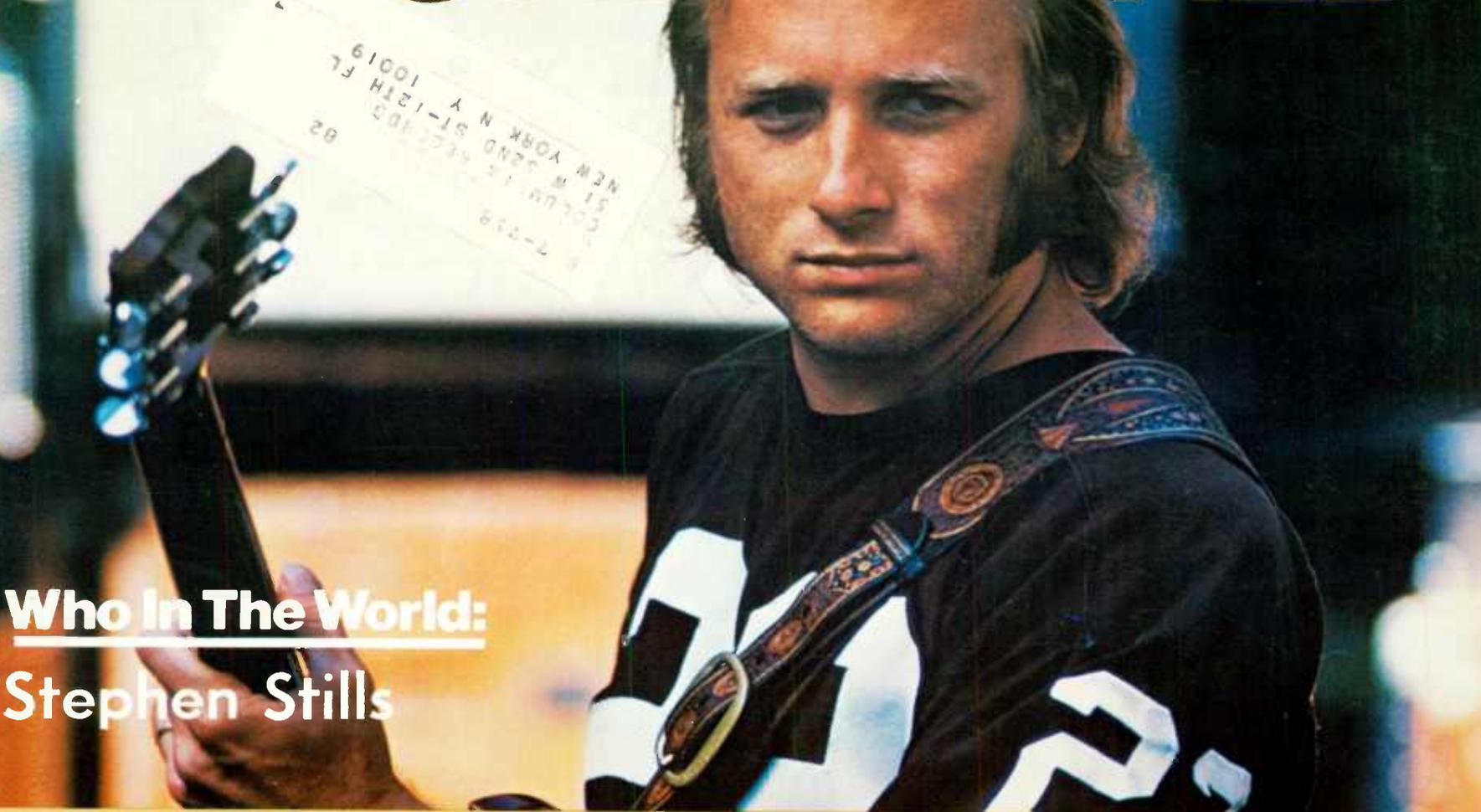


RECORD WORLD



Who In The World: Stephen Stills

HITS OF THE WEEK

SINGLES

BARBRA STREISAND, "MY FATHER'S SONG" (prod. by Jeffrey Lesser & Rupert Holmes/Widescreen Prod.) (Wide screen/Emanuel/First Artists, ASCAP). In her most spine-tingling single since "The Way We Were," tale 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, ASCAP). As much of a potential boost to pina colada as to Pro-Keds sales, supergroup pieces together bits of the L.A. r&B experience while stranded outside of Radio City Music Hall. Expect nothing but excellent traction and action from this Steely soft shoe. ABC 12128.

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 satisfyin' 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 10373.

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.

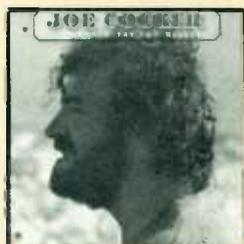
ALBUMS

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 flowing harmonious appeal. FMer's should consider programming, and top 40 formats are sure to have a field day. Heavenly delights are topped 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.”



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RECORD WORLD

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 Ella 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

Rack Jobbers Meet Planned by NARM

■ CHERRY HILL, N.J.—The First Annual NARM Rack Jobbers Conference will be held at the Hyatt on Union Square in San Francisco, California, Thursday and Friday, September 18-19. The rack jobbers program will be the focal point of a series of meetings which will also include meetings of the 1976 convention committee, of the NARM board of directors, and of the manufacturers advisory committee. Advance registration forms have been sent this week to all NARM regular members.

Meetings

Preliminary meetings to be held on Wednesday, September 17 are convention committee meetings and one of the board of directors. Thursday's schedule calls for a board of directors breakfast meeting; a joint session with the board of directors and the manufacturers advisory committee; a rack jobbers meeting; a rack jobbers-only "Operations Rap;" and a cocktail reception and dinner meeting to be attended by rack

(Continued on page 40)

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;

(Continued on page 42)

Allman Tour, Album Announced by Walden

By DON CUSIC

■ 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)

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 as (from left) Bob Skaff; Al Teller, president of United Artists Records; and Odia Coates look on.

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.

Bullethead 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).

War, EW&F

United Artists supergroup War holds down the number 6 spot with "Why Can't We Be Friends" while Earth, Wind & Fire (Columbia) have the longest-charted top 10 album of the week with "That's the Way of the World," at 8 after 24 weeks.

At 18 with a bullet is Graham Central Station (WB). Their package "No 'Bout-a-Doubt It" is currently the fastest-rising album to break top 20 (reaching that status after only four chart weeks). The lp is also "Salesmaker of the Week" on The Retail Report.

Last week's Chartmaker, Ohio Players (Mercury), sees their "Honey" package become the fastest-rising album to break into the top 50 where it is a bulleted 44 after two chart weeks. Chartmaker for this week is again a black act, Quincy Jones (A&M)

and his "Mellow Madness" set, debuting at a bulleted 66.

The biggest comedy album of the day is also black, Richard Pryor's "Is It Something I Said" (WB), bulleted at 54 after just two weeks in release.

Within the top 50, only one album (Elton John's "Greatest Hits" on MCA), can top The Temptations in the longevity department: their Gordy package, "A Song for You" (at 48) is in its 29th chart week.

B.T. Express

B. T. Express have cemented their identity as an album act with their "Non Stop" lp on Roadshow becoming their second big effort, at a bulleted 21 after four chart weeks. The pattern of initially breaking off of a hit single, "Get Down Tonight," has worked for KC & The Sunshine Band (TK) whose namesake album is already a bulleted 36 after three weeks on the top 100.

Spinners (Atlantic) see their "Pick of the Litter" package bulleted into the 22 spot after three chart weeks, reaffirming their position.

(Continued on page 38)

Pride and Campbell To Host CMA Awards

■ NASHVILLE — The Ninth Annual Country Music Association Awards will take place on Monday night, October 13, at 9 p.m., Central Daylight Time. According to CMA board chairman Bill Denny, the show, which is sponsored by Kraft Foods Corporation, will be broadcast live on CBS-TV from the stage of the Grand Ole Opry House and co-hosted by Charley Pride and Glen Campbell.

Categories

There will be awards presented in 10 categories of achievement: Entertainer of the Year, Song of the Year, Single of the Year, Male Vocalist of the Year, Female Vocalist of the Year, Album of the Year, Instrumentalist of the Year, Instrumental Group or Band of the Year, Vocal Duo of the Year and Vocal Group of the Year. The awards are determined by vote of the CMA membership, with the certified public accounting

(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 unique package only 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 renditions of "This Land Is Your Land" and "Greenback Dollar," both done à 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.

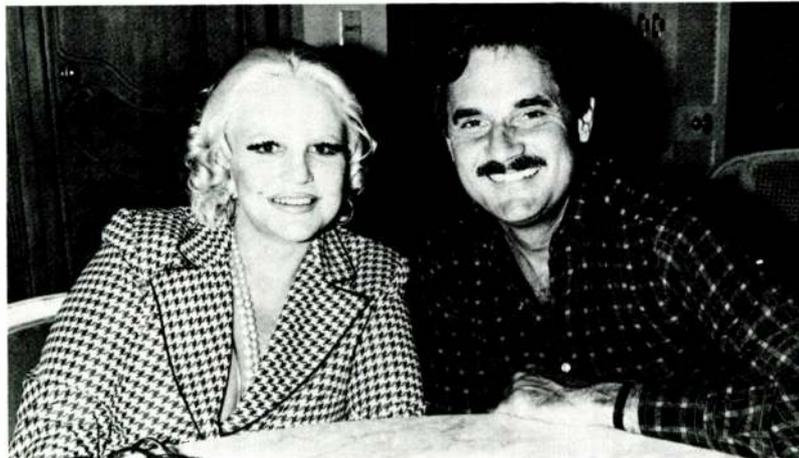
Much of the most recent material has been taken back into the studio for overdubbing in light of the direction in which Croce was moving and because some of the songs are taken from a three hour studio session done in January 1970 at which time 22 songs were laid down on tape. But what is particularly 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.



Peggy Lee, Gil Friesen

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.

Capitol Income Off

■ LOS ANGELES — Bhaskar Menon, president and chief executive officer of Capitol Industries—EMI, 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 for the prior year 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)



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SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S. AND CANADA—\$50; AIR MAIL—\$85; FOREIGN AIR MAIL—\$90. SECOND CLASS POSTAGE PAID AT NEW YORK, N. Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.

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VOL. 31, No. 1470

The sensuous touch of Willie Hutch.



Includes "Love Power," Willie's supersmash breakout single! M1360

M6-838S1

The sensuous touch of Willie Hutch. His fifth album, *Ode to My Lady*. Luscious. On Motown Records & Tapes.



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Book Series Set by Sire, Chappell

■ NEW YORK — Seymour Stein, president of Sire Records, and Norman Weiser, 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 9x12 volumes printed on heavy stock, they will feature rare photographs in addition to text and supplementary documentation 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, David Ruffin, 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 "Elton 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 R. 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 all 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 meeting with all P.I.P. distributors and key merchants.

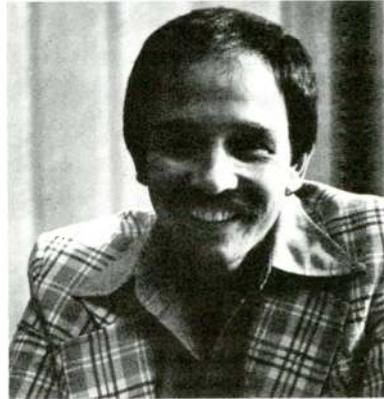
War Meets the Mayor



In a mutual display of gratitude in which gifts were presented on both sides, United Artists recording group War meets Detroit Mayor Coleman Young. The mayor presented War with keys to the city of Detroit at a presentation in which he also gave the group an RIAA plaque for their latest gold album, "Why Can't We Be Friends?" War gave the mayor a supply of "Why Can't We Be Friends?" T-shirts, frisbees and other paraphernalia to be distributed to Detroit's population. Shown at the Detroit City Hall are (from left) War members Howard Scott; Lee Oskar; Lonnie Jordan (partially obscured by his key); Harold Brown; Detroit mayor Coleman Young; War members Charlie Miller; B. B. Dickerson; and Papa Dee Allen.

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.



Steve Bedell

A seven-year veteran of WFO, Bedell will be headquartered in Los Angeles, and will be traveling extensively to the company's New York offices.

Warner Promoted

Additionally, Farrell announced that effective immediately Jay Warner will become managing director of the WFO publishing arm and will run the New York operation. He previously was professional manager.

Companies Take Space For MIDEM 1975

■ NEW YORK—As of July 31, almost six months from the January 23 opening date, 115 companies have signed contracts for booth space at MIDEM.

Among the companies having contracted for booth space are: A&M, Acuff-Rose, April Music, Arcade, Ariola, ATV Music, Audio-
(Continued on page 32)

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 recorded performances of The Beatles, Led Zeppelin, Bob Dylan and The Rolling Stones. Peters has also requested its dealers to return all unsold stocks of those recordings.

The records in question, all of which had originally been 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 Joker 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 Biddu Orch. Single

■ NEW YORK—Epic Records has rush-released a new single by the Biddu 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 discotheques 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 spread to Boston and Chicago, where the imported single has also been picking up sales and interest.

Epic has signed Biddu to an exclusive recording contract for the United States and plans a major promotional support campaign for "Summer of '42."



WORTH WADING FOR.

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ATLANTIC CROSSING**

(BS 2875)

On Warner Bros. records and tapes.



Congratulate top artists in the top labels

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.

THE COAST

By BEN EDMONDS



■ SIMIAN SOCIALITES SUDDENLY SEEK SECOND SUCCESS (WIN A DREAM DATE WITH P. F. SLOAN DEPT.): With every band who ever recorded in the '60s either regrouping or seriously considering it, it was only a matter of time until the **Monkees** pushed another cream pie in the face of pop music. And that's what's happened, almost. Monkees **Mickey Dolenz** and **Davy Jones** have teamed with songwriters **Tommy Boyce** and **Bobby Hart** (whose hits for the Monkees included "Last Train To

Clarksville," "Stepping Stone," "I Wanna Be Free," and "Valeri") in a band that's not exactly the Monkees but might as well be. Billed as "The Great Golden Hits of the Monkees Show, starring the guys who sang 'em and the guys who wrote 'em," it's a musical presentation but, more than anything else, it's a nice excuse to be able to enjoy the same dumb fun that characterized the Monkees TV show. The other half of the Monkees, **Mike Nesmith** and **Peter Tork**, were contacted for the project, but the former was booked up with his various performing and production deals and the latter was too busy teaching guitar somewhere in Venice (Cal.). So the new foursome, aided by some backing musicians (among them guitarist **Keith Allison**, a former **Raider** and substantial talent in his own right), took to the road for a couple of weeks to test out the chemistry. Thus far, it's worked better than any of us would've predicted: 22,000 in St. Louis (drawing more to the Six Flags venue than either **Mac Davis** or **Olivia Newton-John**), over 10,000 in Kansas City, and sell-outs in all the smaller concert halls they've played. What's truly amazing is that the majority of the kids they're attracting aren't within shouting distance of being 18, which means that a whole lot of them were still spitting Gerber's Babyfood all over themselves in the first-run heyday of the Monkees series. Based on their initial road success, more live dates have been booked and the recording of some new material has already commenced. When a new record deal is negotiated (they're represented by Jaricco's **Tony Ricco**), it's doubtful that it will be under the Monkees manager. But whatever they decide to call it, it's certain to be a good time . . . **Roger Daltrey**, in Dallas to promote his latest solo album, got a taste of what it's like to be trapped on the inside of a **David Essex** wetdream. 3000 rock & roll ragamuffins converged on the record store where he was dispensing autographs and literally ripped down the doors of the establishment to get at their hero. Daltrey escaped, nobody was hurt in the stampede, but reports have it that the **Who** vocalist will henceforth conduct his personal appearances by postcard . . . The 1st Annual Rock Awards show is adequately covered elsewhere in this issue, so we'll let this stand as our only comment: Thank God for **Keith Moon** . . . There was an afterparty, however, hosted by **Don Kirshner** at the Beverly Hills Hotel. Among those dining and dancing at his expense were **Ringo Starr**, **Tony Orlando**, **Sonny Bono**, **Roger Daltrey**, **Keith Moon**, **Edgar Winter**, **Al Kooper**, **Steve Paul**, **Olivia Newton-John**, **Danny Fields** and **Alice Cooper** . . . **Barry Martyn's Legends of Jazz** raised over \$1000 by their recent performance at the Mayfair Music Hall, the funds going to the widow of **Zutty Singleton**, onetime **Louis Armstrong** and **Duke Ellington** drummer. The Legends of Jazz, by the way, are quite justified in billing themselves as the "oldest living jazzband." . . . **Paul Williams** taped two dramatic TV shots before he disappeared into the studio to begin work on his next album. One was a guest appearance on **Carl Reiner's** newest vehicle "Heaven Help Us," the other was an episode of "Baretta" titled "Little Orphan Annie Blues," which Williams both wrote and starred in . . . Attending a birthday party for **Thoroughbred Management** prexy **John Gunnell** last week were **Rod Stewart**, members of **LaBelle**, **John Mayall**, **Eric Mercury**, **Spencer Davis**, **Dee McKinney**, **Billy Gaff**, **Vicki Wickham**, **Steve Cropper** and **Thoroughbred VP Eddie Chorán** . . . The golden couch used as a bed by **Elizabeth Taylor** in "Cleopatra" will be used as part of an album cover by **Michael Fennelly**, whose fine next album, "Stranger's Bed," will be released by Mercury next month . . . **Elvis** was too busy with concerts and recording to accept a \$2.5 million offer to portray, as best he could, **Rudolph Valentino** in a stage and film musical. The show, titled "Ciao Rudy," is currently playing in Rome with **Marcello Mastroianni** in the featured role . . . Those two lovable **Cooper/Koopers**, **Alice** and **Al**, were actually seen at the same stable in the same room at the same time, this historic event taking place at the Roxy during **Jose Feliciano's** stand

(Continued on page 36)

Ariola Signs Wayne Parker



Jay 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, Jay Lasker, Wayne Parker, and Howard Stark.

Rogan Joins London

■ NEW YORK — Walt Maguire, vice president of a&r for London Records, has announced that Tom Rogan has been appointed associate national promotion manager for the label. He will work in conjunction with Herb Gordon, who was recently made national promotion manager, to coordinate all phases of promotion, including radio stations and special projects. In addition, Rogan will be responsible for disco and college promotion across the country. Both he and Gordon report directly to Sy Warner, national sales manager.



Tom Rogan

Tom Rogan began his 22-year career in the industry with Capitol Records, where he dealt with sales promotion in the east. From there he went to Liberty-United Artists Records as east coast promotion director, later moving to the position of national sales and promotion director at Bob Crewe Productions. After seven years with Crewe, Rogan was appointed east coast promotion coordinator for Motown Records. Most recently he served as associate national promotion manager of Roulette Records.

Cat Stevens Gold

■ LOS ANGELES — Cat Stevens' best selling A&M album, "Cat Stevens' Greatest Hits," has been certified gold by the RIAA.

RCA Taps Della Corte

■ NEW YORK—The appointment of Tom Della Corte as manager, advertising, has been announced by Len Adelman, director marketing services, RCA Records.



Tom 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



Shown at the party held at the Beverly Hills Hotel after the Rock Music Awards are Walter Yetnikoff, president of CBS Records/Group with Phoebe Snow, who was named Best New Female Artist.



3-10200

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.



George Brown

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 mid-west 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 mid-west r&b regional promotion manager. A former account executive at Campbell-Ewald in Detroit, Durham handled the Chevrolet 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.

CLUB REVIEW

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 (13), 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 the best of 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 Clemmons), 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 industryites, not the easiest crowd to conquer). His voice and man-

ner are genuinely authentic in the best rock & 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 odds-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 Searchers 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 is by Roz Levin, right photo by Bernie Block.

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, vice president of promotion 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, Washington, where he 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.

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.



73687

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

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. Norman 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 activities; and professional managers Jon Devirian, contemporary, and Dave Jacobs, standard catalogue, of California; Jim O'Laughlin, professional manager of Intersong in California; Jerry Renewych, head of creative, Chappell—Toronto; and head of the Nashville office of Henry Hunt, vice president—country

RCA Names Ross Intl. Pub. Mgr.

■ 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 or 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 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.

music division, with professional staff members Brenda Holbert and Pat Rolfe.

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 Wattenberg, vice president and counsel to Chappell; 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 rental/orchestration area; Pat Perkins, administrator and merchandise manager for the publications division; Ron Solleveld, head of the international department; and Morris Zager of royalties.

Dana-Aire Records Formed in Bay Area

■ SAN FRANCISCO — Dr. Arthur Vassiliadis has announced the formation of Dana-Aire Records with headquarters in the Bay Area. Also announced were the appointments of George O'Bryan as president of the newly formed company, Joe Saraceno as director of a&r and Alan Dote as staff producer. Dr. Vassiliadis will function as chairman of the board.

Dana-Aire Records' executive offices are located at 304 Grand Avenue, South San Francisco 94080, telephone: (415) 589-7472, with a branch production office in the Los Angeles area located at 1610 No. Argyle, Hollywood, California 90028, telephone: (213) 462-6606. Saraceno will headquarter at the latter location.

Nemperor Signs Raices



Nemperor Records president Nat Weiss has announced the signing of Raices to 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 Botnick. Raices was brought to the attention of Weiss at Nemperor by Ramon 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 18-19. Shown at the Atlantic offices are, from left: Atlantic's director of press/artist development Earl McGrath; Ramon Silva; group members Gonchi Sifre (drums), Amaury Lopez (keyboards), Robert Puras (bass), Juanito Melendez (reeds), Kiko Melendez (guitars, cuatros), Sammy Figueroa (lead vocals) and Rafi Cruz (percussion); and Nat Weiss (front).

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 joined RCA Records in 1961 in the office services department. From 1963 to 1968, he was in advertising services, and from 1968 to 1970, he was in artists relations. From 1970-72, he was a salesman for SMG.



Bob Rifici

WEA Taps Franco

■ LOS ANGELES — WEA president Nesuhi Ertegun and executive vice president Phil Rose have announced the appointment of David Franco as director of international repertoire. In his newly created position, Franco will both supervise the international placement and promotion of recordings emanating from WEA International companies and licensees and serve as repertoire coordinator for incoming product in the U.S. market.

Franco, who locates at WEA's Burbank offices, comes to WEA from EMI in Brazil where he fulfilled an assignment in their international operations. Previously he'd served as manager of a&r with RCA's international division.

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."

Messinger Named ASCAP Controller

■ NEW YORK—Curtis C. Messinger has been appointed controller of the American Society of Composers, Authors and Publishers, it was announced by ASCAP president Stanley Adams. Messinger comes to the performing rights society from the 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 WNET/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, Segal & Henry, Inc., has moved to new headquarters at 9255 Sunset Blvd., Los Angeles 90069. New phone is (213) 550-8211.

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

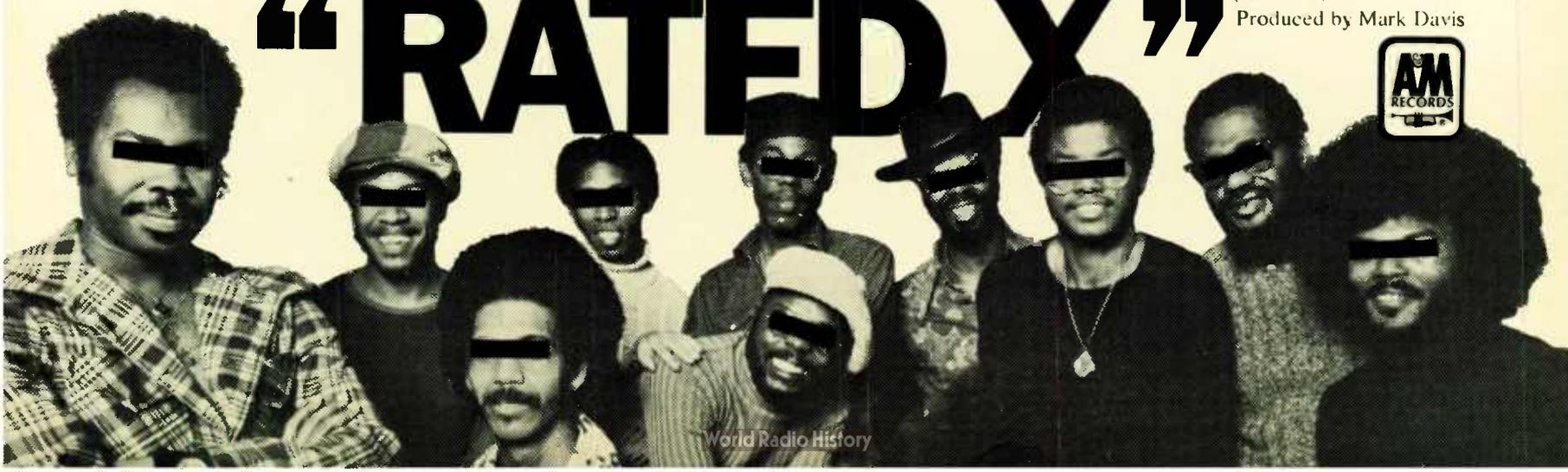
L.T.D.

is still

“RATED X”

(AM 1731)

Produced by Mark Davis



DICKIE GOODMAN—Cash 451
(Private Stock)

MR. JAWS (prod. by Bill Ramal & 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 Bongiovi, Meco 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 12123

WE ALL GOTTA STICK TOGETHER (prod. by Steve Barri, Lawrence Payton, Jr.) (ABC-Dunhill/Rall, 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 Bongiovi, Meco Monardo & Jay Ellis/DCA Records) (Robin/Tomeja, ASCAP)

Not content to wait for John—or Joan—to take the initiative, that "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) (Sherlyn, 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 Silvester & Bert deCoteaux) (Moonsong, 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) (Downbreaker, BMI)

From the "I'll Play For You" album, a cut with all the mystical magic of another "Summer Breeze." No tide, however mighty, shall wipe it off the chart shore.

RONNIE McNEIR—Prodigal 619

FOR YOUR LOVE (prod. by Ronnie McNeir & Renaldo Benson) (Crishelle/Mac-West/Tobinie, 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

(prod. by Nick Jameson w. Paul Leka)

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&r 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 Potter & Steve Barri) (ABC-Dunhill, BMI)

Re-issue of former 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)

(BABY) SAVE ME (prod. by David Jordan & Andrew Smith) (Classified/Eyes Have 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 DO SOMETHING FREAKY TO YOU (prod. by Leon Haywood) (Jim-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 Shagalloff/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.) (Jason Sean, ASCAP)

Fins of "Jaws" novelties 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 Rubinson & Friends) (Crabshaw, ASCAP)

Elvin Bishop tune is strutted 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 Silvester & Bert deCoteaux) (Anacrusis, ASCAP)

Man from "Pippin" now has his own summer TV series and hence the potential to break big on disc. Loads 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) (Kaskat, 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 Snuff Garrett) (Peso, BMI)

Narrative-vocal mixture tells a most un-comic 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)

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HOUR OF THE WOLF

STEPHENWOLF—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 movers. 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)

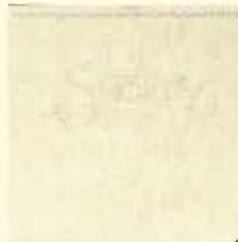
Latin rooted rock revelers show their expertise at handling a variety of musical styles while simultaneously retaining that force that is distinctly their own. Full flavored sounds beat throughout; "Michael's Theme" is funkily orchestral; "Such a Good Life" is a straight-ahead rocker; and "When You Got a Heartache" epitomizes the group's appeal.



GET ON DOWN WITH BOBBY BLAND

BOBBY BLAND—ABC ABCD 895 (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 downest and outest tunes including "Take It On Home," "I Hate You" and "If Fingerprints Showed Up On Skin."



LAW

GRC 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

MARCIA WALDORF—Capricorn CP 0159

(WB) (6.98)

The Macon-based label takes a slower, more gentle route than has been its 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 MEHTEN—Tall/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."



FIRST CUCKOO

DEODATO—MCA MCA-491 (6.98)

Boss Brazilian keyboardist walks a versatile path on his latest outing, "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—TSOP KZ 33154 (Co) (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 composing chores. 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—GRC 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 easelbacks that are being made available. Forget your blues, c'mon get EQT!

LUMINESCENCE

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 Sudfunk 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's 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 title track's a multi-mooded pleaser; "Inside In" is jazzily innovative; and "Sweet Henry" is an up-tempo happy-tune. "Hotel Hello" will soon be saying hi to the charts.

Meet John Shine



Columbia recording artist John Shine recently visited New York for a special week-long engagement at Reno 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 Reno's are (from left): Jack Craig, 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.

Vibraharpist 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-forma-

tion 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 Glancy, 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&r—were feted by the entire RCA staff as well as many artists and friends. Pictured from left, (top row): Rosica, Berniker, Glancy 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 Maults-BY (RCA staff producer), Nell Carter (RCA recording artist) and Carter's manager Myrna March; Mike Berniker with (from left) Mike Abramson and artists Daryl Hall and John Oates.

RADIO WORLD

Spotlight on Harrison



On August 17, "The King Biscuit Flower Hour" presented the first in a new series of special audio-documentaries on its 176 station outlets. The program, "A Conversation with George Harrison," was a two-hour in-depth study of Harrison in both words and music and was also the first major American interview of Harrison since the '60s. New York air personality Dave Herman, of WNEW-FM, interviewed Harrison for the show. The interview was arranged through the efforts of Rich Totoain of A&M Records and Terry Doran of Dark Horse Records. Pictured from left are: Harrison, Totoain and Herman.

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 Ameri-

can 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



ASCAP presents Capitol Record's Al Coury, senior vice president, a&r, with plaques for Helen Reddy's "Angie Baby" and "Leave Me Alone (Ruby Red Dress)" and Anne Murray's "Love Song." The awards represent top chart status for the hit singles. Shown from left are, ASCAP's Tad Maloney and Jerry Gooze; 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 KDWB (2-1), WOKY (4-1) and WCOL (5-1); it also took gigantic jumps like 15-9 WQXI, 16-10 WRKO, 18-7 KTLK, 12-9 KXOK, 20-11 WPGC, 25-12 WCFL, HB-24 WIBG, 18-16 Y100, HB-27 WFIL, HB-27 CKLW and 29-26 WHBQ. Additional shots on WLS (20), KHJ, 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. New on



Spinners

KHJ, WOKY and KLIF. Movement includes HB-23 WQXI, HB-36 WCOL, 25-20 WSAI, 30-25 WHBQ, 35-29 WIXY, 17-12 KDWB, 24-20 WFIL, HB-32 KILT, 30-22 KTLK, 23-15 WIBG, 28-24 WPGC, 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 WCOL, 7-5 WRKO, HB-38 KTLK, 24-22 WPGC and 27-33 WMAK. Original interest came from the New England area. Looks like a winner.



Jefferson Starship

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 WCOL. 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, KILT and KFRC. Already enjoying play on 13Q, WSAI, WIX4, 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, WBBQ, 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 KILT. 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 are the Persuasions, working, as usual, a cappella and, one might add, working superbly. Even a sub-par 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, gospellike (because they had been asked by prison officials not to sing any gospel numbers—gospel, it seems, shakes up the prisoners too much) prelude to 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 cutesy-poo show biz schtick.

"Swanee" was followed by a song—filled with special poignancy—"Got To Get To My Woman Somehow." Jerry Lawson burned on lead vocal, his voice rising out of the utter hopelessness and morbidity of the prison milieu; and the lines he sang so effectively—"I just can't wait any longer/got to get to my woman somehow/we ain't getting' any younger"—will not soon be forgotten by anyone who heard them.

Lawson's mates—Tubo, Jimmy, Joe and Willie—gave him the kind of vocal support most other singers can only dream about having at some time during their careers. Their manner is an effortlessly graceful one for which there are 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 every song was a dream; within every dream was a hope. And hope equals survival at Rahway.

David McGee

new york central

By IRA MAYER

■ Bruce Springsteen's engagement at the Bottom Line this week brings to mind a question that has been simmering under the surface of the current alleged Village club "revival." 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, Reno Sweeney (for sale, with the owners reportedly looking to open a club in the Belasco Theater), the Grand Finale and any number of others—are serving as breeding grounds for new talent 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 Cheetah 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 tastes were more in line with the public's. An example one 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 (mostly 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. (Exceptions: Aerosmith, who have worked the nation area by area, and the Tubes, who have been playing west coast venues such as the Roxy and the Boardinghouse.

Obviously many acts are playing clubs, but they are not "breaking" out of them in the sense they once did. AWB opened for Elvin Bishop at the Bottom Line more than a year ago, but 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 the club's role. Adds an agent at ICM, "Clubs are not looking to break acts—most 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 so much more of the music was a new experience; that in itself being at least a partial explanation of the success Springsteen, the Tubes and Patti Smith are finding through clubs. The number of rooms is increasing and overall attendance is probably on the rise, but how much of the present interest in New York clubs is due to an abundance of newspaper copy and how much due to actual musical excitement is a matter of contention.

NOTED: In last week's item about the import copies of Neil Sedaka's "Overnight Sensation" album, Rocket Records was mistakenly identified as being "happy with the problem" that some radio stations use of the cut "Bad Blood" (featuring Elton John) was creating. . . Ray Baretto will be the first salsa act at the Bottom Line. . . Al & Dick's Steak House opens a showcase cabaret August 25th. The room will be called The Showoffs.

Daltrey Delivers



MCA recording artist Roger Daltrey visited K-WST (Los Angeles) to guest on disc jockey Richard Kimball's (left) show. Daltrey was in Los Angeles as part of a two weeks American tour to promote his new solo MCA lp, "Ride A Rock Horse," and to talk about his film debut in the starring role of Ken Russell's "Tommy."

CLUB REVIEW

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 both their own contemporaries 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 ambience 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 affable and appealing personality and undeniable vocal talents will undoubtedly make the Lettermen's next letters "H-I-T."

Jerry Farver

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DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Phil Gernhard: The Total Independent Producer

By LENNY BEER

■ Phil Gernhard is a rare breed among independent record producers, one 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.



Phil Gernhard

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: Out of desperation, really. 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 so involved with Jim. We went through two managers.

RW: How do you separate your role from that of Bullets Durgom (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 up 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 song writer, and different writers would just come over once 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-person 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?

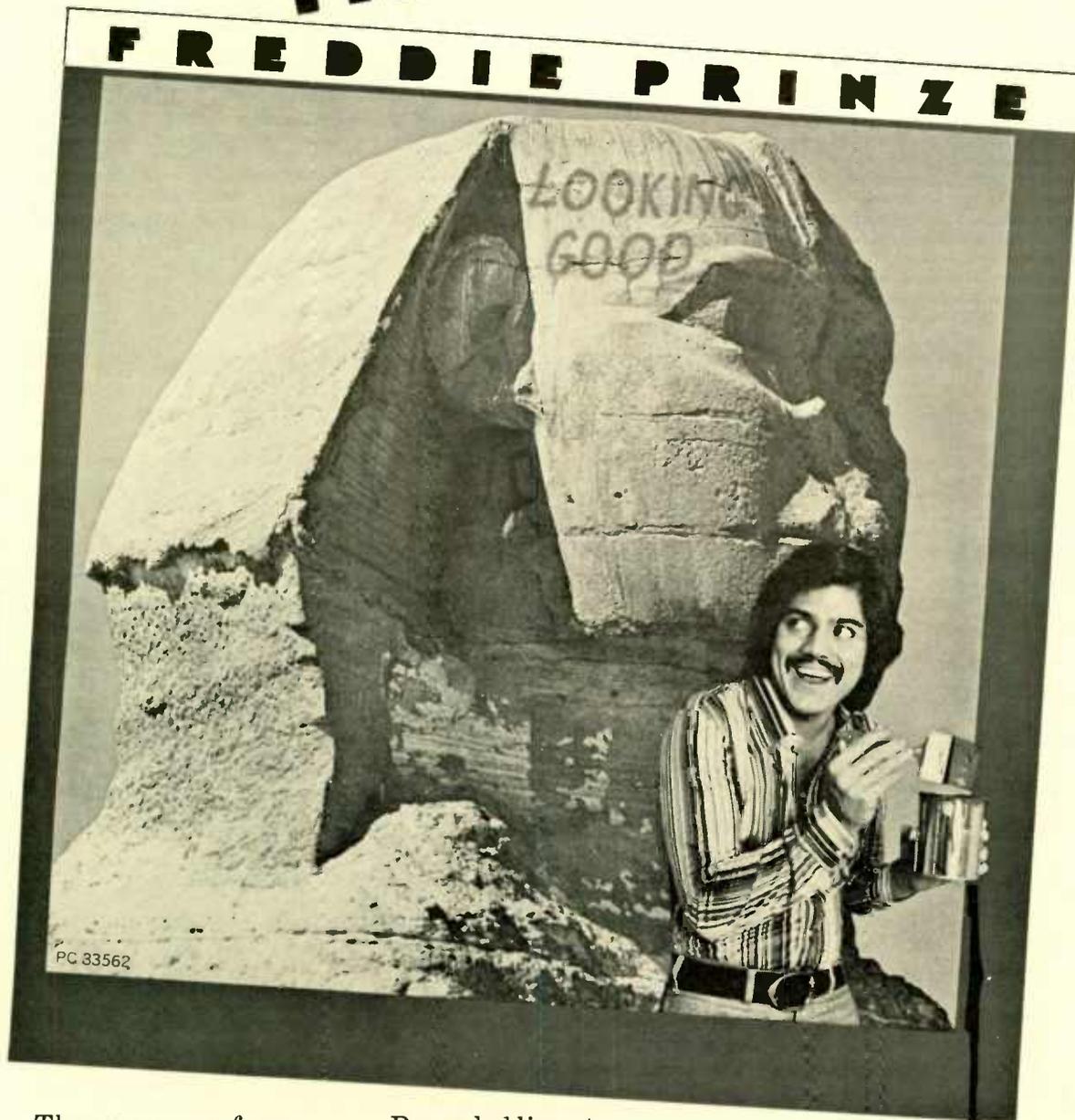
Gernhard: I was 17. Then I quit producing for awhile, went back to Florida and started law school. I started putting on teen dances to make some money. There was a band from a small town upstate that played the dances. I really liked the lead singer, so I produced him for the fun of it. I shipped the 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 Richtoven. 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,

(Continued on page 36)

MIRA, MIRA, FREDDIE PRINZE!



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.



AUGUST 23, 1975

1. **MISTER MAGIC**
GROVER WASHINGTON, JR.—Kudu
KU 2051 (Motown)
2. **EXPANSIONS**
LONNIE LISTON SMITH—Flying Dutchman
BDL 1 0934 (RCA)
3. **THE CHICAGO THEME**
HUBERT LAWS—CTI 6058S1 (Motown)
4. **TALE SPINNIN'**
WEATHER REPORT—Columbia PC 33417
5. **LIQUID LOVE**
FREDDIE HUBBARD—Columbia PC 33556
6. **SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33195
7. **LEVEL ONE**
THE ELEVENTH HOUSE Featuring LARRY
CORYELL—Arista 4052
8. **DISCOTHEQUE**
HERBIE MANN—Atlantic SD 1670
9. **JOE BECK**
Kudu 2151 (Motown)
10. **SHABAZZ**
BILLY COBHAM—Atlantic SD 18139
11. **A TEAR TO A SMILE**
ROY AYERS UBIQUITY—Polydor PD 6046
12. **TWO**
BOB JAMES—CTI 6051S1 (Motown)
13. **NO MYSTERY**
RETURN TO FOREVER Featuring CHICK
COREA—Polydor PD 6512
14. **STEPPING INTO TOMORROW**
DONALD BYRD—Blue Note BN LA 368 G
(UA)
15. **NATIVE DANCER**
WAYNE SHORTER—Columbia PC 33418
16. **UNIVERSAL LOVE**
MFSB—Phila. Intl. KZ 33158 (Col)
17. **THE AURA WILL PREVAIL**
GEORGE DUKE—MPS/BASF MC 25613
18. **COUNT BASIE JAM**
COUNT BASIE—Pablo 2310 718 (RCA)
19. **STEPPIN'**
POINTER SISTERS—ABC Blue Thumb
BTS 602
20. **CHAPTER 4: ALIVE IN NEW YORK**
GATO BARBIERI—Impulse ASD 9303
(ABC)
21. **WHAT A DIFFERENCE A DAY MADE**
ESTHER PHILLIPS w/BECK—Kudu
KU 2251 (Motown)
22. **THE BRECKER BROTHERS**
Arista 4037
23. **IN THE POCKET**
STANLEY TURRENTINE—Fantasy F 9478
24. **UPCHURCH/TENNYSON**
PHIL UPCHURCH & TENNYSON STEVENS
—Kudu 2251 (Motown)
25. **SATURDAY NIGHT SPECIAL**
NORMAN CONNORS—Buddah 5643
26. **THE BOYS DOIN' IT**
HUGH MASAKELA—Casablanca
NBLP 7017
27. **THE WAY WE WERE**
WILLIS JACKSON—Atlantic SD 18145
28. **CHASE THE CLOUDS AWAY**
CHUCK MANGIONE—A&M SP 4518
29. **MELLOW MADNESS**
QUINCY JONES—A&M SP 4526
30. **PHENIX**
CANNONBALL ADDERLY—Fantasy 79004
31. **KOKOMO**
Columbia PC 33442
32. **SOLID**
MANDRILL—United Artists LA 408 G
33. **SURVIVAL OF THE FITTEST**
HEADHUNTERS—Arista 4038
34. **TIMELESS**
JOHN ABERCROMBIE—ECM 1407
(Polydor)
35. **FLYING START**
BLACKBYRDS—Fantasy F 9472
36. **THE CASE OF THE 3-SIDED DREAM**
IN AUDIO COLOR
RAHSAN ROLAND KIRK—Atlantic
SD 1674
37. **TOM CAT**
TOM SCOTT & THE L.A. EXPRESS—Ode
SP 77029 (A&M)
38. **FUSION III**
MICHAL URBANIAK—Columbia PS 33542
39. **I NEED SOME MONEY**
EDDIE HARRIS—Atlantic SD 1169
40. **FEEL**
GEORGE DUKE—MPS/BASF 25355

Audiofidelity Ent.

Taps Goldschmiedt

■ NEW YORK—Herman D. Gimbel, president of Audiofidelity Enterprises, has announced the appointment of Philip Goldschmiedt to the position of assistant production manager.

Goldschmiedt'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.

Strassburger Promoted By Phonodisc, Inc.

■ CLEVELAND—Ron Strassburger has been promoted to branch manager of Phonodisc, Inc. for the Cleveland, Detroit and Cincinnati marketing area.

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

Motown Signs Libra



Herb Belkin, Motown creative vice president (seated), 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 Belkin and the album's producer Danny Besquet (left) and Jules Huppert (right). Huppert co-manages Libra with Ralph Kent Cooke, Los Angeles advertising executive. The group is currently organizing their first tour of the U.S. under the aegis of Paul Smith's RPM Booking Agency.

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 WIBG, 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 WIBG, programmers are discussing its hit potential around the country. Positive vibrations on this one!

'Brazil' 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 Henry Belolo, 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 Musexpo '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 Group, subsidiaries of 20th Century Fox Film Corp., have moved to their own building located at 8544 Sunset Blvd., 213-657-8210.

Jupiter Jazz Bows

■ LOS ANGELES—Jupiter Jazz Records has been formed here by Juggy Murray. The first release on the label, Willie Bobo's "Gotta Hustle On" has been released with another, a single by Ken Williams, due for release in September.

Denny Zeitler will handle promotion for the label and the following distributors have been set: Los Angeles and San Francisco: Record Merch; Chicago: M&S; New York: Beta; Washington and Baltimore: Schwartz Bros.; Atlanta: Southland; Memphis: Record Sales; New Orleans: All South; Texas: Big State.

Jupiter Jazz Records is located at 1745 Camino Palmero.

Record Merch. Bash



Record Merchandising recently hosted a party in San Francisco's Hitchcock Mansion to celebrate their appointment as the northern California distributor of Motown Records and affiliated labels. Attending the party were employees of Motown, Record Merch. and local radio and retail personnel. Shown in the above photo are, from left, Jack Lewerke, executive vice president, Record Merchandising, Sid Talmadge, president of Record Merchandising and Ewart Abner, president of Motown Records.

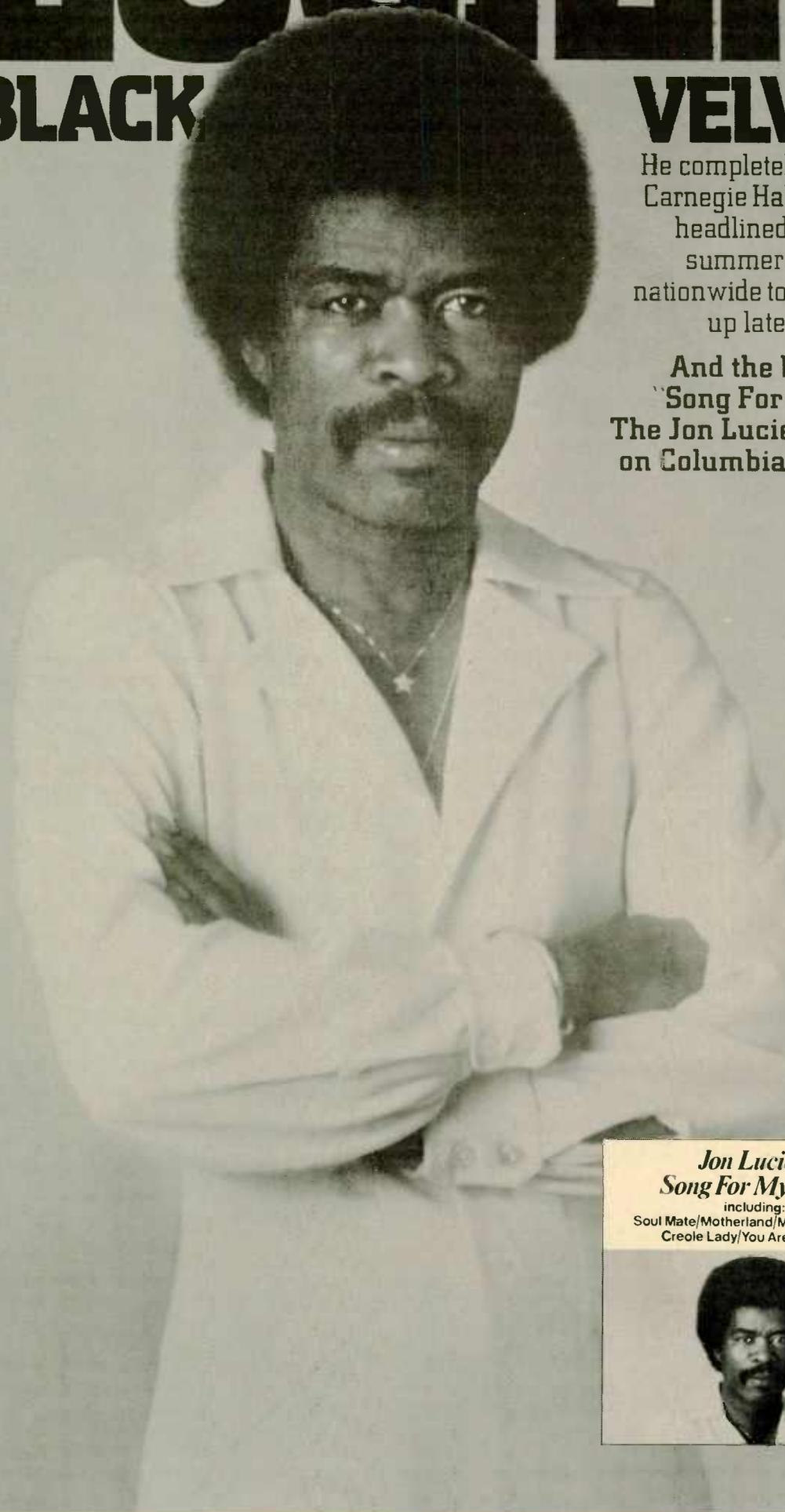
LUCIEN

BLACK

VELVET

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.



Jon Lucien
Song For My Lady
including:
Soul Mate/Motherland/Maiden Voyage
Creole Lady/You Are My Love



PC 33544

101 THE SINGLES CHART 150

AUGUST 23, 1975

AUG. 23	AUG. 16	
101	107	KEEP YOURSELF ALIVE QUEEN—Elektra 45268 (Feldman/Trident, ASCAP)
102	105	YOU ARE A SONG BATDORF & RODNEY—Arista 0132 (Keca, ASCAP)
103	103	LIKE THEY SAY IN L.A. EAST L.A. CAR POOL—GRC 1014 (Rancan/Act One, BMI)
104	104	HOT SUMMER GIRLS/TIME WILL TELL FLASH CADILLAC & THE CONTINENTAL KIDS—Private Stock 026 (Murray-Callander, ASCAP)
105	102	ROCK & ROLL RUNAWAY ACE—Anchor 21002 (ABC) (American Broadcasting, ASCAP)
106	117	WHAT A DIFFERENCE A DAY MADE ESTHER PHILLIPS—Kudu 925F (Motown) [E. B. Marks, BMI/Stanley Adams, ASCAP]
107	109	EVERYTHING'S THE SAME (AIN'T NOTHING CHANGED) BILLY SWAN—Monument ZS8 8661 (Col) [Combine, BMI]
108	131	SKY HIGH JIGSAW—Chelsea 3022 (Duchess, BMI)
109	112	SO WHAT IF I AM PAPER LACE—Mercury 73694 (Murray-Callander, ASCAP)
110	110	THE PHONE'S BEEN JUMPIN' ALL DAY JEANNIE REYNOLDS—Casablanca 834 (Groovesville, BMI)
111	113	WORK HARD LABOR DIAMOND REO—Big Tree 16043 (Atlantic) (Prolix, ASCAP)
112	116	A FRIEND OF MINE IS GOING BLIND JOHN DAWSON READ—Chrysalis 2105 (WB) [Big Secret, ASCAP]
113	—	MR. JAWS DICKIE GOODMAN—Cash 451 (Private Stock) (Unichappell, BMI)
114	—	WHEN YOU'RE YOUNG AND IN LOVE CHOICE FOUR—RCA PB 10342 (Wren, BMI)
115	130	WE BELONG TOGETHER DeFRANCO FAMILY—20th Century TC 2214 (Nom/Maureen, ASCAP)
116	137	I GOT STONED AND I MISSED IT JIM STAFFORD—MGM 14819 (Evil Eye, BMI)
117	120	FLYING HIGH BLACKBYRDS—Fantasy 747 (Blackbyrd, BMI)
118	118	CHASING RAINBOWS BLUE MAGIC—Atco 7013 (WMOT/Mystic Dragon, BMI)
119	133	ROSANNE GUESS WHO—RCA PB 10360 (Cummings Troiano & Associates/Cirrus/Septima, BMI)
120	123	HEY MAMA MARIAH—United Artists XW 6654 (Silver Chalice, no affil.)
121	123	THE SERENADE THAT WE PLAYED DIANE GILLAND—Raintree 2202 (Ski Cat, BMI)
122	124	THE MILLIONAIRE DR. HOOK—Capitol 4104 (Almo, ASCAP)
123	125	IF I COULD ONLY WIN YOUR LOVE EMMYLOU HARRIS—Reprise 1332 (WB) [Acuff Rose, BMI]
124	126	MAMACITA GRASS ROOTS—Haven 7015 (Capitol) [Screen Gems-Col/Summerhill, BMI]
125	—	LET'S LIVE TOGETHER ROAD APPLES—Polydor 14285 (Landers Roberts, ASCAP)
126	129	LADY OF THE LAKES SPIRIT—Mercury 73697 (Square Snuff, BMI; Fish Fry, ASCAP)
127	—	SALLY ANN BONAROO—Warner Bros. 8103 (Pants Down, BMI)
128	128	(DO YOU WANNA) DANCE DANCE DANCE CALHOON—Warner Spector 0405 (WB) [Mother Bertha, BMI]
129	—	NOTHIN' HEAVY DAVID BELLAMY—Warner Bros. 8123 (Famous, ASCAP)
130	132	WE BEEN SINGIN' SONGS BARON STUART—United Artists UA XW 686 Y (Eyes Havit/Unichappell/Unart, BMI)
131	134	BUTTERFLY DAVID SANBORN—Warner Bros. WBS 8111 (Jasong, ASCAP)
132	135	EVERY DAY I HAVE TO CRY SOME ARTHUR ALEXANDER—Buddah 492 (Combine, BMI)
133	115	TURN BACK THE PAGES STEPHEN STILLS—Columbia 3 10179 (Gold Hill/Donnie Dacus, ASCAP)
134	136	SUMMER DAYS LOU CHRISTIE—Slipped Disc 45270 (Elektra) [Screen Gems-Columbia, BMI]
135	—	(IF YOU WANT IT) DO IT YOURSELF GLORIA GAYNOR—MGM M 14823 (Robin-Song/Tomeja, ASCAP)
136	—	GIMME SOME (PART ONE) JIMMY "BO" HORNE—Alston 3714 (TK) (Sherlyn, BMI)
137	139	GET IT UP FOR LOVE DAVID CASSIDY—RCA PB 10321 (Benchmark/Long Dog, ASCAP)
138	—	PUT ANOTHER LONG ON THE FIRE TOMPALL—MGM 14800 (Evil Eye, BMI)
139	143	DON'T IT MAKE YOU WANNA DANCE RUSTY WEIR—20th Century 2219 (Prophecy, ASCAP)
140	—	OOLA LA BETTY WRIGHT—Alston 3715 (TK) (Sherlyn, BMI)
141	101	CLAP YOUR HANDS MANHATTAN TRANSFER—Atlantic 3277 (Newborn-Fields/Man-Trans, ASCAP)
142	108	EIGHTEEN WITH A BULLET PETE WINGFIELD—Island 026 (Ackee, ASCAP)
143	—	KNOCKIN' ON HEAVEN'S DOOR ERIC CLAPTON—RSO SO 513 (Atlantic) (Ram's Horn, ASCAP)
144	122	KEEP OUR LOVE ALIVE PATRICIA DAHLQUIST—Epic 8 50125 (Web IV, BMI)
145	138	GOOD TIMES (LET THE GOOD TIMES ROLL) PHOEBE SNOW—Shelter 40278 (MCA) (Kags, BMI)
146	141	BARBARA ANN BEACH BOYS—Capitol 4110 (Shoestring/Cousins, BMI)
147	142	ISLAND WOMAN PABLO CRUISE—A&M 1694 (Almo, ASCAP; Irving/Pablo Cruise, BMI)
148	144	SHOW ME THE WAY PETER FRAMPTON—A&M 1693 (Almo/Fram-Dee, ASCAP)
149	145	SNEAKIN' SALLY THROUGH THE ALLEY ROBERT PALMER—Island 006 (Marsaint, BMI)
150	114	SHOES REPARATA—Polydor 14217 (New York Times/Sona, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T NO WAY TO TREAT A LADY Joe Wissert (Colgems, ASCAP)	35	KATMANDU Bob Seger & Music Shoals Rhythm Section (Gear, ASCAP)	69
(ALL I HAVE TO DO IS) DREAM William E. McEuen (Acuff-Rose/House of Bryant, BMI)	73	KEEP YOUR EYE ON THE SPARROW Eugene McDaniels (Leeds/Duchess, ASCAP)	71
ALVIN STONE (BIRTH & DEATH OF A GANGSTER) Al Kent (Bridgeport, BMI)	73	LET ME MAKE LOVE TO YOU Gamble- Huff (Mighty Three, BMI)	95
AT SEVENTEEN Brooks Arthur (Mine/ April, ASCAP)	6	LADY BLUE (Skyhill, BMI)	83
BALLROOM BLITZ Phil Wainman (Chinnichap/RAK, BMI)	25	LISTEN TO WHAT THE MAN SAID Paul McCartney (McCartney/ATV, BMI)	5
BLACK SUPERMAN-MUHAMMAD ALI Robin Blanchflower (Drummer Boy, BMI)	18	LOOK AT ME (I'M IN LOVE) Goodman & Ray (Gambi, BMI)	61
BRAZIL J. Morali (Peer International, BMI)	98	LOVE WILL KEEP US TOGETHER Captain w Toni Tennille (Don Kirshner, BMI)	45
CAN'T GIVE YOU ANYTHING (BUT MY LOVE) Hugo & Luigi (Avco Embassy, ASCAP)	52	MAGIC Alan Parsons (Al Gallico, BMI)	65
CAROLINA IN THE PINES Bob Johnston (Mystery, BMI)	97	MAIN TITLE (THEME FROM JAWS) prod. not listed (Duchess, BMI)	70
CHOCOLATE CHIP Isaac Hayes (Incense, BMI)	90	MAKE ME FEEL LIKE A WOMAN Brad Shapiro (Sherlyn, BMI)	96
COULD IT BE MAGIC Barry Manilow & Ron Dante (Kamikazi/Angledust, BMI)	12	MIDNIGHT BLUE Vini Poncia New York Times/Roumanian Pickleworks, BMI)	39
DAISY JANE George Martin (WB, ASCAP)	41	MIRACLES Jefferson Starship & Larry Cox (Diamondback, BMI)	84
DANCE WITH ME Charles Plotkin (Hall/ Mojohanna, BMI)	33	MORNIN' BEAUTIFUL Hank Medress & Dave Appell (Apple Cider/Music of the Times, ASCAP; Little Max/New York Times, BMI)	55
DEPARTMENT OF YOUTH Bob Ezrin (Ezra/ Early Frost/All By Myself, BMI)	52	ONE OF THESE NIGHTS Bill Szymczyk (Benchmark/Kicking Bear, ASCAP)	24
DISCO QUEEN Mickey Most (Finchley, ASCAP)	66	OUT OF TIME Andrew Oldham (Abkco, BMI)	91
DO IT ANY WAY YOU WANNA Leon Huff (Mighty Three, BMI)	77	PLEASE MR. PLEASE John Farrar (Blue Gum, ASCAP)	15
DREAM MERCHANT James Baker & Melvin Wilson (Saturday, BMI)	44	POR AMOR VIVIREMOS The Captain w. Toni Tennille (Don Kirshner, BMI)	72
DREAMING A DREAM Nerangis-Britton (Delightful, BMI)	88	RENDEZVOUS Bernie Taupin (Lornhole, BMI)	27
DYNAMITE Tony Camillo (Tonob, BMI)	47	RHINESTONE COWBOY Dennis Lambert & Brian Potter (20th Century/House of Weiss, ASCAP)	10
EVERYTIME YOU TOUCH ME (I GET HIGH) Billy Sherrill (Algee, BMI/ Double R., ASCAP)	49	ROCKIN' CHAIR Steve Alaimo, Willie Clark & Clarence Reid (Sherlyn, BMI)	79
FALLIN' IN LOVE Jim Price (Spitfire, BMI)	4	ROCKY Bob Montgomery (Strawberry Hill, ASCAP)	34
FAME David Bowie & Harry Maslin (Main Man/John Lennon/Ceilidh, ASCAP)	13	RUN JOEY RUN Paul Vance (Music of the Times, ASCAP)	21
FEEL LIKE MAKIN' LOVE Bad Company (Badco, ASCAP)	28	SATURDAY NIGHT SPECIAL Al Kooper (Duchess/Hustlers, BMI)	82
FEELINGS M. Albert (Fermata Intl., ASCAP)	40	SEND IN THE CLOWNS Arif Mardin (Beautiful/Revelation, ASCAP)	59
FIGHT THE POWER—PART I E. M., R., O. & R., Isley & C. Jasper (Bovina, ASCAP)	11	(SHU-DOO-PA-POO-POOP) LOVE BEING YOUR FOOL Rick Hall (Mr. Dogg/ATV, BMI)	58
FOREVER CAME TODAY Brian Holland (Stone Agate, BMI)	62	SLIPPERY WHEN WET James Carmichael & Commodores (Jobete, ASCAP)	53
GAMES PEOPLE PLAY Thom Bell (Mighty Three, BMI)	64	SOLITAIRE Richard Carpenter w. Karen Carpenter (Don Kirshner, BMI/Kirshner, ASCAP)	30
GET DOWN TONIGHT H. W. Casey, R. Finch (Sherlyn, BMI)	3	SOMEONE SAVED MY LIFE TONIGHT Gus Dudgeon (Big Pig/Leeds, ASCAP)	1
GET THE CREAM OFF THE TOP Brian Holland (Stone Diamond/Gold Forever, BMI)	67	SOS B. Ulvaeus & B. Anderson (Countless, BMI)	94
GLASSHOUSE Jeffrey Bowen & Berry Gordy (Jobete, ASCAP/Stone Diamond, BMI)	50	SWEARIN' TO GOD Bob Crewe (Heart's Delight/Caseyems/Desiderata, BMI)	46
GONE AT LAST Paul Simon & Phil Ramone (Paul Simon, BMI)	57	SWEET EMOTION Jack Douglas (Daksel, BMI)	63
HELP ME RHONDA Johnny Rivers (Irving, BMI)	38	SWEET MAXINE Ted Templeton (Lansdowne/WB, ASCAP)	74
HOLDIN' ON TO YESTERDAY Freddie Piro (Rubicon, BMI)	26	THAT'S THE WAY OF THE WORLD Maurice White/Charles Stepney (Saggitiflame, BMI)	17
HOPE THAT WE CAN BE TOGETHER SOON Gamble-Huff (Mighty Three, BMI)	36	THAT'S WHEN THE MUSIC TAKES ME Neil Sedaka & 10cc (Don Kirshner/ATV, BMI)	29
HOW LONG (BETCHA GOT A CHICK ON THE SIDE) David Rubinson & Friends (Polo Grounds, BMI/Ebbets Field, ASCAP)	32	THE BIGGEST PARAKEETS IN TOWN Mike Curb & Don Costa (Pierre Cosette/Every Little Tune, ASCAP)	56
HOW SWEET IT IS (TO BE LOVED BY YOU) Lenny Waronker & Russ Titelman (Stone Agate, BMI)	7	THE HUSTLE Hugo & Luigi (Van McCoy/ Warner-Tamerlane, BMI)	60
HUSTLE!!! (DEAD ON IT) James Brown (Dynatone/Belinda/Unichappell, BMI)	99	THE PROUD ONE Mike Curb (Seasons Four/Saturday, BMI)	43
I BELIEVE I'M GONNA LOVE YOU Snuff Garrett (Senor/Sergeant, ASCAP)	51	THE ROCKFORD FILES Mike Post (Leeds, ASCAP)	14
(I BELIEVE) THERE'S NOTHING STRONGER THAN OUR LOVE Rick Hall (Spanka, BMI)	23	THE WAY WE WERE/TRY TO REMEMBER Ralph Moss (Colgems/Chappell, ASCAP)	31
I GET HIGH ON YOU Sly Stone (Stone Flower, BMI)	85	THIRD RATE ROMANCE Barry Burton (Fourth Floor, ASCAP)	16
I LOVE MAKIN' LOVE TO YOU Lambert & Potter (Big Cigar/Blen/Common Good/Pocket Full/Every Little/Touch of Gold/American Dream, BMI/ASCAP)	89	THIS WILL BE Chuck Jackson & Marvin Yancy (Jay's Ent./Chappell, ASCAP)	78
I'M NOT IN LOVE 10cc (Man-Ken, BMI)	8	'TILL THE WORLD ENDS Jimmy Ienner w. Bob Monaco (Leeds/Antique, ASCAP)	22
I'M NOT LISA Ken Mansfield & Waylon Jennings (Baron, BMI)	80	TO EACH HIS OWN Van McCoy (Van McCoy/Warner-Tamerlane, BMI)	76
I'M ON FIRE Oister (Tarka, ASCAP)	48	TUSH Bill Ham (Hamstein, BMI)	20
I'M SORRY Milt Okun (Cherry Lane, ASCAP)	37	TWO FINE PEOPLE Cat Stevens (Cat B.V., ASCAP)	86
I ONLY HAVE EYES FOR YOU Richard Perry (WB, ASCAP)	93	WASTED DAYS AND WASTED NIGHTS Huey P. Meaux (Travis, BMI)	19
IT DOESN'T MATTER ANYMORE Peter Asher (Spanka, BMI)	68	WHAT YOU GOT Eddie Kramer (Cotillion, BMI)	100
IT ONLY TAKES A MINUTE Dennis Lambert & Brian Potter (ABC Dunhill/ One of a Kind, BMI)	42	WHO LOVES YOU Bob Gaudio (Seasons/ Jobete, ASCAP)	87
JIVE TALKIN' Arif Mardin (Casserole, BMI)	2	WHY CAN'T WE BE FRIENDS? Jerry Goldstein with Lonnie Jordan (Far Out, ASCAP)	9
JUST A LITTLE BIT OF YOU Brian Holland (Gold Forever/Stone Diamond, BMI)	54	WILDFIRE Bob Johnston (Mystery, BMI)	
		YOUR LOVE Larry Graham (Nineteen Eighty-Foe, BMI)	75



THE SINGLES CHART

6

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

TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1 2 SOMEONE SAVED MY LIFE TONIGHT ELTON JOHN MCA 40421	8
2 1 JIVE TALKIN' BEE GEES/RSO 510 (Atlantic)	14
3 6 GET DOWN TONIGHT KC & THE SUNSHINE BAND/TK 10009	10
4 8 FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS/ Playboy 6024	10
5 3 LISTEN TO WHAT THE MAN SAID WINGS/Capitol 4091	13
6 12 AT SEVENTEEN JANIS IAN/Columbia 3 10154	9
7 9 HOW SWEET IT IS JAMES TAYLOR/Warner Bros. 8109	9
8 4 I'M NOT IN LOVE 10cc/Mercury 73678	15
9 5 WHY CAN'T WE BE FRIENDS? WAR/United Artists XW 629 X	18
10 10 RHINESTONE COWBOY GLEN CAMPBELL/Capitol 4059	13
11 13 FIGHT THE POWER-PART I ISLEY BROTHERS/ T-Neck ZS8 2256 (Col)	8
12 15 COULD IT BE MAGIC BARRY MANILOW/Arista 0126	9
13 18 FAME DAVID BOWIE/RCA PB 10320	8
14 14 THE ROCKFORD FILES MIKE POST/MGM 14772	14
15 7 PLEASE MR. PLEASE OLIVIA NEWTON-JOHN/MCA 40418	12
16 17 THIRD RATE ROMANCE AMAZING RHYTHM ACES/ ABC 12078	10
17 21 THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE/ Columbia 3 10172	7
18 20 BLACK SUPERMAN-MUHAMMAD ALI JOHNNY WAKELIN & THE KINSHASA BAND/Pye 71012 (ATV)	17
19 22 WASTED DAYS AND WASTED NIGHTS FREDDY FENDER/ ABC Dot DOA 17558	9
20 23 TUSH ZZ TOP /London 5N 220	6
21 36 RUN JOEY RUN DAVID GEDDES/Big Tree 16044 (Atlantic)	5
22 24 'TIL THE WORLD ENDS THREE DOG NIGHT/ABC 12114	8
23 28 (I BELIEVE) THERE'S NOTHING STRONGER THAN OUR LOVE PAUL ANKA WITH ODIA COATES/United Artists XW 685 Y	5
24 11 ONE OF THESE NIGHTS EAGLES/Asylum 45257	13
25 34 BALLROOM BLITZ SWEET/Capitol 4055	10
26 27 HOLDIN' ON TO YESTERDAY AMBROSIA/20th Century 2207	10
27 29 RENDEZVOUS HUDSON BROS./Rocket 40417 (MCA)	8
28 32 FEEL LIKE MAKIN' LOVE BAD COMPANY/Swan Song 70106 (Atlantic)	8
29 30 THAT'S WHEN THE MUSIC TAKES ME NEIL SEDAKA/ Rocket 40426 (MCA)	8
30 40 SOLITAIRE CARPENTERS/A&M 1721	4
31 16 THE WAY WE WERE/TRY TO REMEMBER GLADYS KNIGHT & THE PIPS/Buddah 463	17
32 39 HOW LONG (BETCHA GOT A CHICK ON THE SIDE) POINTER SISTERS/ABC Blue Thumb BTA 265	6
33 47 DANCE WITH ME ORLEANS/Asylum 45261	6
34 44 ROCKY AUSTIN ROBERTS/Private Stock 020	7
35 48 AIN'T NO WAY TO TREAT A LADY HELEN REDDY/ Capitol P 4128	3
36 38 HOPE THAT WE CAN BE TOGETHER SOON SHARON PAIGE AND HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. ZS8 3569 (Col)	9
37 53 I'M SORRY JOHN DENVER/RCA 10353	3
38 31 HELP ME RHONDA JOHNNY RIVERS/Epic 8 50121	8
39 19 MIDNIGHT BLUE MELISSA MANCHESTER/Arista 0116	16
40 49 FEELINGS MORRIS ALBERT/RCA PB 10279	6
41 59 DAISY JANE AMERICA /Warner Bros. 8118	5
42 60 IT ONLY TAKES A MINUTE TAVARES/Capitol 4111	4
43 54 THE PROUD ONE OSMONDS/MGM 14791	5
44 51 DREAM MERCHANT NEW BIRTH/Buddah 470	7
45 37 LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M 1674	18
46 25 SWEARIN' TO GOD FRANKIE VALLI/Private Stock 021	15
47 26 DYNAMITE TONY CAMILLO'S BAZUKA/A&M 1666	17
48 41 I'M ON FIRE DWIGHT TWILLEY BAND/Shelter 40380 (MCA)	16
49 33 EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/ Epic 8 50103	14
50 50 GLASSHOUSE TEMPTATIONS/Gordy G 714F (Motown)	7



51 55 I BELIEVE I'M GONNA LOVE YOU FRANK SINATRA/ Reprise 1335 (WB)	5
52 56 CAN'T GIVE YOU ANYTHING STYLISTICS/Avco 4656	5
53 42 SLIPPERY WHEN WET COMMODORES/Motown M 1338F	15
54 43 JUST A LITTLE BIT OF YOU MICHAEL JACKSON/ Motown M 1349F	13
55 45 MORNIN' BEAUTIFUL TONY ORLANDO & DAWN/ Elektra 45260	10
56 58 THE BIGGEST PARAKEETS IN TOWN JUD STRUNK/ Melodyland ME 6015 (Motown)	9
57 76 GONE AT LAST PAUL SIMON/PHOEBE SNOW & THE JESSY DIXON SINGERS/Columbia 3 10196	2
58 46 (SHU-DOO-PA-POO-POOP) LOVE BEING YOUR FOOL TRAVIS WAMMACK/Capricorn CPS 0239 (WB)	9
59 62 SEND IN THE CLOWNS JUDY COLLINS/Elektra 45254	9
60 35 THE HUSTLE VAN McCOY/Avco 5653	18
61 52 LOOK AT ME MOMENTS /Stang 5060 (All Platinum)	13
62 57 FOREVER CAME TODAY JACKSON 5/Motown M 1356F	8
63 63 SWEET EMOTION AEROSMITH/Columbia 3 10155	13
64 82 GAMES PEOPLE PLAY SPINNERS/Atlantic 1284	2
65 64 MAGIC PILOT /EMI 3992 (Capitol)	21
66 65 DISCO QUEEN HOT CHOCOLATE/Big Tree 16038 (Atlantic)	14
67 73 GET THE CREAM OFF THE TOP EDDIE KENDRICKS/ Tamla T 54260F (Motown)	4
68 68 IT DOESN'T MATTER ANYMORE LINDA RONSTADT/ Capitol 4050	3
69 79 KATMANDU BOB SEGER/Capitol 4116	3
70 80 MAIN TITLE (THEME FROM JAWS) JAWS SOUNDTRACK/ MCA 40439	2
71 77 KEEP YOUR EYE ON THE SPARROW MERRY CLAYTON/ Ode 66110 (A&M)	5
72 81 POR AMOR VIVIREMOS CAPTAIN & TENNILLE/A&M 1715	2
73 78 ALVIN STONE (BIRTH & DEATH OF A GANGSTER) FANTASTIC FOUR/Westbound WT 5009 (20th Century)	6
74 83 SWEET MAXINE DOOBIE BROTHERS/Warner Bros. 8126	2
75 84 YOUR LOVE GRAHAM CENTRAL STATION/WB 8105	2
76 87 TO EACH HIS OWN FAITH, HOPE & CHARITY / RCA PB 10343	3
77 88 DO IT ANY WAY YOU WANNA PEOPLES CHOICE/ TSOP 4759 (Col)	2
78 85 THIS WILL BE NATALIE COLE/Capitol 4111	3
79 66 ROCKIN' CHAIR GWEN McCRAE/Cat 1996 (TK)	18
80 67 I'M NOT LISA JESSI COLTER/Capitol 4009	21
81 90 (ALL I HAVE TO DO IS) DREAM NITTY GRITTY DIRT BAND/ United Artists XW 655 X	2
82 69 SATURDAY NIGHT SPECIAL LYNYRD SKYNYRD/ MCA 40416	9
83 91 LADY BLUE LEON RUSSELL/Shelter 40378 (MCA)	3

CHARTMAKER OF THE WEEK

84 — MIRACLES JEFFERSON STARSHIP Grunt FB 10367 (RCA)	1
85 — I GET HIGH ON YOU SLY STONE/Epic 8 10135	1
86 89 TWO FINE PEOPLE CAT STEVENS/A&M 1700	3
87 — WHO LOVES YOU FOUR SEASONS/Warner Bros.-Curb 8122	1
88 94 DREAMING A DREAM CROWN HEIGHTS AFFAIR/ Delite 1570 (PIP)	4
89 95 I LOVE MAKIN' LOVE TO YOU EVIE SANDS/ Haven 7013 (Capitol)	2
90 — CHOCOLATE CHIP ISAAC HAYES/ABC 12118	1
91 97 OUT OF TIME ROLLING STONES/Abkco 5N 4702 (London)	2
92 — DEPARTMENT OF YOUTH ALICE COOPER/Atlantic 3280	1
93 — I ONLY HAVE EYES FOR YOU ART GARFUNKEL/ Columbia 3 10190	1
94 98 S O S ABBA/Atlantic 4265	2
95 92 LET ME MAKE LOVE TO YOU O'JAYS/Phila. Intl. ZS8 3573 (Col)	4
96 99 MAKE ME FEEL LIKE A WOMAN JACKIE MOORE/ Kayvette 5122 (TK)	2
97 — CAROLINA IN THE PINES MICHAEL MURPHEY/Epic 8 50131	1
98 — BRAZIL RITCHIE FAMILY/20th Century 2218	1
99 100 HUSTLE!!! (DEAD ON IT) JAMES BROWN/Polydor 1428	2
100 — WHAT YOU GOT DUKE & THE DRIVERS/ABC 12110	1



FLASHMAKER



RITCHIE BLACKMORE'S RAINBOW
Polydor

MOST ACTIVE

- FLEETWOOD MAC—Reprise
- RED OCTOPUS—Jefferson Starship—Grunt
- OUTLAWS—Arista
- ONE OF THESE NIGHTS—Eagles—Asylum
- RIDE A ROCK HORSE—Roger Daltrey—MCA

WNEW-FM/NEW YORK

- ADDS:**
- FIRE ON THE BAYOU—Meters—Reprise
 - GET ON DOWN—Bobby Bland—ABC
 - JAMAICA SAY YOU WILL—Joe Cocker—A&M
 - KEEP YOUR EYE ON THE SPARROW—Merry Clayton—Ode
 - MINSTREL IN THE GALLERY (single)—Jethro Tull—Chrysalis
 - OH WHAT A SHAME (single)—Roy Wood—Jet (Import)
 - ROLLERBALL (single)—Roger Williams—MCA
 - SCHEHERAZADE—Renaissance—Sire
- HEAVY ACTION (approximate airplay):**
- CAPTAIN FANTASTIC—Elton John—MCA
 - DESTINY—Felix Cavaliere—Bearsville
 - DOG DAYS—Atlanta Rhythm Section—Polydor
 - FLEETWOOD MAC—Reprise
 - FROM MIGHTY OAKS—Ray Thomas—Threshold
 - HEAD OVER HEELS—Poco—ABC
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - OUTLAWS—Arista
 - RED OCTOPUS—Jefferson Starship—Grunt
 - RIDE A ROCK HORSE—Roger Daltrey—MCA

WBCN-FM/BOSTON

- ADDS:**
- DESOLATION BLVD.—Sweet—Capitol
 - HOOKED ON LIFE (single)—Trammps—Atlantic
 - I GET HIGH ON YOU (single)—Sly & the Family Stone—Epic
 - IN THE CITY—Tavares—Haven
 - MORE MILES PER GALLON—Buddy Miles—Casablanca
 - RENAISSANCE—Ray Charles—Crossover
 - SUNBURST—Eddie Henderson—Blue Note
- HEAVY ACTION (airplay, listener response):**
- AIN'T NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
 - DESTINY—Felix Cavaliere—Bearsville
 - FIRE ON THE BAYOU—Meters—Reprise
 - FLEETWOOD MAC—Reprise
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - KATY LIED—Steely Dan—ABC
 - PROCOL'S NINTH—Procol Harum—Chrysalis
 - PURE PLEASURE—Dynamic Superiors—Motown
 - RED OCTOPUS—Jefferson Starship—Grunt
 - RIDE A ROCK HORSE—Roger Daltrey—MCA

WMMR-FM/PHILADELPHIA

- ADDS:**
- FIRE ON THE BAYOU—Meters—Reprise
 - LIES, LIES, LIES—Bill Horowitz—ESP
 - MELLOW MADNESS—Quincy Jones—A&M
 - NEW ORLEANS (single)—King Biscuit Boy—Epic
 - RITCHIE BLACKMORE'S RAINBOW—Polydor
 - SABOTAGE—Black Sabbath—WB
 - SCHEHERAZADE—Renaissance—Sire
 - SEE HOW THE YEARS HAVE GONE BY—Vandy—A&M
- HEAVY ACTION (sales, phones, airplay):**
- DANCE WITH ARTHUR BROWN—Gull
 - FLEETWOOD MAC—Reprise
 - GONE AT LAST (single)—Paul Simon/Phoebe Snow & the Jessy Dixon Singers—Col
 - OUTLAWS—Arista
 - RED OCTOPUS—Jefferson Starship—Grunt
 - SCHEHERAZADE—Renaissance—Sire
 - YOU BREAK IT YOU BOUGHT IT—Michael Stanley Band—Epic

WLIR-FM/LONG ISLAND

- ADDS:**
- CHAIN REACTION—Crusaders—ABC Blue Thumb
 - DESOLATION BLVD.—Sweet—Capitol
 - DOG DAYS—Atlanta Rhythm Section—Polydor
 - FIRE ON THE BAYOU—Meters—Reprise
 - JAMAICA SAY YOU WILL—Joe Cocker—A&M
 - KEEP YOUR EYE ON THE SPARROW—Merry Clayton—Ode
 - KING HARVEST—A&M
 - RITCHIE BLACKMORE'S RAINBOW—Polydor
 - SCHEHERAZADE—Renaissance—Sire
 - TOWARD THE SUN—Druid—EMI (Import)
- HEAVY ACTION (airplay—in descending order):**
- RED OCTOPUS—Jefferson Starship—Grunt
 - FLEETWOOD MAC—Reprise
 - PROCOL'S NINTH—Procol Harum—Chrysalis
 - STAMPEDE—Doobie Bros.—WB
 - AMBROSIA—20th Century
 - SPIRIT OF '76—Mercury
 - ROWANS—Asylum
 - JASMINE NIGHTDREAMS—Edgar Winter—Blue Sky
 - MAIN COURSE—Bee Gees—RSO
 - OUTLAWS—Arista

WPLR-FM/NEW HAVEN

- ADDS:**
- DOG DAYS—Atlanta Rhythm Section—Polydor
 - FIRST CUCKOO—Deodato—MCA
 - LAND OF MONEY—Hydra—Capricorn
 - MOONRIDER—Anchor
 - MORE MILES PER GALLON—Buddy Miles—Casablanca
 - PRESSURE SENSITIVE—Ronnie Laws—Blue Note
 - PROCOL'S NINTH—Procol Harum—Chrysalis
 - RITCHIE BLACKMORE'S RAINBOW—Polydor
 - SCHEHERAZADE—Renaissance—Sire
 - SOUNDTRACK OF THE TRAILER—Monty Python—Arista
- HEAVY ACTION (airplay—in descending order):**
- FLEETWOOD MAC—Reprise
 - RED OCTOPUS—Jefferson Starship—Grunt
 - FREE HAND—Gentle Giant—Capitol
 - FUTURAMA—Be-Bop Deluxe—Harvest
 - MELLOW MADNESS—Quincy Jones—A&M
 - LEVEL ONE—Eleventh House—Featuring Larry Coryell—Arista

- SNEAKIN' SALLY THROUGH THE ALLEY—Robert Palmer—Island**
- HEAD OVER HEELS—Poco—ABC**
- RIDE A ROCK HORSE—Roger Daltrey—MCA**
- FANDANGO—ZZ Top—London**

WKTK-FM/BALTIMORE

- ADDS:**
- CHAIN REACTION—Crusaders—ABC Blue Thumb
 - DOG DAYS—Atlanta Rhythm Section—Polydor
 - LIES, LIES, LIES—Bill Horowitz—ESP
 - MELLOW MADNESS—Quincy Jones—A&M
 - PROCOL'S NINTH—Procol Harum—Chrysalis
 - RITCHIE BLACKMORE'S RAINBOW—Polydor
- HEAVY ACTION (airplay, sales, requests—in descending order):**
- FLEETWOOD MAC—Reprise
 - RED OCTOPUS—Jefferson Starship—Grunt
 - DREAM WEAVER—Gary Wright—WB
 - FOOLISH PLEASURES—Heartsfield—Mercury

WORJ-FM/ORLANDO

- ADDS:**
- CUNNING STUNTS—Caravan—BTM
 - DOG DAYS—Atlanta Rhythm Section—Polydor
 - GET ON DOWN—Bobby Bland—ABC
 - JAMAICA SAY YOU WILL—Joe Cocker—A&M
 - LAND OF MONEY—Hydra—Capricorn
 - MELLOW MADNESS—Quincy Jones—A&M
 - RANDY PYE—Polydor
 - RITCHIE BLACKMORE'S RAINBOW—Polydor
 - SCHEHERAZADE—Renaissance—Sire
- HEAVY ACTION (sales, airplay, requests—in descending order):**
- ONE OF THESE NIGHTS—Eagles—Asylum
 - OUTLAWS—Arista
 - VENUS & MARS—Wings—Capitol
 - RED OCTOPUS—Jefferson Starship—Grunt
 - HEAD OVER HEELS—Poco—ABC
 - RIDE A ROCK HORSE—Roger Daltrey—MCA
 - PABLO CRUISE—A&M
 - DREAM WEAVER—Gary Wright—WB
 - STILLS—Stephen Stills—Col
 - A FRIEND OF MINE IS BLIND—John Dawson Read—Chrysalis

WXRT-FM/CHICAGO

- ADDS:**
- FIRE ON THE BAYOU—Meters—Reprise
 - LIES, LIES, LIES—Bill Horowitz—ESP
 - MELLOW MADNESS—Quincy Jones—A&M
 - PROCOL'S NINTH—Procol Harum—Chrysalis
 - RITCHIE BLACKMORE'S RAINBOW—Polydor
 - SOUNDTRACK OF THE TRAILER—Monty Python—Arista
- HEAVY ACTION (sales, phones, airplay):**
- BASEMENT TAPES—Bob Dylan/The Band—Col
 - BETWEEN THE LINES—Janis Ian—Col
 - FLEETWOOD MAC—Reprise
 - FOOLISH PLEASURE—Heartsfield—Mercury
 - JESSIE'S JIG—Steve Goodman—Asylum
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - ONE SIZE FITS ALL—Frank Zappa—DiscReet
 - RED OCTOPUS—Jefferson Starship—Grunt
 - STILLS—Stephen Stills—Col
 - TOYS IN THE ATTIC—Aerosmith—Col

WEBN-FM/CINCINNATI

- ADDS:**
- CUNNING STUNTS—Caravan—BTM
 - I'M SORRY (single)—John Denver—RCA
 - MINSTREL IN THE GALLERY (single)—Jethro Tull—Chrysalis
 - PROCOL'S NINTH—Procol Harum—Chrysalis
 - TAKING OFF—David Sanborn—WB
 - TUBES—A&M
- HEAVY ACTION (airplay, sales):**
- A FRIEND OF MINE IS BLIND—John Dawson Read—Chrysalis
 - BASEMENT TAPES—Bob Dylan/The Band—Col
 - FLEETWOOD MAC—Reprise
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - ORIGINAL SOUNDTRACK—10cc—Mercury
 - OUTLAWS—Arista
 - RED OCTOPUS—Jefferson Starship—Grunt
 - STILLS—Stephen Stills—Col
 - WHY CAN'T WE BE FRIENDS—Wa—UA

KBPI-FM/DENVER

- ADDS:**
- CUNNING STUNTS—Caravan—BTM
 - DO YOU WONDER—Shawn Phillips—A&M
 - FIGHTING—Thin Lizzie—Vertigo
 - FUTURAMA—Be-Bop Deluxe—Harvest
 - RANDY PYE—Polydor
 - ROWANS—Asylum
 - TUBES—A&M
- HEAVY ACTION (airplay, sales, requests—in descending order):**
- ONE OF THESE NIGHTS—Eagles—Asylum
 - CAPTAIN FANTASTIC—Elton John—MCA
 - RED OCTOPUS—Jefferson Starship—Grunt
 - OUTLAWS—Arista

SLEEPER



FIRE ON THE BAYOU METERS
Reprise

KPFT-FM/HOUSTON

- ADDS:**
- CONCERTO—Jim Hall—CTI
 - FIRE ON THE BAYOU—Meters—Reprise
 - FUTURAMA—Be-Bop Deluxe—Harvest
 - MELLOW MADNESS—Quincy Jones—A&M
 - PROCOL'S NINTH—Procol Harum—Chrysalis
 - THE SHADOW DO—Gary Barz—Fantasy
- HEAVY ACTION (airplay—in descending order):**
- NONSTOP—B.T. Express—Roadshow
 - FLEETWOOD MAC—Reprise
 - REAL ELLEN MACILWAINE—Kot'oi
 - FIRE ON THE BAYOU—Meters—Reprise
 - WHAT A DIFFERENCE A DAY MADE—Esther Phillips—Kudu
 - TUBES—A&M
 - NOW LOOK—Ronnie Wood—WB
 - RED OCTOPUS—Jefferson Starship—Grunt
 - FUTURAMA—Be-Bop Deluxe—Harvest
 - TROGGS—Pye

KDKB-FM/PHOENIX

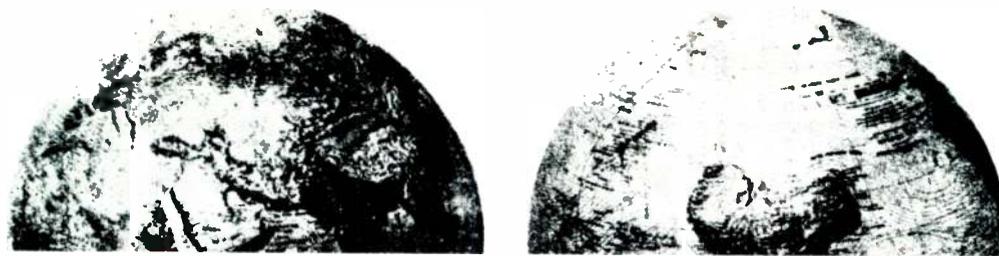
- ADDS:**
- DO YOU WONDER—Shawn Phillips—A&M
 - JAMAICA SAY YOU WILL—Joe Cocker—A&M
 - 'LOOKIN' GOOD—Freddie Prinze—Col
 - MELLOW MADNESS—Quincy Jones—A&M
 - NUCLEAR NIGHTCLUB—Wigwam—Virgin
 - RANDY PYE—Polydor
 - YOUR LOVE, MY LOVE—Frank Hayhurst—Fantasy
- HEAVY ACTION (airplay, phones):**
- BARTERING—Baron Stuart—UA
 - CUNNING STUNTS—Caravan—BTM
 - DREAM WEAVER—Gary Wright—WB
 - FIGHTING—Thin Lizzie—Vertigo
 - FLEETWOOD MAC—Reprise
 - FREE HAND—Gentle Giant—Capitol
 - PROCOL'S NINTH—Procol Harum—Chrysalis
 - RED OCTOPUS—Jefferson Starship—Grunt
 - RIDE A ROCK HORSE—Roger Daltrey—MCA
 - STREETS—Ralph McTell—20th Century

KWST-FM/LOS ANGELES

- ADDS:**
- CHAIN REACTION—Crusaders—ABC Blue Thumb
 - GET ON DOWN—Bobby Bland—ABC
 - JAMAICA SAY YOU WILL—Joe Cocker—A&M
 - PUMP IRON—Alvin Lee—Col
- HEAVY ACTION (airplay—in descending order):**
- DREAM WEAVER—Gary Wright—WB
 - PROCOL'S NINTH—Procol Harum—Chrysalis
 - FLEETWOOD MAC—Reprise
 - FUTURAMA—Be-Bop Deluxe—Harvest
 - ORIGINAL SOUNDTRACK—10cc—Mercury
 - JAMAICA SAY YOU WILL—Joe Cocker—A&M
 - RIDE A ROCK HORSE—Roger Daltrey—MCA
 - FRAMPTON—Peter Frampton—A&M
 - OUTLAWS—Arista
 - PUMP IRON—Alvin Lee—Col

KSAN-FM/SAN FRANCISCO

- ADDS:**
- GONE AT LAST (single)—Paul Simon/Phoebe Snow & the Jessy Dixon Singers—Col
 - JAMAICA SAY YOU WILL—Joe Cocker—A&M
 - KEEP YOUR EYE ON THE SPARROW—Merry Clayton—Ode
 - MIRABAI—Atlantic
 - PROCOL'S NINTH—Procol Harum—Chrysalis
 - RITCHIE BLACKMORE'S RAINBOW—Polydor
- HEAVY ACTION (airplay—in descending order):**
- DREAM WEAVER—Gary Wright—WB
 - FLEETWOOD MAC—Reprise
 - PROCOL'S NINTH—Procol Harum—Chrysalis
 - FORCE IT—UFO—Chrysalis
 - ANDY FRASER BAND—CBS (Import)
 - RITCHIE BLACKMORE'S RAINBOW—Polydor
 - FIGHTING—Thin Lizzie—Vertigo
 - KEEP YOUR EYE ON THE SPARROW—Merry Clayton—Ode
 - JAMAICA SAY YOU WILL—Joe Cocker—A&M
 - GONE AT LAST (single)—Paul Simon/Phoebe Snow & the Jessy Dixon Singers—Col



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PEER SOUTHERN ORGANIZATION (U.S.A.)
PI-GEM MUSIC (U.S.A.)
PINPIN PUBLISHING (France)
PRIVATE STOCK RECORDS (U.S.A.)
PRODUCTIONS ET EDITIONS BABOO (France)
"POLAR MUSIC AB (Sweden)
RADIO LUXEMBOURG (Gt. Britain)
RARE RECORDS (U.S.A.)
RCA RECORDS (U.S.A.)
RCA RECORDS (U.S.A. & Canada)
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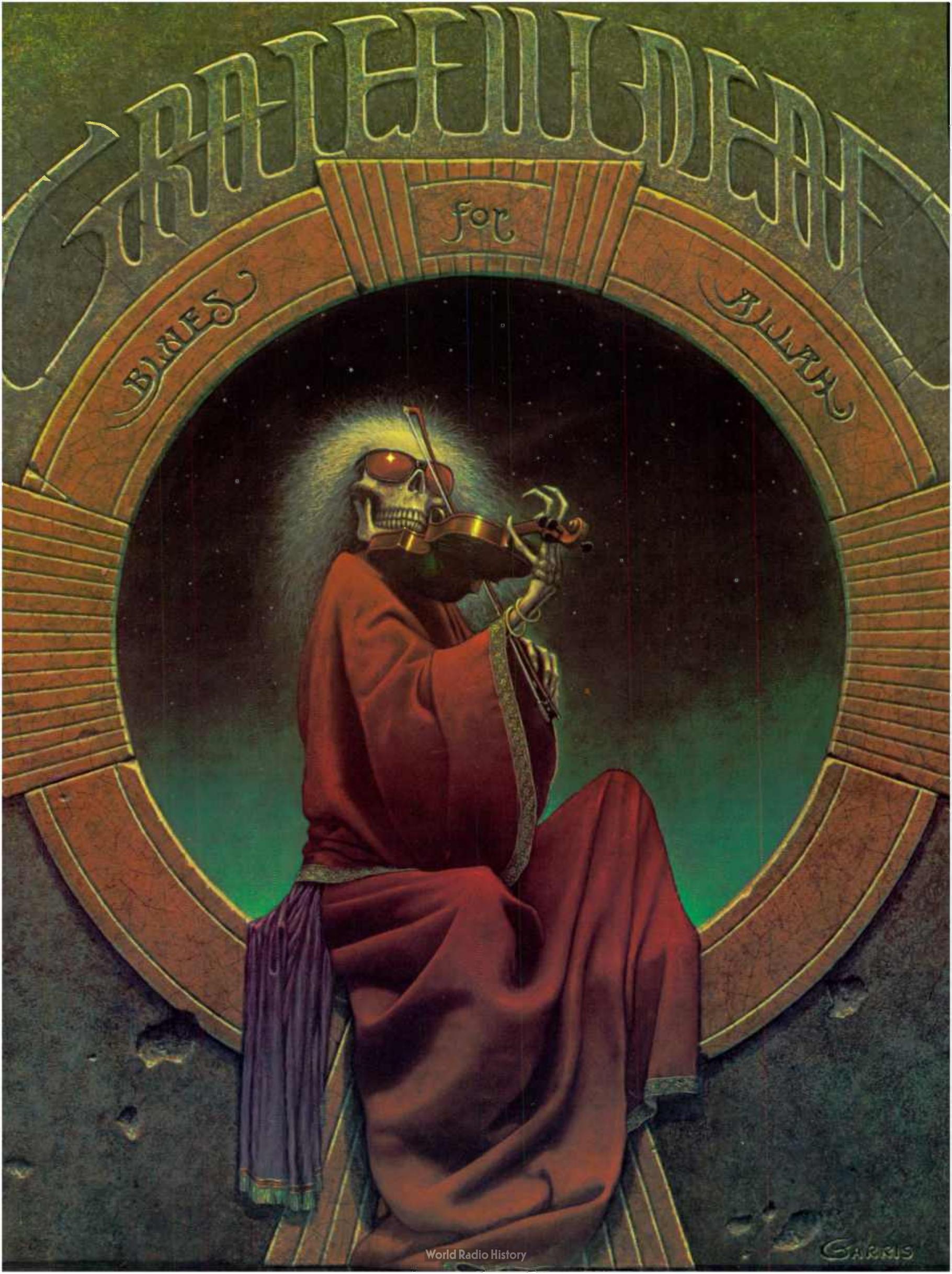
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Grateful Dead.

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World Radio History



DISCO FILE TOP 20

1. **BRAZIL**
RITCHIE FAMILY—20th Century
2. **WHAT A DIFFERENCE A DAY MADE**
ESTHER PHILLIPS—Kudu
3. **DO IT ANY WAY YOU WANNA**
PEOPLES CHOICE—TSOP
4. **IT ONLY TAKES A MINUTE**
TAVARES—Capitol
5. **DREAMING A DREAM**
CROWN HEIGHTS AFFAIR—Delite
6. **FOREVER CAME TODAY**
JACKSON 5—Motown (lp cut)
7. **PEACE PIPE**
B. T. EXPRESS—Scepter/Roadshow
8. **SOMEBODY'S GOTTA GO**
MIKE & BILL—Moving Up/Arista
9. **FLY, ROBIN, FLY**
SILVER CONVENTION—Midland Intl. (lp cut)
10. **MELLOW BLOW/CHECKMATE**
BARRABAS—Atco (lp cuts)
11. **WHEN YOU'RE YOUNG AND IN LOVE**
RALPH CARTER—Mercury
12. **CHINESE KUNG FU**
BANZAI!—Scepter
13. **GET DOWN TONIGHT**
KC & the Sunshine Band—TK (lp cut)
14. **GIMME SOME**
JIMMY "BO" HORNE—Alston
15. **ANOTHER GIRL**
SILVER CONVENTION—Midland Intl. (lp cut)
16. **FIGHT THE POWER**
ISLEY BROTHERS—T-Neck (lp cut)
17. **SEXY**
MFSB—Phila. Intl.
18. **LADY, LADY, LADY**
BOOGIE MAN ORCHESTRA—Boogie Man
19. **FREE MAN**
SOUTH SHORE COMMISSION—Wand
20. **ONE WAY STREET**
BECKETT BROWN—RCA

Companies Take Space For MIDEM 1975

(Continued from page 6)

masters, BBC Records, Barclay Records, BASF International, Bellaphon, Rolf Budde, Burlington, CAM International, Carlin Music, Chappell, CBS International, Decca, Disc'AZ, Durium, EMI, Dick James, GTO Records, Global Music, Gerig Music, Hispavox, Intersong, Intro Music, Irish Music Industries, Island Music, K-Tel, MAM, Magnet, Musidisc, Penny Farthing Records, Phonogram, Pickwick International, Polydor International, RCA, Recoton Corporation, Slezak Music, Siegel Music, Sonet, Sonopresse, Springboard Records, Sutton Records, 3M, United Artists, VAAP, Virgin Records and WEA.

International Galas

International Galas are scheduled for January 24 and January 28, and will be covered for Eurovision by German and French television.

As in the past two years, special travel arrangements will be available for American participants.

The U. S. MIDEM office is c/o John Nathan, 30 Rockefeller Plaza, Suite 4535, New York, N.Y. 10020, (212) 489-1360.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

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" (Atco), as their most solid album to date, but in the month since I first wrote about it, it's proved to be even better than I thought at first. Like the **Silver Convention** album, "Heart of the City" is one of those records DJs are tempted to list as a whole because so many cuts are being played. "Mellow Blow," "Checkmate" and "Family Size" were the first 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 release, "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 Want It) Do It Yourself" (MGM), picked by Vince Michaels from Sidestreet and Chardy's on Long Island. The single, incredibly restrained at only 2:49, breaks from the Gloria Gaynor formula somewhat without losing the exuberance and drive we're used to in her records; not exactly inspired, but solid and catchy. . . "Got to Keep on the Move" by **Sound Experience** with production by **Stan Watson**

(Continued on page 40)

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—TSOP
FLY, ROBIN, FLY/I LIKE IT—Silver Convention—Midland Intl. (lp cuts)
FOREVER CAME TODAY—Jackson 5—Motown (lp cut)
GIMME SOME—Jimmy "Bo" Horne—Alston
I WANNA KNOW—Sunny Gale—Disco-Soul/RCA
IT ONLY TAKES A MINUTE—Tavares—Capitol
MELLOW BLOW/ALONG THE SHORE/TAKE A WILD RIDE—Barrabas—Atco (lp cuts)
PEACE PIPE—B. T. Express—Scepter/Roadshow (lp cut)
WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercury
YUM YUM (GIMME SOME)—Fatback Band—Event

SIDE STREET/NEW YORK (LONG ISLAND)

- DJ: Vince Michaels
BRAZIL—Ritchie Family—20th Century
DO IT ANY WAY YOU WANNA—Peoples Choice—TSOP
FLY, ROBIN, FLY/ANOTHER GIRL/I LIKE IT—Silver Convention—Midland Intl. (lp cuts)
GET DOWN TONIGHT/THAT'S THE WAY (I LIKE IT)—KC & the Sunshine Band—TK (lp cuts)
(IF YOU WANT IT) DO IT YOURSELF—Gloria Gaynor—MGM
IT ONLY TAKES A MINUTE—Tavares—Capitol
MELLOW BLOW/FAMILY SIZE/CHECKMATE—Barrabas—Atco (lp cuts)
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
CHITOWN THEME—Cleveland Eaton—Black Jazz
DO IT ANY WAY YOU WANNA—Peoples Choice—TSOP
DREAMING A DREAM—Crown Heights Affair—Delite
FOREVER CAME TODAY—Jackson 5—Motown (lp cut)
GOT TO KEEP ON THE MOVE—Sound Express—Buddah (lp cut)
IT ONLY TAKES A MINUTE—Tavares—Capitol
PEACE PIPE/STILL GOOD, STILL LIKE IT—B.T. Express—Scepter/Roadshow (lp cuts)
SOMEBODY'S GOTTA GO—Mike & Bill—Moving Up/Arista
WHAT A DIFFERENCE A DAY MAKES—Esther Phillips—Kudu

DEN I/CHICAGO

- DJ: Arie Feldman
BRAZIL—Ritchie Family—20th Century
DO IT ANY WAY YOU WANNA—Peoples Choice—TSOP
DREAMING A DREAM—Crown Heights Affair—Delite
FIGHT THE POWER—Isley Brothers—T-Neck (lp cut)
FOREVER CAME TODAY—Jackson 5—Motown (lp cut)
GIMME SOME—Jimmy "Bo" Horne—Alston
IT ONLY TAKES A MINUTE—Tavares—Capitol
MELLOW ME—Faith, Hope & Charity—RCA (lp cut)
THIS WILL BE—Natalie Cole—Capitol
WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercury

Blue Note Pacts With Gamma Label



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. Shown during part of a recent day-long celebration of the Gamma-Blue Note deal in Mexico City are (from left) Kazuya Sakai, writer-translator and jazz critic; Carlos J. Camacho, Gamma managing director; and Dr. George Butler, vice president, Blue Note Records. Sakai 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 at 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 Waldorf's "Memoranda," which shipped in late July.

Capricorn Month will utilize such promotional materials as posters, stickers, mobiles and buttons. In addition, each Capricorn album will be specially priced during Capricorn month.

SALESMAKER OF THE WEEK



AIN'T NO 'BOUT-A-DOUBT IT
GRAHAM CENTRAL STATION
WB

TOP RETAIL SALES THIS WEEK

AIN'T NO 'BOUT-A-DOUBT IT—
Graham Central Station—WB
IS IT SOMETHING I SAID—Richard
Pryor—Reprise
MELLOW MADNESS—Quincy Jones—
A&M
SABOTAGE—Black Sabbath—WB

CAMELOT/NATIONAL

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

MUSICLAND/NATIONAL

AIN'T NO 'BOUT-A-DOUBT IT—
Graham Central Station—WB
BEST OF THE STALIER BROTHERS—Mercury
BIG BAND MACHINE—Buddy Rich—
Groove Merchant
FLEETWOOD MAC—Reprise
HIGH PRIEST OF COUNTRY MUSIC—
Conway Twitty—MCA
NON-STOP—B.T. Express—Roadshow
PICK OF THE LITTER—Spinners—Atlantic
RHINESTONE COWBOY—Glen Campbell
—Capitol
RIDE A ROCK HORSE—Roger Daltrey—
MCA
ROLLERBALL—UA (Soundtrack)

RECORD BAR/NATIONAL

AIN'T NO 'BOUT-A-DOUBT IT—
Graham Central Station—WB
FLAT AS A PANCAKE—Head East—A&M
GORILLA—James Taylor—WB
HONEY—Ohio Players—Mercury
IS IT SOMETHING I SAID—Richard Pryor
—Reprise
JAWS—MCA (Soundtrack)
MELLOW MADNESS—Quincy Jones—A&M
NON-STOP—B.T. Express—Roadshow
OUTLAWS—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—Capitol
MAIN COURSE—Bee Gees—RSO
MELISSA—Melissa Manchester—Arista

ONE OF THESE NIGHTS—Eagles—Asylum
OUTLAWS—Arista
RED OCTOPUS—Jefferson Starship—Grunt
THE ORIGINAL SOUNDTRACK—10cc—
Mercury
TOMMY—Polydor (Soundtrack)

TWO GUYS/EAST COAST

AIN'T NO 'BOUT-A-DOUBT IT—
Graham Central Station—WB
BASEMENT TAPES—Bob Dylan &
The Band—Col
CAPTAIN FANTASTIC—Elton John—MCA
GREATEST HITS—Cat Stevens—A&M
LOVE WILL KEEP US TOGETHER—
Captain & Tennille—A&M
MELISSA—Melissa Manchester—Arista
NON-STOP—B.T. Express—Roadshow
RED OCTOPUS—Jefferson Starship—Grunt
VENUS & MARS—Wings—Capitol
WHY CAN'T WE BE FRIENDS—War—UA

KING KAROL/NEW YORK

AIN'T NO 'BOUT-A-DOUBT IT—
Graham Central Station—WB
CAPTAIN FANTASTIC—Elton John—MCA
FROM MIGHTY OAKS—Ray Thomas—
Threshold
GREATEST HITS—Cat Stevens—A&M
IS IT SOMETHING I SAID—Richard Pryor
—Reprise
PICK OF THE LITTER—Spinners—Atlantic
RED OCTOPUS—Jefferson Starship—Grunt
SAVE ME—Silver Convention—Midland
Intl.
THE HEAT IS ON—Isley Brothers—T-Neck
VENUS & MARS—Wings—Capitol

CUTLER'S/NEW HAVEN

AIN'T NO 'BOUT-A-DOUBT IT—
Graham Central Station—WB
FLEETWOOD MAC—Reprise
HONEY—Ohio Players—Mercury
IS IT SOMETHING I SAID—Richard Pryor
—Reprise
PICK OF THE LITTER—Spinners—Atlantic
PROCOL'S NINTH—Procol Harum—
Chrysalis
RITCHIE BLACKMORE'S RAINBOW—
Polydor
SABOTAGE—Black Sabbath—WB
SONS OF CHAMPLIN—Gold Mine
SPIRIT OF THE BOOGIE—Kool & the Gang
—Delite

DISCOUNT RECORDS/ CAMBRIDGE, MASS.

ADVENTURES IN PARADISE—
Minnie Riperton—Epic
CHAIN REACTION—Crusaders—ABC
Blue Thumb
FREE HAND—Gentle Giant—Capitol
GORILLA—James Taylor—WB
K.C. & THE SUNSHINE BAND—TK
MELLOW MADNESS—Quincy Jones—A&M
MIRABAI—Atlantic
NATTY DREAD—Bob Marley & the Wailers
—Island
RED OCTOPUS—Jefferson Starship—Grunt
THE HEAT IS ON—Isley Brothers—T-Neck

GARY'S/RICHMOND

AIN'T NO 'BOUT-A-DOUBT IT—
Graham Central Station—WB
BASEMENT TAPES—Bob Dylan &
The Band—Col
FLEETWOOD MAC—Reprise
GORILLA—James Taylor—WB
GREATEST HITS—Cat Stevens—A&M
JAWS—MCA (Soundtrack)
NON-STOP—B.T. Express—Roadshow
OUTLAWS—Arista
VENUS & MARS—Wings—Capitol

FOR THE RECORD/BALTIMORE

A TEAR TO A SMILE—Roy Ayers Ubiquity
—Polydor
AIN'T NO 'BOUT-A-DOUBT IT—
Graham Central Station—WB
HONEY—Ohio Players—Mercury
IS IT SOMETHING I SAID—Richard Pryor
—Reprise
K.C. & THE SUNSHINE BAND—TK
MELLOW MADNESS—Quincy Jones—
A&M
NON-STOP—B.T. Express—Roadshow
PICK OF THE LITTER—Spinners—Atlantic
SPIRIT OF THE BOOGIE—Kool & the Gang
—Delite
THE BOY'S DOIN' IT—Hugh Masakela—
Casablanca

NATL. RECORD MART/MIDWEST

AIN'T NO 'BOUT-A-DOUBT IT—
Graham Central Station—WB
AMBROSIA—20th Century
BASEMENT TAPES—Bob Dylan &
The Band—Col
FLEETWOOD MAC—Reprise
GREATEST HITS—Cat Stevens—A&M
IS IT SOMETHING I SAID—Richard Pryor
—Reprise
PICK OF THE LITTER—Spinners—Atlantic
PROCOL'S NINTH—Procol Harum—
Chrysalis
RIDE A ROCK HORSE—Roger Daltrey—
MCA
SABOTAGE—Black Sabbath—WB

ONE OCTAVE HIGHER/ CHICAGO

GORILLA—James Taylor—WB
MELLOW MADNESS—Quincy Jones—
A&M
ONE OF THESE NIGHTS—Eagles—Asylum
RED OCTOPUS—Jefferson Starship—Grunt
RITCHIE BLACKMORE'S RAINBOW—
Polydor
SABOTAGE—Black Sabbath—WB
THAT'S THE WAY OF THE WORLD—
Earth, Wind & Fire—Col
THE HEAT IS ON—Isley Brothers—T-Neck
VENUS & MARS—Wings—Capitol
WHY CAN'T WE BE FRIENDS—War—UA

RECORD REVOLUTION/ CLEVELAND

AIN'T NO 'BOUT-A-DOUBT IT—
Graham Central Station—WB
DREAM WEAVER—Gary Wright—WB
FLEETWOOD MAC—Reprise
HONEY—Ohio Players—Mercury
IS IT SOMETHING I SAID—Richard Pryor
—Reprise
LAND OF MONEY—Hydra—Capricorn
OUTLAWS—Arista
PROCOL'S NINTH—Procol Harum—
Chrysalis
RITCHIE BLACKMORE'S RAINBOW—
Polydor
TAKING OFF—David Sanborn—WB

POPLAR TUNES/MEMPHIS

A CHORUS LINE—Col (Original Cast)
AIN'T NO 'BOUT-A-DOUBT IT—
Graham Central Station—WB
HONEY—Ohio Players—Mercury
OUTLAWS—Arista
PROCOL'S NINTH—Procol Harum—
Chrysalis
RETURN TO FANTASY—Uriah Heep—WB
RIDE A ROCK HORSE—Roger Daltrey—
MCA
RITCHIE BLACKMORE'S RAINBOW—
Polydor
RUBY STARR & GREY GHOST—Capitol
SABOTAGE—Black Sabbath—WB

SPEC'S MUSIC/FLORIDA

A CHORUS LINE—Col
AIN'T NO 'BOUT-A-DOUBT IT—
Graham Central Station—WB
BETWEEN THE LINES—Janis Ian—Col
DREAM WEAVER—Gary Wright—WB
HONEY—Ohio Players—Mercury
IN THE CITY—Tavares—Capitol
IS IT SOMETHING I SAID—Richard Pryor
—Reprise
MELLOW MADNESS—Quincy Jones—A&M
PICK OF THE LITTER—Spinners—Atlantic
SAVE ME—Silver Convention—Midland
Intl.

MUSHROOM/NEW ORLEANS

AIN'T NO 'BOUT-A-DOUBT IT—
Graham Central Station—WB
BASEMENT TAPES—Bob Dylan &
The Band—Col
BETWEEN THE LINES—Janis Ian—Col
DREAM WEAVER—Gary Wright—WB
FIRE ON THE BAYOU—Meters—WB
FLEETWOOD MAC—Reprise
MELLOW MADNESS—Quincy Jones—A&M
OUTLAWS—Arista
RIDE A ROCK HORSE—Roger Daltrey—
MCA
RITCHIE BLACKMORE'S RAINBOW—
Polydor

WHEREHOUSE/CALIFORNIA

CHAIN REACTION—Crusaders—ABC
Blue Thumb
DESOLATION BOULEVARD—Sweet—
Capitol
HUMMINGBIRD—A&M
I AM MUSIC—Carmen McRae—Blue Note
LOOKIN' GOOD—Freddie Prinze—Col
MELLOW MADNESS—Quincy Jones—A&M
RED OCTOPUS—Jefferson Starship—Grunt
RIDE A ROCK HORSE—Roger Daltrey—
MCA
SABOTAGE—Black Sabbath—WB
SUNDANCE—20th Century

LICORICE PIZZA/LOS ANGELES

A CHORUS LINE—Col (Original Cast)
DREAM WEAVER—Gary Wright—WB
FORCE IT—UFO—Chrysalis
FREE HAND—Gentle Giant—Capitol
HONEY—Ohio Players—Mercury
IS IT SOMETHING I SAID—Richard Pryor
—Reprise
PROCOL'S NINTH—Procol Harum
—Chrysalis
RITCHIE BLACKMORE'S RAINBOW—
Polydor
SABOTAGE—Black Sabbath—WB
TUBES—A&M

TOWER/LOS ANGELES

CHAIN REACTION—Crusaders—ABC
Blue Thumb
FEELINGS—Morris Albert—RCA
IN THE CITY—Tavares—Capitol
INSEPARABLE—Natalie Cole—Capitol
LOOKIN' GOOD—Freddie Prinze—Col
MELLOW MADNESS—Quincy Jones—A&M
PICK OF THE LITTER—Spinners—A&M
PROCOL'S NINTH—Procol Harum—
Chrysalis
ROLLERBALL—UA (Soundtrack)

EVERYBODY'S RECORDS/ NORTHWEST

AMBROSIA—20th Century
BETWEEN THE LINES—Janis Ian—Col
DIAMONDS & RUSTS—Joan Baez—A&M
FIGHTING—Thin Lizzy—Vertigo
FORCE IT—UFO—Chrysalis
MELLOW MADNESS—Quincy Jones—A&M
PROCOL'S NINTH—Procol Harum—
Chrysalis
SABOTAGE—Black Sabbath—WB
SPARTACUS—Triumvirat—Capitol
WHAT A DIFFERENCE A DAY MADE—
Esther Phillips—Kudu

12

AUGUST 23, 1975



THE ALBUM CHART

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 AUG. 23 AUG. 16

WKS. ON CHART	TITLE, ARTIST, Label, Number (Distributing Label)	WKS. ON CHART
1	2 THE HEAT IS ON ISLEY BROTHERS T-Neck PZ 33536 (Col)	10 F
2	1 ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039	9 F
3	4 RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)	6 F
4	3 CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN/MCA 2142	12 F
5	5 CUT THE CAKE AVERAGE WHITE BAND/Atlantic SD 18140	9 F
6	6 WHY CAN'T WE BE FRIENDS? WAR/UA LA 441 F	8 F
7	7 GREATEST HITS CAT STEVENS/A&M SP 4519	7 F
8	8 THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE/ Columbia PC 33280	24 F
9	9 LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 3405	10 F
10	10 VENUS AND MARS WINGS/Capitol SMAS 11419	11 F
11	12 STILLS STEPHEN STILLS/Columbia PC 33575	8 F
12	15 FANDANGO ZZ TOP/London PS 656	15 F
13	13 THE BASEMENT TAPES BOB DYLAN & THE BAND/Columbia C2 33682	5 H
14	11 GORILLA JAMES TAYLOR/Warner Bros. BS 2866	13 F
15	14 HORIZON CARPENTERS/A&M SP 4530	9 F
16	19 BETWEEN THE LINES JANIS IAN/Columbia PC 33394	12 F
17	17 FOUR WHEEL DRIVE BACHMAN-TURNER OVERDRIVE/ Mercury SRM1 1027	13 F
18	29 NO 'BOUT-A-DOUBT IT GRAHAM CENTRAL STATION/ Warner Bros. BS 2876	4 F
19	24 FLEETWOOD MAC/Reprise MS 2225 (WB)	4 F
20	16 MADE IN THE SHADE ROLLING STONES/Rolling Stones COC 79102 (Atlantic)	10 F
21	26 NON-STOP B.T. EXPRESS/Roadshow RS 41001 (Scepter)	4 F
22	41 PICK OF THE LITTER SPINNERS/Atlantic SD 18141	3 F
23	23 GREATEST HITS TONY ORLANDO & DAWN/Arista 4045	6 F
24	20 TOYS IN THE ATTIC AEROSMITH/Columbia PC 33471	17 F
25	25 THE ORIGINAL SOUNDTRACK 10cc/Mercury SRM 1 1029	11 F
26	18 METAMORPHOSIS ROLLING STONES/Abkco ANA 1 (London)	10 F
27	27 CHOCOLATE CHIP ISAAC HAYES/ABC ABCD 874	10 F
28	28 HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 2133	27 F
29	21 MISTER MAGIC GROVER WASHINGTON, JR./Kudu 20S1 (Motown)	22 F
30	22 STAMPEDE DOOBIE BROTHERS/Warner Bros. BS 2835	15 F
31	33 STEPPIN' POINTER SISTERS/ABC Blue Thumb BTSD 6071	11 F
32	32 GREATEST HITS ELTON JOHN/MCA 2128	40 F
33	45 OUTLAWS/Arista 4042	4 F
34	42 MELISSA MELISSA MANCHESTER/Arista 4031	13 F
35	43 RIDE A ROCK HORSE ROGER DALTRY/MCA 2147	4 F
36	51 KC & THE SUNSHINE BAND/TK 603	3 F
37	31 SURVIVAL O'JAYS/Phila. Intl. KZ 33150 (Col)	18 E
38	40 HEAD OVER HEELS POCO/ABC ABCD 890	7 F
39	30 HEARTS AMERICA/Warner Bros. BS 2852	20 F
40	34 ONE SIZE FITS ALL FRANK ZAPPA & THE MOTHERS OF INVENTION/DiscReet DS 2216 (WB)	6 F
41	35 TOMMY SOUNDTRACK/Polydor PD 9502	22 H
42	49 MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)	8 F
43	36 DIAMONDS AND RUST JOAN BAEZ/A&M SP 4527	14 F
44	74 HONEY OHIO PLAYERS/Mercury SRM1 1038	2 F
45	44 BLUE SKY, NIGHT THUNDER MICHAEL MURPHEY/Epic KE 33290	23 E
46	38 CHICAGO VIII/Columbia PC 33100	20 F
47	39 TONIGHT'S THE NIGHT NEIL YOUNG/Reprise MS 2221 (WB)	7 F
48	37 A SONG FOR YOU TEMPTATIONS/Gordy G6 969S1 (Motown)	29 F
49	58 GOOD VIBRATIONS BEACH BOYS/Reprise MS 2223 (WB)	4 F
50	50 STRAIGHT SHOOTER BAD COMPANY/Swan Song SS 8413 (Atlantic)	19 F
51	53 NATTY DREAD BOB MARLEY & THE WAILERS/Island ILPS 9281	6 F



52	46 TWO LANE HIGHWAY PURE PRAIRIE LEAGUE/RCA APL1 0933	12 F
53	61 THIS TIME WE MEAN IT R.E.O. SPEEDWAGON/Epic PE 33338	4 F
54	91 IS IT SOMETHING I SAID? RICHARD PRYOR/Warner Bros. MS 2227	2 F
55	57 ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	33 F
56	59 THE HIT MAN EDDIE KENDRICKS/Tamla T6 338S1 (Motown)	6 F
57	60 NO WAY TO TREAT A LADY HELEN REDDY/Capitol ST 11418	5 F
58	65 AMBROSIA/20th Century T 434	3 F
59	66 YOUNG AMERICANS DAVID BOWIE/RCA APL1 0998	23 F
60	63 DREAMING MY DREAMS WAYLON JENNINGS/RCA APL1 1062	5 F
61	47 WELCOME TO MY NIGHTMARE ALICE COOPER/ Atlantic SD 18130	23 F
62	48 DISCO BABY VAN McCOY & THE SOUL CITY SYMPHONY/ Avco AV 69006	15 F
63	52 HEART LIKE A WHEEL LINDA RONSTADT/Capitol ST 11358	38 F
64	55 MOVING VIOLATION JACKSON 5/Motown M6 829S1	9 F
65	54 BLIND BABY NEW BIRTH/Buddah 5636	13 F

CHARTMAKER OF THE WEEK

66 — MELLOW MADNESS
 QUINCY JONES
 A&M SP 4526



67	77 WHAT A DIFFERENCE A DAY MADE ESTHER PHILLIPS w/BECK/Kudu 23S1 (Motown)	13 F
68	62 TO BE TRUE HAROLD MELVIN & THE BLUENOTES Featuring THEODORE PENDERGRASS/Phila. Intl. KZ 33148 (Col)	23 E
69	64 THE CHICAGO THEME HUBERT LAWS/CTI 6058S1 (Motown)	4 F
70	70 SPIRIT OF AMERICA BEACH BOYS/Capitol SVBB 11384	17 F
71	71 BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOSD 2020	15 F
72	67 CAUGHT IN THE ACT COMMODORES/Motown M6 820S1	13 F
73	68 PHYSICAL GRAFFITI LED ZEPPELIN/Swan Song SS 2200 (Atlantic)	24 I
74	69 ADVENTURES IN PARADISE MINNIE RIPERTON/Epic PE 33454	13 F
75	56 UNIVERSAL LOVE MFSB/Phila. Intl. KZ 33158 (Col)	10 F
76	87 FROM MIGHTY OAKS RAY THOMAS/Threshold THS 16 (London)	2 F
77	78 CHOCOLATE CITY PARLIAMENT/Casablanca NBLP 7014	16 F
78	— SABOTAGE BLACK SABBATH/Warner Bros. BS 2822	1 F
79	82 COME GET TO THIS NANCY WILSON/Capitol ST 11386	3 F
80	— PROCOL'S NINTH PROCOL HARUM/Chrysalis CHRS 1080 (WB)	1 F
81	76 MY WAY MAJOR HARRIS/Atlantic SD 18119	15 F
82	79 SPARTACUS TRIUMVIRAT/Capitol ST 11382	10 F
83	— RITCHIE BLACKMORE'S RAINBOW/Polydor PD 6049	1 F
84	105 FREE HAND GENTLE GIANT/Capitol ST 11425	1 F
85	131 IN THE CITY TAVARES/Capitol ST 11396	1 F
86	118 THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868	1 F
87	72 SOAP OPERA KINKS/RCA LPL1 5081	15 F
88	88 DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 1163 (Capitol)	92 F
89	93 BACK TO EARTH RARE EARTH/Rare Earth R6 548S1 (Motown)	2 F
90	104 RETURN TO FANTASY URIAH HEEP/Warner Bros. BS 2869	1 F
91	95 STORM AT SUNUP GINO VANNELLI/A&M SP 4533	2 F
92	120 A CHORUS LINE ORIGINAL CAST/Columbia PS 33581	1 G
93	102 ON THE BORDER EAGLES/Asylum 7E 1004	48 F
94	106 NASHVILLE SOUNDTRACK/ABC ABCD 983	1 F
95	75 EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/ Epic PE 33455	7 F
96	81 SNEAKIN' SALLY THOUGH THE ALLEY ROBERT PALMER/ Island ILPS 9294	10 F
97	107 FORCE IT UFO/Chrysalis CHR 1074 (WB)	1 F
98	96 JOHN DENVER'S GREATEST HITS/RCA CPL1 0374	89 F
99	80 NUTHIN' FANCY LYNRYD SKYNYRD/MCA 2137	20 F
100	73 TALE SPINNIN' WEATHER REPORT/Columbia PC 33417	13 F

101 THE ALBUM CHART 150

AUGUST 23, 1975

AUG. 23
AUG. 16

- | | | |
|------------|-----|---|
| 101 | 112 | VERY BEST OF POCO/Epic PEG 33537 |
| 102 | 92 | JUDITH JUDY COLLINS/Elektra 7E 1032 |
| 103 | 103 | AVERAGE WHITE BAND/Atlantic SD 7308 |
| 104 | 119 | TUBES/A&M SP 4534 |
| 105 | 117 | DESOLATION BOULEVARD SWEET/Capitol ST 11395 |
| 106 | 130 | JAWS SOUNDTRACK/MCA 2087 |
| 107 | 90 | TROUBLE IN PARADISE SOUTHER, HILLMAN, FURAY BAND/
Asylum 7E 1036 |
| 108 | 109 | BIRTH AND DEATH OF A GANGSTER FANTASTIC FOUR/
20th Century/Westbound W 201 |
| 109 | — | RHINESTONE COWBOY GLEN CAMPBELL/Capitol SW 11430 |
| 110 | 110 | HEART OF HEARTS BOBBY VINTON/ABC ABCD 891 |
| 111 | 114 | STILL CAUGHT UP MILLIE JACKSON/Spring SPR 6708 (Polydor) |
| 112 | — | SPIRIT OF THE BOOGIE KOOL & THE GANG/Delite
DEP 2016 (PIP) |
| 113 | 97 | COLD ON THE SHOULDER GORDON LIGHTFOOT/
Reprise MS 2006 (WB) |
| 114 | 124 | BARRY MANILOW I/Arista 4007 |
| 115 | 128 | DESPERADO EAGLES/Asylum SD 5068 |
| 116 | 85 | A QUIET STORM SMOKEY ROBINSON/Tamla T6 33751
(Motown) |
| 117 | 83 | EXPANSIONS LONNIE LISTON SMITH/Flying Dutchman
BOL1 0934 (RCA) |
| 118 | 121 | JESSIE'S JIG AND OTHER FAVORITES STEVE GOODMAN/
Asylum 7E 1037 |
| 119 | 84 | BURNIN' THING MAC DAVIS/Columbia PC 33551 |
| 120 | 89 | PICTURES AT AN EXHIBITION TOMITA/RCA ARL1 0838 |
| 121 | 122 | IT'S MY PLEASURE BILLY PRESTON/A&M SP 4532 |
| 122 | 98 | STRANGE UNIVERSE MAHOGANY RUSH/20th Century T 482 |
| 123 | 126 | GET DOWN JOE SIMON/Spring SPR 6706 (Polydor) |
| 124 | — | CHAIN REACTION CRUSADERS/ABC Blue Thumb BTSD 6022 |
| 125 | 134 | FEELINGS MORRIS ALBERT/RCA APL1 1018 |
| 126 | 127 | ELECTRONIC REALIZATIONS FOR ROCK ORCHESTRA
SYNERGY/Passport PPSD 98009 (ABC) |
| 127 | 99 | COMING DOWN YOUR WAY THREE DOG NIGHT/
ABC ABCD 888 |
| 128 | — | INSEPARABLE NATALIE COLE/Capitol ST 11429 |
| 129 | 86 | I'LL PLAY FOR YOU SEALS & CROFTS/Warner Bros. 2848 |
| 130 | 100 | WALT DISNEY'S MICKEY MOUSE CLUB MOUSEKEDANCE
AND OTHER FAVORITES Featuring THE MIKE CURB
CONGREGATION & VARIOUS ARTISTS/Disneyland 1362 |
| 131 | 101 | PHOEBE SNOW/Shelter 2109 (MCA) |
| 132 | 125 | SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA) |
| 133 | 108 | BLOW BY BLOW JEFF BECK/Epic PE 33409 |
| 134 | 94 | THE LAST FAREWELL ROGER WHITTAKER/RCA APL1 0855 |
| 135 | 111 | CLOSEUP FRANKIE VALLI/Private Stock PS 2000 |
| 136 | 123 | LIQUID LOVE FREDDIE HUBBARD/Columbia PC 33556 |
| 137 | 116 | AN EVENING WITH JOHN DENVER/RCA CPL2 0764 |
| 138 | 115 | LIFE IS YOU BATDORF & RODNEY/Arista 4041 |
| 139 | 129 | FUNNY LADY SOUNDTRACK/Arista 9004 |
| 140 | — | ROLLERBALL SOUNDTRACK/United Artists LA 470 G |
| 141 | 132 | TODAY ELVIS PRESLEY/RCA APL1 1039 |
| 142 | 133 | STEPPING INTO TOMORROW DONALD BYRD/Blue Note
BN LA 386 G (UA) |
| 143 | 135 | PLAYING POSSUM CARLY SIMON/Elektra 7E 1033 |
| 144 | 136 | ANNIVERSARY SPECIAL VOL. 1 EARL SCRUGGS REVUE/
Columbia PC 33416 |
| 145 | 137 | PHONE CALL FROM GOD JERRY JORDAN/MCA 473 |
| 146 | — | EAGLES/Asylum SD 5054 |
| 147 | 138 | LEVEL ONE ELEVENTH HOUSE Featuring LARRY CORYELL/
Arista 4052 |
| 148 | 142 | BACK HOME AGAIN JOHN DENVER/RCA APL1 0548 |
| 149 | 147 | I FEEL A SONG GLADYS KNIGHT & THE PIPS/Buddah BDS 5612 |
| 150 | 113 | LET'S TAKE IT TO THE STAGE FUNKADELIC/20th Century
Westbound W 215 |

151-200 ALBUM CHART

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|------------|--|------------|---|
| 151 | PURE PLEASURE DYNAMIC
SUPERIORS/Motown M6 841S1 | 176 | THE WILD, THE INNOCENT AND
THE E STREET SHUFFLE BRUCE
SPRINGSTEEN/Columbia KC 32432 |
| 152 | FOOLISH PLEASURES HEARTSFIELD/
Mercury SRM 1 1034 | 177 | THE HIGH PRIEST OF COUNTRY
MUSIC CONWAY TWITTY/MCA
2144 |
| 153 | RED HEADED STRANGER WILLIE
NELSON/Columbia KC 33482 | 178 | THE BOY'S DOIN IT HUGH
MASAKELA/Casablanca
NBLP 7017 |
| 154 | YOU BREAK IT YOU BOUGHT IT
MICHAEL STANLEY BAND/
Epic PE 33492 | 179 | LENA & MICHEL IENA HORNE &
MICHEL LEGRAND/RCA BLL1 1026 |
| 155 | BEAUTIFUL LOSER BOB SEGER/
Capitol ST 11378 | 180 | FIGHTING THIN LIZZY/Vertigo
VEC 2005 (Mercury) |
| 156 | NEW AND IMPROVED SPINNERS/
Atlantic SD 18118 | 181 | BEST OF THE STATLER BROTHERS/
Mercury SRM1 1037 |
| 157 | MORE MILES PER GALLON BUDDY
MILES/Casablanca NBLP 7019 | 182 | TIMELESS JOHN ABERCROMBIE/
ECM 1047 (Polydor) |
| 158 | FAITH, HOPE & CHARITY/RCA
APL1 1100 | 183 | STOP ERIC BURDON BAND/
Capitol SMAS 11426 |
| 159 | FLYING START BLACKBYRDS/
Fantasy F 9472 | 184 | MIRABAI/Atlantic SD 18144 |
| 160 | SILVER CONVENTION/Midland
International BK11 1129 (RCA) | 185 | LAND OF MONEY HYDRA/
Capricorn CP 0158 (WB) |
| 161 | TAKING OFF DAVID SANBORN/
Warner Bros. BS 2873 | 186 | FREE BEER/Southwind SWS
6402 (Buddah) |
| 162 | CHICAGO ORIGINAL CAST/Arista
9005 | 187 | LOOK AT ME MOMENTS/Stang
1062 (All Platinum) |
| 163 | LET ME BE THERE OLIVIA NEWTON-
JOHN/MCA 389 | 188 | HEART OF THE CITY BARRABAS/
Atco SD 36 118 |
| 164 | FIRE ON THE BAYOU METERS/
Reprise MS 2228 (WB) | 189 | DAWN'S NEW RAGTIME FOLLIES
TONY ORLANDO & DAWN/
Bell 1130 (Arista) |
| 165 | ODE TO MY LADY WILLIE HUTCH/
Motown 82851 | 190 | CUNNING STUNTS CARAVAN/
BTM 5000 (Chess/Janus) |
| 166 | POWER IN THE MUSIC GUESS WHO/
RCA APL1 0995 | 191 | A TEAR TO A SMILEY ROY AYERS
UBIQUITY/Polydor PD 6046 |
| 167 | ROCKIN' CHAIR GWEN McRAE/
Capitol ST 11397 | 192 | THE WAY WE WERE WILLIS
JACKSON/Atlantic SD 18145 |
| 168 | RUBY STARR AND GREY GHOST
Capitol SMAS 11426 | 193 | CRACKIN'/Polydor PD 6044 |
| 169 | LOW RENT RENDEZVOUS ACE
SPECTRUM/Atlantic SD 18143 | 194 | TAPESTRY CAROLE KING/
Ode SP 77009 (A&M) |
| 170 | FIRST IMPRESSIONS IMPRESSIONS/
Currom CU 5003 (WB) | 195 | THE SUPREMES/Motown M6 82851 |
| 171 | FLAT AS A PANCAKE HEAD EAST/
A&M SP 4537 | 196 | OUT AMONG 'EM LOVE CHILDS
AFRO CUBAN BLUES BAND/
Roulette SR 3916 |
| 172 | MEMORIES DOC WATSON/
United Artists LA 432 H2 | 197 | BIG BAND MACHINE BUDDY RICH/
Groove Merchant GM 3307 |
| 173 | BANKRUPT DR. HOOK/Capitol
ST 11397 | 198 | DRESSED TO KILL KISS/Casablanca
NBLP 7016 |
| 174 | CORNBREAD EARL & ME
SOUNDTRACK/Fantasy 9483 | 199 | A STAR IS BOUGHT ALBERT BROOKS/
Asylum 7E 1035 |
| 175 | BACK STREET CRAWLER PAUL
KOSSOFF/Island ILPS 9264 | 200 | SONS OF CHAMPLIN/Gold Mine 1 |

ALBUM CROSS REFERENCE

AEROSMITH	24	NEW BIRTH	65
MORRIS ALBERT	125	OHIO PLAYERS	44
AMBROSIA	58	O'JAYS	37
AMERICA	39	OLIVIA NEWTON-JOHN	28
AVERAGE WHITE BAND	5, 103	ORIGINAL CAST: A CHORUS LINE	92
BACHMAN-TURNER OVERDRIVE	17	TONY ORLANDO & DAWN	23
BAD COMPANY	50	OUTLAWS	33
JOAN BAEZ	43	ROBERT PALMER	96
BATDORF & RODNEY	138	PARLIAMENT	77
BEACH BOYS	49, 55, 70	ESTHER PHILLIPS w. BECK	67
JEFF BECK	133	PINK FLOYD	88
BEE GEES	42	POCO	38, 101
RITCHIE BLACKMORE'S RAINBOW	83	POINTER SISTERS	31
BLACK SABBATH	78	ELVIS PRESLEY	141
DAVID BOWIE	59	BILLY PRESTON	121
B.T. EXPRESS	21	PROCOL HARUM	80
DONALD BYRD	142	RICHARD PRYOR	54
GLEN CAMPBELL	109	PURE PRAIRIE LEAGUE	52
CAPTAIN & TENNILLE	9	RARE EARTH	89
CARPENTERS	15	HELEN REDDY	57
CHICAGO	46	R.E.O. SPEEDWAGON	53
NATALIE COLE	128	CHARLIE RICH	95
JUDY COLLINS	102	MINNIE RIPERTON	74
COMMODORES	72	SMOKEY ROBINSON	116
ALICE COOPER	61	ROLLING STONES	20, 26
CORYELL	147	LINDA RONSTADT	83
CRUSADERS	124	EARL SCRUGGS	144
ROGER DALTRY	35	SEALS & CROFTS	129
MAC DAVIS	119	NEIL SEDAKA	132
JOHN DENVER	98, 137, 148	CARLY SIMON	143
DOOBIE BROTHERS	30	JOE SIMON	123
BOB DYLAN	13	LONNIE LISTON SMITH	117
EAGLES	2, 9, 115, 146	PHOEBE SNOW	131
EARTH, WIND & FIRE	8	SOUNDTRACKS: FUNNY LADY	139
ELEVENTH HOUSE Featuring LARRY CORYELL	147	JAWS	106
FANTASTIC FOUR	108	MICKEY MOUSE CLUB	130
FREDDY FENDER	71	NASHVILLE	94
FLEETWOOD MAC	19	ROLLERBALL	140
FUNKADELIC	150	TOMMY	41
GENTLE GIANT	84	SOUTHER, HILLMAN, FURAY BAND	107
STEVE GOODMAN	118	SPINNERS	22
GRAHAM CENTRAL STATION	18	CAT STEVENS	7
MAJOR HARRIS	81	STEPHEN STILLS	11
ISAAC HAYES	27	SWET	105
FREDDIE HUBBARD	136	SYNERGY	126
JANIS IAN	16	TAVARES	14
ISLEY BROTHERS	15	JAMES TAYLOR	48
JACKSON FIVE	64	TEMPTATIONS	25
MILLIE JACKSON	111	10cc	76
JEFFERSON STARSHIP	3	RAY THOMAS	127
WAYLON JENNINGS	60	THREE DOG NIGHT	120
ELTON JOHN	4, 32	TOMITA	82
QUINCY JONES	66	TRIMVIRAT	104
JERRY JORDAN	145	TUBES	97
KC & THE SUNSHINE BAND	36	URIAH HEPP	90
EDDIE KENDRICKS	56	FRANKIE VALLI	135
KINKS	87	GINO VANNELLI	91
GLADYS KNIGHT & THE PIPS	149	BOBBY VINTON	110
KOOL & THE GANG	112	WAR	6
HUBERT LAWS	69	GROVER WASHINGTON, JR.	29
LED ZEPPELIN	73	WEATHER REPORT	100
GORDON LIGHTFOOT	113	ROGER WHITTAKER	134
LYNYRD SKYNYRD	99	NANCY WILSON	79
VAN MCCOY	62	WINGS	10
MAHOGANY RUSH	122	GARY WRIGHT	86
MELISSA MANCHESTER	134	NEIL YOUNG	47
BARRY MANILOW	114	FRANK ZAPPA	40
BOB MARLEY & THE WAILERS	51	ZZ TOP	12
HAROLD MELVIN & THE BLUENOTES	68		
MFSB	75		
MICHAEL MURPHEY	45		

Dialogue (Continued from page 22)

rather than an actual all-around entertainer.

With Jim, it was mainly a fascination with him as a total personality, and it was 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 interesting to me all the way around.

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 with 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: Jessi Colter, Bernadette 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, and the patience of the network.

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 is 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 mike 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 16 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 fragmenting into singles. 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 wanted to establish this album, as an album, before bringing 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 16 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'."

(Continued on page 41)

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 (guitar). 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 on 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—mounted a thorough clean-up of Manhattan's Riverside Park recently. Clean-up excitement in the park reached its peak as Alice made his entrance in a chauffeur-driven sanitation truck. After heaving 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 Mieses (left) and Atlantic PR rep Patrina 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.

CLASSICAL RETAIL REPORT

AUGUST 23, 1975
CLASSIC OF THE WEEK



MASSENET
LA NAVARRAISE
POPP, VANZO, SOUZAY,
DE ALMEIDA
Columbia

BEST SELLERS OF THE WEEK

MASSENET: LA NAVARRAISE—Popp,
Vanzo, Souzay, De Almeida—
Columbia
19TH CENTURY AMERICAN BALLROOM
MUSIC—Nonesuch
MAHLER: SYMPHONY NO. 6—
Horenstein—Nonesuch

SAM GOODY/N.Y.

BACH: BRANDENBURG CONCERTOS—
Rampal—RCA
19TH CENTURY AMERICAN BALLROOM
MUSIC—Nonesuch
DURUFLE: REQUIEM—Guest—Argo
HANDEL: OPERA ARIAS—Baker—Philips
HAYDN: PRUSSIAN QUARTETS—Tokyo
String Quartet—DG
MAHLER: SYMPHONY NO. 6—Horenstein
Nonesuch
MASSENET: LA NAVARRAISE—Popp,
Vanzo, Souzay, De Almeida—
Columbia
PURCELL: THE FAIRY QUEEN—Deller
Consort—Vanguard
SCHOENBERG: GURRELIEDER—Boulez
—Columbia
SCHUBERT: OCTET—Cleveland Quartet
—RCA

RECORD HUNTER/N.Y.

AFTER THE BALL—Morris, Bolcom—
Nonesuch
BELLINI: I PURITANI—Sutherland,
Pavarotti, Ghiaurov, Bonyng—London
GERSHWIN: ORCHESTRAL MUSIC—Vox
JOPLIN: EASY WINNERS—Perlman,
Previn—Angel
MOZART: PIANO CONCERTOS OF 1784—
Serkin, Schneider—RCA
LUCIANO PAVAROTTI: KING OF THE
HIGH C'S—London
RAGTIME YEARS—Turnabout
RAVEL: ORCHESTRAL MUSIC—Martinon
—Vox
ROSSINI: SIEGE OF CORINTH—Sills,
Verrett, Schippers—Angel
SCHUBERT: PIANO TRIOS—Rubenstein,
Szeryng, Fournier—RCA

RECORD & TAPE COLLECTORS/ BALTIMORE

19TH CENTURY AMERICAN BALLROOM
MUSIC—Nonesuch
MAHLER: SYMPHONY NO. 6—Horenstein
Nonesuch

MASSENET: LA NAVARRAISE—Popp,
Vanzo, Souzay, De Almeida—Columbia
MESSIEN: VINGT REGARDS—Serkin—
RCA
RAVEL: TRIOS—Laredo, Solow, Laredo—
Columbia
SCHOENBERG: PIERROT LUNAIRE—
Laine—RCA
GEORG SOLT AND THE BERLIN
PHILHARMONIC—London
STILL: SAHDI—Freeman—Columbia
STRAUSS: CHORAL MUSIC—Schuetz
Choir—Argo
KARAJAN CONDUCTS WAGNER, VOL. I
—Angel

ROSE DISCOUNT/CHICAGO

19TH CENTURY AMERICAN BALLROOM
MUSIC—Nonesuch
BEETHOVEN: SYMPHONY NO. 5—
Kleiber—DG
L'ERLIZ: SYMPHONIE FANTASTIQUE—
Solti—London
MASSENET: LA NAVARRAISE—Popp,
Vanzo, Souzay, De Almeida—Columbia
MAHLER: SYMPHONY NO. 4—Blegen,
Levine—RCA
ROSSINI: SIEGE OF CORINTH—Sills,
Verrett, Schippers—Angel
STRAVINSKY: RITE OF SPRING—Solti—
London
TCHAIKOVSKY: SYMPHONY NO. 6—
Rostropovich—Angel
TOMITA: PICTURES AT AN EXHIBITION—
RCA
VAUGHAN WILLIAMS: SIR JOHN IN LOVE
—Herinx, Davies—Angel

TOWER RECORDS/SAN DIEGO

BEETHOVEN: SYMPHONY NO. 7—
Mehta—London
GOLDEN DANCE HITS OF 1600—DG
GROFE: GRAND CANYON SUITE—Grofe
—Angel
HAYDN: STRING QUARTETS, OPUS 50—
Tokyo String Quartet—DG
THE HEIFETZ COLLECTION, VOLS. I-VI—
RCA
OFFENBACH: GAITE PARISIENNE—
Slatkin—Angel
RAVEL: DAPHNIS ET CHLOE—Maazel—
London
STRAUSS: CELLO SONATA—Rostropovich
—Angel
TOMITA: PICTURES AT AN EXHIBITION—
RCA
TOMITA: SNOWFLAKES ARE DANCING—
RCA

ODYSSEY RECORDS/ SAN FRANCISCO

AFTER THE BALL—Morris, Bolcom,
—Nonesuch
DURUFLE: REQUIEM—Guest—Argo
MAHLER: SYMPHONY NO. 6—Horenstein
—Nonesuch
MASSENET: LA NAVARRAISE—Popp,
Vanzo, Souzay, De Almeida—Columbia
COMPLETELY MOZART—Fleischer, Szell
—Columbia
ORFF: STREET SONG—BASF
PANUFNIK: SYMPHONY SACRA—Panufnik
—Unicorn (Import)
RAVEL: DAPHNIS ET CHLOE—Maazel—
London
RAVEL: PIANO MUSIC, VOL. II—Rogé—
London
RENATA SCOTTO SINGS ARIAS—Columbia

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 member 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 simple, 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.

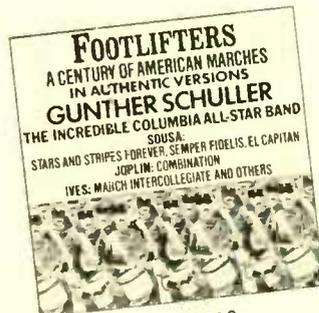
What does a critic expect from the Etudes? Certainly something more than technical accuracy. The pieces are fiendishly difficult, exploring not such simple pianistic details as trills, mordants and tremolos, but arpeggios, octaves, lightning legato to staccato and back, and above all, tone. No pianist worth his salt will play the Etudes with the same tone or 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 a 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, London Records has allowed us to have a real treasure: the Etudes

(Continued on page 43)

MASTERWORKS TWX... FROM COLUMBIA

YOUR EARS WILL TELL YOU... "FOOTLIFTERS" IS THE MARCH RECORD OF THE DECADE EVEN FOR THOSE WHO DON'T LIKE MARCHES... GUNTHER SCHULLER AND THE GREATEST AGGREGATION OF WIND & BRASS PLAYERS EVER ASSEMBLED PROVIDE A GUT-THUMPING EXCITEMENT RARELY PRODUCED ON DISC... IT'S OUR "RECORD OF THE MONTH"... WITH ALL THE SPECIAL PRICING, MERCHANDISING AND SIZZLE OF OUR SMASH "CARMINA"



XM 33513



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SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** One of the greatest jazz musicians, Julian "Cannonball" Adderly, passed away Friday, August 8. Adderly'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" Adderly 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) 381-1518.

There is a strong rumor that Damon Harris, ex-Temptation, is about to sign with WMOT 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 r&b 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 Don Davis recording their debut effort for Epic. Shown here at the official signing ceremony are (rear): Jim Tyrrell, vice president, national sales and merchandising, Epic and CBS Custom Labels; Marvin Cohn, vice president, talent contracts, CBS Records; Bill Craig, director, independent productions, Epic Records; Richard Mack, director, national r&b promotion, CBS Records' special markets; Steve Popovich, vice president, a&r, Epic Records; Ron Alexenburg, vice president and general manager, Epic and CBS Custom Labels; LeBaron Taylor, vice president, special markets, CBS Records; (front): John "Blackfoot" Colbert, Anita Louis and Norman West of the Soul Children.

Black Albums Hot (Continued from page 3)

sition as one of the most consistent black album acts. Other veterans and recent success stories who help black acts account for 28 percent of the top 100 titles this week include Isaac Hayes (ABC), Grover Washington Jr. (Kudu), Pointer Sisters (ABC Blue Thumb), O'Jays (Phila. Intl.), Eddie Kendricks (Tamla), Van McCoy (Avco), New Birth (Buddah), MFSB (Phila. Intl.), Esther Phillips w. Beck (Kudu), Harold Melvin & the Blue Notes (Phila. Intl.), Hub-

ert Laws (CTI), Commodores (Motown), Minnie Riperton (Epic), Parliament (Casablanca), Nancy Wilson (Capitol), Major Harris (Atlantic) and Tavares (Capitol).

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.

Associated Booking Signs Freddie Hubbard

■ **NEW YORK**—Effective immediately, Freddie Hubbard is now being 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.

R&B PICKS OF THE WEEK

SINGLE 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 voice-overs, it should garner much reaction with programmers. Epic 8-50135.



SLEEPER SECRETS, "(BABY) SAVE ME" (Classified Music/Eyes Have It/Chappell 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).



ALBUM 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.



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 Hungry 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, Iowa. Shown standing in the above photo (snapped by ace Front Line photographer Trudy Green) are from left: RW's Ben Edmonds, R.E.O.'s Neal Doughty, Mike Murphy and Gregg Philbin, and RW's Eliot Sekuler. Seated are the group's Alan Gratz and Gary Richrath.

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 \$16,667,000, 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 aimed at a combination of the two lps. MGM put up that billboard on Sunset. Then, there are heavy time buys, in the top 10 Nielsen markets, top 40 time buys and heavy television 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 interspliced this, and 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 the visual aspect of it, so I started to explore it and then I decided I wanted to direct.

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?

Gernhard: 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 that long for them to really start to emerge. 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 into the industry. After that, they'd better 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 me 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 a 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-Shepherd Production starring Audrey Hepburn, Sean Connery and Robert Shaw, currently being directed by Richard Lester and produced for Columbia Pictures release by Denis O'Dell, with Ray Stark and Richard A. Shepherd the execu-

tive producers.

"Robin and Marian," a James Goldman screenplay dramatizing the adventures of Robin Hood, portrayed by Connery, and his enduring romance with 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.

RECORD WORLD THE R&B LP CHART

AUGUST 23, 1975

1. **THE HEAT IS ON**
ISLEY BROTHERS—T-Neck PZ 33536 (Col)
2. **THAT'S THE WAY OF THE WORLD**
EARTH, WIND & FIRE—Columbia PC 33280
3. **CHOCOLATE CHIP**
ISAAC HAYES—ABC ABCD 784
4. **NON-STOP**
B.T. EXPRESS—Roadshow RS 41001 (Scepter)
5. **WHY CAN'T WE BE FRIENDS?**
WAR—United Artists LA 441 G
6. **AIN'T NO 'BOUT-A-DOUBT IT**
GRAHAM CENTRAL STATION—Warner Bros. 2876
7. **PICK OF THE LITTER**
SPINNERS—Atlantic SD 18141
8. **SURVIVAL**
O'JAYS—Phila. Intl. KZ 33150 (Col)
9. **DISCO BABY**
VAN MCCOY & THE SOUL CITY SYMPHONY—Avco AV 69006
10. **TO BE TRUE**
HAROLD MELVIN & THE BLUENOTES
Featuring THEODORE PENDERGRASS—Phila. Intl. KZ 33148 (Col)
11. **GET DOWN**
JOE SIMON—Spring SPR 6706 (Polydor)
12. **MISTER MAGIC**
GROVER WASHINGTON JR.—Kudu KU 20S1 (Motown)
13. **CUT THE CAKE**
AVERAGE WHITE BAND—Atlantic SD 18140
14. **KC & THE SUNSHINE BAND**
TK 603
15. **STEPPIN'**
POINTER SISTERS—ABC Blue Thumb BTSD 602
16. **MOVING VIOLATION**
JACKSON 5—Motown M6 829S1
17. **A SONG FOR YOU**
TEMPTATIONS—Gordy G6 969S1 (Motown)
18. **HONEY**
OHIO PLAYERS—Mercury SRM 1 1038
19. **IS IT SOMETHING I SAID?**
RICHARD PRYOR—Warner Bros. NS 2227
20. **ODE TO MY LADY**
WILLIE HUTCH—Motown M6 838S1
21. **WHAT A DIFFERENCE A DAY MADE**
ESTHER PHILLIPS w/BECK—Kudu KU 23S1 (Motown)
22. **THE HIT MAN**
EDDIE KENDRICKS—Tamlam T6 338S1 (Motown)
23. **FIRST IMPRESSIONS**
IMPRESSIONS—Curtam CU 5003 (WB)
24. **PURE PLEASURE**
DYNAMIC SUPERIORS—Motown M6 841S1
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 (Polydor)
28. **IN THE CITY**
TAVARES—Capitol ST 11396
29. **SPIRIT OF THE BOOGIE**
KOOL & THE GANG—Delite DEP 2016 (PIP)
30. **AMERICA TODAY**
CURTIS MAYFIELD—Curtam 5001 (WB)
31. **THE BOYS DOIN' IT**
HUGH MASAKELA—Casablanca NBLP 7017
32. **LOW RENT RENDEZVOUS**
ACE SPECTRUM—Atlantic SD 18143
33. **CHAIN REACTION**
CRUSADERS—ABC Blue Thumb BTSD 6022
34. **SATURDAY NIGHT SPECIAL**
NORMAN CONNORS—Buddah 5643
35. **THE CHICAGO THEME**
HUBERT LAWS—CTI 6058S1 (Motown)
36. **FAITH, HOPE AND CHARITY**
RCA APL1 1100
37. **COME GET TO THIS**
NANCY WILSON—Capitol ST 11386
38. **A QUIET STORM**
SMOKEY ROBINSON—Tamlam T6337S1 (Motown)
39. **RENAISSANCE**
RAY CHARLES—Crossover CR 9005
40. **INSEPARABLE**
NATALIE COLE—Capitol ST 11429

At The Rock Awards



Pictured at the Rock Awards Show and party are, from left, top row: Cher, Elton John and Diana Ross; Raquel Welch and Minnie Riperton; Bill Graham and Don Kirshner. Bottom row: Ringo Star, Keith Moon, Alice Cooper, director Stanley Dorfman 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

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 Meria Muldaur, Dan Hicks and Spanky McFarland, with Epic's Gregg Geller in the background, listening attentively to Palomino regular Art Fein. Spanky and Our Gang's first lp for the label is due for release shortly.

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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PART 1 AND PART 2

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ON DAKAR

?

BRUNSWICK

DAKAR

AUGUST 23, 1975

AUG. 23	AUG. 16	
1	1	GET DOWN TONIGHT KC & THE SUNSHINE BAND—TK 1009
2	2	FIGHT THE POWER—PART I ISLEY BROS.—T-Neck Z58 3356 (Col)
3	4	YOUR LOVE GRAHAM CENTRAL STATION—Warner Bros. WBS 81 05
4	3	HOPE THAT WE CAN BE TOGETHER SOON SHARON PAIGE and HAROLD MELVIN & THE BLUENOTES—Phila. Int. Z58 3569 (Col)
5	8	DREAM MERCHANT NEW BIRTH—Buddah 470
6	6	THE HUSTLE VAN McCOY & THE SOUL CITY SYMPHONY—Avco 4653
7	9	DREAMING A DREAM CROWN HEIGHTS AFFAIR—Delite 1570 (PIP)
8	7	ROCKIN' CHAIR GWEN McCRAE—Cat 1996 (TK)
9	13	GET THE CREAM OFF THE TOP EDDIE KENDRICKS—Tamla T 54260F (Motown)
10	11	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE—Columbia 3 10172

11	14	MAKE ME FEEL LIKE A WOMAN JACKIE MOORE—Kayvette 5122 (TK)
12	21	DO IT ANY WAY YOU WANNA PEOPLES CHOICE—TSOP Z58 47691 (Col)
13	16	HUSTLE!!! (DEAD ON IT) JAMES BROWN—Polydor 1428
14	18	THE PHONE'S BEEN JUMPING ALL DAY JEANNIE REYNOLDS—Casablanca 834
15	15	ACTION SPEAKS LOUDER THAN WORDS CHOCOLATE MILK—RCA PB 10290
16	19	GLASSHOUSE TEMPTATIONS —Gordy G714F (Motown)
17	20	HOW LONG (BETCHA GOT A CHICK ON THE SIDE) POINTER SISTERS—ABC Blue Thumb BTA 265
18	5	SOONER OR LATER IMPRESSIONS—Curton CMS 0103 (WB)
19	30	THIS WILL BE NATALIE COLE—Capitol 4099
20	12	FOREVER CAME TODAY JACKSON 5—Motown M1256F
21	17	OH ME, OH MY (DREAMS IN MY ARMS) AL GREEN—Hi 2288 (London)
22	28	IT ONLY TAKES A MINUTE TAVARES—Capitol 4111
23	10	FREE MAN SOUTH SHORE COMMISSION—Wand 11287 (Scepter)
24	29	CHASING RAINBOWS BLUE MAGIC—Alco 7031
25	26	CAN'T GIVE YOU ANYTHING (BUT MY LOVE) STYLISTICS—Avco 4656
26	22	THREE STEPS FROM TRUE LOVE REFLECTIONS—Capitol 4078
27	23	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) GARY TOMS EMPIRE—PIP 6504
28	24	LOVE WON'T LET ME WAIT MAJOR JARRIS—Atlantic 3248
29	35	GAMES PEOPLE PLAY SPINNERS—Atlantic 3284
30	31	POTENTIAL JIMMY CASTOR BUNCH—Atlantic 3270
31	25	SEXY MFSB—Phila. Intl. Z58 3567 (Col)
32	27	JUST A LITTLE BIT OF YOU MICHAEL JACKSON—Motown 1349F
33	39	FLYING HIGH BLACKBYRDS—Fantasy 747
34	32	SNEAKIN' UP BEHIND YOU BRECKER BROTHERS—Arista 0122
35	44	LET ME LAY MY FUNK ON YOU POISON—Roulette 7174
36	46	BRAZIL RITCHIE FAMILY—20th Century 2218
37	42	LET ME MAKE LOVE TO YOU O'JAYS—Phila. Intl. Z58 3573 (Col)
38	40	I DON'T WANT TO BE A LONE RANGER JOHNNY GUITAR WATSON—Fantasy 739
39	41	EIGHTEEN WITH A BULLET PETE WINGFIELD—Island 026
40	43	KEEP YOUR EYE ON THE SPARROW MERRY CLAYTON—Ode 66110 (A&M)
41	38	YOLANDA BOBBY BLAND—ABC 12105
42	48	GIMME SOME (PART ONE) JIMMY "BO" HORNE—Alston 3714 (TK)
43	49	GIVE IT WHAT YOU GOT B.T. EXPRESS—Roadshow 7003 (Scepter)

44	54	OOOLA LA BETTY WRIGHT—Alston 3715 (TK)
45	52	ALVIN STONE (THE BIRTH & DEATH OF A GANGSTER) FANTASTIC FOUR—Westbound WT 5009 (20th Century)
46	53	A WOMAN NEEDS TO BE LOVED TYRONE DAVIS—Dakar 4545 (Brunswick)
47	55	CHOCOLATE CHIP ISAAC HAYES—ABC 12118
48	33	SLIPPERY WHEN WET COMMODORES—Motown M 1338F
49	60	MUSIC IN MY BONES JOE SIMON—Spring 159 (Polydor)
50	50	SATISFY MY WOMAN CALVIN ARNOLD—IX Chains NCS 7009 (Mainstream)
51	63	MONEY GLADYS KNIGHT & THE PIPS—Buddah 487
52	59	I CREATED A MONSTER ZZ HILL—United Artists UA XW 631 X
53	36	I COULD DANCE ALL NIGHT ARCHIE BELL & THE DRELLS—TSOP Z58 4767 (Col)
54	65	TO EACH HIS OWN FAITH, HOPE & CHARITY—RCA PB 10343
55	64	INSIDE MY LOVE MINNIE RIPERTON—Epic 8 50128
56	58	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS—Playboy 6024
57	61	WE GOT EACH OTHER BARBARA MASON & THE FUTURES—Buddah 481
58	66	WHEN YOU'RE YOUNG AND IN LOVE RALPH CARTER—Mercury 73695
59	67	LIVING FOR THE CITY RAY CHARLES—Crossover 981
60	69	THE GOOD OLD DAYS MAIN INGREDIENT—RCA 10334
61	62	UNDER YOUR POWERFUL LOVE JOE TEX—Dial 1154 (Phonogram)
62	—	I GET HIGH ON YOU SLY STONE—Epic 8 10135
63	74	SO IN LOVE CUTIS MAYFIELD—Curton 0105 (WB)
64	75	LOVE DON'T COME NO STRONGER (YOURS AND MINE) JEFF PERRY—Arista 0133
65	—	THE AGONY AND THE ECSTASY SMOKEY ROBINSON—Tamla T54261F (Motown)
66	68	IF YOU WANT A LOVE AFFAIR JESSE JAMES—20th Century TC 2201
67	72	WHAT A DIFFERENCE A DAY MADE ESTHER PHILLIPS—Kudu 925
68	70	HOUSE OF STRANGERS JIM GILSTRAP—Chelsea 2013
69	—	I AIN'T LYIN' GEORGE McCRAE—TK 1014
70	71	HUSTLE WIT EVERY MUSCLE KAY GEES—Gang 1325 (PIP)
71	—	LOVE TAKES TEARS JOHNNY BRISTOL—MGM 14814
72	34	DO IT IN THE NAME OF LOVE BEN E. KING—Atlantic 3274
73	51	DYNAMITE TONY CAMILLO'S BAZUKA—A&M 1666
74	37	I'LL DO FOR YOU ANYTHING YOU WANT ME TO BARRY WHITE—20th Century TC 2208
75	—	SUPER JAWS SEVEN SEAS—Glades 1728 (TK)

Touting the Tops



Opening night of the recent engagement by The Four Tops at the Coconut Grove in Los Angeles was attended by a host of celebrities as well as a large number of ABC Records staff members. Pictured here are group members Obie Benson, Levi Stubbs, Duke Fakir and Lawrence Payton Jr. receiving the congratulations of Belinda Wilson, ABC Records' west coast r&b promotion representative.

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 Le Jardin top 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 I (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 Dees'** "Fragile, Handle with Care," superbly produced by **Tony Silvester** 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.

Ponty Sets Tour

■ **NEW YORK** — Atlantic recording artist Jean-Luc Ponty has announced his first solo tour of the U.S., to begin August 29 at the Amazing Grace in Chicago.

A major promotional and merchandising drive has been announced by Atlantic Records for Ponty's debut lp, "Upon The Wings Of Music," released May, 1975, in conjunction with the tour.

NARM Rack Meet

(Continued from page 3)

jobbers, board of directors, manufacturers and press.

Friday

On Friday there will be a rack jobbers advisory committee breakfast meeting; a general meeting; and a luncheon meeting for the rack jobbers advisory committee and the manufacturers advisory committee.

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 coruscating 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 Etudes (Opus 10, No. 12) give 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. 8, 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 legot of the last is perfect within itself and yet the whole is of 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 role of conductor, that one can forget his first emergence as a pianist. The two play beautifully together, and the warmth 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 buyers. 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 *Khovanshchina* 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 Ludmilla* 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 Della Casa, which again shows how one's memory plays tricks. I remember Miss Della 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



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 Roberta 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 no 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 Sanborn, 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 sincerely 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

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 re-release of the 1946 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 soundtrack. Larry Parks lip-synched the words to the music, but the voice was that of Al Jolson himself. Most of the songs from 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 28th. The MCA-Columbia campaign includes special window displays at records stores, joint print advertising and special radio time buys.

Famous Pacts 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; Douglas & Lonero, recently signed to RCA Records; and the Old Magnificent Men.

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—guitar expertise from Elliott Randall, and when he's not available either Randall's Island-er Jim Miller or Esther Phillips' axe man John Shole will assume those responsibilities, Ed Gucua on bass, Tony Jimenez on percussion, Jack Schrangella (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 Workshop in Boston, the Shaboo Inn in Williamtic, 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.

Record World en Miami

By OMAR MARCHANT

■ 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 album de larga duración a "esta nueva capital del disco" la cantante **Gloria Lasso**. Hará también presentaciones en televisión y centros nocturnos.

Un famosa criminalista norteamericana y dos damas latinas, acaban de comprar el cerrado Montmatre Restaurant. Según los planes, van a presentar los fines de semana a grandes figuras internacionales y los demás días shows 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 MoviePlay de España.

Vienen a Miami en viaje promocional los artistas Parnaso: **Lucho 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 **Charytin** 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 album. Entre los temas escogidos hay varios de **Tomás Fundora**.

Tuvo una teleaudiencia record
(Continued on page 46)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Vaya nuestra más calurosa felicitación a la WKVM Radio de Puerto Rico en la celebración de su "Treinta Aniversario" (30th Anniversary). WKVM acaba de lanzar un hermoso disco en ocasión de sus festividades que refleja el estado de alegría imperante en la importante radioemisora puertorriqueña, propiedad del gran batallador radial **Rafael Pérez Perry**. Nuestro más cordial saludo a Doña **Gina Rivera**, Gerente General de la emisora y a todo el personal ejecutivo, cuerpo de locutores y discjockeys. ¡Felicidades!

El presidente de Chrysalis Records, **Terry Ellis** acaba de anunciar la firma como artista exclusivo del talentoso músico argentino **Astor Piazzolla**, de quien se lanzará próximamente un album titulado "Libertango" 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 Alacrán" 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.



Rafael Pérez Perry

¡Felicitaciones a Codiscos! . . . Fuentes acaba 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 me comenta: "La grata y simple filosofía 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. Cuahtemoc, México 5, D.F.



Charlie Palmieri

Se acaba de confiscar 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 sellos tales como Musart, Velvet, Fania, Audio Latino, Borinquen, Caytronics, Alhambra, EGC y otros. **Tony Moreno** de Velvet se ha mantenido muy activo en el apesamiento de este tipo de operaciones y su denuncia a las autoridades. Urge una mayor unión en estas luchas.



Antonio Marcos

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)



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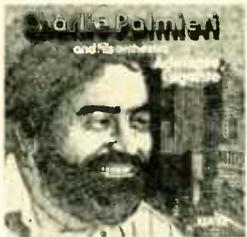
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ME ESTOY ACOSTUMBRANDO A TI
RICARDO CERATTO—Capitol EMI SLEMN 587

Respaldado por Chucho Zarzosa y Homero Patron y sus orquestas, el talentoso argentino Ricardo Ceratto ofrece aquí el tema con el cual compitió en Benidorm "Me Estoy Acostumbrando a Ti" que está recibiendo fuerte apoyo. Excelentes interpretaciones de "Hay Caminos" Ceratto-Jaen-Ceratto), "Hoy Canto por Cantar" (Ceratto-N. Caro), "Qué más da" (Ceratto) y "A Veces pienso" (Ceratto) y otras.

■ Backed by Chucho Zarzosa and Homero Patron and their orchestras, talented Argentinean composer-singer Ricardo Ceratto has created a beautiful and commercial package. "Me Estoy Acostumbrando a Ti," "Es así la vida" (Ceratto), "Exceso de Equipaje" (Ceratto) and "Amor con Amor se Paga" (Ceratto). Deserves the best of attention!



ADELANTE GIGANTE
CHARLIE PALMIERI AND HIS ORCHESTRA—
Alegre CPA 7013

Con arreglos del siempre original Charlie Palmieri, Tito Puente y F. Pizarro y en producción de Joe Cain, se lucen (Vitin Aviles en los vocales) en esta grabación. "El Susto" (R. Marrero), "La Fuente" (F. Pizarro), "Que te vas Pues Vete" (R. Marrero), "Cuando Vuelva a tu Lado" (M. Grever) y "Tema de María Cervantes" (M. Cervantes).

■ With arrangements by the always original Charlie Palmieri, Tito Puente and F. Pizarro and produced by Joe Cain with Vitin Aviles taking care of the vocals, this salsa package is an outstanding achievement. "Cachita" (Rafael Hernández), "Al que le Pique" (Luís Kalaff), "Por querer tener dos" (R. Marrero) and "La Fuente."



CUANDO SE MUERE UN AMOR
VALEN—Arcano DKL1 3304

Con arreglos de R. Ibarbia e interpretando sus propios temas, el español Valen (F. Valenzuela) se luce en "El Encuentro," "Cuando se muere un Amor," "Siempre Amantes," "Mi Forma de Amar" y "La Vida sin ti."

■ With arrangements by R. Ibarbia and performing his own themes, Spanish singer Valen is here at his best. "Una Mujer un Paisaje," "Cae la Nieve," "Muñeca de Escayola," "Mi forma de Amar," others.



MANGO
MANGO—CBS DCS 6072

Con O.E. Montiel como a&r, Mango de Venezuela se luce en esta grabación salrosa. Muy buenos músicos y excelente labor en mezcla. Contagiosa y ritimica! "Mango," "Todita Tu," "Para mi Gente," "Mulata" y "Casera." Merece promoción fuerte!

■ With O.E. Montiel as a&r man, Mango from Venezuela offers a groovy salsa sound. Superb mixing and good musicians! "Regresa," "Se te Olvido," "La Musica," "La Verdad," more. All are Mango's themes. Deserves heavy promotion!

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 escribirte estas cuantas líneas y enviarte un fuerte abrazo con mi sincera felicitación" . . . ¡Gracias, César . . . muchas gracias!

Excelente el "album" titulado "Adelante Gigante" que Alegre acaba de poner en el mercado en interpretación de Charlie Palmieri. ¡Lo he *(Continued on page 46)*



NOVEDADES de CAYTRONICS

DE AQUI Y DE ALLA...

VALEN el nuevo astro de la canción romántica, ha pegado fuertemente con el tema "Cuando muere un amor". Esta canción de la cosecha de Valen sin lugar a dudas alcanzará los primeros lugares del hit parade latinoamericano... VICENTE FERNANDEZ... el actual rey de la música popular de México, ha triunfado plenamente en España, recibiendo el calor del público español que los ha ido a aplaudir a la sala de Cleofas donde se está presentando actualmente. Los Muchos seguidores de Vicente en España están enhorabuena... MANOELLA TORRES la puertorriqueña radicada en México, tiene en el mercado un nuevo sencillo con los temas "Mi primer amor" y "Pecados nuevos", que de seguro gustarán. Hubo alguien que dijo: "Manoella es amor... es sentimiento, y sobre todo es una artista que triunfa y seguirá triunfando". Y nosotros decimos, Manoella es portadora del romanticismo que las almas románticas necesitan... MARIA DE LOURDES con su canción "Amanezco sin tí", estremece con gran emoción los corazones que gustan de canciones lindas. Esa canción de María de Lourdes penetrará como rayos del sol, por ser buena y llena de emotividad... VERONIKA es la nueva voz de la música tropical. Su nuevo sencillo "Me está llamando Cancun" y "El pregón del camarero". han sido lanzados recientemente. Veronika es una de esas artistas con luz propia, que irradia simpatía y que está destinada a triunfar... LA ORQUESTA POWER muy solicitada en Puerto Rico vuelve al mundo musical con dos temas que se seguro gustarán, los mismos están contenidos en el sellos Salsoul Latino y sus nombres son "Nostalgia Guajira" y "Sabio Salomón"... RAUL ABRAZON el novel cantante argentino se proyecta en el hit parade de Estados Unidos con el tema "Una vieja canción de amor". Raúl estuvo recientemente por New York, donde causó gran impresión por su forma de interpretar sus canciones... FEDERICO VILLA tiene en el mercado la canción "Rosas Negras". la cual interpreta en forma magistral y ha tenido buena acogida en California y Texas...

NEW RELEASE



JUANELLO
CYS - 1446



LINDOMAR CASTILLO
DKL1 - 3297



VALEN
DKL1 - 3304

Caytronics

EXITOS DE HOY

- (1) CAMILO SESTO PIS-1011
Quiero ser tu amante
- (2) VICENTE FERNANDEZ CYS-1441
El hijo del pueblo
- (3) JUAN GABRIEL DK-3285
Se me olvidó otra vez
- (4) LAS HIGUERILLAS CU-1702
El sencillo deprimado
- (5) YOLANDA DEL RIO DKL1-3283
Se me olvidó otra vez
- (6) GERLADO REYES CYS-1440
El rey de los cantinos
- (7) MARIA DE LOURDES DKL1-3270
Crisol de Ovidio
- (8) LEO DAN CYS-1424
Te llamo cuando necesito esperarte
- (9) VALEN DK-309301
Cuando se muere un amor
- (10) ANTONIO MARCOS DKL1-3394
Porque llora la tarde

HIT PARADE

EXITOS DE SIEMPRE

- (1) VICENTE FERNANDEZ CYS-1333
Volver, Volver
- (2) ESTELA NUNEZ DKL1-3012
Una Larriña
- (3) LEO DAN CYS-1253
May es mi amor
- (4) CAMILO SESTO PIS-10002
Alo de mi
- (5) HELENO DKL1-3238
No son palabras
- (6) YOLANDA DEL RIO DKL1-3202
La hija de nadie
- (7) LOS PANCHOS CYS-1283
Borracha
- (8) JAVIER SOLIS CYS-1050
Pasado
- (9) PERET PIS-1000
Borrachito
- (10) SILVANA DI LORENZO DKL1-3240
Me muero por estar contigo

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LATIN AMERICAN HIT PARADE

Albums

Panama

By ANTONIO JIMENEZ P.

1. **SWEARIN' TO GOD**
FRANKIE VALLI—Private Stock
2. **BERTHA BUTT BOOGIE**
JIMMY CASTOR—Atlantic
3. **DISCOTHEQUE**
HERBIE MANN—Atlantic
4. **I'LL DO ANYTHING YOU WANT ME TO**
BARRY WHITE—20th Century
5. **PIEL**
SERGIO Y ESTIBALIZ—Zafiro
6. **CANTO A MEXICO**
JULIO IGLESIAS—Alhambra
7. **FOREVER MICHAEL**
MICHAEL JACKSON—Motown
8. **QUIERES SER MI AMANTE?**
CAMILO SESTO—Ariola
9. **NUESTRO ADIOS**
EMILIO JOSE—Belter
10. **IMPACTOS**
COMBO IMPACTO—Continental

Miami

By OSCAR GUTIERREZ

1. **A FLOR DE PIEL**
JULIO IGLESIAS—Alhambra
2. **NUEVAMENTE**
PENARANDA—Fuentes
3. **A MEXICO**
JULIO IGLESIAS—Alhambra
4. **ALGO MAS QUE CUENTOS**
GUILLERMO ALVAREZ GUEDES—Gema
5. **QUIERO VERTE A MI LADO**
ROBERTO CARLOS—Caytronics
6. **LO VOY A DIVIDIR**
LISSETTE—Borinquen
7. **SUPER POWER**
CONJUNTO UNIVERSAL—Velvet
8. **DIME (FEELINGS)**
MORRIS ALBERT—Audio Latino
9. **ME ESTOY VOLVIENDO TUYA**
SOPHY—Velvet
10. **A TI MUJER**
JUAN CAMACHO—Audio Latino

Nuestro Rincon *(Continued from page 45)*

disfrutado! . . . Antonio Marcos de RCA de Brasil ha logrado impacto internacional con "Porque Llora la Tarde." Ahora comienza a dar fuerte con el nuevo "release" titulado "Amantes." ¡Me alegro! . . . Y ahora . . . ¡Hasta la próxima!

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 Mexico and on the west coast. Now they are starting to move all over with "El Alacran." The pioneer orchestra, led by **Rogelio Martínez**, was signed by Orfeon, Mexico, several months ago . . . **Lukas** (Codiscas), winner of the "La Canción de Medio Año" Festival in Colombia with "America India," 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, Caytronics, EGC, 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 Professionals." 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 the 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 my 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.

Singles

Redlands, Cal.

By KCAL (BARDO SANCHEZ)

1. **TOMATE UNA COPA**
JOE FLORES—Musimex
2. **EL NOVILLO DESPUNTADO**
LAS JILGUERILLAS—Caytronics
3. **NO PRENDAS LA VELA**
CONJUNTO TROPICAL CARIBE—Rovi
4. **SUENOS QUE SE VAN**
NELSON VALAZQUEZ—Gas
5. **ME ESTA GUSTANDO**
VICTOR YTURBE—Miami
6. **EL HIJO DEL MARIACHI**
GERARDO REYES—Caytronics
7. **LLORAR, LLORAR, LLORAR**
YOLANDA DEL RIO—Arcano
8. **AQUELLO TIEMPOS**
LOS VIPES—Musimex
9. **PORQUE NO CONOCES EL AMOR**
MONNA BELL—Orfeon
10. **USTED ME DEJA LLORANDO**
KING CLAVE—Orfeon

Tampa, Fla.

By WSOL (WOODY GARCIA)

1. **QUIERES SER MI AMANTE?**
CAMILO SESTO—Pronto
2. **TU VIDA ES UN ESCENARIO**
BETTY MISSIEGO—Audio Latino
3. **HASTA MANANA**
CHEO FELICIANO—Vaya
4. **CUATRO PAREDES**
OSCAR DELUGO—Audio Latino
5. **NO QUISIERA QUERERTE**
OLGUITA—Borinquen
6. **ENSENAME A PERDERTE**
SONIA LAMBRINI—Parnaso
7. **EL ROMANTICON**
KING CLAVE—Claromar
8. **DICEN**
JULIO IGLESIAS—Alhambra
9. **POR LOS CAMINOS DE LA SELVA**
MORRIS ALBERT—Audio Latino
10. **YO SOLO QUIERO**
ROBERTO CARLOS—Caytronics

Panama

By ANTONIO JIMENEZ P.

1. **CUERPO SIN ALMA**
RICARDO COCCIANTE—RCA
2. **DANIEL**
JIMMY CASTOR—Atlantic
3. **YO SOLO QUIERO**
ROBERTO CARLOS—CBS
4. **MELINA**
CAMILO SESTO—Ariola
5. **SWEARIN' TO GOD**
FRANKIE VALLI—Private Stock
6. **ROCKIN' CHAIR**
GWEN McCRAE—RCA
7. **EL FRUTO DE NUESTRO AMOR**
LINDOMAR CATSILHO—RCA
8. **MI CORAZON LLORO**
KING CLAVE—CBS
9. **SUPERNATURAL THING**
BEN E. KING—Atlantic
10. **ONLY YESTERDAY**
CARPENTERS—A&M

New York

By EMILIO GARCIA

1. **MI CORAZON LLORO**
KING CLAVE—Claromar
2. **POR RETENERTE**
ODILIO GONZALEZ—Dial
3. **A QUE NO TE ATREVES**
LILY & EL GRAN TRIO—Montilla
4. **LOS HOMBRES NO DEBEN LLORAR**
KING CLAVE—Claromar
5. **ODIAME**
DANNY RIVERA—Velvet
6. **PORQUE LLORA LA TARDE**
SONIA SYLVESTRE—Karen
7. **QUIERES SER MI AMANTE**
CAMILO SESTO—Pronto
8. **COMO NO VOY A QUERERTE**
ANTHONY RIOS—Discolor
9. **A FLOR DE PIEL**
JULIO IGLESIAS—Alhambra
10. **TU ME ABANDONASTE**
NELSON NED—UA Latino

Record World en Ecuador

By MARCELO NAJERA

■ ECUADOR — Definitivamente se impuso el estilo de **Darwin**. Hize un "hitazo" Estelar con la creación de **Luis Padilla** "Recuerdo aquel Tiempo" en acople con "Hazme Creer Que Te Enamoraras Tu De mi" (N. Ned) un sencillo que ha logrado una de las primeras grandes cifras del año . . . Otro número que fué acogido positivamente: "Dime" (Sentimientos) **Morris Albert**, logró con este titulo demostrar la plenitud alcanzada en el dominio del arte y melodía más naturalidad, que el discómano busca y espera de la música de nuestros días. Disco "Lluvia De 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 Generacion, Love Triangle, Los Errantes, Los Ranas, Jhosep, Miguelito**, entre otros que han ganado enorme simpatía, obra efectiva, el mejor regalo para celebrar el vigésimo noveno aniversario de la Industria Fonográfica Ecuatoriana S.A.

Saldrán en pocos días las nove-

dades del sello Velvet, que trae entre otras sorpresas al artista más internacional 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 Contrahecha**. Que son anunciados para Durán mientras "Caraguay," 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 Tango, El Ballet De La Salsa con Amparo Arrebato** a la cabeza. **Nelson Y Sus Estrellas** y muchos más, es decir hasta fin de año tendremos atracciones permanentes.

Jimmy Arias está golpeando con "Estoy Amandote Tanto" de su inspiración y "Cada Noche Mia" (E. Franco) un single Estelar que sube.

En Miami

(Continued from page 44)

el programa que hicieron **El Gran Combo de Puerto Rico** y **Celia Cruz**. Por primera vez **Celia Cruz** fué 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 graphics are nothin' but porno — 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 is concerned, we still travel on a bus that I built where it's strictly 'No Women Allowed,'" recounts Satch.

'Feelings'

Rather than designing music or artwork to simply titillate, 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.

"We do the 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 "Sugar" — 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 12 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 that's what 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



Satch Satchell

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 we 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, "Camellia," 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.

Instant 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 as inextricably stuck on "Honey" as their front cover model: She had to be removed from the floor after the photo session with a hoseful 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 Farella, Woltag and Munao.



Lois Amendola

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, in which 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 "The New Yes Album," 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, 1975, produced by Howe and Eddie Offord at Morgan Studios in London. The album will showcase Howe, keyboarder Patrick Moraz, and recording group Gryphon on one selection.

Planned for 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.

JAPAN

コンフィデンス

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

■ Nippon Phonogram has recently acquired the selling rights to the product of All Platinum Records, Koko and Folkways in Japan. The initial All Platinum product from Phonogram 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 product, including **Dave McKenna'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 record 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 Woogie 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 Cushine**, 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 **Stampeders** 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. managing 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** ("Knocking 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).

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 Montana 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 Schonsten 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

SINGLES

1. **KOKORO NOKORI**
TAKASHI HOSOKAWA—Columbia
2. **YUDACHI NO ATODE**
GORO NOGUCHI—Polydor
3. **OMOIDE MAKURA**
KYOKO KOSAKA—Canyon
4. **SASOWARETE FLAMENCO**
HIROMI GO—CBS/Sony
5. **CYCLAMEN NO KAORI**
AKIRA FUSE—King
6. **YASURAGI**
TOSHIO KUROSAWA—Columbia
7. **MINATO NO YOKO YOKOHAMA**
YOKOSUKA
DAWN TOWN BOOGIE WOOGIE BAND—
Toshiba
8. **JUSHICHI NO NATSU**
JUNKO SAKURADA—Victor
9. **ISTUKA MACHIDE ATTANARA**
MASATOSHI NAKAMURA—Columbia
10. **NATSUHIRAKU SEISHUN**
MOME YAMAGUCHI—CBS/Sony

ALBUMS

1. **GOOD PAGES**
YOSUI INOUE—Polydor
2. **KAERIMICHI**
KOSETSU MINAMI—Crown
3. **AME NO GARASUMADO**
GORO NOGUCHI—Polydor
4. **HORIZON**
CARPENTERS—King
5. **HOKO**
KEI OGURA—Polydor
6. **YOSUI SEITAN**
YOSUI INOUE—World Music Service
7. **KOORI NO SEKAI**
YOSUI INOUE—Polydor
8. **DATSU DONZOKO ONGAKKAI**
DAWN TOWN BOOGIE WOOGIE BAND—
Toshiba
9. **DREAMLAND**
ZUTORUBI—Elec
10. **EXITING HIDEKI VOL. 5**
HIDEKI SAIJO—RCA/Victor

Germany (Continued from page 48)

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 a&r chief **Hagan Frank** flew into London for meeting with BASF affiliate there . . . Polydor's golden man, **Freddy Quinn**, has another hit with "Ein Kehrt Heim" . . . A new public relations firm has been established called InterEuropa for press, radio and television coverage. The firm was started by **Hans-Jürgen Seybusch** in Munich at Hohenstaufenstrasse 2; telephone 089-333288 . . . EMI chief **Wilfried Jung** and a&r man **Gunter Ilgner** excited about signing the successful group **Can**, who were previously on UA . . . Germany's Chancellor **Helmuth Schmidt** threw a huge party at his villa in Bonn and record industry folks as well as artists were well represented.

Canada (Continued from page 48)

New **Lighthouse** touting 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 twofer), 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 Semkiw** of Phase I slated to work with **Michel Pagliaro** in France in late September . . . Contracts to be signed next week for **Shawne 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 Blindness**.

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 lps 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 media reps to Montreal to meet with **Moody Blues'** **Ray Thomas**, who has released a solo lp on Threshold, titled "From Mighty Oaks."

ENGLAND'S TOP 25

Singles

1. **CAN'T GIVE YOU ANYTHING (BUT MY LOVE)** STYLISTICS/Avco
2. **BARBADOS TYPICALLY TROPICAL**/Gull
3. **IF YOU THINK YOU KNOW HOW TO LOVE ME** SMOKEY/Rak
4. **GIVE A LITTLE LOVE** BAY CITY ROLLERS/Bell
5. **THE LAST FAREWELL** ROGER WHITTAKER/EMI
6. **JIVE TALKIN'** BEE GEES/RSO
7. **DELILAH SENSATIONAL** ALEX HARVEY BAND/Vertigo
8. **IT'S BEEN SO LONG** GEORGE McCRAE/Jayboy
9. **IT'S IN HIS KISS** LINDA LEWIS/Arista
10. **SHERRY** ADRIAN BAKER/Magnet
11. **BLANKET ON THE GROUND** BILLIE JO SPEARS/UA
12. **SEALED WITH A KISS** BRIAN HYLAND/ABC
13. **DOLLY MY LOVE** MOMENTS/All Platinum
14. **TEARS ON MY PILLOW** JOHNNY NASH/CBS
15. **HIGH WIRE** LINDA CARR AND THE LOVE SQUAD/Chelsea
16. **JE T'AIME** JUDGE DREAD/Cactus
17. **NEW YORK CITY** T REX/EMI
18. **I WRITE THE SONGS** DAVID CASSIDY/RCA
19. **EL BIMBO BIMBO** JET/EMI
20. **THE BEST THING THAT EVER HAPPENED TO ME** GLADYS KNIGHT & THE PIPS/Buddah
21. **ACTION SWEET**/RCA
22. **LOVE ME BABY** SUSAN CADOGAN/Magnet
23. **THAT'S THE WAY I LIKE IT** KC AND THE SUNSHINE BAND/Jayboy
24. **SAILING** ROD STEWART/Warner Bros.
25. **MISTY RAY** STEVENS/Janus

Albums

1. **HORIZON** CARPENTERS/A&M
2. **VENUS AND MARS WINGS**/Capitol
3. **ONCE UPON A STAR** BAY CITY ROLLERS/Bell
4. **CAPTAIN FANTASTIC** ELTON JOHN/DJM
5. **MUD ROCK, VOL. 2** MUD/Rak
7. **THE TEN YEARS NON STOP JUBILEE** JAMES LAST/Polydor
8. **THE ORIGINAL SOUNDTRACK** 10cc/Mercury
9. **ROLLIN'** BAY CITY ROLLERS/Bell
10. **ONE OF THESE NIGHTS** EAGLES/Asylum
11. **STEP TWO** SHOWADDYWADDY/Bell
12. **TUBULAR BELLS** MIKE OLDFIELD/Virgin
13. **DARK SIDE OF THE MOON** PINK FLOYD/Harvest
14. **GREATEST HITS** CAT STEVENS/Island
15. **WHEN WILL I SEE YOU AGAIN** JOHNNY MATHIS/CBS
16. **THE SINGLES: 1969-73** CARPENTERS/A&M
17. **SNOWFLAKES ARE DANCING** TOMITA/Red Seal
18. **THE BASEMENT TAPES** BOB DYLAN/CBS
19. **SIMON AND GARFUNKEL'S GREATEST HITS**/CBS
20. **24 CARAT PURPLE** DEEP PURPLE/Purple
21. **BAND ON THE RUN** PAUL McCARTNEY AND WINGS/Apple
22. **ELTON JOHN'S GREATEST HITS**/DJM
23. **BEST OF TAMMY WYNETTE**/Epic
24. **SNOW GOOSE** CAMEL/Decca
25. **THANK YOU BABY** STYLISTICS/Avco

Bronze Records:

Hitting The Road With The Heep

■ NEW YORK — When a group sets out to tour the world it takes on a task that calls for 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 evolved a method of working whereby they function from their London headquarters as a unit controlling all the centralized planning.

Bronze's attentions 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 Lilian 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 Susie 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 licensees and paving 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 has been 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, radio and print advertising. Gail Clark, Bronze production coordinator has taken care of dispatching 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 Vaughn and Huw Price of Bron Artistes 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 mileages and sleepless nights involved. The crew's life has been made more comfortable by the use of a luxury coach with bed 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.

Sedaka Far East Tour

■ LOS ANGELES — Neil Sedaka will tour Japan and Australia, Sept. 24-Oct. 26. The Japanese leg of the tour will also feature The Carpenters.

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 Mighty 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 Roxy in Los Angeles. Pictured from left, are: Franklin (NRPS road manager) and Joe Kerr (NRPS manager); Buddy Cage; David Nelson; Don Ellis, vice-president Columbia Records a&r, west coast; Skip Baltin; Bob Johnston, producer; John "Marmaduke" Dawson and Ellen Bernstein, a&r co-ordinator, San Francisco.

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 scheduled; 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.

Jammin' with the Doctor



It was a gala evening in Los Angeles as United Artists Records turned Cherokee Studios into imaginary hotspot Willy Purple's Niteclub for an appearance by newly signed Dr. John (and his Rizzum and Blues Revue). Pictured are Ringo Starr on drums and Eric Clapton on conga 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" sports Gunther Schuller conducting the Incredible Columbia All-Star Band.

Hayes Touring

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

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 the 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 song 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 effort to gain acceptance across the Atlantic. This time around, these hardcore rockers concentrated heavily on material from their new soundtrack lp, "Slade In Flame," forsaking—for 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 soulful 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 professes 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 cool light of retrospect, 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 for 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: "Gudby 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 Crazee 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 straight ahead, superb rock and roll. An extended version of "Call Me Rock and Roll" ignited things for the group, and later in their set new member Bruce Charles Gazarian displayed his impressive talents as a guitarist on "Roadrunner." They closed their set with that certified rock classic, "Smoking In The Boy's Room," and all one could say after that was, "Come back anytime, Brownsville Station."

David McGee

A Starr Is Born



Ruby Starr and Grey Ghost made its Los Angeles stage debut recently at the Starwood to celebrate the release of the album "Ruby Starr and Grey Ghost." On hand for the festivities were (from left): Don Zimmerman, Capitol senior VP, marketing; Miss Ruby; Al Coury, senior VP, a&r; Butch Stone, Miss Ruby's personal manager; and Bob Young, VP, business affairs.

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.

"Bittersweet," the band's opening number, was alternately soft and sad, strong and bright, with a lilting melody punctuated by 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 counterpoint to "Gold" by virtue of its joyous, bouncing 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 quite so 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

Aerosmith Goes Gold

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

Talkin' with Tuna



Enjoying the success of their current album, "America's Choice," Jack Casady and Jorma Kaukonen of Hot Tuna got 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 Kiernan, RCA division vice president, marketing; Mike Berniker, division vice president, pop a&r; Casady; Kaukonen; Mel Ilberman, division vice president, commercial operations; and Bill Thompson, Hot Tuna'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 guest artist. Davis recently collaborated with Rod Stewart on his Warners 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.

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 at once diverse and stamped with their inimitable style.

Offers Hits

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

The real clincher, however, was the elaborate finale. As the first part of "Horse 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 Beatle tunes, Jeff Beck's "Diamond Dust" and went even farther into the past with Bach's "Air on the G String." Martin confidently acknowledged the praise he received as he subtly accompanied America throughout their performance.

Pamela Turbo

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

A POOR MAN'S WOMAN Walter Haynes (Jeanne Pruett, BMI) 49	LET THE LITTLE BOY DREAM Jim Malloy (DebDave, BMI) 34
ALIMONY Bobby Bare (TRO/Hollis, BMI) 32	LET'S TURN THE LIGHTS ON Larry Gatlin (First Generation, BMI) 72
ANOTHER WOMAN Crews, Gilmer & Browder (Dan Penn, BMI/Buzz Cason, ASCAP) 67	LOOK AT THEM BEANS Don Davis (Tree, BMI) 45
BACK IN THE U.S.A. Norro Wilson (Chuck Berry/Arc, BMI) 61	LOVE IN THE HOT AFTERNOON Bob Webster & Russ Reeder (Jack, BMI) 6
BANDY THE RODEO CLOWN Ray Baker (Acuff-Rose, BMI) 17	LOVE IS STRANGE No. prod. listed (Ben Chazi, BMI) 28
BECAUSE WE LOVE Jack & Misty (Birdwalk, BMI) 81	LOVIN' YOU IS ALWAYS ON MY MIND Roger Miller (Alhond, BMI) 68
BLUE EYES CRYING IN THE RAIN Willie Nelson (Tree, BMI) 21	MAKE IT EASY ON YOURSELF Huffman & Jennings (Act 1, BMI) 98
BLUES STAY AWAY FROM ME Charlie McCoy (Fort Knox, BMI) 94	MEMORIES OF US Billy Sherrill (Tree, BMI) 35
BOOGIE WOOGIE COUNTRY MAN Jerry Kennedy (Danor, BMI) 26	MOLLY Steve Stone (Mynowa, BMI/Oelosos, ASCAP) 62
BOUQUET OF ROSES Eddie Kilroy (Hill & Ragne, BMI) 14	MOVIE MAGAZINE STARS IN HER EYES Eddie Kilroy (Tree, BMI) 77
BRINGING IT BACK Owen Bradley (Silverline, BMI) 43	MY MUSIC Jim Williamson & Bill Compton (Jasperilla/Gnososs, ASCAP) 95
DAYDREAMS ABOUT NIGHT THINGS Tom Collins (Chess, ASCAP) 22	OH, HOW LOVE CHANGES Wesley Rose (Acuff-Rose, BMI) 46
DEAL Jerry Kennedy (Hallnote, BMI) 30	ONE MONKEY DON'T STOP NO SHOW Owen Bradley (Forest Hills, BMI) 39
DEAR WOMAN Norro Wilson (Al Gallico/Algee, BMI) 29	PLEASE MR. PLEASE John Farrar (Blue Gum, ASCAP) 3
DON'T CRY JONI Owen Bradley (Twitty Bird, BMI) 47	PUT ANOTHER LOG ON THE FIRE Tompal Glaser & Shel Silverstein (Evil Eye, BMI) 48
DOOR NUMBER THREE Don Gant (ABC-Dunhill/Red Pajamas, ASCAP) 87	RHINESTONE COWBOY Dennis Lambert & Brian Potter (20th Century/House of Weiss, ASCAP) 1
EASY Troy Seals (Danor, BMI) 69	ROCKY Roy Dea and Dickey Lee (Strawberry Hill, ASCAP) 66
EVEN IF I HAVE TO STEAL Dick Heard (Peer, Intl., BMI) 24	SAN ANTONIO STROLL Snuff Garrett (Unichappell, BMI) 70
EVERYTHING'S THE SAME (AIN'T NOTHING CHANGED) Chip Young & Billy Swan (Combine, BMI) 86	SAY FOREVER YOU'LL BE MINE/HOW CAN I Porter Wagoner (Owepar, BMI) 23
EVERYTIME YOU TOUCH ME (I GET HIGH) Billy Sherrill (Algee, BMI/Double R, ASCAP) 51	S-H-H-H Dave Burgess (Singletree, BMI) 99
FALLING Don Gant (Acuff-Rose, BMI) 75	SHOTGUN RIDER Marty Robbins (Mariposa, BMI) 56
FEELIN'S Owen Bradley (Danor, BMI) 2	SPRING Billy Sherrill (Galleon/Motola, ASCAP) 8
FROM THIS MOMENT ON Joe Johnson (Four Tay, BMI) 84	STAY AWAY FROM THE APPLE TREE Larry Butler (Unart/Brougham Hall, BMI) 25
FUNNY HOW TIME SLIPS AWAY Johnny Morris (Tree, BMI) 79	STORMS NEVER LAST Roy Dea (Baron, BMI) 13
GO TO YOUR ROOM AND PLAY Bill Rice (Jack & Bill, ASCAP) 97	TAKE MY HAND Walter Haynes (Tree, BMI) 58
HEART TO HEART Jim Fogelsohn (Short Rose, ASCAP) 52	THANKS Owen Bradley (Famous, ASCAP) 80
HE LOVES ME ALL TO PIECES J. Howard and C. Fields (Sandburn/Music Craftshop, ASCAP) 74	THAT'S JUST MY TRUCKIN LUCK Ricci Mareno (Chess, ASCAP) 83
HELLO LITTLE BLUEBIRD Stan Silver (Prima Donna, BMI) 38	THAT'S WHEN MY WOMAN BEGINS Ricci Mareno (Ricci Mareno, SESAC) 54
HELP YOURSELF TO ME Mary Reeves Davis & Bud Logan (MaRee/Porter Hones, ASCAP) 73	THE BARMAID Charlie Rich & Sy Rosenberg (Tennessee Swamp Fox, ASCAP) 27
HELPLESS Glenn Sutton (Four Star, BMI) 92	THE FIRST TIME George Richey (Harline, BMI) 7
HERE I AM IN DALLAS Jerry Kennedy (H. Williams, Jr., BMI) 36	THE SAME OLD STORY Dick Glasser (Hank Williams, Jr., BMI) 33
HIJACK Chet Atkins (Hanks, BMI) 85	THE SEEKER Porter Wagoner (Owepar, BMI) 5
HOME Owen Bradley (King Coal, ASCAP) 37	THE TELEPHONE Chet Atkins & Jerry Reed (Vector, BMI) 59
I HOPE YOU'RE FEELIN' ME Jerry Bradley (Don Williams, BMI/Have-A-Tune, ASCAP) 41	THINGS Ken Revercomb (Hudson Bay, BMI) 50
I LOVE THE BLUES AND THE BOOGIE WOOGIE Ron Chancey (Chappell, ASCAP) 9	THIRD RATE ROMANCE Barry Burton (Fourth Floor, ASCAP) 11
I SHOULD HAVE MARRIED YOU David Malloy (Briar Patch/Deb Dave, BMI) 93	THIS IS MY YEAR FOR MEXICO Allen Reynolds (Jack Music, BMI) 44
I WANT TO HOLD YOU IN MY DREAMS TONIGHT Bob Dean (Owlosos, ASCAP/Myowhah, BMI) 15	(TURN OUT THE LIGHTS AND) LOVE ME TONIGHT Don Williams (Hall-Clement, BMI) 57
IF I COULD HAVE IT ANY OTHER WAY Steve Stone (Contention, SESAC) 78	WANTED MAN Joe Johnson (Four Tay/Locomotive, BMI) 42
IF I COULD ONLY WIN YOUR LOVE Brian Ahern (Acuff-Rose, BMI) 16	WASTED DAYS AND WASTED NIGHTS Huey P. Meaux (Travis, BMI) 4
IF I'M LOSING YOU Ray Pennington (Pax House, BMI) 91	WHAT I KEEP SAYIN' IS A LIE M. Moore, B. Wayne (Al Gallico, BMI) 82
IF YOU EVER CHANGE YOUR MIND Larry Gordon (Keca, ASCAP) 65	WHAT IN THE WORLD'S COME OVER YOU George Richey (Starfire, ASCAP) 40
I'LL BE YOUR STEPPING STONE Norro Wilson (Central Songs, BMI) 89	WHAT'S HAPPENED TO BLUE EYES Ken Mansfield (Baron, BMI) 71
I'LL GO TO MY GRAVE LOVING YOU Jerry Kennedy (American Cowboy, BMI) 12	WHO'S GONNA LOVE ME NOW Ron Chancey (Acoustic, BMI) 96
I'M READY TO LOVE YOU NOW Jack Johnson (Chess, ASCAP/Gem, BMI) 88	WOMAN IN THE BACK OF MY MIND Jim Vinneau (Sawgrass, BMI) 10
I'M SORRY Milt Okun (Cherry Lane, ASCAP) 76	YOU CAN'T FIND LOVE (IN THE YELLOW PAGES) Bergen White (Kenny Nolan/Coral Rock, ASCAP) 90
I'M TOO USED TO LOVING YOU Glenn Kenner (Ben Peters, BMI) 31	YOU'RE MY RAINY DAY WOMAN Don Grant (Jack & Bill, ASCAP) 60
INDIAN GIVER (Blue Moon, ASCAP) 100	YOU'RE NOT THE WOMAN YOU USED TO BE Walter Haynes (Forest Hills, BMI) 19
IT MUST HAVE BEEN THE RAIN Jimmy Bowen (Keca, ASCAP) 53	YOU BELONG TO ME Chet Atkins (Ridgeway, BMI) 55
IT'S ALL IN THE GAME Larry Rogers (Warner Bros., ASCAP) 64	YOU NEVER EVEN CALLED ME BY MY NAME Ron Bledsoe (Kama Rippe/Turnpike Tom, ASCAP) 18
I'VE NEVER LOVED ANYONE MORE Glenn Sutton (Window/Screen Gems-Columbia, BMI) 20	
LESS THAN THE SONG George Richey & Norro Wilson (Lady Jane, BMI) 63	

McTell Visits States

■ LOS ANGELES — Ralph McTell, a British artist whose "Streets" lp was recently released in the U.S. 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 here.

ATV Signs Prelude

■ NEW YORK—Peter K. Siegel, president of ATV Records Incorporated, has announced that future releases from the group Prelude will be on the Pye label.

The group consists of Brian and Irene Hume, who are 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 piece designed 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. Quinnie 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 Baggott, 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. Shepard, Mel Street, "Little" David Wilkins, Connie Cato, David Allan Coe, Jim Glaser, Margo Smith, Atlanta James, Sherry Bryce, Alex Houston, Arleen Harden, Wayne Kemp, Hugh X. Lewis, Darrell McCall, 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 Distributing Associates 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.

Epic Inks Davis



Billy Sherrill (left), vice president, a&r, CBS Records, Nashville, has announced the signing of songwriter/artist Steve Davis (right) to Epic Records. Davis' self-penned songs include recordings by Joe Stampley, Bobby Vinton, Percy Sledge, O. C. Smith, Tanya Tucker, Johnny Paycheck, Bob Luman, Tammy Wynette, and Jody Miller. Davis' first single for the Epic label, produced by Sherrill, is entitled "Step Lovers."

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 single by Stella, both of which will be distributed by International Record Distributing Associates.

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** taped appearances 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 **Hee Haw**, slated to air in mid-September in most markets. . . "Love In the Hot 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.

Birthdays: **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 55)

COUNTRY PICKS OF THE WEEK

SINGLE



DEL REEVES, "YOU COMB HER HAIR EVERY MORNING" (Tree, BMI). Super country ballad that's positive all the way. Unique introduction will draw instant attention—and the song carries the weight. Look for this to be Del's biggest record—it has "can't miss" stamped all over it. He's "combed" a hit! United Artists UA-XW702-Y.

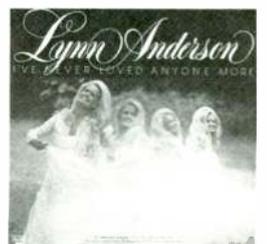
SLEEPER



JOEL SONNIER, "I'VE BEEN AROUND ENOUGH TO KNOW" (Hall-Clement, BMI). A Cajun country sound on the last verse and a solid, smooth 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.

ALBUM

LYNN ANDERSON, "I'VE NEVER LOVED ANYONE MORE." With a beautiful cover of pretty Lynn and a set of beautiful songs, you just can't go wrong. Tunes such as the title number, "Faithless Love," "Love Has No Pride," "He Turns It Into Love Again" and "I'm Not Lisa" make it a super enjoyable album. Columbia KC 33691.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KBOX, Dallas	KRMD, Shreveport	WITL, Lansing
KBUL, Wichita	KSOP, Salt Lake City	WJJD, Chicago
KCKC, San Bernardino	KSPO, Spokane	WJQS, Jackson
KCKN, Kansas City	KTOW, Tulsa	WKDA, Nashville
KDJW, Amarillo	WAXU, Lexington	WMAQ, Chicago
KENR, Houston	WBAM, Montgomery	WMC, Memphis
KFDI, Wichita	WCMS, Norfolk	WSLR, Akron
KIKK, Houston	WHK, Cleveland	WUBE, Cincinnati
KJJJ, Phoenix	WHOO, Orlando	WUNI, Mobile
KLAC, Los Angeles	WIL, St. Louis	WVOJ, Jacksonville
KLAK, Denver	WINN, Louisville	WWOK, Miami
KMAK, Fresno	WIRE, Indianapolis	WXCL, Peoria

SURE SHOTS

Narvel Felts — "Funny How Time Slips Away"

Tanya Tucker — "San Antonio Stroll"

Margo Smith — "Paper Lovin' "

Jean Shepard — "I'm A Believer"

LEFT FIELDERS

Chip Taylor — "Big River"

Billy Walker — "If I'm Losing You"

Asleep at the Wheel — "The Letter That Johnny Walker Read"

Eddie Rabbitt — "I Should Have Married You"

Fearless Forecast: "Tower of Strength" will be the one to make the world sit up and take notice of Sue Richards! The old Gene McDaniels hit is doing it again this year; early action at KENR, WUNI, WVOJ, WBAM, KTOW and KFDI.

Bobby G. Rice has it in the grooves of "I May Never 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, KIKK, 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, KIKK and KDJW.

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 WAXU.

Action brewing 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)

Mega Nashville Office To Handle Marketing

■ NASHVILLE—Dave Bell, president of Mega Records & Tapes, has announced the label's marketing function will now be handled by the Nashville office. For the past several months that function was handled by Pickwick International in New York, which will still handle all national distribution of Mega product.

Bell cited the success of other labels which keep their marketing functions in Nashville and said Mega, with their move to larger quarters at 1907 Division Street, will be working closely with George Cooper III, a music marketing consultant housed in the same building.

Bell also announced that Peggy (Beard) Hunter has returned to the Nashville office. For the past eight months she has been located at the label's California office.

Ed Hamilton, national promotion and sales director, will head up the Nashville operations, coordinating all efforts between Pickwick, New York and Mega's daily operations.

Immediate product release will include a new Sammi Smith single to be followed by a Sammi Smith album. Other singles to be released in the next six weeks will be Billy Mize, Marilyn Sellers, Gary Smith, Ray Sanders, Herman Lee Montgomery and Patsy Sledd.

Coe, Starnes Merge

■ NASHVILLE—David Allan Coe, president of David Allan Coe Enterprises, has announced the merger of his entire organization with Bill Starnes, former manager for Ray Price and George Jones.

Starnes will become vice president of David Allan Coe Enterprises, along with Jack Coe, who has held that position for five years. He will also act as road manager for David Allan Coe's road show and will coordinate all future bookings through their Fort Worth offices.

Hank Wms. Jr. Hurt In Climbing Accident

■ JACKSONVILLE—MGM recording artist Hank Williams, Jr., suffered a fall in the mountains of Montana, Saturday, August 9 that caused him to undergo emergency surgery that night and be placed in intensive care.

The accident, which occurred in Missoula, Montana, came as the singer and a friend were looking for goats in the mountains. As he was in the snow covered rocks, the singer apparently lost his footing and fell down the side of the mountain, hitting his head on the jutting rocks, before landing further down the slope.

'Down Under' Tour Completed by Pride

■ NASHVILLE — RCA recording artist Charley Pride returned to the United States August 7 after completing a 5-week concert tour of Hawaii, Australia, Tasmania and New Zealand. The entertainer also brought back nine gold album awards from his "down under" trip.

Pride was awarded nine gold album awards, five in Australia, three in New Zealand and one in Tasmania. Some of the awards were for the same album, but from different countries. Award winning albums were: "The Best of Charley Pride Vol. II," "Just Plain Charley," "The 10th Album," "The Incomparable Charley Pride" and a special album, which was released in England, Australia and Tasmania only, called "Charley Pride's Greatest."

'Nashville' Stars



ASCAP southern region associate director Gerry Wood (left) welcomes two of the top stars from the movie "Nashville" to Music City: Keith Carradine (center) and Ronee Blakley. Both are writer members of ASCAP, and Carradine is also a publisher member.

CMA Awards

(Continued from page 3)

firm of Touche Ross and Company responsible for all tallies. No one but the accounting firm knows the winners until the show is presented.

The show will also be highlighted by the announcement of the newest member elected to the Country Music Hall of Fame. This year's finalists include: Vernon Dalhart, Minnie Pearl, Hank Snow, Merle Travis and Kitty Wells.

Admission to the awards show is free to CMA members who have purchased tickets to the CMA Anniversary Banquet and Show to be held Friday, October 19. Black tie is requested with coat and tie mandatory. Photos may be taken during the show, but flash bulbs are not permitted.

Joe Cates Productions of New York will produce the show with Joe Cates as executive producer and Walter C. Miller and Chet Hagan as co-producers. CMA Awards Show chairman is Irving Waugh.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

JOE STAMPLEY—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 5N-2291

BACK UP AND PUSH (Fi/Bill Black, 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 (Chesdel, 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.

Nationwide Sound Opens N.E. Franchise

■ READING, MASS.—Nationwide Sound Distributors of New England, operating under franchise of the Nashville-based Nationwide Sound Distributors, has opened in this Boston suburb under the ownership of Barbara Strube and Steve Diamond. The distribution firm will cover the entire northeastern United States through one stops, racks, retailers and "Mom and Pop" stores.

NSD of New England distributes Shannon, 50 States, Soundwaves, Critique, Paragon and Music Master.

Nashville Report *(Continued from page 53)*

ley, 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



THE COUNTRY ALBUM CHART

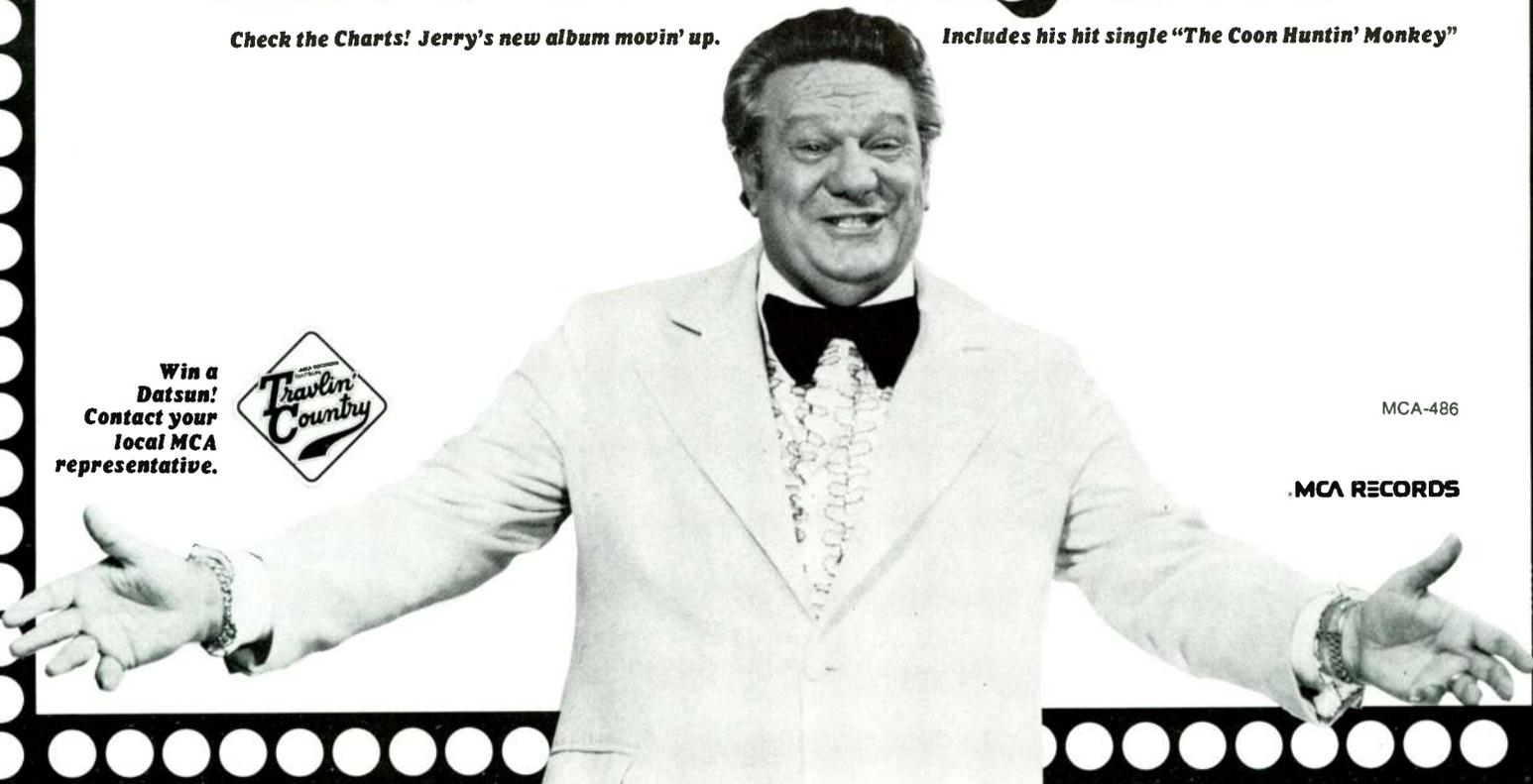
AUGUST 23, 1975

AUG. 23	AUG. 16		WKS. ON CHART
1	2	FEELINS' CONWAY TWITTY & LORETTA LYNN—MCA 2143	8
2	1	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH—Epic FE 33455	9
3	3	NARVEL FELTS—ABC Dot DOSD 2025	9
4	5	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	9
5	4	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	19
6	6	MISTY RAY STEVENS—Barnaby BR 6012	9
7	7	TODAY ELVIS PRESLEY—RCA APL 1 1039	9
8	8	DREAMING MY DREAMS WAYLON JENNINGS—RCA APL 1 1062	7
9	10	CHARLEY CHARLEY PRIDE—RCA APL 1 1058	7
10	9	KEEP MOVIN' ON MERLE HAGGARD—Capitol ST 11365	15
11	11	PHONE CALL FROM GOD JERRY JORDAN—MCA 473	17
12	18	LIVE IN PICAYUNE JERRY CLOWER—MCA 486	6
13	14	MY KIND OF COUNTRY CAL SMITH—MCA 485	6
14	12	YOU'RE MY BEST FRIEND DON WILLIAMS—ABC Dot DOSD 2021	15
15	13	JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ—Mercury SRM 1 1032	13
16	17	ANNIVERSARY SPECIAL EARL SCRUGGS REVUE—Columbia PC 33416	8
17	33	THE HIGH PRIEST OF COUNTRY MUSIC CONWAY TWITTY—MCA 2144	3
18	20	AN EVENING WITH JOHN DENVER—RCA CPL 2 0765	24
19	19	I'M JESSI COLTER—Capitol ST 11363	24
20	16	T. G. SHEPPARD—Melodyland ME 40151	11
21	15	I WROTE A SONG ABOUT IT TOM T. HALL—Mercury SRM 1 1033	8
22	22	LAST FAREWELL ROGER WHITTAKER—RCA APL 1 0855	14
23	24	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN—MCA 2133	26
24	25	SMOKEY MOUNTAIN MEMORIES MEL STREET—GRT 8004	7
25	32	GREATEST HITS, VOL. 1 TOMMY OVERSTREET—ABC Dot DOSD 2027	5
26	29	IF YOU EVER CHANGE YOUR MIND RAY PRICE—Columbia KC 33472	8
27	37	THE BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	4
28	30	PIECES OF THE SKY EMMYLOU HARRIS—Reprise 2213	21
29	28	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	35
30	42	BEST OF DOLLY PARTON—RCA AFL 1 1117	3
31	38	BURNIN' THING MAC DAVIS—Columbia PC 33551	5
32	23	TANYA TUCKER—MCA 2141	16
33	21	MICKY'S MOVIN' ON MICKY GILLEY—Playboy PB 405	17
34	36	SONGS OF LOVE JIM REEVES—RCA APL 1 1037	6
35	31	SUPERSONGS ROGER MILLER—Columbia KC 33472	8
36	27	STILL THINKIN' ABOUT YOU BILLY CRASH CRADDOCK—ABC ABCD 875	15
37	26	WOLF CREEK PASS C. W. McCALL—MGM M3G 4989	22
38	35	JOE STAMPLEY'S GREATEST HITS, VOL. 1—ABC Dot DOSD 2023	9
39	44	EDDIE RABBITT—Elektra CM 3	3
40	—	RHINESTONE COWBOY GLEN CAMPBELL—Capitol SW 11430	1
41	31	CHARLIE RICH'S GREATEST HITS—RCA APL 1 0857	16
42	52	ONCE UPON A RHYME DAVID ALLEN COE—Columbia KC 33508	2
43	49	FREDDY WELLER—ABC Dot DOSD 2026	3
44	39	HONEY ON HIS HANDS JEANNE PRUETT—MCA 479	6
45	41	WHAT TIME OF DAY BILLY THUNDERKLOUD & THE CHIEFTONES—20th Century T 471	8
46	54	FROM THIS MOMENT ON GEORGE MORGAN—4-Star 4S 75 002	3
47	40	MAKE THE WORLD GO AWAY DONNY & MARIE OSMOND—MGM M3G 4996	7
48	45	BOCEPHUS HANK WILLIAMS, JR.—MGM M3G 4988	12
49	43	MAGNOLIAS AND MISFITS JIM WEATHERLY—Buddah BDS 5637	10
50	60	YOU'RE NOT THE WOMAN YOU USED TO BE GARY STEWART—MCA 488	2
51	47	41ST STREET LONELY HEARTS CLUB BUCK OWENS—Capitol ST 11390	11
52	46	CHAINS/ANOTHER SATURDAY NIGHT BUDDY ALAN—Capitol ST 11400	7
53	50	DREAM COUNTRY DANNY DAVIS & NASHVILLE BRASS—RCA APL 1 1043	5
54	57	BACK HOME AGAIN JOHN DENVER—RCA CPL 1 0548	56
55	48	MISSISSIPPI YOU'RE ON MY MIND STONEY EDWARDS—Capitol ST 11401	9
56	53	HARD TIME HUNGGRYS BOBBY BARE—RCA APL 1 0906	15
57	51	YOU'RE EASY TO LOVE HANK SNOW—RCA APL 1 0908	8
58	56	SONGS OF FOX HOLLOW TOM HALL—Mercury SRM 1 500	35
59	59	IN CONCERT VARIOUS ARTISTS—RCA CPL 2 1014	17
60	—	THE BEST OF THE BEST GEORGE JONES—RCA APL 1 1113	1
61	62	BARROOMS AND BEDROOMS DAVID WILLS—Epic KE 33353	26
62	55	I'M THE LONELIEST MAN DON GIBSON—Hickory H3G 4519	12
63	58	TAKE ME HOME TO SOMEWHERE JOE STAMPLEY—ABC Dot DOSD 2006	6
64	63	LINDA ON MY MIND CONWAY TWITTY—MCA 469	29
65	64	BLANKET ON THE GROUND BILLIE JO SPEARS—UA LA 390 G	23
66	66	OUT OF HAND GARY STEWART—RCA APL 1 0900	24
67	61	REUNION B. J. THOMAS—ABC ABCP 868	20
68	67	COMIN' HOME TO YOU JERRY WALLACE—MGM M3G 4995	10
69	65	WITH ALL MY LOVE LaCOSTA—Capitol ST 11391	13
70	68	STEEL GUITARS OF THE GRAND OLE OPRY SONNY, HAL & WELDON—Mega MLPS 610	10
71	70	GUITARS OF SONNY JAMES—Columbia KC 33477	14
72	69	GOOD HEARTED WOMAN CONNIE CATO—Capitol 11387	15
73	72	SINCERELY BRENDA LEE—MCA 477	17
74	74	FREDDIE HART'S GREATEST HITS—Capitol ST 11374	23
75	71	CAROLINA COUSINS DOTTIE WEST—RCA APL 1 1041	10

Jerry Clower Live In Picayune

Check the Charts! Jerry's new album movin' up.

Includes his hit single "The Coon Huntin' Monkey"



Win a Datsun! Contact your local MCA representative.



MCA-486

MCA RECORDS

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.



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

AUG. 23
AUG. 16

WKS. ON
CHART

1	2	RHINESTONE COWBOY GLEN CAMPBELL Capitol 4095		9
2	1	FEELIN'S CONWAY TWITTY & LORETTA LYNN/MCA 40420		10
3	4	PLEASE MR. PLEASE OLIVIA NEWTON-JOHN/MCA 40418		11
4	3	WASTED DAYS AND WASTED NIGHTS FREDDY FENDER/ ABC Dot DOA 17558		11
5	5	THE SEEKER DOLLY PARTON/RCA PB 10310		12
6	6	LOVE IN THE HOT AFTERNOON GENE WATSON/ Capitol 4076		14
7	12	THE FIRST TIME FREDDIE HART/Capitol 5099		9
8	8	SPRING TANYA TUCKER/Columbia 3 10127		14
9	10	I LOVE THE BLUES AND THE BOOGIE WOOGIE BILLY CRASH CRADDOCK/ABC 12104		10
10	11	WOMAN IN THE BACK OF MY MIND MEL TILLIS/ MGM 14804		11
11	17	THIRD RATE ROMANCE AMAZING RHYTHM ACES/ ABC 12078		11
12	19	I'LL GO TO MY GRAVE LOVING YOU STATLER BROTHERS/ Mercury 73687		10
13	14	STORMS NEVER LAST DOTTSY/RCA PB 10280		15
14	16	BOUQUET OF ROSES MICKEY GILLEY/Playboy 6041		8
15	7	I WANT TO HOLD YOU IN MY DREAMS TONIGHT STELLA PARTON/Country Soul IRDA 039		16
16	21	IF I COULD ONLY WIN YOUR LOVE EMMYLOU HARRIS/ Reprise RPS 1332		9
17	23	BANDY THE RODEO CLOWN MOE BANDY/GRC 2070		9
18	24	YOU NEVER EVEN CALLED ME BY MY NAME DAVID ALLEN COE/Columbia 3 10159		9
19	20	YOU'RE NOT THE WOMAN YOU USED TO BE GARY STEWART/MCA 40414		13
20	22	I'VE NEVER LOVED ANYONE MORE LYNN ANDERSON/ Columbia 3 10160		10
21	34	BLUE EYES CRYING IN THE RAIN WILLIE NELSON/ Columbia 3 10176		6
22	31	DAYDREAMS ABOUT NIGHT THINGS RONNIE MILSAP/ PB 10335		6
23	28	SAY FOREVER YOU'LL BE MINE/HOW CAN I PORTER WAGONER & DOLLY PARTON/RCA PB 10328		7
24	26	EVEN IF I HAVE TO STEAL MEL STREET/GRT 025		9
25	32	STAY AWAY FROM THE APPLE TREE BILLIE JO SPEARS/ UA XW 653 Y		7
26	27	BOOGIE WOOGIE COUNTRY MAN JERRY LEE LEWIS/ Mercury 73685		9
27	29	THE BARMAID DAVID WILLS/Epic 8 50118		8
28	30	LOVE IS STRANGE BUCK OWENS & SUSAN RAYE/ Capitol 4100		8
29	15	DEAR WOMAN JOE STAMPLEY/Epic 8 50114		12
30	9	DEAL TOM T. HALL/Mercury 73686		13
31	37	I'M TOO USE TO LOVING YOU NICK NIXON/ Mercury 73691		8
32	40	ALIMONY BOBBY BARE/RCA PB 10318		6
33	39	THE SAME OLD STORY HANK WILLIAMS, JR./MGM 14813		7
34	33	LET THE LITTLE BOY DREAM EVEN STEVENS/Elektra 45254		10
35	42	MEMORIES OF US GEORGE JONES/Epic 8 50127		5
36	41	HERE I AM IN DALLAS FARON YOUNG/Mercury 73692		6
37	44	HOME LORETTA LYNN/MCA 40438		4
38	13	HELLO LITTLE BLUEBIRD DONNA FARGO/ABC Dot DOA 17557		12
39	46	ONE MONKEY DON'T STOP NO SHOW LITTLE DAVID WILKINS/MCA 40427		7
40	47	WHAT IN THE WORLD'S COME OVER YOU SONNY JAMES/ Columbia 3 10184		3
41	48	I HOPE YOU'RE FEELIN' ME CHARLEY PRIDE/RCA PB 10344		4
42	45	WANTED MAN JERRY WALLACE/MGM 14809		7
43	50	BRINGING IT BACK BRENDA LEE/MCA 40442		3
44	51	THIS IS MY YEAR FOR MEXICO CRYSTAL GAYLE/ UA XW 680 Y		5
45	52	LOOK AT THEM BEANS JOHNNY CASH/Columbia 3 10177		4
46	53	OH, HOW LOVE CHANGES DON GIBSON & SUE THOMPSON/Hickory 350		5
47	57	DON'T CRY JONI CONWAY TWITTY/MCA 40407		3
48	18	PUT ANOTHER LOG ON THE FIRE TOMPALL/MGM 14800		14

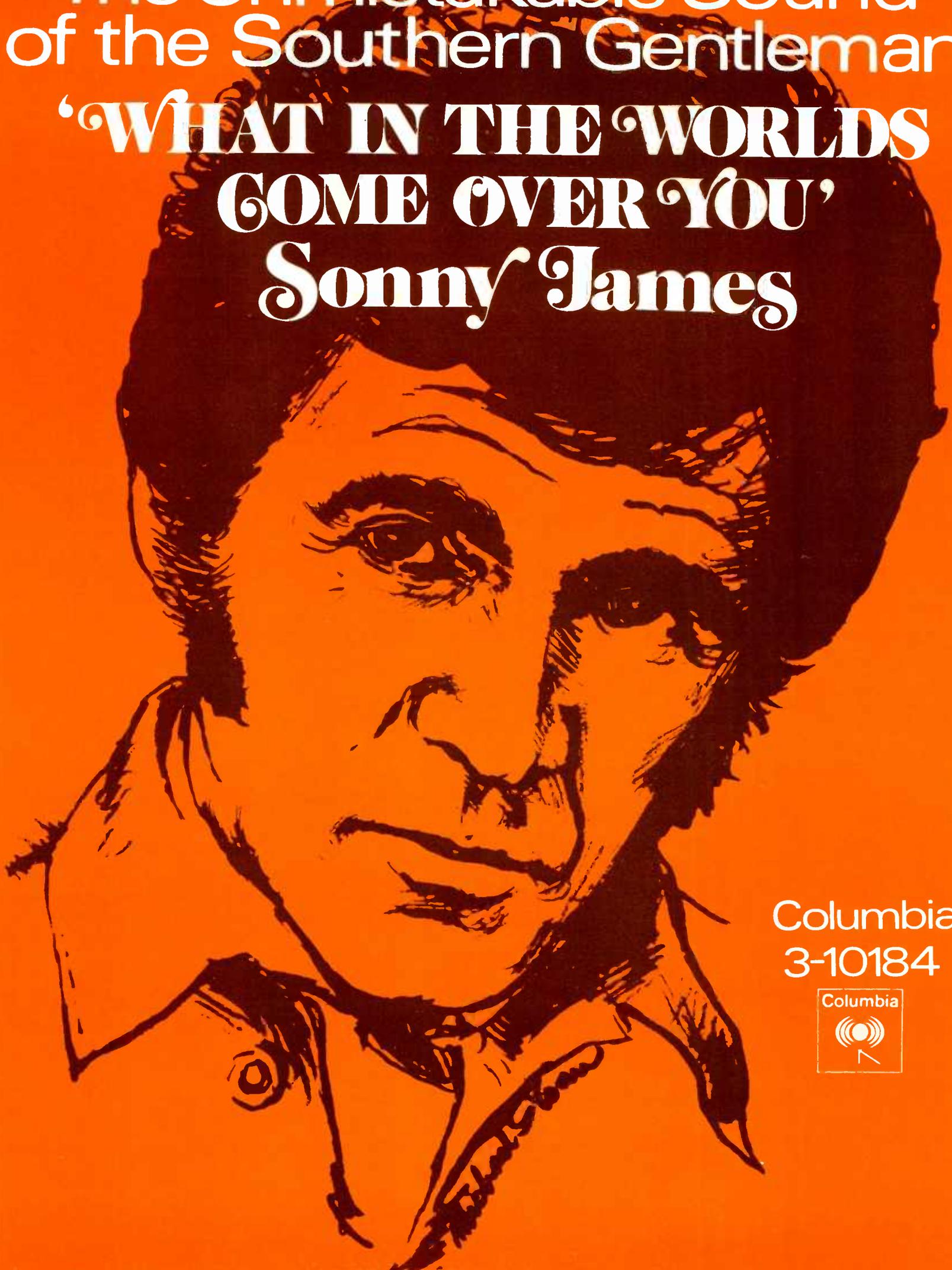
49	54	A POOR MAN'S WOMAN JEANNE PRUETT/MCA 4040	5
50	25	THINGS RONNIE DOVE/Melodyland 6001	11
51	35	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/ Epic 8 50103	14
52	65	HEART TO HEART ROY CLARK/ABC Dot DOA 17565	3
53	56	IT MUST HAVE BEEN THE RAIN JIM WEATHERLY/Buddah 467	9
54	36	THAT'S WHEN MY WOMAN BEGINS TOMMY OVERSTREET/ ABC Dot DOA 17552	17
55	55	YOU BELONG TO ME JIM REEVES/RCA PB 10299	12
56	61	SHOTGUN RIDER MARTY ROBBINS/MCA 40425	5
57	71	(TURN OUT THE LIGHTS AND) LOVE ME TONIGHT DON WILLIAMS/ABC Dot DOA 17568	2
58	60	TAKE MY HAND JEANNIE SEELY/MCA 40428	6
59	59	THE TELEPHONE JERRY REED/RCA PB 10325	7
60	62	YOU'RE MY RAINY DAY WOMAN EDDY RAVEN/ABC 12111	4
61	43	BACK IN THE USA CARMOL TAYLOR/Elektra 45255	9
62	58	MOLLY DORSEY BURNETTE/Melodyland 6007	8
63	66	LESS THAN A SONG PATTI PAGE/Avco CAV 613	8
64	69	IT'S ALL IN THE GAME JERRY JAYE/Columbia 3 10170	5
65	72	IF YOU EVER CHANGED YOUR MIND RAY PRICE/ Columbia 3 10150	3
66	75	ROCKY DICKEY LEE/RCA PB 10361	2
67	76	ANOTHER WOMAN T. G. SHEPPARD/Melodyland ME 6016	2
68	67	LOVIN' YOU IS ALWAYS ON MY MIND ROGER MILLER/ Columbia 3 10107	6
69	70	EASY TROY SEALS/Columbia 3 10173	6

CHARTMAKER OF THE WEEK

70	—	SAN ANTONIO STROLL TANYA TUCKER MCA 40444		1
71	—	WHAT'S HAPPENED TO BLUE EYES JESSI COLTER/ Capitol 4087		1
72	73	LET'S TURN THE LIGHTS ON LARRY GATLIN/Monument ZS8 8657		5
73	80	HELP YOURSELF TO ME ROY HEAD/Shannon SH 833		3
74	74	HE LOVES ME ALL TO PIECES RUBY FALLS/50 States FS33		10
75	77	FALLING LEFTY FRIZZELL/ABC 12103		8
76	86	I'M SORRY JOHN DENVER/RCA PB 10353		2
77	78	MOVIE MAGAZINE STARS IN HER EYES BARBI BENTON/ Playboy 6043		5
78	81	IF I COULD HAVE IT ANY OTHER WAY KENNY SERRATT/ Melodyland 6014		6
79	97	FUNNY HOW TIME SLIPS AWAY NARVEL FELTS/ ABC Dot DOA 17569		2
80	—	THANKS BILL ANDERSON/MCA 40443		1
81	83	BECAUSE WE LOVE JACK & MISTY/Epic 8 50122		7
82	84	WHAT I KEEP SAYIN' IS A LIE DEBBIE HAWKINS/ Warner Bros. WBS 8104		5
83	79	THAT'S JUST MY TRUCKIN' LUCK HANK THOMPSON/ ABC Dot DOA 17556		8
84	90	FROM THIS MOMENT ON GEORGE MORGAN/ 4 Star 5 1009		3
85	89	HIJACK HANK SNOW/RCA PB 10338		3
86	—	EVERYTHING'S THE SAME (AIN'T NOTHING CHANGED) BILLY SWAN/Monument ZS8 8661		1
87	87	DOOR NUMBER THREE JIMMY BUFFETT/ABC 12113		4
88	88	I'M READY TO LOVE YOU NOW SARAH JONES/ RCA PB 10333		4
89	38	I'LL BE YOUR STEPPING STONE DAVID HOUSTON/ Epic 8 50113		12
90	91	YOU CAN'T FIND LOVE (IN THE YELLOW PAGES) MICHAEL BROWN/Epic 8 50124		4
91	—	IF I'M LOSING YOU BILLY WALKER/RCA PB 10345		1
92	99	HELPLESS DARRELL McCALL/Avco CAV 615		2
93	—	I SHOULD HAVE MARRIED YOU EDDIE RABBITT/ Elektra 45269		1
94	96	BLUES STAY AWAY FROM ME CHARLIE McCOY/ Monument ZS8 8660		2
95	95	MY MUSIC COMPTON BROTHERS/ABC Dot DOA 17563		4
96	—	WHO'S GONNA LOVE ME NOW CONNIE EATON/ ABC Dot DOA 17571		1
97	98	GO TO YOUR ROOM AND PLAY SHARON VAUGHN/ ABC Dot DOA 17553		3
98	100	MAKE IT EASY ON YOURSELF TOMMY JENNINGS/ Paragon 102		2
99	—	S-H-H-H KATHY BARNES/MGM 14822		1
100	—	INDIAN GIVER BILLY LARKIN/Bryan 1026		1

The Unmistakable Sound
of the Southern Gentleman

**'WHAT IN THE WORLDS
COME OVER YOU'
Sonny James**



Columbia
3-10184



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'SKY HIGH'



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