

CASHBOX

October 25, 1975

NEWSPAPER

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GLADYS KNIGHT AND THE PIPS/ SECOND ANNIVERSARY CELEBRATION

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Country Music Awards*

New Country Roads (Ed)



From the woman who made
"At Seventeen" one of the year's
most-played songs at almost
every format in American radio,
we're proud to announce the release
of a timely and beautiful
follow-up single:

"In the Winter."

From one of the most-talked-about
and most-heard albums of 1975,
"Between the Lines."

Janis Ian. "In the Winter."
On Columbia Records.



CASH BOX

VOLUME XXXVII — NUMBER 23 — October 25, 1975

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cash box editorial

New Country Roads

John Denver, Loretta Lynn, Waylon Jennings, Roy Clark, Freddy Fender, Statler Brothers, Minnie Pearl, Dolly Parton, Conway Twitty, Johnny Gimble, Ronnie Milsap and Buck Trent.

Names of the winners in the Country Music Association annual awards. Names that come from left field, right field, the outfield and the infield, and all underlining the point made by the **Cash Box** editorial last week.

That the country music world is able to exist by sustaining the traditional country performer, the kind of musician and singer that made Nashville justly proud of its rightfully earned tag, Music City, USA. At the same time the more modern elements of country music, the kind of music that has assimilated fragments and influences from other kinds of music, whether rock or pop, has also made its presence felt on the Nashville scene.

John Denver is the classic case.

Denver whose audience encompasses folk and rock is named Entertainer of the Year and gets the Songwriter of the Year award for "Back Home Again." Not only does he certify that the ears of the Nashville award pickers are open to sounds outside the traditional country area but also he underlines the fact that Nashvillians are recognizing country performers and country talent that are also from outside the city limits.

Freddy Fender is another example of the openness of this year's Country Music Association awards.

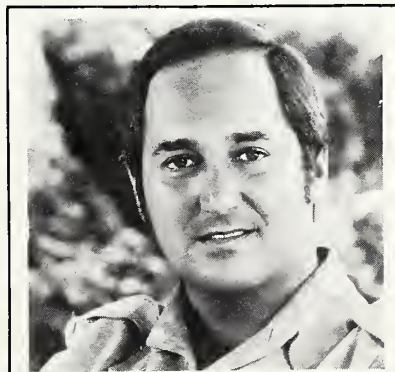
In picking his "Before The Next Teardrop Falls," as the best country single Nashville went further and recognized the contribution made to the music by the Mexican-American culture, the Chicano. Fender, along with Johnny Rodriguez, are the working symbols of this hybridization from which has emerged music of real strength.

And Waylon Jennings — "about time Waylon," yelled master of ceremonies Glen Campbell — being named male vocalist makes the third potent point about the liberalism of the new Nashville.

Jennings' music has a rock influence, and he may not play at times by the Nashville rules but he is able to give out real country music that is genuinely progressive. In short a style that helps everybody — himself, Nashville and the music business at large.

That he, and Denver, and Fender can receive awards along with fiddling Johnny Gimble, the funny Minnie Pearl, the classic Loretta Lynn, proves beyond shadows of doubt the validity of **Cash Box's** editorial last week.

That country music is alive and well and progressive and honest . . . and commercial.



**NUMBER ONE
SINGLE OF THE WEEK**
BAD BLOOD
NEIL SEDAKA — ROCKET
Writer: Neil Sedaka, Phil Cody
Pub: Don Kirshner Music/Kirshner
Songs, Inc./BMI/ASCAP

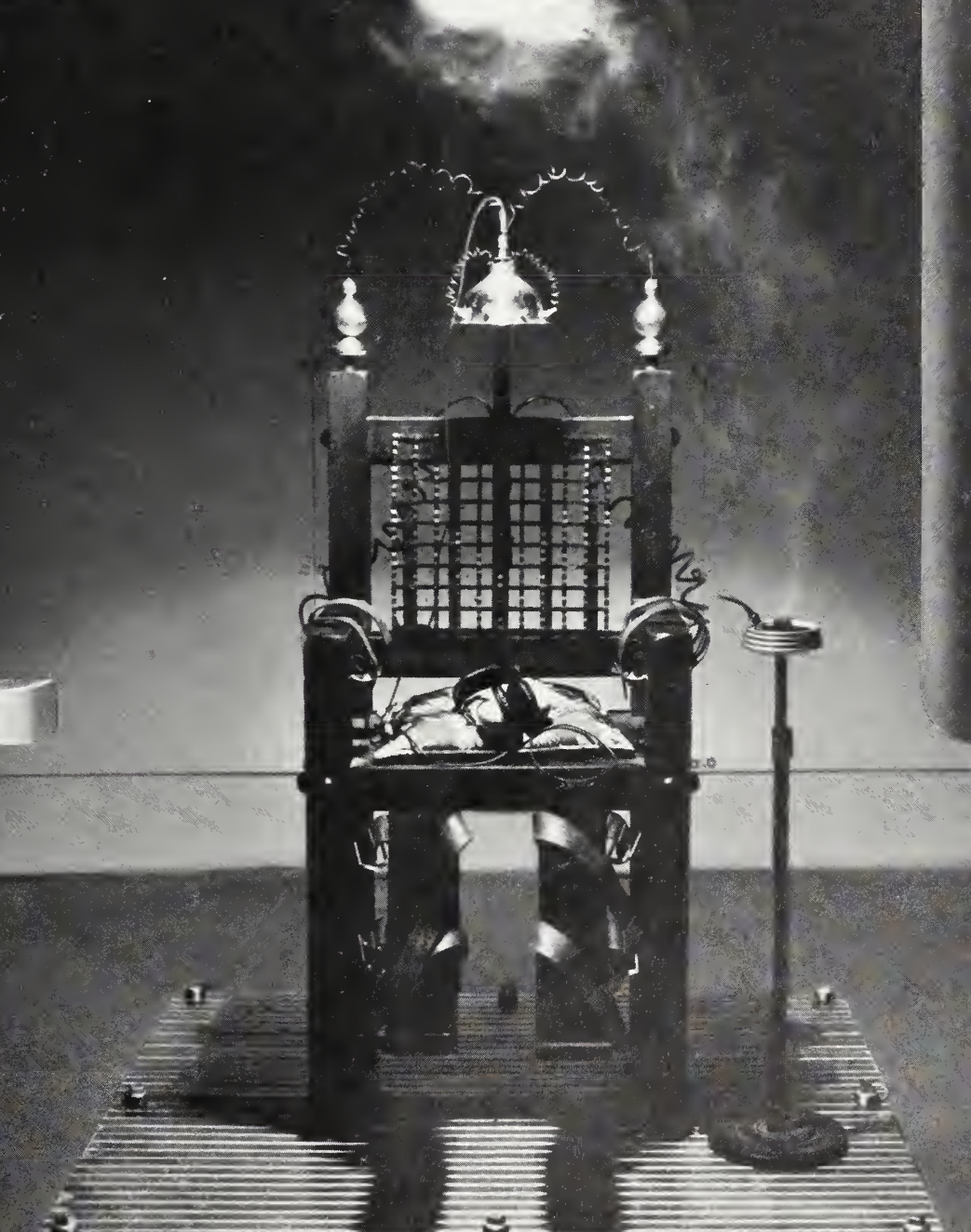


**NUMBER ONE
ALBUM OF THE WEEK**
WINDSONG
JOHN DENVER
RCA APL 11183

CONCEPT

LIGHT

ARTISTS RECORDS



FACE THE MUSIC

UA-LA546-G

The highest musical achievement of an already distinguished career. The album that assures ELO superstar status in every sense of the word. A milestone in recorded entertainment.

The time has come for The Electric Light Orchestra.

"FACE THE MUSIC" Proudly presented on United Artists Records & Tapes.



Produced by Jeff Lynne for Jet Records

© MCMXXV United Artists Music and Records Group, Inc.



In May of 1973 a new group went to England to record their first album. The album, "The Ozark Mountain Daredevils," became a hit. In fact, it went gold.

The following year the same band recorded their second album, "It'll Shine When It Shines," in their studio in the Ozarks. That album brought you the #1 single, "Jackie Blue."

This week we're shipping their third album, recorded in Nashville:

H E C A R O V E R T H E L A K E A L B U M

THE OZARK MOUNTAIN DAREDEVILS



SP-4519

O N A & M R E C O R D S & T A P E S

Produced by David Anderle

Elton John Set For 'Walk Of Fame' Honors

HOLLYWOOD — Cash Box will sponsor dedication ceremonies for MCA Records Elton John, whose star will be inserted on Hollywood Boulevard's "Walk Of

Fame" in front of Mann's Chinese Theater on Thursday, Oct. 23 at 12 noon. The Cash Box sponsorship of the "Walk Of Fame" star is in coordination with The Hollywood Chamber Of Commerce.

The insertion of the star, commemorating the high achievements of Elton John, is coincident with the proclamation by L.A. Mayor Tom Bradley of 'Elton John Week' in Los Angeles and with his appearances, on Oct. 25 and 26 at Dodger Stadium. The star is one of the highest honors presented to a performing artist by the Hollywood Chamber of Commerce and represents a permanent tribute to the high caliber of entertainment, musicianship and humanitarianism displayed by Elton throughout his career.

Martell Named CBS Marketing V.P.

NASHVILLE — Tony Martell has been appointed vice president, marketing, CBS Records, Nashville. Mr. Martell will be based in that city.

In his capacity, Mr. Martell will be responsible for the complete marketing needs of all country product, including promotion, merchandising and artist development for Columbia, Epic and CBS Custom Labels. He will report directly to Jack Craig, vice president, marketing, CBS Records.

For Mr. Martell, this appointment is a return to CBS Records. He began his career in the industry with Columbia in 1958 as a salesman, and later became a

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Clive Davis Addresses Hollywood Radio, TV Society 'Music In Broadcasting' Speech Stresses Adaptation Of B'casters Programming To Changing Trends

HOLLYWOOD — Arista Records president Clive Davis delivered a keynote speech before a luncheon gathering of the Hollywood Radio and Television Society at the Beverly Wilshire Hotel in Los Angeles on Tuesday (Oct. 14).

The luncheon meeting, chaired by John H. Mitchell, president of Columbia Pictures Television, was the first such meeting devoted to the importance of music to the television and motion picture communities.

Participating executives on the dais at the luncheon were attorney Abe Sommers, Ed Silvers of Warner Bros. Music, producer Richard Perry, 20th Century Records president Russ Regan, Cash Box publisher George Albert, Stan Gortikov, president of RIAA, Mo Ostin, president of Warner Bros. Records, singer Andy Williams, GRT president Alan Bayley, and ABC Records president Gerry Rubinstein.

The Davis speech began by stressing the uniqueness of the Hollywood locale which, Davis said, "through its unique mixture of illusion and ideals with warmth and informality has created a definite special spot for itself . . . becoming the center for entertainment of all kinds." Davis pointed out, however, that despite the penetration of the mass media into increasing numbers of homes, that "the awareness of the topsy-turvy burgeoning world of music (on the part of film



makers) has been a fairly dull one."

Davis emphasized that despite such efforts as "Woodstock," "Easy Rider" and "Tommy" that the movie and television worlds have never adequately attempted to understand the growth of the recording industry, an industry with sales of almost three billion dollars annually. "Music," Davis stated, ". . . has not really made an important contribution to the art of filmmaking, whether for motion pictures or television. There is the token Paul McCartney title song or a Curtis Mayfield, but there certainly has not been a dedicated, serious attempt to make use of the wonderful contributions that can come from the poets, singers, composers who are also reaching millions of people all over the world."

Davis stressed that music has changed dramatically, dictating a necessary change in Hollywood's attitude towards it. "Why not spend some money," Davis asked "and put Woody Allen and Paul Simon together for an original music comedy? Or perhaps a Mel Brooks-Elton John combination would strike more sparks and be more combustible. There are so many imaginative possibilities. Neither television nor motion pictures has come up with any."

Davis personalized his remarks, tracing the development of musical change during his involvement with building a new direction in the artist roster at Columbia Records in the 1960's, urging the television and motion picture executives present to "plunge in and really understand where music is today." He traced the sales patterns of Columbia when he joined, when 75% of the label's sales revolved around classical, Broadway and MOR music under a&r director Mitch Miller, to the contrasting adaptations that Barbra Streisand and Andy Williams made in adapting their recording and repertorial tastes to new contemporary songwriters that were emerging during that time. "Great performers could still sell well. They just had to realize that the new writers were worth recording. One year after another, every album of Williams included Webb

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FRONT COVER

"Second Anniversary" is the title of the new Gladys Knight and the Pips album, and it means simply that. The second anniversary of Gladys and her family signing with Art Kass and his family, Buddah Records, is a union that, according to both sides, is a "a rare and wonderful success story."

Not that Gladys Knight and the Pips — Bubba, William and Edward — were unknown when Buddah signed them, but in the past two years their career has skyrocketed to new heights, both on the record and on the personal appearance fronts.

There are four gold singles, three gold albums and one platinum album to prove the sales success of Gladys, the Pips and Buddah, on the record front.

Add to this a couple of Grammy Awards, four American Music Awards, numerous television appearances — including their very own NBC-TV summer series — and record-breaking live performances all over the world, and it quickly becomes apparent why the group and Buddah believe that an anniversary celebration is in order.

At first it was just a gala luncheon at New York's 21 Club that launched the anniversary festivities, but host Art Kass, Buddah's president, soon decided to extend the whole thing and let the public share.

Which accounts for the new album, "Second Anniversary," a package that includes, apart from the songs, a special vintage poster of Gladys Knight and the Pips early in their career, several gift offers and the announcement of a "Be A Pip For A Day" contest.

The first two years have been happy, fruitful, successful — all parties are looking forward to many more!

FTC Bans Tape Co. Deception

NEW YORK — The Federal Trade Commission has unanimously accepted an agreement containing a consent order prohibiting a producer of sound alike tapes of hit recordings from misrepresenting that they have been recorded by the original artist who popularized the songs or albums. The order cites Magnetic Video Corp. in Farmington Hills, Mich., and Andre Blay, its president.

The consent order requires that the firm stop using any label, package, catalog or any form of advertisement or promotional material which contains any likeness of the original artist or any illustration similar to that on the album

cover or tape label used in an original artist recording, or which implies in any manner that the tape has been recorded by the original artist.

An additional requirement is that for tapes recorded by a person other than the original artist, labels, packages and advertising shall clearly and conspicuously disclose either the name of the actual recording artist or the warning, "This is not an original recording."

The complaint and consent order will remain on the public record through Dec. 5, 1975, and comments from the public received during this period will become part of the public record. The FTC may withdraw its acceptance of the agreement after further consideration.

Broadway Musicians Strike Had Varied Effect On Cast LP Sales

NEW YORK — The 25 day strike by the Broadway musicians' union had a varied effect on record sales in New York City.

Those retailers in the closest proximity to the theaters, such as the Colony record shop and the King Karol stores, were most adversely affected. The stores in the center of the theater district normally do a very brisk business from theater patrons who buy the original cast albums of the shows they have just seen, as well as purchasing other records.

Marty Block, the manager of the Colony store said "We were murdered." Block noted that the store is open until two a.m. and said, "There was zero nighttime business. Our nights were wasted." He said that business was off in general about 40 percent and as high as 90 percent on sales of the original cast albums to the shuttered shows.

Ben Karol of King Karol stores said the change in business was "fantastic." Business fell to a trickle. Original cast album sales were off 90 percent. People come out of the theater in a jubilant mood, they see the album and say "Let's buy it." But without the shows to supply the potential customers, business was hurt badly."

The manager of the Sam Goody store at 49th St. between Broadway and Eighth Ave., again in the theater district, would not comment, but the manager of the Goody store at 51st St. and Broadway said that "even just three blocks away from the theater district the business in original cast albums was not great enough for us to notice a significant drop because of the strike."

Speaking for the Sam Goody chain, Howard Goody said that no overall effect was noticed, that "the albums that were

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**BMI — ASCAP
SESAC
Country Awds
See
Country Music
Section**

Gladys Knight & The Pips

Have a NEW hit

"PART TIME LOVE"

BDA 513

from their NEW HIT ALBUM



BDS 5639

BUDDAH  RECORDS
and 

PLEASURE FROM THE BUDDAH GROUP

Clive Davis HRTS Address *cont fr p. 7*

or Bacharach or McCartney or Carole King and every album sold in excess of a million units. He found the answer — music was changing and he would change along with it."

"Look where popular music has come from — the love ballad and the Broadway show stopper have had to step over and make room for massive audiences for progressive groups like Pink Floyd, Jethro Tull, Yes and Herbie Hancock. There's the increasing receptivity on white top 40 stations to r&b music. This was unheard of just a few years ago.

Hollywood, Davis stated, for the most part refused to believe that the new direction music was taking in the 1960's, represented by such artists as Joplin, Hendrix, Clapton, The Who, BS&T, Chicago, Santana, etc., was a significant development. Broadcasting programming practices changed to accommodate the increased length of instrumental passages and virtuosity that those artists embodied into their music, and FM stations, Davis said, were highly

responsible for boosting the sales figures of those artists. "The gap between you the filmmaker and the television broadcaster, was never wider. Hollywood didn't understand what was happening — again choosing to believe it would all pass. The establishment press media has always been prone to put down the rock revolution. As soon as Bill Graham closed his Fillmore Theater operations, the media screamed 'Is rock dying?' Well, it wasn't all over. Far from it."

Davis stressed that music was simply changing, and that it was the "stifled" individuals who came into prominence once the 1970's were ushered in. He named Mo Ostin of Warner Bros. as having the foresight to introduce Joni Mitchell, James Taylor, and Randy Newman as the new poets of the seventies, and cited the prominence of venues like Lincoln Center, Madison Square Garden, Carnegie Hall and the Bottom Line as playing a vital role in the introduction of new artists.

"Broadcasting," Davis noted, "has never had to be more flexible. Indeed a lot of the barriers between FM and AM are breaking down. Categories of top 40 and middle of the road music are fading.

The song once again is all important. Music publishers have been given back a good measure of their dignity and self-respect. It's silly now for critics to seek out a new sound that will dwarf all others. Music is absorbing all the trends that have crisscrossed each other with lightning intensity during the last three years.

And broadcasters have had to move with the times. Just as in fashion there's no one shirt length or hair length, so in music, broadcasters have had to allow for a wider and wider range of creativity."

Now, Earth, Wind and Fire, the Ohio Players, The Isley Brothers, Barry White and a newcomer like Natalie Cole can get total exposure at any audience level. New artists break and old artists revive careers on the strength of extraordinary

material. So writers and composers are more vitally a part of the picture than ever before and groups of all sizes, shapes and musical tastes are bigger than ever from the Eagles, Jefferson Starship and the Allman Brothers to the bands surrounding giant talents like Elton John and Paul McCartney. And, yet, new personalities are also emerging... Individuals, groups, poets, entertainers — all have their distinctive appeal and their audience numbering in the millions."

Davis continued, "Broadcasting must accommodate all this and through the competing AM and FM stations it is doing so. As always those who change first and most flexibly benefit the most. Radio more than ever uses computerized research and testing services. All of that is good. No one is against modernization and progress. But sometimes the unorthodox, the unplanned for can't be tested in front. So I urge the radio broadcasters to allow for experimentation from time to time."



ON THE DAIS — Seated on the dais at the Hollywood Radio and Television Society luncheon, which featured a keynote address by Arista president Clive Davis, are, seated left to right: attorney Abe Sommers, Ed Silvers, Warner Bros. Music, producer Richard Perry, 20th Century Records president Russ Regan, **Cash Box** president and

publisher George Albert, Stanley Gortikov, chairman of the RIAA, Warner Bros. Records chairman of the board Mo Ostin, Columbia Pictures Industries president John Mitchell, ABC Records president Gerry Rubinstein, GRT Records president Alan Bayley, Arista Records president Clive Davis, and Columbia Records artist Andy Williams.

Tony Bennett Builds Improv Label: 'Quality Never Goes Out Of Style'

SAN FRANCISCO — Tony Bennett has added a new song to his repertoire these days, a tune written especially for him by Fred Astaire called "Life Is Beautiful," with lyrics by Tommy Wolf. It is fitting that the song should be the title track from the first album to be released on his newly-formed Improv label later this month. Not only does the song capture a feeling for the quality of life that Tony has related in his choice of material through the years, but it applies well to the status of his career at this point in time. The past year has been a time of enormous change in both his personal, artistic and business lives, the most significant of those changes being his dissolution with Columbia Records, with whom he recorded since 1950.

While with Columbia, Bennett recorded 78 albums containing over 580 song titles. "It was a battle so much of the time that it became nerve-racking for me. I lost control of the material I wanted to sing. Some artists can make that kind of compromise, but those with a conscience can't take a dive in an artistic sense without it taking a severe toll on their creativity and their health."

Bennett describes himself as an optimist. Between shows at San Francisco's Fairmont Hotel Venetian Room, he spoke to **Cash Box** about the fact that his choice of material relates closely to his preoccupation with quality, and with the good things in life. "My major objective when I perform is to allow people to dream," he said. "The music of the 1960's related a certain desperation, indicative of the violence that was going on in this country at the time. I think there is now a trend towards peacefulness, a return to listening to each other. I think there is an audience of people who

care, as I do, for the music I present, and I don't have to compromise my integrity by changing my style at this point. Style and quality, and maturity in music have never really gone out of style. I recently read a biography of Maurice Ravel. Now there's a guy whose music went constantly in and out of style during his lifetime, but he never yielded his integrity to the momentary whims of his society. He composed what he felt."

Leaving the CBS roster, although a major move in his life, was a relatively easy decision for Bennett. "As early as ten years ago," Tony remarked, "Sinatra was urging me to get my own label together. At the time, I didn't feel I was quite ready, but now, with the help of William D. Hassett, Jr. (he owns the Statler Hotel in Buffalo, N.Y.) I feel I have both the artistic base and the expertise to make the label a meaningful contribution to the record industry and to music. I'd like to build a roster of artists like Bobby Hackett, Mabel Mercer, Erroll Gardner, Jimmy Rowles, Woody Herman, and Marian McPartland. I'm enthusiastic about an album I'm putting together with one of my favorite pianists, Bill Evans, which will be a compilation of Kurt Weill tunes, some from Three-Penny Opera, which he collaborated with Bertolt Brecht on."

It should be mentioned that Bennett and pianist Evans recently recorded a separate album project for Fantasy Records, "The Tony Bennett/Bill Evans Album," produced by Helen Keane, that sparkles with a virtuosity that only one of the world's finest jazz pianists combined with Bennett's interpretive phrasing can accomplish, given the conditions that solo performance can provide. If Ben-

continued on p. 29

Motown Records Appoints East, Seltzer To Vice Presidencies

HOLLYWOOD — In two concurrent appointments last week, Motown Record Corporation appointed Ken East to the post of international vice president of Motown Records and Jobete Music Publishing; and Ralph Seltzer to the position of vice president of corporate affairs. The joint announcements were made by Barney Ales, executive vice president of the label and its publishing subsidiary.

Ken East joins the executive staff of Motown after an extensive relationship with the company while he was managing director of EMI. Commenting on East's appointment, vice president Ales noted, "Ken's joining the executive staff of the Motown family is an addition that we all feel will assure us a firm position in the international marketplace. Ken has a wealth of knowledge about Motown and what we're all about. He fully knows our needs in the United Kingdom and throughout the world."

Prior to joining Motown, East, who is a veteran of over 20 years in the interna-

tional recording and publishing industries, was affiliated with Decca Records, where he held the post of managing director. In his new position as vice president of Motown's international division, he will be based in London and commute to the L.A. Motown home office. East will be responsible for foreign licensing agreements and Jobete's international publishing. East will report directly to Ales.

Ralph Seltzer, vice president of Motown's international division for the past four years, assumes his new duties as v.p. of corporate affairs. "Ralph has been associated with Motown for over 12 years and has served in many different executive posts. His knowledge of our industry and all phases of Motown will be invaluable to us in his new position."

Seltzer, a graduate of the University of Michigan Law School, has served as head of Motown's legal division and as a special assistant to the president. Seltzer will be based in Motown's L.A. offices and report directly to Barney Ales.

Simon, Fach, Abramson — Polygram Group Promotions

NEW YORK — Irwin Steinberg, president of the Polygram Record Group, finally confirmed Lou Simon's appointment as executive vice president and general manager of Polydor Inc.

Also announced by Steinberg was the naming of Charlie Fach as executive vice president and general manager of Phonogram and Jules Abramson's move to become Phonogram's senior vice president, marketing.

Simon moves to his position from senior vice president marketing for Pho-

nogram since 1973. Each was formerly vice president a&r since 1967 for the same company and for the past year Abramson has been vice president of sales.

Simon will base himself in New York and from November 20 will be officially full time in the city. One week later Fach takes up official duties in Chicago, as does Abramson.

Both Simon and Fach are 15 year

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Polygram Record Group Promotions fr pg. 9



Simon

veterans of the Mercury organization under Steinberg.

Additional appointments were Cliff Burnstein, at present heading national promotion, albums for Phonogram, who is named a&r music consultant for the

Polygram Record group which includes Mercury, Philips, Polydor and DGG, and Gail Duberchin who will move from the position of personnel director with



Fach

Phonogram to the same position for the Polygram Group.

Burnstein is one of the few executives involved in all the Phonogram labels — corporate philosophy keeps the separate labels a&r, promotion and marketing functions distinct from each other. Steinberg commented: "Burnstein's appointment in no way detracts from the individuality of the different a&r staffs."

Steinberg added, in reference to



Abramson

further staff changes, that at present Simon would be "finding out more" about the staff using his Mercury/Phonogram experiences. Both Simon and Fach would be seeking replacements for their former positions.

Steinberg also stated that he found Polygram's position in the U.S. market "a damn good one. We have come up to 4th, 5th or 6th ranking in the market in a short time since we started in 1972."

Broadway Strike Effects fr. 7

hot remained hot."

Dave Rothfeld of the Korvettes chain said that there was no apparent affect on sales of any kind of albums.

The strike apparently had no repercussions at the record companies. According to Dave Glew of Atlantic, which has the album of "The Wiz," said that they saw no difference in sales, noting that the album was no longer selling in the numbers that it had when the show first became a hit.

Sim Myers of RCA, which has the soundtrack to "Shenandoah," saw no change in sales and added "The strike was just too short to affect our re-orders. If it had lasted longer we might've felt it, but we keep the stores well stocked."

The terms of the settlement of the musicians' strike are as follows.

Under the new contract, only shows using more than four minutes of recorded music must employ four extra musicians. Previously, the use of any recorded music in a show required that number of extra musicians. If two to four minutes of recorded music are used, a contribution will be made to the musicians pension fund.

The minimum orchestra size in various *continued on p. 28*

Derek Sutton Departing Chrysalis: Will Form Own Management Firm

HOLLYWOOD — Derek Sutton has announced that he is departing Chrysalis organization as of Dec. 31 to form his own management company. Sutton has been associated with Chrysalis for the past six years in an executive capacity.

Sutton plans to slowly phase out of Chrysalis activities, with co-principals Terry Ellis and Chris Wright assuming his various duties. Sutton will embark upon his own personal career as of Nov. 30, but will remain at Chrysalis through the end of the year.

Sutton had been president of Chrysalis' tour management wing (Casi Productions) in New York and vice president of the organization's two publishing wings, Chrysalis Music (ASCAP) and Moth Music (BMI), administering both the New York and Los Angeles offices for several years.

In an interview with **Cash Box**, Sutton told us, "The time has come for me to do something for myself. I feel the field of personal management is one in which I have the most knowledge and interest. Having been involved in the most direct way in the operation of a record company for six years will enable me to deal

much more openly and effectively with the companies and artists I represent, and enable me to ultimately be a better manager."

Sutton will start his own organization by working out of his Los Angeles home, eventually opening offices in New York, and dividing his time between both cities. With Chrysalis, Sutton also acted as manager for both Robin Trower and Procol Harum.

Sutton will leave for Great Britain in mid-December to make contacts with managers, artists, record companies and the like. "British groups need American management who can work for them in the states every day. I will handle record deals, tours, etc. Records and concert careers are separate things. The most important thing is to re-establish personal contacts. I am interested in managing only long term acts on a personal basis, and with a full spectrum emphasis. It takes time to build an act. With a conservative orientation, and realizing that I am working now for Derek Sutton and not for Chrysalis, I know that there will be some exciting projects in the offing."

Simultaneous U.S.-Foreign Release No Real Threat, Says N.Y. Exporter

NEW YORK — Despite the growing trend toward simultaneous release of product in U.S. and foreign markets, the export trade remains a strong and steadily growing, if constantly changing, business. So says Sam Weiss, president of WIN Records, which conducts one of the largest export businesses in the nation from its warehouse and offices in Long Island City, N.Y.

The simultaneous release of artists such as Gloria Gaynor, Bruce Springsteen and Tony Orlando & Dawn in recent months of course affects the type of trade exporters will find profitable.

"It keeps us on our toes," says George Weiss, vice president of WIN. "But a solidly established export business will always be able to provide services invaluable to record dealers around the world."

Simultaneous release, of course, affects new product, by artists who generate international excitement. This automatically leaves a vast amount of catalog, always in demand by overseas dealers, which a comprehensively stocked warehouse can provide on order in small or large quantities in minimal time.

Jazz is the best example: the number of albums, new and old, on major or obscure labels, that European enthusiasts demand, could never be released in every nation outside the U.S.

Even at their potential apex, simultaneous releases could never keep up with the amount of new product released in the U.S.

The "fringe artist" as described by Sol Gleit, in charge of WIN's foreign advertising, will always provide the exporter viable product until such time as a recording company can follow up demand. Time is on the exporter's side.

Purely on the basis of size, the U.S. market provides for the release of product in quantities which would not be feasible in any other single nation, yet which are enough in demand overseas that export provides the simplest means of getting the product into the country.

In a unique case this year, according to Weiss, Pink Floyd's "Wish You Were Here," which was simultaneously released, could not be pressed in pace with demand by plants in Europe, and U.S. copies were ordered to fill the gap.

continued on pg.

Standard Copyrights Used For Commercials 'Major Profit Area, No Snobbery' — Cane

NEW YORK — "The Road To Morocco" is being used as a television/radio commercial for Moroccan Airlines. "Hello Dolly" turns up, redressed, as "Hello Hardees" to sell hamburgers. "You're 16" sells the Mustang automobile for Ford Motors and "What's New Pussycat" aids the Purina Cat Chow people in their sales campaign.

It can be reworked lyric or the whole song done as a straightforward tie-in — the Fifth Dimension hit, "Up Up And Away" is one of the more celebrated examples in recent years — but the commercials industry is still looking towards the music industry to supply the musical tracks to sell the product.

Marvin Cane, chief operating officer of Famous Music, calls the commercials

field "a major area of profit and a growth factor for catalog standards." Current and future exposure in this area for Famous include the "Love Story" theme for Eastern Airlines, "Tangerine" for Pillsbury, "That Old Black Magic" for Proctor Silex, "The Road To Morocco" for Moroccan Airlines, "That's A More" for D'Amore Foods and "Thanks For The Memory," with Bob Hope singing his original hit, for Texaco.

Comments Cane: "Today things are drastically different. We always knew that using songs on television and radio commercials brought in extra money but the industry at large did not solicit the business to be found there.

"We waited for the advertising agen- *continued on pg. 12*

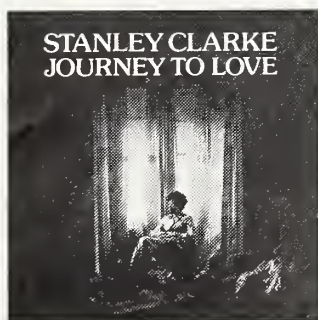


DOZIER AT HOME IN BURBANK WITH WARNER BROS. — Celebrating the signing of Lamont Dozier to an exclusive recording contract with Warner Bros. Records are, from left (seated) George Greif, Dozier's personal manager, Lamont Dozier, Warners president Joe Smith and Warner chairman of the board Mo Ostin. Standing from left are: Benita Brazier, Warner director of r&b artists development, Cary Harwin, Dozier's business manager, and attorney Joseph Porter. Well known for his writing and production credits as part of the Holland-Dozier-Holland team, Dozier, signed to Warners as an artist, will also be involved in production activities for the label.



PORTRAIT OF THE ARTIST AS A YOUNG MAN.

STANLEY CLARKE. "JOURNEY TO LOVE." ON NEMPEROR RECORDS AND TAPES.



NE 433



GLANCY THE MAN OF THE YEAR — Top row, picture one, Ken Glancy, president of RCA Records holds the Man of the Year plaque while looking on are, from left, Perry Como, who presented the award, Goddard Lieberson, former head of CBS Records, previous recipient, toastmaster for the evening, and Joe D'Imperio, dinner chairman. Glancy received the Ed Wynn Humanitarian award at the annual music industry Parkinson's Disease benefit dinner in New York; (2) Mrs. Glancy, D'Imperio, Como, Glancy, (3) Glancy congratulated by Management III boss Jerry Weintraub (and John Denver's manager) and Mrs. Weintraub, aka singer Jane Morgan. Second row (1) Singer Jack Jones who appeared between shows at the Plaza's Persian Room to honor his label's president; (2) Singers Gretchen Cryer and Nancy Ford entertain

with a special song toasting Glancy; (3) Mrs. Lieberson (dancer Vera Zorina) and New York Philharmonic conductor Pierre Boulez flank Glancy; (4) Glancy chats with concert pianist Vladimir Horowitz who recently rejoined the RCA label. Bottom row (1) Como is greeted by guitarist and RCA executive Chet Atkins; (2) Glancy with Cy Lesie, president of Pickwick International (center) and Howard Hawkins, president RCA Communications; (3) Glancy with Dick Griffey, producer, and Don Cornelius, star, of the "Soul Train" television show, who have also recently joined RCA; (4) Myron Roth, RCA Records division vice president, business affairs with Cuba Gooding of the Main Ingredient (center) and Lonnie Liston Smith, artist with Flying Dutchman, an RCA distributed label.

New MCA Elton John Album 'Rock Of The Westies' Released For Tour

HOLLYWOOD — The latest Elton John album, "Rock Of The Westies," featuring songs by Elton and lyricist Bernie Taupin has been released. This is the first album to feature Elton's new band members Davey Johnstone (guitar, mandolin, banjo, background vocals), Ray Cooper (percussion), Kenny Passarelli (fretless bass, background vocals), Roger Pope (drums), Caleb Quaye (guitar, background vocals) and James Newton Howard (electronic keyboards, synthesizer). "Rock Of The Westies" was

produced by Gus Dudgeon. The album is released in conjunction with Elton John's current concert tour which takes him to eleven cities west of the rockies. The album follows Elton's "Captain Fantastic And The Brown Dirt Cowboy," an LP that broke all existing music industry sales records.

Paul Simon To 'Ease Out' Of Live Performances Columbia Artist Will Write For Film, Stage Following Tour

HOLLYWOOD — Columbia Records artist Paul Simon plans to abandon "live" performing in the foreseeable future, following two dozen or so upcoming concert dates in this country and abroad, it

was revealed by his press agency, Jim Mahoney & Associates of Beverly Hills. Simon, according to the firm, will concentrate his musical energies on composition, LP recording, film scoring on a continuing basis and completing a Broadway musical project.

For the remainder of this year, however, Simon will maintain a high performance visibility profile, as was evidenced by his hosting of the "Saturday Night" program on October 18. Additionally, Columbia has just released Paul's LP "Still Crazy After All These Years."

Simon will begin his concert tour with three college dates on Oct. 24-26, and begin public touring on Oct. 31 at Jones Auditorium in Houston. The U.S. schedule takes Simon through November 30 at Lincoln Center's Avery Fisher Hall in New York, after which he flies to Amsterdam to begin his European tour.

The European schedule ends at London's Palladium on Dec. 11-13, with the possibility of added dates in the offing.

Eleven musicians, including the Jesse Dixon singers, will work with Simon on the upcoming tour dates. Simon possibly will tape a television special in London for worldwide distribution. Negotiations with several production companies have already begun.

Although Simon reportedly turned down several film offers this year to concentrate on the new LP, he has expressed an avid interest in continuing film scoring in the near future. His two

continued on p. 29

NY Friars To Honor Sinatra 'Entertainer Of The Year' 1000 To Attend Testimonial Dinner Feb. 24

NEW YORK — Frank Sinatra will be honored as the New York Friars Club's "Entertainer Of The Year" on Feb. 24, according to Dean Buddy Howe and Prior William B. Williams of the Friars.

The black-tie testimonial dinner will be held in the Grand Ballroom of the Waldorf-Astoria Hotel in New York City.

The guest list will include one thousand statesmen, show business luminaries, international, society and industrial leaders.

Sinatra currently holds the Friars highest elected office, that of "Abbot." He succeeded the late Ed Sullivan in the post. George M. Cohan, who founded the Friars in 1904, served as its first Abbot.

Others elected to the post of Abbot and honored by the Friars included Cohan, Will Rogers, Mike Todd, George Jessel, Joe E. Lewis, Milton Berle and Ed Sullivan.

A substantial amount of the monies raised by the Sinatra "Entertainer Of The Year" testimonial dinner will go to

various charities.

Executive chairmen of the event are David W. Tebet, senior v.p. of NBC, and Jerry Weintraub, head of Management III.

Copyright Use fr 10

cies to come to us. And considered the money a bonus part of the publishing business.

"Now commercials have become even bigger avenues of income. We at Famous plant the ideas in producers' heads, saying 'This song will be great for your product.' We take our standards and new hits around the agencies — even make up special albums for them — just the way we take a new song to an artist.

"It's an aid to an advertising agency but also there is nothing wrong with associating a product with a hit song. It provides a very strong identity."

Sidney Herman, vice president, administration at Famous Music, is the executive who oversees the entire

continued on p. 29

VOCALISTS

Good M O R Tunes Are Hard To Come By. If you're looking for New Songs To Sing, Here Are A Few:

- "Can't Turn Off The Light"
- "The Best Time To Love"
- "I Won't Ever Cry Again"
- "Diana's Spell"
- "My Soul Is Slowly Flowing Out"
- "Alone I Cry"

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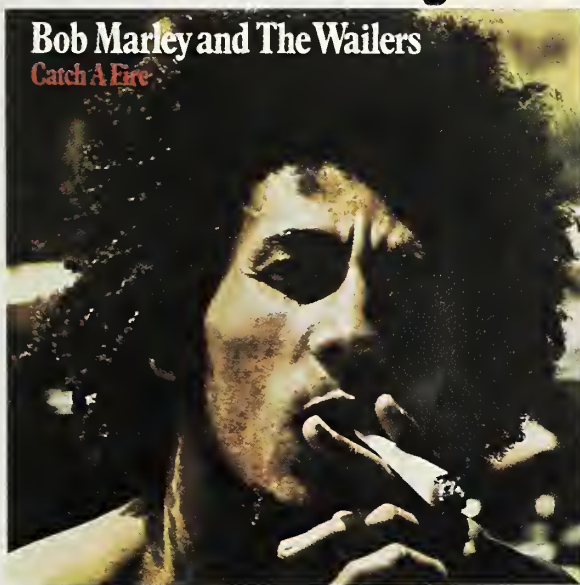
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A

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Bob Marley & The Wailers

**“Bob Marley—the biggest
Black Roots superstar of
The Seventies.
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Now Available Again.**



Album: ILPS-9241
8-Track: Y81-9241
Cassette: ZCI-9241

Produced by Bob Marley & Chris Blackwell


Island records, inc.
los angeles, california 9004

Photo: Neville Garrick

ATV Music Group Enjoys Brisk Chart Success Six Copyrights On Hot 100

HOLLYWOOD — ATV Music Group, under the direction of president Sam Trust, is presently enjoying one of the hottest business periods in its history. The organization currently has six singles listed on the **Cash Box** Hot 100 listings, and expects to release a large number of hit singles in the near future.

The six copyrights currently enjoying widespread airplay and sales are "Letting Go" by Paul McCartney's Wings on Apple, "The Other Woman" by Vikki Lawrence on Private Stock, "Fame" by David Bowie on RCA, "Dear Prudence" by Katfish on Atlantic, "Something Better To Do" by Olivia Newton-John on MCA, and "Saturday Night" by the Bay City Rollers on Arista. Additionally, the Rollers' first American LP on Arista contains four Welbeck Music copyrighted songs (ATV's ASCAP affiliate).

In other areas, Capitol's initial LP by Charlie Musselwhite, "Leave The Blues To Us," spotlights six ATV properties out of the eight tracks. Also on Capitol, a new Ken Tobias single, "Every Bit Of Love" has been released, and Hagood Hardy's Canadian hit "Homecoming" appears to be gaining widespread acceptance and response domestically.

Activity from ATV's offices in Los Angeles, Nashville and New York has been increasing steadily as many other diverse and talented artists avail themselves of ATV's current and back catalog for their recorded repertoire. Pickwick International has just released

the Lennon-McCartney song "Drive My Car" by Gary Tom's Empire as a follow-up to that group's highly successful "7-6-5-4-3-2-1 Blow Your Whistle."

Bobby Vinton has recently cut "Lovely Lady" and with two ATV tunes presently in Johnny Rodriguez's Mercury/Phonogram LP. Johnny has already recorded "I Couldn't Be Me Without You," tentatively scheduled as the title song in his forthcoming LP.

Billy Joe Shaver's Return Music catalog is also experiencing healthy activity as evidenced by The Gregg Allman Band's recent production of "Sweet Mama." Shaver additionally will go into the studio under the production aegis of Dick Betts to record his own LP for Capricorn.

Additionally, David Clayton Thomas' "Yesterday's Music" is gaining momentum on Columbia in Canada as recorded by Blood, Sweat & Tears, and Frankie Valli has cut "Closest Thing To Heaven" for Private Stock. Bobby Bare's current LP features an ATV song while two are already set for his next recording date.

Edwin Starr's entry on ATV's Granite label, "Stay With Me," is making notable strides on **Cash Box's** r&b singles charts and exhibits strong cross-over potential.

Commenting on ATV's chart success, president Sam Trust noted, "This is a plateau we've been shooting for for the past two and a half years. We would hope to maintain it and possibly go beyond."

Denver Christmas LP Heads RCA Releases

NEW YORK — John Denver's first Christmas album, "Rocky Mountain Christmas," headlines RCA Records' LP release for Oct.

In the pop category, new releases include "Imagination Quota" by David Werner; "Symphonic Soul" by Henry Mancini and His Concert Orchestra; "It's Good To Be Alive" by D.J. Rogers; "R.S.V.P." by Zulema; "The Unexplained — Electronic Musical Impressions Of The Occult" by Ataraxia; "Night Things" by Ronnie Milsap; "Red Hot Picker" by Jerry Reed; "The Night Atlanta Burned" by the Atkins String Company; "Cryer & Ford" by Gretchen Cryer and Nancy Ford; "Clonakilty Cowboys" by the Noel Redding Band; "Rocky" by Dickey Lee; and "Twenty Great Country Hits" by various artists.

Vintage packages include "The Complete Fats Waller, Vol. 1"; "The Complete Glenn Miller, Vol. 1"; "The Complete Benny Goodman, Vol. 2"; and "Richard Himber and His Ritz-Carlton Hotel Orchestra."

Flying Dutchman's offerings include "Dump Mama" by Sonny Stitt and "The French Market Jazz Band."

The Pablo label celebrates the Montreux Festival with nine albums including "The Oscar Peterson Big 6 at the Montreux Jazz Festival 1975"; "The Dizzy Gillespie Big 7 at the Montreux Festival 1975"; "Jazz at the Philharmonic"; "Count Basie Jam Session"; "Ella Fitzgerald"; "Joe Pass"; "The Milt Jackson Big 4"; and "The Trumpet Kings"; and "The Montreux Collection."

The Red Seal's new offerings include "Verdi And Puccini Duets" sung by Leontyne Price and Placido Domingo with Nello Santi conducting the New Philharmonic Orchestra; Strauss' also Sprach Zarathustra with Eugene Ormandy conducting the Philadelphia Orchestra; and the first recording of Korngold's "Die Tode Stadt" with Carol Neblett, Rene Kolle, Herman Prey and Benjamin Luxon with Erich Leinsdorf conducting the Bavarian Radio Chorus and the Munich Radio Orchestra.



LIFESONG SIGNS — Lifesong Records Inc. has signed a long-term distribution agreement with Polydor Ltd. of Canada. The first album covered by the new agreement is "Jim Croce: The Faces I've Been," the first release on Lifesong. Shown are (l to r) Phil Kurnit, executive vice president of Lifesong; Barry Gross, v.p. sales and promotion, for Lifesong; Tim Harrolds, president of Polydor Ltd. of Canada, Marty Kupps, v.p. of sales and promotion for Lifesong; and Terry Cashman of Lifesong.

Sharon Watson Joins WFO Group

LOS ANGELES — Sharon Watson has become publishing administrator of the Wes Farrell Organization according to Steve Bedell, president of the WFO Music Group.

Ms. Watson was recently with the business affairs department at CBS-TV; prior to that she was publishing administrator at Seigel, Rubinstein & Gordon. She will maintain her office at WFO headquarters, 9200 Sunset Blvd., Los Angeles, Calif. 90069.



Watson

Knight Joins Sutton-Miller

HOLLYWOOD — David Knight has become director of marketing operations for Sutton-Miller Ltd. His responsibility for the firm, which is parent company to Sound Bird and Shadybrook Records, will include promotional, sales and advertising activities, in direct contact with the firm's twenty-four distributors.

Knight was formerly associated with RCA Records as western region album specialist. Prior to that he worked as western promotion manager for Scepter Records and director of national promotion and also director for Metromedia Records.

Warner Sampler: Race With Sears

LOS ANGELES — Aiming at what the label terms a "lost adult market," Warner Brother Records has constructed and released a special double LP sampler, "I Didn't Know They Still Made Records Like This," to retail for two dollars.

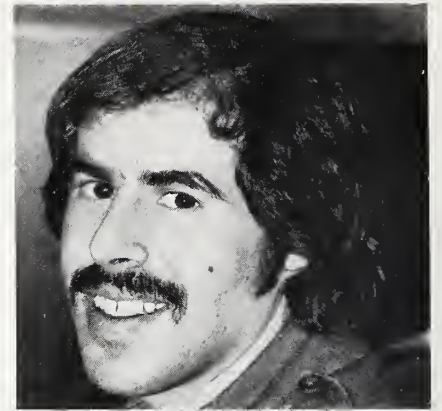


According to Warners' vice president and creative services director Stan Cornyn, the set is aimed at "people who don't normally keep up with music, who don't read Rolling Stone or browse around in retail stores. If we're successful, 'I Didn't Know' will be an appetizer, something of a revelation for this older audience. Warners is trying to capture these people before we lose them entirely to the Sears-Roebuck catalog."

Warners is bypassing the trades and traditional "young adult" print purchasing in favor of such magazines as Esquire, the New Yorker, Vogue, McCall's, Cosmopolitan and Sunset in order to reach the market that "doesn't necessarily continue to look to music as its first entertainment."

The package includes twenty-six selections by such artists as Randy Newman, Gordon Lightfoot, Seals & Crofts, Dionne Warwick, James Taylor and others; there is a conspicuous absence of hard rock. A fully annotated text is included as well as a "bargain booklet" insert offering discount prices on similar material available by mail.

Lewis To N. Winter Assoc., East Coast



NEW YORK — Richard Lewis has been named head of east coast operations for Norman Winter Associates. He was previously an account executive with Levinson Associates in New York, and while there, was responsible for such acts as Glen Campbell, Black Oak Arkansas, Roxy Music, Donna Fargo and Rare Earth.

NARM Chicago Mfr./Dist. Panel Set

NEW YORK — The NARM Distributor Conference to be held in Chicago Oct. 29 and 30, will feature a panel discussion at the 10:30 general meeting featuring the following reps from record manufacturers and distributors. Barney Ales, executive vice president of Motown, Herb Goldfarb, vice president, general manager of London Records; and Bob Fead, vice president of A&M Records. Distrib reps include: Milt Salstone of M.S. Dist-Chicago; Jim Schwartz, Schwartz Bros-Wash. D.C. and Phila.; and Joe Simone of Spring Records.

Prior to the general meeting there will be two separate breakfast meetings, one for all of the distributors and one for all of the manufacturers attending the confab.

This will all be followed by a luncheon meeting of the Joint Mfr./Dist. Advisory committee who will analyze and offer a critique on the subject matter discussed at the earlier meetings.

Sunshine To Universal

NEW YORK — Ron Sunshine, formerly with CMA, has joined the staffs of Universal Attractions, Inc. Sunshine will coordinate the bookings of New Birth, Harold Melvin and the Blue Notes and the Stylistics, among others.

T.K. & Pickett Set Dist. Pact



Shapiro, Stone, Pickett

NEW YORK — Wickett Records, Wilson Pickett's label, will be distributed by T.K. Records. The first single for the label will feature Pickett and is entitled "The Best Part Of A Man," written by Clarence Reid and Willie Clarke. An LP, "Chocolate Mountain," will follow. Brad Shapiro handles production for Pickett.

A brand new recording by the original group

Quicksilver Messenger Service



Dino Valenti • David Freiberg • Gary Duncan • Greg Elmore • John Cipollina

Solid Silver

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CASHBOX RADIO ACTIVE

A survey of key radio stations in all important markets throughout the country to determine by percentage of those reporting which releases are being added to station play lists this week for the first time and also the degree of concentration combining previous reports. Percentage figures on left indicate how many of the stations reporting this week have added the following titles to their play list for the first time. Percentage figures on right include total from left plus the percentage title received in prior week or weeks.

TITLE	ARTIST	LABEL	% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
1.	Fly Robin Fly — Silver Convention — Mid. Int'l.		21%	46%
2.	That's The Way I Like It — KC And The Sunshine Band — T.K.		18%	34%
3.	My Little Town — Simon & Garfunkel — Columbia		17%	33%
4.	This Will Be — Natalie Cole — Capitol		16%	82%
5.	Sky High — Jigsaw — Chelsea		16%	41%
6.	The Way I Want To Touch You — Captain & Tennille — A&M		11%	65%
7.	Nights On Broadway — Bee Gees — RSO		11%	56%
8.	Our Day Will Come — Frankie Valli — Private Stock		10%	20%
9.	#18 With A Bullet — Pete Wingfield — Island		10%	22%
10.	I'm On Fire — 5000 Volts — Phillips		9%	12%
11.	Operator — Manhattan Transfer — Atlantic		9%	27%
12.	S.O.S. — Abba — Atlantic		8%	58%
13.	I Want To Do Something Freaky To You — Leon Haywood — 20th Century		8%	31%
14.	Let's Do It Again — Staple Singers — Curtom		8%	11%
15.	Saturday Night — Bay City Rollers — Arista		8%	15%
16.	Lady Blue — Leon Russell — Shelter		7%	70%
17.	How I Spent My Summer Vacation — Cheech & Chong — Ode		6%	26%
18.	Low Rider — War — U.A.		6%	76%
19.	Feelings — Morris Albert — RCA		5%	69%
20.	Do It Anyway You Wanna — People's Choice — TSOP		5%	63%

vital statistics

looking ahead

#86
I Love Music (3:37)
O'Jays — Phila. Int'l. ZS 8-3577-1
 51 W. 52nd St., N.Y., N.Y.
 PUB: Mighty Three — BMI
 PROD: Kenneth Gamble, Leon Huff
 WRITERS: K. Gamble, L. Huff

#87
Welcome To My Nightmare (2:44)
Alice Cooper — Atlantic 3298
 75 Rockefeller Plaza, N.Y., N.Y.
 PUB: Ezra, Early Frost — BMI
 PROD: Bob Erzin for My Own Production Co., Ltd.
 WRITERS: Cooper, Wagner

#89
Caribbean Festival (3:43)
Kool & The Gang — DeLite DEP 1573
 200 West 57th St., N.Y.
 PUB: Delightful/Gang — BMI
 PROD: Kool & The Gang for K & G Prod.
 WRITERS: Ronald Bell, Kool & The Gang

#93
Never Been Any Reason (3:25)
Head East — A&M 1718
 1416 N. LaBrea Ave., Hollywood, Ca.
 PUB: Zuckschank/Irving — BMI
 PROD: Roger Boyd for Sizzle Prod.
 WRITER: Michael Somerville

#94
Come And Get Your Love (3:43)
Roger Daltrey — MCA MCA 40453
 100 Universal Plaza, Universal City, Ca.
 PUB: Ackee — ASCAP
 PROD: Russ Ballard
 WRITER: R. Ballard

#97
Machines (3:05)
John Livigni — Raintree 2204
 7033 Sunset Blvd., Hollywood, Ca.
 PUB: Minta/Triple 1 — ASCAP
 PROD: Bob Cullen
 WRITERS: J. Livigni, D. Meehan
 FLIP: Driving Back To You

#99
Easy Evil (2:59)
Travis Wammack — Capricorn CPS 0242
 3701 Warner Blvd., Burbank, Ca.
 PUB: Zapata/Edwin H. Morris — ASCAP
 PROD: Rick Hall for Capricorn
 WRITER: Alan O'Day
 FLIP: Greenwood Mississippi

#100
Nice, Nice, Very Nice (3:35)
Ambrosia — 20th Century TC2244
 8255 Sunset Blvd., Los Angeles, Ca.
 PUB: The Breakfast Pub./Rubicon/Epic III — BMI
 PROD: Freddie Piro
 WRITERS: Kurt Vonnegut, Puerta, Pack, North, Drummond

101 **VOLARE**
 (Robbins/S/D H.M. — ASCAP)
 Al Martino (Capitol 4131)

102 **I'M STILL GONNA NEED YOU**
 (Marfund/Unichappell — BMI)
 Osmonds (MGM M-14831)

103 **LOVE ME NOW**
 (Aimo/Giva — ASCAP)
 Gino Vannelli (A&M 1732)

104 **HEY THERE LITTLE FIREFLY PART I**
 (Sound of Nolan/Chelsea — BMI)
 Firefly (A&M 1736)

105 **OVER MY HEAD**
 (Rockhopper Music Inc. — ASCAP)
 Fleetwood Mac (Reprise RPS 1339)

106 **THIS IS YOUR LIFE**
 (Jobete — ASCAP)
 Commodores (Motown M1301P-A)

107 **MAGIC IN MY LIFE**
 (Durango — ASCAP)
 The Fifth Dimension (ABC 12136)

108 **A LOVERS QUESTION**
 (Eden Music Corp./N.Y. Times Music Corp./Hill & Range Songs Inc. — BMI)
 Loggins & Messina (Columbia 3-10222)

109 **THEME FROM SWAT**
 (Spellgold Music — BMI)
 Rhythm Heritage (ABC 12135)

110 **SUNDAY SUNRISE**
 (Screen Gems Columbia Music/Sweet Glory Music — BMI)
 Anne Murray (Capitol 4142)

111 **JUST OUT OF REACH**
 (Four Star Music — BMI)
 Perry Como (RCA JH-10402)

112 **STUCK IN A HOLE**
 (BTM Publishing — BMI)
 Caravan (BTM 800)

113 **MINSTREL IN A GALLERY**
 (Five Star Pub. Ltd. — ASCAP)
 Jethro Tull (Chrysalis CRS 2106)

114 **NO ROLLIN' BOOGIE**
 (No Exit — BMI)
 Eric Quincy Tate (GRC GR 2067)

115 **THIS IS WHAT YOU MEAN TO ME**
 (Ocean Blue Music — BMI)
 Engelbert Humperdinck (Parrot 40085)

116 **BE TRUE TO YOUR SCHOOL**
 (Irving — BMI)
 Papa Doo Run Run (RCA JH 10404)

117 **SOMETHING LACKING IN ME**
 (Dick James/Nozy — BMI)
 Nigel Olsson (Rocket PIG 40455)

118 **LONELY SCHOOL YEAR**
 (Lornhole/Big Pig — BMI/ASCAP)
 Hudson Brothers (Rocket PIG 40464)

119 **LOVE DON'T COME NO STRONGER**
 (JLP — ASCAP)
 Jeff Perry (Arista 8133)

120 **LOVE HURTS**
 (House of Bryant Publications — BMI)
 Nazareth (A&M AM 1671)

121 **I'M ON FIRE**
 (Pocket Full Of Tunes — BMI)
 Jim Gilstrap (Roxbury RB 2016-DJ)

122 **FIRE ON THE MOUNTAIN**
 (No Exit Music Co. — BMI)
 The Marshall Tucker Band (Capricorn CPS 0244)

123 **CAN'T SMILE WITHOUT YOU**
 (Dick James Music — BMI)
 David Martin (DJK DJUS 1003)

124 **CAN I CHANGE MY MIND**
 (Dakar — BMI)
 Johnny Rivers (Epic 850150)

125 **ROLLING STONE**
 (April/Rock On — ASCAP)
 David Essex (Columbia 3-10183)

GLADYS KNIGHT & THE PIPS

New LP on Buddah Records
 "2nd ANNIVERSARY"

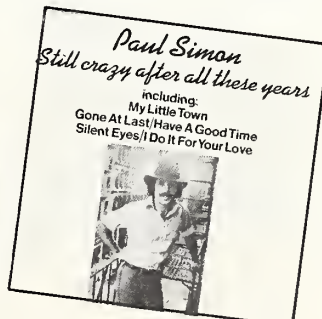
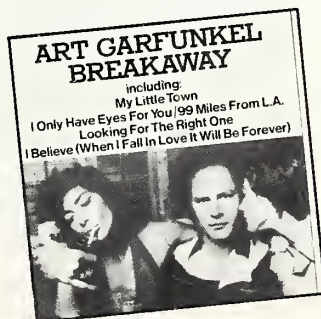
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Simon & Garfunkel, "My Little Town"

**The new hit single
included in the new solo albums:
Art Garfunkel's "Breakaway" and
Paul Simon's "Still Crazy After All These Years."**



station breaks

This week yours very truly is writing this column from Nashville; the occasion is the week-long **CMA/WSM** country music convention which will culminate with the 50th birthday celebration of the **Grand Ole Opry** this weekend. Last Sunday night the **Nashville Songwriters Assn.** held its annual dinner; **Waylon Jennings** was the keynote speaker. Judging by the audience reaction to his call for increased involvement and awareness by songwriters and performers alike, the Nashville music scene appears now to be in open acceptance of the more progressive elements in today's country music. Before **Willie Nelson** presented the NSA Hall of Fame induction to **Marty Robbins** (accepted by his son), he had these words: "I just want to say something about this term 'progressive country' that's being used a lot these days. 'Progressive' refers not necessarily to the music, but to the attitude of the listener." Willie and his band, **Too Hot For Snakes**, performed "Blue Eyes Cryin'" on the CMA Awards broadcast last Tuesday night from the beautiful new home of the Grand Ole Opry over the CBS television network.

Here in Nashville, **WKDA-FM** broadcast the **InnerView** segment featuring an interview with **Joe Cocker**. **WKDA** is a member of the **Progressive Radio Network**, and broadcasts a very coherent mix of new and old album cuts (music director **Dave Watson** says about a two new/one old ration). New progressive singles are also played. More ads midday than at night, but ads are for the greatest part produced by **WKDA** and are pretty smooth. **KDA-FM's** sister AM station broadcasts all kinds of country music (traditional and contemporary). This entire city has developed an almost complete musical orientation; there is music emanating from every conceivable place, and most of it is excellent. "Music City" is indeed applicable to Nashville.

The **4th Lone Star Cross-Country Music Special** has been put together for this year; thirteen Texas markets will get an aural (FM stereo) and visual (telecast on cooperating television stations) dose of Lone Star beer and Lone Star music by **Willie Nelson** and his band along with **Sammi Smith** and **Kenneth Threadgill**. As in previous Lone Star-sponsored musical events, there will be no commercial interruptions; the Lone Star logo displayed from the stage as the artists perform comprises the total advertising approach. **KVTU** and **KOYE-FM** in Laredo did the a/v simulcast last Oct. 13, and airdates in the remaining 12 markets will be at different times and days through Oct. 27. Dallas' **WFAA** and **KZEW-FM** (the "zoo") carry the special on Oct. 27 at 11:30 p.m., and in Austin, **KTBC** and **KRMH-FM** (Karma) will simulcast Oct. 21 at 10:30 p.m.

On the day before their appearance at Bill Graham's "Final Day At The Green," **Lynyrd Skynyrd** spent some time on the air with **KSAN's Bob McClay**. Skynyrd's first three MCA albums have all been certified gold, nice rewards for that bunch of hard-working musicians from Jacksonville.



Above are (l to r) **Bob McClay**, **Leon Wilkeson** (Skynyrd), **Christy Marcus** (KSN music director), **Gary Rossington** (Skynyrd) and **Bob Osborn** (MCA promotion in San Francisco).

WXRT in Chicago will be broadcasting for three additional hours beginning Oct. 27 when it moves its split from foreign language programming with its sister AM station from 6 to 3 p.m., seven days a week. **Mitch Michaels** is moving from weekend slots to open the day's broadcasting at 3 p.m. The present 6 p.m. to 5 a.m. lineup remains the same — **John Platt** (6-9:30 p.m.), **Bob Shulman** and **John Bell** (9:30 p.m.-1 a.m.), and **Terri Hemmert** (1-5 a.m.). When **XRT** began its AOR FM programming in Aug. 1972, they were on only between midnight and 6 a.m. The station just recently celebrated their third anniversary of album-oriented programming.

Jazzbeaux is alive and well in the grotto — he's playing his own blend of music and personality these days on **KEST** in San Francisco. Aside from slots on **KFI**, **KSFO** and **WNBC**, **Jazzbeaux** filled the "Tonight Show" desk between **Jack Paar** and **Johnny Carson**. Of all the colorful gigs he's ever done he says "KEST is the freest form outgrowth of my personality I've ever had. I am free to play anything." His programming includes contemporary hybrids of jazz and rock and the fine progressive jazz of the last thirty years — **Weisberg**, **Adderley**, **Yusef Latif**, **Basie**, **Hank Crawford**, **Chico Hamilton** and many more of the best in jazz.

Jazzbeaux's on-the-air banter is steeped in his love for jazz and its symbiotic culture. "Majuber" and its accompanying conjugational forms comprise "the essence of all things that are beautiful, lovely and esoteric — the second highest trip. The first is left up to the individual. You 'majuberize' someone, you get your majubers when you really dig something," says **Beaux**. "The most beautiful thing is that I can get on the phone and communicate with my audience," he continued. "And for anyone in the neighborhood who wants to put up \$300, we'll take our mikes to the person's house and do a three-hour show from the neighborhood. It's very democratic — I'm here by luck and they're out there by luck. We're all just trying to get a few laughs and have some fun."

KEST operates from the grotto on San Francisco Bay and puts out a powerhouse signal of 1,000 watts. "It's okay across the bay and to the south, but nobody can hear us north across the Golden Gate bridge." Al "Jazzbeaux" **Collins** nevertheless is extremely pleased with his freedom at **KEST**.

WCBM in Boston will be broadcasting **Watermark's "Elvis Presley Story"** between Oct. 27 and Nov. 1 — Monday from 6-7 p.m., Tuesday through Friday from 6-8 p.m., and Saturday from 9 a.m. to 1 p.m. The syndicated audio biography is based on the well-researched Presley biography written by **Jerry Hopkins**. **Watermark's** 13-hour special includes 160 Elvis songs and interviews with 80 friends and associates, and will be broadcast in over 250 major cities in and outside the U.S. **Wink Martindale** is qualified to narrate the tribute to Presley; **Martindale** was working at a Memphis station at the time Elvis began recording there in 1954 for **Sun Records** and subsequently interviewed him on several radio and television shows.

The **Wolfman** visited an old friend at the old west graveyard at **Knott's Berry Farm** in Orange County (south of Los Angeles) in preparation for the four-day haunt taking place at **Knott's** Oct. 30-Nov. 2. **Wolf** will be the featured entertainer when he presents his "Shock and Rock Revue" on those four nights.

Last Sunday night on **Pacifica's KPFK** in Los Angeles, we were treated to the first two installments of the **BBC** production of **H. G. Wells' "War Of The Worlds"**; parts will be broadcast Sun. Oct. 19 at 8 p.m. On Mon., Oct. 20, **KPFK** will broadcast **Lenny Bruce's Gate Of The Horn** appearance in Chicago; the gig, and therefore the broadcast, ended when the Chicago police busted **Lenny** on obscenity charges.

WOL in Washington D.C. played the new "City Of Angels" LP by the **Miracles** both sides non-stop and without commercial interruption. Check into the LP for your programming; every tune tells a chapter in the story, but almost any individual track is worthy of airplay.

stephen peeples

BREAKS FROM BOB IN NEW YORK

Encouraging news for radio employees and fans this week. A nationwide survey by the **Opinion Research Corporation** has revealed that fifty-two percent of all adults in this country use their radios for the morning news as opposed to television and newspapers. Thus giving radio a two to one lead over each of the other two major media, as far as morning listening. Another week of personnel changes has passed: **Joseph E. Parish** has been named general sales manager of Chicago's **WLS**. **Paris** joins **WLS** from **WIND** in Chicago where he also served as general sales manager. . . . **WPLJ**, one of New York City's progressive rock stations has a new disk jockey. Her name is **Carol Miller** and she can be heard weeknights from 10:00 p.m. to 2:00 a.m., and from 9:00 p.m. to 2:00 a.m. on Saturdays. Prior to joining **WPLJ**, **Miller** worked with two other major New York stations, **WQIV** and **WNEW**. . . . As of the beginning of October, **Wilma Carwell** has been heading **WLAC's** department of music research and contest coordination. . . . **WMCA**, all talk radio in New York, has shuffled their cards a bit. **Steve Powers** former MCA newsman has taken over **Ken Fairchild's** 6-10:00 a.m. show. **Fairchild** gets to sleep a bit later as he moves to the 10:00 a.m. to 1:00 p.m. slot. Coming on from 1 to 3:00 p.m. is **Sally Jessy Raphael**. From 3:00 on all shows remain as they were. . . . **Ron Thompson**, formerly music director of **KERE** in Denver and **WUBE** in Cincinnati has recently been named program director of **Screen Gems Stations WWVA** in Wheeling, W. Va. . . . **Lois Gredell** has been promoted to midwest manager of **CBS/FM** sales. Ms. **Gedell** replaces **Thomas H. Pierce** who has been named general manager of **KCBS/FM** in San Francisco. . . . Joining the staff of **WNHC** in the capacity of program coordinator is **Alan Colmes**. **Colmes** comes to **WNHC** from **WEZE** in Boston. . . . The **FCC** has approved the purchase of **KRBE-FM** in Houston by the licensee or another Houston station — **KENR**. . . . Early next year **WWJ** in Detroit will become an affiliate of the CBS radio network. **WWJ's** format is basically news and information. . . . **Bob Miller**, **WILY** (Cincy) and **Avco Broadcasting's** director of agricultural activities, is one of two specialists selected by the **Peace Corps FARM Program** to do a research project in the Sanel area of Africa. Good luck **Bob**. . . . News for sports fans: **CBS** radio will cover either play by play or with special on-the-spot reports, more different major sports events than ever before in its 48 year history. . . . Some news in the country radio department: **Duane Murray**, representing **WIRE**, Indianapolis, won the finals of **The Grand Ole Opry Talent Search**, held in Nashville. Good luck to **Duane** on his probable future. . . . Also on the note of **WIRE**; **Bill Robinson** will take his morning show to Nashville for two days during this year's **Country Music Association Convention**. His show will originate from the remote radio station **WENO** in Nashville. . . . The final ballots for the **Country Music Association's "DJ Of The Year"** have been cast. The big "D's" (**WDEE**) **Deano Day** is one of the seven finalists in the number three category, which represents a 500,000 plus population area. Till next week then, I bid good sounds to all with a minimum of interference.

bob speisman

Doobie Brothers Down So. Partying On The Mississippi

HOLLYWOOD — The Doobie Brothers kicked off their first southern tour of 1975 in grand style last week, inviting their entourage, various members of the media and a number of record people on a four-hour nocturnal toast entitled "Moonlight On The Mississippi In Memphis With The Doobie Brothers And Their Special Guest, The Memphis Horns." The party featured a thirty-one piece orchestra and a six-foot-long, four-foot-high cake in the form of the Memphis Showboat, aboard which the bash was held.

Celebrities attending included Al

Green, and Jerry Lee Lewis, each of whom performed, **Alan Rich**, **Ann Peebles**, **Tony Joe White**, **Carla Thomas**, **Ace Cannon**, **Denise La Salle**, producer **Willie Mitchell** and several Warner Brothers officials including chairman of the board, **Mo Ostin** who presented the group with a gold record for their latest LP, "Stampede."

The day before, Mayor **Wyeth Chandler** presented the group with a key to the city of Memphis, citing them for their humanitarian efforts in raising money for various medical organizations and their work with underprivileged children.



ROLLIN' ON THE RIVER — Warner Brothers chairman of the board, **Mo Ostin** presents the Doobie Brothers with a gold record for their latest LP, "Stampede" during the "Moonlight On The Mississippi" festivities. Seen with the group (left to right): **Ostin**, **Doobie Brothers Tiran Porter**, **Mike McDonald**, **Keith Knudsen**, **John Hartman**, **Patrick Simmons**, **Bruce Cohn** (the group's manager) and **Jeff Baxter**. Earlier, Memphis Mayor **Wyeth Chandler** (fourth from left, middle picture) presented the group with a key to the city. Full momentum had been gained by the time the last picture (right) was taken as the Doobies are shown with producer **Willie Mitchell**, **Ann Peebles** and **Al Green** (second, third and fourth) rockin' until four a.m. Now, that's the way to throw a party.



Johnny Rivers

THE ROXY, L.A. — Having been around awhile can have its disadvantages. You either get labeled as a has-been hanging onto past glories or a victim of stunted creative growth. Professionally speaking Johnny Rivers' recent Roxy gig was none of the above.

Rivers' music (an Epic artist) has reached a level of middle ground in relation to the past and present; ergo a state of timelessness that reflects on both times without overlapping oppressively into one or the other.

This effective use of middle music ground was spearheaded by River's patented blues twang. His particular knack of bending and shaping vocal phrasing proved a natural element in his interpretation of newer material as well as pages from a not too distant past.

The ease of musical movement easily augered on "Help Me Rhonda" as River's backing unit (featuring the percussive and lead actions of Jim Helmer and Taylor Uhler and guest harmonies of Al Jardine and Mike Love) combined for an overall effort that smacked of feel and believability.

Rivers' successful past laundry also received a strong airing as the goodtimey vibes of "Rockin' Pneumonia" and "Maybeline" played the perfect balance to "Wrong Side Of Town" and "Tracks Of My Tears."

But the secret to Rivers' staying power as an entertainer was brought to the fore in "Secret Agent Man." There was a gleam in his eye, a smile on his face. How could you not get off on somebody who was enjoying every moment of what he was doing?

Upon leaving a familiar tag on a car's license plate brought the evening's entertainment into proper focus. It was indeed The Roxy and 1975.

But it could have just as easily been down the street at The Whiskey in 1967.

m.k./m.s.

Ronnie Laws

LIGHTHOUSE, L.A. — Every once in awhile a new jazz personality hits the market and nothing happens. Ronnie Laws should be the exception. This man is a refreshing face to the music world. His set at the Lighthouse was totally entertaining both musically but more importantly to the jazz vein, visual. Ronnie is energetic and enthusiastic about his music and presentation.

Opening up his set with "Mary's Place" the Blue Note recording artist was showcasing material off his most recent "Pressure Sensitive" LP. On this number Ronnie opted his tenor sax for the soprano clarinet and he played it beautifully. The thing that made the set inspiring is that Ronnie has a group put together called Pressure, that is very together. Steve Gutierrez on drums, Max Garduno on congas, Roland Bautista on guitar, Bobby Lyle on keyboards, Kynard Ramsey on guitar and Kent Brinkley on bass demonstrated that they know their craft, and musically these guys kept the rhythm and momentum going throughout the set.

Everybody felt good when Ronnie did a wonderful sax solo on the Chaka Khan and Rufus' hit "Tell Me Something Good." His sax sounded clean and sweet as he showed everybody that he can play that horn.

The big number of the set was Ronnie's latest single release "Always There." Ronnie wrote this tune and with the reaction of the crowd this one looks to be a big hit for this talented young man.

j.l.

**Marvin Gaye
Dramatics
Sister Sledge**

RADIO CITY MUSIC HALL, NYC — The front stage rose with Marvin Gaye atop a pedestal. The curtains opened, revealing a huge orchestra and an attractive group of male and female singer/dancers. The audience, which consisted largely of Gaye's older more dedicated fans, reacted in due fashion to their superstar. Throughout the performance, Gaye's fans moved and screamed in a fashion somewhat reminiscent of Beatlemania.

Marvin Gaye has an incredible storage of material which he managed to incorporate into his show, including one side of his latest (but year old) album "What's Going On." With subtle bodily movements, Gaye walked and danced across the huge stage delighting everyone with his hit "Let's Get It On," as well as tunes made famous by others, such as "Heard It Through The Grapevine." Joining Gaye for two numbers was Inez Anthony, a talented young vocalist, who brought back memories of Tammy Terrell.

Toward the middle of the show the dancers took over, allowing Gaye to

change from casual dress to a flashier tuxedo. He then proceeded with "What's Going On" playing acoustic piano. A transparent screen was lowered and pictures of underprivileged children were shown to "Save The Babies." The show ended with Marvin Gaye no longer up on his pedestal, but on his knees, singing "Mercy Mercy."

Warming up for Marvin Gaye was The Dramatics with Ron Banks. They were five extremely polished dancers and singers. Their harmonies were impeccable. The Dramatics were received well as they went through their barrage of hit songs. Included in the set was their new single "Stars In Your Eyes" which is presently on the **Cash Box** r&b charts, "Me And Mrs. Jones," and "Love Is Missin'."

Opening the evening's entertainment was Sister Sledge, four young sisters who had it together vocally in addition to their rhythmic choreography. Their act would be at home in Las Vegas, yet they received a warm reception here in New York.

b.s.

**KC and the Sunshine Band
Franklin Ajaye**

ROXY, L.A. — Get down, get down tonight, that's what happened when KC and the Sunshine Band made their west coast debut at the Roxy. KC and his 8-piece band from Florida really layed down some mighty fine dancing sounds which drove everybody up to party hearty. With the sounds of Florida echoing throughout the club it's no wonder why KC and his Sunshine Band are burning up the charts with their latest releases. These guys cook. The horn section which consists of Denvil Liptrot on sax, Charles Williams on Trombone, James Weaver on trumpet and Ronnie Smith on trumpet really played their hearts out. These guys are tight and together, plus when it comes time to get down the guys know how to shuffle their feet. KC is a surefire entertainer that plays a fine set of ivories and his voice nicely compliments the sound. Jerome Smith on

guitar was flashy but the dude played with precision and poise.

The show up uptempo all the way with the crowd gettin' off their feet and bumping against the tables to "Shotgun Shuffle," "Rock Your Baby," "That's The Way (I Like It)." The number that took everybody and shook up the Roxy like a hurricane was when the group did their gold single "Get Down Tonight." Everybody got up and did a little dance. KC and Sunshine look to have a promising and bright future if they continue to keep the music hot and lively.

Franklin Ajaye opened to KC and the young man from L.A. did a hilarious set. Franklin's dialogue covered everything from drugs, commercials, TV movies, Barry White, Al Green and life. This man besides being funny is one comedian right on target.

j.l.

**Marshall Tucker Band
Outlaws**

SANTA MONICA CIVIC AUDITORIUM, L.A. — When I was a boy my mother took me to see "Town Hall Party" in Compton, where I stood in awe of the slick hair and checkered shirts of Doy O'Dell who played guitar and Spade Cooley who not only played fiddle, but wore a scarf around his neck. We called it hillbilly music then.

When I was a little older I shot pool in a little hall in Chatsworth against a kid from the rodeo, named Sparky. I knew that was his name; it said so on his belt. Behind the clicking of cue balls and sticks, and the clanking of beer bottles, and an occasional "yahoo," the order of the evening was the jukebox, whining tunes like "Bottle, Bottle" and "Stand By Your Man." It was still miles away from mainstream in my poor estimation.

So my fund of experiences left me quite unprepared for the fusion of earth and electricity that met me and a full house in an oceanside auditorium this week. I went in there **knowing** about the barrage of bands and chart albums booming their way out of the south; still, I couldn't believe it when the roadies turned out to be cowboys who turned out to be the band. I was dumbfounded with delight when one of them loped over, grabbed the microphone and yelled,

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**Nils Lofgren
Beau Brummels**

THE TROUBADOUR, L.A. — Guitarists face a rather difficult situation when it comes to treading modern day musical ground. You can either sit content in raking over old riffs or chance experimentation and risk unreceptiveness on the part of the masses. Last week's Troubadour gig saw Nils Lofgren succeed by doing a bit of both.

Lofgren (an A&M axeman) turned in the classic meeting of rock aesthetics and technical mastery that showcased the two meshing perfectly. Paying homage to what's come before, Lofgren got into licks that were familiar yet embellished to the point that excluded the prospect of lazy man's riff steals. Old or new it was totally original.

The decidedly southern California aura that pervaded much of Lofgren's music was given further dimension with interesting guitar workout perfected by Lofgren. Maximum use of all aspects of the board and head (which included an interesting chicken-scratch approach to chording) made for rock and roll full body.

Nils Lofgren's Troubadour outing was the positive by-product of a rock and roll test tube baby that lived.

On a definite par with the headliner was the first in a long time appearance of

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Hall & Oates

ROXY, L.A. — Over the past couple of years or so, a growing number of music lovers have been turned on to Daryl Hall and John Oates. The RCA soul flavored duo from Philly performed at the Roxy last Mon. night to a very enthusiastic and appreciative crowd.

Hall and Oates had excellent rhythmic support from Tod Sharp on lead guitar, Stevie Dees on bass, Eddie Zyne on drums, and Dave Kent on keyboards throughout an impressive set that featured material from the current LP "Daryl Hall & John Oates," (#80 on the **Cash Box** album chart) as well as tasteful selections from previous efforts.

Daryl Hall sings the majority of lead vocals with John Oates supplying soulfully smooth harmonies and together they create a style all their own. "Camellia," their first single on RCA and "Alone Too Soon," their latest, were both well received. "Sara Smile," another tune of strong commercial potential aroused vocal support from everyone in attendance. Indeed, the entire show was consistent in style, taste and professionalism. Perhaps the time has come for Hall and Oates to receive the success that has been long overdue.

m.a.

**Jackie DeShannon
Flying Burrito Bros.**

THE TROUBADOUR, L.A. — Feel is an important thing in music. Without an appeal to emotion or coursing of communication between performer and audience a song can be a presentation and not much else. Jackie DeShannon's gig at the Troubadour was a prime example of feel in presentation as soul on musical ice proved the order of the day.

Ms. DeShannon's set (courtesy of Columbia) hit at the very core of emotional phrasings as the levels of human response exhibited by her vocal stance waxed proficient with a light pop-country backing. Of particular note this night was Jackie's ability to fit just the right inflections and octaves to effectively broach each musical message.

A highlight of DeShannon's set was the meticulous lines drawn on the more uptempo numbers as a positive aura to complete believability served a consistent hallmark. This presence stretched to the introspective ballads as laidback odes received this same shot of uplifting while maintaining restrained quality of spirit.

Jackie DeShannon's Troubadour gig was more than a mere performance. It

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Leo Kottke

ALICE TULLY HALL, NYC — If the guitar had 18 strings, Leo Kottke would not be at a loss. He proved here, in solo performance, that he possesses a dexterity on the guitar equalled only by a chosen few.

Accompanied only by his two custom-made 12-string guitars and amplified modestly, Kottke astonished the sellout crowd with an array of songs and styles that Kottke fans have come to know. Entering the stage in a plain white shirt and black pants (as no props were needed) he gave each song a quick, clever, introduction. The material included music from past albums as well as unrecorded items. The crowd was pleased to the point of a standing ovation, and Kottke had little choice but to do a genuine encore.

Leo Kottke's new Capitol LP, "Chewing Pine," which made its debut on the **Cash Box** LP charts at 140 with a bullet, is proof positive that Leo Kottke is a talent to be savored.

s.o./b.s.

JANIS IAN (Columbia 3-10228)

In The Winter (2:13) (Mine/April/ASCAP — J. Ian)

Another moving masterpiece from Janis' best-selling LP, "Between The Lines," arranged and scored by Janis and produced by Brooks Arthur. Lyrics for the lonely in love but a song to keep us all warm in the months ahead. A strong chorus and weaving strings should send this one to the top. Flip: No info. available.

DARYL HALL & JOHN OATES (RCA JH-10436)

Alone Too Long (2:55) (Unichappell/BMI — J. Oates)

Daryl and John have been plugging away for a long time, writing a host of tunes for other artists' cover value. Now they come out and show what they've got with an enchanting blend of husky sex and silver-toned harmony. As r&b original as possible in a derivative age; watch out for copycats, then you'll know Hall and Oates are pacers. Flip: No info. available.

LALO SCHIFFRIN (A&M 1756-S)

Theme From The Master Gunfighter (2:25) (Snake In The Sun/BMI — L. Schiffrin)

Considering the nature of this theme as the title of "The Master Gunfighter" — the movie where Billy Jack meets Superfly — every mother's son is going to be familiar with the melody within weeks. Fat mention should be made of the fact, however, that Lalo Schiffrin has put together (again) as moving a mood as ever conceived on record. Flip: No info. available.

GLADYS KNIGHT AND THE PIPS (Buddah BDA 513)

Part Time Love (2:30) (Kipahulu/ASCAP — D. Gates)

Gladys & Co. deliver a velvety version of the David Gates tune that saw chart action earlier this year. Most of Gates' approach has been of the softer sort; this treatment sandwiches white bread between black blues. Flip: No info. available.

LEO SAYER (Warner Bros. WBS 8153)

Moonlighting (3:58) (Longmanor/Chrysalis/ASCAP — L. Sayer, F. Farrell)

Leo Sayer offers the most consistent stream of fresh lyrics on the pop scene today. 'Moonlighting' sounds like the runaway's point of view answering the sobbing parents of 'She's Leaving Home.' A romantic, fast-paced blend of marimbas, spanish guitar and Sayer's voice, modulating up each verse. Flip: No info. available.

FREDA PAYNE (ABC 12139)

You (3:27) (Fox Fanfare/Double Diamond/BMI — C. Bond)

From her LP, "Out Of Payne Comes Love," Freda surrenders the truth as her heart pours it. Pure, sweet and driving. Here's a building ballad growing into anthem proportion. Piano and relentless guitar in the last half add dimension to Ms. Payne's beautiful voice, making the entire thing something to dominate your dreams by. Flip: No info. available.

JUSTIN HAYWARD & JOHN LODGE (Threshold 5N-67021-DJ)

Blue Guitar (3:38) (Justunes — J. Hayward)

A powerful ballad with spacey guitar intro and close. Hayward and Lodge's buttery vocals right up front speak of new hope and a better world in a stunning production by 10cc and Tony Clarke. Should reap FM airplay. Flip: No info. available.

SPIRIT (Mercury 73722)

Holy Man (2:55) (Square Snuff/BMI — R. California)

Spirit blows through like a whisper, declaring in a folk-way that we're all as holy as Moses or any other biblical figure — "only life is reality." Randy California wrote and sings this highly melodic change from a thoroughly versatile, wholly explorational group. Very intimate sound. Flip: No info. available.

THE JACKSON 5 (Motown M 1356F A)

All I Do Is Think Of You (3:14) (Gold Forever & Stone Diamond/BMI — M.L. Smith, B. Holland)

Harmonious blending of the five Jackson voices into string-dominated orchestra for a back-to-school ballad. The setting and storyline are perfect for autumn crisp weather, new clothes and hallway flirting. The dancing will be slow and serious in the gym or wherever (over a car radio, maybe). A Holland/Dozier/Holland production. Flip: No info. available.

STEVE GOODMAN (Asylum E 45284-A)

It's A Sin To Tell A Lie (2:08) (Bregman, Vocco & Conn/ASCAP — B. Mayhew)

The axe is pickin' in swing fashion leading into this oldie classic that Goodman delivers with foot-stompin' charm, which is sure to please. It's a sin to tell a lie and we're not kidding. It's a great song and should get great airplay and lots of jukebox play. Flip: No info. available.

EVIE SANDS (Haven P-7020)

Yesterday Can't Hurt Me (3:29) (ABC/Dunhill/One Of A Kind/BMI — D. Lambert, B. Potter)

Sensitive and moving lyrics by Lambert and Potter along with Evie's clear and inspiring voice are the perfect match for this single. This Lambert and Potter production is another that will certainly be destined to head to the top of the pop charts and make Evie Sands into the star she should be. The melody will get right under your skin. Flip: No info. available.

RAMSEY LEWIS (Columbia 3-10235)

What's The Name Of This Funk (Spider Man) (3:20) (Eibur/Pamoja/BMI — C. Stepney, M. Stewart, D. Raheem)

Ramsey Lewis has come up with a funky electronic up-tune that should prove to be a surefire winner. Catchy lyrics and a heavy groove rhythm track blend to make this a real party harty record. Ramsey's work on the synthesizer is soulful and heavily jazz oriented. Another winner for the talented pianist. Flip: No info. available.

ROY ORBISON (Mercury 73705)

It's Lonely (2:47) (Acuff-Rose/BMI — R. Orbison, J. Melson)

If ever a man had the credentials to sing a song about loneliness, it's Orbison. The melody and lyrics contribute heavily to a misty, melancholy basis for Roy's quivering empathy, making over the concepts of a cheery day or a starry sky into loneliness. Not *just* lonely . . . but *lonely*. Flip: Still (2:33).

TRINI LOPEZ (Private Stock PS 45,044)

Sha-La-Boom-Boom-Yeah Heavy Makes You Happy (3:15) (Unart/BMI — J. Barry, B. Bloom)

Trini Lopez brings back the voice that made a huge contribution to the recording industry with a song that could be another "La Bamba." Only Trini can bring off the goodtime feel of a tune recorded earlier as a soul/disco by the Staple Singers. We believe it when he sings "Sha-La-Boom-Boom-Yeah is a philosophy." A good song to get up to. Flip: Satisfaction (3:40).

HUB (Capitol P-4146)

Anyone Who Had A Heart (3:35) (Blue Seas/Jac/U.S. Songs/ASCAP — B. Bacharach, H. David)

Last week we wondered out loud about Rare Earth changing personnel. Some of the original members appear here as Hub, delivering the old Bacharach-David classic with strong vocal update. Sax solo breaks up the middle just fine. Culled from the LP, "Hub," this single should gain positive response. Flip: No info. available.

CLIMAX BLUES BAND (Sire SAA-721)

Using The Power (3:25) (Bleu Disque/ASCAP — Climax)

Organ and drums set the feeling for plenty of clean brass and bright vocals about the power in our hands, feet and soul . . . and how to use it to our best advantage. So, walk straight to the record shop, lay your hands on this single and let it rock your soul. R&b. Flip: No info. available.

PHIL EVERLY (Pye 71050)

Better Than Now (3:05) (Bowling Green/BMI — P. Everly, T. Slater)

Phil sings a theme that says love has never been better than now. Well, the past seems out of reach for the time being, but as a single Everly, he manages to capture the spright, brotherly harmony that we're all so happily used to. Soft rock, merrily on the right track. Flip: No info. available.

ALISA COLT (Chelsea CH-3033)

Night Out With The Boys (2:40) (Carol Nan/ASCAP — B. Tate, C. Wells)

The beat of this tune will motivate the consumer to "hear" rather than "listen" to a shoe-on-the-other-foot story of a girl whose honey has his "night out on the town" (so she's gonna get hers). Put your ear to the stylus and catch the way she bends the story. It's right in there, folks. Flip: No info. available.

STEVE LAWRENCE (20th Century TC-2246)

Now That We're In Love (3:10) (Brut/ASCAP — G. Barrie, S. Cahn)

Steve croons a George Barrie/Sammy Cahn tune from the motion picture, "Whiffs." So smooth you can nearly see your reflection in it; phrasing a lot like Sinatra. An AM-MOR cut in more ways than one. Flip: No info. available.

JOHN PAUL YOUNG (Ariola America 7607)

Yesterday's Hero (3:43) (Marks/BMI — Vanda, Young)

A number one pop record for seven weeks in Australia, this rocker has all the ingredients to make dents on the popper charts here, too. Heavy guitar riffs compliment the wailing vocal of John Paul as he rocks and rolls. Catchy lyrics and raunchy beat will incense copy artists who didn't think of it first. A sleeper. Flip: The Next Time (3:30).

SAMMY DAVIS, JR. (20th Century TC-2236)

Song And Dance Man (2:40) (Jack And Bill/ASCAP — J. Foster, B. Rice)

Vocal chorus, steel pedal guitar and hand-clapping percussion lend a down-home, country feel to the singer who lets go with a first-person narrative straight out of the mouth of Mr. Bojangles. Sammy Davis is the right person to sing, dance and/or whatever for drinks and tips. Entertaining piece aimed right down the MOR. Flip: No info. available.

JR. JACKSON (Raintree RT 2203)

L-O-V-E Spells Hurt (2:43) (Novalene/Dirty Bird/BMI — J.J. Jackson)

L-O-V-E spells a number of things to a number of folks. Jr. Jackson reads it to be "hurt" which in turn is substituted for "heartbreak." However you goof with it, this rerelease is an awesome dance number with a hearty vocal. We give it a P-I-C-K. Soul. Flip: No info. available.

THE TUFANO & GIAMMARESE BAND (Ode 66114)

Kind Of A Drag (3:25) (Daphne/Bag Of Tunes/BMI — J. Holvay)

Here's a remake of the rather large hit tune the Buckingham's put out several years ago, only this time it's slowed down for more of a ballad approach. The singer has good vocal control and makes the phrases twist perfectly to meet the "new" format. Choice hornwork on the inner tracks. Flip: No info. available.

TELLY SAVALAS (MCA 40468)

Who Loves Ya Baby (3:20) (Marvy/ASCAP — M. Laird)

Shaft-like setting for Mr. Slick, replete with Jawbone and black female chorus. What Telly lacks in vocal he makes up for in **chutzpah**. As the lyrics point out, ". . . if there's hair at all, I think that's just great." Order fifty-thousand dozen more "lolies" for the kids in Great Britain. Flip: Nevertheless (I'm In Love With You) (3:15).

RANDOLPH BROWN AND COMPANY (IX Chains NCS 7012)

It Ain't Like It Used To Be (3:25) (Chiozza/Brent/BMI — C. Smith, D. Weatherspoon)

Randolph Brown lets loose with a soulful ode to yesterday, bemoaning the changes that have gone down in such a way that the listener has to agree. We just hope Brown can hang on to the gritty style that he has now, when today becomes yesterday. Flip: No info. available.

TRIBE (Grenade GR 1001-A)

Funky Kingston (Number 11/BMI — R. Berry)

This uptempo reggae-inspired tune bounces along like a mighty lion. The Tribe cooks up a storm as the track is laid back and heavy. The Tribe has hit the perfect groove, wailing about the famous city in Jamaica. Tribe has the funk. Flip: Dilly Dally Hustle (2:30).

POINTS WEST — This reporter copped an advance hit off **Elton John's** latest, "Rock Of The Westies." Needless to say this original's still the greatest. . . . Among the clappers in attendance at the opening night festivities for **Johnny Rivers** were **Sly Stone, Allan Clarke, Jeffrey Comanor, Dr. John, Steve Popovich, Del Costello, Frank Mooney, Mark Hartley and Bud O'Shea.** . . . Currently into recording activities at Mama Jo's are **Andy Williams, Claudine Longet and Michael Finnigan.** . . . A recent survey produced the fact that 11,500,000 people have written one or more songs.

Set for Christmas release is a **Helen Reddy** greatest hits package. Upcoming for Helen are nightclub engagements at the Sahara Tahoe and the MGM Grand Hotel. . . . The Wally Heider Recording Studios are doing a lot of business. Among those presently using the facilities are **Batdorf and Rodney, Stanley Turrentine, Neil Young, Frankie Valli, Michael Murphey and Angel.** . . . **The Baker-Gurvitz Army** is presently taking Germany by storm. . . . **Richard Delvy** recently set a new Heider recording studio endurance record. Delvy spent a total of 32 straight hours finishing up an album.

Jethro Tull's present tour is taking in a lot of halls of higher education. Among the cloistered halls on the swing are Illinois State University, Kent State, Notre Dame and Purdue. I guess the rumor that **Ian Anderson** was secretly Ivy League is true after all. . . . Upcoming on future segments of Don Kirshner's Rock Concert are **Barry Manilow, Natalie Cole, The BT Express, Tavares and Sparks.** . . . A Spanish language version of **Morris Albert's** "Feelings" is in the offing. Distribution will be on the Audio Latino subsidiary of T.K. Productions. . . . On hand to wish **Hall and Oates** well at their Roxy opening were **Al Kooper and Richard Carpenter.**

Heartsfield, currently on tour with **The Doobie Bros.**, will continue on the concert trail with dates set with **10cc** and **Michael Murphey.** . . . **Lynsey De Paul's** the name. "Love Bomb" is her game. . . . Getting new albums together at The Total Experience Recording Studios are **Ronnie Laws** (producer Wayne Henderson) and **The Gap** (producer Joe Green). . . . One of the more unusual pairings of recent concert memory will take place as **Gentle Giant** and **Tom Snow** get together at The Shrine. . . . The Merry Go 'Round at Santa Monica Pier was the scene of an after concert party for the **Marshall Tucker Band.** Who says going around and rockers don't mix?

Master choreographer **Cholly Atkins** is presently getting a new act together for **The Miracles.** Atkins (who has been with the Miracles since 1959) also does similar coordinating duties for **The Spinners, The O'Jays and Gladys Knight.** . . . **Minnie Riperton** on hand for opening night festivities for **Jackie DeShannon** at The Troubadour. . . . **Rick Nelson** and **The Stone Canyon Band** are doing in the black business everywhere they go. . . . Big debuts on the **Cash Box** LP charts include albums by **The Who, Electric Light Orchestra, Country Joe McDonald, Donna Sommer, Chick Corea and Ted Nugent.** . . . **George Jones** in town real soon.

Paul Kossoff's history of medical mishaps came to a rather macabre junction a couple of months ago when Kossoff, in the hospital for examination of an ulcer, lapsed into a coma. Kossoff was rushed to an emergency unit where it was determined his heart and lungs had ceased functioning. Electric shock treatments re-started his heart thirty-five minutes later and four hours on a lung machine reactivated his lungs. Talk about the gods smiling. . . . **A Doobie** bust of sorts. After a recent Nashville gig the brothers were informed by a cop, who in the disguise of one of their limo drivers, that upon landing a quantity of barbituates was seen on their plane. A quick return to the plane (now surrounded by a dozen cops, sans warrant to search) produced a four hour lay over while said warrant was secured. The plane was finally searched with drugs turning out to be, in actuality, organic vitamins. Needless to say court action of some sort is pending.



RIVER'S PEOPLE — Johnny Rivers' Roxy stand brought out Hollywood's finest along with a whole lot of Epic people. This picture was the result of an after show get together between company and artist.

Performers with two or more albums on the current **Cash Box** charts are **John Denver, The Eagles, Freddy Fender, Janis Ian, Elton John, Monty Python, Olivia Newton-John, Pink Floyd, Neil Sedaka and Bruce Springsteen.** . . . **Tom Snow** was, at one time, heavily into the flugelhorn. . . . One of the better kept secrets around town is that **Wayne Jackson**, trumpet player with the Memphis Horns, is also an accomplished singer and songwriter. . . . "Blue Guitar," the latest single release by **Justin Hayward and John Lodge**, is a 45 rpm and a half. . . . The Oakland Paramount Theater was the scene of a rather large get together as **Hubert Laws** and a 45 piece group got it musically on.

Harriet Shock will perform at some upcoming political fund raisers for **Tom Haydon.** Shock, who penned "No Way To Treat A Lady" and "Hollywood Town," was recruited at her recent Troubadour gig by **Jane Fonda.** . . . The hot writing hand of **Ron Fraser** could be. . . . It's hard to place **Al Martino** in the context of a disco star but his latest release "Volare" is doing strange things to area dance floors.

Never let it be said that Arista doesn't turn out in support of an act. On hand for the **Outlaw's** Santa Monica Civic date were **Clive Davis, Bob Garland, Marty Goldrod, Bob Buziak, Mike Kleinfner, Tom Jones and Bob Gaiters.** . . . A whole lot of country music has been coming **The Pointer Sisters'** way in preparation for the gals down home effort. . . . In town last week were **Country Joe McDonald, Rory Gallagher** and songwriting aces **Chinn and Chapman.**

A pair of Motown powers did some chart leaping as "Higher Than High" by **The Undisputed Truth** and "City Of Angels" by **The Miracles** captured rungs on the **Cash Box** r&b listings. . . . **Neil Sedaka** will tape a Bicentennial Minute for CBS. . . . If you didn't catch **The Eddie Boy Band** at the Palomino Club the other night, you should be ashamed of yourself. . . . **Nazareth** blew them away at a recent Vancouver gig.

For the record **UFO's** Starwood gigs sold out. . . . **The Doobies** put their best hands forward at a ceremony in front of Peaches record store in Atlanta. The Bros., a la Grauman's Chinese, put their hands in wet cement.

Masters Of The Airwaves at The Starwood. A real rarity are they, a genuine cult item. . . . **QUOTE OF THE WEEK: Jim Rissmiller**, concert promoter: "It is simply big, big business."

marc shapiro

EAST COASTINGS — WHOPLA: After a lengthy hiatus, the **Who** hit the road in England last week, and the early reports are in. At the first concerts at Stafford's New Bingley Hall, the group performed a veritable Who history as the sets included "My Generation," "Magic Bus," "Tattoo," "Summertime Blues," "Heaven And Hell," "Can't Explain," "Substitutes," "Join Together," "Raba O'Reilly," "Behind Blue Eyes," "Won't Get Fooled Again," 45 minutes of "Tommy," "Naked Eye," "5:15," "Drowned," plus "Squeeze Box" from the new LP. More new material is expected to be incorporated in upcoming dates. As is to be expected from a group that has gone for so long without performing as a unit (and especially from the Who, who depend on inner-group tension for much of their strength), the first night was not without its rough spots. The most notable of these came when **Keith Moon** mistakenly played through a **Townshend** vocal solo, at which point Townshend stopped, told the drummer to shut up (essentially), and started the solo over again. A later embrace of Townshend by Moon made up for the error; the audience hardly cared. Moon's musical lapse turned out to be due to a podium he was playing on (he's never used one before), which made hearing the rest of the band difficult. Needless to say, the podium will never see a Who stage again.

BASICS TRAINING — **Carl Palmer** is producing the new **Back Door** album, the group's fourth. They are back to a trio — **Colin Hodgkinson, Ron Aspery and Adrian Tilbrook.** By the way the two U.S.-released LPs (on Warners) are cut-outs now, but well worth a listen if you can find them. . . . **John Lennon's** upcoming album turns out to be a compilation of 11 tracks from his solo career, entitled "Shaved Fish". . . . **Joni Mitchell's** new one to be called "Hissing Of Summer Lawns"? . . . **Jeff Beck** doing a new LP in London, with help from **Max Middleton** and drummer **Mike Walden** (of Mahavishnu). . . . Don't be surprised if a new **Led Zeppelin** studio album appears in Feb (then again, if they say Feb, it'll probably be June); some promoters have holds on New Year U.S. dates also. . . . New **Manhattan Transfer** LP being produced by **Richard Perry.** . . . Unusual benefit concert held at London's Royal Albert Hall last week was a program called "The Butterfly Ball" and featured music by **Roger Glover**, with aid from **Jon Lord, David Coverdale, Ian Gillan, Glenn Hughes, The New World Symphony Orchestra**, plus narration by **Vincent Price.**

HE'S ONLY RESTIN' DEPT. — Look for a possible live concert tour by **Monty Python's Flying Circus** in the U.S. this spring, with an April date at NYC's City Center likely. **John Cleese** is re-joining the troupe for the tour, by the way. . . . **Virgin** label to **CBS**, but **Kevin Coyne** staying with **Atco**? . . . **Allman Brothers** upcoming collection LP called "The Road Goes On Forever," while **Faces** hits package is called "Snakes And Ladders." . . . Also from **Warners, Van Dyke Parks'** upcoming LP is his third in eight years. . . . **10cc** arrived in Boston last week to begin a week of rehearsals for their tour, which opens in New York this Sat. . . . **Atlantic** is about to issue a repackaging of **Sonny & Cher** material, called "The Beat Goes On." This is the first in a series of \$4.98 list budget line LPs the label plans to release. . . . Look for **Yes** to do some heavy spring/summer dates with other "supergroups." . . . **Slade's** manager **Chas. Chandler** was producing the group's new Warners LP at the Record Plant here last week, in a tour break.

TIGHT LICKS — **Stanley Clarke & Lenny White** (of **Return To Forever** fame) made an appearance at the **Doobie Bros.** Atlanta show last week, and ended up on stage trading riffs with the group. The next night, the Doobies returned the favor by jamming with **Return To Forever** at their gig at the Atlanta Civic Center. . . . From ECM, meanwhile, we hear that **Keith Jarrett's** "Koln Concert" and "**Return To Forever**" (the first LP, out here for the first time) are shaping up as the label's fastest sellers ever. . . . **Crosby & Nash's** electric tour reportedly excellent (band include **Russ Kunkel, David Lindley and Danny Kootch**). . . . Look for an **Al Johnson** (**Weather Report** bassist) solo LP on Epic.



NOT CONTENT TO DAWDLE away his time in the decadent slothfulness permitted most pop stars, the **Who's** Roger Daltrey is shown ensconced in his spartan mountain retreat for grueling 12-hour/day practice sessions for the group's current tour. Note the traditional black martyr's garb (Actually, the still is from the alleged "Lisztomania," which could be in your neighborhood theatre at this very moment.)

MUSIC ROYALTY — **George Duke**, recently linked with **Billy Cobham** in a touring/recording quartet, stopped off at the **Box** last week to talk about his plans. After quitting the **Zappa/Mother's** entourage (no animosity present), Duke contacted Cobham about forming a group. "The idea is to bring other guys from other groups with something of a name . . . to make the whole thing stronger," he noted, as opposed to everyone going off on a solo thing. "We're trying to start at a different plateau." At the moment, the keyboardman is working on drummer Cobham's next **Atlantic** LP (to follow the one due out this week) in addition to practicing for the quartet's tour. Meanwhile, Duke has a new solo LP out in November for **BASF** ("I Love The Blues; She Heard My Cry"), with contributions from **Ruth Underwood, Ndugu, Airta, Flora Purim** and others. Duke hopes that the new group can be different from either his or Cobham's style, and looks towards using special visuals and vocals for the act. As for recording, he noted that they were looking for **band** contract separate from their solo efforts, and the band wants to be billed as such (probable name — **Spectrum**) rather than there being emphasis on the individuals. . . . Until next week.

bob kaus

Weintraub Signs Univ. Film Pact

HOLLYWOOD — Jerry Weintraub, board chairman of Management III, Ltd. has signed an exclusive motion picture contract to produce films for Universal Pictures. The announcement was made by Ned Tannen, executive vice-president at Universal Pictures.

Weintraub currently has set up offices at Universal and news about the first of his upcoming film projects will be announced shortly.

Weintraub's most recent credits include being executive producer of Robert Altman's latest film "Nashville." Besides film, Weintraub has also been executive producer of the John Denver TV specials, the most recent of which won an Emmy Award. He is also executive producer of ABC-TV's "Good Night, America."

In the concert area Weintraub has produced tours for Frank Sinatra, Elvis Presley, with Col. Tom Parker, John Denver, Led Zeppelin, the Moody Blues and Eric Clapton.

Wayne Newton Chelsea Agree

LOS ANGELES — Waynco Productions and Chelsea Records have come to terms on a new contract, according to a joint announcement by Chelsea Records president, Wes Farrell and Jay Stream of Waynco.

A reported seven-figure contract calls for Waynco to come up with a minimum of two finished albums per year with Waynco retaining full autonomy in the selection and production of those albums. The contract also allows for new artist development and product on the Waynco-Chelsea label, marking the first time any logo has been featured alongside the Chelsea logo.

Newton, the first act signed to Chelsea had a hit single for the label with "Daddy, Don't You Walk So Fast."

First product under the new pact is a single by Newton entitled "Run To Me" produced by John Madara, who will also produce Newton's next album.

This agreement comes on the heels of Newton's signing to a seven-year contract with the Las Vegas Hughes Hotels.

Roberts Pacts With Famous

NEW YORK — Famous Music has signed Private Stock recording artist Austin Roberts to an international writing pact and publishing affiliation.

The agreement calls for Roberts exclusive representation as a writer by Famous Music, as well as a co-publishing setup with Roberts' Zakk Music. Roberts is currently on the charts with his single "Rocky," which he wrote, produced and performed.

BMI Sets Disco License System

NEW YORK — Hundreds of discotheques across the country have already been licensed under the new schedules published by Broadcast Music, Inc. (BMI).

The disco schedule ranges from \$90 to \$980 annually, dependent upon room capacity, number of nights in operation and whether a fee is charged for entry. An additional schedule is posted for establishments supplementing records with live entertainment, ranging from \$17 to 1700 per year.

Marcellino, Larson Sign With Filmways

HOLLYWOOD — Jerry Marcellino and Mel Larson, writers and producers with five million-selling singles and albums with sales in excess of twelve million to their credit, have signed an exclusive, long-term songwriters agreement with Filmways' BMI firm, Musicways, Inc. according to Terri Fricon, vice president of music publishing operations at Filmways.

Formerly contract writers with Jobete, the duo wrote three gold records for The Jackson Five, "Get It Together," "Whatever You Want I Got," and "I Am Love." Other Marcellino/Larson compositions went on to become charters for Bobby Darin, El Chicano, Buddy Greco, G.C. Cameron, Sisters Love, Trini Lopez and Ben Vereen.

They recently finished their first independent production, an album by Freedom's Rising, recorded at Filmway's Walley Heider Recording Studios, where the team will maintain their office.

Komisar Opens Retail Outlet

FAIRFIELD, Conn. — Harold Komisar, veteran record industry executive, has opened a retail record and tape shop in Fairfield to be called the Earport.

The 4000 sq. ft. store, which is located between three universities — Fairfield, Bridgeport and Sacred Heart — will be open six days a week from 10 a.m. to midnight. It will discount prices and will feature a complete record and tape catalog with heavy emphasis on jazz and imported product.

Komisar was an executive of Columbia, RCA, Decca and Chess-Janus for 17 years.

The Earport officially opens Nov. 1 at 2270 Black Rock Turnpike.

Hopkins Pacts With Columbia

NEW YORK — Linda Hopkins, who returns to Broadway this month in "Me and Bessie," has signed to Columbia Records.

"Bessie and Me," which has had runs at the Mark Taper Forum in L.A. and Ford's Theatre in Washington D.C. is a tribute to the jazz-soul singer of the twenties, Bessie Smith. It opens at the Ambassador Theatre here.

Ronstadt, Browne LPs Reflect Golden Touch

LOS ANGELES — Linda Ronstadt and Jackson Browne have both earned new gold album certifications, according to the RIAA.

Browne's second Asylum album, "For Everyman," and Ronstadt's second LP, "Prisoner In Disguise" (same label) have each exceeded one million dollars in sales figures, spelling Jackson's second gold LP and Linda's third.

Max Abrams Dead At 56

NEW YORK — Max Abrams, 56, of BMI's licensing department died of a heart attack on Sunday, Oct. 5, 1975. Abrams was the field representative of the New York/New Jersey area, and had been with BMI in that capacity since February 1974. He spent the bulk of his career with ASCAP, from 1944 to 1973 was N.Y. district manager, general licensing. He leaves his wife, two children and two sisters.

pop picks

HIGH ON YOU — Sly Stone — Epic PE 33835 — Producer: Sly Stone — List: 6.98

The long expected return of Sly Stone to the recording wars is also a mirror to the elder Stone's earliest rumblings. The staccato riffs and the overall earthiness of primordial funk paint a comfortable musical ceiling for the dart and run quality of Sly's vocals. Lyrics prove a strong jumping off point for all songs with particular emphasis placed on the likes of "Organize" and "My World." The overall feel is chuggin' yet laidback which, in turn, makes for polish. "High On You" is a return to all the things that made this Stone famous.

TRYIN' TO GET THE FEELING — Barry Manilow — Arista AL 4060 — Producer: Ron Dante & Barry Manilow — List: 6.98

Behind the seemingly commercial nature of Barry Manilow's compositions lies a determining factor in his music's mass appeal; emotion. The lightest of ballads or the rockiest pop ditties all contain that extra measure of conviction that binds the essence of creativity together. This believability is much in evidence on "Tryin' To Get The Feeling" as Manilow mixes and matches influences into a well-balanced series of songs. The punch of the uptempo and the reflectiveness of laidback play at perfect balance and make for clean listening. Barry Manilow's latest isn't perfection but it's pretty damned close.

THE CAR OVER THE LAKE ALBUM — The Ozark Mountain Daredevils — A&M SP 4549 — Producer: David Anderle — List: 6.98

The intricate weaving of country and rock patterns have always been the Ozark Mountain Daredevils forte. The ability to shift the importance of each and blend together is a strong factor in the togetherness of "The Car Over The Lake Album." The rock nature of the beast is subdued this outing while the addition of folk strains makes for an overall sound that is forceful yet restrained. Over easy vocals and the band's bent toward crisp licks highlights an album that proves you can take the band out of the country but not the country out of the band.

LAZY AFTERNOON — Barbra Streisand — Columbia PC 33815 — Producer: Jeffrey Lesser and Rupert Holmes — List: 6.98

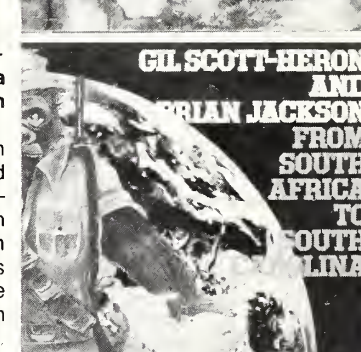
"Lazy Afternoon" is a prime example of musical maturity at work. Through a series of full bodied ballads, Ms. Streisand injects a feeling of worldly, yet knowledgeable experience that makes her songs living, breathing things. Careful orchestration allows for maximum projection and that overall clean feeling. Top cuts include "My Father's Song," "Letters That Cross In The Mail" and "I Never Had It So Good." "Lazy Afternoon" by Barbra Streisand is a musical coming of age.

FROM SOUTH AFRICA TO SOUTH CAROLINA — Gil Scott-Heron and Brian Jackson — Arista AL-4044 — Producer: Gil Scott-Heron, Brian Jackson and The Midnight Band — List: 6.98

Protest and music have always gone hand in hand but nowhere has the combination proved more effective than in black music. It is this mixture of music and mind that makes "From South Africa To South Carolina" a near classic in musically speaking one's mind. Various shadings of soul and jazz meet the lyrical content of the street as Scott-Heron and Jackson lay bare a ton of thought in a most smoothly flowing manner. "From South Africa To South Carolina" is an intelligent musical stroke for the revolution and for what's just right and wrong.

SON OF SPIRIT — Spirit — Mercury SRM 1-1053 — Producer: Randy California — List: 6.98

Spirit has always been a band of thought. Beyond the likes of "I've Got A Line On You" and "Jewish" dwell a lyrical and instrumental unearthing of thought. This stream of consciousness is self-evident on "Son Of Spirit" as equal parts psychedelic and pop form a moving backdrop to word-journeys into thoughts both simple and brain taxing. Instrumentals explore bounds unheard of in a three piece lineup as underlying layers of expression run an allotted musical course. "Son Of Spirit" by Spirit is a well structured musical think.



pop picks

NIGHTHAWKS AT THE DINER — Tom Waits — Asylum 7E-2008 — Producer: Bones Howe — List: 7.98

The world of Tom Waits is the lowest common denominator of the human condition and spirit. It's being in an all night greasy spoon at three in the morning and thanking the lord you've got ten cents for a ten cent cup of coffee. On this live package the quasi-beat style of Waits is captured at its rawest. The pattered punctuated songs tell a truth of sorts. Something you may have imagined but not necessarily experienced. It's the music of the street and of the poor. "Nighthawks At The Diner" is the definitive cultural statement.



SOLID SILVER — Quicksilver Messenger Service — Capitol ST 11462 — Producer: Quicksilver and John Palladino — List: 6.98

Over the years few bands have been as upfront in their progressive ways as Quicksilver Messenger Service. The overtness of the band continues on "Solid Silver" as Quicksilver lays out a consistently creative musical carpet of new ideas. The likes of "Bittersweet Love" and "I Heard You Singing" showcase constant compatibility between vocals and instruments as various influences are embellished out beyond familiarity while maintaining comprehension. "Solid Silver" by Quicksilver is nothing old and a whole lot of new.



LUCILLE TALKS BACK — B.B. King — ABC ABCD 898 — Producer — B.B. King — List: 6.98

The blues are a byproduct of a lot of different things. There the pain of frustration and desperation. The sweat of trying to make it. The ability to transfer life experiences into music. Such is the nature of B.B. King's "Lucille Talks Back." Through these classic blues strains runs more than music. The songs are a reflection of a man whose taken a whole lot out of life and is now putting some of it back. In the world of the bluesman, the twelve bars are life and on "Lucille Talks Back" the love between musician and instrument shows how that life began.



MAKING MUSIC — Bill Withers — Columbia PC 33704 — Producer: Bill Withers and Larry Nash — List: 6.98

Bill Withers' brand of soul is a different kind of musical animal. It's more than mere soul in presentation. It's a celebration of the very life process that goes into the music. This ongoing input continues on "Making Music" as Withers, approach to upbeat is effectively augmented by a vocal stance dipped to the hilt in feeling. Top listens include "Make Love To Your Mind," "I Wish You Well" and "The Best You Can." "Making Music" by Bill Withers is more than mere music, it's your body and soul in perspective.



OH, WHAT A MIGHTY TIME — New Riders Of The Purple Sage — Columbia PC 33688 — Producer: Bob Johnston — List: 6.98

With the ever-increasing use of the country-rock fusion a ring of not sounding exactly pure sometimes occurs. Try as they might some bands cannot avoid muddiness when combining the forms. Fortunately "Oh What A Mighty Time" by the New Riders Of The Purple Sage is that exception. The pendulum of country to rock and back again is a smooth one as the respective roots of each make a cohesive bond. Vocals coupled with the downhome picking of David Nelson and John Dawson are a plus. "Oh, What A Mighty Time" is the best argument in the world for treasuring an art form.



AN EVENING WITH WALLY LONDO FEATURING BILL SLASZO — George Carlin — Little David LD 1008 — Producer: Monte Kay and Jack Lewis — List: 6.98

Making fun of relevant situations can be very self-indulgent or very, genuinely funny. The latter is the case on "An Evening With Wally Londo Featuring Bill Slaszo" as George Carlin's sense of deadpan and spontaneous take continuous laugh shots at a whole lot of topics. Top excursions into laughs include "Flesh Colored Band-Aids," "Bodily Functions" and "Mental Hot Feet." The highest compliment that can be made to "An Evening With Wally Londo Featuring Bill Slaszo" is that it is funny.



STREETWALKERS — Streetwalkers — Mercury SRM 1-1060 — Producer: Streetwalkers — List: 6.98

Deep in the heart of the rock beast called boogie is an elusive strain that has after-hours, dimly-lighted bar written all over it. It can be downright dirt level or progressive as hell, depending on the manipulation of chords and progressions. Streetwalkers debut is just such a two way street as the barest of blues runs and Roger Chapman's tempered lead vocals spin a swirling web of jagged rockers and restrained ballads that are familiar and, at the same time, vaguely exotic. Streetwalkers is definitely the sound and the fury.

chick corea return to forever

RETURN TO FOREVER — Chick Corea — ECM 1022 — Producer: Manfred Eicher — List: 6.98

The discussion of modern jazz in all its mutated forms is not complete without the inclusion of Chick Corea. His journeys into areas not often touched upon rise to near classic proportions. The release of "Return To Forever" stands as testament to this. Jazz takes on a dimensional quality on each cut as Corea's keyboards cut through musical strata to unearth new meanings in music. Top cuts include "Return To Forever" and "What Game Shall We Play Today." Return To Forever is the music of times to come.



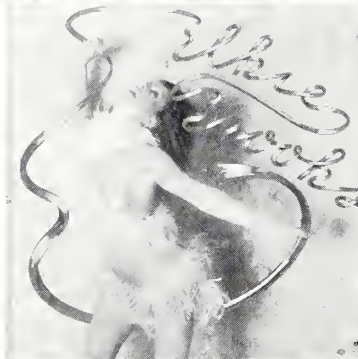
HAVE YOU EVER SEEN THE RAIN — Stanley Turrentine — Fantasy F 9493 — Producer: Gene Page, Billy Page and Stanley Turrentine — List: 6.98

Stanley Turrentine's sax is truly a magic instrument. Through it flow the mellowest of jazz runs. Everything in its place and certainly nothing musically array. This approach to a clean jazz sound continues on "Have You Ever Seen The Rain" as Turrentine and a tone of professionals ease their way through some tight instrumental forays. Runs and progressions are as one and separate as a whole lot of fine musicians make the most of their chance to blow. "Have You Ever Seen The Rain" by Stanley Turrentine is the musician's art.



RICH MAN'S WOMAN — Elkie Brooks — A&M SP 4554 — Producer: Kenny Kerner and Richie Wise — List: 6.98

Despite the best efforts of blues ladies the concept of woman as musician is often mired in the laidback folkie mud. Striking a blow for feminine misconception is "Rich Man's Woman" by Elkie Brooks. Ms. Brooks makes for a striking rock-blues pose while adding an equally strident stance to the low profile ballads. There's just a passing nod to pop in Elkie's voice that makes for an interesting balance to the forceful nature of her songs. "Rich Man's Woman" by Elkie Brooks is an album that wears its roots well.



YOU ARE BEAUTIFUL — The Stylistics — Avco AV 69010 — Producer: Hugo and Luigi — List: 6.98

The strains of disco and soul always seem to carry that aura of baseness and primitive. No matter how you slice it the music is obvious. Well, that's not necessarily the case, as witness "You Are Beautiful" by The Stylistics. On this record the group mixes an easy listening stew of dance and ballad songs that benefit from The Stylistics' own brand of clear vocalizing. Top cuts include "Jenny," "The Day The Clown Came To Town" and "If You Are There." "You Are Beautiful" by The Stylistics is the kind of album that gives music a good name.



HUSTLE TO SURVIVE — Les McCann — Atlantic SD 1679 — Producer: Bert DeCoteaux, Tony Silvester and Les McCann — List: 6.98

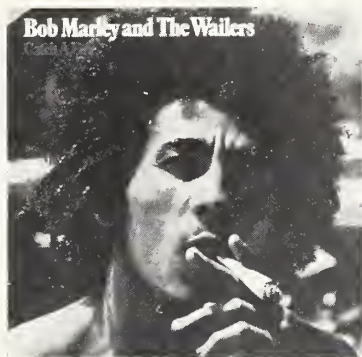
Les McCann's music has always had a will of its own. It got up and moved because it wanted to. On "Hustle To Survive" this musical will become all encompassing as McCann and company deal out mighty layers of sound. The passages are obviously musical in nature but there's a hard crafted edge that succeeds in adding dimension to the expectedness. Top cuts include "Changing Seasons," "Will We Ever Find Our Fathers" and "Why Is Now." "Hustle To Survive" by Les McCann is some kind of badass music.



pop picks

CATCH A FIRE — Bob Marley & The Wailers — Island ILPS 9241 — Producer: Bob Marley and Chris Blackwell — List: 6.98

Reggae is at its best when it's quietly hostile and aggressive. With the re-release of "Catch A Fire" by Bob Marley and the Wailers the true power of the musical form is realized. The strident, continuous rhythm track and Marley's be-moaning vocals mix into a music that is at once of the street and over a somewhat higher mythic plane. Top cuts include "Midnight Ravers," "400 Years" and "No More Trouble." Reggae is a quiet fire borne of desperation. Buried deep at the base of this turmoil is pent up emotion in the guise of "Catch A Fire."



FEELINGS — Johnny Mathis — Columbia PC 33887 — Producer: Jack Gold — List: 6.98

Johnny Mathis' vocals are a joy. Through his clear, resonant tones run an instant rapport with the material. It's not a hit or miss proposition. The connection between singer and song is just there. The same mode is present on "Feelings" as Mathis slices through a series of modern day pieces with the ease and emotional balance of a knife through butter. Top listens include "Midnight Blue," "One Day In Your Life" and "What I Did For Love." "Feelings" by Johnny Mathis puts just that into each and every song.



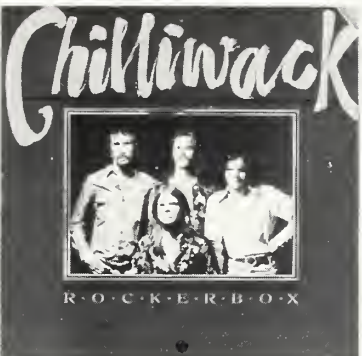
SOUNDTRACK FROM THE MOVIE LISZTOMANIA — Roger Daltrey and Rick Wakeman — A&M SP 4646 — Producer: David Puttnam and Roy Baid — List: 6.98

Of late, movie soundtrack albums have risen to a stature beyond the slapdash nature of their predecessors. One of the more mature efforts to surface is the soundtrack of the movie Lisztomania. The album is a well crafted mixture of classical majesty and operatic tones that benefits from the pop nature of vocals by Roger Daltrey and Linda Lewis. The Wakeman compositions prove worthy of the cinematic direction and hold together equally well as non-associated music. This is the type of music you want to get next to.



ROCKERBOX — Chilliwack — Sire SASD 7511 — Producer: Craig Leon and Richard Gottehrer — List: 6.98

The brunt of good old rock and roll has always been centered in the realm of "ain't nothing but a house party." The baseness and inducement to dance have made rock and roll what it is and on "Rockerbox" the finer points are put in proper perspective. Chilliwack's mastery of power chording and a slashing overall approach prove a distinctive approach to the rock beast as each number uses the most primitive of rock drive to get its point across. "Rockerbox" by Chilliwack is a rock and roll testament to where music has gone.



WE GOT TO GET OUR THING TOGETHER — The Dells — Mercury SRM 1059 — Producer: Don Davis and John Roach — List: 6.98

The Dells' sound has always been a difficult one to pin down. Through the polished vocal stance runs strains of pop as well as soul; a meeting of two musical schools that always seem to fit. The meshing is all present on "We Got To Get Our Thing Together" as a series of uptempo compositions get the full Dells' treatment. Taut instrumentals allow for total vocal exercise that treats each song as a positive musical entity. Top cuts include "The Power Of Love" and "I'll Be Waiting There For You." The Dells are the positive power.



MYSTIC LINE — Phil Everly — Pye 12121 — Producer: Phil Everly and Terry Slater — List: 6.98

"Mystic Line" is an idea album. Phil Everly has taken concepts of interaction between lyrics and music and made their resultant mixture a hard series of musical sculptures. Through a series of rockers and laidback ballads Everly's vocals set the proper tone as full-bodied backings provide the fill and necessary support. Top cuts include "Lion And The Lamb," "When Will I Be Loved" and "Better Than Now." "Mystic Line" takes a trip through a whole lot of musical roads and Phil Everly proves himself better for the ride.



JOURNEY TO LOVE — Stanley Clarke — Nemo-Per NE 433 — Producer: Stanley Clarke and Ken Scott — List: 6.98

The music of Stanley Clarke maintains the classic tones of hybrid. Through the grooves of "Journey To Love" runs influences of blues, rock, soul and something akin to the smaller moons of Uranus. This vortex of sound is recycled in a tight, complex yet comprehending manner that splashes on the listener's psyche. There's a whole lot to listen to and it's a cinch you won't get it all the first time through. "Journey To Love" is a record that stands out from the masses by virtue of its presence. Stanley Clarke is there and so is his music.

VANCE OR TOWERS — Glen Vance and Michael Towers — A&M SP 4551 — Producer: Tom Gamache — List: 6.98

It's really hard to entrench yourself in the pop music idiom without falling prey to lethargy and sameness. Apparently Glen Vance and Michael Towers have the magic touch as "Vance Or Towers" displays a spirited array of pop sources that never seem to go stale. The formula is a simple one; light rockers coupled easy ballads over truly young and enthusiastic vocals. Top cuts include "City Boy" and "Scream Bloody Robbery." "Vance Or Towers" is music dedicated to the principle that pop doesn't have to be pap.



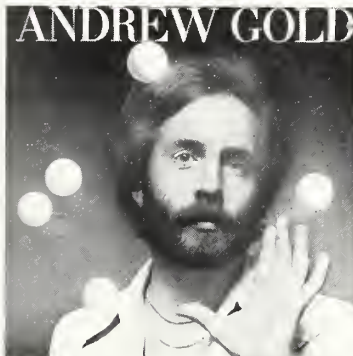
THE HISTORY OF BRITISH POP MUSIC — The Searchers — Pye 501 — Producers: Peter K. Siegel — List: 6.98

During their short stint in the British Invasion the Searchers were probably one of the more consistent hit makers. The likes of "Needles And Pins" and "When You Walk Into The Room," while being commercial, touched at something personal and familiar with the listener. This first in a series of re-releases spotlights the group as constant with the then tone of pop. Crisp, slightly Americanized vocals and some crisp guitar licks add up to an up collection of memory blasts. The Searchers harken back to a time when music was young.



ANDREW GOLD — Andrew Gold — Asylum 7E-1047 — Producer: Charles Plotkin — List: 6.98

"Andrew Gold" is a professional working of accepted influences. The tried and true stances of country-rock, ballads and just plain laidback genres are worked at an even listenable pace by Gold and the resulting product is earthlike with a coat of gloss. Top listens include "That's Why I Love You," "Hang My Picture Straight" and "Ten Years Behind Me." Over the years music has been a matter of extremes. With the release of Andrew Gold's debut, we have proof that subtle plus creative can also spell success.



PAUL HORN AND NEXUS — Paul Horn — Epic KE 33561 — Producer: Paul Horn — List: 6.98

The musical trading off between two instruments is the final test of creativity. If your chops are lacking it'll show up here. Fortunately, on "Paul Horn And Nexus," both Horn and his able backing percussion are more than up for the occasion with the resultant duals hitting many a long considered dead musical tone. Horn's reed work continues to play into foreign areas of the jazz form and the challenge from his versed in the primitive backers drives him further into the upper reaches. "Paul Horn And Nexus" is an album that goes running in outer space.



ROCKET MAN — Hugo Montenegro — RCA APD1-1024 — Producer: Dave Blume — List: 6.98

Hugo Montenegro has always been a master of creating proper musical moods. His movie scores and reworkings of other people's material are exercises in new musical worlds. This attention to advancing the art continues on "Rocket Man" as Montenegro's tribute to Elton John is a most worthy one. His orchestrated forays into EJ standards exercise progressive restraint that embellish the original while maintaining a high standard of comprehension. "Rocket Man" isn't the original but it's close.





Carry Me

"...mostly I remember her laughing
standing there watching us play...
the music would take her away
and she'd be singing
carry me
carry me
carry me
carry me above the world..."



"CARRY ME" (ABC-12140) IS THE FIRST SINGLE FROM

CROSBY+NASH
Wind On
The Water
ABCD-902

abc Records

Broadway Strike fr 10

The minimum orchestra size in various theaters will remain frozen until 1981, with exceptions to certain theaters.

The musicians will receive a weekly raise from \$290 to \$350.

Premiums for on-stage and in-costume musicians will remain at \$42 and \$24 for existing shows but will be reduced to \$21 and \$12 for new shows, except where body paint is required, when the premium will be \$24.

Rehearsal pay has been increased to \$10 an hour for a minimum of two and a half hours for the term of the agreement from \$7 an hour for two and a half hours under the previous pact.

Tucker/Outlaws fr 20

"C'mon, L.A. . . . let's kick some shit!"

Kick it, they did. In all directions. Walling, flailing, blinding riffs from the Caldwell brothers and George McCorkle; galloping drums with Paul Riddle at the reins; Jerry Eubanks blowing hurricanes through his saxophones and "all calm" notices through his flute; and a hefty Doug Gray, leveling all things with a powerful, handsomely smooth voice. The Marshall Tucker Band from Spartanburg, South Carolina gave out everything the whooping young audience could assimilate. In an hour's span, in a set highlighted by "Ramblin'," "24 Hours At A Time," "Bound And Determined," their big hit "Take The Highway," and their latest single release "Fire On The Mountain," MTB showed why high energy and an ear for versatility (i.e., "plugging in" the country) will continue to lend the rock form as a viable entity, to any community hungry to listen.

Opening the show, the Arista phenomenon, Outlaws set the stage in a warm-up capacity — or so tradition has it, that the first act will function thusly. Actually, anyone wandering into the room with a broken watch would have probably figured the Outlaws were the star attraction, they came off that well according to the overwhelming response from the audience, which demanded an encore in the form of the Outlaws' version of Jackson Browne's "Red Neck Friend."

All told, it was one helluva stellar night, even though it was indoors. And I'm sure Spade Cooley would be real pleased about the whole thing.

s.f.

Waxie Maxie 'Most Successful Year'

NEW YORK — Waxie Maxie Quality Music, Washington record and tape retailer, had a 19% sales jump to \$3.5 million and the firm declared its first cash dividend in history — 20 cents a share.

Earnings for the 12 months ended July 31 totaled \$212,661 (85 cents a share), up 90% from \$112,227 (44 cents) for the previous 12 months.

"It has been our most successful year in terms of both sales volume and profits," said a spokesman.



SPRINGSTEENMANIA HITS THE STRIP — The above photos speak for themselves — after calling L.A.'s Roxy Club for weeks, Columbia Records' Bruce Springsteen's L.A. appearances were finally announced, and the loyalists began arriving in droves to purchase tickets. Around midnight prior to the box office opening at 9:00 the next morning, they were starting to sleep on the sidewalk, and by the time the windows opened an estimated 5,000 people were serpented around the building. At 10:30, all shows were officially sold out, setting a new Roxy record. These folks were obviously "Born To Stand!"

Lofgren/Brummels fr 20

the Beau Brummels. The Brummels (via Warner Bros.) put together a well-constructed set of oldies and newer compositions that made the most of the group's laidback pop-rock roots. Sal Valentino's natural vocals spearheaded an all too short set that pointed up the fact that there was no warmup fodder this night.

m.s.

DeShannon fr 20

was a true test of believability. A test passed.

Opening were the Flying Burrito Bros. who (in their role as a Columbia morsel) showcased a strong aside to the country-rock idiom. Powered by the pedal steel of Sneaky Pete and the lead workings of guitarist Joel Scott Hill. Positive stroke into the aforementioned genre came on the solid bow hand of Gib Guilbeau as his fiddle runs punctuated each song as well acting as musical cement; binding the two forms together in a heady music foundation.

The Flying Burrito Bros. are a well named meal.

m.s.

Mackey Convicted In Pirate Operation

NEW YORK — A federal court jury in Brooklyn has convicted Judo expert Jerome Mackey, 45, and another man, of mail fraud in a pirate 8-track tape distribution operation. Mackey was convicted on six counts of mail fraud, and his associate, William Nelson of Midwest City, Okla., was convicted on 15 counts. The scheme with which they had been charged involved the claimed bilking of hundreds of investors in a bogus distribution scheme wherein investors, for up to \$10,000 each, were sold distributorships for hit 8-track recordings and were to be furnished cabinets containing such tapes.

The indictments alleged that the defendants often failed to deliver the promised tapes and those received by the distributors were either copies or of inferior quality. Mackey operated a chain of Judo studios advertising widely on television, and was thus well-known to potential investors.

In a separate piracy development, the FBI seized more than 2,700 infringing 8-track tapes from the premises of the Tape Shack on Main St. in Nicholasville, Ky.

Farr Signs Pritchett; Ups Two Execs

NEW YORK — Farr Music has signed singer/songwriter Wesley Pritchett, who is going to begin recording soon with producers Paul Lewison and Gavin Murrell.

Murrell and Dennis Marini are new executive vice presidents with the company.

David Essex: Old Fashioned Pop Stardom

They love to scream at **David Essex** in Britain, imprisoning him in the kind of old fashioned pop stardom, fans around the hotel, mob scenes in the street, fainting in the theater, the things that used to happen before rock got itself relevant. Essex also has the kind of looks that make his fans stick his picture on the bedroom wall but more importantly perhaps he has his music that puts him in the charts as well as the hearts.

"Rock On," perhaps his best known U.S. record, a **Cash Box** chart topper, written by Essex himself (as the title song for his film "That'll Be The Day" but rejected by the producer), has sold around two million copies worldwide and the new Essex single, "Gonna Make You A Star" is proudly announced as the biggest selling single in CBS U.K.'s history last year. His latest British single, "Hold Me Close" went to the top spot there, making it the seventh consecutive Top 10 entry for Essex.

That's Britain, of course.

America is a different story. Essex has made two films, "That'll Be The Day" and "Stardust" but only a few people know about it. Big successes in Britain they were not-so-much-released-as-escaped in this country. A couple of promotion tours here has left Essex with "Rock On" as more or less his sole credit, joining such groups as Slade and T Rex as examples of major British success stories whose chapters ended in the U.S.

So far.

Now David Essex is trying again. This week he appears at New York's Bottom Line club, "An Evening With David Essex" plus a 12 piece band and if CBS aren't exactly doing a Springsteen they are readying themselves for a major push on this visit. David will also play the Roxy in Los Angeles to allow the tastemakers there to view him, and "Midnight Special," "Cher," "Merv Griffin" and "Wonderama." Essex himself calls it "a small tour" but it really is another promotion hustle for him. About America he says: "I really don't know. I haven't got a clue — I'm just going over to find out."

Essex is used to working before fans who scream a lot — "a mass of hysterical nutcases" is his description. He will not find them, probably, this time out in the U.S. but it doesn't bother him, he says, because he has never been into the image building usually associated with singers that attract this kind of decibel applause. "It's not really my fault, is it, if a boss magazine puts me on the front cover?" he said recently. "I've never tried to be anything I'm not. I'm not interested in the pretty boy image. I'm interested in the music. I think a year has gone by since the teen magazines picked up on me and in any case my fans have always been in those two areas: people who listened to my music and those who are more interested in the picture on the bedroom wall. Maybe the listeners were too frightened to go to the concerts because of the mass of hysterical nutcases. Now they are wonderful too and I don't think they would buy a sound if they were looking just at a picture."

The Bay City Rollers are a group in Britain who are also in the high bracket enjoyed by Essex, who thinks the Scottish group may have pulled some of the fans interested in the bedroom wall fixtures away from him. He is quite pleased about that because he prefers them to concentrate on his music.

Essex is pleased also with the way his recording career is going and not just from the important point of view of sales figures. In the future, he says, "I'd prefer more direct albums, less produced and more quickly finished. I think we are getting more towards this with the third album 'All The Fun Of The Fair' (just released in the U.S.) which is more direct and not over produced. I'm very interested in trying to get atmosphere on a record, a kind of danger, a kind of menace."

Essex has made two very successful films, "That'll Be The Day," which traced the rise of a British rocker from one nighters to stardom and "Stardust" which was the sequel and also one of the top grossing films of the year in Britain.

With this kind of success and expertise in the field (Essex is an accomplished actor, touring in a repertory company and having the lead role in the London version of "Godspell") it might be argued that Essex' future lies in films. He himself doesn't think so: "I enjoy music more than films, more than acting. It's much more direct and instinctive. Acting, especially film acting, is stilted and not terribly creative. I enjoyed making 'That'll Be The Day' because it was fun to do, with the fairgrounds and jokes, pleasant things to do, but I didn't particularly enjoy the second one, 'Stardust'.

"It was a very depressing film to make — the character was different but the situations to me were fairly similar over in this country."

Not too typical, one hopes, because 'Stardust' deals with the dangers of excess in the rock star trip, the drugs, freak outs, mysticism, the 1960s hit. Essex at 28, with wife and daughter, seems more rooted in reality than the character he played in that particular film.

Still "it was fairly hard to just try and think of yourself as two people," he says. "It took me about two months to get over it. A most upsetting thing to do. It was a bit of a downer. Also I think what we all did was to do too much in a short time with incredible quick setting all over the place, about seven years left out in a few frames.

"It was such an enormous subject you could make three or four films about it."

Concerning his biggie, "Rock On," Essex confesses himself surprised at its tearaway success. "I was genuinely surprised it was so big," he said. "In fact I nearly let the record company turn it over because the other side, the B side, was a more conventional song, like a ballad and more in tune with what the teen magazines thought I was.

"I wasn't 100 percent convinced — I knew I preferred 'Rock On.' I'd made a few records in the past where people had chased me in to the studio and said make a record like something else in the charts. This time I was determined for the first time to come out with me that was part of me, which was 'Rock On.'"

This particular U.S. trip is interesting for Essex because he will actually get a chance to perform. As he says: "I'm going to go in there, I've had one hit, a few plays on FM radio — it's like an open book, no pinups, no background about 'Is he serious, is he a teen magazine figure or is he a musician?' All that cobblers. I'll just go over there, present the show and sing the songs. I've never been a teen magazine figure in America, not to the same level as in Britain. If people start comparing me to David Cassidy or Bobby Sherman . . . well, I hope it doesn't happen.

"It's a great chance for me."

ian dove

Tony Bennett fr 9

nett's Improv label project matches this magic, his label will be off to a brilliant start.

"My albums have been selling better than ever in recent months. In every city I play I break attendance records. I have no use for those who intellectualize my music and refer to it as 'corn' or 'schmaltz.' For the most part, those people don't really know music as a musician knows it. You can see a record soar to the top of the charts, but a year later, who will remember it. And five years later? My point is that I sing music that is classic. Cole Porter, Ellington, Irving Berlin, Johnny Mercer, George and Ira Gershwin — this is music that will never be dated or out of style. The people who call that kind of music 'corn' are the business execs who think in terms of units sold instead of what's happening within the music. I can't win everybody with my style of music, but I believe in the Billie Holiday tradition of being yourself and singing what you feel. It makes life fuller."

Bennett's repertoire in concert these days shies away somewhat from what he calls the "one dimensionality" of many contemporary writers. "Don't get me wrong — I think Paul Williams is a tremendous talent, and I've always admired the Beatles compositions, but it just seems like you can treat some of the older songs differently. You can swing with a Cole Porter song, or waltz it, or sing it as a ballad. A lot of today's songs don't translate that way as successfully."

With Harry Ascola as label manager for Improv, and with plans on developing a full promotional staff in Buffalo, Tony Bennett is entering a new phase in a career that spans a quarter of a century. Tony has recently inked a new long-term performance contract with the Sahara Hotel in Las Vegas that he calls "one of the most exciting things" that has happened in a career that has brought his residence to California. Tony looks forward to getting more involved with his new company, with his leisure pursuits like painting and acting, and has begun to take more seriously his desire to learn music at the compositional level. His guitar is everywhere he travels these days, and before long we may be hearing some Bennett originals on vinyl.

In performance, Tony Bennett makes "I Left My Heart In San Francisco" sound as fresh and appealing as it sounded in 1962. When he walked off stage, he left more than that behind — he left a standing room only crowd of music-lovers cheering. There should be lots more to cheer about when Improv hits its stride.

Commercial Copyright

fr 12

premium operation and supervises the sending out of the special albums, illustrated and specially put together folios, music catalogs and kits. He also makes personal visits.

He found, on his visits, that the use of copyrights for commercial product themes was still frowned upon by some publishing companies, according to the advertising agencies.

Herman stated: "There are still some in the music business who fear that exposure with a consumer product will hurt the copyright value."

"Our view is the opposite: standard copyrights have a tendency to drop in income quite fast in today's music marketplace."

"Selling the catalog for commercial use as themes for commercial products is hard work but it's a big profit center and most importantly gives new life to the catalog."

And Cane maintains that publishing at-

U.S.-Foreign Releases

fr 10

The exporter deals with many markets of differing tastes and criteria for buying; radio play for instance, may not be as important as the sound of a record. Lido Musique in Paris, an established retailer and an account of WIN's, still operates by allowing customers to listen to records in booths before purchase. This means of exposure has the potential of making hits of records which may never catch on in the U.S.

Most in demand at this time in Europe, Asia and Africa is r&b and disco-oriented product, the more up-to-date, the better.

WIN keeps its accounts posted on advance release dates by mail cable and telex. A disco sheet, compiled according to the latest trends in New York area clubs, is also made available. The European disco craze is exemplified by a one stop-exporter's experience with Van McCoy's "Disco Baby" — an equal number of copies were sold to foreign accounts as to domestic. However this concern's foreign accounts amount to one/hundredth of the domestic!

A marked predilection for country music is found in the U.K. WIN has also noted a near doubling of business to France in the last seven months.

While watching trends is important to the exporter, they should not be any more the mainstay of his business than in domestic trade. WIN treats overseas accounts exactly as the U.S. "What the export business least needs is people taking it out of context and trying to make it the quick riches scheme it isn't. "Speed of delivery, product, catalog and the maintenance of a low profile with loyal, consistent accounts are the ingredients of solid, long term export trade," stated Weiss.

titudes such as these are "bad thinking." Such associations of song with commercial product could generate many dollars and should not be considered harmful to the composer or his catalog, he considers.

He commented: "It was snobbery to think this way — who knows the time may not be far off when we will be seeing a jingles chart inaugurated!"

"But one of the main reasons why Famous Music has concentrated on this area is that we do have a responsibility to our writers. We have restructured our operations and now have a full time department head — Herman — who looks over the catalog to find copyrights to appeal to advertising agencies. Among companies represented are Eastman Kodak with "Come Saturday Morning," Johnson and Johnson with "One Hour With You," Levi Strauss with "Beyond The Blue Horizon," General Electric with "Mission Impossible" and Kellogg's with "Good Morning."

Deals are negotiated with the agencies for a (varying) flat fee — any rewriting done by agency writers is the responsibilities of the agency.

The "Hello Dolly" song used by the Hardees food chain is one example of the complete usage of a song in a television commercial — it has been used as a theme for four commercials with more promised for the Edwin H. Morris copyright.

Warner Bros. Music has also been involved in the radio and television commercials market, mainly on the automobile side. The previously mentioned "You're Sixteen" heralds other Warner copyrights including "We Did It Before (And We Can Do It Again)" for Chrysler Corp., "Happy Days Are Here Again" for Volkswagen and "As Time Goes By" for Pinto and Mustang.

mediasound chart hits

Artist	Recording	Producer	Rec. Co.	1. Record 2. Mix 3. Mastered
ACE SPECTRUM	LOW RENT RENDEZVOUS	TONY SILVESTER EO ZANT	Atlantic	mediasound 1 2 3
AVERAGE WHITE BAND	CUT THE CAKE	ARIF MARDIN	Atlantic	mediasound 1 2
JIMMY CASTOR	KING KONG	JIMMY CASTOR JOHN PRUITT	Atlantic	mediasound 1 2 3
JIMMY CASTOR	BUTT OF COURSE			
CLIMAX BLUES BAND	SENSE OF DIRECTION STAMP ALBUM	RICHE GOTTEREHER	Sire	mediasound 1 2 3
CROWN HEIGHTS AFFAIR	DREAMING A DREAM	FRIEDA NERANGIS BRITT BRITTON	Delite	mediasound 1 2 3
DISCO GOLD	VARIOUS ARTISTS	TOM MOULTON	Scepter	mediasound 2 3
CAROL DOUGLAS	DOCTOR'S ORDERS	TONY BONGIOVI MECO MENDARDO	Midland	mediasound 1 2
AL DOWNING	I'LL BE HOLDING ON		Chess/Janus	mediasound 1 2 3
FAITH, HOPE & CHARITY	TO EACH HIS OWN	VAN MCCOY	RCA	mediasound 2 3
GLORIA GAYNOR 1	NEVER CAN SAY GOODBYE	TONY BONGIOVI MECO MENDARDO	MGM	mediasound 1 2 3
GLORIA GAYNOR 2	IF YOU WANT IT DO IT YOURSELF		MGM	mediasound 1 2 3
JIMI HENDRIX	CRASH LANDING	ALAN DOUGLAS TONY BONGIOVI	Warner Bros	mediasound 1 2 3
BENE KING	SUPERNATURAL	BERT OE COTEAUX TONY SILVESTER	Atlantic	mediasound 1 2
PETER NERO	EMANUELLE		Arista	mediasound 1 2 3
KOOL & THE GANG	SPIRIT OF THE BOOGIE	RON BELL	Delite	mediasound 1 2 3
KOOL & THE GANG	LIGHT OF THE WORLDS	RON BELL	Delite	mediasound 1 2 3
KOOL & THE GANG	WILD & PEACEFUL	RON BELL	Delite	mediasound 1 2 3
BARRY MANILOW 2	MANDY • IT'S A MIRACLE	RON DANTE BARRY MANILOW	Arista	mediasound 1 2
BARRY MANILOW 1	COULD IT BE MAGIC		Arista	mediasound 1 2
HERBIE MANN	WATERBED	HERBIE MANN	Atlantic	mediasound 1 2 3
VAN MCCOY	DISCO BABY—THE HUSTLE	HUGO & LUIGI	Avco	mediasound 1 2
VAN MCCOY	FROM DISCO TO LOVE	VAN MCCOY	Buddah	mediasound 3
VAN MCCOY	DISCO #10	HUGO & LUIGI	Avco	mediasound 1 2 3
TODD RUNDGREN	EUTOPIA			mediasound 1
TOM RUSH	LADIES LOVE OUTLAWS	MARK SPECTOR	Columbia	mediasound 1 2
JOE SIMON	GET DOWN GET DOWN	RAY GERALO JOE SIMON	Spring	mediasound 1 2
SISTER SLEDGE	LOVE DON'T YOU GO THROUGH NO CHANGES ON ME	TONY SILVESTER BERT OE COTEAUX	Atlantic	mediasound 1 2
CAT STEVENS	TWO FINE PEOPLE	CAT STEVENS	A & M	mediasound 1
STYLISTICS	THANK YOU BABY	HUGO & LUIGI	Avco	mediasound 1 2
STYLISTICS	LET'S PUT IT ALL TOGETHER	HUGO & LUIGI	Avco	mediasound 1 2
STYLISTICS	HEAVY	HUGO & LUIGI	Avco	mediasound 1 2
FRANKIE VALLI	MY EYES ADDRED YOU	BOB CREWE	Pvt. Stock	mediasound 1 2
FRANKIE VALLI	SWEARIN TO GOD	BOB CREWE	Pvt. Stock	mediasound 1 2
STEVIE WONDER	INNERVISIONS	STEVIE WONDER	Melown	mediasound 1 2
STEVIE WONDER	FULLFULINGNESS	STEVIE WONDER	Melown	mediasound 1

mediasound

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Martell fr 7

district manager, a regional sales manager and sales manager in New York City.

Prior to his appointment, Mr. Martell held the position of vice president, east coast operations and special marketing, ABC Records. In 1971 he became president of Famous Music, which distributes Paramount, Dot and Blue Thumb Records, among numerous other labels. He was instrumental in making Dot an

important company in Nashville.

In 1968, Mr. Martell left Columbia Records after ten years to become director of marketing, and later vice president of marketing for MCA Records. With MCA, he was in charge of the total marketing operations for "Jesus Christ Superstar" and played a key role in furthering the careers of the Who, Elton John, Loretta Lynn and many other major artists.

Paul Simon fr 12

previous film assignments were "The Graduate" and "Shampoo." Simon also reportedly would like to score for dramatic television projects as well as starring in an occasional television

special himself.

Simon, finally, has immediate plans for completion of a Broadway musical project, based on an original score and book. Talks with Broadway producers are underway.

r&b ingredients

Heard from a reliable source that **Lamont Dozier**, the man responsible for an incredible amount of soulful hits is leaving **ABC Records**. My source reported that Lamont has signed a colossal deal with **Warner Brothers Records**. Lamont should be having a WB release coming up shortly

Had to let everybody know that "Let's Do It Again," the new **Bill Cosby** and **Sidney Poitier** film is a monster. Went to a special screening last week and **Curtis Mayfield**, who did the music and **Pops Staples** and his girls, who have the hit single were present. The film is a riot and music is sensational. Afterwards **Curtis** and **Curtom Records** had a great buffet which featured some mighty fine shrimp gumbo and pecan pie. **RCA's 21st Century** will be making their national debut on TV Oct. 26 when the five guys from Chicago appear on **Soul Train**. The group will perform their current hit single "Child," and their last big hit "Remember The Rain." Currently the group is back in Chicago working on their next single. **Jeff Lane** one of the busiest producers around these days is going over new material with **Garnett ("Cry Baby") Mimms** for a future recording session. Two of the hits released by **Atlantic** recording artists, the **Spinners**, "One Of A Kind," and "Just You And Me Baby," set up the whole premise for the Broadway show "The Ritz," the satire about New York's famed **Continental Baths**.

Jim Gilstrap currently hot on the charts with his **Roxbury** release "I'm On Fire" is more than a singer — he is also an actor. His most recent film work was with **Robert Redford** in the film "3 Days Of The Condor." Jim also by the way sings the title tune "I Got You Where I Want You." . . . The **5th Dimension** will be celebrating their 10th anniversary in show business this month while they headline a three week engagement at the **Riveria** in Las Vegas. During this ten-year span the 5th have garnered 14 gold records. Currently they are on the charts with their latest single "Magic In My Mind," written by **Jimmy Webb**.

A very talented young lady dropped by last week to chat. Her name is **Brenda Lee Eager** and she records for **Playboy Records**. Brenda has a great new single out entitled "Good Old Fashioned Love." Brenda said the inspiration to "Good Old Fashioned Love," came from her mom and dad. Brenda by the way is from **Laurel Peachtree, Alabama** and she grew up on a farm. The pert little miss said she used to do all kinds of chores on the farm besides listening to the late **Dinah Washington**. Brenda's first album was with **Jerry Butler**, but Brenda, a Leo, never liked the idea of singing with groups and headed west. Brenda will be doing a showcase Oct. 23 at the **Playboy Club** in Los Angeles to show everybody out way west her material from her upcoming LP. When she is not working Brenda enjoys playing tennis, basketball and being a country girl at heart, messin' with her plants at home.



GEORGIE WOODS DINNER — Shown at a recent testimonial dinner honoring Philadelphia radio personality Georgie Woods are (l-r) Dick Griffey, Richard Mack, director of national r&b promotion of special markets for CBS Records; Woods, LeBaron Taylor, vice president of special markets for CBS Records; Don Cornelius, and in the background, Bernard Wilson of the Bluenotes.

Over the weekend happened to drop by a recording studio with producer, **Gene Russell** to check out one of his new groups. They are called **Cheyenne** and this ten piece group is going to be something special. The group consist of three female vocalists that can really wail. The girl's names are **Cheyenne, Shelley** and **Kimberly**. Watch for this group to make a lot of noise in the near future.

Had the real pleasure last week of meeting **Lovelace Watkins**.

Lovelace came in on lay out day and it was quite a surprise to meet the gentlemen I've heard a lot about but have never seen. Lovelace born in Brunswick, New Jersey speaks with a beautiful English accent. The reason is that he is a super star in Europe but not in the states. Lovelace though plans to turn that around after he comes back from an eight week tour of South Africa. When he returns to the U.S. he plans on recording some tracks and going out on an extensive club tour. My Las Vegas correspondent recently told me that Lovelace was sensational when he appeared there not too long ago.

The **Pointer Sisters** are hotter than a pistol since their hit smash "How Long (Betcha Gotta Chick On The Side)." The girls, **Bonnie, Ruth, June** and **Anita** have started a major club tour which features them in a brand new show. Besides concerts the girls have been doing a lot of TV lately and will be featured on the **Carol Burnett Show** airing Oct. 25, plus the **Flip Wilson Special** airing Nov. 14. . . . **Natalie Cole** leaves for Europe this week after her box office successes all around the country. Natalie will be gone for three weeks and is set to appear in England, Germany, Holland and Spain. While in London, Natalie will appear on the famed "Tops Of The Pops." While the **Temptations** were on tour in England, they were guests on the new **Ann-Margret Special** being taped in London. The special is a **Sir Lew Grade-ATV** production and is scheduled to air in the U.S. in the spring. . . . **Bruce Longhorn**, my southern spy, reported in to say that the **Crusaders** show at the University of Texas blew everybody



LAWS AT LIGHTHOUSE — Shown above congratulating UA/Blue Note recording artist Ronnie Laws after a great set at the Lighthouse are from left to right: Steve Gold of Far Out Productions, Ai Teller, president of United Artists Records, Ronnie Laws, and Jess Levitt Cash Box.

Chain Reaction For Crusaders

HOLLYWOOD — "Chain Reaction," the new **Crusaders** LP, is getting coordinated promotion behind its release on **ABC records**. The group's current tour takes them to New York this week to work with the label's promotion, sales, advertising and publicity departments, and will feature an appearance at **Korvette's Department Store**, in addition to radio and TV appearances. **ABC** will purchase radio time to back up the tour.

Edwin Starr Granite Album

HOLLYWOOD — Edwin Starr's debut album for **Granite Records**, entitled "Free To Be Myself," has been released. The album, featuring ten tracks, roughly coincides with the singer/composer/producer's return to the U.S. from an eight-week tour of South Africa. Nine of the ten songs featured on the LP were written by Starr, whose **Zonal Music, Inc.** shares publishing rights with **Granite's** parent company, **ATV Music**.

out. When they played their latest single release "Creole created more commotion than when the Sooners of Oklahoma came to town.

It was hectic last week but **Richard Pryor** helped me keep my sense of humor. His show at the **Shubert** was double dy-no-mite. The show was SRO and Richard kept everybody in the place howling during his entire set. No wonder this man's LP went gold in five weeks. If the show comes to your area don't miss it because you'll miss seeing a very talented performer. Just got word that **Warner Brothers** is re-releasing his gold LP from 1972 "That Nigger's Crazy," to go along with the golden "Is It Something I Said." . . . Got wind that **Gladys Knight** and the **Pips** and their manager **Sidney Seidenberg** will be making an independent production deal with **MCA** regarding features and a Saturday morning kiddie show. . . . **Isaac Hayes** is currently in the studios wrapping up material for his next LP "Isaac Hayes Movement." Also heard that the **Chocolate Chip** has plans to tour the Soviet Union next year. . . . Due to the success of their records in Tokyo and South America, **New Birth** is making preparations for tours to these areas in the very near future. . . . Hot new LP to watch for is the new **David Ruffin** LP on **Motown**. **Van McCoy** wrote most of the material as well as produced. This LP is a monster.

Philippe Wynne of the **Spinners** is going to be honored by the city of Cincinnati when that group appears there Oct. 26. Philippe spent his childhood days growing up in the riverfront city. As part of the celebration, the **Spinners** have invited a hundred or so orphans to catch their show. . . . **Ralph Baccardi**, my Jamacian spy called in to say that **Stevie Wonder** played a joke on **Bob Marley** at the Dream Concert when Stevie did "I Shot The Sheriff," during his set. Bob having a sense of humor countered by playing "Superstition" on his.

Al Green was a surprise guest at the **Doobie Brothers** party in Memphis last week. The party was aboard the Memphis Queen, an authentic old paddle steamer. Al brought the boat down when he sang "Let's Get Married." By the way heard through the grapevine that Al will be making his Las Vegas debut when he opens at the **Sahara** Nov. 3. . . . **Hodges James and Smith** are currently starting full rehearsals on their new musical. Most of the cast has been assembled and the girls are singing and dancin' up a storm.

United Artists picked up a whole mess of people to go down and catch one of their exciting new stars. We went down to the **Lighthouse** aboard buses to see **Blue Note** recording artist **Ronnie Laws**. Ronnie was outstanding during his set. He plays the tenor sax, flute and soprano sax divinely. The numbers that knocked everybody out were "Tell Me Something Good" and his current single "Always There." These tunes are also included on his current LP "Pressure Sensitive."

Grady Gotham, my New York man on the scene, really flipped out last week when he caught **Sister Sledge** at the Radio City Music Hall with **Marvin Gaye**. Grady was oohed and aahed when he heard the girls sing their latest single on **Atlantic** entitled "Love Has Found Me." **Gladys Knight and the Pips** have a new single release out on **Buddah** entitled "Part Time Love," which is surefire gold. . . . **Gene Page** the well known producer and arranger will be co-producing a Latin disco album with **Fania Records** president **Jerry Masucci**. **Johnny Pacheco** will be the musical director for the sessions. The **Fania All-Stars** include **Ray Barretto, Bobby Valentin, Roberto Roena, Nicky Marrera, Papa Luca** and **Eddie Benites**.

Last Saturday night the **Palladium** in Hollywood got down into a heavy groove as **AWB, Leon Haywood** and **Tony Camillo's Bazuka** headlined in a far-out triple header. **AWB** was in the pocket as the group from Scotland laid quite a funky groove. **Leon Haywood** freaked out the crowd with "I Wanna Do Something Freaky To You" and **Tony Camillo's Bazuka** had everybody shouting "dy-no-mite" throughout their set. . . . That's soul.

jess levitt

CASH BOX TOP 100 R&B

1	THEY JUST CAN'T STOP THE (GAMES PEOPLE PLAY) <small>Spinners (Atlantic 3284)</small>	10/18	1	33 MESSIN' WITH MY MIND <small>Labelle (Epic 8-50140)</small>	10/18	27	67 HE CALLED ME BABY <small>Nancy Wilson (Capitol 4117)</small>	10/18	64
2	I WANNA DO SOMETHING FREAKY TO YOU <small>Leon Haywood (20th Century TC 2228)</small>	3	2	34 FAME <small>David Bowie (RCA JB 10320)</small>	17	68 PARTY MUSIC <small>Pat Lundt (Vigor VI 1723)</small>	73	69 HIGHER THAN HIGH <small>The Undisputed Truth (Gordy 7145F)</small>	75
3	TO EACH HIS OWN <small>Faith, Hope & Charity (RCA PB 10343)</small>	4	3	35 BRAZIL <small>Ritchie Family (20th Century TC 2218)</small>	28	70 SUPER BAD, SUPER SLICK (PART I) <small>James Brown (Polydor PD-14295)</small>	-	71 GET DOWN TONIGHT <small>KC & The Sunshine Band (TK 1009)</small>	40
4	LOW RIDER <small>War (United Artists XW 706-Y)</small>	8	4	36 I AIN'T LYIN' <small>George McCrae (T K 1014)</small>	32	72 HOW LONG (BET'CHA GOTTA CHICK ON THE SIDE) <small>Pointer Sisters (ABC/Blue Thumb 265)</small>	36	73 CREOLE <small>The Crusaders (ABC/Blue Thumb BTA 267)</small>	100
5	THIS WILL BE <small>Natalie Cole (Capitol 4109)</small>	2	5	37 I LOVE MUSIC <small>O'Jays (Phila Int'l. ZS 8-3577)</small>	69	74 DISCO STOMP <small>Hamilton Bohannon (Dakar 4549)</small>	77	75 YOU'RE SO WONDERFUL, SO MARVELOUS <small>Tower of Power (Warner Bros 8121)</small>	80
6	LOVE POWER <small>Willie Hutch (Motown M 1360F-A)</small>	7	6	38 JOHANNESBURG <small>Gil Scott-Heron (Arista AS 0152)</small>	45	76 WORTH YOUR WEIGHT IN GOLD <small>Modulations (Buddah BDA 497)</small>	81	77 MAKE IT LAST <small>Barbara Mason & The Futures (Buddah BDA 481)</small>	82
7	SO IN LOVE <small>Curtis Mayfield (Curtom CMS 0105)</small>	10	7	39 THAT'S THE WAY I LIKE IT <small>KC & The Sunshine Band (TK 1015)</small>	57	78 COME LIVE WITH ME <small>Isaac Hayes (ABC 12138)</small>	-	79 OH BABY <small>Wayne Miran (Roulette 7176)</small>	72
8	SWEET STICKY THING <small>Ohio Players (Mercury 73713)</small>	14	8	40 SALSOUL HUSTLE <small>Salsoul Orchestra (Salsoul S2-2002)</small>	42	80 HERE I AM AGAIN <small>Denise Laselle (Westbound WT 5008)</small>	85	81 BETTER BY THE POUND <small>Funkadelic (20th Cent. WT 5014)</small>	-
9	I GET HIGH ON YOU <small>Sly Stone (Epic 8-50135)</small>	9	9	41 FANCY LADY <small>Billy Preston (A&M 1735)</small>	48	82 LOVE ON DELIVERY (L.O.D.) <small>The Reflections (Capitol 4137)</small>	87	83 YOU'RE EVERYTHING GOOD TO ME <small>Tomorrow's Promise (Mercury 73700)</small>	89
10	SAME THING IT TOOK <small>Impressions (Curtom CNS 106)</small>	13	10	42 STAY STILL <small>Margie Joseph (Atlantic 3290)</small>	43	84 GRANDFATHER CLOCK <small>Bo Kirkland (Claridge 409)</small>	90	85 UPHILL PEACE OF MIND <small>Gospel Truth (Kayvette 5123)</small>	92
11	THE AGONY AND THE ECSTASY <small>Smokey Robinson (Tamla T-54261F)</small>	12	11	43 IT'S TIME FOR LOVE <small>Chi-Lites (Brunswick 55520)</small>	55	86 COME TO MAMA <small>Ann Peebles (London/Hi 5H-2294)</small>	91	87 NAME OF THE GAMES <small>The Joneses (Mercury 73719)</small>	-
12	FLY, ROBIN, FLY <small>Silver Convention (Midland Int'l 10339)</small>	16	12	44 EVERYBODY STAND AND CLAP YOUR HANDS (FOR THE ENTERTAINER) <small>Black Satin (Buddah BDA 477)</small>	47	88 I WANT TO MAKE YOU GLAD <small>Main Ingredient (RCA PB 10334)</small>	-	89 GET OFF YOUR SEATS AND JAM <small>Southside Coalition (Mainstream BD 9007)</small>	95
13	WHAT A DIFFERENCE A DAY MAKES <small>Esther Phillips (Kudu 925) (Dist. Motown)</small>	6	13	45 NO REBATE ON LOVE <small>Dramatics (Mainstream MRL 5571)</small>	49	90 MELLOW BLOW <small>Barabas (Atco 7036)</small>	94	91 HEY THERE LITTLE FIREFLY <small>Firefly (A&M 1736)</small>	96
14	MUSIC IN MY BONES <small>Joe Simon (Spring SPR 159)</small>	5	14	46 CARIBBEAN FESTIVAL <small>Kool & The Gang (DeLite DEP 1573)</small>	54	92 FOR YOUR LOVE <small>Ronnie McNeir (Prodigal P619)</small>	93	93 I DESTROYED YOUR LOVE - PART I <small>Special Delivery (Mainstream MRL 5573)</small>	98
15	#18 WITH A BULLET <small>Pete Wingfield (Island 026)</small>	15	15	47 WE ALL GOTTA STICK TOGETHER <small>Four Tops (ABC 12123)</small>	50	94 YOU SET MY HEART ON FIRE <small>Tina Charles (Columbia 3-10202)</small>	-	95 YOU SEXY THING <small>Hot Chocolate (Big Tree 16047)</small>	97
16	THIS IS YOUR LIFE <small>Commodores (Motown M 1361F-A)</small>	20	16	48 I GOT CAUGHT <small>Clarence Carter (ABC 12130)</small>	58	96 BAD LUCK <small>Atlanta Disco Band (Scorpio 500)</small>	-	97 AFRODESIA <small>Lonnie Smith (Grove Merchant GM 1034)</small>	99
17	MR. D.J. (FIVE FOR THE D.J.) <small>Aretha Franklin (Atlantic 3289)</small>	18	17	49 KING KONG PART I <small>The Jimmy Castor Bunch (Atlantic 3295)</small>	52	98 CHANGE (MAKES YOU WANT TO HUSTLE) <small>Donald Byrd (U A 726)</small>	-	99 I'M ON FIRE <small>Jim Gilstrap (Roxbury 2016)</small>	-
18	PEACE PIPE <small>B T Express (Roadshow RD 7003)</small>	22	18	50 NEED YOU <small>Harlem River Drive (Arista 142)</small>	53	100 I STAND ACCUSED <small>Charles Brimmer (Chelsea 3030)</small>	-		
19	LET'S DO IT AGAIN <small>The Staple Singers (Curtom CMS 0109)</small>	35	19	51 MONEY <small>Gladys Knight & The Pips (Buddah BDA 487)</small>	21				
20	LOVE DON'T COME NO STRONGER <small>Jeff Perry (Arista 0133)</small>	24	20	52 IS IT LOVE THAT WE'RE MISSIN' <small>Quincy Jones (A&M 1743)</small>	62				
21	(I'M GOING BY) THE STARS IN YOUR EYES <small>Ron Banks & The Dramatics (ABC 12125)</small>	23	21	53 ROCKIN' AND ROLLIN' ON THE STREETS OF HOLLYWOOD <small>Buddy Miles (Casablanca 839)</small>	37				
22	LEFTOVERS <small>Millie Jackson (Spring 161)</small>	25	22	54 CAN'T STAY AWAY <small>Leroy Hutson (Curtom CMS 0107)</small>	56				
23	I ONLY HAVE LOVE <small>Syl Johnson (Hi 22)</small>	31	23	55 DECEPTION <small>The Dynamic Superiors (Motown M 1385FA)</small>	86				
24	SHOTGUN SHUFFLE <small>The Sunshine Band (T K 1010-A)</small>	29	24	56 STAY WITH ME <small>Edwin Starr (Granite G 528)</small>	67				
25	CHANGE WITH THE TIMES <small>Van McCoy (Avco AV 4660)</small>	30	25	57 BLIND OVER YOU <small>Chicago Gangsters (Gold Plate G 1947) (Dist. Amherst)</small>	61				
26	WHEN YOU'RE YOUNG AND IN LOVE <small>Choice 4 (RCA PB 10342)</small>	26	26	58 T.L.C. (TENDER LOVIN' CARE) <small>MFSB (Phila Int'l CBS ZS 8-3576)</small>	59				
27	IT ONLY TAKES A MINUTE <small>Tavares (Capitol P4111)</small>	11	27	59 HOLLYWOOD HOT <small>Eleventh Hour (20th Century 2215)</small>	65				
28	LOVE INSURANCE <small>Gwen McCrae (Cat 1999)</small>	38	28	60 IT'S SO HARD TO SAY GOODBYE TO YESTERDAY <small>G C Cameron (Motown M 1364)</small>	71				
29	HAPPY <small>Eddie Kendricks (Tamla T 54236F A)</small>	39	29	61 I TAKE IT ON HOME <small>Bobby Bland (ABC 12133)</small>	70				
30	DO IT ANY WAY YOU WANNA <small>People's Choice (TSOP ZS 8-4769)</small>	19	30	62 SOMEBODY'S GOTTA GO <small>Mike & Bill (Arista 139)</small>	66				
31	(IF YOU WANT IT) DO IT YOURSELF <small>Gloria Gaynor (MGM M 14823)</small>	34	31	63 GIVE ME YOUR HEART <small>Bloodstone (London 5N-1062)</small>	74				
32	THERE'S A RED NECK IN THE SOUL BAND <small>Latimore (Glades 1729)</small>	33	32	64 LOVE MACHINE <small>The Miracles (Tamla T 54262F)</small>	76				
			33	65 SOUL TRAIN '75 <small>Soul Train Gang (RCA SB 10400)</small>	79				
				66 WATERBED <small>Herbie Mann (Atlantic 45-3282)</small>	68				

ALPHABETIZED TOP 100 R&B (INCLUDING PUBLISHERS AND LICENSEES)

Afrodesia (N Y Times — BMI)	97	Grandfather Clock (Claridge/Bokirk — ASCAP)	84	Leftovers (Muscle Shoals — BMI)	22	Stay With Me (ATV/Zonal — BMI)	56
Bad Luck (Mighty Three — BMI)	96	Happy (Jobete — ASCAP/Stone Diamond — BMI)	29	Let's Do It Again (Warner-Tamerlane — BMI)	19	Super Bad, Super Slick (Part 1) (Dynatone/Belinda/Unichappel — BMI)	70
Better By (Bridgeport — BMI)	81	He Called Me Baby (Central Songs — BMI)	67	Love Don't Come (JLP — ASCAP)	20	Sweet Sticky (Ohio Players/Unichappel — BMI)	8
Blind Over You (Jimi-Mac — BMI)	57	Here I Am Again (Ordana/Bridgeport — BMI)	80	Love Insurance (Sherlyn — BMI)	28	That's The Way (Sherlyn — BMI)	39
Brazil (Peer Int'l. Corp — BMI)	35	Hey There (Sound of Nolan/Chelsea — BMI)	91	Love Machine (Jobete/Grimora — ASCAP)	64	The Agony & The Ecstasy (Bertram — ASCAP)	11
Can't Stay Away (Silent Giant/Aopa Pub — ASCAP)	54	Higher Than High (Stone Diamond — BMI)	69	Love On Delivery (A-Dish-A-Tunes — BMI)	82	There's A Red (Latimore/Alamino/Claire — BMI)	32
Caribbean Festival (Delightful/Gang — BMI)	46	Hollywood Hot (Heart's Delight — BMI)	59	Low Power (Getra — BMI)	6	The Stars In Your Eyes (Groovesville — BMI)	21
Change (Airbuy — ASCAP)	98	How Long (Polo Grounds — BMI/Ebbetts Fields — ASCAP)	72	Low Rider (Far Out — ASCAP)	4	They Just Can't Stop It (Mighty Three — BMI)	1
Change With The Times (Van McCoy/Warner Tamerlane — BMI)	25	I Ain't Lyin' (Sherlyn — BMI)	36	Make It Last (Block Buster/Rider — BMI)	77	This Is Your Life (Jobete — ASCAP)	16
Come Live (Incease — BMI)	78	I Destroyed Your (Van McCoy/Brent — BMI)	93	Mellow Blow (Sunbury — ASCAP)	90	This Will Be (Jay/Chappell — ASCAP)	5
Come To Mama (Joe — BMI)	86	If You Want It (Robin-Tomeja — ASCAP)	31	Messin' With My Mind (Gospel Birds — BMI)	33	T L C. (Mighty Three/Mardix/Golden Fleece — BMI)	58
Creole (Four Knights — BMI)	73	I Get High (Stone Flower Music — BMI)	9	Money (Sky Forest — BMI)	51	To Each His Own (Van McCoy/Warner/Tamerlane — BMI)	3
Deception (Disk-O-Val — ASCAP)	55	I Got Caught (Blackwood — BMI)	48	Mr. D. J. (Pundit — BMI)	17	Uphill Peace Of Mind (East Memphis/Two Knight — BMI)	85
Disco Stomp (Hog/Bohannon — ASCAP)	74	I Love Music (Mighty Three — BMI)	37	Music In My (Gaucho/Belinda — BMI)	14	Waterbed (Screen Gem/Col. — BMI)	66
Do It Any Way You (Mighty Three — BMI)	30	I'm On Fire (Pocketful of Tunes)	99	Name Of The Games (Landy/Unichappel — BMI)	87	We All Gotta Stick (ABC/Dunhill & Rall — BMI)	47
#18 With A Bullet (Ackees — ASCAP)	15	I Only Have Love (Jec — BMI)	23	Need You (Laser — BMI)	50	What A Difference (E.B. Marks — BMI/Stanley Adams — ASCAP)	13
Everybody Stand (Kama Sutra/Chan — BMI)	44	Is It Love That (Kidada/Goulgris — BMI)	52	No Rebate (Fratelli & Blackwood — BMI)	45	When You're Young (Wren — BMI)	26
Fame (MainMan/Lennon/Ceillidh/ATV — ASCAP)	34	I Stand Accused (Warner-Tamerlane — BMI)	100	Oh Baby (Levy & Father/Rush — BMI)	79	Worth Your (Buddah/Potome — ASCAP)	76
Fancy Lady (Irving WEP — BMI/Jobete — ASCAP)	41	I Take It On Home (House of Gold — BMI)	61	Party Music (Rumanian Pickle Works — BMI)	68	You're Everything (Astronomical — BMI)	83
Fly Robin Fly (Midson — ASCAP)	12	It Only Takes (ABC/Dunhill/One Of A Kind — BMI)	27	Peace Pipe (Triple O/Jeff Mar — BMI)	18	You're So Wonderful (Kupitillo — ASCAP)	75
For Your Love (Crishelle-Mac-West/Tobine — BMI)	92	It's So Hard To Say (Jobete — ASCAP)	60	Rockin' & Rollin' (Miles Ahead — ASCAP)	53	You Set My Heart (Chappell — ASCAP)	94
Get Down Tonight (Sherlyn Pub. — BMI)	7	It's Time For Love (Julio-Brian — BMI)	43	Salsoul Hustle (Little Jack/Anatom — BMI)	40	You Sexy Thing (Finchley — ASCAP)	95
Get Off Your (Brent/Mr. Tinsley's — BMI)	89	I Wanna Do Something Freaky (Jim Ed — BMI)	2	Same Thing It Took (Chappell — ASCAP)	10		
Give Me Your Heart (Crystal Jukebox — BMI)	63	I Want To Make You Glad (Lion's Share — BMI)	8	Shotgun Shuffle (Sherlyn — BMI)	24		
		Johannesburg (Cayman/Brouhaha — ASCAP)	38	So In Love (Mayfield — BMI)	7		
		King Kong (Jimpire — BMI)	49	Somebody's Gotta Go (Moving Up — ASCAP)	62		
				Soul Train '75 (Spectrum III — ASCAP)	65		
				Stay Still (Glendana — ASCAP)	42		

TOP 50 R&B ALBUMS

1	IS IT SOMETHING I SAID Richard Pryor (Warner Bros. MS 2227)	2	27	LET'S DO IT AGAIN/ORIGINAL SOUNDTRACK Staple Singers (Curton CU 5005)	38
2	HONEY Ohio Players (Mercury SRM 1-1038)	1	28	CHOCOLATE CHIP Isaac Hayes (H B S ABCD 874) (Dist: ABC)	26
3	PICK OF THE LITTER Spinners (Atlantic SD 18141)	3	29	THE DISCO KID Van McCoy (Avco AV 69009)	33
4	THE HEAT IS ON The Isley Brothers (T-Neck PZ 33536)	4	30	SATURDAY NIGHT SPECIAL Norman Connors (Buddah BDS 5643)	31
5	AL GREEN IS LOVE (Hi SHL 32092) (Dist: London)	7	31	DREAMING A DREAM The Crown Heights Affair (DeLite DEP 2017)	35
6	KC AND THE SUNSHINE BAND (T.K. 603)	6	32	COME AND GET YOURSELF SOME Leon Haywood (20th Century T-476)	25
7	AIN'T NO 'BOUT A DOUBT IT Graham Central Station (Warner Bros. BS 2876)	5	33	PHOENIX Labelle (Epic PE 33579)	28
8	SAVE ME Silver Convention (Midland Int'l. BKL 1-1129)	10	34	PRESSURE SENSITIVE Ronnie Laws (Blue Note BN-UA 452-G)	34
9	MELLOW MADNESS Quincy Jones (A&M SP 4526)	9	35	BRAZIL The Richie Family (20th Century T-498)	41
10	WHY CAN'T WE BE FRIENDS War (United Artists EA 441-G)	8	36	EXPERIENCE GLORIA GAYNOR (MGM M3G 4997)	37
11	INSEPARABLE Natalie Cole (Capitol ST 11429)	13	37	STEPPIN' The Pointer Sisters (Blue Thumb BTSD 6021)	29
12	BOOGIE DOWN USA People's Choice (Epic KZ 33154)	11	38	WATERBED Herbie Mann (Atlantic SD 1676)	40
13	NON-STOP B.T. Express (Roadshow RS 41001)	12	39	VISIONS OF A NEW WORLD Lonnie Liston Smith (Flying Dutchman BDL 1-1196)	47
14	DON'T IT FEEL GOOD Ramsey Lewis (Columbia PC 33800)	18	40	MAN-CHILD Herbie Hancock (Columbia PC 33812)	49
15	THIRTEEN BLUE MAGIC LANE Blue Magic (Atco SD 36-120)	19	41	THE SOUND OF SUNSHINE The Sunshine Band (TK 604)	42
16	SPIRIT OF THE BOOGIE Kool & The Gang (DeLite DEP 2016)	14	42	FIRST CUCKOO Deodato (MCA 491)	44
17	CHAIN REACTION The Crusaders (Blue Thumb BTSD 6022)	16	43	FIRST IMPRESSIONS Impressions (Curton 5003)	32
18	GET ON DOWN WITH BOBBY BLAND (ABC ABCD 895)	20	44	MR. MAGIC Grover Washington Jr. (Kudu KU 20)	30
19	THAT'S THE WAY OF THE WORLD Earth, Wind & Fire (Columbia PC 33280)	15	45	BAD LUCK IS ALL I HAVE Eddie Harris (Atlantic SD 1675)	46
20	WHAT A DIFFERENCE A DAY MAKES Esther Phillips w/Beck (Kudu KU 23S1)	17	46	CITY OF ANGELS Miracles (Tamlia T6-339S1)	—
21	GET DOWN Joe Simon (Spring SPR 6706)	22	47	HIGHER THAN HIGH Undisputed Truth (Gordy G6-972S1)	—
22	ODE TO MY LADY Willie Hutch (Motown M6-838S1)	21	48	STILL CAUGHT UP Millie Jackson (Spring 6708)	45
23	FAITH, HOPE AND CHARITY (RCA APL 1-1100)	23	49	IN THE SLOT Tower of Power (Warner Bros. BS 2880)	—
24	MORE MILES PER GALLON Buddy Miles (Casablanca NBLP 7019)	27	50	LOVE TO LOVE YOU BABY Donna Sommers (Oasis OCLP 5003) (Dist: Casablanca)	—
25	IN THE CITY Tavares (Capitol ST 11396)	24			
26	2ND ANNIVERSARY Gladys Knight & The Pips (Buddah BDS 5639)	36			

soul waves

As a programmer how do you deal with disco music?

J. D. Black, program director at KOKY in Little Rock said that disco music really hasn't made much of an impact in his area. "There are only two discos in town and the people down here aren't really heavy into the disco thing." "Certain records and artists have had disco hits such as Labelle, B.T. Express, James Brown and the Gary Toms Empire but that has been the extent of it. I treat disco records just like any other records. I put them on and test them out but in most cases the listeners aren't especially gung-ho on disco product. I find rather that people here are into all types of music — jazz, gospel, soul and r&b. People like variety and I as a programmer wouldn't want to force disco music on my listeners," he said.

Joe Fischer of WCKO feels that disco music is black music, however "I don't put it into a special category," he said. "I pick tunes that fit our overall format. I pick disco material on the feeling I get from it. I don't look to see what label it is, what artists, only by the feeling I get from it. I try to play the best ones I get."

Al Parker of WUFO in Buffalo said there is no big disco scene in his area. To Al it doesn't mean much if it is a dance record and people don't buy it. "In a lot of cases record companies hype disco product too much and place too much emphasis on disco product than is necessary." Al added that he also really doesn't like side B to be the same tune as side A. Al said, "What's the purpose on side B being a disco version. To me it seems like they don't have another good tune to put on side B. I however am not down on disco product. If it is a catchy tune and good for the market I will go with it, however in some instances disco records do become immediate stiffs."

Robert Scott at KYAC in Seattle likes disco records but doesn't treat them any differently. Robert feels some stations give special attention to disco product because the listening audience is into that kind of product. "Discos aren't big in the area and if I were working in an area where they were big I would watch the situation more closely," he said. "What I do is go by each individual record." Robert also said that record companies push disco records hard because it is another outlet for sales and they attack programmers with all kinds of facts and figures which don't really mean anything in the Seattle area. "What I will continue to do is go by each individual record and program what I think will best enhance our sound."

Ernest James of WBMX in the Windy City doesn't categorize records. "Records are different," Ernest said, "but it's all music. Chicago is not like New York and I don't worry about it," he said. "I'm more concerned with the sound of records. I'm personally more into good sounds, good quality and good production. I think a lot of stations make the mistake of going with too many uptempo records. I think when stations do this is that they create an imbalanced sound. What I'm looking for in records is total entertainment, however if it happens to be a dance record and it has a good sound, WBMX will play it."

Keith Adams the new program director of KDIS in San Francisco said his station is into the disco image. We're not entirely into disco records, but we're into fast-paced radio. I don't put disco records in a different category, however disco records are a hot trend and I like to be on the hot trends. What I do is listen to the record on its own merits. I listen for quality and production. I think the word disco is being overworked and in about a year it will be overworked into the ground," he said. "What I am primarily concerned with as a programmer is in playing familiar music, so here at KDIS we have initiated 25 singles, 15 LPs and five recurrent hits. I want to give the people what they want," Keith emphasized.

Greg Dickson, WKND, Hartford — "Dealing in this particular market, the effects of disco play must be taken into account. We have designated a disco pick box, containing anywhere from 10 to 15 records, one or two per hour to be played at the jock's discretion. The records are picked using area disco play, sound, and treatment in disco features in the national trades." Greg says a fairly large percentage of tunes move to the survey from the pick box, which indicates to him that there is truth to the contention that a record which might not have gotten a chance otherwise can be broken through discos.

Greg finds the pick box an efficient way of testing disco records without having them overrun the survey. "Variety in the music you play keeps the listeners."

Bill Moon, WVKO, Columbus — "That question poses no special problems; while a programmer should stay a step ahead of trends in taste and present alternatives in listening, but his major responsibility is to program what the people want. If disco music is catching on in the area, the station has no recourse but to play it." Disco is "not suppressed, not preferred," but treated equally.

Bill feels that disco is more than a passing fad, but a natural outgrowth of the return of the dance craze. The clubs are able to run without the often prohibitive cost of live music.

Sonny Joe White, WILD, Boston — "We now play approximately 30 to 40 singles and album cuts. If a good record has mass appeal, it has a shot at airplay, disco and otherwise." Sonny pointed out that the occasional record that breaks heavily in the discos, i.e. Tina Charles or Ronnie Spector, will be added as a regular part of the survey. He does not believe in reserving separate programming categories for disco music.

Harry Jeffery, WOOK, Washington, D.C. — "Of course the disco scene will affect my playlist, but I think that the discos have yet to prove themselves an effective means of breaking a record on a large scale." Harry has made a practice of visiting at least three discos in the Washington area. "I watch and listen for the people's reaction to different records. If a particular tune is received favorably, I cross-check with a little local research on the retail level." By watching sales action, he avoids jumping on so-called "disco hits" or "turntable hits"; records people might enjoy dancing to, but wouldn't necessarily want to buy or hear on the radio. Records which have satisfied his expectations after passing the tests and being added to the survey include those by: Jimmy Castor "King Kong," Silver Convention "Fly Robin Fly," Van McCoy "Change With The Times" and the new Soul Train Gang release.

Harry does not put much faith in disco sheets, but would rather use the discos primarily as means to "see and feel what people are into."

jess levitt/phil dimauro



A BIG WINNER — Shown above pulling in all the loot is Frank Martinez, winner of the RCA/WBMX radio contest, "The Most Famous Black Person In History." Shown left to right handing Frank his gifts are Ernest James, PD of WBMX and Ray Cooper and Long John Silver of WBMX. Looking on is Leroy Phillips of RCA Records. Besides the money, Frank won an all expense paid trip to the Lake Geneva Playboy Club and car for the weekend.

DeLite

The Crown Heights Affair



Disco Record Pool Voted "Every Beat Of My Heart" #1

Dreaming A Dream

THE HIT SINGLE
DEP-1570

...is selling like a dream!



THE HIT ALBUM
DEP-2017

103 Writers, 71 Publishers Get BMI Country Music Awards

NASHVILLE — "If You Love Me, Let Me Know" written by the late John Rostill and published by Al Gallico Music was the most performed BMI country song and received the sixth annual Robert J. Burton award in Nashville last week.

Awards were made by BMI president Edward M. Kramer and Frances Williams Preston, vice president of BMI's Nashville office. Norro Wilson is the leading BMI country award winner with six songs, followed by Billy Sherrill with five, followed by Kris Kristofferson and Dolly Parton with four, and Shel Silverstein with three. Top recipients of publisher awards were Tree Publishing with eight, and Algee Music and Al Gallico Music, each with seven. Four awards were presented to Acuff-Rose Publications, Screen Gems-Columbia Music and Owepar Publishing.

Altogether, 103 writers and 71 publishers of 106 songs were presented BMI citations for popularity in the country music field in the broadcast period Apr. 1, 1974 to Mar. 31, 1975.

Seventeen of the songs honored were

SESAC Honors Country Writers At Ceremony

NEW YORK — Two of country music's newest composers, Chip Davis and Bill Fries, creators of the C.W. McCall hit, "Wolf Creek Pass," were named "Country Music Writers of the Year" at the 1975 SESAC Awards Banquet, held at the Woodmont Country Club in Nashville on Thursday evening (October 16). In addition, the writing team won an award for "Classified Ad," another C.W. McCall hit single. Davis also received a special award as composer of the NBC radio network's Bicentennial Theme.

The eleventh annual SESAC Awards Presentation, always a major happening on "Music Row," was hosted by SESAC's president, A.H. Prager. In a setting reminiscent of early America and designed to commemorate the 200th birthday of the nation and SESAC's 45th year, some 500 dignitaries and music people from all over the world witnessed the presentation of close to 100 awards for musical excellence. Hosting the awards presentation was Brad McCuen, the firm's director of country music, who welcomed the guests and spoke briefly about SESAC's expanding role of leadership in country music.

Each year, SESAC presents the "Ambassador of Country Music" award to the person or organization who contributes the most during the year to the promotion and furtherance of country music as a musical art form. The 1975 award was presented to Dorothy Ritter, widow of "Tex" Ritter, who received a standing ovation when the presentation was announced by Bob Thompson, SESAC's former director of Nashville operations, who left the company early this summer to open his own law practice.

Again this year, recognition of writer affiliates played a major role in the evening's festivities. Gary Branson was named "Most Promising Country Music Writer of the Year" and Ted Harris, winner of SESAC's "Writer of the Year" award for several years in a row, received a total of three awards for "The Fool I've Been Today," "I'm So Glad," and "More Than A Memory." Ricci Mareno, in addition to receiving SESAC's coveted "International Award," for "If I Miss You Again Tonight," walked off with a total of four individual writer

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presented citations marking previous awards. Eighth-year awards went to Dramatis Music for Jim Webb's "By The Time I Get To Phoenix" and to John Hartford and Ensign Music for "Gentle On My Mind." Kris Kristofferson and Buckhorn Music's "For The Good Times," Kristofferson and Combine Music's "Help Me Make It Through The Night" and "(I Never Promised You A) Rose Garden," Joe South and Lowery Music, received fifth-year awards. Curly Putnam and Billy Sherrill's "My Elusive Dreams," Tree Publishing, was honored for the fourth year, and "He Thinks I Still Care" by Dickey Lee, published by Jack Music and Glad Music, received a three-year citation.

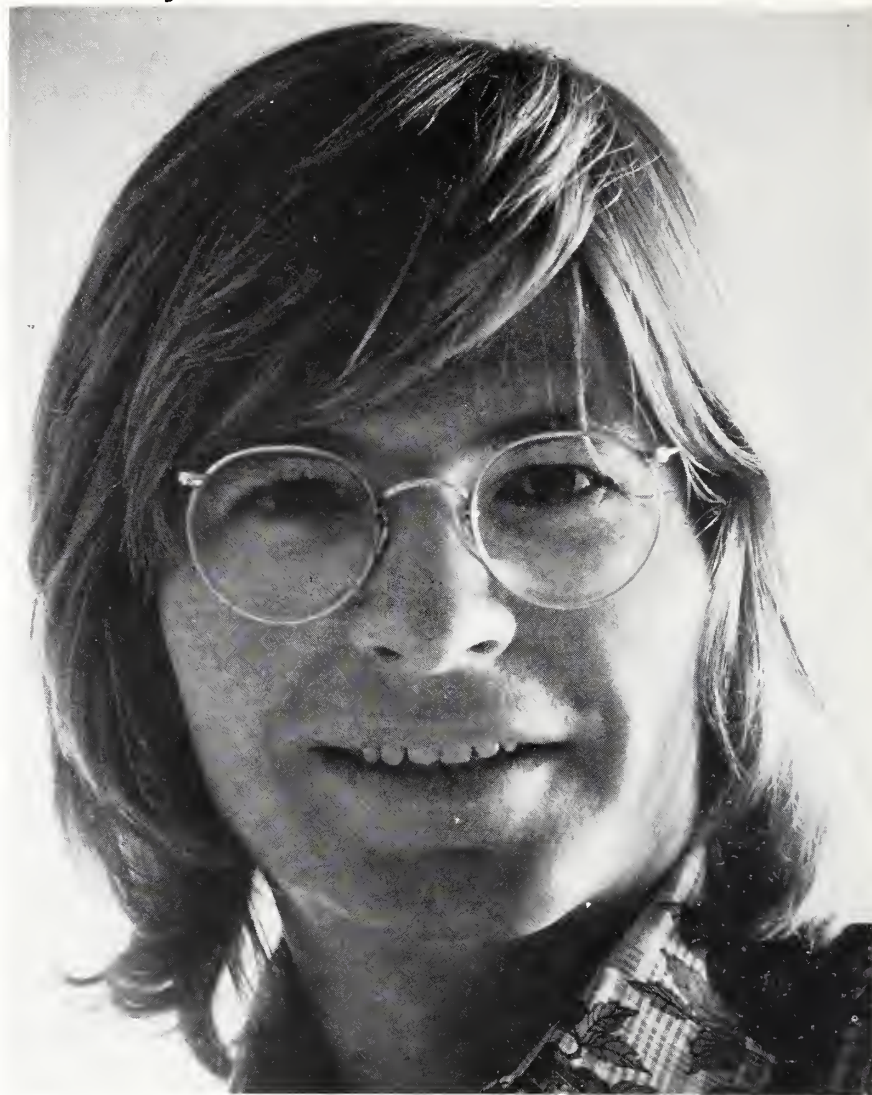
Two-year awards were presented to "Behind Closed Doors," Kenny O'Dell, House of Gold Music; "I Can't Help It (If I'm Still In Love With You)," Hank Williams, Fred Rose Music; "Is It Wrong For Loving You," Warner McPherson, Unichappell Music; "Let Me Be There," John Rostill, Al Gallico Music; "The Most Beautiful Girl," Billy Sherrill, Norro Wilson, Rory Bourke, Al Gallico Music, Algee Music; "The Promised Land," Chuck Berry, Arc Music; "Six Days On The Road," Earl Green, Carl Montgomery, Newkeys Music, Tune Publishers; "Stop The World," Carl Belew, W.S. Stevenson, Four Star Music; "Tie A Yellow Ribbon Round The Old Oak Tree," Irwin Levine, L. Russell Brown, Levine & Brown Music; "A Very Special Love Song," Billy Sherrill, Norro Wilson, Algee Music.

The award winning country songs, with writers and publishers, are: "As Soon As I Hang Up The Phone," Conway Twitty (Twitty Bird); "Baby Doll," Don Earl, Jerry Crutchfield (Duchess); "Before The Next Teardrop Falls," Ben Peters, Vivian Keith (Shelby Singleton); "Behind Closed Doors," Kenny O'Dell (House of Gold); "Big Four Poster Bed," Shel Silverstein (Evil Eye); "Bonaparte's Retreat," Pee Wee King, Redd Stewart (Acuff-Rose); "Boney Fingers," Renee Armand, Hoyt Axton (Irving/Lady Jane); "Bring Back Your Love To Me," Don Gibson (Acuff-Rose); "By The Time I Get To Phoenix," Jim Webb (Dramatis); "Can't You Feel It," George Richey, Carmol Taylor, Norro Wilson (Al Gallico/Algee); "Come Monday," Jimmy Buffett (ABC/Dunhill); "Country Bumpkin," Don Wayne (Tree); "Country Girl," Peter Gosling (PRS), Alan Hawkshaw (PRS) (Al Gallico); "Country Is," Tom T. Hall (Hallnote); "The Credit Card Song," Dick Feller (House of Cash); "Crude Oil Blues," Jerry Reed (Vector).

"Delta Dirt," Larry Gatlin (First Generation); "Drinkin' Thing," Wayne Carson (Rose Bridge); "Every Time I Turn The Radio On," Bill Anderson (Stallion); "Everybody Needs A Rainbow," Layng Martine Jr (Ahab); "Fairy Tale," Anita Pointer, Bonnie Pointer (Polo Grounds/Para-Thumb); "For A Minute There," Jerry Foster, Bill Rice (Hall-Clement); "For The Good Times," Kris Kristofferson (Buckhorn); "Gentle On My Mind," John Hartford (Ensign); "Get On My Love Train," Carmol Taylor, Norro Wilson (Al Gallico/Algee); "Hang In There Girl," Freddie Hart (Blue Book); "Have You Never Been Mellow," John Clifford Farrar (PRS) (ATV); "He Thinks I Still Care," Dickey Lee (Jack/Glad); "Hello Love," Betty Jean Robinson, Aileen Mnich (Four Star); "Help Me Make It Through The Night," Kris Kristofferson (Combine); "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song," Larry Butler, Chips Moman (Screen Gems-Columbia/Tree);

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Country Artist Of The Week John Denver



Entertainer of the year — winner of CMA's coveted award as entertainer of the year, John Denver signed with RCA in 1969 and was designated one of the most important talent discoveries of that year. In John's case that designation turned out to be somewhat of an understatement, since his "discovery" is nothing short of a national institution.

John Denver made his solo debut on the album "Rhymes And Reasons" which contained that song as well as a number of other Denver originals, including "Leaving On A Jet Plane," a number one hit for Peter, Paul and Mary.

John grew up in an Air Force family and received his education in schools all over the country. His father was a pilot, holding three world records in military aviation, and John for a time had such ambitions, too, until he was turned on by music.

It was while at Texas Tech, where he was majoring in architecture, that John felt compelled to try his luck in show business on the west coast. When Chad Mitchell split from the trio bearing his name, John was selected from over 250 applicants for the top job with that trio. He worked with the trio for nearly four years before striking on his own.

Following the "Rhymes And Reasons" album, John's second disk "Take Me To Tomorrow," featured six Denver songs and then came the third album "Whose Garden Was This," and a passel of enthusiastic reviews. "Whose Garden" was followed a year later by

"Poems, Prayers & Promises," which contained John's first million-selling single "Take Me Home, Country Roads." The album quickly went gold, as did its two successors "Aerie" and "Rocky Mountain High." "High" went on to become a number-one selling platinum album, and the title cut was one of 1973's biggest hits. John's "Farewell Andromeda" album was released in June 1973 and quickly went gold. The album produced two hit singles "I'd Rather Be A Cowboy" and the title cut. The following November "John Denver's Greatest Hits," was released and by popular demand the hit single "Sunshine On My Shoulders," was released. The song exploded, following the TV special, "Sunshine," hitting number one in the early spring of '74. Shortly after "The John Denver Special" was aired March 11 on ABC-TV and the show received an Emmy nomination for Best TV Special of 1973-74 season.

"Back Home Again" was the title of John's album which contained his hit single "Annie's Song," which is a love song to his wife Annie.

John Denver is very much a part of today with his basic concern being ecology. He has made major TV appearances, besides his special, and has been guest and host of the "Johnny Carson Show," and played parts in series like "Owen Marshall" and "McCloud."

John's current album titled "Windsong" was shipped platinum and is fast topping all charts.

Axton Tops Bill

LOS ANGELES — Hoyt Axton, A&M recording artist will headline a folk festival at Burbank's Starlight Bowl Oct. 24.

Also appearing on the bill will be folk singers Emmylou Harris and John Stewart.

'Windsong' Sales Quick And Heavy

NEW YORK — "Windsong," John Denver's latest RCA album, has shown sales passing the 1,250,000 unit mark in a little over two weeks of national release.

Mac Davis says, "I Still Love You" — **Hoyt Axton** just re-signed a long term contract with A&M Records, the **Herbie Alpert-Jerry Moss** label. Axton, 1972 Grammy nominee for "Joy To The World," was nominated this year along with **Linda Ronstadt** as CMA's Duo of the Year. Looks like another big year for Hoyt, whose "When The Morning Comes," "Boney Fingers," "Nashville," and "Lion In The Winter" made the country charts. . . . **The Charlie Daniels Band** is on a crowd breaking tour of Ohio, Louisiana, Mississippi, Alabama, Georgia, Tennessee, Kentucky, Missouri, Illinois, and Indiana, promoting his new album, "Nightrider." . . . October will see the release of **Mickey Gilley's** "Overnight Sensation," his fourth album for Playboy Records. Gilley's previous LPs, "Room Full Of Roses," "City Lights," and "Mickey's Movin' On," have all topped the country album and singles charts. . . . Also due in October is Playboy's "**Barbi Benton**," the second album from one of country music's most beautiful and talked about entertainers. Barbi's first album, "Barbi Doll," was an immediate success and remained on the charts for nearly a year. The singer remains a favorite with TV fans as a regular on the "Hee Haw" series and recently made her dramatic TV debut in an episode of "McCloud," starring **Dennis Weaver**. . . . An MGM press and industry party was hosted by **Dave Mack, Dick Glasser, and Buddy Brown** in Nashville. With champagne, hot dogs and popcorn, it was a pleasant hour of repartee and reminiscence. A film presentation included such artists as **Mel Tillis, Roy Acuff, Jerry Wallace, Sherry Bryce, Carl Smith, Ava Aldridge, Sue Thompson, Don Gibson** and **C.W. McCall**. . . . With "Another Woman" rising on the charts, **T.G. Sheppard** is putting together his own band. **Elvis Presley** has given T.G. a bus which features a living room, a private sitting area and white carpeting. Twelve people can ride up front and there's room for eight people to sleep. . . . Melodyland recording artist **Jerry Naylor** has been named honorary mayor of Calabasas. His first order of business was to preside over the Sixth Annual Pumpkin Festival. This is a fund raising event which is held each weekend in October to raise money for college scholarships. . . . RCA's **Dottsy** is scheduled to tape **Ronnie Prophet's** Canadian network TV show on Nov. 19. Prophet and Dottsy both had their first RCA releases recently and both were on the national charts. . . . RCA Records has just signed another part of the **Charley Pride** show to a recording contract, the vocal trio, **Dave and Sugar**. Their first single, "Queen of the Silver Dollar" has been released. . . . **Vernon Oxford** has been booked for the Wembley Festival again in 1976. Last year, because of fan mail to the promoter, Vernon was added to the festival. . . . Producer **Bob Ferguson** has signed **Helen Cornelius** to an RCA recording contract and **Chet Atkins** has just signed songwriter/singer **Gary S. Paxton**. . . . 20th Century Records has moved the Nashville location to 903 18th Avenue, South. . . . **The Stonemans** have recorded an album produced by **Dassas Corey**. They have decided definitely to get back into the bluegrass and ole-timey sound that they had when they started. . . . The Sixth Annual Chilympiad was held last weekend in San Marcos, Texas. **Johnny Rodriguez, Faron Young, Roy Head** and **Bobby Bare** performed on separate days. Over 8,000 people were on hand Saturday, to see Roy and the selection of the chili champ. . . . "It Keeps Right On A'Hurtin'," a tune penned by **Johnny Tillotson**, has been recorded by 117 artists to date, the latest one being **Conway Twitty** on his "High Priest of Country Music" LP. . . . **The Spurrilows**, currently appearing at the Frontier Hotel in Las Vegas with **Roy Clark**, are spearheading a celebrity softball game for charity. In their spare time they are putting together teams, practicing and promoting the event by making numerous radio and TV appearance. The money raised will go to New Horizons, the first Nevada full-time center for children with learning disabilities. . . . After the second night of headlining with **Phil Harris** and **Harry James** at the Frontier Hotel in Las Vegas, **Diana Trask** was asked by Harry James to come back on stage and sing a special selection of his standards which were old home tunes to the early pop and jazz singer from Australia. The segment was so successful they kept it in the show. . . . **Jerry Reed** is doing another movie with **Burt Reynolds**. This one's called "Gator," and filming is scheduled to continue through Nov. 7. . . . **Bobby Bare** and **Sarah Johns** entertained at the Lieberman Convention in Chicago Oct. 10. . . . Phoenix Records' **Sylvia Mobley** has been on a promotional tour in Texas for the last three weeks promoting her latest record, "I Give In, Till I Give Out (Now I Give Up)." . . . **Johnny Rodriguez** recently taped the pilot for a television show to be aired probably in January. The show is a Nashville TV talk show series based in Nashville and built around Music City's expanding entertainment industry. The title for the proposed series is "Tom T. Hall's Nashville." **Tom T.** is the host for the series and **Jim Kent** is co-host. Guests for the pilot are Nashville's new mayor, **Richard Fulton**, **Bobby Bare** and son, **Bobby, Jr.**, **Dottsy**, **Charlie Daniels** and **Johnny Rodriguez**. . . . **The Hager Brothers**, currently starring in the national TV series "Hee Haw," are about to start filming their ABC TV pilot, "Gemini," scheduled to roll in November. **The Hagers'** newly released single, "Hot Lips" is on Elektra Asylum. . . . Mercury recording artists, **Heartfield**, have been named as the only other act to appear with **10cc** at the Beacon Theater in New York Oct. 25. Heartfield is presently on tour with **The Doobie Brothers** and will embark on a southern tour with **Michael Murphey** shortly after the 10 cc engagement. . . . The management of the King of the Road Motor Inn in Nashville celebrated the re-opening of the Roof Lounge recently with a cocktail party and buffet dinner. **Jerry Foster** and his **Travelin' Minstrel Band** performed. . . . The music print division, Screen Gems-Columbia Publications, has, after four years of work, grown to be one of the top five companies in the business. To celebrate their new status and the phenomenal and rapid success under the direction of **Frank Hackinson**, and especially their brand new building in Miami, they had a party in Nashville. After a brief presentation by Frank, they featured a preview of a new Columbia Pictures film, "Hard Times," starring **Charles Bronson**. . . . **Mel Tillis** has a new single out, "Lookin' For Tomorrow," from his "M-M-Mel" LP on the MGM label. The song was written by **Billy Arr** and **David Allds**, and is the first release from the current album. . . . TEM Records has signed two new artist/writers, **B.B. Jasper** and **Terri Gibbs**. B.B.'s first release for TEM, "Drop Me Off At The Bar," is getting good cross-country play. B.B. is just back from a western tour. . . . **Roy Drusky** has formed an independent record production firm along with **Jim Pierce** and **Col. Dave Mathes**. The firm is located at 28 Music Square East in Nashville. . . . **Eddie Kilroy** has opened the new Playboy office in Nashville, and the new national country promotion director is **Nick Hunter**. . . . From small acorns come 'tall oak trees.' **Dorsey Brunette** is proud of his son, **Billy**, who heads up his own country rock band. The younger Brunette should be coming out with his first recording within the next few months. Right now, he frequently backs his father. Dorsey has added **Dub Campbell** on the fiddle. His rendition of "Orange Blossom Special" would make a 'tall oak tree' tremble. . . . Manager, **Stan Plesser**, of Good Karma Productions in Kansas City, back recently from touring the Continent with his country music group, **The Ozark Mountain Daredevils**, says, "It was amazing the way we were treat-

ed. The critics and crowds were fascinated by the 'hill' country image the band laid down. To them the Daredevils represented a frontier ideal that Europeans still dream about as the best of what America could be." Plesser, who with **Paul Peterson, Mike Waggoner** and **Bonnie Harney**, runs Good Karma and Cowtown Records, said that on the basis of the recent European tour, he will plan another but longer global tour next spring for the Daredevils. Good Karma also is sending another of its acts, **Brewer & Shipley**, to Europe early in November for a concert tour. . . . **Jeanne Pruett** re-signed with MCA Records. . . . **Tanya Tucker** moves to her new ranch which she bought for the Tucker family; while her latest single on MCA Records, "San Antonio Stroll," strolls to the top of the country charts. The new ranch is just outside Nashville and is a dream come true for Tanya, who will raise an exotic breed of cattle known as Simmental. . . . While **Bill Anderson** is busy thanking everyone in his latest MCA single release, "Thanks," he will be guesting on the 50th Anniversary Special of the Grand Ole Opry on Nov. 11 over the ABC-TV network and host and narrate the Public Service Broadcasting program, "Down From The Hills," which is a country music special. . . . **Johnny Tillotson's** departure date for his 32-day European tour has been set for Oct. 22. The tour will include Europe and Great Britain. . . . **The Blackwood Singers** and **R. W. Blackwood** slated for Sea World in Orlando, Florida, Nov. 29-30. The Blackwoods have played 67 fairs and 260 concerts in 1975. . . . Take **Sakajawea's** fourth great-grandson, **Gene Austin's** nephew, a major ABC-Dot recording artist, an honorary Choctaw Indian chief and one of the most personable country music performers in the business today, put them all together and you'll come up with the star of the ninth edition of "Country Music U.S.A." (opening Oct. 6 for four weeks). **Tommy Overstreet** at the Landmark Jubilee Room in Las Vegas, Tommy Overstreet, along with The Nashville Express and **Jerry Collins** with Three of a Kind. . . . **Freddy Fender** wants to help 79 year old Raul Morales enjoy the winter of his life. Morales has been in confinement at the Texas Department of Corrections in Huntsville since his conviction 48 years ago without one visitor or even a letter. **Mary Lou Martinez**, a medical clerk at Rosewood Medical Clinic in Austin and the mother of five children, visited Morales, then offered her home if the board of pardons and paroles will release him. **E. A. Galvan**, assistant district attorney, three banks, the Austin newspapers and a Chicana woman's organization are already involved with the case. Senora Martinez reports that before she left, Morales asked her to sign her name to a slip of paper. He said he wanted to prove to his inmates that he'd had a visitor. Freddy gave a benefit concert in Austin Oct. 2. The money will be given to Morales to help finance his new lease on life. Freddy performed at the Dallas Convention Center's Memorial Auditorium recently and the Dallas Symphony Orchestra accompanied him. . . . "Here Comes 'Crash!'" It's a one hour special filmed by the Des Moines Public Broadcasting Company to be aired this month. The film crew taped "**Crash! Craddock's**" performance at the Des Moines Fair with such enthusiastic response they brought him back to film this special. . . . **The Amazing Rhythm Aces** will be in California this week to perform at Knott's Berry Farm, and will tape the Dick Clark Show and The Midnight Special. . . . **Eddy Raven** was pleased by the news that ABC's Dot bought the master record "Sometimes I Talk In My Sleep" recorded by Houston's main session picker turned recording artist, **Randy Corner**. Eddy wrote the song and feels like Randy did a fine job. . . . **Diana Trask** and her family are establishing a part-time residence in Los Angeles since Diana spends so much time there, but they will keep their farm in Mt. Juliet, Tennessee. . . . **Tommy Overstreet** was greeted by fireworks hotter than he wanted to handle going into Spain during his European tour. The same day Tommy hit Spain, Spain was hit with demonstrations, malotof cocktails and riots by the Spanish protesting the execution of five guerillas there. . . . **Joe Stampley** is picking up roots and moving to Nashville from his hometown of Springhill, Louisiana. Springhill's loss is Nashville's gain. . . . Columbia Records' artists, **The Oak Ridge Boys** are set for a new single, produced by **Pete Drake**. Title is "Heaven Bound" to be released in October. . . . Epic's first lady, **Tammy Wynette** has embarked on a major western tour to include thirteen cities in fifteen days.

juanita jones

SESAC *cont fr p. 34*

awards, six publisher awards for his firm, Ricci Mareno Music, and the "A&R Producer" of the year award.

Fourteen-year-old Michael White, who has won awards for the past two years, garnered two more this year as writer of the Conway Twitty hits "She's Just Not Over You Yet," and "Your Leaving Left Me Still Loving You."

Other writers honored during the evening were: Skippy Barrett, Charlie Black, Bobby Fischer, Jerry Gillespie, Hugh King, Joe E. Lewis, Lorene Mann, Marianne Mareno, Tommy Overstreet, Patricia Vest and John Virgin.

In the artist category, in addition to C.W. McCall who won top honors for his "Wolf Creek Pass," country music superstar, Tommy Overstreet, received awards for "I'm A Believer," both as a single and as "Best Country Song In An Album," and for six other hit records, "Cry Like A Baby," "If I Miss You Again Tonight," "That's When My Woman Begins," "To Reach The Woman In You," "Unfaithful Fools," and "What Will You Do Now, Mrs. Jones."

Conway Twitty received awards for his "The Fool I've Been Today," "Girl From Tupelo," "I Come Here to Let Her Memory Wander Through My Mind," "She's Just Not Over You Yet," and "Your Leaving Left Me Still Loving You." Other artists singled out for honors dur-

ing the evening were: Brenda Lee, "More Than A Memory;" Melba Montgomery, "Stay Till I Don't Love You Anymore;" T.G. Sheppard for "Devil In The Bottle" named "Country Song of the Year"; Connie Smith for "I'm So Glad"; Hank Thompson, "Lovin' On Back Streets"; and Jerry Wallace, "I Wanna Go To Heaven," and "My Wife's House."

In the publisher category, Contention Music, owned by Ted Harris, garnered four separate awards. Other publisher affiliates honored during the evening were: Ace Music, American Gramophone, Burlo Music, Cherry Tree Publications, Hello Darlin' Music, Tommy Overstreet Music, and Sunbar Music.

In addition to A.H. Prager and Brad McCuen, several SESAC executives from the New York office were in attendance at the Banquet, including: S.B. Candilora, executive vice president; Norman Odum, vice president and director of copyright administration; Albert F. Ciancimino, vice president and counsel; Charles Scully, director of information services, Vincent Candilora, director of writer services; and Robert Heck of the Special Projects Division. On hand from the SESAC Nashville office were: Jim Black, director of gospel music; and Genia Hornberger, administrative assistant.

ASCAP Presents Record No. Of Country Awards

NASHVILLE — Jim Weatherly was ASCAP's top country music writer, receiving six plaques for writing and two more as recording artist, beating out country music Entertainer of the Year John Denver who collected two writer awards and three as performer.

The plaques were presented by Stanley Adams, ASCAP president who stated that last year was the society's most successful ever in terms of chart activity and performance of ASCAP-licensed songs.

A record number of awards — 363 — were handed out, arising out of 74 successful country records.

Top publisher was Larry Gordon of Keca Music who was presented with nine awards — six as publisher and three as producer.

Last year's Entertainer of the Year, Charlie Rich, this year won four plaques, one as writer, one as artist and two as producer.

Five ASCAP writer awards went to Jerry Foster and Bill Rice — a team that was the biggest winner in 1973 and 1974. Ray Griff was presented with two writer awards, two as artist, two as producer, and two as publisher with the team of Bucky Jones and Royce Porter receiving four writer plaques and three as publishers.

Charlie Fields and Donald Riis were awarded six plaques apiece in their triple roles of writers, producers and publishers.

Writer Dick Heard was presented with five awards, writer Earl Conley, singer Ray Price, publisher-writer-producer

Larry Rogers were each presented with four plaques, and writer-artist Jim Mundy, David Wills and Eddie Raven were each presented with three.

In the publishing field Bill Hall of Jack and Bill Music and producer Don Gant were awarded five plaques, Cherry Lane's Milt Okun was presented with six as was Nelson Larkin of Blue Moon Music. Mary Reeves Davis, Sy Rosenberg, Chappell Music, and Milene's Wesley Rose were awarded four each.

Producers Jimmy Bowen, Owen Bradley, Bud Logan and Larry Muhoberac were presented with three ASCAP awards each.

ASCAP's executive regional director Ed Shea stated that ASCAP had a "400 percent growth in country chart songs over the past five years."

ASCAP COUNTRY MUSIC AWARDS — OCT. 15, 1975 NASHVILLE

AIN'T IT ALL WORTH LIVING FOR, Writer: Sammy King, Publisher: Milene Music, Producer: Don Powell, Artist: Mack White; AIN'T SHE SOMETHING ELSE, Jerry Foster/Bill Rice, Jack & Bill Music, Don Gant, Eddy Raven; BABY, Ray Griff, Blue Echo Music, Steve Stone, Tennessee Ernie Ford/Andra Willis.

BACK HOME AGAIN, John Denver, Cherry Lane Music, Milt Okun, John Denver; BARROOM PAL, GOODTIME GALS, Bucky Jones/Royce Porter, Ma-Ree Music/Porter-Jones Music, Bob Ferguson, Jim Ed Brown; BLUE EYES CRYING IN THE RAIN, Fred Rose, Milene Music, Willie Nelson, Willie Nelson.

BOILIN' CABBAGE, Gil Michael/Larry Rogers/Billie Tucker, Bill Black Music/Fi Music, Larry Rogers/Bob Tucker, Bill Black Combo; BURNIN', Jerry Foster/Bill Rice, Jack & Bill Music, Don Gant, Ferlin Husky; DAYDREAMS ABOUT NIGHT THINGS, John Schweers, Chess Music, Tom Collins/Jack D. Johnson for Gemini Prod., Ronnie Milsap.

DIXIE LILY, Elton John/Bernie Taupin, Big Pig Music/Leeds Music, Audie Ashworth, Roy Drusky; EVERYTIME YOU TOUCH ME (I GET HIGH), Charlie Rich, Double R Music, Billy Sherrill, Charlie Rich; FARTHEST THING FROM MY MIND, Jim Weatherly, Keca Music, Larry Gordon/Larry Muhoberac, Ray Price.

FORBIDDEN ANGEL, John Riggs, Prater Music, Jim Prater, Mel Street; FREDA COMES, FREDA GOES, Roger Cook/Roger Greenaway/Albert Hammond/Mike Hazlewood, Cookaway Music, Dick Heard, Bobby G. Rice; FROM BARROOMS TO BEDROOMS, David Wills, Double R Music, Charlie Rich/Sy Rosenberg, David Wills.

GOOD NEWS, BAD NEWS, Parke Richards, Senor Music, Don Gant, Eddy Raven; GOOD OLD FASHIONED COUNTRY LOVE, Jim Mundy, Milene Music, Wesley Rose, Don Gibson/Sue Thompson; HE LOVES ME ALL TO PIECES, Charlie Fields/Donald L. Riis, Music Craftshop/Sandburn Music, Charlie Fields/Johnny Howard, Ruby Falls.

HE'S EVERYWHERE, Gene Dobbins/Jean Whitehead, Two Rivers Music, Clarence Selman, Marilyn Sellars; HE'S MY ROCK, Sharon K. Dobbins, Famous Music Corp./Ironsides Music, Owen Bradley, Brenda Lee; HOME, Bobby Harden, King Coal Music, Owen Bradley, Loretta Lynn.

HOPE YOU'RE FEELIN' ME (LIKE I'M FEELIN' YOU), Bobby David, Hav-A-

Tune, Jerry Bradley, Charley Pride; HURT, Jimmie Crane/AI Jacobs, Miller Music, Audie Ashworth, Connie Cato; I LOVE THE BLUES AND THE BOOGIE WOOGIE, Darrell Statler, Chappell & Co., Ron Chancey, Billy "Crash" Craddock.

I WANT TO HOLD YOU IN MY DREAMS TONIGHT, Bob Dean, Owllofus Music, Bob Dean, Stella Parton; IF THAT'S WHAT IT TAKES, Ray Griff, Blue Echo Music, Ray Griff/Lee Hazen, Ray Griff; (IF YOU WANNA HOLD ON) HOLD ON TO YOUR MAN, Tom Ewen, Easy Listening Music, Norro Wilson, Diana Trask.

ILL STILL LOVE YOU, Jim Weatherly, Keca Music, Jimmy Bowen, Jim Weatherly; IN MY LITTLE CORNER OF THE WORLD, Bob Hilliard/Lee Pockriss, Shapiro, Bernstein & Co., Sonny James, Marie Osmond; IT MUST HAVE BEEN THE RAIN, Jim Weatherly, Keca Music, Jimmy Bowen, Jim Weatherly.

IT'S A SIN WHEN YOU LOVE SOMEBODY, Jimmy Webb, Canopy Music, Jimmy Bowen, Glen Campbell; IT'S ALL IN THE GAME, Charles G. Dawes/Carl Sigman, Warner Brothers Music, Larry Rogers, Jerry Jaye; IT'S MIDNIGHT, Billy Edd Wheeler, Imagination, Felton Jarvis, Elvis Presley.

JANUARY JONES, Rory Bourke, Chappell & Co., Ron Chancey, Johnny Carver; LEAVE IT UP TO ME, Earl Conley, Blue Moon Music, Nelson Larkin, Billy Larkin; LET ME TAKE CARE OF YOU, Arthur Kent/Frank H. Stanton, Golden Horn Music, Earl Richards, Bobby Lewis.

LIKE A FIRST TIME THING, Jim Weatherly, Keca Music, Don Law, Ray Price; LIKE OLD TIMES AGAIN, Jim Weatherly, Keca Music, Larry Gordon/Larry Muhoberac, Ray Price; LOVE IS HERE, Bucky Jones/Royce Porter, Bud Logan, Wilma Burgess.

MAKE IT FEEL LIKE LOVE AGAIN, Earl Conley/Dick Heard, Andromeda Music/Blue Moon Music, Dick Heard, Bobby G. Rice; MAMA DON'T LOW, Charles "Cow Cow" Davenport; Chappell & Co., Larry Butler, Hank Thompson; MISSISSIPPI YOU'RE ON MY MIND, Jesse Winchester, Fourth Floor Music, Earl Ball, Stoney Edwards.

MISTY, Johnny Burke/Erroll Garner, Octave Music/Vernon Music, Ray Stevens, Ray Stevens; MY BOY, Jean-Pierre Bourtoyre/Phil Coulter/Claude Francois/Bill Martin, Colgems Music, Felton Jarvis, Elvis Presley; OUT OF HAND, Tom Jans, Almo Music, Roy Dea, Gary Stewart.

PLEASE MR. PLEASE, John Rostill/Bruce Welch, Blue Gem Music, John Farrar, Olivia Newton-John; RED ROSES FOR A BLUE LADY, R. C. Ben-

nett/Sid Tepper, Mills Music, Dick Glasser, Eddy Arnold; RHINESTONE COWBOY, Larry Weiss, House of Weiss Music/Twentieth Century Music, Dennis Lambert/Brian Potter, Glen Campbell.

RICHARD AND THE CADILLAC KINGS, Tom Simpson/Stephen K. Smith, Backyard Music/Sing Me Music, Ken Mansfield, Doyle Holly; ROCK ON BABY, Gene Dobbins/Johnny Wilson, Chappell & Co., Owen Bradley, Brenda Lee; ROLLIN' IN YOUR SWEET SUNSHINE, Jay M. Harris/Robert E. Morrison, Music City Music, Billy Davis for Perfect Harmony Productions, Dottie West.

ROSES AND LOVE SONGS, Jim Weatherly, Keca Music, Larry Gordon/Larry Muhoberac, Ray Price; SHE'S ALREADY GONE, Jim Mundy, Chappell & Co., Don Gant, Jim Mundy; SMOKEY MOUNTAIN MEMORIES, Earl Conley, Blue Moon Music, Dick Heard, Mel Street.

SPRING, John Tipton, Galleon Music/Motola Productions, Billy Sherrill, Tanya Tucker; STEALIN', Jerry Foster/Bill Rice, Jack & Bill Music, Jerry Kennedy, Jacky Ward; STOP AND SMELL THE ROSES, Doc Severinsen, Colgems Music, Gary Klein, Mac Davis.

SWEET COUNTRY MUSIC, Charlie Fields/Donald L. Riis, Music Craftshop/Sandburn Music, Charlie Fields/Johnny Howard, Ruby Falls; SWEET SURRENDER, John Denver, Cherry Lane Music/Walt Disney Music, Milt Okun, John Denver; THANK GOD I'M A COUNTRY BOY, John Sommers, Cherry Lane Music, Milt Okun, John Denver.

THAT'S HOW MY BABY BUILDS A FIRE, Jim Foster, Adventure Music, Roy Dea, Johnny Russell; THAT'S THE WAY LOVE SHOULD BE, Milton Blackford/Joe Dougherty/David Gillon, Famous Music, Jim Foglesong, Brian Collins; THE BARMAID, Tony Joe White, Tennessee Swamp Fox Music, Charlie Rich/Sy Rosenberg, David Wills.

THE DEVIL IN MRS. JONES, Earl Conley/Mary Larkin, Blue Moon Music, Nelson Larkin, Billy Larkin; THE MOST WANTED WOMAN IN TOWN, Bucky Jones/Royce Porter/Dan Wilson, Ma-Ree Music/Porter-Jones Music, Mary Reeves Davis/Bud Logan, Roy Head; THIRD RATE ROMANCE, Russel Smith, Fourth Floor Music, Barry "Byrd" Burton, The Amazing Rhythm Aces.

UNCHAINED MELODY, Alex North/Hy Zaret, Frank Music, Norro Wilson, Joe Stampley; WHOLE LOTTA DIFFERENCE IN LOVE, Bucky Jones/Royce Porter, Ma-Ree Music/Porter-Jones Music, Bud Logan, George Kent; WHO'S SORRY NOW, Bert Kaimak/Harry Ruby/Ted Snyder, Mills

Songwriter's Hall Of Fame Adds Six New Members

NASHVILLE — More than four hundred people turned out at a cocktail party and dinner at the Sheraton Inn South as The Nashville Songwriters Association welcomed six new-comers into the Songwriter's Hall Of Fame.

The sixth year for this annual presentation saw Marty Robbins, Maryjohn Wilkin, Bill Anderson, Eddie Miller, Wayne Walker and Danny Dill join other Hall of Fame winners making a total of 60 members to date.

Biff Collie was Master of Ceremonies for the sixth consecutive year and NSA president Mary Reeves Davis, in the president's address, told the gathering of the tremendous strides the organization has taken throughout its history with prospective goals which include the building of a museum and headquarters.

President Mary Reeves Davis presented two President's Awards; one to Johnny Denny, music executive and son of the late Jim Denny who founded Cedarwood Publishing Company and Ron Peterson writer. Peterson along with many other well-known hit tunes is also co-writer of the CMA Song Of The Year award "When The Next Teardrop Falls."

These awards are made to individuals in or out of the music industry, who, at the discretion of the president, have been most beneficial to the songwriters during the past year.

Waylon Jennings was guest speaker and made perhaps the shortest speech in history. It was direct, hard hitting and good advice to any man on the street in any profession. "Songwriters should get more involved with their business," he said. "More involved with their publishers and with the recording sessions. Today country songs are getting locked in. They are following the same pattern. If you are a songwriter, you ought to be yourself. Don't be afraid to write what you want."

"Someone or some organization needs to establish a place for the young writer. Nashville is an awfully rough town. There should be a place where a young songwriter can go — someplace he could feel at home when he gets here.

"Every songwriter needs to remember how important he is to this industry. It's pretty easy to find a good singer to do the song, but it's pretty damned hard to find good songs today."

The invocation was composed and sung by Jessi Colter.

In other years, winners have received scrolls but this year saw the unveiling of "The Manny" — a beautifully carved hand, holding a quilled pen — without the writer there would be no song.

Maggie Cavender was given special recognition for her fine work throughout the year serving as executive director for the organization.

Music, Sonny James, Marie Osmond. WORKIN' AT THE CARWASH BLUES, Jim Croce, American Broadcasting/Blendingwell Music, Jim Shaw, Tony Booth; YOU CAN SURE SEE IT FROM HERE, Rocky Topp, Golden Book Music, Buck Owens, Susan Raye; YOU KNOW JUST WHAT I'D DO, Jerry Foster/Bill Rice, Jack & Bill Music, Jim Viennieu, Lois Johnson.

YOU NEVER EVEN CALLED ME BY MY NAME, Steve Goodman, Kama-Rippa Music/Turnpike Tom, Ron Bledsoe, David Allen Coe; YOU'RE MY RAINY DAY WOMAN, Jerry Foster/Bill Rice, Jack & Bill Music, Don Gant, Eddy Raven.

THE 1975 ASCAP COUNTRY MUSIC AWARDS

AIN'T IT ALL WORTH LIVING FOR

Writer: Sammi King
Publisher: Milene Music, Inc.
Producer: Don Powell
Artist: Mack White, Playboy

AIN'T THE SOMETHING ELSE

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Company
Producer: Don Gant
Artist: Eddy Raven, ABC

BABY

Writer: Ray Griff
Publisher: Blue Echo Music
Producer: Steve Stone
Artists: Tennessee Ernie Ford/
Andra Willis, Capitol

BACK HOME AGAIN

Writer: John Denver
Publisher: Cherry Lane
Music Company
Producer: Milton Okun
Artist: John Denver, RCA

BARROOM PAL, GOODTIME GALS

Writers: Bucky Jones/
Royce Porter
Publishers: Ma-Ree Music,
Inc./Porter-Jones Music, Inc.
Producer: Bob Ferguson
Artist: Jim Eddy Brown, RCA

BLUE EYES CRYING IN THE RAIN

Writer: Fred Rose
Publisher: Miller Music, Inc.
Producer: Willie Nelson
Artist: Willie Nelson,
Columbia

BOILIN' CABBAGE

Writers: Gil Michael/
Larry Rogers/Billie Tucker
Publishers: Bill Black Music,
Inc./Fi Music, Inc.
Producers: Larry Rogers/
Bob Tucker
Artist: Bill Black Combo, Hi

BURNING

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music
Company
Producer: Don Gant
Artist: Ferlin Husky, ABC

DAYDREAMS ABOUT NIGHT THINGS

Writer: John Schweers
Publisher: Chess Music, Inc.
Producers: Tom Collins/
Jack D. Johnson for Gemini
Productions
Artist: Ronnie Milsap, RCA

DIXIE LILY*

Writers: Elton John/
Bernie Taupin
Publishers: Big Pig Music,
Ltd./Leeds Music Corp.
Producer: Audie Ashworth
Artist: Roy Drusky, Capitol

EVERYTIME YOU TOUCH ME (I GET HIGH)

Writer: Charlie Rich
Publisher: Double R
Music Corporation
Producer: Billy Sherrill
Artist: Charlie Rich, Epic

FARTHEST THING FROM MY MIND

Writer: Jim Weatherly
Publisher: Keca Music, Inc.
Producers: Larry Gordon/
Larry Muhoberac
Artist: Ray Price, ABC

FORBIDDEN ANGEL

Writer: John Riggs
Publisher: Prater Music, Inc.
Producer: Jim Prater
Artist: Mel Street, GRT

FREDA COMES, FREDA GOES*

Writers: Roger Cook/
Roger Greenaway/Albert
Hammond/Mike Hazlewood
Publisher: Cookaway
Music, Inc.
Producer: Dick Heard
Artist: Bobby G. Rice, GRT

FROM BARROOMS TO BEDROOMS

Writer: David Wills
Publisher: Double R Music
Corporation
Producers: Charlie Rich/
Sy Rosenberg
Artist: David Wills, Epic

GOOD NEWS, BAD NEWS

Writer: Parke Richards
Publisher: Senor Music
Corporation
Producer: Don Gant
Artist: Eddy Raven, ABC

GOOD OLD FASHIONED COUNTRY LOVE

Writer: Jim Mundy
Publisher: Milene Music, Inc.
Producer: Wesley Rose
Artists: Don Gibson/
Sue Thompson, Hickory

HE LOVES ME ALL TO PIECES

Writers: Charlie Fields/
Donald L. Riis
Publishers: Music Craftshop/
Sandburn Music
Producers: Charlie Fields/
Johnny Howard
Artist: Ruby Falls, Fifty States

HE'S EVERYWHERE

Writers: Gene Dobbins/
Jean Whitehead
Publisher: Two Rivers
Music, Inc.

HE'S MY ROCK

Writer: Sharon K. Dobbins
Publishers: Famous Music
Corp./Tronside Music
Producer: Owen Bradley
Artist: Brenda Lee, MCA

HOME

Writer: Bobby Harden
Publisher: King Coal
Music, Inc.
Producer: Owen Bradley
Artist: Loretta Lynn, MCA

HOPE YOU'RE FEELIN' ME (LIKE I'M FEELIN' YOU)

Writer: Bobby David
Publisher: Hav-A-Tune, Inc.
Producer: Jerry Bradley
Artist: Charley Pride, RCA

HURT

Writers: Jimmie Crane/
Al Jacobs
Publisher: Miller Music, Inc.
Producer: Audie Ashworth
Artist: Connie Cato, Capitol

I LOVE THE BLUES AND THE BOOGIE WOOGIE

Writer: Darrell Statler
Publisher: Chappell &
Co., Inc.
Producer: Ron Chancey
Artist: Billy "Crash"
Craddock, ABC

IF THAT'S WHAT IT TAKES

Writer: Ray Griff
Publisher: Blue Echo Music
Producers: Ray Griff/
Lee Hazen
Artist: Ray Griff, ABC/Dot

(IF YOU WANNA HOLD ON) HOLD ON TO YOUR MAN

Writer: Tom Ewen
Publisher: Easy Listening
Music Corp.
Producer: Norro Wilson
Artist: Diana Trask, ABC/Dot

I'LL STILL LOVE YOU

Writer: Jim Weatherly
Publisher: Keca Music, Inc.
Producer: Jimmy Bowen
Artist: Jim Weatherly, Buddah

IN MY LITTLE CORNER OF THE WORLD

Writers: Bob Hilliard/
Lee Pockriss
Publisher: Shapiro Bernstein
& Co., Inc.
Producer: Sonny James
Artist: Marie Osmond, MGM

IT MUST HAVE BEEN

THE RAIN

Writer: Jim Weatherly
Publisher: Keca Music, Inc.
Producer: Jimmie Bowen
Artist: Jim Weatherly, Buddah

IT'S A SIN WHEN YOU LOVE SOMEBODY

Writer: Jimmie Webb
Publisher: Canopy
Music, Inc.
Producer: Jimmy Bowen
Artist: Glen Campbell,
Capitol

IT'S ALL IN THE GAME

Writers: Charles G. Dawes/
Carl Sigman
Publisher: Warner
Brothers Music
Producer: Larry Rogers
Artist: Jerry Jaye, Columbia

IT'S MIDNIGHT

Writer: Billy Edd Wheeler
Publisher: Imagination, Inc.
Producer: Felton Jarvis
Artist: Elvis Presley, RCA

I WANT TO HOLD YOU IN MY DREAMS TONIGHT

Writer: Bob Dean
Publisher: Owlolofus
Music, Inc.
Producer: Bob Dean
Artist: Stella Parton, Soul,
Country And Blues

JANUARY JONES

Writer: Rory Bourke
Publisher: Chappell &
Co., Inc.
Producer: Ron Chancey
Artist: Johnny Carver, ABC

LEAVE IT UP TO ME

Writer: Earl Conley
Publisher: Blue Moon Music
Producer: Nelson Larkin
Artist: Billy Larkin, Bryan

LET ME TAKE CARE OF YOU

Writers: Arthur Kent/
Frank H. Stanton
Publisher: Golden Horn
Music, Inc.
Producer: Earl Richards
Artist: Bobby Lewis, Ace
of Hearts

LIKE A FIRST TIME THING

Writer: Jim Weatherly
Publisher: Keca Music, Inc.
Producer: Don Law
Artist: Ray Price, Columbia

LIKE OLD TIMES AGAIN

Writer: Jim Weatherly
Publisher: Keca Music, Inc.
Producers: Larry Gordon/
Larry Muhoberac
Artist: Ray Price, Myrrh

LOVE IS HERE

Writers: Bucky Jones/
Royce Porter
Producer: Bud Logan
Artist: Wilma Burgess,
Shannon

MAKE IT FEEL LIKE LOVE AGAIN

Writers: Earn Conley/
Dick Heard
Publishers: Andromeda
Music Corp./Blue Moon
Music
Producer: Dick Heard
Artist: Bobby G. Rice, GRT

MAMA DON'T 'LOW

Writer: Charles "Cow Cow"
Davenport
Publisher: Chappell &
Co., Inc.

MISSISSIPPI YOU'RE ON MY MIND

Writer: Jesse Winchester
Publisher: Fourth Floor
Music, Inc.
Producer: Earl Ball
Artist: Stony Edwards,
Capitol

MISTY

Writers: Johnny Burke/
Eroll Garner
Publishers: Octave Music
Pub. Corp./Vernon Music
Corp.

Producer: Ray Stevens
Artist: Ray Stevens, Barnaby

MY BOY**

Writers: Jean-Pierre
Bourtoyre/Phil Coulter
Claude Francois/Bill Martin
Publisher: Colgems Music
Corporation
Producer: Felton Jarvis
Artist: Elvis Presley, RCA

OUT OF HAND

Writer: Tom Jans
Publisher: Almo Music
Corporation
Producer: Roy Dea
Artist: Gary Stewart, RCA

PLEASE MR. PLEASE*

Writers: John Rostill/
Bruce Welch
Publisher: Blue Gum
Music, Inc.
Producer: John Farrar
Artist: Olivia Newton-John,
MCA

RED ROSES FOR A BLUE LADY

Writers: R.C. Bennett/
Sid Tepper
Publisher: Mills Music, Inc.
Producer: Dick Glasser
Artist: Eddy Arnold, MGM

RHINESTONE COWBOY

Writer: Larry Weiss
Publishers: House of Weiss
Music Company/Twentieth
Century Music Corp.
Producers: Dennis Lambert/
Brian Porter
Artist: Glen Campbell,
Capitol

RICHARD AND THE CADILLAC KINGS

Writers: Tom Simpson/
Stephen K. Smith
Publishers: Backyard Music/
Sing Me Music, Inc.
Producer: Ken Mansfield
Artist: Doyle Holly, Barnaby

ROCK ON BABY

Writers: Gene Dobbins/
Johnny Wilson
Publisher: Chappell &
Co., Inc.
Producer: Owen Bradley
Artist: Brenda Lee, MCA

ROLLIN' IN YOUR SWEET SUNSHINE

Writers: Jay M. Harris/
Robert E. Morrison
Publisher: Music City
Music, Inc.
Producer: Billy Davis
for Perfect Harmony
Productions, Inc.
Artist: Dottie West, RCA

ROSES AND LOVE SONGS

Writer: Jim Weatherly
Publisher: Keca Music, Inc.
Producers: Larry Gordon/
Larry Muhoberac
Artist: Ray Price, Myrrh

SHE'S ALREADY GONE

Writer: Jim Mundy
Publisher: Chappell &
Co., Inc.
Producer: Don Gant
Artist: Jim Mundy, ABC

SMOKEY MOUNTAIN MEMORIES

Writer: Earl Conley
Publisher: Blue Moon Music
Producer: Dick Heard
Artist: Mel Street, GRT

SPRING

Writer: John Tipton
Publishers: Galleon Music,
Inc./Motola Productions, Inc.
Producer: Billy Sherrill
Artist: Tanya Tucker,
Columbia

STEALIN'

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music
Company
Producer: Jerry Kennedy
Artist: Jacky Ward, Mercury

STOP AND SMELL THE ROSES

Writer: Doc Severinsen
Publisher: Colgems Music
Corporation
Producer: Gary Klein
Artist: Mac Davis, Columbia

SWEET COUNTRY MUSIC

Writers: Charlie Fields/
Donald L. Riis
Publishers: Music Craftshop/
Sandburn Music
Producers: Charlie Fields/
Johnny Howard
Artist: Ruby Falls, Fifty States

SWEET SURRENDER

Writer: John Denver
Publishers: Cherry Lane
Music Company/Walt Disney
Music Company
Producer: Milton Okun
Artist: John Denver, RCA

THANK GOD I'M A COUNTRY BOY

Writer: John Sommers
Publisher: Cherry Lane Music
Company
Producer: Milton Okun
Artist: John Denver, RCA

THAT'S HOW MY BABY BUILDS A FIRE

Writer: Jim Foster
Publisher: Adventure
Music, Inc.
Producer: Roy Dea
Artist: Johnny Russell, RCA

THAT'S THE WAY LOVE SHOULD BE

Writers: Milton Blackford/
Joe Dougherty/David Gillon
Publisher: Famous
Music Corp.
Producer: Jim Foglesong
Artist: Brian Collins, ABC/Dot

THE BARMAID

Writer: Tony Joe White
Publisher: Tennessee
Swamp Fox Music Co.
Producers: Charlie Rich/
Sy Rosenberg
Artist: David Wills, Epic

THE DEVIL IN MRS. JONES

Writers: Earl Conley/
Mary Larkin
Publisher: Blue Moon Music
Producer: Nelson Larkin
Artist: Billy Larkin, Bryan

THE MOST WANTED WOMAN IN TOWN

Writers: Bucky Jones/
Royce Porter/Dan Wilson
Publishers: Ma-Ree Music,
Inc./Porter-Jones Music, Inc.
Producers: Mary Reeves
Davis/Bud Logan
Artist: Roy Head, Shannon

THIRD RATE ROMANCE

Writer: Russell Smith
Publisher: Fourth Floor
Music, Inc.
Producer: Barry "Byrd"
Burton
Artists: The Amazing Rhythm
Aces, ABC

UNCHAINED MELODY

Writers: Alex North/Hy Zaret
Publisher: Frank Music
Corporation
Producer: Norro Wilson
Artist: Joe Stampley, ABC/Dot

WHOLE LOTTA DIFFERENCE IN LOVE

Writers: Bucky Jones/
Royce Porter
Publishers: Ma-Ree Music,
Inc./Porter-Jones Music, Inc.
Producer: Bud Logan
Artist: George Kent, Shannon

WHO'S SORRY NOW

Writers: Bert Kalmar/
Harry Ruby/Ted Snyder
Publisher: Mills Music, Inc.
Producer: Sonny James
Artist: Marie Osmond, MGM

WORKIN' AT THE CARWASH BLUES

Writer: Jim Croce
Publishers: American
Broadcasting Co., Inc./
Blendingwell Music, Inc.
Producer: Jim Shaw
Artist: Tony Booth, Capitol

YOU CAN SURE SEE IT FROM HERE

Writer: Rocky Topp
Publisher: Gold Book
Music, Inc.
Producer: Buck Owens
Artist: Susan Raye, Capitol

YOU KNOW JUST WHAT I'D DO

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill
Music Company
Producer: Jim Vienneau
Artist: Lois Johnson,
Twentieth Century

YOU NEVER EVEN CALLED ME BY MY NAME

Writer: Steve Goodman
Publishers: Kama-Rippa
Music, Inc./Turnpike Tom
Producer: Ron Bledsoe
Artist: David Allen Coe,
Columbia

YOU'RE MY RAINY DAY WOMAN

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill
Music Company
Producer: Don Gant
Artist: Eddy Raven, ABC/Dot

* PRS—ASCAP licensed in U.S.A.

** SACEM—ASCAP licensed in U.S.A.

DIANA TRASK (ABC/Dot DOA 17587)

Cry (3:15) (Shapiro Bernstein & Co., Inc. — ASCAP) (C. Kohlman)

Diana Trask, an artist that consistently charts in all facets of sound, has come up with a slow moving, easy, smooth rhythmic sound on this old familiar standard penned by C. Kohlman. Produced by Danny Davis, it should see some good MOR play. Flip: No info. available.

TENNESSEE ERNIE FORD (Capitol P-4160)

The Devil Ain't A Lonely Woman's Friend (2:43) (Acuff-Rose — BMI) (D. Frazier/S. Shafer)

Tennessee Ernie vocalizes a powerful lyric about sin. Penned by Dallas Frazier and "Whitey" Shafer and produced by Steve Stone, it sounds like top chart and box action for the "Pea Picker." Flip: No info. available.

CHARLIE McCOY (Monument ZS8 8672)

(I Heard That) Lonesome Whistle (3:11) (Peer International — BMI) (Hank Williams/Jimmy Davis)

Already getting heavy national chart action, Charlie finds the "spot" that exists in everyone that speaks of lonesomeness and remembering. It moves slow and Charlie recites in spots with a little background vocalizing complete with the last train whistle. Flip: No info. available.

JODY MILLER (Epic 8-50158)

Will You Love Me Tomorrow? (2:38) (Screen Gems Columbia Music — BMI) (G. Goffin/C. King)

This Billy Sherrill produced tune is fast-moving and Jody sings a story that is familiar to most women. The title will tell what the question is. Sounds like good charting — it is already getting good airplay. Flip: No info. available.

RONNIE DOVE (Melodyland ME 6021F A)

Drina (Take Your Lady Off For Me) (2:40) (Unart — BMI) (R. Mainegra)

Ronnie Dove has captured a good sophisticated country sound on this single that is already being heard in many markets. It's powerful with lyric and with excellent production by Mike Curb. Flip: No info. available.

JIM REEVES (RCA PB 10418)

You'll Never Know (2:51) (Bregman, Vocco & Conn Inc. — ASCAP) (Mack Gordon/Harry Warren)

Produced by Chet Atkins and pulled from the LP "Songs Of Love," this is the perfect vehicle to showcase the timeless quality of the voice of Jim Reeves. Smooth and slow moving this will be a good chart record, plus a collector's item for his fans. Flip: No info. available.

VAN TREVOR (Country International 112)

Sticky Situation (Pocono Malcolm Ford — BMI) (Van Trevor/Hank Hunter)

Bouncy, fast-moving, with a lot of interesting instrumental licks that seem to dance together, Van Trevor has delivered a "young" sound to this lyric about what could be called a "domino syndrome." Flip: No info. available.

MICHAEL BALDWIN (Epic 850157)

Closer Than I've Ever Been Before (2:17) (Shelmer Poe/Unichappell — BMI) (B. Duncan/P. Jordan)

With a heavy drum, piano and steel drive, this one can't be bagged — it's sorta "Bopabilly." Produced by Sy Rosenberg and Charlie Rich, it sounds like a good sleeper that could move right out. Flip: No info. available.

KENNY STARR (MCA 40474)

The Blind Man In The Bleachers (3:22) (Tree — BMI) (Sterling Whipple)

With Snuffy Miller producing, Kenny Starr comes into the sound with a recitation which moves on into a moving vocal. The story is moving — sorta ballad type. Sounds like good charting for Kenny on this one. Flip: No info. available.

WILBURN BROTHERS (MCA 40473)

Country Honey (2:35) (Acuff-Rose/Unichappell — BMI) (Dallas Frazier/A.L. "Doodle" Owens)

Dallas Frazier and "Doodle" Owens penned this solid country tune and the Wilburn Brothers have teamed for good harmonizing on this swinging sound that sounds like chart "swinging." Flip: No info. available.

SONNY CURTIS (Capitol P 4158)

Lovesick Blues (2:00) (Mills — ASCAP) (I. Mills/C. Friend)

Sonny Curtis gives this old standard tune a special swinging sound that can't miss top play on charts and boxes. Produced by Bob Montgomery it has a lot of good harmonica licks. Flip: No info. available.

DELBERT McCLINTON (ABC 12132)

Object Of My Affection (2:52) (ABC/Dunhill — BMI) (Delbert McClinton)

Progressive country with definite cross-over possibilities, Delbert sings his self-penned songs with the writer's feeling. This single was pulled from the currently released LP "Victim Of Life's Circumstances." Flip: No info. available.

MAC CURTIS (Ranwood R1041)

Nine Times Out Of Ten (2:22) (Bibo — ASCAP/Vogue — BMI) (Mac Curtis/Tony Azevedo)

Rich with a steel guitar, with a solid country sound, Mac Curtis has directed this directly box-wise. A good bet for good charting. Flip: No info. available.

RANDY CORNOR (ABC/Dot DOA 17592)

Sometimes I Talk In My Sleep (2:57) (Milene — ASCAP) (E. Raven)

Randy Cornor vocalizes about confessing sins while asleep because of his guilty conscience. This has a good country sound that will take him, while awake, up the charts and into the boxes. Flip: No info. available.

DONNY KING (Warner Brothers WBS 8145)

I'm A Fool To Care (2:35) (Peer International — BMI) (Ted Daffan)

Ted Daffan wrote this old standard — Huey Meaux produced — and Donny King gives it a good country vocal. There is a little flavor of the Freddy Fender sound. How can it miss the big time? Flip: No info. available.

DOC WATSON (United Artists UA XW713Y)

Make Me A Pallet (2:58) (Peer International — BMI) (J. Parish)

This one is old time country, strong with bluegrass flavor. There is some good guitar running throughout. A sleeper that could become a monster. Flip: No info. available.

ROGER BOWLING (United Artists UA XW 715Y)

Jukebox Girl (2:24) (Brougham Hall/Proud Bird — BMI) (R. Bowling/G. Richey/R. Warren)

This is a direct production for box plays. Roger Bowling adds strong vocal to a Larry Butler production. It swings right along with a true country best. Flip: No info. available.

RANDY KNIGHT (Big Foot BF 711B)

The Fool (2:75) (Malapi — BMI/Desert Palms — BMI) (N. Ford)

Predominately harmonica, dobro and steel guitar, along with some hot piano licks, salute a sophisticated country rendition of this old goldie. With Paul Richmond producing, sounds like Randy has a good shot at the charts. Flip: No info. available.

BMI Awards fr 34

"Honeymoon Feelin'," Ronald Hellard, Gary S. Paxton (Acoustic); "How Lucky Can One Man Be," Joe Stampley (Su-Ma).

"I Believe The South Is Gonna Rise Again," Bobby Braddock (Tree); "I Can Help," Billy Swan (Combine); "I Can't Help It (If I'm Still In Love With You)," Hank Williams (Fred Rose); "I Honestly Love You," Jeff Barry, Peter Allen (Broadside/Irving/Woolnough); "I Love My Friend," Billy Sherrill, Norro Wilson (Algee); "I Love You I Love You," Sammy Lyons, Daniel T. Walls, Norro Wilson (Algee); "I See The Want To In Your Eyes," Wayne Carson (Rose Bridge); "I Will Always Love You," Dolly Parton (Owepar); "I'd Be A Legend In My Time," Don Gibson (Acuff-Rose); "If You Love Me (Let Me Know)," John Rostill (PRS) (Al Gallico); "If You Talk In Your Sleep," Johnny Christopher, Bobby (Red) West (Easy Nine/Elvis); "I'll Try A Little Bit Harder," Donna Fargo (Prima Donna); "I'm A Ramblin' Man," Ray Pennington (Tree); "I'm Leaving It All Up To You," Don Harris, Dewey Terry (Venice); "I'm Still Loving You," George Richey, Glenn Sutton (Flagship/Al Gallico); "Is It Wrong For Loving You," Warner McPherson (Unichappell); "It's Midnight," Jerry Chesnut (Geronimo).

"Kentucky Gambler," Dolly Parton (Owepar); "The Lady Came From Baltimore," Tim Hardin (Hudson Bay); "Let Me Be There," John Rostill (PRS) (Al Gallico); "Linda On My Mind," Conway Twitty (Twitty Bird); "Love Is Like A Butterfly," Dolly Parton (Owepar); "Man That Turned My Mama On," Ed Bruce (Tree); "Marie Laveau," Shel Silverstein, Baxter Taylor III (Evil Eye); "Memory Maker," Mel Tillis, Kent Westberry (Cedarwood); "Midnight Me And The Blues," Jerry House (Sawgrass); "Mississippi Cotton Picking Delta Town," Harold Dorman, Wiley Gann (Hall-Clement); "The Most Beautiful Girl," Billy Sherrill, Norro Wilson, Rory Bourke (Al Gallico/Algee); "My Elusive Dreams," Curly Putnam, Billy Sherrill (Tree); "My Wife's House," Bob Jennings (Four Star); "A Natural Woman," Gerry Goffin, Carole King, Jerry Wexler (Screen Gems-Columbia); "No Charge," Harlan Howard (Wilderness).

"The Old Man From The Mountain," Merle Haggard (Shade Tree); "The Older The Violin The Sweeter The Music," Curly Putnam (Tree); "On The Cover Of The Music City News," Buck Owens, Shel Silverstein, James B. Shaw (Blue Book/Evil Eye); "One Day At A Time," Kris Kristofferson, Marijohn Wilkin (Buckhorn); "Out Of Hand," Jeff Barry (Broadside); "Please Don't Stop Loving Me," Dolly Parton, Porter Wagoner (Owepar); "Please Don't Tell

Me How The Story Ends," Kris Kristofferson (Combine); "The Promised Land," Chuck Berry (Arc); "Pure Love," Eddie Rabbitt (Briarpatch/Pi-Gem); "(I Never Promised You A) Rose Garden," Joe South (Lowery); "Rub It In," Layng Martine Jr. (Ahab); "Ruby Baby," Jerry Leiber, Mike Stoller (Unichappell); "She Called Me Baby," Harlan Howard (Central Songs); "Six Days On The Road," Earl Green, Carl Montgomery (Newkeys/Tune); "Some Kind Of A Woman," Tommy Cash, Jimmy Peppers (Coal Miners); "Something," George Harrison (PRS); "Son Of A Rotten Gambler," Chip Taylor (Blackwood/Back Road); "Stomp Them Grapes," Ronald E. McCown (Sawgrass); "Stop And Smell The Roses," Mac Davis (Screen Gems-Columbia); "Stop The World," Carl Belew, W.S. Stevenson (Four Star); "The Streak," Ray Stevens (Ahab).

"Talkin' To The Wall," Warner McPherson (Folio); "Tell Me A Lie," Mickey Buckins (Fame); "That Song Is Driving Me Crazy," Tom T. Hall (Hallnote); "There's A Honky Tonk Angel," Troy Seals, Deniz Rice (Danor); "They Don't Make 'Em Like My Daddy," Jerry Chesnut (Passkey); "Things Aren't Funny Anymore," Merle Haggard (Shade Tree); "This Time," Waylon Jennings (Baron); "Tie A Yellow Ribbon Round The Ole Oak Tree," Irwin Levine, L. Russell Brown (Levine & Brown); "Trouble In Paradise," Kenny O'Dell (House of Gold); "U.S. Of A," Donna Fargo (Prima Donna); "A Very Special Love Song," Billy Sherrill, Norro Wilson (Algee); "We Could," Felice Bryant (House of Bryant); "We Should Be Together," Allen Reynolds (Jack); "We're Not The Jet Set," Bobby Braddock (Tree); "We're Over," Barry Mann, Cynthia Weil (Screen Gems-Columbia); "What A Man My Man Is," Glenn Sutton (Rodeo Cowboy); "When The Morning Comes," Hoyt Axton (Lady Jane); "Wildwood Weed," Don Bowman (Ensign/Parody); "Woman To Woman," Billy Sherrill (Algee); "Would You Lay With Me (In A Field Of Stone)," David Allan Coe (Window/Captive).

2 Yr. Wait For 'Banjos'

NEW YORK — Following resolution of legal actions, a 1973 BMI country music award was made to Arthur Smith and Combine Music for the song "Duelling Banjos," featured in the motion picture "Deliverance." The award was presented in Nashville, Oct. 14.

Olivia Own T.V. Show

NEW YORK — Olivia Newton-John has been signed to appear in her own one-hour musical variety special on the ABC television network. Lee Kramer will be the executive producer of the show.

As You Can See, It's Been A Great Year!



DOLLY
PARTON
FEMALE
VOCALIST
OF THE YEAR

WAYLON
JENNINGS
MALE
VOCALIST
OF THE YEAR



RONNIE
MILSAP
ALBUM OF THE
YEAR "A Legend In
My Time"

Thank you for
the many awards.

Denver Gets Top Honors At Country Awards Show

NASHVILLE — John Denver, Freddy Fender, Ronnie Milsap, Dolly Parton, Waylon Jennings, The Statler Brothers, Conway Twitty, Loretta Lynn and Johnny Gimble took honors at the Ninth Annual Country Awards Show televised live over CBS-TV from Nashville's Grand Ole Opry House Monday night, October 13.

RCA Recording artist John Denver took top honors as "Entertainer Of The Year" for 1975. The award is for the "act displaying the greatest competence in all aspects of the entertainment field in person, performance, staging, public acceptance, attitude, leadership and overall contribution to the country music image."

Denver took awards which included the "Entertainer" award and "Song Of The Year Award" with "Back Home Again" (with a plaque to his producer Milton Okun).

Single Record Of The Year (with a plaque to producer Huey Meaux) went to ABC's DOT artist Freddy Fender, while Ronnie Milsap took top honors for Album Of The Year with "A Legend In My Time" (with a plaque to producer Tom Collins).

RCA also saw artist Dolly Parton named "Female Vocalist" while Waylon Jennings was named "Male Vocalist."

Four the fourth consecutive year Mercury Records' Statler Brothers were voted "Vocal Group Of The Year." Also, for the third consecutive year MCA's popular duet team of Loretta Lynn and Conway Twitty took the award for "Vocal Duo Of The Year."

Instrumental Group or Band Award went to the new duo of Roy Clark and Buck Trent who record for ABC's DOT Records, with well known and fantastic fiddle player Johnny Gimble coming in as Instrumentalist Of The Year.

Presenters and entertainers who appeared on the show were Charley Pride and Glen Campbell, who co-hosted the affair, Bill Anderson, Lynn Anderson, Chet Atkins, Crash Craddock, Mac Davis, Donna Fargo, Freddy Fender, 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, Charlie Rich, Johnny Rodriguez, Gary Stewart, Mel Tillis, Tanya Tucker, Conway Twitty, Joni Twitty, Porter Wagoner, Mac Wiseman and Tammy Wynette.

Country Radio Seminar Scholarship Finalized

NASHVILLE — The Country Radio Seminar executive committee has announced the finalization of formation of the Country Radio Seminar scholarship fund.

The scholarship fund, which has been in the planning stages for over a year, begins a 2-year, \$2,000 pilot program with Middle Tennessee State University commencing this fall, and will be awarded to deserving students pursuing a career or majoring in the field of broadcasting.

The seminar executive committee is now looking toward the near future when similar scholarships hopefully will be available at key colleges and universities in several regions of the country simultaneously.

Commenting on the scholarship program, executive committee member Jerry Seabolt said, "The seminar itself was conceived and implemented to aid radio — specifically country radio — and, while the seminar is geared to help those currently in the broadcasting business by virtue of discussions and exchanges of ideas, the scholarship program is one way of propagating good radio and prolonging the benefits of the seminar into the future."

Country Stars Set For Opry Salute

HOLLYWOOD — Roy Clark is one of five special guests on the "Grand Ole Opry at 50 — A Nashville Celebration," a 90 minute special set to air November 11 on ABC.

Other guest stars are Minnie Pearl, Charley Pride, Johnny Cash and Chet Atkins. Hal Holbrook will host.



GETTING TOGETHER — Steve Meisburg and John Walters stopped by the Cash Box office in Nashville to visit with Juanita Jones and to leave her a copy of their new album "See The Morning Breaking." The country-pop duo from Tallahassee, Florida, are on a promotional and concert tour through the southeast. They record exclusively on Parchment Records. Left to right are Steve Meisburg, Juanita Jones and John Walters.

Country Singles — Active Extras

Amazing Grace

Amazing Rhythm Aces (ABC)

Country Boy

Glen Campbell (Capitol)

Georgia Rain

Jerry Wallace (MGM)

Good Timin' Man

Gary Stewart (RCA)

I Just Can't Believe

Pure Prairie League (RCA)

I Just Don't Give A Damn

George Jones (Epic)

Jody, It's Still You

Calico (United Artists)

Love Was

Linda Hargrove (Capitol)

Me And Old CB

Dave Dudley (United Artists)

My Babe

Earl Richards (Ace Of Hearts)

Prayin' For My Mind

Jerry Naylor (Melodyland)

Proud To Be A Housewife

Peggy Sue (4 Star)

Remember Those Sweet

Yesterdays

Country Cavaleers (Country Shop)

Roly Poly

Carl Smith (Hickory)

Someone Loves You Honey

Marie Owens (4 Star)

Something She's Got

Buddy Alan (Capitol)

Start All Over Again

Johnny Carver (ABC/Dot)

Sunday Sunrise

Anne Murray (Capitol)

Tears On My Pillow

Joyce Webb (Lee Roy)

The Man On Page 602

Zoot Fenster (Antique)

Then I'll Be Over You

Rex Allen, Jr. (Warner)

When I Stop Dreaming

Debbie Hawkins (Warner Brothers)

Who's Gonna Love Me Now

Connie Eaton (ABC/Dot)

You'll Never Know

Jim Reeves (RCA)

top country LP's

1	THE BEST OF THE STATLER BROTHERS (Mercury SRM 1-1037)	2	25	RECONSIDER ME Narvel Felts (ABC/Dot DOSD 2025)	22
2	WINDSONG John Denver (RCA APL 1-1183)	10	26	MISTY Ray Stevens (Barnaby BR 6012)	24
3	ONCE UPON A RHYNE David Allan Coe (Col. KC 33508)	4	27	RIDIN' HIGH Jerry Jeff Walker (MCA 2156)	29
4	THE BEST OF DOLLY PARTON Dolly Parton (RCA APL 1-1062)	5	28	GREATEST HITS VOL. II Tom T. Hall (Mercury SRN 1044)	31
5	HOME Loretta Lynn (MCA 2146)	7	29	I'M JESSI COLTER (Capitol ST 11363)	27
6	CHARLEY Charley Pride (RCA APL 1-1038)	1	30	KEEP MOVIN' ON Merle Haggard (Capitol ST 11365)	30
7	THE HIGH PRIEST OF COUNTRY MUSIC Conway Twitty (MCA 2144)	3	31	OH HOW LOVE CHANGES Don Gibson & Sue Thompson (Hickory H3G 4520)	32
8	RHINESTONE COWBOY Glen Campbell (Capitol SW 11430)	6	32	THIS SIDE OF THE BIG RIVER Chip Taylor (Warner Bros. BS 2882)	34
9	REDHEADED STRANGER Willie Nelson (Columbia PC 33482)	9	33	GREATEST HITS VOL. I Narvel Felts (ABC/Dot DOSD 2036)	36
10	SAY FOREVER YOU'LL BE MINE Porter Wagoner & Dolly Parton (RCA APL 1116)	12	34	DOLLY Dolly Parton (RCA APL 1-1221)	41
11	LOVE IN THE HOT AFTERNOON Gene Watson (Capitol ST 11443)	14	35	BARBARA FAIRCHILD (Columbia KC 33794)	35
12	BURNIN' THING Mac Davis (Columbia PC 33551)	8	36	WHAT CAN YOU DO TO ME NOW Willie Nelson (RCA APL 1-1234)	46
13	GREATEST HITS VOL. 1 Roy Clark (ABC/Dot DOSD 2030)	13	37	RONNIE MILSAP (Warner Bros. BS 2870)	40
14	BEFORE THE NEXT TEARDROP FALLS Freddy Fender (ABC/Dot DOSD 2020)	11	38	I STILL BELIEVE IN FAIRY TALES Tammy Wynette (Epic KE 33582)	38
15	TEXAS GOLD Asleep At The Wheel (Capitol ST 11441)	20	39	MEMORIES OF US George Jones (Epic KE 33457)	39
16	DREAMING MY DREAMS Waylon Jennings (RCA APL 1-1117)	15	40	STACKED DECK Amazing Rhythm Aces (ABC-ABCD 913)	—
17	I'VE NEVER LOVED ANYONE MORE Lynn Anderson (Col. KC 33691)	18	41	I WANT TO HOLD YOU IN MY DREAMS TONIGHT Stella Parton (Soul Country & Blues 6006)	43
18	FEELIN'S Loretta Lynn/Conway Twitty (MCA 2143)	16	42	LOOK AT THEM BEANS Johnny Cash (Columbia KC 33814)	42
19	BANDY THE RODEO CLOWN Moe Bandy (GRC GA 10016)	21	43	CLEARLY LOVE Olivia Newton-John (MCA 2148)	—
20	EVERY TIME YOU TOUCH ME (I GET HIGH) Charley Rich (Epic PE 33455)	19	44	BILLY LARKIN (Bryan BRS 105)	44
21	WHATEVER I SAY MEANS I LOVE YOU Donna Fargo (ABC/Dot DOSD 2029)	23	45	HERE COMES JOHNNY RUSSELL (RCA APL 1-1211)	45
22	JUST GET UP AND CLOSE THE DOOR Johnny Rodriguez (Mercury 10132)	17	46	SEARCHIN' FOR A RAINBOW Marshall Tucker Band (Capricorn CP 0161)	—
23	M-M-MEL Mel Tillis & The Statesiders (MGM 5002)	25	47	THE FIRST TIME Freddie Hart (Capitol ST 11449)	—
24	LOVIN' AND LOSIN' Billy Walker (RCA APL 1-1160)	26	48	EVERYBODY'S COUNTRY David Wills (Epic KE 33548)	48
			49	CALICO (United Artists UA LA454 G)	50
			50	PRISONER IN DISGUISE Linda Ronstadt (Asylum 7E-1045)	—

additions to country playlists

KFDI — WICHITA Easy As Pie — Billy "Crash" Craddock — ABC My Babe — Earl Richards — Ace Of Hearts Secret Love — Freddy Fender — ABC Where Love Begins — Gene Watson — Capitol 16 To 10 — San Antonio Stroll — Tanya Tucker 6 To 2 — Say Forever You'll Be Mine — Wagoner & Parton 7 To 3 — Tower Of Strength — Sue Richards	WJJD — CHICAGO I Still Believe — Tammy Wynette — Epic Easy As Pie — Billy "Crash" Craddock — ABC
KGBS — LOS ANGELES Closer Than I've Ever Been — Michael Baldwin — Epic Silver Wings & Golden Rings — Billie Jo Spears — UA Just In Case — O. B. McClinton — Mercury I Just Don't Give A Damn — George Jones — Epic Me & Ole C.B. — Dave Dudley — UA	WHK — CLEVELAND You'll Never Know — Jim Reed — RCA Will You Love Me Tomorrow — Jody Miller — Epic Country Boy — Glen Campbell — Capitol
KFM — DALLAS Once Before I Die — Tom Jans — Columbia Everything Is Kinda Alright — Charlie Daniels Band — Kama Sutra Life's Railway/My Tears — Aces — ABC Two Shots — John Denver — RCA Pissin' In The Wind — Jerry Jeff Walker — MCA Building Fires — Flying Burrito Bros. — Columbia Lightin' Bar Blues — Commander Cody — WB Stone Walls — Jim Croce — Lifesong	WXCL — PEORIA You'll Never Know — Jim Reeves — RCA Greener Than Grass — Tanya Tucker — Columbia Country Boy — Glen Campbell — Capitol Sometimes I Talk — Randy Cornor — ABC Silver Wings & Golden Rings — Billie Jo Spears — UA It's So Nice To Be With You — Bobby Lewis — Ace Of Hearts Lookin' For Tomorrow — Mel Tillis — MGM
KMAK — FRESNO She Even Woke Me — Ronnie Milsap — WB We Used To — Dolly Parton — RCA Secret Love — Freddy Fender — ABC Everything's The Same — Billy Swan — Monument 11 To 5 — Are You Sure Hank — Waylon Jennings 20 To 14 — I Like Beer — Tom T. Hall Ex. To 16 — Love Is A Rose — Linda Ronstadt	WIRE — INDIANAPOLIS Queen Of The Silver Dollar — Dave & Sugar — RCA Shame On Me — Bob Luman — Epic Pieces Of My Life — Elvis Presley — RCA My Babe — Earl Richards — Ace Of Hearts Lookin' For Tomorrow — Mel Tillis — MGM Cry — Diana Trask — ABC The Blind Man In The Bleachers — Kenny Starr — MCA
KLAK — DENVER She Deserves My Very Best — David Wills — Epic Lyn' Eyes — Eagles — Asylum Flat Natural Born Good Timin' Man — Gary Stewart — RCA Me And Ole C.B. — Dave Dudley — UA Easy As Pie — Billy "Crash" Craddock — ABC Lookin' For Tomorrow — Mel Tillis — MGM 29 To 13 — Love Put A Song — Johnny Rodriguez 30 To 17 — Something Better To Do — Olivia Newton-John 33 To 18 — We Used To — Dolly Parton 38 To 19 — Since I Met You Baby — Freddy Fender	WITL — LANSING Just In Case — Ronnie Milsap — RCA Silver Wings & Golden Rings — Billie Jo Spears — UA Lookin' For Tomorrow — Mel Tillis — MGM Warm Side Of You — Freddie Hart — Capitol The Devil Ain't A Lonely Woman's Friend — E. Ford — Capitol Our Marriage Was A Failure — Johnny Russell — RCA
	KOKE-FM — AUSTIN Building Fires — Flying Burrito Bros. — Columbia Me & Ole C.B. — Dave Dudley — UA Buckeye Jackson — Jerry Max Lane — ABC She Deserves My Very Best — David Wills — Epic
	KLAC — LOS ANGELES Warm Side Of You — Freddie Hart — Capitol Mirror Mirror — Ben Reece — 20th Cent Whatever I Say — Donna Fargo — ABC From Woman To Woman — Tommy Overstreet — ABC 18 To 13 — She Even Woke Me Up — Ronnie Milsap

CASH BOX TOP 100 COUNTRY

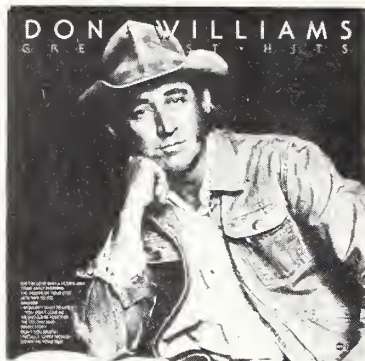
1	SAN ANTONIO STROLL Tanya Tucker (MCA 40444)	10/18	2	DAYDREAMS ABOUT NIGHT THINGS Ronnie Milsap (RCA PB 10335)	10/18	67	HELP ME MAKE IT (TO MY ROCKIN' CHAIR) B. J. Thomas (ABC ABP 12121)	78
2	I'M SORRY John Denver (RCA PB 10353)	4	35	WE USED TO BE Dolly Parton (RCA JH 10396)	54	68	THE BATTLE OF NEW ORLEANS Buck Owens (Capitol P4138)	69
3	ARE YOU SURE HANK DONE IT THIS WAY/BOB WILLS IS STILL THE KING Waylon Jennings (RCA JB 10379)	11	36	LOVE PUT A SONG IN MY HEART Johnny Rodriguez (Mercury 73715)	52	69	THE SONG WE FELL IN LOVE TO Connie Smith (Columbia 3-10210)	70
4	ROCKY Dickey Lee (RCA JH 10361)	6	37	IT'S ALL IN THE MOVIES Merle Haggard (Capitol P4141)	58	70	EASY AS PIE Billy "Crash" Craddock (ABC/Dot DOA 17584)	74
5	WHAT IN THE WORLD'S COME OVER YOU Sonny James (Columbia 3-10184)	5	38	TOWER OF STRENGTH Sue Richards (ABC/Dot DOA 17572)	38	71	YOU GOT A LOCK ON ME Jerry Reed (RCA JH 10389)	79
6	WHAT'S HAPPENED TO BLUE EYES Jessi Colter (Capitol 4087)	7	39	I'M A BELIEVER (IN A WHOLE LOT OF LOVIN') Jean Sheppard (UA XW 701-Y)	40	72	IF YOU EVER CHANGE YOUR MIND Ray Price (Columbia 3-10150)	29
7	I LIKE BEER Tom T. Hall (Mercury 73704)	12	40	HOME Loretta Lynn (MCA 40438)	17	73	I STILL LOVE YOU (YOU STILL LOVE ME) Mac Davis (Columbia 3-10187)	73
8	TURN OUT THE LIGHT (AND LOVE ME TONIGHT) Don Williams (Dot DOA 17568)	1	41	INDIAN LOVE CALL Ray Stevens (Barnaby 616)	45	74	WHERE LOVE BEGINS Gene Watson (Capitol P4143)	83
9	FUNNY HOW TIME SLIPS AWAY Narvel Felts (ABC/Dot DOA 17569)	13	42	ALL AMERICAN MAN Johnny Paycheck (Epic 8-50146)	51	75	FROM WOMAN TO WOMAN Tommy Overstreet (ABC/Dot DOA 17580)	81
10	ANOTHER WOMAN T. G. Sheppard (Melodyland ME 6016F)	14	43	SAY FOREVER YOU'LL BE MINE Porter Wagoner & Dolly Parton (RCA 10328)	8	76	FLAT NATURAL BORN Gary Stewart (RCA JH 10351)	84
11	I HOPE YOU'RE FEELIN' ME (LIKE I'M FEELIN' YOU) Charley Pride (RCA JH 10344)	10	44	YOU'VE LOST THAT LOVIN' FEELIN' Barbara Fairchild (Columbia 3-10195)	46	77	ROLL YOU LIKE A WHEEL Mickey Gilley & Barbi Benton (Playboy 6045)	—
12	DON'T CRY JONI Conway Twitty (MCA 40407)	3	45	FINE TIME TO GET THE BLUES Jim Ed Brown (RCA JH 10370)	49	78	BIG MAPLE MURPHY Sue Thompson (Hickory 354)	39
13	ALL OVER ME Charlie Rich (Epic 8-50142)	26	46	I MAY NEVER BE YOUR LOVER (BUT I'LL ALWAYS BE YOUR FRIEND) Bobby G. Rice (GRT 028)	61	79	COWBOYS AND DADDYS Bobby Bare (RCA JH 10409)	—
14	HEART TO HEART Roy Clark (ABC/Dot DOA 17565)	15	47	SHAME ON ME Bob Luman (Epic 8-50136)	62	80	OUR MARRIAGE WAS A FAILURE Johnny Russell (RCA PB 10403)	89
15	I SHOULD HAVE MARRIED YOU Eddie Rabbit (Elektra E-45269)	19	48	IT DOESN'T MATTER ANYMORE Linda Ronstadt (Capitol 4050)	57	81	WHATEVER I SAY Donna Fargo (ABC/Dot DOA 17579)	85
16	THIS IS MY YEAR FOR MEXICO Crystal Gayle (United Artists XW 680Y)	16	49	I'VE BEEN AROUND ENOUGH TO KNOW Joel Sonnier (Mercury 73702)	65	82	I'D DO IT WITH YOU Pat Boone (Melodyland ME 6018)	87
17	THE LETTER THAT JOHNNY WALKER READ Asleep At The Wheel (Capitol 4115)	20	50	SINCE I MET YOU BABY Freddy Fender (GRT 031)	66	83	HE LOVED YOU RIGHT OUT OF MY MIND Melba Montgomery (Elektra E-45272)	86
18	BLUE EYES CRYING IN THE RAIN Willie Nelson (Columbia 3-10176)	18	51	YOU NEVER EVEN CALLED ME BY MY NAME David Allan Coe (Columbia 3-10159)	48	84	JASON'S FARM Cal Smith (MCA 4047)	—
19	THANKS Bill Anderson (MCA 40443)	21	52	THE FIDDLIN' OF JACQUES PIERRE BORDEAUX Fiddlin' Frenchie Burke & The Outlaws (20th Century 2225)	55	85	I'D RATHER BE PICKED UP HERE Jeris Ross (ABC's DOT 17573)	—
20	EVERYTHING'S THE SAME (AIN'T NOTHING CHANGED) Billy Swan (Monument ZS 8-8661)	22	53	SOMETHING TO HOLD ON TO Henson Cargill (Elektra E45273)	82	86	SUNRISE Roy Drusky (Capitol P-4132)	—
21	IF I'M LOSING YOU Billy Walker (RCA PB 10345)	23	54	SWEET MOLLY Houston & Crawford (Epic 8-50134)	68	87	I GOT STONED AND I MISSED IT Jim Stafford (MGM M14819)	88
22	TODAY I STARTED LOVING YOU AGAIN Sammi Smith (Mega MR 1236)	27	55	STONE CRAZY Freddy Weller (ABC/Dot 17577)	59	88	I'LL GO TO MY GRAVE LOVING YOU Statler Brothers (Mercury 73687)	31
23	LOVE IS A ROSE Linda Ronstadt (Asylum 45271)	28	56	BIG RIVER Chip Taylor (Warner Bros. WBS 8128)	56	89	MIDDLE OF MEMORY Eddie Arnold (MGM M14827)	92
24	JO AND THE COWBOY Johnny Duncan (Columbia 3-10182)	25	57	BRINGING IT BACK Brenda Lee (MCA 40442)	43	90	THE DOOR'S ALWAYS OPEN Lois Johnson (20th Century TC 2242)	91
25	BILLY, GET ME A WOMAN Joe Stampley (Epic 8-50147)	33	58	SOMETHING BETTER TO DO Olivia Newton-John (MCA 40459)	63	91	PIECES OF MY LIFE Elvis Presley (RCA 10401)	—
26	BLACK BEAR ROAD C. W. McCall (MGO 14825)	37	59	WESTERN MAN LaCosta (Capitol P4139)	64	92	SUGAR SUGAR Mike Lunsford (Starday GO 133)	95
27	YOU RING MY BELL Ray Griff (Capitol 4126)	44	60	SECRET LOVE Freddy Fender (ABC/Dot DOA 17584)	67	93	DON'T STOP LOVING ME Don Gibson (Hickory H353)	42
28	SANCTUARY Ronnie Prophet (RCA JH 50027)	34	61	LYIN' EYES Eagles (Asylum 45279)	97	94	WARM SIDE OF YOU Freddie Hart & The Heartbeats (Capitol 4152)	—
29	PAPER LOVIN' Margo Smith (20th Century TC 2222)	30	62	IF I COULD ONLY WIN YOUR LOVE Emmylou Harris (Reprise 1332)	9	95	ONE MONKEY DON'T STOP NO SHOW Little David Wilkins (MCA 40427)	50
30	MIRROR, MIRROR Ben Reece (20th Century 2227)	35	63	IT'S NOT FUNNY ANYMORE Stella Parton (Soul Country & Blues IRDA 088A)	71	96	DANCE HER BY ME Jacky Ward (Mercury 73716)	—
31	INDIAN GIVER Billy Larkin (Bryan 1026)	32	64	JUST IN CASE Ronnie Milsap (RCA PB 10420)	72	97	SHE'LL WEAR IT OUT LEAVING TOWN George Kent (Shannon SH 834)	98
32	SHE EVEN WOKE ME UP TO SAY GOODBYE Ronnie Milsap (Warner Bros. 8127)	41	65	LUST AFFAIR Mel Street (GRT 030)	76	98	STOP IN NEVADA Linda Nail (Paragon P103)	99
33	I STILL BELIEVE IN FAIRY TALES Tammy Wynette (Epic 8-50145)	47	66	MAKIN' LOVE Ronnie Sessions (MCA 40462)	90	99	PHONE CALL FROM THE DEVIL Jim Nesbitt (Scorpion SC 0500)	100
						100	HELP YOURSELF TO ME Roy Head (Shannon SH 833)	36

ALPHABETICAL LISTING FOR COUNTRY 100 CHART — PUBLISHERS

All American Man (Algee Music — BMI)	42	Home (King Colonial Music — ASCAP)	40	Love Is A Rose (Silver Fiddle — BMI)	23	Sunrise (Funny Farm — BMI)	86
All Over Me (Ben Peters & Charsy — BMI)	13	I'd Do It With (House of Gold — BMI)	82	Love Put A Song In My (Pi-Gem — BMI)	36	Sweet Molly (Central Songs — BMI)	54
Another Woman (Dan Penn — BMI/Buzz Carson — ASCAP)	10	I'd Rather Be (Pi-Gem — BMI)	85	Lust Affair (Blue Moon — ASCAP)	65	The Battle Of New Orleans (Warden — BMI)	68
Are You Sure Hank (Baron — BMI)	3	If I Could Only Win (Acuff-Rose — BMI)	62	Lyin' Eyes (Benchmark/Kicking Bear — ASCAP)	61	The Door's Always Open (Jack — BMI)	90
Big Mable Murphy (Acuff-Rose — BMI)	78	If I'm Losing You (Pax-House — BMI)	21	Makin' Love (Tree — BMI)	66	The Fiddlin' Of Jacques (Acuff-Rose/Hill & Range — BMI)	52
Big River (Hi Lo — BMI)	56	If You Ever Change (Keca — ASCAP)	72	Middle of Memory (Rawhide — BMI)	89	The Letter (Asleep At The Wheel — BMI)	17
Billy, Get Me (Al Gallico/Algee — BMI)	25	I Got Stoned And I Missed It (Evil Eye — BMI)	87	Mirror, Mirror (Music Craftshop — ASCAP)	30	The Song We (Acuff-Rose/Milene — ASCAP)	69
Black Bear (Amer. Gramophone — SESAC)	26	I Hope You're Feelin' (Don Williams — BMI/Hav-A-Tune — ASC&P)	11	One Monkey Don't (Forrest Hills — BMI)	95	Thanks (Famous — ASCAP)	19
Blue Eyes Crying (Milene — ASCAP)	18	I Like Beer (Hallnote — BMI)	6	Our Marriage Was (Hall-Clement — BMI)	80	This Is My Year For Mexico (Jack — BMI)	16
Bob Wills Is Still (Baron — BMI)	3	I'll Go To My (American Cowboy — BMI)	88	Paper Lovin' (Jidobi — BMI)	29	Today I Started Loving (Blue Book — BMI)	22
Bringing It Back (Silverline Music — BMI)	59	I'm A Believer (Birchfield — BMI)	39	Phoebe Call From The Devil (Simbull — BMI)	99	Tower Of Strength (Famous — ASCAP)	38
Cowboys And (Wilber/Cooper — ASCAP)	79	I May Never Be (Red Ribbon — BMI)	46	Pieces Of My Life (Danor — BMI)	91	Turn Out The Lights (Hall-Clement — BMI)	8
Dance Her By (LeBill — BMI)	96	I'm Sorry (Cherry Lane — ASCAP)	2	Rocky (Strawberry Hill — ASCAP)	4	Warm Side Of You (Hartline — BMI)	94
Daydreams About (Chess — ASCAP)	34	Indian Giver (Blue Moon — ASCAP)	31	Roll You Like (Acclaim — BMI)	77	Western Man (Al Gallico — BMI)	59
Don't Cry (Twittybird — BMI)	12	Indian Love Call (Warner Bros. — ASCAP)	41	San Antonio Stroll (Unichappell — BMI)	1	We Used To Be (Owepar — BMI)	35
Don't Stop Loving Me (Acuff-Rose — BMI)	93	I Should Have (Briar Patch/Debdave — BMI)	15	Sanctuary (Chappell — ASCAP)	28	Whatever I Say (Prima Donna — BMI)	81
Easy As Pie (Chappell — ASCAP)	70	I Still Believe In Fairy Tales (Tree — BMI)	33	Say Forever You'll (Owepar — BMI)	43	What In The World's (Starfire — ASCAP)	5
Everything's The Same (Combine — BMI)	20	I Still Love (Screen Gems-Col/Songpainter/Sweet Glory — BMI)	73	Secret Love (Warner Bros. — ASCAP)	60	What's Happened To (Baron — BMI)	6
Fine Time (Tree — BMI)	45	It Doesn't Matter (Spanka — BMI)	48	Shame On Me (Regent/Fort Knox — ASCAP)	47	Where Love Begins (Blue Echo — ASCAP)	74
Flat Natural Born (Forrest Hills — BMI)	76	It's All In The Movies (Shade Tree — BMI)	37	She Even Woke Me Up (Acuff-Rose — BMI)	32	You Got A Lock On Me (Vector — BMI)	71
From Woman To Woman (Ricci — ASCAP)	75	It's Not Funny (Owlofus — ASCAP/Myownah — BMI)	63	She'll Wear It Out (Newkeys — BMI)	97	You Never Even (Kama Rippa — ASCAP)	51
Funny How Time (Tree Pub — BMI)	9	I've Been Around (Hall-Clement — BMI)	49	Since I Met You Baby (Unichappell — BMI)	50	You Ring My Bell (Blue Echo — ASCAP)	27
Heart To Heart (Short Rose Music — ASCAP)	14	Jason's Farm (Pick-A-Hit — BMI)	84	Something Better To Do (ATV — BMI)	58	You've Lost (Screen Gems/Col — BMI)	44
He Loved You Right (Brushape — BMI)	83	Just In Case (Pi-Gem — BMI)	64	Something To Hold (Ben Peters — BMI)	53		
Help Me Make It (Baby Chick — BMI)	67			Stone Crazy (Music City — ASCAP)	55		
Help Yourself (MaRee/Porter-Jones — ASCAP)	100			Stop In Nevada (Tinker Street Tunes)	98		
				Sugar Sugar (Don Kirshner — BMI)	92		

ARE YOU READY FOR FREDDY — Freddy Fender — ABC/Dot-DOSD 2044

To answer the title of Freddy Fender's ABC/Dot first LP, yes the world is ready for Freddy. Produced by Huey Meaux, the LP contains Freddy's current ABC/Dot "Secret Love," then moves into a fast, uptempo cajun sound of "Loving Cajun Style" a slow ballad type "I Can't Put My Arms Around A Memory" using marimba, the typical poignant mexican sound of "Ciebito Lindo Is My Lady." The whole LP seems a sampling of Freddy's ability to handle any style with the ease of making any of the selections potential single hits. Yes — Freddy, we're ready for — more — more —

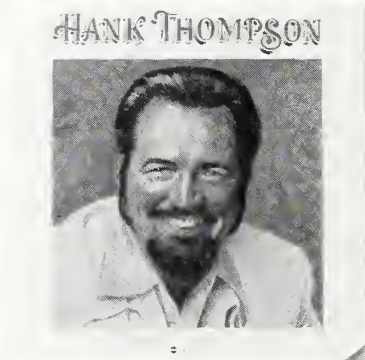


GREATEST HITS — Don Williams — ABC-DOSD 2036

There is something about the vocal delivery of Don Williams that reaches into the sound of a song and the heart of the listener. This LP is truly a collection of the cream of Don's hits. Produced by Allen Reynolds and Don, tunes included are "Amanda," "Come Early Morning," "The Shelter Of Your Eyes," "Atta Way To Go," "She's In Love With A Rodeo Man," "I Wouldn't Want To Live If You Didn't Love Me," "We Should Be Together," "The Ties That Bind," "Ghost Story," "Don't You Believe," "I Recall A Gypsy Woman," "Down The Road I Go." This LP is a collector's item.

BLACK BEAR ROAD — C.W. McCall — MGM 5008

C.W. McCall is a storyteller — he writes his own material and then delivers it in a style that is a combination of Dick Feller, Jerry Clower and Hank Snow. C.W. does not vocalize as a folk type balladeer — he leans more into a traveling up-tempo sound and writes about nature, and history with humor thrown in. The first band on this LP is his current single "Black Bear Road" followed by "The Silverton," "Lewis And Clark," "Oregon Trail," "Ghost Town," "Convoy," "Long Lonesome Road," "Green River," "Write Me A Song" and "Mountains On My Mind."

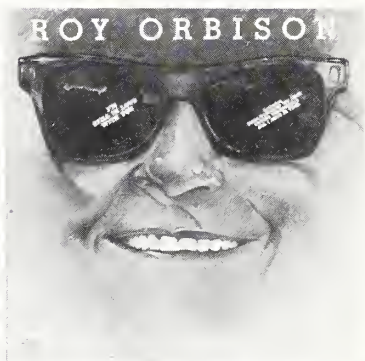
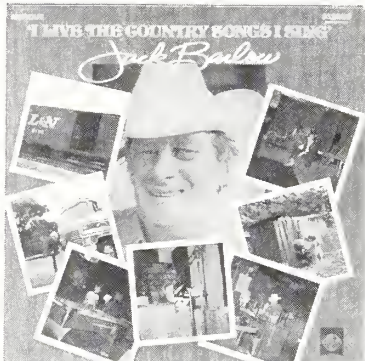


HANK THOMPSON SINGS THE HITS OF NAT "KING" COLE — Hank Thompson — ABC/Dot DOSD 2032

This LP is produced by Ricci Mareno and is a collection of tunes that became well-known and much-loved hits by the late Nat King Cole. Hank has not tried to impersonate the "King," he sings the songs in his own smooth Hank Thompson style. The arrangement is not that of the era that was popular when the "King" sang but it is the sound of "now," one sound has melted into the other and for those that "remember" or are hearing the tune for the first time.

I LIVE THE COUNTRY SONGS I SING — Jack Barlow — Antique IRDA 6004

There's no doubt about it — when Jack Barlow sings a song it's a song! He has a voice as big as all outdoors and he needs a lot of room. He rolls right along just like the big trucks he sings about. This LP produced by Dallas Carey and Don Johnson, using the cream of Nashville's sidemen, contains 12 selections each sounding like top jukebox and charting action. Listen well — this is a good country LP.

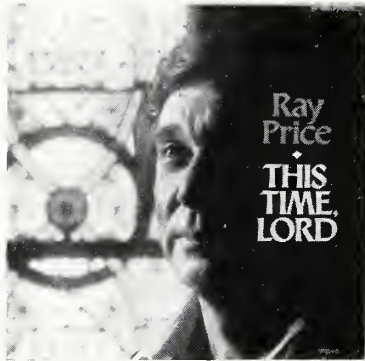


ROY ORBISON — Roy Orbison — Mercury SRM 1 1045

It's good to have him back — the man that gave us songs like "Only The Lonely" and others that sold over 30 million records. Roy still has that young, sweet quality with a touch of sadness woven throughout. This LP produced by Jerry Kennedy carries the sound of "now" and can fit in any bag. Selections include "Cryin' Time," with some of our favorites being "Still," "Spanish Nights" and of course "Sweet Mamma Blue."

SINCE I MET YOU BABY — Freddy Fender — GRT 8005

Originally produced by Wayne Duncan, this LP has been re-produced and arranged by Dick Heard for GRT Records. Making full use of steel guitar, harmonica and piano Dick has done a superb job on production on selections that include Freddy's current GRT single "Since I Met You Baby" while Freddy is Freddy — with his own unique style and sound. The LP cannot be bagged — Freddy is a "universal artist." Some of our favorites are "Crazy Baby" and "Wild Side Of Life."

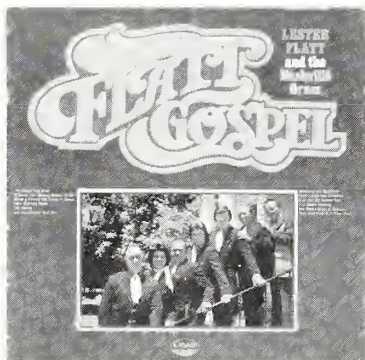


THIS TIME LORD — Ray Price — Myrrh MST 6532

The smooth, easy delivery of Ray Price has made a perfect vehicle to present this collection of religious songs produced by Larry Muhabrac. These selections are not "hand-clappers," nor do they have the flavor of the swinging gospel sound. The arrangement is simple, the sound is soothing to one's soul and the selections are titled "What I Want You To Be," "Bring Back The Springtime," "The Wonder Of It All," "I Called His Name, He Took My Hand," "I Need You Every Hour," "Say 'I Do'," "That's My Lord," "Don't Give Up When You're Down," "One Of A Kind," "Don't Wait For Sunday To Pray."

FLATT GOSPEL — Lester Flatt And The Nashville Grass — Canaan CAS 9775

Lester Flatt and the Nashville Grass have taken up their usual classic perfection of bluegrass. The selections are gospel titles. Those that are followers of this sound will have a collector's item with selections which include such favorites such as "What A Friend We Have In Jesus" plus eleven more — making an even dozen.



SEE THE MORNING BREAKING — Meisburg & Walters — Parchment PR 1002

Meisburg and Walters bring true folk — laid back country sound — good touches with the McCoy harmonica and all around easy-listening both vocally and musically. Selections include "See The Morning Breaking," "The Drifter," "She's Still On My Mind," "I Need You After All," "Ginny Breeding," "High Country," "If You Go," "Trust," "The Medicine Man," "You've Got A Hold On Me" and "Just Because You're You."

VICTIM OF LIFE'S CIRCUMSTANCES — Delbert McClinton — ABC ABCD 907

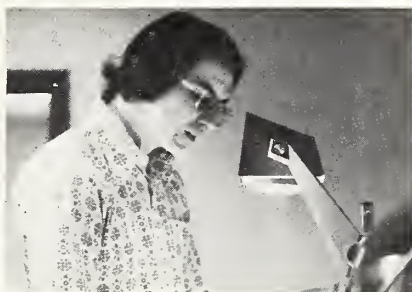
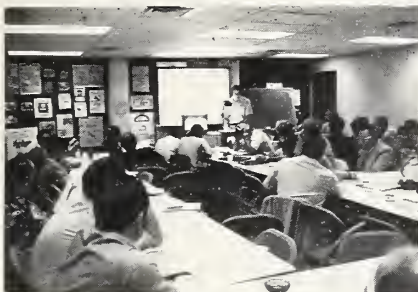
Progressive country with definite cross-over possibilities. Delbert sings his self-penned songs with the writer's feeling. Selections include both uptempo and good strong lyric ballads such as the title song, "Honky Tonkin'," "Two More Bottles," "Lesson In The Pain Of Love," "Object Of My Affection," "Ruby Louise," "Real Good Itch," "Solid Gold Plated," "Morgan City Fool," and "Troubled Woman." His single is "Object Of My Affection," is already gaining some key airplay.



TALES FROM THE OZONE — Commander Cody And His Lost Planet Airmen — Warner Bros. BS 2883

This LP is boogie ("It's Gonna Be One Of Those Nights"), nostalgic ("Minnie The Moocher"), rock ("Paid In Advance"), and country — mostly country, all done a la Commander Cody style, which means it's impossible to identify. It carries the most country sound that this group has produced, perhaps it is progressive country but not that basic — whatever, it is good listening.

Kurz Kasch Seminar At Hanson's



BLOOMINGTON, MINN. — Coin machine operators and service personnel from a six-state area, and Canada, gathered at the Hanson Distributing Co. headquarters, this city, to participate in a two-day (9/25-26) Kurz Kasch Electronics Seminar, focused on "diagnosing and servicing solid state electronics equipment."

The sessions were conducted by William G. "Bill" Arkush of the Kurz Kasch electronics division, whose presentation offered many attending operators and mechanics their first in-depth look into the seemingly complicated field of video and digital technology. As a Hanson spokesman noted, Arkush often relates the digital machines to the more familiar electromechanical games, such as jukeboxes and pinball machines, in order to simplify the demonstration and create a new dimension in understanding of the video game. An attending operator commented that "Bill has a unique way of defining different steps in digital circuitry without being too technical."

The first day of the seminar was devoted to technical data, the use of reference books, and schematics necessary to understand the various functions of the PC boards. On the second day, Arkush illustrated the use of test equipment by creating and solving problems on a video game. Students were encouraged to take part in solving simulated problems by using the test probes themselves.

At the conclusion of the technical proceedings, door prizes were awarded, but in a very unique fashion by using a video game digital scoring unit to determine the winners by their corresponding numbers.

A delicious buffet style luncheon, prepared by Mrs. Randy Jensen, Mrs. Bill Sumption and Mrs. Kirk McKennon, was

provided for all seminar participants; and Ray Hibarger, president of Hanson's and Kirk McKennon, sales manager, hosted a post-seminar gathering at a suite in the Holiday Inn.

"The seminar was a great success," said Hanson's Randy Jensen, "not only for its educational value but for the opportunity it presented to meet new friends and share new ideas."

Above are some of the proceedings captured on film: at upper left, a very attentive student body at the seminar's opening day session. At upper right, William G. "Bill" Arkush, the "digital magician" at work! Above at left, at lunch-time break students gravitated to the delightful buffet provided by Hanson Dist. Co. Above at right, in between sessions, Bob and Gary Bregel of Bregel Vending, and Doug Johnson, are pretty absorbed in "Tankers." Hanson had numerous games and Tournament Soccer tables on display for "break-time" recreation.

Atari Indy 800 Service Seminar

LOS GATOS, Calif. — Atari is proud to announce a two-day seminar on their eight player auto racing game, the Indy 800. The seminar will be held in their Los Gatos facility during the week of Nov. 17.

The program will be technically oriented and cover general game architecture, circuits, monitors, troubleshooting and construction of a test fixture designed specifically to test the Indy 800.

The seminar will be given by Atari's field service engineers Fred McCord, Bruce Bennett and Bernie Barranger. Many of you are already familiar with Fred and Bruce from their many well-received trips in the field, and with this practical field experience, the seminar should be a guaranteed success for the attendees.

Atari's distributors and their operators are welcome and urged to attend the seminar. However, all reservations must be made through Atari's authorized distributors. The distributors should contact Don Smith, Atari's manager of field services, to schedule attendees as well as for any additional information concerning this seminar.

Atari's plans for the future include accelerating their field service training seminars for operators, inviting distributor personnel to their manufacturing facility for individualized experience in repairing printed circuit boards, and early next year offering a one week course to their distributor technicians in the repair of Atari games.

385 Exhibits At IAAPA Conv. Nov. 20-23 In Atlanta, Ga.

CHICAGO — The 57th annual Outdoor Amusement & Souvenir/Novelty Exposition, sponsored by the International Association of Amusement Parks and Attractions (IAAPA) will be held November 20-23 at the Marriott Hotel in Atlanta, Georgia. Exhibit booths, numbering a record 385 this year, will be housed in both the Hall of Nations and Patio rooms at the Marriott; and the products to be shown will span the newest and most outstanding in the outdoor amusement and souvenir/novelty industries.

The show's opening day agenda (20) will include a What's New Theater, from 1:30-3:00 pm, focusing on innovations instituted at various parks and attractions during the 1975 season; a Games Workshop, from 3:00-5:00 pm, during which operation and maintenance of major games used in amusement facilities will be illustrated on actual games models; a Themed Attractions Workshop, from 3:00-5:00 pm, on the topics of institutional and direct advertis-

ing and advance sale of tickets; a Tri-Organization Report, from 7:30-8:30 pm, on safety developments through the year; and a Ride Workshop, from 8:30-10:30 pm.

On Friday (21), the trade show exhibit floor will officially open and remain so for the entire day from 10:00 am until 6:00 pm. An IAAPA Ladies Tea will be held from 2:00-4:00 pm.

A full schedule of workshops will be held on Saturday (22) at various intervals throughout the day. From 1:30-2:30 pm during the annual IAAPA membership meeting, awards presentation and election of officers will take place.

On Sunday (23), following two scheduled workshops on promotion and arcades, respectively, the annual reception and banquet will be held.

The association, in addition to booking a record number of exhibits for the convention, expects member, guest and visitor attendance to reach an all time high this year.

Daltrey & "Wizard" Captivate Guests!

CHICAGO — Bally Manufacturing Corporation supplied the sensationally successful Bally "Wizard" pinball machine at a recently held cocktail party, in the Continental Plaza Hotel, sponsored by Columbia Films and MCA Records, to honor rock star Roger Daltrey. Daltrey is on an extensive national tour promoting his newest solo album "Ride A Rock Horse," as well as the film "Tommy" in which he stars. During the party the "Wizard" was played to exhaustion by Daltrey and the multitude



of party guests he challenged, which accounts for his look of fatigue (center) in this photograph. Bally staffers, (left to right) Bill O'Donnell, Jr., Ross Scheer and Tom Nieman, on the other hand, are all smiles over the fantastic success of "Wizard," no doubt, and its very obvious popularity at the party!

Sega - '75-A Very Good Year

REDONDO BEACH, CALIF. — David Rosen, chairman of the board of Sega Enterprises Inc., reports that for the fiscal year of 1975 the company's revenue rose to \$23.9 million as opposed to \$23.4 million for 1974. Earnings from continuing operations rose to \$2.6 million as opposed to last year's \$2.4 million. Net earnings amounted to \$2.9 million compared with last year's \$2.4 million.

Rosen said Sega's financial position continues to be strong, with working capital amounting to \$11.7 million; and with cash and cash equivalents one and one half times greater than current liabilities.

Part of Sega's success this year was due to the company's purchase of 50% interest in the Kingdom of Oz Company, which operates amusement arcades in shopping centers in California and that their Japanese subsidiary, Sega Enterprise Ltd., showed a 29% gain in earnings and a 9% increase in revenues.

Looking to the future Rosen stated, that Sega is concentrating on devising and creating new games in order to maintain a competitive edge. He is also looking toward additional locations in arcades in suburban shopping centers as well as fast growing urban centers. At the same time, Rosen is giving careful attention to controlling costs and expenses in order to improve the efficiency of Sega's service operations.

West Berlin IMA Conv. Dates

CHICAGO — Plans are currently being finalized for the 1976 International Coin Machine Exhibition (IMA) to be held in West Berlin from March 17 through 19.

Approximately 1500 square feet of exhibit space has been booked for the show and, as of mid-September a total of thirty exhibitors from West Germany, Great Britain, Italy and the United States reserved display space.

The exhibition is being staged in the famous Berlin exhibition grounds around the Berlin Funkturn (Radio Tower), and jointly organized by the three trade associations, ZOA, VDAI and DAGV, representing operators, makers/importers and distributors, respectively.

Further information about the show may be obtained by contacting Walter Mallin, D-334 Wolfenbuettel, Hermann-Loens-Weg 6.

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CHICAGO CHATTER

This issue of **Cash Box** went to press last week just as MOA Expo '75 was being set up at the Conrad Hilton Hotel. At that time it was quite evident that the show would rank as the association's most successful, surpassing last year's very outstanding record and that of every previously held show in the history of Music Operators of America! We'll have full post-convention details and pictorial coverage in next week's issue.

Understand the two-day Bally-Midway service seminar, hosted by Philip Moss & Co. in Kansas City, Missouri drew an expectedly large attendance. **Andy Ducay** of Midway Mfg. Co. and **Tom Hata** and **Dick Linkens** of Bally Mfg. Corp. conducted the sessions, which focused largely on maintenance techniques presented in full detail. Each serviceman attending received a very handy troubleshooting instruction manual. Seminar took place on Friday and Saturday, Oct. 10 and 11.

A recent article, under **David Snook's** byline in *The World's Fair*, indicates most eloquently that the 1976 Amusement Trades Exhibition will be a sell-out! Article states that 115 exhibit applications had been received by deadline and numerous late requests were expected; noting further that a large majority of the 115 applicants were from coin-operated gaming machine companies with a significant showing from kiddie rides, bingo equipment and go-karts firms. Of the firms from outside of England applying for space were companies from the United States, France, Italy, Japan and Belgium. The ATE will be held Jan. 27, 28 and 29, 1976 at Alexandra Palace in London.

Our thanks to **Joe Gino** of United Photographers for coming to our rescue when we were searching out photos from past MOA conventions for use on this year's cover page (10/18 issue)! The three phonograph models pictured, however, are brand new — courtesy of Rock-Ola, Rowe and Seeburg!

Dateline Dallas: nice chatting with **John Lewis**, vice president-sales for Dynamo Corp., who was very enthusiastic about a new addition to the firm's product line, which was scheduled for premiere at the MOA convention. He promised us more details later!

Got the word from **Ben Rochetti** of Empire Dist. that the new Deluxe Garlando is really doing well out there. During MOA Expo, Ben and his wife, **Doris**, enjoyed a nice visit with **Renaldo Garlando** who came in from Italy with his son, to attend the convention — and we might add that there were absolutely no language problems at all, since Doris Rochetti is very fluent in Italian and was on hand whenever Mr. Garlando needed an interpreter!

On the singles scene: **Chet Kajeski** of Martin & Snyder One Stop in Detroit listed some new singles, in the pop, country, and rhythm and blues categories, which have been attracting much operator attention in the area. Sides include: (pop) "Paloma Blanca" by **George Baker** (WB), "Island Girl" by **Elton John** (MCA), "One Night Lovers" by **Tom Middleton** (Columbia), "Nights On Broadway" by the **Bee Gees** (RSO) and "This Will Be" by **Natalie Cole** (Capitol); (country) "Stone Crazy" by **Freddy Weller** (ABC), "Secret Love" by **Freddy Fender** (ABC Dot) and "Lust Affair" by **Mel Street** (GRC); (r&b) "I Ain't Lyin'" by **George McCrae** (TK); "I Got Caught" by **Clarence Carter** (ABC) and "I Created A Monster" by **C. Z. Hill** (UA).

A reminder: Next week's **Cash Box** will contain full coverage of MOA Expo '75. Don't miss it!

MILWAUKEE MENTIONS

MOA IS OVER for another year. After we all recover the column will carry a few thoughts on this year's showing.

IT'S MOVING TIME for **Joel Kleiman** and **Sam Cooper** of Pioneer Sales and Services in Milwaukee. Pioneer will relocate their headquarters to Menomonee Falls, Wisconsin in about two or three weeks. They are moving from their present address to North 55 — West 13875 Oak Lane in Menomonee Falls. We understand the new building is approximately double the size of their old one, and is located right off the freeway system near Silver Springs Road and Route 45. . . . Joel is probably a pretty tired fellow this week after making both the NAMA show in New Orleans on Thursday and Friday and then flying back to Chicago on Saturday to catch the last two days of the MOA Convention. . . . without specifying product names, suffice it to say all games have been doing extremely well at Pioneer, according to Joel; and the new AMI phonograph from Rowe has been a particularly big seller!

CHATTED WITH **Marie Pierce** of Pierce Music in Brodhead this week. She tells us that things have picked up now that the plants and factories are back on full time. . . . also the farmers (who are always busy) seem to have more money in their pockets. Marie said she feels that the operator can have a lot to do with how well collections are going. For instance, when collections are down on a machine — change it, move it to another location. She also stressed the importance of good service — whether the time is convenient or not — because you can't expect to make money from a machine that isn't working properly!

ON THE SINGLES SCENE: **John Jankowski** of Radio Doctors has a list of hot operator singles, reading something like this: "Since I Met You Baby" by **Freddy Fender** (GRT); "Fly, Robin, Fly" by **Silver Convention** (Midland Int'l.); "Nights On Broadway" by the **Bee Gees** (RSO); and "Love Put A Song In My Heart" by **Johnny Rodriguez** (Mercury). John tells us that the song "Since I Met You Baby" by **Freddy Fender**, which is about ten years old, seems to be picking up exceptional operator reaction!

AND BON VOYAGE to one of our main sources of column info — **Pat Sindberg** of Radio Doctors, who is going on vacation for two weeks. Pat said she'll be staying in Los Angeles and has plans to visit a recording studio and a record pressing plant. We'll check with her when she returns.

STATE ASSOCIATION CALENDAR 1976

January 16 to 18: Oregon Amusement & Music Ops. Assn., annual conv. Sali-shan Lodge, Gleneden Beach	annual conv., Weber's Inn, Ann Arbor
February 6 to 8: South Carolina Coin Ops. Assn., annual conv., Carolina Inn, Columbia	May 7 to 8: Ohio Music & Amusement Assn., annual conv. (site to be selected)
March 19 to 21: Music Ops. of Michigan,	May 14 to 16: Music & Amusement Assn. (New York), annual conv., Stevensville Country Club, Swan Lake

EASTERN FLASHES

After several attempts to reach area coin people last week, we came to the obvious conclusion that most had not as yet returned from the MOA convention in Chicago, so we'll just have to reserve any post-convention reports until next week. However, on the strength of the enthusiasm displayed hereabouts prior to Expo's opening, it is safe to assume that those reports will be most favorable! . . . Millie McCarthy, president of the New York State Coin Machine Assn. Inc., certainly rates a salute for her efforts in securing volunteers to help out at the MOA-hosted International Booth during Expo. This set-up was provided by the association as an accommodation for foreign visitors so there was a need for translators, and Millie immediately took up the challenge by contacting various coin industry people who were fluent in foreign languages — and, presto, the booth was staffed. She also did quite a bit of personal promotion in behalf of the Tournament Workshop exhibit. Great goin', Millie. . . . Happy to learn that **Al Kress** is getting his newly established firm Coin Machine Distributors Inc. successfully launched in Peekskill, N.Y. He was looking forward, of course, to making many additional contacts during the MOA convention and looking up a lot of old friends as well. . . . **Emil Rotar** of Century Industries in Blue Bell, Pa. really has his work cut out for him these days, what with the firm's move into new quarters in Whitmarsh, Pa., and the other expansion-related projects going on out there. Emil mentioned to us that he had some very exciting new product to premier at the MOA convention — but, as of presstime, it was still secret!

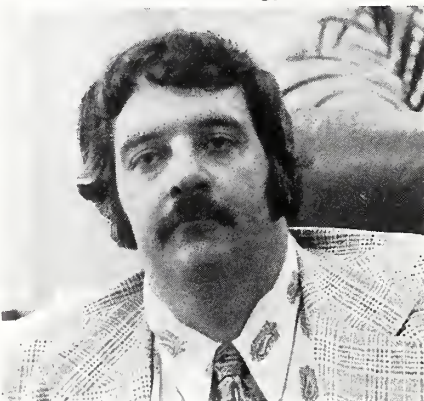
CALIFORNIA CLIPPINGS

John Roth mentioned to me earlier in the week that Assembly Services Corporation will be moving to another building at 1801 E. Carnegie St., Santa Ana, Ca. This move has been brought on by the increase in production requirements that they must fill. . . . While having lunch with **Chris Loumakis** recently I had the opportunity to learn a lot more about his company. Pico Indoor Sports has been distributing various coin operated games for about 2 years, with the new U.S. Billiards Butcherblock and Parquet pool tables as well as many other interesting units causing need for expansion has Chris looking towards occupying the rest of the block. C.A. Robinson had better keep their eyes on this up and coming company and its owner, he has a lot of interesting ideas and the enthusiasm to put them to work. . . . The whole **Bettelman** clan **Mr. & Mrs. Ira** and **Sandy** will be attending the MOA in Chicago according to C.A. Robinson's **Hank Tronick**. Hank, by the by, has just returned from his vacation. His visit to England was definitely highlighted by an audience with the Queen. Guess who is thinking of putting an arcade in her humble abode? Every family needs a diversion. . . . Hope that everyone has a very enjoyable visit to the MOA and returns with new ideas and products for an even more successful next year.

Wm. Kinsel 'Fascinated'

SAN FRANCISCO — For William Kinsel, life is just one big game — an electronic ultra-mod game called "Fascination." Soon to go worldwide, it's a new form of entertainment.

"The game is actually an illusion," Kinsel states. "There are no moving parts, but there's ingenious use of applied electronic technology."



Kinsel, who admits to being fascinated with pinball machines of the late '30s, is president of International Consolidated Industries and Major Manufacturers Inc. of San Mateo and Sunnyvale, California.

"As recently as 1972," Kinsel points out, "electronic games were in the prototype stage. The growth of the video game industry has been swift and steady, growing into a \$1 million-a-month business in the last two years."

"This isn't a fad," Kinsel declares. "It's the modern-day equivalent of the pinball machine, plus the versatility of electronic adaptation and challenge."

Kinsel's quarter-fed machines are finding their way into a myriad of settings, ranging from exclusive clubs to theatre lobbies, cocktail lounges, apartment community rooms, and student centers. Their built-in silence of operation gener-

ates acceptance denied over the years to such challenge-devices as pinball machines and non-electronic games.

Kinsel's games currently include electronic pingpong, in which players volley a target ball back and forth on a vertical screen by means of turning knobs, which may be adjusted to accommodate the amateur player or the professional.

Looking to the future for Fascination, Kinsel forecast the introduction of a stable of new games in the next 18 months, with challenges for singles, partners or two-person teams ranging from auto demolition derbies wherein fenders "fall" from electronic vehicles to football games featuring both offense and defense teams.

Major Manufacturers employs its own group of research people and engineers to develop new ideas for Fascination video games. "However," Kinsel reports, "next to the development staff, kids are our best source of new ideas for games. We get phone calls and letters from all around the country with inquires, and 20-25% of our ideas come from players who come up with their own challenges."

Both table and upright games are available via nationwide distributors. Fascination retails for about \$2500. "We have eight different models and plans to develop more," Kinsel says. "Some of the games are easily reprogrammed, so if one tires of football, for example, another sport challenge can be easily created. Solid state components are utilized for speeding up the ball, throwing in extra balls, and increasing the difficulty of the game as the player perfects his skill."

Kinsel himself has three electronic games at home, plus one at his office.

"Everybody in the business gets hooked on them," he says. "It's a fun business. . . . and we never run out of ideas."

COIN MACHINES WANTED

WE ARE ALWAYS INTERESTED IN USED AND BRAND new phonographs, pinballs, bingos, guns, arcade, kiddie rides, slot machines, etc., all makes all models. QUOTE FOB SEA VESSEL TO HOLLAND BELGIE EUROPE. SPRL, 276 AVENUE, LOIS, BRUSSELS.

"WANT — all makes new and used Phonographs, Wall Boxes, T.V. Games, Air Hockey, Pool Tables, Bumper Pool Tables, Electronic Baseball games, Electronic Games, Kee Games, floor models. St. Thomas Coin Sales Inc., 669 Talbot St., St. Thomas, Ontario, Canada. N5P 1C9 Canada's Oldest Established Distributor since 1927. Phone Vince Barrie, (519) 631-9550. Mail current price list if equipment now available."

NEED 50 miniature numeric readout bulbs for Amutronics Par-3 Golf. NORTHEASTERN VERMONT MUSIC, 4 Costa Ave., St. Johnsbury, Vt. 05910. (802) 748-3744.

TOP PRICES PAID FOR: Gottlieb Home Run's; Rockola 450's; Kee Tank; Trak 10; STEHR VENDING CO., Box 218, Sparty, N.J. 07871 (201) 729-6171.

WANTED — Will pay cash \$3 for all models of new and used Bally bingo machines. Please phone Collect with prices, conditions and quantities. FOR SALE — Over 3,000 Bally slot machines, also Mills and Jennings. Bally Distributing Company, Box 6418, Reno, Nevada 89503. (7) 323-6156.

WANT DELUXE BIG TENTS, Black Dragons, Super Jumbos, Twin Wildcats, Wildcats, Jumbos, Big Threes, Twin Big Tents, Shawnees. SHELTON MUSIC CO. P.O. Box 803, Agana, Guam 96910.

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FOR SALE — Amutronic TV Hockey \$125; Ramtek Hockey \$145; Carnival Gun \$195, American Fire Chief (floor sample) \$795. (No crating). MOHAWK SKILL GAMES CO., 67 Swaggertown Road, Scotia, N.Y. 12302.

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SEEBURG LPC 150, AMI 200, N 150, JOHNSON COIN SORTER & COUNTER 295, Tennis Tourney 200, Electro Dart 100. BROWSER, 2009 Matt Ave., Far Rockaway, N.Y.

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Make sure your check is enclosed

Southern, Speak Personnel Changes; New Spark Office

LONDON — Bob Kingston, managing director of Southern Music and Speak Records has announced several changes in personnel. Marjorie Murray is promoted from Latin American Music manager to professional manager of the whole group of publishing companies. Working with her is Garth Marks and Sally Arnold. Current Southern successes are "Heartbeat" by Showaddywaddy on Bell/Arista and "Scotch On The Rocks" by The Band of the Black Watch on Spark. Southern also anticipates a chart entry of "The Crying Game" by Peters and Lee on Philips — a British song penned by ex-Southern writer Geoff Stephens which was a big hit for Dave

Berry in 1964. "Cracking Up" by Tommy Hunt on Spark is currently in the Top 50 and a new single from "Wigan's Ovation" has just been released "Super Love" together with an album "Northern Soul Dancer."

Still with Southern, the Spark label has established a Northern promotion office headed by Mike Walker who founded Wigan Casino and is acknowledged as the pioneer of the rapidly developing Northern soul scene of which Wigan Casino has become the shrine. Veronica Jones has been appointed p.a. to Bob Kingston to head the Spark London office taking care of administration and promotion.



GOLD MORNING AFTER UNDER — "The Morning After," as sung by Maureen McGovern, has gone gold again, this time in Australia. On a recent visit to Hollywood's 20th Century Records, representatives from Festival Music Pty. Ltd., the American label's subpublisher in Australia, presented gold disks to Al Kasha and Joel Hirschhorn, composers of the song. Pictured (l to r) are Phil Matthews, Festival general manager; Herb Eiseman, president, 20th Century Music; Kasha; Hirschhorn; and Bruce Powell, national promotion manager for Festival.

Victor Musical To Distribute Fantasy/Prestige

TOKYO — Victor Musical Industries of Japan has acquired two American labels for distribution, Fantasy and Prestige. First release, expected during the last two months of the year will include LPs from Miles Davis and Thelonious Monk, for national distribution. Singles, "Rockin' All Over The World," by John Fogerty and "Walkin' In Rhythm" by the Blackbyrds are also listed among the initial repertoire which includes albums from Fogerty and Tony Bennett.

EMI And Target: World Licensing

EMI Records has concluded a long term license deal with Target Records (see picture) the songwriting team of Roger Greenaway and Tony Macaulay for all territories of the world excluding the Americas, Canada, Japan, South East Asia and Spain. First single on Target is "Love Confusion" by Duane Eddy followed by "Red Hot Passion" by Dr. Dark; "Make a Little Sunshine Shine" by Nolan Sisters and "Right Number, Wrong Reply" by the Moone Brothers.

Chrysalis Music has signed all members of the band Caravan to exclusive songwriting deals for five years, worldwide. The deal was concluded with Terry Connolly, deputy managing director of the Chrysalis group and Nock Blackburn of BTM Caravan's management. First product under this agreement is the "Cunning Stunts" album. Also signed to Chrysalis Music for long term publishing is Chieftan leader Paddy Maloney; this was concluded between Doug D'arcy of Chrysalis, the band's manager Jo Lustig and Maloney. It includes all titles on the Chieftan's current Island album as well as a major film score for Stanley Kubrick's latest film, "Barry Lyndon." Another capture by Chrysalis is the administration of Longman Ltd. which publishes Frank Farrell, co-writer with Leo Sayer on his current album "Another Year."

Shock waves reverberating around the industry with the news that Ken East has quit his post as managing director of Decca Records just twelve months after taking up the position. He is to join Motown Records and so will renew his twenty-two year association with EMI Records but on the other side of the counter so to speak.

Carpenters Nail London Showdates

LONDON — The Carpenters have sold out all tickets for their upcoming 38 dates in London, which will include an appearance at the United Kingdom's Royal Variety Performance, scheduled Nov. 10 at the London Palladium before the Queen.

RCA: Canadian Improv Distrib.

HOLLYWOOD — Improv, the custom record label formed by Tony Bennett, has set Canadian distribution through RCA, according to Improv president William D. Hassett, Jr. and RCA Canada operations manager Ed Preston.



RIGHT ON, TARGET — Pictured (l to r) at signing between EMI and Target Records are Harry Barter, director, Target; Roger Greenaway, director, Target; Roy Featherstone, deputy managing director, EMI Records; Tony Macaulay (seated), director, Target; Richard Armitage; Gerry Oord, managing director, EMI; Bob Mercer, director of repertoire and marketing, EMI.

New CBS Commercial Dept. 'Special Products' Will Aid In Promotion

CBS BELGIUM has launched a new commercial and artistic division, *Special Products* to establish exclusive records or music cassettes for sales promotion, publicity campaigns or public relations activities on behalf of industrial, financial or commercial institutions for clients and relations. CBS Belgium is the first record company in Belgium to launch such a specialized department. CBS Special Products relies on the experience of the various branches of CBS

International in Europe and America. Further information may be obtained through Jacques Simon, manager, Adolf Lavalleestraat 20, 1080 Brussels (Tel. 02/4288007). CBS also welcomes to its fold music publishing company **April Music Belgium N.V.** Executives of the firm include Alain Olivier, managing director and Bas Mul, general manager. The address is April Music Belgium N.V., Adolf Lavalleestraat 20, 1080 Brussels, Belgium.

CBS International Answers European Country Music Demand

Columbia artist Johnny Cash remains the pioneer in taking country music to the European audiences. Cash is a long-established favorite of country music audiences throughout Europe. Cash recently recorded a live album in a Swedish prison; the LP garnered much European success. Cash has firmly established himself as a successful artist worldwide, and has just completed another major European tour.

Charlie Rich has found his worldwide appeal firmly implanted during the past year. Rich's "Behind Closed Doors" and "Most Beautiful Girl" attained top ten ratings on the British charts and the charts of many other European countries. In fulfilling the unprecedented demand for his music abroad, Rich embarked upon a multi-date SRO European tour last month.

The international appeal of Monument recording artist Billy Swan has happened during the past year as his single "I Can Help" sold over one million copies

in Europe and rose to the top of major charts. The album "I Can Help" also did quite well in Europe, while Swan's single "Don't Be Cruel" garnered considerable attention in Germany and Holland. A promotional tour coupled with an extensive press campaign proved most successful earlier this year, and plans are currently being formed for Swan to launch a concert tour of Europe later this year. As his popularity continues to snowball, it appears Swan is on the brink of becoming a major star in Europe as well as in America.

Tammy Wynette is another Epic artist whose European appeal has been firmly established during the past twelve months. Tammy's "Stand By Your Man," which has been released several times in the United Kingdom, recently captured the number one position on the British pop charts and remained there for three weeks. "D-I-V-O-R-C-E" followed on the heels of "Stand By Your Man" and was soon in the upper chart positions. After

having already performed before standing room only crowds during a tour of England earlier this year, Tammy will be returning there in November, when she will join David Houston on a tour of that nation. Houston's single "Almost Persuaded" and his album of the same name will be released in England in conjunction with the tour.

George Jones has secured a major role in taking the best of country to the people of Europe. Jones recently completed a successful tour of Europe.

Two artists recently signed to the Columbia label have been receiving attention on the European side of the Atlantic. Willie Nelson's most recent album "Red Headed Stranger" and single "Blue Eyes Crying In The Rain" are both gathering a solid response in Holland and numerous other nations in Europe. Additionally, Lynn Anderson, Bob Luman, Mac Davis, and The Oak Ridge Boys have captured international success.

Elephant Tops Charts; Ariola-Eurodisc B'day BELGIAN REPORT

PHONOGRAM news: Kamahl's "Elephant Song" has become a large hit in Belgium, topping the charts for weeks. Also climbing the Belgian charts is Roger Whittaker with his "The Last Farewell" on Philips. All platinum artists, The Moments, Shirley & Co., Retta Young, The Rimshots and Chuck Jackson will be in Belgium round Nov. 25. After his "Foxy-Fox Trot," Nico Haak is back with "Doedelzakke-Pakkie." The first Phonogram recording of Mud, "La-La-Lucy" will be featured at the end of this month as Mud is in Belgium for TV shots. Phonogram has released a special horror issue of World Pop News, a promotional publication featuring Kamahl, Alex Harvey, Paul Millns, Howard Werth and The Moonbeam Men and Vangelis Papathanassiou.

ARIOLA-EURODISC BENELUX B.V. has celebrated its fifth anniversary. Milestones of the past five years include single and LP material from The Carpenters of which more than 300,000 albums sold in Holland. The LP "Ein Abend In Wien" (Rudolf Schock) was a smash with almost 200,000 operetta LPs sold this year. In May 1970 Ariola got the distribution rights for the famous Island label; the Flying Burrito Brothers earned a gold record with "Hot Burrito"; big hits for the label include "Keep On Smiling" (James Lloyd), "Close To You" (Carpenters), "Borrequito" (Peret), "Griechischer Wein" (Udo Jurgens), "Schone Maid" (Tony Marshall) and "Everybody Join Hands" (Debbie). Aug. and Sept. 1975 saw five Dutch Ariola productions launched at once.

Japan

TW	LW	
1	1	Tokino Sugiyukumamani — Kenji Sawada — Polydor — Pub: Watanabe
2	2	Romance — Hiromi Iwazaki — Victor — Pub: NTV Music
3	3	Omoide Makura — Kyoko Kosaka — Aard Vark/Canyon — Pub: Yamaha Music
4	4	Kitaye Kaeroo — Hiroji Tokuhisa — Atlantic/Warner-Pioneer — Pub: Nichion
5	11	Sasayakana Yokuboo — Momoe Yamaguchi — CBS-Sony — Pub: Tokyo Music
6	5	Ichigohakushowo Mooichido — Banban — CBS-Sony — Pub: JCM
7	9	Omaeni Horeta — Kenyichi Hagiwara — Elektra/Warner-Pioneer — Pub: Watanabe Music
8	6	Tenshino Kuchibiru — Junko Sakurada — Victor — Pub: Sun Music
9	—	Tonarinomachino Ojoosan — Takuroo Yoshida — For Life — Pub: Yuyi Music
10	16	Yumeyo Mooichido — Hideto Maki — CBS-Sony — Pub: Fuji Music. Yomi Pak
11	12	Nakanoshima Bruce — Cool Five — RVC/RCA — Pub: Uchiyama Music
12	8	Omokage — Yuri Shimazaki — Columbia — Pub: Nichion
13	7	Shijoono Ai — Hideki Saijo — RVC/RCA — Pub: Geiei
14	10	Uragiri No Machikado — Kayi Band — Express/Toshiba — Pub: Shinko Gakufu Music
15	15	Hustle — VM & Stylistics — Abco/Victor — Sub Pub: Victor Music
16	14	Futari No Tabiji — Hiroshi Itsuki — Minoruphone/Tokuma — Pub: Noguchi Music
17	19	Imawa Moodaremo — Alice — Express/Toshiba — Pub: JCM. OMP
18	17	Miren Gokoro — Takashi Hosokawa — Columbia — Pub: JCM
19	—	Anatani Tsukushimasu — Aki Yashiro — Teichiku — Pub: Roppongi Music
20	13	Kokoro Nokori — Takashi Hosokawa — Columbia — Pub: JCM

TOP TEN LPs

1	Good Pages — Yoosuyi Inouye — Polydor
2	Hookoo — Keyi Ogura — Polydor
3	Shikuramen No Kaorikara — Akira Fuse — King
4	Hideki On Tour — Hideki Saijoo — RVC
5	Horizon — Carpenters — King
6	Aozora — Hiromi Iwazaki — Victor
7	Yumeoyibito — Keyi Ogura — Polydor
8	Horeta — Kenyichi Hagiwara — Warner-Pioneer
9	Honoho — Pink Floyd — CBS-Sony
10	Koorino Sekayi — Yoosuyi Inouye — Polydor

Italy

TW	LW	
1	1	Sabato Pomeriggio — C. Baglioni — RCA
2	2	L'Importante E' Finire — Mina — PDU — Curci Pdu
3	3	Buonasera Dottore — C. Mori — Clan
4	4	Take My Heart — J. James — Saar
5	6	L'Alba — R. Cocciante — RCA — RCA/Delta
6	9	Due — Drupi — Ricordi
7	—	Incontro — P. Pravo — RCA — RCA/Come il vento
8	5	Amore Grande Amore Libero — Guardiano del faro — RCA — RCA/FMA
9	10	Bella Dentro — P. Frescura — RCA
10	—	Reach Out I'll Be There — G. Gaynor — Phonogram

TOP TEN LPs

1	Sabato Pomeriggio — C. Baglioni — RCA
2	XX Raccolta — F. Papetti — Durium
3	Rimmel — F. De Gregori — RCA
4	L'Alba — R. Cocciante — RCA
5	Amore Grande Amore Libero — Guardiano del faro — RCA
6	Profondo Rosso — Goblin — Cinevox
7	Del Mio Meglio No. 3 — Mina — PDU
8	Incontro — P. Pravo — RCA
9	Never Can Say Goodbye — G. Gaynor — MGM
10	Just Another Way To Say — B. White — Philips

Belgium

TW	LW	
1	1	Kiss Me Kiss Your Baby — Brotherhood of Man — Pye — Hans Kusters Music
2	2	Sailing — Rod Stewart — WB — Hans Kusters Music
3	6	The Last Farewell — Roger Whittaker — Philips
4	3	What A Diff'rence A Day Makes — Esther Philips — Kudu — World Music
5	7	Movie Star — Harpo — EMI
6	8	Wasted Days Wasted Nights — Freddy Fender — Dot
7	5	Disco Stomp — Bohannon — Brunswick — Basart
8	4	Lady In Blue — Joe Dolan — Pye — Apollo
9	—	Tribute To Buddy Holly — Mike Berry — Pink Elephant
10	—	Guus — Alexander Curly — Negram

Great Britain

TW	LW	
1	1	Hold Me Close — David Essex — CBS — April/Rock On
2	3	I Only Have Eyes For You — Art Garfunkel — CBS — Feldman
3	4	There Goes My First Love — Drifters — Bell — Cookaway/Mason
4	11	Una Paloma Blanca — Jonathan King — UK — Noon Music
5	6	I'm On Fire — 5000 Volts — Philips — Intersong
6	9	Fattie Bum Bum — Carl Malcom — UK — Black Wax
7	18	Who Loves You — Four Seasons — Warner — Jobete
8	7	Funky Moped — Jasper Carrot — DJM — Feldman/Lynn/Carlin
9	16	It's Time For Love — Chi-Lites — Brunswick — Burlington
10	2	Sailing — Rod Stewart — Warner — Island
11	14	Paloma Blanca — George Baker Selection — Warner — Noon Music
12	12	S.O.S. — Abba — Epic — Polar
13	5	Moonlighting — Leo Sayer — Chrysalis — Blandell
14	—	L-L-Lucy — Mud — Private Stock
15	17	Scotch On The Rocks — Band Of The Black Watch — Spark — Southern
16	—	Feelings — Morris Albert — Decca — KPM
17	8	Heartbeat — Showaddywaddy — Bell — Southern
18	15	Like A Butterfly — Mac & Katie Kissoon — State — Pam Scene/ATV
19	20	Big Ten — Judge Dread — Cactus — Alted/Warners
20	—	No Woman No Cry — Bob Marley & The Wailers — Island — Rondor

TOP TWENTY LPs

1	Atlantic Crossing — Rod Stewart — Warner Bros.
2	Wish You Were Here — Pink Floyd — Harvest
3	All The Fun Of The Fair — David Essex — CBS
4	The Very Best Of Roger Whittaker — EMI
5	Cat Stevens Greatest Hits — Island
6	Sabotage — Black Sabbath — Nems
7	Best Of The Stylistics — Avco
8	Horizon — Carpenters — A&M
9	Another Year — Leo Sayer — Chrysalis
10	One Of These Nights — Eagles — Asylum
11	Sensational Alex Harvey Band Live — Vertigo
12	Venus & Mars — Wings — Apple
13	Straight Shooters — Bad Company — Island
14	Favourites — Peters & Lee — Philips
15	Tubular Bells — Mike Oldfield — Virgin
16	40 Golden Greats — Jim Reeves — Arcade
17	The Singles 1969-73 — Carpenters — A&M
18	Thank You Baby — Stylistics — Avco
19	Dark Side Of The Moon — Pink Floyd — Harvest
20	E.C. Was Here — Eric Clapton — RSO

Canada

1	The Homecoming — Hagood Hardy — Attic
2	I Believe There's Nothing Stronger — Paul Anka — United Artists
3	Quick Change Artist — Bachman-Turner Overdrive — Mercury
4	Baby Woncha Please Come Home — Trooper — MCA
5	New Orleans — Stampeders — Music World Creations
6	Keep Our Love Alive — Patricia Dahlquist — Columbia
7	Rosanne — Guess Who — Nimbus 9
8	King Of The Cops — Kristine — RCA
9	Goodtime Sally — Copperpenny — Capitol
10	What The Hell I Got — Michel Pagliaro — Columbia

TOP TEN LPs

1	Bachman-Turner Overdrive — Four Wheel Drive — Mercury
2	Bachman-Turner Overdrive — Not Fragile — Mercury
3	Hagood Hardy — The Homecoming — Attic
4	Roger Whittaker — Travelling — RCA
5	Bachman-Turner Overdrive — BTO II — Mercury
6	Beau Dommage — Capitol
7	Sylvia Tyson — Woman's World — Capitol
8	Bachman-Turner Overdrive — Mercury
9	Trooper — Legend
10	Walter Ostanek — Oktoberfest — Axe

Germany

1	S.O.S. — Abba — Polydor
2	Paloma Blanca — George Baker Selection — Warner Bros.
3	Ja Ja Der Peter Der Ist Schlaue — Vicky Leandros — Philips
4	Der Zar Und Das Madchen — Mireille Mathieu — Ariola
5	Wenn Die Rosen Erbluhen In Malaga — Cindy & Bert — BASF
6	Mein Gott, Walther — Mike Kruger — Philips
7	Wart' Auf Mich — Michael Holm — Ariola
8	Der letzte Sirtake — Rex Gildo — Ariola
9	Tu T'en Vas — Alain Barriere & Noelle Cordier — Ariola
10	Vagabund Der Liebe — Demis Roussos — Philips
11	Down By The River — Albert Hammond — CBS/Epic
12	Ich Hab' Noch Sand In Den Schun'n Aus Hawaii — Bata Illic — Polydor
13	Auf Dem Karussell Fahren Alle Gleich Schnell — Jurgen Marcus — Telefunken
14	Give A Little Love — Bay City Rollers — EMI
15	Guitar King — Hank — The Knife & The Jets — EMI
16	Paloma Blanca — Nina & Mike — Ariola
17	Action — The Sweet — RCA
18	Du Ghest Fort — Adam & Eve — EMI
19	The Hustle — Van McCoy — Avco
20	Ein Neurer Morgen — Udo Jurgens — Ariola

Say What, Girl?!

Lucille Talks Back

ABCD-898

abc Records **GRT**
MUSIC TAPES

CASH BOX TOP 100 ALBUMS

1	WINDSONG JOHN DENVER (RCA APL 1-1183)	10/18	1	35	LET THERE BE MUSIC ORLEANS (Elektra 7E 1029)	10/18	36	68	BREAKAWAY ART GARFUNKEL (Columbia PC 33700)	10/18	—
2	WISH YOU WERE HERE PINK FLOYD (Columbia PC 33453)		2	36	WHAT A DIFF'RENCE A DAY MAKES ESTHER PHILLIPS w/BECK (Kudu KU 23S1)		37	69	FOOL FOR THE CITY FOGHAT (Bearsville 6959)		78
3	RED OCTOPUS JEFFERSON STARSHIP (Grunt BFL 1-099) (Dist: RCA)		3	37	MELLOW MADNESS QUINCY JONES (A&M SP 4526)		38	70	MORE MILES PER GALLON BUDDY MILES (Casablanca NBLP 7019)		71
4	ONE OF THESE NIGHTS EAGLES (Asylum 7E 1039)		6	38	YOUNG AMERICANS DAVID BOWIE (RCA APL 1-0998)		28	71	INSEPARABLE NATALIE COLE (Capitol 11429)		75
5	BORN TO RUN BRUCE SPRINGSTEEN (Columbia PC 33795)		5	39	BARRY MANILOW I (Arista 4007)		41	72	THIRTEEN BLUE MAGIC LANE BLUE MAGIC (Atco SD 36-120)		77
6	PRISONER IN DISGUISE LINDA RONSTADT (Asylum 7E-1045)		8	40	FLEETWOOD MAC (Warner Bros. MS 2225)		42	73	AIN'T NO 'BOUT A DOUBT IT GRAHAM CENTRAL STATION (Warner Bros. BS 2876)		67
7	MINSTREL IN THE GALLERY JETHRO TULL (Chrysalis CHR 1082)		7	41	NIGHTRIDER CHARLIE DANIELS BAND (Kama Sutra KSBS 2067)		44	74	NOMADNESS THE STRAWBS (A&M SP 4544)		74
8	WIN, LOSE OR DRAW ALLMAN BROTHERS (Capricorn CP 0156)		4	42	SEDAKA'S BACK NEIL SEDAKA (Rocket 463) (Dist: MCA)		47	75	MAN-CHILD HERBIE HANCOCK (Columbia PC 33812)		98
9	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN (MCA 2142)		9	43	STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON (Columbia PC 33540)		—	76	BAY CITY ROLLERS (Arista AL-4049)		89
10	CLEARLY LOVE OLIVIA NEWTON-JOHN (MCA 2148)		11	44	SAVE ME SILVER CONVENTION (Midland In'l. BKL 1-1129) (Dist: RCA)		53	77	JOHN FOGERTY (Asylum 7E-1046)		81
11	EXTRA TEXTURE GEORGE HARRISON (Apple SW-3420)		16	45	IS IT SOMETHING I SAID RICHARD PRYOR (Warner Bros. MS 2227)		40	78	LOVE WILL KEEP US TOGETHER THE CAPTAIN & TENNILLE (A&M 3505)		73
12	KC AND THE SUNSHINE BAND (T.K. 603)		10	46	IN THE SLOT TOWER OF POWER (Warner Bros. BS 2880)		70	79	GREETINGS FROM ASBURY PARK BRUCE SPRINGSTEEN (Columbia KC 31903)		80
13	PICK OF THE LITTER SPINNERS (Atlantic SD 18141)		12	47	AIN'T NO WAY TO TREAT A LADY HELEN REDDY (Capitol ST 11418)		34	80	DARYL HALL & JOHN OATES (RCA APL 1-1144)		76
14	BLUES FOR ALLAH GRATEFUL DEAD (Grateful Dead GD-LA 494-G)		15	48	IN THE CITY TAVARES (Capitol ST 11396)		46	81	THE EDGAR WINTER GROUP WITH RICK DERRINGER (Blue Sky PZ 33798)		87
15	WIND ON THE WATER DAVID CROSBY/GRAHAM NASH (ABC ABCD 902)		27	49	DAWN'S GREATEST HITS TONY ORLANDO & DAWN (Arista AL 4045)		43	82	STAMP ALBUM CLIMAX BLUES BAND (Sire SASD 7507)		83
16	HONEY THE OHIO PLAYERS (Mercury SRM 1-1038)		14	50	THE MANHATTAN TRANSFER (Atlantic SD 18133)		45	83	JOHN DENVER'S GREATEST HITS (RCA CPL 1-0374)		84
17	CAPTURED ANGEL DAN FOGELBERG (Full Moon/Epic PE 33499)		25	51	PHOENIX LABELLE (Epic PE 33579)		48	84	RIDIN' HIGH JERRY JEFF WALKER (MCA 2156)		91
18	SEARCHIN' FOR A RAINBOW MARSHALL TUCKER (Capricorn CP 1031)		23	52	DON'T IT FEEL GOOD RAMSEY LEWIS (Columbia PC 33800)		55	85	FAITH, HOPE & CHARITY (RCA APL 1-1100)		86
19	SO FINE LOGGINS & MESSINA (Columbia PC 33810)		21	53	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE (Columbia PC 33280)		58	86	BRAZIL THE RITCHIE FAMILY (20th Century T-498)		95
20	BETWEEN THE LINES JANIS IAN (Columbia PC 33394)		19	54	PORTRAIT GALLERY HARRY CHAPIN (Elektra 7E-1041)		64	87	FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA (United Artists UA LA 546-G)		—
21	ATLANTIC CROSSING ROD STEWART (Warner Bros. BS 2875)		13	55	BOOGIE DOWN U.S.A. PEOPLE'S CHOICE (TSOP KZ 33154)		56	88	MELISSA MELISSA MANCHESTER (Arista 4031)		82
22	OUTLAWS (Arista 4042)		17	56	WILL O' THE WISP LEON RUSSELL (Shelter SR 2138)		61	89	THE HIT MAN EDDIE KENDRICKS (Tamla T6-338S1)		90
23	RHINESTONE COWBOY GLEN CAMPBELL (Capitol 11430)		24	57	FANDANGO ZZ TOP (London PS 656)		33	90	DOG DAYS ATLANTA RHYTHM SECTION (Polydor PD 6041)		92
24	THE HEAT IS ON THE ISLEY BROTHERS (T-Neck PZ 33536)		22	58	MORRIS ALBERT (RCA APL 1-1018)		62	91	THE DISCO KID VAN MCCOY (Avco AV 69009)		99
25	THE HUNGRY YEARS NEIL SEDAKA (MCA/Rocket PIG 2157)		30	59	CAT STEVENS GREATEST HITS (A&M 4519)		60	92	SABOTAGE BLACK SABBATH (Warner Bros. BS 2822)		20
26	CAUGHT IN THE ACT GRAND FUNK RAILROAD (Capitol 11445)		26	60	HOME PLATE BONNIE RAITT (Warner Bros. BS 2864)		66	93	STACKED DECK AMAZING RHYTHM ACES (ABC ABCD 913)		102
27	HOTLINE J. GEILS BAND (Atlantic SD 18147)		31	61	DREAM NITTY GRITTY DIRT BAND (United Artists LA 469-G)		65	94	SPIRIT OF THE BOOGIE KOOL & THE GANG (DeLite DEP 2018)		49
28	WHY CAN'T WE BE FRIENDS WAR (United Artists LA 441-G)		29	62	SPLIT COCONUT DAVE MASON (Columbia PC 33698)		107	95	THE BEST OF MICHAEL JACKSON (Motown M6 851S1)		97
29	E.C. WAS HERE ERIC CLAPTON (RSO SO 4809)		18	63	ELTON JOHN'S GREATEST HITS (MCA 2128)		54	96	ARE YOU READY FOR FREDDY FREDDY FENDER (ABC/Dot DOSD 2044)		122
30	RITCHIE BLACKMORE'S RAINBOW (Polydor PD 6049)		32	64	DIAMONDS & RUST JOAN BAEZ (A&M SP 4527)		50	97	SCHEHERAZADE & OTHER STORIES RENAISSANCE (ABC SASD 7510)		51
31	AL GREEN IS LOVE (Hi SHL 32092)		35	65	2ND ANNIVERSARY GLADYS KNIGHT & THE PIPS (Buddah BDS 5639)		85	98	VISIONS OF A NEW WORLD LONNIE LISTON SMITH (Flying Dutchman BDL 1-1196)		112
32	ALIVE KISS (Casablanca NBLP 7020)		63	66	TOYS IN THE ATTIC AEROSMITH (Columbia PC 33479)		59	99	NON-STOP B.T. EXPRESS (Roadshow RS 41001)		79
33	THE WHO BY NUMBERS THE WHO (MCA 2161)		—	67	THE WILD, THE INNOCENT (& THE E-STREET SHUFFLE) BRUCE SPRINGSTEEN (Columbia KC 34232)		57	100	CHAIN REACTION CRUSADERS (Blue Thumb BTSD 6022)		52

cash box top albums/101 to 200

101	DO YOU WONDER SHAWN PHILLIPS (A&M 4539)	10/18	101	135	DREAMING MY DREAMS WAYLON JENNINGS (RCA APL 1-1062)	10/18	126	170	HAVE YOU EVER SEEN THE RAIN STANLEY TURRENTINE (Fantasy F-9493)	10/18	—
102	WATERBED HERBIE MANN (Atlantic SD 1676)	103	103	136	AMBROSIA (20th Century T-434)	132	132	171	STRAIGHT SHOOTER BAD COMPANY (Swan Song SS 8413)	160	160
103	ANOTHER YEAR LEO SAYER (Warner Bros. BS 2885)	104	104	137	THE SOUND OF SUNSHINE THE SUNSHINE BAND (TK 604)	145	145	172	COME AND GET YOURSELF SOME LEON HAYWOOD (20th Century T-476)	175	175
104	X RATED BLACK OAK ARKANSAS (MCA 2155)	110	110	138	GET ON DOWN BOBBY BLAND (ABC ABCD 895)	124	124	173	FOUR WHEEL DRIVE BACHMAN-TURNER OVERDRIVE (Mercury SRM 1-1027)	171	171
105	RED HEADED STRANGER WILLIE NELSON (Columbia KC 33482)	113	113	139	FLAT AS A PANCAKE HEAD EAST (A&M SP 4537)	150	150	174	IN THE NEXT WORLD, YOU'RE ON YOUR OWN THE FIRESIGN THEATRE (Columbia PC 33475)	176	176
106	MONTY PYTHON'S FLYING CIRCUS (Pye 12116)	108	108	140	TOMMY ORIGINAL SOUNDTRACK RECORDING (Polydor PD 2-9502)	133	133	175	MUSIC KEEPS ME TOGETHER TAJ MAHAL (Columbia PC 33801)	178	178
107	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER (ABC/Dot 2020)	96	96	141	VENUS AND MARS WINGS (Capitol SMAS 11419)	105	105	176	NATTY DEAD BOB MARLEY & THE WAILERS (Island 9281)	183	183
108	STORM AT SUNUP GINO VANNELLI (A&M 4533)	109	109	142	CUNNING STUNTS CARAVAN (Chess/Janus BTM 5000)	136	136	177	RALPH & FLORIAN KRAFTWERK (Vertigo VEL 2006)	179	179
109	THE DREAM WEAVER GARY WRIGHT (Warner Bros. BS 2868)	68	68	143	CUT THE CAKE AVERAGE WHITE BAND (Atlantic SD 18140)	139	139	178	FOLLOW MY MIND JIMMY CLIFF (Warner Bros. MS 2218)	172	172
110	JAMAICA SAY YOU WILL JOE COCKER (A&M SP 4529)	69	69	144	SKYBIRD TONY ORLANDO AND DAWN (Arista AL 4059)	—	—	179	STARS JANIS IAN (Columbia KC 32857)	168	168
111	HEARTS AMERICA (Warner Bros. BS 2852)	114	114	145	FUNKY KINGSTON TOOTS AND THE MAYTALS (Island ILPS 9330)	154	154	180	THE SONS OF CHAMPLIN (Ariola America ST 50002)	181	181
112	RIDE A ROCK HORSE ROGER DALTRY (MCA 2147)	116	116	146	DESPERADO EAGLES (Asylum SD 5068)	127	127	181	ELYSIAN ENCOUNTER BAKER-GURVITZ ARMY (Atco SD 36-123)	186	186
113	DARK SIDE OF THE MOON PINK FLOYD (Capitol 11163)	115	115	147	FIRST CUCKOO DEODATO (MCA 491)	88	88	182	HIGHER THAN HIGH THE UNDISPUTED TRUTH (Gordy G6-972S1)	185	185
114	GORILLA JAMES TAYLOR (Warner Bros. BS 2866)	94	94	148	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN (MCA 2133)	130	130	183	BEST OF THE STATLER BROS. (Mercury 1037)	184	184
115	JAWS ORIGINAL SOUNDTRACK (MCA 2087)	72	72	149	WELCOME TO MY NIGHTMARE ALICE COOPER (Atlantic SD 18130)	151	151	184	LOVE TO LOVE YOU BABY DONNA SOMMER (Oasis OCLP 500) (Dist: Casablanca)	—	—
116	ODE TO MY LADY WILLIE HUTCH (Motown M6-838S1)	117	117	150	THE EAGLES (Asylum SD 3054)	123	123	185	HEAD OVER HEELS POCO (ABC ABCD 890)	191	191
117	THE DRAGON IS DANCING JIMMY SPHEERIS (Epic PE 33565)	118	118	151	PHENIX CANNONBALL ADDERLEY (Fantasy F 79004)	153	153	186	TALES FROM THE OZONE COMMANDER CODY AND HIS LOST PLANET AIRMEN (Warner Bros. BS 2883)	192	192
118	LET'S TAKE IT TO THE STAGE FUNKADELIC (Westbound W 215)	111	111	152	DREAMING A DREAM CROWN HEIGHTS AFFAIR (DeLite DEP 2017)	161	161	187	BAD LUCK IS ALL I HAVE EDDIE HARRIS (Atlantic SD 1675)	188	188
119	A QUIET STORM SMOKEY ROBINSON (Tamla T6-33781)	120	120	153	CARESS OF STEEL RUSH (Mercury SRM 1-1046)	167	167	188	NOT A LITTLE GIRL ANYMORE LINDA LEWIS (Arista 4047)	189	189
120	THE HOLY GRAIL MONTY PYTHON (Arista 4050)	121	121	154	AN EVENING WITH JOHN DENVER (RCA CPL 2-0764)	155	155	189	THE SENSATIONAL ALEX HARVEY BAND LIVE (Atlantic 18148)	190	190
121	WARNER BROS. PRESENTS MONTROSE MONTROSE (Warner Bros. BS 2892)	138	138	155	STEPPIN' THE POINTER SISTERS (Blue Thumb BTS 6021)	106	106	190	ABBA (Atlantic SD 18146)	195	195
122	ENDLESS SUMMER BEACH BOYS (Capitol SVBB 11307)	128	128	156	KICK OFF YOUR MUDDY BOOTS THE GRAEME EDGE BAND (Threshold THS 15)	177	177	191	SIMON & GARFUNKEL'S GREATEST HITS SIMON & GARFUNKEL (Col. PC 31350)	—	—
123	MAIN COURSE BEE GEES (RSO SO 4807)	100	100	157	RAILHEAD OVERTURE MIKE POST (MGM M3G 5005)	158	158	192	ROCK 'N ROLL MOON BILLY SWAN (Monument PZ 33805)	200	200
124	ON THE BORDER EAGLES (Asylum 7E-1004)	93	93	158	PARADISE WITH AN OCEAN VIEW COUNTRY JOE McDONALD (Fantasy F-9495)	—	—	193	TAPESTRY CAROLE KING (Ode 77099) (Dist: A&M)	198	198
125	STILL CAUGHT UP MILLIE JACKSON (Spring SP 6708)	125	125	159	BEAUTIFUL LOSER BOB SEGER (Capitol 11378)	159	159	194	GIVE 'EM HELL HARRY ORIGINAL SOUNDTRACK (U.A. U.A. LA 504-H2)	196	196
126	BACK HOME AGAIN JOHN DENVER (RCA CPL 1-0548)	135	135	160	TEXAS GOLD ASLEEP AT THE WHEEL (Capitol ST 11411)	162	162	195	RETURN TO FOREVER/CHICK COREA (ECM 1022)	—	—
127	MOTHER FOCUS FOCUS (Atco SD 36-117)	129	129	161	REINFORCEMENTS BRIAN AUGER'S OBLIVION EXPRESS (RCA APL 11210)	164	164	196	BURNIN' BOB MARLEY & THE WAILERS (Island ILPS 9256)	—	—
128	ACID QUEEN TINA TURNER (United Artists LA 495-G)	119	119	162	PRESSURE SENSITIVE RONNIE LAWS (Blue Note BN-UA 452-G)	170	170	197	RUN JOEY RUN DAVID GEDDES (Big Tree BT 89511)	197	197
129	CITY OF ANGELS THE MIRACLES (Tamla T6-339S1)	137	137	163	CAUGHT IN THE ACT COMMODORES (Motown M6-820S1)	165	165	198	INSIDE YOU FRANKIE VALLI (Motown 852)	199	199
130	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) GARY TOMS EMPIRE (PIP 6814)	131	131	164	LET'S DO IT AGAIN THE STAPLE SINGERS (Curton CU 5005)	173	173	199	NASTY GAL BETTY DAVIS (Island ILPS 9329)	—	—
131	LISTEN TO THE CITY TIM WEISBERG (A&M SP 4565)	143	143	165	BLUE SKY NIGHT THUNDER MICHAEL MURPHEY (Epic KE 33290)	166	166	200	TED NUGENT (Epic PE-33692)	—	—
132	CHEWING PINE LEO KOTTKO (Capitol 11446)	140	140	166	FLYING AGAIN FLYING BURRITO BROS. (Columbia PC 33817)	182	182				
133	EXPERIENCE GLORIA GAYNOR (MGM M3G 4997)	142	142	167	DRIVE ON MOTT (Columbia PC 33705)	194	194				
134	SATURDAY NIGHT SPECIAL NORMAN CONNORS (Buddah BDS 5643)	144	144	168	HORIZON THE CARPENTERS (A&M SP 4530)	156	156				
				169	JUDITH JUDY COLLINS (Elektra 7E 1032)	169	169				

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Abba	190	Charlie Daniels Band	41	Fogerty, John	77	King, Carole	193	Orlando, Tony & Dawn	49, 144	Springsteen, Bruce	5, 67, 79
Adderley, Cannonball	151	Clapton, Eric	29	Foghat	69	Kiss	32	Orleans	35	Staple Singers	164
Aerosmith	66	Cliff, Jimmy	178	Funkadelic	118	Knight, Gladys & The Pips	65	Outlaws	22	Statler Bros.	183
Albert, Morris	58	Climax Blues Band	82	Garfunkel, Art	68	Kool & The Gang	94	People's Choice	55	Stevens, Cat	59
Allman Brothers	8	Cocker, Joe	110	Gaynor, Gloria	133	Kottke, Leo	132	Phillips, Esther	36	Stewart, Rod	21
Amazing Rhythm Aces	93	Cole, Natalie	71	Geddes, David	197	Kraftwerk	177	Phillips, Shawn	101	Strawbs	74
Ambrosia	136	Collins, Judy	169	Graeme Edge Band	156	Labelle	51	Pink Floyd	2, 113	Sunshine Band	137
America	111	Commander Cody and	186	Graham Central Station	73	Laws, Ronnie	162	Poco	189	Swan, Billy	192
Asleep At The Wheel	160	His Lost Planet Airmen	186	Grand Funk	26	Lewis, Linda	188	Pointer Sisters, The	155	Sweet	34
Atlanta Rhythm Section	90	Commodores	163	Grateful Dead	14	Lewis, Ramsey	52	Post, Mike	157	Tai Mahal	175
Average White Band	143	Connors, Norman	134	Hall and Oates	80	Loggins and Messina	19	Pryor, Richard	45	Tavares	48
Bachman-Turner	173	Cooper, Alice	149	Hancock, Herbie	75	Manhattan Transfer	50	Raitt, Bonnie	60	Taylor, James	114
Bad Company	171	Crosby, David/Nash, Graham	15	Harrison, George	11	Manilow, Barry	39	Reddy, Helen	47	Toms, Gary	130
Baez, Joan	64	Crown Heights Affair	152	Haywood, Leon	172	Mann, Herbie	102	Renaissance	97	Toots and the Maytals	145
Baker-Gurvitz Army	181	Crusaders	100	Head East	139	Marley, Bob	176, 196	Ritchie Family	86	Tower of Power	46
Bay City Rollers	76	Daltrey, Roger	112	Hutch, Willie	116	Marshall Tucker Band	18	Robinson, Smokey	119	Turner, Tina	128
Beach Boys	122	Davis, Betty	199	Ian, Janis	20, 179	Mason, Dave	62	Ronstadt, Linda	6	Turrentine, Stanley	170
Bee Gees	123	Denver, John	1, 83, 126, 154	Isley Bros.	24	McCoy, Van	91	Rush	153	Undisputed Truth	182
Blackmore, Ritchie	30	Deodato	147	Jackson, Michael	95	McDonald, Country Joe	158	Russell, Leon	56	Valli, Frankie	198
Black Oak Arkansas	104	Eagles	4, 124, 146, 150	Jackson, Millie	125	Miles, Buddy	70	Sayer, Leo	103	Vannelli, Gino	108
Black Sabbath	92	Earth, Wind & Fire	53	Jefferson Starship	3	Miracles	129	Sedaka, Neil	25, 42	Walker, Jerry Jeff	84
Bland, Bobby	138	Edgar Winter Group	—	Jennings, Waylon	135	Montrose	121	Seger, Bob	159	War	28
Blue Magic	72	With Rick Derringer	81	Jethro Tull	7	Monty Python	106, 120	Sensational Alex Harvey	—	Weisburg, Tim	131
Bowie, David	38	Electric Light Orchestra	87	Mott	167	Murphy, Michael	165	Band	185	Who	33
Brian Auger's	—	Faith, Hope & Charity	85	Murphy, Michael	165	Nelson, Willie	105	Silver Convention	44	Wings	141
Oblivion Express	161	Fender, Freddy	96, 107	Murphy, Michael	165	Newton-John, Olivia	10, 148	Simon, Paul	43	Wright, Gary	109
B.T. Express	99	Firesign Theatre	174	Nelson, Willie	105	Nitty Gritty Dirt Band	61	Simon & Garfunkel	191	ZZ Top	57
Campbell, Glen	23	Fleetwood Mac	40	Newton-John, Olivia	10, 148	Nugent, Ted	200	Smith, Lonnie Liston	98		
Captain & Tennille, The	78	Flying Burrito Bros	166	Nitty Gritty Dirt Band	61	Ohio Players	16	Sommer, Donna	184	Soundtracks	
Caravan	142	Focus	127	Nugent, Ted	200			Sons of Champlin	180	Give 'Em Hell Harry	194
Carpenters	168	Fogelberg, Dan	17	Ohio Players	16			Spheeris, Jimmy	117	Jaws	115
Chapin, Harry	54							Spinners	13	Tommy	140

The Mahogany Campaign



MAHOGANY
Featuring Diana Ross
M6-858S1

The campaign includes:

- An extensive nationwide teaser campaign incorporating the movie's storyline "Success is nothing without someone you love to share it with." Posters, flyers, trade and consumer print advertising and outdoor billboards.

- Full-scale album ads in key consumer and trade publications.

- Multi-rotating radio spots keyed to MOR, R&B, AOR and Top-40 formats.

- 4-Way Point-of-Purchase Displays which can be used as mobiles, wall, window, or counter units. Printed on four-color foil.
- Special dealer ad slicks keyed to the album and the film.
- Screenings of MAHOGANY for key press, radio and dealer personnel.
- Juke-box title strips for the album's hit single, "Theme From Mahogany (Do You Know Where You're Going To)"
M1377
 - Postage meter imprints for all Motown and distributor related mailings.
- Fashion shows in key cities tied to the film's fashion theme.
- Radio station ticket give-aways in key cities playing the film.

MAHOGANY
The hit album,
from the hit film
On Motown Records
and Tapes



THE WHO BY NUMBERS



A new album
Slip Kid
However Much I Booze
Squeeze Box
Dreaming From The Waist
Imagine A Man
Success Story
They Are All In Love
Blue Red And Grey
How Many Friends
In A Hand Or A Face

Produced By Glyn Johns
MCA-2161

MCA RECORDS