HITS OF THE WEEK

SINGLES

BARBRA STREISAND, "MY FATHER'S SONG" (prod. by Jeffrey Lesser & Rupert Holmes/Widescreen Prod.) (Wide screen/Emmanuel/First Artists, AS; CAP). In her most spine-tingling single since "The Way We Were," t al of why father really did know best. Daughters and sons everywhere will relate to this house of Holmes! Columbia 3 10198.

STEELY DAN, "BAD SNEAKERS" (prod. by Gary Katz) (American Broadcasting, AS; CAP). As much of a potential boast to pina colada as to Pro-Keds sales, supergroup pieces together bits of the L.A. & experience while stranded outside of Radio City Music Hall. Expect nothing but excellent traction and action from this Steely soft shoe. ABC 12126.

HERBIE MANN, "WATERBED" (prod. by Herbie Mann) (Screen Gems-Columbia, BMI). Originally done up by the L.T.G. Exchange, this soarin' successor to "Hijack" is a comfortable way indeed for the flutist to keep his recent top 40 success afloat. Especially vibrant vocal accouterments appear between the satisfying soul instrumental sheets. Atlantic 3282.

JESSI COLTER, "YOU AIN'T NEVER BEEN LOVED (LIKE I'M GONNA LOVE YOU)" (prod. by Ken Mansfield and Waylon Jennings/Hometown Prod.) (Baron, BMI). Redeﬁning country blues in her own starkly powerful way, this intriguing change of pace from "I'm Not Lisa" is a more positive aﬃrmation of her multi-market talents. Capitol 4087.

SLEEPERS

OUTLAWS, "THERE GOES ANOTHER LOVE SONG" (prod. by Paul Rothchild) (Hustlers, BMI). While the group's tourin' with the Doobies and becoming one of the fastest-breaking album acts of the year, their "Love Song" is sure to go the way of all hits - straight to the top! Southern rockers' single bow is comin' from the right direction! Arista 0150.

DARYL HALL & JOHN OATES, "CAMELLIA" (prod. by Christopher Bond, Daryl Hall & John Oates) (Unichappell, BMI). Duo on the dawn of breaking changes labels and returns to their "She's Gone" period with a new sense of commitment and all-around commercial appeal. A blue-eyed variant on the Philly soul sound is their lady. RCA PB 10379.

SALSOUL ORCHESTRA, "SALSOUL HUSTLE" (prod. by Vince Montana) (Little Jack/Anatom, BMI). New York's Latin scene has never received recognition commensurate with its underlying inﬂuence on contemporary music through the years. Instrumental union of Barry White and Van McCoy sounds with salsa basics is a major beginning. Salsoul 8704.

LOST GONZO BAND, "PEOPLE WILL DANCE" (prod. by Michael Brovsky/Free Flow Prod.) (Nunn, BMI). The rise of the disco has proven the title true enough, but don't let it pigeonhole the appeal of this haunting sound. Jazz rocker is an unexpected debut from Jerry Jeff Walker's back-up band. The only category it fits is labeled "winners." MCA 40445.

ALBUMS

GRATEFUL DEAD, "BLUES FOR ALLAH." Going from cult to commercial, the Garcia-fronted sextet pacts with UA in an effort to establish themselves on a star level while maintaining aesthetic roots. Garcia's picking's superﬁne. Sales are sure to follow play, especially on "Franklin's Tower" and "The Music Never Stopped." Grateful Dead GD LA494 G (UA) (6.98).

JOE COCKER, "JAMAICA SAY YOU WILL!" Cocker says he will to sales here, as he further re-establishes the power of his patented wailing, following fast in the footsteps of his previous top 15 "I Can Stand A Little Rain" set. Mobiles will be available to retailers as selling spurs; progressive play is already starting to snowball. Say you will! A&M SP 4529 (6.98).

5TH DIMENSION, "EARTHBOUND." Celebrating both their 10th anniversary and their new label aﬃliation, another decade and a new pact are launched by the addition of spunk 'n funk to their rowing harmonious appeal. FMer's should consider programming, and top 40 formats are sure to have a ﬁeld day. Heavenly delights are tapped by "I've Got a Feeling." ABC 897 (6.98).

RENAISSANCE, "SCHEHERAZADE AND OTHER STORIES." The Rimsky-Korsakov classic takes on contemporary dimensions, as have previous stories, through rock interpretation from the critically acclaimed quintet. An avid Gotham following has always been theirs, and it should expand to potent national proportions with quick progressive pick-up. Sire SASD 7510 (ABC) (6.98).
WILL WONDER NEVER CEASE?

FIRST ANNUAL ROCK MUSIC AWARDS:
Male Vocalist of the Year... STEVIE WONDER

THIRD ANNUAL EBONY MUSIC AWARDS:
Album of the Year... STEVIE WONDER
(FOR FULFILLINGNESS' FIRST FINALE)
Male Singer of the Year... STEVIE WONDER
Innovative Artist of the Year... STEVIE WONDER
Composer of the Year... STEVIE WONDER
Instrumentalist of the Year... STEVIE WONDER

“Congratulations, Stevie.”
Eagles, Wonder, Mitchell
Take Top 'Rocky' Honors

LOS ANGELES—The Eagles, Joni Mitchell and Stevie Wonder, winning awards for best group, best female and male vocalist, respectively, led the list of honorees in the first annual Rock Music Awards which aired live on CBS from the Santa Monica Civic Center here August 9. The awards show was hosted by Elton John and Diana Ross, and presenters included Alice Cooper, Roger Daltrey, Olivia Newton John, Tony Orlando and Dawn, Bernie Taupin and Elia Fitzgerald. Don Kirshner served as executive producer.

With the exception of the Eagles, whose Glen Frey and Don Henley (along with J.D. Souther) were also recipients of best song composer awards for "Best Of My Love," no one artist won in more than one category, a rare occurrence in this era of the awards show sweep.

Entertainment between presentations was provided by Chuck Berry, the Manhattan Transfer, Labelle and via filmclip, the Rolling Stones and the Edgar Winter Group. The venerable Nelson Riddle served as musical director. Winners of the first "Rockies" were as follows:

- New Female Vocalist—Phoebe Snow; Female Vocalist—Joni Mitchell; New Male Vocalist—Dan Fogelberg; Male Vocalist—Stevie Wonder; Group—Eagles;
- Annual Instrumentalist—Chuck Mangione; Vocalist-Phoebe Snow, winner of two awards (Continued on page 42)

Allman Tour, Album Announced by Walden

BY DON CUSC

MACON, GA.—After a long absence from the music scene, the Allman Brothers Band has announced plans for a new album and a forthcoming tour. The announcement was made at a press conference in Macon (12) by Phil Walden, president of Capricorn Records.

Walden told Record World that the tour will have the theme "The Pride of The South" and will be divided into three parts, with the first part of the tour opening in New Orleans on August 31 at the Louisiana Superdome. Also appearing on the Louisiana date will be the Marshall Tucker Band, Wet Willie, and the Charlie Daniels Band.

(Continued on page 32)

Soul Sizzles on Album Chart

by ROBERT ADELS

NEW YORK—The 20th Annual NATRA meet coincided with one of the most impressive sales weeks for black product on The Album Chart. Black acts hold down both the number one and Chartmaker positions and account for three top ten packages, including the top 10's longevity champion.

Bulleted back at 1 this week is the Isley Brothers' "The Heat Is On" (T-Neck), in its third appearance in the top spot, after yielding for one week to the Eagles (Asylum).

(Continued on page 42)

Anka Action

The stars came out for Paul Anka's recent appearance at Los Angeles' Greek Theatre. Shown at an after-opening-night-concert party held in a huge tent across from the Greek Theatre are Record World vice president Spence Berland (second from left) presenting Anka (center) with a special copy of RW's recent Anka special, (from left) Bob Skoff; Al Teller, president of United Artists Records; and Odia Coutes look on.

(Continued on page 54)
Lifesong To Debut with Croce Anthology

By IRA MAYER

■ NEW YORK — When Lifesong Records, the new Tommy West/Terry Cashman label, debuts early this fall, it will be with a six-pack album featuring Cashman and West

could have assembled. “The Faces I’ve Been” is a two-record anthology tracing the development of Jim Croce’s career from his days as a member of the Villanova glee club (where he and Tommy West first met) in 1962 up until the time of some of his last recording sessions.

Included are vintage takes from the glee club days, tracks culled from a solo album Croce recorded (and sold at the back of coffeehouses where he played) in 1965, songs recorded with his wife Ingrid when they performed together (1967-70) and some more recent material done just before and after his first ABC album.

Also, there is one side devoted to the raps Croce used between songs when playing live concerts and in clubs.

In addition to chronicling the course of Croce’s musical life, Cashman and West see “The Faces I’ve Been” as carrying Croce to where he would have gone with a fourth album (not counting “Facets” or the Capitol Jim and Ingrid effort). There are songs by other writers, a number of tunes leaning heavily toward a country sound and several songs very much in style with Croce’s most successful hits.

Transition

“We wanted to establish the transition over the years prior to the ABC period and right on through the hits,” Terry Cashman told Record World recently. And both say they want people to know that Croce was not the overnight success he was reputed to be. There had been almost a decade of performing before “You Don’t Mess Around With Jim” landed him at the top of the charts. He was a product of the folk revival of the early '60s—as shown in the Lifesong album with the opening glee club conditions of “This Land Is Your Land” and “Greenback Dollar,” both done a la the New Christy Minstrels.

There are traces of John Stewart, the Kingston Trio, Gordon Lightfoot and Ian and Sylvia (the material done with Ingrid).

A particularly strong influence was Maury Muehleisen, a songwriter in his own right who also played back-up guitar with Croce around 1970. One song on the album features Muehleisen, whom Cashman and West credit with opening Croce to more intricate chord patterns and for helping him define his own writing style — especially the development of Croce’s lyrics.

Letters from fans and continued sales of available Croce product indicated to Cashman and West that there is still demand to know more about Croce. Many fans, they say, “feel cheated” by the fact that because Croce was only beginning to reach the mass audience at the time of his death, many people did not have the opportunity to hear him live. Word of Croce’s abilities as an in-person entertainer has spread since his death, and so the producing team felt that the inclusion of the half-dozen raps was something to fill a gap in the public’s understanding of who Croce was.

Much of the most recent material has been taken back into the studio for overdubbing in light of the direction in which Croce was moving and because some of the songs are taken from a three hour studio session done in January 1970 at which time 22 songs were laid down on tape. But what is particularly impressive upon initial listening are the lengths to which Cashman and West have gone to detail the career of a man who was both a friend and a musical partner. “The Faces I’ve Been” is not a greatest hits package. It is a tribute and a part of contemporary pop history.

A&M Signs Peggy Lee

■ LOS ANGELES — Gil Friesen, senior vice president of A&M Records, has announced the signing of Peggy Lee to the label. Ms. Lee’s first album for A&M will be produced by Leiber and Stoller and is scheduled for release the last week in September. The album contains all new material specifically written for Ms. Lee by Jerry Leiber and Mike Stoller and will be released in coordination with Ms. Lee’s national concert tour, which begins at the Las Vegas Hilton and runs through October when she will open at the Waldorf Astoria Hotel in New York.

Ms. Lee has recorded nearly 600 songs, a number of which have become gold records; she has collected several awards ranging from recognition of musical achievement to citations for humanitarianism. Her role in the 1955 movie, “Pete Kelly’s Blues,” won her a New York Film Critics Award and an Oscar nomination.

Capitol Income Off

■ LOS ANGELES — Bhaskar Menon, president and chief executive officer of Capitol Industries—EET—Inc., has reported net income of $5,262,000 or $1.58 per share, on sales of $124,996,000 for the fiscal year ended June 30, 1975. This compares with net income of $7,322,000 (including an extraordinary gain of $1,120,000 and losses from discontinued operations of $3,498,000) or $1.72 per share, on sales of $141,663,000.

(Continued on page 41)

Powerhouse Picks

(Due to airplay and sales in projectable markets, these records exhibit top five potential)

John Denver (RCA) "I'm Sorry"

Culled from the forthcoming lp, this latest single release has exploded nationally in airplay and sales in just a few short weeks. Looks exceptionally promising.

Peggy Lee, Gil Friesen
The sensuous touch of Willie Hutch.

His fifth album.

Ode to My Lady.

Luscious. On Motown Records & Tapes.

Book Series Set by Sire, Chappell

NEW YORK — Seymour Stein, president of Sire Records, and Norman Weizer, president of Chappell Music, have announced the formation of Sire Books, a joint venture designed to create and market a series of books devoted to rock music. The line will include comprehensive biographical studies of the top recording stars in the field, past and present. They will be written by rock journalists, the entire series to be edited by Greg Shaw, a 10-year veteran of the rock press. Creative supervision of the series will be under Sire’s administration with Chappell controlling all aspects of marketing and distribution.

The books will be distributed in record and music outlets by Chappell and to book stores and other locations through various arrangements with publishers and distributors. Packaged 9 x 12 volumes printed on heavy stock, they will feature rare photographs in addition to text and supplementary information in the form of discographies and bibliographies. Special racks and browser boxes have been designed for point-of-purchase display.

Six titles are planned for the tentative release during the Fantasy Pacts Fuqua’s Honey

BERKELEY — Harvey Fuqua’s new company, Honey Productions, has entered into an agreement with Fantasy Records. Among the artists Fuqua has worked with are Marvin Gaye and Tammi Terrell, the Supremes, the Spinners, Junior Walker, and the Moonglows. For many years Fuqua both wrote and produced for Motown Records; most recently he was with RCA, where he developed and produced the New Birth, the Nite-Liters, and Love. Peace & Happiness.

Fuqua will shortly be opening offices for Honey Productions in Oakland, California; he is scouting Bay Area clubs, looking for new talent. Fuqua has already been busy at Fantasy’s Berkeley studios, producing two new groups for the label: Janice, a new R&B group, and Water and Power, a vocal trio from L.A.

Correction

Record World’s 1975 Disco Awards erroneously indicated Gene Page as a co-producer with Barry White. His actual role is that of co-arranger on all Barry White productions. The Producer award thus goes to Barry White alone, with the Arrangers award going to White and Page as a team.

Christmas season, among them “Eloise John” by Record World columnist Ben Edmonds; “The Beach Boys” by Ken Barnes; “Carole King” by Alan Betrock; “John Lennon” by Paul Nelson; and “Led Zeppelin” by Richard Cromelin. All books in the series will retail for $3.95.

Andy Miele Named Groove Merchant VP

NEW YORK — Sonny Lester, president of Groove Merchant Records, distributed by P.I.P. Records, a division of Pickwick International, Inc., has announced the appointment of Andrew M. Miele, Jr. to the newly-created post of vice president and general manager.

Miele comes to Groove Merchant with over 20 years experience in the record industry. Prior to joining Groove Merchant, he was associated with the record arm of Famous Music as vice president and director of marketing. He held similar positions with UA and MGM-Verve.

Miele will be in charge of marketing and merchandising at Groove Merchant product and will work in close conjunction with the marketing and merchandising people at P.I.P.

Miele has already launched a national campaign on the new Buddy Rich album, Big Band Machine,” that will kick off August 4 in Chicago and August 6 in New York, with a four month national tour by Buddy Rich and his new band. The advertising will consist of newspaper, radio, store window and in-store displays, tied in with major outlets throughout the country. Miele will travel exclusively with all P.I.P. distributors and key merchants.

Farrell Names Bedell WFO Music Pres.

LOS ANGELES—Steve Bedell, executive vice president of the Wes Farrell Organization, has been named president of the WFO Music Group, it was announced by owner and founder Wes Farrell.

Peters Intl. Withdraws Suspected Illegal LPs

NEW YORK — Peters International, Inc., one of the nation’s largest distributors of imported recordings has announced that it has withdrawn from sale three albums that were suspected to be unauthorized recordings of The Beatles, Led Zeppelin, Bob Dylan and The Rolling Stones. Peters has also requested its dealers to return all unsold stock of those recordings.

The records in question, all of which were imported from Italy upon the assurance of the Italian manufacturer that they were duly licensed and could be legally imported into the United States, included: “The Beatles & The Rolling Stones,” “A Rare Batch of Little White Wonder,” by Bob Dylan, and “Led Zeppelin.” All were released on the Jokem label.

Chris Peters, president of Peters International, said he had taken this action immediately upon being apprised of the fact that the recordings were suspected of lacking proper authorization for distribution in the United States. “We are greatly concerned, and have been extremely active, in our own behalf and in behalf of the major foreign recording companies whose products we are licensed to distribute here, in fighting against the manufacture and sale of unauthorized recordings. For us knowingly to become involved in the distribution of any questionable recorded material would be unthinkable,” he declared.

Peters also called upon other importers and dealers of imported products to be extremely cautious in handling recordings whose origin and validity may be questionable.

Epic Rush-Releases Biddou Orch. Single

NEW YORK—Epic Records has rush-released a new single by the Biddou Orchestra, entitled “Summer of ’42.” The single, released in June by CBS Records in England, has been selling in New York as an import at $4 per copy since becoming a favorite at discoteques throughout the city, according to the label.

WWRL was the first of several radio stations to start playing “Summer of ’42” as an import as a result of audience requests. The pattern has since spread to Boston and Chicago, where the imported single has also been picking up sales and interest.

Epic has signed Biddou to an exclusive recording contract for the United Kingdom, and is planning a major promotional support campaign for “Summer of ’42.”
WORTH WADING FOR.

ROD STEWART
ATLANTIC CROSSING
(55 2875)

On Warner Bros. records and tapes.
Winners:

Best Album:
Bob Dylan, "Blood on the Tracks"

Best New Male Vocalist:
Dan Fogelberg

Best New Female Vocalist:
Phoebe Snow

Over one-third of the are on Columbia
ions to the n rock from ls in rock.

Best R&B Album:
Earth, Wind & Fire, "That's the Way of the World"

Best R&B Single:
Labelle, "Lady Marmalade"

Best Producer:
George Martin
(Jeff Beck, "Blow by Blow")

Nominees:
Best Album: Bob Dylan, "Blood on the Tracks"
Best Single: Labelle, "Lady Marmalade"
Best Male Vocalist: Bob Dylan
Best New Male Vocalist: Dan Fogelberg
Best New Male Vocalist: Michael Murphey
Best New Male Vocalist: Billy Swan (Monument Records)
Best New Female Vocalist: Phoebe Snow
Best New Female Vocalist: Minnie Riperton
Best R&B Album: Earth, Wind & Fire, "That's the Way of the World"
Best R&B Album: Labelle, "Nightbirds"
Best R&B Single: Labelle, "Lady Marmalade"
Best R&B Single: Earth, Wind & Fire, "Shining Star"
Best Producer: George Martin
(Jeff Beck, "Blow by Blow")
Rock Personality of the Year: Bob Dylan

Rocky Award winners and Epic Records.
Ariola Signs Wayne Parker

Joy Lasker and Howard Stark, president and executive vice president of Ariola America Records, have announced the signing of Wayne Parker to the label. Parker is a singer-songwriter who has written material for artists such as Jimmy Rogers and Eddy Raven. He is also a studio bass player. Parker's first single, due in a couple of weeks, is to be produced by Mike Curb; he is managed by James Fitzgerald Enterprises Inc. Pictured, from left, are James Fitzgerald, Joy Lasker, Wayne Parker, and Howard Stark.

RCA Taps Della Corte

Della Corte has been in the advertising industry for the past 15 years. He joins RCA from Grey Advertising, where he was the field account executive servicing the RCA Records account. Prior to joining Grey, he had been an independent sales representative for specialized magazines. Prior to that, he had been account manager for Arbitron, radio and television rating service, and media supervisor and account executive at Cunningham and Walsh.

Award Winner

Cat Stevens Gold

LOS ANGELES—Cat Stevens' best selling A&M album, "Cat Stevens' Greatest Hits," has been certified gold by the RIAA.
from VIII the Great.
The new Chicago single on Columbia Records.

Our ad that announced "Never Been In Love" as the new Chicago single was in error. It was prepared just before convention... we were all a little nuts. Sorry.
Cashwest Names Brown Creative Services VP

NEW YORK — George Brown has been appointed vice president, creative services for Cashwest Productions, Inc. and its affiliate companies, it was announced by Terry Cashman, president of Cashwest.

In his new capacity, Brown, who joined the company in 1973, will coordinate all production schedules and budgets, supervise album planning and artist relations as well as directing the daily activities of the companies.

Brown came to Cashwest as director of administration in November, 1973 from Columbia Records, where he had been assistant to the vice president of A&R, east coast. Prior to that Brown owned and headed College Entertainment Associates which serviced many colleges with talent.

Casablanca Taps Three

LOS ANGELES — Casablanca Records president Neil Bogart has announced three appointments in the areas of pop and R&B promotion and accounting.

Casablanca’s vice president of national pop promotion, Buck Reingold, announced the appointment of A.J. Cervantes as midwest regional promotion manager. Cervantes, 25, formerly was director of promotion and merchandising for Commercial Sales in St. Louis and, before that, president of Multi Media, Inc., a radio, television and film production outfit.

In a related development, Cecil Holmes, vice-president and general manager of R&B operations for Casablanca, revealed the appointment of Ernie Durham as midwest R&B regional promotion manager. A former account executive at Campbell-Ewald in Detroit, Duram handled the Chesslet account.

Duram also hosted a show on WJR and filled a variety of positions at WJLB in the Motor City. Neil Bogart also announced the selection of David Powell as controller for Casablanca Powell, who held the same position at Sussex Records, was director of accounting at United Artists Records for three years.

A&M Names Taylor; Realigns Promo Staff

LOS ANGELES — Effective immediately, Michael Taylor has joined A&M Records as the promotion representative for New Orleans — announced Harold Childs, promoting assistant for A&M Records. Taylor was formerly the music director for radio station KZEW-FM, Dallas, Texas.

Childs also announced the following staff changes: Bob Scharbert has moved from the Miami, Florida region to Seattle, Wash., and will begin immediately as the promotion representative for the label. Wayne Lester, formerly the promotion man for the Atlanta, Georgia market will now assume the same responsibilities for Florida. He will be located in Miami. Effective September 1, John Ferrer will move from New Orleans to Atlanta, Georgia, to represent A&M as the promotional representative for that region.

For Bruce Springsteen, The Time Is Now

NEW YORK — Bruce Springsteen has been a formidable figure in the world of rock music for the past couple of years, on the strength of his two Columbia albums and word of mouth about his sensational live appearances. Now, as evidenced at his Bottom Line opening here last week (15), Springsteen’s career seems on the verge of a quantum leap—from critically praised cult hero to true superstar, and here the word is used with all the best connotations, aesthetically and commercially.

Intensity and Power

Springsteen, whose first two albums revealed a musical and lyrical genius whose full potential has yet to emerge on record, played a two-hour-plus set which attained and maintained a level of intensity and power the likes of which this reporter has not seen since a 1972 Who concert. Backed by six first-class musicians (special mention must be made of the incredible sax work, background vocals and cool stage presence of Clarence Clemonns), Springsteen exhibited an almost hypnotic power to hold the audience’s attention. (And the packed opening night house consisted mostly of rock critics and music industry types, not the easiest crowd to conquer). His voice and manner are genuinely authentic in the best rock and roll tradition, and the band was so tight and so good that one has to think of comparing this show to the best performances of The Stones and The Who.

The renditions of “It’s Hard To Be a Saint in the City,” “E Street Shuffle,” “Growin’ Up” and other songs from the first two albums were far superior to the recorded versions, and Springsteen has the power and talent to bring new dimensions to these numbers each time he performs them. As for the new songs—and he performed most of the new album—it’s impossible to say at this point how good they are, for one listening isn’t nearly enough to absorb the richness of a good Springsteen song. Suffice it to say that they were the type of songs you crave to hear again and again, the type of songs that a betting man might classify as odd-on favorites to become rock classics. “Born To Run,” a song that has been getting advance play on FM stations, was an immediate standout, but “Backstreets” also had that rare combination of power and infectiousness that separates a good rock number from a great one.

A few words should be added about the diversity of Springsteen’s talents, lest anyone continue to characterize him as “the new Bob Dylan” or associate him too closely with any one type of music. From the opening number, a beautiful ballad called “Thunder Road” from the new album, to the Jackie DeShannon song “When You Walk in the Room” (a minor 1964 search hit), to the r&b-influenced “Spirit in the Night” to the rollicking encore of “Quarter to Three,” Springsteen revealed an ability to handle virtually any kind of material with equal brilliance and intensity. In fact, the only fault of the show may have been that the required level of concentration could not be sustained by the audience for over two hours without some kind of relief. A five-minute breather—for Springsteen and for the audience—would have been most welcome.

Bruce Springsteen’s performance was, simply, thrilling from beginning to end, and to this reporter it was one of the best things to happen in rock in a long time. If the new album lives up to its advance notices, and if the word is properly spread by the faithful, we may need to search no more for the next major force in contemporary rock music.

Mike Sigman

Bruce Springsteen and his band performing at The Bottom Line. Left photo by Roz Levin, right photo by Bernie Block.
THE STATLER BROTHERS BULLETIN

The Statler Brothers have bullets flying with:

The Best of the Statler Brothers.
Flowers on the Wall, Bed of Roses,
Class of '57 and all their other
favorites are aiming at an
across-the-board hit.
Mercury SRM-1-1037
8-Track MC8-1-1037
Musicassette MCR4-1-1037

I'll Go to My Grave Loving You.
The new chart busting single.

Management:
Sol Holiff
Volatile Attractions
185 Berkshire
Suite 704
London, Ontario N6J3R6
Canada

Available on
Mercury Records & Tapes

Booking Agent:
Statler Bros. Productions
P.O. Box 2703
Stauton, Virginia 24401

www.americanradiohistory.com
AmericanRadioHistory.Com
Chappell To Hold Professional Meet

NEW YORK — Chappell Music Company will hold a two-day national professional meeting in New York City Monday, August 25 and Tuesday, August 26. With representatives coming from California, Canada, England and Nashville this week will mark Chappell's most extensive conference to date.

To be held in the Chappell-New York offices, the sessions will cover all phases of the professional area plus a full range of related topics, including copyright, royalties and finance. Nor- man Weiser, president of Chappell Music, will chair the meeting.

Aside from the New York staff, those attending will be London-based Nick Firth of the Polygram publishing division; Eddie Reeves, vice president—director of creative affairs; and professional managers Jon Devirian, contemporary, and Dave Jacobs, standard catalogue, of California; Jim O'Laughlin, professional manager of Nashville; Jerry Renewych, head of creative, Chappell—Toronto; and head of the Nashville office of Henry Hunt, vice president—country music division, with professional staff members Brenda Holbert and Pat Rolle.

New York Reps

Representing the New York professional staff will be Buddy Robbins, assistant to Weiser, and professional managers Tommy Mottola and Mitchell Schoenbaum. Also discussing their areas will be Dick Anderson, vice president of finance; Philip Watten- berg, vice president and counsel; Phil Mahfouz, head of copyright; Bob Baumgart, head of the theatre department; Leo Diston of the commercial and premium department; Vivien Friedman, director of public relations; Landy McNeal, director of the Chappell Songwriters Workshop; Bob O'Brien of the retail/orchestration area; Pat Perkins, administrator and merchandise manager for the publications division; Ron Solleveld, head of the international department; and Morris Zager of royalties.


NEW YORK — Kelli G. Ross has been appointed manager, international publishing, RCA Records. The announcement was made by Bob Summer, division vice president, RCA Records, international.

Heading Alouette Productions for 10 years, Ms. Ross has worked in all aspects of publishing from acquisition, development and exploitation through administration, accounting and contracts. Working as a record producer she has served in the capacity of producer of executive producer on product which has been released on several labels, including Dunhill, Phonogram, Vanguard, Big Tree and Roulette.

Enchantment To Polydor With Soundtrack Single

NEW YORK—Polydor Records is rush-releasing the original motion picture soundtrack of the Dimension Pictures film, "Deliver Us from Evil." The label also has also announced the signing of the group Enchantment, who perform the score, to an exclusive recording contract.

Enchantment is a five man group from Detroit. The album was produced by Mike Stokes, with arrangements by Stokes, Paul Riser and Jimmy Roach. A single from the album, entitled "Call On Me," will be released in the near future.

RCA Names Rifici To Marketing Post

NEW YORK—The appointment of Bob Rifici as manager, field marketing, Custom Labels, has been announced by Mort Weiner, director, Custom Label sales, RCA Records.

For the past three years, Rifici had been a salesman with RCA's New York branch sales office. He rejoined RCA Records in 1961 in the office services department. From 1963 to 1968, he was in advertising services, and from 1969 to 1970, he was in artists relations for RCA Records. From 1970-72, he was a salesman for SMG.

New Ronstadt LP Set by Asylum

LOS ANGELES — "Prisoner In Disguise," Linda Ronstadt's second Asylum album, has been set for national release on September 9. Elektra / Asylum Records is readying a major sales and marketing campaign to support the album, which will be preceded by ongoing promotional support for "Love Is A Rose," the new Ron- stad single, already released.

"Love Is A Rose" was written by Neil Young and appears on the new album. Peter Asher, who produced Linda Ronstadt's most recent album, "Heart Like A Wheel," produced the new set in Los Angeles.

With the single released in advance of the album to help generate initial sales and airplay, Elektra / Asylum is setting major sales campaigns at both rack and retail levels. Additionally, the new Ronstadt album will be supported through a variety of in-store merchandising aids that will emphasize point - of - purchase sales on both the new album and the artist's Asylum debut set, "Don't Cry Now."

Messinger Named ASCAP Controller

NEW YORK—Curtis C. Messinger has been appointed controller for the American Society of Composers, Authors and Publishers, it was announced by ASCAP president Stanley Adams. Messinger comes to the performing rights society from New York law firm of Willkie, Farr & Gallagher, where he had been administrative director responsible for all financial, business and administrative matters.

Messinger received his B.A. degree in economics from the University of Rochester and his MBA degree from Harvard. He spent five years as assistant controller and assistant secretary at Time Incorporated, and served as vice president and general manager for Time-Life Broadcast, Inc., before becoming vice president in finance and administration and treasurer for public broadcast station WNED/13 in New York City.

Messinger replaces Carl Levinton, who retired after 37 years with ASCAP.

ICPR Relocates

LOS ANGELES — ICPR (Inter-Comm Public Relations Associates, Inc.), formed by the recent merger of McFadden, Strauss & Irwin Inc. and Allan, Ingersoll & Henny, Inc., has moved to its new headquarters at 9255 Sunset Blvd., Los Angeles 90069. New phone is (213) 550-8211.

Nemperor Signs Raices

Nemperor Records president Nat Weiss has announced the signing of Raices for the Atlantic-distributed label. The seven-man group from San Juan, Puerto Rico has already finished the recording of their debut album on Nemperor at Criteria Studios in North Miami, produced by Bruce Beitch. Raicos was brought to the attention of Weiss at Nemperor by Roman Silva of Atlantic's a&r department. The debut lp is set for late-September release. Raices make their New York City premiere at the Other End on Monday and Tuesday nights, August 18 and 19. Nemperor's office at 225 West 57th Street, New York City, is open Monday through Friday from 9:30 a.m. to 5:30 p.m.

Enchantment

NEW YORK—Enchantment has been appointed the new record label of Atlantic Records. The label will be headed by Bob Rifici, who has been with the company for five years. Enchantment will be responsible for the promotion of the new label, which will feature a variety of artists and genres, including rock, soul, and pop.


NEW YORK—Kelli G. Ross has been appointed manager, international publishing, RCA Records. The announcement was made by Bob Summer, division vice president, RCA Records, international.

Heading Alouette Productions for 10 years, Ms. Ross has worked in all aspects of publishing from acquisition, development and exploitation through administration, accounting and contracts. Working as a record producer she has served in the capacity of producer of executive producer on product which has been released on several labels, including Dunhill, Phonogram, Vanguard, Big Tree and Roulette.

Enchantment To Polydor With Soundtrack Single

NEW YORK—Polydor Records is rush-releasing the original motion picture soundtrack of the Dimension Pictures film, "Deliver Us from Evil." The label also has announced the signing of the group Enchantment, who perform the score, to an exclusive recording contract.

Enchantment is a five man group from Detroit. The album was produced by Mike Stokes, with arrangements by Stokes, Paul Riser and Jimmy Roach. A single from the album, entitled "Call On Me," will be released in the near future.

RCA Names Rifici To Marketing Post

NEW YORK—The appointment of Bob Rifici as manager, field marketing, Custom Labels, has been announced by Mort Weiner, director, Custom Label sales, RCA Records.

For the past three years, Rifici had been a salesman with RCA's New York branch sales office. He rejoined RCA Records in 1961 in the office services department. From 1963 to 1968, he was in advertising services, and from 1969 to 1970, he was in artists relations for RCA Records. From 1970-72, he was a salesman for SMG.

New Ronstadt LP Set by Asylum

LOS ANGELES — "Prisoner In Disguise," Linda Ronstadt's second Asylum album, has been set for national release on September 9. Elektra / Asylum Records is readying a major sales and marketing campaign to support the album, which will be preceded by ongoing promotional support for "Love Is A Rose," the new Ronstadt single, already released.

"Love Is A Rose" was written by Neil Young and appears on the new album. Peter Asher, who produced Linda Ronstadt's most recent album, "Heart Like A Wheel," produced the new set in Los Angeles.

With the single released in advance of the album to help generate initial sales and airplay, Elektra / Asylum is setting major sales campaigns at both rack and retail levels. Additionally, the new Ronstadt album will be supported through a variety of in-store merchandising aids that will emphasize point - of - purchase sales on both the new album and the artist's Asylum debut set, "Don't Cry Now."

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Even though it doesn't appeal to the prurient interest, it isn't patently offensive because it affronts contemporary community standards, and it isn't utterly without redeeming social value, the new single from

L.T.D.

is still

"RATED X"

(AM 1731)
Produced by Mark Davis
**Dickie Goodman**—Cash 435
(Private Stock)
MR. JAWS  (prod. by Bill Roman & Dickie Goodman)
(Unichappell, BMI)
You know when a fad has truly arrived—it becomes immortalized in Dickie’s latest anthology disc. An instant add for programmers out for blood. Very sharp!

**Ebony, Ivory & Jade**—Columbia 3 10196
SAMSON (prod. by Tony Borgioli, Mezo Monardo & Jay Ellis/DCA Prod.) [Elbomo/Tomeja, ASCAP]
Arranged by Harold Wheeler of “Ease On Down the Road” fame, disco side is guaranteed to get you up off your barber chair to boogie and scream!

**Four Tops**—ABC 12120
WE ALL GOTA STICK TOGETHER  (prod. by Steve Barri, Lawrence Payton, Jr.) [ABC-Dunhill/Roll, BMI]
An anti-message message song which chooses to deal in personal rather than political terms and issues. Should build like Four Tops-y from black radio base!

**Gloria Gaynor**—MGM 14823
(IF YOU WANT IT) DO IT YOURSELF  (prod. by Tony Borgioli, Mezo Monardo & Jay Ellis/DCA Records) (Robin/Tomeja, ASCAP)
Not content to wait for John—or Joan—to take the initiative, “Never Can Say Goodbye” gal tells why she always relies on number one. A go-getter!

**Latimore**—Glades 1729 (TK)
THERE’S A RED NECK IN THE SOUL BAND  (prod. by Steve Alaimo) [Shelby, BMI]
Title tells a fantastic story in itself, but more powerful still is the way the act tells it, with B. B. King intensity and Stevie Wonder innovativeness.

**Sam Dees**—Atlantic 3287
FRAGILE, HANDLE WITH CARE  (prod. by Tony Silvestre & Bert deCoteaux) [Mamsong, BMI]
One of the most oft-cut writers on the r&b horizon now sets his sights on making it as a performer as well. Production pair carefully places their stamp on him.

**Seals & Crofts**—Warner Bros. 8130
CASTLES IN THE SAND  (prod. by Louis Shelton) [Dawnbreaker, BMI]
From the “I’ll Play For You” album, a cut with all the magic of another “Summer Breeze.” No tide, however mighty, shall wipe it off the chart shores.

**Ronnie McNeir**—Prodigal 619
FOR YOUR LOVE  (prod. by Ronnie McNeir & Renaldo Benson) [Credshelle/Mac/World/Tabbin, BMI]
Soul man who broke out of Detroit with “Wendy Is Gone” shows his uptempo crossover stuff in sort of a black analogue to James Taylor blues.

**Song of the week**

**Rock & Roll Love Letter**
(Burlington/Andustin, ASCAP)

**Tim Moore**—Asylum 45276
(DIRTY ANGELS—Sire 719) (ABC)
(prod. by Marty Thau & Art Resnick)
Tim Moore’s into his third cover battle in four releases—certainly causing a sensation in its own right. This time the tune is up, a cross between “Crocodile Rock” and an r&b national anthem. The writer’s own version is pitted against a new band produced by a pair of industry veterans. Get yourself a ringside seat for this one!

**Dennis Lambert**—Haven 7017 (Capitol)
I DIDN’T SING (IN THE NEW YORK SUBWAY)  (prod. by Dennis Lambert, Brian Porter & Steve Barri) [ABC-Dunhill, BMI]
Re-issue off original ABC single of some years ago in what could prove a more opportune musical climate. High relatability factor for anyone lonely.

**Secrets**—Wand 11288 (Scepter)
(SAVE ME  (prod. by David Jordan & Andrew Smith) [Classified/Haye It/Unichappell, BMI]
No whisperin’ in these gals plans—they’re most vociferously out lookin’ for love salvation in a tempestuous three-way affair. Can’t keep it to yourself!

**Leon Haywood**—20th Century 2228
I WANT A FAIRY FREAKY TO YOU  (prod. by Leon Haywood) [Shim-Edd, BMI]
Single entendre strikes more powerfully than ever. Leon lets it all hang out—and then commands it to stand at attention while he explores the landscape.

**Peter Skellern**—Private Stock 028
HOLD ON TO LOVE  (prod. by Meyer Shagaloff) [Pendulum Music] (Warner Bros., ASCAP)
Man who had an international beauty with “You’re a Lady” three years back displays a sense of humor on this 10cc-ish masterpiece. One to surely hold on to!

**Phil Everly**—Pye 70136 (ATV)
NEW OLD SONG  (prod. by Phil Everly & Terry Slater) [Bowling Green, BMI]
What “Rock On” was to uptempo, this Everly gem could well be to ballads. A heartfelt attempt to put the ’50s into ’75 perspective that succeeds!

**The End**—20th Century 2229
DO THE JAWS  (prod. by Clarence Johnson/Star Vue Prod.)/Leson Dean, ASCAP)
Fins of “Jaws” novelities are still poppin’ out of the summer sea of releases. This one weaves a sparse but effective storyline into a satin soul disco fabric.

**Original cast**—’Chicago’
Arista 0147
ALL THAT JAZZ  (prod. by Phil Ramone) (Kander & Ebb/Unichappell, BMI)
Bob Fosse’s current Broadway calling card is all about the kind of dixieland/flapper light fantastic trippin’ on this Kander & Ebb tune. All that’s fine!

**Undisputed Truth**—Gordy 7145F
(Motown)
HIGHER THAN HIGH  (prod. by Norman Whitfield) (Stone Diamond, BMI)
Fantastic Norman Whitfield production takes his style to the penultimate power station for some turn-your-head-around fuel. Funky cosmic boogie truly aloft!

**Chambers Brothers**—Avco 4657
STEALIN’ WATERMELONS (SOMETHIN’ YOU GOT)  (prod. by David Robinson & Friends) [Crabshaw, ASCAP]
Elvin Bishop tune is struttly proudly on the border ‘tween tongue-in-cheek social commentary and good time rock ’n roll. Mean harmonica and a beat to match!

**Firefly**—A&M 1736
HEY THERE LITTLE FIREFLY  (prod. by Kenny Nolan) [Sound of Nolan Prod.] (Sound of Nolan/Chelsea, BMI)
Former studio and song partner of Bob Crewe continues to show his musical independence with this bright flashin’ studio concept. Really gets its buzz on!

**Ben Vereen**—Buddah 484
BY YOUR SIDE  (prod. by Tony Silvestre & Bert deCoteaux) [Anacrusis, ASCAP]
Man from “Pippin” now has his own summer TV series and hence the potential to break big on disc. Loadsa hooks make use of the exposure bait.

**David & David**—20th Century 2226
BABY BYE BYE  (prod. by Mike Taylor) [Hit Brigade, BMI]
Doubly named duo is clearly on the positive side of redundancy when it comes to making pop music twice as nice. A catchy way to say hi to the charts.

**Canyon**—Magnaglide 5N 327 (London)
OVERLOADED  (prod. by Kasenetz-Katz) [Kosart, BMI]
Group who debuted with “Top of the World (Make My Reservation)” continues to move onwards and upwards as a prime exponent of heavy top 40 sounds.

**Flip Wilson**—Little David 730 (Atlantic)
BERRIES IN SALINAS  (prod. by Stev Garen) [Pesos, BMI]
Narrative-vocal mixture tells a most uncomic saga of three generations of migrant farmworkers. Flip’s—and the label’s—first under renewed distrib pact.
THANKS NATRA
FROM THE
SOUL
of
MIAMI

GWEN McCRAE
#1 Top Female Vocalist (Singles)
#6 Top Record (Solo Artist, Singles) . . . "Rockin' Chair"

GEORGE McCRAE
#2 Top New Male Vocalist (Singles)
#6 Top Male Vocalist (Singles)
#5 Top Record (Solo Artist, Singles) . . . "Rock Your Baby"
#2 Top New Male Vocalist (Albums)
#2 Male Vocalist (Disco)

BETTY WRIGHT
#2 Female Vocalist (Disco)

THE
INDEPENDENTS' INDEPENDENT

T.K. PRODUCTIONS
495 S.E. 10th Court, Hialeah, Florida 33010 • Tel.: (305) 888-1685
FIRST CUCKOO
DEODATO—MCA MCA-491 (6.98)
Boss Brazilian keyboardist walks a versatile path on his latest outings, incorporating jazz, classical, rock and R&B influences into his south-of-the-border smoothness. Fine side men (Elliott Randall, John Tropea and Hubert Laws, to name a few) assist, all at their best on “Funk Yourself,” “Black Dog” and “Caravan/Watusi Strut.”

BOOGIE DOWN U.S.A.
PEOPLE'S CHOICE—TOPP KZ 32154 (Coli 5.98)
With the current single, “Do It Any Way You Wanna,” riding high on the R&B Chart (a bulleted 12) and starting to make strong pop inroads by breaking out of New York, this Gamble-Huff produced first album effort is in for heavy spins and sales. The aforementioned tune tops along with “If You Want Me Back.”

SMOKEY
MCA MCA 2152 (6.98)
Debut set from these English harmonizers boasts a Mike Chapman-Nicky Chinn production as well as the duo’s tackling most of the current singles. Music directors with a passion for easy rockers will jump on it. Particular sparkle is evidenced on “Umbrella Day,” “Pass It Around” and the single, “If You Think You Know How to Love Me.”

ERIC QUINCY TATE
ERIC QUINCY TATE—CRC GA 10015 (6.98)
Coming on strong in the progressive pop album market, GRC is out with southwestern boogie band flavors on this rockin' release. Funk fills the grooves to appeal to both FM and pop formats; merchandisers should revel in posters, mobiles and easel-backs that are being made available. Forget your blues, c'mon get EQT!

LUMINESSENCE
KEITH JARRETT/JAN GARBAREK—ECM 1049 (Polydor) (6.98)
Jazz fans are sure to appreciate this latest effort from Jarrett—music for string orchestra (as performed by the strings of the Sudafunk Symphony Orchestra, Stuttgart) and saxophone, with those improvisations from Jan Garbarek. The sounds are a jazz/classical cross, with a spacey effect permeating all.

SOUTHBOUND AND GONE
J.D. BLACKFOOT—Fantasy F 9487 (6.98)
Most renowned thus far for his “The Song of Crazy Horse,” Blackfoot’s prominence should spread significantly with further exposure of this set. The mood of a rockin’ nature, spiced with a touch of the West to make it tunefully tasty. Driving delicacies include “St. Louie Lady,” “Backwoods Lady” and “We Can Try.”

HOTEL HELLO
GARY BURTON/STEVE SWALLOW—ECM 1055 (Polydor) (6.98)
Vibes-man extraordinaire Burton teams his talents with the bass and piano genius of Steve Swallow yielding explosive results. The little track’s a multi-mooded pleaser; “Inside In” is jazzy-hipprogressive; and “Sweet Henry” is an uptempo happy-tune. “Hotel Hello” will soon be saying hi to the charts.

ALBUM PICKS

HOUR OF THE WOLF
STEPHEN WOLF—Epic PE 33583 (6.98)
John Kay-led conglomerate takes another “Magic Carpet Ride,” with Kay’s gravelly vocals leading a pack of up-tempo rockers interspersed with bluesy moves. Retailers should be sure to display for the group has developed an avid following; progressive and pop airwaves will soon be ringing with “Caroline,” “Just for Tonight” and “Hard Rock Road.”

PYRAMID OF LOVE AND FRIENDS
EL CHICANO—MCA MCA 2150 (6.98)
Latin rooted rock revelers show their expertise at handling a variety of musical styles while simultaneously retaining that force that is distinctly their own. Full flavored sounds beat throughout; “Michael’s Theme” is funky-orchestral; “Such a Good Life” is a straight-ahead rocker; and “When You Got A Heartache” epitomizes the group’s appeal.

GET ON DOWN WITH BOBBY BLAND
BOBBY BLAND—ABC ABC 995 (6.98)
Though he’s dropping the azure aspect of his appellation, Bland remains one of the finest blues interpreters on the music scene, this disc displaying his finesse with experience. Wide range format interest is sure to be generated, with the downcast and outest tunes including “Take It On Home,” “I Hate You” and “If Fingerprints Showed Up On Skin.”

LAW
GRG GA 10017 (6.98)
Foursome joins forces to provide a perfect synthesis of jazz, rock, funk and R&B energies to yield a set attractive to stations of all denominations. The band tours consistently and the label has provided quite a few merchandising aids. Stations should pick up on “Just a Dream,” “Tootin’,” and the single, “Wake Up.” After all, Law’s in order!

MEMORANDA
MARCS WALDOM—Capricorn CP 0159 (WB) (6.98)
The Macon-based label takes a slower, more gentle route than has been norm with this release from a fine singer/songwriter. Paul Hornsby production provides the appropriate surrounding ambience, as “Why Can’t We Both Try At The Same Time,” “Space In” and the title track bear witness.

COTTON, LLOYD AND CHRISTIAN
20th Century T 487
Don’t let a country-styled cover fool you. The Mike Curb-produced trio delivers pop sounds of top notch quality for their initial set, suitable for FM play as well. Pure pop devotees are guaranteed to enjoy the disc, with special attention to be paid to “I Go To Pieces” and “Don’t Play With The One Who Loves You.”

I REALLY WANT TO MAKE A MOVIE
DALE MENDEN—War/MCA MCA 2151 (6.98)
Peter Allen-sounding singer/songwriter uniquely delivers a conceptual album rendering each selection as if it were a movie (or as close as you can come to doing so with a disc). Soft sounds set the pace, topped by “Too Much of a Lady” and “No One Knows Him.”
Meet John Shine

Columbia recording artist John Shine recently visited New York for a special week-long engagement at René Sweeney. Shine, whose debut Columbia album, entitled “Songs For A Rainy Day,” was recently released, is on a national tour with his new group. Shown above following his opening night performance at René’s are (from left): Jack Craigo, vice president, marketing, CBS Records; John Shine; Paul Zaro, Shine’s bassist; Brian Price, Shine’s violinist; and Irwin Segelstein, president, CBS Records.

ECM Releases Four

■ NEW YORK — Four collaboration albums, featuring such jazz artists as Gary Burton and Keith Jarrett, comprise the ECM Records August release.

Vibraphnist Gary Burton and bassist Steve Swallow team up on “Hotel Hello,” “Luminessence” is the second major collaboration between Keith Jarrett and Norwegian saxophonist Jan Garbarek; “Matchbook” represents the American ECM debut of guitarist Ralph Towner, joined on nine selections by Gary Burton; and “Red Lanta” marks the recording debut of pianist Art Lande, who is paired with Jan Garbarek.

Sampler

To coincide with release of the albums, ECM has prepared a sampler featuring cuts from each lp. It is presently being shipped to FM programmers.

ABC Names Wilkes To Graphics Post

■ LOS ANGELES — Tom Wilkes has been named director of visual media for ABC Records, announced Bob Gibson, vice president. Wilkes will report to Gibson at the label’s Los Angeles headquarters and assume responsibility for establishing a new visual image for the company through the design and coordination of ABC Records product, advertising, merchandising materials, television and film spots and other related projects.

Background

Wilkes opened his own advertising agency in 1964 and, three years later, became art director for the Monterey Pop Festival, designing the fairground layout as well as all graphics. That same year he became art director of A&M Records, remaining in that capacity until 1970, when he left to start his own company.

Music America Intl.
Names Shulman VP

■ NEW YORK — Allan Shulman has joined Music America International, Inc. as vice president of promotion. He will be producing the Pan American Circus at the Beacon Theater in N.Y. at the end of September. He will also be producing future rock shows at the theater.

The James Gang: Gunning for Hits

■ NEW YORK — It’s into the studio this month for Atco rockers the James Gang, once again under the production auspices of Tom Dowd, once again in their hometown of Cleveland, and, though it is their fourth album effort for the label, it is only their second with the current personnel.

The line-up currently includes original members Jim Fox on drums and Dales Peters on bass, with recently-added members Richard Shack on guitar and songwriter Bubba Keith on lead vocals. While visiting Record World Fox explained that the group itself had been formed for almost nine years. He continued: “Both Richie and Bubba were in the Los Angeles-based group Uncle Tom, and we tried to get them to join the band twice before (once when Joe Walsh left and then when Domenic Troiano left) but they felt committed to Uncle Tom. Luckily, when we approached them this time they said yes.” After recording several albums that never got released, that commitment to Uncle Tom, quite naturally, waned...

There was an easily detectable enthusiasm about the re-formation that pervaded their interview. “We’re not consciously going for a new sound,” said Fox, “but we’re just trying to make as good an album as we possibly can. The outlook is still diversified— we always try to have an acoustic and country tune on each release. We just feel like more of a band now.”

Tour-wise things just couldn’t be better for the crew. They’ve gained strong national recognition through their consistent gigging, and this summer they picked up the second half of Alice Cooper’s tour. Writing-wise, the responsibilities are presently shared by Keith and Shack. According to Keith, “We write everywhere because it just comes to us in spurts. Eighty percent of the time we write together. This coming set, though, will be more of a group effort . . . everyone will get more involved.”

All the members except for Keith hail from Cleveland, with Keith’s roots stemming from the Lone Star state. Keith and Shack have been writing together for over six years now. The feeling’s good—better than it ever has been for the band.

Roberta Skopp

RCA Fetes New VPs

The recent appointment of three division vice presidents at RCA Records was cause for a “veep party.” Hosted by RCA Records president Ken Glorey, the three new vps—Tom Draper, division vice president, R&B music; John Rosica, division vice president, merchandising and promotion; and Mike Berniker, division vice president, pop & a—were feted by the entire RCA staff as well as many artists and friends. Pictured from left, (top row): Rosica, Berniker, Glorey and Draper enjoying one of the lighter moments, appear to be discussing who has the biggest office; Draper being congratulated by one of his new artists, Charles Drain (center); Drain’s producer Kent Washburn, looking on; (bottom row) Rosica is seen with (from left) Carl Moults-By (RCA staff producer), Neil Carter (RCA recording artist) and Carter’s manager Myrna March; Mike Berniker with (from left) Mike Abramson and artists Daryl Hall and John Oates.
Spotlight on Harrison

ATV Releases Five New Albums

NEW YORK — Peter K. Siegel, president of ATV Records incorporated, has announced the release of five albums on the Pye label. The August release consists of product from Mae McKenna, Alistair Cooke, the Goons, Jimmy James and Stephane Grappelli.

Mae McKenna is a young lady from Scotland, making her recording debut with “Mae McKenna.” “Alistair Cooke, Talk About America” is a two record overview of two centuries of American history. Peter Sellers, Spike Milligan and Harry Seacombe, known collectively as the Goons, present their brand of humor in “The Goon Show Classics.”

Disco Album

“You Don’t Stand A Chance If You Can’t Dance” by Jimmy James and the Vagabonds is a disco-oriented album produced by Biddu, who also produced “Kung Fu Fighting.” Jazz violinist Stephane Grappelli is represented by “Stephane Grappelli.”

ASCAP Awards

Shown from left: ASCAP's Al Coury and Jerry Gouvee; Coury and ASCAP's David Combs.

AM ACTION

(Compiled by the Record World research department)

— David Geddes (Big Tree). The record that “nobody likes except the people” has a fabulous week. Going to #1 at KDNB (2-1), WOKY (4-1) and WCFL (5-1); it also took gigantic jumps like 15-9 WQXI, 16-10 WRKO, 18-7 KTLK, 12-9 KXOK, 20-11 WFGC, 25-12 WCFL, HB-24 WIBG, 18-16 Y100, HB-27 WFIL, HB-27 CKLW and 29-26 WHBQ. Additional shots on WLS (20), KHI, KFRC and WIXY. Looks like a #1'er!

— John Denver (RCA). Continues in a steady growth pattern, garnering more key stations this week and moving solidly up on all other surveys. Now on KHJ, WOKY and KLIF. Movement includes HB-23 WQXI, HB-36 WCFL, 25-20 WSAI, 30-25 WHBQ, 35-29 WIXY, 17-12 KDBW, 24-20 WFIL, HB-32 KLLT, 30-22 KTLK, 23-15 WIBG, 28-24 WFGC, 25-20 WMAK.

(This week's Powerhouse Pick.)

— Orleans (Asylum). This disc has been slowly but steadily developing for the past few weeks and has finally broken wide open nationally. Some key adds this week are KFRC, WHBQ, Y100, KILT, WCFL and KJR. A great move of 21-16 on 13Q (one of the earliest believers) and also 18-12 WIBG. Other interesting jumps include 34-30 WCFL, 7-5 WRKO, HB-38 KTLK, 24-22 WFGC and 27-33 WMAK. Original interest came from the New England area. Looks like a winner.

— Paul Simon/Phoebe Snow & the Jessy Dixon Singers (Columbia). Quickly becoming one of the hottest records around. The new stations this week include KJR, KTLK and WCFL. Also on WQXI (30-27), 13Q (28-26), WFIL (HB-28), KTLK (40-35) and Y100 (27-24). An immediate sales picture forming in those areas—especially in Atlanta.

— Helen Reddy (Capitol). As yet the strongest cut from the current lp; the action on this newest keeps building in a positive manner. New on WQXI, WCFL, WMAK and WIBG, with substantial support from other heavies KHJ (26-13), WRKO (HB-29) and KFRC (HB-25).

— America (Warner Bros.). This second week in a row of renewed action saw another host of impressive adds on the disc. It now can be heard in full rotation on WHBQ, KLLT and KFRC. Already enjoying play on 13Q, WSAI, WIXA, KJR, KSTP and WMAK, among others.

Crossovers

— Spinners (Atlantic). This sizeable r&b record, the most potent release for the group in some time, meets with substantial pop acceptance as well. Added this week to CKLW and WIBG. Also happening on a top 40 secondary level with airplay on WDRQ, WBBL, KJOY, etc.

— Ray Charles (Crossover). Doing exactly as the name of the label implies, this big r&b record gets a pop test out of Houston with the full support of KLLT. In keeping with the encore successes of this past year, the indications are indeed promising.

NEW ACTION

— Jefferson Starship (Grunt) "Miracles." The most demanded cut from the current top five lp, now

(Continued on page 24)
CONCERT REVIEW

The Persuasions Sing For Prison Inmates

RAHWAY, N.J. — Rahway State Prison was the site (24) for the Persuasions (A&M) concert held before several hundred inmates gathered around a basketball court in the prison’s exercise yard.

Compared to a “free” audience, the inmates exuded an uncommon warmth. They weren’t raucous (for obvious reasons), but they were intense: more than any other type of audience, they hungered passionately for good, live entertainment. And they were open; instead of demanding aesthetic perfection, they demanded heart and soul. They could and wanted to be reached.

Few groups are as eminently qualified to reach an audience as the Persuasions, working, as usual, a cappella and, one might add, working superbly. Even a such a sound system (“You can be sure of one thing,” a prisoner said, “if you get it from the state, it’s bad.”) couldn’t put a damper on the joy generated by their performance.

They opened with a haunting, gospellite (“because they had been asked by prison officials not to sing any gospel numbers—gospel, it seems, shakes up the prisoners too”) followed by a swinging “Swanee,” and this reporter was struck by how much more beautiful this song is when it is sung with passion instead of thrown off as a cutey-poo show biz schtick.

“Swanee” was followed by a song-filled with special poignancy—“Got To Get To My Woman Somehow.” Jerry Lawson built a sweet sound system (“You can be sure of one thing,” a prisoner said, “if you get it from the state, it’s bad.”) couldn’t put a damper on the joy generated by their performance.

The music itself forces a move away from clubs, also. A singer/songwriter is more likely to be able to establish him or herself in a club situation than a full-bred rock band, and equipment and stage requirements have forced many groups to accept second or third place on a major tour rather than concentrating on one region at a time and developing a club and concert audience that way. (Exceptions: Aerosmith, who have worked the nation area by area, and the Tubes, who have been playing west coast venues such as the Fox and the Boarding House.

Obvious many acts are playing clubs, but they are not “breaking” out of them in the sense they once did. A WB opened for Elvin Bishop at the Bottom Line more than a year ago, and as club co-owner Allan Pepper says, “There’s no way we can take credit for breaking them. The record did it. In the broadest sense you can say that Atlantic got people—disc jockeys and press—down here,” but that is the extent of that club’s promotion. It’s not looking to break acts—which are booking in order to stay alive.

The club arrangement is still an integral part in the act-building process, but there are many other elements necessary—more so than 10 or 12 years ago. Bruce Springsteen could easily have sold out Carnegie Hall, but appearing at the Bottom Line created an excitement that has not been in evidence in this city in quite some time (his popularity is especially effective in view of only moderate record sales in the past), and maybe that is an indication that proper use of a club by an act can still garner special results. Perhaps in the past it was true that more things broke out of clubs because there were hardly enough words of praise. The Persuasions’ music, whether it was one of the aforementioned songs, or “Lean On Me” or their unspeakably beautiful version of “So Much In Love,” left the prisoners with dreams and there, my friends, is the rub: within everyone of those puny dreams was the dream of a dream. And hope equals survival at Rahway.

David McGee

new york central

By IRA MAYER

Bruce Springsteen’s engagement at the Bottom Line this week brought a mind that has been simmering under the surface for the past few years to the boil. The combination of a fall-off in concert business, larger, more suitably equipped club rooms and the return to hanging out by people such as Bob Dylan and Mick Ronson (as well as these same people jamming and guest setting) gives the impression that the club “scene” is “happening.”

The question is whether these clubs—the Bottom Line, the Other End, Renova Sweeney (for sale, with the owners reportedly looking to open a club in the Belasco Theater), the Grand Finale and any number of others—will succeed in breaking grounds for new acts or whether they are simply limited-run showcases. Ten years ago it could be said that the excitement generated by press and industry interest in acts appearing (or jamming) at places like The Scene or Cheetahe or the Bitter End could in a sense break an act nationally. But that was at a time that clubs could play an act before there was a record contract or direct company support. And the act could (and had to) play a room, or several of the rooms, frequently in order to build a following and work out its show.

The press had a different impact then, too. A favorable New York Times review, which a decade ago appeared the morning after opening, insured a packed club the rest of the week. Also, press reviews—often by the public’s most gutted press—could mean the difference between the Persuasions and a veteran of the club days then and now cites is the fact that the two acts currently receiving the most press coverage in the city are the Ramones and Television. Neither plays the mainstream clubs (mostlly they can be heard at C.B.G.B.’s, an 80-seat bar on the Bowery) and for all the favorable response, both have been having difficulty attracting record company interest. Patti Smith is the exception, although it remains to be seen how much of a New York/L.A. phenomenon she is and how much appeal she will hold for national audiences.

The music itself forces a move away from clubs, also. A singer/songwriter is more likely to be able to establish him or herself in a club situation than a full-bred rock band, and equipment and stage requirements have forced many groups to accept second or third place on a major tour rather than concentrating on one region at a time and developing a club and concert audience that way.

For many of the acts, record sales are still the primary focus of their career. In fact, the only way to bring in new fans is to have records become hits. This is the reason why a club like the Bottom Line will continue to be a place where new acts can find an audience.

Lettermen in Vegas Are Well-Received

LAS VEGAS — The tried and true Lettermen (Capitol) again showed their astonishing durability in their latest Flamingo Hotel stand here. They not only demonstrated their ability to please bourgeois contemporary but were extremely well received by the young members of the audience as well. The Lettermen co-ordinate their many hits with a very tasty selection of newer material expressly designed to show off their impressive versatility. Their extremely fine sense of timing and their informal yet tightly constructed harmonies and choreography are successful in combining to create a highly effective ambiement and a genuinely entertaining mood that helps demonstrate why they have been able to continuously grow as an important club attraction.

With the proper song there is no question that this act can be vaulted back into prominence with the record buying public. Their adaptable and appealing personality and the undeniably vocal talents will undoubtedly make the Lettermen’s next letter “H-I-T.”

Jerry Farver

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Phl Gernhard: The Total Independent Producer

By LENNY BEER

Phil Gernhard is a rare breed among independent record producers—someone who is intimately involved in the marketing, merchandising and management of the artists he produces. His production career began at the age of 17 in Florida with the 1960 hit "Stay" by Maurice Williams, and has continued through successes with the "Snoopy and the Red Baron" records, Dion, and currently Lobo, Dave Bellamy, Chuck Conlon and Jim Stafford. He is now expanding his musical horizons into the area of television through his association with the summer "Jim Stafford Show," which debuted on ABC-TV on July 30.

Record World: What is the role of the independent producer in today's industry?

Phil Gernhard: I really don't believe that producers are the superstars in the business at all. If I had a choice between a good manager and a good producer, I'd go along with a good manager, knowing that somewhere along the line I'd find a good producer, and as long as the right song was there, along with the artist and the talent, it would all work out. It wasn't always that way. I think that's because the business is now more oriented toward the importance of an individual as a whole entertainment personality.

RW: Who are you currently producing?

Gernhard: Jim Stafford, of course, Lobo (Kent Lavoie) and two new acts, David Bellamy, whose first single, "Nothin' Heavy," is out on Warner Brothers, and Chuck Conlon. Dave's been co-writing songs with Jim for a year and a half.

RW: You are also involved in the direction of their careers. How did you come to define that role?

Gernhard: I'm quite a writing/producing, too. I kept breaking records with artists and then I'd turn them over to managers and the managers were not doing the job so that kind of situation forced it. That's how I got involved with Jim. We went through two managers.

RW: How do you separate your role from that of Bullets Durgon (Jim's manager)?

Gernhard: We're really a team—Bullets, Tony (Scotti) and me. Jim's career is so multi-faceted that you could never find just one person who could cover what we cover individually. Nobody stays out of any particular area but there's only 24 hours in a day and there's so many things with Jim to cover. Basically, my responsibility is the creative end—what happens on stage, what happens on record, what, hopefully, will happen on the television show.

RW: What kind of artists are Chuck Conlon and Dave Bellamy?

Gernhard: Both of them are writers and singers. I guess both of them are, to use them in a category, folk-rock. They're on Warners.

RW: How did you first get involved with Lobo?

Gernhard: I'm very tune oriented, and he was a writer who kept coming in my office in Florida all the time with new tunes for a couple of years. I never thought about him as a singer until he came in one day with "Me and You and a Dog Named Boo." The kid had worked so hard that I said that I would try him in the studio. All my people were basically in Florida; it was just so nice to sit around and write tunes. Dick Holler wrote "Abraham, Martin and John" then. It was like a writer's school down there more than anything else. I'm a very good editor, not a songwriter, and different writers would just record three or twice a week to go over their work. Kent was a little unusual. He came more often than almost anyone else did. Two years is a long time until a completely natural song like "A Dog Named Boo" happens. That vocal sound of his caught on, but he was basically a writer, and he still is. He performs very little. He just likes to write.

RW: How did you get involved with Jim Stafford?

Gernhard: Kent brought a poem in, called "Swamp Witch," that Jim had written and it intrigued me. I went to see Jim working in a little club in Clearwater. I just kept bringing people down to see him, to check their reaction to him. I thought he was one of the best one-man performers I'd ever seen in my life, but there was never any thought of Jim as a rock performer at all. Then we started fooling around with song ideas, and I suddenly realized that the kid was a really good writer.

The new LP really shows what Jim's about and what he's about as a writer. The first album that we did was basically Jim's crazy night club act—pieces he'd been doing with all those types of spoofs and things. Then he was more of a stage performer who fooled with writing on the side. Now he's gotten into it and developed.

RW: Did you get involved in the creation of it at all?

Gernhard: For starters, you don't build Stafford's stage act—it's just him. But the interesting thing was to see how young audiences would relate to Jim, so we just decided to let him go out and play colleges—small colleges—as an opening act for the shows. He played in front of everyone from Dave Mason to Ike and Tina Turner, in front of every conceivable audience that you can imagine—doped-out audiences, country audiences, heavy audiences, light audiences. He did 40 or 50 days at $100 or $200 a night. When I first saw him he was just playing a lot of clubs, and I wanted him to be exposed to a variety of audiences to see how he would handle different segments and to see what the response would be. They all loved him.

RW: How did you start producing records?

Gernhard: I was a drummer, a very bad one, in South Carolina. I had a friend who wrote a hit song called "Little Darlin.'" I decided to take him in the studio and cut some stuff. We went into an abandoned television studio, cut three or four things, hitchhiked up to New York and knocked on the doors of different labels. People didn't do that in 1960. Got some nice "go home, young man" lectures from people like Jerry Wexler. One little rhythm and blues label liked one of the sides so they put it out. Four months later it was the number one record in the country. That was "Stay," by Maurice Williams.

We went into an abandoned television studio, cut three or four things ... and knocked on doors ... People didn't do that in 1960.

RW: How old were you then?

Gernhard: I was 17. Then I quit producing for awhile, went back to Florida and started law school. I started putting on teen dances to make some money. There was a band from a small town upstate that played the dances. I really liked the lead singer, so I produced him for the fun of it. I shipped the record to a company I was familiar with, Laurie Records; they liked it and put it out, and it stiffed. That would have been the end of my career except one day I was in class at law school, bored, and, as a gag, I re-wrote a song that Dick Holler had recorded with me years before, a serious song about Baron Von Richtovten. I was a "Peanuts" fan so I just re-wrote the thing to fit the "Peanuts" cartoon, calling it "Snoopy vs. the Red Baron," and gave it to the same band I had previously recorded. Laurie Records had an option on the group and they released it. It stayed number two for something like 14 weeks and sold four million records. We did a whole series of those records for fun. I think I first took producing seriously when Dick wrote "Abraham, Martin and John," and then when I first ran into Jim.

RW: What so special about Jim?

Gernhard: He was the first act that I had seen that wasn't already signed to somebody and was visually great. With all the other records I had previously, it was more like doing a song while the act itself was secondary. The act wasn't more than a voice in the studio.
The crazy man from upper Manhattan, and also the funniest, is making good with his first comedy album. In addition to starring on TV's brightest comedy series, "Chico and the Man," Freddie has been splitting sides in his personal appearances. He's being written up in magazines and newspapers, hailed as the barrio's funniest man.

Recorded live at Chicago's Mr. Kelley's, "Looking Good" hilariously recalls the misdemeanors of Freddie's childhood that finally led him to the Sphinx in Egypt.

"Looking Good." You don't have to be Puerto Rican to love Freddie Prinze.

On Columbia Records.
**Audiofidelity Ent. Taps Goldschmied**
- **NEW YORK**—Herman D. Gimbel, president of Audiofidelity Enterprises, has announced the appointment of Philip Goldschmied to the position of assistant production manager.

Goldschmied's main duties will be inventory and production control of catalogue material and new releases for all company labels, which include: Audio Fidelity, Thimble, Black Lion, Chiaroscuro, Enja, World Jazz, First Component Classical Series, Audio Rarities and Audio International. In his new capacity, he will answer directly to Carl Shaw, vice president in charge of production.

**Strasserburger Promoted By Phonodisc, Inc.**
- **CLEVELAND**—Ron Strasserburger has been promoted to branch manager of Phonodisc, Inc. for the Cleveland, Detroit and Cincinnati marketing area.

Formerly Indianapolis salesman for Phonodisc, Strasserburger will be based in Cleveland reporting to Bob Metre, regional director.

**Motown Signs Libra**

Herb Bulkin, Motown creative vice president (surgical), has announced the signing of Libra, a six-man electronic rock group from Italy. Shown here perusing the cover of the album, "Libra," which was a success in Italy and is due for mid-August domestic release on Motown, are Bulkin and the album's producer Danny Bequet (left) and Jules Huppert (right). Huppert accompanied Bulkin and Donnie Cohee, Los Angeles advertising executive, the group is currently organizing their first tour of the U.S. under theegis of Paul Smith's RPM Booking Agency.

**Brazii Boys**

"Brazil," a reworking of Xavier Cugat's '40s hit by 20th Century Records recording group the Ritchie Family, is currently a top disco hit in New York City. Jacques Morali, French composer and producer for the Ritchie Family, has now produced an entire album for the group, which will be released by 20th Century on September 15. The album will be titled "Brazil." Shown above at the Sigma Sound Studios are, from left: "Brazil" arranger Richard Rome, "Brazil" co-producer Hal Balos, 20th Century's Billy Smith, Morali and Sigma Sound engineer Jay Mark.

**Musexpo Names Sansui As Hardware Supplier**
- **NEW YORK**—Roddy Shashoua, president of '75, has announced that Sansui Electronics has been named "Official Audio Hardware Supplier For International Music Expo '75." Complete Sansui audio component systems will be made available to exhibitors on a first-come-first-serve basis. The system includes a stereo amplifier, two speakers, plus turntable. At the conclusion of the show, the equipment will be offered for sale to participants at a substantial price reduction.

**Demo Room**

Cassettes and reel-to-reel playback systems are also available and there will be a special Sansui sound demonstration room featuring the QS quad raphonic sound system.

**20th Century Moves**
- **LOS ANGELES**—20th Century Records and 20th Century Music Publishing Company, subsidiaries of 20th Century Fox Film Corp., have moved to their own building located at 8544 Sunset Blvd., 213-657-8210.

**AM Action (Continued from page 20)**

released as a single, gets an out-of-the-box add last week on KFRC, to be followed this week by KTLK and WKB, along with a supporting base of secondaries. Could bring the group back to the attention of top 40 audiences.

**Four Seasons (Warner Bros.)**  "Who Loves You." Immediate acceptance on this new release from this favorite group not heard from in many moons. Picked already on WSAI, WOKY, WCOL and WIRG, programmers are discussing its hit potential around the country. Positive vibrations on this one!
He completely sold out Carnegie Hall when he headlined there this summer. He’s got a nationwide tour coming up later this year.

And the big news: "Song For My Lady." The Jon Lucien album on Columbia Records.

Song For My Lady
including:
Soul Mate/Motherland/Maiden Voyage
Creole Lady/You Are My Love
<table>
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<tr>
<th>Title, Artist</th>
<th>Label</th>
<th>Number</th>
<th>Distributing Label</th>
<th>Weeks on Chart</th>
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<td>SOMEONE SAVED MY LIFE TONIGHT</td>
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<td>MCA RECORDS</td>
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<td>JIVE TALKIN'</td>
<td>BE GEES/RSO 510 (Atlantic)</td>
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<td>GET DOWN TONIGHT</td>
<td>KC &amp; THE SUNSHINE BAND/TK 10099</td>
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<td>FALLIN' IN LOVE</td>
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<td>4</td>
<td>LISTEN TO WHAT THE MAN SAID</td>
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<td>JAMES TAYLOR/Warner Bros. 8109</td>
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<td>COULD IT BE MAGIC</td>
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<td>(I BELIEVE) THERE'S SOMETING STRONGER THAN OUR LOVE</td>
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<td>26</td>
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<td>HUSTLE &amp; BLAWE</td>
<td>JANET SCOTT/</td>
<td></td>
<td>8</td>
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<tr>
<td>51</td>
<td>WATCH ME LOOK AT STAMP</td>
<td>5060 (All Platinum)</td>
<td></td>
<td>15</td>
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<tr>
<td>52</td>
<td>FOREVER CAME TODAY</td>
<td>JACOBI/Motown M 1356F</td>
<td></td>
<td>8</td>
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<tr>
<td>53</td>
<td>SWEET EMOTION</td>
<td>AEROSMITH/Columbia 3 10153</td>
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<td>10</td>
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<tr>
<td>54</td>
<td>GAMES PEOPLE PLAY</td>
<td>SPINNERS/Atlantic 1284</td>
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<td>21</td>
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<tr>
<td>55</td>
<td>MAGIC PILOT</td>
<td>EM 3992 (Capitol)</td>
<td></td>
<td>14</td>
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<tr>
<td>56</td>
<td>DISCO QUEEN</td>
<td>HOT CHOCOLATE/Big Tree 16038 (Atlantic)</td>
<td></td>
<td>14</td>
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<tr>
<td>57</td>
<td>GET THE CREAM OFF THE TOP</td>
<td>EDdie KENDRICKS/</td>
<td></td>
<td>4</td>
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<tr>
<td>58</td>
<td>IT DOESN'T MATTER ANYMORE</td>
<td>LINDA RONSTADT/</td>
<td></td>
<td>3</td>
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<tr>
<td>59</td>
<td>MAIN TITLE</td>
<td>(THEME FROM JAWS)</td>
<td>JAWS SOUNDTRACK/</td>
<td></td>
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<tr>
<td>60</td>
<td>KEEP YOUR EYE ON THE SPARROW</td>
<td>MERRY CLAYTON/</td>
<td></td>
<td>4</td>
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<tr>
<td>61</td>
<td>POR AMOR VIVIREMOS</td>
<td>CAPTAIN &amp; TENNILE/E&amp;M 1715</td>
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<td>62</td>
<td>ALVIN STONE</td>
<td>(BIRTH &amp; DEATH OF A GANGSTER)</td>
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<tr>
<td>63</td>
<td>FANTASTIC FOUR Westbound WT 5009 (20th Century)</td>
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<tr>
<td>64</td>
<td>SWEET MAXINE</td>
<td>DOUBLE BROTHERS/Warner Bros. 8126</td>
<td></td>
<td>6</td>
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<tr>
<td>65</td>
<td>YOUR LOVE</td>
<td>GRAHAM CENTRAL STATION/WB 8105</td>
<td></td>
<td>2</td>
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<tr>
<td>66</td>
<td>EACH TO HIS OWN FAITH</td>
<td>HOPE &amp; CHARITY/</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>67</td>
<td>DO IT ANY WAY YOU WANNA</td>
<td>PEOPLE'S CHOICE/</td>
<td></td>
<td>15</td>
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<tr>
<td>68</td>
<td>THIS WILL BE</td>
<td>NATAKIE COLE/Capitol 4111</td>
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<td>3</td>
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<td>69</td>
<td>ROCKIN' CHAIR</td>
<td>GWEN McCRAE/Cat 1996</td>
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<td>10</td>
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<tr>
<td>70</td>
<td>I'M NOT LISA</td>
<td>JESSI COLTER/Capitol 4009</td>
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<td>21</td>
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<tr>
<td>71</td>
<td>(I HAVE TO DO IS) DREAM</td>
<td>NITTY GRITTY DIRT BAND/</td>
<td></td>
<td>2</td>
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<tr>
<td>72</td>
<td>SATURDAY NIGHT SPECIAL</td>
<td>LYNNE/DAWN/SVYNYKD/MCA 40419</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>73</td>
<td>LADY BLUE</td>
<td>LEON RUSSELL/Shelter 40378 (MCA)</td>
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<td>3</td>
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</tbody>
</table>

**CHARTMAKER OF THE WEEK**

**MIRACLES**

JEFFERSON STARSHIP

Grunt FB 10367 ( RCA )

1

**85 —**

I GET HIGH ON YOU | SLY STONE/Epic B 10135 | | 1 |

86 | TWO FINE PEOPLE | CAT STEVENS/A&M 1700 | | 3 |

87 | WHO LOVES YOU | FOUR SEASONS/Warner Bros.-Curb 8122 | | 1 |

88 | DREAMING A DREAM | CROWNS HEIGHTS AFFAIR/ | | 4 |

89 | I MAKE LIVING | TO EVIE SANDS/ | | 3 |

90 | CHOCOLATE CHIP | ISAAC HAYES/ABC 12118 | | 1 |

91 | OUT OF TIME ROLLING STONES | ABKCO SN 4702 (London) | | 2 |

92 | DEPARTMENT OF YOUTH | ALICE COOPER/Atlantic 32810 | | 2 |

93 | I ONLY HAVE EYES FOR YOU | ART GARFUNKEL/ | | 10190 |

94 | S O S | ABBA/Atlantic 4265 | | 2 |

95 | LET ME MAKE LOVE TO YOU | O'JAYS/Phila. Int'l. ZSB 3575 (Col) | | 9 |

96 | MAKE ME FEEL LIKE A WOMAN | JACKIE MOORE/ | | 9 |

97 | CAROLINA IN THE PINES | MICHAEL MURPHY/Epic B 50131 | | 9 |

98 | BAZIL RITCHIE FAMILY | 20th Century 2218 | | 2 |

99 | HUSTLE & BLAWE | JAXES BROWN/Polydor 1428 | | 9 |

100 | WHAT YOU GOT | DUKE & THE DRIVERS/ABC 12110 | | 9 |

**PRODUCERS AND PUBLISHERS ON PAGE 2a**
AUGUST 23, 1975

WMMI-FM/PHILADELPHIA

FIRE ON THE BAYOU—Meters—Reprise

WHKX-FM/ATLANTA

FIRE ON THE BAYOU—Meters—Reprise

WEW-FM/NEW YORK

FIRE ON THE BAYOU—Meters—Reprise

MOST ACTIVE

FLEETWOOD MAC—Reprise

RED OCTOBER—Jefferson Starship—Grunt

OUTLAWS—Anita

ONE OF THESE NIGHTS—Eagles—Asylum

RITCHIE BLACKMORE'S RAINBOW—Polydor

SABOTAGE—Spinal Tap—WB

SCHERHARZER—Renaissance—Sire

SEE HOW THE YEARS HAVE GONE BY—Vocal

HEAVY ACTION—sales, phones, airplay

DANCE WITH ARTHUR BROWN—Guitar

FLEETWOOD MAC—Reprise

GO GETTER—A&M

HEAVY METAL (sales, phones, airplay)

FLY ON THE NITE—Meters—Reprise

G. R. Red

ON THE NIGHT—Meters—Reprise

MINDSTORM IN THE GALLERY—(single)—Jethro Tull—Chrysalis

ON WINDY DAME—Roy Wood—Net (Import)

ROLLING STONES—(single)—Polydor

SCHERHARZER—Renaissance—Sire

HEAVY ACTION (approximate sales, phones, airplay)

CAPTAIN KATTANF—Evan Johns—MCA

DESTINY—Felix Cavaliere—Beaurevue

DOG DAYS—Atlantic Rhythm Section—Polydor

FLEETWOOD MAC—Reprise

FLEETWOOD MAC—Reprise

GENERATION X—Polydor

GET ON THE NIGHT—Meters—Reprise

JAMAICA SAY YOU WILL—Joe Cocker—A&M

KEEP YOUR EYE ON THE SPARROW—Ritchie Blackmore's Rainbow—Polydor

KING HARVEST—Ritchie Blackmore's Rainbow—Polydor

LIES—Bill Jones

SCHERHARZER—Renaissance—Sire

TOMORROW THE SUN—David—M (Import)

HEAVY ACTION (airplay—desending order)

RED OCTOBER—Jefferson Starship

VENUS & MARS—Wings—Capitol

RED OCTOBER—Jefferson Starship

PROCOL'S LIES, LIES, LIES—Quincy Jones—A&M

THE TRANSMISSION—Baron

HEAVY METAL (sales, phones, airplay)

LEVEL ONE—Eleventh House featuring Larry Coryell—Arista

SNEAKIN' SALLY THROUGH THE ALLEY—Robert Plant—Island

HEAD OVER HEELS—Roxy—ABC

RIDE A ROCKET—Roger Daltrey—MCA

FANDANGO—ZZ Top—London

EYES OF THE TIGER—Foreign

WKTW-FM/BALTIMORE

CHAIN REACTION—Crusaders

ABC Blue Thumb

DOG DAYS—Atlantic Rhythm Section—Polydor

PROCOL'S LIES, LIES, LIES—Quincy Jones—A&M

RITCHIE BLACKMORE'S RAINBOW—Polydor

SAMBA (single)—Spinal Tap—WB

MELLOW MADNESS—Quincy Jones—A&M

SCHERHARZER—Renaissance—Sire

YOU BREAK IT YOU Bought It—Michael Stanley Band—Epic

WIRL-FM/NEW ORLEANS

CHAIN REACTION—Crusaders—ABC Blue Thumb

DISCLOSURE Blvd.—Sweeet Capital

DOG DAYS—Atlantic Rhythm Section—Polydor

FLEETWOOD MAC—Reprise

FLEETWOOD MAC—Reprise

HEAD OVER HEELS—Roxy—ABC

PROCOL'S LIES, LIES, LIES—Quincy Jones—A&M

RITCHIE BLACKMORE'S RAINBOW—Polydor

SCHERHARZER—Renaissance—Sire

TOWARD THE SUN—David—M (Import)

HEAVY ACTION (airplay—descending order)

RED OCTOBER—Jefferson Starship

VENUS & MARS—Wings—Capitol

RED OCTOBER—Jefferson Starship

HEAD OVER HEELS—Roxy—ABC

RIDE A ROCKET—Roger Daltrey—MCA

FIRE ON THE BAYOU—Meters—Reprise

PROCOL'S LIES, LIES, LIES—Quincy Jones—A&M

SCHERHARZER—Renaissance—Sire

THE TRANSMISSION—Baron

THE TRANSMISSION—Baron

HEAVY ACTION (airplay—descending order)

RED OCTOBER—Jefferson Starship

OUTLAWS—Anita

WPLR-FM/HAMDEN

DOG DAYS—Atlantic Rhythm Section—Polydor

FLEETWOOD MAC—Reprise

PROCOL'S LIES, LIES, LIES—Quincy Jones—A&M

RITCHIE BLACKMORE'S RAINBOW—Polydor

SCHERHARZER—Renaissance—Sire

THE TRANSMISSION—Baron

HEAVY ACTION (sales, phones, airplay—descending order)

ONE OF THESE NIGHTS—Eagles

OUTLAWS—Anita

VENUS & MARS—Wings—Capitol

RED OCTOBER—Jefferson Starship

PROCOL'S LIES, LIES, LIES—Quincy Jones—A&M

SCHERHARZER—Renaissance—Sire

THE TRANSMISSION—Baron

THE TRANSMISSION—Baron

HEAVY ACTION (sales, phones, airplay—descending order)

RED OCTOBER—Jefferson Starship

OUTLAWS—Anita

WBCN-FM/BOSTON

DOG DAYS—Atlantic Rhythm Section—Polydor

FLEETWOOD MAC—Reprise

LAND OF MONEY—Hydra—Capitol

MOOD RIDER—Anchor

MORE MILES PER GALLON—Buddy Miles—Casablanca

PRESSURE SENSITIVE—Rennie And The Four

PROCOL'S LIES, LIES, LIES—Quincy Jones—A&M

RITCHIE BLACKMORE'S RAINBOW—Polydor

SCHERHARZER—Renaissance—Sire

THE TRANSMISSION—Baron

HEAVY ACTION (sales, phones, airplay—descending order)

BASEMENT TAPES—Bob Dylan—Bi-Color

BETWEEN THE LINES—Ian Ian—WB

FLEETWOOD MAC—Reprise

FOOLISH PLEASURE—Joni Mitchell

Fleetwood Mac—Reprise

FLEETWOOD MAC—Reprise

GREG LYNCH—Stevie Wonder—WB

ONE OF THESE NIGHTS—Eagles

SCHERHARZER—Renaissance—Sire

ONE OF THESE NIGHTS—Eagles

THE TRANSMISSION—Baron

THE TRANSMISSION—Baron

HEAVY ACTION (airplay—descending order)

FIRE ON THE BAYOU—Meters—Reprise

KPFK-FM/HOUSTON

FIRE ON THE BAYOU—Meters—Reprise

LEVEL ONE—Eleventh House featuring Larry Coryell—Arista

RED OCTOBER—Jefferson Starship

RITCHIE BLACKMORE'S RAINBOW—Polydor

SCHERHARZER—Renaissance—Sire

TOY'S IN THE ATTIC—Aerosmith—Capitol

WEBN-FM/CINCINNATI

FIRE ON THE BAYOU—Meters—Reprise

KDB-FM/PHOENIX

DO YOU WANT—Shawn Phillips—A&M

JAMAICA SAY YOU WILL—Joe Cocker—A&M

LOOKIN' GOOD—Freddie Friday—CBS

MELLOW MADNESS—Quincy Jones—A&M

NUCLEAR NIGHTCLUB—Waxman

Randy Pate—Polydor

YOUR LOVE, MY LOVE—Frank Sinatra—A&M

HEAVY ACTION (airplay, phones)

SABERTOOTH—Boon Stewart—UA

CUNNING STUNTS—Caravan—BMG

DREAM WEAVER—Gary Wright—WB

FIGHTING—Thin Lizzy—Vertigo

FLEETWOOD MAC—Reprise

FREE HAND—Gentle Giant—Capitol

PROCOL'S NINTH—Procol Harum—Capitol

RED OCTOBER—Jefferson Starship—Grunt

ROCKS—Procoast

RITCHIE BLACKMORE'S RAINBOW—Polydor

SCHERHARZER—Renaissance—Sire

TOWARD THE SUN—David—M (Import)

HEAVY ACTION (airplay—descending order)

RED OCTOBER—Jefferson Starship

OUTLAWS—Anita

SLEEPER

FIRE ON THE BAYOU—Meters—Reprise

KNTW-FM/SEATTLE

FIRE ON THE BAYOU—Meters—Reprise

KTSW-FM/HOUSTON

FIRE ON THE BAYOU—Meters—Reprise

KZMP-FM/ST. LOUIS

FIRE ON THE BAYOU—Meters—Reprise

KZSA-FM/SAN FRANCISCO

FIRE ON THE BAYOU—Meters—Reprise

KZSA-FM/SAN FRANCISCO

FIRE ON THE BAYOU—Meters—Reprise

KZMP-FM/ST. LOUIS

FIRE ON THE BAYOU—Meters—Reprise
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DISCO FILE

TOP 20

(A weekly report on current and upcoming discotheque breakthroughs)

By VINCE ALETTI

I think a lot of times you don't realize how good an album is until you've had it for a few weeks. You may like and appreciate it immediately, but a great, lasting album is usually one that keeps getting better, keeps absorbing you into different cuts—first two favorites, then three others, until you're completely won over. I've already described the Barrabas album, "Heart of the City," and the whole "Along the Shore" are being picked up—both appear on Tom Savarese's top 10 this week from 12 West. Another album that sounds better all the time is B.T. Express' "Non-Stop" (Scepter/Roadshow). "Peace Pipe" is still the standout, but all of side one—"Give It What You Got," the single released, "Discotizer," and "Still Good, Still Like It," which Steve D'Acquisto at Le Jardin put on his list this week—and "Whatcha Think About That?" which closes the album are being played. All this action makes the Barrabas, Silver Convention and B.T. Express albums three of the most essential albums out right now and most likely choices for the top 10 disco albums of 1975.

New to the top 10 lists this week: Gloria Gaynor's new single, "If You Should Leave Me," Do It Yourself," and the individual hits from "Do It Yourself," and the individual hits from Miss Gaynor's and Prince Michael's B.T. Express album "A Million and One," "Like a Rose," and "Peace Pipe." The latter two favorites, and now "Take a Wild Ride," and the long (6:06), languid "Along the Shore" are being picked up—both appear on Tom Savarese's top 10 this week from 12 West. Another album that sounds better all the time is B.T. Express' "Non-Stop" (Scepter/Roadshow). "Peace Pipe" is still the standout, but all of side one—"Give It What You Got," the single released, "Discotizer," and "Still Good, Still Like It," which Steve D'Acquisto at Le Jardin put on his list this week—and "Whatcha Think About That?" which closes the album are being played. All this action makes the Barrabas, Silver Convention and B.T. Express albums three of the most essential albums out right now and most likely choices for the top 10 disco albums of 1975.

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

12 WEST/NEW YORK
DJ: Tom Savarese
DO IT ANY WAY YOU WANNA—Peoples Choice-150
FLY, ROBIN, FLY/LET ME LIKE IT—Silver Convention/Midland Intl. (lp cut)
FOREVER CAME TODAY—Jackson 5—Motown (lp cut)
GIMME SOME—Jimmy 'Bo' Horne—Alston
I WANT IT ALL—Sunny Gale—Disco Soul/alloca
IT ONLY TAKES A MINUTE—Tavares—Capitol
MELLOW BLOW/ALONG THE SHORE/TAKE A WILD RIDE—Barrabas—Motown (lp cut)
PEACE PIPE—B.T. Express—Scepter/Roadshow (lp cut)
WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercury
YUM YUM (GIMME SOME)—The Flirt Band—Epic
SIDE STREET/NEW YORK (LONG ISLAND)
DJ: Vince Michaels
BRAZIL—Ritchie Family—20th Century
DO IT ANY WAY YOU WANNA—Peoples Choice-150
FLY, ROBIN, FLY/ANOTHER GIRL—S-O-L-I-D—Silver Convention/Midland Intl. (lp cut)
GET UP TONIGHT/THAT'S THE WAY IT IS—KC & The Sunshine Band—T.K. (lp cut)
IF YOU WANT IT DO IT YOURSELF—Gloria Gaynor—MGM
IT ONLY TAKES A MINUTE—Tavares—Capitol
MELLOW BLOW/FAMILY SIZE/CHECKMATE—Barrabas—Motown (lp cut)
PEACE PIPE—B.T. Express—Scepter/Roadshow (lp cut)
SOMEBODY'S GOTTA GO—Mike & Bill—Moving Up/Arista
LE JARDIN/NEW YORK
DJ: Steve D'Acquisto
BRAZIL—Ritchie Family—20th Century
DO IT ANY WAY YOU WANNA—Peoples Choice-150
FLY, ROBIN, FLY/ANOTHER GIRL—S-O-L-I-D—Silver Convention/Midland Intl. (lp cut)
FOREVER CAME TODAY—Jackson 5—Motown (lp cut)
GIMME SOME—Jimmy 'Bo' Horne—Alston
IT ONLY TAKES A MINUTE—Tavares—Capitol
PEACE PIPE—B.T. Express—Scepter/Roadshow (lp cut)
SOMEBODY'S GOTTA GO—Mike & Bill—Moving Up/Arista
DEN I/CHICAGO
DJ: Artie Feldman
BRAZIL—Ritchie Family—20th Century
DO IT ANY WAY YOU WANNA—Peoples Choice-150
FLY, ROBIN, FLY/ANOTHER GIRL—S-O-L-I-D—Silver Convention/Midland Intl. (lp cut)
GET UP TONIGHT/THAT'S THE WAY IT IS—KC & The Sunshine Band—T.K. (lp cut)
IF YOU WANT IT DO IT YOURSELF—Gloria Gaynor—MGM
IT ONLY TAKES A MINUTE—Tavares—Capitol
MELLOW BLOW/FAMILY SIZE/CHECKMATE—Barrabas—Motown (lp cut)
PEACE PIPE—B.T. Express—Scepter/Roadshow (lp cut)
SOMEBODY'S GOTTA GO—Mike & Bill—Moving Up/Arista

Blue Note Pacts With Label Gamma

Gamma Records recently became the exclusive Mexican licensee for Blue Note Records, marking the first time that Blue Note Records will be distributed in Mexico. A show during part of the month-long celebration of the Gamma-Blue Note deal in Mexico City are (from left) Karuzy Soto, writer-translator and jazz critic; Carlos J. Camacho, Gamma managing director; and Dr. George Butler, vice-president, Blue Note Records. Soto presented a lecture and the Mexican Jazz Quartet performed during a party celebrating the licensing agreement.

Allman Activities (Continued from page 3)

Atlanta will be the place for the beginning of the second part of the tour, commencing October 5. This tour will encompass many west coast cities, including Los Angeles and San Francisco, and a trip to Honolulu. The third part of the tour will begin in November and will include cities in the mid-west and Canada and concludes in New York at Madison Square Garden November 27-28.

Walden stated that the new Allman Brothers Band album, entitled "Win, Lose or Draw," will ship gold August 22. It was recorded at Capricorn Sound Studios in Macon and was produced by Johnny Sandlin in association with the Allman Brothers Band.

Capricorn Month

Walden also announced that the meeting that September will be designated "Capricorn Month." During this time, the label will release four new albums plus a specially designed sampler lp, "Peaches, The Pick of the Crop, Vol. 2," which will feature one selection from every Capricorn act. Albums, other than the Allman Brothers, will include Bobby Whitlock's debut album for Capricorn, "One of a Kind," the Marshall Tucker Band's "Searchin' For A Rainbow," and Travis Wammack's "Not For Sale." The campaign will also include the new Hydra album, "Land of Money," and Marcia Walden's "Memento," which shipped in late July.

Capricorn Month will utilize those promotional materials as posters, stickers, mobiles and buttons. In addition, each Capricorn album will be specially priced during Capricorn month.
TWO GUYS/EAST COAST
AIN'T NO 'BOUT-A-DUET—Graham Central Station—WB
BASEMENT TAPES—Bob Dylan & The Band—Col
CAPTAIN FANTASTIC—Elton John—MCA
GREATEST HITS—Cat Stevens—A&M
HIT LOVE WILL KEEP US TOGETHER—
Captain & Tennille—A&M
MELISSA—Melissa Manchester—Arista
NON-STOP—B.T. Express—Roadshow
RED OUTPOPUS—Jefferson Starship—Grun
VENUS & MARS—Wings—Capital
WHY CAN'T WE BE FRIENDS—War—UA

CAMELOT/NATIONAL
AIN'T NO 'BOUT-A-DUET—
Graham Central Station—WB
FREE HAND—Gentle Giant—Capitol
GREATEST HITS—Cat Stevens—A&M
HIT IT'S SOMETHING I SAID—Richard Pryor—Reprise
K.C. & THE SUNSHINE BAND—
ONE OF THESE NIGHTS—Eagles—Asylum
OUTLAWS—Arista
RED OUTPOUS—Jefferson Starship—Grun
RIDE A ROCK HORSE—Roger Daltrey—MCA
THE HEAT IS ON—Isley Brothers—T.Neck

MUSICLAND/NATIONAL
AIN'T NO 'BOUT-A-DUET—
Graham Central Station—WB
BEST OF THE STATLER BROTHERS—Mercury
BIG BAND MACHINE—Buddy Rich—Graham Merchant
FLEETWOOD MAC—Reprise
HIGH PRIEST OF COUNTRY MUSIC—Cashway Twitty—MCA
NON-STOP—B.T. Express—Roadshow
PICK OF THE LITTER—Spinners—Atlantic
RHINestone COWBOY—Glen Campbell—MCA
RIDE A ROCK HORSE—Roger Daltrey—MCA
ROLLERBALL—UA (Soundtrack)

RECORD BAR/NATIONAL
AIN'T NO 'BOUT-A-DUET—
Graham Central Station—WB
FLAT AS A PANCAKE—Head East—A&M
GORGILA—James Taylor—WB
HONEY—Oh, 2 layers—Mercury
IT IS SOMETHING I SAID—Richard Pryor—Reprise
JAWS—MC (Soundtrack)
MELLOW MADNESS—Quincy Jones—A&M
NON-STOP—B.T. Express—Roadshow
OUTLAW—Arista
SABOTAGE—Black Sabbath—WB

SAM GOODY/EAST COAST
BASEMENT TAPES—Bob Dylan & The Band—Col
DREAMING MY DREAMS—Waylon Jennings—RCA
FREE HAND—Gentle Giant—Capital
MAIN COURSE—Bee Gees—RSO
MELISSA—Melissa Manchester—Arista
ONE OF THESE NIGHTS—Eagles—Asylum
OUTLAW—Arista
RED OUTPOUS—Jefferson Starship—Grun
THE ORIGINAL SOUNDTRACK—10cc
TOP-GREY—TOMMY—Polydor (Soundtrack)

FOR THE RECORD/Baltimore
A TEAR TO A SMILE—Roy Ayers Ubiquity—Polydor
AIN'T NO 'BOUT-A-DUET—
Graham Central Station—WB
BASEMENT TAPES—Bob Dylan & The Band—Col
CAPTAIN FANTASTIC—Elton John—MCA
GREATEST HITS—Cat Stevens—A&M
HIT LOVE WILL KEEP US TOGETHER—
Captain & Tennille—A&M
MELISSA—Melissa Manchester—Arista
NON-STOP—B.T. Express—Roadshow
RED OUTPOUS—Jefferson Starship—Grun
VENUS & MARS—Wings—Capital
WHY CAN'T WE BE FRIENDS—War—UA

CAMELOT/NATIONAL
AIN'T NO 'BOUT-A-DUET—
Graham Central Station—WB
FREE HAND—Gentle Giant—Capitol
GREATEST HITS—Cat Stevens—A&M
HIT IT'S SOMETHING I SAID—Richard Pryor—Reprise
K.C. & THE SUNSHINE BAND—
ONE OF THESE NIGHTS—Eagles—Asylum
OUTLAW—Arista
RED OUTPOUS—Jefferson Starship—Grun
RIDE A ROCK HORSE—Roger Daltrey—MCA
THE HEAT IS ON—Isley Brothers—T.Neck

MUSICLAND/NATIONAL
AIN'T NO 'BOUT-A-DUET—
Graham Central Station—WB
BEST OF THE STATLER BROTHERS—Mercury
BIG BAND MACHINE—Buddy Rich—Graham Merchant
FLEETWOOD MAC—Reprise
HIGH PRIEST OF COUNTRY MUSIC—Cashway Twitty—MCA
NON-STOP—B.T. Express—Roadshow
PICK OF THE LITTER—Spinners—Atlantic
RHINestone COWBOY—Glen Campbell—MCA
RIDE A ROCK HORSE—Roger Daltrey—MCA
ROLLERBALL—UA (Soundtrack)

RECORD BAR/NATIONAL
AIN'T NO 'BOUT-A-DUET—
Graham Central Station—WB
FLAT AS A PANCAKE—Head East—A&M
GORGILA—James Taylor—WB
HONEY—Oh, 2 layers—Mercury
IT IS SOMETHING I SAID—Richard Pryor—Reprise
JAWS—MC (Soundtrack)
MELLOW MADNESS—Quincy Jones—A&M
NON-STOP—B.T. Express—Roadshow
OUTLAW—Arista
SABOTAGE—Black Sabbath—WB

SAM GOODY/EAST COAST
BASEMENT TAPES—Bob Dylan & The Band—Col
DREAMING MY DREAMS—Waylon Jennings—RCA
FREE HAND—Gentle Giant—Capital
MAIN COURSE—Bee Gees—RSO
MELISSA—Melissa Manchester—Arista
ONE OF THESE NIGHTS—Eagles—Asylum
OUTLAW—Arista
RED OUTPOUS—Jefferson Starship—Grun
THE ORIGINAL SOUNDTRACK—10cc
TOP-GREY—TOMMY—Polydor (Soundtrack)

FOR THE RECORD/Baltimore
A TEAR TO A SMILE—Roy Ayers Ubiquity—Polydor
AIN'T NO 'BOUT-A-DUET—
Graham Central Station—WB
BASEMENT TAPES—Bob Dylan & The Band—Col
CAPTAIN FANTASTIC—Elton John—MCA
GREATEST HITS—Cat Stevens—A&M
HIT LOVE WILL KEEP US TOGETHER—
Captain & Tennille—A&M
MELISSA—Melissa Manchester—Arista
NON-STOP—B.T. Express—Roadshow
RED OUTPOUS—Jefferson Starship—Grun
VENUS & MARS—Wings—Capital
WHY CAN'T WE BE FRIENDS—War—UA

CAMELOT/NATIONAL
AIN'T NO 'BOUT-A-DUET—
Graham Central Station—WB
FREE HAND—Gentle Giant—Capitol
GREATEST HITS—Cat Stevens—A&M
HIT IT'S SOMETHING I SAID—Richard Pryor—Reprise
K.C. & THE SUNSHINE BAND—
ONE OF THESE NIGHTS—Eagles—Asylum
OUTLAW—Arista
RED OUTPOUS—Jefferson Starship—Grun
RIDE A ROCK HORSE—Roger Daltrey—MCA
THE HEAT IS ON—Isley Brothers—T.Neck

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FLEETWOOD MAC—Reprise
HIGH PRIEST OF COUNTRY MUSIC—Cashway Twitty—MCA
NON-STOP—B.T. Express—Roadshow
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RHINestone COWBOY—Glen Campbell—MCA
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RED OUTPOUS—Jefferson Starship—Grun
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PICK OF THE LITTER—Spinners—Atlantic
RHINestone COWBOY—Glen Campbell—MCA
RIDE A ROCK HORSE—Roger Daltrey—MCA
ROLLERBALL—UA (Soundtrack)
2 THE HEAT IS ON
ISLEY BROTHERS
T-Neck PZ 33536 (Col)
Dialogue (Continued from page 22)

rather than an actual all-around entertainer.

With Jim, it was really an interesting act and not a challenge to get hit records out of him because he's a little unorthodox, to say the least. That was intriguing, and he's musically intense, a real all-the-way-around artist.

RW: How are you involved in Jim's television show?

Gernhard: Jim's got two companies. He's got a management company—that's myself, Tony Scotti, Jim and Bullets—and a TV production company. We're co-producing the show with Rich Eustis and Al Rogers, the guys who did the John Denver shows. We're basically in an executive producer's position because this is a medium you've got to learn, like anything else.

RW: Are you going to pick the music he'll do on the show?

Gernhard: It will be a mutual decision made by all the different people involved. A lot of your options in television are limited. Although you have a picture to work in rather than just getting into somebody's ear, it's not as open as I thought it would be. It's kind of like radio six or seven years ago. I can remember when we released "Stay" in 1960, the line, "let's have a little smoke" had to be changed, not because of the drugs thing, but because you couldn't encourage kids to smoke cigarettes. That kind of thinking is keeping us from using some of the musical material and visual ideas that we'd like to use.

RW: When does the show go on?

Gernhard: It airs Wednesday nights on ABC; it began July 30.

RW: How many shows will they be doing?

Gernhard: Six.

RW: Who has been set for the show so far?

Gernhard: Colter, Beatrice Peters, Gavin MacLeod, Karen Valentine, the Captain and Tennille, Robert Mitchum taped a show already. He's very intriguing and I think he's actually fresh from a variety standpoint. That's what it comes down to; there are certain personalities that we're going to try to do different things with, budget permitting. And, we really want to spend some time with the artist himself. That means they have to make themselves available for four or five days. How successful we're going to be with that is gonna depend on a lot of things, but especially the availability of the people.

RW: Has the arrival of Fred Silverman, who is credited with breaking Tony Orlando on TV, affected the show?

Gernhard: Silverman is very variety oriented, especially in the area of comedy, and he has definite ideas about what programming in that area should be. He's a big Stafford fan and he is looking for the best way to showcase him for the summer because that's basically what a summer show is, a showcase.

What you try to do is put together an hour that will entertain people and at the same time show the personality of the artist. I would think if people watch the show for three or four weeks they'll get a basic idea of what Jim's about even though they won't see the full extension of what he does.

RW: Will you be using other acts on the show?

Gernhard: We've found it very difficult to properly present music groups on television. It requires too much time at $3,000 an hour to milk them, and set them up to make them sound right because you're going into mono. Therefore, there are a lot of things that are interesting musically that we haven't been able to do, but hopefully if we're on in the winter, we'll be able to go to post-mix and '6 track.

RW: I'm wondering why you waited so long to put a single out on Stafford. Were you waiting for the TV show?

Gernhard: Not exactly. There's a new album out. We really got burned last time with the novelty stamp that got placed on the album. Jim's not a novelty artist. He's novel, yes, but he's not a novelty artist. The singles just kept coming out and coming out, and the album just kept losing its power. Every side came out as a single, and the album never really established itself, except in the country market. Of course, there are some valid reasons for it, musically, but, mostly, nobody could get a picture of who or what Jim was.

I think if you asked the average record buyer on the street, they'd put him into a novelty bag, like with a Ray Stevens, but he's nothing like that at all. So we're trying to establish this album, as an album, before bring out a single. We automatically picked up some progressive play without any push, and I've been very surprised at the reaction. The first single should break it top 40 and country.

RW: How did you go about choosing the single?

Gernhard: We had 12 secondary radio stations run contests giving away albums, and they programmed different cuts from the album for 10 days. We looked at the results from that and chose "I Got Stoned and I Missed It" and "I Ain't Workin'."

Who In The World:

Stephen Stills Going Strong

NEW YORK—It seems that ever since rock music came of age in the mid-sixties, Stephen Stills has been making best-selling records whose lyrics and musical messages have become by-words for an entire generation. He has recorded a total of 12 albums (not including a couple of "Greatest Hits" packages), including three with the Buffalo Springfield, one with Crosby, Stills & Nash, two with Crosby, Stills, Nash & Young, two with Manassas, and three solo albums, the most recent of which was released this past June.

Simply entitled "Stills," this is his first release for Columbia, and the album has continued in the pattern established by Stills over the past decade: enthusiastic critical response and even better sales. "Stills" is currently near the top of The Album Chart and promises to become the eighth gold record of his career.

With this success on such a consistent basis over such a long period of time, one might think that Stephen Stills might be a bit indifferent towards his recent move to a new label. But his dramatic appearance at the recent CBS Records Convention in Toronto demonstrated that he was as excited about the move as the company was to have him. Both Stills and his group flew to Toronto immediately following a sold-out engagement in San Diego and played, with only a couple of hours sleep, before the CBS Records personnel the following night, only to rush back to the airport for a late-night flight back to the coast to resume his current national tour.

Stills' current touring band consists of Donnie Dacus (guitar), Joe Lala (congas), Jerry Aiello (organ), George Perry (bass), Ronald Ziegler (drums) and Rick Roberts (uitar). This group, which includes some of the top studio musicians in the country, provides the same kind of tight-knit accompaniment that Stills has received in the past, and helps him to perform material from each of his previous albums. As has always been the case, Stills' music ranges from acoustic folk and folk-rock to country rock, country blues and straight-forward rock 'n roll.

Stills has already recorded some material for inclusion on his second Columbia album and plans to write and record the balance of the songs for the lp upon the completion of the current tour. If this eagerness to return to the studio is any indication, Stephen Stills will certainly continue to be one of the most prolific and influential forces on the music scene the world over.

And, chances are good that Stills' name will make as indelible a mark in the next 10 years of music as it has on the past 10 years.

Cooper Cleans Up

Alice Cooper's "Department of Youth" parks clean-up campaign got off to a well attended start when 300-plus "Cooper Troopers"—neighborhood youth organization members recruited by the V.I.P. (Volunteers In The Parks) program of New York's Parks, Recreation & Cultural Affairs Administration—manned a thorough clean-up of Manhattan's Riverside Park recently. Clean-up excitement in the park reached its peak as the group made entrance in a chauffeur-driven sanitation truck. After helping the filled garbage bags into the truck Alice gave away copies of his gold "Department of Youth" single and posters to the volunteers. Flanking Alice are Atlantic publicity man Stan Mason (left) and Atlantic PR rep Patricie Wells.

The Coast (Continued from page 10)

In the finest tradition of Merv Griffin, "Where The Action Is" and the Regis Philbin Goodtime Hour, the Coast takes to the road next week for a series of on-the-spot reports from such exotic locations as New York City, Newport (RI) and Detroit. We bet you can't wait.

(Continued on page 41)
Ashkenazy on Chopin & Rachmaninoff
By SPEIGHT JENKINS

NEW YORK—The work of a newspaper music critic in this city involves a huge number of piano recitals per season. It is not too much to say that in a period between September and May a number of the working press will average at least two piano recitals per week. On a fair number of these Chopin will appear, and a good percentage of these will include some of the Etudes. Written as a new form by Chopin, the Etudes fit into the category of Tristan und Isolde and the Missa Solemnis in one odd respect: the composer intended them as a whole, approachable works. In this case practice exercises for the pianist. But, like Beethoven and Wagner, he realized before he was through that he had written something that would kill a fledgling pianist. At the end, he even showed that he knew by dedicating the first set to Franz Liszt and the second to Liszt’s inamorata, Marie, Countess D’Agoult.

What does a critic expect from the Etudes? Certainly something more than technical accuracy. The pieces are fiendishly difficult, exploring not such simple pianistic details as trills, mordants and tremolos, but arpeggios, octaves, lightening legato to staccato and back, and above all, tone. No pianist worth his salt will play the Etudes with the same tone without attempting to find the right color for each Etude. The problem is that they were conceived as exercises, and only the greatest pianist can make them united, seemingly through-composed piece of music.

Many of the older generation of pianists—Horowitz, Rubenstein et al.—never played the whole of the two opuses. They chose those that they could find best within their fingers and ignored the others. Today, however, Lon- don Records has allowed us to have a real treasure: the Etudes (Continued on page 43)
By DEDE DABNEY

**SOUL TRUTH**

**NEW YORK:** One of the greatest jazz musicians, Julian "Cannonball" Adderley, passed away Friday, August 8. Adderley's death at 48 has left us without one of the major creative forces of music — an institution to his many followers and fans. He was best known for his recording of "Mercy, Mercy." He had a great sense of humor, he was a humanitarian and a wonderful personality.

Julian "Cannonball" Adderley might be gone, but his spirit lingers on through the music he made.

J. L. Wright has announced his retirement after being an announcer for 11 years with WJMO-AM (Cleveland). He had been music director for both WABQ-AM and WJMO-AM, both in Cleveland. Looking to step into another segment of the industry, he plans to become involved in either local or regional promotion for one of the major record companies. If you are interested in having a veteran handle any of your promotion, you may contact J. L. Wright at (216) 381-1918.

There is a strong rumor that Damon Harris, ex-Temptation, is about to sign with W MOT Productions, based in Philadelphia. This company has its own label, distributed by Atlantic Records. Be watching for further happenings.

Opening up at the Apollo Theatre (New York) this week was Blue Magic, on a show headlined by the Temptations. It will be quite interesting to see both acts on stage in front of one of the hardest audiences to perform for.

Jerry Butler, recently signed to Motown and currently recording his first album for the label, joins the party backstage at the Temptations Los Angeles Amphitheater opening to congratulate the newest member of the group, Glenn Leonard. Pictured above, from left, are Jerry Butler, Glenn Leonard, Record World & editor DeDe Dabney, Richard Street of the Temptations, Tracie Wardlaw, an ardent fan of the Tempts, and Tom Noonan, executive assistant to E. G. Abner, president of Motown Records.

**Epic Signs Soul Children**

Epic Records recently announced the signing of the Soul Children to an exclusive recording contract with the label. The black trio from Memphis comes to Epic from the Stax label, where David Porter and Isaac Hayes signed them and produced their first album. They have recorded three albums since then and have reached the charts with several singles, including "The Sweeter He Is" and "I'll Understand." The Soul Children are currently in the studio with producer Dan Davis recording their debut effort for Epic.

Other Signings

Black Albums Hot

(Continued from page 3)

(CTI), Commodores (Motor- labelled S). The group, represented exclusively by Associated Booking Corporation. Oscar Cohen, president of Associated, in announcing the signing of the Columbia recording artist, said that immediate plans for Hubbard call for an extensive tour of the colleges in the fall.

Other Signings

Cohen also announced the signing or repacting of Ramsey Lewis, Stanley Turrentine, B.B. King, Bobby "Blue" Bland and Lonnie Liston Smith.

**Rockin' Couple**

George McCrae and Gwen McCrae with the gold rocking chair they received from T.K. Productions in commemoration of George's hit, "Rock Your Baby," and Gwen's current smash, "Rockin' Chair." The rocker was presented to the couple at a press luncheon held in their home in Los Angeles last week by T.K., the Florida based production company.

**R&B PICKS OF THE WEEK**

SLY STONE, "I GET HIGH ON YOU" (Stone Flower Music, BMI). Another disc showing the distinct, electronic sound of the master of the new R&B. Vocally and musically it hits home, with the entire audience in mind. Coupled with strong voiceovers, it should garner much reaction with programmers. Epic B-50135.

"BABY" SAVE ME" (Abbott Music, BMI). A new group, whose horizon looks very bright. "Save Me" is lyrically excellent and also features a hum-along melody. There are two parts to the tune: one side for station airplay and the other for strong disco play. Wand WDJ-11288 (Scepter).

ACE SPECTRUM, "LOW RENT RENDEZVOUS." Many creative individuals have had a hand in the making of this lp, bringing it right down to the bottom line as a heavy, soulful package. "Keep Holding On," stands out. This group's talents have been heard before but never like this. Conceptually excellent! Atlantic SD18143.
Dance Your
off
with Bohannon's
"DISCO STOMP"
PART 1 AND PART 2
DK 76916
ON DAKAR
?
BRUNSWICK
DAKAR
11 14 MAKE ME FEEL LIKE A WOMAN
JACKIE JACKIE-Kayette 5122 (R)
12 21 DO IT ANY WAY YOU WANT
PEOPLE'S CHOICE-TSO 5757 (R)
13 16 HUSTLE, (DEAD ON IT!)
JAMES BROWN-Polydor 1428 (R)
14 18 THE PHONE'S BEEN
JUMPING ALL DAY
JEANNE REYNOLDS-Atlantic 5751 (R)
15 15 ACTION WORDS
CHESS MUSIC-RC-18290 (R)
16 19 GLASSHOWER TEMPTATIONS-Gordy 0174F (Motown)
17 20 HOW LONG (BETCHA GOT A CHICK ON THE SIDE)
POTTER SISTERS-ABC-RCA 7590 (R)
18 10 SOONER OR LATER
IMPRESS P System from CMS 5103 (R)
19 20 WHEN MY DREAMS (IN MY ARMS)
AL GREEN-M-1220 (London)
20 28 IF ONLY YOU TAKE A MINUTE
TAVARES-Capitol 411 (R)
21 30 FREE MAN
SOUTH SHORE COMMISSION-Wand 11922 (Saget)
22 29 CHASING RAINBOWS
BLUE MASERATI-ABC-RCA 4824 (R)
23 26 CAN'T GIVE YOU ANYTHING (BETTER THAN YOU)
JESS STYLISTS-Arc 4066 (R)
24 26 THREE STEPS FROM TRUE LOVE
REFLECTIONS-Capri-4201 (Motown)
25 27 7-S-4-5-4-3-2-1 (BLOW YOUR WHISTLE)
GARY YAMS EMPIRE-Pip 4601 (R)
26 24 LOVER WE'LL LET ME WAIT
RAJOY JAXES-Atlantic 3248 (R)
27 35 GAMES PEOPLE PLAY
SPINNER-S.T.
28 30 POTENTIAL
JIMMY CASTOR BUNCH-Atlantic 3270 (R)
29 35 SEXY
MA-Plaid-3567
30 37 JUST A LITTLE BIT OF YOU
MICHAEL JACKSON-Motown 8182 (R)
31 35 FLYING HIGH
SHERMAN -Sonora 797
32 32 SNEAKIN' UP BEHIND YOU
BROOKLYN BROTHERS-Artist 0122
33 44 LET ME LAY MY FUNK ON YOU
POISON-Roulette 7174
34 46 BIRCH FAMILY
IM GILBERT-2318 (Columbia)
35 42 LET ME MAKE LOVE TO YOU
#1SISTAS-Polydor 2203 (R)
36 40 I DON'T WANT TO BE A LONE RANGER
JOHNNY GUITAR WATSON--Fantasy 379
37 41 LIGHTHOUSE WITH A BULLET
PETE WILDFOWL-Island 526 (R)
38 40 KEEP YOUR HEAD ON THE SPARRROW
MERRY CLAYTON-Ode 66110 (A&M)
39 38 YOLANDA
BOBBY BAND-ABC 13105 (R)
40 42 DIMINISHED
OAKLAND (ONE)
DIKE JOY-9995 (R)
41 49 GIVE IT WHAT YOU GOT
B-EXPRESS-Redshaw 7013 (Sneaker)
42 54 OOLLA LA
ATLANTIC-3715 (R)
43 52 ANYTHING (THE BIRTH & DEATH OF A GANGSTER)
FLORENTINE-Duke-Volume WT 500 (R)
44 51 ANYTHING NEEDS TO BE
LOVED
THE DIAZ'S-Duke-8245 (Buckout-A)
45 58 CHOCOLATE CHIP
SMOKE SMOKE-ABC 12118 (R)
46 33 SLIPPED WHEN WE MET
PONTY SISTERS-Motown 4877 (R)
47 58 MUSIC IN MY BONES
JOE SIMON-Spring 195 (R)
48 50 I CAN'T FIND THE WAY
FAIRCHILD-ABC Buddah 487 (R)
49 1C MONEY
GLADYS KNIGHT & THE PIPS-
Buddah 487 (R)
50 59 I CREATED A MONSTER
MARY WARDEN-A&M 11847 (R)
51 50 I DANCE ALL NIGHT
ARCHIE BELL & THE DRELLS-
SUN 262 (R)
52 65 TO EACH HIS OWN
FAITH LAMBERT-CHARITY
RC-10243 (R)
53 64 INKING MY LOVE
MUNNIE BIFISTON-
Gan & 5528 (R)
54 45 FALLIN' IN LOVE
HANLEY-JOE PRANK & THE PLAYERS-
Huff 6204 (R)
55 67 WE GOT EACH OTHER
BELINDA WILSON-
Brunswick 8418 (R)
56 66 WHEN YOU'RE YOUNG AND
BLUESgetto-down
RALPH CARTER- Mercury 73695
57 69 THE GOLD OLD DAYS
MAIN INGREDIENT-RC 10324 (R)
58 63 UH-HA-HA
JOE BONAMASSA-
Atlantic 4877 (R)
59 52 I GET HIGH ON YOU
FAHRENHEIT-Curtom 0105 (R)
60 73 YOU DON'T LOVE ME
FRED DELMAS
TAYLOR
TERRELL-William 9561 (Motown)
61 73 WHAT A DIFFERENCE
GAY MADE
ESHER PHILLIPS--Ard 925
62 70 HOUSE OF STRANGERS
JIM GLUTZ-Cases 2013
63 70 I AIN'T GON NA
MICHAEL MCRAE-TK 1014
64 71 HUSTLE WHILE WE
EVERY MUSCLE
GAMBLE-Huff 5203 (R)
65 71 LOVE TAKES CARE
THE PIPS-ABC 14914 (R)
66 71 DO IT IN THE NAME OF LOVE
BELINDA WILSON-Atlantic 3274 (R)
67 71 DYNAMITE
NIGHTMARE'S SISTERS BAUZA-
A&M 1666
68 71 JERMAINE, YOUR CHOICE
JAY-WHITE-Decca 29060 (R)
69 71 CELEBRATION
CHICAGO-Decca 2278 (R)
70 71 SUPER JAWS
SEVEN SEAS--Grades 1728 (TK)

Touting the Tops

Disco File (Continued from page 32)
(Buddah), which like the group's earlier disco success, "You've Broken My Heart," is uneven—unconvincing vocals, great production—but interesting. It's from the new Sound Experience album, "Boogie Woogie," which shares these same qualities, and was put on the Ledge Job 10 by Steve D'Acquisto . . . Natalie Cole's razor-sharp debut single, "This Will Be" (Capitol), written and produced by Chuck Jackson and Marvin Yancy and listed by Artie Feldman at Den 1 (formerly Our Den) in Chicago. The production and the singing are strong enough to stand comparison with Aretha Franklin but this record sounds better to me on the radio than on the dance floor right now . . . And finally, Sunny Gale's excellent "I Wanna Know" (Disco-Soul/RCA) listed by Tom Savarese, raved about by Steve D'Acquisto and recommended to anyone who hasn't picked up on it already.

Destined for the Top 10: "Messin' with My Mind," the first taste of the new Labelle album and its best bite, available on promo copies in both long (4:37) and short (3:03) versions. The spirit is close to that in "What Can I Do For You?" with both vocals and drums pounding. The breaks are terrific and the chorus, "If you keep it up/ gonna give you up," has you shouting along the first time you hear it. Very powerful, and bound to mess with everyone's mind. Labelle's album, titled "Phoenix," is due out within a week or two on Epic . . . Also a sure thing: Deodato's "Caravan/Watusi Strut" from his new album, "First Cuckoo" (MCA), which takes off from the Duke Ellington song for two minutes, then slips into more than nine minutes of pulsing instrumental, Deodato's best work for the dancefloor in some time, and the best new album cut this week.

Other recommended album cuts: "One More Ride," the brightest, most exciting cut from the new Merry Clayton album ("Keep Your Eye on the Sparrow" on Ode), produced by Gene McDaniels; and "Boogie Down USA," the title instrumental cut from the new People's Choice album (TSOP), produced by Gamble-Huff and also featuring "Do It Any Way You Wanna" and "Party Is a Groovy Thing."

Recommended singles: Sam Dee's "Fragile, Handle with Care," superbly produced by Tony Silvestre and Bert deCoteaux (Atlantic); "Rated X," a perky instrumental by L.T.D. (A&M); and, more left field, Gene Anderson's "Your Love Must Be Voo Doo" in two parts (Hi), an unusual combination of southern funk, bluesy vocals and a very modern guitar line.

Ontario Sets Tour

NARM Rack Meet

(Continued from page 3)
Carpenter Arranging On Sedaka Album

- NEW YORK—Richard Carpenter has been signed to do his first non-Carpenters album project. Carpenter will do the string arrangements on Neil Sedaka’s “The Happily Years” LP on the Rocket label. The album will ship in September.

The Carpenters and Sedaka are currently on a coast-to-coast concert and club tour.

On the Wagon

Epic recording artists R.E.O. Speedwagon, enjoying a brief respite from their grueling concert schedule, stopped by at RW’s west coast office to talk about their latest album, “This Time We Meant It,” and to inquire about accommodations in Arnold Park where they were scheduled to play in the above photo (snapped on ace front line photographer Trudy Green) are from left: RW’s Bert Gottfried, Terry C. Smith, Mike Murphy and Greg Philbin, and RW’s Eliot Sekuler. Seated are the group’s Allen Grotton and Gary Richibolt.

Capitol Income Off

(Continued from page 4)

As a result of the tender offer in March, 1974, the average number of common shares outstanding in fiscal 1975 was 3,327,302 as compared to 4,261,940 in fiscal 1974.

Commenting on the results for the year, Menon said, “The difficult economic environment throughout fiscal 1975, characterized by inflation, recession and attendant unemployment, was the crucial determinant of the company’s commercial and financial performance. The sales decline of $176,000, or 12 percent against the previous fiscal year was largely contributed to by the high level of unemployment among young people, who are the best customers for records and tapes. Continuing management vigilance is being maintained in all areas of controllable costs but any significant improvement in the company’s on-going performance must inevitably depend upon a sustained recovery in the national economic climate accompanied by higher levels of consumer spending.”

The board of directors has declared a quarterly dividend of $.08 per common share payable September 15, 1975 to shareholders of record August 25, 1975.

Dialogue (Continued from page 36)

RW: Are any summer campaigns planned?

Gernhard: Yes. There are two different campaigns—one specifically aimed at the album, and the second phase at aimed at the other two lps. MGM put up that billboard on Sunset. Then, there are heavy time buys, in the top 40 radio targets, for 40 time buys, in the second and third weeks of the show as far as record merchandising, and in-store displays and posters. MGM’s dollar expenditure on our behalf is high, so it’s not your normal campaign.

RW: Did Jim ever do anything on television before this show?

Gernhard: Yes, he hosted two “In Concert” shows. He went to England to do a 50 minute concert for “In Concert,” but that’s not how it was seen in finished form. If you see Jim perform, you get the natural results, but they took that 50 minute performance and chopped it into two different shows interspersed this, cut this out, and I think the impact of the performance was lost. Jim doesn’t come off in little short bursts. He has to establish something with you first. He’s done some talk shows, also.

RW: What about you? Is your career going to direct itself along the lines of these kind of shows? Diversify more towards television and records?

Gernhard: A couple of years ago, I got a look at some prototypes of audio-visual hardware that have come further along now. I could see that, with the equipment coming, we will be faced with having to create lps that are visually-oriented as well as audio. I didn’t know anything about visual aspect of it, so I started to explore and that’s what I decided I wanted to do.

I don’t know if you’ve seen the Philips system, but it’s good, real good. The problem with it is the thing cost about $3,000. It has to get a lot cheaper to become popular, but I think eight or nine years from now you will be buying audio-visual records rather than just audio, and if you’re still going to be doing records, you’re going to have to become visually oriented. Also I want to eventually move into directing motion pictures.

RW: What kind of artists interest you?

Gerland: You have to look at artists in terms of two or three years down the road, because if you start working with them now, it will take a long time for them to come to the top. They would have to be good writers that would develop to interest me and I ask, “are they going to be visual?” That’s really important. You’ve really got to see the act, and work from there. You have to consider the possibilities—will he develop into an entertainment type of personality, or is he just a record act? That’s what I look for. Records can just be a calling card, an introduction to the industry. After that you have something else to offer or they just won’t last.

RW: Do you feel that’s the problem with Lobo at this point?

Gernhard: For a guy who’s never worked at it, he’s maintained himself rather well. He’s never done many live appearances, but five years in this business is a long time. It’s been up and down with him, but he’s a good writer, and he’s not comfortable at performing.

RW: Who would you like to produce?

Gernhard: Liza Minnelli. There’s an act that’s got everything. That’s a total entertainer with one aspect that’s weak, but you can’t tell her she can’t make an incredible record. She’s too theatrical and too good of an actress. It’s just the way she’s been cut before. I don’t see why she can’t make interesting records, except that she doesn’t seem to be really interested in it. But I just don’t want to believe that.

RW: She needs someone to create a special setting for her.

Gernhard: That’s the difficulty with any performer who gets involved in a different medium. The concentration and time really gets crazy. That’s the hardest thing for all of them, to maintain an excellent record level while they’re doing all the other things. I think that it’s really hurt Mac’s writing, since he became so involved in the television area. And that will be our biggest challenge—to try and keep our acts in proper balance.

Legrand To Score ‘Robin and Marian’

- LOS ANGELES—Michel Legrand has been signed to compose and conduct the music for “Robin and Marian,” a Rastar-Pathfinder Production starring Audrey Hepburn, Sean Connery and Robert Shaw. It is currently being directed by Richard Lester and produced for Columbia Pictures release by Dennis O’Neill, with Ray Stark and Richard A. Shepherd the executive producers.

“Robin and Marian,” a James Goldman screenplay dramatizing the adventures of Robin Hood, portrayed by Connery, and his current wife, the Maid Marian, played by Audrey Hepburn, also co-stars Richard Harris and Nicol Williamson. The motion picture is being filmed on location in Spain.

THE R&B WL CHART

AUGUST 23, 1975

1. THE HEAT IS ON—DURAN DURAN—Neck Pk 33356 (Col)
2. THAT’S THE WAY OF THE WORLD—ARTHUR WIND & FIRE—Columbia P 2288
3. CHOCOLATE CHIP—PULSERS—ABC AB 2784
4. NON-STOP—B.T. EXPRESS—Roadshow RS 41001 (Sire)
5. WHY CAN’T WE BE FRIENDS—WAR—War-United Artists LA 1411
6. AIN’T NO BOUT-A-DIUT I—GRAHAM CENTRAL STATION—Burnin’ P 2288
7. PICK OF THE LITTER—SLEEPNERS—Atlantic SD 1841
8. SUBURBS—O’JAYS—Phila. Int’l KJ 33150 (Col)
9. DISCO BABY—VANITY & THE SOUL CITY SYMPHONY—Avco AV 69096
10. TO BE TRUE—HAROLD MELVIN & THE BLUE NoteS—featuring THEODEDRE MOXERGRASS—Phila. Int’l KJ 33148 (Col)
11. GET DOWN ON IT—Kool & Spring SP 6700 (Polydor)
12. MISTER MAGIC—GROUNDTOWN—WASHINGTON JR.—Ku KU 2051 (Motown)
13. CUT THE CAKE—AVERAGE WHITE BAND—Atlantic SD 1810
14. KC & THE SUNSHINE BAND—LAST TIME I SAW PHILIP—Tmo 33148 (Col)
15. STEPPIN’—POWELL MASTERS—ABC Blue Thumb BSD 602
16. MOVING VIOLATION—JACQUELINE & BILL M 89251
17. A SONG FOR YOU—TEMPTATIONS—Gordy 66 96951 (Motown)
18. HONEY—OTIS FLAPPERS—Mercury 1 1028
19. IS IT SOMETHING I SAID?—RICHARD PRIOR—Warner Bros. NS 2227
20. ODE TO MY LADY—WILLIE RITCH—Tmo 69385
21. WHAT A DIFFERENCE A DAY MADE—ESHEL HILITES—we-Chek—Ku KU 2351 (Motown)
22. THE LADY IS A MAN—EDDIE KENDRICKS—Tlan 23685
23. IMPRESSIONS—Curtis 66 5003 (WB)
24. DURALPHINO—DYNAMIC SUPERFIGHTERS—Motown M 84351
25. MELLOW MADNESS—QUINCY JONES—A&M SP 4526
26. LET’S TAKE IT TO THE STAGE—FUNKADELIC—20th Century-Westbound W 215
27. STILL CAUGHT UP—MILLIE JACKSON—Spring SPR 6708
28. IN THE CITY—TAVARES—Capitol ST 1199
29. SPIRIT OF THE BOOGIE—KICIL & THE GANG—Delite DEP 2016 (Fonac)
30. AMERICA TODAY—CURTIS MAYFIELD—Curton 5001 (WB)
31. THE CROSSES BODY—HUGH MASKELLA—Casablanca NBC 7022
32. LOW RENT RENDEZVOUS—ACE SPIRE-ARMATIe SD 18143
33. CHAIN REACTION—CRUSADERS—ABC Blue Thumb BSD 6022
34. PAPER EYES—NORMAN CONNORS—Buddah 5643
35. LADY WAC—HUBERT LAWFS—CI-60581 (Motown)
36. FAITH HOPE & CHARITY—RCA 1100
37. COME GET TO THIS—The Carpenters ST 11386
38. A QUIET STORM—MOetsk—Robinson—Tamia 7633751 (Motown)
39. RENAISSANCE—RAY CHARLES—Crossover CR 9005
40. INSEPARABLE—NATASIE COLE—Capitol ST 11429

Record World August 22, 1975

www.americanradiohistory.com
At The Rock Awards

Rock Awards Score In Nielsen Ratings

LOS ANGELES—The first annual presentation of the Rock Awards received 37 average shares in the national Nielsen ratings, scoring a 15.2. The program which aired nationally on CBS, easily outpaced competing programming on ABC, which scored an average 22 shares and NBC, which generated 27.

Ratings Non-Inclusive

The ratings are not inclusive of the Philadelphia and Chicago markets, where the telecast was delayed; the addition of the latter markets is expected to boost the Rock Awards’ ratings.

Rock Awards

(Continued from page 3)

New Group—Bad Company; Producer—George Martin; Composer—Don Henley, Glen Frey and J.D. Souther for “Best Of My Love;” R&B Single—“Lady Marmalade (Labelle);” R&B Album—“That’s The Way Of The World” (Earth, Wind and Fire); Public Service Award—Joan Baez; Rock Personality of the Year—Elton John; Rock Music Hall of Fame—Chuck Berry; Single Record—“You’re No Good” (Linda Ronstadt); Album — “Blood on the Tracks” (Bob Dylan); Rock Movie or Theatrical Presentation — “Tommy.”

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Spanky’s Gang

Following their recent appearance, Epic’s Spanky and Our Gang were joined by friends and well-wishers backstage at the Palomino Club. Shown, from left, are Maria Muldaur, Don Hicks and Spanky McFarland, with Epic’s Gregg Geller in the background, listening attentively to Palomino regular Art Fain. Spanky and Our Gang’s first lp for the label is due for release shortly.

At The Rock Awards

Pictured at the Rock Awards show and party are, from left, top row: Cher, Elton John and Dionne Warwick; Raquel Welch and Minnie Riperton; Bill Graham and Don Kirshner. Bottom row: Ringo Starr Keith Moon, Alice Cooper, director Stanley Donman and Kirshner; and Kirshner, Melissa Manchester and Phoebe Snow.

CONCERT REVIEW

BTO Brings It All Back Home

REGINA, SASK. — A Bachman-Turner Overdrive (Mercury) concert in Regina (28), staged as a prelude to what is being billed as the most lucrative rock tour ever made in Canada, drew 12,500 wildly enthusiastic fans and resulted in BTO playing for 90 minutes and being called back for two encores.

It was almost a return home performance for BTO, which was formed, as Brave Belt, in the nearby Winnipeg area, and each member had played throughout this area for many years. Ironically, following BTO’s concert, bassist Fred Turner met with some musicians he had played with several years ago. They were playing at the lounge of the Regina Inn where BTO members were staying.

There’s no doubt that the group returned to the area as full-fledged pop idols, and it seems that their 13-date tour will underline that. It’s taken considerably longer for the BTO influence to be felt here, but they have had the sense to wait until a high-grossing tour was possible before putting together this series of shows.

Yet, in concert, BTO really doesn’t present any surprises for its fans. The Regina concert started slowly, the band dwelling on some lengthy, worked-out “jams” that seemed out of place, but moved rapidly once the band started playing their hit singles.

The familiar material is where BTO is strongest, especially that from the first three albums.

Standouts for the evening were “Takin’ Care of Business” and “You Ain’t Seen Nothin’ Yet.” The two are probably BTO’s strongest tunes — along with “Gimme Your Money” and “Hold Back The Water” — and leader/guitarist Randy Bachman left few doubts in the minds of critics of BTO that he’s playing the music he loves.

There’s been a great deal of criticism over BTO’s iron rock formula in recent months. “Four Wheel Drive” indicated that their hard rock was drying up and everyone is wondering what direction the group will take in the future. In concert, they rarely tamper with the hit formula because it works so well for them.

In a press conference the afternoon of the concert Randy Bachman indicated that there was going to be a great change in the next BTO album — likely to be recorded at Stoney Mountain Studio in Vancouver in September. He admitted the band was beginning to feel restricted by the hard rock structure and would likely be extending their reach on the next project.

The press conference, arranged by Polydor Canada’s Allan Katz and Lori Bruno and attended by about 20 of Canada’s top journalists, was a bit of a strange confrontation between a group whose management had consistently criticized the Canadian press and a press that had largely ignored the band until U.S. acceptance came about.

At the end of the press conference, promoter Donald Tarleton of DKD Productions in Montreal presented the group with a plaque in honour of their award-winning Canadian dates.

Larry LeBlanc

www.americanradiohistory.com
Ashkenazy (Continued from page 37)

by Vladimir Ashkenazy. The Russian pianist’s work can best be appreciated with a score: only then can one see exactly how accurate and thoughtful he is. But suffice it to say that everything is here. From the corrosating brilliance of the opening Etude in C Major all the way to Number 12 in Opus 25, he makes a profound and novel statement. The arpeggios of Opus 10, No. 11 have never seemed so liquid and so firm, and the Revolutionary Etude (No. 12) gives more importance to the left hand than in most performances. The melody is here, but the turbulence and storms the left evokes are staggering.

Ashkenazy has a way of varying emotional content tremendously with a change of tempo: the effect is not novel but he does it supremely well. A sudden lento seems almost a pause in the heartbeat as in Opus 25, No. 3. Toward the middle of both Opus numbers an etude or so sounds a bit on the exercise side, particularly Opus 25, No. 6, but the criticism is minimal. The final three—the first story, the Winter Wind played with a strangely metallic tone and particularly in its phrasing — the final etudes stagger the ear. The legato of the last is perfect throughout and yet the whole is a piece.

Amazing Set

The Etude record should be sold to everyone who studies the piano. No interpretation of anything is definitive and certainly the future can find a hundred different moving ways to do each Etude. For now, though, this set is amazing. It may stun the fledgling pianist into thinking he can never play these, but what it should do is point up again the greatness of Chopin and the genius that went into such a composition.

London has been unusually kind this month, giving us not just the Etudes but Rachmaninoff’s Suite for two pianos (Opus 5, 17) by Ashkenazy and Andre Previn. One associates Previn so much with the conductor, that one can forget his first emergence as a pianist. The two play beautifully together, and the warm and emotional power of the Russian composer’s early works pour out. This is no great music, a kind of Russian salon music, really, but it is lovely to hear and is sufficiently rare to draw quite a few people. On the Opus 5 “A Night for Love” and “Tears” are wonderfully romantic, both pianists playing spectacularly and with ample rubato. There are some fireworks notably in the symphonic final movement of Opus 17, but most of this is the sweet Rachmaninoff, making the record quite possible as a popular hit. If there is “No Full Moon and Empty Arms” here, there are some great themes.

London also reissues a record of Sir Georg Solti with the Berlin Philharmonic of Russian concert favorites. The interpretations of Mussorgsky’s “Night on Bald Mountain” and the Prelude and Persian Dance from Khovanschina are fascinating for two reasons: they are fun, extroverted as can be and will delight a lot of record buyers; and secondly they show how much Solti has changed between the year of this record and now. Then it was all glitter and nervous energy. The Overture to Russian and Ludmila is practically frightening in its effervescence. But now Solti would be far more thoughtful. He has grown as a conductor, and this record proves it. For the moment though, a natural seller: it’s pleasant listening and the Berlin Philharmonic is not exactly what one would call a pick-up ensemble.

Finally, on Stereo Treasury London has brought out a sampler of the art of Lisa Delia Casa, which again shows how one’s memory plays tricks. I remember Miss Delia Casa on the Metropolitan and Munich stages very well. She was always beautiful to look at, but the crystalline purity of her soprano had slipped from mind. Her approach to Mozart heroines—the roles she was best known for in this country—is echt Austrian, very clean and pure and unsensuous. It is interesting and is a fine momento of a career that gave a lot of the flavor to the Mozart excitement at the Bing Metropolitan in the 1950s.

A Visit with David

BRAHMS’ recorder has often been dismissed as a minor instrument, but RCA Records recently hosted a reception for David Cassidy in honor of the release of his new album, “The Harder They Climb, The Harder They Fall,” which includes the single “Get It Up For Love.” RW’s Roberto Skopp is pictured above talking with Cassidy about the album.

Felix Cavaliere—Musicmaker Extraordinaire

by ROBERTA SKOPP

■ NEW YORK—Felix Cavaliere is a marvelous person and musicmaker extraordinaire. Some of you out there in musicland may wonder what one has to do with the other. Well, it’s as simple as this: The person comes through the music. Now, upon the release of his second solo Bearsville album, “Destiny,” Cavaliere takes complete control via production (a role occupied by Todd Rundgren previously) and his music seems to be an honest, direct extension of the man himself. That’s a quality rarely found in most people; a most refreshing attraction to find in so potent a musical force.

The blue-eyed soul quality that marked Cavaliere’s style during the bygone Rascals days is ever present here, too, on many different levels. Musically the man does not fancy dances; rather he brings out the meat of what he wants to say through expressive arrangements and production. But, were you to question Cavaliere about that, as this reporter had the pleasure of doing recently, you would find him the first to credit the people he worked with rather than his own innate talents. And, though he carefully chose some of the finest musicians to work with him on his “Destiny” set (Laura Nyro, Leslie West, Elliott Randall, Steve Kahn, Joe Farrell, Dino Danelli, David Cassidy, Rick Marotta, Will Lee IV, Kenneth Bichel and Foghat’s Rob Price, among other notables), it is clearly Cavaliere’s spirited outlook that pervades the set and makes it entirely his own.

It’s been a long, long time since fans have had the pleasure of seeing Cavaliere perform live but for a Don Kirshner show appearance after the release of his initial Bearsville set, but this month and the following one will give east coast admirers the opportunity. Not since those Rascals days has a steadfast New York legion of fans seen Cavaliere live, but now a band has been set—guilt expertise from Elliott Randall, and when he’s not available either Randall’s Island-er Jim Miller or Esther Phillips’ axe man John Lee Hooker. In those responsibilities, Ed Guscio on bass, Tony Jiminez on percussion, Jack Schrangel (of Sly fame) on drums, two-back-up vocalists, (Gail Boggs and Nancy O’Neil) Stone and Cavaliere’s manning the keyboards and lead vocals.

Dates set include appearances at My Father’s Place in Roslyn, the Bottom Line in New York, the Jazz Warehouse in the Shaboo Inn in Williamctt, Connecticut, the Bijou in Philadelphia and a live performance broadcast from Long Island’s WLIR-FM. He will, most assuredly, be enthusiastically welcomed by all.

MCA, Col Pictures
Plan Jolson Campaign

■ LOS ANGELES—MCA Records and Columbia Pictures are embarking on a joint advertising and sales campaign to coincide with the release of this month’s film, “The Jolson Story.” The film, which will be released in 70mm, stars the late Larry Parks. When the film first opened, Decca (now incorporated into MCA Records, Inc.) released the original sound-track. Larry Parks lip-synched the words to the music, but the voice was that of Al Jolson himself. Most of the songs of the film are included on the current MCA double lp set, “The Best Of Al Jolson.”

“The Jolson Story” will open in New York at the Ziegfeld Theatre on August 22nd and in Los Angeles at the Beverly Theatre on August 26th. The MCA-Columbia campaign includes special window displays at record stores, joint print advertising and special radio time buys.

Famous Facts Radam

■ NEW YORK—Sid Herman, administrative head of the Famous Music Publishing Companies, a division of Gulf & Western, has announced a publishing deal with Ron Gittman’s Radam Productions, Inc. Famous Music will be administering all existing catalogues, including the material by Buddah recording artists Isis, as well as publishing all new material by Radam Productions’ artists.

Other artists covered under this agreement include: Lady, a new folk-rock group; Jimmy Clanton; Doug Kershaw; and the Warero, recently signed to RCA Records; and the Old Magnificent Men.

August 23, 1975
Triunfando plenamente en el "Centro Español" el guapachoso Rolando La Serie, quien acaba de filmar un especial para "Cabaret del Aire," un nuevo esfuerzo televisivo del Canal 23. Viene a grabar un álbum de larga duración a "este nueva capital del disco" la cantante Gloria Lasso. Hará también presentaciones en televisión y centros nocturnos.

Un famoso criminalista norteamericano y dos damas latinas, acaban de comprar el cerrado Montmarte Restaurant. Según los planes, van a presentar los fines de semana a grandes figuras internacionales y los días los sitios bailables con artistas y grupos locales. En comidas solo servirán "steak" y langostas. Siguen los preparativos para los dos próximos festivales que se llevarán a cabo en Puerto Rico. El primero "El Festival de la Canción y la Voz," organizado por Charlie Vazquez, que se llevará a efecto del 29 de octubre a 2 de noviembre. El segundo será el de la OTI, programado para el 14 de noviembre. Ambos festivales serán vistos en todo el mundo por la televisión vía satélite. Alhambra Records ha firmado para su distribución en Estados Unidos y Puerto Rico los catálogos de Belter y Movielplay de España.

Vienen a Miami en viaje promocional los artistas Parnoso: Luchi Muñoz (exprimera voz de Los Galos), Greco y la cantante Sonia Lambrini, considerada la Iris Chacón Argentina. Fiebre de "Bimbo" en todas las "discotheques" del Sur de la Florida. Entre el grupo Bimbo Jet, Titti Sotto y ahora Chartyin hay ritmo "bimbo" para rato.

Con motivo del Festival de la Televisión de Miami en agosto 31, vendrán a Miami grandes estrellas internacionales. Entre ellas Andres Garcia, quien esta preparando la grabación de su primer álbum. Entre los temas escogidos hay varios de Tomás Fundora. Tuvo una teleaudiencia record (Continued on page 46)

El presidente de Chysalis Records, Terry Ellis, acaba de anunciar la firma como artista exclusivo del talentoso músico argentino Astor Piazzolla, de quien se lanzará próximamente un álbum titulado "Libertiango" dirigido al gran mercado norteamericano y producido por Aldo Pagano . . . El éxito de la Sonora Matancera en México actualmente se va ampliando a la costa oeste de Estados Unidos, donde el número "El Alcrán" comienza a tomar forma de éxito fuerte. La Sonora Matancera ha sido firmada por Orfeón de México hace algunos meses . . . El ganador del concurso "La Canción de Medio Año" en Colombia, Lukas, con el tema "América India" va logrando muy altas cifras de ventas en ese territorio y comienza a moverse fuerte también en Ecuador y Venezuela. ¡Felicitaciones a Codiscos! . . . Fuentes acaban de lanzar en Colombia una nueva grabación del Conjunto Latin Brothers, con la voz de Piper Pimiento Díaz en la cual han incluido "Buscándote" en ritmo de guajira. Luce como éxito fuerte . . . "Me Gusta El Vino," nuevo long playing de Tito Fernández, lanzado por IRT en Chile, está vendiendo fuerte. Sonia Figari L. del Depto. Internacional de la empresa se comenta: "La grata y simple filiación de Tito Fernández lo ha hecho ser un profeta en su propia tierra. Claro, su lenguaje es universal y puede llegar fácilmente a cualquier ser humano" . . . EMI Capitol de México cambio su dirección a la siguiente: Río Balsas No. 49, Col. Cuahitemoc, México 5, D.F.

Se acaba de confinar en Miami, Florida, en un "raid" del FBI, una fábrica duplicadora de "tapes" (cartuchos) en la cual se empleaban 5 máquinas copiadoras. Belinda Tapes, cuyo propietario Pedro Gómez actuaba con la libertad absoluta de un lícito negocio ha sido detenido en relación con la piratería realizada en su empresa contra productos originarios de sálos tales como Musart, Velvet, Fania, Audio Latino, Borinquen, Caytronics, Alhambra, EGC y otros. Tony Moreno de Velset se ha mantenido muy activo en el apresamiento de este tipo de operaciones y su denuncia a las autoridades. Urge una mayor unión en estas luchas.

Normalmente recibo variados comentarios en relación con las "locuras" que a veces escribo en esta columna. Unos me dan deseos de vivir y seguir así. Otros me ponen al borde de la esquizofrenia. Mi columna relacionada con "Los Profesionales" del mes pasado ha llenado mi escritorio de cartas y mi teléfono de señales de ocupado. Por simple, profunda y hermosa quiero reproducir la carta recibida del talentoso cantante Mexicano César Costa, quien me da deseos de seguir adelante de la siguiente manera: "Me permito escribirte, para saludarte y hacerme partícipe de tus conceptos sobre los profesionales de este (Continued on page 45)
ME ESTOY ACOSTUMBRANDO A TI
RICARDO CERATTO—Capitol EMI SLEMN 587
Respaldado por Chicho Zarzosa y Homero Patron y sus orquestas, el talentoso argentino Ricardo Ceratto ofrece aquí el tema con el cual compitió en Benidorm "Me Estoy Acostrumbrando a Ti" que está recibiendo fuerte apoyo. Excelentes interpretaciones de "Hay Caminos" Ceratvo-Jaen-Ceratvo, "Hoy Canto por Cantar" (Cervantes, Caro), "Ca (Ceratto) y "A Veces piensos" (Ceratto) y otras.

Nuestro Rincon (Continued from page 44)
negocio. Todos los que queremos y amamos la música, no podemos menos que compartir tu actitud, porque, aunque te refieres a un problema y territorio determinado, es aplicable a cada uno de los niveles de la vida de un profesional. He sentido la necesidad de escribircle estas cuantas líneas y enviarte un fuerte abrazo con mi sincera felicitación"... Gracias, César... muchas gracias!

Elegido el "álbum" titulado "Adelante Gigante" que Alegre acaba de poner en el mercado en interpretación de Charlie Palmieri. (Continued on page 46)
Our congratulations to WKVM (Puerto Rico) on their 30th Anniversary. WKVM released a record (salsa) that reflects the energy and happiness that is the heart of the very popular radio station. Our regards to the owner, Rafael Perez Perry, the general manager, Doña Gina Rivera, and to the whole staff . . . Terry Ellis, president of Chrysalis Records, has announced the signing of writer-arranger-musician Astor Piazzolla from Argentina, to the label, with his initial Chrysalis album titled “Libertango.” Piazzolla, who is known for popularizing the tango in concert rather than dance form, has written eight original tunes for the album, produced by Aldo Pagano . . . Sonora Matancera is celebrating their “50th Anniversary” with very high sales figures in Miami and on the west coast. Now they are starting to move all over with “El Alacran.” The pioneer orchestra, led by Rogelio Martinez, was signed by Orfeon, Mexico, several months ago . . . Lucas (Codisca), winner of the “La Cancion de Medio Año” Festival in Colombia with “America Mía,” is enjoying success in Colombia and spreading to Ecuador and Venezuela . . . “Me Gusta el Vino,” released in Chile by IRT, is a smash for talented Tito Fernandez in the area . . . Ricardo Garcia, our correspondent in Chile and a member of the staff of Radio Pacifico, would appreciate deejay copies addressed to: P.O. Box 1032, Santiago, Chile . . . EMI Capitol del Mexico has changed their address to: Rio Balsas No. 49, Col. Cuauhtemoc, Mexico 5, D.F. FBI agents seized a duplicating factory in Miami that was run under the name of Belinda Tapes. The pirated product was also confiscated. Some of the labels that were bootlegged by the operation were: Velvet, Alhambra, Caraytonics, FGC, Audio Latino, Fania, Borinquen and Musart. Tony Moreno, general manager of Velvet in Miami is very active in fighting the bootlegging of product in that area . . . I normally receive comments, letters and telephone calls regarding what I write in this column. Some of them really help me to keep writing and fighting. Others put me down, but I have to keep going ahead anyway. Last month I wrote an article about “The Professionalism” . . . I want to take the opportunity to print a letter I received from Mexican singer Cesar Costa—simple, moving and sincere. It reads: “I am writing you in order to offer you my salutations and to become a part of those concepts you expressed about the professionals in this business. All the ones that love and appreciate music are forced to agree with your opinions, because, even though you are referring in your article to a specific area and problem, it is also related and applicable to all the standards that a professional should carry in his life. I felt the need of sending you these lines and express to you my spiritual embrace with the most sincere congratulations. Thank you, Cesar, thank you . . . “Adelante Gigante,” a new album released by Alegre and performed by Charlie Palmieri and his Orchestra, is really enjoyable. Great Package. 

**Record World in Ecuador**

By MARCELO NAJERA

**ECUADOR** — Definitivamente se impuso el estilo de Darwin. Hízese un "hitazo" Estelar con la creación de Luis Padilla "Re cuerdo aqueño Tiempo" en acopio con "Hazme Creer Que Te Enamoraste Tu De Mi" (N. Ned) un tema que ha logrado una de las primeras grandes cifras del año . . . Otro número que fue acogido positivamente: "Dime" (Senti mientos) Morris Albert, logró con este título demostrar la plenitud alcanzada en el dominio del arte y melodía más naturalidad, que el discípomo busca y espera de la música de nuestros días. Disco "Libertad Estrellas." 

"Al cumplir el primer año de actividades de La Proyeccion Musical Sona" podemos calificar su obra como verdadero aporte a la evocación de la nueva corriente artística del País. Impulsando una apreciable cantidad de temas inéditos y voces nuevas" como Cachi, Miguel Arturo, Nueva Generación, Love Triangle, Los Errantes, Los Ranas, Jhobito, Miguelito, entre otros que han ganado enorme simpatía, obra efectiva, el mejor regalo para celebrar el próximo trigésimo noveno aniversario de la Indumentaria Fono-gráfica Ecuatoriana S.A. Saltarán en pocos días las novedades del sello Velvet, que trae entre otras sorpresas al artista más influyente de Puerto Rico: Danny Rivera, el público hace rato está con él y confía en una soberbia actuación el próximo Octubre junto a Raphael, Sandro, Iris Chacon, La Contacheca. Que son anunciados para Durán mien tras "Caragaya," presentará como primicia a Roberto Carlos y bueno para que ir tan lejos si a la mano están Armando Manzanero que actúa con éxito en Quito y Guayaquil y vendrán los Pasteles Verdes, Festival De Tongo, El Ballet De La Salsa con Amparo Arribato a la cabeza, Nelson Y Sus Estrellas y muchos más, es decir hasta fin de año tendrremos atracciones permanentes.

**En Miami**

(Continued from page 44)

el programa que hicieron El Gran Combo de Puerto Rico y Celia Cruz." Por primera vez Celia Cruz fue acompañada por El Gran Combo. Este especial podrá ser visto en New York y Puerto Rico.
Ohio Players: Music From The Hive

By ROBERT ADELS

NEW YORK — "We're more funky than gaudy," Ohio Players spokesman Clarence "Satch" Satchell said in describing the artwork for the band's third and just-released Mercury album, "Honey.

And that's a pretty good accounting of the septet's musical direction as well.

Ladies in provocative poses have become synonymous with the band, especially with some 2.5 million copies of "Fire" and "Skin Tight" out amongst us. "Some people have told me that our attitude is a reason — but I still maintain this is a class rock group. We never have shown 'real parts' that way on the covers, and as far as the road, I see us still traveling on a bus that I built where it's strictly 'No Women Allowed,"'

recounts Satch.

"Feelings"

Rather than designing music or artwork, the sax/flute expert in the group claims that at the start of each of the three albums is a well thought out "feeling that just has to be said." After the verbalization of that feeling in one word or one phrase, the guys go into Paragon Studios in Chicago with snatches of musical ideas that might have come to any or all of the guys while on the road; the individual tunes are almost exclusively put together within the confines of both sides of a control room.

"Of the three tracks first, and the words come last, with a whole lot of refining and activity amongst ourselves in between," Satch detailed. "I would say we are much better musicians than songwriters — most of our lyrics are really raps."

The raps have to come natural to "Sugars" — the group's lead guitar and vocal man — and they draw upon the various aspects of the working title at hand. Frequently the group will get into many more cuts for a project than will wind up on the finished album. Of the 23 they worked up for "Honey," only seven could be included on the lp — and "Ain't Givin Up No Ground" in particular found itself changed from a nine minute production to a succinct "core of the tightest figures" checking in at a slim 1:45.

"'Honey' is kind of a 'Fire' with more finesse," Satch summarizes. "Sugar's a lot more controlled: He don't holler so much.

"But then what's the title is all about isn't it? There were a lot of reasons for 'Honey,' but one that sticks out is the bees I have out behind my basketball court at home," the hornplayer recalled. "You know bees are the ugliest things I've seen to make the sweetest stuff! And no matter how I tried, I couldn't get rid of them, so I gave in.

The smoothness of much of the album is described by Satch as coming out of a kind of "rebelliousness" against their first two Mercury albums; but this is a mannered protest for they certainly were far from disgruntled with the public's reaction to them. "We felt just had to do something different this time —

Hall & Oates LP Released by RCA

■ NEW YORK—RCA Records has announced the release of "Daryl Hall & John Oates," the duo's first album for the label. The first single from Hall & Oates, "Camel- lia," is being released simultaneously with the album.

Recorded on the west coast in May and June of this year, "Daryl Hall & John Oates" was co-produced by Hall and Oates and Chris Bond.

The duo is currently putting a band together and is also planning an extensive fall tour, details of which will be announced shortly.

Zep Tour Postponed

■ NEW YORK—The August-September led Zeppelin tour has been postponed following an auto accident on the small Greek island of Rhodos in which Zeppelin lead singer Robert Plant and members of his family were injured.

Roulette Signs Mack

■ NEW YORK — Morris Levy, president of Roulette Records, has announced the signing of Lonnie Mack to a long-term recording contract. His first record for the label "Highway 56," which was rush released, was produced by Troy Seals and Bill Stith for American Mutual Group of Recording Companies.

all of us are always listening to what's there in the market — and we know there's a lot of good stuff comin' out."

Individual sources of awe within Ohio Players exist for talents ranging from Elton John to Chick Corea, from Stanley Clarke to Roy Clark. So a whole lot besides the raw rhythm of a "Jive Turkey" just had to get said sooner or later. Add to this the after-effects of the group's first European tour some foolin' about in German, Spanish and English studios as well as reacting to a whole new kind of audience — and there was every reason to expect nothing but the unexpected when their "Honey" hive was unleashed this month to swarm as it sees fit.

Instead acceptance of the latest on Mercury from Ohio Players saw the album become Chart-maker of the Week before you could say "buzz." The contemporary music market seems to inextricably stuck on "Honey" as their front cover model: She had to be removed from the floor after the photo session with a hose of water.

Thames Taps Amendola

■ NEW YORK — Bruce Payne, president of Thames Talent, Ltd., has announced that Lois Amendola has been named director of publicity on a worldwide basis for Deep Purple and Ritchie Blackmore's Rainbow. In her new capacity, Ms. Amendola will be responsible for press on a nationwide basis for Electric Light Orchestra and Pavlov's Dog.

Denise Kesten, who was Deep Purple's secretary and press coordinator for four years, has joined Ms. Amendola in the States as her assistant.

Earlier affiliations for Ms. Amendola included working for Gibson, Stromberg & Jaffe and Frella, Waltag and Munoa.

Yes Members Plan LP Work

■ NEW YORK — Following Yes' tour of North America, the group is now embarking on an intensive recording schedule through the rest of 1975, with all five members of Yes will be completing solo albums, it was announced by the group's manager, Brian Lane, in Los Angeles.

It is provisionally planned that the 10th album by the group, titled "Total Recall," will be recorded between November, 1975, and January, 1976. Its release in the spring, 1976, will coincide with the start of the next world tour by Yes.

The first of the solo projects to be released will be Steve Howe's "Beginnings" in late September, produced by Howe and Ed Oates, with an announced release date of October, 1975. The album will showcase Howe, keyboarder Patrick Moraz, and recording group Gryphon on one selection.

Previously, in October, 1975, release is Chris Squire's "Fish Out of Water," written and produced by Squire, recorded in London, with drummer Bill Bruford, Patrick Moraz and Andrew Jackson on keyboards.

At this time, details are minimal concerning solo albums from the other Yes group members.

Columbia Masterworks Sets Heifetz Album

■ TORONTO — Columbia Records will release a two-record set of Jascha Heifetz in concert, it was announced by Marvin Saines, vice president, Columbia Masterworks, featuring Brooks Smith at the piano, this album, representing the first appearance of Heifetz on the Columbia Masterworks label, will ship the first week in October.

MCA Theater Spots Daltrey Promo

■ LOS ANGELES—MCA Records has bought screen time in which to preview songs from the new Roger Daltrey solo album, "Ride A Rock Horse."

The ad, which features four minutes of Daltrey doing songs from the lp and a visual message stating that the album is available on MCA Records and tapes, is on 35 mm film complete with stereo sound. Theaters in Atlanta, Chicago, New York and Los Angeles, which are currently showing Daltrey's starring vehicle, "Tommy," will carry the ad.

The tie-in is the first part of a major national promotion campaign for Daltrey's album, which includes radio spots and ads in consumer and trade publications.

www.americanradiohistory.com
JAPAN

CONFI DENCES

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

Teichiku Records has recently signed with Chiaroscuro Records, a company that has recently acquired the selling rights to the recording of All Platinum Records, Koko and Folkways in Japan. The initial All Platinum product from Phonomag will be released on September 25. The first product of the other two labels will be released in late autumn. On August 25, the company will release "Rock & Soul Superstar 1500 Series." The series consists of five albums of Jimi Hendrix material which were recorded from 1966 to 1967.

Teichiku Records has recently signed with Chiaroscuro Records, releasing an album of Stevie Wonder's "Solo Piano," on August 25.

Victor Musical Industries will release "New Soul Greatest Hits 24," on October 5, aiming at extensive sales on its soul catalogue during the current soul boom. The highlight of the series is "Disco Sound Special Vol. 1 & 2," in addition to specially compiled two record set albums of more than 10 acts, including Stevie Wonder, Temptations, Stylistics, and Diana Ross. Preceding the series, Victor will release "Bump In Discotheque Vol. 2." At the end of this month, the album features nine soul acts, including the Commodores, Smokey Robinson, Stevie Wonder, and the Supremes.

CBS/Sony Records will release its first product by a Japanese rock band, Sentimental City Romance, on August 21. Since last year, the popularity of Japanese rock acts has been rising and Japanese rock companies have taken an active interest in recording and releasing Japanese rock music. As a result of their efforts, many rock acts, including Sadistic Mika Band, Carol, Dawn Town Boogie, Boogie Band, and Creation, show favorable album chart action.

In September, Kyodo Tokyo Inc. will invite two soul groups, the Miracles and the Softones, to Japan. Victor will release their latest singles to coincide with their visit.

Toshiba EMI will release Helen Reddy's album, "Bluebird," on August 20 to welcome her visit to Japan in September.

King Records, which has been very successful with the Carpenters here, is making a push on the Captain & Tennille. Their album, "Love Will Keep Us Together," will be released here on August 25.

CANADA

By LARRY LeBLANC

TORONTO—WEA-Canada has signed Simon Caine, and an LP is being recorded, produced by Bruce Pennycook. First single release is "Goodbye Mother Earth." Another WEA CanCon LP for fall release is a new Ray Materick LP, titled "Days of the Heart." Kate Elliot has been appointed publicity manager at A&M...Rory Gallagher to tour Canada in mid-September for four dates...Local keyboard artist Scott Cushing, formerly of Diamondback and Tundra, now doing session work with Wishbone Ash.

Tom Wilson of Concept 376 flew to Montreal last week for Gino Vannelli's opening at In Concert. Concept holds Canadian booking rights for Vannelli. Also, Concept booked the 24 Savoy Brown dates across the country between now and September...The Stampeder's are keeping busy these days with a very full booking schedule in Ontario until September. Their new MWC single is a remake of "New Orleans."

(Continued on page 49)

ENGLAND

By RON McCREIGHT

LONDON—Rod Stewart's manager, Billy Gaff, has formed Tartan Records Ltd., a marketing company which initially will be involved in exclusively promoting Stewart's "Atlantic Crossing" album, his first for Warner Bros. During Clive Davis' visit here he hosted a cocktail party at the Dorchester Hotel for radio, TV and press personalities...Also in town is Canadian producer Frank Davis, who has a wealth of good product, including a strong new Ian Thomas album, "Delights," a GRT recording which is due to be issued by DJM here. A thousand were turned away from Van Der Graaf Generator's comeback concert at the Victoria Palace, causing promoter John Curd to set another London date for the band on August 30, this time at the New Victoria. Generator, currently in Italy with a full scale U.K. tour set for October, are part of the re-emergence of the Charisma label since their signing a distribution deal with Phonogram. Another Charisma act, Howard Worth, is getting action on his "Midnight Flyer" single, a good trailer to his superb Gus Dudgeon-produced album, to be issued in September.

Rondor Music managing director Bob Grace has secured rights to Bob Marley's Wailers' company, TuffGone Music, in a long-term deal clinched on Marley's recent visit here. Rondor now has publishing on Bob Marley's titles as well as those by individual members of his group...A less fortunate publisher is Martin Humphrey, Island U.K. manager-director, whose Oxford Street offices were burned out this week. They are situated in the same block as Rondor.

More changes at RCA, with John Hall being appointed manager of promotion services, replacing James Fisher, who moves to manager, international marketing, a post vacated by Mike Everett, who is transferring to the company's New York office. Several other new appointments have also been made in the administration and financial departments, including the introduction of a new post of management information services manager, which is filled by Thomas McIntyre, who comes in from the American division of the company.

Leo Sayer returns to the British scene with a single ("Moonlighting") and album ("Another Year") released by Chrysalis this week. Other big singles come from Eric Clapton ("Knocks On Heaven's Door")—RSO and Mac & Katie Kissoon ("Like A Butterfly")—State, and best albums are Gentle Giant's "Free Hand" (Chrysalis) and Ritchie Blackmore's "Rainbow" (Oyster).

(Continued on page 49)

GERMANY

By PAUL SIEGEL

BERLIN—Since August 25 would have marked the 95th birthday of the late Professor Robert Stolz, this reporter thinks it fitting that we take some time out to pay tribute. If any of you would like to contact his widow, Einzi, she can be reached at Himmelstrasse 69. A 1190 Vienna, Austria. The great composer wrote over 2000 compositions and scored 50 motion pictures, having received Oscar honors, too. In addition to all of the music he left us, he was a great humanitarian, and made this world a much better place to live in.

On the singles scene we find Polydor red hot with Abba's "S.O.S.," published by Alfred Schacht...Adam & Eve, on the EMI-Electrola label, have recorded the hit French song, "Tu T'En Vas," in German, now titled "Du Gehst Fort," with Hans Beierlein's hot Edition Monalisa holding the publishing reins...The British hit, "Give a Little Love" by the Bay City Rollers, is rolling up the charts here too!

Album-wise, BASF recently released a lovely set entitled "Die Schonen Walzer Der Welt" by the late Professor Robert Stolz and the Berlin Symphony Orchestra...RCA Germany has released the "Toscanini Edition," which features symphonies of Beethoven and Brahms.

(Continued on page 49)
**JAPAN’S TOP 10**

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<th>SINGLES</th>
<th>ALBUMS</th>
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<tbody>
<tr>
<td>1. KOKORO NOKORI</td>
<td>1. GOOD PAGES</td>
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<tr>
<td>TAKASHI MOSOKAWA—Columbia</td>
<td>YOSUI INOUE—Polydor</td>
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<tr>
<td>2. TUDACHI NO ATODE</td>
<td>2. KAESIMI</td>
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<tr>
<td>GORO NOGUCHI—Polydor</td>
<td>KOSETSU MINAMI—Crown</td>
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<tr>
<td>3. OMOIDE YAMAGIWA</td>
<td>3. AME NO GARASUMADO</td>
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<td>GORO NOGUCHI—Polydor</td>
<td>GORO NOGUCHI—Polydor</td>
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<td>4. CYCLOMEN NO KAO</td>
<td>4. ORIZA</td>
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<td>AKIRA FUJIE—King</td>
<td>CARPENTERS—King</td>
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<td>5. YASUKARI</td>
<td>5. HAYASHI</td>
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<tr>
<td>TSUJIHIRO KUSAKAWA—Columbia</td>
<td>KIJI OGURA—Polydor</td>
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<td>6. MINATO NO YOKO YOKOHAMA</td>
<td>6. YOSUI SEITAN</td>
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<td>YOKOSUKA</td>
<td>YOSUI INOUE—World Music Service</td>
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<td>7. JUICHI NO NATSU</td>
<td>7. KOORI NO SEKAI</td>
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<tr>
<td>JUNIKO SAKURADA—Victor</td>
<td>YOSUI INOUE—Polydor</td>
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<tr>
<td>8. ISTUKA MACHIDE ATANARA</td>
<td>8. DATT SUZUNOKU ONGAKU</td>
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<tr>
<td>MALTAOSHI NAKAMURA—Columbia</td>
<td>DAWN TOWN BOOGIE WOOGIE BAND—</td>
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<tr>
<td>9. NATSUHIKAKU SEISHUN</td>
<td>Toshiba</td>
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<td>MOIME YAMAGUCHI—CBS/Sony</td>
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**ENGLAND’S TOP 25**

<table>
<thead>
<tr>
<th>Singles</th>
<th>Albums</th>
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<tbody>
<tr>
<td>1. CAN’T GIVE YOU ANYTHING (BUT MY LOVE)</td>
<td>1. HORIZON CARPENTERS/A&amp;M</td>
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<tr>
<td>STYLISTICS/Avco</td>
<td>2. VENUS AND MARS WINGS/Capitol</td>
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<td>2. BARBADOS TYPICALLY TROPICAL/Gull</td>
<td>3. ONCE UPON A STAR BAY CITY ROLLERS/Bell</td>
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<td>3. IF YOU THINK YOU KNOW HOW TO LOVE ME SMOKEY/Rak</td>
<td>4. CAPTAIN FANTASTIC ELTON JOHN/DJM</td>
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<td>4. GIVE A LITTLE LOVE BAY CITY ROLLERS/Bell</td>
<td>5. MUD ROCK, VOL. 2 MUD/Rak</td>
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<td>5. THE LAST FAREWELL ROGER WHITAKER/EMI</td>
<td>6. THE TEN YEARS NON STOP JUBILEE JAMES LAST/Polydor</td>
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<td>6. JIVE TALKIN’ BEE GEES/RSO</td>
<td>7. THE ORIGINAL SOUNDTRACK 10cc/Mercury</td>
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<td>7. DELILAH SENSATIONAL ALEX HARVEY BAND/Vertigo</td>
<td>8. ROLLIN’ BAY CITY ROLLERS/Bell</td>
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<td>8. IT’S BEEN SO LONG GEORGE MCCRAE/Jayboy</td>
<td>9. ONE OF THESE NIGHTS EAGLES/Asylum</td>
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<td>9. IT’S IN HIS KISS LINDA LEWIS/Arista</td>
<td>10. ONE STEP TWO SHOWADDYWADDY/Bell</td>
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<td>10. SHERRY ADELEAN BAKER/Magnet</td>
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**Germany**

French music is popular not only throughout the world, but especially in Germany. One of France’s top artists, Alan Stivell, will be in Hamburg on September 3 to attend the Phonogram/Philips annual convention, in order to prepare for an upcoming German concert tour set for November... BASF & Germany’s Hagan Frank flew into London for meeting with BASF affiliate there... Another hit... In a new public relations firm has been established called InterEuropa for press, radio and television coverage. The firm was started by Hans-Jurgen Seybusch in Munich at Hohenstaufenstrasse 2; telephone 089-333288... With the cooperation of Jeff McLean, of Lighthouse reports the following story... The King... Who was also in September... and many others... and producing the group Can, who were previously on UA... Germany’s Chancellor Helmut Schmidt threw a huge party at his villa in Bonn and record industry folks as well as artists were well represented.

**Canada**

New Lighthouse touring a demo of “Southern Comfort” and “On Your Way...” although there are no plans to release either. The demo serves the purpose of introducing the new Lighthouse members on record. Meanwhile, K-Tel is making a big TV splash with its Lighthouse hits package (a twower), and GRT’s Jeff Burns reports increased sales recently of the “Best of Lighthouse” lp in the GRT catalogue.

Producer Tom Catalano and Anne Murray working on vocal tracks last week at RCA here... Engineer George Semkiv of Phase I slated to work with Michel Pagliaro in late September... Contracts to be signed next week for Shawn Jackson to record for RCA. Guess Who lead guitarist Domenic Troiano to produce... Debbie Findlay now handling publicity chores for Music Shoppe International and Sweet ‘n’ Breezy.

New Terry Black & Laurel Ward single for Ahed Music is “It’s Your Love,” produced by Brian Bell and Terry Black. Ahed’s Bill Gilliland has completed producing lp’s for Moxie. Also new at Ahed is a Bill Amesbury lp, produced by Amesbury at Phase I... Suzanne Stevens is currently completing an English lp for Capitol-EMI.

New Broadland Record releases include lps by Dick Brown (“The Cowboy and The Lady”), Dallas Harms (“Paper Rosie”) and Louis Pederson ("Rodeo #1 Sport"). Also issued is the single, “For The Goodness of Shirley,” by Ian Tyson. Quality Records recently purchased the catalogue of Broadland Music, which includes publishing rights to material by Randy Bachman, R. Dean Taylor, Lorne Greene, Jack Kent Cooke and many others.

GRT Records to hold its annual convention on Aug. 21-22 in Toronto at the King City Campus of Lady Eaton College. Expected to be in attendance are GRT’s cross-Canada distributors and international reps from its licensees Chess/Janus, Sire/Passport and 20th Century... London records flew inmedia reps to Montreal to meet with Moody Blues’ Ray Thomas, who has released a solo lp on Threshold, titled “From Mighty Oaks.”
Hitting The Road With The Heep

NEW YORK — When a group sets out to tour the world it takes a task force with a high degree of coordination, promotion and general organization. Often individual record companies in a territory are set up to run efficiently within their own borders, but do not have the personnel, time or experience to involve themselves in part of a worldwide promotional campaign. With this fact in mind, Bronze Records has developed a method of working whereby they function from their London headquarters as a unit controlling all the centralized planning. Brances and artists are currently focused on the worldwide tour of Uriah Heep. The group’s affairs are handled exclusively by the Bron Organization, headed by Gerry and Lillian Bron (the former has guided the group since its inception and has produced its nine albums).

43 City Tour

In preparation for Uriah Heep’s upcoming 43 city coast-to-coast United States tour, Ms. Bron and Susan Watson-Taylor are in the midst of visits to all WEA branches (Warner Bros. distributes Heep’s product in the United States), radio, press and television stations, major retail accounts and concert promoters. Ms. Bron and John Cokell (Bronze Records general manager) are also visiting all European record and publishing licenses to develop the way for the current European tour.

Bronze, in cooperation with Island Records and WEA (who between them distribute Bronze product worldwide), have circulated thousands of album posters, give-away concert programs, album logo stickers, match boxes and buttons, T-shirts and sweaters, press kits, album display boards, window stickers and tour posters.

TV and Radio Appearances

Selwyn Turnbull is coordinating Heep’s major television and radio appearances throughout the world. A video film of their live show will be used for additional promotion. “Return to Fantasy,” the group’s latest album, will also have extensive television and radio support. Rain Clark, Bronze production coordinator has taken care of distributing all artwork and tapes to the licensees. Neil Warnock, managing director of the Bron Agency, has been responsible for the setting up of all European, Far East and Australian tour dates. Wally Meyrowitz (American Talent International, New York) has booked the United States and Canadian tour with great care and attention. All travel and logistics problems have been handled by Judy Ingham and Hun Price of Bron Artists Management, and Jeff Perry of Hep Travel. Comprehensive travel booklets have been distributed to everyone who is in any way involved in the campaign.

Road Crew

Heep’s road crew themselves are the envy of the “roadie pecking order.” Dell Roll, their chief road manager, has a reputation for always “making the gig”—an enviable reputation when one considers the long miles and sleepless nights involved. The crew’s life has been made more comfortable by the use of a luxury coach with beds and washroom facilities.

‘Whistle Stop’ Promotion

After the U.K. dates in June, Uriah Heep flew to the United States in July and undertook a special “whistle stop” promotion tour of WEA branches in eight major cities and met with all WEA personnel as well as radio program directors, promotion men, key press people and major record accounts. Prior to commencing their United States tour, Heep also taped two live network television shows for transmission during the tour.

Sodaka Far East Tour


RCA Red Seal Opera Promo

NEW YORK — A three-city opera promotion based on its new releases and opera catalogue is being launched this month by RCA Records. The promotion will tie in with the opera seasons of New York, Chicago and San Francisco.

The announcement was made by Ernest Gilbert, director of marketing, Red Seal, who stated that the campaign will be supported by extensive local consumer print and radio advertising and in-store promotions, including consumer contests in which winners will receive tickets for the opera season in each city. In San Francisco and Chicago, winners will receive two tickets to each opera; in New York, the winner will receive a pair of subscription tickets to the Metropolitan Opera.

Special Savings

During the campaign, RCA’s entire Red Seal and Victrola opera catalogue will be offered to consumers at special savings. The New York promotion will involve all Sam Goody stores in the New York and Philadelphia markets; the San Francisco promotion is in conjunction with Tower Records and the Chicago effort will have the cooperation of Rose Records.

Bronze’s current attention is focused on the marketing of its current releases of acts such as Bob Dylan and John Lennon, and upcoming acts such as Uriah Heep. An upcoming promotion will be based on the work of the group’s road manager, Dell Roll.

It was a gala evening in Los Angeles as United Artists Records turned Cherokee Studios into an imaginary hotspot Willy Purple’s Nitelab to fan for an appearance by newly signed Dr. John (and his Rizum and Blues Revue). Pictured are Ringo Starr on drums and Eric Clapton on cello accompanying the good Doctor at an after-recording-session jam. Dr. John’s debut United Artists album, produced by Bob Ezrin and recorded live at Willy Purple’s, will be released in the fall.

In RW’s August 16 issue, RCA recording artist Gretchen Cryer was incorrectly identified as Gretchen Wyler.

Bingham and Knowlton Plan RCA Album

NEW YORK — Bing Bingham and Joe Knowlton, recently returned from a five-week engagement in Anchorage, Alaska, will be going into the studio in September to record an album for RCA, due for release late this year. The duo is produced by the Tokens for Don Kirshner. The album will consist of material by Knowlton and Bingham, including “Alaska Bloodline.”

Columbia Masterworks Issues ‘Footlifters’

NEW YORK — Columbia Records has issued “Footlifters,” A Century Of American Marches, as its Record-Of-The-Month. Following “Carmina Burana,” the initial release in this series, “Footlifters” songs Gunther Schuller conducting the Incredible Columbia All-Star Band.

Hayes Touring

LOS ANGELES — ABC Records artist Ivy Hayes is in the midst of a national tour to promote his gold lp, “Chocolate Chip.”

Jammin’ with the Doctor

BINGHAMTON — WIBI-FM is offering a chance to meet “The Doctor,” Jonathan L. Burton, during a two-day visit beginning Thursday. Burton is president of ABC Records and will have vis-a-vis appointments with WIBI’s management and staff.

The ‘New’ New Riders

The newly rejuvenated New Riders of the Purple Sage took time from their current recording of their next Columbia Records lp to take a breather outside the Record Plant in Sausalito. The album, “Oh, What a Midsummer Time,” is being produced by Bob Johnston and will be coming out in the third week of September with a national tour by the group being kicked off by the September 26th and 27th dates at the Roy in Los Angeles. Pictured from left are: Franklin (NBRS road manager), Joe Kerr (NBRS manager) and Buddy Cato; David Nelson; Don Ellis, vice-president Columbia Records; Bob Johnston, producer; John “Mama- duke” Dawson and Ellen Berstein, ad h co-ordinator, San Francisco.

The newly rejuvenated New Riders of the Purple Sage took time from their current recording of their next Columbia Records lp to take a breather outside the Record Plant in Sausalito. The album, "Oh, What a Midsummer Time," is being produced by Bob Johnston and will be coming out in the third week of September with a national tour by the group being kicked off by the September 26th and 27th dates at the Roy in Los Angeles. Pictured from left are: Franklin (NBRS road manager) and Joe Kerr (NBRS manager) and Buddy Cato; David Nelson; Don Ellis, vice-president Columbia Records; Bob Johnston, producer; John "Mama-duke" Dawson and Ellen Berstein, ad h co-ordinator, San Francisco.
CONCERT REVIEW
TYA, Slade, Wright
Light Up Long Beach

LOS ANGELES — Nimble-fingered Alvin Lee made it all look easy as he and Ten Years After (Columbia) delighted a jam-packed crowd of fans at the Long Beach Arena. One of rockdom's hardest working guitarists, Lee was greeted with wildly enthusiastic applause by an audience that remained on its feet throughout the entire performance.

Opening with "Rock And Roll Music To The World," which hasn't lost its infectious qualities, the band moved on to more overtly aggressive blues pieces, "Bad Driving Man" and "Good Morning Little Schoolgirl."

Guitar Expertise
Later, in a very carefully paced set, Lee clicked solidly with "I Can't Keep From Crying (In My Soul)," a guitar tour-de-force featuring precise runs and bright harmonic effects. Showing the crowd that he was a master of a sound and never its slave, Lee deftly integrated strains of "Maybelline," "I Got A Woman," "Blue Suede Shoes" and "Whole Lotta Shakin' " into the inevitable closer, "I'm Going Home." His mean, lean playing was especially well complemented by Ric Lee's assertive percussion.

While it would have been nice to hear Ten Years After doing some newer material, the old standbys are done so well that they continue to be people pleasers, year after year.

Slade (WB), a group that has enjoyed huge success in England for about four years, continues its efforts to gain acceptance across the Atlantic. This time around, these hard-core rockers concentrated heavily on material from their new soundtrack lp, "Slade In Flame," forsaking—over the most part—their British hit singles. Overall, Slade's incessant wall-of-sound approach seems to have remained intact, for better or for worse.

Gary Wright
Gary Wright (WB), of Spooky Tooth fame, opened the show with his new keyboard/synthesizer dominated band. With three keyboards and a drum kit to back up his vocals, Wright produced an interesting blend of spooky, electronic ballads and funky disco-type body music. "I Can't Find The Judge," a rocker off Wright's "The Dream Weaver," was a standout, as was his blues version of The Beatles' "Lady Madonna." The all-keyboard band is a novel concept and bears watching in the months ahead.

Mike Harris

Osmonds Fair Date

MGM recording artists The Osmonds were recently at the Allentown Music Fair in Pennsylvania. On hand for their concert were 140 members (mostly 17 year old girls) of the Osmonds Brothers Fan Club, who flew in from England for a two-week pilgrimage which included the concert.

CONCERT REVIEW
Slade Scores at Schaefer Fest

NEW YORK — Slade (WB) returned to the United States recently and began their first tour of this country in nearly two years. One of their stops was in Central Park—for an appearance at the Schaefer Festival (21)—and if anyone thought Slade might be a thing of the past, such thoughts would have been promptly dispelled by the sellout mob's enthusiasm.

If there was subtlety in this performance, then this reporter notes not to have detected it. Slade's is shoot first — ask questions later rock; rather than wash over you, their sound pulverizes you. You respond by sheer animal instinct. And in front of all the music is Noddy Holder's rather singular vocal style. At first, this reporter thought Holder sounded like a high-pitched Jim Dandy Mangrum without the marbles in his mouth. In the course of a retrospective, comparing Holder's voice to a banshee's shriek would be more appropriate. Put it all together and you get a band for which a great deal of teenagers would kill.

Musically, Slade uses the most rudimentary rock licks to the greatest advantage. While some of their music is intriguing, it is also loud enough to drown out large parts of Holder's vocals, which are, of course, Slade's greatest strength and its greatest weakness. His style allows, virtually, no emotive qualities — you have a hard time finding the heart of the songs but you also find yourself reacting positively to its crudeness.

Whatever one thinks about Slade's music, one cannot deny that the group is responsible for some of the finest rock song titles of the '70s. Check it out: "Gudder T'Jane," "Ubangi Man," "Them Kinda Monkeys Can't Swing," and the brilliant "O.K. Yesterday was Yesterday." Notice how the titles of their dynamite oldies medley, "Let The Good Times Roll/Feel So Good," pale in comparison to something like "Mama Weer All Craze Now." It was all too much.

Despite constant heckling from the assembled mob, Brownsville Station (Big Tree) was a triumph as the opening act. They are now a power quartet, short on theatrics and long on straightforward rock and roll. An extended version of "Call Me Rock and Roll" ignited things for the group, and later in their set new members Bruce Charles Gazarin displayed his impressive talents as a guitarist on "Roadrunner." They closed their set with that certified rock classic, "Smokin In The Boy's Room," and all one could say after that was, "Come back anytime, Brownsville Station."

David McGee

Aerosmith Goes Gold

NEW YORK — Columbia recording group Aerosmith's "Toys In The Attic" album has been certified gold by the RIAA.

CLUB REVIEW
Isis On The Move

NEW YORK—The all-girl band Isis (Buddah) held forth recently (25) at the Other End and indicated by their performance that they may be causing some big-time commotion soon.

In a celebration of the club's opening number, was alternately soft and seductive, and at times sharp and brash. The bandwriting is original, with some very ethereal flute lines. "Gold," a ballad written by Allen Toussaint, was memorable for its swooping organ runs, haunting melody and (as one expects of a Toussaint song) rather winsome lyrics. "Sunshine" provided a strong counterpart to "Gold" by virtue of its joyous, bouncy rhythm and strong group harmonizing behind Carol McDonald's impressive lead vocal.

A warm, outgoing personality blessed with immense musical talent, Ms. McDonald is the group's real plus. This is not to berate the rest of the group members; they are all good musicians. However, the band as a whole would profit if its members would not shrink qo much in deference to their lead singer.

Free Beer (Southwind), a solid, unpretentious bunch of country/rockers, opened the show. Their sound is dominated by an irresistible lonesome steel guitar and close, traditional country harmonies. Though their tunes flow naturally, without any forced and/or embarrassing rhymes in the lyrics, Free Beer has a need for truly memorable, distinctive material. However, the group's potential for positive growth is undeniable.

David McGee
CONCERT REVIEW

America, with Martin, Performs Impressively

LOS ANGELES — Currently on tour in the band's namesake homeland, with the accompaniment of an orchestra conducted by producer extraordinaire George Martin, America (Warner Bros.) performed their most impressive Los Angeles concert to date. The band offered a finely balanced selection of their lengthy list of recent and older hit tunes.

With the trio of Dan Peek, Gerry Beckley, and Dewey Bunnell trading off virtuoso roles as guitarist, pianist, and vocalist, the group displayed an impressive measure of versatility with their famed glossy harmonies effortlessly adapted to material that was once diverse and stilted with their inimitable style.

Offers Hits

Almost all of the group's chart-toppers were included in the program. Songs like "Tim Man," "Ven- tura Highway," "I Need You," "Sister Golden Hair" and their current single, "Daisy Jane," were offered in a style very close to the recorded versions.

The real clincher, however, was the elaborate finale. As the first part of "Horsey With No Name" consumed the Bowl, a grandiose spectacle of fireworks and lights illuminated the sky.

George Martin

George Martin opened the show conducting the Hollywood Bowl Orchestra through a smooth nostalgic set of classic Beatles tunes, Jeff Beck's "Dusk" and even went into the past with Bach's "Air on the G String." Martin confidently acknowledged the praise he received as he sublimely accompanied America throughout this performance.

Pamela Turbow

McTell Visits States

LOS ANGELES — Ralph McTell, a British artist whose "Street" was recently released in America and Canada by 20th Century Records, has arrived in the States to promote the album.

20th Century's promotion, sales, and publicity teams will be working with McTell during his visit with the band.

Talking with Tuna

Enjoying the success of their current album, "America's Choice," Jack Cassidy and Jerrie Koukoken of Hat Tune, get together with RCA Records personnel recently to discuss plans for their next Grunt album, which they will start recording shortly. Seen here, from left, are: Jack Kientan, RCA division vice president, marketing; Mike Bernik, division vice president, pop air; Cassidy; Koukoken; Mel Ibenman, division vice president, commercial operations; and Bill Thompson, Hat Tune's manager.

Stewart and Faces Add Tour Dates

LOS ANGELES—The Rod Stewart and the Faces tour has been extended with the addition of another 10 dates, to include Detroit and an extensive tour of Canada, it was announced by Billy Gaff, who manages both Stewart and the Faces. The Canadian portion of the tour, which follows a two-month tour of the States, will begin on October 24 and continue through November 6.

Gaff also disclosed that guitarist Jesse Ed Davis will be joining the entire Faces tour as a Warner artist. Davis recently collaborated with Rod Stewart on his Warner album, "Atlantic Crossing." Stewart and the Faces will also be joined by a 15-piece string section on some dates and by horn sections — including Tower of Power's, which will join them for the west coast dates (including an appearance at Anaheim Stadium on August 30).

The Rod Stewart and Faces tour is currently being booked by American Talent International and Pacific Presentations in conjunction with Gaff Music.

Mac Davis Joins Special Olympics

LOS ANGELES—Mac Davis has been named entertainment chairman of this year's Special Olympics, it was announced by Beverly Campbell, director of the Kennedy Foundation in Washington, D.C.

Davis will make an appearance at the games, to be held this year at Central Michigan University in Mt. Pleasant, Michigan, August 8-9. He will attend various clinics in addition to demonstrating the guitar to mentally retarded youths who will be competing in the three-day event.

ATV Signs Prelude

NEW YORK—Peter K. Siegel, president of ATV Incorporated, has announced that future releases from the group Prelude will be on the Pye label. The group consists of Brian and Irene Hansen, guitarists, and husband and wife, and Ian Vardy. Their first lp on the Pye label is due for September release.
**NSA Sets 'Manny'**

**NASHVILLE**—At the regular monthly meeting of the Nashville Songwriters Association board on August 5, the executive director, Maggie Cavender, reported that the long planned and awaited "Manny" would be a physical award at the NSA Hall of Fame ceremony on October 12 at the Sheraton Park South in Nashville.

The "Manny," taken from the word "manuscript," is a bronze sculptured pinc design especially for NSA for its Hall of Fame inductees by sculptor Bud Mayes, of Denver, Colorado. The bronze features a hand holding a quill with a data plate for inscribing the name of the recipient and the date it was awarded.

"Manny" will be the annual award to those songwriters chosen in each year to be received into the Hall of Fame.

**Jones Unveils Changes In Business Ventures**

**NASHVILLE**—In a press conference held Tuesday (13) at Possum Holler, the nightclub owned in Nashville by George Jones, the singer announced several recent major changes in his business ventures.

Jones stated that A.Q. Talent, Inc. was sold to Roy Dean, Inc. Agency for an undisclosed amount. Quinnci Acuff, president of the firm, will join George Jones Enterprises in the capacity of vice president in charge of artists relations. All future bookings will be handled through RDI, which is financially backed by Robert Greene, owner of Executive Inn in Evansville, Indiana.

Shug Baggett, partner in two nightclubs in Nashville with Jones, is now officially Jones' new personal manager.

A five year contract has been signed by Jones with Roy Dean that will guarantee the singer $750 thousand annually.

The offices of the new George Jones Enterprises will be located on Music Row at 1513 Hawkins Street.

**Lavender, Blake Merge**

**NASHVILLE**—Shorty Lavender, president of Shorty Lavender Talent Agency, and Dick Blake, president of Hubert Long International, have announced the merging of their companies, to be called Lavender-Blake Agency.

Lavender and Blake now have 40 country artists on their roster, including such artists as Tammy Wynette, Billy "Crash" Craddock, the Statler Brothers, the Carter Family, J. J. Cale, the Four Guys, David Houston, Ferlin Husky, Bob Luman, Jeanne Pruett, T. G. Sheppard, Mel Street, "Little" David Wilkins, Connie Carter, David Alan Coo, Jim Glaser, Margo Smith, Atlanta James, Sherry Brece, Alex Houston, Arleen Harden, Wayne Kemp, Hugh X. Lewis, Darrell McColl, Harold Morrison, Nick Nixon, Sunday Sharpe, Patsy Sledd and Billy Larkin.

Blake bought Hubert Long International after Long passed away in 1972. Lavender also worked for Long in the capacity of executive vice president for five years of his seven and a half years employment there, before leaving to found Shorty Lavender Talent Agency, which has been in operation for the past four years.

**John McMeen**

John McMeen was appointed vice president, with Dave Barton, Don Helms, Jack Lynch and Ken Rollins serving as chief agents. Other employees include Linda Edwards, secretary to Dick Blake; Theresa Everett, secretary to Shorty Lavender; Pat Hood, secretary to John McMeen; Etta Thomas, contract secretary; and Claudia Costner, receptionist.

**IRDA To Distrib.**

**Berry Hill Records**

**NASHVILLE**—Mike Shepherd of International Record Distributors has announced the completion of a distribution deal between IRDA and Berry Hill Records of Nashville.

IRDA will be handling the distribution for Berry Hill's first release, "Devil's Triangle," by artist Buzz Cason.

**Soul, Country & Blues Signs Stella Parton**

**NASHVILLE**—Bob Dean, president of Country Soul Records, has announced that artist Stella Parton will be recording all future releases on the Soul, Country and Blues label.

Because of the success of Stella's record, "I Want to Hold You" in My Dreams Tonight," Country Soul Records has been incorporated into a larger company, Soul, Country and Blues, Inc.

Soul, Country, and Blues is presently releasing an album and the single "That's What I'm Doing," by Stevie, both of which will be distributed by International Record Distributing Associates.

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**NASHVILLE REPORT**

By RED O'DONNELL

The 90-minute ABC-TV Special celebrating the 50th anniversary of the Grand Ole Opry will be taped in Nashville and vicinity the week of Oct. 20. It will air "sometime in November." (A big name personality probably will be signed to narrate the program.)

Mel Tillis' latest sideline: He is going to raise tobacco on a 67 acre farm recently purchased in an adjoining county. Meanwhile, Tillis' Nashville home is up for sale.

Minnie Pearl will join the group of celebrities participating in the first annual Roy Clark Celebrity Golf Classic, Sept. 19-20, in Tulsa, Okla. All proceeds go to aid the Children's Medical Center in Tulsa.

MCA recording artist Brenda Lee tapes by Steen, both of which will be released on NBC-TV's Midnight Special and the syndicated Merv Griffin show. Segments are scheduled to be televised in about two weeks.

Johnny Cash, his wife June and their son John Carter Cash are guests on the opening show of Hie Haw, slated to air in mid-September in most major markets. "I Love the Night Afternoon" by Gene Watson and "This Is My Year for Mexico" by Crystal Gayle, both on the charts, were written by Vince Matthews. "I had some help from Kent Westbury on the Watson cut." Matthews points out.

Birthdaying: Molly Bee, Justin Tubb, Doyle Blackwood, Tex Williams.

Did you ever wonder how much time is required to produce a music album?

It varies of course, but "Say Forever You'll Be Mine," the latest lp by Porter Wagoner and Dolly Parton, was a year in the making. Naturally, they weren't in the studio that long, but from the time the songs were selected until the recording was ready for the market was 12 months.

Singer Jeanne Pruett dropped by the MCA Records office the other day, and while waiting to meet with her disc producer, Owen Brad... (Continued on page 53)

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**COUNTRY PICKS OF THE WEEK**

**DEL REEVES, "YOU COMB HER HAIR EVERY MORNING!" (Tree, BML)**

Super country ballad that's positive all the way. Unique hook will draw instant attention—and the song carries the weight. Look for this to be Del's biggest record—it has onasis stamped all over it. He's 'combed' a hit United Artists JA-XW702-Y.

**JOEL SONNIEH, "I'VE BEEN AROUND ENOUGH TO KNOW!" (Hall, BML)**

A Cajun country sound on the last verse gives a slight sound from beginning to end add up to a hit for this newcomer. He'll be around a long time after this one hits. Penned by Bob McDill and Dickey Lee— the makings of a monster. Mercury 73702-Y.

**LYNN ANDERSON, "I'VE NEVER LOVED ANYONE MORE." With a beautiful cover of pretty Lynn and a set of beautiful songs, you can't go wrong. Tunes such as the title number, "Sabulous Love," "Love Has No Pride," "He Turns It Into Love Again" and "I'm Not Sorry" make it a super enjoyable album. Columbia KC 36691.

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www.americanradiohistory.com
Be again one ago, "Big Thanks" Action brewing It to Narvel Felts Billy Walker Jean Shepard looks like Wichita Houston Amarillo Fresno Dudley Do The UNTRY Station - "Funny How Time Slips Away" - "Let Me Be Your Lover"; particularly heavy in the West and Midwest. "Thanks" is the side for Bill Anderson! Some stations are opting for the "B" side (notably KBOX, WHK and KLAK), but 80 percent of reporters are sticking with "Thanks"! Darrell McCall is helping himself to some good numbers on "Helpless!" Good moves showing in Shreveport, Amarillo, Louisville, Wichita and Jackson. It looks like a sleeper for Asleep at the Wheel! "The Letter That Johnny Walker Read" started slowly, but action is starting to snowball, with new believers including KBOX, KIJK, WWOK, WCMS, WXCL and KFDI. Peggy Sue is back on the scene, striking a blow to women's lib with " Proud to be a Housewife." Interest brewing in Peoria and the southwest. "Mirror, Mirror" is now on 20th Century, and Ben Reece is off and running at WBAM, WMC, KIJK and KIDW. Dave Dudley is looking good with "Wave At 'em, Billy Boy." Chip Taylor takes a Johnny Cash hit of 20 years ago, "Big River," and the new treatment breeds lively interest for listeners at WUNI, KLAK, WHK, KCKN, KSOP and WAKU. Action breathing on LaWanda Lindsey's "Let Your Fingers Do The Walkin'" in Norfolk, Kansas City and Salt Lake City. Blockbusters: Roy Clark, Jessi Colter, John Denver. AREA ACTION Bill Black's Combo - "Back Up and Push" (WMC) Hagers - "Hot Lips" (KSPO, WCMS) Ray Stevens - "Indian Love Call" (KCKC)
**COUNTRY SINGLE PICKS**

**COUNTRY SONG OF THE WEEK**

**JOE STAMPELEY—ABC/Dot DOA-17575**

**CRY LIKE A BABY** (Press, BMI)

The old Box Tops hit of a few years back is brought back in super form by Joe. It'll be big this time around too. Roll on!

**HEARTSFIELD—Mercury 73706**

**NASHVILLE (House of Living, ASCAP)**

Super-smooth sound could surprise everyone and go all the way. Great drive-time sound will have your toes tapping.

**SAMMI SMITH—Mega MR-1236**

**TODAY I STARTED LOVING YOU AGAIN** (Blue Book, BMI)

Country classic gets a classic treatment from the most sensuous singer around. Look for lots of airplay and dimes for the jukes.

**RAY GRIFF—Capitol P-4126**

**YOU RING MY BELL** (Blue Echo, ASCAP)

Ray debuts on the label with an up-tempo number sure to garner loads of attention. Ding dong—it's a hit!

**TOM T. HALL—Mercury 73704**

**I LIKE BEER** (Hallnote, BMI)

**FROM A MANSION TO A HONKY TONK** (Hallnote, BMI)

Tom T. never fails to come up with a hit that's a little different, and this is no exception. Flip is a super ballad that'll get plenty of play.

**SUE RICHARDS—ABC/Dot DOA-17572**

**TOWER OF STRENGTH** (Famous, ASCAP)

The old Gene McDaniels hit comes back as a country smash. A tower of talent!

**JERIS ROSS—ABC/Dot DOA-17573**

**I'D RATHER BE PICKED UP HERE (THAN PUT DOWN AT HOME)** (Pi-Gem, BMI)

Jeris follows up “Pictures On Paper” with a super country honkin’ number. Stations will be picking up requests on this.

**BOB LUMAN—Epic 8-50136**

**SHAME ON ME** (Regent/Fort Knox, ASCAP)

A hit from yesterday for someone else, today it belongs to Bob. Potential for a monster.

**GUY & RALNA—Ranwood R-1037**

**LOVELIGHT** (Allanwood, BMI)

Duo from the Lawrence Welk Show has a smooth country number guaranteed to turn on the hitlight.

**ROY ACUFF—Hickory H 355**

**THAT'S COUNTRY** (Milene, ASCAP)

If you want to know what's country, give a listen here and Roy will tell you. That's a hit!

**BUZZ CASON—Berry Hill IRDA 080**

**DEVIL'S TRIANGLE** (buzz Cason, ASCAP/Dan Penn, BMI)

Solid country sound that'll put a “buzz” in your ears. The Cason goes hitting along!

**BILL BLACK'S COMBO—Hi SN-2991**

**BACK UP AND PUSH** (Fi/Bill Block, ASCAP)

High energy instrumental with a heavy fiddle out front sawing away. Can stand on its own in any format.

**DENNIS DYKES—Somerset 103**

**SLIP AWAY** (Chesel, BMI)

Newcomer debuts with a number that could grab a lot of attention and play. Give a listen!

**Country Shindig Adds Jackson**

- **NASHVILLE** — Randy Jackson, formerly with Hubert Long International, has been added to the staff of Country Shindig Promotions, according to company heads Keith Fowler and C.K. Spurlock.

**Background**

Jackson received B.S. and Master of Education degrees from Sul Ross University in Alpine, Texas, and did doctoral work at North Texas State University. Prior to moving to Nashville, Jackson was director of public relations at Sul Ross University.

**Nashville Report** (Continued from page 53)

Iley, began answering the phone at the receptionist's desk (the receptionist had gone to the powder room). The third call was from a person in Indiana who said, "I've written a song suitable for Jeanne Pruett." Without identifying herself, Jeanne asked, "What is the title of the song?" "Satin Sheets for My Baby," said the caller.

"Jeanne recently had a hit recording called 'Satin Sheets,'" she explained. "Oh!" exclaimed the guy on the other end of the line—and hung up.

What is a Sterling Whipple?
- A gadget made of sterling silver?
- A new drink?
- An old drink?

The answer is none of the above.

Actually, Sterling Whipple is a new singer, recently signed by RCA. His first recording is "In Some Room Above the Floor."

**HEAD FOR COVER! IT'S COMING IN FAST! NICK PENNY'S "SUMMER STORM"**

**RAGING 'CROSS COUNTRY**

Exclusively on RING RECORDS
Distributed by NSD
P. O. Box 1262, Nashville, TN 37202
WANTED:

Tompall, the Outlaw.

For seizing country and pop fans across the nation.

Tompall's country music of the seventies is on top of the Most Wanted lists. "Put Another Log On The Fire" is the smash cross-country hit from his album, "Tompall". A reward for redefining country music while on tour with fellow outlaws Waylon Jennings and Jesse Colter. Here comes Tompall and the Outlaw Band shooting up the charts. Be on the lookout for Tompall and The Outlaw Band. They are bound to hit your market.

He's armed with the cross-country hit single:
"Put Another Log On The Fire"  M14800

And the album:
"Tompall"  M3G-4977

Marketed by Polydor/Distributed by Phonodisc
Available in Canada through Polydor Ltd.
<table>
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<td>MCA</td>
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**Chart Maker of the Week**

**100 - San Antonio Stroll**

Tanya Tucker

MCA 40444

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**August 22, 1975**

**The Country Singles Chart**

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</table>
The Unmistakable Sound of the Southern Gentleman

"What in the worlds come over you"

Sonny James

Columbia
3-10184
JIGSAW

THEIR NEW HIT SINGLE

‘SKY HIGH’

FROM THE
MOTION PICTURE

"THE DRAGON FLIES"

A 20TH CENTURY FOX PRESENTATION
A GOLDEN HARVEST/MOVIE COMPANY
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