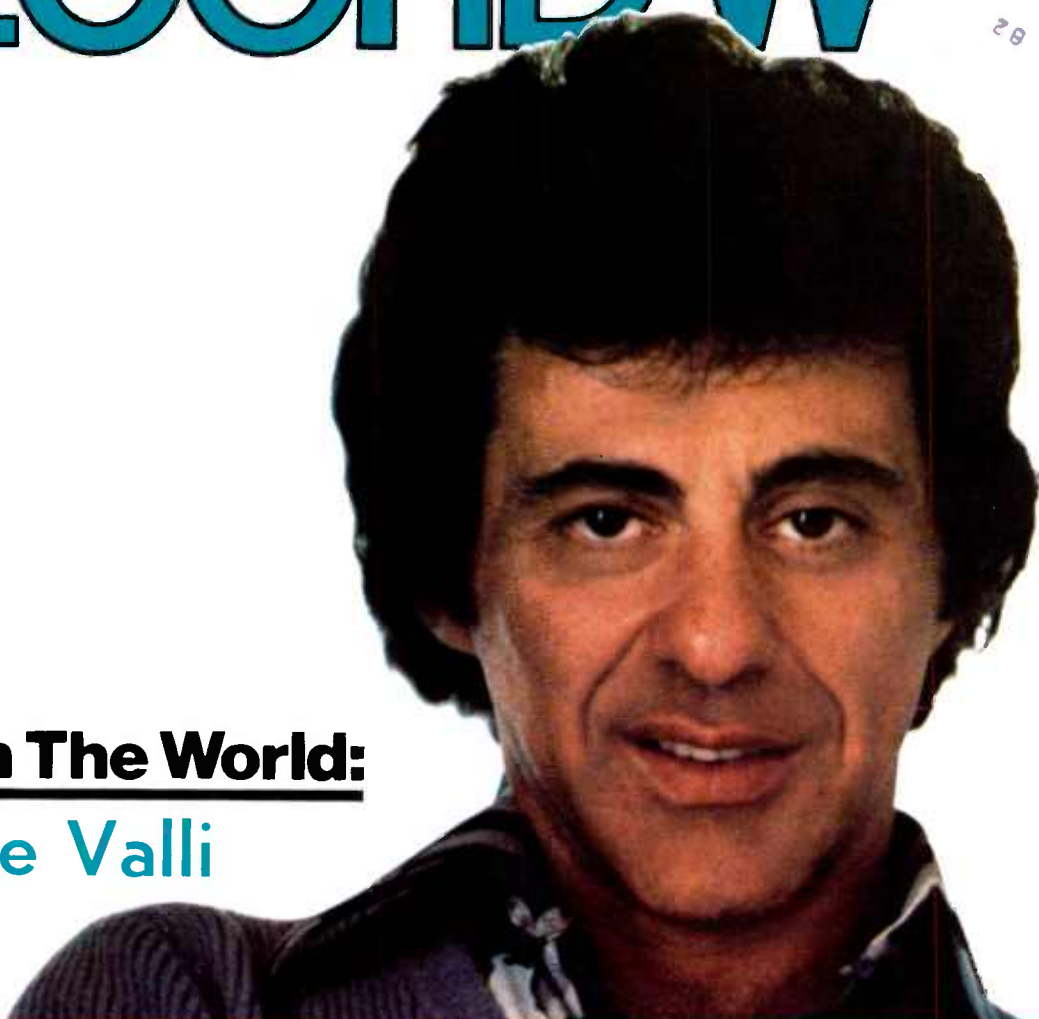


RECORD W ~~ORLD~~ ID

NEW YORK N.Y. 10019
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COLUMBIA RECORDS
R-7-75



Who In The World: Frankie Valli

HITS OF THE WEEK

SINGLES

SPINNERS, "GAMES PEOPLE PLAY" (prod. by Thom Bell) (Mighty Three, BMI). You just can't outguess the Philly sound after all. Here, it picks up elements of New Orleans soul while it meshes a male-female duet, group harmonies and a featured bass part in one monster change of pace. This original has the pure sound of spun gold! Atlantic 3284.



OSMONDS, "THE PROUD ONE" (prod. by Mike Curb) (Seasons Four/Saturday, BMI). Frankie Valli's second solo outing (circa '66) proves a marvelous vehicle for the family's first collective endeavor in too many months. Initial U.K. release has already proven it a hit, so this instantly prouder is already internationally prouder. MGM 14791.



MINNIE RIPERTON, "INSIDE MY LOVE" (prod. by Stewart Levine, Minnie Riperton & Richard Rudolph) (Dickie Bird/Jobete, ASCAP). Proving that "Lovin' You" is just her hit beginnings, this chapter from "Adventures in Paradise" lets her soar vocal circles around just about everyone else all over again. Sensually sensational! Epic 8 50128.



JOE SIMON, "MUSIC IN MY BONES" (prod. by Raeford Gerald & Joe Simon) (Gaucho/Belinda, BMI). From his "Get Down" package, Joe comes up with a logical followup to the title triumph in a rhythm groove. There's no room for skeletons in his soul closet, for Simon requires much elbow room as he boogies out in fine fashion. Spring 159 (Polydor).



SLEEPERS

KEITH CARRADINE, "I'M EASY" (prod. by Richard Baskin) (Lion's Gate/Easy, ASCAP). "Nashville," the silver screen epic of summer '75, showcases the singer-songwriter talents of this actor at a most compelling moment. But even if the box office lines prevent you from attending, it's all here to be heard and experienced. ABC 12117.



WILLIE HUTCH, "LOVE POWER" (prod. by Willie Hutch) (Getra, BMI). This is the side to bring one of the biggest soul cult talents to the fore: on the track of "Love Train" but with his unique flair for chuggin' along. Hutch has set out to get the whole world clappin' along and there ain't no reason to nor way of resistin'! Motown M 1360F.



BUDDY MILES, "ROCKIN' AND ROLLIN' ON THE STREETS OF HOLLYWOOD" (prod. by Buddy Miles) (Miles Ahead, ASCAP). Black rock master moves to the label with his most commercial r&r yet. Very Kool & the Gang/Stevie Wonder in its concept, but with his own definitive trademark. A Hollywood boogie for the whole country! Casablanca 839.



BATDORF & RODNEY, "YOU ARE A SONG" (prod. by Tam Sellers) (Keca, ASCAP). Jim Weatherly has become a traditional source of material for the soul of Gladys Knight and the country of Ray Price, but this is the first time his music has worked to perfection in folk-rock. Tasty arrangement maximizes the tune's "standard" potential. Arista 0132.



ALBUMS

ROGER DALTRY, "RIDE A ROCK HORSE." One of this decade's most soul-striking voices teams his power with the genius of Russ Ballard to yield a set (Daltrey's third solo) deserving chart-topping status. The English single, "Come and Get Your Love," rhythmically mesmerizes as does "Walking the Dog." Ride, rock, revel, relish 'n reel! MCA 2147 (6.98).



GRAHAM CENTRAL STATION, "AIN'T NO 'BOUT-A-DOUBT IT." This group's collective career has been steadily gaining momentum and strengthening pop and r&b admirers with each release, with this one sure to thrust the sextet on to an even higher plateau. Well-rounded appeal should strike on r&b, pop and FM levels... no 'bout a-doubt it! WB BS 2876 (6.98).



URIAH HEEP, "RETURN TO FANTASY." First week out shows strong initial reaction for the latest from these English rockers, with the release entering RW's chart with a bullet. Their patented electric energy infiltrates and powers the grooves, as indicated by a listen to "Shady Lady." Retailers should display for sturdy sales. It's heep good music! Warner Bros. BS 2869 (6.98).



ORIGINAL CAST, "A CHORUS LINE." The show that has been described by all who have seen it with superlatives comes with a cast album to match. Hailed as a musical that skillfully blends dramatic and comic qualities, the show's high caliber is heightened by Hamlish's music and Kleban's lyrics. Racks should stock well; sales are sure to pour in. Col PS 33581 (7.98).



EUROPEAN ROCK MUSIC POLLS

POP MAGAZINE POLL 1975

Top Group	Top Singer	Top Bassist	Top Drummer	Top Guitarist
1. SWEET	1. BRIAN CONNOLLY	1. Glenn Hughes	1. Carl Palmer	1. Ritchie Blackmore
2. Deep Purple	2. Robert Plant	2. STEVE PRIEST	2. Ian Paice	2. Eric Clapton
3. ELP	3. Ian Gillan	3. Greg Lake	3. MICK TUCKER	3. Rory Gallagher
4. Yes	4. Jon Anderson	4. Jack Bruce	4. Keith Moon	4. ANDY SCOTT
5. Pink Floyd	5. Peter Gabriel	5. Chris Squire	5. Nick Mason	5. Jimi Hendrix

MUSIEK EXPRESS POLL 1975

Top Recording Group	Top Vocalist	Top Live Group	Top Drummer	FIRST PLACE WINNERS (FOR THREE YEARS IN A ROW) BRAVO MAGAZINE POLL 1975
1. SWEET	1. David Bowie	1. ELP	1. Carl Palmer	
2. Yes	2. BRIAN CONNOLLY	2. SWEET	2. Pete York	
3. ELP	3. Jon Anderson	3. Yes	3. Ian Paice	
4. Deep Purple	4. Ian Gillan	4. Deep Purple	4. MICK TUCKER	
		5. Genesis	5. Ginger Baker	



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DESOLATION BOULEVARD
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Includes The Single
BALLROOM BLITZ
(4055)

SWEET HAS SOLD 26 MILLION RECORDS AND RECEIVED 28 GOLD AND SILVER DISC AWARDS AROUND THE WORLD...AND THEIR NEW ALBUM IN AMERICA IS ON CAPITOL RECORDS AND TAPES.

SWEET



RECORD WORLD

Renewed Broadway Album Interest Sparked By Strong Musical Season

By IRA MAYER

(This is the first in a series of articles analyzing the revival of interest in the Broadway musical.)

■ NEW YORK—With the Columbia Records release of the original cast album to "A Chorus Line," and the show's move this week (25) to Broadway's Shubert Theater, a new kind of attention is focusing on the Broadway musical stage. Box office-wise the 1974-75 season has been the most successful in many years, with shows such as "The Wiz" posting its SRO sign nightly. Other musicals still running from the current season include "Chicago," "Rodgers & Hart" and "Shenandoah" each of which is doing admirably well in their seventh, tenth and 28th weeks, respectively. "The Wiz," which built to its SRO status slowly and largely through word-of-mouth, is also in its 28th week.

Original cast albums are still a sought-after possession even though record companies shy

away from acting as angels and investing in the initial production as a method of securing recording rights. The "A Chorus Line" caster, produced by former CBS Records Group president Goddard Lieber-son—the man largely credited for
(Continued on page 35)

CBS Convention Begins in Toronto

■ TORONTO — CBS Records executives from all parts of the world have gathered together this week in Toronto for the annual CBS Records Convention. The Royal York Hotel in Toronto, Canada is the site for the yearly meetings, which consist of a series of seminars, workshops, new product presentations, live performances and discussions covering every aspect of CBS Records operation, both domestically and internationally.

For those who need to contact any of the participants in the convention, the telephone number of the Royal York Hotel is: (416) 368-2515.

Ed Wynn Award To Ken Glancy

■ NEW YORK — Ken Glancy, president of RCA Records has been named as the recipient of the 1975 Ed Wynn Humanitarian Award, according to a joint announcement made by Irving Lieberman, executive director of American Parkinson Disease Association, and Joseph D'Imperio, dinner chairman.



Ken Glancy

The presentation will be made at a testimonial evening to be held on Wednesday evening, October 8 in the Grand Ballroom of the Waldorf-Astoria Hotel. A dinner committee representing all facets of the business is in the process of formation.

(Continued on page 16)

Wexler Resigns Atl. Vice Chairmanship; Will Continue As Label Consultant

■ NEW YORK — In a joint announcement (Thursday 17), Ahmet Ertegun, chairman of the board of Atlantic Records, and Jerry Wexler, vice chairman, announced that Wexler has signed a new and extended contract under which he will serve as consultant to the label. At the same time, it was stated that Wexler has resigned as vice chairman effective August 1, 1975.

New Arrangement

Since the sale of Atlantic to Warner-7 Arts in 1967 and its subsequent acquisition by Warner Communications Inc., Wexler has served as one of the chief operating officers of the company. Under the new arrangement, Wexler will continue under a long-term contract for his exclusive services in the music industry on an advisory and consultative basis. Wexler will continue to serve as producer for selected artists on Atlantic as well as the other WCI record companies.

Ertegun Statement

Ahmet Ertegun stated: "It is with great reluctance that we forego Jerry's daily services as one of the great working executives in our industry, but we un-



Jerry Wexler

derstand his inclination to delve into new areas of activity and interest. Jerry's interest and skills in writing, for instance, are manifest to all who know him. I feel certain that he will keep a hand in as a producer for us, and I know that there are artists on the other labels in the WCI fold who would love to work with him. It is also a comfort to know
(Continued on page 18)

Kirshner Names Rock Awards Nominees

■ LOS ANGELES—The nominees for the First Annual Rock Music Awards were announced by Don Kirshner in a press conference here last week. Kirshner is executive producer of the live CBS telecast which will announce the winners on Saturday, August 9, 10 PM, EDT and PDT, in a 90-minute program to be co-hosted by Diana Ross and Elton John, emanating from Santa Monica Civic Auditorium, Santa Monica, California.

Selected by a panel of rock music critics and progressive disc jockeys representing various parts of the United States, the nominees are headed by several multiple category winners, including six nominations for Stevie Wonder, four each for Elton John and the Rolling Stones and three each for Bob Dylan, Labelle and John Lennon.

Included is the first non-per-

former to be recognized in a music awards competition, Bill Graham, who took two nominations, one as Rock Personality of the Year, and the other for Public Service.

Among record companies, Warner/Elektra/Atlantic garnered 18 nominations for 13 artists; CBS Records Group took 13 nominations among eight artists; and MCA garnered eight nominations for four artists.

Unique among the awards given in the music field is a category for Public Service, based on greatest humanitarian contributions. The first year's nominees are Joan Baez, whose accomplishments mentioned included her performance for the United Farm Workers, the Central Park celebration of the End-The-War and donations from recordings to the Institute for the Study of Non-
(Continued on page 35)

Tokyo Music Festival Names Contest Winners

■ TOKYO — United States entry "Even Better Than I Know Myself," sung by Maureen McGovern, written by Paul Williams and arranged by Perry Botkin, was the grand prize winner at the Fourth Annual Tokyo Music Festival International Contest, announced via live broadcast from Tokyo's Budokan Hall on July 13.

(Continued on page 6)

PBS Renews Efforts On Copyright Exemption

By MICHAEL SHAIN

■ WASHINGTON, D.C. — The radio and television stations of the Public Broadcasting System are asking the House copyrights subcommittee for a special exemption from copyright payments. They made their pitch during hearings on a comprehensive copyright revision bill pending before the House. A similar request was turned down last month by the counterpart subcommittee in the Senate.

(Continued on page 45)

ABC Record & Tape Relocates in N.J.; Lavinthal Resigns, Will Announce Plans

■ FAIRFIELD, NEW JERSEY — Michael P. Mallardi, president of ABC Record and Tape Sales Corp., has announced that the company will relocate its headquarters from Seattle, Washington to northern New Jersey. ABC Record and Tape Sales Corp. serves more than 8,000 retail customers throughout the United States with record and tape product and services from ten branches located around the country.

Initially, corporate executives will move to the ABC Record

Pickwick International Shows Sales Increase

■ NEW YORK—Cy Leslie, chairman of the board of Pickwick International Inc., has announced sales figures for the year ended April 30, 1975 showing an increase of 17.5 percent over the previous year. Total sales amounted to \$227,206,064 as compared to \$193,365,452 for fiscal 1974. This was the 22nd consecutive annual sales increase for the company.

Concurrently, Leslie announced that commencing with the fiscal year ended April 30th, Pickwick adopted the LIFO (last-in, first-out) method of accounting for a principal portion of its inventories. As a result net income showed a decrease from \$8,975,485 (\$2.01 per share) in 1974 to \$7,220,527 (\$1.62 per share) in 1975. According to Leslie, the change was made from the LIFO method of accounting because management believes that LIFO more clearly reflects income by reducing the effects of inflation, more closely matching current costs against current revenues.

Figures for the fourth quarter showed a reduction in sales from \$55,228,236 in 1974 to \$45,000,153 in 1975, a decrease of 18.5 percent.

and Tape Sales branch facilities at Fairfield, New Jersey until larger quarters are found in the immediate area. The New Jersey branch will continue to be located in Fairfield. Additionally, the company will maintain a full service branch in Seattle.

Concurrent with the announcement, Louis Lavinthal, chairman of ABC Record and Tape Sales Corp. since May, 1974, announced his resignation from the company, expressing his wish to remain in Seattle.

Lavinthal told *Record World* that he plans to stay in the record business on the local level, "in one form or another." At the present time, Lavinthal said, he

Hot Lix Records Formed by Farrell

■ LOS ANGELES — Wes Farrell, president of the Wes Farrell Organization, has announced the formation of the Hot Lix record label.

Hot Lix, to be distributed by Chelsea/Roxbury Records, will feature many new artists and opens "new avenues of product" for WFO, according to Farrell.

First artist signed to the new label is Kim Kade & the Rockets, a Los Angeles-based rock 'n roll band. The group's first single, "Take Your Shoes Off," ships this week.

Zimand Joins Motown

■ LOS ANGELES—Julius Zimand has been appointed national album and tape sales manager for Motown Records. In his new position, Zimand will be responsible for coordination of Motown's field sales force, their positioning of albums and tapes, as well as maintaining communication with retail outlets and rack jobbers across the country. Zimand was formerly national sales manager at ABC Records.

is negotiating with several parties in regards to his future activities. He will remain at ABC until July 25.

R. A. Harlan

R.A. Harlan, currently vice president, buying, in Seattle, has been named vice president, operations, replacing Stanley Jaffe, who has also elected to remain in Seattle and pursue independent interests.

Harlan joined ABC Record and Tape Sales Corp. in 1967 and was named advertising director for the northwest; in 1970 he became western regional advertising director and later, national advertising director. In 1972, he was named director of merchandising and in 1973 he became vice president, merchandising. Last year, he was named to his current position of vice president, buying.

Artists of America Sets Distributors

■ LOS ANGELES — Vito Samela, director of sales for Artists of America Records Inc., recently conferred with company executives at corporate headquarters in Los Angeles, lining up distributorships for the newly formed record label. Before returning to his AOA office in New York, Samela announced the following roster of distributors nationwide who are handling AOA product:

Boston: Disc Dist. Inc.; New York/Connecticut/Massachusetts: S.M.G. Dist. Inc.; New Jersey: Apex-Martin Record Sales Inc.; Philadelphia: Universal Record Dist. Corp.; Baltimore/Washington: Jos. M. Zamoiski; New Orleans: All South Dist. Corp.; Charlotte: Bib Dist. Co. Inc.; Atlanta: Heilicher Bros. Inc.; Dallas/Houston: Heilicher Bros. Inc.; Florida: Heilicher Bros. of Florida; St. Louis: Roberts Record Dist. Co.; Chicago: M.S. Dist. Co.; Cleveland / Cincinnati / Buffalo / Pittsburgh: Action Music; Detroit: ARC-Jay Kay; Minneapolis: Heilicher Bros. Inc.; Denver: Record Sales of Colorado; Phoenix: Alta Dist. Co.; Los Angeles: Record Merchandising Co. Inc.; San Francisco: Record Merchandising Inc.; Seattle: ABC Records & Tapes Sales; Memphis: Sounds of Memphis.

AOA's first single, "Ice Cream Soda, Lollipops and a Red Hot Spinnin' Top," by Paul Delicato, backed by the singers version of "Lean on Me," was rushed to their distributors and radio stations this week to coincide with the artist's promotional tour.

Delicato immediately began a multi-city tour to promote the record.



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Powerhouse Picks

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

Isley Bros. (T-Neck) "Fight the Power—Part I."

The #1 r&b record in the country explodes this week with pop sales in primary markets with only black play. It now gets a major shot with additions to #1 top 40 stations in New York and Atlanta.

David Bowie (RCA) "Fame."

Already #1 in Detroit, this record breaks out with new airplay and sales all over the country. Should be his biggest hit since "Space Oddity."

What A Way To Celebrate Our First Year!

9 NUMBER ONES, 7 NUMBER TWOS, 2 NUMBER THREES, 2 NUMBER FOURS AND 1 NUMBER NINE WITH MORE TOP ARTISTS ABOUT TO ARRIVE - FROM ARISTA!



RECORD WORLD ANNUAL AWARDS

SINGLES

Most Promising Male Vocalist
#1—BARRY MANILOW

Top Record by Solo Artist
#9—BARRY MANILOW/"MANDY"

ALBUMS

Top New Jazz Group
#1—HEADHUNTERS

Top New Jazz Duo
#1—BRECKER BROTHERS

Most Promising Male Vocalist
#1—BARRY MANILOW

Most Promising Male Jazz Artist
#1—GIL SCOTT-HERON

Top Movie Soundtrack
#2—FUNNY LADY

Top Instrumental Combination
#2—HEADHUNTERS

CASH-BOX ANNUAL AWARDS

SINGLES

New Male Vocalist
#1—BARRY MANILOW

ALBUMS

New Male Vocalist
#1—BARRY MANILOW

#3—GIL SCOTT-HERON

Original Cast & Soundtracks
#3—FUNNY LADY

R&B

New Female Vocalist
#4—TAMIKO JONES

DOWNBEAT INTERNATIONAL CRITICS POLL

Top Record Of The Year
#1—CECIL TAYLOR—Silent Tongues

Top Percussion
#1—AIRTO MOREIRA

Top Organ
#2—LARRY YOUNG

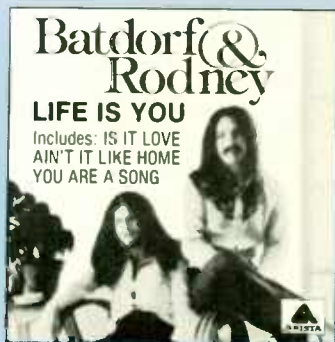
Most Promising Male Singer
#4—GIL SCOTT-HERON

Most Promising Female Singer
#2—URSULA DUDZIAK

Most Promising Composer #2
Most Promising Clarinet #2
ANTHONY BRAXTON

Top Misc. Instrument
#2—BENNIE MAUPIN

It's Been An Incredible Year! And There'll Be Even More Artists Breaking!



BATDORF & RODNEY have just zoomed to the number one rating—right into the top spot on the nation's FM Action Reports. With their new album **LIFE IS YOU**, Batdorf & Rodney, and their magnificent melodies and harmonies, are star-bound!



THE OUTLAWS dynamic debut album has been called "a rock and roll killer" by Cashbox, and Record World raved "an auspicious debut with the prospect of supergroup status looming in the near future." The Outlaws will get you!



MONTY PYTHON'S MATCHING TIE AND HANDKERCHIEF ALBUM is exploding all over the country! Pythonmania is feverishly catching and this indescribably mad album by the phenomenal British Comedy troupe has started an epidemic of laughter. It's breaking in all markets as well as breaking up people everywhere.



THE ELEVENTH HOUSE FEATURING LARRY CORYELL now make their mark on the contemporary music world with their blazing **LEVEL ONE** album. Coryell, an amazing guitar virtuoso, and his electrifying band are breaking through with a sensational sound the Seventies wants!

 **ARISTA RECORDS**

A Subsidiary Of Columbia Pictures Industries, Inc.

World Radio History

A&M Servicing Spanish Capt. & Tennille Disc

■ LOS ANGELES — "Love Will Keep Us Together," by A&M recording artists the Captain and Tennille, has been listed for the seventh consecutive week in the top 5 of The Singles Chart. Now A&M has released a Spanish version of the Sedaka-penned song,

Recording Academy Names 5 to Council

■ LOS ANGELES—Five more recording executives have been added to the President's Advisory Council of the Recording Academy (NARAS), bringing the membership of this board to an all-time high of nineteen.

New Members

According to Jay Cooper, the Academy's national president, Lou Adler of Ode, Art Kass of Buddah, Jerry Rubinstein of ABC, Irwin Segelstein of Columbia, and D. H. Toller-Bord of London have accepted invitations to serve on the board that was created three years ago to form a closer working relationship between the Academy and the industry, and to make available to the Academy the benefits of top industry leaders' advise and counsel.

Abkco Signs Four New Distributors

■ NEW YORK — Abkco Records has announced the addition of four new major distributors around the country that will be handling the company's product. They are: Action Music in Cleveland, Ohio; Park Records Distributing in East Hartford, Connecticut, which will handle the entire New England territory for Abkco; Heilicher Brothers in Atlanta, Georgia; and Record Sales of Colorado, Denver, Colorado.

Little David Signs Ajaye

■ LOS ANGELES — Comedian Franklin Ajaye has been signed to an exclusive recording contract with Little David Records and for personal management with Monte Kay Management. The announcement was made by Flip Wilson and Monte Kay, principals of Little David.

Album

Ajaye is currently recording material for his first lp on Little David and will appear on an upcoming segment of "The Midnight Special," to be hosted by Wilson.

Prior to joining the Little David roster, Ajaye has worked extensively in club venues and has recorded two comedy albums on A&M.

titled "Por Amor Vivremos," recorded by the duo with lyrics by Armando Martinez, A&M label manager with the firm's Mexican licensee, Discos Capitol de Mexico.

Markets

"Por Amor Vivremos" was originally intended for the international market and grew out of a meeting of the label's Latin affiliates. It was released recently in Argentina, Venezuela, Spain, Peru and Mexico through licensees, and serviced by A&M to stations in markets with concentrations of Spanish-speaking people.

Childs Comments

"We knew that we would get markets like Denver and El Paso, New York, Miami and Los Angeles—the markets with large Spanish-speaking populations. But now we're going to cover all bases and release the record all over the country," enthused Harold Childs, A&M's vice president of promotion. The Spanish record has already garnered some airplay on top 40 stations in Miami and Los Angeles and on Spanish-language formatted stations in several markets.

Tokyo Fest (Continued from page 3)

Of the 240 songs submitted from 20 countries, 16 songs from seven nations were selected for the final competition. The festival is sponsored by the Tokyo Music Festival Foundation and broadcast to an estimated 30 million television viewers over the Tokyo Broadcasting System network. Among the international panel of judges for this year's contest were **Record World** publisher Bob Austin, chairman Ryoichi Hattori, film personalities Robert Stack and Peter Graves, William Hammerstein, Nino Rota and Ray Takana.

Second prize winner was Japan's Akira Fuse; third prize was shared by the U.S.'s Sister Sledge and France's Nicole Croisille. Fourth prize was split among

Chess/Janus Holds Promotion Conference

■ LOS ANGELES — Chess/Janus Records held a meeting in its national headquarters in Los Angeles from July 9-11. Those in attendance included Tom Bonetti, executive vice president of the GRT Corporation, who spoke in behalf of the GRT Corporation and its commitment to Chess/Janus Records. Vice president and general manager Ed DeJoy announced the following appointments: John Antoon-national director of promotion, Michael Plummer-west coast regional promotion, Dick Wingate-east coast regional promotion, Jon Tiven-national director of publicity, Chuck Reichenbach-local promotion (Southern California), Chuck Young-national r&b promotion, Nelson Larkin-director of record production and promotion for GRT Records.

Allan Mason, vice president in charge of a&r activities, stressed the importance of new albums by Ray Stevens and Camel to the Chess/Janus label, and that those albums (as well as "Cunning Stunts" by Caravan on BTM) were the top priority projects.

London Adds Two To Promo Staff

■ NEW YORK—London Records has announced two major additions to its promotion staff. Herb Gordon has been appointed national promotion manager, while Jerre Hall has re-joined the label as regional promotion manager for the southwest area.



Herb Gordon

Gordon's responsibilities will include the coordination of all London regional promotion men and all independent distribution promotion personnel. He will be involved with all artist promotion, dealing with radio stations and special projects. He will report directly to Sy Warner, London's national sales manager.

Background

Gordon comes to London from Warner Brothers Records, where he handled promotion and marketing in the Philadelphia region. Prior to that, he was national promotion manager for both Famous Music Corporation and MCA Records.

Based in Dallas, Jerre Hall will be responsible for three independent distributors of London product, Big State Distributing in Dallas, the H.W. Daily Company of Houston and All South Distribution from New Orleans. He will also cover all promotional activities in Shreveport, Louisiana, Oklahoma City and Tulsa, Oklahoma. He will report to Gordon.

Little David Taps Hurwitz

■ LOS ANGELES — Little David Records has appointed Ben Hurwitz as vice president, merchandising for the label. The announcement was made by Flip Wilson and Monte Kay, the company's principals.

Hurwitz, who headed the label at the company's inception two years ago, has over 17 years experience in all phases of the industry, having been involved with various firms handling merchandising, management and other related aspects of the entertainment field.



RW publisher Bob Austin is flanked by Tokyo Music Festival International grand prize winner Maureen McGovern (on his right) and the Three Degrees.

Now...
from the
Moody
Blues...

Ray Thomas

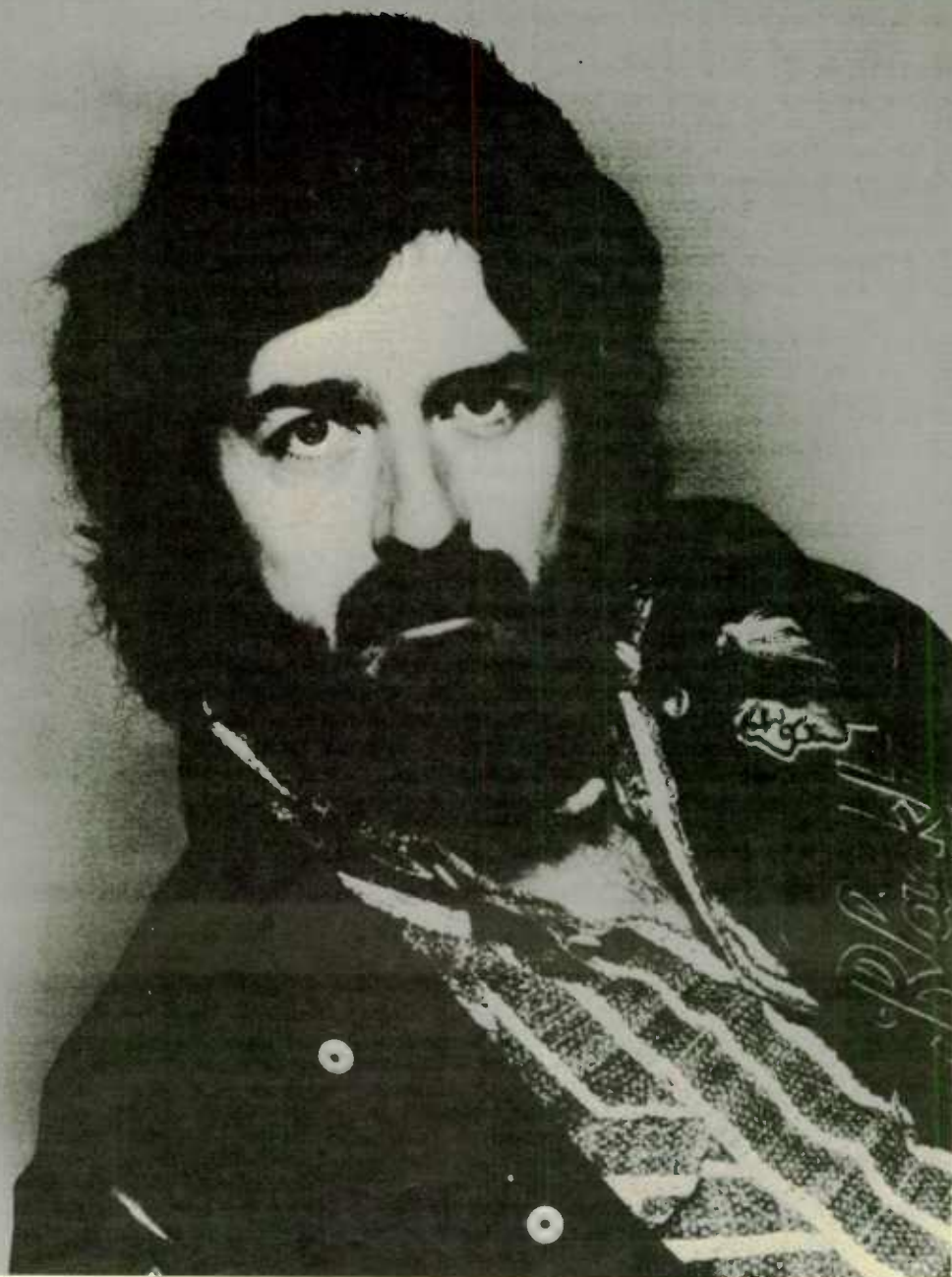
and the
single

"HIGH
ABOVE
MY
HEAD"
THR 67020

from his
forthcoming
LP
"FROM
MIGHTY
OAKS"
THS 16



Jerry Weintraub,
Management III



THE COAST

By BEN EDMONDS



■ STONED: The Rolling Stones west coast visit didn't erode the moral fibre of California to any appreciable extent, but it did yield some newsbits and a couple of good lines . . . The expanded show the Stones gave in Los Angeles featured a Mariachi band and a Chinese dragon parading through the audience to introduce the band. "What's all this?" asked Shirley Watts as she saw all of this weirdness marching around opening night in LA. "Oh," replied Tony King, "They're just

showing Bianca to her seat." . . . Based on the Stones performances here, you can most definitely stop sending Keith Richard those get-well cards . . . Though he had special napkins and glasses emblazoned with "Welcome Mick" for the event, none of the Stones showed at the bash thrown by Allan Carr to commemorate their arrival . . . The Stones did show for a party held at Diana Ross' house, meeting and greeting the likes of Berry Gordy, Liza Minnelli, Jack Haley, Angelica Huston, Ringo Starr, George Harrison, Herbie Hancock, Bill Graham, Irv Azoff and Lorna Luft (George Hamilton gate-crashed) . . . Ron Wood has been telling people that he'll know by the end of the first week of the Faces tour if he wants his Rolling Stones affiliation to become permanent . . . Ollie Brown, Ron Wood, Bianca, Sarah Dylan and Bill Wyman caught one of the great Bob Marley & the Wailers sets at the Roxy . . . When the Stones arrived for their first show in San Francisco, they found that promoter Bill Graham had outdone himself in backstage accommodations, having decorated the area in an Hawaiian motif with caged birds, grass floors and other fruits and plants indigenous to that exotic island. Quipped tour PR man Paul Wasserman, "This looks like Sukkoth at Bette Midler's house in Hawaii."

SPACED OUT: When our Apollo spacecraft blasted off toward its historic link-up with the Soviet Soyuz, an integral part of its life support systems was a specially-prepared tape of the dreaded weapon that's winning the cold war: American music. General Tom Stafford placed a call to Jimmy Webb, who, as it turned out, had just completed mixing a song he'd written for the Fifth Dimension called "Earth Bound" (from the forthcoming Webb-produced album of the same name), which musically and thematically was exactly what the General was looking for; Stafford had also called Conway Twitty, who prepared a Russian version of his hit "Hello Darlin'," to be played as a special gesture after the link-up. To accomplish this, Twitty had to enlist the aid of a professor at the University of Oklahoma, who translated the song into Russian and then taught it to the singer phonetically . . . Here's another date for next month's open-air Led Zeppelin tour: August 31st at Atlanta Stadium. Other dates now being considered are believed to include August 25th, September 3rd and September 12th . . . After an intense and ultra-discriminating audition schedule which left at least 150 rejected applicants in its wake, Ray Manzarek has firmed up his new band. It's composed of Manzarek (keyboards), a charismatic vocalist who goes by the assumed name Noah James, guitarist Paul Warren (whose studio credits include everybody from the Faces to the Temptations), ex-Silverhead bassist (and the only holdover from Ray's previous band) Nigel Harrison, and Gary Mallaber, probably the finest drummer west of the Mississippi. They're currently rehearsing their excellent new material for an August 5th showcase at the Starwood which promises to attract a heavy industry turnout . . . Word around town says that the last Emerson, Lake & Palmer album will indeed be the last Emerson, Lake & Palmer album. But until they reach a final decision as to their future as a band, there are the inevitable solo albums waiting in the wings . . . Guitarist Ed King has left Lynyrd Skynyrd, ostensibly for two reasons. 1) Because he was the only member of the band not from the South, and 2) because he was the only member of the band who didn't drink. No replacement has been named as yet, but you can bet that one is, he will 1) be southern, and 2) drink like a fish . . . LA's fabulous Le Restaurant had a special Bastille Day dinner for invited guests, among them Neil Diamond, John Reid, Suzanne Pleshette and GTO Records' David Joseph. The party featured a strolling violinist, who mistook Diamond for Tony Orlando and serenaded him with a well-intentioned "Tie A Yellow Ribbon." Well, did you really expect that he'd know the "Crunchy

(Continued on page 27)

CBS International Appoints Romeo to Artist Devel. Post

■ NEW YORK—M. Richard Asher, president of CBS Records International has announced the appointment of Vincent Romeo as vice president international artist development, CBS Records International. Romeo will be responsible for the developing and establishing of foreign artists in the U.S. market and other territories outside their home markets. In this capacity he will work closely with Columbia Records and CBS Records International regional and local offices. He will also be responsible for the overall artist relation activities of CBS foreign artists visiting the United States.

Prior to joining CBS he was associated with Creative Management Association (now International Creative Management) in New York and London. He was manager for Paul McCartney and Wings. Romeo coordinated the "James Paul McCartney" TV spe-



Vincent Romeo

cial and worked closely with McCartney on the "Red Rose Speedway" and "Band On The Run" albums. He has also been professionally associated with Cat Stevens, Grand Funk, David Bowie, David Essex, Rod Stewart, J. Geils, Leslie West and Mountain.

Bee Gees at Schaefer



Marking the first two night stand of the summer at Ron Delsener's Schaefer Music Festival in Central Park July 7 and 9, RSO recording artists The Bee Gees took time out to toast their current success, as their top 10 single, "Jive Talkin'," continues to bullet its way up the charts, along with their latest album on RSO (distributed by Atlantic), "Main Course." The Bee Gees wrap up the first 6-week wing of their 20th anniversary North American tour in Chicago, July 15, to resume the tour on August 25, with dates to be announced. Shown backstage at the Schaefer Festival are, from left: Atlantic Records president Jerry Greenberg, Barry Gibb, Maurice Gibb, Bee Gees producer Arif Mardin, Robin Gibb, RSO Records president Bill Oakes, and Earl McGrath, Atlantic's director of press/artist development.

Viewlex Names DuRoff Custom Services VP

■ NEW YORK—Richard Burkett, president of Viewlex Custom Services, has announced the appointment of Nate DuRoff as vice president of sales for the Custom Services Division. In making this announcement, Burkett indicated that DuRoff has signed a new, long-term contract with the company, insuring them of his exclusive services in the future.

Founded Monarch

DuRoff founded Monarch Records, a west coast pressing plant operation, in 1945. When that company was acquired by View-

lex five years ago, DuRoff stayed on to serve as executive vice president and general manager of Monarch.

In addition to his new areas of responsibility, DuRoff will continue to act as executive vice president of Monarch. The role of general manager will now be filled by John Williams, who has been the assistant general manager for the past three years.

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MERCURY'S GOT IT GOING...

**1975
RECORD WORLD AWARDS
ALBUMS**

Top Album (Group)
#1 "Not Fragile"—Bachman-Turner Overdrive
#3 "Fire"—Ohio Players
#4 "Bachman-Turner Overdrive II"

Top Male Group
#1 Bachman-Turner Overdrive
#2 Ohio Players

Top New Male Group
#1 Kraftwerk

Top Artist/Producer
#1 Randy Bachman

SINGLES

Top Record (Group)
#8 "Fire"—Ohio Players

Top Male Group
#1 Bachman-Turner Overdrive
#3 Ohio Players

Top New Male Group
#3 Kraftwerk

**1975
CASHBOX AWARDS
POP ALBUMS**

Top Group
#1 Bachman-Turner Overdrive
#2 Ohio Players

Top New Group
#3 Kraftwerk

POP SINGLES

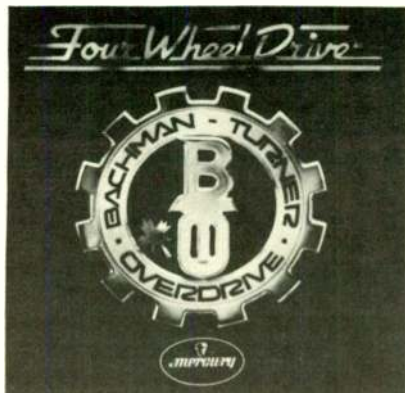
Top Group
#1 Bachman-Turner Overdrive
#15 Ohio Players
#28 Paper Lace

Top New Group
#14 Kraftwerk

R & B

Top Group
#2 Ohio Players

...AND COMING



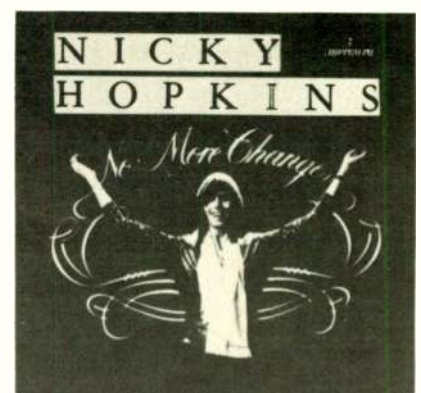
Bachman-Turner Overdrive
"Four Wheel Drive"
Mercury SRM-1-1027 8-Track MC8-1-1027
Musicassette MCR4-1-1027



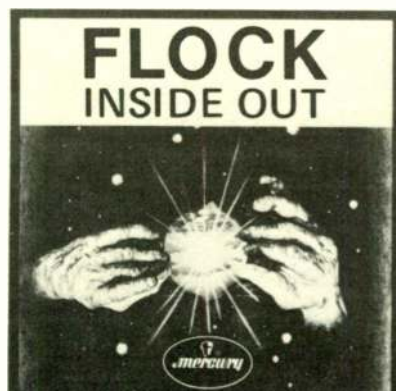
Spirit "Spirit of '76"
Mercury SRM-2-804 8-Track MCT8-2-804
Musicassette MCT4-2-804



10cc "The Original Soundtrack"
Mercury SRM-1-1029 8-Track MC8-1-1029
Musicassette MCR4-1-1029



Nicky Hopkins "No More Changes"
Mercury SRM-1-1028 8-Track MC8-1-1028
Musicassette MCR4-1-1028



Flock "Inside Out"
Mercury SRM-1-1035 8-Track MC8-1-1035
Musicassette MCR4-1-1035



Lovecraft "We Love You (Whoever You Are)"
Mercury SRM-1-1031 8-Track MC8-1-1031
Musicassette MCR4-1-1031



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a polygram company

Marvin Hamlisch:

Challenging Success Head-On

By IRA MAYER

■ NEW YORK — After three Oscars in one year (1974), it's understandable that Marvin Hamlisch's composing and scoring talents were in great demand. There were plenty more movies to be scored, lots of nightclub acts to write for and considerable profit to be made from a personal appearance concert tour. Instead, Marvin Hamlisch settled himself in New York to work on the score for a Joseph Papp production-in-the-making, "A Chorus Line." Eleven and a half months later the rave reviews were almost unanimous; Hamlisch even expected the few negative ones that were written because of the difference between "Chorus Line" and the standard Broadway musical.

For "Chorus Line," the story of an audition for a chorus line in a Broadway musical, it was necessary that the songs be fully integrated into the show—with the lyrics, and the dance routines, moving the action along. "What's happened to Broadway," Hamlisch told *Record World* a few weeks after "Chorus Line" opened at the off-Broadway Public Theater and was scheduled to move to Broadway's Shubert Theater July 25, "and I think this is a scary point, is that Broadway in certain shows becomes a nightclub act where the book stops and all of a sudden a number goes on. The number takes over, and after it's finished you go, 'Where were we?'"

By writing the songs to "Chorus Line" as the show developed and the actual characters emerged from the taped interviews with audition veterans, Hamlisch was



Marvin Hamlisch

able to avoid having to "drop in" musical numbers for the sake of musical numbers. "To me, the Broadway medium is a medium where the book starts and has a middle and an end," he said. "The music is there to propel the book, not to propel itself by itself. Not all of a sudden: 'Here we are!'"

Also unique about "Chorus Line," whose original cast album has been released by Columbia Records, is the lack of any one central, starring character. The role of Cassie (played by Donna McKechnie), for example, is a focal point plot-wise, but even she is featured in basically only one dance number. And so the individual songs had to fit the characters and their stories, giving Hamlisch the chance to use many different bases within what he describes as his "melodically strong, of the old style, with the new style rhythm" way of writing. And Hamlisch says that he was long aware that few people would leave the theater humming his melodies after seeing the show once. The importance of the lyrics

to continuing the plot require a certain kind of audience concentration and understatement in the orchestrations. The cast album, he hopes, will provide reinforcement—along with cover versions that are already popping up — for songs he feels that in other contexts could be major hits.

Writes For Projects

The top forty hit is perhaps the only sore point for Hamlisch. "I don't write songs without projects," he says. "I'm not a writer who sits down and says 'What a gorgeous day, I think I'll write a love song.' Therefore I take myself out of a tremendous market, out of the top 40 market, right off the bat." He "adores" the Captain and Tennille song, "Love Will Keep Us Together," and wishes "I could write that." Later, he adds: "I wish, if I had anything, I could have an artist the way Burt Bacharach had Dionne Warwick. I really believe that many of those songs—and they are great songs—probably could not have been recorded if not for her. They would have just died on the table."

Hamlisch is not sitting still, though. While he's planning a rest period from October through December, he's currently finishing work on an Americanized version of John Osborne's "The Entertainer," to be aired as an NBC-TV film starring Jack Lemmon, Sadie Thompson and Ray Bolger. In August, he finally gets around to the concert tour he's wanted to do for several years. And he's looking for a project "that takes place in Europe. Because if you write a melody that's really sentimental you can't get away with it if it takes place in America. You immediately get hit with 'Oh how sugary and sentimental.' But if the book took place in Vienna or Paris, it would be one of the brilliant melodies. All of a sudden it would be Jacques Brel."

Marvin Hamlisch probably could have gone on writing ragtime movie scores for many years following the success of his soundtrack for "The Sting." Now he could probably go on writing shows about dancers. But just as he did a 180-degree turn following "The Sting," he "will not do another show about dancers. My next show should be called 'Singers,'" he jests, "and it would be all about a sewing machine factory . . . I don't feel I'm going to be one of the more prolific writers for Broadway. It's something I've wanted to do and I've done it."

Famous 'Themes'

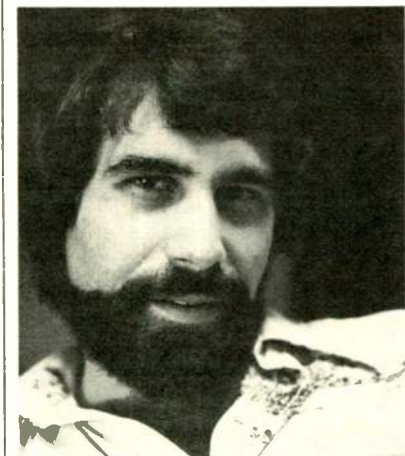


RCA recording artist Ettore Stratta (center) visited New York's Famous Music offices recently to discuss his current album, "Themes '75," with chief operating officer Marvyn Cane (left) and national director of promotion Ann Gardner (right). The Famous copyrights on the album include "Love Story," "Once Is Not Enough," "The Godfather Part II" and the new single, "Sheila Levine."

Arista Taps Peisinger

■ NEW YORK—Arista vice president, marketing Gordon Bossin has announced the appointment of Jon Peisinger to the post of assistant to the VP, marketing. Peisinger's responsibilities will include liaison with Arista's regional sales reps and independent distributors, as well as working on a day to day basis with all aspects of marketing, sales and consumer advertising.

Peisinger comes to Arista from Elektra/Asylum where he served as east coast sales manager since 1971. Prior to that he held the position of sales coordinator at Paramount Records.



Jon Peisinger

Hermine Hilton Signs With April/Blackwood

■ LOS ANGELES — Marvin Mattis, April/Blackwood Music's vice president of creative affairs, west coast, has announced the signing of Hermine Hilton to an exclusive songwriters agreement.

Miss Hilton, who has been active recently as a film and TV songwriter with credits including co-writing with Marvin Hamlisch, David Grusin, Gerold Fried and Maurice Jarre, will continue to act as a freelance writer with respect to TV and film work under the terms of the agreement.

Relaxin' with PPL



Enjoying a pleasant respite in the midst of a hectic schedule, RCA recording artists Pure Prairie League brought their cowboy into RCA's New York offices to give to Ken Glancy, the label's president. Seen here are (standing, from left): Larry Goshorn, Glancy, and Mike Reilly; (seated, from left) Billy Hinds, John David Call, Cowboy, Michael Connor, and George Ed Powell. Pure Prairie League is currently touring and will arrive on the west coast in a month or so to begin work on their next album.

THE OUTLAWS

**THEY'RE ON THEIR WAY
TO THE TOP...AND
NOTHING CAN STOP THEM!**



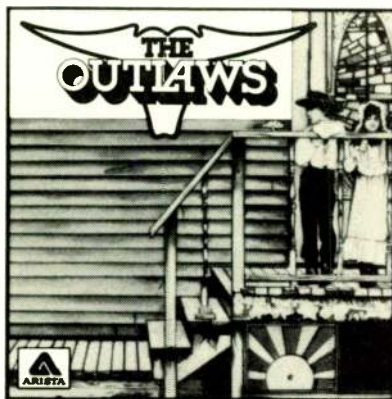
"The Outlaws—Arista's first full blown attempt at rock and roll is a killer!"
—CASH-BOX

"The album shows the Outlaws to be the potent find we've been led to expect and it is strong! The legion of Outlaws' fans is growing!"
—WALRUS

"The Outlaws overall hard-rock impact is undeniable. They leave you breathless and have the mark of the very best kind of rock bands!"
—PHONOGRAPH RECORD MAGAZINE

"Let's hear it for good ol' real rock 'n roll! Southern soul with gently sophisticated overtones add up to the prospect of supergroup status looming in The Outlaws' future!"
—RECORD WORLD

"Break-neck, speeding guitars! Truly impressive use of harmony! Instrumentation that is thick and crushing! The Outlaws have joined the big guys!"
—TAMPA TIMES



PRODUCED BY PAUL A. ROTHCHILD

THE OUTLAWS...BUSTING OUT!



DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Fred Rice: Veteran Marketing Man

By LENNY BEER

■ Record industry veteran Fred Rice is a man who came to Los Angeles to be an animator and ended up as a marketing idea man for Capitol Records and much of the entire industry. He is perhaps best known for inventing the browser box. He is currently working independently on television marketing of records. In this RW dialogue he talks about his past career and his ideas for future marketing techniques.

Record World: How did you first get involved in the music business?

Frank Rice: I came from Philadelphia out to California to drive a car out and never went back. When I came out here I went over to see if I could get a job at Disney. I didn't have any experience so I took a course in animated cartooning at a junior college, even though I had gone to Temple as a mechanical engineer. When I got to Disney they said my samples were good but I didn't know how to animate, so I should see if I could get some experience. There was a fellow by the name of Frank Caldwell who was giving a course at the junior college that was working at Disney. So I took a course there. I didn't get on at Disney but I did get on at Universal. I started at Walter Lantz, which was Woody Woodpecker, and worked there two and a half years.

Then Walter Lantz lost his contract with Universal after 2½ years. So I went to Disney and worked on "Bambi" and "Fantasia." I only worked on features because I did have a music background. Then I worked on "Dumbo," "Make My Music" and then the war came along. When I went in the service the captain of the Fort Knox post, who ran the newspaper division, saw that I had worked at Disney and he took me from basic and I worked there for 13 months. I was in the service for two weeks and the war was over. Because of the point system it took me 12½ months to get out.

When I got out of the service the double features were in and animation was really at the bottom. I decided to get back into artwork. I saw an ad downtown for an advertising agency: "Creative artist wanted at Capitol". It was the perfect job because they wanted someone to do album covers for children. I had exactly the right kind of experience, I had Andy Panda and Mickey Mouse and all the drawings I had done. My first album cover was "Artistry and Rhythm," strangely enough by Stan Kenton; the second was "Bozo and the Circus," then "Rusty and Orchestra."

RW: This then led to the creation of the browser box?

Rice: The greatest claim to fame that I have in the record industry is that I invented the browser box. Before that records were kept behind the counter where you could not touch them—this was in 1947. It was at Music City; I did it for the children's albums, because we were putting out an album called "The Record Reader," the kind you turn the pages with the record. I had a merchandising fixture that had a browser. There was a negative feeling about children touching the albums, but we sold so many children's albums during that Christmas season that we went into a complete program where if you bought so much material we would give you a browser box. We started with moguls—they were separate units made of wire so you could set them up in the store. Then we started the double, and I think this was all part of Capitol's success with new releases. Unless you heard it on the radio you would never ask for it or be able to get to it. So this allowed records to be out.

From that I got more and more into display—when you work on a board as an artist you never get paid. I think there is more in sales and merchandising. I tried to get into that, I started at point of sale and display and got into packaging. I just went out around the country, after a national meeting we would go out and sell it. If our district sales managers had a problem with a store not going along, I would go in as the guy that could be hard with them and tell them to take a few new releases and best sellers and put them out in browser boxes and keep the catalogue items behind the counter. Then they would see that they were selling more. What they made the mistake of doing then was put the whole store in browser boxes. You had to have your new releases and best sellers displayed full-face. I had to reeducate them with other fixtures and show them not to use the browser box for everything.

RW: What was the next step in record industry merchandising?

Rice: When this was happening, having the background of Bambi and Mickey Mouse and knowing the importance of merchandising

products, we decided to go into full-line product extension with artists such as Bozo. I not only did the records, but I did the lamps and clocks. We had 125 products that we had licenses for and all of these products paid Capitol a certain percentage to use Bozo. Most people didn't realize that Bozo was the Capitol clown, which Alan Livingston originated and I did all the model sheets of. It was \$15 million of merchandising aside from the record sales.

Then TV came in—at the time mothers would buy records to keep the kids quiet—but with TV they started to watch that. There was a program that came that we had a record of, it was called "Hopalong Cassidy" and Alan Livingston produced it and it was a hit. Out of "Hopalong Cassidy" I did comic strips, holsters, hats, vests, all kinds of western gear and a whole series of albums. The more TV came in the more record sales went down. I was getting more into merchandising all the time.

One of the first acts I worked on was the Kingston Trio; if you notice on most of their albums they had a very distinctive look. We would take them and develop clothes for them. After that came the Beatles who were really like something we never had known before. Anything we did the people accepted. The first thing I did was have a wig manufacturer make 250 wigs for our salesmen. They would wear the wigs into the stores and sell The Beatles. Before you knew it we were selling wigs; we were selling as many wigs as we did albums at first. Swan and Veejay also had albums but when we came out with "Meet The Beatles" I made the displays with the heads that rock. I would say the normal amount of money was put out as far as promotion was maybe \$40,000 and that would be a lot. All we were doing was just trying to sell the records. The Beatles did "Help" and "A Hard Days Night" but they didn't follow up on that. Then Columbia came out with the Monkees and made a fortune. I had a part of the Monkees merchandising.

RW: Did Capitol allow you to do that?

Rice: I had a special arrangement with Capitol. I had to give them right of first refusal on everything that I came up with. One of them was a magazine, and then the Beach Boys hit after that. Then Teaset magazine came in and it was all on the Beach Boys. This magazine not only promoted our artists but the music artists. It is all evolution, very few have the ability to cross over into other media like the Beatles. I give a lot of credit to Mike Curb because I remember that the Osmonds were offered to Capitol and turned down. But what Mike did was see what music was selling and put the Osmonds onto the framework.

“The greatest claim to fame that I have in the record industry is that I invented the browser box. Before that records were kept behind the counter where you could not touch them.”

RW: Let's get back to Teaset magazine and its value.

Rice: Record buyers would not buy Teaset. This was a subteen magazine. It was a 13 year old market, which had not been tapped. You have a star like a Donny Osmond or a David Cassidy or a Michael Jackson, then you can bring other stars along. I started this magazine, came up with the concept, came up with the name and was using it to break new artists that were coming up on Capitol—unknown artists that nobody would give a break like Rick Springfield, Tony DeFranco. You take two that are hot like Donny and Cassidy and then everything else with it.

Then, we extended the concept into the black market. I got to the Jackson Five and I said I have to translate this to get into the teen market, and I went to a number of the teen magazines, and they said we're not going to put out a black magazine because there wouldn't be a market. So I wasn't getting anywhere, I'd get maybe a little spot where they have heard of Michael Jackson. So I went to Mike Roshkin and Berry Gordy and said we have to put out a black magazine. And they agreed and put up the money and we built a complete fantasy around the Jackson Five and on everybody that was related to them—

(Continued on page 27)

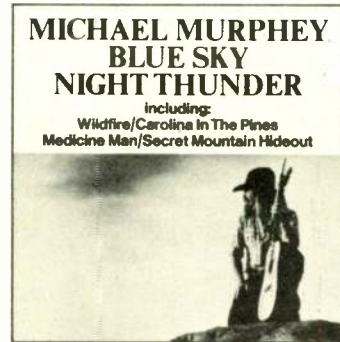
HITS UP TO OUR EARS!



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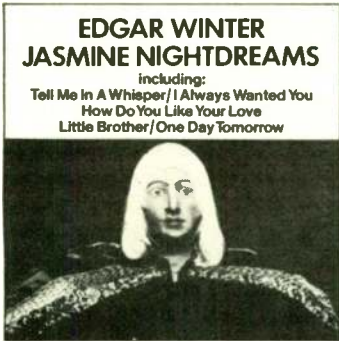
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PE 33455



KZ 33162



PE 33338

The Isley Brothers, Minnie Riperton, Michael Murphey, MFSB, Edgar Winter, Charlie Rich, The Three Degrees and R.E.O. Speedwagon are all making noise with super hit albums.

On the singles side, there's the Isley Brothers' "Fight the Power," Minnie Riperton's "Inside My Love," Johnny Rivers' "Help Me Rhonda," Charlie Rich's "Everytime You Touch Me," and "Hope That We Can Be Together Soon," from Sharon Paige. They're all hits to the MAX.

We've sure got the hits. On Epic, Philadelphia International and T-Neck Records and Tapes.

ABC Signs Dirk Hamilton



ABC Records chairman Jerold Rubinstein has announced the signing of Dirk Hamilton to the label. The singer/songwriter is currently recording his debut album. Pictured above, from left, are ABC Records vice president of promotion Dennis Lovinthal, Hamilton's representative John Fronkenheimer, Hamilton and Rubinstein.

CONCERT REVIEW

Dave Mason: Steppin' Out

■ NEW YORK—Dave Mason (Col) is back on the road, and he brought himself and his latest group to the Schaefer Festival in Central Park on Wednesday (2).

Though his set wasn't appreciably different from that which he performed last winter at Radio City Music Hall, it was still a pleasure to hear his finely-wrought songs again and, in addition to the older material, Mason gave the audience a sneak preview of some tunes from his soon-to-be-released album.

Mason stepped out a bit more at this concert than he had at previous ones, and why he did this is, anyone's guess. He seemed to be extremely settled in with his new band, which includes Jim Greener, a most perfect complement to Mason, on guitar. After a sluggish start the band pulled everything together quickly, and four songs into their set they were sailing, at times inspiring Mason to exciting improvisational heights.

However, as Mason says in one of his best songs ("Show Me Some

Affection"), "I'm a writer, not a fighter," and anyone discussing Mason's art must come to grips with that fact. His concern as a writer is with love's eternal ache; an ache which he masks in vocal nuances suggesting "Go ahead, I don't really care." But this seeming indifference to his fate is immediately undercut by the urgency of a guitar solo. All things work together in Mason's music—though the lyrics are the primary focus, the music itself often becomes an equally effective comment on the goings-on.

Into the Past

As Eric Clapton did during his recent appearance at Nassau Coliseum, Mason dipped freely into the past for material which represented virtually every phase of his career: Traffic ("Feelin' Alright," "All Join In"—with that marvelous line, "Make your own life up if you want to/any old life that you think will do."); early solo career ("Waiting on You"); middle solo ("Only You Know and I Know"); and current

(Continued on page 45)

CONCERT REVIEW

Marley & Wailers: Reggae Reigns Supreme

■ NEW YORK — "You're gonna lively up yourself and don't be no drag, you're gonna lively up yourself cause reggae is another bag"—and it certainly was when Bob Marley and the Wailers (Island) got together and opened up the second show of the season at Schaefer Music Festival.

Reggae, the rhythmic sound that originated in Jamaica, has made inroads on the music scene, popping up on several top 100 tunes. But one can't truly appreciate the magic of this music until they've heard it performed by its strongest exponents.

Expert Showman

Bob Marley, in a vivid display of showmanship, unified an SRO crowd (surrounding hills included) with what was a first for the reggae scene and for the Music Festival. Singing of the bitter-sweet life of the rastas, a suppressed religious cult in Jamaica, the Wailers related tales of troubled lives under constant turmoil and rebellion caused by

their government. "Burnin' and Lootin'" and "No Woman No Cry" are just two examples of how the Wailers and Marley bring their feelings into your soul in a direct yet mellow manner.

Winding through "Kinky Reggae," a sexy driving tune explaining the roots of the music, the group amazed the crowd with the myriad of sounds emanating from the stage. The blending of rhythm guitar played by Marley (who appears as confident as any superstar), the "best bass in reggae" by Family Man Barrett, the piano and dozens of percussion instruments with two female backup vocalists bring the whole thing together, forming a strong, sensitive, mesmerizing sound.

The adulation afforded Marley and the Wailers was indicative of the group's mounting popularity, and rightly so: With a message and a motive, theirs might be the most original and important music of today.

Randy Eichler



Reggae hit Los Angeles last week when Island Recording group Bob Marley and the Wailers opened a completely sold-out, four-night appearance at the Roxy Theatre. Pictured above, enjoying the opening night festivities, from left, are: Island's Jeff Walker, George Harrison, Marley and Wailers' manager Don Taylor; Island recording artist Robert Palmer and Island president Charlie Nuccio.

David Sancious' Music Keeps Coming

■ NEW YORK — David Sancious ain't worried.

"Ideas are infinite," he said during a visit to Record World. "There's no way to run out of new ideas; there's always something you can do a little differently."

Sancious was speaking in reference to musical ideas, which, according to himself, he has plenty of. His first album, "Forest of Feelings," is out and garnering some well-deserved critical praise. The ex-Bruce Springsteen group keyboardist has come up with a surprising collection of tunes that are most easily categorized as "jazz-influenced," however, they teem with ideas from several genres. The tunes are surprising not because their excellence was unexpected, but because their style is so different than Springsteen's rock 'n' roll.

"That's the kind of music I've

always wanted to play," Sancious explained in reference to his album. "Bruce and I are really good friends and I have the utmost respect for him and for his music. But I couldn't play that kind of music for too long; it's really not what I'm about."

Tour and Album

Sancious is currently taking a respite from several local club dates before getting his band back together to gear up for a September tour and a second album. Asked if he had enough material for his second album, Sancious smiled lazily and said he had more than enough, harking back to his "infinite ideas" statement.

"I guess I spend twelve or fifteen hours a day playing and writing music," he said. "That's what I do; there's no way to stop the music from coming out."

David McGee

WAR
FLORIDA STATE
FAIRGROUNDS
FLORIDA JAM, TAMPA
JULY 5th (Afternoon)
35,000

LA
 LIVE AT THE RECORDS

Rochelle Staab on:

The Future of Top 40 Radio

By LENNY BEER

(In the following interview, the second of two parts, Rochelle Staab, music coordinator for the Bartell chain of stations, comments on the state of top 40 radio today and the direction she feels the medium must take to best serve the community.)

■ LOS ANGELES — "I believe," states Bartell music coordinator Rochelle Staab, "that top 40 radio is in a position right now where it's pretty dormant; it is just standing still. There's nothing going on, there's hardly anyone being talked about — innovation really isn't the word today. We're all following. Take for instance, music: we have country radio, r&b radio, MOR radio and what you may call progressive radio, all breaking records for top 40. Top 40 radio has researched itself into a spot where we're letting everyone else break the records and I don't know if that's really altogether right. It's not wrong because everyone seems to be really confident of the way they are adding records, but there's not the free and easy feeling of adding a record to a radio station and having the radio station carry it into whatever it's going to become."

Ms. Staab points to the failure of secondary top 40 stations to break records consistently and gamble on product they might believe in. "The secondaries are sometimes backwards," she comments. "How is music going to progress if they imitate? The thing that I don't want to come across as is being someone who says one thing and does another. There's nothing wrong with researching music, there is nothing wrong with knowing everything there is to know about the music on your radio station. The thing is though, that music isn't the only thing that makes a radio station. I think that there should be a little room someplace with a person in it who spends all his time calling stores, calling people, calling anyone they can and doing extensive research. The program director, however, should be concerned with everything on his radio station and comfortable with the fact that the music research is being done right. The PD should then be concerned with what's going on in the com-

munity, what is being done with the radio station, whether it is serving a purpose that no other radio station in town is serving, and what the disc jockeys are saying—if it is meaningful rather than non-stop nonsense. That's one thing that good progressive radio stations that have survived do: giving concert information, artist information and things that the audience that listens to that type of radio wants to know.

"I really believe it's the things other than the music on the radio station that makes the difference. It's the presentation, the whole personality of the radio station. And I really feel strongly about that. There's really nobody in radio who's standing up and taking a stand and really creating something. When you have a radio station that's playing the 20 hit records and another across the street doing the same thing, well what's the difference?"

There is more to radio than music, and in describing the relationship between a station's musical policy and the effectiveness of its programming, Ms. Staab is emphatic: "When a radio station has the ability to carry an audience, when a radio station has an audience listening to them for more than just the music, then the station can be free and easy with what they add and not have to worry about it. But nobody is going to listen to us forever if we remain stagnant, computerized machines."

Alice Cooper Concert Set by King Biscuit

■ NEW YORK—D.I.R. Broadcasting's King Biscuit Flower Hour will present Alice Cooper's nationwide radio debut by way of the first national radio performance of the most popular rock star's "Welcome To My Nightmare" show on July 27, it was announced by producers Bob Meyrowitz, Peter Kauff and Alan Steinberg.

To be aired in quadrophonic on the full D.I.R. line-up of 175 stations, the concert was recorded during Alice's recent nationwide tour at the Los Angeles Forum and will run a full 90-minutes.

AM ACTION

(Compiled by the Record World research department)

■ Hamilton, Joe Frank and Reynolds (Playboy). This former Powerhouse Pick, which started in Montgomery, Alabama (WVHY), continues to receive positive action on all fronts. Newly added at Y100, WNOE and KDWB. Significant moves include 21-17 WIXY, 16-11 WCOL, 30-25 WQXI, extra-26 WSAI, 29-26 KHJ, HB-28 WRKO, 28-25 WHBQ, 27-25 KFRC, 38-33 KILT, 21-17 KJR, 33-29 WCFL and HB KLIF. Note: We notice this week an early hint of reverse crossover activity as evidenced by some picks at major black stations WVON and KATZ.

KC and the Sunshine Band (TK). This huge r&b record which broke pop out of Miami, where it now registers as #1 (3-1 Y100), continues to garner major pop stations throughout the country. Added to WFIL and WCOL this week, and jumps 22-11 WHBQ, 21-19 WNOE, 12-10 13Q, HB-28 WQXI and 40-36 KILT.

James Taylor (Warner Bros.). This record continues rolling along with key adds this week on WABC, WFIL and KDWB. All movement is positive and sales are breaking out everywhere. Significant action is as follows: 27-19 WQXI, 24-18 WCOL, 24-17 KHJ, 12-9 WRKO, 15-11 WHBQ, 25-19 KFRC, 34-27 KILT, 27-24 Y100, 22-20 WNOE, 26-22 13Q, 29-28 WIXY, 22-20 KJR, 21-17 KLIF and HB-27 WOKY.

Janis Ian (Columbia). Last week's Powerhouse Pick has been picked this week on the following stations: WRKO, KILT, WIXY, WNOE and Y100. Reported as exploding in sales in several areas. Movement includes HB-30 WQXI, 26-22 WCOL, extra-23 KJR, HB-21 WFIL, 19-15 KDWB and 23-22 KLIF.

ZZ Top (London). The third week of activity on this disc includes new airplay on KFRC, WCFL, WHBQ, KILT, KJR, KDWB and WPGC. Also on WRKO, KHJ, WMAK, WTIK, WCAO, WAYS, WKLO and KJOY. Stay close to this one.

Johnny Wakelin and the Kinshasa Band (Pye). A proven hit wherever it is given a chance, having gone top five at both WSAI and WCOL at different times and #1 at KDWB just three weeks ago. This disc appears to have exploded in the last few weeks with major adds on WQXI, CKLW, WHBQ, WCFL and WCAO this week, KHJ, KILT, KTLK and WPGC last week and WRKO and KFRC the week before. Also note the incredible phone force on this record almost everywhere.

CROSSOVERS

Isley Brothers (T-Neck). Enjoying the position of #1 r&b record in the country this week, this record is given a first-class pop shot on WABC and WQXI. Already on WIXY for two weeks. There are breakout pop sales reported in several areas with only black airplay. Note: New lp holds the #2 slot on the RW lp chart.

New Birth (Buddah) "Dream Merchant." This hot r&b disc gained some real pop territory with the added support of WCOL. Also shows top 40 strength in the

(Continued on page 27)



ZZ Top



David Bowie

Allman Bros. Band To Open Superdome

■ NEW YORK — James E. Fitzmorris, Jr., Lt. Governor of Louisiana, has announced that PACE Management Corporation has signed the Allman Brothers Band to headline the Grand Opening Rock Concert at the Louisiana Superdome in New Orleans, Sunday, August 31, 1975. Supporting

RCA To Release David Cassidy LP

■ NEW YORK — "The Higher They Climb — The Harder They Fall," David Cassidy's debut RCA Records album, will be released this week.

Co-produced by Cassidy and Bruce Johnston, the album was cut in RCA's Hollywood recording facility. Included among the musicians who have worked the Cassidy sessions are Harry Nilsson, Carl Wilson, Jerry Beckley and Dewey Bunnell of America, Richie Furay and Bruce Johnston.

In addition to several Cassidy originals, the lp also contains the Beach Boys' "Darlin'," Little Richard's "Be Bop a Lula," and Nilsson's "This Could Be The Night," which Cassidy re-wrote with Nilsson.

Currently in Europe where he is in the midst of a whirlwind publicity/promotion tour in support of the overseas release of his album, Cassidy will return to the United States this week. Upon his return, he will embark on a publicity/promotion tour of the United States.

Starship Sets Tour

■ NEW YORK — With the release of their latest album, "Red Octopus" (Grunt) the Jefferson Starship will launch a coast-to-coast tour in celebration of the tenth anniversary of their formation. Taking off at the Civic Center, El Paso, Texas on July 31, the Starship will cover 15 dates until they land August 30 at the Civic Center in Providence, Rhode Island.

acts on the bill will be the Marshall Tucker Band, Wet Willie Band and others.

With festival seating on the Dome floor, a highly-touted sound system and an expected 80,000 people in attendance, the concert will christen the Superdome as a new home for rock music in the South. The concert is also part of the Superdome's Grand Opening, which will kick off August 29 with an All-Star Hollywood Gala. The entire 16-day Grand Opening ceremonies and attractions are being presented under the auspices of PACE Management Corporation.

The Allman Brothers-Marshall Tucker Band-Wet Willie rock concert is one in a series of events that will mark the official entertainment opening of the Louisiana Superdome.

Shaw Shines in L.A.



Shown listening in rapt attention as Eddie Levine (far left), Blue Note director of promotion, expounds on an important point of music biz lore are (from left) Ray Anderson, vice president, promotion, United Artists Records; Marlena Shaw; and UA director of album promotion Billy Bass. The occasion was Ms. Shaw's opening at Los Angeles' Coconut Grove, where she sang selections from her current Blue Note album "Who Is This Bitch Anyway?" UA is Blue Note's parent company.

new york central

By IRA MAYER

■ Contrary to popular belief, there are places in New York for newcomers and non-record company-affiliated acts to work out their shows before live audiences. The Improv, Catch A Rising Star, the Grand Finale, Casablanca and—a longtime survivor of the original disco boom—Trude Heller's. It was the latter club that afforded us an opportunity to see and hear **Mary Bracken Phillips**, a talented singer/actress who has performed in **Leonard Bernstein's "Mass"** and toured with **Michel Legrand**.

At Trude Heller's Ms. Phillips evidenced a strong sense of material and sensitivity to facial and physical as well as vocal interpretation. Together with **Bill Schneider** on piano, **Diane Bulgarelli** on bass and back-up vocals and **Gary Berk** on drums, Ms. Phillips kept the pace brisk, running through ballads, straight rockers and even a standard (brought quite up to date) such as "Alexander's Rag Time Band." It was more a miniature one-woman show than a club act—and a reminder that there is always worthwhile new talent to be sought out.

WILL RICK SKLAR BE SPOTTING WABC BUTTONS AT THE KREMLIN? Transcript of a report from Moscow by ABC News correspondent **Ernest Wetherall**: "For the first time, live rock music radio programs are being sent to the Soviet Union from New York. It's not a scheduled event. It's being piped into the Soyuz news center monitor of three American news networks here. The network pool has rented a 24-hour a day audio line between New York and Moscow for television casts. When it is not used, the music is piped through so the Soviets don't accidentally shut off the line. The rock music is coming from WABC Radio in New York and is being recorded by Soviet technicians" . . . Further New York radio news comes from a spokesman at WQIV-FM, who maintains that while challenges to the WQIV license

(Continued on page 27)

Prodigal Relocates

■ DETROIT — Prodigal Records has moved its offices to 18465 James Couzens, Detroit, Michigan 48235. The company phone number will remain the same: (313) 864-5300.

Gordon Prince, vice president, stated that the move to larger headquarters was prompted by the addition of the Blaze label, along with new employees in the promotion and a&r departments.

The publishing companies, Mr. Chateau (ASCAP) and Crishelle (BMI), will be housed also at the new address.

Glancy To Be Honored

(Continued from page 3)

Glancy, a veteran of more than 20 years in the music business, was appointed president of RCA Records in December of 1973 after having served as managing director of CBS Records, United Kingdom, for five years. Before going to Great Britain, he had been vice president, a&r, Columbia Records, New York.

Background

Glancy joined Columbia in 1953 as midwestern district manager and subsequently held posts of product manager, New York (1955); vice president and general manager, Columbia Record Distributors, Inc., (1958); vice president, sales (1963). In 1964 Glancy was elevated to the a&r vice presidency.

A native of Springfield, Massachusetts, Glancy attended the University of Michigan where he received Bachelor of Arts and Master of Arts degrees. He is 49 years old, is married and has a daughter by a previous marriage. He and his wife reside in New York City.

WEA Promotes Bagley

■ ATLANTA, GA. — Bill Biggs, Warner/Elektra/Atlantic's Atlanta regional branch manager has announced the appointment of Beverly "Sam" Bagley to branch credit manager. She had been administrative assistant at the WEA branch credit department for the past year.

Previous to joining WEA, Ms. Bagley had been with Univac for four years as manager of their order-entry and stock-records department.

Ms. Bagley will report directly to Biggs.

WAR
INDIANAPOLIS
CONVENTION CENTER
JULY 5th (Evening)
7950
SOLD OUT!
UA

DISCO FILE TOP 20

- DREAMING A DREAM**
CROWN HEIGHTS AFFAIR—Delite
- FOREVER CAME TODAY**
JACKSON 5—Motown (lp cut)
- WHAT A DIFFERENCE A DAY MAKES**
ESTHER PHILLIPS—Kudu
- BRAZIL**
THE RITCHIE FAMILY—20th Century
- SEXY**
MFSB—Philadelphia Intl.
- FOOT STOMPIN' MUSIC**
BOHANNON—Dakar (lp cut)
- CHINESE KUNG FU**
BANZAI—Sceptor
- CHICAGO THEME**
HUBERT LAWS—CTI (lp cut)
- THREE STEPS FROM TRUE LOVE**
REFLECTIONS—Capitol
- SOMEBODY'S GOTTA GO**
MIKE & BILL—Moving Up
- DO IT ANY WAY YOU WANNA**
PEOPLES CHOICE—TSOP
- STOP AND THINK**
TRAMMPS—Golden Fleece (lp cut)
- EASE ON DOWN THE ROAD**
CONSUMER RAPPORT—Wing & A Prayer
- FREE MAN**
SOUTH SHORE COMMISSION—Wand
- THE HUSTLE**
VAN MCCOY—Avco
- DANCE DANCE DANCE**
CALHOON—Warner Spector
- FIGHT THE POWER**
ISLEY BROTHERS—T-Neck (lp cut)
- IT'S IN HIS KISS**
LINDA LEWIS—Arista
- BAD LUCK**
HAROLD MELVIN & THE BLUENOTES—Phila. Intl.
- TORNADO**
THE WIZ ORIGINAL CAST—Atlantic (disco version)

Christmas' 'My Girl'



Motown's Smokey Robinson (right) smiles approvingly after hearing Manticore recording artist Keith Christmas' new single version of "My Girl," the Smokey penned summer classic of '65. The tune, culled from Keith's debut Manticore lp, "Brighter Day," was originally recorded by The Temptations. Motown distributes the Manticore label in the United States.

Stewart and Faces Set American Tour

NEW YORK—Rod Stewart and Faces will commence an American and Canadian tour on August 15 in Miami. The tour will run for a period of three months, finishing on October 12.

All public relations for the tour will be handled by the group's management company, Gaff Music Inc., 1385 York Avenue, Apt. #22F, New York, N.Y. 10021; phone: (212) 472-1642.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

The new B.T. Express album, "Non-Stop" (Sceptor/Roadshow), is out now and, like the first, is so consistently strong that it immediately establishes them as one of the most interesting and potentially important (that is, long-lasting) black groups around. (The others? Earth, Wind & Fire, the O'Jays, Kool & the Gang, Labelle, the Jackson 5 and Harold Melvin & the Bluenotes, if only because of "Bad Luck.") The strongest cut is also the longest: "Peace Pipe," which opens the album up at just a little over six minutes and smokes hard and heavy; a "Love Train" message put on the "Express" track. We also particularly like "Happiness," "Give It What You Got" and "You Got It—I Want It." With **Barrabas'** "Give the City" now available, this is the most essential new album out. "Non-Stop" is right.

Also recommended: "KC And The Sunshine Band" (TK), the heart of the Miami Sound, featuring a longer version of their successful "Get Down Tonight" (5:14) and an equally sharp "That's the Way (I Like It)," already on Danae Jacovidis' list from Styx in Boston, and running 5:07. Also try the two-part instrumental, "Let It Go," which opens and closes the album.

I don't usually write about concerts, but I have to make an exception here for the recent **Fania All Stars** night at Madison Square Garden, which was the most impressive and exciting show I've seen in years. The highlights: two songs from **Celia Cruz**, dressed in a long electric blue lame gown and matching turban, coming on like a combination of **Patti LaBelle** and **Tina Turner** (how's that for knock-down power?) and dancing with bandleader **Johnny Pacheco** until I was in a state of shock—simply the most spectacular woman singer I've seen on a stage in some time; **Hector LaVoe**, a white-suited and obviously apprehensive Tarzan, swinging out over the audience, already in a state of delighted uproar, for the surprise ending of "Mi Gente;" **Tito Puente's** guest appearance, greeted by a howling standing ovation and worth every minute of it; and the final number, featuring **Ray Barretto** on congas, which took everyone into the heart of the jungle and left us reeling there. Don't miss them next time around.

(Continued on page 39)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

JAWS/SOUTHAMPTON, NEW YORK

DJs: Jeff Baugh & Ilene Raskin
BRAZIL—The Ritchie Family—20th Century
CHICAGO THEME—Hubert Laws—CTI (lp cut)
DIDN'T I TAKE YOU HIGHER—Steve Wright—Atco (lp cut)
DOCTOR'S MUSIC—Peppers—Big Tree
DREAMING A DREAM—Crown Heights Affair—Delite
FOREVER CAME TODAY—Jackson 5—Motown (lp cut)
LADY, LADY, LADY—Boogie Man Orchestra—Boogie Man
SOMEBODY'S GOTTA GO—Mike & Bill—Moving Up
UNDECIDED LOVE—Chequers—Creole (Import)
WHAT A DIFFERENCE A DAY MAKES—Esther Phillips—Kudu

STYX/BOSTON

DJ: Danae Jacovidis
BRAZIL—The Ritchie Family—20th Century
CHINESE KUNG FU—Banzai—Sceptor
DANCE DANCE DANCE—Calhoon—Warner Spector
DO IT ANY WAY YOU WANNA—Peoples Choice—TSOP
FLY, ROBIN, FLY—Silver Convention—Midland Intl. (lp cut)
FOREVER CAME TODAY—Jackson 5—Motown (lp cut)
LOVE INFLATION—Joneses—Mercury
ONE WAY STREET—Beckett Brown—RCA
THAT'S THE WAY (I LIKE IT)—KC & the Sunshine Band—TK (lp cut)
WHAT A DIFFERENCE A DAY MAKES—Esther Phillips—Kudu

CABARET/LOS ANGELES

BRAZIL—The Ritchie Family—20th Century
CHINESE KUNG FU—Banzai—Sceptor
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)
FOOT STOMPIN' MUSIC—Bohannon—Dakar (lp cut)
FOREVER CAME TODAY—Jackson 5—Motown (lp cut)
THE HUSTLE—Van McCoy—Avco
PEACE AND LOVE—Ron Butler & the Ramblers—Playboy
7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)—Gary Tom's Empire—PIP

LA MARTINIQUE/NEW YORK

DJ: Ray Goynes
DREAMING A DREAM—Crown Heights Affair—Delite
FIGHT THE POWER—Isley Brothers—T-Neck
FOOT STOMPIN' MUSIC—Bohannon—Dakar (lp cut)
FREE MAN—South Shore Commission—Wand
GET DOWN TONIGHT—KC & the Sunshine Band—TK
I'LL DO FOR YOU ANYTHING YOU WANT ME TO—Barry White—20th Century
LONDON EXPRESS—Oliver Sain—Abet
LOVE INFLATION—Joneses—Mercury
SPIRIT OF THE BOOGIE/SUMMER MADNESS—Kool & the Gang—Delite
SWEARIN' TO GOD—Frankie Valli—Private Stock (lp cut)

Special Travel Package Offered by Musexpo

NEW YORK — Musexpo '75 president Roddy Shashoua has announced the completion of arrangements with cooperating travel agencies in London, Paris and Frankfurt to bring participants to Musexpo '75 via a travel package that includes trans-Atlantic air fare, intra-U.S. triangulation and hotel accommodations at less than the cost of ordinary round-trip air fare alone.

The special 12 day package includes London/Los Angeles/Las Vegas/New York/London roundtrip airfare, with flights departing from London on September 17 and returning from New York on September 28.

Hotel accommodations include two nights in Los Angeles, six nights in Las Vegas and three nights in New York. All ground transfers, baggage handling and room tax costs are also included.

A & L Distributors' 15th Anniversary

YEADON, PA. — A & L Distributors here are celebrating their fifteenth anniversary with the expansion of their physical plant serving the greater Philadelphia area including eastern Pennsylvania, southern New Jersey and Delaware. They have moved into a new modernized building featuring enlarged warehouse facilities.

Al Melnick

Al Melnick heads up the staff, directing sales. New promotion manager is Alan Newman, most recently with WEA, Cherry Hill as singles marketing coordinator and local promo man for Elektra Records. Reporting to Melnick is newly acquired account salesman Marv Berman.

War Goes Gold

LOS ANGELES—Al Teller, president, United Artists Records, and Steve Gold and Jerry Goldstein of Far Out Productions have announced that War's United Artists album, "Why Can't We Be Friends?" has been certified gold by RIAA.

The album, produced by Goldstein in association with War members Lonnie Jordan and Howard Scott, contains the group's current single of the same name. War, whose track record includes four platinum albums ("All Day Music," "The World Is A Ghetto," "Deliver The Word" and "War Live"), is currently in the midst of a tour in support of the single and the album.

Who In The World:

Frankie Valli Explains: 'I've Never Been Away'

By ROBERT ADELS

■ NEW YORK — "You know, I never realized it before but Frankie Valli is this generation's Frank Sinatra!"

That's no small praise, for that remark came unsolicited from the a&r VP of a major label totally unconnected with Frankie Valli's career—past, present or future, the analogy spurred by that individual's first experience witnessing Valli in concert at Madison Square Garden.

Valli, currently top 10 on The Singles Chart with "Swearin' to God" (Private Stock), has been a fixture at an SRO MSG since his first "Evening of Solid Gold" show there in December of 1972. (On June 6, the Frankie Valli-headlined bill played to a packed Garden for the tenth time in less than three years.)

"There's a big difference between 'An Evening of Solid Gold' and a rock 'n roll revival show," Valli told *Record World* recently. Frankie Valli & The Four Seasons have never stopped working. "It's always been my view," he continued, "that if one's career depended only on the last hit record, that this business would have very little to be proud about. And we've proved that by consistently presenting a 'people's'—not an 'industry'—show, that we could succeed, without being typecast as an 'oldies' act."

A typical yearly gross for the live Four Seasons show over the past eight years would be over the \$1 million figure, according to Valli. "Just ask any of the promoters we've worked with over this period—and they've been with us from the start—what kind of draw we are.

"That's why I hate the word 'comeback.' I've never been away. All that press I've gotten since

'My Eyes Adored You' went all the way? Well, to be very honest, we were never really into press relations before; now a lot of people are making up for a lot of the time when we should have had the recognition but didn't really get it."

Not only is the recording career of Frankie Valli a hot property at the moment, but so are his publishing interests. The Bay City Rollers (Arista) topped the British charts for weeks with "Bye Bye Baby," just one of the tunes in the healthy Four Seasons publishing family. "Our catalogue is just beginning to explode," he expounded, citing the new Osmonds' version of "The Proud One" as another example.

But the most accessible feature of Frankie Valli's success in the last few months has been his career as a solo act on Private Stock, the young Larry Uttal-helmed indie. Valli has provided the company with its first number one single ("My Eyes Adored You"), his current top 10 follow up and his currently charted "Closeup" album.

While "My Eyes . . ." featured a very compelling pop Valli, "Swearin' to God" has proved one of those unusual records that has crossed over from pop into the black market, making a tremendous mark as one of the year's most important disco singles as well.

So from the ballad to the funky dance tune, from packed concert venues to the top of the charts—it's clear that Valli remains still the total showman and all-round professional he always was, for Frankie Valli has never been away at all, really; no true superstar of his stature ever has the time for that kind of idle luxury.

Jerry Wexler (Continued from page 3)

that Jerry's expertise will be available to us as a consultant. Not only was he the chief architect in the assembling of our present administrative staff, but his innovations and creations have left their immutable stamp on this complex business of running a contemporary record company."

Steven J. Ross, chairman of the board of WCI, commented: "We are delighted that Jerry will continue with us, even in a modified capacity. He is without doubt one of the most skilled, dedicated, and creative record executives in the industry. His legion of friends and well-wishers testify to the almost unique respect in which he is held in the music industry. When you look back at the company that he, Ahmet and Nesuhi Ertegun put together over the years, it is plain that he is one of the industry's true movers and creators."

Wexler said: "It has been 22 shining years for me. Ahmet Ertegun had the faith to take me in as a partner and show me what it really took to put a record together in the studio. Working and sharing with him all the rich and varied experiences that befall those who survive in this mad, frenetic, but beautiful business have been a benefice that come to few men in a lifetime. And all the hours I logged in the control room with Tom Dowd and Arif Mardin, with whom my career has so closely intertwined—those men were not really my colleagues as many think—they are my teachers. The same is true of my other superbly gifted partner, Nesuhi Ertegun. It is also heartwarming to see some of the others I worked with develop into true leaders in their respective areas; people like Jerry Greenberg, Sheldon Vogel, Noreen Woods, Claude Nobs, Dave Glew, Dick Kline, Henry Allen, Mike Mayer, Tunc Erim, Earl McGrath, Jim Delehant and all the others who made Atlantic Records what

I truly believe it is—the champion record business team of all time.

"I have enjoyed the support and friendship of all the Warner Communications executives, and of chairman Steve Ross, and executive vice president David Horowitz, in particular. I am looking forward to a continuation of this warm association in my new role."

Wexler continued, "There are a lot of things I would like to explore. Now I will have the leisure. I will also be glad to keep my hand in the studio so long as there are artists on our combined rosters who think I may be of help."

History

Wexler joined Atlantic in June 1953, entering as a partner, and with Ertegun helped produce a stellar roster of soul artists such as Clyde McPhatter and the Drifters, Ray Charles, The Clovers, Joe Turner, Lavern Baker and Ruth Brown. He helped sign to the label subsequently Chuck Willis, Solomon Burke, the Sweet Inspirations, King Curtis, Don Covay, Wilson Pickett, Joe Tex, Sam & Dave, Otis Redding (and the entire Stax roster), Aretha Franklin, Donny Hathaway and numbers of other great soul artists. He also brought in the Led Zeppelin, the Average White Band, J. Geils, the Allman Brothers, and in association with Phil Walden, he initiated the Capricorn label. One of his current projects is the successful cast lp, "The Wiz." He is generally credited with having developed the conduit between northern record companies and southern studios and musicians, with Jim Stewart and Chips Moman in Memphis; Rick Hall and the Muscle Shoals Sound group in Muscle Shoals; and Mack Emmerman's Criteria Studios in Miami. Other outstanding performers he has recorded are Dusty Springfield, Lulu, Esther Phillips, Willie Nelson, and Dr. John.

Visiting with Dr. Vogelsang



Mercury recording artists Bachman-Turner Overdrive recently visited with Dr. Werner Vogelsang, president of Polygram (parent company of Phonogram/Mercury) while they were in New York after their sold-out appearance at Nassau Coliseum. Shown from left: Rob Bachman, Bruce Allen, manager of BTO, Dr. Vogelsang, Blair Thomson, Fred Turner and Randy Bachman.

WAR
I.M.A. ARENA
SPORTS ARENA
FLINT, MICHIGAN
JULY 8th
4870
SOLD OUT!
L.A.

CLUB REVIEW

Bottom Line Crowd Gets A Fabulous Feliciano Set

■ **BOTTOM LINE, NYC** — There were splits of champagne for all on Jose Feliciano's opening night (15), but the majority of the sparkle came from the stage and the soul of the RCA recording artist himself.

Jose Feliciano is not only one of the most hard working (in terms of number of dates per year) acts in the business, but also one of the most versatile. A few months back he played the ultimate concert experience — Carnegie Hall. Fully aware of the differing demands of a club, Feliciano's opening set here promoted the one-to-one kind of magic implied by — but not always achieved in — the more intimate venue of a night spot.

After a somewhat quizzical opening number ("Take Me Home Country Roads"), Jose launched right into his current single "Twilight Time," almost making one forget the Platters original. "Chico & The Man (Main Theme)" was greeted by the kind of stupendous response golden oldies normally receive, but the clear highlight of his set would have to be the pivotal cut from his new "Just Wanna Rock 'N Roll" album, an instrumental called "Affirmation."

This particular masterpiece of performing genius sounds as if

it were written by a Smokey Robinson and then arranged and orchestrated by a Barry White to make a rock quartet sound like a funky orchestra. To any who normally consider only the vocal half of Jose's talent, it must have come as a surprise. But for those who have been attuned to his total career—and that seemed to include the majority of the audience — it served as a fitting confirmation of his guitar greatness.

Lighter but no less entertaining moments included "The Hustle," "Walkin' in Rhythm" and his musical "Coke commercial" routine which this time included Dylan as well as Elvis and John Denver impersonations.

Fresh

Jose Feliciano continues to take ultimate care, unwavering interest and active, out-front pride in what he does as an artist. The words "fresh" will thus always be part of his repertoire and audiences will continually walk away from his sets with the feeling that their greatest expectations have been fulfilled and then surpassed.

Robert Adels

CONCERT REVIEW

Barry White: The Message Is Love

■ **TARRYTOWN**—Though his expressed concern was with the gentlemen satisfying their ladies after the show, Barry White (20th Century) and his entourage were eminently successful in supplying pleasure of the moment for those in attendance at the Westchester Premier Theatre last Wednesday (9). The Love Unlimited Orchestra, Love Unlimited and the Maestro himself all delivered their singular message "I'amour" with sincerity and style.

Love Unlimited (Mrs. White, her sister and a friend) made

beautiful music to open the show. This trio of talented ladies achieved some very mellow sounds; their offerings included "Walkin' in the Rain," "It May Be Winter Outside (But in My Heart It's Spring)" and "Under the Influence of Love." Their songs and engaging demeanor radiated a warmth that was not lost on an appreciative crowd.

A precursor of things to come surfaced during "Walkin' in the Rain," when White's offstage vocals evoked squeals signifying
(Continued on page 38)



Celebrating Barry White's opening night backstage at the Westchester Theatre in New York, where there were large crowds every night, are, from left: Vernon Thomas, east coast regional director r&b, 20th Century; Ms. Greta Hunter, 20th Century's marketing and merchandising representative, New York; Ms. Diane Taylor of Love Unlimited; Mrs. Barry White of Love Unlimited; Barry White; Linda James of Love Unlimited; Hosea Wilson, vice president, r&b division, 20th Century; George Greif, personal manager to Barry White.

Charisma Inks Furtado

■ **NEW YORK** — Tommy Furtado has signed an exclusive pact with Charisma Records, calling for one album and an unlimited amount of singles per year through 1978.

His initial release, "Tommy Furtado Live," an album of original tunes and several standards, will be in the record shops at the end of August.

David Cassidy Visits RW



RCA Records artist David Cassidy drops in at Record World to drop off his RCA single, "Get It Up For Love," from his forthcoming RCA debut LP, "The Higher They Climb, The Harder They Fall." Shown with Cassidy are, from left: RCA Records product manager Steve Kahn, RW's Toni Profera and Karen Williams, RCA's trade journal liaison.

CLUB REVIEW

Mercury Sizzles At the Starwood

■ **LOS ANGELES** — Eric Mercury (Mercury) delivered a strong soul-oriented set on his opening night at the Starwood. The singer's seven piece band began by serving up some sizzling progressions, with several of the members offering solos in a beat dominated and horn-punctuated introduction. Mercury capitalized well on the momentum, using his robust

voice to full effect on "I'm Goin' Home," which was highlighted by an acappella mid-section.

Although his vocal style seems to owe much to soul pioneers Otis Redding and Wilson Pickett, Mercury's diversified material and assured stage presence keeps him well above the rank of camp folk-lower. His recent single, "Pours When it Rains," and the impassioned ballad, "Lonely Avenue," were particularly effective.

Halfway through the set, Mercury stepped out of the spotlight to allow his musicians to once again showcase their talents. This time, however, the jamming was a bit too long and unstructured, detracting from the show's continuity. But Mercury returned with renewed energy, working even harder than before. His efforts achieved fruition on "Sweetie Pie," (Eric's new single from the "Eric Mercury" lp) which featured some incisive horn playing from the band, in addition to Mercury's commanding vocal workout.

Nasty Habit began the program with a barrage of straight-on rockers. This power trio resembles Bachman-Turner Overdrive—both in its overall approach and in its individual songs. The group even has a hefty bassist, just like BTO.

"Go West," with its inspiration from Horace Greeley, and the undeniably powerful "Tuesday Dancer" featured Nasty Habit's hard-working, versatile guitarist. While they don't get any points for originality, at least they've patterned themselves after a winner.
Mike Harris

Vanguard Signs Two

■ **NEW YORK** — Vanguard Records has announced the signings of sax and flute player James Moody and the disco-jazz group the Pazant Brothers and the Beaufort Express.

TOM JONES—Parrot 5N 40084 (London)
I'VE GOT YOUR NUMBER (prod. by Johnny Bristol/Gordon Mills Prod.) (Bushka, ASCAP)

Song from Johnny Bristol's first album is perfection when it comes to allowing Jones to show his forcefulness at its contemporary, disco-hued best. Get it on!

KRIS KRISTOFFERSON—Monument ZS8 8658 (Col)

EASY, COME ON (prod. by David Anderle) (Resaca, BMI)

Subtle changes in KK's vocal delivery point to this Latin-tinged item being his most accepted single on a top 40 level since "Why Me." It's easy to hear.

PETE WINGFIELD—Island 026

EIGHTEEN WITH A BULLET (prod. by Pete Wingfield & Barry Hammond) (Ackee, ASCAP)

While doo-wop delivery of music industry jargon in a story song format might seem a longshot, early soul and pop play indicates the opposite. Fire!

BETTY WRIGHT—Alston 3715 (TK)

OOOLA LA (prod. by W. Clarke & C. Reid) (Sherlyn, BMI)

Churnin' "Clean Up Woman" furthers the disco power of her "Where Is the Love" outing, giving even more indication of key pop and soul acceptance. An enticer!

STREET CORNER SYMPHONY—Bang 719

EARTH ANGEL (prod. by J. Love & M. Zager/Jeff Cheen) (Dootsi Williams, BMI)

Los Angeles a capella group currently on tour with War works with 19 pieces of instrumentation to update the '54 Penguins ballad. Flyin' in a contemporary way.

MOON WILLIAMS—MCA 40441

SUSPICIOUS LOVE (prod. by Kaplan Kaye w. Mitchell Hiller/This Record Co.) (Chappell, ASCAP)

Co-written and co-arranged by Biddu, the man behind "Kung Fu Fighting," this slick disco sound should shine on brightly as Moon's debut. Evidence of a hit here.

DOLLY PARTON—RCA PB 10310

THE SEEKER (prod. by Porter Wagoner) (Owepar, BMI)

Lady whose country crossover days are surely at hand is already seeing regional pop action on this gospel-infused search for true love and a monster hit.

JIM STAFFORD—MGM 14819

I GOT STONED AND I MISSED IT (prod. by Phil Gernhard & Lobo) (Evil Eye, BMI)

Shades of "Wildwood Weed," Jim lands on a hallucinogenic whoopie cushion head first. This most clever of Shel Silverstein tunes is just Stafford's stuff.

PAUL DELICATO—Artists of America 101
ICE CREAM SODAS AND LOLLIPOPS AND A RED HOT SPINNING TOP (prod. by Harley Hatcher) (Songwriters of America, BMI)

Label bows with a cheery summer sound. A touch of B. J. Thomas in the intro and a hint of Engelbert in the chorus as singer salutes the good old days in song.

SOUTHER, HILLMAN, FURAY BAND—Asylum 45267

TROUBLE IN PARADISE (prod. by Tom Dowd) (Golden Spread/Benchmark, ASCAP)

Blues 'n boogie west coast style as the title cut from the supergroup's second album is singled out. Paradise is certainly found aboundin' with potential.

SEVEN SEAS—Glades 1728 (TK)

SUPER JAWS (prod. by C. Reid, W. Clarke & S. Alaimo) (Sherlyn, BMI)

Out chompin' after the musical tidal wave equivalent of "Jaws" movie mania, studio group funks this disco soul shanty into timely hit-seekin' waters.

RON DANTE—RCA PH 10340

SUGAR SUGAR (prod. by Ron Dante & Barry Manilow) (Don Kirshner, BMI)

You'd hardly recognize the tune at first because of the tremendous renaissance production, but this disc reunites the voice of the Archies with their biggie!

RONA HALL—Big Tree 16042 (Atlantic)

JUST US TWO (prod. by Graham Hall/Arthur Mogull) (Fairfield, BMI)

Those who've wished Olivia had a sister will be pleased to know that she sings too. Tale of together should have Rona gently romancin' The Singles Chart.

GREEZY WHEELS—London 5N 222

(WHATEVER HAPPENED TO) ROMANCE (prod. by Garrison Leykam & Peter Hay) (Slippy-Slidey/Felsted, BMI)

Band dispensing a youthful brew of western swing, Maria Muldaur jazz/pop and 100 proof blues serves up a strong shot with this single from their first lp.

JAN & DEAN—Ode 66111 (A&M)

FUN CITY (prod. by Jan Berry) (Fiji, BMI)

Reunion of the duo who put "Surf City" and "Drag City" on the national map features the synthesis of both beach 'n hot rod genres via nostalgia rock.

PAPA'S RESULTS—Sal/Wa 1002

SISTER SHEILA (prod. by David Crawford) (Sal-Wa/Radawn, BMI)

New Orleans fortune teller is the focus for the funkier, movin' brother and sister alike. Spreads a bit like "Lady Marmalade" with a sharp, sharp knife of mysticism.

JACK CARONE—Arista 0138

CRYIN' IN THE MIDDLE OF THE NIGHT (prod. by David Chackler/Chalice Prod.) (Hobby Horse/Ashton/Unart, BMI)

Title serves as one of the best hooks of the year. Singer-writer has a very broad-based pop style which could enable him to go smilin' towards the very top.

DENISE LaSALLE—Westbound 5008 (20th Century)

HERE I AM AGAIN (prod. by Crajon Ent.) (Ordena/Bridgeport, BMI)

Change of pacer for the "Trapped by a Thing Called Love" lass as she assumes a female Barry White pose thanks to lush, pumpin' David Van DePitte charts.

KISS—Casablanca 841

C'MON AND LOVE ME (prod. by Neil Bogart & Kiss) (Cafe Americana/Rock Steady, ASCAP)

Costume change from their "Dressed to Kill" lp should chart 'em higher still. 'Bout a r&r star who meets a groupie for a rollin' n' tumblin' evening of fun.

WHITE LIGHTNIN'—Island 029

WILD IN THE STREETS (prod. by Felix Pappalardi) (Sheepshead Bay, ASCAP)

Mountain mentor takes the underground Garland Jeffreys classic and electrifies it into a cross between "All the Young Dudes" and "There's a Riot Goin' On."

FREE BEER—Southwind 322 (Buddah)

COUPE DE VILLE (prod. by Brenden Harkin) (Interval, BMI)

A laid back philosophical country rocker more melodic than but otherwise suggestive of "Mercedes Benz." Drives its livin' easy message across effervescently.

PROPHECY—Mainstream 5569

BETCHA CAN'T GUESS MY SIGN (prod. by Barney Conway/Herb Lance-Calvin Arnold Prod.) (Pass Due/Brent, BMI)

Group that shared part of the "Whatever's Your Sign" action combines basic soul delivery with a Chipmunks-styled gimmick for a unique approach to a followup.

BARNABYE BYE—Atlantic 3266

CAN'T LIVE THIS WAY (prod. by Jack Richardson/Nimbus 9) (Bye/Walden, ASCAP)

Coast to coast disco play on this cut from their album of last fall has caused a re-mastered version to be culled. One rouser you can really live with!

JONES BROTHERS—AVI 102

LUCKY LADY (prod. by Lee Silver) (Brunswick/Deimon, BMI)

Sibling duo of Joe and Otis—the former being the Pentagons' lead of "To Be Loved" fame—coming together on a fortuitous funk item with crossover charm.

JULY 26, 1975

1. **MISTER MAGIC**
GROVER WASHINGTON, JR.—Kudu
KU 2051-(Motown)
2. **CHICAGO THEME**
HUBERT LAWS—CTI 6058S1 (Motown)
3. **SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33195
4. **TALE SPINNIN'**
WEATHER REPORT—Columbia PC 33417
5. **EXPANSIONS**
LONNIE LISTON SMITH—Flying
Dutchman BDL 1 0934 (RCA)
6. **DISCOTHEQUE**
HERBIE MANN—Atlantic SD 1670
7. **THE BRECKER BROTHERS**
Arista 4037
8. **SHABAZZ**
BILLY COBHAM—Atlantic SD 18139
9. **TWO**
BOB JAMES—CTI 6051 (Motown)
10. **IN THE POCKET**
STANLEY TURRENTINE—Fantasy F 9478
11. **THE AURA WILL PREVAIL**
GEORGE DUKE—MPS/BASF MC 25613
12. **NO MYSTERY**
RETURN TO FOREVER Featuring
CHICK COREA—Polydor PD 6512
13. **A TEAR TO A SMILE**
ROY AYRES UBIQUITY—Polydor PD 6046
14. **JOE BECK**
Kudu 2151 (Motown)
15. **NATIVE DANCER**
WAYNE SHORTER—Columbia PC 33418
16. **CHASE THE CLOUDS AWAY**
CHUCK MANGIONE—A&M SP 4518
17. **UNIVERSAL LOVE**
MFSB—Phila. Intl. KZ 33158 (Col)
18. **SURVIVAL OF THE FITTEST**
HEADHUNTERS—Arista 4038
19. **LEVEL ONE**
THE ELEVENTH HOUSE Featuring
LARRY CORYELL—Arista 4052
20. **STEPPING INTO TOMORROW**
DONALD BYRD—Blue Note BN LA
3695 G (UA)
21. **LIQUID LOVE**
FREDDIE HUBBARD—Columbia PC 33556
22. **STEPPIN'**
POINTER SISTERS—ABC Blue Thumb
BTSD 602
23. **ATLANTIS**
McCOY TYNER—Milestone M 55002
(Fantasy)
24. **CHAPTER 4: ALIVE IN NEW YORK**
GATO BARBIERI—Impulse ASD 9303
(ABC)
25. **POLAR AC**
FREDDIE HUBBARD—CTI 6065 (Motown)
26. **UPCHURCH/TENNYSON**
PHIL UPCHURCH & TENNYSON STEVENS
—Kudu 2251 (Motown)
27. **TOM CAT**
TOM SCOTT & THE L.A. EXPRESS—
Ode SP 77029 (A&M)
28. **FUSION III**
MICHAL URBANIAK—Columbia PC 33542
29. **I NEED SOME MONEY**
EDDIE HARRIS—Atlantic SD 1169
30. **COUNT BASIE JAM**
COUNT BASIE—Pablo 2310 718 (RCA)
31. **SOLID**
MANDRILL—United Artists UA LA 408G
32. **FEEL**
GEORGE DUKE—MPS/BASF MC 25355
33. **UPON THE WINGS OF MUSIC**
JEAN-LUC PONTY—Atlantic SD 18138
34. **RESTFUL MIND**
LARRY CORYELL—Vanguard 79352
35. **LINGER LANE**
BOBBY HUTCHERSON—Blue Note
BN LA 369 G (UA)
36. **SATIN DOLL**
BOBBI HUMPHREY—Blue Note LA 3344 G
37. **THE BOYS DOIN' IT**
HUGH MASEKELA—Casablanca NBLP 7017
38. **KOKOMO**
Columbia PC 33442
39. **TIMELESS**
JOHN ABERCROMBIE—ECM 1407
(Polydor)
40. **FLYING START**
BLACKBYRDS—Fantasy F 9472

By MICHAEL CUSCUNA



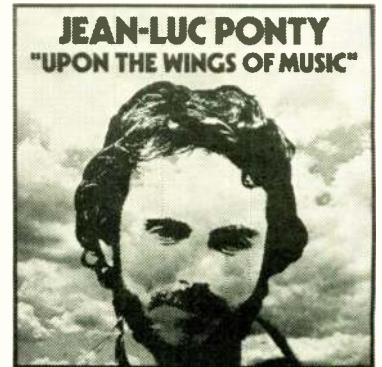
■ The Revolutionary Ensemble (Leroy Jenkins-violin, Sirone-bass and Jerome Cooper-drums) has just completed a successful tour of Sweden, a stint at Raschid Ali's Studio 77 in New York and introduced their own RE:Records with the release of their third album.

This third album, "The Psyche," demonstrates great growth in this unique and highly creative ensemble, offering three concise and impressive performances. The ensemble is a strong and persistent group that has managed to survive and grow since 1971. Recognition on a large basis seems close for the trio.

Meanwhile, Leroy Jenkins' music is finding other outlets this year. The **Jazz Composer's Orchestra** is readying the piece that Jenkins wrote, conducted and performed with the orchestra for release later this year. Also, Muse Records will be coming out with two volumes of an outstanding New York concert by the **Creative Construction Company**, a short-lived group that Jenkins led prior to the formation of the Revolutionary Ensemble. In the Creative Construction Company were Jenkins, pianist **Muhai Richard Abrams**, **Anthony Braxton**, trumpeter **Leo Smith**, **Richard Davis** and drummer **Steve McCall**.

There has been a resurgence of recording activity in Italy recently. Horo Records has recorded new albums by **Charlie Mariano**, **Kenny Clarke**, **Slide Hampton**, **Mal Waldron**, **Don Pullen** and **George Adams**. A new company, Vista, is coming out the new sets by **Steve Lacy**, **Charles Tyler** and **Enrico Rava**, among others . . . **Cedar Walton** and his trio recorded live at the Pitt Inn in Tokyo . . . **Dave Matthews'** big band, now a Monday institution at the Five Spot, has recorded a live album for Muse Records. Matthews also arranged **Dave Sanborn's** first solo album for Warner Brothers . . . **Roland Hanna** has signed as an artist to CTI . . . The team of bassist **John Lee** and drummer **Gerry Brown** has signed with Blue Note, as has **Chico Hamilton** . . . Sonet is continuing to do some American recording with a new album by **Art Blakey's Jazz Messengers** with **Sonny Stitt** as guest artist, and an all-star album by **Dizzy Gillespie** . . . Trumpeter **Blue Mitchell** has signed with RCA . . . Bassist **Larry Ridley** is currently recording an album on his own with the unusual combination of **Onaje**, **Sonny Fortune**, **Cornell Dupree** and **Grady Tate** rounding out the band . . . Atlantic in Japan is issuing a live **Carmen McRae** album from the Coconut Grove in 1969. There are no plans for a U.S. release. Meanwhile, Miss McRae's new album, with the writing and arranging talents of **Roger Kellaway**, is due shortly on Blue Note . . . The tenth annual Fox Hollow Folk Festival in Petersburg, New York will be held August 30-31 and will be recorded by Biograph Records. The festival offers a number of excellent blues performers on the calibre of **Johnny Shines** et al . . . **Charlie Rouse** has just produced an album of his own with much of the writing coming from Brazilian pianist **Dom Salvador** . . . Trumpeter **Kenny Wheeler** is making his first album as a leader for ECM Records with a quartet setting that includes **Keith Jarrett**. ECM, now headed in the U.S. by **Bob Hurwitz**, will offer a very special August release of duets and collaborations. The release includes Keith Jarrett's "Luminescence" with soloist **Jan Garbarek**, "Redlanta," an album by Garbarek and pianist **Art Lande**, and a two record set of duets by **Gary Burton** with **Steve Swallow** on one record and **Ralph Towner** on the other . . . Under the guidance and vision of **Bob Krasnow**, Warner Brothers is venturing into some important music. Imminent are signings of a number of major jazz figures. Initial signings include **Alice Coltrane**, **Rahsaan Roland Kirk** and **David Newman** . . . Testament has issued an outstanding collection of drum & fife music, an early and dying southern black music with strong African links . . . Saxophonist **John Carter** is holding a regular Sunday session at Rudolph's in Upland, California (near L.A.) with an outstanding group that includes **Bobby Bradford**, **Henry Franklin** and **Stanley Crouch**.

JEAN-LUC PONTY



After two years of recording and touring round the world with the Mothers of Invention and Mahavishnu Orchestra, electric violinist Jean-Luc Ponty has taken hold of a solo career at last. Trained and proficient for nearly thirty years in classical music, Jean-Luc's early jazz experiences in the '60's and his pioneering electronic 'jazz-rock' recordings in the early '70's have earned him the unqualified title as the number one influence on rock and jazz violinists for the last ten years. His new music easily transcends such descriptions, though, as this all-instrumental album, which Jean-Luc produced himself, draws on a wealth of sources—Eastern, mysterious, sentimental, dancing melodies in the 3-4-5 minute range.

SD 18138

On Atlantic 
Records & Tapes

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FLEETWOOD MAC

Reprise MS 2225 (Warner Bros.) (6.98)

Easy English rockers provide one of their finest sets to date, mixing a variety of styles—all really well done—and sure to amass steady spins and heavy sales. "Monday Morning" is a commercial pleaser, "Warm Ways" and "Landslide" are delicately enticing, "Say You Love Me" is a charmer and "I'm So Afraid" is intricately magnetic. Really swell!



HEART OF THE CITY

BARRABAS—Atco SD 36 118 (6.98)

A terrific disco drawing set from Barrabas with a \$4.98 launching price experiment (when sales reach a certain plateau price will revert to intended \$6.98) sure to please dealers. The "Hi-Jack" originals further that gyration-provoking technique throughout: "Family Size," "Mellow Blow" and "Take A Wild Ride" being the particularly pleasing prizes.



FORCE IT

UFO—Chrysalis CHR 1074 (WB) (6.98)

English metal music makers charge into high power, accelerating all the way to occupy this week's Sleeper spot on the FM Airplay Report. The foursome dispenses technical agility amidst the forceful flavor, as selections "Let It Roll," "Out In the Street," "Too Much of Nothing" and "This Kid's" amply exemplify.



OVERCOATS

JOHN HIATT—Epic KE 33190 (6.98)

Hiatt is ripe for pop and FM exposure and the sales are certain to ensue spins. The singer/songwriter, with the help of intoxicating Glen Spreen production, imparts a warmth through song that would be well appreciated via the airwaves. Take a listen to "Smiling In the Rain," "I'm Tired of Your Stuff" and the lyrical grace of "I Want Your Love Inside Me."



IN THE CITY

TAVARES—Capitol ST 11396 (6.98)

Third set from the soul-stirring fivesome shows their musical maturation and precision hold on the pulse of musical matters. The single culled from the set, "It Only Takes a Minute," is an engrossing selection that's quickly working its way up the r&b charts; "Ready, Willing and Able" and "We Fit to a Tee" are also exciting.



DESTINY

FELIX CAVALIERE—Bearsville BR 6958 (Warner Bros.) (6.98)

Rascals-renowned vocalist takes more of an r&b directed route for his second label outing. The funky feelings are incorporated into his already soulful styled vocals to form a package that's his most viable and all-appealing solo set to date. Album aces include "Destiny," "Never Felt Love Before" and "You Came and Set Me Free."



RIISING FOR THE MOON

FAIRPORT CONVENTION—Island ILPS 9313 (6.98)

Band furthers their claim on traditional English folk music with this latest excursion, embellishing their sound with added fullness and a lovely crisp quality. Dealers should display and progressives ensure play. Cuts to catch include "Let It Go," "What Is True" and "Night-Time Girl."



DANCE

ARTHUR BROWN—Gull GU6 40551 (Motown) (6.98)

"Fire"-famed chartster tackles previously recorded compositions as well as new selections that lend a sense of charming eccentricity to the set. In the former category the Mann/Weil nugget "We've Got To Get Out of This Place" tops while the latter is bouyed by "Crazy."



TAKING OFF

DAVID SANBORN—Warner Bros. BS 2873 (6.98)

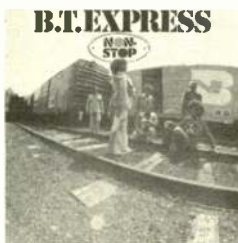
For his first solo venture, super sideman and alto saxist supreme Sanborn injects the grooves with a jazz-funk flavor that's sure to cure all ills. Progressives should jump on all cuts: the single "Butterfat" snaps with disco savvy; "The Whisperer" gently rolls all around the listener, and "Flight" is simply rapturous.



NON-STOP

B.T. EXPRESS—Roadshow RS 41001 (Scepter) (6.98)

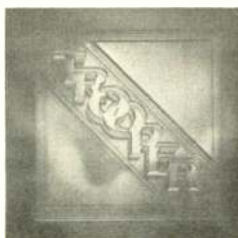
Following fast in the footsteps of their "Express" hit and debut album success, this top new act of '75 is out to wow 'em some more. Material consists predominantly of poppin' disco dazzlers; the best of the bunch being "You Got It—I Want It," "Happiness," "Give It What You Got" and "Still Good-Still Like It" Expect non-stop chart ascension!



TROOPER

MCA 2149 (6.98)

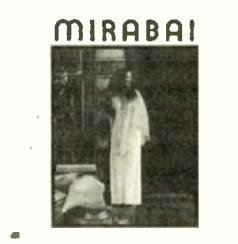
New Canadian foursome launches the Randy Bachman/Legend/MCA pact dispensing those heavy, commercial riffs that have surrounded BTO with such success. The sounds are intense rock and roll, with both pop and progressive play natural spin-offs, and sales sure to follow suit. Tastiest tunes include "All of the Time," "Eddy Take It Easy" and "Roller Rink."



MIRABAI

Atlantic SD 18144 (6.98)

Debut set with auspicious Bob Johnston production shows this strong-voiced singer/songwriter on a straight-ahead road to the limelight. The mood changes include folk-rock and funky variances; the disc delights include "Determination," "Strength of My Soul" and "You Are My Reason."



CONCIERTO

JIM HALL—CTI 6060 S1 (Motown) (6.98)

A fantastic set from guitarist Hall, abetted by usually superfine Creed Taylor production and musical direction courtesy of Don Sebesky. Notables playing are Paul Desmond, Chet Baker, Ron Carter, Steve Gadd and Roland Hanna; tune toppers include the classic "You'd Be So Nice To Come Home To" freshly interpreted, and the lazy feeling "The Answer Is Yes."



BACK STREET CRAWLER

KOSSOFF—Island ILPS 9264 (6.98)

Former Free guitarist rocks out with heavy blues overtones and emotion saturating the selections. His guitar prowess remains remarkably effective, most dextrously demonstrated on "I'm Ready," "Time Away" and "Tuesday Morning," which occupies all of one side. Back street savvy!





CLASSICAL



CLASSICAL RETAIL REPORT

JULY 26, 1975

CLASSIC OF THE WEEK

DAPHNIS ET CHLOE
JORN MAZEL
HFC CHLAI AND ORCUB STRA



RAVEL
DAPHNIS ET CHLOE
MAAZEL
London

BEST SELLERS OF THE WEEK

- RAVEL: DAPHNIS ET CHLOE**—Maazel—London
- TOMITA: PICTURES AT AN EXHIBITION**—RCA

KORVETTES/N.Y.

- DVORAK, BRUCH: CELLO CONCERTO, KOL NIDREI**—Casals—Seraphim
- HAYDN: QUARTETS**—Budapest String Quartet—Odyssey
- KHACHATURIAN: SPARTACUS**—Bolshoi—Columbia/Melodiya
- MASSENET: LA NAVARRAISE**—Popp, Vanzo, Souzay, De Almeida—Columbia
- PROKOFIEV: WAR AND PEACE**—Vishnevskaya, Bolshoi Opera—Columbia/Melodiya
- RAVEL: DAPHNIS ET CHLOE**—Maazel—London
- SCHOENBERG: GURRELIEDER**—Boulez—Columbia
- RENATA SCOTTO IN OPERA ARIAS**—Columbia
- TCHAIKOVSKY: EUGENE ONEGIN**—Vishnevskaya, Atlantov, Rostropovich—Angel/Melodiya
- TCHAIKOVSKY: PIQUE DAME**—Arkhypova, Khaikin, Bolshoi—Angel/Melodiya

RECORD HUNTER/N.Y.

- BEETHOVEN: SYMPHONY NO. 3**—Boehm—DG
- HANDEL: ARIAS**—Baker—Philips
- JONGEN: SYMPHONIE CONCERTANTE**—Fox, Pretre—Angel
- JOPLIN: EASY WINNERS**—Perlman, Previn—Angel
- RAVEL: DAPHNIS ET CHLOE**—Maazel—London
- RAVEL: COMPLETE ORCHESTRAL MUSIC**—Skrowacewski—Vox
- REICH: DRUMMING**—Reich—DG
- TOMITA: PICTURES AT AN EXHIBITION**—RCA
- VAUGHAN WILLIAMS: SIR JOHN IN LOVE**—Herincx, Davies—Angel
- VERDI: RIGOLETTO**—Warren, Berger, Pearce, Warren, Cellini—Victrola

RECORD & TAPE COLLECTORS/BALTIMORE

- CHERUBINI: REQUIEM**—Muti—Angel
- FALLA: PIANO MUSIC**—De Larrocha—London

- JOSE GARCIA: REQUIEM**—Freeman—Columbia
- MASSENET: LA NAVARRAISE**—Popp, Vanzo, Souzay, De Almeida—Columbia
- COMPLETELY MOZART**—Fleischer, Szell—Columbia
- MOZART: SYMPHONIES NOS. 35, 40, SERENADE**—Marriner—Philips
- PUCCHINI: LA BOHEME**—De Los Angeles, Bjoerling, Beecham—Seraphim
- RAVEL: DAPHNIS ET CHLOE**—Maazel—London
- TOMITA: PICTURES AT AN EXHIBITION**—RCA
- KARAJAN CONDUCTS WAGNER, VOL. I**—Angel

DISCOUNT RECORDS/BOULDER, COL.

- BACH: BRANDENBURG CONCERTOS**—Ristenpart—Nonesuch
- BEETHOVEN: COMPLETE SYMPHONIES**—Szell—Columbia
- BELLINI: I PURITANI**—Sutherland, Pavarotti, Ghiaurov, Bonyng—London
- CHOPIN: PIANO MUSIC**—Graffman—Columbia
- MOZART: COSI FAN TUTTE**—Caballe, Baker, Davis—Philips
- RAVEL: DAPHNIS ET CHLOE**—Maazel—London
- ROSSINI: SIEGE OF CORINTH**—Sills, Verrett, Schippers—Angel
- STRAVINSKY: RITE OF SPRING**—Solti—London
- TOMITA: PICTURES AT AN EXHIBITION**—RCA
- WOLF: MOERIKE LIEDER**—Fischer-Dieskau, Barenboim—DG

MUSIC ON RECORDS/PORTLAND

- BELLINI: I PURITANI**—Sutherland, Pavarotti, Ghiaurov, Bonyng—London
- GO FOR BAROQUE**—Victrola
- BACH: BRANDENBURG CONCERTOS**—Collegium Aureum—Victrola
- JOPLIN: EASY WINNERS**—Perlman, Previn—Angel
- KORNGOLD: TRIO OP. 1**—Pacific Art Trio—Delos
- ORFF: STREETSONG**—BASF
- RAVEL: COMPLETE ORCHESTRAL MUSIC**—Skrowacewski—Vox
- ROSSINI: SIEGE OF CORINTH**—Sills, Verrett, Schippers—Angel
- SAINT-SAENS: EARLY SYMPHONIES**—Martinon—Angel
- TOMITA: PICTURES AT AN EXHIBITION**—RCA

5TH AVE. RECORDS/SEATTLE

- GOLDEN DANCE HITS OF 1600**—DG
- DEBUSSY: COMPLETE ORCHESTRAL MUSIC, VOL. II**—Martinon—Angel
- FAURE: REQUIEM**—Barenboim—Angel
- MOSKOWSKY: VIOLIN CONCERTO**—Treger—Louisville
- MOZART: PIANO CONCERTOS OF 1784**—Serkin, Schneider—RCA
- ORFF: STREETSONG**—BASF
- RAVEL: DAPHNIS ET CHLOE**—Maazel—London
- SAINT-SAENS: SAMSON ET DALILA**—Ludwig, King, Patane—RCA
- VAUGHAN WILLIAMS: PASTORALE MUSIC**—Boult—Angel
- WAGNER: DER RING DES NIBELUNGEN**—Nilsson, Windgassen, Solti—London



CLASSICAL ALBUM PICKS

KARAJAN CONDUCTS WAGNER, VOL. I

Berlin Philharmonic—Angel 5-37097
Herbert von Karajan has been associated with the Wagner operas for almost 40 years, and this new version of orchestral music from *Tannhaeuser*, *Lohengrin* and *Tristan* finds him in a massive mood: the tempos are on the slow side, the spirituality is intense and the orchestral sound glowing. It's monumental Wagner and it will sell a great many records.



SONGS ON THE AMERICAN LAND: SALLI TERRI

Angel 5-36085
In the bicentennial, we are sure to be deluged with every kind of American music. Miss Terri, possessing a honeyed soprano with a good lower extension, sings some of our more familiar folk songs with a lot of taste and allure. "Shenandoah," "Dixie" and "My Old Kentucky Home" might delight those seeking a taste of Americana. Accompaniments are a little heavy.



MASTERWORKS TWX... FROM COLUMBIA

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"RECORD OF THE MONTH"
Super Merchandising and Ad Support, Special Low Pricing . . . "Footlifters" . . . Authentic American Marches by Sousa, Ives, Joplin & Other Legendary American Composers . . . Played by the Columbia All-Star Band, An Aggregation of the Greatest Wind & Brass Players Ever Assembled . . . Conducted by Gunther Schuller . . . "Footlifters" . . . Sonic Dynamite.



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101 THE SINGLES CHART 150

JULY 26, 1975

JULY 26

JULY 19

101	101	SHOW ME THE WAY PETER FRAMPTON—A&M 1693 (Almo/Fram-Dee, ASCAP)
102	102	DREAMING A DREAM CROWN HEIGHTS AFFAIR—Delite 1570 (PIP) (Delightful, BMI)
103	109	ISLAND WOMAN PABLO CRUISE—A&M 1695 (Almo, ASCAP; Irving/Pablo Cruise, BMI)
104	110	SHOES REPARATA —Polydor 14217 (New York Times/Sona, BMI)
105	106	HOT FUN IN THE SUMMERTIME SLY & THE FAMILY STONE —Epic 8 50019 (Stone Flower, BMI)
106	105	TWO LANE HIGHWAY PURE PRAIRIE LEAGUE—RCA PB 10302 (Rotgut, ASCAP)
107	112	BARBARA ANN BEACH BOYS—Capitol 4110 (Shoestring/Cousins, BMI)
108	113	HOT SUMMER GIRLS FLASH CADILLAC & THE CONTINENTAL KIDS—Private Stock 026 (Murray-Callander, ASCAP)
109	116	S O S ABBA—Atlantic 3265 (Countless, BMI)
110	111	LOVE AND DEATH IN G & A LOVE CHILDS AFRO CUBAN BLUES BAND—Roulette 7172 (Daly City, BMI)
111	124	EIGHTEEN WITH A BULLET PETE WINGFIELD—Island 026 (Ackee, ASCAP)
112	114	OUR LAST SONG TOGETHER BOBBY SHERMAN—Janus 254 (Don Kirshner, BMI)
113	—	DOOR NUMBER 3 JIMMY BUFFET—ABC 12113 (ABC Dunhill, BMI/Red Pajamas, ASCAP)
114	131	LADY BLUE LEON RUSSELL—Shelter 40378 (MCA) (Skyhill, BMI)
115	118	KATMANDU BOB SEGER—Capitol 4116 (Gear, ASCAP)
116	121	CLAP YOUR HANDS MANHATTAN TRANSFER—Atlantic 3277 (Newborn-Fields/Man-Tran, ASCAP)
117	119	OUR LAST SONG TOGETHER BO DONALDSON & THE HEYWOODS—ABC 12108 (Don Kirshner, BMI)
118	120	PLEASE TELL HIM THAT I SAID HELLO DEBBIE CAMPBELL—Playboy 6037 (Chrysalis, ASCAP)
119	—	WHAT YOU GOT DUKE & THE DRIVERS —ABC 12110 (Cotillion, BMI)
120	125	SNEAKIN' SALLY THROUGH THE ALLEY ROBERT PALMER—Island 006 (Marsaint, BMI)
121	122	(BABY) DON'T LET IT MESS YOUR MIND DONNY GERRARD—Rocket 40405 (MCA) (Don Kirshner, BMI)
122	126	THE MILLIONAIRE DR. HOOK—Capitol 4104 (Almo, ASCAP)
123	133	TURN BACK THE PAGES STEPHEN STILLS—Columbia 31079 (Gold Hill/Donnie Dacus, ASCAP)
124	—	CAN'T LIVE THIS WAY BARNABY BYE—Atlantic 3266 (Bye/Walden, ASCAP)
125	129	THREE STEPS FROM TRUE LOVE REFLECTIONS—Capitol 4078 (A Dish A Tunes, BMI)
126	117	IF YOU THINK YOU KNOW HOW TO LOVE ME SMOKEY—MCA 40429 (Chinnichap, BMI)
127	—	KEEP OUR LOVE ALIVE PATRICIA DAHLQUIST—Epic 8 50125 (Web IV, BMI)
128	128	EL BIMBO BIMBO JET—Scepter 12406 (Artie Wayne/Reizner, ASCAP)
129	130	STARS IN OUR EYES SUGARLOAF/JERRY CORBETTA—Claridge 405 (Claridge/Corbetta, BMI)
130	138	THE ENTERTAINER (IF THEY ONLY COULD SEE ME NOW) J. R. BAILEY—Midland Intl. MB 10305 (RCA) (Multimood, BMI)
131	—	BRAZIL RITCHIE FAMILY—20th Century 2218 (Peer Intl., BMI)
132	—	MAMACITA GRASS ROOTS—Haven 7015 (Capitol) (Screen Gems-Col/Summerhill, BMI)
133	137	(DO YOU WANNA) DANCE DANCE DANCE CALHOON—Warner Spector 0405 (WB) (Mother Bertha, BMI)
134	139	SUSANNA'S SONG JERRY COLE & TRINITY—Warner Bros. 8101 (Moppet, BMI)
135	—	HOUSE OF STRANGERS JIM GILSTRAP—Chelsea 2013 (Apple Cider, ASCAP/Little Max, BMI)
136	104	HONEY TRIPPIN' MYSTIC MOODS—Soundbird 5002 (Sutton Miller) (Ginseng/Medallion Avenue, ASCAP)
137	—	I LOVE MAKIN' LOVE TO YOU EVIE SANDS—Haven 7013 (Capitol) (Big Cigar/Blen/Common Good/Pocketfull/Every Little/Touch of Gold/American Dream, BMI/ASCAP)
138	—	ROCK & ROLL RUNAWAY ACE—Anchor 21002 (ABC) (American Broadcasting, ASCAP)
139	142	(ALL I HAVE TO DO IS) DREAM NITTY GRITTY DIRT BAND—United Artists XW 655 X (Acuff Rose/House of Bryant, BMI)
140	143	(I'M) LOVIN' YOU BOBBY VEE—Shadybrook 013 (Saima, BMI) (Sutton Miller)
141	147	IMMORALITY LESLEY GORE—A&M 1710 (Lil Bits & The Witch, ASCAP/Lidado, BMI)
142	144	TORNADO THE WIZ ORIGINAL CAST—Atlantic 3272 (Fox Fanfare, BMI)
143	145	SUPERSHIP GEORGE "BAD" BENSON—CTI 25F (Motown) (Arista, ASCAP)
144	146	GOOD TIMES (LET THE GOOD TIMES ROLL) PHOEBE SNOW—Shelter SR 40278 (MCA) (Kags, BMI)
145	149	LIKE THEY SAY IN L.A. EAST L.A. CAR POOL—GRC 2014 (Rancan/Act One, BMI)
146	115	WHAT AN ANIMAL FLUDD—Private Stock 025 (Wellbeck, ASCAP)
147	—	FOR YOUR LOVE CHRISTOPHER PAUL & SHAWN—Casablanca 838 (Beechwood, BMI)
148	107	FUNNY HOW LOVE CAN BE FIRST CLASS—UK 5N 59033 (London) (Southern, ASCAP)
149	127	LOVE DO ME RIGHT ROCKIN' HORSE—RCA PB 10265 (Brown Eyes/Sunbury, ASCAP)
150	132	PARADISE TED NEELY—United Artists XW 644 X (Unichappell/Salmon/Muhon, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ACTION SPEAKS LOUDER THAN WORDS Allen Toussaint & Marshall Sehorn (Marsaint, BMI)	99	LOVE WON'T LET ME WAIT Bobby Eli (Mighty Three/Friday's Child/WMOT BMI)	21
ALVIN STONE (THE BIRTH & DEATH OF A GANGSTER) Al Kent (Bridgeport, BMI)	96	MAGIC Alan Parsons (Al Gallico, BMI)	13
ATTITUDE DANCING Richard Perry (C'Est/Maya, ASCAP)	97	MIDNIGHT BLUE Vini Poncia (New York Times/Roumanian Pickleworks, BMI)	5
BAD LUCK Gamble-Huff (Mighty Three, BMI)	74	MISTY Ray Stevens (Vernon, ASCAP)	26
BAD TIME Jimmy Ienner (Cram Renraff, BMI)	72	MORNIN' BEAUTIFUL Hank Medress & Dave Appell (Apple Cider/Music of the Times, ASCAP; Little Max/New York Times, BMI)	16
BALLROOM BLITZ Phil Wainman (Chinnichap/RAK, BMI)	66	ONE OF THESE NIGHTS Bill Szymczyk (Benchmark/Kicking Bear, ASCAP)	3
BEFORE THE NEXT TEARDROP FALLS Huey Meaux (Shelby Singleton, BMI)	65	ONLY WOMEN Bob Ezrin (Ezra/Earl Frost, BMI)	28
BLACK SUPERMAN-MUHAMMAD ALI Robin Blanchflower (Drummer Boy, BMI)	43	ONLY YESTERDAY Richard Carpenter (Almo/Sweet Harmony/Hammer & Nails, ASCAP)	95
BLUEBIRD Joe Wissert (Skyhill, BMI)	81	PLEASE MR. PLEASE John Farrar (Blue Gum, ASCAP)	7
BLUE SKY David Kershbaum & Joan Baez (No Exit, BMI)	88	RAG DOLL Jay Senter & Larry Knechtel (Hampstead Heath, ASCAP)	60
CAN'T GIVE YOU ANYTHING (BUT MY LOVE) Hugo & Luigi (Avco Embassy, ASCAP)	83	RENDEZVOUS Bernie Taupin (Lornhole, BMI)	54
COULD IT BE MAGIC Barry Manilow & Ron Dante (Kamikazi/Angledust, BMI)	38	RHINESTONE COWBOY Dennis Lambert & Brian Potter (20th Century/House of Weiss, ASCAP)	17
CUT THE CAKE Arif Mardin (Average/ Cotillion, BMI)	59	ROCKIN' CHAIR Steve Alaimo, Willie Clark & Clarence Reid (Sherlyn, BMI)	15
DAISY JANE George Martin (WB, ASCAP)	84	ROCKY Bob Montgomery (Strawberry Hill, ASCAP)	79
DANCE WITH ME Charles Plotkin (Hall/ Mojohanna, BMI)	73	RUN SALLY RUN Paul Vance (Music of the Times, ASCAP)	89
DISCO QUEEN Mickey Most (Finchley, ASCAP)	24	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) Rick Blewess & Bill Stahl (Cookaway, ASCAP)	93
DREAM MERCHANT James Baker & Melvin Wilson (Saturday, BMI)	78	SATURDAY NIGHT SPECIAL Al Kooper (Duchess/Hustlers, BMI)	49
DYNAMITE Tony Camillo (Tonob, BMI)	14	SEND IN THE CLOWNS Arif Mardin (Beautiful/Revelation, ASCAP)	77
EVERYTIME YOU TOUCH ME (I GET HIGH) Billy Sherrill (Algee, BMI/ Double R., ASCAP)	37	SEXY Gamble-Huff (Mighty Three, BMI)	50
FALLIN' 'IN LOVE Jim Price (J.C., BMI)	25	SHINING STAR Maurice White w. Charles Stepney (Saggitame, ASCAP)	71
FAME David Bowie & Harry Maslin (Main Man/John Lennon/Ceilidh, ASCAP)	52	(SHU-DOO-PA-POO-POOP) LOVE BEING YOUR FOOL Rick Hall (Mr. Dogg/ATV, BMI)	40
FEEL LIKE MAKIN' LOVE Bad Company (Badco, ASCAP)	57	SISTER GOLDEN HAIR George Martin (WB, ASCAP)	56
FEELINGS M. Albert (Fermata Intl., ASCAP)	75	SLIPPERY WHEN WET James Carmichael & Commodores (Jobete, ASCAP)	32
FIGHT THE POWER—PART I E. M., R., O. & R., Isley & C. Jasper (Bovina, ASCAP)	27	SNEAKIN' UP BEHIND YOU Randy Brecker (Carmine Street, BMI)	62
FOREVER CAME TODAY Brian Holland (Stone, Agate, BMI)	64	SOMEONE SAVED MY LIFE TONIGHT Gus Dudgeon (Big P/Leds, ASCAP)	11
FREE MAN Bunny Sigler (Mighty Three BMI)	94	SOMETHIN' 'BOUT YOU BABY I LIKE Tri- Lo & Stan Silverberg (Colgems/Glory, ASCAP)	85
GET DOWN, GET DOWN (GET ON THE FLOOR) Raeford Gerald & Joe Simon (Gaucho/Belinda, BMI)	68	SOONER OR LATER Ed Townsend (Cheritown, BMI)	70
GET DOWN TONIGHT H. W. Casey, R. Finch (Sherlyn, BMI)	33	SPIRIT OF THE BOOGIE R. Bell, Kool & the Gang (Delightful/Gang, BMI)	63
GIVE THE PEOPLE WHAT THEY WANT Gamble-Huff (Mighty Three, BMI)	90	SWEARIN' TO GOD Bob Crewe (Hearts Delight/Caseyems/Desiderata, BMI)	6
GLASSHOUSE Jeffrey Bowen & Berry Gordy (Jobete, ASCAP/Stone Diamond, BMI)	67	SWEET EMOTION Jack Douglas (Daskel, BMI)	47
GOD BLESS OUR LOVE Senator Jones (Jec/Al Green, BMI)	86	TAKE ME IN YOUR ARMS (ROCK ME) Ted Templeman (Stone Agate, BMI)	36
HELP ME RHONDA Johnny Rivers (Irving, BMI)	45	THANK GOD I'M A COUNTRY BOY Milt Okun w. Kris O'Connor (Cherry Lane, ASCAP)	30
HEY YOU Randy Bachman (Ranbach/ Top Soil, BMI)	35	THAT'S THE WAY OF THE WORLD Maurice White/Charles Stepney (Saggitame, BMI)	41
HOLDIN' ON TO YESTERDAY Freddie Piro (Rubicon, BMI)	39	THAT'S WHEN THE MUSIC TAKES ME Neil Sedaka & 10cc (Don Kirshner/ATV, BMI)	51
HOPE THAT WE CAN BE TOGETHER SOON Gamble-Huff (Mighty Three, BMI)	48	THE BIGGEST PARAKEETS IN TOWN Mike Curb & Don Costa (Pierre Cossette/Every Little Tune, ASCAP)	69
HOW LONG John Anthony (American Broadcasting, ASCAP)	91	THE HUSTLE Hugo & Luigi (Van McCoy/ Warner-Tamerlane, BMI)	8
HOW LONG (BETCHA GOT A CHICK ON THE SIDE) David Rubinson & Friends (Polo Grounds, BMI/Ebbetts Field, ASCAP)	76	THE LAST FAREWELL Denis Preston (Arcola, BMI)	58
HOW SWEET IT IS (TO BE LOVED BY YOU) Lenny Waronker & Russ Titelman (Stone Agate, BMI)	18	THE PROUD ONE Mike Curb (Seasons Four/Saturday, BMI)	87
I BELIEVE I'M GONNA LOVE YOU Snuff Garrett (Senor/Sergeant, ASCAP)	82	THE ROCKFORD FILES Mike Post (Leeds, ASCAP)	19
(I BELIEVE) THERE'S NOTHING STRONGER THAN OUR LOVE Rick Hall (Spanka, BMI)	61	THE SEEKER Porter Wagoner (Owepar, BMI)	98
I'M NOT IN LOVE 10cc (Man-Ken, BMI)	4	THE WAY WE WERE/TRY TO REMEMBER Ralph Moss (Colgems/Chappell, ASCAP)	12
I'M NOT LISA Ken Mansfield & Waylon Jennings (Baron, BMI)	22	THIRD RATE ROMANCE Barry Burton (Fourth Floor, ASCAP)	44
I'M ON FIRE Oister (Tarka, ASCAP)	29	'TIL THE WORLD ENDS Jimmy Ienner w. Bob Monaco (Leeds/Antique, ASCAP)	46
IT'S ALL DOWN TO GOODNIGHT VIENNA Richard Perry (Lennon/ATV, BMI)	80	TUSH Bill Ham (Hamstein, BMI)	53
JIVE TALKIN' Arif Mardin (Casserole, BMI)	10	WASTED DAYS AND WASTED NIGHTS Huey P. Meaux (Travis, BMI)	42
JUST A LITTLE BIT OF YOU Brian Holland (Gold Forever/Stone Diamond, BMI)	31	WHEN WILL I BE LOVED Peter Asher (Acuff-Rose, BMI)	23
KEEP YOUR EYE ON THE SPARROW Eugene McDaniels (Leeds/Duchess, ASCAP)	100	WHY CAN'T WE BE FRIENDS? Jerry Goldstein with Lonnie Jordan (Far Out, ASCAP)	9
LISTEN TO WHAT THE MAN SAID Paul McCartney (McCartney/ATV, BMI)	1	WILDFIRE Bob Johnston (Mystery, BMI)	20
LOOK AT ME (I'M IN LOVE) Goodman & Ray (Gambi, BMI)	55	WOODEN HEART Bob Morgan (Gladys, ASCAP)	92
LOVE WILL KEEP US TOGETHER Captain w. Toni Tennille (Don Kirshner, BMI)	2		



THE SINGLES CHART

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

TITLE	ARTIST	Label, Number, (Distributing Label)	WKS. ON CHART
1	1	LISTEN TO WHAT THE MAN SAID WINGS Capitol 4091	9
2	2	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M 1674	14
3	4	ONE OF THESE NIGHTS EAGLES/Asylum 45257	9
4	7	I'M NOT IN LOVE 10cc/Mercury 73678	11
5	8	MIDNIGHT BLUE MELISSA MANCHESTER/Arista 0116	12
6	6	SWEARIN' TO GOD FRANKIE VALLI/Private Stock 021	8
7	9	PLEASE MR. PLEASE OLIVIA NEWTON-JOHN/MCA 40418	8
8	3	THE HUSTLE VAN McCOY & THE SOUL CITY SYMPHONY/ Avco 5653	14
9	11	WHY CAN'T WE BE FRIENDS? WAR/UA XW 620X	14
10	12	JIVE TALKIN' BEE GEES/RSO 510 (Atlantic)	10
11	15	SOMEONE SAVED MY LIFE TONIGHT ELTON JOHN/MCA 40421	4
12	14	THE WAY WE WERE/TRY TO REMEMBER GLADYS KNIGHT & THE PIPS/Buddah 463	13
13	5	MAGIC PILOT/EMI 3992 (Capitol)	17
14	16	DYNAMITE TONY CAMILLO'S BAZUKA/A&M 1666	13
15	10	ROCKIN' CHAIR GWEN McCRAE/Cat 1996 (TK)	14
16	19	MORNIN' BEAUTIFUL TONY ORLANDO & DAWN/Elektra 45260	6
17	20	RHINESTONE COWBOY GLEN CAMPBELL/Capitol 4095	9
18	24	HOW SWEET IT IS JAMES TAYLOR/Warner Bros. 8109	5
19	22	THE ROCKFORD FILES MIKE POST/MGM 14772	10
20	13	WILDFIRE MICHAEL MURPHEY/Epic 8 50054	19
21	17	LOVE WON'T LET ME WAIT MAJOR HARRIS/Atlantic 3248	16
22	18	I'M NOT LISA JESSI COLTER/Capitol 4009	17
23	21	WHEN WILL I BE LOVED LINDA RONSTADT/Capitol 4050	16
24	26	DISCO QUEEN HOT CHOCOLATE/Big Tree 16038 (Atl.)	10
25	33	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS/ Playboy 6024	6
26	23	MISTY RAY STEVENS/Barnaby 614 (Chess/Janus)	16
27	53	FIGHT THE POWER—PART I ISLEY BROS./T-Neck ZS8 2256 (Col)	4
28	27	ONLY WOMEN ALICE COOPER/Atlantic 3254	17
29	31	I'M ON FIRE DWIGHT TWILLEY BAND/Shelter 40380	12
30	28	THANK GOD I'M A COUNTRY BOY JOHN DENVER/RCA PB 10239	19
31	36	JUST A LITTLE BIT OF YOU MICHAEL JACKSON/Motown M1349F	9
32	35	SLIPPERY WHEN WET COMMODORES/Motown M 1338F	11
33	41	GET DOWN TONIGHT KC & THE SUNSHINE BAND/TK 10009	6
34	46	AT SEVENTEEN JANIS IAN/Columbia 3 10154	5
35	30	HEY YOU BACHMAN-TURNER OVERDRIVE/Mercury 73683	11
36	29	TAKE ME IN YOUR ARMS (ROCK ME) DOOBIE BROTHERS/ Warner Brothers 8092	19
37	45	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/ Epic 8 50103	10
38	48	COULD IT BE MAGIC BARRY MANILOW/Arista 0126	5
39	44	HOLDIN' ON TO YESTERDAY AMBROSIA/20th Century 2207	6
40	47	(SHU-DOO-PA-POO-POOP) LOVE BEING YOUR FOOL TRAVIS WAMMACK/Capricorn CPS 0239 (WB)	5
41	60	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE/ Columbia 3 10172	3
42	51	WASTED DAYS AND WASTED NIGHTS FREDDY FENDER/ ABC Dot DOA 17558	5
43	69	BLACK SUPERMAN—MUHAMMAD ALI JOHNNY WAKELIN & THE KINSHASA BAND/Pye 71012 (ATV)	13
44	65	THIRD RATE ROMANCE AMAZING RHYTHM ACES/ABC 12078	6
45	54	HELP ME RHONDA JOHNNY RIVERS/Epic 8 50121	4
46	58	'TIL THE WORLD ENDS THREE DOG NIGHT/ABC 12114	4
47	49	SWEET EMOTION AEROSMITH/Columbia 3 10155	9
48	57	HOPE THAT WE CAN BE TOGETHER SOON SHARON PAIGE and HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. ZS8 3569 (Col)	5

49	56	SATURDAY NIGHT SPECIAL LYNRYD SKYNYRD/MCA 40416	5
50	50	SEXY MFSB/Phila. Intl. ZS8 35667 (Col)	7
51	59	THAT'S WHEN THE MUSIC TAKES ME NEIL SEDAKA/Rocket 40426 (MCA)	4
52	70	FAME DAVID BOWIE/RCA PB 10320	4
53	80	TUSH ZZ TOP/London 5N 220	2
54	71	RENDEZVOUS HUDSON BROS./Rocket 40417 (MCA)	4
55	55	LOOK AT ME (I'M IN LOVE) MOMENTS/Stang 5060	9
56	25	SISTER GOLDEN HAIR AMERICA/Warner Bros. 8086	15
57	66	FEEL LIKE MAKIN' LOVE BAD COMPANY/Swan Song 70106 (Atlantic)	4
58	37	THE LAST FAREWELL ROGER WHITTAKER/RCA PB 50030	17
59	32	CUT THE CAKE AWB/Atlantic 3261	16
60	52	RAG DOLL SAMMY JOHNS/GRC 2062	8

CHARTMAKER OF THE WEEK

61	—	(I BELIEVE) THERE'S NOTHING STRONGER THAN OUR LOVE PAUL ANKA with ODIA COATES United Artists XW 685Y	1
62	62	SNEAKIN' UP BEHIND YOU BRECKER BROTHERS/Arista 0122	8
63	38	SPIRIT OF THE BOOGIE/SUMMER MADNESS KOOL AND THE GANG/Delite 1567 (PIP)	14
64	67	FOREVER CAME TODAY JACKSON 5/Motown M 1356F	4
65	39	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOA 17540	24
66	75	BALLROOM BLITZ SWEET/Capitol 4055	6
67	76	GLASSHOUSE TEMPTATIONS/Gordy G 714F (Motown)	3
68	34	GET DOWN, GET DOWN JOE SIMON/Spring 156 (Polydor)	18
69	73	THE BIGGEST PARAKEETS IN TOWN JUD STRUNK/ Melodyland ME 6015 (Motown)	5
70	72	SOONER OR LATER IMPRESSIONS/Curtom CMS 0103 (WB)	9
71	40	SHINING STAR EARTH, WIND & FIRE/Columbia 3 10090	22
72	42	BAD TIME GRAND FUNK/Capitol 4046	17
73	89	DANCE WITH ME ORLEANS/Asylum 45261	2
74	43	BAD LUCK (PT. I) HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. ZS8 3562 (Col)	17
75	84	FEELINGS MORRIS ALBERT/RCA PB 10279	2
76	94	HOW LONG (BETCHA GOT A CHICK ON THE SIDE) POINTER SISTERS/ABC Blue Thumb BTA 265	2
77	87	SEND IN THE CLOWNS JUDY COLLINS/Elektra 45253	5
78	91	DREAM MERCHANT NEW BIRTH/Buddah 470	3
79	83	ROCKY AUSTIN ROBERTS/Private Stock 020	3
80	61	IT'S ALL DOWN TO GOODNIGHT VIENNA RINGO STARR/ Apple 1882	6
81	—	BLUEBIRD HELEN REDDY/Capitol 4108	1
82	—	I BELIEVE I'M GONNA LOVE YOU FRANK SINATRA/ Reprise 1335	1
83	—	CAN'T GIVE YOU ANYTHING (BUT MY LOVE) STYLISTICS/Avco 4656	1
84	—	DAISY JANE AMERICA/Warner Bros. 8118	1
85	85	SOMETHIN' 'BOUT YOU BABY I LIKE TRINI LOPEZ/ Private Stock 024	4
86	88	GOD BLESS OUR LOVE CHARLES BRIMMER/Chelsea 3017	3
87	—	THE PROUD ONE OSMONDS/MGM 14791	1
88	92	BLUE SKY JOAN BAEZ/A&M 1703	3
89	—	RUN SALLY RUN DAVID GEDDES/Big Tree 16044 (Atl.)	1
90	74	GIVE THE PEOPLE WHAT THEY WANT O'JAYS/ Phila. Intl. ZS8 3565 (Col)	12
91	77	HOW LONG ACE/Anchor ANC 2100 (ABC)	22
92	93	WOODEN HEART BOBBY VINTON/ABC 12100	4
93	96	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) GARY TOMS EMPIRE/PIP 6504	8
94	97	FREE MAN SOUTH SHORE COMMISSION/Wand 1287	2
95	81	ONLY YESTERDAY CARPENTERS/A&M 1677	18
96	100	ALVIN STONE (THE BIRTH & DEATH OF A GANGSTER) FANTASTIC FOUR/Westbound WT 5009 (20th Century)	2
97	82	ATTITUDE DANCING CARLY SIMON/Elektra 35246	12
98	—	THE SEEKER DOLLY PARTON/RCA PB 10310	1
99	—	ACTION SPEAKS LOUDER THAN WORDS CHOCOLATE MILK/RCA PB 10290	1
100	—	KEEP YOUR EYE ON THE SPARROW MERRY CLAYTON/ Ode 66110 (A&M)	1

All listings from key progressive stations around the country are in alphabetical order by title, except where otherwise noted.

FLASHMAKER



RIDE A DARK HORSE
ROGER DALTREY
MCA

MOST ACTIVE

- RED OCTOPUS—Jefferson Starship—Grunt
- ONE OF THESE NIGHTS—Eagles—Asylum
- VENUS & MARS—Wings—Capitol
- STILLS—Stephen Stills—Col

WNEW-FM/NEW YORK

- ADDS:**
- CUNNING STUNTS—Caravan—Janus
 - DESTINY—Felix Cavaliere—Bearsville
 - FROM MIGHTY OAKS—Ray Thomas—Threshold
 - INSPIRATION—Amazing Blondel—DJM (Import)
 - NASHVILLE—ABC (Soundtrack)
 - OVERCOAT—John Hiatt—Epic
 - RETURN TO FANTASY—Uriah Heep—Bronze
 - STREETS—Ralph McTell—20th Century
 - TAKING IT ALL IN STRIDE—Tom Snow—Capitol
 - THIS TIME WE MEAN IT—R.E.O.—Speedwagon—Epic
- HEAVY ACTION (approximate airplay):**
- BASEMENT TAPES—Bob Dylan/The Band—Col
 - JESSIE'S JIG—Steve Goodman—Asylum
 - NIGHT ON THE MOUNTAIN—Fireball—Passport
 - OUTLAWS—Arista
 - RED OCTOPUS—Jefferson Starship—Grunt
 - RIDE A ROCK HORSE—Roger Daltrey—MCA
 - SLADE IN FLAME—WB

WBCN-FM/BOSTON

- ADDS:**
- A STAR IS BOUGHT—Albert Brooks—Asylum
 - FLEETWOOD MAC—Reprise
 - JESSIE'S JIG—Steve Goodman—Asylum
 - LOST GONZO BAND—MCA
 - MEMORIES—Doc Watson—UA
 - OVERCOATS—John Hiatt—Epic
 - RISING FOR THE MOON—Fairport Convention—Island
 - SATURDAY NIGHT SPECIAL—Norman Connors—Buddah
 - SLADE IN FLAME—WB
 - SLOW DAZZLE—John Cale—Island
- HEAVY ACTION (airplay, listener response):**
- BASEMENT TAPES—Bob Dylan/The Band—Col
 - HEAD OVER HEELS—Poco—ABC
 - IT'S MY PLEASURE—Billy Preston—A&M
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - ONE SIZE FITS ALL—Frank Zappa—DiscReet
 - RED OCTOPUS—Jefferson Starship—Grunt
 - SOAP OPERA—Kinks—RCA
 - TUBES—A&M
 - VENUS & MARS—Wings—Capitol

WHAT A DIFFERENCE A DAY MAKES—Esther Phillips—Kudu

WMMR-FM/PHILADELPHIA

- ADDS:**
- BASEMENT TAPES—Bob Dylan/The Band—Col
 - CUNNING STUNTS—Caravan—Janus
 - JESSIE'S JIG—Steve Goodman—Asylum
 - RANDY PYE—Polydor
 - RIDE A ROCK HORSE—Roger Daltrey—MCA
 - RISING FOR THE MOON—Fairport Convention—Island
 - SLOW DAZZLE—John Cale—Island
 - STREETS—Ralph McTell—20th Century
- HEAVY ACTION (sales, airplay):**
- BASEMENT TAPES—Bob Dylan/The Band—Col
 - RED OCTOPUS—Jefferson Starship—Grunt

WLIR-FM/LONG ISLAND

- ADDS:**
- BASEMENT TAPES—Bob Dylan/The Band—Col
 - CUNNING STUNTS—Caravan—Janus
 - FOOLISH PLEASURES—Heartsfield—Mercury
 - FROM MIGHTY OAKS—Ray Thomas—Threshold
 - FUNKYST—Bobby Harrison—Capitol
 - MOONRIDER—Anchor
 - RANDY PYE—Polydor
 - RETURN TO FANTASY—Uriah Heep—Bronze
 - RIDE A ROCK HORSE—Roger Daltrey—MCA
 - RISING FOR THE MOON—Fairport Convention—Island
- HEAVY ACTION (airplay—in descending order):**
- RED OCTOPUS—Jefferson Starship—Grunt
 - WORLDS COLLIDE—Hudson-Ford—A&M
 - KATY LIED—Steely Dan—ABC
 - JASMINE NIGHTDREAMS—Edgar Winter—Blue Sky
 - SPIRIT OF '76—Mercury
 - AMBROSIA—20th Century
 - FLAT AS A PANCAKE—Head East—A&M
 - ROWANS—Asylum
 - MIDNIGHT ON THE WATER—David Bramberg Band—Col
 - STAMPEDE—Doobie Bros.—WB

WCMF-FM/ROCHESTER

- ADDS:**
- FIGHTING—Thin Lizzy—Vertigo
 - FLAT AS A PANCAKE—Head East—A&M
 - FOOLISH PLEASURES—Heartsfield—Mercury
 - FORCE IT—UFO—Chrysalis
 - RETURN TO FANTASY—Uriah Heep—Bronze
 - RIDE A ROCK HORSE—Roger Daltrey—MCA
 - WHITE LIGHTNING—Island
- HEAVY ACTION (airplay—in descending order):**
- STILLS—Stephen Stills—Col
 - THIS TIME WE MEAN IT—R.E.O.—Speedwagon—Epic
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - PEPPER'S POW-WOW—Jim Pepper—Embryo
 - OUTLAWS—Arista
 - DESOLATION BOULEVARD—Sweet—Capitol
 - STEPPIN'—Pointer Sisters—ABC Blue Thumb
 - HEAD OVER HEELS—Poco—ABC
 - WORLDS COLLIDE—Hudson-Ford—A&M
 - TUBES—A&M

WKTK-FM/BALTIMORE

- ADDS:**
- BACKSTREET CRAWLER—Paul Kossoff—Island
 - BASEMENT TAPES—Bob Dylan/The Band—Col
 - CUNNING STUNTS—Caravan—Janus
 - FOOLISH PLEASURES—Heartsfield—Mercury
 - GEORGIE FAME—Island
 - HEADSTONE—20th Century
 - JUST WANNA ROCK 'N' ROLL—Jose Feliciano—RCA
 - LARRY SANTOS—Cosablanca
 - MICHAEL O'GARA—London
 - RISING FOR THE MOON—Fairport Convention—Island
- HEAVY ACTION (airplay, sales):**
- GORILLA—James Taylor—WB
 - HEAD OVER HEELS—Poco—ABC
 - IT'S MY PLEASURE—Billy Preston—A&M
 - NOW LOOK—Ronnie Wood—WB
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - ONE SIZE FITS ALL—Frank Zappa—DiscReet
 - RED OCTOPUS—Jefferson Starship—Grunt
 - STILLS—Stephen Stills—Col
 - TWO LANE HIGHWAY—Pure Prairie League—RCA
 - VENUS & MARS—Wings—Capitol

WORJ-FM/ORLANDO

- ADDS:**
- BACKSTREET CRAWLER—Paul Kossoff—Island
 - FIGHTING—Thin Lizzy—Vertigo
 - LADY LEA—Lea Roberts—UA
 - RETURN TO FANTASY—Uriah Heep—Bronze
 - RIDE A ROCK HORSE—Roger Daltrey—MCA
- HEAVY ACTION (sales, airplay, requests):**
- CUT THE CAKE—AWB—Atlantic
 - DIAMONDS & RUST—Joan Baez—A&M
 - FOOLISH PLEASURES—Heartsfield—Mercury
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - ONE SIZE FITS ALL—Frank Zappa—DiscReet
 - OUTLAWS—Arista
 - STILLS—Stephen Stills—Col
 - VENUS & MARS—Wings—Capitol
 - WHY CAN'T WE BE FRIENDS—War—UA

WXRT-FM/CHICAGO

- ADDS:**
- A STAR IS BOUGHT—Albert Brooks—Asylum
 - BASEMENT TAPES—Bob Dylan/The Band—Col
 - FIGHTING—Thin Lizzy—Vertigo
 - FLYING ISLAND—Vanguard
 - LET'S TAKE IT TO THE STAGE—Funkadelic—20th Century
 - PHOENIX—Cannonball Adderly—Fantasy
 - RIDE A ROCK HORSE—Roger Daltrey—MCA
 - RISING FOR THE MOON—Fairport Convention—Island
 - SLOW DAZZLE—John Cale—Island
 - TRANCE—Steve Kuhn—ECM
- HEAVY ACTION (airplay, sales, phones):**
- ELECTRONIC REALIZATIONS—Synergy—Passport
 - MATCHING TIE & HANDKERCHIEF—Monty Python—Arista
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - STILLS—Stephen Stills—Col
 - TOYS IN THE ATTIC—Aerosmith—Col
 - VENUS & MARS—Wings—Capitol
 - WILL O' THE WISP—Leon Russell—Shelter

KUDL-FM/KANSAS CITY

- ADDS:**
- FLAT AS A PANCAKE—Head East—A&M
 - IT'S MY PLEASURE—Billy Preston—A&M
 - JESSIE'S JIG—Steve Goodman—Asylum
 - UPP—Epic
- HEAVY ACTION (airplay):**
- CAPTAIN FANTASTIC—Elton John—MCA
 - CUT THE CAKE—AWB—Atlantic
 - IAN HUNTER—Col
 - INITIATION—Todd Rundgren—Bearsville
 - RED OCTOPUS—Jefferson Starship—Grunt
 - SPARTACUS—Triumvirat—Capitol
 - STAMPEDE—Doobie Bros.—WB
 - STILLS—Stephen Stills—Col
 - VENUS & MARS—Wings—Capitol
 - WELCOME TO RIDDLE BRIDGE—Brewer & Shipley—Capitol

KBPI-FM/DENVER

- ADDS:**
- CRACKIN'—Polydor
 - FLEETWOOD MAC—Reprise
 - FORCE IT—UFO—Chrysalis
 - OUTLAWS—Arista
 - RIDE A ROCK HORSE—Roger Daltrey—MCA
- HEAVY ACTION (sales, airplay—in descending order):**
- ONE OF THESE NIGHTS—Eagles—Asylum
 - VENUS & MARS—Wings—Capitol
 - CAPTAIN FANTASTIC—Elton John—MCA
 - STILLS—Stephen Stills—Col
 - RED OCTOPUS—Jefferson Starship—Grunt
 - FANDANGO—ZZ Top—London
 - DIAMONDS & RUST—Joan Baez—A&M
 - METAMORPHOSIS—Rolling Stones—Abkco
 - STAMPEDE—Doobie Bros.—WB
 - GORILLA—James Taylor—WB

SLEEPER



FORCE IT
UFO
Chrysalis

KGB-FM/SAN DIEGO

- ADDS:**
- BASEMENT TAPES—Bob Dylan/The Band—Col
 - FORCE IT—UFO—Chrysalis
 - HEAD OVER HEELS—Poco—ABC
 - HUMMINGBIRD—A&M
 - LEVEL ONE—Eleventh House feat. Lorry Coryell—Arista
 - ONE SIZE FITS ALL—Frank Zappa—DiscReet
 - OUTLAWS—Arista
 - TUBES—A&M
 - TWO FINE PEOPLE [single]—Cat Stevens—A&M
- HEAVY ACTION (airplay, sales):**
- BETWEEN THE LINES—Jonis Ion—Col
 - CAPTAIN FANTASTIC—Elton John—MCA
 - FANDANGO—ZZ Top—London
 - GORILLA—James Taylor—WB

ONE OF THESE NIGHTS—Eagles—Asylum
RED OCTOPUS—Jefferson Starship—Grunt
VENUS & MARS—Wings—Capitol

KMET-FM/LOS ANGELES

- ADDS:**
- BACK TO EARTH—Rare Earth—Rare Earth
 - BASEMENT TAPES—Bob Dylan/The Band—Col
 - FORCE IT—UFO—Chrysalis
 - LEVEL ONE—Eleventh House feat. Larry Coryell—Arista
 - LOVE CORP.—Hues Corp.—RCA
 - RIDE A ROCK HORSE—Roger Daltrey—MCA
 - RISING FOR THE MOON—Fairport Convention—Island
- HEAVY ACTION (airplay, sales):**
- CAPTAIN FANTASTIC—Elton John—MCA
 - FANDANGO—ZZ Top—London
 - GORILLA—James Taylor—WB
 - METAMORPHOSIS—Rolling Stones—Abkco
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - ORIGINAL SOUNDTRACK—10cc—Mercury
 - STILLS—Stephen Stills—Col
 - VENUS & MARS—Wings—Capitol

KSAN-FM/SAN FRANCISCO

- ADDS:**
- BASEMENT TAPES—Bob Dylan/The Band—Col
 - CUNNING STUNTS—Caravan—Janus
 - GEORGIE FAME—Island
 - LONELINESS & TEMPTATION—Clarence Carter—ABC
 - RIDE A ROCK HORSE—Roger Daltrey—MCA
 - HEAVY ACTION (airplay—in descending order):
 - ANDY FRASER BAND—CBS (Import)
 - RED OCTOPUS—Jefferson Starship—Grunt
 - RIDE A ROCK HORSE—Roger Daltrey—MCA
 - TUBES—A&M
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - VENUS & MARS—Wings—Capitol
 - GEORGIE FAME—Island
 - NOW LOOK—Ronnie Wood—WB
 - HEAD OVER HEELS—Poco—ABC
 - SONS OF CHAMPLIN—Gold Mine

KZEL-FM/EUGENE, ORE.

- ADDS:**
- BACKSTREET CRAWLER—Paul Kossoff—Island
 - FIGHTING—Thin Lizzy—Vertigo
 - FORCE IT—UFO—Chrysalis
 - GEORGIE FAME—Island
 - MARVIN & FARRAR—EMI
 - RANDY PYE—Polydor
 - RETURN TO FANTASY—Uriah Heep—Bronze
 - RIDE A ROCK HORSE—Roger Daltrey—MCA
 - RISING FOR THE MOON—Fairport Convention—Island
 - SNAKEHIPS, ETCETERA—Nucleus—Sire
- HEAVY ACTION (airplay, phones):**
- BASEMENT TAPES—Bob Dylan/The Band—Col
 - DREAMING MY DREAMS—Waylon Jennings—RCA
 - HEAD OVER HEELS—Poco—Epic
 - IT'S MY PLEASURE—Billy Preston—A&M
 - ONE SIZE FITS ALL—Frank Zappa—DiscReet
 - PABLO CRUISE—A&M
 - RED OCTOPUS—Jefferson Starship—Grunt
 - SPIRIT OF '76—Mercury
 - STORM AT SUN UP—Gino Vannelli—A&M
 - TUBES—A&M

N.Y. Central (Continued from page 16)

have been dropped in light of an initial agreement between Starr Broadcasting and GAF Corp., the latter promising to change the station back to a classical format, a snag has been hit in the negotiations with the sale now on an "indefinite hold."

FIRE ON THE MOUNTAIN: No, this isn't an item about **Charlie Daniels**, but rather on the Squibb Building on West 57th Street, home of ICM in the Big Apple. Also scene of an all-too-real "Towering Inferno" scene when a fire was caused, reportedly, by a carelessly tossed cigarette butt. There were no serious injuries. . . . On a happier note from that same 18th floor, ICM music head **Herb Spar** and wife **Barbara** are now the parents of **Joshua David**, a five pound nine ounce baby born Tuesday (15) night.

NOTED: **Joe Cocker** and **Cornell Dupree** made themselves at home at Nickels and did a bit of jamming. Cocker was in town with news (and tests?) of his next A&M lp, "Jamaica Say You Will," the same Jamaica of the **Jackson Browne** song . . . Arista has reportedly signed **Ursula Dudziak**, unusual jazz vocalist and wife of Polish jazz violinist **Michal Urbaniak**. Urbaniak is producing her first album for the label using his own and part of **Miles Davis'** bands. . . . Rock in the Times Magazine fashion pages? **Emmylou Harris**, **Wendy Waldman**, **Valerie Simpson** and **Manhattan Transfer's Janis Siegel** and **Laurel Messe**. And you thought only **Mick** made the society pages.

AM Action (Continued from page 15)

South wherer it is #1 on WAKY. Also on WMPS, WKLO, WAYS, WLAC, WSGN, WORD, plus more.

NEW ACTION

David Bowie (RCA) "Fame." This disc, which originally broke pop and r&b out of Detroit (WDRQ) and is now topping the sales surveys there, literally exploded this week with new airplay on WFIL, KHJ, WRKO, WIXY and WCOL. R&B remains solid in only a few areas, but the top 40 picture is starting to look fantastic.

Frank Sinatra (Reprise) "I Believe I'm Gonna Love You." Ole Blue Eyes starts the activity on his newest release in an impressive manner, with immediate picks on WFIL and KHJ. They should prove a decent test. Stay tuned for more on this one.

Dialogue (Continued from page 12)

Diana Ross, Smokey Robinson. It was a one shot but if you notice the magazine that is on the stands right now called "Right On," it is the same concept. It sold out, we went back to press twice to sell them. At the same time we built an area for merchandising. We had special interview records with them, what kind of girls they liked, what kind of soul food. It was a seven inch record, it cost about \$.25.

Now this goes for about 2½ to 3 years. Bobby Sherman was one of the longest lasting of the teen stars mainly because he made an attempt to hold on to teens. But on the other hand I think he made a mistake to try and hold on to that market for so long because you have to make the transition, you have to grow. From that I was doing a lot of merchandising for Capitol, Rick Springfield, the Raspberries. But with kids it's wheels, it's food, it's clothes and good times. So at that time I was doing the merchandising on Grand Funk and The Brady Bunch.

RW: Are there any new merchandising "browser box" type ideas on the horizon?

Rice: Yes, we are currently working on a television station that is a record store—a 24 hour a day station which would sell records, play new product and interview artists. It's very difficult to get exposure on a new artist today, and this concept could change that around as well as widen the demographics of the record buying audience.

RW: What would make people listen to your station?

Rice: The same way that they went from AM to FM: because you gave them something that they wanted. And if there isn't a hole in the market place for them it fails; if there is a hole it succeeds. The same way that everybody said nobody is going to listen to FM rock. FM was sort of a sophisticated child of the industry. I think that television and records are so intertwined that you don't want to say I'm just going to sell a record you also will be selling television shows. We hope it will happen this year.

You can't patent an idea like this, but I hope that somebody tries to rip us off because I'll make more money that way. It has been registered with the Producers Assn. and the Screen Writers Guild contract. ☺

Players Re-Sign with Phonogram



Irwin H. Steinberg, president, Phonogram, Inc./Mercury Records, has announced the re-signing of the Ohio Players to a long-term, worldwide recording agreement with the company. The signing was the culmination of a series of meetings involving Steinberg, Dick Shelton (attorney for the Ohio Players), Bill Traut (the group's negotiator), Elzy White (management rep for the group) and Clarence Satchell of the Players. The signing comes just ahead of the new Ohio Players album, "Honey," due for release shortly. Shown above at the signing are, from left: Shelton; Robin McBride, international and midwest a&r director; Mike Gormley, national director of publicity; Marshall Jones, Jimmy Williams and Leroy Bonner of the Ohio Players; Steinberg; Satchell; Lou Simon, senior vice president/director of marketing; Traut; White; Carol Forney, legal administrator; Jules Abramson, vice president/sales.

The Coast (Continued from page 8)

Granola Suite?" . . . **Daryl Hall & John Oates** have just completed work on their fourth album (and first for RCA); people who are *still* knocked out every time they hear "She's Gone" (and there are a lot of us) are in for a treat . . . With the AM success of "Ballroom Blitz" and FM success of "AC/DC," several top agents battling it out for the Stateside booking rights to the **Sweet** . . . Congratulations due **Michael Sherman** on the rapid growth of Music Magazine . . . Atlanta-based **Hydra** ran into some difficulties with the cover for their new album "Land Of Money." The original cover, designed by the Hypgnosis people in England, depicted a Louisiana State Trooper blowing his nose on a \$100 bill. Which didn't exactly amuse the people at the Treasury Department, who vetoed the cover twice until an acceptable airbrush was done on the sacred bill, causing a two-week delay in the shipping of the album. Now if the Louisiana State Troopers get an eyeful of the cover, the thing may *never* come out . . . **Eagles** reportedly trying to decide whether to play Dodger Stadium with **Elton John** or headline Anaheim Stadium themselves . . . **Dirk Hamilton** has ben signed to ABC, where he'll become producer **Gary Katz'** first non-**Steely Dan** project in three years . . . **Arthur Brown** talks his way through town next month . . . **Gary Stromberg** and **Art Linson** are teaming to do a film for Universal called "Carwash." In casting the r&b musical comedy, they're reportedly favoring new singing and dancing talent over established names . . . One local Honolulu TV station's coverage of the Diamond Head Crater Festival featured an on-the-scene reporter describing the wonderfulness of the event, with a portion of **Flo & Eddie's** set providing the backdrop to the footage. What the station failed to notice, however, was the fine the guys were singing (and quite audibly, at that) while their reporter droned on: "This whole concert is a great big hunk of shit!" The line is from a song called "Cheap," from a Columbia album called "Illegal, Immoral & Fattening," whose wonderful X-rated presence will be felt sometime next month. And though he'll deny it vehemently, after the show **Howard Kaylan** was seen in the same hotel room as an **Emmylou Harris** cassette. Flo & Eddie are presently touring Australia, come back next month for a tour with **Jefferson Starship** to promote the album, and will take their festival of foolishness and abuse to Europe with **Canned Heat** . . . That Jefferson Starship tour celebrates the band's 10th anniversary . . . We hear that the **Hudson Brothers** will play the Tin Man, Lion and Scarecrow in a stage presentation of the "Wizard Of Oz" next month, with another starring role going to **Margaret Hamilton**, who played the Wicked Witch in the original film. The show will reportedly kick off with weeklong runs in St. Louis and Kansas City . . . A recent study of the effect of music on plantlife revealed that plants responded to a wide variety of musics. But, according to the report published in Modern Hi-Fi And Music, all of the greenery tested were unanimous on one decision: they all hated the **Electric Light Orchestra**.

SCEPTER ○ WAND ○ HOB

new releases



EDDIE 'The Sheik' KOCHAK
Strictly Belly Dancing, Vol. 2
SPS 5118



GOSPEL ENCORES
Oh Blessed Star
HBX 2179



VICTORY CHORAL ENSEMBLE
I'll Never Let Go His Hand
HBX 2180

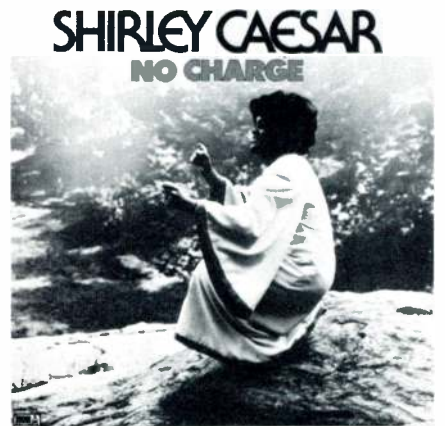


THE VOICES OF REV. MILTON BRUNSON
& THE THOMPSON COMMUNITY SINGERS
HBX 2178

The Swan Silvertones / I've got myself together



THE SWAN SILVERTONES
I've Got Myself Together
HBX 2177



SHIRLEY CAESAR
No Charge
HBX 2176

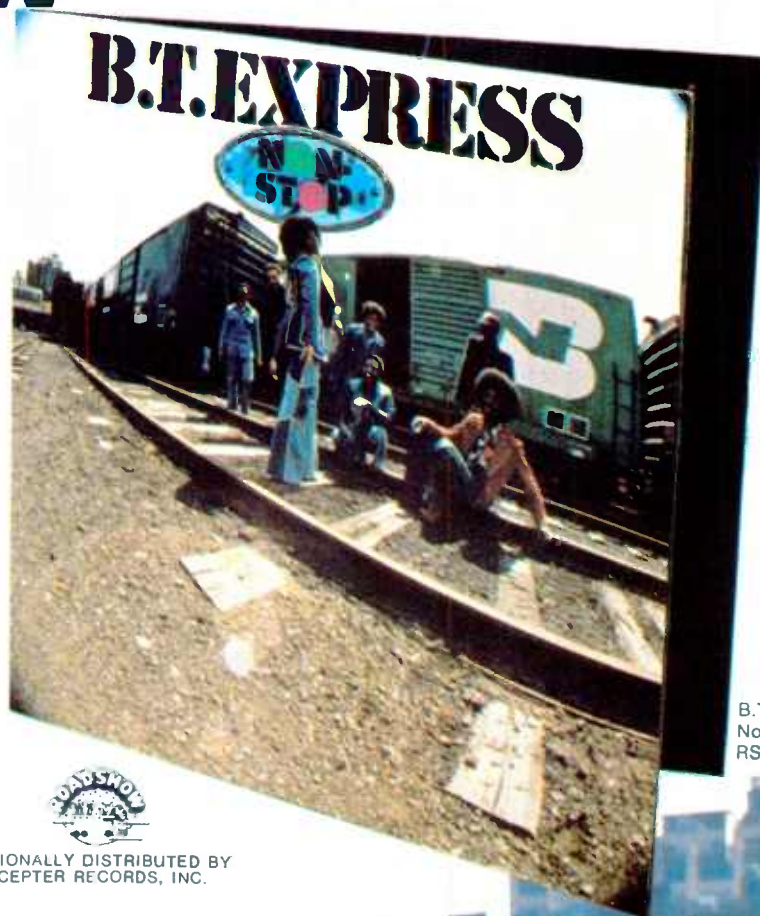


DISCO GOLD
SPS 5120



ROADSHOW

*Foot Stompin!
Finger Poppin!
Non-Stoppin!
New Album*

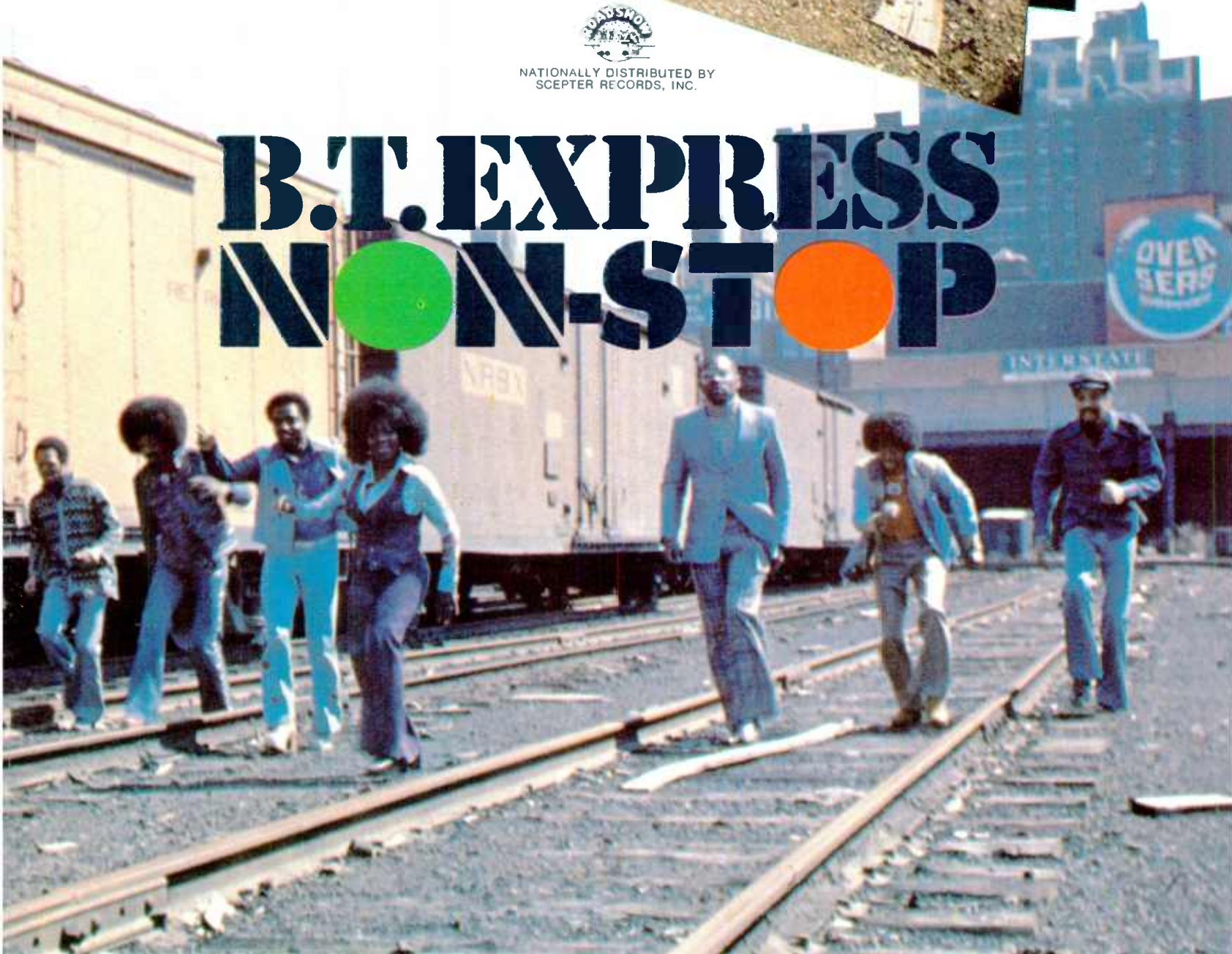


B.T. EXPRESS
Non-Stop
RS 41001



NATIONALLY DISTRIBUTED BY
SCEPTER RECORDS, INC.

B.T. EXPRESS NON-STOP



Hi-Fi Accessories Introduced by Memorex

■ SANTA CLARA, CAL.—Known as an audio tape manufacturer, Memorex has announced their expansion into the tape-related and hi-fi accessories markets with a variety of new products. Ted Cutler, Memorex director of marketing, in making the announcement of the company's intentions, said, "We intend to bring into this area good sales distribution along with high name visibility. And the Memorex name will insure these accessory products offer the same high quality we maintain in our magnetic tape lines."

The new products include: an 8-track cartridge for head/capstan cleaning; a cassette cleaning kit consisting of a standard audio cassette containing a non-abrasive fiber-cleaning tape and coming with a bottle of head cleaning solution; a universal

McGuinn Utilizes Video As Communications Tool

■ NEW YORK—Roger McGuinn, former cornerstone of the Byrds and now a solo artist for Columbia Records, has just released a new album, "Roger McGuinn & Band," which features McGuinn on the cover against a backdrop of video tape recorders, TV monitors and related TV equipment. McGuinn, who describes himself as a gadget freak, says he's been using video tape recorders for a number of projects in the past few years.

"I'm attracted to video as an artist and for its use as a communications tool," says McGuinn, who has Sony, Panasonic, Ampex and other video gear at home where he is working in half-inch, one-inch and video cassette formats. Comparing the video recorder and camera in its portable, inexpensive version to the electric guitar, McGuinn said that video "is a tool, an instrument, an actual instrument."

Although he has thoughts on video records ("they will happen"), McGuinn has been using his video equipment to log his own performances. "I spot-check my performances on TV by making video cassettes. I try to improve my performance. It is a learning tool; I've learned a tremendous amount about television by watching myself. First of all, I learned not to not look into the camera, then I learned how not to look into the camera; it turned out a happy medium now where I sort of casually come up at the camera and ignore it!"

head demagnetized with interchangeable heads for use on cassette, 8-track and open reel systems; a record care kit which consists of a record cleaner, bottle of cleaning fluid and a stylus cleaning brush; and a record cleaner for cleaning dirt and dust from record grooves. All of these products will sell for under \$12.

"Our initial expansion is limited because we want to deliver to market only quality accessory products," says Cutler. "We will probably introduce additional accessory products in the coming year."

Audio/Video Notes

■ Fuji Photo Film going into audio tape line with series of Audiophile RX cassette tapes . . . Windsor Total Video recorded a live performance of Al Kooper at the Bottom Line in New York using portable video cassette recorder and camera . . . Robert L. Schmidt named president of National Cable Television Association . . . Electronics Industries Association reports portable component photograph systems sales up as much as 40 percent over last year . . . Sansui has introduced a new high power amp, Model BA-5000, that delivers 600 watts of power for a \$1299.95 price tag. . . . TEAC expanding its TASCAM series of audio mixers with new 8-input, 4-output mixer at \$1499.50 . . . Four channel promoters claim four channel still doing well with more systems and components available this year than last . . . In a surprising move, Sony has dropped the price by \$500 on its new AV-8650 color half-inch editing deck, from \$3,000 to \$2,500 . . . Ampex-branded Verit Industries speaker line has added several new configurations, including new vinyl and walnut models . . . Consumer awareness of video records grows as RCA and MCA/Philips launch PR campaigns that have resulted in features in a variety of consumer electronics publications in recent months . . . Sony has discontinued its original video projection system, VPP-2000, in favor of a consumer version with a smaller screen—which puts Advent in front for biggest screen size by almost two feet!

Video Discs Offer Sight & Sound

■ NEW YORK — RCA and MCA/Philips are preparing to launch separate campaigns to introduce the video record as a consumer item within the next two years. Both companies have demonstrated their systems which, while incompatible, produce the same results: giving the record buyer sound and picture at about the same price he now pays for sound only.

Two Systems

RCA has opted for a more mechanical system which they claim can be mass produced inexpensively, while MCA/Philips has set their sights on more sophisticated technology to create the same effect, the MCA/Philips system providing the potential for more side uses of their system such as still frame, random access to any one picture in a half hour of program and rapid backward and forward scan of the program material. MCA/Philips is confident they can manufacture their laser video record player for about \$500, RCA says they can stay under \$500 with their player and questions if MCA/Philips will be able to sell for that price. The one major advantage of the MCA/Philips system over the RCA at this point is that an MCA/Philips video record is practically indestructible since no needle rides in the record's grooves, so that scratches, pops and other effects associated with the audio record of today will not be an inherent part of the MCA/Philips system.

In either case it looks certain that within the next two years the consumer will be confronted with a major advertising campaign to sell him a video recorder player which attaches to the antenna terminals of his TV set and which plays both sound and picture on \$.50 worth of plastic stamped out as audio records are manufactured today.

The eventual potentials of the video record using MCA/Philips laser system — as well as other record systems which are not now in the running but have been displayed as r&d projects — are fascinating. Signal to noise ratio of the video disc can be kept within the parameters of the master tape — about 60db. A video disc can hold the equivalent of about 50 audio albums, thus introducing the possibility of four or eight channel sound plus picture; using a frame by frame display feature, thousand page books could be presented on the TV screen from the disc.

Which system will become the biggest is hard to predict at this point. If both RCA and MCA/Philips manage to come up with \$500 players and records in the \$2 to \$10 per program price range, we could have a situation similar to 8-track and cassette where the same program material is presented in incompatible formats. But whatever the format, the video record is on the way. By calling it a "video disc" rather than a record both companies seem to be confusing the issue of what this sheet of plastic does. It is a sight and sound record — a TV record — capable of giving the listener all the sound he now gets on a regular record plus all the picture he now gets off his TV screen. It is manipulated and played like an audio record, merchandised the same way, and presents the large question of what the music/record industry is going to do when they have to go into competition on this level.

Video Projection Units Available To Consumer

■ NEW YORK — Three separate consumer video projection systems are now available, each providing a TV picture screen several feet in size for watching regular TV fare, video tapes, and, when it happens, video discs. Sony was the first with a projection system, and has recently redesigned the unit as a consumer item with a price tag of about \$2,500. Next comes Advent, which has now started making deliveries on their 5 by 6 foot screen system. Originally priced at \$2,795, the Advent Video-Beam now has a price tag of \$3,695 or \$3,995 with remote control.

Third Entry

The third entry into the big screen field is Muntz's "Theater Size Home Color Television." The Muntz system is the lowest priced of all, a 50" TV screen for \$1,595 with the trade in of your old TV. Muntz has started promotion of the system with half page ads in TV Guide—a move in the consumer publication world that Advent and Sony have yet to make. Announcing that financing is available, Muntz's pitch for their system emphasizes the four foot screen, "over 12 times the size of a 15 inch set," the lack of maintenance required, remote control and a choice of finishes.

SALESMAKER OF THE WEEK



RED OCTOPUS
JEFFERSON STARSHIP
Grunt

TOP RETAIL SALES THIS WEEK

- RED OCTOPUS**—Jefferson Starship—Grunt
- BASEMENT TAPES**—Bob Dylan & The Band—Capitol
- ONE OF THESE NIGHTS**—Eagles—Asylum
- WHY CAN'T WE BE FRIENDS**—War—UA
- STILLS**—Stephen Stills—Col

CAMELOT/NATIONAL

- CAPTAIN FANTASTIC**—Elton John—MCA
- CUT THE CAKE**—Average White Band—Atlantic
- GORILLA**—James Taylor—WB
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- METAMORPHOSIS**—Rolling Stones—Abkco
- ONE OF THESE NIGHTS**—Eagles—Asylum
- STILLS**—Stephen Stills—Col
- THE HEAT IS ON**—Isley Brothers—T-Neck
- THIS TIME WE MEAN IT**—REO Speedwagon—Epic
- WHY CAN'T WE BE FRIENDS**—War—UA

MUSICLAND/NATIONAL

- BARRY MANILOW I**—Arista
- CLOSEUP**—Frankie Valli—Private Stock
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- MELISSA**—Melissa Manchester—Arista
- RED OCTOPUS**—Jefferson Starship—Grunt
- THIS TIME WE MEAN IT**—REO Speedwagon—Epic
- WHY CAN'T WE BE FRIENDS**—War—UA

RECORD BAR/NATIONAL

- BASEMENT TAPES**—Bob Dylan & The Band—Col
- BETWEEN THE LINES**—Janis Ian—Col
- DREAMING MY DREAMS**—Waylon Jennings—RCA
- GREATEST HITS**—Cat Stevens—A&M
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- ONE OF THESE NIGHTS**—Eagles—Asylum
- OUTLAWS**—Arista
- RED OCTOPUS**—Jefferson Starship—Grunt
- RETURN TO FANTASY**—Uriah Heep—WB
- WHY CAN'T WE BE FRIENDS**—War—UA

TWO GUYS/EAST COAST

- CAPTAIN FANTASTIC**—Elton John—MCA
- CHOCOLATE CHIP**—Isaac Hayes—ABC
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- ONE OF THESE NIGHTS**—Eagles—Asylum
- RED OCTOPUS**—Jefferson Starship—Grunt
- SNEAKIN' SALLY THROUGH THE ALLEY**—Robert Palmer—Island
- STILLS**—Stephen Stills—Col

- THE ORIGINAL SOUNDTRACK**—10cc—Mercury
- TWO LANE HIGHWAY**—Pure Prairie League—RCA
- VENUS & MARS**—Wings—Capitol

SAM GOODY/EAST COAST

- BASEMENT TAPES**—Bob Dylan & The Band—Col
- CAPTAIN FANTASTIC**—Elton John—MCA
- MADE IN THE SHADE**—Rolling Stones—Rolling Stones
- MELISSA**—Melissa Manchester—Arista
- ONE OF THESE NIGHTS**—Eagles—Asylum
- PICTURES AT AN EXHIBITION**—Tomita—RCA
- RED OCTOPUS**—Jefferson Starship—Grunt
- TONIGHT'S THE NIGHT**—Neil Young—Reprise
- TWO LANE HIGHWAY**—Pure Prairie League—RCA
- VENUS & MARS**—Wings—Capitol

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

- BASEMENT TAPES**—Bob Dylan & The Band—Col
- CAPTAIN FANTASTIC**—Elton John—MCA
- CHICAGO THEME**—Hubert Laws—CTI
- GREATEST HITS**—Cat Stevens—A&M
- MOVING VIOLATION**—Jackson Five—Motown
- ONE OF THESE NIGHTS**—Eagles—Asylum
- THE HEAT IS ON**—Isley Brothers—T-Neck
- THE ORIGINAL SOUNDTRACK**—10cc—Mercury
- UNIVERSAL LOVE**—MFSB—Phila. Intl.
- VENUS & MARS**—Wings—Capitol

DISCOUNT RECORDS/CAMBRIDGE, MASS.

- BASEMENT TAPES**—Bob Dylan & The Band—Col
- BETWEEN THE LINES**—Janis Ian—Col
- GORILLA**—James Taylor—WB
- GOOD VIBRATIONS**—Beach Boys—Reprise
- GREATEST HITS**—Cat Stevens—A&M
- ONE OF THESE NIGHTS**—Eagles—Asylum
- PIECES OF THE SKY**—Emmylou Harris—Reprise
- RED OCTOPUS**—Jefferson Starship—Grunt
- THE HEAT IS ON**—Isley Brothers—T-Neck
- VENUS & MARS**—Wings—Capitol

GARY'S/RICHMOND

- CAPTAIN FANTASTIC**—Elton John—MCA
- CAUGHT IN THE ACT**—Commodores—Motown
- DIAMONDS AND RUST**—Joan Baez—A&M
- HEAD OVER HEELS**—Poco—ABC
- ONE OF THESE NIGHTS**—Eagles—Asylum
- RED OCTOPUS**—Jefferson Starship—Grunt
- STILLS**—Stephen Stills—Col
- THE HEAT IS ON**—Isley Brothers—T-Neck
- TWO LANE HIGHWAY**—Pure Prairie League—RCA
- VENUS & MARS**—Wings—Capitol

FOR THE RECORD/BALTIMORE

- A TEAR TO A SMILE**—Roy Ayers Ubiquity—Polydor
- BASEMENT TAPES**—Bob Dylan & The Band—Col
- CHOCOLATE CHIP**—Isaac Hayes—ABC
- COME GET TO THIS**—Nancy Wilson—Capitol
- CUT THE CAKE**—Average White Band—Atlantic
- LET'S TAKE IT TO THE STAGE**—Funkadelic—Westbound
- ONE OF THESE NIGHTS**—Eagles—Asylum
- RED OCTOPUS**—Jefferson Starship—Grunt
- STIPPIN'**—Pointer Sisters—ABC Blue Thumb
- WHY CAN'T WE BE FRIENDS**—War—UA

WAXIE MAXIE/WASH., D.C.

- COME GET TO THIS**—Nancy Wilson—Capitol
- IT'S MY PLEASURE**—Billy Preston—A&M
- MADE IN THE SHADE**—Rolling Stones—Rolling Stones
- MAIN COURSE**—Bee Gees—RSO
- RED OCTOPUS**—Jefferson Starship—Grunt
- RENAISSANCE**—Ray Charles—Crossover
- SOULFUL EXPERIENCE**—Rance Allen Group—Truth
- STIPPIN'**—Pointer Sisters—ABC Blue Thumb
- TOYS IN THE ATTIC**—Aerosmith—Col
- WHY CAN'T WE BE FRIENDS**—War—UA

SPEC'S MUSIC/FLORIDA

- DESOLATION BOULEVARD**—Sweet—Capitol
- GREATEST HITS**—Cat Stevens—A&M
- KC & THE SUNSHINE BAND**—TK
- KOKOMO**—Col
- PABLO CRUISE**—A&M
- RED OCTOPUS**—Jefferson Starship—Grunt
- RISING TO THE MOON**—Fairport Convention—Island
- SNEAKIN' SALLY THROUGH THE ALLEY**—Robert Palmer—Island
- THE ORIGINAL SOUNDTRACK**—10cc—Mercury
- WHY CAN'T WE BE FRIENDS**—War—UA

POPULAR TUNES/MEMPHIS

- BASEMENT TAPES**—Bob Dylan & The Band—Col
- HEAD OVER HEELS**—Poco—ABC
- HIT MAN**—Eddie Kendricks—Tamla
- LET'S TAKE IT TO THE STAGE**—Funkadelic—Westbound
- OUTLAWS**—Arista
- RED OCTOPUS**—Jefferson Starship—Grunt
- STILLS**—Stephen Stills—Col
- THIS TIME WE MEAN IT**—REO Speedwagon—Epic
- VERY BEST OF POCO**—Epic
- WHY CAN'T WE BE FRIENDS**—War—UA

NATL. RECORD MART/MIDWEST

- BASEMENT TAPES**—Bob Dylan & The Band—Col
- CUT THE CAKE**—Average White Band—Atlantic
- GOOD VIBRATIONS**—Beach Boys—Reprise
- HEART OF HEARTS**—Bobby Vinton—ABC
- HORIZON**—Carpenters—A&M
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- ONE OF THESE NIGHTS**—Eagles—Asylum
- RED OCTOPUS**—Jefferson Starship—Grunt
- STILLS**—Stephen Stills—Col
- THE HEAT IS ON**—Isley Brothers—T-Neck

RECORD REVOLUTION/CLEVELAND

- BASEMENT TAPES**—Bob Dylan & The Band—Col
- CUT THE CAKE**—Average White Band—Atlantic
- HUMMINGBIRD**—A&M
- LEVEL ONE**—Larry Coryell & the Eleventh House—Arista
- ONE SIZE FITS ALL**—Frank Zappa & the Mothers of Invention—DiscReet
- RED OCTOPUS**—Jefferson Starship—Grunt
- STOP**—Eric Burdon Band—Capitol
- THE TUBES**—A&M
- TONIGHT'S THE NIGHT**—Neil Young—Reprise
- WHY CAN'T WE BE FRIENDS**—War—UA

ONE OCTAVE HIGHER/CHICAGO

- CHOCOLATE CHIP**—Isaac Hayes—ABC
- GOOD VIBRATIONS**—Beach Boys—Reprise
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M

- ONE OF THESE NIGHTS**—Eagles—Asylum
- ONE SIZE FITS ALL**—Frank Zappa & the Mothers of Invention—DiscReet
- RED OCTOPUS**—Jefferson Starship—Grunt
- STILLS**—Stephen Stills—Col
- THE HEAT IS ON**—Isley Brothers—T-Neck
- TOYS IN THE ATTIC**—Aerosmith—Col
- WHY CAN'T WE BE FRIENDS**—War—UA

CIRCLES/ARIZONA

- CUT THE CAKE**—Average White Band—Atlantic
- DISCO BABY**—Van McCoy & the Soul City Symphony—Avco
- GREATEST HITS**—Tony Orlando & Dawn—Arista
- LIFE IS YOU**—Batdorf & Rodney—Arista
- ODE TO MY LADY**—Willie Hutch—Motown
- ONE SIZE FITS ALL**—Frank Zappa & The Mothers of Invention—DiscReet
- RED OCTOPUS**—Jefferson Starship—Grunt
- STILLS**—Stephen Stills—Col
- TONIGHT'S THE NIGHT**—Neil Young—Reprise
- WHY CAN'T WE BE FRIENDS**—War—UA

WHEREHOUSE/CALIFORNIA

- BASEMENT TAPES**—Bob Dylan & The Band—Col
- BETWEEN THE LINES**—Janis Ian—Col
- BEST OF THE BITTER END YEARS**—Roxbury
- DISCO BABY**—Van McCoy & the Soul City Symphony—Avco
- NOW LOOK**—Ron Wood—WB
- OUTLAWS**—Arista
- PABLO CRUISE**—A&M
- RIDE A ROCK HORSE**—Roger Daltrey—MCA
- SPARTACUS**—Triumvirat—Capitol
- THE BOY'S DOIN' IT**—Hugh Masekela—Casablanca

LICORICE PIZZA/LOS ANGELES

- FANDANGO**—ZZ Top—London
- GORILLA**—James Taylor—WB
- GREATEST HITS**—Cat Stevens—A&M
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- MADE IN THE SHADE**—Rolling Stones—Rolling Stones
- METAMORPHOSIS**—Rolling Stones—Abkco
- OUTLAWS**—Arista
- RED OCTOPUS**—Jefferson Starship—Grunt
- STILLS**—Stephen Stills—Col
- VENUS & MARS**—Wings—Capitol

TOWER/LOS ANGELES

- BASEMENT TAPES**—Bob Dylan & The Band—Col
- DREAMING MY DREAMS**—Waylon Jennings—RCA
- GREATEST HITS**—Cat Stevens—A&M
- HALF A LOVE**—Chi-Lites—Brunswick
- JESSIE'S JIG**—Steve Goodman—Asylum
- LENA & MICHEL**—Lena Horne & Michel Legrand—RCA
- NASHVILLE**—ABC (Soundtrack)
- OUTLAWS**—Arista
- RED OCTOPUS**—Jefferson Starship—Grunt
- VERY BEST OF POCO**—Epic

EVERYBODY'S RECORDS/NORTHWEST

- ABERCROMBIE**—John Abercrombie—ECM
- BASEMENT TAPES**—Bob Dylan & The Band—Col
- BETWEEN THE LINES**—Janis Ian—Col
- HEAD OVER HEELS**—Poco—ABC
- JESSIE'S JIG**—Steve Goodman—Asylum
- LIQUID LOVE**—Freddie Hubbard—Col
- RED OCTOPUS**—Jefferson Starship—Grunt
- SPARTACUS**—Triumvirat—Capitol
- THE ORIGINAL SOUNDTRACK**—10cc—Mercury
- TOYS IN THE ATTIC**—Aerosmith—Col



THE ALBUM CHART

PRICE CODE

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

TITLE, ARTIST, Label, Number (Distributing Label)
JULY 26 JULY 19



WKS. ON CHART

1	1	ONE OF THESE NIGHTS EAGLES Asylum 7E 1039	5	F
2	2	THE HEAT IS ON ISLEY BROTHERS/T-Neck PZ 33536 (Col)	6	F
3	3	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN/MCA 2142	8	F
4	4	VENUS AND MARS WINGS/Capitol SMAS 11419	7	F
5	5	LOVE WILL KEEP UP TOGETHER CAPTAIN & TENNILLE/ A&M SP 3405	6	E
6	14	CUT THE CAKE AVERAGE WHITE BAND/Atlantic SD 18140	.5	F
7	9	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE/ Columbia PC 33280	20	F
8	18	WHY CAN'T WE BE FRIENDS? WAR/United Artists UA LA 441F	4	F
9	10	MADE IN THE SHADE ROLLING STONES/Rolling Stones COC 79102 (Atlantic)	6	F
10	11	METAMORPHOSIS ROLLING STONES/Abkco ANA 1 (London)	6	F
11	7	FOUR WHEEL DRIVE BACHMAN-TURNER OVERDRIVE/ Mercury SRM1 1027	9	F
12	12	GORILLA JAMES TAYLOR/Warner Bros. BS 2866	9	F
13	13	HORIZON CARPENTERS/A&M SP 4530	5	F
14	17	STILLS STEPHEN STILLS/Columbia PC 33575	4	F
15	15	MISTER MAGIC GROVER WASHINGTON, JR./Kudu 20S1 (Motown)	18	F
16	16	CHOCOLATE CHIP ISAAC HAYES/ABC ABCD 874	6	F
17	6	STAMPEDE DOOBIE BROTHERS/Warner Bros. BS 2835	11	F
18	8	HEARTS AMERICA/Warner Bros. BS 2852	16	F
19	53	RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)	2	F
20	20	DIAMONDS AND RUST JOAN BAEZ/A&M SP 4527	10	F
21	19	SURVIVAL O'JAYS/Phila. Intl. KZ 33150 (Col)	14	E
22	27	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33471	13	F
23	23	TOMMY SOUNDTRACK/Polydor PD 9502	18	H
24	24	FANDANGO ZZ TOP/London PS 656	11	F
25	21	A SONG FOR YOU TEMPTATIONS/Gordy G6 969S1 (Motown)	25	F
26	22	DISCO BABY VAN McCOY & THE SOUL CITY SYMPHONY/ Avco AV 69006	11	F
27	26	TWO LANE HIGHWAY PURE PRAIRIE LEAGUE/RCA APL1 0933	8	F
28	28	WELCOME TO MY NIGHTMARE ALICE COOPER/Atlantic SD 18130	19	F
29	25	GREATEST HITS ELTON JOHN/MCA 2128	36	F
30	55	GREATEST HITS CAT STEVENS/A&M SP 4519	3	F
31	31	UNIVERSAL LOVE MFSB/Phila. Intl. KZ 33158 (Col)	6	F
32	35	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 2133	23	F
33	33	HEART LIKE A WHEEL LINDA RONSTADT/Capitol ST 11358	34	F
34	30	BLIND BABY NEW BIRTH/Buddah 5636	9	F
35	29	ADVENTURES IN PARADISE MINNIE RIPERTON/ Epic PE 33454	9	F
36	34	CHICAGO VIII/Columbia PC 33100	16	F
37	45	THE ORIGINAL SOUNDTRACK 10cc/Mercury SRM 1 1029	7	F
38	46	BETWEEN THE LINES JANIS IAN/Columbia PC 33394	8	F
39	41	TALE SPINNIN' WEATHER REPORT/Columbia PC 33417	9	F
40	38	SPIRIT OF AMERICA BEACH BOYS/Capitol SVBB 11384	13	F
41	40	PHYSICAL GRAFFITI LED ZEPPELIN/Swan Song SS 2200 (Atlantic)	20	I
42	62	GREATEST HITS TONY ORLANDO & DAWN/Arista 4045	2	F
43	42	BLUE SKY, NIGHT THUNDER MICHAEL MURPHEY/Epic KE 33290	19	E
44	37	SOAP OPERA KINKS/RCA LPL1 5081	11	F

46	43	CAUGHT IN THE ACT COMMODORES/Motown M6 820S1	9	F
47	47	TROUBLE IN PARADISE SOUTHER, HILLMAN, FURAY BAND/ Asylum 7E 1036	7	F
48	48	STRAIGHT SHOOTER BAD COMPANY/Swan Song SS 8413 (Atlantic)	15	F
49	39	MY WAY MAJOR HARRIS/Atlantic SD 18119	11	F
50	50	STEPPIN' POINTER SISTERS/ABC Blue Thumb BTSD 6071	7	F
51	66	TONIGHT'S THE NIGHT NEIL YOUNG/Reprise MS 2221 (WB)	3	F
52	72	ONE SIZE FITS ALL FRANK ZAPPA & THE MOTHERS OF INVENTION/DiscReet DS 2216 (WB)	2	F
53	36	PLAYING POSSUM CARLY SIMON/Elektra 7E 1033	13	F
54	54	A QUIET STORM SMOKEY ROBINSON/Tamla T6 337S1 (Motown)	12	F
55	32	PICTURES AT AN EXHIBITION TOMITA/RCA ARL1 0838	12	F
56	49	JUDITH JUDY COLLINS/Elektra 7E 1032	16	F
57	57	I'LL PLAY FOR YOU SEALS & CROFTS/Warner Bros. 2848	17	F
58	76	HEAD OVER HEELS POCO/ABC ABCD 890	3	F
59	59	EXPANSIONS LONNIE LISTON SMITH/Flying Dutchman BOL1 0934	11	F
60	68	MOVING VIOLATION JACKSON 5/Motown M6 829S1	5	F
61	77	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/ Epic PE 33455	3	F
62	65	TO BE TRUE HAROLD MELVIN & THE BLUENOTES Featuring THEODORE PENDERGRASS/Phila. Intl. KZ 33148 (Col)	19	E
63	63	WALT DISNEY'S MICKEY MOUSE CLUB MOUSEKEDANCE AND OTHER MOUSEKETEER FAVORITES Featuring THE MIKE CURB CONGREGATION & VARIOUS ARTISTS/ Disneyland 1362	13	X
64	67	SPARTACUS TRIUMVIRAT/Capitol ST 11382	6	F
65	44	THE LAST FAREWELL ROGER WHITTAKER/RCA APL1 0855	10	F
66	69	COMING DOWN YOUR WAY THREE DOG NIGHT/ABC ABCD 888	6	F
67	51	PHONE CALL FROM GOD JERRY JORDAN/MCA 473	8	F
68	70	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	29	F
69	75	SNEAKIN' SALLY THROUGH THE ALLEY ROBERT PALMER/ Island ILPS 9294	6	F
70	71	NUTHIN' FANCY LYNRYD SKYNYRD/MCA 2137	16	F
71	73	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 1163 (Capitol)	88	F
72	89	BURNIN' THING MAC DAVIS/Columbia PC 33551	2	F
73	93	MELISSA MELISSA MANCHESTER/Arista 4031	9	F
74	82	MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)	4	F
75	83	THE CHICAGO THEME HUBERT LAWS/CTI 6058S1 (Motown)	3	F
76	74	STEPPING INTO TOMORROW DONALD BYRD/Blue Note BN LA 386G (UA)	16	F
77	79	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOSD 2020	11	F
78	78	BLOW BY BLOW JEFF BECK/Epic PE 33409	15	F
79	80	JASMINE NIGHTDREAMS EDGAR WINTER/Blue Sky PZ 33483 (Col)	4	F
80	90	THE HIT MAN EDDIE KENDRICKS/Tamla T6 338S1 (Motown)	2	F
81	81	CHOCOLATE CITY PARLIAMENT/Casablanca NBLP 7014	12	F
82	96	NATTY DREAD BOB MARLEY & THE WAILERS/Island ILPS 9281	2	F
83	52	TODAY ELVIS PRESLEY/RCA APL1 1039	6	F
84	56	THE MANHATTAN TRANSFER/Atlantic SD 18133	9	F
85	86	COLD ON THE SHOULDER GORDON LIGHTFOOT/Reprise MS 2006 (WB)	22	F
86	109	NO WAY TO TREAT A LADY HELEN REDDY/Capitol ST 11418	1	F
87	87	PHOEBE SNOW/Shelter 2109 (MCA)	39	F
88	131	DREAMING MY DREAMS WAYLON JENNINGS/RCA APL1 1062	1	F
89	84	THANK YOU BABY STYLISTICS/Avco AV 69008	5	F
90	60	IN THE POCKET STANLEY TURRENTINE/Fantasy F 9478	12	F
91	95	STRANGE UNIVERSE MAHOGANY RUSH/20th Century T 482	2	F
92	92	JOHN DENVER'S GREATEST HITS/RCA CPL1 0374	85	F
93	61	AN EVENING WITH JOHN DENVER/RCA CPL 0764	21	J
94	64	AMERICA'S CHOICE HOT TUNA/Grunt BL1 9820 (RCA)	10	F
95	58	INITIATION TODD RUNDGREN/Bearsville BR 6957 (WB)	7	F
96	99	YOUNG AMERICANS DAVID BOWIE/RCA APL1 0998	19	F
97	97	BACK HOME AGAIN JOHN DENVER/RCA APL1 0548	53	F
98	98	SHABAZZ BILLY COBHAM/Atlantic SD 18139	2	F
99	88	TANYA TUCKER/MCA 2141	5	F
100	85	DRESSED TO KILL KISS/Casablanca NBLP 7016	14	F

ARTMAKER OF THE WEEK

45 — THE BASEMENT TAPES
BOB DYLAN & THE BAND
Columbia C2 33682



1 H

The Pointer Sisters are steppin' into the spotlight with their new single

"How Long" (Betcha' Got A Chick On The Side) BTA-265

it's from
"Steppin" BTSD-6021

their fourth album on **abc Blue Thumb** TM



BTSD-6021 STEPPIN



BTS-48 THE POINTER SISTERS



BTS-6009 THAT'S A PLENTY



BTS-8002 LIVE AT THE OPERA HOUSE

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104	107	LIFE IS YOU BATDORF & RODNEY/Arista 4041
105	110	ANNIVERSARY SPECIAL VOL. I EARL SCRUGGS REVUE/ Columbia PC 33416
106	108	RENAISSANCE RAY CHARLES/Crossover CR 9005
107	94	I'M JESSI COLTER/ Capitol ST 11663
108	104	INTERNATIONAL THREE DEGREES/Phila. Intl. KZ 33162
109	112	CLOSEUP FRANKIE VALLI/Private Stock PS 2000
110	117	AVERAGE WHITE BAND/Atlantic SD 7308
111	100	HE DON'T LOVE YOU LIKE I LOVE YOU TONY ORLANDO & DAWN/Elektra 7E 1034
112	137	GOOD VIBRATIONS BEACH BOYS/Reprise MS 2223 (WB)
113	126	LET'S TAKE IT TO THE STAGE FUNKADELIC/20th Century Westbound W215
114	103	FIRE ON THE MOUNTAIN CHARLIE DANIELS BAND/Kama Sutra KSBS 2603
115	127	BACK TO EARTH RARE EARTH/Rare Earth R6 548S1 (Motown)
116	130	COME GET TO THIS NANCY WILSON/Capitol ST 11386
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123	136	AMBROSIA/20th Century T 434
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125	106	SUPERNATURAL BEN E. KING/Atlantic SD 18132
126	114	DISCO TEX AND HIS SEX-O-LETTES/Chelsea CHL 505
127	116	FIVE-A-SIDE ACE/Anchor ANCL 2001 (ABC)
128	111	SEX MACHINE TODAY JAMES BROWN/Polydor PD 6042
129	119	AMERICA TODAY CURTIS MAYFIELD/Curtom CU 5001 (WB)
130	118	KATY LIED STEELY DAN/ABC ABCD 846
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132	139	SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)
133	120	JUST A BOY LEO SAYER/Warner Bros. BS 2836
134	—	ON THE BORDER EAGLES/Asylum 7E 1004
135	123	BUSTIN' OUT PURE PRAIRIE LEAGUE/RCA LSP 4769
136	—	RETURN TO FANTASY URIAH HEPP/Warner Bros. BS 2869
137	—	THIS TIME WE MEAN IT R.E.O. SPEEDWAGON/Epic PE 33338
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139	—	LIQUID LOVE FREDDIE HUBBARD/Columbia PC 33556
140	147	FUNNY LADY SOUNDTRACK/Arista 9004
141	144	I FEEL A SONG GLADYS KNIGHT & THE PIPS/Buddah BDS 5612
142	132	PIECES OF THE SKY EMMYLOU HARRIS/Reprise 2213 (WB)
143	124	REUNION B. J. THOMAS/ABC ABCP 858
144	—	JESSIE'S JIG AND OTHER FAVORITES STEVE GOODMAN/ Asylum 7E 1037
145	149	THE CHOICE FOUR RCA APL1 0913
146	125	CHASE THE CLOUDS AWAY CHUCK MANGIONE/A&M SP 4518
147	128	NEW CITY BLOOD, SWEAT & TEARS/Columbia PC 33484
148	122	THE AURA WILL PREVAIL GEORGE DUKE/MPS/BASF 25613
149	138	UPON THE WINGS OF MUSIC JEAN-LUC PONTY/Atlantic SD 18183
150	129	FEELINGS PAUL ANKA/United Artists LA 367G

151-200 ALBUM CHART

151	GET DOWN JOE SIMON/Spring SPR 6706 (Polydor)
152	STILL CAUGHT UP MILLIE JACKSON/ Spring SPR 6708 (Polydor)
153	DESPERADO EAGLES/ Asylum SD 5068
154	VERY BEST OF POCO/Epic PEG 33537
155	OUT AMONG 'EM LOVE CHILDS AFRO CUBAN BLUES BAND/ Roulette SR 3916
156	LOOK AT ME MOMENTS/ Stang 1062 (All Platinum)
157	HALF A LOVE CHI-LITES/ Brunswick 754204
158	IT'S MY PLEASURE BILLY PRESTON/ A&M SP 4532
159	THE BEAU BRUMMELS/ Warner Brothers BS 2842
160	NEW AND IMPROVED SPINNERS/ Atlantic SD 18118
161	STOP ERIC BURDON BAND/ Capitol SMAS 11426
162	BANKRUPT DR. HOOK/Capitol ST 11397
163	YOU BREAK IT YOU BOUGHT IT MICHAEL STANLEY BAND/ Epic PE 33492
164	BARRY MANILOW I/Arista 4007
165	MEMORIES DOC WATSON/ United Artists LA 423H2
166	BIRTH AND DEATH OF A GANGSTER FANTASTIC FOUR/20th Century/ Westbound W 201
167	DIAMOND HEAD PHIL MANZANERA/Atco SD 36113
168	LET ME BE THERE OLIVIA NEWTON-JOHN/MCA 389
169	KC & THE SUNSHINE BAND/ TK 603
170	ODE TO MY LADY WILLIE HUTCH/ Motown 838S1
171	ROCKIN' CHAIR GWEN McCRAE/ Cat 2605 (TK)
172	HEART OF HEARTS BOBBY VINTON/ ABC ABCD 891
173	BEAUTIFUL LOSER BOB SEGER/ Capitol ST 11378
174	DESOLATION BOULEVARD SWEET/ Capitol ST 11395
175	MAKE THE WORLD GO AWAY DONNY & MARIE OSMOND/ MGM 4996
176	STORM AT SUNUP GINO VANELLI/ A&M SP 4533
177	TUBES/A&M SP 4534
178	TAKE A CHANCE JERRY RIOPELLE/ ABC ABCP 886
179	JOURNEY/Columbia PC 33388
180	METAL MACHINE MUSIC LOU REED/ RCA CPL2 1101
181	NEWBORN JAMES GANG/ Atco SD 36112
182	THE SUPREMES/Motown M6 828S1
183	PABLO CRUISE/A&M SP 4528
185	KOKOMO/Columbia PC 3342
186	EAGLES/Asylum SD 5054
187	LENA & MICHEL LENA HORN & MICHEL LEGRAND/RCA BGL1 1026
188	A STAR IS BOUGHT ALBERT BROOKS/ Asylum 7E 1035
189	STRONGBOW/Southwind SWF 6401 (Buddah)
190	TIMELESS JOHN ABERCROMBIE/ ECM 1047 (Polydor)
191	PASADENA ROOF ORCHESTRA/ Island 9324
192	TOM SCOTT & THE L.A. EXPRESS/ Ode 77021 (A&M)
193	HUMMINGBIRD/A&M SP 4536
194	NOW LOOK RONNIE WOOD/ Warner Bros. BS 2872
195	LATIMORE III/Glades 7505 (TK)
196	DAWN'S NEW RAGTIME FOLLIES TONY ORLANDO & DAWN/ Bell 1130 (Arista)
197	DAYS OF WINE AND NEUROSES MARTIN MULL/Capricorn CPS 155 (WB)
198	A TEAR TO A SMILE ROY AYERS UBIQUITY/Polydor 6046
199	NANCY NEVINS/Tom Cat BYL 1 1063 (RCA)
200	THE BOY'S DOIN' IT HUGH MASAKELA/Casablanca NBLP 7017

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Rock Award Nominees (Continued from page 3)

Violence; Black Oak Arkansas, who did several fund-raising concerts for Arkansas school and health center projects; Bill Graham, named for the SNACK benefit concert in Kezar Stadium; George Harrison, who has performed many concerts across the U.S. with proceeds going to various charities, and whose tour book was sold to benefit the Appalachian Regional Hospitals; and John Lennon, honored for his telethon contributions to the Muscular Dystrophy Foundation and many other Philadelphia charities.

"Inasmuch as rock is the biggest part of the music industry today, representing approximately 80 percent of the nearly \$3 billion in yearly sales," says Kirshner, "we wanted to recognize rock as the art form that it has become. Rock music has left the area of strictly counterculture, and has become a trendsetter, effecting every major art form including films, fashion, our daily lives, and in some respects, even politics.

"The 'First Annual Rock Music Awards' will not be a rock show, per se. It will be a meeting of the music and the nation, with the full spectrum of entertainment represented in the cast of presenters and the production staff," Kirshner concluded.

Final ballots have been mailed to more than 1,500 members of the National Association of Progressive Radio Announcers, and to more than 150 rock journalists/critics, selected by the critic members of the Blue Ribbon nominating panel.

All voting will be tabulated in secret and by computer, and supervised by the certified public accounting firm of Touche, Ross & Co. In a departure from sealed envelopes, the winners will be fed live from United Computing System computers centered in Kansas City, and not seen by anyone until the results are revealed on the CBS-TV special the night of August 9.

Producer is Bob Wynn and the show will be directed by Stanley Dorfman. Bonnie Burns serves as associate producer with Arnie Cogen, writer. Ben Fong-Torres is creative consultant, with David Yarnell as production consultant.

The complete list of nominees is as follows:

'Rocky' Bows

■ The new Rock Music Award, dubbed "Rocky" by executive producer Don Kirshner, made its bow July 15 when it was unveiled for the nation's press at a Beverly Wilshire Hotel press conference hosted by Kirshner.

The award, an 18 karat medallion three inches in diameter was designed by Richard Germinaro of Big Cigar Productions. Germinaro says the figure represents "creating your own environment through the energy of rock and roll."

Best Single Record: "It's Only Rock 'N' Roll," Rolling Stones prod.: Glimmer Twins writers: Mick Jagger, Keith Richard, Rolling Stones; "Lady Marmalade," Labelle prod.: Allan Toussaint; writers: Bob Crewe and Kenny Nolan; Epic; "Philadelphia Freedom," Elton John prod.: Gus Dudgeon; writers: Elton John, Bernie Taupin; MCA; "You Haven't Done Nuthin'," Stevie Wonder prod.: Stevie Wonder; writer: Stevie Wonder; Motown; "You're No Good," Linda Ronstadt prod.: Peter Asher; writer: Clint Ballard, Jr.; Capitol.

Best Album: "Bad Company," Bad Company prod.: Bad Company, Swan Song; "Blood On The Tracks," Bob Dylan prod.: Bob Dylan, Columbia; "It's Only Rock 'N' Roll," Rolling Stones prod.: Glimmer Twins, Rolling Stones; "Katy Lied," Steely Dan prod.: Gary Katz, ABC; "Fulfillingness' First Finale," Stevie Wonder prod.: Stevie Wonder, Motown.

Best New Male Vocalist: Dan Fogelberg, Epic; Michael Murphey, Epic; Paul Rodgers, Swan Song; Gil Scott-Heron, Arista; Billy Swan, Epic.

Best New Female Vocalist: Kiki Dee, Rocket; Millie Jackson, Spring; Chaka Khan, ABC; Minnie Riperton, Epic; Phoebe Snow, Shelter.

Best New Group: Ace, ABC; Average White Band, Atlantic; Bad Company, Swan Song; Justin Hayward-John Lodge, Threshold; Rufus Featuring Chaka Khan, ABC.

Best Rhythm & Blues Single: "Hijack," Herbie Mann prod.: Herbie Mann, Atlantic; "I Feel A Song," Gladys Knight and the Pips prod.: Tony Camillo, Buddah; "Lady Marmalade," Labelle prod.: Allan Toussaint,

Epic; "Never Can Say Goodbye," Gloria Gaynor prod.: Meco Monardo, MGM/Polydor; "Shining Star," Earth, Wind and Fire prod.: Sig Shore, Columbia Records.

Best Rhythm & Blues Album: "Anthology," Temptations prod.: Jeffrey Bower, Motown; "Caught Up," Millie Jackson prod.: various, Spring; "Nightbirds," Labelle prod.: Allan Toussaint, Epic; "Rufusized," Rufus prod.: Bob Monaco, ABC; "That's The Way Of The World," Earth, Wind & Fire prod.: Maurice White, Columbia.

Best Song Composer: B. Crewe, K. Nolan, "Lady Marmalade," Labelle, Epic; D. Henley, G. Frey, J.D. Souther, "Best Of My Love," Asylum; Mick Jagger, Keith Richard, "It's Only Rock 'N' Roll, Rolling Stones; Phoebe Snow, "Poetry Man," Phoebe Snow, Shelter; Stevie Wonder, "You Haven't Done Nothin'," Stevie Wonder, Motown.

Best Producer: Peter Asher, "Heart Like A Wheel"/"When Will I Be Loved"/"You're No Good," Linda Ronstadt, Capitol; Gus Dudgeon, "Caribou"/"Philadelphia Freedom," Elton John, MCA; and "I've Got The Music In Me," Kiki Dee, Rocket; John Lennon, "Pussy Cats," Harry Nilsson, RCA; and "Walls And Bridges"/"No. 9 Dream"/"Stand By Me," John Lennon, Capitol; George Martin, "Hearts," America, Warner Bros.; and "Blow By Blow," Jeff Beck, Epic; Stevie Wonder, "Fulfillingness' First Finale," "You Haven't Done Nothin'," Stevie Wonder, Motown.

Best Rock Movie or Theatrical Presentation: "Janis," prod.: F.R. Crawley for Crawley Films, Universal Pictures; "Ladies and Gentlemen: The Rolling Stones," prod.: Marshall Chess for Musifilm-Chesso, Binger-Butterfly Prod., Dragon-Aire Ltd. release; "Phantom Of The Paradise," prod.: Edward R. Pressman for Pressman/Williams Prods., 20th Century Fox Pictures; "Stardust," prod.: Sanford Lieberson for Goodtime Eros Prods., a Nat Cohen Presentation with EMI Films, a Columbia release; "Tommy," prod.: Ken Russell and Robert Stigwood for The Stigwood Organisation, a Columbia Picture release.

Rock Music Hall Of Fame (based on major historical contribution to rock and roll music): Chuck Berry; John Lennon; Paul McCartney; Elvis Presley; Rolling Stones.

Outstanding Rock Personality Of The Year (based on greatest contribution in development and progression of rock music): Bob Dylan; Bill Graham; Elton John; Todd Rundgren; Stevie Wonder.

Public Service Award (based on greatest humanitarian contribution): Joan Baez; Black Oak Arkansas; Bill Graham; George Harrison; John Lennon.

WB Signs Staple Singers



Warner Bros. Records chairman of the board Mo Ostin and president Joe Smith have announced the signing of the Staple Singers to an exclusive recording contract, effective immediately. Pictured above are, from left: Staples representative Joe Porter, Yvonne Staples, Mavis Staples, Bob Krasnow of Warner Bros., Cleotha Staples and Pop Staples.

Broadway Revival

(Continued from page 3)

the development of the original cast album concept—is the focal point of much attention. Lieber-son himself, contacted in Los Angeles, has high hopes for the disc, going so far as to say that "not since 'My Fair Lady' " has he felt as strongly about a musical score.

The surprise album of the year, in terms of Broadway, was Atlantic's "The Wiz," which climbed to 26 on the RW Album Chart. Interestingly, nowhere on the album cover does it indicate that the record is an original cast, and marketing and promotion were handled as though it were a concept album. "The Wiz" was also the source of the first hit single to emerge from a Broadway show in quite some time—"Ease On Down the Road," as covered by Consumer Report.

Arista will release the original cast to "Chicago" shortly, a different example of the limited investment record companies are seeking as regards Broadway. A company spokesman points out that Arista was required to make no investment beyond the costs of recording the album and that the rights to show came to the company from Norman Kander and Fred Ebb, composer/lyricists, "in appreciation for the job done on the 'Funny Lady' soundtrack." Arista president Clive Davis says that the company will look to record future original cast albums where there "are melodic scores," but qualifies the statement by adding that "the pickings are few."

Of the remaining musicals recorded this season, RCA came forth with "Shenandoah," in which there was no investment, and "Goodtime Charley," in which the RCA investment was "very small" according to a company spokesman. "Mack and Mabel" is a partial exception to the no-backing norm, though it was corporate ABC which acted as investor. The album was released on ABC Records. Negotiations are currently underway for rights to the "Rodgers & Hart" cast recording.

While optimism is expressed cautiously by record company executives, there is below-the-surface activity—primarily in the publishing field—that promises broader public recognition for stage material. Although there is little doubt that singer-songwriters (and group-member writers) will maintain their hold on chart activity there is also an undercurrent of feeling that interpreters, and songwriters seeking to broaden their own performing horizons, will increasingly look toward suitable Broadway material for their repertoires.

SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "I Created A Monster" — Z. Z. Hill (UA). "Steppin' in the Shoes of a Fool" is the "B" side of this sure hit record for producer Lamont Dozier. He has created a new sound for an artist who has been around for quite sometime.

DEDE'S DITTIES TO WATCH: "Yes, I Know I'm in Love" — A. C. Tilmon & the Detroit Emeralds (20th Century/Westbound — MUPT); "Don't Ask For 24 Hours" — Jean Knight (Chelsea-SLO); "Good Old Days" — Jones Brothers (AVI-MUPT).

DISCO POTENTIALS: "Sister Sheila" — Papa's Results (Sal/Wa); "Woman Of The Street" — Phase V (Dynamo).

It is rumored that Thom Bell has been romanced by A&M Records for a production deal. At press time there was no confirmation as to the type of agreement it might be.

Having taken the place of Bernie McCain, Sonny Buxton of KDIA-AM (San Francisco) is moving to bigger heights in his career. He is currently going into TV.

Ellen Anderson, who was once affiliated with Polydor/MGM as the assistant to Joe Medlin, is now going into the independent promotion field, coupled with production. You may reach her at (212) 581-5398 or write her at 201 W. 54th St., New York, New York 10019.

Arista Records has a new star on the horizon, Ms. Debbie Taylor, who previously recorded for Perception & Polydor Records under the guidance of producer David Jordan. Her new release will be out



The Temptations were recently awarded their gold record for the album "A Song For You," from which the single "Glasshouse" is moving up the singles charts. Shown from left are Melvin Franklin, Richard Street, Dennis Edwards, Ewart Abner, president of Motown, Jeffrey Bowen, producer, Otis Williams and the newest member of the group—Glenn Leonard.

in a couple of weeks. It is entitled "Leave Me No Other Choice."

DISCOS: WHAT DO THEY MEAN?

For the last year the discotheque craze has created a stir within the confines of the recording industry.

Many program directors have changed their format to add more uptempo discs, claiming that their listeners want to hear the "Soul Train" and "American Bandstand" sound. Producers enter the studio to conjure up the heavy backbeat and strong rhythm.

It is sellable, but what about the producer who would like to lay down a slow melodic track with sensitive lyrics? Is it fair to hinder him?

True, sales in the black marketplace have increased with the aid of the O'Jays' "Love Train," Harold Melvin & The Bluenotes' "Bad Luck," the Temptations' "Shakey Ground," B.T. Express' "Do It Til You're Satisfied" and countless others. Again we pose this question, what music is relevant to the Stylistics, Blue Magic, Major Harris, Roberta Flack, Nancy Wilson, Johnny Bristol, Smokey Robinson, the Moments, the Main Ingredient and others? Are some producers stagnating?

Is the discotheque syndrome just a passing fancy or is it going to be around for quite sometime?

Suggested comments invited!

Four New Pubberies Formed by Lofredo

■ **NASHVILLE**—Lou Lofredo has announced the opening of four new publishing companies for contemporary and r&b music. The partnership involves, on the r&b side, Ted Jarrett and Bob Holmes, who are signed exclusively to Ankh Music (ASCAP) and All Night Music (BMI). The first songs in this catalogue, "Groovin' on My Baby's Love" and "Kung Fu and You Too," have just been released by Jim Stewart of Stax Records.

Contemporary

On the contemporary side, Jumping Jack Music (ASCAP) and Pitter Patter Music (BMI) have been formed. Partners are Don Sheffield, Jack Jackson, Pat Patrick, Doug Yoder and Paul Whitehead.

On the contemporary writer side, the signing of singer/songwriter artists Jack Grochmal (Stack A Track), Tommy Dougherty, Anita Ball, Robert

Green (Leather) and Gary Baker have been announced. Each singer/songwriter will be recorded with their own material, then individually placed with a label to be announced. The first on finished master is Jack Grochmal; a label affiliation will be announced shortly.

Bang Records Signs Street Corner Symphony

■ **ATLANTA**—Eddie Biscoe, president of Bang Records has announced the signing of the Street Corner Symphony, a black male group who sing a capella and are managed by Jeff Cheen. Jerry Love, president of Louise/Jack Productions, Inc., and Michael Zager will co-produce (Love-Zager Productions). Bang is rush releasing their first single, titled, "Earth Angel," to coincide with their upcoming tour with War.

R&B PICKS OF THE WEEK

SINGLE **POINTER SISTERS, "HOW LONG (BETCHA' GOT A CHICK ON THE SIDE)"** (Polo Grounds Music, BMI/Ebbetts Field Music, ASCAP). Innovators in style, the Pointers have gone directly back to the roots. This single is the first extraction from their lp, "Steppin'." A heavy, rough beat creates excitement within the lyrical content. ABC Blue Thumb BTA 265.

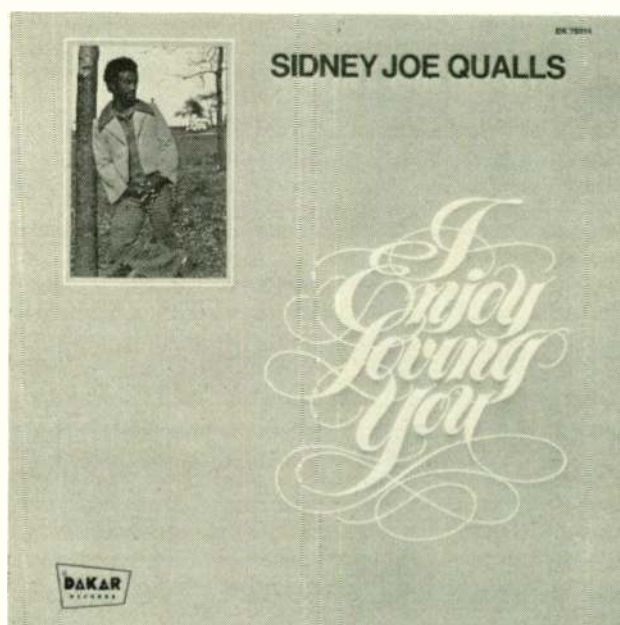
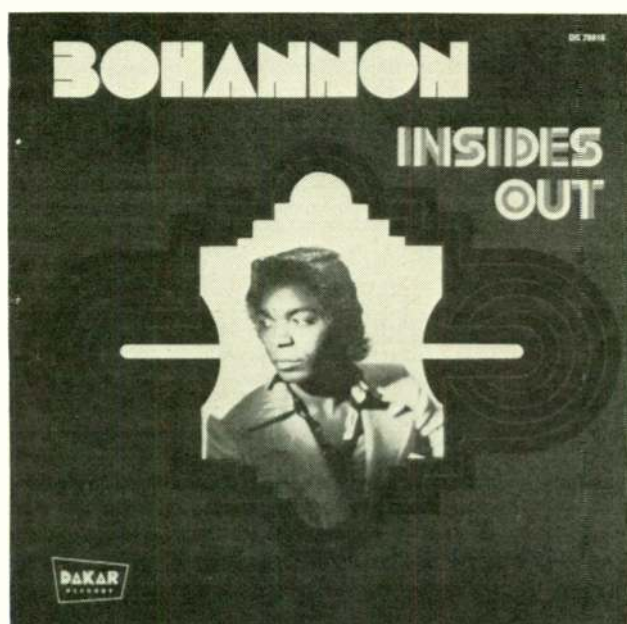
ALBUM **CARL GRAVES, "HEY RADIO"** (Joyfully Sad Music, BMI). A young artist who, for the last couple of tunes, has dealt in nothing but melodic, tender songs. This one is no exception to the rule, as Graves delightfully makes a plea to one of the most used sources of communication, the radio. All rado listeners will enjoy what the story is saying. A&M 1716.

SLEEPER **LEA ROBERTS, "LADY LEA."** The years have brought about maturity and professionalism. Ms. Roberts' talent has increased as time has gone by. She handles "Laughter In The Rain" quite well, she glides smoothly with her own rendition of "She Will Break Your Heart," and "I'm Goin' Left," penned by Stevie Wonder and Syreeta Wright, shows another side of "Lady Lea." United Artists LA418-G.



4

FROM BRUNSWICK & DAKAR



Also Available on Tape from Brunswick & Dakar

A NEW LP from

*Norman
Connors*

*Saturday
Night
Special*



Barry White

(Continued from page 19)

more than childish delight. Following intermission, the Maestro considered gait as he made his way on stage triggered a leaping, screaming handwaving frenzy. Thanking his New York fans for the good vibrations they generate, White returned the favor by wading into the audience during several numbers to shake hands and whisper sweet nothings.

Hits

A recent throat operation may have prevented him from projecting as powerfully as he would have liked, but from "Never, Never Gonna Give Ya Up" through "Can't Get Enough of Your Love, Babe" to a Love Unlimited accompanied finale of "You're the First, the Last, My Everything," the distinctive Barry White mystique shone brightly. In addition to his vocal numbers, the Maestro played piano during "I've Got So Much to Give" and wielded a conductor's baton for "Love's Theme," a composition he characterized as being "for New York City." The instrumental was an effective complement to the rest of the set, with the stirring strains of the Love Unlimited Orchestra cascading throughout the auditorium.

A Barry White performance is not stocked with subtle nuances; rather he relies on the strength and power of his voice and presence. The excitement of an evening with the Maestro snowballs with each succeeding selection. His purpose is to expound on love — spiritual and sexual. At Westchester, his deep throated murmurings aroused the passions in some, while his soulful musicianship elicited a favorable response from all.

Jonathan Skiba

RCA Releases LP From New Trio

■ NEW YORK—RCA Records has announced the release of the debut album of Faith, Hope & Charity, a trio whose music is produced, conducted and arranged by "Hustle" man Van McCoy under the aegis of his own White House Productions company. Already in release is the group's first single, "To Each His Own."

The album, entitled "Faith, Hope & Charity," has been incorporated into RCA's just-launched, Summer-long "We've Got a Heart of Soul" campaign which is designed to focus attention on and boost sales of rhythm and blues product.

Now under way, as part of the overall Faith, Hope & Charity pro-

(Continued on page 39)

RECORD WORLD THE R&B SINGLES CHART

JULY 26, 1975

JULY 26	JULY 19		
1	2	FIGHT THE POWER—PART 1 ISLEY BROS.—T-Neck ZS8 2256 (Col)	
2	1	THE HUSTLE VAN McCOY & THE SOUL CITY SYMPHONY—Avco 4653	
3	3	ROCKIN' CHAIR GWEN McCRAE—Cor 1996 (TK)	
4	4	SOONER OR LATER IMPRESSIONS—Curton CMS 0103 (WB)	
5	10	GET DOWN TONIGHT KC & THE SUNSHINE BAND—TK 10009	
6	8	FREE MAN SOUTH SHORE COMMISSION—Wond 11287 (Scepter)	
7	11	HOPE THAT WE CAN BE TOGETHER SOON SHARON PAIGE and HAROLD MELVIN & THE BLUENOTES—Philo. Intl. ZS8 3569 (Col)	
8	5	LOVE WON'T LET ME WAIT MAJOR HARRIS—Atlantic 3248	
9	9	SEXY MSFB—Philo. Intl. ZS8 3567 (Col)	
10	6	JUST A LITTLE BIT OF YOU MICHAEL JACKSON—Motown 1349F	
11	7	SLIPPERY WHEN WET COMMODORES—Motown M 1338F	
12	12	DO IT IN THE NAME OF LOVE BEN E. KING—Atlantic 3274	
13	15	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) GARY TOMS EMPIRE—PIP 6504	
14	18	THREE STEPS FROM TRUE LOVE REFLECTIONS—Capitol 4078	
15	13	LOOK AT ME (I'M IN LOVE) MOMENTS—Stang 5060 (All Platinum)	
16	20	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE—Columbia 3 19172	
17	19	SNEAKIN' UP BEHIND YOU BRECKER BROTHERS—Arista 0122	
18	14	I'LL DO FOR YOU ANYTHING YOU WANT ME TO BARRY WHITE—20th Century TC 2208	
19	24	FOREVER CAME TODAY JACKSON 5—Motown M1356F	
20	25	ACTION SPEAKS LOUDER THAN WORDS CHOCOLATE MILK—RCA PB 10290	
21	22	CHOCOLATE CITY PARLIAMENT—Casablanca 831	
22	27	DREAMING A DREAM CROWN HEIGHTS AFFAIR—Delite 1570 (PIP)	
23	29	OH ME, OH MY (DREAMS IN MY ARMS) AL GREEN—Hi 5N 2288 (London)	
24	16	THE WAY WE WERE/TRY TO REMEMBER GLADYS KNIGHT & THE PIPS—Buddah 463	
25	32	YOUR LOVE GRAHAM CENTRAL STATION—Warner Bros. WBS 8105	
26	17	GIVE THE PEOPLE WHAT THEY WANT O'JAYS—Phila. Intl. ZS8 3565 (Col)	
27	34	MAKE ME FEEL LIKE A WOMAN JACKIE MOORE—Kayvette 5122 (TK)	
28	35	DREAM MERCHANT NEW BIRTH—Buddah 470	
29	21	CUT THE CAKE/PERSON TO PERSON AWB—Atlantic 3261	
30	23	SPIRIT OF THE BOOGIE/SUMMER MADNESS KOOL & THE GANG—Delite 1567 (PIP)	
31	33	THE PHONE'S BEEN JUMPING ALL DAY JEANNIE REYNOLDS—Casablanca 834	
32	28	PLEASE PARDON ME (YOU REMIND ME OF A FRIEND) RUFUS Featuring CHAKA KHAN—ABC 12099	
33	46	GET THE CREAM OFF THE TOP EDDIE KENDRICKS—Tamlia T 54260F (Motown)	
34	48	GLASSHOUSE TEMPTATIONS—Gordy G7144F (Motown)	
35	47	HUSTLE !!! (DEAD ON IT) JAMES BROWN—Polydor 14281	
36	37	SEXY SUMMER FAMILY PLANN—Drive 6242 (TK)	
37	38	SWEARIN' TO GOD FRANKIE VALLI—Private Stock 021	
38	49	I COULD DANCE ALL NIGHT ARCHIE BELL & THE DRELLS—TSOP ZS8 4767 (Col)	
39	30	WHY CAN'T WE BE FRIENDS? WAR—United Artists XW 629X	
40	31	COME AN' GET YOURSELF SOME LEON HAYWOOD—20th Century TC 2191	
41	45	GOD BLESS OUR LOVE CHARLES BRIMMER—Chelsea 3017	
42	51	FOOT STOMPIN' MUSIC BOHANNON—Dakar 4544 (Brunswick)	
43	40	CRY, CRY, CRY SHIRLEY (AND COMPANY) Vibration 525 (All Platinum)	
44	55	CAN'T GIVE YOU ANYTHING (BUT MY LOVE) STYLISTICS—Avco 4656	
45	26	HURT MANHATTANS—Columbia 3 10140	
46	64	HOW LONG (BETCHA GOT A CHICK ON THE SIDE) POINTER SISTERS—ABC Blue Thumb BTA 265	
47	56	POTENTIAL JIMMY CASTOR BUNCH—Atlantic 3270	
48	61	THE ENTERTAINER (IF THEY COULD ONLY SEE ME NOW) J.R. BAILEY—Midland Intl. MB 10305 (RCA)	
49	52	YOU'RE EVERYTHING I NEED MAJOR LANCE—Osiris 001	
50	60	DO IT ANY WAY YOU WANNA PEOPLES CHOICE—TSOP ZS8 47691 (Col)	
51	53	I ONLY FEEL THIS WAY WHEN I'M WITH YOU JIMMY BRISCOE & THE LITTLE BEAVERS—Pi Kappa 604	
52	57	I DON'T WANT TO BE A LONE RANGER JOHNNY GUITAR WATSON—Fantasy 739	
53	68	CHASING RAINBOWS BLUE MAGIC—Atco 7031	
54	62	HARMOUR LOVE SYREETA—Motown 1353	
55	63	LOVE AND DEATH IN G & A LOVE CHILDS AFRO CUBAN BLUES BAND—Roulette 7172	
56	58	LOVE INFLATION (PT. I) JONESES—Mercury 37689	
57	70	YOLANDA BOBBY BLAND—ABC 12105	
58	65	EIGHTEEN WITH A BULLET PETE WINGFIELD—Island 026	
59	—	THIS WILL BE NATALIE COLE—Capitol 4099	
60	66	IT'S ALL OVER NOW BOBBY WOMACK—United Artists XW 674	
61	—	IT ONLY TAKES A MINUTE TAVARES—Capitol 4111	
62	69	JUST YOU AND ME TAMIKO JONES—Arista 0134	
63	—	KEEP YOUR EYE ON THE SPARROW MERRY CLAYTON—Ode 66110 (A&M)	
64	—	DYNAMITE TONY CAMILLO'S BAZUKA—A&M 1666	
65	72	SATISFY MY WOMAN CALVIN ARNOLD—IX Chains NCS 7009 (Mainstream)	
66	—	LET ME MAKE LOVE TO YOU O'JAYS—Phila. Intl. ZS8 3573 (Col)	
67	—	LET ME LAY MY FUNK ON YOU POISON—Roulette 7174	
68	—	FLYING HIGH BLACKBYRDS—Fantasy 747	
69	71	ONE THING ON MY MIND PERSUASIONS—A&M 1698	
70	—	HE'S MY MAN SUPREMES—Motown M 1358F	
71	74	A WOMAN NEEDS TO BE LOVED TYRONE DAVIS—Dakar 4545 (Brunswick)	
72	—	LOVE IS MISSING FROM OUR LIVES DELLS & THE DRAMATICS—Cadet 5710 (Chess/Janus)	
73	—	(BABY) DON'T LET IT MESS YOUR MIND DONNY GERRARD—Rocket 40405 (MCA)	
74	—	IF YOU WANT A LOVE AFFAIR JESSE JAMES—20th Century TC 2201	
75	—	HUSTLE WIT EVERY MUSCLE KAY GEES—Gang 1325 (PIP)	

WB—Curtom Get-Together



Chicago's Regency Hyatt House was the site of a recent Warner Bros.-Curtom joint presentation, with performances by all the Curtom artists highlighting the event. In the group shot at left are, from left: (top row) Joe Hutchinson, manager of The Emotions; Curtom artist/producer LeRoy Hutson; Warner Bros. promotion executive Ron Ellison; Curtis Mayfield; Rev. Jesse Jackson; Marv Stuart, Curtom-Gemigo co-president; producers Marvin Yancey and Chuck Jackson; Curtom-Gemigo vice president Emmett Garner and Philip Waker of The Spinners; (bottom row) Three of the four Impressions—Reggie Torian, Ralph Johnson and Sam Gooden. In the photo at right are, from left: Barry Resnick, Curtom-Gemigo vice-president; Stuart; Ellison; Ted Coleman, chief office administrator for the Mayor of Chicago; Joe Smith, Warner Bros. president.

RCA Signing

(Continued from page 38)

gram is a Disco Dance Contest. The contest will run through July 26, with finals being held in one of RCA's studios in August. McCoy and Faith, Hope & Charity (Albert Bailey, Brenda Hilliard, Diane Destry) will act as judges.

Additional promotional and merchandising tools especially created for Faith, Hope & Charity include mobiles and album covers for in-store displays along with press kits, radio spots, album minnies, bumper stickers and tambourines.

Rick McGruder Named Nashboro VP

■ NASHVILLE — Nashboro Record Company has announced that Rick McGruder has been named a vice president of the gospel, r&b and blues label.

McGruder, a 25 year veteran of the music business, joined Nashboro in November, 1974, as manager of regional promotion and sales.

Bud Howell, president of Nashboro, stated that McGruder will share national promotion and sales responsibility with VP Freddie North.



Rick McGruder

Family of Man Films Complete Disco Shows

■ NEW YORK — Family of Man Films, Ltd. has completed production of the first of a proposed series of 26 60-minute television shows called "Discomania," with a format calling for on-location filmings at different discos in the U.S. and abroad.

Artists filmed in London were Rufus Thomas, Osibisa, Sweet Sensation, Kenny, Janine Dexter and Mac & Katie Kissoon. Those taped at New York's Le Jardin included Monti Rock III (Disco Tex & the Sex-O-Lettes), Gloria Gaynor, Bimbo Jet, George and Gwen McCrae and the Moments. Labelle also taped a spot for the show. Projected air date is September.

Disco File (Continued from page 17)

Jeff Baugh and Ilene Raskin who report this week from the new Southampton club, Jaws, are also known as Disco On The Run, one of the many mobile discotheque teams operating in New York and across the country. They travel with their own equipment and lights (including a portable mirrored ball) and set up for parties anywhere (like the recent closing party for Bette Midler's "Clams on the Half-Shell Revue" and frequent late afternoons at the Promenade Cafe in Rockefeller Center). They'll also be providing the musical setting for the Disco Tex & the Sex-O-Lettes show at the Diplomat Hotel's Grand Ballroom coming up on August 13. Other records the Disco On The Run team are excited about: "It Only Takes a Minute" by Tavares (Capitol), "Dinero," a fine Latin hustle from the LTG Exchange album, "Susie Heartbreaker" (RCA) and "The Summer of '42," the lush Biddu Orchestra version of the Michel Legrand movie theme that's become one of the most talked-about and sought-after imports in New York in the past few weeks (it's on Epic in England but as yet they have no plans to release it here).

My favorite single this week is a left field choice but the only bright spot in a rather dull batch. It's called "There'll Come a Time, There'll Come a Day" by a group with the fabulous name of Basic Black and Pearl with a great, gutsy lead and a updated '60s girl group sound. The record was brought to my attention by Record World's Bob Adels who writes the snappy singles reviews among other things and who turned it up on the B side of a Canadian import version of the Crystals' old "He's a Rebel." It happened to be on a Polydor label (WAM Records) in Canada, and they're bringing out advance copies for DJs this week (and commercial copies on Polydor very soon) after DJ Steve D'Acquisto (now at Le Jardin) alerted them to it. Listen and see what you think.

Funkadelic Campaign Set by Westbound

■ LOS ANGELES — Armen Bolidian, president, Westbound Records (distributed by 20th Century Records), has set a promotional campaign for Funkadelic in conjunction with the group's current lp, "Let's Take It All To The Stage."

The campaign is tied in with group's current tour with War.

Tom Rodden, 20th's vice president, general manager, and Hosea Wilson, vice president, r&b operations, have set an exploitation plan into works. On the agenda is a series of time-buys, advertising and in-store aids throughout the nation.

RECORD WORLD THE R&B LP CHART

JULY 26, 1975

- 1. THE HEAT IS ON**
ISLEY BROTHERS—T-Neck PZ 33536 (Col)
- 2. SURVIVAL**
O'JAYS—Phila. Intl. KZ 33150 (Col)
- 3. THAT'S THE WAY OF THE WORLD**
EARTH, WIND & FIRE—Columbia PC 33280
- 4. MISTER MAGIC**
GROVER WASHINGTON JR.—Kudu KU 2051 (Motown)
- 5. CHOCOLATE CHIP**
ISAAC HAYES—ABC A8CD 874
- 6. A SONG FOR YOU**
TEMPTATIONS—Gordy G6 96951 (Motown)
- 7. CUT THE CAKE**
AVERAGE WHITE BAND—Atlantic SD 18140
- 8. TO BE TRUE**
HAROLD MELVIN & THE BLUENOTES
Featuring THEODORE PENDERGRASS—Phila. Intl. KZ 33148 (Col)
- 9. DISCO BABY**
VAN MCCOY & THE SOUL CITY SYMPHONY—Avco AV 69006
- 10. THE HIT MAN**
EDDIE KENDRICKS—Tamla T6 33851 (Motown)
- 11. WHY CAN'T WE BE FRIENDS?**
WAR—United Artists LA 441 G
- 12. MOVING VIOLATION**
JACKSON 5—Motown M6 82951
- 13. UNIVERSAL LOVE**
MFSB—Phila. Intl. KZ 33158 (Col)
- 14. BLIND BABY**
NEW BIRTH—Buddah 8DS 5636
- 15. INSIDES OUT**
BOHANNON—Dakar 8K 6916 (Brunswick)
- 16. GET DOWN**
JOE SIMON—Spring SPR 6706 (Polydor)
- 17. AMERICA TODAY**
CURTIS MAYFIELD—Curtom 5001 (WB)
- 18. THANK YOU BABY**
STYLISTICS—Avco AV 69008
- 19. LET'S TAKE IT TO THE STAGE**
FUNKADELIC—20th Century/Westbound W 215
- 20. STEPPIN'**
POINTER SISTERS—ABC Blue Thumb BTSD 602
- 21. RENAISSANCE**
RAY CHARLES—Crossover CR 9005
- 22. FIRST IMPRESSIONS**
IMPRESSIONS—Curtom CU 5003 (WB)
- 23. A QUIET STORM**
SMOKEY ROBINSON—Tamla T6 33751 (Motown)
- 24. CAUGHT IN THE ACT**
COMMODORES—Motown M6 82051
- 25. BIRTH AND DEATH OF A GANGSTER**
FANTASTIC FOUR—20th Century/Westbound W 201
- 26. BACK TO EARTH**
RARE EARTH—Rare Earth R6 54851 (Motown)
- 27. COME GET TO THIS**
NANCY WILSON—Capitol ST 11386
- 28. CHICAGO THEME**
HUBERT LAWS—CTI 6058 (Motown)
- 29. LOOK AT ME**
MOMENTS—Stang 1026 (All Platinum)
- 30. ODE TO MY LADY**
WILLIE HUTCH—Motown M6 83851
- 31. LATIMORE III**
LATIMORE—Glades 7505 (TK)
- 32. CHOCOLATE CITY**
PARLIAMENT—Casablanca NBLP 7014
- 33. STILL CAUGHT UP**
MILLIE JACKSON—Spring SPR 6708 (Polydor)
- 34. ROLLING DOWN A MOUNTAINSIDE**
MAIN INGREDIENT—RCA APL1 0644
- 35. THE BOYS DOIN' IT**
HUGH MASEKELA—Casablanca NBLP 7017
- 36. KC & THE SUNSHINE BAND**
TK 603
- 37. INTERNATIONAL**
THREE DEGREES—Phila. Intl. KZ 33162 (Col)
- 38. ADVENTURES IN PARADISE**
MINNIE RIPERTON—Epic PE 33454
- 39. HALF A LOVE**
CHI-LITES—Brunswick 754204
- 40. THE DRAMATIC JACKPOT**
RON BANKS & THE DRAMATICS—ABC A8CD 867

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Indignante, ventajosa y cobarde agresi6 a los intereses latinos en Los Angeles, California. Comerciantes inmorales, inyectados por bastardos intereses, trafican y ponen a la venta sin ning6n temor, cartuchos ilegales de todos los artistas latinos, estafando descaradamente a intérpretes, compositores y casas discográficas. Nueve calles de la Av. Broadway están infectadas de estos traficantes. Los Cartuchos a un d6lar 98 centavos, se los arrebatan el p6blico, que ignorante de su procedencia, solo ve lo barato, sin importar la calidad del producto.

Hace poco estuve visitando tienda por tienda, comprobando los rumores que yá habían llegado a mi escritorio; y qué la piratería entraba a su mejor época en esta Ciudad, resurgiendo con mayor fuerza, del golpe que meses atrás le había asestado un grupo de agraviados distribuidores encabezados por **Oswaldo Venzor**.

Todos los artistas, tienen su copia pirata. Así nos encontramos

por ejemplo con gran demanda de cartuchos de **Pedro Infante** (sin marca), **La Sonora Santanera** (del sello Hitronic), **Los Freddy's** (sin marca), **Victor Iturbe** (Hispanamex), **Nelson Ned** (del sello Hispanamex, con licencia de Caytronics de México) en este caso, el colmo del cinismo, **King Clave** (Hitronic), **Vicente Fernandez** (Audiomex), **Marco Antonio Muñiz** (Hitronic), **Lucha Villa** (sin marca) y en fin, una larga lista que llenaría un directorio telefónico. Pero, ¿Quiénes son los cobardes que no dan la cara y se esconden en el anonimato apoyando a estos inmorales? Muchas son las versiones. Cada pregunta, es una respuesta distinta. Pero lo que sí me sorprende, es la apatía con que actúan los más afectados; en este caso Caytronics, empresa que distribuye y representa los intereses de RCA y CBS de México; sellos que cuentan con un elenco enorme.

En cada tienda, el informe es monstruoso de la venta de cartuchos. (Continued on page 44)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Con un Madison Square Garden repleto hasta los topes y con cientos de fanáticos tratando agresivamente de entrar al coloso neoyorkino, se efectuó el Concierto en Vivo de los **Fania All Stars** el día 11 de Julio. Rotos los records de venta de tickets, los organizadores verán mermadas sus utilidades por el pago forzoso de los daños producidos por los que no pudieron entrar al espectáculo. Fué otra noche inolvidable propiciada por el vigoroso éxito de la música salsoul de Nueva York. **Celia Cruz** voló a Nueva York, interrumpiendo por una noche sus actuaciones en el Centro Español de Miami . . . ¡Mis más amplias felicitaciones al equipo Fania! . . . Con un ejemplar de una revista norteamericana en la mano, en la cual se elogia el influyente y contagioso éxito de la música de "salsa" hacia el mercado norteamericano, **Jerry Massucci** me dice: "Ves, todo el mundo ya le llama salsa, has perdido una batalla" . . . Y no es cuestión de perder una batalla o de ganarla, es cuestión de establecer una verdad. A los colegas norteamericanos se les informa y ellos escriben sobre lo que se les ha dicho . . . la diferencia es que, yo sé de lo que estoy hablando y más aún de lo que escribo. Por otra parte, es indudable que el equipo y la labor publicitaria de Jerry está dando una gran demostración de fuerza en esto de establecer el triunfo de su salsoul y en el de los demás de Nueva York.



Celia Cruz

Como resultado, la salsa del Caribe también será beneficiada. La salsa de México saldrá beneficiada. La salsa de la costa oeste saldrá beneficiada. La salsa de Sudamérica saldrá beneficiada. La única diferencia es que no en todas partes se puede producir "salsoul," más que por los músicos, los estudios, las mezclas y los talento neoyorkinos. Pero Jerry no entiende eso, como yo tampoco puedo entender otras cosas. Firmó **Sandr6** (o mejor dicho, firmaron **Sandro y Anderle**) con RCA para la distribución de sus grabaciones en Argentina y Brasil. Caytronics Corp. promoverá y distribuirá sus grabaciones en Estados Unidos y Puerto Rico. Orfe6n no le ha firmado aún para México, territorio que está libre hasta el momento. Faltan otros que iré mencionando. Ah! . . . **Joe Cayre** me comentó que CBS vió con buenos ojos la firma del artista por su sello. Por otra parte, aun cuando Ariola está abriendo su empresa en Estados Unidos, su producto en castellano seguirá saliendo bajo el sello Pronto de Caytronics. No pude entrar a la distribuidora de la firma en la Décima Avenida de Nueva York por estar sufriendo los efectos de una inundación provocada por una gran tormenta que azotó Nueva York . . . Todo el mundo en la gran metrópoli muestra una cara larga. La falta adecuada de promoción radial, el siempre lento verano en ese mercado, la recesión y la piratería tiene a todo el mundo muy preocupado.



Johnny Pacheco



Conjunto Melao

El Honorable alcalde de la Ciudad de Hartford, Connecticut, **George A. Athanson**, decretó el día 21 de Junio de 1975 como el "Día de **Celia Cruz** y **Johnny Pacheco**." En un documento oficial se hizo la proclamación, reconociéndoles a ambos artistas la contribución excepcional que han brindado en el campo musical latinoamericano. ¡Felicitades a ambos! . . . T. R. Records lanzó un sencillo del **Conjunto Melao** con "Que bien te Ves," producido por **Marty Sheller**, ahora productor del sello. Según **Philip F. Decarlo**, presidente de T.R., el grupo **Azteca** ha sido firmado por su sello, de quienes lanzarán próximamente el primer simple . . . La quiebra de una de las más grandes empresas prensa-

(Continued on page 42)



BABY GONZALEZ CON LA ORQUESTA RIVIERA



COMPATIBLE STEREO XCS-1081

COCINANDO SALSA

Distributed by Fania Records, Inc.

DISTRIBUTORS

Doran Music, 538 So. Broadway, Los Angeles, Calif., (213) 628-6751
Musica Latina, 2360 West Pico Blvd., Los Angeles, Calif., (213) 385-2151
All West, 2952 West Pico Blvd., Los Angeles, Calif., (213) 734-4108
Eric Mainland, 1460 Park Ave., Emeryville, Calif., (415) 658-9287



LATIN AMERICAN ALBUM PICKS



ESTE ES PEDRO FLORES

Ansonia SALP 1527

Grandes obras del enorme compositor puertorriqueño interpretadas en grabaciones originales del 1952 en adelante por Cuarteto Marciano, Cuarteto Flores, Johnny Rodríguez y su Trio, Julito Rodríguez y su Trio y Pedro Flores y su Conjunto. Excelente labor en sonido actualizado. "Compay Pongase a Duro," "Bajo un Palmar," "Mañana es Domingo," "Celos," "Echando Chispas" y otras.

■ Unforgettable themes from the great Puerto Rican composer, recorded as far back as 1952, in one package. Cuarteto Marciano, Cuarteto Flores, Johnny Rodríguez y su Trio, Julito Rodríguez y su Trio and Pedro Flores y su Conjunto. Excellent studio job on the sound. "Perdón," "Linda," "Mentiritas de Amor," "Este no es un Mambo," "Echando Chispas," "Mañana es Domingo," more.



A TIRO LIMPIO

CONJUNTO CRISTAL—Mate 046

Con arreglos de Pedro Izaguirre, Coky Llera, Carlos Hernández, Luis Carballo y Lorenzo Pego, el Conjunto Cristal ofrece aquí una muy comercial grabación salsera. "Tiki Tiki" (Gilberto Díaz), "El Son es Cubano" (D.R.), "Te Traigo mi son Montuno" y "Baila Baila Panchita" (R. Planas). Gilberto Díaz Y Juan Gómez como vocalistas.

■ With outstanding "salsa" arrangements, the Miami-based Conjunto Cristal offers a very saleable repertoire. Lead vocalists are Gilberto Díaz and Juan Gómez. "Arco Iris" (L. Pego Jr.), "El Perro" (Roberto and Juan Gómez), "Ecue Tumbao" (J. Morán) and "Vamonos pa' la Cantina" (Juan Morales).



PURA SALSA MELAO

AZUQUITA Y SU ORQUESTA—Vaya XVS 34

En producción de Bobby Marin, Azuquita y su Orquesta con la dirección musical y arreglos de Mauricio Smith, ofrece aquí una muy rítmica y comercial grabación "salsoul." "Coco de María" (Azuquita), "Cuajiro Bacan" (Ramón "Saoco" Perez), "Saludo a Panamá" (Azuquita) y "Salsa Na'Ma" (Azuquita-Marin).

■ Produced by Bobby Marin, Azuquita and his orchestra offer (under the musical direction and arrangements of Mauricio Smith) a very saleable salsoul package. "Cuarto Bate" (Azuquita), "California" (Azuquita-Smith), "El Tranquilo" (Charlie Vazquez) and "En Casa Si'na Jacinta" (Azuquita).



CON SABOR A PUEBLO

JOSE MIGUEL CLASS—Neliz NLP 2644

Acompañado por el Mariachi Mexico, bajo la dirección de Benjamin Huizar, José Miguel Class interpreta "Nadie Sabe el bien que Tiene" (J.M. Class), "Soledad" (D.R.), "Puedes Irte cuando Quieras" (Lily Delgado) y "Yo quiero preguntarte" (Florinda Melendez).

■ Backed by Mariachi Mexico and under the musical direction of Benjamin Huizar, Jose Miguel Class offers an outstanding "ranchera" repertoire. "Ya tú no Soplas" (D.R.), "Lo que es mío" (J.M. Class), "Gota a Gota" (Luis M. Spindola) and "Soy el Original" (Tilo Garcia).



NOVEDADES de CAYTRONICS



...DE AQUI Y DE ALLA...

Saludamos a los lectores de esta revista en el inicio de esta sección en nuestro idioma, la cual se ha creado para dar a conocer las actividades de los artistas de: Caytronics, Arcano, Mericana, Pronto, Salsoul, Caliente y Cariño. Y ahora a las noticias de aquí y de allá de nuestra compañía...VICENTE FERNANDEZ que tiene actualmente en el hit parade el tema "El hijo del pueblo", se encuentra en España. Vicente ha llegado a Europa después de haber conquistado en forma rotunda los mercados de Puerto Rico, Miami y New York, en cuyos lugares sus discos son solicitados por sus admiradores en forma continua...DESPUES de la debida comunicación con CBS la firma Caytronics ha firmado al famoso cantante argentino Sandro para los mercados de Estados Unidos Continental, Puerto Rico, República Dominicana y Canada. El próximo album de Sandro con Caytronics estará en el mercado para el mes de Agosto...VALEN cantante español esta imponiendose con el tema "Cuando se muere de amor" que en el sello Arcano ya está en el mercado. De seguro que Valen llegará a escalar los primeros lugares del hit parade Latinoamericano...RAY ROIG está terminando el último long play para el sello Salsoul Latino. En el mismo ha incluido Los temas "El Muñequito", "Monsieur La-La-La" y "El Feo". Estamos seguros que el disco será del agrado de los admiradores de Roig, ya que con Olga, Luis Rodríguez y Julian LLano, el LP está completo...CARMEN SILVA la linda sepia brasilera y tiene su disco de larga duración en el mercado, el tema que esta siendo más solicitado es "Amor con Amor se Paga". También en ese long play en el sello Arcano está el tema "Un nuevo día nacerá", no dudamos en que esta disco será un hit en todo el mercado de Estados Unidos... SANDRO llega a New York en el mes de Septiembre para actuar en el Roosevelt Stadium de Jersey City, en el Estado de New Jersey. Este es el segundo Show que presenta la firma Caytronics en este año.



CARMEN SILVA
DKL1 - 3298



ROBERTO CARLOS
CYS - 1439



VICENTE FERNANDEZ
CYS - 1441

Hit Parade Caytronics

EXITOS DE HOY

- (1) - CAMILO SESTO PTS-1011
¿Quieres ser mi Amante?
- (2) - VICENTE FERNANDEZ CYS-1441
El hijo del Pueblo
- (3) - JUAN GABRIEL DK21-3283
Se me olvidó otra vez
- (4) - LAS JILGUERILLAS CLT-7102
El novillo despuntado
- (5) - YOLANDA DEL RIO DKL21-3283
Se me olvidó otra vez
- (6) - GERALDO REYES CYS-1440
El rey de los caminos
- (7) - MARIA DE LOURDES DKL1-3270
Cruz de olvido
- (8) - LEO DAN CYS-1424
Tu llegaste cuando menos te esperaba
- (9) - ANTONIO MARCOS DKL1-3294
Porque llora la tarde
- (10) - VALEN DKA0-9301
Cuando se muere un amor

EXITOS DE SIEMPRE

- (1) - VICENTE FERNANDEZ CYS-1333
Volver, volver
- (2) - ESTELA NUÑEZ DKL1-3012
Una lágrima
- (3) - LEO DAN CYS-1253
Mary es mi amor
- (4) - CAMILO SESTO PTS-10002
Algo de mí
- (5) - HELENO DKL1-3238
No son palabrillas
- (6) - YOLANDA DEL RIO DKL1-3202
La hija de nadie
- (7) - LOS PANCHOS CYS-1283
Bamura
- (8) - JAVIER SOLIS CYS-1050
Payaso
- (9) - PERRET PTS-1000
Borrifito
- (10) - SILVANA DI LORENZO DKL1-3240
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LATIN AMERICAN HIT PARADE

Record World en Miami

By OMAR MARCHANT

■ Presentaciones del Grupo **Moce-dades** en el Dade County Auditorium. En la intensa publicidad radial mencionaban que **Moce-dades** fué el grupo ganador en 1974 en la Selección de Record World.

Escuchamos el nuevo álbum que lanzará la Parnaso con el "Gitano del Bolero:" **Moncho**. Entre los buenos temas que incluye el mismo: "El Tiempo Que Te Quede Libre," "Hasta

Que Vuelvas" y "Tengo Que Acostumbrarme."

Lanzará próximamente la **Velvet** el último álbum grabado por **Sophy** en la Argentina. Hay un tema de **Lolita de la Colina** que será un hit y se titula sugestivamente: "Sí, Sí, Sí" (Tres Veces Sí).

Feliz el cantante **Roberto Ledesma** con la llegada desde Cuba (Via México) de su señora madre. **Roberto** voló a Ciudad México para darle la bienvenida y realizar presentaciones en la televisión azteca.

Por Miami otro de los grandes de la canción romantica: **Rene Cabel**. René reside desde hace varios años en la Isla de San Andres, Colombia.

Estuvo por Miami y realizó un excelente trabajo en nuestro programa de televisión, el joven cantante brasilero **José Augusto**. Le acompañó en este viaje promocional **David Franco** de Emi-Odeon de Brasil.

Uno de los periódicos más importantes de Estados Unidos: The Miami Herald, publico un extenso reportaje sobre la importancia de Miami como productora de música latina y en especial de "Salsa." El mencionado reporte de **Gloria G. Marina** abarcó toda la primera plana de la sección "Living Today" y en el mismo se ensalza la importancia de los grupos locales y su influencia sobre la juventud norteamericana, que cada día se aficiona más al "Beat" Latino.

Entrando fuertemente en la radio local el tema "La Gorda" por el **Conjunto Universal**.

Después de **Laureano Brisuela**, actuando en el Centro Español la guarachera de Cuba **Celia Cruz**.

Voliveron a Miami los muchachos del **Gran Combo** de Puerto Rico. También amenizaron un baile en Tampa.



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"A Tiro Limpio"



Mate 046

Tiki Tiki
El Son es Cubano
Yo que te hice
Vamonos Pa' la Cantina
Soy Sonero
El Perro
Te Traigo mi Son Montuno
Arco Iris
Ecue Tumbao
Baila Baila Panchita

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Singles

Guatemala

By RADIO INTERNACIONAL

1. **MI CORAZON LLORO**
KING CLAVE—Indica
2. **POR UNA NEGRITA**
KATUNGA—Dicesa/Boni
3. **AMANDOTE**
MINNIE RIPERTON—Indica
4. **IMAGINATE**
ABRACADABRA—Dicesa
5. **LA CARTA**
SONIA FAUSTO—Fonica
6. **YO SOLO QUIERO**
ROBERTO CARLOS—Indica
7. **COMO SE**
FERNANDO VALADEZ—Dideca
8. **DULCE AMANTE**
MORRIS ALBERT—Indica
9. **OH CAROL**
KARINA—Dideca
10. **OH CUANTO TE AMO**
DANIEL—Dila
SABU—Indica

New York

By EMILIO GARCIA

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

Los Angeles

By KWKW (PEPE ROLON)

1. **ME ESTOY VOLVIENDO TUYA**
SOPHY—Velvet
2. **YA BASTA**
PEPE JARA—Orfeon
3. **SE ROMPIO LA CADENA**
APOCALIPSIS—Latin Int.
4. **USTED ME DEJO LLORANDO**
KING CLAVE—Orfeon
5. **MALDITO ORGULLO**
HERMANITAS NUNEZ—Orfeon
6. **DAME OPORTUNIDAD**
ADELA CANALES—Orfeon
7. **NOSOTROS**
MONGUITO SANTAMARIA—Inca
8. **NO PRENDAS LA VELA**
CON. TROPICAL CARIBE—Rovi
9. **MANANA ES MANANA**
JORGE LERUA—Latin Int.
10. **CARINO FALSO**
LUCIANA—Raff

Mexico

By VILO ARIAS SILVA

1. **MI CORAZON LLORO**
KING CLAVE—Orfeon
2. **SE ME OLVIDO OTRA VEZ**
JUAN GABRIEL—RCA
3. **MI AMIGA, MI ESPOSA, MI AMANTE**
RIGO TOVAR—Melody
4. **MARIPOSAS LOCAS**
HUGO BLANCO—Peerless
5. **LOS HOMBRES NO DEBEN LLORAR**
KING CLAVE—Orfeon
6. **LLUEVE SOBRE MOJADO**
CAMILO SESTO—Musart
7. **MUCHACHA TRISTE**
DANNY DANIEL—Polydor
8. **TE QUIERO AMOR**
JUANELLO—CBS
9. **USTED ME DEJO LLORANDO**
KING CLAVE—Orfeon
10. **QUE GANAS CON LLORAR**
LOS FREDDY'S—Peerless

Albums

New York

By EMILIO GARCIA

7. **NUMERO 7**
EL GRAN COMBO—EGC
2. **LA VOZ**
HECTOR LAVOE—Fania
3. **A QUE NO TE ATREVES**
LILY & EL GRAN TRIO—Montilla
4. **QUIERES SER MI AMANTE**
CAMILO SESTO—Pronto
5. **LAS GAITAS DE SIMON**
SIMON DIAS—All Art
6. **ME ESTOY VOLVIENDO TUYA**
SOPHY—Velvet
7. **EN ESCENA**
ODILIO GONZALEZ—Dial
8. **LA CANDELA**
TIPICA '73—Inca
9. **A FLOR DE PIEL**
JULIO IGLESIAS—Alhambra
10. **CELIA & JOHNNY**
CELIA CRUZ & JOHNNY PACHECO—Vaya

Mexico

By VILO ARIAS SILVA

1. **LOS HOMBRES NO DEBEN LLORAR**
KING CLAVE—Orfeon
2. **MI AMIGA, MI ESPOSA, MI AMANTE**
RIGO TOVAR—Melody
3. **SE ME OLVIDO OTRA VEZ**
YOLANDA DEL RIO—RCA
4. **MARIPOSAS LOCAS**
HUGO BLANCO—Peerless
5. **MI CORAZON LLORO**
KING CLAVE—Orfeon
6. **UN MUNDO RARO**
JULIO IGLESIAS—Polydor
7. **BUSCAME**
SERGIO Y ESTIBALIZ—Musart
8. **¿QUIERES SER MI AMANTE?**
CAMILO SESTO—Musart
9. **YO QUIERO AMIGOS**
ROBERTO CARLOS—CBS
10. **COMO SUFRO**
LOS BABY'S—Peerless

Nuestro Rincon (Continued from page 40)

doras en New Jersey puso a más de una empresa discográfica a correr en Nueva York.

Me embarga la pena ante el dolor de **Pepe Serra**, cuñado de **Mateo San Martín**, y enérgico hombre de discos en todas sus fases. La amputación de una pierna no detendrá a Pepe ante la vida. ¡Adelante y optimismo! . . . Parece que la **Sonora Matancera** va a dar fuerte con "El Alacrán." . . . Charlé con **Morris Albert** en Nueva York, de regreso de una tournee por Europa y en viaje hacia Brasil. Su "Feelings" sigue ascendiendo en las tablas de éxitos norteamericanas . . . El modo en que Edimusa Editora Musical de México y su Gerente General, **Alfredo Gil, Jr.** trataron la versión original en castellano de este tema, merece mi más amplia comprensión y pena.

With a full house at Madison Square Garden and with hundreds of fans trying to get inside, the **Fania All Stars** had their live concert on
(Continued on page 43)

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Nuestro Rincon (Continued from page 42)

July 11. With the ticket sales records broken, the organizers will have to deduct from their gains the money to pay for the damages caused by the fans that were unable to get in to see the show. It was another unforgettable night that resulted from the success of salsa music in New York. **Celia Cruz** flew to New York, interrupting her appearances at the Centro Español in Miami. Congratulations to the group at Fania! . . . With an edition of an American magazine in his hand, where they mention the influence and the success of "salsa" music in the North American market, **Jerry Massucci** said: "See, everybody calls it 'salsa,' you have lost a battle." But it is not a matter of losing or winning a battle, it is a matter of trying to establish truth. To our American colleagues, we give information regarding Latin product and they write from what they are told. The difference is that I know what I am talking about and even more, what I write about. On the other hand, it is undoubtedly true that the publicity campaign from the people at Fania and from Jerry is showing strength in respect to the establishment of the success of his salsoul, as well as the others from New York. As a result, the "salsa" from the Caribbean will benefit; "salsa" from Mexico will benefit; "salsa" from the west coast will benefit; "salsa" from South America will benefit. The only difference is that not everybody can produce "salsoul," other than musicians, the studios, the mixes and the talents from New York.

Sandro signed (or should I say **Sandro** and **Anderle** signed) with RCA for the distribution of his recordings in Argentina and Brazil. Caytronics Corp. will promote and distribute his recordings in the United States and Puerto Rico. Orfeon has not yet signed him for Mexico, the territory that is still free. There are some missing that I shall mention later on . . . **Joe Cayre** commented that CBS saw—with sharp eyes—the fact that the artist was signed by his label. On the other hand, while Ariola is opening their enterprises in the United States, their products in Spanish will keep on coming out under the Pronto label owned by Caytronics. I was unable to get inside their distributing company on Tenth Avenue in New York, due to the fact that they had a flood inside, produced by a terrible storm that hit New York last week.

Orfeon is opening up their offices and distributing company in
(Continued on page 44)

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me está gustando

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pirulí

interpretando las
canciones que
siempre quiso
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Chappell Signs Jackson & Yancy



Norman Weiser, president of Chappell Music, has announced that writers and producers Chuck Jackson and Marvin Yancy have signed an exclusive worldwide co-publishing and production agreement with Chappell through their newly-formed Chicago-based company, Jays Enterprises, which is currently negotiating with several major labels for independent production deals. Jackson and Yancy garnered a gold record for their hit "Leaving Me," recorded by the Independents. Shown above at the signing are, from left: Jackson (seated); Yancy; Bob Schwaid, personal manager for Jackson and Yancy; Weiser; and Buddy Robbins, assistant to Weiser.

En Mexico (Continued from page 40)

tuchos ilegales de Cuco Sanchez, Vicente Fernández, La Sonora Santanera, Sonia López, Los Panchos, Las Jilguerillas, Leo Dan, Gerardo Reyes, todos ellos de CBS.

Y por el lado de RCA, Marco Antonio Muñoz, José José, Estela Nuñez, Juan Gabriel, Yolanda del Río, Acapulco Tropical, Imelda Miller y Pedro Vargas por citar algunos.

¿Qué hace Caytronics por defender los intereses de los artistas mexicanos que le han dado a ganar millones de dolares?. Tanto CBS como RCA de México, siempre han confiado que su producto sería manejado y defendido con la misma honestidad y cariño que es elaborado; pero la pacífica actitud de Caytronics, dista mucho de ser la postura agresiva que debería haber adoptado desde el momento que comenzó a resucitar este

cáncer dormido momentáneamente.

Esta apatía, se ha contagiado; y la mayoría de los que valientemente meses atrás se unieron para entablar la lucha, apoyados por las autoridades, ahora buscan pretextos para no acudir al llamado que les hace mesa directiva de la agrupación que une a disqueros y distribuidores de Los Angeles, Cal.

La presencia de todos los que están tranquilos con su conciencia, es vital en las denuncias. Por que si faltan a la cita, eludiendo con excusas infantiles su participación, lo único que se puede pensar, es que su honestidad está en duda, y por qué no pensar también, en su complicidad con estos criminales del noble negocio del disco. Por otra parte, ¿qué hacen las editoras de música ante esta piratería en Estados Unidos? . . . ¡Hasta la próxima desde México!

Nuestro Rincon (Continued from page 43)

three weeks in New York . . . Everybody in the great metropolis has a long face. The lack of promotion, summer, recession and bootlegging has everybody very worried.

The Honorable Mayor of the City of Hartford, Connecticut, **George A. Athanson**, declared the 21st of June, as the "**Celia Cruz and Johnny Pacheco Day**." The proclamation was made in an official document in recognition of the exceptional contribution that both artists have made in the Latin American music field. Congratulations to both!! . . . T. R. records has just released a single by **Conjunto Melao** with the theme "Que bien te Ves," produced by **Marty Sheller**, now a producer for the label. According to **Philip F. Decarlo**, president of T. R. Records, **Azteca** has been signed to his label, and they will soon be releasing their first single . . . The fact that one of the most important record pressing plants in New Jersey went into bankruptcy had more than one enterprise running in New York.

With deep sorrow I received the news that **Pepe Serra**, brother-in-law to **Mateo San Martin** and an energetic man in all the phases of the record business, underwent an operation and suffered the amputation of one of his legs. This loss will not stop Pepe with his walk in life. Cheer up! . . . It seems that **Sonora Matancera** will hit strong with "El Alacran" . . . I talked to **Morris Albert** in New York, as he was coming back from Europe and en route to Brazil. His number, "Feelings," is still going up on the American hit parades. The way that Edimusa Editora Musical de Mexico and their general manager, **Alfredo Gil, Jr.**, worked the original Spanish version of this theme deserves my greatest understanding and sorrow . . . and now . . . Until next week!

Lynyrd Skynyrd:

The Best Is Yet To Come

By BEN EDMONDS

■ LOS ANGELES — Steely Dan not being rock & roll by purist definition and the Beach Boys being in a class all to themselves, a strong case can be made for Lynyrd Skynyrd as America's premier rock & roll band. With three gold albums, one monster single and another on its way up the charts, and a knock-down, drag-out tour schedule that would've snuffed any band with a lesser constitution, they've certainly earned the right to challenge for that title. And with their penchant for one drink over the line and a nice healthy punch in the mouth, they at least qualify as one of America's most colorful rock & roll bands.

Singer Ronnie Van Zant was suffering from severe morning-after on the day of our scheduled interview, leaving guitarist Gary Rossington to talk to **Record World** about the band's activities in the last year, when they went from promising regional attraction to full-tilt headline sensation.

Fightin' Side

To begin with, the fightin' side of the band's reputation may not be all that it's cracked up to be; a case in point, perhaps, of the old gunslinger theory. "Yea," agreed Rossington, "a lot of writers have played up that part of it, and sometimes we'll get people who wanna test us, see how bad we really are, trying to fight us. But we're really not like that. Except among ourselves. We get in a lot of physical fights with each other, but they usually last about five minutes and then we're only that much closer."

The success of "Sweet Home Alabama" accelerated a mass acceptance which, given the quality of their albums and live performances, would've happened eventually anyway, but it caught the band slightly off guard. "It's like a dream come true to us," said Rossington. "For so long it was just a dream, and we never thought we'd make it like this. We wanted it; we would've died trying. But when it actually happened, it freaked us all out.

"We're just stupid country boys," he said more than a little sarcastically. "We went through a period of time when we could've changed, and maybe we even did a little bit. But it didn't last very long and we're back down to earth again. We all came from real poor families. I know that's a rock & roll cliché, but in our case it's true. Take our old drummer, for example. I can remember times when, for a week straight, his mother would just cook up a big pot of beans and that's what the family lived on.

And then all of a sudden there's all this money, and even the talk of it would get us lost. Then we started to concern ourselves too much with the cars we were gonna buy and things like that, which took our minds away from the real priorities. But we saw what was happening, and we just sat down and talked it out. That seemed to cool it.

Concentrate on Music

"See, the problem was that we felt like we'd done everything we set out to do. But we realized that what really matters to us is to play better and make better records." It's a rock truism that acceptance breeds complacency, and that trap nearly snared Lynyrd Skynyrd. The band's initial professional expectations were to reach an audience, to be known, to make a living at what they were doing. That taken care of, they're free to get down unhindered to the heart of the matter: music. Now that they're heard, they can concentrate on what people will hear. That would seem to be the only attitude by which a successful band can continue to grow. Beyond this, Lynyrd Skynyrd will continue to grow because they're a real band, a group of individuals whose bond is as much emotional as musical. The day that they lose that sense of camaraderie is the day that Lynyrd Skynyrd will die.

Leonard Skinner?

And what of Leonard Skinner, the gym teacher who unwittingly bought his ticket to stardom when he kicked our heroes out of school for the length of their hair? "He's getting off on it cuz he's a celebrity," stated Rossington. "There was a big article in the local paper about him, and there was a story in Sports Illustrated. Plus he's in the realty business now, so the fact that people know his name comes in real handy. What's funny is that he's got hair that's longer than ours was when he kicked us out of school. He's going out more; I guess his social life really picked up. Now people down there tell us he's hanging out in all these clubs, with a different girl every night." That, friends, is what rock & roll is all about.

Salsoul Signs Smith

■ NEW YORK—Joe Cayre, president of Salsoul Records, has announced the signing of Floyd Smith as an artist, producer and songwriter to the Salsoul label.

CBS Records International distributes the Salsoul label outside the U.S.

PBS and Copyrights (Continued from page 3)

Negotiations are taking place right now between the public broadcasters — formerly known as "educational" stations — and the performing rights organizations in hopes of reaching a compromise before the bill is passed out of committee. Representatives of ASCAP, BMI and SESAC appeared before the committee as well, asking that it not provide the public stations with a compulsory license and instead wait until the parties can come to an agreement, which appears close at hand.

"We ask merely that you not supercede (the negotiations) with a compulsory statute," ASCAP counsel Bernard Korman pleaded, "but encourage them with your blessing."

At issue is a proposal by Maryland Senator Charles Mathias (R) requiring copyright owners to provide public broadcasting with a license for the use of music and other nondramatic material at a fee set by a Copyright Tribunal. Instead, the copyright proprietors would like to see Congress leave the setting of fees to the parties involved, as is the case with all bulk users of music except cable television and juke boxes. The Mathias amendment was rejected by the Senate Copyright Subcommittee last month when it passed the revision bill out for approval by the full Judiciary Committee.

The cable and juke box compulsory licenses called for in the revision bill stem from the fact that neither industry was liable for performance royalties before this time. Cable television was not covered by the 1909 copyright law, and "mechanical music machines" were specifically exempted from liability in that law. Congress set in law the price both industries will be paying to insure that their liabilities would not be too large a burden during the first years.

The public broadcasting community is arguing that they too should be awarded compulsory licenses since they are exempted from copyright payments by the "not-for-profit" sections of the old law. The copyright holders disagree.

But performing rights organizations have had a difficult time making that point. There have been no suits brought against PBS which might have clearly decided the issue.

Korman for ASCAP explained that they've stayed out of court because the owners "felt that infant industries should be encouraged in their development." The performing rights people caught the public broadcasters by surprise when they submitted what amounted to a legal brief which

attempted to prove public broadcasting's "history" of liability.

Public broadcasting is no longer an instructional medium, the ASCAP statement argues, but programs entertainment and cultural programs to a much greater degree than in its first years. PBS is, in fact, in competition with commercial TV since it competes for corporate "underwriters"—tantamount to sponsors, ASCAP says—with the networks and even competes for the same audience. The only reason public TV has not been paying royalties is because the copyright owners have been restraining themselves through these past years of negotiation, the rights organizations implied.

The public broadcasters, on the other hand, painstakingly tried to separate themselves from commercial broadcasting's situation. Public broadcasting's use of copyrighted material is much more extensive than the networks, they argue, which would place a greater accounting burden on a system less able to administer it. Commercial broadcasting pays royalties on the basis of gross revenues, an indicator of the relative popularity of its programming. Without that measure (public TV is run with tax money), there is no way that the value of music can be objectively determined, they say. Mostly, they plead poverty. Money for public broadcasting is tight and, though they are willing to make some payment, they feel they do not have the means to negotiate sep-

arate blanket licenses with ASCAP, BMI, SESAC and the Harry Fox Office. They want all the music licensers to get together and offer a single figure.

For their part, the music people, according to BMI's Ed Cramer, are dead set against what they call a "government giveaway"—meaning a fee set by a quasi-governmental body, the Tribunal. Public broadcasting must pay a fair fee since it pays full price for its rent, equipment, personnel and other costs of doing business. The value of copyrighted material decreases if it is played on PBS since it might be-

(Continued on page 47)

Marguilies Joins BJ In Mgmt. Partnership

■ LOS ANGELES — John Marguilies has joined Burt Jacobs as a partner in BJ Management, Los Angeles, as Jacobs resumes active operation of the management organization following a six-month hiatus to pursue business interests outside the music industry.

Initial activity will include placement and supervision of "Mahoney's Last Stand," an album produced by Glyn Johns, with arrangements and special effects by The Who's Peter Townshend.

Marguilies has been active in music and film projects in London during the past four years, including dealings with artists such as Donovan, Tranquility and Silver, Platinum & Gold.

Motown Re-Signs Walker



Motown Records president E. G. Abner has announced the re-signing of Jr. Walker to an exclusive artist-producer-writer contract. Pictured above at the re-signing are, from left: Abner; Suzanne dePasse, vice president of the creative division of Motown; Jr. Walker; and Robert L. Gordy, vice president of Jobete Music Company, Inc., Motown's publishing arm. The new Jr. Walker album is scheduled for an early fall release.

CMA Honors O'Lunney



At a recent gathering celebrating the second anniversary of O'Lunney's, Stan Martin, MC of the show for the night presented an award from the Country Music Association to Hugh O'Lunney commemorating the event. Pictured from left: Stan Martin (DJ, WKTU), Roy Horton, vice president Southern Music and Hugh O'Lunney.

Ten Years After Sets U.S. Tour

■ NEW YORK — Ten Years After, featuring Alvin Lee, begins an American tour on July 17 in Birmingham, Alabama. The tour will continue through August 31.

Ren Grevatt Associates are exclusive press agents for the tour.

Triumvirat Troops In



Capitol recording artists Triumvirat stopped by RW's New York office to say hello and talk about the success of their latest album "Spartacus," and their current national tour. Pictured from left: Irwin Sirotta, district promotion manager for Capitol Records; Jurgen Fritz, keyboards; RW's Mitchell Kanner; Hans Batheld, Drums; Ida Langsam, publicist for Ren. Grevatt Assoc.; Helmut Kollen, guitar and vocals.

Dave Mason

(Continued from page 14)

"Show Me Some Affection," "Every Woman").

Among the surprises was an obscure Buddy Holly song (the B side of a Holly hit), "Crying, Waiting, Hoping," which will be on Mason's new album. Another song from the new album, "She's a Friend," was a real sleeper. Initially it seemed unexceptional and then, slowly, line by line, it grabbed the audience—quintessential Mason.

"Simple songs about basic emotions" is Mason's artistic credo and he has held fast to it throughout the years. A good friend, a good musician, this Dave Mason. **David McGee**

GERMANY

By PAUL SIEGEL



■ BERLIN — Germany's great motion picture star **Curt Jurgens** flew into Berlin for a film festival and a quick, 24-hour promotion for his new film, "The 2nd Spring." From the film comes a brand new single recorded by Frenchman **Eddie Constantine** and released here on Teldec. It looks like a smash for both the film and the record . . . Two of Germany's most active music publishers have been promoted. **Lady Gaby Richt** is now the business manager of United Artists Musikverlage and Big 3 Verlage in Munich. Over in Hamburg **Klaus Michael Karnstedt** has been appointed to the post of European professional manager of Peer pubberies, as announced by **Monique I. Peer**. Congratulations to both for well-deserved promotions.

Singly-speaking, producer **Jack White** has penned another smash for **Tony Marshall**. This one's entitled "Anna-Karina" and it's released on Ariola. Looks like it's heading right to the top of the charts . . . And, speaking of the top of the charts, Warner Brothers is occupying that slot with **George Baker's** "Paloma Blanca" . . . Also looking as if it could bounce into the top spot is **Ray Stevens'** "Misty," released here on Bellaphon . . . CBS here has a big one with **Billy Swan's** "Don't Be Cruel" . . . **Rolf Baierle's** Roba Musikverlage is scoring well with "Only You Can" by **Fox** on Polydor.

The big album of the week is **George LeVaye's** BASF Ip "Nashville Jamboree," with great sides including "The Wanderer," "Orange Blossom Special" and "Flying Arrow" . . . One of the newest German groups to be happening internationally is **Triumvirat**, with "Spartacus" on Harvest, a division of EMI-Electrola . . . On the classical side of things, plaudits to **Eugene Ormandy** of the Philadelphia Orchestra for his Debussy works, and to EMI-Electrola for the release of four trumpet concerts with **Andre**, conducted by **Herbert Von Karajan**.

Ernie Bilkenroth of Editions Marbot in Hamburg doing great with her worldwide hit, "My Way" . . . EMI-Electrola's a&r representative, **Gunther Ilgner**, is preparing a smash for his hitmaking duo **Adam & Eve**, with great German lyrics from **Kurt Feltz** . . . A&R man **Reimer Timm** upped at Polydor . . . Teldec is releasing **Gilbert Becaud's** "A Little Love" with English lyrics . . . BASF has a hot new group called **Santiago**, who are four Chilean natives . . . **Bobby Goldsboro's** new "Hello Summertime" album seems ripe for disco action . . . Auf Wiedersehn 'til next week!

CANADA

By LARRY LeBLANC



■ TORONTO—Producer **Ralph Murphy** has signed an artist's agreement with GRT of Canada. Murphy was recently in the studio with **Roger Cook** producing in New York. Recent Murphy productions include the new **Shooter** record ("Train"), another remake of a **Leo Sayer** tune for the band; and four sides for **Southcote** (renamed **Studebaker Hawk**) on Smile Records . . . New **Ian Thomas** single is "The Good Life", produced by Thomas . . . **Jack Richardson** produced the new **Brutus** single, "Oh

Mama Mama."

Ken Tobias working at RCA last week; completing an album which he co-produced with John Capek for Attic. Apparently Attic has firmed a U.S. deal for Tobias and will announce it in a week . . . Back from her honeymoon, **Anne Murray** immediately went on to tour Statewide (from July 17 to Aug. 3) and will record afterward in Toronto with **Tom Catalano** producing. Following recording, she departs for a Western Canada tour (Aug. 15-23). Meanwhile, hubbie **Bill Langstroth** took in the Winnipeg Folk Festival last week to scout talent for the **John Allan Cameron** TVer. (Continued on page 47)

ENGLAND

By RON McCREIGHT

■ LONDON—The next big summer festival is a three day event at Reading August 22-24, featuring **Supertramp**, **Yes**, **Wishbone Ash**, the **Mahavishnu Orchestra**, the **Ozark Mountain Daredevils** and the **Heavy Metal Kids**, as well as several other major British rock acts. In competition on the same weekend, promoter **Harvey Goldsmith** is planning another Wembley Stadium extravaganza, and although no headliner has yet been secured, **The Who**, the **Stones** and **ELP** were all at one time rumored to be possible bookings but are not now expected to appear.

Hollies' manager **Robin Britten** is pursuing a new experiment in test marketing an album by North East England band **Cirkus** before any national distribution deal is secured for his RCB label, on which the first 1000 copies will appear. The plan is to concentrate promotional activities on the group's home ground with the aid of commercial radio advertising on the biggest station in the area, Metro Radio.

State Records belatedly celebrated the opening of its offices with a well attended party this week. Those seen enjoying the hospitality of State men **John Fruin**, **Wayne Bickerton** and **Ronnie Beck** were current chart acts the **Rubettes** and **Mud** as well as several key radio and TV personalities. 20th Century's U.K. operation also moves into its own offices shortly, with **Dave McAleer** and **Barry Manstoff** at the helm. The British operation will follow a policy of concentrating on top 40 oriented singles without ignoring r&b and "northern soul" product with which they pioneered for Pye before joining **Russ Regan's** operation. Recent U.K. signing **Madame** underlines their ability to pick good disco material and although other British acts are under consideration, there will be heavy emphasis on selected American singles.

Interesting soundtrack album has just been issued by MCA—"The Window To The Sky"—written and scored by **Charles Fox**, with the title song performed by **Olivia Newton-John**. Other good album product appears on Polydor—**Christopher Rainbow's** **Cecil/Malgouloff** produced "Home Of The Brave"—and Beeb Records, which offers a compilation of tracks by artists who have recently appeared on BBC-TV's "Old Grey Whistle Test," including **Rick Wakeman**, **Queen** and **Roger Daltrey**.

Intersong Publishing is thriving under **Adrian Rudge's** management, with involvement in 30 singles this month including the top sides of current releases by **Terry Jacks**, **Lulu**, **Manfred Mann** and **Jessi Colter**, whose current American hit, "I'm Not Lisa," has been covered by British girl **Julie** (UK). The company has recently become involved with independent production, and professional manager **Eric Holland** has his first two releases upcoming on Polydor ("Transatlantic Westbound Jet" by **Galeforce**) and DJM ("California Freeway" by **Dave Freeman**). Other publishers in the news are April Music (again!), which has signed U.K. rights for **Dave Mason's** compositions through a deal to represent California-based Indaba Music and **Donny Marchand's** **Homemade Music**, whose singer/composer **Chris Neal** recently completed his first album and has a title, "I Was Born To Sing Your Song," included on **Roger Daltrey's** first solo album for Polydor.

Gloria Gaynor's anticipated British visit was cancelled "at the eleventh hour," but the **Stylistics** are now definitely set to come in on July 21 for concert and cabaret dates, including a week at London's Cunard International Hotel. **Manfred Mann** will present a brand new stage act to American audiences during their tour due to commence shortly, which also features **ZZ Top** and **Blue Oyster Cult**. A European tour follows in September, although British venues have not yet been finalized.

RCA sales manager **Brian Hall**, who was incorrectly reported three weeks ago to be leaving the company, has in fact been busily re-organizing the company's sales distribution system. The change involves the switching of their sales team from vans to cars and the setting up of three depots where orders will be taken in future allowing salesmen to concentrate on the actual selling of product.

PBS and Copyrights (Continued from page 45)

come overexposed and a price could not be extracted from a commercial TV user. As well, the administrative costs of setting fees and distributing royalties by the Tribunal and U.S. Copyright Office would cut into the money available to composers.

All arguments may be moot if the parties come to a private agreement. Both PBS and the music groups say one is close, maybe as soon as September. PBS will get its demand for an outside arbitrator (not the Tribunal) in the agreement; the licensing organizations will get a blanket (not compulsory) fee. As well, the public broadcasters will get the single figure they are requesting, instead of having to deal with the four agencies separately. And the rights organizations will be able to negotiate a fair fee instead of having one imposed upon them by the Tribunal.

The exact amount of the agreement has not been agreed upon yet and both parties refuse to talk about even ballpark figures.

Sixx Leaves UA

■ NEW YORK—Aaron Sixx, based in London, has resigned his position as European artist & repertoire manager for United Artists Records of America. Future plans will be announced shortly.

Canada (Continued from page 46)

Joe DeAngelis has left **Thundermug** on the eve of the band's first lp on U.S. Mercury, titled "Ta!Daa" . . . **Gordon Lightfoot** has mixed the idea of another single coming from his current lp. He's currently in the studio working on demos for his next Reprise lp . . . Attic Records has appointed **Heather Murray** to the newly created post of promotion coordinator. Ms. Murray will be responsible for merchandising Attic product at the retail level as well as working with radio stations surrounding artist appearances.

Columbia a&r chief/producer **Bob Gallo** is set to complete an lp with **Patricia Dalquist** and some new single sides with **Bond** . . . **Brian Josling**, general manager of the Shermans/Mister Sound retail stores in Ontario and Alberta regions, has announced that the operating name in these two regions will be **Mister Sound**. There will be no change in the Quebec region where stores continue as either Centre de Musique Sherman or Sherman's Music Centre . . . **Keith Barrie's** single, "Old Fashioned Song" (UA), will be released in England next month.

Singer **Bob Francis** has joined the Metropole International Agency in Detroit . . . **April Wine** has been awarded a gold record in Canada for their "live" lp . . . CBC-TV proudly (and rightly so) touting new "Down Home Country" show, hosted by **Tom Gallant** and produced by **Stan Jacopson**, who used to produce the **Johnny Cash** TVer. Regulars on the show are **Peter Cullen**, **Harvey Atkin** and **Nancy White**. Line-up of guests of the 8 hour-long variety show includes **Chad Allen**, "Diamond" **Joe White**, **Colleen Peterson**, **John Edmunds**, **Hal Marks**, **Myrna Lorrie**, the **Good Brothers**, **Waylon Jennings**, **Kenny Rogers** and **Jessi Colter**. I'd be surprised if this summer show isn't turned into a regular series next year.

New address for Will Millar Associates is P.O. Box 4486, 547 Homer Street, Vancouver, B.C.; phone: (604) 681-8311 . . . **Tony Tobias**, general manager of Gloosecap Music Ltd., and **Al Mair**, president of The Attic Publishing Group, have announced the signing of co-publishing agreements on **Ken Tobias** . . . Rada announced the signing of Calgary country singer **Fay Stevens** to a long-term record agreement. Her first single for Rada will be "Cloudy Day, Rainy Weather," penned by **Cal Cavendish** and produced by **Dick Damron**.

It must be assumed though that it is above PBS' last offer of a five-year deal with payments escalating from \$300 thousand to \$500 thousand over that period. That offer was turned down by BMI. The deal under discussion now will last until July 1977, at which time the parties will again begin talks. If they fail to agree at that time, an outside arbitrator will be called in.

Video Cassettes Used by Fable

■ MELBOURNE, AUSTRALIA—In a campaign designed to secure more exposure for Australian artists, Fable Record Company is now using a series of video cassettes on some of their top acts.

Performers such as Brian Cadd, the Hawking Brothers and the Bootleg Band have all had their artistry used for in-store and window play at retail level via Sony U-Matic equipment.

With color television not yet one-year old in Australia, the use of the video cassettes at consumer traffic level has created an enormous amount of interest, according to the label. Crowds gather at points where the video-cassettes are operating, which are generally located as near as possible to the record bar.

ENGLAND'S TOP 25

Singles

- 1 GIVE A LITTLE LOVE BAY CITY ROLLERS/Bell
- 2 TEARS ON MY PILLOW JOHNNY NASH/CBS
- 3 MISTY RAY STEVENS/Janus
- 4 THE HUSTLE VAN McCOY/Avco
- 5 BARBADOS TYPICALLY TROPICAL/Gull
- 6 HAVE YOU SEEN HER CHI-LITES/Brunswick
- 7 EIGHTEEN WITH A BULLET PETE WINGFIELD/Island
- 8 I'M NOT IN LOVE 10cc/Mercury
- 9 DISCO STOMP HAMILTON BOHANNON/Brunswick
- 10 JE T'AIME JUDGE DREAD/Cactus
- 11 ROLLING STONE DAVID ESSEX/CBS
- 12 JIVE TALKIN' BEE GEES/RSO
- 13 MOONSHINE SALLY MUD/RAK
- 14 SEALED WITH A KISS BRIAN HYLAND/UA
- 15 WHISPERING GRASS DAVIES AND ESTELLE/EMI
- 16 DIVORCE TAMMY WYNETTE/Epic
- 17 MY WHITE BICYCLE NAZARETH/Mooncrest
- 18 DOING ALLRIGHT WITH THE BOYS GARY GLITTER/Bell
- 19 BLACK PUDDING BERTHA GOODIES/Bradleys
- 20 MAMA NEVER TOLD ME SISTER SLEDGE/Atlantic
- 21 FOE-DEE-O-DEE RUBETTES/State
- 22 SOMEONE SAVED MY LIFE TONIGHT ELTON JOHN/DJM
- 23 I WRITE THE SONGS DAVID CASSIDY/RCA
- 24 MAKE THE WORLD GO AWAY DONNY AND MARIE OSMOND/MGM
- 25 THREE STEPS TO HEAVEN SHOWADDYWADDY/Bell

Albums

- 1 HORIZON CARPENTERS/A&M
- 2 VENUS AND MARS WINGS/Capitol
- 3 CAPTAIN FANTASTIC ELTON JOHN/DJM
- 4 BEST OF THE STYLISTICS/Avco
- 5 ONCE UPON A STAR BAY CITY ROLLERS/Bell
- 6 THE ORIGINAL SOUNDTRACK 10cc/Mercury
- 7 ROLLIN' BAY CITY ROLLERS/Bell
- 8 TAKE GOOD CARE OF YOURSELF THREE DEGREES/Phila. Intl.
- 9 ONE OF THESE NIGHTS EAGLES/Asylum
- 10 GREATEST HITS OF 10cc 10cc/UK
- 11 BEST OF TAMMY WYNETTE TAMMY WYNETTE/Epic
- 12 AUTOBAHN KRAFTWERK/Vertigo
- 13 TUBULAR BELLS MIKE OLDFIELD/Virgin
- 14 MADE IN THE SHADE ROLLING STONES/Rolling Stones
- 15 THE SINGLES: 1969-73 CARPENTERS/A&M
- 16 RETURN TO FANTASY URIAH HEEP/Bronze
- 17 SIMON AND GARFUNKEL'S GREATEST HITS/CBS
- 18 STAND BY YOUR MAN TAMMY WYNETTE/Epic
- 19 ELTON JOHN'S GREATEST HITS ELTON JOHN/DJM
- 20 JUDITH JUDY COLLINS/Elektra
- 21 24 CARAT PURPLE DEEP PURPLE/Purple
- 22 BAND ON THE RUN PAUL McCARTNEY & WINGS/Apple
- 23 DARK SIDE OF THE MOON PINK FLOYD/Harvest
- 24 THE SNOW GOOSE CAMEL/Decca
- 25 THANK YOU BABY STYLISTICS/Avco

Capitol Signs Monda Harris



Monda Harris has signed long-term, exclusive recording and publishing agreements with Capitol Records and Beechwood Music, it was jointly announced by Al Coury, senior vice president, a&r, Capitol Records, Inc., and George Lee, vice president and general manager of Capitol's music publishing companies. The trio's initial album, "Monda Harris 2," is scheduled for August release. Pictured from left: Stu Yahm, general professional manager, Beechwood Music, Los Angeles; Dick Monda; Lee; John Carter, executive producer, Capitol Records; Patti Harris; and Coury. Kate Harris is seated.

CONCERT REVIEW

Klein, Dawson, Mirabai Shine at Schaefer

■ NEW YORK—It was hometown night at the Schaefer Music Festival Wednesday (25) when three New York favorites performed. Robert Klein, Jim Dawson and Mirabai pleased the SRO throng with humor and music on a perfect summer night in Central Park.

Relative newcomer Mirabai (Atlantic) opened the show with a breezy set of tunes. One of the highlights was a song written for her namesake, a princess from India who lived 500 years ago. "Determination" had the sound of a debut single, and "To Be Young" was a tribute to Maurice Chevalier.

Jim Dawson (RCA) has established himself in the metropolitan area with a deeply devoted following. He performed some of the crowd's favorites, including "The Light of Day," "Stephanie," Ian Tyson's "Four Strong Winds," and his perennial singalong number "Simple Song."

Comedian Robert Klein (Epic) was next. His routine, which always has an extemporaneous quality to it, blended new bits with older ones. Time has not diminished the punch and humor of such great bits as the Raid commercial and reminiscences of his college days. His "New Teeth" routine (from the lp of the same name) is both uproariously funny and painfully realistic, with vocal sound effects of the dentist's drill, air hose and water jet. Klein proved once again that he is one of the best of the young comedians around today.

Fred Goodman

Joe Simon Has It All Together

By ROBERT ADELS

■ NEW YORK — On a recent TV newscast (in a segment having nothing whatsoever to do with the music business), a nine year old boy from Mississippi was shown gettin' down to Joe Simon's recent smash "Get Down, Get Down." Because of bureaucratic red tape, this youth had been away from his natural mother for many years, and so the family reunion was a cause for much celebration. The TV reporter made a vocal point of this being the lad's first experience with a record in a long, long time and as such used the Simon side as the "human interest" hook for the news story.

But there are a lot of interesting hooks to Simon's own story of success. He's currently celebrating a decade of soul and pop chart partyin' himself, after starting out as the only artist on a little label rather inappropriately called Hush Records: inappropriate because today on Polydor-distributed Spring Records, he is far from being a well-kept secret.

Simon's present recording association with Spring is approaching the five year anniversary mark, and Simon is hotter than ever since "Get Down" went on to become his biggest soul and pop crossover hit so far.

His just-released follow-up, "Music in My Bones," pretty much sums up the man that is Joe Simon: writer, producer, promotion-minded artist-businessman and most of all simply one of the most distinctively bold voices soul has ever spawned.

It was in 1965 that a Hush master leased to Vee Jay, "Let's Do

El Chicano to Apogee

■ LOS ANGELES — Burk Dennis, president of Apogee Agency, announced the signing of MCA recording artist's El Chicano to the firm for exclusive agency representation in all fields. El Chicano is managed by Johnny Musso, former MCA vice president.

Young & In Love



Mercury Records recently hosted a small luncheon at New York's Essex House so that the press could chat with "Good Times" famed Ralph Carter about his debut single, "When You're Young and In Love." Pictured above with Carter are, from left, RWers Roberta Skopp and Toni Profera.

Raintree, Mariner Pact



Phil Jones, president of Raintree Records, has signed a production deal with Mariner Productions. The first Raintree release from Mariner is "Serenade" by Diane Gilland. Shown from left are: Mariner president Fred Vail, Ms. Gilland and Jones.

Davis Plans Tour

■ LOS ANGELES — Columbia recording artist Mac Davis has been set for a major summer concert tour, announced his person manager, Sandy Gallin of Katz, Gallin.

It Over," began to establish Simon as a ballad singer some chose to compare with Sam Cooke; the following year John Richbourg signed him to Sound Stage 7 Records (which later became associated with Monument), and there then followed hits like the Grammy-winning "The Chokin' Kind" and "(You Keep Me) Hangin' On."

His initial effort for Spring in late 1970, "Your Time to Cry," was the first in a hit string which gradually helped him break out of the "ballads only" mold. While some have called "Get Down" (both the single hit and the current album) a "disco" affair, Simon is not particularly keen on

cashing in on any ongoing trend that just so happens to fit in with what he's been working towards since joining Spring.

"God bless the child who's got his own" is Joe Simon's personal philosophy, and the success that he's achieved over these 10 years has resulted in large part from his active interest in every facet of his career.

And now that top 40 radio, soul radio, concert, club and disco audiences are all well aware of the first Joe Simon decade, it would seem he's in a perfect position to let everyone out there into music appreciate all that "his own" has come and will continue to mean.

Big Tree Signs Roussos



At a recent meeting in Paris, Demis Roussos was signed to an extended long-term recording contract for the United States by Big Tree Records (distributed by Atlantic), it was announced by Big Tree president Doug Morris and Big Tree vice president Dick Vanderbilt. Also discussed at the meeting were plans for the first U.S. tour of Demis Roussos later this year. "Souvenirs," the second U.S. album release by Demis Roussos, will be shipped July 21. Shown in Paris are, from left: managing director of Philips Records in France Roger Maruani, Roussos, Morris and Vanderbilt.

Quality, Showmanship Mark Florida Jam

■ TAMPA — The sleepy coastal town of Tampa woke itself up to a memorable event July 5 with the early morning commencement of the Florida Jam, an eight act rock festival headlined by ZZ Top (London), which may also spell the emergence of a considerable new force in the contemporary music concert promotion market. The State Fair Grounds adjacent to the University of Tampa was the site chosen for the brainchild springing from the collaboration of Donjo Medlevine and Larry Crane of Marquee, Inc. and Don Branker of World Wide Events. Branker's credentials have included coordination of the enormously successful California Jam as well as working with ABC's "In Concert," but the involvement of Marquee as promoter marks a significant departure, as previously that company had been paramountly concerned with the "middle of the road" market.

Pure Prairie League

At about 9 a.m. a crowd nearing 40,000 began filtering into the grounds to the pulsations of Atlanta Rhythm Section (Polydor). The subsequent talent menu lacked a bona-fide superstar attraction, but the promoters obtained a premium selection especially tailored to the tastes of the locale.

Easy winners of the early morning hours were Pure Prairie League (RCA), the Ohio Valley rockabilly group which is finally drawing deserved attention after an undeserved hibernation. The burst of recognition with their hit, "Amie," won for them a forced RCA reissue of the two year old album, "Bustin' Out," which contained it, and the percolating popularity has now been answered with their recent "Two Lane Highway" album, whose title cut brought the audience up to fever pitch. The galloping pace seemed surest when lead guitarist Larry Goshor saddled up for some multi-lingual fingerings, effortlessly bridging the two realms of country twang and boogie rock.

Kiss Fire

At the break of noon, the intensity was further escalated by those lubricated ghouls, Kiss (Casablanca), a clever insertion when you consider most of the other groups appearing, whether purposely or not, de-emphasize visual histrionics. Kiss supplied more than enough for seven acts. Their meticulously applied Kabuki grease paint roars at the crowd, and the fiendish fetish costumery, epitomized by bassist Gene Simon's spikes and bat wings, remains unsurpassed at creating instant presence. There had been

some concern expressed backstage by group members that their arsenal of fire and brimstone special effects would go unnoticed in the blazing sunlight, but the crowd response they accrued quickly dispelled any anxiety. Their bloodthirsty fans seemed to especially relish Gene's dance macabre, which culminates with vampire plasma spewing from his mouth.

War Blues

War (UA) turned in their usual set of predictably convoluted, slightly thick blues jamming. They conquered many new friends with the hit that begs that particular question ("Why Can't We Be" etc.), then rolling out their heavy artillery pieces like "Cisco Kid." War's placement provided still another variation in the day's themes.

Tucker Band Meaty

Next up were the Ozark Mountain Daredevils (A&M), who played a tight but sometimes listless set.

People then caught their breath and summoned their concentration for the consensus showstopper, the Marshall Tucker Band (Capricorn). Of all the groups scheduled, MTB had by far the greatest symmetry in terms of stylistic consciousness and high potency material. This group mounts its attack with an authority characteristic of only the most gifted bands. There's spontaneity to the fabric of such pieces as "This Ol' Cowboy," a fine mash of soaring country rock, Carolina funk, gospel blues and just a subtle dab of jazz in the guitar-reed duet leads. But the self-indulgent excess so many groups promiscuously succumb to has been trimmed away, leaving only the prime meat.

The albino blues of Johnny Winter (Col) found itself in the

unenviable position of following MTB's triumphant encore. But Johnny seemed genuinely infected with the excitement of the event, splattering his strings, working some of the old magic, stirring up a cooking blues stew. The crowd became truly mesmerized by his torrid ax dueling with Floyd Radford, recruited from the old White Trash assembly, and towards the end, it seemed the stage was too small to hold both of them.

ZZ Top Boogie

ZZ Top, the headliner, came on close to 11 p.m. when many of the tired but happy customers were ready to catch a few "zz's" of their own. But the little 'ol boogie band from Texas whipped up some of its Cream-colored power trio work and managed to provide enough fandango to give the audience one more good belt for the road.

From a technical viewpoint, the production, under the supervision of Wide World's Sid Clark, was flawless, a virtual model for a festival of this magnitude. The system provided by Cameron Sound delivered 30,000 watts of clear, untarnished tone, and a fork lift elevator installed in the body of the stage greatly expedited between-set changeovers. The security supervised by Damon Zumwalt was firm but benign, and no regular police were in the stadium.

Promoter Showmanship

All these elements fell smoothly into place like the well-oiled tumblers of a combination safe for the 14 hour duration. If the event is any indication of the promoter's sense of quality and showmanship, we should be looking for the name Marquee in the brightest of lights in months to come.

Stann Findelle

Getting The Scoop



Actress Sally Struthers samples "Ambrosia" flavored ice cream at a recent bash held in honor of 20th Century recording artists Ambrosia at Hollywood's Wil Wright's Ice Cream Parlor, where the concoction is featured as July's "flavor of the month." 20th Records president Russ Regan (seated, left) hosted the festivities which were attended by local press and radio and also drew such celebrities as Ms. Struthers and "Nashville" film star Henry Gibson (seated, center). Additional on-lookers are Ambrosia (standing from left): Burleigh Drummond, David Pack, Chris North and Joe Puerta.

Bumpin' with Barry



Producer Jeff Barry's first product for RCA Records under a recently effected independent production arrangement is the new single, "Boom Bam Bump," by Freeman & Nehls. Shown here (from left) are T-shirted Freddy Freeman, Barry and Harry L. Nehls III.

ATV, Attic Pact For Sub-Publishing

■ TORONTO—Sam Trust, president of the ATV Music Group, and Alexander Mair, president of the Attic Publishing Group, have announced the signing of reciprocal sub-publishing contracts. Attic represents the following ATV companies:

ATV Music Corp., ATV Zonal Music, ATV Cliffhouse Music, ATV Cliffhouse Music/Liza Jane Music, ATV Lowell Fulson Music, ATV Mr. Dogg Music, ATV Sequel Music, ATV Sequel/Collhand Music, ATV Music/Sounds of Memphis, ATV Welbeck Music, Comet Music Corp., Sweco Music Corp., Welbeck Music/Rocksmith Music, Welbeck/Sequel Music and MacLen Music.

Golden Crest Earnings Rise

■ NEW YORK — Earnings of Golden Crest Records, Inc. increased to \$267,279, or 29 cents per common share, for the fiscal year ended March 28, 1975, compared with \$203,446, or 22 cents per share during the fiscal year ended March 29, 1974. Sales for the period were \$4,029,265 compared with \$3,227,893 for the preceding year, according to Clark F. Galehouse, president.

Gardner Hits Road For Famous Music

■ NEW YORK — Ann Gardner, national director of promotion for Famous Music, will be hitting the road shortly to handle promotion for a series of new records on behalf of Famous Music Publishing Co.

Hall To Continue Work with Chevrolet

■ NASHVILLE—Tom T. Hall will continue as spokesman for Chevrolet trucks in its national television and radio advertising campaigns for the 1976 model year. His contractual relationship with Chevrolet and its advertising agency, Campbell-Ewald of Detroit, has been renegotiated and renewed, according to Bob Neal, manager of the Nashville office of the William Morris Agency, Inc.

Locales

Hall has done three on-location commercial filming sessions: in the California desert at Death Valley and El Mirage, and in Yellowstone National Park.

Air Date

Completion of the radio commercials follows conclusion of Hall's television filming. The commercials will air nationally with the introduction of the 1976 models this fall.

RCA Signs Ruth



Singer/writer Jack Ruth (son-in-law to Johnny Cash and June Carter) has been signed to an RCA recording contract by Chet Atkins. Ruth has been writing for the Song of Cash Publishing House for the past year and has written several songs that Cash has recorded. His first single, "Oh Well, Who Cares," is scheduled to be released in early August by RCA Records.

July LP Release Set by ABC/Dot

■ NASHVILLE—ABC/Dot Records has scheduled four albums for release in July, two by veteran artists and two by newcomers.

The new lps are Roy Clark's "Greatest Hits," Donna Fargo's "Whatever I Say Means I Love" (Continued on page 51)

NASHVILLE REPORT

By RED O'DONNELL



■ I don't know if you recognized it or not, but a tape of "Hello Darling," in Russian, sung by Conway Twitty, was played for the U.S.S.R. cosmonauts during the Apollo-Soyuz space flight. The tape was produced in Oklahoma City several weeks ago—after, of course, Twitty learned the words—in Russian.

Ly Hong Ly, a Vietnamese refugee, has joined the household of Tammy Wynette as governess for her daughters: Gwen (15), Jackie (14), Tina (9) and Georgette (4).

"Lee—that's how she pronounces her name—will be more than a governess," Tammy said. "She'll be a member of the family."

Ly—or Lee—is 21 years old and has been in this country only two months—not long enough, by the way, to know that her benefactor (Tammy) is a major country music entertainer.

Condolences to RCA artist Jessi Colter (Mrs. Waylon Jennings) whose mother, Mrs. Helen Johnson, died in Phoenix, Ariz. . . . Those floods last week in Fargo, N.D. washed out a planned "Donna Fargo Day" at the Red River Valley Fair. A new "Fargo Day" date will be announced later . . . Firm plans underway to build a swank "Boots Randolph Supper Club" in Nashville's colorful Printers Alley. I hear it's going to be a half million dollar project. Target date for opening: early January, 1976.

Audrey (Mrs. Hank Sr.) Williams wants to sell her home. Understand she prefers the buyer be a foundation or civic group that will operate it as a museum . . . Byron Metcalf, husband of singer Dottie West and drummer in her Cross-Country band, underwent surgery for removal of his bladder. He'll convalesce for three weeks.

Laurel, Miss. newspaper editor-publisher J. W. West reports that pianist Tommy French of Natchez is "hottest act" on the Delta State's Gulf Coast . . . Tip-toeing back to Boots Randolph: The Yakety-Sax specialist soloed for three nights last week with New Orleans Symphony Orchestra. Betimes he no doubt jived with Al Hirt and Pete Fountain—another pair of AOK horn blowers.

Gossip columnists buzz that Priscilla Presley—the ex-Mrs. Elvis—is now being courted by a Kansas City, Mo. multimillionaire . . . Publicist Lee Reynolds says that Red River Dave (McEnery) was the first person to sing on TV. Telecast originated in 1939 at RCA exhibit at New York's World Fair. Red River Dave says most he can remember about the historic event was that "the lights were hot and I believe the people putting on the TV show couldn't get any sane person to appear—so they chose me."

Birthdaying: Henson Cargill, Pat Roberts, Johnny Darrell, Roy Acuff Jr., Cathie Taylor, Bobbie Gentry and Charlie Louvin.

Stella Parton's tongue-in-cheek message for promoters who book her act: "Please don't over-advertise me as Dolly's sister." She laughingly explains: "Some people come to the show expecting to see a size 40 (one of Dolly's vital statistics) and I'm just a size 32."

Singer Lamar Morris' clever name for his band: The Morris Code. (Do the boys play dot-and-dash music?) . . . If Narvel Felts continues his progress as an entertainer he probably will change his first name to "Marvel" . . . Talented Fred Carter, Jr. returned from Woodstock, N.Y.

(Continued on page 52)

Picnic Power



The Third Annual Willie Nelson 4th of July Picnic, held at Liberty Hill, Texas, began on July 3 at The Hilton Motor Inn in Austin. Columbia Records hosted a party in Nelson's honor for 1200 musicians, press and media representatives, and friends of the writer/artist. Nelson obliged the party-goers with a picnic preview performance. Special guests joining him on stage were Johnny Bush on drums and Columbia artist David Allan Coe at left.

COUNTRY PICKS OF THE WEEK

SINGLE ROY CLARK, "HEART TO HEART" (Short Rose, ASCAP). Gospel flavored, hand clapping number should give Roy super radio airplay and chart action. The multi-talented performer leads this sing-a-long in spirited fashion, and the result could easily be a monster hit. ABC Dot DOA-17565.

SLEEPER MARK DALTON, "(YOU CAN BUILD A WALL OR) YOU CAN BUILD A BRIDGE" (New Pax, BMI). Youngster sings a moving song, written by Gary Paxton, that makes a comment on the human element in all of our relationships with others. Will be a popular request item once it hits the airwaves. ABC Dot DOA-17566.

ALBUM "THE BEST OF THE STATLER BROTHERS." It's too easy to underestimate the Statlers, until you realize that in the hits they've not only recorded but written over the years—from "Flowers on the Wall" to "Class of '57" to "Bed of Roses" to their newest "I'll Go To My Grave Loving You"—their harmonies are superb and their talent is extraordinary. Mercury SRM-1-1037.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KBOX, Dallas	KSPO, Spokane	WITL, Lansing
KBUL, Wichita	KTOW, Tulsa	WJJD, Chicago
KCKC, San Bernardino	KWJJ, Portland	WJQS, Jackson
KCKN, Kansas City	KWMT, Ft. Dodge	WKDA, Nashville
KDJW, Amarillo	WAME, Charlotte	WMAQ, Chicago
KENR, Houston	WBAP, Ft. Worth	WMC, Memphis
KIKK, Houston	WCMS, Norfolk	WPLO, Atlanta
KJJJ, Phoenix	WENO, Nashville	WSLR, Akron
KLAK, Denver	WHK, Cleveland	WSUN, St. Petersburg
KMAK, Fresno	WHOO, Orlando	WUBE, Cincinnati
KRMD, Shreveport	WIL, St. Louis	WUNI, Mobile
KSO, Des Moines	WINN, Louisville	WWOK, Miami
KSOP, Salt Lake City	WIRE, Indianapolis	WWVA, Wheeling

SURE SHOTS

Loretta Lynn — "Home"
Charley Pride — "I Hope You're Feelin' Me"
Jeanne Pruett — "A Poor Man's Woman"

LEFT FIELDERS

Jud Strunk — "Biggest Parakeets in Town"
David Rogers — "Memories to Spare"
Lois Johnson — "Hope for the Flowers"
Barbi Benton — "Movie Magazine Stars in Her Eyes"

Fearless Forecast: Larry Gatlin is turning on a lot of listeners with "Let's Turn The Lights On," and we predict this one will go all the way! He's been primed to break big and this is the one that'll do it for him!

Hank Snow is looking at his strongest starter since "Hello Love" in the form of "Hijack"! Early reports flooding in from Wichita (both stations), Orlando, Kansas City, Tulsa and Nashville.

Novelty News: Already climbing the pop charts, Jud Strunk's "Biggest Parakeets in Town" now growing in the country! It's drawing on the request line at WINN, KWJJ and KJJJ; numbered at WCMS (45).

Instrumental Inklings: Floyd Cramer is getting good play at WPLO on "My Melody of Love," while KCKN opts for the other side, "The Last Goodbye." Meanwhile, Benny Kubiak is striking with "Geronimo" in Spokane.

Jeannie Seely's "Take My Hand" is taking off!

Consistent Climbers: Johnny Cash, Crystal Gayle, Red Steagall.

Paul Davis continues to make wide strides with "I Got A Yearning." It's a mover at WHOO, WWVA and WINN.

Early interest brewing on newcomer Ryan Russell, whose Plantation release, "She Hates To Be Alone," is already on WUNI and KSPO.

Ron Jones moves into the program director's chair at WHK in Cleveland. He formerly handled the music there.

Asleep at the Wheel wakes up listeners in Houston and Nashville with "The Letter That Johnny Walker Read."

Pop Crossovers: Captain & Tennille's "Love Will Keep Us Together" was #1 pop record; now spilling into country at WUNI; Helen Reddy getting good response at WENO.

Barbi Benton racks up an impressive station listing on "Movie Magazine Stars in Her Eyes": WHK, KCKN, WJQS, KSOP, KCKC, KSO, WCMS, WUNI and KWMT.

Larry Hunter at KSOP is high on Debi Campbell's "Please Tell Him That I Said Hello."

(Continued on page 52)

CLUB REVIEW

Mull and Feller: Fun-Filled Evening

■ NASHVILLE — The Exit/In proved a perfect format for the humor of Martin Mull (Capricorn) when he played there last week. The comic had an intelligent, listening room audience—in with the country music industry and knowledge but urbane and good natured enough to laugh at themselves.

Mull's comedy can easily go over your head and his guitar work may pass you by unless you take time to notice the sheer brilliance in his set. Timing and building each number, Mull poked fun at the audience and himself as he proceeded through such numbers as "Normal," the quasi-gospel "Jesus Is Easy" and the short, but hilarious "F-e-l-l-a-t-i-o," a take-off on the country classic "D-i-v-o-r-c-e."

Mull needs an intelligent audience and he had one at the Exit/In. Dressed in a suit and tie, he didn't fool anyone—in fact his "dressing up" was comic in itself, as he used his tie to wipe the sweat off his forehead.

Opening the set was Dick Feller (Asylum), whose talents have been recognized mainly through others recording his songs—i.e., Jerry Reed with "Lord Mr. Ford," and Johnny Cash with "Any Old Wind That Blows."

Feller has plenty of talent of his own, however, as he proved with the poetic "Daisy Hill," the comic number about vending machines, or the instrumentals such

as "Dueling Banjos" that allowed him to show off his virtuosity on that instrument.

Feller and Mull made an excellent combination—both having a strong vein of comedy in their act, both excellent guitarists and both appealing to an intelligent, sensitive audience.

Don Cusic

Taylor Signs Parton



Joe Taylor has announced that Stella Parton of Country Soul Records has signed with the Joe Taylor Artist Agency in Nashville. Shown above are Stella (seated) and (standing, from left) Taylor, with agents Ken Rollins and Bob Bean.

ABC/Dot

(Continued from page 50)

You," Connie Eaton's "Connie Eaton" and Delbert McClinton's "Victim of Life's Circumstances."

Gospel album releases for July on ABC/Peacock include the Loving Sisters' "A New Day" and Columbus Mann's "We've Got To Help."

COUNTRY RADIO

By CHARLIE DOUGLAS

■ And so it is that country music finally comes into its own. It is now the "in" thing to put the bad mouth and the rap on the music, the fans, the image and anything associated with country. The number of stars who seem to want to do away with any association as being a "country" act is growing. It does seem peculiar that when folks take immense amounts of money and earn great fame and stardom from a particular segment of the entertainment field, that one morning you wake up and find that you, as a supporter and or buyer of that field, have been put down for so doing. Strange business.

KTRM (Beaumont, Texas) is looking for an AM drive personality and, thankfully, country background is necessary. Call **Buddy Johnson** at the station . . . The lineup at KGFX (Pierre, S.D.) is PD **Mark Swendsen**, **Mike Thomas**, **Rod Reel**, **T.W. Blaze** and **Larry Craig**. KGFX goes 24 hours on 1060 with 10 kw in mid-August. The folks would welcome artist promos either studio recorded or by telephone at (605) 224-8686; ask for Swendsen . . . **Earl Faulk**, MD at WCMS (Norfolk, Va.) just received an appreciation plaque from the Mid-Atlantic States Country Music Assoc. for his work in the betterment of country music . . . **Phil Irwin** is now doing a half hour a week on Saturday nights on the worldwi.e short wave of Voice Of America.

Dennis Gage is the new MD for WBRJ (Marietta, Ohio) . . . **Nancy Turner** checks in as one of the few female PD/MDs around. She is at WJVA (South Bend, Ind.) . . . **Johnny Gray**, PD at WYDE (Birmingham, Ala), helped raise two grand with a donkey baseball game. The money went to the Fultondale Little League. You just can't keep them there guys off their asses!

WNGC (Athens, Ga.) just passed the 7th anniversary of country. **Larry England** is the man there . . . **Buzz Barton** is the new PD at WNAD (Norman, Oklahoma).

COUNTRY ALBUM PICKS

MARY KAY JAMES

Avco CAV-2501

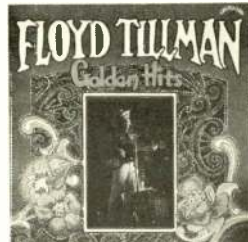
The distinctive production of Allen Reynolds is very apparent in this album and the songs, showcased by Mary Kay's voice, come off beautifully. The entire album is a pure joy to listen to, and "It Amazes Me," "I'm Not That Good At Good-bye" and "I Know One" are superb. Truly a pleasant album for listening.



GOLDEN HITS

FLOYD TILLMAN—Crazy Cajun CC-IP-1005

Legendary cosmic cowboy Floyd Tillman is noted for writing "Slipping Around" and "I Love You So Much It Hurts," and both of these are included in this album recorded in Texas. "I'll Take What I Can Get" and "You Made Me Live, Love and Die" are also exceptional cuts. A legend performs!



THE BEST OF DOLLY PARTON

RCA APL 1-1117

Pretty Dolly has collected 10 songs that were hits for her and put them in the "Best of" album. The title says it all—she is truly one of the great writing and singing talents in country music. From "Coat of Many Colors" to "My Tennessee Mountain Home" to "Love Is Like a Butterfly," every cut is a jewel.



Nashville Report (Continued from page 50)

where he picked on production of an album for Paul Butterfield. Fred also was featured in rock concert with Butterfield, Taj Mahal, et al.

Floyd Cramer's second annual golf tournament here for Multiple Sclerosis fund was a big success . . . Whatever happened to recession? Attendance at Opryland USA (family park) is up approximately 20,000 over 1974. The increase is all more heartening for park owners since three weekends at start of season were lost because of flood waters that inundated the premises.

Jeannie Seely and husband/writer Hank Cochran sailing to Alaska in "The Legend," their recently purchased 50 ft. customized yacht. The craft has three decks, four state rooms, a washer, a dryer and radar range. Don't get lost in the Bering Sea, Skipper Hank.

A quote from Columbia production chief in Nashville, Billy Sherrill: "The song is the basis for everything in a successful record. Given a great song, a hit song, you can create a hit record.

"However, start with a bad song and despite the artist's talent, the ability of the musicians, the leadership of the producer, the technique of the engineer, and you'll have a well-made record that does nothing!"

In other words, go into a studio with a bum song—and you come out with a bum recording.

Hot Line (Continued from page 51)

AREA ACTION

John English — "Sweet Esmeralda" (KTOW)

Bill Par -- "Mama" (KENR)

Kitty Wells — "Anybody Out There Wanna Be A Daddy" (WENO)

Wayne Kemp — "We're Waking A Sleeping Memory" (WMC)

Mike Jorgenson, general manager of KLAK (Denver), has announced the sale of the station to Arthur McCoy, of McCoy Broadcasting, subject to FCC approval. No changes in programming are planned.

Thanks Again...

Doug Dickens --- WSIX-FM

Bob Mitchell --- KCKC

Les Acree & Bob Young --- WMC

For Being the First to Make

STELLA PARTON #1

In Your Areas.



"I Want to Hold You in My Dreams Tonight" IRDA 039

**Country Soul
Records**

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Nashville, Tennessee 37212

Ph: (615) 244-7783



THE COUNTRY ALBUM CHART

JULY 26, 1975

JULY 26	JULY 19		WKS. ON CHART
1	1	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot D0SD 2020	15
2	2	KEEP MOVIN' ON MERLE HAGGARD—Capitol ST 11365	11
3	5	JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ—Mercury SRM 1 1032	9
4	7	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH—Epic PE 33455	5
5	3	YOU'RE MY BEST FRIEND DON WILLIAMS—ABC Dot D0SD 2021	11
6	6	PHONE CALL FROM GOD JERRY JORDAN—MCA 473	13
7	4	TANYA TUCKER—MCA 2141	12
8	13	NARVEL FELTS—ABC Dot D0SD 2025	5
9	15	FEELINS' CONWAY TWITTY & LORETTA LYNN—MCA 2143	4
10	14	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	5
11	12	T. G. SHEPPARD—Melodyland ME 40151	7
12	16	TODAY ELVIS PRESLEY—RCA APL 1 1039	5
13	17	MISTY RAY STEVENS—Banaby BR 6012	5
14	10	I'M JESSI COLTER—Capitol ST 11363	20
15	11	WOLF CREEK PASS C. W. McCALL—MGM M3G 4999	18
16	28	DREAMING MY DREAMS WAYLON JENNINGS—RCA APL 1 1062	3
17	8	MICKEY'S MOVIN' ON MICKEY GILLEY—Playboy PB 405	13
18	9	STILL THINKIN' ABOUT YOU CRASH CRADDOCK—ABC ABCD 875	11
19	23	I WROTE A SONG ABOUT IT TOM T. HALL—Mercury SRM 1 1033	4
20	19	LAST FAREWELL ROGER WHITTAKER—RCA APL 1 0855	10
21	18	AN EVENING WITH JOHN DENVER—RCA CPL 2 0765	20
22	30	CHARLEY CHARLEY PRIDE—RCA APL 1 1058	3
23	33	MY KIND OF COUNTRY CAL SMITH—MCA 485	2
24	22	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN—MCA 2133	22
25	20	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	31
26	24	PIECES OF THE SKY EMMYLOU HARRIS—Reprise 2213	17
27	21	CHARLIE RICH'S GREATEST HITS—RCA APL 1 0857	12
28	29	MAGNOLIAS AND MISFITS JIM WEATHERLY—Buddah BDS 5637	6
29	27	JOE STAMPLEY'S GREATEST HITS, VOL. 1—ABC Dot D0SD 2023	5
30	26	BOCEPHUS HANK WILLIAMS, JR.—MGM M3G 4988	8
31	38	ANNIVERSARY SPECIAL EARL SCRUGGS REVUE—Columbia PC 33416	4
32	31	MISSISSIPPI YOU'RE ON MY MIND STONEY EDWARDS—Capitol ST 11401	6
33	25	41ST LONELY HEARTS CLUB BUCK OWENS—Capitol ST 11390	7
34	35	SMOKEY MOUNTAIN MEMORIES MEL STREET—GRT 8004	13
35	32	HARD TIME HUNGRIES BOBBY BARE—RCA APL 1 0906	11
36	36	REUNION B. J. THOMAS—ABC ABCP 868	16
37	40	I'M THE LONLIEST MAN DON GIBSON—Hickory H3G 4519	8
38	42	YOU'RE EASY TO LOVE HANK SNOW—RCA APL 1 0908	4
39	44	IF YOU EVER CHANGE YOUR MIND RAY PRICE—Columbia KC 33560	3
40	45	SUPERSONGS ROGER MILLER—Columbia KC 33472	4
41	51	LIVE IN PICAYUNE JERRY CLOWER—MCA 486	2
42	47	MAKE THE WORLD GO AWAY DONNY & MARIE OSMOND—Kolob M3G 4996	3
43	48	WHAT TIME OF DAY BILLY THUNDERCLOUD & THE CHIEFTONES—20th Century T 471	4
44	39	COMIN' HOME TO YOU JERRY WALLACE—MGM M3G 4995	6
45	54	HONEY ON HIS HANDS JEANNE PRUETT—MCA 479	2
46	37	WITH ALL MY LOVE LaCOSTA—Capitol ST 11391	9
47	34	IN CONCERT VARIOUS ARTISTS—RCA CPL 2 1014	13
48	41	GOOD HEARTED WOMAN CONNIE CATO—Capitol ST 11387	11
49	46	SONGS OF FOX HOLLOW TOM T. HALL—Mercury SRM 1 500	31
50	67	CAROLINO COUSINS DOTTIE WEST—RCA APL 1 1041	6
51	56	CHAINS/ANOTHER SATURDAY NIGHT BUDDY ALLEN—Capitol ST 11400	3
52	—	BURNIN' THING MAC DAVIS—Columbia PC 33551	1
53	—	SONGS OF LOVE JIM REEVES—RCA APL 1 1037	2
54	49	BLANKET ON THE GROUND BILLIE JO SPEARS—UA LA390 G	19
55	—	GREATEST HITS, VOL. 1 TOMMY OVERSTREET—ABC Dot D0SD 2027	1
56	52	ERNIE FORD SINGS AND GLEN CAMPBELL PICKS—Capitol ST 11389	7
57	57	STEEL GUITARS OF THE GRAND OLE OPRY SONNY, HAL & WELDON—Mega MLPS 610	6
58	50	GUITARS OF SONNY JAMES—Columbia KC 33477	10
59	53	LOIS JOHNSON—20th Century T 465	11
60	64	TAKE ME HOME TO SOMEWHERE JOE STAMPLEY—ABC Dot D0SD 2006	2
61	—	DREAM COUNTRY DANNY DAVIS & NASHVILLE BRASS—RCA APL 1 1043	1
62	58	BACK HOME AGAIN JOHN DENVER—RCA CPL 1 0548	52
63	62	OUT OF HAND GARY STEWART—RCA APL 1 0900	20
64	55	WATCHA GONNA DO WITH A DOG LIKE THAT SUSAN RAYE—Capitol ST 11393	8
65	63	SINCERELY BRENDA LEE—MCA 477	13
66	66	LINDA ON MY MIND CONWAY TWITTY—MCA 469	25
67	65	BARROOMS AND BEDROOMS DAVID WILLS—Epic KE 33353	22
68	59	SING SOME LOVE SONGS PORTER WAGONER—RCA APL 1 1056	7
69	67	FREDDIE HART'S GREATEST HITS—Capitol ST 11374	19
70	61	DON'T LET THE GOOD TIMES FOOL YOU MELBA MONTGOMERY—Elektra CM 2	12
71	71	BACK IN THE COUNTRY LORETTA LYNN—MCA 471	22
73	68	A LITTLE BIT SOUTH OF SASKATOON SONNY JAMES—Columbia KC 33428	12
73	69	MIND YOUR LOVE JERRY REED—RCA APL 1 0787	9
74	73	JOHN R. CASH—Columbia KC 33370	10
75	72	BOOGIE WOOGIE COUNTRY MAN JERRY LEE LEWIS—Mercury SRM 1 1030	17

"If You Ever Change Your Mind."

3 10150

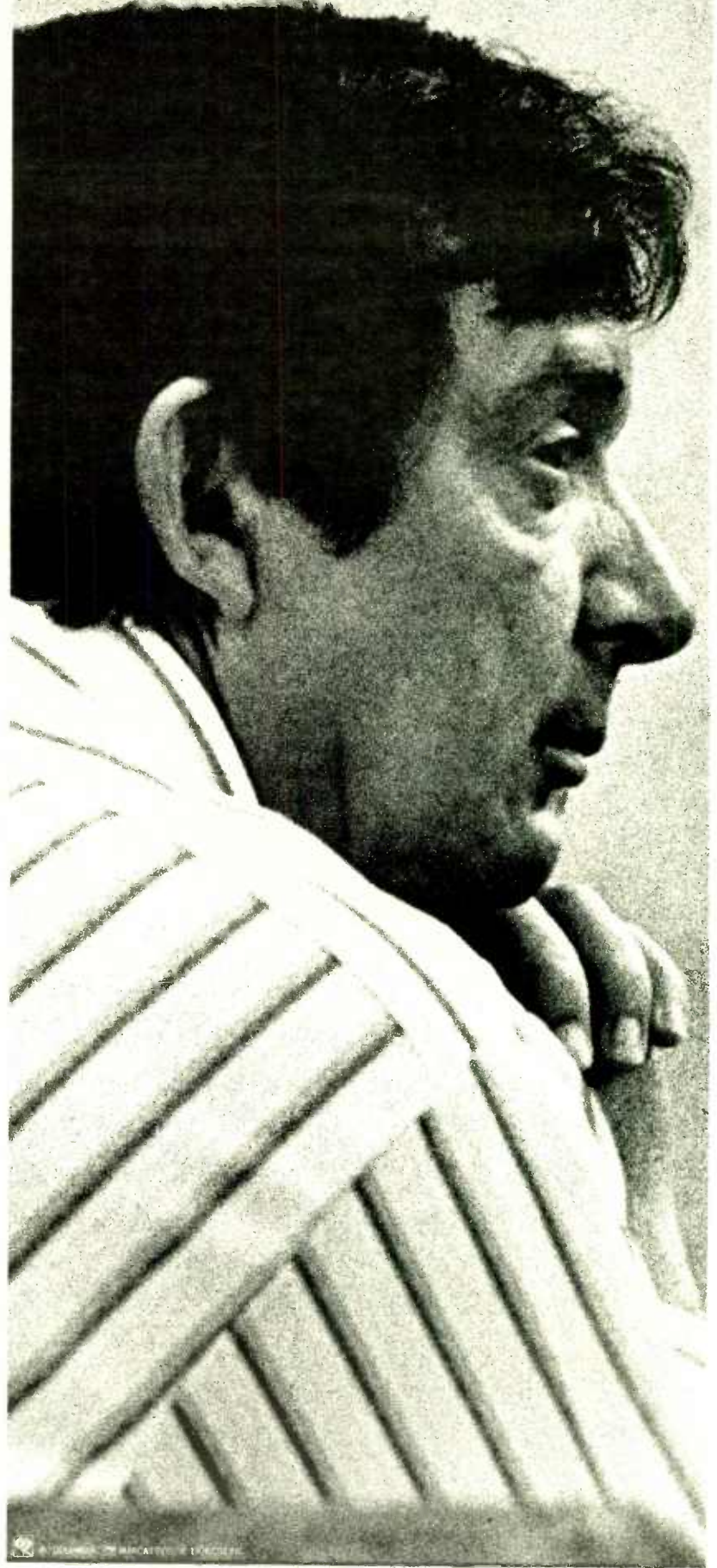
The new single from our great friend, Ray Price.

It's the title tune from his new album,

"If You Ever Change Your Mind."

KC 33560

On Columbia Records.



*Also available on tape



THE COUNTRY SINGLES CHART

19

TITLE, ARTIST, Label, Number
JULY 26 JULY 19

WKS. ON CHART

1	3	JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ Mercury 73682	10
2	4	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/ Epic 8 50103	10
3	1	TOUCH THE HAND CONWAY TWITTY/MCA 40407	10
4	5	THAT'S WHEN MY WOMAN BEGINS TOMMY OVERSTREET/ABC Dot DOA 17552	13
5	7	WASTED DAYS AND WASTED NIGHTS FREDDY FENDER/ ABC Dot DOA 17558	7
6	9	LOVE IN THE HOT AFTERNOON GENE WATSON/ Capitol 4076	10
7	2	MOVIN' ON MERLE HAGGARD/Capitol 4085	10
8	17	FEELINS' CONWAY TWITTY & LORETTA LYNN/MCA 40420	6
9	16	PLEASE MR. PLEASE OLIVIA NEWTON-JOHN/MCA 40418	7
10	12	I WANT TO HOLD YOU IN MY DREAMS TONIGHT STELLA PARTON/Country Soul IRDA 039	12
11	13	DEAL TOM T. HALL/Mercury 73686	9
12	18	THE SEEKER DOLLY PARTON/RCA PB 10310	8
13	20	RHINESTONE COWBOY GLEN CAMPBELL/Capitol 4095	8
14	6	RECONSIDER ME NARVEL FELTS/ABC Dot DOA 17549	17
15	11	DREAMING MY DREAMS WITH YOU WAYLON JENNINGS/ RCA PB 10270	13
16	8	LIZZIE AND THE RAINMAN TANYA TUCKER/MCA 40402	14
17	22	HELLO LITTLE BLUEBIRD DONNA FARGO/ABC Dot DOA 17557	8
18	26	SPRING TANYA TUCKER/Columbia 3 10127	10
19	27	DEAR WOMAN JOE STAMPLEY/Epic 8 50114	8
20	19	WHAT TIME OF DAY BILLY THUNDERKLOUD & THE CHIEFTONES/20th Century TC 2181	12
21	29	I LOVE THE BLUES AND THE BOOGIE WOOGIE BILLY CRASH CRADDOCK/ABC 12104	6
22	31	WOMAN IN THE BACK OF MY MIND MEL TILLIS/ MGM 14804	7
23	28	STORMS NEVER LAST DOTTSY/RCA PB 10280	11
24	14	HELLO, I LOVE YOU JOHNNY RUSSELL/RCA PB 10258	13
25	15	T-R-O-U-B-L-E ELVIS PRESLEY/RCA PB 10278	12
26	39	PUT ANOTHER LOG ON THE FIRE TOMPALL/MGM 14800	10
27	30	THIS HOUSE RUNS ON SUNSHINE LaCOSTA/Capitol 4082	9
28	40	THINGS RONNIE DOVE/Melodyland 6001	7
29	34	BURNIN' THING MAC DAVIS/Columbia 3 10148	9
30	41	THE FIRST TIME FREDDIE HART/Capitol 5099	5
31	35	I'LL BE YOUR STEPPING STONE DAVID HOUSTON/Epic 8 50113	8
32	42	BOUQUET OF ROSES MICKEY GILLEY/Playboy 6041	4
33	43	I'VE NEVER LOVED ANYONE MORE LYNN ANDERSON/ Columbia 3 10160	6
34	48	THIRD RATE ROMANCE AMAZING RHYTHM ACES/ABC 12078	7
35	45	BANDY THE RODEO CLOWN MOE BANDY/GRC 2070	5
36	47	YOU'RE NOT THE WOMAN YOU USED TO BE GARY STEWART/MCA 40414	9
37	10	CLASSIFIED C. W. McCALL/MGM 14801	12
38	38	MY HONKY TONK WAYS KENNY O'DELL/Capricorn CPS 0233	9
39	44	LET THE LITTLE BOY DREAM EVEN STEVEN/Elektra 45254	6
40	55	EVEN IF I HAVE TO STEAL MEL STREET/GRT 025	5
41	51	I'LL GO TO MY GRAVE LOVING YOU STATLER BROTHERS/ Mercury 73687	6
42	21	THERE I SAID IT MARGO SMITH/20th Century TC 2172	15
43	34	FREDA COMES, FREDA GOES BOBBY RICE/GRT 021	13
44	54	THE BARMAID DAVID WILLS/Epic 8 50118	4
45	58	BOOGIE WOOGIE COUNTRY MAN JERRY LEE LEWIS/ Mercury 73685	5
46	64	YOU NEVER EVEN CALLED ME BY MY NAME DAVID ALLEN COE/Columbia 3 10159	5
47	56	LOVE IS STRANGE BUCK OWENS & SUSAN RAYE/Capitol 4100	4
48	59	SAY FOREVER YOU'LL BE MINE/HOW CAN I PORTER WAGONER & DOLLY PARTON/RCA PB 10328	3
49	60	IF I COULD ONLY WIN YOUR LOVE EMMYLOU HARRIS/ Reprise 1332	5
50	46	I DON'T LOVE HER ANYMORE JOHNNY PAYCHECK/Epic 8 50111	9



51	23	LITTLE BAND OF GOLD SONNY JAMES/Columbia 3 10121	14
52	25	FARTHEST THING FROM MY MIND RAY PRICE/ABC 12095	9
53	37	MR. RIGHT AND MRS. WRONG MEL TILLIS & SHERRY BRYCE/MGM 14803	11
54	61	BACK IN THE USA CARMOL TAYLOR/Elektra 45255	5
55	66	STAY AWAY FROM THE APPLE TREE BILLIE JO SPEARS/ United Artists XW 653 Y	3
56	33	SHE TALKED A LOT ABOUT TEXAS CAL SMITH/MCA 40394	14
57	72	DAYDREAMS ABOUT NIGHT THINGS RONNIE MILSAP/ RCA PB 10335	2
58	62	DON'T DROP IT FARGO TANNER/Avco CAV 612	9
59	32	WHY DON'T YOU LOVE ME CONNIE SMITH/Columbia 3 10135	11
60	67	MOLLY DORSEY BURNETTE/Melodyland 6007	4
61	49	YOU'RE MY BEST FRIEND DON WILLIAMS/ABC Dot DOA 17550	16
62	77	BLUE EYES CRYING IN THE RAIN WILLIE NELSON/ Columbia 3 10176	2
63	70	I'M TOO USED TO LOVING YOU NICK NIXON/Mercury 73691	4
64	68	THE TELEPHONE JERRY REED/RCA PB 10325	3
65	65	STRINGS JOHNNY CARVER/ABC 12097	7
66	71	YOU BELONG TO ME JIM REEVES/RCA PB 10299	8
67	74	THE SAME OLD STORY HANK WILLIAMS, JR./MGM 14813	3
68	36	GOD'S GONNA GETCHA (FOR THAT) GEORGE & TAMMY/ Epic 8 50099	12
69	81	HERE I AM IN DALLAS FARON YOUNG/Mercury 73692	2
70	73	RED ROSES FOR A BLUE LADY EDDY ARNOLD/MGM 14780	8
71	78	WANTED MAN JERRY WALLACE/MGM 14809	3
72	80	IT MUST HAVE BEEN THE RAIN JIM WEATHERLY/Buddah 467	5
73	86	ALIMONY BOBBY BARE/RCA PB 10318	2
74	87	MEMORIES OF US GEORGE JONES/Epic 8 50127	2
75	75	LONELY RAIN WYNN STEWART/Playboy 6035	7
76	76	LESS THAN A SONG PATTI PAGE/Avco CAV 613	4
77	84	TAKE MY HAND JEANNE SEELY/MCA 40428	2

CHARTMAKER OF THE WEEK

78	—	SHOTGUN RIDER MARTY ROBBINS MCA 40425	1
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79	79	MAKE THE WORLD GO AWAY DONNY & MARIE OSMOND/ MGM 14807	8
80	—	OH, HOW LOVE CHANGES DON GIBSON & SUE THOMPSON/Hickory 350	1
81	88	ONE MONKEY DON'T STOP NO SHOW LITTLE DAVID WILKINS/MCA 40427	3
82	90	LOVIN' YOU IS ALWAYS ON MY MIND ROGER MILLER/ Columbia 3 10107	2
83	83	HE LOVES ME ALL TO PIECES RUBY FALLS/50 States FS 33	6
84	91	EASY TROY SEALS/Columbia 3 10173	2
85	85	THERE HAS TO BE A LOSER DIANA TRASK/ABC Dot DOA 17555	7
86	—	IT'S ALL IN THE GAME JERRY JAYE/Columbia 3 10170	1
87	—	A POOR MAN'S WOMAN JEANNE PRUETT/MCA 40440	1
88	—	THIS IS MY YEAR FOR MEXICO CRYSTAL GAYLE/ United Artists XW680 Y	1
89	89	THAT'S JUST MY TRUCKIN' LUCK HANK THOMPSON/ ABC Dot DOA 17556	4
90	92	(ALL I HAVE TO DO IS) DREAM NITTY GRITTY DIRT BAND/ UA XW 655 Y	3
91	94	FALLING LEFTY FRIZZELL/ABC 12103	4
92	96	IF I COULD HAVE IT ANY OTHER WAY KENNY SERRATT/ Melodyland 6014	2
93	—	LET'S TURN THE LIGHTS ON LARRY GATLIN/Monument ZS8 8657	1
94	97	I DON'T LIKE TO SLEEP ALONE BOBBY SMITH/Playboy 6040	3
95	95	BECAUSE WE LOVE JACK & MISTY/Epic 8 50122	3
96	100	I GOT A YEARNING PAUL DAVIS/Bang 718	2
97	—	MOVIE MAGAZINE STARS IN HER EYES BARBI BENTON/ Playboy 6043	1
98	50	WHEN WILL I BE LOVED LINDA RONSTADT/Capitol 4050	15
99	69	LOVE YOU BACK TO GEORGIA FREDDY WELLER/ABC Dot DOA 17554	9
100	—	WHAT I KEEP SAYIN' IS A LIE DEBI HAWKINS/Warner Bros. WBS 8104	1

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

CHARLEY PRIDE—RCA PB-10344

HOPE YOU'RE FEELIN' ME (LIKE I'M FEELIN' YOU)
(Don Williams, BMI/Hav-A-Tune, ASCAP)

Mr. Super Voice brings forth this gem from his "Charley" album. Penned by Bobby David and Jim Rushing, it's headed for the top.

LORETTA LYNN—MCA MCA140438

HOME (King Coal, ASCAP)

The country singer today offers up an up-tempo number with the message that there ain't no place like home. Going home to the top of the charts!

RAY PRICE—Columbia 3-10150

IF YOU EVER CHANGE YOUR MIND (Keca, ASCAP)

Velvet-voiced Ray once again chooses a Jim Weatherly song, and the combination proves unbeatable once again. Sing on!

KITTY WELLS—Capricorn CPS 0240

ANYBODY OUT THERE WANNA BE A DADDY (Tree, BMI)

A big surprise here as the Queen of Country Music sings that she's looking for a man to be a daddy for her child. This left fielder could hit a home run!

LOIS JOHNSON—20th Century TC-2223

HOPE FOR THE FLOWERS (Hank Williams, Jr., BMI)

A beautiful message here: as long as there's hope for the flowers, there's hope for us all. High hopes for this record.

JIM MUNDY—ABC ABC-12120

BLUE EYES AND WALTZES (Full Swing, ASCAP)

A novel story about a fellow who loved blue-eyed, slow dancin' gals and finally married one. A happy ending.

CHARLIE LOUVIN—United Artists UA-XW89-Y

I JUST WANT OUT THAT'S ALL (Tree, BMI)

An easy paced ballad that has Charlie telling his lady that he wants to get out of what he's gotten into.

ROY HEAD—Shannon SH 833

HELP YOURSELF TO ME (Ma-Ree/Porter-Jones, ASCAP)

Cookin' number has plenty of country funk with the message that if the other feller ain't doin' her right she should help herself to this boy.

WANDA JACKSON—ABC ABC-12116

I CAN'T STAND TO HEAR YOU SAY GOODBYE (Dunbar, BMI)

Super song from the pen of Ray Pennington that says to the lover to leave when they sleep because the sound of good-bye is too hard to take. Wanda-ful!

DON GIBSON—Hickory H 353

DON'T STOP LOVING ME (Acuff-Rose, BMI)

A calypso flavored country number that has the country soulman pleading to his lady not to cut off her lovin'.

DALE VAN HORN—Monument ZS8 8659

SOMEONE LOVES YOU, HONEY (Music City Music, ASCAP)

A truly beautiful song that has Dale singing to his lady that someone loves her. Could go all the way and then some.

ANTHONY ARMSTRONG JONES—Homa SV 4511

TEQUILA SUNRISE (Kicking Bear/Benchmark, ASCAP)

The Eagles hit gets a country treatment here—and it looks like the sun is rising on a hit.

WILSON FAMILY—Darva D-51475

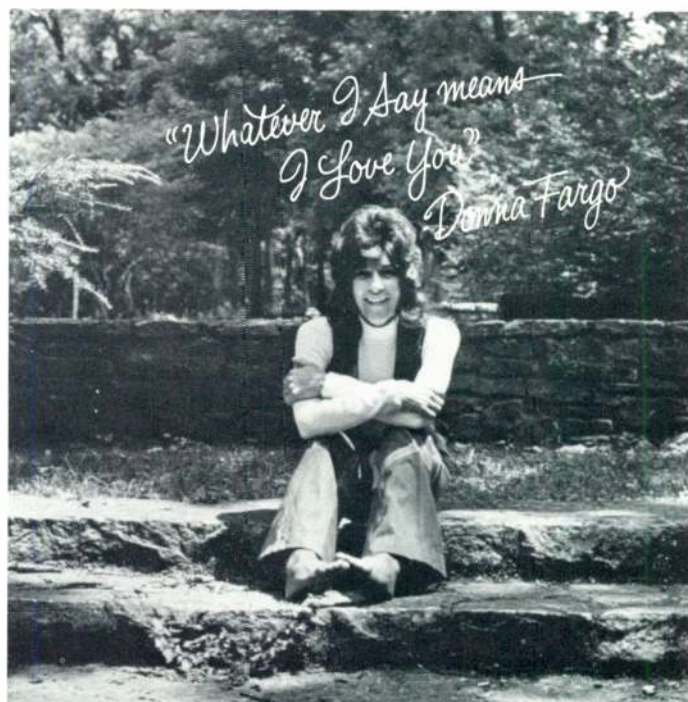
PLEASE CALL MAMA (Montgomery, BMI)

Family group brings forth a cute, touching number. For mamas and daddys everywhere.

*from
Donna Fargo's
soon to be released
new album*

*"Whatever I Say Means I Love You"
A High Flying Hit...*

"Hello Little Bluebird"

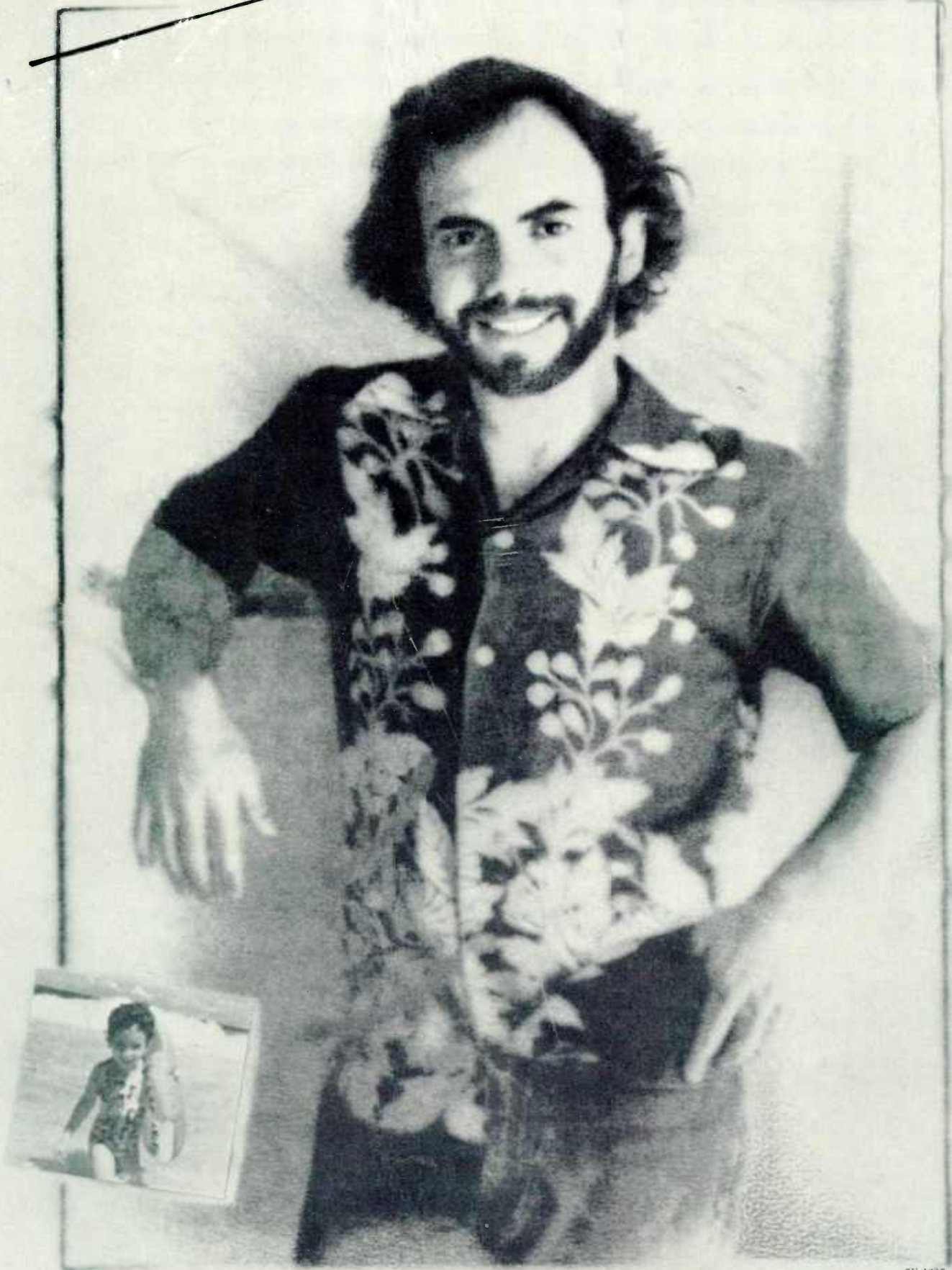


DOA-17557



Steve Goodman

JESSIE'S JIG & OTHER FAVORITES



ON ASYLUM RECORDS

TE-1037

Tour Itinerary

July 25-26—Stepping Stone Festival—Escohoag, R.I./July 27—Dunes—Michigan City, Ind./July 28—Saratoga Performing Arts Center—Saratoga, N.Y./July 29—Ravinia Festival—Highland Park, Ill./August 9—Lenox Arts Festival—Lenox, Mass./August 23-24—Leatherwood Park—Martinsville, Va./August 30-31—Holiday Folk Festival—Calaway, Md.