Who In The World:

Phoebe Snow

HITS OF THE WEEK

SINGLES

LINDA RONSTADT, "WHEN WILL I BE LOVED" (prod. by Peter Asher) (Acuff-Rose, BMI). The Everly Brothers '60 hit plea proves a powerpacked choice to follow-up "You're No Good." Ms. country-rockin' Ronstadt again recycles a previously less-than-fully-appreciated copyright. More magic mileage from her "Heart Like a Wheel" sessions. Capitol 4050.

OHIO PLAYERS, "I WANT TO BE FREE" (prod. by Ohio Players/Unichappell, BMI). Straddling ballad and boogie with a slow cookin' simmer, these "Fire" men change their pace but not their place as black rock innovators. Sensual "shoop-shoop" backdrop adds the final touches to the search for new chart victories. Mercuray 73675.

JANIS IAN, "WHEN THE PARTY'S OVER" (prod. by Brooks Arthur) (Mine/April, ASCAP). What "Help Me" did for Joni, "Party" could do for Janis. Vocal overdubs alternate with solo voice wallops and all within earshot will be taken in by the castinet-accented bewitchery. The fun's just beginning as her hit sun's on the rise! Columbia 3-10119.

ALICE COOPER, "ONLY WOMEN" (prod. by Bob Ezrin) (Ezra/Early Frost, BMI). Cooper's first solo outing, culled from the soundtrack of his upcoming ABC-TV "Welcome to My Nightmare" special, is a ballad with a surprisingly international flavor. Alice's new sound should prove a soft touch for reaching his widest audience yet! Atlantic 3254.

OHIO PLAYERS, "I WANT TO BE FREE" (prod. by Ohio Players/Unichappell, BMI). Straddling ballad and boogie with a slow cookin' simmer, these "Fire" men change their pace but not their place as black rock innovators. Sensual "shoop-shoop" backdrop adds the final touches to the search for new chart victories. Mercuray 73675.

ERIC CLAPTON, "THERE'S ONE IN EVERY CROWD." Influenced by the atmosphere of Miami and Jamaica, Clapton keeps the grooves mellow and assures success equal to that achieved with "461." An infectious '50s flair is exercised on "Little Rachel," reggae rhythms beat on "Don't Blame Me" and "High" and "Opposites" are simply exquisite. RSO SO 4806 (Atlantic) (6.98).

BARRY WHITE, "JUST ANOTHER WAY TO SAY I LOVE YOU." Sensual soul's monarch delivers another White delight! Prolifically expressing romance's rise, the do-it-all man funifies the orchestral grooves with commercial artistry, with the oh-so swoonable selections including the hot single: "What Am I Gonna Do With You." 20th Century T-466 (6.98).

ALBUMS

CHICAGO VIII." Couple their previous seven gold albums with this richly textured eighth and a batting average of a thousand is assured. The masters of symphonic rock imbue each selection with a fullness that is distinctly their own. Simply superb from first to finish: "Long Time No See," "Ain't It Blue?" and the possible next single, "Old Days," top. Columbia 33100 (6.98).

SLEEPERS

MCNEIR, "WENDY IS GONE" (prod. by Rennie McNer & Harvey Morrison) (Mac West/Mirzi, BMI). Utilizing haunting harmonies which melt over a synthesizer symphony, this male soulster takes a new kind of Detroit sound into the national spotlight. Elements of Smokey Robinson and Main Ingredient combine to mess the mind! Prodigal 614.

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MONTI ROCK III, "I WANNA DANCE WITH CHOO (DOO DAT DANCE)" (prod. by Bob Crewe) (Heart's Delight/Coeseyem/Desiderata, BMI). Taking some cues from Brian Potter) (ABC-Dunhill/One off a Kind, BMI). Combining to mess the female audience yet! Atlantic 3-10119.

STEELY DAN, "KATY LIED." Katy may have lied but this seven-man ensemble hasn't in the top-notch sound we've come to expect from them. Teaming intricate melodies with eloquent lyrics and vibrant vocals, Steely Dan consistently proves their prowess. The quality set is highlighted by "Daddy Don't Live . . ." "Doctor Wu" and "Bad Sneakers." ABC ABCD-846 (6.98).
Renewed again.

Television's only network rock series.

For almost three years, The Midnight Special has been the leading contemporary rock music series. Because we produce 52 new shows a year.

'Midnight Special' Show Renewed For Long Term

“The Midnight Special,” NBC Television network's weekly late-night contemporary rock music series, has received a long-term renewal, it was announced by Lawrence R. White, v-p, programs, NBC-TV.

The 90-minute series pioneered network television programming in the late, late time period on a regular basis when it premiered Feb. 3, 1973.

This renewal confirms the faith we have had in 'The Midnight Special,' and will make it late-night television's only continuing rock music series," said Dick Ebersol, director, late night programming, NBC-TV. "The series is recognized as an extremely efficient buy, because 70% of the program's viewers are within the target audience of 12-49 years of age that many of our advertisers are looking for."

Executive producer: Burt Sugarman
Producer and Director: Stan Harris

See “The Chicago Midnight Special, Part I” Friday, April 4. Hosts: The Ohio Players. Following the “Tonight” show on NBC.
Epic and CBS Custom Labels Forge Artist-Breaking Image

By ROBERT ADELS

NEW YORK — "What better image is there for a company than one of a label that's known for its commitment to break new artists?" That's more than a rhetorical question coming from Ron Alexenberg, VP and general manager of Epic and the CBS Custom Label organization. After a steady six months of consistent achievements in pop, R&B and country, with both single and album successes, that quote has the ring of undeniable fact. During this prolonged hot period so much of the company's action has resulted from their breaking acts that Alexenberg has "stopped counting."

"Once you've clearly surpassed the three- or four-artists-to-be-broken goals that any company would be proud of—especially during a time when it's generally agreed it's difficult to make that hope a reality—well, then you don't need to count anymore."

In exclusive Record World interviews with key members of the Epic staff, the executive team described the kind of spirit which breaks new artists and "gets us all up in the morning, charging into work," an Alexenberg quote which seems to put the idea of "teamwork" into a colorfully apt nutshell.

Jim Tyrrell, national sales and merchandising VP for Epic and the CBS Custom Labels, doesn't count either, for a list of newly broken or on-the-verge-of-exploding artists would of necessity include talents.

Phil Jones Bows
New Raintree Label

LOS ANGELES—Raintree Records, Inc., an independent recording company, has opened its doors for business, according to company president Phil Jones. The company will have its headquarters in Los Angeles.

Phil Jones

A record industry veteran of 22 years, Jones spent 12 years with Motown as a sales and marketing executive and was most recently vice president of Polydor, Inc. As national sales manager for Motown, Jones was responsible for the marketing and promotion of such artists as Stevie Wonder, Marvin Gaye, Diana Ross, Eddie Kendricks, the Temptations, Sammy Davis, Jr., Gladys Knight & the Pips, and others.

Coverage of Record World's first radio/trade seminar begins on page 26.

Epic Tops Chart

For the second successive week, Epic Records holds down the top two slots on The Singles Chart. Minnie Riperton's "Lovin' You" moves into the bulleted one position while last week's top charter, Labelle's "Lady Marmalade" moves to 2.

O'Connell Named Phonodisc Pres.

CHICAGO — Dr. Werner Vogelsang, president of Polygram, U.S.A., has announced that the Phonodisc board of directors has elected David O'Connell to the position of president of Phonodisc.

Don England, who simultaneously held the position of acting president and vice president of sales for Phonodisc since September 10, 1974, has been appointed senior vice president of sales.

In making the announcement Dr. Vogelsang said, "We are expressing our thanks to Don England, who performed a difficult dual role while we searched the Phonodisc presidential assignment." Dr. Vogelsang also expressed his pleasure that Phonodisc was, in O'Connell, acquiring a highly knowledgeable record man and a skilled administrator.

O'Connell joined Mercury Records Corp. in 1969 when appointed treasurer and controller for the company by Irwin Steinberg. In 1971 he assumed the position of vice president/treasurer. His involvement with Mercury actually goes back to 1961 when, as senior auditor for the public accounting firm of Smith & Harder, he was in charge of Mercury's auditing until joining the company in 1969.

Retailers Express Mixed Views
On Effect of $5.98 LP Product

NEW YORK—A Record World survey of retailers and distributors indicated that the $5.98 album can contribute to the success of breaking acts and to the maintaining of established acts. However, the prevailing sentiment among those contacted is that there exists an insufficient amount of the lower-priced product, thereby precluding accurate assessments of its value.

The specific questions posed by Record World regarded what effect, if any, the lower price has had in helping boost sales of albums by Minnie Riperton, Labelle, Dan Fogelberg (all breaking acts), and what effect the lower price has had on sales of an album by an established artist. In this case, John Lennon's "Rock 'N Roll."

Pete Smolen, director of purchasing for Record Bar, noted that the lower priced albums have had an effect at the consumer level but, "There's not enough $5.98 product out to bowl over anyone. If enough of the $5.98 product gets into the marketplace, it might have an effect, but until that happens, I don't think the consumer will take much notice."

Atlantic Heats Up RW Album Chart

NEW YORK — In the midst of what the label reports to be the hottest sales period in the history of Atlantic/Atco Records, the company is holding top 200 lp chart positions in Record World this week for 25 albums, with four albums holding their bullets for the second or third weeks, and with eight albums entering the chart for their first week.

Led Zeppelin's "Physical Graffiti" on Swan Song Records (distributed by Atlantic/Atco) remains in the number one position for the third week in a row. In addition, this week's Record World lp chart re-introduces all five previous Led Zeppelin albums: "IV" at 88, "Houses Of The Holy" at 126, "II" at 130 "Led Zeppelin II" at 98, and "Led Zeppelin III" at 165.

In addition to "Physical Graffiti," Swan Song also has three other albums featured on the chart: the debut lp from Bad Company (in its 32nd week), the Pretty Things' "Silk Torpedo" (in its 6th week), and Maggie Bell's brand new "Suicide Sal," at number 181 in its 2nd week.

Three other recently released albums make their chart debut in

(Continued on page 44)
Chess/Janus, BTM Launch New Label

NEW YORK—Chess/Janus Records has entered into a joint venture with British Talent Managers in the formation of BTM Records in the United States and Canada, announced Chess/Janus president Marv Schlachter and BTM president Miles Copeland.

**BTM Group**

BTM Records is an extension of the BTM Group of Companies. The BTM Group of Companies, headquartered in London, has offices in New York and Amsterdam and has its own booking facility as well as management.

The record company, headed by Chris Watts, vice president and general manager, and Mel Baister, director of tour coordination, based in the New York office. BTM entered into the joint venture with Chess/Janus based on their expertise in the exploitation of European artist management, primarily British, and Chess/Janus' recent entrance into the European progressive fields. BTM's close involvement with the record company has worked with Chess/Janus on such acts as Al Stewart, joint venture with Chess/Janus on acts as Al Stewart, Camel and American Gypsy.

**Schlachter Comments**

Speaking for Chess/Janus, Marv Schlachter commented, "It is evident, especially with European talent, that the direct coordination of an album release with an ensuing tour has made the difference in the success of most European talent. BTM's close involvement with the record company in establishing sound and commercial orientation, will give BTM the ability to market effectively both British and American artists."

**Miles Copeland**

On behalf of BTM, Miles Copeland stated that, "The key in the future is in the close cooperation of integrated company and management. When this cooperation is close and the product is good, the results are enormous. The organization we have created devotes its energy developing and rehearsing talent before they make their way to the States. The thrust of BTM centers around the breeding of an act. Once accomplished, it is essential to have a solid company behind them with a strong record company."

Sal/Wa Label Formed; Watts Outlines Plans

**LOS ANGELES**—The formation of Sal/Wa Records, headed by veteran record executive Jamie Watts, was announced recently by Jamie Watts, vice president and general manager of the new label. In an exclusive Record World interview, Watts outlined the label's distribution plans and forthcoming product. In addition, he announced the appointment of Warren Gray as director of marketing. Prior to his appointment, Gray was formerly director of sales and marketing for Sussex Records. The first product that will appear on Sal/Wa will be a new single from the Coasters, written and produced by original group member Billy Guy and titled "You Move Me."

"The single will ship on April 10 with an album, now in preparation, to follow shortly thereafter. Other acts now preparing Sal/Wa releases include the Watts Explosion, First Born (for a summer release) and recording the label, Little Richard, with (Continued on page 54)

A Suggestion For NARM '76

**NEW YORK**—In recent years, record company advertising has exhibited a desire for professionalism and sophistication which is equal to and often surpasses that of any other area. In view of this it's now time for NARM to give awards for the Best Record Ads of The Year in radio, TV and print. Jules Mala mud could put together an advertising panel consisting of top record retailers, who would do the preliminary judging of record ads, with the NARM membership voting on the finalists. Every record company would submit their best ads in all fields during the year to the ad panel and at the convention the 10 best print, radio and TV ads would be displayed, played and shown. The NARM awards for best ads would do more for record advertising than all the panels in the world and would make NARM ad awards a respected honor in the industry.

Wilburn Reactivates MMI

**LOS ANGELES**—Buz Wilburn, having fulfilled his Music Marketing Company International agreement with GRC where he was the president of GRDC and executive vice president, general manager of GRC, has returned to Hollywood to reactivate his MMI business activities.

Signed to GRC where he was the president of GRC, Wilburn completed his two-year contract with GRC ending March 1.

Wilburn will now expand his MMI operation from Hollywood offices in order to work with artists, producers, record companies and music publishers in a management/marketing approach for their product in the U.S. and internationally.

**Corlett Resigns From Dark Horse**

**LOS ANGELES**—Elaine Corlett has resigned from her post as administrative manager of George Harrison's Dark Horse label, effective immediately.

Corlett, who operated out of the Dark Horse A&M offices here, will announce her future plans shortly. Previous to being associated with Dark Horse she was national artist relations manager at Capitol Records.

Chicago Goes Gold

**NEW YORK**—The latest album by Columbia recording group Chicago has been shipped gold, according to the label. The LP, "Chicago VIII," was rush released to meet the demand from retailers across the country.
A NEW HIT SINGLE
FROM
SHA NA NA

"(J U S T L I K E)"

ROMEO & JULIET

PRODUCED BY TONY CAMILLO FOR CAM PRODUCTIONS
EXECUTIVE PRODUCER JIMMY IENNER

Thank you KDWB for being first...

ON KAMA SUTRA RECORDS --- FROM THE BUDDAH GROUP
A&M Taps Dashev

LOS ANGELES — Effective immediately, David Dashev has joined A&M Records in the newly created position of assistant to the president, announced Jerry Moss, president of A&M Records. Dashev will report directly to Moss and perform in a multi-faceted capacity for the president.

David Dashev

Dashev, a graduate of Harvard University, holds a M.A. in English/Education and is the author of a book of poetry entitled “Yes.” He was formerly the music editor of Boston After Dark, has worked as a freelance writer for many publications including the L.A. Times and L.A. Free Press. He has also worked as a free lance publicist representing Cream, the Chambers Brothers, Canned Heat, Jethro Tull, Savoy Brown, and Buddy Miles, to name a few. In 1971 Dashev joined Capitol Records as the east coast director of A&R where he functioned as an artist development coordinator as well as a talent and acquisitions director.

From 1972 until his recent appointment, Dashev was the manager of the Persuasions, a well known acappella group currently recording on A&M.

Motown Industries Names Schiffer VP

LOS ANGELES — George Schiffer has been named to the newly created position of vice president of planning for Motown Industries, it was announced by Gordon Riss, executive vice president and chief operating officer for the entertainment complex.

Schiffer, a graduate of Harvard College and Law School, has been representing Motown since 1960 in many and varied areas, domestic and international, before joining the company.

An acknowledged copyright expert in the music industry, Schiffer will be responsible for long-range corporate plans and projections.

Rockin’ Names Appere To Coast A&R Post

LOS ANGELES — Robert Appere has been named west coast director of artist and repertoire relations of Rocket Records, announced Rocket president John Reid. Appere’s appointment continues Rocket’s American executive expansion and follows the recent addition of Dennis Morgan as U.S. label manager.

Appere has been involved in many facets of the record business, including producing, engineering, arranging and writing. He’s also been a session sideman. He has been involved in the release of more than 200 albums since beginning his musical career at A&M in 1971.

Departing A&M a year later, Appere designed and built the Clover Recording Studios in Los Angeles, which he owned, ran and again, acted in all of the aforementioned capacities.

Regan Honored by Le Jardin

Russ Regan, president of 20th Century Records, was honored with “The Trendsetter Award” in recognition of his efforts in the field of promoting the sale of recorded music through discoteques and disco disc jockeys. The award was presented by John Addison, New York disco Le Jardin’s proprietor. Pictured, from left: 20th Century’s Billy Smith; Michael Cappello, Le Jardin disc jockey; Addison; and Regan.

Col Promotes Anderson

NEW YORK — Paul Smith, vice president, sales and distribution, Columbia Records, has announced the appointment of Gordon Anderson as U.S. label manager. Appere’s appointment continues Rocket’s U.S. label management expansion, the label manager.

In his new capacity, Anderson will be responsible for the support of Columbia artist tours throughout the country, including field support for radio airplay and the coordination of merchandising/advertising campaigns in the field. In addition, he will coordinate the sales department’s activities with the artist development, artist relations, product management and promotion departments of all the CBS labels.

Bloom Leaves ABC

NEW YORK — Howard Bloom has resigned from his post as east coast manager, public and artist relations, with ABC Records. Bloom came to ABC from Famous Music Corporation, where he was director of public and artist relations, concentrating on the Sire and Dot labels. He had previously been the editor of Circus Magazine and business manager and co-owner of Cloud Studios, Inc., which art directed the National Lampoon, produced films for NBC-TV and created advertising materials for ABC’s seven FM stations.

Bloom can be reached at (212) 622-2278.

Fania to Distribute Tico & Alegre Labels

NEW YORK — Jerry Masucci, president of Fania Records, and Morris Levy, president of Roulette Records, have announced that as of March 15, 1975, Fania is distributing all product of Tico and Alegre Records, and any and all other Latin labels controlled by Roulette.

Under the agreement, all activities of Tico and Alegre will emanate out of Fania headquarters at 888 Sevensh Avenue in New York, with Fania responsible for all phases of operation, including production, pressing, sales, distribution and promotion.

Joe Cain, general manager of Tico and Alegre, will report directly to Fania president Jerry Masucci.

Helen Reddy Re-Signs With Irving/Almo

LOS ANGELES — Chuck Kaye, executive vice president of Irving/Almo Music, has announced the re-signing of Helen Reddy to a long term agreement as a writer for the company. Reddy has been associated with Irving/ Almo Music for the last three years and has written such songs as “I Am Woman,” “Love Song for Jeffrey,” “Bes’ Friend,” “Think I’ll Write a Song,” and “More Than You Could Take.”

Ian Packs ‘Em In

Columbia recording artist Janis Ian recently attracted packed houses for four shows at New York’s Bottom Line club. Ms. Ian performed live renditions of songs from her latest Columbia album, “Between The Lines,” as well as her previous lp, “Stars.” Shown above backstage after her opening night performance surrounding Ms. Ian are (from left, rear): Irwin Segelstein, president, CBS Records; Matty Matthews, local promotion manager, Columbia Records; New York branch; Jack Creige, vice president, marketing, CBS Records; (front): Sol Robinowitz, vice president, A&R and music publishing, CBS Records International; Bruce Lundvoll, vice president and general manager, Columbia Records; and Paul Smith, vice president, sales and distribution, Columbia Records.
A GREAT NEW GROUP YOU ALREADY KNOW!

The Headhunters are Herbie Hancock's superb band now winging out on their own. With a major cross-country tour and a sizzling new album co-produced by Herbie and David Rubinson.

Hurricane Warnings: From all that we've heard, the Paul & Linda McCartney bon voyage to America last Monday could've shamed any recent party without even breathing hard. When guests arrived at the Queen Mary, they were piped aboard by a corps of naval cadets. Once past security and into the Grand Salon, they were then immediately faced with the dilemma of which one of five buffets and several bars to lay siege to. The food was all selected personally by Linda, but we understand that the destroyer was something called a Hurricane, a special rum drink imported from New Orleans for the occasion. Seen in varying states of partytime indulgence were David Cassidy, Cher, America, Tony Curtis, Chicago, Mickey Dolenz, George Harrison, Derek Taylor, Dr. John, Jose Feliciano, Marvin Gaye, Davy Jones, Kenny Jones, the Jackson Five, Karl Malden, Nigel Olsson, Ryan and Tatum O'Neal (Tatum having apparently taken over from the touring Alice Cooper as the requisite rock & roll party fixture), Carole King, Dean Martin, Dave Mason, Jim Messina, Richard Perry, Harry Nilsson, Helen Reddy, Rudy Vallee (!), Paul Williams, Allen Toussaint, Lee Dorsey and John Mayall. When the houselights finally came up, Paul & Linda were reportedly still going full steam, kibbitzing at a back table with Bob Dylan, Jimmy Webb, Joni Mitchell, David Blue, Linda Ronstadt and Peter Asher. The ensuing exit, they say, created a limo traffic jam that backed up all the way to San Pedro. Considering the grandiosity of it all (no less than 43 people were flown in from New Orleans for flavor), you can bet that the bills could probably stretch all the way to San Diego . . . Graham Nash and David Crosby were so pleased with the meshing of personalities when they sang some harmony on a James Taylor session that they're now said to be very hot on the possibilities of a new trio. CN&T! (Among the tunes that James has

(Continued on page 45)

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

©1975 Motown Record Corporation

Campbell's Clan

Glen Campbell, Capitol recording artist, is visited backstage at the Los Vegas Hilton by Capitol and EMI executives following Glen's opening-night performance. Pictured from left are Al Cours, Capitol's senior vice president alt; promotion, artist development; Campbell; Bhaskar Menon, Capitol's chairman, president and chief executive officer; and Bob Mertz, director of repertoire & marketing, EMI Records, Inc.

CBS Promotes Dash

NEW YORK — Walter Dean, executive vice president, CBS Records, has announced the appointment of Joseph P. Dash to the position of director, new product development, CBS Records.

In his new capacity, Dash will be responsible for the commercial expansion of the four-channel market and for various other assigned projects. In connection with his extensive responsibilities in the area of quadrphonics, he will work closely with Stan Kavan, vice president, planning and diversification, CBS Records. He will report directly to Dean.


LOS ANGELES—Arnold Stone has been named vice president of a&r administration for MCA Records, Inc. by the label's president, J.K. Maitland.

Stone, who will report directly to Maitland, will schedule the release of product for MCA, and will be responsible for the supervision of recording budgets and supervision of the performance by artists of their contractual commitments.

Director of administration of MCA Records for five years, Stone held the same position at Kapp Records in New York prior to its consolidation in 1971.
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.
'Tommy' Week Festivities

Garrett To Produce Tanya Tucker Sessions

LOS ANGELES—MCA Records president Mike Maitland has acquired the services of producer Snuff Garrett for recording sessions with Tanya Tucker, now underway.

Garrett has been associated with MCA on a number of projects including product by Cher, Sonny & Cher, Roger Williams and most recently, Telly Savalas'lp containing the single "Il."

Labelle Gets Gold

NEW YORK— Epic recording trio Labelle's single "Lady Marmalade" has been certified gold by the RIAA.

Korobkin Exits ABC To Join Law Firm

LOS ANGELES— Leonard Korobkin, vice president, business affairs of ABC Records, will resign that position effective April 7 to join the law firm of Harris and Fredericks as a partner.

Korobkin will be located as resident partner in the law firm's new west coast office in the ABC Entertainment Center (Century City) in Los Angeles. The firm, now to be known as Harris, Fredericks and Korobkin, will continue headquartered on the east coast in the Time-Life building in New York.

Ross Leaves London

LOS ANGELES— As of March 28, 1975, Jack Ross has resigned his post in west coast artist relations for London Records, Inc.

During the three years that Ross was with London he coordinated all artist development activities. In addition to artist relation functions, Ross was responsible for all television exposure and special promotion for such artists as Bloodstone, Al Green, Ann Peebles, 10cc and ZZ Top.

Ross can be contacted at (213) 985-0947.

MCA To Release Fifteen 'Twofers'

LOS ANGELES—MCA Records, Inc. will release 15 double lp sets at the end of March as part of the company's "twofer" catalogue, announced Sam Passaman, MCA vice president of sales. These albums will feature music from the big band era of the 1940s. Artists included in this "Best Of" release are Charlie Barnet, Les Brown, Eddie Condon, Xavier Cugat, Jimmy Dorsey, Tommy Dorsey, Lionel Hampton, Glen Gray, Woody Herman, Gordon Jenkins, Louis Jordan, Reddy Martin, Artie Shaw, Guy Lombardo and Bob Crosby.

Special Price

Each of the album sets included in this special "twofer" catalogue is priced at $7.98. In addition to the new big band double album releases, there are 60 other "twofer" releases available from MCA. Among the artists included are Buddy Holly, the Mills Brothers, Lenny Dee, Bill Haley & His Comets, Bert Kaempfert, Lawrence Welk, Alfred Apaka, Pete Fountain, the Andrews Sisters, the Four Aces, Judy Garland, Louis Armstrong, Peggy Lee, Rick Nelson and Benny Goodman.

New Tomita Album Released by RCA

NEW YORK— RCA Records is releasing a new Tomita album, an electronically created version of Moussorgsky's "Pictures at an Exhibition," and has announced plans to advertise and promote it across the board as a classical and a popular album.

The new album follows "Snowflakes Are Dancing," a Tomita treatment of music by Debussy, which crossed over into pop territory last year.

Commencing with trade advertising, the campaign will include full page 4-color ads in consumer publications. There will be a 4-color press kit with photos and Tomita's biography both in English and Japanese; there will be a 7-inch demonstration EP of music edited from the album for all progressive and classical radio stations, a mobile display, a 30-second TV spot, a 60-second radio spot, a sales kit containing minnies of both albums, suggested layouts, photos and suggested headlines. A 24 by 24 inch varnished 4-color poster of the lp cover will be available as a point-of-sale display and 10,000 will be available to retail outlets for giveaways.

WHO IS WACKO?

10
THE HOTTEST DISCO DANCE... NOW AN INSTRUMENTAL SMASH!

"THE HUSTLE"

VAN McCoy & THE SOUL CITY SYMPHONY

EXPLoding FROM THE NEW ALBUM

LP: AV-69006/3-TRACK: 8TC-6906/CASSETTE: CAS-6906
Col To Release Ten Collectors’ Series LPs

NEW YORK — Columbia Special Products will add 10 albums to its collectors’ series this April with the re-release of two Broadway and eight jazz discs.

Eighteen years after Columbia deleted it from the catalogue, the company is bringing back its recording of Noel Coward’s musical comedy, “Conversation Piece,” originally released in November, 1951. Of more recent vintage is the re-release of the original Broadway cast album of “I Can Get It For You Wholesale.”

The jazz titles in the series are the three-record set “Jazz Odyssey, Volume I — The Sound of New Orleans,” Woody Herman’s “Three Herds:” “Jammmin’ at Condon’s;” “Bunk Johnson;” “Johnny Dodds and Kid Ory;” and the Paris concert of Art Blakey’s Jazz Messengers.

RCA Plans Campaign Around Denver Tour

NEW YORK — RCA Records has announced an extensive advertising, promotion and publicity campaign in support of a concert tour by John Denver.

The 29 city tour, entitled “Celebrate,” under the personal aegis of Jerry Weintraub, head of Management Three and Denver’s manager, begins April 1. Seven midnight shows have already been added to the original itinerary.


Jack Kiernan, division VP, marketing, RCA Records, said support of the tour and Denver product includes additional trade and consumer print advertising, local print advertising in tour city areas, radio and TV spot buys, 4-color posters, window streamers and mobiles.

Daryll Joins Marks

NEW YORK — Joseph Auslander, president of E.B. Marks Music, has announced the appointment of Ted Daryll to the post of professional manager.

Daryll, most recently associated with Barry Bergman through their independent production firm, previously served as A&R producer for RCA Records and staff songwriter for Koppelman-Hartman Associates. He has written/produced for artists such as Billy Vera, Ike & Tina Turner, Jay and the Americans, Zager & Evans, Bud Shank, Freda Payne, The Lettermen, Peggy Lee, Jerry Butler, Dusty Springfield, and many others.

Daryll’s duties will include the acquisition of new material, the development of new writers and artists, writing and production responsibilities, as well as expansion of the company’s extensive publishing catalogue.

Epic Begins Promotion Campaign For Derringer ‘Spring Fever’ LP

NEW YORK — Steve Paul, president of Blue Sky Records, has announced the release of Rick Derringer’s second solo album, “Spring Fever,” which contains the artist’s latest single, “Hang On Sloopy.”

A major merchandising and promotion effort for the album is being coordinated by the regional promotion and merchandising managers. In markets across the country, Spring flower arrangements are being presented to radio stations at the servicing of the album. “Spring Fever” parties are being held in major markets to present the album to radio personnel and the local press.

Johnsen Resigns From Electric Lady

NEW YORK — Ron Johnsen has announced his resignation as executive director of Electric Lady Studios, effective March 28. Changes in business objectives were given as the reason for his resignation.

F/P/M Releases Three

BERKELEY, CAL. — Fantasy/Prestige/Milestone have announced the release of three new jazz albums: “Double Exposure,” Nat Adderley’s Prestige debut, and on Milestone, “Canyon Lady” by Joe Henderson and “Satori” by Lee Konitz.

New Headquarters Opened by ATV

NEW YORK — Effective immediately, ATV Records is located in new, permanent headquarters at 3 West 57 Street, New York, N.Y. 10019; phone: (212) 826-9636.

New Board Members Announced by ASCAP

NEW YORK — The results of the biennial election for the board of directors of the American Society of Composers, Authors and Publishers have been announced by ASCAP president Stanley Adams.

The board members elected to serve for a two-year term commencing April 1, 1975, are as follows:


The writer members in the standard field are Aaron Copland, Morton Gould and Virgil Thompson.


Louis Alter chaired the Society’s committee on elections which consisted of Lee Adams, Robert Allen, John Corigliano, Bronislaw Kaper, David Rose, David K. Sengstack, William G. Hall and Stanley Mills. The Chemical Bank was appointed to count the ballots.
A new Major album.

Major Harris has been making great music since his stint as featured vocalist with the fabulous Delfonics.

Now he's got a band of his own and they put it altogether with soulful, boogie/blues numbers which are just right for dancing or plain listening.

Major Harris, "My Way."
On Atlantic Records and Tapes.
UA Names Three Promo Managers

LOS ANGELES—Ray Anderson, vice president, promotion, United Artists Records, has announced the appointment of Gary Bird, James Heathfield and Bob Hines to the post of field promotion manager.

Background

Gary Bird, named field promotion manager for the Cleveland, Pittsburgh and Buffalo areas, was previously promotion representative for Polydor in the Cincinnati market and promotion representative for Brtit Records in Los Angeles. He also worked for The Wherehouse retail chain.

Bird attended Cleveland State University.

James Heathfield, named field promotion manager for the Memphis, Nashville and New Orleans area, was previously field promotion representative for RCA Records in Minneapolis.

Heathfield was a promoter of concerts and manager of local groups in the Florida area.

Bob Hines, named field promotion manager for the Dallas market, attended Santa Barbara Junior College, and had been active in the real estate field in California prior to joining United Artists.

Bird, Heathfield and Hines will report directly to Anderson.

' Midnight Special' Promotes Genovese

LOS ANGELES—Debi Genovese has been named talent coordinator for "The Midnight Special," according to an announcement by Stan Harris, producer-director of the late night NBC-TV music series.

Ms. Genovese has been assistant talent coordinator of the show since its third taping. Prior to joining "The Midnight Special" staff, she was personal assistant to Tom Laughlin of Billy Jack Productions.

Col Names Bennett To Regional Post

NEW YORK—Stan Monteino, vice president, national promotion, Columbia Records, has announced the appointment of Ron Bennett to the position of regional promotion marketing manager, Columbia Records, midwest region.

In his new capacity, Bennett will be responsible for the supervision and direction of all regional promotion efforts for product on the Columbia label.

He will coordinate the activity of, and detail product priorities for, branch promotion managers in his market. He will continue to maintain liaisons with radio stations, all formats, dealing directly with program directors and music directors for the purpose of stimulating airplay and sales of Columbia albums and singles.

Bennett will also coordinate key Columbia artist tour plans for the midwest markets, working closely with the artist relations and local promotion staffs.

Bennett first joined CBS Records in May, 1973, as local promotion manager, Epic Records, in Chicago, a post he has held until this new move.

WB Signs Jarreau

Wunder Bros.'s chairman of the board Ma Oxlin has announced the signing of singer/songwriter Al Jarreau to an exclusive recording contract. Jarreau has been performing for several years in clubs and in concerts around the country and was signed by Warner after a performance at the Troubadour in Los Angeles. He will begin work on his first album in April with Al Schmitt producing. Shown above at the signing are (from left) Al Schlessinger; Jarreau's manager Pat Raines; Jarreau; Ostin and Schmitt.

Publishers Sponsor Alternative Chorus

Artie Wayne and United Artists Music.

Aspiring participants to the showcase are carefully screened prior to each presentation and are chosen solely on the intrinsic merit of their songs. In addition to the performers that appear, each piece of material that is presented is determined by audition. To date over 270 songs that were presented at the showcase have been contracted by various publishing firms and according to Chandler, several songwriters were signed to publishing contracts and record contracts after participation in the showcase program.

Alumni Hits

Among the songs that were originally presented during the showcase series are "Rock 'n Roll Heaven" by Johnny Steven- son and Alan O'Day, "Jesse" and "Stars" by Janis Ian, and "Heartbeat, It's A Love Beat," by Greg Williams. Artists that have appeared include Harriet Schock, Wendy Waldman, Judi Pulver, Ron Fraser Cooker, Mitch Johnson and Daniel Moore.

No restrictions are made by the organization on the professional status, degree of experience or industry affiliation of participants; participation in the program entails no contractual requirement. Interested parties may call (213) 655-7780 or write to 943 Palm Ave., West Hollywood, Calif.

Southwind Signs Two

NEW YORK—Alan Lorber, president of Southwind Records, has announced the signing of two new contemporary groups to the label: Strongbow and Free Beer.

Lorber is completing sessions with Strongbow at Mega Sound, North Carolina. Brendan Harkin, lead guitarist with Arista record group the Fallen Angels, is currently producing Free Beer. Southwind is distributed by The Buddah Group.

BTO Tour Set

CHICAGO—Mercury's Bach- man-Turner Overdrive embarks on its first major American tour of 1975, which will include an already sold-out date in Chicago's 20,000 seat stadium on April 5.

The tour, which is only 11 days in length, covering eight states and 11 cities, begins in Madison, Wisc. and will reach completion April 13 in Oklahoma City, Okla.

Accompanying BTO is another Mercury act, The English group makes its American tour debut with the BTO and surrounding dates.
England's Hottest New Group!

PILOT
Is Filling The Air With
MAGIC

GAVIN'S Sleeper Of The Week!
Sensational phone action! 3/21/75

from their album, PILOT (ST-11368)

from Capitol Records
Who In The World: The Hit Forecast Calls for Snow

HOLLYWOOD — Shelter recording artist Phoebe Snow has emerged as one of the industry's most important new musical forces. With a style that draws from a variety of genres from folk to jazz, she is a performer who immediately recognized her talent and brought her to Shelter Records.

Realizing her folk, jazz and blues influences, Dino Airali, then national promotion man for Shelter Records, and now her producer, who met Dino Airali, then national promotion man for Shelter Records, and now her producer, who immediately recognized her talent and brought her to Shelter Records.

Since the release of her album, Phoebe has continued to grow, writing new material and forming her own band, composed of five stand-out musicians: Steve Burgh, (lead guitar), Chuck Fiori, (bass), Phil Kearns, (back up vocals and light percussion), Warren Nichols, (keyboards, pedal steel guitar and brass) and Charley Powers, (drums and percussion). Together they create that unique mood that makes Phoebe's music so striking.

The album was produced for Atlantic Records feted the west coast debut appearance of Manhattan Transfer at Los Angeles, April 16. Atlantic Records has announced the signing of singer-songwriter Paula Scher, associate art director, and both will report directly to Defrin.

Before coming to Atlantic, Sussman spent three years at Columbia Records as a designer in their art department, working with Arnold Levine.

RCA Sets Release Of 'Panther' Track

NEW YORK — RCA Records has set a May release on the new Henry Mancini composed and conducted soundtrack album from the new motion picture, "The Return of the Pink Panther," to coincide with worldwide release of the Blake Edwards-Sir Lew Grade production being distributed by United Artists, it has been announced by Mike Berniker, director of RCA's popular artists and repertoire.

In addition to the new album, RCA Records will release a newly recorded single of "The Pink Panther Theme."

The album was produced for RCA by Joe Reisman.

Radio Promo Planned For 'BlueJays' Album

NEW YORK—London Records has set out on a major radio promotion for the "BlueJays" album. The campaign breaks April 2 in 15 major markets, including Los Angeles, New York, San Francisco, Philadelphia and Chicago. The commercial for this promotion has Justin Hayward and John Lodge speaking of the conceptualization of "BlueJays" against some selected cuts.

Atlantic Inks Shifrin

NEW YORK — Atlantic/Atco Records art director Bob Defrin has announced the appointment of Abie Sussman as associate art director. Sussman will join Ms. Paula Scher, associate art director, and both will report directly to Defrin.

Before coming to Atlantic, Sussman spent three years at Columbia Records as a designer in their art department, working with Arnold Levine.

Chappell Folio

NEW YORK—Chappell Music Company has released an "At Long Last Love" special film folio, based on the 20th Century Fox musical which is in its opening engagements in the United States, Canada and abroad.

The new pact is an extension and expansion of an original agreement signed in 1971 and includes all original material produced by Gernhard and recorded by his acts.

Among the artists represented in the new arrangement are MGM recording artist Jim Stafford, Big Tree's Lobo, and writer David Bellamy.

One of Gernhard's first projects under the extended Famous pact will be a record production deal for David Bellamy. Gernhard is currently spending considerable production time on the Jim Stafford eight-week Summer series on ABC-TV, which begins taping May 16.

Transfer to LA

Atlantic Records feted the west coast debut appearance of Manhattan Transfer at Los Angeles' Roxy Theatre. Pictured above, from left, are: Atlantic Recording Company's chairman of the board Ahmet Ertegun and Sonny Bono and the group performing. Besides celebrating their west coast debut, the group toasted the release of their first Atlantic album, "The Manhattan Transfer," which was co-produced by Ertegun and group member Tim Hauser.
"Kelly Garrett has the best female singing voice to hit Broadway since Streisand." — Jeffrey Lyons, CBS Radio

**KELLY GARRETT in HARRY CHAPIN'S**

"The Night That Made America Famous"

ETHEL BARRYMORE THEATRE

"Kelly Garrett . . . a formidable talent . . . ."

Clive Barnes, The New York Times

"... the incredible Kelly Garrett with that unforgettable sound."

William A. Raidy, Long Island Press

"... Kelly Garrett . . . show-stopping solo . . . ."

Billboard

"Kelly Garrett, a midget dynamo of fervent intensity . . . ."

William Glover, Associated Press

"... that small bundle of dynamite named Kelly Garrett, a saucy brunette who can twist an audience around her finger . . . ."

Douglas Watt, Daily News

"Kelly Garrett can sing with a twinkle or a tear. She's dynamite, which is the consensus whenever she appears anywhere . . . ."

Alvin Klein, WNYC Radio

"... She deserves to be treasured . . . ."

Richard Watts, New York Post

"... Kelly Garrett . . . star quality."

Virgil Scudder, WINS Radio

"... I fell in love with her as co-star with Harry Chapin on Broadway. Kelly is destined for Superstardom. She's the brightest, freshest talent to come into the industry in a long time."

Bruce Morrow, WNBC Radio

---

"As Far As We Can Go"

Written by Jim Grady

New Single Now Available

Produced by Mike Berniker/Teddy Randazzo

Exclusively on RCA

MANAGEMENT

roger ailes associates inc.

PUBLIC RELATIONS

barnes associates

AGENCY REPRESENTATION

INTERNATIONAL CREATIVE MANAGEMENT

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Exclusively on RCA

MANAGEMENT

roger ailes associates inc.
Irv Azoff began his career as an agent in the Midwest some seven years ago. Exactly one year ago Azoff established Front Line Management Company and today, at only 26 years of age, he is president of one of the most successful management companies in America, whose client roster includes such major artists as Joe Walsh, the Eagles, Dan Fogelberg, Minnie Riperton, R.E.O. Speedwagon and producer Bill Szymczyk. In this Dialogue, Azoff talks about his role as a manager and as president of Front Line.

Record World: At what stage of an artist’s development does your involvement begin?

Azoff: It varies. I was with Dan Fogelberg from the beginning of his career. We first met when he was playing in a bar in Champaign, Illinois. It was a similar situation with R.E.O. Speedwagon, whose first date that I booked was for beer and pizza and $10 a man. I met Joe Walsh while I was an agent at the Associated Booking Agency which I left to become his manager — this was right after the release of his album “The Smoker You Drink, The Player You Get.” I met the Eagles this past December.

RW: What do you look for in signing an act to personal management?

Azoff: At this point, it’s strictly a matter of my musical taste and that of my clients. You will never see me working with music that’s incompatible with the people with whom I’m already working.

RW: Minnie Riperton was an unusual addition to your roster.

Azoff: The addition was really Jack Kellman, not Minnie Riperton. Kellman was already Minnie’s manager when he joined Front Line and I’m just trying to help him take it the rest of the way. Minnie Riperton is quality music and for that very reason is not an unusual addition.

RW: Why is it that your acts, with the exception of Joe Walsh, are concentrated on two labels?

Azoff: It’s coincidence. R.E.O. Speedwagon had been at Epic, the Eagles at Asylum and Joe Walsh at ABC, when Minnie Riperton went to Epic through Jack Kellman. Dan Fogelberg was originally on Columbia until about the time Clive Davis left and Columbia lost interest in him. In order to get him off Columbia I got into a legal hassle during the time I was working for Elliot Roberts. The natural thing to do was to take him to Asylum Records but David Geffen and I couldn’t make a deal. I arranged for him to go back to Epic Records strictly because of Don Ellis. I knew that Epic Records was really excited about him and there was no way that Dan wouldn’t happen on that label. I consider myself very fortunate in my relationship with all three labels.

RW: So the rapport that you build with a label induces you to take other acts there?

Azoff: Yes definitely, but I will never ask any label to sign an act about which they are not genuinely excited. No new act has a chance without total support of his record label.

RW: Could you fill in on your background?

Azoff: While I was a student at the University of Illinois, friends of mine played in bands and I became involved in booking. I began in teen clubs and ended up doing major concert promotion. Then I started managing R.E.O. Speedwagon but it became hard to do anything in Champaign, Illinois so I went to work for the Heller Fischel Agency in Detroit over three years ago. From there, I went to Associated Booking where Joe Walsh asked me to manage him. So I left, re-established management with R.E.O. Speedwagon and Dan Fogelberg and went to work for Elliot Roberts. Then, in March of last year, I started Front Line Management with John Baruck, a six year business associate.

RW: Do you work closely with a particular agency now?

Azoff: Yes, ATI. I like to work with one agent because it gives us more power and facilitates the coordination of our bookings.

RW: Do you have the agency package your acts together?

Azoff: I don’t always dictate packaging. For example, the guest star for Joe Walsh’s tour is Charlie Daniels, who is associated neither with ATI nor with Front Line, but it is a viable package and the promoters were extremely optimistic about its box office potential. On the other hand, the Eagles are booking into bigger halls and need somebody like Dan Fogelberg who is more than just an opening act. Dan Fogelberg will headline his strongest markets with Emmylou Harris as support. Generally, I determine all tour arrangements which includes the promoters in each city and choosing an opening act; ATI routes the tour.

RW: What role does the agent assume?

Azoff: I think that the agency business in general exists because there is a lot of incompetent management. One of the most important aspects of management is the coordination of tours, and any manager that lets an agency dictate who will be billed with his act or what promoter he works with is a weak manager. What I have tried to do has been to develop a team of people, not necessarily within my organization, but people with whom we can work closely on certain aspects of our clients’ careers. Jeff Franklin at ATI is directly responsible for breaking R.E.O. Speedwagon and they have now broken wide open, especially in the midwest and South. I selected Jeff because he is willing to take the time to listen to what we need to have done.

... the management’s responsibility comes down to . . . helping the artist achieve a level of artistic control so that the creative processes develop and expand.

RW: Do you have the agency package your acts together?

Azoff: Yes, ATI. I like to work with one agent because it gives us more power and facilitates the coordination of our bookings.

RW: Have your acts been affected by the slump in the concert business?

Azoff: There’s definitely a recession in the business. Certain areas (Continued on page 39)
The best of both worlds.

The beauty of John Prine's lyrics is matched by the beauty of his music. Presenting John Prine's new album, "Common Sense." SD 18127

Produced by Steve Cropper, "Common Sense" adds new dimensions to John Prine's already brilliant songs. "Common Sense." An important new album by John Prine.

ON ATLANTIC RECORDS AND TAPES

JOHN PRINE ITINERARY

APRIL
9 Capital Theatre, Madison, Wisconsin
10 Performing Arts Center, Milwaukee, Wisconsin
12 Symphony Hall, Boston, Massachusetts
18 Avery Fisher Hall, New York City
19 Syria Mosque, Pittsburgh, Pa.
20 Freedom Hall, Louisville, Kentucky
23 Symphony Hall, Atlanta, Georgia
26 Louisiana State University, Lafayette, La.

MAY
28 University of Mississippi, Hattiesburg, Miss.

MAY
2 Community Center, Berkeley, California
4 Civic Center, Santa Monica, California
7 Lane County Auditorium Eugene, Ore.
9 Paramount Theatre, Portland, Oregon
10 Paramount Theatre, Seattle, Washington
11 Gardens, Vancouver, B.C.
16 Auditorium Theatre, Denver, Colorado
SINGLE PICKS

AMERICA—Warner Bros. 8086
SISTER GOLDEN HAIR (prod. by George Martin)
(Abbey Road, ASCAP)

Trio answers their "Lonely People" with the story of a guy who's found love at last but doesn't necessarily want to marry her. Hit bells should ring, though.

STYLISTICS—Avco 4652
THANK YOU BABY (prod. by Hugo & Luigi)
(Avco Embassy, ASCAP)

Previewing their forthcoming album, Russell Thompkins Jr. and Airrion Love alternate vocal leads on this masterful wall-to-wall ballad. You're most welcome!

KOOL & THE GANG—Decca 1567 (Pip)
SPIRIT OF THE BOOGIE (prod. by R. Bell, Keel & the Gang & K&G Prod.) (Delightful/Gong, BMI)

"The boogie's back again!" is the chart cry as their jazz/rock expertise produces their mightiest outing since "Hollywood Swingin'." Vocals have a Castor touch.

TOMMY ROE—Monument ZSB-8644 (Col)
GLITTER AND GLEAM (prod. by Felton Jarvis)
(Low-Tw, BMI)

Reactivating his "Sheila" beat on the intro, Roe returns with a compelling look at what's left of the good old days. In his book, r&r is the lone survivor.

DON McLEAN—United Artists XW614-X
WONDERFUL BABY (prod. by Joel Dorn)
(Masked Announcer) (Unart/Yaweh, BMI)

Portraying heaven as a place where soaring cherubs count their digits, McLean performs a top 40 lullabye which should fly higher than any since "Vincent." Portraying heaven as a place where soar-

HENRY GROSS—A&M 1682
ONE MORE TOMORROW (prod. by Terry Cashman & Tommy West)
(Cashwest/Gross Kupps Prod.)

With his "Plug Me Into Something" lp electrifying The Album Chart, the current required for hot single action flows with rockin' good abandon. Any day hit!

STYLIZED—Van McCoy & the Soul City Symphony—Avco 4653
THE HUSTLE (prod. by Hugo & Luigi)
(Van McCoy/Warner-Tamerlane, BMI)

Acetates have already spread the good word here at the disco level. But this also happens to be the prettiest danceable to wend our way since "Love's Theme."

ETTA JAMES—Chess 2171
LOVIN' ARMS (prod. by Alfred "Pee Wee" Ellis)
(Almo, ASCAP)

On a soulful production that achieves its power from laying back in progressive country fashion, "Peaches" finds a new style that's creamy, catchy and super!
MCA RECORDS PRESENTS

1975 TOUR

March
17—Starkville, Mississippi
18—Hattiesburg, Mississippi
19—Chattanooga, Tennessee
21—Tuscaloosa, Alabama
22—Johnson City, Tennessee
23—Salem, Virginia
26—Miami, Florida
27—St. Petersburg, Florida
29—Pensacola, Florida
30—New Orleans, Louisiana

April
1—Lake Charles, Louisiana
2—Shreveport, Louisiana
3—Dallas, Texas
5—Oklahoma City, Oklahoma
6—Houston, Texas
7—Austin, Texas
9—Fayetteville, Arkansas
11—Kansas City, Missouri
12—Memphis, Tennessee
13—Evansville, Indiana
15—Wichita, Kansas
16—St. Louis, Missouri
17—Lincoln, Nebraska
21, 22—Santa Monica, California
23—Phoenix, Arizona
24—San Diego, California
26, 27—San Francisco, California
28—Sacramento, California
30—Spokane, Washington

May
2—Portland, Oregon
3—Seattle, Washington
4—Vancouver, B.C., Columbia
15—Salt Lake City, Utah
16—Denver, Colorado
20—Milwaukee, Wisconsin
21—St. Paul, Minnesota
22—Chicago, Illinois
24—Cleveland, Ohio
25—Detroit, Michigan
27—Pittsburgh, Pennsylvania
28, 29—Buffalo, New York
31—Utica, New York

June
1—Rochester, New York
3—Westbury, Long Island
4—Hartford, Conn., Connecticut
6, 7—New York, New York
9—Saratoga, New York
10—Bangor, Maine
11—Lewiston, Maine
17—Hershey, Pennsylvania
19—Charleston, West Virginia
20—Washington, D.C.
21—Norfolk, Virginia
23—Indianapolis, Indiana
24—Louisville, Kentucky
27—Pittsburgh, Pennsylvania
28, 29—Buffalo, New York
31—Utica, New York

July
4—Birmingharn, Alabama
5—Atlanta, Georgia
6—Jacksonville, Florida

*SOLD OUT

Management:
Pete Rudge
Sir Productions

Booking:
Paragon Agency
1019 Walnut St.
Macon, Georgia

AmericanRadioHistory.com
WEA Names Helms District Sales Manager

BURBANK, CAL. — Bill Biggs, WEA's Atlanta branch manager, has announced that Roger Helms has been appointed the firm's district sales manager for North and South Carolina. Helms has been the resident sales representative for the Warner-Atlantic Corp. in Charlotte since the inception of the firm's Atlanta branch in 1971.

Previous to his joining WEA, Helms had been a salesman for Fant F Distributing Co., which at the time handled the Warner Bros., Elektra and Atlantic lines.

Helms, who will be headquartered in Charlotte, North Carolina, will report to Biggs.

Atlantic Readies Three

NEW YORK — Atlantic/Atco Records has announced the April release of three albums: "Straight Shooter" by Bad Company, "Rubycon" by Tangerine Dream, and the debut album of The Manhattan Transfer. The albums appear on the Swan Song, Virgin and Atlantic labels, respectively.

Goody Income Up

MASPETH, N.Y. — Sam Goody, Inc. announced that net income after taxes for the year ended December 31, 1974 increased approximately 83.8 percent as against the prior period. Net income for 1974 was $702,479 ($1.04 per share) as opposed to $366,809 ($0.56 per share) for the 1973 period.

Sales for the 1974 period were $35,030,518, an increase of 14.6 percent over the previous year.

Sam Goody, president of the corporation, announced that because of increases in the prices of phonograph records and prerecorded tapes during 1974, which caused inventory sold to be replaced at substantially higher prices, the corporation found it appropriate to change its method of accounting for its regular phonograph record and prerecorded tape inventories from first-in-first-out (FIFO) to last-in-first-out (LIFO). This change resulted in a reduction in net income of approximately $319,000 or $4.8 per share.

In commenting on the year's activity, Goody stated that the increase in net income was a satisfying result of substantial operating economies and merchandising controls during the year in an effort to offset cost pressures of the economy. He further announced that since January 1, 1974 the corporation had opened new stores in Rego Park, N.Y., and the Ardmore district of Philadelphia.

Sales for the year ended December 31, 1974 were $35,030,518 as compared with $30,569,894 for the previous period; income before taxes and extraordinary items $1,384,179 as compared with $754,047 for the previous period; extraordinary items $1,384,179 as compared with $754,047 for the previous period.

For the year ended December 31, 1973, net income was a substantial higher amount of 14.6 percent over the previous period; income before taxes for the year ended December 31, 1973 was $681,700 for the 1974 period as opposed to $367,238 for 1973; income before extraordinary items $702,479 as compared with $366,809 for the previous period; extraordinary items were nothing this year as opposed to $15,400 for the previous year; net income was $702,479 as opposed to $382,209 for 1973; and the average shares outstanding were 673,533 as compared with 683,000 for the previous period.
ALBUM PICKS

THE ORIGINAL SOUNDTRACK
1975—Memory SMJ-1-1029 (6.98)
What a terrific group! They've got the uncanny ability to create a masterpiece with each song performed; each one is uniquely its own, yet as an album the feel flows. The suite "Une Nuit A Paris" is brilliant, "Life Is A Minestrone" has a savory flavor and the single, "I'm Not In Love," is a charmer.

COMMON SENSE
JOHN PRINE—Atlantic SD 18127 (6.98)
Cult hero Prine creates an earthy aura that's very appealing in its sincerity. The singer/songwriter, abetted by Steve Cropper production, is surely out with his best set to date, verified by "Middle Man," "My Own Best Friend," "That Close to You" and the title tune. Musical sense that's far from common!

CONEY ISLAND
HERB ALPERT & THE T.J.B.—A&M SP-4527 (6.98)
Tastey trumpeting from Alpert keeps the grooves lively as he offers a variety of programming possibilities. The title track is a lively pleaser in a honky-tongk genre, "The Crave" is an up-dated Jelly Roll Morton classic, and "I Belong" displays both Alpert's horn agility and vocal charm.

OLD FASHIONED LOVE
JOHN FAHEY & HIS ORCHESTRA—Takoma C 1043 (6.98)
Fahey's a guitar genius, and if further proof be needed it can be found on this latest set. His talent is of the highest calibre, attested to by a listen to "Keep Your Lamps Trimmed & Burning," "The Assassination of Stephan Grossman" and the album's title tune. Perfect for FM segue possibilities.

KEEP ON RUNNIN'
BLACK HEAT—Atlantic SD 18128 (6.98)
R&B rhythm rousers route onto a disco course by combining chunky basics with churning harmonies and heavy percussion. Retaining sturdy soul roots, embellished now by a rocking aura, the septet is at its best on the Lennon/McCartney goodie "Drive My Car," "Questions and Conclusions" and "Last Dance."

WHEN WILL I SEE YOU AGAIN
JOHNNY MATHIS—Columbia PC 33420 (6.98)
The Mathis magic works again, this time under the production auspices of John Florez. Tackling current classics, vintage chestnuts and lesser known compositions, Mathis mesmerizes on "You're As Right As Rain," "Mandy," "The Way We Were" and the album's title track. Interpretative vocalizing at its finest.

EXPLOSIONS
BOB JAMES—ESP ESP-1009 (5.98)
An avant garde set featuring the keyboard wizardry of the magical Mr. James' sparse but effective musical accompaniment (only bass and percussion embellish piano) allows James' virtuosity the spotlight, as indicated on "Peasant Boy," "Wolfman" and the title track. It's something completely different.

BE TRUE TO YOU
ERIC ANDERSEN—Arista AL 4033 (6.98)
Painting enthraling pictures, Andersen is as captivating as ever on this long-awaited set. The album as a whole is a sensitive work of art, with special favorites being "Liza, Light The Light," "Woman She Was Gentle," "Can't You Out Of My Life" (an up tempo diversion for Andersen) and the stunning title track.

SOLID
MANDRILL—UA UA-LA408-G (6.98)
Latin/rock septet sets the grooves on fire as they cook with spiccy rhythms, flavored fullness and delicious funk. Highlighting this Mandrill outing is the richly textured "Wind on Horseback," the symphonically disco-directed "Silk" and the lovely title track. No monkey business!

DISCOTHEQUE
HERBIE MANN—Atlantic SD 1670 (6.98)
Riding the crest of the current disco rage, flautist Mann has gathered together some of New York's finest studio men (sharing guitar credits are Jerry Friedman, Hugh McCracken and Bob Mann) to play on definite danceables with a jazz flair. Highlighting the set are "Hi-Jack" and the Otis Redding-authored "Can't Turn You Loose."

SURVIVAL OF THE Fittest
THE HEADHUNTERS—Arista AL-4038 (6.98)
Herbie Hancock-associated quintet now out on their own (with Hancock co-producing) builds a progressive sound on a strong jazz base. Jazz, FM, pop and r&b airplay are in the offing, with the tastiest tidbits being "God Make Me Funny," the classic "Here and Now" and "If You've Got It, You'll Get It." Fit for high chart status!

ONE FOR THE ROAD
GREG PERRY—Casablanca NBLP 7009 (6.98)
With his single "Come on Down (Get Your Head Out of the Clouds)" bulleting up the r&b chart and this disc full of bouncy beauties, this chuggin' release seems destined for success. Pulsating package pleasers include "I'll Be Comin' Back," "Love Is Magic" and the afore-mentioned single.

ONCE UPON A RHYME
DAVID ALLAN COE—Columbia KC 33085 (5.98)
The author of Tanya Tucker's hit "Would You Lay With Me (In a Field of Stone)" is out with his second set comprised of country-oriented delicacies. His version of the aforementioned Tucker hit is superb, as are "Would You Be My Lady?" and "Sweet Vibrations (Some Folks Call It Love)."

CARNegie Hall Concert
(Volumes I & II)
GERRY MULLIGAN/CHET BAKER—CITI 6054 $1 & 6055 $1 (6.98) (Motown)
Reuniting after to these many years, the horn virtuosos prove that together they provide a jazz sound unparalleled in artistry. Aided by Ron Carter, Bob James and other jazz notables, the duo is especially enticing on "My Funny Valentine," "Song For An Unfinished Woman" and "Bernie's Tune."
From the band that couldn't buy a thrill but did count down to ecstasy and later found all kinds of logic in their pretzels.

The complete works of Steely Dan

Steely Dan

ABCX-758  ABCX-779  ABCD-808

On abc Records & BRT Music Tapes
Record World Hosts First Trade/Radio Seminar

INDEPENDENCE, OHIO—Record World held its first trade/radio seminar amidst the year's biggest snowstorm in the Cleveland area on March 15. And although the weather was a hindrance to some, radio people turned out in numbers to attend the seminar and establish it as a success standard to strive for in other years.

The purpose of the seminars is to promote better relationships and understanding between trade and radio personnel. No trade has ever previously gone out into the field to meet and talk with radio personnel on their own turf to explain procedures of a trade magazine, while at the same time getting a first-hand feel for the activities of key markets.

The seminar began with Record World detailing the methodology inherent in the compilation of the national charts, with explanations of exactly how a record debuts on the chart, earns a bullet and moves toward the top. After the chart analysis and chart question-and-answer session concluded, the floor was opened to general discussion about the Cleveland, Pittsburgh and surrounding area radio market, and the feelings of the radio people in the area toward bettering the information that Record World is providing.

John Gorman, the knowledgeable program director of WMMS-FM in Cleveland, brought up the point that progressive FM stations were now moving towards more sophisticated research techniques and were now capable of providing Record World with more informative data for the FM Airplay Report. Gorman mentioned that many market stations were still not able to give exact information on their hottest product, but that he would like to see the information from the stations capable of providing it. The point was also raised that both Cleveland and Pittsburgh have a track record for breaking Record World's methodology; (bottom row, from left) Ms. Bush and WPEZ's Buzz Brindle (right) listen to the chart presentation; a few of the delegates to the first trade/radio seminar; Kid Leo of WMMS, Charlie Watkins, WGAR program director and RW's Toni Profera during one of the seminar’s lighter moments; delegates socializing over lunch.

March 15 was the occasion for the first Record World trade/radio seminar in Cleveland. RW director of marketing Lenny Beer and chart editor Toni Profera flew to Cleveland to meet with personnel from radio stations, record companies and consumer press and explain to them the Record World chart system and the procedures of a trade magazine. In the photos above (top row, from left) Profera and Beer (seated) are introduced to the delegates by Riverrecords president Tom Cossie, who was instrumental in setting up the seminar; photos two and three show delegates listening to and taking notes during the chart presentation; Beer and WIXY music director Marge Bush (who was also instrumental in setting up the seminar) discuss the finer points of chart methodology; (bottom row, from left) Ms. Bush and WPEZ's Buzz Brindle (right) listening to the chart presentation; a few of the delegates to the first trade/radio seminar; Kid Leo of WMMS, Charlie Watkins, WGAR program director and RW's Toni Profera during one of the seminar’s lighter moments; delegates socializing over lunch.

The following are some of the key points raised at the Record World radio seminar held in Independence, Ohio.

1. FM stations are now doing more sophisticated research and want to report on their research and check the research of others.
2. Secondary market stations want and deserve more credit for breaking records.
3. Cleveland and Pittsburgh have established a solid base as national breakout markets.
4. Radio stations must not only win the ratings but achieve a closer working relationship with retailers to stock product and report on its growth.
5. Stations are testing different approaches to attracting ratings in the Pittsburgh and Cleveland areas and the results of the next few ratings periods will be interesting to watch.

RW Radio Seminar Highlights

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follows his and other secondary stations to establish the hit potential of records before they are receiving major market play. Knight also added that he hoped the trades would give more credit to secondary stations for breaking hit records.

Further, there was discussion between Buzz Brindle and Charley Lake of WPEZ and Joey Reynolds and Gary Wright of KQV, two stations in the Pitts-

(Continued on page 27)
Jay Cook: WFIL and the Changing Role of Radio

Jay Cook, program director at Philadelphia powerhouse WFIL-AM, is regarded as one of the most knowledgeable and highly respected individuals in top 40 radio today. In exclusive interview, Cook, with some eight years at 'FIL already under his belt, comments on the unique aspects of the Philadelphia market and the people. On the other hand, he says that "it doesn't Philadelphia is as black a market as many people think it is, considering that it has a high black population.

When you're programming black product you are doing so because of its appeal and not because of its appeal towards one specific segment of the population.

Cook: You know there's so much recording being done here, so much in this area in the music business, it's very difficult to make judgements on various records. At any given time there are a number of records that are doing very well and, picking and choosing among them for our audience is sometimes a little hairy, but we do the best we can.

RW: Obviously your market is strong in black product. How does that affect your programming?

Cook: It affects us to a large degree. And I love it because it gives us a chance to present mass appeal music on the air. There are many great records that start r&b that maybe you wouldn't play if you were in Denver and I hate to see our audience denied this... I don't see Philadelphia as a black market as many people think it is, considering that it has a high black population.

But when you're programming black product you are doing so because of its appeal and not because of its appeal towards one specific segment of the population.

Cook: You know there's so much recording being done here, so much in this area in the music business, it's very difficult to make judgements on various records. At any given time there are a number of records that are doing very well and, picking and choosing among them for our audience is sometimes a little hairy, but we do the best we can.

RW: Does 'FIL do much in the way of contests and promotions?

Cook: Yes, I'd say we're among the most promotion-minded radio stations in America; we always have been. Our outside promotion work certainly be the most substantial among stations we're aware of. We have three double decker English buses that we loan out to charity organizations. We have a couple of mobile bandstands that we use; we promote heavily on the outside in terms of billboards and things like that. We have a pirate patrol car; we have a guy called Captain Cash, who's out following people and offering money. So outside, we're much more active than most stations.

RW: What "sound" are you looking for at WFIL, and, at the same time, what is your particular philosophy towards programming, both in your market and in radio in general?

Cook: Well, I think if there's anything that distinguishes 'FIL from most other top 40 stations, it is that I want 'FIL to be big and opposite to square, but not "ultra hip." I think that a lot of top 40 stations, in their incredible desire to be hip, become much more plastic and unreal than those stations that don't make quite that effort and just accept who they are. We try to entertain our audience and we talk at them as well as to them, because I think you have to be a little bigger than life when you're on the air and you're involved with entertainment at home. We try to pick the right guys.

RW Radio Seminar

(Continued from page 26)

burgh market which are taking different approaches to capture audience shares from power-house 13Q. Brindle and Lake are going after 13Q at the core of their system by running a tight playlist and picking the best hits for the market. They are also very much aware of local interest records which are helping their system and relationships with the people. On the other hand, Reynolds and the people at KQV, who formerly led the market for many years, are using a system of playing many records to draw in people from all demographics and let the people pick the hits from a wide selection of titles. Both stations mentioned that 13Q's base of strength was solid and their goals were not immediate succcess but a gradual building of ratings.

Record World would like to thank all of those who attended the seminar and passed their thoughts along to the personnel of the magazine. Special thanks goes to WIXY's music director Marge Bush and Riverrecords president Tom Cossie for their valuable help in setting up the seminar and urging others to attend. All of the suggestions and discussions which took place are being evaluated by the Record World staff for use in bettering the magazine. The next seminar is already in the planning stage.

AM ACTION

(Compiled by the Record World research department)

Sammy Johns (SRC). Action now stands across the board on this one. Filling in the remaining holes are WABC, WSAI (29), Y100, KSLQ (19), KLLF (19) and 26-21 WRKO, 19-15 WHQB, 30-27 CKLW, 5-2 WCOL, 26-21 (13Q), 13-4 KJR, 4-3 KDBW, 22-19 WFIL, 8-6 KLLF, 21-19 WNOE and 12-10 WIBG. Sales following through everywhere.

Queen (Elektra). Some excellent jumps on this record, which broke initially out of Boston where it now registers at #4 on WRKO. Among the new additions are: WFIL, Y100 and Telly. Some great moves include 22-10 WCOL, 29-17 13Q and 17-8 KJR. Also 23-22 WHQ, 28-27 WHQB and 21-20 WIBG.

Carpenters (A&M). Biggest breaking record of the week, coming most of the addition slots on major stations. Going with this winner are WRKO, WHQB, KFRC, CKLW, WFIL, WNOE, KLZK (46), WOGL, WCOL and WQXJ. Momentum for last week's immediate adds: HB-28, WIBG, extra-27 KJR and HB-32 KIMM.

Barry Manilow (Arista). Another good week on this one with two real biggies going on it; WABC and KJH lend their support. Some good moves include: 20-11 WHQB, 12-6 WCOL, 30-26 WRKO, 24-21 WFIL, extra-29 KJR, 27-26 KDBW and 23-19 WIBG.

Earth, Wind & Fire (Columbia). The pop potential of this huge r&b crossover looks stronger and more positive with each week. New pop heavies playing the disc as of this week are: WABC, KFRC, KJH and WNOE. It goes 7-5 KSLQ, HB-HB WFIL, 28-18 WCOL, 29-22 WQXJ and HB-24 WIBG.

Don't stop now!

CROSSEOVERS

Herald Melvin and the Blue Notes "Bad Luck" (Phila. Intl.). It certainly wasn't bad luck that got this record added to WABC this week; it was huge sales in New York City. Also added at WIBG. Could be the first giant pop record for the group in sometime. Good luck! Jesse Colter (Capitol). Major pop break-out action out of the South on this bulleting country record. HB on WQXI, #1 on WAKY. Also on KDJ, WMAD, WXLQ, WMPS, WAYS, plus more. Already receiving great pop sales reports outside of those areas.

NEW ACTION

Alice Cooper (Atlantic). Great initial reaction on this first single release for Atlantic. Immediate adds on KBWD, KJH, KTLK, WKBW, WYSL and WZUU, plus many more secondaries. Stay close to this one!

Pilot (EMI). Having been a huge record in England, this disc is breaking on the domestic scene out of Boston. Many secondaries having great reaction to it are causing enough stir in the market place for WRKO to go with it this week.

AFE, Tootsie Roll Plan Savalas Push

NEW YORK — As part of the campaign to promote the upcoming album entitled "Tootsie Savalas" by the star of the "Kojak" television series, Audio Fidelity Records has worked out a promotion arrangement with the Tootsie Roll Company of Chicago.

According to Roy Rosenberg, director of promotion for Audio Fidelity Records, each reviewer and music director will receive a Tootsie Roll lollipop, a Tootsie Savalas trademark, plus a personal message from Savalas with his or her promotional copy of "Telly." Tootsie Roll being readied for release, will be in record stores by mid-April.

RECORD WORLD APRIL 5, 1975
LISTEN TO THE TASTE OF AMBROSIA PRODUCED BY FREDDY PIRO

WHERE THEIR FRIENDS ARE!
Europe's hot new export

"Save Me\" / The Silver Convention

Manufactured and Distributed by RCA Records
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Group</th>
<th>Label/Number</th>
<th>WKS. On Chart</th>
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<tr>
<td><strong>1</strong> <strong>LOVIN’ YOU</strong></td>
<td>MINNIE RIPERTON</td>
<td>Epic 8-50057</td>
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<td>LABELLE/Epic 8-50048</td>
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<td><strong>4</strong> <strong>PHILADELPHIA FREEDOM</strong></td>
<td>ELTON JOHN/BAND MCA 40364</td>
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<td><strong>5</strong> <strong>POETRY MAN PHOEBIE SNOW</strong></td>
<td>Shelter 30535 (MCA)</td>
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<td><strong>6</strong> <strong>I’M YOURS ADORED YOU</strong></td>
<td>FRANKIE VALLI/Private 1003</td>
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<td><strong>7</strong> <strong>HAVE YOU NEVER BEEN MELLOW</strong></td>
<td>OLIVIA NEWTON-JOHNS/MCA 40349</td>
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<td><strong>8</strong> <strong>SUPERNATURAL THING</strong></td>
<td>PERRY 1 Ben E. KING/Atlantic 3241</td>
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<td>Big Tree 14031 (Atlantic)</td>
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<td>ANOTHER SOMEBODY DONE</td>
<td>SOMEBODY WRONG SONG</td>
<td>B.J. THOMAS/ABC ABP 12054</td>
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<td>B.T. EXPRESS/Roadshow 7001 (Scepter)</td>
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<td>SAMMY JOHNS/GRC 2046</td>
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<td>ABC 12066 (Atlantic)</td>
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<td>JOE COCKER/ABC A&amp;M 1641</td>
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<td><strong>15</strong> <strong>LONG TALL GLASSES</strong></td>
<td>(I CAN DANCE) LEO SAYER/ Warner Bros. 8043</td>
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<td><strong>16</strong> <strong>DON’t CALL US, WE’LL CALL YOU</strong></td>
<td>JIMMY RUFFIN</td>
<td>SHIRLEY (AND COMPANY)/ Atlantic 3226</td>
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<td>(LIKE I LOVE YOU) FRANKIE VALLI/Atlantic 3248</td>
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<td><strong>22</strong> <strong>LO-V-E (LOVE)</strong></td>
<td>AL GREEN/Hi SN 2282 (London)</td>
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<td>BLACKBYRDS/Fantasy 736</td>
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<td><strong>24</strong> <strong>IT’S A MIRACLE</strong></td>
<td>BARBRA STREISAND/Atlantic 3246</td>
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<td>JIMMY CASTOR BUNCH/Atlantic 3232</td>
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<td>CHICAGO/Columbia 3-10092</td>
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<td><strong>32</strong> <strong>BEAT THE NSLEEP FALLS</strong></td>
<td>FREDDY FENDER/ABC Dot DOA 17540</td>
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<td>JOHN LENNON/Apple 1881</td>
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<td><strong>34</strong> <strong>BEFORE THE NEXT TEARDROP FALLS</strong></td>
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<td><strong>39</strong> <strong>I AM THE IMMIGRANT</strong></td>
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<td><strong>40</strong> <strong>DON’T CALL ME GOODNIGHT</strong></td>
<td>Lobo/Big Tree 16033 (Atlantic)</td>
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<td><strong>41</strong> <strong>WILD FIRE</strong></td>
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<td><strong>42</strong> <strong>BAD TIME GRAND FUNK</strong></td>
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<td><strong>53</strong> <strong>BLOODY WELL RIGHT</strong></td>
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<td><strong>54</strong> <strong>DON’T CALL ME GOODNIGHT</strong></td>
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<td><strong>55</strong> <strong>I AM THE IMMIGRANT NEIL SEDAKA</strong></td>
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<td><strong>57</strong> <strong>THE LAST FAREWELL</strong></td>
<td>ROGER WHITTAKER/RCA PB 50030</td>
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**CHARTMAKER OF THE WEEK**

I’M NOT JESSI COLTER
Capitol 4009

**PRODUCERS AND PUBLISHERS ON PAGE 28**

AmericanRadioHistory.com
APRIL 5, 1975

FlashMaker of the Week

KATY LIED
STEELY DAN
ABC

WPLR-FM/NEW HAVEN
BE TRUE TO YOU—Eric Andersen-Arista
CRASH LANDING—Jim Hendrix-Reprise
GREAT FATSY—Leslie West-Phantom
HEARTS—America-WB
I’LL PLAY FOR YOU—Seals & Crofts-WB
KATY LIED—Steeley Dan-ABC
SUICIDE SAL—Maggie Bell—Swan Song
THERE’S ONE IN EVERY CROWD—
Eric Clapton-RSO

WPLR-FM/NEW HAVEN
THE ORIGINAL SOUNDTRACK—10cc

KATY LIED—Steeley Dan-ABC
SUICIDE SAL—Maggie Bell—Swan Song
THERE’S ONE IN EVERY CROWD—
Eric Clapton-RSO

WPDR-FM/JACKSONVILLE
SUICIDE SAL—Maggie Bell—Swan Song

WPLR-FM/NEW HAVEN
THE ORIGINAL SOUNDTRACK—10cc

KATY LIED—Steeley Dan-ABC
SUICIDE SAL—Maggie Bell—Swan Song
THERE’S ONE IN EVERY CROWD—
Eric Clapton-RSO

WBCN-FM/BOSTON
BE TRUE TO YOU—Eric Andersen-Arista
CAUGHT IN THE ACT—Commodores—Motown
FEEL LIKE MAKIN’ LOVE—Roberta Flack—WB
KATY LIED—Steeley Dan-ABC
RESTFUL MIND—Larry Coryell—Vanguard
SOUTHERN NIGHTS—Allan Toussaint-WB
SUICIDE SAL—Maggie Bell—Swan Song
THE ORIGINAL SOUNDTRACK—10cc

WBCN-FM/BOSTON
BE TRUE TO YOU—Eric Andersen-Arista
CAUGHT IN THE ACT—Commodores—Motown
FEEL LIKE MAKIN’ LOVE—Roberta Flack—WB
KATY LIED—Steeley Dan-ABC
RESTFUL MIND—Larry Coryell—Vanguard
SOUTHERN NIGHTS—Allan Toussaint-WB
SUICIDE SAL—Maggie Bell—Swan Song
THE ORIGINAL SOUNDTRACK—10cc

WBBW-FM/PHILADELPHIA
BEAUTIFUL LOSER—Bob Seger—Capitol
SUICIDE SAL—Maggie Bell—Swan Song
THE ORIGINAL SOUNDTRACK—10cc

WBBW-FM/PHILADELPHIA
BEAUTIFUL LOSER—Bob Seger—Capitol
SUICIDE SAL—Maggie Bell—Swan Song
THE ORIGINAL SOUNDTRACK—10cc

WMMR-FM/PHILADELPHIA
BEAUTIFUL LOSER—Bob Seger—Capitol
SUICIDE SAL—Maggie Bell—Swan Song
THE ORIGINAL SOUNDTRACK—10cc

KZEL-FM/EUGENE, ORE.
BLOW BY BLOW—Jeff Beck—Epic

CHUM-FM/TORONTO
BETWEEN THE LINES—Joni Jan-Col
SO LONG HARRY TRUMAN—Danny O’Keefe-Atlantic
SUICIDE SAL—Maggie Bell—Swan Song
SWITCH—Golden Earring-MCA

KKEF-FM/SAN JOSE
AMBIOSA—20th Century
CHICAGO VIII—Col
DRIUZ & LORANGE—E.A.R.
KMET-FM/LOS ANGELES
BE TRUE TO YOU—Eric Andersen-Arista
FRAMPTON—Peter Frampton—A&M
I’LL PLAY FOR YOU—Seals & Crofts-WB
KOMT-FM/PORTLAND, MAINE
CARNIVAL—Randy Weston—Arista
CAUGHT IN THE ACT—Commodores—Motown
COMMONER’S CROWN—Steyeye Span—Chrysalis (Import)
LOU REED LIVE—RCA
RESTFUL MIND—Larry Coryell—Vanguard
SUICIDE SAL—Maggie Bell—Swan Song
THERE’S ONE IN EVERY CROWD—Eric Clapton-RSO
THE RETAIL REPORT

SALESMAKER OF THE WEEK

YOUNG AMERICANS—David Bowie—RCA

TOP RETAIL SALES THIS WEEK

YOUNG AMERICANS—David Bowie—RCA

BLUEJAYS—Justin Hayward & John Lodge—Threshold

PHYSICAL GRAFFITI—Led Zeppelin—Swan Song

CRASH LANDING—Jim Hendrix—Reprise

FUNNY LADY—Arista (Soundtrack)

CAM ELOT/NATIONAL

BLUEJAYS—Justin Hayward & John Lodge—Threshold

CRASH LANDING—Jim Hendrix—Reprise

FEEL LIKE MAKIN’ LOVE—Roberta Flack—Atlantic

PHYSICAL GRAFFITI—Led Zeppelin—Swan Song

TWO GUYS/EAST COAST

AN EVENING WITH JOHN DENVER—RCA

BLOOD ON THE TRACKS—Bob Dylan—Col

BLUEJAYS—Justin Hayward & John Lodge—Threshold

FLYING START—Blackbyrds—Fantasy

LET THERE BE MUSIC—Orleans—Asylum

PHYSICAL GRAFFITI—Led Zeppelin—Swan Song

YOUNG AMERICANS—David Bowie—RCA

ALEXANDER’S N.Y.-N.J.-CONN.

AN EVENING WITH JOHN DENVER—RCA

BLUEJAYS—Justin Hayward & John Lodge—Threshold

CRASH LANDING—Jim Hendrix—Reprise

FOR EARTH BELOW—Bobbi Trower—Chrysalis

FLYING START—Blackbyrds—Fantasy

HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA

PHYSICAL GRAFFITI—Led Zeppelin—Swan Song

YOUNG AMERICANS—David Bowie—RCA

DISCOUNT RECORDS/ CAMBRIDGE, MASS.

AUTOBAHN—Kraftwerk—Vergo


BILLY JOEL—Various Artists—Polydor

SILK TORPEDO—Pretty Things—Swan Song

TO BE TRUE—Harold Melvin & the Bluenotes Featuring Theoreo Pendergrass—Philadelphia Intl.

WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic

YOUNG AMERICANS—David Bowie—RCA

GARY’S/RICHMOND

AN EVENING WITH JOHN DENVER—RCA

CRASH LANDING—Jim Hendrix—Reprise

FIVE-A SIDE—Eddy Harris—Atlantic

FEEL LIKE MAKIN’ LOVE—Roberta Flack—Atlantic

FOR EARTH BELOW—Bobbi Trower—Chrysalis

EYES ON THE PRIZE—Barry White—20th Century

JOURNEY—Col

KATY LIE—Various Artists—Polydor (Soundtrack)

PERFECT ANGEL—Various Artists—Polydor

SILK TORPEDO—Pretty Things—Swan Song

YOUNG AMERICANS—David Bowie—RCA

FEEL LIKE MAKIN’ LOVE—Roberta Flack—Atlantic

FRIENDS IN LOW PLACES—Emmylou Harris—Atlantic

GARY’S/RICHMOND

AN EVENING WITH JOHN DENVER—RCA

CRASH LANDING—Jim Hendrix—Reprise

FRIENDS IN LOW PLACES—Emmylou Harris—Atlantic

FOR EARTH BELOW—Bobbi Trower—Chrysalis

THE ORIGINAL SOUNDTRACK—10cc—Mercury

ONE OCTAVE HIGHER/CHICAGO

BLOOD ON THE TRACKS—Bob Dylan—Col

CRASH LANDING—Jim Hendrix—Reprise

FOR EARTH BELOW—Bobbi Trower—Chrysalis

KATY LIE—Steele Dan—ABC

LOU REED LIVE—RCA

NIGHTBIRDS—Labelle—Epic

PERFECT ANGEL—Various Artists—Polydor

PHYSICAL GRAFFITI—Led Zeppelin—Swan Song

WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic

YOUNG AMERICANS—David Bowie—RCA

CIRCLES/ARIZONA

BETWEEN THE LINES—Ian Ian—Col

BLUEJAYS—Justin Hayward & John Lodge—Threshold

CLOSURE—Frankie Valli—Private Stock

FUNNY LADY—Arista (Soundtrack)

HARDER THEY COME—Various Artists—Island

MISTER MAGIC—Grover Washington Jr.—Kudu

PHYSICAL GRAFFITI—Led Zeppelin—Swan Song

SONGBIRD—Various Artists—Polydor (Soundtrack)

WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic

YOUNG AMERICANS—David Bowie—RCA

WHEREHOUSE/ CALIFORNIA

AMBROSIA—20th Century

FIVE-A SIDE—Ace—Anchor

HEARTS—America—WB

ROCK ‘N ROLL—John Lennon—Apple

SONGBIRD—Jesse Colin Young—WB

WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic

YOUNG AMERICANS—David Bowie—RCA

LICORICE PIZZA/LOS ANGELES

BLUEJAYS—Justin Hayward & John Lodge—Threshold

CRASH LANDING—Jim Hendrix—Reprise

FUNNY LADY—Arista (Soundtrack)

Have you NEVER BEEN MELLOW—Olivia Newton-John—MCA

HEARTS—America—WB

KATY LIE—Steele Dan—ABC

NIGHTBIRDS—Labelle—Epic

PERFECT ANGEL—Various Artists—Polydor

SILK TORPEDO—Pretty Things—Swan Song

YOUNG AMERICANS—David Bowie—RCA

TOWER/LOS ANGELES

DUTT ON MON DEI—Nilsson—RCA

FEEL LIKE MAKIN’ LOVE—Roberta Flack—Atlantic

FRAMPTON—Peter Frampton—A&M

JOURNEY—Col

KATY LIE—Steele Dan—ABC

SUICIDE SAL—Maggie Bell—Swan Song

TOMMY—Various Artists—Polydor (Soundtrack)

WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic

YOUNG AMERICANS—David Bowie—RCA

AMERICAN RECORD lungs

RECORD BAR/NATIONAL

BLUE SKY, NIGHT THUNDER—Michael Murphey—Epic

BUSTIN’ OUT—Pure Prairie League—RCA

DUET ON MON DEI—Nilsson—RCA

FEEL LIKE MAKIN’ LOVE—Roberta Flack—Atlantic

HEARTS—America—WB

I’LL PLAY FOR YOU—Seals & Crofts—WB

JOURNEY—Col

FLYING START—Blackbyrds—Fantasy

LET THERE BE MUSIC—Orleans—Asylum

ROCK ‘N ROLL—John Lennon—Apple

SILK TORPEDO—Pretty Things—Swan Song

SWITCH—Golden Earring—MCA

YOUNG AMERICANS—David Bowie—RCA

GARY’S/RICHMOND

AN EVENING WITH JOHN DENVER—RCA

CRASH LANDING—Jim Hendrix—Reprise

FRIENDS IN LOW PLACES—Emmylou Harris—Atlantic

FOR EARTH BELOW—Bobbi Trower—Chrysalis

EYES ON THE PRIZE—Barry White—20th Century

JOURNEY—Col

KATY LIE—Various Artists—Polydor (Soundtrack)

PERFECT ANGEL—Various Artists—Polydor

SILK TORPEDO—Pretty Things—Swan Song

YOUNG AMERICANS—David Bowie—RCA

NON-POP CATEGORIES

BLUE SKY, NIGHT THUNDER—Michael Murphey—Epic

BUSTIN’ OUT—Pure Prairie League—RCA

DUET ON MON DEI—Nilsson—RCA

FEEL LIKE MAKIN’ LOVE—Roberta Flack—Atlantic

HEARTS—America—WB

I’LL PLAY FOR YOU—Seals & Crofts—WB

JOURNEY—Col

FLYING START—Blackbyrds—Fantasy

LET THERE BE MUSIC—Orleans—Asylum

ROCK ‘N ROLL—John Lennon—Apple

SILK TORPEDO—Pretty Things—Swan Song

SWITCH—Golden Earring—MCA

YOUNG AMERICANS—David Bowie—RCA

GARY’S/RICHMOND

AN EVENING WITH JOHN DENVER—RCA

CRASH LANDING—Jim Hendrix—Reprise

FRIENDS IN LOW PLACES—Emmylou Harris—Atlantic

FOR EARTH BELOW—Bobbi Trower—Chrysalis

EYES ON THE PRIZE—Barry White—20th Century

JOURNEY—Col

KATY LIE—Various Artists—Polydor (Soundtrack)

PERFECT ANGEL—Various Artists—Polydor

SILK TORPEDO—Pretty Things—Swan Song

YOUNG AMERICANS—David Bowie—RCA

THE ORIGINAL SOUNDTRACK—10cc—Mercury

AmericanRadioHistory.Com
APRIL 5, 1975

THE ALBUM CHART

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<td>HAVE YOU NEVER BEEN MELLOW</td>
<td>OLIVIA NEWTON-JOHN</td>
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<td>ROCK 'N' ROLL</td>
<td>JOHN LENNON</td>
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<td>BLOOD ON THE TRACKS</td>
<td>BOB DYLAN</td>
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<td>OLIVIA NEWTON-JOHN</td>
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<td>Bell 1314 (Arista)</td>
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<td>THE ALL IN THE WORLD</td>
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<td>FEEL LIKE MAKIN' LOVE</td>
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<td>LINDA ON MY MIND</td>
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<td>SERENADE</td>
<td>NEIL DIAMOND</td>
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<td>NEVER CAN SAY GOODBYE</td>
<td>GLORIA GAYNOR</td>
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<td>FIRST MINUTE OF A NEW DAY</td>
<td>GIL Scott-HERON &amp; BRIAN JACKSON</td>
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<td>DIONNE WARWICK</td>
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<td>JOHN DENVER</td>
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<td>YESTERSDAYS</td>
<td>YES/Atlantic SD 18103</td>
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CHARTMAKER OF THE WEEK

71 | HEARTS | AMERICA | Warner Bros. BS 2852 | 1 |

72 | BLUE SKY | NIGHT THUNDER | MICHAEL MURPHY/Epic | KE 33290 | 3 |

73 | PROMISED LAND | ELLIS PRESLEY | RCA APL1-0608 | 8 |

74 | FIVE-A-SIDE | ACE/Anchor ANCL-2001 | (ABC) | 1 |

75 | SONGBIRD | JESSE COLIN YOUNG | Warner Bros. BS 2845 | 2 |

76 | ALL NEW AND IMPROVED | SPINNERS | Atlantic SD 18118 | 16 |

77 | COMMANDER CODY & HIS LOST PLANET AIR | MANDRILL | A&M | 25 |

78 | DOWN TO EARTH | NEKTAR/Passport | RPM 98005 | 6 |

79 | JUST A BOY | LEO SAYER | Warner Bros. BS 2836 | 4 |

80 | MODERN TIMES | AL STEWART | Janus JKS 7112 | 3 |

81 | VISIONS OF THE EMERALD BEYOND | MAHAVISHNU ORCHESTRA | Columbia PC 33411 | 2 |

82 | THE SILVER FOX | CHARLIE RICH/Epic | PE 33250 | 16 |

83 | CLOSER | FRANKIE VALLI | Private Stock | PS 2000 | 2 |

84 | GOODNIGHT VIENNA | RINGO STARR | Apple | Sw 3417 | 19 |

85 | GREATEST HITS | KOOL & THE GANG | Delite DEP 2015 | 11 |

86 | I'LL PLAY FOR YOU SEALS & CROFT/Warner Bros. BS 2848 | 4 |

87 | SERENADE | NEIL DIAMOND | Columbia PC 33291 | 23 |

88 | LED ZEPPELIN IV | Atlantic | 7208 | 2 |

89 | LINDA ON MY MIND | CONWAY TWITTY | Arista | 4031 | 5 |

90 | COUNTRY LIFE | ROXY MUSIC | A&M 36-106 | 12 |

91 | THE CAPTAIN & ME | DOBBIE BROTHERS/WB | WB 2694 | 9 |

92 | BUSTIN' OUT | PURPLE HAZE | RCA LP-17659 | 2 |

93 | KATY LIED | STEELY DAN | ABCD 846 | 8 |

94 | MILES OF AILES | JONI MITCHELL | Asylum AB 202 | 17 |

95 | THE DRAMATIC JOURNEY | RON BOWMAN & THE DRAMATIC JOURNEY | A&M ABCD 867 | 1 |

96 | CAUGHT IN THE ACT | COMMODORES/Motown | BS-82051 | 1 |

97 | BUTT OF COURSE | JIMMY CASTOR BUNCH | Atlantic SD 18174 | 2 |

98 | THE PROPHET | RICHARD HARRIS | Atlantic SD 18120 | 13 |

99 | ALL THE GIRLS IN THE WORLD-BEWARE!!! GRAND FUNK | Capitol | SD 11356 | 15 |

100 | BEHIND CLOSED DOORS | CHARLIE RICH | Epic KE 32247 | 73 |
After five great albums and five riotous years of concert dates, MANDRILL goes ape with a wild new album! And it's "SOLID!" Mandrill's at large with seven new songs! All solid, All Mandrill, Alright!

Their first album on United Artists Records & Tapes is loose! Watch out.
## THE ALBUM CHART

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| 194 | DAVE GRIS 

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### ALBUM CROSS REFERENCE

- **171** BEAUTIFUL LOSER BOB SEGER / Capitol ST 11378
- **172** BEAR BACON-TURNER / Reprise MCA 2003 (Motown)
- **173** TO THE DOOR OF THE SUN / Capitol ST 11378
- **174** RIDGE OF THE SPHINX / BLOOMED/ / London FS 64
- **175** BREAKING BREAD RICK WESLEY / THE NEWS 59/ / People PE 6404

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### RECORD WORLD APRIL 5, 1975

30 **30**

- **101** 95 EXPLORES YOUR MIND AL GREEN / Hi SHL 32087 (London)
- **102** 118 LET THERE BE MUSIC ORLEANS / Asylum 7E-1029
- **111** 146 CICERO PARK HOT CHOCOLATE / Big Tree BT 89503 (Atlantic)
- **107** 74 LEDGE JOHN GEORGE HARRISON / Apple SMAS 3218
- **117** 111 CRIME OF THE CENTURY SUPERTRAMP / A&M SP 3647
- **121** 6 FLAVOURS / RCA CPL-0636
- **119** 111 IN THE COUNTRY LORETTA LYNNE / MCA 471
- **125** 75 GOODBYE BRICK ROAD ELTON JOHN / MCA 2-10003
- **113** 113 BABE RUTH / Harvest ST 11367 (Capeit)
- **114** 97 RELAYER YES / Atlantic SD 18122
- **115** - LOU REED LIVE LOU REED / RCA APL-1095
- **116** 145 STEPPING INTO TOMORROW DONALD BYRD / Blue Note BN-368G (UA)
- **117** 120 AQUALUNG JETHRO TULL / Chrysalis CH -1044 (WB)
- **118** 99 JOY TO THE WORLD - THEIR GREATEST HITS 
- **119** - THE MOODY BLUES / Threshold 2THS 12/13 (London)
- **122** 120 LED ZEPPELIN II / Atlantic SD 8236
- **123** - RITCHIE KNIGHT & THE PIPS / KAGAN / Vertigo 7E-1007
- **124** - LED ZEPPELIN / Atlantic SD 8236
- **125** - FARMER JOHN / MCA 2-10003
- **126** - FUNNY LADY / Columbia PC 33442
- **127** - TOMMY / Columbia PC 33442
- **128** - THE HARDER THEY COME / Jamaican 7E-1002
- **129** - THE TRAVELLING WOODS / Columbia PC 33442
- **130** - THE CAROL DOUGLAS ALBUM / Midland International BKL-0921 (RCA)
- **131** - VONNA / Columbia PC 33442
- **132** - THE SINGLES 1969-73 CARPENTERS / A&M SP 3601
- **133** - CROSS COLLATERAL PASSPORT / Atco SD 36-107

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### ALBUMS

1. **A** \( \text{ACC} \)
2. **B** \( \text{ABBA} \)
3. **C** \( \text{CHIC} \)
4. **D** \( \text{DAVID BOWIE} \)
5. **E** \( \text{ELTON JOHN} \)
6. **F** \( \text{FALSTAFF} \)
7. **G** \( \text{GOSPEL} \)
8. **H** \( \text{HANK WILLIAMS} \)
9. **I** \( \text{INXS} \)
10. **J** \( \text{JAMES BROWN} \)
11. **K** \( \text{KLAATU} \)
12. **L** \( \text{LITFIBERGER} \)
13. **M** \( \text{MIKE & THE MECHANICS} \)
14. **N** \( \text{NANCY SINATRA} \)
15. **O** \( \text{OASIS} \)
16. **P** \( \text{PABLO} \)
17. **Q** \( \text{QUEENS} \)
18. **R** \( \text{ROCK AND ROLL SURVIVORS} \)
19. **S** \( \text{SAMAIZA} \)
20. **T** \( \text{TED NUGENT} \)
21. **U** \( \text{UFO} \)
22. **V** \( \text{VINCE GILL} \)
23. **W** \( \text{WATERBOY} \)
24. **X** \( \text{XANDROS} \)
25. **Y** \( \text{YVETTE CROFTS} \)
26. **Z** \( \text{ZAKARY TAYLOR} \)
Brought Their Chevy to the Levee

By IRA MAYER

BOOK REVIEW

Shaw's '50s Account Is Food for Thought

NEW YORK — “The Rockin' '50s” is Arnold Shaw’s recent and thorough treatment of the music business’ pivotal decade, might well be viewed as an important corollary and companion to Stan Cornyn’s NARM address, “The Day Radio Died.” While most histories tend to concentrate solely on the Elvis, Berry and Holly aspects of the period, Shaw sticks rigidly to the chronology and comes up with a stupendous account as well of the middle of the road era which preceded it.

‘Inevitable’

Although himself an important publishing figure at the time, Shaw gives the layman as much to think about as the industry vet. His observations depict rock 'n roll as an inevitable event, given the lackluster musical climate of '50-'55. If the industry must now, as Cornyn suggests, bring back the kind of consumer we lost in the transitional phase, this book offers a necessary history lesson that is still very much current events.

There is little lackluster about his mode of operations. Occasionally it is marred by a lack of proper follow-through on early rock stars who, like Conway Twitty, are today’s successful purveyors of country sounds; but the Shaw survey never ignores anything of importance going on in the specific time period he is directly addressing. Personal anecdotes and interviews enliven an already rich cloth of public musical experiences; the finished product is a totally fascinating wrap-around that fits today’s sensibilities with yesterday’s story of sound and fury.

“The Rockin’ '50s” (Hawthorn) should not be allowed to roll past anyone who claims an already complete or working knowledge of the days when music did an important about face. It is must reading for anyone seeking to perform plastic surgery on the current wrinkles in our business.

Robert Adels

Raintree Label

(Continued from page 3)

Jackson Five, the Temptations and the Supremes.

When asked whether Raintree would sign artists or purchase masters Jones replied, “Raintree will do everything possible to provide the public with hit music, no matter what the source. We will announce the signing of a very important talent in the next few weeks. We will also be looking for hit product from a number of independent producers who have expressed a strong interest in Raintree.”

Jones stated further that Raintree would be distributed through independent distribution channels.

Raintree Records and Phil Jones can be reached at 7033 Sunset Boulevard, Suite 220, Los Angeles, Cal. 90028; phone: (213) 469-2213.

WHAT IS JUDDO?

KRT PHOTO/LOUIS COMBS, Los Angeles, took a moment from a month-long promotion with Disneyland/Vista Records to pose with their mobile mascot, a '56 Chevy. The Disneyland ‘Mickey Mouse Club’ album, subject of the promotion, was in the studio and on the turntable—ready to rock 'n roll, as to speak.
Circles of Phoenix

By Speight Jenkins

Phoenix—On the fringe of downtown in this burgeoning city stands Circles, the major classical record outlet in the Valley of the Sun. A two-story, squat building made of sandstone, Circles has no corners: curves abound, emphasized by the characteristic decoration—a pink, purple and light pink strip tracing around the building. And in the front stand two large palm trees.

Inside, a new store manager, Michael McKay, is preparing to improve further the busy outlet. The slim, 30-year-old Californian has been with Associated Distributors, the wholesale record and tape organization that manages Circles, for five years, and the advertising manager for the last year. In his upstairs, spartan office McKay described an interesting problem in Phoenix. "This city is a national tryout center," he said, and many products—Coca Cola, General Motors, what-have-you, like to see if their new items can find a market here before they are sold elsewhere. The increased advertising has allowed five rock stations, for instance, to thrive in a population area that should have only two.

"The only problem is where you choose to advertise records. We only work with co-op ads, and it is sometimes hard to choose the right station. In classical it's easier as there is only one stations KHEP, and we put all our classical radio ads—about 1000 per year—there." KHEP, it turns out, is not totally serious music. Next year they promise a complete classical format, but at the moment a basketball team is broadcast as are two-hours per day of religious music; for the moment, however, it is the best they have. McKay wants to expand the advertising, to explore new outlets and (Continued on page 51)

ECAL WORLDB

CLASSICAL REFILE REPORT

APRIL 5, 1975

CLASSIC OF THE WEEK

ROSSINI

SIEGE OF CORINTH

SILLS, VERRETT, SCHIPPERS

Angel

BEST SELLERS OF THE WEEK

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

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

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London

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

KORVETTES/NATIONAL

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

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London

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

LUCIANO PAVAROTTI IN CONCERT—

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

MARRINER: HANDEL: ARIAS—London

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

BACH: BRANDEBURG CONCERTOS—Previn—RCA

ROSE DISCOUNT/CHICAGO

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

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London

CHOPIN: PIANO MUSIC—Horowitz—Columbia

HUMPERDINCK: HANSEL UND GRETEL—

MOFFO, DOROTHY, TUDOR—Eichhorn—RCA

JOPLIN: THE EASY WINNERS—Pearlman, Previn—Angel

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

SCHUBERT: HURTEN SONGS, ARIAS—

ROSZA: SPELLBOUND—Gerhardt—RCA

BARTOK: DIVERTIMENTO FOR STRINGS—

Ormandy—Columbia

JUDITH BREGAN: FREDERICK VON STADE WITH CHAMBER MUSIC SOCIETY—

Columbia

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

PROKOFIEV: PIANO CONCERTOS

NOS. 3, 5—Gurgen Mawr—Angel

PUCINNI: LA BOHEME—De Los Angeles, Beyerlin, Beecham—Sargent

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

SCHUBERT: TRIOS—Rubinstein, Szeryng, Fournier—RCA

STRAUSS: WINE WOMEN AND SONG—

Brockovski—Angel

TOWER RECORDS/SAN DIEGO

BACH: BRANDENBURG CONCERTOS—

Perlman—RCA

BARTOK: DIVERTIMENTO FOR STRING ORCHESTRA—Ormandy—Columbia

BERLIOZ: SYMPHONIE FANTASTIQUE—

Solti—London

AARON COPLAND CONDUCTS EL SALON MEXICO—Columbia

DEBUSSY: COMPLETE ORCHESTRAL WORKS—

VOL. III—Montrose—Angel

HOLST: THE PLANETS—Webern—RCA

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

PRAETORIUS: TERRIFICANTES—Marriner—Angel

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

SCHUBERT: TRIOS—Rubenstein, Szeryng, Fournier—RCA

DISCOUNT RECORDS/ SAN FRANCISCO

BABER: ADAGIO FOR STRINGS—

Schippers—Oddyssy

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

HAYDN, MOZART: CANTATAS, ARIAS—

Baker, Leppard—Philips

JOPLIN: THE EASY WINNERS—Pearlman, Previn—Angel

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

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

ROSSA: SPELLBOUND—Gerhardt—RCA

TCHAIKOVSKY: SYMPHONY NO. 6—

Ozawa—DG

FRANKLIN MUSIC/ATLANTA

BACH: BRANDENBURG CONCERTOS—

Marriner—Philips

A TRUMPET FESTIVAL—Schwartz—

Noneuch
CONCERT REVIEW

BS&T Return Triumphant

NEW YORK—Blood, Sweat and Tears (Columbia), with David Clayton-Thomas again in the fold, came back. After floundering for the last few years with constantly shifting personnel (with the exception of drummer Bobby Colomby) and minus the vocal prowess of Clayton-Thomas, the group staged a homecoming at the plusher joint of them all, the Metropolitan Opera House (23).

Al Kooper and Steve Katz formed the group in 1967 and Kooper left following BS&T’s first album. It was then that Clayton-Thomas joined the group and their phenomenal success ensued.

Powered by Clayton-Thomas’ raspy, driving, strong baritone, BS&T chucked up hit after hit—“Spinning Wheel,” “You’ve Made Me So Very Happy,” “Lucretia McElli,” etc.—and found themselves in the forefront of the jazz-rock fusion which produced so many BS&T imitators. Then disbandment set in and band members came and went until Clayton-Thomas returned last year to give the group new life.

So be it. The current version of BS&T is given to long instrumental excursions and in general they handled them very well. Perhaps it was due to the grandeur of the Met or to the thunderous reception greeting them, but some of the band members appeared a trifle shy and unsure of themselves at times. However, when Clayton-Thomas was in charge everything went smoothly and the audience of avid BS&T fans revelled in it all.

The revivified BS&T dipped freely into genres and came up with, in addition to the warmly-received and fondly remembered hits, items such as Janis Ian’s “Sailboat, Applause,” Apple’s, souped up to where it could pass for a Broadway show tune; Chick Corea’s lovely instrumental “Spain,” which featured the multi-talented Texas Billy Tillman on flute (he contributed a fine sax solo on “Applause, Applause”); a topical and moving song entitled “Witness to a War,” with Clayton-Thomas rendering the lyrics perfectly, reminding us again (on the day Peter Davis’ wrenching film “Hearts and Minds” opened in New York) of a war that won’t go away; and the old Blues Image hit, “Ride, Captain Ride.”

BS&T fans had to love it. The group was tight, spirited, energetic and thoroughly professional. In Clayton-Thomas the group has its natural star, who, in essence, takes the heat off the other members. BS&T opened up in no time; then it’ll be “Spinning Wheel” all over again.

David McGee

ABC Releases Eight New Albums

LOS ANGELES — Jerold H. Rubinstein, chairman of ABC Records, has announced the release of eight new albums on the ABC, ABC/Dot and Anchor labels, “BLIND GOSPEL” and “COLE YOUNGER,” the two albums on Anchor, are both by acts new to the label. The release also features two debut Ips on ABC, “WOMAN OF THE WORLD,” by R&B singer Sylvia Smith, and “I Fell in Love with God,” by gospel singer Nat Townsley, Jr.

The remaining four albums in the release are all from ABC’s Nashville operation. ABC/Dot is represented by fiddler Shoji Tabuchi’s “COUNTY STYLE: MUSIC, Country Way,” and Don Williams’ “You’re My Best Friend,” titled after his current single, while ABC’s Tennessee office is represented by “The Classic Style of Leify Frizzell” and BILLY “Crash” Craddock’s “Still Thinkin’ Bout You,” which is also the title of his current single.

Dialogue (Continued from page 18)

of the country have not been affected at all but in other areas business is far off. The problem is not only the result of the general economic recession, but also a result of the increasing number of groups on the road. All the acts that happened three or four years ago are still touring in addition to the 50 acts that have broken since then.

So what used to be 20 or 25 groups on the road, grew to 50 and then 100 and so on. If one promoter passed on an act there were others who were willing to buy a date. The market gradually became flooded as a result of the booking agents looking for gross dollars and commissions, the increasing number of acts, and the increasing number of promoters in each city. I don’t believe in dealing with a large number of promoters. The best way to insure the artist’s technical requirements on the road is to limit the dates played to only those promoters who you know can produce a show, as well as sell tickets.

In my opinion, the following promoters belong to a select club who are directly responsible for helping break my acts: Terry Basset and Tom Hulett, Sepp Donohaw and Gary Perkins, Larry Magid, Bob Bageris, Don Law, Tony Ruffino and Larry Vaughan, Jack Boyle, Cecil Corbett, Sidney Drashin, Howard Stein, Bill Graham, Steve Wolf and Jim Rissmiller, Alex Cooley, Joe Sullivan, Frank Fried, Randy McElreth, Bruce Kapp, Barry Fey, Ron Powell, Irv Zuckerman and David Forest.

I don’t mean to play down the importance of the agent. An agent has the best chance to get a proper perspective of the business, as he, during his day’s work, speaks to other agents, promoters, managers and record companies. An agent’s importance is best appreciated with a new act and with his role in packaging established acts. It’s the booking part of an agent’s job to which I object—that which is gross dollars and commissions collected. There is a great difference between being an agent and being a booking agent. I think that all great managers were at one time great agents.

RW: What precautions do you take to avoid over-exposing your artists?

Azoff: We look at each market as if it were a separate country. I think that you can play New York, for instance, every seven to nine months; a market like Knoxville, Tennessee shouldn’t be played more than once every 15 months. We check airplay, maintain charts based on sales figures that we obtain from the record companies indicating which markets are our strongest areas, etc. I could tell you, for example, how many copies “Desperado” sold in each city, when the sales started happening and whether the single got airplay on a given station. It is also a matter of how well the act did when they last played a city.

RW: How important is a hit single to an act that has broken on the road?

Azoff: It becomes more and more important to have your singles played, but I also think that it is getting easier to get them on the radio. I think that AM radio is becoming aware of an artist’s stature as opposed to just what is on the disc. A record by the Eagles may get played while the same record by a new artist wouldn’t happen.

RW: That’s an odd statement considering that you have broken new acts this year on AM radio in the top 10.

Azoff: The AM play did not come easily, but it came. The new Joe Walsh single, for example, will be much easier to get played than “Rocky Mountain Way,” because Joe has gained in stature through the success of his last albums and his live appearances. The AM radio people are realizing that when an act sells out a hall in their town, the kids want to hear that music on the radio. Radio is becoming more aware of the act and its music as opposed to just the music. Many of today’s AM program directors were once FM directors and brought their taste for quality music to AM radio.

RW: At what point do you encourage your acts to make television appearances?

Azoff: Television has been very useful in the past, although I think that in its present context its usefulness has been almost completely served by this time. Rock television is becoming less and less important because their packaging has become diluted. The important acts are known in AM and there are too many shows. I’m very protective as a manager and we can’t live with the loss of control in the selection of acts, the quality of sound and in the post-production process. Rock television became what making records was in 1964. You cannot expect an artist who spends eight weeks recording his album to spend 45 minutes making his television appearance. What artist who cares can compromise his performance to the extent that the producers of rock and roll TV demand?

RW: How does your office divide the responsibilities to your various artists?

(Continued on page 54)
By DEDE DABNEY

**SOUL TRUTH**

**NEW YORK:** Personal Pick: "Thank You Baby" — Stylistics (Avco). Keeping up with their smooth melodic pace, this group again makes an attempt to relay the lyric message of affection on wax. The Stylistics once again feature Russell Thompkins and Airrion Love.

DEDE’S DITTIES TO WATCH: "A Hurricane Is Coming Tonite" — Carol Douglas (Midland International-UPT); "Keep The Home Fire Burnin’" — Latimore (Glades-MUPT); "Hold On (Just A Little Bit Longer)" — Anthony and the Imperials (Avco-UPT).

**DISCO POTENTIALS:** "I Wanna Dance Wit 'Choo (Doo Dat Dance)" — Disco Tex & the Sex-O-Lettes featuring Sir Monti Rock III (Chelsea); "Are You Ready For This" — The Brothers (RCA).

There have been many questions with reference to whether or not there will be a NATCON convention this year. It has occurred to this editor that if there were to be one, everyone would have known long before this time; however, we never seem to know. No communication has been attempted on the part of the board of directors or the membership of this organization. Perhaps they are just taking time to get it together. Let’s hope that we will hear something in the near future.

**PROFILE**

Meet Rowena! Her name is Rowena Harris, her game is promotion, her title is vice president in charge of promotion and the company is All-Platinum Records. Rowena started in the recording industry as a stock clerk for Platinum and worked her way upward learning merchandising, publishing, managing, bookkeeping and contracts. From there Joe Robinson, president, put her on the road to promote their product. She did such a great fantastic job he instantly made her a VP. Ro, the name her friends call her by, states that "when E. Ray first sang this one at his own wedding, and now he's... Angel Burgos at Time Machine in Westchester and his friend Spike from Buttermilk Bottom both mentioned getting strong response to a dub of an unreleased single by J.J. Jackson (remember "But It's Alright?") called "Let Me Try Again." Written and produced by Bobby Flax and Lanny Lambert, who are represented by a song on both the Carol Douglas and Gloria Gaynor albums, the song has some nice, gritty Jimmy Ruffin overtones and runs to 4:48 in its long version. Flax and Lambert had a number of dubs made and distributed to key clubs in New York for reaction; they are still shopping for a label.

Worth a Try: "Stoned Out of My Mind" and "Got to Get Your Own," instrumentals from the album "Got to Get Your Own" by Reuben Wilson and the Cost of Living (Cadet); "Moe, Let's Have a Party," "Chi-Town Theme" and "All Your Love, All Day, All Night" (which is 9:27) from Cleveland Eaton’s mostly instrumental album "Plenty Good Eaton." (Black Jazz/Ovation); "Feeling the Magic" from the new Johnny Bristol album of the same name (MGM); "Love Do Right," which reminds me of Babe Ruth, on the "Rockin' Horse" album (RCA).

Recommended 45s: "We're Not Getting Any Younger" by Barry White (Tamla Motown); "Just Another Way to Say I Love You." Each has something in it for the soul... and the pop!

"LAMONT DOZIER, "ALL CRIED OUT":" (Dozier, BMI). As extracted from his "Black Bach," this once again a memorable melody line will place him on top. Orchestrations by McKinley Jackson, Gene Page and Paul Riser really catch the compelling rhythm. It’s the diversification of "Cried Out" that should satisfy the soul... and the pop! ABC 12076.

R&B PICKS OF THE WEEK

LAMONT DOZIER, "ALL CRIED OUT": (Dozier, BMI). As extracted from his "Black Bach," this once again a memorable melody line will place him on top. Orchestrations by McKinley Jackson, Gene Page and Paul Riser really catch the compelling rhythm. It’s the diversification of "Cried Out" that should satisfy the soul... and the pop! ABC 12076.

"SLEEP ON" (Gambi, BMI). A potential million seller for sure as perfect lyrics are laced with harmonies and strings. Co-writer Harry Ray first sang this one at his own wedding, and now he’s co-produced it with Al Goodman. A few seconds and you’ll be in love with what the group is saying! Stagg 5006 (All Platinum).

"BARRY WHITE, "JUST ANOTHER WAY TO SAY I LOVE YOU." Each and every time this self-made singer goes back into the studio he comes out with a package that surpasses his last. The Maestro’s true to form here as his lyrics and finesse are more expressive of love than ever. Chiefly uptempo highlights include "Love Sere-node" and "Let Me Live..." 20th Century 4-66.

**RECORD WORLD**

APRIL 5, 1975

AmericanRadioHistory.Com
BRUNSWICK & DAKAR
Proudly Present
Three Hit Records

TYRONE DAVIS
"Home Wreckers"
DK 4541

EQUATIONS
"One, Two, Three Hamilton Street"
DK 4542

CHI-LITES
"Toby"
BR 55515

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE
The Dramatics’ Hustle Keeps Hits Happening

Los Angeles—The year has thus far been an eventful one for Ron Banks and the Dramatics. Their new label affiliation with ABC Records has resulted in the recently released lp, “Joint,” an album that figures to be among the biggest in their 11-year career. And the clubs and concert halls along the path of their current tour have been consistently packed to capacity, adding further to the Dramatics’ reputation as one of the top R&B performing acts.

Detroit Roots

Like many of the more successful R&B groups, the Dramatics began their careers in Detroit, where they still reside. “In Detroit you gotta keep hustling.” Ron Banks told RW in a recent interview preceding the group’s performance at L.A.’s Total Experience. He attributes a large measure of the Dramatics’ continuing success to the musical climate of that city. “Musicians move out to the coast and pretty soon they get lazy. But in Detroit you have to stay on top of things; people there are more aware of what’s going on.”

Name Change

According to the group’s members, they were forced to change their name from simply the Dramatics to Ron Banks and the Dramatics as a result of another band using their trademark. The bogus Dramatics toured briefly, but long enough to build a bit of confusion and in some instances, to evoke violent reactions from misinformed, disappointed audiences. “The name change wasn’t an easy one,” said group member L.J. Reynolds. “We weren’t trying to rob Ron on a pedestal. We just wanted to make the public aware of what’s happening, and that helped us to establish the identification.”

Members

In addition to Banks and Reynolds, the Dramatics consist of Larry Kemps, Lenny Mays and Willie Ford.

Eliot Sekuler

Shawn showing RW’s offices recently one Ron Banks and the Dramatics. Pictured in front of one of the offices is Larry Kemps, Lenny Mays, RW’s Eliot Sekuler, Ron Banks, and (seated) Larry Damps and L. J. Reynolds.
Despite rumors to the contrary, Cecil Taylor’s solo album “Indent,” on his own Unit Core Records, is still readily available, as is his second release, “Spring of Two Blue J’s,” which features him solo and with his quartet live at Town Hall. Both albums are excellent representations of this genius. Unit Core Records can now be reached at 15 Columbus Circle, Suite 1600, New York, N.Y. 10023.

Blue Note has been in a flurry of activity. Horace Silver and Bobby Hutcherson have re-signed long term contracts. Hutcherson’s new album features him playing solely marimba. Silver’s new effort finds the pianist with bassist Ron Carter, drummer Al Foster and an impressive horn line-up, writing and playing in his classic tasteful, funky style. It promises to be a rebirth for this artist. . . . Blue Note has just completed two more albums for the label, and Marlena Shaw’s latest has just been released.

Among the new artists signed to Blue Note is tenor saxophonist Ronnie Laws, brother of Hubert . . . Blue Note will also continue repackages and special projects. George Butler has instituted a program with some artists in various cities where they will give a one hour concert, followed by an open question and answer session. The concerts are to be kept small to insure efficiency. The first event with Bobby Hutcherson in Los Angeles met with great response.

One of the most overlooked albums in the very hectic year of 1974 was Barry Miles and Silverlight on London Records. After an album for Poppy and two for Mainstream, the pianist-composer-sometimes vocalist has come up with a very strong sound, both artistically and commercially. The group has been doing a few concerts, and the record did get some airplay, but not what it deserved. Check this one out again.

Guitarist Ralph Towner seems to have been passed over too. One problem is that none of the recordings in the United States that include him really do fit this artist justice. But he has two excellent, properly recorded albums on ECM that are something special. Unfortunately, legalities do not allow their release in the States. But they are being imported by JEM Records, 3001 Hadley Road, South Plainfield, New Jersey.

Arhoolie Records started the new year with a new Charlie Musselwhite, a set of Creole music, “Boisic,” and reissues from Sonny Boy Williamson and Dick Oxtel’s Golden Age Jazz Band.

T.U.M.E. Feted By MGM

By MICHAEL CUSCUNA

MGM recently hosted a party at Art Laboe’s Club in Hollywood to showcase their new group T.U.M.E. The group’s set featured selections from their debut album “T.U.M.E.—The Ultimate Musical Experience,” including their just-released single, “Love Shortage.” Shown in the photo above are (front row, from left): T.U.M.E.’s saxophonist James Mims; Dennis Ginnin, vice president, promotion; for Polysar Inc.; Jimmy Brown, vice president of a&r, Polysar Inc.; T.U.M.E.’s lead guitarist Chuck Byrum; Bill Farr, president, Polysar Inc.; T.U.M.E.’s trumpet player Richard Jackson (back row, from left): Ron Kersey of MSB, who played keyboard with the group as a special guest star; T.U.M.E.’s bass guitarist Michael Thomas; producer/writer/arranger Bobby Eli; T.U.M.E. vocalist Lois Brown; Steve Bernstein, co-principal of WMOT Productions; T.U.M.E. vocalist Susan Grindell; Alan Rubens, co-principal of WMOT Productions and T.U.M.E.’s drummer and vocalist, Howard Huntsberry.
$5.98 Albums

Like Heilicher, Charlie Shaw, manager of Tower Records in Los Angeles feels the $5.98 album is a godsend because it gives the consumer a chance to think about the record," said Shaw. "We're selling the Lennon at $2.99 and we're selling the heck out of it. A $5.98 tag gives us a chance to do something with an album. It certainly has an effect on the consumer and in that way it also helps break new acts."

Shaw touched on the reasoning behind the effectiveness of the lower-priced albums: Retailers are able to "do something" with these albums and make them more attractive to the consumer who is willing to take a chance on new products.

"In our main store," said Marty Gary of Gary's/Richmond, "there hasn't been much of an effect because that store is in a more affluent part of town." A few other stores are in blue collar areas and the $5.98 price has definitely had an effect on sales. The lower price helped the Fogelberg album take off and there's no question it helped the new Lennon.

Among the retailers who found the lower price ineffective in breaking new acts, the common reason was that consumers simply don't notice an album that is only a dollar less than others.

"Riperton and Labelle would have sold just as well at $6.98," said Bill Blankenship, buyer for Tower Records in Baltimore. "As for the lower price helping to break albums by new artists, I think the single still breaks the album, not the price."

Kenny Dobin, record and tape buyer for Waxie Maxie in Washington, D.C. said sales have been very good with an album similar to Blankenship's and agrees with the Baltimore buyer: "Riperton, Labelle and Fogelberg would do just as well at $6.98; price isn't a factor there. The $5.98 price has not helped in a great way because those products aren't super-hot here."

While the retailers may have been in disagreement about the lower-priced album's effectiveness in breaking new acts, the quotes indicate that they are in agreement about it's effectiveness in boosting sales on the new Lennon album.

"The price has been a definite help in selling that album," said John Guarnieri, head buyer for Mushroom stores in New Orleans. "I don't think the consumer would have paid $6.98 for an album if it oldies-oriented and its quotes indicate that they are in agreement about it's effectiveness in boosting sales on the new Lennon album."

"It's been good for sales all around," added Jimmy Dee, senior buyer for Two Guys' 54 East Coast stores, "but especially so on the Lennon. The customers are getting a bigger name at a lower price and they respond to that."

Atlantic Hot

Record World this week: Danny O'Keefe's "So Long Harry Truman" at 195, the first album by Major Harris, "My Way" at 192, and the brand new "I Need Some Money" by Eddie Harris, at 169. "Yesterday's," the new album from Yes, is at number 52, its third week on the chart, with its third bullet. And "Relayer," the previous album from Yes, is still on the charts after 15 weeks. Also, after three weeks on the chart with three consecutive bullets, is Alice Cooper's "Welcome To My Nightmare." And in its 12th week on the chart, Roxy Music's latest lp, "Country Life," Khalil Gibran's "The Prophet," narrated by Richard Harris, remains on the chart after 13 weeks; and Mike Oldfield's "Orchestral Tubular Bells," after five weeks, is at number 183.

Atlantic's best-selling r&b album is "Average White Band" at number 8, after 23 weeks on the Record World chart. The Spinners' "New & Improved" remains on the chart after 16 weeks, and "Butt Of Course..." by the Jimmy Castor Bunch moves up to number 97. And for the fourth week in a row, "Cicero Park" by Hot Chocolate on Big Tree Records (distributed by Atlantic/Atco) retains its bullet, moving to 103.

A pair of new, progressive jazz albums are also featured: Passport's "Cross-Collateral" (featuring Klaus Doldinger) moves to number 150 after seven weeks on the chart. On Nemperor Records (distributed by Atlantic/Atco), Stanley Clarke's self-titled album remains after 15 weeks.

Finally, the most promising new release is Roberta Flack's long-awaited "Feel Like Makin' Love," bulleted last week as it entered the chart at number 86. This week the album jumps forty-five notches to a bulletted number 41, making a total of 25 albums by 19 Atlantic/Atco recording artists on the Record World Top 200 lp Chart.

Gentry Single Coming

Bobbie Gentry's song "Another Place — Another Time," featured in the film "Macon County Line," will be released as a single on Brunswick Records.

Jay Cook

(Continued from page 27)

for the right shows and we give them a little more freedom than would be the norm in top 40 radio; and the responsibility they have to be sure to move on somewhere else, because it's not as easy to work to here as it is somewhere where they have a limited input operation.

RW: How do you go about finding on the air talent to fit into the mold that you're looking for?

Cook: We're always looking. We're always getting tapes and I get around as much as I can and talk to a lot of people around the country. Generally, I've already got in mind a couple of guys for each of the shifts on the air so that if anybody does leave or we part company for whatever reason, I usually have a couple of people in mind. I also seek as many tapes as I can to see if there's somebody else I haven't heard from out there. But usually there are a couple of people that I consider desirable for any shift on the station.

RW: How do you go about doing your music research?

Cook: We've always done a lot of call-out researching, even before it got fashionable, and we still do quite a bit of it. Our research on retail sales is not all that I would like it to be. That's because we don't have the funds to do it. We really have to depend on the regular store reports and a few key people that we think we can get reliable information from. We do some on-the-street research and of course on our incoming phone calls we question people as to what they like, what they watch on television, etc. But any massive, scientific research we really are not into. We just don't have the people.

RW: What about the future of top 40 radio?

Cook: I think the top 40 station of today should be—and has the opportunity and has the edge on anybody else—the dominant music station in its market. You don't see that happening in many markets and in all fairness, even here, WIP still has the edge on us graphically. We had a story, but of course I want to see us number one in the book, not just 18-49 or 18-34. I think as time goes by and the people who grew up in rock—if you want to call it that—become a little bit older, become the dominant buying influence in the country, I think a well programmed and a logically maturing top 40 station should be the dominant music station in the market.

Mathis Magic

John Florer (right), producer of the new Johnny Mathis album for Columbia Records, entitled "When Will I See You Again," is shown with Mathis at his offices in Hollywood, Rojan Productions, discussing this week's national release of the album. During the past year, Flores produced "Rock The Boat" for the Hues Corporation and "Groove" "Baby Hang Up The Phone."

European Tour Set by Sinatra

NEW YORK — Frank Sinatra is planning his first concert tour of Europe in over a decade to follow his spring tour of the United States and Canada.

The European tour, now in its final stages of negotiations, is expected to begin in mid-May and to include appearances in France, Germany, Austria, Belgium, Switzerland and Holland, in addition to two concerts in London. Full details of the tour will be announced in the near future.
**Queen Reigns with Royal Sounds**

- NEW YORK — Elektra hard rockers Queen first formed in 1971. Over the years that they have been assembled we've had the pleasure of three albums, "Queen," "Queen II" and their current chart climber, "Sheer Heart Attack." Record World recently spoke with drummer Roger Meddows Taylor while the foursome were in the midst of a two and a half month American tour (the first that they're headlining) regarding the remarkable progress made over these several years. At the time of formation, vocalist Freddie Mercury and guitarist Brian May emerged as the band's main songwriters. At this point in their collective career, the writing is basically shared by all, according to Taylor. He explained, "What generally happens is that we all write individually and then get together to arrange the piece." The proof of growth is in the music. One listens to "Sheer Heart Attack" and the single culled from the set, " Killer Queen," and one is assured of the fact that Queen has indeed expanded its musical horizons; added dimensions have assured of the fact that Queen has "Killer Queen," and one is to arrange the piece." The proof shared by all, according to Taylor.

- Dudley Rides High

Shown whooping it up after United Artists country artist Dave Dudley's opening at Los Angeles' Thoroughbred Moves

- Elliot Lurie Signs

**The Coast** (Continued from page 8)

- cut, by the way, is a version of Marvin Gaye's "How Sweet It Is." The guitarist in the Billy Preston-Willy Weeks-Buddy Miles band is Shook up & Standing apparently failed to work out... And Wayne Perkins, according to this week's information, is out of a job. Which means that the Rolling Stones are going to have to make up their minds about somebody fast. We still offer Nils Lofgren as one of the few positive choices.

- ELTON'S ESCAPADES: During his whirlwind visit to LA, Elton John took up a long-standing offer to appear on "Soul Train." Banging away on a plexiglass piano, he delighted Don Cornelius and the studio audience with performances of "Bennie & the Jets" and "Philadelphia Freedom," both of which scored on the r&b charts. So don't be at all surprised if an Apollo Theatre date creeps into Elton's next tour itinerary... The evening before, Elton showed up to introduce Labelle (whom he had backed up in the '70's) when she sang "One Night Only" (to a sold-out Santa Monica Civic house and even jumped in with some background singing during the encore. He was also at the post-show party at the Miramar Hotel, along with Dusty Springfield, John Reid, the Blue Oyster Cult, David Janssen, Michael Sarrazin, Lorna Luft, Martha Reeves, Mark Volland, Mickey Dolenz, Ryan & Tatum, and Bob Crewe. (Wartoke's Merv Greifinger was mistaken for Dustin Hoffman, but that doesn't count.) At the party, Ryan O'Neal presented Nona Hendryx of Labelle with his very own baseball jacket (the one that says "Ryan" in large letters across the back), but please don't ask us why... As it stands now, look for Tom Dowd to produce the next Mott the Hoople album. Tim Stewart and Rod Stewart can feel assured of the fact that Van Halen, the original principals in the Vanilla Fudge, denies that the band is imminently reforming, and advises anyone who's encountered the rumor to treat it accordingly. While on the Roxy Music tour, Bryan Ferry was keeping a very watchful eye on American studios and producers for his next solo project and might be back soon for a meeting of the minds... Is Tracy Nelson on her way to MCA country? Does Jay Lasker have something he wants to tell us? Sly Stone was a no-show at the Kokomo-Bill House Troub opening because—get this—he had "nothing to wear" for the occasion. Luckily, his father hit town the next day with a care package and Sly kept his appointment as second-nights more than a Phonogram VP to a Phonodisc personnel and across the sea, the Tournament of Knights, an "authentic medieval pageantry recreated to tour the United States," comes to Music Square Garden in the Spring of 1976. Plenty of time to shine your armour, folks... Or (though this is a Stateside item) to catch the Valiant Brothers, world heavyweight tag-team wrestlers, on radio spots for the Dictators' album. Producers Murray Krugman and Sandy Pearlman thought the spots worked so well they're now trying some singles with the strongmen. If things work out, you might call it a short twist of fate. You might not.

**Elliot Lurie Signs With Thruittance Ltd.**

- NEW YORK — Elliot Lurie, former lead singer of Looking Glass, has signed a long-term personal, manager and recording contract with Bob Schweid of Thruittance Ltd.

- Lurie's new Epic album, entitled "Elliot Lurie," is just released. The album, a true first American tour with Bob Schweid of Thruittance Ltd.

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RECORD WORLD

Record World en Mexico
By VILO ARIAS SILVA

MÉXICO — Cuando una compañía surge y se consolida a base de valeroso esfuerzo, agobiantes presiones de acreedores a amargos desengafos de supuestas promesas amigas; es digna de admiración y elogio. Me refiero a Discos Melody o DCM (Discos y Cartuchos de México).

La trayectoria de esta grabadora con capital enteramente mexicano, que dirige con el cariño más increíble Ignacio Morales, es realmente durísima. Su nacimiento y crecimiento han sido heroicos. Pero los años difíciles, que se vistieron a pesar de las desesperadas situaciones, con dignidad, han sido superados. El elenco se ha multiplicado, y los hits aparecen paulatinamente. Sus estrellas del momento son Rigó Tovar y su grupo Costa Azul, quien se dio a conocer con el violento hitazo “Lamento de Amor,” repetido su éxito con “Amor Verdadero,” “Me Vív muy Lejos” y “Necios.”

La trayectoria de esta grabadora de valeroso esfuerzo, agobiante presiones de acreedores a amigos; su empresa surge y se consolida a base de tan largos tiempos esperados. Su nombre es “Discos Melody” y sus logros se dan por la WQBA Radio de Miami. Lanzó su primer disco en la ciudad de Nueva York el 6 de Abril. A él para un Concierto en el Miami Beach Auditorium al día siguiente, organizado por la WQBA Radio de Miami. Lanzó su segundo disco en México una grabación de Alberto Angel “El Cuervo,” con una portada que se las trae. Entre los temas salen “Los Versos del Milongo,” “Carta a Don Emilianó” y “Mi Mujer...” Lanzó su tercer disco “Mientras Pasa el Tiempo” un nuevo largo playo de Rigo Tovar y “Tengo Ganas de Llorar.”

Una vez más, Roberto Carlos hizo su debut en forma sensacional. Y, paralelamente a su temporada de actuaciones, sus grandes éxitos de siempre volvieron al mismo enroque. ‘La chamaca de Oro, retorna por la senda de los éxitos con “Hoy Volver.” Se trata de “Con la Pasion mas Rota,” temprana ejecutivo de Discos Orfeón.

Nuevó elegé de Pina Nieves, que viene identificado con un número del recuerdo José Alfredo Jiménez titulado “Que Ya te Vas.” Completan esta nueva producción de la baladista Peerless “Donde Estarás,” “Amor Verdadero,” “Me Vív muy Lejos” y “Necios.”

Santo elán de DCM (Discos y Cartuchos de México). De regreso, Eddie actuará en el Avery Fisher Hall en Lincoln Center, Nueva York en espectáculo ofrecido por Don Friedman y la WRVR en Abril 13. Inmediatamente después, Eddie presentará su Concierto como solista en el Town Hall de Nueva York en Mayo 16. ¡Felicitaciones por tan exótico itinerario!... Quizás el más popular intérprete de Brasil, Moacir Franco, acaba de dar una nueva grabación en España para el sello Continental, que apuesta a su lanzamiento en México, Estados Unidos, Venezuela, Colombia, Argentina y España al unisono. La labor promocional está llevada a la mano por Genival Di Melo y se espera que la grabación de Moacir Franco en España, por tan largo tiempo esperado, se convierta en un éxito inmediato. El mercado internacional en España se abre de par en par a este gran talento brasileño, ante una grabación...
**LATIN AMERICAN HIT PARADE**

**Colombia**

By RADIO TEQUENDAMA

1. DIME (FEELINGS)
   * Morris Albert

2. POR FAVOR SENOR CARTER
   * Los Carpinteros

3. PIEL
   * Sergio Y Estibaliz

4. EXPRESS
   * R.T. Express

5. AMOR MIO
   * Raphael

6. CANCIONES DE MI TIERRA
   * Juan Bau

7. BIBBO
   * Paul Mauriat

8. ALGO TIENES QUE ME GUSTA
   * Tom Jones

9. AMADO MIO
   * Claudia de Colombia

10. YO TE RECORDO
    * Roberto Carlos

**Tampa**

By WSOL

1. MOTIVOS
   * Fernando Alberne

2. A FLOR DE PIEL
   * Julio Iglesias

3. VOLVERAS
   * Ely Farkada

4. MORDIENDA SORRIENDO DEL JUEZ
   * Amado Mio

5. AMOR MIO
   * Raphael

6. AGUA PRIMERA DE MAYO
   * Cheo Feliciano

7. MI SANGRE LATINA
   * Nelson Ned

8. DIME (FEELINGS)
   * Morris Albert

9. SOBRENO
   * Jose Ramirez

10. LAS SECRETARIAS
    * Los Selvetas

**New York (Salsoul)**

By EMILIO GARCIA

1. EL TODO PODEROSO
   * Hector Lavoe-Fania

2. MAYARI
   * Orquesta Harlow-Fania

3. EL BARCO DE PORTO ALEGRE
   * Ceza Lavoe & Company

4. TRACION
   * Roberto Roena-Fania

5. ELLOS SE JUNTAN
   * Rafael Cortizo & Ismael Rivera-Fania

6. VAGABUNDO
   * La Corporacion Latina-MGM

7. UN DIA BONITO
   * El Pescado Iguana

8. MI MAYORAL
   * Ricardo Bayo & Bobby Cruz-Vaya

9. CARBONERO
   * Johnny Ventura-Mate

10. SALE EL SOL
    * Ismael Rivera-Tico

**Puerto Rico**

By WAEI

1. CAMILO SESTO
   * Camilo Sesto

2. LA VOZ
   * Hector Lavoe

3. VOL. 1 Y 2
   * Fania All Stars

4. CON SABOR A PUEBLO
   * Jose Miguel Class

5. THE SUN OF LATIN MUSIC
   * Orquesta Palmarum

6. ALEGRE ALL STARS
   * Fania All Stars

7. ORQUESTA MARLOW
   * Orq. Harlow

8. ROBERTO ROENA Y SU APOLLO SOUND
   * Roberto Roena

9. A GUERO PELAO
   * Hernandez Lopez

10. EL ANGEL NEGRO
    * German

**Ch��**

By VILIO ARIAS SILVA

1. LOS HOMBRES NO DEBEN LLORAR
   * King Clave-Onyx

2. SE ME OLVIDO OTRA VEZ
   * Yolanda del Río-RCA

3. CUANDO TU CARINO
   * Rigio Tojar-Melody

4. QUE ESPIRALAS
   * Juanelito-CBS

5. QUIERES SER MI AMANTE
   * Roberto Roena-Musart

6. TE NECESITO TANTO AMOR
   * El Ciro-Polydor

7. AGUEL AMOR
   * Los Freedys-Peelee

8. SOLEADO
   * Marwan-Capitol

9. LOS GRANDES AMOS DEL ROCK AND ROLL
   * Estela Nunez-Nueva

10. YO TE RECUERDO
    * Roberto Roena

**Nuestro Rincon**

(Continued from page 46)

Fania Records announced last week that they will shortly release a new single by the well known band leader, trombone player, writer, arranger and producer, Willie Colon. For the first time ever, in addition to writing, arranging and producing his own material, Willie will sing lead voice on this new record. "Toma" will be the theme.

Eddie Palmieri appeared on Sunday, March 23 at the Kezar Stadium in San Francisco, Ca., for a benefit concert together with Neil Young, Jerry Garcia, Joan Baez, Santana and the Miracles. This concert was covered "live" on Radio K-101 and also by KQED-TV in color. Then, back in New York, Eddie will perform on April 13 in a show presented by Don Friedman and WRVR titled "Music from the Third World, Chapter One" at Avery Fisher Hall, Lincoln Center. Tickets are also going fast for Eddie's solo concert at Town Hall on May 16. Congratulations Eddie! Camilo Sesto will perform on April 6 at Felt Forum in Madison Square Garden in New York. He is also expected for performances at the Miami Beach Auditorium the following day in a concert sponsored by WQBA Radio.

Miami Records released "Mientras Pasa el Tiempo," a new album by Ello Roca, and "Tenga Ganas de Llorar" by Los Silver. (Continued on page 48)
MCA Re-Signs El Chicano

El Chicano, the originators of “The Brown Sound,” have re-signed with MCA after five years recording on the label. Pictured at the signing (from left) are Mickey Lespron (lead guitar), Bobby Espinosa (keyboard) and MCA president J. K. Maitland. Mickey, Bobby and Andre from the nucleus of the seven-man group with Jerry Salas (guitar, lead vocals), Rudy Regalado (timbales), Joe Perrero (bass) and John DeLuna (drums) completing the group.

Nuestro Rincon (Continued from page 47)

Poser Leonardo Schultz had been ordered to pay over $8,000 to his colleague Nelson Ned for plagiarism of his theme of his record. Ned, who has recorded by dozens of top rated artists, including Nicola di Bari, Mantovani, Franck Porcell, Matt Mono and others. Now that the Argentinean Court cleared the whole situation, royalties amounting over $200 thousand will go to Ned after years of legal problems.

Top rated Brazilian performer Moacir Franco has recorded in Spanish and his label, Continental, is ready to start a promotional campaign in order to back the release of this recording, which will be simultaneously released in Mexico, Venezuela, Colombia, the States and Spain. Moacir offers a superb pronunciation of Spanish and very commercial material that should make it big everywhere. His recording in Spanish has been anxiously awaited in all markets . Another great production has already been released by CBS in Spain and expected to climb the charts everywhere. It is the album by Juan Camacho containing “Mia,” “Golondrina” and “Llamame” . Morris Albert is making it big in every material with his “Feelings,” titled in Spanish “Dime” . CBS released in Colombia “Asi so Yo” b/w “Tierra Mia” by Marielena . And that’s it for the time being!

En Brasil (Continued from page 47)

longo que sigue vendiendo aun despu6s del Carnaval.

Morris Albert (Charger) ya seguido por la ciudad de Mexico, para una serie de presentaciones al vivo y en la TV de Mexico. La grabacion del tema “Dime” (Feelings) con version castellana de Tomas Fundora es una de los temas mas exitosos no solamente en Mexico, pero en Venezuela, y en Chile. Dentro de poco, saldra en Espana, donde se espera un hit muy grande.

“Canta, Canta Minha Gente” (Canta canta mi pueblo) is the longo de Martinho Da Vila (RCA) que sigue vendiendo, a los miles. Disco hecho con mucho apuro técnico, y con magnificas musicas del popular cantante, al lado de “Conto Do Aere,” con la magnifica Clara Nunes (EMI), y “Bento De Paula Al Vivo” (Copa-cabana) son los discos LPs nacionales de mas grande fuerza en el mercado.

Circularon informaciones durante el viaje que Roberto Carlos (CBS) hace por la America del Sur, que el dejaria la CBS. En Buenos Aires surgio e hizo todos sus grandes hechos, y firmaria con una gran compania norte-americana, cuya distribucion en Brasil es hecha por la Phonogram. Será 4 Nosotros, no creemos.

Nelson Ned (Copacabana) cuya grabacion “Meu Clume” (en catellano, “Mi Sangre Latina” siguiendo para Miami, donde debuta en el Centro Espanhol, en el comienzo de otra temporada internacional. A su lado, el incan-sable Genival Melio, su manager exclusivo, y el maestro Osny Cassab.

Y nosotros nos quedamos por aci, con el “Hasta la proxima.”

Mogull Debuts Guatemalan Operation

Ivan Mogull has announced that the Ivan Mogull Music Corporation has set up an operation in Guatemala and has now acquired the catalogues of Bourne Music, Avco Publishing Companies, Chrysalis Music and various other companies for representa-

Produced and recorded by Napier-Bell and Junior in London, this album is a masterpiece. Great arrangements and renditions of “Black November Day” (Morales-Napier-Bell). “Here’s That Rainy Day” (Van Helsen-Burke), “See What You Can Do” (Morales-Napier-Bell) and “Killer By A Kiss” (Napier-Morales-Bell). Package is in English and Spanish.

SOY HIJO DE CHANO

MENIQUE—Cotique XCS 1077


Chicano-ranchera music at its best. Great sales power in the West. “Arriba Chicago” (Gutierrez), “Simon Blanco” (Villegas), “La Chaclan” (Esperon) and “Ciudad Victoria” (Chon Sanchez).

JUNIORS EN CHICAGO

ROGELIO GUTIERREZ Y PONCHO LOPEZ—Pan America PALP 630

Musica chicano ranchera que aplica a las masas mexi-cichanicas. “Tú Pagaráis” (Gutierrez), “La Mancomandor” (Valdes Leal) y “El Quelite” (Esparza Oteo).

Produced and recorded by Napier-Bell and Junior in London, this album is a masterpiece. Great arrangements and renditions of “Black November Day” (Morales-Napier-Bell). “Here’s That Rainy Day” (Van Helsen-Burke), “See What You Can Do” (Morales-Napier-Bell) and “Killer By A Kiss” (Napier-Morales-Bell). Package is in English and Spanish.
The tour will be supported by the RIAA.

Chris de Burgh, whose first A&M solo album, entitled "Perfect Angel," has been certified gold by the RIAA, etc., have all been specially de-

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sults and high school beauty queens; there are "Watercolors" and "Lover's Lullaby"—contrasts in love/hate (and love/love) rela-

tionships; there is "Bright Lights & Promises," a sequel to "Stars" (the song).

On-Stage Confidence

On stage at the Bottom Line (18) Janis Ian was a strikingly confident lady — there was a bit of natural nervousness and, one thought, something of a role playing game in an effort to be the per-

son of her songs. Yet with guitar in hand, or at the piano, dressed in a white man-tailored suit with a green blouse, there was no denying her professional-

ism or her ability to command absolute attention. And the pac-

ing of her set, her sense of humor (she does write and sing some light-hearted tunes) and the dy-

namics of the arrangements (especially as regards the harmony vocals of Clare Bey) balance the "sad-eyed lady" and the New York City street realist: the tough-

edged "artiste" and the little girl.

Style

Janis Ian sat in the Record World offices one morning, offer-

ing to change a typewriter ribbon ("You can start the article by say-

ing what a variety of talents — or words to that effect) and dis-

cussing the difficulty of finding suitable bass players ("You could do the whole article on Richard Davis; I wouldn't mind that"). It was a casual conversation without being flippan
t, and that style was what came across on stage a few nights later. Janis Ian is a star, as anyone willing to listen will easily discover.

Ira Mayer

CONCERT REVIEW

Browne, Snow & Capitol Win Encores

PASSAIC, N.J. — One of the unique aspects of a visit to John Scher's Capitol Theater here, for those of us accustomed to the usual New York City venues, is a chance to see certain perform-

ers before an audience which is probably closer to the one they meet around the country than the those who show up at Carnegie Hall, the Felt Forum or Howard Stein's Academy of Music. It is not a matter of a more or less sophisticated crowd, but rather in New York audiences are so saturated with concert offerings that responses are sometimes a little too automatic — the lighted matches and calls for encores are longer signs of appreciation.

New York audiences know that the encore is ready and a part of the show — and often seem to feel that it is owed them. Passaic is just a 20 minute car ride from Manhattan, but the differences in audience response is marked.

Visiting the Capitol recently (22) for a show featuring Jackson Browne and Phoebe Snow, and in February to hear Billy Joel and Melissa Manchester, there was, on both occasions, a measure of understanding between those who run the theater and those who support it by attending the shows. While people were checked for bottles and ushers tried to keep people from smoking at their seats, there was no real manhandling of patrons.

There was a good-natured rap-

port which extended from ticket-takers to ushers to stage crew — and at both shows the perform-

ers appeared that much more comfortable because of it, on stage and off.

Browne spent more than two hours on stage, no longer the solo artist with a back-up band. That David Lindley of the core of Browne's support, much of the program was given over to brief jams highlighting Browne's guitar and piano interplaying with

Lindley's guitars, fiddle and lap steel guitar and with Jay Cook's piano. The songs were familiar, whether from Browne's three Asylum albums or from cover versions such as those popular-

ized by the Eagles, Gregg Allman and, early in his songwriting ca-

reer, Tom Rush. And while the structure, feel, theme and tex-

ture of Jackson Browne's songs are similar, they have an inner strength that allows them to stand on their own while at the same time binding them in a set more than equal to its parts.

It was close to 4 a.m. when Browne ended the two-show evening, a broad smile on his face and thank yous many times re-

peated. A few scattered matches were lit around the hall, but no one really expected anything be-

yond the offered, two song en-

core.

Phoebe Snow, who opened with essentially the same set she had performed at the Bottom Line recently (reviewed in RW 3/29) was extremely well received and she, too, truly earned the encore she received.

Ira Mayer

Elliott Murphy LP

Released by RCA

NEW YORK — RCA Records has announced the release of "Lost Generation," the new album by Elliott Murphy. It is Murphy's first album for RCA, and his first album in over a year and a half.

Recorded in Los Angeles, "Lost Generation" was produced by Paul Rothchild and features, along with Murphy (who plays guitar, harmonica and piano), Ned Doheny on guitar, Richard Tee on keyboards, Gordon Ed-

wards on bass, Jim Gordon on drums and percussion and John Smith on sax. All songs on the album were written by Murphy.

GRC Plans Campaign

For Mike Green LP

ATLANTA — Michael Thevis, president, General Recording Cor-

poration, has announced the re-

lease of Mike Green's album, "Pale, Pale Moon."

According to Oscar Fields, vice president, marketing, GRC has planned an extensive marketing and artist development plan de-

signed to reach the largest pos-

sible audience. The support campaign will include in-store displays, mobiles, posters and t-shirts. In addition, print ads in the trade and consumer pub-

lications along with national radio time buys are planned.
CBS/Sony Records began to release Clive Davis' Arista Records here
March 21. The first releases are Barry Manilow's "Mandy" and
Nippon Columbia Records recently signed with General Recording
Corp. (GRC) for the release of its products in Japan. The initial release
from Nippon Columbia is "Sammy Johns."

Warner-Pioneer Records released Otis Redding's 1968 album, "In
Person At The Whisky-A-Go-Go," on March 25. The album contains
"I Can't Turn You Loose," "Pain In My Heart," "Just One More Day,"
"Mr. Pitiful," "These Arms of Mine," "I'm Depending On You," "Any
Ole Way," "Satisfaction," "Poppa's Got A Brand New Bag" and "Res-
pect."

Carpenter's new album "Live In Japan," released here on March 6
by King Records, jumped into the number 10 spot this week. The
double album set was recorded live last year at the Osaka Festival Hall
... Isao Tomita's new album, "Pictures At An Exhibition," was bul-
eted at number 73 on the Confidence Top LP Chart ... Three Degree's
new album, "International," was ranked at number 3, while their
single was at 17 on the Singles Chart.

Canadian singer Anne Andersen is coming to Japan to record next
album and to promote her album "Emmanuelle" ... Quincy Jones' Japanese concert tour will be kicked off on April 8 ... In the middle
of April, British rock group Queen will make their debut visit to Japan
to play in in major cities.

Victor Musical Industries and CBS/Sony are competing at making a
hit with their original soundtrack song of "Godfather Part II" and
Andy Williams' vocal version, respectively.

**GERMANY**

**By PAUL SIEGEL**

**BERLIN**—Dr. Ladislaus (Laci) Veder, one of the
great international music businessmen, is being
toasted on his 65th birthday for the many hit
years he's had with EMI-Electrola by Wilfried Jung
and Len G. Wood. He started with EMI-Electrola in
1953 and has since become management consul-
tant on European affairs for EMI London based
out of Cologne headquarters. Dr. Veder is also
the leader of the National Society of Record Busi-
ness and is a member of IFPI (International Federa-
tion of Producers of Videograms). He has been a strong part of the
foundation of the record business and we take this time to salute him.

The biggest single this week in Germany is not from any
kind of recording artist, but rather from a New York police detective:
Telly Savalas of "Kojak" fame. His single, "Hit," has just been rush-
released by Kurt Richter's Teldec (Telefunken-Decca) label and the
deejays have been keeping it spinning ... Another hot single is
"Schon Wie Mona Lisa," produced by Germany's Greek genius Leo
Leandros for Ossie Deckers and Jürgen Sauermann's Phonogram/
Philip label.

CBS is making quite a score on the album scene with a new classical
set, "Horowitz Spelti Chopin," while simultaneously cleaning up pop-
wise is EMI-Electrola with their very marketable and playable package,
"Superhitparade 3." The singing sensation from Sweden, Gitte,
is skyrocketing not only
in record sales, but also via television guest shots, especially on the
recently aired from Vienna show "Dali Dal!" ... Caterina Valente
and Gunter Noris "Big Band Bundeswehr" will appear as headliners for
the "Nacht Der Stars" (Night of Stars) forthcoming. Auf Wiedersehen
'til next week!

**ENGLAND**

**By RON MCCREIGHT**

LONDON—Although their new single "I Can Do It" (State) is
registering massive sales, the Rubettes are facing great difficulty in
filling venues on their current British tour. No problems however for
Neil Sedaka or 10cc, both of whom extended their recently completed
tours to meet the demand for seats. Sedaka's Festival Hall performance
was immaculate, being packed with several hits from recent years as
well as a medley of oldies which Elton John and Eric Clapton
enjoyed along with the rest of the capacity audience. 10cc's Hammer-
smith Odeon concert demonstrated their great technical and musical
ability with the group achieving the same high standard of sound as
on their superb albums, the latest of which—"The Original Sound-
track" (Mercury)—went straight into the album charts at number six.
Forthcoming important events include Ian Hunter and Mick Ronson's
show in Hammersmith as part of their first ever tour, and Yes' only
London date at the Queens Park Rangers Soccer Stadium on May 10,
which is one of their 20 shows throughout April and May. Clapton
flies to Hawaii on April 7 before visiting Australia and New Zealand
for several dates during that month. Gloria Gaynor's June tour which
was reported two weeks ago has not yet been finalized, but the lady
who has enjoyed two successive hit singles here came in for a promo-
tional visit last week, during which Polydor hosted a welcoming party
at the Churchill Hotel.

Terry Oats has resigned his post of managing director with Compass
Music after disagreements over policies implemented by Larry Shayne.
Other changes involve deejay Kid Jensen who leaves Radio Luxembourg
after five years to join new commercial station in the Midlands, Radio Trent, and Des Brown, who parts company with Don Arden at
(Continued on page 51)

**CANADA**

**By LARRY LeBLANC**

TORONTO—Ken Hollis has signed with RCA, and his first single, produced by Harry Hinde at
RCA, will be "Our World Is A Rock and Roll
Band" ... Barclay has issued a double lp set by
Francois Dompierre recorded at Son Quebec ... Greaseball Boogie Band has been renamed Shooter
and has a hit here with "Sayer's "Long Tall
Glasses (I Can Dance)" ... New studio manager at
RCA Toronto is Ed Trainer, with Jack Feeney being
named special projects manager for the label. He
will concentrate on RCA's jazz and classical lines.

CPI is touring Sparks in the East from April 6-13 ... The new
Mersey Brothers' single is "Did You Hear My Song." The trio also
recorded a new album at their Elmira studio ... Gary Buck appeared at
the Edmonton Indoor Rodeo March 24-29 ... A Dick Nolan lp
has been slated for April release ... Island Records will issue a limited,
numbered version of "The Free Story" in April.

Remember singer Debbie Lori Kaye? She's now a script assistant to
tommy Bank's TV show ... Though Attic Records has issued the
"Great Expectations" lp (with a flurry of controversy over its cover)
Fluid is reforming with only the Pilling Brothers remaining in the
lineup ... UA reports that sales on the current Keith Barrie album,
"San Sebastian," are over 12,000 in the Toronto area, mostly due to
airplay on CFRB. Now sales are moving westward ... Mahogny
Rush is putting together a cross-Canadian tour ... New single for
Lee Roy on RCA is "Lonely Willow." Capital's Sylvia Tyson has been mentioned as a Summer replace-
ment for Tommy Hunter. Negotiations are presently taking place ... Polydor has serviced Gloria Gaynor's MGM disc "Reach Out I'll
Be There" ... Ian Tyson recently taped a one and a half hour special at
CHOO (Ajax) ... First single for Brussels Sprouts on MCA is a Les
marnerson tune, "Dance She Said," produced by Billy Leopol on
Eastern Sound ... Keith Hampshire, no longer on A&M Records, has
been busy recording with arranger Eric Robertson.

AmericanRadioHistory.Com
Circles of Phoenix (Continued from page 38)
is flirting with diversifying the products sold in the large record store.
Classical sales account for 30 percent of Circles’ total sales, and the man who serves as classical manager, Rich Skola, delights both in his regular clients and the growing classical market in Phoenix. The classical department is divided into two sections: a La Scala Room, which contains all opera and choral music, and a large division of the main floor that displays the instrumental music.
In the La Scala Room, the walls are lined with copies of all operas currently in the catalogue, arranged alphabetically by composers, and the center bins have opera highlights and choral music. The room, attractively carpeted in green, is low-ceilinged; the wide selection is easily accessible.
The instrumental section is dominated by a sign of the “Classical Top 10,” a board on which the names of the records that have sold most in the last week are displayed. Below this sign are display racks on which each of the records appear, all discounted.
Skola said, “We give a big discount to a certain number of records from one company each week. Sometimes a record comes in that is eagerly awaited and sells out immediately, such as Angel’s new Siege of Corinth. We let that go in the special discount rack for a second week, then we ask for the second shipment, because so many people had found it sold out when they come to buy.” Chances are Siege would have come out discounted some anyway because, Skola said, “All new releases from all companies are knocked 20 percent off their list for the first three weeks.”
The instrumental room has on one wall these new releases from all the companies, including smaller outfits such as The Connoisseur Society, while a second wall is given to Bach and one to the period including Mozart and Beethoven. The market for Bach is such here, that one display wall is always filled with his records.
Skola, a young, former English teacher, is one with McKay in his enthusiasm for selling classical music. The wavy-haired, athletic-looking native of Viborg, South Dakota, only joined Circles in June of 1973. He enjoys pushing the works of his favorite composers, Richard Strauss and Claude Debussy. Both Skola and McKay talked of the chain’s other store, a newly built building in Flagstaff, Arizona, and looked forward to increasing sales and inventory here in Phoenix. And neither had any complaints about the record companies or their distribution. “We have good relations with everyone,” said Skola.

England (Continued from page 50)
Jet Records. New appointments are those of Steve Pritchit to Chrysalis as artist development coordinator, Alan Black to Polydor as a&r coordinator, and Howard Harding to Bell as manager of press and publicity.
Following Phonogram into a push on soul product are Atlantic, Decca and Polydor, who are all intent on taking advantage of the current trend of discotheques. Atlantic has launched their “Super Soul” marketing campaign with product by the Spinners, Ben E. King, Jimmy Castor Bunch and Sister Sledge, and commercial radio ads will play a key role. Polydor includes Gloria Gaynor, Johnny Bristol, Millie Jackson and James Brown in their “Hunk Of Funk” package, and Decca favors Al Green, the Chi-Lites and Anne Peebles, who have tracks on a sampler album which will be included in their campaign, which is yet to be finalized.
Britain’s Tin Pan Alley is threatened with re-development which will in effect be an end to the center of music publishing since the 1930s. TPA is in fact Denmark Street, part of Soho in the West End. Property developer Harry Hyams, also owner of the massive Centre Point skyscraper, unoccupied since completion in 1965, has announced his desire to demolish six buildings, some of which date back to the seventeenth century, as well as to renovate several other buildings. Also affected are several studios in which countless hits have been produced, including the very first Rolling Stones album, but joint protests via press and radio interviews and appeals to the appropriate council could result in a last minute reprieve for a famous part of our musical heritage.
Clifford T. Ward, who hit with “Gaye” early in 1974, is back with a bang with “Jigsaw Girl” (Charisma) from his new “Escalator” album. Hits too from Philadelphia Flyers (“L.O.V.E.”—GM, Paul Osbourne with Jerry Fuller’s “Lazy Susan” (DJM) and Tim Moore, who should finally break here with his heavily played “A Fool Like You,” another cut from his magical first album on Mooncrest. Big albums are the “Tommy” soundtrack (Polydor), Bowie’s “Young Americans” (RCA) and the Edgar Broughton Band’s “A Bunch Of 45’s” (Harvest).

ENGLAND’S TOP 25

Singles
1 BYE BYE BABY BAY CITY ROLLERS/Bell
2 THERE’S A WHOLE LOT OF LOVING GUYS AND DOLLS/Magnet
3 GIRLS MOMENTS AND WHATNAUTS/All Platinum
4 IF TELLY SAVALAS/MCA
5 WHAT AM I GONNA DO WITH YOU BARRY WHITE/20th Century
6 FANCY PANTS KENNY/RAK
7 ONLY YOU CAN FOX/GTO
8 FUNKY GIBBON GOODIES/Bradleys
9 I CAN DO IT RUBETTES/Stote
10 FOX ON THE RUN SWEET/ARCA
11 PLAY ME LIKE YOU PLAY YOUR GUITAR DUANE EDDY/GTO
12 PICK UP THE PIECES AVERAGE WHITE BAND/Atlantic
13 MANDY BARRY MANLOW/Arista
14 SWING YOUR DADDY JIM GILSTRAP/Chelsea
15 PHILADELPHIA FREEDOM ELTON JOHN BAND/DJM
16 SWEET MUSIC SHOWADDYWADDY/Bell
17 DREAMER SUPERTRAMP/A&M
18 PLEASE TELL HIM THAT I SAID HELLO DANA/GTO
19 REACH OUT I’LL BE THERE GLORIA GAYNOR/MM
20 I’M STONE IN LOVE WITH YOU JOHNNY MATHIS/CBS
21 MY EYES ADORED YOU FRANKIE VALLI/Private Stock
22 UGLY DUCKLING MIKE REID/Pye
23 LET ME BE THE ONE SHADOWS/EMI
24 THE SECRETS THAT YOU KEEP MUD/Rak
25 SKIING IN THE SNOW WIGANS OVATION/Spark

Albums
1 20 GREATEST HITS TOM JONES/Decca
2 PHYSICAL GRAFFITI LED ZEPPELIN/Swan Song
3 THE SHIRLEY BASSEY SINGLES ALBUM/Ua
4 THE BEST YEARS OF OUR LOVES STEVE HARLEY/COCKNEY REBEL/EMI
5 ON THE LEVEL STATUS QUO/Vertigo
6 THE ORIGINAL SOUNDTRACK 10cc/Mercury
7 THE SINGLES: 1969-1973 CARPENTERS/A&M
8 SIMON AND GARFUNKEL’S GREATEST HITS/CBS
9 HIS GREATEST HITS ENGELBERT HUMPERDINCK/Decca
10 TUBULAR BELLS MIKE OLDFIELD/Virgin
11 AVERAGE WHITE BAND/Atlantic
12 ELTON JOHN’S GREATEST HITS/DJM
13 CRIME OF THE CENTURY SUPERTRAMP/A&M
14 BLOOD ON THE TRACKS BOB DYLAN/CBS
15 ROCK ‘N’ ROLL JOHN LENNON/Apple
16 BRIDGE OVER TROUBLED WATER SIMON AND GARFUNKEL/CBS
17 AND I LOVE YOU SO PERRY COMO/Rca
18 I’M COMING HOME JOHNNY MATHIS/CBS
19 WELCOME TO MY NIGHTMARE ALICE COOPER/Anchor
20 COP YER WHACK FOR THIS BILLY CONNOLLY/Polydor
21 CAN’T GET ENOUGH BARRY WHITE/20 Century
22 DARK SIDE OF THE MOON PINK FLOYD/Harvest
23 SLADE IN FLAME/Polydor
24 BAND ON THE RUN PAUL MCCARTNEY AND WINGS/Apple
25 HIS 12 GREATEST HITS NEIL DIAMOND/MCA
Australian Music Awards Presented in Melbourne

AUSTRALIA — The first Australian National Music Industry Awards, presented on February 28, 1975, were televised coast to coast by the A.B.C. The awards were sponsored by the Melbourne City Council as part of the city's annual Moomba Festival. The ceremony was hosted by Ken Sparkes, Australian radio man and TV personality, and held in the ballroom of the newly opened Melbourne Hilton Hotel.

Categories and winners were as follows:

Record Of The Year: "Evie," Stevie Wright (Alberts); Song Of The Year: "Song And Dance Man," Mike McClelland (EMI); Best Album: "Living In The Seventies," Skyhooks (Mushroom); Best Male Vocal Single: "Evie," Stevie Wright (Alberts).


Best Cover Of The Year: Mike Leunig for "Wangaratta Wahine," Captain Matchbox Whoopee Band (Image); Best Arrangement: Ross Wilson for "Living In The Seventies," Skyhooks (Mushroom); Best Engineer: Ern Rose and Ian McKenzie for "It's A Man's World," Renee Geyer (RCA); Industry Award: Ron Tudor.

Holland Takes Top Eurovision Honors

STOCKHOLM — Over 600 million people all over Europe, the Near East and the British Commonwealth viewed a colorful Eurovision Grand Prix, which was hosted by a Dutch group Teach-In, with the song "Ding Dong Dong," written by Dick Bakker, Wil Lulkinga and Eddie Owens.

Second place winners were the Shadows with "Let Me Be The One," written by Paul Curtis and Carlin; Italy came in third with "Era" performed by Wess & Dori Ghezzi. In previous competitions songs including "Volare," "Puppet on a String" and "Clau Clau Bambino" have won.

This year's festival was headed by Clifford Brown. The television producers came up with a novel idea: allowing each artist entered in the competition to paint, with the colors of their respective flags, a caricature of themselves.

Russia, Red China Join MusExpo '75

NEW YORK — Roddy S. Shoshoua, president of IMI, Ltd., parent company of International MusExpo '75, has confirmed that delegates from Russia, the People's Republic of China, the European Communist bloc countries of Hungary, Romania, Poland, Czechoslovakia and East Germany and The Democratic Republic of the Sudan will join in participation at MusExpo.

South African Co. Formed by WEA

HOLLAND — Nesuhi Ertegun, president of WEA International, has announced the formation of WEA Records (Pty) Ltd., South Africa, with headquarters in Johannesburg. Nesuhi Ertegun and executive vice president Phil Rose spent a week in Johannesburg to participate in the opening ceremonies of WEA International's newest company.

The managing director of WEA South Africa is Derek Hannan, an Englishman who has worked in South Africa for both EMI and Polydor. A&R manager of the company is Almon Memela, one of South Africa's jazz guitarists and record producers. Memela has already signed several South African artists to WEA recording contracts, and the first records he has produced are now being released.

Richard Sassoon is the marketing manager of the new company.

Newman & Krause Form Classic Harmony Prod.

NEW YORK — Ralph Newman, publisher of Bim Bam Boom Magazine and president of Bim Bam Boom Records, and Stan R. Krause, owner of a chain of record stores in New Jersey, have formed Classic Harmony Productions, Inc. The company has been formed for the express purpose of producing "oldies" shows. Also involved in the company is Gus Gossert, veteran radio personality. Newman and Krause have lined up their first show, which will be presented on Saturday, April 5, at the Academy of Music, and will be titled "An Evening of Classic Doo Wopp Harmony Celebrating the Return of Gus Gossert." The performers who will be performing are Rudy West & The Five Keys, Jimmy Beaumont & the Skyliners, the Statistins, the Nutmegs, the Cleftones, the Tunewaivers, the Ad-Libs, the Delfrains, the Five Sharps and Billy Vera & His Band.

A second show is planned for June, also to take place at the Academy of Music.

FRANCE

By GILLES PETARD

The KCP Agency presented concerts by Maggie Bell (March 12), Weather Report (March 22-24) and Deep Purple (April 4-7). . . Sacha Distel has a new album with a Latin American flavor, titled "Un Amour, Un Sourire, Une Fleur." . . . Pathé-Marconi has released a series of nine Jazz Archives albums and six Blues Archives from the ALA catalogue.

Claude Monet has been appointed at Vogue/Orchestra. Denis Pépin is readying an album including songs by George Brassens; the veteran singer is giving him support for the promotion.

RCA has released 12 budget-line "Star Series" albums as well as 1Ps and singles from the TK series, including the following artists: Latimore, Betty Wright, Snoopy Dean, Lynn Williams, Jimmy Bo Home, Warren Thompson and George McCrae. The latter artist is expected in Paris by the end of this month; also scheduled for a tour is Lou Reed . . . Pathé-Marconi Publishing signed up the Virgin catalogue and re-titled with Jobete.

Pierrette Alarie has an album of rare vocal music by Tchaikovsky available in the United States of America.

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ABC Classical Release

LOS ANGELES — A reissue of conductor Hermann Scherchen's version of the Bach "St. Matthew Passion" leads off this month's release of five albums on the WEA International label. According to Kathryn King, director of classical &c at ABC Records, The four-up set, recorded in 1953, features soloists Hildegard Roessel-Madjan, Richard Standen, Magda Laszlo and Heinz Rehffuss.

Two of the albums in the release are licensed from the Soviet Melodiya label. "Fountains of Bakchisarai," titled after Anton Arensky's vocal setting of the Pushkin poem, also includes rare vocal music by Tchaikovsky and features soprano Irina Arkhipova. "Story of a Real Man," a two-up set, is the only recording available in the United States of the Prokofiev opera.

"A Collection of French Songs" includes compositions by Debussy and Ravel sung by soprano Pierreette Alarie.

The fifth album in the release, on the Westminster Grand Award label, is a reissue from the Dot catalogue of Jonathan and Darlene Edwards' "The American Popular Song."

South African Co. Formed by WEA

HOLLAND — Nesuhi Ertegun, president of WEA International, has announced the formation of WEA Records (Pty) Ltd., South Africa, with headquarters in Johannesburg. Nesuhi Ertegun and executive vice president Phil Rose spent a week in Johannesburg to participate in the opening ceremonies of WEA International's newest company.

The managing director of WEA South Africa is Derek Hannan, an Englishman who has worked in South Africa for both EMI and Polydor. A&R manager of the company is Almon Memela, one of South Africa's jazz guitarists and record producers. Memela has already signed several South African artists to WEA recording contracts, and the first records he has produced are now being released.

Richard Sassoon is the marketing manager of the new company.

Vanguard Ships Six

NEW YORK — Vanguard Records will be shipping six records by the end of March. Included are Clark Terry's "Big B-A-D-Band;" Camille Yarbrough's "The Iron Pot Cooker;" a "twofer" by the New Orleans Rhythm Kings; "Pasodobles;" "Music at the Time of the Crusades;" and "Claude Molenat - Trumpet / Organ/Rhythm."

RECORD WORLD APRIL 5, 1975
as diversified as Labelle, Minnie Riperton, Dan Fogelberg, Michael Murphey, R.E.O. Speedwagon, David Wills and on the Custom Labels Billy Swan (Monument), Three Degrees (Phila. Intl.) and Kansas (Kirshner). “Our response is quick,” Tyrrell explains, “using elements of a basic merchandising, promotion and marketing thrust to forge a separate identity for each artist and to raise the audience’s consciousness about them.” The firm’s press and information department including director Bob Sarlin, east coast manager Susan Blond, west coast manager Pat Siciliano and Nashville manager Dan Beck work together to aid the media in helping the public develop that consciousness. Harris emphasized the fact that often, wide-spread coverage of an artist’s story can convince any “hold-outs” that a station or account “can’t afford to be left behind.” And those stories played out in the form of an artist on tour, exposed on national TV and supported by media campaigns have to be properly planned for maximum effectiveness.

What Alexenburg refers to as “sustaining an artist,” the ball-rolling activities which must follow through after an act has broken, is highly dependent on the flow of quality product as well as staff-wide enthusiasm for the music as it emerges.

“We have to come back with even stronger records,” Geller replied. “Minnie Riperton’s second album is being readied for May release, and one of the highlights of her ’Perfect Angel’ package. A new Labelle single from ‘Nightsbirds’ will be coming shortly, and they should be in the studio sometime in May or June for their next lp for which we’re exploring various production possibilities with their manager Vicki Wickham.”

Don Fogelberg has begun his follow-up album to “Souvenirs” at Caribou Ranch, a self-produced effort which should also include the talents of Joe Walsh and the Eagles, who also come under the management of Irving Azoff, all of whom have played an important role in his becoming an act of major stature after a relatively brief on-the-verge period. “Decisiveness” is what Alexenburg sees from his entire staff. “Through the ability to make the right decisions at the right time,” he summarized, “not only the past six months but the past five years here at Epic and the Custom Labels have been an era of constant, consistent growth.”

And with that kind of growth behind and in front of you, “charging into work” becomes more of a literal description than a mere metaphor for the Epic and Custom Label forces.

While his own troops give Alexenburg the lion’s share of the credit for running such a successfully streamlined ship, the general manager himself puts it this way: “Clearly, there’s something special happening here; but I don’t think it’s me. The inputs of the people I trust—the people on the street and in the field—they mirror our growth from one market to the next, making me both enormously proud of our national performance and fortunate that we’re working together.”

CONCERT REVIEW

Baker-Gurvitz Army Conquers the Academy

NEW YORK—Ginger Baker has passed through many musical phases including British “trad jazz,” “super groups,” and African music. Now after a premature retirement the “demon drummer” is back with a new band, the Baker-Gurvitz Army (Chess/Janus). On March 21 at The Academy of Music, Baker displayed his unparalleled skills with confidence and controlled abandon.

Bonnie Lass

Baker issued the command “forget five years ago” (his Cream and Blind Faith days), and the Army then launched their musical attack on the youthful audience, armed mostly with material from the current album “The Baker Gurvitz Army,” which featured Baker’s drumming and the dexterous guitar work of co-founder Adrian Gurvitz. The Army was tight on target with “Inside Of Me,” a medium-tempo rocker that is Gurvitz’ introspective view of himself. “Mad Jack,” Baker’s narrative story of a madman’s flight to the distant land of Argungu, was both entertaining and musically satisfying. An interpretation of “Freedom” was performed without the spark that Jimi Hendrix once instilled in his verse, and at times both the song and Baker seemed dated. The Academy crowd was then taken down “Memory Lane,” a song that set the stage for the moment everyone had been waiting for—a Ginger Baker drum solo. Bodies immediately rose out of their seats and seemed to respond to every move wood hit skin.
CONCERT REVIEW

Kiss, JoJo Gunne Light the Beacon

■ NEW YORK — It was real horrorshow, O my brothers, at the Beacon Theatre (21) when Kiss (Casablanca) and JoJo Gunne (反感) filled the old movie palace for two shows.

If the early show was any indication, Kiss can now lay claim to the title of creme de la creme of the heavy metal groups. Kiss struts leather and chrome in mime whiteface, blasting out anti-cerebral, ultra-violergic nuclear rock as smoke bombs and powder clouded for release in the left and right stage; as bassist Gene Simmonss flutters rock's most lascivious tongue at the teenage nymphs hurrying themselves onstage; as lead guitarist Ace Frehley spins off blitzkrieg solo lines just beyond yon's arm's length of said nymphs; as Simmons belches fire (yes, belches fire); as Peter Criss' drum kit ascends from the smoke; as rhythm guitarist Peter Criss plays spokesman and group anchor and scatters glitter; as Simmons turns slowly, blood pouring.

Sal/Wa Label (Continued from page 4)

which negotiations are now being firmed.

The complete line of independent distributors is now being set by Warren Gray and will be announced within the coming weeks. In addition, the label plans to employ the services of independent promotion men in key markets. Also under the Sal/Wa umbrella will be management and publishing divisions.

The label's plans also call for the release of a soundtrack to accompany the release of the film "Challenge," currently being produced by Stage Struck Productions.

According to Watts and Gray, Sal/Wa will be releasing product representing a broad cross-section of the record market, including material in the pop, r&b and contemporary fields.

The company is headquartered in Los Angeles at 6725 Sunset Blvd.

BTM (Continued from page 4)

the door to a free for all of heavy metal.

There's no longer the afterthought of a heavy metal band in America being a "filler" act for rock festival presenters. BTM's release of the Spring are albums from Lucifer's Friend and Caravan, for whom an American tour with Renaissance is presently in preparation. All BTM artists are exclusively represented in this country by International Creative Management.

Kiss, JoJo Gunne Light the Beacon

out of his mouth and running down his chest as the multitude whoops and roars its appreciation.

The multitude, as noted by your faithful friend and narrator, was an oddball cross-section of Broskos Industry-types (gazing in wondrous disbelief at the sights and sounds). The aforementioned teeny nymphetes and any number of refugees from the pages of "Roped!" magazine—one young mistress of discipline was dressed to kill (or, for a Springsteen fans, "...like a Harley in heat...") in a silver-studded black leather suit open to the navel, and of course she carried the mandatory accessory, a whip.

Kiss did it up in style. It worked because the guys know what they're doing, they do it well and they don't make the fatal error of impersonating themselves too much. In other words, they have a sense of humor which separates them from your run-of-the-mill heavy metalers.

Any group so reliant on the atas, as is Kiss, must face the obvious comparisons to Alice Cooper (the group). What Cooper has that Kiss doesn't have, at this point, is a load of great songs, i.e., "I'm Eighteen," "School's Out"—instant classics.

But that's splitting hairs. Kiss is so close now to having those classics that your faithful friend and narrator is perfectly willing to predict that within the next six months to a year Kiss will be the hottest act (no pun intended) in the land, or any other continent. Hystasia, good vibrations and a oneness between band and audience are the attendant glories of a Kiss concert. Splendidous in-sanity—let it flow!

Several months ago, JoJo Gunne was discussed in the past tense, as if they were of no consequence anymore; "The public has forgotten who they are," said one local record store manager. But the group gave warning on this night they intend to be heard from again.

Mark Andes and Jay Ferguson are still the heart of this super band. Ferguson more so than he commands center stage with piano and vocals. Andes lurks to one side, a thunderstorm of defenestrating chords pouring forth on his guitar and his face a mask of indifference. The music often submerged the lyrics but the rhythm was so insistent that it won the material. The lightning strike was set the title tune from their new album, "So Where Is The Show," a rocker's road lament entitled "99 Days" and their most famous song, "Ride."

David McGee

Dialogue (Continued from page 39)

Azoff: My unreplaceable assistant, Pat Craven, handles everything from travel, technical advancing, artwork and lyric coordination, to complete itinerary advisement to record companies. John Baruck handles all correspondence with business managers for each act, coordinates a&r budgets, royalty payments, legal work and all general financial matters and tour projections. Jack Kohman coordinates all record promotion as well as taking care of Minnie Riperton's affairs. He also maintains records pertaining to sales and oversees time buys by the labels. Trudy Green looks after all "in-house" publicity and is the liaison with all foreign record companies. I personally direct all activities of artists, it's proper promotion and coordination.

RW: How closely do you involve yourself with decisions that generally come under the heading of a&r, such as the selection of producers, personnel, studios, etc.

Azoff: I never tell my artists what they must do, but luckily we're usually in agreement. We discuss everything, including the selection of material, producer and even personnel. With Dan Fogelberg, for example, I realized that something special was needed, so I arranged for Joe Walsh to produce him for Full Moon Productions, which Dan, of course, approved.

RW: Do you find much difference in working with a single artist as opposed to a group?

Azoff: It's harder to break a single artist. That is why we put together really good groups. If I were to produce one that can work with on the road as well as in the studio. From my management point of view, working with a single artist as opposed to a group means one fifth as many phone calls. To get a decision from the Eagles takes five times as long as it would with a single individual. I meet with all five of the Eagles regularly and we will discuss everything from the T shirts to the radio spots to the back-stage passes. Once an act has happened they are not going to be happy unless they are given as many choices about as many facets of their careers as is possible.

RW: Would there be an advantage to establishing a custom label through one major company as opposed to dealing with separate record labels?

Azoff: I am currently investigating custom label possibilities with several labels. However, I'm definitely not anxious to put a lot of eggs in one basket. Then again a successful team, such as the one that exists between Ron Alexenburg at Epic Records and my office, is a hard situation to overlook. My mood at this moment is one of consolidation. I do not want to add any additional responsibilities. The advantage of going with one major company as opposed to dealing with separate record labels is obvious; the record companies, producers, personnel, studios, etc.

RW: What role do you play in selecting acts to produce and make deals for those he selects to produce. As far as I am concerned Bill Szymczyk is the most talented rock & roll producer in the world. I can't remember the last time one of Bill's albums did not reach the top 100. I'm in the music business to learn and represent Bill and all acts. It is a crossover battle which I feel can be very lucrative. I have had the opportunity to work with Bill Szymczyk for several years and we have had tremendous success.

Azoff: Bill Szymczyk is certainly a significant force in the music business. I have had the opportunity to work with him on several projects and we have had tremendous success. However, it is important to note that Bill's success is not limited to the music business. He has had success in the film and television industries as well.

RW: What advice would you give to someone starting out?

Azoff: I want to stress that management exists as a service to the artists that it represents. Any time that a manager begins to believe that he is bigger than his client, his days of success are numbered. I think the music business is 50 percent music and 50 percent business. I would advise anyone looking to start a management company to seek out experienced managers and shadow them for a period of time before starting on your own.

RW: How do you feel about the current state of the music industry?

Azoff: I think the current state of the music industry is good. The industry is adapting to new technologies and new business models. The digital age has brought about new opportunities for both artists and managers. I believe that the future of the music industry is bright and that the management profession will continue to grow and evolve. I would advise anyone looking to start a management company to seek out experienced managers and shadow them for a period of time before starting on your own.
J. J. Cale: The Sphinx of Soft Rock

NASHVILLE — You can watch J.J. Cale on stage or search his album covers and never know what he looks like. He is involved in the dilemma of a private person in a public business, and besides, he likes to have the option of going to buy cigarettes and remaining unnoticed.

Cale is from Tulsa, Oklahoma, and, with Leon Russell and David Gates, is one of the artists living and working out of that midwest city. Home for Cale there includes a house with a 16 track Ampex studio where he does most of his recording.

Beginning with a Harmony guitar when he was 10, Cale still plays a Harmony — a cheap one he has carefully worked over and which has no back. His professional career began in the '50s as he played with several groups, and a high school country star. He moved to Los Angeles with friends Leon Russell, Carl Radle and Chuck Blackwell, and they supplied the boogie for bars and clubs along Sunset Strip. Cale headlined at the Whisky A Go Go, alternating nights with Johnny Rivers, and picked up the name J.J. from the club owner.

Later, Cale toured with Delaney and Bonnie, but as the group swung towards stardom, Cale elected to concentrate on writing, arranging and engineering. He wrote "After Midnight" in 1965, recorded it, then watched it fizzle. Later, the song was recorded by others, including Eric Clapton, and became a hit.

In 1967, Cale left Hollywood and moved back to Tulsa. That same year he journeyed to Nashville to work with producer-publisher Audie Ashworth in the studio. He established a long-time friendship with Ashworth, who remains Cale's producer and publisher — but Cale hung it up and returned to Tulsa after six months in Nashville.

Later, Cale returned to Nashville to record an album. Leon Russell heard it and gave him a contract with Shelter. The result was the album "Naturally" and the hit single "Crazy Mama." The second album, "Really," yielded the hit single, "Lies." The third album, "Okie," brought the first reviews yet and firmly established Cale as a songwriter and artist.

Among the most prominent Cale songs are "After Midnight," "Crazy Mama," "Louisiana Woman," "Fever Lovin' Woman," "Bringin' It Back," "Call Me the Breeze," "Magnolia," "Lies," "Cajun Moon" and "Starbound."

Cale's goal is simply to make a living making music. He has done this while remaining a sphinx of soft-rock. One day he may smile and share his secrets. Until then, an admiring and bewildered public will have to find the answers to his life-style and his lyrics.

Don Cusic

Status Quo's On the Level

"It's our best album to date," said Status Quo's Alan Lancaster of the group's new Capitol album "On The Level." "We can look back on our other albums and see the improvements with each one. We're really satisfied with 'On The Level.'"

"See this man?" queried lead guitarist Francis Rossi, pointing to the diminutive Lancaster. "I work with this man. Eh?"

Status Quo was in the midst of a 20-city tour when they stopped by Record World ahead of their departure for Florida's warmer clime. The group has been together for 12 years now and are one of the most respected bands in England; Stateside, they are known mainly for their 1967 hit "Pictures of Matchstick Men" and a devoted audience which they hope will enlarge with the current tour and the new album (which contains their smash English single "Down Down").

Adrift

"After 'Matchstick Men,' we lost our idea of what we were supposed to be," said Lancaster of those early days of pop stardom. "Now we've sort of started all over again." It's hard because so many didn't know us," said guitarist Richard Parfitt. "The press didn't know us, business people didn't know us, DJs didn't know us ..."

Lancaster commented that the group has more confidence in itself now, due in part to what they've accomplished as producers ("On The Level" is the fourth album produced by Status Quo). "It's better to produce yourself," Lancaster stated. "It's to our credit if it's done right; if it fails, then we take the blame."

"On The Level" is clean and crisp. Because it's so clean-cut, it helps us determine the proper approach to the next album."

"We're basically a roving band," said Parfitt "and because we are a roving band, we've had trouble getting the sound we like on records; we did it this time and we'll be able to do it from now on."

That's on the level...

David McGee

BOOK REVIEW

Beatles' First Manager Offers New Insights

NEW YORK — Totally unintentionally but nonetheless accurately, "The Man Who Gave the Beatles Away" (Macmillan) explains all the ramifications of "You Should've Been There," the tag-phrase currently tied in with the promotion of John Lennon's "Rock 'N' Roll" album.

Formatative Years

Written by Allan Williams, the group's manager from 1959 until the Brian Epstein era—along with then Liverpool correspondent for the Daily Mirror William Marshall—the volume offers a most visual, aural and even olfactory account of the Mersey Sound's formative years in England and Hamburg.

Lennon's characterization comes through the strongest. Painted as the heavy—but with all of Williams' colorful reasons for the nature of his portrait clearly laid out on his palette—John becomes the chief reason for an eventually parting of the ways.

Had Lennon been a different sort than Williams makes him out to be, had fifth Beatle Stuart Sutcliffe lived, had the band's first steady-and-willing drummer Norman Chapman not been drafted into Her Majesty's service—the "ifs" the author poses are mind-boggling! But this is not just 216 pages of sob story and "only if" reflections—it is much, much more.

Rich Texture

Williams has a strange knack of combining obvious and glorious subjectivity with documented and often impishly conveyed facts in an always readable, credible and generally vivacious style. The texture that results has as yet been unequalled in the telling of the Beatles story.

Those interested in the beyond-music side of the supergroup will be enchanted by the book, but so too will their most devoted sound freaks. The Man Who Gave Away the Beatles is destined to offer insights which come as powerfully after reading the book as they do in the process of savoring it the first time around.

Robert Adels
RCA Re-Signs Wagoner

NASHVILLE — RCA Records division vice president of Nashville operations Jerry Bradley has announced that RCA recording artist Porter Wagoner has signed a long-term recording and production contract with the label.

Wagoner, who has never recorded for any other recording company, signed his first RCA recording contract in the '50s in Springfield, Missouri. In addition to his own success, Wagoner has also been responsible for the finding and developing of such talents as Dolly Parton and Norma Jean.

Cash Awards Given By N'ville ASCAP

NASHVILLE—Twenty-six writers from Nashville and other cities served by the southern region ASCAP office have shared in $7,600 given to ASCAP members as popular music awards.

Among the writers winning the cash grants, ranging up to $1,500 from Nashville and other cities are: Joe Dougherty, Betty Duke, Jim Ley, Marty Cooper, Gene Dobbins, Cain, Lenny Chiriacka, Earl Concare, John Riggs, Bill Backer, Elvin Cash awards, ranging up to $1,500 popular music awards.

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Gospel Radio Seminar Announces May Dates

NASHVILLE — The Gospel Music Association will sponsor the third annual Gospel Radio Seminar in Nashville May 2-3, according to Neil Newton, seminar chairman.

The event, which will feature professionals from the gospel music industry as both speakers and panelists, will be staged at the Airport Hilton where 60 rooms have been blocked for seminar participants. The registration fee for the seminar this year will be $30 for broadcasters and $50 for industry personnel.

The two day meet will wrap up with a banquet at the Hilton on Saturday night, May 3, with additional banquet tickets available at $10 each.

The permanent steering committee for the Gospel Radio Seminar includes Steve Aune, Jim Black, Norma Boyd, Aaron Brown, Ken Harding, Judy Harris, Lou Hildreth, Charlie Monk and Roger Sovine, in addition to chairman Neil Newton.

Spokesmen for the GMA said a list of speakers for the seminar will be released as soon as the agenda is completed.

Hoyride U.S.A. Label Formed in Shreveport

SHREVEPORT, LA.—The Louisiana Hayride, based in Shreveport, La., has announced the formation of a record company, Hayride U.S.A., which will feature performers based in the area who perform on the Hayride.

First artists for the label are Karen Willz, Craig Dillingham, Jacki Fuhrman and Bill Pickett.

The president of the label and the Hayride is Dave Kent, with Ron Dillo the music director, Frank Page as master of ceremonies at the Hayride and on the road of directors, and Jerry Strickland, producer and songwriter.

Buddah Names Conklin VP

NEW YORK — Wade Conklin has been named a vice president of Buddah Records, announced Art Kass, president of Buddah.

Conklin is in charge of southeast regional promotion and will continue to be based in Nashville.

Kass continued that in keeping with Buddah's policy of preserving the authority of the company's vice presidents, "Mr. Conklin becomes only the fourth executive to currently hold the title for Buddah. His appointment reflects Mr. Conklin's tremendous effectiveness as a top record man, which goes beyond the areas of promotion, along with his long service and loyalty to the company."

A former musician, Conklin has been in the record business for five years. He worked briefly with Certron in Nashville and then joined Polydor there. For the past four years he has been with Buddah, initially as the company's local man in Nashville, then in charge of southeast regional promotion.

By RED O'DONELL

Jerry Reed, who was cast in a major role with Burt Reynolds in "W. W. and the Dixie Dancing," is being paged for a co-starring role in Reynolds' upcoming "Gator" picture, to be filmed near Savannah, Ga. Reed recently visited Mexico—where Reynolds is shooting "Lucky Lady"—to discuss the deal. Filming of "Gator" is scheduled to begin in August . . . When Roy Clark was a school kid a teacher said of him: "He won't ever amount to anything because he never takes anything seriously" . . . Reckon where that teacher is today, and what she thinks of her non-serious pupil?

It's a girl named Jeanie Lynn for songstress Connie Smith (Mrs. Marshall Haynes). Skeeter Davis is in the news: She's back on the Grand Ole Opry as a regular after 15-months absence and off RCA Records after 21 years. "I'm happy, really delighted to rejoin the Opry, but have misgivings about leaving RCA. But I think it is to my best interests to move to another label," Skeeter D. said. What label? She doesn't know yet; at least she's not telling.

There's a mini-feud underway in Music City between neighbors Webb Pierce and Ray Stevens. Webb wants tour buses to stop on the street where he lives; Stevens thinks such parking is a traffic hazard. Pierce's _tongue-in-cheek_ (?!?) comment: "Ray, it's the price you pay for living across the road from a star.'"

Olivia Newton-John played to packed house (about 10,000) at Municipal Auditorium here but admitted she was nervous. "This is the (Continued on page 58)
COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List
Reporting this week (alphabetically):

KBOX, Dallas
KBU, San Antonio
KBUL, Wichita
KKC, San Bernardino
KCKN, Kansas City
KEND, Houston
KFDL, Wichita
KFGX, Pierre
KICK, Houston
KJL, Phoenix
KKXY, San Antonio
KCLA, Denver
KKNW, Columbus
KKMD, Shreveport
KSP, Salt Lake City
KSPO, Spokane
KTOW, Tulsa
KTTU, Springfield
KVF, Austin
KVVO, Tulsa
WAME, Charlotte
WBAM, Montgomery
WBAM, Ft. Worth
WCMS, Norfolk
WEEP, Pittsburgh
WENO, Nashville
WHK, Cleveland
WHO, Des Moines
WHOQ, Denver
WHOQ, Salt Lake City
WJQS, Jackson
WWOK, Miami

WINN, Louisville
WIRE, Indianapolis
WJJD, Chicago
WJJS, Jackson
WMC, Memphis
WCRN, Cleveland
WPLO, Atlanta
WPXN, Columbus
WSIR, Akron
WSUN, St. Petersburg
WVOJ, Jacksonville
WWOK, Miami
WVV, Wheeling
WXXL, Peoria

PACESSETTERS

T. G. Sheppard — "Tryin' To Beat The Mornin' Home"
Roger Miller — "I Love A Rodeo"
Brenda Lee — "He's My Rock"
Johnny Cash — "My Old Kentucky Home"

NEW INNOVATORS

Bill Black's Combo — "Boilin' Cabbage"
Roy Head — "The Most Wanted Woman In Town"

Eddy Raven — "Good News, Bad News"

Fearless Forecast: Gary Sergeant graduates to the big time with his strongest to date, "Love Me Wrong." WPXN has it already charted at #39; added at KCKN big time with his strongest to date, "Love Me Wrong."

Eddy Raven sports instant adds at WHK, WCNR, KIKK, WBAM and WCMS.

Eddie Rabbitt is breaking wide open nationally! Duet Doings: Re-making the hit sounds of "Baby," Tennessee Ernie Ford and Andra Willis are doing great at KBOX, KENN, KCKN, WWOK and WCMS.

New full-time country outlet in Little Rock! KDXE is on the air; Tom Howe is music director. Send records to P.O. Box 1380, Little Rock, Arkansas 72115.

AREA ACTION

Larry Hosford — "Everything's Broken Down"
(KLAK, KTOW, WWOK)
Sarah Jones — "Makin' Love To A Memory"
(KNNM, KBOX, WJQS)
Chuck Price — "Cheatin' Again" (KCCX, KCKN, WENO)

Pure Prairie League — "Amie" (WSUN, WINN)
Margo Smith — "There I Said It" (WMC, KCKC, WENO)

Country Campaign Planned by RCA

Country in the Miami Market

By CHARLIE DOUGLAS

MIAMI, FLA.—WWOK, in the Miami-Fl. Lauderdale market, is an exciting challenge in country radio because of the market's size, the number of stations in the area and the rapidly changing population. As the result of their constant research conducted in shopping centers and by telephone and in reviewing previous ARB diaries, the WWOK "sound" was turned over for listening the first of last June with new music rotations, new jingles and news patterns. The results have been very gratifying, with the Fall ARB showing tremendous gains, especially in women.

Oldies

WWOK programs a lot of oldies, as many as six an hour in some day parts, and every other record is an oldie on weekends. Their oldies are divided into six rotations and are programmed according to image and/or popularity. They have one section containing about 15 of the most requested oldies that rotate very quickly.

Playlist

Their chart contains 40 records and those, with about 15 extras, comprise their current playlist. The most popular currents rotate about every four hours, which their research indicates is the average span of listening time to WWOK. They also carefully control their on-air mix of male vs. female play as this affects the pattern of female listening. They have a rather limited list of extras to insure adequate exposure for new product. They get extremely fast audience reaction and can quickly determine what new records will be acceptable to their audience. They avoid "programmers."

Tempo is not a primary consideration at WWOK, nor is the so-called "modern" format versus the "traditional" sound. Only the hit caliber and acceptence of the record by their audience is important.

Sales

WWOK reports that in the past year, total sales of country records in the area is up, and one of the major programs for 1975 is to interest more retail outlets in stocking country product. They work very closely with the shops and distributors in putting together their chart each week. WWOK's music director, Hal Smith, and his assistant, Ron Tatar, both have extensive backgrounds in country music and major market radio, and spend 30-40 hours per week on music research in the market.

In promotion, WWOK has run the gamut, from giving away albums and 45s to $1,000 bills. They also take advantage of the excellent climate and geographic location in the area with promotions aimed at water activities.

Editorials

A major part of their community involvement is in the area of strong editorials. Their editorial voice is their owner, Jack Roth.

In radio, all there is to sell is sound, and WWOK is proud it maintains some of the finest technical facilities in the South Florida area. Their 5000 watt signal covers south Florida 24 hours per day with a sound specially equalized for transistor radios. This, with their bright news team, six-man engineering team and air personalities, is the reason WWOK is one of the best radio stations in the South Florida market.

Columbia Signs Shylo

By CHARLIE DOUGLAS

Columbia Records, a subsidiary of CBS Records, Inc., has added Shylo, a genuine country music promotion group, to its roster of exclusive country music promotion teams. The addition of Shylo is a major step in a comprehensive plan to further increase format radio penetration of this popular music genre.

Shylo is a country music promotion group, the growth of which is the result of the Shylo sales team's hard work and dedication to the promotion of the genre. Columbia Records, a subsidiary of CBS Records, Inc., has added Shylo, a genuine country music promotion group, to its roster of exclusive country music promotion teams. The addition of Shylo is a major step in a comprehensive plan to further increase format radio penetration of this popular music genre.

Billy Sherrill, vice president, a&r, CBS Records, Nashville, and independent producer, has been involved in the creation and development of Shylo, and is very pleased with the results.

Columbia Records President, John Swinehart, said, "We are very pleased with the results of our association with Shylo. Their hard work and dedication to the promotion of country music have paid off in increased format radio penetration of this popular music genre. We look forward to working with them in the future."

Columbia Records records and singles are marketed in the world's largest country music market, which consists of over 10,000 radio stations. The country music market is one of the fastest growing segments of the music industry, and Columbia Records is committed to providing the best possible service to its country music artists and customers. The addition of Shylo to its roster of exclusive country music promotion teams is a step in that direction.

Columbia Records is the leading independent label in the country music market, and is committed to providing the best possible service to its country music artists and customers. The addition of Shylo to its roster of exclusive country music promotion teams is a step in that direction.

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COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

LINDA RONSTADT—Capitol P-4050
WHEN WILL I BE LOVED (Acuff-Rose, BMI)
The lovely Linda really wails on this old Everly Brothers tune. Great for jukebox programmers with its movin' tracks. A cooker!

CHARLIE RICH—RCA PB-10256
IT'S ALL OVER NOW (Richards, BMI)
A real gem, culled from Charlie’s days with RCA. Solid country and excellent programming.

BRENDA LEE—MCA MCA-40385
HE’S MY ROCK (Famous/Transoire, ASCAP)
Solid beat with a positive lyric has Brenda singing with her all. Perfect drive time music.

EDDY RAVEN—ABC ABC-12083
GOOD NEWS, BAD NEWS (Senor, ASCAP)
Sang of his world as a writer, and this number will fit programming formats easily. Interesting lyric.

KATHY BARNES—MGM M 14797
I’M AVAILABLE (FOR YOU TO HOLD ME TIGHT) (Golden West Melodies, BMI)
Kathy tells all that she’s available with a cute, bouncy production behind her. Nice, light 'n easy sound.

CHUCK PRICE—Playboy P 6030
CHEatin’ AGAIN (Cowper, BMI)
Chuck's cheatin' again and it's getting to his conscience. Good beer drinkin' honky tonk music.

JEANNIE BRYANT—N.C.P. NC 100
YOU COULD KNOW AS MUCH ABOUT A STRANGER (Hotel, ASCAP)
Beautiful ballad where songstress tells her man that they really ain’t communicating. Soft sound, easy to relate to.

ATLANTA JAMES—MCA MCA-40386
I’M THE ONLY HELL MY MAMA EVER RAISED (Tree, BMI)
The story of a good mama who raised a bad boy, and Atlanta brings it home solid country style. Good story.

SHYLO—Columbia 3-10102
FINE LOVIN’ WOMAN (Partner, BMI)
Group debuts with a smooth moving country sound. Gently positive lyrics showcase the "new country" sound well.

THE CORNBALL EXPRESS—Capitol P-4047
ALMOST DEGRADED (Gallico, BMI)
A takeoff of the old hit "Almost Persuaded" done in Spike Jones fashion. Good for laughs and requests.

JACKY WARD—Mercury 73667
STEALIN’ (Jack & Bill, ASCAP)
Fine production along with the fine voice of Jacky bring this Foster-Rice tune to the forefront. Good foot tether.

JOE BROCK—Bryan B-1016
STEALIN’ THE FEELIN’ (Blue Moon, ASCAP)
Down the pike country ballad with the message that love is a thief when the goods are worth it.

DON GIBSON—H Hickory H 345
(THERE SHE GOES) I WISH HER WELL (Acuff-Rose, BMI)
Don hits his groove with this self-penned number. The distinctive Gibson vocal style says good-bye to the gal in this bouncy number.

Well-Known ‘Stranger’

Clark to Appear At NAB Meet

LOS ANGELES—Roy Clark will make a special appearance before the 53rd annual convention of the National Association of Broadcasters (NAB) April 9 in Las Vegas, the only entertainer to appear before the 5000 member delegation during the three day meeting.

Clark was invited because of his strong professional and personal ties to the broadcasting industry; he is part owner of KTOW Radio in Tulsa.

United Talent, Boyd Pact Rep. Agreement

LOS ANGELES—Two country music talent agencies, United Talent, Inc. of Nashville and the William Boyd Agency of Hollywood, have entered into an agreement to assist both agency rosters with dual representation.

The William Boyd Agency and its principals Bill Boyd, Tim Swift and Jerry Naylor have prime responsibilities for booking television/movie appearances and west coast tours. United Talent, Inc., headed by Jimmy Jay, will emphasize concerts, tours and fair dates.

Nashville Report (Continued from page 56)

place’ where it actually started for me,” she told reporters.

Back to Skeeter Davis: She has a "mini-menagerie" on her farm and names her animals after her friends in country music—a pair of pigs named Conway Twitty and Loretta Lynn; a couple of young goats (kids) tagged Charley Pride and Dolly Parton.

Tammy Wynette tapped a guest shot on NBC-TV’s “Hollywood Squares” game show. She’s "forgetting" her recently divorced husband George Jones by devoting all spare time to songwriting. Irony touch: Tammy wrote George’s current single, “These Days I Barely Get By.”

Latest talk of the town is Emmylou Harris, who had to go to Washington, D.C. to be "discovered." “There weren’t enough places in Nashville to sing so I moved there where my parents had a farm close by,” she said, reminiscing about the time she spent here in 1970. Emmylou stated that when she and her young daughter left Nashville to move to Washington, she had only $10 left in her pocket. She’s currently appearing with Merle Haggard on his personal appearances.
Weatherly Displays Winning Ways

- **NASHVILLE** — If a man is measured by his words, Jim Weatherly was formerly a star quarterback with Bud Davis, Records, is at the forefront of young songwriters today with his compositions hitting in all fields.

- Born in Mississippi, Weatherly was formerly a star quarterback with Ole Miss and says that "as long as I can remember, sports and songwriting have been my life." Tying down a pro football contract because "they couldn’t pay me enough money for what they were doing to my body," Weatherly journeyed to Los Angeles with a band to try to make it in the music business.

- Soon after hitting Hollywood, the group split up—each of the members were going in different directions. The result was that Jim decided to concentrate on songwriting. Until then, he had never thought of making it a career although he had been writing songs since he was 13 or 14. The result was the birth of a hit songwriter.

- With his songs recorded by Gladys Knight and the Pips, Ray Price and many others, Weatherly recorded several albums and singles of his own without much success until he found a home at Bud Davis and recorded his most recent album, "The Songs of Jim Weatherly," which has proven to be a critical and commercial success. A single from the album, "I'll Still Love You," has found success in the country field, currently on RW's charts at 13 with a bullet.

- Perhaps the most impressive thing one can say about Weatherly's songs, and the highest compliment for a songwriter, is that the last three Ray Price albums have been composed only of songs by the Mississippi native.

- Among the more famous Weatherly songs are "One of Us," "Midnight Train to Georgia," "Roses and Songs," "Best Thing That Ever Happened to Me," and "Storms of Troubled Times." For the future, Jim plans to continue writing songs while pursuing a recording career as an artist. He plans to go on the road "when he's ready," which means whenever he can play selected concerts for an appreciative audience. Until then, his audience will have to stay content beside a radio or stereo enjoying the songs of one of the finest songwriters today.

- Don Cusic

May Opening Set For Monroes’ Park

- **NASHVILLE** — A new 53 acre park, owned and operated by Bill and James Monroe, will have its Spring opening May 9-11. This show will feature such artists as James Monroe, Jim & Jesse, Jimmy Martin, the Country Gentlemen, the Sullivan Family, the Bluegrass Alliance and Birch Monroe.

- The park is equipped with amphitheatre, fine concession stands, camping facilities and parking areas. The auditorium on the grounds will hold 1,500 to 2,000 people.

- The park will have two shows a month during the Summer, featuring gospel, country and bluegrass music.

- **GOSPEL MUSIC AT ITS BEST!**

- **The Florida Spiritualaires**

- "Where Have The Missionaries Gone?"

- HS1-1439

- **The Silver Bell Singers**

- "Don’t Turn Around"

- Info: 45-1440

- For Information, Contact: JIMMY’S ONE STOP

- 1707 Church Street

- Nashville, Tenn 37203

- (615) 320-1561

- HS1, SAV-ALL and SU ANN LABELS

- Bib Distributing Company, Charlotte; Mon gold-Berra, Charlotte; Southland Record Company, Atlanta; Schwartz Bros., Inc., Washington, Gotham Distributing Company, New York; Hot Line Record Shop, Shreveport; Music City Record Distributors, Nashville; Schwartz Bros., Inc., Philadelphia.
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>Label</th>
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<tbody>
<tr>
<td>5 I JUST CAN'T GET HER OUT OF MY MIND</td>
<td>JOHNNY RODRIGUEZ</td>
<td>Mercury</td>
<td>73659</td>
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<tr>
<td>7 ALWAYS WANTING YOU</td>
<td>MERLE HAGGARD</td>
<td>Capitol</td>
<td>4027</td>
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<td>1 MY ELUSIVE DREAMS</td>
<td>CHARLIE RICH/Epic 8-50064</td>
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<td>4 A LITTLE BIT SOUTH OF SASKATOON</td>
<td>SONNY JAMES/Columbia 3-10072</td>
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<td>6 HAVE YOU NEVER BEEN MELLOW</td>
<td>OLIVIA NEWTON-JOHN/MCA</td>
<td>40349</td>
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<td>8 ROSES AND LOVE SONGS</td>
<td>RAY PRICE/ABC 12084</td>
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<td>9 THE PILL LORRETTA LYNN/MCA 40358</td>
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<td>11 BLANKET ON THE GROUND</td>
<td>BILLIE JO SPEARS/UAXW584.X</td>
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<td>12 BEFORE THE NEXT TEARDROPS FALLS</td>
<td>FREDDY FENDER/ABC/Dot DOA-17540</td>
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<td>13 STILL THINKING ABOUT YOU</td>
<td>BILLY CRASH CRADDOCK/ABC 12068</td>
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<td>15 BEST WAY I KNOW HOW</td>
<td>MEL TILLIS/MGM 14782</td>
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<td>16 IT DO FEEL GOOD</td>
<td>DONNA FARGO/ABC/Dot DOA-17541</td>
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<td>17 I'LL STILL LOVE YOU</td>
<td>JIM WEATHERLY/Buddah 444</td>
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<td>18 MY BOY ELVIS PRESLEY</td>
<td>RCA PB-10191</td>
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<td>21 DON'T LET THE GOOD TIMES FOOL YOU</td>
<td>MELBA MONTGOMERY/Elektra 45229</td>
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<td>20 I STILL FEEL THE SAME ABOUT YOU</td>
<td>BILL ANDERSON/MCA 40351</td>
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<td>19 (YOU MAKE ME WANT TO BE) MOTHER</td>
<td>TAMMY WYNETTE/Epic 8-50071</td>
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<td>22 ROLL ON BIG MAMA</td>
<td>JOE STAPLEY/Epic 8-50075</td>
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<td>23 HE TOOK ME FOR A RIDE</td>
<td>LaCosta/Capitol 4022</td>
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<td>27 (HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEWHERE SONG</td>
<td>B. J. THOMAS/ABC 12054</td>
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<td>26 I CAN STILL HEAR THE MUSIC IN THE RESTROOM</td>
<td>JERRY LEE LEE/Mercury 73661</td>
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<td>23 THE BARGAIN STORE</td>
<td>DOLLY PARTON/RCA PB-10164</td>
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<td>25 LONELY WOMEN</td>
<td>CONNIE EATON/ABC 15022</td>
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<td>40 I'M NOT LISA JESSI COLTER/Capitol 4009</td>
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<td>31 THE TIPS OF MY FINGERS</td>
<td>JEAN SHEPARD/UAX591-X</td>
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<td>35 I'LL LIKE TO SLEEP TILL I GET OVER</td>
<td>FREDDE HART/</td>
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<td>29 PROUD OF YOU BABY</td>
<td>BOB LUMAN/Epic 8-50065</td>
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<td>30 UPROAR ANNE MURRAY/Capitol 4025</td>
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<td>44 SHE'S ACTIN' SINGLE (I'M DRINKIN' DOUBLES)</td>
<td>GARY STEWART/RCA PB-10222</td>
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<td>46 TOO LATE TO WORRY, TOO BLUE TO CRY</td>
<td>RONNIE MILSAP/RCA PB-10228</td>
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<td>33 I GOT A LOT OF HURTN' DONE TODAY</td>
<td>CONNIE SMITH/Columbia 3-10086</td>
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<td>32 COVER ME SAMMI SMITH/Mega MR-1222</td>
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<td>39 WHO'S SORRY NOW</td>
<td>MARIE OSMOND/MGM 14786</td>
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<td>42 HE PUTS IT INTO LOVE AGAIN</td>
<td>LYNN ANDERSON/Columbia 3-10100</td>
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<td>35 WINDOW UP ABOVE</td>
<td>MICKEY GILLEY/Playboy P 6031</td>
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<td>36 MATHILDA DONNY KING/</td>
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<td>37 SMOKY MOUNTAIN MEMORIES</td>
<td>MEL STREET/GRT 017</td>
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<td>38 WONDER WHEN MY BABY'S COMING HOME</td>
<td>BARBARA MANDRELL/Columbia 3-10082</td>
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<td>10 LINDA ON MY MIND CONWAY TWITTY/MCA 40344</td>
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<td>50 LOVING YOU BEAT I'VE EVER SEEN</td>
<td>JOHNNY PAYCHECK/Epic 8-50073</td>
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<td>41 IS THIS ALL THERE IS TO A HONKY TONK JENNY NAVARRO, Melodyland M600030</td>
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<td>42 WRITE ME A LETTER</td>
<td>BOBBY G. RICE/GRT 014</td>
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<td>43 ALL AMERICAN GIRL</td>
<td>STATLER BROTHERS/Mercury 73665</td>
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<td>44 CHAINS BUDDY ALAN/Capitol 4019</td>
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<td>53 A MAN NEEDS LOVE</td>
<td>DAVID HOUSTON/Epic 8-50066</td>
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<td>59 SOULFUL WOMAN</td>
<td>KENNY O'DELL/Capricorn CPS 0219</td>
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<td>47 13 LOVIN' YOU WILL NEVER GROW OLD</td>
<td>LOIS JOHNSON/20th Century TC-2151</td>
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<td>48 BUTTERBEANS/WHOEVER TURNED YOU ON</td>
<td>DAVID WILKINS/MCA 40345</td>
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<th>CHARTMAKER'S WEEK</th>
<th>TO TRYING TO BEAT THE MORNING HOURS</th>
<th>T. G. SHEPPARD Melodyland 6006</th>
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| FROM BARROOMS TO BEDROOMS                | DAVID WILLS/Epic 8-50090          |                                 |
|------------------------------------------|-----------------------------------|                                 |
| 70                                       | IF THAT'S WHAT IT TAKES RAY GRIFF/ABC/Dot DOA-17542 | |
| 69                                       | YOU'RE GONNA LOVE YOURSELF IN THE MORNING | ROY CLARK/ABC/Dot DOA-17542 |
| 72                                       | MERRY-GO-ROUND OF LOVE            | HANK SNOW/RCA PB-10225          |
| 71                                       | CHARLEY IS MY NAME                 | JOHNNY DUNN/Columbia 3-10085    |
| 72                                       | 41ST ST. LONELY HEARTS CLUB        | BUCK OWENS/Capitol 4043         |
| 73                                       | HOW COME IT TOOK SO LONG (TO SAY GOODBYE) | DAVE DUDLEY/United Artists UAXWX585-X |
| 74                                       | THE KIND OF WOMAN I WENT WHERE HE'S GOING | HANK WILLIAMS, JR./MGM 14794 |
| 75                                       | NO ONE WILL EVER KNOW             | DON GIBSON & SUE THOMPSON/Hickory 342 |
| 76                                       | IN THE MISTY MOONLIGHT            | GEORGE MORGAN/4.Star 5-1001    |
| 79                                       | BARROOMS PALS, GOODTIME GALS      | JIM ED BROWN/RCA PB-10232      |
| 78                                       | MIND YOUR LOVE                     | JERRY REED/RCA PB-10247        |
| 80                                       | LIVE YOUR LIFE BEFORE YOU DIE     | POINTER SISTERS/ABC/Blue Thumb 81826 |
| 81                                       | JUST HOME TO COUNT THE MEMORIES   | BOBBY WRIGHT/ABC 12602         |
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| 87                                       | HER MEMORY'S GONNA KILL ME         | JIM ALLEY/Avco 606             |
| 85                                       | BOULIN' CABBAGE                    | BLACK'S COMBO/HI SN-2283       |
| 86                                       | TRYING TO BEAT THE MORNING        | REprise/Return 3126            |
| 88                                       | SHE'S ALREADY GONE                 | JIM MUNDY/ABC 12074            |
| 89                                       | I LOVE A RODEO                      | ROGER MILLER/Columbia 3-10101  |
| 90                                       | TOO FAR GONE                       | EMMYLOU HARRIS/Reprise 3126    |
| 91                                       | THE BEST IN ME                     | JODY MILLER/Epic 8-50079       |
| 92                                       | I'VE BEEN LOVING YOU TOO LONG      | KITTY WELLS/Capricorn 0226     |
| 93                                       | RECONSIDER ME                      | NARVEL FEITZ/ABC/Dot DOA-17549 |
| 94                                       | SWEET COUNTRY MUSIC                | RUBY FALLS/50 States 31       |
| 95                                       | MAKING BELIEVE                      | DEBI HAWKINS/Marker Bros. WBS 8076 |
| 96                                       | YAKETY YAK                         | ERIC WEISSBERG & DELIVERANCE/ Epic 8-50072 |
| 97                                       | HAPPY TRAILS                       | ROY ROGERS/20th Century TC-2173 |
| 99                                       | THE ONE I SING MY LOVE SONGS TO      | TOMMY CASH/45241 Elektra      |
| 100                                      | I CARE/SNEAKY SNAKE                | TOM T. HALL/Mercury 73641      |
| 100                                      | LEAVE IT UP TO ME                   | BILLY LARKIN/Bryan 1010        |
Whatever Country You're Looking For.

EDDIE RABBITT
Forgive And Forget

TOMMY CASH
The One I Sing My Love Songs To

HENSOn CARGILL
Deep In The Heart Of Dixie

EVEN STEVENS
That's All She Wrote

Elektra/Asylum
Let it be known throughout the land that the musical highlight of the year is shipping this week:

**Rick Wakeman**

"The Myths and Legends of King Arthur and the Knights of the Round Table"

Includes a special 12-page color book of lyrics and illustrations depicting the legendary characters and events.

On A&M Records