

# RECORD WORLD



## Who In The World: Austin Roberts

### HITS OF THE WEEK

#### SINGLES

**ELTON JOHN, "ISLAND GIRL"** (prod. by Gus Dudgeon) (Big Pig/Leeds, ASCAP). If "Captain Fantastic's" latest single is any indication of his forthcoming "Rock Of The Westies" set, then we're in store for some more pure, potent pop. Tropically splendid Elton and Bernie entering the RW charts at 42 this week . . . need we say more? MCA MCA 40461.

**FRANKIE VALLI, "OUR DAY WILL COME"** (prod. by Hank Medress & Dave Appell) (Almo/Shamley, ASCAP). Now that Frankie's stopped "Swearin' To God," he turns to the Ruby and the Romantics hit of '62 for one of his uniquely patented vocal workouts. Available in both short and long disco versions, he's poised to conquer all markets. Private Stock 043.

**FREDDY FENDER, "SECRET LOVE"** (prod. by Huey P. Meaux) (Warner Bros., ASCAP). Having re-emerged at a most opportune time, as two consecutive hits attest, Fender previews his "Are You Ready For Freddy" lp with another succinct country-tinged ballad. Lyrics are in English and Spanish; watch it soar. ABC Dot DOA 17585.

**TONY ORLANDO & DAWN, "SKYBIRD"** (prod. by Hank Medress & Dave Appell) (Dramatis/New York Times, BMI). The title track from the forthcoming Tony Orlando & Dawn lp is a Bruce Roberts—Carole Bayer Sager tune which quickly builds to a big, dramatic chorus and should steer this popular TV threesome up the charts. Sky's the limit here! Arista 0156.

#### SLEEPERS

**DIANA ROSS, "THEME FROM MAHOGANY"** (prod. by Michael Masser) (Jobete, ASCAP; Screen Gems-Columbia, BMI). The song from this Berry Gordy film is a lilting Michael Masser-Gerry Goffin ballad which Diana handles with consummate ease. Her frail but stunningly effective voice is captured amidst a soulful tapestry of sound. Motown M 1377 F.

**HOT CHOCOLATE, "YOU SEXY THING"** (prod. by Mickie Most) (Finchley, ASCAP). The U.K. group that scored with "Emma" and "Disco Queen" is back in a big way with a track which precedes their new lp. The group clearly has a style of their own which is evidenced by one of their most appealing and commercial items yet. Big Tree BT 16047 (Atlantic).

**DWIGHT TWILLEY BAND, "YOU WERE SO WARM"** (prod. by Oister) (Tarka, ASCAP). The "I'm On Fire" boys follow their scorching hit with an easy-paced ballad. The haunting appeal of an early Hollies or Searchers single circa the English Invasion but abetted by today's technology. Should make Dwight a household name. Shelter SR 40450 (MCA).

**FLEETWOOD MAC, "OVER MY HEAD"** (prod. by Fleetwood Mac & Keith Olsen) (Rockhopper, ASCAP). The group's numerous personnel changes have cleared the way for the new clean, confident folk-rock sound. Christine McVie takes the lead here over a network of jangly acoustic guitars, singing in a rich, deep voice. Reprise RPS 1339 (Warner Bros.).

#### ALBUMS

**GLADYS KNIGHT & THE PIPS, "2nd ANNIVERSARY."** Need more be said? Gladys, Bubba, William and Edward can do no wrong. The material, as always, is first rate; and the production, be it Eugene McDaniels or Kerner and Wise, is note perfect. The anniversary marks the group's association with Buddah; there's no better celebration. Buddah BDS 5639 (6.98).

**NEIL SEDAKA, "THE HUNGRY YEARS."** Sedaka is no stranger to the charts, his current "Bad Blood" single but the most recent bulleting example. The quintessential popster, Sedaka's excitement never wanes. The ballad "Stephen," the gospel "When You Were Lovin' Me" and the moving "Hungry Years" jump out from the first listen. Rocket PIG 2157 (MCA) (6.98).

**DAVID ESSEX, "ALL THE FUN OF THE FAIR."** Essex will make his Stateside performing debut later this month, undoubtedly showcasing songs from this strongest set to date. The title cut, "Rolling Stone," "Won't Get Burned Again" and "Coconut Ice" give an excellent reading of the variety to Essex's English flavor. Columbia PC 33813 (6.98).

**"MAMA'S PRIDE."** The midwest is obviously as fertile a boogie territory as the South. Hailing from St. Louis, Mama's Pride is an early Allman-like band highlighting the lead guitar of Max Baker and Pat Liston's vocals. Producer Arif Mardin gives the band a subtly distinctive touch on "In the Morning," "Blue Mist" and "Young and Free." Atco SD 36-122 (Atlantic) (6.98).



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# RECORD WORLD

## NARM Plans Conference For Indie Distributors

■ CHERRY HILL, N.J.—The first annual NARM Independent Distributors Conference will be held at the Continental Plaza Hotel here, Wednesday and Thursday, October 29th and 30th. The two day session will include various types of meetings for both independent distributors and independent manufacturers.

### Opening Reception

At 6:30 p.m. on Wednesday, October 29th, all independent distributors, independent manufacturers, and members of the trade press are invited to the opening cocktail reception and dinner meeting. Earlier the same day, the Independent Distributors Advisory Committee and the Independent Manufacturers Advisory Committee will each hold its own separate meetings. Following the separate meetings a joint meeting will be held of the Independent Distributors and Independent Manufacturers Advisory Committee. At 8:00 a.m. on Thursday, October 30th, concurrent breakfast meetings will be held, one for all independent distributors registered for the conference, and one for all independent manufacturers registered for the conference. At 10:30 a.m., the entire group will reconvene. A luncheon meeting will be held once again

(Continued on page 34)

## Audiofidelity Gets BASF Distrib. Rights

■ NEW YORK — Herman D. Gimmel, president of Audiofidelity Enterprises, Inc. has announced the signing of a licensing agreement between his company and BASF Aktien Gesellschaft, Germany. The deal gives Audiofidelity the distribution rights for the U.S. and Canada for all BASF music products, including the BASF, Harmonia Mundi and MPS labels. BASF, the inventor of magnetic tape, has built a music catalogue over the last three years, with special emphasis on classical and jazz recordings.

Audiofidelity and BASF plan to jointly invest extensively in the development and promotion of

(Continued on page 34)

## Yetnikoff Cites CBS Gains, Stresses Expansion

By ELIOT SEKULER

■ LOS ANGELES — "September has been the highest sales month in the history of CBS Records; last week was the greatest sales week ever for us and if I could find the papers, I'd probably find that yesterday was the greatest sales day ever," according to Walter Yetnikoff, president of the CBS Records Group. Since taking on the firm's presidency in May of 1975, he has been faced with the not unpleasant task of directing a multi-label complex with product that this week occupies a neat 20 percent of the 40 top Album Chart slots and that has maintained a similarly high percentage for the past several months.

Directing his attentions and his comments toward the marketing and a&r operations of the CBS labels, Yetnikoff was highly optimistic about the immediate



Walter Yetnikoff

future of the company and in a recent wide-ranging **Record World** interview, discussed such topics as the possible expansion of CBS' staff and roster, the future of such systems as quadraphonic and videodisks, and the current and soon-to-be-released

## Fauntroy Payola Hearings Unlikely To Convene Before End of Year

■ WASHINGTON, D. C. — The Congressional Black Caucus will sit down (Oct. 7) to decide whether it will endorse a series of hearings on how low pay for black disc jockeys may breed an atmosphere ripe for payola. Delegate Walter Fauntroy (D-DC), a non-voting member of the House, is pushing hard for the hearings which he hopes will also highlight the problems of black performers contracted to white-owned record companies.

Fauntroy made clear his intentions to hold such hearings during a press conference in Chicago last June announcing his own contract with Stax Records. Fauntroy was a minister and gospel singer before being elected to the House.

Some members of the 17-member caucus are "reticent" to endorse the hearings, sources close to the caucus said last week. Most are deeply immersed in other committee business that many feel represents more pressing business on Capitol Hill at this moment than an investigation into the radio and record industries. A Fauntroy aide said last week that the delegate may push ahead with the hearings even if the caucus does not endorse it.

A spokesman for Rep. Charles Rangel (D-N.Y.), this year's rotating chairman of the caucus, said that if the caucus does decide to sponsor the probe, "I don't see how they could be scheduled before the end of the year."

Fauntroy nevertheless appears ready to confront the caucus with a "go with me or I go it alone" ultimatum, one of his aides said. His proposal for these hearings has been before the group since mid-summer without any caucus so far.

Attempts last week to sound out other members of the caucus on their feelings about a payola probe were met with stares of nonrecognition. "I know about it," one legislative aide said, "but I haven't heard a word since Fauntroy's announcement." It was pretty much the standard reply from the offices of other members. It all suggests that the caucus is not particularly serious about the investigation.

Chances are the caucus will approve Fauntroy's proposal though, more out of that ephemeral concept called "Congressional courtesy" than out of conviction. Either way, Fauntroy is resolute on handling these hearings, his staff says.

albums that he expects will keep CBS's volume at its present high level through the holiday season.

Yetnikoff took a "back-to-basics" stance on his role in the company's operation, asserting that the daily administration and paperwork attendant to CBS' far-flung interests is not and would not be his primary concern. "The basic parts of the record business are what they always were—marketing and a&r," he said. "A company like ours has its factories, special products, music publishing companies and a lot of other aspects and you've got to pay attention to them. But the record business is very simple in that if you have a lot of hits, you're fine and if you don't have hits, you're not so fine. It's the same old story of signing and breaking acts."

CBS remains interested in the acquisition of artists, both established acts and newcomers, according to Yetnikoff, and while the company is not planning any dramatic increase in the present size of its combined roster (about 150 artists), he asserted that CBS will be interested in signing any act "where the talent is there and the chemistry works between us. We're prepared to put up the money for the right artist," he said, "so yes, we'll be looking for established acts. But that's not our exclusive interest; we'll also be looking

(Continued on page 32)

## Sintras Organize New Music Pubbery

■ LOS ANGELES — Frank Sinatra and Nancy Sinatra, Jr. have joined together with Frederick S. Bienstock to announce the formation of a new music publishing firm, Frank & Nancy Music, Inc.

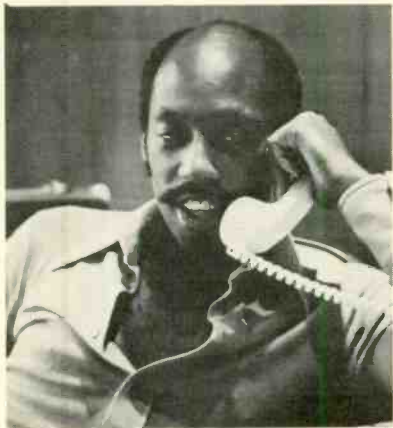
The company will have its offices based in Nashville, at 1300 Division Street and will soon establish offices in Los Angeles, New York and London.

Billy Strange will be president and in charge of creative development. Frederick S. Bienstock will be in charge of administering and supervising the business of the firm and James A. Cohen will be general legal counsel.

(Continued on page 22)

## Draper Named VP By Warner Bros.

■ BURBANK, CAL. — Warner Bros. Records chairman of the board Mo Ostin and president Joe Smith have announced the appointment of Tom Draper as vice president and director of black music marketing. Draper, formerly vice president, a&r for r&b product with RCA, will work closely at Warners with Eddie Rosenblatt, vice president, sales and promotion, and Russ Thyret, vice president and national sales manager.



Tom Draper

"My duties center around coordinating the efforts of Warners' field force with the various departments here in the home office," Draper explained, "concentrating my attention on black product."

Draper began in the record business in 1965, serving as a field sales representative with the consumer electronics division of RCA in Detroit. In 1970 he moved into the company's record division, working first in local, then regional, record promotion. In 1971 he was transferred to the label's New York headquarters where he was appointed merchandising manager for r&b product. In 1973 he became national promotion manager for r&b, in 1974 he was appointed director of a&r for r&b product and earlier this year became vice president of a&r, r&b product at RCA.

## Geffen Names Jerry Sharell VP

■ LOS ANGELES—David Geffen, chairman, Elektra/Asylum/None-such Records, has announced the appointment of Jerry Sharell to the post of vice president in charge of the international division and advertising and artist relations for the company. In his new position Sharell will coordinate and direct sales, marketing, and promotion campaigns between Elektra/Asylum and its affiliates abroad, in addition to continuing his previous responsibilities as director of advertising and artist relations for the company.

### Background

Jerry Sharell first joined Asylum Records as general manager in 1973. Prior to his arrival at Asylum, he held the post of vice president, promotion, for Buddah Records after extensive work in the broadcasting and record industries.

## Avco Executives Launch New Product

■ NEW YORK — Hugo & Luigi, co-presidents of Avco Records, and Bud Katzell, vice president, have completed a two-week personal presentation of new product to their distributors throughout the country. The label toppers also offered an extensive discount program that will be in effect from now through the end of the year. Hugo & Luigi recently purchased Avco Records from the Avco Corporation.

### Product

Introduced to the distributors were new albums by Van McCoy, "The Disco Kid," and The Stylistics, "You Are Beautiful," and singles by McCoy, "Change With The Times," and international singing star Vicky Leandros, "More Than That (I'm Losing You)," taken from her recently released Avco album, "Across The Water."

During their personal visits to  
*(Continued on page 44)*



Jerry Sharell

## Ciancimino Named SESAC Vice President

■ NEW YORK—Albert F. Ciancimino, counsel for SESAC, was named a vice president of the firm at a meeting of its board of directors in New York last week. The announcement of the appointment was made by A. H. Prager, SESAC president, and is effective immediately.



A.F. Ciancimino

Ciancimino has been affiliated with SESAC since 1960. He was named counsel in 1964 and has served in that capacity ever since. He is a member of the American Bar Association's Committee on Patent, Trademark and Copyright Law and is a past chairman of Committee 301; a member of the New York State Bar Association; The International Radio and Television Executive Society; The Gospel Music Association and the Country Music Association.

## Brian Wilson Back, Producing For Equinox

■ NEW YORK—Brian Wilson has entered into a production agreement with Equinox Productions (distributed by RCA Records), it was announced by Ken Glancy, president, RCA Records.

Wilson's first record under the new agreement is an updated version of Frankie Lyman's "Why Do Fools Fall In Love" by California Music, which has just been released.



1700 Broadway, New York, N.Y. 10019  
Phone: (212) 765-5020

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VICE PRESIDENT

WEST COAST MANAGER

**Eliot Sekuler**/West Coast Editor

**Ben Edmonds**/Assistant Editor

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6290 Sunset Blvd., Hollywood, Calif. 90028

Phone: (213) 465-6126

NASHVILLE

**JOHN STURDIVANT**

VICE PRESIDENT

SOUTHEASTERN MANAGER

**Don Cusic**/Southeastern Editor

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**Ellen Wood**/Production

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Phone: (615) 244-1820

LATIN AMERICAN OFFICE

**TOMAS FUNDORA**

VICE PRESIDENT

LATIN AMERICAN MANAGER

**Carlos Marrero**/Assistant Manager

3140 W. 8th Ave.

Hialeah, Fla. 33012

(305) 823-8491

(305) 821-1230 (night)

ENGLAND

**NOEL GAY ORGANISATION**

24 Denmark St.

London, W.C.2, England

Phone: 836-3941

JAPAN

**ORIGINAL CONFIDENCE**

CBON Queen Building

18-12 Roppongi 7-chome

Minato-ku, Tokyo

GERMANY

**PAUL SIEGEL**

EUROPEAN EDITOR

Taurentzenstrasse 16, 1 Berlin 30, Germany

Phone: Berlin 2115914

FRANCE

**GILLES PETARD**

8, Quai de Stalingrad,

Boulogne 92, France

Phone: 520-79-67

CANADA

**LARRY LE BLANC**

9 Craig Crescent

Toronto M4G2N6, Canada

Phone: (416) 482-3125

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## Powerhouse Picks

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

**ABBA** (Atlantic) "SOS."

The last few weeks have seen this record explode into a national smash. #1 in Columbus with several new market gains this week.

**Elton John** (MCA) "Island Girl."

The rocket man does it again, garnering almost the entire nation inside of 24 hours. Soon to be topping radio and sales surveys everywhere.

# 17 Chart Records Put The Icing On Our Birthday Cake!

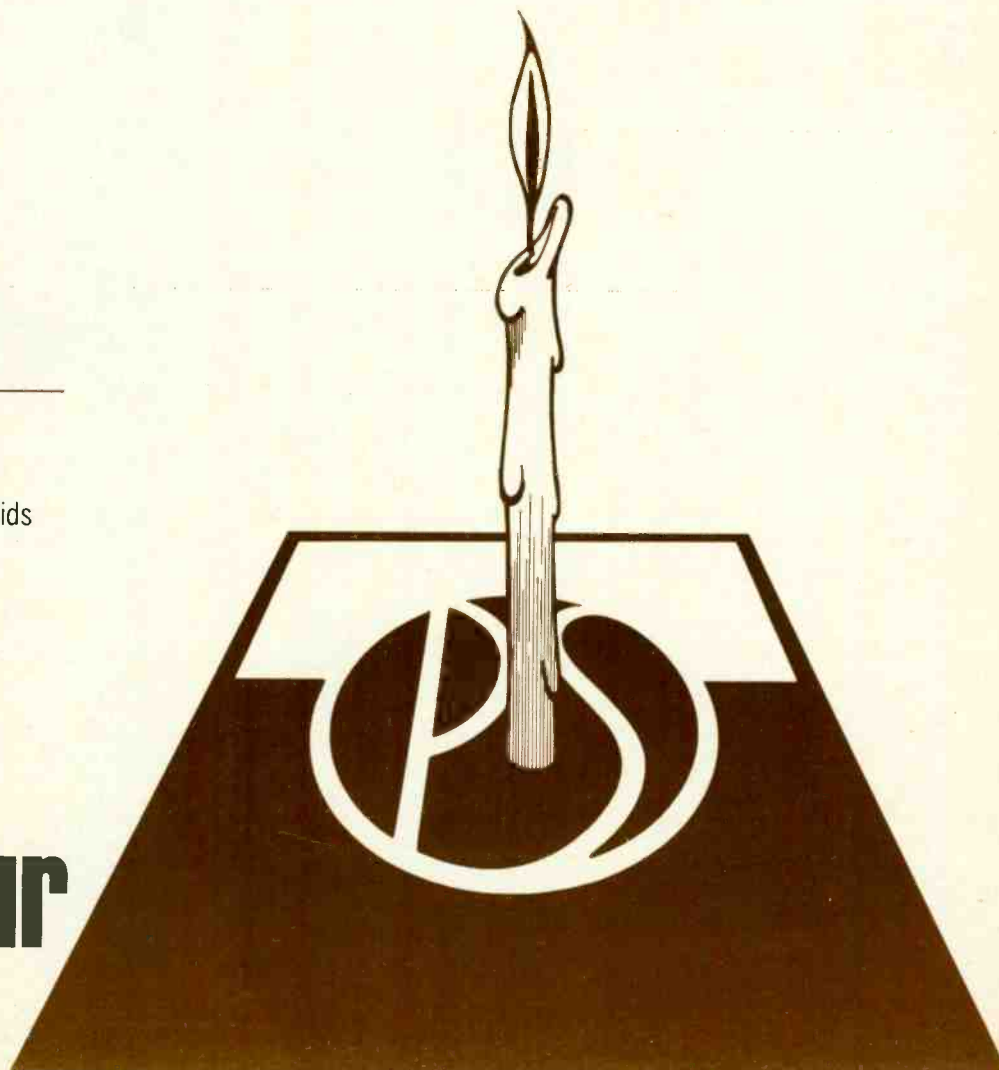


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- "MY EYES ADORED YOU" Frankie Valli  
"MR. JAWS" Dickie Goodman  
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"GOOD TIMES, ROCK & ROLL" Flash Cadillac  
& The Continental Kids  
"SOMETHIN' 'BOUT YOU BABY I LIKE" Trini Lopez  
"THE OTHER WOMAN" Vickie Lawrence  
"CHRISTINA" Terry Jacks  
"CARRIE'S GONE" J.C. Stone  
"GET OUT OF MY LIFE" Dede Warwick  
"BIG NOISE FROM WINNETKA" Spaghetti Head  
"COME GO WITH ME" Bergen White  
"HONEY BABY (Be Mine)" Innervision  
"BUMPIN' BUS STOP" Thunder & Lightning  
"HOT SUMMER GIRLS" Flash Cadillac  
& The Continental Kids
- 
- "CLOSEUP" LP Frankie Valli  
"SONS OF THE BEACHES" LP Flash Cadillac  
& The Continental Kids

## What A Way To Celebrate Our First Birthday!



## Graham's 'Day On The Green' Series Closes Season of Sell-Out Crowds

By ELIOT SEKULER

■ OAKLAND, CAL. — In what might be considered among the more memorable events in the summer's rock 'n roll season, Edgar (Blue Sky) and Johnny Winter (Col) were reunited at the Oakland Coliseum for a jam session that featured the sibling virtuosos performing classics of the idiom (A live recording of the jam, culled from four separate dates, will be released by Blue Sky early in 1976. The event, which also featured Lynyrd Skynyrd (MCA), The Climax Blues Band (Sire) and Earthquake (Beverly Hills/Playboy), was the fourth and final concert of the year in Bill Graham's "A Day On The Green" series.

Prior to, during and even after the concert had ended, Graham paced back and forth through the back-stage area, inspecting every detail, his eyes fixed intermittently on his wrist-watch. With one minor exception — the late arrival of the Winters on stage — the event progressed as flawlessly as a Swiss clock movement, without incident and with a minimum of confusion. Later on that week, Graham discussed the "Day On The Green" series with **Record World**.

The series, originally planned to cover six dates, was shortened to four when Led Zeppelin cancelled two Coliseum engagements in mid-summer following lead singer Robert Plant's involvement in an auto accident. Three of the four dates sold out, netting an approximate total attendance figure of 207,000 from the 55,000-seat stadium. Other acts that played in the series included The Beach Boys and Chicago, The Eagles and the Doobie Brothers, and an "all-English" package that featured Robin Trower, Fleetwood Mac, Dave Mason and Peter Frampton. Graham continued to promote other dates at San Francisco's Winterland Auditorium throughout the summer months.

The promoter discounted the effect of the outdoor series on other summer concert promotions. "When it really hurts is in the fall," he said, "when you've taken five or more acts that would normally headline at Winterland in September, October or November. If we use them in the summertime, then we have to wait 'til next year to bring them in again. What we've done has been to give the kids four headliners for \$7.50 instead of one for five bucks."

Graham definitely intends to continue the series next summer and asserts that there will be no problem in finding acts to fill the

dates available. "It's been a progression, a natural evolution in the business. It started, really, in the clubs and then moved into the 3000-seaters. It moved then, into the civic arenas that had 7000-to 10,000 seats and then into the largest indoor facilities available. It's amazing now that the 15,000 seaters have become obsolete for acts like Elton John, Led Zeppelin and the Rolling Stones. A lot of those artists are making their tour plans now for the summer months when they can go outside."

Graham believes that the stadium trend was established in the summer of 1974 when Crosby, Stills, Nash and Young played 14 out of 31 dates in outdoor facilities. "I don't know how flat the top of the mountain is, but the business has peaked to the extent that we're using the largest facilities available. Anything with walls has been outgrown by these acts," he said.

## RCA Names Berg Product Merch. Mgr.

■ NEW YORK—Doree Berg has been appointed manager, product merchandising, RCA Records. The announcement was made by Michael G. Abramson, director, product merchandising, to whom she will report.



Doree Berg

Ms. Berg started in the record business with Warner Brothers in Boston. In 1973 she joined CTI Records, doing local promotion in Boston and New York. In 1974, she joined London Records doing local promotion out of New York City.

## Simon To Host 'Saturday Night Live'

■ NEW YORK—Columbia artist Paul Simon has been named as host for the second telecast of "Saturday Night Live," the comedy-variety series which airs on NBC-TV on Oct. 18. Also on the show will be guest stars Art Garfunkel (Col), Phoebe Snow (Col), the Jessy Dixon Singers, Randy Newman (Reprise) and basketball star Connie Hawkins.

The announcement of the program was made jointly by Marvin Antonowsky, vice president, programs, NBC-TV, and Irwin B. Segelstein, president, CBS Records, for which Simon records.

Both Phoebe Snow, whose 1974 hit, "Poetry Man," earned a gold record, and Art Garfunkel teamed with Simon on his forthcoming album, "Still Crazy After All These Years." Due for release in October is a single on which Simon is joined by Garfunkel, their first recording together in five years.

## Atlantic N.Y. Meetings . . .



Atlantic Records' four regional teams, each comprised of a regional marketing director working with pop and r&b promotion directors in the east coast, south, midwest and west coast areas, recently attended two days of meetings at the company's headquarters in New York City. The meetings, which covered topics relating to sales, promotion, press, merchandising, and marketing of Atlantic product, served as a kickoff for the presentation of the label's fall season holiday sales program. Audio presentations of new Atlantic product and a four-hour afternoon session in which Atlantic staffers concentrated on coordinating all Atlantic marketing activities with the WEA Corporation service directives and functions were highlights of the meetings. Shown above at the meetings are, from left: (top row) Atlantic's senior VP of marketing Dave Glew, Atlantic Records president Jerry Greenberg, VP of national pop promotion Dick Kline and senior VP Henry Allen. Shown with specially awarded gold record plaques are, from left: mid-west regional pop promotion director Danny "Stanley" Markus; southern regional r&b promotion directors David "JoJo" Samuels and Maurice Watkins; west coast regional marketing director Tom Davies, pop promotion director George Furness; mid-west regional r&b promotion director Eddie Holland; west coast regional pop promotion director Steve Fischler; east coast regional pop promotion director George Collier; southern regional marketing director Nevin St. Romain and (kneeling) east coast regional r&b promotion director Leroy Little, marketing director Nick Maria, west coast regional r&b promotion director Jay Butler, southern regional pop promotion director Larry King, and midwest regional marketing director Hal Kaplan. (Bottom row) Furness, Glew, west coast general manager Bob Greenberg and special album projects coordinator Tunc Erim; Furness, Jerry Greenberg and Bartell broadcasting executive VP George Wilson.

# Joadhat

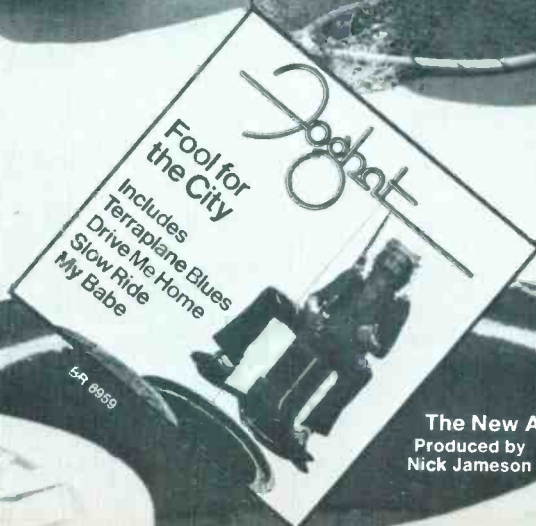
FOOL FOR THE CITY



#### 1975 FALL ITINERARY

- 10/1 Memorial Auditorium,  
Utica, New York
- 10/3 Capital Center, Largo, Maryland
- 10/4 The Scope, Norfolk, Virginia
- 10/5 Civic Center,  
Charleston, West Virginia
- 10/6 Murray State University,  
Murray, Kentucky
- 10/9 Civic Center,  
Springfield, Massachusetts
- 10/10 Orpheum Theatre,  
Boston, Massachusetts
- 10/11 The Beacon Theatre,  
New York City, New York
- 10/14 Palace Theatre, Albany, New York
- 10/15 The Dome, Rochester, New York
- 10/17 Von Braun Civic Center,  
Huntsville, Alabama
- 10/18 Municipal Auditorium,  
Mobile, Alabama
- 10/19 City Auditorium,  
Birmingham, Alabama
- 10/21 Civic Center, Knoxville, Tennessee
- 10/22 Johnson City, Tennessee
- 10/24 West Palm Beach, Florida
- 10/25 Curtis Hixon Hall, Tampa, Florida
- 10/31 Park Center,  
Charlotte, North Carolina

On Tour with  
**MONTROSE**



The New Album:  
Produced by  
Nick Jameson



On Bearsville Records and Tapes

## Apex-Martin Expands, Appoints Two

■ HILLSIDE, N.J. — Apex-Martin Record Sales, Inc., New Jersey market distributor for the past 16 years has expanded its operational territory with the opening of sales and promotion offices in New York City and additions of key personnel to its staff. Named as sales manager for the expanded operation was Morty Gilbert. Juggy Gayles has been named to head promotion.

The company will now cover the entire Metropolitan New York and New Jersey markets as a distributor and a one-stop. The rack jobbing activities will continue to be handled through affiliate Sterling Service Company headed by Stan Sterling. Warehousing and executive offices will remain in Hillside, N.J. The two locations will be coordinated through the use of telephone tie-lines and WATS lines.

Gilbert comes to Apex-Martin

after 20 years of experience in record sales. Most recently he was RCA national singles sales manager after serving as New York branch manager for RCA Records, national sales manager for Fiesta Records and Orpheum Records and sales rep for ABC Records and Portem Distributing Company in New York.

### Duties

Gayles, a veteran promo man, will put together a new promotional staff for the New York and New Jersey areas.

Jerry Cohen, vice president and co-owner of Apex-Martin, will relinquish some of his sales supervisory duties to Gilbert while continuing to act as general manager and buyer for the company.

According to Joe Martin, Apex-Martin president, Gilbert and Gayles will operate out of the newly acquired offices at 1650 Broadway in New York City.

## Linda Hopkins to Columbia



Columbia Records has announced the signing of Linda Hopkins to an exclusive recording contract with the label. Ms. Hopkins is slated to star in the Broadway production of "Me and Bessie," a musical tribute to Bessie Smith, scheduled to open at the Ambassador Theatre in October. An album from the show, to be produced by Columbia's Hank Cosby, will be released by Columbia before the end of the year. Linda Hopkins will also record her own solo albums for Columbia. Shown above at the official signing ceremonies are, from left: John Hammond, vice president, talent acquisition, Columbia Records (who was instrumental in bringing Ms. Hopkins to the label and also brought Bessie Smith to Columbia several decades ago); Lee Apostolari, Ms. Hopkins' manager; Bruce Lundvall, vice president and general manager, Columbia Records; Linda Hopkins; and Irwin Segelstein, president, CBS Records.

## Million Dollar Month Reported by Casablanca

■ LOS ANGELES — Neil Bogart, president of Casablanca Records, Inc., has announced that September's sales exceeded one million dollars. Bogart attributed the high volume month to the Buddy Miles, Hugh Masekela and Kiss "live" lps.

### New Product

New product due in October includes Parliament and the debut album of Angel.

### Additional Factor

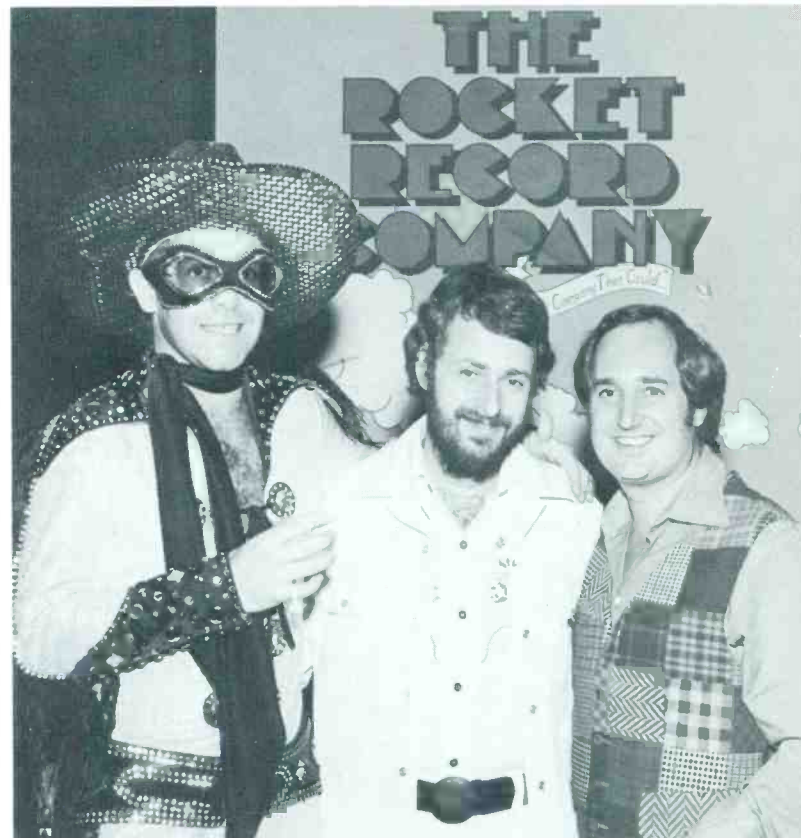
An additional factor in the surge of sales is Casablanca's first label distribution deal with Oasis Records, through which the label has released product by Donna Summer, Schloss and Einzelganger.

## Industry Execs Honor Cy Leslie

■ LOS ANGELES — Over 550 persons attended the fund-raising dinner sponsored by Music, Appliance, Radio and Television Club for the City of Hope held here on September 25. The testimonial honoring Cy Leslie, chairman of Pickwick International, was chaired by A&M president Jerry Moss and co-chaired by Ira Moss, also of Pickwick International.

According to spokesmen for The City of Hope, over \$100 thousand was raised through the dinner, which will become an annual event. Entertainment for the dinner was provided by comedian Jan Murray and Sandler and Young, Pickwick recording artists.

## The Captain and Sedaka



Rocket Records recently hosted a listening session for Neil Sedaka's latest lp, "The Hungry Years" at L.A.'s Cherokee Studios. Shown enthusing over the new album is (center) RW's vice president Spence Berland along with Sedaka (right) and an unidentified masked man on his left.

## UA Names Zurawin

■ LOS ANGELES—Sal Licata, vice president and general manager, United Artists Records, has announced the appointment of Iris Zurawin to the post of national media coordinator.

Ms. Zurawin will be working closely with Dan Alvino, national sales director and UA regional sales directors to place and purchase all print, radio and television advertising for UA in conjunction with United Artists' marketing campaigns.

Prior to joining UA, Ms. Zurawin was merchandising manager for A&M Records. She had previously been national singles sales manager for Epic Records. She will be headquartered in United Artists' Los Angeles offices and will report directly to Licata.



Iris Zurawin

## GRT, Sat. Evng. Post In Marketing Agreement

■ SUNNYVALE, CAL. — The Saturday Evening Post Company and GRT Corporation have announced the joint signing of a long-term contract which grants GRT exclusive use of the Post name for marketing of tape and record albums. Under the agreement, GRT will also have access to the extensive art and editorial archives of the Post for development and promotion of the packages.

The agreement was signed by Dr. Cory SerVaas, editor and co-publisher of "The Saturday Evening Post," and Alan Bayley, president of GRT Corporation.

"This is a unique arrangement," said Jim Levy, GRT's manager of direct marketing, "for both GRT and The Saturday Evening Post. It marks the first time we've released tape and record albums in the direct mail field using another company's name. The name of The Saturday Evening Post will give us a strong direct mail market identification, and the Post subscribers and readers represent an active mail order audience."

The first album to be released under the agreement will be "Songs That Made America Great," which will include 76 selections spanning the history of the country and reflecting American music from the Revolution through World War II.



# Direct from its sellout appearance in Denver, the new Tim Weisberg album.

Three weeks ago, we shipped 3000 pre-release copies of the album to Denver to promote Tim's appearance there. They sold out in a couple of days. And so did Tim.

That's the way it's been happening. With each album and concert, Tim's already large following grows considerably.

The new album, "Listen to the City," is his first concept recording. On it, he combines electronics with his own instruments to produce the most forceful and energetic flutemusic of his career.



## "Listen to the City" Tim Weisberg on A&M Records

(SP 4545) Produced by Tim Weisberg and Lynn Blessing

### Tim Weisberg on tour:

Oct. 1-3 ..... Vancouver  
 Oct. 5 ..... Pullman, Wash.  
 Oct. 9 ..... Mt. Vernon, Iowa  
 Oct. 12 ..... Minneapolis  
 Oct. 13 ..... Chicago  
 Oct. 14 ..... Grand Rapids, Mich.  
 Oct. 15-16 ..... East Lansing, Mich.  
 Oct. 17 ..... Kalamazoo, Mich.

Oct. 19 ..... Washington, D.C.  
 Oct. 21-22 ..... Philadelphia  
 Oct. 24 ..... Boston  
 Oct. 26-27 ..... New York  
 Oct. 29-30 ..... Willamantic, Conn.  
 Nov. 5-8 ..... Atlanta, Ga.  
 Nov. 13 ..... Madison, Wis.  
 Nov. 14 ..... Appleton, Wis.

Nov. 16 ..... Casper, Wy.  
 Nov. 17 ..... Laramie, Wy.  
 Nov. 30-Dec. 1 ..... Phoenix  
 Dec. 3 ..... Seattle  
 Dec. 5 ..... Cheney, Wash.  
 Dec. 6 ..... Moscow, Idaho  
 Dec. 8 ..... Pocatello, Idaho

# THE COAST

By BEN EDMONDS



■ ALBERT JAMES JACKSON JR. Born November 27, 1935. Died October 1, 1975. Shot to death in Memphis, Tennessee, at 12:30 a.m. Circumstances surrounding his death are currently under investigation. Occupation: drummer/songwriter/producer. An original member of **Booker T. & the MG's**. Drummed on most of the history made by the likes of **Otis Redding, Wilson Pickett, Carla Thomas, Staple Singers, Sam & Dave and Eddie Floyd**. Went on to drum and write with **Al Green**

and **Willie Mitchell**, with songwriting credits including "Let's Stay Together," "Call Me" and "I'm Still In Love With You." Had reached an agreement this past September with **Steve Cropper, Duck Dunn and Booker T. Jones** to reform **Booker T & the MG's**. Those are the facts. What they don't tell you is that in a time when the term is applied far too loosely, **Al Jackson** was a true artist. He had his finger on the r&b pulse in a way that defined greatness; his straightforward style was envied by drummers everywhere because he could never quite do it as well. But his ideas held up even when borrowed by lesser talents. The list of people that he made look good over the years is certain to be staggering even to those who followed his work. It's too bad that so many people will only now begin to give it a passing thought . . . In the course of a late-nite telephone exchange between **Randy Newman** and **Paul Simon**, it is believed that Newman consented to make one of his infrequent television appearances on Simon's "Saturday Night Live" special which NBC airs on October 18th. Other guests hand-picked by Simon include **Art Garfunkel** and **Phoebe Snow** . . . If, like me, you consider **Marvin Gaye** to be the True Master of progressive r&b, then rejoice to the possibility that Motown will be coming with a new single by the man within the next three weeks. Called "I Want You," it's reported to be somewhat along the lines of "Let's Get It On," and will precede the release of an album by the same name (quickly, if you please) . . . Local hotshots **Detective** (ex-**Silverhead** chanteur **Michael Des Barres**, original **Step-penwolf** guitarist **Michael Monarch**, bassist **Bobby Pickett** and one-time-only **Led Zeppelin** drummer **John Hyde**) have finally passed papers with Swan Song. The group's music, incorrectly reported as "jazz-influenced" by **Rolling Stone**, is in reality excellent hard rock, territory that the group's producer, **Jimmy Page**, knows better than any other producer in the field . . . **Led Zeppelin**, by the way, have been rehearsing on a regular basis at **Studio Instrument Rentals**, but have no intention of either recording here or touring before the end of the year. The band, not having played as a unit since May, is simply trying out new material and just generally having a good old time. As gorgeous and peaceful as **Malibu** is, it can get boring after awhile . . . On September 28th, **Dallas' KZEW-FM** joined with the University of Texas at Arlington to present a "Survival Fair" featuring over 75

(Continued on page 39)

## Commemorative Photo



Barry White and 20th Century Records president Russ Regan (right photo) pose for a commemorative photo at 20th's gala reception for the Maestro, Love Unlimited and the Love Unlimited Orchestra following their recent Greek Theatre opening in Los Angeles. In left photo are (from left) Barry's wife Glodean, Barry and RW VP Spence Berland.

## Universal Recording Studios Sold to Allen

■ CHICAGO — Universal Recording Studios has been sold to Audio Finishers, it was announced by Murray Allen, president.

The purchase also includes Tono-Tapes, high-speed cassette duplicators, but does not include the building and property which houses Universal at 46 E. Walton St.

Universal was sold to Allen by Mason B. Coppinger, formerly president of Universal; Mrs. Martha Clapper, widow of Bernie Clapper, one of the original founders; and Robert Weber, an original owner who retired from the company in 1969.

Allen has become president of Universal; Mason Coppinger is vice president/film sales; Earl R. Bacus, vice president/operations, and Beverly Rosengren is corporate secretary.

## Welk Pubs Acquire Two New Catalogues

■ LOS ANGELES — Lawrence Welk's publishing companies, Bibo Music Publishers, Inc. and Vogue Music Inc., have acquired Andalusian Music Co., Inc. and Tapestry Music Co., according to Dean Kay, vice president and general manager of the Welk firms.

## Farrell Pacts Page For Kincaide Product

■ LOS ANGELES—Chelsea Records president Wes Farrell has announced the completion of several months of negotiations with Larry Page to acquire the U.S. rights to product by John Kincaide.

Kincaide first came to prominence on the Continent in the spring of 1973 when his initial single release, "Dreams Are Ten A Penny," scored on the European record charts.

According to Farrell, a single and album are now being produced for U.S. release by Page.



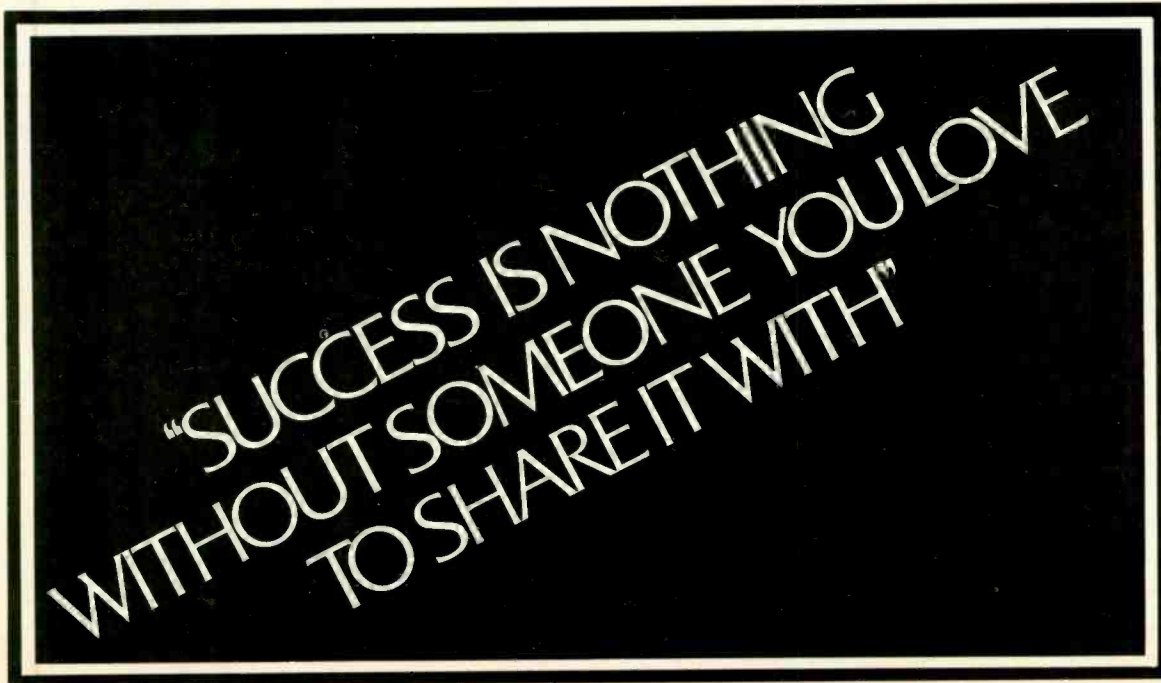
Larry Page (left), Wes Farrell

## WEA Meet Held

■ LOS ANGELES — Warner-Elektra-Atlantic Corp. conducted a series of sales and promotion meetings September 7-11 in La Costa, California. Guest appearances by George Carlin, Flip Wilson and Harry Chapin at private dinners highlighted the 4-day program.

WEA's national marketing executives, 19 regional sales managers, 8 branch marketing coordinators and representatives from WEA's labels attended the sessions reviewing the firm's achievements of the past year and goals for 1976.

At a special presentation, four WEA sales managers — Bob Murphy, L.A.; Bill Perasso, San Francisco; Paul Sheffield, Dallas; Fred Katz, Cleveland—and marketing coordinator George Salovich of New York were granted awards by Joel Friedman, president of WEA for their achievements in 1975.



*Paul Simon. Still crazy after all these years.*



PC 33540

**Few albums have ever been so rich with good music.**

"Still Crazy After All These Years." Ten new Paul Simon songs, including "Gone at Last" with Phoebe Snow,

"My Little Town" with Arthur Garfunkle, and some of the most moving, pure Simon to date.

On Columbia Records and Tapes.



Produced by Paul Simon and Phil Ramone

© COLUMBIA MARCAS REG. © 1975 CBS INC.

## Playboy Names Two

■ LOS ANGELES — Jack Hakim, national promotion director of Playboy, has announced the promotion of Barbara Bridges to the position of assistant national promotion director and secondary market coordinator.



Barbara Bridges

Miss Bridges started with Playboy Records in 1974. Prior to that she was assistant to Betty Breneman, music coordinator of the RKO chain under both Bill Drake and Paul Drew.

The label also announced the appointment, in Atlanta, of Chris Morgan to the newly created position of southern promotion and marketing director.

Morgan began in radio in 1963, working at WPDQ and WAPE Jacksonville, followed by WAYS and WIST in Charlotte. He later became program director of WPLO-FM in Atlanta. In 1972 he left radio to do southeast promotion for CTI Records, then was director of promotion for Southland Distributors in Atlanta.

## Davis To Keynote Radio & TV Luncheon

■ NEW YORK — Arista Records' president Clive Davis will be the keynote speaker at this year's Newspaper Luncheon of the Hollywood Radio and Television Society.

## Black Oak Arkansas and Self-Sustaining Stardom

By BEN EDMONDS

■ LOS ANGELES — Coinciding with the release of "X-Rated," their first album for MCA and eighth in total, Black Oak Arkansas ended an 8 1/2 month absence from American concert stages to commence a 60 date coast-to-coast banzai that is expected to gross over a million dollars. More surprising than that monetary figure is the fact that the band, perhaps the hardest working U.S. tour group, actually stayed away from American audiences that long.

"Taking the band out of the market for that time really helped things," explained manager Butch Stone. "We hadn't taken that much time away from touring in 11 years. We've always done our writing and rehearsing on the road. But a breather like that allows you to write new songs and generate new ideas. With anything, you can get so wrapped up that you begin to lose your objectivity. We really feel like we've had our batteries charged, and we're ready to go out and work another thousand dates." Supporting Black Oak on the first 60 of those thousand dates, which will carry them through New Year's Eve, are Foghat and Ronnie Montrose.

The MCA Records push behind Black Oak's tour includes simultaneous release of the new lp in 17 countries outside the United States. And, at the same time, WEA will be putting a special national push behind the seven album BOA catalogue on Atco.

Following the tour, the band will go directly into the studio to begin working on an album for release in the spring by MCA. Pending thereafter are tours of Canada and Europe, the latter to include countries such as Britain, Germany, France, Hol-

land, Denmark, Sweden, Switzerland and Spain. Their European following was swelled considerably by the limited number of dates they did there during the time they took off from American touring. "We've had three tours over there now," said Stone, "and they're reaching major tour attraction status. The last time through we did capacity business in all of the areas. We did two or three dates in Germany, one date in Paris and then concentrated on England; we did maybe 15 cities there. We took the band to the working class people in Britain, and we're starting to see a strong following developing in the same way that it did here."

The "X-Rated" concept has been applied to the tour as well as the album, and Stone ran down how it was conceived. "We've always been thought of as an X-rated group. Even things that we did that we thought were coming from an entirely different place, people had somehow always related to sex. So Jim Dandy was sitting around one day and said, 'Well, since X-rated always seems to follow us around, we might as well go all the way and use that as the theme for the next album, and put songs in there that are in the "Hot 'N' Nasty" mold.' The music has a new direction to it, but the perspective is just what Black Oak's audience wants from them."

The band made newswaves when it was announced that a million dollar insurance policy had been taken out on Jim Dandy's voice during sessions for the new album. "It really wasn't us," according to Stone. "It was MCA that did it. The way that the record deal with MCA was structured, a good deal of money was given to the band in

cash when they signed. And until MCA received their first album, they had nothing to recoup against if Jim Dandy had gotten in an accident of any kind. Now that the album has been delivered, the policy is no longer in effect."

### Heaven In Arkansas

Professional exploits aside, progress is also being made at Heaven, the community founded by the band in their native Arkansas. "All of the building is nearly done, and we're now getting into the agricultural part of it. We're now involved in a full-scale agricultural thing that provides for the band and the community of 64 people who make their livings here. It provides everything from our eggs to our vegetables to our meat, milk—everything. We're becoming self-sustaining."

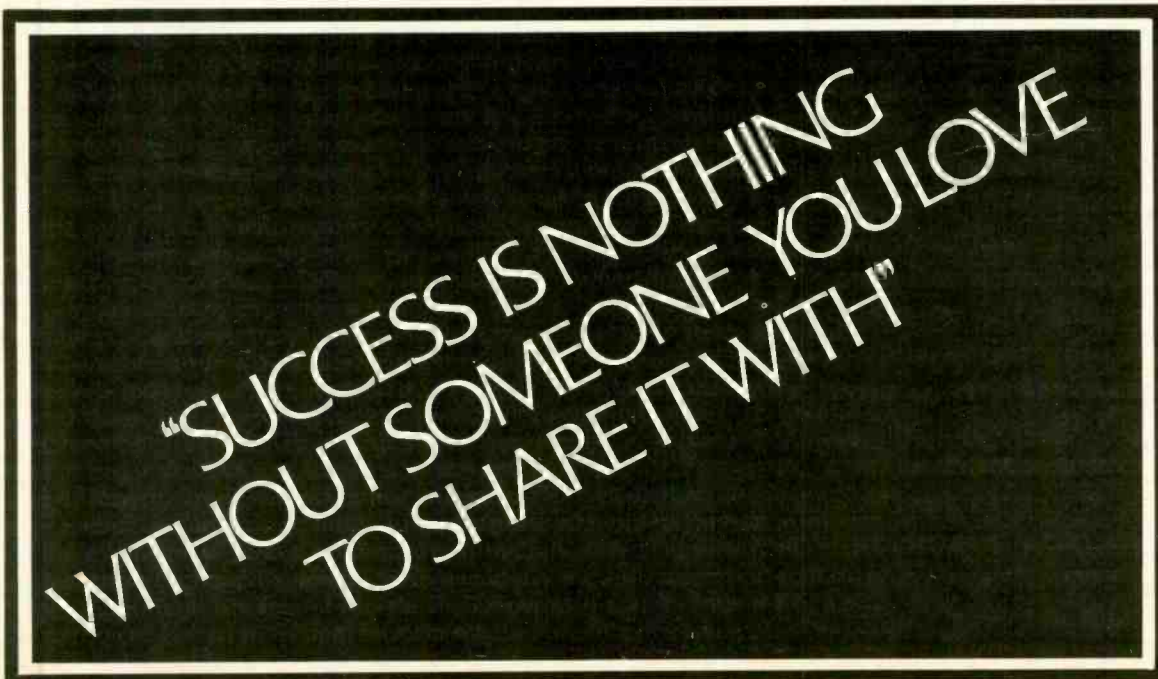
Becoming? Self-sustaining is something Black Oak Arkansas has been from the very beginning.

## MCA October Albums

■ LOS ANGELES — Rick Frio, MCA Records' vice president of marketing, has announced the albums set for release by MCA in October. The Who leads the list with their eleventh album, titled "The Who By Numbers." The album was recorded in England earlier this year with Glyn Johns producing and Peter Dinklage (who emphasizes that this is NOT a concept album) wrote all the songs except one selection ("Success Story") by John Entwistle. The Who will embark on a major concert tour of the United States this fall.

The Eddie Boy Band bows with their first lp, "The Eddie Boy Band." Members of the group are Mark Goldenberg, John Paruolo, Tim Walkoe, Josh Leo, Dennis Ebert and Michael Lerner. "The Eddie Boy Band" was produced by Richard Canoff with the Eddie Boy Band co-producing. Executive producers are Bob Monaco and Don Sciarrotta.

MCA is also releasing Iron Butterfly's second album on the label. Titled "Sun And Steel," the lp was produced by John Ryan, "The Chicago Kid." A new keyboard player has joined the group since the release of Iron Butterfly's first lp and the new lineup is Erik Braunn (lead guitar and vocals), Ron Bushy (drums), Phil Kramer (bass and vocals) and Bill De Martines (keyboards and vocals). All the songs on "Sun And Steel" are by members of Iron Butterfly. Len Sachs/Coyote Productions, Inc. is executive producer of "Sun And Steel."





**Put a lot of love in your life.**

Art Garfunkel. "Breakaway." PC 33700  
Produced by Richard Perry.  
On Columbia Records and Tapes.

## Steve Backer:

# Expanding the Appeal of Contemporary Jazz

By IRA MAYER

■ NEW YORK — Throughout Steve Backer's involvement in the recording of jazz there has been an underlying concern for the relationship between the commercial and artistic sides of the medium. In jazz especially there has long been a need to balance those things that will sell and those that are important from an artistic standpoint. In simplest terms it is a matter, today, of jazz-rock at one end of the spectrum and avant garde at the other.

"We're sometimes criticized as being top-heavy in the very contemporary field," says Backer, exclusive independent producer for Arista Records. "But we're not leaning toward the avant garde. The Freedom distribution deal is the extent of that commitment, with the exception of Anthony Braxton who is on the Arista label. And even much of the Freedom material is mainstream." Jazz-textured music is a term Backer likes to use for the more commercial artists on the Arista progressive roster—people such as the Brecker Brothers, the Headhunters, Larry Coryell, Airto, Gil Scott-Heron, and Ursula Dudziak.

It is the non-mainstream music that is most in need of exposure, explains Backer. But what is hurting the jazz community is factionalism as to what's good and what's bad. Not a new situation, but one which continues to impede development. Success does not necessarily mean that an artist has "sold out" to the commercial powers any more than playing inaccessible music means that the music is good.

Backer feels that Arista's headlong plunge into progressive music has helped expand the

demographics of those interested in the music and, perhaps more important on an industry level, generated excitement that encouraged other companies to follow a similar path. In order for the music to continue to grow—artistically and in terms of audience size—"it is necessary to have major label support."

Among the tasks still before Arista and the other companies involved in jazz, says Backer, are "convincing the wholesalers and distributors of the viability of the music" and fostering an environment which would prevent the "classification of some jazz as marginal." Encouraging is the acceptance of jazz in its various forms by black radio, especially the infusion of r&b-oriented sounds.

The possibility of a fall tour by several Arista artists is there, and the recent Arista Salute to New York City (21) featured an afternoon concert completely given over to the label's progres-

sive artists. Live appearances, states Backer, are an additional promotional tool, "but you don't see the rewards (in sales) as immediately as you do with airplay."

"Sophisticated listeners," says Backer in closing "will pick up on the company image" and the kind of music Arista is trying to break into a broader market. By working the full spectrum of present day jazz — from Cecil Taylor (via Freedom) to the Breckers to plans for the revitalization of three traditional jazz catalogues and with continued artist signings, the balance Backer has always found so crucial is being maintained.

Evidence of Backer's efforts to maintain a balance between commercial and artistic media is the timing of Arista's current releases: a seven-record Arista/Freedom series along with new product from Ursula Dudziak, Anthony Braxton and Harvey Mason.

## Welcome for Ronee



During the course of a recent New York reception for Ronee Blakley on the occasion of the release of her Warner Bros. debut album this grouping came together. Left to right—Warner Bros New York promotion manager Dave Morrell, Warner Bros. Records president Joe Smith, Ronee and ABC's programming chief Rick Sklar.

## Dells on Mercury Via All-Platinum Deal

■ CHICAGO — Irwin Steinberg, in the capacity of president of Phonogram, Inc./Mercury Records and Joe Robinson, president of All-Platinum Records, have jointly announced a production agreement between the two companies on the All-Platinum group, the Dells. Mercury will release the Dells' product.

The joint announcement reflects the close association developed in the last two years between the Phonogram group world-wide and All-Platinum. The Dells come to Robinson through his recent purchase of Chess Records.

The Dells' first Mercury album will be "We Got To Get Our Thing Together," scheduled for release October 10.

## Schacht Joins Sire

■ NEW YORK — Seymour Stein, managing director of Sire Records, has announced the appointment of Janis Schacht to the newly created position of publicity and international coordinator for Sire and Passport Records. Schacht, who will be based at Sire Records West 74th Street offices in New York will, working closely with ABC Records (who market Sire/Passport in the U.S. and Canada), be involved with all press coordination for the labels. In her additional capacity as international coordinator she will be working with Alan Cowderoy and Mac MacIntyre at Phonogram Ltd. and Liz Gardener, pop product manager at Phonogram Intl.

## New Polydor Releases

■ NEW YORK—Polydor Records has announced the release of five albums for October. They are: "Around The World-Live In Concert" by the Osmonds, "Pass The Feelin' On" by Creative Source, "Janis Ian," Lyn Collin's "Check Me Out—If You Don't Know Me By Now" and "Arthur Fiedler And The Boston Pops Play The Carpenter's Songbook."

## Getting Together



Jack Kiernan (left), division vice president, marketing, RCA Records, and Ira Moss, president, Pickwick, USA, chat at a luncheon at RCA's New York headquarters, signaling the beginning of the arrangement under which Pickwick will distribute RCA's Camden record line in the U.S. The luncheon was followed by a Pickwick sales meeting.

"SUCCESS IS NOTHING  
WITHOUT SOMEONE YOU LOVE  
TO SHARE IT WITH"

THE INCOMPARABLE DIANA  
 From the much talked about new motion picture,  
 "MAHOGANY"

The starborne single,  
 sung unforgettably by the  
 film's star, Diana Ross.



M1377F

"Theme From Mahogany"  
 (Do You Know Where  
 You're Going To)  
 Sung by Diana Ross.

From the original "Mahogany"  
 Soundtrack Album. M6-85851

*a berry gordy film*

A PARAMOUNT PICTURE

"SUCCESS IS NOTHING  
 WITHOUT SOMEONE YOU  
 LOVE TO SHARE IT WITH"

With Pride.  
 From Motown.



©1975 Motown Record Corporation



**ALICE COOPER**—Atlantic 3298

**WELCOME TO MY NIGHTMARE** (prod. by Bob Ezrin) (Ezra/Early, Frost, BMI)

Timed perfectly for the upcoming Halloween season, Alice sounds downright ghoulish on this re-mixed and edited lp track. Horror-ific!

**TOOTS AND THE MAYTALS**—Island 040

**COUNTRY ROAD** (prod. by Warwick Lyn, Christ Blackwell & Dave Bloxham) (Cherry Lane, ASCAP)

The reggae rage is leaving its mark everywhere. Here, one of the premier exponents of the genre meets John Denver head on.

**MARK JAMES**—Mercury 73718

**MOODY BLUE** (prod. by Mark James) (Screen Gems-Columbia/Sweet Glory, BMI)

Songwriter who has penned several hits for B.J. Thomas has come up with a most appealing number. Song is an up-tempo ballad in the B.J. style.

**GRIMMS**—DJM DJUS 1001

**BACKBREAKER** (prod. by Grimms) (Bardock River/Chrysalis/Dick James, BMI)

British satirical group makes their U.S. bow with a humorous, pun-filled tale about a female wrestler. Sounds like a zany cross between the Bonzo Dog Band and the Beach Boys.

**ROBERT GOULET**—AOA 103

**SOEONE TO GIVE MY LOVE TO** (prod. by Mike Curb) (Jack and Bill, ASCAP)

A stylist who is exploring a new contemporary direction sings over some sparse instrumentation, giving his vocal magic a chance to take hold.

**THE OSMONDS**—Kolob M 14831 (MGM)

**I'M STILL GONNA NEED YOU** (prod. by Mike Curb) (Mafundi/Unichappell, BMI)

The group opts for a soulful approach on this ballad and should pick up both Top 40 and r&b play. A smooth, mature execution.

**"A CHORUS LINE" COMPANY**—

Columbia 3 10220

**ONE** (prod. by Goddard Lieberston) (Wren, BMI; American Compass, ASCAP)

The team of Hamlish and Kleban penned this theme from this popular stage production. Song proves that the Broadway stage is still alive and well!

**HAGOOD HARDY**—Capitol P 4156

**THE HOMECOMING** (prod. by Peter Anastasoff) (ATV, BMI)

A lushly orchestrated instrumental track from Canada has a very basic melodic appeal that could catch on in a big way here.

**AMBROSIA**—20th Century TC 2244

**NICE, NICE, VERY NICE** (prod. by Freddie Piro) (Breakfast/Rubicon/Epic III, BMI)

The group follows "Holding On To Yesterday" with this Kurt Vonnegut poem set to music. An excellent edit from the classic album version.

**THE MIRACLES**—Tamla T 54262F

(Motown)

**LOVE MACHINE—PT. 1** (prod. by Freddie Perren) (Jobete/Grimora, ASCAP)

The group's "City Of Angels" lp is their most sophisticated effort yet and it shows here; a relentless disco cherner with chanting harmonies.

**ECSTASY, PASSION & PAIN**—Roulette

7178

**THERE'S SO MUCH LOVE ALL AROUND ME** (prod. by Randy Irwin) (Planetary, BMI)

The group's technique is subtler than on recent outings yet, E,P&P retain a sensual urgency with an electrified arrangement.

**THE CRUSADERS**—Blue Thumb BTA 267

(ABC)

**CREOLE** (prod. by Crusaders & Stewart Levine) (Four Knights, BMI)

The group's basic jazz approach now laps over several styles as they show here with an instrumental which could cause a "chain reaction" in its own right.

**KOOL & THE GANG**—De-Lite DEP 1573

**CARIBBEAN FESTIVAL** (prod. by Kool & the Gang) (Delightful/Gang, BMI)

Just as their "Spirit Of The Boogie" lived up to its title so does this tangy tropical instrumental. Whirlwind rhythms should make it a smash!

**KYU SAKAMOTO**—EMI P 4150 (Capitol)

**ELIMO** (prod. by Hiroshi Kuwashima) (Beechwood, BMI)

The "Sukiyaki" man is back and has begun to stir excitement with this country tinged ballad. It could shape up as an across the board hit.

**JIMMY BRISCOE & THE LITTLE BEAVERS**

—Pi Kappa PK 700

**I'LL CARE FOR YOU** (prod. by Paul L. Kyser) (Wanderik, BMI)

Group sounds like its about to enjoy the success of another "Ebony Princess" with this insistent ballad. Harmony oriented sound is sure to take hold.

**JABARA**—A&M 1741

**ONE MAN AIN'T ENOUGH** (prod. by Ron Dante) (Casserole, BMI)

Group takes dead aim at the disco market with a relentless, bubbling rhythm track. Single comes with all the credentials needed to make it happen.

**SMOKEY ROBINSON**—Tamla T 54261F

(Motown)

**THE AGONY AND THE ECSTASY** (prod. by Smokey Robinson) (Bertam, ASCAP)

Smokey's at his sensuous best here on this ballad extracted from his "Quiet Storm" lp. A serene aural landscape.

**GARY TOMS EMPIRE**—PIP 6509

(Pickwick)

**DRIVE MY CAR** (prod. by Rick Bleiweiss & Bill Stahl) (Maclen, ASCAP)

Group who blew their whistles up the charts are now honking their horns for this torrid r&b interpretation of the Beatles' classic.

**THE EARLS**—Columbia 3 10225

**GOIN' UPTOWN** (prod. by Paul diFranco & The Earls) (Fig and Frac/City Island/Plibby, BMI)

Remember when the Earls were a hot chart group? Well, they're back and have teamed with Bert DeCouteaux for this brisk disco pleaser.

**SHA NA NA**—Kama Sutra KA 604

(Buddah)

**SHANGHIED** (prod. by Tony Camillo) (American Broadcasting/Artie Wayne, ASCAP)

The group's sound is totally contemporary now with producer Tony Camillo instilling almost a disco flavor to their rollicking sound.

**DAVID CASSIDY**—RCA JH 10405

**DARLIN'** (prod. by David Cassidy & Bruce Johnston) (Irving, BMI)

David's interpretation of the Brian Wilson-Mike Love classic emphasizes the rhythms to give the song a fresh, calypso feel. Great harmonies!

**DEBBIE TAYLOR**—Arista 0144

**I DON'T WANNA LEAVE YOU** (prod. by David Jordan) (Diversified, ASCAP)

Songstress embraces the lyrics of this ballad creating a strong soulful expression. Dynamic production should see this one go far.

**SHIRLEY BASSEY**—UA XW717 Y

**LIVING** (prod. by Martin Davis) (publisher not listed)

The sheer power and beauty of one of the world's most dynamic performers has been captured here on a track from the "Good, Bad But Beautiful" lp. A sure shot for heavy MOR play.

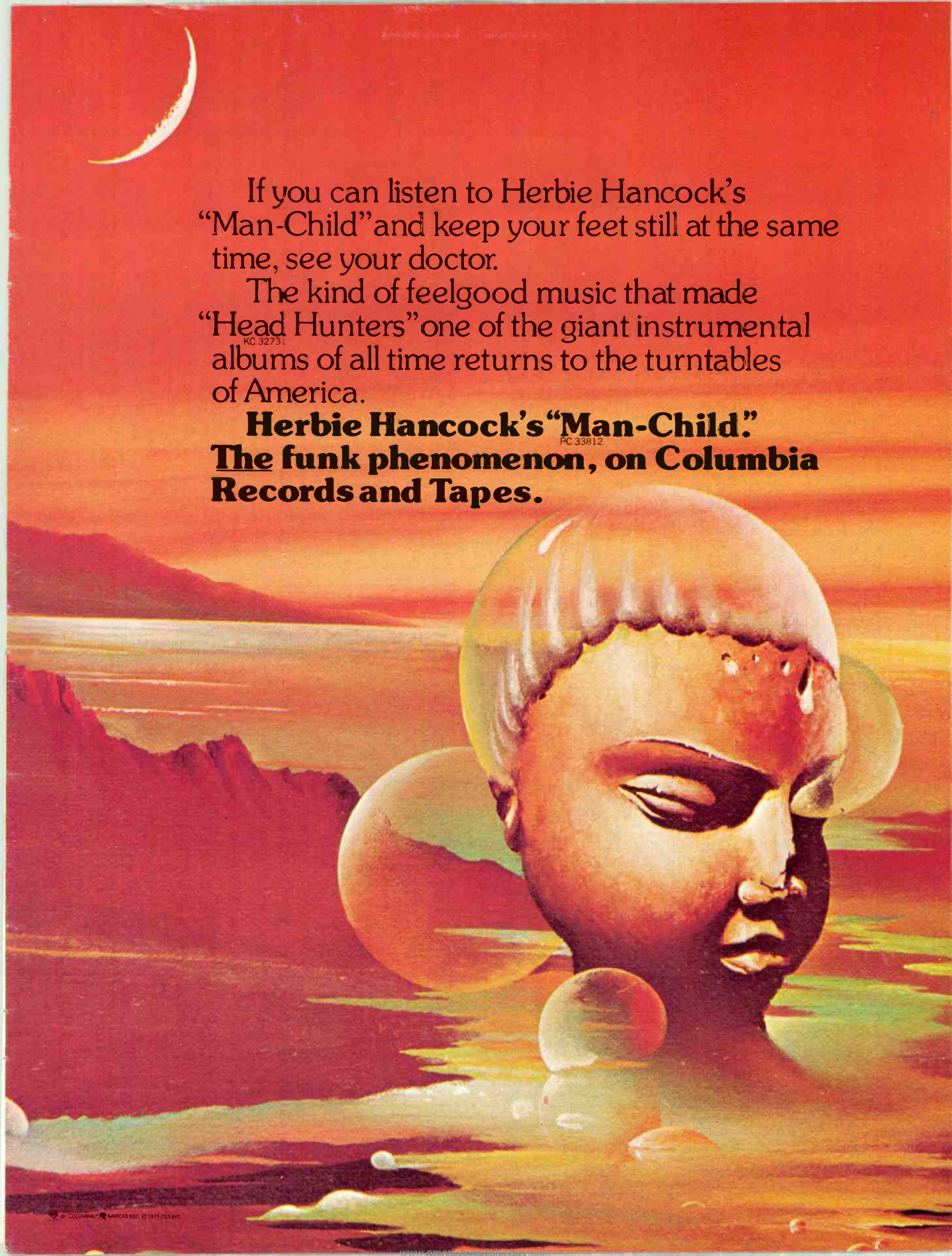
**BE BOP DELUXE**—Harvest P 4151

(Capitol)

**MAID IN HEAVEN** (prod. by Roy Thomas Baker) (Beechwood, BMI)

Group led by guitarist extraordinaire Bill Nelson should make a considerable impact here with this Stones-ish rocker.





If you can listen to Herbie Hancock's "Man-Child" and keep your feet still at the same time, see your doctor.

The kind of feelgood music that made "Head Hunters" KC 32731 one of the giant instrumental albums of all time returns to the turntables of America.

**Herbie Hancock's "Man-Child."** PC 33812  
**The funk phenomenon, on Columbia Records and Tapes.**

## CHEWING PINE

LEO KOTTKE—Capitol ST 11446 (6.98)

Twelve-string guitar virtuoso Kottke mixes classical and jazz influences on a particularly strong opening track, "Standing On the Outside." With a drum-bass-piano axis, Kottke emphasizes tone and dynamic control throughout. Progressive, jazz and soft-rock stations should each find much to please.



## SPLIT COCONUT

DAVE MASON—Columbia PC 33698 (6.98)

Mason has steadily simplified his music without losing sight of technical mastery. His songwriting and singing have improved along with his guitar work as "You Can Lose It" and "She's A Friend" (both with back-up vocals by Crosby and Nash) show. "Crying, Waiting & Hoping" gets a lilting reggae interpretation.



## DRIVE ON

MOTT—Columbia PC 33705 (6.98)

Sans the Hoople, Mott is still one of the best of Britain's hard-rocking aggregations. With Nigel Benjamin assuming the duties of lead vocalist, the focus is a little higher in register. What they do, though, is exactly as the title says. Listen to "I Can Show You How It Is," "The Great White Wail" and "By Tonight."



## LARGER THAN LIFE

FREDDIE KING—RSO SO 4811 (Atlantic) (6.98)

One of the blues' elder statesmen works up a frenzy attacking a group of songs ranging from Bob Dylan's "Meet Me In the Morning" to B. B. King's "Woke Up This Morning." "Boogie Bump" is disco-directed; "The Things I Used To Do" an electric blues full of heady instrumental work.



## THE KOLN CONCERT

KEITH JARRETT—ECM 1064/65 (Polydor) (6.98)

Jarrett's "Solo Concerts" was one of the brightest highlights of last year's jazz releases. This four-sided set follows suit. The dynamics, textures and intricate rhythmic patterns make Jarrett's work of particular interest and significance. His mastery of the acoustic piano is rarely paralleled among contemporary jazzmen.



## ALIVE

KISS—Casablanca NBLP 7020 (7.98)

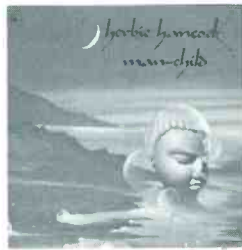
Top heavy metal group scores again with a four-sided live set on which you hear and feel the outrageousness of Kiss' act. The songs that established the reputation are as fresh as first time around with "Strutter," "Hotter Than Hell," "Parasite" and "Black Diamond" leading the way to a glittering finale.



## STEALIN' HOME

BABE RUTH—ST 11451 (6.98)

Montreal supergroup (from England) is at bat with its power hitters. The electrified vocals of Janita Haan give the entire team a charge. The swinging is tough on songs such as "It'll Happen In Time" and "Winner Takes All;" "Elusive" is looser with more room for instrumental breaks. This one's out of the ball park.



## MAN-CHILD

HERBIE HANCOCK—Columbia PC 33812

When Herbie Hancock broke through to the mass audience with "Headhunters," he set the way for a host of others. Yet everytime he returns, it's a few steps more ahead of the pack. The turns aren't as drastic but the impact is similar. Take your cues from "Hang Up Your Hang Ups," "Bubble" and "Heartbeat."



## SLOW, HOT WIND

GERRY NIEWOOD—A&M SP 3409 (6.98)

Niewood is the extraordinary reedman who invariably wins bravos as part of Chuck Mangione's quartet. Seven years playing together has given to much interchange; growth has been the result for both. The man burns hottest on "Speedy Gonzales," "Floating," "Reverend Roller" and the tempered title track.



## WE'RE NO ANGELS

DUDES—Columbia PC 33577 (6.98)

Not as hard-edged as one might expect from the title or the fact that most of the members are veterans of Montreal groups, the Wackers and April Wine. Producer Mark Spector insures a strong rhythm base and definition for the multiple guitars. "Saturday Night," "My Mind's On You" and "We're No Angels" ride on top.



## CARESS OF STEEL

RUSH—Mercury SRM-1-1046 (6.98)

With generous attention to the effects of sound, Rush has produced what amounts to a series of short stories loosely connected by a Middle Ages feel. "The Necromancer" is itself (at over 12 minutes) an opus of considerable magnitude. "No One At the Bridge" and "Panacea" present two very contrasting sides of the group.



## WALT DISNEY'S MICKEY MOUSE CLUB SONG HITS WITH A PERSONAL MOUSEKETEER CAST PHOTO ALBUM

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An especially well-conceived package includes approximately two dozen songs from the popular-again television series. Annette, Darlene, Jimmie . . . everybody's excitingly together in song and photo once more.



## THE MAGICAL MUSICAL WORLD OF RONN PRICE

Bang 404 (6.98)

An easy-going country-rock singer/songwriter whose bent for gently flowing melodies is a special asset. Price writes and sings of women lost to his heart. "Down the Road," "Country Girl," "Isn't It Easy" and "You've Got Eyes" are much in league with the Eagles and SHF.



## THE BEST OF TERESA BREWER

RCA ANLT-1131 (6.98)

The average "best of" compilation is drawn directly from an artist's catalogue. In the case of Ms. Brewer the story is different: each of the cuts has been re-recorded with up-dated arrangements. Memories are abundant as she sings anew "Till I Waltz Again With You," "What A Wonderful World" and "Jilted."

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(a featured player with JEFFERSON STARSHIP)

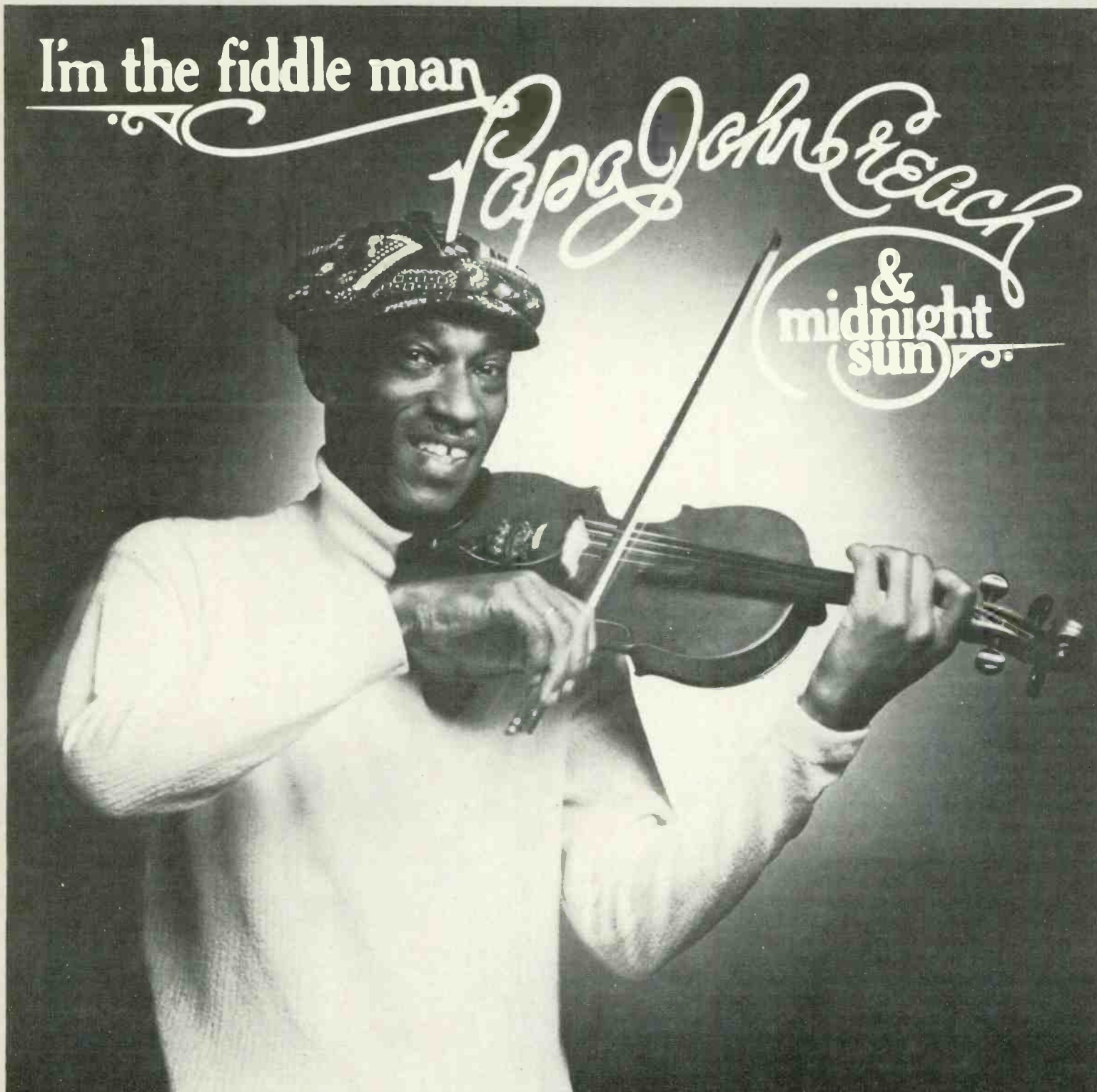
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# RADIO WORLD

## Drew Proposes Human Chain For Bicentennial Celebration

■ LOS ANGELES — Paul Drew, vice president, programming, RKO Radio, has proposed that on July 4, 1976, at exactly 3:00 p.m. EDT-12:00 PDT, Americans form a human chain from coast to coast "to demonstrate citizen involvement and unity in celebrating the U.S. Bicentennial." Capitol recording artist Helen Reddy, who just became an American citizen, is the first celebrity to agree to participate in the human chain, according to Drew. All American citizens, including the President, Senators, Congressmen, Congresswomen, Governors, State Legislators, Mayors, entertainers and sports personalities, will be encouraged to participate.

### 4½ Million Needed

Drew's proposal will require nearly four and one half million people (approximately two percent of the population), allocating each person four feet of space to cover. Everyone in the

chain will sing "God Bless America" on the occasion of the country's 200th birthday.

### Route

The route will be determined by drawing a line from the RKO radio station in Washington (WGMS AM/FM) to the RKO radio stations in New York City (WOR and 99X) to Boston and the RKO stations there (WRKO and WROR) across the country to Los Angeles (KHJ and KRTH).

Radio stations along the route (which would circumvent mountains, deserts and large bodies of water) will be invited to participate, and they will be responsible for organizing their part of the human chain in cooperation with and under the direction of local law enforcement activities.

### Contact Drew

Stations interested in participating should contact Drew at RKO Radio, 6255 Sunset Boulevard, Suite 724, Los Angeles, California 90028, or phone him at 213-462-2133.

## AM ACTION

(Compiled by the Record World research department)

■ Natalie Cole (Capitol). The best week yet on this record (which is still top 5 r&b); added to WRKO, WFIL (extra), WHBQ, WCOL and WCAO. Jumps are even more exciting: HB-18 CKLW, 25-19 WCFL, 26-16 Y100, HB-34 KILT, 31-16 WQAM and 27-22 WIBG. Also numbered at WPGC.

ABBA (Atlantic). Going to #1 in Columbus (2-1 WCOL) and picking up some killer sales reorts in several areas. New on WQXI, WRKO and KJR. Jumps include 35-29 WIXY, 24-15 KTLK, 31-24 WCFL, 23-17 WFIL, HB-23 KHJ, HB-30 WHBQ, 40-39 KILT and 26-25 WOKY. (One of this week's Powerhouse Picks.)



Natalie Cole

People's Choice (Philadelphia Intl.). Coming home with this one are new supporters KHJ, WFIL (extra), KFRC and WSAI (extra). It moves back up at WABC (13-12), having previously been top 7 there, and jumps 17-6 WHBQ, 36-24 WIXY, 28-27 WCOL, 18-16 WRKO and 8-8 CKLW. R&B action remains outrageous. The record holds at #2 this week on the Record World r&b singles chart.

War (United Artists). Another hot week on this fiery item, with some excellent jumps as well as additions. Newly added to WRKO, WHBQ, WFIL (extra) and Y100. Numbered at WQXI (HB-27), KHJ (22-13), KFRC (HB-23), WCOL (40-31), KLIF (24-21), CKLW (HB-22), WIXY (38-34), WMAK (night extra-29) and KILT (HB-36).



Elton John

Leon Russell (Shelter). The major stations continue to pour in on this one and the movement everywhere is extremely positive. Also, plenty of top 20 sales reports assure a great sell-through. New on KHJ, WFIL, CKLW and WIXY. Movement as follows: 30-23 WQXI, HB-29 WRKO, HB-21 KFRC, HB-24 WHBQ, 24-20 WCOL, 25-22 KLIF, HB-33 KTLK, 20-15 WCFL, HB-28 Y-100, 37-25 KILT and extra KJR.

### CROSSOVER

Silver Convention (Midland International) "Fly Robin Fly." This record has been soaring to the top of r&b surveys throughout the nation, and this week makes a major breakthrough with the addition of Y100. Was first tested pop on WPIX in New York, where it is now top 15.

### NEW ACTION

Elton John (MCA) "Island Girl." On and or numbered at 98 percent of our tracking stations. The majority of those were added this week; however, some were picked last week where test pressings were available. Where Elton is concerned, there is just no such thing as overexposure! (One of this week's Powerhouse Picks.)

Rod Stewart (Warner Bros.) "Sailing." Currently a gigantic record in England. This disc was picked here by WRKO and KFRC last week, prior to domestic release. This week it goes on WMAK. A tremendous way to begin by anyone's standards.

"SUPERJOCK is the greatest thing since *Catch-22*."

—DON IMUS, WNBC Radio in New York

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—CHARLIE TUNA, KKDJ Radio in Los Angeles

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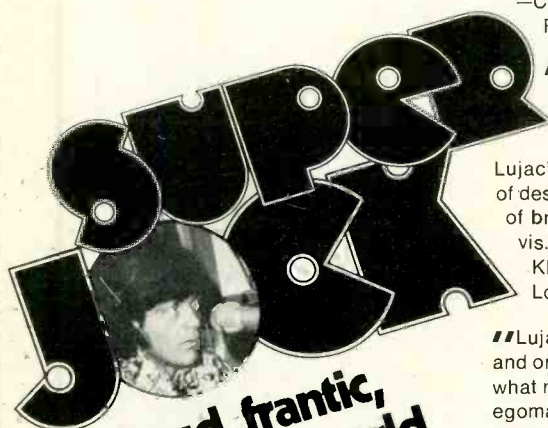
—GARY OWENS, KMPC Radio in Los Angeles

"Lujack's book is the first and only true account of what really goes on in the egomaniacal, insane, vapid, outrageous world of the disk jockey. . . . I loved it."

—DAN INGRAM, WABC Radio in New York

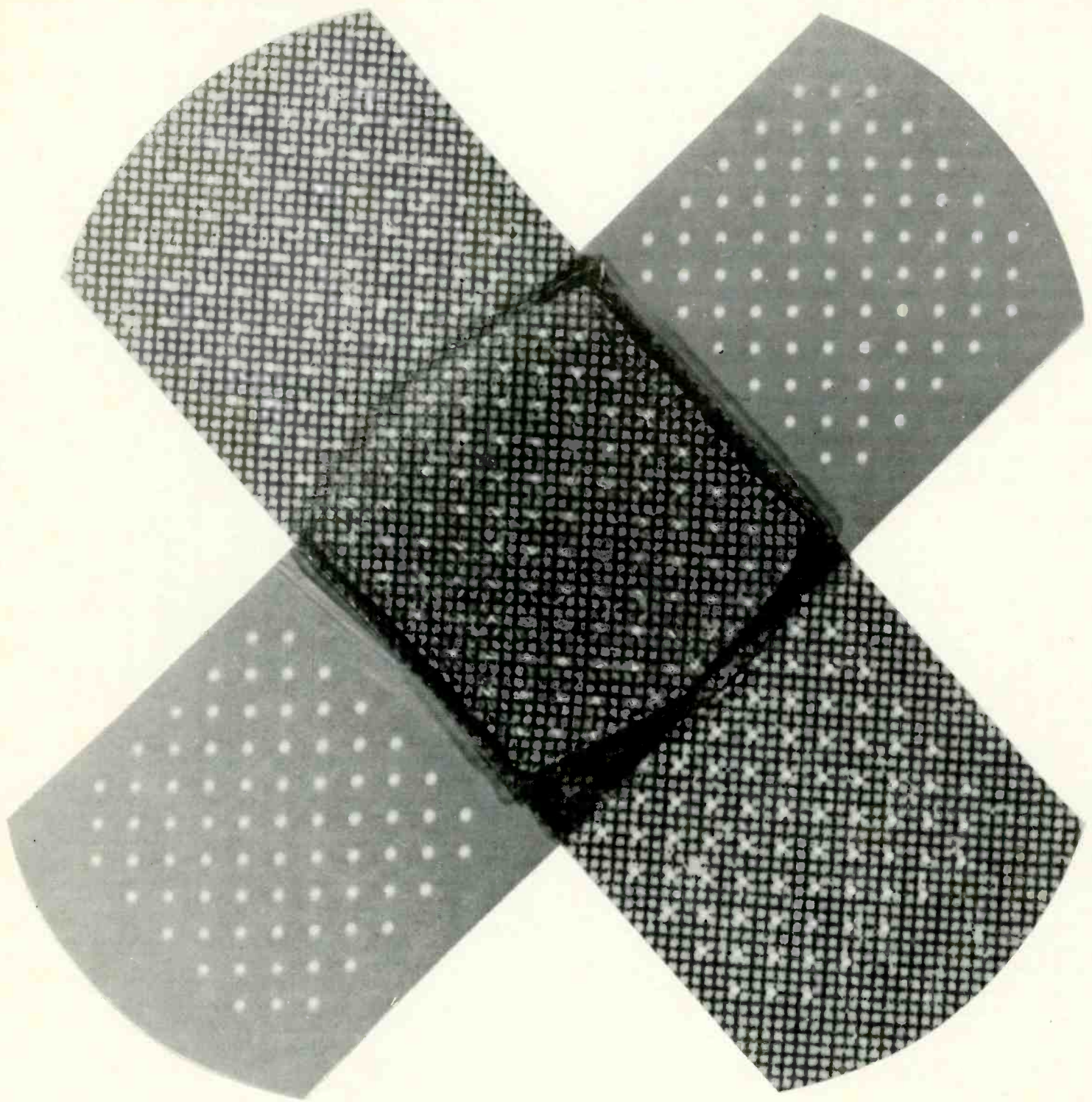
"The funniest thing I've read since reading Mayor Daley's lips at the 1968 Democratic National Convention." —JIM SCOTT, WSAI Radio in Cincinnati

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MUSIC TAPES

## Deutch Cites Need for Publishing Diversity

■ NEW YORK — In order to survive in today's music business, publishers have to be active in every area of popular music, believes Murray Deutch, president and chief executive officer of the New York Times Music Corporation. "Because the music business is so fragmented, with separate listening audiences for different styles of music, publishers must cover all the bases if they hope to retain a competitive share of the market," said Deutch.

"Here at the New York Times Music, we're involved in everything from off-the-wall novelty pop hits to prestigious Broadway shows. We've made deals with independent record producers and with singer-songwriters. The results of such an outlook has enabled us to generate activity in many different areas.

### More Acquisitions

"As we approach the second anniversary of the establishment of The New York Times Music Corporation," Deutch commented, "we are, indeed, proud of our accomplishments, particularly in view of our desire to create a 'total' music publishing entity that is interested in all phases of music activity." Active over the past two years in making various acquisitions and co-publishing arrangements, Deutch said he anticipates the finalization of several more major publishing deals in the near future.

Over the past two months, Deutch noted, the firm has had seven chart singles, including two top 10 entries, one top 15 entry and copyrights on seven chart albums. The spread of sounds covers all facets of today's music directions, including contemporary, MOR, country and soul.

Topping the list of singles is "Run Joey Run" by David Geddes, which is currently at #5 on The Singles Chart. The other six are "Midnight Blue" by Melissa Manchester, another top ten record, "Mornin' Beautiful" by Tony Orlando & Dawn, a chart record, "Shoes" by Reparata, "If I Could Love You" by Johnny Maya, "House of Strangers" by Jim Gilstrap and the number one country smash, "Ties That Bind" by Don Williams.

### Albums

Chart albums containing one or more selections published by the New York Times Music Publishing Corp. are "Melissa" by Melissa Manchester, "So Fine" by Loggins & Messina, "The Last Farewell" by Roger Whittaker, "Ain't No Way To Treat A Lady" by Helen Reddy and two Tony Orlando & Dawn lps, "He Don't Love You" on Elektra and "Greatest Hits" on Arista.

Besides the chart spread, New York Times Music has continued to commit itself to what it feels are strong Broadway musical properties. The new 1975-'76 season will see the introduction of Leonard Bernstein and Alan Jay Lerner's eagerly awaited first collaboration, "1600 Pennsylvania," and for the 1976-'77 season, the company is already involved in a new musical, "Music Is" by Richard Adler, Will Holt and George Abbott.

## Goldstein To WEA Post

■ BURBANK, CAL.—Jack O'Connell, vice president of finance for the Warner-Elektra-Atlantic Corp., has announced the appointment of Irwin Goldstein as the firm's director of national credit.

## Sinatras Form Pubbery (Continued from page 3)

According to the company, Frank & Nancy Music, Inc. will not only sign country music writers but composers from every spectrum of music. The primary goal of the firm will be to discover new writers and aid in the development of their careers, in addition to working with established writers. Chuck Tharp, composer of "Sweet Country Woman," is the first songwriter to

be signed by Billy Strange to the firm.

Bienstock has been in the music publishing business since 1945, holding executive positions with Chappell Music and Hill and Range. In 1966 he started Carlin Music Corporation of England. In 1970, he expanded his activities to the United States to form the Hudson Bay Music Company and Yellow Dog Music, Inc.



From left: Nancy Sinatra, Jr., Frank Sinatra and Frederick S. Bienstock.

## WB Sets 'Let's Do It Again' Promo

■ BURBANK, CAL. — Warner Bros. Records has undertaken an extensive promotional campaign on behalf of the "Let's Do It Again" soundtrack album, produced by Curtis Mayfield, featuring the Staple Singers and released on the Warners-affiliated Curtom label. In addition to previews of the motion picture in New York and Los Angeles, to be held for key press and radio and hosted by Mayfield and the Staples, Warners is readying print and radio advertising, in-store displays and radio tie-ins, to generate sales of the lp.

### Premiere

On October 10, Mayfield and the Staple Singers will join the stars of the film, Sidney Poitier, Bill Cosby and Jimmie Walker, in a gala premiere of "Let's Do It Again" at the Criterion Theatre in New York. Following the film the stars will host a reception for press and radio at the Minskoff. The next day, October 11, Mayfield and the Staples will participate in a music brunch, meeting with music press at the Drake Hotel.

### Los Angeles Preview

A similar preview is planned for Los Angeles October 13; a private screening and reception for 100, hosted by the movie's principals, Curtis Mayfield and the Staple Singers, will take place on the lot of the Burbank Studios.

In addition to the screenings, Warners, through radio station tie-ins, is sponsoring public screenings of "Let's Do It Again" in 50 cities from September 29 through October 18 with copies of the soundtrack album and buttons being given away. Radio time buys will be coordinated with the screenings and an extensive merchandising campaign, utilizing buttons, posters and easel-backs, is being prepared for retail outlets throughout the country.

Over 500 members of the national music press will receive special "Let's Do It Again" press kits by mail.

## Cleveland Leaves Motown Position

■ LOS ANGELES — Al Cleveland, former staff writer and producer for Motown Records has left that company to pursue independent projects or a possible new label affiliation. While at Motown, Cleveland worked with Marvin Gaye, Smokey Robinson and other Motown artists on such songs as "What's Going On?" "I Second That Emotion," "Here I Go Again," and "Save The Children."

Cleveland may be contacted through his business manager, John Mitchell at the latter's office, 9965 Sunset Blvd., L.A., Calif., (213) 550-8643.

### STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Act of August 12, 1970: Section 3685 Title 39, United States Code)

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2. Mail Subscriptions	13,890	14,067
C. Total Paid Circulation	15,367	15,387
D. Free Distribution by Mail, Carrier or Other Means		
1. Samples, Complimentary, and Other Free Copies	397	400
E. Total Distribution (Sum of C and D)	15,764	15,787
F. Copies Not Distributed		
1. Office Use, Left-Over, Unaccounted, Spoiled	182	204
2. After Printing	416	531
G. Total (Sum of E & F—should equal net press run shown in A)	16,362	16,522

I certify that the statements made by me above are correct and complete. (Signature of editor, publisher, business manager, or owner): Sidmore Parnes, Editor.

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# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Ed Leffler on the Function of Personal Management

By ELIOT SEKULER



Ed Leffler

■ Since making the transition from agent to manager in the late '60s, Ed Leffler has worked with some of the most important acts to have emerged within the past decade. Artists such as the Carpenters, the Osmonds, the Hudson Brothers, and Petula Clark have benefitted from his expertise, while his EL Management Company currently represents Sweet and Juice Newton and Silver Spur. In this RW Dialogue, Leffler outlines his often controversial views on the function of personal management in general and such

specifics as the relationship between television appearances and the growth of an act's career.

**Record World:** Sweet has long enjoyed a great deal of popularity in the U.K. but with the exception of their "Little Willie" hit, they were a relatively unknown group here before "Desolation Boulevard" was released. Why has it taken so long for Sweet to break in this country? Can you explain some of the differences between the U.K. and the U.S. markets?

**Ed Leffler:** First of all, I don't think that those two markets are as different as some people say they are. In the case of the Sweet, we came up with a plan together. I became involved with the group in December of '73 after they had, during the summer of that year, their enormous "Little Willie" record. The three singles that followed "Little Willie" didn't happen for them. I was friendly with Larry Uttal, who was president of Sweet's label at that time, Bell Records. I knew that Larry might be leaving Bell, and at that time, the group had only six months remaining on their contract. I went to Larry and asked that no other Sweet records be released until his future and that of Bell had been decided. I promised that I wouldn't talk to another label until Larry's plans had been made, and that he would be given the first opportunity to sign them. Larry indicated that he still believed very much in Sweet, but he held off on making a final decision on his own plans until there were only a few weeks left on the group's contract. By the time Larry left Bell, all of the group's product reverted back to their own ownership. I was very happy because after Slade and T-Rex had come to the U.S. and had not made it, it seemed better to do nothing for a while than to try something and fail with it. Time would allow the necessary groundwork to be laid down. I had already seen Sweet on the stage and knew that they were an exciting performing group. I knew that if I could bring them here in the right manner, they had a good chance at stardom in this country; they had never performed here before.

I thought the setting for a Sweet contract tour would be crucial. American audiences are comparatively rude towards performers, unlike audiences in the U.K. or Europe who will generally be in their seats at 7:30 for a 7:30 show and will be very courteous towards an opening act. Here, if there are three acts on the bill, people will hang out or do whatever until the main act comes on. My feelings was that the only way that I could properly showcase Sweet here would be to let them do their own show, because they're good and they do an hour and a half to two hours on stage. In order to do that, we had to get their recordings better exposed. "Little Willie" had been such a big record that most people thought that was the name of the band. Unfortunately, the record had been classified as a bubble-gum song and Sweet are nothing but a bubble-gum group. I felt that we had to let "Little Willie" die, as it were, to re-establish the group's image from scratch. So we waited; we allowed a certain amount of time to pass with the memories of other English groups that had come here and hadn't made it. We negotiated and finally, last February, we consummated a deal with Capitol Records, almost seven months after Sweet's as you can see, it's done very well over here. Capitol Records has really gotten behind the band and has done a great job for them; they've been the cement behind our plans.

**RW:** How far in advance do you plan an act's career?

**Leffler:** I try to plan two or three years ahead in my mind, without committing anything to paper or even explaining my plans to anybody. In my mind I have an idea of what I would like to see happen and I work towards that unless situations arise that make those plans impossible to execute.

**RW:** How did you first become involved in personal management?

**Leffler:** I started as a stockbroker and later became a male secretary at General Artists Corporation. I was lucky and found myself working for Norman Weiss as his assistant. It was the beginning of 1964 and he was involved in setting up a Beatles tour. He allowed me to get involved and help him with that tour.

**RW:** How established were the Beatles at that time?

**Leffler:** They were just starting to crest at the time and Norman foresaw what was to happen and pursued Brian Epstein very aggressively. He was successful in doing so. I think we all had an idea that they would be tremendously successful but none of us knew how enormous they would become, nor how truly talented those boys were.

**RW:** How long were you in that situation?

**Leffler:** Just through 1966.

**RW:** What other English-invasion era groups did you work with?

**Leffler:** After the Beatles' bookings, I was made a full-fledged agent and worked for the concert department. I booked the first Rolling Stones tour, although not very successfully at that time. They found it rough going during their first trip through America but they were so great on stage that word spread quickly. I was also involved with Peter and Gordon, Gerry and the Pacemakers and Billy J. Kramer.

**RW:** Many, probably most personal managers have agency backgrounds. Why is an intimate knowledge of booking so essential to personal management?

**Leffler:** I'll never forget that, while working as an agent. I once went to Norman Weiss and asked for a raise. It was after about a year of working with the Beatles, being quite successful and having enormous responsibilities on the road with them. I was making \$75 a week and I thought that I was entitled to a raise. Norman thought otherwise. He said, "I don't understand why you think you're entitled to a raise. Where else could you get a college education and be paid for it?" I still wanted the raise, but in a sense he was right. As an agent, you learn the rudiments of the business. Some people choose to remain agents all their lives because they love the physical negotiations, the direct dealings with promoters in a negotiating capacity. Other people like to get more involved in the creative aspects of an act's career. I don't think that an agent, especially one who's working in a large agency, has the time to do that. A manager, on the other hand, has a few clients and if he's been an agent, also has the personal contacts necessary to making the act successful. That's one part of it; another is that a former agent understands the agent's problems, knows how to help him and how to get the agent to help the act. That interaction becomes very important and it's really much easier to be a good manager if you have an agency background. That's really where you learn the fundamentals of the music business.

**I try to plan two or three years ahead in my mind, without committing anything to the paper or even explaining my plans to anybody.**

**RW:** What was the first act that you became involved with in a managerial capacity?

**Leffler:** There were a couple. Petula Clark was one, and I became involved with the Carpenters at the inception of their career.

**RW:** Were you working on your own at the time?

**Leffler:** I was working at NRB (the predecessor of BNB). A&M has approached Sherwin Bash, who managed Herb Alpert at the time, and asked him to manage the Carpenters. Sherwin, in turn, asked me to come down to see them on a sound stage because he wasn't going to have the time to do it. He thought that if I were interested, he

(Continued on page 38)



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Oct. 29-Nov. 2 ..... Quiet Knight, Chicago, Illinois  
Nov. 5-9 ..... Boarding House, San Francisco, California  
Nov. 12-15 ..... Great Southeast Music Hall,  
Atlanta, Georgia

Nov. 26-30 ..... The Other End, New York, New York  
Dec. 4 ..... Passim's, Boston, Massachusetts  
Dec. 20 ..... Troubadour, Los Angeles, California  
Dec. 24 ..... Boarding House, San Francisco, California

# 101 THE SINGLES CHART 150

OCTOBER 11, 1975

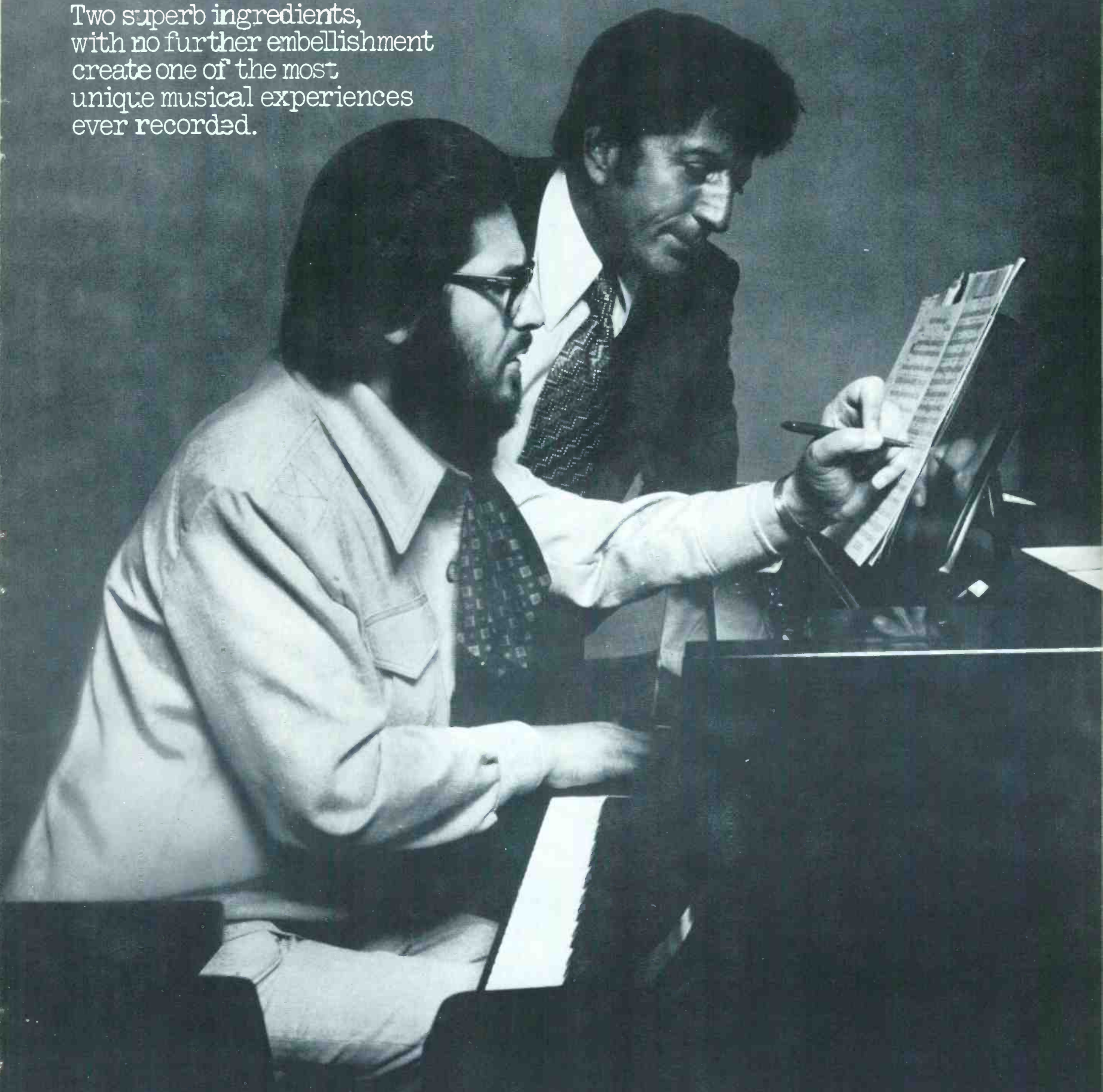
OCT. 11	OCT. 4	
101	102	NOTHIN' HEAVY DAVID BELLAMY—Warner Bros. 8123 (Famous, ASCAP)
102	103	AS I LOOK INTO THE FIRE HEARTSFIELD—Mercury 73706 (House Of Living, ASCAP)
103	104	LOVE ME NOW GINO VANNELLI—A&M 1732 (Almo/9, VA, ASCAP)
104	101	WHEN YOU'RE YOUNG AND IN LOVE CHOICE FOUR—RCA PB 10342 (Wren, BMI)
105	108	HELP ME MAKE IT (TO MY ROCKIN' CHAIR) B. J. THOMAS—ABC 12121 (Baby Chick, BMI)
106	107	OH BABY WAYNE MIRAN & RUSH RELEASE—Roulette 7176 (Adam R. Levy & Father Rush Baby)
107	120	SALSOUL HUSTLE SALSOUL ORCHESTRA—Salsoul SZ 2002 (Little Jack/Anatom, BMI)
108	113	SAME THING IT TOOK IMPRESSIONS—Curton CMS 0103 (WB) (Jay's Ent./Chappell, ASCAP)
109	115	NEVER BEEN ANY REASON HEAD EAST—A&M 1718 (Zuck, Schank/Irving, BMI)
110	111	VOLARE AL MARTINO—Capitol 4134 (Robbins/SDRM, ASCAP)
111	112	HOLD TO LOVE PETER SKELLERN—Private Stock 028 (Warner Bros. ASCAP)
112	—	LOVE HURTS NAZARETH—A&M 1671 (House of Bryant, BMI)
113	121	WAKE UP LAW—GRC 2072 (Act One, BMI)
114	136	COME & GET YOUR LOVE ROGER DALTRY—MCA 40453 (Ackee, ASCAP)
115	117	KING KONG—PART I JIMMY CASTOR BUNCH—Atlantic 3295 (Jimpire, BMI)
116	—	OVER MY HEAD FLEETWOOD MAC—Reprise RPS 1339 (Rockhopper, ASCAP)
117	119	THIN ICE OZARK MOUNTAIN DAREDEVILS—A&M 1709 (Lost Cabin, BMI)
118	109	CAN'T WE LIVE THIS WAY BARNABY BYE—Atlantic 3266 (Bye/Walden, ASCAP)
119	—	THE MUSIC NEVER STOPPED GRATEFUL DEAD—Grateful Dead GD XW718 4 (UA) (Ice Nine, ASCAP)
120	123	(IF YOU WANT IT) DO IT YOURSELF GLORIA GAYNOR—MGM 14823 (Robin-Song/Tomeja, ASCAP)
121	105	THE MILLIONAIRE DR. HOOK—Capitol 4104 (Almo, ASCAP)
122	122	MINSTREL IN THE GALLERY JETHRO TULL—Chrysalis 2106 (WB) (Chrysalis, ASCAP)
123	110	LET'S LIVE TOGETHER ROAD APPLES—Polydor 14285 (Landers Roberts, ASCAP)
124	128	I ONLY HAVE LOVE SYL JOHNSON—Hi 2295 (London) (Jec, BMI)
125	125	PEACE IN THE FAMILY THE JOHNSON FAMILY—Atlantic 3293 (Me Alone, ASCAP)
126	—	LET'S DO IT AGAIN STAPLE SINGERS—Curton 0109 (WB) (Warner Bros./Warner Tamerlane, BMI)
127	142	STUCK IN A HOLE CARAVAN—BTM 800 (BTM, BMI)
128	132	LOOK OUT SONS OF CHAMPLIN—Ariola-America P 7606 (Capitol) (Stay High, ASCAP)
129	130	I CAN'T GIVE YOU ANYTHING BUT MY LOVE STYLISTICS—Avco 4656 (Avco Embassy, ASCAP)
130	—	MORE AND MORE CARLY SIMON—Elektra 278 (Cotillion/Rizzun, BMI)
131	134	HEY THERE LITTLE FIRE FLY FIRE FLY—A&M 1736 (Sound Of Nolan/Chelsea, BMI)
132	137	BE TRUE TO YOUR SCHOOL PAPA DOO RUN RUN—RCA JH 10404 (Irving, BMI)
133	135	JUST OUT OF REACH PERRY COMO—RCA PB 10402 (Fourstar, BMI)
134	—	I ALWAYS WANTED YOU EDGAR WINTER—Blue Sky ZS 82761 (Col) (Hierophant, BMI)
135	—	LONELY SCHOOL YEAR HUDSON BROTHERS—Rocket Pig 40464 (MCA) (Cornhole/Big Pig, BMI/ASCAP)
136	138	MANHATTAN SPIRITUAL MIKE POST—MGM M 14829 (Zodiac, ASCAP)
137	129	SWEET JEANNIE EDDIE RABBIT—Elektra 45269 (Briar Patch/Deb Dove, BMI)
138	—	I DON'T LOVE YOU BUT I THINK I LIKE YOU GILBERT O'SULLIVAN—MAM 3644 (London) (MAM, ASCAP)
139	131	I AIN'T LYIN' GEORGE McCRAE—TK 1014 (Sheryln, BMI)
140	139	YESTERDAY'S MUSIC BLOOD, SWEAT & TEARS—Columbia 3 10189 (Lady Casey, BMI)
141	—	MAN ON THE SILVER MOUNTAIN RITCHIE BLACKMORE—Polydor 14290 (Owl/Armchair, BMI)
142	140	YOU ARE A SONG BATDORF & RODNEY—Arista 0132 (Keca, ASCAP)
143	144	ICE CREAM SODAS AND LOLLIPOPS AND A RED HOT SPINNING TOP PAUL DELACATO—Artist of America AOA 101 (Songwriters of America, BMI)
144	147	MACHINES JOHN LIVIGNI—Rain Tree 2204 (Minta/Triple, ASCAP)
145	148	PARTY MUSIC PAT LUNDI—Vigor 1723 (Rumanian Pickle Works, BMI)
146	141	I CREATED A MONSTER Z.Z. HILL—United Artists XW631 (Dosier, BMI)
147	145	GIMME SOME (PART ONE) JIMMY "BO" HORNE—Alston 3714 (Sheryln, BMI)
148	—	NO ROLLIN' BOOGIE ERIC QUINCY TATE—GRC 6R 2067 (No Exit, BMI)
149	133	ANGEL JOHN CULLITON MAHONEY—Amherst A M703 (Warner/Tamerlane, BMI)
150	116	BAD SNEAKERS STEELY DAN—ABC 12128 (American Broadcasting, ASCAP)

## ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A FRIEND OF MINE IS GOING BLIND Guy Fletcher (Big Secret, ASCAP) 58	JUST TOO MANY PEOPLE Vini Poncia/Richard Perry (Braitree/Roumanian Pickleworks, BMI) 59
AIN'T NO WAY TO TREAT A LADY Joe Wissert (Colgems, ASCAP) 7	KATMANDU Bob Seger & Muscle Shoals Rhythm Section (Gear, ASCAP) 74
ALVIN STONE (BIRTH & DEATH OF A GANGSTER) Al Kent (Bridgeport, BMI) 96	KEEP ON TRYIN Poco & Mark Harmon (Fool's Gold, ASCAP) 72
ARE YOU SURE HANK DID IT THIS WAY? Jack Clement & Waylon Jennings (Baron, BMI) 90	LADY BLUE Denny Cordell & Leon Russell (Skyhill, BMI) 21
AT SEVENTEEN Brooks Arthur (Mine/April, ASCAP) 34	LETTING GO Paul McCartney (McCartney/ATV, BMI) 82
BAD BLOOD Neil Sedaka & Robert Appere (Don Kirshner, BMI/Kirshner Songs, ASCAP) 9	LOVE IS A ROSE Peter Asher (Silver Fiddle, BMI) 31
BALLROOM BLITZ Phil Wainman (Chinnichap/RAK, BMI) 13	LOVE POWER Willie Hutch (Getra, BMI) 95
BLACK SUPERMAN-MUHAMMAD ALI Robin Blanchflower (Drummer Boy, BMI) 7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) Rick Bleiweiss & Bill Stahl (Cookaway, ASCAP) 53	LOW RIDER Jerry Goldstein w. Lonnie Jordan & Howard Scott/Far Out Prod. (Far Out, ASCAP) 28
BORN TO RUN Bruce Springsteen & Mike Appel (Laurel Canyon, ASCAP) 32	LYIN' EYES Bill Szymczyk (Long Run, ASCAP) 12
BLUE EYES CRYING IN THE RAIN Willie Nelson (Milene, BMI) 37	MAIN TITLE (THEME FROM JAWS) prod. not listed (Duchess, BMI) 39
BRAND NEW LOVE AFFAIR James William Guercio (Make Me Smile/Big Elk, ASCAP) 81	MAMACITA Dennis Lambert & Brian Potter & Rob Grill (Screen Gems Columbia & Summerhill Songs, BMI) 88
BRAZIL J. Morali (Peer International, BMI) 14	MEXICO Lenny Waronker & Russ Titelman (Country Road, BMI) 98
CAROLINA IN THE PINES Bob Johnston (Mystery, BMI) 29	MIRACLES Jefferson Starship & Larry Cox (Diamondback, BMI) 15
CHANGE WITH THE TIMES Hugo & Luigi (Van McCoy/Warner-Tamerlane, BMI) 69	MR. D.J. (5 FOR THE DJ) Jerry Wexler & Aretha Franklin (Pundit, BMI) 94
COULD IT BE MAGIC Barry Manilow & Ron Dante (Kamikazi/Angel dust, BMI) 50	MR. JAWS Bill Ramal & Dickie Goodman (Unichappell, BMI) 2
DAISY JANE George Martin (WB, ASCAP) 51	MONEY Eugene McDaniels (Skyforest, BMI) 71
DANCE WITH ME Charles Plotkin (Hall/Mojohanna, BMI) 4	MUSIC IN MY BONES Raeford Gerald & Joe Simon (Gaucho/Belinda, BMI) 97
DEAR PRUDENCE Bob Herne (Maclen, BMI) 76	NIGHTS ON BROADWAY Arif Mardin (Casserole, BMI) 52
DIAMONDS & RUST David Kershenbaum & Joan Baez: JCB Prod./Bernard Gelb (Chandos, ASCAP) 77	ONLY YOU CAN Kenny Young (Gurusama/Chrysalis, ASCAP) 61
DO IT ANY WAY YOU WANNA Leon Huff (Mighty Three, BMI) 19	OPERATOR Tim Hauser & Ahmet Ertegun (Conrad, BMI) 86
DREAMING A DREAM Nerangis-Britton (Delightful, BMI) 35	PEACE PIPE Jeff Lane (Triple O/Jeff-Mar, BMI) 79
EASY EVIL Rick Hall/Fame Prod. (Zapata/E. H. Morris, ASCAP) 87	RHINESTONE COWBOY Dennis Lambert & Brian Potter (20th Century/House of Weiss, ASCAP) 20
EIGHTEEN WITH A BULLET Pete Wingfield & Barry Hammond (Ackee & Uncle Doris, ASCAP) 56	ROCKIN' & ROLLIN' IN THE STREETS OF HOLLYWOOD Buddy Miles (Miles Ahead, ASCAP) 93
EVERYDAY I HAVE TO CRY SOME Al Carter & George Soule (Combine, BMI) 64	ROCKIN' ALL OVER THE WORLD John Fogerty Greasy King, ASCAP) 47
FALLIN' IN LOVE Jim Price (Spitfire, BMI) 40	ROCKY Bob Montgomery (Strawberry Hill, ASCAP) 6
FAME David Bowie & Harry Maslin (Main Man/John Lennon/Ceilidh, ASCAP) 3	RUN JOEY RUN Paul Vance (Music of the Times, ASCAP) 5
FEEL LIKE MAKIN' LOVE Bad Company (Badco, ASCAP) 27	SAILING Tom Dowd (Ackee, BMI) 89
FEELINGS M. Albert (Fermata Intl., ASCAP) 11	SKY HIGH Chas. Peate (Duchess, BMI) 57
FIGHT THE POWER—PART I E., M., R., O. & R. Isley & C. Jasper (Bovina, ASCAP) 41	SO IN LOVE Curtis Mayfield (Mayfield, BMI) 91
FLY ROBIN FLY Butterfly Prod./by Michael Kunze (Mid Song, ASCAP) 85	SOLITAIRE Richard Carpenter w. Karen Carpenter (Don Kirshner, BMI/Kirshner ASCAP) 54
GET DOWN TONIGHT H. W. Casey, R. Finch (Sheryln, BMI) 23	SOMETHING BETTER TO DO John Farrar (ATV-BMI) 45
GIVE IT WHAT YOU GOT Jeff Lane (Triple O/Jeff-Mar, BMI) 79	SOS B. Uuvaeus & B. Anderson (Countless, BMI) 25
GONE AT LAST Paul Simon & Phil Ramone (Paul Simon, BMI) 44	SUMMER OF '42 Biddu (Warner Bros., ASCAP) 78
HEAT WAVE Peter Asher (Jobete, ASCAP) 31	SWEET STICKY THING Ohio Players (Ohio Players/Unichappell, BMI) 65
HOW LONG (BETCHA GOT A CHICK ON THE SIDE) David Robinson & Friends (Polo Grounds, BMI/Ebbets Field, ASCAP) 17	THAT'S THE WAY OF THE WORLD Maurice White/Charles Stepney (Saggikame, BMI) 30
HOW SWEET IT IS (TO BE LOVED BY YOU) Lenny Waronker & Russ Titelman (Stone Agate, BMI) 68	THE AGONY AND THE ECSTASY Smokey Robinson (Bertram, ASCAP) 62
(I BELIEVE) THERE'S NOTHING STRONGER THAN OUR LOVE Rick Hall (Spanka, BMI) 24	THE OTHER WOMAN Snuff Garrett (Welbeck, ASCAP, Sequel, BMI) 83
I GET HIGH ON YOU Sly Stone (Stone Flower, BMI) 48	THE PROUD ONE Mike Curb (Seasons Four/Saturday, BMI) 60
I GO TO PIECES Mike Curb & Michael Lloyd/Mike Curb Prod. (Mole Hole, BMI) 100	THE WAY I WANT TO TOUCH YOU Morgan Cavett (Moonlight and Magnolias, BMI) 43
I GOT STONED AND I MISSED IT Phil Gernhard & Lobo (Evil Eye, BMI) 66	THERE GOES ANOTHER LOVE SONG Paul Rothchild Hustler's, BMI) 38
I LOVE MAKIN' LOVE TO YOU Lambert & Potter (Big Cigar/Ben/Common Good/Pocket Full/Every Little/Touch of Gold/American Dream, BMI/ASCAP) 75	THEY JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY) Thom Bell (Mighty Three, BMI) 8
I ONLY HAVE EYES FOR YOU Richard Perry (WB, ASCAP) 36	THIRD RATE ROMANCE Barry Burton (Fourth Floor, ASCAP) 73
I'M SORRY Milt Okun (Cherry Lane, ASCAP) 1	THIS WILL BE Chuck Jackson & Marvin Yancy (Jay's Ent./Chappell, ASCAP) 26
IF I COULD ONLY WIN YOUR LOVE Brian Ahern (Acuff-Rose, BMI) 84	TO EACH HIS OWN Van McCoy (Van McCoy/Warner-Tamerlane, BMI) 46
IF I EVER LOSE THIS HEAVEN Arif Mardin (Almo Jobete, ASCAP) 70	WASTED DAYS AND WASTED NIGHTS Huey P. Meaux (Travis, BMI) 16
INDIAN LOVE CALL Ray Stevens/Ahab Prod. (WB, ASCAP) 80	WE'VE BEEN SINGIN' SONGS Dallas Smith (Eyes Havit/Uni-Chappell/Unart, BMI) 99
ISLAND GIRL Gus Dudgeon (Big Pig/Leeds, ASCAP) 42	WHAT A DIFFERENCE A DAY MADE Creed Taylor (E. B. Marks, BMI/Stanley Adams, ASCAP) 22
IT ONLY TAKES A MINUTE Dennis Lambert & Brian Potter (ABC Dunhill/One of a Kind, BMI) 10	WHO LOVES YOU Bob Gaudio (Seasons/Jobete, ASCAP) 18
I WANT'A DO SOMETHING FREAKY TO YOU Leon Haywood (Jim-Eld, BMI) 55	YOU George Harrison (Ganga Pub. B.V., BMI) 49
JIVE TALKIN Arif Mardin (Casserole, BMI) 63	YOU'RE ALL I NEED TO GET BY Dave Appell & Hank Medress (Jobete, ASCAP) 67
	YOUR LOVE Larry Graham (Nineteen Eighty-Foe, BMI) 33

# The voice of Tony Bennett The piano of Bill Evans

Two superb ingredients,  
with no further embellishment  
create one of the most  
unique musical experiences  
ever recorded.



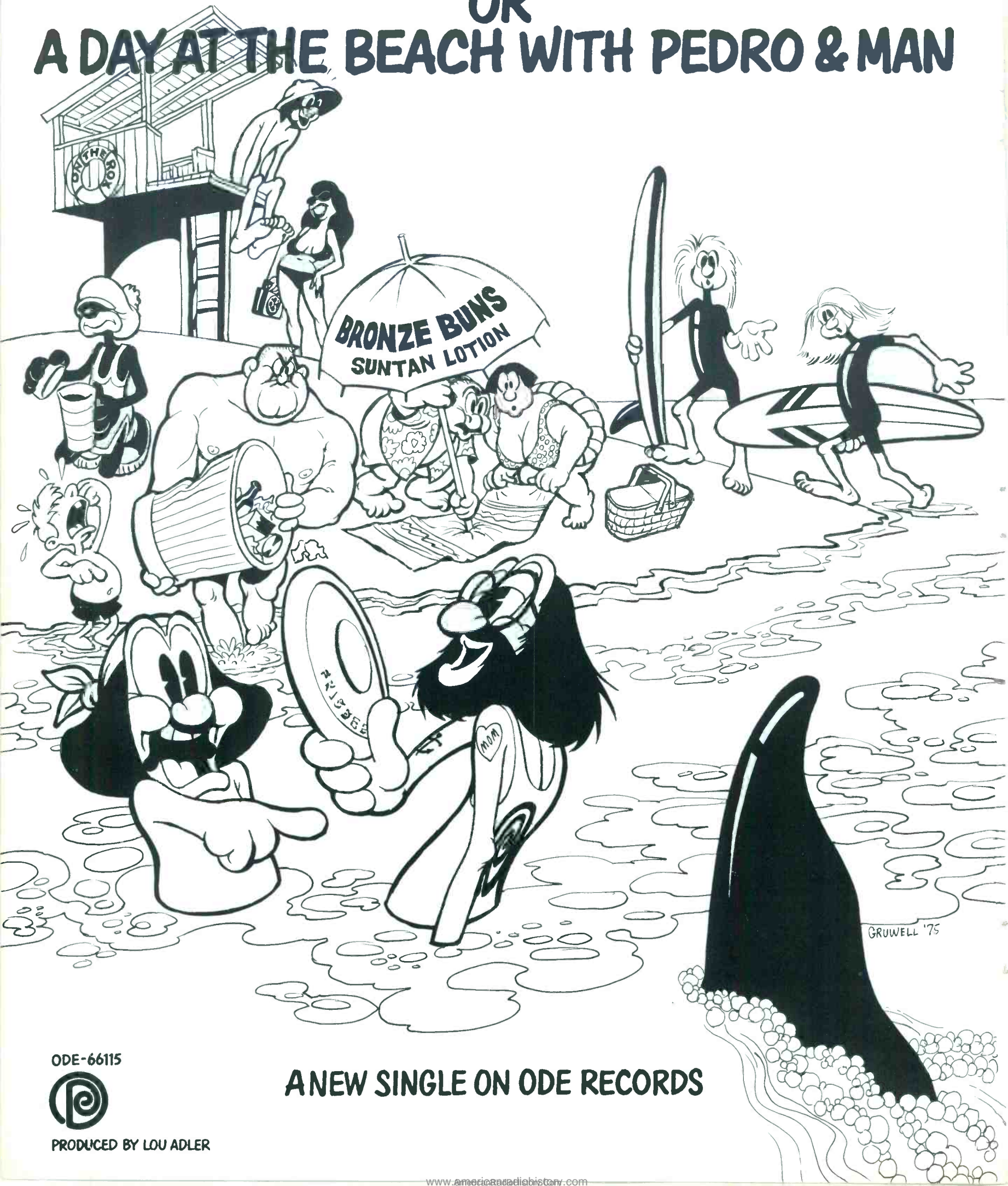
## The Tony Bennett/Bill Evans Album.

Produced by Helen Keane

Fantasy F-9489



# CHEECH & CHONG'S HOW I SPENT MY SUMMER VACATION OR A DAY AT THE BEACH WITH PEDRO & MAN



ODE-66115



PRODUCED BY LOU ADLER

A NEW SINGLE ON ODE RECORDS

OCTOBER 11, 1975



# THE SINGLES CHART

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

OCT. 11	OCT. 4		WKS. ON CHART
1	2	<b>I'M SORRY/CALYPSO</b> JOHN DENVER RCA 10353	10
2	3	<b>MR. JAWS</b> DICKIE GOODMAN/Cash 451 (Private Stock)	7
3	1	<b>FAME</b> DAVID BOWIE/RCA PB 10320	15
4	5	<b>DANCE WITH ME ORLEANS</b> /Asylum 45261	13
5	4	<b>RUN JOEY RUN</b> DAVID GEDDES/Big Tree 16044 (Atlantic)	12
6	6	<b>ROCKY</b> AUSTIN ROBERTS/Private Stock 020	12
7	9	<b>AIN'T NO WAY TO TREAT A LADY</b> HELEN REDDY/ Capitol 4128	10
8	11	<b>THEY JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY)</b> SPINNERS/Atlantic 1284	9
9	18	<b>BAD BLOOD</b> NEIL SEDAKA/Rocket 40460 (MCA)	5
10	12	<b>IT ONLY TAKES A MINUTE</b> TAVARES/Capitol 4111	11
11	13	<b>FEELINGS</b> MORRIS ALBERT/RCA PB 10279	13
12	21	<b>LYIN' EYES</b> EAGLES/Asylum E 45279	5
13	15	<b>BALLROOM BLITZ</b> SWEET/Capitol 4055	17
14	17	<b>BRAZIL</b> RITCHIE FAMILY/20th Century 2218	8
15	19	<b>MIRACLES</b> JEFFERSON STARSHIP/Grunt FB 10367 (RCA)	8
16	10	<b>WASTED DAYS AND WASTED NIGHTS</b> FREDDY FENDER/ ABC Dot DOA 17558	16
17	7	<b>HOW LONG (BETCHA GOT A CHICK ON THE SIDE)</b> POINTER SISTERS/ABC Blue Thumb BTA 265	13
18	24	<b>WHO LOVES YOU</b> FOUR SEASONS/Warner Bros.-Curb 8122	8
19	22	<b>DO IT ANY WAY YOU WANNA</b> PEOPLES CHOICE/ TSOP ZS8 4759 (Col)	9
20	8	<b>RHINESTONE COWBOY</b> GLEN CAMPBELL/Capitol 4095	20
21	28	<b>LADY BLUE</b> LEON RUSSELL/Shelter 40379 (MCA)	10
22	26	<b>WHAT A DIFFERENCE A DAY MADE</b> ESTHER PHILIPS/ Kudu 925F (Motown)	9
23	14	<b>GET DOWN TONIGHT</b> KC & THE SUNSHINE BAND/TK 1009	17
24	16	<b>(I BELIEVE) THERE'S NOTHING STRONGER THAN OUR LOVE</b> PAUL ANKA WITH ODIA COATES/United Artists XW685 Y	12
25	34	<b>S O S</b> ABBA/Atlantic 4265	9
26	30	<b>THIS WILL BE</b> NATALIE COLE/Capitol 4111	10
27	20	<b>FEEL LIKE MAKIN' LOVE</b> BAD COMPANY/Swan Song 70106 (Atlantic)	15
28	36	<b>LOW RIDER</b> WAR/United Artists XW706 Y	3
29	31	<b>CAROLINA IN THE PINES</b> MICHAEL MURPHEY/Epic 8 50121	8
30	25	<b>THAT'S THE WAY OF THE WORLD</b> EARTH, WIND & FIRE/ Columbia 3 10172	14
31	37	<b>HEAT WAVE/LOVE IS A ROSE</b> LINDA RONSTADT/ Asylum 282	6
32	39	<b>BORN TO RUN</b> BRUCE SPRINGSTEEN/Columbia 3 10209	5
33	35	<b>YOUR LOVE</b> GRAHAM CENTRAL STATION/Warner Bros. 8105	9
34	27	<b>AT SEVENTEEN</b> JANIS IAN/Columbia 3 10154	16
35	38	<b>DREAMING A DREAM</b> CROWN HEIGHTS AFFAIR/Delite 1570 (PIP)	11
36	42	<b>I ONLY HAVE EYES FOR YOU</b> ART GARFUNKEL/Columbia 3 10190	8
37	43	<b>BLUE EYES CRYING IN THE RAIN</b> WILLIE NELSON/ Columbia 3 10176	7
38	44	<b>THERE GOES ANOTHER LOVE SONG</b> OUTLAWS/Arista 0150	6
39	29	<b>MAIN TITLE (THEME FROM JAWS)</b> JAWS SOUNDTRACK/ MCA 40439	9
40	32	<b>FALLIN' IN LOVE</b> HAMILTON, JOE FRANK & REYNOLDS/ Playboy 6024	17
41	33	<b>FIGHT THE POWER—PART I</b> ISLEY BROTHERS/T-Neck ZS8 2256 (Col)	15

**CHARTMAKER OF THE WEEK**

42	—	<b>ISLAND GIRL</b> ELTON JOHN MCA 40461	1
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43	51	<b>THE WAY I WANT TO TOUCH YOU</b> CAPTAIN & TENNILLE/ A&M 1725	4
44	45	<b>GONE AT LAST</b> PAUL SIMON/PHOEBE SNOW & THE JESSY DIXON SINGERS/Columbia 3 10196	9

45	50	<b>SOMETHING BETTER TO DO</b> OLIVIA NEWTON-JOHN/ MCA 40429	4
46	47	<b>TO EACH HIS OWN FAITH, HOPE &amp; CHARITY</b> /RCA PB 10343	10
47	52	<b>ROCKIN' ALL OVER THE WORLD</b> JOHN FOGERTY/Asylum 45274	6
48	48	<b>I GET HIGH ON YOU</b> SLY STONE/Epic 8 10135	8
49	56	<b>YOU</b> GEORGE HARRISON/Apple 1884 (Capitol)	4
50	40	<b>COULD IT BE MAGIC</b> BARRY MANILOW/Arista 0126	16
51	23	<b>DAISY JANE AMERICA</b> /Warner Bros. 8118	12
52	69	<b>NIGHTS ON BROADWAY</b> BEE GEES/RSO SO 515 (Atlantic)	2
53	54	<b>7-6-5-4-3-2-1</b> GARY TOMS EMPIRE/PIP 6504	16
54	41	<b>SOLITAIRE</b> CARPENTERS/A&M 1721	11
55	57	<b>I WANT'A DO SOMETHING FREAKY TO YOU</b> LEON HAYWOOD/20th Century 2228	5
56	61	<b>EIGHTEEN WITH A BULLET</b> PETE WINGFIELD/Island 0261	6
57	70	<b>SKY HIGH</b> JIGSAW/Chelsea 3022	7
58	60	<b>A FRIEND OF MINE IS GOING BLIND</b> JOHN DAWSON READ/ Chrysalis 2105 (WB)	5
59	66	<b>JUST TOO MANY PEOPLE</b> MELISSA MANCHESTER/ Arista 0146	4
60	49	<b>THE PROUD ONE</b> OSMONDS/MGM 14791	12
61	55	<b>ONLY YOU CAN</b> FOX/Ariola-America/GTO 7601 (Capitol)	7
62	73	<b>THE AGONY AND THE ECSTASY</b> SMOKEY ROBINSON/ Tamla T 54251 F (Motown)	3
63	53	<b>JIVE TALKIN'</b> BEE GEES/RSO 510 (Atlantic)	21
64	68	<b>EVERYDAY I HAVE TO CRY</b> SOME ARTHUR ALEXANDER/ Buddah 492	4
65	74	<b>SWEET STICKY THING</b> OHIO PLAYERS/Mercury 73713	3
66	67	<b>I GOT STONED AND I MISSED IT</b> JIM STAFFORD/ MGM 14819	4
67	58	<b>YOU'RE ALL I NEED TO GET BY</b> TONY ORLANDO & DAWN/ Elektra 45275	6
68	59	<b>HOW SWEET IT IS</b> JAMES TAYLOR/Warner Bros. 8109	16
69	81	<b>CHANGE WITH THE TIMES</b> VAN McCOY/Avco 4660	2
70	62	<b>IF I EVER LOSE THIS HEAVEN</b> AWB/Atlantic 3285	6
71	72	<b>MONEY</b> GLADYS KNIGHT & THE PIPS/Buddah 487	7
72	82	<b>KEEP ON TRYIN'</b> POCO/ABC 12126	3
73	63	<b>THRD RATE ROMANCE</b> AMAZING RHYTHM ACES/ ABC 12078	17
74	64	<b>KATMANDU</b> BOB SEGER/Capitol 4116	10
75	46	<b>I LOVE MAKIN' LOVE TO YOU</b> EVIE SANDS/Haven 71013 (Capitol)	9
76	87	<b>DEAR PRUDENCE</b> KATFISH/Big Tree BT 16045 (Atlantic)	4
77	89	<b>DIAMONDS &amp; RUST</b> JOAN BAEZ/A&M 1737	2
78	84	<b>SUMMER OF '42</b> BIDDU ORCHESTRA/Epic 8 50139	5
79	80	<b>GIVE IT WHAT YOU GOT/PEACE PIPE</b> B.T. EXPRESS/ Roadshow 7003 (Scepter)	6
80	85	<b>INDIAN LOVE CALL</b> RAY STEVENS/Barnaby 616 (Janus)	2
81	83	<b>BRAND NEW LOVE AFFAIR</b> CHICAGO/Columbia 3 10200	4
82	—	<b>LETTING GO</b> WINGS/Capitol 4145	1
83	86	<b>THE OTHER WOMAN</b> VICKI LAWRENCE/Private Stock 036	3
84	71	<b>IF I COULD ONLY WIN YOUR LOVE</b> EMMYLOU HARRIS/ Reprise 1332 (WB)	5
85	—	<b>FLY ROBIN FLY</b> SILVER CONVENTION/Midland Intl. JH 10339 (RCA)	1
86	95	<b>OPERATOR</b> MANHATTAN TRANSFER/Atlantic 3292	2
87	91	<b>EASY EVIL</b> TRAVIS WAMMACK/Capricorn 0242 (WB)	2
88	90	<b>MAMACITA</b> GRASS ROOTS/Haven 7015 (Capitol)	3
89	—	<b>SAILING</b> ROD STEWART/Warner Bros. 8146	1
90	96	<b>ARE YOU SURE HANK DID IT THIS WAY?</b> WAYLON JENNINGS/RCA PB 10379	4
91	94	<b>SO IN LOVE</b> CURTIS MAYFIELD/Curtom CMS 0105 (WB)	2
92	65	<b>BLACK SUPERMAN—MUHAMMAD ALI</b> JOHNNY WAKELIN & THE KINSHASA BAND/Pye 71012 (ATV)	24
93	88	<b>ROCKIN' &amp; ROLLIN' IN THE STREETS OF HOLLYWOOD</b> BUDDY MILES/Casablanca 839	5
94	98	<b>MR. D.J. (5 FOR THE D.J.)</b> ARETHA FRANKLIN/Atlantic 3289	2
95	—	<b>LOVE POWER</b> WILLIE HUTCH/Motown 13601	1
96	93	<b>ALVIN STONE (BIRTH &amp; DEATH OF A GANGSTER)</b> FANTASTIC FOUR/Westbound WT 5009 (20th Century)	13
97	97	<b>MUSIC IN MY BONES</b> JOE SIMON/Spring 159 (Polydor)	3
98	—	<b>MEXICO</b> JAMES TAYLOR/Warner Bros. 8137	1
99	100	<b>WE'VE BEEN SINGIN' SONGS</b> BARON STEWART/ United Artists XW686 Y	2
100	—	<b>I GO TO PIECES</b> COTTON, LLOYD & CHRISTIAN/ 20th Century 2217	1

## FLASHMAKER



**WIND ON THE WATER**  
CROSBY & NASH  
ABC

### MOST ACTIVE

- BORN TO RUN—Bruce Springsteen—Col
- WISH YOU WERE HERE—Pink Floyd—Col
- PRISONER IN DISGUISE—Linda Ronstadt—Asylum
- HOME PLATE—Bonnie Raitt—WB
- FLEETWOOD MAC—Reprise

### WNEW-FM/NEW YORK

- ADDS:**
- ALL THE FUN OF THE FAIR—David Essex—Col
  - DRIVE ON—Mott—Col
  - ELYSIAN ENCOUNTER—Baker-Gurvitz Army—Atco
  - FLYING AGAIN—Flying Burrito Bros.—Col
  - LA BOOGA ROOGA—Andy Fairweather Low—A&M
  - NOT FOR SALE—Travis Wammack—Capricorn
  - SECOND STEP—Aztec Two-Step—RCA
  - SPLIT COCONUT—Dave Mason—Col
  - STACKED DECK—Amazing Rhythm Aces—ABC
  - WELCOME—Ronee Blakley—WB
  - HEAVY ACTION (approximate airplay):**
  - BLUES FOR ALLAH—Grateful Dead—Grateful Dead
  - BORN TO RUN—Bruce Springsteen—Col
  - CAPTURED ANGEL—Dan Fogelberg—Full Moon/Epic
  - HOME PLATE—Bonnie Raitt—WB
  - HOTLINE—J. Geils Band—Atlantic
  - KISS ALIVE!—Casablanca
  - ONE OF THESE NIGHTS—Eagles—Asylum
  - PRISONER IN DISGUISE—Linda Ronstadt—Asylum
  - WIND ON THE WATER—Crosby & Nash—ABC
  - WISH YOU WERE HERE—Pink Floyd—Col

### WBCN-FM/BOSTON

- ADDS:**
- CAPTURED ANGEL—Dan Fogelberg—Full Moon/Epic
  - FOLLOW MY MIND—Jimmy Cliff—WB
  - LION SLEEPS TONIGHT (single)—Eno—Island
  - RITCHIE BLACKMORE'S RAINBOW—Polydor
  - ROCK 'N ROLL MOON—Billy Swan—Monument
  - STACKED DECK—Amazing Rhythm Aces—ABC
  - SWEET SOUL MUSIC—Tracy Nelson—MCA
  - THE ROCK—Frankie Miller—Chrysalis
  - WELCOME—Ronee Blakley—WB
  - WIND ON THE WATER—Crosby & Nash—ABC
  - HEAVY ACTION (airplay, listener response):**
  - BORN TO RUN—Bruce Springsteen—Col
  - DARYL HALL & JOHN OATES—RCA
  - DREAM WEAVER—Gary Wright—WB
  - FLEETWOOD MAC—Reprise
  - HOME PLATE—Bonnie Raitt—WB
  - HOTLINE—J. Geils Band—Atlantic
  - JOHN FOGERTY—Asylum
  - MUSIC KEEPS ME TOGETHER—Taj Mahal—Col
  - PRISONER IN DISGUISE—Linda Ronstadt—Asylum
  - TUBES—A&M
- WMMR-FM/PHILADELPHIA**
- ADDS:**
- CHEWING PINE—Leo Kottke—Capitol

- COM'N BACK FOR MORE—David Blue—Asylum
- I'LL TAKE A TANGO (single)—Cilla Black—Pye
- KICK OFF YOUR MUDDY BOOTS—Graeme Edge Band—Threshold
- LIVE—Sensational Alex Harvey Band—Atlantic
- REINFORCEMENTS—Brian Auger—RCA
- SOME DAYS ARE DIAMONDS—Dick Feller—Asylum
- STACKED DECK—Amazing Rhythm Aces—ABC
- WARNER BROS. PRESENTS MONTROSE—WB
- HEAVY ACTION (sales, phones, airplay):**
- ANOTHER YEAR—Leo Sayer—WB
- HOME PLATE—Bonnie Raitt—WB
- PRISONER IN DISGUISE—Linda Ronstadt—Asylum
- WIND ON THE WATER—Crosby & Nash—ABC

### WOUR-FM/UTICA

- ADDS:**
- CAPTURED ANGEL—Dan Fogelberg—Full Moon/Epic
  - FUNKY KINGSTON—Toots & the Maytals—Island
  - HOME PLATE—Bonnie Raitt—WB
  - LISTEN TO THE CITY—Tim Weisberg—A&M
  - LIVE AT THE FIVE SPOT—David Matthews—Muse
  - MACHO—Gabor Szabo—Salvation
  - MAMA'S PRIDE—Atco
  - STACKED DECK—Amazing Rhythm Aces—ABC
  - THE ROCK—Frankie Miller—Chrysalis
  - WIND ON THE WATER—Crosby & Nash—ABC
  - HEAVY ACTION (airplay, sales, requests—in descending order):**
  - BORN TO RUN—Bruce Springsteen—Col
  - WISH YOU WERE HERE—Pink Floyd—Col
  - PRISONER IN DISGUISE—Linda Ronstadt—Asylum
  - EXTRA TEXTURE—George Harrison—Apple
  - MINSTREL IN THE GALLERY—Jethro Tull—Chrysalis
  - STAMP ALBUM—Climax Blues Band—Sire
  - JOHN FOGERTY—Asylum
  - DREAM—Nitty Gritty Dirt Band—UA
  - SEARCHIN' FOR A RAINBOW—Marshall Tucker—Capricorn
  - DESTINY—Felix Cavaliere—Bearsville

### WLIR-FM/LONG ISLAND

- ADDS:**
- ANOTHER YEAR—Leo Sayer—WB
  - CHEWING PINE—Leo Kottke—Capitol
  - EDGAR WINTER GROUP WITH RICK DERRINGER—Blue Sky
  - ELYSIAN ENCOUNTER—Baker-Gurvitz Army—Atco
  - I'M THE FIDDLE MAN—Papa John Creach—Buddah
  - JOHN FOGERTY—Asylum
  - ON THE TRACK—Leon Redbone—WB
  - STRANGER'S BED—Michael Fennelly—Mercury
  - THOUGHT TALK—Starry Eyed & Laughing—Col
  - WIND ON THE WATER—Crosby & Nash—ABC
  - HEAVY ACTION (airplay—in descending order):**
  - RED OCTOPUS—Jefferson Starship—Grunt
  - STAMP ALBUM—Climax Blues Band—Sire
  - SECOND STEP—Aztec Two-Step—RCA
  - CAPTURED ANGEL—Dan Fogelberg—Full Moon/Epic
  - HOME PLATE—Bonnie Raitt—WB
  - WIND ON THE WATER—Crosby & Nash—ABC
  - WISH YOU WERE HERE—Pink Floyd—Col
  - NOT A LITTLE GIRL ANYMORE—Linda Lewis—Arista
  - EDGAR WINTER GROUP WITH RICK DERRINGER—Blue Sky
  - FLEETWOOD MAC—Reprise
- WMMS-FM/CLEVELAND**
- ADDS:**
- CARESS OF STEEL—Rush—Mercury
  - DRIVE ON—Mott—Col

- EDGAR WINTER GROUP WITH RICK DERRINGER—Blue Sky
- ELYSIAN ENCOUNTER—Baker-Gurvitz Army—Atco
- FLYING AGAIN—Flying Burrito Bros.—Col
- LIVE—Sensational Alex Harvey Band—Atlantic
- ISLAND GIRL (single)—Elton John—MCA
- PSI-FI—Seventh Wave—Janus
- SPLIT COCONUT—Dave Mason—Col
- STEALIN' HOME—Babe Ruth—Harvest
- HEAVY ACTION (sales, requests—in descending order):**
- BORN TO RUN—Bruce Springsteen—Col
- WISH YOU WERE HERE—Pink Floyd—Col
- RED OCTOPUS—Jefferson Starship—Grunt
- EXTRA TEXTURE—George Harrison—Apple
- HOTLINE—J. Geils Band—Atlantic
- DREAM WEAVER—Gary Wright—WB
- MINSTREL IN THE GALLERY—Jethro Tull—Chrysalis
- PRISONER IN DISGUISE—Linda Ronstadt—Asylum
- ONE OF THESE NIGHTS—Eagles—Asylum
- FLEETWOOD MAC—Reprise

### W-4/DETROIT

- ADDS:**
- EDGAR WINTER GROUP WITH RICK DERRINGER—Blue Sky
  - NOMADNESS—Strawbs—A&M
  - SPLIT COCONUT—Dave Mason—Col
  - WARNER BROS. PRESENTS MONTROSE—WB
  - HEAVY ACTION (airplay, sales—in descending order):**
  - WIN, LOSE OR DRAW—Allman Bros. Band—Capricorn
  - RIDE A ROCK HORSE—Roger Daltrey—MCA
  - ONE OF THESE NIGHTS—Eagles—Asylum
  - HOTLINE—J. Geils Band—Atlantic
  - RED OCTOPUS—Jefferson Starship—Grunt
  - KISS ALIVE!—Casablanca
  - TED NUGENT—Epic
  - WISH YOU WERE HERE—Pink Floyd—Col
  - BORN TO RUN—Bruce Springsteen—Col
  - DREAM WEAVER—Gary Wright—WB

### WXRT-FM/CHICAGO

- ADDS:**
- CAPTURED ANGEL—Dan Fogelberg—Full Moon/Epic
  - DREAM—Nitty Gritty Dirt Band—UA
  - FUNKY KINGSTON—Toots & the Maytals—Island
  - KICK OFF YOUR MUDDY BOOTS—Graeme Edge Band—Threshold
  - PARADISE WITH AN OCEAN VIEW—Country Joe McDonald—Fantasy
  - PRISONER IN DISGUISE—Linda Ronstadt—Asylum
  - TALES FROM THE OZONE—Commander Cody—WB
  - THE ROCK—Frankie Miller—Chrysalis
  - WIND ON THE WATER—Crosby & Nash—ABC
  - X-RATED—Black Oak Arkansas—MCA
  - HEAVY ACTION (sales, phones, airplay):**
  - ATLANTIC CROSSING—Rod Stewart—WB
  - BLUES FOR ALLAH—Grateful Dead—Grateful Dead
  - BORN TO RUN—Bruce Springsteen—Col
  - FLEETWOOD MAC—Reprise
  - PRISONER IN DISGUISE—Linda Ronstadt—Asylum
  - MINSTREL IN THE GALLERY—Jethro Tull—Chrysalis
  - RED OCTOPUS—Jefferson Starship—Grunt
  - TIMELESS—John Abercrombie—ECM
  - TOYS IN THE ATTIC—Aerosmith—Col
  - WISH YOU WERE HERE—Pink Floyd—Col

### WNOE-FM/NEW ORLEANS

- ADDS:**
- EXTRA TEXTURE—George Harrison—Apple
  - WIND ON THE WATER—Crosby & Nash—ABC
  - WIRE FIRE—Savoy Brown—Parrot
  - X-RATED—Black Oak Arkansas—MCA
  - HEAVY ACTION (sales, phones—in descending order):**
  - STORM AT SUNUP—Gino Vannelli—A&M
  - BORN TO RUN—Bruce Springsteen—Col
  - WISH YOU WERE HERE—Pink Floyd—Col
  - RED OCTOPUS—Jefferson Starship—Grunt
  - MINSTREL IN THE GALLERY—Jethro Tull—Chrysalis
  - BETWEEN THE LINES—Janis Ian—Col
  - FLEETWOOD MAC—Reprise
- KSHE-FM/ST. LOUIS**
- ADDS:**
- ALL THE FUN OF THE FAIR—David Essex—Col
  - FOOL FOR THE CITY—Foghat—Bearsville
  - MAMA'S PRIDE—Atco
  - SPLIT COCONUT—Dave Mason—Col
  - WIND ON THE WATER—Crosby & Nash—ABC
  - HEAVY ACTION (approximate airplay, requests):**
  - BORN TO RUN—Bruce Springsteen—Col
  - EXTRA TEXTURE—George Harrison—Apple
  - KISS ALIVE!—Casablanca
  - ONE OF A KIND—Bobby Whitlock—Capricorn
  - TED NUGENT—Epic
  - WISH YOU WERE HERE—Pink Floyd—Col
- KMET-FM/LOS ANGELES**
- ADDS:**
- CARAVAN FESTIVAL—Kool & the Gang—Delite
  - CITY OF ANGELS—Miracles—Tamla
  - DOG DAYS—Atlanta Rhythm Section—Polydor
  - EDGAR WINTER GROUP WITH RICK DERRINGER—Blue Sky
  - NIGHTRIDER—Charlie Daniels—Buddah
  - PHOENIX—Labbelle—Epic
  - TALES FROM THE OZONE—Commander Cody—WB
  - WARNER BROS. PRESENTS MONTROSE—WB
  - WIND ON THE WATER—Crosby & Nash—ABC
  - HEAVY ACTION (airplay, sales):**
  - ATLANTIC CROSSING—Rod Stewart—WB
  - BORN TO RUN—Bruce Springsteen—Col
  - EQT—Eric Quincy Tate—GRC
  - EDGAR WINTER GROUP WITH RICK DERRINGER—Blue Sky
  - EXTRA TEXTURE—George Harrison—Apple
  - FUNKY KINGSTON—Toots & the Maytals—Island
  - GET DOWN—KC & the Sunshine Band—TK
  - HOTLINE—J. Geils Band—Atlantic
  - WISH YOU WERE HERE—Pink Floyd—Col

### SLEEPER



**STACKED DECK**  
AMAZING RHYTHM ACES  
ABC

### KSAN-FM/SAN FRANCISCO

- ADDS:**
- CAPTURED ANGEL—Dan Fogelberg—Full Moon/Epic
  - EDGAR WINTER GROUP WITH RICK DERRINGER—Blue Sky

- ELYSIAN ENCOUNTER—Baker-Gurvitz Army—Atco
- NIGEL OLSSON—Rocket
- NOMADNESS—Strawbs—A&M
- REINFORCEMENTS—Brian Auger—RCA
- THE ROCK—Frankie Miller—Chrysalis
- WARNER BROS. PRESENTS MONTROSE—WB
- HEAVY ACTION (airplay—in descending order):**
- WIND ON THE WATER—Crosby & Nash—ABC
- WARNER BROS. PRESENTS MONTROSE—WB
- REINFORCEMENTS—Brian Auger—RCA
- HOME PLATE—Bonnie Raitt—WB
- ATLANTIC CROSSING—Rod Stewart—WB
- THE ROCK—Frankie Miller—Chrysalis
- PRISONER IN DISGUISE—Linda Ronstadt—Asylum
- KICK OFF YOUR MUDDY BOOTS—Graeme Edge Band—Threshold
- WISH YOU WERE HERE—Pink Floyd—Col
- FOLLOW MY MIND—Jimmy Cliff—WB

### KZEL-FM/EUGENE, ORE.

- ADDS:**
- EDGAR WINTER GROUP WITH RICK DERRINGER—Blue Sky
  - ELYSIAN ENCOUNTER—Baker-Gurvitz Army—Atco
  - HARDER TO LIVE—Splinter—Dark Horse
  - MAE MCKENNA—Pye
  - MIDNIGHT RAINBOWS—Joe South—Island
  - NIGEL OLSSON—Rocket
  - PARADISE WITH AN OCEAN VIEW—Country Joe McDonald—Fantasy
  - ROCK 'N ROLL MOON—Billy Swan—Monument
  - WARNER BROS. PRESENTS MONTROSE—WB
  - X-RATED—Black Oak Arkansas—MCA
  - HEAVY ACTION (airplay, phones):**
  - BORN TO RUN—Bruce Springsteen—Col
  - EXTRA TEXTURE—George Harrison—Apple
  - FUNKY KINGSTON—Toots & the Maytals—Island
  - HOME PLATE—Bonnie Raitt—WB
  - HUNGRY YEARS—Neil Sedaka—Rocket
  - NIGHTRIDER—Charlie Daniels—Buddah
  - OUTLAWS—Arista
  - PRISONER IN DISGUISE—Linda Ronstadt—Asylum
  - WIL O' THE WISP—Leon Russell—Shelter
  - WIND ON THE WATER—Crosby & Nash—ABC

### KZAM-FM/SEATTLE

- ADDS:**
- COLOGNE CONCERTS—Keith Jarrett—ECM
  - FOLLOW MY MIND—Jimmy Cliff—WB
  - FUNKY KINGSTON—Toots & the Maytals—Island
  - HOME PLATE—Bonnie Raitt—WB
  - LISTEN TO THE CITY—Tim Weisberg—A&M
  - STACKED DECK—Amazing Rhythm Aces—ABC
  - TALES FROM THE OZONE—Commander Cody—WB
  - THOUGHT TALK—Starry Eyed & Laughing—Col
  - WELCOME—Ronee Blakley—WB
  - WIND ON THE WATER—Crosby & Nash—ABC
  - HEAVY ACTION (airplay):**
  - BEAU BRUMMELS—WB
  - BORN TO RUN—Bruce Springsteen—Col
  - FLEETWOOD MAC—Reprise
  - JESSIE'S JIG—Steve Goodman—Asylum
  - MUSIC KEEPS ME TOGETHER—Taj Mahal—Col
  - ONE OF THESE NIGHTS—Eagles—Asylum
  - RIISING FOR THE MOON—Fairport Convention—Island
  - SEARCHIN' FOR A RAINBOW—Marshall Tucker—Capricorn
  - WIN, LOSE OR DRAW—Allman Bros. Band—Capricorn

# THE TAJ MAHAL FM AIRPLAY REPORT



FLASH MAKER

PC 33801

## Taj Mahal MUSIC KEEPS ME TOGETHER

including:

**My Ancestors/Further On Down The Road  
Why?...And We Repeat Why?...And We Repeat!  
Aristocracy/West Indian Revelation**



"Music Keeps Me Together" is the strongest album in years from Mr. Taj Mahal. Lilted reggae, Taj's great version of the Chuck Berry classic "Brown-Eyed Handsome Man." Disco-Taj, "Why? ...and We Repeat," "Further on Down the Road," and the great title tune, "Music Keeps Me Together." It's all this, and it's got everyone listening. **The new album from Mr. Taj Mahal. "Music Keeps Me Together."**

**NEW YORK**

WNEW-New York  
WBUF-Buffalo  
WOUR-Utica  
WLIR-New York  
WCMF-Rochester  
WVBR-Ithaca

**RHODE ISLAND**

WBRU-Providence

**MASSACHUSETTS**

WBCN-Boston  
WNTN-Boston  
WAAF-Worcester

**CONNECTICUT**

WPLR-New Haven  
WYBC-New Haven  
WHCN-Hartford

**MAINE**

WBLM-Lewiston

**PENNSYLVANIA**

WDAS-Philadelphia  
WMMR-Philadelphia  
WYDD-Pittsburgh

**DISTRICT OF COLUMBIA**

WHFS-Washington, D.C.  
WMAL-Washington, D.C.

**FLORIDA**

WAIV-Jacksonville  
WQSR-Tampa  
WGVL-Gainesville  
WBUS-Miami  
WORJ-Orlando

**GEORGIA**

WUOG-Athens  
WRAS-Atlanta  
WREK-Atlanta

**LOUISIANA**

KSMB-Lafayette  
WFMF-Baton Rouge  
WNOE-New Orleans

**SOUTH CAROLINA**

WQDR-Raleigh  
WKTM-Charleston  
WBEU-Beaufort

**KENTUCKY**

WLRS-Louisville

**MARYLAND**

WKTK-Baltimore

**VIRGINIA**

WGOE-Richmond

**TENNESSEE**

WLYX-Memphis

**OHIO**

WCOL-Columbus  
WVUD-Dayton  
WMMS-Cleveland

**INDIANA**

WNAP-Indianapolis

**WISCONSIN**

WIBA-Madison

**MINNESOTA**

KQRS-Minneapolis

**NEBRASKA**

KFMQ-Lincoln

**KANSAS**

WFDI-Wichita

**ARKANSAS**

KLAZ-Little Rock

**ILLINOIS**

WJKL-Elgin

**CALIFORNIA**

KMET-Los Angeles  
KSAN-San Francisco  
KWST-Los Angeles  
KZAP-Sacramento  
KNAC-Long Beach  
KAGB-Los Angeles  
KJLH-Los Angeles

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KLBJ-Austin  
KEXL-San Antonio  
KLOL-Houston  
KPET-Houston

**OREGON**

KZEL-Eugene  
KINK-Portland

**NEW MEXICO**

KMYR-Albuquerque

**ARIZONA**

KDKB-Phoenix

## On Columbia Records and Tapes.

## Walter Yetnikoff (Continued from page 3)

to break new artists from within which is the only fair test of the strength of the company."

In the past year, Columbia, Epic and the CBS Custom Labels have succeeded in establishing such acts as Bruce Springsteen, Labelle, Dan Fogelberg, Janis Ian, Aerosmith, Michael Murphey and Minnie Riperton, while continuing to be successful with hit artists such as Bob Dylan, the O'Jays, Harold Melvin and the Bluenotes, Dave Mason and Pink Floyd. The country area, in which Yetnikoff said CBS will be expanding with the addition of personnel to the Nashville office, has been marked by successes scored by David Allan Coe, Willie Nelson, Jo Stafford and Billy Swan, among others. The current CBS hot streak has been across-the-board on all types of product, according to Yetnikoff, with the area of greatest growth being what he referred to as "black-based music."

CBS has had a great deal of success in breaking such acts as Earth, Wind and Fire, the Isley Brothers, Ramsey Lewis and Herbie Hancock over the past few years and it is to those "progressive" artists that CBS owes a large measure of its current sales growth. "Easily over half of our gold albums have been black-based records. Black music in general has grown a lot and is crossing over more frequently. And with the addition of the Jackson Family to Epic Records, as well as the continued success of the Philadelphia International label, CBS will probably have the number one r&b roster."

### Selective Pricing

While CBS was the first label to experiment with variable pricing on front-line product following the list-price jump from \$5.98 to \$6.98 in 1974, Yetnikoff believes that there will be a tendency to rely less on the lure of the specially priced album as the economy improves. "We'll keep the \$5.98 price on some country artists and some new artists, but as a general rule our prices will drift more towards \$6.98," he said. Such hit albums

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as Michael Murphey's "Blue Sky, Night Thunder," and Harold Melvin and the Bluenotes' "To Be True" were listed at \$5.98 when released during the past year.

### Quadraphonic

Yetnikoff will continue to support CBS's matrix quadraphonic system involvement and cited the recent adoption by EMI of the system for all classical material as a point in matrix' favor. "I think that the industry needs some standardization if quad is to really move forward," he said. The same problem exists in videodisks, and according to Yetnikoff, CBS will adopt a "wait-and-watch" attitude until a standardization system emerges.

### Epic and Columbia

Discussing the division of the CBS roster between Epic and Custom Labels and Columbia Records, Yetnikoff believes that the intra-corporate competition has worked well for both divisions. "I think that both label heads would say that they do compete with each other but that they're not enemies. They don't fight with each other and they're not going to be whip-sawed by representatives going to Epic and saying 'Columbia gave me this offer,' etc. That absolutely will not happen; they talk to each other frequently, and they do work for the same company."

CBS will be "very selective" regarding the addition of new labels to its custom division, said Yetnikoff, while such additions will not be ruled out completely. The executive enthused over the recent Caribou-CBS agreement and the pact concluded with Full Moon Records, on which the new Dan Fogelberg album was recently released.

With the holiday season beginning to get underway, CBS Records is readying albums by a horde of its top-selling artists, including lps by Paul Simon, Art Garfunkel, Bill Withers, Dave Mason, Earth Wind and Fire, Herbie Hancock, the O'Jays, Harold Melvin and the Bluenotes, Barbara Streisand, a Chicago's "Greatest Hits" package and possible lps by Sly Stone and Neil Diamond. "Things have been coming together for the past year or so," Yetnikoff concluded, "Right now, there's not a hell of a lot of room for improvement. We couldn't be hotter than we are at this moment."

### 'Gorilla' Grabs Gold

■ BURBANK, CAL. — James Taylor's current Warner Bros. album, "Gorilla," has been certified gold by the RIAA.

# new york central

By IRA MAYER and ROBERTA SKOPP

■ IF YOU CAN'T HEADLINE YOURSELF, HANG OUT LONG ENOUGH AND SOMEONE WILL INVITE YOU ON STAGE: The chances being better than usual if **Mark Volman** and **Howard Kaylan**, alias the **Turtles** alias **Flo and Eddie**, happen to be stopping in town. At the Bottom Line for six shows the two attracted the **Hudson Brothers**, **Slade**, **Kiss**, **Lou Reed**, **Patti Smith**, **Rick Wakeman** and the **Flying Burrito Brothers**, among others and others (mostly the latter). The Hudson Brothers joined them at the end of the first set, Kiss for the second show, Lou Reed for the third and fifth (he was there for the fourth, reportedly ready to leap on stage at any moment—those fellas really know how to keep 'em on the edge of their seats). Reed is said to have especially enjoyed the part of his numbers when he joined Flo and Eddie for a bit of demented Rockette-style kicking . . . Meanwhile we remember a bit of a furor around the time "Nashville" was released and **Ronee Blakley** was to be scheduled for an appearance at **Paul Colby's Other End**. Depending on whose story you heard first Ms. Blakley either cancelled out or didn't have a confirmed contract. At any rate, getting to more recent events, Saturday night (27) found a party including WABC music director **Rick Sklar**, **Neil Sedaka** and Ms. Blakley down at the Other End to hear **Ramblin' Jack Elliott**. Sklar and Sedaka left, but Ms. Blakley hung around for a bit and allowed herself to be cajoled into joining **David Amram**, **Bob Neuwirth**, **Kenny Pine** and **Rob Stoner** (alias Rothstein) who had already joined Elliott, on stage. She sang harmony for a while and then did a few songs herself. Mr. Colby was pleased with the situation. Happy together, you might say.



Pictured above are the Hudson Brothers razzling and dazzling onstage with Flo & Eddie on "Happy Together."

GRASSROOTS IT'S NOT: The **Bay City Rollers** are indeed in town and **Earl Wilson** seems to be quite on top of the matter even if he does occasionally overstate the case. Well, among the things he didn't report on are the group's 45-minute visit with WBL's on-air **Frankie Crocker**, who had them doing commercials during drive time. Or the band members' desire to see Harlem by night at which time their limo was pulled to the curb. The policeman recognized the group from all the publicity (you don't find tartaned lads with pants to their ankles on 125th Street every day) and took them for their tour in the police car, siren blasting, lights flashing, and for a visit to the station house so everyone could get to meet them. Finally, for this week's BCR report, **Eric** could be seen aback Arista national promo man **Michael Klenfner's** motorcycle for a tour of Eighth and Ninth Avenues in the midtown area. Only a lipreader and Klenfner know what struck his fancy.

IT'S MY PARTY AND I'LL SING IF I WANT TO: **Neil Sedaka** threw a party celebrating his new New York home last week. Among celebs to be found there were **Barry Manilow** and **Monti Rock III**. Sedaka made himself at home at the piano and sang lots of familiar as well as newer tunes, including his recent "Bad Blood" single. Since **Elton** wasn't there to sing harmony, Neil's daughter supplied the necessary complement. We hear it was a fine job, too . . . Whispered in and around the streets of New York is that **Richard Perry** has completed three sides of the forthcoming **Manhattan Transfer** album . . . And, while we're talking about just who's producing who, **Jimmy Ienner** is set to go with his first without-a-band solo act to date, **Ted Neely** . . .

(Continued on page 54)



*DeLite*

# The *Crown Heights Affair*



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# DISCO FILE TOP 20

1. **FLY, ROBIN, FLY**  
SILVER CONVENTION—Midland Intl.  
(lp cut)
2. **CASANOVA BROWN/DO IT YOURSELF/HOW HIGH THE MOON**  
GLORIA GAYNOR—MGM (lp cuts)
3. **DO IT ANY WAY YOU WANNA**  
PEOPLES CHOICE—TSOP
4. **IT ONLY TAKES A MINUTE**  
TAVARES—Capitol
5. **FIRE/YOU SET MY HEART ON FIRE**  
TINA CHARLES—Columbia
6. **I LIKE IT**  
SILVER CONVENTION—Midland Intl.  
(lp cut)
7. **BRAZIL**  
RITCHIE FAMILY—20th Century
8. **PEACE PIPE**  
B.T. EXPRESS—Scepter/Roadshow (lp cut)
9. **EVERY BEAT OF MY HEART**  
CROWN HEIGHTS AFFAIR—Delite (lp cut)
10. **LOVE TO LOVE YOU BABY**  
DONNA SUMMER—Oasis (lp cut)
11. **HOOKED FOR LIFE**  
TRAMMPS—Atlantic
12. **SOMEBODY'S GOTTA GO**  
MIKE & BILL—Arista/Moving Up
13. **MESSIN' WITH MY MIND**  
LABELLE—Epic
14. **ANOTHER GIRL**  
SILVER CONVENTION—Midland Intl.  
(lp cut)
15. **CARAVAN/WATUSI STRUT**  
DEODATO—MCA (lp cut)
16. **SUMMER OF '42/EXODUS**  
BIDDU ORCHESTRA—Epic (import lp cuts)
17. **PEANUT VENDOR**  
RITCHIE FAMILY—20th Century (lp cut)
18. **DREAMING A DREAM**  
CROWN HEIGHTS AFFAIR—Delite
19. **MELLOW BLOW**  
BARRABAS—Atco (lp cut)
20. **{NOBODY LOVES ME} LIKE YOU DO DO**  
JEANNIE BURTON—Cotton

## NARM Conference For Indie Distributions

(Continued from page 3)

for the two advisory committees (independent distributors and independent manufacturers), which closes the conference.

Advance registration forms for the meeting have gone out to all NARM Regular Members as well as NARM Associate Members who utilize independent distribution.

Independent distributors and independent manufacturers who are not yet affiliated with NARM and wish to attend the conference, should contact Jules Malamud at the NARM offices, 1060 Kings Highway North, Suite 200, Cherry Hill, New Jersey 08034.

### LYRICS AVAILABLE

For rock and folk groups or single acts under contract only. Also available for producers and A&R people.

Write:

**DAVID WISEMAN**  
601-B Surf Avenue  
Brooklyn, N. Y. 11224

# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ I was in Boston this past weekend to attend what was advertised as the "Ultimate Disco Dance" featuring eight of the city's top discotheque DJs (each with an hour slot between 7:00 p.m. and 2:00 a.m.) in the enormous, classic Grand Ballroom of the Statler Hilton Hotel. It was reportedly the first event of its kind in Boston and it drew more than three thousand people, many of them out to see their favorite DJs perform "in concert." The turntables and other equipment were set up in the center of the Ballroom's stage, each DJ was announced by one of the radio station jocks "hosting" the event (Ron Robin from WBVF and Sonny Joe White from WILD), and there were even some encores after the night's most successful sets—John Luongo from Rhinoceros, who whipped up the most crowd-pleasing set of the night, went back for another 15 minutes of blends before turning his chair over to the next DJ on the program. Although many of the DJs were one-upping each other and mystifying the crowd with their most obscure records, once the dance floor got filled, it rarely cleared again; even when the police had the lights turned on for the last hour, the crowd stuck around until the final note.

Perhaps the most interesting thing about the Boston dance, "ultimate" or not, was the chance to observe the phenomenal spread of a new dance that apparently started in Los Angeles earlier this year, called the Roach or the L.A. Hustle (for some reason, people in Boston sometimes call it the New York Hustle), and which I usually refer to, in despair, as "that dance." That dance, call it what you will, is done in lines, row upon row across the floor, with a series of steps forward, backward and to the side, that make the dancers look like a particularly flashy marching band or drill team. It's easy to pick up and practically contagious in its appeal: in Boston, what started out as a small core of L.A. Hustlers grew and grew until by the end of the evening the entire floor seemed to be moving in a solid block. It's very regi-

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## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### 1270/BOSTON

DJ: Jimmy Stuard

- BABY FACE**—Wing & A Prayer Fife and Drum Corps—Wing & A Prayer (not yet released)
- CASANOVA BROWN/DO IT YOURSELF/HOW HIGH THE MOON**—Gloria Gaynor—MGM (lp cuts)
- CHANGE WITH THE TIMES**—Van McCoy—Avco
- EVERY BEAT OF MY HEART**—Crown Heights Affair—Delite (lp cut)
- EXODUS/ARANJUEZ MON AMOUR**—Biddu Orchestra—Epic (import lp cuts)
- FIRE/YOU SET MY HEART ON FIRE**—Tina Charles—Columbia
- LOVE ON DELIVERY**—Reflections—Capitol
- LOVE TO LOVE YOU BABY**—Donna Summer—Oasis (lp cut)
- PEANUT VENDOR/FRENESI/BRAZIL**—Ritchie Family—20th Century (lp cuts)
- UNDECIDED LOVE**—Chequers—Scepter (disco version)

### 12 WEST/NEW YORK

DJ: Tom Savarese

- ANYTHING GOES**—Ron Carter—Kudu (lp cut, not yet released)
- CARAVAN/WATUSI STRUT**—Deodato—MCA (lp cut)
- EVERY BEAT OF MY HEART**—Crown Heights Affair—Delite (lp cut)
- FIRE/YOU SET MY HEART ON FIRE**—Tina Charles—Columbia
- FOOL**—Al Matthews—Columbia
- I AM SOMEBODY**—Jimmy James & the Vagabonds—Pye (lp cut)
- LOVE TO LOVE YOU BABY**—Donna Summer—Oasis (lp cut)
- NOWHERE**—Hokis Pokis—Black Magic
- SUNNY**—Yambu—Montuno
- WHY? . . . AND WE REPEAT**—Taj Mahal—Columbia (lp cut)

### ADAMS APPLE/NEW YORK

DJ: David Todd

- ANYTHING GOES**—Ron Carter—Kudu (lp cut, not yet released)
- DO IT ANY WAY YOU WANNA**—Peoples Choice—TSOP
- EARTHQUAKE/ROLL WITH THE PUNCHES/KEEP ON HUSTLIN'**—Van McCoy—Avco (lp cuts)
- EVERY BEAT OF MY HEART**—Crown Heights Affair—Delite (lp cut)
- HOOKED FOR LIFE**—Trammps—Atlantic
- I'M IN HEAVEN**—Touch of Class—Midland Intl.
- PEANUT VENDOR/FRENESI/BRAZIL**—Ritchie Family—20th Century (lp cuts)
- SOMEBODY'S GOTTA GO**—Mike & Bill—Arista/Moving Up
- SUNNY**—Yambu—Montuno
- WHAT KIND OF PERSON ARE YOU?/HALF OF YOUR HEART**—Zulema—RCA (lp cuts, not yet released)

### MIRAGE/BOSTON

DJ: Joe Carvello

- CHANGE WITH THE TIMES/EARTHQUAKE**—Van McCoy—Avco (lp cuts)
- EVERY BEAT OF MY HEART**—Crown Heights Affair—Delite (lp cut)
- FIRE/YOU SET MY HEART ON FIRE**—Tina Charles—Columbia
- GIMME THE KEY**—Bobby Keys—Ring O
- HERE FOR THE PARTY**—Bottom & Company—Motown
- HOW HIGH THE MOON**—Gloria Gaynor—MGM (lp cut)
- IT ONLY TAKES A MINUTE**—Tavares—Capitol
- LOVE ON DELIVERY**—Reflections—Capitol
- SUMMER OF '42**—Biddu Orchestra—Epic
- VOLARE**—Al Martino—Capitol

## Expansion at Rocky G.

■ TEANECK, N.J.—Rocky Groce, president of Rocky G. Promotions, has announced the following expanded duties for members of his staff: Rusty Modoy, who has been doing promotion and merchandising for Rocky G. Promotions since 1974, is now going to be handling marketing and merchandising for the New York area, in addition to promotion for the Hartford and Boston markets; Michelle and Maria Groce will be moving from disco promotion in New York to FM radio promotion for the east coast; Ronald Coles will be in charge of disco promotion for the east coast.

### Added Coverage

Rocky G. Promotions has also widened its area coverage to include Buffalo and Rochester, New York. Currently, Rocky G. Promotions covers the New York metropolitan area, Philadelphia, Baltimore, Washington, D.C., New Jersey, Boston and Hartford.

## Audiofidelity-BASF Tie

(Continued from page 3)

both new and established artists. Some of the well-known artists on BASF and its associated labels include Joerg Demus, Gustav Leonhardt, Mirella Freni, the late Robert Stolz, and Rudolph Kempe in the classic field, and in jazz, Oscar Peterson, George Shearing and George Duke.

### Appointments

Audiofidelity president Herman Gimbel also announced the following appointments, to take effect immediately: Irv Derfler will be sales manager of BASF product and will work out of Audiofidelity's New York office; Hal Gold will handle regional sales for the midwest for all BASF releases; and Earl Horwitz will handle regional sales for the west coast for all Audiofidelity product including BASF releases. Roy Rosenberg, national director of promotion for Audiofidelity Enterprises, will now have broader responsibilities which will include the promotion of all BASF releases. To aid in this endeavor, independent promotion men will be added to work with the Audiofidelity promotion staff in various parts of the country.

### Release

The first set of albums to be released by BASF through Audiofidelity Enterprises is now set for November. The release will include new albums by George Duke, Stephane Grappelli, George Shearing and the Singers Unlimited. Also being released in November will be a disco single entitled "Hot Honey" by the all-female group of the same name.

## SALESMAKER OF THE WEEK



**WINDSONG**  
JOHN DENVER  
RCA

### TOP RETAIL SALES THIS WEEK

**WINDSONG**—John Denver—RCA  
**PRISONER IN DISGUISE**—Linda Ronstadt—Asylum  
**WISH YOU WERE HERE**—Pink Floyd—Col  
**CAPTURED ANGEL**—Dan Fogelberg—Epic  
**CLEARLY LOVE**—Olivia Newton-John—MCA  
**EXTRA TEXTURE**—George Harrison—Apple

### CAMELOT/NATIONAL

**ATLANTIC CROSSING**—Rod Stewart—Atlantic  
**BORN TO RUN**—Bruce Springsteen—Col  
**CAPTURED ANGEL**—Dan Fogelberg—Epic  
**CLEARLY LOVE**—Olivia Newton-John—MCA  
**DARYL HALL & JOHN OATES**—RCA  
**HUNGRY YEARS**—Neil Sedaka—Rocket  
**MINSTREL IN THE GALLERY**—Jethro Tull—Chrysalis  
**PRISONER IN DISGUISE**—Linda Ronstadt—Asylum  
**WINDSONG**—John Denver—RCA  
**WISH YOU WERE HERE**—Pink Floyd—Col

### KORVETTES/NATIONAL

**BLUES FOR ALLAH**—Grateful Dead—Grateful Dead  
**BORN TO RUN**—Bruce Springsteen—Col  
**CAPTURED ANGEL**—Dan Fogelberg—Epic  
**E. C. WAS HERE**—Eric Clapton—RSO  
**HOTLINE**—J. Geils Band—Atlantic  
**MINSTREL IN THE GALLERY**—Jethro Tull—Chrysalis  
**PRISONER IN DISGUISE**—Linda Ronstadt—Asylum  
**WIN, LOSE OR DRAW**—Allman Brothers Band—Capricorn  
**WINDSONG**—John Denver—RCA  
**WISH YOU WERE HERE**—Pink Floyd—Col

### MUSICLAND/NATIONAL

**BORN TO RUN**—Bruce Springsteen—Col  
**CAPTURED ANGEL**—Dan Fogelberg—Epic  
**DREAM**—Nitty Gritty Dirt Band—UA  
**MINSTREL IN THE GALLERY**—Jethro Tull—Chrysalis  
**NIGHTRIDER**—Charlie Daniels Band—Kama Sutra  
**PRISONER IN DISGUISE**—Linda Ronstadt—Asylum  
**SEARCHIN' FOR A RAINBOW**—Marshall Tucker Band—Capricorn  
**WIN, LOSE OR DRAW**—Allman Brothers Band—Capricorn  
**WINDSONG**—John Denver—RCA  
**WISH YOU WERE HERE**—Pink Floyd—Col

### RECORD BAR/NATIONAL

**CAPTURED ANGEL**—Dan Fogelberg—Epic  
**CLEARLY LOVE**—Olivia Newton-John—MCA  
**EXTRA TEXTURE**—George Harrison—Apple  
**HUNGRY YEARS**—Neil Sedaka—Rocket

**MINSTREL IN THE GALLERY**—Jethro Tull—Chrysalis  
**PORTRAIT GALLERY**—Harry Chapin—Elektra  
**PRISONER IN DISGUISE**—Linda Ronstadt—Asylum  
**WIND ON THE WATER**—David Crosby & Graham Nash—ABC  
**WINDSONG**—John Denver—RCA  
**WISH YOU WERE HERE**—Pink Floyd—Col

### KING KAROL/NEW YORK

**BLUES FOR ALLAH**—Grateful Dead—Grateful Dead  
**DON'T IT FEEL GOOD**—Ramsey Lewis—Col  
**EDGAR WINTER GROUP WITH RICK DERRINGER**—Blue Sky  
**HEAVY STEEL**—Rush—Mercury  
**HUNGRY YEARS**—Neil Sedaka—Rocket  
**PORTRAIT GALLERY**—Harry Chapin—Elektra  
**SAVE ME**—Silver Convention—Midland Intl.  
**SCHEHERAZADE**—Renaissance—Sire  
**SEARCHIN' FOR A RAINBOW**—Marshall Tucker Band—Capricorn  
**WINDSONG**—John Denver—RCA

### TWO GUYS/EAST COAST

**BAY CITY ROLLERS**—Arista  
**BORN TO RUN**—Bruce Springsteen—Col  
**CLEARLY LOVE**—Olivia Newton-John—MCA  
**EXTRA TEXTURE**—George Harrison—Apple  
**GREATEST HITS**—Cat Stevens—A&M  
**HOTLINE**—J. Geils Band—Atlantic  
**MINSTREL IN THE GALLERY**—Jethro Tull—Chrysalis  
**RHINESTONE COWBOY**—Glen Campbell—Capitol  
**WINDSONG**—John Denver—RCA  
**WISH YOU WERE HERE**—Pink Floyd—Col

### CUTLER'S/NEW HAVEN

**CLEARLY LOVE**—Olivia Newton-John—MCA  
**DISCO KID**—Van McCoy—Avco  
**EXTRA TEXTURE**—George Harrison—Apple  
**FUNKY KINGSTON**—Toots & the Maytals—Island  
**INSEPARABLE**—Natalie Cole—Capitol  
**PHOENIX**—Labelle—Epic  
**PRISONER IN DISGUISE**—Linda Ronstadt—Asylum  
**SECOND STEP**—Aztec Two Step—RCA  
**WIN, LOSE OR DRAW**—Allman Brothers Band—Capricorn  
**WISH YOU WERE HERE**—Pink Floyd—Col

### GARY'S/RICHMOND

**BORN TO RUN**—Bruce Springsteen—Col  
**CAPTURED ANGEL**—Dan Fogelberg—Epic  
**CLEARLY LOVE**—Olivia Newton-John—MCA  
**EXTRA TEXTURE**—George Harrison—Apple  
**HOME PLATE**—Bonnie Raitt—WB  
**LISTEN TO THE CITY**—Tim Weisberg—A&M  
**MINSTREL IN THE GALLERY**—Jethro Tull—Chrysalis  
**PRISONER IN DISGUISE**—Linda Ronstadt—Asylum  
**WINDSONG**—John Denver—RCA  
**WISH YOU WERE HERE**—Pink Floyd—Col

### FOR THE RECORD/BALTIMORE

**DON'T IT FEEL GOOD**—Ramsey Lewis—Col  
**INSEPARABLE**—Natalie Cole—Capitol  
**MORE MILES PER GALLON**—Buddy Miles—Casablanca  
**PHOENIX**—Labelle—Epic  
**PRISONER IN DISGUISE**—Linda Ronstadt—Asylum  
**SAVE ME**—Silver Convention—Midland Intl.  
**THIRTEEN BLUE MAGIC LANE**—Blue Magic—Atco  
**VISIONS OF A NEW WORLD**—Lonnie Liston Smith—Flying Dutchman  
**WINDSONG**—John Denver—RCA  
**WISH YOU WERE HERE**—Pink Floyd—Col

### WAXIE MAXIE/WASH., D.C.

**CLEARLY LOVE**—Olivia Newton-John—MCA  
**DISCO KID**—Van McCoy—Avco  
**DON'T IT FEEL GOOD**—Ramsey Lewis—Col  
**EXTRA TEXTURE**—George Harrison—Apple  
**HEART OF THE CITY**—Barrabas—Atco  
**HOTLINE**—J. Geils Band—Atlantic  
**IS LOVE**—Al Green—Hi  
**THIRTEEN BLUE MAGIC LANE**—Blue Magic—Atco  
**VISIONS OF A NEW WORLD**—Lonnie Liston Smith—Flying Dutchman  
**WINDSONG**—John Denver—RCA

### NATL. RECORD MART/MIDWEST

**BORN TO RUN**—Bruce Springsteen—Col  
**CLEARLY LOVE**—Olivia Newton-John—MCA  
**DARYL HALL & JOHN OATES**—RCA  
**MINSTREL IN THE GALLERY**—Jethro Tull—Chrysalis  
**SEARCHIN' FOR A RAINBOW**—Marshall Tucker Band—Capricorn  
**PRISONER IN DISGUISE**—Linda Ronstadt—Asylum  
**WIN, LOSE OR DRAW**—Allman Brothers Band—Capricorn  
**WIND ON THE WATER**—David Crosby & Graham Nash—ABC  
**WINDSONG**—John Denver—RCA  
**WISH YOU WERE HERE**—Pink Floyd—Col

### ROSE DISCOUNT/CHICAGO

**CAUGHT IN THE ACT**—Grand Funk Railroad—Capitol  
**CLEARLY LOVE**—Olivia Newton-John—MCA  
**EXTRA TEXTURE**—George Harrison—Apple  
**MINSTREL IN THE GALLERY**—Jethro Tull—Chrysalis  
**PHOENIX**—Labelle—Epic  
**PRISONER IN DISGUISE**—Linda Ronstadt—Asylum  
**SAVE ME**—Silver Convention—Midland Intl.  
**WIND ON THE WATER**—David Crosby & Graham Nash—ABC  
**WINDSONG**—John Denver—RCA  
**WISH YOU WERE HERE**—Pink Floyd—Col

### RECORD REVOLUTION/ CLEVELAND

**BORN TO RUN**—Bruce Springsteen—Col  
**CAPTURED ANGEL**—Dan Fogelberg—Epic  
**EXTRA TEXTURE**—George Harrison—Apple  
**FOOL FOR THE CITY**—Foghat—Bearsville  
**LISTEN TO THE CITY**—Tim Weisberg—A&M  
**PRISONER IN DISGUISE**—Linda Ronstadt—Asylum  
**REINFORCEMENT**—Brian Auger—RCA  
**VISIONS OF A NEW WORLD**—Lonnie Liston Smith—Flying Dutchman  
**WIND ON THE WATER**—David Crosby & Graham Nash—ABC  
**WISH YOU WERE HERE**—Pink Floyd—Col

### SPEC'S MUSIC/FLORIDA

**BORN TO RUN**—Bruce Springsteen—Col  
**BRAZIL**—Ritchie Family—20th Century  
**CAPTURED ANGEL**—Dan Fogelberg—Epic  
**DON'T IT FEEL GOOD**—Ramsey Lewis—Col  
**EXTRA TEXTURE**—George Harrison—Apple  
**IN THE SLOT**—Tower of Power—WB  
**NIGHTRIDER**—Charlie Daniels Band—Kama Sutra  
**PRISONER IN DISGUISE**—Linda Ronstadt—Asylum  
**SAVE ME**—Silver Convention—Midland Intl.  
**WINDSONG**—John Denver—RCA

### POPLAR TUNES/MEMPHIS

**ANOTHER YEAR**—Leo Sayer—WB  
**CLEARLY LOVE**—Olivia Newton-John—MCA  
**DISCO KID**—Van McCoy—Avco  
**EXTRA TEXTURE**—George Harrison—Apple

**FOOL FOR THE CITY**—Foghat—Bearsville  
**HUNGRY YEARS**—Neil Sedaka—Rocket  
**NOMADNESS**—Strawbs—A&M  
**STACKED DECK**—Amazing Rhythm Aces—ABC  
**WIND ON THE WATER**—David Crosby & Graham Nash—ABC  
**WINDSONG**—John Denver—RCA

### MUSHROOM/NEW ORLEANS

**CAPTURED ANGEL**—Dan Fogelberg—Epic  
**DON'T IT FEEL GOOD**—Ramsey Lewis—Col  
**EXTRA TEXTURE**—George Harrison—Apple  
**HOME PLATE**—Bonnie Raitt—WB  
**MINSTREL IN THE GALLERY**—Jethro Tull—Chrysalis  
**PRESSURE SENSITIVE**—Ronnie Laws—Blue Note  
**PRISONER IN DISGUISE**—Linda Ronstadt—Asylum  
**RIDIN' HIGH**—Jerry Jeff Walker—MCA  
**WIND ON THE WATER**—David Crosby & Graham Nash—ABC  
**WISH YOU WERE HERE**—Pink Floyd—Col

### WHEREHOUSE/CALIFORNIA

**CAPTURED ANGEL**—Dan Fogelberg—Epic  
**CHEWING PINE**—Leo Kottke—Capitol  
**KICK OFF YOUR MUDDY BOOTS**—Graeme Edge Band—Threshold  
**KISS ALIVE**—Kiss—Casablanca  
**LISTEN TO THE CITY**—Tim Weisberg—A&M  
**WARNER BROS. PRESENTS MONTROSE**—WB  
**PRISONER IN DISGUISE**—Linda Ronstadt—Asylum  
**SEARCHIN' FOR A RAINBOW**—Marshall Tucker Band—Capricorn  
**WIND ON THE WATER**—David Crosby & Graham Nash—ABC  
**WINDSONG**—John Denver—RCA

### LICORICE PIZZA/LOS ANGELES

**BORN TO RUN**—Bruce Springsteen—Col  
**CAPTURED ANGEL**—Dan Fogelberg—Epic  
**FOOL FOR THE CITY**—Foghat—Bearsville  
**HOME PLATE**—Bonnie Raitt—WB  
**HOTLINE**—J. Geils Band—Atlantic  
**IN THE SLOT**—Tower of Power—WB  
**KISS ALIVE**—Kiss—Casablanca  
**LISTEN TO THE CITY**—Tim Weisberg—A&M  
**PRISONER IN DISGUISE**—Linda Ronstadt—Asylum  
**WINDSONG**—John Denver—RCA

### TOWER/LOS ANGELES

**BAZUKA**—A&M  
**CITY OF ANGELS**—Miracles—Tamla  
**CLEARLY LOVE**—Olivia Newton-John—MCA  
**DREAM**—Nitty Gritty Dirt Band—UA  
**FUNKY KINGSTON**—Toots & The Maytals—Island  
**HUNGRY YEARS**—Neil Sedaka—Rocket  
**IN THE SLOT**—Tower of Power—WB  
**IS LOVE**—Al Green—Hi  
**JOHN FOGERTY**—Asylum  
**WIND ON THE WATER**—David Crosby & Graham Nash—ABC

### EVERYBODY'S RECORDS/ NORTHWEST

**CAPTURED ANGEL**—Dan Fogelberg—Epic  
**FOOL FOR THE CITY**—Foghat—Bearsville  
**HEAVY STEEL**—Rush—Mercury  
**HOME PLATE**—Bonnie Raitt—WB  
**HOTLINE**—J. Geils Band—Atlantic  
**LISTEN TO THE CITY**—Tim Weisberg—A&M  
**PRISONER IN DISGUISE**—Linda Ronstadt—Asylum  
**TALES FROM THE OZONE**—Commander Cody & His Lost Planet Airmen—WB  
**WIND ON THE WATER**—David Crosby & Graham Nash—ABC  
**WINDSONG**—John Denver—RCA



# THE ALBUM CHART

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TITLE, ARTIST, Label, Number (Distributing Label)  
 OCT. 11 OCT. 4

<b>1</b>	<b>28</b>	<b>WINDSONG</b>	JOHN DENVER	RCA APL1 1183					
<b>2</b>	<b>1</b>	<b>WISH YOU WERE HERE</b>	PINK FLOYD/Columbia PC 33453		<b>3</b>	<b>F</b>			
<b>3</b>	<b>2</b>	<b>BORN TO RUN</b>	BRUCE SPRINGSTEEN/Columbia PC 33795		<b>5</b>	<b>F</b>			
<b>4</b>	<b>5</b>	<b>RED OCTOPUS</b>	JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)		<b>13</b>	<b>F</b>			
<b>5</b>	<b>8</b>	<b>WIN, LOSE OR DRAW</b>	ALLMAN BROTHERS BAND/ Capricorn CP 0156 (WB)		<b>4</b>	<b>F</b>			
<b>6</b>	<b>3</b>	<b>ONE OF THESE NIGHTS</b>	EAGLES/Asylum 7E 1039		<b>16</b>	<b>F</b>			
<b>7</b>	<b>4</b>	<b>CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY</b>	ELTON JOHN/MCA MCA 2142		<b>19</b>	<b>F</b>			
<b>8</b>	<b>6</b>	<b>BLUES FOR ALLAH</b>	GRATEFUL DEAD/Grateful Dead GD LA494 G (UA)		<b>6</b>	<b>F</b>			
<b>9</b>	<b>22</b>	<b>PRISONER IN DISGUISE</b>	LINDA RONSTADT/Asylum 7E 1045		<b>2</b>	<b>F</b>			
<b>10</b>	<b>9</b>	<b>KC &amp; THE SUNSHINE BAND</b>	/TK 603		<b>10</b>	<b>F</b>			
<b>11</b>	<b>19</b>	<b>MINSTREL IN THE GALLERY</b>	JETHRO TULL/Chrysalis CHR 1082 (WB)		<b>3</b>	<b>F</b>			
<b>12</b>	<b>11</b>	<b>PICK OF THE LITTER</b>	SPINNERS/Atlantic SD 18141		<b>10</b>	<b>F</b>			
<b>13</b>	<b>7</b>	<b>ATLANTIC CROSSING</b>	ROD STEWART/Warner Bros. BS 2875		<b>6</b>	<b>F</b>			
<b>14</b>	<b>10</b>	<b>THE HEAT IS ON</b>	ISLEY BROTHERS/T-Neck PZ 33536 (Col)		<b>17</b>	<b>F</b>			
<b>15</b>	<b>13</b>	<b>OUTLAWS</b>	/Arista 4042		<b>11</b>	<b>F</b>			
<b>16</b>	<b>17</b>	<b>SO FINE</b>	LOGGINS & MESSINA/Columbia PC 33810		<b>5</b>	<b>F</b>			
<b>17</b>	<b>12</b>	<b>E.C. WAS HERE</b>	ERIC CLAPTON/RSO SO 4809 (Atlantic)		<b>6</b>	<b>F</b>			
<b>18</b>	<b>14</b>	<b>HONEY OHIO PLAYERS</b>	/Mercury SRM1 1038		<b>9</b>	<b>F</b>			
<b>19</b>	<b>20</b>	<b>GREATEST HITS</b>	CAT STEVENS/A&M SP 4519		<b>14</b>	<b>F</b>			
<b>20</b>	<b>24</b>	<b>CAUGHT IN THE ACT</b>	GRAND FUNK RAILROAD/Capitol SAAB 11445		<b>5</b>	<b>X</b>			
<b>21</b>	<b>21</b>	<b>WHY CAN'T WE BE FRIENDS?</b>	WAR/United Artists LA441 F		<b>15</b>	<b>F</b>			
<b>22</b>	<b>16</b>	<b>IS IT SOMETHING I SAID?</b>	RICHARD PRYOR/Reprise 2227 (WB)		<b>9</b>	<b>F</b>			
<b>23</b>	<b>15</b>	<b>MELLOW MADNESS</b>	QUINCY JONES/A&M SP 4526		<b>8</b>	<b>F</b>			
<b>24</b>	<b>25</b>	<b>GREATEST HITS</b>	TONY ORLANDO & DAWN/Arista 4045		<b>13</b>	<b>F</b>			
<b>25</b>	<b>35</b>	<b>SEARCHIN' FOR A RAINBOW</b>	THE MARSHALL TUCKER BAND/ Capricorn CP 0161 (WB)		<b>4</b>	<b>F</b>			
<b>26</b>	<b>26</b>	<b>FANDANGO</b>	ZZ TOP/London PS 656		<b>22</b>	<b>F</b>			
<b>27</b>	<b>18</b>	<b>BETWEEN THE LINES</b>	JANIS IAN/Columbia PC 33394		<b>19</b>	<b>F</b>			
<b>28</b>	<b>23</b>	<b>THAT'S THE WAY OF THE WORLD</b>	EARTH, WIND & FIRE/ Columbia PC 33280		<b>31</b>	<b>F</b>			
<b>29</b>	<b>69</b>	<b>CAPTURED ANGEL</b>	DAN FOGELBERG/Epic PE 33499		<b>2</b>	<b>F</b>			
<b>30</b>	<b>30</b>	<b>GREATEST HITS</b>	ELTON JOHN/MCA MCA 2128		<b>47</b>	<b>F</b>			
<b>31</b>	<b>31</b>	<b>BEFORE THE NEXT TEARDROP FALLS</b>	FREDDY FENDER/ ABC Dot DOSD 2020		<b>22</b>	<b>F</b>			
<b>32</b>	<b>33</b>	<b>YOUNG AMERICANS</b>	DAVID BOWIE/RCA APL1 0998		<b>30</b>	<b>F</b>			
<b>33</b>	<b>32</b>	<b>RITCHIE BLACKMORE'S RAINBOW</b>	/Polydor PD 6049		<b>8</b>	<b>F</b>			
<b>34</b>	<b>34</b>	<b>FLEETWOOD MAC</b>	/Reprise MS 2225 (WB)		<b>11</b>	<b>F</b>			



WKS. ON CHART

CHARTMAKER OF THE WEEK

<b>35</b>	—	<b>CLEARLY LOVE</b>	OLIVIA NEWTON-JOHN	MCA MCA 2148					
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<b>36</b>	<b>42</b>	<b>AL GREEN IS LOVE</b>	AL GREEN/Hi SHL 32092 (London)		<b>7</b>	<b>F</b>			
<b>37</b>	<b>37</b>	<b>LOVE WILL KEEP US TOGETHER</b>	CAPTAIN & TENNILLE/ A&M SP 3405		<b>17</b>	<b>F</b>			
<b>38</b>	<b>38</b>	<b>TOYS IN THE ATTIC</b>	AEROSMITH/Columbia PC 33471		<b>24</b>	<b>F</b>			
<b>39</b>	<b>46</b>	<b>PHOENIX LABELLE</b>	/Epic PE 33579		<b>4</b>	<b>F</b>			
<b>40</b>	<b>40</b>	<b>STRAIGHT SHOOTER</b>	BAD COMPANY/Swan Song SS 8413 (Atlantic)		<b>26</b>	<b>F</b>			
<b>41</b>	<b>27</b>	<b>RHINESTONE COWBOY</b>	GLEN CAMPBELL/Capitol SW 11430		<b>7</b>	<b>F</b>			
<b>42</b>	<b>53</b>	<b>HOT LINE</b>	J. GEILS BAND/Atlantic SD 18147		<b>3</b>	<b>F</b>			
<b>43</b>	<b>54</b>	<b>DESOLATION BOULEVARD</b>	SWEET/Capitol ST 11369		<b>8</b>	<b>F</b>			

<b>44</b>	<b>64</b>	<b>NIGHTRIDER</b>	THE CHARLIE DANIELS BAND/Kama Sutra KSBS 2607 (Buddah)		<b>3</b>	<b>F</b>			
<b>45</b>	<b>41</b>	<b>HEARTS AMERICA</b>	/Warner Bros. BS 2852		<b>27</b>	<b>F</b>			
<b>46</b>	—	<b>EXTRA TEXTURE</b>	GEORGE HARRISON/Apple SW 3420		<b>1</b>	<b>F</b>			
<b>47</b>	<b>50</b>	<b>INSEPARABLE</b>	NATALIE COLE/Capitol ST 11429		<b>6</b>	<b>F</b>			
<b>48</b>	<b>51</b>	<b>SHEHERAZADE AND OTHER STORIES</b>	RENAISSANCE/Sire SASD 7510 (ABC)		<b>6</b>	<b>F</b>			
<b>49</b>	<b>44</b>	<b>DIAMONDS AND RUST</b>	JOAN BAEZ/A&M SP 4527		<b>18</b>	<b>F</b>			
<b>50</b>	<b>55</b>	<b>NO WAY TO TREAT A LADY</b>	HELEN REDDY/Capitol ST 11481		<b>12</b>	<b>F</b>			
<b>51</b>	<b>58</b>	<b>DARYL HALL &amp; JOHN OATES</b>	/RCA APL1 1144		<b>4</b>	<b>F</b>			
<b>52</b>	<b>49</b>	<b>WHAT A DIFFERENCE A DAY MADE</b>	ESTHER PHILLIPS/w/ BECK/Kudu 23S1 (Motown)		<b>10</b>	<b>F</b>			
<b>53</b>	<b>60</b>	<b>SAVE ME SILVER CONVENTION</b>	/Midland Intl. BKL1 1129 (RCA)		<b>6</b>	<b>F</b>			
<b>54</b>	<b>45</b>	<b>JAWS SOUNDTRACK</b>	/MCA MCA 2087		<b>7</b>	<b>F</b>			
<b>55</b>	—	<b>WIND ON THE WATER</b>	DAVID CROSBY & GRAHAM NASH/ ABC ABCD 902		<b>1</b>	<b>F</b>			
<b>56</b>	<b>29</b>	<b>CHAIN REACTION</b>	CRUSADERS/ABC Blue Thumb BTSD 6022		<b>7</b>	<b>F</b>			
<b>57</b>	<b>57</b>	<b>ON THE BORDER</b>	EAGLES/Asylum 7E 1004		<b>55</b>	<b>F</b>			
<b>58</b>	<b>67</b>	<b>LET THERE BE MUSIC</b>	ORLEANS/Asylum 7E 1029		<b>4</b>	<b>F</b>			
<b>59</b>	<b>59</b>	<b>BLUE SKY, NIGHT THUNDER</b>	MICHAEL MURPHEY/Epic KE 33290		<b>30</b>	<b>F</b>			
<b>60</b>	<b>66</b>	<b>BARRY MANILOW I</b>	/Arista 4007		<b>7</b>	<b>F</b>			
<b>61</b>	<b>36</b>	<b>SPIRIT OF THE BOOGIE</b>	KOOL & THE GANG/Delite DEP 2016 (PIP)		<b>7</b>	<b>F</b>			
<b>62</b>	<b>39</b>	<b>NO 'BOUT-A-DOUBT IT</b>	GRAHAM CENTRAL STATION/ Warner Bros. BS 2876		<b>11</b>	<b>F</b>			
<b>63</b>	<b>85</b>	<b>DON'T IT FEEL GOOD</b>	RAMSEY LEWIS/Columbia PC 33800		<b>2</b>	<b>F</b>			
<b>64</b>	<b>65</b>	<b>MORE MILES PER GALLON</b>	BUDDY MILES/Casablanca NBLP 7019		<b>5</b>	<b>F</b>			
<b>65</b>	<b>74</b>	<b>SEDAKA'S BACK</b>	NEIL SEDAKA/Rocket 463 (MCA)		<b>12</b>	<b>F</b>			
<b>66</b>	<b>43</b>	<b>DREAM WEAVER</b>	GARY WRIGHT/Warner Bros. BS 2866		<b>8</b>	<b>F</b>			
<b>67</b>	<b>48</b>	<b>MAIN COURSE</b>	BEE GEES/RSO 4807 (Atlantic)		<b>15</b>	<b>F</b>			
<b>68</b>	<b>63</b>	<b>FORCE IT</b>	UFO/Chrysalis CHR 1074 (WB)		<b>8</b>	<b>F</b>			
<b>69</b>	<b>76</b>	<b>THIRTEEN BLUE MAGIC LANE</b>	BLUE MAGIC/Atco SD 36120		<b>3</b>	<b>F</b>			
<b>70</b>	<b>73</b>	<b>BACK HOME AGAIN</b>	JOHN DENVER/RCA CPL1 0548		<b>58</b>	<b>F</b>			
<b>71</b>	<b>47</b>	<b>SABOTAGE</b>	BLACK SABBATH/Warner Bros. BS 2822		<b>8</b>	<b>F</b>			
<b>72</b>	<b>75</b>	<b>JOHN DENVER'S GREATEST HITS</b>	/RCA APL1 0374		<b>96</b>	<b>F</b>			
<b>73</b>	<b>84</b>	<b>RIDIN' HIGH</b>	JERRY JEFF WALKER/MCA MCA 2156		<b>2</b>	<b>F</b>			
<b>74</b>	<b>86</b>	<b>PORTRAIT GALLERY</b>	HARRY CHAPIN/Elektra 7E 1041		<b>2</b>	<b>F</b>			
<b>75</b>	<b>52</b>	<b>VENUS AND MARS WINGS</b>	/Capitol SMAS 11419		<b>18</b>	<b>F</b>			
<b>76</b>	<b>56</b>	<b>ENDLESS SUMMER</b>	BEACH BOYS/Capitol SVBB 11307		<b>40</b>	<b>F</b>			
<b>77</b>	<b>61</b>	<b>STEPPIN'</b>	POINTER SISTERS/ABC Blue Thumb BTSD 6071		<b>18</b>	<b>F</b>			
<b>78</b>	<b>72</b>	<b>DESPERADO</b>	EAGLES/Asylum SD 5068		<b>24</b>	<b>F</b>			
<b>79</b>	<b>79</b>	<b>IN THE CITY</b>	TAVARES/Capitol ST 11369		<b>8</b>	<b>F</b>			
<b>80</b>	<b>83</b>	<b>THE MANHATTAN TRANSFER</b>	/Atlantic SD 18133		<b>3</b>	<b>F</b>			
<b>81</b>	<b>97</b>	<b>DREAM NITTY GRITTY DIRT BAND</b>	/United Artists LA469 G		<b>2</b>	<b>F</b>			
<b>82</b>	<b>82</b>	<b>HORIZON</b>	CARPENTERS/A&M SP 4530		<b>16</b>	<b>F</b>			
<b>83</b>	—	<b>THE HUNGRY YEARS</b>	NEIL SEDAKA/Rocket PI6 2157 (MCA)		<b>1</b>	<b>F</b>			
<b>84</b>	<b>88</b>	<b>AN EVENING WITH JOHN DENVER</b>	/RCA CPL2 0764		<b>27</b>	<b>J</b>			
<b>85</b>	<b>134</b>	<b>KISS ALIVE</b>	KISS/Casablanca NBLP 7020		<b>1</b>	<b>F</b>			
<b>86</b>	<b>113</b>	<b>HOME PLATE</b>	BONNIE RAITT/Warner Bros. BS 2864		<b>1</b>	<b>F</b>			
<b>87</b>	<b>111</b>	<b>LISTEN TO THE CITY</b>	TIM WEISBERG/A&M SP 4545		<b>1</b>	<b>F</b>			
<b>88</b>	<b>90</b>	<b>JAMAICA SAY YOU WILL</b>	JOE COCKER/A&M SP 4529		<b>4</b>	<b>F</b>			
<b>89</b>	<b>92</b>	<b>RIDE A ROCK HORSE</b>	ROGER DALTRY/MCA MCA 2147		<b>11</b>	<b>F</b>			
<b>90</b>	<b>91</b>	<b>THE WILD, THE INNOCENT AND THE E STREET SHUFFLE</b>	BRUCE SPRINGSTEEN/Columbia KC 32432		<b>3</b>	<b>F</b>			
<b>91</b>	<b>70</b>	<b>NON-STOP</b>	B.T. EXPRESS/Roadshow RS 41001 (Scepter)		<b>11</b>	<b>F</b>			
<b>92</b>	<b>95</b>	<b>GREETINGS FROM ASBURY PARK, N.J.</b>	BRUCE SPRINGSTEEN/ Columbia PC 31803		<b>3</b>	<b>F</b>			
<b>93</b>	<b>109</b>	<b>JOHN FOGERTY</b>	/Asylum 7E 1046		<b>1</b>	<b>F</b>			
<b>94</b>	<b>68</b>	<b>THE BASEMENT TAPES</b>	BOB DYLAN & THE BAND/ Columbia C2 33682		<b>12</b>	<b>H</b>			
<b>95</b>	<b>100</b>	<b>WATERBED</b>	HERBIE MANN/Atlantic SD 1676		<b>2</b>	<b>F</b>			
<b>96</b>	<b>99</b>	<b>STAMP ALBUM</b>	CLIMAX BLUES BAND/Sire 7507 (ABC)		<b>2</b>	<b>F</b>			
<b>97</b>	<b>129</b>	<b>BAY CITY ROLLERS</b>	/Arista 4049		<b>1</b>	<b>F</b>			
<b>98</b>	<b>71</b>	<b>CUT THE CAKE</b>	AVERAGE WHITE BAND/Atlantic SD 18140		<b>16</b>	<b>F</b>			
<b>99</b>	<b>77</b>	<b>MELISSA</b>	MELISSA MANCHESTER/Arista 4031		<b>20</b>	<b>F</b>			
<b>100</b>	<b>78</b>	<b>FOUR WHEEL DRIVE</b>	BACHMAN-TURNER OVERDRIVE/ Mercury SRM1 1027		<b>20</b>	<b>F</b>			

# 151-200 ALBUM CHART

- 151 **BEAUFUL LOSER** BOB SEGER/  
Capitol ST 11378
- 152 **LET'S TAKE IT TO THE STAGE**  
FUNKADELIC/20th Century/  
Westbound W 215
- 153 **THE DRAGON IS DANCING**  
JIMMIE SPHEERIS/Epic PE 33565
- 154 **NOT A LITTLE GIRL ANYMORE**  
LINDA LEWIS/Arista 4047
- 155 **LOW RENT RENDEZVOUS**  
ACE SPECTRUM/Atlantic SD 18143
- 156 **HEART OF THE CITY** BARRABAS/  
Atco SD 36 118
- 157 **KICK OFF YOUR MUDDY BOOTS**  
GRAEME EDGE BAND Featuring  
ADRIAN GURVITZ/Threshold  
THS 15 (London)
- 158 **THE BOY'S DOIN' IT** HUGH  
MASEKELA/Casablanca NBPL 7017
- 159 **NOMADNESS** STRAWBS/A&M  
SP 4544
- 160 **FRAMPTON** PETER FRAMPTON/  
A&M SP 4512
- 161 **KEEP YOUR EYE ON THE SPARROW**  
MERRY CLAYTON/Ode SP 77030  
(A&M)
- 162 **STACKED DECK** AMAZING RHYTHM  
ACES/ABC ABCD 913
- 163 **SATURDAY NIGHT SPECIAL**  
NORMAN CONNORS/  
Buddah 5634
- 164 **ILLEGAL, IMMORAL & FATTENING**  
FLO & EDDIE/Columbia PC 33554
- 165 **DOG DAYS** ATLANTA RHYTHM  
SECTION/Polydor PD 6041
- 166 **FUNKY KINGSTON** TOOTS &  
THE MAYTALS/Island 1 LPS 9330
- 167 **TALES FROM THE OZONE**  
COMMANDER CODY & HIS LOST  
PLANET AIRMEN/Warner Bros.  
BS 2883
- 168 **STARS** JANIS IAN/Columbia  
KC 32857
- 169 **EXPERIENCE** GLORIA GAYNOR/  
MGM M3G 4997
- 170 **DARK SIDE OF THE MOON**  
PINK FLOYD/Harvest SMAS 11163  
(Capitol)
- 171 **REINFORCEMENTS** BRIAN AUGER'S  
OBLIVION EXPRESS/RCA  
APL1 1210
- 172 **BAZUKA**/A&M SP 3406
- 173 **RIISING FOR THE MOON** FAIRPORT  
CONVENTION/Island 1LPS 9313
- 174 **NOT JUST ANOTHER PRETTY FOOT**  
JIM STAFFORD/MGM M3G 4984

- 175 **EARTHBOUND** 5TH DIMENSION/  
ABC ABCD 897
- 176 **BAD LUCK IS ALL I HAVE** EDDIE  
HARRIS/Atlantic SD 1675
- 177 **HOUR OF THE WOLF** STEPPENWOLF/  
Epic PE 33583
- 178 **SONS OF CHAMPLIN**/Ariola-  
America ST 5002 (Capitol)
- 179 **TEXAS GOLD** ASLEEP AT THE WHEEL/  
Capitol ST 11441
- 180 **THE EDGAR WINTER BAND WITH**  
**RICK DERRINGER**/Blue Sky  
PZ 33798 (Col)
- 181 **SMOKEY**/MCA MCA 2152
- 182 **MONTY PYTHON'S FLYING CIRCUS**  
MONTY PYTHON/Pye 12116  
(ATV)
- 183 **LIVE STOCK** ROY BUCHANAN/  
Polydor PD 6048
- 184 **X-RATED** BLACK OAK ARKANSAS/  
MCA MCA 2155
- 185 **SWEET SOUL MUSIC**  
TRACY NELSON/MCA MCA 494
- 186 **THE ALBUM OF THE SOUND TRACK**  
**OF THE TRAILER OF THE FILM**  
**MONTY PYTHON AND THE HOLY**  
**GRAIL**/Arista 4050
- 187 **ANOTHER YEAR** LEO SAYER/  
Warner Brothers BS 2885
- 188 **NEW LOVERS AND OLD FRIENDS**  
JOHNNY RIVERS/Epic PE 33681  
(Col)
- 189 **MUSIC KEEPS ME TOGETHER**  
TAJ MAHAL/Columbia FC 33801
- 190 **BARE TREES** FLEETWOOD MAC/  
Reprise MS 2080 (WB)
- 191 **WE GOT BY** AL JARREAU/  
Reprise MS 2224 (WB)
- 192 **GET YOUR WINGS** AEROSMITH/  
Columbia KC 32847
- 193 **SONG FOR MY LADY** JON LUCIEN/  
Columbia PC 33544
- 194 **MIRABAI**/Atlantic SD 18144
- 195 **A FRIEND OF MINE IS GOING BLIND**  
JOHN DAWSON READ/  
Chrysalis CHR 1075 (WB)
- 196 **TAKING OFF** DAVID SANBORN/  
Warner Bros. BS 2873
- 197 **ROLF & FLORIAN** KRAFTWERK/  
Vertigo VEL 2006 (Mercury)
- 198 **SECOND STEP** ATEK TWO STEP/  
RCA APL1 1161
- 199 **PHENIX** CANNONBALL ADDERLY/  
Fantasy 78003
- 200 **TAPESTRY** CAROLE KING/  
Ode SP 77009 (A&M)

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# 101 THE ALBUM CHART 150

OCTOBER 11, 1975

- | OCT. 11 | OCT. 4 |  |
|---------|--------|--|
| 101     | 80     | <b>THE CHICAGO THEME</b> HUBERT LAWS/CT1 6058S1 (Motown)   |
| 102     | 106    | <b>EAGLES</b> /Asylum SD 5054  |
| 103     | 81     | <b>TOMMY SOUNDTRACK</b> /Polydor PD 9502   |
| 104     | 101    | <b>NIGHTINGALES AND BOMBERS</b> MANFRED MANN'S<br>EARTH BAND/Warner Bros. BS 2877                            |
| 105     | 89     | <b>HAVE YOU NEVER BEEN MELLOW</b> OLIVIA NEWTON-JOHN/<br>MCA MCA 2133  |
| 106     | 105    | <b>JUDITH</b> JUDY COLLINS/Elektra 7E 1032   |
| 107     | 87     | <b>THIS TIME WE MEAN IT</b> R.E.O. SPEEDWAGON/Epic PE 33338  |
| 108     | 108    | <b>BOOGIE DOWN U.S.A.</b> PEOPLES CHOICE/TSOP PZ 35154 (Col)   |
| 109     | 112    | <b>DO YOU WONDER</b> SHAWN PHILLIPS/A&M SP 4539  |
| 110     | 102    | <b>THE HIT MAN</b> EDDIE KENDRICKS/Tamla T6 338S1 (Motown)   |
| 111     | 98     | <b>GORILLA</b> JAMES TAYLOR/Warner Bros. BS 2866   |
| 112     | —      | <b>FOOL FOR THE CITY</b> FOGHAT/Bearsville BR 6959 (WB)  |
| 113     | 104    | <b>7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)</b> GARY TOMS EMPIRE/<br>PIP 6814                                       |
| 114     | 92     | <b>PROCOL'S NINTH</b> PROCOL HARUM/Chrysalis CHRS 1080 (WB)  |
| 115     | —      | <b>CARESS OF STEEL</b> RUSH/Mercury SRM1 1046  |
| 116     | 93     | <b>FIRST CUCKOO</b> DEODATO/MCA 491  |
| 117     | 103    | <b>FROM MIGHTY OAKS</b> RAY THOMAS/Threshold THS 16 (London)   |
| 118     | 94     | <b>AMBROSIA</b> /20th Century T 434  |
| 119     | 107    | <b>STILLS</b> STEPHEN STILLS/Columbia PC 33575   |
| 120     | 96     | <b>NATTY DREAD</b> BOB MARLEY & THE WAILERS/Island ILPS 9281   |
| 121     | —      | <b>WILL 'O THE WISP</b> LEON RUSSELL/Shelter 2138 (MCA)  |
| 122     | —      | <b>THE DISCO KID</b> VAN MCCOY/Avco AV 69009   |
| 123     | 133    | <b>DREAMING A DREAM</b> CROWN HEIGHTS AFFAIR/<br>Delite 2017 (PIP)   |
| 124     | 127    | <b>HEART LIKE A WHEEL</b> LINDA RONSTADT/Capitol ST 11358  |
| 125     | 114    | <b>MISTER MAGIC</b> GROVER WASHINGTON, JR./Kudu 20S1<br>(Motown)   |
| 126     | 115    | <b>A CHORUS LINE</b> ORIGINAL CAST/Columbia PS 33581   |
| 127     | —      | <b>IN THE SLOT</b> TOWER OF POWER/Warner Bros. WB 2880   |
| 128     | 117    | <b>CHOCOLATE CHIP</b> ISAAC HAYES/ABC ABCD 874   |
| 129     | 125    | <b>DREAMING MY DREAMS</b> WAYLON JENNINGS/RCA APL1 1062  |
| 130     | 142    | <b>REDHEADED STRANGER</b> WILLIE NELSON/Columbia KC 33482  |
| 131     | 132    | <b>COME AND GET YOURSELF SOME</b> LEON HAYWOOD/<br>20th Century T 476  |
| 132     | 137    | <b>THE BEST OF MICHAEL JACKSON</b> /Motown M6 851S1  |
| 133     | 110    | <b>THE ORIGINAL SOUNDTRACK</b> 10cc/Mercury SRM1 1029  |
| 134     | 135    | <b>FIRE ON THE BAYOU</b> METERS/Reprise MS 2228 (WB)   |
| 135     | 145    | <b>FLAT AS A PANCAKE</b> HEAD EAST/A&M SP 4537   |
| 136     | —      | <b>CITY OF ANGELS</b> MIRACLES/Tamla T6 339S1 (Motown)   |
| 137     | —      | <b>VISIONS OF A NEW WORLD</b> LONNIE LISTON SMITH & THE<br>COSMIC ECHOES/Flying Dutchman BDL1 1196 (RCA)     |
| 138     | 118    | <b>CHICAGO</b> ORIGINAL CAST/Arista 9005   |
| 139     | 124    | <b>NASHVILLE SOUNDTRACK</b> /ABC ABCD 893  |
| 140     | 143    | <b>PRESSURE SENSITIVE</b> RONNIE LAWS/Blue Note BN LA452 G (UA)  |
| 141     | 119    | <b>FREE HAND</b> GENTLE GIANT/Capitol ST 11425   |
| 142     | 122    | <b>TO BE TRUE</b> HAROLD MELVIN & THE BLUENOTES Featuring<br>THEODORE PENDERGASS/Phila. Intl. KZ 33148 (Col) |
| 143     | 139    | <b>ACID QUEEN</b> TINA TURNER/United Artists LA495 G   |
| 144     | 149    | <b>FAITH, HOPE &amp; CHARITY</b> /RCA APL1 1100  |
| 145     | 131    | <b>FEELINGS</b> MORRIS ALBERT/RCA APL1 1018  |
| 146     | 130    | <b>GET DOWN</b> JOE SIMON/Spring SPR 6706 (Polydor)  |
| 147     | 120    | <b>SURVIVAL</b> O'JAYS/Phila. Intl. KZ 33150 (Col)   |
| 148     | —      | <b>BRAZIL</b> RITCHIE FAMILY/20th Century T 498  |
| 149     | 136    | <b>PHYSICAL GRAFFITI</b> LED ZEPPELIN/Swan Song SS 2200 (Atlantic)   |
| 150     | 116    | <b>STAMPEDE</b> DOOBIE BROTHERS/Warner Brothers BS 2835  |

RECORD WORLD OCTOBER 11, 1975

## WB Signs William Smith



All smiles during a recent informal gathering celebrating Joe Smith's signing of William Smith to Warner Bros. Records are, from left (standing): Bill Leopold, Warner Records president Joe Smith, Ken Fritz; (bottom): Eddie Wenrick, Tish Smith and her husband, William. Wenrick and Leopold comprise Smith's production company, W&L Music Enterprises, while Fritz is his manager. William Smith is an active Los Angeles pianist, a singer and writer whose work has been recorded by Blood, Sweat & Tears, Motherlode, David Clayton-Thomas and others. Allen Toussaint will produce Smith's first Warners album, scheduled for release early next year.

## Capitol Releases Seven

■ LOS ANGELES — Capitol Records will release seven albums in October, according to Don Zimmermann, senior vice president, marketing, Capitol Records, Inc.

"Solid Silver" by Quicksilver Messenger Service headlines the October release, along with "A Closer Look" by EMI Records' (distributed by Capitol) Steve Harley & Cockney Rebel.

### Three Debuts

Haven Records (distributed by Capitol) spotlights the Grass Roots debut album this month, titled simply "The Grass Roots." Roger Moon's second Capitol album, "Second Class View Of Paradise," will be featured this month, as will three debut albums: "Love, You're The Teacher" by Linda Hargrove, "Love On Delivery" by the Reflections and "Flight" by the group of the same name.

## London Treasury Raised to \$3.98

■ NEW YORK — John Harper, director of classical sales for London Records, has announced that, due to increasing production costs both here and in the United Kingdom, the list price for London's budget labels, Stereo Treasury and Richmond, will be raised to \$3.98. The increase went into effect October 1.

## Two British LPs Coming from Sire

■ NEW YORK — Continuing the series of re-issues Sire Records initiated with "History Of British Rock" Volume's I and II, Sire Records is issuing "Roots Of British Rock" and "History of British Rock Volume III."

## Trooper at the Starwood



Canadian group Trooper (recording on the Legend record label, distributed by MCA Records, Inc.) was joined backstage by their producer Randy Bachman after an impromptu jam session during Trooper's first engagement in Los Angeles at the Starwood. Pictured backstage after the show are, from left, Shelley Hoppers (MCA national promotion coordinator), Harry Kalensky (bass), Ramon McGuire (vocals), Randy Bachman, Brian Smith (guitar), Jon Scott (MCA national album promotion), Sam Feldman (Trooper's manager) and (seated) Tommy Stewart (drums).

## Dialogue (Continued from page 24)

would sign them. I had a feeling that they would be enormous. Their music was beautiful at a time when acid rock was happening, and I believe sometimes in going against trends. We became involved and I guided their careers until I left NRB.

**RW:** How long after leaving NRB did your involvement with the Osmonds begin?

**Leffler:** I became involved with the Osmonds immediately after that.

**RW:** How did you come across them?

**Leffler:** I had been at the General Artists Corporation and the Osmonds were represented by that agency. When I first came across them, I felt that they had tremendous potential. Mike Curb was recording them at the time and I had a meeting with Mike and his then-associate, Stan Moress. The Osmonds were looking for a manager; Mike and Stan thought I would be good for them and later a meeting with the family and the boys, it came to pass.

**RW:** At that point, their careers were connected with the Andy Williams television show. Had they had any recording success?

**Leffler:** Not prior to "One Bad Apple." In fact, they had a television special which had been shot before "One Bad Apple" had even been recorded. After that record, CBS wanted them to go and be the first regulars on the Glen Campbell Show, or to do their own summer series. We had gone out and had done some concerts and the reaction I saw reminded me somewhat of the early days of the Beatles. They were very well known from their Andy Williams television appearances, and yet they weren't stars on television. I thought it would be a mistake to have them on a regular television series, because they couldn't get much hotter in that medium. Maybe somewhere down the line in their careers, I thought they might be able to utilize television because every giant act goes through a cool period. But the timing, I thought, was wrong for television at that point. The more I said no to the networks the more they became interested to the extent the some of the deals that were offered to the Osmonds were incredible by anybody's standards.

Unfortunately, by the time we were in a good position to test television and see where we could use that medium to keep their careers going, I was no longer involved and couldn't carry out those plans. It's an odd situation; the family criticised me a lot for not having the group on TV more often than they were, but I found through my dealings with the networks that if you make it too easy for them, they don't want you while if it's really worth it and not too readily available, they'll pursue you. It's not a question of playing a game but one of certain guarantees and certain ways in which you can go on television and have the best chance at success. It's obvious that Tony Orlando, as good as he is, was helped immensely by Freddy Silverman, late of CBS, who gave the show an enormous amount of promotion, much more than other shows were given. Sometimes if a network wants something badly enough, you can get those kind of guarantees. Going on television is one thing; staying on television and being successful is another matter.

**RW:** You've been known to say that television and records can be incompatible for an act. Can you explain that?

**Leffler:** Radio programmers often want to be thought of as having good musical taste, and of being one step ahead of the general public. When somebody is on national television and is appealing to "middle America," they seem to shy away. In the beginning, when an artist first makes major television appearances, it's a new thing and everybody jumps on the bandwagon. After a time, though, they seem to get tired of it and thinking that their public is tired of it too, take it off the radio. I don't believe that records are really sold through television; they're sold on the radio. An artist like Tony Orlando is selling records because he's getting play on radio as well as television. If he continued to expose his records on television, to lose airplay, I don't believe he would sell that many records. So it's really a combination of factors. Television helps to get his records played on radio, initially; it becomes a reason why records don't get played at a later date.

**RW:** Can you give us any examples of artists to whom that's happened?

**Leffler:** I think that it's almost universal. When Dean Martin first got his own television show, he immediately had an enormous hit with "Houston." Tom Jones had an enormous record career when his television show began. The same is true of Engelbert Humperdinck. Glen Campbell became more identified to the public through television, although he had hit records before he did any TV. His major records, though, happened because of television and that eventually,

(Continued on page 51)

## The Coast (Continued from page 10)

booths devoted to various aspects of urban survival, from dealing with drug coma to how to get better gas mileage. The estimated crowd of 70,000 enjoyed not only the many informational services, but were also treated to music by the **Nitty Gritty Dirt Band**, **Jimmie Spheeris** and **Eric Quincy Tate**. (Michael Murphey had been scheduled to appear, but a child custody case kept him detained in Austin.) The idea for the Fair grew out of a similar public service radio series called the "Urban Survival Handbook," which won a UPI award for best news feature for KZEW news director **Jamie Friar**. And the Fair, organized by Friar and the station's program director **Ira Lipson**, should certainly qualify for an award of some kind as well . . . Look for Warners to announce that they've signed **Ray Stevens** . . . The proposed **Who** tour, we learned (using highly questionable tactics), will be broken down into two and possibly three parts. The first, believed to be lined up for sometime in the fall, will concentrate on the south-east and midwest regions of this fair land. The second, pencilled in for March, will consist of western dates and might even include a Rose Bowl performance. No word as yet on any activity in the north-east (but if there is, we'll have it to you before we're supposed to) . . . If there's any doubt that reggae has become the new musical plaything of the entertainment aristocracy, one look at the guest list for **Toots & The Maytals** at the Roxy is all it should take to dispell it: **Maria Schneider**, **John & Genevieve Phillips**, **Lou Adler**, **Al Kooper**, **Jack Nicholson**, **Michelle Phillips**, **Ryan O'Neal**, **Linda Ronstadt**, **Alice Cooper**, **Richard Perry**, **Tim Houser**, **Spencer Davis**, **Eric Burdon**, **Denny Cordell**, **Chris Blackwell**, **Chris Wright**, **Shep Gordon**, **Peter Boyle** and **Neil Young** . . . Two members of that aforementioned aristocracy provided the Roxy crowd with a little spontaneous entertainment of their own. UA's **Billy Bass**, wandering past a table at which sat **Peter Boyle** and **Robert DeNiro** and their respective dates, tossed off one of the witty lines for which he's become nearly famous, and everybody at the table cracked up. Everybody, that is, except Robert DeNiro; stood up and caught Bass in the chin with a right hook. The ushers hustled Bass out before any further action could ensue, but DeNiro followed him out to the sidewalk, where more blows fell, with DeNiro this time reportedly getting the worst of it. You might find some illumination in the fact that both parties had come to the Roxy from the Palladium, where they were among the throngs watching the closed-circuit Ali-Frazier battle . . . If you should happen to run into **Keith Moon** at the laundromat or in the bushes outside **Olivia Newton-John's** window, you might tell him that Pacific Telephone is reportedly anxious to discuss with him his, um, habit of *disengaging* their units from the walls of a number of Hollywood locations . . . Being that it's her birthday, we'll take this opportunity to single out **Carol Sidlow** of the William Morris Agency. One of the very few women to crack the male-dominated booking big league (the others in that small circle including **Barbara Skydel** and **Jane Geraghty** of Premier, **Marcia Weiss** of ATI and **Ruth Bowen** of Queen Booking), she scored maximum-exposure local coups in the presentation of both the **Manhattan Transfer** and **Barry Manilow**, with the **Bruce Springsteen** engagement at the Roxy sure to follow suit . . . Congratulations are also due **Allan Rinde**, who took over operations of the Music Machine recording facilities in Studio City . . . This week sees UA shipping "Face The Music," the much-anticipated new **Electric Light Orchestra** album. "As good as I thought 'Eldorado' was," asserts UA president **Al Teller**, "this is a quantum step better. This is the record that will give them legitimate superstar status." There had been reports that the band was either headed for Warners or involved in the label deal being structured by **Don Arden**, but Teller assures us that there will be at least one more ELO album released by UA beyond this new one. A live album was recorded and tentatively scheduled for release before "Face The Music" became a reality, but has been shelved for the time being . . . "Glen Campbell Gold," a compilation album released by EMI in New Zealand, has been in that country's Top 3 for the last year. Total sales thus far exceed 60,000 units, which is astounding when you consider that the US equivalent of that figure is roughly 12 million dollars worth of vinyl . . . **Jose Feliciano** has been playing some guitar on sessions for **Joni Mitchell's** next album, a courtesy he had previously extended on "Free Man In Paris" from her "Court and Spark" lp . . . Percussionist extraordinaire (just ask him) **Alphonse Mouzon** has departed **Larry Coryell's Eleventh House**. Based in LA, Mouzon will assemble a new band with which he'll record his next Blue Note album in November, and in the meantime will accept whatever session offers are flattering enough . . . In case you're wondering why **Eagles** manager **Irving Azoff** spent the entire afternoon of his band's Anaheim triumph confined to the backseat of a limo backstage with a doctor by his side, the reason is that he's still not fully recovered from his bout with mono. (You can bet he wasn't suffering from the afternoon's half million dollar

## WFO Goes Sky High



Wes Farrell Organization executives and members of the Chelsea Records group Jigsaw get together at the Wes Farrell booth at Musexpo to celebrate the chart success of their current hit single, "Sky High." The group members, Clive Scott and Des Dyer, who wrote "Sky High" also wrote the Heywoods hit "Who Do You Think You Are." Pictured from left are Clive Scott, Jigsaw, Iris Giebler, Belsize Music, Wes Farrell, Des Dyer, Jigsaw, Steve Bedell, president, WFO; Chas Peate, the group's manager and Jay Warner, managing director, WFO.

## Streetwalkers Debuts

■ CHICAGO — Streetwalkers will make their American debut through their Mercury album, "Streetwalkers." The English group is made up of Charlie Whitney and Roger Chapman, ex-guitarist and vocalist respectively with Family; Bobby Tench who replaced Rod Stewart as vocalist with Jeff Beck will play guitar with Streetwalkers and Jon Plotell of the group Casablanca will play bass, with Niko on drums.

## Pincus to London

■ NEW YORK — George Pincus left his home base in New York this week for a European business trip. First stop is a series of meetings in his London office, Ambassador Music, with John Beecher, Terry Winstone, and Clodagh Simmonds. Pincus will be looking for new writer/performers in London, Cologne, Paris and Milan.

## Tennis Break



Shown taking a breather during the recent Celebrity Tennis Tournament in San Diego were Flip Wilson and Aretha Franklin.

## Seals & Crofts Gold

■ BURBANK, CAL. — Seals and Crofts' current Warner Bros. album, "I'll Play For You," has been certified gold by the RIAA.

gross.) . . . This past summer, a club in New York called CBGB held a "Festival Of Unrecorded Bands" that failed to draw any record company attendance whatsoever over its 26-night run. The industry turnout for last weekend's return of rock & roll to the Whisky A Go Go was not quite as embarrassing, though many involved with the event were openly (and probably quite justifiably) disappointed that more corporate figures didn't evidence any interest in what amounts to LA's only viable option for local talent. What really matters, however, is that enough street action was attracted to qualify the two-day re-opening as a success. What the kids (and the few execs) saw were two bands—the **Stars** and the **Runaways**—that both deserve to have recording contracts. (The Runaways, incidentally, have been offered the opening slot on the **Sparks** tour by that group's manager **John Hewlett**, with the deal pending on the Runaways' ability to secure a record label by the November 18th tour start.) And what everybody saw, in a more general sense, was a future that Los Angeles rock & roll hasn't been able to lay claim to for at least the last three years. And what they saw, most importantly of all, was a good time, something they haven't been able to have without working over exorbitant concert ticket prices for quite some time now. That it's all being done on their own may ultimately be the healthiest thing about it.

## Karajan on Mahler — and Others from DG

By SPEIGHT JENKINS

■ NEW YORK — Herbert von Karajan has for a long time been in love with the textures of sound. Why he has never before recorded the work of Gustav Mahler is unknown, but now it has happened. The result should be of interest to every retailer in America. Karajan may sell a bit better in Europe than here, but his fans and critics alike should knock each other down hearing his first brush with Mahler.

Karajan's treatment of the Fifth Symphony is quite something to hear. From the first notes of the trumpet call, which seem to distill a magical, eerie feeling, Karajan uses his orchestra to express and build, to create a vast structure. The architectonic build continues until the Adagietto when he makes the Berlin Philharmonic into an almost insupportably expressive instrument of beauty. What before has seemed clear and analytical, even a bit dull, is only preparation for this expression of the internal. In the finale the maestro almost relaxes.

Although there are moments to cloud the good feeling, the general effect is full of the expectation that Mahler had of a good life ahead with his wife. Karajan almost makes it hearty, bluff Bavarian fare.

**Christa Ludwig**

Also on the two-record album is included the "Kindertotenlieder," with Christa Ludwig as soloist. The liner notes are in error in saying the two works are from the same period, for the space of three years between them was a great time in the last decade of Mahler's life. But the music is beautiful and extremely movingly conducted by Karajan. Miss Ludwig, as usual, delves deep into the meanings of the words of the songs.

Retailers should have no problems selling this extremely handsome album. A taste in album covers is more subjective than anything imaginable, but this correspondent has never seen a more beautiful album cover than this

(Continued on page 41)

## MASTERWORKS TWX... FROM COLUMBIA

THERE'S A COLUMBIA MASTERWORKS HIT IN YOUR FUTURE... WHAT COULD BE BETTER THAN A NEW WALTER CARLOS ALBUM FOR CHRISTMAS?... THIS ONE IS "BY REQUEST" WITH CARLOS' UNIQUE AND ENVIGORATING ELECTRONIC REALIZATIONS OF BACH, BEATLES, WAGNER, TCHAIKOVSKY AND SOME DELIGHTFUL ORIGINAL CARLOS COMPOSITIONS... AND AN OUTRAGEOUS ROMP INTO, THROUGH, OVER AND UNDER ELGAR'S "POMP & CIRCUMSTANCE"... SUPER MERCHANDISING OF THIS RECORD AND CARLOS' ENTIRE BEST-SELLING CATALOGUE... 7" BONUS DISC... DISPLAYS ETC... AND, OH YES, IT'S A "RECORD OF THE MONTH"... SHIPPING IN TWO WEEKS—WALTER CARLOS—"BY REQUEST."



## CLASSICAL RETAIL REPORT

OCTOBER 11, 1975  
CLASSIC OF THE WEEK



**VERDI  
I MASNADIERI**  
CABALLE, BERGONZI, GARDELLI  
Philips

### BEST SELLERS OF THE WEEK

**BEETHOVEN: SYMPHONY NO. 5**—Kleiber—DG

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

**TOMITA: PICTURES AT AN EXHIBITION**—RCA

### SAM GOODY/EAST COAST

**AFTER THE BALL**—Morris, Bolcom—Nonesuch

**FOOTLIFTERS**—Schuller—Columbia

**MASSENET: LA NAVARRAISE**—Horne, Domingo, Milnes, Lewis—RCA

**MOZART: PIANO CONCERTOS NOS. 18, 27**—Brendel, Davis—Philips

**RAVEL: DAPHNIS ET CHLOE**—Ozawa—DG

**ROSSINI: IL BARBIERE DI SIVIGLIA**—Sills, Gedda, Milnes, Levine—Angel

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

**TOMITA: PICTURES AT AN EXHIBITION**—RCA

**VERDI: AIDA**—Caballe, Cossotto, Domingo, Muti—Angel

**VERDI: I MASNADIERI**—Caballe, Bergonzi, Gardelli—Philips

### RECORD HUNTER/N.Y.

**BEETHOVEN: SYMPHONY NO. 5**—Kleiber—DG

**BELLINI: I PURITANI**—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London

**THE HEIFETZ COLLECTIONS, VOLS. I-IV**—RCA

**JOPLIN: PIANO RAGS, VOL. III**—Rifkin—Nonesuch

**LUCIANO PAVAROTTI: KING OF THE HIGH C'S**—London

**RAVEL: COMPLETE ORCHESTRAL MUSIC**—Skowaczewski—Vox

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

**SHUBERT: PIANO TRIOS**—Rubinstein, Szeryng, Fournier—RCA

**TOMITA: PICTURES AT AN EXHIBITION**—RCA

**VERDI: I MASNADIERI**—Caballe, Bergonzi, Gardelli—Philips

### FRANKLIN MUSIC/ATLANTA

**BEETHOVEN: SYMPHONY NO. 5**—Kleiber—DG

**BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia

**FRANK, FAURE: PIANO QUINTETS**—Budapest Quartet—Columbia

**GERHARD: THE PLAGUE**—Dorati—London

**GERSHWIN: RHAPSODY IN BLUE, AN AMERICAN IN PARIS**—Davis, Maazel—London

**GOUND: FAUST**—Sutherland, Corelli, Ghiaurov, Bonyngé—London

**HILDE GUEDEN SINGS CHILDREN'S SONGS**—London

**THE MYSTERIOUS FILM WORLD OF BERNARD HERRMANN**—London

**RAVEL: PIANO MUSIC, VOL. II**—Roge—London

**RIMSKY-KORSAKOV: SCHEHERAZADE**—Mehta—London

### TOWER RECORDS/SAN DIEGO

**CHOPIN: ETUDES, OPUS 10, 25**—Ashkenazy—London

**FOOTLIFTERS**—Schuller—Columbia

**GERSHWIN: RHAPSODY IN BLUE, AN AMERICAN IN PARIS**—Davis, Maazel—London

**VIRTUOSO HARP**—McDonald—Klavier  
**MAHLER: SYMPHONY NO. 6**—Horenstein—Nonesuch

**SAINT-SAENS, CHAUSSON: RONDO CAPRICCIOSO, POEME**—Perlman, Previn—Angel

**SCHUBERT: OCTET**—Cleveland Quartet, Others—RCA

**SCHUBERT: QUINTET IN C**—Guarneri Quartet, Rose—RCA

**STRAVINSKY: THE FIREBIRD**—Boulez—Columbia

**VERDI: I MASNADIERI**—Caballe, Bergonzi, Gardelli—Philips

### WHEREHOUSE/LOS ANGELES

**BACH: BRANDENBURG CONCERTOS**—Harnoncourt—Telefunken

**BACH: MASS IN B MINOR**—Harnoncourt—Telefunken

**BACH: UNACCOMPANIED SONATAS AND PARTITAS**—Milstein—DG

**BACH: SUITES**—Harnoncourt—Telefunken

**BEETHOVEN: MISSA SOLEMNIS**—Price, Ludwig, Ochman, Talvela, Boehm—DG

**BEETHOVEN: SYMPHONY NO. 5**—Kleiber—DG

**MONTEVERDI: ORFEO**—Harnoncourt—Telefunken

**STRAVINSKY: THE FIREBIRD**—Boulez—Columbia

**VERDI: UN GIORNO DI REGNO**—Gardelli—Philips

**VERDI: I MASNADIERI**—Caballe, Bergonzi, Gardelli—Philips

### MUSIC ON RECORDS/PORTLAND

**BEETHOVEN: SYMPHONY NO. 5**—Kleiber—DG

**BELLINI: I PURITANI**—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London

**GO FOR BAROQUE**—Victrola

**MASSENET: LA NAVARRAISE**—Popp, Vanzo, Souzay, De Almeida—Columbia

**RAVEL: COMPLETE ORCHESTRAL MUSIC**—Skowaczewski—Vox

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

**TOMITA: PICTURES AT AN EXHIBITION**—RCA

**VERDI: I MASNADIERI**—Caballe, Bergonzi, Gardelli—Philips

**VERDI: LA TRAVIATA**—Sills, Gedda, Ceccato—Angel

**WAGNER: RIENZI**—Weisse, Wyckhoff, Boehm—Eurodisc



## Karajan on Mahler

(Continued from page 40)

one. The colors are attractive and suitable to the music involved. With all the horrific album covers on the market, the look of this recording should in itself delight the buyer. Also the very fact of hearing Karajan's first recorded testimony on Mahler should be of great interest to any record buyer.

In DG's package there are several other records of unusual interest. One is a sensitive, sensuous reading of Ravel's complete "Daphnis et Chloe." Seiji Ozawa has the Boston Symphony playing as well as it can, which is a considerable attainment, and the different sections of the orchestra have a full, rich sound. The Tanglewood Festival Chorus adds the perfect mystic note to the proceedings, and Doriot Anthony Dwyer plays the solo flute with musicianship and virtuosity. The conductor's use of dynamics is fascinating: the music seems to pulse with joyous vitality and then retire to hushed whisperings. The whole effect is of a work that could be danced and of one that has been well thought out by the conductor.

Sometimes the number of recordings by Dietrich Fischer-Dieskau becomes so great that they seem to engulf us all. He is clearly the most recorded singer in the world, probably bypassed in the classic field only by a conductor such as Andre Kostelanetz or Arthur Fiedler. In his latest release, Fischer-Dieskau is joined by Christoph Eschenbach to record Schumann's Liederkreis (Opus 24) and "Myrthen" (Opus 25). The baritone's voice sounds in better lyric state on this disc than on some recent ones, and his infinite capacity to phrase as though the composer created the piece for him makes each performance special. Note particularly his handling of the last song on side one, "Der Nussbaum" from "Myrthen." It is particularly expressive, lyrical and wonderful to hear. On other songs he explores the treble portions of his voice, and on others his rich vein of humor. Eschenbach plays with the inspired sense of a fine accompanist and a great performer, not often a combination.

Eschenbach himself is represented in a fine recording of Mozart sonatas (A minor, K. 310; C minor, K. 457; C-major, K. 545). He brings to them a masculine showmanship that does not deprive them of style. The tone throughout is Mozartean, but these are not treated with a dainty or too courtly sense. They are played with force and a lot of brilliance. The most familiar of the lot, the C-major sonata,

has flair and a treatment of well-loved tunes that make them come alive. It is a good record and deserves to be spoken about to one's customers.

In the last several articles, one record keeps getting omitted and it must not be so again. RCA's recent release of Shostakovich's Symphony No. 5 with Eugene Ormandy and the Philadelphia is not only the best record to come out of the Philadelphia Orchestra in a long time but the best recording of this symphony. It may not be an unchallengeable masterpiece, but Ormandy loves the folkloric colors and makes it wonderful to hear.

### Remarkable Sound

The many colors of the third movement, the voices of the strings—still the great source of the Philadelphia's strength—and the haunting playing of the high winds delight the ear. The end of the movement with a solo violin high above a celesta has a magic all its own, and under Ormandy the fourth movement does not sound blatant or bandlike. The sheer sound of the recording is remarkable, and RCA's engineers should be particularly happy.

## ATV Institutes British Pop Series

■ NEW YORK—The story of Pye Records told through some of its biggest hit singles by such artists as the Kinks, Donovan, the Searchers and Mungo Jerry is to be released as a series of albums directed toward the American market.

The first three releases in the series will be a part of ATV Records' September album release. Those albums are collections of Donovan, the Searchers, and a trad-jazz album featuring Acker Bilk, Kenny Ball and Chris Barber. Future releases in the series will include albums from The Kinks, Mungo Jerry, and a special "Pye Hits" album.

The albums, priced at \$5.98, are in specially-designed fold-out packages, and include The History of Pye Records as well as extensive liner notes pertaining to the individual artist or concept.

## New Disney Album

■ LOS ANGELES — Due to the success of the "Mickey Mouse Club Mousekedances and Other Mouseketeer Favorites" album, Disneyland Records has released a second album entitled "Mickey Mouse Club Song Hits With A Personal Mouseketeer Cast Photo Album."

## Beserkley and Playboy Pact



Beserkley Records, formed less than three years ago by Matthew Kaufman and Earth Quake, has closed a deal with Playboy Records for distribution of their product, Playboy vice president Tom Takayoshi announced. According to Kaufman and Steven Levine, Beserkley vice president, product by Earth Quake, the Rubinoos, Jonathan Richman and Greg Kihn is expected in the near future. Shown above, from left, are Takayoshi, Levine, Beserkley attorney, Beserkley president Matthew Kaufman and Harvey Mankowitz, vice president, west coast operations for Playboy Enterprises, Inc.

## COUNTRY RADIO

By CHARLIE DOUGLAS

■ **Dave Donohue** is now sitting in the PD's chair at KHAK (Cedar Rapids, Iowa). Donohue was last to be found as PD at WHK (Cleveland) . . . **Larry James** of WBT (Charlotte) commented that the trucker audience is a little different and takes a bit of getting used too. How true, how true.

Always good to see the compadres come with good singles, as has **Billy Parker** of KVOO. His "Average Man" is some kind of strong medicine—a Don Wayne song . . . **Carl Fitzgerald** of WOKK (Meridian, Miss.) says the **Jimmie Rodgers Memorial Museum** will be fully outfitted and re-dedicated at the Rodgers Festival in May, 1976. There are hundreds of Jimmie Rodgers artifacts coming into the museum from all over the country, all must be catalogued, inventoried and then put into quality cases for display. The museum is a lasting memorial to the "Father of Country Music" and is the realization of the dreams of such stalwarts as **Ernest Tubb, Hank Snow, Pee Wee King, Roy Acuff, Bill Anderson, David Houston, Tony Douglas** and literally dozens of other major country music entertainers who have given their time and service innumerable times over the years. The industry should be grateful.

The annual rush to the Motherland is about to begin, what with the convention scheduled to begin the week of the 12th. If you have not done so, and are a member of the CMA in the DJ or Radio-TV category, please plan to attend the general membership meeting, or assign your voting proxy to someone who will attend. Your candidates for the board of directors are: DJ category—**Billy Parker** (KVOO) and **Walt Turner** (WIL); in the Radio-TV category—**Ric Libby** (KENR) and **Irving Waugh** (WSM). Officers of the association are elected by the board members at a later date.

Some openings around the countryside include: morning man at WNYN (Canton, Ohio)—contact **Lee Phillips**; morning man at WUNI (Mobile, Ala.)—contact **Mike Malone**; news director at KOOO (Omaha, Neb.)—contact **Joe Light**; morning man at KIKK (Houston, Tex.)—contact **Chris Collier**; night man at WUBE (Cincinnati, Ohio)—contact **Mike Millard**.

**Webb Pierce** has just pocketed his fifth radio station—all in Georgia. Webb began his broadcasting ownership about 15 years ago. Long way from the paper mills in West Monroe, ain't it Webb? . . . Quite a bit of grumbling among the troops about the finalists in the CMA Awards nominations. However, if you aren't a member, you can't vote, and if you can't vote, you can't complain.

The DJ/Artist Tape session(s) will require management identification of your capacity when registering this year. These are excellent sessions and are among the best-attended of any function during the week. This year's chairman is **Bill Anderson**.

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

# SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD: Personal Pick:** "Name Of The Game (Pt. 1)" — Joneses (Mercury). A most promising group, which has recorded many slow tunes, has come back with this uptempo ditty, showing the versatility of the newcomers of today.

**DEDE'S DITTIES TO WATCH:** "All I Do Is Think Of You" — Jackson Five (Motown-SLO); "Pearly Whites" — Jimmy Witherspoon (Bluenote-SLO); "Float Like A Butterfly" — Instant Funk (TSOP-UPT).

During the Dick Clark Revue at The Latin Casino in Cherry Hill, New Jersey, Jackie Wilson suffered a heart attack on Monday, September 29th. Prior to this appearance, Wilson had completed a stint in Las Vegas. According to a Brunswick Records spokesman, he was listed in very critical condition as of Tuesday, September 30th.

The O'Jays performed for the Black Caucus Dinner, Friday (26). It was filmed and recorded, while both Kenny Gamble and Leon Huff received thanks from the officials who head that organization. On the other hand, Harold Melvin and the Bluenotes, People's Choice, MFSB and Billy Paul, who were scheduled to perform at the Capitol Center in the same city, Washington, D.C., had to cancel their appearances because of flood conditions.

Philadelphia International has pulled a coup with the signing of Lou Rawls.



Shown here are (from left) Nduyanyu Bernard Comas, United Artist publicity; Vernon Burch; and Record World's Dede Dabney. Burch stopped by the Record World office to promote his new single on UA, "Frame Of Mind."

Schedule for release from Motown are several albums such as: "Who Am I," David Ruffin; "Inside The Triangle," The Image;

"For The First Time," Stephanie Mills; "Movin' On," Commodores; "Mahogany" (Soundtrack); and tentatively scheduled is "Songs In The Key Of Life." These new lps will be shipped October 14th.

The Supremes (Motown) performed in a special benefit showing at the Shubert Theatre, Monday (29) in Los Angeles. The audience was quite receptive to the group.

## NEWCOMER EXTRAORDINAIRE



Natalie Cole, daughter of the late Nat "King" Cole, showed her considerable ability during an appearance at the Coconut Grove last week (25).

Her stage presence is loaded with professionalism. Singing cuts from her recent lp, she opened with "Needing You," glided into "I Wanna Know" thus moving right on to "Come Together." She dedicated a song to her father, "Inseperable," and had most of the audience in tears as she tenderly touched the hearts of her followers.

"This Will Be," the new single, was done with as much forcefulness as the recorded version. Other melodies moved along with that feline touch and scored with soulful mannerisms.

Natalie Cole no longer looks back, for she has picked up where her late, great father left off.

## Phila. Intl. Signs Covay



Don Covay and Gamble and Huff have joined musical forces with Covay signing an exclusive writer/artist/producer contract with the Philadelphia International label. Shown above, just after the contract signing, from left are: Kenneth Gamble, chairman of the board; Covay; Leon Huff, co-chairman of the board; and Jimmy Bishop, executive vice president and general manager.

## R&B PICKS OF THE WEEK

**SINGLE** **AM** **QUINCY JONES, "IS IT LOVE THAT WE'RE MISSIN'?"** (Kidada Music/Goulgris Music, BMI). Master musician Jones has caught himself a natural hit. This should be a melodic smash for a man who is more deserving of top notch billing. Jones the band-leader is not only responsible for many theme songs but setting the pace for other musicians. Quincy Jones' new sound is in with today's generation. A&M 1743.

**SLEEPER** **Soul Train** **SOUL TRAIN GANG, "SOUL TRAIN '75"** (Hip Trip, BMI). Theme song for the hippest show from the west—it has all the necessary ingredients, as does the TV program. Produced by MC Don Cornelius and Dick Griffey, this particular tune shows off the versatility of both men. Horns and strings were arranged by Gene Page with vocals arranged by Carolyn Willis. The "gang" are young men and women hailing from every segment of the country. Soul Train SB-10400 (RCA).

**ALBUM** **THE MIRACLES, "CITY OF ANGELS."** Since the exit of Smokey Robinson, this group's strongest capabilities were placed on vocals alone. However, this must be placed among the heaviest lps released on them since Robinson became a solo artist. "City of Angels" encompasses a story line of basic truth—a slight biographical sketch of the newest member, Billy Griffin. Most of the album was written by Pete Moore and Griffin under the capable direction of producer Freddie Perren. All the cuts are strong contenders for singles. Tamla 339. (Motown).



**Jackie Wilson  
&  
The Chi-Lites  
Together on Brunswick**

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**“DON'T BURN  
NO  
BRIDGES”**

BR 55522

**BRUNSWICK**

**DAKAR**



# THE R&B SINGLES CHART

OCTOBER 11, 1975

Oct. 11	Oct. 4	
1	1	<b>THEY JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY)</b> SPINNERS—Atlantic 3284
2	2	<b>DO IT ANY WAY YOU WANNA PEOPLES CHOICE—</b> TSOP ZS8 47691 (Col)
3	6	<b>TO EACH HIS OWN FAITH, HOPE &amp; CHARITY—</b> RCA PB 10343
4	4	<b>IT ONLY TAKES A MINUTE</b> TAVARES—Capitol 4111
5	3	<b>THIS WILL BE NATALIE COLE—</b> Capitol 4099
6	5	<b>HOW LONG (BETCHA GOT A CHICK ON THE SIDE)</b> POINTER SISTERS—ABC Blue Thumb BTA 265
7	7	<b>GET DOWN TONIGHT</b> KC & THE SUNSHINE BAND—TK 1009
8	8	<b>BRAZIL</b> RITCHIE FAMILY—20th Century 2218
9	9	<b>GIVE IT WHAT YOU GOT/PEACE PIPE</b> B.T. EXPRESS—Roadshow 7003 (Scepter)
10	12	<b>WHAT A DIFFERENCE A DAY MADE</b> ESTHER PHILLIPS—Kudu 925 (Motown)

11	18	<b>LOW RIDER</b> WAR—United Artists XW706 Y
12	13	<b>EIGHTEEN WITH A BULLET</b> PETE WINGFIELD—Island 026
13	16	<b>I GET HIGH ON YOU</b> SLY STONE—Epic 8 10135
14	10	<b>MONEY</b> GLADYS KNIGHT & THE PIPS—Buddah 478
15	19	<b>SO IN LOVE</b> CURTIS MAYFIELD—Curtom 0105 (WB)
16	11	<b>MUSIC IN MY BONES</b> JOE SIMON—Spring 159 (Polydor)
17	14	<b>YOUR LOVE</b> GRAHAM CENTRAL STATION—Warner Bros. WBS 8105
18	23	<b>THE AGONY AND THE ECSTASY</b> SMOKEY ROBINSON—Tamla T54251F (Motown)
19	24	<b>I WANT A DO SOMETHING FREAKY TO YOU</b> LEON HAYWOOD—20th Century 2228
20	22	<b>FALLIN' IN LOVE</b> HAMILTON, JOE FRANK & REYNOLDS—Playboy 6024
21	28	<b>SWEET STICKY THING</b> OHIO PLAYERS—Mercury 73713
22	15	<b>LOVE POWER</b> WILLIE HUTCH—Motown 1360
23	27	<b>YOU MAKE ME FEEL LIKE A WOMAN</b> JACKIE MOORE—Kayvette (TK)
24	29	<b>LOVE DON'T COME NO STRONGER (YOURS AND MINE)</b> JEFF PERRY—Arista 0133
25	32	<b>MR. D.J. (5 FOR THE D.J.)</b> ARETHA FRANKLIN—Atlantic 3289
26	31	<b>SAME TH'NG IT TOOK</b> IMPRESSIONS—Curtom CMS 0103 (WB)
27	46	<b>FLY, ROBIN, FLY</b> SILVER CONVENTION—Midland Intl. JH 10339 (RCA)
28	30	<b>FAME</b> DAVID BOWIE—RCA PB 10320
29	37	<b>(I'M GOING BY) THE STARS IN YOUR EYES</b> RON BANKS & THE DRAMATICS—ABC 12125
30	21	<b>DREAM MERCHANT</b> NEW BIRTH—Buddah 470
31	36	<b>STAY STILL</b> MARGIE JOSEPH—Atlantic 3290
32	33	<b>IF YOU WANT IT (DO IT YOURSELF)</b> GLORIA GAYNOR—MGM 14823
33	25	<b>ALVIN STONE (BIRTH &amp; DEATH OF A G'NSTER)</b> FANTASTIC FOUR—Westbound WT 5009 (20th Century)
34	43	<b>THIS IS YOUR LIFE</b> THE COMMODORES—Motown M 1361 F
35	26	<b>GLASSHOUSE</b> TEMPTATIONS—Gordy G714F (Motown)
36	20	<b>FIGHT THE POWER—PART I</b> ISLEY BROS.—T-Neck ZS8 3356 (Col)
37	17	<b>OOLA LA</b> BETTY WRIGHT—Alston 3715 (TK)
38	47	<b>LEFT OVERS</b> MILLIE JACKSON—Spring 161 (Polydor)
39	45	<b>ROCKIN' &amp; ROLLIN' IN THE STREETS OF HOLLYWOOD</b> BUDDY MILES—Casablanca 839
40	44	<b>MESSIN' WITH MY MIND</b> LABELLE—Epic 8 50140
41	34	<b>HOPE THAT WE CAN BE TOGETHER SOON</b> SHARON PAIGE AND HAROLD MELVIN & THE BLUENOTES—Phila. Intl. ZS8 3569 (Col)
42	50	<b>I ONLY HAVE YOUR LOVE</b> SYL JOHNSON—Hi 2295 (London)

43	35	<b>LET ME MAKE LOVE TO YOU</b> O'JAYS—Phila. Intl. ZS8 3573
44	38	<b>I AIN'T LYIN'</b> GEORGE McCRAE—TK 1014
45	53	<b>NO REBATE ON LOVE</b> DRAMATICS—Mainstreet MCR 5577
46	48	<b>IF I EVER LOSE THIS HEAVEN</b> AVERAGE WHITE BAND—Atlantic 3285
47	49	<b>EVERYBODY STAND AND CLAP YOUR HANDS</b> BLACK SATINS Featuring FRED PARRIS—Buddah 477
48	54	<b>JOHANNESBURG</b> GIL SCOTT-HERON—Arista 0152
49	56	<b>FANCY LADY</b> BILLY PRESTON—A&M 1735
50	64	<b>CHANGE WITH THE TIMES</b> VAN MCCOY—Avco 4660
51	57	<b>SHOTGUN SHUFFLE</b> SUNSHINE BAND—TK 1010
52	58	<b>HERE I AM</b> THE CHILITES—Brunswick 55520
53	55	<b>WHEN YOU'RE YOUNG AND IN LOVE</b> CHOICE 4—RCA PB 10342
54	61	<b>LOVE INSURANCE</b> GWEN McCRAE—Cat 1999
55	62	<b>HOLLYWOOD HOTS</b> ELEVENTH HOUR—20th Century 2215
56	65	<b>BAD LUCK</b> ATLANTA DISCO BAND—Scorpio 5000
57	63	<b>OH BABY</b> WAYNE MIRAN & RUSH RELEASE—Roulette 7176
58	60	<b>SALSOU HUSTLE</b> SALSOU ORCHESTRA—Salsoul SZ 2002
59	39	<b>A WOMAN NEEDS TO BE LOVED</b> TYRONE DAVIS—Dakar 4545
60	66	<b>DECEPTION</b> DYNAMIC SUPERIORS—Motown 1356 F
61	67	<b>KING KONG—PART I</b> JIMMY CASTOR—Atlantic 3295
62	68	<b>WE ALL GOTTA STICK TOGETHER</b> FOUR TOPS—ABC 12123
63	—	<b>LET'S DO IT AGAIN</b> THE STAPLE SINGERS—Curtom 0109 (WB)
64	—	<b>HAPPY</b> EDDIE KENDRICKS—Tamla 54263F (Motown)
65	—	<b>IT'S SO HARD TO SAY GOODBYE TO YESTERDAY</b> G. C. CAMERON—Motown M 1364 F
66	42	<b>I'M ON FIRE</b> JIM GILSTRAP—Roxbury 2016
67	70	<b>STAY WITH ME</b> EDWIN STARR—Granite 528
68	74	<b>IS IT LOVE THAT WE'RE MISSIN'</b> QUINCY JONES—A&M 1743
69	69	<b>DISCO STOMP</b> BOHANNON—Dakar DK 4549 (Brunswick)
70	40	<b>LET ME LAY MY FUNK ON YOU</b> POISON—Roulette 7174
71	71	<b>THERE'S A RED NECK IN A SOUL BAND</b> LATIMORE—Glades 1729 (TK)
72	75	<b>WATERBED</b> HERBIE MANN—Atlantic 3282
73	—	<b>YOU'RE EVERYTHING GOOD TO ME</b> TOMORROWS PROMISE—Mercury 73700
74	—	<b>GOOD OLD FASHION LOVIN'</b> BRENDA LEE EGAR—Playboy 6047
75	—	<b>UPHILL PEACE OF MIND</b> GOSPEL TRUTH—Kayvette 5123 (TK)

## Disco File (Continued from page 34)

mented, rather stiff and quite the opposite in spirit and style from the couples—only Hustle (sociologists and pop culture watchers who saw the Hustle as a positive sign, a move away from isolation and toward community or at least contact, will now have to deal with a simultaneous trend in another direction: a mass dance with no contact, not even face-to-face). In Boston, where the crowd was a mix from all the major clubs whose DJs were playing, the L.A. Hustle acted as a way of bringing everyone together on the dance floor, picking it up from each other. But it can be hazardous, as Richard Cromelin pointed out in his recent Rolling Stone piece on the L.A. disco scene, where he described the "sudden, militaristic surge of this block of 200 people 10 feet in one direction wreaking havoc on sitting-duck couples and soloists." The L.A. Hustle hit New York during the summer, much to my alarm, taking over increasingly larger segments of some already crowded dance floors. I think I may stay home until it either blows over or moves to football fields at halftime.

New records on the top 10 lists this week: **Ron Carter's** cool and refreshing version of **Cole Porter's** "Anything Goes" (5:26), the title cut from his forthcoming Kudu album, now out on a few advance pressings and due in the stores toward the end of the month . . . "Baby Face," an instrumental version of the pop standard, by the **Wing & A Prayer Fife & Drum Corps**, produced by **Harold Wheeler** and **Steve Schaeffer**, and **Wing & A Prayer's** first release since **Consumer Rapport's** monster, "Ease on Down the Road." The single, which sounds like a "Brazil" follow-up and could go just as far, should be available within the next week or two as a commercial 45 and a longer Atlantic Disco Disc . . . **The Reflections'** follow-up to "Three Steps From True Love," a strong, gospel-flavored single called "Love On Delivery (L.O.D.)" (Capitol), with a 4:50 disco version that is apparently very hot in Boston right now; I passed on "L.O.D." the first few times around but another listening clinched it for me, too . . . **Bottom & Company's** "Here for the Party" (Motown) is another record I overlooked at first but one which deserves the attention Joe Carvello is giving it at Mirage in Boston where he's listed it in his top 10; it sounds very much like **Buddy Miles**, hard and rocking . . . "Nowhere" by **Hokis Pokis** (Black Magic) is one of those small label items that pops up every once in a while and takes everyone by surprise; this one is very strong, with a feeling somewhere between **Crown Heights Affair** and **Blackbyrds**. All the above are recommended, pretty much in the order that they appear. Then there's "Volare," **Al Martino's** re-vamp of one of those "magnifico" Italian hits they're advertising on TV right now. The new version (produced by **Mike Curb** on Capitol) uses every disco readymade device to transform the song, but schlock prevails. In spite of this, the record is reportedly number one at the Montreal Record Center and is picking up everywhere. First "Exodus," then "Volare"—what next? How about a disco version of "Beer Barrel Polka"? Or, for the Bicentennial, "America the Beautiful"?

**Zulema's** new album, "R.S.V.P." (RCA), is also out now on advance pressings and picking up fast. David Todd from Adams Apple picked the first two cuts, "What Kind of Person Are You?" and "Half of Your Heart," for his top 10 this week—Zulema sounds alternately like **Patti LaBelle** and **Aretha Franklin** and better comparisons could not be made. The album's first single, already getting good response in Boston, is a version of **Brenda Holloway's** old "Just Look What You've Done," sharp and snappy, especially in its long album-cut length (4:04). Should be available commercially in a week or two.

**RECOMMENDED:** **The Miracles'** exceptionally powerful "Love Machine" (Tamla), taken from their new album and here in a Part 1 (2:55), Part 2 (4:07) format—Part 2 is pure dynamite, a **Jackson 5**-type production that rivals "Forever Came Today" and the best from Motown this year—a must; **Frankie Valli's** new "Our Day Will Come" (Private Stock), a break with producer **Bob Crewe** (who concocted the successful "Swearin' to God") and a move to the **Gloria Gaynor** sound in a deliciously ornate arrangement of the soul classic produced by **Hank Medress** and **Dave Appell** (long version: 5:40); and **South Shore Commission's** remake with almost identical production (here, as on the original, by **Stan Watson & Norman Harris**) of "We're on the Right Track" (Wand)—with a "disco version" of 4:50.

**CALENDAR:** **Touch of Class** will perform at the next New York Record Pool meeting, Monday, October 6 at 2 p.m.

## Avco Execs Launch New Product

(Continued from page 4)

distributors, Hugo & Luigi went to Detroit, St. Louis, Dallas, Los Angeles, San Francisco and Denver. Bud Katzel visited the Avco

Records distributors in Washington, Chicago, Cleveland, Atlanta, Miami, Memphis, Charlotte, Buffalo and Minneapolis.

# RECORD WORLD THE JAZZ LP CHART

OCTOBER 11, 1975

1. CHAIN REACTION  
CRUSADERS—ABC Blue Thumb BTS D 6022
2. MELLOW MADNESS  
QUINCY JONES—A&M 4526
3. WHAT A DIFFERENCE A DAY MADE  
ESTHER PHILLIPS w. BECK—Kudu 2351 (Motown)
4. PRESSURE SENSITIVE  
RONNIE LAWS—Blue Note BN LA452 G (UA)
5. FIRST CUCKOO  
DEODATO—MCA 491
6. THE CHICAGO THEME  
HUBERT LAWS—CTI 6058S (Motown)
7. M'STER MAGIC  
GROVER WASHINGTON, JR.—Kudu 2051 (Motown)
8. SATURDAY NIGHT SPECIAL  
NORMAN CONNORS—Buddah 5643
9. LIQUID LOVE  
FREDDIE HUBBARD—Columbia PC 33556
10. DON'T IT FEEL GOOD  
RAMSEY LEWIS—Columbia PC 33800
11. TWO  
BOB JAMES—CTI 6051S1 (Motown)
12. WATERBED  
HERBIE MANN—Atlantic SD 1676
13. SONG FOR MY LADY  
JON LUCIEN—Columbia PC 33544
14. THE BOY'S DOIN' IT  
HUGH MASEKELA—Casablanca NBLP 7017
15. TAKING OFF  
DAVID SANBORN—Warner Brothers BS 2873
16. EXPANSIONS  
LONNIE LISTON SMITH—Flying Dutchman BDL1 0934 (RCA)
17. PHENIX  
CANNONBALL ADDERLY—Fantasy 78003
18. TALE SPINNIN'  
WEATHER REPORT—Columbia PC 33417
19. COUNT BASIE JAM  
COUNT BASIE—Pablo 2310 712 (RCA)
20. JOE BECK  
Kudu 2151 (Motown)
21. A TEAR TO A SMILE  
ROY AYERS—Polydor PD 6046
22. SUN GODDESS  
RAMSEY LEWIS—Columbia KC 33195
23. STEPPING INTO TOMORROW  
DONALD BYRD—Blue Note BN LA368 G (UA)
24. BAD LUCK IS ALL I HAVE  
EDDIE HARRIS—Atlantic SD 1675
25. SUNEURST  
EDDIE HENDERSON—Blue Note BN LA464 G (UA)
26. THE CASE OF THE 3-SIDED DREAM  
IN AUDIO COLOR  
RAHSAAN ROLAND KIRK—Atlantic SD 1674
27. LISTEN TO THE CITY  
TIM WEISBERG—A&M SP 4545
28. CHASE THE CLOUDS AWAY  
CHUCK MANGIONE—A&M SP 4518
29. NATIVE DANCER  
WAYNE SHORTER—Columbia PC 33418
30. NO MYSTERY  
RETURN TO FOREVER Featuring CHICK COREA—Polydor PD 6512
31. SHABAZZ  
BILLY COBHAM—Atlantic SD 18139
32. VISIONS OF A NEW WORLD  
LONNIE LISTON SMITH & THE COSMIC ECHOES—Flying Dutchman BDL 1196 (RCA)
33. THE LAST CONCERT  
MODERN JAZZ QUARTET—Atlantic SD 2909
34. UNIVERSAL LOVE  
MSFB—Phila. Intl. KZ 33158 (Col)
35. BAD BENSON  
GEORGE BENSON—CTI 6045S (Motown)
36. MATCHBOX  
RALPH TOWNER/GARY BURTON—ECM 1056 (Polydor)
37. DISCOTHEQUE  
HERBIE MANN—Atlantic SD 1670
38. REINFORCEMENT  
BRIAN AUGER'S OBLIVION EXPRESS—RCA APL1 1210
39. THE WAY WE WERE  
WILLIS JACKSON—Atlantic SD 18145
40. CHAPTER 4: ALIVE IN NEW YORK  
GATO BARBIERI—Impulse 9303 (ABC)

# GOSPEL TIME

By IRENE JOHNSON WARE



to David Butler, 361 Livonia Ave., Apt. 10B, Brooklyn, N.Y. 11212; (212) 498-2104.

The **Celestial Chorus** of Greater Mt. Calvary U.F.W. Baptist Church, 878 Gates Avenue, Brooklyn, N.J. presented their annual friends and fellowship day, Sunday afternoon, October 5, 1975 at 3:30 p.m. The guest speaker is Rev. **Fabian Jenkins** of Somerset, N.J.

There is a new book, "Building Church Music Departments," by Dr. **R. M. Simmons**. This book can be helpful for pastors, directors, organists, presidents and members. You may order by writing to the Laymen Christian Leadership, P.O. Box 1048, Lexington, Kentucky 40501.

Magnifico Song Productions has published a new song, "Be Thou Healed;" with music and lyrics by **Don Trifiletti**. Free sheet copies are available upon request to all singers and record companies. They intend to move into the religious field very strongly and will have many new releases soon. Write for free sheet copies to Don Trifiletti, Magnifico Song Productions, 151 Gertrude Road, Mamaroneck, N.Y. 10543; phone: (914) 698-2117.

**Pat Jenkins** of HSE Records, Inc., 1707 Church Street, Nashville, Tenn. 37203, has announced the release of seven new records: "I Found A Friend," b/w "Save a Seat For Me," the **Mighty Gospel Singers**; God Squad—"You Don't Have a Ride" b/w "The Sinful Clan;" **Frederick N. Smith and The Gospel Creators**, "Give It Up" b/w "God Worked A Miracle;" and **Lonnie Riggins and the Freemont Travelers**, "A Dark Cloud Rising" b/w "Come On Holy Spirit." Albums include the **Gospel King Brothers**, "I'm Leaning on Jesus;" the **Whitestar Spiritual Singers**, "Time Has Made A Change;" and the **Gospel IQ's**, "Troubles of This World." For deejay copies write to Pat Jenkins.

**Albertina Walker** (Polydor) appeared at the National Baptist Convention of the U.S.A., Inc. in St. Louis, Missouri as guest of the Young People department. **Grace B. Taylor** of St. Louis is the music coordinator of the Young People department of the National Baptist Convention of the U.S.A., Inc.

PUSH Expo '75 theme, "Save The Family," is expected to draw the national attention that the themes have drawn since '72. The gospel program Sunday, September 28 at the Amphitheatre, featured Rev. **Clay Evans'** 1,000-voice choir, directed by Rev. **Milton Brunson**, **Charles Clency** and **Lou Della Evans Reid**, **Jessy Dixon**, the **Barrett Sisters**, **Alebertina Walker** and Rev. **Donald L. Parson**. The host of Jubilee Showcase on WSL-TV, **Sid Ordower**, was in charge of publicity. It was a job well done.

## Crosby, Brock Speer Named to Gospel Hall

■ NASHVILLE — The names of the late songwriter Fanny J. Crosby and singer-group manager Brock Speer of Nashville were enshrined in the Gospel Music Hall of Fame during the Dove Awards program Monday night in Nashville.

W.F. (Jim) Myers, president of the Hall of Fame, announced the name of Miss Crosby as the one selected from among six nominees in the deceased category. Accepting the award in her memory was George Shorney of Hope Publishing Co., in Chicago, the company that published most of Miss Crosby's more than 6000 compositions.

She was born in 1820 and died at the age of 95 in 1915 and had been blind since birth. Among

her most noted compositions were "Pass Me Not, O Gentle Savior" and "Blessed Assurance." Miss Crosby became the 16th member of the Gospel Music Hall of Fame enshrined in the deceased category.

Speer was the fifth person to be inducted into the Hall of Fame in the living category. He is celebrating this year, 50 years of singing gospel music, starting in 1925 with his parents the late G.T. (Dad) Speer and Lena (Mom) Speer. Both of them are members of the Hall of Fame in the deceased category. Since their deaths, Brock has served as manager of the singing group.

Speer is a former president (for two years) of the Gospel Music Association.

# RECORD WORLD THE R&B LP CHART

OCTOBER 11, 1975

1. IS IT SOMETHING I SAID?  
RICHARD PRYOR—Reprise MS 2227 (WB)
2. HONEY  
OHIO PLAYERS—Mercury SRM 1 1038
3. PICK OF THE LITTER  
SPINNERS—Atlantic SD 18141
4. KC & THE SUNSHINE BAND  
TK 603
5. AIN'T NO 'BOUT-A-DOUBT-IT  
GRAHAM CENTRAL STATION—Warner Bros. 2876
6. WHY CAN'T WE BE FRIENDS?  
WAR—United Artists LA411 G
7. AL GREEN IS LOVE  
AL GREEN—Hi SHL 32092 (London)
8. THE HEAT IS ON  
ISLEY BROTHERS—T-Neck PZ 33536 (Col)
9. PHOENIX  
LABELLE—Epic PE 33599
10. BOOGIE DOWN U.S.A.  
PEOPLES CHOICE—TSOP KZ 35254 (Col)
11. SPIRIT OF THE BOOGIE  
KOOL & THE GANG—Delite DEP 2016 (PIP)
12. STEPPIN'  
POINTER SISTERS—ABC Blue Thumb BTS D 602
13. WHAT A DIFFERENCE A DAY MADE  
ESTHER PHILLIPS w. BECK—Kudu 2351 (Motown)
14. SAVE ME  
SILVER CONVENTION—Midland Intl. BKL1 1129 (RCA)
15. THIRTEEN BLUE MAGIC LANE  
BLUE MAGIC—Atco SD 36120
16. IN THE CITY  
TAVARES—Capitol ST 11396
17. MELLOW MADNESS  
QUINCY JONES—A&M SP 4526
18. WATERBED  
HERBIE MANN—Atlantic SD 1676
19. INSEPARABLE  
NATALIE COLE—Capitol ST 11429
20. DON'T IT FEEL GOOD  
RAMSEY LEWIS—Columbia PC 33800
21. CHAIN REACTION  
CRUSADERS—ABC Blue Thumb BTS D 6022
22. NON-STOP  
B.T. EXPRESS—Roadshow RS 41001 (Scepter)
23. COME AND GET YOURSELF SOME  
LEON HAYWOOD—20th Century T 476
24. THAT'S THE WAY OF THE WORLD  
EARTH, WIND & FIRE—Columbia PC 33280
25. ODE TO MY LADY  
WILLIE HUTCH—Motown M6 838S1
26. CUT THE CAKE  
AVERAGE WHITE BAND—Atlantic SD 18140
27. FIRST IMPRESSIONS  
IMPRESSIONS—Curton CU 5003 (WB)
28. THE SOUND OF SUNSHINE  
SUNSHINE BAND—TK 604
29. FAITH, HOPE & CHARITY  
RCA APL1 1100
30. VISIONS OF A NEW WORLD  
LONNIE LISTON SMITH & THE COSMIC ECHOES—Flying Dutchman BDL1 1196 (RCA)
31. DREAMING A DREAM  
CROWN HEIGHTS AFFAIR—Delite 2017 (PIP)
32. BAD LUCK IS ALL I HAVE  
EDDIE HARRIS—Atlantic SD 1675
33. THE DISCO KID  
VAN MCCOY—Avco AV 69009
34. BAZUKA  
A&M SP 3406
35. BRAZIL  
RITCHIE FAMILY—20th Century T 498
36. EXPERIENCE  
GLORIA GAYNOR—MGM M3G 4997
37. GET DOWN  
JOE SIMON—Spring SPR 6706 (Polydor)
38. CITY OF ANGELS  
MIRACLES Tamla T6.33951 (Motown)
39. BEST OF MICHAEL JACKSON  
Motown M6 851S1
40. 2nd ANNIVERSARY  
GLADYS KNIGHT & the PIPS  
Buddah BDS 5639

## Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Violentamente, acaparando difusión y ventas; el quinteto de niños españoles **La Pandilla** (Cisne RAFF), trepó al primer lugar con el tema "El Alacrán." A pesar, de que varios conjuntos han cubierto rápidamente el número, la versión de **La Pandilla**, se extendió, arrolladoramente en todo el País, constituyéndose en el número de moda. ¡Felicitaciones para **Rafael y Raúl Ficachi!** Y su renovado equipo de ejecutivos (culpables de estos excelentes resultados) quiénes están demostrando capacidad en cada uno de sus cargos; como lo confirma el primer lugar que ocupa **La Pandilla** del sello Movie-Play español, representado con alto sentido profesional por Cisne RAFF en México.

**Aurita Castillo** (Peerless) y su Chambacú, continúa ascendiendo paulatinamente y con mucha fuerza... El discutido tema "Las Mariposas Locas," vuelve amenazadoramente a disputar el primer lugar; ahora en la versión de

**Mike Laure** (Musart), el cual se coloca además, entre los grandes vendedores del año, precisamente por las muchas ediciones que lleva agotadas, con "Las Mariposas Locas"... Otro hitazo de **Rigo Tovar** (Melody). Esta vez, con el tema "Te Tendré que Olvidar"... Muy buena la nueva producción de **Yolanda del Río** (RCA), en el que destaca "Llorar, Llorar, Llorar" del productor y compositor **Guillermo Acosta**.

Parece que **Raúl Vale** (Melody), por fin encontró el tema que lo puede convertir en estrella ñuquera; "Vivir Contigo" de su inspiración, recibe fuerte impulso en las emisoras de mayor rating de la capital, y las ventas, son ya considerables... Ratificando el comentario de mi columna anterior se lanzó con gran aceptación, las producciones de **Juan Pájaro** y **Amado Vargas**. Y desde que salieron ambos sencillos, inusualmente adquieren fuerza. **Juan Pájaro**, se luce con el tema "Si Te mando Flores," con excelentes  
(Continued on page 49)

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ La Industria discográfica Argentina se encuentra en el tope de su producción, no ya tan solo en cantidad sino en calidad de primera magnitud, motivo por lo cual los mercados foráneos se verán invadidos de nuevo por el producto argentino. Las inquietudes argentinas van "in crescendo" de tal manera que su influencia se hará sentir próximamente en todos los mercados. Creatividad es la palabra de orden en los estudios argentinos. El esfuerzo mancomunado de artistas, músicos y

empresas discográficas rendirá beneficios amplios siempre y cuando todas las medidas adoptadas por las empresas en relación con la pujanza llevada al exterior sean cumplidas. La radio argentina, diversificada por leyes gubernamentales, muestran una programación en extremo variada cubriendo desde el más puro folklore hasta las más modernas producciones. De aquí que se estén moviendo al unisono las nuevas grabaciones y las de catálogo. Radio Colonia, lanzando sus programaciones desde Montevideo, ha invadido el gran Buenos Aires, llevando en su programación un 100% de música moderna y foránea. De aquí que la juventud le esté prestando gran atención a esta programación. Agresividad, energía y profesionalismo es lo que más está abundando en la nación sureña. La inquietud de los artistas

en su interés de ser promovidos en el exterior está dando la solución al gran problema. O los catálogos se conceden al exterior en segundas opciones, se conceden solo por artistas determinados, o serán los propios artistas argentinos los que eliminarán ciertos territorios en cada nueva firma o prorroga de sus contratos. Las presiones son tan fuertes que las soluciones vendrán de inmediato.

Desde hace algunos años he venido diciendo que Brasil era un enorme gigante musical dormido. Bueno... ¡se ha despertado!... Con un mercado local que toma características millonarias, un

"boom" económico esplendoroso, una alegría contagiosa en el pueblo y una decisión de lanzar las producciones brasileñas en castellano,

a toda Latinoamérica, Brasil se proyecta como el más fuerte mercado productor latino. Con la característica especialísima de ser el único país del mundo en el cual las producciones en Inglés han sido cubiertas por el propio mercado, los artistas brasileños se sitúan nombres y apellidos ingleses robándose absolutamente la promoción concedida a intérpretes en este idioma. De aquí que al ser original en la creación, el producto brasileño en Inglés después de obtener ventas millonarias en la propia nación, está presto a invadir Europa y Estados Unidos. La calidad de producción no tiene nada que envidiarle a ningún productor del mundo y la creatividad en Brasil es absoluta. Un pueblo que es ritmo y música, llevado de la mano de una situación económica brillante hace un fuerte candidato para invadir a toda Latinoamérica con sus grabaciones en castellano y a Norteamérica en Inglés y Español. Los próximos meses irán determinando la postura de las empresas discográficas brasileñas, que han tenido que ir planeando y trabajando en sus estructuras a "doble velocidad" para poder acercarse lo más posible al constante desarrollo del país.

Fania Records nos anuncia la firma de **Larry Harlow** a un contrato de producción por un término de 5 años con su empresa productora Passing Clouds Music Inc. Larry producirá 12 long playings y 24 sencillos de su propia orquesta dentro de los próximos cinco años... Debutó **Charlie Palmieri** en Montreal, Canada, este mes. Su nuevo álbum  
(Continued on page 47)



Harlow y Masucci



Mario Pizzurno



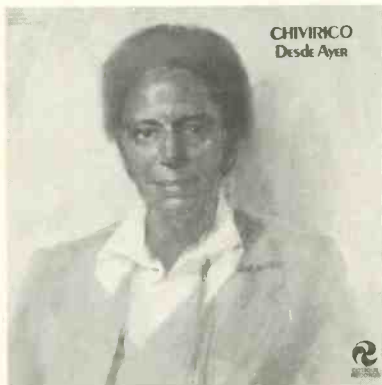
Eddie Palmieri



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# LATIN AMERICAN ALBUM PICKS

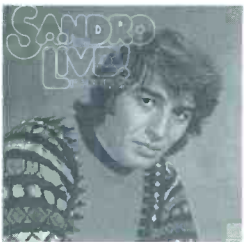


### SENTIMIENTOS—FEELINGS—DIME

SOPHY—Velvet LPV 1494

Con arreglos de Oscar Cardoso Ocampo y Jorge Calandrelli, vuelve Sophy con esta nueva grabación a acaparar ventas en la costa este. "Dime" ("Feelings") (M. Albert-T. Fundora), "Adentro Tuyo" (P. Fabini-Oscar Valles), "Simple Rutina" (M. Rivas-Chico Navarro), "Si, Si, Si" (Lolita de la Colina) y "Y Todavía te Quiero" (L. Leocata-A. Aznar).

■ With arrangements by Oscar Cardoso Ocampo and Jorge Calandrelli, Sophy is starting to move this new package. "Sin Mí" (Mario Clavel), "Libertad" (Julio Gutiérrez), "Crees que Canto por Tí" (D. Daniel) and "Despertarás Llorando" (D. Ramos-Chico Navarro).



### SANDRO LIVE IN PUERTO RICO

SANDRO—Mericana XMS 134

Grabación en vivo de temas muy populares de Sandro, tales como "Me Juego entero por tu Amor" (Sandro-Anderle), "Se te Nota" (Sandro-Anderle), "Te Propongo" (Sandro-Anderle), "Rosa Rosa" (Sandro-Anderle) y "Como lo hice Yo" (Sandro-Anderle). Se incluyen diálogos de Sandro.

■ Live recordings of smash hits by Sandro, such as "Me Juego entero por tu amor," "Se te Nota," "Volverán los Días" (Sandro-Anderle), "No, Mi Amor" and "Te Propongo." Included are several dialogues by Sandro.



### CON GUITARRAS

LUIS LEBRON VOL. 2—Ansonia SALP 1533

El bolerista puertorriqueño Luis Lebrón en un repertorio comercial y de pegue. Muy buen acompañamiento de guitarras en "El Chicle" (M. Torres), "Sabes que me Voy" (G. Venegas), "No como Ayer" (O. Rimax), "Ya ella Sabe" (José A. Jimenez) y "Sueño Fatal" (O. Rimax).

■ Puerto Rican bolero singer Luis Lebron backed by guitars in a very commercial package. "Tú lo quisiste" (H. Rodríguez), "En Bien de los Dos" (J. Quiñones), "Sabes que me voy" (G. Venegas) and "Un Recuerdo" (F. Díaz).



### MI BIEN AMADO/NO ME INTERESA

NILTON CESAR—Arcano DKL1-3308

Grandes arreglos y acompañamiento respaldan a Nilton Cesar de Brasil en temas de gran impacto. Muy buenos "Mi Bien Amado" (Antonion Queires-Monalisa), "No me Interesa" (Clayton-N. Cesar), "Es Mía" (Fernando Lona) y "Ven" (Cleide). Con grandes posibilidades "Milagro de la Vida" (Gabino Correa-Jean Pierre).

■ Superb arrangements and orchestration back talented Brazilian singer Nilton Cesar in an outstanding package. "Qué Tontería" (Clayton-Nilton Cesar), "Tú Llegaste" (P. Avila), "El Rio y yo" (Clayton-N. Cesar) and "Ven" (Cleide).

## Nuestro Rincon *(Continued from page 46)*

"Adelante Gigante" está obteniendo grandes ventas . . . Pacheco está terminando de grabar "El Maestro" que será incluido en su nuevo long playing próximo a editarse . . . El buen amigo Hugo G. Piombi, Ricardo Cabrera, ex gerente de ventas de CBS Argentina y la firma Feria Musical, distribuidora mayorista de la Ciudad de Cordoba, formaron la empresa discográfica T.K. S.R.L. en Argentina. Proximamente montarán su planta de prensaje con 12 máquinas y están en producción fuerte. La cantante venezolana Alexandra acaba de ser lanzada en Argentina con fuerte promoción por T.K. con el tema "Palomita Blanca" de Larry Moreno . . . Grabó Roberto Carlos en Buenos Aires a principios de mes, acompañado por un artista argentino que CBS ofrece como sorpresa en el próximo elepé del millonario artista brasileño . . . Mís más cordiales saludos a los fraternales Mario Pizzurno *(Continued on page 49)*



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## LEYVA

## SONORA

## SANTANERA

## ARTISTAS

## INVITADOS

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## ANTONIO

## MUÑIZ

## ANTONIO

## MARCOS

## LYDA

## ZAMORA

QUIERO VERTE A MI LADO  
ROBERTO CARLOS  
Español  
CYS 1439



CYS 1439



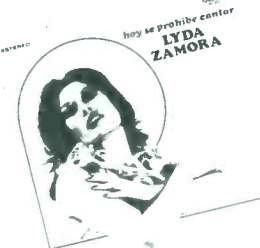
Raúl Abramzon  
CYS 1447



CYS 1443



CYS 1432



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# LATIN AMERICAN HIT PARADE

## Singles

### Mexico

By VILO ARIAS SILVA

1. **EL ALACRAN**  
LA PANDILLA—Cisne RAFF
2. **LLUEVE SOBRE MOJADO**  
CAMILO SESTO—Musart
3. **AMANDOTE**  
ROSALBA—Melody
4. **SE ME OLVIDO OTRA VEZ**  
JUAN GABRIEL—RCA
5. **CHAMBACU**  
AURITA CASTILLO—Peerless
6. **MARIPOSAS LOCAS**  
MIKE LAURE—Musart
7. **ME ESTA GUSTANDO**  
VICTOR YTURBE—Polydor
8. **TE TENDRE QUE OLVIDAR**  
RIGO TOVAR—Melody
9. **REFLEXION**  
LOS FREDDY'S—Peerless
10. **EL ESCLAVO**  
ANTONIO ZAMORA—EMI Capitol

### Brazil

By OLAVO A. BIANCO

1. **TAKE MY HEART**  
JACKY JAMES—One Way-To Tape
2. **I'M DOWN**  
THE HOLLIES—Polydor/Philips
3. **POKA**  
GILSON DE SOUZA—Tapcar
4. **RAIN AND MEMORIES**  
PAUL DENVER—Young/Fermata
5. **LOVIN' YOU**  
MINNIE RIPERTON—Epic/CBS
6. **I DON'T LIKE TO SLEEP ALONE**  
PAUL ANKA—United/Copacabana
7. **BRAZIL**  
RITCHIE FAMILY—Top Tape
8. **O TELEFONE CHORA**  
MARCIO JOSE—RCA
9. **O OURO E A MADEIRA**  
CONJUNTO NOSSO SAMBA—Odeon
10. **SO FIO DA VEIA**  
LUIZ AMERICO—Chantecler

### Bakersfield, Cal.

By KWAC (ALFREDO RODRIGUEZ)

1. **A TI MUJER**  
JUAN CAMACHO—Audio Latino
2. **TE QUIERO AMOR**  
JUANELLO—Caytronics
3. **COMO AGUA CLARA QUE CAMINA**  
MONTSERRAT—Parnaso
4. **QUE MAS DA**  
RICARDO CERATTO—Capitol
5. **NUESTRO AMOR, LO MAS BELLO DEL MUNDO**  
PATRICIA MARIA—Gas
6. **POR CULPA TUYA**  
KING CLAVE—Orfeon
7. **EL CUARTETAZO**  
HNOS. DE LA HOJA—Peerless
8. **MUJER**  
MORRIS ALBERT—Audio Latino
9. **TOTAL PARA QUE**  
PATRIZIO—Miami
10. **POR AMOR VIVIREMOS**  
CAPTAIN AND TENNILLE—A&M

### New York (Salsoul)

By JOE GAINES

1. **CUCALA**  
CELIA CRUZ—Vaya
2. **VAGABUNDO**  
EL GRAN COMBO—EGC
3. **QUE BIEN TE VES**  
CONJUNTO MELAO—TR
4. **UN AMOR DE LA CALLE**  
HECTOR LAVOE—Fania
5. **TEMA DE B'WAY**  
JOE QUIJANO—Coco
6. **LET'S DO THE LATIN HUSTLE**  
EDDIE BRENNON & THE B.B.S.  
UNLIMITED—Friends & Co.
7. **GUARARE**  
RAY BARRETTO—Fania
8. **SOY FELIZ**  
ISMAEL RIVERA—Vaya
9. **MADRE**  
TONY BABON—Rico
10. **LEJOS DETI**  
SABOR—Alegre

## Albums

### Brazil

By OLAVO A. BIANCO

1. **SAUDADE NAO TEM IDADE**  
DIVERSOS—Som Livre/RCA
2. **DE UM CHEGA NA TRISTEZA**  
ODAIR JOSE—Polydor/Philips
3. **DISCOTECA "HIPPOPOTAMOS"**  
DIVERSOS—Som Livre/RCA
4. **HORIZON**  
CARPENTERS—A&M/Odeon
5. **ARGUMENTO**  
PAULINHO DA VIOLA—Odeon
6. **CACA A RAPOSA**  
JOAO BOSCO—RCA
7. **O INCOMPARAVEL**  
LINDOMAR CASTILHO—RCA
8. **BRAZIL "SOM 75"**  
BENITO & SEUS CONVIDADOS—  
Copacabana
9. **ATE QUE ENFIM**  
AROLD SANTOS—Top Tape
10. **CAPTAIN FANTASTIC**  
ELTON JOHN—Young/Fermata

### Mexico

By VILO ARIAS SILVA

1. **TE TENDRE QUE OLVIDAR**  
RIGO TOVAR—Melody
2. **LLUEVE SOBRE MOJADO**  
CAMILO SESTO—Musart
3. **MARIPOSAS LOCAS**  
MIKE LAURE—Musart
4. **SE ME OLVIDO OTRA VEZ**  
JUAN GABRIEL—RCA
5. **CHAMBACU**  
AURITA CASTILLO—Peerless
6. **TIEMPO**  
MUNIZ/JOSE JOSE—RCA
7. **ME ESTA GUSTANDO**  
VICTOR YTURBE—Polydor
8. **POR QUE NOS DIJIMOS ADIOS**  
DAVE MacLEAN—RCA
9. **QUE MAS DA**  
RICARDO CERATTO—EMI Capitol
10. **MI CORAZON LLORO**  
KING CLAVE—Orfeon

## Record World en Argentina

By JORGE MONTES

■ Nuestro país vive en estos días un momento dramático. Claro que todos comen y por ahora solo se vive en las páginas de los diarios, en sus funestos titulares sobre devaluaciones, carestía y otras yerbas. Argentina está como esos bancos apestillados por un rumor de quiebra, al cual acuden frenéticos los inversores arrasando con sus ahorros y logrando tal vez así la quiebra real. Aquí, la desesperación se concentró en torno al dólar, como hubiera dicho Discépolo en algún tango: ¡El dolar reemplazó a Dios!. Nuestra industria del disco es quizás una de las más importantes para lograr resarcir al país de tanta pérdida provocada por la desesperación, la espesa burocracia y la ausencia de estímulo y de conducción.

Nuestro país coloca a sus cantantes en toda América. Los esfuerzos de las empresas nacionales y las multinacionales son heroicos. Nuestros arregladores, músicos, intérpretes y toda la clase en general funciona a todo reloj. El movimiento es de luchar estoicamente con todo lo que tenemos a nuestro alcance. Los estudios de grabación en Argentina han llegado a un punto de superación que no es nada fácil lograr un sonido que aventaje al de Argentina. Hemos luchado todos estos años con una fe en nuestro presente y una seguridad absoluta en nuestro porvenir. Hemos logrado triunfos rotundos en toda Latinoamérica y Estados Unidos con nuestros intérpretes y nuestro esfuerzo que desde hace años ha sido reemplazado por la aceptación de nuestro producto por países que han tendido su mano agradable hacia nuestro esfuerzo evolutivo musical.

Ahora más que nunca necesita

Argentina de la ayuda de la radio internacional, de sus distribuidores foráneos, de sus amigos. No se cesa de trabajar en nuestro país en la confianza absoluta del triunfo constante, pero ¿qué está pasando en estos momentos con nuestras producciones en el exterior, sobre todo en el territorio norteamericano, donde nuestros intérpretes han logrado éxitos fantásticos recientemente? . . . ¿qué pasa con el lanzamiento de nuestros catálogos de folklore, tango y otras yerbas nacionales? Y no es que quiera hacerme el Gardel con aquello de "golondrinas de un solo verano con ansias constantes de un cielo lejano," pero creo que no es necesario que nosotros nos pongamos a explicar con la máquina de escribir a los ejecutivos de los sellos que nos representan en el exterior la diferencia que existe entre el tango auténticamente rioplatense de Anibal Troilo, Carlos Sarli, Julio de Caro, Osvaldo Fresedo y los otros cien mil que nos enorgullecen y ese tango circense que el finadito Valentino se inventó para su propio lucro. Que los músicos europeos y yanquis lo hayan tomado mandándose un tango a la europea con el cual pudieran gambetear las regalías correspondientes a nuestros grandes del Tango, para enviarlas a su propio bolsillo, es un cantar. Pero que sigamos cerrando los ojos a este fenómeno no se puede permitir en lo adelante.

Ya no puede existir la posibilidad de una marcha atrás forzada. Nuestros talentos trabajan más arduamente que nunca. La creación en Argentina de nuestros compositores y músicos no puede detenerla nadie. El consumo de nuestros propio producto na-

(Continued on page 49)



victor yturbe  
pirulí



su gran éxito

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su más reciente grabación  
NO VUELVO CONTIGO

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## Nuestro Rincon (Continued from page 47)

de RCA Argentina y **Fabian Ross**, exitoso productor independiente en Argentina y Brasil . . . Mi más brillante felicitación va para **María Teresa Colino**, Coordinadora de los Deptos. de Mixing y Edición de RCA Argentina. María Teresa lleva 29 años trabajando en RCA, o sea desde el 19 de Noviembre del 1946 y jamás ha faltado un día a su trabajo. ¡Abrazos! . . . Actuó **Eddie Palmieri** para las prisioneras en la Cárcel de Mujeres en Riker's Island. Eddie llevó consigo a algunos de los más talentosos músicos de Nueva York. Ellos fueron, **Victor Paz** en la trompeta, **Ronnie Cuber** en el saxo, **Chuck Lopez** en el bongo, **Nick Marrero** en los timbales, **Cachite** en la conga, **Joe Santiago** en el bajo y **Carlos Santos** como vocalista . . . Y ahora . . . ¡Hasta la próxima!

The Argentinean record industry is at the peak of production and quality, and that's why all the international Latin markets will be heavily exposed to Argentinean product very shortly. Creativity is the word of the day in Argentina and the united efforts of artists, musicians and record companies will render high dividends to everyone involved. Argentinean radio is programming, as per government regulations, folklore and modern music which is moving general catalogue product and modern music as well. Radio Colonia, based in Montevideo, capital of Uruguay, near Buenos Aires, is the choice of many youngsters because this strong radio station is programming modern and foreign music on a 100 percent basis. Argentinean recording studios equal any others in the industry. Professionalism, aggressiveness and stamina are moving the whole industry, creating, in a way, a problem that will be easily solved by its own development. Either Argentinean recording companies grant the exploitation of their catalogues on a second choice basis, on an artist-by-artist individual contract or their own Argentinean artists will solve the crisis, leaving certain territories free when signing new contracts in order to grant the rights to release their recordings to specific companies which could guarantee them promotion in certain foreign countries. This movement has already started and will keep increasing in number since Argentinean artists and musicians deserve a place in the international market. Pressures upon the matter are so heavy that the solution will come immediately. There are certain territories in which the licensees of Argentinean product are either doing nothing to promote the artists or too little. And Argentina is constantly creating.

For several years I have been mentioning the fact that Brazil was a sleeping musical monster. Well, now it is awake and kicking. With a tremendous local market, which numbers in the millions, a fantastic economic boom in the country and a contagious happiness in the streets, Brazil is now producing in Spanish for all the Latin markets. Studio quality is top class. Brazilian musicians are talented. Arrangers, singers, executives—everybody is ready to go. In a country constantly developing and enlarging its power, recording companies had been forced to rush themselves in order to stay as close as possible to the enormous growth of their own country. Several years ago, recordings in Spanish were successful in Brazil. Today they mean nothing. English is the language. Licensees of English and American product had a rich moment in Brazil recently, since sales figures are pretty close to their own American market. Then, Brazilian producers and companies initiated a cycle in which they started to name their artists, musicians, composers and producers with American and English names and nicknames, creating smash successes out of Brazilian artists covered by that magic touch of being foreign. Their pronunciation of English with no accent at all, their arrangements and the work of great musicians created the whole base for the new phenomenon. Local performers are gaining more and more popularity and by the same token, foreign artists are losing the market. On the other hand, Brazil just started to export their productions, ones directed to Latin America in Spanish, and others directed to Europe and the States in English. Brazil is here!

Fania Records announced the signing of **Larry Harlow** to a five-year exclusive production agreement with his company, Passing Clouds Music, Inc. Larry will deliver 11 lps and 24 singles from his own **Orchestra Harlow** over the next five years . . . **Charlie Palmieri** debuted in Montreal, Canada, where "salsoul" is starting to flourish. His album, "Adelante Gigante," is moving nicely . . . **Pacheco** is in the studio recording his new release, "El Maestro." The lp has long been awaited by salsa fans . . . **Hugo G. Piombi** and **Ricardo Cabrera**, former sales manager of CBS, Argentina, and Feria Musical, a strong wholesaler in Cordoba, recently formed their own recording company, T.K. S.R.L., in Argentina. Their first release, "Palomita Blanca" (Larry Moreno), by Venezuelan singer **Alexandra**, is being heavily promoted in the area . . . **Roberto Carlos** from Brazil just recorded in Argentina. CBS of Argentina is preparing a surprise release since he cut an album

## Eddie Palmieri Forms Management Company

■ NEW YORK — Eddie Palmieri has formed his own management company, called Mothers Latino. The company will be run by Ida Palmieri and Nancy Rodriguez Luciano.

### Business Interests

Although most of their time will be devoted to Palmieri's special business interests, they will be listening to new Latin groups with the intent of handling other acts in the future.

Nancy Luciano's background

includes time she spent as producer of the "Latin Roots" radio show when it was broadcast over WRVR-FM. She presented the first major outdoor Latin concert to take place in New York, in Central Park, in the summer of 1970, and also produced a concert with Eddie Palmieri last May at Town Hall.

Mothers Latino is located at 1501 Broadway, New York, N.Y. 10036. Phone number is (212) 730-7702.

## En Argentina

*(Continued from page 48)*

cionalmente nos da alegrías. La aceptación y trabajo profundo a favor de las producciones Argentinas en el exterior por las empresas que nos representan es algo digno de agradecer. Pero, Argentina no puede recibir en estos momentos excusas de algunas empresas que nos representan integramente en el exterior. Nuestros artistas comienzan a liberarse en gran grado de sus contratos como exclusivos en algunos territorios en los cuales se ha comprobado la apatía absoluta y la ausencia total de respaldo a ellos. Y el movimiento va "in crescendo." No podemos permitirlo y no lo aceptaremos por el respeto que merecemos en el mercado internacional. Y muy a pesar nuestro, tenemos que reconocer que el área que más nos está demostrando flaqueza y en la cual se manifiesta una ausencia absoluta de nuestros intérpretes de los "rankings" es en Estados Unidos. Nuestros éxitos se copian por artistas locales y nadie hace nada por evitarlo. Nuestras producciones se pierden entre escritorios y papeles corroídos por el desinterés o la mala fé. Y esto es algo que Argentina no puede permitirse hoy. Nuestros catalogos, sí mal atendidos, tendrán que ser repartidos entre empresas independientes que de verdad se ocupen de su promoción y distribución, porque de otra manera nuestra industria habrá comprometido con firmas estériles nuestro futuro en el exterior. ¡Y no podemos permitirnos ese lujo!

## En Mexico

*(Continued from page 46)*

arreglos del maestro **Armando Patrono**, y lo mismo sucede con **Amado Vargas** y "La Cama Vacía." Pero, como ocurre siempre con los nuevos intérpretes, como en este caso, son desconocidos en México, necesitan el impulso y el apoyo del sello grabador; ojalá, Orfeón -al cual pertenecen- corrija errores de promoción, emiende sistemas absurdos en distribución y lo que es más urgente, reemplace ejecutivos que públicamente le están haciendo un daño terrible, por su falta de calidad moral, que perjudica directamente al elenco artístico.

### Elio Roca

Sin tener los números fuertes, que interpretaba en su anterior temporada, **Elio Roca** contando con el respaldo de Polydor, mantuvo su imagen de artista estrella, en su reciente visita y dejó colocado el antiguo tema "Sigamos Pecando" de Benito de Jesús. ¡Felicitaciones para **Elio**, y también merecidamente para el equipo humano de Polydor!

**Vidy** y el niño **Martincito**, intérpretes de "Podemos ser Felices," tema que desapareció de las estaciones radiales más rápido de lo que se esperaba; realizarán una serie de actuaciones en México, para finales del año, teniendo como escenario, el popularísimo teatro Blanquita . . . Confirmando, que es uno de los grandes en el género tropical, **Eduardo Nuñez** (Cisne RAFF), surge con muchas posibilidades con la "Cumbia del Sueño."

with a very famous Argentinean performer. That's good! . . . Our deepest regards to **Mario Pizzurno**, from RCA Argentina and independent producer **Fabian Ross**. He was an excellent chaperone and guide for this writer in Argentina . . . If somebody deserves credit, that is **María Teresa Colino**, mixing and editing coordinator for RCA, Argentina. She had been with RCA since November 19, 1946; 29 years with the company and the most important fact about it is that she never had been absent—not even a day without reporting to work . . . **Eddie Palmieri** took along some of the top Latin musicians in New York when he performed for women prisoners at the Women's House of Detention at Riker's Island on September 18th. They included **Victor Paz** on trumpet, **Ronnie Cuber** on sax, **Chuck Lopez** on bongo, **Nick Marrero** on timbales, **Cachite** on conga, **Joe Santiago** on bass and **Carlos Santos** as vocalist . . . And that's it for the time being!

## CLUB REVIEW

### Caravan Rocks The Starwood

■ LOS ANGELES — Another dimension in rock string sections was introduced by Caravan (Janus) at the group's recent showcase at the Starwood. Their string effects were supplied by electrified violist, Geoff Richardson, also an accomplished flautist, riveted in the jazz rock idiom.

The opening tune of the set attended was "Have You Heard My Story." Delicate, intricate phrasing interspersed with the nimble electric piano of Dave Sinclair was punctuated by thin, precise tufts of jazz with surprising dips into more mainstream rock. The drummer, Richard Coughlin, a refugee from the Canterbury Sea Cadet Corp. Band, played with a reserved vigor. Lifting, clean, short rhythms combined with high-pitched harmony of voice. The whimsical vocals of Brad Pye highlighted.

The group played featured music from their new album titled "Cunning Stunts."

The curtain raisers, Stray, went

## CLUB REVIEW

### Flo and Eddie Deliver Music Plus

■ NEW YORK—The golden arches of rock 'n roll, Columbia artists Flo and Eddie (a/k/a Mark Volman and Howard Kaylan) opened at the Bottom Line last Monday (29). The glitter covered duo hurtled on stage accompanied by strobe lights and insect repellents. In the flashing confusion the overweight, overdressed rockers looked like a remake of Rodan vs. Mothra. But off with their masks and down to business.

At their best, Flo and Eddie are the schizoid kings of rock. Their top 40 sense is remarkable. Volman and Kaylan still have the voices that made the Turtles such a successful act 10 years ago. Joined by the Hudson Brothers, they belted out an incredibly harmonic and full version of "Happy Together." "You Showed Me" and "Let Me Make Love To You" are in the same emotional zone as most Beach Boy ballads, but Flo and Eddie deliver them with conviction.

Then there is the Mr. Hyde side. Flo and Eddie can turn their top 40 American dream into an Alice Cooper nightmare. Kaylan displays little phallic sobriety singing "The Pop Star Massage Unit" and "It's Kama Sutra Time." The four-letter words flow in a Niagara of obscenity. Obscenity, not pornography, because Flo and Eddie have redeeming social value by virtue of their hilarity.

(Continued on page 53)

straight into unknitting the panels of the Starwood with their tough rock sounds. The marauding group sent those trying to dance into spasms. The England-based group is currently touring the U. S. for the first time and if the Starwood response is at all indicative, they may well develop into a major performing act.

Michael Wineland

### Browne Plays Benefit

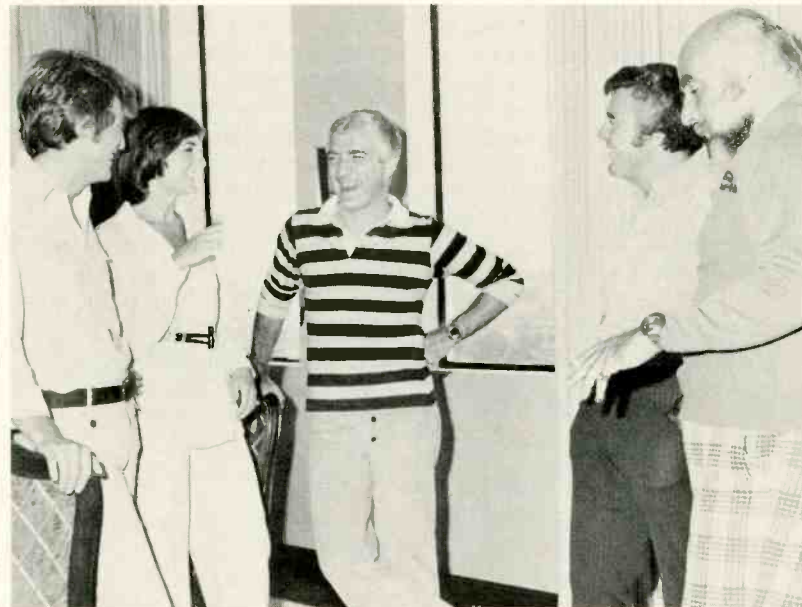


In a recent benefit to aid the financially troubled Main Point, a club in Bryn Mawr, Pa., Asylum recording artist Jackson Browne played to SRO audiences for six nights. Joining Jackson for the run was David Lindley, Jackson's long time musical companion. All income from the performances went to the club. Shown here opening night are, from left: Jackson Browne; Bill Scarborough, owner of the Main Point; and David Lindley.

### Audiofidelity Signs Goodness

■ NEW YORK — Herman D. Gimbel, president of Audiofidelity Enterprises, has announced the signing of the rock group Goodness to an exclusive recording contract. The group has been together for two years with the individual members having recorded and toured previously.

### Pat Hollis to Tom Cat



Tom Catalano (center), president of Tom Cat Records, is pictured at the signing of the label's newest artist, Pat Hollis. On Pat's left is executive vice president Dan Crewe. On Catalano's left is VP of marketing Sal Forlenza and next to him Mauro Poveromo, assistant to the president.

## Who In The World:

### Austin Roberts Brings Happy Ending To Private Stock's First Year Success

■ NEW YORK — With "Rocky," his first recording in two years in the *Record World* top ten this week, and with Private Stock Records behind him, Austin Roberts has re-committed himself to the performance side of a career that in less than ten years has spanned every creative aspect of the music business.

As a writer, Roberts has penned material for top artists including Sonny & Cher, the Osmond Brothers, Grass Roots, the Partridge Family and Vikki Carr, among others.

He's written tunes for hit Saturday morning cartoon shows ("Skooby Doo" and "Josie and the Pussycats"), jingles for radio/TV commercials (Yamaha "Summer Olympics" and Coty "Sweet Earth Perfume") and theme songs for four feature movies. He has also written three musical plays, one of which is now being prepared for a '76 Broadway opening.

As a singer, Austin was first successful as lead vocalist for an L.A. based group called Arkade, who hit with "Morning of Our Lives" in 1969.

During the writing years, which came next, Austin kept his vocal chords in tune with "ghost"

### Gold Orlando & Dawn

■ NEW YORK — Clive Davis, president of Arista Records, has announced that "Tony Orlando & Dawn/Greatest Hits" has been certified gold by the RIAA.

stints on several hit records and on some of the "Skooby Doo" segments.

In 1972 and '73, Roberts devoted most of his time to singing. He had a top thirty single with "Keep On Singing" and a top ten disc with "Something's Wrong With Me." For the past two years he has spent his time writing and producing.

Now, with "Rocky," Austin Roberts' tried appeal is generating a committed following that could spell superstar.

To Private Stock Records, "Rocky" represents the fourth time since the label was founded by Larry Uttal one year ago that the company has hit the top of the charts.

Private Stock garnered gold within six months of operation with Frankie Valli's single, "My Eyes Adored You" and went top five with Valli's follow-up hit, "Swearin' To God." The company received its second gold disc with recent certification of "Mr. Jaws" by Dickie Goodman.

Sixteen additional chart singles and two chart albums were logged by Private Stock in its first year. Two chart records in England, including top 10 status for "My Eyes Adored You" are indicative of the highly developed international capability that is a hallmark of Uttal's operating technique.

New product from Private Stock includes "The Other Woman," a Snuff Garrett produced single by Vicki Lawrence, which reunites the three principals who previously joined forces on Ms. Lawrence's million-selling record, "The Night The Lights Went Out In Georgia;" and the American debut of singer/songwriter Peter Skellern with "Hold On To Love," recently in the top 10 on the U.K. charts. Singles by Bergen White ("Have You Taken A Good Look Lately"), Dede Warwick ("This Time May Be The Last Time"), Wayne Carson ("Liberated Woman"), Sandy Rhodes ("Train") and the Mob ("I Can't Stop This Love Song"), are also generating activity.

Recently released Private Stock albums include packages by the Mob and by Jinx Alexander, both new acts.

"Private Stock, in its first year, has come to have a very special and distinct position in the international record marketplace," Uttal said. "We intend to build on that as we go forward to create a major independent label with a flow of hits worldwide."

# At Musexpo '75 ...



Pictured at the recent Musexpo '75 convention held in Las Vegas are, top row, from left: Ariola-America's Howard Stark, RW's Suzie Neilen, and Monti Leuftner and Jay Lasker of Ariola-America; Sam Stolon and Sam Goody of Sam Goody's with Ms. Neilen; RW publisher Bob Austin with Misa Watanable of Watanable Music; Victor Japan's A. Torio and Shinko Music's Kusano. Middle row: New York Times Music's Irv Lichtman and Murray Deutch, Musexpo president Roddy Shashoua, Judy Hicks,

John Davies and Don Shain—all of New York Times Music; Delite Records' Fred Floto with Bob Austin; Mindy Austin, Mrs. Joe Vigoda and Joe Vigoda—Stevie Wonder's attorney. Bottom row: Avco Records' Hugo and Luigi, Mrs. Austin and Mr. Torio; T.K. Records president Henry Stone with Bob Austin and T.K.'s Norm Rubin; Original Confidence president and publisher Soko Koike, Shashoua and OC international manager M. Yuasa.

## Dialogue (Continued from page 38)

I think, stopped him from having hot records until only recently. Johnny Cash would be another good example. Johnny Cash had his own television show and immediately had several records cross over and become hits. As soon as the television show was on for a while, the programmers stopped playing Johnny Cash records and to this day, he hasn't been able to cross his records over successfully, although he still sells very well to a country audience. The closest thing to an exception to this rule that I can think of would be Andy Williams, but Andy's record audience is buying albums from his catalogue, not singles.

**RW:** What do you see as your responsibility as a personal manager?

**Leffler:** It may sound trite, but management is really a team effort and it's a matter of organizing all the components necessary to an act's success. I manage a young group, for example, called Juice Newton and Silver Spur, who released an album on RCA this August. I took their tapes to a major agency and, as you know, major agencies will generally not sign unknowns. They became excited though, and they wanted to represent this girl and the group because they are that good. That has enabled me to do the following: The group needs a keyboard player, a pedal steel player and a drummer to reproduce the sound of their albums. They don't have the money and aren't able to hire somebody and RCA couldn't help out, realistically, unless there were things that could be beneficial to the album's sales, in other words, work. So I went to the agency and asked them to find some work for September and October which they have done, so hopefully, RCA will help us out in getting the band together, which will enable them to go out and play. If the group is successful, everybody will have shared in helping to develop the group and everybody will benefit by it. That's an example of how management can utilize the various components that have to go into an act's development.

**RW:** What criteria do you use in deciding whether to represent an act?

**Leffler:** At first, it's on a human basis. It's a question of whether or not I think I can work with them as people, whether they'll respect my decisions and my respect for their talent. Beyond that, it's a matter of what their music is like and whether they can perform their music and that's very important to me. I wouldn't want to work with an act that can only go out on stage and lip-synch their records; I enjoy working with entertainers. Luckily I'm involved with the lives of two different groups who are all coming from a different segment of the music world. They have one thread of consistency and that is that they're real performers and they're very exciting. If you study the history of our business, you'll find that the artists who have become giants have all been excellent performers as opposed to people who just stand there and sing their records. There are a few exceptions, but the performers are the ones that last.

**RW:** What do you think motivates a client to work with a specific personal manager?

**Leffler:** When an artist is looking for a personal manager, he may be aware that somebody has been able to do a job for another artist and may be able to do the same job for him. A lot of it is sitting down and seeing whether your ideas are compatible. Most artists realize that, just as I couldn't get up and sing before an audience, they can't go in and talk to twenty agents a day or a record company's personnel. It comes down to a matter of trust.

**RW:** What determines the success of an artist-manager relationship?

**Leffler:** The most important thing to keep in mind is that I'm nothing without the talent that I represent. As I've said, I can't go out and perform; only the artist can do that. I could be the greatest manager in the world and if the acts I manage didn't have the talent, I couldn't do the job for them. I like to think, then, that it all starts and ends with the act's talent but along the way, I hopefully can offer guidance and help them utilize their talents to a greater degree than they might do by themselves. ☺

## CANADA

By LARRY LeBLANC



■ TORONTO — New **Charity Brown** single for A&M Records is "Saving All My Love," produced by **Harry Hinde** . . . **McKenna-Mendelson Mainline** has returned with an lp on Taurus titled "No Substitute" . . . **Rush**, just finishing touring Canada with **Nazareth**, has released a new lp on Mercury titled "Caress of Steel" . . . **Cliff Edwards** in Nashville this week for talks with country record reps . . . Australian country group **The Hawking Bros.** are in Canada for a number of bookings, including

London (Sept. 15-21), Ottawa (22-4), Owen Sound (6-11) and Listowel, Ont. (20-25).

Publisher **Ben Kaye** has announced the combined signing of **Joey Gregorash**, Jay Nine Music and Dollar Bill Music to a long-term pact . . . Champlain Productions Ltd. of Montreal has acquired the sophisticated six-camera TV mobile Supertruck from Editel . . . CPI touring **Sha Na Na** in Ontario Oct. 18-27 with **Shooter** . . . The fourth **Bobby Edwards** lp has been released by The Canadian Talent Library, titled "Guitars, Guitars."

**Lee Farley** has resigned his position of vice president, merchandising at Quality Records to take over as general manager of CTI Records of Canada Ltd. **Gene Lew** has taken over the position of director of national promotion at the company, and **Dominic Posorino** has been appointed Ontario promotion manager . . . IPC Ltd. recently brought the **Preservation Hall Jazz Band** to Spokane and Vancouver for two concerts . . . Newly-formed Overnite Productions has released its first single on the Axe label, titled "Beauty Skool Dropout," by **On The Rocks**.

(Continued on page 53)

## GERMANY

By PAUL SIEGEL



■ BERLIN — Germany's top discotheque entrepreneur, **Klaus Quirini**, will hold a "Gala Night" in Aachen this October. The affair will fete Quirini's German Discjockey Discotheque and Discotheque Owners Organizations (DDO & DDU). These organizations release the national charts for the German discos, which are frequented by an average of 1,300,000 people of all ages each week. The "Gala Night" will be attended by prominent members of the German record, radio, TV and publishing industries. Just recently, Germany's music trade magazine, Musik-Informationen, had Klaus Quirini as their "Portrait of the Month." The address of the DDO (DJ Organization) is Klaus Quirini, Augusta Strasse 10 . . . 51 Aachen, Germany; phone: 0241/505953.

Attorney turned music publisher **Alfred Schacht** has Germany's top single, "S.O.S.," by **ABBA** on Polydor . . . A fast rising hit is "Wenn Die Rosen Erbluhen in Malaga" by **Cindy and Bert** on BASF . . . RCA is showing action with "Action" by the **Sweet**.

The **Reimund Hess Chorus** has received favorable notice for their album "Andere Lander, Andere Leider" (Other Lands, Other Songs) on Ariola . . . CBS has a winner with "99 Miles From L.A." by **Albert Hammond** . . . Intercord has a hit with **Oscar Klein's** "Picking the Blues Vol. 1" . . . Concurrent with the showing of old **Elvis Presley** movies on the American Army television channel is the high sale of RCA's "Elvis Forever" album.

Recordings by the late Professor **Robert Stolz** of music by **Johann Strauss** to commemorate the Waltz King's 150th birthday are being readied for release . . . **Julian** and **Jean Aberbach** sold their publishing firm to the amazement of industry leaders . . . **Dieter Protzel** has a new label called Red Point . . . **Dean Martin's** Celebrity Roast is an extremely popular TV show around Germany . . . **Rudiger Piesker**, RIAS programmer in Berlin, is planning an exciting "RIAS Parade" show in the Deutchandhalle, Berlin.

## ENGLAND

By RON McCREIGHT

■ LONDON — **Rick Wakeman** has just left for his 14th nationwide tour of America. Wakeman is also featured on the **Strawbs'** next A&M album, "Nomadness," and they are also Statesbound.

**Justin Hayward & John Lodge—Bluejays**—are set for their first British tour, which opens on November 16th at the Birmingham Hippodrome. Several college dates are included on the schedule, and the one London concert is at the Hammersmith Odeon on November 25th. Joining the duo, which is promoting a new single, "Blue Guitar" (Threshold), are **Mel Gally** (guitar) and **Dave Holland** (drums), both formerly with **Trapeze**, as well as three string players featured on the album: **Jim Cocky**, and **Tim and Tom Tompkins**. Arista's major launch group, **Max Merritt & the Meteors**, are making good headway with their **Del Newman** produced "A Little Easier" album, which will be aided further by their appearances on the forthcoming **Leo Sayer** tour, commencing October 1st. **Baker-Gurvitz Army** will be promoting their album on the road from October 10th through November 2nd when they play the New Victoria, and the **Sutherland Brothers & Quiver** were last minute support at **Dave Mason's** gig at the Hammersmith Odeon on September 29th, interrupting their first album sessions for CBS. **Paul Simon** is due to visit in December for concert dates, including three nights at the Palladium on the 11th, 12th and 13th.

Classically routed harmony group the **King's Singers** were backing up **Greg Lake's** solo album, being cut at Advision Studios, following work with several other rock personalities, including **Colin Blunstone** and **Miki Anthony**. The Singers have also completed eight albums for EMI during the past two years in their own right and have even found time to tour the country extensively, playing to full houses in theaters everywhere. **David Essex** has just completed production on the **Real Thing's** Pye single, "Whatch Out Carolina," while his producer, **Jeff Wayne**, works on **Tony Christie's** next for MCA.

Phonogram has signed former **Family** men **Roger Chapman** and **Charlie Whitney**, now known as **Streetwalkers**, after their album of the same name. Also in the band are guitarist **Bobby Tench**, ex-**Blossom Toes** vocalist **Niko** and bass player **Jonathan Plotell**. Warners' latest acquisition is London band **Glyder**, which debuts with **Buddy Holly's** "It Doesn't Matter Anymore," while other new signings through their deal with **Mike Curb**, the **Four Seasons**, have already hit with "Who Loves You."

The **Bay City Rollers** live "satellite" appearance for American TV ended in chaos with most of the invited audience storming the stage and knocking one Roller unconscious. The group also taped an hour-long special at London Weekend Television studios where a ban has been imposed on BCR fans attending any future shows.

Transatlantic Records' managing director **Nathan Joseph** has announced two major appointments following their merger with the Granada TV group. **Jack Boyce** becomes general manager of the record division after three years as Pye marketing manager and a shorter period with RCA in the same capacity. **Graham Churchill** leaves Essex Music to become professional manager of Transatlantic's Heathside Music, where **Alan Paramor** joins him as administration manager since the company acquired Lorna Music, which he operated for several years. **Pierre Tubbs** has been signed by United Artists for writing, producing and publishing after working for six years with UA as head of creative services in which he will still be involved as consultant. Phonogram's **Betty Burns** has been promoted to the a&r division as assistant to **Nigel Grainge**.

Star single of the week is the follow-up to "Don't Throw It All Away" by **Gary Benson**, his own title, "You" (State), which bears no relation to the **George Harrison** song of the same name. Another strong contender for both sides on the Atlantic is **Allan Clarke's** "Born To Run" (EMI), which coincides with the re-release of the **Hollies'** "Long Cool Woman" (EMI), written, played and performed by Clarke. **Bee Gees'** album cut, "Nights On Broadway" (RSO), gives them another strong single, and **Olivia's** next is "Something Better To Do" (EMI). The **Baker-Gurvitz Army** album, "Elysian Encounter" (Mountain), has potential, and equally interesting is highly respected musician **Mike Gibbs'** "The Only Chrome Waterfall Orchestra" (Island).

## Flo & Eddie (Continued from page 50)

What other act would prominently feature a stuffed dolphin named "Son of Quint" being thrown through hoop of fire? What other act can parody any and all other rock stars at their most absurd moments? What other act features the Flourescent Leach (Mark Volman), resplendent in his "Jaws" T-shirt, looking like the biggest meal a shark could hope to find and propelling himself in the air à la Peter Townshend. It would seem like a Saturn booster would be needed to get Volman off the ground, yet he is as agile as an NFL line-backer. Remember, it was the fat guy with the glasses with the Turtles who spun the tambourine behind his back.

Flo and Eddie do not present a rock show as much as a caricature of every rock show. They parody, sometimes mercilessly, but always accurately, the foibles of their comrades in song. They

leave no star unstoned. Also, they mock the audience's perceptions of the rock scene. A good deal of their absurdist vision may be attributed to their association with Frank Zappa; however, Kaylan and Volman have stepped out front with one of the most devastatingly funny rock presentations that you will ever encounter.

Opening the bill was Starry Eyed and Laughing (Col). It was announced that this group comes from London, England, which was a surprise to everyone, especially the band. Their music can be termed Americana, circa 1967. Mostly influenced by Buffalo Springfield and the Byrds (their name comes from a line in "Chimes of Freedom," which they play exactly like the Byrds), Starry Eyed and Laughing is on their first American tour. Their "One Foot In The Boat" appears to have hit potential.

Howard Newman

## Bay City Gold



Just prior to leaving England for their premiere Stateside appearance on Saturday Night Live, the Bay City Rollers stopped off at Arista's English offices to receive gold plaques for their "Bye Bye Baby" single and "Once Upon a Star" album. Pictured above, from left, are Derek Longmuir, Les McKeown, Stuart Wood, Tony Roberts (managing director of Arista/Bell in the U.K.), Alan Longmuir and Eric Faulkner.

## Canada (Continued from page 52)

BC Music Management now represents Hot Egg Music and Ragmuffin Music worldwide. First important copyright to be released is "Let's Talk It Over" by **R. Dean Taylor** . . . Capitol U.S. has picked up **Ken Tobias** and will release his next single, "Every Bit Of Love" . . . The second lp by **Beau Dommage** has achieved platinum record status prior to its official release. Advance orders of the album, "Ou Est Passée La Noce," have already exceeded 100,000 units. This is the story of the year in Canadian pop circles and an indication of how strong the Quebec market can be.

**10cc** to tour in Canada from Oct. 23-November 13 . . . Quality Records will soon announce plans for a New York office . . . **Gary Chalmers** has been appointed national promotion manager for London Records. Also, London has signed a long-term exclusive contract with **Gilbert Beaud** for English and French records. Also signed with London recently was Toronto-based singer **Joey Miller**, who's currently recording at RCA Toronto with **Harry Hinde** producing . . . **Nana Mouskouri** to tour western Canada Oct. 18-27.

**Arnold Gosewich**, president of Capitol Records-EMI of Canada, and Capitol's Quebec a&r manager **Pierre Dubord** have just returned from France where Gosewich was coordinating with Pathé-Marconi-EMI further promotion for **Beau Dommage**. The two also were in Denmark for a look at the highly successful EMI retail operation there. In England the pair were joined by **Paul White**, director of a&r for the company.

# ENGLAND'S TOP 25

## Singles

- 1 **HOLD ME CLOSE** DAVID ESSEX/CBS
- 2 **SAILING** ROD STEWART/Warner Bros.
- 3 **THERE GOES MY FIRST LOVE** DRIFTERS/Bell
- 4 **I ONLY HAVE EYES FOR YOU** ART GARFUNKEL/CBS
- 5 **MOONLIGHTING** LEO SAYER/Chrysalis
- 6 **FUNKY MOPED** JASPER CARROTT/DJM
- 7 **HEARTBEAT** SHOWADDYWADDY/Bell
- 8 **I'M ON FIRE** 5000 VOLTS/Philips
- 9 **FATTY BUM BUM** CARL MALCOLM/UK
- 10 **UNA PALOMA BLANCA** JONATHAN KING/UK
- 11 **PALOMA BLANCA** GEORGE BAKER/Warner Bros.
- 12 **THE LAST FAREWELL** ROGER WHITTAKER/EMI
- 13 **SCOTCH ON THE ROCKS** BAND OF THE BLACK WATCH/Spark
- 14 **WHO LOVES YOU** FOUR SEASONS/Warner Bros.
- 15 **IT'S TIME FOR LOVE** CHI-LITES/Brunswick
- 16 **SOS** ABBA/Epic
- 17 **MOTOR BIKING** CHRIS SPEDDING/RAK
- 18 **LIKE A BUTTERFLY** MAC AND KATIE KISSOON/State
- 19 **BIG TEN** JUDGE DREAD/Cactus
- 20 **SING A LITTLE SONG** DESMOND DEKKER/Cactus
- 21 **SUMMERTIME CITY** MIKE BATT/Epic
- 22 **A CHILD'S PRAYER** HOT CHOCOLATE/RAK
- 23 **FEELINGS** MORRIS ALBERT/Decca
- 24 **PANDORA'S BOX** PROCOL HARUM/Chrysalis
- 25 **JULIE ANN** KENNY/RAK

## Albums

- 1 **ATLANTIC CROSSING** ROD STEWART/Warner Bros.
- 2 **GREATEST HITS** CAT STEVENS/Island
- 3 **WISH YOU WERE HERE** PINK FLOYD/Harvest
- 4 **BEST OF THE STYLISTICS**/Avco
- 5 **HORIZON** CARPENTERS/A&M
- 6 **VERY BEST OF ROGER WHITTAKER**/Columbia
- 7 **SABOTAGE** BLACK SABBATH/NEMS
- 8 **ALL THE FUN OF THE FAIR** DAVID ESSEX/CBS
- 9 **ONCE UPON A STAR** BAY CITY ROLLERS/Bell
- 10 **ANOTHER YEAR** LEO SAYER/Chrysalis
- 11 **TUBULAR BELLS** MIKE OLDFIELD/Virgin
- 12 **ONE OF THESE NIGHTS** EAGLES/Asylum
- 13 **SIMON AND GARFUNKEL'S GREATEST HITS**/CBS
- 14 **THANK YOU BABY** STYLISTICS/Avco
- 15 **VENUS AND MARS** WINGS/Capitol
- 16 **SENSATIONAL ALEX HARVEY BAND LIVE**/Vertigo
- 17 **40 GOLDEN GREATS** JIM REEVES/Arcade
- 18 **MYTHS AND LEGENDS OF KING ARTHUR** RICK WAKEMAN/A&M
- 19 **THE SINGLES: 1969-73** CARPENTERS/A&M
- 20 **CAPTAIN FANTASTIC** ELTON JOHN/DJM
- 21 **DARK SIDE OF THE MOON** PINK FLOYD/Harvest
- 22 **ELVIS PRESLEY SUN COLLECTION**/RCA
- 23 **MISTY RAY** STEVENS/Janus
- 24 **40 SING A LONG PUB SONGS** VARIOUS ARTISTS/K-Tel
- 25 **ROLLIN'** BAY CITY ROLLERS/Bell

## Peer Ups Karnstedt

■ LOS ANGELES — President Monique I. Peer of the Peer-Southern Organization has announced the appointment of Michael Karnstedt, manager of Peer Musikverlag and Peer-Southern Productions GmbH in Hamburg, to the position of European professional manager for the organization.

Karnstedt will work with the PSO professional staffs throughout Europe to achieve maximum international cooperation with composers, producers, artists and record companies in order to encourage the expansion of regional successes to other countries.

## Carlos in N. Y.



Brazilian recording artist Roberto Carlos visited RW's New York office prior to his October 5 concert at Madison Square Garden. Carlos records for CBS International and is distributed in the US by, Caytronics. In the photo are (from left) indie publicity man Lloyd Gelassen, Evandro Riberio, GM CBS Brazil, Carlos and RW's Toni Profera.

## WEA Pressing Plant Planned For Germany

■ Siegfried E. Loch, managing director of the German company and vice president of WEA International Inc., has announced that the American corporation will build its first pressing plant in Germany.

The plant will be based in Alsdorf by Aachen near the Belgian and Dutch border. WEA of Germany has formed a new company called Record Service GMBH to run the plant and become the physical distribution company for WEA of Germany.

## On The Air



During their current tour, A&M recording stars, The Captain (right) & Tennille (center) guested on WIND late night disc jockey Ed Schwartz's show in Chicago, where the duo was performing at Mr. Kelly's.

## CLUB REVIEW

### Maytals Make Mayhem at the Roxy

■ LOS ANGELES — It's been only a couple of months since Bob Marley and the Wailers riveted this city's attention through a four night engagement at the Roxy, a feat that was made all the more impressive by the coincidental appearances of the Rolling Stones here that same week. The Wailers' dates here were events—it had been a while since any act had been able to generate as much excitement (and progressive airplay) through a club booking in Los Angeles. Now, through another Roxy engagement, Toots and The Maytals, the second reggae band signed to Island Records may very well follow Marley into the hearts and ears of the pop music mainstream.

Although F. Hibbert (Toots) and the two Maytals hail from the same terrain as the Wailers and are working in what appears on the surface to be the same musical genre, the similarities between the two groups aren't all that clearly marked. Where Marley's songs are brimming over with all kinds of socio-political-religious connotations, the implications of the Maytals' songs are purely and ecstatically musical. Combining the archetypal reggae rhythms with an occasional dip into gospel and American r&b, Toots and friends could mix such Maytal staples as "Funky Kingston" and "Pressure Drop" with a re-worked version of John Denver's "Country Roads" without once breaking stride.

### Hubbard and Twinkies Sign with Reprise

■ BURBANK, CAL.—Texas country band Ray Wylie Hubbard & the Cowboy Twinkies have signed an exclusive recording contract with Reprise Records. Hubbard, 29, is the leader of the Austin-based group which includes Jim Herbst, Dennis Meehan and Terry Joe Ware.

The most impressive aspect of the Maytals' show was the really dazzling, seemingly effortless showmanship that pervaded the entire set. Toots would stop a song half-way through and stage a mock-holdup of both the band and the audience. His not-quite-perfect dance routines with the other Maytals, constant chatter and broadly smiling countenance charmed the hell out of even the most jaded listeners in the opening night crowd. He was among the most naturally extroverted performers seen on that stage.

#### Special Recognition

Some special recognition is owed to the Maytals' fine five piece back-up who lent added impact to the group's vocals and took the spotlight during some hot instrumental passages.

Opening act Betty Davis (Island) bumped and grinded her way through some thinly disguised heavy-metal licks, a few attempts with r&b material and a lot of heavy breathing. Ms. Davis' talents appear to lie less in her vocal than in her performing and organizational abilities.

Eliot Sekuler

## Prayer Meeting?



Spreading the "Righteous Rock of Roger Dollarhide," RCA Records' Cleveland promotion manager, "Father" Hank Zar-embski, visited WIXY in Cleveland to lay down some dogma. "Father" Hank is seen here with Steve Kelly (left), program director of WIXY, and Marge Bush, music director of the station. The album, a Tom Cat Record, is manufactured and distributed by RCA Records.

## 20th Inks La Bounty

■ LOS ANGELES—20th Century Records president Russ Regan has signed singer/composer Bill La Bounty to the label, which is currently readying the artist's debut lp, "Promised Love."

La Bounty is managed by Brian Panella.

## Subscribe to Record World

## N. Y. Central (Continued from page 32)

**Hot Chocolate** coming here for their first-ever Stateside tour, with **Elliot Roberts** supposedly managing . . . Seems that on a recent sojourn into England, Columbia publicity aces **Judy Paynter** and **Soozin Marcia Kazick**, while leaving a **David Essex** concert in Coventry, found their car stormed by hordes of frantic teenage girls who thought Essex was among the passengers . . . **Ritchie Blackmore's Rainbow** is set for a national tour that's scheduled to commence on October 20. The tour promises to deliver more than usual. The backdrop will feature the guitar as pictured on the album cover, with a rainbow overhead from which special lighting and smoke effects will be manned . . . **Walter Cholewsky**, who handled the sound on the last **Rolling Stones** tour here, will be assuming similar responsibilities for the forthcoming **Eric Carmen** tour . . . **Bruce Springsteen** will be getting super-heavy press coverage from **Playboy**, with copy to appear in January, February and March issues. The March issue will carry that much talked-about interview with Springsteen . . . And, while we're on the topic of **Playboy**, the young lady pictured on the cover of **Black Oak's** newly released "X-Rated" disc is going to be the next centerfold . . . We mentioned Sedaka a ways back, and just heard that he'll soon be off for an Australian tour and then headlining in Las Vegas.

NOTED: **Michael Paparo**, who opened the Island Music Center in Commack, Long Island last winter opened the White Plains Music Center October 3 with a bill featuring **Gentle Giant** and **Gary Wright**. Up-coming shows include **Taj Mahal**, **Hot Tuna** and **Procol Harum** . . . As reported last week in a story about **Billy Smith's** appointment to Can't Stop Productions, Smith worked previously for Beta Distributors, not 20th Century Records. 20th is distributed by Beta here . . . **Tex Fenster** marks his second anniversary on cable television November 1st.

BROADWAY NOTE: At press time, the musicians' strike continues to keep New York musical theaters dark but with no full fatalities, though "Treemonisha" has yet to open. We quote from **Martin Gottfried's** New York Post column of September 24: "The Broadway musicians' strike is not merely a deprivation or even an outrage. All strikes are deprivations and are outrageous to somebody. They also cause unemployment for members of other unions who won't cross the picket lines. That is voluntary sympathy, but Local 802 of the American Federation of Musicians isn't getting much sympathy from the other theatrical unions and its members ought to wonder about that—quickly, too—before they knock the air out of a New York theater that has only recently taken a few breaths." Amen.

## CONCERT REVIEW

# Jimmy Seals and Dash Crofts: Distinctive and Delightful

■ LOS ANGELES — In the three years since "Summer Breeze" catapulted them into the public arena, Jimmy Seals and Dash Crofts (WB) have continued to create a distinctive sound that is always eminently listenable. In one of the final concerts of the Universal Amphitheatre's summer season, Seals and Crofts offered an adoring crowd a healthy selection of their hits, while they demonstrated their numerous musical skills in a thoroughly diverting performance.

The duo came on strong with "I'll Play For You," the title piece from their current lp, and the crowd was quick to join in the fun with some enthusiastic clapping along. The famous S&C harmonies were in top form, with Seals taking on the low parts and Crofts taking off for the higher registers. Next came a polished version of "Hummingbird," building quickly from a wispish ode into a forceful and infectious rocker.

The poetic high-point of the show was reached in "East of Ginger Trees," with mood-evoking lyrics that seem to stand on their own merit. Seals and Crofts wisely chose to let the words speak for themselves, and they subtly underplayed the accompaniment.

In the "something for everybody" category, Jimmy Seals dedicated a spirited fiddle arrangement of "Pop Goes The Weasel" to the numerous kids in the audience, and he thereby endeared himself to the adults, as well. He then traded his fiddle for a guitar, and the duo made a smooth segue into "Castles In The Sand," their current single. The number featured some engagingly buzzy fingerwork by Seals, and fine re-

ciprocal licks by Crofts, on electric mandolin.

In a break from the more relaxed, established Seals and Crofts fare, the two jumped into the fire with a spry jazz instrumental featuring Jimmy on a riveting sax solo, in a prelude to Dash's turn at the drums — replacing, for a time, the very competent Jeff Porcaro. After this bit of fun, the twosome approached the edge of the stage for a duet on "Ugly City."

Following in the wake of their standards, "Summer Breeze" and "Diamond Girl," Seals and Crofts got into the rock 'n' roll spirit with some high-energy vocals inspired by Little Richard.

As is customary at a Seals and Crofts concert, the show ends with a rousing tip of the hat to bluegrass. It's what Dash referred to as "foot stompin,' hand clappin,' hog callin' music," and this event — highlighted by Jimmy's double-time fiddle work — drew the set to a frenzied conclusion.

In their local debut, Danny and Joyce (Jasmine) — offering fine original material and strong arrangements — were a smashing success. Whether it was soft-spoken country-rock, as in "Chinook," or a bright, uplifting message piece like "The Little Kings Of Earth," these newcomers were solidly in control.

Backed by the Seals and Crofts band, the husband and wife team showed that they could become powerful soft-rock contenders with "Sing My Song," featuring eerie Neil Young-type harmonies and "Golden Road," which was a funky item spotlighting Danny on harmonica and a guest appearance by Jimmy Seals on sax.

Mike Harris

## Motor City Magic



Relaxing a bit after performing before 15,000 fans at Cobo Hall, Detroit are Elektra recording artists Tony Orlando & Dawn and the staff of CKLW Radio, Detroit/Windsor. The concert was a benefit for Muscular Dystrophy charity and was co-sponsored by McDonald's and CKLW. From left are: (bottom row) Mrs. Super Max; Tony Orlando; Joyce Vincent Wilson; Telma Hopkins; and Herb McCord, general manager, CKLW; (standing) Brian MacGregor; Jerry Sharell, dir. of artist relations & advertising at E/A; Super Max; Jo Jo Shetty, the heli-traffic lady at CKLW; Pauline Riddell, CKLW; Cosmic Bob Moody; Ken Buttice, national promotion director at E/A; and Brother Bill Gable.

## CLUB REVIEW

# Weisberg's 'Flutemusic' Flourishes

■ LOS ANGELES—A&M Records not too long ago developed a haunting advertising/promotion concept for their product: "Listen to Your World." Now the label's most promising jazz crossover act, Tim Weisberg, has his first concept album in "Listen to the City," much of which served as the core of his show at the Troubadour here during a recent weekend stay. Leading a six-man ensemble, Weisberg effectively made his views of various cities the audience's immediate world of the moment.

The vocal "on the road" songs penned by singer-songwriters ad infinitum now have unique instrumental counterparts in this flute master's artistry. Although his new compositions all have specific and personal inspirational sources, Weisberg serves as the total non-verbal guide in concert.

The fact that none of the tunes were tied to those sources in raps only served to aid the crowd's enjoyment, letting their minds wander right along with the music to whatever locales best suited their own subjective travel experiences.

Dubbed "flutemusic" by his label, Weisberg's musical niche is a multi-level integration of jazz, rock and Latin influence as one coherent sound that can be appreciated by fans of pop and rock alike. His development of original material has been gradual and progressive through his five albums. For contrast, he performed Savoy Brown's "Hard Way to Go" from his first A&M sessions. Now with a less linear approach to his work, his uncategorical style has grown with his stature as a composer. Keyboardman Lynn Blessing's influence, particularly in the area of synthesizer explorations, has also enabled his music to expand in all positive directions, without sacrificing that gently compelling Weisberg trademark.

Opening was Father Guido Sarducci (who has also cut for A&M). The comedian whose biggest break to date was his strong performance as a regular on the short-lived TV rebirth of "The Smothers Brothers Show" is a strange combination of low-keyed humor and ethnic Church-freak characterization: sort of a cross between Pat Henry, Bishop Fulton J. Sheen, Jackie Vernon and Cheech & Chong.

One of the few new satirists on the scene worth watching, the funky Father's act is the kind that stand-up comedy has long been missing. It's just the right blend of seventies relevance, irreverence and slapstick.

Robert Adels

## Nitty Gritty Gig



It was a balmy day in the Dallas-Forth Worth area as KZEW ("the zoo") presented its first annual Urban Survival Fair at the University of Texas at Arlington's football stadium. The Fair, attended by some 60,000 people, featured exhibitions by social agencies, lectures and demonstrations and music supplied by two United Artists Records groups, the Nitty Gritty Dirt Band and Calico. Shown during the festivities are (left picture) The Nitty Gritty Dirt Band, performing in front of the crowd; (right picture, from left) UA director of album promotion Billy Bass with Mark Christopher, music director of KZEW; and John McEuen of the Dirt Band.

## Dove Awards Honor Gospel's Best

■ NASHVILLE — Several new names appeared on the 1975 list of Dove Award winners, but there were also several "repeaters" among the awards presented Monday night (29) at the Grand Ole Opry House in Nashville.

Names like Jeanne Johnson, Bill Gaither Trio, Wendy Bagwell, Doug Oldham and Marijohn Wilkin were heard for the first time as recipients of Dove Awards. Names such as Blackwood, Speer, Bill Gaither, Kris Kristofferson, Singing Jubilee, Henry Slaughter, Jim Black, Bob McConnell and Imperials were repeat winners of Dove Awards.

The program, with country humorist Jerry Clower as emcee, marked the sixth time the Gospel Music Association has presented awards for excellence in the field of Gospel Music.

GMA's newest award, an Associate Dove, voted only by the associate or general membership of the organization, went to the Blackwood Brothers of Memphis, Tennessee, who had been voted the Best Male Group the past two years by GMA.

The balance of the awards given out during the evening were all balloted by the industry members of the association and not by associate members.

Winner of the Best Male Gospel Group this year was the Im-

perials of Nashville, who won the award the first time Doves were awarded, in 1969. Award for the Best Mixed Gospel Group went to Bill Gaither Trio of Alexandria, Indiana. The Speer Family had won the award five times. The Gaither Trio had been finalists for this award the past four years.

(Continued on page 58)

## Bare Family Nomination Withdrawn by CMA

■ NASHVILLE — At the request of Bobby Bare, the nomination of Bobby Bare & Family has been withdrawn from the list of nominees for CMA's Vocal Group of the Year, Category 7.

According to Bare, "I do not feel that Bobby Bare & Family technically fits the definition of the Vocal Group category. The CMA Awards are so important to the industry that no question of any kind should be raised."

The definition of Category 7 provides that an act be composed of two or more people, all of whom normally perform together and none of whom is known primarily as an individual artist. Although Bare has had much recent success performing with his family, he is also well known as an individual artist, hence, the decision to withdraw from the category.

A new final ballot for Category 7 only is now being mailed to the CMA membership. According to a spokesman for the accounting firm of Touche Ross & Co., the vocal group which ended up in sixth position on the second ballot (Pointer Sisters) becomes the fifth finalist in the category.

In alphabetical order, those in contention for Vocal Group of the Year now include: Asleep at the Wheel, the Four Guys, the Osborne Brothers, the Pointer Sisters and the Statler Brothers.

## Intl. Country Show Planned by CMA

■ NASHVILLE — The Country Music Association will hold its Fifth International Country Music Show on Thursday, October 16, at the Grand Ole Opry House in Nashville.

The show, which includes country music acts from around the world, will feature artists such as: the Hawking Brothers from Australia, Myrna Lorrie from Canada, the Country Beat and the KTO Group from Czechoslovakia, Stu Stevens from England, Michele Mallory from France, the Sommerset from Holland, Yuki Miyamae from Japan, John Hore and the Rusty Greaves Family from New Zealand, and the Country Road from Sweden.

The International Show will be produced by CMA director Gary Buck.

## Talent Buyers Seminar To Feature Workshops

■ NASHVILLE — Talent buyers from across the nation will journey to Nashville for "SAAY '75" (Seminar — Answers & Assistance For You), a four day seminar on October 10-13 which will feature numerous workshops, meetings and live country talent performances.

The event will be filled with discussions on such subjects as basic contracts, problems of contracts, parks, auditoriums, free grandstand vs. paid grandstand, and types of agencies from which to buy talent.

Invitations have been extended to operators of state and county fairs, parks, theme parks and auditoriums.

The Talent Buyers Seminar is sponsored by the Country Music Association.

## NASHVILLE REPORT

By RED O'DONNELL



■ Kris Kristofferson has been signed to co-star with Barbra Streisand in the musical version of "A Star Is Born." A First Artists-Warner Bros. production, it is scheduled to start filming in early January, 1976. The picture has been done before by Judy Garland, James Mason, Jack Carson and Charles Bickford in 1954, and by Janet Gaynor and Fredric March in 1937. A melodrama, the story concerns a girl's overnight Hollywood success and decline of her star-husband. With songs could it be described as a soap operetta?

John Denver is a nominee in five of the 10 categories for Country Music Association awards. Win or lose, Denver isn't going to be here for the live CBS telecast of the presentations Monday night, Oct. 13. He'll be on a concert tour of Australia. Or so says Dennis Fine of Solters & Roskin, the New York public relations firm that handles the singer-composer's publicity.

Actor-singer-writer Randy Boone has moved to Nashville from the west coast. Randy, formerly with old Decca label, says he is doing some writing and hopes to work out a local recording deal. He was a regular in "The Virginian" and "Cimarron Strip" teleseries, and appeared in the "Country Boy" and "Dr. Minx" movies. "I brought along my guitar just in case I get to pick some around here," he said.

Johnny Cash and his show are booked for the Dallas State Fair Oct. 13-19.

A note from publisher Jim Pelton: "Eddy Raven claims he sang his 'You're My Rainy Day Woman' to a gal and she said, 'I'd rather be

(Continued on page 60)

## Tree Goes Gospel



Tree International's chairman & chief executive officer Jack Stapp (left), and president Buddy Killen celebrate their agreement signed recently with Aaron Brown (right), general manager of Cannanland Music. Brown will work the Tree catalogue in the gospel market and do sheet music and folios.

## COUNTRY PICKS OF THE WEEK

**SINGLE** RONNIE MILSAP, "JUST IN CASE" (Pi-Gem, BMI). Ronnie is putting his second ballad on the market—this one by his current label, RCA. The ballad is strong enough to earn a place for itself on charts and playlists. A beautiful and moving song, it's got what it takes to go all the way and then some. RCA PB-10420.

**SLEEPER** HOWDY GLEN, "I CAN ALMOST SEE HOUSTON" (Central Songs, BMI). A beautiful, moving ballad that's sure to pick up a lot of action although it's on a small label. A hit is a hit—and that's exactly what this is, so clear the way for a song about a Texas boy in Colorado who's a bit homesick for his friends and hometown. Merritt-orious MP-1005.

**ALBUM** SHERRY BRYCE, "THIS SONG'S FOR YOU." Sherry Bryce is a very talented songstress who will someday receive the recognition she truly deserves as both a singer and writer. "For Husbands and Lovers" is a stone smash that could be the vehicle. Other good cuts are "Baby Blue," "Love Song" and "Lay It Down Easy." Look out for Sherry! MGM M3G 5000.







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# Dove Awards (Continued from page 56)

Album of the Year. They won the Dove in conjunction with Doug Oldham (a first for him) for their live album entitled "I Just Feel Like Something Good is About to Happen." The record was produced by Bob MacKenzie for Heart Warming Records. In this category, the artists, producer and record company all receive Dove Awards. In all other categories, only one trophy is presented. A member of the Speer Family, Jeanne Johnson, was named Best Female Vocalist of the Year, winning her first Dove. James Blackwood claimed his sixth Dove Award as Best Male Vocalist.

## Bill Gaither

For the sixth time, Bill Gaither took the award as the Gospel Songwriters of the Year. A new name and a "repeater" were called for the Gospel Song of the Year with "One Day At a Time" being the winner. The composition was penned by Marijohn Wilkin, winning her first Dove, and Kris Kristofferson, who won

a Dove Award in 1973 for his song, "Why Me?"

Henry Slaughter won his third straight Dove Award as Best Gospel Instrumentalist. Jim Black, host of a syndicated radio program entitled "From Nashville . . . It's Gospel Country," took his second straight Dove as Gospel Disc Jockey of the Year.

Claiming its sixth Dove Award was the "Gospel Singing Jubilee," which is hosted by the Florida Boys in the Best Gospel Television Program category. Les Beasley is producer of the program and Neika Brewer is executive vice president of Show Biz, which syndicates the show.

Award for Best Backliner Notes went to Wendy Bagwell, who wrote his own backliner notes for his album entitled "Bust Out Laffin'."

Bob McConnell was called on stage to claim his second Dove Award for Best Graphic Layout and Design of a Record Album Cover. He won his first "Dove" in 1973 and this year's award

came for his work on the Downings' "Praise Him . . . Live" album.

The Blackwood Brothers accepted another award for Spears Photo of Memphis, for the Best Record Album Cover Photo or Cover Art on their Skylite album entitled "There He Goes."

Ten songs had been nominated as Gospel Song of the Year. Each of these was performed during the program, starting with the Speer Family singing "I Just Feel Like Something Good Is About to Happen." The Florida Boys sang "Hallelujah Square," the Lanny Wolfe Trio sang "God's Wonderful People," Bob Wills and the Inspirationals sang "Bought By the Blood" and Marijohn Wilkin sang "One Day at a Time."

The Couriers sang "Statute of Liberty" and received a standing ovation from the audience which numbered nearly 1000. The LeFevres sang "Stepping on the Clouds," the Kingsmen did "Tears Will Never Stain the Streets of

That City," the Downings sang "Greater Is He" and the Happy Goodman Family did "What a Beautiful Day (For the Lord to Come Again)."

An array of celebrities was used as performers, including former Gov. Jimmie Davis of Louisiana and his wife, Anna; Eva Mae and Urias LeFevre; former Nashville Mayor Beverly Briley and Skeeter Davis; Buddy Liles and Vicki Jamison; Nashville Mayor Richard Fulton and Connie Smith; Tennessee Gov. Ray Blanton and Jeannie C. Riley and Larry Gatlin and Jo Walker.

Cindy and Candy Simmons, twin daughters of Sonny and Sara Simmons, served as the 1975 Dove Awards girls; Bill Walker directed the 20 piece Dove Awards Orchestra; Steve Mauldin was copiest for the music; Jim Black was the back stage voice and John Caldwell and William Lorenzen designed the stage setting. Invocation was given by the Rev. Billy Roy Moore, pastor of the Lord's Chapel in Nashville.



Pictured at the Gospel Music Association's Dove Awards last Monday night (29) from left (top row): the Blackwood Brothers receive GMA's Associate Dove Award; Jim Murray, member of the Imperials, receives the award for Best Male Gospel Group from Jeannie C. Riley and Tennessee Governor Ray Blanton; Bob Benson (center) accepts two awards for Bill Gaither—one for Songwriter of the Year and the other for Best Mixed Gospel Group (Bill Gaither Trio) from Larry Gatlin and Jo Walker, executive director of the CMA; James Blackwood (center) accepts the award for Top Male Vocalist from Nashville Mayor Richard Fulton and Connie Smith; (bottom row) Brock Speer, inductee into the Gospel Music Hall of Fame, and George Shorney of Hope Publishing

Co., who accepted for Fanny J. Crosby, who was inducted in the Hall of Fame in the deceased category; Marvin Norcross (left), president of Gospel Music Association, accepts the Dove for Wendy Bagwell for Best Backliner Notes from Anna Gordon Davis and former Governor Jimmie Davis; MCA recording artist Jerry Clower, who emceed the program; the Speer Family accepts the Dove for Best Gospel Record Album from former Nashville Mayor Beverly Briley (second from left); Jeanne Johnson accepts the Dove for Best Female Gospel Vocalist; Marijohn Wilkin accepts the Dove for Song of the Year, "One Day At A Time," co-written with Kris Kristofferson.

## TENNESSEE PULLEYBONE

## Go-Dak Productions Debuts

■ CINCINNATI — The formation of Go-Dak Productions, Inc., has been announced by Vern Godown, president. The production company will primarily be recording and producing country and western type music. The home office is located in Mason, Ohio, a suburb of Cincinnati.

Vern Godown will be the first recording artist on the Go-Dak record label. The A side of the

record is "As Long As The World Keeps Turning," backed with "Next Time." Godown wrote both songs, with David Jones as co-writer on "Next Time."

Independent distributors covering every major market in the continental United States have been selected. Jones & Associates, an Ohio advertising agency, has been appointed to assist in promotion and handle advertising.

## DJ Awards Finalists Announced by CMA

■ NASHVILLE — The third and final ballots for CMA's "DJ of the Year" Awards have been mailed to CMA members in the Disc Jockey category. Finalists in the three categories are:

Category #1 (Under 50,000 population): Billy Dilworth, WLET (Toccoa, Georgia); Hiram Higsby, KDHL (Faribault, Minnesota); Skip Nelson, KWMT (Fort Dodge, Iowa); Carl Owens, WLAQ (Rome, Georgia); Ramblin' Lou Schriver, WXRL (Lancaster, New York).

Category #2 (50,000 to 500,000 population): Billy C. Cole, WHO (Des Moines, Iowa); Tom Miller, WBT (Charlotte, North Carolina); Mike Oatman, KFDI (Wichita, Kansas); Lee Ranson, WXCL (Peoria, Illinois); Buddy Ray, WWVA (West Virginia); Tom "Cat" Reeder, WDON (Wheaton, Maryland); Dave Stone, KPIK (Colorado Springs, Colorado).

Category #3 (Over 500,000): Les Acree, WMC (Memphis, Tennessee); Deano Day, WDEE (Detroit, Michigan); Don Day, WBAP (Fort Worth, Texas); Ralph Emery, WSM (Nashville, Tennessee); Hairl Hensley, WSM

## Wagoner Realigns Staff

■ NASHVILLE—In a realignment of his business affairs, Porter Wagoner has given his manager for the past 22 years, Don Warden, to Dolly Parton to handle her business affairs and career. Lewis Owen, her manager for the past six years, will now be involved in new areas of production, publishing and management.

### Replacements

Warden, who has played steel guitar while managing Wagoner, will be replaced in the organization by three men. Replacing him on steel guitar will be Pee Wee Rodgers, who has worked for David Houston for the past five years. Jerry Owens, drummer in Wagoner's band, will take care of the maintenance of the bus and other personal areas, while Ernie Northrup will take care of the business affairs on the road.

Wagoner will continue to produce Dolly's records for RCA and will assume management of Fireside Studio, which both of them own.

Other additions to the organization include Mike Shockley, formerly with RCA, who will operate the studio and be chief engineer and technician. Ann Kosloff, formerly with Tree Intl., will assume management of Owepar Publishing, while Carla Scarborough will work as administrator for foreign publishing for Owepar and serve as Wagoner's assistant. Joan McGriff will continue to be Wagoner's personal secretary.

(Nashville, Tennessee); Larry Scott, KLAC (Los Angeles, California); Skeets Yaney, KSTL (St. Louis, Missouri).

The first ballot—the nominating ballot—was sent to all CMA members. Those disc jockeys receiving five or more nominations were listed on the second ballot and their names were sent to members of CMA in the Disc Jockey category only. The final ballot lists the names shown here. Winners will be announced during CMA's 17th Anniversary Banquet and Show, to be held October 17, 1975.

## Pride Contest Set by RCA

■ NASHVILLE — RCA Records national country sales manager Dave Wheeler has announced a national contest centered around the entire 23 record catalogue of RCA recording artist Charley Pride.

The five RCA sales regions will compete by placing window displays and in-store merchandising displays in as many accounts as possible, utilizing specially made Charley Pride mobiles, posters and lp covers. The winners will be judged on creativity and overall display participation. One salesman from each RCA branch and one sales manager from each region will be named as winners. The winning salesmen will receive a cash award, and the winning sales managers will win a three-day, all-expense trip for themselves and their wives.

The contest is in effect throughout the entire month of September and will culminate in October. Judges for the contest will be Wheeler, Jack Kiernan, division vice president of marketing; and Jerry Bradley, division vice president of Nashville operations.

## Mercury Pacts Shirley Jackson



Jerry Kennedy, vice president/Nashville a&r for Phonogram/Mercury, is shown signing Shirley Jackson to a new recording contract with Mercury. Shirley's new single on the Mercury label, produced by Kennedy and titled "Easy Lies," is scheduled to be released this month.

# COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** Mickey G. and Barbi B. are off and rolling toward a smash! Gilley and Benton team up on "Roll You Like A Wheel" with fantastic results that'll hit the airwaves like a cannon!

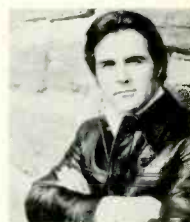
Gary Stewart is a shoo-in to the top of the charts; his "Flat Natural Born Good Timin' Man" is being added instantly in all areas!

Crash Craddock comes up with a different type of song, and "Easy As Pie" looks to have an easy run to the summit with early reaction showing in the South and West!

It's confirmed — the Eagles are in solid in the country! "Lyin' Eyes" picks up strength this week at WMAQ, KENR, WSLR, WHN, KSPO, WSLC, KCKC, WMC, KBOX and KCKN.

Point of Interest: This week RCA has five of the top 10 records on RW's Country Singles Chart! Fifty percent of the top positions isn't too bad!!

Master Purchases: Randy Corner's "Sometimes I Talk In My Sleep," originally on Music Creek, has been picked up by ABC Dot. It started at KENR. Tom Holbrook's "Daddy How Am I Doing" on Hillside is now on the Mega label; KKYY began the push on this one.



Crash Craddock

(Continued on page 61)

## Station Check List

Reporting this week (alphabetically):

KBOX, Dallas	KVET, Austin	WIRE, Indianapolis
KBUL, Wichita	KVOO, Tulsa	WJJD, Chicago
KCKC, San Bernardino	KWJJ, Portland	WKDA, Nashville
KCKN, Kansas City	KWMT, Ft. Dodge	WMAQ, Chicago
KENR, Houston	WAME, Charlotte	WMC, Memphis
KFDI, Wichita	WBAM, Montgomery	WMTS, Murfreesboro
KFOX, Long Beach	WBAP, Ft. Worth	WPLO, Atlanta
KIKK, Houston	WENO, Nashville	WPNX, Columbus
KJJJ, Phoenix	WGBG, Greensboro	WSDS, Detroit
KKYX, San Antonio	WHK, Cleveland	WSLC, Roanoke
KRAK, Sacramento	WHN, New York	WSLR, Akron
KRMD, Shreveport	WHO, Des Moines	WUBE, Cincinnati
KSO, Des Moines	WHOO, Orlando	WUNI, Mobile
KSOP, Salt Lake City	WIL, St. Louis	WWOK, Miami
KSPO, Spokane	WINN, Louisville	

## CMA Awards Show Sets Line-up

■ NASHVILLE — On Monday, October 13 at 9:00 p.m. CDT, the Ninth Annual Country Music Association Awards Show will be telecast live from the stage of the Grand Ole Opry House in Nashville. At that time, winners in each of 10 categories will be announced, as well as the newest addition to the Country Music Hall of Fame.

### Hosts

The CBS network show will be co-hosted by Glen Campbell and Charley Pride. Presenters and/or performers include: Bill

Anderson, Lynn Anderson, Chet Atkins, Bobby Bare, Glen Campbell, Crash Craddock, Mac Davis, Donna Fargo, Freddy Fender, Tennessee Ernie Ford, Mickey Gilley, Bobby Goldsboro, Freddie Hart, George Jones, Pee Wee King, Loretta Lynn, Ronnie Milsap, Anne Murray, Willie Nelson, Dolly Parton, Minnie Pearl, Charley Pride, Charlie Rich, Johnny Rodriguez, Gary Stewart, Mel Tillis, Tanya Tucker, Conway Twitty, Joni Twitty, Porter Wagoner, Mac Wiseman and Tammy Wynette.

"Someone loves you honey"

## Scruggs Injured In Plane Crash

■ NASHVILLE — Legendary five-string banjo picker Earl Scruggs is resting in "fair" condition in Nashville's Memorial Hospital after suffering injuries when his single engine plane crashed during a landing attempt at Cornelia Fort Airport in Nashville.

Scruggs suffered a broken nose, a broken ankle, facial lacerations and head injuries.

An experienced pilot who had been flying since 1957, Scruggs lay injured in a soy bean field near the airstrip for approximately five hours before he was found and transported to the hospital. The reason he was not discovered earlier was because his Emergency Locator Transmitter, which is designed to transmit a repeating radio transmission on an emergency frequency during impact, did not work.

Scruggs was returning to Nashville from Murray, Kentucky after a recent concert. Attempting to land just after midnight, he landed short of the runway after apparently running into fog near ground level. The nose gear of the Cessna Skyhawk II was sheared off at the point of impact and the plane cut a shallow furrow into the field before coming to rest.

Scruggs was found about five hours later when Mrs. Grace King, a niece, went to the airport concerned because he was overdue for his return. He was found kneeling approximately 25 feet from the plane and taken immediately to the intensive care unit at Memorial Hospital.

## Nashville Report (Continued from page 56)

your Fair Weather Friend' . . . Dot artist **Roy Clark** appears in a comedy sketch and sings "Heart to Heart" when he guest stars on CBS-TV's **Tony Orlando and Dawn** show Wednesday, Oct. 15.

**Roger Miller**, on a recent Music Row visit, told friends he hopes to record a live concert album behind the Iron Curtain. The U.S. State Department is working on clearance, Miller reported. "I've always wanted to visit the U.S.S.R.," Miller said. "It looks like I'm going to make it to Moscow."

Birthdaying this week: **Gordon Terry, Tanya Tucker, Dottie West.**

An unusual experience for **Jerry Reed**: On a recent trip to Abilene, Texas, picker-singer-writer **Jerry Reed** was interviewed by Abilene Reporter-News writer **Jerry Reed** . . . **Mae Boren Axton** tells me that her no. 1 son, **Hoyt Axton**, has just re-signed a long term pact with A&M Records. Reckon does Mae charge Hoyt a fee for her publicity work in his behalf?

**Kitty Wells** tapped by Tennessee Department of Health as television spokesman for "Immunization Action Month" in October. The 30-second color spots will air throughout the 50 states, Guam, Saipan and the Virgin Islands.

**Marie Owens/4 Star Records**  
(4S-1019)

## Statler 'Bible' LPs Planned by Mercury

■ NEW YORK — A unique and somewhat experimental project is presently being prepared by the Statler Brothers and their record label, Mercury Records. After seven years of research and two years of writing, the Statlers have prepared two separate albums to be entitled "Holy Bible — Old Testament" and "Holy Bible — New Testament." Both albums will be released by Mercury on October 10 and treated as individual pieces of product.

### Theme

The albums are not gospel albums in the strict sense of the word. Harold Reid, one of the Statler Brothers, said, "These are really country albums with a gospel theme. To call these gospel would be like calling 'Jesus Christ Superstar' a gospel album instead of an album of rock music based on some of Jesus' activities. Fifteen of the 21 songs on the albums are written by us."

### Support

The project resulted from fans requests for the group to do gospel music. Lou Simon, senior vice president of Mercury Records, said, "Although these will be treated as two separate albums as far as marketing is concerned, we've made sure the connection is obvious. The first step was the cover art which is similar but not identical. Advertising, etc. will involve both albums. A considerable amount of support is planned by Mercury for this incredible project."

# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**BOBBY BARE**—RCA PB 10409

**COWBOYS AND DADDYS** (Wilber/Martin Cooper, ASCAP)

A very touching and sensitive number about a daddy who only gets to see his son on weekends. This ballad will go all the way with Bobby at the reins.

**FREDDY FENDER**—ABC/Dot DOA-17585

**SECRET LOVE** (Warner Bros., ASCAP)

Freddy's hot, and this classic number should continue his streak. It'll be no secret once this hits the airwaves—it's going all the way.

**GEORGE JONES**—Epic 8-50127

**I JUST DON'T GIVE A DAMN** (Uncanny, BMI)

The king of country soul puts his special touch on a self-penned number that says tomorrow he's uncertain, but tonight he don't give a damn. Damn good!

**O. B. McCLINTON**—Mercury 73720

**JUST IN CASE** (Cross Keys, ASCAP)

Supershowman O.B. debuts on the label with a song that has a powerful beat and the drive to go a long way. Look for O.B. to get some long overdue recognition with this.

**DEBI HAWKINS**—Warner Bros. WBS 8140

**WHEN I STOP DREAMING** (Acuff-Rose, BMI)

A vintage Louvin Brothers number that'll bring lots of memories and requests as young songstress puts across this ballad in hit fashion.

**CAL SMITH**—MCA MCA-40467

**JASON'S FARM** (Pick-A-Hit, BMI)

You can always count on Cal to come up with a super story line in his songs and this is no exception, with a touch of tragedy in Cal's distinctive vocal. A hit bumpkin!

**DAVID WILLS**—Epic 8-50154

**SHE DESERVES MY VERY BEST** (Shelmer-Poe/Unichappel, BMI)

Young star comes out with a ballad that's sure to get him continued airplay. A positive love song, he gives her his very best—a hit song!

**FREDDIE HART**—Capitol P-4152

**WARM SIDE OF YOU** (Hartline, BMI)

Super singin' Freddie has another hit with his specialty—a positive love ballad. His smooth voice and strong lyrics guarantee another smasheroo.

**JERRY WALLACE**—MGM M 14832

**GEORGIA RAIN** (Four Tay, BMI)

Velvet-voiced Jerry sings an easy-paced number about being homesick for a rainy day in his favorite state—Georgia. This will be big all over the U.S.A.

The 50th Anniversary of the Grand Ole Opry is next week, and the biggest events in conjunction with the Country Music Convention are formals.

### Don't get caught with your pants down!

All new merchandise—multi-color shirts, high fashion styles to the traditional tuxedo.

All we need are your sizes and your complete formal wardrobe will be ready.

**BITNER'S**

Call Jerry: (615) 329-3456



# THE COUNTRY ALBUM CHART

OCTOBER 11, 1975

OCT. 11	OCT. 4		WKS. ON CHART
1	2	THE HIGH PRIEST OF COUNTRY MUSIC CONWAY TWITTY—MCA 2144	10
2	3	THE BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	11
3	1	RHINESTONE COWBOY GLEN CAMPBELL—Capitol SW 11430	8
4	4	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	16
5	5	BEST OF DOLLY PARTON—RCA APL1 1117	10
6	7	ONCE UPON A RHYME DAVID ALLEN COE—Columbia KC 33508	9
7	6	DREAMING MY DREAMS WAYLON JENNINGS—RCA APL 1 1062	14
8	9	CHARLEY CHARLEY PRIDE—RCA APL 1 1058	14
9	11	HOME LORETTA LYNN—MCA 2146	7
10	10	BURNIN' THING MAC DAVIS—Columbia PC 33551	12
11	12	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	26
12	8	FEELIN'S CONWAY TWITTY & LORETTA LYNN—MCA 2143	15
13	15	ROY CLARK'S GREATEST HITS, VOL. 1—ABC Dot DOSD 2030	6
14	16	SAY FOREVER YOU'LL BE MINE PORTER & DOLLY—RCA APL 1 1116	6
15	19	LOVE IN THE HOT AFTERNOON GENE WATSON—Capitol ST 11443	5
16	14	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH—Epic PE 33455	16
17	18	PIECES OF THE SKY EMMYLOU HARRIS—Reprise 2213	28
18	22	I'VE NEVER LOVED ANYONE MORE LYNN ANDERSON—Columbia KC 33691	6
19	17	NARVEL FELTS—ABC Dot DOSD 2205	16
20	29	TEXAS GOLD ASLEEP AT THE WHEEL—Capitol ST 11441	4
21	13	MISTY RAY STEVENS—Barnaby BR 6012	16
22	20	KEEP MOVIN' ON MERLE HAGGARD—Capitol ST 11365	22
23	23	JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ—Mercury SRM 1 1032	20
24	28	WHATEVER I SAY MEANS I LOVE YOU DONNA FARGO—ABC Dot DOSD 2029	5
25	—	WINDSONG JOHN DENVER—RCA APL 1 1183	1
26	25	I'M JESSI COLTER—Capitol ST 11363	31
27	26	EDDIE RABBIT—Elektra CM 3	10
28	21	ANNIVERSARY SPECIAL EARL SCRUGGS REVUE—Columbia PC 33416	15
29	34	M-M-MEL MEL TILLIS—MGM M3G 5002	4
30	36	BANDY THE RODEO CLOWN MOE BANDY—GRC GA 10016	3
31	27	YOU'RE NOT THE WOMAN YOU USED TO BE GARY STEWART—MCA 488	9
32	42	LOVIN' AND LOSIN' BILLY WALKER—RCA APL 1 1160	3
33	24	LIVE IN PICAYUNE JERRY CLOWER—MCA 486	13
34	30	YOU'RE MY BEST FRIEND DON WILLIAMS—ABC Dot DOSD 2021	22
35	35	AN EVENING WITH JOHN DENVER—RCA CPL 2 0765	31
36	33	TODAY ELVIS PRESLEY—RCA APL 1 1039	16
37	31	GREATEST HITS, VOL. 1 TOMMY OVERSTREET—ABC Dot DOSD 2027	12
38	43	THIS SIDE OF THE BIG RIVER CHIP TAYLOR—Warner Brothers BS 2882	3
39	32	THE BEST OF THE BEST GEORGE JONES—RCA APL 1 1113	8
40	37	PHONE CALL FROM GOD JERRY JORDAN—MCA 473	24
41	48	OH, HOW LOVE CHANGES DON GIBSON & SUE THOMPSON—Hickory H3G 4521	3
42	38	SMOKEY MOUNTAIN MEMORIES MEL STREET—GRT 8004	14
43	—	NARVEL FELTS GREATEST HITS, VOL. 1—ABC Dot DOSD 2036	1
44	41	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	42
45	40	TANYA TUCKER—MCA 2141	23
46	—	WHAT CAN YOU DO TO ME NOW WILLIE NELSON—RCA APL 1 1234	1
47	47	ERNEST TUBB—MCA 496	4
48	58	BARBARA FAIRCHILD—Columbia KC 33794	2
49	—	A ROSE BY ANY OTHER NAME RONNIE MILSAP—Reprise BS 2870	1
50	39	HONEY ON HIS HANDS' JEANNE PRUETT—MCA 479	13
51	45	I WROTE A SONG ABOUT IT TOM T. HALL—Mercury SRM 1 1033	15
52	—	CALICO UNITED ARTISTS—UA LA454 G	1
53	51	BACK HOME AGAIN JOHN DENVER—RCA CPL 1 0548	63
54	44	FREDDY WELLER—ABC Dot DOSD 2026	10
55	49	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN—MCA 2133	33
56	—	EVERYBODY'S COUNTRY DAVID WILLS—Epic KE 33548	1
57	63	I WANT TO HOLD YOU IN MY DREAMS TONIGHT STELLA PARTON—Soul Country and Blues LPN 6006	2
58	50	T. G. SHEPARD—Melodyland ME 40151	18
59	52	SONGS OF LOVE JIM REEVES—RCA APL 1 1037	13
60	—	BILLY GET ME A WOMAN JOE STAMPLEY—Epic KE 33546	1
61	56	CHARLIE RICH'S GREATEST HITS—RCA APL 1 0857	23
62	—	MEMORIES OF US GEORGE JONES—Epic KE 33547	1
63	57	JOE STAMPLEY'S GREATEST HITS, VOL. 1—ABC Dot DOSD 2023	16
64	60	BARROOMS AND BEDROOMS DAVID WILLS—Epic KE 33353	33
65	64	IN CONCERT VARIOUS ARTISTS—RCA CPL 2 1014	24
66	46	FROM THIS MOMENT ON GEORGE MORGAN—4 Star 45 75 002	10
67	54	MY KIND OF COUNTRY CAL SMITH—MCA 485	13
68	62	WOLF CREEK PASS C. W. McCall—MGM M3G 4989	29
69	53	IF YOU EVER CHANGE YOUR MIND RAY PRICE—Columbia KC 33172	15
70	67	DREAM COUNTRY DANNY DAVIS & NASHVILLE BRASS—RCA APL1 1043	12
71	55	MICKEY'S MOVIN ON MICKEY GILLEY—Playboy PB 405	24
72	59	LAST FAREWELL ROGER WHITTAKER—RCA APL1 0855	21
73	71	OUT OF HAND GARY STEWART—RCA APL1 0900	31
74	61	STILL THINGIN' ABOUT YOU BILLY CRASH CRADDOCK—ABC AGCD 875	22
75	66	SONGS OF FOX HOLLOW TOM T. HALL—Mercury SRM 1 500	42

## Hot Line (Continued from page 59)

For all the Freddy Fender watchers: The current score in the GRT — ABC Dot race is as follows: On the "Since I Met You Baby" team are WUNI, KWMT, WHOO, KJJJ, KRMD, KBOX, WJQS, WIRE, WSLR, WIL, WAME, WBAM, KFOX, KWJJ, WMC and WMTS. In the "Secret Love" corner we find KCKN, KENR, WUBE, WWOK, WCMS, KFDI and WKDA. Playing on both teams are WINN, WENO and KIKK, with



Lois Johnson

KENR scheduled to join them next week.

Lois Johnson takes a standard that's never been a hit and threatens to make it one! "The Door's Always Open" has a firm following in Dallas, Kansas City, Salt Lake City, Akron, Charlotte and Montgomery.

Just off the successful "What Time of Day," Billy Thundercloud is set to assault the charts again with "Pledging My Love," already moving at WHK and KSOP.

Newcomer Cristy Lane looks super-strong with her first LSI single, "Midnight Blue." Already interested are WUBE, WBAM, KSO, WJQS and WPNX.

### SURE SHOTS

Billy Crash Craddock — "Easy As Pie"  
Gary Stewart — "Flat Natural Born Good-Timin' Man"

### LEFT FIELDERS

Mike Lunsford — "Sugar, Sugar"  
Cristy Lane — "Midnight Blue"  
Johnny Bush — "Sunday Morning"

### AREA ACTION

Bob Edgar — "Whistle Jones" (KSP0)  
Mike Post — "Manhattan Spiritual" (KSP0)  
Wynn Stewart — "Just Now Thought of You" (KV00)

# C. C. WEATHER

## THE "MAKE IT GOOD FOR YOU" GIRL

### The Newest Action In Country Music



Meet C. C. During The C.M.A. Convention  
At The King Of The Road Hotel . . .  
Her First Release Is On The Way From . . .



International  
Record  
Distributing  
Associates



OCTOBER 11, 1975



# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	WKS. ON CHART
OCT. 11	OCT. 4
<b>1</b> 4 I HOPE YOU'RE FEELING ME CHARLEY PRIDE RCA PB 10344	11
<b>2</b> 2 BLUE EYES CRYING IN THE RAIN WILLIE NELSON/ Columbia 3 10176	13
<b>3</b> 3 DAYDREAMS ABOUT NIGHT THINGS RONNIE MILSAP/ RCA PB 10335	13
<b>4</b> 6 (TURN OUT THE LIGHTS AND) LOVE ME TONIGHT DON WILLIAMS/ABC Dot 17568	9
<b>5</b> 7 SAN ANTONIO STROLL TANYA TUCKER/MCA 40444	8
<b>6</b> 10 I'M SORRY JOHN DENVER/RCA PB 10353	9
<b>7</b> 8 HOME LORETTA LYNN/MCA 40438	11
<b>8</b> 9 SAY FOREVER YOU'LL BE MINE PORTER WAGONER & DOLLY PARTON/RCA PB 10328	14
<b>9</b> 11 ROCKY DICKEY LEE/RCA PB 10361	9
<b>10</b> 1 DON'T CRY JONI CONWAY TWITTY/MCA 40407	10
<b>11</b> 5 IF I COULD ONLY WIN YOUR LOVE EMMYLOU HARRIS/ Reprise RPS 1332	16
<b>12</b> 15 WHAT IN THE WORLD'S COME OVER YOU SONNY JAMES/Columbia 3 10184	10
<b>13</b> 16 WHAT'S HAPPENED TO BLUE EYES JESSI COLTER/ Capitol 4087	8
<b>14</b> 18 THIS IS MY YEAR FOR MEXICO CRYSTAL GAYLE/ United Artists UA XW680 Y	12
<b>15</b> 19 ARE YOU SURE HANK DONE IT THIS WAY/BOB WILLS IS STILL THE KING WAYLON JENNINGS/RCA PB 10379	6
<b>16</b> 17 HEART TO HEART ROY CLARK/ABC Dot DOA 17565	10
<b>17</b> 23 I LIKE BEER TOM T. HALL/Mercury 73704	6
<b>18</b> 21 FUNNY HOW TIME SLIPS AWAY NARVEL FELTS/ ABC Dot DOA 17569	9
<b>19</b> 23 ANOTHER WOMAN T. G. SHEPPARD/Melodyland ME 6016	9
<b>20</b> 27 I SHOULD HAVE MARRIED YOU EDDIE RABBITT/Elektra 45269	8
<b>21</b> 31 ALL OVER ME CHARLIE RICH/Epic 8 50142	4
<b>22</b> 12 YOU NEVER EVEN CALLED ME BY MY NAME DAVID ALLEN COE/Columbia 3 10184	10
<b>23</b> 29 LOVE IS A ROSE LINDA RONSTADT/Asylum 45271	6
<b>24</b> 13 ONE MONKEY DON'T STOP NO SHOW LITTLE DAVID WILKINS/MCA 40427	14
<b>25</b> 14 HERE I AM IN DALLAS FARON YOUNG/Mercury 73692	13
<b>26</b> 33 EVERYTHING'S THE SAME (AIN'T NOTHING CHANGED) BILLY SWAN/Monument ZS8 8661	8
<b>27</b> 20 BRINGING IT BACK BRENDA LEE/MCA 40442	10
<b>28</b> 32 THANKS BILL ANDERSON/MCA 40443	8
<b>29</b> 37 THE LETTER THAT JOHNNY WALKER READ ASLEEP AT THE WHEEL/Capitol 4115	7
<b>30</b> 30 IF YOU EVER CHANGE YOUR MIND RAY PRICE/Columbia 3 10150	10
<b>31</b> 43 TODAY I STARTED LOVING YOU AGAIN SAMMI SMITH/ Mega MR 1236	6
<b>32</b> 26 RHINESTONE COWBOY GLEN CAMPBELL/Capitol 4095	19
<b>33</b> 38 SANCTUARY RONNIE PROPHET/RCA PB 50027	7
<b>34</b> 39 YOU'VE LOST THAT LOVIN' FEELING BARBARA FAIRCHILD/ Columbia 3 10195	6
<b>35</b> 41 BILLY, GET ME A WOMAN JOE STAMPLEY/Epic 8 50147	5
<b>36</b> 42 INDIAN GIVER BILLY LARKIN/Bryan 1026	8
<b>37</b> 46 SHE EVEN WOKE ME UP TO SAY GOODBYE RONNIE MILSAP/Warner Bros. WBS 8127	4
<b>38</b> 40 I'M A BELIEVER (IN A WHOLE LOT OF LOVIN') JEAN SHEPARD/United Artists UA XW701 Y	7
<b>39</b> 47 IF I'M LOSING YOU BILLY WALKER/RCA PB 10345	8
<b>40</b> 53 I STILL BELIEVE IN FAIRYTALES TAMMY WYNETTE/ Epic 8 50145	4
<b>41</b> 54 JO AND THE COWBOY JOHNNY DUNCAN/Columbia 3 10182	7
<b>42</b> 50 IT DOESN'T MATTER ANYMORE LINDA RONSTADT/ Capitol 4050	6
<b>43</b> 48 TOWER OF STRENGTH SUE RICHARDS/ABC Dot DOA 17572	7
<b>44</b> 45 CRY LIKE A BABY JOE STAMPLEY/ABC Dot DOA 17575	7
<b>45</b> 49 DON'T STOP LOVING ME DON GIBSON/Hickory 353	7
<b>46</b> 51 BIG RIVER CHIP TAYLOR/Warner Bros. WBS 8128	7
<b>47</b> 58 PAPER LOVIN' MARGO SMITH/20th Century TC 2222	5
<b>48</b> 55 YOU RING MY BELL RAY GRIFF/Capitol 4126	6
<b>49</b> 56 BLACK BEAR ROAD C. W. McCALL/MGM 14825	5
<b>50</b> 57 INDIAN LOVE CALL RAY STEVENS/Barnaby 616	5



<b>51</b> 63 WE USED TO DOLLY PARTON/RCA PB 10396	3
<b>52</b> 66 IT'S ALL IN THE MOVIES/LIVIN' WITH THE SHADES PULLED DOWN MERLE HAGGARD/Capitol 4141	2
<b>53</b> 59 BIG MABEL MURPHY SUE THOMPSON/Hickory 354	6
<b>54</b> 61 MIRROR, MIRROR BEN REECE/20th Century TC 2227	6
<b>55</b> 34 I'LL GO TO MY GRAVE LOVING YOU STATLER BROTHERS/ Mercury 73687	17
<b>56</b> 68 LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ/ Mercury 73715	2
<b>57</b> 64 ALL AMERICAN MAN JOHNNY PAYCHECK/Epic 8 50146	3
<b>58</b> 69 SOMETHING BETTER TO DO OLIVIA NEWTON-JOHN/ MCA 40459	3
<b>59</b> 44 HELP YOURSELF TO ME ROY HEAD/Shannon SH 833	10
<b>60</b> 24 THE FIRST TIME FREDDIE HART/Capitol 5099	16
<b>61</b> 25 BANDY THE RODEO CLOWN MOE BANDY/GRC 2070	16
<b>62</b> 28 A POOR MAN'S WOMAN JEANNE PRUETT/MCA 40440	12
<b>63</b> 35 THIRD RATE ROMANCE AMAZING RHYTHM ACES/ ABC 12078	18
<b>64</b> 75 STONE CRAZY FREDDY WELLER/ABC Dot DOA 17577	4
<b>65</b> 78 THE SONG WE FELL IN LOVE TO CONNIE SMITH/ Columbia 3 10210	2
<b>66</b> 72 FINE TIME TO GET THE BLUES JIM ED BROWN/ RCA PB 10370	6
<b>67</b> 80 FROM WOMAN TO WOMAN TOMMY OVERSTREET/ ABC Dot DOA 17580	2

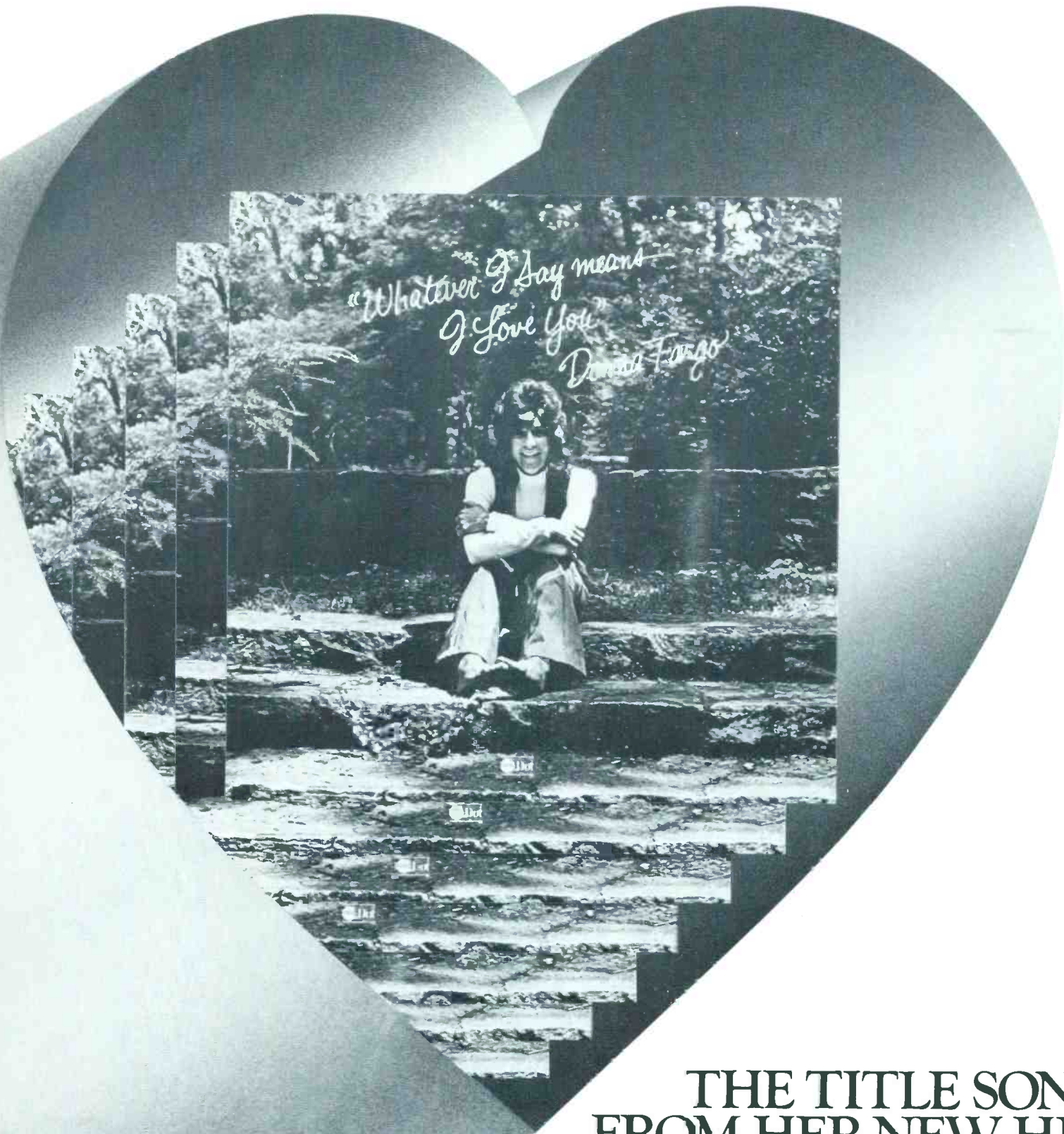
## CHARTMAKER OF THE WEEK

<b>68</b> — SINCE I MET YOU BABY FREDDY FENDER GRT 031	1
<b>69</b> 79 YOU GOT A LOCK ON ME JERRY REED/RCA PB 10389	3
<b>70</b> 71 BLUE EYES AND WALTZES JIM MUNDY/ABC 12120	7
<b>71</b> 73 ANYBODY OUT THERE WANNA BE A DADDY KITTY WELLS/ Capricorn CPS 0240	6
<b>72</b> 77 SHAME ON ME BOB LUMAN/Epic 8 50136	2
<b>73</b> 82 WESTERN MAN LaCOSTA/Capitol 4139	2
<b>74</b> 86 HELP ME MAKE IT (TO MY ROCKIN' CHAIR) B. J. THOMAS/ ABC ABP 12121	3
<b>75</b> 36 LOOK AT THEM BEANS JOHNNY CASH/Columbia 3 10177	11
<b>76</b> 88 BATTLE OF NEW ORLEANS BUCK OWENS/Capitol 4138	2
<b>77</b> 81 SHE'S NOT YOURS ANYMORE FERLIN HUSKY/ ABC Dot DOA 17574	5
<b>78</b> 83 I MAY NEVER BE YOUR LOVER BOBBY G. RICE/GRT 028	7
<b>79</b> — WHERE LOVE BEGINS GENE WATSON/Capitol 4143	1
<b>80</b> — FLAT NATURAL BORN GOOD TIMIN' MAN GARY STEWART/ RCA PB 10351	1
<b>81</b> 85 I STILL LOVE YOU (YOU STILL LOVE ME) MAC DAVIS/ Columbia 3 10187	4
<b>82</b> — MAKIN' LOVE RONNIE SESSIONS/MCA 40462	1
<b>83</b> — WHATEVER I SAY DONNA FARGO/ABC Dot DOA 17579	1
<b>84</b> 84 SWEET MOLLY DAVID HOUSTON & CALVIN CRAWFORD/ Epic 8 50134	5
<b>85</b> — LYIN' EYES EAGLES/Asylum 45279	1
<b>86</b> 95 OUR MARRIAGE WAS A FAILURE JOHNNY RUSSELL/ RCA PB 10403	2
<b>87</b> 87 JUST CAN'T BELIEVE IT PURE PRAIRIE LEAGUE/RCA PB 10382	3
<b>88</b> 89 I'VE CHANGED SINCE I'VE BEEN UNCHAINED KENNY PRICE/RCA PB 10376	3
<b>89</b> 93 WHO WILL I BE LOVING NOW CARMOL TAYLOR/ Elektra 45277	3
<b>90</b> — LUST AFFAIR MEL STREET/GRT 030	1
<b>91</b> 96 IT'S NOT FUNNY ANYMORE STELLA PARTON/ Country Soul & Blues IRDA 088	2
<b>92</b> 92 I'D DO IT WITH YOU PAT BOONE/Melodyland ME 6018	5
<b>93</b> — THE DOOR'S ALWAYS OPEN LOIS JOHNSON/20th Century TC 2242	1
<b>94</b> 94 SUNRISE ROY DRUSKY/Capitol 4232	4
<b>95</b> 98 BACK UP AND PUSH BILL BLACK'S COMBO/Hi 5N 2291	2
<b>96</b> 99 THEN I'LL BE OVER YOU REX ALLEN, JR./Warner Bros. WBS 8133	2
<b>97</b> — I'VE BEEN AROUND ENOUGH TO KNOW JOEL SONNIER/ Mercury 73702	1
<b>98</b> 100 MIDDLE OF A MEMORY EDDY ARNOLD/MGM 14827	2
<b>99</b> — FANCY SATIN PILLOWS SUNDAY SHARPE/United Artists UA XW709 Y	1
<b>100</b> — PHONE CALL FROM THE DEVIL JIM NESBITT/Scorpion SC0500	1



# SUPER DUPER DONNA FARGO'S NEW SINGLE "WHATEVER I SAY"

DOA-17579



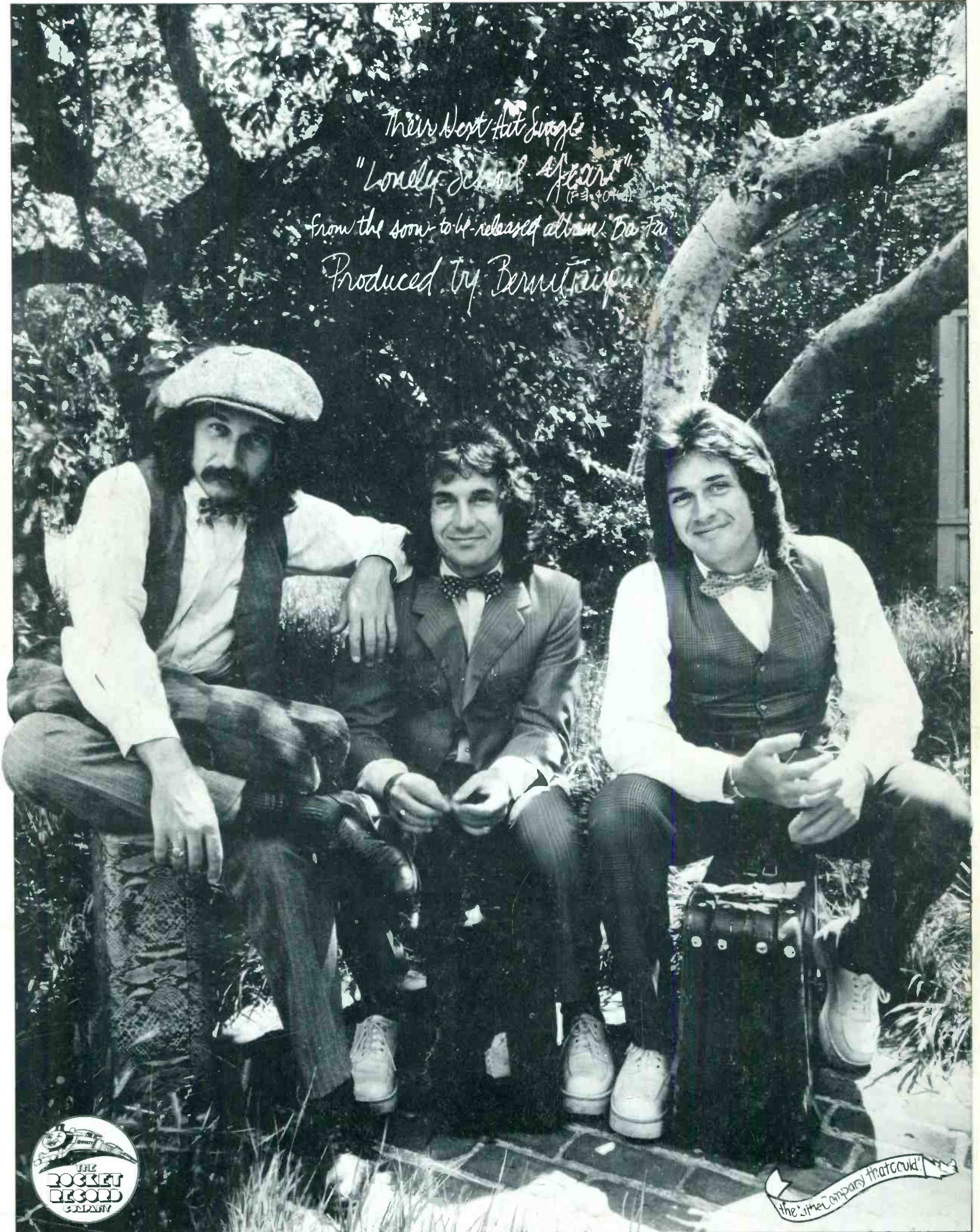
THE TITLE SONG  
FROM HER NEW HIT  
ALBUM "WHATEVER I  
SAY MEANS I LOVE YOU."

DOSD-2029

abc Dot Records

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*Their Next Hit Single*  
*"Lonely School Year"*  
*(#3, 407, 41)*  
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