

# RECORDS WORLD

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ORIGINAL SOUND RECORDS  
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LOS ANGELES CA 90046

## Who In The World: Herb Alpert

### HITS OF THE WEEK

#### SINGLES

**LABELLE, "WHAT CAN I DO FOR YOU"** (prod. by Allen Toussaint) (Gospel Birds, BMI). "Lady Marmalade" spreaders prove their sensational appeal is an ongoing phenomenon with this re-mixed cut from their "Nightbirds" flight. Disco-proven power shower was a highlight of their TV spot with Cher. Now it'll be doin' it on the charts. Epic 8-50097.

**SPINNERS, "SADIE"** (prod. by Thom Bell) (Mighty Three, BMI). Not since Bill Withers' "Grandma's Hands" has there been a record that has praised a female family philosopher in such a natural, heart-felt way. Mom is the subject here, and this nostalgic look will hit home with both white and black audiences. She's a winning lady! Atlantic 3268.

**STYX, "YOU NEED LOVE"** (prod. by John Ryan/Chicago Kid Prod.) (Wooden Nickel, ASCAP). Following "Lady" comes another track off their "Styx II" album, this one showcasing the band's harder side. Guitar virtuosity melds with their brilliant vocal harmonies, adding further excitement to their burgeoning career. Wooden Nickel WB-10272 (RCA).

**ELECTRIC LIGHT ORCHESTRA, "BOY BLUE"** (prod. by Jeff Lynne) (Yellow Dog, ASCAP). British beacons of "doin' it with the lights on" rock have a way of borrowing a bit from melody past so that their single present is just familiar enough on the first listen. This azure lad brings on visions of "Hang On Sloopy," then heads out on its own. UA XW634-X.

#### SLEEPERS

**KIKI DEE, "HOW GLAD I AM"** (prod. by Gus Dudgeon) (Screen Gems-Columbia, BMI). Nancy Wilson's '64 ballad blast of fresh air breezes in anew with a rockin' revitalization that initially surprises but always tantalizes. That "I've Got the Music in Me" woman lets it all out again for one helluva rappy top 40 tornado. Rocket 40401 (MCA).

**10cc, "I'M NOT IN LOVE"** (prod. by 10cc) (Man-Ken, BMI). One of the most technically perfect productions of this or any year is kind of a cross between "2001" and the golden era Lennon-McCartney ballad days. Cleverly approached denial becomes the affirmation their cult following has been waiting for: superstardom at last! Mercury 73678 (Phonogram).

**CANYON, "TOP OF THE WORLD (MAKE MY RESERVATION)"** (prod. by Kasenetz-Katz) (Kasnat, BMI). The suspense concerning just what dimensions the new K-K sound would take is now replaced by the intense anticipation of its imminent success. Former kings of bubblegum reemerge with a BTO-type act destined for grand things! MagnaGlide MGN 323 (London).

**DEBBIE CAMPBELL, "PLEASE TELL HIM I SAID HELLO"** (prod. by Andy Di Martino) (Chrysalis, ASCAP). The kind of voice that could develop into a yardstick for style-bagging in a whole new category proves to be an intriguing blend of countrified pop and English music hall shuffle. Debbie's debut shines like a Spring/Summer programming gem. Playboy 6037.

#### ALBUMS

**CARLY SIMON, "PLAYING POSSUM."** In keeping with Carly's tradition, lyrical intensity is aptly surrounded by an easy musical flow on this Perry-produced platter. Carly's assisted by an all-star cast, with cameos by James Taylor, Carole King and Dr. John, among others. "Attitude Dancing," "More and More" and "Waterfall" are just a few of the show stoppers. Elektra 7E-1033 (6.98).

**PAUL ANKA, "FEELINGS."** Top 40's "back-by-popular-demand" superstar emerges with a disc epitomizing his across-the-board appeal. The single, "I Don't Like To Sleep Alone," is currently bulleted in the 20 slot on the RW chart, and that gem, teamed with goodies including "Anytime (I'll Be There)" and "Water Runs Deep," assures another Anka victory. UA UA-LA367-G (6.98).

**"DISCO TEX AND HIS SEX-O-LETTES."** Riding the crest of the current gyration craze, Sir Monti Rock III and his band of merry folk keep the grooves churnin' throughout the disc's disco-course. "Get Dancin'" attained top 20 status and the current single, "I Wanna Dance Wit' Choo," is chugging up the charts, too, confirming Tex's hit flex. Chelsea CHL 505 (6.98).

**TOMITA, "PICTURES AT AN EXHIBITION."** Electrically igniting classical energy, Tomita takes the listener to previously untouched musical plateaus. Savory synthesized sounds are lushly weaved to form a blend that lends itself to a variety of formats, as was the case with his initial set, "Snowflakes Are Dancing." A Tomita triumph! RCA ARL1-0838 (6.98).



# THE "STUCK IN THE MIDDLE WITH YOU" BOYS ARE BACK.

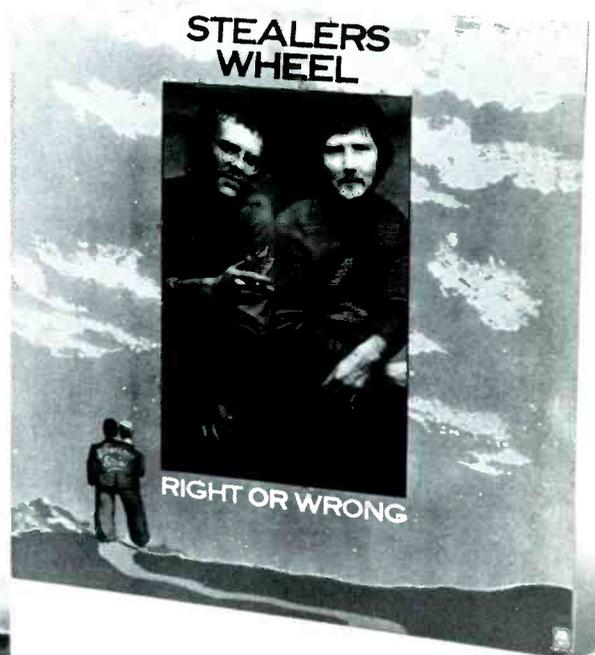
And from the sound of it, the new  
Stealers Wheel  
album, "Right or Wrong," is obviously  
right.



*Joe Egan and Gerry Rafferty*

"...an up album...  
a straight-ahead rocker...  
all the Rafferty/Egan  
trademarks are there...  
there is a magical  
quality about every song  
these two turn out.  
The album is a further  
witness to their magic."

—*Sounds*



**STEALERS WHEEL "RIGHT OR WRONG" ON A&M RECORDS**

(SP 4517)

Produced by Mentor Williams

# RECORD WORLD

## GTO, ABC Sever Ties

■ LOS ANGELES — Jerold H. Rubinstein, chairman of ABC Records, and Dick Leahy, president of GTO Records, have announced in a joint statement that effective immediately GTO Records, Inc., will no longer be distributed by ABC Records in the United States and Canada.

### Leahy Comments

Commenting on the break Leahy stated: "Our six-month association with the ABC Records family has been a truly rewarding one. However, we at GTO have the task of building an international reputation for our own label—the same task that ABC Records is undertaking at the very same time. Since our distribution deal with ABC covers only the U.S. and Canada, both Jerry Rubinstein and I felt that a possible conflict of interest between the two companies may occur. Therefore, ABC and GTO have mutually agreed that a termination of ABC's exclusive U.S.-Canadian distribution agreement with GTO would be in the best interests of both companies."

### Polydor Ties

Leahy confirmed that Polydor will continue to distribute GTO Records product worldwide with the exception of the U.S. and Canada.

(Continued on page 51)

## Mathias Amendment Meets Opposition

■ NEW YORK — Firm opposition to a public broadcasting amendment to the new copyright act, proposed by Senator Charles Mathias (Rep. Maryland), was expressed by BMI (Broadcast Music Inc.) at a meeting on the subject in Washington on April 15. Spokesmen for ASCAP (American Society of Composers, Authors and Publishers) also indicated their opposition to any compulsory licensing procedures for public broadcasters. The Mathias amendment calls for the statutory licensing or other means for facilitating the use of copyrighted materials, including music, by public broadcasters. BMI's position was stated as being opposed to compulsory licensing in the music area. The

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## FM Airplay Report Debuts New Format

■ NEW YORK — With this issue of *Record World*, the FM Airplay Report has been revised to reflect the increasing awareness on the part of key progressive FM stations around the country of the applicability to their formats of research and marketing methodologies. While the list of additions to the stations' libraries will continue to appear, a new category has been included designed to indicate actual sales, phone and airplay activity.

"Flashmaker" and "Sleeper" designations will continue to appear as well. A new "Most Active" box will indicate the heaviest national airplay and sales. Stations will be rotated so as to take into account a broad national cross-sampling of major and secondary market areas.

## Singles Released in Advance of LPs Give Push to Careers of Major Artists

By ROBERT ADELS

■ NEW YORK — As more and more major acts are releasing singles, and charting high with them, far in advance of album product containing the hit, the effectiveness of the practice seems to be emerging as a three-fold phenomenon.

### Chart Analysis

An analysis of The Singles Chart reveals that the majority of "name" recording artists taking part in the single-before-album trend are seeing it pay off in one or more of three ways: cementing their identification with a new label affiliation; focusing renewed public attention on themselves after a recording hiatus; and/or reaching out for a distinctly different segment of the market than they had previously been after.

At 2 pop (and a bulleted 2 on The Country Singles Chart) is

B.J. Thomas' "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song." The success of the single released in advance of his current "Reunion" album has served the dual purpose of starting his new ABC Records tie off to a strong beginning and delivering the nine year chart veteran a country as well as pop audience for the first time.

Elektra's releasing of their first single product from Tony Orlando & Dawn—"He Don't Love You (Like I Love You)" — has clearly aided the trio's profile as an E/A act in advance of the album of the same name. The single is currently bulleted at 6.

After a lengthy recording hiatus, Ben E. King has returned to the Atlantic Records fold with a number one r&b and top 5 pop record in "Supernatural Thing" in advance of his first album product for the label. Currently charted at 9, the single has updated the vocalist's sound so that he now is appealing to the increasingly important disco market.

The Carpenters (A&M) have furthered a mounting positive anticipation for their forthcoming album — their first new lp product in two years—with the release of a second single in front of their package. Following in the top-charted footsteps of "Please Mr. Postman" is "Only Yesterday," bulleted at 11, with the album still in the wings.

Jimmy Castor Bunch's move to Atlantic gained impetus with the success of "The Bertha Butt Boogie" (28 this week), released in advance of his "Butt Of Course" album. The same label has also brought jazz veteran Herbie Mann back to soul and pop audiences through the disco door with "Hijack," currently bulleted at 36 and released in advance of his "Discotheque" set.

Frankie Valli's debut disc on Larry Uttal's Private Stock label—"My Eyes Adored You"—climbed to the top spot before the company issued the vocalist's "Close-up" album. In its 24th chart week (at 29), the ballad has

(Continued on page 24)

## Musexpo '75 Announces Participants

■ NEW YORK—A partial list of participating companies at International Musexpo '75 has been released by Roddy Shashoua, president of Musexpo '75. Shashoua released the list during a press conference at the Overseas Press Club in the Biltmore Hotel.

The United States will host the first annual International Musexpo '75 on September 21-24 at the Las Vegas Convention Center. Over 7000 creators, makers and marketers of music, representing 45 countries, are expected to attend.

Shashoua indicated that additional listings of participating companies will soon be available.

Following is a partial list of participating companies at International Musexpo '75:

ASCAP (U.S.); All Platinum Records (U.S.); Allo Music (France); Alfa Music (Japan); ATV Records (U.S.); Avco Records (U.S.); Aven Music (U.S.); BMI (U.S.); Editions Barclay (France); Basart Group (Holland); Bellaphon (Germany); Belsize Music (U.K.); Black Sheep Music (U.K.); Brian Findlay, Ltd. (U.K.); Briar Records (U.S.)

Also, Capitol Records (U.S.);

Carabine Music (France); Chappell Music (U.S., U.K.); Controlled Sheet Music (U.S.); Country Records Intl. (U.S.); Delite Records (U.S.); Dick James Music (U.S.); Famous Music (U.S.); Editions Francis Dreyfus (France); Hansen House (U.S.); Intl. Musikverlage/Hans Sikorski (Germany); Harry Fox Agency (U.S.); King Records (Japan); Klavier Records (U.S.); Editions Labrador (France); Hal Leonard Publishing Corp. (U.S.)

Also, Les Productions Du Triskel (France); Liberty-United Artists (France); MCA Music (U.S.); Melodie Der Welt (Germany); Midland Records Intl. (U.S.); Disques Motors (France); Musikedition Discoton (Germany); Narco Records (U.S.); Natl. Assoc. Of Independent Record Distributors (U.S.); Natl. Music Publishers Assoc. (U.S.); N.Y. Times Music Corp. (U.S.); Pacific Music Publishing Corp. (Japan); Private Stock Records (U.S.)

Also, Rare Records (U.S.); Rebel Records (U.S.); SESAC (U.S.); Sam Goody, Inc. (U.S.); Shinko Music (Japan); Stephen Stills Music (U.S.); Stinson Records (U.S.); Superscope (U.S.); 20th Century Records (U.S.); Tacoma Records

(Continued on page 41)

## NARM Sets Manufacturers Comm.

■ CHERRY HILL, N. J. — Jay Jacobs, president of the National Association of Recording Merchandisers (NARM), has announced the appointees to the NARM manufacturers advisory committee for the 1975-76 Association year. This is the third NARM administration in which such a committee has been named.

The manufacturers advisory committee meets with the NARM board of directors twice during the Association year for the purpose of initiating certain NARM activities, evaluating projects of previous years, and meeting with the NARM convention committee to plan future NARM conventions.

The first meeting of the manufacturers advisory committee with the NARM board of directors will be for the primary purpose of evaluating the 1975 NARM Convention. As a result of this evaluation, plans for the 1976 convention can be initiated at the subsequent meeting with the convention committee. The manufacturers advisory committee also meets at various times during the year with the NARM rack jobbers and retailers advisory committees.

Because of the institution of the manufacturers advisory committee, the NARM Merchandiser of the Year Award was created

## Abkco Settles Claims With Harrison, Lennon

■ NEW YORK—Abkco Industries, Inc. has announced that it has recently settled two of the pending litigations against two former Beatles.

On March 5, 1975, Abkco settled a claim to recover loans and advances which it had asserted in an action against George Harrison in June, 1973 upon the payment to Abkco by Harrison of the sum of \$281,683, consisting of the total principal amount of such loans and advances, as reflected on Abkco's books and records, together with payment on account of interest which had not been so reflected.

On April 4, 1975, Abkco settled a claim to recover loans and advances which it had asserted in an action brought against John Lennon in June, 1973. Such settlement provides for the payment on or before May 26, 1975 by Lennon to Abkco of the sum of \$135,000, which sum includes the total principal amount of the loans and advances made to Lennon, as reflected on Abkco's books and records, as well as payment on account of interest on such principal which had not been so reflected.

by which the record and tape manufacturers of the United States vote for the outstanding Merchandiser of the Year. This is the only award in the record business which is given by manufacturers to merchandisers in recognition of their creative ability. The first Merchandiser of the Year Award for 1972 went to the J. L. Marsh/Heilicher Bros. companies (Amos and Dan Heilicher); the second to Russ Solomon, Tower Records; and the 1974 Award, which was presented at the recent 1975 convention, was awarded to Barrie Bergman, The Record Bar. Although the manufacturers advisory committee sets the criteria for the award, all manufacturers vote for the award winners.

(Continued on page 34)

## RCA Names Gilbert To Red Seal Post

■ NEW YORK—The appointment of Ernest Gilbert to the position of director, marketing, Red Seal and special products, has been announced by Jack Kiernan, division vice president, marketing, RCA Records.



Ernest Gilbert

Kiernan said: "Mr. Gilbert's appointment brings to our classical and special products marketing a wealth of experience and expertise at a time when we are greatly broadening the scope of our Red Seal recording activities."

Gilbert joins RCA Records after having spent the past three years as product manager, Masterworks, at Columbia Records.

## Yaguda Leaves ABC; Forms My-Gouda Prod.

■ NEW YORK — Sandy Yaguda, head of east coast a&r for ABC Records, has announced that he is leaving his in-house position to form My-Gouda Productions. Yaguda will continue to produce acts that fell under his jurisdiction at ABC. Several other major pacts between My-Gouda and other labels are soon to be announced.

## Haven Names Cooper Natl. Promotion VP

■ LOS ANGELES — Harvey Cooper has joined Haven Records as the label's vice president in charge of national promotion. The announcement was made by Eddie Lambert, general manager and operational vice president, who added that Cooper will be aided by Greg Hall and Marc Ratner, who will be L.A.-based at Haven's Sunset Boulevard offices, plus two regional men—Michael Rowley and Mark Weiss.

Cooper closes his own promo firm, and ends his partnership in Florez-Cooper Productions for the Haven association. Previously, he was on Bell's promo staff as regional promotion director, and prior to that was the chief of national promotion for RCA.

Hall and Ratner will back Cooper as national coordinators. Hall, who will handle the western half of the U.S., was a local promo man with Capitol before joining Cooper's indie outfit. Ratner was WMEX (Boston) music director before joining Cooper; he will continue with his contacts in the eastern half of the U.S. on behalf of Haven.

Mark Weiss will be Haven's regional promo rep, working out of Washington, D.C. He will be responsible for that city, as well as Philadelphia, Baltimore and the states of Virginia and Maryland. He previously ran Walter Reed Army Hospital's radio station.

Michael Rowley will headquarter in the Seattle-Tacoma area, covering the Pacific northwest. Previously, he was Elektra's regional promo rep in L.A.

## Tickets Available For Weinstein Fete

■ NEW YORK—Phil King of King Karol stores and Dick Williams, co-chairman of the Lou Weinstein luncheon to be held on June 12 at the Statler-Hilton Hotel in New York, have announced that tickets are now available for this upcoming affair. Tickets are priced at \$25 for the open bar and luncheon, which will be held at 12 noon in the Grand Ballroom of the Statler-Hilton at 33rd Street and 8th Avenue.

Weinstein is retiring from Columbia Records after 43 years as salesman and New York sales manager.

King and Williams stated that a letter has been mailed out outlining all the particulars of the affair and that anyone interested in obtaining tickets can do so by calling Phil King at (212) 594-5555 and Dick Williams at (212) 686-8728.



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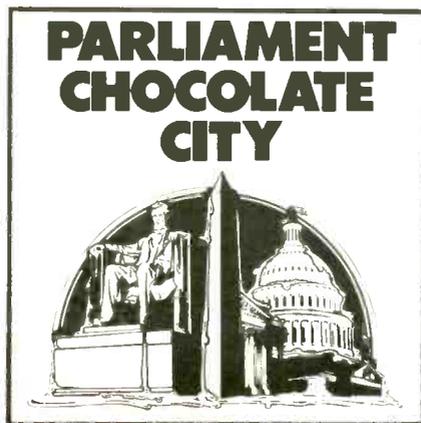
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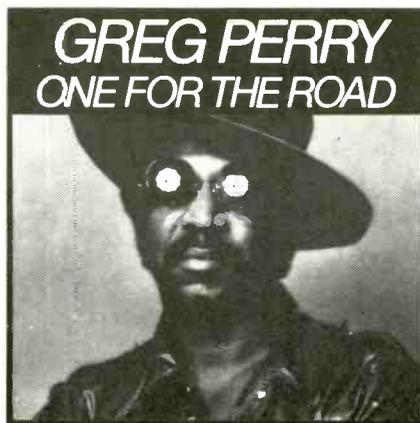


# WELCOME TO CHOCOLATE CITY

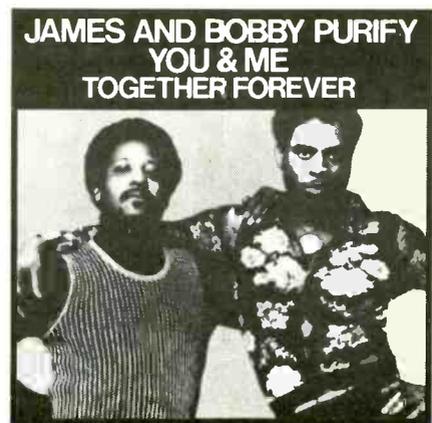
bones and hear it in the air.  
CHOCOLATE CITY--soulful, pretty and funky.  
God Bless CHOCOLATE CITY and its Vanilla suburbs!



NBLP 7014



NBLP 7009



NBLP 7011

**Just released on Casablanca Records  
and Ampex tapes**

## Bette on Broadway:

# Miss M Comes Home Again

■ NEW YORK — There is no one more deserving of a permanent home on Broadway than Bette Midler (Atlantic). Her ability to fuse tackiness and elegance has for several years now gone undisputed and unrivaled. And while one might legitimately question, "Is this what civilization has come to?" she stands—often in contrast to the stage character she has created—as the embodiment of what pop music and taste have come to be in 1975. She is grandeur and fantasy; but she is crude and leaves nothing to the imagination. She is a tease unafraid to leave outsiders on the outside of a joke. And—what makes her so endearing—there is that omnipresent vulnerability, that constant crying out (it is but a certain look as an ovation crests): "Love me, I need you."

To be sure, the current "Clams On the Half Shell Revue" is not Miss M at her crudest. It is rather her attempt to stretch beyond

## UA Promotes Samuels

■ LOS ANGELES—Spencer Proffer, national executive director, a&r, United Artists Records, has announced the appointment of Jeff Samuels to the post of a&r manager, product acquisition, east coast for UA.



Jeff Samuels

Samuels has been with United Artists for a year in the post of east coast press coordinator. He will continue to fulfill his publicity and artist relations function in addition to his new a&r duties.

Prior to joining United Artists, Samuels spent a year and a half in England pursuing various freelance projects. He had also been east coast press officer for Warner Brothers Records and a writer for Variety.

Samuels will be headquartered in UA's New York office, where he will report to Proffer and Allen Levy, UA's director of publicity.

the inside jokester (not a mention of the Continental Baths on opening night), to play the Great White Way for everything it has ever been for everyone who has ever been entertained from one of its stages. The Minskoff Theater does indeed have the "ambiance of a Ramada Inn," but you don't have to think about it once the orchestra breaks into the overture—a super speedy rendition of "Oklahoma."

Nor, however, is this a "revue" in the strict sense of the word. It is a lavishly produced one-woman show with supporting cast and sets. There is a constant push for more glamour in the first half of the evening, a "Can you top this?" urgency which unfortunately falls flat in an under-edited bar scene. But "Friends" picks the pace back up as the bar set rolls out of sight. A medley built around "Lullabye of Broadway," as the Empire State Building descends into the ground leaving us with King Kong (and Bette, of course), is musical theater at its best.

The second half is not as hectic as the first—there is basically one setting, a spiral built to resemble

a stack of discs, with the Lionel Hampton-fronted orchestra seated in its bowels. Hampton takes a few solo numbers, and Miss M seats herself on a stool slightly left of center stage to talk with the audience. Tom Waits' "Shiver Me Timbers" is sung quietly and intensely; David Bowie's "Young Americans" (with a snatch of Sgt. Pepper) is her proclamation that rock can belong on Broadway.

There were obligatory past favorites ("Delta Dawn," "Boogie Woogie Bugle Boy") and there were things that just didn't work (dead time between her clam shell entrance and the second number, an unfitting attempt at "The Bitch Is Back"). Bette was back, though, cooing and strutting—tamed a bit, perhaps. But when the curtain lowered, the crowd refused to leave and Miss M was forced back out. She ran to her microphone to say thank you, discovered it was dead and ran to the next. That was the Bette Midler we'd come to know—the manic lady running and crying to be loved. She is growing up, but she clearly knows where home is.

Ira Mayer

## RCA Signs Hall and Oates

■ NEW YORK — Daryl Hall and John Oates have signed an exclusive long-term recording contract with RCA Records. The announcement was made by Mike Berniker, director, popular a&r, RCA Records.

### Berniker Comments

Commenting on the signing, Berniker said: "Daryl Hall and John Oates are a major addition to RCA Records. Their proven ability as performers and writers, and the fact that they draw standing-room-only crowds at their concerts, only strengthens the great excitement and anticipation that we at RCA feel with this signing."

Hall and Oates have been together for over six years, concertizing all over the United States. Their following has made them a major act, as witnessed recently when they played New York's Bottom Line for five nights, selling out and breaking that room's attendance record.

### Preparing for Tour

Both natives of Philadelphia, Daryl and John most recently scored with their recording of "She's Gone."

A constantly evolving act, Hall and Oates are presently refining their stage act and are preparing material for a late Summer tour and album.



Seen celebrating their signing to RCA Records are Daryl Hall and John Oates. Pictured from left: Ken Glancy, president, RCA Records; John Oates, Tommy Mottola, director, contemporary music division, Chappell Music; Daryl Hall, Mike Berniker, director, contemporary a&r, RCA Records; Myron Roth, division vice president, business affairs, RCA Records; and Mel Ilberman, division vice president, RCA Records.

## MCA Inks Nelson



MCA Records, Inc. has signed singer-songwriter Tracy Nelson, according to J.K. Maitland, president of MCA Records, Inc. The signing took place during the artist's recent engagement at the Bijou in Philadelphia. Ms. Nelson will continue her production affiliation with Bob Johnston as part of the MCA agreement. MCA product from Ms. Nelson is expected in late Summer. Pictured at the signing are, from left: Bob Johnston, Tracy Nelson and Lou Cook, MCA vice president of administration.

## 20th Names Three To Promo Posts

■ LOS ANGELES — Ralph Tashjian, national promotion director, 20th Century Records, has added Vic Perrotti to his staff as national singles manager, eastern division. Simultaneously, Tashjian named Bill Pfordresher (formerly west coast regional director) to national singles manager, western division; and Richard Chemel (previously serving the firm on an independent basis) to national FM & college promotion coordinator. All three are based at 20th's home office in Hollywood.

### Perrotti Background

Perrotti was most recently with United Artists in Cleveland for two years as midwest regional promotion representative. He began his career in 1968 with Liberty Records, doing local promotion in Cleveland and later joined MGM for two years as a midwest regional promotion man. Prior to UA, he was with Polydor for three years, first as a midwest regional representative in Cleveland and then as west coast regional representative in Los Angeles.

## Garrett and Taylor To Island Music

■ LOS ANGELES — Lionel Conway and Allan Rider of the Island Music Ltd. group of companies have announced the exclusive signing of Lee Garrett and Robert Taylor. The writers are known for their work with Stevie Wonder and Barry White respectively.

### Will Combine Talents

Garrett and Taylor have decided to combine their talents and work as a team and as such, they are Island Music Ltd.'s first signing in the United States.

# Gold power

Clean up with  
Hot Tuna's new album "America's Choice."

BFL1-0820



CAUTION:  
SEE WARNING ON SIDE PANEL

**RCA**  
RECORDS

**CONTENTS:**

Active Ingredients  
33 1/3% Jorma Kaukonen  
33 1/3% Jack Casady  
33 1/3% Bob Steeler  
Pure, unadulterated  
sounds with amplified  
additives and the  
necessary polytonal  
ingredients to  
handle heavy loads **NET WEIGHT: GRUNT**

WARNING:  
THIS ALBUM  
TO BE PLAYED  
AT FULL  
VOLUME  
FOR MAXIMUM  
EFFECT

Manufactured and Distributed by RCA Records

# THE COAST

By BEN EDMONDS



■ JUST AS WE'VE BEEN SAYING ALL ALONG: Expect a major news release within the coming few days, to the effect that **Ron Wood** of the **Faces** is the new guitarist of the **Rolling Stones**. The move, however, is more or less a stop-gap measure. Unable to find a suitable permanent replacement for **Mick Taylor**, the Stones asked old friend Wood to step in and lend his talents to their Summer tour of the States, and the arrangement is not expected to extend much beyond that. Wood has

taken a leave of absence from his band to undertake this venture, but the weird twist to the situation is that if the Faces intend to fulfill Summer tour plans of their own, they've now gotta dig up a stop-gap guitarist. Well, **Wayne Perkins** is always available . . . In a heartwarming display of management/artist good will, **Steve Gold** has just had a gold toothcap installed to correspond to the gold mouth logo that graces **War's** new single (and forthcoming album). If the single goes platinum, he'll be awarded a platinum cap by his dentist. If the single flops, he has to submit to a root canal without benefit of anesthetics . . . **David Essex** due to arrive here any day, reportedly to negotiate fine print on a major end-of-the-year American tour . . . **Jerry Wexler** in town for sessions with **Aretha Franklin** . . . **Garth Hudson of The Band** has been in the studio with **Poco**, overdubbing keyboards on selected tracks for the group's first ABC lp. Other studio guests have included **Al Kooper** and **Roger McGuinn** . . . Fulfilling our contractually-stipulated one-item-a-week on **Elton John**, we can report that he previewed his new album, "Captain Fantastic And The Brown Dirt Cowboy," for selected friends at the Sound Factory last week. Collectors should note that "Philadelphia Freedom" will not be included on the record . . . **Bernie Taupin** currently producing new material on the **Hudson Brothers**, recently repacted to Rocket . . . Visiting L.A. was **Chris Fenwick**, manager of English sensation **Dr. Feelgood**, scouting possible American label affiliations for the group. The band is easily the most impressive hard-rock item to emerge since **Bad Company**, which explains the warm welcome Fenwick received from several labels.

SAY IT AIN'T SO: Press release of the week honors to Freeman & Best for the following (which we quote verbatim and in toto): "Farley Parkenfarker, leader of the **Fantastic Farley Parkenfarker Band**, who changed his name from Okie Duke, but whose real name is **Frank Kish**, has just been signed by Univox to endorse their music products. Farley, who plays the medium-sized hotels throughout the country, is now the proud possessor of three keyboards which he's using in his act" . . . Is **Dr. John** headed for UA? . . . Is **Keef Hartley** now an ex-member of his own band, **Dog Soldier**? . . . Lending assistance to **Felix Cavaliere's** sessions for his second Bearsville album have been fellow ex-Rascals **Gene Cornish** and **Dino Danelli** . . . **Dana Gillespie** was in town to scout local talent for her band and, judging by the response on her current college concert tour, she found exactly what she was looking for. Then again, maybe the schoolboys weren't watching the band at all . . . Rising from the ashes of the recently-disbanded **New York Dolls** are the **Heartbreakers**, featuring guitarist **Johnny Thunders** and drummer **Jerry Nolan** . . . **Bob Eubanks** has reportedly withdrawn his interest in local country music emporium Hag's Place, which will henceforth be known as Nag's Place . . . Always one to give his fans more than what they come for, **Todd Rundgren** is set to release the longest single album in rock history, "Initiation," which clocks in at a full 65 minutes . . . **Brian Wilson** reported to be a big fan of **Paul Anka's** latest lp . . . Those in the know say it's not a particularly good idea to put a knife in the hands of **Billy Bass** . . . **Rupert Holmes** will now officially produce the next **Barbra Streisand** album, which is good news for all concerned . . . Late-'60s avant-rock group **Flock** have reformed and will release a **Felix Pappalardi**-produced album on Mercury shortly . . . **Bachman-Turner Overdrive** flew to Vegas not long ago to see **Elvis** perform, having received a personal invite from the King himself . . . **Van Dyke Parks** is finally back in the studio, recording at Davlen with production assistance from **Andy Wickham**. Hooray! . . . Local disco institution **Rodney Bingenheimer** reports that his mobile unit is greased and ready for action . . . What were the five members of **Alice Cooper** discussing when they huddled with manager **Shep Gordon** for five hours following Alice's solo gig in Detroit? . . . **Snuff Garrett** finalizing plans to cut a country album with **Frank Sinatra** . . . Is **Loudon Wain-**

(Continued on page 24)

## Columbia Hails Hunter



Columbia recording artist Ian Hunter recently arrived in the United States to kick off an extensive nationwide tour with Mick Ronson. Hunter, former lead singer of Mott the Hoople, was greeted in New York with a reception given by Columbia Records. Hunter's debut solo album, simply entitled "Ian Hunter," was introduced at the luncheon and will be released by Columbia this week. Shown here at the affair are Bruce Lundvall (left), vice president and general manager, Columbia Records and Ian Hunter. Hunter will appear at the Felt Forum May 1.

## Carlton the Doorman Releases UA Single

■ LOS ANGELES — Al Teller, president, United Artists Records, and Wally Schuster, vice president, United Artists Music Publishing Group, have announced the release of a new single by television personality Carlton the Doorman, "Who Is It" b/w "The Girl In 510." The single was produced by UA Music's Jack Keller for Proud Productions, the production division of the UA Music Publishing Group. Carlton, the unseen doorman on CBS' *Rhoda* tver, makes his recording debut with the disc, which features him on wax for the first time.

UA plans promotion, advertising and publicity support on the single.

## Peters International Opens New Offices

■ NEW YORK — Chris Peters, president of Peters International, Inc., has announced the official opening of its new offices at 619 West 54th Street in New York City. The new premises, which have a floor area of 28,000 square feet, will allow for a more efficient operation since all departments as well as stock and warehouse sections are all on one single floor.

### Reception

On April 21 Peters will host executives from its major suppliers at a cocktail reception. April 22-25 has been designated as open house week, and all dealers from the New York metropolitan area have been invited to inspect their new premises and showroom. Standing invitations will be sent out to dealers out of the New York metropolitan area to visit the new showroom whenever they have the opportunity to be in the New York area.

## Earnings Increase Reported by CBS

■ NEW YORK — CBS has posted improved first quarter sales and earnings, it was announced by William S. Paley, chairman. Addressing the company's annual meeting of shareholders in New York, Paley said, "Estimated net income for the quarter reached \$24,200,000 on net sales of \$442,200,000. This is 15 percent higher than 1974 first quarter net income of \$21,000,000 and seven percent above 1974 first quarter net sales of \$412,600,000. In terms of earnings per share, estimated first quarter income was \$.84 a share compared with \$.73 for the comparable period a year ago, again an increase of 15 percent. CBS has now enjoyed 16 consecutive quarters in which sales and income from continuing operations have improved over comparable periods of previous years . . ."

In his President's Report to the shareholders, CBS president Arthur R. Taylor stated that "For the first quarter of 1975, CBS/Broadcast Group sales were up five percent over the same period in 1974.

"The CBS/Records Group," he said, "reported a record level of first quarter sales, up eight percent from a year ago, with significant gains for the International Division more than offsetting some weakness in the domestic market." He also reported first quarter sales increases of 14 percent and 16 percent for the CBS/Columbia and CBS/Publishing Groups respectively.

## Orlando and Dawn Get Double Gold

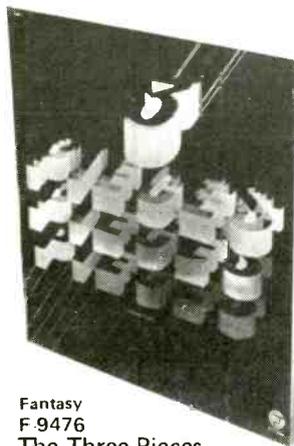
■ NEW YORK — Two Tony Orlando and Dawn albums on Bell (Arista) Records have achieved gold status. The albums are "Tuneweaving" and "Dawn's New Ragtime Follies."

# Airto, Donald Byrd, Wayne Henderson, Orrin Keepnews, Wade Marcus, Gene Page, Billy Page, & Jack Tracy Produce!



Fantasy  
F-9478  
**Stanley Turrentine**  
In the Pocket

A magic combination—Stanley's horn, with strings, voices, and the same team that created the best selling *Pieces of Dreams*. Produced by Gene Page, Billy Page, and Stanley Turrentine.



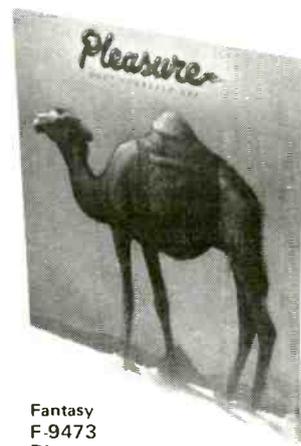
Fantasy  
F-9476  
**The Three Pieces**  
Vibes of Truth

At Howard University, where Donald Byrd developed the Blackbyrds, he also discovered this great new vocal/instrumental unit. Produced by Donald Byrd and Wade Marcus.



Fantasy  
F-9477  
**Woody Herman**  
Children of Lima

When the twice Grammy-winning Thundering Herd joins forces with the Houston Symphony, the result is overwhelming musical power. Produced by Woody Herman and Jack Tracy.



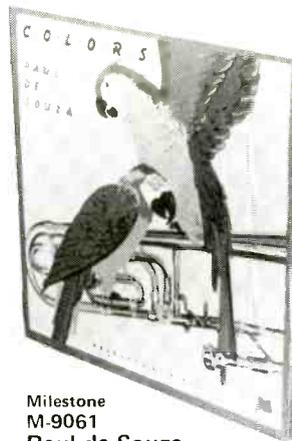
Fantasy  
F-9473  
**Pleasure**  
Dust Yourself Off

For your listening and dancing pleasure, this sounds like one of the hottest new disco groups of the year. Discovered and produced by Wayne Henderson.



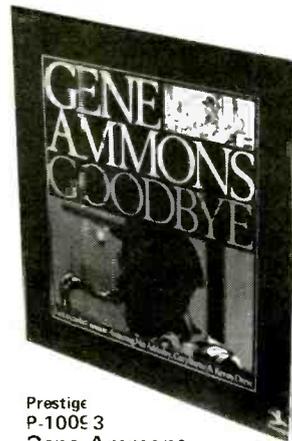
Milestone  
M-55002  
**McCoy Tyner**  
Atlantis

One of the major instrumental forces of our times leads his quintet in an incredibly vibrant, two-record "live" performance. Produced by Orrin Keepnews.



Milestone  
M-9061  
**Raul de Souza**  
Colors

The great Brazilian percussionist makes his producing debut by presenting a fabulous Brazilian/American trombone sound. Produced by Airto.



Prestige  
P-10053  
**Gene Ammons**  
Goodbye

The final session by the late master of the tenor sax presents "Jug" at his blowing best. With Nat Adderley, Gary Bartz. Produced by Orrin Keepnews.

## Fantasy/Prestige/Milestone Records and Tapes

## E/A Honors Judy Collins



Elektra/Asylum Records recently honored Judy Collins, whose new Elektra album, "Judith," continues its ascent of RW's chart, with a reception at the Beverly Hills Hotel. Among key Elektra/Asylum executives, press, radio and retail personnel in attendance were, from left: Jerry Sharell, director, advertising/artist relations; Judy Collins; Spence Berland, vice president and west coast manager for Record World; and RW's Eliot Sekuler.

## Pickwick To Sell Three Subsidiaries

NEW YORK — Pickwick International, Inc. has announced that it has reached an agreement in principle to sell three of its California subsidiaries which make up the Everest Group, to Bernard Solomon. Solomon presently manages the operations of the Everest Group and has been in that position since 1969 when Pickwick acquired these corporations from Solomon and other minority stockholders. Total sales of the Everest Group presently account for approximately one percent of Pickwick's total sales.

Seymour Leslie, chairman of the board of Pickwick, stated that the purchase price to be paid by Solomon would be the return of approximately 100,000 shares of Pickwick common stock to Pickwick. The exact number of shares to be returned will be determined in negotiations presently being conducted by Pickwick and Solomon. Pickwick shares will be purchased by Solomon from Daniel Gittleman, the vice chairman of the board of Pickwick, in a negotiated transaction.

The price to be paid by Solomon to Gittleman will be \$3 per share, which represents a price equal to approximately 15 percent below the average of the closing price of Pickwick's common stock on the New York Stock Exchange during the one week period ended April 11, 1975. Gittleman and Solomon have advised that the consideration to be paid by Solomon will consist of a cash down payment with the balance of the purchase price being in the form of secured notes issued to Gittleman.

Leslie anticipated the sale of the Everest Group would be consummated on April 23, 1975.

## RCA To Release Morris Albert Disc

NEW YORK—RCA Records is rushing release in the U.S. and Canada of a single, "Feelings," by Brazilian singer-writer Morris Albert. In the last six months the song, released by Beverly Records, a Brazilian record firm, has been the number one hit in Brazil, Chile, Mexico and Venezuela and reached the top 10 in Argentina.

RCA's agreement with Beverly Records will cover U.S. and Canadian release of future recordings by Morris Albert as well.

The 24-year-old Albert, who penned "Feelings," writes and sings in English. He also arranged and produced his song and "This World Today Is a Mess" (the B side) which was written by Danny Daniel and Diana Hightower.

RCA is rushing out Albert's first American album under its agreement with Beverly Records, entitled "Feelings."

## Time for Tea



"I've got plenty of soul" announces Sir Monti Rock III (second right), star of Chelsea Records' Disco-Tex and the Sex-O-Lettes at the world premiere party of the group's new Chelsea album last week at Pips in Los Angeles. Getting the message are (from left) Soul Train boss Don Cornelius, a Playboy bunny, and Chelsea Records president Wes Farrell.

## CTI Promotes Two

NEW YORK — Buzz Willis, vice president/director of operations, CTI Records, has announced the promotion of Simo Doe to national sales promotion coordinator, and Kris Slocum to national FM promotion coordinator.

Ms. Doe, a member of the CTI staff since 1972, will be in charge of coordinating the label's promotional activities with the trade publications, most specifically in the area of chart information.

### Background

Prior to joining CTI, Ms. Doe worked at WOR as sales service manager. Before that, she was promotion assistant at WHN, and producer of community service programming at WLIB. She also served as production assistant at the National Catholic Office of Radio and Television.

A songwriter and award-winning commercial illustrator, Kris Slocum joined the label last year. In her new capacity, she will coordinate activities between FM stations and the trade publications. Ms. Slocum will also handle promotion surveys at the retail level.

As part of their new responsibilities, Simo Doe and Kris Slocum will work in conjunction with Motown, which distributes CTI and its affiliate labels. Both will report directly to Buzz Willis.

## ATV/Granite Inks Starr

LOS ANGELES — Samuel S. Trust, president of ATV Music Group's western hemisphere operations has announced the signing of Edwin Starr to a long-term, world-wide co-publishing and recording agreement. "Pain," Starr's first release under the terms of the agreement, represents the first non-country product on ATV Music's subsidiary, Granite Records.

## UA Ups MacDonald

LOS ANGELES — Pam Starke, national media director, United Artists Records, has announced that Jill MacDonald has been promoted to the post of media coordinator. She had previously been assistant to Ms. Starke.



Jill MacDonald

Ms. MacDonald's responsibilities include the placing, scheduling and reviewing of all print advertising for all UA acts.

### Headquarters

Ms. MacDonald will be headquartered in UA's Los Angeles offices and will report directly to Pam Starke.

## Korman Elected VP By Columbia Pictures

NEW YORK — The board of directors of Columbia Pictures Industries, Inc., has announced that it has elected Marvin Korman vice president, corporate affairs. Korman has been director of corporate public relations since June, 1974.

### Responsibilities

In making the announcement, Alan J. Hirschfield, president, said, "Mr. Korman's new areas of responsibility will include stockholder relations, securities analysts, governmental and regulatory agencies and the financial and business press. In all of these areas he will be working closely with Joseph A. Fischer and Burton S. Marcus, Columbia's financial vice president and general counsel, respectively."

### Additional Duties

Korman will continue to serve as vice president in charge of advertising and public relations for the corporation's television production and distribution division, Columbia Pictures Television.

Korman joined Columbia in 1958 as a copywriter in the television division (then known as Screen Gems). He was promoted to various executive positions in the advertising and public relations area and was named a vice president of the division in 1966.

*By Popular Demand!*



**MELISSA  
MANCHESTER'S  
NEW SINGLE!**

**“MIDNIGHT BLUE”**

Produced by Vini Poncia  
Executive Producer: Richard Perry

*MELISSA*

Fresh Out Of  
**The Album Everyone Is Raving About!**



 **ARISTA**  
THE  
NEW  
RECORD  
COMPANY

## Jean-Luc Ponty Signed to Atlantic

■ NEW YORK — Atlantic/Atco vice chairman Nesuhi Ertegun has announced the signing of Jean-Luc Ponty to the label. Following his one year and two album tenure performing in the Mahavishnu Orchestra, award-winning French violinist Ponty has left the group in favor of pursuing a solo career as a touring and recording artist.

As a result, Ponty is no longer performing with Mahavishnu in any capacity, although advertising of that group's current tour lists Ponty as a member. The artist stated that "from now on, I will exclusively reserve my time and efforts to work with my own group."

"Upon the Wings of Music," the first 'solo' album from Ponty in over two years, was recorded in January, 1975, and is set for May release on Atlantic Records. Ponty composed, arranged, and produced the album as a 'solo' for J.L.P. Productions before making his decision to leave Mahavishnu in March, 1975.



Jean-Luc Ponty, seated on right, is shown in Atlantic's Los Angeles offices with west coast general manager Bob Greenberg.

## Miller to Grinderswitch

■ MACON, GA. — Capricorn recording artists Grinderswitch have announced the addition of keyboard player Stephen Miller as a permanent member of the band.

## Temptations Promo Planned by Motown

■ LOS ANGELES — Motown Records has scheduled concentrated TV advertising in pre-selected major markets for the Temptations' current lp, "A Song For You," and single, "Shaky Ground." The buys will be coordinated with an intensive merchandising and advertising campaign on the "Emperors of Soul."

The spots are scheduled to run April 23 through May 4 in 60 and 10 second rotations. The 10 second spots will act as an ID for the 60 second spots. In addition to musical excerpts and cover graphics, the spots will feature animation and kinestasis—a method of multi-second slide projection that will chronicle the group's 10 year history in seconds.

Merchandising support will consist of posters, concentrated print and radio advertising, and a special counter display which will feature the physical product.

In anticipation of the timebuy, reorders on the already gold album have exceeded 150,000 units, according to Tom Noonan, Motown vp of marketing.

## 'Tubby' Soundtrack Acquired by A. A.

■ NEW YORK — A. A. Records, producers of Wonderland/Golden, has acquired national distribution rights for the soundtrack recording of the forthcoming Avco Embassy full length animated feature, "Tubby the Tuba."

The movie will feature the voices of Dick Van Dyke, Pearl Bailey, David Wayne, Cyril Ritchard, Jane Powell, Hermione Gingold, Jack Gilford, Ruth Enders and Ray Middleton.

There are 13 songs in the film, including new ones by Ray Carter, plus the original George Kleinsinger music.

The deluxe double-fold album will be released on Steady Records. The picture is due for release later this year.

## Mums, Vogue Pact



CBS Custom Label Mums Records (a division of Landers-Roberts Productions) has finalized an exclusive recording pact with Vogue Productions, Inc., for Boomer Castleman calling for this week's rush-release of the artist's initial single, "Judy Mae" (written and produced by Castleman). Pictured: Castleman (seated); standing from left are Steve McCormick, Mums associate general manager; Kim Espy, director of creative services, Vogue Productions; Larry Douglas, Mums general manager.

## Recording Acad. Meet To Discuss Piracy

■ NEW YORK — The monthly membership meeting of the New York Recording Academy chapter will be held on Tuesday, April 29 at RCA Studio A, 110 West 44 St. Questions to be discussed at this meeting include: What is piracy? How does it work? Whom does it hurt? Who are the pirates? What can the public and industry do to combat piracy?

Attorney Richard Jablow will chair the discussion, which will include panelists Henry Brief, executive director of the Recording Industry Association of America; Tony Martell, east coast vice president, marketing & merchandising, ABC Records; Harold Orenstein, attorney; Jules Yarnell, special counsel on piracy, Recording Industry Association of America; and a mystery panelist.

Because the Academy feels very strongly that industry members and the public should be educated to the meaning of piracy, and its effects, there will be no admission charge for non-members.

## Bush to CBS Post

■ NEW YORK — Walt Swan, regional operations manager, CBS Records' Santa Maria Plant, has announced the appointment of Bud Bush to the position of single record coordinator, CBS Records, western region.

Bush will be responsible for soliciting single record product as well as requesting chart and radio station listings for all CBS Records as sales activity develops in the Western marketing area.

## London To Release Greezy Wheels LP

■ NEW YORK — On May 1, London Records will release the first album by Greezy Wheels, titled "Greezy Wheels."

The Austin, Texas band marks the first in-house production in London Records' history. The eight piece progressive country act was produced by Peter Hay and Garrison Leykam of London's a&r department under the auspices of Walt Maguire, vice president of a&r.

London plans a major promotional push on the album.

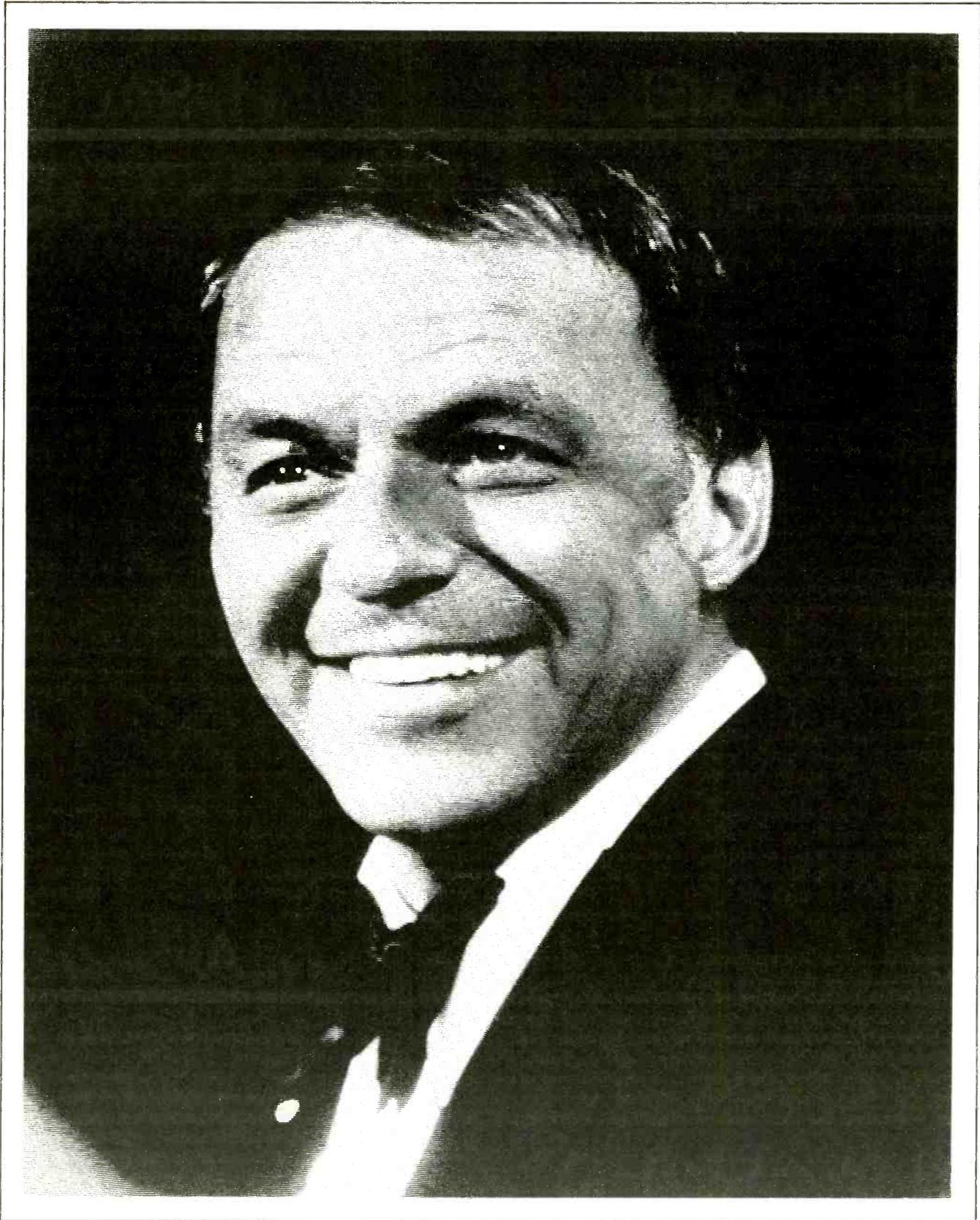
## BASF Sets Release

■ BEDFORD, MASS. — Paul Wrennik, BASF national sales and promotion manager, announced that the label has set their release schedule for this month with albums on the BASF, BASF/MPS, and BASF/Harmonia Mundi labels.

Highlighting the release is a new George Duke album entitled "The Aura Will Prevail," which will be supported by a major marketing campaign. Also included in the release is "Another Day" from Oscar Peterson, "The Quota" from Red Garland, "Oscar" from a new English group of the same name, "What Kind of Songs" by Candlewick Green and "Surfin'" from a new German rock band, Embryo.

Classical releases include Gary Bertini conducting Mendelssohn's Symphonies No. 4 and No. 7 in C minor Op. 11, and "Street Song" (Glassenauer) from Carl Orff and Gunild Keetman interpreting Orff's "Shulwerk."





H I S N E W S I N G L E I S  
"A N Y T I M E ( I ' L L B E T H E R E )"

W r i t t e n b y P a u l A n k a

R P S 1 3 2 7 / O n R e p r i s e R e c o r d s



## Radio Short Takes

■ The strong activity at KING in Seattle has had its first major effect on the programming of key breakout competitor KJR. Kent Burkhart has been called in as programming consultant with whispers of a tighter list in the wind. KJR has long been a major force in the national growth of records and the new activity will be well worth following through the next couple of months . . . Also at KJR, Gary Shannon will return to on-the-air duties, and Steve West, currently program director, will also be handling music duties.

\* \* \*

Warren Duffy, one of the country's most successful former programmers and disc jockeys, is looking to get back into the radio scene that he has been conspicuously absent from for the past two years. Duffy was a former radio personality at stations WPGG (Washington), WMEX (Boston), and KDAY and KMET (Los Angeles). He has many accomplishments under his belt. Duffy was voted one of America's top 10 deejays, set up a new format of free-form music at KMET and worked in both management and production with his own company, The Fat Kids. Interested parties can reach Duffy in Los Angeles at (213) 553-4675.

\* \* \*

It remains of constant interest that the country's hottest single is unavailable for release. Elton John's "Pinball Wizard" off the Polydor "Tommy" soundtrack is being aired in heavy rotation at almost every top 40 station in America. If there is a hotter single around, it can only be Elton's "Philadelphia Freedom" which tops the **Record World** chart for the third consecutive week. The only way "Pinball" can be purchased is on the aforementioned "Tommy" album, which is profiting from this fact. It is currently bulleting in the top 20 with no end in sight.

\* \* \*

As we swing into the ARBs and stations around the country get tighter, WABC in New York has opened its doors to an incredible list of seven new additions. This week ace programmer Rick Sklar added David Bowie (RCA), Dawn (Elektra), Ace (Anchor), Freddy Fender (ABC Dot), John Denver (RCA), Herbie Mann (Atlantic) and the incredible Elton John with "Pinball Wizard" (Polydor lp cut).

\* \* \*

Plans continue for the next **Record World** trade/radio seminar, to be held at the Hyatt Regency in downtown San Francisco. Representatives from all radio stations in the area are expected and serious discussions of trade/radio relationship will be the calling card of the day, which will be April 26 at 12:30. See you there.

\* \* \*

WRC-AM (Washington, D.C.) will be changing from a top 40 to an all-news format on June 18 . . . Chuck Southcott has resigned his position as program director of KGIL (San Fernando). Southcott had been with the station for 13 years and leaves to form a new company, Radio Arts, Inc., which will work with MOR stations.



## AM ACTION

(Compiled by the Record World research department)

■ Joe Simon (Spring). This record is growing by leaps and bounds each week both pop and r&b (#15 with a bullet this week on the **Record World** r&b chart). It moves 16-3 WHBQ, 19-10 KSLQ, HB-32 KILT, #7 WNOE and it adds CKLW and WQXI to the list of pop heavies playing it each week.

John Denver (RCA). Another super week on this one, with major additions on WABC, WRKO, KHJ and WSAI (extra). Substantial moves include: 27-18 WQXI, 28-21 WIXY, 14-8 WCOL, 9-4 WHBQ, 20-13 KSLQ, 13-7 WMAK, 30-26 WOKY, 13-11 KILT, 25-23 KFRC and HB-29 CKLW. Good sell-through and excellent phones reported in several markets.



Herbie Mann

America (Warner Bros.). Quickly becoming one of the strongest records in the country. New airplay garnered on WRKO, KFRC and WFIL. Also on WIXY (33-26), WSAI (29-24), WOKY (28-23), KILT (HB-40), WCOL (HB-36), WIBG (25-21) and WMAK (29-28). Also on KJR, KTLK, WQAM, KING, WBBQ and WFOM, plus many others. Immediate sell-through in most areas.

Grand Funk (Capitol). Rip roaring action on this latest with excellent chart jumps and a host of new additions once again this week. Some good moves include: 20-14 WIBG, 38-35 WCFL, 32-23 WIXY, 25-20 WFIL, 37-28 WCOL, 29-28 WRKO, HB-27 KHJ and HB-27 KFRC. It is picked at CKLW, WQXI and KILT this week. It is also on KJR, KIMN, KTLK, WDGY, WGCL and WBBQ, plus more.

Herbie Mann (Atlantic). Re-added to WABC this week along with KILT and WCFL. Already 12-8 WRKO, HB-26 KFRC, HB-29 KHJ and HB-29 WIBG. R&B action continues building simultaneously and maintains good sales from disco action also.



Linda Ronstadt

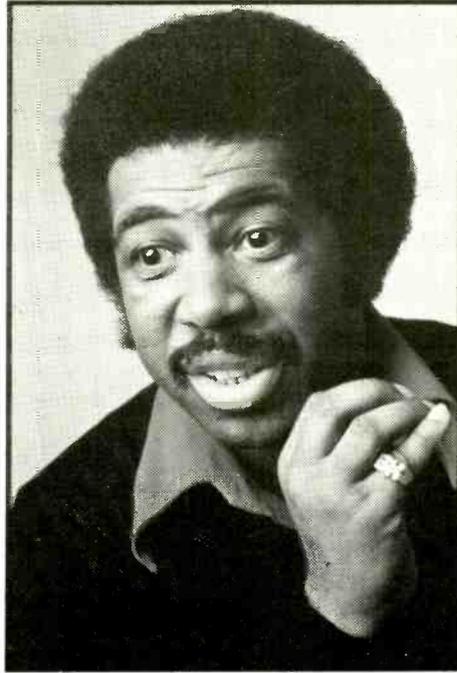
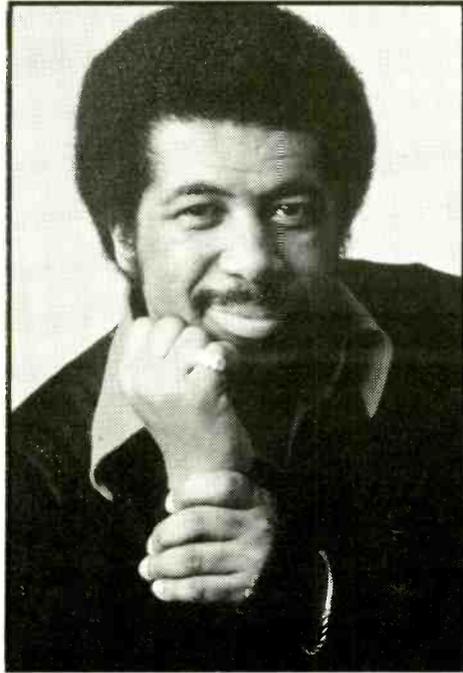
Roger Whittaker (RCA). This left fielder continues to build strength each week, with this week being the strongest yet. New airplay on WSAI (extra), WHBQ and WCOL. Also on WFIL, WIBG (23-15), CKLW (4-2) and KIMN. Note: The action on the single is spurring some action on the lp from which it is culled.

Linda Ronstadt (Capitol). Coming with a strong follow-up to her recent #1, this looks like it is taking on some of the same characteristics. Strong new airplay consists of KFRC, WIXY and KILT. Also on WFIL, WSAI, WCOL, WIBG, KJR, KIMN, KTLK, WAKY, WFOM and WBBQ.

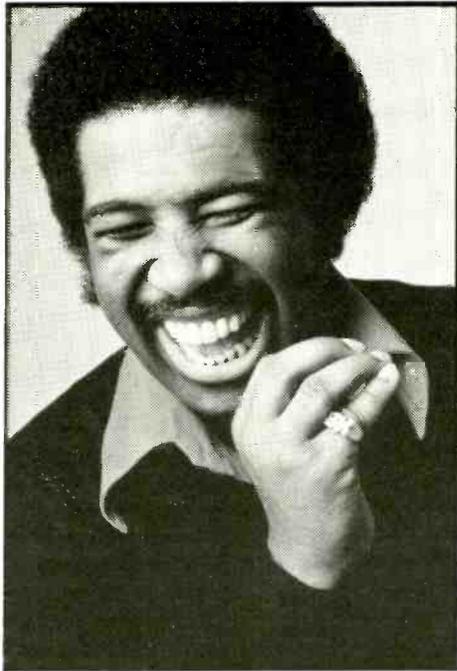
Alice Cooper (Atlantic). "Billion Dollar Baby" Alice is enjoying the success of his first big single in quite a while. Added this week to WQXI and WCFL, along with last week's adds of WFIL, KILT, WIBG, KJR and WSAI (extra). Also aired on KBWB (20-13), WIXY (27-20), WCOL (32-27), WMAK (30-26) and KTLK (26-21). Trivia: Ms. Magazine applauds Alice by throwing a party for him for his contribution to the 'cause'.

(Continued on page 41)

# "I MADE THIS ALBUM BECAUSE I WANTED TO MAKE PEOPLE HAPPY."



*Ben E. King*



**BEN E. KING,  
"SUPERNATURAL"  
ON ATLANTIC RECORDS  
AND TAPES.** 



**BLUE SWEDE**—EMI 4065 (Capitol)  
**DR. ROCK AND ROLL** (prod. by Ben Palmers)  
 (125th Street/Natural Songs, ASCAP)

Looking for their next top 10 triumph, the Scandinavian lads walk into the office of a funky physician and boogie out with a rockin' Rx for the blues. Heal thyself!

**PAUL WILLIAMS**—A&M 1686  
**ONE MORE ANGEL** (prod. by Jeff Barry)  
 (Broadside, BMI)

Interpretive material (as written by the disc's producer) gives us a side of Paul we've not seen before. In the process comes the first "death rock" entry of '75.

**MAXIMILLION**—Columbia 3-10129  
**CALL ME UP (AND WE'LL GET DOWN)** (prod. by Jimmy Wisner & Alan Abrahams)  
 (Trajames/Maximillion, ASCAP)

Tune that might have been written as a sequel to "Doctor's Orders" gets an almost Doobie Brothers-gone-disco handling by the regally-monikered act.

**C. W. McCALL**—MGM 14801  
**CLASSIFIED** (prod. by Don Sears & Chip Davis)  
 (American Gramophone, SESAC)

Narrative genius whose "Wolf Creek Pass" album is making both country and pop inroads tells a tale of the used car salesman to end 'em all. Keeps a truckin'!

**BARBRA STREISAND**—Columbia 3-10130  
**JUBILATION** (prod. by Jon Peters)  
 (Spanka, BMI)

Paul Anka's glorious gospel-infused copyright receives a righteous rendering from the "Butterfly" lady. Has little trouble bringing the church back to the charts.

**CARL CARLTON**—ABC 12089  
**MORNING, NOON AND NIGHTTIME** (prod. by Bob Monaco)  
 (Jugumba/One Marble, BMI)

That "Everlasting Love" man returns with a midtempo offering and some Stevie Wonder overtones. Kind of a "Night and Day" for the soulful segments of 1975.

**WAYLON JENNINGS**—RCA PB-10270  
**DREAMING MY DREAMS WITH YOU** (prod. by Waylon Jennings & Jack Clement)  
 (Jack, BMI)

With wife Jessi Colter a crossover giant thanks to Waylon's co-production, he chooses an even more subtle approach for his own transitional giant step.

**JERRY JEFF WALKER**—MCA 40389  
**GOODBYE EASY STREET** (prod. by Michael Brovsky/  
 Free Flow Prod.) (Chicken Fried, BMI)

Man who is just as comfortable interpreting material as originating it came close with "L.A. Freeway." Full speed ahead comes his version of a John Inmon tune.

**JOHNNIE MAYA**—Ranwood 1021  
**IF I COULD LOVE YOU** (prod. by Peter Tevis/Eagle-  
 Maximus Prod.) (Music of the Times/Tiffany, ASCAP)

A George McRae, beat, a Smokey Robinson suavity and a Chris Montez Latin-pop appeal add up to a new addition to the ranks of bilingual hits and their makers.

**CATS**—Fantasy 740  
**ROMANCE** (prod. by Al Caps/Blue Monday Prod.)  
 (Prodigal Son, BMI)

Dutch reggae? Holland rockers turn to the islands for inspiration and capture the hard-edged side of it with hard-hittin' street lyrics. Love is strange!

**SONNY MUNRO**—Epic 8-50098  
**I'M NEVER GONNA HURT YOU AGAIN** (prod. by Johnny Powers/Powerhouse Prod.)  
 (Powerhouse, BMI)

If you crossed Miami and Memphis soul styles, you'd come up with a close approximation of the latest out of Motor City as represented by this disco disc.

**JOHN MAYALL**—ABC Blue Thumb 264  
**STEP IN THE SUN** (prod. by John Mayall)  
 (Hibiscus, ASCAP)

British blues-rock master issues his first "New Year, New Band, New Company" single, a high-steppin' boogie bash featuring a fine duet with Dee McKinnie.

**BAY CITY ROLLERS**—Arista 0120  
**BYE BYE BABY** (prod. by Phil Wainman/  
 Utopia Group) (Saturday/Seasons Four, BMI)

The Four Seasons were as hot as they come when they first released the original on this one back in '65. A decade later, it rolls back over the ocean from Britain.

**RUSTY WIER**—20th Century 2195  
**MY OLD LADY (APOLOGIES TO SUSIE)** (prod. by Glen Spreen/Chalice Prod.) (Prophecy, ASCAP)

Could well be the biggest pre-bleeped country/pop novelty side since Johnny Cash's "A Boy Named Sue." Man-to-man between cuckold and cuckoldee.

**HELLO PEOPLE**—ABC Dunhill 15031  
**JUST ONE VICTORY** (prod. by Todd Rundgren)  
 (Earmark/Screen Gems-Col, BMI)

From the guys who brought you "Future Shock" comes another hard-to-classify sound, both lyrically and musically setting new standards for mainstream rock.

**LANI HALL**—A&M 1684  
**HELLO IT'S ME** (prod. by Herb Alpert)  
 (Screen Gems-Columbia, BMI)

Herb Alpert protege offers her most commercial single to date, displaying a tender new outlook on a tune that was a three-time charter for Todd Rundgren.

**CLARENCE PAUL**—London 5N-218  
**I'M IN LOVE AGAIN** (prod. by Clarence Paul)  
 (Pauling/Greene Machine, BMI)

Latest former Motown producer to emerge as a triple threat wrote this knockout piece of material which he reads in a smokey, down-home style. Solid soul shot.

**FOX FIRE**—Prodigal 615  
**BUMP IN YOUR JEANS** (prod. by Nick Cenci)  
 (MSQ/Chateau, ASCAP)

Double entendre reigns supreme as a Grand Funk-like contingent takes the idea of the disco step to its literal end. Bound to cause talk and sales all over.

**BOBY FRANKLIN**—Babylon 1123  
**WHAT EVER'S YOUR SIGN (YOU GOT TO BE MINE)**  
 (prod. by Bobby Franklin & Woody Wilson/  
 Fee Prod.) (Steve Caspi/Wood Songs, BMI)

Mix astrology and a disco beat and you've got an original conception that brings the heavens down to the dance floor level. Divine funk out to take you higher!

**CAPTAIN DAX**—Mainstream 5566  
**DR. BEEZAR** (prod. by Jaubert-Martin/I.H.P.)  
 (Brent, BMI)

Mad moog disco ditty comes on like a theme from an as-yet-to-be-filmed horror movie. Cackling scientist could be brewing up a successor to "Monster Mash."

**BOB BUELOW**—20th Century 2180  
**DOWNTOWN LADY** (prod. by Bob Buelow/  
 Hit Brigade) (Hit Brigade, BMI)

Singer-songwriter tells of raising a love child after mother's upped and left him. A most liberated and interesting switch on a familiar pop music theme.

**FUSTUKIAN**—Abe 3  
**LONESOME COWBOY SONG** (prod. by B. F. Fustukian)  
 (Open Road, BMI)

Singer-songwriter uses his last name to label his debut disc, one that FM and AM audiences alike should readily relate to. Western-flavored laid-back shuffle.

**JIMMY ROSELLI**—M&R 2002  
**QUESTIONS & ANSWERS** (prod. by Jimmy Roselli)  
 (Annie, no affil. listed)

Balladeer who has been a superstar in the Italian-American community for several years kicks off his new label affiliation with a quick-paced MOR item.

**RUTHI NAVON**—Sabron 201  
**ONE LITTLE HOUR** (prod. by D. Krivoshei)  
 (Spiral/Gali, ASCAP)

Sweet-voiced newcomer with an Olivia Newton-John quality to her talents has an Israeli name and an international future. Solid timing for MOR programming.

**YOU KNOW ABOUT THE INCREDIBLE  
SUCCESS OF "ENDLESS SUMMER"!  
NOW GET READY FOR...**

# THE BEACH BOYS



Illustration of MICKEY MOUSE character ©1975 Walt Disney Productions

## SPIRIT OF AMERICA

*DANCE, DANCE, DANCE  
BREAK AWAY  
A YOUNG MAN IS GONE  
409  
THE LITTLE GIRL I ONCE KNEW  
SPIRIT OF AMERICA*

*BARBARA ANN  
SALT LAKE CITY  
DON'T BACK DOWN  
WHEN I GROW UP (TO BE A MAN)  
DO YOU WANNA DANCE?  
GRADUATION DAY*

**TWENTY-THREE  
SONGS  
SPECIALLY  
PRICED  
ON  
TWO RECORDS**

*LITTLE HONDA  
HUSHABYE  
HAWAII  
DRIVE-IN  
GOOD TO MY BABY  
TELL ME WHY*

*DO YOU REMEMBER?  
THIS CAR OF MINE  
PLEASE LET ME WONDER  
WHY DO FOOLS FALL IN LOVE  
CUSTOM MACHINE*

**A MASSIVE NATIONAL TV CAMPAIGN WILL BE LAUNCHED MAY 2!**

Contact your Capitol man for details!

**AVAILABLE NOW ON CAPITOL RECORDS AND TAPES**

SVBB-11384 8XWW-11384 4XWW-11384



**ERIC MERCURY**

*Mercury SRM 1-1026 (6.98)*

Crossing categorical limitations, Mercury's label bow is most auspicious with appeal encompassing pop, progressive and r&b formats. Compellingly gentle melodies are heightened by his complementary vocals, as attested to by a listen to "Princess Summerfallwinterspring," "Sweetie-Pie," "Love Enough" and "Tell Me Love."



**THE BRECKER BROTHERS**

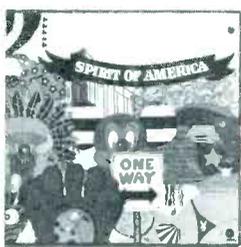
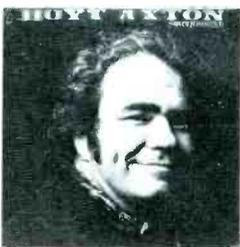
*Arista AL 4037 (6.98)*

Randy and Michael Brecker's names have appeared on countless hit albums as session horn men, and the time has come for their names to be right up front, now in starring roles. A jazz base is built upon, with r&b and rock turns on the course, as highlighted by "Some Skunk Funk," "Oh My Stars" and "Sneakin' Up Behind You."

**SOUTHBOUND**

*HOYT AXTON—A&M SP-4510 (6.98)*

Country rocker delivers potent doses of both styles on his latest outing, abetted on the disc by a host of celebs. Axton duets with Linda Ronstadt on "Lion In Winter" and with Arlo Guthrie on "Roll Your Own;" his version of the self-authored "No No Song" features Cheech & Chong; and the title tune's simply terrific. Worthy of FM favor.



**SPIRIT OF AMERICA**

*BEACH BOYS—Capitol SVBB-11384 (6.98)*

"Endless Summer" success prompted the release of this two-record set from the fair-haired harmonizers, leading to another super-success for the label this Summer. "Dance, Dance, Dance," "The Little Girl I Once Knew," "Barbara Anne," "When I Grow Up" and "409" are just some of the gems that glisten here.

**JUKE JOINT JUMP**

*ELVIN BISHOP—Capricorn CP 0151 (Warner Bros.) (6.98)*

Southern soul spiked with cowboy-styled rock makes this release a potent pleaser. Their special brand of basement boogie is spicy. Johnny Sandlin production enhances throughout, as a taste of "Sure Feels Good," "Hold On," "Rollin' Home" and the title tune verify.



**THE PASADENA ROOF ORCHESTRA**

*Island ILPS-9324 (6.98)*

Recreating the mood of the '20s with dance band savvy and Rudy Vallee-styled croonin', this 13-piece band makes music that lends itself to MOR programming, clever FM segues, and easy at-home entertainment. "Paddlin' Madelin' Home," "Varsity Drag" and "Can't We Be Friends" are the cat's pajamas.

**FLASH FEARLESS . . .**

*VARIOUS ARTISTS—Chrysalis CHR 1072 (Warner Bros.) (6.98)*

Sci-Fi-designed disc is an instant FM favorite, having garnered the "Sleeper" spot on this week's FM Airplay Report. The interplanetary exploration is manned by a team of rock & roll experts, among them Alice Cooper, John Entwistle, Justin Hayward, Keith Moon, Eddie Jobson and Carmine Appice.



**NEW MOON RISING**

*KAREN BETH—Buddah BDS 5631 (6.98)*

An earthy quality is inherent in the lyrics, melodies, and vocals, making Karen Beth's Buddah bow ideal for FM airplay. The sweet-voiced songstress particularly sparkles the selections on "Desert," "What to Do," "Too Much Control," and the title tune. A new star rising!

**SUPERNATURAL**

*BEN E. KING—Atlantic SD 18132 (6.98)*

With his first label album outing in over five years, King dextrously displays the infectious r&b/pop energy that initially popularized him with "Spanish Harlem" in '61. "Supernatural Thing" beats a sensuous disco rhythm, "Extra-Extra" is orchestrally funky and "Do You Wanna Do a Thing" snaps, crackles and pops.



**ROLLING DOWN A MOUNTAIN INSIDE**

*THE MAIN INGREDIENT—RCA APL1-0644 (6.98)*

Perennial r&b chartmakers, who've exhibited potent pop prowess, further establish their unique musical niche with this latest outing. "Thanks For the Laughs," "That Ain't My Style," "The Good Old Days" and their current single, the album's title track, best reveal the trio's talents.

**TOGETHER**

*PETE SEEGER & ARLO GUTHRIE—Reprise 2R 2214 (Warner Bros.) (11.98)*

Two-record set extends beyond musical entertainment and becomes an event, with the Seeger-Guthrie tradition happily furthered. Folk is the genre, and the best of that style it is, with the likes of "Don't Think Twice, It's All Right," "Stealin'," "Lonesome Valley" and "Well May the World Go" topping.



**ROCKIN' HORSE**

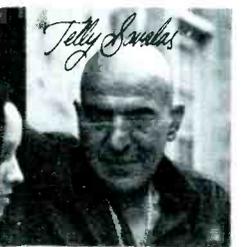
*RCA APL1-0937 (6.98)*

Debut disc from this five-man ensemble indicates rockin' that's perfect for pop and progressive playlists. The music's rendered with agility and a tightness that keeps the weight rhythmic, and the top tunes include "I Want You Tonight," "Money Music" and a sprinkling of Latin soul on "Love Do Me Right."

**HARD TIMES**

*PETER YARROW—Warner Bros. BS 2860 (6.98)*

Soft colored music eases through the disc as Yarrow's folk-ish vocals are appropriately set afloat amidst acoustic agility. FM programming seems a natural offshoot, with the best bets lying in "Buddy, Can You Spare a Dime," "Carry Me," "Winnsboro Cotton Mill Blues" and "Wanderin'." Easy going.

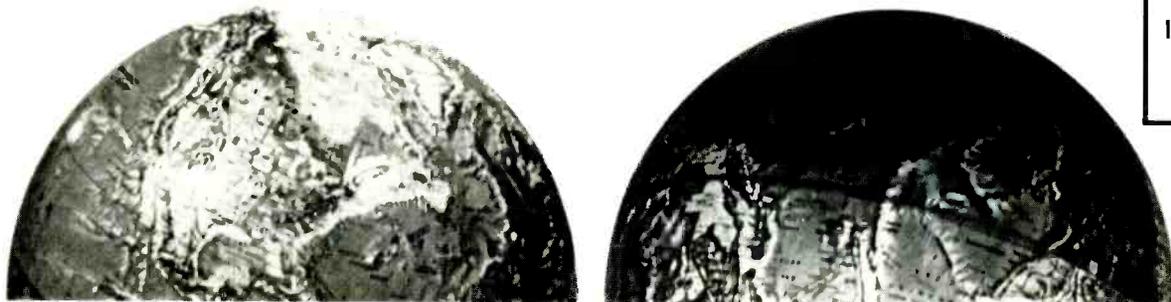


**TELLY SAVALAS**

*Audio Fidelity AFSD-6271 (6.98)*

Multi-media success story croons his way through the grooves, tackling compositions by Rod McKuen, Jimmy Webb, Charles Aznavour, Kris Kristofferson and Gordon Lightfoot among others. Detecting lots of MOR airplay and voluminous sales from Telly's vast votary. A "tootsie" of an album!

# In 4 days at Las Vegas you will cover the whole world of music.



**IMPORTANT:  
10% INCREASE  
IN PARTICIPATION  
COST AFTER  
APRIL 30, 1975.**

INTERNATIONAL

# MUSEXPO '75

**International Record & Music Industry Market—September 21-24. Las Vegas Convention Center**

Even Las Vegas has never seen anything like it. The *only* international marketplace for music ever held in the U.S.A. In only 4 days, under one roof, you'll cover the whole world of music.

Who will exhibit and attend? Music industry executives and professionals from all over the world — record companies and clubs, publishers, artists, agents and managers, promoters, bankers, and investors, radio/TV programming directors, equipment makers—and many more. You can't afford not to exhibit.

Why the U.S.A.? Because it's the single largest music market in the world — with record and tape sales around \$2 billion annually — 46% of the world volume. Plus a multi-billion dollar equipment market.

Why should you participate? Because you'll have a unique opportunity to meet with other industry executives—and sell, license, buy, discover music properties, promote your company, products, artists internationally. And increase your sales and profits.

How do you reserve exhibit space? Use the handy Application Form. But act now. Available space is limited and is being assigned on a first-come first-served basis.

INTERNATIONAL

# MUSEXPO '75

*Please reserve my booth immediately.*

Check appropriate box:

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|--------------------------|----------|-----------------|---------|
| <input type="checkbox"/> | SIZE "A" | 10 ft. x 10 ft. | \$1,000 |
| <input type="checkbox"/> | SIZE "B" | 15 ft. x 10 ft. | 1,500   |
| <input type="checkbox"/> | SIZE "C" | 20 ft. x 10 ft. | 2,000   |
| <input type="checkbox"/> | SIZE "D" | 25 ft. x 10 ft. | 2,500   |
| <input type="checkbox"/> | SIZE "E" | 30 ft. x 10 ft. | 3,000   |
| <input type="checkbox"/> | SIZE "F" | 35 ft. x 10 ft. | 3,500   |
| <input type="checkbox"/> | SIZE "G" | 40 ft. x 10 ft. | 4,000   |

Number  Additional modules (5 ft. x 10 ft.) \$500 each

Each booth is air conditioned and includes 8 ft. backdrop, 3 ft. high draped siderails and name sign (name of exhibitor, city, country and booth no). Booth rental cost includes Registration Fee of \$250 per company.

Enclosed is by check for U.S. \$ \_\_\_\_\_ payable to International MUSEXPO '75, Ltd.

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# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Jim Greenwood on California Retailing

By DAVID McGEE

At age 28, after only six years in the music industry, Jim Greenwood—"President, owner, founder and spokesman for" Licorice Pizza stores—is one of the major retailers in California (Greenwood's stores are located in Los Angeles, Orange and San Diego counties) and, because he sells great quantities of records and is inventive and imaginative in doing so, one of the major retailers in the country. Licorice Pizza was born in February of 1969 in Greenwood's home town of Long Beach. In June of '69, after Greenwood graduated from the University of Southern California with a degree in finance and decided he didn't want to be a stockbroker or investment banker, Licorice Pizza became his life's work. This month, Greenwood will open his fifteenth Licorice Pizza store. In the following Dialogue, Greenwood talks about his operation, his philosophies and some of the problems facing the music industry.



Jim Greenwood

**Record World:** What factors do you consider when you start thinking about putting up a new store?

**Jim Greenwood:** It's our posture of growth. Initially our growth came about because we had excellent people who wanted more responsibility, wanted to make more money, wanted to grow as managers, and we opened stores for them because they were running profitable stores and we could afford to open new stores and give other people an opportunity to manage. Our growth now is more structured but for the same reasons. We try and train our people to be excellent managers and we want to give them an opportunity to manage their own stores and also to grow beyond store management into other levels of management at this company and possibly other companies. We want to train them to be merchandisers; if the managers we have run profitable stores, stores that the customers like relating to and stores that their associates like relating to, then we have the money to open new stores and to give more people an opportunity to repeat that same profit. That's what we try and do with our expansion.

**RW:** What sort of inventory management do you do?

**Greenwood:** We do a physical inventory in the stores up to once a month. We transfer an RA from the stores on a regular basis, on a much more controlled basis. The inventory is bought by the manager or selected by the manager or by the senior people in the store and they use Superior Music as a place to fill. We don't dictate what they should carry; we suggest that they should carry everything they need to satisfy their customers.

**RW:** Do you think the inventory management in use now is the best that you could possibly use?

**Greenwood:** I think it's a good system for us to use right now. I don't think it's the best system, but I think it's very accurate, it gives us a very good title fill, good financial control, and a flexibility from area to area that enables us to get a clue to the customers taste. I think information passes really efficiently, so along those lines, we're happy with it. I think in all areas and all levels it can be improved.

**RW:** How do you compete against Tower and Wherehouse?

**Greenwood:** We have our own particular way of doing business. We stress our customer service and the completeness of our inventory—although it's not a tremendous inventory in size with average inventories running anywhere from 70 to over 100 thousand. It's not much for inventories as far as size, but they are extremely complete because of our one stop. We have that personal service which a lot of stores don't offer, and we compete heavily with price and with our service. We have locations spread in many areas that support advertising and we just merchandise. We run sales, we try to

satisfy the customer. Specifically, it depends on the product and on the time, but by running a lot of sales we try to service the customers' needs.

**RW:** Did you open a store right across the street from Tower?

**Greenwood:** We're across the street and a block down from the Hollywood store. And that has been just going into that area and trying to work the Licorice Pizza format—our customer service and feeding the people atmosphere in such a way that we can attract business. I think Tower is probably one of the best merchandised stores in the world; it certainly is one of the best merchandised stores that I've ever seen. It gives us a real opportunity to try and do better ourselves in the way we merchandise, and pick up excitement in competing with them. Not a rivalry per se, but just an appreciation of how they do it and a desire for us to do it better.

**RW:** Are you in touch with the store managers from the various Licorice Pizza stores each week?

**Greenwood:** No, only indirectly.

**RW:** Who is? I'm sure you must get feedback from each store on a regular basis.

**Greenwood:** Yes, we have two area managers — one is Kevin Hutchings and the other is Ron Geiger—and they are in charge of the supervision and coordination of the store function, with that of our advertising, and buying and operation functions and security. They are in charge of the in-store training, personnel in the stores, and day-to-day work with managers.

**RW:** You're heavily involved in media advertising. Have you had experience in radio and television?

**Greenwood:** Only as a viewer and a listener. I have great respect for the media and we use it to get our message across. To tell you about it—especially in this city—is really a difficult thing to do. With radio—I think there's 72 stations in L.A.—we try and place money on the stations that can support whatever product we're advertising. We know that repetition of Licorice Pizza and repetition of the product we're selling is important to get the customer into the stores. The reach of who we're talking to depends on what media we have to use or who we want to talk to. We just try to be on the air on a regular basis when we have something to sell. As far as the print media, the only effective media that we find that covers the whole area is the L.A. Times calendar section, and a series of college papers—maybe 10 to 15 college papers throughout the area—that really reach our market effectively.

It amazes me that there is such negative talk about the really positive effect that California retailing has given to the sale of vast quantities of albums.

**RW:** You don't advertise in the major L.A. papers?

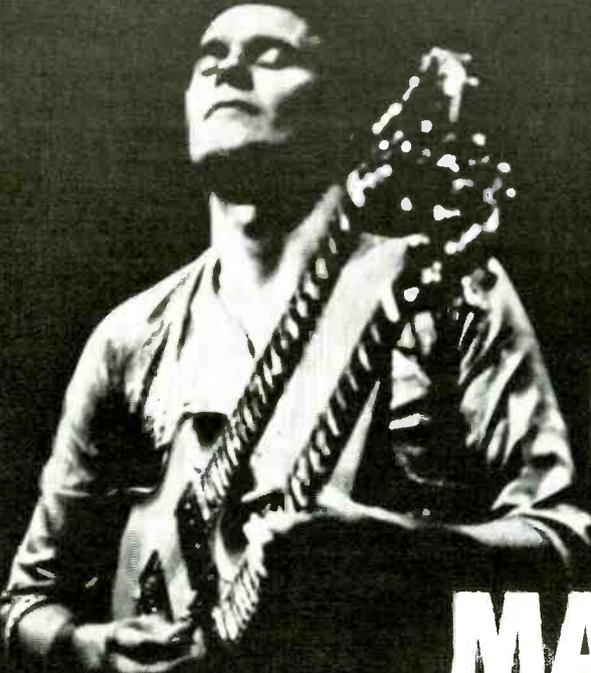
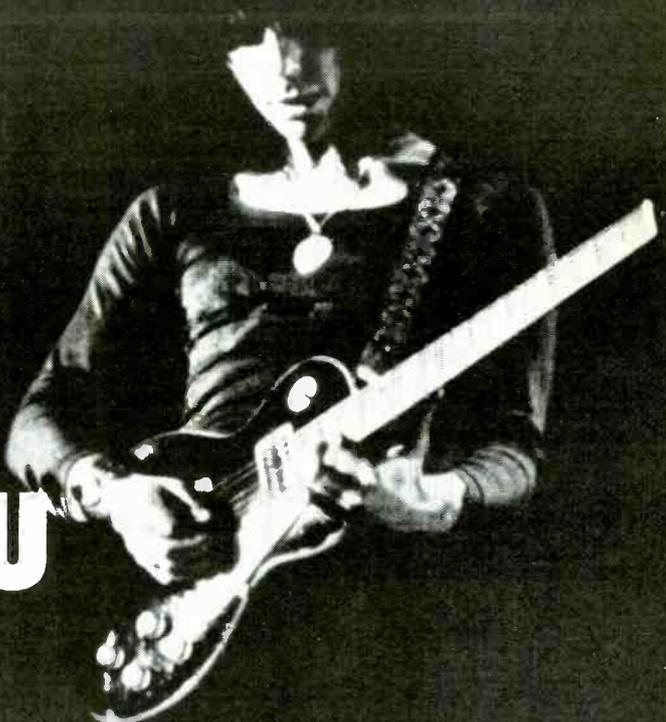
**Greenwood:** No we don't. We don't advertise in any daily newspaper.

**RW:** You do some, if not all of the commercials yourself. Why do you do them rather than get a professional announcer, or do you consider yourself a professional announcer?

**Greenwood:** No, I'm a retailer. Originally, we were looking around for a system advertising approach, one that we thought we could get across the messages of Licorice Pizza and our service and our rapport with the customer, and it was suggested to us by an adviser that I do the commercial so that we could have a one on one relation—owner, customer and shopkeeper-customer relation with our customers. So I started to do them about two and half years ago.

**RW:** Do you come on and identify yourself as president of Licorice Pizza?

**Greenwood:** Initially I did. Now it's down to just saying, "Hi, this is Jim from Licorice Pizza." They're more laid back commercials  
(Continued on page 39)

# DOUBLE PLAY. MAHAVISHNU AND BECK ON TOUR.

April 24, Buffalo, N.Y., Century Theater  
 April 25, Rochester, N.Y., Rochester Auditorium  
 April 26, Springfield, Mass.,  
 Springfield Civic Center  
 April 27, Passaic, N.J., Capital Theater  
 April 29, Hempstead, N.Y.,  
 Hofstra College Playhouse  
 April 30, New York, N.Y., Avery Fisher Hall  
 May 1, New York, N.Y., Avery Fisher Hall  
 May 2, Philadelphia, Pa., Spectrum  
 May 3, Boston, Mass., Music Hall  
 May 4, New Haven, Conn., Colosseum  
 May 5, Pittsburgh, Pa., Schenley Theater  
 May 7, Cleveland, Ohio Music Hall  
 May 8, Chicago, Ill., TBA  
 May 9, Detroit, Mich., Masonic Temple  
 May 10, Milwaukee, Wisc., Auditorium Theater  
 May 11, St. Louis, Mo., Ambassador Theater

Alone, each is a superstar. Together on one bill, they are making musical history and generating unprecedented excitement.

The Mahavishnu Orchestra's "Visions of the Emerald Beyond" and Jeff Beck's "Blow by Blow." An incredible double play from Columbia and Epic.



**JEFF BECK  
BLOW BY BLOW**  
 including:  
 You Know What I Mean  
 She's A Woman/A/R B-ower  
 Cause We've Ended As Lovers Freeway Jam

PE 38409

Produced by George Martin

**Mahavishnu John McLaughlin  
and the Mahavishnu Orchestra.  
"Visions of the Emerald Beyond"  
On Columbia Records and Tapes.  
Jeff Beck. "Blow by Blow."  
On Epic Records and Tapes.**

PC 33411

Frank Sinatra?  
And me?  
Together?  
At Harrah's Lake Tahoe  
this summer?

Ring-a-ding-ding.



John Denver?  
And me?  
Together?  
At Harrah's Lake Tahoe  
this summer?

Far out.



# Who In The World:

## Herb Alpert's Musical Growth Continues

■ LOS ANGELES — Herb Alpert — as a solo performer and, as leader of the Tijuana Brass, one of the most popular entertainers of the sixties — chose to cease recording and performing in 1970 after selling over 40 million units, at the height of his career. Devoting his time and energies to the recording company he co-founded, Alpert took a four-year leave of absence from performing. In 1974, he ended his hiatus with an album entitled "You Smile—The Song Begins," which Rolling Stone described as "a significant musical return . . . an impressive maturing of an artist who not only has more to tell but has found a lovely new language in which to speak, soft and sinuous, exotic and sophisticated, tantalizing, open, elusive."

Herb Alpert can now be heard on "Coney Island," a record which is as much a departure from "You Smile" as that album was from earlier Alpert efforts. "Coney Island" features an entirely new group, an ensemble Herb says is "an inspiration to me." It contains a diversity of talent and experience: trombonist Bob Edmondson, a graduate of several big bands and one of the original Tijuana Brass; pianist Dave Frishberg, an eclectic jazz-oriented player whose happily coexisting influences include Jelly

Roll Morton and Lennie Tristano; steel drummer and percussionist Vince Charles, from St. Thomas in the Virgin Islands; from the Baja Marimba Band, Julius Wechter on marimba and vibes; drummer Steve Schaeffer, formerly with Chick Corea; bassist Papito Hernandez, a veteran of the Cuban Symphony; Englishman Peter Woodford on guitar; and on trumpet, in addition to Herb, Bob Findley, whom Alpert calls simply, "a giant."

The music produced by this group ranges from upbeat but thoughtful pieces like Julius Wechter's title tune to excursions both passionate and tightly arranged, like "Carmine." All of it, from Chick Corea's infectious "Senor Mouse" to the hypnotic "I Belong," bears the stamp of an original talent unwilling to be defined by the past.

Alpert will be headlining at Harrah's in Lake Tahoe April 18-24 where he will be featuring his new album as well as many of his well-known hits. Alpert will then embark on a concert tour of the northwest featuring Lani Hall and the T.J.B.

## Filmation Studios Bows New Label

■ LOS ANGELES — Filmation Studios, the country's leading producer of children's television programming, has formed its own record company, it was announced by Norm Prescott and Lou Scheimer, Filmation executives.

Initial release for Filmation Records will mark the professional singing debut of Ted Knight, best known for his portrayal of Ted Baxter on the Mary Tyler Moore television show. Knight sings two novelty songs on the single, "Hi Guys" and "I'm In Love With Barbara Walters," which will be released in May. Music was written by Joe Harnell, with lyrics by Buddy Kaye. Richard Delvy produced the session.

## Aerosmith Goes Gold

■ NEW YORK—Columbia recording group Aerosmith's album, "Get Your Wings," has been certified gold by the RIAA.

## Rocket Signs Gerrard

■ LOS ANGELES — Donny Gerrard, former lead singer of Skylark, has signed with Rocket Records. His first single, "(Baby) Don't Let It Mess Your Mind" b/w "A Woman, A Lover, A Friend," will be released immediately, according to Rocket's U.S. label manager Dennis Morgan.

"(Baby) Don't Let It Mess Your Mind" was written by Neil Sedaka, and his partner Phil Cody. Gerrard is currently in the studio completing his first lp with Robert Appere as producer/engineer.

## Ember Releases Eight

■ LONDON—Ember Records has set eight new albums for release this week, including three country albums.

The releases are "Country Capital," "Diana Trask's Greatest Hits," "Tommy Overstreet Sings of Love and Things," "Ella Sings Chick Swings" by Ella Fitzgerald and Chick Webb, "Art Tatum Legacy," "The Art of Laurindo Almeida," "The Young Fritz Kreisler Violin Recital" and "Monteverdi."

The "Country Capital" album features a selection of country songs performed by performers such as Glen Campbell, Buck Owens, Roy Clark, Roger Miller and Bobby Bare.

## Caedmon Adds Three

■ NEW YORK—Three recordings of mystery stories have been added to Caedmon Records' catalogue of more than 800 spoken word offerings. Two of the new recordings feature the works of Edgar Allen Poe: "The Gold Bug" and "The Imp of the Perverse and Other Tales." Vincent Price narrates both records. Douglas Fairbanks, Jr., reads "The Flying Dutchman and Other Ghost Ship Tales."

## Singles Precede LPs

(Continued from page 3)

served as a tremendous shot in the arm for the lp package, at 63 after only five weeks in release.

It took the group Sugarloaf almost five years to reclaim the level of success they first achieved with "Green-Eyed Lady" back in '70, and the act had switched labels twice since. The top 15 status of "Don't Call Us, We'll Call You" on the emerging west coast indie Claridge Records eased their comeback task immensely coming as it did in front of the album of the same name.

Black rock supergroup War (UA) debuts at a bulleted 79 with "Why Can't We Be Friends," released in front of the album of the same name, their first studio effort in two years.

And at least one major artist has made a rather unusual comment to the single-before-album trend. Elton John's "Philadelphia Freedom" follows his "Lucy in the Sky with Diamonds" to the top spot (where it presently resides in its third week there), both currently unavailable in album form. Label sources indicate that Elton John's forthcoming album, "Captain Fantastic and the Brown Dirt Cowboy," the basic work on which was completed last Fall, will not include either charttopper. The sides instead are expected to become available as part of an "Elton's Greatest Hits, Vol. II" at a later date ("Captain Fantastic . . ." is currently slated for late May release).

## Together-ness



Celebrating the recent opening of Together Distributing, Motown and A&M's joint distributing branch in Atlanta, Georgia, are Tom Noonon, Motown VP of marketing; Buzzy Willis, general manager of Motown-distributed CTI Records; and Bob Fead, A&M's VP of sales.

## PIP Distributes Thunderbird Label

■ NEW YORK — Bugs Bower, vice president of PIP Records, a division of Pickwick International, has announced the signing of an exclusive, longterm, worldwide distribution agreement with Thunderbird Records, headed by Steve Brodie.

### Album Release

The first Brad Swanson album release under the new PIP pact is "My Melody of Love," scheduled for May 1.

## The Coast (Continued from page 8)

wright III actively seeking a new home? . . . Joan Baez, uncharacteristically dressed in a gown ("I just did it for shock value"), destroyed the audience at a "Midnight Special" taping last week with her impressions of Edith Bunker and Bob Dylan . . . Doobie Brothers to utilize stage-width reproductions of their album covers as backdrop on their upcoming tour . . . A&R heavies from virtually every label were at the Troubadour last week to see the Hoot Nite performance of William Smith, veteran songwriter and session keyboard player managed by Eddie Wenrick. In the audience were Carole King and B.J. Thomas, both of whom Smith has played for. On the basis of the reception accorded his performance, it shouldn't be long before we announce a label affiliation for him . . . Barry White is off this weekend to spend a couple of days with Muhammad Ali—details of this venture will be forthcoming.

## Polhemus and Warner Bow Sanctuary Records

■ NEW YORK — A new record company, Sanctuary Records, Inc., has been formed by Art Polhemus and Jan Warner, with offices in New York. Polhemus is the owner of Coordinated Sound, Inc. recording studios and Warner is a songwriter. Songwriter Estelle Levitt also has an interest in the record company.

The company's first release goes out this week. It is titled "It's Only A Movie" and is sung by Robin Lamont, who did the lead voice on the recording of "Day By Day" from "Godspell." She also appeared in the off-Broadway production of the show and in the film.

The label will be distributed by International Record Distributing Associates of Nashville. Sanctuary Records, Inc. is located at 320 West 46th Street, New York, N.Y. 10036; phone: (212) 541-7799.

## Tape Pirate Fined

■ TOWSON, MD. — Richard J. Castucci, Jr., was fined \$2,000 plus court costs following his conviction here on four counts of selling pre-recorded tapes without the name and address of the manufacturer, in violation of Maryland's anti-piracy statute.

# new york central

By IRA MAYER

■ **Madeline Brown** has been about as far from New York as you can get. An interpretive vocalist who has toured for the Department of Defense, she has visited the North Pole (where it was night 24 hours a day in sub-zero weather) as well as the Phillipines, Thailand, Taiwan and Japan. A lot had changed in the one and a half weeks between her return from the Far East and her visit to **Record World**. Quite literally the face of that part of the world had changed.

Ms. Brown is still not completely recovered from the 35 shows in 55 days, the "basic, basic travel and people," the experience of being the only woman on an island of 2,000 soldiers several air hours away from any other land. "They love music," she says of the audience before which she played, "but it's really secondary." There is more interest in a woman's being the object of 2,000 (or 20,000, at times) men's fantasies, or in setting up tape machines to catch the performance—whatever it is.

A veteran of the Coffee House Circuit ready to branch out into more concert-type situations, American audiences seem more open than ever before in the wake of Ms. Brown's most recent travels. And though she's not looking for any more arctic airs, there are plenty of tunes for warmer climates and studio days.

DO IT YOURSELF DEPT.: (more), ever the watchdog of media mania, has a double-page spread on how to become a rock critic in seven easy steps. Written by **Deanne Stillman**, the rules are spelled out clearly with suitable examples from the printed works of **Ed Naha**, **Richard Meltzer**, **Steve Gaines** and **Robert Christgau**, among others, provided for each and every one. We can't think of anyone whose work wouldn't have fit.

NO TYPING NECESSARY: **Deadly Nightshade** will play a free concert at the City Hall Plaza in Boston April 23 to mark National Secretaries Week. The concert will be part of a rally sponsored by 9-5, the secretaries union in the baked bean city.

DO YOU HAVE ANYTHING IN A CHARTREUSE PANCHO?: We received the following letter (names have been changed to protect the guilty) last week and thought we'd pass on the idea:

(Continued on page 41)

## P.B. Meets P.B.



While on her recent U. S. promotion tour, GTO recording artist Polly Brown met one of her childhood idols, Pat Boone. Among other things discussed were music, religion and milk.

## Wild Turkey Prod. Resumes Business

■ CHICAGO—Wild Turkey Productions, a Lexington, Kentucky distribution firm, has resumed business after having announced the cessation of operations in November of 1974.

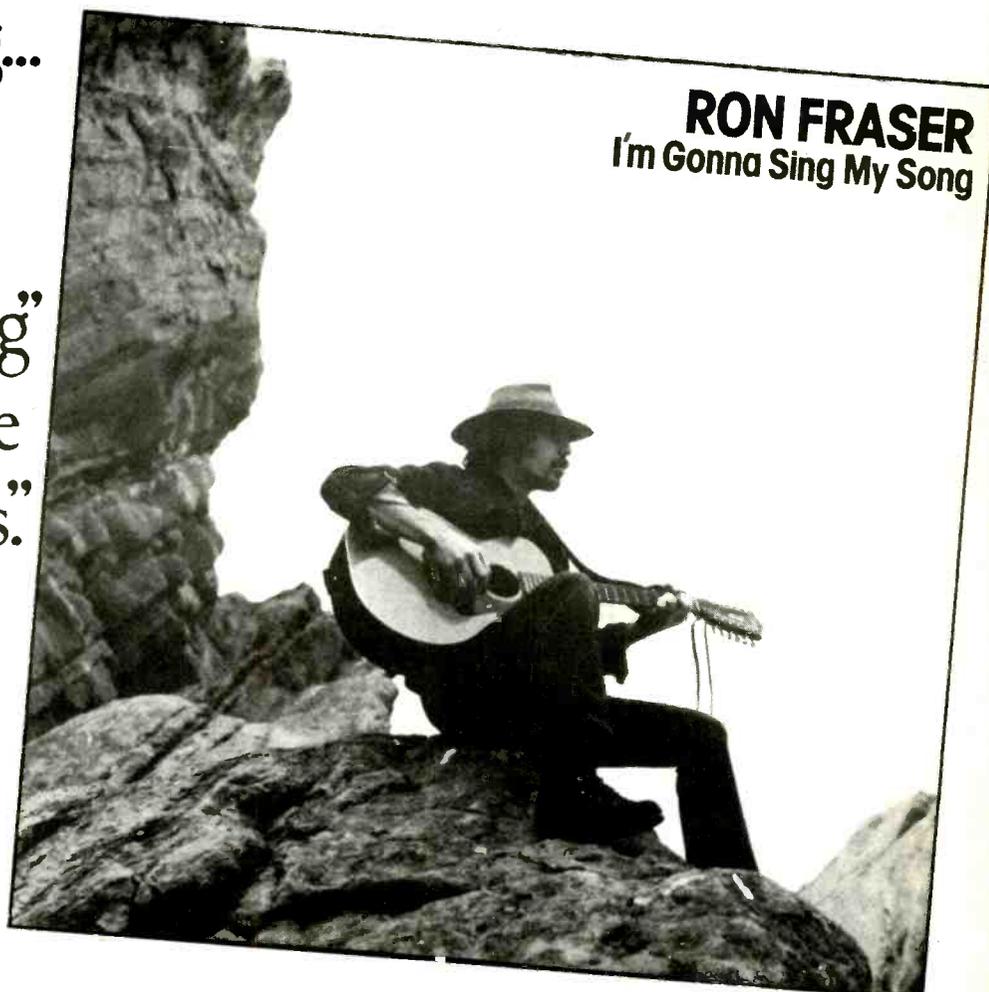
Formerly under the direction of Allan Renfrow, Wild Turkey is now owned by Joe Lewis, with Renfrow retained as promotional specialist.

Delmark Records has immediately appointed Wild Turkey to represent its line in the Kentucky market, with full credit privileges.

The address of the new distributorship is Wild Turkey Productions, P.O. Box 1777 Lexington, Ky. 40501.

## Love, Pain

& the whole damn thing...  
Ron Fraser has lived it all,  
& it's all in  
"I'm Gonna Sing My Song"  
beginning with his single  
"Sing for The Good Times."



## Granite

Granite Records Corp., 6255 Sunset Blvd., Hollywood, California 90028.

# 101 THE SINGLES CHART 150

APRIL 26, 1975

| APR. 26 | APR. 19 |  |
|---------|---------|--|
| 101     | 102     | <b>YOU MAKE IT SO HARD (TO SAY NO)</b> BOZ SCAGGS—Columbia 3-10124 (Blue Street, ASCAP)  |
| 102     | 104     | <b>SAVE ME SILVER CONVENTION</b> —Midland Intl. MB 10212 (RCA) (Midsong, ASCAP)  |
| 103     | 103     | <b>ACHOO SPARKS</b> —Island 023 (Ackee, ASCAP)   |
| 104     | 101     | <b>SPIDER JIVING</b> ANDY FAIRWEATHER-LOW—A&M 1649 (Almo/Fair, ASCAP)  |
| 105     | 112     | <b>THEY DON'T MAKE 'EM LIKE THAT ANYMORE</b> REUNION—RCA PB 10252 (Crushing/Crazy Chords, BMI)                                       |
| 106     | 107     | <b>SANDY HOLLIES</b> —Epic 8-50086 (Laurel Canyon, ASCAP)  |
| 107     | 108     | <b>MAKE HER MY BABY</b> PAUL DAVIS—Bang 717 (Web, IV, BMI)   |
| 108     | 131     | <b>MINNESOTA NORTHERN LIGHT</b> —Glacier 4501 (Bay Lake, ASCAP)  |
| 109     | 109     | <b>2 + 2 JAGGERZ</b> —Wooden Nickel WB 1904 (RCA) (Screen Gems-Col/Sweet Glory/Sign Painter, BMI)                                    |
| 110     | 110     | <b>SHOOT 'EM UP</b> JOE VITALE—Atlantic 3260 (Bow-Wow, BMI)  |
| 111     | 129     | <b>MIDNIGHT BLUE</b> MELISSA MANCHESTER—Arista 0116 (N.Y. Times/Roumanian Pickleworks, BMI)  |
| 112     | —       | <b>THE FUNKY GIBBON GOODIES</b> —20th Century 2189 (ATV, BMI)  |
| 113     | 113     | <b>PHOTOGRAPH</b> MARK LINDSAY—Columbia 3-10114 (Shellac, BMI)   |
| 114     | 126     | <b>WHEN THE PARTY'S OVER</b> JANIS IAN—Columbia 3-10119 (Mine/April, ASCAP)  |
| 115     | —       | <b>YOU CAN'T GET OFF WITH YOUR SHOES ON</b> BAREFOOT JERRY—Monument ZS8-8645 (Col) (Wormwood, BMI)                                   |
| 116     | 117     | <b>BLANKET ON THE GROUND</b> BILLY JO SPEARS—UA XW 584-X (Brougham Hall, BMI)  |
| 117     | 118     | <b>DYNAMITE</b> TONY CAMILLO'S BAZUKA—A&M 1666 (Tonob, BMI)  |
| 118     | 121     | <b>A PIRATE LOOKS AT FORTY</b> JIMMY BUFFETT—ABC Dunhill D 150029 (ABC Dunhill, BMI)   |
| 119     | 120     | <b>ROCK AND ROLL TILL I DIE</b> DIAMOND REO—Big Tree BT 16034 (Atlantic) (Prolix, ASCAP)   |
| 120     | 122     | <b>SEEMS LIKE I CAN'T LIVE WITH YOU, BUT I CAN'T LIVE WITHOUT YOU</b> GUESS WHO—RCA FB 10075 (Cummings, Troiano/Cirrus/Septima, BMI) |
| 121     | —       | <b>IT HURTS A LITTLE EVEN NOW</b> JOHN REID—Arista 0114 (House Of Gold, BMI)   |
| 122     | 124     | <b>JUST LIKE ROMEO AND JULIET</b> FALLEN ANGELS—Arista 0113 (Jobete, ASCAP/Stone Agate, BMI)   |
| 123     | 105     | <b>GOOD VIBRATIONS</b> TROGGS—Pye 71015 (ATV) (Irving, BMI)  |
| 124     | —       | <b>DON'T LET ME DOWN AGAIN</b> RICHARD TORRANCE & EUREKA—Shelter 40374 (MCA) (Donna Marta/Pogo Logo/Buckingham Nix, ASCAP)           |
| 125     | 132     | <b>ANYTIME (I'LL BE THERE)</b> FRANK SINATRA—Reprise 1327 (WB) (Spanka, BMI)   |
| 126     | —       | <b>COME GO WITH ME</b> BERGEN WHITE—Private Stock 013 (Gil/Fee Bee, BMI)   |
| 127     | 127     | <b>I CAN'T SEE WHAT YOU SEE IN ME</b> JONESES—Mercury 78668 (Landy/Unichappell, BMI)   |
| 128     | 128     | <b>YOUR MAMA WON'T LIKE ME</b> SUZI QUATRO—Arista 0106 (Chinnichap/RAK, ASCAP)   |
| 129     | 111     | <b>MY FIRST DAY WITHOUT HER</b> DENNIS YOST AND THE CLASSICS IV—MGM 14785 (Keca, ASCAP)  |
| 130     | —       | <b>I'M ON FIRE</b> DWIGHT TWILLEY BAND—Shelter 40380 (MCA) (Tarka, ASCAP)  |
| 131     | 115     | <b>TAKE YOUR MAMA FOR A RIDE</b> LULU—Chelsea 3011 (Kenny Nolan/Chelsea, BMI)  |
| 132     | 134     | <b>GLITTER AND GLEAM</b> TOMMY ROE—Monument ZS8-8644 (Col) (Low-Twi, BMI)  |
| 133     | —       | <b>LONG HAired COUNTRY BOY</b> CHARLIE DANIELS BAND—Kama Sutra 601 (Kama Sutra/Rada Dara, BMI)                                       |
| 134     | 137     | <b>DAMN IT ALL</b> GENE COTTON—ABC 12087 (Combine, BMI)  |
| 135     | 138     | <b>JOEY PRETTY THINGS</b> —Swan Song 70104 (Atlantic) (Sole Survivors, ASCAP)  |
| 136     | —       | <b>GRANDDADDY (PT. 1)</b> NEW BIRTH—Buddah 464 (Birthday, BMI)   |
| 137     | 139     | <b>THIS OL' COWBOY</b> MARSHALL TUCKER BAND—Capricorn CPS 0228 (WB) (No Exit, BMI)   |
| 138     | 145     | <b>MISSISSIPPI SONG</b> BILL NASH—GRC 2053 (Keca, ASCAP)   |
| 139     | 140     | <b>DION BLUE</b> TIM WEISBERG—A&M 1680 (Elusive Sounds, ASCAP)   |
| 140     | —       | <b>ASTRAL MAN</b> NEKTAR—Passport PPA 7904 (ABC) (Blue Disque, ASCAP)  |
| 141     | —       | <b>ROLLING DOWN A MOUNTAIN</b> SIDE MAIN INGREDIENT—RCA PB 10024 (Better Half, ASCAP)  |
| 142     | 135     | <b>SPEED TRAP</b> HOYT AXTON—A&M 1657 (Lady Jane, BMI)   |
| 143     | 136     | <b>THE ESSENCE OF JOAN</b> ANDY KIM—Capitol 4032 (Joachim, BMI)  |
| 144     | —       | <b>WHERE IS THE LOVE</b> BETTY WRIGHT—Alston 8713 (TK) (Sherlyn, BMI)  |
| 145     | 141     | <b>CRY TO ME</b> LOLETTA HOLLOWAY—GRC 047 (Moonsong, BMI)  |
| 146     | 142     | <b>THE BOTTLE</b> BATAAN—Epic 8-50089 (Brouhaha, ASCAP) (Bregman, Vocco & Conn, ASCAP)   |
| 147     | 130     | <b>HE DON'T WANT YOUR MONEY (DOCTOR ABREACTION)</b> AMERICAN TEARS—Columbia 3-10095 (Waterstone, ASCAP)                              |
| 148     | —       | <b>BIG NOISE FROM WINNETKA</b> SPAGHETTI HEAD—Private Stock 014 (Bregman, Vocco & Conn, ASCAP)                                       |
| 149     | 144     | <b>A LOVE LIKE YOURS</b> NILSSON/CHER—Warner-Spector SPS 0402 (WB) (Stone Agate, BMI)  |
| 150     | 146     | <b>RUNAWAY</b> RHODES KIDS—GRC 2053 (Vicki, BMI)   |

## ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

|   |  |    |                                 |  |     |
|---|--|----|---------------------------------|--|-----|
| ALL RIGHT NOW                                       | Denny Diante & Spencer Proffer (Irving, BMI)                                 | 85 | MISTY                           | Ray Stevens (Vernon, ASCAP)  | 92  |
| AMIE  | Robert Alan Ringe (McKenzie/Dunbar, BMI)                                     | 30 | MY EYES ADORED YOU              | Bob Crewe (Stone Diamond/Tanny Boy, BMI; Kenny Nolan, ASCAP)           | 29  |
| AUTOBAHN  | Ralph Hutter & Florian Schneider (Intersong-USA, ASCAP)                      | 25 | MY LITTLE LADY                  | Mike Vernon (Crystal, Jukebox, BMI)                                    | 96  |
| BABY THAT'S BACKATCHA                               | Smockey Robinson (Bertram, ASCAP)  | 77 | 99 MILES FROM L.A.              | Albert Hammond, Hal David (Landers-Roberts/April/Casa David, ASCAP)    | 97  |
| BAD LUCK  | Gamble-Huff (Mighty Three, BMI)  | 44 | NO NO SONG                      | Richard Perry (Lady Jane, BMI)   | 23  |
| BAD TIME  | Jimmy Jenner (Cram Renraff, BMI)   | 27 | OLD DAYS                        | James William Guercio (Make Me Smile/Big Elk, ASCAP)                   | 59  |
| BEER BARREL POLKA                                   | Bob Morgan (Shapiro Bernstein, ASCAP)  | 62 | ONCE YOU GET STARTED            | Bob Monaco (Sufur, ASCAP)  | 22  |
| BEFORE THE NEXT TEARDROP FALLS                      | Huey Meaux (Shelby Singleton, BMI)   | 18 | ONE BEAUTIFUL DAY               | Bobby Martin (Big Seven/Steals Bros., BMI)                             | 47  |
| BEST OF MY LOVE                                     | (Kicking Bear/Benchmark, BMI)  | 74 | ONE MORE TOMORROW               | Terry Cashman & Tommy West (Sweet City Song, ASCAP)                    | 99  |
| BLACK SUPERMAN-MUHAMMAD ALI                         | Robin Blanchflower (Drummer Boy, BMI)  | 90 | ONLY WOMEN                      | Bob Ezrin (Ezra/Early Frost, BMI)                                      | 46  |
| BLACK WATER   | Ted Templeman (Landsdowne/WB, ASCAP)   | 41 | ONLY YESTERDAY                  | Richard Carpenter (Almo/Sweet Harmony/Hammer & Nails, ASCAP)           | 11  |
| BLOODY WELL RIGHT                                   | Ken Scott & Supertramp (Almo/Delicate, ASCAP)                                | 67 | PHILADELPHIA FREEDOM            | Gus Dudgeon (Big Pig/Leeds, ASCAP)                                     | 1   |
| BUTTER BOY  | Vini Poncia (Tinkle Tunes/Braintree, BMI)                                    | 35 | PINBALL                         | Del Newman (Chrysalis, ASCAP)  | 91  |
| CHECK IT OUT  | Bobby Womack (Unart/Bobby Womack, BMI)                                       | 95 | POETRY MAN                      | D. Airal, P. Ramone (Tarka, ASCAP)                                     | 26  |
| CHEVY VAN   | Jay Senter & Larry Knechtel (Act One, BMI)                                   | 7  | RAINY DAY                       | PEOPLE Lenny Waronker (Moose, CAPAC)                                   | 66  |
| CUT THE CAKE  | Arif Mardin (Average/Cotillion, BMI)   | 55 | REAL MAN                        | Todd Rundgren (Earmark, BMI)   | 93  |
| DON'T CALL US, WE'LL CALL YOU                       | Frank Slay (Claridge/Corbetta, ASCAP)  | 75 | REMEMBER WHAT I TOLD YOU        | TODD DENNIS Lambert & Brian Potter (ABC Dunhill/One of a Kind, BMI)    | 69  |
| DON'T LEAVE ME IN THE MORNING                       | Rick Hall (Spanka, BMI)  | 94 | ROCKIN' CHAIR                   | Steve Alaimo, Willie Clarke & Clarence Reid (Sherlyn, BMI)             | 83  |
| DON'T TELL ME GOODNIGHT                             | Phil Gernhard (Famous, ASCAP)  | 51 | RUNAWAY                         | Neil Portnow & John Miller (Vicki, BMI)                                | 53  |
| EASE ON DOWN THE ROAD                               | S. Scheaffer & Haroll Wheeler (Fox Fanfare, BMI)                             | 57 | SAD SWEET DREAMER               | Tony Hatch & Des Parton (Leeds/Jackatone, ASCAP)                       | 64  |
| EMMA  | Mickie Most (Buddah, ASCAP)  | 4  | SAIL ON SAILOR                  | Beach Boys (Brother, BMI)  | 88  |
| EXPRESS   | Jeff Lane (Triple O/Jeff Mar, BMI)   | 32 | SATIN SOUL                      | Barry White/Soul Unlimited (Sa-Vette/January, BMI)                     | 65  |
| GET DOWN, GET DOWN (GET ON THE FLOOR)               | Raeferd Gerald & Joe Simon (Gaucho/Delinda, BMI)                             | 50 | SHAKY GROUND                    | Jeffrey Bowen & Berry Gordy (Jobete, ASCAP)                            | 48  |
| GOOD LOVIN'   | GONE BAD Bad Company (Badco, ASCAP)  | 68 | SHAME, SHAME, SHAME             | Sylvia (Brendi, BMI)   | 34  |
| GROWIN'   | Jim Messina (Savona/Sugartree, BMI; Gnossos, SCAP)                           | 52 | SHAVING CREAM                   | prod. not listed (Madison, BMI)  | 40  |
| HANG ON SLOOPY                                      | Rick Derringer (Wren/Robert Mellin, BMI)                                     | 81 | SHINING STAR                    | Maurice White w. Charles Stepany (Saggi/Flame, ASCAP)                  | 5   |
| HARRY TRUMAN  | James William Guercio (Laminations/Big Elk, ASCAP)                           | 58 | SHOESHINE BOY                   | Frank Wilson, Leonard Caston (Stone, Diamond, BMI)                     | 42  |
| HAVE YOU NEVER BEEN MELLOW                          | John Farrar (ATV, BMI)   | 31 | SISTER GOLDEN HAIR              | George Martin (WB, ASCAP)  | 43  |
| HE DON'T LOVE YOU (LIKE I LOVE YOU)                 | Hank Medress & Dave Appell (Conrad, BMI)                                     | 6  | SNEAKY SNAKE                    | Jerry Kennedy (Hallnote, BMI)  | 98  |
| (HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY | WRONG SONG Chips Moman (Press/Tree, BMI)                                     | 2  | SPIRIT OF THE BOOGIE            | R. Bell, Kool & the Gang (Delightful/Gang, BMI)                        | 86  |
| HOW LONG  | John Anthony (American Broadcasting, ASCAP)                                  | 16 | STAND BY ME                     | John Lennon (Hill & Range/Trio/ADT, BMI)                               | 24  |
| HIJACK  | Herbie Mann (Dunbar, BMI)  | 36 | SUPERNATURAL THING, PT. 1       | Bert DeCoteaux & Tony Silvester (Penumbra, BMI)                        | 9   |
| I AM LOVE   | J. Marcellino & M. Larson (Jobete, ASCAP/Stone Diamond, BMI)                 | 73 | THANK GOD I'M A COUNTRY BOY     | Milt Okun w. Kris O'Connor (Cherry Lane, ASCAP)                        | 19  |
| I DON'T LIKE TO SLEEP ALONE                         | Rick Hall (Spanka, BMI)  | 20 | THE BERTHA BUTT BOOGIE          | Castor-Pruitt (Jimpire, BMI)   | 28  |
| I WANNA DANCE WIT 'CHOO                             | Bob Crewe (Heart's Delight/Casey/Desiderata, BMI)                            | 63 | THE HUSTLE                      | Hugo & Luigi (Van McCoy/Warner-Tamerlane, BMI)                         | 100 |
| I'M NOT LISA  | Ken Mansfield & Waylon Jennings (Baron, BMI)                                 | 38 | THE IMMIGRANT                   | Neil Sedaka & Robert Appere (Don Kirshner, BMI; Kirshner Songs, ASCAP) | 54  |
| I'LL PLAY FOR YOU                                   | Louie Shelton (Dawnbreaker, BMI)   | 89 | THE LAST FAREWELL               | Denis Preston (Arcola, BMI)  | 49  |
| I'VE ALWAYS HAD YOU                                 | Billy Terrill (Delightful/Music In Motion, BMI)                              | 87 | THE SOUTH'S GONNA DO IT         | Paul Hornsby (Kama Sutra/Rada Dara, BMI)                               | 76  |
| IT'S A MIRACLE                                      | Barry Manilow & Ron Dante (Kamikaze, BMI)                                    | 12 | TRAMPLED UNDER FOOT             | Jimmy Page (Joaneline, ASCAP)  | 61  |
| JACKIE BLUE   | Glyn Johns & David Anderle (Lost Cabin, BMI)                                 | 10 | WALKING IN RHYTHM               | Donald Byrd (Blackbyrd, BMI)   | 14  |
| (JUST LIKE) ROMEO & JULIET                          | Tony Camillo (Jobete, ASCAP/Stone Agate, BMI)                                | 84 | WHAT AM I GONNA DO WITH YOU     | Barry White (Sa-Vette/January, BMI)                                    | 13  |
| KILLER QUEEN  | Ray Thomas & Queen (Feldman/Trident, ASCAP)                                  | 17 | WHEN WILL I BE LOVED            | Peter Asher (Acuff-Rose, BMI)  | 45  |
| L-O-V-E (LOVE)                                      | Willie Mitchell (Jec/Al Green, BMI)  | 15 | WHO'S SORRY NOW                 | Sonny James (Mills, ASCAP)   | 60  |
| LADY  | John Ryan (Wooden Nickel, ASCAP)   | 72 | WHY CAN'T WE BE FRIENDS         | Jerry Goldstein with Lonnie Jordan (Far Out, ASCAP)                    | 79  |
| LADY MARMALADE                                      | A. Toussaint & V. Wickham (Stone Diamond, BMI; Tanny Boy/Kenny Nolan, ASCAP) | 21 | WILDFIRE                        | Bob Johnston (Mystery, BMI)  | 56  |
| LET THERE BE MUSIC                                  | Chuck Plotkin (Borch, ASCAP/ Mojohanna, BMI)                                 | 78 | YOU ARE SO BEAUTIFUL            | Jim Price (Almo/Preston, ASCAP; Irving/WEP, BMI)                       | 39  |
| LIVING A LITTLE, LAUGHING A LITTLE                  | Thom Bell (Mighty Three, BMI)  | 71 | YOU BROUGHT THE WOMAN OUT OF ME | Dennis Lambert & Brian Potter (ABC Dunhill/One of a Kind, BMI)         | 80  |
| LONG TALL GLASSER                                   | Adam Faith & David Courtney (Chrysalis, ASCAP)                               | 8  | YOUNG AMERICANS                 | Tony Visconti (MainMan, ASCAP)   | 33  |
| LOVE WILL KEEP US TOGETHER                          | HER Captain w. Toni Tennille (Don Kirshner, BMI)                             | 81 |                                 |  |     |
| LOVE WON'T LET ME WAIT                              | Bobby Eli (Mighty Three/Friday's Child/WMOT, BMI)                            | 37 |                                 |  |     |
| LOVIN' YOU  | Scorbu Prod. (DickieBird, BMI)   | 3  |                                 |  |     |
| MAGIC   | Alan Parsons (Al Gallico, BMI)   | 70 |                                 |  |     |

## Roy Rogers:

# The Return of a Hero

By DAVID MCGEE

■ NEW YORK—"The rational explanation for heroism is that it consists in the decision that the personal life cannot be so precious as certain abstract general ideals. But more frequent, in my view, is that instinctive and impulsive heroism which knows no motivation, and flouts danger in the spirit of Anzengruber's Hans the Road Mender: 'Nothing can happen to me.'" —Sigmund Freud.

And so it came to pass that the last American hero, Roy Rogers, came to New York City and reminded all of us that he is, was and forever will be "King of the Cowboys."

Old-timers, the Spock generation and little cowpokes too young to even remember the Roy Rogers television show—1100 strong—stood in line at Korvettes Department Store on April 4, wide-eyed and humble before this embodiment of pure Americana. The famous were there as well: Film producer Ken Wolz brought a Roy Rogers comic book that dated back to the early 50s; actress Diane Keaton waited her turn in line and then scurried away, too shy to be photographed with Rogers.

It's been ages since Roy Rogers had a hit record, but 1975 has been a very good year for the founding member of the Sons of the Pioneers. He's had two hit singles ("Hoppy, Gene and Me" and his latest, "Happy Trails") and his album, "Happy Trails To You," is still climbing up the charts. During Roy's visit to Korvettes, customers purchased over 500 copies of the album.

After the tumult and the shouting had subsided, Roy took time



Shown above with Roy Rogers are 20th Century's Billy Smith (left) and Record World's David McGee.

to talk with **Record World** and he began by relating the story of how producer Snuff Garrett brought him back into the music business:

"Dale and I were doing a show at NBC, or one of those places, and Snuff was fairly close by in one of the other studios. He came over and introduced himself and we sat down and got acquainted. Snuff told me he'd like to learn how to shoot—he'd lost his dad when he was young and had never had anyone around to teach him; so I invited him up to the ranch and got him to shooting shotguns and pistols. One day he came up to me and said he had an idea for a song called 'Hoppy, Gene and Me,' but he hadn't written it.

"Snuff and some writers got together and wrote the song and sent me a copy of it about 10 days later. I learned it and recorded it and it was out within a week. 20th Century got on it real quick."

"Hoppy, Gene and Me" became the record that brought  
(Continued on page 53)

## Shiffman & Larson Inks Wilkins



Shiffman & Larson Management and Savona Music have announced the signing of Ronnie Wilkins to an exclusive songwriting and management agreement. Wilkins' songs include "Son of a Preacher Man" and "Love of the Common People" and he is currently represented on the charts by "Growin'," which was co-written by Ken Loggins and recorded by Loggins & Messina. Pictured above, from left, are Larry Larson, Wilkins, Todd Schiffman and Ron Anton, vice president of BMI.

RECORD WORLD APRIL 26, 1975

## Artful Dodger Joins Columbia Roster



Columbia Records recently announced the signing of the rock group Artful Dodger to an exclusive recording contract. The five-piece group is the first addition to the Columbia roster under a new production arrangement with Contemporary Communications Corporation, under the aegis of Leber-Krebs Management. Artful Dodger, which hails from Virginia, is currently in the studio working on their debut Columbia album. Shown above at the official signing ceremony are (from left): Craig Greenlaw (band assistant); Gary Cox of Artful Dodger; Kevin McShane of Leber-Krebs, Inc.; Billy Paolicelli of Artful Dodger; Steve Cooper of Artful Dodger; Gary Herrewig of Artful Dodger; Mickey Eichner, vice president, east coast a&r, Columbia Records; Steve Brigida of Artful Dodger; David Krebs of Leber-Krebs, Inc.; Gary Baker, attorney from Weiss & Meibach; and Jim Ailant, Artful Dodger's Road Manager.

## Ella's 1st for Pablo

■ NEW YORK—Ella Fitzgerald's first single on Pablo Records was released this week by RCA Records, who distribute the Norman Granz label.

### Kander-Ebb Tune

Titled "My Own Best Friend," the tune was written by the team of John Kander and Fred Ebb, and is from their score for the forthcoming Broadway musical "Chicago."

## Pincus To Address UCLA Lyrics Class

■ NEW YORK—Lee Pincus, writer of "The Songwriters' Success Manual" and a founder-owner of the Gil/Pincus Music Group, arrives in Los Angeles this week. His key appearance will be at the UCLA Lyric Writing Class conducted by Al Kasha, winner of this year's Academy Award for his song "We May Never Love Like This Again."

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# THE SINGLES CHART

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

| APR. 26 | APR. 19 |   | WKS. ON CHART |
|---------|---------|---|---------------|
| 1       | 1       | <b>PHILADELPHIA FREEDOM</b><br>ELTON JOHN BAND<br>MCA 40364                                     | 8             |
| 2       | 3       | <b>(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG</b> B.J. THOMAS/ABC ABP 12054 | 12            |
| 3       | 2       | <b>LOVIN' YOU</b> MINNIE RIPERTON/Epic 8-50057  | 13            |
| 4       | 4       | <b>EMMA HOT CHOCOLATE</b> /Big Tree 16031 (Atlantic)  | 14            |
| 5       | 9       | <b>SHINING STAR</b> , EARTH, WIND & FIRE/Columbia 3-10090                                       | 9             |
| 6       | 11      | <b>HE DON'T LOVE YOU (LIKE I LOVE YOU)</b> TONY ORLANDO & DAWN/Elektra 45240                    | 8             |
| 7       | 7       | <b>CHEVY VAN</b> SAMMY JOHNS/GRC 2046   | 13            |
| 8       | 8       | <b>LONG TALL GLASSES (I CAN DANCE)</b> LEO SAYER/<br>Warner Bros. 8043                          | 10            |
| 9       | 5       | <b>SUPERNATURAL THING, PT. 1</b> BEN E. KING/Atlantic 3241                                      | 13            |
| 10      | 12      | <b>JACKIE BLUE</b> OZARK MOUNTAIN DAREDEVILS/A&M 1654   | 11            |
| 11      | 18      | <b>ONLY YESTERDAY</b> CARPENTERS/A&M 1677   | 5             |
| 12      | 15      | <b>IT'S A MIRACLE</b> BARRY MANILOW/Arista 0108   | 9             |
| 13      | 14      | <b>WHAT AM I GONNA DO WITH YOU</b> BARRY WHITE/<br>20th Century 2177                            | 8             |
| 14      | 17      | <b>WALKING IN RHYTHM</b> BLACKBYRDS/Fantasy 736   | 10            |
| 15      | 16      | <b>L-O-V-E (LOVE)</b> AL GREEN/Hi 5N 2282 (London)  | 10            |
| 16      | 22      | <b>HOW LONG</b> ACE/Anchor ANC 2100 (ABC)   | 9             |
| 17      | 20      | <b>KILLER QUEEN</b> QUEEN/Elektra 45226   | 11            |
| 18      | 24      | <b>BEFORE THE NEXT TEARDROP FALLS</b> FREDDY FENDER/<br>ABC Dot DOA 17540                       | 11            |
| 19      | 25      | <b>THANK GOD I'M A COUNTRY BOY</b> JOHN DENVER/<br>RCA PB 10239                                 | 6             |
| 20      | 23      | <b>I DON'T LIKE TO SLEEP ALONE</b> PAUL ANKA/<br>United Artists XW 615-X                        | 7             |
| 21      | 6       | <b>LADY MARMALADE</b> LABELLE/Epic 8-50048  | 15            |
| 22      | 10      | <b>ONCE YOU GET STARTED</b> RUFUS Featuring CHAKA KAHN/<br>ABC 12066                            | 12            |
| 23      | 13      | <b>NO NO SONG</b> RINGO STARR/Apple 1880  | 12            |
| 24      | 26      | <b>STAND BY ME</b> JOHN LENNON/Apple 1881   | 7             |
| 25      | 27      | <b>AUTOBAHN</b> KRAFTWERK/Vertigo VE 203 (Phonogram)  | 6             |
| 26      | 19      | <b>POETRY MAN</b> PHOEBE SNOW/Shelter 40353 (MCA)   | 14            |
| 27      | 45      | <b>BAD TIME</b> GRAND FUNK/Capitol 4046   | 4             |
| 28      | 21      | <b>THE BERTHA BUTT BOOGIE</b> JIMMY CASTOR BUNCH/<br>Atlantic 3232                              | 11            |
| 29      | 28      | <b>MY EYES ADORED YOU</b> FRANKIE VALLI/Private Stock 003                                       | 24            |
| 30      | 37      | <b>AMIE PURE PRAIRIE LEAGUE</b> /RCA PB 10181   | 8             |
| 31      | 29      | <b>HAVE YOU NEVER BEEN MELLOW</b> OLIVIA NEWTON-JOHN/<br>MCA 40349                              | 14            |
| 32      | 30      | <b>EXPRESS</b> B. T. EXPRESS/Roadshow 7001 (Scepter)  | 14            |
| 33      | 41      | <b>YOUNG AMERICANS</b> DAVID BOWIE/RCA PB 10152   | 6             |
| 34      | 32      | <b>SHAME, SHAME, SHAME</b> SHIRLEY (AND COMPANY)/<br>Vibration 532 (All Platinum)               | 15            |
| 35      | 33      | <b>BUTTER BOY</b> FANNY/Casablanca 814  | 14            |
| 36      | 49      | <b>HIJACK</b> HERBIE MANN/Atlantic 3246   | 5             |
| 37      | 43      | <b>LOVE WON'T LET ME WAIT</b> MAJOR HARRIS/Atlantic 3248  | 6             |
| 38      | 50      | <b>I'M NOT LISA</b> JESSI COLTER/Capitol 4009   | 4             |
| 39      | 31      | <b>YOU ARE SO BEAUTIFUL</b> JOE COCKER/A&M 1641   | 13            |
| 40      | 42      | <b>SHAVING CREAM</b> BENNY BELL/Vanguard 35183  | 8             |
| 41      | 35      | <b>BLACK WATER</b> DOOBIE BROTHERS/Warner Bros. 8062  | 19            |
| 42      | 44      | <b>SHOESHINE BOY</b> EDDIE KENDRICKS/Tamla T54257F<br>(Motown)                                  | 10            |
| 43      | 74      | <b>SISTER GOLDEN HAIR</b> AMERICA/Warner Bros. 8086   | 2             |
| 44      | 53      | <b>BAD LUCK (PT. 1)</b> HAROLD MELVIN & THE BLUENOTES/<br>Phila. Intl. ZS8 3562 (Col)           | 4             |
| 45      | 67      | <b>WHEN WILL I BE LOVED</b> LINDA RONSTADT/Capitol 4050   | 3             |
| 46      | 57      | <b>ONLY WOMEN</b> ALICE COOPER/Atlantic 3254  | 4             |
| 47      | 51      | <b>ONE BEAUTIFUL DAY</b> ECSTASY, PASSION & PAIN/<br>Roulette 7163                              | 6             |
| 48      | 56      | <b>SHAKEY GROUND</b> TEMPTATIONS/Gordy G7142F (Motown)  | 5             |
| 49      | 71      | <b>THE LAST FAREWELL</b> ROGER WHITTAKER/RCA PB 30030   | 4             |
| 50      | 69      | <b>GET DOWN, GET DOWN (GET ON THE FLOOR)</b> JOE SIMON/<br>Spring 156 (Polydor)                 | 5             |
| 51      | 59      | <b>DON'T TELL ME GOODNIGHT</b> LOBO/Big Tree 16033<br>(Atlantic)                                | 5             |



|    |    |   |    |
|----|----|---|----|
| 52 | 58 | <b>GROWIN' LOGGINS &amp; MESSINA</b> /Columbia 3-10118                                | 5  |
| 53 | 55 | <b>RUNAWAY CHARLIE</b> KULIS/Playboy 6023   | 9  |
| 54 | 63 | <b>THE IMMIGRANT</b> NEIL SEDAKA/Rocket 40370 (MCA)                                   | 4  |
| 55 | 68 | <b>CUT THE CAKE</b> AWB/Atlantic 3261   | 3  |
| 56 | 66 | <b>WILDFIRE</b> MICHAEL MURPHEY/Epic 8-50054  | 6  |
| 57 | 65 | <b>EASE ON DOWN THE ROAD</b> CONSUMER RAPPOR/<br>Wing and a Prayer/HS 101F (Atlantic) | 3  |
| 58 | 40 | <b>HARRY TRUMAN</b> CHICAGO/Columbia 3-10092  | 11 |

**CHARTMAKER OF THE WEEK**

|    |   |  |   |
|----|---|--|---|
| 59 | — | <b>OLD DAYS</b><br>CHICAGO<br>Columbia 3-10131 | 1 |
|----|---|--|---|



|     |     |  |    |
|-----|-----|--|----|
| 60  | 39  | <b>WHO'S SORRY NOW</b> MARIE OSMOND/MGM 14786  | 7  |
| 61  | 70  | <b>TRAMPLED UNDER FOOT</b> LED ZEPPELIN/Swan Song SS<br>70102 (Atlantic)                             | 3  |
| 62  | 64  | <b>BEER BARREL POLKA</b> BOBBY VINTON/ABC 12056  | 7  |
| 63  | 73  | <b>I WANNA DANCE WIT 'CHOO</b> DISCO TEX & THE SEX-O-<br>LETES Featuring MONTI ROCK III/Chelsea 3015 | 3  |
| 64  | 36  | <b>SAD SWEET DREAMER</b> SWEET SENSATION/Pye 71002 (ATV)   | 13 |
| 65  | 38  | <b>SATIN SOUL</b> LOVE UNLIMITED ORCHESTRA/20th Century<br>2162                                      | 11 |
| 66  | 81  | <b>RAINY DAY PEOPLE</b> GORDON LIGHTFOOT/Reprise 1328<br>(WB)  | 2  |
| 67  | 77  | <b>BLOODY WELL RIGHT</b> SUPERTRAMP/A&M 1660   | 4  |
| 68  | 78  | <b>GOOD LOVIN' GONE</b> BAD BAD COMPANY/Swan Song SS<br>70103 (Atlantic)                             | 2  |
| 69  | 82  | <b>REMEMBER WHAT I TOLD YOU TO FORGET</b> TAVARES/<br>Capitol 4010                                   | 2  |
| 70  | 79  | <b>MAGIC PILOT</b> /EMI 3992 (Capitol)   | 4  |
| 71  | 72  | <b>LIVING A LITTLE, LAUGHING A LITTLE</b> SPINNERS/<br>Atlantic 3252                                 | 4  |
| 72  | 46  | <b>LADY STYX</b> /Wooden Nickel WB 10102 (RCA)   | 21 |
| 73  | 52  | <b>I AM LOVE</b> JACKSON FIVE/Motown M 1310F   | 15 |
| 74  | 47  | <b>BEST OF MY LOVE</b> EAGLES/Asylum 45218   | 22 |
| 75  | 34  | <b>DON'T CALL US, WE'LL CALL YOU</b> SUGARLOAF/<br>JERRY CORBETTA/Claridge 402                       | 19 |
| 76  | 60  | <b>THE SOUTH'S GONNA DO IT</b> CHARLIE DANIELS BAND/<br>Kama Sutra 598                               | 22 |
| 77  | 89  | <b>BABY THAT'S BACKATCHA</b> SMOKEY ROBINSON/<br>Tamla T54258F (Motown)                              | 2  |
| 78  | 88  | <b>LET THERE BE MUSIC</b> ORLEANS/Asylum 45243   | 2  |
| 79  | —   | <b>WHY CAN'T WE BE FRIENDS</b> WAR/United Artists XW629-X  | 1  |
| 80  | 86  | <b>YOU BROUGHT THE WOMAN OUT OF ME</b> EVIE SANDS/<br>Haven 7010 (Capitol)                           | 3  |
| 81  | 85  | <b>HANG ON SLOOPY</b> RICK DERRINGER/Blue Sky ZS8-2275<br>(Col)                                      | 5  |
| 82  | —   | <b>LOVE WILL KEEP US TOGETHER</b> CAPTAIN & TENNILLE/<br>A&M 1672                                    | 1  |
| 83  | —   | <b>ROCKIN' CHAIR</b> GWEN McCRAE/Cat 1996 (TK)   | 1  |
| 84  | 97  | <b>(JUST LIKE) ROMEO AND JULIET</b> SHA NA NA/Kama Sutra<br>602                                      | 2  |
| 85  | 90  | <b>ALL RIGHT NOW</b> LEA ROBERTS/United Artists XW 626-X   | 3  |
| 86  | —   | <b>SPIRIT OF THE BOOGIE</b> KOOL & THE GANG/Delite 1567<br>(PIP)                                     | 1  |
| 87  | 91  | <b>I'VE ALWAYS HAD YOU</b> BENNY TROY/Delite 1566 (PIP)  | 2  |
| 88  | 94  | <b>SAIL ON SAILOR BEACH</b> BOYS/Brother/Reprise 1325 (WB)   | 3  |
| 89  | 96  | <b>I'LL PLAY FOR YOU</b> SEALS & CROFTS/Warner Bros. 8075  | 2  |
| 90  | 92  | <b>BLACK SUPERMAN/MUHAMMAD ALI</b> JOHNNY WAKELIN &<br>THE KINSHASA BAND/Pye 71012 (ATV)             | 4  |
| 91  | 93  | <b>PINBALL</b> BRIAN PROTHEROE/Chrysalis 2104 (WB)   | 3  |
| 92  | 84  | <b>MISTY RAY</b> STEVENS/Barnaby 8614 (Chess/Janus)  | 4  |
| 93  | 95  | <b>REAL MAN</b> TODD RUNDGREN/Bearsville 0304 (WB)   | 3  |
| 94  | 98  | <b>DON'T LEAVE ME IN THE MORNING</b> ODIA COATES/<br>United Artists UA XW 601X                       | 2  |
| 95  | —   | <b>CHECK IT OUT</b> BOBBY WOMACK/United Artists XW 621X  | 1  |
| 96  | 99  | <b>MY LITTLE LADY</b> BLOODSTONE/London 5N 1061  | 9  |
| 97  | —   | <b>99 MILES FROM L.A.</b> ALBERT HAMMOND/Mums ZS8 6037<br>(Col)                                      | 1  |
| 98  | 100 | <b>SNEAKY SNAKE</b> TOM T. HALL/Mercury 73641  | 7  |
| 99  | —   | <b>ONE MORE TOMORROW</b> HENRY GROSS/A&M 1682  | 1  |
| 100 | —   | <b>THE HUSTLE</b> VAN MCCOY & THE SOUL CITY SYMPHONY/<br>Avco 4653                                   | 1  |

**FLASHMAKER**



**WILL O' THE WISP**  
LEON RUSSELL  
Shelter

**MOST ACTIVE**

- BLOW BY BLOW**—Jeff Beck—Epic
- FRAMPTON**—Peter Frampton—A&M
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- STRAIGHT SHOOTER**—Bad Company—Swan Song

**WNEW-FM/NEW YORK**

- ADDS:**
- BRECKER BROTHERS**—Arista
  - EXPANSIONS**—Lonnie Liston Smith—Flying Dutchman
  - LOVESONG BELIEVER**—Michael Bacon—Monument
  - NEW MOON RISING**—Karen Beth—Buddah
  - NOT JUST ANOTHER PRETTY FOOT**—Jim Stafford—MGM
  - PICTURES AT AN EXHIBITION**—Tomita—RCA
  - RIGHT OR WRONG**—Stealers Wheel—A&M
  - THAT'S THE SONG**—J. Jocko—Kama Sutra
  - TOYS IN THE ATTIC**—Aerosmith—Col
  - WILL O' THE WISP**—Leon Russell—Shelter
- HEAVY ACTION (approximate airplay):**
- ANOTHER NIGHT**—Hollies—Epic
  - BE TRUE TO YOU**—Eric Andersen—Arista
  - BLOW BY BLOW**—Jeff Beck—Epic
  - BLUEJAYS**—Justin Hayward & John Lodge—Threshold
  - CHICAGO VIII**—Col
  - DRESSED TO KILL**—Kiss—Casablanca
  - JUDITH**—Judy Collins—Elektra
  - STRAIGHT SHOOTER**—Bad Company—Swan Song
  - THERE'S ONE IN EVERY CROWD**—Eric Clapton—RSO

**WBCN-FM/BOSTON**

- ADDS:**
- COMMON SENSE**—John Prine—Atlantic
  - HIJACK**—Amon Duul II—Atlantic
  - KEEP THE HOME FIRES BURNING** (single)—Latimore—Glades
  - KING ARTHUR**—Rick Wakeman—A&M
  - STAR MAKER** (single)—Kinks—RCA
  - SURVIVAL**—O'Jays—Phila. Intl.
  - SWITCH**—Lynyrd Skynyrd—MCA
  - THE REAL ELLEN MACILLWAIN**—Cat' ai (Import)
  - TIGER ROSE**—Robert Hunter—Round
- HEAVY ACTION (airplay, listener response):**
- GOLD TURKEY**—National Lampoon—Epic
  - KATY LIED**—Steely Dan—ABC
  - LET THERE BE MUSIC**—Orleans—Asylum
  - PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
  - THERE'S ONE IN EVERY CROWD**—Eric Clapton—RSO
  - TOYS IN THE ATTIC**—Aerosmith—Col
  - WENDY WALDMAN**—WB
  - WILL O' THE WISP**—Leon Russell—Shelter

**WMMR-FM/PHILA.**

- ADDS:**
- COMMON SENSE**—John Prine—Atlantic

- GET ME TO THE COUNTRY**—McKendree Spring—Pye
- I DON'T KNOW WHAT THE WORLD'S COMING TO**—Bobby Womack—UA
- WENDY WALDMAN**—WB
- WHY CAN'T WE BE FRIENDS** (single)—War—UA
- WILL O' THE WISP**—Leon Russell—Shelter
- YOUR MAMA WON'T LIKE ME**—Suzi Quatro—Arista

- HEAVY ACTION (sales, phones, airplay):**
- BETWEEN THE LINES**—Janis Ian—Col
  - BLUEJAYS**—Justin Hayward & John Lodge—Threshold
  - KATY LIED**—Steely Dan—ABC
  - LET THERE BE MUSIC**—Orleans—Asylum
  - PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
  - STRAIGHT SHOOTER**—Bad Company—Swan Song
  - SUICIDE SAL**—Maggie Bell—Swan Song
  - THE ORIGINAL SOUNDTRACK**—10cc—Mercury
  - YOUNG AMERICANS**—David Bowie—RCA

**WLIR-FM/LONG ISLAND**

- ADDS:**
- CAN'T BEAT THE KID**—Johnny Hammond—Capricorn
  - CURVED AIR LIVE**—BTM
  - ELEPHANTS IN THE RAIN**—Jim Dawson—RCA
  - FLASH FEARLESS**—Chrysalis
  - GET ME TO THE COUNTRY**—McKendree Spring—Pye
  - HARD TIMES**—Peter Yarrow—WB
  - JUKE JOINT JUMP**—Elvin Bishop—Capricorn
  - TOGETHER CONCERT**—Arlo Guthrie & Pete Seeger—Reprise
  - TOYS IN THE ATTIC**—Aerosmith—Col
  - WILL O' THE WISP**—Leon Russell—Shelter
- HEAVY ACTION (airplay—in descending order):**
- KATY LIED**—Steely Dan—ABC
  - LET THERE BE MUSIC**—Orleans—Asylum
  - WHO DO YOU OUT DO**—Lon & Derrek—A&M
  - FRAMPTON**—Peter Frampton—A&M
  - BONAROO**—WB
  - BELLE OF THE BALL**—Richard Tarrant—Shelter
  - SO WHAT**—Joe Walsh—ABC
  - SILK TORPEDO**—Pretty Things—Swan Song
  - CRASH LANDING**—Jimi Hendrix—Reprise
  - AMBROSIA**—20th Century

**WCMF-FM/ROCHESTER**

- ADDS:**
- CURVED AIR LIVE**—BTM
  - DON'T IT MAKE YOU WANNA DANCE**—Rusty Weir—ABC
  - FLASH FEARLESS**—Chrysalis
  - GET ME TO THE COUNTRY**—McKendree Spring—Pye
  - JUKE JOINT JUMP**—Elvin Bishop—Capricorn
  - OLD FASHIONED LOVE**—John Fahey—Takoma
  - PICTURES AT AN EXHIBITION**—Tomita—RCA
  - RIGHT OR WRONG**—Stealers Wheel—A&M
  - TOYS IN THE ATTIC**—Aerosmith—Col
- HEAVY ACTION (requests, airplay):**
- ARMAGEDDON**—A&M
  - BLOW BY BLOW**—Jeff Beck—Epic
  - FRAMPTON**—Peter Frampton—A&M
  - STAR MAKER** (single)—Kinks—RCA
  - STRAIGHT SHOOTER**—Bad Company—Swan Song
  - THE ORIGINAL SOUNDTRACK**—10cc—Mercury
  - REAL MAN** (single)—Todd Rundgren—Bearsville

**WORJ-FM/ORLANDO**

- ADDS:**
- CHASE THE CLOUDS AWAY**—Chuck Mangione—A&M
  - FLASH FEARLESS**—Chrysalis

- JUKE JOINT JUMP**—Elvin Bishop—Capricorn
- LET THERE BE MUSIC**—Orleans—Asylum
- MANHATTAN TRANSFER**—Atlantic
- PICTURES AT AN EXHIBITION**—Tomita—RCA
- TOYS IN THE ATTIC**—Aerosmith—Col
- WILL O' THE WISP**—Leon Russell—Shelter

- HEAVY ACTION (sales, requests, airplay):**
- BLOW BY BLOW**—Jeff Beck—Epic
  - BLUEJAYS**—Justin Hayward & John Lodge—Threshold
  - CRASH LANDING**—Jimi Hendrix—Reprise
  - FRAMPTON**—Peter Frampton—A&M
  - KATY LIED**—Steely Dan—ABC
  - NUTHIN' FANCY**—Lynyrd Skynyrd—MCA
  - THE ORIGINAL SOUNDTRACK**—10cc—Mercury
  - THERE'S ONE IN EVERY CROWD**—Eric Clapton—RSO

**WMMS-FM/CLEVELAND**

- ADDS:**
- ARMAGEDDON**—A&M
  - CURVED AIR LIVE**—BTM
  - DEADLY NIGHTSHADE**—Phantom
  - FLASH FEARLESS**—Chrysalis
  - I NEED SOME MONEY**—Eddie Harris—Atlantic
  - IAN HUNTER**—Col
  - JUKE JOINT JUMP**—Elvin Bishop—Capricorn
  - ORCHESTRA LUNA**—Col
  - SURVIVAL**—O'Jays—Phila. Intl.
  - TO BE TRUE**—Harold Melvin & the Blue Notes featuring Theodore Pendergrass—Phila. Intl.

- HEAVY ACTION (sales, airplay):**
- BLOW BY BLOW**—Jeff Beck—Epic
  - CHICAGO VIII**—Col
  - FIVE-A-SIDE**—Ace—Anchor
  - KATY LIED**—Steely Dan—ABC
  - PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
  - STRAIGHT SHOOTER**—Bad Company—Swan Song
  - THERE'S ONE IN EVERY CROWD**—Eric Clapton—RSO
  - TOYS IN THE ATTIC**—Aerosmith—Col
  - YOUNG AMERICANS**—David Bowie—RCA
  - YOUR MAMA WON'T LIKE ME**—Suzi Quatro—Arista

**WXRT-FM/CHICAGO**

- ADDS:**
- AMBROSIA**—20th Century
  - CHASE THE CLOUDS AWAY**—Chuck Mangione—A&M
  - GET ME TO THE COUNTRY**—McKendree Spring—Pye
  - GOLD TURKEY**—National Lampoon—Epic
  - LET THERE BE MUSIC**—Orleans—Asylum
  - SPRING FEVER**—Rick Derringer—Blue Sky
  - STAR MAKER** (single)—Kinks—RCA
  - TIGER ROSE**—Robert Hunter—Round
  - TOYS IN THE ATTIC**—Aerosmith—Col
  - WILL O' THE WISP**—Leon Russell—Shelter

- HEAVY ACTION (sales, phones, airplay):**
- AUTOBAHN**—Kraftwerk—Vertigo
  - CRASH LANDING**—Jimi Hendrix—Reprise
  - FOR EARTH BELOW**—Robin Trower—Chrysalis
  - KATY LIED**—Steely Dan—ABC
  - NO MYSTERY**—Return to Forever featuring Chick Corea—Polydor
  - OLD & IN THE WAY**—Round
  - PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song

**WABX-FM/DETROIT**

- ADDS:**
- BEST OF FREDDIE KING**—Shelter
  - FLASH FEARLESS**—Chrysalis
  - GOLDEN TURKEY**—National Lampoon—Epic
  - IAN HUNTER**—Col

- IN THE POCKET**—Stanley Turrentine—Fantasy
- JUKE JOINT JUMP**—Elvin Bishop—Capricorn
- NY, FALL 1974**—Anthony Braxton—Arista
- SURVIVAL**—O'Jays—Phila. Intl.
- SURVIVOR**—Barry Mann—RCA
- WILL O' THE WISP**—Leon Russell—Shelter

- HEAVY ACTION (sales, airplay—in descending order):**
- DRESSED TO KILL**—Kiss—Casablanca
  - CHICAGO VIII**—Col
  - BLOW BY BLOW**—Jeff Beck—Epic
  - TOYS IN THE ATTIC**—Aerosmith—Col
  - THE ORIGINAL SOUNDTRACK**—10cc—Mercury
  - PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
  - STRAIGHT SHOOTER**—Bad Company—Swan Song
  - NO MYSTERY**—Return to Forever featuring Chick Corea—Polydor
  - FIVE-A-SIDE**—Ace—Anchor
  - KING ARTHUR**—Rick Wakeman—A&M

**KSHE-FM/ST. LOUIS**

- ADDS:**
- COMMON SENSE**—John Prine—Atlantic
  - HAIR OF THE DOG**—Nazareth—A&M
  - KING ARTHUR**—Rick Wakeman—A&M
  - PLEASE MIND YOUR HEAD**—String Driven Thing—20th Century
  - SPRING FEVER**—Rick Derringer—Blue Sky
  - TIME & TIDE**—Greenslade—Mercury
  - WILL O' THE WISP**—Leon Russell—Shelter

- HEAVY ACTION (approximate airplay, requests):**
- ANOTHER NIGHT**—Hollies—Epic
  - BLUEJAYS**—Justin Hayward & John Lodge—Threshold
  - DRESSED TO KILL**—Kiss—Casablanca
  - FRAMPTON**—Peter Frampton—A&M
  - LET THERE BE MUSIC**—Orleans—Asylum
  - SONGBIRD**—Jesse Colin Young—WB
  - STRAIGHT SHOOTER**—Bad Company—Swan Song
  - SUICIDE SAL**—Maggie Bell—Swan Song
  - THERE'S ONE IN EVERY CROWD**—Eric Clapton—RSO

**SLEEPER**

**FLASH FEARLESS**



**FLASH FEARLESS**  
Chrysalis

**KGB-FM/SAN DIEGO**

- ADDS:**
- KING ARTHUR**—Rick Wakeman—A&M
  - STRAIGHT SHOOTER**—Bad Company—Swan Song
  - WHY CAN'T WE BE FRIENDS** (single)—War—UA
- HEAVY ACTION (sales, requests, airplay):**
- AUTOBAHN**—Kraftwerk—Vertigo
  - FIRST MINUTE OF A NEW DAY**—Gil Scott-Heron—Arista
  - FIVE-A-SIDE**—Ace—Anchor
  - ON YOUR HANDS OR ON YOUR FEET**—Blue Oyster Cult—Col
  - PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song

- YOUNG AMERICANS**—David Bowie—RCA

**KWEST-FM/LOS ANGELES**

- ADDS:**
- ARMAGEDDON**—A&M
  - FLOATING**—Eloy—Janus
  - I DON'T KNOW WHAT THE WORLD IS COMING TO**—Bobby Womack—UA
  - NADIR'S BIG CHANCE**—Peter Hamill—Charisma (Import)
  - PICTURES AT AN EXHIBITION**—Tomita—RCA
  - SPRING FEVER**—Rick Derringer—Blue Sky
  - SURVIVAL**—O'Jays—Phila. Intl.
  - YOUR PLACE OR MINE**—Patti Dahlstrom—20th Century
- HEAVY ACTION (airplay, in descending order):**
- WILL O' THE WISP**—Leon Russell—Shelter
  - THE ORIGINAL SOUNDTRACK**—10cc—Mercury
  - CRIME OF THE CENTURY**—Supertramp—A&M
  - RIGHT OR WRONG**—Stealers Wheel—A&M
  - BLOW BY BLOW**—Jeff Beck—Epic
  - FRAMPTON**—Peter Frampton—A&M
  - MANHATTAN TRANSFER**—Atlantic
  - JOURNEY**—Col

**KSAN-FM/SAN FRAN.**

- ADDS:**
- FLOATING**—Eloy—Janus
  - GOLD TURKEY**—National Lampoon—Epic
  - HAIR OF THE DOG**—Nazareth—A&M
  - I'M ON FIRE** (single)—Dwight Twilley Band—Shelter
  - REAL MAN** (single)—Todd Rundgren—Bearsville
  - WILL O' THE WISP**—Leon Russell—Shelter
  - YOUR MAMA WON'T LIKE ME**—Suzi Quatro—Arista
- HEAVY ACTION (airplay):**
- BEAUTIFUL LOSER**—Bob Seger—Capitol
  - BLOW BY BLOW**—Jeff Beck—Epic
  - FRAMPTON**—Peter Frampton—A&M
  - JOURNEY**—Col
  - NATTY DREAD**—Wailers—Island
  - PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
  - STRAIGHT SHOOTER**—Bad Company—Swan Song
  - SUICIDE SAL**—Maggie Bell—Swan Song
  - THERE'S ONE IN EVERY CROWD**—Eric Clapton—RSO
  - YOUNG AMERICANS**—David Bowie—RCA

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

- ADDS:**
- A QUIET STORM**—Smokey Robinson—Motown
  - FLOATING**—Eloy—Janus
  - GET ME TO THE COUNTRY**—McKendree Spring—Pye
  - I GOT WHAT IT TAKES**—Koko Taylor—Alligator
  - MARGIE**—Margie Joseph—Atlantic
  - RIGHT OR WRONG**—Stealers Wheel—A&M
  - SURVIVAL**—O'Jays—Phila. Intl.
  - WILL O' THE WISP**—Leon Russell—Shelter
  - WOODSTOCK**—Muddy Waters—Chess
  - YOUR MAMA WON'T LIKE ME**—Suzi Quatro—Arista
- HEAVY ACTION (sales, airplay, d.J. evaluations):**
- COMMON SENSE**—John Prine—Atlantic
  - FRAMPTON**—Peter Frampton—A&M
  - JOURNEY**—Col
  - MANHATTAN TRANSFER**—Atlantic
  - RIGHT OR WRONG**—Stealers Wheel—A&M
  - SNEAKIN' SALLY THROUGH THE ALLEY**—Robert Palmer—Island (Import)

# WILL O' THE WISP



A collection of original songs & musical movements  
Leon Russell's Seventh Album On Shelter

When whippoorwills call  
and evening is nigh  
I hurry to  
My Blue Heaven

## WILL O'THE WISP By Leon Russell

featuring

Leon Russell: *Keyboards, Synthesizer, Guitar & Vocals*

Mary McCreary: *Lead Vocals & Background Vocals*

Al Jackson: *Drums*

Duck Dunn: *Bass*

Teddy Jack Eddy: *Drums*

Steve Cropper: *Guitar*

Bobby Manuel: *Guitar*

J. J. Cale: *Guitar*

Tommy Allsup: *Guitar*

Jim Horn: *Alto Sax*

Moon Calhoun: *Drums*



Distributed by MCA Records, Inc.

Produced by Denny Cordell and Leon Russell

# COLLABO

## THE NANCY NEVINS ALBUM PRODUCED BY TOM CATALANO

ARRANGED AND CONDUCTED BY  
ARTIE BUTLER

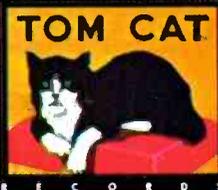
ENGINEER  
ARMIN STEINER

SECOND ENGINEER  
LINDA TYLER

### MUSICIANS

MURRAY ADLER/JOHN AUDINO/HARRY BLUESTONE  
SAM BOGHOSIAN/DENNIS BUDIMIR/AL CASEY/GENE CIPRIANO  
GARY COLEMAN/BUDDY COLLETE/DAN CREWE  
HAROLD DICTEROW/ASSA DRORI/DAVID DUKE/JESSE EHRlich  
VICTOR FELDMAN/HENRY FEBER/SAL FORLENZA  
CARL FORTINA/ANNE GOODMAN/JOHN GUERIN  
TERRY HARRINGTON/ALLAN HARSHMAN/PAUL HUBINON  
HARRY HYAMS/DICK HYDE/TOMMY JOHNSON/PETE JOLLY  
RAY KELLEY/JERRY KESSLER/LEWIS KIEVMAN/MURRAY KORDA  
BERNARD KUNDELL/WILLIAM KURASCH/LORE LEIS  
LEW McCREARY/DON MENZA/DICK NASH/EARL PALMER  
DEAN PARKS/BILL PETERSON/MAURO POVEROMO  
BENNY POWELL/REINIE PRESS/JOHNNY ROTELLA/BUD SHANK  
SID SHARP (CONCERT MASTER)/TOMMY SHEPARD  
LuANN SIMMS/TIBOR ZELIG

SPECIAL THANKS IN ACKNOWLEDGEMENT  
OF A GREAT DEBT OF GRATITUDE TO:  
IRWIN PINCUS AND RON ANTON



# "YOU'RE GONNA LOVE IT."

Distributed by RCA Records and Tapes

# ORATION!



# DISCO FILE TOP 20

APRIL 26, 1975

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

## NARM Committee

(Continued from page 4)

Members of the committee this year are Neil Bogart, Casablanca Records; Jack Craigo, Columbia; Rick Frio, MCA; Tom Noonan, Motown; Jack Kiernan, RCA; Joel Friedman, WEA Distributing Corp.; Bob Fead, A&M; Marvin Helfer, ABC; George Steele, Elektra; Don Zimmermann, Capitol; Bill Farr, Polydor; Lou Simon, Phonogram/Mercury; Tom Rodden, 20th Century; Sal Licata, United Artists; Ed Rosenblatt, Warner Bros.; Ron Alexenburg, Epic; Gordon Bosin, Arista; Herb Hershfield, GRT; Herb Goldfarb, London; David Glew, Atlantic; and Jerry Weiner, Disneyland/Vista.

### Special Advisors

Six of the above group will serve as special advisors to the 1976 NARM convention committee. They are Neil Bogart, Jack Craigo, Rick Frio, Tom Noonan, Jack Kiernan and Joel Friedman.

The 1976 NARM Convention will be held March 21-25 at the Diplomat Hotel in Hollywood, Florida.

# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ About a month ago, CTI Records sent out a number of unlabeled 45s to its discotheque DJ mailing list, each record bearing only a small white sticker rubber-stamped "SUPERSHIP" and accompanied by a letter asking for the DJ's reaction. The response, according to CTI, has been sufficiently overwhelming—if only in the volume of calls—that the company now feels encouraged to go beyond the immediate release of the single (scheduled in the next two weeks) to a more serious involvement in the disco field. "Supership," which takes the "Love Train" metaphor to sea with a pleasant, churning upbeat, turns out to be by **George Benson**, whose pop departure from his usual jazz work CTI wanted to test in the disco market. The reactions I've heard range from shrug-offs to raves like "to die over," with a large middle ground of solid enthusiasm. Watch for this one.

Records, We Get Records: Rich Pampinella from Hippopotamus dropped off a copy of the **Armada Orchestra's** instrumental version of "Do Me Right," a British import on the Contempo label so good it should be picking up some American distribution soon, and another instrumental by the **Sunshine Band** called "Shotgun Shuffle" (TK), which has that light "Rock Your Baby" feel but with some additional hard-edged instrumentation, mainly horns. Both recommended . . . The Sound Machine's Joe Palminteri sent me a copy of the French "Lady Marmalade" everyone was talking about a week or two ago. It's by someone named **Nanette Workman**, on the Pacha label, and while it does work an interesting variation on the **Labelle** hit—the singer here takes on the persona of Lady Marmalade, singing "Je suis Lady Marmalade"—it lacks any real original punch. A nice diversion, but disappointing. Thanks anyway, Joe. **Mongo Santamaria** has also put out a version of "Lady Marmalade" (Vaya), this one an instrumental with Latin flavoring, though not enough for my taste. A little hotter, please . . . And Ronald Coles, the dance master at Colony Records in New York, was good enough to get me a copy of **Lulu's** "Take Your Mama For a Ride, Part 2" (Chelsea), the longer B side of the commercial copy which runs to 5:26 and includes a fine instrumental

(Continued on page 44)

## Discotheque Hit Parade

(listings are in alphabetical order, by title)

### FLAMINGO/NEW YORK

DJ: **Armando Galvez**

- BAD LUCK**—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)
- EASE ON DOWN THE ROAD**—Consumer Rapport—Wing And A Prayer
- FREE MAN**—South Shore Commission—Wand
- HELPLESSLY**—Moment of Truth—Roulette
- HIJACK**—Barrabas—Atco (lp cut)
- HONEY BABY (BE MINE)**—Innervision—Private Stock
- THE HUSTLE**—Van McCoy—Avco
- PULL YOURSELF TOGETHER**—Buddy Miles—Columbia
- TAKE IT FROM ME**—Dionne Warwicke—Warner Bros.
- WHERE IS THE LOVE**—Betty Wright—Alston

### DISCO 1985/LOS ANGELES

DJ: **Wayne Thorberg**

- CHANGES**—Vernon Burch—UA
- DYNAMITE**—Tony Camillo's Bazuka—A&M
- E-MAN BOOGIE**—Jimmy Castor Bunch—Atlantic (lp cut)
- FIRE**—Van McCoy—Avco (lp cut)
- GIVE THE PEOPLE WHAT THEY WANT**—O'Jays—Phila. Intl.
- HIJACK**—Barrabas—Atco (lp cut)
- I WANNA DANCE WIT' CHOO**—Disco Tex & the Sex-O-Lettes—Chelsea
- LET ME LIVE MY LIFE LOVIN' YOU BABE**—Barry White—20th Century (lp cut)
- SPIRIT OF THE BOOGIE**—Kool & the Gang—Delite
- SWEARIN' TO GOD**—Frankie Valli—Private Stock (lp cut)

### ZANZIBAR/WASHINGTON, D.C.

DJ: **Bob Evans**

- AND YOU CALL THAT LOVE**—Vernon Burch—UA (lp cut)
- BAD LUCK**—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)
- DISCO BABY**—Van McCoy—Avco (lp cut)
- DISCO STOMP**—Bohannon—Dakar (lp cut)
- EASE ON DOWN THE ROAD**—Consumer Rapport—Wing And A Prayer
- THE HUSTLE**—Van McCoy—Avco
- I CAN UNDERSTAND IT**—Kokomo—Columbia (lp cut)
- I WANNA DANCE WIT' CHOO**—Disco Tex & the Sex-O-Lettes—Chelsea
- SWEARIN' TO GOD**—Frankie Valli—Private Stock (lp cut)
- TURN THIS MOTHER OUT**—Van McCoy—Avco (lp cut)

### DIRECTOIRE/NEW YORK

DJ: **Aris Rodriguez**

- CASTLES**—Futures—Buddah (lp cut)
- EASE ON DOWN THE ROAD**—Consumer Rapport—Wing And A Prayer
- HELPLESSLY**—Moment of Truth—Roulette
- HIJACK**—Barrabas—Atco (lp cut)
- THE HUSTLE**—Van McCoy—Avco
- I'LL DO FOR YOU ANYTHING YOU WANT ME TO**—Barry White—20th Century (lp cut)
- I WANNA DANCE WIT' CHOO**—Disco Tex & the Sex-O-Lettes—Chelsea
- STOP AND THINK**—Trammps—Golden Fleece (lp cut)
- SWEARIN' TO GOD**—Frankie Valli—Private Stock (lp cut)
- WHERE IS THE LOVE**—Betty Wright—Alston

## Weaver to Ovation



Dick Schory, president of Ovation Records, has announced the signing of **Dennis Weaver**, star of NBC-TV's "McCloud" series, to a long-term exclusive recording contract with the company. Weaver's first album, "One More Road," has just been completed and contains three original compositions written by Weaver. The album will be released to coincide with an ABC-TV Special, "Opryland, U.S.A.—A Circus of American Music," which is being hosted by Weaver. Shown above following the mixing of "One More Road" are, from left: Weaver, Schory and the album's producer, Marty Cooper.

## Industry Tennis Meet Planned for Ramona

■ RAMONA, CAL.—The four day Memorial Day week-end has again been set for the music industry's second annual tennis tournament. The date is May 23-26.

Tournament chairman Morris Diamond has also announced that his co-host for the tournament will be Olivia Newton-John.

The site of this year's tournament is the San Diego Country Estates in Ramona, California. The Estates have guaranteed the tournament exclusive use of ten courts plus exclusive use of a new clubhouse that is being readied for this tournament.

Seventy-five two and three bedroom villas have been set aside for the music industry on a first come basis. However, participants are being encouraged to share their villas. Also available are golf, swimming and horse back riding.

For the first time, a special losers consolation tournament will be held to enable all entrants to get more than their usual share of time on the courts. A welcoming cocktail party will be hosted by Bobby Riggs at his private home on the Estates on the night of May 23. The one price for the week-end will include the lodge or villa accommodations, two free cocktail parties, breakfast, lunch and dinner on Saturday and Sunday of the weekend, and time on the tennis courts.

Others serving on the committee are Jay Cooper, Marty Kupps, Rick Weiser and Bob Levinson. Those desiring more information or applications may call Morris Diamond at (213) 273-1680.

## SALESMAKER OF THE WEEK



**STRAIGHT SHOOTER**  
BAD COMPANY  
Swan Song

### TOP RETAIL SALES THIS WEEK

- STRAIGHT SHOOTER—Bad Company—Swan Song
- CHICAGO VIII—Col
- KING ARTHUR—Rick Wakeman—A&M
- BLOW BY BLOW—Jeff Beck—Epic
- NUTHIN' FANCY—Lynyrd Skynyrd—MCA

### CAMELOT/NATIONAL

- BLOW BY BLOW—Jeff Beck—Epic
- BLUE JAYS—Justin Hayward & John Lodge—Threshold
- CHICAGO VIII—Col
- COMMON SENSE—John Prine—Atlantic
- I'LL PLAY FOR YOU—Seals & Crofts—WB
- KING ARTHUR—Rick Wakeman—A&M
- LOU REED LIVE—RCA
- NUTHIN' FANCY—Lynyrd Skynyrd—MCA
- STRAIGHT SHOOTER—Bad Company—Swan Song
- THERE'S ONE IN EVERY CROWD—Eric Clapton—RSO

### KORVETTES/NATIONAL

- BLOW BY BLOW—Jeff Beck—Epic
- CHICAGO VIII—Col
- DISCO BABY—Van McCoy & the Soul City Symphony—Avco
- JUDITH—Judy Collins—Elektra
- JUST A BOY—Leo Sayer—WB
- JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White—20th Century
- LET THERE BE MUSIC—Orleans—Asylum
- MODERN TIMES—Al Stewart—Janus
- STRAIGHT SHOOTER—Bad Company—Swan Song
- THERE'S ONE IN EVERY CROWD—Eric Clapton—RSO

### MUSICLAND/NATIONAL

- BEFORE THE NEXT TEARDROP FALLS—Freddie Fender—ABC Dot
- DON'T CALL US, WE'LL CALL YOU—Sugarloaf/Jerry Corbetta—Claridge
- DRESSED TO KILL—Kiss—Casablanca
- JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White—20th Century
- KATY LIED—Steely Dan—ABC
- KING ARTHUR—Rick Wakeman—A&M
- MODERN TIMES—Al Stewart—Janus
- NUTHIN' FANCY—Lynyrd Skynyrd—MCA
- THERE'S ONE IN EVERY CROWD—Eric Clapton—RSO
- TOM CAT—Tom Scott & the L.A. Express—Ode

### RECORD BAR/NATIONAL

- BLOW BY BLOW—Jeff Beck—Epic
- CHICAGO VIII—Col
- FIVE-A-SIDE—Ace—Anchor
- HEARTS—America—WB
- KING ARTHUR—Rick Wakeman—A&M
- NUTHIN' FANCY—Lynyrd Skynyrd—MCA

- STRAIGHT SHOOTER—Bad Company—Swan Song
- THE LAST FAREWELL—Roger Whittaker—RCA
- THERE'S ONE IN EVERY CROWD—Eric Clapton—RSO
- WILL O' THE WISP—Leon Russell—Shelter

### SAM GOODY/EAST COAST

- BLOOD ON THE TRACKS—Bob Dylan—Col
- BLUE JAYS—Justin Hayward & John Lodge—Threshold
- CHICAGO VIII—Col
- FLYING START—Blackbyrds—Fantasy
- HE DON'T LOVE YOU—Tony Orlando & Dawn—Elektra
- JUDITH—Judy Collins—Elektra
- KING ARTHUR—Rick Wakeman—A&M
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- STRAIGHT SHOOTER—Bad Company—Swan Song
- TOMMY—Polydor (Soundtrack)

### TWO GUYS/EAST COAST

- AN EVENING WITH JOHN DENVER—RCA
- CHICAGO VIII—Col
- CRASH LANDING—Jimi Hendrix—Reprise
- HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA
- JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White—20th Century
- KING ARTHUR—Rick Wakeman—A&M
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- ROCK 'N' ROLL—John Lennon—Apple
- TOMMY—Polydor (Soundtrack)
- YOUNG AMERICANS—David Bowie—RCA

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

- BLUE JAYS—Justin Hayward & John Lodge—Threshold
- CHICAGO VIII—Col
- CRASH LANDING—Jimi Hendrix—Reprise
- FUNNY LADY—Arista (Soundtrack)
- GREATEST HITS—Al Green—Hi
- HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA
- NIGHTBIRDS—Labelle—Epic
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- THE WIZ—Atlantic
- TO BE TRUE—Harold Melvin & the Bluenotes Featuring Theodore Pendergrass—Phila. Intl.

### DISCOUNT RECORDS/CAMBRIDGE, MASS.

- AUTOBAHN—Kraftwerk—Vertigo
- BLOW BY BLOW—Jeff Beck—Epic
- CRIME OF THE CENTURY—Supertramp—A&M
- FIVE-A-SIDE—Ace—Anchor
- JUDITH—Judy Collins—Elektra
- KATY LIED—Steely Dan—ABC
- KOKOMO—Col
- STRAIGHT SHOOTER—Bad Company—Swan Song
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
- TOYS IN THE ATTIC—Aerosmith—Col

### KING KAROL/NEW YORK

- AN EVENING WITH JOHN DENVER—RCA
- BE TRUE TO YOU—Eric Andersen—Arista
- BLUE JAYS—Justin Hayward & John Lodge—Threshold
- CHICAGO VIII—Col
- DISCO BABY—Van McCoy & the Soul City Symphony—Avco
- DISCOTHEQUE—Herbie Mann—Atlantic
- DRESSED TO KILL—Kiss—Casablanca
- STRAIGHT SHOOTER—Bad Company—Swan Song

- TO BE TRUE—Harold Melvin & The Bluenotes Featuring Theodore Pendergrass—Phila. Intl.
- YOUNG AMERICANS—David Bowie—RCA

### GARY'S/RICHMOND

- FRAMPTON—Peter Frampton—A&M
- FUNNY LADY—Arista (Soundtrack)
- HEARTS—America—WB
- JUDITH—Judy Collins—Elektra
- JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White—20th Century
- NUTHIN' FANCY—Lynyrd Skynyrd—MCA
- SONG FOR AMERICA—Kansas—Kirshner
- SONGBIRD—Jesse Colin Young—WB
- STRAIGHT SHOOTER—Bad Company—Swan Song
- TOYS IN THE ATTIC—Aerosmith—Col

### FOR THE RECORD/BALTIMORE

- AMERICAN GYPSY—Chess
- BLOW BY BLOW—Jeff Beck—Epic
- CHICAGO VIII—Col
- DRAMATIC JACKPOT—Ron Banks & the Dramatics—ABC
- INSIDES OUT—Bohannon Band—Dakar
- SOLID—Mandrill—UA
- STRAIGHT SHOOTER—Bad Company—Swan Song
- SURVIVAL—O'Jays—Phila. Intl.
- THE GREAT FATSBY—Leslie West—Phantom
- WILL O' THE WISP—Leon Russell—Shelter

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

- BEAUTIFUL LOSER—Bob Seger—Capitol
- CHOCOLATE CITY—Parliament—Casablanca
- DISCOTHEQUE—Herbie Mann—Atlantic
- DRAMATIC JACKPOT—Ron Banks & the Dramatics—ABC
- INSIDES OUT—Bohannon Band—Dakar
- NUTHIN' FANCY—Lynyrd Skynyrd—MCA
- SOLID—Mandrill—UA
- STRAIGHT SHOOTER—Bad Company—Swan Song
- SURVIVAL—O'Jays—Phila. Intl.
- THE GREAT FATSBY—Leslie West—Phantom

### POPLAR TUNES/MEMPHIS

- BLOW BY BLOW—Jeff Beck—Epic
- COMMON SENSE—John Prine—Atlantic
- DRAMATIC JACKPOT—Ron Banks & the Dramatics—ABC
- FUNNY LADY—Arista (Soundtrack)
- JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White—20th Century
- KING ARTHUR—Rick Wakeman—A&M
- NUTHIN' FANCY—Lynyrd Skynyrd—MCA
- STRAIGHT SHOOTER—Bad Company—Swan Song
- THE GREAT FATSBY—Leslie West—Phantom
- WILL O' THE WISP—Leon Russell—Shelter

### MUSHROOM/NEW ORLEANS

- BLOW BY BLOW—Jeff Beck—Epic
- BLUE JAYS—Justin Hayward & John Lodge—Threshold
- CHICAGO VIII—Col
- FRAMPTON—Peter Frampton—A&M
- JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White—20th Century
- KATY LIED—Steely Dan—ABC
- SUN GODDESS—Ramsey Lewis—Col
- SURVIVAL—O'Jays—Phila. Intl.
- THERE'S ONE IN EVERY CROWD—Eric Clapton—RSO
- TOMMY—Polydor (Soundtrack)

### NATL. RECORD MART/MIDWEST

- CHICAGO VIII—Col
- FLY BY NIGHT—Rush—Mercury

- FUNNY LADY—Arista (Soundtrack)
- HEARTS—America—WB
- KATY LIED—Steely Dan—ABC
- KING ARTHUR—Rick Wakeman—A&M
- NUTHIN' FANCY—Lynyrd Skynyrd—MCA
- PUT IT WHERE YOU WANT IT—Average White Band—MCA
- STRAIGHT SHOOTER—Bad Company—Swan Song

### RECORD REVOLUTION/CLEVELAND

- BEAUTIFUL LOSER—Bob Seger—Capitol
- DRESSED TO KILL—Kiss—Casablanca
- GET ME TO THE COUNTRY—McKendree Spring—Pye
- KATY LIED—Steely Dan—ABC
- KING ARTHUR—Rick Wakeman—A&M
- MANHATTAN TRANSFER—Atlantic
- NUTHIN' FANCY—Lynyrd Skynyrd—MCA
- STREET RATS—Humble Pie—A&M
- WILL O' THE WISP—Leon Russell—Shelter
- YOUR MAMA WON'T LIKE ME—Suzy Quatro—Arista

### ONE OCTAVE HIGHER/CHICAGO

- BLOW BY BLOW—Jeff Beck—Epic
- CHICAGO VIII—Col
- CRASH LANDING—Jimi Hendrix—Reprise
- FOR EARTH BELOW—Robin Trower—Chrysalis
- HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA
- KING ARTHUR—Rick Wakeman—A&M
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- STRAIGHT SHOOTER—Bad Company—Swan Song
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
- THERE'S ONE IN EVERY CROWD—Eric Clapton—RSO

### WHEREHOUSE/CALIFORNIA

- A QUIET STORM—Smokey Robinson—Tamla
- AMBROSIA—20th Century
- AN EVENING WITH JOHN DENVER—RCA
- CHOCOLATE CITY—Parliament—Casablanca
- DRESSED TO KILL—Kiss—Casablanca
- FLYING START—Blackbyrds—Fantasy
- KING ARTHUR—Rick Wakeman—A&M
- RORY BLOK—RCA
- THE LITTLE PRINCE—Richard Burton—Pip

### LICORICE PIZZA/LOS ANGELES

- BLOW BY BLOW—Jeff Beck—Epic
- CHICAGO VIII—Col
- CRASH LANDING—Jimi Hendrix—Reprise
- FIVE-A-SIDE—Ace—Anchor
- JUST A BOY—Leo Sayer—WB
- KATY LIED—Steely Dan—ABC
- KING ARTHUR—Rick Wakeman—A&M
- STRAIGHT SHOOTER—Bad Company—Swan Song
- TOMMY—Polydor (Soundtrack)
- WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic

### TOWER/LOS ANGELES

- A QUIET STORM—Smokey Robinson—Tamla
- ALONE ON MY OWN—Maxine Weldon—Monument
- FIVE-A-SIDE—Ace—Anchor
- HE DON'T LOVE YOU—Tony Orlando & Dawn—Elektra
- I DON'T KNOW WHAT THE WORLD IS COMING TO—Bobby Womack—UA
- JUDITH—Judy Collins—Elektra
- STRAIGHT SHOOTER—Bad Company—Swan Song
- SURVIVAL—O'Jays—Phila. Intl.
- WILL O' THE WISP—Leon Russell—Shelter
- YOUR MAMA WON'T LIKE ME—Suzy Quatro—Arista



# THE ALBUM CHART

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

TITLE, ARTIST, Label, Number (Distributing Label)

APR. 26 APR. 19



WKS. ON CHART

|           |           |   |           |          |
|-----------|-----------|---|-----------|----------|
| <b>1</b>  | <b>7</b>  | <b>CHICAGO VIII</b><br>Columbia PC 33100  | <b>3</b>  | <b>F</b> |
| <b>2</b>  | <b>1</b>  | <b>HAVE YOU NEVER BEEN MELLOW</b> OLIVIA NEWTON-JOHN/<br>MCA 2133   | <b>10</b> | <b>F</b> |
| <b>3</b>  | <b>2</b>  | <b>PHYSICAL GRAFFITI</b> LED ZEPPELIN/Swan Song SS 2200<br>(Atlantic)   | <b>7</b>  | <b>I</b> |
| <b>4</b>  | <b>4</b>  | <b>YOUNG AMERICANS</b> DAVID BOWIE/RCA APL1-0998  | <b>6</b>  | <b>F</b> |
| <b>5</b>  | <b>3</b>  | <b>AN EVENING WITH JOHN DENVER</b> /RCA CPL-0764  | <b>8</b>  | <b>J</b> |
| <b>6</b>  | <b>9</b>  | <b>THAT'S THE WAY OF THE WORLD</b> EARTH, WIND & FIRE/<br>Columbia PC 33280                                   | <b>7</b>  | <b>F</b> |
| <b>7</b>  | <b>8</b>  | <b>A SONG FOR YOU</b> TEMPTATIONS/Gordy G6-969S1<br>(Motown)  | <b>12</b> | <b>F</b> |
| <b>8</b>  | <b>11</b> | <b>BLUEJAYS</b> JUSTIN HAYWARD & JOHN LODGE/Threshold<br>THS 14 (London)                                      | <b>5</b>  | <b>F</b> |
| <b>9</b>  | <b>12</b> | <b>FUNNY LADY</b> SOUNDTRACK/Arista AL 9004   | <b>5</b>  | <b>G</b> |
| <b>10</b> | <b>10</b> | <b>AUTOBAHN</b> KRAFTWERK/Vertigo VEL 2003 (Phonogram)  | <b>10</b> | <b>F</b> |
| <b>11</b> | <b>13</b> | <b>CRASH LANDING</b> JIMI HENDRIX/Reprise MS 2004 (WB)  | <b>6</b>  | <b>F</b> |
| <b>12</b> | <b>5</b>  | <b>FOR EARTH BELOW</b> ROBIN TROWER/Chrysalis 1073 (WB)   | <b>9</b>  | <b>F</b> |
| <b>13</b> | <b>6</b>  | <b>ROCK 'N' ROLL</b> JOHN LENNON/Apple SK 3419  | <b>9</b>  | <b>E</b> |
| <b>14</b> | <b>14</b> | <b>PERFECT ANGEL</b> MINNIE RIPERTON/Epic KE 32561  | <b>30</b> | <b>E</b> |
| <b>15</b> | <b>19</b> | <b>TOMMY</b> SOUNDTRACK/Polydor PD 9502   | <b>5</b>  | <b>H</b> |
| <b>16</b> | <b>16</b> | <b>GREATEST HITS</b> ELTON JOHN/MCA 2128  | <b>23</b> | <b>F</b> |
| <b>17</b> | <b>20</b> | <b>WELCOME TO MY NIGHTMARE</b> ALICE COOPER/Atlantic SD<br>18130  | <b>6</b>  | <b>F</b> |
| <b>18</b> | <b>29</b> | <b>KATY LIED</b> STEELY DAN/ABC ABCD 846  | <b>4</b>  | <b>F</b> |
| <b>19</b> | <b>18</b> | <b>COLD ON THE SHOULDER</b> GORDON LIGHTFOOT/Reprise<br>MS 2006 (WB)  | <b>9</b>  | <b>F</b> |
| <b>20</b> | <b>21</b> | <b>FEEL LIKE MAKIN' LOVE</b> ROBERTA FLACK/Atlantic SD 18131  | <b>5</b>  | <b>F</b> |
| <b>21</b> | <b>31</b> | <b>HEARTS AMERICA</b> /Warner Bros. BS 2852   | <b>4</b>  | <b>F</b> |
| <b>22</b> | <b>55</b> | <b>STRAIGHT SHOOTER</b> BAD COMPANY/Swan Song SS 8413<br>(Atlantic)   | <b>2</b>  | <b>F</b> |
| <b>23</b> | <b>23</b> | <b>NIGHTBIRDS</b> LABELLE/Epic KE 33075   | <b>16</b> | <b>E</b> |
| <b>24</b> | <b>36</b> | <b>NUTHIN' FANCY</b> LYNRYD SKYNYRD/MCA 2137  | <b>3</b>  | <b>F</b> |
| <b>25</b> | <b>22</b> | <b>PHOEBE SNOW</b> /Shelter 2109 (MCA)  | <b>26</b> | <b>F</b> |
| <b>26</b> | <b>27</b> | <b>IF YOU LOVE ME (LET ME KNOW)</b> OLIVIA NEWTON-JOHN/<br>MCA 411  | <b>45</b> | <b>F</b> |
| <b>27</b> | <b>15</b> | <b>BLOOD ON THE TRACKS</b> BOB DYLAN/Columbia PC 33235  | <b>12</b> | <b>F</b> |
| <b>28</b> | <b>30</b> | <b>YESTERDAYS</b> YES/Atlantic SD 18103   | <b>6</b>  | <b>F</b> |
| <b>29</b> | <b>39</b> | <b>THERE'S ONE IN EVERY CROWD</b> ERIC CLAPTON/RSO SO<br>4806 (Atlantic)                                      | <b>3</b>  | <b>F</b> |
| <b>30</b> | <b>38</b> | <b>JUST ANOTHER WAY TO SAY I LOVE YOU</b> BARRY WHITE/<br>20th Century T 466                                  | <b>3</b>  | <b>F</b> |
| <b>31</b> | <b>32</b> | <b>GREATEST HITS</b> AL GREEN/Hi SHL 32089 (London)   | <b>6</b>  | <b>F</b> |
| <b>32</b> | <b>40</b> | <b>SHEER HEART ATTACK</b> QUEEN/Elektra 7E-1026   | <b>15</b> | <b>F</b> |
| <b>33</b> | <b>25</b> | <b>SUN GODDESS</b> RAMSEY LEWIS/Columbia KC 33194   | <b>14</b> | <b>E</b> |
| <b>34</b> | <b>35</b> | <b>BARRY MANILOW II</b> /Bell 1314 (Arista)   | <b>21</b> | <b>F</b> |
| <b>35</b> | <b>17</b> | <b>AVERAGE WHITE BAND</b> /Atlantic SD 7308   | <b>26</b> | <b>F</b> |
| <b>36</b> | <b>59</b> | <b>BLOW BY BLOW</b> JEFF BECK/Epic 33409  | <b>3</b>  | <b>F</b> |
| <b>37</b> | <b>48</b> | <b>FIVE-A-SIDE</b> ACE/Anchor ANCL-2001 (ABC)   | <b>4</b>  | <b>F</b> |
| <b>38</b> | <b>24</b> | <b>FIRE OHIO PLAYERS</b> /Mercury SRM-1-1013  | <b>22</b> | <b>F</b> |
| <b>39</b> | <b>46</b> | <b>TO BE TRUE</b> HAROLD MELVIN & THE BLUENOTES Featuring<br>THEODORE PENDERGRASS/Phila. Intl. KZ 33148 (Col) | <b>7</b>  | <b>E</b> |
| <b>40</b> | <b>81</b> | <b>KING ARTHUR</b> RICK WAKEMAN/A&M SP 4515   | <b>2</b>  | <b>F</b> |
| <b>41</b> | <b>63</b> | <b>I'LL PLAY FOR YOU</b> SEALS & CROFTS/Warner Bros. 2848   | <b>4</b>  | <b>F</b> |
| <b>42</b> | <b>45</b> | <b>SONGBIRD</b> JESSE COLIN YOUNG/Warner Bros. BS 2845  | <b>5</b>  | <b>F</b> |
| <b>43</b> | <b>49</b> | <b>IT'LL SHINE WHEN IT SHINES</b> OZARK MOUNTAIN<br>DAREDEVILS/A&M SP 3654                                    | <b>16</b> | <b>F</b> |
| <b>44</b> | <b>33</b> | <b>FLYING START</b> BLACKBYRDS/Fantasy F 9481   | <b>17</b> | <b>F</b> |
| <b>45</b> | <b>26</b> | <b>WHAT WERE ONCE VICES ARE NOW HABITS</b> DOOBIE<br>BROTHERS/Warner Bros. W 2750                             | <b>50</b> | <b>F</b> |
| <b>46</b> | <b>68</b> | <b>JUDITH</b> JUDY COLLINS/Elektra 7E-1032  | <b>3</b>  | <b>F</b> |
| <b>47</b> | <b>37</b> | <b>ON YOUR FEET OR ON YOUR KNEES</b> BLUE OYSTER CULT/<br>Columbia PC 33371                                   | <b>7</b>  | <b>G</b> |
| <b>48</b> | <b>28</b> | <b>HEART LIKE A WHEEL</b> LINDA RONSTADT/Capitol ST 11368   | <b>21</b> | <b>F</b> |
| <b>49</b> | <b>47</b> | <b>PLUG ME INTO SOMETHING</b> HENRY GROSS/A&M SP 4502   | <b>9</b>  | <b>F</b> |

|           |           |   |           |          |
|-----------|-----------|---|-----------|----------|
| <b>50</b> | <b>57</b> | <b>FRAMPTON</b> PETER FRAMPTON/A&M SP 4512                                      | <b>3</b>  | <b>F</b> |
| <b>51</b> | <b>53</b> | <b>MISTER MAGIC</b> GROVER WASHINGTON JR./Kudu KU-20S1<br>(Motown)              | <b>6</b>  | <b>F</b> |
| <b>52</b> | <b>51</b> | <b>I CAN STAND A LITTLE RAIN</b> JOE COCKER/A&M SP 3633                         | <b>7</b>  | <b>F</b> |
| <b>53</b> | <b>44</b> | <b>NO MYSTERY</b> RETURN TO FOREVER Featuring<br>CHICK COREA/Polydor PD 6512    | <b>6</b>  | <b>F</b> |
| <b>54</b> | <b>34</b> | <b>DO IT 'TIL YOU'RE SATISFIED</b> B.T. EXPRESS/Scepter 5117                    | <b>20</b> | <b>F</b> |
| <b>55</b> | <b>41</b> | <b>NOT FRAGILE</b> BACHMAN-TURNER OVERDRIVE/Mercury<br>SRM-1-1004               | <b>35</b> | <b>F</b> |
| <b>56</b> | <b>42</b> | <b>GHOSTS</b> STRAWBS/A&M SP 4506   | <b>8</b>  | <b>F</b> |
| <b>57</b> | <b>61</b> | <b>BLUE SKY, NIGHT THUNDER</b> MICHAEL MURPHEY/Epic KE<br>33290                 | <b>6</b>  | <b>F</b> |
| <b>58</b> | <b>69</b> | <b>STEPPING INTO TOMORROW</b> DONALD BYRD/Blue Note<br>BN-LA 368G (UA)          | <b>3</b>  | <b>F</b> |
| <b>59</b> | <b>66</b> | <b>THE DRAMATIC JACKPOT</b> RON BANKS & THE DRAMATICS/<br>ABC ABCD 867          | <b>4</b>  | <b>F</b> |
| <b>60</b> | <b>43</b> | <b>EMPTY SKY</b> ELTON JOHN/MCA 2130  | <b>13</b> | <b>F</b> |
| <b>61</b> | <b>58</b> | <b>ELDORADO</b> ELECTRIC LIGHT ORCHESTRA/UA LA399-G                             | <b>28</b> | <b>F</b> |
| <b>62</b> | <b>71</b> | <b>FEELINGS</b> PAUL ANKA/United Artists UA LA367-G                             | <b>2</b>  | <b>F</b> |
| <b>63</b> | <b>67</b> | <b>CLOSEUP</b> FRANKIE VALLI/Private Stock PS 2000                              | <b>5</b>  | <b>F</b> |
| <b>64</b> | <b>70</b> | <b>MODERN TIMES</b> AL STEWART/Janus JXS 7112                                   | <b>6</b>  | <b>F</b> |
| <b>65</b> | <b>76</b> | <b>BUSTIN' OUT</b> PURE PRAIRIE LEAGUE/RCA LSP-4769                             | <b>5</b>  | <b>F</b> |
| <b>66</b> | <b>77</b> | <b>JUST A BOY</b> LEO SAYER/Warner Bros. BS 2836                                | <b>7</b>  | <b>F</b> |
| <b>67</b> | <b>64</b> | <b>HOLIDAY AMERICA</b> /Warner Brothers W 2808                                  | <b>42</b> | <b>F</b> |
| <b>68</b> | <b>60</b> | <b>BELLE OF THE BALL</b> RICHARD TORRANCE AND EUREKA/<br>Shelter SP 2134 (MCA)  | <b>8</b>  | <b>F</b> |
| <b>69</b> | <b>78</b> | <b>LET THERE BE MUSIC</b> ORLEANS/Asylum 7E-1029                                | <b>3</b>  | <b>F</b> |
| <b>70</b> | <b>73</b> | <b>LED ZEPPELIN IV</b> /Atlantic 7208   | <b>4</b>  | <b>F</b> |
| <b>71</b> | <b>52</b> | <b>ON THE BORDER</b> EAGLES/Asylum 7E-1004                                      | <b>46</b> | <b>F</b> |
| <b>72</b> | <b>87</b> | <b>TOM CAT</b> TOM SCOTT & THE L.A. EXPRESS/Ode SP 77029<br>(A&M)               | <b>2</b>  | <b>F</b> |
| <b>73</b> | <b>75</b> | <b>GREATEST HITS</b> KOOL & THE GANG/Delite DEP 2015 (PIP)                      | <b>5</b>  | <b>F</b> |
| <b>74</b> | <b>50</b> | <b>REALLY ROSIE</b> TV SOUNDTRACK Featuring CAROLE KING/<br>Ode 77027 (A&M)     | <b>8</b>  | <b>F</b> |
| <b>75</b> | <b>54</b> | <b>RUFUSIZED</b> RUFUS Featuring CHAKA KAHN/ABC ABCD 837                        | <b>17</b> | <b>F</b> |
| <b>76</b> | <b>80</b> | <b>CAUGHT IN THE ACT</b> COMMODORES/Motown M6-82051                             | <b>4</b>  | <b>F</b> |
| <b>77</b> | <b>79</b> | <b>THE CAPTAIN &amp; ME</b> DOOBIE BROTHERS/WB 2694                             | <b>56</b> | <b>F</b> |
| <b>78</b> | <b>56</b> | <b>STYX II</b> /Wooden Nickel WNS-1012 (RCA)                                    | <b>14</b> | <b>F</b> |
| <b>79</b> | <b>72</b> | <b>VISIONS OF THE EMERALD BEYOND</b> MAHAVISHNU<br>ORCHESTRA/Columbia PC 33411  | <b>5</b>  | <b>F</b> |
| <b>80</b> | <b>83</b> | <b>CICERO PARK</b> HOT CHOCOLATE/Big Tree BT 89503 (Atl)                        | <b>3</b>  | <b>F</b> |
| <b>81</b> | <b>62</b> | <b>PROPAGANDA</b> /Sparks Island ILPS 9312                                      | <b>11</b> | <b>F</b> |
| <b>82</b> | <b>85</b> | <b>JOURNEY</b> /Columbia PC 33388   | <b>2</b>  | <b>F</b> |
| <b>83</b> | <b>92</b> | <b>LOU REED LIVE</b> LOU REED/RCA APL 1-0959                                    | <b>2</b>  | <b>F</b> |
| <b>84</b> | <b>65</b> | <b>FIRST MINUTE OF A NEW DAY</b> GIL SCOTT-HERON & BRIAN<br>JACKSON/Arista 4030 | <b>12</b> | <b>F</b> |

CHARTMAKER OF THE WEEK

**85** — **WILL O' THE WISP**  
LEON RUSSELL  
Shelter SR 2138 (MCA)



|            |            |  |           |          |
|------------|------------|--|-----------|----------|
| <b>86</b>  | <b>96</b>  | <b>PUT IT WHERE YOU WANT IT</b> AWB/MCA 475                                  | <b>2</b>  | <b>F</b> |
| <b>87</b>  | —          | <b>DRESSED TO KILL</b> KISS/Casablanca NBLP 7016                             | <b>1</b>  | <b>F</b> |
| <b>88</b>  | <b>88</b>  | <b>PIECES OF THE SKY</b> EMMYLOU HARRIS/Reprise 2213 (WB)                    | <b>7</b>  | <b>F</b> |
| <b>89</b>  | <b>82</b>  | <b>BACK HOME AGAIN</b> JOHN DENVER/RCA CPL1-0548                             | <b>43</b> | <b>F</b> |
| <b>90</b>  | <b>84</b>  | <b>JOHN DENVER'S GREATEST HITS</b> /RCA CPL1-0374                            | <b>72</b> | <b>F</b> |
| <b>91</b>  | <b>86</b>  | <b>DOWN TO EARTH</b> NEKTAR/Passport PPSD 98005 (ABC)                        | <b>7</b>  | <b>F</b> |
| <b>92</b>  | —          | <b>SURVIVAL</b> O'JAYS/Phila Intl. KZ 33150 (Col)                            | <b>1</b>  | <b>F</b> |
| <b>93</b>  | <b>74</b>  | <b>URBAN RENEWAL</b> TOWER OF POWER/Warner Bros. BS 2834                     | <b>14</b> | <b>F</b> |
| <b>94</b>  | <b>105</b> | <b>MORE AMERICAN GRAFFITI</b> /Various Artists MCA 2-8007                    | <b>1</b>  | <b>F</b> |
| <b>95</b>  | <b>93</b>  | <b>SO WHAT</b> JOE WALSH/ABC Dunhill DSD 50171                               | <b>16</b> | <b>F</b> |
| <b>96</b>  | <b>97</b>  | <b>CRIME OF THE CENTURY</b> SUPERTRAMP/A&M SP 3647                           | <b>3</b>  | <b>F</b> |
| <b>97</b>  | <b>94</b>  | <b>FIRE ON THE MOUNTAIN</b> CHARLIE DANIELS BAND/<br>Kama Sutra KSBS 2603    | <b>15</b> | <b>F</b> |
| <b>98</b>  | <b>95</b>  | <b>BUTT OF COURSE</b> JIMMY CASTOR BUNCH/Atlantic SD 18174                   | <b>5</b>  | <b>F</b> |
| <b>99</b>  | <b>89</b>  | <b>FULFILLINGNESS' FIRST FINALE</b> STEVIE WONDER/Tamla<br>T6-33251 (Motown) | <b>38</b> | <b>F</b> |
| <b>100</b> | <b>90</b>  | <b>BAD CO.</b> BAD COMPANY/Swan Song SS 8410 (Atlantic)                      | <b>35</b> | <b>F</b> |

# WAR

*Why can't we be friends?*

UAXW-629X



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**A NEW SINGLE FROM WAR.**



TM Produced by Jerry Goldstein in association with Lonnie Jordan and Howard Scott for Far Out Productions A Far Out Production on United Artists Records & Tapes



# 101 THE ALBUM CHART 150

| APR.<br>26 | AFR.<br>19 |  |
|------------|------------|--|
| 101        | 109        | TOMMY THE WHO/MCA 2-1005   |
| 102        | 102        | SONGS OF FOX HOLLOW TOM T. HALL/Mercury SRM 1-500                        |
| 103        | 100        | MELISSA MELISSA MANCHESTER/Arista 4031                                   |
| 104        | 124        | SONG FOR AMERICA KANSAS/Kirshner PZ 33385 (Col)                          |
| 105        | 108        | HOUSES OF THE HOLY LED ZEPPELIN/Atlantic SD 7255                         |
| 106        | 110        | WOLF CREEK PASS C.W. McCALL/MGM M3G 4989                                 |
| 107        | 106        | SOUVENIRS DAN FOGELBERG/Epic KE 33137                                    |
| 108        | 91         | NEVER CAN SAY GOODBYE GLORIA GAYNOR/MGM M3G 4982                         |
| 109        | 107        | PHOTOGRAPHS AND MEMORIES JIM CROCE/ABC ABCD 835                          |
| 110        | 118        | DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)            |
| 111        | 101        | PRONOUNCED LEH-NERD SKIN-NERD LYNRYD SKYNYRD/MCA Sounds of the South 363 |
| 112        | 98         | WAR CHILD JETHRO TULL/Chrysalis CMR1067 (WB)                             |
| 113        | 113        | OLD & IN THE WAY/Round RX 103  |
| 114        | 126        | FLY BY NIGHT RUSH/Mercury SRM1-1023                                      |
| 115        | 116        | DIXIE ROCK WET WILLIE/Capricorn CPS 149 (WB)                             |
| 116        | 119        | SWITCH GOLDEN EARRING/Track/MCA 3139                                     |
| 117        | 111        | AQUALUNG JETHRO TULL/Chrysalis CH-1044 (WB)                              |
| 118        | —          | A QUIET STORM SMOKEY ROBINSON/Tamla T6-337S1 (Motown)                    |
| 119        | 99         | ALL THE LOVE IN THE WORLD MAC DAVIS/Columbia PC 33297                    |
| 120        | 103        | SILK TORPEDO PRETTY THINGS/Swan Song SS 8411 (Atlantic)                  |
| 121        | 121        | LED ZEPPELIN/Atlantic SD 8216  |
| 122        | 132        | EXPANSIONS LONNIE LISTON SMITH/Flying Dutchman BOL1-0934 (RCA)           |
| 123        | —          | TOYS IN THE ATTIC/Columbia PC 33479                                      |
| 124        | 135        | AMBROSIA/20th Century T-434  |
| 125        | 149        | DISCOTHEQUE HERBIE MANN/Atlantic SD 1670                                 |
| 126        | —          | HE DON'T LOVE YOU LIKE I LOVE YOU TONY ORLANDO & DAWN/Elektra 7E-1034    |
| 127        | 129        | ALL THE GIRLS IN THE WORLD—BEWARE!!! GRAND FUNK/Capitol SO 11356         |
| 128        | 130        | EXPLORES YOUR MIND AL GREEN/Hi SHL 32087 (London)                        |
| 129        | 136        | SURVIVAL OF THE FITTEST HEADHUNTERS/Arista AL 4038                       |
| 130        | 133        | BETWEEN THE LINES JANIS IAN/Columbia PC 33394                            |
| 131        | 131        | NATTY DREAD BOB MARLEY & THE WAILERS/Island ILPS 9281                    |
| 132        | 146        | TWO BOB JAMES/CTI 6057S1 (Motown)  |
| 133        | —          | SOLID MANDRILL/UA LA 4036  |
| 134        | 137        | TAPESTRY CAROLE KING/Ode SP 77009 (A&M)                                  |
| 135        | —          | CHOCOLATE CITY PARLIAMENT/Casablanca NBLP 7014                           |
| 136        | —          | DISCO BABY VAN McCOY & THE SOUL CITY SYMPHONY/Avco AV 69006              |
| 137        | —          | THE GREAT FATSBY LESLIE WEST/Phantom BPL1-0954 (RCA)                     |
| 138        | —          | MICKY MOUSE/Disneyland 1362  |
| 139        | —          | INSIDE OUT BOHANNON/Dakar BK 6916 (Brunswick)                            |
| 140        | 142        | ANOTHER NIGHT HOLLIES/Epic PE 33387                                      |
| 141        | 141        | CROSS COLLATERAL PASSPORT/Atco SD 36-107                                 |
| 142        | 145        | DUIT ON MON DEI NILSSON/RCA APL1-10817                                   |
| 143        | 104        | COMMANDER CODY & HIS LOST PLANET AIRMEN/Warner Bros. BS 2847             |
| 144        | 115        | THE BEST OF THE STYLISTICS/Avco AV-69005                                 |
| 145        | —          | THE MANHATTAN TRANSFER/Atlantic SD 18133                                 |
| 146        | 112        | THE SILVER FOX CHARLIE RICH/Epic PE 33250                                |
| 147        | —          | THE LAST FAREWELL ROGER WHITTAKER/RCA APL1-0855                          |
| 148        | 114        | WHITE GOLD LOVE UNLIMITED ORCHESTRA/20th Century T-459                   |
| 149        | 138        | TANYA TUCKER'S GREATEST HITS/Columbia KC 33355                           |
| 150        | 150        | THE HARDER THEY COME SOUNDTRACK/Island MLPS 9202                         |

# 151-200 ALBUM CHART

|     |   |
|-----|---|
| 151 | BEAUTIFUL LOSER BOB SEGER/Capitol ST 11378                                    |
| 152 | I NEED SOME MONEY EDDIE HARRIS/Atlantic SD 1669                               |
| 153 | MY WAY MAJOR HARRIS/Atlantic SD 18119   |
| 154 | THE ORIGINAL SOUNDTRACK 10cc/Mercury SRM-1-1029                               |
| 155 | YOUNG FRANKENSTEIN ORIGINAL SOUNDTRACK/ABC ABCD 870                           |
| 156 | LED ZEPPELIN III/Atlantic SD 8236   |
| 157 | KOKOMO/Columbia PC 3342   |
| 158 | STARDUST ORIGINAL SOUNDTRACK Starring DAVID ESSEX/Arista AL 5000              |
| 159 | TOMMY/Ode 9001 (A&M)  |
| 160 | COMMON SENSE JOHN PRINE/Atlantic SD 18127                                     |
| 161 | HUNKY DORY DAVID BOWIE/RCA LSP 4623   |
| 162 | SAMMY JOHNS/GRC 5003  |
| 163 | I DON'T KNOW WHAT THE WORLD IS COMING TO/BOBBY WOMACK United Artists LA 353-6 |
| 164 | NIGHTLIFE THIN LIZZY/Vertigo VEL 2220 (Phonogram)                             |
| 165 | BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ABC Dot DOSD 2020                |
| 166 | ON THE LEVEL STATUS QUO/Capitol ST-11381                                      |
| 167 | YOUR MAMA WON'T LIKE ME SUZI QUATRO/Arista AL 4035                            |
| 168 | BAD BENSON GEORGE BENSON/CTI 6045 (Motown)                                    |
| 169 | LOVERS MICKEY NEWBURY/Elektra 7E 1030   |
| 170 | SUICIDE SAL MAGGIE BELL/Swan Song SS 8412 (Atlantic)                          |
| 171 | TRIBAL BUMPIN'/Tribe ABC ABCD 859   |
| 172 | SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)                                    |
| 173 | REUNION B. J. THOMAS/ABC ABCD 858   |
| 174 | GET ME TO THE COUNTRY MCKENDREE SPRING/Pye 2108 (ATV)                         |
| 175 | TIGER ROSE ROBERT HUNTER/Round RX 105   |
| 176 | DON'T CALL US WE'LL CALL YOU SUGARLOAF/JERRY CORBETTA Claridge CL 1000        |
| 177 | DUTCH MASTERS FOCUS/Sire SASD 7505 (ABC)                                      |
| 178 | I'LL BE YOUR SUNSHINE VERNON BURCH/UA LA342-G                                 |
| 179 | ROCK & ROLL SURVIVORS FANNY/Casablanca 7007                                   |
| 180 | RAGS TO RUFUS RUFUS/ABC ABCX 809  |
| 181 | CARMINA BURANA MICHAEL TILSON THOMAS/Columbia M33172                          |
| 182 | SOUTHERN NIGHTS ALLEN TOUSSAINT/Reprise MS 2186 (WB)                          |
| 183 | FEEL GEORGE DUKE/BASF 25355   |
| 184 | THE WIZ/Atlantic SD 18137   |
| 185 | TWO SIDES OF THE MOON KEITH MOON/MCA 2136                                     |
| 186 | BRAVE BELT BACHMAN-TURNER-BACHMAN/Reprise MS 2210 (WB)                        |
| 187 | WALTZ TIME MAGIC ORGAN/Ranwood 8137   |
| 188 | WHERE THE GROUPIES KILLED THE BLUES LUCIFER'S FRIEND/Passport 9808 (ABC)      |
| 189 | SO LONG HARRY TRUMAN DANNY O'KEEFE/Atlantic SD 18125                          |
| 190 | BE TRUE TO YOU ERIC ANDERSON/Arista 4033                                      |
| 191 | THE DYNAMIC SUPERIORS/Motown M6-322S1   |
| 192 | ZULEMA/RCA APL1-0819  |
| 193 | CAFE DE PARIS LES VARIATIONS/Buddah BDS 5625                                  |
| 194 | RORY BLOCK/RCA APL1-0733  |
| 195 | VINTAGE YEARS FLEETWOOD MAC/Sire SASH 3706-2 (ABC)                            |
| 196 | OHIO PLAYERS' GREATEST HITS Westbound WB 1005 Chess                           |
| 197 | ALONE ON MY OWN MAXINE WELDON/Monument KZ 33380 (Col)                         |
| 198 | OUT OF HAND GARY STEWART/RCA APL10900   |
| 199 | I'M JESSI COLTER/Capitol ST 11663   |
| 200 | THE LITTLE PRINCE RICHARD BURTON/PIP 6813                                     |

# ALBUM CROSS REFERENCE

|   |                 |                                |       |
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| PAUL ANKA                               | 62              | C.W. McCALL                    | 106   |
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| BACHMAN-TURNER OVERDRIVE                | 55              | HAROLD MELVIN & THE BLUENOTES  | 39    |
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| JEFF BECK                               | 36              | OLIVIA NEWTON-JOHN             | 2, 26 |
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| JIMMY CASTOR BUNCH                      | 98              | OZARK MOUNTAIN DAREDEVILS      | 43    |
| CHICAGO                                 | 1               | PARLIAMENTS                    | 135   |
| ERIC CLAPTON                            | 29              | PASSPORT                       | 141   |
| JOE COCKER                              | 52              | PINK FLOYD                     | 120   |
| JUDY COLLINS                            | 46              | PRETTY THINGS                  | 120   |
| COMMANDER CODY & HIS LOST PLANET AIRMEN | 143             | PURE PRAIRIE LEAGUE            | 32    |
| COMMODORES                              | 76              | QUEEN                          | 83    |
| ALICE COOPER                            | 17              | LOU REED                       | 83    |
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| CHARLIE DANIELS BAND                    | 97              | CHARLIE RICH                   | 146   |
| MAC DAVIS                               | 119             | MINNIE RIPERTON                | 14    |
| JOHN DENVER                             | 5, 89, 90       | SMOKEY ROBINSON                | 118   |
| DOOBIE BROTHERS                         | 45, 77          | LINDA RONSTADT                 | 48    |
| BOB DYLAN                               | 27              | RUFUS                          | 75    |
| EAGLES                                  | 71              | RUSH                           | 114   |
| EARTH WIND & FIRE                       | 6               | LEON RUSSELL                   | 85    |
| ELECTRIC LIGHT ORCHESTRA                | 61              | LEO SAYER                      | 66    |
| ROBERTA FLACK                           | 20              | SCOTT-HERON & JACKSON          | 84    |
| DAN FOGELBERG                           | 107             | TOM SCOTT AND THE L.A. EXPRESS | 72    |
| PETER FRAMPTON                          | 50              | SEALS & CROFTS                 | 47    |
| GLORIA GAYNOR                           | 108             | LONNIE LISTON SMITH            | 122   |
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| HEADHUNTERS                             | 129             | MICKY MOUSE                    | 138   |
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| JUSTIN HAYWARD AND JOHN LODGE           | 8               | SPARKS                         | 81    |
| JIMI HENDRIX                            | 11              | STEELEY DAN                    | 18    |
| HOLLIES                                 | 140             | AL STEWART                     | 64    |
| HOT CHOCOLATE                           | 80              | STRAWBS                        | 56    |
| JANIS IAN                               | 130             | STYLISTICS                     | 144   |
| BOB JAMES                               | 132             | STYX                           | 78    |
| JETHRO TULL                             | 117, 112        | SUPERTRAMP                     | 96    |
| ELTON JOHN                              | 16, 60          | TEMPTATIONS                    | 7     |
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| KANSAS                                  | 104             | TOWER OF POWER                 | 93    |
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| LABELLE                                 | 23              | MORE AMERICAN GRAFFITI         | 40    |
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| JOHN LENNON                             | 13              | JOE WALSH                      | 95    |
| RAMSEY LEWIS                            | 33              | GROVER WASHINGTON, JR.         | 51    |
| GORDON LIGHTFOOT                        | 19              | LESLIE WEST                    | 137   |
| LOVE UNLIMITED ORCHESTRA                | 148             | BARRY WHITE                    | 30    |
| LYNYRD SKYNYRD                          | 24, 111         | ROGER WHITTAKER                | 147   |
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| MAHAVISHNU ORCHESTRA                    | 79              | WET WILLIE                     | 115   |
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|   |                 | YES                            | 28    |
|   |                 | JESSE COLIN YOUNG              | 42    |

## Lewis' Music Comes Full Circle

■ NEW YORK—Linda Lewis likes circles. For example: Pop music in her native England meant the Platters and Nat King Cole until she was about 14. Then pirate radio stations introduced her to people such as Mary Wells, the Supremes and the Motown sound. The producers for her upcoming debut Arista Records album will be Tony Sylvester and Bert DeCoteaux; the latter was a long-time Motown producer responsible for many of the recordings that Linda once sought to imitate and emulate. That, for her, is one full circle. Perhaps it is only coincidence that the first band she sang with in her native England was called Ferris Wheel.

Ms. Lewis has been singing professionally for seven years, and her desire at this time is to reach out to American audiences. Previously, with her British-produced Reprise albums, she feels she wasn't understood. Now, with the help of Sylvester and DeCoteaux, "and the enthusiasm of being with a new label," she hopes to achieve a different feel—and to come up with a sound more compatible with American tastes.

The first songs she wrote were "silly things I wrote in my head while with a local band I was with after Ferris Wheel." She showed the songs to the group leader who agreed with her—they were "silly songs." Eventually, she bought a guitar and set out to try writing and performing on her own. Was there any formal music training? "No. I would have been brilliant," she says laughing, "but there's still time." Now Linda is back to writing songs in her head again. She's come full circle.

The Reprise albums, especially "Lark," were more of a critical success than a commercial one in the U.S. But Cat Stevens, among others, has been a big sup-

porter, going so far as to taking Linda along as the opening act on his last world tour. He also has expressed interest in producing her. But her specific plans for the time being are to complete the Arista album, to tour playing smaller venues than the Cat Stevens tour allowed and to communicate her humor and music to the same audiences that adored the music with which she herself grew up. "With this record company and with this album"—the smile lights up her face—"we're gonna do wonders."

Ira Mayer

## RCA To Showcase Irvine & Zulema

■ NEW YORK—In their second artist showcase of recent months, RCA Records will present Zulema and Weldon Irvine in concert at Town Hall on Saturday evening, April 26.

Irvine, composer of "Young, Gifted and Black" and formerly arranger-conductor for Nina Simone, will open the show at 8:30 p.m. with his eight-piece orchestra; himself on keyboards. Following an intermission, Zulema will offer a program of songs and piano stylings accompanied by her own five-man aggregation and a female vocal trio.

Tickets for the Zulema-Irvine show have been priced at \$4.50 and \$5.50 in an attempt to appeal to the widest possible audience.

To support the concert, RCA product manager Ray Harris has prepared attractive posters and flyers for both in-store and street display in the Manhattan area. Spotlighted on the flyers and posters are both artists' current albums: "Zulema" and "Weldon Irvine, Spirit Man." In addition, there have been print advertisements and radio time buys.

## Dialogue (Continued from page 20)

rapping about the music. We play music on the spots and feature whatever has to be featured about the music we're selling. It's been extremely effective, and due to the various number of spots we have to do for different stations, different products, it's made it very easy for us to be flexible in what we're advertising, the kind of commercials we can put together, and the timing of the commercials doesn't have to wait on another person coming. It's been good in that regard but more for just the repetition and the one on one rapport that I think we've built up.

**RW:** Are the store managers in contact with you on a regular basis?

**Greenwood:** The area managers deal with the store managers on a day-to-day basis. I talk to managers regularly, but not about specific day-to-day functions. We have manager's meetings once a week when needed, regularly once a month and at those times I talk directly with the managers in a specific coordinating function.

**RW:** How did the name Licorice Pizza come about?

**Greenwood:** I originally heard that on a Bud Travis record which was recorded in 1960 at the Santa Monica Civic. When I was thinking for a name for the stores that stuck in my mind. I like the tie in with Licorice Pizza, Ips, low prices, and the flat, black and round. So that's where it came from. And after two years it worked out really well. At first we were listed in the Yellow Pages under restaurants and that sort of thing. It was a win to name the stores Licorice Pizza.

**RW:** Do you give away licorice in the stores?

**Greenwood:** Sure, ever since we first opened the store we've given away licorice. There are open boxes of licorice on the counter, and anyone who comes in can have a piece. It's been a lot of fun. We give everyone something to do with their mouths; their ears are busy, their hands are busy, and we've given them something to do with their mouths.

**RW:** How has your life changed since you started Licorice Pizza and expanded and had so much success? Do you work all day and never play?

**Greenwood:** No, I have plenty of time to play. I don't think I've established a lot of outlets other than business to fill my time.

**RW:** Do you regret that?

**Greenwood:** Oh, not at all. I consider the time I've given to Licorice Pizza as being extremely rewarding and valuable time. I have learned so many things from Licorice Pizza, and I'm happy that those things can be passed on in the areas of personnel and scheduling and running profit centers—just general areas of management. I'm extremely happy that I've had the opportunity to do that, and that it's been a successful venture. I'm aware that I am in control and can take myself out of the business when I want to. I have chosen not to. I might say that during the first two or three years I was doing it really full time and, at that time, at the expense of social life. Now I find that as the Licorice organization gets stronger, I have more time to develop outside interests, and I'm thankful for that. And I might say that that was kind of the awareness during the years when it was really 18 hours days—I was always aware that if I was doing it correctly, I should structure an organization with the calibre of management that would allow me to be freer of the responsibilities, and I think that is happening.

**RW:** Do you establish relations with radio stations?

**Greenwood:** Generally I'd say no. The media rapport at my level is with management. The individual stores don't generally talk with stations. Again, there are exceptions; there are some local stores that have an excellent rapport with stations, but generally the stores have the rapport with local merchants, local organizations, local schools and we have the rapport with the media and, to a degree, we both share a rapport with the labels.

**RW:** What do you think about the pricing of records? Do you agree with a John Denver live album consisting of several old cuts and a few new ones being priced at \$12.98?

**Greenwood:** I think the record companies should make their pricing positions based on their need for profit and I would not attempt to tell them what they should sell for. We will sell to the best of our ability whatever product they give us. Price has an important impact and it is an important factor, but it is not the all-telling factor. There are many other things that you can do to merchandise a record, and again, record manufacturers and labels should price their products so that they can be profitable and service us with good quality pressings and support us in campaigns to expose their products, and if they can do that we will do our share in exposing

(Continued on page 47)

## Gene Cotton to ABC



Jerrold H. Rubinstein, chairman of ABC Records, announced the label's signing of singer/songwriter Gene Cotton to a long-term, worldwide recording contract. Cotton's two most recent albums were released under the ABC-distributed Myrrh label and he is currently recording his first ABC release in Nashville. Pictured above, from left, are, ABC vice president Dennis Levinthal, Rubinstein, Cotton, his producer Charlie Tallent and his manager Ken Fritz.

## A Special Three from London

By SPEIGHT JENKINS

■ NEW YORK—In London's latest release three new recordings demand special attention. The first is an outstanding record of chamber music: Beethoven's Sonatas Nos. 1 and 9 for Violin and Piano, the last being the famous "Kreutzer." Though such a record is ordinarily thought of as a vehicle for the violinist, this record features Vladimir Ashkenazy on the piano. The violinist is Itzhak Perlman, and whoever set up this combination has won every music lovers gratitude.

### Balance

It is a fine balance of two of the finest—arguably the top representatives on their specific instruments in their age group—instrumentalists, and they have each found the same approach to both sonatas. The first movement of the "Kreutzer" goes rippingly, with a juicy, full-blown sound from both performers. Both play clearly and yet emphasize the romantic aspects of Beethoven while never ignoring his taut rhythm and varied dynamics.

The Andante has more than its share of sweetness and the last movement is fun for both. Perlman's bow control, his powerful pizzicatos, his pervading sweet sound and appropriately varied vibrato find an answer in Ashkenazy's mastery of the keyboard. Best of all, they both seem genuinely to enjoy the music and their collaboration. The happiest words on the record are "Volume I." It is to be hoped that this will be the first step in a full Beethoven violin-piano cycle.

The second record that will elicit interest and sales is one entitled "Renata Tebaldi Sings 18th Century Arias." Miss Tebaldi's history hardly needs recapping, but, very briefly, it will be remembered that she came to international prominence in 1950, as Joan of Arc, in Italy. After singing in San Francisco and Chicago, she came to the Metropolitan Opera on January 31, 1954, as Desdemona in Verdi's *Otello*. Her distinguished career of some 18 years

(Continued on page 50)

## CLASSICAL RETAIL REPORT

APRIL 26, 1975

### CLASSIC OF THE WEEK



**ROSSINI: SIEGE OF CORINTH**  
SILLS, VERRETT, SCHIPPERS  
Angel

### BEST SELLERS OF THE WEEK

**ROSSINI: SIEGE OF CORINTH**—Sills, Verrett, Schippers—Angel  
**BELLINI: I PURITANI**—Sutherland Pavarotti, Ghiaurov, Bonyngé—London  
**ORFF: CARMINA BURANA**—Blegen, Riegel, Thomas—Columbia  
**ROSZA: SPELLBOUND**—Gerhardt—RCA

### SAM GOODY/EAST COAST

**AFTER THE BALL**—Morris, Bolcom—Nonesuch  
**BELLINI: I PURITANI**—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London  
**GERSHWIN: COMPLETE ORCHESTRAL MUSIC**—Slatkin—Vox  
**HAYDN: COMPLETE SYMPHONIES, VOL. IX**—Dorati—London  
**MASSENET: THAIS**—Moffo, Carreras Bacquier, Rudel—RCA  
**MOZART: IL RE PASTORE**—Mathis, Schreier, Hager—BASF  
**ORFF: CARMINA BURANA**—Blegen, Riegel, Thomas—Columbia  
**ROSSINI: SIEGE OF CORINTH**—Sills, Verrett, Schippers—Angel  
**SCHOENBERG, WEBERN, BERG: ORCHESTRAL MUSIC**—Karajan—DG  
**STRAVINSKY: RITE OF SPRING**—Solti—London

### RECORD HUNTER/NEW YORK

**BELLINI: I PURITANI**—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London  
**JUDITH BLEGEN AND FEDERICA VON STADE IN CONCERT**—Columbia  
**JASCHA HEIFETZ PLAYS 10 VIOLIN CONCERTOS**—RCA  
**JOPLIN: PIANO RAGS, VOL. III**—Rifkin—Nonesuch  
**ORFF: CARMINA BURANA**—Blegen, Riegel, Thomas—Columbia  
**LUCIANO PAVAROTTI: KING OF THE HIGH C'S**—London  
**ROSSINI: SIEGE OF CORINTH**—Sills, Verrett, Schippers—Angel  
**SCHUBERT: WANDERER FANTASY**—Pollini—DG  
**STRAUSS: FOUR LAST SONGS, TOD UND VERKLAERUNG**—Janowitz, Karajan—DG  
**WAVERLY CONSORT**—Vanguard

### KING KAROL/NEW YORK

**BELLINI: I PURITANI**—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London  
**KORNGOLD: PIANO SONATA NO. 2**—Kubalek—Genesis  
**MOZART: ARIAS**—Moser—EMI (Import)  
**ORFF: CARMINA BURANA**—Blegen, Riegel, Thomas—Columbia  
**REICH: DRUMMING**—Reich—DG  
**ROSSINI: SIEGE OF CORINTH**—Sills, Verrett, Schippers—Angel  
**ROSZA: SPELLBOUND**—Gerhardt—RCA  
**SCHUBERT: TRIOS**—Rubinstein, Szeryng, Fournier—RCA  
**STRAUSS: ALSO SPRACH ZARATHUSTRA**—Haitink—Philips  
**RENATA TEBALDI SINGS 18TH CENTURY ARIAS**—London

### RECORD & TAPE COLLECTORS/BALTIMORE

**BEETHOVEN: KREUTZER SONATA**—Perlman, Ashkenazy—London  
**BELLINI: I PURITANI**—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London  
**JOPLIN: THE EASY WINNERS**—Perlman, Previn—Angel  
**ROBERT HALL LEWIS CONDUCTS HIS SYMPHONY NO. 2**—CRI  
**ORFF: CARMINA BURANA**—Blegen, Riegel, Thomas—Columbia  
**ROSSINI: SIEGE OF CORINTH**—Sills, Verrett, Schippers—Angel  
**ROSZA: SPELLBOUND**—Gerhardt—RCA  
**SCHOENBERG, WEBERN, BERG: ORCHESTRAL WORKS**—Karajan—DG  
**VERDI: REQUIEM**—Toscanini—Vox  
**WEILL: SYMPHONIES**—DeWaar—Philips

### ROSE DISCOUNT/CHICAGO

**AFTER THE BALL**—Morris, Bolcom—Nonesuch  
**BELLINI: I PURITANI**—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London  
**BERLIOZ: SYMPHONIE FANTASTIQUE**—Solti—London  
**CHOPIN: PIANO MUSIC**—Horowitz—Columbia  
**HUMPERDINCK: HANSEL UND GRETEL**—Moffo, Donath, Ludwig, Eichhorn—RCA  
**ORFF: CARMINA BURANA**—Blegen, Riegel, Thomas—Columbia  
**ROSSINI: SIEGE OF CORINTH**—Sills, Verrett, Schippers—Angel  
**ROSZA: SPELLBOUND**—Gerhardt—RCA  
**SAINT-SAENS: SAMSON ET DALILA**—Ludwig, King, Patane—RCA  
**STRAVINSKY: RITE OF SPRING**—Solti—London

### TOWER RECORDS/SAN DIEGO

**BACH: BRANDENBURG CONCERTOS**—Ristenpart—Nonesuch  
**BACH: COMPLETE WORKS FOR SOLO FLUTE**—Rampal—RCA  
**BACH: GREAT PIANO TRANSCRIPTIONS**—Weissenberg—Angel  
**COPLAND: EL SALON MEXICO**—Copland—Columbia  
**DEBUSSY: COMPLETE ORCHESTRAL MUSIC, VOL. III**—Martinson—Angel  
**HOLST: THE PLANETS**—Previn—Angel  
**A TRIBUTE TO DAVID OISTRAKH**—Columbia  
**ROSSINI: SIEGE OF CORINTH**—Sills, Verrett, Schippers—Angel  
**SATIE: PIANO MUSIC, VOL. I**—Ciccolini—Angel  
**STRAUSS: DON QUIXOTE**—Mehta—London

## MASTERWORKS TWX... FROM COLUMBIA

RESPONSE FROM CLASSICAL DEALERS, BUYERS AND STORE PERSONNEL TO OUR MONTHLY SAMPLERS HAS BEEN EXCELLENT... WE'RE GETTING READY TO SHIP NO. 5 SOON WHICH WILL INCLUDE A SNEAK PREVIEW OF OUR NEW RECORDING OF "LA NAVARRAISE", MASSENET'S EXCITING "VERISMO" OPERA... IF YOU WANT TO BE SURE OF SAMPLING THIS THRILLING PERFORMANCE SEND A NOTE TELLING US WHO YOU ARE, WHERE YOU WORK AND WHAT YOU DO TO MASTERWORKS MERCHANDISING, CBS — ROOM 1145, 51 W. 52ND ST., NEW YORK, NEW YORK 10019.



CONCERT REVIEW

## Queen, Mahogany Rush Shine

■ LOS ANGELES—It was an evening to evaluate two potential supergroups with the Santa Monica Civic (29-two shows) providing a debut hearing for Queen (Elektra) and Mahogany Rush (20th Century) in the locale. The refreshing exuberance of style and manner displayed by the groups drew an enormously favorable verdict from two sell-out crowds that clearly contained equal partisanship for both acts.

The jewel in Queen's crown is lead singer and part-time pianist Freddie Mercury. Mercury's quicksilver movements and amplified vamping quickly seduce audience attentiveness. He also commands the ability to strike an intimate rapport with the galleries with cool, between song repartee. However, Mercury need not dwell on mere gesture alone. A polished voice of musical stage quality resides behind his wicked smile. He keeps the temperature torrid with keen deliveries through snorkeled microphone of such selections off the new "Sheer Heart Attack" album as "Flick of the Wrist" and "Killer Queen," as well as the group's anthem, "Keep Yourself Alive." Despite the implications of the name, Queen is not a residue from the glitter costume acts of recent years, instead coloring their approach with subtle, yet smouldering sensuality.

Guitarist Brian May speaks a simple, articulate rock language through his guitar, his sardonic presence providing a solid anchor for Mercury's excursions. Drummer Roger Taylor proved to be the most impressive pure instrumentalist in the ensemble, kicking his illuminated skins with furiously clean polyrhythmic power, generating crescendos of the type that raise rashes of

gooseflesh. Bassist John Deacon rounds out the quartet of Queen, which should prepare itself for a long, healthy reign.

Meanwhile, Mahogany Rush disclosed credentials of musicianship and stage character that should spell graduation to their own headlining spots in the coming months. This high voltage power trio paramountly features the frenetic fingerings of spunky Franke Marino on lead guitar. Marino's sound instantly sets off after images in the ear of the tone fracturing textures pioneered by Jimi Hendrix, but such comparisons are finally fleeting. Although he acknowledges his apprenticeship to the late superstar with pieces like Jimi's "Red House," Marino eventually carves out an instrumental personality all his own. He and his precocious cohorts (not a one of them over 21 years old) Paul Harwood (bass) and Jim Ayoub (drums) well forth with deeply grained renderings from that elusive good time side of rock and roll. Mixing oldies like "Johnnie B. Goode" with cuts from their two albums "Maxoom" and "Child of Novelty," the group climaxed the set with the Hendrix-styled scrambling of the "Star Spangled Banner," ignited with the well-placed punctuation of percussive strobe lighting. The crowd response was unusually explosive for these young Canadians, who galloped back on stage to cleverly answer the cries for encore with the composition titled "More."

Stann Findelle

## Roy Signs Jamison

■ LOS ANGELES — Mark Roy Management Corporation has announced the signing of Dohnn Jamison to a personal management contract.

## Blackbyrds Fly By



Visiting Record World's west coast offices recently were Fantasy recording artists the Blackbyrds. Shown from left are drummer Keith Kilgo, Fantasy promo rep Bob Mercer, keyboardist Kevin Toney, RW VP Spence Berland, bassist Joe Hall and guitarist Orville Saunders.

## RCA Signs Buari



Former track star Sidiku Buari, who twice represented Ghana in Olympic Games, has signed an RCA Records contract as a singer-percussionist. Buari's first single, "Karam Bani," will be released shortly. From left are Ray Harris, product manager, rhythm & blues; manager Irving Micahnik; Buari; managerial aide Myra Lee; and RCA Records rhythm & blues director Tom Draper.

## Musexpo (Continued from page 3)

(U.S.); Tash Howard Music Group (U.S.); Top Tape Musica (Brazil); Trema/Match France (France); Ufa Musikverlage (Germany); Disques Vogues PIP (France); Yamaha Music Foundation (Japan); Youngblood Records (U.K.).

Also, companies and representatives of other countries including: Australia, Belgium, Canada, Czechoslovakia, Chile, China, Lebanon, Malaysia, Poland, Spain, Sweden, Sudan, U.S.S.R. and Venezuela.

## N.Y. Central (Continued from page 25)

"Dear Tastemakers and T-Shirt Wearers, "To keep your wardrobe from being tediously over-run with wrong sizes, please drop a note or call Santa stating S and/or M, L, XL." Just for the record, we like shrinking our M's to S's.

BONJOUR, MON AMIE: Mireille Mathieu made her Carnegie Hall debut (7) to an overflowing audience eager to welcome the Edith Piaf disciple to these shores. Though there were a few words here and there in English, Ms. Mathieu conveyed the full range of meaning and emotion in her songs through vocal inflection and gestures. The last three numbers of the evening (an anti-war song and two love songs, I believe) brought the house down.

NOTED: Though "P.S. Your Cat Is Dead" was not destined for a lengthy New York run, the play combined humor and topicality in a highly original fashion. Perhaps it would have done better off-Broadway—and perhaps someone will see fit to return the Keir Dullea/Tony Musante-starring production to a smaller theater . . . Larry Coryell and Airto signed to Arista . . . The First Annual Latin New York Music Awards and concert will take place May 4th at the Beacon.

## AM Action (Continued from page 14)

### CROSSOVERS

War (UA). Added to KSLQ right out of the box. Immediate r&b acceptance on most major stations. Good vibes emanating from other pop majors on the subject. Not much of a battle.

### NEW ACTION

Chicago (Columbia). "Old Days." This cut from the new album currently #1 on the Record World album chart, had been picked and played in full rotation on many primary stations. Now officially available as a single, the line-up is as follows: WRKO, KFRC, WQXI, KJR, WHBQ, WIXY, WSAI, KDWB, WIBG, WCOL, KIMN, KTLK, WMAK, KYA, WBBQ, WGCL and King, among others.

Captain & Tennille (A&M). "Love Will Keep Us Together." Gathering momentum on the secondary level this tune hits the big time this week with the added support of KHJ. Also on WCOL, KIMN, KKDJ, KEEL, K101, KIRL, etc.

# SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Hope That We Can Be Together Soon" — Harold Melvin & the Bluenotes featuring Sharon Paige (Phil. Intl.). Taken from the lp "To Be True," this tune introduces a new artist destined to be a bright shining star on the horizon. Ms. Paige's delivery, surrounded by the Bluenotes, lyrically enhances the message of love. Due for release shortly, it's another super single showing this group's superb versatility.

**DEDE'S DITTIES TO WATCH:** "Do You Wanna Do A Thing" — Bottom & Company (Motown-UPT); "Don't Leave Me In The Morning" — Odia Coates (UA-SLO); "Please Forgive Me" — Bob Green (Fretone-SLO).

**DISCO POTENTIALS:** "I Shot The Sheriff" — Isaac "Redd" Holt Unlimited (Paula); "Slippery When Wet" — Commodores (Motown).

Jimmy Byrd, who had been looking for a full time position, has found a secure slot as the anchor man (midnight to 6 a.m.) at WUSS-AM (Atlantic City, N.J.). Byrd, who has been involved in many facets of the industry, is relocating his family to that neck of the woods. Hy Litt has been appointed general manager and Champe Haggins is assistant general manager. The station is also looking for a jock with three years experience.

Lucky Cordell, who has been effective for years within the industry and has been building a foundation for one of the leading radio stations in the country, is no longer with WVON-AM (Chicago). Sources say that Cordell is going to be named assistant to the president of the entire corporation which owns the stations.

This is the election season for NATRA. As it was announced at Hal Jackson's Testimonial, which was fantastic, the convention will be held in Baltimore at the Baltimore Hilton, August 12-16. For further information you may phone Hot Rod Hubert at (301) 542-8273.

Norman Gardner, who held the post of director of promotion for Crossover Records, is leaving that position to head the r&b department at Avco Records. Gardner will fill the slot left open by the late Otis Pollard.

"Due to managerial change, no further comment," was the statement made by Clarence Avant when asked exactly why Del Shields left KAGB-FM (Inglewood,

California). The new general manager of that station is Phil Stewart.

Jerry Butler, the "Iceman," is signing with Motown Records. The "Iceman" cometh to a giant — a rekindling of talent personified.

Currently in the process of forming and making plans for another testimonial is Georgie Woods of WDAS-AM (Philadelphia). Jimmy Bishop is the honoree and the date set is July 11. It will be held at the Marriott Hotel in Philadelphia.

A group which has survived the trials of the industry are the Temptations. The group has lost their recent acquisition, Damon Harris, leaving the lead position open. But as fate or good luck would have it, they have acquired the talents of Glen Leonard from Washington, D.C., who once sang with the Unifics.

Shown here (from left) are Alan Lott and Dede Dabney. Lott, who is leaving the post of national r&b promotion director of albums for Atlantic Records, is going to Buddah Records as director of r&b, a position which Hank Talbert had held for several years. Talbert is leaving that position to move to Arista Records. Lott had a brief meeting



with Ms. Dabney to discuss his future plans with Buddah.



Los Angeles Mayor Thomas Bradley and his wife, Ethel (center) are pictured backstage congratulating Gladys Knight (second from right) and The Pips at their opening night performance at the Las Vegas Hilton Hotel. Mayor Bradley recently accepted the Gladys Knight; and the Pips award on the American Music Awards Show. The Pips as seen include (from left), Ed Patten, Merald "Bubba" Knight and William Guest (far right).

## R&B PICKS OF THE WEEK

SINGLE

**SHIRLEY BROWN, "IT AIN'T NO FUN"** (East / Memphis Music / Two Knight Music, BMI). With an extraction from her "Woman To Woman" lp, this new soul songstress has placed more than enough meaning on the words of love and life. Ms. Brown's rap session on this particular single is a continuation of "Woman To Woman." It speaks of being in love but never receiving the same feeling. Shirley Brown is a tremendous artist and a fantastic storyteller; should garner plenty of chart action. Truth TRA 3223 (Stax).



SLEEPER

**TONY TROUTMAN, "I TRULY LOVE YOU"** (Mother Fletcher Music, BMI). Take a bit of monologue, sprinkle heavily with dynamic lyrics and top with strings and horns—what do you have? A hit record. Along with all the main ingredients you must have it delivered by an individual who has the knack and knowhow to get a ditty across. Tony Troutman is a new artist who does the job very well. Producers Fletcher & Taylor gave Troutman a chance; he gave his strong voice which enhances this lyrical beauty. Gramophon GRA-457118.



ALBUM

**MARGIE JOSEPH, "MARGIE."** Involve yourself with the sound of this vocalist. Ms. Joseph's expertise emerges from the depths of heart and soul. Sensitive and tender tunes best fit her expressions. Freshness is a factor that gets her across exquisitely. "Words" was previously a single and "Stay Still" could be handled pop, r&b and MOR. "Just As Soon As The Feeling's Over" could have been written for this delicate server of sound. The message of Margie is "After All This Time." Atlantic SD 18126.



# SOONER OR LATER, IT HAD TO HAPPEN.

IT HAPPENED SOONER.



THE IMPRESSIONS  
"SOONER OR LATER" (CMS 0103)

HAPPENING ON THE RADIO, IN THE STORES AND ON CURTOM RECORDS, DISTRIBUTED BY WARNER BROS.



# Disco File (Continued from page 34)

break that really makes the record. Now I understand what everyone was excited about.

Best New Single This Week (Maybe This Month): "Free Man" by **South Shore Commission** (Wand), produced and written by **Bunny Sigler**, arranged by **Norman Harris** and superhot. The "Disco Mix" version is 5:35 and breaks down-to-basics, soul-shouting dialogue between the male and female lead singers with a driving instrumental segment toward the end. Already on the Top 10 supplied by Armondo Galvez at Flamingo, "Free Man" is the most essential new record right now.

Also recommended: "Hey Baby" by **Anthony White** (Phila. Intl.) and **T.U.M.E.'s** "Love Shortage" (MGM), both Philadelphia productions; **Peter Nero's** lush instrumental, "Soul Ballet," produced by **Tony Silvester** and **Bert DeCoteaux** (Arista); **Oliver Sain's** "London Express," which picks up where his "Bus Stop" left off (Abet) and "Hypertension Part 2," the mostly instrumental side of a song by **Calendar** (Pi Kappa). For more left field tastes, there's a pair of French imports on Mainstream, one the eerily electronic "Dr. Beezar" (Bizarre?) by **Captain Dax** which includes some great demonic laughter, the other an Afro-Latin chant by **Black Blood** called "A.I.E. (A Mwana)" that sounds like slicked-up jungle music. On the other end of the spectrum, but still in left field, there's "Shakedown" by **Elephants Memory** (Atlantic) which builds into some very interesting knockout drumming and chanting and **Little Feat's** "Spanish Moon" (Warner Bros.), a tight production with a sound reminiscent of the **Doobie Brothers** which Wayne Thorberg at Disco 1985 in Los Angeles says is going over well with his crowd.

Album cuts: "Your Lovin' Ain't Good Enough" from **Ben E. King's** "Supernatural" album (Atlantic); the surging instrumental "Tornado" from "The Wiz" original cast recording (Atlantic); "Sneakin' Up Behind You," very **AWB** and sharp on "The Brecker Brothers" (Arista) and the full-length "All Because of You" on **LeRoy Hutson's** "Hutson" album, a very classy release on Curtom, recommended for a relaxed night at home. Not alone.

# RECORD WORLD THE R&B SINGLES CHART

APRIL 26, 1975

| APR. 26 | APR. 19   |
|---------|---|
| 1       | 2 L-O-V-E (LOVE) AL GREEN—Hi 2282 (London)                                      |
| 2       | 3 ONCE YOU GET STARTED RUFUS Featuring CHAKA KAHN—ABC 13066                     |
| 3       | 6 SHAKEY GROUND TEMPTATIONS—Gordy G7142F (Motown)                               |
| 4       | 5 WHAT AM I GONNA DO WITH YOU BARRY WHITE—20th Century 2177                     |
| 5       | 1 SHOESHINE BOY EDDIE KENDRICKS—Tamla T54257F (Motown)                          |
| 6       | 4 SHINING STAR EARTH, WIND & FIRE—Columbia 3-10090                              |
| 7       | 12 BAD LUCK (PART I) HAROLD MELVIN & THE BLUE NOTES—Phila. Intl. ZS8 3562 (Col) |
| 8       | 8 ONE BEAUTIFUL DAY ECSTASY, PASSION & PAIN—Roulette 7163                       |
| 9       | 9 LIVING A LITTLE, LAUGHING A LITTLE SPINNERS—Atlantic 3252                     |
| 10      | 10 MY LITTLE LADY BLOODSTONE—London 5N-1061                                     |

|    |   |    |  |
|----|---|----|--|
| 11 | 15 WE'RE ALMOST THERE MICHAEL JACKSON—Motown M1341F                         | 43 | 46 LET THE GOOD TIMES ROLL EVERYBODY LITTLE BEAVER—Cap 1995 (TK)             |
| 12 | 16 BABY THAT'S BACKATCHA SMOKEY ROBINSON—Tamla T54258F (Motown)             | 44 | 53 LEAVE IT ALONE DYNAMIC SUPERIORS—Motown M1342F                            |
| 13 | 7 WALKING IN RHYTHM BLACKBYRDS—Fantasy 736                                  | 45 | 22 ALL BECAUSE OF YOU LEROY HUTSON—Curtom 0100 (WB)                          |
| 14 | 11 LOVE FINDS ITS OWN WAY GLADYS KNIGHT & THE PIPS—Buddah 453               | 46 | 66 GIVE THE PEOPLE WHAT THEY WANT O'JAYS—Phila. Intl. ZS8 3565 (Col)         |
| 15 | 25 GET DOWN, GET DOWN JOE SIMON—Spring 156 (Polydor)                        | 47 | 55 PHILADELPHIA FREEDOM ELTON JOHN BAND—MCA 40364                            |
| 16 | 14 EXPRESS B.T. EXPRESS—Roadshow 7001 (Scepter)                             | 48 | 57 HIJACK HERBIE MANN—Atlantic 3246  |
| 17 | 24 ROCKIN' CHAIR GWEN McCRAE—Cap 1996 (TK)                                  | 49 | 63 THE WAY WE WERE/TRY TO REMEMBER GLADYS KNIGHT & THE PIPS—Buddah 463       |
| 18 | 18 SUN GODDESS RAMSEY LEWIS and EARTH, WIND & FIRE—Columbia 3-10103         | 50 | 59 HOME WRECKER TYRONE DAVIS—Dakar 4541 (Brunswick)                          |
| 19 | 13 LOVIN' YOU MINNIE RIPERTON—Epic 8-50057                                  | 51 | 54 LOVE FREEZE FIRST CHOICE—Philly Groove 204 (Arista)                       |
| 20 | 30 SPIRIT OF THE BOOGIE KOOL & THE GANG—Delite 1567 (PIP)                   | 52 | 23 SWING YOUR DADDY JIM GILSTRAP—Roxbury 2006 (Chelsea)                      |
| 21 | 21 REMEMBER WHAT I TOLD YOU TO FORGET TAVARES—Capitol 4010                  | 53 | 60 SHARE A LITTLE LOVE IN YOUR HEART LOVE UNLIMITED—20th Century TC 2183     |
| 22 | 27 LOVE WON'T LET ME WAIT MAJOR HARRIS—Atlantic 3248                        | 54 | 20 SUPER DUPER LOVE, PT. 1 SUGAR BILLY—Fast Track 2501 (Mainstream)          |
| 23 | 31 CHECK IT OUT BOBBY WOMACK—United Artists XW 621-X                        | 55 | 69 THE HUSTLE VAN McCOY & THE SOUL CITY SYMPHONY—Avco 4653                   |
| 24 | 17 SATIN SOUL LOVE UNLIMITED ORCHESTRA—20th Century TC 2162                 | 56 | 64 NO CHARGE SHIRLEY CAESAR—Scepter/Hob 12402                                |
| 25 | 26 GET READY FOR THE GET DOWN WILLIE HUTCH—Motown M1339F                    | 57 | 45 SUPERNATURAL THING, PT. 1 BEN E. KING—Atlantic 3241                       |
| 26 | 32 ROLLING DOWN A MOUNTAIN SIDE MAIN INGREDIENT—RCA PB 10024                | 58 | 37 I AM LOVE JACKSON FIVE—Motown M1310F                                      |
| 27 | 28 COME ON DOWN (GET YOUR HEAD OUT OF THE CLOUDS) GREG PERRY—Casablanca 817 | 59 | — WHY CAN'T WE BE FRIENDS WAR—United Artists UA XW629-X                      |
| 28 | 51 I WANT TO BE FREE OHIO PLAYERS—Mercury 73675                             | 60 | 67 HELPLESSLY MOMENT OF TRUTH—Roulette 7164                                  |
| 29 | 39 GRANDDADDY (PART I) NEW BIRTH—Buddah 464                                 | 61 | — LOOK AT ME (I'M IN LOVE) MOMENTS—Shang 5060 (All Platinum)                 |
| 30 | 33 I BETCHA DIDN'T KNOW THAT FREDRICK KNIGHT—Truth TRA 3216 (Stax)          | 62 | — LEAVE MY WORLD JOHNNY BRISTOL—MGM 14792                                    |
| 31 | 40 I'VE ALWAYS HAD YOU BENNY TROY—Delite 1566 (PIP)                         | 63 | — SLIPPERY WHEN WET COMMODORES—Motown M1338F                                 |
| 32 | 36 IT ONLY HURTS FOR A LITTLE WHILE NOTATIONS—Gemigo 103                    | 64 | — GEMINI MIRACLES—Tamla T54259F (Motown)                                     |
| 33 | 34 TOUCH ME BABY (REACHING OUT FOR YOUR LOVE) TAMIKO JONES—Arista 0110      | 65 | — SEX MACHINE (PART I) JAMES BROWN—Polydor 14270                             |
| 34 | 35 DYNOMITE TONY CAMILLO'S BAZUKA—A&M 1666                                  | 66 | 75 MISTER MAGIC GROVER WASHINGTON, JR.—Kudu 924F (Motown)                    |
| 35 | 41 WHERE IS THE LOVE BETTY WRIGHT—Alston 3713 (TK)                          | 67 | — EASE ON DOWN THE ROAD CONSUMER RAPPORT—Wing and a Prayer HS101F (Atlantic) |
| 36 | 44 SHACKIN' UP BARBARA MASON—Buddah 459                                     | 68 | — WHATEVER'S YOUR SIGN PROPHECY—Mainstream 5565 5565                         |
| 37 | 43 THANK YOU BABY STYLISTICS—Avco 4652                                      | 69 | — ME & MRS. JONES RON BANKS AND THE DRAMATICS—ABC 12090                      |
| 38 | 49 KEEP THE HOME FIRES BURNING LATIMORE—Glades 1726 (TK)                    | 70 | 70 HOW'S YOUR LIFE (AND MY CHILD) EBONY RHYTHM FUNK CAMPAIGN—Innovation 9159 |
| 39 | 19 SHAME, SHAME, SHAME SHIRLEY (AND COMPANY)—Vibration 532 (All Platinum)   | 71 | 74 TAKE ME TO THE RIVER SYL JOHNSON—Hi 5N 2285 (London)                      |
| 40 | 20 I CAN'T SEE WHAT YOU SEE IN ME JONESES—Mercury 38668                     | 72 | — GET OUT OF MY LIFE DEDE WARWICK—Private Stock 011                          |
| 41 | 52 CUT THE CAKE AWB—Atlantic 3261   | 73 | — HERE I AM AGAIN CANDI STATON—Warner Bros. 8070                             |
| 42 | 47 FRIENDS B.B. KING—ABC 12053  | 74 | — GOD MAKE ME FUNKY HEADHUNTERS—Arista 0115                                  |
|    |   | 75 | 38 TAKE IT AWAY FROM HIM PAUL KELLY—Warner Bros. WBS 8067                    |



## NASHBORO RECORDS

### WORLD OF GOSPEL

PRESENTS

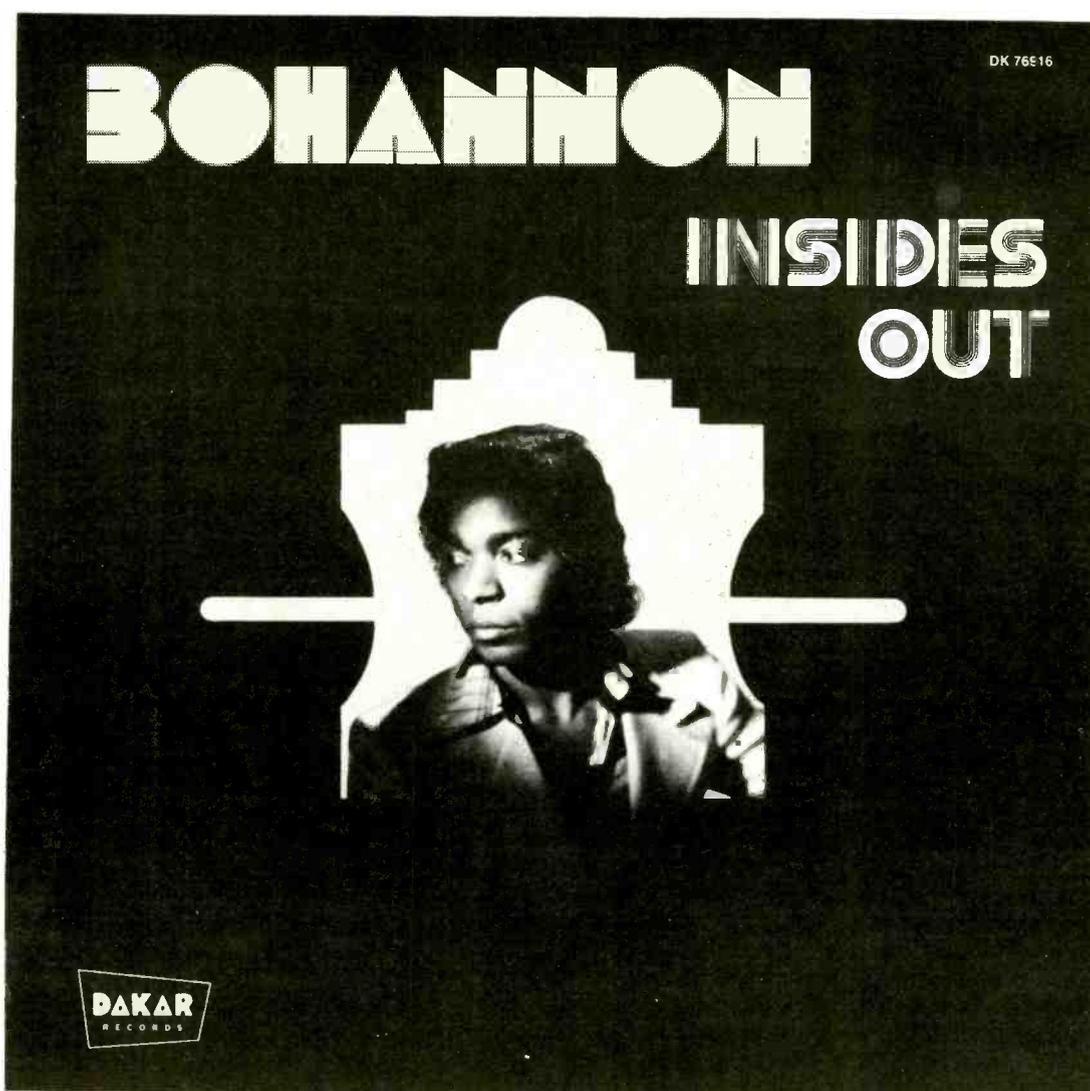


Albums This Year!

- The Gospel Keynotes — Nashboro #7147
- Rev. Isaac Douglas — Creed #3059
- The 21st Century Singers — Creed #3060
- Sister Lucille Pope — Nashboro #7140



# BOHANNON And His Hit L.P.



ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE

**DAKAR**

**BRUNSWICK**

APRIL 26, 1975

1. **THAT'S THE WAY OF THE WORLD**  
EARTH, WIND & FIRE—Columbia  
PC 33280
2. **A SONG FOR YOU**  
TEMPTATIONS—Gordy G6-969S1  
(Motown)
3. **PERFECT ANGEL**  
MINNIE RIPERTON—Epic KE 32561
4. **SUN GODDESS**  
RAMSEY LEWIS—Columbia KC 33194
5. **FEEL LIKE MAKIN' LOVE**  
ROBERTA FLACK—Atlantic SD 18131
6. **THE DRAMATIC JACKPOT**  
RON BANKS & THE DRAMATICS—ABC  
ABCD 867
7. **MISTER MAGIC**  
GROVER WASHINGTON JR.—Kudu  
KU-20S1 (Motown)
8. **JUST ANOTHER WAY TO SAY**  
I LOVE YOU  
BARRY WHITE—20th Century T-466
9. **GREATEST HITS**  
KOOL & THE GANG—Delite DEP 2015  
(PIP)
10. **GREATEST HITS**  
AL GREEN—Hi SHL 32089 (London)
11. **FLYING START**  
BLACKBYRDS—Fantasy F 9472
12. **TO BE TRUE**  
HAROLD MELVIN AND THE BLUE NOTES  
Featuring THEODORE PENDERGRASS—  
Phila. Intl. KZ 33148 (Col)
13. **CRASH LANDING**  
JIMI HENDRIX—Reprise MS 2004 (WB)
14. **CAUGHT IN THE ACT**  
COMMODORES—Motown M6-820S1
15. **NIGHTBIRDS**  
LABELLE—Epic KE 33075
16. **STEPPING INTO TOMORROW**  
DONALD BYRD—Blue Note BN-LA  
368 G (UA)
17. **AVERAGE WHITE BAND**  
Atlantic SD 7308
18. **PUT IT WHERE YOU WANT IT**  
AVERAGE WHITE BAND—MCA 475
19. **THE BEST OF THE STYLISTICS**  
Avco AV 69006
20. **MY WAY**  
MAJOR HARRIS—Atlantic SD 18119
21. **NO MYSTERY**  
RETURN TO FOREVER Featuring  
CHICK COREA—Polydor PD 6512
22. **DO IT 'TIL YOU'RE SATISFIED**  
B.T. EXPRESS—Scepter SP 5117
23. **EXPANSIONS**  
LONNIE LISTON SMITH—Flying  
Dutchman BDL1-0934 (RCA)
24. **BARRABAS**  
Atco SD 36-110
25. **FULFILLINGNESS' FIRST FINALE**  
STEVIE WONDER—Tamlam T6-332S1  
(Motown)
26. **SURVIVAL**  
O'JAYS—Phila. Intl. K2 33150 (Col)
27. **TWO**  
BOB JAMES—CTI 6057 (Motown)
28. **FIRE**  
OHIO PLAYERS—Mercury SRM-1-1013
29. **A QUIET STORM**  
SMOKEY ROBINSON—Tamlam T6 337S1  
(Motown)
30. **SURVIVAL OF THE FITTEST**  
HEADHUNTERS—Arista AL 4038
31. **CICERO PARK**  
HOT CHOCOLATE—Big Tree BT 89503  
(Atlantic)
32. **DISCOTHEQUE**  
HERBIE MANN—Atlantic SD 1670
33. **FIRST MINUTE OF A NEW DAY**  
GIL SCOTT-HERON & BRIAN JACKSON—  
Arista 4030
34. **KEEP ON RUNNIN'**  
BLACK HEAT—Atlantic SD 18128
35. **BUTT OF COURSE**  
JIMMY CASTOR BUNCH—Atlantic  
SD 18124
36. **CHOCOLATE CITY**  
PARLIAMENT—Casablanca NBLP 7014
37. **SOLID**  
MANDRILL—United Artists LA 408
38. **RUFUSIZED**  
RUFUS Featuring CHAKA KAHN—  
ABC ABCD 837
39. **INSIDE OUT**  
BOHANNON—Dakar BK 6916  
(Brunswick)
40. **DISCO BABY**  
VAN MCCOY & THE SOUL CITY  
SYMPHONY—Avco AV 69006

## 'Crime' Stoppers



Stopping by the Record World offices to discuss their first U.S. tour and their chart climbing album "Crime of the Century" was A&M recording group Supertramp. Shown above, from left are: group member Dougie Thomson, RW's Ira Mayer (note the hoodlum demeanor), A&M's Martin Kirkup and Supertrampers John Helliwell, Roger Hodgson and Rick Davies.

### CLUB REVIEW

## J5's High Energy Keeps Vegas Jumpin'

■ LAS VEGAS—In a relatively short time, the Jackson Five (Motown), recording superstars for years has become one of the top Vegas acts. Their high-powered set has made a smooth transition from the concert stage to night clubs. The Motown group's recent stint at the MGM Grand (10) also gave every indication that the act improves with time, if that is indeed possible.

The group keeps expanding in numbers as well. Since last year, youngest brother Randy has been the sixth member of the regular band, adding both vocals and congas. Recently, sisters Janet and Latoya were brought up on stage to perform. This time around the ninth Jackson, Maureen, was given her chance. She sang and danced to "Fever" with fine support given by brothers Michael and Marlon as her dancing partners. In addition, Janet and Randy did their take-off on Sonny and Cher, which was the comic highlight of the show.

However, it was still the five big brothers that provided the bulk of the evening's entertainment. From the opening number, "Sky Writer," the J5's performance got off the ground and never came down. Though a medley of their early hits plus Michael's beautiful reading of "Ben" delighted the young people sprinkled throughout the audience, it was the group's impressions of the Mills Brothers, Andrews Sisters and Supremes that drew ovations from the regular club attendees. The "Dancing Machine" encore was delicious icing on the cake.

Comic Frank Gorshin opened the show with his usual mimicry. His best bit is still the "gunfight" between Burt Lancaster, Kirk Douglas, Rod Steiger and Marlon Brando.

Fred Goodman

### CLUB REVIEW

## Melba Moore Magic Returns to N.Y.C.

■ BOTTOM LINE, NYC—While Hollywood (both TV and film varieties) has experienced her splendor, it is New York which is still Melba Moore's magic stomping grounds. The veteran of "Hair" and "Purlie" is one of the most musical stars ever to rise in Broadway's ferment; although her translation to the chart bigtime is still in its infancy stages, her musical act is ready to enjoy a happy, prolific adulthood.

Backed by The Pasant Brothers (eight tuxedoed guys who play like they're wearin' sneakers), the Buddah recording artist gave the crowd here (11) everything it came for, and more. With a voice as sensitive as Minnie Riperton's but with more Aretha Franklinesque gospel roots, she remains a one-of-a-kind phenomenon whose time has come, just as sure as god made little green apples and big red bullets.

While the crowd was treated to tasty peach melbas by Buddah (in honor of her first album for the label of the same creamy title), the real sweetness was coming from the stage. And while eating desert as someone is singing is normally an unwarranted distraction for an artist to have to contend with, Melba made it past that caloric hurdle with ease.

Opening for Ms. Moore was the Washington-based septet Black Heat (Atlantic). With three albums to their credit, including the recent Kool & the Gang-ish "Keep on Runnin'," the band has evolved an ability to mix street music raw with jazz/rock elegant. Their one drawback is the Coasters-ish clowning between numbers which comes off as uneasy at best. Musically, their oldies medley was far beyond it and as for material like their single "Drive My Car," the sounds left those particularly out-of-place antics far behind.

Robert Adels

APRIL 26, 1975

1. **STEPPING INTO TOMORROW**  
DONALD BYRD—Blue Note BN-LA  
368G (UA)
2. **MISTER MAGIC**  
GROVER WASHINGTON JR.—Kudu  
KU 20S1 (Motown)
3. **SUN GODDESS**  
RAMSEY LEWIS—Columbia KC 33195
4. **NO MYSTERY**  
RETURN TO FOREVER Featuring  
CHICK COREA—Polydor PD 6512
5. **FLYING START**  
BLACKBYRDS—Fantasy F9472
6. **VISIONS OF THE EMERALD BEYOND**  
MAHAVISHNU ORCHESTRA—Columbia  
PC 33411
7. **SUGARMAN**  
STANLEY TURRENTINE—CTI 6052  
(Motown)
8. **EXPANSIONS**  
LONNIE LISTON SMITH—  
Flying Dutchman BDL1-0934 (RCA)
9. **FIRST MINUTE OF A NEW DAY**  
GIL SCOTT-HERON & BRIAN JACKSON—  
Arista 4030
10. **ALTERNATE TAKES**  
JOHN COLTRANE—Atlantic SD 1668
11. **CUTTING EDGE**  
SONNY ROLLINS—Milestone M 5059  
(Fantasy)
12. **ASTRAL SIGN**  
GENE HARRIS—Blue Note BN-LA  
313-G (UA)
13. **DEATH AND THE FLOWER**  
KEITH JARRETT—Impulse ASD 9301  
(ABC)
14. **TOM CAT**  
TOM SCOTT & THE L.A. EXPRESS—  
Ode SP 77029 (A&M)
15. **TWO**  
BOB JAMES—CTI 6057 (Motown)
16. **FEEL LIKE MAKIN' LOVE**  
ROBERTA FLACK—Atlantic SD 18131
17. **SUPERSAX PLAYS BIRD WITH STRINGS**  
Capitol ST-11371
18. **RESTFUL MIND**  
LARRY CORYELL—Vanguard VSD 79352
19. **SPANISH BLUE**  
RON CARTER—CTI 6051 (Motown)
20. **BAD BENSON**  
GEORGE BENSON—CTI 6045 (Motown)
21. **DISCOTHEQUE**  
HERBIE MANN—Atlantic SD 1670
22. **FEEL**  
GEORGE DUKE—BASF MC 25355
23. **CANNED FUNK**  
JOE FARRELL—CTI 6053 (Motown)
24. **I NEED MONEY**  
EDDIE HARRIS—Atlantic SD 1169
25. **STANLEY CLARKE**  
Nemperor NE 431 (Motown)
26. **MIND TRANSPLANT**  
ALPHONSE MOUZON—Blue Note BN  
LA 3986 (UA)
27. **HOT CITY**  
GENE PAGE—Atlantic SD 18111
28. **GAMBLERS LIFE**  
JOHNNY HAMMOND—Salvation SAL  
702 (Motown)
29. **CROSS COLLATERAL**  
PASSPORT—Atco 36-107
30. **SURVIVAL OF THE FITTEST**  
HEADHUNTERS—Arista AL 4038
31. **BODY HEAT**  
QUINCY JONES—A&M SP 3617
32. **POLAR AC**  
FREDDIE HUBBARD—CTI 6065 (Motown)
33. **SOUTHERN COMFORT**  
CRUSADERS—Blue Thumb BTSY 9002-2  
(ABC)
34. **URBAN RENEWAL**  
TOWER OF POWER—Warner Bros.  
BS 2834
35. **POTPOURRI**  
JONES/LEWIS—Phila. Intl. KZ 33152 (Col)
36. **SATIN DOLL**  
BOBBI HUMPHREY—Blue Note LA 3344-G  
(UA)
37. **JAMAL PLAYS JAMAL**  
AHMAD JAMAL—20th Century T459
38. **ONE**  
BOB JAMES—CTI 6043 (Motown)
39. **LINGER LANE**  
BOBBY HUTCHERSON—Blue Note  
BN-LA 369-G (UA)
40. **CHASE THE CLOUDS AWAY**  
CHUCK MANGIONE—A&M SP 4518

## Dialogue (Continued from page 39)

their product and giving the customer's money back to the record company.

**RW:** Is the complaint about the quality of pressings a valid one?

**Greenwood:** Absolutely. The major complaint we have from stores and customers is the quality of American pressings. No company singled out, but the industry in general . . . that's the only problem I hear of. People come in and complain about price but they buy it. People come in and complain about a record's quality and they get turned off to records, because they get one record and they bring it back and they get another record and there's a scratch in the same place. Our percentage of defectives has probably close to doubled in the last year. We attribute some of that to a much better quality of hardware in stereo systems in use now, but a tremendous amount of that is coming from really improperly, poorly pressed or processed records. I think the major problem we have at Licorice Pizza is explaining why there are defective records to customers who come in and spend five dollars and they don't care if it's five dollars or \$4.50, but they want to get good product. You can't say anything to the customer, but we hope the record companies will respond to this problem. We exchange the record for the customer and hope to make them happy by getting a good record. That in turn costs us money and I'm sure costs the record company money. We have no answer for the customers, we just try and establish a dialogue with the record companies and tell them of the problem.

**RW:** What kind of response have you had from the record companies?

**Greenwood:** One hundred percent understanding and acknowledgement. But we still are getting defective records.

**RW:** Do you think companies and stores should concentrate on better merchandising of records—better point of sale material, better display items—rather than thinking about lowering prices?

**Greenwood:** I think they should think of that. I don't think that it should be thought of exclusively; I don't think that's the answer to selling more records. It occurs to me and to a few people I've been talking to recently that it's not per se what you have as a point of sale merchandising setup that's important, but rather the coordination of the whole effort. Looking at it by itself, we certainly want better point of sale merchandising, better displays. We can create with very simple promotional tools extremely effective exposure for any kind of music.

What I see as a serious lag at many record company levels is the coordination of all the tools that it takes to sell that record. To sell a record effectively we must have promotional and sales advertising, promotional advertising to support the group, sales advertising to give it a price and an urgency and a "come on down and buy it" kind of feel; we must have airplay established, i.e. the promotional persons at the companies must be doing their jobs; we must have our in-store display together and our in-store rap together and in-store airplay together; our distributors must have that product so that we can have fill on it and get it out to the stores and get it to the customers; the advertising must be placed at the correct time to capitalize on all of the energy that's going on at all these different levels. That coordination seems to be the area that most companies get their success in, because the companies that are successfully able to break groups are the ones who are successfully able to coordinate that sales effort at all levels and probably do it around times of concerts or personal appearances or new releases, not only coordinate the whole energy, but coordinate it at a level of the highest energy, i.e. personal appearances in town, concerts, something that will make it an exceptional high energy time and that's effective. The parts of that all can be improved; the presentation of that, the in-store display, can all be improved. But the timing of it, the coordinating of it, is what really helps us sell product.

**RW:** Do you agree with the idea of putting new products on sale immediately upon release or do you think it's a better idea to sell product at full price for as long as possible before putting it on sale?

**Greenwood:** It has always been our philosophy and policy to put all new releases on sale when they come out. We are aware that we could make more money selling those records but part of our customer relations policy is to give the customer a good deal, and we feel that the people who are going to be coming in initially are the people who really like these artists and are really aware of the records and we want to give them that price back. It's part of the give and take that we do at Licorice. Our goal, I guess, is to create stores that would be equally beneficial for Licorice Pizza as a company, for the people who work at Licorice Pizza and for our customers.

*(Continued on page 51)*

## Capitol Signs Tom Snow



Tom Snow has signed an exclusive long-term recording contract with Capitol Records and a publishing agreement with the label's Beechwood Music. The signing was jointly announced by Al Coury, senior vice president, a&r/promotion/artist development, and George Lee, vice president and general manager of Capitol's music publishing companies. Snow's debut Capitol album is scheduled for release in June. Seated from left are Snow's manager, Jack Oliver; Coury; and Snow. Standing from left are Lee; Rupert Perry, Capitol's a&r general manager; and Snow's producer, Rick Jarrard.

### CONCERT REVIEW

#### Tucker Band's Talent Displays High Energy

■ NASHVILLE—One of the finest southern rock groups is Capricorn's Marshall Tucker Band. And if you don't believe it, ask any of those who packed the War Memorial Auditorium in Nashville recently for two consecutive nights to hear them.

The Marshall Tucker Band likes to boogie, and since the Nashville crowd had a strong appetite for the same stuff, it was obvious they would become friends immediately. Their set included extended playing on a number of the songs and the musical virtuosity brought the house down, especially on guitarist Toy Caldwell's riffs.

It was impossible to sit in your seat when the Tucker band was on stage. First, everyone else was standing up so you couldn't see, and secondly, the music penetrated your bones and made you get up.

The band returned to the stage for an encore after their regular set. The musicians, all soaking wet, showed they had worked hard for the crowd as well as for themselves and their music.

Opening for Marshall Tucker was another Capricorn group, Grinderswitch. The Grinderswitch boys were a little rougher around the edges than the Tucker bunch—probably due to the fact they have played together for a shorter time. However, their southern rock 'n boogie showed them to be a group to watch—and one with a Nashville following.

Don Cusic

#### Ronson Tours

■ NEW YORK — RCA Records artist Mick Ronson has embarked on a massive tour of the United States. Billed with Ian Hunter, Ronson will be on tour until the end of May. Because of demand, additional dates may be added.

#### Suchin at ICM; Books Far East

■ LOS ANGELES — Agent Milt Suchin, former head of the variety department at IFA, will now operate from ICM's Los Angeles office, handling all foreign bookings for Hawaii, Australia, Japan and the Far East.

##### Clients

Suchin, who started in the mailroom at IFA in 1970, represents The Pointer Sisters, Blood, Sweat & Tears, Pat Boone & Family, Mel Torme, Buddy Greco, Anna Maria Alberghetti and Kelly Garrett for personal appearances.



Milt Suchin

#### Kinks Begin Tour; New Album Set

■ NEW YORK — RCA recording artists The Kinks have embarked on an extensive tour of the United States. Their new RCA album, "Soap Opera," will be released next week. On the tour, which kicked off on April 13 in St. Paul, Minnesota, The Kinks will be performing material from "Soap Opera" as well as "Preservation" and will also do some of their classic other songs.

##### Single

"Starmaker," a single from the forthcoming album, has just been released.

## Record World en Brasil

By OLAVO A. BIANCO

■ Tuvimos el placer de conocer personalmente a Big Boy, a quien ya conocíamos por televisión y por escritos en los periodicos de Rio de Janeiro y en la revista "Amiga." Nos conocimos en la oficina de Miriam Avanzi, la querida directora internacional de Top Tape. Y creo que es importante dar a conocer que Big Boy, uno de los más importantes "disc jockeys" del país, y sin lugar a dudas el autor y productor del más actual programa radial de Rio de Janeiro por Radio Mundial, considera a **Record World** como su fuente más importante de información. Volveremos a hablar de Big Boy al destacarlo como la personalidad del disco en Brasil.

Luis Carlos Clay acaba de regresar de Viña del Mar, donde tuvo un cuarto puesto con una canción de Sam Malnatti y prepara viaje para Palma de Mallorca en Abril, donde será uno de los competidores en ese festival. El joven cantante de Copacabana trabaja fuerte en grabaciones en castellano. Para Mayo tendremos la presencia de Charles Aznavour que se presentará en el Teatro Municipal de Rio de Janeiro el 30 y 31, en Sao Paulo el 2 y 3 de Junio. Hará presentaciones en otras ciudades brasileñas. Atención: un nuevo grupo (nuevo, cinco años) hasta ahora dedicado a otro tipo de negocio, se está preparando para comenzar la más nueva casa discográfica brasileña. Pero no sería solamente una oficina, sino fabricación, grabación y duplicación de cintas. Tendremos noticias prontamente!

Desde hace algún tiempo se comenta en la industria que el

número de discos que se venden hoy para un "hit" no es el mismo de algunos años. Explican (los números son hipotéticos) que si teníamos un "hit" en el pasado que vendía 200.000 copias, hoy el mismo grado de "hit" vende solamente 80.000. Contratada Angela María (Copacabana) para una serie de presentaciones en Estados Unidos (Rhode Island, Massachusetts y otros Estados. Su jira también cubrirá Canadá. Otro que sale para Mexico en este mes de el cantor de "Candilejas" José Augusto (MI).

Silvio Cesar (EMI) está muy contento con la posición y la difusión que recibió su grabación "Vamos dar as Maos... e Cantar." No se escucha solamente en la radio, sino también en clubes nocturnos, en las escuelas e iglesias. Esto no pasaba desde "Jesús Cristo" de Roberto Carlos.

Después de años de lucha legal recibió Nelson Ned la palabra final de la justicia de la Republica Argentina, la cual le reconoció como único autor de "Todo Pasará," conocida en el mundo latino como "Todo Pasará" y en Inglés como "All of a Sudden" grabada en muchos países e idiomas. No cabe decir nombres, sino uno solo, el disquero editor que mucho se enorgulleció de su condición de editor: Emilio Vitales, que ya no está entre nosotros para recibir los reconocimientos. Estoy seguro que Nelson Ned, en uno de los momentos de su presentación en Miami, donde hace otra de sus jiras, también llevó, como yo, su pensamiento a aquella figura del mundo musical. Congratulaciones Nelson Ned!

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



Camilo Sesto

■ Después de su rotundo éxito en el Miami Beach Auditorium, **Camilo Sesto** disfrutó también de apoteosico éxito en el Madison Square Garden de Nueva York. A principio de semana partió hacia México donde le esperan actuaciones que amenazan también con ser suceso ya que su interpretación de "Quieres ser mi Amante" también se encuentra vendiendo fuerte en la nación azteca... **Roberto Carlos** también está obteniendo gran impacto con sus actuaciones en México donde sus discos están muy bien cotizados. Mientras tanto, mucho se rumora en Brasil sobre la posibilidad de un cambio de casa grabadora del artista brasileño... **Genival Di Melo** cerró contratos con la casa Orfeón para el inmediato lanzamiento de la gran figura brasileño **Moacir Franco** con los temas "Veinte Años" y "Si te Vas." Esta nueva grabación de Moacir, su primera en castellano ha sido lanzado al mercado internacional por Continental y se espera un gran impacto en dicho mercado ya que el lanzamiento será al unisono y sometido a gran promoción. Desde hace años he estado anunciando el inminente despertar del gran monstruo musical brasileño y se está convirtiendo en inmensa realidad. En momentos en que Argentina se debilita en el mercado internacional, ocupando su lugar España. México se lanza



Roberto Carlos

con gran fortaleza a recuperar todos los mercados con sus producciones, pero Brasil está avanzando a pasos agigantados. Era cuestión de lógica. Otro brasileño que acapara todos los "rankings" internacionales en este momento lo es **Morris Albert** con su interpretación de "Feelings" titulada en Español "Dime" y que en su interpretación en este idioma también se ha situado en todos los mercados. La primera versión copia de "Feelings" en Español, titulada "Sentimientos" en la voz de **José José** ha ido perdiendo fuerza ante el avasallador arrastre de la versión original de **Morris Albert**. Y volvemos al tópico de N.A.R.A.S. y sus dichosos trofeos o "awards" en Estados Unidos. A pesar de la gran popularidad de la música latina en Estados Unidos, del arraigo latino en esta gran nación del norte, grande en muchas cosas y muy pequeña en otras, N.A.R.A.S. sigue ignorando, reflejando discriminación, ignorancia o mala fe, una clasificación específica para poder entregar un trofeo a la música latina producida, creada y vibrante en este país. Y es que no hay peor ciego que el que no quiere ver ni peor sordo que el que no quiere oír, pero a esta gente habrá que entrarles a gritos. Basta de política y acomplejamiento. La fuerza de la música latina en Estados Unidos crece por momentos y es un hecho que no se puede ignorar, pesele a quien le pese y duelale a quien le duela. Va a haber que denunciar a unos cuantos acomplejaditos en todo esto de la N.A.R.A.S. para ver que hacen cuando ya no tengan nada que ver en el asunto.



Genival Di Melo

Es indudable que los mercados latinoamericanos se han ido abriendo poco a poco a España y las entradas económicas recibidas por los sellos y la industria española va "in crescendo" a través de los royalties recibidos. Los artistas españoles están recibiendo cuantiosas cantidades por sus actuaciones en nuestra Latinoamérica. Y mientras tanto, ¿Qué les está pasando a los artistas latinoamericanos en España? ¿Dónde están las grandes promociones a los talentos latinos en España? ¿Cuándo se bajarán de sus pedestales los discjockeys acomplejaditos con

(Continued on page 49)

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# LATIN AMERICAN HIT PARADE

## Singles

### Chicago

By BLAS HERNANDEZ

1. MARIPOSAS LOCAS  
SIMON DIAZ
2. LOS HOMBRES NO DEBEN LLORAR  
KING CLAVE
3. COMO SUFRO  
LOS BABY'S
4. FLOR MORENA  
LOS FELINOS
5. CANDILEJAS  
JOSE AUGUSTO
6. LA NOCHE QUE CHICAGO MURIO  
BANDA MACHO
7. POR EL AMOR DE UNA MUJER  
DANNY RIVERA
8. HAZLE CASO A TUS PAPAS  
ESTEBAN
9. LA BATALLA DEL 5 DE MAYO  
TROPA LOCA
10. CRUZ DE OLVIDO  
JUAN ZAIZAR

### San Francisco

By KBRG

1. CHIQUILINA  
PUNTO SEIS—Parnaso
2. LOS HOMBRES NO DEBEN LLORAR  
KING CLAVE—Orfeon
3. TE QUISE, TE QUIERO, TE QUERRE  
MANOLO GALVAN—Pronto
4. PERDON POR SER COMO SOY  
PALITO ORTEGA—International
5. ANTES DE LLORAR  
FREDDY FENDER—ABS
6. LO NOCHE QUE CHICAGO MURIO  
BANDA MACHO—Caytronics
7. SOY LO PROHIBIDO  
GERMAIN—International
8. DOS COSAS  
LOS TERRICOLAS—Lamar
9. QUIERES SER MI AMANTE?  
CAMILO SESTO—Pronto
10. FLOR MORENA  
LOS FELINOS—Musart

### Los Angeles

By KALI

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

### New York

By EMILIO GARCIA

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

## Albums

### Chicago

By BLAS HERNANDEZ

1. LAS GAITAS DE SIMON  
SIMON DIAZ
2. HAZLE CASO A TUS PAPAS  
ESTEBAN
3. COMO SUFRO  
LOS BABY'S
4. ME PARE DE QUERERTE  
LILY Y GRAN TRIO
5. EL IDOLO DE MEXICO  
VINCENTE FERNANDEZ
6. LA BATALLA DEL 5 DE MAYO  
TROPA LOCA
7. ORGANO MELODICO NO. 22  
JUAN TORRES
8. PRUEBA DE AMOR  
TANIA
9. LO NUEVO DE . . .  
LOS DIABLOS
10. TU ERES  
GENERACION 2000

### Puerto Rico

By ANGEL I. FONFRIAS

1. CAMILO SESTO  
CAMILO SESTO
2. ORQUESTA HARLOW  
ORQ. HARLOW
3. SUN OF LATIN MUSIC  
EDDIE PALMIERI
4. TICO-ALEGRE ALL STARS  
TICO-ALEGRE ALL STARS
5. ELLO SE JUNTAN  
CORTIJO E ISMAEL RIVERA
6. LA VOZ  
HECTOR LAVOE
7. CELIA Y JOHNNY  
CELIA CRUZ & JOHNNY PACHECO
8. EN FA MENOR  
ISMAEL MIRANDA
9. WILLIE COLON  
WILLIE COLON
10. CON SABOR A PUEBLO  
JOSE M. CLASS

## Record World en Venezuela

By RAFAEL FUENTES JR.

Las continuas visitas de artistas internacionales a nuestra capital se deben, simplemente, al survey de televisión. Canal 8 (ahora en manos del Estado) es el canal que ha acaparado mayor audiencia en este último rating. Le sigue Radio Caracas y luego Canal 4. Por tal razón, han actuado recientemente en Caracas, **Roberto Carlos, Camilo Sesto, Manolo Galván, Lindomar Castillo, Mocedades** y ahora se está anunciando a **Gladys Knight** y a **Barry White**. . . El éxito logrado por **Camilo Sesto** en este mercado fue realmente avasallador. Es la segunda visita que realiza al país y antes de marcharse anunció su regreso para los próximos meses. Su más reciente grabación, "Llueve sobre mojado" es número uno acá en lo que respecta a ventas y popularidad.

En Venezuela existen dos asociaciones que cobran derecho de ejecución pública a las radioemisoras. Aparentemente, una debería ser la legal, sin embargo, ambas se atribuyen los mismos derechos. La pelea ha sido tan dura, que se ha dado el caso varias de-

mandas a las emisoras que radian canciones de compositores que pertenecen a SACVEN. La otra asociación se denomina AVAC. Se rumora que el Gobierno va a intervenir en el asunto. . . **Pecos Kanvas** es el artista nacional que suena más en las radios de todo el territorio. Se trata de una versión que hizo de un tema que interpreta el argentino **Sabu**, titulado "Oh, cuanto te amo."

La original intérprete **Tania** se lanza ahora como actriz de televisión. Incursionará en una serie de Venezolana de Televisión. Miétras tanto, sus éxitos discográficos continúan en ascenso. Dentro de pocos días partirá a Colombia y luego a Panamá, donde deberá cumplir algunos compromisos. . . **Manuel Pulido**, veterano en el mundo del disco, fue contratado para la Gerencia de Ventas de Suramericana del Disco. . . **Hector Jose** se retira del canto.

En junio próximo partirá a Canadá, donde comenzará sus estudios de Ingeniería Pesquera. . .

(Continued on page 50)

## Nuestro Rincon (Continued from page 48)

historia de que todo lo anglosajón es mejor que lo suyo propio y se dediquen a no ser tan brillantemente alcornoques y presten atención a las producciones latinoamericanas y españolas? Habrá que unir fuerzas e ir adelante. La bandera nuestra es nuestra música. Nuestras armas son nuestros artistas. El proceso se ha iniciado. El momento es de ser latino y en Español. Lo demás es puro bla, bla bla. Esta semana viajo a México donde se está viviendo un proceso musical interesante. Los ejecutivos se han bajado de sus nubes cristalizadas y dialogan, investigan y afianzan sus opiniones en hechos ya demostrados. México está en algo. Pero no les podemos pedir que al practicar con el ejemplo su propio mercado se vea invadido por artistas extranjeros sin que los suyos propios reciban el mismo trato. ¿Y qué decimos de Centroamérica? ¿Qué cuanto derecho no tienen los centroamericanos? Argentina se dió toda y su triunfo fué espectacular. Y no es de solo folklore la cosa. Produzcamos folklore y música internacional. Abramosle las puertas a todos los artistas que hablen y canten en Español y en corto tiempo todo cambiará. Ya veremos que para que un número y un interprete sean vendedor No. 1 en Brasil en corto tiempo, no tendrá necesariamente que cantar en Inglés, sea anglosajón o no. Cualquier artista podrá ser número uno en Brasil cantando en castellano, al igual que los artistas brasileños se van convirtiendo éxito cantando en castellano y después los asimilaremos en su idioma original, que ya nos abrió las puertas en el pasado.

Y en cuanto al gran mercado norteamericano, el único modo de lograr éxitos es cantarles en Inglés, sin acento y llamandose Smith (con muy contadas excepciones. Y no es culpa de Norteamérica. Es culpa nuestra, proque quien no se da el lugar y la importancia que merece y sabe que posee, no puede culpar a nadie si lo tira a porquería. Y eso es lo que está pasando ahora en Norteamérica. Cada vez que alguien de cualquiera de nuestros países me lanza la genial idea de "Quiero entrar en el mercado norteamericano?" me dan deseos de mandarlos a su casa. No obstante eso, RCA lanza esta semana a **Morris Albert** en "Feelings" al mercado norteamericano, un brasileño, que para triunfar en su propia patria tuvo que cantar en Inglés. Y eso es un desastre, sea triunfo o no. Y ahora. . . ;Hasta la próxima desde México!



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## Carpenters To Tour Europe in Fall

■ LOS ANGELES—The Carpenters, presently completing their next A&M album, entitled "Horizons," will tour Europe later this year, it was announced by Sherwin Bash of BNB Management.

### Dates

The tour will begin on November 7 in Amsterdam and conclude December 1-2 with dates at London's Royal Albert Hall.

## En Venezuela

(Continued from page 49)

Por su parte, **Bazil Alexander** abandona la Ingeniería para dedicarse de lleno al canto. Para los que no lo recuerdan, es el autor e intérprete de la canción "La Pavita Zanahoria," melodía que impusiera internacionalmente en el año 1971 . . . Buen lanzamiento le hicieron a la argentina **Sonia Lambrini** en nuestro país. "Te amaré con la fuerza de un volcán" suena con insistencia a nivel nacional.

El conocido discjockey **Clemente Vargas Jr.** ocupa en la actualidad la Gerencia de Producción de Radio Uno. Dicha función la está cumpliendo a cabalidad . . . Es todo por ahora, amigos de esta sección . . . ¡Hasta la próxima!

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## Three from London (Continued from page 40)

in that house accompanied her recording 27 complete operas and 14 solo disc for London. Like all singers, Miss Tebaldi had a number of vocal crises; at the beginning of this decade it seemed that her days at the opera were past. She left the Met—without comment—after singing five performances of her debut role, Desdemona, under James Levine in January 1973.

London Records and its vice president Terry McEwen have not just recorded Miss Tebaldi over the years, they have given every

indication of their belief and support for her at all stages of her career. Now the company has come out with a record that is—and one must say this very guardedly—an indication that she is moving back again into much better vocal shape.

Particularly impressive on this record is the beautiful quality of Miss Tebaldi's voice. She sings carefully, but there is great accuracy of intonation and a lyrical sound that is lovely to hear. There is virtually no hardness. Three pieces stand out for this

listener and make the record well worthwhile: the Italian version of "Divinites du Styx," the great aria from *Alceste*, delivered with power and thrust and a surprisingly cool control; the famous "Ombra ma fu" from *Xerxes*, which is breathtaking in its line, and "O del mio dolce ardor" from Gluck's *Elena a Paride*. The last offers more of Renata Tebaldi as a singer, pure and simple, than almost any recording she has ever made.

The third recording is the new *Fledermaus*, worth the money 10 times over because of the *echt* Viennese conducting of Dr. Karl Boehm and the playing of the Vienna Philharmonic. In such a recommendation a degree of surprise is registered: almost 20 years of hearing Dr. Boehm conduct in an opera house did not prepare this listener for such a wonderful sense of gaiety or for exactly the right pause before the third beat of the Viennese waltz. He pops the champagne with the first note of the overture and never lets its fizz out till the very end. Sentimental, happy, delirious, silly, whatever Johann Strauss wanted, Boehm gives it to him.

He is aided by some of the singers. The important female role of Adele is beautifully handled by the soprano Renate Holm. Not familiar in this country, she has a pure, fresh coloratura that conveys fun. Gundula Janowitz, Karajan's favorite soprano, finds Rosalinda almost within her ken. There are moments when she really turns on the charm as in the final praise to champagne. Her Czardas, however, is only respectable, lacking the degree of abandon that the ideal must have.

In Waldemar Kmentt, Boehm has a good Alfred who sings with clarion power and some smoothness, and the late Wolfgang Windgassen makes something special of Orlofsky. The weak link is Eberhard Waechter's Eisenstein. His performance is perfectly Viennese—he has spent almost his whole career at the State Opera—but his voice now is not up to the music.

With these vocal reservations the most surprising decision in the album is omission of all dialogue. In a way this is a good thing: actors subbing for singers in German or singers speaking German rarely sound passable and almost always is a bore. Yet the omission makes the record seem more like highlights. What is the answer with an operetta in a foreign language? Boehm's contribution makes the recording important no matter how one answers that question.

## RECORD WORLD LATIN AMERICAN ALBUM PICKS



### SE ME OLVIDO OTRA VEZ

YOLANDA DEL RIO—Arcano DKL1-3293

La talentosa intérprete de música ranchera mexicana en un repertorio muy vendedor. Muy buena mezcla! "Se me Olvidó otra vez" (J. Gabriel), "Ya no me Vuelvo a Enamorar" (J. Gabriel), "Por Orgullo" (R. Rojas Chávez) y "Si Dios me Ayuda" (Juan Gabriel).

■ Yolanda del Rio is a top selling ranchera music singer, and here she is at her best! "Esta Noche voy a Verlo" (J. Gabriel), "Nos Vemos Mañana" (J. Gabriel), "Cuando todo se Acabe" (J. Gabriel), more.



### CON TODO MI AMOR . . . !

YOLANDITA MONGE—Teca LIS 731

Hermosos arreglos respaldan la voz de Yolandita Monge de Puerto Rico en un repertorio de gran fuerza. Se luce en "Vete de Aquí" (H. Meneses), "Porque Diste vuelta a la cara" (King Clave), "La Palabra de Dios" (Luis García) y "Yo sé bien que tú me Quieres" (Rimoli-N. Koma).

■ Beautiful arrangements and the voice of Yolandita Monge from Puerto Rico in an outstanding package. "Van a ser las Diez" (R. Amado-N. Bemía), "Para No Olvidarme de este amor" (D.R.) and "Soñando con Puerto Rico" (B. Capó).



### PARA TODOS LOS GUSTOS

WILLY QUINTERO Y SU COMBO—Fonodisco LPF 648

Ritmo y sabor tropical venezolano en una de sus más exponentes representaciones. Willy Quintero mueve al baile en "La Guaracha que buena Está" (D.R.), "Nada" (A. Varela), "La Casita de Margot" (D.R.), "Corazón Herido" (J. Guzman) y "Regresa mi Amor" (W. Quintero).

■ Venezuelan salsa at its best! Willy Quintero and his Combo really move. "Me Voy de Maturin" (Alvarez Cortes), "Morena ya lo Ves" (D.R.), "Mi Ranchito" (L. Bermudez), others.



### AT YANKEE STADIUM VOL. 2

FANIA ALL STARS—Fania XSLP 00477

Se destacan en esta impresionante producción en vivo "Bemba Colorá" (Coato Fumero) en la voz de Celia Cruz, "Congo Bongo" (Harlow-Alvarez) por Hector Lavoe y Cheo Feliciano, "Hermandad Fania" (B. Cruz-R. Ray) por Bobby Cruz, "Echate Pa'lla" (J. Pacheco) por Justo Betancourt y "Mi Debilidad" (I. Quintana) por Ismael Quintana. Ambiente, alegría contagiosa y excelente sonido.

■ Volume 2 of that unforgettable night at Yankee Stadium. The whole album is a masterpiece of salsoul music. "Congo Bongo," "Bemba Colorá," "Mi Debilidad," "Echate Pa'lla" and "Hermandad Fania."

## B'casting Amendment

(Continued from page 3)

Tuesday meeting was called by the Senate Sub-Committee on Patents, Trademarks and Copyrights to hear comments from representatives of various copyright organizations. Due to the absence of BMI president Edward M. Cramer, who is out of the country, BMI's counsel, Edward W. Chapin, appeared.

### Chapin Voices Opposition

Addressing himself to the issue of statutory compulsory licensing, the exemption of public broadcasting from copyright liability and other matters, Chapin voiced the organization's opposition to the proposed amendment, which would, he pointed out, "embody a trend toward an alteration in the copyright framework as we know it, a change in the Constitutional provision which seeks to encourage creativity.

"BMI is opposed to the Mathias amendment," he added, "because we are not in favor of any compulsory licensing procedure in the music licensing area. Only by continuing the traditional process of orderly negotiation between the performing rights organizations and the public broadcasting industry can a true market value be placed on the rights accorded to public broadcasting. This is the way that rates are set up for television, radio and most other users of music. There is no valid reason why the public broadcasting industry should be treated differently from other users.

### Agrees With Senate Report

"Indeed, we agree with the report of the Senate Judiciary Committee, which stated that the public broadcasting stations 'should not be subsidized by this country's creative talent.'"

## Luna Tunes



Epic recording group Orchestra Luna is currently in New York performing an extended engagement at The Little Hippodrome club, bringing their unique stage act to the Big Apple for the first time. The seven-piece band from Boston, whose debut Epic album, simply entitled "Orchestra Luna," is currently available, paid a special visit to the Record World offices during their first week in New York. Shown above are (from left): RW's Roberta Skopp; Liz Gallagher (vocals); Randy Roos (guitars); Peter Barrett (vocals, narrations); Susan Blond, manager, press and public information, Epic Records, east coast; Richard Kinscherf (keyboards, vocals); Lisa Kinscherf (vocals); Don Mulvaney (drums, vocals); and Mike Sigman, RW vice president and managing editor.

## Adds New Dates

■ NEW YORK—Phonogram Records group Kraftwerk, has expanded its current U.S. tour to include numerous new dates throughout the country, according to their manager, Ira Blacker, president of Mr. I. Mouse, Ltd.

The group, a completely electronic ensemble whose name translates from the German as "electric power plant," opened their current tour in Rochester, N. Y. on April 3 and has already appeared in such cities as Philadelphia, Boston and New York. Their current itinerary, which is still open for expansion, places them on a cross-country tour which moves from east coast to west and back again.

## Joneses Realign

■ CHICAGO — Prior to undertaking a tour and various national television dates, Mercury Records artists The Joneses have announced a change in personnel. Glenn Dorsey, manager of the group said the new members are Jimmy Richardson, Freddie Rue and David Evans. They join original member Harold Taylor.

## GTO, ABC Sever Ties

(Continued from page 3)

Since the inception of GTO Records some nine months ago, the company has experienced rapid development. Fox, Polly Brown, Duane Eddy, and Dana are currently success in the U.K., Eire, Holland, Germany, Scandanavia, New Zealand, Australia and S. Africa.

GTO Records will remain in its present offices at 8899 Beverly Blvd., Suite 906, Los Angeles 90048. (213)-274-7381, and the U.S. operation will continue to be headed by David Joseph.

## RCA Promo Execs Gather in Chicago



Gathered at a national sales and promotion conference in Chicago are members of RCA Records' national promotion staff. From left are Gary Johnson, manager of national rhythm & blues promotion; Tony Montgomery, national promotion director; Michael Abramson, national album promotion manager; Mike Becce, national singles promotion manager, and Bill Mack, national country promotion manager.

## Dialogue (Continued from page 47)

**RW:** Do you have any messages for the music industry?

**Greenwood:** There's just one thing I have observed. I listen to some of the really prominent and respected people in the industry talk about prices of music in southern California and I am aware of their concern that we run profitable operations, that we—being Tower, Wherehouse, Licorice Pizza, the stores in the area that are selling for what people in the East feel is ridiculously low prices, prices that are jeopardizing the whole industry. It occurs to me that Licorice Pizza makes good profit, that the Wherehouse makes certainly a reasonable profit and that Tower Records must make a good profit and I'm sure most of our competitors out here are making a good profit.

I'm interested in the relationship that a company has with their customers when they can sell a record for \$5.98 or \$6.98 and say that they're not making enough money because other people are selling records for \$3.98 and \$4.98 and making money. I think the industry in southern California has gotten extremely efficient at selling music, at selling vast quantities of music and making profit on that and it sometimes is a wonder to me that people don't see that efficiently to relate to it purely as low prices. We are making money and we are selling a lot of records and we're turning an awful lot of people on to a tremendous amount of music—we being the aggressive retailers of California. I don't quite understand the complaints about price when we're profitable and selling records for considerably less than other people are selling them for and complaining about not being profitable. Certainly at Licorice we don't want to make more money, but we want to make a fair profit on our work and certainly I think profit is motivation for the people I know in this business. Again it amazes me that there is such negative talk about the really positive effect that California retailing has given to the sale of vast quantities of albums. I appreciate the concern but I don't know where it's placed. I don't know whether it's being placed correctly. Maybe the concern should be to make things so efficient that other merchandisers can afford to lower the price of records. ☺

## Sedaka Begins Tour

■ LOS ANGELES—Neil Sedaka's United States concert tour gets underway at the Bottom Line in New York May 2.

### 20th Anniversary

Sedaka's three-night Bottom Line engagement, already a sell-out, marks the 20th anniversary of the time when he started writing rock n' roll tunes in his parents' Brooklyn home.

Sedaka, whose newest MCA single is titled "The Immigrant," will also appear in Chicago, Detroit and San Francisco.

## Wiesel to Polymusic

■ NEW YORK — Polymusic, Inc. has announced the appointment of Abe Wiesel to the position of vice president of finance and operations. Wiesel previously served as VP of planning and administration for Columbia House and as executive VP at Dynamic House.

In addition, Jerry Hasson has been promoted to the position of assistant controller, Joan Coleman has been appointed operations manager and Audrey Ridley will be director of marketing.

## JAPAN

# コンフィデンス

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

■ The Japan Phonograph Record Association held a meeting to re-elect members of board at the end of March. **Takami Shobochi**, president of Nippon Columbia, was named president of JPRA, effective on April 1. New directors are **Toshio Yagisawa** (president of Victor Musical Industries), **Kazumitsu Machijiri** (president of King Records), **Shigeji Nanko** (president of Teichiku Records), **Seiichiro Ko** (president of Polydor K.K.), **Noboru Takamiya** (president of Toshiba EMI), **Masanori Ito** (president of Crown Records), **Yasuyoshi Tokuma** (president of Tokuma Musical Industries), **Norio Ohga** (president of CBS/Sony Records), **Shinya Ito** (representative director of Nippon Phonogram), **Shin Watanabe** (president of Warner-Pioneer Records), **Tatsuro Ishida** (president of Pony, Inc.) and **Misa Watanabe** (president of Apollon Music Industrial Corp.).

Record production in Japan for February of 1975 was 12,781,485 copies, according to a report from the Japan Phonograph Record Association. This was 16 percent less than the same month of the previous year, and 13 percent more than the previous month. The production of music-tapes was 1,700,765 reels, consisting of 826,989 cartridges, 869,036 cassette and 4,740 open-reels, showing 39 percent more than the same month of the previous year and 31 percent more than the previous month.

Toshiba EMI recently added to its affiliated labels London-based Anchor Records and **Larry Uttal's** Private Stock Records. The first Anchor product from Toshiba is British rock group **Ace's** album "Five-A-Side." Toshiba plans to release 20 singles and six lps of Private Stock per annum. The first record from Toshiba is former **RW** number one single "My Eyes Adored You" by **Frankie Valli**.

King Records released **Cat Stevens** UNICEF album, entitled "Saturday Night," which was recorded live when Stevens performed last June at Nakano Sun Plaza in Tokyo. The album contains "Wild World," "Oh Very Young," "Sitting," "Where Do The Children Play," "Lady D'Arbanville," "Another Saturday Night," "Hard-Headed Woman,"

(Continued on page 53)

## CANADA

By **LARRY LeBLANC**



■ **TORONTO**—The **Good Brothers** have been recording an lp at Thunder Sound with **Adam Mitchell** producing . . . **Copperpenny** and **Blue Swede** to tour in Maritimes and Ontario May 2-25. New Copperpenny single is a rendition of **Hot Chocolate's** U.K. hit, "Disco Queen," produced by **Harry Hinde** at RCA . . . Producer **Mike Sherman** has completed four sides with local band **Audio-master** . . . The Canadian magazine is preparing a top 40 list of influential people in the Canadian

music industry. Putting it together is **Roy MacGregor**.

**Scrubbae Caine** is busy recording at Toronto Sound. The band has been released from its RCA contract . . . Mercury has officially signed **Thundermug** . . . Ex-**Great Speckled Bird** guitarist **David Wilcox** has joined **Maria Muldaur** . . . The Canadian Talent Library (CTL) and United Artists are about to release a new **Jackie Mitoo** lp titled "Let's Put It All Together" . . . Debut lp by UA's producer-composer-singer **Craig Ruhnke** will be titled "Sweet Feelings." The sessions were done at Eastern Sound. His new single is "I Need My Woman's Love" . . . New single by MCA's **Octavian** is "Round and Round" (written by **Les Emmerson**), produced by **John Stewart**.

**Bachman-Turner Overdrive's** Canadian tour consists of the following dates: Regina on July 28, Halifax on August 11, Bangor, Maine (12), Moncton (13), Quebec City (14), Ottawa (15), Montreal (16), Sudbury (17), Toronto (18), Vancouver (24), Victoria (26), Calgary

(Continued on page 53)

## ENGLAND

By **RON McCREIGHT**

■ **LONDON**—A million pound bid by top boxing promoter **Jack Solomons** to bring **Elvis** to Britain for the first time has followed as a direct result of the release of **Johnny Wakelin's** new single, "Tennessee Hero" (Pye), which offers a plea to the "King" to remember his fans in this country. Although several such offers have been made in the past, this is the first to come from a promoter outside the industry and Solomons plans to make the project viable by utilizing closed circuit TV coverage of concerts to be shown on the big screen as with several important fights he has promoted recently.

**Roger Daltrey** is planning to launch his own label with his next solo set, probably being released in June. Tracks on the album include a **Phillip Goodhand-Tait** song (published by the singer/writer's own new company Spaniel Music), "Ride A Rock Horse," and production is by **Russ Ballard**. No distribution plans for the label have yet been announced.

**Barry White** will play the Royal Albert Hall (May 12) and Manchester's Belle Vue (13) as part of his month long European tour. Following the great success of their "Bluejays" album (Threshold), **John Lodge** and **Justin Hayward** are to go on the road, and dates are currently being set by the MAM agency. A double 'a' side single has been taken from the album featuring "I Dreamed Last Night" and "Remember Me My Friend." **Bachman-Turner Overdrive** include three dates in the U.K. on their next visit to Europe at the end of the month, taking in Hammersmith Odeon on May 3-4. **Jack Bruce, Mick Taylor and Co.** set off shortly to Spain, France, Switzerland, Germany, Belgium, Holland, Denmark and Sweden on a series of shows culminating in Stockholm on May 16.

**Des Brown** becomes director of international exploitation for Chrysalis Records in a move in the company's continuing development as an international force in the record business. The appointment coincides with the opening of Chrysalis' third annual sales convention, held this year in San Remo, where Brown will be introduced to their licensees from all over the world. Other new appointments include those of **David Baker** to a&r coordinator and **Phil Davis** to contemporary pop product manager at Phonogram. Meanwhile, the company's TV advertising campaign on "The Best of the **Stylistics'**" album has resulted in a number one chart position after only two weeks.

GTO group **Fox** are destined for world-wide success, following their first hit single, "Only You Can," with a very strong album simply titled "Fox," produced by **Kenny Young**. Other impressive albums this week come from **Ian Hunter**—his first as a soloist on CBS, **Sassafras**—"Wheelin' and Dealin'," and **Ten Years After** who pack their "Goin' Home" set with their hits from the past five years, both on Chrysalis. Current number one teen idols, the **Bay City Rollers**, will predictably score with their new lp, "Once Upon A Star" (Bell), which should ensure an extension of their already saturated exposure on radio and TV.

## GERMANY

By **PAUL SIEGEL**



■ **BERLIN** — Bold headlines in the German newspapers are announcing an appearance in Berlin by **Frank Sinatra**, although the concert hall folks claim that as of yet there's no signature on the bottom line of the contract. Stories are running, however, stating that Sinatra will appear with a 40-piece band accompanying him. The prices are incredibly steep, with tickets going at DM 150, or \$63 per seat, whereas the recent **Liza Minnelli** admitted folks for DM 60, or \$25 per seat. In any event, the hall's sure to be SRO!

Hitting the top of the singles charts this week is **Billy Swan's** wonderful "I Can Help" release on CBS . . . EMI-Electrola is scoring well

(Continued on page 53)

## Japan *(Continued from page 52)*

"Peace Train," "Father & Son," "King Of Tree," "A Bad Penny" and "Bitter Blue."

Recently, new Japanese rock and blues groups have appeared with various foreign influences. Aiming at developing these rock and blues musicians as recording talents, Japanese companies are preparing to launch a new label concentrating on Japanese rock and blues. Under the circumstances, the first rock and blues label was launched by Tokuma Musical Industries on April 1. The artists of the label, named Bourbon, include **Westroad Blues Band**, **Masaki Ueda & South to South** and **Anzen Band**.

**Commodores** arrived in Japan to perform concerts in major cities April 10-17. To coincide with their visit, Victor Records released their single "Superman." Their singles "Machine Gun" and "The Bump" became smash hits here, due to the exposure in discotheques. Another disco act **Kool & the Gang** will make a Japanese tour in June.

The Rocky Horror Show will land in Japan in June. Three shows will be held under the promotion of Walking Elephant, Co., Ltd.

Italian singer **Fausto Cigliano's** "Adesso Si (Sariyuku Ima)" streaked on the Confidence Singles Chart, ranking at number 21 on March 31. The original version by **Sergio Endrigo** and the Japanese-language version by Cigliano were released in 1971 here by King Records and Polydor K.K., respectively, but neither of them gained favorable sales results at the time. The Japanese version was adopted by TBS as a background music of a TV drama, "Akai Meiro," which had been aired from September, 1974 to March, 1975. The station had a rush on requests for the artist and record information, and Polydor began a renewed push on the record in February. TV is very influential in exposing foreign music and acquiring potential record buyers, especially among the adults, according to the company.

**Grand Funk** will make their second visit to Japan in May to perform in Tokyo, Nagoya, Osaka and Kyoto. The group came here four years ago to play a gig at Korakuen Baseball Stadium, and drove young Japanese rock fans into a frenzy. A couple of weeks ago their album, "All The Girls In The World Beware" was ranked at 38 on the Confidence Album Chart.

## Germany *(Continued from page 52)*

on quite a few singles. **Howard Carpendale's** "Deine Spuren In Sand" ("Your Tracks in Sand") is one single that's on its way up the charts; **Heino's** "Und Sie Heisst Monalisa" is showing upwards action; and the label is also scoring with their "Goodbye My Love" by the **Glitter Band**, on Bell, which they distribute.

On the album scene a new album worthy of mention is from BASF conductor **Siegfried Behrend** with "Festkonzert Fur Zupforchester" which consists of songs and dances from around the world . . . EMI-Electrola has released "Smokey, Pass It Around" on the British RAK label with production credits to the successful team of **Mike Chapman** and **Nicky Chin** . . . Phonogram/Philips has a monster album with "Grand Gala" by **Barry White** and **Love Unlimited**.

EMI-Electrola a&r chief **Gunter Igner** smiling a lot lately with successes from **Gitte**, **Heino**, and now with **Jack Jersey's** latest, "Fancy Pants" . . . Looks like we're going to have a Summer MIDEM with **Roddy Shashoua's** Musexpo '75 which is scheduled to take place September 21-24 at Las Vegas . . . **Maggie Mae** is up for an award in the Golden Europa which is set to happen soon . . . Word's out that Famous' **Marvin Cane** may be arriving here shortly . . . Auf Wieder-sehn 'til next week!

## Canada *(Continued from page 52)*

(29), Edmonton (30) and their hometown Winnipeg on September 1 . . . Pianist **Scott Cushman** has left Diamondback and joined **Aerosmith** . . . **Ken Tobias** scheduled to tour West next month . . . New **Susan Jacks** single is "Love Has No Pride" on Goldfish.

WEA's **Ray Materick** is now working with bassist **Glen Foster** for live appearances . . . Excitement is still strong over local band **Small Wonder** (the best band to come out of Toronto in five years). Latest record reps to fly here to see the band were the A&M corps from Los Angeles. Manager of the group is local promoter **Marty Onrot**, who also handles **Bearfoot** (Epic) and **James Leroy** (GRT) . . . According to A&M's press officer **Charly Prevost** the "Phantom of the Paradise" lp has sold over 40,000 units in Canada.

## CLUB REVIEW

### Skyband's Showcase Spells Out Success

■ LOS ANGELES — Easily the flashiest pop-rock aggregation to debut thus far this year, Skyband (RCA) took a stylish bow to the Los Angeles audience recently at a special showcase at the Roxy Theatre. Basically a trio, Skyband members Steve Kipner, Pete Beckett and Lane Caudell were augmented by a couple of fine backing musicians in a clear demonstration of well-rehearsed and controlled stage dynamics.

Although their material cannot be termed original in nature, their songs are without exception well-constructed and should bring smiles to the faces of RCA's promotion force; potential singles seemed to be spinning off the stage in rapid succession. "Bang! Ooh Ya Got Me," "Pie In The Sky" and "Dream Machine," all from their recently released lp, constituted the highlights of an entertaining and fast-paced set. Their songs sport strong influences from such illustrious pop exponents as the Hollies, the old Animals, Stones and other English invaders of the sixties.

Primary among the group's assets is their ability to blend their individual talents as vocalists and instrumentalists into a cohesive and frequently exciting sound.

Eliot Sekuler

### Adams Heads ASCAP Delegation to CISAC

■ NEW YORK — President Stanley Adams of ASCAP (American Society of Composers, Authors and Publishers) has left for Hamburg to head the ASCAP delegation to the International Music Congress of the Confederation of the International Society of Authors and Composers. With him at the meeting will be ASCAP board member Arthur Schwartz, who heads the Society's Foreign Relations Committee, special counsel Herman Finkelstein and director of operations Paul Marks.

### Canadian Kudos



Frank Gould (right), director of a&r for Polydor, Ltd., distributor of the Mercury label in Canada, and his assistant, Wendy Lockwood (left), recently made a special presentation to Charles Fach, vice president of a&r for Phonogram/Mercury Records, for his involvement with Bachman-Turner Overdrive as the company representative who signed the group to the label. The presentation signified gold and platinum status in Canada for BTO's albums "BTO II" and "Not Fragile."

## GRC Counter-Suit

■ ATLANTA—General Recording Corporation, in a counter-suit against Eagle Records, is suing for punitive damages in the amount of \$2 million, according to GRC's Bob Harrington, vice president, general manager.

The U.S. District Court action claims that the counter-suit is based on the fact that no oral agreement was ever entered into by GRC, regarding the purchase of Eagle's "Pachucho" lp. Furthermore, the written contract between the parties was never signed by GRC, thus invalidating the contract.

In the counter-suit, GRC also states that during the time of negotiations, Eagle Records represented that "Pachucho" had never been released to the public. The case claims that this was a fraudulent representation, and the reason GRC never signed the contract with Eagle Records.

## Roy Rogers

*(Continued from page 27)*

Rogers back to the masses. The album followed ("I think maybe I could've done it better, but we've got a good variety of songs on it"), then "Happy Trails" was released off that album as a single and the country began to turn its weary eyes toward Roy Rogers—the man with a code.

He has always stood for the abstract ideals—God, country, family, right over wrong—that Freud wrote about, but at the same time, he is just like Hans the Road-Mender: Nothing can really happen to Roy Rogers. He's invincible because He Is. A few minutes with him and one begins to realize that he is exactly what he was on screen, i.e., a genuinely kind-hearted, soft-spoken good guy; an honest-to-God hero.

"I think it's a healthy thing for someone to have heroes to emulate," Rogers said, "as long as the heroes are worthy of such attention. Hitler was a hero to a lot of people, but he was the wrong kind of a hero."

Television, according to Rogers, effectively destroyed the heroes from the low-budgeted western moves. "Most of them," he said, "simply couldn't make the transition."

"But our era was a very healthy one. Right always won out over wrong and we didn't have a lot of blood splashing around all over the place. We had a lot of fights and horse falls but we didn't have any senseless killing."

Another Roy Rogers album is in the works and as soon as a script is approved Roy will begin filming another movie—number 189 by his count.

Such a man. Such a hero.

## World Jazz Association Formed in L.A.

■ LOS ANGELES—Jazz has gained its own official, non-profit organization, the World Jazz Association, formed by representatives of the industry at an April 4-5 convention at the Sheraton-Universal Hotel.

The assemblage of more than 100 persons adopted as the Association's purpose the bringing together of the "artistic and commercial aspects of jazz to promote the present, the future and to recognize the past contributions to the world of jazz."

### Officers

Hal Cook, retired publisher of Billboard, was elected president; Bob Summers, music director and disc jockey at Los Angeles jazz station KBCA, executive vice president; Leonard Feather, jazz critic and author, secretary; Dave Pell, musician and record producer, treasurer; Paul Tanner, trombonist and University of California professor of music, executive director; and John Levy, personal manager, chairman of the board of directors. Benny Carter, John Birks "Dizzy" Gillespie, Norman Granz, Stan Kenton, Monk Montgomery, Dan Morgenstern, Bob Orenbach and Dick Schory also are vice presidents.

Patterned after the structure of

the Country Music Association, which cooperated with the founding members of the World Jazz Association by providing materials and sharing experience, the WJA also will be governed by a board of directors.

### Board Members

Named to the board were Jerome Richardson, Howard Klarman, Billy Taylor, Mundell Lowe, Neal Hefti, Bill Holman, Dick Grove, Don Erjavec, Peter Eichler, Bobby Weiss, Rigmor and Joe Newman, Glen Alpert, Norman Weiser, Mike Gould, Dave Combs, Russ Sanjek, Hal C. Davis, Monte Kay, Patricia Willard, Ray Lawrence, Ira Sabin, Frank Garlock, Pat Henry, Robert Bass, Gene Russell, Don Burkheimer, Russ Solomon, George Hocutt, Dick LaPalm, Marty Feldman, Willard Alexander, Harold Jovien, Howard Rumsey, George Wein, Jim Washburn, Bill Collieran, Bill Traut, Bob Curnow, Roy Loggins, Russell Harvey, Paul Brown, Julian "Cannonball" Adderley, Leon Breeden, Vic Churumbolo, Bob Kirstein, Jimmy Lyons, Jack Lewerke, Russ Molloy, Marian McPartland, Harvey Siders and Levy.

Membership is open to anyone wishing to support the group's goals. Annual dues assessments

are scaled for the categories of business firm, professional, general, student, radio station, music publisher and educational institution. Non-commercial radio and television stations programming jazz will pay no fee. Officers, directors and chairpersons are restricted by the charter to jazz industry professionals.

Committee chairpersons are Charlie Lourie, merchandising; Leigh Kamman, jazz lobby; John Hammond and Levy, album; Richardson, membership; Chuck Siler, graphics; Dick Grove, education; Jovien, television; Sabin, radio; Pell, finance; Levy, showcase; Feather, international, and Willard, promotion.

### Intl. Convention

An international convention in late 1975, awards and a massive educational-and-enjoyment campaign to acquaint the general public with jazz are among the Association's plans. Invitations to participate have been issued to jazz professionals in foreign countries.

Additional information and membership applications are available from World Jazz Association, 10966 Rochester Avenue, Suite 4C, Los Angeles, California 90024.

## Four Label Campaign Planned by GRC

■ ATLANTA—General Recording Corporation's vice president, marketing, Oscar Fields, and special projects manager, Mike Walker, have embarked on an extensive, national marketing campaign for GRC's four labels: Aware, Elephant, Hotlanta, and GRC.

Their marketing push will include stops in all major markets and visits with racks, one-stops and retailers, tying in with time-buys and consumer advertising for the various cities. Available promotional aids and in-store displays, which consist of mobiles, posters, stand-up/counter displays, T shirts, etc. will also be discussed, as well as future marketing plans.

## All Americans



John Wayne and Bob Hope became honorary members when the contemporary rock group America surprised them with their new "letterman" jackets. The presentation was made by the group in the basketball dressing room at the UCLA Pauley Pavilion where the "Bob Hope Special" on NBC was taped. America members include: Gerry Beckley (far left), Dewey Bunnell (second from right) and Dan Peek (far right). America begins a 45-city tour this week.

## Gray Fund Established

■ NASHVILLE — A Billy Gray Memorial Fund has been established for the former bandleader and songwriter who died recently after open heart surgery in Texas.

Gray worked with Hank Thompson, Ray Price and others during his career, penning a number of songs for them. He is survived by his wife and five children.

The fund, at Third National Bank, West End in Nashville, is for those who would like to contribute towards medical expenses incurred before his death.

## Polydor Taps Reid

■ MONTREAL — Allan Katz, director of advertising and promotion for Polydor Ltd., has announced the appointment of Ms. Lori Reid as the company's west coast promotion and merchandising representative.

Ms. Reid, who has had previous record industry experience with both Capitol and CTI, will assume responsibility for all promotion and merchandising activities in Vancouver and British Columbia.

Ms. Reid, whose appointment takes immediate effect, will be based in Vancouver.

## CLUB REVIEW

## Price Is Right At the Exit/In

■ NASHVILLE — Singer/songwriter Ronn Price's (Bang) recent appearance at the Exit/In showed him to be a sensitive composer and interpreter of songs. Accompanying himself on acoustic guitar with the aid of another guitarist on stage, Ronn sang in an easy-paced style.

Most of Price's music is "soft rock," and his voice high and mellow. Among the selections he did were his own compositions of "Think About Forgetting Me," "Will He Be Good To You," "A Million People Is A Lonely Place," "Isn't It Easy," "Dear Anna," "Bobby Blue-Eyed Sue" and "Red Sky Over Mountain"—a country flavored number which may be his single.

In addition to his own songs, Ronn sang the Lennon-McCartney number "Blackbird" and the Jackson Browne number "Adam's Song," demonstrating a fine voice. During the evening, excerpts from his forthcoming album on Bang were played, demonstrating a tasteful production to his material.

Young and personable, Ronn Price has an excellent future as an entertainer and writer. This first album and tour should win him a legion of fans.

Don Cusic

## Voice of America Airs Country Music

■ WASHINGTON, D.C. — The Voice of America begins a new Saturday night show May 10 called "Country Music, USA." The weekly, half-hour program in English will be beamed to listeners in East Asia and the Pacific, South Asia, Europe and the Middle East.

### Staff

The producer and host of "Country Music, USA" will be Phil Irwin, a 23-year broadcast veteran who, after a five-year stint in Europe, joined VOA in 1961. Irwin is a host (alternating with Pat Gates) of VOA's worldwide "Breakfast Show."

## Jarrico Relocates Coast Offices

■ LOS ANGELES — Tony Ricco, president of Jarrico management, has announced the relocation of his west coast office. The firm, which represents Gary Lewis, Bobby Vee and Joy Lober, will be housed at 7033 Sunset Blvd., Suite 301 Los Angeles, Cal. 90028; phone: (213) 462-0811.

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## New Artist Development, Radio Growth Spotlighted at Annual ESCMI Meeting

■ MONTICELLO, N.Y. — More than 200 people attended the Eastern States Country Music Inc.'s annual convention which met at Kutsher's Country Club here April 10-13. Among the highlights of the meet were seminars on developing new country recording artists and "Communications — Are We Communicating?" the election of new officers, the announcement of a variety of talent awards and a keynote address on the direction of country music. The ESCMI is devoted to the development of a greater awareness of country music in the northeast.

Participating in the "Development of a Country Recording Artist" seminar were moderator Larry Baunach, Dot Records VP sales and promotion; Dave Mack, MGM/Polydor director of country promotion; and Chuck Chellman, Chuck Chellman Company president. Discussion centered on the need for professionalism for starting country performers: new artists need someone who believes in them and who can provide professional criticism of their acts; demonstration tapes must be done as well as possible; and how promotional aids (examples of which were provided by Mack) must be available to back up product once it is ready for release.

Chellman pointed out the difficulties small independent labels encounter because of lack of artist or label recognition and recommended that new artists first find support in their hometowns, building their following from there—and never forgetting that first station and/or supporter. Baunach cited statistics concerning the growth of country radio on a national basis (currently 30 percent of the radio

audience) and praised the role of trade publications in the exposure of new product. Dave Donahue, program director of WHK (Cleveland), suggested from the audience that new performers listen to every form of music on radio, analyze why it is successful and apply that formula to their own style.

The afternoon communications rap session, moderated by Donahue and also including Buddy Starcher, general manager, WGNA-FM (Troy), stressed the need for intra-station communications as the primary foundation for a station building audience rapport. Donahue pointed out that communications between management and station personnel is a key factor in the ability of a station to break through to a major portion of the available audience. He then outlined "six C's" as the cornerstones of a successful country radio station: concept, contact, command, consistency, conclusion and communication. Donahue also spoke of the importance of a key person answering the  
(Continued on page 57)

### No Format Change Planned for WHN

■ MONTICELLO, N.Y.—While attending the Eastern States Country Music, Inc. convention, Bill Kelly, representing Storer Broadcasting and its flagship New York City country station, WHN, stated that contrary to widespread industry rumors "under no circumstances" will WHN abandon its country format. Kelly made the statement in answer to direct questions during the Saturday afternoon (12) radio seminar.

## First Release Set By Tally/MCA

■ LOS ANGELES — In late April, MCA Records, Inc. will release the first product on the Tally/MCA label. Tally Records (recording artist Merle Haggard's own label) and MCA Records, Inc. have had an exclusive MCA distribution agreement since August 1974. The first two albums to be shipped, "For The First Time" by Ronnie Reno and "Silver Creek" by Silver Creek, are debut albums for all artists involved.

Ronnie Reno, Merle Haggard's rhythm guitarist, also serves as opening act for the latter artist. His new lp, "For the First Time," was produced by Bill Compton and Jim Williamson and features compositions by both Reno and Haggard.

Doug Atwell (fiddle), Jack Daniels (guitar), Lawson Hill (drums) and Rick Houle (bass) make up the group Silver Creek.

## Starday/King Masters Purchased by Gusto

■ NASHVILLE — Gusto Records has announced the purchase of 22,000 masters from Starday/King. A release is planned in the future, and will include such artists as Billy "Crash" Craddock, Pee Wee King, Dottie West, Merle Kilgore, Red Sovine, Johnny Bond, Grandpa Jones and many others.

In addition, Mike Lunsford, now on the Gusto label, will now be on the Starday label. The masters of r&b artists James Brown and Arthur Prysock are not included in this deal.

The president of Gusto is Tommy Hill, formerly the national sales manager at Starday/King. Gusto will be the corporate name over the operation while Starday and King will continue as label names. The deal did not involve the purchase of the publishing catalogue, which is held in New York.

## NASHVILLE REPORT

By RED O'DONNELL



■ "He's Been Everywhere"—and now he has been "booked" for Who's Who in America. Meaning, of course, **Hank Snow**. He'll be listed under "music" and is to rate the honor as Hank Snow, not as **Clarence Eugene Snow**, his real (gone) name! Meanwhile, son **Jimmy Snow**, pastor of the local Evangel Temple, has received an honorary doctorate from Christian International Institute of San Antone, and on June 26 in Washington is to be recipient of an award from the Religious Heritage

Society. The latter citation is in field of gospel music. Previous Heritage winners in various categories are **Dr. Billy Graham, Paul Harvey, Pat Boone** and **Johnny Cash**. . . Speaking of Harvey, what ever happened to **Si Siman's** plans to record an album of the commentator/columnist's messages ? ? ? (Springfield, Mo. papers, please copy.)

**Conny Van Dyke**, yet to hit that biggie in the recording field, has a guest-starring role in the May 1 episode of NBC-TV's "Sunshine" series.

**Loretta Lynn** taped her tenth appearance on **Dinah Shore's** syndicated TVer. "Dinah and I relate," says Loretta. "We're both from this  
(Continued on page 57)

## COUNTRY PICKS OF THE WEEK

**SINGLE** **WAYLON JENNINGS**, "DREAMING MY DREAMS WITH YOU" (Jack, BMI). Beautiful ballad that Waylon carries well with his deep, full voice. There's not much production needed with Waylon's voice — it's richer than angel food cake, and the tasteful arrangement showcases both the song and the voice perfectly. The Ramblin' Man will haunt you with this! RCA PB-10270.

**SLEEPER** **STELLA PARTON**, "I WANT TO HOLD YOU IN MY DREAMS TONIGHT" (Owlofus, ASCAP/Myownah, BMI / Holleyfish, ASCAP). The Parton family is loaded with talent as Stella amply demonstrates with this soft, melodic ballad. A waltz type number with a recitation—sure to get the attention of any listener. The time is over four minutes—but it's worth it. Country Soul 333-RE-1.

**ALBUM** **LEFTY FRIZZELL**, "THE CLASSIC STYLE OF LEFTY FRIZZELL." Starting off with "Life's Like Poetry" and concluding with the great "I Love You A Thousand Ways," Lefty gives you 100 percent country listening enjoyment. You can easily see his influence on Merle Haggard and Johnny Rodriguez. Best are those mentioned and "Sittin' And Thinkin'," "I'm Not That Good At Goodbye" and "Yesterday Just Passed My Way Again." Classical! ABC/ABC-861.



# COUNTRY HOT LINE

By MARIE RATLIFF

## Station Check List

Reporting this week (alphabetically):

|                      |                      |                      |
|----------------------|----------------------|----------------------|
| KAYO, Seattle        | KSOP, Salt Lake City | WIRE, Indianapolis   |
| KBOX, Dallas         | KSPO, Spokane        | WJJD, Chicago        |
| KBUL, Wichita        | KTTS, Springfield    | WJQS, Jackson        |
| KCKC, San Bernardino | WBAP, Ft. Worth      | WMC, Memphis         |
| KCKN, Kansas City    | WCMS, Norfolk        | WPLO, Atlanta        |
| KENR, Houston        | WENO, Nashville      | WPNX, Columbus       |
| KFDI, Wichita        | WHK, Cleveland       | WSLR, Akron          |
| KIKK, Houston        | WHO, Des Moines      | WSUN, St. Petersburg |
| KJJJ, Phoenix        | WHOO, Orlando        | WUBE, Cincinnati     |
| KKYX, San Antonio    | WIL, St. Louis       | WUNI, Mobile         |
| KNEW, Oakland        | WINN, Louisville     | WWOK, Miami          |
| KRMD, Shreveport     |                      |                      |

## SURE SHOTS

Dave Dudley — "Fireball Rolled A Seven"  
Kenny Price — "Birds and Children"  
Mary Kay James — "I Think I'll Say Goodbye"

## LEFT FIELDERS

Hoyt Axton — "Lion In The Winter"  
Chip Taylor — "Early Sunday Morning"  
Jeris Ross — "Pictures on Paper"  
Oak Ridge Boys — "Rhythm Guitar"

**Fearless Forecast:** Instrumental sounds are coming to the forefront, and Joe Bob's Nashville Sound Company has a hit in the revival of Glenn Miller's "In The Mood." It's reported getting "fantastic" response at KBUL; strong at WENO and WSLR; and Ron Rhea at KCKN shows strong audience reaction to both sides. (Flip is "String of Pearls.")

Pardon our Blooper! Inadvertently we listed the wrong title last week on the Mary Kay James hit! It's "I Think I'll Say Goodbye" all the way, and the impressive list of believers include KCKC, KFDI, WUBE, KIKK, WHK, KENR, WSLR, KCKN, WMC and WINN.

A Sleeper wakes up! Numbers already in on Jeris Ross' "Pictures on Paper" include KIKK (#11), KENR (#15), KBUL (#30), WUNI (Smash!), WJQS and KRMD.

Moving steadily into solid country programming, Chip Taylor marking early moves at WINN, WSUN and KTTS.

Hoyt Axton's "Lion In The Winter" (female accompaniment is by Linda Ronstadt) drawing good reports from KBOX, KKYX, WUBE, WUNI and WINN.

LP cut getting raves from Tommy Charles at WSUN is Harriet Schock's "Come In Cowboy." Single material?

KWMT has a new voice in the person of Tom Torrance, who holds down the A.M. shift.

The Oak Ridge Boys are poised to spring neatly into national prominence with "Rhythm Guitar." It's showing initial power in Memphis, Dallas, Nashville and Kansas City.

Unbelievable phone response to Emmylou Harris' lp cut "If I Could Only Win Your Love" reported by Les Acree at WMC.

Shylo has a movin' first release in "Fine Lovin' Woman." Strong initial action in the midwest.

Look for "Big Ole Jean" to break for Johnny Tillotson! Early interest from WHOO, WSUN, WCMS and WENO.

## AREA ACTION

Amazing Rhythm Aces —  
 "Third Rate Romance" (WINN)  
Rob Galbraith — "Damn It All" (WHOO)  
Stella Parton — "I Want To Hold You" (WMC)  
Herman Lee Montgomery — "I'll Be Lucky" (WPLO)  
Bobby Lewis — "Let Me Take Care of You" (WENO)

## Tanya Tucker:

# Talent and Enthusiasm Mean Mass Appeal

By DON CUSIC

■ NASHVILLE — Tanya Tucker is a country music superstar at the age of 16. If her new record company, MCA, has its way, she'll soon be a pop, MOR and FM superstar as well, while Tanya continues to do what she does best—sing.

Upon meeting Tanya, you encounter a 16 year old girl whose mind is on all the things a normal teenager thinks about — boys, good times, adventure and life ahead. But let the subject turn to her career and you see an instant transformation to a business-woman and professional entertainer who is mature far beyond her years, and concerned about major decisions which could ultimately affect her record sales, image and income.

"I was afraid and worried about cutting in L.A.," admits Tanya when discussing her new efforts. "I felt comfortable in Nashville. But once I got there and got used to their way of doing things, it was great." The result of that was the single "Lizzie And the Rain-man" which came on the **Record World** country charts at 62—the Chartmaker of the Week. The sound is "A pop type sound that wouldn't alienate the country audience and that had across the board potential," stated Rick Frio, vice president at MCA.

MCA makes no bones about Tanya—they want her to be a country/pop superstar in the same category as Olivia Newton-John. In fact, the single was rush released a week ahead of schedule when it was learned that Columbia was coming out with a single.

Emergency phone calls and meetings ensured that MCA promotion, sales and field personnel personally contacted all radio stations in major and secondary markets — country stations first — to place the single in the jocks' hands. Ads were placed that gave

Tanya more of a "pop" look. In addition to all of this, the bevy of T shirts, posters and in-store displays were on their way, along with a TV campaign. Tanya pitched in too, making personal phone calls at the request of MCA and volunteering to hit the road in a promotional campaign.

Tanya also volunteered to do interviews with a wide variety of magazines and papers for publicity. Strikingly honest, she candidly and expertly fielded questions from everyone on any subject. Available to the press, she seemed to enjoy it all with a girlish sense of adventure and excitement, all the while remaining a mature young woman, well aware of her career and her duties to promote her records and herself.

Tanya makes obvious her enjoyment of living on a farm and her love of horses as well as her desire to be rich so she can continue to live well. She also makes it obvious that she feels she is foremost a stage performer, and her desire for excellence in her recordings and performance is self-evident.

While talking of her wish to see more "family" entertainment and acts, she was reminded that she wore black leather pants on stage. Grinning as if she had been caught in the cookie jar, she noted that the outfit was "the most comfortable" for her, well aware of her stage sex appeal.

Tanya's future is as bright as any in the business. Her attitude and intelligence are added insurance that she is on the right track. And her overwhelming talent shines through it all, reaching for the stage that will allow her to sing to all audiences.

## Dorothy Ritter Named To WSM PR Staff

■ NASHVILLE — Irving Waugh, president of WSM, Incorporated, has announced the appointment of Mrs. Dorothy Ritter to the public relations staff of Opryland USA and the Grand Ole Opry, effective April 15.

Earlier, Mrs. Ritter resigned her position as director of entertainment industry relations in the Department of Economic and Community Development of the State of Tennessee, a post created for her in February, 1974.

Waugh said that she would "perform a variety of duties for which she is uniquely qualified."

## RCA Signs Dotsy



RCA producer Roy Dea (right) watches as Johnny Rodriguez (second from left) and Happy Shahan (left) lend a hand to Dotsy as she signs an RCA recording contract. Her first single will be released at the end of April.

## NSA Names Board

■ NASHVILLE — The new board of directors of the Nashville Songwriters Association for the coming year will include Bill Anderson, Biff Collie, Jessi Coulter, Billy Davis, Pee Wee King, Glenn Martin, Kenny O'Dell, Ray Pennington, Porter Wagoner, Don Wayne and Dottie West; directors at large are Bob Best, Merle Haggard, Buddy Killen and Hank Snow. The board will be serving with officers Mary Reeves Davis, president; Ron Peterson, vice president; John E. Denny, treasurer; Sharon Rucker, secretary; and Dick Glasser, sgt.-at-arms.

### Biff Collie

At its first meeting in April, the board under its constitutional amendment ratified at the general membership meeting in February, selected Biff Collie to serve as chairman of the board.

## MCW Begins Operation

■ NASHVILLE — Music City Workshop, representing functions from publishing to recording, is now in full operation, according to its owner and director, Mike Figlio, formerly with CBS in New York and Nashville.

### Roster

MCW's talent roster includes Sherri Pond, Voice, Frankie Lee and Rick Cirotto. Their offices are located at 806 16th Avenue S., Nashville.

## Adams Joins Rosenberg

■ NASHVILLE—Ray Adams, Kansas City concert promoter, has joined the Sy Rosenberg organization to handle bookings for all the acts involved with Rosenberg as well as those associated with Charlie Rich Enterprises.

Adams will be working out of Rosenberg and Rich's Memphis office.

## Gotta Have Hart



Capitol recording artist Freddie Hart recently presented executives at radio station KLAC (Los Angeles) with special plaques recognizing the station's support during his career. The velvet and gold plaques feature the country artists latest lp, "Freddie Hart's Greatest Hits," which was spotlighted during the label's "Freddie Hart Month" campaign in March. Pictured from left are Capitol's Don Owens, director, c&w marketing services; KLAC deejay Jay Lawrence; KLAC PD Hal Smith; Hart; KLAC MD Carson Schriber; and Capitol promotion man Tom Salino.

## Nashville Tower Inc.

### Reorganized by Cochran

■ NASHVILLE — Wally Cochran has announced the reorganization of the Nashville Tower, Inc., with himself as president, C. G. Williams, Jr. as chairman of the board, and Bill Woodward as VP and sales manager. Scotty Turner, former Tower head, will remain with the commercial jingle operation in a production capacity, shared with his return to full-time record producing. Mike Thomas will work with the company in customized creativity.

In a related but separate move, Cochran is also the president of Paragon Records, a new label represented by "I Love That Woman (Like The Devil Loves Sin)" b/w "I Stop — And Get Up (To Go Out Of My Mind)" by Sammy Mason, a young North Carolina newcomer. Releases by Paragon in near future will include Linda Nail, Tommy Jennings, and Rebecca. Other director-officers of Paragon are Oklahoma businessman Dan Lloyd, chairman of the board; John Gurley, operations VP; Elroy Kahanek, sales VP; Tommy Jennings, secretary-treasurer and general manager of the related publishing firms; and Clarence Wright, president of the Youkon National Bank of Oklahoma City, who also serves as a director.

## E/A Inks Taylor

■ NASHVILLE—Mike Suttle, general manager of Elektra/Asylum Records' country division, has announced the signing of songwriter Carmol Taylor to the label. Taylor's first single, produced by Norro Wilson, is scheduled for late Spring release.

Some of Taylor's best known compositions include "The Grand Tour" and "A Picture of Me Without You."

## ESCMC Convention

(Continued from page 55)

phones so as to encourage feedback. Starcher indicated that of the five full-time disc jockeys at his station, four were really rock announcers without complete backgrounds in country music. (Country deejays, he said, were too expensive, though he would prefer them.) Donahue disagreed on the significance of the jocks' role, stating that less talk and more music appropriately programmed will define the station most articulately.

The keynote dinner address was delivered by Bill Williams, past CMA president. Williams compared the popularity of country music in the 1950s to its current level of acceptance. There are today, he said, 1500 country stations around the United States, and he went on to discuss the necessity of continually building in directions which will expand the audience and popularity.

The new president of ESCMI is Duane Wilson, upstate New York promoter, who replaces country artist Mickey Barnett, the latter having served in his position as president and chairman

of the board for five years. Vice president is Michael Molinari, station relations man for SESAC. Secretary is Edna Wilson and treasurer/membership chairman is Anthony Balonus of Tarot Promotions. Elected to the board were Mike Longworth of Martin Guitars; Al Aronowitz of Country In New York; Lynn Williams, Vermont country music concert promoter and proprietor of the Top Hat Club; Mickey Barnett; and (tentatively) Storer Broadcasting's Bill Kelly.

Award winners were as follows: Most promising band, Kinderhook Creek; most promising male vocalist, John Augustus; most promising female vocalist, Marie Norway; most promising duet, Dave Pike and Jackie Lee Williams; king deejay, Lee Arnold (WHN); queen, Pat Barnett; entertainer of the year, Bob Wood; best male entertainer, Mickey Barnett; best female entertainer, Joy Goodnow; national promo award, Larry Baunach. Baunach was also winner of the ESCMI golf tournament. Awards were computed on the basis of ballots sent to ESCMI members.

## Nashville Report

(Continued from page 55)

area of the nation. Dinah is from Winchester & Nashville, Tenn. and I'm from Butcher Hollow, Ky."

Jim Stafford, who is going to host a weekly variety show this Summer on ABC-TV—starting in July—was recounting his first visit to Nashville in 1961.

"I tried to make it as a gee-tar player," he recalled. "I'd done some picking around St. Pete and Clearwater. I figured I was about ready for Nashville. What happened was Nashville apparently wasn't ready for me. I almost starved to death before I, out of desperation, started writing songs."

Stafford has earned—the hard way—more than a modicum of success. If I am any judge of human nature, the success hasn't gone to his head.

Sightless singer-pianist Ronnie Milsap and wife Joyce moving into their first Nashville home after three years of apartment living here while house-hunting. Delighted Joyce's comments: "Finally we're going to have enough room for Ronnie's braille library."

Caprice Records' Benny Williams comes up with pun of week: "In the vinyl analysis, the record business is all plastic."

Boots Randolph, Floyd Cramer, Glen Campbell, Roy Clark and Buck Trent signed to play in the annual Amana VIP golf tournament at Iowa City, Iowa June 22-23. Chet B. Atkins may be a late—and added—starter.

My buddy boy, MCA humorist Jerry Clower, now appears on stage wearing a bright, canary colored suit—and that is what he resembles: A very funny story-telling canary—but don't tell him I said so; he might cut me into a dozen pieces with his chain saw!

Publisher Jim Pelton's wife (Irene) contends Gordon Lightfoot doesn't have the apropos name for a singer. "With a tag like Lightfoot," Irene says, "Gordon should be a dancer." Tippy-toe, and Lightfoot, too ? ? ?

Phil Everly, formerly of the Phil & Don Everly sibling song team, is writer of Linda Ronstadt's newest Capitol single, "When Will I Be Loved?" . . . Dennis Weaver, star of NBC-TV's "McCloud" series, here to tape an ABC-TV variety special, did a guest appearance on the Grand Ole Opry—waived his fee, I understand ? ? ?

Harmonica honcho Charlie McCoy and wife Susan own a house, and in the house is a kitchen and in the brick wall of the kitchen is an electric clock. You get the picture? However, when there is a rainstorm—with lightning—the clock runs backwards. Yes, even several hours after the "all clear" signal. All I can say to the McCoy's is: That's one way to save time!

# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**MELBA MONTGOMERY**—Elektra E-45247

**SEARCHIN' (FOR SOMEONE LIKE YOU)** (Hill & Range, BMI)  
Melba brings back the old Kitty Wells classic in a hit fashion all her own. Listeners have been searchin' for this one for years—now here it is!

**JACK JERSEY**—EMI P-4064

**HONKY TONK MAN** (Cedarwood, BMI)  
The funkiest cookin' tracks you'll ever hear, as European superstar hits America with this old Johnny Horton gem. Honky tonk!

**TERRY STAFFORD**—Melodyland ME 6009F

**DARLING THINK IT OVER** (Terry Stafford/Cotillion, BMI)  
There's strong "suspicion" that Terry has captured a hit here. No need to think it over—put it on.

**HOYT AXTON**—A&M 1683-S

**LION IN WINTER** (Lady Jane, BMI)  
The deep, mellow voice of Hoyt is complemented perfectly by Linda Ronstadt, who sings along on this uptempo number, perfect for playlists everywhere.

**O.B. McCLINTON**—Enterprise ENN-9110

**THE MOST WANTED WOMAN (IS AN UNLOVED WIFE)** (Ricci Mareno, SESAC)  
O.B. delivers the message here that when the lady at home finds a cool front there she looks for hot territory elsewhere. Good, strong beat.

**SUSAN RAYE**—Capitol P-4063

**GHOST STORY** (Tree, BMI)  
Sensitive ballad penned by Joe Allen about a woman holding on to a man holding on to a memory. Susan delivers it well—good lyrics should bring this one home.

**BOBBY G. RICE**—GRT 021

**FREDA COMES, FREDA GOES** (Cookaway, ASCAP)  
Cute little number with a Jamaican feel and shuffle about a gal faster than the wind. Cookin' little jewel here!

**MELODY ALLEN**—Mercury 73674

**MAY YOU REST IN PEACE** (Milene, ASCAP)  
Talk about interesting lyrics—wait'll you hear this one! Seems the young lady finds her old man is "dead" and she wishes him the best for his condition. Certain requests.

**BARBARA FAIRCHILD**—Columbia 3-10128

**LET'S LOVE WHILE WE CAN** (Partner/Algee, BMI)  
Barbara has a new producer—and Billy Sherrill brings her voice out well with this lush ballad. No kid stuff here—it's grownupsville.

**TOMMY OVERSTREET**—ABC/Dot DOA-17552

**THAT'S WHEN MY WOMAN BEGINS** (Ricci Mareno, SESAC)  
Smooth voiced T.O. is showcased well in this peppy number about a cute little gal who's all woman when it counts. Strong, sure appeal.

**ROWDY VALLEY**—Country Showcase America CSA 163-A

**KEEP ON DOIN' IT WRONG (TIL YOU'RE DOING IT RIGHT)**  
(Terrace & Barlow, ASCAP)  
Very interesting number; the vocal is reminiscent of "Winchester Cathedral" and the tracks have a 1920s feel. It's different.

**BENNY LINDSEY**—API API 1056

**HE DON'T LOVE YOU (LIKE I LOVE YOU)** (Conrad, BMI)  
Benny has a version of the old r&b hit done country style. Good feel here.

**BILLY LARKIN**—Bryan B-1018

**THE DEVIL IN MRS. JONES** (Blue Moon, ACSAP)  
Billy has a movin' cut about a sugar and spice who's poison and vice. Nice slice to entice.

## Jean Shepard's

Hit Single

# "THE TIP OF MY FINGERS"

UA-XW-591-X

Is from her Hit Album

"Jean Shepard sings 'POOR SWEET BABY'  
(Plus) TEN MORE BILL ANDERSON SONGS"



Jean Shepard singing  
Bill Anderson Songs!  
What more could  
you ask for?

On United Artists Records & Tapes

LP Album: UA-LA363-G / 8-Track Tape: UA-EA363-G

Free  
International



**Thanks Again From Billy 'Crash' Craddock**

**In The Company Of Hits**

**abc Records**



# THE COUNTRY ALBUM CHART



## David Wills: A new country superstar.

"There's a Song on the Jukebox" was the Top Single By a New Country Artist this year.

And now "From Barrooms to Bedrooms" is well on its way to the top of the charts. With heavy airplay on 71 stations, it seems no one can hear it enough.

Both "There's a Song on the Jukebox" #50036 and "From Barrooms to Bedrooms" #50090 come from one album:

**DAVID WILLS**  
From Barrooms to Bedrooms  
#50090  
"There's a Song on the Jukebox"

| APR. 26 | APR. 19 |   | WKS. ON CHART |
|---------|---------|---|---------------|
| 1       | 1       | AN EVENING WITH JOHN DENVER—RCA CPL2-0765                                 | 7             |
| 2       | 3       | HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN—MCA 2133                    | 9             |
| 3       | 4       | OUT OF HAND GARY STEWART—RCA APL1-0900                                    | 7             |
| 4       | 2       | BACK IN THE COUNTRY LORETTA LYNN—MCA 471                                  | 9             |
| 5       | 6       | A PAIR OF FIVES (BANJOS THAT IS) ROY CLARK & BUCK TRENT—ABC/Dot DOSD-2015 | 6             |
| 6       | 10      | I'M JESSI COLTER—Capitol ST 11363   | 7             |
| 7       | 8       | BARGAIN STORE DOLLY PARTON—RCA APL1-0950                                  | 5             |
| 8       | 9       | BARROOMS AND BEDROOMS DAVID WILLS—Epic KE 33353                           | 9             |
| 9       | 7       | LINDA ON MY MIND CONWAY TWITTY—MCA 469                                    | 12            |
| 10      | 14      | WOLF CREEK PASS C. W. McCALL—MGM M3G-4989                                 | 12            |
| 11      | 11      | IT WAS ALWAYS SO EASY MOE BANDY—GRC GA 10007                              | 9             |
| 12      | 13      | SONGS OF FOX HOLLOW TOM T. HALL—Mercury SRM1-500                          | 18            |
| 13      | 5       | A LEGEND IN MY TIME RONNIE MILSAP—RCA APL1-0846                           | 11            |
| 14      | 15      | WHO'S SORRY NOW MARIE OSMOND—MGM M3G-4979                                 | 7             |
| 15      | 16      | FREDDIE HART'S GREATEST HITS—Capitol ST 11374                             | 6             |
| 16      | 19      | CRYSTAL GAYLE—UA LA365 G  | 6             |
| 17      | 20      | BLANKET ON THE GROUND BILLIE JO SPEARS—UA LA390 G                         | 6             |
| 18      | 12      | PROMISED LAND ELVIS PRESLEY—RCA APL1-0873                                 | 13            |
| 19      | 17      | HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358                        | 18            |
| 20      | 18      | ALL THE LOVE IN THE WORLD MAC DAVIS—Columbia PC 32927                     | 10            |
| 21      | 34      | REUNION B. J. THOMAS—ABC ABCP-858   | 3             |
| 22      | 24      | TAMMY WYNETTE'S GREATEST HITS—Epic KE 33396                               | 5             |
| 23      | 32      | BOOGIE WOOGIE COUNTRY MAN JERRY LEE LEWIS—Mercury SRM1-1030               | 4             |
| 24      | 28      | POOR SWEET BABY JEAN SHEPARD—UA LA363 G                                   | 6             |
| 25      | 22      | TANYA TUCKER'S GREATEST HITS—Columbia KC 33355                            | 8             |
| 26      | 27      | JOE STAMPLEY—Epic KE 33356  | 8             |
| 27      | 39      | BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC/Dot DOSD-2020            | 2             |
| 28      | 21      | BACK HOME AGAIN JOHN DENVER—RCA CPL1-0548                                 | 39            |
| 29      | 29      | MEL TILLIS & THE STATESIDERS—MGM M3G-4987                                 | 5             |
| 30      | 26      | IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN—MCA 411                   | 47            |
| 31      | 23      | IT'S TIME TO PAY THE FIDDLER CAL SMITH—MCA 467                            | 12            |
| 32      | 30      | HIS 30TH ALBUM MERLE HAGGARD—Capitol ST 11331                             | 30            |
| 33      | 31      | THE SILVER FOX CHARLIE RICH—Epic KE 33250                                 | 19            |
| 34      | 35      | PIECES OF THE SKY EMMYLOU HARRIS—Reprise 0698                             | 4             |
| 35      | 38      | HAPPY TRAILS TO YOU ROY ROGERS—20th Century T-467                         | 4             |
| 36      | 33      | CITY LIGHTS MICKEY GILLEY—Playboy PB-403                                  | 19            |
| 37      | 47      | CHARLIE MY BOY CHARLIE McCOY—Monument KZ 33384                            | 3             |
| 38      | 25      | GEORGE & TAMMY & TINA—Epic KE 33351                                       | 8             |
| 39      | 40      | A MAN NEEDS LOVE DAVID HOUSTON—Epic KE 33350                              | 5             |
| 40      | 44      | SOLID AND COUNTRY BILL BLACK COMBO—HI SHL-32088                           | 4             |
| 41      | 50      | JERRY WALLACE'S GREATEST HITS—MGM M3G-4990                                | 3             |
| 42      | 58      | STEEL RIDES LLOYD GREEN—Monument KZ 33368                                 | 2             |
| 43      | 37      | ONE DAY AT A TIME MARILYN SELLARS—Mega MLPS-603                           | 39            |
| 44      | 52      | THE BEST OF GEORGE JONES—Epic KE 33352                                    | 2             |
| 45      | 43      | BARBI DOLL BARBI BENTON—Playboy PB-404                                    | 13            |
| 46      | 53      | LOVIN' YOU BEATS ALL I'VE EVER SEEN JOHNNY PAYCHECK—Epic KE 33354         | 3             |
| 47      | 48      | VOCAL GROUP OF THE DECADE TOMPALL & GLASER BROTHERS—MGM 4976              | 4             |
| 48      | 36      | LIKE OLD TIMES AGAIN RAY PRICE—Myrrh MST-6538                             | 24            |
| 49      | 41      | SONS OF THE MOTHERLAND STATLER BROTHERS—Mercury SRM1-1019                 | 12            |
| 50      | 55      | DEL REEVES WITH STRINGS AND THINGS—UA LA364 G                             | 4             |
| 51      | 42      | COUNTRY GIRL JODY MILLER—Epic KE 33349                                    | 7             |
| 52      | 45      | EVERYTIME I TURN THE RADIO ON BILL ANDERSON—MCA 454                       | 11            |
| 53      | —       | SOUTHBOUND HOYT AXTON—A&M SP 4510   | 1             |
| 54      | 49      | I'M A BELIEVER TOMMY OVERSTREET—ABC/Dot DOSD-2016                         | 7             |
| 55      | —       | ALIVE AND PICKIN' DOUG KERSHAW—Warner Bros. BS2851                        | 1             |
| 56      | 46      | HIGHLY PRIZED POSSESSION ANNE MURRAY—Capitol ST 11354                     | 16            |
| 57      | 56      | ROOM FULL OF ROSES MICKEY GILLEY—Playboy PB-128                           | 46            |
| 58      | 51      | PICKIN' GRASS AND SINGIN' COUNTRY OSBORNE BROTHERS—MCA 468                | 10            |
| 59      | 57      | SONGS ABOUT LADIES AND LOVE JOHNNY RODRIGUEZ—Mercury SRM1-1012            | 28            |
| 60      | 54      | SHE CALLED ME BABY CHARLIE RICH—RCA APL1-0686                             | 23            |
| 61      | —       | WRITE ME A LETTER BOBBY G. RICE—GRT 8003                                  | 1             |
| 62      | 61      | PRIDE OF AMERICA CHARLEY PRIDE—RCA APL1-0757                              | 23            |
| 63      | 62      | DON WILLIAMS, VOL. III—ABC/Dot DOSD-2004                                  | 26            |
| 64      | —       | I'M HAVING YOUR BABY SUNDAY SHARPE—UA-LA362 G                             | 1             |
| 65      | 64      | THE RAMBLIN' MAN WAYLON JENNINGS—RCA APL1-0734                            | 31            |
| 66      | —       | SPECIAL DELIVERY DAVE DUDLEY—UA LA366 G                                   | 1             |
| 67      | 60      | TOMPALL—MGM M3G-4977  | 8             |
| 68      | 59      | I GOT A LOT OF HURTIN' DONE TODAY CONNIE SMITH—Columbia KC 33375          | 10            |
| 69      | 63      | JOHNNY CASH SINGS PRECIOUS MEMORIES—Columbia C 33087                      | 8             |
| 70      | —       | COUNTRY PARTNERS CONWAY & LORETTA—MCA 427                                 | 43            |
| 71      | —       | CAN HELP BILLY SWAN—Monument KZ 33279                                     | 18            |
| 72      | —       | BEING FUN ON STAGE ELVIS PRESLEY—RCA CPM1-0818                            | 2             |
| 73      | —       | AND DOLLY—RCA APL1-0646   | 35            |
| 74      | —       | WOMAN TAMMY WYNETTE—Epic KE 33246   | 22            |
| 75      | —       | GOES TO THE MOVIES—RCA APL1-0845  | 9             |

Country never  
looked so good...  
or sounded so sweet.

**Barbi Benton's**  
hit single  
**"Brass Buckles"** (P6032)



Nothin' but the best  
on Playboy Country 

Produced by Eddie Kilroy

Current Chart Listings  
Billboard Record World Cashbox

★ 21

24

21



# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

| APR. 26 | APR. 19 |  | WKS. ON CHART |
|---------|---------|--|---------------|
| 1       | 3       | <b>STILL THINKING ABOUT YOU</b><br>BILLY CRASH CRADDOCK<br>ABC 12068                         | 9             |
| 2       | 4       | <b>(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG</b> B. J. THOMAS/ABC 12054 | 8             |
| 3       | 2       | <b>ALWAYS WANTING YOU</b> MERLE HAGGARD/Capitol 4027   | 10            |
| 4       | 5       | <b>I'M NOT LISA</b> JESSI COLTER/Capitol 4009  | 10            |
| 5       | 6       | <b>ROLL ON BIG MAMA</b> JOE STAMPLEY/Epic 8-50075  | 9             |
| 6       | 1       | <b>BLANKET ON THE GROUND</b> BILLIE JO SPEARS/<br>United Artists UA-XW584-X                  | 11            |
| 7       | 10      | <b>SHE'S ACTIN' SINGLE (I'M DRINKIN' DOUBLES)</b><br>GARY STEWART/RCA PB-10222               | 7             |
| 8       | 12      | <b>(YOU MAKE ME WANT TO BE) A MOTHER</b><br>TAMMY WYNETTE/Epic 8-50071                       | 10            |
| 9       | 8       | <b>BEST WAY I KNOW HOW</b> MEL TILLIS/MGM 14782  | 13            |
| 10      | 14      | <b>TOO LATE TO WORRY, TOO BLUE TO CRY</b><br>RONNIE MILSAP/RCA PB-10228                      | 6             |
| 11      | 15      | <b>I'D LIKE TO SLEEP TIL I GET OVER YOU</b> FREDDIE HART/<br>Capitol 4031                    | 8             |
| 12      | 19      | <b>WINDOW UP ABOVE</b> MICKEY GILLEY/Playboy P 6031  | 6             |
| 13      | 22      | <b>THANK GOD, I'M A COUNTRY BOY</b> JOHN DENVER/<br>RCA PB-10239                             | 5             |
| 14      | 16      | <b>HE TOOK ME FOR A RIDE</b> LA COSTA/Capitol 4022   | 10            |
| 15      | 18      | <b>I CAN STILL HEAR THE MUSIC IN THE RESTROOM</b><br>JERRY LEE LEWIS/Mercury 73661           | 9             |
| 16      | 17      | <b>THE TIPS OF MY FINGERS</b> JEAN SHEPARD/<br>United Artists UA-XW591-X                     | 8             |
| 17      | 23      | <b>MATHILDA</b> DONNY KING/Warner Brothers WBS 8074  | 8             |
| 18      | 21      | <b>HE TURNS IT INTO LOVE AGAIN</b> LYNN ANDERSON/<br>Columbia 3-10100                        | 7             |
| 19      | 24      | <b>SMOKEY MOUNTAIN MEMORIES</b> MEL STREET/GRT 017   | 8             |
| 20      | 13      | <b>ROSES AND LOVE SONGS</b> RAY PRICE/ABC 12084  | 12            |
| 21      | 33      | <b>HURT</b> CONNIE CATO/Capitol 4035   | 7             |
| 22      | 9       | <b>IT DO FEEL GOOD</b> DONNA FARGO/ABC/Dot DOA-17541   | 11            |
| 23      | 7       | <b>HAVE YOU NEVER BEEN MELLOW</b> OLIVIA NEWTON-JOHN/<br>MCA 40349                           | 12            |
| 24      | 31      | <b>BRASS BUCKLES</b> BARBI BENTON/Playboy P 6029   | 7             |
| 25      | 30      | <b>ALL AMERICAN GIRL</b> STATLER BROTHERS/Mercury 73665                                      | 8             |
| 26      | 29      | <b>LOVING YOU BEATS ALL I'VE EVER SEEN</b><br>JOHNNY PAYCHECK/Epic 8-50073                   | 8             |
| 27      | 32      | <b>DON'T ANYONE MAKE LOVE AT HOME ANYMORE</b><br>MOE BANDY/GRC GR 2055                       | 6             |
| 28      | 34      | <b>MISTY RAY</b> STEVENS/Barnaby 614   | 6             |
| 29      | 35      | <b>THESE DAYS (I BARELY GET BY)</b> GEORGE JONES/<br>Epic 8-50088                            | 5             |
| 30      | 36      | <b>FROM BARROOMS TO BEDROOMS</b> DAVID WILLS/<br>Epic 8-50090                                | 4             |
| 31      | 41      | <b>I AIN'T ALL BAD</b> CHARLEY PRIDE/RCA PB-10236  | 5             |
| 32      | 37      | <b>COMIN' HOME TO YOU</b> JERRY WALLACE/MGM 14788  | 6             |
| 33      | 40      | <b>BACK IN HUNTSVILLE AGAIN/WARM AND FREE</b><br>BOBBY BARE/RCA PB-10223                     | 6             |
| 34      | 11      | <b>THE PILL</b> LORETTA LYNN/MCA 40358   | 10            |
| 35      | 45      | <b>TRYIN' TO BEAT THE MORNING HOME</b> T. G. SHEPARD/<br>Melodyland 6006                     | 4             |
| 36      | 26      | <b>PROUD OF YOU BABY</b> BOB LUMAN/Epic 8-50065  | 12            |
| 37      | 48      | <b>WORD GAMES</b> BILLY WALKER/RCA PB-10205  | 6             |
| 38      | 39      | <b>A MAN NEEDS LOVE</b> DAVID HOUSTON/Epic 8-50066   | 8             |
| 39      | 20      | <b>I JUST CAN'T GET HER OUT OF MY MIND</b><br>JOHNNY RODRIGUEZ/Mercury 73659                 | 12            |
| 40      | 28      | <b>WHO'S SORRY NOW</b> MARIE OSMOND/MGM 14786  | 7             |
| 41      | 25      | <b>I'LL STILL LOVE YOU</b> JIM WEATHERLY/Buddah 444  | 12            |
| 42      | 51      | <b>41ST STREET LONELY HEARTS CLUB/WEEKEND DADDY</b><br>BUCK OWENS/Capitol 4043               | 4             |
| 43      | 27      | <b>DON'T LET THE GOOD TIMES FOOL YOU</b> MELBA<br>MONTGOMERY/Elektra 45229                   | 12            |
| 44      | 42      | <b>CHAINS</b> BUDDY ALAN/Capitol 4019  | 10            |
| 45      | 57      | <b>FORGIVE AND FORGET</b> EDDIE RABBITT/Elektra 45237  | 5             |
| 46      | 54      | <b>MERRY-GO-ROUND OF LOVE</b> HANK SNOW/RCA PB-10225   | 6             |
| 47      | 56      | <b>YOU'RE GONNA LOVE YOURSELF IN THE MORNING</b><br>ROY CLARK/ABC/Dot DOA-17545              | 5             |
| 48      | 50      | <b>WHILE THE FEELING'S GOOD</b> MIKE LUNSFORD/Gusto GO-124                                   | 9             |
| 49      | 59      | <b>HE'S MY ROCK</b> BRENDA LEE/MCA 40385   | 3             |



|    |    |   |    |
|----|----|---|----|
| 50 | 58 | <b>THE KIND OF WOMAN I GOT/WHERE HE'S GOING</b><br>HANK WILLIAMS, JR./MGM 14794 | 4  |
| 51 | 55 | <b>ONE STEP</b> BOBBY HARDEN/United Artists UA-XW597-X                          | 7  |
| 52 | 63 | <b>YOU'RE MY BEST FRIEND</b> DON WILLIAMS/<br>ABC/Dot DOA-17550                 | 3  |
| 53 | 43 | <b>BEFORE THE NEXT TEARDROP FALLS</b> FREDDY FENDER/<br>ABC/Dot DOA-17540       | 14 |
| 54 | 65 | <b>IT'S ALL OVER NOW</b> CHARLIE RICH/RCA PB-10256                              | 3  |
| 55 | 70 | <b>WHEN WILL I BE LOVED</b> LINDA RONSTADT/Capitol 4050                         | 2  |
| 56 | 61 | <b>MIND YOUR LOVE</b> JERRY REED/RCA PB-10247                                   | 4  |
| 57 | 53 | <b>WONDER WHEN MY BABY'S COMING HOME</b><br>BARBARA MANDRELL/Columbia 3-10082   | 9  |
| 58 | 62 | <b>MY OLD KENTUCKY HOME</b> JOHNNY CASH/<br>Columbia 3-10116                    | 4  |
| 59 | 64 | <b>BOILIN' CABBAGE</b> BILL BLACK'S COMBO/Hi SN-2283                            | 4  |
| 60 | 74 | <b>RECONSIDER ME</b> NARVEL FELTS/ABC/Dot DOA-17549                             | 4  |
| 61 | 80 | <b>THERE I SAID IT</b> MARGO SMITH/20th Century TC-2172                         | 2  |

**CHARTMAKER OF THE WEEK**

|    |   |  |   |
|----|---|--|---|
| 62 | — | <b>LIZZIE AND THE RAINMAN</b><br>TANYA TUCKER<br>MCA 40402 | 1 |
|----|---|--|---|



|     |     |   |   |
|-----|-----|---|---|
| 63  | 73  | <b>BEYOND YOU</b> CRYSTAL GAYLE/United Artists UA-XW600-X                                 | 3 |
| 64  | 71  | <b>SHE'S ALREADY GONE</b> JIM MUNDY/ABC-12074   | 4 |
| 65  | 69  | <b>BARROOM PALS, GOODTIME GALS</b> JIM ED BROWN/<br>RCA PB-10233                          | 5 |
| 66  | 82  | <b>THE MOST WANTED WOMAN IN TOWN</b> ROY HEAD/<br>Shannon 829                             | 3 |
| 67  | —   | <b>LITTLE BAND OF GOLD</b> SONNY JAMES/Columbia 3-10121                                   | 1 |
| 68  | 81  | <b>(THERE SHE GOES) I WISH HER WELL</b> DON GIBSON/<br>Hickory 345                        | 3 |
| 69  | 75  | <b>PUT YOUR HEAD ON MY SHOULDER</b> SUNDAY SHARPE/<br>United Artists UA-XW602-X           | 5 |
| 70  | 85  | <b>COLINDA FIDDLIN'</b> FRENCHIE BURKE/20th Century TC-2182                               | 2 |
| 71  | 72  | <b>IN THE MISTY MOONLIGHT</b> GEORGE MORGAN/<br>4-Star 5-1001                             | 8 |
| 72  | 78  | <b>I LOVE A RODEO</b> ROGER MILLER/Columbia 3-10107                                       | 4 |
| 73  | —   | <b>SHE TALKED A LOT ABOUT TEXAS</b> CAL SMITH/MCA 40394                                   | 1 |
| 74  | 83  | <b>MISSISSIPPI YOU'RE ON MY MIND</b> STONEY EDWARDS/<br>Capitol 4051                      | 3 |
| 75  | 84  | <b>PERSONALITY</b> PRICE MITCHELL/GRT 020   | 2 |
| 76  | —   | <b>PICTURES ON PAPER</b> JERIS ROSS/ABC 12064   | 1 |
| 77  | 79  | <b>TOO FAR GONE</b> EMMYLOU HARRIS/Reprise RPS 1326                                       | 4 |
| 78  | 87  | <b>STEALIN'</b> JACKY WARD/Mercury 73667  | 2 |
| 79  | —   | <b>I THINK I'LL SAY GOODBYE</b> MARY KAY JAMES/<br>Avco CAV-610                           | 1 |
| 80  | 86  | <b>MAKING BELIEVE</b> DEBI HAWKINS/Warner Brothers<br>WBS 8076                            | 5 |
| 81  | 89  | <b>BURNING</b> FERLIN HUSKY/ABC 12085   | 3 |
| 82  | —   | <b>FIREBALL ROLLED A SEVEN</b> DAVE DUDLEY/<br>United Artists UA-XW630-X                  | 1 |
| 83  | 68  | <b>NO ONE WILL EVER KNOW</b> DON GIBSON & SUE<br>THOMPSON/Hickory 342                     | 6 |
| 84  | 93  | <b>GOOD NEWS, BAD NEWS</b> EDDY RAVEN/ABC 12083   | 3 |
| 85  | 98  | <b>IT TAKES A WHOLE LOTTA LOVIN' IN A HOUSE</b><br>DAVID ROGERS/United Artists UA-XW617-X | 5 |
| 86  | 91  | <b>THE ONE I SING MY LOVE SONGS TO</b> TOMMY CASH/<br>Elektra 45241                       | 5 |
| 87  | 92  | <b>IT'S ONLY A BARROOM</b> NICK NIXON/Mercury 73654                                       | 7 |
| 88  | 88  | <b>SHE WORSHIPPED ME</b> RED STEAGALL/Capitol 4042  | 5 |
| 89  | 98  | <b>BABY TENNESSEE</b> ERNIE FORD & ANDRA WILLIS/<br>Capitol 4044                          | 2 |
| 90  | —   | <b>I'M AVAILABLE</b> KATHY BARNES/MGM 14797   | 1 |
| 91  | 97  | <b>RAINY DAY PEOPLE</b> GORDON LIGHTFOOT/Reprise 1328                                     | 3 |
| 92  | —   | <b>AMIE PURE</b> PRAIRIE LEAGUE/RCA PB-10184  | 1 |
| 93  | 99  | <b>ANY OLD WIND THAT BLOWS</b> DICK FELLER/<br>United Artists UA-XW622-X                  | 2 |
| 94  | 90  | <b>HAPPY TRAILS</b> ROY ROGERS/20th Century TC-2173                                       | 4 |
| 95  | —   | <b>CHEATIN' AGAIN</b> CHUCK PRICE/Playboy P 6030  | 1 |
| 96  | 100 | <b>RAILS TO BIRMINGHAM</b> LARRY KINGSTON/<br>Warner Brothers WBS 8089                    | 2 |
| 97  | 77  | <b>I JUST CAME HOME TO COUNT THE MEMORIES</b><br>BOBBY WRIGHT/ABC 12062                   | 7 |
| 98  | —   | <b>THE DEVIL IN MRS. JONES</b> BILLY LARKIN/Bryan 1018                                    | 1 |
| 99  | 60  | <b>SING A LOVE SONG, PORTER WAGONER</b> MIKE WELLS/<br>Playboy P 6029                     | 8 |
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