNA DANCE WIT CHOO DISCO TEX AND THE SEX-O-LETTES/Chelsea
- 9 LET ME TRY AGAIN TAMMY JONES/Epic
- 10 ROLL OVER LAY DOWN STATUS QUO/Vertigo
- 11 ISRAELITES DESMOND DEKKER/Cactus
- 12 DON'T DO IT BABY MAC AND KATIE KISSOON/State
- 13 LOVING YOU MINNIE RIPERTON/Epic
- 14 ONLY YESTERDAY CARPENTERS/A&M
- 15 OH BOY MUD/Rak
- 16 AUTOBAHN KRAFTWERK/Vertigo
- 17 HURT SO GOOD SUSAN CADOGAN/Magnet
- 18 THE PROUD ONE OSMONDS/MGM
- 19 THE NIGHT FRANKIE VALLI AND THE FOUR SEASONS/Mowest
- 20 ONCE BITTEN TWICE SHY IAN HUNTER/CBS
- 21 IMAGINE ME IMAGINE YOU FOX/GTO
- 22 WOMBLING WHITE TIE AND TAILS WOMBLES/CBS
- 23 LOVE LIKE YOU AND ME GARY GLITTER/Bell
- 24 I'LL DO ANYTHING YOU WANT ME TO BARRY WHITE/20th Century
- 25 SWING LOW SWEET CHARIOT ERIC CLAPTON/RSO

Albums

- 1 BEST OF THE STYLISTICS/Avco
- 2 ONCE UPON A STAR BAY CITY ROLLERS/Bell
- 3 20 GREATEST HITS TOM JONES/Decca
- 4 TUBULAR BELLS MIKE OLDFIELD/Virgin
- 5 THE SINGLES: 1969-73 CARPENTERS/A&M
- 6 ROLLIN' BAY CITY ROLLERS/Bell
- 7 ROCK 'N' ROLL JOHN LENNON/Apple
- 8 TAKE GOOD CARE OF YOURSELF THREE DEGREES/Phila. Intl.
- 9 STRAIGHT SHOOTER BAD COMPANY/Island
- 10 THE ORIGINAL SOUNDTRACK 10cc/Mercury
- 11 ELTON JOHN'S GREATEST HITS/DJM
- 12 RUBYCON TANGERINE DREAM/Virgin
- 13 SHIRLEY BASSEY SINGLES ALBUM/UA
- 14 STAMPEDE DOOBIE BROTHERS/Warner Bros.
- 15 BEST OF TAMMY WYNETTE/Epic
- 16 AUTOBAHN KRAFTWERK/Vertigo
- 17 BLUEJAYS JUSTIN HAYWARD/JOHN LODGE/Threshold
- 18 MYTHS AND LEGENDS OF KING ARTHUR RICK WAKEMAN/A&M
- 19 JUST ANOTHER WAY TO SAY I LOVE YOU BARRY WHITE/20th Century
- 20 SIMON AND GARFUNKEL'S GREATEST HITS/CBS
- 21 GLEN CAMPBELL'S GREATEST HITS/Capitol
- 22 FOX/GTO
- 23 DARK SIDE OF THE MOON PINK FLOYD/Harvest
- 24 TOMORROW BELONGS TO ME SENSATIONAL ALEX HARVEY BAND/Vertigo
- 25 ON THE LEVEL STATUS QUO/Vertigo

CLUB REVIEW

Axton's Wit & Style Secure Firm Following

■ LOS ANGELES — With the wit and spontaneity that makes him a unique performer, Hoyt Axton (A&M) recently made a rare appearance at the Palomino Club here.

He began his first set of the evening with Chuck Berry's rock and roll classic, "Maybelline," and proceeded to roll on, turning the SRO audience into a room full of friends. The show went on at a fast and steady pace, with familiar songs that had the crowd singing and clapping along with the contagious energy Hoyt can create. Some of the highlights of the selections included "Boney Fingers," "Where Did The Money Go" and a popular favorite, "Drinking Ripple Wine," which had everyone jumping. He also sang "The No No Song," which was recorded by Ringo Starr.

CLUB REVIEW

Daredevils Do Justice To Assorted Sounds

■ NEW YORK — The Southern boogie band has become a mainstay of current pop culture, and although many of the art's practitioners play in a variety of modes representative of the development of the music, few explore roots as basic as do the Ozark Mountain Daredevils. In close to an hour and a half on stage at the Bottom Line (20) the A&M group played everything from jugband to boogie. If the transitions were taken a little to formally, making the set at either end of the spectrum too heavy, a bit of pruning and song shuffling can do the trick. Indeed, given a few years on the road—both in terms of exposure to live audiences and of working out the kinks—and the Ozark Mountain Daredevils could turn out to be another Allman Brothers. It was clear at the Bottom Line that that potential is there, and also that they have much material suitable as a follow-up to their recent chart-topper, "Jackie Blue."

Capitol's Brewer & Shipley, who opened the show, sounded much as they did when "One Toke Over The Line" brought their names to AM fame. They sang that song, as well as such favorites from those years as "Tarkio Road" and "Witchi Tai To" in addition to material from "Welcome to Riddle Bridge," their latest album. The title song and "Brain Damage" stood out in the latter category as continuing examples of Brewer and Shipley's abilities at harmonizing and at writing easy flowing melodies.

Ira Mayer

Axton was joined by Tommy Smothers, who was called to the stage to sing a version of "Jump Down Turn Around Pick A Bale Of Cotton." Smothers then proceeded to take a long time to sing a little song. This slowed down the pace considerably, but Hoyt soon picked things up again, and regained the initial spirit of the set.

Hoyt Axton is a natural performer. His easy-going manner and comfortable humor allows him to get away with a lot of things other artists might not. Things such as repeatedly tuning and retuning his guitar, or stopping in the middle of a song to get a better sound go almost unnoticed because of the rapport between himself and his audience.

Backed by a five piece band that fits right into his style, Axton delivered an amiable and comfortable set. He finished the show with a powerful version of "Will The Circle Be Unbroken" and "When It All Comes Down (I Hope It Doesn't Land On You)," leaving the crowd singing, smiling and feeling good as they made their way to the exits.

Adrienne Johnson

More BTO Gold

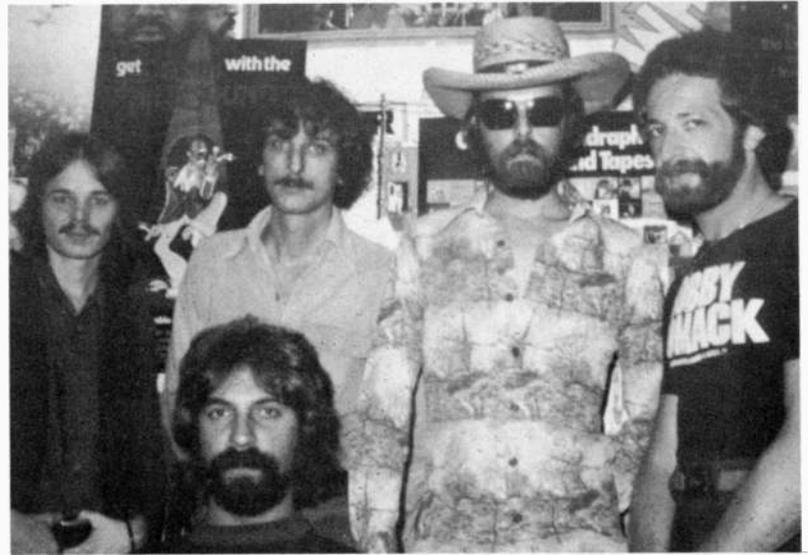
■ CHICAGO — Bachman-Turner Overdrive has been awarded its fourth consecutive gold album by RIAA, for "Four Wheel Drive."

CONCERT REVIEW

Mangione and Orch. Score at the Shubert

■ LOS ANGELES—The problem of integrating the small jazz unit and its improvisational character with the more formal structure of a large orchestra has been tackled by numerous musicians—both the classically and the jazz-oriented—during the past two decades. Some of the more successful efforts to have been undertaken in recent memory were made by such highly esteemed artists as Gil Evans and John Lewis, whose various projects with Miles Davis and the Modern Jazz Quartet, among others, opened new possibilities to a coming generation of musical eclectics. Few composer/arrangers, though, have met with the degree of popularity that has engulfed Chuck Mangione (A&M), who appeared at the Shubert recently and whose recent lp, "Chase The Clouds Away," has left hard-core jazz audiences divided while attracting an audience as broad as the flocks who descended on record stores to buy Deodato's first lps.

Brewer & Shipley's Roads To Bridges



In New York for three day engagement at The Bottom Line, Capitol recording artists Brewer and Shipley stopped by Record World's NY office to talk about their latest lp, "Welcome to Riddle Bridge." Pictured from left are: Paul Peterson, manager for Brewer and Shipley; Tom Shipley; Mike Brewer; and RW's Mitchell Kanner. The short bearded man in front of Tom Shipley is Irwin Sirota, New York promotion manager for Capitol Records.

Twitty and Lynn Get African Gold

■ LOS ANGELES — Loretta Lynn and Conway Twitty's MCA hit of last year, "As Soon As I Hang Up the Phone," has become a gold record in South Africa. Gallo (Africa) Ltd., the Johannesburg-based manufacturer and distributor of MCA record product there, has stated that the song is the fastest selling single in their history.

WB To Release New Slade LP

■ NEW YORK—As a prelude to a forthcoming American tour, a new album by Slade is to be released nationwide by Warner Brothers Records on June 6.

Entitled "Slade In Flame," the album is a slightly modified version of the soundtrack recording of the movie "Flame." Two newly recorded songs, "Thanks for the Memory" and "Bangin' Man," are the new additions for the American market.

Mangione's basic quartet, consisting of himself on flugelhorn, Joe LaBarbera on drums, Chip Jackson on bass and Gerry Nie-wood—an exceptionally versatile player—on soprano and tenor saxophones, flutes and percussion, remained in the forefront throughout the Shubert concert. Although members of the orchestra were occasionally featured as soloists, their primary role could be likened to that of a sounding board for Mangione and company's thematic voicings.

'A Big Hug'

Per Mangione's own statement, the intention was to have the orchestra "give the quartet a big hug by wrapping the orchestrations around us." The execution of that concept was flawless, with the orchestra providing a glossy textural background for Mangione's formula, one could perhaps have wished that such excellent players as Kai Winding, whose trombone was all but lost in the ensemble, could have been featured in a more vital role.

Vocalist Esther Satterfield was featured on several compositions during the performance and the strikingly expressive quality of her voice contributed immeasurably to the total effect of the concert. The material on which she was featured ranged from the Mangione compositions "Soft" and "Love Is Stronger Far Than We" (on which she was accompanied by guest Don Potter) to a surprising rendition of an elusively titled South African folk tune which early aficionados of Miriam Makeba might remember from that artist's first lp.

Highlights

Easily highlighting the evening's concert were performances of Mangione's two most striking works, "Land Of Make Believe" and "Chase The Clouds Away," both of which served to remind the audience that whatever he may attempt, Mangione is an incredibly gifted and lyrical composer.

Eliot Sekuler

Fan Fair Announces Performer Line-up

■ NASHVILLE — While official Fan Fair '75 activities begin on June 11, a free slow pitch softball tournament with teams made up of country artists and music industry personnel is set for June 9-10 at Nashville's Two Rivers Park.

Teams in the men's division include: ABC/Dot's Country Shindiggers, Bill Anderson's Po' Boys, Conway Twitty's Twitty Birds, Billboard's Music Row Rebels, RCA's Little Nippers, WSM's Big Country Machine,

RCA Names Polivka To Country Position

■ NEW YORK — The appointment of Maria Polivka as manager, western region country music promotion, has been announced by Tony Montgomery, national promotion director, RCA Records.

Montgomery said the position, a new one, has been created due to country music's continually growing acceptance throughout the world and therefore the need for RCA to be represented in the important western states.



Maria Polivka

Ms. Polivka has been with RCA Records since 1972 and has worked in both the local and regional promotion departments in the Los Angeles area.

the Tennessee Travelers, the Ray of Sunshine, Playboy's Chartbusters, MGM Records, the Nashville Pickers and a combined team from United Talent/Coal Miners.

Competition in the women's division will feature: the CBS Wreckerds, the Capitol Punishment, The Mary Reeves Review, the Po' Girls, ABC/Dot's Lady Shindiggers and WSM's Mouth of the South.

The games will begin at 1:00, preceded by live bluegrass music at noon on both days.

The following is a day-by-day schedule of the official Fan Fair shows and events, along with the names of artists already confirmed to appear:

Wednesday, June 11

Bluegrass Concert, noon-5:00 p.m.: Blue Grass Alliance, Lester Flatt, Jim & Jesse, Richard Jett Hoedowners, McClain Family, Clyde Moody, Bill Monroe, James Monroe, Outdoor Plumbing Company, Ralph Stanley, Carl Storey & Blue Ridge Mountaineers, the Sullivan Family, the Marshall Family and Carl Tipton.

Thursday, June 12

Columbia Records, 10:00 a.m.-noon: Jack Blanchard and Misty Morgan, David Allan Coe, Billy Grammer, Josh Graves, Bob Luman, Charlie McCoy, Jody Miller, David Wills, Troy Seals, Connie Smith, Joe Stampley and The Oaks.

Capitol Records, 3:00 p.m.-5:00 p.m.: Stoney Edwards, Arlene Harden, Freddie Hart, LaCosta, LaWanda Lindsey, Buck Owens and Susan Raye.

ABC/Dot Records, 7:00 p.m.-9:00 p.m.: Bobby Borchers, Johnny Carver, Brian Collins, Connie Eaton, Donna Fargo, Narvel Felts, Lefty Frizzell, Ferlin Husky, Carl Mann, Jim Mundy, Tommy Overstreet, Pat Roberts, Jeris Ross, Sue Richards, Diana Trask, Freddy Weller, Don Williams and Bobby Wright.

Nashville Songwriters Association, 9:30 p.m.-11:00 p.m.: Harlan Howard, Pee Wee King, Kenny O'Dell, Ray Pennington, Don Wayne and more to be added.

Friday, June 13

Hickory Records, 10:00 a.m.-11:30 p.m.: Roy Acuff, Sr., Roy Acuff, Jr., Don Gibson, Whitey Shafer, Carl Smith, and Redd Stewart.

Four Star Records, 11:30 a.m.-noon: Denny Denton, Jimmy Elledge, George Morgan, Marie Owens, Betty Jean Robinson and Terri Stubbs.

(Continued on page 53)

NASHVILLE REPORT

By RED O'DONNELL



■ Singer George Morgan threw a scare at his relatives and friends when he blacked out on roof of his home while repairing an antenna. The first report was that he had suffered a heart attack, then that was changed to "heart failure." Final diagnosis by the medicos: "He wasn't accustomed to that type of exertion and overextended himself physically." It was admitted, however, that Candy Kisses George has a heart valve that needs repairing.

Charlie Rich, his wife Margaret Ann and their four children are vacationing for the month of June near Destin, Fla. It's something we try to do every June," says Charlie.

Bobby Goldsboro just recovered from the mumps. "I think I caught them at a show in St. Louis," says Bobby. Meanwhile, he's starring at the Thunderbird in Las Vegas and talking with "Filmation" producers about an animated Christmas TV program titled "Snuffy, the Elf Who Saved Christmas." Bobby has written several songs which he'll sing on the special, which will be pitched to the networks.

Homa recording artist Walt Wilder is on a tour promoting his single of "I Love the Girl On the Centerfold of Playboy Magazine" in a "beautiful" style. He's traveling with Marilyn Lange, who is THE "uncovered" girl on the front and centerfold of the current issue of the magazine. Marilyn is from Hawaii, the record is a country music song and the Homa label is headquartered in Oklahoma City.

Speaking of magazines, Cosmopolitan did another article on Loretta Lynn, the second in the past six months. I understand Loretta didn't like some of the quotes attributed to her?

Ray Stevens keeps coming up with the winners. "Misty" made it to the top in the country charts; now it is moving up in the pop field. Song was co-written by Johnny Burke & Errol Garner. Garner then made it into a big, big hit—and that was 20 years ago.

Stevens told me when it was cut that he and his musicians were just
(Continued on page 55)

Showay, Hope Merge

■ NASHVILLE — Bennie Hess, president of Showay Productions, Inc. has announced that his firm has merged with Hope Music Company of Youngstown, Ohio. In addition to the office presently located at 820 18th Avenue South in Nashville, the firm will also house offices at 805 18th Avenue South in Nashville, as well as several office buildings in Youngstown, Ohio and North Carolina.

Bennie Hess and James Hope stated that the firm will produce 8 track tapes and albums as well as singles for artists.

TEM Pacts Alshire

■ NASHVILLE—Ted Kirby, president of TEM Enterprises, has announced the signing of a distribution agreement with Alshire International, Burbank, California.

George Cooper III, owner of Country Collage, a national country promotion company, represented TEM at the meeting with Al Sherman, president of Alshire. After Cooper and Sherman had completed negotiations, Sherman said, "Alshire will distribute TEM records internationally and will handle TEM's product in all marketing functions."

COUNTRY PICKS OF THE WEEK

SINGLE

CARMOL TAYLOR, "BACK IN THE U.S.A." (Chuck Berry/Arc, BMI). This old Chuck Berry number gets a hit treatment country style, Carmol flavored. The tracks are movin' groovin', and provin' that country rock and the jitterbug are alive and well. Don't drive through radar when this is on the radio. Cookin'! Elektra E-45255-A.

SLEEPER

JOHNNY WRIGHT, "WILD PASSIONATE LOVER" (Needahit, BMI). Funky rendition of an earthy song about a gal wilder than the oats she sows. Attention grabbing lyrics, flowing production and solid country instrumentation make this a winner. Good drive-time sound, sure to make its mark on the charts and with requests and dimes sure to be dropping. It's a wild, passionate song! Capricorn CPS 0232.

ALBUM

WILLIE NELSON, "RED-HEADED STRANGER." The king of the Texas sound has his first album on Columbia and it's a winner right out of the chute. "Blue Eyes Crying in the Rain" will move you like nothing ever has as will "Remember Me" and "Can I Sleep In Your Arms Tonight, Lady." This is Willie's shot and it will echo all over country music. It'll play and play—and still get requests for more. Columbia L 33482.



By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KBOX, Dallas	KSO, Des Moines	WHYD, Columbus
KBUL, Wichita	KSOP, Salt Lake City	WIL, St. Louis
KCKC, San Bernardino	KSPO, Spokane	WINN, Louisville
KCKN, Kansas City	KVOO, Tulsa	WIRE, Indianapolis
KDJW, Amarillo	KWMT, Ft. Dodge	WJQS, Jackson
KENR, Houston	WAME, Charlotte	WMC, Memphis
KFDI, Wichita	WCMS, Norfolk	WPNX, Columbus
KIKK, Houston	WENO, Nashville	WSLC, Roanoke
KJJJ, Phoenix	WGBG, Greensboro	WSLR, Akron
KKYX, San Antonio	WHK, Cleveland	WSUN, St. Petersburg
KLAK, Denver	WHO, Des Moines	WUBE, Cincinnati
KRMD, Shreveport	WHOO, Orlando	WUNI, Mobile

SURE SHOTS

Glen Campbell — "Rhinestone Cowboy"
Eddy Arnold — "Red Roses For A Blue Lady"
Olivia Newton-John — "Please Mr. Please"

LEFT FIELDERS

Ronnie Dove — "Things"
Johnny Carver — "Strings"
Arleen Harden — "Teddy Bear's Picnic"

Fearless Forecast: Wynn Stewart is back on the recording scene, now on Playboy, and is sporting a sure winner with "Lonely Rain." A natural hit!!!

Johnny Carver's "Strings" is blossoming suddenly into a big item! This week's converts include WMC, WSUN, WPNX, KSPO, WENO and KDJW.

On the heels of his first big play record, Mike Lunsford strikes again with "How Can I Tell My Dreams." It'll be even bigger!

Ruby Falls continues to draw top response on "He Loves Me All To Pieces." Particularly heavy in the southwest and South!

Confirming last week's Fearless Forecast, David Houston is roaring onto national charts! Among the regional believers are KLAK, WINN, KRMD, KCKN, KFDI, KCKC, KSOP, WJQS, WENO and KWMT.

Donny & Marie Osmond are getting strong country airing on the standard "Make The World Go Away."

Arleen Harden is picking up attention on "Teddy Bear's Picnic" in Orlando, Nashville and Salt Lake City. However, KSPO has opted for the flip, "Country Sunday."

"Things" is happening for Ronnie Dove at KENR, WHK, WINN.

LaWanda Lindsey's "Another Good Time Baby" showing a strong initial surge!

Bobby Wright's "It's For You, Hon," looking good in Nashville and Mobile.

Action beginning on Robert Allen Jenkins' "You Just Loved Me" at KKYX and WGBG (pick).

Ace Cannon's "Raunchy" continues to pick up numbers (KENR - 20) and play at KCKN and KDJW.

KWAM-FM/101 in Memphis is making the move to progressive country!

AREA ACTION

Bobby Vinton — "Wooden Heart" (WMC)
Bobby Smith — "I Don't Like To Sleep Alone" (KBOX)
Hank Beach — "Run Right Back" (WUBE)
Ronnie Sessions — "Love Hangover" (KSPO)

Nashville Office Opened by Playboy

■ NASHVILLE—In a major move aimed at the country market, Playboy Records and Music has opened an office in Nashville, it was announced by Sal Iannucci, Playboy Enterprises vice president and corporate director of the entertainment division, and Tom Takayoshi, executive vice president of Playboy Records and Music.

Kilroy Is Here

Heading the new office as director of country music is industry veteran Eddie Kilroy. He will be responsible for all aspects of promotion and production for Playboy Records in Nashville and their country artist roster, and will report directly to Tom Takayoshi. Kilroy has worked on an independent basis with the label for the past 18 months.

Kilroy was first associated with Playboy Records when he produced Mickey Gilley's first single for the label, "Room Full of Roses," which went to the top of the Record World country charts, and was immediately followed by

an album of the same name.

In addition to producing Mickey Gilley, who was the first country artist on the label, Kilroy has produced several other country artists for the label, including Barbi Benton. Her debut album was "Barbi Doll," and her most recent single, "Brass Buckles," hit the top 20 on the RW country charts. Kilroy has also produced Mike Wells, Wynn Stewart, Brenda Pepper and Chuck Price for Playboy, and will continue to oversee all production and promotion for all Playboy artists in the country field.

Prior to his affiliation with Playboy Records, Kilroy maintained his own independent production and promotion office in Nashville. In the past, Kilroy has worked with such artists as Jerry Lee Lewis, Faron Young, Doug Kershaw and Roger Miller among others.

Playboy's Nashville offices are located at 1511 Sigler, Suite 105, Nashville, Tennessee 37203; phone: (615) 242-4341.

CONCERT REVIEW

Birmingham Concert Offers a Taste Of Country Music 'On the Road'

■ BIRMINGHAM—It is not until you get "on the road" and see a country show that you get a taste of what country music is all about: songs of truth and honesty played to an audience which has worked hard to afford the ticket to watch the artists who sing about things they face every day in their life.

It is also on these junkets that you see what a country entertainer is all about — the road trips playing with back-up bands they've never seen before, trying somehow to hide their tired faces and put on a show for a crowd that has paid their hard earned money to see them.

In Birmingham last weekend, a country package show featuring Billie Jo Spears (UA, reviewed in RW last week), Freddy Fender (ABC/Dot), Moe Bandy (GRC) and Cal Smith (MCA) performed at the Auditorium to an enthusiastic crowd—full but not packed.

Fender, hot with a number one record in both the country and pop fields, "Before The Next Teardrop Falls," is a Texas-Mexican who, until a short time ago, was playing clubs in the Texas area, trying, like his audiences, to get along, feed his family and take one day at a time. That was before his monster hit, the "American Dream" come true which propelled him to instant fame after years of no recogni-

tion. As Kris Kristofferson once said, "A guy can starve to death being an overnight success."

Fender's show consisted of a number of country standards such as "I Can't Help It If I'm Still In Love With You," "Today I Started Loving You Again," "I Almost Called Your Name," his new release "Wasted Days and Wasted Nights" and his now classic "Before The Next Teardrop Falls," which he had to perform twice before the crowd was satisfied.

Fender's English is slightly broken and accented and the crowd had trouble picking up what he was saying sometimes, but with his music as the common denominator, he won the crowd easily as he built the show to his smash single.

Following Fender was Moe Bandy who has had a very successful career singing hard country songs in today's market of artists and producers trying for the pop/country crossover smooth sound. Bandy's songs deal with cheatin' and drinkin' and his voice delivers these messages well—you can tell he's been down a few roads himself.

Bandy is another Texas product, living in San Antonio and playing clubs there before "I Just Started Hating Cheating Songs Today" broke the ice for him and propelled him into the national

(Continued on page 55)

COUNTRY RADIO

By CHARLIE DOUGLAS

■ If you are in or associated with the field of country music, you have lost a friend. On May 19 Sam Wallace died in Atlanta. Sam Wallace was with RCA for more years than most of us can remember, but those of us who were privileged to know him will always remember him. Big Sam—always smiling, always glad to be wherever he was, always ready to help whoever needed it, quick to tell you about a good country act regardless of whose label he or she might be on, always knowledgeable, and most of all, always Sam. He never changed. You could not see Sam for four or five years, but when you did, his warmth was the kind that made you feel as if you had been with him the day before.

Sam never seemed to quite fit the mold of that oft-abused title "promotion man," he couldn't be categorized, for Sam was a breed unto himself. Of the old school, Sam was most comfortable with the world and wore the word gentleman with grace and charm. Even if you never had the good fortune of knowing him, he was your friend if you were a friend to country music. I first met Sam in Monroe, Louisiana at my first job in radio. Sam Wallace was my friend. I knew him, respected him and loved him for more than 20 years. I will miss him.

Larry James brought himself home some great numbers in the February Pulse for Mobile, Ala. The WUNI morning man is a dominant number one in the 6-10 slot. The station as a whole does exceptionally well in all time slots. Larry has more women 18+ than the next two stations put together. The WUNI bird flies high . . . WKLC (St. Albans, W. Va.) is now country 24 hours, and Skeeter Dodd is happy . . . Tom Torrance joins KWMT (Fort Dodge).

There are so many rumors about one big-time country station looking to make some changes in personnel that one has to wonder if there might not be some fire under the smoke . . . Bob Mitchell has assumed the agenda chairmanship for the 1976 Country Seminar in Nashville. Bob is an articulate spokesman in behalf of the industry and will do an excellent job. Great choice.

William Carson, chief engineer and air personality at WWJC (Commerce, Ga., where Bill Anderson started his radio career) is, as a member of the National Audubon Society, all upset about a line in the Johnny Cash "Old Kentucky Home" song. He says the words "shootin' at the birds on the telephone line and picking them off with this gun of mine" serve no useful purpose and display cheap disdain for wildlife.

Billy Parker commented, with awe, at the beauty and simplicity of the Bob Wills funeral services in Tulsa. There was not a dry eye in the house when the fiddles played "Faded Love," "San Antonio Rose" and "It Makes No Difference In Heaven" . . . There's a publication out called Country Almanac. It's \$15 a year and provides a country view of daily happenings in the past. Looks to be a pretty good service. You get something for each day of the year: P.O. Box 978, Beloit, Wisc. 53511.

There are free one minute radio programs dealing with the Bicentennial. Write RAEI, P.O. Box 94013, Tacoma 98494.

Fan Fair (Continued from page 51)

MCA Records, 3:00 p.m.-5:00 p.m.: Bill Anderson, Jerry Clower, Loretta Lynn, Jeanne Pruett, Tanya Tucker, Mary Lou Turner and Conway Twitty.

RCA Records, 7:00 p.m.-9:00 p.m.: Chet Atkins, Bobby Bare, Dotts, Dickey Lee, Jerry Reed, Brian Shaw and more to be added.

Elektra Records, 9:30 p.m.-10:30 p.m.: Henson Cargill, Tommy Cash, The Hagers, Melba Montgomery, Eddie Rabbit, Even Stevens and Carmol Taylor.

Saturday, June 14

MGM Records, 9:30 a.m.-11:00 a.m.: Ava Aldridge, Kathy Barnes, C. W. McCall, Tom-pall and Jerry Wallace.

Warner Brothers/Capricorn Records, 11:30 a.m.-12:30 p.m.: Joe Allen, Johnny Dot, Hillman Hall, Larry Kingston, Lynda K. Lance and Kenny O'Dell.

Reunion Show, 2:00 p.m.-4:30 p.m. (includes artists who will attend, performances not confirmed): Roy Acuff, Bailes Brothers, Bailey Brothers, Buddy Bain, Alcyone Beasley, Bonnie Lou and Buster,

Blondie Brooks, Brother Oswald, Alex and Ola Belle, Cousin Rachel, T. Tommy Cutrer, Smokey Dacus, Ethel Delaney, Duke of Paducah, Buddy Durham, Jim Eanes, Jimmy Gately, Fruit Jar Drinkers, Lonnie Glosson, Issac Gordhead, Goober, Sid Harkreader, Paul Howard, Shot Jackson, Ramona Jones, Jordanaires, Pee Wee King, Ernie Lee, Wade Mainer, Joe and Rose Lee Maphis, Leon McAuliffe, Laura Lee McBride, the McCormick Brothers, Patsy Montana, Clyde Moody, Zeke and Wiley Morris, Harold Morrison, Minnie Pearl, Webb Pierce, Leon Rausch, Red River Dave, Billy Sage, Sarrie, Jimmie Skinner, Ben Smathers, Red Speeks, Redd Stewart, Chester Studdard, Floyd Tillman, Speedy West & Jimmy Bryant, Cousin Wilbur, Ray Whitley, Doc & Chickie Williams, Bob Wills Band, Lulu Belle & Scotty, Del Wood, and Skeets Yaney.

Sunday, June 15

Fiddlin' Contest, Noon-6:00 p.m.: Wilma Lee & Stoney Cooper, Herman Crook, Ramona Jones, Sam & Kirk McGee, Ralph Sloan & Tennessee Travelers and Porter Wagoner.

Jimmie Rodgers Memorial Festival Attracts Top Country Music Talent

By DON CUSIC

■ MERIDIAN, MISS. — The Jimmie Rodgers Memorial Museum was dedicated at ceremonies in Meridian, Mississippi last week as the Jimmie Rodgers Memorial Festival was held in this small town on the Mississippi-Alabama border where Rodgers was born and raised. The dedication of the museum, built like a train station, came at the end of a week filled with talent contests, wreath layings, a parade and shows featuring top country talent, all appearing free in honor of the late Jimmie Rodgers.

The week began with a wreath laying on Rodgers' grave in the Oak Grove Cemetery in Meridian and another wreath laying at the Jimmie Rodgers Memorial in Highland Park. This park is also the location of the museum and a locomotive, set up in honor of Rodgers, known as "The Singing Brakeman," who popularized the train in his songs which still live on, though he has been dead 42 years. Participating in the ceremonies were Elsie McWilliams, Rodgers' sister-in-law; Virginia Harvey, a cousin; and Nate Williamson, a brother-in-law.

Later that evening, a dance was held with the Bill Black Combo providing most of the music. On Wednesday, a parade through the town was held and featured local and out of town celebrities including Ernest Tubb, Biff Collie, Charlie Douglas, Mrs. Anita Court, Rodgers' daughter and others.

Shows were held Wednesday,

Thursday and Friday with artists Ernest Tubb, Pee Wee King, Redd Stewart, the Collins Sisters, Waylon Jennings, Bill Monroe, Moe Bandy, Leona Williams, Jimmie Skinner, Hank Snow, Hank Locklin, Bill Anderson, Lonzo and Oscar, Don Williams, Charlie McCoy, Tony Douglas, Don Gibson, O. B. McClinton, Linda Plowman, the Bill Black Combo, Dick Curless and Ray Griff appearing free of charge, all proceeds going to the Jimmie Rodgers Memorial Foundation.

Annual Event

The festival, held annually, honors Hall of Famer Jimmie Rodgers, "The Blue Yodeler," whose songs such as "In The Jailhouse Now," "Waitin' For A Train," "Mule Skinner Blues," "Peach Pickin' Time In Georgia" and famous Blue Yodels made him a tremendous influence on generations of country music fans and performers. His death, 42 years ago at the age of 36 from tuberculosis, came at the end of a career that saw him working for the railroads most of his life before becoming one of country music's first superstars, writing, performing and recording throughout the United States.

The foundation, established years ago with Ernest Tubb as president and Hank Snow as vice president, reached one of their major goals this year with the completion of the construction of the Jimmie Rodgers Memorial Museum.



Shown at the dedication of the Jimmie Rodgers Memorial Museum in Meridian, Mississippi last week are, from left: Biff Collie, Bill Monroe, Ernest Tubb, Pee Wee King and Charlie Douglas. The museum, which was just completed this year, is built like a train station and will contain memorabilia and artifacts from "The Singing Brakeman," a member of the Country Music Hall of Fame—Jimmie Rodgers.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

JOE ALLEN—Warner Brothers WBS 8098

CAROLYN AT THE BROKEN WHEEL INN (Jack, BMI)

Superpicker Joe sings the lonesome cowboy sound about a gal who provides a home away from home. Penned by Bob McDill and Jim Rushing—headed for the top.

FREDDY FENDER—ABC/Dot DOA-17558

WASTED DAYS AND WASTED NIGHTS (Travis, BMI)

Freddy follows his "Teardrop" with a Cajun bounce number reminiscent of old rock 'n waltzes. Rock on Freddy!

EVEN STEVENS—Elektra E-45254-A

LET THE LITTLE BOY DREAM (Deb Dave, BMI)

A song Even wrote to his son and the world saying let the little boy dream while he can. Super request item.

JIM WEATHERLY—Buddah BDA 467

IT MUST HAVE BEEN THE RAIN (Keca, ASCAP)

Jim pens another hit—this time for himself. Soft melody and sensitive lyrics make this a winner.

MICKEY NEWBURY—Elektra E-45256-A

SAIL AWAY (Acuff-Rose, BMI)

The dean of Nashville songwriters has a hit single. Mickey shows here why he has been an influence on almost every songwriter today. Sail off!

PAT ROBERTS—ABC/Dot DOA-17559

SHE CAME HERE FOR THE CHANGE (Chess, ASCAP)

Lyrical twist about a gal working in a bar so she could have a change. Good honky tonk sound.

WYNN STEWART—Playboy P 6035

LONELY RAIN (Singletree, BMI)

Wynn debuts on his new label with an easy listening country sound. Super production and vocal delivery will make this popular—rain or shine.

GUY AND RALNA—Ranwood R-1029

WE'VE GOT IT ALL TOGETHER NOW (Rodeo Cowboy, BMI)

Popular duo from the Lawrence Welk Show has a solid country sound that'll garner them plenty of radio airplay.

MEL TILLIS AND THE STATESIDERS—MGM M 14804

WOMAN IN THE BACK OF MY MIND (Sawgrass, BMI)

Tillis reaches for the soft country sound as he sings about the memory that won't go away.

RONNIE SESSIONS—MCA MCA-40411

LOVE HANGOVER (Tree, BMI)

Drunk on love the night before, Ronnie wakes up with a love hangover—and there ain't no cure for a memory. Will gather requests and dimes.

DONNY AND MARIE OSMOND—MGM M 14807

MAKE THE WORLD GO AWAY (Tree, BMI)

The old Eddy Arnold hit is brought back by this popular young duo. Will fit any programmer's slot.

RUBY FALLS—50 States FS-33A

HE LOVES ME ALL TO PIECES (Sandburn/Music Craftshop, ASCAP)

Strong country ballad from newcomer songstress that'll put her on the map. Hear Ruby Falls!

KAREN WILTZ—Hayride H-USA 751

TEXAS STAR ON A TENNESSEE STAGE (Hayride, BMI)

HAPPY FEELINGS (Rogan, BMI)

You'll be hearing a lot from this young lady in the future—she has the makings of a star. This is her first release on a new label.

*One of the greatest
country ballad singers
of all time*

Ray Price

*proves once again
there is no substitute
for quality*

"The Farthest Thing From My Mind"

Ray Price — ABC 12095

Exclusively on ABC

Birmingham Concert *(Continued from page 52)*

spotlight. Bandy's show, which includes back-up singer and guitarist Richard Little, won the crowd quickly as he started off with his first hit and continued through songs such as "Honky Tonk Amnesia," "It Was Always So Easy To Find An Unhappy Woman" and his latest, "Don't Anyone Make Love At Home Anymore."

Self-Styled

Bandy has a following and style all his own and it looks like he'll be around for a long time. It is the Bandy style of country

music that anchors that genre of music today, keeping it close to its roots and traditions.

Cal Smith finished the show, and his resonant, rich voice and hits such as "The Lord Knows I'm Drinkin'," "It's Time To Pay The Fiddler" and the award winning "Country Bumpkin" prove conclusively he is an artist of stature with a firm niche in country music. With a voice and repertoire such as his, you need only stand up and sing—and that's just what he did, and the crowd loved it.

Don Cusic

Nashville Report *(Continued from page 51)*

"fooling around" in the studio. "I hit a few bars of the song on the piano and the band joined in. It was one of those unplanned things. Frankly, I had no idea it was going to be a hit." A veritable "accidental" million seller, no doubt?

Tanya Tucker is 16 but has the stage presence of a veteran. "I learned how to move on stage by watching Elvis Presley," the MCA artist admits. "I'd never seen a girl imitate him, so I thought I'd try it as soon as I could get up enough nerve."

Offstage Tanya is a sports enthusiast. "My dad (**Beau Tucker**) could tell you that," she says. "I'm just a kid who likes to ride horses, play basketball, go to rodeos."

Don Davis is currently producing **John and June Cash** at the House of Cash Studios in Hendersonville.

Birthdaying: **Carl Butler, Gordie Tapp, Annette Null, Wynn Stewart, Vernon Oxford, Clyde Beavers.**

Publisher **Jim Pelton's** weekly contribution: "My not-always-with-it wife (**Irene**) thought that **Bobby Womack's** 'Check It Out' was a song about the cash register girl at the supermarket!"

Hall Golf Tourney Draws Big Turnout

■ **CHATTANOOGA** — The entry of country music personalities in the third annual benefit tourney last week at Creek's Bend Golf Course resulted in the event being renamed the Tom T. Hall Bethel Celebrity Golf Tournament and net proceeds of over \$12,000 (nearly tripling last year's take) going to Bethel Bible School at Hixson, Tennessee, a home for children whose parents are in prison.

Concert

The two-day event was highlighted by a Friday night concert at the Memorial Auditorium emceed by Ralph Emery, featuring Connie Smith, Dickey Lee, Chet Atkins, the Bluegrass Express, Marilyn Sellars, Terri Stubbs, Ronnie Prophet, Gary Sergeants, Johnny Rodriguez and the tourney's namesake and benefactor, Tom T. Hall. Jerry Reed participated in the first day's round of play before leaving to fill a prior engagement.

4-Star Records president Joe Johnson won the trophy in his flight, while Atlanta Falcons' linebacker Don Hanson led the sports world entrants. Also contributing to the festivities on the links were the likes of Music City executives Bob Neal of William Morris Agency, Charlie Monk of ASCAP, Roger Sovine of

BMI, VP John Sturdivant of Record World, Ed Hamilton of Mega Records, Joe Light of Jim Halsey Agency, Jerry Kennedy of Mercury Records, Bob Jennings of 4-Star and Chuck Chellman. Pro football greats included Johnny Unitas, John Hannah, Ray Oldham, Bobby Scott, Bert Jones and Kim McQuilken.

Marie Ratliff

MCA, Datsun Launch 'Travlin' Country' Promo

■ **LOS ANGELES**—MCA Records and Datsun of America have together launched a half-million dollar promotion, advertising and merchandising campaign in support of MCA's country artists, according to MCA media director Bob Siner. The campaign will be called "Travlin' Country" and the half-million dollar figure includes prizes and advertising expenditures. The goal of the campaign, according to the label, is to "increase awareness of country music and broaden its market."

Entry Blank

Entry blanks for the "Travlin' Country-Win a Datsun Li'l Hustler Pickup" contest will be available at all participating Datsun dealers and record stores.

My Honky Tonk Ways

(CPS 0233)

Kenny O'Dell



On Capricorn Records, Macon, Ga.

Produced by Bob Montgomery by special arrangement with Phil Walden & Associates Inc.





THE COUNTRY ALBUM CHART

JUNE 7, 1975

JUNE 7	MAY 31		WKS. ON CHART
1	1	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC/Dot DODS-2020	8
2	6	PHONE CALL FROM GOD JERRY JORDAN—MCA 473	6
3	4	BLANKET ON THE GROUND BILLIE JO SPEARS—UA LA390 G	12
4	5	WOLF CREEK PASS C. W. McCALL—MGM M3G-4989	11
5	7	MICKEY'S MOVIN' ON MICKEY GILLEY—Playboy PB 405	6
6	3	I'M JESSI COLTER—Capitol ST 11363	13
7	2	REUNION B. J. THOMAS—ABC ABCP-868	9
8	11	IN CONCERT VARIOUS ARTISTS—RCA CPL2-1014	6
9	8	AN EVENING WITH JOHN DENVER—RCA CPL2-0765	13
10	16	KEEP MOVIN' ON MERLE HAGGARD—Capitol ST-11365	4
11	9	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN—MCA 2133	15
12	10	OUT OF HAND GARY STEWART—RCA 1-0900	13
13	12	SONGS OF FOX HOLLOW TOM T. HALL—Mercury SRM1-500	24
14	15	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	24
15	13	FREDDIE HART'S GREATEST HITS—Capitol ST 11374	12
16	19	SINCERELY BRENDA LEE—MCA 477	6
17	20	A LITTLE BIT SOUTH OF SASKATOON SONNY JAMES—Columbia KC 33428	5
18	22	TANYA TUCKER—MCA 2141	5
19	18	SOUTHBOUND HOYT AXTON—A&M SP 4510	7
20	21	SMOKEY MOUNTAIN MEMORIES MEL STREET—GRT 8004	6
21	25	CHARLIE RICH'S GREATEST HITS—RCA APL1-0857	5
22	26	LAST FAREWELL ROGER WHITTAKER—RCA APL1-0855	3
23	14	BARROOMS TO BEDROOMS DAVID WILLS—Epic KE 33353	15
24	29	HARD TIME HUNGRY'S BOBBY BARE—RCA APL1-0906	4
25	30	YOU'RE MY BEST FRIEND DON WILLIAMS—ABC/Dot DODS-2021	4
26	32	STILL THINKIN' ABOUT YOU BILLY CRASH CRADDOCK—ABC ABCD-875	4
27	23	PIECES OF THE SKY EMMYLOU HARRIS—Reprise 2213	10
28	17	A PAIR OF FIVES (BANJOS THAT IS) ROY CLARK & BUCK TRENT—ABC/Dot DODS-2015	12
29	27	BOOGIE WOOGIE COUNTRY MAN JERRY LEE LEWIS—Mercury SRM1-1030	10
30	35	LOIS JOHNSON—20th Century T 465	4

31	24	LINDA ON MY MIND CONWAY TWITTY—MCA 469	18
32	31	SOLID AND COUNTRY BILL BLACK COMBO—Hi SHL-32088	10
33	34	BACK HOME AGAIN JOHN DENVER—RCA CPL1-0548	45
34	40	GUITARS OF SONNY JAMES—Columbia KC 33477	3
35	28	BARGAIN STORE DOLLY PARTON—RCA APL1-0950	11
36	38	VASSAR CLEMENTS—Mercury SRM-1-1022	6
37	39	DON'T LET THE GOOD TIMES FOOL YOU MELBA MONTGOMERY—Elektra 7E-0598	5
38	43	GOOD HEARTED WOMAN CONNIE CATO—Capitol ST-11387	4
39	44	JOHN R. CASH—Columbia KC 33370	3
40	33	WRITE ME A LETTER BOBBY G. RICE—GRT 8003	7
41	36	A LEGEND IN MY TIME RONNIE MILSAP—RCA APL1-0846	17
42	42	CONNIE SMITH SINGS HANK WILLIAMS GOSPEL—Columbia KC 33414	5
43	52	JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ—Mercury SRM-1-1032	2
44	49	WONDERFUL WORLD OF EDDY ARNOLD—MGM M3G-4992	4
45	48	SPECIAL DELIVERY DAVE DUDLEY—UA LA366 G	7
46	47	I'M HAVING YOUR BABY SUNDAY SHARPE—UA LA 362 G	7
47	51	CLASSIC STYLE OF LEFTY FRIZZELL—ABC 861	3
48	58	WITH ALL MY LOVE LaCOSTA—Capitol ST-11391	2
49	37	BACK IN THE COUNTRY LORETTA LYNN—MCA 471	15
50	41	JOE STAMPLEY—Epic KE 33356	14
51	56	SUNSHINE SAMMI SMITH—Mega MLPS-611	3
52	46	CHARLIE MY BOY CHARLIE McCOY—Monument KZ 33384	9
53	64	MIND YOUR LOVE JERRY REED—RCA APL1-0787	2
54	45	BARBI DOLL BARBI BENTON—Playboy PB-404	19
55	—	WHATCHA GONNA DO WITH A DOG LIKE THAT SUSAN RAYE—Capitol ST 11393	1
56	50	WHO'S SORRY NOW MARIE OSMOND—MGM M3G-4979	13
57	53	CRYSTAL GAYLE—United Artists UA LA365 G	12
58	54	ALL THE LOVE IN THE WORLD MAC DAVIS—Columbia PC 32027	16
59	57	ALIVE AND PICKIN' DOUG KERSHAW—Warner Bros. BS 2851	7
60	—	I'M THE LONELIEST MAN DON GIBSON—Hickory H3G-4519	1
61	60	TANYA TUCKER'S GREATEST HITS—Columbia KC 33355	14
62	—	BOCEPHUS HANK WILLIAMS, JR.—MGM M3G-4988	1
63	59	POOR SWEET BABY JEAN SHEPARD—UA LA363 G	12
64	55	THE BEST OF GEORGE JONES—Epic KE 33352	8
65	63	PROMISED LAND ELVIS PRESLEY—RCA APL1-0873	19
66	62	TAMMY WYNETTE'S GREATEST HITS—Epic KE 33396	11
67	61	IT WAS ALWAYS SO EASY MOE BANDY—GRC GA 10007	15
68	66	CITY LIGHTS MICKEY GILLEY—Playboy PB-403	25
69	68	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN—MCA 411	53
70	67	JERRY WALLACE'S GREATEST HITS—MGM M3G-4900	9
71	69	HIS 30TH ALBUM MERLE HAGGARD—Capitol ST 11331	36
72	65	LOVIN' YOU BEATS ALL I'VE EVER SEEN JOHNNY PAYCHECK—Epic KE 33354	9
73	72	ROOM FULL OF ROSES MICKEY GILLEY—Playboy PB-128	52
74	74	MEL TILLIS & THE STATESIDERS—MGM M3G-4087	11
75	70	IT'S TIME TO PAY THE FIDDLER CAL SMITH—MCA 467	18



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BDS 5637

BUDDAH RECORDS



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PLEASURE FROM THE BUDDAH GROUP



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

JUNE 7 MAY 31

WKS. ON CHART

1	2	WINDOW UP ABOVE MICKEY GILLEY Playboy P 6031		12
2	1	MISTY RAY STEVENS/Barnaby 614		12
3	5	I AIN'T ALL BAD CHARLEY PRIDE/RCA PB-10236		11
4	6	YOU'RE MY BEST FRIEND DON WILLIAMS/ ABC/Dot DOA-17550		9
5	7	RECONSIDER ME NARVEL FELTS/ABC/Dot DOA-17649		10
6	8	WHEN WILL I BE LOVED LINDA RONSTADT/Capitol 4050		8
7	11	TRYIN' TO BEAT THE MORNING HOME T. G. SHEPARD/ Melodyland 6006		10
8	3	THANK GOD, I'M A COUNTRY BOY JOHN DENVER/ RCA PB-10239		11
9	9	FROM BARROOMS TO BEDROOMS DAVID WILLS/ Epic 8-50090		10
10	14	BRASS BUCKLES BARBI BENTON/Playboy P 6029		13
11	13	LIZZIE AND THE RAINMAN TANYA TUCKER/MCA 40402		7
12	4	I'M NOT LISA JESSI COLTER/Capitol 4009		16
13	17	FORGIVE AND FORGET EDDIE RABBITT/Elektra 45237		11
14	16	THERE I SAID IT MARGO SMITH/20th Century TC-2172		8
15	15	THESE DAYS (I BARELY GET BY) GEORGE JONES/ Epic 8-50088		11
16	18	HE'S MY ROCK BRENDA LEE/MCA 40385		9
17	19	WORD GAMES BILLY WALKER/RCA PB-10205		12
18	21	LITTLE BAND OF GOLD SONNY JAMES/Columbia 3-10121		7
19	20	IT'S ALL OVER NOW CHARLIE RICH/RCA PB-10256		9
20	22	THE MOST WANTED WOMAN IN TOWN ROY HEAD/ Shannon 829		9
21	12	TOO LATE TO WORRY, TOO BLUE TO CRY RONNIE MILSAP/RCA PB-10228		12
22	27	MISSISSIPPI YOU'RE ON MY MIND STONEY EDWARDS/ Capitol 4051		9
23	31	DREAMING MY DREAMS OF YOU WAYLON JENNINGS/ RCA PB-10270		6
24	30	SHE TALKED A LOT ABOUT TEXAS CAL SMITH/MCA 40394		7
25	29	SHE'S ALREADY GONE JIM MUNDY/ABC 12074		10
26	26	BEYOND YOU CRYSTAL GAYLE/United Artists UA-XW600-X		9
27	32	(THERE SHE GOES) I WISH HER WELL DON GIBSON/ Hickory 345		9
28	28	COLINDA FIDDLIN' FRENCHIE BURKE & THE OUTLAWS/ 20th Century TC-2182		8
29	34	BOILIN' CABBAGE BILL BLACK'S COMBO/Hi SN-2283		10
30	33	GOOD NEWS, BAD NEWS EDDY RAVEN/ABC 12083		9
31	35	PICTURES ON PAPER JERIS ROSS/ABC 12064		7
32	36	FIREBALL ROLLED A SEVEN DAVE DUDLEY/ United Artists UA-XW630-X		7
33	38	PERSONALITY PRICE MITCHELL/GRT 020		8
34	40	TOUCH THE HAND CONWAY TWITTY/MCA 40407		3
35	39	CLASSIFIED C. W. McCALL/MGM 14801		5
36	45	THAT'S WHEN MY WOMAN BEGINS TOMMY OVERSTREET/ ABC/Dot DOA-17552		6
37	42	FREDA COMES, FREDA GOES BOBBY G. RICE/GRT 021		6
38	10	HURT CONNIE CATO/Capitol 4035		13
39	47	JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ/ Mercury 73682		3
40	43	BURNING FERLIN HUSKY/ABC 12085		9
41	49	HELLO I LOVE YOU JOHNNY RUSSELL/RCA PB-10258		6
42	52	MOVIN' ON MERLE HAGGARD/Capitol 4085		3
43	50	T-R-O-U-B-L-E ELVIS PRESLEY/RCA PB-10278		5
44	51	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/ Epic 8-50103		3
45	48	STEALIN' JACKY WARD/Mercury 73667		8
46	25	THE KIND OF WOMAN I GOT/WHERE HE'S GOING HANK WILLIAMS, JR./MGM 14794		10
47	56	COUNTRY D. J. BILL ANDERSON/MCA 40404		4
48	58	WHY DON'T YOU LOVE ME CONNIE SMITH/Columbia 3-10135		4
49	55	GOD'S GONNA GET'CHA (FOR TI'AT) GEORGE & TAMMY/ Epic 8-50099		5
50	61	EARLY SUNDAY MORNING CHIP TAYLOR/Warner Bros. WBS-8090		6

51	59	HONEY ON HIS HANDS JEANNE PRUETT/MCA 40395		5
52	63	UNCHAINED MELODY JOE STAMPLEY/ABC/Dot DOA-17551		5
53	70	DEAL TOM T. HALL/Mercury 73686		2
54	64	WHAT TIME OF DAY BILLY THUNDERKLOUD & THE CHIEFTONES/20th Century TC-2181		5
55	65	THE DEVIL IN MRS. JONES BILLY LARKIN/Bryan 1018		7
56	57	I THINK I'LL SAY GOODBYE MARY KAY JAMES/ Avco CAV-610		7
57	23	SHE'S ACTIN' SINGLE (I'M DRINKIN' DOUBLES) GARY STEWART/RCA PB-10228		12
58	60	BIRDS AND CHILDREN FLY AWAY KENNY PRICE/ RCA PB-10260		6
59	24	41ST STREET LONELY HEARTS CLUB/WEEKEND DADDY/ BUCK OWENS/Capitol 4043		10
60	62	LET'S LOVE WHILE WE CAN BARBARA FAIRCHILD/ Columbia 3-10128		5
61	68	I WANT TO HOLD YOU IN MY DREAMS TONIGHT STELLA PARTON/Country Soul IRDA-039		5
62	69	YOU KNOW JUST WHAT I'D DO LOIS JOHNSON/ 20th Century TC-2187		4
63	74	LOVE IN THE HOT AFTERNOON GENE WATSON/Capitol 4076		3
64	83	FARTHEST THING FROM MY MIND RAY PRICE/ABC 12095		2
65	67	I'M AVAILABLE KATHY BARNES/MGM 14797		7
66	79	MR. RIGHT AND MRS. WRONG MEL TILLIS & SHERRY BRYCE/ MGM 14803		4

CHARTMAKER OF THE WEEK

67	—	THE SEEKER DOLLY PARTON RCA PB-10310		1
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68	77	STORMS NEVER LAST DOTTSY/RCA PB-10280		4
69	—	HELLO LITTLE BLUEBIRD DONNA FARGO/ABC/Dot DOA-1755		1
70	76	SEARCHIN' MELBA MONTGOMERY/Elektra 45247		4
71	—	RHINESTONE COWBOY GLEN CAMPBELL/Capitol 4095		1
72	87	MY HONKY TONK WAYS KENNY O'DELL/Capricorn CPS-0233		2
73	78	ROLLIN' IN MY SWEET SUNSHINE DOTTIE WEST/ RCA PB-10269		5
74	—	DEAR WOMAN JOE STAMPLEY/Epic 8-50114		1
75	75	I LOVE A RODEO ROGER MILLER/Columbia 3-10107		10
76	80	MAY YOU REST IN PEACE MELODY ALLEN/Mercury 73674		4
77	82	LION IN THE WINTER HOYT AXTON/A&M 1683		6
78	81	BABY TENNESSEE ERNIE FORD & ANDRA WILLIS/ Capitol 4044		8
79	86	I WON'T LOVE HER ANYMORE JOHNNY PAYCHECK/ Epic 8-50111		2
80	84	JUST FOR THE LONELY ONES PORTER WAGONER/ RCA PB-10281		4
81	88	THIS HOUSE RUNS ON SUNSHINE LaCOSTA/Capitol 4082		2
82	89	SPRING TANYA TUCKER/Columbia 3-10127		3
83	85	GHOST STORY SUSAN RAYE/Capitol 4063		4
84	—	I'LL BE YOUR STEPPING STONE DAVID HOUSTON/ Epic 8-50113		1
85	90	PUT ANOTHER LOG ON THE FIRE TOMPALL/MGM 14800		3
86	93	LYING IN MY ARMS REX ALLEN, JR./Warner Bros. WBS 8095		2
87	94	DON'T DROP IT FARGO TANNER/Avco CAV-612		2
88	91	YOU MAKE IT LOOK SO EASY DICKEY LEE/RCA PB-10289		3
89	—	RED ROSES FOR A BLUE LADY EDDY ARNOLD/MGM 14780		1
90	92	THEME FROM 'A SUMMER PLACE' CHARLIE McCOY & LLOYD GREEN/Monument ZS8-8648		3
91	96	LOVE YOU BACK TO GEORGIA FREDDY WELLER/ABC/Dot DOA-17554		2
92	97	BURNIN' THING MAC DAVIS/Columbia 3-10148		2
93	—	A STRANGER IN MY PLACE ANNE MURRAY/Capitol 4072		1
94	44	(HEY, WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B. J. THOMAS/ABC 12054		14
95	99	SWEET SUSANNAH KRIS KRISTOFFERSON & RITA COOLIDGE/ Monument ZS8-8646		2
96	37	DON'T ANYONE MAKE LOVE AT HOME ANYMORE MOE BANDY/GRC GR-2055		12
97	100	YOU'RE NOT THE WOMAN YOU USED TO BE GARY STEWART/MCA 40414		2
98	—	YOU BELONG TO ME JIM REEVES/RCA PB-10299		1
99	—	MAKE THE WORLD GO AWAY DONNY & MARIE OSMOND/ MGM 14807		1
100	—	(YOU JUST) WOMAN HANDLED MY MIND BILLY SWAN/ Monument ZS8-8651		1

MELODYLAND

ME 401S1



"TRYING TO BEAT THE MORNING HOME." SECOND SMASH SINGLE FROM THE HIT ALBUM.

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and easy on the ears. Aged in the studio and mellowed note by note into the finest country album you ever tasted. "Devil in the Bottle." T. G. Sheppard. On Melodyland Records. Eat your heart out, Jack Daniels.

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VENUS AND MARS
WINGS



PRODUCED BY PAUL McCARTNEY

World Radio History



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