

RECORD WORLD



Who In The World: Ron Banks & The Dramatics

HITS OF THE WEEK

SINGLES

HELEN REDDY, "BLUEBIRD" (prod. by Joe Wisert) (Skyhill, BMI). The oft-sighted winged warbler of happiness wends Ms. Reddy's way in the symbol of a melancholic Leon Russell tune. Slide guitar and sax make for an intriguing musical nesting place in the instrumental department as her inimitable vocals soar again! Capitol 4108.

EARTH, WIND & FIRE, "THAT'S THE WAY OF THE WORLD" (prod. by Maurice White w. Charles Stepney) (Sagjiflame, ASCAP). What can you say about a group who's topped both singles and album charts, soul and pop? Coming with the title cut of their gold-plus lp from which they first shot out with "Shining Star" in their way! Columbia 3 10172.

NEIL SEDAKA, "THAT'S WHEN THE MUSIC TAKES ME" (prod. by Neil Sedaka & 10cc) (Don Kirshner/ATV, BMI). The "Laughter in the Rain" man turns to a rocker to take us all on one of the most enjoyable trips of the year. The kind of up record that's simply a joy to hear again and again. The essence of top 40 personified! Rocket 40426 (MCA).

JACKSON 5, "FOREVER CAME TODAY" (prod. by Brian Holland) (Stone Agate, BMI). In the Spring of '68, Diana Ross & the Supremes had a biggie with this tune. The J5—who were of course discovered by Ms. Ross a few years later—take this opportunity to salute their initial career sparkler with a smash in return. Motown M1356F.

SLEEPERS

STYLISTICS, "CAN'T GIVE YOU ANYTHING (BUT MY LOVE)" (prod. by Hugo & Luigi) (Avco Embassy, ASCAP). Rich or poor, it's great to be in love. Normally romantic soulmen take a more upbeat edge to tell it their way, but as usual, the MOR appeal is still strong too. Guys' best crossover shot since "You Make Me Feel Brand New." Avco 4656.

ESTHER PHILLIPS, "WHAT A DIFFERENCE A DAY MAKES" (prod. by Creed Taylor) (E.B. Marks, BMI/Stanley Adams, ASCAP). Standard last skyrocketed by Dinah Washington—penned by ASCAP chief Stanley Adams—gets a disco treatment to confirm its universal hit status. Replaces "Release Me" as this lady's theme song. Kudu 925F (Motown).

JOHNNY RIVERS, "HELP ME RHONDA" (prod. by Johnny Rivers/Soul City) (Irving, BMI). Mid-period Beach Boys biggie brings Brian Wilson out of retirement for some backup duties. Help yourself to natural seasonal goodies from one of the most energetic top 40 perennials around on his label debut. Reasons aplenty to be fond o' "Rhonda." Epic 8 50121.

BOND. "WHEN YOU'RE UP, YOU'RE UP" (prod. by Bob Gallo) (Blackwood of Canada/Saturday, BMI). They sound very '60s British but the act's really from contemporary Canada. Their potential to break through with goodtime rock is as real as what Pilot is doing with "Magic." Bond should soon be hit-embossed. Columbia 3 10168.

ALBUMS

HELEN REDDY, "NO WAY TO TREAT A LADY." Further firming her grip as popland's first lady of song, Ms. Reddy will undoubtedly soon have more gold to add to an already flourishing collection. The music is of the flowing nature with which we've become so familiar; highlighted by "Bluebird," "Nothing Good Comes Easy" and "Don't Let It Mess Your Mind." Capitol ST 11418 (6.98).

EDDIE KENDRICKS, "THE HIT MAN." In his fourth year as a solo artist this temptin' tuneman continues to win hearts with his compelling falsetto styling. The mood of the set can best be described by one of the disc's top tracks—"Happy." Fitting for FM, pop and r&b play, the killer tunes include "If Anyone Can" and "Fortune Teller." Tamla T6 338S1 (Motown) (6.98).

STEPHEN STILLS, "STILLS." Back again with that patented mellow, laid-back sound, Stills embellishes that feel with a swifter melody line on his label debut. It's been too long a time since we've heard from him, a factor sure to stir major airplay and sales. Platter prizes include "My Angel," "First Things First" and "Shuffle Just as Bad." Columbia PC 33575 (6.98).

THE ELEVENTH HOUSE FEATURING LARRY CORYELL, "LEVEL ONE." Coryell and troupe (featuring a sensational Alphonse Mouzon on percussion) launch their new label association displaying a versatility that's sure to make them fast FM favorites in addition to wowing their already accrued jazz votary. The sounds remain vibrant throughout. Arista AL 4052 (6.98).



**debbie
campbell**

**BREAKS
THROUGH!**

**please tell him
that i said hello**

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P6037

**already an mor smash...
now crossing pop.**


**Playboy Records
Year of the Bunny**

RECORD WORLD

Wide Variety of Building Acts Click With Top 20 Single Hits

By ROBERT ADELS

■ NEW YORK—Artists and groups new to top 40 radio on a national scale account for more than double the share of bulleted top 20 slots on The Singles Chart than they commanded one year ago. While only 23 percent of the bulleted upper chart records this time in '74 were by breakout artists, an astounding 63 percent of the current crop of fast-advancing top 20 items are from such acts today.

Variety

Also, while last year's new artists were all soul crossover phenomena (William DeVaughn, Hues Corporation and George McCrae), the current breakthrough acts of the hour display a much more diversified musical pattern—everything from country to progressive rock.

Time Element

While this situation would at first seem to indicate that tight playlists pose little barriers to new acts, none of these breakthrough stories match up with any "overnight" success pattern.

UA Pacts Grateful Dead

■ LOS ANGELES—Al Teller, president of United Artists Records of America, and Ron Rakow, president of Grateful Dead and Round Records, have jointly announced the signing of a long term manufacturing, marketing and distribution agreement whereby United Artists will manufacture and distribute all Grateful Dead and Round Records product. All current and future Grateful Dead and Round product is included in the agreement which is effective immediately.

Initial Product

Initial new releases under the deal are a newly-recorded Grateful Dead lp to be released in August, and solo lps from Jerry Garcia and Bob Weir to be released in the fall. Catalogue albums included in the deal are two by the Grateful Dead, two Jerry Garcia solo efforts, two lps by Robert Hunter, lyricist for the Grateful Dead, and albums by Keith and Donna Godchaux and Phil Lesh and Ned Lagin.

The Grateful Dead was formed in San Francisco in the mid-six-

(Continued on page 14)

All built a strong following over some period of time in a specified market of some importance before bridging the gap to top 40 acceptance.

Michael Murphey

Michael Murphey (Epic) has his first national hit with "Wildfire" at a bulleted 3. Formerly with A&M, he received far-ranging regional attention with his "Geronimo's Cadillac" single and album catalogue during the early '70s (via FM play), and his current smash comes from his second album for his current label.

Major Harris

Major Harris (Atlantic) is a bulleted 4 with "Love Won't Let

(Continued on page 55)

Grand Funk to MCA

■ NEW YORK—Grand Funk Railroad has signed a long term agreement with MCA Records, it has been announced by J.K. Maitland, president of the label, and Andrew Cavaliere, manager of Grand Funk Railroad. The signing officially took place at New York's Grand Central Station. Product by the group is tentatively scheduled for release by MCA early in 1976.

(Continued on page 8)

Diamond Sales Sky High



Columbia recording artist Neil Diamond was recently presented with plaques in recognition of the success of his "Jonathan Livingston Seagull" album, which has now achieved sales of over two million units since its release in October 1973. Shown above following the presentation are, from left: Walter Yetnikoff, president, CBS Records/Group; Irwin Segelstein, president, CBS Records; Diamond; and Arthur Taylor, president, CBS Inc.

The Captain and Tennille: A Variable Pricing Success

By LENNY BEER and ELIOT SEKULER

■ LOS ANGELES — A&M's the Captain and Tennille lp "Love Will Keep Us Together," the label's first \$5.98 album since last year's price increase, has climbed to a bulleted 8 position on this week's **Record World** album chart. The album's success takes on added significance in that it is the only top 10 album this week by a new act, and it has ascended to its current position after a brief two weeks in the top 100. The other nine albums occupying top 10 positions this week have been charted for an average of 8.7 weeks.

According to A&M's vice president of sales Bob Fead, sales of the album were considerably boosted by promotion under-

taken by retailers and rack jobbers on the consumer level. "We've gotten letters from retail stores and rack jobbers around the country describing the Captain and Tennille lp as the best thing our company has done in terms of giving them an opportunity to promote product to the consumer. They've really taken advantage of a very saleable and attractively priced item."

New Artists

Fead told **RW** that the label will continue its variable pricing experiment with new artist product to be released next fall. "If you have a new group with a big single record, it's a very good way to introduce their first

(Continued on page 55)

Supreme Court Upholds Aiken

■ WASHINGTON, D.C. — The Supreme Court ruled on June 17 that a restaurant owner can entertain his customers with radio music without paying any license fees to the composers of copyrighted songs that are broadcast.

In a 7-2 decision, the Judges ruled in favor of the owner and operator of George Aiken's Chicken, a fast-food chicken shop in Pittsburgh, against whom the copyright holders of two

popular songs ("Me and My Shadow" and "The More I See You") had brought a lawsuit.

The Court found that it would be "highly inequitable" to rule that "a radio listener performs every broadcast that he receives. A person in Aiken's position would have no sure way of protecting himself from liability for copyright infringement except by keeping his radio set turned off." The Court found "He would have no way of either foreseeing or controlling the broadcast of compositions" which classified him as a listener rather than a performer.

The American Society of Composers, Authors and Publishers (ASCAP) has contended that a ruling such as the Court made would cost it some \$250 thousand a year that it receives in license fees.

In his majority opinion, Associate Justice Potter Stewart stated that any attempt to apply copyright law by maintaining that every receipt constituted a "performance" would be unenforceable and inequitable. "One has only to consider," he said, "the countless business establishments in this country with radio or televisions on their premises to realize the total futility of any evenhanded effort on the part of copyright holders to license even a substantial percentage of them."

(Continued on page 51)

Reddy Permanent Host For Midnight Special

■ LOS ANGELES—Capitol recording artist Helen Reddy will become the first permanent host in the almost 3-year history of Burt Sugarman's weekly late night contemporary music series for NBC-TV, "The Midnight Special." The announcement was made jointly by Sugarman; Jeff Wald, Ms. Reddy's manager and husband; Norman Brokaw of the William Morris agency; and Richard Ebersol, director of late night television programming for NBC-TV.

Ms. Reddy hosted "The Midnight Special" when it made its debut on Feb. 4, 1973. She has been a host on five separate occasions and each time achieved among the highest ratings garnered by the series. Her new status as the weekly host of "The Midnight Special" is effective with the segment airing July 18, 1975.

Establishment of Ms. Reddy marks the third format change for the series in recent weeks. Beginning with the June 20 show, which will be hosted by A&M's Herb Alpert and the Tijuana Brass, two new segments will be introduced, "Rock Rap," with television personality Carol Wayne bringing to the audience who, what and where in the contemporary music world, and "Midnight Special Tribute," which salutes giants of the recording industry.

WB Pacts Gemigo

■ LOS ANGELES—Gemigo Records will be manufactured and distributed exclusively by Warner Bros. Records, effective immediately, it was announced by Gemigo co-presidents Curtis Mayfield and Marv Stuart and Warner Bros. president Joe Smith.

Chicago-based Gemigo is the second Mayfield-Stuart helmed label to become affiliated with Warner Bros., Curtom having released four albums through Warners since the start of the year.

Gemigo's first Warner-distributed release is the current album "Rasputin's Stash," by the self-

(Continued on page 55)

Epic Names Three to Promo Posts

■ NEW YORK—Ron Alexenburg, vice president and general manager, Epic and CBS Custom Labels, has announced three major appointments in the Epic and Custom Labels promotion department. Bud O'Shea has been appointed to the position of associate director, national promotion, west coast; Mike Shavelson has been named manager, national album and FM promotion; and Don Miller has been promoted to the newly created position of regional promotion marketing manager, southeast region.

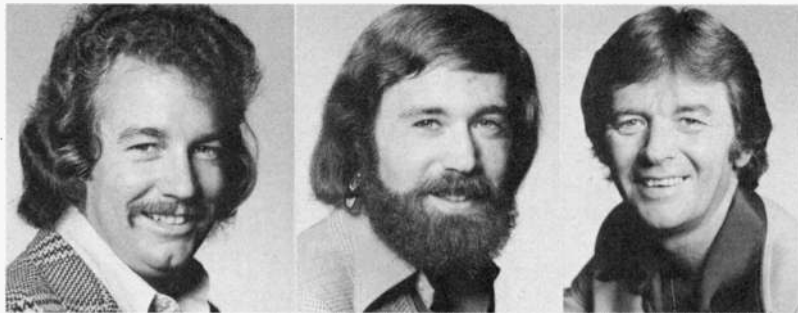
In his new capacity, O'Shea will be responsible for all the promotion activities for the Epic and CBS Custom Labels on the west coast. He will maintain contact with the tip-sheets and radio reports, the trade magazines and all other vehicles for the promotion of singles and albums by

Epic and Custom Label artists. O'Shea will work closely with Mel Phillips, associate director, national promotion campaigns.

In his new post, Shavelson will be responsible for all national album promotion, specializing in the FM progressive level. He will be involved in artists relations with various Epic and Custom Label artists and will travel extensively to cover key concerts, coordinate album promotions, and advise the field on album cuts for airplay. Shavelson will also help to map out all artist tours and appearances.

In his new capacity, Miller will be responsible for all promotional and marketing activities for the southeast region, which includes the cities of Baltimore, Washington, D.C., Atlanta and Miami. Basing himself in Atlanta, he will direct the local promotion man-

(Continued on page 34)



From left: Bud O'Shea, Mike Shavelson, Don Miller.

Caedmon Taps Knox

■ NEW YORK—Robert D. Knox has joined Caedmon Records, Inc. as director of marketing, succeeding Carol Haubert, who has been named president of the recording firm.

Knox was most recently manager of the Educational Systems Division of Random House, Inc. From 1969 to 1971, he had been internal marketing manager with that firm.

Don Robey Dies

■ HOUSTON—Don Robey, founder of the Duke and Peacock labels, died June 15 of a heart attack. Robey was a pioneer producer of blues and black gospel music.

Mercury Renews Pact For Dial Distribution

■ CHICAGO—Phonogram, Inc./Mercury has re-signed Dial Records to an exclusive distribution contract, it was announced by Irwin Steinberg, president of Phonogram/Mercury, and Buddy Killen, president of Dial. Dial has been distributed by Mercury since 1971.

Joe Tex

The debut record under the new agreement is the first new Joe Tex single in nearly two and one half years, "Under Your Powerful Love," produced by Killen. Tex had retired in 1973 following a string of hit singles on Dial, including the two million-plus seller, "I Gotcha," the biggest record in Phonogram/Mercury's history.

Also on the Dial roster is Bobby Marchan. He and Killen are currently in the studio recording a new single.

In addition to artists on the Dial label, Killen also produced Vassar Clements' debut album on the Mercury label, entitled "Vassar Clements." Killen is the executive vice president of Tree Publishing Company, Inc. in Nashville.



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Powerhouse Picks

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

Olivia Newton-John (MCA) "Please Mr. Please."

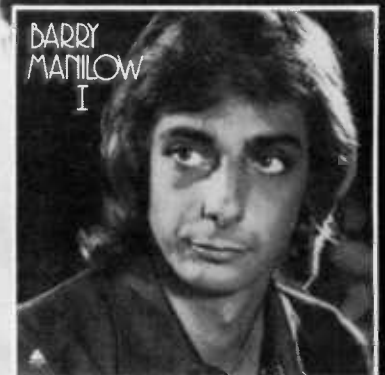
Finally released after much lp play, this record is exploding in sales and taking big jumps across the board.

THE MAGIC OF MANILOW ... Continued!

The man who made "MANDY" a magnificent million-seller #1 hit, and who then rode to the top of the charts with another sensation "IT'S A MIRACLE," is now exploding with "COULD IT BE MAGIC" — a scorching song picked by music reviewers everywhere as his best yet! It has all of the wonder and the wizardry of a Manilow classic.

BARRY MANILOW'S NEXT SMASH HIT! "COULD IT BE MAGIC"

From His Great Album
BARRY MANILOW I



BARRY MANILOW
IS ON HIS WAY
AGAIN!

THE COAST

By BEN EDMONDS



■ **UNCLE ALICE'S BIRTHDAY PARTY:** Supposedly to celebrate the Bicentennial, but really to let Alice Cooper publicly bask in a comeback few people thought he was capable of pulling off, the party thrown in his honor at the Palladium upheld the Cooper tradition of extravagance and amusement. It was originally to've been held at a local racetrack, but archaic visions of 100,000 dope-driven weirdos burning their draft cards and chanting for peace caused the facility's management to

back out gracefully at the first opportunity. They needn't have worried. The party attracted 2000 congenial people from all walks of notoriety, all of whom seemed to be waiting for the next guy to do something bizarre. When he didn't, they simply made the rounds, eating, drinking and having a good time, and then went home without having offended anybody. Among those observed not being offended were **Huntz Hall** (the real star of the show), old and maybe future Cooper cohorts **Neal Smith** and **Michael Bruce**, **Rick Springfield**, **David Crosby**, **Mo Ostin**, **Nigel Olsson**, **Bill Graham**, **Ron and Russell Mael** of **Sparks** (who light-fingered a whole apple pie for the ride home), **Redd Foxx**, **Suzi Quatro**, **Robert Stack**, **Flo and Eddie**, **Aerosmith**, **James Stacey**, **Bobby Womack**, **Ray Manzarek**, **Mike Brando**, **Al Coury**, **Danny Goldberg**, **Howard Kaylan**, **George Harrison** almost came, **Buddy Miles**, **Davy Jones**, **Tony King** (who's tired of being mistaken for **Kim Fowley**), **Kim Fowley** (who's always willing to be mistaken for anybody), **Mike Stewart**, **Mark Vollman**, **Terry Ellis**, **Michael Des Barres** and **Pamela Miller**, **Marjoe Gortner**, **Rodney Bingenheimer**, **Mark Anthony**, **Dan Peek**, **Ava Cherry**, **Patti Quatro**, **Jon Podell** and **Roy Silver**. Several people said they saw **Mick Taylor**, but at least three of them claimed he was with **Brian Jones**. The evening's favorite entertainment was provided by **Maureen & Her Animals**, with the **Royal Cavaliers** 110 piece marching band from Van Nuys a close second. In all, quite an enjoyable evening. If it lacked the impact of Alice's "coming out" party here a few years back, it may only be because these days nobody's prepared to be impressed by anything . . . The reason **Elton John** wasn't at the party is because he's in Amsterdam rehearsing for his select Summer concert appearances. And the Caribou recording ranch has been booked by him for the month of July, which means that you shouldn't invite him to any parties until at least August . . . **John & Yoko** expecting sometime in mid-Fall . . . **Al Teller** and **Billy Bass** flew to San Francisco one day last week to have lunch with **Bill Thompson**. All we know is that the album just delivered to RCA by the **Jefferson Starship** is the group's next-to-last on their existing contract. And the **Grateful Dead** hookup with UA appears to be in the bag . . . The surprising nomination of **Helen Reddy** as permanent "Midnight Special" hostess is confirmation of the more conservative direction the show appeared to be taking . . . Excellent steel guitarist **Ed Black** was recently dismissed from **Linda Ronstadt's** band, reportedly for habitual indecent exposure.

THE WHITE SUBURBAN BACKLASH BEGINS: With the Whisky and Troubadour threatening to stay dead and gone, the showcase potential for new bands in Los Angeles has been drastically diminished. But leave it to **Kim Fowley**, the self-proclaimed "Howard Hughes of street rock & roll," to guide us out of the dilemma. His novel approach to breaking a new band circa 1975 is to have it play a circuit consisting of exclusive parties in the cavernous living rooms of the unbelievably wealthy. "It will be just like it was the last time things got this economically rough," conceptualized Kim. "Elegant men and women singing for elegant men and women while all the dogs look on and drool. It takes their minds off of welfare and foodstamps. This is the post-disco trend; it'll be like the early days of the Fillmore on a Bel Air level." The band he's using to prove the point is called **Millionaires**, comprised of guitarist **Tony Sales** and bassist **Hunt Sales** (from **Todd Rundgren's Runt** and the original **Utopia**) and drummer called **Marshall**, who is the Sales' chauffeur and used to be the Oscar Meyer Weiner Boy on TV. He's got them lined up to play at parties in Los Angeles and Dallas, with more offers now being considered. Yea, but are they any good? Good enough to have attracted the attention of **Alice Cooper** producer **Bob Ezrin**, who is said to be flying in this week to cut some sides with the band at the Record Plant, which could quite possibly land on Atlantic via his Migration production agreement with the label . . . **J. D. Souther** had his Lotus totaled by a drunken Australian, but his bruised ribs are not expected to delay the commencement of the recording of "Black Rose," his next solo

(Continued on page 54)

Evening of Gold



Jay Black performed his new Migration Records (distributed by Atlantic) single "Running Scared" for the first time in New York City on June 6 at an "Evening of Gold" concert which brought nearly 20,000 rock 'n' roll fans to Madison Square Garden. In addition to the new single tune, which is Black's first recording in almost five years, his set featured a collection of hits from his years with Jay and the Americans. Shown at a private party hosted by Migration attorney Bob Casper following the show are, from left: Atlantic's director of press/artist development Earl McGrath; Black; vice president of pop promotion Dick Kline; and Jerry Greenberg, president of Atlantic Records.

Famous Shifts Meshel To Los Angeles

■ **NEW YORK** — Marvin Cane, chief operating officer of the Famous Music Publishing Companies, a division of Gulf & Western, has announced that the creative services department, headed by director of creative affairs Billy Meshel, will be moving from New York to Los Angeles, effective July 1. Meshel will continue to team with Julie Chester, west coast professional manager for the company.



Billy Meshel

Meshel joined Famous Music Publishing in 1969 as professional manager. He was promoted to general professional manager and finally to director of creative affairs for the company prior to his move to the west coast. Before joining Famous Music, Meshel had his own independent publishing company for four years, spent two years with Hugo and Luigi's publishing company and two years with Don Costa and Teddy Randazzo at South Mountain Music.

America Goes Gold

■ **NEW YORK** — "Hearts," the latest Warner Bros. album by America, has been certified gold by the RIAA.

Chrysalis Promotes Papale and Mancuso

■ **LOS ANGELES** — Chrysalis Records president Terry Ellis has announced the appointment of Michael Papale and Fred Mancuso as joint national directors of sales and promotion.

Papale has been with Chrysalis for three years, serving as national promotion director. He previously was with Playboy and Stax Records. Mancuso has been Chrysalis' assistant national promotion director for the past year. His previous record experience has been with GRC, Stax and Abkco.

In addition, Ellis announced the hiring of Mike Sheid as the company's Chicago regional promotion director. Sheid's appointment, Ellis explained, is the beginning of the label's American expansion program. Regional promotion directors will also be hired for the Boston, Atlanta, Philadelphia and Baltimore areas.

Also, Roger Watson has moved from London to Los Angeles to act as the label's a&r coordinator.

Papale, Mancuso and Watson will be headquartered at Chrysalis' Los Angeles office at 9255 Sunset Blvd.

Atlantic Releases Special 'Ease On' Disc

■ **NEW YORK**—A special 45 rpm disc of Consumer Rapport's "Ease On Down the Road" is being released on Wing And A Prayer Record Co., distributed by Atlantic Records. The special single will contain a new, longer version of the song with a flip-side of "Go On With Your Bad Self." "Ease On Down the Road" is from the Broadway musical, "The Wiz."

THE CAPTAIN & TENNILLE

"LOVE WILL KEEP US TOGETHER"-THE SINGLE-#1
(AM 1672)

"LOVE WILL KEEP US TOGETHER"-THE ALBUM-ON THE WAY!
(SP 3405) Produced by THE CAPTAIN



*We'd like to give
extra special thanks
to everyone who made
our single
#1. We
really appreciate
all your help!
Toni & The Captain*



Epic Promotes Blond

■ NEW YORK — Bob Sarlin, director, press and information, Epic and CBS Custom Labels, has announced the promotion of Susan Blond to the position of associate director, press and information, Epic and CBS Custom Labels, east coast.

In her new capacity, Ms. Blond will continue to coordinate press relations and the flow of information on all Epic and CBS Custom Label artists on the east coast. She will help in the creation and implementation of publicity projects in conjunction with artist appearances and the release of new product by various artists. She will report to Sarlin.

Ms. Blond first joined CBS Records in July, 1974 in the position of east coast manager, press and information, Epic and CBS Custom Labels. Prior to joining CBS Records, she worked for United Artists Records as east coast coordinator of publicity and artist relations. She has appeared regularly on a New York Cable TV Program, for which she has gained national recognition on The David Susskind Show and in The New York Times and other publications. She has had a one-woman show of her paintings at Harvard University and has done work with Andy Warhol and his Interview Magazine.



Susan Blond

Martin To Conduct At America Concert

■ LOS ANGELES — George Martin, producer of America's latest album, "Hearts," will join the Warner Bros. group as the opening attraction at its August 3 Hollywood Bowl concert.

In his U.S. concert debut Martin will conduct the Hollywood Bowl Symphony Orchestra in a "Beatles Suite" of tunes which he produced for that group, classical selections and some of his own compositions.

Martin became associated with America when he produced the trio's gold "Holiday" album prior to "Hearts." The concert debut was arranged with America's managers, John Hartmann and Harlan Goodman.

Kirshner, Reddy Honored by B'nai B'rith



Don Kirshner and Capitol Records recording artist Helen Reddy were honored at the 11th Annual Awards Dinner and Dance of the Music and Performing Arts Lodge of B'nai B'rith on June 14 at the Hilton Hotel in New York. Recipient of the Creative Achievement Award, Kirshner was cited for the variety of creative endeavors he has undertaken in his more than 15 years in the music industry. Ms. Reddy was awarded the Humanitarian Award in honor of the numerous charitable activities she has participated in as a performer and philanthropist. Shown above at the Awards Dinner are, from left: (top row) RW publisher Bob Austin; host for the evening William B. Williams; Toby Pieniek; Don Kirshner; Lodge executive vice president Ken Rosenblum (Shorewood); dinner chairman Errol Gershfeld (Gershfeld Advertising); co-chairman Marty Olinick (RCA); Kirshner making his acceptance speech; BMI's senior vice president Thea Zavin making acceptance speech for Helen Reddy, who was unable to attend the affair; (bottom row) Williams and Austin enjoying a light moment during Austin's speech about Kirshner; Lodge past presidents Ira Moss (Pickwick), Floyd S. Glinert (Shorewood), current president Toby Pieniek (RCA), Kirshner, Herb Goldfarb (London), and Al Berman (Harry Fox Agency).

Grand Funk Signed to MCA

(Continued from page 3)

Grand Funk Railroad made its debut performance at the Atlanta Pop Festival in 1969 and within months, the group gained national notoriety. The public was drawn by the band's high energy albums and live performances, and despite little approval from rock music critics, the demand for Grand Funk spread quickly throughout the nation. The group consists of Mark Farner (guitar), Don Brewer (drums),

Mel Schacher (bass) and Craig Frost (organ).

In the past five years, Grand Funk Railroad has released 11 albums and every one has been certified gold by the RIAA. Grand Funk Railroad just completed a highly successful tour of Europe and the Far East. A major American concert tour is being planned to coincide with the release of Grand Funk's first album on MCA.



Pictured at a Grand Central Station signing ceremony are, from left: Frost, Schacher, Cavaliere, Farner, Maitland, Brewer and MCA VP of administration Lou Cook.



Ernestine Jackson, of the Broadway musical "The Wiz," is pictured with CBS-TV "Musical Chairs" creator Don Kirshner (center) and show host Adam Wade. The five afternoons weekly program debuted June 16.

Polydor Appoints Six Field Staffers

■ NEW YORK—Polydor Incorporated conducted a three day seminar for its promotion field staff last week at the Hilton Hotel here. During the course of the conference, Ron Moseley, director of a&r, east coast, announced six new appointments in the promotion force.

More than two dozen members of the field staff gathered to confer with Moseley, John Michaels (national singles promotion) and Niles Siegel (national album pro-

(Continued on page 51)

GEMS.

SOUND WAVES
FROM
ATLANTIC | ATCO.

Les McCann
ANOTHER BEGINNING
SD 1666
Produced by Joel Dorn, Les McCann & Jack Shaw

Herbie Mann
DISCOTHEQUE
SD 1670
Produced by Herbie Mann

Billy Cobham
SHABAZZ (Recorded live in Europe)
SD 18139
Produced by Ken Scott and Billy Cobham

Passport
CROSS-COLLATERAL
SD 36-107
Produced by Klaus Doldinger

Rahsaan Roland Kirk
**THE CASE OF THE
3 SIDED DREAM
IN AUDIO COLOR**
SD 1674
Produced by Joel Dorn

STANLEY CLARKE
Nemperor NE 431
Produced by Stanley Clarke

Eddie Harris
I NEED SOME MONEY
SD 1669
Produced by Geoffrey Haslam

The Modern Jazz Quartet
THE LAST CONCERT
SD 2-909
Produced by Nesuhi Ertegun & Ilhan Mimaroglu

Keith Jarrett
**EL JUICIO
(The Judgement)**
SD 1673
Produced by George Avakian

Yusef Lateef
10 YEARS HENCE
SD 2-1001
Produced by Joel Dorn



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Spring Celebrates Fifth Anniversary With Move to New Headquarters

■ NEW YORK — Spring/Event partners Roy & Julie Rifkind and Bill Spitalsky have announced a move to new quarters at 161 West 54th Street marking the fifth anniversary of the Spring/Event labels.

Not long after pooling their talent and label management (Roy & Julie Rifkind) with Bill Spitalsky's record promotion expertise, Spring clicked with their first major hit, Joe Simon's "Your Time To Cry." Since then, they have stuck to a policy of concentrating on a few important releases at a time.

The Spring/Event management team has always worked closely with their artists. This total involvement has proved to be a

WB Music Launches Coast Distributorship

■ LOS ANGELES — Ed Silvers, president and Mel Bly, executive vice president of Warner Bros. Music, have announced the opening of a new west coast warehousing operation which will service Warner Bros. Music on a two-fold basis.

The major purpose of this new venture is the formation of Warner Bros. Distributors, Inc., a jobbing operation which will sell music publications to the western United States, servicing dealers with sheet music, folios and educational material of all publishers whose music is in demand.

The second feature is that this warehouse will serve as a depot for Warner Bros. Publications, Inc. whose shipping to western accounts can now come from the Los Angeles area, thereby cutting shipping costs for the accounts it services.

This new operation houses eight employees and is headed by West Coast Management consisting of Sol Reiner, George Lanson and Ray Kennedy.

vital element in their success. By concentrating on the recording and performing careers of Millie Jackson and Joe Simon, the Spring principals have built these artists into consistent hit makers and powerful personal appearance draws.

The Spring/Event gold record collection includes Millie Jackson's "Caught Up" album and a handful of Joe Simon singles, including "Drowning In The Sea Of Love," "Power of Love" and "Your Time To Cry." Simon's new "Get Down" album and Ms. Jackson's followup lp to "Caught Up" (a continuation of the triangle theme entitled "Still Caught Up") are set for release shortly.

The Spring/Event phone number has remained the same: (212) 581-5398.

Catalano Cuts Murray

■ BEVERLY HILLS — Tom Catalano will produce Anne Murray's next album for Capitol, the Tom Cat Records chief and Canadian songstress announced jointly.

Catalano Comments

"I've waited three years to produce Anne Murray, Catalano commented. Ms. Murray won a Grammy for her 1974 album "Love Song" and has been honored with the Juno Awards' "Best Female Vocalist" title annually for the past five years.



Tom Catalano, Anne Murray

Stones Use Video On Current Tour

By RICHARD ROBINSON

■ NEW YORK—Video is providing after-show entertainment for the Rolling Stones during their current summer tour of the U.S. Bill Wyman, bassist for the group, is carrying a Sony U-Matic cassette machine and four dozen video cassettes with him on the tour. Wyman plays back the tapes on the color TV in his hotel room and also has a special tuner-timer for recording off-air shows.

"My tape collection includes Marx Brothers films, Charlie Chaplin, Laurel and Hardy, sports and documentaries," says Wyman, whose video library now exceeds 200 tapes. He also video tapes

anything about the Stones and has been making a compilation tape of the TV news coverage of the Stones from city to city, which he intends to play for the group at the end of the tour.

Video As Reference

The Stones have also used video during the tour as a reference. During their Boston date they taped the entire show using a single camera JVC color portapak set in one position to give them an over-all view of the stage and lighting settings. The group then watched the playback on their hotel room TV's after the performance.



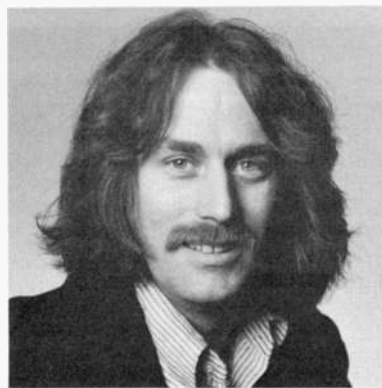
Photo: Annie Liebovitz

Bill Wyman of the Rolling Stones plays back a tape on his video cassette machine. To Wyman's right is the collection of video cassettes he is taking with him on the group's current tour.

Col. Names McLean Mgr. Artist Services

■ NEW YORK — Sam Hood, director, artist development, Columbia Records, has announced the appointment of Jock McLean to the newly created position of manager, artist services, Columbia Records.

In his new capacity, McLean will be responsible and will assist in the creation and implementation of plans for the development of new artists on the Columbia roster. He will fulfill the unique merchandising requirements of various artists while setting up promotional tours and concert appearances. He will report directly to Hood.



Jock McLean

Sedaka Campaign Planned by Rocket

■ LOS ANGELES—Rocket Records will be launching a new merchandising campaign on behalf of Neil Sedaka's "Sedaka's Back" lp. According to Rocket's Dennis Morgan, the campaign will emphasize the success of Sedaka's songs as recorded by The Captain and Tennille ("Love Will Keep Us Together"), The Carpenters ("Solitaire"), Maria Muldaur ("Sad Eyes"), Bobby Sherman and Bo Donaldson and the Heywoods ("Our Last Song Together"), as well as the singles recorded by Sedaka himself, including "Laughter In The Rain," and "The Immigrant."

Stickers will be placed on the "Sedaka's Back" lps listing the titles of the aforementioned songs, and the album will be serviced to radio stations. A 60-second spot is being prepared with the theme "That's When The Music Takes You," and time buys will be made in all major markets. In addition, in-store displays and t-shirts, similarly themed, are now in preparation.

Sedaka will be appearing on all dates of the upcoming Carpenters tour.

TUSH

It's worth going downtown for.

**Last week we introduced
Randall Bramblett and
his righteous music
to the industry.**

**Their immediate
reaction was
'hallelujah'.**

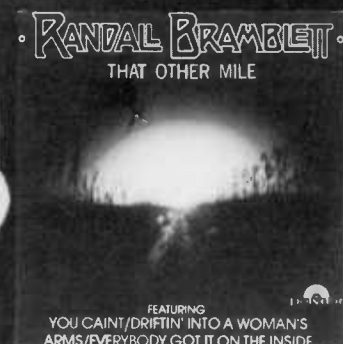
To the inner world of musicians, Randall Bramblett needs no introduction. As a writer, performer, musician who tours with the Allman Brothers Band, Randall is well known.

Randall Bramblett has a spiritual message which he expresses with earthy music.

Metaphysical funk.
Mystic reggae.
Transcendental R&B.
Cosmic rock.

It's unpretentious. Joyous. Refreshing and fun. With the kind of fine production that you'd expect from a studio full of name musicians.

Randall Bramblett's righteous music. Everybody's going to get the message.



**"That Other Mile"
PD 6045**



Marketed by Polydor
Distributed by Phonodisc
Available in Canada
through Polydor Ltd.

Bob Reno: Making Midland Move

By ROBERTA SKOPP

■ NEW YORK—"Realistically, in order to be successful as a publisher, some sort of production arm is a necessity, unless you have a bottomless well of money with which you can buy entire catalogues," said Bob Reno, president of the RCA-distributed Midland International label and Midsong Publishing in explanation of the label's formation.

A 17-year industry veteran, Reno explained that occasions arise when the publisher feels that he or she has a potential "super copyright" and, rather than let it fall by the wayside because that belief can't be spread, the publisher has to do it himself. Economic rationale—the quicker flow of cash with a recording arm—is a modern approach that Reno feels has successfully worked for others (citing Wes Farrell as an example) and is working for him as well.

Currently Reno finds his energies divided between publishing and recording responsibilities. The label's artist roster includes Carol Douglas of "Doctor's Orders" fame, actor/singer Scott Jacoby who might possibly play the lead in a Buddy Holly biographical film, J.R. Bailey and Silver Convention, a new German group recently signed at MIDEM. Reno would like to keep a small roster, feeling that at the present time small firms can best benefit their artists by holding off on expansion. Thus far, three out of his last five releases have been charted.

New Starship LP Set for Release

■ NEW YORK — Grunt Records' artists Jefferson Starship will shortly release their new album, "Red Octopus." Manufactured and distributed by RCA Records, the album will ship during the last week in June.

Marty Balin, who joined Starship on their most recent tour, also has taken a prominent role on the "Octopus" album. Joining group members Paul Kantner, Grace Slick, Craig Chaquico, Pete Sears, David Freiberg, Papa John Creach and Johnny Barbata, Balin sings lead on a number of cuts on the album, and has written or co-written five of the album's selections.

"Red Octopus" will be supported with extensive trade and consumer advertising. In conjunction with a late summer tour commencing in August, RCA will further supplement the already extensive support of the album with additional radio time in tour markets, a New York City subway poster campaign and a billboard on Sunset Strip.



Bob Reno

In addition to the recording prosperity that Reno's currently enjoying, his Midsong Music Publishing arm has been successful, most notably with "Emma" by Hot Chocolate on the Atlantic-distributed Big Tree label. Representation of the publishing firm is also bolstered with "Save Me" by the Silver Convention, "Angel Eyes" by American Gypsy on Chess Records, and several tunes on the Carol Douglas album among others. Future releases for the publishing wing include "The First Step" by Rod McKuen on Stanyan Records, "I Was Born to Sing Your Song" by Roger Daltrey and forthcoming releases from Scott Jacoby and Carol Douglas on the Midland International label.

At Buddah

During his 17 year industry activities Reno has made his presence felt. At one point he administered all of Buddah's publishing activities and "dabbled a bit in a&r." While at Buddah he acquired the record "Green Tamborine," which was a number one smash in '67 and "helped put Buddah on the map," and later signed Melanie to the label. While Reno was a&r director at Mercury he happened to see David Bowie performing at the Roundhouse in London as an opening act. "I was completely mesmerized," Reno said. "Bowie wasn't into his glitter act at the time. I went backstage and inquired as to his record contract status, and told him to give me a call. Six months later I heard from him. He sent me a dub of 'Space Oddity' and I budgeted it at approximately \$5,000."

Album Plans

Eventually Reno sees Midland International becoming more of a pop album-oriented firm as opposed to a singles firm. But, for now: "We're selling records. We've established Carol Douglas and Silver Convention to some degree. That will sustain us until the economy gets better. Then we can go places."

Casablanca Expands Staff

■ LOS ANGELES — Casablanca Records' president, Neil Bogart, has announced expanded operations and staff additions in the promotion, publicity and marketing departments.

Regional Growth

Buck Reingold, vice president of national pop promotion, announced that three regional promotion directors have joined the company; Wynn Jackson in Atlanta, Marc Nathan in San Francisco and Brian Interland in Boston. Nathan has spent the past three and a half years with Bearsville Records, most recently as national promotion director for the label. Brian Interland, for the past four years, was employed by London Records, most recently as national promotion director. Prior to that, he spent five years with United Artist Records, his capacities ranging from sales manager to promotion manager. Wynn Jackson started his career as a sales representative for Southland Distributors, then joined UDC (Phonodisc). He

broke into promotion with MCA Records in Miami, and most recently was national promotion director for Bang Records. All three regional representatives will report to Reingold. Nancy Sain, in addition to her post as national secondary promotion director, will act as assistant to Reingold. Also added to the staff is Wendy Krause, who has been appointed field promotion coordinator.

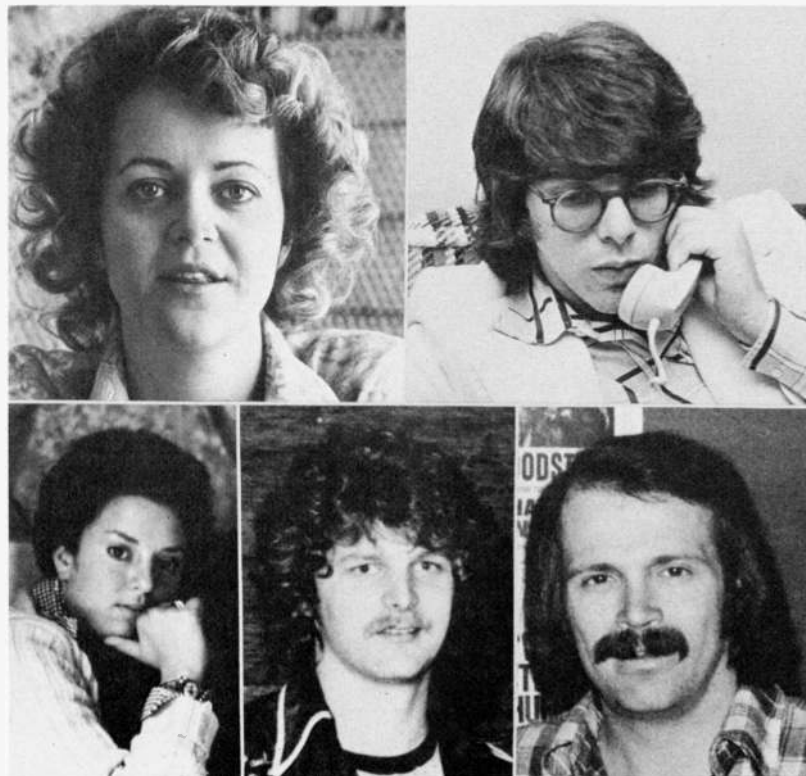
R&B

Cecil Holmes, vice president and director of r&b operations has announced the appointment of Gabby Patterson as eastern regional r&b promotion director, working out of Philadelphia. Patterson will report to r&b national promotion director Richard Smith, who works out of Detroit.

Publicity

Also added to the publicity department is the independent firm of Edward Windsor Wright Public Relations.

More staff additions will be announced in the next few weeks, according to Bogart.



Pictured from top left: Nancy Sain, Marc Nathan, Wendy Krause, Wynn Jackson, Brian Interland.

UA Names Two In Publicity Move

■ LOS ANGELES — Allen Levy, director of publicity, United Artists Records, has announced the appointment of Walter Paas to the post of east coast press coordinator and Debi Fleischer to the post of tour press coordinator.

Paas was most recently mid-west press coordinator for United Artists, while Ms. Fleischer was most recently west coast press coordinator, a post she will continue to fill.

R&C Taps Trim

■ NEW YORK—Sandra Trim has been named manager of the east coast contemporary music department of Rogers & Cowan, it was announced by Paul Bloch, senior vice president of the firm.

Background

Miss Trim joined Rogers & Cowan one year ago from Polydor Records where she worked as assistant director of publicity.

Trim will report to Pat Cox, who has recently been named head of the east coast publicity department for Rogers & Cowan.

EAGLES

ONE OF THESE NIGHTS

7E-1039



**A NEW ALBUM. A NEW SINGLE.
A NEW EXPERIENCE.**

All Of These Nights, 1975: June 19 Rotterdam, Holland **June 21 & 22** Wembley Stad., London, England
June 26 & 27 Pine Knob, Detroit, Mich. **June 29** Oakland Stadium, San Francisco, Ca. **June 30** Civic Center, Sacramento, Ca.



SD-5054



SD-5068



7E-1004

ON ASYLUM RECORDS & TAPES.

THEATER REVIEW

'A Chorus Line': A Total Musical

■ NEW YORK—While Broadway is currently experiencing its best season in several years, the bulk of the credit goes to straight drama and comedy. "The Wiz" and "Chicago" have been two musical exceptions, but nothing in recent years has been the total musical that "A Chorus Line" is. The show is now at the New York Shakespeare Festival Public Theater and moves to Broadway's Shubert Theater July 25. All too often stage musicals consist of songs thrown in the middle of a not terribly cohesive book. In "A Chorus Line" the music is a part of the story and actually moves the play thematically along.

Conceived, choreographed and directed by Michael Bennett, "A Chorus Line" is the story of an elimination audition for eight roles in the chorus line of a new Broadway musical. Each of the contenders gets a chance in the course of the audition to give his or her background; all dance in different size ensembles and most have the opportunity for singing and dancing solo. The intensity of a scene during which one of the potential chorus liners, Paul (played by Sammy Williams), describes discovering his own homosexuality, and the development of his career in that context is such that the audience is left in a stupor. It is one of those rare moments when applause is completely out of place, and silence a true tribute to a stunning performance.

Marvin Hamlisch's score is just that. The music is always there, a part of what's going on, and one could easily believe that there are twice the 12 numbers listed in the program. The melodies are very hummable and Edward Kleban's lyrics are intelligent and frequently witty. The music is not only accompanied to the dances; it provides an omnipresent pulse for the entire production.

The unqualified rave is perhaps the hardest review of all to write. The production now on view was six months in preparation at the Public Theater. Every detail has been carefully worked out. But the flow, from the first minute, is overwhelming. There are no seams. The music, dialogue, dancing, humor and drama are completely integrated. And while Williams and Donna McKechnie might be said to have the featured roles, the entire cast is uniformly superb.

"A Chorus Line" revives interest in the musical as an art form in a way that has for a long time been missing. See it.

Ira Mayer

Jobete Promotes Moress

■ LOS ANGELES — Carl Griffin, director of east coast operations for Jobete Music Company, Inc., Motown's publishing affiliate, has announced the promotion of Ms. Rikki Moress to the position of east coast professional representative.

Additional Duties

In addition to her regular professional duties, Ms. Moress will be seeking to expand Jobete's interests in the television, film and theatre media.

Ms. Moress joined Jobete Music Company in 1974 after holding previous positions with the Robert Stigwood Organisation, Filmways TV and Heatter-Quigley, Inc.

Court Order Granted

■ LOS ANGELES—Judge William P. Gray of the Central District, U.S. Superior Court last week (17) granted a minute order requiring Capitol Records Industries to show attorneys for the plaintiff, Rocco Catena, data relating to the current financial status of that company.

Meet the Press



Shown above at the annual National Newspaper Publisher's Association convention, held last week in San Francisco, are (from left) John Sengstake, publisher—Chicago Defender and president of Amalgamated Publisher Inc.; Ewart Abner, president of Motown Record Corp., who hosted a cocktail reception for the publishers and their wives and was the special guest speaker; and Dr. Carlton Goodlett, president of National Newspaper Publisher's Association and publisher of the San Francisco Sun Reporter. Stevie Wonder performed at the convention.

London Ups Meyers

■ NEW YORK — Effective immediately, Stan Meyers, formerly sales manager of London Records midwest branch, has been promoted to branch manager, announced Herb Goldfarb, VP of sales and marketing.

Meyers has been a member of the London family for almost 20 years, initially associated with James H. Martin Co., the original London distributor in the Chicago area.

Meyers has been a member of midwest and has held the position of assistant manager since its inception in 1968. He started in the industry in the Chicago area in 1959.

Bob Stubenrauch has now been appointed assistant to Meyers and will aid in all phases of the London midwest operation. Stubenrauch joined the London family in 1969 after a term at Capitol Records.

Landsburg, Kirshner Set TV 'Darin Story'

■ NEW YORK — A two hour motion picture based on the life of Bobby Darin, under the working title of "The Bobby Darin Story," is now being prepared for NBC-TV as a co-production by Alan Landsburg Productions and Don Kirshner Productions, with Alan Landsburg and Don Kirshner acting as executive producers. Set to script is writer Bill Svanoe.

Story Line

The story will reach back into Darin's early years growing up on New York's lower East Side, through his involvement in the liberal politics of the late 1960s. Cooperation will be provided by members of the Darin family.

WB Names Haas Editorial Director

■ LOS ANGELES — Charlie Haas has been named editorial director at Warner Bros. Records, it was announced by Stan Cornyn, senior vice president and director of creative services.

Responsibilities

In his new position, Haas will be responsible for the content of all editorial matter, including advertising, liner copy and special projects emanating from Warner Bros. He will also edit "Circular," the company's weekly house organ, which has a circulation of 18,000 at this time.

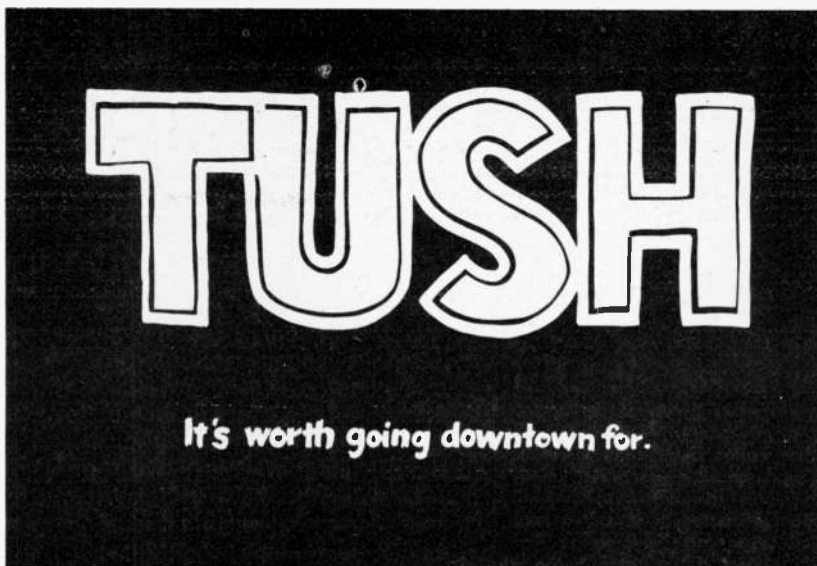
Haas has spent the last year as the chief advertising copy writer at Warner Bros. Previous to this, he studied at the University of California at Santa Cruz where he earned a degree in creative writing.

UA/Grateful Dead Pact (Continued from page 3)

ties. Signed to Warner Brothers at that time, the group eventually began their own record company, which now consists of Grateful Dead Records (on which the Grateful Dead themselves record)

and Round Records.

The group is completing editing an as yet untitled movie of the band in concert. The movie soundtrack will be released by United Artists, early in 1976.



From left: Ron Rakow, Jerry Garcia, Al Teller.

NEIL YOUNG
TODAY'S THE NIGHT

The new album available on Reprise Records and tapes. Reprise MS 2221

World Radio History

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Top Studio Musicians Speak Their Minds

By ROBERTA SKOPP



Pictured clockwise from top left are David Spinozza, Allan Schwartzberg, Bob Babbitt and Alan Rubin.

■ The four studio musicians interviewed in the following Dialogue are among the finest and most in demand in the country. As studio musicians, the product that they have worked on has most likely appeared on the charts more than that of any artist. David Spinozza has been a studio guitarist for approximately 7 years; his session work includes such artists as Paul Simon, Paul McCartney, John Lennon, Aretha Franklin, Roberta Flack, Dr. John and the Stylistics among others; he produced James Taylor's "Walking Man" album and is signed to A&M as an artist. Allan Schwartzberg's drumming can be heard on virtually every discotheque hit now emerging on the charts—most notably Gloria Gaynor's recent disco-hit album; he has worked with artists including Gladys Knight & the Pips, James Brown, Tony Orlando & Dawn and Van Morrison; he is musical director for Geraldo Rivera's "Goodnight America" show and is currently represented on The Singles Chart with "Dynamite" by Tony Camillo's Bazuka. Alan Rubin comes into the studio after the rhythm section; he plays trumpet, flugelhorn and piccolo trumpet; he played lead trumpet on the Blood, Sweat & Tears hit "Spinning Wheel," and has played with Gladys Knight & the Pips, James Taylor, Freddie Hubbard and other jazz artists and is also a member of Bazuka. Bob Babbitt has been a studio musician for 17 years ("since the bass was invented") with most of that time being spent in Detroit with Motown and artists including Diana Ross, the Temptations and the Supremes; he has had over 50 chart records with current representation via "Dynamite" and overdubs on Jimi Hendryx' "Crash Landing" set.

Record World: Why don't we start with a definition of the role of the studio musician?

David Spinozza: The role of the studio musician is to interpret the producer's or the arranger's music and to add—somewhat—his own feel.

Alan Rubin: We're craftsmen. We're highly polished craftsmen that are supposed to respond to an idea that somebody puts down on a piece of paper; they're just dots and we're supposed to convert them into music.

RW: Do you all agree with that?

Allan Schwartzberg: Well, Rubin's role is a different one because he comes in after we do. Babbitt, Spinozza and myself are usually in on the initial sessions—the rhythm sessions—and we're an integral part of creating the feel. Alan's thing has more to do with the dots; playing an arrangement that somebody else has written.

RW: The rhythm people don't work with charts?

Bob Babbitt: It's like a sketch most of the time. A lot of times, depending on the arranger, they'll write out certain things that they want to hear, but most of the time we work around that.

Schwartzberg: It's more interpretive.

RW: So, in essence, the rhythm people have more flexibility than a horn player like Alan?

Rubin: We have to stick to what's put there.

RW: Do you resent that?

Rubin: Not really. I resent it when it's really garbage that they're writing for us, but I love to read music that's well written and where my tastes are. But most of the time you'll find that horn players are more frustrated than other musicians because they have to play that note. And most arrangers don't know physically what it takes to play a horn, and usually you find guys who have some piano knowledge writing the horn arrangements; sometimes they'll write two or three pages with no rest and you're supposed to do a hundred takes of that. Well, this is just a piece of flesh and it'll take only so much and then it starts giving out and then you go crazy: "What am I going to do for the next date?" So if they knew their craft our job would be easier. We would enjoy it more because the parts would make sense. But most people don't know what good horn parts are. I'm not saying that their final product won't be saleable; I'm just talking about my particular job.

We respond to the feeling that the rhythm section puts down. We can't do anything without them being underneath us. My part is always an overdub. They don't record live now because of leakage problems and they don't have enough control over the situation.

Schwartzberg: We never play together.

Rubin: You build a house, I'm the interior decorator.

Schwartzberg: Our role is that we're the tools of the hopefully talented producer. We have to perform the way they direct us—almost like actors—especially the rhythm players. If someone comes in and says, "Okay, I want this to be a very country-sounding tune," we have to play as if we were from Nashville. It's almost method acting.

RW: Let's say we're in the studio and you don't think that the producer is directing you properly. Can you speak up?

Rubin: You can suggest.

Babbitt: I know we've had a lot of experiences like that. If it doesn't feel right sometimes you can take their notes but change the phrasing.

RW: What about sessions that run all night? Are a lot of sessions still run that way?

Schwartzberg: I used to think that only the bad ones are done that way. Sometimes you can actually get good product by continually working at it that way.

RW: There's a definite "clique" of studio musicians who are used for a great majority of sessions. All of you are a part of that "clique." Do you want to talk about that?

Babbitt: There are reasons for that. First of all, if a producer uses all of us and gets a hit record, well, there's the element of superstition and that'll be a factor in his using us again. Another reason is if Allan plays on 10 hit records, a producer is going to want to use him. He has something special to offer that maybe 50 other drummers can't deliver. There may be someone out on the street who is playing better but can't deliver that certain sound. In Detroit we got a certain sound but there were only 10 or 15 guys involved with getting that sound.

RW: How do you get into the "clique"? What if there's a really good musician out there who wants to break through—how does he do it?

Schwartzberg: If he's that good a player he'll seek his own level.

RW: But how can he get a gig if all the producers keep on using the same guys that have been getting them the hits?

Spinozza: They'll call the same guys that they use all the time but often they can't get them. A musician can only be in one place at a time, so if someone calls me and they can't get me they're going to call someone else, and that'll keep going until they get down to this person who hasn't had his shot yet. But he's got to make himself known in some way.

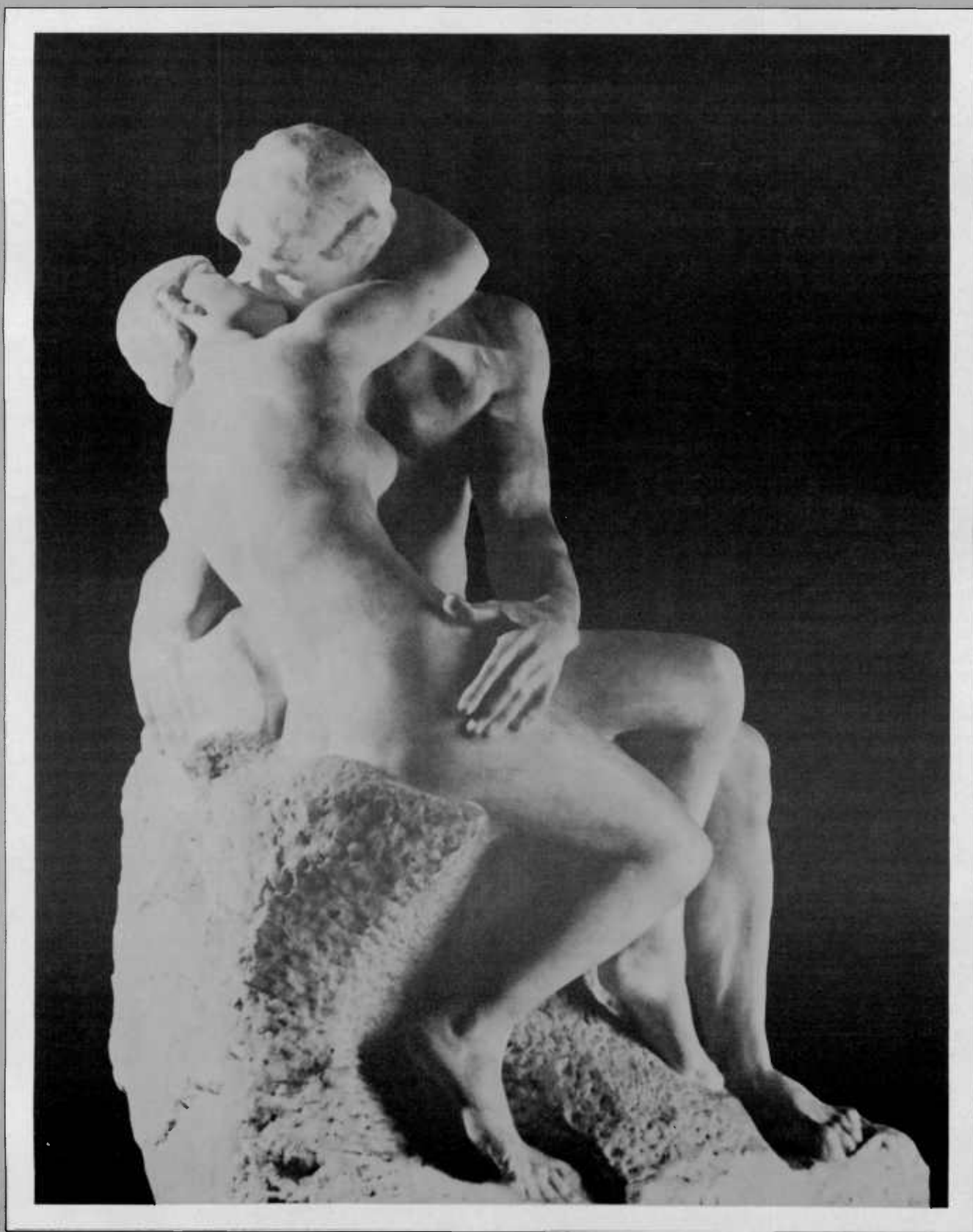
(Continued on page 34)

TWO FINE PEOPLE

(AM 1700)

THE FINE ART OF MUSIC IN A NEW SINGLE

CAT STEVENS



ON A & M RECORDS

RCA Begins Summer Soul Campaign

■ NEW YORK—RCA Records has launched a merchandising campaign to support its new and catalogue rhythms and blues product throughout the summer.

Created around the theme "We've Got A Heart Of Soul," the campaign will kick off with a mid-June and July thrust spotlighting the Main Ingredient, Hues Corporation, Choice Four, New Birth, album debuts by the L.T.G. Exchange and Buari and Musical Impressions. At the same time, the RCA Records r&b catalogue will be featured.

Ray Harris

The announcement was made by Ray Harris, product manager, rhythm and blues, who is generally responsible for the "We've Got A Heart Of Soul" campaign.

The summer soul push will utilize a host of specially created marketing tools, all of them incorporating the theme, "We've Got A Heart Of Soul." Included are radio spot announcements, print advertising, point of purchase displays, special dealer order forms and nationwide in-store and radio contests innovated to stimulate r&b impact on RCA sales accounts and consumers. A four-color press kit has been designed to accommodate pictures and bios of the program's new artists (Buari, L.T.G. Exchange & the Hues Corporation's new member, Karl Russell), and will also carry a tank top T-shirt imprinted with the campaign theme.

The press kits, going to reviewers, deejays and program directors and RCA sales accounts, will be imprinted with the words: "The Hearts of Our Soul." There will be four-color omnibus posters covering all product in the program; two-color in-store flyers to be used, also, as consumer give-aways; 400-line ad mats carrying theme and program product; individual radio spot commercials for each lp; empty lp covers for displays; and a quantity of the tank top T-shirts will be

made available for reviewers, radio promotions and in-store activities.

(Continued on page 44)

Mulvey Joins Motown

■ LOS ANGELES — Herb Belkin, Motown vice president of creative operations, has announced the appointment of Frank Mulvey to the post of art director. Mulvey will be responsible for the direction and design of all album covers, advertising and promotional materials.



Frank Mulvey

Previously the west coast art director for RCA Records, Mulvey designed the album graphics for Elvis Presley, John Denver, Nilsson, Jose Feliciano and many other artists.

A native of New York, Mulvey graduated from Cooper Union and has taught album graphics at the New School for Social Research and Parson School of Design.

In his new capacity, Mulvey will be aided by Lindsey Smith, newly appointed to the position of administrative assistant of the graphics department and formerly with ABC Records a&r department.

Sandy Forney will continue in her present position as assistant art director.

Col. Promotes Johnson

■ NEW YORK — Thomas McGuinness, director, sales and administration, Columbia Records, has announced the appointment of Mary Jo Johnson to the position of associate director, sales services, Columbia Records.

In her new capacity, Ms. Johnson will be responsible for the creation of all in-house sales and merchandising publications, including Buyways, Digest, Sound Selling, lp fact sheets, chart information cards, Dispatch and the numerical/alphabetical inventory catalogues. She will direct the production and distribution of sales presentation materials. She will report directly to McGuinness.

Ms. Johnson joined CBS Records in 1961 and has held various positions in the merchandising and sales departments, most recently serving as manager, sales services, Columbia Records.

Prosen Bows Phenom

■ NEW YORK — Writer-producer Sidney Prosen is opening Phenom Productions with a single titled "Hot Cha La Choo Choo" by Jimmy Ferro. Ferro is a 19 year old Prosen discovery who plays guitar, drums, piano and harmonica. Flip side of the single is titled "Dessert Flow'r." An album by Ferro will follow.

Prosen has written such hits as "Till I Waltz Again With You" (recently re-recorded by Teresa Brewer) and "Juke Box Annie" and he discovered, produced and published the first sides by Simon and Garfunkel, when the duo was known as Tom and Jerry. Prosen also made the first recording on "You Call Ev'rybody Darling" and "Red Silk Stockings," in addition to being responsible for Hank Williams' first solid recording of "Wedding Bells," which he also published.

First for Last



Polydor Records hosted a press luncheon recently at the Plaza Hotel to unveil its "Well Kept Secret," the new album by James Last. More than two dozen representatives of the press were on hand to listen to the lp, which is Last's first album recorded in America. The lp was produced by Wes Farrell. Pictured above, Polydor Incorporated president Bill Farr introduces the album as Mike von Winterfeldt, vice president, international repertoire, looks on.

Stafford Campaign Set by Powers

■ NEW YORK — Jerry Powers, president of Jerry Powers Advertising, Inc., has announced that Jerry Powers Advertising will place radio media and develop local radio promotion for MGM Records' upcoming two-phase marketing campaign on behalf of Jim Stafford and his latest MGM lp, "Not Just Another Pretty Foot."

To emphasize the "Pretty Foot" title, a three foot all inflatable foot has been produced by MGM to hang as mobile. The inflatable foot will be used extensively in the Stafford radio campaign.

First phase of the Stafford campaign will include saturation media campaigns in major markets. The second phase of the promotion will start about two weeks before Jim Stafford's weekly TV series begin in late July.

Power-Packed Trio



Promotion executive Pete Bennett (left), who played an integral role in breaking the recently-released Rolling Stones Abkco album, "Metamorphosis," is shown above with Keith Richards and Mike Jagger in a photo taken during one of the Stones' United States tours.

TUSH

It's worth going downtown for.

Album, Clapton Tour Keep Elliman Active

■ LOS ANGELES—"It was a little bit confusing, between completing a tour with Clapton, working on my album and helping to finish his," said Yvonne Elliman recently. Her debut solo album for RSO Records was released a couple of weeks ago, produced by Steve Cropper at the suggestion of Ahmet Ertegun. The album has a considerably softer sound than one might expect from the lady whose gutsy vocals graced Eric Clapton's "Get Ready" single, among other songs last year.

"Steve had never produced a solo album by a chick before," recounted Ms. Elliman, "and we were trying to get a blend of country, pop and whatever else we could do with my voice." Yvonne had two previous albums out on MCA, with the latter of the two reflecting an English approach to straight rock 'n roll. "Rising Sun" is described by the artist as "music that my parents could listen to.

"I wish I could scream and I can't," lamented Yvonne. "It's really unfortunate when you feel like shouting rock 'n roll and your voice lends itself better to sensitive ballads and that kind of stuff."

Despite the latent rock 'n roller proclivity that Yvonne admits to, she does an excellent job on the "sensitive" stuff. Having pored over literally hundreds of copyrights, Elliman and Cropper have emerged with a mixed-bag kind of record that includes compositions by the Eagles, Todd Rundgren and Artie Wayne, in addition to a couple of Elliman originals.

Up until, Eric Clapton's "461

Sales Increase Reported by AFE

■ NEW YORK—Harold Drayson, executive vice president of Audiofidelity Enterprises, has announced a 240 percent increase in company's sale of classical records and tapes over the past two years.

Under the direction of Sid Hess, the First Component Classical Series' total catalogue has increased to single record albums plus seven multiple sets. Planned for the July release are: "Beethoven Piano Concerto No. 2 in B Flat Major;" "Fantasia for Piano, Chorus and Orchestra in C Minor;" "Beethoven Piano Concerto No. 3 in C Minor;" "Rondo in B Flat;" "Brahms Symphony No. 2 in D Major;" "Academic Festival Overture;" "Brahms Symphony No. 3 in F Major;" "Tragic Overture;" "Beethoven Major;" "Beethoven Five Piano Concertos;" "Choral Fantasy;" "Moonlight Sonata;" "Rondo in B Flat;" "Polonaise in C" and "Seven Bagatelles."

Ocean Blvd." In on which she played a prominent role, Yvonne Elliman was best known for her portrayal of Mary Magdalene in the London, Broadway and film productions of "Jesus Christ Superstar." She considers her three year hitch with the rock opera to have provided her with invaluable experience, but is hesitant about accepting another stage assignment.

"I don't like having to do the same part every night," she said. "It doesn't give me much chance to perfect my role." Not believing herself to be ready for solo dates, she'll confine her stage appearances, for the present, to those along the Eric Clapton tour.

Eliot Sekuler

America Feted



Producer George Martin (fourth from left) is shown congratulating the members of America, their managers and family on having the number one single, "Sister Golden Hair," at the recent reception held in his honor by Terry Ellis of Chrysalis Records. Pictured from left: Ricki Ames, Harlan Goodman (mgr.), Gerry Beckley (America), Martin, John (mgr.) and Lexie Hartmann, Cassie Peek and husband Dan Peek (America).

new york central

By IRA MAYER

■ ACADEMIC BOOGIE: Or, if you can't knock success, teach it. And so the proliferation of courses on rock continues, with Hunter College of the City University adding two courses to its full schedule, "Superstars: The Artists and Executives of the Rock Music Industry," and "Rock Music: The Primal Social Revolution." Both will be taught by Bob Spitz as part of Hunter's Center For Lifelong Learning program.

Spitz plans to incorporate in-depth interviews in the former course, to examine the business side of rock and to relate rock to other contemporary art forms. The second course will be more of a socio-historical look at the subject, dealing with the development of rock and the social forces that helped mold it and gain it mass popularity.

Spitz has worked with the Partridge Family, Bruce Springsteen and Elton John as well as writing the screen adaptation of his first novel, and has been appointed to the Hunter faculty.

FROM THE LAND OF COORS: There's this picture of blond-haired guy with wire rim glasses standing on a rock in the Colorado river with guitar and Coors by his side. And his pants down. Seems to us there was a Rolling Stone parody magazine a few years ago, but Rolling Drone deserves a place beside all those bound volumes of the real thing. Nobody goes by unscathed, from Jonathan Clod's report on "The New Polka Rock Rage" to the Rolling Drone interview—"God Raps with Jann Winner." You might try sending a hundred Coors six-pack cardboard containers to Drone Associates, 1840 Cherry, Denver, Colorado 80220, and you too will be able to follow "Fear and Loathing at Recess."

NUMBERS AREN'T EVERYTHING: And we tend to shy away from them when they aren't found on charts and things. But the Rolling Stones racked up what is believed to be a new record for rock "in a controlled seating environment," i.e. stadium as opposed to race track or open field: 82,800 in Cleveland June 13th, for a gross box office take of \$825,540. Oh, those one night stands.

THIS MAN WON'T PLAY FOR PEANUTS: The Other End's Paul Colby won Phil Ochs' services for three nights in a backgammon challenge offered by Ochs. Colby enlisted one Hasaan the Assassin to play for him and the man won three for three. (Had Ochs won, it is reported, Colby was to have provided three women of the singer's choice.) Films of the game (a midnight session at a club called Knickers) will be shown at the Other End June 30th, when Ochs will introduce Sammy Walker, an artist he's producing for Folkways. The three-day engagement is set for July 31 to August 2.

SPORTS NEWS CONTINUED: Tooting our own horn first, RW beat Polydor in softball 15-12, while across the diamond Arista topped Atlantic 14-4. The Flashmakers struck quickly plating two runs in the first inning and marching 11 men to the plate in a seven-run second. Sterling defense was the order of the day with shortstop Irv Resnick anchoring the left side of the infield and David McGee making key pickups (watch out for those cheerleaders) at first. Hitting star was Fred Goodman, returning to the plate after a two year absence.

NOTED: Larry Coryell has recorded a new version of "Memphis Underground" (a tune he played on some years ago with Herbie Mann) using the Brecker Brothers and their band of friends. Re-

(Continued on page 55)

Zappa and Cohen Plan UK Appeal

■ LOS ANGELES—In a press conference held last week (13), Frank Zappa and DiscReet Records president Herb Cohen said they would appeal a recent court decision in London decided in favor of the Albert Hall.

Zappa filed suit after officials of the hall cancelled a concert scheduled in 1971 in which Zappa was to be accompanied by the Royal Philharmonic Orchestra.

Garrett Taps Tedesco



Bud Dain, vice president, Garrett Music Enterprises, has announced the addition of Dale T. Tedesco to the firm as professional manager. Reporting directly to Dain, Tedesco will be responsible for song placement of Garrett Music Enterprises publishing companies. Pictured with Tedesco (center) are the firm's executive vice president, Don Blocker (left) and Dain.

ATTORNEY

Attorney for Legal Department of a major California based record company. Three to five years experience in the record and publishing industry req.

Send resume to:

EDE — Box 2828

RECORD WORLD

6290 Sunset Boulevard, Suite #304
Hollywood, California 90028

BOBBY WOMACK—United Artists
XW674

IT'S ALL OVER NOW (prod. by Bobby Womack/Sound Prod.) (Kags, BMI)

Having turned a decade-later remake of "I Found a Love" gold, Bobby could duplicate that success here with another soul standard from his Valentinos days.

BLACK SATIN Featuring **FRED PARRIS**—
Buddah 477

EVERYBODY STAND AND CLAP YOUR HANDS (FOR THE ENTERTAINER) (prod. by Marty Kugell & Al Altman/Kantlose Prod.) (Buddah/Chan, BMI)

Famed oldies quintet lead returns from "In the Still of the Night" glory, walking "To the Aisle" of chartdom struttin' in contemporary clothes. A real rouser!

JOE TEX—Dial 1154 (Phonogram)

UNDER YOUR POWERFUL LOVE (prod. by Buddy Killen) (Tree, BMI)

Returning from a religious retreat which resulted in a self-imposed musical exile, Tex triumphs with a talkative tasty, an "I Gotcha" with a Barry White backdrop.

NATURAL FOUR—Curtom 0104 (WB)

LOVE'S SO WONDERFUL (prod. by Leroy Hutson) (Silent Giant/Aopa, ASCAP)

Lead singer's Stevie Wonderish pose fronts a very Spinners thumper bumper that should prove their biggest crossover since "Can This Be Real." A real natural!

SUPREMES—Motown M1358F

HE'S MY MAN (prod. by Greg Wright) (Jobete, ASCAP)

Their first in more than two years has a hard, dance-oriented edge ably supported by flowing Dave Blumberg charts, a la Barry White. Man-sized monster!

ANDY KIM—Capitol 4086

MARY ANN (prod. by Andy Kim) (Joachim, BMI)

Opening on the galloping rhythms of another "Reach Out, I'll Be There," the man who knows what rockin' gently's all about does up his top 40 stuff again!

SWEET SENSATION—Pye 71026
(ATV)

HIDE AWAY FROM THE SUN (prod. by D.E.S. Parton & Tony Hatch) (Leeds/Jackatone, ASCAP)

English group sounds even more like early J5 here than they did on their first U.S. hit, "Sad Sweet Dreamer." A U.K. crossover with shining possibilities.

JAMES LAST—Polydor 15108

LOVE FOR SALE (prod. by Wes Farrell; Coral Rock Prod./Mike vqn Winterfeldt) (Warner Bros., ASCAP)

Turning both his own talents and that of Cole Porter simultaneously street-wise and disco-smart, worldwide phenomenon that is Last should have his first U.S. biggie.

SONG OF THE WEEK

BARETTA'S THEME:

KEEP YOUR EYE ON THE SPARROW
(Leeds/Duchess, ASCAP)

MERRY CLAYTON—Ode 66110 (A&M)

(prod. by Eugene McDaniels)

EL CHICANO—MCA 40422

(prod. by Lenny Roberts)

With "The Rockford Files" currently showing the chart viability of a TV action theme, here comes two Latin-infused conceptualizations of another high-flyin' winner. It's Merry's first release in over two years and Chicano's best in quite a while. Keep an eye on both!

FAMILY PLANN—Drive 6242 (TK)

SEXY SUMMER (prod. by Sonny Limbo & Mickey Buckins/Bill Lowery Prod.) (Lowery, BMI)

Georgia-based master picked up by Henry's Miami-based house of Stone funk recounts signs of astrology and geography in an uptempo Ohio Players groove.

PEOPLES CHOICE—TSOP ZS8 4759 (Col)

DO IT ANY WAY YOU WANNA (prod. by Leon Huff) (Mighty Three, BMI)

Long, hot instrumental intro takes this Philly vocal group to major sound status. Once the inevitable black sales are generated, pop potential's unbounded!

JIMMY 'BO' HORNE—Alston 3714 (TK)

GIMME SOME (PART ONE) (prod. by H. W. Casey & Richard Finch) (Sherlyn, BMI)

The utmost in funk simplicity here—sort of a black "Sugar Sugar" for the seventies. Repetition of heavy rhythm and immediate lyrics drives need and beat home free!

EAST L.A. CAR POOL—GRC 2064

LIKE THEY SAY IN L.A. (prod. by Jack Gold) (Racan/Act One, BMI)

Sort of an "Ease on Down the Road" west coast/Latino style. Perhaps too many changes for a disco disc, but all the earmarks of a playlist and chart winner.

CALVIN ARNOLD—IX Chains NCS 7009
(Mainstream)

SATISFY MY WOMAN (prod. by Calvin Arnold/Lance-Arnold Prod.) (Pass Due/Brent, BMI)

Artist who wields much of the gritty goodness of early Clarence Carter talks about two-timin' prevention in a way that should grab lots of strong female attention.

FRANKIE REDMOND—ABC 12109

FIGHTING TO KEEP MY HEAD ABOVE WATER (prod. by Clarence Carter) (ABC Dunhill/Future Stars, BMI)

While several "economic blues" predecessors have failed to hit home in a personal sense, new singer/songwriter soulfully turns the tide with a believable.

LOVE CHILDS AFRO CUBAN BLUES BAND
—Roulette 7172

LIFE AND DEATH IN G&A (prod. by Jerry Love & Michael Zager) (Daly City, BMI)

Sly Stone's well-known album cut in a single version already making it a renewed staple of the dance floor and soon to see it through to its charttoppin' due.

JACK ASHFORD & THE SOUND OF NEW DETROIT—Blaze 1107 (Prodigal)

DO THE CHOO-CHOO (PART 1) (prod. by Jack Ashford/Just Prod.) (Daedalian/Crisselle/Bon-Jose/Baku, BMI)

Debut outing for the label steams up where B.T.'s "Express" left us off. Strong rhythm track comes from the producer's originality and Motown dues-payin'.

YVONNE ELLIMAN—RSO 511 (Atlantic)

FROM THE INSIDE (prod. by Steve Cropper/Midnight Hour) (Almo/Artie Wayne, ASCAP)

An original reiteration of the sentiments contained in Joni Mitchell's "Both Sides Now." A winning performance that really is as strong inside as out.

C. C. & COMPANY—Sussex 637

DAY DREAMER (prod. by Mike Theodore & Dennis Coffey) (Warner Bros., ASCAP)

Promising soul harmony group latches onto the kind of tune many will compare to an r&b-inspired "Laughter in the Rain." Up production favors a crossover dawning.

MIKE GREENE—GRC 2066

I DO ALL I CAN (prod. by Lew Futterman & Mike Green) (Act One, BMI)

Singer-songwriter sports a very Mark-Almond kind of band, as wide-ranging in its sensibilities as its possibilities. Glows from his album "Pale, Pale Moon."

DR. HOOK—Capitol 4104

THE MILLIONAIRE (prod. by Ron Haffkine) (Almo, ASCAP)

How to succeed without really looking like Robert Redford in one easy word: "inherit." Fun tune ends in a brilliant O'Jays parody of "Money, money . . ."

JUNIE—20th Century-Westbound
WT 5007

LOVING ARMS (prod. by Junie) (Bridgeport, BMI)

Not the Tom Jans tune, but a smokin' item from one of the original Ohio Players since gone solo. Builds into a most hypnotic display of pyrotechnics.

LOUIS PAUL—Shelter 40430 (MCA)

LOVE SOMEONE AND MAKE 'EM HAPPY (prod. by Jerry Phillips/Hot Water Prod.) (Skyhill/Knee Deep, BMI)

What Freddy Fender did for rockabilly, Paul could well accomplish for the bluesy honkytonk variety of r&r. Moog elements make it move in the right direction.



The theme from "Barrett"

ODE Records and Tapes



Well worth the wait.

"Keep your eye on the Sparrow" is a hit!

Patience is a virtue, Merry Clayton is a star.

MARVIN & FARRAR

EMI ST 11403 (Capitol) (6.98)

Duo delivers some of the finest harmonies heard in quite some time, teaming that up with flowing melodies and fine production to yield a sensational set. Progressive programmers should jump on this one, especially cuts "So Hard to Live With," "Music Makes My Day," "Love Oh Love" and "Skin Deep."



YOU BREAK IT . . . YOU BOUGHT IT!

THE MICHAEL STANLEY BAND—Epic PE 33492 (6.98)

Expect both pop and progressive exposure for the band's label first, as they retain aesthetic qualities while the sounds are injected with commerciality. The recently released single, "I'm Gonna Love You," is magnetic; "Face the Music" and "Sweet Refrain" also dazzle. This week's FM Sleeper.



HIRTH FROM EARTH

HIRTH MARTINEZ—Warner Bros. BS 2867 (6.98)

Easy FM airwaves are in for a treat with this gentle, yet stimulating teaming of Martinez with the production capabilities of The Band's Robbie Robertson. A sophisticated country feel keeps the sounds compelling and dynamic while maintaining a folk rock ambience. All cuts are appropriate for FM favor.



TAKING IT ALL IN STRIDE

TOM SNOW—Capitol ST 11398 (6.98)

Capitol debut from singer/songwriter Snow flurries with progressive, pop and MOR appeal. Snow storms the grooves with an easy melodic flow, eloquently exemplified with "You," "Get Up and Live," "Sign of Affection" and the disc's title track. Forecasting Snow-crested peaks.



METAL MACHINE MUSIC

LOU REED—RCA CPL2 1101 (7.98)

"Metal Machine Music" makes matchless mettle menacingly mechanical. Phillip Glass and Steve Reich are the real explorers in a field Reed now brings to a different audience. Those who've stood by Reed since long-gone Velvet Underground days will probably stand by their man now, too.



AIN'T NO BACKIN' UP NOW

ISIS—Buddah BDS 5626 (6.98)

Electric ladies rev their metal motors in a more rhythmic and less heavy direction than in previous releases, a move that's sure to give them the exposure they deserve. The sounds lend themselves to r&b as well as pop and FM formats, as a listen to "Old Stories," "Come One, Come All" and the title track evidence.



ODE TO MY LADY

WILLIE HUTCH—Motown M6 83851 (6.98)

Sweet voiced producer / writer / singer proves once again that he can do it all with style and dexterity. The album is well-balanced with rockers of a disco-oriented nature and emotionally rendered ballads, the best of which are "Since I Found You . . .," "Hold On" and "You Gotta Give Love Up."



MAC DAVIS



BURNIN' THING

MAC DAVIS—Columbia PC 33551 (6.98)

Television's homespun hero sets the grooves aflame with his heartfelt brand of vocalizing that has consistently won fans and sold records. The set lends itself to pop and MOR programming, with the top tunes being the single title track, "Honeysuckle Magic" and "The Hits Just Keep On Coming."



DREAMING MY DREAMS

WAYLON—RCA APL1 1062 (6.98)

One of the most expressive vocalists on the pop/country music scene emerges with a set sure to draw the acclaim he has deserved for some time. Even though he's chosen to drop his surname, his style remains rough 'n sturdy, best exemplified on "Are You Sure Hank Done It This Way," "High Time" and "I've Been A Long Time Leaving."



ODIA COATES

United Artists UA LA228 G (6.98)

The lady who gained notoriety through her numero uno "Havin' My Baby" coupling with Paul Anka is out on her own, sure to jump into the spotlight solo now. Her interpretive qualities are superfine, as dextrously displayed on "Showdown," "Don't Leave Me In the Morning" and "I'll Just Keep on Loving You."



NASHVILLE

ORIGINAL SOUNDTRACK—ABC ABCD 893 (6.98)

The Robert Altman film is receiving more acclaim and publicity since the much-talked about "Last Tango." The lines are forming 'round the theaters and the public is well-aware of all the ado. Combine those items with the fact that the film centers about the world of c&w music, and we can expect lots 'n lots of album spins and sales.



EL JUICIO (THE JUDGEMENT)

KEITH JARRETT—Atlantic SD 1673 (6.98)

Jarrett leads some fine jazzmen—Dewey Redman on tenor sax, Charlie Haden on bass, Paul Motian on drums and Jarrett manning the ivories, soprano sax and flute—in an effort sure to find it's way to FM airwaves in addition to automatic jazz programming. The judgement: it's a winner!



THAT OTHER MILE

RANDALL BRAMBLETT—Polydor PD 6045 (6.98)

In his first solo effort, Randall Bramblett—the hornman, writer, vocalist and keyboardist—emerges with a disc befitting FM and pop play. A cohesive quality filters throughout, with Bramblett at his best on the title tune, "Driftin' Into a Woman's Arms" and "Painting on the Wall."



SMOKED SUGAR

20th Century T 473 (6.98)

Soul stirrers emerge with sweet 'n tangy sounds to turn on the folks as well as the r&b airwaves and discos. Hitmaking ingredients cook throughout, all being well-blended and garnished with some fine strings and horns. Tastiest tunes include "I've Found Somebody of My Own," "Bump Me" and "I Can't Get Enough."

Fifth Dimension Comes On Strong

■ NEW YORK — Radiating enthusiasm and vitality at every turn of the revolving theatre in the round, the Fifth Dimension celebrated their recently consummated liaison with ABC with a stellar program of music and dance at the Westbury Music Fair (10). Alternating easy listening harmonies with funky big band-backed selections, the group served notice they are ready and willing to do some hit-making for their new label.

Phoebe Snow

Guitar strumming Phoebe Snow functioned as a pleasant prelude. Her set featured "Poetry Man" and "Harpo's Blues," with a rendition of Billie Holiday's "No Regrets" striking a most responsive chord with the audience. However, Westbury is not the most appropriate showplace for Ms. Snow, her talents being better suited to a coffeehouse atmosphere.

The Fifth Dimension came strutting on stage, meeting and greeting each other as if they were assembling at a party. And indeed their performance was just that—a veritable gala. "Harlem" started the festivities, and after some insult-laden introductions (all in good fun), the group stirringly combined on

"Aquarius/Let the Sunshine In." With the nostalgia mood firmly established, the quintet threw the floor open to nominations for a golden oldie medley. Winners included "Paper Cup," "One Less Bell to Answer," "Up, Up and Away" and "Puppet Man."

Individual Talents

The Fifth Dimension is an entity, recording successfully because of an ability to mesh and harmonize the respective talents of its members. Happily though, a live show provides an opportunity for spotlighting individual fortes. A couple of very classy, not to mention foxy, ladies got a chance to display their versatility: Florence La Rue Gordon soloing with "My Love" and Marilyn McCoo tenderly rendering a Paul Williams tune, "Loneliness." "Release Yourself" supplied a gettin' down finish, with somewhat reticent members of the audience forming an impromptu chorus line.

The group retired amidst a well-deserved standing ovation. They had offered an evening of more than just their hit songs; it was a show, a thoughtfully orchestrated performance by a company of exciting entertainers.

Jonathan Skiba

Chelsea Signs Clark



Chelsea Records president Wes Farrell has announced the signing of veteran singer Dee Clark to a Chelsea Records contract. Clark had several pop hits in the late '50s and early '60s, including "Nobody But You," "Just Keep It Up," "Hey Little Girl In The High School Sweater," "How About That" and "Raindrops." He is currently in the studio working on his first Chelsea single to be produced by Kenny Nolan. Shown above are, from left: Nolan, Clark and Farrell.

'76 Grammys Set For CBS Airing

■ LOS ANGELES — The Pierre Cossette Company has completed a deal with CBS-TV to present the 18th annual Grammy Awards telecast on February 28. Cossette's agreement also gives the network options for the 1977 and '78 Awards shows, which he first originated for live television six years ago in association with the National Association of Recording Arts and Sciences.

Discussions are now underway to determine the point of origin, with Los Angeles, New York and Chicago among the top contenders to host the Grammy telecast.

More for Musexpo

■ NEW YORK — The names of additional companies that have confirmed participation in Musexpo '75, the international music market scheduled at the Las Vegas Convention Center from Sept. 21-24, have been announced by Musexpo president Roddy Shashoua.

U.S. firms include A&M Records, Acuff-Rose Publications, Inc., Avco Records, C.A.M.-U.S.A., Inc., Casablanca Records, Inc., Charlton Publications, Country Music Association, Curtin Records Co., Everest Record Group, London Records, Peer-Southern Organization, A. Schroeder International, Screen Gems-Columbia Music, Stax Records and The Lowery Group.

Newly announced foreign participants include Campi & Co./Sorrisi E Canzoni (Italy), Movieplay S.A. (Spain), Sonodisc (France), Penny Farthing Records (U.K.), Nippon Phonogram Co. (Japan), Grupo M.V.N. (Brazil), Image Records (Australia), Melodie der Wilt (Ger.), Music World Ltd. (New Zealand), and SMCL Productions Inc. (Canada).

Among the trade publications who will be participating are Original Confidence (Japan), Pesquisa (Brazil), Diapason (France) and Show Business (Belgium).

GEORGE DUKE

"THE AURA WILL PREVAIL"

MC-25613 (AVAILABLE ON 8 TRACK & CASSETTE)

GEORGE DUKE · THE AURA WILL PREVAIL

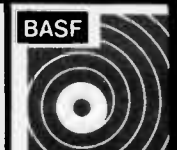


A HIT
ALBUM
AND SOON TO
BE A HIT
SINGLE
"FOOLS"
B/W
"FOR LOVE"
M-15614



BASF SYSTEMS BEDFORD, MASS. 01730

George Duke-exclusively on BASF/MPS Records



ABC's Russian Jewel

By SPEIGHT JENKINS

■ NEW YORK—A few weeks ago in an article praising the new Angel recording of Vaughan Williams' *Sir John in Love*, it was pointed out that buried operas rarely justify their resurrection. Many would question that thesis generally, and now comes ABC to shoot down the generalization yet again. In an unheralded new release the company has come up with a sensational opera by Sergei Prokofiev, *Story of a Real Man*, one that could and should take the opera houses of the West by storm.

The opera predates the well-known *War and Peace*, and received its premiere performance at the Kirov in Leningrad on December 3, 1948. For reasons that are unfathomable, the Stalinist government did not approve, and the work disappeared after the premiere. Reappearing in 1960, it survived at the Bolshoi for a few years and was recorded in 1961.

The Russians must not have as much confidence in *Story of*

a *Real Man* as the music would demand because they have never taken the opera abroad. This week the Bolshoi opens its engagement in the United States at the Metropolitan Opera and offers two Prokofiev operas, *The Gambler* and *War and Peace*. *Story of a Real Man* was never even discussed as a possibility.

Inscrutable as the Russian attitude may be, the absence of the opera in German, English and American operas houses can only be that impresarios have not heard the score, for this is one of Prokofiev's most approachable and beautiful works. Musically it has his characteristic noble line for the chorus, and in the Russian tradition it has the central role sung by a Hans-Hotter-type bass-baritone. There are plenty of other roles, however, with lots of exciting music for everyone to sing.

The music does generally have a nineteenth-century sound to it, but always influenced and inter-

(Continued on page 25)

CLASSICAL RETAIL REPORT

JUNE 28, 1975

CLASSIC OF THE WEEK



GOLDEN DANCE HITS OF 1600
Archive (DG)

BEST SELLERS OF THE WEEK

GOLDEN DANCE HITS OF 1600—DG
TOMITA: PICTURES AT AN EXHIBITION
—RCA
SCHOENBERG: GURRELIEDER—Boulez
—Columbia

SAM GOODY/N.Y.

BACH: BRANDENBURG CONCERTOS—Paillard—RCA
BACH: CANTATAS VOL. XI—Harnoncourt—Telefunken
BEETHOVEN: QUARTETS—Budapest String Quartet—Odyssey
DEBUSSY: ORCHESTRAL WORKS, VOL. IV—Martinon—Angel
HAYDN: QUARTETS—Budapest String Quartet—Odyssey
KHACHATURIAN: SPARTACUS—Bolshoi—Columbia/Melodiya
MOZART: COMPLETE SONATAS—Kraus—Odyssey
SCHUBERT: QUARTETS—Budapest String Quartet—Odyssey
SCHUMANN: KREISLERIANA, HUMORESKE—Ashkenazy—London
VERDI: REQUIEM—Toscanini—Vox/Turnabout

KING KAROL/N.Y.

CAPTAIN BLOOD—Gerhardt—RCA
GOLDEN DANCE HITS OF 1600—Archive (DG)
FALLA: PIANO MUSIC—De Larrocha—London
HANDEL: ARIAS—Baker—Philips
ORFF: DER MOND—Kegel—Philips
SAINT-SAENS: EARLY SYMPHONIES—Martinon—Angel
SCHOENBERG: GURRELIEDER—Boulez—Columbia
STRAVINSKY: RITE OF SPRING—Solti—London
TOMITA: PICTURES AT AN EXHIBITION—RCA
VAUGHAN WILLIAMS: SIR JOHN IN LOVE—Herincx, Davies—Angel

RECORD & TAPE COLLECTORS/BALTIMORE

CAPTAIN BLOOD—Gerhardt—RCA
GOLDEN DANCE HITS OF 1600—Archive (DG)
HAYDN: HARMONIEMESSE—Bernstein—Columbia
LISZT: TASSO, OTHER TONE POEMS—Solti—London

MOZART: PIANO CONCERTOS—Fleischer, Szell—Columbia
SCHOENBERG: GURRELIEDER—Boulez—Columbia
TOMITA: PICTURES AT AN EXHIBITION—RCA
VAUGHAN WILLIAMS: SIR JOHN IN LOVE—Herincx, Davies—Angel
VIVALDI: LA STRAVAGANZA—Marriner—Argo
WANDA WILKOMIRSKA RECITAL—Connoisseur Society

VOGUE BOOKS AND RECORDS/LOS ANGELES

AFTER THE BALL—Morris, Bolcom—Nonesuch
BACH: CANTATAS, VOL. XI—Harnoncourt—Telefunken
BRIAN: SYMPHONIES—Fredman—Lyrita (Import)
GOLDEN DANCE HITS OF 1600—Archive (DG)
LEYLA GENCER IN OPERA ARIAS—Cetra (Import)
KHACHATURIAN: SPARTACUS—Bolshoi—Columbia/Melodiya
MOZART: PIANO CONCERTOS OF 1784—Serkin, Schneider—RCA
PRUSSIAN AND AUSTRIAN MARCHES—Karajan—DG (Import)
STRAUSS: ORCHESTRAL WORKS, VOL. III—Kempe—EMI (Import)

DISCOUNT RECORDS/SAN FRANCISCO

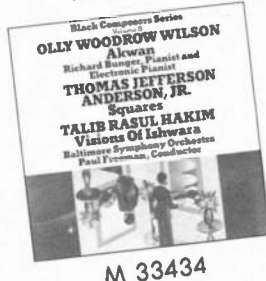
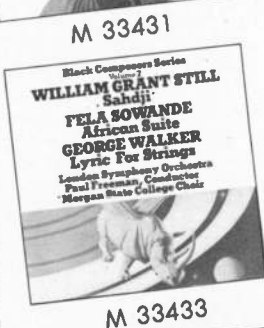
ALBINONI: ADAGIO—Marriner—Angel
BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
CAPTAIN BLOOD—Gerhardt—RCA
GOLDEN DANCE HITS OF 1600—Archive (DG)
ELGAR, STRAUSS: ENIGMA VARIATIONS, DON JUAN—Haitink—Philips
LISZT: TASSO, OTHER SYMPHONIC POEMS—Solti—London
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
RENATA SCOTTO IN OPERA ARIAS—Columbia
STRAVINSKY: RITE OF SPRING—Solti—London

5TH AVE. RECORD SHOP/SEATTLE

GOLDEN DANCE HITS OF 1600—Archive (DG)
GOLDMARK: VIOLIN CONCERTO—Milstein—Seraphim
GOLDMARK: BEETHOVEN: VIOLIN CONCERTO, ROMANCES—Milstein—Seraphim
MASSENET: THAIS—Moffo, Carreras, Bacquier, Rudel—RCA
MOSZKOWSKI: VIOLIN CONCERTO—Treiger—Louisville Records
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
SCHOENBERG: GURRELIEDER—Boulez—Columbia
STRAVINSKY: RITE OF SPRING—Solti—London
WAGNER: ORGAN ORGY—Newman—Columbia
WAGNER: DER RING DES NIBELUNGEN—Nilsson, Windgassen, Solti—London
TOMITA: PICTURES AT AN EXHIBITION—RCA

MASTERWORKS TWX... FROM COLUMBIA

NOW SHIPPING... PART II OF COLUMBIA'S BLACK COMPOSERS SERIES



ABC's Jewel (Continued from page 24)

larded with the characteristic touches that made Prokofiev individual. The sheer flow of beautiful melody is enough to make the opera a hit, and the story is a perfectly acceptable one: that it pleased the Commissars does not mean that anyone must instantly hate it.

Story Line

A Russian pilot, shot down by the Germans, manages, even with a severe leg wound, to crawl back to Russian lines. He is treated and his leg amputated. He falls into a deep depression and sense of worthlessness, and his girl friend can do nothing with him. Rallied by the words of an old Bolshevik and by a story of a World War I fighter who overcame his illness, the hero returns to battle and success. At the opera's close the Russians celebrate what they know is their eventual triumph. The bravery of the flyer and the sentimentality of the plot do not make the whole too sugary; Prokofiev's brilliant score focuses one's attention on the expressivity of the music.

Treatment

The treatment of the plot is as in a film. Quick scenes follow one another, and the whole demands a *Death in Venice* or fast, projection-filled production.

Mark Ermler conducts the whole with a throbbing enthusiasm that brings the most to Prokofiev's many vignettes and to his sometimes good and sometimes bland orchestral interludes. The orchestra is a strong one, and Ermler makes it inordinately responsive. Evgeni Kibkalo gives a brilliant performance as the Ace. His voice is rich and resonant, with a dark, verdant quality that suggests suffering and deep feeling.

Glafira Deomidova

Glafira Deomidova, the Olga, his girl friend, has the typical Slavic white voice and certain intoning problems that strike the Western ear as peculiar. Her intensity matches his, however, and she is not onstage enough to harm the general aural effect.

Image

Since Beverly Sills left ABC for Angel, the company has not had much of an opera image. For that reason and because the chances are that opera people all over the United States would love this opera if they hear it, this should be a natural for hard promotion and discount. This opera cannot sell unless people get a chance to hear it, but when they do, the cash register will ring.



CLASSICAL ALBUM PICKS

MOZART: SYMPHONIES NOS. 35, 40, MARCH IN D (K. 408, No. 2)

Academy of St. Martin-in-the-Fields, Marriner—
Philips 6500 162

Great Mozart conductors occur rarely, as any regular concertgoer knows, and Neville Marriner is one of the best in the world today. His keen mind and ability to meld classical and romantic into a proper Mozartean mold more than justifies recording such familiar symphonies. Usual Philips ideal sound.

FRANCK, FAURE: PIANO QUINTET AND QUARTET

Budapest String Quartet, Curzon, Sanroma—
Odyssey Y 33315

All of the Budapest Quartet records issued by Odyssey this month are worth owning; this one is interesting because it is a live performance never before released. To those that do not know this quartet's work, they show how dynamic, exciting and gutsy chamber music can be. Absolutely thrilling.

STRAVINSKY: PETROUCHKA

Haitink, London Philharmonic—Philips 6500 458

At last a *Petrouchka* that is light and danceable. All of the spookiness comes in, but Bernard Haitink keeps everything within the confines of a fable. It is frequently fresh and airy, and certainly a delightful overview. This record should be particularly interesting to the balletomane clients. One can visualize the dance while hearing the music.



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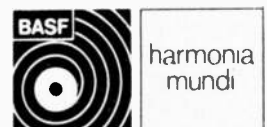
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Bobby Poe Names Award Winners

■ WASHINGTON, D.C. — Bobby Poe of Pop Music Survey announced a turnout of over 300 top forty radio/record people at his third annual Radio/Record Seminar and Celebrity Golf & Tennis Tournaments, June 5-7 in Baltimore, Maryland. Guest speakers were Kent Burkhart, Jerry Clifton and Jim Schwartz.

Poe also announced the following winners of his Radio/Record Awards for the year 1974:

Radio

Radio Awards: Secondary market air personality: Chris Haze—XEROK; secondary market music director: Charlie Lake—WYRE; secondary market program director: Larry Ryan—KEEL; secondary market radio station: KEEL (Shreveport).

Medium market air personality: Jay Thomas—WAYS; medium market music director: Mike St. John—WERC; medium market program director: Scott Shannon—WQXI; medium market radio station: WBBF (Rochester).

Large market air personality: Robert W. Walker; large market music director: Jim Quinn—WKBW; large market program director: Bill Tanner—Y100; large market radio station: Y100 (Miami).

Major market air personality: Gary Burbank—CKLW; major market music director: John Leader—WQXI; major market

program director: Michael Spears—KFRC; major market radio station: KFRC (San Francisco).

National programmer/consultant: Paul Drew; radio executive: George Wilson.

Records

Record Awards: Album of year: "Goodbye Yellow Brick Road"—by Elton John; song of year: "I Honestly Love You"—by Peter Augin/Jeff Barry; record of year: "Bennie & The Jets"—by Elton John; instrumentalist of year: MFSB; duo of year: Paul Anka/Odia Coates; group of year: Bachman-Turner Overdrive.

Female artist of year: Olivia Newton-John; male artist of year: Elton John; music publisher of year: April/Blackwood; record producer of year: Barry White; independent promotion director: Love/Rosen; local promotion director: Herb Gordon; regional promotion director: Charlie Minor; national promotion executive: Bob Sherwood; national promotion director: Jim Jeffries; vice president of promotion: Al Coury.

Record company executive: Stan Cornyn; record company president: Clive Davis; record company of year: Atlantic Records.

Golf winner: Red Richards—Epic Records \$500.00; tennis winner: Don Ringgold—Mercury Records \$500.00.



Shown at the Bobby Poe Convention are, from left: Bobby Poe with guest speaker Jerry Clifton of Bartell; Columbia's Stan Monteiro and WQXI's Scott Shannon; Heftel's Bill Tanner and WB's Gary Davis.

TUSH

It's worth going downtown for.

AM ACTION

(Compiled by the Record World research department)

■ **10cc** (Mercury). Excellent response, including breakout sales, continues on this first top-20 disc for the group, with new airplay on Y100, WOKY and WDGY. Some super jumps include 15-4 WRKO, 27-17 CKLW, 27-18 13Q, 31-22 WIXY, 21-17 WSAI, 18-13 KJR, 25-19 WHBQ, 29-22 KHJ, 9-2 WCOL, 8-4 WQXI, HB-25 WNOE, 17-9 WMAK, 5-3 WIBG, 20-17 KLIF and 30-22 WCFL.

The Bee Gees (RSO). On their national roundup of stations, the new data is KHJ, WHBQ, KJR, KILT, KLIF, and WNOE, plus more. A fantastic jump in Cincinnati of 19-9 (WSAI). Other notables are 32-19 WCOL, HB-26 KFRC, HB-29 WRKO, HB-27 WQXI, HB-33 KIMN, 28-25 WIXY, 27-20 WMAK, 29-24 WIBG and 33-25 WCFL.



Gladys Knight & the Pips

25-21 KLIF and #2 WMAK.

Gladys Knight & the Pips (Buddah). After a seemingly uphill struggle all the way, the pop action on this record is finally pulling solidly through and bringing it home. Each successive week has been stronger and stronger with the action this week the most impressive yet. Added to WABC, WQXI, KHJ, WHBQ and WNOE. A healthy jump of 21-14 WFIL along with HB-20 WHBQ, 5-4 WIXY, HB-37 KILT, 37-33 WCOL, 5-5 CKLW, 24-18 WIBG and 17-12 WCFL.



James Taylor

Bazuka (A&M). Another record which, having met with some pop resistance at first, appears to be over the danger mark. New additions to WQXI, WRKO, WHBQ, CKLW, WFIL, KSLQ (16) and WMAK.

Tony Orlando and Dawn (Elektra).

(Continued on page 54)

COUNTRY RADIO

By CHARLIE DOUGLAS

■ 'Tis the season to change jobs: The annual rush of the radio lemmings is off and running. "Big" Wilson is, for whatever reason, no longer the AM drive man at WHN (New York). He will, so says the grapevine, continue to live in the city and concentrate on commercial work . . . A flock of changes at WAME (Charlotte). Linda Snelsire takes over traffic and comes from WESC (Greenville, S.C.), Jim Howie moves from middays (after four years) into creative copy director and production manager Bob Rymell goes from all nights to middays, Jack Sullivan comes from WESC to the all night show and Quentin Anderson and Wayne Lewallen check into the sales department.

Ben Peyton hops across country to the PD's job at KAYO (Seattle), replacing Bobby Wooten, who retires to a chicken farm in Arkansas. John DiMeo, GM, says Ben will also handle the AM air chores.

The WMC 79ers softball team is 2-2 for the season, with road trips

(Continued on page 54)

Pickwick Taps Livert

■ WOODBURY, N.Y.—Richard G. Lionetti, marketing vice president of Pickwick International, Inc. has announced the appointment of Paul Livert to the newly created post of director of special projects.



Paul Livert

Livert, who held a similar title at London Records for the past 10 years, has a background in the record business that includes sales, a&r, marketing and promotion in the classical, pop and economy areas, and he has been a musician, personal manager and agent.

RCA Plans Contest For Pablo Product

■ NEW YORK—RCA Records has launched a nationwide sales contest covering the entire Pablo Records jazz catalogue, it was announced by Mort Weiner, sales manager, Custom Labels.

Winner of the contest will be the sales manager of the RCA sales branch with the best overall performance on the Pablo line during the month of June. Prize for the winning sales manager will be a one week trip for two to Geneva the week of July 14, with air fare, hotel expenses and tickets to the three-day Montreux Jazz Festival on July 16, 17 and 19 paid for by RCA Records.

Judgment of the contest, by Weiner and Jack Maher, director, merchandising, Custom Labels, will be based on dollar billing above each branch's percentage of market, as well as for creative and imaginative radio and in-store promotions.

All 17 RCA Records sales branches across the country are participating.

Midnight Special Taps Tisha Fein

■ LOS ANGELES—Burt Sugarman, executive producer of "The Midnight Special," has named Tisha Fein as special features coordinator for "Rock Rap" and "Midnight Special Tribute," two new segments which were added to the show June 20. Ms. Fein was formerly producer of "Studio Session," a syndicated rock program.

Ampex Earnings Up

■ REDWOOD CITY—Ampex Corporation has announced net earnings of \$10.3 million, or \$.95 per share for the fiscal year ending May 3, 1975. Net earnings for the prior fiscal year ending April 27, 1974, were \$5.4 million, or \$5.50 per share. Pre-tax earnings from continuing operation—excluding the effects of nonrecurring royalties, licenses, and settlements—totaled \$6.0 million, a 35 percent increase from the prior year.

Earnings for fiscal year 1975 were adversely affected by \$3.8 million, or \$.35 per share representing losses from discontinued operations. As previously announced, Ampex is phasing out of worldwide trade sales of recorded music during the current fiscal year which ends on May 1, 1976.

MCA Re-Signs Walker



Jerry Jeff Walker recently re-signed with MCA Records to a long-term agreement. J. K. Maitland (president, MCA Records) and Rick Frio (vice president/marketing) took advantage of Walker's engagement at the Palomino in Los Angeles to greet him personally. Walker appeared with his Lost Gonzo Band. Pictured backstage are (from left are: Frio, Maitland, Mrs. Walker, Walker and Michael Brovsky (Walker's manager).

CLUB REVIEW

Rusty Weir Threatens To Break Loose

■ LOS ANGELES—Country rock monger Rusty Wier, who should not be confused with Bob Weir, records songs for 20th Century these days, perhaps the best of them being the itchy and infectious "Don't It Make Ya Wanna Dance," penned by Alex "Delta Dawn" Harvey, who in turn should not be mistaken for the Alex Harvey from England who calls himself "The Sensational."

It indeed proved difficult to sit complacently still as Rusty and his gang of four rockabilled the sawdust out of the Country Palace (formerly Hag's Place) during a week-end engagement.

As if all these misnomers aren't perplexing enough, the sidemen

Who In The World: Ron Banks and the Dramatics: From Hard Times to Hot Hits

■ Although still in their early twenties, the members of Ron Banks and the Dramatics (ABC) have been singing together for more than 11 years. This experience, fired by their determination to be what Ron calls "the number one vocal group in the world, if there is such a thing," has seen them through personal, professional, and legal hassles, times when they lived on bologna sandwiches with hot sauce ("on the good weeks," says Willie Ford, "we'd celebrate and eat salami") to chartbusting success as ambassadors for the new

Detroit Sound.

In Ron's words, "We have our own sound and way of doing a song. There's no copying or duplication when we perform a tune." So, even if other groups have tried to rip off everything from the group's singing style to its name, the public isn't fooled, for Ron Banks and the Dramatics are originals—blessed with a fusion of vitality and finesse which communicates both onstage and in every groove of their first ABC album, "Ron Banks and the Dramatics: The Dramatic Jackpot."

As long as he can remember Ron wanted to be either a singer or a ball player. In fact, he met Larry Demps, the other founding member of the Dramatics, on a baseball diamond. These two first teamed up with L.J. Reynolds, Lenny Mayes and Willie Ford in a Detroit high school talent show. Soon after, while the Motor City music revolution was taking place, the group spent their days and nights rehearsing, creating a style and gaining experience in performing. They played just about every club, hall and auditorium in the Detroit area—what Ron describes as "worse than the 'Chitlin Circuit.' We were real young and the money was poor. But we had good clothes, screaming fans and a lot of fun."

In 1969 they signed with Stax. "Whatcha See Is Whatcha Get" was their first album, and it quickly yielded two gold singles and considerable crossover interest. The group also developed into a potent touring attraction and perfected their special performance choreography. As Larry Demps states, "We got the polish from Sammy Davis, Jr. and the

(Continued on page 42)

call themselves the Fabulous Filler Brothers: Blue Filler (lead guitars, banjo and steel), Miller Filler (guitars), Drew Filler (bass) and Frampton Filler (first chair percussionist). They stampede a bull-headed beer hall sound, and often seem distantly emulative of the old Crazy Horse tonic blends. The guitar playing sometimes takes on a tattered sound, but it all seems appropriate within the context of the free shedding, slightly inebriated character of the group.

Wier is, of course, the lanky long drink of musical brew at the head of it all, commander of a whiskered, compassionate vocal style that can rise above the up-

tempo, hard-core choruses in pieces like "Trouble," to soothing the more tender emotional arteries extending from "I Believe In The Way That You Love Me" and "Blue Haze," from his "Don't It Make Ya Wanna Dance" lp.

Splendidly graphic titles like "I Hear Ya Been Laying My Old Lady" provide ample testament to how J. N. Reed in his book "The Unlikely Rise of Redneck Rock" could devote an entire chapter to this live Wier, whose wild fire fame until recently had been confined to the borders of Texas proper. Now he's threatening to invade the surrounding provinces. Beware of Wier.

Stann Findelle

101 THE SINGLES CHART 150

JUNE 28, 1975

JUNE 28	JUNE 21	
101	101	FUNNY HOW LOVE CAN BE FIRST CLASS—UK 5N 49033 (London) (Southern, ASCAP)
102	110	GOT TO GET YOU INTO MY LIFE BLOOD, SWEAT & TEARS—Columbia 3 10151 (Maclen, BMI)
103	104	AIN'T NO USE COOK E. JARR & HIS KRUMS—Roulette 20426 (Adam R. Levy & Father/Missile, BMI)
104	107	IT'S ALL UP TO YOU JIM CAPALDI—Island 025 (Ackee, ASCAP)
105	117	FAME DAVID BOWIE—RCA PB 10320 (MainMan/John Lennon/Ceilidh, ASCAP)
106	109	BYE BYE BABY BAY CITY ROLLERS—Arista 0120 (Saturday/Seasons Four, BMI)
107	113	HONEY TRIPPIN' MYSTIC MOODS—Soundbird 5002 (Sutton Miller) (Ginseng/Medallion Avenue, ASCAP)
108	112	PARADISE TED NEELEY—United Artists XW 644 X (Unichappell/Salmon/Muhon, BMI)
109	—	HOT FUN IN THE SUMMERTIME SLY & THE FAMILY STONE—Epic 850019 (Stone Flower, BMI)
110	—	DREAM MERCHANT NEW BIRTH—Buddah 470 (Saturday, BMI)
111	111	FEELINGS MORRIS ALBERT—RCA PB 10279 (Fermata Intl., ASCAP)
112	102	SHOES REPARATA—Polydor 14217 (New York Times/Soma, BMI)
113	116	WOODEN HEART BOBBY VINTON—ABC 12100 (Gladys, ASCAP)
114	—	FEEL LIKE MAKIN' LOVE BAD COMPANY—Swang Song 70106 (Atlantic) (Bad Co., ASCAP)
115	114	RENDEZVOUS HUDSON BROS.—Rocket 40417 (MCA) (Lornhole, BMI/Artists, ASCAP)
116	118	TOP OF THE WORLD (MAKE MY RESERVATION) CANYON—MagnaGlide MGN 323 (London) (Kaskat, BMI)
117	120	RUN TELL THE PEOPLE DANIEL BOONE—Pye 71001 (ATV) (Page Full of Hits, ASCAP)
118	125	FREE MAN SOUTH SHORE COMMISSION—Wand 1287 (Scepter) (Mighty Three, BMI)
119	123	ISLAND WOMAN PABLO CRUISE—A&M 1695 (Almo, ASCAP; Irving/Pablc Cruise, BMI)
120	124	TWO LANE HIGHWAY PURE PRAIRIE LEAGUE—RCA PB 10302 (Rotgut, ASCAP)
121	—	S O S ABBA—Atlantic 3265 (Countless, BMI)
122	128	SOMETHIN' BOUT YOU BABY I LIKE TRINI LOPEZ—Private Stock 024 (Colgems/Glory, ASCAP)
123	126	WONDERFUL BABY DON McLEAN—United Artists XW 614 X (Unhart/Yahweh, BMI)
124	135	(BABY) DON'T LET IT MESS YOUR MIND DONNY GERRARD—Rocket 40405 (MCA) (Don Kirshner, BMI)
125	127	SHOW ME THE WAY PETER FRAMPTON—A&M 1693 (Almo/Fram-Dee, ASCAP)
126	129	1-2-3 JOHNSON FAMILY—Atlantic 3264 (Champion/Stone Diamond, BMI)
127	—	OUR LAST SONG TOGETHER BO DONALDSON & THE HEYWOODS—ABC 12108 (Don Kirshner, BMI)
128	131	ANOTHER NIGHT HOLLIES—Epic 8 50110 (Famous, ASCAP)
129	133	EL BIMBO BIMBO JET—Scepter 12406 (Artie Wayne/Riezner, ASCAP)
130	132	PLEASE TELL HIM I SAID HELLO DEBBIE CAMPBELL—Playboy 6037 (Chrysalis, ASCAP)
131	—	GIMME SOME LOVIN' JOHN LIVIGNI—Raintree 2200 (Irving, BMI)
132	134	THE KID GETS HOT FALLEN ANGELS—Arista 0128 (Skellongs, ASCAP)
133	140	ACTION SPEAKS LOUDER THAN WORDS CHOCOLATE MILK—RCA PB 10290 (Marsaint, BMI)
134	136	HURT MANHATTANS—Columbia 3 10140 (Miller, ASCAP)
135	139	STARS IN OUR EYES SUGARLOAF/JERRY CORBETTA—Claridge 405 (Claridge/Corbetta, BMI)
136	137	YOUR LOVE (IS THE ONLY LOVE) PAUL REVERE AND THE RAIDERS—Columbia 3 10126 (ABC Dunhill, BMI)
137	138	CHARMER AL MARTINO—Capitol 4071 (Burlington/Andustin, ASCAP)
138	141	BLUE SKY JOAN BAEZ—A&M 1703 (No Exit, BMI)
139	—	FIGHT THE POWER ISLEY BROS.—T-Neck, ZS8 2256 (Col) (Bovina, ASCAP)
140	142	GERONIMO'S CADILLAC CHER—Warner Bros. 8096 (Mystery, BMI)
141	143	LOVE DO ME RIGHT ROCKIN' HORSE—RCA PB 10265 (Brown Eyes/Sunbury, ASCAP)
142	146	ISN'T IT ALWAYS LOVE KAREN ALEXANDER—Asylum 45252 (Bonoff, BMI)
143	114	SEVEN LONELY NIGHTS FOUR TOPS—ABC 12096 (Pocket Full of Tunes/Giant, BMI)
144	148	TAKE GOOD CARE OF YOURSELF THREE DEGREES—Phila. Intl. ZS8 3568 (Col) (Mighty Three, BMI)
145	150	SUPERMAN LES VARIATIONS—Buddah 465 (Intersong USA/Chappell, ASCAP)
146	149	WHOLE LOT OF LOVING GUYS & DOJLS—Epic 8 50109 (Dick James, BMI)
147	115	CHRISTINA TERRY JACKS—Private Stock PS 023 (Rockfish/E.B. Marks, BMI)
148	—	MARY ANN ANDY KIM—Capitol 4086 (Joachim, BMI)
149	130	ROLLING DOWN A MOUNTAIN MAIN INGREDIENT—RCA PB 10024 (Better Half, ASCAP)
150	—	IT'S IN HIS KISS LINDA LEWIS—Arista 0129 (Hudson, Bay, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AT SEVENTEEN Brooks Arthur (Mine/April, ASCAP)	99	LOVE WON'T LET ME WAIT Bobby Eli (Mighty Three/Friday's Child/W MOT, BMI)	3
ATTITUDE DANCING Richard Perry (C'est/Maya, ASCAP)	34	MAGIC Alan Parsons (Al Gallico, BMI)	8
BABY—GET IT ON Ike Turner, Denny Diante & Spencer Proffer (Unart/Huh, BMI)	64	MAKE THE WORLD GO AWAY Mike Curb (Tree, BMI)	76
BABY THAT'S BACKATCHA Smokey Robinson (Bertram, ASCAP)	39	ME AND MRS. JONES J. L. Reynolds, Ron Banks, Don Davis (Assorted, BMI)	55
BAD LUCK Gamble-Huff (Mighty Three, BMI)	31	MIDNIGHT BLUE Vini Poncia (New York Times/Roumanian Pickleworks, BMI)	19
BAD TIME Jimmy Jenner (Cram Renaff, BMI)	30	MISTER MAGIC Creed Taylor (Antisia, ASCAP)	88
BALLROOM BLITZ Phil Wainman (Chinnichap/RAK, BMI)	96	MISTY Ray Stevens (Vernon, ASCAP)	25
BEFORE THE NEXT TEARDROP FALLS Huey Meaux (Shelby Singleton, BMI)	28	MORNIN' BEAUTIFUL Hank Medress & Dave Appell (Apple Cider/Music of the Times, ASCAP; Little Max/New York Times, BMI)	63
BLACK FRIDAY Gary Katz (American Broadcasting, ASCAP)	43	OLD DAYS James William Guercio (Make Me Smile/Big Elk, ASCAP)	32
BLACK SUPERMAN-MUHAMMAD ALI Robin Blanchflower (Drummer Boy, BMI)	98	ONE OF THESE NIGHTS Bill Szymczyk (Benchmark/Kicking Bear, ASCAP)	21
BURNIN' THING Gary Klein (Screen Gems-Columbia/Song Painter, BMI)	87	ONLY WOMEN Bob Ezrin (Ezra/Early Frost, BMI)	9
COULD IT BE MAGIC Barry Manilow & Ron Dante (Kamikazi/Angeldust, BMI)	81	ONLY YESTERDAY Richard Carpenter (Almo/Sweet Harmony/Hammer & Nails, ASCAP)	46
CUT THE CAKE Arif Mardin (Average/Cotillion, BMI)	45	PHILADELPHIA FREEDOM Gus Dudgeon (Big Pig/Leeds, ASCAP)	49
DISCO QUEEN Mickey Most (Finchley, ASCAP)	42	PLEASE MR. PLEASE John Farrar (Blue Gum, ASCAP)	23
DO IT IN THE NAME OF LOVE Bert de Coteaux & Tony Silvester (Penumbra, BMI)	92	PLEASE PARDON ME (YOU REMIND ME OF A FRIEND) Bob Monaco (Kengorus/Palladium, ASCAP)	53
DYNAMITE Tony Camillo (Tonob, BMI)	27	RAG DOLL Jay Senter & Larry Knechtel (Hampstead Heath, ASCAP)	67
EVERY TIME YOU TOUCH ME (I GET HIGH) Billy Sherrill (Algee, BMI/Double R., ASCAP)	70	RAINY DAY PEOPLE Lenny Waronker (Moose, CAPAC)	82
FALLIN' IN LOVE Jim Price (J.C., BMI)	77	REMEMBER WHAT I TOLD YOU TO FORGET Dennis Lambert & Brian Potter (ABC Dunhill/One of a Kind, BMI)	40
GET DOWN, GET DOWN (GET ON THE FLOOR) Raeford Gerald & Joe Simon, (Gaucho/Belinda, BMI)	20	RHINESTONE COWBOY Dennis Lambert & Brian Potter (20th Century/House of Weiss, ASCAP)	36
GET DOWN TONIGHT H. W. Casey, R. Finch (Sherlyn, BMI)	85	ROCKIN' CHAIR Steve Alaimo, Willie Clark & Clarence Reid (Sherlyn, BMI)	16
GIVE THE PEOPLE WHAT THEY WANT Gamble-Huff (Mighty Three, BMI)	47	SADIE Thom Bell (Mighty Three, BMI)	65
HE DON'T LOVE YOU (LIKE I LOVE YOU) Hank Medress & Dave Appell (Conrad, BMI)	59	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) Rick Bleiweiss & Bill Stahl (Cookaway, ASCAP)	93
(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG Chips Moman (Press/Tree, BMI)	66	SATURDAY NIGHT SPECIAL Al Kooper (Duchess/Hustlers, BMI)	84
HEY YOU Randy Bachman (Ranbach/Top Soil, BMI)	18	SEND IN THE CLOWNS Arif Mardin (Beautiful/Revelation, ASCAP)	100
HOLDIN' ON TO YESTERDAY Freddie Piro (Rubicon, BMI)	74	SEXY Gamble-Huff (Mighty Three, BMI)	71
HOPE THAT WE CAN BE TOGETHER SOON Gamble-Huff (Mighty Three, BMI)	86	SHAKY GROUND Jeffrey Bowen & Berry Gordy (Jobete, ASCAP)	58
HOW LONG John Anthony (American Broadcasting, ASCAP)	35	SHINING STAR Maurice White w. Charles Stepney (Saggitflame, ASCAP)	29
HOW SWEET IT IS (TO BE LOVED BY YOU) Lenny Waronker & Russ Titelman (Stone Agate, BMI)	79	SHOESHINE BOY Frank Wilson, Leonard Caston (Stone Diamond, BMI)	61
I DON'T KNOW WHY Jimmy Miller (Jobete, ASCAP/Stone Agate, BMI)	94	(SHU-DOO-PA-POO-POOP) LOVE BEING YOUR FOOL Rick Hall (Mr. Dogg/ATV, BMI)	91
I DON'T LIKE TO SLEEP ALONE Rick Hall (Spanka, BMI)	73	SISTER GOLDEN HAIR George Martin (WB, ASCAP)	5
I WANNA DANCE WIT 'CHOO Bob Crewe (Heart's Delight/Caseyem/Desiderata, BMI)	48	SLIPPERY WHEN WET James Carmichael & Commodores (Jobete, ASCAP)	45
I'LL DO FOR YOU ANYTHING YOU WANT ME TO Barry White (Sa-Vette/January, BMI)	54	SNEAKIN' UP BEHIND YOU Randy Brecker (Carmine Street, BMI)	72
I'LL PLAY FOR YOU (HEAR THE BAND) Louis Shelton (Dawnbreaker, BMI)	33	SOONER OR LATER Ed Townsend (Cheritown, BMI)	80
I'M NOT IN LOVE 10cc (Man-Ken, BMI)	14	SPIRIT OF THE BOOGIE R. Bell, Kool & the Gang (Delightful/Gang, BMI)	37
I'M NOT LISA Ken Mansfield & Waylon Jennings (Baron, BMI)	6	SURE FEELS GOOD Johnny Sandlin (Crabshaw, ASCAP)	90
I'M ON FIRE Oister (Tarka, ASCAP)	41	SWEARIN' TO GOD Bob Crewe (Heart's Delight/Caseyem/Desiderata, BMI)	13
IT'S ALL DOWN TO GOODNIGHT VIENNA Richard Perry (Lennon/ATV, BMI)	62	SWEET EMOTION Jack Douglas (Daskel, BMI)	57
JACKIE BLUE Glyn Johns & David Anderle (Lost Cabin, BMI)	51	T-R-O-U-B-L-E no producer listed (Jerry Chestnut, BMI)	52
JIVE TALKIN' Arif Mardin (Casserole, BMI)	22	TAKE ME IN YOUR ARMS (ROCK ME) Ted Templeman (Stone Agate, BMI)	11
JUDY MAE Boomer Castleman (Tree, BMI)	44	THANK GOD I'M A COUNTRY BOY Milt Okun w. Kris O'Connor (Cherry Lane, ASCAP)	12
JUST A LITTLE BIT OF YOU Brian Holland (Gold Forever/Stone Diamond, BMI)	60	THE BIGGEST PARAKEETS IN TOWN Mike Curb & Don Costa (Pierre Cosette/Every Little Tune, ASCAP)	97
KEEP OUR LOVE ALIVE Paul Davis & Phil Benton (Web IV, BMI)	89	THE HUSTLE Hugo & Luigi (Van McCoy/Warner-Tamerlane, BMI)	7
KILLER QUEEN Ray Thomas & Queen (Feldman/Trident, ASCAP)	75	THE LAST FAREWELL Denis Preston (Arcola, BMI)	26
LET THERE BE MUSIC Chuck Plotkin (Borch, ASCAP/Mojohanna, BMI)	69	THE ROCKFORD FILES Mike Post (Leeds, ASCAP)	38
LISTEN TO WHAT THE MAN SAID Paul McCartney (McCartney/ATV, BMI)	10	THE WAY WE WERE/TRY TO REMEMBER Ralph Moss (Colaems/Chappell, ASCAP)	95
LIZZIE AND THE RAINMAN Snuff Garrett (House of Gold, BMI)	50	THIRD RATE ROMANCE Barry Burton (Fourth Floor, ASCAP)	95
LONG HAIRD COUNTRY BOY Paul Hornsby (Kama Sutra/Rada Dara, BMI)	56	WHAT CAN I DO FOR YOU Allen Toussaint (Gospel Birds, BMI)	78
LOOK AT ME (I'M IN LOVE) Goodman & Ray (Gambi, BMI)	68	WASTED DAYS AND WASTED NIGHTS Huey P. Meaux (Travis, BMI)	83
LOVE WILL KEEP US TOGETHER Captain w. Toni Tennille (Don Kirshner, BMI)	1	WHEN WILL I BE LOVED Peter Asher (Acuff-Rose, BMI)	4
		WHY CAN'T WE BE FRIENDS? Jerry Goldstein with Lonnie Jordan (Far Out, ASCAP)	17
		WILDFIRE Bob Johnston (Mystery, BMI)	2



THE SINGLES CHART

9

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

JUNE 28	JUNE 21		WKS. ON CHART
1	1	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE A&M 1672	10
2	3	WILDFIRE MICHAEL MURPHEY/Epic 8 50054	15
3	4	LOVE WON'T LET ME WAIT MAJOR HARRIS/Atlantic 3248	15
4	6	WHEN WILL I BE LOVED LINDA RONSTADT/Capitol 4050	12
5	2	SISTER GOLDEN HAIR AMERICA /Warner Bros. 8086	11
6	8	I'M NOT LISA JESSI COLTER/Capitol 4009	13
7	14	THE HUSTLE VAN McCOY & THE SOUL CITY SYMPHONY/ Avco 4653	10
8	11	MAGIC PILOT /EMI 3992 (Capitol)	13
9	9	ONLY WOMEN ALICE COOPER/Atlantic 3254	13
10	13	LISTEN TO WHAT THE MAN SAID WINGS/Capitol 4091	5
11	5	TAKE ME IN YOUR ARMS (ROCK ME) DOOBIE BROTHERS/ Warner Brothers 8092	15
12	7	THANK GOD I'M A COUNTRY BOY JOHN DENVER/ RCA PB 10239	15
13	18	SWEARIN' TO GOD FRANKIE VALLI/Private Stock 021	7
14	22	I'M NOT IN LOVE 10cc/Mercury 73678	7
15	15	CUT THE CAKE AWB/Atlantic 3261	12
16	21	ROCKIN' CHAIR GWEN McCRAE/Cat 1996 (TK)	10
17	20	WHY CAN'T WE BE FRIENDS? WAR/United Artists XW 620X	10
18	19	HEY YOU BACHMAN-TURNER OVERDRIVE /Mercury 73683	7
19	24	MIDNIGHT BLUE MELISSA MANCHESTER/Arista 0116	8
20	10	GET DOWN, GET DOWN (GET ON THE FLOOR) JOE SIMON/ Spring 156 (Polydor)	14
21	27	ONE OF THESE NIGHTS EAGLES/Asylum 45257	5
22	38	JIVE TALKIN' BEE GEES/RSO 510 (Atlantic)	6
23	31	PLEASE MR. PLEASE OLIVIA NEWTON-JOHN/MCA 40418	4
24	28	THE WAY WE WERE/TRY TO REMEMBER GLADYS KNIGHT & THE PIPS/Buddah 463	9
25	29	MISTY RAY STEVENS /Barnaby 614 (Chess/Janus)	12
26	16	THE LAST FAREWELL ROGER WHITTAKER/RCA PB 50030	13
27	33	DYNAMITE TONY CAMILLO'S BAZUKA/A&M 1666	9
28	17	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOA 17540	20
29	23	SHINING STAR EARTH, WIND & FIRE/Columbia 3 10090	18
30	12	BAD TIME GRAND FUNK/Capitol 4046	13
31	25	BAD LUCK (PT. 1) HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. ZS8 3562 (Col)	13
32	26	OLD DAYS CHICAGO/Columbia 3 10131	10
33	39	I'LL PLAY FOR YOU (HEAR THE BAND) SEALS & CROFTS/ Warner Bros. 8075	11
34	30	ATTITUDE DANCING CARLY SIMON/Elektra 35246	8
35	32	HOW LONG ACE/Anchor ANC 2100 (ABC)	18
36	41	RHINESTONE COWBOY GLEN CAMPBELL/Capitol 4095	5
37	37	SPIRIT OF THE BOOGIE/SUMMER MADNESS KOOL AND THE GANG/Delite 1567 (PIP)	10
38	45	THE ROCKFORD FILES MIKE POST/MGM 14772	6
39	40	BABY THAT'S BACKATCHA SMOKEY ROBINSON/Tamla T54258F (Motown)	11
40	36	REMEMBER WHAT I TOLD YOU TO FORGET TAVARES/ Capitol 4010	11
41	44	I'M ON FIRE DWIGHT TWILLEY BAND/Shelter 40380 (MCA)	8
42	49	DISCO QUEEN HOT CHOCOLATE/Big Tree 16038 (Atl)	6
43	43	BLACK FRIDAY STEELY DAN/ABC 12101	7
44	35	JUDY MAE BOOMER CASTLEMAN/Mums ZS8 6033 (Col)	9
45	52	SLIPPERY WHEN WET COMMODORES/Motown M1338F	7
46	42	ONLY YESTERDAY CARPENTERS/A&M 1677	14
47	47	GIVE THE PEOPLE WHAT THEY WANT O'JAYS/Phila. Intl. ZS8 3565 (Col)	8
48	34	I WANNA DANCE WIT 'CHOO DISCO TEX & THE SEX-O- LETTES Featuring MONTI ROCK III/Chelse 3015	12
49	46	PHILADELPHIA FREEDOM ELTON JOHN BAND/MCA 40365	17
50	48	LIZZIE AND THE RAINMAN TANYA TUCKER/MCA 40402	9
51	50	JACKIE BLUE OZARK MOUNTAIN DAREDEVILS/A&M 1654	20
52	54	T-R-O-U-B-L-E ELVIS PRESLEY/RCA PB 10278	8
53	57	PLEASE PARDON ME (YOU REMIND ME OF A FRIEND) RUFUS Featuring CHAKA KHAN/ABC 12099	5

40



54	56	I'LL DO FOR YOU ANYTHING YOU WANT ME TO BARRY WHITE/20th Century TC 2208	5
55	53	ME AND MRS. JONES RON BANKS AND THE DRAMATICS/ ABC 12090	8
56	59	LONG HAIRD COUNTRY BOY CHARLIE DANIELS BAND/ Kama Sutra 601	7
57	64	SWEET EMOTION AEROSMITH/Columbia 3 10155	5
58	51	SHAKEY GROUND TEMPTATIONS/Gordy G714F (Motown)	14
59	55	HE DON'T LOVE YOU (LIKE I LOVE YOU) TONY ORLANDO & DAWN/Elektra 45240	17
60	70	JUST A LITTLE BIT OF YOU MICHAEL JACKSON/ Motown 1349F	5
61	60	SHOESHINE BOY EDDIE KENDRICKS/Tamla T54257F (Motown)	19
62	74	IT'S ALL DOWN TO GOODNIGHT VIENNA RINGO STARR/ Apple 1882	2
63	88	MORNIN' BEAUTIFUL TONY ORLANDO & DAWN/ Elektra 45260	2
64	66	BABY—GET IT ON IKE & TINA TURNER/UA XW 598X	5
65	58	SADIE SPINNERS /Atlantic 3268	9
66	62	(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B.J. THOMAS/ABC ABP 12054	21
67	76	RAG DOLL SAMMY JOHNS/GRC 2062	4
68	71	LOOK AT ME (I'M IN LOVE) MOMENTS/Stang 5060 (All Platinum)	5
69	63	LET THERE BE MUSIC ORLEANS/Asylum 45243	11
70	84	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/ Epic 8 50103	6
71	80	SEXY MFSB/Phila. Intl. ZS8 35667 (Col)	3
72	81	SNEAKIN' UP BEHIND YOU BRECKER BROTHERS/Arista 0122	4
73	61	I DON'T LIKE TO SLEEP ALONE PAUL ANKA/UA XW 615X	16
74	83	HOLDIN' ON TO YESTERDAY AMBROSIA/20th Century 2207	2
75	65	KILLER QUEEN QUEEN/Elektra 45226	20
76	86	MAKE THE WORLD GO AWAY DONNY & MARIE OSMOND/ MGM 14807	2
77	87	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS/ Playboy 6024	2
78	78	WHAT CAN I DO FOR YOU LABELLE/Epic 8 50097	5

CHARTMAKER OF THE WEEK

79 — **HOW SWEET IT IS**
(TO BE LOVED BY YOU)
JAMES TAYLOR
Warner Bros. 8109



80	82	SOONER OR LATER IMPRESSIONS /Curton CMS 0103 (WB)	5
81	—	COULD IT BE MAGIC BARRY MANILOW/Arista 0216	1
82	68	RAINY DAY PEOPLE GORDON LIGHTFOOT/Reprise 1328	11
83	—	WASTED DAYS AND WASTED NIGHTS FREDDIE FENDER/ ABC Dot DOA 17558	1
84	—	SATURDAY NIGHT SPECIAL LYNRYD SKYNYRD/MCA 40416	1
85	91	GET DOWN TONIGHT KC & THE SUNSHINE BAND/TK 10009	2
86	—	HOPE THAT WE CAN BE TOGETHER SOON SHARON PAIGE AND HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. ZS8 3569 (Col)	1
87	90	BURNIN' THING MAC DAVIS/Columbia 3 10148	4
88	93	MISTER MAGIC GROVER WASHINGTON, JR./Kudu 924F (Motown)	3
89	—	KEEP OUR LOVE ALIVE PAUL DAVIS/Bang 718	1
90	—	SURE FEELS GOOD ELVIN BISHOP/Capricorn CPS 0237 (WB)	1
91	—	(SHU-DOO-PA-POO-POOP) LOVE BEING YOUR FOOL TRAVIS WAMMACK/Capricorn CPS 0239 (WB)	1
92	94	DO IT IN THE NAME OF LOVE BEN E. KING/Atlantic 3274	3
93	95	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) GARY TOMS EMPIRE/ PIP 6504	4
94	96	I DON'T KNOW WHY ROLLING STONES/Abkco 4701 (London)	2
95	99	THIRD RATE ROMANCE AMAZING RHYTHM ACES/ ABC 12078	2
96	100	BALLROOM BLITZ SWEET/Capitol 4055	2
97	—	THE BIGGEST PARAKEETS IN TOWN JUD STRUNK/ Melodyland ME 6015 (Motown)	1
98	92	BLACK SUPERMAN—MUHAMMAD ALI JOHNNY WAKELIN & THE KINSHASA BAND/Pye 71012 (ATV)	9
99	—	AT SEVENTEEN JANIS IAN/Columbia 3 10154	1
100	—	SEND IN THE CLOWNS JUDY COLLINS/Elektra 45253	1

FLASHMAKER

WR
Why can't we be friends?



WHY CAN'T WE BE FRIENDS

WAR
UA

MOST ACTIVE

- VENUS & MARS—Wings—Capitol
- ONE OF THESE NIGHTS—Eagles—Asylum
- CAPTAIN FANTASTIC—Elton John—MCA

WNEW-FM/NEW YORK

- ADDS:**
- AIN'T NO BACKIN' UP NOW—Isis—Buddah
 - LEVEL ONE—Eleventh House feat. Larry Coryell—Arista
 - LOST GONZO BAND—MCA
 - MARVIN & FARRAR—EMI
 - ROGER McGUIINN & BAND—Col
 - STILLS—Stephen Stills—Col
 - WHY CAN'T WE BE FRIENDS—War—UA
- HEAVY ACTION (approximate airplay):**
- BEHIND THE EYES—Tim Moore—Asylum
 - CAPTAIN FANTASTIC—Elton John—MCA
 - DIAMONDS & RUST—Joan Baez—A&M
 - GET OFF OF MY CLOUD—Alexis Korner—Col
 - MADE IN THE SHADE—Rolling Stones—Rolling Stones
 - MAIN COURSE—Bee Gees—RSO
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - TROUBLE IN PARADISE—Souther, Hillman, Furay—Asylum
 - VENUS & MARS—Wings—Capitol

WBCN-FM/BOSTON

- ADDS:**
- ANNIVERSARY SPECIAL—Earl Scroggs Revue—Col
 - BEHIND THE EYES—Tim Moore—Asylum
 - CHICAGO THEME—Hubert Laws—CTI
 - HEADSTONE—20th Century
 - HOLD ON TO LOVE (single)—Peter Skellern—Decca (Import)
 - LEGENDARY ZING ALBUM—Trammps—Buddah
 - REFLECTION IN THE SEA OF NURNEN—Various Artists—Tribute UPP—Epic
 - VISTA—Marion Brown—Impulse
 - WOMAN OF THE WORLD—Sylvia Smith—ABC
- HEAVY ACTION (airplay, listener response):**
- ADVENTURES IN PARADISE—Minnie Riperton—Epic
 - GORILLA—James Taylor—WB
 - CUT THE CAKE—AWB—Atlantic
 - KATY LIED—Steely Dan—ABC
 - NOT A LITTLE GIRL ANYMORE—Linda Lewis—Arista
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - SOAP OPERA—Kinks—RCA
 - THE HEAT IS ON—Isley Bros.—T-Neck
 - VENUS & MARS—Wings—Capitol
 - WILL O' THE WISP—Leon Russell—Shelter

WMMR-FM/PHILADELPHIA

- ADDS:**
- CUT THE CAKE—AWB—Atlantic
 - FEELIN' HIGH—Various Artists—Columbia House
 - GET OFF OF MY CLOUD—Alexis Korner—Col
 - HEAD OVER HEELS—Poco—ABC

- MATCHING HEAD & FEET—Kevin Coyne—Virgin
- ONE OF THESE NIGHTS—Eagles—Asylum
- RENAISSANCE—Ray Charles—Crossover
- ROGER McGUIINN & BAND—Col
- STILLS—Stephen Stills—Col
- HEAVY ACTION (sales, phones, airplay):**
- BEHIND THE EYES—Tim Moore—Asylum
- BLOW BY BLOW—Jeff Beck—Epic
- CAPTAIN FANTASTIC—Elton John—MCA
- FIVE-A-SIDE—Ace—Anchor
- FRAMPTON—Peter Frampton—A&M
- IAN HUNTER—Col
- NILS—Nils Lofgren—A&M
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- STRAIGHT SHOOTER—Bad Company—Swan Song
- VENUS & MARS—Wings—Capitol

WLIR-FM/LONG ISLAND

- ADDS:**
- AIN'T NO BACKIN' UP NOW—Isis—Buddah
 - CUT THE CAKE—AWB—Atlantic
 - INSIDE OUT—Flock—Mercury
 - LOST GONZO BAND—MCA
 - MARVIN & FARRAR—EMI
 - ROGER McGUIINN & BAND—Col
 - STILLS—Stephen Stills—Col
 - TAKE A CHANCE—Jerry Riopelle—ABC
 - UPON THE WINGS OF MUSIC—Jean Luc Ponty—Atlantic
 - WHY CAN'T WE BE FRIENDS—War—UA
- HEAVY ACTION (airplay—in descending order):**
- ONE OF THESE NIGHTS—Eagles—Asylum
 - FRAMPTON—Peter Frampton—A&M
 - JASMINE NIGHTDREAMS—Edgar Winter—Blue Sky
 - AMBROSIA—20th Century
 - KATY LIED—Steely Dan—ABC
 - STAMPEDE—Doobie Bros.—WB
 - STRAIGHT SHOOTER—Bad Company—Swan Song
 - INSIDE OUT—Flock—Mercury
 - VENUS & MARS—Wings—Capitol
 - MIDNIGHT ON THE WATER—David Bromberg—Col

WPLR-FM/NEW HAVEN

- ADDS:**
- CHOCOLATE CHIP—Isaac Hayes—Hot Buttered Soul
 - CUT THE CAKE—AWB—Atlantic
 - FISH RISING—Steve Hillage—Virgin
 - JAMES DEAN—WB (Soundtrack)
 - MEMORIES—Doc Watson—UA
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - ROGER McGUIINN & BAND—Col
 - TAKE A CHANCE—Jerry Riopelle—ABC
 - WHY CAN'T WE BE FRIENDS—War—UA
 - YOU BREAK IT YOU BOUGHT IT—Michael Stanley Band—Epic
- HEAVY ACTION (sales, requests—in descending order):**
- VENUS & MARS—Wings—Capitol
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - CAPTAIN FANTASTIC—Elton John—MCA
 - ROGER McGUIINN & BAND—Col
 - ORIGINAL SOUNDTRACK—10cc—Mercury
 - JASMINE NIGHTDREAMS—Edgar Winter—Epic
 - BETWEEN THE LINES—Janis Ian—Col
 - SPARTACUS—Triumvirat—Capitol
 - STEPPIN'—Pointer Sisters—ABC Blue Thumb

WORJ-FM/ORLANDO

- ADDS:**
- CUT THE CAKE—AWB—Atlantic
 - HEADSTONE—20th Century
 - LIFE IS YOU—Batdorf & Rodney—Arista
 - ROGER McGUIINN & BAND—Col
 - SLADE IN FLAME—WB (Soundtrack)
 - THAT OTHER MILE—Randall Bromblett—Polydor
 - WHY CAN'T WE BE FRIENDS—War—UA

- YOU BREAK IT YOU BOUGHT IT—Michael Stanley Band—MCA
- HEAVY ACTION (sales, airplay, requests—in descending order):**
- VENUS & MARS—Wings—Capitol
- CAPTAIN FANTASTIC—Elton John—MCA
- ONE OF THESE NIGHTS—Eagles—Asylum
- STAMPEDE—Doobie Bros.—WB
- ORIGINAL SOUNDTRACK—10cc—Mercury
- BRECKER BROTHERS—Arista
- GORILLA—James Taylor—WB
- JASMINE NIGHTDREAMS—Edgar Winter—Blue Sky

WMMS-FM/CLEVELAND

- ADDS:**
- CUT THE CAKE—AWB—Atlantic
 - GET OFF OF MY CLOUD—Alexis Korner—Col
 - METAL MACHINE MUSIC—Lou Reed—RCA
 - RED OCTOPUS—Jefferson Starship—Grunt
 - ROGER McGUIINN & BAND—Col
 - STILLS—Stephen Stills—Col
 - TROGGS—Pye
 - WHY CAN'T WE BE FRIENDS—War—UA
 - YOU BREAK IT YOU BOUGHT IT—Michael Stanley Band—Epic
- HEAVY ACTION (sales, airplay):**
- ADVENTURES IN PARADISE—Minnie Riperton—Epic
 - INITIATION—Todd Rundgren—Bearsville
 - METAMORPHOSIS—Rolling Stones—Abkco
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - PLAYING POSSUM—Carly Simon—Elektra
 - STRANGE UNIVERSE—Mahogany Rush—20th Century
 - THE HEAT IS ON—Isley Bros.—T-Neck
 - TROUBLE IN PARADISE—Souther, Hillman, Furay—Asylum
 - TWO LANE HIGHWAY—Pure Prairie League—RCA
 - VENUS & MARS—Wings—Capitol

WXRT-FM/CHICAGO

- ADDS:**
- FUNK FACTORY—Atco
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - SHABAZZ—Billy Cobham—Atlantic
 - UPON THE WINGS OF MUSIC—Jean Luc Ponty—Atlantic
 - YOU BREAK IT YOU BOUGHT IT—Michael Stanley Band—Epic
- HEAVY ACTION (sales, airplay, phones):**
- BLOW BY BLOW—Jeff Beck—Epic
 - CAPTAIN FANTASTIC—Elton John—MCA
 - JUDITH—Judy Collins—Elektra
 - MATCHING TIE & HANDKERCHIEF—Monty Python—Arista
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - TWO LANE HIGHWAY—Pure Prairie League—RCA
 - WILL O' THE WISP—Leon Russell—Shelter
 - VENUS & MARS—Wings—Capitol

WABX-FM/DETROIT

- ADDS:**
- CUT THE CAKE—AWB—Atlantic
 - FIRST IMPRESSION—Impresions—Curton
 - HIRTH FROM EARTH—Hirth Martinez—Bearsville
 - INSIDE OUT—Flock—Mercury
 - LEVEL ONE—Eleventh House feat. Larry Coryell—Arista
 - MATCHING HEAD & FEET—Kevin Coyne—Virgin
 - STILLS—Stephen Stills—Col
 - YOU BREAK IT YOU BOUGHT IT—Michael Stanley Band—Epic
- HEAVY ACTION (sales, airplay, requests):**
- BEAUTIFUL LOSER—Bob Seger—Capitol
 - BLOW BY BLOW—Jeff Beck—Epic
 - CAPTAIN FANTASTIC—Elton John—MCA
 - CUT THE CAKE—AWB—Atlantic
 - MADE IN THE SHADE—Rolling Stones—Rolling Stones
 - METAMORPHOSIS—Rolling Stones—Abkco
 - NATTY DREAD—Wailers—Island

- ONE OF THESE NIGHTS—Eagles—Asylum
 - TOYS IN THE ATTIC—Aerosmith—Col
 - VENUS & MARS—Wings—Capitol
- KBPI-FM/DENVER**
- ADDS:**
- A FRIEND OF MINE IS BLIND—John Dawson Reed—Chrysalis
 - INSIDE OUT—Flock—Mercury
 - LIFE IS YOU—Batdorf & Rodney—Arista
 - LOST GONZO BAND—MCA
 - MARVIN & FARRAR—EMI
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - STILLS—Stephen Stills—Col
 - TAKE A CHANCE—Jerry Riopelle—ABC
 - WHY CAN'T WE BE FRIENDS—War—UA
 - YOU BREAK IT YOU BOUGHT IT—Michael Stanley Band—Epic
- HEAVY ACTION (sales, airplay, requests—in descending order):**
- ONE OF THESE NIGHTS—Eagles—Asylum
 - BEAU BRUMMELS—WB
 - VENUS & MARS—Wings—Capitol
 - FANDANGO—ZZ Top—London
 - PLAYING POSSUM—Carly Simon—Elektra
 - GORILLA—James Taylor—WB
 - CAPTAIN FANTASTIC—Elton John—MCA
 - PABLO CRUISE—A&M

KDKB-FM/PHOENIX

- ADDS:**
- BEHIND THE EYES—Tim Moore—Asylum
 - CHRIS GANTRY—ABC Dot
 - DREAMING MY DREAMS—Waylon Jennings—RCA
 - HIRTH FROM EARTH—Hirth Martinez—Bearsville
 - LOST GONZO BAND—MCA
 - MEMORIES—Doc Watson—UA
 - PABLO CRUISE—A&M
 - SONS OF CHAMPLIN—Gold Mine
 - STILLS—Stephen Stills—Col
 - WHY CAN'T WE BE FRIENDS—War—UA
- HEAVY ACTION (airplay, phones):**
- ELECTRONIC REALIZATIONS—Synergy—Passport
 - FANDANGO—ZZ Top—London
 - GORILLA—James Taylor—WB
 - INITIATION—Todd Rundgren—Bearsville
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - PALE PALE MOON—Mike Greene—GRC
 - STEPPIN'—Pointer Sisters—ABC Blue Thumb
 - TAKE A CHANCE—Jerry Riopelle—ABC
 - TROUBLE IN PARADISE—Souther, Hillman, Furay—Asylum
 - VENUS & MARS—Wings—Capitol

SLEEPER



YOU BREAK IT YOU BOUGHT IT
MICHAEL STANLEY BAND
Epic

KWST-FM/LOS ANGELES

- ADDS:**
- GET OFF OF MY CLOUD—Alexis Korner—Col
 - IT'S ROUGH OUT HERE—Modulations—Buddah
 - JAMES DEAN—WB (Soundtrack)

- LEVEL ONE—Eleventh House feat. Larry Coryell—Arista
 - LOVE IS—Sequida—Fania
 - ROGER McGUIINN & BAND—Col
 - SONS OF CHAMPLIN—Gold Mine
 - WHY CAN'T WE BE FRIENDS—War—UA
 - STILLS—Stephen Stills—Col
 - YOU BREAK IT YOU BOUGHT IT—Michael Stanley Band—Epic
- HEAVY ACTION (airplay—in descending order):**
- ORIGINAL SOUNDTRACK—10cc—Mercury
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - VENUS & MARS—Wings—Capitol
 - CUT THE CAKE—AWB—Atlantic
 - MAIN COURSE—Bee Gees—RSO
 - UPON THE WINGS OF MUSIC—Jean Luc Ponty—Atlantic
 - CRIME OF THE CENTURY—Supertramp—A&M
 - JASMINE NIGHTDREAMS—Edgar Winter—Blue Sky
 - RUPERT HOLMES—Epic
 - PLEASE MIND YOUR HEAD—String Driven Thing—Chrysalis

KSAN-FM/SAN FRANCISCO

- ADDS:**
- CUT THE CAKE—AWB—Atlantic
 - LIFE IS YOU—Batdorf & Rodney—Arista
 - ROCKIN' THE WORLD—Earthquake—Berserklly
 - STILLS—Stephen Stills—Col
 - SONS OF CHAMPLIN—Gold Mine
 - THE HEAT IS ON—Isley Bros.—T-Neck
 - TONIGHT'S THE NIGHT—Neil Young—WB
 - WHY CAN'T WE BE FRIENDS—War—UA
- HEAVY ACTION (airplay—in descending order):**
- ONE OF THESE NIGHTS—Eagles—Asylum
 - VENUS & MARS—Wings—Capitol
 - STILLS—Stephen Stills—Col
 - INITIATION—Todd Rundgren—Bearsville
 - PABLO CRUISE—A&M
 - ROCKIN' THE WORLD—Earthquake—Berserklly
 - CAPTAIN FANTASTIC—Elton John—MCA
 - DIAMOND HEAD—Phil Manzanera—Atco
 - SPIRIT OF '76—Mercury
 - WHY CAN'T WE BE FRIENDS—War—UA

CHUM-FM/TORONTO

- ADDS:**
- ATLANTIS—Polydor
 - CHICAGO THEME—Hubert Laws—CTI
 - CHOCOLATE CHIP—Isaac Hayes—Hot Buttered Soul
 - CUT THE CAKE—AWB—Atlantic
 - ESSERE O NON ESSERE—Il Volo—Numeron Uno (Import)
 - INSIDE OUT—Robert Palmer—Island
 - JASMINE NIGHTDREAMS—Edgar Winter—Blue Sky
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - PABLO CRUISE—A&M
 - STRANGE UNIVERSE—Mahogany Rush—20th Century
- HEAVY ACTION (sales, airplay):**
- AMBROSIA—20th Century
 - BLOW BY BLOW—Jeff Beck—Epic
 - CAPTAIN FANTASTIC—Elton John—MCA
 - ELECTRONIC REALIZATIONS—Synergy—Passport
 - FOUR WHEEL DRIVE—Bochman—Turner Overdrive—Mercury
 - METAMORPHOSIS—Rolling Stones—Abkco
 - MR. MAGIC—Grover Washington, Jr.—Kudu
 - PLAYING POSSUM—Carly Simon—Elektra
 - STEPPIN'—Pointer Sisters—ABC Blue Thumb
 - VENUS & MARS—Wings—Capitol

A SHORT TIME LATER...

JANIS IAN

has broken through with a Top-40 hit that's as deeply personal and moving as anything she's ever recorded. Her album is taking off, and her future is boundless.



KOKOMO,

on tour with the Average White Band, has exploded on both soul and FM-progressive stations.



JOURNEY

is the band formed by original members of Santana, and everywhere they appear the response is overwhelming... one of the most talked-about groups around.

AEROSMITH

is climbing the single charts with "Sweet Emotion," the album charts with "Toys in the Attic," and sparking new interest in their already gold "Get Your Wings" LP.



IAN HUNTER,

former Mott the Hoople leader, is riding high on his finest, and most critically acclaimed project: his remarkable solo album... the surprise hit of two continents.

ON COLUMBIA RECORDS AND TAPES.

DISCO FILE TOP 20

JUNE 28, 1975

1. **EASE ON DOWN THE ROAD**
CONSUMER RAPPORT—Wing & A Prayer
2. **SEXY**
MFSB—Phila. Intl.
3. **FREE MAN**
SOUTH SHORE COMMISSION—Wand
4. **FOREVER CAME TODAY**
JACKSON 5—Motown (lp cut)
5. **FOOT STOMPIN' MUSIC**
BOHANNON—Dakar (lp cut)
6. **THE HUSTLE**
VAN McCOY—Avco
7. **THREE STEPS FROM TRUE LOVE**
REFLECTIONS—Capitol
8. **STOP AND THINK**
REFLECTIONS—Capitol
9. **DREAMING A DREAM**
CROWN HEIGHTS AFFAIR—Delite
10. **SWEARIN' TO GOD**
FRANKIE VALLI—Private Stock (lp cut)
11. **CHICAGO THEME**
HUBERT LAWS—CTI (lp cut)
12. **BAD LUCK**
HAROLD MELVIN & THE BLUENOTES—Phila. Intl. (lp cut)
13. **EL BIMBO**
BIMBO JET—Scepter
14. **LOVE DO ME RIGHT**
ROCKIN' HORSE—RCA (lp cut)
15. **PEACE AND LOVE**
RON BUTLER & THE RAMBLERS—Playboy
16. **TORNADO**
ORIGINAL CAST—Atlantic (disco version)
17. **LADY, LADY, LADY**
BOOGIE MAN ORCHESTRA—Boogie Man
18. **K-JEE**
MFSB—Phila. Intl. (lp cut)
19. **GET DOWN TONIGHT**
KC & THE SUNSHINE BAND—TK
20. **HIJACK**
BARRABAS—Atco (lp cut)

CLUB REVIEW

N.Y. Group Alumni At Bottom Line

■ NEW YORK—Two performers who have emerged from New York based rock groups entertained Sunday (15) at the Bottom Line. Elliot Lurie, formerly of Looking Glass, and Al Kooper, past member of the Blues Project and Blood, Sweat and Tears, performed a three night stint at the Village nitery.

Lurie opened the show with an impressive set of uptempo tunes. Aided by a solid back-up band and three vocalists, the singer/songwriter performed self-penned songs from his Epic lp. "One More Saturday Night" and "Disco (Where You Gonna Go)" were the items that had the crowd moving. However it was his "Brandy" smash that pleased the fans most.

Though local legend Al Kooper performed most of his set of jazz/rock tunes at his familiar Hammond organ, the opening number proved his virtuosity on the guitar. His hard hitting version of Paul Simon's "Feelin' Groovy" and the half hour jam of his own classic "I Love You More Than You'll Ever Know" were the highlights. For the latter number, Kooper brought BS&T alumni Fred Lipsius onstage for a terrific sax solo.

Fred Goodman

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ A number of the most interesting new records this week are instrumentals—as are 10 of the cuts listed in the Disco File Top 20. "Summertime," a perfectly-timed disco update of the Gershwin classic by European MOR giant James Last (on the Polydor album, "Well Kept Secret"), is perhaps the most unexpected. (Though the recent Peter Nero album, imaginatively titled "Disco, Dance and Love Themes of the 70's" on Arista, and an upcoming Percy Faith album called "Disco Party" on Columbia prove that the easy listening crowd will try anything once.) Last, under Wes Farrell's direction—and it's hard to tell where Farrell's well-balanced production ends and Last begins—at least knows how to do it right. "Summertime" starts out slow and languid, a quiet wash of strings, then breaks into a steady drumbeat (almost like the beginning of Stevie Wonder's "Living for the City") that takes you right into the heat of a summer day. Tom Scott is present for a breezy flute solo and when the temperature peaks, a girl chorus enters chanting the title. The cut cools off again at the end so it will have to be carefully mixed for disco play, but at 5:14, there's plenty of hot material to work with.

The other instrumentals are singles, beginning with the sharp, solid "Do It Any Way You Wanna," a Leon Huff composition and production for People's Choice (TSOP). The title's message, "Do it any way you wanna do it," repeated at intervals by a male chorus, is just succinct enough to appeal to the dance crowd on an immediate level, and this one should pick up very fast. The other two are more left field, though in two different directions. There's "Do the Choo-Choo," the latest in an odd line of transportation tributes—the railroads may be dying but train songs will live forever—by Jack Ashford & the Sound of New Detroit (Blaze); this one's uneven, full of breaks, but at its best and played loud, it's tough and steamy and feels something like "Follow the Wind." Put "Choo-Choo" 's two parts together and it runs more than five minutes. On the lush side of the instrumental

(Continued on page 44)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

RHINOCEROS/BOSTON

DJ: John Luongo

- CHAINEY DO/HOW LONG—Pointer Sisters—Blue Thumb (lp cuts)
- DREAMING A DREAM—Crown Heights Affair—Delite
- EASE ON DOWN THE ROAD—Consumer Rapport—Wing & A Prayer (disco version)
- FIGHT THE POWER/HOPE YOU FEEL BETTER LOVE—Isley Brothers—T-Neck (lp cuts)
- GET DOWN TONIGHT—KC & the Sunshine Band—TK
- 7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)—Gary Toms Empire—PIP
- SEXY/K-JEE—MFSB—Phila. Intl. (lp cuts)
- SNEAKIN' UP BEHIND YOU—Breckler Brothers—Arista
- STOP AND THINK—Trammps—Golden Fleece (lp cut)
- THREE STEPS FROM TRUE LOVE—Reflections—Capitol

HIPPOTAMUS/NEW YORK

DJ: Rich Pampinella

- BAD LUCK—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)
- DREAMING A DREAM—Crown Heights Affair—Delite (disco version)
- EASE ON DOWN THE ROAD—Consumer Rapport—Wing & A Prayer (disco version)
- FREE MAN—South Shore Commission—Wand
- THE HUSTLE—Van McCoy—Avco
- INTRODUCTION—Batacoda—Philips (import/lp cut)
- IT'S IN HIS KISS—Linda Lewis—Arista
- SAVE ME—Dave Dee, Dozy, Beaky, Mick & Tich—Fontana
- SEXY—MFSB—Phila. Intl.
- THREE STEPS FROM TRUE LOVE—Reflections—Capitol

CASABLANCA/NEW YORK

DJ: Louis Schneider

- (CALL ME YOUR) ANYTHING MAN—Bobby Moore—Scepter
- CHICAGO THEME—Hubert Laws—CTI (lp cut)
- DREAMING A DREAM—Crown Heights Affair—Delite
- EASE ON DOWN THE ROAD—Consumer Rapport—Wing & A Prayer (disco version)
- EL BIMBO—Bimbo Jet—Scepter
- FOREVER CAME TODAY—Jackson 5—(Motown lp cut)
- HEAVENLY, THAT'S WHAT YOU ARE TO ME—Barry White—20th Century (lp cut)
- (SENDING OUT AN) S.O.S.—Retta Young—All Platinum
- SEXY/K-JEE—MFSB—Phila. Intl. (lp cuts)
- SWEARIN' TO GOD—Frankie Valli—Private Stock (lp cut)

PIER 9/WASHINGTON, D.C.

DJ: Mitch Schatsky

- ALVIN STONE—Fantastic Four—20th Century/Westbound (lp cut)
- CAN'T GIVE YOU ANYTHING (BUT MY LOVE)—Stylistics—Avco (lp cut)
- CHINESE KUNG FU—Banzai—Disques Fleche (import)
- DREAMING A DREAM—Crown Heights Affair—Delite
- FOREVER CAME TODAY—Jackson 5—Motown (lp cut)
- LA BALANGA—Bimbo Jet—Pathe (import)
- LA LA LA—El Chiclé—(no label available)
- LITTLE BIT OF LOVE/LET'S GO TO THE DISCO—Faith, Hope & Charity—RCA (lp cuts, not yet available)
- SEXY/MFSB/K-JEE—MFSB—Phila. Intl. (lp cuts)
- TORNADO—The Wiz Original Cast—Atlantic (disco version)

Spanky Panky



Stopping by the Record World offices to discuss her current recording activities was Epic recording artist Spaky McFarlane of the reunited Spanky and Our Gang, purveyors of such '60s classics as "Sunday Will Never Be The Same," "Sunday Morning," "Like To Get To Know You," and "Lazy Day." According to Spanky, her new group is mellowier than the original, leaning toward a country-rock sound that is easy on both the ears and the soul. An album is due shortly. Shown with Spanky (center) are RW staffers David McGee (left) and Jonathan Skiba.

Mid-June Release Readied by WB

■ NEW YORK — Ed Rosenblatt, Warner Bros. vice president and director of sales and promotion, has announced that the second stage of the Warner Bros.' June release will ship June 20 and 25. Six new albums will debut on the Warner Bros., Reprise, Brother, Chrysalis and DiscReet labels.

Included in the release on the Warner Bros. label are Uriah Heep's latest effort, "Return To Fantasy," and Ron Wood's second solo album, "New Look." Neil Young's new album, "Tonight's The Night," highlights the Reprise release. "Good Vibrations — The Best Of The Beach Boys" is a collection of old and new hits on the group's Brother label.

DiscReet Records will issue the new album by Frank Zappa and the Mothers of Invention, "One Size Fits All," at the end of the month. Chrysalis Records' contribution to the release is the debut album from Welsh band Sassafras, entitled "Wheelin' 'N Dealin'."

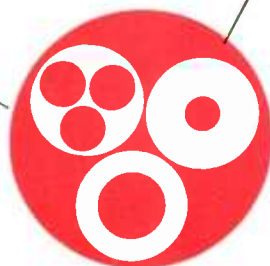
Atlantic Campaign For Flack Single

■ NEW YORK—Atlantic Records senior vice president Henry Allen and Dick Kline, vice president of national pop promotion for Atlantic have announced the start of a special multi-phase promotional campaign for Roberta Flack's "Feelin' That Glow."

The campaign includes a major advertising and merchandising program which has set radio time-buys for key accounts in several selected markets across the country. In conjunction with this, Atlantic's national and regional promotion directors will direct their staffs to promote the single r&b, top 40 and MOR.

OPENING SOON

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BTO on the Go



Bachman-Turner Overdrive were visited backstage after their concert at the Los Angeles Forum. Show, from left, are (top row): Lindy Goetz, Phonogram/Mercury promotion; BTO's Randy Bachman, Blair Thornton, Robbie Bachman; Susanella Rogers, Phonogram/Mercury publicity; BTO's Fred Turner; Denny Rosencrantz, Phonogram/Mercury a&r; Emiel Petrone, Phonodisc; (bottom row): BTO manager Bruce Allen; Ira Goldberg, designer of the new BTO neon stage sign.

Epic Appoints Three

(Continued from page 4)

agers in the southeast while dealing with key radio and press representatives in that area. Miller will also work closely with Epic and Custom Label artists within his region, helping to devise merchandising campaigns for new product and aiding in the development of new artists.

Prior to this new appointment, O'Shea served as regional promotion manager, Epic and Custom Labels, west coast, a post he first assumed in February, 1973 after working as local promotion manager for Epic in San Francisco. Before coming to CBS Records in 1971, he worked for Capitol Records for five years, rising to the position of western regional promotion manager.

Shavelson comes to CBS Records after having worked at Warner Brothers Records for the past four years as local album promotion manager in the New York area. Prior to that, he served as local promotion manager for Mercury Records in New York and, before that, was the local promotion manager for Buddah Records in New York from 1969 to 1970.

Miller has been with CBS Records since July, 1972, when he joined the company as local promotion manager in the St. Louis area, a job he has held until this new appointment. Prior to joining CBS Records, he was branch promotion manager for RCA Records in St. Louis (1971-1972) and promotion manager for Capitol's independent labels in the mid-west (1968-1971). Before that, Miller served as local promotion manager for Liberty/UA Records from 1962 to 1968.

Orlando Goes Gold

■ LOS ANGELES — "He Don't Love You (Like I Love You)," the first single by Tony Orlando & Dawn to be released by Elektra/Asylum Records, has been certified gold by the RIAA.

CLUB REVIEW

Beck and Williams Jump with Jazz

■ NEW YORK—With the gradual crossover of jazz into the pop milieu, a recent (5) billing of two vibrant jazz acts into New York's Bottom Line was most appropriate. The coupling was a well balanced one too, with Joe Beck (CTI) delivering rock influenced jazz in a relatable manner and the Tony Williams Lifetime (Columbia) rendering a more avant guard jazz styling.

Overtones

Beck, with his six man entourage, kicked off his set with a funky jazz piece, heavy with r&b and pop overtones. Throughout his set he proved to be a highly skilled craftsman on guitar, greatly abetted by Dave Sanborn on sax, whose polished performance added the perfect touch of force to Beck's tunes. We can look forward to a forthcoming single ("Butterfat") and album from Sanborn on the Warner Brothers label.

Beck's set was well rounded with fast paced tunes and soft ballads. In that latter category "Masquerade" created a flowing mood and "Red Eye" proved melodically strong and featured the skills of the various band members.

Tony Williams, Miles Davis' drummer prior to Billy Cobham, came onstage with a total of four pieces, opening with an intense jazz tune that immediately informed the audience that his roots were steeped with traditional, straight ahead jazz. The headiness of the performance was made more accessible because of the professionalism and sparkling quality that prevailed throughout the set. "Proto Cosmos," "Snake Oil" and "Celebration" were several of the tunes that adeptly displayed the band's outstanding musicianship.

Roberta Skopp

Dialogue (Continued from page 16)

RW: What about before you become a part of the "clique"?

Rubin: We had our own clique before we became studio musicians. It started out as friends out on the Island and then it moved up to playing in the Catskills. When you would go to the hotels to hear the bands you would usually find one exceptional player. We eventually all got together and we just knew we were the best for our age. Then it would be going on the road with acts and then you would come to New York to make it. It would start slow but you begin to build a reputation. We all built ours at similar paces. Some guys, because of the nature of the business at certain times, may find their instruments in more demand so they may be busier. You find eventually you get up there.

RW: Did you consciously work towards that?

Rubin: Yes, I did; towards becoming a studio musician as a base and then to be able to branch off into different things. I have an income now. If I decide to go into production or something I have work that will always sustain me at a certain level, which is great. It's very high paying for the amount of time spent working, and even though it's a very changeable business there's a certain amount of security.

RW: How do you feel about doing jingles as opposed to doing record dates?

Schwartzberg: I find that doing jingles are fun.

Rubin: Hearing something that you've done on television while you're eating dinner is an incredible kick.

RW: Do you go into jingle dates with a different attitude than you would with a record date?

Schwartzberg: You have to. It's got to be done a lot faster.

Rubin: You have to do three spots in one hour and you've got to come up with excellent, excellent performances. And that's all reading. Also, that's one of the few cases where 90 percent of the time everyone's playing live. There's much more pressure but the pain is over in an hour, and the money's greater.

Schwartzberg: Jingles pay \$50 an hour and record dates pay \$100 for three hours. Also, with jingles we have the benefits of residuals. That's where studio musicians make the most money—in jingles.

Spinozza: The thing that I like about jingles is that they're really fast. I'd rather do a well-written jingle date for an hour than to go in and do a supposedly artistic album date that's going to take six or seven hours. I prefer record dates—if it's a good record date.

Rubin: On record dates they'll use horns as an overall pad—something to enhance the orchestral sound—but it's more melodic on a jingle.

Spinozza: There's been a lot of talk about studio musicians who do a lot of jingles. You get this whole rap from the so-called artistic musicians—those are the guys who don't do jingles—putting down jingles. It takes a lot of time to do an album, and if you're playing on it and you're doing 12 cuts, and they're really not anything exceptional, for what you're going to get paid and for what it's going to do to your emotional system, it's not even worth it. It's better to do a jingle; walk in there, read the music, and walk out. They're less demanding because if you can read you just do your part and walk out. But if you go in to do a record date where the demands are high and the music's bad, you're just not going to get that much out of it. I must have done a thousand albums that I've never even heard.

Rubin: When you look through a motion picture camera or a still camera you can get the focus to the point where you can see the object but it isn't sharp. Well, that's the same thing that happens on dates: You know more or less where the particular piece of music belongs, where the groove is, but when it's really in focus you can see how clear it is. Same thing with the music; if the rhythm is popping and the right horn players are there it doesn't matter what they write for you. The thing is going to fit and it's going to work.

RW: What about credit? Do you feel that you guys are getting enough credit for coming up with the licks that make a hit?

Schwartzberg: Sometimes. There's one isolated case where Frank Owens, a terrific piano player, got credit for rhythm arrangements on "Tie A Yellow Ribbon" simply because he came up with a great lick on electric piano and Hank Medress gave him record credit. But that's not the norm at all. There are times when a guitar player or a bass player will come up with a fabulous line that's really an integral part of the record—may even make the record a hit—but there's no credit given. But that's a part of the business that we have to accept.

RW: How do you think more credit could be given?

Babbitt: The only way, really, is if when you do something solid in your playing on a session, the producer passes the word, and it's an inside the business thing.

(Continued on page 47)

SALESMAKER OF THE WEEK



VENUS & MARS
WINGS
Capitol

TOP RETAIL SALES THIS WEEK

- VENUS & MARS—Wings—Capitol
- ONE OF THESE NIGHTS—Eagles—Asylum
- CAPTAIN FANTASTIC—Elton John—MCA
- CUT THE CAKE—Average White Band—Atlantic
- LOVE WILL KEEP US TOGETHER—Captain & Tennille—A&M
- CHOCOLATE CHIP—Isaac Hayes—Hot Buttered Soul

CAMELOT/NATIONAL

- BLOW BY BLOW—Jeff Beck—Epic
- CAPTAIN FANTASTIC—Elton John—MCA
- DISCOTHEQUE—Herbie Mann—Atlantic
- LOVE WILL KEEP US TOGETHER—Captain & Tennille—A&M
- METAMORPHOSIS—Rolling Stones—Abkco
- PHONE CALL FROM GOD—Jerry Jordan—MCA
- PICTURES AT AN EXHIBITION—Tomita—RCA
- SPIRIT OF AMERICA—Beach Boys—Capitol
- VENUS & MARS—Wings—Capitol

KORVETTES/NATIONAL

- BEHIND THE EYES—Tim Moore—Asylum
- CAPTAIN FANTASTIC—Elton John—MCA
- CHOCOLATE CHIP—Isaac Hayes—Hot Buttered Soul
- CUT THE CAKE—Average White Band—Atlantic
- DIAMONDS & RUST—Joan Baez—A&M
- GORILLA—James Taylor—WB
- LOVE WILL KEEP US TOGETHER—Captain & Tennille—A&M
- ONE OF THESE NIGHTS—Eagles—Asylum
- STAMPEDE—Doobie Brothers—WB
- VENUS & MARS—Wings—Capitol

MUSICLAND/NATIONAL

- CHOCOLATE CHIP—Isaac Hayes—Hot Buttered Soul
- DIAMONDS & RUST—Joan Baez—A&M
- HORIZON—Carpenters—A&M
- LOVE WILL KEEP US TOGETHER—Captain & Tennille—A&M
- MAIN COURSE—Bee Gees—RSO
- METAMORPHOSIS—Rolling Stones—Abkco
- STRANGE UNIVERSE—Mahogany Rush—20th Century
- THANK YOU BABY—Stylistics—Avco
- UNIVERSAL LOVE—MFSB—Phila. Intl.
- VENUS & MARS—Wings—Capitol

RECORD BAR/NATIONAL

- ANNIVERSARY SPECIAL VOL. I—Earl Scruggs Revue—Col
- CAPTAIN FANTASTIC—Elton John—MCA
- CHOCOLATE CHIP—Isaac Hayes—Hot Buttered Soul

- DIAMONDS & RUST—Joan Baez—A&M
- HORIZON—Carpenters—A&M
- LOVE WILL KEEP US TOGETHER—Captain & Tennille—A&M
- ONE OF THESE NIGHTS—Eagles—Asylum
- THE HEAT IS ON—Isley Brothers—T-Neck
- THE ORIGINAL SOUNDTRACK—10cc—Mercury
- VENUS & MARS—Wings—Capitol

TWO GUYS/EAST COAST

- CAPTAIN FANTASTIC—Elton John—MCA
- FANDANGO—ZZ Top—London
- HORIZON—Carpenters—A&M
- LOVE WILL KEEP US TOGETHER—Captain & Tennille—A&M
- MADE IN THE SHADE—Rolling Stones—Rolling Stones
- PICTURES AT AN EXHIBITION—Tomita—RCA
- SOAP OPERA—Kinks—RCA
- THE ORIGINAL SOUNDTRACK—10cc—Mercury
- UNIVERSAL LOVE—MFSB—Phila. Intl.
- VENUS & MARS—Wings—Capitol

KING KAROL/NEW YORK

- AMERICA'S CHOICE—Hot Tuna—Grunt
- CAPTAIN FANTASTIC—Elton John—MCA
- CHICAGO VIII—Col
- ONE OF THESE NIGHTS—Eagles—Asylum
- PICTURES AT AN EXHIBITION—Tomita—RCA
- SPARTACUS—Triumvirat—Capitol
- SURVIVAL—O'Jays—Phila. Intl.
- THANK YOU BABY—Stylistics—Avco
- VENUS & MARS—Wings—Capitol
- YOUNG AMERICANS—David Bowie—RCA

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

- CAPTAIN FANTASTIC—Elton John—MCA
- CHICAGO VIII—Col
- CHICAGO THEME—Hubert Laws—CTI
- DISCO BABY—Van McCoy & the Soul City Symphony—Avco
- GORILLA—James Taylor—WB
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
- THE HEAT IS ON—Isley Brothers—T-Neck
- TOMMY—Polydor (Soundtrack)
- UNIVERSAL LOVE—MFSB—Phila. Intl.
- VENUS & MARS—Wings—Capitol

DISCOUNT RECORDS/CAMBRIDGE, MASS.

- CAPTAIN FANTASTIC—Elton John—MCA
- CUT THE CAKE—Average White Band—Atlantic
- DIAMONDS & RUST—Joan Baez—A&M
- GORILLA—James Taylor—WB
- ONE OF THESE NIGHTS—Eagles—Asylum
- SPARTACUS—Triumvirat—Capitol
- SPIRIT OF AMERICA—Beach Boys—Capitol
- THE HEAT IS ON—Isley Brothers—T-Neck
- TROUBLE IN PARADISE—Souther, Hillman, Furay Band—Asylum
- VENUS & MARS—Wings—Capitol

GARY'S RICHMOND

- ADVENTURES IN PARADISE—Minnie Riperton—Epic
- BLUE SKY NIGHT THUNDER—Michael Murphey—Epic
- 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
- ONE OF THESE NIGHTS—Eagles—Asylum
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
- VENUS & MARS—Wings—Capitol

WAXIE MAXIE/WASH., D.C.

- CAPTAIN FANTASTIC—Elton John—MCA
- CHOCOLATE CHIP—Isaac Hayes—Hot Buttered Soul

- CUT THE CAKE—Average White Band—Atlantic
- EXPANSIONS—Lonnie Liston Smith—Flying Dutchman
- MOVING VIOLATION—Jackson Five—Motown
- RENAISSANCE—Ray Charles—Crossover
- SHABAZZ—Billy Cobham—Atlantic
- TOYS IN THE ATTIC—Aerosmith—Col
- UNIVERSAL LOVE—MFSB—Phila. Intl.
- VENUS & MARS—Wings—Capitol

FOR THE RECORD/BALTIMORE

- CHOCOLATE CHIP—Isaac Hayes—Hot Buttered Soul
- CHOCOLATE CITY—Parliament—Casablanca
- CUT THE CAKE—Average White Band—Atlantic
- LET'S TAKE IT TO THE STAGE—Funkadelic—Westbound
- METAMORPHOSIS—Rolling Stones—Abkco
- ONE OF THESE NIGHTS—Eagles—Asylum
- STAPPIN'—Pointer Sisters—ABC Blue Thumb
- THE HEAT IS ON—Isley Brothers—T-Neck
- UNIVERSAL LOVE—MFSB—Phila. Intl.
- VENUS & MARS—Wings—Capitol

POPLAR TUNES/MEMPHIS

- ANNIVERSARY SPECIAL VOL. I—Earl Scruggs Revue—Col
- CHOCOLATE CHIP—Isaac Hayes—Hot Buttered Soul
- HORIZON—Carpenters—A&M
- ISN'T IT ALWAYS LOVE—Karen Alexander—Asylum
- LOVE WILL KEEP US TOGETHER—Captain & Tennille—A&M
- MAIN COURSE—Bee Gees—RSO
- METAMORPHOSIS—Rolling Stones—Abkco
- ONE OF THESE NIGHTS—Eagles—Asylum
- THE HEAT IS ON—Isley Brothers—T-Neck
- UPON THE WINGS OF MUSIC—Jean Luc Ponty—Atlantic

MUSHROOM/NEW ORLEANS

- AMERICA TODAY—Curtis Mayfield—Curtom
- CAPTAIN FANTASTIC—Elton John—MCA
- CHOCOLATE CHIP—Isaac Hayes—Hot Buttered Soul
- DIAMONDS & RUST—Joan Baez—A&M
- GORILLA—James Taylor—WB
- METAMORPHOSIS—Rolling Stones—Abkco
- ONE OF THESE NIGHTS—Eagles—Asylum
- THE HEAT IS ON—Isley Brothers—T-Neck
- UNIVERSAL LOVE—MFSB—Phila. Intl.
- VENUS & MARS—Wings—Capitol

NATL. RECORD MART/MIDWEST

- CHOCOLATE CHIP—Isaac Hayes—Hot Buttered Soul
- CUT THE CAKE—Average White Band—Atlantic
- HORIZON—Carpenters—A&M
- LOVE WILL KEEP US TOGETHER—Captain Tennille—A&M
- MADE IN THE SHADE—Rolling Stones—Rolling Stones
- METAMORPHOSIS—Rolling Stones—Abkco
- THE HEAT IS ON—Isley Brothers—T-Neck
- TWO LANE HIGHWAY—Pure Prairie League—RCA
- UNIVERSAL LOVE—MFSB—Phila. Intl.
- VENUS & MARS—Wings—Capitol

RECORD REVOLUTION/CLEVELAND

- CUT THE CAKE—Average White Band—Atlantic
- INITIATION—Todd Rundgren—Bearsville
- JASMINE NIGHTDREAMS—Edgar Winter—Blue Sky
- LIFE IS YOU—Batdorf & Rodney—Arista

- MADE IN THE SHADE—Rolling Stones—Rolling Stones
- METAMORPHOSIS—Rolling Stones—Abkco
- MISTER MAGIC—Grover Washington Jr.—Kudu
- ONE OF THESE NIGHTS—Eagles—Asylum
- VENUS & MARS—Wings—Capitol
- YOU BREAK IT YOU BOUGHT IT—Michael Stanley Band—Epic

ROSE DISCOUNT/CHICAGO

- CHOCOLATE CHIP—Isaac Hayes—Hot Buttered Soul
- DIAMONDS & RUST—Joan Baez—A&M
- DRESSED TO KILL—Kiss—Casablanca
- HORIZON—Carpenters—A&M
- I'M JESSI COLTER—Jessi Colter—Capitol
- JUDITH—Judy Collins—Elektra
- LOVE WILL KEEP US TOGETHER—Captain & Tennille—A&M
- MADE IN THE SHADE—Rolling Stones—Rolling Stones
- UNIVERSAL LOVE—MFSB—Phila. Intl.
- VENUS & MARS—Wings—Capitol

WHEREHOUSE/CALIFORNIA

- BETWEEN THE LINES—Janis Ian—Col
- CAUGHT IN THE ACT—Commodores—Motown
- CHICAGO THEME—Hubert Laws—CTI
- DYN-O-MITE—Jimmie Walker—Buddah
- EXPANSIONS—Lonnie Liston Smith—Flying Dutchman
- HORIZON—Carpenters—A&M
- LIFE IS YOU—Batdorf & Rodney—Arista
- STAPPIN'—Pointer Sisters—ABC Blue Thumb
- THE ORIGINAL SOUNDTRACK—10cc—Mercury
- VENUS & MARS—Wings—Capitol

LICORICE PIZZA/LOS ANGELES

- BETWEEN THE LINES—Janis Ian—Col
- 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
- MADE IN THE SHADE—Rolling Stones—Rolling Stones
- METAMORPHOSIS—Rolling Stones—Abkco
- ONE OF THESE NIGHTS—Eagles—Asylum
- PICTURES AT AN EXHIBITION—Tomita—RCA
- VENUS & MARS—Wings—Capitol

TOWER/LOS ANGELES

- CUT THE CAKE—Average White Band—Atlantic
- DISCO BABY—Van McCoy & the Soul City Symphony—Avco
- HORIZON—Carpenters—A&M
- INSIDES OUT—Bohannon—Dakar
- NANCY NEVINS—Tom Cot
- ONE OF THESE NIGHTS—Eagles—Asylum
- SHABAZZ—Billy Cobham—Atlantic
- TAKE A CHANCE—Jerry Riopelle—ABC
- THE ORIGINAL SOUNDTRACK—10cc—Mercury
- VENUS & MARS—Wings—Capitol

EVERYBODY'S RECORDS/NORTHWEST

- CHICAGO THEME—Hubert Laws—CTI
- CUT THE CAKE—Average White Band—Atlantic
- LIFE IS YOU—Batdorf & Rodney—Arista
- MADE IN THE SHADE—Rolling Stones—Rolling Stones
- ONE OF THESE NIGHTS—Eagles—Asylum
- PABLO CRUISE—A&M
- PURE DESMOND—Paul Desmond—CTI
- ROGER McGUIINN & BAND—Col
- SNOW GOOSE—Camel—Janus
- TROUBLE IN PARADISE—Souther, Hillman, Furay Band—Asylum

JUNE 28, 1975



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)

JUNE 28	JUNE 21				
1	1	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY	ELTON JOHN	MCA 2142	4 F
	2	FOUR WHEEL DRIVE	BACHMAN-TURNER OVERDRIVE/	Mercury SRM1 1027	5 F
3	4	VENUS AND MARS	WINGS/Capitol SMAS 11419		3 F
4	3	STAMPEDE	DOOBIE BROTHERS/Warner Bros. BS 2835		7 F
5	8	HEARTS AMERICA	Warner Bros. BS 2852		13 F
6	7	THAT'S THE WAY OF THE WORLD	EARTH, WIND & FIRE/	Columbia PC 33280	16 F
7	9	SURVIVAL	O'JAYS/Phila. Intl. KZ 33150 (Col)		10 E
8	44	LOVE WILL KEEP US TOGETHER	CAPTAIN & TENNILLE/	A&M SP 3405	2 E
9	10	WELCOME TO MY NIGHTMARE	ALICE COOPER/Atlantic	SD 18130	15 F
10	12	MISTER MAGIC	GROVER WASHINGTON, JR./Kudu 201S	(Motown)	14 F
11	6	FANDANGO	ZZ TOP/London PS 6566		7 F
12	13	TOMMY SOUNDTRACK	Polydor PD 9502		14 H
13	11	CHICAGO VIII	Columbia PC 33100		12 F
14	5	PLAYING POSSUM	CARLY SIMON/Elektra 7E 1033		9 F
15	41	THE HEAT IS ON	ISLEY BROTHERS/T-Neck PZ 33536 (Col)		3 F
16	15	SPIRIT OF AMERICA	BEACH BOYS/Capitol SVBB 11384		9 F
17	16	A SONG FOR YOU	TEMPTATIONS/Gordy G6 96951	(Motown)	21 F
18	20	GREATEST HITS	ELTON JOHN/MCA 2128		32 F
19	24	ADVENTURES IN PARADISE	MINNIE RIPERTON/Epic	PE 33454	5 F
20	25	GORILLA	JAMES TAYLOR/Warner Bros. BS 2866		5 F
21	21	PHYSICAL GRAFFITI	LED ZEPPELIN/Swan Song SS 2200	(Atlantic)	16 I
22	22	TOYS IN THE ATTIC	AEROSMITH/Columbia PC 33471		9 F
23	40	METAMORPHOSIS	ROLLING STONES/Abkco ANA 1	(London)	2 F
24	18	HAVE YOU NEVER BEEN MELLOW	OLIVIA NEWTON-JOHN/	MCA 2133	19 F
25	14	BLOW BY BLOW	JEFF BECK/Epic PE 33409		12 F
26	32	DIAMONDS AND RUST	JOAN BAEZ/A&M SP 4527		6 F
27	33	DISCO BABY	VAN MCCOY & THE SOUL CITY SYMPHONY/	Avco AV 69006	7 F
28	28	SOAP OPERA	KINKS/RCA LPL1 5081		7 F



CHARTMAKER OF THE WEEK

29 — **ONE OF THESE NIGHTS**
EAGLES
Asylum 7E 1039



30	23	AN EVENING WITH JOHN DENVER	RCA CPL 0764		17 J
31	31	HEART LIKE A WHEEL	LINDA RONSTADT/Capitol ST 11368		30 F
32	17	JUDITH	JUDY COLLINS/Elektra 7E 1032		12 F
33	19	STRAIGHT SHOOTER	BAD COMPANY/Swan Song SS 8413	(Atlantic)	11 F
34	27	BEFORE THE NEXT TEARDROP FALLS	FREDDY FENDER/	ABC Dot DOSD 2020	7 F
35	43	PICTURES AT AN EXHIBITION	TOMITA/RCA ARL1 0838		8 F
36	42	TWO LANE HIGHWAY	PURE PRAIRIE LEAGUE/RCA	APL1 0933	4 F
37	58	MADE IN THE SHADE	ROLLING STONES/Rolling Stones	COC 79102 (Atlantic)	2 F
38	29	BLUE SKY, NIGHT THUNDER	MICHAEL MURPHEY/Epic	KE 33290	15 E
39	39	TO BE TRUE	HAROLD MELVIN & THE BLUE NOTES Featuring	THEODORE PENDERGRASS/Phila. Intl. KZ 33148 (Col)	16 E
40	47	BLIND BABY	NEW BIRTH/Buddah BDS 5636		5 F
41	26	NUTHIN' FANCY	LYNYRD SKYNYRD/MCA 2137		12 F

42	48	MY WAY	MAJOR HARRIS/Atlantic SD 18119		7 F
43	45	I'LL PLAY FOR YOU	SEALS & CROFTS/Warner Bros. 2848		13 F
44	68	CHOCOLATE CHIP	ISAAC HAYES/ABC ABCD 874		2 F
45	49	THE LAST FAREWELL	ROGER WHITTAKER/RCA APL1 0855		6 F
46	—	CUT THE CAKE	AVERAGE WHITE BAND/Atlantic SO 18140		1 F
47	30	DISCOTHEQUE	HERBIE MANN/Atlantic SD 1670		9 F
48	34	HE DON'T LOVE YOU LIKE I LOVE YOU	TONY ORLANDO & DAWN/Elektra 7E 1034		8 F
49	52	IN THE POCKET	STANLEY TURRENTINE/Fantasy F 9478		8 F
50	35	DRESSED TO KILL	KISS/Casablanca NBLP 7016		10 F
51	51	AMERICA'S CHOICE	HOT TUNA/Grunt BL1 0820 (RCA)		6 F
52	76	UNIVERSAL LOVE	MFSB/Phila. Intl. KZ 33158 (Col)		2 F
53	60	TALE SPINNIN'	WEATHER REPORT/Columbia PC 33417		5 F
54	62	PHONE CALL FROM GOD	JERRY JORDAN/MCA 473		4 F
55	55	A QUIET STORM	SMOKEY ROBINSON/Tamla T6 33751		8 F
56	63	CAUGHT IN THE ACT	COMMODORES/Motown M6 82051		5 F
57	67	INITIATION	TODD RUNDGREN/Bearsville BR 6957 (WB)		3 F
58	46	SUPERNATURAL	BEN E. KING/Atlantic SD 18132		8 F
59	59	JUKE JOINT JUMP	ELVIN BISHOP/Capricorn CP 0151 (WB)		7 F
60	61	EXPANSIONS	LONNIE LISTON SMITH/Flying Dutchman	BOL1 0934 (RCA)	7 F
61	66	BETWEEN THE LINES	JANIS IAN/Columbia PC 33394		4 F
62	53	CHOCOLATE CITY	PARLIAMENT/Casablanca NBLP 7014		8 F
63	64	THE MANHATTAN TRANSFER	Atlantic SD 18133		5 F
64	65	STEPPING INTO TOMORROW	DONALD BYRD/Blue Note	BN LA 386G (UA)	12 F
65	78	TROUBLE IN PARADISE	SOUTHER, HILLMAN, FURAY BAND/	Asylum 7E 1036	3 F
66	—	HORIZON	CARPENTERS/A&M SP 4530		1 F
67	70	SEX MACHINE TODAY	JAMES BROWN/Polydor PD 6042		4 F
68	36	FIVE-A-SIDE	ACE/Anchor ANCL 2001 (ABC)		13 F
69	71	WALT DISNEY'S MICKEY MOUSE CLUB MOUSEKEDANCE AND OTHER MOUSEKETEER FAVORITES	Featuring THE MIKE CURB CONGREGATION & VARIOUS ARTISTS/	Disneyland 1362	9 F
70	87	THE ORIGINAL SOUNDTRACK	10cc/Mercury SRM 1 1029		3 F
71	37	KATY LIED	STEELY DAN/ABC ABCD 846		13 F
72	88	ENDLESS SUMMER	BEACH BOYS/Capitol SVBB 11307		25 F
73	84	TODAY	ELVIS PRESLEY/RCA APL1 1039		2 F
74	75	FIRE ON THE MOUNTAIN	CHARLIE DANIELS BAND/	Kama Sutra KSBS 2603	24 F
75	83	STEPPIN'	POINTER SISTERS/ABC Blue Thumb BTSD 6071		3 F
76	38	WILL O' THE WISP	LEON RUSSELL/Shelter SR 2138 (MCA)		10 F
77	85	COMING DOWN YOUR WAY	THREE DOG NIGHT/ABC	ABCD 888	2 F
78	80	DARK SIDE OF THE MOON	PINK FLOYD/Harvest SMAS 1163	(Capitol)	84 F
79	50	THE AURA WILL PREVAIL	GEORGE DUKE/MPS/BASF 25613		6 F
80	57	AVERAGE WHITE BAND	Atlantic SD 7308		35 F
81	54	THE WIZ ORIGINAL BROADWAY CAST	Atlantic SD 18137		9 F
82	81	SHEER HEART ATTACK	QUEEN/Elektra 7E 1026		24 F
83	56	ROLLING DOWN A MOUNTAIN	MAIN INGREDIENT/	RCA APL1 0644	8 F
84	82	PHOEBE SNOW	Shelter 2109 (MCA)		35 F
85	72	JUST A BOY	LEO SAYER/Warner Bros. BS 2836		16 F
86	69	BLUEJAYS	JUSTIN HAYWARD & JOHN LODGE/Threshold	THS 14 (London)	14 F
87	95	SNEAKIN' SALLY THROUGH THE ALLEY	ROBERT PALMER/	Island ILPS 9294	2 F
88	89	COLD ON THE SHOULDER	GORDON LIGHTFOOT/	Reprise MS 2006 (WB)	18 F
89	98	SPARTACUS TRIUMVIRAT	Capitol ST 11392		2 F
90	104	MOVING VIOLATION	JACKSON 5/Motown M6 82951		1 F
91	93	CHASE THE CLOUDS AWAY	CHUCK MANGIONE/A&M	SP 4518	3 F
92	103	THANK YOU BABY	STYLISTICS/Avco AV 69008		1 F
93	102	TANYA TUCKER	MCA 2141		1 F
94	97	JOHN DENVER'S GREATEST HITS	RCA CPL1 0374		81 F
95	106	MATCHING TIE AND HANDKERCHIEF	MONTY PYTHON/	Arista 4039	1 F
96	96	YOUNG AMERICANS	DAVID BOWIE/RCA APL1 0998		15 F
97	99	BACK HOME AGAIN	JOHN DENVER/RCA APL1 0548		49 F
98	109	DYN-O-MITE	JIMMIE WALKER/Buddah BDS 5635		1 F
99	110	AIN'T LIFE	GRAND BLACK OAK ARKANSAS/Atco SD 36 111		1 F
100	111	DISCO TEX AND HIS SEX-O-LETTES	Chelsea CHL 505		1 F



Photography—Ed Caswell

THE ALBUM AND THE TOUR



July 3	Louisville Downs Louisville, Kentucky	27	County Auditorium Fayetteville, North Carolina	5, 6, 7	MCA Amphitheater Universal City, California
5	County Field House Erie, Pennsylvania	29	Wings Stadium Kalamazoo, Michigan	11	Selland Arena Fresno, California
6	Memorial Auditorium Kitchener, Ontario, Canada	30, 31	Blossom Music Festival Cuyahoga Falls, Ohio	12	Memorial Auditorium Sacramento, California
8	Civic Center Ottawa, Ontario, Canada	August 4	TV Filming WTTW TV Chicago, Illinois	13	Sahara Hotel Space Center Las Vegas, Nevada
9	O'Keefe Center Toronto, Ontario, Canada	6	Veteran Memorial Auditorium Green Bay, Wisconsin	14	Community Center Arena Tucson, Arizona
10, 11, 12	Pine Knob Theater Clarkston, Michigan	7	Des Moines Memorial Auditorium Des Moines, Iowa	16	Civic Auditorium Colorado Springs, Colorado
13	Mesker Music Theater Evansville, Indiana	8	State Fairgrounds Milwaukee, Wisconsin	17	Regis College Denver, Colorado
15	Syria Mosque Pittsburgh, Pennsylvania	9	Municipal Auditorium Sioux City, Iowa	19	University of Utah Salt Lake City, Utah
16	Shaeffer Music Festival Central Park New York City, New York	10	Soldiers & Sailors Memorial Auditorium Kansas City, Missouri	21	Pacific Coliseum Vancouver, British Columbia, Canada
18	Palace Theater Providence, Rhode Island	11	Shrine Mosque Springfield, Missouri	23	Jubilee Auditorium Calgary, Alberta, Canada
19	Cape Cod Coliseum Cape Cod, Massachusetts	13	Washington Park Homewood, Illinois	24	Edmonton Coliseum Edmonton, Alberta, Canada
20	Casino Asbury Park, New Jersey	29	Monterey Fair Grounds Monterey, California	26	Paramount Theater Portland, Oregon
22	Richmond Mosque Richmond, Virginia	30	Concord Pavilion Concord, California	27	Seattle Arena Seattle, Washington
23	Tower Theater Philadelphia, Pennsylvania	31	Santa Barbara County Bowl Santa Barbara, California	28	Spokane Coliseum Spokane, Washington
24	Capitol Center Largo, Maryland	September 2, 3	Celebrity Theater Phoenix, Arizona	October 4	Golden Hall San Diego, California
25	Greenville Auditorium Greenville, South Carolina	4	Civic Auditorium Bakersfield, California	5	Anaheim Convention Center Anaheim, California
26	Charlotte Coliseum Charlotte, North Carolina				

Available on ABC Records ABCD 858



101 THE ALBUM CHART 150

JUNE 28, 1975

JUNE 28	JUNE 21	
101	101	NEW CITY BLOOD, SWEAT & TEARS/Columbia PC 33484
102	73	JUST ANOTHER WAY TO SAY I LOVE YOU BARRY WHITE/ 20th Century T 466
103	92	PIECES OF THE SKY EMMYLOU HARRIS/Reprise 2213 (WB)
104	108	THE BRECKER BROTHERS/Arista AL 4037
105	100	LET THERE BE MUSIC ORLEANS/Asylum 7E 1029
106	107	REUNION B. J. THOMAS/ABC ABCP 858
107	74	KING ARTHUR RICK WAKEMAN & THE ENGLISH ROCK ENSEMBLE/A&M SP 4515
108	118	JASMINE DREAMS EDGAR WINTER/Blue Sky PZ 33483 (Col)
109	133	MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)
110	77	SOLID MANDRILL/United Artists UA LA 408G
111	79	CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647
112	122	I'M JESSI COLTER/Capitol ST 11663
113	86	THE DRAMATIC JACKPOT RON BANKS & THE DRAMATICS/ ABC ABCD 867
114	132	AMERICA TODAY CURTIS MAYFIELD/Curtom CU 5001 (WB)
115	112	SUN GODDESS RAMSEY LEWIS/Columbia KC 33194
116	90	BUSTIN' OUT PURE PRAIRIE LEAGUE/RCA LSP 4769
117	120	FEELINGS PAUL ANKA/United Artists UA LA 367G
118	91	TOM CAT TOM SCOTT & THE L.A. EXPRESS/Ode SP 77028 (A&M)
119	121	CLOSEUP FRANKIE VALLI/Private Stock PS 2000
120	94	IAN HUNTER/Columbia PC 33480
121	134	MELISSA MELISSA MANCHESTER/Arista 4031
122	105	FUNNY LADY SOUNDTRACK/Arista AL 9004
123	114	JANIS JANIS JOPLIN/Columbia PG 33345
124	137	INTERNATIONAL THREE DEGREES/Phila. Intl. KZ 33162
125	144	SHABAZZ BILLY COBHAM/Atlantic SD 18139
126	113	BEST OF FREE/A&M SP 3663
127	147	RENAISSANCE RAY CHARLES/Crossover CR 9005
128	119	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN/ MCA 411
129	115	TWO BOB JAMES/CTI 6057 (Motown)
130	116	FRAMPTON PETER FRAMPTON/A&M SP 4512
131	117	IT'LL SHINE WHEN IT SHINES OZARK MOUNTAIN DAREDEVILS/A&M SP 3654
132	—	STRANGE UNIVERSE MAHOGANY RUSH/20th Century T 482
133	124	BARRY MANILOW II/Bell 1314 (Arista)
134	—	THE CHICAGO THEME HUBERT LAWS/CTI 6058S1 (Motown)
135	135	AMBROSIA/20th Century T 434
136	125	COMMON SENSE JOHN PRINE/Atlantic SD 18127
137	141	INSIDE OUT BOHANNON/Dakar BK 6016 (Brunswick)
138	—	LIFE IS YOU BATDORF & RODNEY/Arista AL 4041
139	131	NATTY DREAD BOB MARLEY & THE WAILERS/Island ILPS 9281
140	146	ANNIVERSARY SPECIAL VOL. 1 EARL SCRUGGS REVUE/ Columbia PC 33416
141	126	NIGHTBIRDS LABELLE/Epic KE 33075
142	142	MIDNIGHT ON THE WATER DAVID BROMBERG BAND/ Columbia PC 33397
143	145	PILOT/EMI ST 11386 (Capitol)
144	127	WHEN WILL I SEE YOU AGAIN JOHNNY MATHIS/ Columbia PC 33420
145	136	SAMMY JOHNS/GRC 5003
146	128	SONG FOR AMERICA KANSAS/Kirshner PZ 33385 (Col)
147	138	TOMMY VARIOUS ARTISTS/Ode 9001 (A&M)
148	130	FOR EARTH BELOW ROBIN TROWER/Chrysalis 1073 (WB)
149	123	FEEL LIKE MAKIN' LOVE ROBERTA FLACK/Atlantic SD 18131
150	140	FIRE OHIO PLAYERS/Mercury SRM 11013

151-200 ALBUM CHART

151	THE CHOICE FOUR/RCA APL1 0913
152	BEHIND THE EYES TIM MOORE/ Asylum 7E 1042
153	JOURNEY/Columbia PC 33388
154	DIAMOND HEAD PHIL MANZANERA/ Atco SD 36 113
155	USA KING CRIMSON/Atlantic SD 18136
156	BANKRUPT DR. HOOK/Capitol ST 11397
157	ARMAGEDDON/A&M SP 4513
158	ELECTRONIC REALIZATIONS FOR ROCK ORCHESTRA SYNERGY/ Passport PPSD 98009 (ABC)
159	SPIRIT OF '76 SPIRIT/Mercury SRM 2 804
160	SEASTONES/Round RX 106
161	LET ME BE THERE OLIVIA NEWTON- JOHN/MCA 389
162	WARRIOR ON THE EDGE OF TIME HAWKWIND/Atco SD 36 115
163	SEDAKA'S BACK NEIL SEDAKA/ Rocket 463 (MCA)
164	NEWBORN JAMES GANG/Atco SD 36112
165	MAKE THE WORLD GO AWAY DONNY & MARIE OSMOND/ MGM 4996
166	SONGS FOR A FRIEND JON MARK/ Columbia PC 33339
167	NEW AND IMPROVED SPINNERS/ Atlantic SD 18118
168	I FEEL A SONG GLADYS KNIGHT & THE PIPS/Buddoh BDS 5612
169	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
170	TOM SCOTT & THE L.A. EXPRESS/ Ode 77021 (A&M)
171	JOE BECK/Kudu 2151 (Motown)
172	KOKOMO/Columbia PC 3342
173	THE DEADLY NIGHTSHADE/Phantom BPN 0955 (RCA)
174	THE SNOW GOOSE CAMEL/Janus JXS 7016
175	OUT AMONG 'EM LOVE CHILDS AFRO CUBAN BLUES BAND/ Roulette SR 3016
176	DIAMOND REO/Big Tree BT 89507 (Atlantic)
177	WE LOVE YOU WHOEVER YOU ARE LOVE CRAFT/Mercury SRM 1 1031
178	LATIMORE III/Glades 7505 (TK)
179	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/ Epic PE 33455
180	NATIVE DANCER WAYNE SHORTER/ Columbia PC 33418
181	ROCKIN' CHAIR GWEN McCRAE/ Cat 2605 (TK)
182	PAMPERED MENIAL PAVLOV'S DOG/ Columbia PC 33552
183	UPON THE WINGS OF MUSIC JEAN LUC PONTY/Atlantic SD 18138
184	TAKE A CHANCE JERRY RIOPELLE/ ABC ABCP 886
185	MICHAEL BOLOTIN/RCA APL1 0992
186	NANCY NEVINS/Tom Cat BYL 1 1063 (RCA)
187	DAYS OF WINE AND NEUROSES MARTIN MULL/Capricorn CPS 155 (WB)
188	NIGHT LIGHT HARMONY FOUR TOPS/ABC ABCD 862
189	THE LEGENDARY ZING ALBUM TRAMMPS/Buddah BDS 5641
190	LET'S TAKE IT TO THE STAGE FUNKADELIC/20th Century Westbound W215
191	ISN'T IT ALWAYS LOVE KAREN ALEXANDER/Asylum 7E 1040
192	FRIENDS SPIDERMAN/Power 8146 (Ambassador)
193	SUPREMES/Motown M6 828S1
194	STREET RATS HUMBLE PIE/A&M SP 4514
195	CHAPTER 4: ALIVE IN NEW YORK GATO BARBIERI/Impulse ASD (ABC)
196	SOUTHERN NIGHTS ALLEN TOUSSAINT/Reprise MS 2186 (WB)
197	TELLY SAVALAS/Audio Fidelity AFCD 6217
198	DAWN'S NEW RAGTIME FOLLIES TONY ORLANDO & DAWN/Bell 1130 (Arista)
199	FREE TO BE YOU AND ME MARLO THOMAS & FRIENDS/ Arista AL 4003
200	JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ/Mercury SRM 1 1032

ALBUM CROSS REFERENCE

ACE	68	LUCK MANGIONE	91
AEROSMITH	22	MANHATTAN TRANSFER	63
AMBROSIA	135	BARRY MANILOW	133
AMERICA	5	HERBIE MANN	47
PAUL ANKA	117	BOB MARLEY & THE WAILERS	139
AVERAGE WHITE BAND	46, 80	JOHNNY MATHIS	144
BACHMAN-TURNER OVERDRIVE	2	CURTIS MAYFIELD	114
BAD COMPANY	23	HAROLD MELVIN & THE BLUENOTES	39
JOAN BAEZ	25	MFSB	52
RON BANKS & THE DRAMATICS	113	MONTY PYTHON	95
BATDORF & RODNEY	138	MICHAEL MURPHEY	38
BEACH BOYS	16, 72	NEW BIRTH	40
JEFF BECK	25	OLIVIA NEWTON-JOHN	24, 128
ELVIN BISHOP	109	OHIO PLAYERS	150
BLACK OAK ARKANSAS	99	O'JAYS	7
BLOOD, SWEAT AND TEARS	101	ORIGINAL CAST:	
BOHANNON	137	THE WIZ	81
DAVID BOWIE	96	TONY ORLANDO & DAWN	48
DAVID BROMBERG	142	ORLEANS	105
BRECKER BROTHERS	104	OZARK MOUNTAIN DAREDEVILS	131
JAMES BROWN	67	ROBERT PALMER	87
DONALD BYRD	65	PARLIAMENT	62
CAPTAIN & TENNILLE	8	PILOT	143
CARPENTERS	66	PINK FLOYD	78
RAY CHARLES	127	POINTER SISTERS	75
CHICAGO	13	ELVIS PRESLEY	73
BILLY COBHAM	125	JOHN PRINE	136
JUDY COLLINS	32	PURE PRAIRIE LEAGUE	36, 116
JESSI COLTER	112	QUEEN	82
COMMODORES	56	MINNIE RIPERTON	19
ALICE COOPER	9	SMOKEY ROBINSON	65
CHARLIE DANIELS BAND	74	LINDA RONSTADT	31
JOHN DENVER	30, 94, 97	TODD RUNDGREN	57
DISCO TEX & HIS SEX-O-LETTES	100	LEON RUSSELL	76
DOOBIE BROTHERS	4	LEO SAYER	85
GEORGE DUKE	79	TOM SCOTT & THE L.A. EXPRESS	118
EAGLES	29	EARL SCRUGGS	140
EARTH, WIND & FIRE	6	SEALS & CROFTS	43
FREDDY FENDER	34	CARLY SIMON	14
ROBERTA FLACK	149	LONNIE LISTON SMITH	60
PETER FRAMPTON	130	PHOEBE SNOW	84
FREE	126	SOUNDTRACKS:	
EMMYLOU HARRIS	103	FUNNY LADY	122
MAJOR HARRIS	42	MICKEY MOUSE CLUB	69
ISAAC HAYES	44	TOMMY	12
JUSTIN HAYWARD/JOHN LODGE	86	SOUTHER, HILLMAN, FURAY BAND	45
HOT TUNA	51	STEELY DAN	71
IAN HUNTER	128	ROLLING STONES	23, 37
JANIS IAN	61	STYLISTICS	92
ISLEY BROTHERS	15	SUPERTRAMP	111
JACKSON FIVE	90	JAMES TAYLOR	20
BOB JAMES	129	TEMPTATIONS	17
ELTON JOHN	1, 18	10cc	70
SAMMY JOHNS	145	B. J. THOMAS	106
JANIS JOPLIN	123	THREE DEGREES	124
JERRY JORDAN	54	THREE DOG NIGHT	77
KANSAS	146	TOMITA	35
BEN E. KING	58	TRIUMVIRAT	89
KINKS	28	ROBIN TROWER	148
KISS	50	TANYA TUCKER	93
LABELLE	141	STANLEY TURRENTINE	49
HUBERT LAWS	134	FRANKIE VALLI	119
LED ZEPPELIN	21	VARIOUS ARTISTS:	
RAMSEY LEWIS	115	TOMMY	147
GORDON LIGHTFOOT	88	RICK WAKEMAN	107
LYNYRD SKYNYRD	41	JIMMIE WALKER	98
VAN MCCOY	27	GROVER WASHINGTON, JR.	10
MAHOGANY RUSH	132	WEATHER REPORT	53
MAIN INGREDIENT	83	BARRY WHITE	102
MELISSA MANCHESTER	121	ROGER WHITTAKER	45
MANDRILL	110	WINGS	3
		EDGAR WINTER	108
		ZZ TOP	11

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4) more aware of . . and 5) more sold on . . music on tape! To help you do all five:

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- #2-GRT Catalog . . free
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- #5-A Cruisin' Key Ring . . limit one . . free
- #6-The 32-page Radio Handbook . . free
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 Zip _____
 Your GRT Distributor _____

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Buy These Colorful GRT Sextette T-Shirts for only \$2.00 . . and offer them at \$3.00 (or more) and make a buck. For extra "mileage" have them imprinted locally with your store name on the back!

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Sutton-Miller:

Building on the Mystic Moods Line

By ELIOT SEKULER

■ LOS ANGELES—Beginning last fall with a single and a catalogue of mood music lps, Sutton-Miller Ltd. has made maximum use of creative merchandising aids and in-store promotion to build a pattern of steady sales. Until the present, the company's growth has been keyed to the repackaging and marketing of the Mystic Moods catalogue on the Soundbird label. According to the firm's principals, Joe Sutton and Brad Miller, new singles releases have been scheduled on the reactivated Shadybrook label, including product by Bobby Vee, Gayle McCormick and Prime Cut.

The first of the Mystic Moods lps was released nine years ago on the Philips label, with the line moving to Warner Bros. and eventually to Sutton-Miller. The concept originated with Brad Miller when, as a San Francisco deejay, he played two turntables simultaneously, one with a sound-effects recording and the other with some MOR material. Since then, nine lps have been issued sporting a similar albeit more rhythmically-oriented sound. According to Joe Sutton, the line has sold over 2,500,000 units since its inception and has enjoyed renewed consumer interest as a result of disco play and the release of a single, culled from the "Erogenous" lp, which has picked up some secondary play and is currently listed at 107 on the **Record World** chart.

Until this time, the Mystic Moods catalogue has depended

heavily upon word-of-mouth and an elaborate point-of-purchase display emphasizing the sensuality of the recordings. According to Sutton, with the first release Harvey came up with the idea. "We had a meeting and Harvey said, 'this is love music; we should do nudes.' So we didn't do nudes to do nudes; it's just that this is what the music is."

The albums themselves are elaborately packaged with a similar theme and Sutton estimates their cost at \$.30 each, approximately \$.08 over the cost of the average album package.

Six more Mystic Moods lps have been recorded, according to Sutton, with the first release set for fall. The Mystic Moods are produced by Hal Winn and Bob Todd with arrangements by Don McGuiness. Brad Miller handles the sound effects.

Sutton-Miller is distributed through independents in this country; an international deal has yet to be set, although Sutton reports that he will be looking for such an affiliation at the Musexpo meeting in Las Vegas.

TK Signs Tropea



Henry Stone, president of TK Productions, announced the signing of John Tropea to an exclusive recording contract as a solo artist on TK's Marlin label. The guitarist has recently completed work on his first solo album, which he wrote, produced and arranged. Pictured above during the signing, are, from left, TK vice president Steve Alaimo, Tropea and Stone.

Meters Join Stones For Additional Dates

■ NEW YORK—The Meters (Reprise), who have already opened the first two dates in the current Rolling Stones North American tour (in Baton Rouge and San Antonio), will again join the Rolling Stones in San Francisco and Seattle July 15-16. The Cow Palace (San Francisco) and the Coliseum (Seattle) dates are in addition to the previously announced Stones-Meters dates in Atlanta, Detroit and Greensboro.

Buddah Fest at the Apollo



Buddah Records recently showcased nine of its top r&b acts in a three-day "Soul of the Buddah Group" festival at New York's Apollo Theatre. In an effort to provide top entertainment at reduced prices, Buddah rented the theater for the engagement, paid the expenses for the acts and donated quantities of tickets to radio stations WBLS, WWRL and WLIB for donation to their favorite community charities. Headlining the bill was Melba Moore, with special guest artists Black Ivory, the Modulations, Bobby Wilson, Jae Mason, First Class, Fifth Avenue, Jimmy Jackson and the Sound Experience. In the photo above, Melba Moore and Buddah president Art Kass (fourth and fifth from left, respectively) welcome Buddah's r&b national promotion force in the lobby of the Apollo. From left are: Alan Lott, director of r&b operations; Ron Early, east coast regional promotion; singer Jimmy Jackson; Bill Able, director of artist relations; Earlean Fisher, midwest regional promo director; Caesar Hancock, Texas area promo director and Billy Hendricks, local promo (Philadelphia).

deCoteaux, Silvester Sign Ricky Williams

■ NEW YORK—The production team of Bert deCoteaux and Tony Silvester (Penumbra Music Co.) have signed 22-year old blind keyboard artist Ricky Williams to an exclusive contract.

Williams not only plays piano, organ, drums, saxophone and sings, he also arranges all of his songs, composes and writes lyrics.

Attending the signing of the contract was Seymour Feig, counsel for Ricky Williams; Michael Rudell, counsel for Penumbra Music Co.; Tony Silvester, Ricky Williams, and Shel Freund of the Louis Braille Foundation.

Spirit on Tour

■ CHICAGO—Spirit, with Randy California and Ed Cassidy, has begun a tour covering as far east as Philadelphia, through the midwest, then west to a concert in San Francisco.

The Mercury act, whose album is titled "The Spirit of '76," has included in the tour two headline dates at Detroit's Michigan Palace, two shows in one night in Philadelphia's Spectrum and a special show at San Francisco's Circle Star Theater July 7 with ticket prices topped at three dollars.

Forrest Records Bows

■ BAYTOWN, TEXAS—Mrs. Forrest Howard has announced the formation of Forrest Records, a Texas based record company, designed for the development and launching of Texas writers, musicians, and performers as well as an outlet for master purchases.

The first release on the label is a single by The Sound of Los Angeles. Forrest Records and its publishing subsidiaries will be housed at 1925 8th St., Port Neches, Texas 77651.

Atlantic Jazz Campaign Features Brubeck Show

■ NEW YORK—Charlie Brown of Atlantic Records' jazz department has announced that the company will kick off its summer "Sound Waves" album sales campaign by presenting Dave Brubeck in a special 90-minute segment of "Jazz at Noon," to be broadcast live on WRVR-FM from Shephard's in the Drake Hotel on Friday, June 27. The broadcast, which is in conjunction with George Wein and the Newport Jazz Festival-New York, will mark the unofficial opening performance of the Newport Fest, which runs from that Friday evening through Sunday, July 6.

PIP Blows Whistles

■ WOODBURY, N.Y. — P.I.P. Records has launched a whistle-blowing promotion for the current hit "7-6-5-4-3-2-1 (Blow Your Whistle)" by the Gary Toms Empire, it was announced by Bugs Bower, vice president of the label. P.I.P. Records is distributing over 25,000 whistles of every size, shape and description to radio stations, discotheques and television shows throughout the country.

CTI Releases Set

■ LOS ANGELES—Motown has scheduled album releases from Esther Phillips, the New York Jazz Quartet and guitarist Jim Hall for the firm's distributed CTI label.

"What a Difference a Day Makes" is Esther Phillips' fifth release for the label; the New York Jazz Quartet's initial release, "In Concert in Japan," was recorded at Tokyo's Ubin-Chokin-Kaikan Hall; and Jim Hall debuts as a CTI soloist with "Concierto."

SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "That's The Way Of The World" — Earth, Wind & Fire (Columbia). Listen to a new dimension of this group. They have been instrumental in giving a complete face lift to rhythm and blues.

DEDE'S DITTIES TO WATCH: "I'll Be Loving You Sooner Or Later" —

Anthony & The Imperials (Avco-SLO); "You're Everything I Need" — Major Lance (Osiris-UPT). "I Feel A Song (In My Heart)" — Bob James (CTI-MUPT).

DISCO POTENTIAL: "Do It Any Way You Wanna" — People's Choice (TSOP).

"Midnight Special" will be a totally new experience when Motown recording artists, the Temptations host this national NBC-TV show. The Temptations are currently going through a complete face lift with their new lead singer, Glenn Leonard. Their new and improved show will be shown June 27.



The Temptations' 'Midnight Special' appearance.

Last week we stated that Phillipe Wynn was no longer the lead singer of the Spinners and his place was taken by John Edwards. Wynn will be back with the group July 5, as it was a temporary lay-off due to illness.

WVIS-AM is located in St. Croix, Virgin Islands, where they are programming r&b and jazz. Joseph Bahr, president of the station, would like to be serviced with musical product. You may send all your material to: 7-A Estate Whim, Box 1403, Frederiksted, Saint Croix, Virgin Islands 00840.

Looking for a radio announcer? Look no more — Juan Tigre of WPDQ-AM (Jacksonville) is willing to

relocate and holds a third phone. You may reach Tigre at (904) 355-9507.

The Electro-Disco, formed by Bill Haywood, is a new radio series with a disco format. It is available to stations without charge. The complete package includes its own set of jingles and custom ID's along with promos for each participating market. This series has its own featured announcer, Bobby Bennett of WOL-AM (Washington, D.C.) It is designed to broadcast on Friday or Saturday night 9 p.m. to midnight, and can run once per week at anytime. If you would like further details, please contact Bill Haywood at (202) 785-0275.

Leaving Atlantic records is Tommy Phillips, who was handling west coast regional promotion. Replacing him is Jay Butler, formerly of United Artists.

Effective immediately at Buddah, Alan Lott has brought in from ABC/Dunhill, Earlene Fisher to hold down the midwest. Sonny Woods, formerly with RCA and Atlantic, will be promoting in the southwest.

Our deepest sympathy goes out to the family of Don Robey, who passed away Monday, June 16, of a heart attack. Robey was a pioneer in the record industry and the original owner of Duke/Peacock Records. The funeral was held Thursday, June 19 in Houston, Texas.

Ron Banks & the Dramatics

(Continued from page 27)

'get down' from James Brown. But though we learned a lot from others, we never copied them."

After their "Dramatic Experience," "Dramatically Yours" and (on Chess/Cadet) "The Dramatics vs. The Dells" albums were released, the group's status as an innovative studio ensemble was confirmed by critics and record buyers across the country. And, during this period, the group played to SRO audiences across Europe and the United States, including such prestigious theaters as the Universal Amphitheatre, Circle Star, Mill Run, Westbury Music Fair and the Felt Forum. They have also been seen on numerous national television shows, including "Midnight Special," "In Concert," "Dinah Shore" and "Soul Train."

Now, with "The Dramatic Jackpot" on ABC, Ron Banks and the Dramatics are proving that their definitive Motor City sound is flexible enough to include the whole range between soft ballads and funky rockers. Produced by Don Davis, the album demonstrates Ron's theory that "only those who are versatile survive. It's chock full of ballads, rockers and finger poppers. Music has a tendency to change, and you cannot sing just one sound and sell it year after year." On record and on stage, Ron Banks and the Dramatics offer such an expert blend of vocal harmony, exciting material and flashy performing personality that the result is an entertainment jackpot. As Willie says, describing their effect on an audience, "We're like a love potion."

R&B PICKS OF THE WEEK

SINGLE



THE TEMPTATIONS, "GLASSHOUSE" (Jobete, ASCAP/Stone Diamond, 3MI). Third in the series of jingles extracted from their gold lp, "A Song For You." Producers Jeffrey Bowen and the chairman of the board, Berry Gordy, have taken the spiffy quintet into another area of the musical spectrum. This cut has been played heavily across the country, aiding sales on the album. Gordy 7144 F (Motown).

SLEEPER



TAMIKO JONES, "JUST YOU AND ME" (Low-Bam Music, BMI). Ms. Jones wrote and produced this tune, destined to be a major chart item. The vocals enhance the quality of the lyrics and melody. Hum along with Tamiko Jones as she taunts and teases you with strong voice emphasis. All this, coupled with personality, should win over all. Arista 0134.

ALBUM

THE MOMENTS, "LOOK AT ME." Three contemporary gentlemen who have been around for some time make the grade with a beauty of a package. It speaks about love, life and all the beautiful things that surround living. Adding to the performance of the group are tracks with harps and strings added. Two cuts are recorded in the language of love — French: "Look At Me" and "Girls." Stang ST 1047 (All Platinum).



NEW! NEW! NEW!

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CHI-LITES



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THE R&B SINGLES CHART

JUNE 28, 1975

JUNE 28	JUNE 21	
1	1	LOVE WON'T LET ME WAIT MAJOR HARRIS—Atlantic 3248
2	2	ROCKIN' CHAIR GWEN McCRAE—Cat 1996 (TK)
3	5	THE HUSTLE VAN McCOY & THE SOUL CITY SYMPHONY—Avco 4653
4	4	LOOK AT ME (I'M IN LOVE) MOMENTS—Stang 5060 (All Platinum)
5	6	SLIPPERY WHEN WET COMMODORES—Motown M 1338F
6	3	GIVE THE PEOPLE WHAT THEY WANT O'JAYS—Phila. Intl. ZS8 3565 (Col)
7	7	THE WAY WE WERE/TRY TO REMEMBER GLADYS KNIGHT & THE PIPS—Buddah 463
8	8	CUT THE CAKE/PERSON TO PERSON AWB—Atlantic 3261
9	9	SPIRIT OF THE BOOGIE/SUMMER MADNESS KOOL & THE GANG—Delite 1567 (PIP)
10	10	SHACKIN' UP BARBARA MASON—Buddah 459
11	12	WHY CAN'T WE BE FRIENDS? WAR—United Artists XW 629X
12	13	TAKE ME TO THE RIVER SYL JOHNSON—Hi 5N 2285 (London)
13	16	SOONER OR LATER IMPRESSIONS—Curtom CMS 0103 (WB)
14	19	JUST A LITTLE BIT OF YOU MICHAEL JACKSON—Motown 1349F
15	11	ME & MRS. JONES RON BANKS & THE DRAMATICS—ABC 12990
16	18	MISTER MAGIC GROVER WASHINGTON JR.—Kudu 924F (Motown)
17	14	GET DOWN, GET DOWN JOE SIMON—Spring 156 (Polydor)
18	23	I'LL DO FOR YOU ANYTHING YOU WANT ME TO BARRY WHITE—20th Century TC 2208
19	24	SEXY MFSB—Phila. Intl. ZS8 3567 (Col)
20	22	WHAT CAN I DO FOR YOU? LABELLE—Epic 8 50097
21	15	BABY THAT'S BACKATCHA SMOKEY ROBINSON—Tamla T54258F (Motown)
22	27	FREE MAN SOUTH SHORE COMMISSION—Wand 11287 (Scepter)
23	25	HURT MANHATTANS—Columbia 3 10140
24	29	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) GARY TOMS EMPIRE—PIP 6504
25	31	DO IT IN THE NAME OF LOVE BEN E. KING—Atlantic 3274
26	17	BAD LUCK (PART I) HAROLD MELVIN & THE BLUENOTES—Phila. Intl. ZS8 3562 (Col)
27	33	PLEASE PARDON ME (YOU REMIND ME OF A FRIEND) RUFUS Featuring CHAKA KHAN—ABC 12099
28	20	KEEP THE HOME FIRES BURNING LATIMORE—Glades 1726 (TK)
29	32	SEVEN LONELY NIGHTS FOUR TOPS—ABC 12096
30	21	SHAKEY GROUND TEMPTATIONS—Gordy G7132F (Motown)
31	28	NO CHARGE SHIRLEY CAESER—Scepter/Hob 12402
32	26	WHAT AM I GONNA DO WITH YOU BARRY WHITE—20th Century TC 2177
33	35	LOVE BEING YOUR FOOL CHARLIE WHITEHEAD—Island 007
34	40	SNEAKIN' UP BEHIND YOU BRECKER BROTHERS—Arista 0122
35	37	COME AN' GET YOURSELF SOME LEON HAYWOOD—20th Century TC 2191
36	43	THREE STEPS FROM TRUE LOVE REFLECTIONS—Capitol 4078
37	42	CHOCOLATE CITY PARLIAMENT—Casablanca 831
38	39	ACTION SPEAKS LOUDER THAN WORDS CHOCOLATE MILK—RCA PB 10290
39	45	GET DOWN TONIGHT KC & THE SUNSHINE BAND—TK 10009
40	46	FIGHT THE POWER, PART I ISLEY BROS.—T-Neck ZS8 2252 (Col)
41	41	REACH OUT FOR THE MOON (POOR PEOPLE) ANGELO BOND—ABC 12077

RCA Summer Soul (Continued from page 18)

The in-store contest, designed to focus vital point-of-sale attention on the "We've Got A Heart Of Soul" campaign, will reward store personnel for on-premises airplay of the program's lps, prominent displays of same and wearing the RCA tank top T-shirt. Prizes will be determined by local sales branch managers.

Contest

The cross-country radio contest, consumer directed, will ask listeners to name their choice of "The Greatest Black Man in History" and tell, in an essay of 50 words or more, why. T-shirts and

albums will be offered to local winners. Regional winners will be forwarded to RCA Records in New York, where a final, national winner will be selected by a team of prominent black writers currently being sought to serve as contest judges. Prize for the lucky finalist will be a week-long trip for two to the Bahamas, compliments of RCA Records.

A 60-second promotional radio spot with selected cuts of the program lps has been produced to run on those stations participating in the "Greatest Black Man in History" contest.

Disco File (Continued from page 32)

field, there's "Falbala" by the **Magic Band**, a French group (on GNP Crescendo) which has a gorgeous "Lady, Lady, Lady" sound. Again, there are a lot of breaks on this one that may make dancing difficult but when it works, it works beautifully and is worth searching out. Finally, let me re-recommend the **Major Lance** record, "You're Everything I Need" (Osiris), whose instrumental side gets better all the time.

The most essential new albums: "It's Rough Out Here" by the **Modulations** (Buddah), featuring their successful "I Can't Fight Your Love," and "I'm Hopelessly in Love," both of which still sound good; the gritty, powerful title cut; "Head On Collision with Heartbreak," as good as its title and reminiscent of **Eddie Kendricks** (note the similar theme in the **J5's** "Moving Violation"); and an outstanding "Love At Last," the best of the lot (and the longest: 5:05) with tear-'em-up vocals and a chorus worth screaming along to. The whole Philadelphia crew was along on this one—Norman Harris, Earl Young, Bobby Eli, the MFSB orchestra and Vince Montana, who did most of the arrangements—and it's one of the city's nicest surprises in some time. "Get the Cream Off the Top" is the standout on the new **Eddie Kendricks** album ("The Hit Man," on Tamla), the one cut produced by **Brian Holland**, who's certainly making a strong comeback with Motown. The song's chorus: "Come get the cream off the top/ Take the best that I've got," sung in Eddie's most insinuating style. Other cuts to watch: "Body Talk," "I've Got to Be." And David Rodriguez suggests the smooth, wonderful title cut from the new **Impressions** album, "First Impressions" (Curtom).

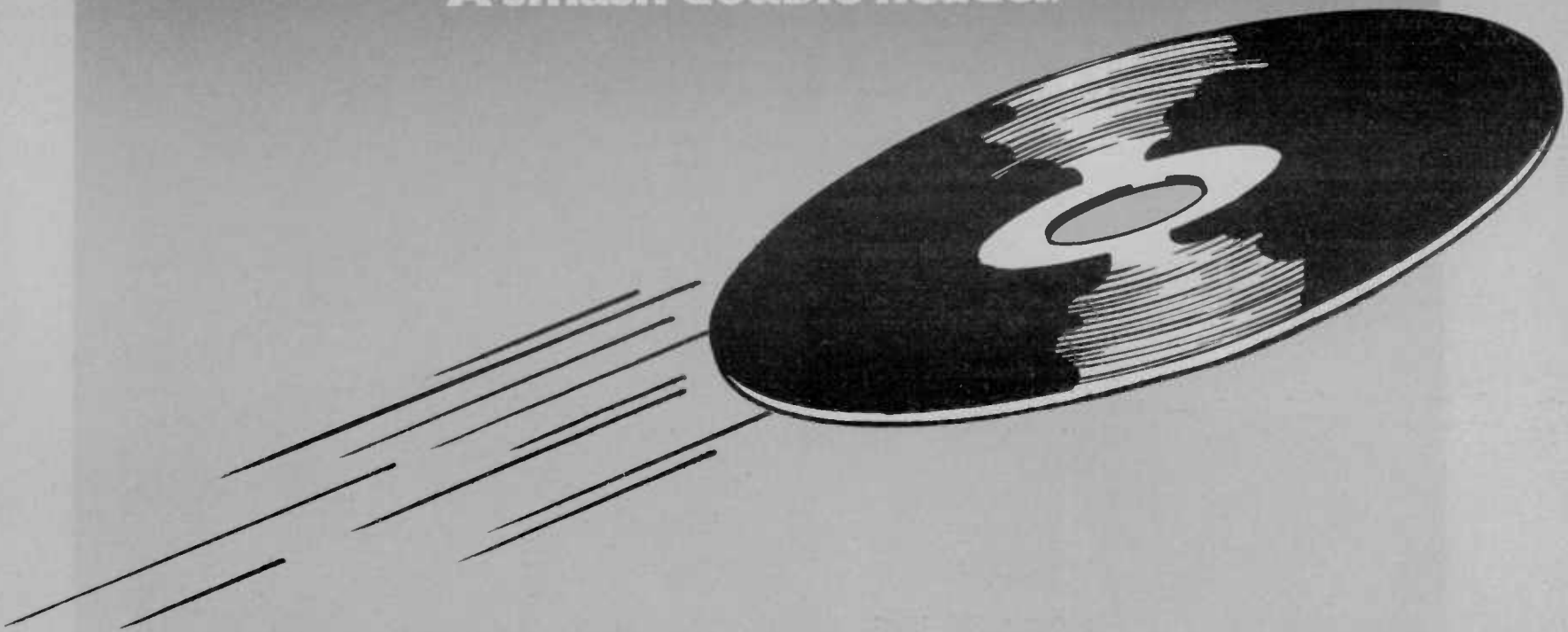
Footnotes on the Top 10 lists: Rich Pampinella from New York's Hippopotamus can always be depended upon for some off-the-wall selections and this week they are "Save Me," a 1967 single by that English group, **Dave Dee, Dozy, Beaky, Mick & Tich** (Fontana), which Pampinella says he periodically pulls out and trys but only recently has been having some success with—as the sound changes, old things suddenly fit in again—and "Introduction," a cut from a 1971 Philips import from Brazil by **Batacuda**, an instrumental full of percussion, whistles and sudden breaks which Rich says "makes the people act like fools." . . . On Mitch Schatsky's list: **Banzai's** "Chinese Kung Fu" is being released on Scepter this coming week with a disco mix version combining it and "Rhythm Kung Fu," that runs 5:12 and is highly recommended even if it's a little more than you can take; "La La La" by **El Chiclé** is the original Brazilian version which Schatsky and most others have only on a dub copy, so no label information is available right now; "Little Bit of Love" and "Let's Go to the Disco" are both from the forthcoming (from RCA) **Faith, Hope & Charity** album, produced by **Van McCoy** and now advanced to disco DJs on a cherry-red vinyl pressing—I'm reserving comment on the album until next week. . . . The **Stylistics'** "Can't Give You Anything (But My Love)," also on Schatsky's list, is, you should know, now available as a single, full-length, on Avco.

Recommended singles: **Oscar Perry's** very up "I Got What You Need" (Peri-Tone), which reminds me of **Jerry Butler** at his best; "Country John" by **Allen Toussaint** (Reprise), which has been re-done for discos with a long mix of 4:28 that takes some getting into but delivers in time; "Gimme Some," the harder side of the Miami Sound by **Jimmy "Bo" Horne** (Alston), in two very different parts, both exciting (added together they hit 6:01); the **Natural Four's** joyous "Love's So Wonderful" (Curtom) and "Never Get Enough of Your Love" by **Street People** (whose lead sounds oddly like **Nick Ashford**) with a 4:39 disco version arranged by **Bert deCoteaux** (Vigor).

42	48	PAIN EDWIN STARR—Granite 522
43	44	IT AIN'T NO FUN SHIRLEY BROWN—Truth TRA 3223 (Stax)
44	30	LOOK AT YOU GEORGE McCRAE—TK 1011
45	34	BABY—GET IT ON IKE & TINA TURNER—United Artists XW 598X
46	36	FOREVER IN LOVE LOVE UNLIMITED ORCHESTRA—20th Century 2197
47	66	HOPE THAT WE CAN BE TOGETHER SOON SHARON PAGE & HAROLD MELVIN & THE BLUENOTES—Phila. Intl. ZS8 3569 (Col)
48	50	SWEARIN' TO GOD FRANKIE VALLI—Private Stock 021
49	57	WENDY IS GONE RONNIE McNEIR—Prodigal 614
50	52	SUGAR PIE SUGAR BILLY—Fast Track FT 2503 (Mainstream)
51	58	FEELIN' THAT GLOW ROBERTA FLACK—Atlantic 3271
52	59	CRY, CRY, CRY SHIRLEY (AND COMPANY)—Vibration 535 (All Platinum)
53	53	A.I.E. (A MWANA) . . . BLACK BLOOD—Mainstream 5667
54	55	PHILADELPHIA FREEDOM ELTON JOHN BAND—MCA 40364
55	61	DREAMING A DREAM CROWN HEIGHTS AFFAIR—Delite 1570 (PIP)
56	63	DREAM MERCHANT NEW BIRTH—Buddah 470
57	64	THE PHONE'S BEEN JUMPING ALL DAY JEANNIE REYNOLDS—Casablanca 834
58	—	FOREVER CAME TODAY JACKSON 5—Motown M1356F
59	—	GOD BLESS OUR LOVE CHARLES BRIMMER—Chelsea 3017
60	—	SEXY SUMMER FAMILY PLANN—Drive 6242 (TK)
61	65	I ONLY FEEL THIS WAY WHEN I'M WITH YOU JIMMY BRISCOE & THE LITTLE BEAVERS—Pi Kappa 604
62	67	IS IT TRUE BARRETT STRONG—Capitol 4052
63	—	GOOD LOVIN' IS JUST A DIME AWAY ORIGINALS—Motown 1355 F
64	—	MAKE ME FEEL LIKE A WOMAN JACKIE MOORE—Kayvette 5122 (TK)
65	70	LOVE INFLATION (PT. I) JONESES—Mercury 73689
66	69	I DON'T WANT TO BE A LONE RANGER JOHNNY GUITAR WATSON—Fantasy 739
67	68	THIS AIN'T NO TIME TO BE GIVING UP RIPPLE—GRC 2060
68	72	LOVE BLIND MARTHA REEVES—Arista 0124
69	74	I AM HIS LADY MELBA MOORE—Buddah 452
70	—	FAME DAVID BOWIE—RCA PB 10320
71	—	LONDON EXPRESS OLIVER SAIN—Abet 9460 (Nashboro)
72	—	THREE STEPS FROM TRUE LOVE BILLY DAVIS—ABC 12106
73	75	FOOT STOMPIN' MUSIC BOHANNON—Dakar 4544 (Brunswick)
74	—	YOU'RE EVERYTHING I NEED MAJOR LANCE—Osiris 001
75	—	DISCO QUEEN HOT CHOCOLATE—Big Tree 16038 (Atlantic)

**Pete Wingfield's
debut single
on Island Records is
Eighteen With A Bullet.** IS 026

**"Picked to click."
"A son of a gun."
"An oldie but a goodie."
"A super soul sure shot."
"A national break-out."
"High on the charts."
"A smash double header."***



**We also happen to
think it's a smash.**

Produced by Pete Wingfield and Barry Hammond.

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island records inc.
World Radio History
los angeles california 90026

RECORD WORLD THE R&B LP CHART

JUNE 28, 1975

1. **THAT'S THE WAY OF THE WORLD**
EARTH, WIND & FIRE—
Columbia PC 33280
2. **THE HEAT IS ON**
ISLEY BROTHERS—T-Neck PZ 33536
(Col)
3. **MISTER MAGIC**
GROVER WASHINGTON JR.—
Kudu KU 2051 (Motown)
4. **SURVIVAL**
O'JAYS—Phila. Intl. KZ 33150 (Col)
5. **TO BE TRUE**
HAROLD MELVIN AND THE BLUENOTES
Featuring THEODORE PENDERGRASS—
Phila. Intl. KZ 3314B (Col)
6. **DISCO BABY**
VAN McCOY & THE SOUL CITY
SYMPHONY—Avco AV 69006
7. **A SONG FOR YOU**
TEMPTATIONS—Gordy G6 969S1
(Motown)
8. **ADVENTURE IN PARADISE**
MINNIE RIPERTON—Epic PE 33454
9. **BLIND BABY**
NEW BIRTH—Buddah BDS 5636
10. **THE DRAMATIC JACKPOT**
RON BANKS & THE DRAMATICS—
ABC ABCD 867
11. **MOVING VIOLATION**
JACKSON FIVE—Motown M6 829S1
12. **CHOCOLATE CITY**
PARLIAMENT—Casablanca NBLP 7014
13. **A QUIET STORM**
SMOKEY ROBINSON—Tamlam T6 337S1
(Motown)
14. **MY WAY**
MAJOR HARRIS—Atlantic SD 1119
15. **CAUGHT IN THE ACT**
COMMODORES—Motown M6 820S1
16. **IN THE POCKET**
ISAAC HAYES—ABC ABCD 874 (ABC)
17. **UNIVERSAL LOVE**
MFSB—Phila. Intl. KZ 3315B (Col)
18. **INSIDES OUT**
BOHANNON—Dakar BK 6916
(Brunswick)
19. **THANK YOU BABY**
STYLISTICS—Avco AV 6900B
20. **EXPANSIONS**
LONNIE LISTON SMITH—Flying
Dutchman BDL1 0934 (RCA)
21. **CHOCOLATE CHIP**
ISAAC HAYES—ABC
ABCD 874
22. **ROLLING DOWN A MOUNTAINSIDE**
MAIN INGREDIENT—RCA APL1 0644
23. **DISCOTHEQUE**
HERBIE MANN—Atlantic SD 1670
24. **CUT THE CAKE**
AWB—Atlantic SD 18140
25. **SEX MACHINE TODAY**
JAMES BROWN—Polydor PD 6042
26. **SOLID**
MANDRILL—United Artists
UA-LA 408G
27. **INTERNATIONAL**
THREE DEGREES—Phila. Intl. KZ 33162
(Col)
28. **SUPERNATURAL**
BEN E. KING—Atlantic SD 18132
29. **THE WIZ**
ORIGINAL CAST—Atlantic SD 18137
30. **LATIMORE III**
LATIMORE—Glades 7505 (TK)
31. **RENAISSANCE**
RAY CHARLES—Crossover CR 9005
32. **AMERICA TODAY**
CURTIS MAYFIELD—Curton CU 5001 (WB)
33. **BIRTH AND DEATH OF A
GANGSTER**
FANTASTIC FOUR—20th Century/
Westbound W201
34. **JUST ANOTHER WAY TO SAY I
LOVE YOU**
BARRY WHITE—20th Century T 466
35. **I DON'T KNOW WHAT THE WORLD
IS COMING TO**
BOBBY WOMACK—United Artists
UA LA 353G
36. **DYNAMIC SUPERIORS**
DYNAMIC SUPERIORS—M6 822S1
(Motown)
37. **CAPTAIN FANTASTIC AND THE
BROWN DIRT COWBOY**
ELTON JOHN—MCA 2142
38. **CHICAGO THEME**
HUBERT LAWS—CI.
39. **LOOK AT ME**
MOMENTS—Stang 1026 (All Platinum)
40. **LET'S TAKE IT TO THE STAGE**
20th CENTURY/Westbound W 215

RECORD WORLD JAZZ

By MICHAEL CUSCUNA



■ Morocco's unique North African culture has long attracted jazz musicians. In fact, **Randy Weston** set up residence in Tangiers and still returns there frequently to perform and to join in the street music. **Archie Shepp** has recorded there, using Moroccan musicians as well as his own band.

The village of Jajouka has captured the attention of many sectors of the musical world, for it is the home of the **Master Musicians of Jajouka**, whose music is firmly rooted in the folk traditions of the culture and has a totally unique sound that is neither fully African nor near eastern. **Brian Jones** recorded the Master Musicians for Rolling Stones Records several years ago, but that album was marred by echo, phasing and other unnecessary production effects. **Ornette Coleman** journeyed to Jajouka a few years ago and recorded an album with the masters, an album, unfortunately, that has yet to be issued.

But we have, at last, a definitive and accurate recording of the phenomenon known as the Master Musicians of Jajouka, on Adelphi Records (P.O. Box 288, Silver Springs, Maryland 20907). The primary sound of the music is created by the rhaita, a double reed instrument that sounds somewhere between the European oboe and the Indian shenai. The masters play their "pipes of pan" accompanied by drums and, on some occasions, singers and various stringed instruments. Their African-Eastern music incorporates folk traditions and improvisations. The power and effects and harmonies of the rhaitas are overwhelming and beautiful.

This Adelphi album is an exciting and important recording with beautiful packaging and annotation.

* * *

Despite rumors of selling or leasing to a major label, Strata-East is continuing as a musician-owned and operated label, a structure that is the very purpose behind the existence of such a label.

Cecil McBee, one of the most outstanding, creative bass virtuosos, has finally made an album under his own leadership. "Mutina" features a variety of excellent young players such as **George Adams** and **Onaje**, and offers a variety of strong material. The album's stand-out is McBee's duet with himself. The realization of this music is a welcome extension to the art of this great musician.

(Continued on page 53)

Freedom at the Gate



In a special concert arranged by Arista Records in association with WRVR, which broadcasted the concert live, and New York's Village Gate, an evening of contemporary music was presented at the Gate. Cecil Taylor, Andrew Hill and Roland Hanna, each of whom have new product on the Arista/Freedom label, performed. Pictured above after the festivities are, from left, WRVR program director Barney Lane, exclusive independent Arista producer Steve Backer, WRVR deejay Les Davis, Roland Hanna, Village Gate producer Don Friedman and Arista national director of r&b product Hank Talbert.

RECORD WORLD THE JAZZ LP CHART

JUNE 28, 1975

1. **MISTER MAGIC**
GROVER WASHINGTON JR.—
Kudu KU 2051 (Motown)
2. **DISCOTHEQUE**
HERBIE MANN—Atlantic SD 1670
3. **TALE SPINNIN'**
WEATHER REPORT—Columbia PC 33417
4. **IN THE POCKET**
STANLEY TURRENTINE—Fantasy F 947B
5. **THE AURA WILL PREVAIL**
GEORGE DUKE—MPS/BASF MC 25613
6. **NATIVE DANCER**
WAYNE SHORTER—Columbia PC 3341B
7. **CHASE THE CLOUDS AWAY**
CHUCK MANGIONE—A&M SP 451B
8. **TWO**
BOB JAMES—CTI 6051 (Motown)
9. **EXPANSIONS**
LONNIE LISTON SMITH—Flying
Dutchman BDL 1-0934 (RCA)
10. **SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33195
11. **TOM CAT**
TOM SCOTT & THE L.A. EXPRESS—
Ode SP 77029 (A&M)
12. **I NEED SOME MONEY**
EDDIE HARRIS—Atlantic SD 1169
13. **THE BRECKER BROTHERS**
Arista AL 4037
14. **POLAR AC**
FREDDIE HUBBARD—CTI 6065 (Motown)
15. **NO MYSTERY**
RETURN TO FOREVER Featuring
CHICK COREA—Polydor PD 6512
16. **ATLANTIS**
McCOY TYNER—Milestone M 55002
(Fantasy)
17. **A TEAR TO A SMILE**
ROY AYRES UBIQUITY—
Polydor PD 6046
18. **LINGER LANE**
BOBBY HUTCHERSON—Blue Note
BN LA 369 G (UA)
19. **SURVIVAL OF THE FITTEST**
HEADHUNTERS—Arista AL 4038
20. **FEEL**
GEORGE DUKE—MPS/BASF MC 25355
21. **RESTFUL MIND**
LARRY CORYELL—Vanguard BDS 79352
22. **UNIVERSAL LOVE**
MFSB—Phila. Intl. KZ 3315B (Col)
23. **JOE BECK**
Kudu 2151 (Motown)
24. **FUSION III**
MICHAL URBANIAK—Columbia PC 33542
25. **SATIN DOLL**
BOBBI HUMPHREY—Blue Note LA 3344 G
(UA)
26. **CHICAGO THEME**
HUBERT LAWS—CTI 605BS1 (Motown)
27. **STEPPING INTO TOMORROW**
DONALD BYRD—Blue Note
BN LA 3695 G (UA)
28. **STEPPIN'**
POINTER SISTERS—
ABC Blue Thumb BTSD 602
29. **SHABAZZ**
BILLY COBHAM—Atlantic SD 18139
30. **WHO IS THIS BITCH ANYWAY?**
MARLENA SHAW—Blue Note
BN LA 397 G (UA)
31. **SOLID**
MANDRILL—United Artists UA LA 408 G
32. **STANLEY CLARKE**
Nemperor NE 431 (Atlantic)
33. **STORIES TO TELL**
FLORA PURIM—Milestone 9058
(Fantasy)
34. **CHAPTER 4: ALIVE IN NEW YORK**
GATO BARBIERI—Impulse ASD 9303
(ABC)
35. **KOKOMO**
Columbia PC 33442
36. **FLYING START**
BLACKBYRDS—Fantasy F 9472
37. **UPCHURCH/TENNYSON**
PHIL UPCHURCH & TENNYSON STEVENS
38. **BAD BENSON**
GEORGE BENSON—CTI 6045 (Motown)
39. **ALTERNATE TAKES**
JOHN COLTRANE—Atlantic SD 166B
40. **PICTURES AT AN EXHIBITION**
TOMITA—RCA ARL1-083B

Murphey Makes His Mark



Epic recording artist Michael Murphey recently made his first visit to New York's Bottom Line for a special guest appearance with the Nitty Gritty Dirt Band. Murphey, whose current Epic lp's "Blue Sky Night Thunder" and single's "Wildfire," was greeted after his performance by members of the Epic Records staff. Shown above are (from left, top row): Bud O'Shea, associate director, national promotion, west coast; Bruce Harris, director, merchandising and product management; Roy Wunsch, national country sales and promotion manager; Steve Slutzah, manager, national album promotion; Michael Murphey; Bill Heard, regional promotion marketing manager, southwest region; Don Miller, regional promotion marketing manager, southeast region; Jim Tyrrell, vice president, sales and merchandising; (seated): Ron Alexenburg, vice president and general manager, Epic and CBS Custom Labels; Mel Phillips, associate director, national promotion, east coast; and Al Gurewitz, regional promotion marketing manager, midwest region.

CONCERT REVIEW

Return to Forever: Effectively Progressive

■ NEW YORK—There's a certain freedom afforded jazz ensembles in live performances that pop groups can't take advantage of—improvisation. With the latter musical category audiences generally want to hear selections in the form that they're comfortable with, as heard on record. Jazz audiences seem to rather prefer spontaneity, or perhaps it is the music that lends itself to that at-the-moment feeling. In any event, whatever the propellant might be, Return to Forever (Polydor) took full advantage of that freedom by delivering familiar works in new form at a recent (31) Carnegie Hall appearance.

The foursome — Chick Corea on keyboards, Stanley Clarke on bass, Lenny White on percussion and Al DiMeola on guitar—entertained the folks in fine fashion. And, although there was the looseness of improvisation, the polish of professionals went hand in hand with it. Both individually and as a unit, they are some of the finest progressive jazzmen around today.

The first portion of the evening's entertainment featured the quartet on electric instruments, while the second half, which was more effective and illustrative of their respective skills, was more mellow and performed acoustic. It was during the latter segment that they were joined by Santana percussionist Mingo Lewis. Lenny White's "Sophistifunk," a mechanized

boogie selection, highlighted the first half along with a tight and cooking version of Clark's "Vulcan World," while the multi-layered "Dance" and solo ventures on "No Mystery" spotlighted the latter segment.

Roberta Skopp

1776 'News' Spots Planned by Mobil

■ NEW YORK—A series of five-half hour newscasts covering events that occurred in the first week of July, 1776 has been produced for the Mobil Oil Corporation by Cinema/Sound Ltd. The series is based on material from the Time magazine special 1776 issue. The series airs from June 30 to July 4 on more than 53 stations around the country.

The device of a news central headquarters in New York is used as the basis of the scripts. Correspondents in different parts of the colonies and the rest of the world report and comment on the news and report on "live" events such as the arrival of the British fleet off Staten Island. Bob Maxwell acts as the anchorman, William Redfield plays a leading role as the news correspondent in Philadelphia, and Celeste Holm has a cameo role. The final newscast in the series centers around the reading of the Declaration of Independence to a tumultuous crowd, followed by a news analysis of it. The series is written by Dom Cerulli.

Dialogue (Continued from page 34)

RW: Since you say you make suggestions, etc., where is the separation of your role from the producer's role? I would think that question would pertain more to the rhythm section.

Schwartzberg: I think you really have to feel out the producer and see how open he is to suggestion.

Spinozza: There are very different kinds of producers. There are producers who don't really know music—they're businessmen with money. They have an artist and they'll expect the musician to come up with the groove, almost with the concept. Then there are some producers who don't really want your head. They know how they want it to sound and they just want your ability as a craftsman to play what they want, and they're basically going to dictate what they want. At that point you really have to just lay back.

RW: What kind of producer do you prefer to work with?

Spinozza: I don't mind either as long as there's a definite concept. I think I've played good dates for producers who are not musicians because they had a different approach and it made me use a different approach, having to call upon something in myself that I never had to call upon before. If you're working with someone who's not a musician he might talk colors so it forces me to think different. So that doesn't bother me as long as he's coming from a direction, even if he doesn't know how to state that direction.

Schwartzberg: I think a good producer will book the right musicians for a particular date. What I think a good producer is, is someone who lets you do what you do best naturally, and will maybe encourage you in a certain direction. I think if the producer tells you specifically what to do the product might suffer, especially on r&b dates.

Spinozza: By doing that he's tying your hands and you're going to feel the inhibition in your playing.

Schwartzberg: There's also the factor where, if you have a hit song, you can almost do anything to the song and you've still got the hit.

RW: Can you feel hits in there, at that early point of time?

Spinozza: Yes, definitely, as soon as I hear it the first time. The song is the hit—that's the most important thing.

RW: But at what point can you feel it?

Schwartzberg: You hear the melody and you say, "That's right. That fits the world at this point."

Spinozza: You can feel the potential hit. Nobody can be sure. You can feel the magic in the song and you say, well, if the whole chain of things that have to happen from this point on do happen, then you've got it.

RW: Do you have aspirations to go in other directions? David has produced—do all of you want to do that?

Schwartzberg: Everybody here wants to do that.

RW: Why? Do you think that's a natural evolution?

Babbitt: Yes. A big reason for that is if you've played on a lot of hit records you stop and say to yourself, "Well, I played on this record and knew the feel, why can't I do it?"

Spinozza: I look at the studio situation as a stepping stone. I don't see it by any means as something to do for the rest of my life. And the studio situation is trendy. Five years from now I may not be playing what they want to hear me play, so I've got to move; I've got to get on the other side of the glass, to protect myself.

Even if I could play great for five years some people just get tired of seeing your face. People will want to call somebody else who has a little different approach. Sometimes you need a different point of view.

Rubin: Because we're in on every date, we know which guys can deliver the appropriate sounds better than any producer.

Spinozza: It's serving a great apprenticeship for being a producer. Also, we get to hear the hit factor before the producer and the engineer, because we're in the studio getting into the feel while they're still adjusting the bass on the drums and the snare, but the musicians are getting into it and often by the time the producer and engineer get into it, the feel gets lost. So you've got to use that time.

Schwartzberg: That kind of thing happens a lot.

Spinozza: By the time the engineer's ready to put it on tape the musicians are usually burnt out. They've played it too many times.

Schwartzberg: Especially rhythm players because they get the feel very fast usually, and there are certain producers who know about that and will only do a couple of takes, and refuse to go on after that. I think those are the smart producers.

Spinozza: But sometimes we can do something 20 times and everyone who's playing will say, "Come on, let's just try it one more time." You know you're that close. There's a point where you know you're past it and there's a point where you know you're getting into it. ☺

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Levantando polémicas, pero creciendo en forma arrolladora, **Simón Blanco** y sus "Mariposas Locas," se ubican como el tema más difundido. Bajo la etiqueta de Peerless, que lo representa en México el sencillo al poco tiempo de su aparición, quedó agotado, y ha sido necesario que todas las prensas de la fábrica de Peerless, se dediquen a imprimir exclusivamente el número que se vislumbra con ventas monstruosas . . . Otra temporada triunfal del grupo **Moce-dades**. Sus éxitos "Eres Tú" y "Tómame ó Dejame," retornaron con su visita a las listas de popularidad, agregándose además "El Vendedor," tema que entra con fuerza en toda la República. Cabe destacar también con el éxito de **Moce-dades**, el vigoroso apoyo que en todo momento les brinda el sello Musart que tiene la representación.

King Clave estuvo de paso, y las muestras de simpatía hacia el compositor-intérprete del momento en toda América Latina

fueron sensacionales. **King**, en la actualidad, acapara los primeros lugares con sus 3 hitazos, y prepara un nuevo lanzamiento bajo la etiqueta de Orfeón titulado "Por Culpa Tuya," balada moderna de su inspiración, impregnada con el mismo corte romántico de sus triunfadores hits. Al despedirse, **King Clave** dejó firmados contratos por un mes, los cuales serán cumplidos por el artista argentino en Agosto próximo. De esta forma, **King** consolida su imagen, y se ubica como uno de los grandes ídolos latinos que ha pisado México.

Con muchas posibilidades, apareció el primer sencillo de **Moacyr Franco**, que lleva como identificación el tema "Un Cafecito y la Cuenta" . . . Estamos en plena elaboración de nuestra ya acostumbrada edición especial para México; y el apoyo de todas las casas discográficas es impresionante . . . Manteniéndose como uno de los grupos modernos más populares, **Los Baby's**, se

(Continued on page 49)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ A pesar de que mi aseveración sobre la enorme posibilidad de que la "Gaita de las Mariposas Locas" por **Simón Díaz** y **Hugo Blanco** hiciera también estremecer a México, provocó ciertas miradas muy dubitativas en una charla sobremesa en un hermoso restaurant de México, hace poco más de un mes, y ya en este momento el hecho está sucediendo. Claro, quien más prodía lograrlo me lanzó una mirada picareza y un ligero movimiento de cabeza me dió la seguridad de tal posibilidad. Y es que dondequiera que el tema recibe la bondad de la radio, se convierte en éxito inmediato. Ahora repito lo que dije aquella tarde: "Rechazo una vez más lo de genio vaticinador, es simplemente esta oportunidad que me da "mi rincón" de ver las cosas a vuelo de águila. "Desde arriba se abarca más territorio que el que normalmente se abarca cuando tenemos las garras encadenadas al nido." Alguien exclamó . . . "Es que tú vuelas mucho" . . . y tenía razón!

En reciente columna mencioné la concesión de los derechos de prensaje y distribución de Philips-Polydor en Estados Unidos a la firma Miami Records. La información me fué brindada por la empresa, después de la visita realizada a sus oficinas por **André Toffell**, Director para Latinoamérica de la firma. Han sido más de una las llamadas sobre el particular y ninguna a favor. El porqué de ello no lo sé . . . pero me lo imagino. Según me aclara Miami Records, el acuerdo fué verbal a esperas de recibirlo por escrito. Bueno, cuando preguntado sobre el particular, **Carlos Díaz Granados** de Miami Records, hubo de comentarme: "Mantener las etiquetas conlleva una enorme presión que me inquieta. Me da lo mismo tenerla como no tenerla. Prefiero mantener mi representada de Colombia, que con solo una visita a sus oficinas una vez al año, todo queda arreglado."



Tipica 73

Excelente el artículo titulado "The Hot New Sound of Salsa" que la muy popular revista Newsweek ofreció a sus lectores en su edición de Mayo 26. Con ello queda demostrado ampliamente que el sonido salsoul de Nueva York va tomando fuerza dentro del gran mercado norteamericano . . . Por otra parte, la aparición de **le Tipica 73** en el "Mike Douglas Show," conjuntamente con **José Ferrer**, le está sirviendo a la roqueta neoyorkina como excelente promoción para su nueva grabación largo duración, lanzada hace algunas semanas por el sello Inca. Bueno, los muchachos de la **Tipica 73** se merecen el mayor de los éxitos . . .



Judge's Nephews

Holovox de New Orleans lanzó a su artista exclusivo **Moisés Canela** en "Los Hombres no deben Llorar" (Palmeira-Zan-Avil) con "La Distancia" (Roberto Carlos) . . . Va subiendo fuertemente en el "ranking" norteamericano "El Bimbo" por el grupo **Bimbo Jet**, a medida que "Feelings" por **Morris Albert** va también en ascenso. La grabación de este número y en la interpretación de **Andy Williams** también va tomando fuerza de éxito. La versión original de Morris está ya teniendo un fuerte competidor en Andy en los mercados internacionales . . . Hermosa la producción Fermata Argentina titulada "Con A de Anzoategui y con B de Barocela," en la cual ambos talentos argentinos dan lo mejor de sí mismos en un hermoso repertorio. Para los amantes de la profundidad y ternura en una grabación, **Ben Molar** ha



Willie Rosario

(Continued on page 49)



XSLP 1045

**LO MEJOR DE
SONORA PONCENA
CONTAINING 12 OF THEIR GREATEST HITS**

CATCH THE FANIA ALL STARS LIVE AT:

Madison Square Garden, NYC, July 11, 1975

Roberte Clemente Coliseo, San Juan, July 18, 1975

LATIN AMERICAN HIT PARADE

Singles

San Francisco

By KBRG (ENRIQUE FLORES)

1. **MI CORAZON LLORO**
KING CLAVE—Orfeon
2. **VIVA MATAMOROS**
CON. TROPICAL CARIBE—Rovi
3. **A FLOR DE PIEL**
JULIO IGLESIAS—Alhambra
4. **FLOR MORENA**
LOS FELINOS—Musart
5. **LOS HOMBRES NO DEBEN LLORAR**
KING CLAVE—Orfeon
6. **LLORARAS**
DIMENSION LATINA—TH
7. **CONTRABANDO Y TRACION**
TIGRES DEL NORTE—Fama
8. **TOMAME O DEJAME**
MOCEDADES—Musart
9. **NO ME TRATES MAL**
ESTELA NUNEZ—Arcano
10. **DIME (FEELINGS)**
MORRIS ALBERT—Audio Latino

Mexico

By VILO ARIAS SILVA

1. **MI CORAZON LLORO**
KING CLAVE—Orfeon
2. **LOS HOMBRES NO DEBEN LLORAR**
KING CLAVE—Orfeon
3. **MI AMIGA, MI ESPOSA, MI AMANTE**
RIGO TOVAR—Melody
4. **SE ME OLVIDO OTRA VEZ**
JUAN GABRIEL—RCA
5. **¿QUIERES SER SI AMANTE?**
CAMILO SESTO—Musart
6. **MARIPOSAS LOCAS**
HUGO BLANCO—Peerless
7. **YO QUIERO AMIGOS**
ROBERTO CARLOS—CBS
8. **MUCHACHA TRISTE**
DANNY DANIEL—Polydor
9. **USTED ME DEJO LLORANDO**
KING CLAVE—Orfeon
10. **CUANDO MAS TE QUERIA**
LOS BABY'S—Peerless

Brazil

By OLAVO A. BIANCO

1. **NA MINHA OPINIAO**
ODAIR JOSE—Polydor/Philips
2. **MANDY**
BARRY MANILOW—Bell/Philips
3. **DON'T LET ME DOWN**
THE HOLLIES—Polydor/Philips
4. **FOREVER**
PHOLHAS—RCA
5. **A NOITE E A DESPEDIDA**
ANGELA MARIA—Copacabana
6. **LET ME BE FOREVER**
STEVE FELDMAN—Evolution/Cop.
7. **TU SEI COSI**
FRED BONGUSTO—Riff/Continental
8. **MORO ONDE NAO MORA NINGUEN**
AGEPE—Continental
9. **FAROFA FA**
MAURO CELSO—RCA
10. **SOLEADO**
FRANCISCO CUOCO—RCA

New York

By EMILIO GARCIA

1. **A QUE NO TE ATREVES**
LILY & EL GRAN TRIO—Montilla
2. **QUIERES SER MI AMANTE**
CAMILO SESTO—Pronto
3. **PORQUE LLORA LA TARDE**
SOPHY—Velvet
4. **POR RETERNEZTE**
ODILIO GONZALEZ—Dial
5. **LAS GAITAS DE LAS LOCAS**
SIMON DIAS—All Art
6. **COMO NO VOY A QUERERTE**
ANTHONY RIOS—Discolor
7. **A FLOR DE PIEL**
JULIO IGLESIAS—Alhambra
8. **CONTIGO Y AQUI**
ELIO ROCA—Miami
9. **SENTIRAS**
LOS TERICOLAS—Discolando
10. **CONSEJO DE AMOR**
ROSAURA SOTO—Dial

Nuestro Rincon (Continued from page 48)

producido esta obra de arte. ¡Felicidades! . . . Muy bueno el album "Fruko El Grande" que Fuentes acaba de lanzar en Colombia. Entre los temas resaltan "La ví partir" (Villanueva M.) "Confundido," (Mike Char) "Manyoma" (J. E. Estrada) y "Amada ven." (J. Arroyo) Cantan en esta grabación **Joe Arroyo** y **Wilson Saoko** . . . **The Unit 111** acaba de firmar en Miami con Moonstone Records, una nueva empresa grabadora norteamericana propiedad de JEMKL Record Corporation. El magnífico grupo compuesto por una dotación de seis está grabando actualmente en los estudios Critería de Miami, para un lanzamiento de grabación inmediato. **The Unit 111** tiene a **Henry Thompson** como Manager Personal, quien les está preparando una "tournee" por Latinoamérica. El primer sencillo será "Feel-in" y "Super-fi'ci-Al'I-Ty).

Compañía Colombiana de Discos (Codiscos) acaba de concederle derechos de prensaje y distribución de sus producciones en Estados Unidos y Puerto Rico, a la firma neoyorkina Discolando Records, del cordial **Orlando Bru**. En dos semanas saldrán los primeros 15 long playings al mercado . . . Agradezco carta del buen amigo **Jaime de Aguinaga** de Anahuac Records de Hollywood, California, con la cual me acompaña copia del long playing de **Anacani**, en el cual se incluye su actual éxito "Correspondenme por Dios" . . . Va tomando gran fuerza en el mercado internacional la grabación de los **Sobrinos del Juez (The Judge's Nephew)**. México y Brasil apresuran el lanzamiento del elepé de este exitoso grupo miamense . . . Muy buena la interpretación de "Antonia" (Ch. Davila) por **Willie Rosario** y su **Orquesta con Junior Toledo** en las partes vocales. Al dorso también trae este sencillo un excelente tema, "Otra Vez" (A. Carlos Jobim") . . . Y ahora . . . ¡Hasta la próxima!

When I mentioned, last month in Mexico, during a meeting that took place in one of Mexico's most famous restaurants, that "Las Mariposas Locas" by **Simón Diaz** and **Hugo Blanco** could become an instant smash success in the country, most of those present gave a skeptical look regarding that possibility. Of course, one person looked at me with a certain smile that gave me the complete assurance that it was going to become a reality. Today, less than a month

(Continued on page 50)

Albums

Miami

By OSCAR GUTIERREZ

1. **A MEXICO**
JULIO IGLESIAS—Alhambra
2. **QUIERO VERTE A MI LADO**
ROBERTO CARLOS—Caytronics
3. **A FLOR DE PIEL**
JULIO IGLESIAS—Alhambra
4. **LAS GAITAS DE SIMON**
SIMON DIAZ—All Art
5. **ME ESTOY VOLVIENDO TUYA**
SOPHY—Velvet
6. **CAMILO SESTO**
CAMILO SESTO—Pronto
7. **NUEVAMENTE**
PENARANDA—Fuentes
8. **FEELINGS (DIME)**
MORRIS ALBERT—Audio Latino
9. **EL GRAN COMBO 7**
GRAN COMBO—EGC
10. **HOY**
VIKKI CARR—Columbia

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. **¿QUIERES SER MI AMANTE?**
CAMILO SESTO—Musart
4. **SE ME OLVIDO OTRA VEZ**
YOLANDA DEL RIO—RCA
5. **MARIPOSAS LOCAS**
HUGO BLANCO—Peerless
6. **YO QUIERO AMIGOS**
ROBERTO CARLOS—CBS
7. **UN MUNDO RARO**
JULIO IGLESIAS—Polydor
8. **COMO SUFRO**
LOS BABY'S—Peerless
9. **HOY QUISIERA**
SONIA LOPEZ—CBS
10. **BUSCAME**
SERGIO Y ESTIBALIZ—Musart

En Mexico (Continued from page 48)

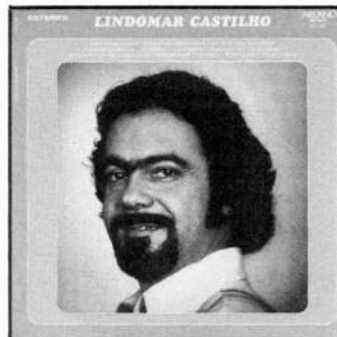
dejan escuchar fuertemente con su más reciente grabación "Cuando mas te Quería" . . . **Rosalba** y su tercer hit "Como agua Clara que Camina," se extienden a nivel Nacional, y las cifras de ventas crecen considerablemente . . . Cisne RAFF premió a **Estrellita** con un Disco de Oro. **Raúl Ficachi** Gerente General le hizo entrega del significativo trofeo, por el éxito de la intérprete con su versión "Perdóname" durante el año 74.

Con gran ambiente, Orfeón festejó a la **Sonora Matancera** celebrando su 50 Aniversario. Estuvieron presentes, la plana mayor de la grabadora encabezados por **Rogelio Azcárraga**, **José Angel "Beco" Rota**, **orge Nájera** y **Sagrario Gonzalez** . . . En corto tiempo, **Danny Daniel** coloca "Muchacha Triste" entre las grandes favoritas . . . La deficiente distribución y atención del producto Polydor en E.U., por parte de Miami Records, hace vislumbrar un cambio de distribuidor.

Causó sorpresa la noticia del retiro definitivo de **Goddard Lieberson** Presidente de CBS., quien ocupó el cargo desde 1973. La

vacante, será cubierta por **Walter Yetnikoff** . . . Muy buena producción de **Los Strwks** (Melody), destacando el número "Cuanto se Sufre" . . . En bloque, 5 agrupaciones piden a las autoridades, se haga efectivo el crédito a los compositores, el cual solo se cumple en parte por algunas estaciones de radio y televisión . . . **Roberto Carlos** con "Yo Quiero Amigos" y **Juanello** con "Te Quiero Amor", comparten los primeros lugares de ventas en su sello CBS . . . **John Bush** actual Presidente de Capitol en México, será relevado del puesto en Julio próximo. El reemplazo está listo para incorporarse.

Edgardo Obregón estrenó el sillón de la Dirección General Artística de Orfeón . . . RCA. contrató a la actriz de telenovela **Lucía Mendez**, quien debutará como intérprete folkórica . . . Estando presente **Luis Bastón** Director General, **Tehua** renovó contrato de exclusividad con Polydor . . . "Papo el Zapato," canción del Duende **Bubulin Juan Carlos**, se encuentra entre las versiones más vendidas . . . ¡Y será hasta la próxima desde México!



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Record World en El Salvador

By YOLANDE PONCE V.

La Dirección de Artes del Ministerio de Educación se encuentra apoyando el desenvolvimiento musical en nuestro medio, a través de la "Temporada Sinfónica 1975", en la cual se presentan obras de los grandes clásicos y para lo cual viajan personalidades especializadas en ese ramo. Desde que se iniciaron los conciertos ha habido lleno completo.

Ya fué inaugurada la Semana "Científico Cultural de Tecnología Médica en Laboratorio Clínico" en el auditorium de CAESS (Compañía de Alumbrado Eléctrico de San Salvador) y por medio del cual se harán mesas redondas, exposiciones de pinturas y conciertos y presentación de la Estudiantina Universitaria. De gran categoría resultó el acto de inauguración de las instalaciones de la Goss Urbanite Offset

de nuestro diario local: "El Dario de Hoy." Felicidades por el progreso.

"Star on a T.V. Show"—Stylists (Dila) continúa gozando de mucha popularidad y se reportan buenos ventas, información brindada por Manuel Antonio Tobías, Gerente para el Salvador, a quien se le otorgó la representación de Dila hace poco más de dos meses.

"Lady Marmelade" del grupo Labelle es todo un hit. Por cierto, tenemos noticias de que Indica lo tiene completamente agotado debido a tantas solicitudes de las discotecas. Lilian Ruth gustaría de ser pulpo, tan siquiera durante un día, para poder atender tantos pedidos.

Y llegó el momento de decirles; ¡Hasta nuestra próxima información . . . y sonría!

Nuestro Rincon *(Continued from page 49)*

after that dinner, "Las Mariposas Locas" is a huge success in Mexico. Peerless released this recording from an original of Palacio de la Música of Venezuela. It is not a matter of playing the genius in this business, it is only a matter of logic. When a theme has been a winner in several Latin countries, it is a matter of time and radio exposure to equal that in all the other ones.

In one of my recent columns I mentioned the fact that Philips Polydor granted the right to release their recordings to Miami Records in the States for five more years. The Miami based company gave me this information. Now, after receiving letters and calls by the dozen, Miami Records mentioned the fact this week that the rights were extended by **André Toffell** in a verbal manner. **Carlos Díaz Granados** expressed his opinion very clearly: "There is always so much pressure involved in the whole matter, that I am not so enthusiastic about it. If it comes, it is okay with me, if it doesn't, it goes the same way. It is a lot less complicated for me to take care of the Colombian label that I also represent in the States. Paying them a visit once a year in Colombia is good enough to have everything completely fixed and agreeable."

Newsweek's article, titled "The Hot New Sound of Salsa," shows very clearly how strong the salsoul sound from New York is doing in the American market. I hope it becomes stronger and stronger. Recognition and acceptance of this has been long awaited . . . On the other hand, performances by **Tipica 73** from Inca Records on the "Mike Douglas Show" with **José Ferrer**, have been a terrific promotion for their new album, released several weeks ago for the label. **Tipica 73** deserves the best of success! . . . Holovox Records from New Orleans released a single by their exclusive artist **Moises Canela** with "Los Hombres no Deben Llorar" b/w "La Distancia" . . . "El Bimbo" by **Bimbo Jet** is going strong in the American market and climbing up the charts. Also, **Morris Albert** is doing great with his "Feelings." By the same token, **Andy Williams**, who recorded a cover version of this theme, a winner in all Latin America, is also climbing up the charts. Now Morris has a very strong competitor in the international market. Let's see who is going to make it in the States. Morris deserves it, but the record industry is full of surprises and shocks!

Ben Molar produced for Fermata in Argentina a masterpiece: "Con A de Anzoategui, Con B de Barocela" is a beautiful album by two very talented Argentinians . . . Fuentes released in Colombia a new album by **Fruko** titled "El Grande," in which **Joe Arroyo** and **Wilson Saoko** are taking care of the vocals . . . **The Unit 111**, one of Miami's hottest groups, has just signed an exclusive recording contract with Moonstone Records, a new Miami-based company under the ownership and guidance of JEMKL Record Corporation. **The Unit 111** is managed by **Henry Thompson**, who has them booked tight, including a South American Tour in mid-July. The six-man group is now laying down tracks at Miami's Criteria Studios for a mid-June release. Their first single will be entitled "Feel-in" and "Super-Fi-Ci-All-Ty."



LATIN AMERICAN ALBUM PICKS

THE GOOD, THE BAD, THE UGLY

WILLIE COLON—Fania XSLP 00484



Con Willie Colon, Hector La Voe y Ruben Blades en las partes vocales y con arreglos de Marty Sheller y Willie Colon, esta nueva grabación salsoul, con excelente presentación a doble portada y avanzada mezcla, significará grandes ventas. "Toma" (D.R.) "Doña" (W. Colon), "MC2 (Theme Realidades)" (W. Colon) y "El Cazangero" (R. Blades).

With Willie Colon, Hector La Voe and Ruben Blades as lead vocalists and with arrangements by Marty Sheller and Willie Colon, this superb salsoul production means heavy sales. Excellent double cover album and a "step forward" in mixing. "Que Bien te Ves" (W. Colon), "I Feel Campesino" (W. Colon), "Guaracha" (W. Colon) and "Cua Cua Ra Cua Cua" (Baden Powell).

SH . . . BOOM

CESAR—Alhambra ALS 5006



Después de su éxito con "Plegaria" comienza a moverse Cesar de Guatemala con la vieja tonada "Sh . . . boom" (D.R.). También "Mirame Nena" (L.A. Pinzón), "Muñequita" (L.A. Pinzón), "Perfidia" (A. Domínguez) y "Que Importa lo que digan" (L. Cano-Pablo Cano).

After his success with "Plegaria," Cesar is starting to move in several areas with the oldie "Sh . . . boom," from his new album. Also good are "Sufro tu ausencia" (D.R.), "Mirame Nena" (L.A. Pinzón) and "Contigo" (Claudio Estrada). Recorded in Guatemala.

SABROSA

TIPICA NOVEL—TR Records TR-112X



Gran producción de Louie Ramirez! La Tipica Novel resalta por sus arreglos y sonido. Muy buenos músicos! "La Batalla de los Barrios" (M. García), "Vamos Pa'l Monte Compay" (M. García), "Juan el Bobo" (R. Calixti) y "Solo Fue un error" (M. García). Gran presentación a album de doble portada de Charlie Rosario.

Great production by Louie Ramirez. Tipica Novel carries good salsoul arrangements and sound! Superb musicians! "Cielito Lindo" (D.R.), "El Cantar de los Guajiros" (A. Dali), "Traeme el Melao" (Calixti) and "Organicense" (M. Garcia). Superb double album cover presentation! A sure winner.

TIEMPO PARA AMAR

CLAUDIA DE COLOMBIA—Caliente CLT 7104



Claudia es una figura y vocecita que venden! Muy buenos arreglos a los cuales no se les da crédito. Resaltan "Tiempo para Amar" (V.M. García), "No me Olvidarás" (Santander Díaz), "Por el Viejo Camino" (G. Vina) y "Cenizas" (W. Rivas).

Claudia is an image and tiny voice that sells! Here she is at her best in "Por el Viejo Camino" (G. Vina), "Por tu Bien" (O. Fajardo) and "Tiempo para Amar."

Compañía Colombiana de Discos (Codiscos) has granted Discolando Records of New York the pressing rights and distribution of their product in the States and Puerto Rico. **Orlando Bru** will release 15 albums from this extensive line in two weeks . . . I appreciate a letter from **Jaime de Aguinaga** from Anahuac Records, California, attaching a copy of the album by **Anacani** in which her hit, "Correspondeme por Dios," is included . . . **The Judge's Nephews** (Los Sobrinos del Juez) are going very strong in several Latin countries. RCA in Mexico and Copacabana in Brazil are rushing out the album by this talented group from Miami in which their hit "Harina de Maís" will be included . . . "Antonia" by **Willie Rosario** and his Orchestra with **Junior Toledo** as a vocalist is a winner. Also on this single released by Inca is "Otra Vez" . . . And that's it for the time being!

'Sound Waves' Planned by Atlantic

■ NEW YORK—Atlantic Records senior vice president of marketing Dave Glew has announced a "Sound Waves" sales campaign to coincide with the label's eight album June release. The campaign, which began in early June, will be in effect through the end of July and will offer to all qualified accounts of a 10 percent discount on all product listed in a special "Sound Waves" inventory catalogue order form booklet prepared for the campaign.

Along with the catalogue, WEA's 19 sales offices have also been allocated as point-of-purchase marketing tools: a four-color display and poster featuring the covers of the eight new releases; a corrugated floor and counter "Sound Waves" browser box unit which will hold 100 of Atlantic's best-selling albums, pre-packed at the sales offices; and bulk copies of the "Sound Waves" album samplers, featur-

ing cuts from 10 Atlantic artists. Marketing and merchandising priorities have been set via the June "Sound Waves" sales kit circulated to all WEA sales managers and market coordinators, with an emphasis on print and support in national and local publications concentrating on "Sound Waves" product, including ad space in this summer's Newport in New York Jazz Festival programs.

Albums in the June release are: "Solo Piano" by Phineas Newborn, Jr.; "The Last Concert," a double album set the Modern Jazz Quartet, recorded live at Avery Fisher Hall in New York last November 25 at their last performance; "The Art of Milt Jackson/The Atlantic Years," a double album set featuring Jackson's solo recordings done for Atlantic from 1956-59; "The Art of Dave Brubeck/The Fantasy Years," a double album set of concert albums ("Jazz at Oberlin" and "Jazz at College of Pacific" recorded live in 1953 for the Fantasy label and out-of-print for 20 years); "Satchmo Remembered," subtitled "The Music of Louis Armstrong at Carnegie Hall," a live recording of the New York Jazz Repertory Company's tribute to the American music giant, presented last November 8; "10 Years Hence," a double album set from Yusef Lateef, recorded live at Berkeley's Keystone Korner; a triple-sided album by Rahsaan Roland Kirk, entitled "The Cast of the 3-Sided Dream In Audio Color;" "El Juicio (The Judgment)" by Keith Jarrett, from the same sessions that produced Jarrett's 1972 Atlantic album, "Birth."

Hard Drivin' Men



ABC Records chairman Jerold Rubinstein (left) is seen listening to a tape of Duke & the Drivers first single for ABC, "What You Got (Sure Looks Good to Me)" with group manager Peter Casperson (center) and group attorney Dennis Kaplan. The band is a six-piece r&b ensemble from Boston.

Lee Bows Denim

■ LOS ANGELES — Denim Records has been formed here, with Faith Allen signed as the label's first artist. Product will be country-oriented and will be distributed by All West in the Los Angeles market; outlets in other markets will be announced in the near future.

Denim Records and its subsidiary production firm, Faniork Productions, are headed by Don Lee, who continues to serve as country division manager of Brother Carl's and One, Two, Three Music.

Offices are located in Studio City, California at 4028 Colfax.

Regency Adds Tavares

■ LOS ANGELES—Brian Panella, manager of Capitol recording artists Tavares, has announced that the group will be exclusively represented by Regency Artists.

A&M Signs Head East



Jerry Moss, president of A&M Records has announced the signing of Head East, a new group from St. Louis, at the A&M offices in Hollywood, California. Head East's first A&M album is "Flat as a Pancake." Pictured from left: Head Easter Roger Boyd, group manager Irv Zucker and Moss.

Polydor Signs Gaslight

■ LOS ANGELES—Cliff Gorov, general manager of #9 Music, has announced the signing of Gaslight, a Detroit based act, to a recording agreement with Polydor Records through the Clive Fox office.

The Mann Survived



RCA recording artist Barry Mann recently stopped by the Record World offices to talk about his new album, "Survivor," and single, "I'm a Survivor." Pictured above, in RW's decorative hall, are, from left, Karen Williams of RCA's promotion department, Mann, RW's Roberta Skopp and Steve Greenberg, RCA's New York promotion manager.

Polydor Appoints Six to Promo Force

(Continued from page 8)

motion). The group discussed new promotion campaigns and techniques in addition to hearing Polydor product scheduled for release this summer.

New Appointments

The new appointments are as follows: Ms. Jan Floyd as regional r&b promotion manager, Chicago; Tom Mazzetta, promotion man-

ager, Miami; and Phil Checchia, promotion manager, Philadelphia/Pittsburgh.

Mitchell, Hall & Otey

Also John Mitchell, promotion manager, Nashville / Memphis; Jerre Hall, promotion manager, Houston / Dallas; and Raynetta Otey, Los Angeles r&b promotion coordinator.

Copyright Decision (Continued from page 3)

Associate Justice William O. Douglas joined Chief Justice Warren E. Burger in dissent. Burger stated that it was up to Congress to bring the copyright laws up to date to cover the broadcast media situation.

Need for Action

"My primary purpose," Burger wrote, "is not merely to express disagreement with the Court but to underscore what has repeatedly been stated by others as to the need for legislative action. There can be no really satisfactory solution to the problem presented here until Congress acts in response to long-standing proposals (regarding the copyright bill)."

Rebroadcasting Rules

In finding that Aiken was not performing but was a member of an audience, the Court based its decision on Supreme Court decisions of 1968 and 1974 involving cable stations. In those decisions, the Court ruled that stations rebroadcasting a program were not "performing" and thus were not subject to any license fees.

ASCAP & BMI

Stanley Adams, president of ASCAP, stated that while ASCAP was disappointed that the Court followed the ruling in the Teleprompter case, they will look to Congress, as Burger and Douglas suggested, in hopes of affecting a change in the copyright law.

A spokesman for BMI stated that the Court's ruling "on its face" is not good for performing rights and is "a great loss of income for everyone. As Chief Justice Burger noted, this case underlines the need for better copyright laws."

SESAC Comments

Commenting on the decision, Albert Ciancimino, counsel to publishing rights organization SESAC, said: "We are disappointed because we feel the interests of copyright proprietors of music are being eroded by certain Supreme Court decisions in recent months, the Aiken case being only one following with the Court's temperament which is generally not in too much sympathy with copyright proprietors."

CANADA

By LARRY LeBLANC



■ TORONTO — Big excitement at Axe Records these days is the release of **Fergus Hambleton's** new lp, "Fergusongs." The disc, recorded at Toronto Sound, was produced by Fergus' brother and Axe prez Greg . . . New **Gordon Lightfoot** single will be either "Slide On Over" or "Cold On The Shoulder" . . . **Downchild Blues Band** returns to the studio next month to record a new lp . . . First **Charity Brown** lp made its debut this week . . . New single from **Lorence Hud** is "(Belly Up To The Bar) Flashing Signs and Neon Lights." **Harry Hinde** produced the session at RCA in Toronto.

New **Susan Jacks** tune, "Love Has No Pride," was recorded in L.A. by **Claire Lawrence** and does not qualify as CanCon . . . There's a great deal of excitement here over The Bee Gees' single, "Jive Talkin'," and lp, "Main Course," due to the trio's upcoming five week summer tour of Canada . . . Polydor of Canada expects **Bachman-Turner Overdrive's** current lp, "Four Wheel Drive," to reach platinum status sometime next week.

New Attic Records artist **Carla Whitney** is appearing at Hub City Motor Inn in Moncton, N.S. for the month of July . . . **Jay Telfer** is now living in Los Angeles and is negotiating with Axe's **Greg Hambleton** for distribution of a new label . . . Winnipeg artist **Diane Heatherington** in town shopping for a label deal . . . WEA has shelved the debut **Diamondback** lp and the group has split up.

James Leroy is back in town after a western tour from March 17 to June 7. He's now minus a backup band since his group decided to break up on returning to T.O. . . . **Fludd** is working in the Maritimes July 15—August 11 and will tour in the West in September.

The Canadian Recording Industry Association has introduced a new gold record award program for outstanding record sales in Canada. The CRIA 'gold' records will be awarded for Canadian album sales of 50,000 units and for Canadian single sales of 75,000 units. 'Platinum' records will be awarded for Canadian album sales of 100,000 units and Canadian single sales of 150,000 units. The accounting firm of Touche Ross and Co. has been retained to officially audit the submitted sales figures.

Methuen Publications makes a major entry into the rock music fields with fall releases of book biographies of **Led Zeppelin** by **Ritchie Yorke** and **Bachman-Turner Overdrive** by **Marty Melhuish** . . . Columbia Records continues to give a big push to **John Allan Cameron**, though the balladeer is no longer on the label. Columbia has just issued a single, "I Can't Tell You," written by **Paul Grady**, with a promo blurb for JAC's new TAV show on CTV network.

Matt Lucas ("I've Been Everywhere") returns to the recording scene with a Quality single, "You Gotta Love," produced by **Ollie McLaughlin** . . . WEA has signed **Simon Caine** as a solo performer . . . **Ray Materick** is currently at work at Manta Sound with producer **Gene Martynec** on a new WEA lp . . . The 1975 Douglas McGowan (Music) Awards will be presented at the 9th International Picnic on Centre Island, Toronto, on Sunday July 6 . . . **Lynne Merrill** has joined International Promotions Consultants Ltd. in Vancouver to head its publicity department . . . **Leonard Rambeau** has been appointed as president of Balmur Ltd.

Vanguard Releases Six Albums

■ NEW YORK—Vanguard Records will ship six albums the last week in June. Highlighting the release is **Elvin Jones'** debut album on Vanguard, "New Agenda." Another pop release, "Flying Island," introduces a new jazz-rock group.

Four classical recordings complete the month's release. **Handel's Solomon** performed by the English Chamber Orchestra and soloists under **Johannes Somary**, with **Justino Diaz** in the title role;

"**Paula Robison** plays Flute Music of the Romantic Era;" soprano **Margaret Price** in a performance of highlights from Mozart's *Die Entfuhrung aus dem Serail* (The Abduction from the Seraglio) with **John Pritchard** conducting the London Philharmonic Orchestra; and **Purcell's The Fairy Queen** performed by the Deller Consort and the Orchestra and Chorus of the Stour Music Festival under the direction of **Alfred Deller**.

ENGLAND

By RON McCREIGHT

■ LONDON—B&C and Charisma's partnership has come to an end with the announcement of Charisma going for a pressing and distribution deal with Phonogram for the world, excluding North America, and B&C being taken over by budget line company Saga. Charisma recently terminated its licensing agreement with B&C, whose own successful labels, Mooncrest and Trojan, are also taken over by Saga, although distribution continues to be handled by EMI.

The **Carpenters'** just released album, "Horizon," should hit the top of the album chart within days of being available, after a reported massive initial ship-out which even topped sales currently being notched up by **Elton's "Fantastic"** and **Stylistics' "Best Of"** albums. A&M also plans an extensive TV advertising campaign to support other promotion and marketing efforts.

This month sees the end of BBC Radio Ones' "Story Of Rock" series, currently being repeated for the second time here. Introduced by deejay **Alan Freeman** and produced by **Tim Blackmore**, the series has been broadcast in over 45 countries as well as some 65 stations in the U.S. and the CBS network in Canada.

Maria Muldaur will play a seven day session at Ronnie Scott's jazz club on her first visit here, commencing July 21 after an appearance at the Montreaux Jazz Festival, where she will be backed by the **Count Basie Orchestra**, and **Marvin Gaye** has tentatively booked a European tour for November, which should include a London concert at the Montreux Jazz Festival, where she will be backed by the **Dr. Feelgood** and **Hawkwind** all hit the road this month—Donovan and Argent restricting performances to the U.K. while **Feelgood** and **Hawkwind** play several concerts in France.

Publishing deals completed by Island Music, which has secured a long-term arrangement with **Sandy Robertson** and **Paul Brown's** Robertson-Brown Associates on a worldwide basis, and April Music, which has clinched rights to the controversial but heavily played single "Shaving Cream" by **Benny Bell** (Vanguard), via an arrangement with Madin Music Inc.

The market is suddenly flooded with **Frankie Valli** product since **Private Stock** broke his first single for them—"My Eyes Adored You." **Mowest** also hit with "The Night" recently, and now both labels are trying to follow up their respective hits, although **Private Stock** is first away with a strong disco favorite, "Swearin' To God." **Linda Lewis** should make it this time with her new Arista single, an updated version of **Betty Everett's "It's In His Kiss."** Albums of note this week are **Fairport Convention's "Rising For The Moon"** (Island) and **Uriah Heep's "Return To Fantasy"** (Bronze).

Recent staff changes affect press officer **Bill McAllister** who switches from Elektra/Asylum to Bron, following the departure of **Gordon Coxhill**, and deejay **Graham Dene**, who parts company with Liverpool's Radio City to move in at the London station, Capital Radio, where **Peter Young** has also been given regular slots.

Playboy, Trio Kenwood Pact for Distribution

■ LOS ANGELES — Playboy Records and Tapes has completed negotiations with Trio Kenwood of Japan for distribution of all Playboy product in that country, it has been jointly announced by **Sal Iannucci, Jr.**, VP and corporate director of the entertainment division and **Tom Takayoshi**, executive VP, Playboy Records; and **Ichiro Tsuboi**, president of Trio Kenwood.

In addition to the distribution arrangement, Trio Kenwood also has the right to use the Playboy logo for Japanese domestic releases, and Playboy will have access to Trio Kenwood artists for U.S. distribution.

Plans call for the first Playboy releases to be in September, with Playboy artists making promotional tours of Japan shortly thereafter.

Wills Walks In



Epic artist David Wills (center) is flanked by Rollye Bornstein (left) of Charlie Rich Ent. and Epic product manager Jim Charney, on a visit to RW's New York offices coinciding with the release of his third single, "The Barmaid," from his top 10 country "Barrooms to Bedrooms" album. His second set for the label should be out sometime in mid-July, according to the man who's made tortoise shell glasses famous along the Memphis-Nashville axis.

Pride To Tour The Far East

NEW YORK—RCA artist Charley Pride, whose current single is "I Ain't All Bad," leaves July 4 for a month-long concert tour of Hawaii, Australia, Tasmania and New Zealand.

The tour, except for one concert in Honolulu, is being presented by Paradine-Paterson, Ltd., Australian promoters. With the Pridemen and the vocal group Dave Rowland and Sugar. Pat Condon of Paradine-Paterson is arranging for Australian acts to open each show.

Ember Releases Five

LONDON — Ember Records has announced the release of five new albums, including works by Count Basie and Louis Armstrong.

Albums released this week include "Basie's Best" by Count Basie and his Orchestra, "Mostly Blues" by Louis Armstrong (with Jack Teagarden and Fats Waller) and "The Glorious Gabrieli" by the New York Brass Ensemble, Samuel Baron conducting.

Also released are "The Golden Sound of Jean-Pierre Rampal" and "Ignace Jan Paderewski—Volume One."

Starr, Grey Ghost Sign with Premier

NEW YORK—Ruby Starr and Grey Ghost, newly signed to Capitol Records, have signed a deal for exclusive talent representation in the United States and Canada with Premier Talent Agency in New York. The deal was finalized between Butch Stone, the group's manager, and Frank Barsalona of Premier Talent.

WEA Australia Taps Peter Ikin

AUSTRALIA — Paul Turner of WEA Records Pty. Limited, Australia, has announced the appointment of Peter Ikin to the position of director of product and marketing.

Ikin has formerly been associated with EMI in both their domestic Australian sales and international a&r divisions, during which time he spent two years traveling to EMI subsidiaries around the world. In 1972 Ikin returned to Australia to direct Tamla Motown's label management, and to oversee the establishment of the Arista and Bell labels in Australia.

On The Road

Ikin will travel to the U.S. and England at the end of June to meet with WEA personnel in these countries.

Orleans at the Troubadour



Getting together between shows during their recent Troubadour date are Orleans and execs. Pictured above on top row from left: Paul Culberg, west coast sales rep; Jerry Sharell, director of artist relations and advertising; Karin Berg, director of publicity; Mel Posner, president and Jim Sanders, manager of Orleans. Second row (from left): Jon Hall; Wells Kelly; Lance Hoppen; Glen Christensen, art director; Larry Hoppen; Johanna Hall; and Chris Meyers.

Allen's Act



Shown at his very first recording session at Jack Clement Recording in Nashville is newly signed UA country artist Jeffrey Allen (left), shown being eyed by Larry Butler, head of United Artists' Nashville operations. Allen, who is managed by Bo Tucker, was cutting his soon-to-be-released debut UA country single, "Wabash Cannonball."

CLUB REVIEW

McKendree Spring, Deadly Nightshade Roll with Rock at Other End Opening

NEW YORK—The opening of the Other End (29) marked a new beginning for both Paul Colby and McKendree Spring (ATV). To Colby, moving from the defunct Bitter End, next door to the Other End, meant his continuation as a club owner. For McKendree Spring the night was a showcase for their move from a soft to a harder rock sound.

Highlights

Marking an experiment to their free-flow experimentation, McKendree Spring played "Get Me To the Country," the title track from their album, and Neil Young's "Down By the River." Both songs were hard and tight, which attracted the audience's close attention.

Of course, the band can still play the soft, romantic ballad. For example, "I've Been On the Mountain" quietly displayed Fran McKendree's acoustic guitar and vocal abilities.

After the soft spot, electric guitars and most noticeably the drums, which were never a permanent band fixture, sprung the band through two more rockers and an encore.

The opening act, The Deadly Nightshade (RCA), is a female trio comprised of Helen Hooke and Anne Bowen on guitars and Pamela Brandt on bass, while all three share the singing. These three women are not clinging to the lyrical left. The singing Sisters' songs run the gamut from folk ("Keep On the Sunnyside") to rock ("Heartbreak Hotel"), displaying remarkable musical competence and versatility on the band's part.

The most enjoyable listening is the original material. Their self-penned "Dance, Mr. Big, Dance," the story of a woman, once a secretary, whose former, chauvinistic boss comes to her applying for a job, is a humorously insightful look into the battle of the sexes. Their "Something Blue" is just a good old romantic ballad telling the story of a bride's wedding day.

The Nightshade's presence and music is truly infectious, something the audience confirmed by their strong desire for an encore, which they received and relished.

Pablo LaPrelle

Subscribe to Record World

Jazz (Continued from page 46)

Sonny Fortune has also debuted his solo album, "Long Before Our Mothers Cried," on Strata-East. Fortune presents five compositions that range from straight ahead to Latin, but all with a fresh, contemporary feel.

"First Impressions" by a relatively unknown alto saxophonist, Shamek Farrah, is a delight that hopefully more people will discover. In a quintet setting with pianist Sonelius Smith and bassist Milton Suggs, Farrah explores four originals in a somewhat free, yet disciplined and well thought out context. This is a new musician to watch.

Other excellent releases recently on Strata-East include albums by Harold Vick, Shirley Scott, Charles Sullivan, baritone saxophonist Charles Davis, Warren Smith, Buster Williams, Charles Tolliver's big band, the Bass Choir, the Brass Choir and a long awaited second album by the Piano Choir. Strata-East is located at 156 Fifth Avenue in New York City.

Betty Carter, who has had successful engagements at such clubs as the Keystone Korner in San Francisco and The Seafood Playhouse in New York City, has issued a beautiful second record on her own Bet-Car Records (117 St. Felix Street, Brooklyn, New York 11217). At the same time, her first album, recorded live at the Village Vanguard, has been made available once again. The new album features a number of originals with support from such fine rhythm players as bassist Buster Williams, drummer Louis Hayes and pianist Onaje.

Rupert Holmes:

Epic's Movie Music Man

By ROBERT ADELS

■ NEW YORK—The first line of the first cut of the first Rupert Holmes album "Widescreen" goes: "There are songs that sound like movies." The last line of the last cut of his most recent Epic package, "Rupert Holmes" reads: "Dreams are all that last." After scoring two porno films and recording two totally involving and innovative lps, the "songs," the "movies" and the "dreams" are really coming together for Holmes. And the "fantastic lady" tying these themes together is none other than Barbra Streisand.

'Live!'

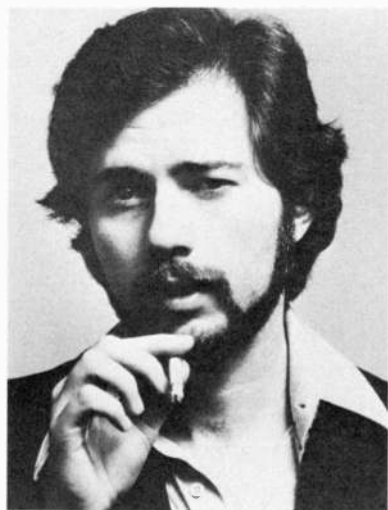
"I used a string quartet to score 'Wet Rainbows' and 'Memories Within Miss Aggie,'" Holmes remembers. "But now for Streisand's new album and the upcoming score I'm writing for her remake of 'A Star Is Born,' it's a 50 piece orchestra. Live!"

Fans of Holmes' music know that even for a porno film, Holmes has never used anything but the best his budget could afford. His first quartet consisted of members of the N. Y. Philharmonic. "They didn't know anything about the films themselves," he recalls, "and thought all those musical climaxes were just so many murders."

Phone Call

Holmes might have never even known about the Streisand film re-make currently being readied were it not for a phone call from the living legend herself. "She had just heard my first album and decided then and there that I was the musical person she wanted for her next album and her next film project."

According to Holmes, "She wanted someone contemporary who could write and arrange in a



Rupert Holmes

contemporary framework, but someone whose music naturally comes out of a more traditional, Rogers & Hart-like format. And I guess that's me!"

Jeffrey Lesser

His partner in sound, producer Jeffrey Lesser, is of course participating in all these Streisand goings-on as well. But as a recording artist in his own right, much of the current spotlight—and speculation—is the exclusive realm of Rupert Holmes.

"In addition to her own version of two of my songs, 'Widescreen' and 'Letters That Cross in the Mail,' I'll also be writing a song with Barbra for her upcoming album," Holmes explains. "She's been taking guitar and piano lessons," he continues, and that will bring the multi-media star even closer to the music she'll be performing.

Newborn 'Star'

There are only scattered details available on the film project, a joint venture of Warner Brothers and Streisand's First Artists firm. They're calling it "A Star Is Born" for working title purposes only; the as yet unnamed project will definitely take place in the rock era as opposed to the period nature of the original. Now that Holmes' songs can be film in the traditional sense, "It should allow me to be a bit more romantic in the conventional sense," the scorer says.

Hollywood

Already, other film people are taking note of Holmes. He reports discussing the movie rights to his song "Brass Knuckles" with a Hollywood film mogul, a precedent-setting move which could change the "Jesus Christ Superstar"/"Tommy" genres of film rock into a more open and less programmatic field.

Yes friends, Rupert Holmes has gone Hollywood. But only in the best sense of the tinsel term.

The Whole Tooth



Epic comedy recording artist Robert Klein, in Los Angeles for a week-long engagement at the Troubadour stopped by at RW's west coast offices to exhibit his "New Teeth" and biting humor to the magazine's editorial staff. Pictured, from left, are Klein and RW's Eliot Sekuler.

The Coast (Continued from page 6)

album . . . Who does Lou Reed think he's kidding? . . . Look for a new Fleetwood Mac album within the next three weeks, the group's first with new members Lindsay Buckingham and Stevie Nicks. Those who caught the group on its most recent tour are saying that this is the best Fleetwood Mac ever, and those who've heard the album are inclined to agree . . . KPFK-FM is featuring a worthwhile new program at midnight on Tuesdays called "The Skeptic Tank." The brainchild of Stann Findelle and Steve "Captain Midnight" Tyler, the show features discussions of recent albums and concert performances, keying on new talent not necessarily exposed by the other media. Which may not be the early days of the Fillmore on a Bel Air level, but is certainly a most welcome outlet for underexposed over achievers . . . Extra special congratulations to Record World's own Lenny Beer who last week became the first Los Angeles person to be quoted by the New York Daily News since 1953 . . . Yet another solution to the problem of breaking new talent in LA was presented last Monday by Severin Browne. He bravely straddled the railroad tracks in the middle of Santa Monica Blvd. and serenaded a crowd of 400 who had been chased from the Troubadour by a bomb threat. The performance grossed 34¢ for the enterprising Mr. Browne, a sum not even recognized on a Bel Air level.

AM Action (Continued from page 26)

Last week's new action item picks up another myriad of key stations with week with immediate sales in several markets. New on WRKO, WHBQ, KILT, KIMN, WCOL and WMAK. Also on WIBG and a host of other good secondaries.

Olivia Newton-John (MCA). Now enjoying airplay in almost every market with the exception of a few remaining areas. New on WLS, KSLQ (17), KHJ and WRKO. Some great moves include 15-6 KILT, 25-14 WCOL, 11-3 WSAI, 21-15 WIXY and 20-15 WFIL. Also HB-25 WNOE, 13-12 WQXI, 19-13 WHBQ, 17-13 KFRC, extra-23 KJR, 19-18 WOKY, 28-23 13Q, 30-26 WMAK, 17-13 WIBG, 15-11 KLIF and 37-30 WCFL. (This week's Powerhouse Pick.)

CROSSOVER

Jackson 5 (Motown). Receiving immediate r&b support this first week of release and also a key pop shot on Y100. A great beginning.

NEW ACTION

James Taylor (Warner Bros.) "How Sweet It Is (To Be Loved By You)." Dipping into the old Motown bag of hits comes this Taylor/Simon version of the Marvin Gaye/Jr. Walker hit. This proved to be the week that was for the disc which was added to WSAI, WHBQ, WRKO, KHJ and WCOL. Also on KIMN plus others. (This week's Chartmaker of the Week.)

Country Radio (Continued from page 26)

coming up . . . 12,000 attended a recent Proud Country show in Tulsa, featuring Roy Clark, Tommy Overstreet and the Plainsmen Quartet. KTOW/KGOW sponsored . . . The new KGOW line up is Glen Couch, Fran Couch, Ron Evans, Chuck Hussey on the only country stereo FM in N.E. Oklahoma.

The first Appreciation Show at KEBC (Oklahoma City) pulled a turnaway crowd. The show starred Mike Lunsford, Anthony Armstrong Jones, Bruce Mullin and a flock of local talent . . . The WIRE softball team got killed by Bill Anderson's Po Boys, 13 to 8. They probably sent Lee Shannon to the pitcher's mound or let Bill Robinson get into the game . . . Buddy Ray will be remoting, over WWVA, from Fultonville, N.Y. for a couple of nights.

Nashville gets a country station . . . again. Tony George goes back into the morning slot at WKDA and the station gets back into country music under the program directorship of Mike Haines . . . Chris Collier heads into Houston and KIKK as PD. Comes from KFOX (L.A.) . . . Ed Solomon, who did a super job at WEEP (Pittsburg), moves on up the ladder to WHN (New York) as music director, and John Mazur takes on some added duties.

Please forward all Country Radio information direct to: Charlie Douglas, P.O. Box K, Picayune, Miss. 39466.

CONCERT REVIEW

Madcap Musicianship Makes Sparks Fly

■ LOS ANGELES — Sparks (Island), headed by Pacific Palisades wonderkids Ron and Russell Mael, made their first major L.A. appearance an inspired, rocking fun-for-all. And by the time two encore numbers ended, a rapturous Santa Monica Civic crowd had been treated to 15 sublimely ridiculous novelty songs and satirical numbers.

Led by the singing Mael—Russell—who pranced around the stage as if imitating a marionette, the band generally kept the musical tension at peak levels throughout the evening. The set was tight and well paced, with Sparks' concert sound closely approximating their recordings. Most importantly, the performance was remarkably free of clichés (i.e. mindless jamming and perfunctory solos).

'Propaganda'

The intrigues of "Propaganda" opened the show, followed by a quick segue (via Dinky Diamond's aggressive backbeat) into "Talent is an Asset," Ron Mael's witty version of Albert Einstein as a youth. The lyrics were neither more or less intelligible than on Sparks' records, but the audience — apparently familiar with the material — didn't seem to mind.

Highlights included the frenzied ode to excess, "Something for the Girl With Everything," complete with Count Basie ending, and "Falling in Love With Myself Again," which swayed to a waltz tempo.

The audience's favorites seemed to be Sparks' big English hits, "This Town Ain't Big Enough for

Both of Us" and "Amateur Hour," both given solid support by Englishmen Trevor White on guitar and Ian Hampton on bass.

Visuals

The visual delight of Spark's debut was Ron Mael's kinky appearance. His trademark is a slicked-back, close-cropped hairstyle, combined with a sawed-off mustache a la Chaplin or Hitler (take your pick). But it's all in fun, remember, and Don's malevolent stares and demented demeanor were good for several laughs.

On several occasions, Russell mimicked his brother's stiff, zombie-like posturing and was given the "evil eye" by Ron, who never missed a note on his electric piano. The duo's comic bit delighted the crowd, who thereupon adopted Ron as their mascot — squealing with joy whenever Mr. Strange was spotlighted.

If the audience's enthusiastic response was any indication, the brothers Mael proved, at the very least, that this town is, in fact, big enough for the both of them.

Lon & Derrek

The night's bill opened with Lon and Derrek, A&M recording artists, who last appeared just a few weeks ago in support of the Roxy Music show. This time out, the group was assisted by a new guitarist, and the band's catchy arrangements were substantially improved. Lon and Derrek's sound system, however, seemed a little muddy. "Who Do You Out Do," their current single, was among the best of their set.

Mike Harris

N.Y. Central (Continued from page 19)

portedly a "funky single possibility" for Mr. C. . . . Proud new parents department: Hank and Louise Medress (Daniel Isaiah) and Larry and Lee Page (Ashley Lawrence) . . . For a fuller view of nyc's west coast counterpart, see this month's 16 for a photo of Paul and Linda McCartney, Cher and Tatum O'Neal—and Ben Edmonds . . . Schaefer Festival got off to a day-late rain start with Tony Bennett and Lionel Hampton (17), followed the next night by Bob Marley & the Wailers.

WB/Gemigo Pact

(Continued from page 4)

produced band of the same name; the group's first single will be "I Can Feel Your Jones." To be released later this summer is the vocal group the Notations' debut album, produced by Rich Tufo, Emmett Gardner and Gerald Dickerson, which includes the recent "It Only Hurts For a Little While" and its follow-up, "Think Before You Stop." Also with Gemigo is the LeRoy Hutson-produced group Groundhog, which earlier this year released "Keep On Bumpin'."

'Nashville'-ians



Mickey Wallach, N.Y. promotion, ABC Records; Tony Martell, vice president of east coast operations ABC Records; Richard Baskin, musical arranger & composer of the "Nashville" soundtrack, and Barbara Carr, head of east coast publicity, are seen at the presentation of the release of the "Nashville" soundtrack lp, released on ABC Records to coincide with the Robert Altman film release.

New Artists Happening (Continued from page 3)

Me Wait." His last single, billed as the Major Harris Boogie Band, achieved national r&b attention without crossing over. His past association with the Philadelphia soul act The Delphonics also played a part in his current rise as his several hits with them did garner substantial top 40 acclaim.

Jessi Colter

Jessi Colter (Capitol) is a bulleted 6 with "I'm Not Lisa," one of the biggest country crossover stories of the year. The wife of Waylon Jennings began establishing her force in that market some five years ago with earlier recordings on RCA in duet with her spouse and co-producer, and as a solo.

Van McCoy (Avco) has been an important producer/arranger for more than a decade. Previously having cut as a vocalist for several labels, his industry acceptance continued to grow through his current association with The Stylistics (Avco) and Choice Four (RCA). "The Hustle," bulleted at 7, is his first appearance as an instrumentalist.

Pilot

Pilot (EMI), bulleted at 8 with "Magic," saw their single top the British charts almost a half year ago. Its slow but steady rise to the U.S. top 10 was aided by the group's FM exposure of their first EMI album.

The story of 10cc (Mercury), bulleted at 14 with "I'm Not in Love," is also keyed to FM exposure: two prior albums on the London-distributed UK label, as well as their current "Original Soundtrack" Phonogram package. A prior single, "Rubber Bullets," did establish the British band in several top 40 markets but this is their first national hit single.

George McCrae

Last year at this time George McCrae broke with "Rock Your Baby." His wife Gwen McCrae (Cat) released soul charters before and after but "Rockin'

Chair" (bulleted at 18) is her first crossover hit.

"Midnight Blue," currently a bulleted 19 for Melissa Manchester (Arista), comes from her third album. Having laid a groundwork for success with FM play and live club and concert appearances, her much-heralded "arrival" is now a definite reality.

'Testing Ground'

While the current industry climate does not in the end make it a simple matter for an act to break through with its first top 20 hit, it has not stopped a new crop of diverse talents from doing so—once each has benefited from "testing ground" exposure of one sort or another.

Capt. & Tennille

(Continued from page 3)

album to the consumer," said Fead.

The "Love Will Keep Us Together" album will probably be boosted to \$6.98 with the release of either the group's next single or next lp.

Interviews

In interviews with a broad sampling of retailers and rack jobbers, opinion was nearly unanimous that the \$5.98 price constituted a major factor in the lp's success. Bill Swearingen of J.L. Marsh told RW: "Every retailer around the country is looking for some item that he can advertise at \$3.99 or even less; that in itself creates a lot of exposure. Our sales staff is all pretty much of the opinion that 'Love Will Keep Us Together' would not be the success it is had it been listed at \$6.98."

Lou Garrett of Camelot Records extolled the importance of the "specially priced" sticker that has been placed on the album jacket. "Love Will Keep Us Together" is Camelot's best selling lp this week, out-pacing albums by Elton John and Wings, according to Garrett.

Earlier this year, CBS Records enjoyed considerable success with \$5.98 albums by Minnie Riperton, Labelle, Billy Swan, Ramsey Lewis and Harold Melvin and the Blue Notes. In addition, lps by the O'Jays and Michael Murphey, listed at \$5.98, are currently listed in RW's top 40.

Effect

The "Love Will Keep Us Together" lp's success, dramatic as it has been, will undoubtedly effect some change in other labels' thinking in regard to variable pricing. "In some instances, there may be some validity to \$5.98 albums by new artists," Twentieth Century Records president Russ Regan told RW. The question is still being considered by that label.

Hall Goes Home

■ NASHVILLE — Tom T. Hall returned to Spencer, West Virginia, last Thursday (12) night to help his old neighbors celebrate the designation of Spencer by the National Municipal League as an "All-American City," one of 12 to receive the honor this year.

Hall Honored

Then Spencer honored Hall, perhaps its best-known ex-resident. He lived there in 1961 and 1962, while managing local radio station WSBZ.

Hall and his band, The Storytellers, had come up to do a show, and right in the middle of it, Mayor Charles Bollte presented a key to the city to Hall, and Roan County Chamber of Commerce president James R. McCulty gave him a lifetime membership in the organization.

Bare and Family Plan TV Show

■ NASHVILLE—"Call It Macaroni" is the title of a new children's television series starring Bobby Bare, his family, and Matty Levine, a 12-year-old dobro guitar player from New Jersey. The show is geared to family viewing and will be shown on 103 stations once a month in early evenings or late afternoons, weekdays and weekends.

Rediscover America

"Call It Macaroni" is an attempt to rediscover America "through the eyes of children" via comparative examinations of the world of country music from the viewpoints of Bare's family, veterans of the industry, and from the viewpoint of the young Levine.

Group W Television (Westinghouse), producers and syndicators of the program, have been in Nashville shooting footage at RCA's recording studios, Opryland and at Bare's lakeside home in Hendersonville.

Perkins Praises Presley



Carl Perkins, who worked with Elvis Presley on Sun Records at the beginning of rock 'n roll and who wrote and had his own two million seller of "Blue Suede Shoes," has written and recorded a tribute to Elvis. Entitled "E.P. Express," the tune is made up entirely of titles from Elvis' hits. Those in on the recording session, done in the rockabilly style that Elvis made famous in the '50s, include two of Elvis' original band, Scotty Moore and D. J. Fontana. Pictured from left are Perkins and the session's musicians: Bob Moore, Scotty Moore, Ray Edenton and D. J. Fontana.

CLUB REVIEW

Candor Is the Key To Tompall's Success

■ NASHVILLE — There are some shows where you know what to expect, some planned well in advance for pacing the jokes, songs and other stage movements, and some that are a string of greatest hits. Tompall fits none of the preceding.

When Tompall (MGM) took the stage recently at the Exit/In, his candor and openness immediately won over the crowd, and his sense of humor and the loose structure of the show made it an evening of full entertainment with his songs. Beginning with "Last Thing On My Mind" and followed by some off the cuff (and off the wall) remarks, he continued on to do songs from his most recent album of Shel Silverstein songs, "Musical Chairs," "Mendocino" and "Put Another Log On The Fire," and some songs made popular by others, like "Good Hearted Woman."

Tompall's voice has quality and range, framed in a roughness that makes every song believable, especially country ballads. His music is pure country but his appeal is across the board, and his freewheeling set would lend itself to a college, progressive or country crowd.

Throughout the set, Tompall played off the crowd with his remarks and songs. He did not have a set order of songs, allowing him a flexibility in performing and an appealing naturalness.

For those not fortunate enough to know Tompall, his show is the most effective introduction and insight into the man himself.

The set was opened by Jim Dawson (RCA), whose effortless delivery of his contemporary compositions proved a perfect pacesetter. Highlights included "Simple Song" and his latest single "L.A. Freeway."

Don Cusic

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

A STRANGER IN MY PLACE Brian Ahern (TRO-Devon/Flea Show/Amos, BMI-ASCAP)	84	LOVE YOU BACK TO GEORGIA Ron Chancey (Ahab, BMI)	79
BACK IN THE U.S.A. Norro Wilson (Chuck Berry/Arc, BMI)	85	LYING IN MY ARMS Larry Butler (Tree, BMI)	77
BANDY THE RODEO CLOWN Ray Baker (Acuff-Rose, BMI)	75	MAKE THE WORLD GO AWAY Mike Curb (Tree, BMI)	89
BIRDS AND CHILDREN FLY AWAY Ray Pennington (Dunbar, BMI)	64	MAY YOU REST IN PEACE Glenn Keener (Milene, ASCAP)	70
BOOGIE WOOGIE COUNTRY Jerry Kennedy (Danor, BMI)	98	MISSISSIPPI YOU'RE ON MY MIND Earl Ball (Fourth Floor, ASCAP)	44
BOOM BOOM BARROOM MAN David Briggs (Danor, BMI)	86	MR. RIGHT AND MRS. WRONG Jim Vienneau (Sawgrass, BMI)	42
BURNIN' THING Gary Klein (Screen Gems-Columbia/Songpainter, BMI)	67	MISTY Ray Stevens (Vernon, ASCAP)	32
CLASSIFIED Don Sears & Chip Davis (American Gramophone, SESAC)	20	MOVIN' ON Fuzzy Owen (Shade Tree/Kipeth, BMI)	11
COUNTRY D.J. Owen Bradley (Stallion, BMI)	28	MY HONKY TONK WAYS Kenny O'Dell (House of Gold, BMI)	48
DEAL Jerry Kennedy (Hallnote, BMI)	24	PICTURES ON PAPER Ron Chancey (Acoustic, BMI)	15
DEAR WOMAN Norro Wilson (Al Gallico & Algee, BMI)	50	PERSONALITY Nelson Larkin & Dick Heard (Lloyd & Logan, BMI)	61
DON'T DROP IT Sonny James (Elvis Presley & Rumbalero, BMI)	71	PLEASE MR. PLEASE Johon Farrar (Blue Gum, ASCAP)	43
DON'T TAKE IT AWAY Billy Sherrill (Danor, BMI)	99	PUT ANOTHER LOG ON THE FIRE Tompal Glaser & Shel Silverstein (Evil Eye, BMI)	62
DREAMING MY DREAMS WITH YOU Waylon Jennings & Jack Clement (Jack, BMI)	13	RECONSIDER ME Johnny Morris (Shelby Singleton, BMI)	2
EARLY SUNDAY MORNING Chip Taylor (Blackwood/Back Road, BMI)	27	RED ROSES FOR A BLUE LADY Dick Glasser (Mills, ASCAP)	80
EVEN IF I HAVE TO STEAL Dick Heard (Peer, Intl., BMI)	97	RHINESTONE COWBOY Dennis Lambert & Brian Potter (20th Century/House of Weiss, ASCAP)	49
EVERYTIME YOU TOUCH ME (I GET HIGH) Billy Sherrill (Algee, BMI/Double R, ASCAP)	26	ROLLIN' IN YOUR SWEET SUNSHINE Billy Davis (Music City, ASCAP)	68
FARTHEST THING FROM MY MIND Larry Gordon & Larry Muhoberac (Keca, ASCAP)	38	SEARCHIN' Pete Drake (Hill & Range, BMI)	51
FEELINS' Owen Bradley (Danor, BMI)	39	SHE TALKED A LOT ABOUT TEXAS Walter Haynes (Coal Miners, BMI)	12
FIREBALL ROLLED A SEVEN Jimmy Key & Jack J. Key (Newkeys, BMI)	19	SPRING Billy Sherrill (Galleon/Motola, ASCAP)	55
FORGIVE AND FORGET Jim Malloy (Briar Patch/Deb Dave, BMI)	17	STEALIN' Jerry Kennedy (Jack & Bill, ASCAP)	66
FREDA COMES, FREDA GOES Dick Heard (Cookaway, ASCAP)	22	STORMS NEVER LAST Roy Dea (Baron, BMI)	47
GHOST STORY Jim Shaw (Tree, BMI)	69	STRINGS Ron Chancey (Milene, ASCAP)	82
GOD'S GONNA GET 'CHA (FOR THAT) Billy Sherrill (Hermitage, BMI)	40	T-R-O-U-B-L-E Felton Jarvis (Jettery Chestnut, BMI)	23
GOODNIGHT, IT'S TIME TO GO— Jim Foglesong & Larry Coates (Arc, BMI)	96	THANK GOD, I'M A COUNTRY BOY Milton Okun (Cherry Lane, ASCAP)	63
HE LOVES ME ALL TO PIECES J. Howard and C. Fields (Sandburn/Music Craftshop, ASCAP)	92	THAT'S WHEN MY WOMAN BEGINS (Ricci Mareno, SESAC)	14
HE'S MY ROCK Owen Bradley (Famous/Ironside, ASCAP)	9	THE DEVIL IN MRS. JONES Nelson Larkin (Blue Moon, ASCAP)	31
HELLO I LOVE YOU Roy Dea (Newkeys, BMI)	24	THE FIRST TIME George Richey (Hartline, BMI)	73
HELLO LITTLE BLUEBIRD Stan Silver (Prima Donna, BMI)	41	THE MOST WANTED WOMAN IN TOWN Mary Reeves & Bud Logan (Ma-Ree/Porter-Jones, ASCAP)	16
HONEY ON HIS HANDS Walter Haynes (Danor, BMI)	45	THE SEEKER Porter Wagoner (Owepar, BMI)	33
I AIN'T ALL BAD Jerry Bradley (Roz Tense, BMI)	35	THERE HAS TO BE A LOSER Jim Folgesong (Spanka, BMI)	91
I LOVE THE BLUES AND THE BOOGIE WOOGIE Ron Chancey (Chappell, ASCAP)	60	THERE I SAID IT Jim Vienneau (Jidobi, BMI)	5
I WANT TO HOLD YOU IN MY DREAMS TONIGHT Bob Dean (Owlifus/Holleyfish, ASCAP; Myownah/Fishcumings, BMI)	30	THINGS Ken Revercomb (Hudson Bay, BMI)	65
I WON'T LOVE HER ANYMORE Billy Sherrill (Tree, BMI)	53	THIRD RATE ROMANCE Barry Burton (Fourth Floor, ASCAP)	72
IF I COULD ONLY WIN YOUR LOVE Brian Ahern (Acuff-Rose, BMI)	90	THIS HOUSE RUNS ON SUNSHINE Norro Wilson (Al Gallico/Algee, BMI)	52
IF I KNEW ENOUGH TO COME OUT OF THE RAIN Don Gant (Levine & Brown, BMI)	95	TOUCH THE HAND Owen Bradley (Twitty Bird, BMI)	8
I'LL BE YOUR STEPPING STONE Norro Wilson (Central Songs, BMI)	59	TRYIN' TO BEAT THE MORNING HOME Bill Browder, Jack Gilmer (Don Crews, BMI)	3
I'LL GO TO MY GRAVE LOVING YOU Jerry Kennedy (American Cowboy, BMI)	78	UNCHAINED MELODY Norra Wilson (Frank, ASCAP)	37
I'M NOT LISA Ken Mansfield & Waylon Jennings (Baron, BMI)	54	WASTED DAYS AND WASTED NIGHTS Huey P. Meaux (Travis, BMI)	57
IT MUST HAVE BEEN THE RAIN Jimmy Bowen (Keca, ASCAP)	100	WE'VE GOT IT ALL TOGETHER NOW Glenn Sutton (Rodeo Cowboy, BMI)	94
I'VE NEVER LOVED ANYONE MORE Glenn Sutton (Window/Screen Gems-Columbia, BMI)	81	WHAT TIME OF DAY Farah Prod. & Jim Vienneau (Sawgrass, BMI)	29
JUST GET UP AND CLOSE THE DOOR Jerry Kennedy (Window, BMI)	18	WHEN WILL I BE LOVED Peter Asher (Acuff-Rose, BMI)	1
LET THE LITTLE BOY DREAM Jim Malloy (DebDave, BMI)	76	WINDOW UP ABOVE Eddie Kilroy (Glad, BMI)	36
LET'S LOVE WHILE WE CAN Billy Sherrill (Partners/Algee, BMI)	58	WHY DON'T YOU LOVE ME Ray Baker (Fred Rose, BMI)	25
LION IN THE WINTER Hoyt Axton & Henry Lewy (Lady Jane, BMI)	74	WOMAN IN THE BACK OF MY MIND Jim Vienneau (Sawgrass, BMI)	56
LITTLE BAND OF GOLD George Richey (Beaik, BMI)	6	WORD GAMES Ray Pennington (Show Biz, BMI)	10
LIZZIE AND THE RAINMAN Snuff Garrett (House of Gold, BMI)	4	YOU'RE NOT THE WOMAN YOU USED TO BE Walter Haynes (Forest Hills, BMI)	88
LONELY RAIN Eddie Kilroy (Singletree, BMI)	83	YOU'RE MY BEST FRIEND Don Williams (Don Williams, BMI)	7
LOVE IN THE HOT AFTERNOON Bob Webster & Russ Reeder (Jack, BMI)	34	YOU BELONG TO ME Chet Atkins (Ridgeway, BMI)	87
		YOU KNOW JUST WHAT I DO Jim Vienneau (Jack and Bill, ASCAP)	46
		YOU NEVER EVEN CALLED ME BY MY NAME Ron Bledsoe (Kama Ripa/Turnpike Tom, ASCAP)	93

'75 Country Music Fan Fair Features Top Name Talent

■ NASHVILLE — Country music fans from every state in the nation and 10 foreign countries gathered in Nashville June 9-15 for 1975's International Country Music Fan Fair. By week's end they had witnessed live performances and personal appearances by hundreds of country music's top artists.

Featured events included: A free celebrity softball tournament; a five-hour blue grass concert; over 20 hours of live entertainment as presented by record labels and music industry organizations; live country music tent shows during lunch breaks; a Grand Masters Fiddling Contest; picture taking and autograph sessions with country artists in the exhibition area filled with fan club booths; and visits to Opryland, the Country Music Hall of Fame, and the Grand Ole Opry.

When the activities came to a close on Sunday, June 15, some 10,000 fans had registered for the full schedule of Fan Fair events, while another 1000 took advantage of one-day tickets. (Note: Attendance figures do not include those who were on hand for the Fan Fair Softball Tournament and the Grand Masters Fiddling Contest.)

Softball Tourney

Fan Fair events began on Monday, June 9, with the second annual Fan Fair celebrity softball tournament at Nashville's Two Rivers Park.

Teams in the men's division included: ABC/Dot's Country Shindiggers, Bill Anderson's Po' Boys, The Jones Boys, Billboard's Music Row Rebels, RCA's Little Nippers, WSM's Big Country Machine, The Tennessee Travelers, Ray Griff's Rays of Sunshine,

Playboy's Chartbusters, MGM's Lions, The Nashville Pickers and a combined team from United Talent/Coal Miners.

Competition in the women's division featured: The CBS Wreckerds, The Capitol Punishment, Mary Reeves Review, The Po' Girls, ABC/Dot's Lady Shindiggers and WSM's Mouth of the South.

In spite of intermittent rain, the finals went on as scheduled on June 10, with Bill Anderson's Po' Boys defeating MGM's Lions 16-5 to take the men's championship. The Mary Reeves Review captured the women's title with 11-10 triumph over ABC/Dot's Lady Shindiggers.

Artists and personalities who competed in the tournament included: Bill Anderson, Ralph

(Continued on page 60)

RW 'Fun Poll'

■ During Fan Fair, **Record World** had a "fun poll" at its booth to determine the most popular artists by vote. The winner of the poll was Bill Anderson, with Conway Twitty a strong second.

Third was Loretta Lynn, with Marty Robbins, Johnny Rodriguez, Johnny Cash, Tommy Overstreet, Barbara Mandrell, Merle Haggard, Mel Tillis and Dolly Parton following, in that order.

Both Anderson and Loretta Lynn have strong fan club organizations, and their supporters turned out en masse to vote. Twitty, who was unable to attend, has a strong, dedicated legion of fans although his fan club did not have a booth at Fan Fair.

Performing Rights Seminar



Over 175 members of the Austin music community attended the recent Performing Rights Seminar held by Broadcast Music, Inc. at the Armadillo World Headquarters. Among them were (from left) Alvin Crow, Doug Sahn, Frances Preston, Mike Tolleason, Paul English, Russ Sanjek, Willie Nelson and Mrs. Nelson. The four hand session included a talk by Frances Preston on United States Performing Rights Organizations and a 15 minute slide presentation, followed by a question and answer session, with questions being fielded by BMI's Russ Sanjek and Roger Sovine.

NASHVILLE REPORT

By RED O'DONNELL



■ It doesn't sound plausible, but it's the gospel: **Willie Nelson** guests next Thursday (27) with the **Dallas Symphony Orchestra** in a major concert. Will Willie dress formally? Aw sure; just call him Tux Nelson from Big D. Tuxas . . . It says here that Columbia Records' ace producer **Billy Sherrill** has around-the-clock bodyguards. **Billy Sherrill** being "shot"—with a custard pie! Creamed, that is.

It's an era—perhaps an epidemic—of awards. So **Joe Stampley** presented his bus driver **Billy Chandler** with a plaque, and acclaimed him as "Bus Driver of the Year" . . . **Ringo Starr** has asked **Billy Swan** to write a song for him for his next album . . . **Brenda Lee** is on a three week tour of Japan and The Philippines. It is the MCA artist's 12th such trip to the Orient.

Charlie McCoy, Johnny Russell & the Statler Brothers are signed to perform at Staunton, Va.'s "Happy Birthday U.S.A." show July 3-4.

Jessi Colter (Mrs. **Waylon Jennings**) sings "I'm Not Lisa," "You Ain't Never Been Loved" and "Storms Never Last" when she guests Friday on NBC-TV's "Midnight Special" . . . ABC/Dot disc artist **Pat Roberts** signed for the entire 17-day run of Texas State Fair (Dallas) Oct. 3-19. . . . What's new with **Jack Greene's Jolly Green Giants'** band? A piano, played by young **Steve Elias**, native of Kansas City, Mo.

Songwriter **Bobby Braddock** asks: "Does a tree salesman make shady deals?" Better you should spend your time composing songs, Bobby boy . . . **Jim Ed Brown** has been signed as spokesman for Purina Dog Chow for second consecutive year (A bow wow plug?) . . . The Gospel Music Association is drafting plans for "Gospel Music Hall of Fame" on Nashville's Music Row. Understand the site being considered is not too far from the Country Music Hall of Fame!

Gifts-You-Wish-You'd-Given But-Couldn't-Find-Time Dept.: **Rose-**

(Continued on page 58)

COUNTRY PICKS OF THE WEEK

SINGLE



MICKEY GILLEY, "BOUQUET OF ROSES" (Hill & Range, BMI). Well, Mickey's done it again—gone to the rose bush for another monster hit. He's picked a pretty one this time—the old Eddy Arnold classic that'll have the jukeboxes filled up on dimes and the request lines tied up for hours. His distinctive style and taste add up to another winner. Expect to see roses all over the charts. Playboy P 6041.

SLEEPER



BORRY HARDEN, "ALL THE KING'S HORSES (AND ALL THE KING'S MEN)" (King Coal, ASCAP). A beautiful, moving ballad that'll touch everyone's heart. A lifetime of love that somehow falls apart, and no matter what he tries, he can't put it back together again. A haunting melody goes with this strong story line and will give Bobby a huge hit. Great for any programming slot. United Artists UA XW622 Y.

ALBUM

WAYLON JENNINGS, "DREAMING MY DREAMS." The King of the Outlaws rides again, leading a pack of fine songs. "High Time (You Quit Your Low Down Ways)" and "Bob Wills Is Still The King" could easily be single smashes. The influence of Wills, Jimmie Rodgers and Hank Williams is heard throughout with one of Hank's songs, "Let's Turn Back The Years," included, as well as a funky version of the old Roger Miller song, "I've Been A Long Time Leaving." RCA APL1 1062.



Gospel Music Assoc. Plans Hall of Fame

■ NASHVILLE—The Gospel Music Association has launched a \$3 million fund raising campaign to build a Gospel Music Hall of Fame building in Nashville.

Brock Speer, former president of GMA and now chairman of the Hall of Fame Benefit Concert Fund Raising Committee, has announced a series of concerts across the country. Five programs are scheduled in August with a goal of \$20,000 in the initial portion of the fund raising campaign.

Additional concerts are being planned for August and others in September coinciding with Gospel Music Month, which is being proclaimed by many state governors, and possibly through a measure now pending in the U.S. Congress.

Speer said participating gospel groups, their booking agents and local promoters are donating their time and efforts for these concerts. In many cases, the auditoriums and other facilities are also being donated.

Adult tickets for the concerts are priced at donations of \$5 each and a two-part ticket will be issued so that the purchaser may keep one-half of the ticket as a tax-deductible gift to the Gospel Music Hall of Fame. Children under 12 will be admitted free to the concerts.

Initial concert is scheduled on Monday, August 4, at Kingsland Theater in St. Louis, Mo., with the Lester Family promoting it and Don Butler of Sumar Talent as the contact.

WWVA Truckers Expo Planned for September

■ WHEELING, W. VA.—WWVA Radio's Fourth Annual Wheeling Truckers Jamboree and Expo will be held again this year at the Wheeling Downs Exposition Grounds Labor Day weekend, it was announced by Glenn Reeves, director of the station's "Jamboree USA."

The Expo, which attracted over 10,000 visitors last year despite a record-setting rainstorm, will feature over 100 exhibits of the finest trucking equipment from the outstanding manufacturers in the industry.

Guest stars and regulars from "Jamboree USA," the station's country show which is celebrating its 47th anniversary of consecutive Saturday night broadcasts, will provide entertainment at special shows on the exposition grounds during the fair.

On Saturday night, the Wheeling Truckers Jamboree, featuring the most popular truckers' entertainers, will be staged at WWVA's Capitol Music Hall.

Nashville Report (Continued from page 57)

mary Deitschmann gave her husband Craig a super-size scratch pad, boldly inscribed, "Dumb Things I Gotta Do!"—to help him make it through the daze as president of Sound Shop, Inc. studio.

Ronnie Prophet's "Grand Ole Country" bows in September on the Canadian CTV network. The 30-minute shows are taped at CFTO-TV in Toronto. Incidentally, Prophet's first recording on RCA (Canada) is titled "Sanctuary." It has generated such early action on the North of the Border charts that RCA (USA) plans to release the single in the colonies this week.

Kris Kristofferson—the actor—has signed for a major role in the United Artists movie "Vigilante Force" (starring Jan-Michael Vincent). It'll have to be finished by September, because Kris already is committed to appear in "The Sailor Who Fell From Grace With the Sea." By the way, Kris' part in "Vigilante Force" is that of a villain.

Publisher Jim Pelton writes: "I enjoy LaCosta's recording of 'This House Runs On Sunshine,' but what I want to know is it subtitled 'Solar Energy'?"

UA recording artist Bobby Harden was among the native-born "Razorbacks" who performed in the "Arkansas Comes Home" festival at Little Rock. Preceding the show, Gov. David Pryor hosted a brunch (somewhere culinarily between breakfast and lunch?) at his mansion for the guests. Bobby's repertoire included his latest single, "All the Kings Horses," co-produced by Johnny Slate and Larry Henley for Windchime Productions. (Title connotes a humpty-dumpty scene?)

Talented young songwriter Bobby Fischer opened his own office here in the CMA building. It includes a record promotion wing called American Promotions. Fischer's first clients include Pat Roberts, Hank Thompson & Japanese fiddler Shoji Tabuchi of the David Houston show. Fischer also will handle material produced by Ricci Mareno on a free lance basis.

Last week's Fan Fair attracted more than 14,000 from all over the USA and many foreign lands. An annual spring event, co-sponsored by WSM, Inc. and the Country Music Association, its attendance now rivals the visitors who congregate on the city for the Country Music DeeJay & Grand Ole Opry Celebration in October. . . . Incidentally, the local Chamber of Commerce conservatively estimated that the Fan Fair crowd spent more than \$1 million during their three or four day stay.

"Anchored in Love," a new book, tells the life story of the now legendary Carter Family, Mother Maybelle, A.P., Doc, Sara and Ezra, et al. It's unusually interesting—especially the chapters that chronicle the family's struggle for existence in the early years.

Johnny Cash and his 5-year-old son John Carter Cash taped a guest spot on the syndicated Hee Haw television series. Will Johnny object if his son wants to be an entertainer? "No," he said. "I don't see anything wrong with being an entertainer. If I did I wouldn't let him appear on TV or on stage with our show." The youngster starts in kindergarten next September. My how time flies!

Melodyland Records' Jerry Naylor just back from month's tour of Europe, says: "Country music is more popular than ever over there."

Comic Junior Samples dieted off 89 pounds in the past eight months. Does he think it will harm his comedic image? "No," he replied. "I'll be just as funny—skinny or fat. And another thing: my new svelte look will have the girls chasing me more than ever." Don Juan Samples???

'Crash' Landing



Billy "Crash" Craddock (left) had a lot to smile about after he signed a long-term management contract recently with Dale Morris (second from right). Also present were attorney Bob Thompson and producer Ron Chancey (right). Craddock, Morris and Chancey have worked together for about five years, formerly on Cartwheel Records and now on ABC.

Buddy Lee Attractions Pacts Loeb & Weems

■ NASHVILLE — An amalgamation with California talent representatives William Loeb and his firm, Loeb & Weems, will expand the scope of the Nashville-based Buddy Lee Attractions, Inc. operation.

Loeb and his firm will be west coast representative for Lee's country music artists and Lee will handle booking for Loeb's artists. Loeb predicted the combining of his pop and contemporary agency with Lee's country group will be the beginning of similar consolidations.



Pictured at the signing between Buddy Lee Attractions, Inc. and William Loeb are, from left: Loeb; Vic Ames of Lee's Nashville office; Lee; Mrs. Johnnie Massey, executive vice president of Buddy Lee Attractions, Inc.; and Joe Higgins, vice president of Lee's New York operation.

Mrs. Johnnie Massey, executive vice president of Buddy Lee Attractions, noted that the new affiliation presents an opportunity for more major visual media exposure to Lee's country artists.

New York Branch

Buddy Lee Attractions recently opened a New York City branch, headed by Joe Higgins, vice president in the organization. The Nashville booking agency also has an office in Omaha, Nebraska, managed by Don Romeo, vice president.

Mrs. Massey pointed out the arrangement with Loeb & Weems does not constitute a takeover of either firm, but that each organization would retain its own identity and officers. Lee remains as president of his firm with Mrs. Massey as executive vice president.

Four Distributors Named by Boot

■ NASHVILLE — Boot Records Inc. has announced four additions to the number of distributors currently handling Boot product in the United States. The additions are: Pacific Record & Tape Dist., Inc.—Oakland, California; All South Distributing Corp.—New Orleans, La.; RR Record Distributors — Glendale, California; and Alta Inc.—Phoenix, Arizona.

COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KBOX, Dallas	KSOP, Salt Lake City	WJJD, Chicago
KBUL, Wichita	KSPO, Spokane	WJQS, Jackson
KCKC, San Bernardino	KTOW, Tulsa	WMC, Memphis
KCKN, Kansas City	WAME, Charlotte	WMNI, Columbus
KENR, Houston	WBAP, Ft. Worth	WMOP, Ocala
KFDI, Wichita	WEPP, Pittsburgh	WPLO, Atlanta
KGFX, Pierre	WENO, Nashville	WPNX, Columbus
KIKK, Houston	WHK, Cleveland	WSLR, Akron
KJJJ, Phoenix	WHOO, Orlando	WSUN, St. Petersburg
KKYX, San Antonio	WIL, St. Louis	WUBE, Cincinnati
KLAK, Denver	WINN, Louisville	WUNI, Mobile
KNEW, Oakland	WIRE, Indianapolis	WVOJ, Jacksonville
KRMD, Shreveport	WITL, Lansing	

SURE SHOTS

Moe Bandy — "Bandy The Rodeo Clown"
Mickey Gilley — "Bouquet of Roses"
Jerry Wallace — "Wanted Man"
David Wills — "Barmaid"

LEFT FIELDERS

Patti Page — "Less Than A Song"
Bobby Smith — "I Don't Like To Sleep Alone"
Debi Hawkins — "What I Keep Saying Is A Lie"

Fearless Forecast: Nick Nixon has a superb weapon to assault the top of the charts this time out! "I'm Too Use To Lovin' You" has the earmarks of a winner — watch it!

An earlier Fearless Forecast touted Emmylou Harris as a major breakout — the confirmations are now in! Check these heavies on "If I Could Only Win

Your Love": WPLO, KLAK (36), WINN, KCKC, KKYX, KBOX, KSOP and WENO.

Helen Reddy has a country record! In fact, the label originally marked "You Don't Need A Reason" as the "A" side but has now changed its mind, maybe because it's too country? It's getting great response at WHK, KSOP and KSPO.

David Allan Coe's "You Never Even Called Me By My Name" is surging strongly in Texas and the midwest.

Patti Page is set to break firmly on the scene; early moves showing at KENR, KBOX, KIKK, WHK, KSOP and KSPO.

The Nitty Gritty Dirt Band continues to make strong country inroads with action now showing at WMC, WINN, KBOX, WENO and WPNX on "All I Have To Do Is Dream."

Heavy play in the South on Bobby Smith's first Playboy release.

Interest in Tom T. Hall's "I Wrote A Song About It" lp leans heavily toward cuts "I Like Beer" and "From A Mansion To A Honky Tonk."

Debi Hawkins picks up fans in Wichita and Shreveport with "What I Keep Saying Is A Lie."

They're taking care of Jody Miller's "Don't Take It Away" on turntables at KLAK, KBUL and WJQS.

Early rumbles on Roger Miller's "Lovin You Is Always On My Mind" in Atlanta and Kansas City

AREA ACTION

Jerry Clower — "Coon Huntin' Monkey" (WUNI)

Paul Davis — "I've Got A Yearning" (KCKN)

Ben Reese — "Mirror, Mirror" (KIKK)
Sammi Smith — "She's In Love With A Rodeo Man" (WENO)

*An exciting new
 sound from
 an exciting
 new artist.*

*DOTTSY
 sings
 "Storms
 Never Last"*

PB-10280

Written by - Jessi Colter



RCA Records and Tapes

Fan Fair (Continued from page 57)

Emery, Mickey Gilley, Marti Brown, LaCosta, LaWanda Lindsey, Arleen Harden, Karen Wheeler, George Jones, Brian Shaw, Dotsy, Gary Buck, Leona Williams, Sara Johns, Chuck Price, Mike Wells, Sonny James, Ray Griff, Sherry Bryce, Wilma Burgess, Ronnie Milsap, Billy Galvin, Jerry Foster, Willie Ackerman, Charlie McCoy, Jimmy Gately, and Ralph Sloan and The Tennessee Traveler's Square Dance Group.

Blue Grass Concert

A star-capped Blue Grass Concert at the new Opry House on June 11 kicked off the week's line-up of live performances. The five hour event featured such bluegrass greats as: Mac Wiseman, Bill Monroe, Outdoor Plumbing Company, Carl Tipton, the Marshall Family, Clyde Moody, the McClain Family, the Sullivan Family, Jim & Jesse, the Bluegrass Alliance, Carl Storey and the Blue Ridge Mountaineers, James Monroe, Russ and Becky Jeffers, the Country Gentlemen and Blue Denim.

As in previous years, the world's largest fan club group—the International Fan Club Organization — held their dinner and show in conjunction with Fan Fair. The Wednesday evening affair was co-hosted by Jay Drennon (WSLR) and Dale Eichor (KWMT).

Other Shows

On Thursday, June 12, fans were treated to live shows produced by CBS Records, Capitol Records, ABC/Dot Records, and the Nashville Songwriters Association. Friday performances were provided by Hickory Records, Four Star Records, MCA Records, RCA Records and Elektra Records. MGM Records and Warner Brothers/Capricorn Records entertained on Saturday morning, followed in the afternoon by CMA's Reunion Show.

Country Music Reunion

The Country Music Association's Fourth Annual Family Reunion Show, presenting 39 different country artists in a fast-paced 2 1/2 hours, was the largest a Fan Fair audience has

ever seen.

T. Tommy Cutrer was the master of ceremonies for the show, which featured, in order of appearance: Johnny Gimble, Roy Acuff, Sister Rachel and Oswald, Zeke and Wiley Morris, Skeets Yaney, Doc Williams, Chickie Williams, Pee Wee King, Patsy Montana, Speedy West and Jimmy Bryant, Red River Dave, Floyd Tillman, Ray Whitley, Jimmy Gately and Harold Morrison, Joe and Rose Lee Maphis, Minnie Pearl, Fruit Jar Drinkers, Alcyone Beasley, Fiddlin' Sid Harkreader, Gabe Ward, Lulu Belle & Scotty, Bailey Brothers, Jimmy Skinner, Ernie Lee, Grandpa and Ramona Jones, Duke of Paducah, Clyde Moody, Rex & Eleanor Parker, Bailes Brothers with Shot Jackson, Paul Howard, Del Wood, Leon McAuliffe, Leon Rausch, Laura Lee McBride, and the Jordanaires.

Grand Masters Fiddling Contest

A fitting Fan Fair finale was the Grand Masters Fiddling Contest held at the Theater by The Lake at Opryland. This year's

winner was 13-year old Mike O'Connor of Mount Lake Terrace, Washington. Mark took home the top prize of \$1,000; Terry Joe Morris of Decatur, Texas, captured second place and won \$300; Sam Bush of Austin, Kentucky, was third and picked up \$275. Cash prizes were also awarded the other contestants placing in the top 10.

Entertainment

Fans were entertained throughout the afternoon by Roy Acuff, Porter Wagoner, the Lea Jane Singers, Sam and Kirk McGee, Herman Crook, Johnny Gimble, Howdy Forrester, Wilma Lee and Stoney Cooper, Ramona Jones, Ralph Sloan and the Tennessee Travelers, and the Nashville Symphonette.

Fan Club Awards

Prizes were awarded to fan clubs with the most meaningful exhibits, and first place (\$300) was awarded to the Jeannie C. Riley Fan Club. Second place was taken by Dolly Parton's Fan Club (\$200), and Loretta Lynn's Fan Club placed third (\$100).



Pictured from left (top row): Fans enter the 1975 Fan Fair, held at Municipal Auditorium in Nashville; MCA vice president Owen Bradley introduces emcee Jerry Clower for the MCA show; Roy Acuff (left) and Porter Wagoner (right) congratulate 13 year old Mike O'Connor for winning the fiddling championship; (second row) first place winner in the Fan Fair booth contest—Jeannie C. Riley; second place winner in the

booth contest—Dolly Parton's booth with a member of her fan club; third place winner in the booth contest—Loretta Lynn; Hall of Fame member Pee Wee King appears during the Reunion show; (bottom row) the Po' Boys Softball team, winner of the men's championship; participants at the Reunion Show gather on stage; the Mary Keeves Review, winner of the women's softball championship.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

NICK NIXON—Mercury 73691

I'M TOO USED TO LOVING YOU (Ben Peters, BMI)

Strong country swing sound should put Nick on top in a hurry. You'll never get too used to listening to this!

DAVID WILLS—Epic 8-50118

THE BARMAID (Tennessee Swamp Fox, ASCAP)

David continues his string of hits with this beer drinking song that'll play on every juke box. Could be his first number one.

JIM ALLEY—Avco CAV-614

HER MEMORY IS HOME TONIGHT (Brougham Hall, BMI)

Super production and a great song add up to a sure winner. This is right down hit alley.

MEL STREET—GRT GRT 025

EVEN IF I HAVE TO STEAL (Peer, BMI)

Mel delivers the message that he's gonna get his gal's love even if he has to steal it. He's driving down a street marked "hit."

TROY SEALS—Columbia 3-10173

EASY (Danor, BMI)

Singer/songwriter debuts as an artist with Mr. Producer himself behind the board, and the result is a moving, positive love ballad. Look for things to happen.

ROY ACUFF, JR.—Hickory H 351

TURPENTINE BLUES (Milene, ASCAP)

Funky movin' number that'll have no trouble getting on playlists and jukes. The turpentine has got this boy clean as a whistle!

PORTER WAGONER & DOLLY PARTON—RCA PB-10328

SAY FOREVER YOU'LL BE MINE (Owepar, BMI)

HOW CAN I (HELP YOU FORGIVE ME) (Owepar, BMI)

Popular duet releases two "A" sides, with side one being a strong, love ballad and side two an up-tempo number. A dual duet double play.

JERRY REED—RCA PB-10325

THE TELEPHONE (Vector, BMI)

The Alabama Wild Man sings his troubles with the telephone. In the "Lord Mr. Ford" genre, look for the phones to connect requesting this.

MIKE LUNSFORD—Starday GO-129

HOW CAN I TELL MY DREAMS (NOT TO SLEEP WITH YOU) (Power Play, BMI)

A super ballad with a strong message. Look for heavy action here.

TOMMY CASH—Elektra E-45258

THE LADY IS A WOMAN (Vector, BMI)

ONLY A STONE (Window, BMI)

Take your choice, both sides are strong for the Tomcat. Side one is a Dick Feller song and side two delivers a strong positive message for life.

LINDA CALHOUN—MGM M 14810

MOMMA LET ME FIND SHELTER (IN YOUR SWEET LOVIN' ARMS)

(Music City/Youngun, ASCAP/BMI)

HE KINDA REMINDS ME OF A SONG (Sawgrass, BMI)

Songstress will have programmers taking notice as she sings of a good girl gone bad. An exceptionally strong "B" side too!

JACK BLANCHARD AND MISTY MORGAN—Epic 8-50122

BECAUSE WE LOVE (Birdwalk, BMI)

Anywhere is heaven when you're in love, and that's the message this duo delivers. Up-tempo production will make this a welcome addition to playlists.

MEISBURG & WALTERS—Parchment PR 1001

HIGH COUNTRY (Parchment, ASCAP)

Some fast pickin' in this country sound and some fine voice harmony make this a good possibility. Good drive time sound.

"We've Got It All Together Now"



R-1029

GUY & RALNA'S New Single!

Written & Produced by Glenn Sutton!

THIS RECORD HAS NOW BEEN RELEASED FOR THREE WEEKS AND HERE IS THE INITIAL RESPONSE:

CASH BOX — Country Reviews — 6/21/75

"Guy and Ralna HAVE got it all together now with this release. Vocals blend beautifully and production by Glenn Sutton will aid this one on its way to the top of the charts."

RECORD WORLD — Country Single Picks — 6/7/75

"Popular duo from *The Lawrence Welk Show* has a solid country sound that'll garner them plenty of radio airplay..."

RECORD WORLD — The Country Singles Chart — 6/21/75
FIRST WEEK #97

THE FOLLOWING ARE STATIONS NOW PLAYING THIS RECORD . . .

WYDE — Birmingham

WIVK — Knoxville

WESC — Greenville, S.C.

WENO — Nashville

KXLR — Little Rock

WXCL — Peoria

WMAD — Madison

WHO — Des Moines

KSO — Des Moines

KWMT — Ft. Dodge, Ia.

KTTS — Springfield

KCKN — Kansas City

KFDI — Wichita

KBUL — Wichita #42

KOOO — Omaha

WWVA — Wheeling

WMNI — Columbus

WSDS — Ypsilanti

WXOX — Bay City

KHEY — El Paso

KVOO — Tulsa #80

KEBC-FM — Oklahoma City

WNAD — Norman

KTRM — Beaumont

KBXX — San Antonio

KBUC — San Antonio

KVET — Austin

KLAC — Los Angeles

KCKC — San Bernardino

KRAK — Sacramento

KLAK — Denver

KSOP — Salt Lake City

KMOR — Salt Lake City

KIXX — Provo

KMO — Seattle

KWJJ — Portland

KSPO — Spokane

KUTI — Yakima

KBFW — Bellingham

WISZ — Baltimore

WEET — Richmond

WCMS — Norfolk

WSLC — Roanoke

WPIK — Alexandria (Pick)

KGBS — Los Angeles

WCOU — Lewiston, Me.

KDAV — Lubbock

KYOU — Orlando

WEXT — West Hartford

WMQM — Memphis

KWAM — W. Memphis

WPDX — Clarksburg, W.Va.

WMTS — Nashville

KOTY — Kennewick

KPRB — Redmond #38

WFBI — Fayetteville

KWTO — Springfield, Mo.

Night Play **WPLO** — Atlanta
WHK — Cleveland
WBAP — Ft. Worth

BANWOOD
RECORDS, INC.

EVEN AFTER IT'S #1, "WILDFIRE" IS STILL SPREADING.

Michael Murphey's "Wildfire"
is doing a reverse crossover.
After proving itself as the best-selling,
and best-loved single in the nation,
it's now capturing the hearts
of country listeners.

"WILDFIRE"
8-50084
BY MICHAEL MURPHEY.
A COUNTRY HIT.
ON EPIC RECORDS.

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BLUE SKY
NIGHT THUNDER

including:
Wildfire/Carolina In The Pines
Medicine Man/Secret Mountain Hideout



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400 South Beverly Drive
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(213) 277-9633



THE COUNTRY ALBUM CHART

JUNE 28, 1975

JUNE 28	JUNE 21		WKS. ON CHART
1	2	KEEP MOVIN' ON MERLE HAGGARD—Capitol ST 11365	7
2	1	PHONE CALL FROM GOD JERRY JORDAN—MCA 473	9
3	4	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	11
4	3	MICKEY'S MOVIN' ON MICKEY GILEY—Playboy PB 405	9
5	6	YOU'RE MY BEST FRIEND DON WILLIAMS—ABC Dot DOSD 2021	7
6	7	TANYA TUCKER MCA 2141	8
7	5	WOLF CREEK PASS C. W. McCALL—MGM M3G 4989	14
8	9	I'M JESSI COLTER Capitol ST 11363	16
9	12	LAST FAREWELL ROGER WHITTAKER—RCA APL1 0855	6
10	11	AN EVENING WITH JOHN DENVER RCA CPL2-0765	16
11	17	JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ—Mercury SRM 1 1032	5
12	10	REUNION B. J. THOMAS—ABC ABCP 868	12
13	14	CHARLIE RICH'S GREATEST HITS RCA APL1 0857	7
14	18	STILL THINKIN' ABOUT YOU BILLY CRASH CRADDOCK—ABC ABCD 875	7
15	16	SMOKEY MOUNTAIN MEMORIES MEL STREET—GRT 8004	9
16	8	IN CONCERT VARIOUS ARTISTS—RCA CPL2 1014	9
17	13	BLANKET ON THE GROUND BILLIE JO SPEARS—UA LA390G	15
18	15	SINCERELY BRENDA LEE—MCA 477	9
19	19	SONGS OF FOX HOLLOW TOM T. HALL—Mercury SRM1 500	27
20	21	HARD TIME HUNGRY'S BOBBY BARE—RCA APL1 0906	7
21	22	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN—MCA 2133	18
22	23	LOIS JOHNSON 20th Century T 465	7
23	24	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	27
24	27	WITH ALL MY LOVE LaCOSTA—Capitol ST 11391	5
25	28	GOOD HEARTED WOMAN CONNIE CATO—Capitol ST 11387	7
26	20	A LITTLE BIT SOUTH OF SASKATOON SONNY JAMES—Columbia KC 33428	8
27	30	PIECES OF THE SKY EMMYLOU HARRIS—Reprise 213	13
28	29	GUITARS OF SONNY JAMES Columbia KC 33477	6
29	25	OUT OF HAND GARY STEWART—RCA APL1 0900	16
30	40	T. G. SHEPPARD Melodyland ME 40151	3
31	35	BOCEPHUS HANK WILLIAMS, JR.—MGM M3G 4988	4
32	33	DON'T LET THE GOOD TIMES FOOL YOU MELBA MONTGOMERY—Elektra CM2	8
33	32	BACK HOME AGAIN JOHN DENVER—RCA CPL1 0548	48
34	26	EARROOMS TO BEDROOMS DAVID WILLS—Epic KE 33353	18
35	—	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH—Epic PE 33455	1
36	49	41st STREET LONELY HEARTS CLUB BUCK OWENS—Capitol ST 11390	3
37	—	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	1
38	34	JOHN R. CASH Columbia KC 3370	6
39	41	WHATCHA GONNA DO WITH A DOG LIKE THAT SUSAN RAYE—Capitol ST 11393	4
40	31	FREDDIE HART'S GREATEST HITS Capitol ST 11374	15
41	50	MAGNOLIAS AND MISFITS JIM WEATHERLY—Buddah 5637	2
42	53	MISSISSIPPI YOU'RE ON MY MIND STONEY EDWARDS—Capitol ST 11401	2
43	—	NARVEL FELTS ABC Dot DOSD 2025	1
44	46	SING SOME LOVE SONGS PORTER WAGONER—RCA APL1 1056	3
45	47	I'M THE LONELIEST MAN DON GIBSON—Hickory H3G 4519	4
46	45	MIND YOUR LOVE JERRY REED—RCA APL1 0787	5
47	43	SPECIAL DELIVERY DAVE DUDLEY—UA LA366 G	10
48	42	CLASSIC STYLE OF LEFTY FRIZELL ABC 861	6
49	—	MISTY RAY STEVENS—Barnaby BR 6012	1
50	57	CAROLINA COUSINS DOTTIE WEST—RCA APL1 1041	2
51	54	ERNIE FORD SINGS & GLENN CAMPBELL PICKS Capitol ST 11389	3
52	60	COMIN' HOME TO YOU JERRY WALLACE—MGM M3G 4995	2
53	—	JOE STAMPLEY'S GREATEST HITS, VOL. 1 ABC Dot DOSD 2023	1
54	52	BOOGIE WOOGIE COUNTRY MAN JERRY LEE LEWIS—Mercury SRM 1030	13
55	59	GATHER ME MARILYN SELLARS—Mega MLPS 609	3
56	51	SUNSHINE SAMMI SMITH—Mega MLPS 611	6
57	48	LINDA ON MY MIND CONNY TWITTY—MCA 469	21
58	—	TODAY ELVIS PRESLEY—RCA APL1 1039	1
59	37	SOUTHBOUND HOYT AXTON—A&M SP 4510	10
60	36	A PAIR OF FIVES (BANJOES THAT IS) ROY CLARK & BUCK TRENT—ABC Dot DOSD 2015	15
61	39	WONDERFUL WORLD OF EDDY ARNOLD—MGM M3G 4992	7
62	44	CONNIE SMITH SINGS HANK WILLIAMS GOSPEL—Columbia KC 33414	8
63	55	BARGAIN STORE DOLLY PARTON—RCA APL1 0950	14
64	38	VASSAR CLEMENTS—Mercury SRM 1 1022	9
65	69	STEEL GUITARS OF THE GRAND OLE OPRY SONNY, HAL & WELDON—Mega MLPS 610	2
66	62	BACK IN THE COUNTRY LORETTA LYNN—MCA 471	18
67	62	A LEGEND IN MY TIME RONNIE MILSAP—RCA APL1 0846	20
68	58	I'M HAVING YOUR BABY SUNDAY SHARPE—UA LA 362 G	10
69	56	SOLID AND COUNTRY BILL BLACK COMBO—Hi SHL 32008	13
70	65	TANYA TUCKER'S GREATEST HITS—Columbia KC 33355	17
71	73	PROMISED LAND ELVIS PRESLEY—RCA APL1 0873	22
72	63	BARBI DOLL BARBI BENTON—Playboy PB 404	22
73	66	WHO'S SORRY NOW MARIE OSMOND—MGM M3G 4979	16
74	64	WRITE ME A LETTER BOBBY G. RICE—GRT 8003	10
75	68	JOE STAMPLEY—Epic KE 33356	17

Summer is the best time of the year... for some of the best releases of the year.



CHARLEY PRIDE'S —

newest LP contains his hit single, "I Ain't All Bad" and his new single "Hope You're Feelin' Me Like I'm Feelin' You."
APL1-1038



WAYLON JENNINGS

— Contains his MOR hit, "Dreaming My Dreams" & "Bob Wills Is Still The King."
APL1-1062



DANNY DAVIS

Dream Country contains the title song, "Dream Country," & Danny's newest single "Brannigan", the song from the new John Wayne movie.
APL1-1043



JIM REEVES

—Songs of Love. Jim's newest single is "You Belong To Me." Other love songs include "Moon River".
APL1-1037



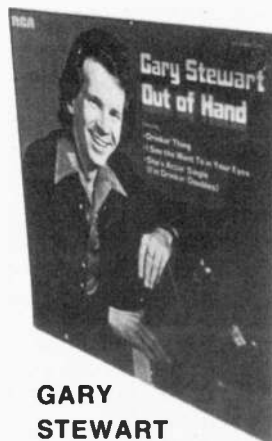
RONNIE MILSAP

—#1 hit—"Legend in My Time" and his most recent hit "Too Late To Worry, Too Blue To Cry."
APL1-0846



BOBBY BARE

—Hard Time Hungry — includes Bobby's two sided hit, "Back Home In Huntsville" "Warm & Free."
APL1-0906



GARY STEWART

—Out of Hand—3 hit singles. "Drinkin' Thing," "Out Of Hand" & "She's Acting Single."
APL1-0900



IN CONCERT

— 20 selections by 5 superstars. Selections by C. Pride, R. Milsap, J. Reed, C. Atkins, D. Parton.
CPL2-1014

RCA Records and Tapes



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
 JUNE 28 JUNE 21

WKS. ON CHART

1	2	WHEN WILL I BE LOVED LINDA RONSTADT Capitol 4050		11
2	4	RECONSIDER ME NARVEL FELTS/ABC/Dot DOA 17549		13
3	3	TRYIN' TO BEAT THE MORNIN' HOME T. G. SHEPPARD/ Melodyland 6006		13
4	5	LIZZIE AND THE RAINMAN TANYA TUCKER/MCA 40402		10
5	6	THERE I SAID IT MARGO SMITH/20th Century TC 2172		11
6	8	LITTLE BAND OF GOLD SONNY JAMES/Columbia 3 10121		10
7	1	YOU'RE MY BEST FRIEND DON WILLIAMS/ABC Dot DOA 17550		12
8	15	TOUCH THE HAND CONWAY TWITTY/MCA 40407		6
9	11	HE'S MY ROCK BRENDA LEE/MCA 40385		12
10	12	WORD GAMES BILLY WALKER/RCA PB 10205		15
11	22	MOVIN' ON MERLE HAGGARD/Capitol 4085		6
12	18	SHE TALKED A LOT ABOUT TEXAS CAL SMITH/MCA 40394		10
13	17	DREAMING MY DREAMS WITH YOU WAYLON JENNINGS/ RCA PB 10270		9
14	20	THAT'S WHEN MY WOMAN BEGINS TOMMY OVERSTREET/ ABC Dot DOA 17552		9
15	19	PICTURES ON PAPER JERIS ROSS/ABC 12064		10
16	16	THE MOST WANTED WOMAN IN TOWN ROY HEAD/ Shannon 829		12
17	10	FORGIVE AND FORGET EDDIE RABBITT/Elektra 45237		14
18	24	JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ/ Mercury 73682		6
19	21	FIREBALL ROLLED A SEVEN DAVE DUDLEY/United Artists UA XW630 X		10
20	23	CLASSIFIED C. W. McCALL/MGM 14801		8
21	27	HELLO I LOVE YOU JOHNNY RUSSELL/RCA PB 10258		9
22	26	FREDA COMES, FREDA GOES BOBBY G. RICE/GRT 021		9
23	28	T-R-O-U-B-L-E ELVIS PRESLEY/RCA PB 10278		8
24	30	DEAL TOM T. HALL/Mercury 73686		5
25	29	WHY DON'T YOU LOVE ME CONNIE SMITH/Columbia 3 10135		7
26	32	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/ Epic 8 50103		6
27	33	EARLY SUNDAY MORNING CHIP TAYLOR/Warner Bros. WBS 8090		9
28	31	COUNTRY D. J. BILL ANDERSON/MCA 40404		7
29	34	WHAT TIME OF DAY BILLY THUNDERKLOUD & THE CHIEFTONES/20th Century TC 2181		8
30	39	I WANT TO HOLD YOU IN MY DREAMS TONIGHT STELLA PARTON/Country Soul IRDA 039		8
31	36	THE DEVIL IN MRS. JONES BILLY LARKIN/Bryan 1018		10
32	9	MISTY RAY STEVENS/Barnaby 614		15
33	41	THE SEEKER DOLLY PARTON/RCA PB 10310		4
34	44	LOVE IN THE HOT AFTERNOON GENE WATSON/ Capitol 4076		6
35	7	I AIN'T ALL BAD CHARLEY PRIDE/RCA PB 10236		14
36	13	WINDOW UP ABOVE MICKEY GILLEY/Playboy 6031		15
37	40	UNCHAINED MELODY JOE STAMPLEY/ABC Dot DOA 17551		8
38	46	FARTHEST THING FROM MY MIND RAY PRICE/ABC 12095		5
39	51	FEELINS' CONWAY & LORETTA/MCA 40420		2
40	42	GOD'S GONNA GETCHA (FOR THAT) GEORGE & TAMMY/ Epic 8 50099		8
41	49	HELLO LITTLE BLUEBIRD DONNA FARGO/ABC Dot 17557		4
42	47	MR. RIGHT AND MRS. WRONG MEL TILLIS & SHERRY BRYCE/ MGM 14803		7
43	52	PLEASE MR. PLEASE OLIVIA NEWTON-JOHN/MCA 40418		3
44	14	MISSISSIPPI YOU'RE ON MY MIND STONEY EDWARDS/ Capitol 4051		12
45	45	HONEY ON HIS HANDS JEANNE PRUETT/MCA 40395		8
46	50	YOU KNOW JUST WHAT I'D DO LOIS JOHNSON/ 20th Century TC 2187		7
47	54	STORMS NEVER LAST DOTTSY/RCA PB 10280		7
48	55	MY HONKY TONK WAYS KENNY O'DELL/Capricorn CPS 0233		5
49	56	RHINESTONE COWBOY GLEN CAMPBELL/Capitol 4095		4
50	59	DEAR WOMAN JOE STAMPLEY/Epic 8 50114		4
51	58	SEARCHIN' MELBA MONTGOMERY/Elektra 45247		7

52	60	THIS HOUSE RUNS ON SUNSHINE LaCOSTA/Capitol 4082	5
53	61	I DON'T LOVE HER ANYMORE JOHNNY PAYCHECK/ Epic 8 50111	5
54	35	I'M NOT LISA JESSI COLTER/Capitol 4009	19
55	63	SPRING TANYA TUCKER/Columbia 3 10127	6
56	64	WOMAN IN THE BACK OF MY MIND MEL TILLIS/ MGM 14804	3
57	73	WASTED DAYS AND WASTED NIGHTS FREDDY FENDER/ ABC Dot DOA 17558	3
58	57	LET'S LOVE WHILE WE CAN BARBARA FAIRCHILD/ Columbia 3 10128	8
59	66	I'LL BE YOUR STEPPING STONE DAVID HOUSTON/ Epic 8 50113	4
60	70	I LOVE THE BLUES AND THE BOOGIE WOOGIE BILLY CRASH CRADDOCK/ABC 12104	2
61	25	PERSONALITY PRICE MITCHELL/GRT 020	11
62	67	PUT ANOTHER LOG ON THE FIRE TOMPALL/MGM 14800	6
63	68	THANK GOD, I'M A COUNTRY BOY JOHN DENVER/ RCA PB 10239	14
64	53	BIRDS AND CHILDREN FLY AWAY KENNY PRICE/ RCA PB 10260	9
65	76	THINGS RONNIE DOVE/Melodyland 6001	3
66	37	STEALIN' JACKY WARD/Mercury 73667	11
67	79	BURNIN' THING MAC DAVIS/Columbia 3 10148	5
68	68	ROLLIN' IN MY SWEET SUNSHINE DOTTIE WEST/ RCA PB 10269	8
69	75	GHOST STORY SUSAN RAYE/Capitol 4063	7
70	69	MAY YOU REST IN PEACE MELODY ALLEN/Mercury 73674	7
71	77	DON'T DROP IT FARGO TANNER/Avco CAV 612	5
72	81	THIRD RATE ROMANCE AMAZING RHYTHM ACES/ ABC 12078	3

CHARTMAKER OF THE WEEK

73	—	THE FIRST TIME FREDDIE HART Capitol 4099		1
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74	74	LION IN THE WINTER HOYT AXTON/A&M 1683	9
75	—	BANDY THE RODEO CLOWN MOE BANDY/GRC 2070	1
76	86	LET THE LITTLE BOY DREAM EVEN STEVENS/Elektra 45254	2
77	80	LYING IN MY ARMS REX ALLEN, JR./Warner Bros. WBS 8095	5
78	87	I'LL GO TO MY GRAVE LOVING YOU STATLER BROTHERS/ Mercury 73687	2
79	83	LOVE YOU BACK TO GEORGIA FREDDY WELLER/ ABC Dot DOA 17554	5
80	82	RED ROSES FOR A BLUE LADY EDDY ARNOLD/MGM 14780	4
81	89	I'VE NEVER LOVED ANYONE MORE LYNN ANDERSON/ Columbia 3 10160	2
82	84	STRINGS JOHNNY CARVER/ABC 12097	3
83	88	LONELY RAIN WYNN STEWART/Playboy 6035	3
84	85	A STRANGER IN MY PLACE ANNE MURRAY/Capitol 4072	4
85	—	BACK IN THE U.S.A. CARMOL TAYLOR/Elektra 45255	1
86	92	BOOM BOOM BARROOM MAN NAT STUCKEY/RCA PB 10307	2
87	90	YOU BELONG TO ME JIM REEVES/RCA PB 10299	4
88	94	YOU'RE NOT THE WOMAN YOU USED TO BE GARY STEWART/MCA 40414	5
89	91	MAKE THE WORLD GO AWAY DONNY & MARIE OSMOND/ MGM 14807	4
90	—	IF I COULD ONLY WIN YOUR LOVE EMMYLOU HARRIS/ Reprise RPS 1332	1
91	93	THERE HAS TO BE A LOSER DIANA TRASK/ ABC Dot DOA 17555	3
92	95	HE LOVES ME ALL TO PIECES RUBY FALLS/50 States FS 33	2
93	—	YOU NEVER EVEN CALLED ME BY MY NAME DAVID ALLEN COE/Columbia 3 10159	1
94	97	WE'VE GOT IT ALL TOGETHER NOW GUY & RALNA/ Ranwood R 1029	2
95	100	IF I KNEW ENOUGH TO COME OUT OF THE RAIN CONNIE EATON/ABC 12098	2
96	—	GOODNIGHT, IT'S TIME TO GO CONNY VAN DYKE/ ABC Dot DOA 17562	1
97	—	EVEN IF I HAVE TO STEAL MEL STREET/GRT 025	1
98	—	BOOGIE WOOGIE COUNTRY MAN JERRY LEE LEWIS/ Mercury 73685	1
99	—	DON'T TAKE IT AWAY JODY MILLER/Epic 8 50117	1
100	—	IT MUST HAVE BEEN THE RAIN JIM WEATHERLY/ Buddah 467	1

Mercury is Proud of Tom T. Hall's Record...



LOOK MAGAZINE— "HE IS ONE OF THE MOST INFLUENTIAL SONGWRITERS WORKING TODAY."

NEW YORK TIMES— "HE FINDS POETRY IN ORDINARY MORTALS—HE IS NEITHER PROPHET NOR SPOKESMAN. BUT SIMPLY A STORYTELLER."

CASH BOX MAGAZINE— "MUSICAL JOURNALISM"

JACK HURST—KNIGHT NEWS SERVICE— "AUTHENTIC AMERICAN BALLADEER"

ROLLING STONE MAGAZINE— "TOM T. HALL SAYS AS MUCH ABOUT HIS COUNTRY, ITS PEOPLE AND WHAT IS HAPPENING TO IT AND THEM RIGHT NOW, AS ANYONE CURRENTLY PUTTING VOICE TO TAPE"

NEWSWEEK— "EASILY NASHVILLE'S MOST TALKED ABOUT SONGWRITER."

RECORD WORLD MAGAZINE— "TOM T. HALL IS A GENIUS OF OBSERVATION. HE HAS THAT SPECIAL ABILITY TO MAKE EVERY DAY HAPPENINGS BECOME LARGER THAN LIFE IN HIS SONGS."

BILLBOARD MAGAZINE— "PHENOMENAL OBSERVER OF LIFE."

...and proud of his new one...

"DEAL"

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and his latest album "I WROTE A SONG ABOUT IT"

Exclusively on Mercury Records.
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HALLNOTE MUSIC, P. O. Box 40209, Nashville, Tennessee 37204

The New Album By
HELEN REDDY
NO WAY TO TREAT A LADY (ST-11415)

Includes the Single
BLUEBIRD (4108)



Management: JEFF WALD

Produced by: JOE WISSERT

Arranged and Conducted by: NICK DeCARO

Watch Helen Reddy as the new permanent host of **The Midnight Special** following the Friday Tonight Show on NBC-TV
World Radio History