HITS OF THE WEEK

SINGLES


PAUL ANKA, "I DON'T LIKE TO SLEEP ALONE" (prod. by Rick Hall/Fame Prod. w. Paul Anka Prod.) (Spanka, BMI). Long-awaited third Anka single under the UA banner is bound to rival "(You're) Havin' My Baby." In its overall effect, please ballad relates to all demographic strata, assuring Paul plenty of new action. United Artists XW615-X.

MAC DAVIS, "IF YOU ADD ALL THE LOVE IN THE WORLD" (prod. by Rick Hall; assoc. prod. Gary Klein) (Big Mitzi/Mashy, ASCAP). Opening with "Everything Is Beautiful" type kid-die chorale, the title tune to Mac's current album quickly sets a family mood. Mathematically heavy but easy-on-the-ears masterpiece for the TV star. Columbia 3-10111.

NEIL SEDAKA, "THE IMMIGRANT" (prod. by Neil Sedaka & Robert Appere) (Don Kirshner, BMI; Kirshner Songs, ASCAP). Moving from "Laughter in the Rain" to some soul-searching brought about by the international plight of John Lennon, Sedaka further proves his contemporary genius, Reflections on the Statue of Liberty's inscription. Rocket 40370 (MCA).

SLEEPERS

PAUL DAVIS, "MAKE HER MY BABY" (prod. by Paul Davis/Bullet Prod.) (Web IV, BMI). That "Ride 'Em Cowboy" man is gunning for an even bigger giant this time. Gentle upper sits tall in the smash saddle, galloping into pop territory from a subtly intoxicating southern direction. Make it a hit for his "Baby" and one more for the road! Bang 717.

RICK DERRINGER, "HANG ON SLOOPY" (prod. by Rick Derringer) (Wren/Robert Mellin, BMI). Rick first scored with this one as part of the McCoys. Now he parleys it into a 75 monster via 11 years of musical maturity. Fun and frolics from his forthcoming "Spring Fever" album should see him hang onto a solo gold 45. Blue Sky 258-2755 (Col).

LINDA LEWIS, "THE OLD SCHOOLYARD" (prod. by James Gregan) (Ackee, ASCAP). One time background vocalist for Cat Stevens now explodes on her own. It's a tune he wrote especially to suit the most stunning soprano to come our way since Minnie Riperton. Nostalgic song for all occasions will bring the British-based loss over here in style! Arista 0109.

DAVID & DAVID, "HORSE NAMED STORM" (prod. by Mike Taylor) (Hit Brigade, BMI). This one will do nothing bring to mind America's debut hit about that nameless equus. But this dually monikered duo displays their own gifts for traversing a musical desert to discover their own oasis. Make way for a lightning bolt of talent! 20th Century 2174.
These were the words used to describe Richard Torrance's first album:

In this perfectly executed album, with masterful playing and songs of love, charm and sadness, Richard Torrance is a sensation perched on the lip of recognition, waving goodbye to obscurity.

Bye Obscurity, Bye Bye

Richard Torrance and Eureka's second album "Belle Of The Ball" charted this week at ★83

Watch out for red hot single "Don't Let Me Down Again" Produced by Duane Scott for Manx Productions.
NAIRD Members Meet On Range of Topics

Los Angeles—Over 75 independent firms including distributors, manufacturers and record-related service companies participated in NAIRD's third annual convention, beginning on February 27 and continuing through March 2. Business tranacted included the election of officers, the conduct of several workshops and the meeting of various NAIRD standing committees. In addition, Ir, Ltd., 70 W. 57th St. and Peter Eichler, attorney and specialist in trademark law addressed the association's membership.

Participating manufacturers varied widely in size of operation and type of product, although the great majority were specialty labels. Despite the diversity of recorded material that the several firms presented, the mutuality of problems facing all small independents and their distributors was stressed throughout the four-day series of meetings. Subjects covered in workshop discussion included legal problems arising from trademark laws, market research and the problems of distributing indie product in an era of mass merchandising of recordings.

New Officers

New officers of the association (Continued on page 28)

Record World Debuts Radio/Trade Seminars

New York—Record World will hold the first of a series of Radio/Trade Seminars Saturday, March 15 at the Hospitality Inn, outside Cleveland, Ohio. This marks the first time that a trade magazine has gone into the field to establish one-to-one relationships with key radio personnel to get the feel for individual market areas.

The Seminar, the beginning of an effort designed to reach major markets throughout the continental United States, will include participants from key stations in Pittsburgh, Cleveland, Buffalo and surrounding areas. RW research, editorial and management representatives will host a luncheon, a discussion of chart methodology and an exchange of ideas concerning research techniques employed by the various stations in their respective markets.

Heilicher Rack Talk Keynotes NARM Meet

Los Angeles—NARM's keynote speaker, Amos Heilicher, former Commissioner of Pickwick International, described the role of the rack jobber in the volume growth of the recording industry and warned of the problems now facing the rack accounts, which currently account for as much as 80 percent of the industry's sales. According to Heilicher, the rise of record and tape sales upward of the two billion dollar mark can be directly attributed to the availability of product in the discount and department store serviced by rack jobbers; those locations, and especially the discount chains, have been severely shaken by the sluggishness of the economy.

Price Wars

Aside from economy-related factors beyond the control of the industry, Heilicher underscored the price-war tags on product in some markets (especially in Southern California), the proliferation of independent firms and Peter Eichler, Ira, Ltd., and Olivia Newton-John, who received two awards, including Record of the Year honors at this year's 17th Annual Grammy Award presentation (1). A total of 47 awards were presented, 35 during the pre-teletac banquet held at the American Hotel and 12 during the national CBS-TV broadcast emanating from New York's Uris Theater. The on-air ceremonies were hosted by Andy Williams.

Awards won by Tamla recording artist Stevie Wonder consisted of Album of the Year ("Fulfillingness' First Finale"); Best Pop Vocal Performance, Male ("Fulfillingness' First Finale"); Best Rhythm & Blues Performance, Male ("Boogie On Reggae Woman"); and Best Rhythm & Blues Song ("Loving for the City").

In addition to his award for Best New Artist of the Year, MCA recording artist Marvin Hamlish received another artist award for Best Pop Instrumental Performance ("The Entertainer") and two other awards for his collaboration with Marilyn and Alan Bergman for "The Way We Were," which garnered Grammys for both Song of the Year and Album of Best Original Score Written for A Motion Picture or a Television Special.

Wonder, Hamlish Take Top Honors At Grammy Awards Presentation

By ROBERTA SKOPP

New York—Stevie Wonder came away with four awards, matching his coup at last year's ceremonies, Marvin Hamlish was cited four times as well, twice as an artist and yet another as a songwriter and Olivia Newton-John scored twice, including Record of the Year honors at this year's 17th Annual Grammy Award presentation (1). A total of 47 awards were presented, 35 during the pre-teletac banquet held at the American Hotel and 12 during the national CBS-TV broadcast emanating from New York's Uris Theater. The on-air ceremonies were hosted by Andy Williams.

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Another MCA recording artist, Olivia Newton-John, was cited twice for her recording of "Honesty Love You;" once as Record of the Year and again for Best Pop Vocal Performance, Female, with John Farrar also scoring with the recording as her producer. The Apple/Capitol recording of "Band on the Run" by Paul McCartney & Wings won awards for both the single and the album, the single being cited as Best Pop Vocal Performance By a Duo, Group or Chorus, and the album garnering the award for Best Engineered Recording (non-classical) (an engineer's award), with the engineer being Geoff Emerick. (Continued on page 67)

NARM '75 Copes With Changes From Business, Economic Fronts

By ELIOT SEKULER and LENNY BEER

The workshops and panels covered a wide variety of relevant topics, including radio promotion, use of point of purchase displays, accounting, specialty product and tape merchandising. A guest lecturer, Professor Theodore Howard Levitt of Harvard University Graduate School of Business delivered a speech on "The Leisure Time Business 1975." His summation served to paraphrase the most widely voiced concern of the convention. According to Levitt, the danger is that we will meet the same fate as the railroads, who assumed that they were in the railroad business and not the transportation business.

The continued importance of mass merchandising in racked locations, price wars, the shopping mall and the problems of time lag between the initial exposure of product and its availability in the market place has increasingly vexed all segments of the music business. Most heated were the discussions between rack jobbers and radio personnel with the former group, and most specifically George Wilson of the Bartell chain claiming repeatedly that his unwillingness to break a new record is based upon the rack jobbers' slow delivery patterns. A future meeting was proposed in

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NARM Best Sellers Named at Banquet

Los Angeles — The NARM Awards Banquet (6) honored the 1975 NARM Award Winners as follows:

Best selling single hit record: "Kung Fu Fighting" — Carl Douglas (20th Century); best selling soundtrack album: "The Sting" (Continued on page 46)

Zep Zaps Charts

New York — Led Zeppelin (Swan Song) have made history on their first outing under the Atlantic-distributed logo as their new album..."Physical Graffiti," debuts in the number 5 position on the Album Chart. This is the highest position that any album has ever attained in its first week on the Record World chart. (Continued on page 57)
Col Names Sherwood Dir., Singles Promo

NEW YORK — Stan Monteiro, vice president, national promotion, Columbia Records, has announced the appointment of Bob Sherwood to the position of director, national promotion, singles product, Columbia Records.

Bob Sherwood

In his new capacity, Sherwood will be responsible for directing Columbia's regional promotion marketing managers and associate directors regarding the promotion of singles product. He will develop, maintain and increase ongoing relationships with key trade, tip sheet and radio personnel involved with singles product in all formats. Sherwood will also direct and write press releases, related single programs and campaigns (Continued on page 30).

New Bowie Album Rushed by RCA

NEW YORK—RCA Records has announced the rush-release of David Bowie's ninth album for the label, "Young Americans." The album has been forced out earlier than expected due to requests from radio stations and dealers around the country, a response generated in part by Bowie's current single, "Young Americans," the title cut.

John Lennon

"Young Americans" was recorded by Bowie at Sigma Sound in Philadelphia, and at Electric Lady in New York, and features John Lennon performing on "Across the Universe" and "Fame," the latter having been co-written by Bowie and Lennon.

Additional Musicians

The album utilizes New York-based musicians including: drums, Dennis Davis, Andy Newmark; bass, Emi Kasaian, Willlie Weeks; guitar, Carlos Alomar, Earl Slick; keyboards, Mike Garson; saxophone, David Sanborn; percussion, Ralph McDonald, Pablo Rossato and Larry Washington, who Bowie personally chose for the sessions.

A&M, Ode Enjoying Heavy Activity

LOS ANGELES—The recent success of A&M/Ode releases on both the retail and radio level has created a period of activity unprecedented in the company's history, according to Harold Childs, vice president of A&M promotion. Current record and touring activity from such acts as Ozark Mountain Daredevils, Joe Cocker, Henry Gross, Gino Vannelli, Lani Hall, Lenny & Derek, Strawbs, Carole King and Tom Scott & the L.A. Express, have encouraged Childs to predict that "we will have ten albums in the

RIAA Names Ostin Board Chairman

NEW YORK — Mo Ostin has been elected to a two-year term as chairman of the board of the Recording Industry Association of America. Stanley M. Gortikov was re-elected the Association's president.


D. H. Toller-Bond, president of London Records, was re-elected RIAA's treasurer, and Art Kass, president of Buddah Records, was re-elected assistant treasurer.

In addition to Ostin, Gortikov, Toller-Bond and Kass, includes:


Olivia 'Mellows' Top Chart Spots

NEW YORK — Olivia Newton-John (MCA) adds yet another triumph to her string of accomplishments by attaining simultaneous number one slots on The Singles Chart and The Album Chart this week for "Have You Never Been Mellow?" The only other artist to accomplish the feat this year has been Elton John (MCA).

Krasnow Joins WB

BURBANK, CAL.—Bob Krasnow has joined the staff of Warner Bros. Records, it was announced jointly by Mo Ostin and Joe Smith in Burbank. The appointment marks the second association between Warner Bros. and Krasnow, who directed operations for the WB distributed Loma label almost 10 years ago.

Krasnow most recently served as the chairman of the board of Blue Thumb Records from 1968 through 1974. During that time, he was deeply involved in the careers of Dave Mason, T. Rex, the Crusaders, Leon Russell, Mark Almond, Dan Hicks, the Pointer Sisters and the National Lampoon recordings of the Radio Dinner Hour and the original cast recording of "Lemmings." He also produced early recordings of Ike and Tina Turner and Captain Beefheart for the label.

In his Warners position, Krasnow will work closely with Ostin and Smith and the Warners a&r staff headed by Lenny Waronker in acquiring new talent and finding new directions for the label and its roster of artists.

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WE PROUDLY WELCOME
ISAAC HAYES
AND
HOT BUTTERED SOUL

abc Records
Savalas UK Hit

LOS ANGELES—Telly ("Kojak") Savalas' single "If," from the MCA album "Telly," hit the number one spot on England's trade charts three weeks after its release, announced Lee Armstrong, vice president international. The single, released in mid-February by EMI (MCA's United Kingdom licensee) is the fastest selling single in MCA Records' history in England.

According to Peter Robinson, MCA Records' label manager in the United Kingdom, 300,000 singles have already been shipped and the record is in continuous production at EMI's plant.

West's 'Great Fatsby' Released by Phantom

NEW YORK — Leslie West's new solo album, titled "The Great Fatsby," will be released this week on Phantom Records, announced Bud Prager, president of the newly-formed label that is to be manufactured and distributed by RCA Records internationally.

Marvin Cohn

In his new capacity, Cohn will be responsible for the various negotiations for talent and music properties of CBS Records, including Columbia and Epic artists and producers as well as original cast and soundtrack albums. He will also advise the Columbia and Epic a&r departments in connection with business relationships with talent contracted to CBS Records. He will report directly to Harris.

Background

Cohn first joined CBS Records in 1965 and held various positions until, in 1969, he was named to the position of director, a&r administration. After being promoted to director, a&r and music publishing administration, he played a major role in reorganizing and restructuring the a&r administration department. In January, 1974, Cohn was promoted to vice president, administration, April/Blackwood music publishing, a position he has held until this new move.

CBS Names Cohn VP, Talent Contracts

NEW YORK—Larry Harris, vice president, business affairs and administration, CBS Records, has announced the appointment of Marvin Cohn to the position of vice president, talent contracts, CBS Records.

Bearsville Re-Pacts with WB

LOS ANGELES — Mo Ostin, chairman of the board of Warner Bros. Records, has announced that Bearsville Records has decided to be distributed and manufactured by Warner Bros. Records. The announcement came on the heels of the successful conclusion of negotiations to renew the agreement which originally brought Bearsville to the Warner/Reprise fold in 1971. Bearsville was represented in the negotiations by Albert Grossman, who founded the label in 1969, and Paul E. Fishkin, who heads the label's operations.

Ostin commented on the new agreement: "I'm especially pleased to announce this agreement at a time when Bearsville is celebrating its first two gold records—for Todd Rundgren and Foghat. We are glad to have played a role, along with AI Grossman and Paul Fishkin, in developing these artists into the major attractions they are now. We are confident that the coming years hold more growth for Bearsville, and we're looking forward to continuing the successful relationship the company has made the Bearsville-Warner combination so successful."

Paul Fishkin remarked: "We have always thought of Warner Bros. as home and Warner people as friends. We're sure that the growth we've experienced during the initial term of our arrangement will continue in the years to come."

R&C Promotes Cox

LOS ANGELES — Pat Cox has been named eastern publicity director of the Rogers & Cowan contemporary music department, announced Paul Bloch, senior vice president in charge of R&C's music division.

Ms. Cox joined Rogers & Cowan two years ago from Polydor Records where she was the director of publicity.

More Gold for Carpenters

Karen and Richard Carpenter are pictured receiving a gold record for their million-selling single "Please, Mr. Postman." Pictured from left at the presentation are: Derek Green, managing director of A&M Records/U.K., Richard Carpenter, Herb Alpert (who signed the Carpenters to A&M in 1969), Karen Carpenter, and Jerry Moss, A&M president.

Bearsville has stressed a small roster through its entire existence and, according to Fishkin, the resultant concentration has led to increasing sales for all of the label's artists. Felix Cavaliere, in fact, has been the only new artist to join Bearsville since its inception. The company expects to expand its roster gradually in the future with select signings in keeping with the continuing quality policy.

Farrell Taps Thacker

LOS ANGELES — Wes Farrell, president of the Wes Farrell Organization, has announced the appointment of Rachel Thacker to newly created position of director of public relations. Ms. Thacker, who will report directly to Farrell, will provide a variety of press functions for the firm's record label's Chelsea and Roxbury, as well as the company's publishing and commercial production divisions.

K-tel Sales Off

MINNETONKA, MINN. — K-tel International, Inc. has reported a net profit of $100 thousand, or $0.03 per share, for the second quarter ended Dec. 31, 1974, compared with net income of $3,104,000, or $7.77 per share reported in 1973. Sales were down to $28,726,000 from $33,997,000 reported for the comparable period last year.

The company reported a net loss for the six-month period of $86,000, or $0.02 per share, compared to net income of $3,301,000, or $8.62 per share for the six-month period last year. Sales for the six months declined from $42,827,000 last year to $37,327,000 this year.
RIDE 'EM "BABY"

"MAKE HER MY BABY"
PAUL DAVIS
BANG 717

THE SECOND HIT SINGLE FROM THE HIT LP "RIDE 'EM COWBOY"

Bang records
Sedaka Dedicates Single to Lennon

LOS ANGELES—Neil Sedaka has dedicated his new single, "The Immigrant," to the plight of John Lennon, it was announced by The Rocket Record Company.

Sedaka, currently touring in Europe, said the reason behind the dedication is simple. "I've gotten to know John Lennon. I've gotten to love him, not only as a musician, but as a person. And I totally sympathize with his plight and what has happened to him the past few years. He is a true example of what 'The Immigrant' means."

Lennon has been fighting the deportation efforts of the Immigration and Naturalization Service which are based on a 1968 British arrest and conviction for possession of narcotics. However, he was cleared of all charges by Parliament. The immigration service did not recognize the "pardon" for technical reasons.

Lennon commented: "I said 'really,' I think that it's beautiful. Normally, people call and they want something. Very seldom do they call and give you something. I just think it's beautiful what he's done."

Lyrics to the song for which Sedaka provided the melody were written by Phil Cady.

Atlantic Taps Emmer

LOS ANGELES—Bob Greenberg, west coast general manager of Atlantic Records, has announced the appointment of Bob Emmer to the position of west coast director of publicity for the label.

In his new position Emmer will be responsible for all west coast publicity campaigns for Atlantic artists as well as artists on the company's subsidiary labels. He will also be involved in various areas of artist relations.

GRC Ups Jeffries

ATLANTA—General Recording Corporation president Michael Thevis has announced the promotion of Jim Jeffries from national promotion director to vice president promotion.

In his new position, Jeffries will direct and coordinate all activities of the pop, r&b and country departments of GRC. He will be working closely with the marketing department, creative services department and Jason Management; this will include follow-up support to promotion and airplay, booking, advertising needs, promotional aids, etc.

Jeffries has been with GRC for one and a half years, coming from Bell Records, New York, where he was national promotion director for four years.

He will report directly to Bob Harrington, vice president general manager GRDC.

RIAA Award Dinner Sets Headline Talent

NEW YORK—Andy Williams and Olivia Newton-John will headline the entertainment at the Recording Industry Association of America's Seventh Annual Cultural Award Dinner on April 9 in the International Ballroom of the Washington Hilton, Washington, D.C.

These annual RIAA dinners were inaugurated in 1969 to honor the contributions to the advancement of culture by someone connected with the Federal government. The award is a piece of carved crystal in the shape of an obelisk, reminiscent of the Washington Monument, that was designed by Steuben Glass Co.

Previous recipients have been Senator Jacob K. Javits of New York; Willis Conover, director of the Voice of America's musical programs; Nancy Hanks, chairman of the National Conference on the Arts; Representative John V. Brademas of Indiana; Senator Claiborne Pell of Rhode Island; and Representative Frank Thompson, Jr., of New Jersey. The 1975 recipient will be announced at a later date.

Dick Leahy: On the Go with GTO

LOS ANGELES—Five years ago, when Dick Leahy became general manager of Bell Records in Europe, "There was a lot of boredom in the English music business," he said recently. "A lot of rubbish was getting attention, and we decided to try something different and have a little fun with it." That different something—"revitalizing the teenage-age market," as Leahy puts it—proved to represent exceptionally canny intuition, for during the next four years, with the success of artists such as Davie Cassidy and Gary Glitter, Bell became the leading singles label both in England and on the Continent, and Leahy earned the title "The Man Who Put Singles Back in England."

Then, in June of last year, Leahy left Bell and went into partnership with David Joseph and Laurence Myers, of the Los Angeles and London-based artist management/production firm, GTO, to form GTO Records. The move might strike some as risky, to say the least, but it seems to have been remarkably prescient. Within four weeks of its opening, GTO had its first single, Polly Brown's "Up in a Puff of Smoke," on the British charts, and currently it has singles by four other artists on the charts in England. In this country, meanwhile, "Up in a Puff of Smoke" has also become a hit, having reached the 23 spot on Record World's chart.

The 37-year-old Leahy, who is president of GTO Records in England, was in Los Angeles last week "to shake a few hands" at NARM and to conduct business at the company's local office. He also stopped by Record World, where he talked about GTO and how he envisions its future.

Helping found a new record company, Leahy said, "just seemed like the next logical step. The only ambition I ever had, really, was to own a record company—first to run one, and then to own one." And his experience at Bell, he went on, convinced him of the proper way to run one: to keep the roster small, at least at first, and to release records only if he believes they can be hits. "It seems to me that if the ratio of releases to hits for a record company is two to one," he said, "then it's doing all right. And since we've released eight singles so far and had four solid successes, I feel good about our progress."

Record-buying tastes have changed considerably, both here and in Europe, since the early '70s, Leahy admitted. "A lot of it was really fashion then, rather than music," he said. "Now it's time for just plain good music." But, he added, "we like records I like—for people who like records. For instance, I think anybody who makes records for radio is a fool. You make records for people, and if radio won't play something, that doesn't mean it's no good. I have great relationships with the media; I have no fights with them. But in the past few years, partly in this country, the idea has gained currency that radio stations and record companies are in the same business, and we're not."

"We're more money on singles than an American company can, and Europe makes even more," Leahy went on. But he pointed out that the artists who have released eight singles in England during the past few years have also had hit albums, and he said he expects the pattern to hold true for GTO's artists. The company's first album, by the (Continued on page 30)
Congratulations
PAUL McCARTNEY & WINGS
for
BAND ON THE RUN

Winner of Two
1974 Grammy Awards
Best Pop Vocal Performance (Duo, Group or Chorus)
Paul McCartney & Wings
Best Engineered Recording (Non-Classical)
Geoff Emerick, Engineer
Capitol Welcomes Back Seger

Newly re-signed Capitol recording artist Bob Seger is joined by label executives at a party held in his honor at the Capitol Tower. Celebrating Seger's return to Capitol and his "Beautiful Laser" lp are, from left: Dan Zimmermann, senior vice president, marketing; Punch Andrews, Seger's producer; Seger; Bhaskar Menon, president & chief executive officer; and Al Coury, senior vice president, a&r, promotion/artist development.

Second Meggs Novel Set for Publication


According to Meggs, the new book concerns a New England prep school's class of 1950 and the tragedy that befalls its members as they approach 25th Reunion.

**First Effort**


Arista Signs Young

**NEW YORK**—Clive Davis, president of Arista Records, has announced that the firm has signed Larry Young (Khalid Yasin) to a long-term exclusive recording contract.

Young, keyboard performer and composer, is known both for his own recordings and his work with several major artists in contemporary progressive music, including contributions on guitarist John McLaughlin's "Devotion" album, Miles Davis' "Bitches Brew," and "Love, Devotion and Surrender" with Santana and McLaughlin.

**Album**

Current plans include recording an album, which Young is already at work on, with a major nationwide concert tour to coincide with its release in the near future.

Weiner Joins RCA

**NEW YORK**—Mort Weiner has joined RCA Records as sales and promotion manager, Custom Labels, it was announced by Jack Kiernan, division vice president, marketing.

Weiner will report to Dick Carter, director of commercial sales.

GRC Taps Barden

**ATLANTA**—Michael Thevis, president of The Thevis Music Group, a division of GRC, has announced the appointment of Jim Barden to vice president and publishing administrator of Act One Music, Moonsong Publishing, Grapevine Music, Silver-T Music and Nolanta Music.

In addition to his publishing duties, both in the United States and internationally, Barden will be consulted in an a&r capacity.

Most recently, Barden was with Stage One Productions, Los Angeles, as vice president. Prior to that, he headed west coast operations for A. Schroeder International.

RCA Gets Soundtrack To Bogdanovich Flick

**NEW YORK**—The soundtrack album for the new Peter Bogdanovich musical motion picture, "At Long Last Love," including 20 songs by the late Cole Porter, and starring Burt Reynolds and Cybill Shepherd in singing-acting roles, has been acquired by RCA Records.

The film, a story about the idle rich at the height of the American depression, was written expressly for the screen by Bogdanovich. It is the Easter attraction at the Radio City Music Hall.

For the film, Bogdanovich has selected a wide range of Porter songs—with the unexaggerated lyrics which had previously been "laundered" for radio performances—and dovetailed them into the plot.

The 20th Century Fox film is the first musical for Reynolds. Both Reynolds and Miss Shepherd sing in many of the musical numbers throughout the film.

Music for the film is supervised and conducted by Artie Butler and Lionel Newman with modernized orchestrations by Gus Levene. The soundtrack will be released on the Victor label.

Quadraphonic Tapes Released by Capitol

**HOLLYWOOD**—Capitol Records will release nine 8-track quadraphonic tapes in March, announced Don Zevon, senior vice president, Capitol Records, Inc. Among the new releases are Ringo Starr's Apple albums (distributed by Capitol), "Ringo" and "Goodnight Vienna," Helen Reddy's "Free and Equal," Grand Funk's "All The Girls In The World Beware!" and the Letterman's "There Is No Greater Love" will also appear in the quadraphonic tape cartridge configuration in March, along with Eric Burdon's "Sun Secrets," Jimmy Witherspoon's "Love Is A Five Letter Word," "Supersax Plays Bird With Strings" and Babe Ruth's Harvest (distributed by Capitol) album, "Babe Ruth."

Herscher Exits WB

**NEW YORK**—David Herscher has left Warner Bros. Records and has relocated in New York. Herscher had been with Warner Bros. in Burbank for six years, four of which he spent in the creative services area working in advertising and merchandising. He most recently served as a Warner general manager with additional a&r responsibilities.
The Long Awaited New Roberta Flack Album Is Here
"Feel Like Makin' Love" on Atlantic Records and Tapes

ROBERTA FLACK / FEEL LIKE MAKIN' LOVE

SD 18131
**ABC Signs Price**

Jerald H. Robinstein, chairman of ABC Records, has announced the label's signing of Ray Price, whose most recent records have been for the ABC-distributed Mirlyn label. Price's current single is "Rose and Love Songs," and his album is "Like Old Times Again," both produced by Larry Gordon. Now on Mirlyn, both the single and the album will henceforth be an ABC, while Price will begin recording his first ABC LP within a month. Pictured (left) are Robinstein, Price and Gordon, who is also Price's manager and who negotiated the ABC contract on his behalf.

**GRC Promotes Walker**

ATLANTA — Michael Thevis, president of General Recording Corporation, has announced the promotion of Mike Walker to special projects manager. Walker, who joined GRC two years ago, as operations and productions manager, was with Capitol Records for eight years as production manager, national production scheduler and then as southeastern distribution manager.

Travel

Walker's new job entails extensive travel in dealing with major racks, one-stop, department store chains and other major accounts. He will be responsible for and coordinate all sales and marketing functions in this specialized area.

**Gantz to UA Music**

LOS ANGELES—Wally Schuster, vice president, United Artists Music Publishing Group, has announced the appointment of Tom Gantz to the post of director, talent acquisition.

Gantz was most recently general professional manager of Bicycle Music, Neil Diamond's publishing company, and was responsible for handling material for such artists as Diamond, George Harrison and Ringo Starr. Gantz had previously been with Snuff Garrett Productions, in A&R and publishing functions.

**Wm. Goldstein Dies**

New York—William Goldstein, a veteran graphics director of The Big 3 Music Print Division, now a part of the United Artists Publishing Group, died Thursday, February 27, at the age of 62. Goldstein joined the Big 3 in July of 1941 and through the years directed all of the major art projects and key promotional material for the publishing firm's music publications. He is survived by his wife Edith, son Howard, sister and granddaughters.

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**Coming From Motown.**

The Biggest Single You Ever Heard.

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MOTOWN RECORD CORPORATION CONGRATULATES STEVIE WONDER AND HIS BLACK BULL MUSIC, INC. AND TAURUS PRODUCTIONS INC.

NARM PRESIDENTIAL AWARD
TO
STEVIE WONDER
TAMLA/MOTOWN RECORDS
IN TRIBUTE TO A MAN WHO EMBODIES EVERY FACET OF THE COMPLETE MUSICAL ARTIST: COMPOSER, WRITER, PERFORMER, RECORDING ARTIST, MUSICIAN AND INTERPRETER THROUGH HIS MUSIC OF THE CULTURE OF HIS TIME. ALTHOUGH YOUNG IN YEARS, STEVIE WONDER DESERVES THE PLAUDITS OF AN INDUSTRY WHICH HAS SEEN HIM ACCOMPLISH, IN A SHORT SPAN OF TIME, IMMORTAL CONTRIBUTIONS TO THE MUSIC INDUSTRY ITSELF TO HIS PEOPLE, AND TO THE WORLD VALUES BEYOND MEASURE OF HIS YEARS.

MARCH 6, 1975 LOS ANGELES, CALIFORNIA
Second 'Jajouka' LP Released by Adelphi

New York—Adelphi Records has released "The Master Musicians of Jajouka," the second recording of the legendary Moroccan tribal musicians to be issued in the United States. The first, "Brian Jones Presents The Pipes of Pan at Jajouka," was released by Rolling Stones Records in 1971.

Classical Trance Rhythms

The music of the Jajouka masters is primarily classical trance rhythms in the Islamic modes using a variety of instrumentation. The musicians first achieved fame outside Morocco when the late Brian Jones of the Rolling Stones went up to their mountain home to record them. His recordings were released by Rolling Stones Records shortly after his death.

The Adelphi album was recorded in 1973 by Joel Rubiner and features all sides of Jajouka's music. Both it and the Rolling Stones albums are available for $7.95 each from The Friends of Jajouka, P.O. Box 340, Planetarium Station, New York, N.Y. 10024.

'Mellow' Gold

Los Angeles—The MCA album "Have You Never Been Mellow" by Olivia Newton-John has been certified gold by the RIAA.

All 'Caught Up'

The Hippopotamus was the site for a party honoring Spring Records recording artist Millie Jackson and the gold status of her album "Caught Up." Shown in the photo at left are, from left: Brad Shapiro (co-producer of the album, also honored at the party), Millie Jackson, Spring co-principals Roy Rubinder (kneeling) and Bill Spitalsky. The Riffs and Spitalsky hosted the party. In the photo at right, Bill Farr (left), president of Polydor Inc. (distributors of Spring Records) congratulates Roy Rubinder.

CONCERT REVIEW

Frampton, Black Sheep Shine at the Academy

New York—George Washington's real birthday was celebrated in fine style at the Academy of Music with a double bill including Frampton's Camel (A&M) and Black Sheep (Capitol).

An applauding audience greeted Peter Frampton and entourage following WNEW-FM's Scott Muni's brief introduction. The band kicked off with a high quality rock 'n roll selection that served to exhibit their strong musicianship and equally adept vocal harmonies, "Baby Something's Happening." They established an earthy feel around their tight and expert brand of rhythm, garnering audience anticipation for their forthcoming "Frampton" set with the performance of "Day's Dawning" (which compellingly displayed Frampton's guitar dexterity) and the free-flowing "Baby I Love Your Way." The show was polished and the onstage appearance magnetic, with Frampton having evolved into a star of magnificent depth and far-reaching appeal.

Black Sheep

Capitol recording act Black Sheep opened the birthday celebration with heavy metal rockers from their recently released debut album. Their onstage presence was strong, especially in view of the fact that they are indeed a newly-formed ensemble, delivering rock & roll and blues cohesively and tastefully.

Robert Skopp

Super-Natural Star

'Mainly there's that supernatural' about the smiles on these faces. With Ben E. King's "Supernatural Thing" moving steadily towards the top position on both pop and r&b singles charts, and with the completion of his "Supernatural" album for the label (set for March release), produced by Tony Silvestri and Bert De Cateaux—these smiles are the real thing. Between finishing mixes at Motown Sound Systems, from left: Tony Silvestri, Ben E. King, Jerry Greenberg, president of Atlantic/A&M Records, and Bert De Cateaux.

MCA Initiates Skynyrd Promo

Los Angeles—MCA Records Inc. is launching a major promotion and sales campaign to coincide with Lynyard Skynyrd's four month concert tour of the United States and with the release of the rock group's new MCA album, "Nuthin' Fancy." Plans for the massive campaign were announced by Rick Fris, MCA vice president of marketing.

Radio Spots

Specially prepared radio spots will be aired in key markets to coincide with Lynyard Skynyrd's concerts. In-store and window displays are being shipped to key dealers and t-shirts, iron-ons, stickers and posters have also been prepared to back the promotion. In addition, advertisements have been scheduled to appear in all major trade and consumer publications.

Lynyrd Skynyrd is set to begin their four month tour as headliners on March 17.

Ronnie Quinton Dies

New York—Deep Purple technician Ronnie Quinton died February 7 in the early hours of the morning as a result of injuries inflicted in a head-on car collision on Pacific Coast Highway near Malibu, California. He had worked with Deep Purple for seven years primarily as personal technician for Richie Blackmore—handling his multitude of guitars.

Funeral

The funeral was held in Quinton's home town of Uxbridge, England, a suburb of London, on Thursday, February 13. He is survived by his widowed mother and fiancé.

No members of the group Deep Purple were involved in the accident.

Coming From Motown.

Music For Dancing In The Streets, (And Elsewhere.)

#1975 Motown Record Corporation

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www.americanradiohistory.com
ALICE COOPER

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1 Chicago, Ill. • Stadium
3 Indianapolis, Ind. • Arena
4 Cleveland, Ohio • Richfield Coliseum
5 Detroit, Mich. • Detroit Olympia
6 Cincinnati, Ohio • Gardens
10 Richmond, Va. • Coliseum
11 Roanoke, Va. • Civic Center
12 Charlotte, N.C. • Coliseum
13 Atlanta, Ga. • Omni
17 Tampa, Fla. • Curtis-Hixon Hall
18 Hollywood, Fla. • Spartatorium
24 Baltimore, Md. • Civic Center
25 Philadelphia, Pa. • Spectrum
26 Boston, Mass. • Boston Gardens
27 Hartford, Conn. • Civic Center

May
1 Syracuse, N.Y. • Onondaga War Memorial
2 Toronto, Canada • Maple Leaf Gardens
3 Ottawa, Canada • Civic Center Arena

4 Niagara Falls, N.Y. • Convention Center
5 New York City, N.Y. • Madison Square Garden
6 Kansas City, Mo. • Crosley-Kempker
17 Tulsa, Okla. • Assembly Center
18 Houston, Texas • Sam Houston Coliseum
21 Knoxville, Tenn. • Civic Auditorium Coliseum
22 Louisville, Ky. • Municipal Auditorium
23 Memphis, Tenn. • Mid South Coliseum
24 Mobile, Ala. • Municipal Auditorium
25 Nashville, Tenn. • Municipal Auditorium
27 Johnson City, Tenn. • Freedom Hall Civic Center
28 Huntsville, Ala. • Von Braun Civic Center
29 Little Rock, Ark. • Barton Coliseum
31 Oklahoma City, Okla. • Fairgrounds Arena

June
1 Amarillo, Texas • Civic Center
5 Monroe, La. • Civic Center
6 Jackson, Miss. • Coliseum
7 New Orleans, La. • City Park Stadium
8 Dallas, Texas • Moody Coliseum
13 Tucson, Ariz. • Community Center
14 Phoenix, Ariz. • Veterans Memorial Coliseum
15 San Diego, Calif. • Sports Arena
17 & 18 Las Vegas, Nev. • The Forum
20 Portland, Ore. • Coliseum
21 Seattle, Wash. • Seattle Center
22 Spokane, Wash. • Coliseum
24 Vancouver, B.C., Canada • P.N.E. Coliseum
26 Edmonton, Alberta, Canada • Coliseum
28 Minneapolis, Minn. • Metropolitan Sports Arena
29 Omaha, Neb. • Civic Center

July
2 Winnipeg, Manitoba, Canada • V Eldrome Arena
3 Duluth, Minn. • Arena Auditorium
4 Des Moines, Iowa • Veterans Memorial Auditorium
6 Charleston, W.Va. • Civic Center Auditorium
9 Large, Md. • Capital Center
10 Harrisburg, Pa. • Farm Show Arena
11 Pittsburgh, Pa. • Civic Center
13 Montreal, Quebec, Canada • Forum

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www.americanradiohistory.com
AmericanRadioHistory.Com
Scott Shannon: Programming A Prime Target Area
By TONI PROFFER

Scott Shannon, known as one of the most colorful and innovative individuals involved in radio programming on a secondary level, recently joined Atlanta powerhouse WQXI after a long tenure at WMAK in Nashville. In the following exclusive interview, the first of two parts, Shannon discusses his programming philosophies and the differences in working in primary and secondary markets.

Record World: What, if any, is the change in your programming philosophy now that you’re at WQXI, as opposed to WMAK?

Scott Shannon: We have altered programming philosophies somewhat, but mostly because of the size of the city. People in a city the size of Atlanta don’t listen to the radio as much or stay tuned to the same radio station as long as people in a city the size of Nashville or Birmingham, the two cities I most recently programmed in. We are turning the hits over a little bit more; however, I found out when I did market research here prior to putting the current format into effect, that one of the biggest complaints of the listeners was the fact that they heard the same records over and over and over. This is always the complaint of radio listeners, but it was to a tremendous degree here. We had plenty of listeners, but they were not listening over any long period of time because we really hurt them with the repetitive music. We were just clubbing them over the head with it. We were ruining a good record. So, I loosened the playlist.

First of all, we went from a 20 record playlist to a 30 record playlist. Before we were playing approximately 24 new records here; now you are hearing about 35 different records on the radio station—that’s night-time and day-time extras included. There are certain records that get played in midday that don’t get played at night. There are certain records that get played at night, that don’t get played at midday. There are certain records that just don’t get played in the morning period. The only records we play in the morning are records that are very, very familiar or records that are brand new and are top five records for sure; for instance, the Olivia Newton-John record.

RW: Is that now being played at night and around the clock?

Shannon: Certainly, that’s a full-time record. Later on, it will become what’s known as a “teeny-bopper-record” and we will curtail its play after 9:00 p.m. We will also drop it from our FM. For instance, the record “Joy to the World” was a very, very fine piece of programming material when it was first released. The record, however, was ruined by playing it over and over and over and over. That, combined with the fact that it had very repetitive hook lines in it, places it in a “bubble gum teeny bopper record” category. When you hear “Joy to the World,” you don’t think of it as a very nice Three Dog Night rock and roll record. It was played by the progressive stations when it first came out, but you wouldn’t catch one of them playing it now. Same with “Seasons in the Sun.” “Seasons in the Sun” was a very popular adult record when it first came out, but after repeated play, it became a tune-out.

RW: Would you relate that somewhat to the Paula Webb record because of the lyrics—being a tune-out?

Shannon: That is a very depressing record. Occasionally, we use records only for effect. It’s good for a couple of listeners. We use a lot of records—as an example, the “After the Goldrush” record which was out recently—for effect. When we put that on, we knew we were only going to play it for three weeks and four weeks at the longest. We call them impact records. We’ll bring back an oldie, such as “Color My World,” which was not a big hit in every market. We’ll play it for maybe four weeks in heavy rotation, and then back

(Continued on page 45)
Premiering on Elektra Records Now!

Tony Orlando & Dawn. Premiering on Elektra Records with their newest single, "He Don't Love You (Like I Love You)"

Produced by Hal Leonard and Dave Appell

Personal Management: Dick Broder
Alice Cooper stopped by the west coast Record World office to deliver a copy of his new Atlantic Records' album "Welcome To My Nightmare." The album is part of a total media concept featuring the album, a 90-minute Cooper TV special, airing April 25 on ABC, and an 80-city worldwide tour opening April 1 in Chicago. Pictured from left, Bob Greenberg, Atlantic's west coast general manager; Record World's Eliot Sekuler and (front) Ben Edmonds and Alice.

March Release Shipped by WB

**NEW YORK—** Warner Bros. Records has shipped its release of albums for March, which includes new works by such diverse talents as Seals & Crofts, Allen Toussaint and Doug Kershaw and which is also complemented by the recently released Jimi Hendrix "Crash Landing" album on Reprise and Jesse Colin Young's "Songbird" on Warner Bros. Additional albums shipping on Warner Bros. are "I'll Play For You," by Seals & Crofts; Doug Kershaw's first live album, "Alive & Pickin;" plus "Wendy Waldman." "Wendy Waldman..." From Reprise is "Southern Nights," Allen Toussaint's second solo album for the label. Toussaint will be going on the road for the first time as an artist in support of the release this Spring. "Macon Tracks" is the title of the second Grinderswitch album for Capricorn Records, also shipping this month. In addition, producer-writer-performer Larry Henley's "Piece of Cake" is on release this month.

Three major albums are also expected to become available this month from Warner Bros. They include Cher's Warner debut, "Stars," "Hearts." America's follow-up to the platinum "Holiday" album, plus "Stampeede" from the Doobie Brothers.

Markowitz Promoted By Phonodisc Inc.

**NEW YORK—** Herb Heldt, director of national sales for Phonodisc, Inc., has recently announced the appointment of Martyn I. Markowitz to Miami branch manager.

Arista Taps Greenberg

**NEW YORK—** Bob Heimall, director of creative services for Arista Records, has announced that Nancy Greenberg has been appointed to the post of art director/designer. Ms. Greenberg will work closely with Bob Heimall in all areas of art direction and design, including album covers, advertising, promotional items and corporate image.

Prior to joining Arista, Ms. Greenberg worked for Columbia Records.

**D'Anna Appointed Motown Treasurer**

**LOS ANGELES—** Tony D'Anna, formerly controller, has been promoted to the position of treasurer of Motown Industries, it was announced by John J. Lorenz, vice president of finance.

D'Anna has served as controller, director of accounting and internal auditor since joining Motown in 1967. He will report directly to the vice president of finance.

Saul Bihari Dies

**LOS ANGELES—** Saul Bihari, president and founder of Cadet Records, passed away recently after a severe bout with pneumonia. Bihari, along with members of his family, founded Modern Records in 1945; the Cadet label grew from that venture. Through the years, Bihari has been associated with such artists as John Lee Hooker, B. B. King, Etta James, Elmore James, Joe Houston and Jimmy Witherspoon.

Bihari is survived by his brothers and sisters, Jules, Joe, Lester, Florence Roslyn and Maxine. Funeral services were held on February 22 in Los Angeles.

The Coast (Continued from page 12)

Jeff Beck, we understand, faded out of the picture on account of domestic difficulties . . . Congratulations to Paul Fishkin and Bearsville Records for going gold last week with both Todd Rundgren's "Something/Anything" and Foghat's "Energized," the label's first(s) . . . Eric Mercury (on Mercury) has been cutting at Tom Wilson's Angel City Sound, and he's gotten help from Stevie Wonder, Minnie Riperton, the Supremes, Jim Keltner, Klaus Voorman, Dennis Coffey and Victor Burch. On the suggestion of Dave Benson of Warner Bros., there's a fairly strong possibility that the legendary Kaledoscope might reform. The group (whose reunion would spotlight David Lindley, Chris Darrow and maybe even the world-famous Fennus Epp) was called by Jimmy Page "the best band I've ever seen." If Winters doesn't spring for it, you can bet somebody will . . . Moogy Klangman rang up to report that the tracks he cut with Bette Midler have not, as we reported, been scraped. He's got three songs in the can (done with himself on keyboards, Rick Derringer on guitar, Edgar Winter on sax and additional horns from the Brecker brothers), and will shortly resume with Todd Rundgren co-producing . . . A special thank-you to Clive Davis for evidencing exceptional good taste by signing Monty Python to Arista. The group will be in town this Friday for the Filmex premiere of their new movie, "Monty Python And The Holy Grail." And their sensational TV show, riding on successes in several major markets, is expected to hit local television screens in our prayers this week is Alex North, who collected his 12th Academy Award nomination (for the score to Marcel Marceau's "Shanks") but has never won. He secured the nomination despite the fact that Paramount pulled the film after only a ten-day release, and it is the only nomination not represented with a soundtrack album. Would somebody please give this man a break? Having perhaps realized that the hotelroom is a limited medium, the Hello People demolished no less than six rent-a-cars and two trucks in a two-month stretch on their last tour. Next time around they're considering confining their activities to buses and the occasional mercy-killing of a Gremlin . . . Group was also announced to the ASB Board of Directors which was attended by Nils Lofgren . . . We hereby offer a reward for any information leading to the arrest and incarceration of the person or persons who unsuccessfully attempted to gain entry to the Grammys by impersonating yours truly. The creature was described by officials as "dark-haired and spaced out," neither of which your columnist has ever claimed to be.

The FIRST ANNUAL ROD STEWART SOCIAL CALENDAR AND CELEBRITY TEA: Following one show during the Faces three-day "re-affirmation of faith" festival at the Forum, Rod Stewart initiated a backstage party which moved to his hotelroom and was later transported to Cher Bono's Holmby Hills mansion. Seen at various stops during the evening were Bobby Womack, Gregg Allman, Jon Lord, Jeff Beck, Iggy Pop, Ron Kass, David Essex, Britt Ecklund, Jerry Beckley, Tom Bogert and Alice Cooper. Kurnit also turned up at the Troub to witness Kinky Friedman, joining Iggy Pop and Dennis Hopper in the audience (Bryan Ferry was next door at Tana's) . . . You can look for Rod to be back in these parts come April; he's set aside six weeks here to record his next solo album (the first for Warners) and is reported to have lined up Bobby Womack's backup band and the Meters for the project . . . Gene Pitney has been signed to Epic, and the label is currently shopping for a producer. Pitney, easily still one of the most talented people in pop, deserves the best; a Phil Spector or perhaps a Jimmy Webb . . . Prepare yourselves as best you can for a Dr. Demento record album to be released by Warners, featuring his most off-the-wall hits and even (gasp!) a Demento original . . . The missing March 5th has been found. He's J. K. "Mike" Mailer's "Dreams Come True," 1968, Connie Eaton trounced the Carpenters in the finals of the All American Mall Show. Now she's recording for ABC though last time we looked, the Carpenters were winning by a substantial margin . . . Late flash! Pat Boone has been tapped by the Dodgers to sing the National Anthem on opening day. Guess their negotiations with Wild Man Fischer fell through.

Adler Rejoins ASCAP As Membership Dir.

**NEW YORK—** Paul Strock Adler has been named to the newly created post of director of membership for the American Society of Composers, Authors and Publishers, announced ASCAP President Stanley Adams. In that post he will report to Paul Marks, the Society's director of operations. Adler, who joined ASCAP in its legal department in 1967, was the Society's director of publications at the time he left the performing rights organization last May to become a partner in the law firm of Kurnit and Adler.
POLLY BROWN
(UP IN A PUFF OF SMOKE)
SOON TO BE SEEN ON
AMERICAN BANDSTAND/MIDNIGHT SPECIAL

DANA
(PLEASE TELL HIM THAT I SAID HELLO)
NUMBER 12 IN THE U.K.

DUANE EDDY
(PLAY ME LIKE YOU PLAY YOUR GUITAR)
FIRST WEEK BREAKOUT AT 47 IN THE
UNITED KINGDOM. U.S.A. RELEASE SHORTLY

FOX
(ONLY YOU CAN)
NUMBER 4 IN THE UNITED KINGDOM
AND BEING RUSH RELEASED IN THE U.S.A.

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Bennett LP Coming

NEW YORK—Tony Bennett has announced the title and contents of the first album to be released on his new label, "Life Is Beautiful," produced by Bennett and arranged by Torrie Zito, is currently being readied for a Spring release.

Included on the recording are the Fred Astaire title song, written especially for Bennett for the new album; Duke Ellington's "Reflections;" "Bridges;" Cole Porter's "Experiment;" Rodgers and Hart's "This Funny World;" "As Time Goes By;" Irving Berlin's "I Used to be Color Blind;" Kurt Weill's "Lost in the Stars;" Walter Donaldson's "There'll Be Some Changes Made;" and the bossa nova "All Mine."

Motown Taps Morgan

LOS ANGELES—Andre Morgan has been appointed Motown's Midwest regional promotion manager, announced Paul Johnson, Motown's vice president of promotion.

Morgan, who will report to Sonny Woods, Motown's national R&B and jazz promotion director, will be directing all Motown Midwest regional promotional field personnel. Morgan's most recent association was with Atlantic Records where he functioned as WEA's promotional representative in the Midwest.

new york central

By IRA MAYER

The headlines as of this writing were for the "miracle on Second Avenue" where telephone repairmen are resurrecting the remains of a five alarm that wiped out telephone service for a 300 square block area of lower Manhattan. Music industryites affected by the phone black-out, and hedging against predictions of a return to normalcy that ranged from two to six weeks, made various temporary arrangements within a day or two. Examples: Electric Lady Studios set up an emergency number at the Radio Registry—JU2-8600; photographer Chuck Pulin found an answering service on the other side of town, WA4-5451; and some set up impromptu offices at hotels with accommodating switchboards. For those interested, the New York Hilton Penthouse, with five telephone lines, was available at $400 a day.

A FULL SERVICE INDUSTRY: Promoter Howard Stein and Warners VP Stan Cornyn seem to have been thinking along the same lines—with Stein's Westchester Premier Theatre set for an SRO Diana Ross opening March 24 and with Cornyn often explaining how he wants to reach more than just the rock audience; and with Cornyn's NARM speech, "The Day Radio Died" (see page 47). Consider the saturation of radio, television and national print media as compared to what's considered a big-selling record. No one's suggesting lessening the role or importance of rock, but rather directing additional energies to other, often neglected, areas.

AND YOU THOUGHT THIS WAS THE AGE OF UNBREAKABLE RECORDS DEPT.: Leo Sayer and Hall and Oates broke the four-day house record at the Bottom Line—taking the title from another Warners headliner, Ashford and Simpson. Joining the festivities from ringside tables were, among others, Rod Stewart, David Essex, Bette Midler, Adam Faith, members of the Average White Band and Queen, and Brian Protheroe.

NOTEED: Bobby Vinton will have a syndicated television show this fall which has reportedly already been picked up by five of the CBS-owned and operated stations . . . Atlantic sending a soul tour to

(Continued on page 28)

There Are Some Very Nice Things Happening

Tracks

MC 20879

George Duke As I Feel

MC 25355

MC 25352

NOW On BASF/MPS RECORDS

BASF Systems
Bedford, Mass. 01730

ABC Names Mason Buck As 'Discourse' Editor

LOS ANGELES—John Rosica, vice president of ABC Records, has announced the promotion of Mason Buck to editor of Discourse, the company's international newsletter. In addition, Buck will oversee all the editorial functions of ABC's creative services department.

Buck, who moves up from his position as writer/publicist in ABC's publicity department, was formerly editor of the UCLA Daily Bruin entertainment section. He will report directly to Rosica.
Zulema and "Wanna be where you are"
are on the air where you are.
Bringing in customers where you are.
The album and the single are making it everywhere.
Jimmy Ienner: Total Involvement

By ROBERTA SKOOP

With gold discs including Three Dog Night's "Hard Labor" album and "The Show Must Go On" single; Grand Funk's "All the Girls In the World Beware" album and the Raspberries' "Go All the Way" single; Lighthouse classics "One Fine Morning," "Sunny Days" and "Pretty Lady;" currently producing the forthcoming Blood, Sweat & Tears album; and "lots of gold in his attic," it's clearly obvious why Jimmy Ienner was voted Record World's Producer of the Year for 1974. He has proven himself highly successful in a variety of aspects of this business, including production, publishing, management and promotion via CAM-USA. In the following Dialogue Ienner discusses his total involvement in the music industry.

Record World: You have become a producer/star in a sense, sometimes to the point of overshadowing CAM. I was hoping you could talk about CAM—its functions, your involvement with it, etc.

Jimmy Ienner: There's a history involved there. I'm not happy with the way the company has been based primarily on Jimmy Ienner. CAM is an important part of what Jimmy Ienner is all about. CAM started out in this country about eight years ago to basically work with motion picture soundtracks. Victor Benedetto, who is my partner, had been seeking me two years prior to that and found it interesting, but found myself saying "What do I want with this kind of operation?"

Somewhat later Victor and I decided to talk seriously about the overall operation. I couldn't see it in the form that he originally described it. I saw it as a much bigger operation if we were going to go into it. The first thing that I saw was the background of the ready-made European market.

RW: Was CAM already established in the States at the time of the initial talks?

Ienner: CAM was already established in this country only insofar as the soundtrack situation was concerned. In Europe, involvement extended to magazines, newspapers and other things—not exclusively the music business. There was immediate access to all of these avenues, and that appealed to me. I liked the flexibility under which we would operate. But I didn't like to be just a part of something. I wanted to own, which is my nature.

Anyway, Victor and I started to talk seriously about entering this operation together. It started off nicely with three people. And many years later, there are an awful lot of people all over the world involved with CAM.

RW: What exactly does CAM do? What are its functions?

Ienner: It performs a variety of functions. It still does the soundtrack. CAM still controls and produces for motion pictures. But beyond that it now participates in the actual films—not just in the musical end but in the direct filming. CAM is also an active publisher and has developed worldwide publishing situations. It's involved with production. A logging system is under the CAM structure but that would take hours to explain. And we're expanding. We're buying up movie properties, having other producers produce for us and we're actively seeking catalogues.

RW: You get a great deal of executive production credit on albums. What exactly do you do for those albums?

Ienner: I have to go into my history to explain that. I started producing under a lot of different names way back when, because a mandatory situation developed: I was in a lot of different groups and the people who were producing us didn't really know what they were doing. They were putting their names on the records, but what was really happening was they would listen to records that were making it and steal some parts of one and some other parts of another. They just started letting things go. So, in essence, I started to produce the records, because I looked around and saw that within my realm of people no one else had the nerve to do it.

When I started working at Southern Music I didn't produce because I felt I would be placing myself in competition with the people sitting on the other side of the desk—producers, etc. So I became an "executive" overseeing it all. When I finally went into the CAM situation, Lighthouse was the first group that I put my real name on. People thought that I had just emerged from the woodwork. Lighthouse was the first production I ever put my real name on, and that was 3½ years ago. Before those days...well, there's an awful lot of gold that I keep up in my mother's attic. I hope that someday I'll be able to take it out and feel good about it.

RW: You can't discuss that now because of legal complications?

Ienner: Because of litigation and because I just don't feel good about it. I initially started to do that second album in his way. I admired him tremendously. I wanted to be like him but without the outright recognition; I wanted some degree of anonymity. I wanted a situation to arise where, if I walked into a Grammy dinner people wouldn't know whether to say, "Hi...that's him," or "Can I have a roll or a napkin?" I wanted to have that flexibility.

When I was in the spotlight performing with groups, I wasn't suited for it. I was a young kid, I had braces on my teeth and a flat top haircut. And the acts would go on stage. It would be a bad show. Our performance would go and there would be a bad show, they'd leave with their chucks and I would go and throw up. And following that I would sit and try to fix the show for the next night. So I knew there was something wrong there, that I wasn't geared towards that.

Another problem was that I sang down to the audience. I didn't sing at them or for their participation, because I felt—and this was a little cocky on my part—that the more we did something, the more they understood it. And I was into those complexities: I would throw a high-low harmony into the middle of a Drifters' tune, or some Four Lads harmony, or a different kind of technique, and it would always get a big yawn. I would get off more if an arrangement worked rather than if the performance went well with the audience. And I saw myself on television when we did a show I became hysterical. It was absolutely ridiculous nothing.

... too many guys who I thought had much more talent than I did would have a hot streak and all of a sudden it was over and the condition that they were left in was very scary to me.

RW: Did you use your own name?

Ienner: No. I used Jay Francis and other names.

RW: Can you talk about any of that involvement?

Ienner: No, I really can't. Someday I would love to be able to say "Hey, I can!" But at the time there was a lot of involvement with a lot of different people. I found myself going from one studio to another, singing bass on one tune, tenor on that one and falsetto on another one, and then going in and doing lead vocals. It was changing from sweaters to cummerbunds; showing up at the Brooklyn Fox on this night, going to the Apollo on that night. Everyone would see this tall guy with shiny teeth onstage and they didn't know who it was. Sometimes I didn't know how to say hello, depending on which part I was singing. I would say "Hi" (falsetto), "Hello" (tenor), or "Hello" (bass). So I was very confused at a very young age with this voice thing.

Right now I feel that I've covered all aspects of my career pretty well—the publishing side, the legality side, the production side, the (Continued on page 50)
The New Riders of the Purple Sage are taking a few minutes out from their ever-ongoing national tour to appear on the radio singing Bob Dylan's "You Angel You"

The single from "Brujo" on Columbia Records and Tapes.
CONCERT REVIEW

Avery Fisher Hall, NYC—Gaelic soul? Where you were born is one thing, and where you’re coming from is quite another. The Average White Band (Atlantic) may hail from Scotland, but their music is no hyphenated hybrid—just pure contemporary R&B.

Other fair-skinned lads have made prior inroads into soul’s territory, but AWB is certainly the most important self-contained unit to hit simultaneous pop and R&B chart heights. All need to fear that this lot will be branded as a purely instrumental act; Average White Band, fronted by lead vocalist/bassist Alan Gorrie is the kind of all-around ingénue out to make a whole lot more than mere initial splash in supernova waters.

Opening was the vocal quartet Revelation (RSO), a bountifully talented black foursome plagued by a rhythm back-up that just didn’t measure up to their level of perfection. In spite of the fact that their musicians played as if there had not been ample rehearsal time, the vocalists came off well with short hymnals like their single “Sweet Talk and Melodies,” as well as more drawn-out pieces like the Labelle-authored “Before You Go to Hollywood.”

Robert Adels

The Tyme Is Right

Pictured above are Ms. Grace, who is an accomplished singer of R&B, and the group’s guitarist, Jerry Boulding.
Their #1 album in England!

On the Level (ST-11381)
includes their #1 single in England!

Down Down (4039)

Soon on U.S. Tour!
Dick Leahy
(Continued from page 8)

Dick Leahy will be released in England in April, and it will be followed by a Polly Brown album in May.

Of the five acts GTO has signed thus far—Polly Brown, Fox, Magic Touch, Duane Eddy, Dana and Sparky—only one, Sparky, is from America. But Leahy said he expects that will change. "Because of my experience with the Yardbirds, I think probably in England—a even though we're a new company—we are one of the first companies people come to see, whereas here, few people know who we are. So I think that if we're successful with our British acts, more people in America will begin looking us up."

GTO is distributed by Polydor in England and the rest of the world but also ABC Records in the United States and Canada. Asked how he and his associates had picked ABC, he said it was "because I liked them." And asked what he felt was the most important change in administration at ABC would affect GTO's relationship with the company, the said "that the whole changeover came after we had released 'Up in a Puff of Smoke' in this country, and the record doesn't seem to have suffered, so I can't imagine that it will make much difference. I believe that if your only relationship with a record company is with its president, then it can't be a very good relationship. Besides, we have an office over here, and it's up to us to provide some sort of promotion as well, and not simply sit back and let them distribute our product."

Looking back on his four years with Bell, Leahy observed, "Maybe it was luck, but I think it was the wrong one. If you know, I'll always go with tomorrow. It's more difficult, but there's a lot more exciting."

Trower Tours

NEW YORK — Robin Trower has embarked on a major American concert Spring tour. Having begun on March 5 on the west coast, the tour follows the release earlier this month of Trower's third album, "For Earth Below," on the Chrysalis label.

DISCO FILE

(A weekly report on current and upcoming discotheque breakthroughs)

By VINCE ALETTI

The dance floors surveyed this week are mostly in Fort Lauderdale, Florida, with Flamingo, New York's chic private club, thrown in as an attempt at perspective (although Luis Romero's list is so idiosyncratic—Martha Velez, Buddy Miles, Ipi 'N Tomba—that his is hardly a "typical" New York Top 10). I went to school down here (Fort Lauderdale High)—a dump that I passed through in something of a haze; the football team was called the Flying L's and my family still lives here—part of it at least—in a house not far from the beach. So I know how postcard pretty Lauderdale can be and how tired it really is down. And I figured it might make a good representative non-cosmopolitan center for a small-scale investigation of just how far urban disco music and discotheque style had spread from the coasts to the hinterlands.

"Small-scale" not so much by choice as by necessity: Fort Lauderdale (pop: 156,000) has only two full-time discotheques that I could discover—the Poop Deck and the Village Zoo, both on the beach—and only a couple of part-time ones—one of these, The Button, a singular beach-front bar with a one-night-a-week disco and records between live band sets other nights, is included here. The Zoo, which also features live entertainment from time to time, has been open the longest—two years. The Poop Deck has been open about 16 months and it recently expanded into larger, sleeker quarters to accommodate its mostly male crowd. And disco nights at The Zoo had started only half a year ago, but are more and more packed each week.

Though all the DJs were somewhat apologetic about their lists—pointing out that they had to play for a constantly-shifting crowd, many of whom are tourists from parts of the country even less in touch with the disco sound than Fort Lauderdale—they all proved to be far more up-to-date than I'd expected, perhaps because radio is spreading disco music faster than ever before. But Frank Heber at the Poop Deck says he still finds it hard to get his crowd into new cuts—like "Hijack" and "Bad Luck"—until they've heard them a number of times.

Discoteque Hit Parade

(listings are in alphabetical order, by title)

VILLAGE ZOO/ FORT LAUDERDALE

DJ: Rich Catalone

DO YOU LIKE IT—B.T. Express—Scepter (lp cut)
EXPRESS—B.T. Express—Roadshow
FIRE—Ohio Players—street
GUT LEVEL—Blackbryds—Fantasy (lp cut)

I AM LOVE—Jackson S—Motown
I'LL BE HOLDING ON—Al Downing—Jeff
LADY MARMALADE—Labelle—Epic
MIGHTY CLOUD OF JOY—Mighty Clouds of Joy—ABC (lp cut)
ONCE YOU GET STARTED—Rufus—ABC
SHAME, SHAME, SHAME—Shirley (And Company)—Vibration
YOU'RE THE SONG—Timmie Thomas—Glades

POOP DECK/FORT LAUDERDALE

DJ: Frank Heber

BAD LUCK—Harold Melvin & the Blue Notes—Philo. (lp cut)
HELL—Herbie Mann—Atlantic
I CAN'T SAY GOODBYES—Phil Devotions—Columbia
I'LL BE HOLDING ON—Al Downing—Chess
LOVE DON'T YOU GO THROUGH NO CHANGES ON ME—Sister Sledge—Atco
PROTECT OUR LOVE—Sister Sledge—Atco (lp cut)
SHAME, SHAME, SHAME—Shirley (And Company)—Vibration
UP IN A PUFF OF SMOKE—Polly Brown—GTO

THE BUTTON/ FORT LAUDERDALE

DJ: John Terry

BETTER WHEN I'M BARE—REAGGE WOMAN—Scepter Wonder—Tomita
EXPRESSION—B.T. Express—Scepter
FEELING IN LOVE—Toni Thorne—Mercy
I JUST CAN'T SAY GOODBYE (Instrumental)—Hijack
LADY MARMALADE—Labelle—Epic
MIGHTY CLOUD OF JOY—Mighty Clouds of Joy—ABC (lp cut)
ONCE YOU GET STARTED—Rufus—ABC
SHAME, SHAME, SHAME—Shirley (And Company)—Vibration
YOU'RE THE SONG—Timmie Thomas—Glades

FLAMINGO/ NEW YORK

DJ: Luis Ramea

AGGRAVATION—Martha Velez—Sire (lp cut)
BAD LUCK—Harold Melvin & the Blue Notes—Philo. (lp cut)
GET YOURSELF TOGETHER—Buddy Miles—The Columbia (lp cut)
HEY GIRL, COME AND GET IT—Stylistics—Avco
HOT BLOODED—Ariola (import)
I'LL BE HOLDING ON—Al Downing—Chess
LOVE ME—Sister Sledge—Atco
PROTECT OUR LOVE—Sister Sledge—Atco (lp cut)
SHAME, SHAME, SHAME—Shirley (And Company)—Vibration
UP IN A PUFF OF SMOKE—Polly Brown—GTO

SHERWOOD PROMOTED

(Continued from page 4)

projects to increase national activity on Columbia singles. He will maintain close contact with various Columbia managers to effect full promotional support on single releases. He will report directly to Monteiro.

Sherwood first joined Columbia Records as special promotion manager in April, 1973 and, a year later, was promoted to associate director, national singles promotion, Columbia Records. Prior to joining Columbia, he was affiliated with many radio stations, including KROY in Sacramento, WRIT in Milwaukee, WYSI in Buffalo and WGCL in Cleveland.

A&M/Ode Activity

(Continued from page 4)

recently the first white performer ever to appear on Don Cornelius' "Soul Train." Vannelli is currently in the studio recording his next album for the label.

The Ozark Mountain Daredevils are following in the footsteps of other hits, with their "Jackie Blue" A&M single billed at 55 on this week's Singles Chart, and their "It'll Shine When It Shines" disc 37 on the Album Chart. The Strawbs are preparing for a reunion with A&M, out for less than a month, is billed at 75 on this week's Album Chart. The group is currently on U.S. tour. "Nils Loofgren," the first solo A&M album by the former leader of Grin debuts on the RW 151-200 Album Chart this week at 198.

Lani Hall's second solo album for A&M, "Hello It's Me" is receiving strong FM, Mix, and pop radio response. Ms. Hall is on tour with Herb Alpert (whose own "Coney Island" album is due from A&M in March).

Lon & Derrek Van Eaton, recently from Far East, are the latest FM Airplay This Week box on the RW FM Airplay Report with their "Who Do You Out Do" lp. The Van Eaton brothers were produced by Richard Perry.

Joe Cocker's "I Can Stand A Little Rain" album is enjoying a second Album Chart surge, bulleted this week at 93, while his single from the second album, "You've Made Me So Beautiful," is a bulleted 13 on the Singles Chart.

Carole King's soundtrack from the television special, "Really Rosie" is bulleted at 62 on the Album Chart this week, while her fellow female artist, "Nils Loofgren" & the L.A. Express "Tom Cat" debuts at 162.

Other A&M/Ode product scheduled for release soon includes albums by Humble Pie, Peter Frampton, The Pointer Sisters, Stealer's Wheel, Nazareth, Free, Lewis Furey, Armageddon, Hustler and Ayers Rock.
Congratulations Marvin, Marilyn, Alan and Mac and Mac again.

Congratulations Marvin Hamlisch and Marilyn and Alan Bergman for winning the Grammy Award for Song of the Year: "The Way We Were."

Congratulations Mac Davis for composing "In The Ghetto," the Grammy Award-winning Best Soul Gospel Performance of the Year, recorded by James Cleveland and the Southern California Community Choir.

And congratulations again, Mac, for winning the Country Music Association Award as the Entertainer of the Year.

Screen Gems-Columbia Music/Colgems Music
The music publishing division of Columbia Pictures Industries, Inc.
Dear Readers:

Perhaps this is not what one would call the "ol soft sell" type advertisement, but I thought I would try something a bit different.

My name is Marc Nathan and I work for Bearsville Records. I have spent three years doing promotion for this company and due to the fact that I was carefully studying, learning about my job in the industry, I have not had the pleasure of making all of your acquaintances. But there are some people that have "grown up" with me at the job and have watched me always try to do the best I could for a given situation. I have very important ideas about how a man should believe in his work and it is for that reason only, that I can sit here and write this letter.

One of our artists is a very highly controversial sort of being who through his records has built up an amazing legion of dedicated fanatics. His name is TODD RUNDGREN and you are probably aware of most of his impressive past credentials. But this note is to call your attention to the present and the future. TODD has just recorded a new single entitled REAL MAN. It was previewed on "The Midnight Special" on February 14th. I have only tried to convey to you the type of conceit and I can only try to convey to you the type of a RUNDGREN track, they are speaking to you in the audience, telling you to stand up for what you believe in.

I have been deeply affected by the passage in this song and so I have made a promise to myself that I will try as hard as I can to make sure that you too listen and understand what I have learned from all of my friends and acquaintances in the music industry, I will try to utilize in making the most important and successful TODD RUNDGREN single to date.

Sincerely yours,

Marc Nathan
Get caught in the act.

His new album
Lou Reed - Live

Records and Tapes

Produced by Steve Kalz
## THE SINGLES CHART

**MARCH 15, 1975**

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<th>TITLE</th>
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<td>I GET LIFTED</td>
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<td>HUSH/I'M ALIVE</td>
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<td>CARL DOUGLAS/20th Century</td>
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<td>LOVE FINDS ITS OWN WAY</td>
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<td>BOB DYLAN/Columbia</td>
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### CHARTMAKER OF THE WEEK

**— I DON'T LIKE TO SLEEP ALONE**

PAUL ANKA

United Artists XW615-X

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**PRODUCERS AND PUBLISHERS ON PAGE 32**
MARCH 15, 1975

THE FM AIRPLAY REPORT

FLASHMAKER OF THE WEEK

PHYSICAL GRAFFITI
LED ZEPPELIN
Swan Song

TOP NEW FM AIRPLAY THIS WEEK

PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
VISIONS OF THE EMERALD BEYOND—Mahavishnu Orchestra—Col
WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic

WNEW-FM/NEW YORK

ANOTHER NIGHT—Hollies—Epic
CAFE DE PARIS—Les Variations—Buddah
CRASH LANDING—Jim Hendrix—WB
LET THERE BE MUSIC—Orleans—Asylum
LOVERS—Mickey Newbury—Elektra
YOUR FEET OR YOUR KNEES—Blue Oyster Cult—Col
PIECES OF THE SKY—Emmylou Harris—Reprise
STAND BACK—April Wine—Big Tree
WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic
YESTERDAYS—Yes—Atlantic

WBCN-FM/BOSTON

WHEN I'M YOUR MAN—John Mayall—ABC Blue Thumb
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
SOMETHING—Colin James—Capitol
YES MYSTERY—John Mayall—ABC Blue Thumb
VISIONS OF THE EMERALD BEYOND—Mahavishnu Orchestra—Col
ZAZU—Wooden Nickel

WAXB-FM/DETROIT

CRASH LANDING—Jim Hendrix—WB
FRAMPTON'S PIANO RUSH—Peter Frampton—A&M
LET THERE BE MUSIC—Orleans—Asylum
PHILADELPHIA FREEDOM—(single)—Elton John Band—MCA
SONGBIRD—Jessie Colin Young—WB
THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
TOM CAT—Tom Scott & the L.A. Express—Col
VISIONS OF THE EMERALD BEYOND—Mahavishnu Orchestra—Col
WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic
YESTERDAYS—Yes—Atlantic

KSEF-FM/ST. LOUIS

LET THERE BE MUSIC—Orleans—Asylum
NO MYSTERY—Return to Forever Featuring Chick Corea—Polydor
YOUR HANDS OR YOUR KNEES—Blue Oyster Cult—Col
ROBY BLOCK—RCA
SONG FOR AMERICA—Kansas—Krisher
VISIONS OF THE EMERALD BEYOND—Mahavishnu Orchestra—Col
WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic

KDKB-FM/PHOENIX

BETWEEN THE LINES—Janis Ian—Col
BONAROO—WB
DRUIC & LORANGE—E.A.R.
FEAR—John Cale—Island
FIVE-A-SIDE—Ace—Anchor
FLY BY NIGHT—Rush—Mercury
JONAH—20th Century
PAMPERED MENTAL—Pavlov’s Dog—ABC
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
ROCK 'N ROLL—John Lennon—Apple

WZMF-FM/MADELEINE

WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic
YESTERDAYS—Yes—Atlantic

WBB-FM/LONG ISLAND

AUTOBahn—Kraftwerk—Vergo
BLUE SKY NIGHT THUNDER—Michael Murphey—Epic

FM SLEEPER OF THE WEEK

LET THERE BE MUSIC
ORLEANS
Asylum

KZEW-FM/DALLAS

AN EVENING WITH JOHN DENVER—RCA
FRAMPTON—Peter Frampton—A&M

NEW YEAR, NEW BAND, NEW COMPANY
John Mayall—ABC Blue Thumb
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
TWO SIDES OF THE MOON—Keith Moon—Track
WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic
YESTERDAYS—Yes—Atlantic

KOME-FM/SAN JOSE

ANOTHER NIGHT—Hollies—Epic
CIRCUS—Argent—Epic
LOVERS—Mickey Newbury—Elektra
NILS LOGFRED—A&M
ON YOUR FEET OR YOUR KNEES—Blue Oyster Cult—Col
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
SECRET SAUCE—Sky King—Col
THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
VISIONS OF THE EMERALD BEYOND—Mahavishnu Orchestra—Col
WHO DO YOU OUT DO—Lon & Derrek Van Eaton—A&M

KLOS-FM/LOS ANGELES

I'LL PLAY FOR YOU (single)—Seals & Crofts—WB
KEEP IT DOWN (single)—Jack Bruce—RSO
PHILADELPHIA FREEDOM/I SAW HER STANDING THERE (single)—Elton John Band—MCA
PLUG ME INTO SOMETHING—Henry Gross—A&M
SONGBIRD—Jessie Colin Young—WB
WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic

KSAN-FM/SAN FRANCISCO

CIRCUS—Argent—Epic
NATTY DREAD—Bob Marley & the Wailers—Island
ON YOUR FEET OR YOUR KNEES—Blue Oyster Cult—Col
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
TOM CAT—Tom Scott & the L.A. Express—Col
YOU CAN'T GET OFF WITH YOUR SHOES ON—Barefoot Jerry—Monument

KZEL-FM/EUGENE, ORE.

LET THERE BE MUSIC—Orleans—Asylum
YOUR HANDS OR YOUR KNEES—Blue Oyster Cult—Col
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song

KZEL-FM/EUGENE, ORE.

LET THERE BE MUSIC—Orleans—Asylum
YOUR HANDS OR YOUR KNEES—Blue Oyster Cult—Col
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song

CHUM-FM/TORONTO

MODERN TIMES—Al Stewart—Janus
ON YOUR FEET OR YOUR KNEES—Blue Oyster Cult—Col
PAMPERED MENTAL—Pavlov’s Dog—ABC
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic
WHO DO YOU OUT DO—Lon & Derrek Van Eaton—A&M
YOUNG AMERICANS—David Bowie—RCA

www.americanradiohistory.com
Right now they’re getting ready to press the new Seals & Crofts album.

In three weeks it will be ready.

Meanwhile, here’s the single:

“I’ll Play For You” (WBS 8075)
On Warner Bros. records
Seals & Crofts on tour:

March 1—Illinois State University, Normal
March 2—University of Notre Dame, South Bend, Ind.
March 3—Northern Michigan University, Marquette
March 5—Indiana State University, Terre Haute
March 7—Erie, Pa.
March 9—Ohio State University, Columbus
March 11-12; 14-16—Uris Theater, New York
March 18—Boston Music Hall, Boston
March 19—Mike Douglas TV show, Philadelphia
March 20—Spectrum, Philadelphia
March 21—Convention Center, Niagara, N.Y.
March 22—Arie Crown Theater, Chicago
March 24—Central Michigan University, Mt. Pleasant

March 25—St. Paul Auditorium
March 26—Kiel Auditorium, St. Louis
March 28—Vanderbilt University, Nashville
March 31—Pittsburgh Civic Auditorium
April 1—Cincinnati Garden
April 3—University of Kansas, Lawrence
April 4—Kansas State University, Manhattan
April 6—Montana State University, Bozeman
April 8—Seattle Arena
April 9—Memorial Coliseum, Portland, Ore.
April 10—Western Idaho Fair Exhibition, Boise
April 11—Idaho State University, Pocatello
April 17—Sports Arena, Hershey, Pa.
April 18—Sienna College, Albany, N.Y.
April 19—Civic Center, Providence, R.I.
April 20—Civic Center, Hartford, Conn.
April 22—War Memorial, Rochester, N.Y.
Motown Record Takes Pride in Stevie and his Black and Taurus Prod most unique the history of the

Winner of 5 Grammies in 1974

Album of the year (Grammies to the Artist and Producer)
Best pop vocal performance: male
Best R&B vocal performance: male
Best R&B song
Corporation Congratulating Wonder Bull Music, Inc. actions Inc. on the achievement in Grammy Awards!

Winner of 5 Grammies in 1975

Album of the year (Grammies to the Artist and Producer)
Best pop vocal performance: male
Best R&B vocal performance: male
Best R&B song
There's head music and there's soul music and there's interpretive, improvisational and progressive music.

And there's Grover's music. Nobody tries to label it and everybody loves it. "Mister Magic," his most recent album, is such a smash that he has come out with a single, also called "Mister Magic." KU 924 F

Grover Washington, Jr.—Music lovers' music.

On KUDU Records, A division of CTI Records.

Distributed by Motown Record Corp.
SALESMAN OF THE WEEK

PHYSICAL GRAFFITI
LED ZEPPELIN
Swan Song

TOP RETAIL SALES THIS WEEK

PHYSICAL GRAFFITI—Led Zeppelin
Swan Song
AN EVENING WITH JOHN DENVER—RCA
BLOOD ON THE TRACKS—Bob Dylan—Col
MARCH 15, 1975
ROCK 'N' ROLL—John Lennon—Apple
FOR EARTH BELOW—Robin Trower—Chrysalis
COLD ON THE SHOULDERS—Gordon Lightfoot—Reprise
HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA

CAMELOT/NATIONAL

AN EVENING WITH JOHN DENVER—RCA
BLOOD ON THE TRACKS—Bob Dylan—Col
COMMANDER CODY & HIS LOST PLANET AIRMEN—WB
FOR EARTH BELOW—Robin Trower—Chrysalis
COLD ON THE SHOULDERS—Gordon Lightfoot—Reprise
OH, BY THE WAY—Bob Dylan—Col

MUSICLAND/NATIONAL

AN EVENING WITH JOHN DENVER—RCA
AUTOBAHN—Kraftwerk—Vertigo
BRAVE BEAT—Bachman-Turner-Oliver—Reprise
COLD ON THE SHOULDERS—Gordon Lightfoot—Reprise
FIRE ON THE MOUNTAIN—Charlie Daniels Band—Kama
FOR EARTH BELOW—Robin Trower—Chrysalis
GREAT Hits—Kool & the Gang—Dalite
IMAGINATION—Gladdys Knight & the Pips—Buddah
MELISSA—Melissa Manchester—Arista
ROCK 'N' ROLL—John Lennon—Apple

RECORD BAR/NATIONAL

AUTOBAHN—Kraftwerk—Vertigo
BLUE SKY, NIGHT THUNDER—Michael McDonald—Capitol
COLD ON THE SHOULDERS—Gordon Lightfoot—Reprise
FOR EARTH BELOW—Robin Trower—Chrysalis
GREAT Hits—Kool & the Gang—Dolite
IMAGINATION—Gladdys Knight & the Pips—Buddah
MELISSA—Melissa Manchester—Arista
ROCK 'N' ROLL—John Lennon—Apple

SAM GOODY/EAST COAST

AN EVENING WITH JOHN DENVER—RCA
BLOOD ON THE TRACKS—Bob Dylan—Col
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM
NEVER GOING TO GROW UP—David Gates—Elektra
NIGHTBIRDS—Labelle—Epic
OH YEAH, IT'S YOUR FEET OR ON YOUR KNEES—Blue Oyster Cult—Col
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
ROCK 'N' ROLL—John Lennon—Apple
SILK TORPEDO—Pretty Things—Decca

TWO GUYS/EAST COAST

AN EVENING WITH JOHN DENVER—RCA
BLOOD ON THE TRACKS—Bob Dylan—Col
FLAVOURS—Guess Who—RCA
FOR EARTH BELOW—Robin Trower—Chrysalis
GREAT Hits—Evan John—MCA
HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
PERFECT ANGEL—Minnie Riperton—Epic
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
PURPLE ON SOMETHING—Henry Grass—A&M

ALEXANDER'S/N.Y.—N.J. CONN.

AN EVENING WITH JOHN DENVER—RCA
BLOOD ON THE TRACKS—Bob Dylan—Col
GREAT Hits—Evan John—MCA
HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA
JUST A BOY—Leo Sayer—WB
ON YOUR FEET OR ON YOUR KNEES—Blue Oyster Cult—Col
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
ROCK 'N' ROLL—John Lennon—Apple

DISCOUNT RECORDS—CINCINNATI, OHIO

A1A—Jimmy Buffet—ABC-Dunhill
AN EVENING WITH JOHN DENVER—RCA
BLOOD ON THE TRACKS—Bob Dylan—Col
CROSS COLLATERAL—Passport-Sire
LET THERE BE MUSIC—Orleans—Asylum
NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
SILK TORPEDO—Pretty Things—Decca
TO BE TRUE—Harold Melvin & the Blue Notes Featuring Theodre Pendergrass—Phil. Intl.
VISIONS OF THE EMERALD BEYOND—Mahavishnu Orchestra—Col

ROSE DISCOUNT/CHICAGO

A SONG FOR YOU—Temptations—Gordy
AN EVENING WITH JOHN DENVER—RCA
BELIEF IN THE MUSIC—Orleans—Asylum
BETWEEN—Stevie Wonder—Motown
BLOOD ON THE TRACKS—Bob Dylan—Col
COLD ON THE SHOULDERS—Gordon Lightfoot—Reprise
HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA
NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM
ROCK 'N' ROLL—John Lennon—Apple

CIRCLES/ARIZONA

AN EVENING WITH JOHN DENVER—RCA
BLOOD ON THE TRACKS—Bob Dylan—Col
COLD ON THE SHOULDERS—Gordon Lightfoot—Reprise
HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA
NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM
ROCK 'N' ROLL—John Lennon—Apple

WHEREHOUSE/CalIFORNIA

AUTOBAHN—Kraftwerk—Vertigo
BUTT OF COURSE—Jimmy Castor Bunch—Atlantic
CAUGHT IN THE ACT—Commodores—Motown
GHOSTS—Stevie Wonder—A&M
GREATEST HITS—Jackson 5—MCA
NO MYSTERY—Return To Forever Featuring Chick Corea—Polydor
THE TROMBONE DOUGLAS ALBUM—Midland Intl.
POPULAR TUNES/MEMPHIS

A SONG FOR YOU—Temptations—Gordy
AN EVENING WITH JOHN DENVER—RCA
BLOOD ON THE TRACKS—Bob Dylan—Col
CROSS COLLATERAL—Passport—Sire
LET THERE BE MUSIC—Orleans—Asylum
NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
PURPLE ON SOMETHING—Henry Grass—A&M
THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
YOU BETCHA—Harold Melvin & the Blue Notes Featuring Theodre Pendergrass—Phil. Intl.
THE TROMBONE DOUGLAS ALBUM—Midland Intl.

LICORICE PIZZA/LOS ANGELES

AN EVENING WITH JOHN DENVER—RCA
COLD ON THE SHOULDERS—Gordon Lightfoot—Reprise
COMMANDER CODY & HIS LOST PLANET AIRMEN—WB
FOR EARTH BELOW—Robin Trower—Chrysalis
HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA
NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM
ROCK 'N' ROLL—John Lennon—Apple

TOWER/LOS ANGELES

AN EVENING WITH JOHN DENVER—RCA
DRAMATIC JACKPOT—Ron Banks & the Dramatics—ABC
GREATEST HITS—Al Green—Hi
LET THERE BE MUSIC—Orleans—Asylum
MAY DOG—John Entwistle of the O.K. Band—Gunter
MODERN TIMES—Al Stewart—Janus
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
PIECES OF THE SKY—Emmylou Harris—Reprise
ROCK 'N' ROLL—John Lennon—Apple
TOM CAT—Tom Scott & the L.A. Express—A&M

RECORD WORLD

A survey of NEW product sales in the nation's leading retail outlets listed alphabetically

WAXIE MAXIE/WASH., D.C.

BELLE OF THE BALL—Richard Terrance & Eurela—Shelter
CICERO PARK—Hot Chocolate—Big Tree
DRAMATIC JACKPOT—Ron Banks & the Dramatics—ABC
FIRST MINUTE OF A NEW DAY—Gil Scott-Heron & Brian Jackson—Epic
I'LL BE YOUR SUNSHINE—Vernon Burch—UA
KEEP ON BUMPIN'—Kay Gees—Gang
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
ROCK 'N' ROLL—John Lennon—Apple
THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
URBAN RENUEAL—Tower of Power—WB

MUSHROOM/NEW ORLEANS

A SONG FOR YOU—Temptations—Gordy
AN EVENING WITH JOHN DENVER—RCA
BLOOD ON THE TRACKS—Bob Dylan—Col
GREAT Hits—Evan John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
OYSTER SONG—Steve Miller Band—Elektra
ROCK 'N' ROLL—John Lennon—Apple
THEollapsed Douglas ALbum—Midland Intl.
MUSHROOM/NEW ORLEANS

FLOATING WORLD—Jade Warrior—Dunhill
GHOSTS—Stevie Wonder—A&M
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
OLD IN THE WAY—Various Artists—Round
ON YOUR FEET OR ON YOUR KNEES—Blue Oyster Cult—Col
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
PURPLE ON SOMETHING—Henry Grass—A&M
THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
YOU BETCHA—Harold Melvin & the Blue Notes Featuring Theodre Pendergrass—Phil. Intl.
THE TROMBONE DOUGLAS ALBUM—Midland Intl.

RECORD REVOLUTION/CLEVELAND

FIVE-A-SIDE—Ace—Anchor
FLY BY NIGHT—Rush—Mercury
GHOSTS—Stevie Wonder—A&M
MODERN TIMES—Al Stewart—Janus
NO MYSTERY—Return To Forever Featuring Chick Corea—Polydor
ROCK 'N' ROLL—John Lennon—Apple

L.A. Express—A&M

www.americanradiohistory.com
### Album Chart

**Title**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label/Number</th>
<th>Price Code</th>
<th>Original Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Country Road</strong></td>
<td><strong>Roxie Music/Atco SD 36-106</strong></td>
<td><strong>9</strong></td>
<td><strong>E</strong></td>
<td><strong>5.98</strong></td>
</tr>
<tr>
<td><strong>Pruned Leh-Nerd Skin-Nerd</strong></td>
<td><strong>Lynyard Skynyrd/Atlantic SD 1157</strong></td>
<td><strong>35</strong></td>
<td><strong>F</strong></td>
<td><strong>6.98</strong></td>
</tr>
<tr>
<td><strong>Propaganda</strong></td>
<td><strong>Sparks/Island LPS 9312</strong></td>
<td><strong>5</strong></td>
<td><strong>G</strong></td>
<td><strong>7.98</strong></td>
</tr>
<tr>
<td><strong>Sheer Heart Attack</strong></td>
<td><strong>Queen/Elektra 7E-1026</strong></td>
<td><strong>9</strong></td>
<td><strong>H</strong></td>
<td><strong>9.98</strong></td>
</tr>
<tr>
<td><strong>Dark Horse</strong></td>
<td><strong>George Harrison/Apple SMAS 3218</strong></td>
<td><strong>12</strong></td>
<td><strong>I</strong></td>
<td><strong>11.98</strong></td>
</tr>
<tr>
<td><strong>Serenade Neil Diamond/Columbia PC 32919</strong></td>
<td><strong>20</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Satin Doll</strong></td>
<td><strong>Bobbi Humphrey/Blue Note LA334-G (A)UA 1073</strong></td>
<td><strong>13</strong></td>
<td><strong>J</strong></td>
<td><strong>12.98</strong></td>
</tr>
<tr>
<td><strong>Flavours</strong></td>
<td><strong>Guess Who/RCAP 0646</strong></td>
<td><strong>6</strong></td>
<td><strong>K</strong></td>
<td><strong>14.98</strong></td>
</tr>
<tr>
<td><strong>White Gold</strong></td>
<td><strong>Love Unlimited Orchestra/20th Century MCA 7-459</strong></td>
<td><strong>16</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Give Me Love</strong></td>
<td><strong>Yellow Brick Road</strong>/<strong>Elton John/MCA 2-10003</strong></td>
<td><strong>74</strong></td>
<td><strong>L</strong></td>
<td><strong>16.98</strong></td>
</tr>
<tr>
<td><strong>All The Girls In The World</strong>/<strong>Bee Gees</strong></td>
<td><strong>12</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Relax</strong></td>
<td><strong>Yes/Atlantic SD 18122</strong></td>
<td><strong>7</strong></td>
<td><strong>M</strong></td>
<td><strong>17.98</strong></td>
</tr>
<tr>
<td><strong>Holiday America</strong></td>
<td><strong>Warner Brothers W 2080</strong></td>
<td><strong>36</strong></td>
<td><strong>N</strong></td>
<td><strong>18.98</strong></td>
</tr>
<tr>
<td><strong>Goodnight Vienna</strong></td>
<td><strong>Ringo Starr/Apple SW 3417</strong></td>
<td><strong>16</strong></td>
<td><strong>O</strong></td>
<td><strong>19.98</strong></td>
</tr>
<tr>
<td><strong>Joy To The World</strong></td>
<td><strong>Various Artists</strong></td>
<td><strong>Elton John/RCA CPL 1-056</strong></td>
<td><strong>12</strong></td>
<td><strong>19.98</strong></td>
</tr>
</tbody>
</table>

**Cross Reference**

- [www.americanradiohistory.com](http://www.americanradiohistory.com)

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**Chartmaker Of The Week**

*Physical Graffiti*

Led Zeppelin

Swan Song SS 2200 (Atlantic)
NOW THAT YOU'RE BACK FROM NARM WE THOUGHT YOU'D LIKE TO KNOW WHAT'S HAPPENING:

<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Additional Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;I Can Stand A Little Rain&quot;</td>
<td>JOE COCKER</td>
<td>(SP 3633)</td>
</tr>
<tr>
<td>&quot;You Are So Beautiful&quot;</td>
<td>JOE COCKER</td>
<td>— the ultimate Cocker classic!</td>
</tr>
<tr>
<td>&quot;It'll Shine When It Shines&quot;</td>
<td>THE OZARK MOUNTAIN DAREDEVILS</td>
<td>(SP 3634)</td>
</tr>
<tr>
<td>&quot;Jackie Blue&quot; single</td>
<td></td>
<td>caught fire and burning up the charts!</td>
</tr>
<tr>
<td>&quot;Plug Me Into Something&quot;</td>
<td>HENRY GROSS</td>
<td>(SP 4502)</td>
</tr>
<tr>
<td>&quot;Crime Of The Century&quot;</td>
<td>SUPERTRAMP</td>
<td>(SP 3647)</td>
</tr>
<tr>
<td>The absolute hottest new album on the streets!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Ghosts&quot;</td>
<td>STRAWBS</td>
<td>(SP 4506)</td>
</tr>
<tr>
<td>From 163 to 82 with a bullet in one week!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Nils Lofgren&quot;</td>
<td>NILS LOFGREN</td>
<td>(SP 4509)</td>
</tr>
<tr>
<td>Reviewers already calling it &quot;the album of the year&quot;!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Who Do You Out Do&quot;</td>
<td>LON &amp; DERREK</td>
<td>(SP 4507)</td>
</tr>
<tr>
<td>Top FM airplay around the country with re-orders to match!</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

www.americanradiohistory.com AmericanRadioHistory.Com
Mad-Hatted 'Rock 'N' Roll'

The mad-hatted John Lennon visited WNEW-FM program director Scott Muni (seated) to present as a preview his new "Rock 'N' Roll" album. With Lennon and Muni are, from left, Capital Records' Irwin Silotto and Bob Edson.

AM Action (Continued from page 16)

Ozark Mountain Daredevils (A&M). Mentioned here previously as a new action item, positive things continue developing on this one. Jumping on playlists this week on KHJ, KFRC, WKRL and WIBG. Also on KJR (extra-29) and WQXI, 25-21 WSAI, HB -29 and WHBQ, 20-15 WCOL, 13-10 WQXI, 21-18 WFIL, 22-18 WIXY, 16-12 WLS, 24-22 WFIL, 20-15 WCFL and 30-27 WQXI.

Toni Orlando & Dawn (Elektra). One of the hottest new pop records around, this group's first for Elektra tucks another solid week of action under its wing. New stations include WBRC, WRC, KFRC, CKLW, WFIL and KILT. Progress report on last week's initial ads: 30-28 WHBQ, 25-21 WSAI, HB -29 WIBG and HB WQXI.

Barry White (20th Century). Maintains unlimited success as the momentum on his latest venture continues to build. Jumping on the record are pop heavies WQXI, KDWB, WIXY and Y100. Also on WABC (#30) KXIN, KJR, WSAI and WIBG.

NEW ACTION

Paul Anka (United Artists) "I Don't Like To Sleep Alone." Immediate response from quite a few majors on his latest reassures us that Anka is back to stay. As the title implies, this will undoubtedly be a sharp request force from the ladies. Received automatically by CKLW, WQXI and KDWB along with a host of secondaries.

John Lennon (Apple) "Stand By Me." Culled from his current album "Rock 'N' Roll," this new single release, having previously been picked by many stations - among them WABC as an lp cut - now obtains full attention from many more majors. It can now be heard in full rotation on WSAI (28), WIXY and WABC, plus many more.

Ace (Anchor). Supporting a host of secondaries along with major airplay on KJR are at least four more heavies this week, blasting this record into the league of other chart-toppers. New believers are KFRC, WOKY, WDGY and WCOL.

Scott Shannon (Continued from page 16)

off it. It's a good trick; it makes people wake up and listen to your radio station.

RW: How do you feel about being surrounded by the chief secondaries like WFOH and Z93? What kind of effect do they have on you?

Shannon: I think it's great! I love it because I was a secondary myself once.

RW: But now you're on the other side. How does it feel?

Shannon: What we're doing now is determining which one of the secondaries we can depend on. We don't care how big the city is, it makes no difference. You can bring a hit out of a city of 50,000 if it's a good radio station. We'll be the first to jump on a record that we think is a hit. We don't care about the size of the city.

RW: There are exceptions to the rule, however.

Shannon: Yeah, I agree there are exceptions. We played a song called "Loving Arms" by Dobie Gray, which we know was a hit record. It was number 1 in Nashville. It was a hit record — it had just had some bad breaks. For instance, the "Doraville" record was number 1 in Atlanta. You can't say the company didn't get the job done. You can't say that it was an Atlanta hit, because it was a hit and did well in other cities.

The record just didn't come home. We must assume now that the case is closed and it was not a total hit. That's the way I feel about it. In his case as it was good for my station and it didn't hurt me, then that's fine. But, in the majority of the time, a record that will do well in Atlanta will do well everywhere else. When we played the "Fairytale" record in Nashville, we were the first top 40 station to play it. It went top three, but it wasn't what you would consider a total national hit; however, it was a hit wherever it was played.

RW: Well, the problem with this is that the record broke so sporadically. That was one of the records that hung out in the national chart in the '70s for one of the longest periods of time.

Shannon: Regional breakout, separated regional breakout will hurt a record. As far as we were concerned, "Fairytale" was one of the better programming pieces of material we had all year long.

When we add a record, we look at many different things and many different guidelines. We really have to be aware of the person who is adding the record in each market. We have to know why the record was added. We have to know why it's doing well. We have to know what kind of person he is. We evaluate each market, program director or music director, and each record independently.

RW: You have to know the story behind every record.

Shannon: There's a different story behind every single record. If I like a record and John Leader, our music director, likes the record, and it's got some credentials somewhere, then we are very likely to add it. We do music in a very done way. First, there is the "research category." It consists of records that have to be programmed and the record director will add their addition to the playlist. Then there are two more categories— The Leader "ear picks" and the Shannon "ear picks." If the same record happens to be in both stacks of "ear picks," then there's a good chance it could be added. We sit in John Leader's office with the possible picks and the week's picks within a couple of hours or so, then we come up with the week's adds.

RW: Could you define the relationship between the program director and the music director?

Shannon: It varies from market to market. I feel I have a pretty good commercial ear. I can usually tell you who a record will appeal to. When I moved here I realized John had earned a lot of respect as a music director. So, I asked him to continue doing the music. As music director, as long as his average is good, he has the job. He's incredible. He's one of the best music directors in the country. He can get in his way, occasionally, we pull a record off that is hurting the overall air sound. In the end though, the program director must be responsible for the musical sound of the radio station. Let's face it, that's what your station sound is—the music. I paint the musical picture with the records that he's selected. He does great research. He has a great relationship with the music people and he's been nothing less than fantastic with me.

Shashoua Reports Strong Attendance

NEW YORK—Roddy Shashoua, president of MusExp '75, the International Record and Music Industry Market to be held in Las Vegas his year from Sept. 21-24, has reported that initial foreign and domestic attendance figures are running "substantially ahead of our most optimistic projections." Shashoua said that he had originally projected reservations in Las Vegas for approximately 5,000 but has now made arrangements for an additional 2,000 rooms, due to the overwhelming response.
The "Meet the Press" luncheon brought key manufacturers, rock artists and the press together for a question and answer session that covered a wide range of topics including variable pricing, the singles market, quadraphonic and the future of budget sales. Participants were from left: Elliot Tiegel of Billboard, George Albert of Cash Box, Sidney Davis of Music Retailer, Record World publisher Bob Austin, moderator Stanley Gottlieb of RIAA, Mike Mallandi of MCA, Larry Uttal of Private Stock, Kenneth Glancy of RCA, Mike Mallandi of ABC Records & Tape Sales; Dave Rothfeld of Korvettes, Al Teller of UA, Bruce Lundvall of Columbia and David Lieberman of Lieberman Enterprises.

NARM Awards (Continued from page 3)

(MCA): best selling comedy album: "Cheech & Chong's Wedding Album" (Ode); best selling album by a group: "Bachman-Turner Overdrive III" (Mercury); best selling album by a female artist: "If You Love Me (Let Me Know)" — Olivia Newton-John (MCA); best selling album by a male artist: "Elton John's Greatest Hits" (MCA).

Soul and Country
Best selling album by a female soul artist: "Imagination" — Gladys Knight & The Pips (Buddah); best selling album by a male soul artist: "Can't Get Enough" — Barry White (20th Century); best selling album by a female country artist: "If You Love Me (Let Me Know)" — Olivia Newton-John (MCA); best selling album by a male country artist: "Behind Closed Doors" — Charlie Rich (Epic).

Miscellaneous
Best selling children's album: "Free to Be . . . You and Me" — Marlo Thomas & Friends (Bell); best selling comedy album: "Scot Joplin: Piano Rags, Vol. 1" — Joshua Rifkin (Nonesuch); best selling pop instrumental album: "Tubular Bells" — Mike Oldfield (Virgin); best selling classical album: "Snowflakes Are Dancing" — Tomita (RCA); best selling jazz album: "Headhunters" — Herbie Hancock (Columbia); best selling album by a new artist: "Bad Co." — Bad Company (Swan Song).

Best Selling Album
The best selling album award went to "Elton John's Greatest Hits" (MCA).

Heilicher Address Keyed to Future (Continued from page 3)

unnecessary product in the marketplace and the shift in population towards an older median age. The discount chains must maintain record outlets, according to Heilicher, and new locations in shopping malls must be convinced of the profitability of record store business if the industry is to retain its present sales volume. He estimated that, by 1980, 50 percent of total shopping dollar volume will be done in suburban shopping malls.

Further, Heilicher warned that price cuts by retail chains, especially in the Los Angeles market could and already have in some cases reduced the sales on department store record department sales to the point where these departments may have to be eliminated. He added that the elimination of these departments will further reduce the sales to the over thirty market which cannot relate to the typical retail record outlet as a shopping market for their dollars. The industry, according to Heilicher, is making a serious mistake by reducing the retail cost on major hit product.

Employing a catch-phrase of a previous NARM convention, Heilicher warned against "profitless prosperity"—the high volume album movement which leaves no profit for the retail sale.

NARM Pres. Awards

Los Angeles — The NARM Presidential Awards were presented by 1974 NARM president David Lieberman at the NARM convention last week. Awards presented were for top artist, to Stevie Wonder, and for top executives, to Warner Brothers president Joe Smith and chairman of the board Mo Ostin.

NARM Elects New Officers

Los Angeles — The membership of the National Association of Record Merchandisers elected the following new officers at their 17th annual convention: president Jay Jacobs (Knox Record Rack); vice president, Daniel Heilicher (J. L. Marsh Co.); secretary, Norman Hausfater (Musical Isle of America); treasurer, George Souvall (Alta Distributing Co.).

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(Continued from page 3)

order to further discuss the matter and it was agreed that the week's delay between initial airplay and the arrival of product in the market would be satisfactory.

Highlight

The "Meet The Press Luncheon" held on Tuesday afternoon proved to be a highlight of the convention and was the occasion for discussion of the pricing of lps and singles, quadraphonic product, independent distribution problems, and budget lps. Participating in the luncheon were Record World publisher Bob Austin, Elliot Tiegel of Billboard, George Albert of Cash Box and Sidney Davis of Music Retailer. On the panel, which was moderated by RIAA president Stanley Gottlieb, were Mike Mallandi of MCA, Larry Uttal of Private Stock, Ken Glancy of RCA, David Rothfeld of Korvettes, Al Teller of United Artists, Bruce Lundvall of Columbia and Dave Lieberman of Lieberman Enterprises.

Opinions among manufacturers varied on the subject of variable pricing. Lieberman asserted that singles were down 25-30 percent since the price hike last year, and some support of a rollback in singles prices to $1.19 was expressed. Manufacturers have all re-defined budget product as their $4.90 lines, the consensus agreed and Rosenthal suggested that more $4.90 pricing be applied to MOR product as a method of expanding the adult audience.

'The Mythical Group'

The merchandising of groups and their recorded product was the subject of "Perfect Records and Tapes Presents Mythical Group," led by a panel that consisted of, from left: RW's Spence Berland, Elektra/Asylum's George Steele, Licorice Pizza's Jim Greenwood, Front Line's Irving Azoff and moderator Barry Grief of A&M Records. The workshop dealt with a hypothetical rock group and the steps each member of the panel would be taking in creating a full-scale marketing strategy and promotional campaign. Azoff presented a theoretical tour plan and outlined the responsibility that management would expect the label to assume. Steele presented the label's viewpoint, Berland discussed the function of the trade magazine and Greenwood defined the support that the retail outlet can provide to new product.
Stan Cornyn: 'The Day Marketing Is Reborn'

LOS ANGELES—Stan Cornyn, senior vice president, creative services Warner Bros. Records, recorded the industry for immoderate reliance on radio exposure during his speech last week at the NARM convention. Titled “The Day Radio Died,” his speech immediately became a topic of conversation among the top industry moguls. The record business, according to Cornyn, has mistakenly identified its interests and its audience with those of the radio industry and in doing so, has lost the following of a vast segment of its potential market.

Cornyn believes that new areas of exposure must be found and developed, the importance of airplay to a record's success be diminished and the thrust of the industry's efforts be re-directed in order to “retain our audience beyond its 25th birthday.” He presented 16 proposals, many of them drawn from other industries' marketing techniques, that would lessen the dependency on airplay and broaden the resources available to manufacturers in creating public awareness of recordings. Two of those methods included more emphasis on record reviews in mainstream publications, the re-introduction of listening booths in retail outlets ("You're really not interested in marrying your fiancé, still shrink-wrapped," said Cornyn), variable pricing ("Not everything that we put out is worth $6.98") and an awakening to the "psychology of record-buying," which in Cornyn's estimation is not necessarily predicated upon a buyer's desire to hear the music he may be buying.

Cornyn, whose 1971 NARM address was the object of widespread commentary in the industry, summed up by saying that "I hope, by 1979, radio will become our bonus, our extraordinary edge but not our life's blood."

Following is the full text of Cornyn's speech:

My Fellow Americans:

The day radio died came quite unexpect- edly. It was a day like other days in radio. Bill Balance was midway through a breathing clitoral dialogue. Paul Drew had just shortened his recording to 44 seconds. Rosalie was turning down Al Coury's proposition of marriage. Just then, in the prime of its life, radio was stricken. All across America, its voice... went. Bill Gavin tried mouth-to-mouth. Bob Wilson tried heart massage. Paul Rudman rushed 50 white labels to the Mayo Clinic. The pulse flickered.

All across America there fell a disquiet- ing quiet. Weeks passed. No radio. No...radio.

An entire generation of pimped teen- agers began finding new uses for right hands, which had grown permanently fixed to their right ears, holding transistors. Habits changed. Gary Owens cupped his hand to his ear, heard nothing. Gary will now have to cup his hand instead. Motorola redesigned its line: instead of car radios in the new Chewy line, they introduced dash-board toothbrushes. Top 40 had become a phrase better suited to Carol Doda than Buzzy Bennett. "Billboard" put out a radio nostalgia issue, a salute to "Billboard." Top 40 does more saluting than a buck private, put out this issue, and old promotion men look out nice ads praising the invention of the tight play list.

The Day Radio Died: What if it did? What would happen to our business? This morning, despite our natural tendency to change the world, I'm not going to say one bad thing about radio. It's a great deal of fair play. I'm not going to say a good thing about it, either. I don't know much about it. But I do know that if it weren't for the radio, half of us in the record business would have to give up our Mercedes leases. I'm not one of them.

Like many of you, I assume, because of the blessings of this business, I live in an expensive house, with an expensive wife, and two very expensive sons who unfortuately couldn't be here this morning. Their mother is having them gilded. What happens to all that—our Mercedes leases and all, the day radio dies? If it weren't for radio, the record business would be—in one of our business' more elegant phrases of the day—in the toilet. That makes me nervous.

As an industry, we have committed the unnatural act. We have become, year by year, so dependent on radio exposure of our records that—without that play—we're cooked. In the last ten years, and dramatically in the last five, the record business has sold only what it could get played. And that's my question: Do we, as an industry, really need to confine our sales only to records that can get frequent airplay? Isn't that stupid of us? To give up all the rest? To give up all the people who might buy records, but aren't transis- torized? To be almost totally dependent on one or two or three or four or five or six or seven stations? What's happened to our buyers? Why is it adults are no longer record buyers? Why is it I feel like I have to make embarrassed little jokes if my wife bursts out that she likes Andy Williams records?

I know records have always had a young market, but nothing like it is now. A few years back, that audience maybe dwindled after age 30. Now, it drops off a cliff. Broadway musicals are as popular as ever. Their audiences are still the same age audiences. That audience used to buy original cast albums. Now they don't want. Other than in the country music area, adults have stopped buying records. As an industry, we haven't worried about adults a lot. We've had a hit on our hands: rock and roll. Through the natural force of Yan- kee greed, we've done it up green with rock and roll. But we've lost our best audience.

Why is it, you go into a book store, it isn't that way? No narrow demographics there. Perhaps if book stores stocked only the McQuest of poetry, all you'd find in there would be flush-fed Stewartesses. But that's not the case. Book stores have product for everybody. But we don't. My wife, let me tell you wouldn't know Led Zeppelin if it fell on her foot. Neither would 90 percent of America over 30 years old. Anybody over 30 going into a record store, they don't know what's in there. It's like they went into a book store and all the books were non-English.

As a record industry, we're selling Chinese novels to Chinese novel buyers. We're lucky there's a lot of them. So...we sell our records to a demo- graphic, ages 10 to 25 years old. Try that theory on the Ford Motor Company; suggest they concentrate on the 15 to 75. Or on the entertainment media. Suggest to CBS television that they stop trying to program for the biggest possible audience and put on shows exclusively for the 15 to 25 market. It's gotten to the point that, if you don't like rock and roll, then you don't buy records. Record companies discovered their best advertising was free radio play. It was a sensational gimmick—one peculiar to America, but wow, was it a winner! Record companies gobbled it up. The stakes got higher.

Promoting records onto radio became the life breath of record companies. A&R men took to hovering expectantly outside the promotion department, waiting, eagerly, for a crumb of KJR-night-time play to fall their way. Program directors became mythi- cal figures. If Bill Drake or John Rook nodded, 16 T-shirted promotion men jumped. But record companies are the ones that shouldn't care about the record business. Radio's a different business. Radio stations build au- diences by radio demo- graphics. But radio demographics don't have to be record demographics. I mean it's OK by them living with the 15 to 25 group, and flushing the rest. That's their business. But it's not our business, which is records. And the record business has let itself be led into that misaligned trap.

The result? The record business depends on another business, and one which chooses to profit by a narrow audience. The record business is now like radio—a phase you go through between the day you're too old for Fonka Toys till you're 25 or 30. And today, they say, the whole record business shouldn't care about the records of A&M, Ira Heilicher is...without it's a lot of them.

So...what do we do? The record business is now like radio—a phase you go through between the day you're too old for Fonka Toys till you're 25 or 30. And today, they say, the whole record business shouldn't care about the records of A&M, Ira Heilicher is...without it's a lot of them.

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NARM Meets 'Tommy'

Opening night at the NARM convention featured a discoteca party, hosted by Polydor Records to introduce the Robert Stigwood film production of "Tommy" and the accompanying soundtrack. The event was entirely supervised by Polydor Incorporated's director of marketing, east coast, Ann Geller; and vice president of sales Phil Picone. Pictured from left at the event are: Don Englund, president of Phonodisc Inc.; Kerriettes executive Ben Bernstein; Jimmy Bowen, vice president, a&r, Polydor Inc.; and Stan Marcus, vice president, artist relations, Polydor Inc. In the center photo: Fred Salem, assistant to the president, Polydor Inc.; Rick Stevens, Polydor Inc. director of marketing/west; Mike Lipton, president of Musical Isle of America; and Don England, president of Phonodisc Inc. And in the photo at right: Polydor Inc. executives Ann Geller, director of marketing/east; Mike von Winterfeldt, vice president, international; and Phil Picone, vice president, sales.

CBS Folies NARM Members

CBS artists and executives greeted the members of NARM by hosting an opening night party at the convention site, the Century Plaza Hotel. Pictured above during the evening's festivities are (top row from left): Dave Mason, manager Jason Cooper and CBS Records president Irwin Segelstein; vice president of national sales for Epic & Custom Labels, Jim Tyrell, manager Jack Kellman, Minnie Riperton and Don Alexenburg, VP and general manager, Epic & Custom Labels; (bottom row) Jon Mark with Bruce Lundvall, vice president and general manager, Columbia Records; Neil Diamond, Jackie De Shannon, west coast vice president of a&r for Columbia Records Don Ellis and Wolfman Jack.
Cornyn Speech (Continued from page 48)

the psychology of collecting records, and why people collect anything. When I was a kid, I was a record collector, but I don't hear that term used much anymore. And that vanished psychology is costing us. What I'm suggesting is: record merchandisers might spend a little more time with the psychology of record purchasing, and a little less with how to return albums before the cartons are opened. For the ones who do, who think of their business as providing psychological value satisfaction to buyers, not just selling records, there's an incredible, untapped world out there. I hope it will be pursued by all of us.

Thirteen: packaging to appeal to customers. When I spoke here four years ago about "The Rock Revolution," at a time when that was about to become, as they say in Poland, big potatoes, I talked about the need for us to bend toward the will of our artists. And now, four years later, I feel things may have gotten a little out of hand. In the early 70s, the artists, as they had every right to, began dictating the look of their albums. Titles and artists' names disappeared from record jackets. Customers were sometimes really stumped when they picked up a 12" square and asked themselves, "Well, what the hell is this?" liner notes disappeared, as did the throughs from San Francisco learned to distrust words. Packaging became so laid back its heels are now in the air. No names, not even a name, when it comes to packaging records, if that's the way the artist feels . . . . screwed the artist. Warner Bros. Records, believing as it does that the pen is mightier than the pill, is as of now bringing liner notes back to pop albums. (One small step for man-kind).

Fourteenth: records today have to be pre-sold by the time the customer arrives in the store. There's little way once he's there to introduce the possible customer to something new. He can't sample the music. He can't read a paragraph or two. The listing booth has all but vanished. We have shrink-wrapped ourselves into oblivion. I wish someone could find a way to make record stores more like magazine stands or book stores, where you feel welcome to sample the merchandise. Albums are like being engaged to a girl before you get married. You're not really interested in getting married with your fiancée still shrink-wrapped. You like to sample the merchandise a little, before you commit all the way.

Fifteenth: take better care of the single buyers. Encourage the kid. Perhaps we, as an industry, made a mistake in raising singles to $1.29. Maybe we should go back to find our lost, 39¢ customer. He's the bicycle customer who'll someday learn to drive, and be back to buy our Cadillacs . . . . so we can lease our Mercedes. Sixteenth: and most important of all, hold onto our customers when they start slipping towards marriage, babies and the Sears appliance department. The growth of record outlets in shopping malls, with high house-wife traffic, is one of the most encouraging trends we have. If shopping mall outlets can display, merchandise and advertise to the 25 to 35 year audience, then, as an industry, we can all keep going. It concerns me that both Jethro Tull and Frank Sinatra can pick concert halls, and both draw the same big bucks on tour, but Tull albums will outsell Sinatra albums 10 to one. It could be that most adults feel records are for teenagers. And maybe they're right. Maybe most of the records we put out are for teenagers. But also, maybe we're responding to the easiest sell, not the best one. We must retain our audience beyond its 25th birthday.

Those are my "16 Reasons." (There are 160 more, to be sure.) It's not, unfortunately, in my power to get all these things rolling. No one company can. Nor do I expect some sudden industry consciousness to seize this convention, with the help of all of us. Maybe we'll provide giant industry promotion fund, with Bruce Lundvall leaning to his feet shouting, "I'll pledge $100,000" and Barrie Bergman shouting, "I'll pledge $150,000" and the highest bidder getting to have his picture taken with Pete Bennett.

But . . . With that kind of consciousness, and that kind of attack, we can survive and build real industry marketing, without the radio crisis. And let's say that today, The Day Radio Died, is the Day Marketing Is Reborn in our industry. And let's say Marketing gets rolling, and takes up the slack. And we get a real industry going. And then, four years from now, Jules Malamud calls me back like the Winter Olympics for another speech, and by then we've got it together.

I will, at that time hopefully, be able to predict another crisis. In 1979, I will, hopefully, also be able to tell of a whole new raft of entries in the Guinness Book of Records. Which, of course will be about records.

There'd be a paragraph about Record World publisher Bob Austin; that because of his diligence and dedication to making America's leading citizenry of record reviews, Mr. Austin has broken his all time record, and not had his picture in Record World for three consecutive issues. That because of his revolutionary marketing activities, Mr. Ross Solomon has broken his old record, and has now discussed "New Frontiers in Returns Policy" on 73 consecutive panels.

That in 1979, because of super-human denial, for one consecutive week, David Geffen was not quoted in Cash Box saying how his label was truly "artist-oriented." But also, in '79, I'll be able to point to a record industry that is singularly blessed. One that, while standing on its own two feet, independent and strong, also has the biggest extra blessing possible: because radio will not die. But I hope, by 1979, radio will be our bonus, our extraordinary edge, but not our life's blood.

Thank you for listening, for indulging my poppin'-off. I've said these things not because I enjoy making speeches—which I don't—but because I've spent now about half my lifetime in the record business, and don't want to see any of us have to go without our Mercedes leases. Especially me.

At this year's NARM convention, held at the Century Plaza Hotel in Los Angeles, at a variety of functions, pictured above, are (from left, top row) 1974 NARM president David Lieberman of Lieberman Enterprises accepting an award from NARM 1975 president Stan Cornyn; (center) Mallodi, during a NARM repast (clockwise) David Lieberman, MCA Records president Mike Mailfond, chairman of the board of United Artists Music Group Mike Stewart, RIAA president Stanley Gortikow, Private Stock Records president Larry Ullal, RCA Records president Ken Glancy, Jules Malamud, UA president Al Teller, vice president and general manager of Columbia Records Bruce Lundvall; David Rothfled of Korvettes and Mike Mallodi of ABC Record & Tape Sales; Amos Helichner of Heilicher Brothers with Stan Cornyn, Warner Brothers vice president; (bottom row) Barrie Bergman of Record Bar with Ed Rosenblatt of Warner Brothers; Epic recording artist Charlie Rich performing at the Tuesday (4) luncheon; and 20th Century recording artist Barry White performing during the Monday Night (3) dinner.
Burdon Shows Power and Vitality

HOLLYWOOD — Chances are that only his mother and the Almighty have even the faintest inkling as to how he pulls it off, but whenever Eric Burdon (Capitol) chooses to materialize, it’s a sure bet that he’ll bring a great band along for the ride.

Past and Present

The original Animals, as they stromed out of Newcastle in the early Sixties, were potent enough to’ve issued a serious challenge to the Beatles and Rolling Stones at the front line of English Invasion. (The continued activity of Alan Price, Chas Chandler, Hilton Valentine, and of course Eric, certainly speaks well enough of the talent this band housed.) His New Animals, with their multiplicity of instrumental skills, could—and often did—decisively upstage most everybody on the west coast during the Summer of Love. And although the band was hardly news to anybody within 50 miles of a transistor radio.

Playing a two-night engagement at the Roxy, Burdon unequivocally demonstrated that a recent period of musical inactivity has diminished neither his personal capacity for excellence nor his nose for a band strong enough to match it. The group he presently fronted Saturday night, a condensation of previous ensembles—the vitality of the original Animals, the intelligence of the New Animals, and the bottom-line groove of War—and takes it all to a power-saturated 1975 conclusion. Making the accomplishment even more impressive was the fact that two of the band members, guitarists Snuffy Walden and pianist Rabbit Bundrick, were recent additions.

Band Members

Even when the newness presented a few ragged edges, however, the band had enough muscle to shove right past them. Guitarists Walden and Aalon Butler set each other off perfectly; Snuffy

Mahler Symphony Cycle Completed by Vanguard

NEW YORK—With its March release, Vanguard Records has completed its series of Mahler symphonies. The final albums are of the entire first, fifth, and sixth symphonies, and the Adagio from the tenth, and available in both stereo and quadraphonic. As in previous installments of the Mahler cycle, Maurice Abravanel conducts the Utah Symphony.

The complete series, while continuing the cycle singly, will also be offered as a 14-record boxed set this Fall in stereo and quadraphonic versions.

Dialogue (Continued from page 26)

record contract side and on a personal level. To answer your question about the executive production responsibilities—well, I really went into all ends of the business. I didn’t want to leave anything unturned because too many guys who I thought had much more talent than I did would have a hot streak and all of a sudden it was over, and the condition that they were left in was very scary to me. I never related to a one on one, meaning that I thought that might happen to me, because I just didn’t know. I was still basking in the realm of being unknown but getting the money, getting the notoriety with my peers and other rewards. But later—I think it was after the initial Lighthouse success—I felt a little starved for all those years that I wasn’t known. And with everything that I had been through from the business side of things, you know, finding records on different levels. If it was a district person, a program director, a label president, a promotion man or a salesman or a publicity person, I learned how to deal with them.

I think I’ve dealt fairly well in covering the legal aspects of the situation. Knowing when things became legal jargon and when it became a moot point and where it really became a point—a point that could lose or not, and how it was weighted. I was interested and this was one of the most difficult things—spend as much time as I possibly could stripping myself constantly during the turmoil in making the transition from music performer into the other end of it. And it took total starvation during a period of two years to make that transition. So, learning the business and spending some time, I could at the time, I have never stopped learning. There’s not a day when I go into the studio or into the office that I don’t learn something.

Being a publisher one second, and the next second being a producer, and having to keep changing caps constantly has taught me a lot. I may be in the middle of a mix and one of my people can have a crisis and I have to now switch off that mix and answer a question. Or a manager might call me and say “You know ‘X’ record company is not supporting us in Cincinnati for the date tonight and what do you think?” I have to switch character immediately. It’s taken me awhile only because I’ve grown in such depth. I’ve tried to know myself, what my failings are and then to try and correct them if they are correctable.

I also have to be able to at least take whatever vantage point I may or may not have and explain it to another person. At that point a lot of situations arise that put me in the position of being executive, not only in picking the material, but which is the best vocal part, which is the best deal, which is the best struggle for the promotional campaign and all of that. And I find that role more and more demanding today because there’s much more call for that from me by other people, in terms of more volume than I would ever have expected. I have always been pretty selective in who I deal with, and I said just the other night that I don’t want to know what the people were about. Are they really doing their music? Is it something they strived for? How are they really as people? And did I get off on their music? There were a lot of elements involved. And challenges.

RM: Why, like with Blood, Sweat & Tears, would you choose to produce a group that has been cold with albums?

Kennon: I think there’s a multitude of reasons why that’s happened. I love jazz. I like the players. When I went out to Chicago I loved the band and I heard the excitement—there was a fire there. They were really trying. I love this business and I think that there’s enough room for everybody. And if someone or some unit says in their music or in what they are that they really want to do it—that’s a challenge. The guys that are in the group now, except for David Clayton-Thomas and Bobby Colomby, had no real part of that early success. Bobby today still doesn’t understand how it happened. I think it happened because it was perfect timing. They were the forerunners of that big sound. Bobby is a big reason for me taking it on also—I love that man. I feel I can do it if I’m going to feel really good about it because it’s going to be a big thing. With everything that one of the ingredients are, at this point, supposedly stronger as far as the people and my involvement is concerned, more of it will fall on me than on them. Because if nothing happens that’s the norm. Nothing happened with David’s album, nothing happened with the Blood, Sweat & Tears album. But I think this album is ready. I’m pretty sure people are watching a lot of buzz all over about it now. But the whole thing puts more onus on me, which I dig. I think the band could happen really big all over again.
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American Radio History
Morton Dubin:

**TV Records Spots Miss Their Mark**

- NEW YORK—"I wouldn't send away for some of the records I saw advertised on TV because I judge their quality by the quality of the commercial," says Morton Dubin, chairman of the board of directors of the Videotape Production Association. "The viewer gets a concept of the product from the way the commercial is made," he added, pointing out that many of those who produce TV commercials try to cut production costs in the wrong places.

  **Percentage Basis**

  "It's necessary to relate production costs to overall costs on a percentage basis," he says. "If you buy $100 thousand worth of time to try to save $1,000 on making the commercials, you're going about it the wrong way. You have to ask yourself if a $10,000 commercial with a $90,000 time buy is better than a $5,000 commercial with a $95,000 time buy."

Dubin, whose work with the Videotape Production Association centers around the promotion of videotape as a medium of communication, feels that the supermarket concept of buying and selling isn't effective when creating TV spots. "The key is not to spend more money making the spot just to spend more, but to spend more for more effective programming," Dubin says.

**Solid State Cameras Demonstrated by RCA**

- NEW YORK—RCA has demonstrated prototypes of solid state technology at a price lower than the cost of a TV camera to under $100 by the early 1980's. Present retail prices are $3,000 to $4,000 for a totally solid-state TV camera weighing only a few ounces and compatible with normal TV receiver standards. Using an image sensor known as a CCD (charge-coupled device) rather than a vidicon tube, these cameras have been under development as part of the general experimental trend towards digital electronic technology.

RCA's announcement that the first of these cameras will soon be available for consumer use and that the internal CCD's will also be solid for other applications marks the beginning of digital sensing and display, which may someday see inch thin wall-sized TV screens, home computer systems, and the revamping of sound recording, storage and playback through digital rather than analog systems.

**Stereo Components Continue As Top-Selling Audio Items**

- NEW YORK—The present economic state seems to have sealed the fate of quadraphonic as a consumer item. Manufacturers are turning towards higher priced "luxury" stereo components and inexpensive but functional stereo components as their best bets until dollars start rolling again. Only in the area of four-track record-at-home tape decks has quad had any success in really establishing itself.

But the return to stereo is not total regression. Since consumers seem happy with stereo as a sound reproducing system, attempts are underway to expand the output. Two of the most innovative products, both speakers, have presented revolutionary variations of the basic stereo two-speaker playback experience. They are Magnaplanar and Phase Array.

Both speaker systems use thin, large area speakers in an attempt to create a 3-D audio effect. Opinions vary as to the success of the experiments. Critics say that bass frequencies are lost. Others complain that the sound doesn't "sound like a speaker."

The Magnaplanars especially are a "Disneyland" type of experience. The speakers are actually six feet high, three feet wide, inch thick, cloth covered panels that stand in the room. They disperse the sound in such a way that you can't pin down where it's coming from; it gets no louder as you approach the speaker, and no matter where you're standing in relation to the speakers you get a stereo effect. The feeling is that invisible players are surrounding you, creating a very dimensional effect.

Any number of experiments are underway to further improve on stereo. Graphic equalization has been introduced as a consumer control, digital electronics are developing the concept of analog-digital-analog amplifiers and tuners, noise reduction is being questioned with Dolby, DBX and Burmester competing for the top system, and what a speaker is and how it should reproduce sound is open for question. So far, some of the new answers have been surprising, as at the two of Magnaplanar. Quadraphonic may not have been a success, but it has spurred new approaches to the reproduction of sound and the results are worthy of our attention.

**Videodisc Presentation Set by Philips, MCA**

- NEW YORK—Philips and MCA will premiere their optical videodisc system in a series of demonstrations at New York's Hotel Pierre, March 17-21.

Invitations have been sent to representatives of the electronics and entertainment industries, the financial community, government agencies and the press, as well as to persons in the fields of education and engineering.

N. V. Philips of the Netherlands and MCA have entered into a long-term agreement in the Fall of 1974 for development, manufacture and worldwide marketing of an optical videodisc system.
Dialogue (Continued from page 50)

RW: Do you ever see yourself recording a solo artist?

Rennen: I've met many, many single artists; I have not met one that I would really pick. Right now, there are two people in my mind that would sound very well as solo artists for me—Bobbi Scott and Randy Newman. To those I could say yes, immediately.

RW: What about the whole conflict on the Raspberries—the image conflict between top 40 versus FM airplay?

Rennen: Do I find one? It hasn't left me alone. Yes, there is a tremendous conflict there.

RW: Why do you think it is? Why can't both co-exist?

Rennen: I think that on the merits of what their records are, someone should be able to sit there and judge what they do and don't do. Like them or dislike them, for their music and not for what they are. And I don't think that the boys have even come close to getting anything that they feel is really good.

RW: Do you feel that the albums are crossover items?

Rennen: I think that they are. I think that they are easily segued. It's not a struggle to do both. I think that it's inherent in the music. I think that the guys have had trouble onstage over the past couple of years, and that in itself has not enhanced it. I've also been hit over the last couple of times, saying that they're my creation in the studio, which isn't true. I don't think they come up on stage to their records—up to that standard. But they are the same people.

It's hard for me to listen to any album I've done. For the first month or two after I do an album, every time I listen to it, once I finish mastering it, I don't hear the music. I remember the incidents. Whether they were good or bad, or anybody who does this, whose lived their work: you listen and you say, "I should have done this different, or that different." You have to slap your hands and say "out."

RW: How do you balance the aesthetically pleasing side with the commercial element? Is it calculated at all or is it a natural flow?

Rennen: That's a good question. I don't know if it's calculated. I think I may do all my calculating when I first decide to do that act; how much of this is missing, how much of this do I have, and where can I add, which is my main point. There are a lot of groups that I've been presented with which are really big groups. I look at and I try to find where I can add, if I can, because as I said, with a lot of major acts, I felt that I couldn't add. All I could do was stay on the same track that they did. I like to change. Even if an act is tremendously successful like a Three Dog or a Grand Funk, I like to take that and move it. I think we're going to be doing the exact same thing with Blood, Sweat & Tears.

RW: What's the status of Lighthouse?

Rennen: It's very confusing. Bob McBride, the lead singer, has been gone for the last two albums and Skip Prokop is now out of Lighthouse. So Lighthouse, with Ralph Cole now leading the band, is trying to get itself together in Canada. And that's where that stands.

RW: And you don't know what's going to happen at this point?

Rennen: Well, I have an idea what may happen, but it depends on whether or not they can put together. I love that band because it's the first band I ever put together. I love that band because it's the first band I ever put together. I'm afraid that they're going to change. Even if an act is tremendously successful like a Three Dog or a Grand Funk, I like to take that and move it. I think we're going to be doing the exact same thing with Blood, Sweat & Tears.

RW: What about future plans? You've already done so much, and you keep going in new directions and doing more. Do you have things set up in your mind?

Rennen: I always like to think ahead. My office staff always says that I'm more businessman than producer. I don't know if that's true. They may see that side of me more. I really don't know about that. I do have a lot planned and I know I have some very capable people to back me up. As for what I actively pursuing right now, there are very large catalogues. And I'm going to establish publishing catalogues. I'm looking to buy two full film companies, which would give us at least six or seven films a year. I'm looking at a lot of different avenues. I'm looking to have a whole set-up so that when producers want to work with us, there are immediately other acts that would be a lot more interesting for us to do films; I want to see what can I do instead of just hearing it. Not that it doesn't give you great pleasure, but I'd like to see it once too.

But I would once like to see my work actually walking and talking. I also am a great admirer of comedy. I like the human side. I like people to listen to this work done, performed, sequenced thing. I like them to find out that there are human beings who did it. Then they get a little more of their own picture of who the people are.

CONCERT REVIEW

J5, Blue Magic, Hues Corp. Score

NEW YORK — Bigger than Avery Fisher and Carnegie, yet smaller than Madison Square Garden, Radio City Music Hall could be the best thing to happen to the New York Music scene in years, especially if they keep bringing in shows like the Jackson Five/Blue Magic/Hues Corporation (February 6-12).

What started out as a concert turned into an extravaganza that had to be seen to be believed. The production was superb, the sound as good as any that's ever been heard, the lighting magnificent and the talent was the best. Maybe that's why it was one of the hardest tickets in the world to come by.

The Hues Corporation—H. Ann Kelly, St. Clair Lee and Karl A. Russell (RCA)—opened the show and proved that their success is no fluke. Rising out of the bowels of this cavernous institution they proved spirited, colorful and captivating. Their selections included their newest single "Love Corporation," (destined to be a hit) followed by such hits as "Rock the Boat," "Freedom For the Stallion," and "Rockin' Soul." Like one of their songs says, "We'll never go wrong if we're singing our song," so it goes when you're listening to the Hues Corporation.

Philadelphia's Blue Magic (Atco) featuring one of the best new lead singers in the person of Ted Mills (only Cuba Gooding of the Main Ingredient, Philip Wynne of the Spinners and William Griffin of the Miracles come close to achieving Ted's musical dexterity) backed by the Magic of the Blue (a tight, funky and powerful band) are guaranteed to play, dance and sing their way into your heart.

Opening with Barry White's "You're My First, My Last, My Everything," and going through a set that included their million seller, "Sideshow," "Three Ring Circus," "Look Me Up," "Just Don't Want To Be Lonely," and their newest single "Love Has Found Its Way To Me," Blue Magic kept their numerous fans glued to the edge of their seats throughout. They had the magnificently loaded with the talent to make it B-I-G.

As if all this wasn't enough the Jackson Five (Motown) finally took the stage and proceeded to take the house down. The concert was billed as their Las Vegas act and possibly the only thing that the boys left behind was their Vegas audience. All their Mitter, all their charm, all of their great singing, beautiful tunes and footwork were intact. Even baby brother Randy (Michael better watch out for him) who was only 11 when Michael was at his age) and sisters Janet (who did a Sonny and Cher schtick with Randy and tore the house apart) and LaToya (who danced with the boys to Benny Goodman's "Sing, Sing, Sing") contributed their parts in helping to make this a very special event.

The Jackson Five, led by Michael, were supported by Tito, Jackie, Jermaine and Marlon are probably the most dynamic and versatile entertainers to appear in New York or anywhere else in years.

Dave Stein

ABC/Impulse Releases

Three Sun Ra Albums

LOS ANGELES—Ed Michel, director of akr for ABC/Impulse Records, has announced the label's release of three albums by Sun Ra. The albums, all produced by Sun Ra's manager Alton Abraham, were originally released on Saturn Records but have been unavailable for several years.

Sun Ra's solo piano talents are showcased on "Monorails and Satellites," while the sessions represented on "Bad and Beautiful" feature tenor saxophonist John Gilmore, baritone saxophonist Pat Patrick and alto saxophonist and flutist Marshall Allen.

The third album, "Jazz in Silhouette," was recorded in 1959 and was among the first albums Sun Ra made with a big band.

Babbling Brooks

At ABC Records to record radio spots for his father's soundtrack album from his film "Young Frankenstein," Mel Brooks (left) paused long enough to be photographed with Ron Howard, Jerry (center) and Steve Borri. The "Young Frankenstein" LP, which contains both music and dialogue from the film, was produced by Borri, while Heller initiated its acquisition by ABC and has supervised all marketing plans for it.

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Record World en España

By FERNANDO MORENO

Todo un acontecimiento fue la Gaia de Brasil en el MIDEM-75, y digo todo un acontecimiento porque el espectáculo presenciado fue único en su género. Olavo A. Bianco, corresponsal y compañero de Record World en Brasil, me indicaba, que lo presenciado era solo una pequeña muestra de lo que es en realidad el Carnaval brasileño, uno, que no ha tenido la suerte de verlo, pensaba, si esto es una pequeña muestra, ¡qué será el original! Inimaginable. Rompió el fuego Beth Carvalho para seguirla diez artistas más para el total de la Gaia. Los minutos eran lentos, lentísimos, para la explosión de ritmo que presenciábamos, si uno era mejor, el otro más, y así hasta el final donde una gran parte del público puesto en pie en las sillas, interrumpió en la tarima para corear y bailar la última Samba, el último suspiro de aquella magia que nos envolvía a los cinco mil espectadores que estabamos en el recinto preparado especialmente para tal evento. Puestos a consignar valores, y perdón si omito algunos, me quedo con la gran revelación de Benito Di Paula, luego, su éxito de traducción en las visitas al Stand de Copacabana Record, y su canción “Charlie Brown.” Esa guitarra prodigiosa de Bader Penel, la alegría y su saber llegar al público de Jorge Ben, tejo, sobre todo, esa salda majestuosa de Elizeth Cardoso, su amparo que su señorío, su saber estar, cautivaron al que escribo y supongo que a los cinco mil asistentes que la veíamos. Que lección de naturalidad nos dio Elizeth, indiscutiblemente, mientras existían artistas como ella, el mundo del espectáculo sobrevivirá a cualquier tipo de crisis. Después de todo lo contado, visitas, comentarios, todo ese trayecto que trae consigo el MIDEM, caras conocidas, nuevas, negocios... un detalle bonito. La entrega del Blasón de Oro de la Ciudad de Sao Bernardo Do Campo al Alcalde de la ciudad de Cannes por el Sr. Carvalho (Director de Copacabana Record) y la reciprocidad de esta ciudad entregándolo a este Sr. de una medalla para el Alcalde de la ciudad brasileña, para mí, era al reconocimiento a esa alegría que nos mandó Brasil en un día de Enero, lluvioso nublado de Europa.

Mi agradecimiento a mi compañero Olavo, a Paulo, Talmus, Carlos, Marotto y Sr. Carvalho del sello Copacabana, como así mismo a los Sres. Garea y Haltemann de Discs Columbia S.A. que también se portaron con un servidor atendiendo en la medida que se puede atender a alguien en este Cartamán. Quiero dejar patente también estas gracias a los Sres. Galtes, Martínez y Dijette de RCA española que hicieron posible mi desplazamiento de Nice a Cannes y al Sr. Chevi y a toda la Organización del MIDEM que tuvieron para mi tantas atenciones. A todos, ¡gracias!

Cuando las cosas se hacen bien se deben reflejar de alguna manera y que mejor manera de dejarlas reflejadas en papel impreso que siempre queda. Me refiero a la presentación en España por parte de RCA de lo que ahora y desde ahora se llama Soul Explosion. En una discoteca ma.

(Continued on page 56)

DESEME NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA

Jerry Masucci, Presidente de Fania Records, en asociación con Don Kirshner, acordaron lanzar esta semana la primera exposición de música salsa, en un show de televisión de costa a costa como es el “Don Kirshner’s Rock Concert” que es lanzado al aire por más de 120 estaciones televisoras a través de todo el territorio norteamericano. El espectáculo presentado de música salsa será integrado por los Fania All Stars, integrado por reconocidos líderes de bandas famosas tales como Ray Barretto, Willie Colon, Larry Harlow, Johnny Pacheco, Ray Roena y Bobby Valentín. Los números que se presentarán “Congo Bon-go” y “Soul Makossa.” El grupo recibirá como invitados a Manu Dibango, Billy Cobham, Mango Santamaría y Jorge Santana. Estas secuencias están contenidas en la próxima a estrenarse nueva película del grupo Fania, titulada “Salsa.” .. Por otra parte, la estación de Nueva York de “progressive rock,” la WQIV, ha lanzado un programa especial de una hora dedicado a la música latina salsa. Pablo “Yoruba” Guzman estuvo a cargo de los microfonos y brindó una selección de viejas y nuevas interpretaciones salseras al mismo tiempo que aquellas de música latina orientadas al jazz, rock y soul del hoy. Este programa presentado en Febrero fue el primero en una serie de especiales de música latina que serán presentados por la WQIV-FM.

Por otra parte, el popular programa de música salsera “Listen to Louie, que se mantuvo fuera del aire por largo tiempo, vuelve a la actualidad a través de la RXTC FM, la más poderosa estación estéreo FM en el área de Phoenix, Arizona. Louie Enriquez, que durante mucho tiempo cautivó a su audiencia haciendo presente la música salsa en Arizona está de plácemes, ya que al irse del aire su show, solo quedaba el de Bob Feinman, que también ha hecho una gran labor a favor del la música salsa en Tucson y que cada día mantiene más fanáticos. Louie está ansioso de recibir muestras de música de salsa dirigidas a Louie Enriquez Productions, 7038 E. Vernon, Scottsdale, Arizona 85257. ¡Felicidades Louie! .. Se ha iniciado la carrera en Chicago de un Comité para salvar el “Show Latin Explosion,” que mantenía en el aire desde hace más de 2 y medio años el buen amigo Juan Montenegro y que mantenía una gran audiencia entre la juventud latina al otro de lo mejor de música salsa en el área. Diferencias surgidas entre Alderian Roman Picinski, Chairman of the Board y Aurelia Pucinski, manager de la estación y el popular d.j., Juan Montenegro llevaron el asunto a suspensión del show en Febrero 18. Apelamos a la estación para que reconsideren esta suspensión.

Paquito Navarro, muy popular personalidad radial del área neoyorkina anuncia la creación de la Latin American Music Productions Enterprises en el 1501 Broadway, New York, empresa que se dedicará a la creación, promoción y crecimiento de la popularidad de la música latina. Paquito nos refiere en su bien traída carta lo siguiente: “Por largo tiempo ha habido una falta absoluta de coordinación de expertos que pudieran de efectivamente promover la música latina en el área. Durante los últimos 10 años, la música latina ha pasado por un proceso increíble de crecimiento por la dedicación de unos cuantos talentosos individuos en el campo de la promoción. Muchos de ellos no están hoy día en (Continued on page 55)
Nuestro Rincon (Continued from page 54)

el negocio. Yo considero que podemos juntar algunas de estas fértiles inteligencias bajo un sólo techo y ofrecer ayuda experta a otros que desean y necesitan entrar en el negocio de la promoción. Por eso he creado la Latin American Music Productions. Somos expertos en las áreas de Consultores de Música, Relaciones Públicas, Publicidad para Televisión, Radio y Prensa. Sólo que podemos llevar nuestro concepto adelante y llevar el apropiado mensaje a las personas que se quieren alcanzar con él"... Buena, Paquito, el mejor de los éxitos en esta nueva etapa de tu fructífera labor promocional.

Discos Columbia de España, firma que se ha dedicado a difundir la música clásica española a través del mundo en sus grabaciones de zarzuelas y música clásica, acaba de lanzar ahora nuevas grabaciones de "Arias de Opera" por Montserrat Caballe, "Romanzas de Zarzuelas" por Montserrat Caballe, "Duos de Opera" por Caballe y Di Stefano (Continued on page 56)

Record World en Mexico

■ MEXICO — King Clave — "Los Hombres no deben llorar"—y Morris Albert—"Dime" ó "Feelings" — acapan los primeros lugares de popularidad, alcanzando elevadísimas cifras en ventas. Ambos intérpretes, desconocidos hasta hace poco en el mercado mexicano, se encuentran en la actualidad ubicados como arrolladores idólos. En el caso de Morris Albert, era de esperarse, por la forma paulatinamente ascendente en que fué creciendo "Dime" y la versión en inglés "Feelings:" pero por lo que respecta a King Clave, resultó una verdadera sorpresa. El tema "Los hombres no deben llorar" surgió violentamente, agotándose en corto tiempo gigantescas ediciones de discos. Claro está, que gran parte de este éxito se lo debe King Clave a la vigorosa labor promocional de José Angel Rota. Del sello Audio Latino, aparecen Los Sobrinos del Juez que lanzan RCA, con un tema que se vislumbra como futuro hit. Se titula "Mortifica," el cual viene acompañado en el sello con "Harina de Maíz," ambos del compositor Eddie Elmer ... Reorganización en Musart. La imagen de compañía gris, está cambiando radicalmente; y esto solo se podía lograr sustituyendo ejecutivos. Buena medida, y magníficos resultados ... Y como consecuencia de este sistema renovador, Los Felinos y su "Flor Morena" superan las cien mil copias vendidas; al igual que Mocedades con "Tóname ó Déjame" y Camilo Sesto con "¿Quieres ser mi Amante?:..."

Coronando el triunfo, Raúl Vale revivió el antiguo tema "Vol- ver" del zorzal cristiano Carlitos Gardel ... El Ing. Heinz Klinc- wort—Presidente de AMPROFON — dispuesto a exterminar la piratería. Todos los sistemas hay

(Continued on page 56)
En Mexico (Continued from page 55)

that intentar para hacer polvo a estos parásitos. ¡Adelante, amigo Klinicwotr! . . . Continúan sosteniendo Los Freddy's con "Aquél Amor" . . . Aparací el nuevo L.P. de la Generación 2,000 conteniendo su hitazo nacional "Tu Férre" . . . Varios jóvenes valores surgen con mucha fuerza. Así tenemos a Fernando Riba con "Chica de Ojos Negros," Roslalba —la voz de caramelo— con "No Conozco al mundo sin tu amor," el compositor-intérprete Israel con "Yo te amé" y Mario Eduardo con "Libre y Solitario." ¡Muy bien lograda la nueva producción de Enrique Guzmán! El artista Cisne RAFF. cambió de género y se deja escuchar fuerte.

Nuestro Rincon (Continued from page 55)

Jerry Masucci, president of Fania Records, in association with Don Kirshner, has announced that salsoul music will be getting its first national television exposure by way of an appearance of the Fania All Stars on the 120 station syndicated "Don Kirshner's Rock Concert." The show will be aired in New York on Saturday, March 8 at 11:30 p.m. Featuring such premier Latin music talents as renowned bandleaders-performers Ray Barretto, Willie Colon, Larry Harlow, Johnny Pacheco, Roberto Roena and Bobby Valentini, the Fania All-Stars will be performing two songs, "Congo Bongo" and "Soe Makossa," from their upcoming feature-length film, "Salsa," filmed at Yankee Stadium in front of a wildly cheering audience of more than 40,000 fans. The group will be joined by guest stars Manu Dibango, Billy Cobham, Mongo Santamaria and Jorge Santana at various juncatures in the performances. Fania's Masucci noted, "There really couldn't be a better or more suitable premiere presentation of salsa to national television audiences than this by our acclaimed All-Stars, and we have to extend a special thank you to Don Kirshner for giving us the opportunity to display the excitement of salsa to such a broad-based audience."

WOJIV-FM, New York's new progressive rock station, initiated its (Continued on page 57)

En España (Continued from page 54)

un camino hacia el amor
JUAN ERASMO MOCHEL-Arcano DEKI 3286
El excelente interprete español brinda aquí una magistral interpretación del tema del título. También brillante en "Por el Amor de una Mujer" (D. Daniel-S. Marti), "Mi Mundo esta Vacio" (Daniel-Mochi), "Amor de mis Amores" (Mochi-J. Pardo) y "Aun me queda la Esperanza" (Mochi-Ferri).

The excellent Spanish performer shines on his superb performance of "Un Camino hacia el Amor" (J.E. Mochi). Also superb on "Cuando Volverán a España" (Mochi), "Así es Mejor" (Mochi-Ferro), "Nubes, Viento, Algás y Sal" (Mochi), more.

LA VOZ
HECTOR LAVEO-Fania XSP 00461
En producción de Willy Colon el muy popular salsoulor Hector Laveo brinda aquí lo mejor de sí como solista. Dinamucos arreglos! "El Todopoderoso" (Colon-Lavoe), "Un Amor de la Calle" (O. Brito), "Rompe Saraguey" (D.R.), "Machu Amor" (R. García) y "Mí Gente" (J. Pacheco).

Produced by Willly Colon, top salsoulor Hector Laveo offers his best here as a salsoul performer. Dynamic arrangements! "Paraizo de Duluza" (H. Laveo), "Embrochachame de Amor" (M. Cavagnaro), "Tus Ojos" (D.R.) and "El Todopoderoso" (W. Colon-Lavoe).

TONY CARPENTER
Alhambra AJS 70
Respaldado por grandes arreglos de brillantes músicos, Tony Carpenter ofrece aquí un muy buen repertorio. "No Pudo Ser" (D. Daniels-S. Marti), "Tú Solamente Tú" (A. Bourbon), "Ya lo debías Saber" (Daniel-Marti) y "Rosas de Papel" (Torre-Spielman-E. Luis).

Backed by outstanding arrangements and great musicians, talented Spaniard Tony Carpenter offers a good package. "Quien soy Yo" (Steve Fern-E. Luis), "No te Alejes Más" (Silven-J. González) y "Amor Sencillo" (R. Ceratoo).

CARLOS BARBERIA
Y SU ORQUESTA KUBAVANA-Discolando OLP 8181
Carlos arreglos de Frank Colon, Louis Ramirez, Miguel Menendez y Peruchin, Carlos Barberia y su Orquesta Kubavana ofrecen aquí un buen repertorio salsoul. "Tortura China" (R. Marrero), "Danzoneete" (A. Díaz), "El Manicero" (M. Simmons) y "Papi" (A. Simmons) y "Mosaico Barberia." "Porque te has Ido" (Mestre-Montiel) y "Dueña de mi Corazón" (P. Delgado).

En España

Un excelente salsoul performer smashes the competition with "El Cantigador," one of the most popular songs of the year. His smooth, suave style and captivating voice have won him many admirers. "El Cantigador" is a masterpiece of Spanish music and will undoubtedly become one of the most popular songs of the year.

Some of the top salsoul performers of the year are featured in this issue of Latin American Pick Picks. The selection includes Willy Colon, Hector Laveo, and Tony Carpenter, among others. Each performer is featured with their best-known songs and their recent hits.

To subscribe to Latin American Pick Picks, please send $10.00 to:

LA VOZ Picking
P.O. Box 1234
Miami, FL 33022

This concludes the Latin American Pick Picks feature for this issue. We will be back with more Latin American music news and information in the next issue.

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Chappell Inks Tom Pacheco

Chappell Music has entered into a worldwide co-publication and administration agreement with writer/artist Tom Pacheco through his Huckleberry Creek Music, Pacheco, whose songs have been recorded by such artists as Jefferson Starship and Richie Havens, recently opened a month-long engagement at New York's Pothicia.

Pretty Things Tour

NEW YORK—The Pretty Things will be making their first coast-to-coast American concert tour in conjunction with the recent Swan Song release of their new album "Silk Torpedo."

Swan Song and Atlantic Records, have embarked on a major sales, merchandising, promotional, publicity, and advertising campaign to support the album. The entire Atlantic Records team is concentrating heavily on the "Silk Torpedo" album. For merchandising, a large blowup poster of the Pretty Things album has been manufactured plus a Swan Song display which features the Pretty Things album in addition to current albums by Bad Company and led Zeppelin.

Nuestro Rincon

special Latin music hour on Sunday, February 23 at 7:30 p.m. Pablo "Yoruba" Guzman was at the mike and he treated his audience to a selection of old and new "salsa" (up-tempo Latin music), along with Latin-oriented rock, jazz and soul of today. This was the first in a series of special Latin music shows to be presented by the station. As of February 18, the "Latin Explosion" radio program over WEDC, Chicago, is no longer on the air. Foreign Language Broadcasts Inc., in the person of Alderman Roman Pucinski, chairman of its board of directors, and Aurelia Pucinski, station manager, decided to terminate all relations with Juan Montenegro and Latin Explosion Productions, and buy the only alternative programming for Latin youth in the city of Chicago. In just over 21/2 years on the air, "Latin Explosion" brought the best of salsa and Latino music to its thousands of listeners and provided much more than entertainment to young Latinos. It was a real service and a real part of the Latin community.

A Committee to Save Latin Explosion was created in order to save this show and they are asking for help. Contact is David Hernandez: (929-8154).

On the other hand, the "Listen to Louie" show has been off the air for several years in the Phoenix, Arizona area. Now, beginning March 1, the "Listen to Louie" show will be heard Saturdays over the most powerful FM stereo station and only jazz station in the area, KXTC. The format hasn't changed and it will also feature all good salsoul with a smattering of funky jazz, leaning heavily on labels from the east coast and the Caribbean. Louie Enriquez is asking for deejay tunes that should be addressed as follows: Louie Enriquez Productions, 7038 E. Vernon, Scottsdale, Arizona 85257. Congratulations to Louie!

Paquito Navarro, radio personality in New York, sent us news which read: "Allow me to introduce our new organization dedicated to the growth of our beloved Latin music. For a long time I feared there was a lack of coordinated experts that could effectively promote Latin music. In the last few years Latin music has gone through an incredible growth because of the dedication of a few talented individuals in the field of promotion, many of whom are no longer in the business. I felt that we could bring together some of these fertile minds under one roof to offer our expertise to others who want to get into the business of promoting Latin American Music Productions Enterprises is now ready to offer a complete service in all areas of this business. We are experts in music consulting, public relations, advertising for television, radio and newspapers, magazines, posters, etc. Any person who would like to contact Paquito Navarro should address his letter to 1501 Broadway, Suite 1804, New York, N.Y. 10036: phone: (212) 391-1646. Congratulations and the best of luck in your new efforts, Paquito!

Discos Columbia is releasing in Spain more classical music following their policy of releasing the best of zarzuelas and classics. They are releasing this week "Operas Arias" by Montserrat Caballe, "Romanzas de Zarzuela" by M. Caballe, "Opera Duos" by Caballe and Di Stefano and "Romanzas de Zarzuelas" by Placido Domingo. Hispavox has announced the release of a new album by Mari Trini titled "Transparencias," in which the orchestra is conducted by talented maestro Jose Luis Sanesteban. Omar Marchant organized the "VIP Cocktail" in honor of Monique I Peer, which was held last week at the American Club in Miami. The best of radio, television and press were present. Our congratulations to Monique and Provi Garcia. It was beautiful to be present! And that's it for the time being!
NEW YORK—Chess/Janus Records has acquired the rights for distribution of the album, "The First Annual Benefit Concert For the Congressional Black Caucus," announced Chess/Janus President Marv Schlichter. The album is scheduled for release March 3.

The album, recorded September 25, 1974 at the concert held at the Capital Centre, Largo, Maryland preceding the annual fund raising dinner for the Congressional Black Caucus, features performances by War, Curtis Mayfield, Kool and the Gang, Gladys Knight and the Pips and Jimmy Witherspoon. All profits resulting from sales of the album will benefit the office of the Congressional Black Caucus, which is a research facility to support the legislatice program of the Congressional Black Caucus.

A $50,000 advance sales check was presented to the 17 black caucus members at a reception held in the Rayburn House Office Building in Washington, D.C. prior to the album's release. Commenting on the event, Marv Schlichter stated, "The participation of the artists and their respective record companies, along with the caucus members and supporters represents a positive association of support from varied backgrounds to strengthen the fight to make our government responsive to the needs of all people. I want to acknowledge the enormous cooperation of everyone involved in the project and I feel secure that we have established a precedent that will continue to grow. We are privileged to see the merger of a new era of cooperation as the entertainment world joins hands with the caucus to welcome an historical occasion."

Additional Speakers

Additional speakers at the reception included Congressman Wathrer G. Fauntroy, (Representative, Washington, D.C.), Congressman Charles Rangel (Representative, N.Y.) and Nate McCalla, president, Shaktar Records.

The concert, as well as the album, was largely conceived by three caucus supporters: Stan Hoffman, vice president and general manager of Chess/Janus Records; Nate McCalla; and Modern Broughton, Congressional Black Caucus Coordinator, at the caucus annual fund raising dinner two years ago, when it was agreed that a concert in addition to the dinner could substantially aid the Congressional Black Caucus' fund raising efforts.

BASF/MPS To Sponsor 'Oscar Peterson Month'

BEDFORD, MASS. — The Sam Goody and Tower Record chains will be involved in an "Oscar Peterson Month" promotional campaign being sponsored by BASF/MPS Records, according to Paul Wernik, national sales manager/promotion director of BASF/MPS.
BREAKOUT WITH "I'VE ALWAYS HAD YOU"
BY BENNY TROY
ON DE-LITE RECORDS

WIVY Jacksonville, Fla.
WEAM Washington, D.C.
WBBX Portsmouth, N.H.
WKXL Concord, N.H.
WGAN Portland, Me.
WPNQ Auburn, Me.
KSFO San Francisco
KQV Pittsburgh
WCAO Baltimore
WIDE Biddeford
WPNO Auburn
WERS Boston
WBME Belfast
WLAM Lewiston
WARE Ware, Mass.
WRDO Augusta
WDEV Waterbury
WVON Chicago
WCHB Detroit
WJLB Detroit
WGPR Detroit
WTRX Saginaw, Mich.
WDAS, Philadelphia
WHAT Philadelphia

WHEN YOU'RE HOT, YOU'RE HOT
DISTRIBUTED BY PICKWICK INTERNATIONAL
MARCH 15, 1975

1. AVERAGE WHITE BAND—(Motown SD 7060)

2. NIGHTBIRDS—(MGM MGS 3982)

3. SUN GODDESS—(Warner Bros. BS 2834)

4. FIRE—(Motown M6-86769)

5. 20 GREAT SONGS YOU SATISFIED B.I. EXPRESS—(Deeper SP 517)

6. A SONG FOR YOU—(Gordy GO-69691)

7. PERFECT ANGEL—(Epic KE 2556)

8. NEVER CAN SAY GOODBYE—(Gloria Gaynor—MGM MGS 3982)

9. FLYING START—(Fantasy F 9472)

10. URBAN RENEWAL—(Warner Bros. BS 2834)

11. KEEP A MINUTE A NEW DAY—(GIL SCOTT-HERON & BRIAN JACkSON—Atlantic—M6-86770)

12. FULFILLINGNESS' FIRST FINALE—(STEVE WONDER—Tamla 16-32521)

13. FOREVER MUSIC—(Mason—Motown M-82551)

14. TO BE TRUE—(Harold Melvin & The Blue Notes—Brunswick—Theodore Pendegras—Philadelphia, Pa.)

15. RIDDLES OF THE SPHINX—(BLOODSTONE—London PS 654)

16. NEW AND IMPROVED—(Sparrow—Atlantic SD 1818)

17. BUTT OF COURSE—(Jimmy Castor Bunch—Sparrow SD 1812)

18. DON'T CHA LOVE IT—(Ful-Tone—Tamla M6-86551)

19. LIGHT OF WORLDS—(Kool & The Gang—Dee-Jay DEP 10144 (PWP)

20. THE BEST OF THE STYLISTICS—(Arista ARL 4000)


22. RUSIFIED—(Rusty Rogers/Chaka Khan—ARC-BG 010)

23. GOT MY HEAD ON STRAIGHT—(Billy Paul—Philadalephia, Pa.)

24. EXPLORES YOUR MIND—(Al Green—Hi SHL 32064 (London)

25. THE DRAMATIC JAZZadel—(RON BANX & THE DRAMATICS—MGM M6-86767)

26. ZULEMA—(Zulema—RCA APL-0189)

27. BEAUTY—(James Brown—Polydor ID 6039)

28. OHIO PLAYERS' GREATEST HITS—(Twogether—Chess/Janus 1005 (Chess/Janus)

29. MISTER MAGIC—(Grover Washington Jr.—Motown M6-86770)

30. THE DYNAMIC SUPERIORS—(Fontana—Motown)

31. STANLEY CLARKE—(Nemperor NE 431 (Atlantic)

32. SATIN DOLL—(Bobbi Humphrey—Blue Note LA 3446 (UA)

33. HOT CITY—(Gene Page—Atlantic SD 1811)

34. THAT'S THE THING—(Barbara Mason—Buddah BOS 5628)

35. CAN'T GET ENOUGH—(Deniece Williams—White Century T-444)

36. GREATEST HITS—(Al Green—Hi SHL 32069 (London)

37. GREATEST WAY—(MAJOR Harris—Atlantic SD 1189)

38. BAD BENSON—(质感 HENSEN—CTI 6045 (Motown)

39. THAT'S THE WAY THE WORLD EARTH, WIND & FIRE—(Columbia PC 32880)

40. CAUGHT IN THE ACT—(Commodores—Motown MA-82051

By IRENE JOHNSON WARE

MARCH 18, 1975

1. SUN GODDESS—(RAMSEY LEWIS—Columbia KC 33195)

2. FLYING START—(BLACKSunday—Fantasy F 9472)

3. BAD BENSON—(GEO GEORGE BENSON—CTI 6045 (Motown)

4. PEEL—(GEORGE DUKE—BASE MC 25355)

5. FIRST MINUTE OF A NEW DAY—(GIL SCOTT-HERON & BRIAN JACkSON—Atlantic—M6-86770)

6. SATIN DOLL—(BOBBY HUMPHREY—Blue Note)

7. STANLEY CLARKE—(Nemperor NE 431 (Atlantic)

8. IN CONCERT VOL 2—(VARIOUS ARTISTS—CTI 6045 (Motown)

9. URBAN RENEWAL—(Tower OF POWER—Warner Bros. BS 2834)

10. SOUTHERN COMFORT—(BUDDAH—Brunswick—Thump BTV 0002-2 (ABC)

11. TIM WEISSBERG—(A&M SP 3068)

12. BODY HEAT—(QUINCY JONES—A&M SP 3617)

13. JAMES BROWN—(AHMAD JAMAL—20th Century 1459

14. SPECIAL EDITION—(Paul Moyn—and Island ISLD 6

15. HOT IN THE CITY—(GENE PAGE—Atlantic SD 1811)

16. MISTER MAGIC—(GROVER WASHINGTON JR.—Kodu 24 2051 (Motown)

17. FACING YOU—(LIONEL RICHIE—ECM 1017 (Polydor)

18. WINTER IN AMERICA—(GIL SCOTT-HERON—Mute East 19742)

19. ONE—(BOB JAMES—CTI 6045 (Motown)

20. SHE WAS TOO GOOD TO ME—(CHET BAKER—CTI 6050 (Motown)

21. GET UP WITH IT—(MILLE STAVS—Columbia KC 33256)

22. NO MYSTERY—(REGGIE HARRIS TIRENTY—Featuring CHICK COREA—Polydor ID 5512

23. PIECES OF DREAMS—(The SOUL TRANE—Fantasy F 9465

24. CUTTING EDGE—(SONNY ROLLINS—Milestone M 9059 (Fantasy)

25. INTERSTELLAR SPACE—(JOSH LAMARIE—Impulse AID 9271 (ABC)

26. CAPTAIN MARVEL—(STAR GETZ—Columbia KC 32706)

27. SINGEBELA—(Gary Bates—Prestige P 10083

28. VISIONS OF THE EMERALD BEYOND—(MAHAVISHNU ORCHESTRA—Columbia ARCT 33641

29. ALTERNATE TAKES—(JOHN COLTRANE—Atlantic SD 1668

30. ASTRAL SIGN—(GENE HARRIS—Blue Note BN-LA 313-G

31. STEPPING INTO TOMORROW—(DONALD BYE—Blue Note BN-LA 3466

32. FRESH FEATHERS—(JOHN SPRING—ABC ABC 836

33. SPANISH BLUE—(RON CARTER—CTI 6051 (Motown)

34. MYSTIC TRAVELLER—(THE VOYAGE REPORT—Columbia KC 32949

35. IT IS IN—(EMILY HARRIS—Atlantic SD 1659

36. CANNED FUNK—(JOE FARRELL—CTI 6053 (Motown)

37. SUPERFLAX BIRD WITH STRING—(Capitol ST-11371

38. SYMMETRICAL—(GIL SCOTT-HERON—CTI 6047

39. CROSS COLLABORATE—(PatAP 3D 1067

40. SUGARMAN—(STANLEY TURBENTINE—CTI 6052 (Motown)

RECORD WORLD MARCH 15, 1975

Soul Truth

(Continued from page 58)

Young deejay Michael Gamble, 15 years of age, holds a part-time position with WPDQ-AM (Jacksonville) on Sundays, 4-8 p.m. Also at that station is J.J. Ramsey, who left WMJF-AM (Daytona Beach) to hold down the slot of 8-midnight slot. 'PDQ's basketball team has collected $2,500 for various community groups.

Thursday, March 6, Gun Cole, who was in his early thirties, died in the early morning. At press time there were no further details. Cole held down the 10-3 p.m. time slot on WLIB-AM (New York).
This one can't miss!
Dakar proudly presents

"THE EQUATIONS"
DK 4542
A Side
ONE, TWO, THREE
HAMILTON STREET
B Side
I LOVE YOUR LOVE
Curtom comes to Warner Bros.
...and breaks out with a

Current Soul Chart Listings

Leroy Hutson
"All Because of You"
(CMS-0100)
* 71-Billboard
* 45-Cash Box
* 49-Record World

The Natural Four
"Heaven Right Here on Earth"
(CMS-0101)
* 90-Billboard
* 61-Cash Box
* 71-Record World

Available now on Curtom Records, distributed by Warner Bros.
By LARRY LeBLANC

TORONTO—Over 20,000 tickets have been sold for Gordon Lightfoot's week-long appearance at Massey Hall this month. The only promotion for the event was a $70 newspaper ad. . . Alta Music has been appointed as exclusive distributor of Lightfoot's singles and the Maritimes. Octavian is recording at Eastern Sound with John Stewart producing. Sessions are for upcoming singles and an lp for MCA . . . New Chilliwack single on Goldfish is "Come On Over."

April Wine to tour across Canada in April . . . Downchild Blues Band touring in the West this month . . . Lighthouse, currently gigging in the Maritimes, return here at the end of the month for lp sessions with producer Jimmy Jenner. Following the sessions the band heads south for U.S. dates . . . A Canadian radio tip sheet, titled MCQ Report, has been founded and will be edited by ex-RPM Weekly staffer Jackie Valasek. She can be reached at (416) 267-9362 . . . Famed classical conductor Krzysztof Penderecki has consented to appear at the Quelph Spring Festival in 1976 . . CKFH (Toronto) is switching from rock to a country format.

Robert Bone has been appointed B.C. branch manager for WEA . . . Brian Chater's B.C. Management has signed an exclusive agreement to represent Imune Ltd., Barn Music, Panache Music and Silver Lily Music in Canada . . . New single for Ross Holloway on Aquarius is "Woman I Found A New Way" . . . Buffy Ste. Marie is scheduled to appear at the National Arts Centre in Ottawa on April 11 . . . Saturday Night Magazine will spotlight Canadian artists in its next issue with an article evolving around Susan Jacks, Myles and Lenny, Small Wonder, April Wine, René Simard and Murray McLauchlan.

Tommy Hunter has cut four sides at RCA (Toronto) with Jack Feeney producing and John Arpin arranging . . . The Mersey Brothers have cut an lp for RCA at their Elmira Studio . . . RCA has completed tracks for upcoming George Hamilton IV release in the U.K.

By PAUL SIEGEL

BERLIN—All of Berlin is uniting for the hunt by police for the kidnapped Berlin Mayor candidate Peter Lorentz. Radio shows are being interrupted for the latest police news and press and disc jockeys alike are joining the hunt.

Czech-born tenor Karel Gott has a new single on Polydor entitled "Rosa, Rosa," which looks like it's heading towards the top o' the charts. A&R person involved is Siggi Wagner, the producer is Otto Demmler, and all are making Polydor vice president Richard Busch, who is based in Hamburg, very happy . . . From Munich, Joe Bamberger of the UFA Musik-Verlage publishers has some really hot singles with Andy Kim's "Fire, Baby I'm On Fire," and Paul Williams' "A Little Bit of Love." . . Phonomag/Philips a&r vice president Jurgen Sauermann is in Hamburg for congratulations for the incredible success with Bachman-Turner Overdrive's "You Ain't Seen Nothing Yet." . .

Album-wise, a very hot German group is Randy Pie on Polydor, with a new album entitled "Highway Driver." They recently drew enormous response from their British tour with George McCrae . . . Also doing well here is EMI-Electrola's release from B. B. King and Bobby Bland entitled "Together For the First Time . . . Live." . .

Over in Munich Hans Lang of Edition Royal has a sensational new artist, Lana Dubrowska . . . Belgium's king of the charts; Romy Groot Jans, has another winner out . . . Mike Stewart of Bel-Air Music England is in Germany for talks with execs here about his forthcoming British group . . . B. B. King due for a concert in Hamburg . . . Bright new starlet on the German show biz horizon is Maggie Mae, produced by Dr. Dieter Prottels . . . Auf Wiederschn 'till next week!

By RON McCREIGHT

LONDON—Cheering news from Biff to the company sponsoring the Rainbow Theatre, which feels it is a good way towards saving the popular rock venue, having completed much of the repair work required by the Greater London Council. The more optimistic reports follow earlier fears that the Rainbow would be closed due to the exorbitant costs involved in carrying out the repairs. Artists performing at the venue in recent weeks include Black Oak Arkansas, Chuck Berry, Edgar Broughton and Chick Corea, and among March bookings are shows by RAK artists including Suzi Quatro (8), Caravan with Renaissance (9), and the newly formed Andy Fraser Band (15), which launches its first tour with this concert.

Big shows also lined up for the Hollies, who make a welcome return to the stage at Cesar's Palace, Lyton, for five consecutive days; Neil Sedaka, who, due to the instant sell-out concert at the Festival Hall, follows up with another appearance at the Hammersmith Odeon on March 21; the Ian Hunter and Mick Ronson band open their debut tour, commencing on March 20 at the Sheffield City Hall, and come South towards the end of their schedule to play the H. Odeon, the East Ham Odeon and the Fairfield Hall, Croydon; and Hawkwind which is currently rearrainging dates which were cancelled, due to their exhaustion following two U.K. and three U.S. tours in 12 months. CBS has announced the arrival of Labelle, currently breaking with their "Lady Marmalade" single, for a promotional visit and one live show at the Theatre Royal Drury Lane on March 9.

British Phonographic Industry chairman Len Wood has warned the association that the setting up of a tribunal to consider music publishers claim for an increase in mechanical royalties from 6 1/2 percent to 8 percent could involve as much as £400,000 in costs. The existing royalty was instigated in 1928, and the publishers' bid is supported by our entry into the European Common Market whose other members are all operating a statutory royalty of 8 percent.

Warner Bros. has clinched a deal with the Curton label whereby they will issue all future Curtis Mayfield product excepting the next two albums, and all their other acts after Buddah's sell-off period expires on July 1, 1976. Don Arden and Des Brown's Jet label has signed a long-term licensing deal with Polydor, which pressed the first jet single by Lynsey De Paul, which recently enjoyed chart success. The deal takes the form of a pressing and distribution service in the U.K., and a licensing arrangement for the rest of the world.

Fable Signs Bootleg Band

Australia's Bootleg Family Band recently signed an exclusive recording agreement with Fable Record Company Pty., Ltd, who will release the band's records on the Bootleg label, a subsidiary of Fable. The band tours regularly with Brian Codd as his back-up group and also has its own act. Pictured, surrounded by group members, at the signing is Ron Tudor (front right with beard and pen in hand), managing director of Fable and Bootleg Records.
Grammys (Continued from page 3)

Other major honors given by the National Academy of Recording Arts & Sciences included Thom Bell winning in the Best Producer of the Year category; Best Rhythm & Blues Vocal Performance, Female honors going to Aretha Franklin (Atlantic) for " Ain't Nothing Like the Real Thing;" Rufus (ABC) with "Tell Me Something Good" being cited as Best Rhythm & Blues Performance by a Duo, Group or Chorus; MFSB's (Phila. Intl.) "TSOP" winning for Best Rhythm & Blues Instrumental Performance; and Capitol recording artist Anne Murray receiving a Grammy for Best Country Performance, Female for "Love Song."

The five Hall of Fame award winners, making this year's presentations the second annual, included "Beethoven: Piano Sonatas" (Arthur Schnabel 1938); "Carnegie Hall Concert," Benny Goodman (1950); "I Can't Get Started," Bunny Berigan (1937); Leoncavallo: Pagliacci, Act I: Vesti La Giubba," Enrico Caruso (1907); and "Mood Indigo," Duke Ellington (1930).

The remaining awards were as follows:
Best Instrumental Arrangement (an arranger's award): Pat Williams, " Threshold" (Capitol).
Best Arrangement Accompanying Vocalist(s) (an arranger's award): Joni Mitchell, " Down To You" (arrangers: Joni Mitchell, Tom Scott (Asylum).)
Best Album Package (award follows: Mason Profit, "Come Gone"—Art Directors: Ed Thrasher & Christopher (Warner Bros.).
Best Recording, Female Vocal Performance: Charlie Parker, "First Recordings" (Blue Thumb).
Best Jazz Performance by a Group: Oscar Peterson, Ice Pass, Niels Pedersen, "The Trio" (Pablo).
Best Soul Gospel Performance: James Cleveland and the Southern California Community Choir, "In Tha Ghetto" (Savoy).
Best Country Vocal Performance: Male: Ronnie Milsap, "Please Don't Tell Me How The Story Ends" (single) (RCA).
Best Country Vocal Performance by a Duo or Group: The Pointer Sisters, "Fairytale" (Blue Thumb).
Best Country Instrumental Performance: Chet Atkins & Merle Travis, "The Atkins-Travis Traveling Show" (album) (RCA).
Best Inspirational Performance (non-classical): Elvis Presley, "How Great Thou Art" (RCA).
Best Gospel Performance (other than soul gospel): Oak Ridge Boys, "The Baptism of Jesse Taylor" (single) (Columbia).
Best Ethnic Or Traditional Recording (including traditional blues and pure folk): Doc & Merle Watson, "Two Days In November" (United Artists).
Best Recording For Children: Sebastian Capob, Sterling Holloway, Paul Winchell, "Winnie The Pooh & Tigger Too" (Disneyland).
Best Comedy Recording: Richard Pryor, "That Nigger's Crazy" (Parlophone/EMI)."Specked Word Recording: Peter Cook & Dudley Moore, "Good Evening" (album) (Island).
Best Instrumental Composition (a composer's award): Mike Oldfield, "Tubular Bells" (Theme From "The Exorcist").
Best Score From The Original Cast Show Album (Grammys to the composers and a& producers): Composers: Judd Woldin & Robert Britton, a& producer: Thomas Z. Shepard, "Raisin" (Columbia).
Album Of The Year, Classical (Grammys to the artist and producer): Georg Solti Conducting Chicago Symphony, Producer: David Harvey, "Berlioz: Symphonie Fantastique" (London).
Best Opera Recording (Grammys to the conductor and chorale director): Conductor: Colin Davis, "Berlioz: The Damnation of Faust" (Philips).
Best Classical Performance Instrumental Soloist Or Soloists (with orchestra): David Oistrakh, "Shostakovich: Violin Concerto No. 1" (Angel).
Best Album Notes—Classical (an annotator's award: Rory Guy, "The Classic Erich Wolfgang Korngold" (Angel).

Moon Over RW

Capitol recording artist Roger Moon (right) recently visited the Record World offices to talk about his debut, Peter Frampton-produced album, "Nobody Knows My Name." Pictured above with Moon is RW's art director Mitchell Kanner.

Gest Relocates

LOS ANGELES—David Gest and Associates public relations have relocated their offices. The new address for the west coast office is 100 South Doheny, Suite 213, Los Angeles, California 90048; phone: (213) 550-0394. Liz Rush, who heads the east coast office, is located at Rocky Pond Road, RFD4, Plymouth, Massachusetts; phone: (617) 746-8704.

London's 'Puritani' (Continued from page 3)

is rarely found on any opera recordings.

Better Than Ever

Vocally, both are producing breathtaking sound and even better phrasing than they were a few years ago. If Miss Sutherland has sometimes sounded larger-voiced or more completely in command of the pitch of every note, she has never conveyed a character better or enunciated more clearly. And though high notes do not make the tenor, one must note Pavarotti's singing high D's, C-sharps and C, and his perfect, almost heavenly high F sung perfectly in the head in the style of the era of Puritani's composition.

With all the quality from the two principals and the control of the Bellini line by the conductor, London has further enriched the recording with Nicolai Ghiaurov and Philip Langridge. Though Cappuccilli is a step or so down from the soprano and tenor, the great Bulgarian bass sings completely in their league. "Suoni la tromba!" rings out defiantly and one can understand why this was the hit of the opera's Paris premiere.

Sheer Joy

All in all, just listening to this Puritani is a sheer joy. If only the two sing this way at the Met next season in the new production, what a series of evenings that will be. Bel canto in excelsis.

Grammy winners and presenters on the CBS-TV special included (from left): Art Garfunkel with Paul Simon, Yoko Ono, John Lennon and Roberta Flack; Marvin Hamlish flanked by the female members of Dawn and Tony Orlando; Righteous Brothers Phil Medley and Bobby Hatfield with Aretha Franklin: Gladys Knight and the Pips.
THEATER REVIEW

Chapin Show a Success

NEW YORK — Harry Chapin (Elektra) has at last brought to fruition an idea which he has been considering for quite some time. That idea is a multi-media Broadway musical entitled "The Night That Made America Famous," directed by Gene Frankel, with music and lyrics by Harry Chapin, now playing at the Barrymore Theatre. A Sunday evening (23) preview performance indicated that there is still some work to be done on the show, but the promise for exciting theatre is undeniable present.

Plusses and Minuses

There are pluses and there are minuses. After seeing "The Night That Made America Famous," even Chapin's most fervent critics will have to admit that in his most inspired moments Chapin writes some very good songs. With the aide of a fine supporting cast (lend thine ears to Delores Hall's searing rendition of "When I Look Up"), Chapin reveals new depth and uncovers new meanings in his songs. At the same time, he falls victim to his greatest weakness as a writer—describing things that don't need to be described ("I came back with a paper bag "). One doesn't notice this tendency during the well-paced first half of the show, but the second half bogs down under the weight of superfluous words.

American Panorama

The show's message is difficult to comprehend and, by design, there may be no message. There is very little dialogue and one is dependent upon some common theme in the music as an aide in grasping the point of the show. At the outset, Chapin speaks of "A night when 15 years go by." Is this a panorama of American history since 1960? In a sense, yes.

Chapin views the last decade and a half through the eyes of America's little people, who harbor within themselves big but futile dreams ("Mr. Tanner"); little people who, in their own ways, are the heart and soul of the country — the watchman at the tool and die factory ("Better Place To Be"), the hack in "Taxi," the negligent father in "Cat's In The Cradle," the crazed assassin in "Sniper." And somehow at the end we are in 1975 again and singing "The Night That Made America Famous."

Effects

The multi-media effects by Joshua White use, as one would expect from that master, excellent. Particularly intriguing were the video images projected on a circular screen held in the grasp of a huge hand suspended above the stage. Credit for the scenery goes to Kent Lundell.

There is a high school glee club quality to "The Night That Made America Famous" that is at once the production's greatest strength and its greatest weakness. Amateurish choreography prevails and no amount of somersaults and cartwheels can make up for it; but the players' enthusiasm for their roles helps the production through its weaker phases.

At this point, "The Night That Made America Famous" may be no more than a glorified concert, but Chapin and Frankel are close to having an unqualified success on their hands.

David McGee

Cohen Addresses High School Forum

CLEVELAND — Ted Cohen, Warner Brothers artist relations executive, recently addressed students at Orange High School here as part of a student-run forum. "Listen to the Panorama, which covers different facets of the music business.

Management Firm Formed by Ferrer

LOS ANGELES — Pedro Ferrer has announced the opening of his personal management firm with his first three clients being Motown Records' recording group the Supremes, comedian Rodney Winfield and 20th Century recording artists the Younghearts.

Ferrer's offices have been established at 9401 Wilshire Boulevard, Suite 630, Beverly Hills, California; phone: (213) 272-7061.

Queen Calls at 'QIV

While in New York City recently for their two SRO concerts at Avery Fisher Hall, Elektra recording artists Queen stopped by WQIV-FM. Pictured (from left) are (standing): Roger Taylor; Elektra N.Y. promotion representative Bruce Shindler; WQIV's Al Bernstein; John Deacon; Brian May; and Elektra regional promotion representative Ric Aliberte; seated are: Elektra press representative Martin Kirkup; WQIV music director Caryn-Jo Steicher; Freddie Mercury; and WQIV program director Tham O'Hair.

CLUB REVIEW

Mendes Makes Magic At the Troubadour

LOS ANGELES — Visually and musically, the motifs of Rio De Janeiro and Las Vegas were juxtaposed recently when Sergio Mendes (Elektra) brought his latest Brazilian ensemble into the Troubadour. With Mendes on piano and synthesizer, a pair of well-chosen women on vocals and an extremely high caliber group of musicians, an almost paradoxical mix of material was presented, ranging from samba-tinged instrumental improvisation to MOR treatments of American pop & b.

Faultless Execution

The energy that the set was eventually to generate was somewhat slow in building, as Mendes devoted the majority of the show's first half to such tunes as Stevie Wonder's classic 'Lookin' for Another Pure Love,' "Love Music" and "Goin' Out of My Head." The arrangements, though predictably conceived, were faultlessly executed and well received by the Troubadour audience. Exceptional moments in the vocally-oriented part of the set emerged from the ensemble treatment of "Fabinio," composition and a rendition of the Marilyn and Alan Bergman-penned song, "Like A Lover," which served as an opportune showcase for Mendes' singers, Bonnie Bowden and Gracinha Leporace, whose two distinct vocal styles worked well, singly and in combination.

Spotlighting Musicians

The latter half of the set morphed into a sporadic jamming of the highest order, spotlighting the considerable talents of Mendes' accompanying musicians. Paolinho, a gifted percussionist, drummed up audience excitement via his solo efforts on congas and such exotica as rhythm bow, bongo and bells, and other outstanding solos were delivered by each member of Mendes' ensemble.

Brownie and Sonny

Opening for Mendes was the duo whose names have become synonymous with country blues, Brownie McGhee and Sonny Terry. Through countless performances over the past few decades, neither their material nor the unique interplay that characterizes their stage performance has diminished in validity or simple entertainment value. Their music, though, frequently seemed fragile at the Troubadour, lost sporadically in the din of the ice cubes and handshakes. Hopefully, they'll be returning to the club on a more sensibly packaged bill.

Eliot Sekuler
Chappell Nashville Honored by ASCAP

NASHVILLE—Chappell Music's Nashville office has been honored for exceptional achievement by the American Society of Composers, Authors and Publishers.

At a cocktail-dinner party in Nashville's Cumberland Club, Ed Shea, ASCAP's southern region director, cited "the amazing growth and strength of Chappell-Nashville as evidenced by 17 country chart songs in the last two years." Shea presented a plaque reading: "ASCAP Proudly Salutes Henry Hurt and the Country Family of Chappell for Chart Activity Yesterday, Today and Tomorrow.'"

Norman Weiser, president of Chappell Music, led a New York contingent to the affair. He was accompanied by assistant to the president, Vice-President Buddy Robbins; and by Ms. Vivien Friedman, Chappell's director of public relations.

Henry Hurt is a Chappell vice president, and runs the Nashville office.

The Chappell chart songs were recorded by such artists as Elvis Presley, Crash Craddock, Ferlin Husky, Kenny Rogers, Lynn Anderson, Terry Stafford and Johnny Carver.

All of the Chappell ASCAP writers, officials, and employees in the Nashville office were feted at the dinner.

Lee To One Nighters

Billy Smith, president of One Nighters, Inc., Nashville-based talent agency, has announced the renewed association with singer Brenda Lee. The firm will be responsible for all future career activities of the RCA recording artist. Pictured above are Smith and Miss Lee.

Country and Grammys

The Grammys have been awarded, and as the applause ceases an uproar even greater than that from the Country Music Association's Awards is sure to ensue.

First, we would like to face our remarks with sincere congratulations to all those who won awards in all categories. Secondly, we would like to congratulate the Recording Academy, Pierre Cossette and Marty Pasetta for a beautiful show.

Thirdly, we would like to question something. Why were there no country presenters for awards in that category?

The other categories were represented from pop to jazz to classical with presenters for those fields reading the names. But in the country division, those who presented the awards were unfamiliar with the names they read, resulting in the gross and embarrassing mispronunciation of several names from country music.

Country artists Waylon Jennings and Anne Murray performed at the gala event and awards were presented to a number of artists honoring their achievements in country music — yet there were no country presenters.

In conclusion, we would like to say that it is a shame that at such a prestigious and momentous occasion, the award winners in the country division were not presented from someone noted and actively recognized in the country music community.

Singleton to Combine

NASHVILLE — Steve Singleton has left Monument Records to join Combine Publishing. Formerly operations manager at Monument, he assumes the position of professional manager at Combine.

RCA Names Mack County Promo Mgr.

NASHVILLE — The appointment of Bill Mack as manager, national country music promotion, has been announced by Tony Montgomery, national promotion director, RCA Records.

Previous Positions

Earlier this year, Mack had been promoted to the position of southwest region promotion manager, country music, headquartered in Dallas. Prior to that, he had been regional country music specialist, also in Dallas. It was in that position that he joined RCA Records in 1972.

WKLM

Mack began his career in radio at WKLM in Wilmington, N.C. He subsequently was associated with WAME in Charlotte, WKIV in Raleigh and WHSL in Wilmington.

NASHVILLE REPORT

By RED O'DONNELL

Writing a letter to his fan club members less than 48 hours after returning from England, Bill Anderson said: "I only know one thing for sure: My body and my watch aren't on the same time" . . . Don't they call it "jet lag"?

Taping a 60 second "200 Years Ago Today" segment for CBS-TV's Bicentennial series, Loretta Lynn flipped over the script. It is about the Cherokee Indians and their role in American history. As is generally known, Loretta is part Cherokee. (And part "Pill?"") Anyway, the spot airs Friday (14).

Melodyland recording artist Jerry Naylor begins his tenth tour of Europe April 4 (he's the Henry Kissinger of music??). The 28-day trek includes stops in Naples, Venice, Athens, the Island of Crete, Turkey and Germany.

Gene (Goobers) Lindsey is featured on the widely circulated syndicated HEE HAW TV. "I do everything on the show but sweep out the studio," says George. "I enjoy the comedy, sing a number now and then, and work in some of the skits. I also write some of my skits, including 'Goobers and the City Slicker.' And last, but certainly not least, I'm the only fella on the show who wears a tie."

Grammy Award (1974) winner Chet Atkins picks with the San Francisco Symphony Orchestra Tuesday night, July 15. Arthur Fiedler is the guest conductor. . . I understand Merle Haggard plays a slightly villainous role in ABC-TV's "Huckleberry Finn" special March 26. Merle's pal in the show is Jack Elam, a popular menace.

Wife Jeannie and children Carl (14), Bobby Jr. (8) and Shannon (6) will perform as "family act" this Spring, Summer and Fall with Bobby Bare's show. "I can keep an eye on them and cut down on the expense of baby-sitters," laughs RCA artist Bobby. All joking aside, (Continued on page 72)
There's a strong trend toward fresh faces at the top of the charts (recent cases in point: Freddy Fender, T. G. Sheppard), and reports this week point to the top spot coming up again for new superstars Ronnie Milsap and Mickey Gilley. Both are remakes of standards ("Take It Easy To Cry" and "Window Up Above") and both are drawing nearly unanimous raves in all areas. An easy ride up!!

Splitsville: Bobby Bare has the attention, but it's a tough decision on the favorite side! "Back in Huntsville" is picked at KKX and KOYN and added in Lansing; "Warm and Free" is picked in San Bernardino, moving in Memphis, Miami and Cleveland (WHK). WENO is airing both. It's a hit — a two-sided one.

"The Best In Me" looks like the best of Jody Miller! Instant play at WHO, WIVK, WHOO, KPDI, WSLR, KGFX and WZK.

"Buss Buckles" are adding a shine to Barbi BentRonson's career! It's picked at KSO; most requested at WHK; making strides at WUBE, KRM, WEDO, KOYN and WMC.

The Statler Brothers! "All American Girl" is making nationwide impact!

Early interest is evidence of a rapid rise for Roy Stevens' swinging update of "Misty." It's an instant call-getter in Memphis, Nashville and Norfolk; picked at WUN.

Watch out for Eddie Rabbitt! He's showing strong potential for national status with "Forgive and Forget." Early believers are KKCI, WMC and WABM.

Galloping Gainers: Gary Stewart, Lynn Anderson.

The Pointer Sisters are showing some life with "Live Your Life Before You Die" in Indianapolis, Cincinnati and Amarillo.

"Word Games" will play chart games with Billy Walker's first RCA release. KKCI and WCM have jumped on it already; it's the pick at WSLR.

Area Airings: Jimmy Elledge's "One By One" added at KKXY; Durwood Haddock's "It Sure Looks Good On You" listed in Wichita; Roy Head's first on Shannon.

"The Most Wanted Woman In Town," is the pick at WHN; Jim Single's "Famous Man" picked at WTHI; Joel Sonnier's "Cajun Women" picked in Orlando.

LP Leansings: Two choices mentioned from Connie Smith's album: "Why Don't You Love Me" airing at KGFX, "Sunshine Blue" getting the attention at WEDO. Loretta Lynn's "Will You Be There" sparking interest at WSLR.

Davis' Music Has Mass Appeal

NASHVILLE—Danny Davis and the Nashville Brass have won the BMA's Instrumental Group of the Year for six consecutive years — since the brass’s inception. A glimpse of one of his performances gives you an immediate clue to the reason — Danny and the Brass touch the pulse of middle America, the people who are country music consumers.

For years Davis was an executive with MGM, then RCA in New York and Nashville. He fought for the idea of the Nashville Brass for six years before he was allowed to try his concept. The result is obvious — awards, record sales and the willingness of radio programmers in MOR to put the brass on the air with their brass band treatment of country songs, thereby enlarging the audience for country music.

At a recent concert in Birmingham, Davis and the band flew in with their special private plane name "Lady Barbara," which transports them to their many concerts during the year. They were set to appear for a private party and when they set up, they immediately demonstrated their versatility; a few of the members played "mix and mingle" music before the meal, followed by after dinner music, then a one hour Danny Davis and the Nashville Brass show, followed by several hours of dance music.

The show portion of the evening is the part Davis has worked on for years and performs regularly across the country. Playing trumpet, joking between songs and singing with other members of his group, Davis performs songs such as "Amazing Grace," "Four Walls" and a "Music City Montage" that includes country songs both past and present.

At the end of the evening, Davis bows while the crowd rises to its feet, demanding more. He has struck a basic chord with them and satisfied the reason they ventured out that night to see him — entertainment. Nothing earth-shaking, nothing to drastically change the direction of tomorrow or today's music, just a very pleasant evening of good entertainment with music that allows you to relax from the everyday pressures and wear a smile.

It's no wonder that Danny Davis and the Nashville Brass are in so much demand — their entertainment reaches and satisfies the heart of America's working class and high-brows alike. And the smiles and laughter of those present tell it all, along with the inevitable question Davis will receive: "When are you coming back?"

Don Cusic

Cherish Records In Nashville

NASHVILLE—One of the leading Victor Japanese male/female vocal groups, Cherish, was in Nashville recently under the auspices of Mary Reeves to record a Japanese song at Music City Sound Studios.

Using top Nashville session men, the song is to be released in the U.S. and Japan. If successful in its Japanese version, the group will translate and re-record the tune in English. Cherish will be returning here this Spring for personal appearances to back the release.

Taylor Signs Head

NASHVILLE—Shannon recording artist Roy Head has signed with the Joe Taylor Artist Agency in Nashville to handle his booking exclusively.

Between personal appearances, Head will continue to appear for his personal manager Lee Savaggio at the Club Savaggio in Houston.

ABC/Dot Signs Felts

ABC/Dot Records has announced the signing of country singer Narvel Felts to the label. Pictured with Felts (seated) are (from left) Jim Foglesong, president of ABC/Dot Records; Bob Risby, former vice president and treasurer of Cinnamon Records; Johnny Morris, personal manager and producer; and Larry Bournachs, vice president in charge of sales and promotion, ABC/Dot Records.
Country Single Picks

Country Song of the Week

Jim Mundy—ABC ABC-12074
She's Already Gone (Chappell, ASCAP)
While the Feeling's Good (Brougham Hall, BMI)
Jim Cooks on a fast steppin' number, telling the folks that his little darlin' ain't leaving—she's done gone! Flip is strong uptempo ballad.

Jennie Seely—MCA MCA-40372
The First Time (Screen Gems-Columbia/Al Gallico, BMI)
Songstress sings about the first time she did it to the tune of a lush ballad. This'll be played many times.

Jim Ed Brown—RCA PB-10233
Barroom Pals, Goodtime Gals (Ma-Ree/Porter-Jones, ASCAP)
Jim Ed tells his lady that he's grazed on her side of the fence long enough, and now he's anxious to get back to his own pasture. A solid hit.

Patti Page—Avco CAV-607
Pour Your Lovin' On Me (Al Gallico/Alpine, BMI)
Singer tells her man that when it comes to love, pour it on. Pour it on the turntable and listen for the requests.

Moe Bandy—GRC GRDJ-2055
Don't Anyone Make Love At Home Anymore (Acuff-Rose, BMI)
The prince of the honky tonk singers asks the musical question "don't anyone make love at home anymore?" Sounds like he's picked up another hit.

Margo Smith—20th Century TC-2172
There I Said It (Lidobi, BMI)
Margo says the magic three words, "I love you," to her lovin' man, and she's glad the words are out. The word is out she's got a fine sound here.

Ray Stevens—Barnaby B 614
Misty (Vernon, ASCAP)
Ray streaks back with this old classic in a brand new form. He can see a hit clearly with this number.

Wanda Jackson—Myrrh MS-152
Where Do I Put His Memory (Keeco, ASCAP)
Wanda takes a Jim Weatherly-penned ballad and renders it beautifully about the item you can't put on a shelf—a memory.

Sherry Bryce—MGM M 14793
Love Song (Music Mill, ASCAP)
A love song about a love song from two lovers for each other. You'll love this one.

Jack Blanchard & Misty Morgan—Epic 8-50082
The House That Used To Be A Home (Birdwalk, BMI)
A house is a skeleton of life when love don't live there. Jack and Misty tell the sad tale with a bouncy beat.

Charlie Walker—Capitol P-4040
The Last Supper (Greenback, BMI)
Charlie sings of the last meal a couple shares and he realizes he is a very hungry fellow. Good food for thought.

Anthony Armstrong Jones—Homo SV 4508
Just Can't Turn My Habit Into Love (Sicum, ASCAP)

Hurry Home (Click, ASCAP)
Strong ballad that has the singer telling his lady that he appreciates her love but he's sorry he can't reciprocate. This record could become a habit on your turntable.

Leroy Van Dyke—ABC ABC-12070
Unfaithful Fools (Ricci Moreno, SESAC)
The auctioneer has lost a bargain here, so he's going to have to walk on by. Give it a spin and listen for the bids.

Opry Talent Search Sees Strong Response

Nashville—Since recently announcing plans to conduct a nationwide country music talent search, the Grand Ole Opry in Nashville, Tennessee has been overwhelmed, according to the organization, by the response from radio stations throughout the United States and Canada.

Thus far nearly 400 radio stations from 45 states and Canada have expressed a desire to participate with the Opry in conducting the talent competitions. The talent contest is the first in a series of events surrounding the Grand Ole Opry's 50th Anniversary.

Participating radio stations will be responsible for conducting their own local talent competitions and selecting a winner. The winners will compete in semifinal shows to be held this summer in various regions throughout the country. The final will be held in Nashville at the Grand Ole Opry House during the Opry's 50th Birthday Celebration in October 1975.

Top prizes include guest appearances on the Grand Ole Opry and syndicated shows, a recording contract with Opryland Records, cash awards and more. In addition, many stations on the local level will be awarding prizes.

Contestants can obtain entry blanks from those radio stations in their area which have joined with the Grand Ole Opry. Each station has exclusive talent search coverage in its own market.

Remember the Fifth Annual Country Music Radio Seminar March 14-15 in Nashville.

Swan Swings By

Monument's Billy Swan (right) stopped by Record World's offices after returning from an 18 day European tour that included a multitude of major television shows, press conferences, radio shows, newspaper and magazine interviews and concerts in France, Holland, England, Belgium and Spain. Swan's single, "I Can Help," was certified gold in Belgium, silver in England, is currently no. one in Holland and just released in France and Spain. Chatting with RW's Don Cusic, Billy learned that while he was gone, his album "I Can Help" reached the number one position on Record World's country charts and that he was named runner-up "Songwriter of the Year" by the Nashville Songwriters Association. His latest single, "I'm Her Fool," has just been released.

She's Loving Me The Way I Wanted You To

by Gary Dawson
Papa Joe 721

Papa Joe Records

811 18th Ave. So.
Nashville, Tenn. 37203
(615) 320-0594

TRIPLE PLAY

EIO
(The Sawmill Man)
by Onie Wheeler
Papa Joe 722

THE ONLY HELL MY MAMA RAISED WAS ME
by Jimmy Gilreath
Papa Joe 723
**Nashville Report** (Continued from page 69)

Bobby enjoys being with his family and since he can't always go home to where they are he's bringing them to where he is. The family that sings together stays together?

Ranwood Records, Inc. and the Nashville based Con Brio label formed a national distribution agreement. Record of the moment being pushed is "Brass Buckles" by Sheila Tilton, produced for Con Brio by Nashville's Bill Walker. Reckon Sheila is kinfolk of songstress Martha Tilton, a star of several years gone bye-bye??

Dennis (McClyoud) Weaver and Sandy Duncan have been signed to co-host NBC-TV's third annual "Opryland USA" special. It'll be taped at Opryland next month. Tanya Tucker has been signed as guest and negotiations for appearances by several members of the Grand Ole Opry are in the talking stage.

Chappell Music's president Norman Weiser made friends locally during brief visit, which included an ASCAP-hosted dinner for Weiser. N.Y.C.'s Buddy Robbins and Henry Hurt, who heads up the pioneer publishing firm's local office—which, by the way, ain't-a-Hurting.

Tommy Cash is visiting Dallas, Denver, Memphis, St. Louis, Chicago, Des Moines, Cincinnati, Louisville and Charlotte promoting his first Elektra single, "The One I Sing My Love Songs To."

Dinah Shore has a very large guest booked for March 18 taping of her syndicated TV series: Johnny Russell, also a very large talent. Dickey Lee signed to endorse mikes produced by Turner Microphone Co. One good Turner deserves another! ... Dunnio, but I bet "crying songs" are "must plays" on Pittsburgh's WEEP radio. How about "A Litty Bitty Tear" as a theme??

If you wanna get in touch with Billy Swan, RW's Don Cusic could help. They both lived in the same apartment building several years ago when both were lean and hungry.

Merle Haggard and Co. booked for Madison Square Garden's Felt Forum Friday, May 2, for two shows, 7 & 10 p.m. Check with Cowboy Al Aronowitz for interviews, etc. with The Hag... Plantation Records' Buddy Harris became the father of 9 pound boy. Buddy's only comment after initial glimpse at his son was: "He's got big pickin' hands"... Publisher Jim Pelton overheard pianist Arthur Rubinstein say: "I'm an original male Chopinist"... Yeah, but can he Bach up that claim??

Singer Jim (Kid Cuz'n) West knows an addict who gets nothing but "junkie" mail (And that's a dopey quip) ... Glen Campbell is going to do several television specials on his upcoming trip to England... and that good-looking Diana Trask is gonna be guest on several of 'em... "No One Will Ever Know," the latest Hickory duet by Don Gibson and Sue Thompson, was co-written by the late, great Fred Rose and Mel Foree.

Nope, actress Tuesday Weld has nothing to do with Tuesday Music Co., nor is Jerry Monday one of its writers.

The Duke of Paducah (Whitey Ford) is now being booked as an after-dinner speaker and banquet entertainer... The veteran comedian works for a fee—plus a meal, no doubt.

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**At the Academy of Country Music Awards**

At the Academy of Country Music Awards...
Conn Names Talent For Country Fest

LONDON — British promoter Mervyn Conn has announced the line-up of country artists scheduled to appear at Wembley's Empire Pool at the Seventh Annual International Festival of Country Music over Easter weekend in London.

The event involves two full days of activity with daytime exhibitions where a number of the artists will make personal appearances. BBC television will cover the evening concerts and two specials will be transmitted from the Festival. The dates have been set for Saturday and Sunday, March 29-30.

The compare for each evening will be RCA's George Hamilton IV. Saturday's bill will include Marty Robbins, Dolly Parton, Mac Wiseman, Molly Bee, Johnny Cash, Miki & Griff, Granny Parham and Philomena Begley, Kelvyn Henderson's Country Band and the Turnabouts.

Sunday's line-up includes George Jones, Wanda Jackson, Melba Montgomery, Barbara Mandrell, Jimmy Payne, Red Sovine, Lefty Frizzell, Larry Cunningham and Margo and Frisco.

Also on each evenings bill is Jon Derek's Country Fever.

WEEP (Continued from page 72)

sonality jocks in the country in any format.

Steve Ryan blends "progressive" country acts into his evening show on WEEP. He has the understanding of music blend and programming necessary to holding both a young and older audience.

Rob, formerly a new director at a suburban station, is a utility man and also producer of the Jack Wheeler Show. His hard work is responsible for much of the success of the show.

Because WEEP does over 100 remote broadcasts each year, and because of the split programming on Sundays, they depend quite a bit on the part-time staff which includes Ron Coulter (former full time personality), Bob Clark (program director of public broadcasting station WQED-FM) and Dave (Miller) Fabilli (who does music research at 13Q and is on the staff of WDQ-VF).

IRDA to Distribute Mike Yager Disc

NASHVILLE — Mike Shepherd of International Record Distributing Associates has announced that IRDA will be handling the distribution for Barrel Record's newest release, "Oklahoma Sunshine" by Mike Yager.
**THE COUNTRY SINGLES CHART**

<table>
<thead>
<tr>
<th>MAR. WKS. ON CHART</th>
<th>TITLE, ARTIST, Label, Number</th>
<th>MARCH 15, 1975</th>
</tr>
</thead>
<tbody>
<tr>
<td>52</td>
<td>THE TIPS OF MY FINGERS JEAN SHEPARD/United Artists UA-XW591-X</td>
<td>2</td>
</tr>
<tr>
<td>53</td>
<td>I'M A BELIEVER TOMMY OVERSTREET/ABC/Dot DOA-17533</td>
<td>13</td>
</tr>
<tr>
<td>54</td>
<td>WRONG ROAD AGAIN CRYSTAL GAYLE/United Artists UA-XW584-X</td>
<td>5</td>
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<tr>
<td>55</td>
<td>I'D LIKE TO SLEEP TIL I GET OVER YOU FREDDIE HART/Capitol 4021</td>
<td>2</td>
</tr>
<tr>
<td>56</td>
<td>(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B. J. THOMAS/ABC 12054</td>
<td>2</td>
</tr>
<tr>
<td>57</td>
<td>IS THIS ALL THERE IS TO A HONKY TONK JERRY NAYLOR/Melodyland M6003F</td>
<td>7</td>
</tr>
</tbody>
</table>

**CHARTMAKER OF THE WEEK**

| 58 | WHO'S SORRY NOW MARIE OSMOND | MGM 14786 | 1 |

| 59 | NASHVILLE HOYT AXTON/A&M 1657 | 3 |
| 60 | RIDE 'EM COWBOY PAUL DAVIS/Bang 712 | 8 |
| 61 | MATHILDA DONNY KING/ Warner Brothers WBS 8074 | 2 |
| 62 | I'M NOT LISA JESSI COLTER/Capitol 4009 | 4 |
| 63 | HE TURNS IT INTO LOVE AGAIN LYNN ANDERSON/ABC 10010 | 1 |
| 64 | CLEAN YOUR OWN TABLES STONEY EDWARDS/Capitol 4015 | 5 |
| 65 | SMOKY MOUNTAIN MEMORIES MEL STREE/TG 017 | 2 |
| 66 | CHAINS BUDDY ALAN/Capitol 4019 | 4 |
| 67 | I CAN SEE CLEARLY NOW REX ALLEN, JR./Warner Bros. WBS 8046 | 1 |
| 68 | ALL AMERICAN GIRL STATLER BROTHERS/Mercury 73665 | 2 |
| 69 | BUT I DO DEL REEVES/United Artists UA-XW593-X | 2 |
| 70 | SHE'S ACTIN' SINGLE (I'M DRINKIN' DOUBLES) GARY STEWART/ RCA PB-1022 | 1 |
| 71 | THE WAY I LOSE MY MIND CARL SMITH/Hickory H 337 | 2 |
| 72 | I FOUGHT THE LAW SAM NEELY/A&M 1651 | 5 |
| 73 | WHILE THE FEELING'S GOOD MIKE LUNSFORD/Gusto 124 | 3 |
| 74 | LOVING YOU BEATS ALL I'VE EVER SEEN JOHNNY PAYCHECK/Epic 8-50073 | 2 |
| 75 | A MAN NEEDS LOVE DAVID HOUSTON/Epic 8-50066 | 2 |
| 76 | SING A LOVE SONG, PORTER WAGNER MIKE WELLS/Playboy P 6029 | 2 |
| 77 | IF THAT'S WHAT IT TAKES RAY GRIFF/ABC/Dot DOA 17542 | 2 |
| 78 | CHAMPAGNE LADIES AND BLUE RIBBON BABIES FERLIN HUSKY/ABC 12048 | 10 |
| 79 | LIFE'S LIKE POETRY LEFTY FRIZZELL/ABC 12061 | 2 |
| 80 | HURT CONNIE CATO/Capitol 4035 | 1 |
| 81 | CHARLEY IS MY NAME JOHNNY DUNCAN/Columbia 3-10085 | 4 |
| 82 | (I'D BE) A LEGEND IN YOUR TIME RONNIE MILSPA/RCA PB-10112 | 16 |
| 83 | HE'S EVERYWHERE MARILYN SELARS/Mega MR-1221 | 12 |
| 84 | PUT ANOTHER NOTCH IN YOUR BELT KENNY STARR/MCA 40350 | 4 |
| 85 | ONE STEP BOBBY HARREN/United Artists UA-XW597-X | 1 |
| 86 | THERE'S A SONG ON THE JUKEBOX DAVID WILLS/EB 8-50036 | 17 |
| 87 | RIGHT OR LEFT AT OAK STREET MOLLY BEE/Granite G 515 | 3 |
| 88 | HOW COME IT TOOK SO LONG (TO SAY GOODBYE) DAVE DUDLEY/United Artists UA-XW585-X | 4 |
| 89 | AIRPORTS AND PLANES PAT ROBERTS/ABC/Dot DOA-17539 | 4 |
| 90 | THE ONE SHE'S CHEATING WITH BRIAN SHAW/RCA PB-10189 | 3 |
| 91 | LOVER PLEASE KRIS KRISTOFFERSON & RITA COOLIDGE/ Monument ZSB-8636 | 2 |
| 92 | BRASS BUCKLES BARBI BENTON/Playback P 6029 | 1 |
| 93 | TERRY O'NEILL'S ON THE MOONLIGHT GEORGE MORGAN/EB 8-50036 | 17 |
| 94 | 5-1001 | 5 |
| 95 | SWEET LOVIN' BABY WILMA BURGESS/Shannon 821 | 2 |
| 96 | IT'S ONLY A BARROOM NICK NIXON/Mercury 73654 | 2 |
| 97 | LOW CLASS CARL PERKINS/Mercury 73653 | 2 |
| 98 | I JUST CAME HOME TO COUNT THE MEMORIES BOBBY WRIGHT/ABC 12062 | 1 |
| 99 | WHEN I'M UNDER THE TABLE EARL CONLEY/GRT 015 | 1 |

[www.americanradiohistory.com](http://www.americanradiohistory.com)
C.W. McCall is talking his way up the charts.

C.W. McCall, his extraordinary backup band, and their truckload of chickens do not fall in any category. "Wolf Creek Pass," a smash, novelty cross-over single, is now a cross-country hit album. Everybody's caught up in it - country people, pop people - you name it.

It is C.W. McCall's novel telling (and novel singing) of truckers' tales, as well as rip-roarin'-not-for-serious songs. With the most dazzling production this side of the Rio Grande. And as a bonus, it even includes "Old Home Filler-up an' Keep-On-A-Truckin' Cafe."

"Wolf Creek Pass." Proving that good old fun is everybody's bag of chicken feed.

The Album:
"Wolf Creek Pass"
M3G-4989

The Single:
"Wolf Creek Pass"
M14764

MGM Records
Distributed by Phonodisc
A Polygram Company
The new album

"Young Americans"

David Bowie

RCA
Records and Tapes