

RECORD WORLD

Who In The World:

20th Century Records

It has been exactly two years since Russ Regan started 20th Century Records. The label now boasts an impressive artist roster, a gleaming collection of gold records, a solid catalogue and a powerful reputation—all of which ensure a successful third year. See story on page 73.



HITS OF THE WEEK

SINGLES

HOLLIES, "DON'T LET ME DOWN" (prod. by Ron Richards & Hollies) (Famous, ASCAP). Having breathed top chart "Air" for yet another time, this seemingly eternal British contingent follows up their most recent biggie with an Allan Clarke-penned rhythm ballad. Their patented harmonies build into a colossal culmination by song's upper end. Epic 8-50029.

REUNION, "LIFE IS A ROCK (BUT THE RADIO ROLLED ME)" (prod. by Joey Levine, Marc Bellack & Paul Di Franco) (Crazy Chords/Crushing, BMI). Talent responsible for Ohio Express takes chewy rock onto historical turf. Tune is a combination of 47 artists' names, 21 song titles, 7 label logos and assorted rock paraphernalia at super speed! RCA PB-10056.

TAVARES, "SHE'S GONE" (prod. by Dennis Lambert & Brian Potter) (Unichappell, BMI). The Hall & Oates tune gets a righteous reading akin to the spirit in which it was originally penned. Should prove an even stronger entry for them than "Too Late." Powerful song of loneliness unravels as truly going, going, gone! Capitol 3957.

ECSTASY, PASSION & PAIN "ASK ME," (prod. by Bobby Martin) (Big Seven, BMI). EP&P's best production yet, lighting the group's top 10 r&b fuse so that they can also explode pop, thanks to Martin's red hot production. Musical search for the right question will be rewarded with a resoundingly positive response from top 40 markets. Roulette 7159.

SLEEPERS

JONESES, "SUGAR PIE GUY, PT. 1" (prod. by Lee Valentine/VMP Prod.) (Landy/Unichappell, BMI). Combining the street savvy of the doo-wop era with the velvet boogie of a Barry White, this promising male quartet definitely has a winner on their hands. The biggest bushel of "Sugar Pie" power since the Tops' "Can't Help Myself." Mercury 73614.

UNICORN, "OOH! MOTHER" (prod. by David Gilmour) (Anglo Rock, BMI). Seldom has a debuters' name and first title so befit the talents involved. Their vocal blend is as hauntingly unique as the mythological horse while the afterglow of the song leads one to just that very colloquial musical reaction. Magic—pure and bullet-bound. Capitol 3954.

GLORIA GAYNOR, "NEVER CAN SAY GOOD-BYE" (prod. by Meco Monardo, Tony Bongiovi, Jay Ellis) (Jobete, ASCAP). The Clifton Davis masterpiece proved a giant for both the Jackson Five and Isaac Hayes in the span of one year. Now Gloria's soulpower is out to prove three's the charm. MOR appeal tops off a total "hi!" MGM 14748.

ISIS, "RUBBER BOY" (prod. by Shadow Morton/Radam Prod.) (Deposit/Wooden Weight, ASCAP). First culling from their strong album is a super edit of the flute-powered lp track. Blazing new trails for female rock bands, Isis sounds equally fine to pop and progressive ears on this masterful concept. The Shadow knows how to do it and does! Buddah 428.

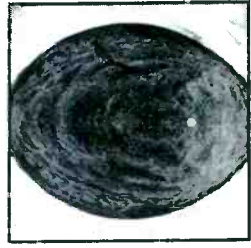
ALBUMS

STEPPENWOLF, "SLOW FLUX." They first thrilled us when they hit with "Born To Be Wild" in '68, saddened us with John Kay's departure, and now prove to be captivating once again with this reunion. Kay's gravelly lead vocals are way out front, with tenacious group backing especially on "Jeraboah" and the single, "Straight Shootin' Woman." Mums PZ 33093 (Col) (6.98).

MIKE OLDFIELD, "HERGEST RIDGE." Waves of rich electronic sounds flow over the course of this work, following the fine tradition that Oldfield set with his golden "Tubular Bells" disc. The classical orientation is stimulating as Oldfield builds and climaxes lovely movements throughout the entire album comprised of one extended selection. Virgin VR 13-109 (Atlantic) (6.98).

"ANDY KIM." Having proven himself as a consistent hit-maker over the years ("Baby I Love You" in '69 and "Be My Baby" in '70), Kim has come back with another single sizzler in "Rock Me Gently," most assuredly a sales spur for this album. This is his first attempt at production and one listen will ascertain the merit of that move. Capitol ST-11318 (6.98).

ROGER McGUINN, "PEACE ON YOU." Ex-Byrds founder/leader solos for a second time manifesting all the musical magnetism that always attracted listeners. A major portion of the selections are co-authored by McGuinn and Jacques Levy (of "Oh Calcutta!" fame). "(Please Not) One More Time," and the single, "Same Old Sound" illuminate. Columbia KC 32956 (5.98).



SPECIAL SECTION

CANADA

Introducing
"Back Home Again"
PB-10065
The new single by John Denver

The second smash single from his big hit album

RCA Records and Tapes



CPL1/CPS1/CPK1-0548



Jerry Weintraub
Management 3
Produced by Milt Okun

Atlantic Sweeps FM Airplay Report

■ NEW YORK — Atlantic Records continues its strong barrage of airplay and sales, sweeping the top positions on this week's FM Airplay Report. "Tracy Nelson" is the Flashmaker of the Week, while the Average White Band and their debut album for Atlantic comes up as the Sleeper of the Week. Joining Nelson and AWB as Top FM Airplay of the Week is the new three-record live Emerson, Lake & Palmer album "Welcome Back," on Atlantic-distributed Manticore.

Atlantic also captures the number one and chartmaker positions on the singles chart, with Eric Clapton's "I Shot The Sheriff" on RSO and Aretha Franklin's "Ain't Nothing Like The Real Thing" garnering those slots respectively. In addition, the ELP album and Crosby, Stills, Nash & Young's greatest hits compilation "So Far," are among those albums that are top retail sales for the week.

In crossover news, Eric Clapton, whose "I Shot The Sheriff" jumped to number one on the pop chart this week, is also picking up r&b play, including a number one position at KGFJ in Los Angeles. In addition, Bill Wyman's new single (Rolling Stones) is receiving country play at WBAM in Montgomery, Ala.

Motown Names Belkin Creative Operations VP

■ LOS ANGELES — Herb Belkin has been appointed vice president, creative operations of Motown Record Corporation, it was announced by Suzanne de Passe, vice president, creative division.

"This is a strong step in making Motown's thrust in creative directions even more inspiring and effective than it has been up to now because of Herb's experience and the input all of us on the Motown team can expect," Ms. de Passe said.

Belkin's new position will encompass all creative services including a&r, business affairs, artists development, graphic services, advertising merchandising,
(Continued on page 68)

Size of Record Depts. Up by 75 Percent In Discount Centers

By GARY COHEN

■ NEW YORK — General merchandise stores and discount centers around the country have increased the size of their record departments by 75 percent, according to a study by Chain Store Age. The increase in records, and other variety merchandise lines, comes at a time when the same chains are decreasing selling space for hard lines, soft lines and apparel.

Representative stores of two types were used in the survey: mid-size stores, with 30,000 to 60,000 square feet, and larger stores, with more than 60,000 feet. Included were outlets of McCrory, T.G.&Y., Woolworth,
(Continued on page 68)

Phonodisc Convention coverage begins on page 8.

Beer Named RW Marketing Director; Profera to Head Research Department

■ NEW YORK — Record World publisher Bob Austin and editor in chief Sid Parnes have announced the promotions of Lenny Beer to the position of director of marketing and Toni Profera to that of research editor. In addition, Mike Bisker has joined the staff as assistant research editor.

New Duties

In his new position, Beer will be responsible for coordinating long-term marketing projects for Record World while also assuming the overall coordination of the publication's radio section. In addition, he remains as an advisor and consultant to RW's research department, working out of the company's Los Angeles office.



Lenny Beer



Toni Profera

Tally-MCA Label Formed

■ LOS ANGELES — Recording artist Merle Haggard, his personal manager Fuzzy Owen, and J. K. Maitland, president of MCA Records, Inc., have announced an exclusive MCA distribution agreement for the newly formed Tally-MCA record label. Negotiations were concluded last week among: Maitland; Haggard and Owen, co-presidents of Tally; MCA vice president Lou Cook; MCA attorney Bob Davis; and Haggard's attorney Ned Shankman.

Roster

The artists currently signed to Tally-MCA are: Bonnie Owens; Ronnie Reno, rhythm guitarist in the Strangers (Haggard's band); and Silver Creek, a country-rock group currently touring throughout the midwest. The initial release date for Tally-MCA product has not yet been determined, but singles and albums for all three acts are near completion.

The Tally-MCA agreement revives Tally Records, originally started by Fuzzy Owen in the early '60s. Both Haggard and Bonnie Owens recorded on Tally, but when Haggard signed with Capitol in order to achieve major label distribution, Owen allowed Tally to become dormant so that he could devote himself full-time to management. When Haggard decided to establish his own label early this year, the name Tally was reinstated, and when the distribution agreement was finalized, it became Tally-MCA.

(Continued on page 71)

Casablanca, Warners Sever Distrib. Ties

■ LOS ANGELES — Mo Ostin, chairman of the board of Warner Brothers Records, and Neil Bogart, president of Casablanca Records, have jointly announced the termination of their distribution agreement, effective immediately.

Goes Indie

All future products on the Casablanca label will henceforth be distributed independently of Warner Brothers. However, Warners will continue to ship Casablanca product until such time as Casablanca notifies them that they have geared up to handle prod-
(Continued on page 62)

Myrrh Signs Ray Price; Pacts ABC for Distrib.

■ WACO, TEXAS — In line with its expansion into country and contemporary music, Myrrh Records has signed top recording artist Ray Price to a major contract, announced Jarrell McCracken, president of Word, Inc., the parent company of Myrrh Records.

New Distribution

Simultaneously with the Price signing, McCracken announced that ABC Records will distribute nationwide the Myrrh Records product, which includes such artists as Danny Thomas, Gene Cotton, Wanda Jackson, Barry McGuire, Second Chapter of Acts, Beautiful Zion Choir, Randy Matthews, Love Song (on the Good News label), Andre Crouch and the Disciples on the Light label.

(Continued on page 71)

Ashley Gives Up Warner Comm. Posts

■ NEW YORK — Steven J. Ross, chairman of the board and chief executive officer of Warner Communications Inc., announced that Ted Ashley, chairman and chief executive officer of WCI's motion picture subsidiary, Warner Bros. Inc., has decided to give up those positions, effective January 1, 1975, in order to be free of day-to-day operational and executive responsibilities.

Ashley will continue to be actively involved on a part-time basis in the affairs of Warner Bros. and will serve as its co-chairman under an extended employment agreement for his exclusive services in the motion picture, television and related businesses through September 1980. As of January 1, 1975, Frank Wells, currently president of Warner Bros., will become co-chairman of the board and chief executive officer and John Calley will become president, while retaining his present position as executive in charge of worldwide production.

London Wainwright III Set for 'MASH' Role

■ NEW YORK — Columbia recording artist London Wainwright III will appear on several episodes of the popular television series, "MASH" this fall. Playing the role of Captain Spaulding, Wainwright becomes the first major character to be added to the cast of the show since it went on the air several years ago.

Acting Debut

For Wainwright, this is his first acting venture. His main talents as a singer and songwriter will also be utilized on the show as his character, Capt. Spaulding, tends to express himself through song.

Wainwright has written several songs expressly for the "Mash" episodes, a couple of which will be included on Wainwright's forthcoming Columbia album. The lp, Wainwright's third for Columbia, will also include several numbers recorded live during his appearance at the Bottom Line in New York last week.

HQ, Debut Release Set by Private Stock

■ NEW YORK — Private Stock Records, the newly formed independent Larry Uttal-EMI label, makes its product debut with the release of "Touch Too Much" by Arrows.

It was also announced that the label's new offices are located in the Squibb Building, 40 West 57th Street in New York. The phone number is (212) 541-5720.

Reddy and Anka Set For '75 NARM Meet

■ BALA CYNWYD, PA.—Jules Malamud, NARM executive director, announced that plans have been finalized with both Helen Reddy (Capitol) and Paul Anka (UA), to appear during the Seventeenth Annual NARM Convention, to be held March 2-6, 1975, at the Century Plaza Hotel in Los Angeles. In making the announcement, Malamud stated that this was the first time two artists of such prestige and standing in the industry had been committed to NARM so many months in advance.

Helen Reddy will appear at the NARM Awards Banquet and Paul Anka at the Scholarship Foundation Dinner.

Alpert Returns to TV

■ LOS ANGELES — Herb Alpert will return to television for the first time in five years when he will star in the ABC television network special "The Sentry Collection-Herb Alpert and the TJB," to air on Sunday, October 13 (10-11:00 p.m.).

The special is the third in the Sentry Collection series and will be produced by the award-winning team of Gary Smith and Dwight Hemion, the creators of the first Herb Alpert television special "Herb Alpert and the Tijuana Brass."

Alpert will tape the show in London during his current European tour and feature selections from his new A&M album "You Smile, the Song Begins." He will be backed by his nine-man group, the TJB, which contains several members from the original Tijuana Brass. Singer Lani Hall will also be featured during the show.

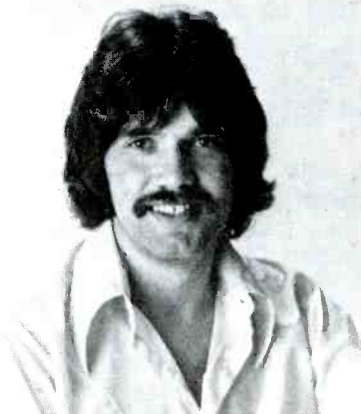
Atlantic Pacts Migration Records



Canadian record producer Bob Ezrin has formed Migration Records, a singles-oriented label which will aim at streamlined efficiency, channelling major efforts at creative promotion and utilizing AM radio as the prime marketing tool. Migration Records will be distributed by Atlantic Recording Corp. Current plans for Migration include recruiting talent from not only Canada but all over the world. The first signing to the label is Gary Bonner. Bonner's first single on the label is "Baby Baby." Pictured from left: Ezrin; Jerry Greenberg, senior vice president & general manager of Atlantic Records; Robert Casper, attorney for Migration Records; and Dickie Kline, national pop promotion director for Atlantic.

Tom Cossie Named RCA Promotion VP

■ NEW YORK — The appointment of Tom Cossie as division vice president, promotion, has been announced by Jack Kiernan, division vice president, marketing, RCA Records.



Tom Cossie

In making the announcement, Kiernan said: "In the approximately five years Cossie has been with RCA Records, he has continually demonstrated that he is one of the most able and dynamic leaders in the field of promotion. This appointment is a quite natural recognition of his contribution to RCA Records and the recording industry as a whole."

Major Contributions

Kiernan noted that Cossie had made a major contribution to the effort which concluded in RCA's having the best sales period in its history in the first six months of 1974, and that Cossie's direction of his field promotion activities had contributed strongly to a major resurgence in country, pop and r&b albums and singles, and
(Continued on page 68)



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UKS 53109

***This baby's
a hit!
Too.***

***The new album. It contains
"Beach Baby"...the summer single.
By a group so fresh, distinctive and
inventive that there's no denying their
name... The First Class.***

The First Class. There's no denying their name.



Distributed by London Records.

Lance Freed:

A Music Man to His Bones

■ LOS ANGELES—Lance Freed, the newly named executive director for Irving/Almo Music, is one of the original members of A&M Records and also the youngest executive ever to run the company's publishing division.

Freed joined A&M in November, 1966, when the company was located on 8255 Sunset Blvd. He moved into the present A&M location on the old Charlie Chaplin movie lot in Hollywood, California. Freed then began working in the international division and was selected shortly afterwards to initiate one of the first college departments in the record industry. After several years of pioneering in the college promotion field, he worked in many facets of the music industry—which included a short time as a&r administrator, and at least two years working with Gil Friesen on various projects. Before moving to Irving/Almo as general professional manager, Freed worked as Jerry Moss' assistant for nearly a year. During the last few years, Freed has been the professional manager for Irving/Almo Music. His years in publishing have provided him with many strong associations and warm personal



Lance Freed

friendships, but Freed remembers his first two song placements most vividly:

"In retrospect, I am most proud of the first song I helped place, probably because of the writers involved and the ultimate success of the song. 'Top of the World' by John Bettis and Richard Carpenter became a big hit for Lynn Anderson and then, of course, the song became a million-seller for the Carpenters. For sentimental reasons, I particularly enjoyed placing Paul Williams' 'Dream Away' with Frank Sinatra, since I knew that one of Paul's lifetime ambitions was to have Sinatra record one of his songs. Situations like that give you an extra incentive in your work."

One of Freed's major projects during the last few years has been to help build a core of staff writers. Irving/Almo's current success on the charts will

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Joining Janis



On hand to congratulate Columbia recording artist Janis Ian after her show-stopping performance at the recent CBS Records Convention in Los Angeles were (from left) Goddard Lieberman, president, CBS Records Group; Charles Koppelman, vice president, national a&r, Columbia Records; Ms. Ian; and Irwin Segelstein, president, CBS Records.

Wherehouse Moves HQ

■ GARDENA, CALIF. — Leon C. Hartstone, president of the Wherehouse chain, has announced the relocation of the firm's headquarters from Torrance, Cal. to new offices here. The new central office and warehouse for the Wherehouse is located at 14100 S. Kingsley Dr., Gardena, Calif. 90249. The new telephone is (213) 538-2314, with the change effective immediately.

Sept. Is Motown 'Anthology Month'

■ LOS ANGELES—September has been designated "Anthology Month" at Motown Records it was announced by the label's national sales manager, Mike Lushka. Motown has now released sets, each an approximate ten year study in pictures, words and music, on Marvin Gaye, the Temptations, Diana Ross & The Supremes, Smokey Robinson and the Miracles, Jr. Walker, Gladys

Knight and the Pips, Martha Reeves & the Vandellas and the Four Tops.

Sales Success

Since the series was introduced in late 1973, with the release of The Temptations package, the Anthology series has been a sales success, the label reports. The two and three record sets, each containing a full color descriptive booklet featuring pictures and the highlights of each artists' career, and are all specially priced for the consumer. The eight sets have sold in excess of 900,000 units.

Ad Support

Special radio spots, placement of timebuys, window streamers, newspapers and magazine advertisement and a special display wire rack are all part of the campaign that is designed to penetrate to the consumer. The marketing campaign's objective is to aid the retailing arm of the industry by creating the customer demand. Anthology Month at Motown will be supported by Motown's sales, promotion and publicity departments in full strength to cap the most successful sales concept conceived by Motown's creative division.

Asylum Pacts Moore

■ LOS ANGELES—David Geffen, chairman of Elektra/Asylum Records, has announced the signing of Tim Moore to the Asylum label in a long-term pact that includes the immediate acquisition of his current and debut album, "Tim Moore," previously distributed by Famous Music Corp, and released on the A Small Record Company label.

The re-released album will ship this week and Moore's current chart single, "Second Avenue," which was originally released under Famous Music aegis, is now being rush-shipped on the Asylum label. In addition, the Asylum version of "Second Avenue" has been pared from the original time of 3:51 to 2:27.

Moore is currently in Woodstock, where he and his management, Harris Goldberg and Johanan Vigoda, are preparing tour plans.

CBS Ups Lemry

■ NEW YORK—Irwin Segelstein, president, CBS Records, has announced the promotion of J. Kenneth Lemry to the newly created position of vice president, Terre Haute manufacturing, CBS Records.

Duties

In his new capacity, Lemry will be responsible for all manufacturing facilities at CBS Records' Terre Haute plant, including all staff-related services of personnel, engineering services, administration, purchasing and warehousing. In addition, Lemry continues to be responsible for the personnel function for all other non-manufacturing operations at Terre Haute. He will report directly to Samuel Burger, vice president, manufacturing, CBS Records, New York.

Lemry joined CBS Records in 1947 as a management trainee at the old CBS Records plant in Bridgeport, Connecticut. After moving up to personnel manager and plant superintendent at Bridgeport, he moved to Terre Haute where he was appointed plant manager of the new facility, a position he held until this new promotion.

B'ville Inks Cavaliere

■ NEW YORK—Albert B. Grossman and label chief Paul E. Fishkin have announced the signing of Felix Cavaliere to a long term recording contract to Bearsville Records. The addition of Cavaliere marks the first signing to the label since its initial artist roster was set in 1971,

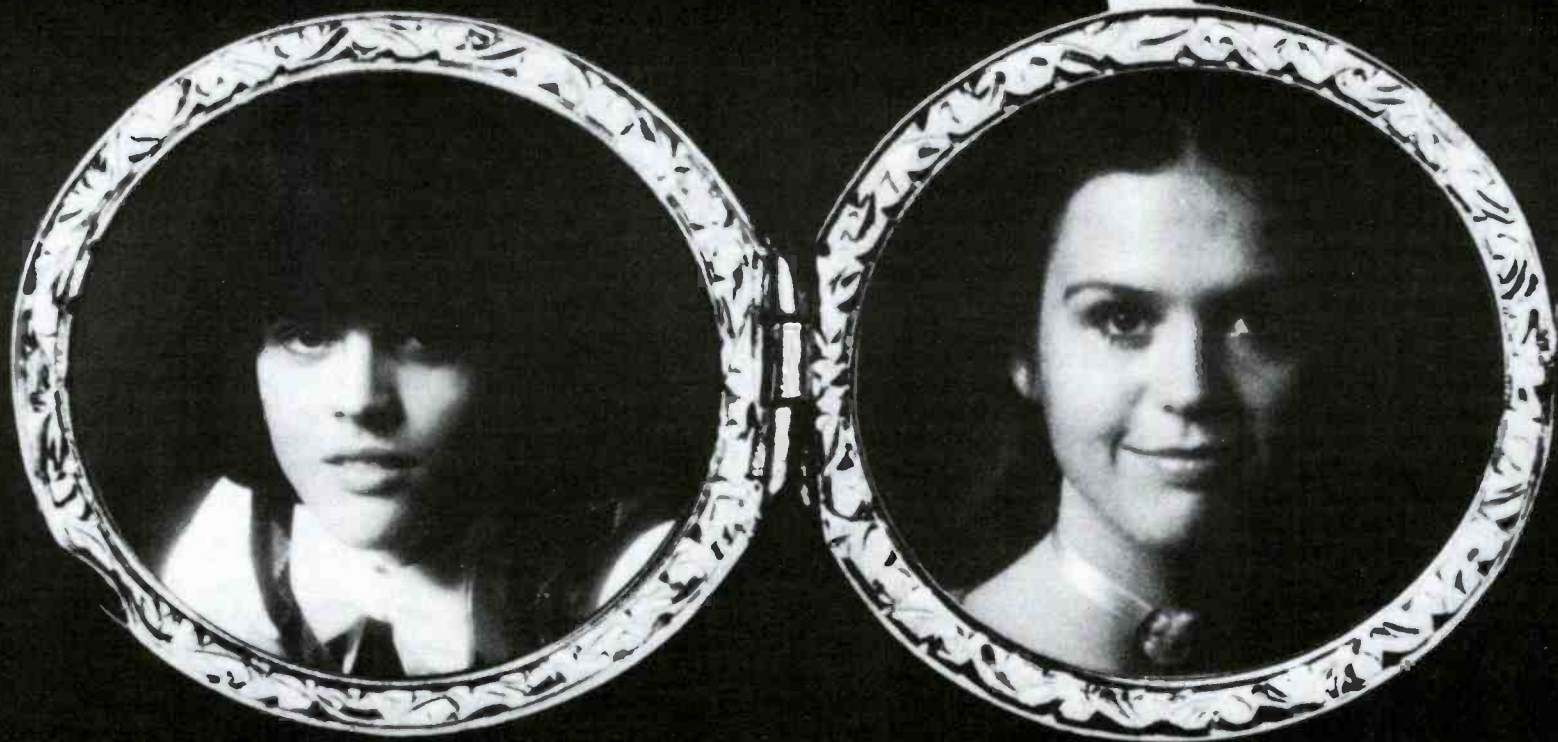


Felix Cavaliere

Cavaliere was the leader of the Raspals from 1965 to 1971. During his recent two year hiatus from the recording scene, he has been involved in various production projects and now has completed his first solo album. Bearsville is scheduling the album, co-produced with Todd Rundgren, for a September release date.

Donny & Marie Osmond.

"I'm Leaving It (All) Up To You"



It's Gold Meets Gold As Donny & Marie Join Forces.

"I'm Leaving It (All) Up To You" (M 14735) is a smash single and now, the two solo "Hit-Makers" get together on a brand new album with more songs from their hearts. Donny & Marie Osmond—together for the first time.



M3G 4968



Phonodisc Product Presentations Promise a Prosperous New Release

By ROBERT ADELS

■ SAN DIEGO — Three separate product presentations at the Phonodisc Sales Convention (21-24) gave the conventioners a taste of the new releases as well as the groundwork for mental enthusiasm. Each effectively produced audio-visual show spotlighting the new releases on United Artists, Polydor and MGM vividly revved up the psyches of all concerned to maximize each album's acceptance in the marketplace.

UA Product

Bob Cato produced the first presentation, based around the theme "UA Cooks." There was a minimum of narration here and in general, the music was used to speak for itself. The production climaxed with a number of highlights from the long-awaited Joel Dorn-produced Don McLean album "Lonesome Brother." Other September releases included the Electric Light Orchestra's "Eldorado," Cornelius Bros. & Sister Rose's "Got to Testify" as produced by Bob Archibald, a country release from Slim Whitman called "Happy Anniversary" and Blue Note albums from Bobby

Hutcherson ("Cirrus") and Duke Pearson ("It Could Only Happen With You," featuring some of Flora Purim's earlier vocal renditions of standards).

Several "best of" collections were announced, including two-record sets from Bobby Goldsboro ("10th Anniversary Album") and "The History of the Bonzos," a compendium from English rock spoofers, the Bonzo Dog Band. In the "Very Best of . . ." series are new offerings from Bobby Vee, the Fleetwoods, the Hollies, the Ventures, Jay & the Americans, Ricky Nelson and, as purchased from the Scepter catalog, B. J. Thomas and Dionne Warwick.

Future Releases

Other soon-to-be-released product unveiled in the presentation included: "Tina Turns the Country On!" with Tom Thacker producing Ms. Turner singing songs ranging from Hank Snow to James Taylor; the new Nashville package from Charlie Louvin, "It Almost Felt Like Love;" and an album of current standards from Ferrante & Teicher as

(Continued on page 20)

Live Shows at Phonodisc Meet Put Emphasis on New Talent

■ SAN DIEGO—The 1974 Phonodisc Sales Convention gave many in attendance their first shot at seeing those new acts on which Polydor Inc. and UA hang many of their hopes in the immediate and long-range future. A broad spectrum of artists were showcased at a series of productions during the four-day meet.

Country Show

The first live offering was a combined label country program. Veteran performer Don Gibson (MGM/Hickory) led off the show and featured his recent hits like "One Day at a Time" and "Touch the Morning." Backed by a band that often drifted into a jazz feeling, the writer-performer did go all the way back to the late '50s for several of his earliest hits (like "I Can't Stop Loving You"), but received his most enthusiastic response from the conventioners for his more current fare.

Calico, Sunday

The evening was then taken over by two new UA acts. The first was Calico, a six-member band from Texas. Perhaps the only country act to make use of a mellotron, the progressive and young contingent proved able interpreters ("Listen to a Country Song") as well as originators ("Come on Down to Texas" and "September Tears"). Their material and level of performance have much to offer as a crossover band. Sunday Sharpe closed the show, backed by Calico. Opening with Brenda Lee's "Sweet Nothings" and closing with her new single answer disc to the Paul Anka hit, "I'm Havin' Your Baby,"

she proved a bubbly and spritely thrush in the more conventional Nashville groove.

Blue Note Night

A late-night Blue Note jazz affair offered a mellow setting for the keyboard fireworks of Gene Harris. Although a mainstream veteran, Harris' ease in relating to the kind of fusion that is presently taking place in all realms of contemporary music has led him into the development of a new style which could make him as important a force in today's jazz market as Billy Preston is to rock.

Baron Stewart

On a still more intimate and private level, Baron Stewart appeared for a short set to break up (in more ways than one) a UA promotion meeting. The singer-songwriter guitarist and pianist has the supreme confidence of a Billy Joel, the storytelling abilities of a Harry Chapin and the outrageous sense of humor of a Loudon Wainwright III, all molded into one brilliant package. His "Song of the Extradition," which dealt with male aggressiveness in matters of the heart (and other places), took the audience by storm. He is one UA act to watch particularly closely.

Sami Jo

The banquet gala which brought the major part of the convention to a close (23), saw Sami Jo (MGM/South) and Vernon Burch (UA) light up the stage.

Currently bulleting with her "Tell Me a Lie" follow-up, "It

(Continued on page 21)

Which way is rock going to roll?



Emerson, Lake, Palmer & Platinum



Atlantic Records' president Ahmet Ertegun hosted a special luncheon to honor Manticore Records group Emerson, Lake & Palmer for receiving their fifth consecutive platinum record for "Brain Salad Surgery." Ertegun personally presented the records to the individual group members and called the occasion a historic one, forecasting continued success and an exciting future for ELP. The trio has previously been awarded platinum discs for "Emerson, Lake & Palmer," "Trilogy," "Tarkus" and "Pictures At An Exhibition." Pictured from left are Mario Medious, president of Manticore Records; Jerry Greenberg, senior vice president & general manager of Atlantic Records; Keith Emerson; Carl Palmer; Stewart Young, manager; Greg Lake; and Ahmet Ertegun.

Brownsville Station



Latest Album
"School Punks"
On Big Tree Records
Distributed by Atlantic Records

Management by Al Nalli
Bookings by Premier Talent

THE COAST

KAREN FLEEMAN



■ FORMAL TO FUNK: A small, intimate dinner party was held at the Bel Air Hotel last Monday night for **Rod Stewart**. **Elton John** and **Tony King** attended, and a British film crew taped much of the event. Rod and Elton livened up the formal evening somewhat after dinner, when they removed carnations

RITA TURNER



from the centerpiece and began tossing them to the other guests. The dinner inspired Rod to throw another party the following night, which more of his friends could attend. Two hundred guests showed up, including **Marc Bolan**, **Chris Jagger**, **Danny Hutton** of **Three Dog Night**, **Tony King**, **Mal Evans**, and such Hollywood luminaries as **Rodney Bingenheimer** . . . **Keith Moon's** first solo album, entitled "Like A Rat Up A Pipe," is in the works. Moon conceived the idea of cutting the album only two days before heading into the Record Plant in L.A., with a little help from friends such as **Ringo Starr**, **Harry Nilsson**, **Johnny Rivers**, **John Sebastian** and **Fanny**. At his recent birthday party, friends were given a special treat when Moon was joined by Nilsson, **Brian Wilson** and **Jesse Ed Davis** in a short jam session. Future plans for Moon include another film, "The Two Clowns," with **Oliver Reed**.

Diamonds are a girl's best friend: Not so, says **Bess Gillenwater**, of Atlantic City, N.J. She traded hers in for a rose, an autograph and a kiss. The trade occurred at The Club Harlem, when **Al Green's** \$15,000 diamond watch flew off his wrist during his performance, landing in Gillenwater's champagne glass. After retrieving it and proposing her conditions on stage, Green readily accepted the deal . . . **Elton John** created quite a "racquet" when he flew from Caribou Recording Studios to Denver via helicopter to watch **Billie Jean King** and her tennis team, "The Philadelphia Freedoms" in a tennis match.

(Continued on page 68)

Which way is rock going to roll?



Find out next week.

PIP Distributes Groove Merchant

■ WOODBURY, N.Y.—Ira Moses, president and Bugs Bower, vice president of PIP Records, a division of Pickwick International, Inc., in conjunction with Sonny Lester, president of Groove Merchant Records, has announced the signing of a long-term, exclusive agreement under which the Groove Merchant jazz label will be distributed worldwide by PIP.

Under the new distribution agreement, Groove Merchant will begin an extensive recording and promotional campaign. Jazz greats **Lionel Hampton**, **Buddy Rich**, **Teddy Wilson** and **Zoot Sims** will record a two album set in September prior to leaving for Europe on tour.

SG/CP Print Deals

■ NEW YORK—Screen Gems/Columbia Publications has acquired the sheet print rights to the entire library of Neil Diamond's Prophet and Stonebridge Music, it was announced by Frank Hackinson, vice president of the music print division of Columbia Pictures Industries, Inc.

Additionally, SG/CP has acquired print music rights (sheet, folio and educational) for Buddah Music's publishing firm, Kama Sutra.

Island Pubberies Tap Fred Goodman

■ LOS ANGELES—Walter Schaefer, president of Ackee Music Inc. and UFO Music Inc., has announced the appointment of Fred Goodman to the position of professional manager for the companies. In this capacity, Goodman will exploit the firms' catalogue which includes works by **Russ Ballard**, **Jim Capaldi**, **Colin Horton-Jennings**, **Cat Stevens** and **Steve Winwood** among others. In addition, Goodman will assist Schaefer in expanding the catalogue.



Walter Schaefer, Fred Goodman

At the same time, Goodman and Schaefer have come to an agreement providing that Goodman's publishing company, Sip-N-Sol Songs Co., will be administered worldwide by UFO Music.

Goodman was most recently music editor of **Record World**.

Don Oriolo Joins 20th Century Music

■ LOS ANGELES—Herbert N. Eiseman, president, Twentieth Century Music Corporation, has announced the addition of Don Oriolo to the firm as east coast professional manager, based in New York. Oriolo will report directly to Larry Marks, the firm's director of professional activity.



Don Oriolo

Oriolo has a diversified background in the music industry, which includes writing, producing and arranging. He entered the field some ten years ago at the age of seventeen as a writer with Mills Music. In 1969 he was tapped by Mercury Records, also in Manhattan, to work in artist relations and do some producing. Two years later Oriolo joined Jerry Weintraub's Management III as a publishing representative and as a producer. In December of 1972 he was named executive assistant to **Johnny Binstock**, president of RSO Records with duties that included professional management.

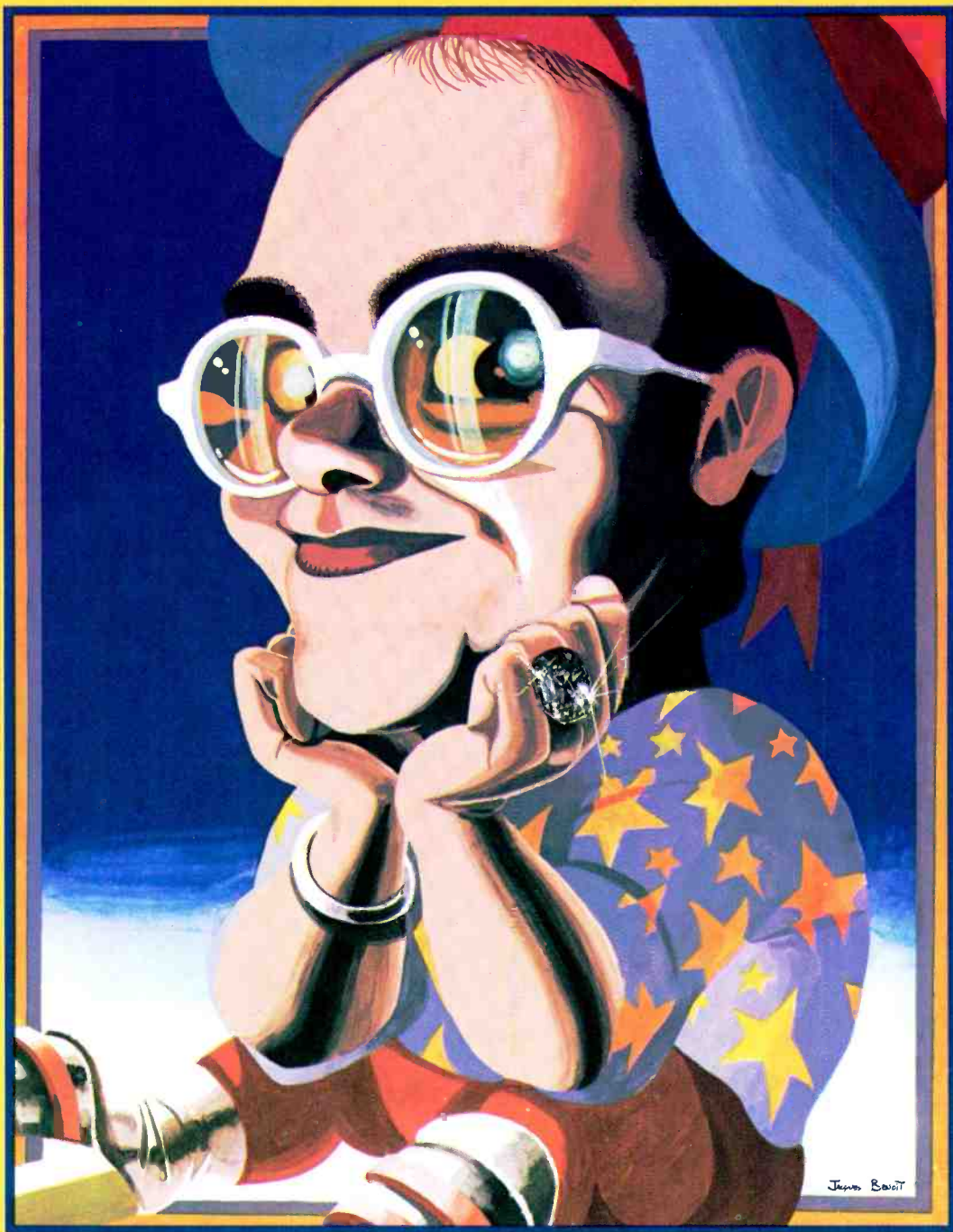
CBS to Distribute 'Rock Dreams' Book

■ NEW YORK—In a special arrangement with Popular Library, CBS Records will distribute a new book, entitled *Rock Dreams*, through record retail outlets throughout the country. The book consists of a series of drawings by Belgian artist **Guy Peellaert** with captions by British rock critic **Nick Cohn**, who collaborate to create a half-fact, half-fantasy history of rock & roll.

Increased Press Run

Popular Library, a contemporary publishing wing of CBS has already increased its initial press run from 35,000 to 175,000 copies in response to the requests for the book.

The book is in an all-color, 9" x 12" format, and sells for \$7.95. CBS Records will be placing the book in record stores in every major city, alongside the other CBS Records-distributed publications such as **Rolling Stone** and **National Lampoon**.



“THE BITCH IS BACK”

A NEW SINGLE ON MCA RECORDS.

MCA-40297

FROM CARIBOU

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

John Scher: The Theater of Rock Promotion

By IRA MAYER

■ John Scher first started working part-time for Otto Sternberg's Monarch Entertainment Bureau at the age of 17. He promoted some college concerts using contacts he established while at Monarch and eventually, when Sternberg retired, took over the company. After a year and a half partnership with Al Hayward, Scher purchased full control of Monarch. Scher is now 24. In this Dialogue he discusses the working of a market just outside New York City, the hassles and joys of big-name concert promotion and production, and the future of pop festivals.



John Scher

Record World: Let's start by defining the venues out of which you are currently operating.

John Scher: It's very simple. The Capitol Theatre in picturesque Passaic, New Jersey, which has been very, very successful in the last year, has finally really established itself as an important medium in its own right. We're doing our third series of concerts at Roosevelt Stadium in Jersey City, which we are in the midst of now, and for this year it holds thirty thousand people. We have had the Allman Brothers, and Eric Clapton there this year, who have sold out, and a Seals & Crofts, Maria Muldaur, Souther, Hillman, Furay show which did well; and we've had the Grateful Dead, Crosby, Stills, Nash & Young, the Beach Boys and the Eagles.

Also this summer we opened up a ballroom on the boardwalk in Asbury Park, New Jersey, which holds about four thousand people, and there's a balcony up top for the kids to sit, and a dance floor on the bottom. We're doing shows weekly there, occasionally during the middle of the week. We'll probably continue doing shows about once a month during the winter down there. It's been very successful so far—a lot of our audience from the northern New Jersey area tends to migrate down to the shore over the Summer, so it's been successful, and it's given us an opportunity that we've never had during the Summer to play the middle headliners and the small headliners that really don't get an opportunity to work very much during the Summer because all the big, giant acts are out. It helps to cultivate an act into a headliner in your area. Those are the three major venues in Jersey that we're promoting. We'll also do a fair amount of concerts in upstate New York, at Syracuse War Memorial, the Dome Arena in Rochester, and we're going to start doing some concerts in Albany, New York.

I try very hard to try to keep the venues I work in as artistically plausible as possible. Unfortunately, very often because of the monies that the acts are demanding, it becomes a necessity to go into a larger hall than you'd like to. Then the real job of a producer becomes to try to make that large venue work. I think Roosevelt Stadium, for example, works tremendously for what it is; much better than a Madison Square Garden, much better than a big indoor arena because by the very nature of the place you can do things that you simply can't do indoors. Where at the Capitol we'll run a Marx Brothers film or a Flash Gordon film, which is very nice, at Roosevelt Stadium between acts you can do a spectacular fireworks display; you can have a highwire act, you can have a trampoline act, you can do things that you normally can't do inside. Instead of somebody walking on-stage and saying, "Ladies and gentlemen, Eric Clapton," you can light his name up in the sky in fireworks. It adds a different dimension, and I think the kids get off on it. There are definitely some detriments to doing shows outdoors, but, unfortunately, I think the large outdoors and the large indoor concerts are here to stay, because the economics of the business.

RW: What pet peeves have developed in the process of your evolution as a promoter?

Scher: Acts that don't feel they have a responsibility to their audience, that don't really give the audience what they've paid for. An act that charges a very, very large guarantee, forces a large ticket price, and gives the kids a shitty show—plays an hour, doesn't play their hits.

I guess my next biggest pet peeve, which is one that *absolutely* galls me, is the evolution of the power-monger on a lower level of production—the guy who runs the T-shirt concession for X band, the truck driver, one of the roadies who will demand so much of you, personally . . . this kind of food, that kind of drink, do it this way/do it that way/I don't care if I'm inconveniencing you. I'm not trying to degrade those people—they're very, very important to the production, especially the roadies, and I go out of my way to try to treat them well, to make sure that they're fed and they're as comfortable as they possibly can be. But power-wielding—you know, where, "You don't do it the way I want you to do it, such and such an act isn't going on stage." What right does a roadie, what right does a T-shirt man, have to say that the act they work for isn't going to go onstage if I, the producer of the show, don't do what they tell me. And it's gotten very out of hand and very nasty. You talk to the act or the manager and they say, "Oh, well our guy was wrong, and there's no hard feelings." But it takes a great deal out of you. I've recently seen some contract riders on very, very big acts that are most reasonable, that are maybe five, six, ten pages long, but are asking for things that are necessary for the production of that show. Alice Cooper, for example—I'm not trying to be too prejudiced—really asked for a very reasonable amount of things. It's a very bizarre presentation, obviously, but they don't really ask for anything out of the way, they don't ask for their meal to be served on linen and on china, backstage at a War Memorial. They deal with the realities. I don't want them not to be able to eat well, but the practicality of the thing is that we're running a concert, not a bar mitzvah or a wedding. Fortunately, this year, it's been getting somewhat away from that with some of the large acts. They're asking for things that cost a lot of money, but they're being very practical. If you have fifty people on the road with you, you need a bus to pick you up at the airport.

" . . . I think the large outdoors and the large indoor concerts are here to stay because of the economics of the business."

RW: Isn't that part of what brought Bill Graham to close the Fillmore down?

Scher: I guess—I never heard him talk about that specifically. I think on a higher level, I mean the lack of appreciation of the act. They have very little appreciation, I can't deny that. Unfortunately, I will never fool myself that the Capitol will ever become the Fillmore. It's not in New York, it's in New Jersey, and I'm aware of that. The act never really has to play the Capitol Theatre; they had to play the Fillmore. There was really very little choice. They were very unappreciative of Bill and what Bill created there for them. It struck home a little bit harder. With me, they're very unappreciative, but they don't have to play the Capitol, so, to an extent, all right, in a way they're doing a favor just by being there. If it's done well and they come back, great. Whereas with Bill, they always came back, and they just didn't show appreciation when they did come back, with me, some of them don't show appreciation by *not* coming back.

There are acts—Seals & Crofts, a perfect example—I don't mind citing it at all. I played them many, many times when they were small, before I even had the Capitol. Seals & Crofts are a very big act now, they took a long time to make it, and I wish them very well because of it. They stuck to it, and they deserve all the success they got. But unfortunately, there are some people, like myself, who played them an incredible number of times. I think I have fourteen or fifteen

(Continued on page 63)

ROBERT LAMM



He's the vocalist, keyboard player and songwriter from Chicago. His songs include "Beginnings," "Fancy Colours," "Questions 67 & 68," "Free," "25 or 6 to 4," "Listen," "Dialogue," "Does Anybody Really Know What Time It Is?" and "Saturday in the Park." Plus the eleven on his new solo album, "Skinny Boy."

"SKINNY BOY." ON COLUMBIA RECORDS AND TAPES

KC 33095

GRATEFUL DEAD—Grateful Dead 45-03
U. S. BLUES (prod. not listed)
 (Ice Nine, ASCAP)

First culling from their "Mars Hotel" set is a strange flag-waiver. Socio-political rock places Uncle Sam in an r&r suit—colored red, white and blue.

EARTH, WIND & FIRE—Columbia
 3-10026

DEVOTION (prod. by Joe Wissert & Maurice White)
 (Saggitfire, BMI)

Speaking of the metaphysical in soft funky terms, the visual act delivers a substantial soul ballad devoted to breaking them as a major top 40 commodity.

DYNAMIC SUPERIORS—Motown M1324F
SHOE SHOE SHINE (prod. by Ashford & Simpson/
 Hopsack & Silk Prod.) (Nick-O-Val, ASCAP)

Reminiscing about pre-inflation days, song and production hang the expense in getting its love lyric across. A super, super ballad awaiting pop/soul crossover.

ED MUNTER—20th Century 2131

SPIRIT OF AMERICA (prod. by Chuck Blore &
 Jim Ed Norman/Spirit of America Prod.)
 (Summit, ASCAP)

Gerald Ford hasn't been in office long enough for us to assess the relevancy of "Happy Days Are Here Again." 'Til then, this subtly patriotic peal will do nicely.

GABRIEL KAPLAN—ABC 12027

DE AMERIKANS (prod. by Gabriel Kaplan &
 Sandy Yaguda) (Mellow Roll, BMI)

By waiting just long enough for the Byron MacGregor original to fade from sight, Gabe pulls off the perfect spoof. Hard sell comedy with guffaws galore.

STEPHEN MICHAEL SCHWARTZ—RCA
 PB-10049

ROCK ME AWAY (prod. by David Kershenbaum)
 (ABC-Dunhill/Speed, BMI)

Using a middle name to differentiate himself from B'way's reigning giant, this Schwartz debuts as an impressive singer/composer. It's "up, up" for "Away."

WHISPERS—Janus 244

WHAT MORE CAN A GIRL ASK FOR? (prod. by
 Baker, Harris & Young) (Blackwood/Golden
 Fleece, BMI)

A strong across-the-board game plan from the act's "Bingo" album. Felder/Harris tune sets the r&b vets up for some fine Philly soul action and answers.

NINCHUKS—Bryan 1008

BRUCE LEE'S 'RETURN OF THE DRAGON'
 (prod. not listed) (Sorayada, BMI)

Strongly effective electronics meld with the mysterious Orient to create an instrumental in the Kung Fu genre. Movie idea should easily chop it to the discos.

GENE REDDING—Haven 7003 (Capitol)
BLOOD BROTHERS (prod. by Dennis Lambert &
 Brian Potter) (ABC-Dunhill/One of a Kind, BMI)

Follow-up to "This Heart" combines the urban consciousness of "Livin' for the City" with the feel and beat of "Half Breed." Title lp track is in the hit vein.

TOM JONES—Parrot 5N-40080
 (London)

SOMETHIN' 'BOUT YOU BABY I LIKE (prod. by
 Gordon Mills) (Colgems/Glory, ASCAP)

Tom takes the uptempo happy route that first saw him hit with "What's New Pussycat." His handling of the Richard Supa song should spread the smiles around.

VICKI BRITTON—Bell 45-604

IN ANOTHER WOMAN'S ARMS (prod. by Al Capps/
 Blue Monday Prod.) (Senor, ASCAP)

Lady who took "Flight 309" to many hit places will travel still further with this Cher-like storysong. Her vocal confidence wraps up a stellar production.

HENRY GROSS—A&M 1613

MEET ME ON THE CORNER (prod. by Terry Cashman
 & Tommy West/Cashwest Prod.) (Sweet City
 Song, ASCAP)

Internationally known via the original Lindisfarne treatment, this beauty of a song should now make it on these shores thanks to Henry's super Americanization.

CHUCK JACKSON—ABC 12024

TAKE OFF YOUR MAKE-UP (prod. by Steve Barri)
 (Bullet-Proof, BMI)

The 13-year soul veteran has his most attractive offering here since "Any Day Now." Uptempo goodie urges naturalness, and that's exactly what he exudes.

FRED WESLEY & THE JBs—People 643
 (Polydor)

ROCKIN' FUNKY WATERGATE (prod. by
 James Brown) (Dynatone/Belinda, BMI)

"Pass the Peas" men have done the seemingly impossible—making a new dance out of a political scandal. But it sure does work, and all the expletives are positive.

MOMENT OF TRUTH—Roulette 7158

YOUR LOVE (prod. by Reid Whitelaw &
 Norman Bergen)
 (Big Seven/Steals, BMI)

East coast r&b breakout has a Spinners sound that should meet with strong national acceptance. Act makes every moment count to assure them chart love.

DON C. DAVIS—Renegade 5616

WOMAN WITH CHILD (prod. by J. Gilday/
 Angil Prod.) (Farjay, BMI)

Paul Anka's natal breakthrough smash has made this a pregnant time for a ballad in the "(You're) Havin' My Baby" style. MOR beauty goes all the way for top 40 action.

FALLENROCK—Capricorn 0211 (WB)

SHE'S A MYSTERY (prod. by Johnny Slate, Larry
 Henley/Windchime Prod.) (Windchime/Tree, BMI)

New act for the Macon concern gets into a folk-rock zone all their own, although somewhat in the CSN&Y groove. Musical roadsign for AM and FM markets to heed.

CHARLIE DANIELS BAND—Kama
 Sutra 595 (Buddah)

LAND OF OPPORTUNITY (prod. by Charlie Daniels/
 Don Rubin Prod.) (Rada Dara/Kama Sutra, BMI)

Gut level song of injustice deals with the reality that might still makes right, and money is often just that. Well-told story with a deft, gesticulating hand.

NEW COLONY SIX—MCA 40288

I DON'T REALLY WANT TO GO (prod. by
 Pete Wright/Twilight Records) (Midday, BMI)

Group long known for ballads like "I Will Always Think About You" busts out with a Loggins & Messina sound. Happy Chicago rock is back on the top 40 scene!

DOUG DILLARD—20th Century 2123

YOU DON'T NEED A REASON (prod. by Rodney
 Dillard/Int'l Record Prod.; N. Malkin & J. Joffman)
 (UA, ASCAP)

Evoking the spirit of "Put Your Hand in the Hand" on a purely secular level, this sound symphony of rejoicing in song achieves its goals in thought and deed.

ROSKO—A&M 1619

SHE (POWER TO BE) (prod. by Rosko Prod.)
 (Rosko/Ginseng/Medallion, ASCAP)

Former NY rock radio personality rumored to be returning via a new FM outlet narates this love/peace ode for a post-Nixon '74. Demographically powerful lady.

JACK AND THE GIANT KILLERS—
 UK 5N-49025 (London)

SOMEBODY'S BEEN SLEEPING IN MY BED (prod. by
 Jonathan King) (Gold Forever, BMI)

Man who first put the "ooga" in the "chooga" now pours the "fee, fie, fo, fum" over the song first charted for 100 Proof in '70. A sleeping giant of a hit!

FREE SPIRIT—Chess 2154

LOVE YOU JUST AS LONG AS I CAN (prod. by
 Bobby Eli/WMOT Prod.) (WMOT/Fridays Child,
 BMI)

Taking the message of "Be Thankful for What You Got" one lovestep further, new act has a disco discovery that's surely spiriting towards major r&b chart status.

HYLA PARKER—Cheri 501

JOE (prod. by Ted Daryl/Daryl-Bergman
 Adventures) (Free Enterprise, ASCAP)

First release from Boo Frazier's new indie is a smooth soul outing for a debuting thrush. Strong Richard Landis arrangement makes happiness a single named "Joe."

JAMES BROWN HAS JUST PRODUCED A GREAT NEW ALBUM. SWEET CHARLES



Charles Sherrell has super soul talent behind his first album, "Sweet Charles" (PE 6603), featuring his single release, "SOUL MAN" (PE 639). So with the genius of the Godfather of Soul, James Brown, doing the producing and guys like Fred Wesley doing the arranging, this hot young talent is on his way to making it.

PE 6603

people
WHERE THE NEW EXCITEMENT IS.

TERRY SYLVESTER

Epic KE 33076 (5.98)

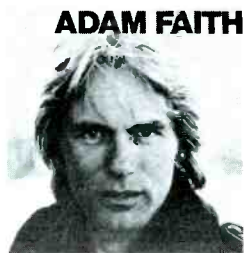
Hollies high harmony vocalist solos for the first time, showing all the talent he has displayed as a group member and more. His sweet vocal quality is enhanced by symphonic arrangements, especially lovely on "Pick Up The Pieces Again," "It's Better Off This Way" and "Make My Day." A simply wonderful album!



I SURVIVE

ADAM FAITH—Warner Bros. BS 2791 (6.98)

With many accomplishments to his credit (including the production of the Leo Sayer and Roger Daltrey albums) Faith returns to recording ably abetted by David Courtney, Ritchie Blackmore and Paul McCartney. Already an English smash, "Foreign Lady," "Star Song" and the title tune are talent testimonies. With Faith you don't need hope and charity.



THE MIGHTY MIGHTY DELLS

THE DELLS—Cadet CA 60030 (Chess/Janus) (6.94)

Consistently selling r&b vocalists continue in their hit-making vein here. Soul saturates the grooves as their smooth vocals glide through each tune, with special appeal on "Bring Back the Love of Yesterday" and the single, "Learning To Love You Was So Easy." Mighty swell Dells!



INSIDE

ELOY—Janus JLS 3062 (6.94)

Four German musicians (whose efforts were previously available on an import set) dispense their hard rock rhythms on a Stateside label. Their style, although heavy metal, remains tight and cohesive, as they dexterously switch from electrically energetic passages to symphonic movements with grace. "Future City" and "Up and Down" are the set sparklers.



GROOVERS PARADISE

DOUG SAHM—Warner Bros. BS 2810 (6.98)

Long standing rock figure makes his Warner Brothers debut with his Tex-Mex trip, including former Creedence Clearwater Revival-ists Doug Clifford and Stu Cook. The album is musically tight and cookin', with the countrified rockers "Just Groove Me" and the title track spotlighting. Sure to garner FM attention.



BLUE JEAN COUNTRY QUEEN

LINDA HARGROVE—Elektra 7E-1013 (6.98)

New country breed emerges with renewed spirit and dimension. Programming possibilities for Ms. Hargrove's first extend way beyond country classifications, especially with "Lonesome City Blues," "Keep Me Warm" and "Where Do I Begin." With tasty Pete Drake production, Music City's finest are all at their best.



HORSE OF A DIFFERENT FEATHER

DIANA MARCOVITZ—Columbia KC 33063 (5.98)

Uniquely unusual vocal and musical style marks Ms. Marcovitz' Columbia debut. The musicianship is cohesive and Ed Freeman production merits praise, with programming possibilities lying in FM segues. Humor is prevalent throughout, especially evident on forty-esque "The One and Only Cowboy Song" and Randy Newman's "Love Story."



MARTHA REEVES AND THE VANDELLAS ANTHOLOGY

Motown M7-778R2 (7.98)

Come and get great musical memories, as the trio that held us captive in the sixties sounds as wonderful now as they did then. A compelling compilation, ranging from "Come and Get These Memories" and the thumpin' "Heat Wave," "Dancing in the Streets," and on to the rhythmic "Ready for Love."



GOOD DAY

LIGHTHOUSE—Polydor PD 6028 (6.98)

Additional personnel as well as inter-group role switching gives Lighthouse a "new face." The quality is still top-notch, with the assemblage taking a funkier turn this time out. Jim Ienner production smiles as always; group harmonies are stronger than ever, as evidenced by "Be Here Now" and "Going Downtown."



TEASIN'

CORNELL DUPREE—Atlantic SD 7311 (6.98)

Cornell Dupree has, for some time now, enhanced many a fine album with his agile guitar expertise. On his Atlantic premiere Dupree is out front with the embellishments coming from other sessionmen. Whether funkily electronic as on the sultry title track or rhapsodically impassioned as on "Blue Nocturne," Dupree's de tops!



DO IT BABY

THE MIRACLES—Tamla T6-33451 (6.98)

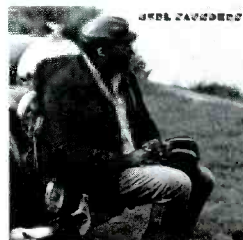
Their current title track single is an r&b smash with pop inroads cookin' up a storm, and it's their first biggie since Smokey's departure. If those elements alone do not ensure the album's success, the delightfully gentle material included in the package certainly does.



MERL SAUNDERS

Fantasy F-9460 (6.98)

Primarily a jazz keyboardist, Saunders became well-known to the rock community through performing and recording with Jerry Garcia. This latest solo offering shows his jazz roots blossoming rock buds. FMers could fare well by programming, with "It's Cheaper to Keep Her" and "Wondering Why" being the package gems.



SOUTHPAW

MICHAEL WENDROFF—Buddah BDS 5609 (6.98)

On this, his second album, Wendroff's interesting melodies are supported by the superb production capabilities of Lewis Merenstein and Ralph Moss, the latter contributing the engineering chores as well. Merenstein and Moss add just the proper touches to the selections, as can be witnessed by "Here We Are" and "Empty Beaches."



CARAVAN & THE NEW SYMPHONIA

London PS 650 (6.98)

After garnering airplay as an import item, the disc is now available as an American release, providing a fine combination of sounds. The classically-oriented quintet teams up their electronic expertise with the orchestral style of the New Symphonia to form an interestingly exciting set, highlighted by "The Love in Your Eye."



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RADIO WORLD

The Record Breakers:

Scott Shannon & WMAK's Record Research

By LENNY BEER

■ NASHVILLE — WMAK has helped Nashville become one of the nation's key markets for testing and breaking new records thanks to the ear of program director Scott Shannon and to the research systems that have been developed by the music department at the station.

Although the Nashville market has long been considered a country music haven, WMAK is a pop station looking for pop product, and Shannon is quick to point out that they still have not played Billy Crash Craddock (ABC), currently a top 20 country crossover, in emphasizing that point. What they do play is approximately 36 records, 30 with numbers and additions numbering between 0 and 5 new records, chosen each week at their Monday music meeting. But the story of the meeting itself can only be understood when we back-track to the work that goes into getting there.

The research for the station is done by Shannon, Coyote McCloud (former PD at WGOW and now music director at WMAK) and Nancy Solinski. Their basic goal, as stated by Shannon, is to find a "record with a handle," one which his audience will react to in 5 to 10 days. This reaction is determined in four ways:

- 1) Phone call response from the listeners.
- 2) Personal response from key listeners used by the station for each record: sort of a projectible mini-matrix of their audience.
- 3) "Man-in-the-street" interviews that the station conducts.
- 4) Store calls not necessarily made to all the stores in the area or to the largest volume movers

in a market which moves between 7,000 and 10,000 records on a big hit, but to stores Shannon refers to as "typical of his audience cross-section."

Furthermore, before the meeting, the research staff checks on all reports given to them by promotion men, checks records which are moving and showing potential in smaller markets (Shannon points to Montgomery, Alabama and Lexington, Kentucky as keys for himself), reads all the national trades and tip sheets, and determines the status of every record they are playing.

KSLQ Celebrates Second Birthday

■ ST. LOUIS — KSLQ-FM is celebrating its second birthday with a party, promotions, an album giveaway and personal calls from recording artists.

The station, which has established itself as a top rocker in the market, will be throwing a special party for the promotion people in the area. They will also be distributing a birthday album with pictures of all station personnel including PD Gary Bridges and MD Johnnie King.

Shadoe Stevens Named KMET PD

■ LOS ANGELES — Shadoe Stevens has been named director of programming and operations of KMET-FM, announced L. David Moorehead, vice president and general manager of KMET. The appointment is effective immediately.

(Continued on page 63)

The music meeting itself is held in conference by phone with WKGN in Knoxville, Tennessee and WERC in Birmingham, Alabama. Shannon states that usually each station is testing one record and reporting on its progress. However, it should be emphasized that although there is an involved research system used to evaluate and search for product, Shannon deserves much of the credit himself because he listens to the music and has a knack of finding the hits and, most importantly, playing them. His ear is credited by the industry for jumping first on singles by Olivia Newton-John ("I Honestly Love You"), Dave Loggins ("Please Come to Boston"), Jim Stafford ("Wildwood Weed") and Grand Funk ("The Loco-Motion").

WMAK is included in the list of "record breakers" because of its unique attitude towards listening to the music, watching smaller markets, being aware of the national picture and being in direct contact with its market.

Gotham to Get New Progressive FMer

■ NEW YORK — After seventeen years as a classical station serving the New York metropolitan area, WNCN-FM will change its format to that of a progressive rock station on October 5. Pending FCC approval, the call letters will be changed to WQIV. Program director under the new format will be Larry Miller.

Buckley's Stand

The announcement was made last week by William F. Buckley, Jr., chairman of the Starr Broadcasting Group which purchased the station in May, 1973. According to Buckley WNCN income has not been enough to cover expenses. He called the format change "a disappointment both professional and personal" and stated that he has "no intention whatever of listening to it ever under the new format."

Buckley also stated that he hoped the station would give its classical collection to a non-commercial station in the area.

(Continued on page 63)

AM ACTION

(Compiled by the Record World research department)

■ Dionne Warwicke and the Spinners (Atlantic). Continued positive pop action on this smash r&b disc (#1 last week on the r&b singles chart) as evidenced by the following moves: 10-5 WCOL, 26-13 WLS, 30-24 KLIF, 23-19 KHJ, 11-4 WRKO, 21-17 WHBQ, 15-10 KFRC, 4-3 CKLW, 14-7 WIXY, 18-9 WFIL, 22-18 WQXI, 19-10 WIBG. Also fills in markets with WSAI, WQAM and WFUN.

Blue Swede (EMI), with their rhythmic rendition of "Never My Love," has one of the fastest moving records in radio this week. The record adds WRKO, WFIL, WQXI, WCFL, WIBG and KIMN to the host of major stations picked up the previous week.

Ohio Players (Mercury). "Skin Tight," the title cut from their most recent lp, broke wide open this week, assuring that the way to the top of the pop chart is clear. The record was added at: KHJ, WHBQ, KLIF and as a night extra at WCOL. It also moved 21-13 CKLW.

Barry White (20th Century). Topping the r&b chart this week, White looks assured of having a #1 pop success also. He closes up the few remaining open markets with additions at: WSAI, WLS and 13Q.

Mac Davis (Columbia). With a follow-up to "One Hell Of A Woman," it looks like Mac Davis has one hell of a hit. With his latest, "Stop And Smell

(Continued on page 63)

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A&M Taps Two

■ LOS ANGELES—Harold Childs, vice president of promotion for A&M Records, has announced two additions to his staff, effective immediately.

Peter Mollica has been named the new promotion representative for the New York region. He was formerly the New York promotion representative for MCA Records. Mollica is replacing Lenny Bronstein, who was recently appointed promotion man for the San Francisco region.

John Ferrer has been named the new promotion representative for the New Orleans, Louisiana, region. He had formerly worked for All-South Distributors. Ferrer is replacing Al Moinet who was recently promoted to southern special projects coordinator.

DiscReet Sets Fall Release

■ LOS ANGELES — Herb Cohen, president of DiscReet Records has announced the company's Fall release. According to VP Harold Berkman, the company is doing a major campaign thrust on all its product, with heavy support for Frank Zappa, Ted Nugent and Tim Buckley who are all set to embark on major tours.

The albums scheduled for release on September 13 include a double album from Zappa, called "Zappa/Mothers—Roxy and Elsewhere," a Ted Nugent and the Amboy Dukes disc entitled "Tooth, Fang and Claw," and a new Tim Buckley album, "Look at the Fool."

Also, scheduled for October is an album by Kathy Dalton, which is a repackage of her last lp, with the exception of the inclusion of her latest single and title song, "Boogie Bands and One Night Stands."

Beltran to Address B'nai B'rith Group

■ NEW YORK — Ken Rosenbloom, vice president of programming for the Music & Performing Arts Lodge of Bnai Brith, has announced that Gil Beltran, president of Polydor Inc., will address the Lodge at its first meeting on Monday, Sept. 9, 1974. The meeting will take place at the Central Synagogue, 123 E. 55th St., in New York with a buffet starting at 6:00 p.m. and the meeting at 7:00.

Ronnie Lippin to MCA

■ LOS ANGELES—Ronnie Lippin has joined the staff of MCA Records, Inc. as senior publicist and writer for the company's publicity and artist relations department, it was announced by Joan Bullard, director of the department.

new york central

By IRA MAYER

■ THEY CAN FEEL IT: From the street corners of East Harlem to the steps of the Metropolitan Opera House—the **Voices of East Harlem** have made all the stops in between, too. Of the nine vocalists currently in the group (add four instrumentalists), five are charter members. And as **Gerri Griffin**, one of the founders, says, "This group has a weird history and probably a weird future, too."

Part of the "weirdness" is the matter of being together as a working group for approximately five years (currently recording for Just Sunshine) and almost always being able to find work opening for major acts—even at times when they didn't have a record. Indeed, opening for **Gladys Knight & the Pips** at the Apollo late last Spring was a turning point for the Voices. They'd been coasting, working sporadically and taking each gig as it came. "The Apollo date brought us closer together—gave us confidence and strength," adds Griffin. "It made us feel each other and the creativity we were capable of individually and as a group."



Gerri Griffin, Haki, Monica Bures

Griffin, **Monica Bures** and **Haki**, three Voices who visited **Record World** recently, insist that their time is coming. If the media gets the word out ("You can have a gold mine, but it's not going to profit anyone if no one knows about it."), they say, the people who've known of the Voices over the years will listen more carefully, and others will be drawn to them. As for the group members, "We can feel something different is happening on stage," says Gerri. Haki, punctuating the

thought, added, "We know there's going to be a tomorrow."

ACRONYMS: New York FORE (Fraternity of Recording Executives) gives two PACE (Providing Avenues For Continuing Encouragement) awards at a dinner October 2. One will be a cash grant to a public high school graduate pursuing an education leading to a career in the music industry. The second will be made to a person of "notable achievement in the music industries" and who becomes "a mentor or patron" for the scholarship recipient.

(Continued on page 56)

PB Meets the PM



Seen meeting and greeting guests at an exclusive party following the recent Robert F. Kennedy Tennis Tournament are Pete Bennett (left) and the Prime Minister of Canada, Pierre Elliot Trudeau, and his wife Margaret. The party, held at the Rainbow Room in Manhattan, was hosted by Senator Edward Kennedy and was attended by many of the celebrities who appeared at the Forest Hills tournament, including both show business and sports notables such as Alan King, Bill Cosby, Charleton Heston, Bobby Riggs, Jimmy Brown and many more.

20th Music Inks Bravin

■ LOS ANGELES — Herb Eisenman, president, 20th Century Music Corporation, has announced the signing of Dan Bravin, Israeli-born singer, to a pact in association with Kittyhawk Music, owned by Dan Dalton.



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United Artists Takes Part in Phonodisc Meet



As part of the label family within the Phonodisc distribution organization, United Artists played a major role at the recent sales convention in San Diego. Shown from left (top row): chairman of the board of the United Artists Music and Records Group Mike Stewart, with United Artists Records of America president Al Teller, UA's London-based managing director Martin Davis, UA Germany managing director Wim Schut, UA VP of international operations Lee Mendell, French managing director Eddie Adamis, and UA Canadian chief Stan Kulin; Lee Mendell with Teller and Record World publisher Bob Austin; Teller and Stewart; and at a Blue Note bash for

artist Gene Harris are Blue Note promo director Eddie Levine, Blue Note general manager George Butler, UA national a&r exec director Spencer Proffer, Teller, Harris and Stewart; (bottom row): Al Teller with UA advertising exec Pam Starke and Record World VP Spence Berland; Denny Diante, UA a&r with Proffer and UA's European a&r man Aaron Sixx; UA senior VP Mike Lipton with promotion VP Bob Skaff and Butler; and Denny Diante, UA publicity director Allen Levy, UA artist Vernon Burch, UA VP of creative services Bob Cato and Proffer after Burch's performance at the Phonodisc banquet gala.

Phonodisc Product Presentations (Continued from page 8)

produced by George Butler, "Beautiful . . . Beautiful." New product from the U.K., in addition to the forthcoming ELO and Bonzo packages, include "Eddy and the Falcons" (the new offering from Roy Wood's Wizzard) and Hawkwind's latest, "Hall of the Mountain Grill."

Also featured in the UA presentation were recently-issued product from Shirley Bassey, Man and Paul Anka. Throughout the program, new tours were stressed as a key to breaking the acts currently on the build for the label.

Polydor Inc.

While no UA officials formally addressed the convention before

their presentation, the Polydor Inc. audio-visual shows (Polydor and MGM) were prefaced by a series of remarks from key executives.

Phonodisc chief Bill Farr introduced Polygram U.S. board chairman Bob Brockway who spoke of the labels under the Polydor Inc. banner as "two creative centers, unique in terms of repertoire and direction, each with its own president, but sharing cooperative functions."

Brockway brought Polydor Inc. president Gil Beltran to the microphone who in turn presented an amended version of a prepared text (RW, Aug. 31). While praising his field force for their

continuing efforts, he stressed the point that as "the consumer is the ultimate judge," the company would continue to deliver product the marketplace wants.

Polydor Product

Then Polydor label president Jerry Schoenbaum addressed the audience, informally speaking of the increasingly positive "street talk" on Polydor product. He also introduced Al Kooper and Kenny Kerner & Richie Wise, two future sources of Polydor releases under new production pacts (the details of which were not spelled out, although new artists rather than established acts seem to be what these independents will deliver).

Schoenbaum then stepped aside to reveal a three-screen a/v production keyed to the countdown of a NASA launch. The excitement exploded from there as the new product was previewed: "Mandrill's "Mandrilland;" "Where Have I Known You Before" from Chick Corea and Return to Forever; "The Latest Edition" featuring a new line-up for John Mayall's band; "From the Inside . . ." as performed and produced by a group of inmates known collectively as Power of Attorney; "Good Day" from Canadian rockers Lighthouse; "Mixed Bag II" from Richie Havens (on Stormy Forest which now moves from MGM to Polydor as a cus-

tom label); "Change Up the Groove" from Roy Ayers Ubiquity; and from England, "Everyone Is Everybody Else" by Barclay James Harvest.

New Spring/Event product in the Polydor presentation included: "Caught Up" from Millie Jackson; a Gail Sicilia-produced package of "Zingers from 'The Hollywood Squares'" TV game show, featuring nine of the NBC series' regulars; the label debut "Keep on Steepin'" from the Fatback Band; and first albums for Act I and the Peppers. Four new releases from ECM feature jazz from the Gary Burton Quartet, Stanley Cowell Trio, Benny Mau-pin and the Jan Garbarek-Bobo Stenson Quartet.

Current Polydor product spotlighted in the presentation included albums from Link Wray, James Brown, the Atlanta Rhythm Section and The Wild Magnolias.

DG, Int'l

Deutsche Grammophon VP Jim Frye dispensed with a formal presentation which he indicated will be seen on a regional level. Polydor Int'l VP Von Mike Winterfeldt gave a talk on global product while Polydor U.K. general manager Wayne Bickerton (also producer of the Rubettes) intertwined a speech with slides and film of international talent under the Polydor umbrella.

(Continued on page 21)



Polydor Inc. at Phonodisc Meet



Polydor Inc. (MGM and Polydor Records) proudly participated in the planning and events at Phonodisc's Sales Convention. Shown left to right (top row): Polydor Inc. president Gil Beltran addressing the audience assembled for the label's product presentations; Spring/Event principals Roy & Julie Rifkin and Bill Spitalsky (seated) with Polydor label president Jerry Schoenbaum; Stan Moress, VP of artist relations with Gil Beltran, MGM artist Johnny Bristol and Polydor Inc. marketing VP Phil Jones; and

Record World publisher Bob Austin chatting with Gil Beltran; (bottom row): Jerry Schoenbaum and Record World VP Spence Berland; MGM Records president Jimmy Bowen with Stan Moress, MGM a&r director Bruce Greenberg, Austin, Mrs. Jimmy (Dixie) Bowen and Bristol; Hickory Records president Wesley Rose participating in a panel discussion on the country music market; and producer Al Kooper speaking about his Sounds of the South pact with Polydor.

Phonodisc Product

(Continued from page 20)

MGM Product

MGM president Jimmy Bowen introduced his label's three-screen production on a positive and humorous note. "What direction is MGM going in: MOR, pop, rock, country? We're going to do all of it. And I know we can, 'cause I haven't seen this many bullets since Dean Martin was a baby."

Forthcoming product unveiled included: "It Could Have Been Me" by Sami Jo on MGM/South; "Ill" from The Sylvers; "Love Me For a Reason" by the Osmonds; country releases from Hank Williams Jr. ("Living Proof"), Sherry Bryce ("Treat Me Like a Lady"), Eddy Arnold ("I Wish That I Had Loved You Better"), and on the MGM/Hickory logo, new albums from Roy Acuff, Jr. ("California Lady"), Redd Stewart ("I Remember") and the Plainsmen ("Both Sides"). Currently released albums prominently featured in the MGM product presentation included Johnny Bristol's "Hang On in There Baby," Donny & Marie Osmond's "I'm Leavin' It All Up to You," Sammy Davis Jr. singing songs from "That's Entertainment" and Jim Stafford's first lp.

Bobby Pat Kelly Dies

■ LAS VEGAS — Bobby Pat Kelly died here Saturday (20) as a result of a shooting incident. The son of John Kelly of John Kelly and Associates, he worked as a booking agent for his father's firm.

Country & Far Eastern



Shown visiting United Artists' Nashville office is Masaki Inagaki of Japan's King Records, UA licensee in Japan. Surrounding him are (standing, from left) UA execs Lynn Shults, Larry Butler, Jack Mesler and UA country recording artist Ed Bruce; shown sitting are (from left) UA country artist Billie Jo Spears, Inagaki and UA country thrush Sunday Sharpe.

Talent Shows

(Continued from page 8)

Could Have Been Me," the strikingly attractive woman proved to be a strong cross between the pop beltability of a Cher and the more gentle country-pop appeal of a Bobbi Gentry. Her audience participation segment of the show worked perfectly, leading all to believe that there could easily be a multi-media dimension to her talents awaiting further development. As a pure singer, she is a pure pro.

Vernon Burch

Closing the banquet stage show was newly-signed Vernon Burch, a young black guitar master who has the potential to become another Stevie Wonder. A bit nervous at first, he appeared to be an axeman Iceman—commanding a cool approach to cookin' music. But as the evening progressed, he began to show his more flashy side. Having finished his first album and already thinking out his second, the man who for years was a Memphis studio man now seems ready to take his rightful place in the spotlight.

Robert Adels

Pictures of Phonodisc and Polygram International executives on page 65.

Cocker Forms New Band Begins National Tour

■ LOS ANGELES—Joe Cocker has formed a new group, Cock 'n Bull, and is currently embarking on his first national tour in over two years.

Cock 'n Bull consists of Albert Lee (lead guitar), Peter Gavin (drums), Mick Weaver (keyboards), Greg Brown (bass) and Phyllis and Marianne Lindsay (background vocals). The tour will begin in El Paso, Texas on August 30.

■ War did not appear in the UA presentation at the recently held Phonodisc Convention.

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101 THE SINGLES CHART 150

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SEPT. 7

AUG. 31

101	101	LITTLE BIT OF UNDERSTANDING	B. W. STEVENSON—RCA PB 10012 (Pushka, BMI)
102	102	SUMMER GIRL CRAIG RUHNKE—UA-XW560-X (Unart/Ruhnke, BMI)	
103	103	DANCING IN THE STREETS DOVELLS—Event 214 (Spring) (Jobete, ASCAP)	
104	106	IF I EVER LOSE THIS HEAVEN QUINCY JONES—A&M 1606 (Almo/Jobete, ASCAP)	
105	117	HONEY HONEY SWEET DREAMS—ABC 12008 (Overseas, BMI)	
106	—	HONEY HONEY ABBA—Atlantic 3209 (Overseas, BMI)	
107	107	ROCK & ROLL ABC'S FREDDIE CANNON—MCA 40269 (Warner Bros., ASCAP)	
108	108	SANGRIA WINE JERRY JEFF WALKER—MCA 40250 (Groper, BMI)	
109	—	MY MELODY OF LOVE BOBBY VINTON—ABC 12022 (Pedro/Galahad, BMI)	
110	122	A MIDSUMMER NIGHT IN HARLEM CHARLIE THOMAS & THE DRIFTERS—Musicor 1498 (Artal, ASCAP)	
111	111	SHANG-A-LANG TINKER'S MOON—Polydor 15091 (Martin/Outlet, PRS)	
112	114	ANOTHER LOVE STORIES—Kama Sutra 594 (Buddah) (Famous, ASCAP)	
113	105	DANCING IN THE STREETS SWEET PETE—RCA APBO-0326 (Jobete, ASCAP)	
114	115	YOU BILL WITHERS—Sussex 518 (Interior, BMI)	
115	128	IN THE BOTTLE BROTHER TO BROTHER—Turbo 039 (All Platinum)	
116	118	YOU BRING OUT THE BEST IN ME NATURAL FOUR—Curton CR 2000 (Buddah) (Silent Giant/Aopa, ASCAP)	
117	119	FAIRYTALE POINTER SISTERS—Blue Thumb BTA 258 (ABC) (Parathumb/Pologrounds, BMI)	
118	120	RAMBLIN' MAN WAYLON JENNINGS—RCA PB 10020 (Tree, BMI)	
119	—	PEOPLE GOTTA MOVE GINO VANNELLI—A&M 1614 (Almo/Gems, ASCAP)	
120	123	HAPPINESS IS NEW YORK CITY—Chelsea 3000 (Mighty Three, BMI)	
121	—	OVERNIGHT SENSATION (HIT RECORD) RASPBERRIES—Capitol 3946 (CAM-USA, BMI)	
122	124	JESSE JAMES (IS AN OUTLAW HONEY) RICK CUNHA—GRC 2028 (One Step, ASCAP)	
123	125	DOCTOR, DOCTOR UFO—Chrysalis CRS 2100 (WB) (Intersong, U.S.A./Chappell, ASCAP)	
124	127	PLEASE DON'T LET ME HOW THE STORY ENDS RONNIE MILSAP—RCA APBO-0313 (Combine, BMI)	
125	—	BLOOD IS THICKER THAN WATER WILLIAM DeVAUGHN—Roxbury 2001 (Philme/Comman Good, BMI; Melomega/Coral Rock, ASCAP)	
126	—	YOU CAN'T GO HALF WAY JOHNNY NASH—Epic 8-50002 (Cissi, ASCAP)	
127	129	PUT YOUR MUSIC WHERE YOUR MOUTH IS OLYMPIC RUNNERS—London 202 (Burlington, ASCAP)	
128	109	RINGS REUBEN HOWELL—Motown M1305F (Unart, BMI)	
129	134	BALLAD OF EVEL KNEIVEL JOHN CULLITON MAHONEY—Amhest 701 (T. B. Harms, ASCAP)	
130	130	FUNKY MUSIC SHO' NUFF TURNS ME ON YVONNE FAIR—Motown M1306F (Stone Agate, BMI)	
131	131	VIRGIN MAN SMOKEY ROBINSON—Tamla T54250F (Motown) Tamla, ASCAP)	
132	133	WILD NIGHT MARTHA REEVES—MCA 40274 (Caledonia Soul, ASCAP)	
133	135	LOLA DON FARDON—Capitol 3929 (Abkco/Noma, BMI)	
134	136	WATCH OUT FOR LUCY DOBIE GRAY—MCA 40268 (Danor/Dadgum, BMI)	
135	110	SAVE THE SUNLIGHT HERB ALPERT & THE T.J.B.—A&M 1542 (Low-Sal, BMI)	
136	144	LOVE SONG SEVERIN BROWN—Motown M1303F (Stein & Van Stock, ASCAP)	
137	138	DO IT FLUID BLACKBYRDS—Fantasy 720 (Blackbyrd, BMI)	
138	139	SUMMERTIME IN THE CITY MANHATTANS—Columbia 4-46081 (Blackwood, BMI)	
139	140	LEAVING WHIPPOURWHILL LEON RUSSELL—Shelter 40277 (MCA) (Skyhill, BMI)	
140	148	1984 DAVID BOWIE—RCA PB 10026 (Mainman/Chrysalis, ASCAP)	
141	143	JUMP BACK TOM SCOTT & THE L.A. EXPRESS—Ode 66048 (A&M) (India, ASCAP)	
142	113	YOU TURNED MY WORLD AROUND FRANK SINATRA—Reprise RPS 1303 (Screen Gems-Columbia, BMI)	
143	—	HAREM SCAREM FOCUS—Atco 7002 (Radmus, ASCAP)	
144	—	KISSIN' IN THE BACK ROW OF THE MOVIES DRIFTERS—Bell 45600 (Cookaway, ASCAP)	
145	—	GIVE ME A REASON TO BE GONE MAUREEN McGOVERN—20th Century TC 2109 (A Song/Shada, ASCAP)	
146	—	A WOMAN'S PLACE GILBERT O'SULLIVAN—MAM 3641 (London) (Management, BMI)	
147	—	TRAVELIN' SHOES ELVIN BISHOP—Capricorn CPS 0202 (WB) (Crabshaw, ASCAP)	
148	116	MEET ME ON THE CORNER DOWN AT JOE'S CAFE PETER NOONE—Casablanca NES 0106 (WB) (Barry Mason/Mustang, PRS)	
149	112	KEEP ON SEARCHING MARGIE ALEXANDER—Future Stars FSA 1005 (Stax) (Future Stars/East Memphis, BMI)	
150	126	IT'S RAINING RICK DERRINGER—Blue Sky ZS7-2758 (Columbia) (Derringer, BMI)	

A NEW ROCK AND ROLL Frank Marino (Bridgeport, BMI)	96	MOST LIKELY YOU GO YOUR WAY (Dwarf, ASCAP)	79
AIN'T NO LOVE IN THE HEART OF THE CITY Steve Barri (ABC, ASCAP)	92	NEVER MY LOVE Bengt Palmers (Warner-Tamerlane, BMI)	47
AIN'T NOTHING LIKE THE REAL THING Wexler, Mardin & Franklin (Jobete, ASCAP)	80	NOTHING FROM NOTHING Billy Preston (Almo, ASCAP)	15
ALL SHOOK UP Chapman & Chinn (Elvis Presley/Travis, BMI)	53	ONE DAY AT A TIME (Buckhorn, BMI)	93
ANNIE'S SONG Milt Okun (Cherry Lane, ASCAP)	50	POPPA DON'T TAKE NO MESS James Brown (Dynatone/Belinda, BMI)	70
ANOTHER SATURDAY NIGHT Cat Stevens (Kags, BMI)	21	PLEASE COME TO BOSTON Jerry Crutchfield (Leeds/Antique, ASCAP)	26
BEACH BABY John Carter (John Carter, PRS)	28	RADAR LOVE Golden Earring (Larry Shayne, ASCAP)	76
BOOGIE BANDS AND ONE NIGHT STANDS Greg Dempsey (Fez/Abernathy & Eye, BMI)	60	RIKKI, DON'T LOSE THAT NUMBER Gary Katz (ABC, ASCAP)	43
CALL ON ME James William Guercio (Big Elk, ASCAP)	41	RINGS Phil Gernhard (Unart, BMI)	75
CAN'T GET ENOUGH Bad Company (Badco, ASCAP)	34	RIVER'S RISIN' Rick Derringer (Silver Steed, BMI)	62
CAN'T GET ENOUGH OF YOUR LOVE, BABE Barry White (Sajette/January, BMI)	9	ROCK AND ROLL HEAVEN Lambert & Potter (Caesars/E. H. Morris/Zapata, ASCAP)	36
CAPTAIN HOWDY (Ricks/Lonely Goose, BMI)	99	ROCK ME GENTLY Andy Kim (Joachim, BMI)	6
CAREFREE HIGHWAY Lenny Waronker (Moose, CAPAC)	82	ROCK THE BOAT John Florez (Warner-Tamerlane/High Ground, BMI)	44
CITY IN THE SKY Al Bell (Rhomers/NY Times, BMI)	67	ROCK YOUR BABY Casey & Finch (Sherlyn, BMI)	45
CLAP FOR THE WOLFMAN Jack Richardson (BLC/Walrus-Moore/Septima, BMI)	23	RUB IT IN Ron Chancey (Ahab, BMI)	20
DO IT BABY Freddie Perren (Jobete, ASCAP)	66	SECOND AVENUE Garfunkel & Halee (Burlington/Andustin, ASCAP)	83
DON'T CHANGE HORSES Tower of Power (Len-Lon, BMI)	90	SHININ' ON Todd Rundgren (Leftover, BMI)	24
DON'T KNOCK MY LOVE Hal Davis (Erva, BMI)	58	SIDESHOW Norman Harris (Friday's Child/Poo-Poo/Six Strings, BMI)	29
DON'T LET THE SUN GO DOWN ON ME Gus Dudgeon (Big Pig/Leeds, ASCAP)	14	SKIN TIGHT Ohio Players (Ohio Players/Unichappell, BMI)	42
DOOR TO YOUR HEART Don Davis (Groovesville, BMI)	56	STRAIGHT SHOOTIN' WOMAN Steppenwolf (Scar, BMI)	86
EARACHE MY EYE Lou Adler (India, ASCAP)	22	STEPPIN' OUT (GONNA BOOGIE TONIGHT) Medress & Appell (Levine & Brown, BMI)	33
EYES OF SILVER Ted Templeman (Warner-Tamerlane, BMI)	72	STOP AND SMELL THE ROSES Gary Klein (Screen Gems-Columbia/Songpainter, BMI)	52
FALLIN' IN LOVE Richard Podolor (Song Mountain, ASCAP)	61	SUGAR BABY LOVE Wayne Bickerton (Pamscene/ATV, BMI)	25
FEEL LIKE MAKIN' LOVE Joel Dorn, Roberta Flack (Skyforest, BMI)	8	SUGAR LUMP Leon Haywood (Homecoming/Jim-Edd, BMI)	69
FREE Steve Barri/Chalice Prod. (Donna Marta/Fifth Floor/Mappo Time Period, ASCAP)	89	SURE AS I'M SITTING HERE Jimmy Ienner (Tree, BMI)	63
FREE MAN IN PARIS (Crazy Cow, BMI)	31	SURFIN' U.S.A. Brian Wilson (Arc, BMI)	87
GIVE IT TO THE PEOPLE Lambert & Potter (ABC-Dunhill/One of a Kind, BMI)	88	SUZIE GIRL Pat & Lolly Vegas (Blackwood, BMI)	77
HANG ON IN THERE BABY Johnny Bristol (Bushka, ASCAP)	12	SWEET HOME ALABAMA Al Kooper (Duchess/Hustlers, BMI)	27
HAPPINESS IS JUST AROUND THE BEND Silvester, Simmons & Gooding (Blackwood, BMI)	40	TAKIN' CARE OF BUSINESS Randy Bachman (Ranbach/Top Soil, BMI)	37
HIGHER PLANE Kool & The Gang (Delightful/Gang, BMI)	85	TELL HER LOVE HAS FELT THE NEED Wilson & Caston (Stone Diamond, BMI; Jobete, ASCAP)	54
I HONESTLY LOVE YOU John Farrar (Irving/Woolnough/Broadside, BMI)	19	TELL ME SOMETHING GOOD Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP)	3
I LOVE MY FRIEND Billy Sherrill (Algee, BMI)	30	THE AIR THAT I BREATHE Richard & The Hollies (Landers-Roberts/April, ASCAP)	98
I SAW A MAN AND HE DANCED WITH HIS WIFE Snuff Garrett (Senor, ASCAP)	48	THE MAN THAT TURNED MY MAMA ON Billy Sherrill (Tree, BMI)	100
I SHOT THE SHERIFF Tom Dowd (Cayman, ASCAP)	1	THE NEED TO BE Jimmy Bowen (Keca, ASCAP)	95
I'M LEAVING IT (ALL) UP TO YOU Mike Curb (Venice, BMI)	5	THE NIGHT CHICAGO DIED Murray & Callander (Murray/Callander, ASCAP)	4
IT COULD HAVE BEEN ME Limbo & Buckins (Senor, ASCAP)	57	THEN CAME YOU Thom Bell (Mighty Three, BMI)	11
IT'S ONLY ROCK 'N' ROLL (BUT I LIKE IT) Glimmer Twins (Promopub, B. V., ASCAP)	13	TIME FOR LIVIN' Sly Stone (Stoneflower, BMI)	39
JAZZMAN Lou Adler (Colgems, ASCAP)	51	TIN MAN George Martin (WB, ASCAP)	59
KALIMBA STORY Wissert & White (Saggitfire, BMI)	65	TRAVELIN' PRAYER Michael Stewart/Family Prod. (Rippartha/Higher, ASCAP)	74
KEEP ON SMILIN' Tom Dowd (No Exit, BMI)	35	WATERLOO Polar Music (Overseas, BMI)	46
KINGS OF THE PARTY Morris & Stevens (Big Leaf, ASCAP)	55	WHO DO YOU THINK YOU ARE Steve Barri (Belize/American Dream, ASCAP)	18
KUNG FU Curtis Mayfield (Camad, BMI)	64	WILD THING Mike Hurst (Blackwood, BMI)	32
LET'S PUT IT ALL TOGETHER Hugo & Luigi (Avco, ASCAP)	17	WILDWOOD WEED Gernhard & Lobo (Parody, BMI)	7
LIFE IS A ROCK (BUT THE RADIO ROLLED ME) Levine, Bellack & DiFranco (Crazy Chords/Crushing, BMI)	81	WOMBLING SUMMER PARTY Mike Batt (April, ASCAP)	78
LIVE IT UP Isley Bros. w/Malcolm Cecil, Robert Margouloff (Bovina, ASCAP)	94	YOU AND ME AGAINST THE WORLD Tom Catalan (Almo, ASCAP)	10
LOVE ME FOR A REASON Mike Curb (Jobete, BMI)	71	YOU CAN HAVE HER Jensen & Hart (Harvard/Big Billy, BMI)	97
LOVER'S CROSS Peter Schekeryk (Blendingwell, ASCAP)	73	YOU CAN'T BE A BEACON Stan Silver (Martin Cooper/Fargo House, ASCAP)	49
MACHINE GUN James Carmichael (Jobete, BMI)	68	YOU GOT TO BE THE ONE Eugene Record (Julio-Brian, BMI)	84
MIDNIGHT FLOWER Barri, Lambert & Potter (Bullet-Proof, BMI)	91	YOU HAVEN'T DONE NOTHIN' Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP)	16
		YOU LITTLE TRUSTMAKER Billy Jackson (Dramatis/Bacon Fat, BMI)	38
		(YOU'RE) HAVING MY BABY Rick Hall (Spanka, BMI)	2

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Who In The World: 20th Is Here to Stay

■ **HOLLYWOOD** — Russ Regan, president, 20th Century Records, is pictured on the cover of this week's issue in front of one of his "walls of gold" at the firm's home office in Hollywood, former home of A&M and the legendary Uni, which brought Regan countless gold records including a large quantity for product by Neil Diamond and Elton John.

Since the formation of 20th, Regan has chalked up five gold albums, seven gold singles and a platinum disc. These were earned by performers that were virtually unknown until the 20th staff, under Regan, "rolled up their sleeves." The list is headed by Barry White, the DeFranco Family, Love Unlimited and Maureen McGovern. In addition, Regan's select roster now includes a number of other artists that are heading in the same direction. There's also a new country division, with

Denver Tours

■ **NEW YORK**—John Denver will launch his Autumn tour of 21 cities beginning September 6 in Portland, Oregon. The circuit will include stops in all major cities missed by Denver during his summer swing around the nation.

Highlighted by a two-day first time ever stand at New York City's Madison Square Garden, the John Denver tour will wind its way through both big city arenas and college stadiums.

Orlando Debuts New Copacabana

■ **NEW YORK** — Carmine Falla, once general manager of the original Copacabana in Manhattan, is opening a new Copacabana September 2 at 2148 Flatbush Avenue, Brooklyn. The gala opening night will feature two shows by the same act that closed the famed showroom two years ago—Tony Orlando and Dawn. The new club will seat 200.

RCA Promotes Feldman

■ **NEW YORK**—The appointment of Steve Feldman as sales manager, RCA Records' New York City branch, has been announced by Frank O'Donnell, director of sales, eastern region.

Feldman joined RCA Records as a sales representative of the New York branch in November of 1972. Prior to joining RCA, he had spent nine years with ABC Records, four and a half as a salesman for New York and New Jersey and four and a half as an accountant for ABC Records New York branch. Before that, he was an accountant for Allied Artists film company.

offices in Nashville, where industry veteran Jimmy Vinneau is in charge.

As this issue comes out, Regan is in the United Kingdom attending meetings and appearing as guest of honor at a number of events in conjunction with the label's debut there. Although they have enjoyed widespread sales in England for some time now via Pye, 20th will henceforth be distributed (by Pye) under its own logo.

Marketing Team

The 20th Century Records marketing team carefully selected by Regan—those who have been with the company since inception—include Tom Rodden, VP, general manager; Paul Lovelace, national promotion director; and Hosea Wilson, national r&b promotion director. These men and their staffs have proven that 20th, "Where Your Friends Are," is really here to stay!

Rachel Faro to RCA

■ **NEW YORK**—Rachel Faro has signed an exclusive recording contract with RCA Records, announced Kenneth Glancy, president, RCA Records. In announcing the signing, Glancy also said that Ms. Faro's debut album for RCA, "Refugees" will be released in October.

Production

"Refugees" was produced for Faro by John Simon, noted for his production work with The Band ("Music From Big Pink," "The Band"), Janis Joplin ("Cheap Thrills"), and Seals and Crofts ("Down Home") among others.

Allen the Family



Motown Records makes an entry into the youth oriented market with the signing of the Allens, a family of five teenagers, whose first single, "High Tide," a summer beach song was written and produced by the Osmonds. The single is scheduled for an early September release. Shown at the contract signing are (standing from left) Larry Allen, Tony Allen, Ronny Allen, Gary Allen, Tommy Noonan (seated), acting director of marketing for Motown, and Mitzi Allen.

CBS Intl. Pubbery Inks Hammond & Hazelwood



Walter Yetnikoff, president of CBS Records International, recently signed Landers-Roberts songwriters Albert Hammond and Mike Hazelwood to an exclusive, long term sub-publishing agreement for all countries outside the U.S. and Canada. Hammond, who currently is one of CBS International's top selling artists, is releasing his third album this fall. Pictured during the contract signing are (from left) Albert Hammond, Walter Yetnikoff and Mike Hazelwood.

Love Signs with RSO

■ **NEW YORK**—Bill Oakes, president of RSO Records and Tapes, has announced an agreement between his company and Arthur Lee, leader of Love, for worldwide distribution of records and tapes by the group.

At the same time, it was announced jointly by Skip Taylor, president of Skip Taylor Productions Inc. of Hollywood, that a production and management agreement has been signed with Love.

Oakes said that Love has just completed their first album for RSO entitled "Reel To Real," and also a new single. The album and single will be released in October. Both records will be released world-wide.

Lance Freed

(Continued from page 6)

attest to the fact that he and his associates have achieved their goal. The writers include Paul Williams, Dobie Gray, Leon Ware, Randy Edelman, Mentor Williams, Tom Jans, Gene Pistilli, Bernard Inger, Dennis Tracy, Ron Davies, Jeff Barry, Peter Allen, and of course, Helen Reddy.

"Working with such a diversified group of writers is very exciting for me," commented Freed. "We have built, with great care, a strong core of writers and have helped to give Irving/Almo an incredible track record over the last twelve months."

Attitude

Irving/Almo currently sings on 15 albums in the top 100, and has maintained a minimum of 10 albums on the charts over the last year. A great deal of the success, according to Freed, is due to the company's attitude towards its writers.

"We try not to limit our writers to any kind of exclusivity. We encourage outside relationships if the chemistry is right, and the prospects for strong material are increased by a healthy association with our writers. I believe that we are humanistically oriented, but there is an underlying aggressiveness to our approach which provides a strong motivating force for everyone in the company. Needless to say, I am very optimistic for the future."

The future for Irving/Almo is very bright, indeed. The long-time association with A&M Records is now stronger than ever, and the Irving/Almo staff has expanded its efforts to increase its productivity in the commercial, film and television mediums. Brenda Andrews, Jeff Benjamin, Joel Sill and Evan Medow are diversifying their placement of material and the company is well covered in every musical idiom, from r&b to country.

Jerry Moss

As for Freed, A&M president described him best during a recent interview: "Lance Freed is a born leader, a knowledgeable record executive, a sensitive human being, and . . . a music man to his bones."

SPACE SALESMAN

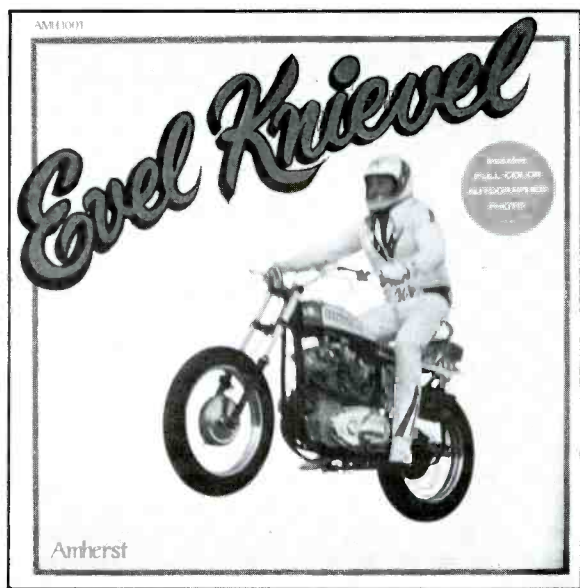
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SOUTHERN SOUNDINGS

By DON CUSIC

■ A quick call to Capricorn's Mike Hyland produced only screams from the big C's ace publicity man. The reason? It seems Duke Williams and Wet Willie were playing that night at the Macon Coliseum and almost all of the label's rock 'n rollers were in his office.

Speaking of Capricorn, KZEL in Eugene, Oregon recently held a "Capricorn Day" at their station, playing all Capricorn product and featuring taped interviews with many artists on the roster between songs.

Paul Hornsby is producing GRC's country-rock group Heartwood at the Sound Pit. Hornsby, in the past, has produced acts such as Marshall Tucker Band, Kitty Wells and Grinder's Switch.

It seems that someone thinks he's Moe Brandy and is making appearances here and there. In fact, one radio station reported interviewing the imposter!

GRC president Michael Thevis was "roasted" recently by the Atlanta Press Club. The event was to raise money for a journalism scholarship. Thevis roasted Atlanta for being a major international city while Atlanta, in turn, roasted Thevis for the tremendous contributions he has made as an individual to Atlanta.

Marietta, Georgia city policeman Billy Lingerfelt got a call last week to check a disturbance at an apartment complex and arrived to observe, surely enough, a "hellacious racket," which turned out to be a man loudly playing his banjo along with the record in the Bill Blaylock 5-string banjo course. Officer Lingerfelt naturally had to see that the noise level was reduced to placate the neighbors, but he was sympathetic—Lingerfelt is taking the same banjo course himself.

Z Z Top and Friends' First Annual Texas Size Rompin' Stompin' Barn Dance and Bar-B-Que was scheduled for Sunday, September 1 in the University of Texas stadium in Austin. Son!! Those Texans definitely know how to have a good time!

Some big things look to be in the making for a Greenville, South Carolina based group, Love-Joy. Love-Joy is part of the musical scene that's putting Atlanta on the map as one of the major music centers in America. The group consists of Kim Morrison (formerly of Nashville), Moses Dillard, Al Pearson, Sherry Jines, Frank Wilke, Deborah Lawson, Jimmy Boling and Ronny Godfrey, and is produced by member Moses Dillard. They have signed with Bill Lowery and will shortly have a release on GRT Records. Their first album is all instrumentals with vocals scheduled on the following releases. All the members write, with the material described by manager Joe Michael as "classy, uptown funk."

The Richard Betts' album, "Highway Call," features noted country fiddler Vassar Clements as well as back-up vocals by the gospel group the Rambos. All songs were written by Betts with the exception of one written by Vassar Clements and his wife.

Two members of Ripple have decided that life is better when they are married. Saxophonist Bill Hull tied the knot with Atlanta's Sherry Ringle and trumpeter and producer Dave Ferguson wed Sandy Frommer, who formerly worked with Act I Publishing Company.

A Decade of Delights



In the Philadelphia International hospitality suite at the recent NATRA convention, Kenny Gamble and Leon Huff were honored by Record World with their Decade Awards. Shown here (from left): CBS staffers LeBaron Taylor, vice president in charge of special markets; Richard Mack, national r&b promotion director; Jerry Griffin, west coast regional promotion director; Bill Craig, mid-west promotion; Dede Dabney, r&b editor of Record World; Leon Huff; Fred Ware, southwest regional promotion director; Granny White, associate director of artist affairs; Andre Perry, regional manager in northeast in charge of album product; and Epic VP Ron Alexenburg (kneeling).



THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
SEPT. 7	AUG. 31
1 5 I SHOT THE SHERIFF ERIC CLAPTON RSO 500 (Atlantic)	9
2 1 (YOU'RE) HAVING MY BABY PAUL ANKA/United Artists XW454-W	10
3 3 TELL ME SOMETHING GOOD RUFUS/ABC 12010	14
4 2 THE NIGHT CHICAGO DIED PAPER LACE/Mercury 73492	12
5 7 I'M LEAVING IT (ALL) UP TO YOU DONNY & MARIE OSMOND/MGM 14735	9
6 8 ROCK ME GENTLY ANDY KIM/Capitol 3895	13
7 4 WILDWOOD WEED JIM STAFFORD/MGM 14737	10
8 6 FEEL LIKE MAKIN' LOVE ROBERTA FLACK/Atlantic 3203	13
9 15 CAN'T GET ENOUGH OF YOUR LOVE, BABE BARRY WHITE/ 20th Century TC 2120	7
10 12 YOU AND ME AGAINST THE WORLD HELEN REDDY/ Capitol 3897	12
11 13 THEN CAME YOU DIONNE WARWICKE & SPINNERS/ Atlantic 3202	8
12 14 HANG ON IN THERE BABY JOHNNY BRISTOL/MGM 14715	11
13 16 IT'S ONLY ROCK N' ROLL (BUT I LIKE IT) ROLLING STONES/ Rolling Stones RS 19301 (Atlantic)	5
14 10 DON'T LET THE SUN GO DOWN ON ME ELTON JOHN/ MCA 40259	12
15 17 NOTHING FROM NOTHING BILLY PRESTON/A&M 1544	9
16 22 YOU HAVEN'T DONE NOTHIN' STEVIE WONDER/Tamla T54252F (Motown)	5
17 21 LET'S PUT IT ALL TOGETHER STYLISTICS/Avco 4640	7
18 20 WHO DO YOU THINK YOU ARE BO DONALDSON & THE HEYWOODS/ABC 12006	6
19 25 I HONESTLY LOVE YOU OLIVIA NEWTON-JOHN/MCA 40280	4
20 18 RUB IT IN BILLY "CRASH" CRADDOCK/ABC 12013	11
21 28 ANOTHER SATURDAY NIGHT CAT STEVENS/A&M 1602	6
22 31 EARACHE MY EYE CHEECH & CHONG/Ode 66102 (A&M)	5
23 26 CLAP FOR THE WOLFMAN GUESS WHO/RCA APBO-0324	8
24 23 SHININ' ON GRAND FUNK/Capitol 3917	9
25 30 SUGAR BABY LOVE RUBETTES/Polydor 14089	10
26 9 PLEASE COME TO BOSTON DAVE LOGGINS/Epic 5-11115	17
27 32 SWEET HOME ALABAMA LYNIRD SKYNYRD/ Sounds of the South/MCA 40258	7
28 33 BEACH BABY FIRST CLASS/UK 49002 (London)	7
29 11 SIDESHOW BLUE MAGIC/Atco 6961	18
30 38 I LOVE MY FRIEND CHARLIE RICH/Epic 8-20006	6
31 34 FREE MAN IN PARIS JONI MITCHELL/Asylum 11041	7
32 19 WILD THING FANCY/Big Tree 15004 (Atlantic)	14
33 48 STEPPIN' OUT (GONNA BOOGIE TONIGHT) TONY ORLANDO & DAWN/Bell 45601	4
34 44 CAN'T GET ENOUGH BAD COMPANY/Swan Song 70015 (Atlantic)	5
35 24 KEEP ON SMILIN' WET WILLIE/Capricorn CPS 0043 (WB)	16
36 27 ROCK AND ROLL HEAVEN RIGHTEOUS BROTHERS/Haven 7003 (Capitol)	17
37 29 TAKIN' CARE OF BUSINESS BACHMAN-TURNER OVERDRIVE/ Mercury 73474	16
38 47 YOU LITTLE TRUSTMAKER TYMES/RCA PB 10022	5
39 37 TIME FOR LIVIN' SLY & THE FAMILY STONE/Epic 5-11140	9
40 40 HAPPINESS IS JUST AROUND THE BEND MAIN INGREDIENT/ RCA APBO-0305	10
41 35 CALL ON ME CHICAGO/Columbia 4-46062	12
42 64 SKIN TIGHT OHIO PLAYERS/Mercury 73609	4
43 39 RIKKI, DON'T LOSE THAT NUMBER STEELY DAN/ABC 12014	18
44 42 ROCK THE BOAT HUES CORP./RCA APBO-0232	17
45 43 ROCK YOUR BABY GEORGE McCRAE/T.K. 1004	16
46 36 WATERLOO ABBA/Atlantic 3035	16
47 63 NEVER MY LOVE BLUE SWEDE/EMI 3938 (Capitol)	3
48 56 I SAW A MAN AND HE DANCED WITH HIS WIFE CHER/ MCA 40273	5
49 49 YOU CAN'T BE A BEACON (IF YOUR LIGHT DON'T SHINE) DONNA FARGO/Dot 17506 (Famous)	11



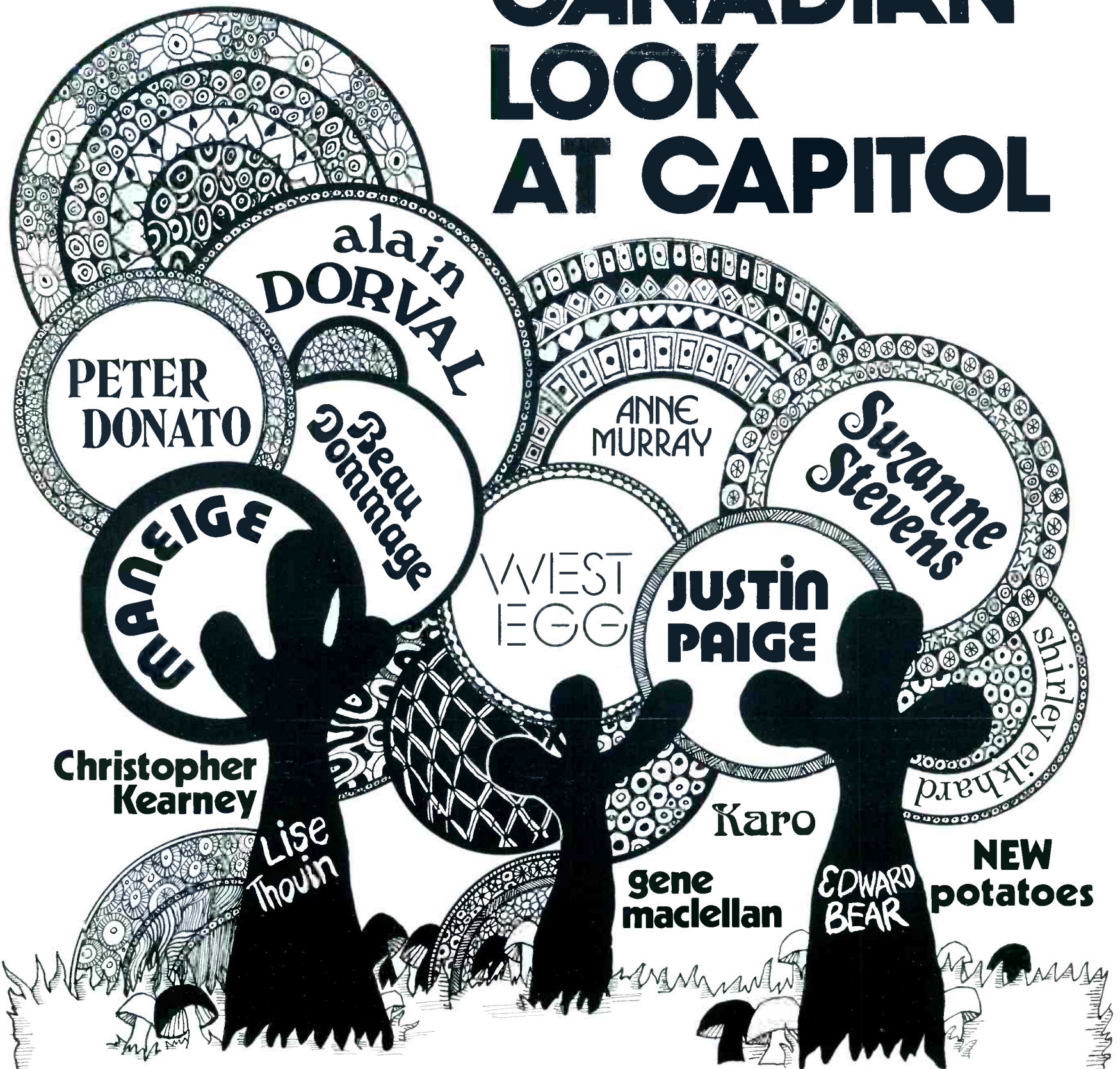
50 41 ANNIE'S SONG JOHN DENVER/RCA APBO-0295	15
51 75 JAZZMAN CAROLE KING/Ode 66101 (A&M)	2
52 65 STOP AND SMELL THE ROSES MAC DAVIS/Columbia 3-10018	3
53 53 ALL SHOOK UP SUZI QUATRO/Bell 45477	5
54 57 TELL HER LOVE HAS FELT THE NEED EDDIE KENDRICKS/ Tamla T54249F (Motown)	6
55 77 KINGS OF THE PARTY BROWNSVILLE STATION/Big Tree BT 16001 (Atlantic)	3
56 58 DOOR TO YOUR HEART DRAMATICS/Cadet 5704 (Chess/Janus)	7
57 66 IT COULD HAVE BEEN ME SAMI JO/MGM South 7034	8
58 46 DON'T KNOCK MY LOVE DIANA ROSS & MARVIN GAYE/ Motown M1296F	8
59 62 TIN MAN AMERICA/Warner Bros. WBS 8014	5
60 68 BOOGIE BANDS AND ONE NIGHT STANDS KATHY DALTON/ DiscReet DSS 1300 (WB)	5
61 67 FALLIN' IN LOVE SOUTHER, HILLMAN, FURAY BAND/ Asylum 45201	4
62 59 RIVER'S RISIN' EDGAR WINTER/Epic 5-11143	7
63 45 SURE AS I'M SITTING HERE THREE DOG NIGHT/Dunhill 15001	10
64 50 KUNG FU CURTIS MAYFIELD/Curtom 1999 (Buddah)	11
65 54 KALIMBA STORY EARTH, WIND & FIRE/Columbia 4-46070	8
66 74 DO IT BABY MIRACLES/Tamla T54248F (Motown)	3
67 69 CITY IN THE SKY STAPLE SINGERS/Stax STA 0215	8
68 51 MACHINE GUN COMMODORES/Motown M1307F	13
69 71 SUGAR LUMP LEON HAYWOOD/20th Century TC 2103	6
70 81 PAPA DON'T TAKE NO MESS, PART I JAMES BROWN/ Polydor 14255	2
71 85 LOVE ME FOR A REASON THE OSMONDS/MGM 14746	2
72 72 EYES OF SILVER DOOBIE BROTHERS/WB 8011	7
73 73 LOVER'S CROSS MELANIE/Neighborhood NRA 4215 (ABC)	7
74 76 TRAVELIN' PRAYER BILLY JOEL/Columbia 3-10015	4
75 52 RINGS LOBO/Big Tree BT 15008 (Atlantic)	8
76 55 RADAR LOVE GOLDEN EARRING/MCA 40202	15
77 89 SUZIE GIRL REDBONE/Epic 8-50015	2
78 83 WOMBLING SUMMER PARTY WOMBLES/Columbia 3-10013	7
79 82 MOST LIKELY YOU GO YOUR WAY (AND I'LL GO MINE) BOB DYLAN/Asylum 11043	5

CHARTMAKER OF THE WEEK

80 — AIN'T NOTHING LIKE THE REAL THING ARETHA FRANKLIN Atlantic 3200	1
81 — LIFE IS A ROCK (BUT THE RADIO ROLLED ME) REUNION/ RCA PB 10056	1
82 — CAREFREE HIGHWAY GORDON LIGHTFOOT/Reprise RPS 1309	1
83 — SECOND AVENUE GARFUNKEL/Columbia 3-10020	1
84 — YOU GOT TO BE THE ONE CHI-LITES/Brunswick 55514	1
85 — HIGHER PLANE KOOL & THE GANG/Delite 1562 (PIP)	1
86 — STRAIGHT SHOOTIN' WOMAN STEPPENWOLF/Mums ZS8-6031 (Col)	1
87 95 SURFIN' U.S.A. BEACH BOYS/Capitol 3924	2
88 — GIVE IT TO THE PEOPLE RIGHTEOUS BROTHERS/ Haven 7004 (Capitol)	1
89 92 FREE FRESH START/Dunhill 15002	4
90 91 DON'T CHANGE HORSES (IN THE MIDDLE OF THE STREAM) TOWER OF POWER/Warner Bros. WBS 8010	6
91 93 MIDNIGHT FLOWER FOUR TOPS/Dunhill 15005	2
92 96 AIN'T NO LOVE IN THE HEART OF THE CITY BOBBY BLAND/ Dunhill 15003	3
93 94 ONE DAY AT A TIME MARILYN SELLARS/Mega 205 (PIP)	3
94 97 LIVE IT UP, PART I ISLEY BROTHERS/T-Neck ZS8-2254 (Col)	2
95 98 THE NEED TO BE JIM WEATHERLY/Buddah 420	2
96 99 A NEW ROCK AND ROLL MAHOGANY RUSH/20th Century TC 2111	2
97 100 YOU CAN HAVE HER SAM NEELY/A&M 1612	2
98 70 THE AIR THAT I BREATHE HOLLIES/Epic 5-11110	20
99 90 CAPTAIN HOWDY SIMON STOKES/Casablanca NES 0102 (WB)	7
100 79 THE MAN THAT TURNED MY MAMA ON TANYA TUCKER/ Columbia 4-46047	7



A NEW CANADIAN LOOK AT CAPITOL



There is fresh new growth in our wonderland.

The freshness is the result of restless searching for the seeds of real talent, seeds which can grow into hardy perennials. The growth comes from the patient development of every aspect of that talent. The same careful cultivation that helped give Anne Murray and Edward Bear their place in the sun is lavished on every one of Capitol's Canadians.

Now it is getting on towards harvest time. Not every artist will come to full flower this year. But our gardeners are in this for keeps. That's why Canada's musical Garden of Eden will still be at Capitol next year . . . and for years to come.

At Capitol Canada—we CARE for our talent.



Gordon Lightfoot:

Success Spans the Decade

■ Gordon Lightfoot's career is a study in control and marketing. He does the right thing at the right time. There are very few gaps in that career in the past decade.

How many other stars today started out as a singing and dancing chorus boy? How many others survived the golden years of the '60s folk movement? Here's a man who's sung in operettas and barbershop quartets, played drums in a bar band, sang in the sweet-crooning Gino Silvi Singers, studied at the Westlake School of Modern Music in Los Angeles, acted as singing host on a TV variety show in England, and recently had a no. 1 album and no. 1 single with "Sundown."

Terry Jacks—Man For All Seasons

■ This year Terry Jacks had a worldwide hit with "Seasons In The Sun," a Jacques Brel penning translated into English by Rod McKuen. Released on Bell Records, outside Canada, the single has picked up eight million sales. In Canada, Terry became the first Canadian ever to achieve platinum (150,000 sales) on a single. Jacks' follow-up "If You Go Away," another Brel composition, didn't do quite as well. He also had a minor hit in this country with the single "Cause We're In Love" released under the name the Hood.

He began his career in Vancouver in the mid-sixties as a vocalist and rhythm guitarist with the Chessmen and appeared regularly on CBC-TV's "Music Hop." In 1968, as leader of the Poppy Family the London single "Beyond The Clouds" was released and got a great deal of west coast exposure. Their third single, "Which Way You Goin' Billy," originally slated as a B-side, became one of the biggest records ever recorded in Canada. More hits followed: "That's Where I Went Wrong," "No Good To Cry," "Where Evil Grows," "Good Friends" and "Concrete Sea." Last year Terry and his wife Susan went their separate ways—each establishing a solo career. Terry formed his own label, Goldfish Records, which handles Susan Chilliwack and Barry Greenfield.



Gordon Lightfoot

An entire generation has been raised on Lightfoot songs . . . from "In The Early Morning Rain" to "If You Could Read My Mind" to "Sundown." It's easy to lose count of all those United Artists and Reprise albums. Americans caught the Lightfoot bug after the release of "Sit Down Young Stranger," the debut Reprise album. And he just keeps getting better and better.

BTO—Canada's Golden Group

■ Bachman-Turner Overdrive—consisting of Randy Bachman, his brother Rob, Fred Turner and Blair Thornton—is Canada's success story of the year. They've pulled in three popular albums and two singles since joining Mercury Records. By this time "Bachman-Turner Overdrive I" has achieved U.S. gold status, "BTO II" has claimed U.S. platinum and the new album "Not Fragile" shipped gold in both the U.S. and Canada.

These events are all strange to a group turned down by 47 labels (including Mercury) before its first album. They've earned their rock and roll spurs by being out on the boards, constantly on the road playing.

Winnipeg Beginnings

BTO started in Winnipeg after Randy Bachman's split from the Guess Who. Eight months after

A Tribute to Canadian Talent

By LARRY LeBLANC

■ TORONTO — Even following the tremendous chart activity of Canadian artists in recent years there's still a degree of vagueness among outsiders as to the exact nature of the Canadian music industry.

Only the chart-toppers are known to music figures outside the country—Anne Murray, Terry Jacks, Gordon Lightfoot, the Guess Who, Bachman-Turner Overdrive. What has gone unnoticed is the great bed of talent that does well in Canada but hasn't scaled the outside walls. People like the Stampeders, Murray McLauchlan, Bruce Cockburn, Robert Charlebois, Rene Simard, Valdy, Stompin' Tom Connors, Pagliaro are major stars within Canada with incredible followings. All are likely to cross-over into international markets in the next year.

There is a new spirit of growth coming within the country. There's an artistic excitement that is producing some outstanding young talent. The Canadian marketplace overall is still an un-

tapped market. American a&men should be up scouting in Canada. That isn't happening enough yet. They'd be surprised by the polished talent available.

This **Record World** Special on the Canadian market has been designed to spotlight the Canadian performer. So much time and energy has gone into pushing the industry that sometimes the artists have been ground under. We focused on figures in all musical fields from across the country. Attention is given to the much-neglected Canadian country market and artists with smaller indies. The overall focus is on Canadians living and working within their own industry. Major artists who have left the country are not discussed because, in most cases, they do not need industry attention.

The section has been prepared by **RW** Canadian editor Larry LeBlanc, David Farrell, Peter Taylor and Patrick Harbron.

There's No Question About the Guess Who

■ The Guess Who (RCA) is Canada's premier rock attraction with a career that spans over a decade. Only drummer Gary Peterson remains from the original group that started as AI and the Silvertones (later renamed Chad Allan and the Expressions). In 1965, the original quartet, consisting of Randy Bachman, Chad Allan, Jim Kale and Peterson, had an enormous hit with "Shakin' All Over." The followup was difficult; it took another 22 singles and five albums to come up with "These Eyes," produced by Jack Richardson.



Guess Who

Success followed success as songwriters Randy Bachman and Burton Cummings (who joined in 1965) kept the group fed with such natural hit songs as "Laughin'," "Undun," "No Sugar Tonight" and "American Woman." After "American Woman" Bachman left the group. The Guess Who continued to roll up hits.

Really, they are an amazing group—the type that is always around. Just recently, guitarist Domenic Troiano—best known for his work in the James Gang—joined after Kurt Winter and Donnie McDougall left.



Bachman-Turner Overdrive with Phonogram president Irwin Steinberg.

**SUBSCRIBE TO
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Anne Murray Makes Musical Magic

■ When Anne Murray came stompin' onto the musical scene from the Maritimes five years ago she had no media, little money and a face that was only recognizable to the viewers of CBC-TV's "Singalong Jubilee."

"Snowbird" was a hit but it was three more years before she followed it up in the U.S. with Kenny Loggins' "Love Song." Since then, "You Won't See Me" and the flipside "He thinks I Still Care" rose high on the charts.

She's an old-school crooner in modern dress with a repertoire made up of generally hardcore love songs and Beatle-ish rockers. She operates out of a show-business tradition that is much older than rock—out of the same tradition, maybe, that inspired Rita Coolidge.

Hectic Year

This last year has been a hectic one for Anne. She toured constantly, turned up on late-night talk shows plus specials and recorded her album "Love Song." She is now managed by Alive



Anne Murray

Enterprises and her publicity is handled by Ren Grevatt.

Currently she is recording at Eastern Sound with producer Brian Ahearn. Due in October is a new album. Capitol has issued the album "Anne Murray Country" and a new single "Just One Look," backed by "Son Of A Rotten Gambler" aimed at the country field.

Lighthouse Illuminates Canada's Music Scene

■ An era of Canadian music came to a close recently when it was announced that Lighthouse was finished as a year-round tour-

(Continued on page 20)

The Stampeders:

Stompin' Out Those Super Sounds

■ The Stampeders—Ronnie King, Rich Dodson and Kim Berly—are recognized by many people as being one of Canada's most important groups. On the release of the band's fifth album, "New Day," (their second on Capitol in the U.S.) they find themselves completing a 45-day U.S. tour with Black Oak Arkansas, taping "The Midnight Special" and Don Kirshner's "Rock Concert," and appearing at the American Song Festival.

Thus, eight years after they zipped away from Calgary in a scarred Cadillac limousine (containing, at one period, six musicians and manager Mel Shaw & family) and blew the car clear across Canada to tour eastern clubs, they're still surprising themselves. Recently, they completed a 4-phase tour across Canada marking the 10th anniversary of the band since their formation in Calgary.

Stampeders' albums in Canada are released on the MWC label and include "Against The Grain" (1971), "Carryin' On" (1972), "Rubes, Dudes & Rowdies" (1973) and the current "New

Rene Simard: Youthful Success

■ If any single symbol could be said to epitomize the breadth and pizzazz of French-speaking Quebec music it would probably be 13-year-old René Simard.

His first record, a single called "L'Oiseau" ("The Bird"), sold more than 100,000 copies and was later included in an album of the same name that sold 150,000 copies. René's next six albums each sold more than 100,000 copies—more than all other French Canadian artists combined and more than Presley or The Beatles in Canada in their peak years.

He has sold out Montreal's Places des Arts three times, starred in two movies (one of them autobiographical) and he recently won the grandprix special award at the 1974 Tokyo International Music Festival, presented by Frank Sinatra.

When the 4-foot, 10 inch 75-pounder sings, teenyboppers and adoring mothers cheer wildly. Police at one performance had to call in the fire department to hose down a swarm of girls and mothers who were using a flag-pole to get into an already overcrowded auditorium. René must be carried on the shoulders of two security guards to and from the stage.

Many of his songs (including

(Continued on page 10)

Michel Pagliaro Scores in 2 Languages

■ For many it might be a bit of a surprise to learn that one of the biggest record sellers in Canada is bilingual artist Michel Pagliaro who records for Much Records (English) and RCA (French). At year-end The Montreal Gazette published its list of top-seller albums and Pagliaro was the only Canadian to be included. The Gazette's Bill Mann wrote: "If this guy doesn't break out of here soon and go on to be one of the most-sought-after rockers in the world, it will be nothing less than a tragedy." In an earlier review of a Pagliaro concert in Montreal, Mann wrote: "How anyone could sell 80,000 copies of an album ('Pagliaro Live') in one province and be unknown virtually everywhere else is nothing less than crazy." Sales on that album have now reached 110,000 units.



Michel Pagliaro

Pagliaro tours Quebec as a superstar—appearing on every teen-oriented show in the province, interviewed by every columnist and radio personality with any interest in pop music. He's had a string of hit singles: "Rainshowers," "Some Sing, Some Dance," "Lovin' You Ain't Easy," "Revolution," and "J'Entends Frapper" which was a gigantic smash in Quebec but also turned up as #1 in Kingston, Ontario and received much airplay in Florida.

After Seven Years Wednesday Takes Off

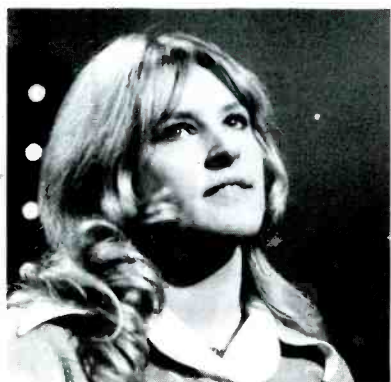
■ Wednesday is a 4-man band from Oshawa, Ontario consisting of Mike O'Neil (lead singer, guitar), Randy Begg (drummer), John Dufek (bass) and Paul Andrew-Smith (lead guitar/keyboards).

They're best known for their recent hit "Last Kiss," which became a #1 hit in Canada and reached the top 30 in the U.S. Follow-ups have included "Teen Angel" and "Roses Are Red."

Signed to Ampex Records in Canada and produced by John Driscoll, the four-man unit has one album to its credit. Formerly named Cellophane Spoon, the group has been together for seven years and is managed by Bill Diel.

Susan Jacks Keeping Busy

■ Lots of woman singers have big voices; Susan Jacks' voice is remarkable for its control. Her notes are clear, her pitch is precise. Yet, as part of the Poppy Family, she stayed on the brink between a kind of body-beautiful limbo and coveted recognition as a fine singer. But the image is changing. Susan has been making steps at piecing together a solo career. She's had two hit singles—"I Thought Of You Again" and "You Don't Know What Love Is"—and a new release "Build A Tower." The singles, released on Goldfish Records, were produced by Terry Jacks along with the album "I Thought Of You Again."



Susan Jacks

Recently Susan has been recording in Los Angeles and Toronto with ex-Chilliwack member Claire Lawrence producing. Susan keeps busy touring across the country with a backup band.



The Stampeders

Day." They've had a series of hits like "Carry Me," "Sweet City Women" (their biggest), "Devil You," "Monday Morning Choo Choo," "Then Came The White Man," "Wild Eyes," "Oh My Lady," "Ministrel Gypsy," "Me and My Stone" and "Running Wild."

Their early music was heavily stamped with strains of pop and country and a strong dosage of country pride and spiritual pureness, dealing with simple, openly sentimental themes. Over the years it has fleshed out into a heavier sound—symbolized by "Running Wild."

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Bruce Cockburn: An 'Uneasy' Star

■ Bruce Cockburn is a star but the word makes him uneasy. He's still content to travel about Canada freely in a camper truck with his wife Kitty and dog Aroo.

He has been touted by his peers, by some of the industry and by the media as the next big Canadian folk superstar to make it internationally. He's had a string of RPM Weekly Juno Awards and four best-selling albums on the True North label. His music has been recorded by such artists as Anne Murray, George Hamilton IV, Connie Smith and Nat Stuckey. He can be heard on the soundtrack of Don

(Continued on page 12)



Bruce Cockburn

Ian Thomas' Time Is Nigh

■ In 1972, Ian Thomas was a producer for CBC-Radio and was making records for broadcast on the network chain. He also produced the network's sole rock offering—The National Rock Works Company.

At the same time he was recording tracks of his own at RCA Studio in Toronto. When it was announced that GRT Records was to release the single "Painted Ladies," Thomas was still at his CBC job. The song became a solid hit across Canada and was released by Janus in the U.S., doing very well.

When his first album, titled simply "Ian Thomas," was released he decided it was time to leave CBC. Since then he has picked up another hit, "Come The Son," and released another album, "Long Long Way," with the title tune now being another Canadian hit.

History

His history is tied into a Hamilton group which had a minor hit on RCA, "If You're Looking," and played concerts with the Hamilton Philharmonic and the Toronto Symphony Orchestra. During his tenure with the group Ian wrote and directed "Frankenstein," a rock musical for McMaster University in Hamilton, and was com-



Ian Thomas

missioned by the Hamilton Philharmonic to orchestrate a rock symphony entitled "Turn Your Back To The Wind." Sharing the concert spotlight with Thomas these days is his backup group consisting of Hugh Alexander Syme (keyboards), D'Arcy Wickham (guitar), Michael T. Oberle (drums), Steve Hogg (bass) and Josh Onderisin (guitars).

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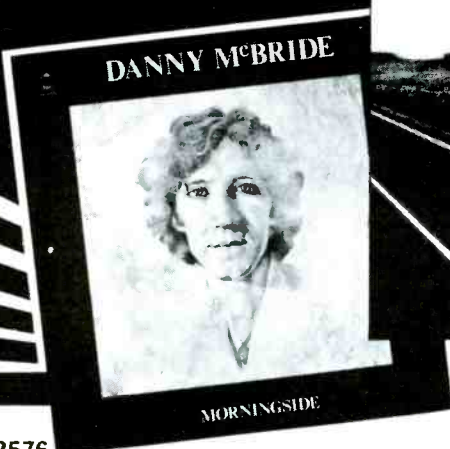
Cameron Keeps Comin'

■ What Cape Bretoner John Allan Cameron offers in his music is a lot of territory. Most of the songs in his repertoire are vibrant 16 and 17th century Scottish and Irish ballads. He also sings songs from a growing circle of young pop writers including Bruce Cockburn, John Prine, Robbie MacNeill and Bob Ruzicka.

TV Show

When CTV gets around to scheduling the new "John Allan Cameron Show" this season, his name will likely become a household word across the country. It's ironic that he still lacks a recording contract . . . though the decision seems to be his. In March '72 John signed a contract with Balmur Limited (Anne Murray's management firm) and has spent a good deal of time touring Canada with Anne. He also recorded two albums for Columbia Records, "Get There By Dawn" and "Lord of the Dance," both produced by Brian Ahern. Cameron has been in and out of Toronto recording studios for the past year and it's likely a label affiliation will be announced soon. Meanwhile the 36-year-old guitarist/fiddler is out there playing concerts, taverns, festivals and on every kind of TV entertainment show going.

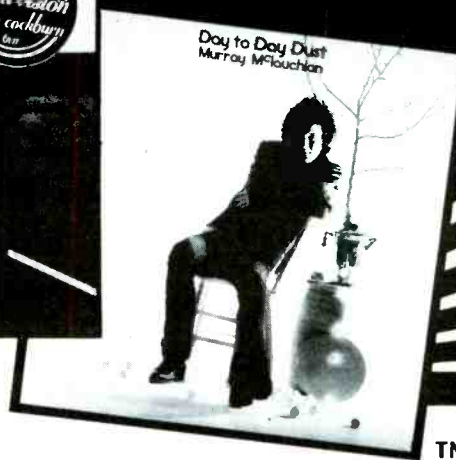
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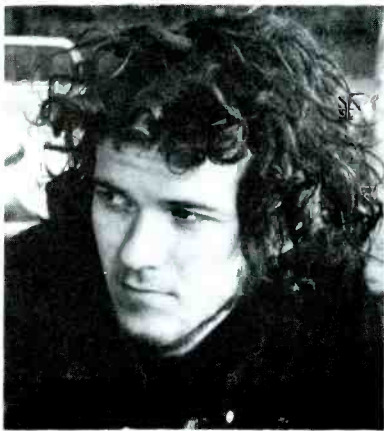
The Best Is Yet to Come

■ Anybody attending the RPM Weekly Awards presentation will remember Murray McLauchlan striding onstage four times to accept three of the statuettes for himself (Composer of the Year and Folk and Country Single of the Year for "Farmer's Song") and one for True North Records (Independent Label of the Year), his record label.

McLauchlan, who has enough star power in him to run a small city's electrical system through Christmas, will undoubtedly be a major figure in the '70s. He's already a highly-respected songwriter in the States with songs recorded by Tom Rush, Bobby Neuwirth and David Wiffen. His time for being recognized as a major star is rapidly approaching.

Reviews

Writes Stephen Holden in Rolling Stone of Murray's current U.S. Epic album "Day To Day Dust": "Given the proper support, the newest album by Canada's most promising singer/songwriter should be one to win him recognition in the states. A master of the acoustic folk style, McLauchlan is a first-rate singer, guitarist



Murray McLauchlan

and harp player, whose twangy vocals recall both Eric Andersen and Paul Siebel. More importantly, he is an excellent songwriter in the traditional folk style, whose lyric vision evenly balances sensuality, humor and reflection."

"Day To Day Dust" is McLauchlan's third album for the True North label and a fourth has been set for October. Meanwhile, he's spending his time touring in the U.S., working places like the Bitter End in New York and the Boardinghouse in San Francisco.

The Séguin Twins: Quebec's Premier Pair

■ French-speaking Richard and Marie Séguin have a massive following in Quebec but are virtually unknown in any other part of Canada. Yet the attention given to them in that province is so intense they'll likely move on to be major Canadian stars.

The Séguins gained serious attention a few years ago when they formed a folk group called La Nouvelle Frontière. The group earned a respectable reputation around Montreal and cut an album for Gamma Records. Internal problems split the group apart and the twins took 10 months off away from music before they decided to work as a duo.

Warner Brothers' Quebec promotion rep Jacques Chénier had seen La Nouvelle Frontière and liked the Séguins. When the duo went out on their own he signed them—the first French Canadian artists ever signed to the company. Two singles came and went quickly. The breakthrough came with the first album, entitled simply "Séguin." Even today it's a strong seller. A second, recorded at Montreal's Studio Six with producer Reené Letarte, presently awaits release.

The twins sing of the land. They sing from a "prise de conscience," roughly translated, a

(Continued on page 14)

Thundermug Is Making Some Noise

■ Two years ago producer Greg Hambleton started working with a London, Ontario band called Thundermug. The production marriage seemed a bit strange at the time because most of Hambleton's work had been done on the light side of rock and this new group played hard rock and roll.

Two Canadian albums, on Hambleton's Axe label, titled "Thundermug Strikes" and "Orbit" seem to prove that the partnership is ideal. Hambleton and the band have created a sound that is tight, starkly frank and carefully manicured. Five Thundermug singles have done well: the enormously popular "Orbit" (released twice), "Africa," "Mickey Mouse Club," "You Really Got Me," and "Breakin' Up Is Hard To Do."

When Epic released the group's U.S. album, "Thundermug Strikes," compiled from the two Canadian albums, critical acclaim followed: Bud Scoppa in Rolling Stone wrote: "A Canadian quartet playing definitely unpretty rock and roll, Thundermug is not content to merely exploit conventional rock formulas on their first U.S. album." And Zoo World reported: "Along with Sweet, Thundermug seems to be the band that's to fill the void left by the dissolution of Move into two separate entities. Yessir, Thundermug is not only a brash demolition crew, but also a band with a sense of humor and this album is the best example of that since Roy Wood's 'Brontosaurus'."

Montreal's Harmonium Makes 'Quality' Music

■ One of the biggest events at Quality Records was the release of the debut album by the Montreal-based Harmonium. Even before the actual release of the set it was given priority airplay by Montreal radio stations CHOM-FM and CKGM. The kick-off for Quality's campaign was a press reception at Tempo Studios which was broadcast "live" by the two stations. Sales for the album poured in after the broadcasts.

The group, consisting of Serge Fiori, Michel Normandeau and Louis Valois, made its first appearance together at the University of Montreal in the Fall of 1973. Appearances throughout the province of Quebec followed and the band signed with Quality last January. Quality's Bob Morten produces the band and Fred Torak acts as arranger.

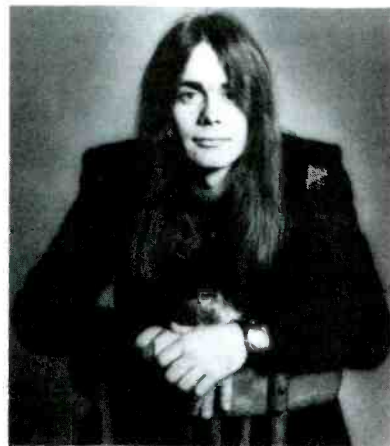
Currently the group is working on its second album at the new West Lake studio in Montreal. In October they are slated to participate in the Paris Music Festival.



Thundermug

The Bear Facts Are Hit Songs

■ Edward Bear has come up with a new image. Longtime leader and drummer Larry Evoy has stepped out front as a singer and now limits his drumming to only two or three numbers in a set. Continuing to provide both the live and recorded backup for Evoy are Bob Kendall (organ) and the group, New Potatoes. Just released under the new set-up is the album "On Parade" and the single "Freedom for the Stallion," both recorded at Nimbus 9 studio in Toronto with producer Gene Martynec.



Larry Evoy

As it turns out, Evoy is the only original member of Edward Bear that started out in 1967. Early members Danny Marks (guitar) and Paul Weldon (organ) have long since departed. In the late '60s the band had a healthy hit with the song "You, Me and Mexico" but were unable to follow it up for three years. There were some minor Canadian hits like "Fly Across The Sea" and "Masquerade," but it was "The Last Song" and its followup "Close Your Eyes," which really established Edward Bear. Of late, Evoy has been working at building a base for the new act and getting involved in management, publishing and production of other acts.

Rene Simard

(Continued from page 4)

"My Mother Is an Angel," written by his 14-year-old brother Régis) are to his parents. He also sings about being a boy, about puppy love and, in Japanese, about a boy and his newly divorced mother. He also sings Christmas songs and "Ave Maria."

He's a natural showman on stage who carries himself with a cool grace which seems indifferent to applause. He belts out songs in his soprano voice with the ingenuousness of a loving son who still goes to church.

Says his manager and record company head Guy Cloutier about his discovery: "The boy will be ready for New York by November. We don't want to rush him. I had René's horoscope read recently and it said he will be singing for a long time. His voice won't change for at least another two or three years."



René Simard



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Bruce Miller
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featuring Bolt Upright
Ian Tyson
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Gino Vannelli



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Stompin' Tom Connors – Household Word

■ Stompin' Tom Connors is the only Canadian country performer whose name is a household word in all 10 provinces and who is instantly recognized as he walks down a street. He's an odd man to have become a symbol of Canada. A son of the Maritimes, he's able to stand center-stage at Toronto's Massey Hall, wearing a black cowboy hat, hammering his left heel on a plywood board, and singing about getting drunk in Sudbury, that dreary north Ontario town. His past has been the subject of countless magazine articles, newspaper stories, television interviews, hotline shows, and CBC radio profiles. It's a well-known story now: the child who ran away from his foster parents when he was a youngster, and who worked his way through factory and mining jobs and on coal-boats, tobacco farms, and logging operations. When he wasn't working he was hitch-hiking. He sings about "Bud the Spud" who trucks "the best doggone potatoes that's ever been growed"



Stompin' Tom Connors

from the "bright red mud" of The Island. He sings about working the coal boats out of Newfoundland; of picking tobacco in Tillsonburg, Ontario; about 19 men who were killed building a bridge in Vancouver; and about a landslide that destroyed the town of Frank, Alberta.

He has 25 albums on the market (five are Canadian gold) including two boxed set of five albums each which feature old time country standards. His new album is "Muk Tuk Annie" on Boot Records. He also has completed taping his own 26-part CBC-TV series from Edmonton with Don McRae producing. It also features his two regular sidemen, Bill Lewis and Gary Empey. CTV recently ran Tom's 90 minute feature film "Across This Land" produced by Cinepix of Montreal.

Jim & Don Haggart: Country Music Duo

■ Jim and Don Haggart, born in New Glasgow, Nova Scotia, have been performing as a country music duo since 1971. The duo has had a string of national hits with "I'm Coming Home," "Nashville Girl," "Pictou County Jail," "He," and "What Used To Be A River." Their newest release is "The Balladeer," produced by Gary Buck for Arpeggio Records and written by brother Jim.

Jim started his career in the early '60s with a Maritimes band called the "Bluecats." They did numerous appearances throughout the Maritimes and appeared on "Teen Hop" out of CFCY-TV in Charlottetown. Three years ago Jim and Don started performing together and quickly became accepted in the Canadian country market. To date, they've performed at the Grand Ole Opry, the CMA International Show, before Prime Minister Pierre Trudeau and Queen Elizabeth II, and on every major television show in the country.



Jim & Don Haggart

Eikhard Makes the Move From Country to Jazz

■ With little fanfare, Shirley Eikhard has been transformed from a first-rate country performer to a powerful jazz and pop stylist. More than 500 public appearances in every major city in Canada are now behind her—and that does not include nearly 100 television shows. Over 50 of her songs have been published, and Capitol Records in the U.S. recently picked up their option on (Continued on page 14)

Bruce Cockburn

(Continued from page 8)

Shebib's "Going Down the Road" film and he's just completed the music for a TV documentary called "The Birth of the West: The Life and Times of Ernest Brown."

He gained a considerable reputation in the mid-sixties with the Ottawa-based 3's A Crowd. After leaving the band he started picking up a following among musicians and hardcore folk enthusiasts as an outstanding solo performer. Last Fall, he reached a milestone in his career by selling out Massey Hall in Toronto.

Earlier this year he produced long-time friend David Wiffen for United Artists and recently produced, wrote and performed the background music for an album by poet Paul Stoddard. A fifth Bruce Cockburn album has been slated for release next month.

Ray Griff—The Entertainer

■ "I first began writing little three-line rhymes for my grandmother when I was five," recording artist Ray Griff says as he attempts to explain how he got his start as a songwriter. "By the time I was seven, I had written my first song. And today I've had over 450 of my songs recorded by other artists."

Among Griff's best-known works are "After The Laughter" by Wayne Newton, "Baby" by Wilma Burgess, "Better Move It On Home" by Porter Wagoner and Dolly Parton, "Step Aside" by Faron Young, "Who's Gonna Play This Ole Piano" by Jerry Lee Lewis plus "Darlin'" and "Mornin' After Baby Let Me Down" which Ray recorded himself.

Today, however, Ray Griff is an entertainer, too. "I can remember when I was a kid in Canada." Ray relates, "I used to dream about the time when people would come out to see me perform. So today, when crowds really do come out to watch me work, I've got to feel like I'm giving that audience their money's worth."

In other words, you better be



Ray Griff

prepared while Ray rigorously wraps a mean karate chop around much of his music . . . leap's atop amplifiers . . . pounds the devil out of piano keys . . . and dances across the floor with anyone crazy enough to cooperate!

"When I moved to Nashville ten years ago I had to turn to songwriting as a matter of survival," says Griff, "and I worked at three jobs just to keep from starving till I could collect some of my royalty money." Because Ray Griff was an entertainer first, and a songwriter second, though, he can now step on stage and it's like "going home."

Family Brown: Canadian Country

■ One of the best-known Canadian country acts is the Ottawa-based Family Brown, which has been together as a musical unit for six years. The group consists of bassist Joe Brown, a 30 year veteran of the music business and the father of the three youngest members of the group—Lawanda, Tracey and Barrie—and drummer Ron Sparling and lead guitarist Dave Dennison.



Family Brown

The Family offers a show of original songs, country standards and comedy routines. Their career is centered around their own syndicated television series "Country Way," and numerous appearances on network shows. They've also played the Northwest Territories with the Armed Services Tour and cross-country tours with such artists as Vic Mullen and Myrna Lorrie.

Three albums behind them, they've also had a string of single hits including "R.R. #2," "Family Love," "The Feeling's Too Strong" and "90 Acre Farm." Barrie is the principal writer in the group and his material has been recorded by Cliff Edwards, the Allan Sisters, the Rhythm Pals and Brush Arbor.

Downchild Blues Band Rolling Up the Hits

■ Unlikely candidates for pop stardom today are Downchild Blues Band. Three years ago when they were playing gritty Chicago blues at Grossman's Tavern in Toronto, it was unthinkable that the group would have hit records and play at high schools, festivals and clubs across Canada. But it happened. They rolled up hits with two enormously popular albums, "Bootleg" (recorded in the basement of Rochdale College) and "Straight Up." Plus there was a monster single "Flip Flop and Fly" that kept turning up as a hit nine months after its release. Another single "(I Got Everything I Need) Almost" has also done well.

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Mercey Brothers Making the Scene

■ Larry, Ray and Lloyd Mercey are familiar to Canadians through their frequent guest appearances on "The Tommy Hunter Show," "The Ian Tyson Show," "Country-time," "Singalong Jubilee" and as regulars on the "George Hamilton IV Show." They've won RPM Weekly Juno Awards four years consecutively. They've had a string of country hits including "Hello, Mom," "Kentucky Turn Your Back," "The Day of Love," "Meant To Be With Me," "It's So Easy To Please Me" and "I Heard Bells."

In 1960, the trio placed 2nd in CBC-TV's "Talent Caravan" which led to their 1st record release on the Chateau label. Since then RCA Records has released three albums: "The Mercey Brothers," "Mercey Brothers Country" and "Have Mercey." Living in Elmira, Ontario, the trio operate their own recording studio with an MCI sixteen track recorder and Neve console.

Scrubbaloe Scoring

■ The origins of Scrubbaloe Caine go back to the mid-sixties when several members of the group backed up Vancouver singer Jason Hoover. The present band came together in 1972 under the name Cannonball. While gigging through Winnipeg the Guess Who's manager Don Hunter saw the band and signed them to a management contract. Soon ex-Guess Who bassist Jim Kale joined and the group—consisting of Paul Dean (guitar), Al Foreman (vocals and keyboards), Jim Harmata (guitar), Bill McBeth (drums) and Henry Small (vocals and violin)—recorded the RCA album "Round One" at RCA in Los Angeles. Recently Kale left and was replaced by Gary Sefanuk. A link-up with producer Jack Richardson has resulted in the band recording at Nimbus 9 in Toronto.

Cliff Edwards Remains Active

■ It's been near two years that singer Cliff Edwards left The Bells to pursue a solo career. Five years earlier he'd formed the group and he guided it through hundreds of club and concert dates to a gold record with "Stay Awhile." He produced the hits "Moody Manitoba Morning," "Fly Little White Dove Fly," and "Maxwell's Silver Hammer." His solo efforts, on the Polydor albums "Transition" and "Carpenter of Wood," brought out a country side not heard in The Bells. Soon afterwards he signed with Columbia Records.

This month he's in Nashville recording with producer Glenn Sutton. Day to day he keeps busy playing concert and club dates along with his wife Ann and a backup band. There's also a syndicated TV show, titled "The Cliff Edwards Show," taped at CFCF-TV in Montreal.

Seguin Twins

(Continued from page 10)

conviction, which in this case implies a return to the land, natural sources. The music is earthy and may even be easily approached by English-speaking audiences.

Valdy Homegrows Hits

■ Valdy is probably Canada's first homegrown star in over a decade. Almost everybody agrees that the singer/composer is extraordinary. He's not one of those artists that is constantly out there pushing an image and a name. Most times he can be found on Woody Island, off Newfoundland, working on his schooner. Even his record label, Haida, and its distributor (A&M Records) has trouble locating him at times. But he sells records. Over 60,000 copies of his two albums, "Country Man" and "Landscapes," have been sold.

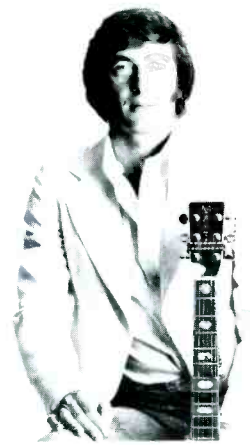
(Continued on page 20)

Ian Tyson:

From the Turntable to the Tube

■ Ian Tyson did not develop an interest in playing music until he was 22. From the age of 8 in Duncan, British Columbia, his first love was rodeoing, and he nursed this love until he enrolled in the Vancouver Art School 14 years later.

He originally tried to play jazz but eventually settled into country music and gigged with local bands. Following graduation, Ian packed his guitar and travelled east, arriving in Toronto as the folk scene was just beginning to blossom. He met Sylvia Fricker and the two became partners. By 1960, music was their full-time occupation and they quickly built up a hardcore following. They signed with Vanguard Records and their albums soon garnered a large audience. The success of "Four Strong Winds," which Ian wrote, and Sylvia's "You Were On My Mind" ensured them a large audience.



Ian Tyson

By 1968, the duo was turning to Nashville for their musical inspiration. Their roots had always been country—basically Appalachian and Canadian variants—but the albums "Nashville" and "Full Circle" were country music at its most progressive. Out of their country interest a backup band, the Great Speckled Bird, was formed. Their Ampex album remains one of the most innovative country records ever made. Afterwards they recorded two albums for Columbia, and it became noticeable that he and Sylvia were moving in different musical direc-

(Continued on page 16)

Shirley Eikhard

(Continued from page 12)

the fourth year of her recording contract.

To Americans, however, she's just another name on a record album that hasn't sold very well. The album, simply titled "Shirley Eikhard," was released in March, 1972 and has sold 10,000 units in Canada.



Shirley Eikhard

Her songs have been recorded by Anne Murray, Donna Ramsay, Gary Buck, John Arpin, Chet Atkins, Karl Erickson and the Laurie Bower Singers.

Though she was again awarded an RPM Weekly Juno for Best Country Female Singer this year, she is not classifying herself as solely a country performer. At 18, she is trying out some new directions and her repertoire is becoming more varied and more intense. She is scheduled to cut some new material in the upcoming months and is busily looking for a producer.

Gary and Dave: Professional Showmen

■ Friends from high school days, singer/composers Gary Weeks and Dave Beckett have made reputations for themselves as two highly professional showmen. The duo became active musically during their years at the University of Western Ontario (both are psychology graduates) where they promoted shows and entertained infrequently in the local bars.

In 1970, they represented Canada at Japan's World Expo. They played for three weeks, returned to Canada and went their separate ways for two years. When producer Greg Hambleton formed Axe Records in 1972 he reunited the duo and gave them a hit on their second release—"Could You Ever Love Me Again." It went top 10 nationally and was issued in the U.S. by London Records.

A tour last year across Canada with the Stampeders brought the duo a great deal of attention and a platform for further hits like "Here It Comes Again" and a remake of Carole King's "It Might As Well Rain Until September." Currently the twosome is working on a new album scheduled to be released in about a month.

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Koffman's Classics See World Wide Success

■ Since the '50s, Moe Koffman's career has embraced a variety of musical experiences: solo appearances with symphony orchestras, rock and classical work in the recording studio and playing in big bands for Sonny Dunham, Jimmy Dorsey, Charlie Barnett and Tex Beneke.

He's recorded over 10 albums but his recent treatment of the classics have become his most popular record successes. He's had a smash hit of Vivaldi's "Four Seasons," followed by another best-seller, "Moe Koffman Plays Bach," and "Master Sessions," which spotlighted the works of Greig, Bartok, Debussy and Berlioz. Being released soon is a new GRT album titled "The Planets," recorded at Toronto Sound and produced by Doug Riley.

Global \$

Royalties from Koffman's tunes, in particular "The Swinging Shepherd Blues," arrive from all parts of the world. The song has been recorded by over 100 bands and singers. Among the people who have done renditions of the tune are David Rose, Count Basie, Ella Fitzgerald, Ted Heath and Mantovani.

Settled in Toronto, Moe Koffman is known as the "musician's musician" and is a regular fixture



Moe Koffman

in television and hotel orchestras and recording dates. He stands at the top of the pop-jazz-classical field and has earned his way.

Ian Tyson

(Continued from page 14)

tions. Finally, the duo decided to record separately. Ian signed with A&M Records, has released two singles—"Love Can Bless The Soul of Anyone" and "The Great Canadian Tour" and is currently working on an album. Bolstering his enormous Canadian popularity is his CTV show, "The Ian Tyson Show."

Robert Charlebois: Artiste Extraordinaire

■ Robert Charlebois, more than any other Canadian performer, is capable of showing the entire world exactly where it is at; the cocky, self-assured Quebec singer is a Genius with a very large G. He's Canada's only rock superstar—a celebrated singer in Montreal with a tremendous following in Quebec. There is nothing like him in English Canada—no star with such a frantic and devoted following. At 17, in his first year of National Theatre School, he had his first album—an unlikely mixture of bossa nova and ballads. He went through a folk period, a quasi-glitter period—swooping across the stage arrogantly elegant in a funny, red Captain Video space suit with the big V on it in lightning or silver lamé trousers and a Montreal Habs' hockey shirt—and finally arrived as a matured musician combining jazz, blues and rock rhythm. In recent months Charlebois and Frank Zappa have spent time collaborating on new songs.

These days he talks of putting together a comedy show for the Olympics in Montreal in '76 and a movie titled "The Singing Spy," which Sergio Leoni has offered to produce. In Canada he recently completed a bilingual TV special for CBC with producer Dayid Acomba.

Carroll Baker Country Is Hitbound Territory

■ One of the best known Canadian country performers is Gaiety Records artist Carroll Baker. She has had ten consecutive Canadian country hits under the direction of Don Grashey, who heads Gaiety. Grashey is a well-known Canadian producer/songwriter who is credited with guiding the early careers of Myrna Lorrie and Loretta Lynn.

Beginnings

Carroll started singing in Bridgewater, Nova Scotia in church choirs, duos at clubs and public functions. After she moved to Oakville, Ontario in the late '60s, she became a vocalist with the group Country Blues and appeared on a local radio show, "Hayloft." During her appearances at Ontario clubs and jamborees, she was discovered by George Petralia who brought her to the attention of Grashey. The first Gaiety recording session resulted in the hit "Mem'ries of Home," a Petralia tune. The follow-ups were "Love Now and Pay Later," "A Hit in Any Language," "It's Late and I Have To Go," "That's How My Heart Beats," "World I Know Is Now," "Wichita," "All Them Irons in the Fire," "Ten Little Fingers" and the current "Little Boy Blue."

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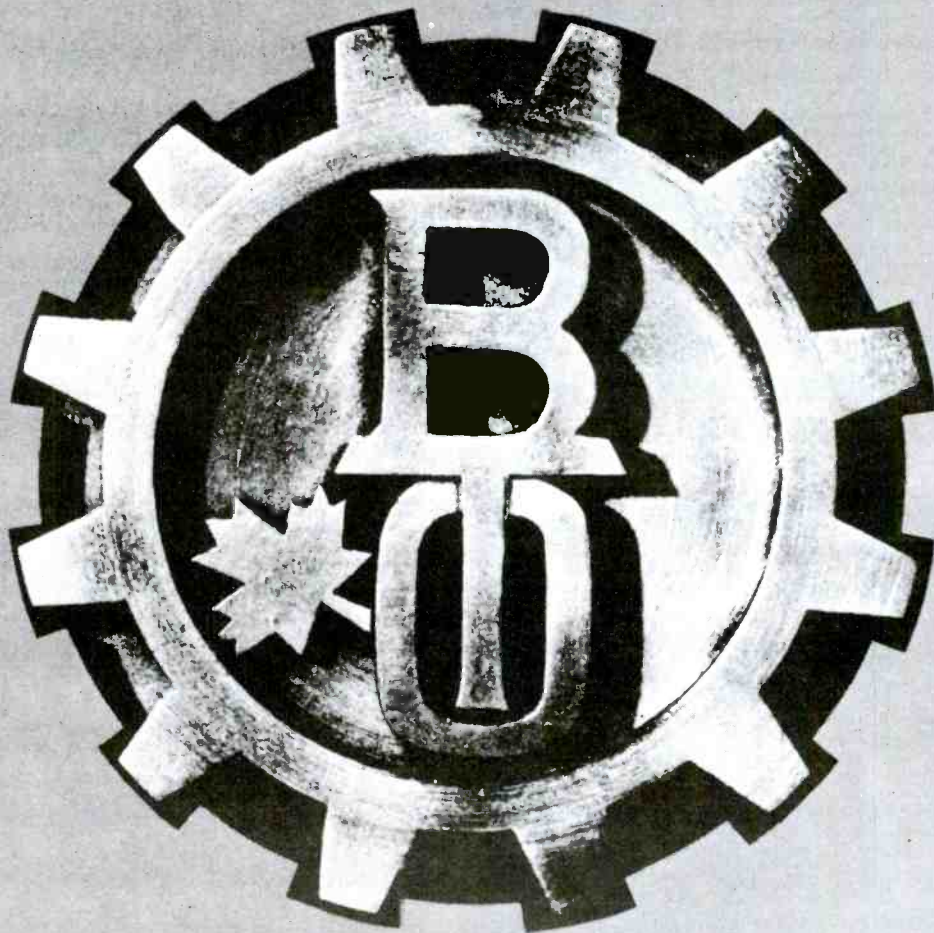
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Danny McBride Takes An Epic Adventure

■ At 23, Epic's Danny McBride has been slamming around the Toronto music scene for a long time. Yet, it was only last year that he turned up with a contract with Epic Records and a plane ticket to record in England.

The English venture resulted in the album "Morningside," produced by ex-Shadows drummer Tony Meehan. The list of musicians assisting is impressive and includes Barry DeSouza (drums), Dave Winton (bass), Mike Maran (keyboards), Jean Roussel (piano), Dave Arbis (violin) and B. J. Cole (steel guitar). Arrangements were handled by Mike Maran.

Of the sessions McBride confessed: "It frightened me at first meeting these people. It was very difficult to impress them with anything. But it was such a pleasure working with them. They told me 'this is your album and we want you to project out of this, not us, because we've already done that. We're going to take care of you. I said 'great'."

Locally, Danny is still best known as a member of a late sixties Toronto band Transfusion. He's also played with King Biscuit Boy, the Canadian Rock Theatre and the popular Luke and the Apostles. Currently he's working on songs for another album.

Fludd Gates Are Open

■ Things started coming together for Fludd many years ago in Birmingham, where Ed and Brian Pilling played alongside such musicians as Cat Stevens, the Moody Blues, John Bonham and Robert Plant.

The brothers Pilling came to Canada in the early years of Toronto's Yorkville Village scene and formed a group, then another and finally Fludd in 1970. Warner Brothers released the first Fludd album and two big singles, "Turned 21" and "Get Up, Get Out And Move On." The group moved onto Daffodil Records to record the album "... On!" from which the single "Cousin Mary" became their third hit.

When Attic Records was formed in Toronto recently—by Al Mair, head of Gordon Lightfoot's Early Morning Productions and Tom Williams, former national promotional manager of WEA of Canada—Fludd was the first act to be signed. Their first release, "Brother & Me," has quickly become a national hit. In the next few months it is expected that Attic will announce a U.S. label tie-in. Meanwhile, Fludd is set to record in October for a new album.

Keith Hampshire's Varied Career

■ It's been a hectic two years for singer Keith Hampshire since he and producer Bill Misener came to A&M Records with a demo tape of a song written by Mike Hugg called "Daytime Night-Time." Hampshire's outing was one of the biggest Canadian records in 1972 and made the Top 30 in Record World. The follow-up, a remake of Cat Stevens' "First Cut is The Deepest," was a huge success in Canada as was "Big Time Operator" which came afterwards. By this time A&M had released the album "First Cut."



Keith Hampshire

Hampshire's career is varied. He hosts a weekly CBC-TV program "The Keith Hampshire Music Machine" and is a backup singer on numerous jingles. His voice, as well as being known for his popular recordings, has been heard on CFCN-Radio in Calgary where he started as a DJ in the sixties, on British pirate ship Radio Caroline, and on CKFH (Toronto). His current single is a Peggy Clinger-Johnny Cymbal song "Baby I Want to be Yours Forever and Ever."

Alexis Radlin's Star on the Rise

■ These days Vancouver is buzzing about a Windsor singer who's moved to the West Coast to record for the newly-formed Mushroom label. Writes Don Stanley in the Vancouver Sun: "Alexis' original material is most impressive . . . she is a wonderfully soulful singer . . . emotional, moving voice were suggestive of one of those vanished big names of the blues . . ."

Mushroom Album

Mushroom has released the album "Alexis" which was produced by Steve Douglas at Can-Base Studios in Vancouver and Gold Star Studios in Los Angeles. All 10 tracks from the album were written by Alexis and the set features an impressive array of well-known studio talent including Hal Blaine, Robbie King, Kat Henrikse, Billy Strange and the Clydie King Singers.

Look where Canadian music was a quarter of a century ago. Look hard – It was tricky finding it then. Broadcasters hardly knew of it. A recording scene was minuscule. Publishing practically non-existent. And as for performing rights, well, that was a sluggish monopoly situation in those days.

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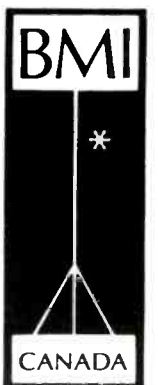
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King Biscuit Boy Emerges on Epic

■ Radio station KFFA in Helena, Arkansas once had a regular program sponsored by the King Biscuit Flour Company. The show was called the King Biscuit Time and the house band was the King Biscuit Boys.

Richard Newell

Rock-a-billy star Ronnie Hawkins claims that he rehearsed his band in the KFFA studios. When harp player Richard Newell signed with Hawkins in 1966 he was renamed King Biscuit Boy. The name stuck through years on Toronto's Yonge Street strip, with a Hawkins offshoot band Crowbar, and with his solo career.

Recording

He's recorded two noteworthy albums for the independent Daffodil label but his most recent album is on Epic. It's produced by Allen Toussaint and features six Toussaint tunes and the New Orleans band The Meters. Recently King Biscuit was put into service for the regrouped Electric Flag sessions on Atlantic and accompanied the group for a number of gigs. Mostly he is touring in the U. S. with the Meters.

April Wine Turns on the Juice

■ Despite economic tightening in the Canadian music industry and the changing character of the rock audience, April Wine, an enterprising Montreal-based band, has racked up an impressive number of hit records.

Halifax Birth

The band was born in Halifax three years ago with members David Henman, Myles Goodwyn, Jim Clench and Ritchie Henman. Four months later they drifted to Montreal. The debut album on the Aquarius label, titled "April Wine," was a bit premature. The second album veered closer to the pop side of music and produced three major hits—"You Could Have Been A Lady," "Bad Side of the Moon" and "Drop Your Guns."

Valdy (Continued from page 14)

He's been a professional musician for ten years, starting off with ethnic folk music while attending St. Pats University. He also worked within rock and r&b circles. After university he worked for the City of Victoria designing sewage and drainage systems until opting out for a farm outside the city.

'Country Man'

Two years ago Haida released "Country Man," produced by ex-Chilliwack member Claire Law-

rence. It yielded two hit singles: "Rock 'N' Roll" and "A Good Song." The follow-up, "Landscapes," produced the single "Simple Life." In 1973 Valdy picked up a RPM Weekly Juno Award for outstanding folk performance of the year. At last year's presentation he pulled down a Juno for Top Canadian Folksinger. After a lull of a year from the "Landscapes" album, he's set to record this month in Toronto.

Lighthouse

(Continued from page 4)

ing band. It will keep itself together as a recording band, but members will be free to pursue whatever projects interest them. That could be translated into saying that the band has broken up but leader Skip Prokop refuses to commit himself. This announcement follows the completion of a 75-day, 59-engagement tour across Canada. With three members left from the original group of 1967, Prokop could easily put together another Lighthouse.

Any Lighthouse activities in the future depend almost solely on Prokop. Currently, he's looking forward to a rest from public appearances until at least Christmas, and will get involved with producing Bob McBride.

Bob McBride's Magic Means Hit Action

■ For over three years Bob McBride's powerful vocal stylings led Lighthouse through a series of Canadian gold singles and albums, RPM Weekly Juno Awards and outstanding concerts.

Last year he left the group and moved his direction toward solo work. While in the group he had

(Continued on page 22)

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Pottsville, Pa.
Poughkeepsie, N.Y.
Presque Isle, Me.
Prince Albert, Sask.
Prince George, B.C.
Providence, R.I.
Pueblo, Colo.
Quebec, Que.
Raleigh, N.C.
Rapid City, S. Dak.
Regina, Sask.
Reno, Nev.
Rensselaer, Ind.
Richmond, Ind.
Richmond, Va.
Roanoke, Va.
Rochester, N.Y.
Rock Island, Ill.
Rocky Mount, N.C.
Rome, Ga.
Rutland, Vt.
Sacramento, Calif.
Saginaw, Mich.
St. Catharines, Ont.

Saint John, N.B.
St. John's, Nfld.
St. Joseph, Mo.
St. Louis, Mo.
St. Marys, W. Va.
St. Paul, Minn.
Salamanca, N.Y.
Salem, Mass.
Salem, Ore.
Salida, Colo.
Salisbury, Md.
Salt Lake City, Utah
San Antonio, Tex.
San Bernadino, Calif.
San Diego, Calif.
San Francisco, Calif.
San Jose, Calif.
San Mateo, Calif.
San Pedro, Calif.
Sandusky, Ohio
Santa Maria, Calif.
Saranac Lake, N.Y.
Sarasota, Fla.
Saskatoon, Sask.
Sault Ste Marie, Ont.
Savannah, Ga.
Schenectady, N.Y.
Scottsbluff, Nebr.
Scranton, Pa.
Seaside, Calif.
Seattle, Wash.
Sharon, Pa.
Sheboygan, Wisc.
Shelbyville, Tenn.
Sherbrooke, Que.
Shreveport, La.
Sioux Falls, S. Dak.
Sonora, Calif.
Soquel, Calif.
Spartanburg, S.C.
Spokane, Wash.
Spring Valley, N.Y.
Springfield, Ill.
Springfield, Mass.
Springfield, Mo.
Stamford, Conn.
State College, Pa.
Staunton, Va.
Sterling, Ill.
Steubenville, Ohio
Streator, Ill.
Sturgeon Bay, Wisc.
Sudbury, Ont.
Sydney, N.S.
Tallahassee, Fla.
Tampa, Fla.
Taunton, Mass.
Taylorville, Ill.
Temple, Tex.
Terre Haute, Ind.
Thunder Bay, Ont.

Tiffin, Ohio
Timmins, Ont.
Toledo, Ohio
Topeka, Kans.
Toronto, Ont.
Trail, B.C.
Trenton, N.J.
Trinidad, Colo.
Troy, N.Y.
Tucson, Ariz.
Tucumcari, N. Mex.
Tulsa, Okla.
Tuscaloosa, Ala.
Twin Falls, Idaho
Tyler, Tex.
Union, S.C.
Uniontown, Pa.
Utica, N.Y.
Vallejo, Calif.
Valparaiso, Ind.
Vancouver, B.C.
Ventura, Calif.
Vernon, B.C.
Victoria, B.C.
Victoria, Tex.
Vincennes, Ind.
Visalia, Calif.
Warsaw, Ind.
Washington, D.C.
Waterbury, Conn.
Waterloo, N.Y.
Wausau, Wisc.
Wasahachie, Tex.
Waycross, Ga.
West Branch, Mich.
W. Kittinging, Pa.
West Lebanon, N.H.
West Palm Beach, Fla.
W. Reading, Pa.
Westminster, Calif.
Wheeling, Ill.
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Wichita Falls, Tex.
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Williamsport, Pa.
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Wilmington, Ohio
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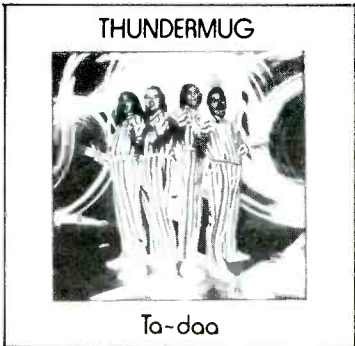
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VEBB: Building A Rep

■ The Ville Emard Blues Band—19 to 25 well-known Montreal sidemen—has been together less than nine months and already they've built a reputation for being spectacular.

The main parts of the band include all of Robert Charlebois' sidemen (Bill Gagnon, Michel Seguin, Marcel Beauchamp, Michel Robidoux, Christian St. Roch), the entire group Contraction (Christiane Robichaud, Yves Laferrière, Marcel Huot, Robert Stanley, Robert Lachapelle, Carlyle Miller) and most of Claude Dubois' musicians (Michel Dion, Denis Farmer, Rawn Bankley), as well as such experienced musicians as Pierre Nadeau, Serge Vallières, Rénald Montemeglio and singer Lise Cousineau.

The members have spent years playing for other stars like Robert Charlebois, Yvon Deschamps, Claude Dubois, Renée Claude, Véronique Sanson, Pierre Lalonde and Tex Lecor. Their sound is identifiably Quebecois, filled with a feeling of love and respect of music. The group is astounding in its diversity—tackling African, rock, jazz and soul rhythms.

Now available is the group's two record set live album released by their own label, Funkébec.

Rush on the Move

■ This month caps off a whirlwind summer for Toronto-based Rush. They've spent a good part of the last two months in the U.S. touring with Uriah Heep, Savoy Brown, Kiss, Z Z Top, Rare Earth and The New York Dolls.

For six years the group worked on the local circuit until they signed a booking agreement with American Talent International two months ago. Following the tie-up with ATI came a recording contract with Mercury Records. Mercury has issued the band's 1st album, aptly titled "Rush," which had previously been released on the Canadian independent Moon Records.

The trio consists of Geddy Lee (bass and lead vocals), Alex Lifeson (guitars and vocals) and Neil Peart (drums).

Bob McBride

(Continued from page 20)

recorded a solo album on Capitol, titled "Butterfly Days," which was a collection of softer tunes that never had the chance to surface in Lighthouse's big-band structure. Following his departure he completed work on a second album, "Sea Of Dreams," which included the softer ballads but also orchestrated songs.

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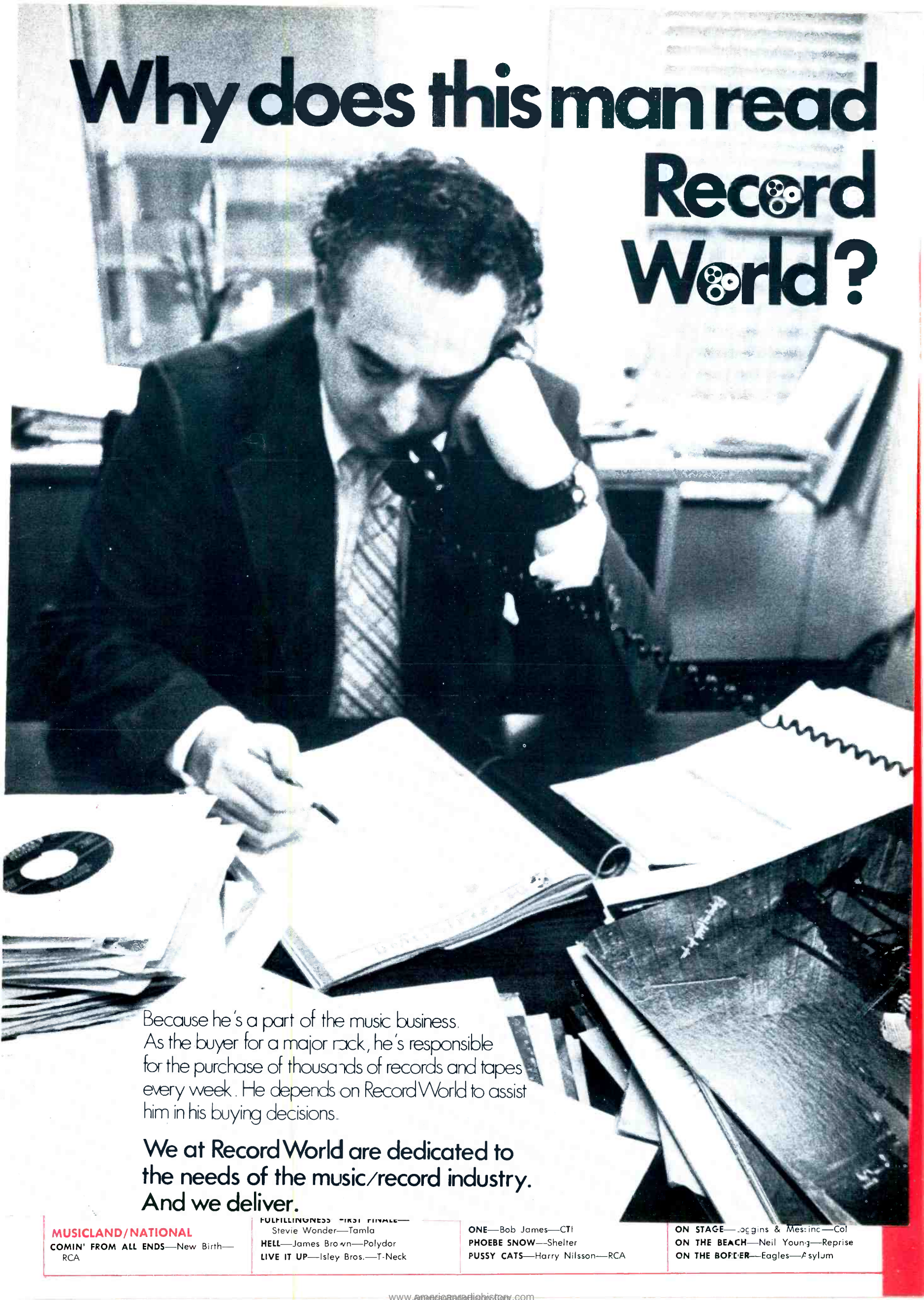
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United States Sussex SRA8034

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MUSICLAND/NATIONAL

COMIN' FROM ALL ENDS—New Birth—RCA

FULFILLINGNESS—FIRST FRUITS—Stevie Wonder—Tamla

HELL—James Brown—Polydor

LIVE IT UP—Isley Bros.—T-Neck

ONE—Bob James—CTI

PHOEBE SNOW—Shelter

PUSSY CATS—Harry Nilsson—RCA

ON STAGE—Loggins & Messina—Columbia

ON THE BEACH—Neil Young—Reprise

ON THE BORDER—Eagles—Asylum

SEPTEMBER 7, 1974



THE ALBUM CHART

PRICE CODE

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

TITLE, ARTIST, Label, Number (Distributing Label)

SEPT. 7	AUG. 31	TITLE, ARTIST, Label, Number (Distributing Label)	WKS. ON CHART	
1	1	FULLFILLINGNESS' FIRST FINALE STEVIE WONDER Tamla T6-332S1 (Motown)	5	F
2	2	461 OCEAN BOULEVARD ERIC CLAPTON/RSO SO 4801 (Atlantic)	8	F
3	3	BACK HOME AGAIN JOHN DENVER/RCA CPL1-0548	10	F
4	6	BAD COMPANY /Swan Song SS 8410 (Atlantic)	8	F
5	4	CARIBOU ELTON JOHN/MCA 2116	10	F
6	5	BACHMAN-TURNER OVERDRIVE II /Mercury SRM 1-696	31	F
7	15	RAGS TO RUFUS RUFUS/ABC ABCX 809	7	E
8	9	STOP AND SMELL THE ROSES MAC DAVIS/Columbia KC 32582	7	E
9	10	SOUTHER, HILLMAN, FURAY BAND /Asylum 7E-1006	8	F
10	13	ENDLESS SUMMER BEACH BOYS /Capitol SVBB 11307	6	F
11	12	MARVIN GAYE LIVE /Tamla T6-333S1 (Motown)	9	F
12	7	JOHN DENVER'S GREATEST HITS /RCA CPL1-0374	39	F
13	8	BAND ON THE RUN PAUL McCARTNEY & WINGS/ Apple SO 3414	39	F
14	11	MOONTAN GOLDEN EARRING/MCA 396	15	F
15	14	BEFORE THE FLOOD BOB DYLAN/THE BAND/Asylum AB 201 9	1	I
16	16	PRETZEL LOGIC STEELY DAN/ABC ABCD 808	23	F
17	22	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN/ MCA 411	12	F
18	23	ON THE BEACH NEIL YOUNG/Reprise R 2180	5	F
19	19	CHICAGO VII /Columbia C2-32810	24	H
20	24	SECOND HELPING LYNRYD SKYNYRD/Sounds Of The South 413 (MCA)	19	F
21	20	TRES HOMBRES Z Z TOP/London XPS 631	17	F
22	25	LIVE ON STAGE IN MEMPHIS ELVIS PRESLEY/RCA CPL1-0606	7	F
23	26	BODY HEAT QUINCY JONES/A&M SP 3617	14	F
24	27	SMALL TALK SLY & THE FAMILY STONE/Epic PE 32939	7	F
25	30	LOVE SONG FOR JEFFREY HELEN REDDY/Capitol SO 11284	21	F
26	17	JOURNEY TO THE CENTRE OF THE EARTH RICK WAKEMAN/A&M SP 3621	13	F
27	18	LIVE IN LONDON O'JAYS/Phila. Intl. KZ 32953 (Col)	10	E
28	28	THAT NIGGER'S CRAZY RICHARD PRYOR/Partee PBS 2404 (Stax)	12	E
29	21	FROM THE MARS HOTEL GRATEFUL DEAD/Grateful Dead GD 102	9	F
30	33	SANTANA'S GREATEST HITS /Columbia PC 33050	6	F
31	40	HELL JAMES BROWN/Polydor PD 2-9001	6	H
32	32	SUNDOWN GORDON LIGHTFOOT/Reprise MS 2177	30	F
33	35	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)	63	F
34	31	WALKING MAN JAMES TAYLOR/Warner Bros. W 2794	10	F
35	29	ON STAGE LOGGINS & MESSINA/Columbia PG 32848	17	G
36	38	BRIDGE OF SIGHS ROBIN TROWER/Chrysalis CHS 1057 (WB)	20	F
37	36	HOLIDAY AMERICA /Warner Bros. W 2808	9	F
38	42	SKIN TIGHT OHIO PLAYERS/Mercury SRM 1-705	17	F
39	39	FREEDOM FOR THE STALLION HUES CORPORATION/ RCA APL1-0323	10	F
40	47	ILLUSIONS ON A DOUBLE DIMPLE TRIUMVIRAT/Harvest ST 11311 (Capitol)	4	F
41	41	GOODBYE YELLOW BRICK ROAD ELTON JOHN/MCA 2-10003	47	I
42	34	DIAMOND DOGS BOWIE/RCA CPL1-0374	14	F
43	43	POEMS, PRAYERS & PROMISES JOHN DENVER/ RCA LSP 4499	62	E
44	44	AMERICAN GRAFFITI SOUNDTRACK /MCA 2-8001	48	H
45	37	THE STING ORIGINAL SOUNDTRACK/MCA 2040	37	F
46	68	NOT FRAGILE BACHMAN-TURNER OVERDRIVE/Mercury SRM 1-1004	2	F
47	55	ROCK YOUR BABY GEORGE McCRAE/T.K. 501	4	E
48	48	BEHIND CLOSED DOORS CHARLIE RICH/Epic KE 32247	53	E



49	45	LET'S PUT IT ALL TOGETHER STYLISTICS/Avco 69001	15	F
50	50	BABY DON'T GET HOOKED ON ME MAC DAVIS/ Columbia KC 31770	19	E
51	46	ON THE BORDER EAGLES/Asylum 7E-1004	21	F
52	52	OPEN OUR EYES EARTH, WIND & FIRE/Columbia KC 32712	25	E
53	49	COURT AND SPARK JONI MITCHELL/Asylum 7E-1001	32	F
54	54	SHININ' ON GRAND FUNK /Capitol SWAE 11278	24	F
55	63	STARS AND STRIPES FOREVER NITTY GRITTY DIRT BAND/ United Artists LA184-J2	5	H
56	79	I CAN STAND A LITTLE RAIN JOE COCKER/A&M SP 3633	2	F
57	67	COMIN' FROM ALL ENDS NEW BIRTH/RCA APL1-0495	3	E
58	58	SOME NICE THINGS I'VE MISSED FRANK SINATRA/ Reprise F 2195	6	F
59	51	HIS 12 GREATEST HITS NEIL DIAMOND/MCA 2106	12	F
60	60	DAWN'S NEW RAGTIME FOLLIES /Bell 1130	22	E
61	75	HIGHWAY CALL RICHARD BETTS/Capricorn CP 0123 (WB)	2	F
62	65	JIM STAFFORD /MGM SE 4947	13	F
63	53	SHOCK TREATMENT EDGAR WINTER GROUP/Epic PE 32461	16	F
64	64	YOU DON'T MESS AROUND WITH JIM JIM CROCE/ ABC ABCD 756	66	F
65	66	KEEP ON SMILIN' WET WILLIE/Capricorn CP 0128 (WB)	8	F
66	56	BUDDHA AND THE CHOCOLATE BOX CAT STEVENS/ A&M SP 3623	22	F

CHARTMAKER OF THE WEEK

67 — **CAN'T GET ENOUGH**
BARRY WHITE
20th Century T444



68	57	WHAT WERE ONCE VICES ARE NOW HABITS DOOBIE BROTHERS/Warner Bros. W 2750	27	F
69	61	THE HOLLIES /Epic KE 32514	8	E
70	74	STREET PARTY BLACK OAK ARKANSAS/Atco SD 36-101	4	F
71	71	I GOT A NAME JIM CROCE/ABC ABCD 797	39	F
72	59	WONDERWORLD URIAH HEPP/Warner Bros. W 2800	9	F
73	—	WELCOME BACK EMERSON, LAKE & PALMER/ Manticore MC 3-200 (Atlantic)	1	J
74	62	OZARK MOUNTAIN DAREDEVILS /A&M SP 4411	16	F
75	69	DIANA ROSS LIVE AT CAESARS PALACE /Motown M6-801S1	11	F
76	—	SO FAR CROSBY, STILLS, NASH & YOUNG/Atlantic SD 18100	1	F
77	73	LOVE SONG ANNE MURRAY/Capitol ST 11266	25	E
78	80	BEST OF BREAD /Elektra EKS 75056	60	F
79	70	STOP ALL THAT JAZZ LEON RUSSELL/Shelter SR 2108 (MCA)	12	F
80	72	MARIA MULDAUR /Reprise MS 2148	37	F
81	82	INNERVISIONS STEVIE WONDER/Tamla T326L (Motown)	54	E
82	77	GARCIA JERRY GARCIA/Round RX 102 (Grateful Dead)	11	F
83	76	BLUE MAGIC /Atco SD 7038	25	F
84	95	I & II SEALS & CROFTS/Warner Bros. 2WS 2809	2	H
85	87	LYNYRD SKYNYRD /Sounds Of The South 363 (MCA)	26	F
86	86	ROAD FOOD GUESS WHO/RCA APL1-0405	16	E
87	78	BEST OF BREAD VOL. TWO /Elektra 7E-1005	14	F
88	88	MIGHTY LOVE SPINNERS/Atlantic SD 7296	25	F
89	83	SHIP AHOY O'JAYS/Phila. Intl. KZ 32408 (Columbia)	41	E
90	81	APOSTROPHE FRANK ZAPPA/DiscReet DS 2175 (WB)	21	F
91	90	THE SINGLES 1969-73 CARPENTERS/A&M SP 3601	40	F
92	103	ALICE COOPER'S GREATEST HITS /Warner Bros. W 2803	1	F
93	96	WHALE MEAT AGAIN JIM CAPALDI/Island ILPS 9254	3	F
94	84	ANTHOLOGY DIANA ROSS & THE SUPREMES/Motown M9 794A3	8	H
95	104	COUNTRY ANNE MURRAY/Capitol ST 11324	1	F
96	107	HAMBURGER CONCERTO FOCUS/Atco SD 36-100	1	F
97	99	TALKING BOOK STEVIE WONDER/Tamla T319L (Motown)	70	E
98	98	BACHMAN-TURNER OVERDRIVE /Mercury SRM 1-673	11	F
99	106	SHEET MUSIC 10cc/UK AUKS 53107 (London)	1	F
100	89	DARK LADY CHER/MCA 2113	12	F

151-200 NEW & ACTIVE

- | | | | |
|-----|---|-----|--|
| 151 | TURN OF THE CARDS RENAISSANCE/
Sire SAS 7502 (Famous) | 177 | COME SEE ME 'ROUND MIDNIGHT
NINO TEMPO & 5TH AVE. SAX/
A&M SP 4369 |
| 152 | WINTER IN AMERICA GIL SCOTT-
HERON/Strata East 19742 | 178 | TOBY CHI-LITES/Brunswick 754200 |
| 153 | WILD MAGNOLIAS/Polydor PD 6026 | 179 | LIVE AT BUDDY'S PLACE BUDDY
RICH/Groove Merchant GM 3301 |
| 154 | LYDIA COLD BLOOD/Warner Bros.
BS 2606 | 180 | LIVE IT UP THE ISLEY BROTHERS/
T-Neck PZ 33070 (Col) |
| 155 | CHICAGO/Columbia KGP 24 | 181 | REJUVENATION METERS/Reprise
MS 2200 |
| 156 | TRUCK TURNER SOUNDTRACK-ISSAC
HAYES/Enterprise ENS 2-7507 | 182 | JUST A SINGER LOBO/Big Tree
BT 89501 (Atlantic) |
| 157 | WATERLOO ABBA/Atlantic SD 18101 | 183 | TUNEWEAVING DAWN/Bell 1112 |
| 158 | DREAMER BOBBY BLAND/Dunhill
DSX 50169 | 184 | MAC DAVIS/Columbia C 32206 |
| 159 | CHICAGO VI/Columbia KC 32400 | 185 | HYDRA/Capricorn CP 0130 (WB) |
| 160 | BE THANKFUL FOR WHAT YOU GOT
WILLIAM DeVAUGHN/Roxbury
RXL 100 (Chelsea) | 186 | RUSH/Mercury SRM 1-1011 |
| 161 | THE MADCAP LAUGHS/BARRETT
SYD BARRETT/Harvest
SABB-11314 | 187 | I AM NOT AFRAID HUGH
MASEKELA/Blue Thumb BTS 6015 |
| 162 | IN MY LITTLE CORNER OF THE
WORLD MARIE OSMOND/MGM
M3G 4944 | 188 | THE POINTER SISTERS LIVE AT THE
OPERA HOUSE/Blue Thumb
BTS 8002 |
| 163 | REGGAE HERBIE MANN/Atlantic
SD 1655 | 189 | WHAT AMERICA NEEDS FRESH
START/Dunhill! DSX 50175 |
| 164 | COUNTRY PARTNERS LORETTA LYNN
& CONWAY TWITTY/MCA 427 | 190 | SWEET SURRENDER MARGIE JOSEPH/
Atlantic SD 7277 |
| 165 | RUB IT IN BILLY "CRASH"
CRADDOCK/ABC ABCX 817 | 191 | ONE DAY AT A TIME MARILYN
SELLARS/Mega MLPS 1602 (PIP) |
| 166 | FRIENDS B.B. KING/ABC ABCD 825 | 192 | RAGGED OLD FLAG JOHNNY CASH/
Columbia KC 32917 |
| 167 | PERRY PERRY COMO/RCA
CPL1-0585 | 193 | THE VERY BEST OF GORDON
LIGHTFOOT/UA LA243-G |
| 168 | INNER SPECTRUM ACE SPECTRUM/
Atlantic SD 7299 | 194 | LAYLA DEREK & THE DOMINOS/
Polydor PD 2-3501 |
| 169 | PAPER LACE/Mercury SRM1-1008 | 195 | THE WAY WE WERE ANDY
WILLIAMS/Columbia KC 32949 |
| 170 | PHOEBE SNOW/Shelby SR 2109 | 196 | ONE MORE FOR THE ROAD FRANK
SINATRA/Capitol ST 11309 |
| 171 | ANTHOLOGY SMOKEY ROBINSON &
THE MIRACLES/Motown M793-R3 | 197 | THE GREAT PRETENDER MICHAEL
DINNER/Fantasy F-9454 |
| 172 | SCHOOL PUNKS BROWNSVILLE
STATION/Big Tree BT 89500 | 198 | THIRD ANNUAL PIPE DREAM
ATLANTA RHYTHM SECTION/
Polydor PD 6027 |
| 173 | MARTHA REEVES/MCA 414 | 199 | CLOSE UP THE HONKY TONKS
FLYING BURRITO BROS./A&M
SP 3631 |
| 174 | BORN AGAIN RARE BIRD/
Polydor PD 6506 | 200 | PHENOMENON UFO/Chrysalis
CHR 1059 (WB) |
| 175 | SNOWFLAKES ARE DANCING ISAO
TOMITA/RCA ARL1-0488 | | |
| 176 | NOBODY DOES IT LIKE ME SHIRLEY
BASSEY/UA LA214-G | | |

101 THE ALBUM CHART 150

SEPTEMBER 7, 1974

- | SEPT.
7 | AUG.
31 | | |
|------------|------------|--|--|
| 101 | 85 | CLAUDINE SOUNDTRACK GLADYS KNIGHT & THE PIPS/
Buddah BDS 5602 | |
| 102 | 110 | MACHINE GUN COMMODORES/Motown M6-798S1 | |
| 103 | 100 | WAR LIVE/United Artists LA193-J2 | |
| 104 | 97 | TOGETHER BROTHERS ORIGINAL SOUNDTRACK/20th Century
ST 101 | |
| 105 | 91 | IMAGINATION GLADYS KNIGHT & THE PIPS/Buddah BDS 5141 | |
| 106 | 119 | THE MIRROR SPOOKY TOOTH/Island ILPS 9292 | |
| 107 | 94 | SWEET EXORCIST CURTIS MAYFIELD/Curtom CRS 8601 | |
| 108 | 111 | BO DONALDSON AND THE HEYWOODS/ABC ABCD 824 | |
| 109 | 109 | BLACKBYRDS/Fantasy F9444 | |
| 110 | 93 | HOTCAKES CARLY SIMON/Elektra 7E-1002 | |
| 111 | 113 | HERE COME THE WARM JETS ENO/Island ILPS 9268 | |
| 112 | 112 | WILD & PEACEFUL KOOL AND THE GANG/Delite DEP 2013 (PIP) | |
| 113 | 114 | LED ZEPPELIN 4/Atlantic SD 7208 | |
| 114 | 126 | KIMONO MY HOUSE SPARKS/Island ILPS 9272 | |
| 115 | 117 | LET IT FLOW ELVIN BISHOP/Capricorn CP 0134 (WB) | |
| 116 | 116 | LIFE AND TIMES JIM CROCE/ABC ABCD 769 | |
| 117 | 130 | GIVE IT TO THE PEOPLE RIGHTEOUS BROS./Haven ST 9201
(Capitol) | |
| 118 | 118 | AVALANCHE MOUNTAIN/Windfall KC 33088 (Col) | |
| 119 | 120 | STANDING ON THE VERGE OF GETTING IT ON FUNKADELIC/
Westbound WB 1001 (Chess/Janus) | |
| 120 | 124 | I NEED LOVE BLOODSTONE/London APS 647 | |
| 121 | — | VERITIES & BALDERDASH HARRY CHAPIN/Elektra 7E-1012 | |
| 122 | — | PUSSY CATS HARRY NILSSON/RCA CPL1-0570 | |
| 123 | 125 | STEVIE WONDER PRESENTS SYREETA/Motown M6-808S1 | |
| 124 | 121 | BRAIN SALAD SURGERY EMERSON, LAKE & PALMER/
Manticore MC 66669 (Atlantic) | |
| 125 | 127 | WILD HONEY & 20/20 BEACH BOYS/Reprise 2MS 2166 | |
| 126 | 102 | SCOTT JOPLIN: THE RED BACK BOOK NEW ENGLAND
CONSERVATORY RAGTIME ENSEMBLE/Angel S 36060 | |
| 127 | 131 | PERFECT ANGEL MINNIE RIPERTON/Epic KE 32561 | |
| 128 | 101 | SENSE OF DIRECTION CLIMAX BLUES BAND/Sire SAS 7501 (ABC) | |
| 129 | 129 | LOS COCHINOS CHEECH & CHONG/Ode SP 77019 (A&M) | |
| 130 | — | MIRROR IMAGE BLOOD, SWEAT & TEARS/Columbia KC 32929 | |
| 131 | 105 | MA! HE'S MAKING EYES AT ME LENA ZAVARONI/Stax STS 5511 | |
| 132 | 108 | VERY SPECIAL LOVE SONGS CHARLIE RICH/Epic KE 32531 | |
| 133 | 134 | TAPESTRY CAROLE KING/Ode SP 77009 (A&M) | |
| 134 | — | ANTHOLOGY, VOL. II DUANE ALLMAN/Capricorn
2CP 0139 (WB) | |
| 135 | 138 | REMEMBER THE FUTURE NEKTAR/Passport PPS 89002 (ABC) | |
| 136 | 92 | MYSTERIOUS TRAVELLER WEATHER REPORT/Columbia KC 32494 | |
| 137 | 140 | CHILD OF THE NOVELTY MAHOGANY RUSH/20th Century T-451 | |
| 138 | 122 | HEADHUNTERS HERBIE HANCOCK/Columbia KC 32731 | |
| 139 | — | ANKA PAUL ANKA/UA LA314-G | |
| 140 | 142 | FEATS DON'T FAIL ME NOW LITTLE FEAT/Warner Bros. BS 2784 | |
| 141 | 128 | EUPHRATES RIVER MAIN INGREDIENT/RCA APL1-0335 | |
| 142 | 123 | LOVE IS THE MESSAGE MFSB/Phila. Intl. KZ 32707 (Col) | |
| 143 | 135 | TUBULAR BELLS MIKE OLDFIELD/Virgin 13-104 (Atlantic) | |
| 144 | 115 | PIANO RAGS: SCOTT JOPLIN VOLS. 1 & 2 JOSHUA RIFKIN/
Nonesuch HB 73026 (Elektra) | |
| 145 | — | IRISH TOUR '74 RORY GALLAGHER/Polydor PD2-9501 | |
| 146 | 139 | THE WAY WE WERE BARBRA STREISAND/Columbia PC 32801 | |
| 147 | — | ONE BOB JAMES/CTI 6043 (Motown) | |
| 148 | 137 | HARD LABOR THREE DOG NIGHT/Dunhill DSD 50168 | |
| 149 | — | THE ENTERTAINER MARVIN HAMLISCH/MCA 2115 | |
| 150 | 143 | PIANO MAN BILLY JOEL/Columbia KC 32544 | |

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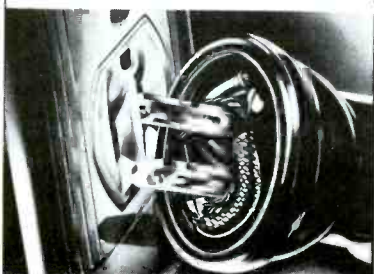
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SOUL TRUTH

By DEDE DABNEY

Eddie Harris

EDDIE HARRIS
IS IT IN



Synonymous with saxophonist Eddie Harris' performances are the neatly set improvisational interludes of avant-garde jams, abstract jazz solos, and discrete riffs. "Is It In," is right on the mark. Funkier than ever, it is coolly composed, artfully arranged, smartly tailored, and positively played. Though the carefully laid down tracks are nicely folded together, each has its own very special individuality. Joining Harris on the LP are Ronald Muldrow on guitar and guitorgan, Rufus Reid on bass and William James on drums and bongos. Geoff Haslam handled the distinctive production.

SD 1659



■ **NEW YORK:** Personal Pick: "Shoe Shoe Shine" — Dynamic Superiors (Motown). Written and produced by Ashford and Simpson, this tune could become a true classic in its own right. Superior delivery will bring this home for a new group on the horizon.

DEDE'S DITTIES TO WATCH: "Sugar Pie Guy Pt. 1" — The Joneses (Mercury-UPT); "Learning To Love You Was Easy (It's So Hard Trying to Get Over You)" — The Dells (Cadet-UPT); "Ask Me" — Ecstasy, Passion and Pain (Roulette-UPT).

DISCO POTENTIALS: "Brooklyn People" — Brooklyn Express (Cheri); "You Were Right On Time" — Ripple (GRC).

Leaving the mike was Maurice "Hot Rod" Hubert who held down one of the drive-time slots at WWIN-AM in Baltimore. Hubert is now entering politics, running for the post of clerk, Circuit Court. He now stresses, as he always did, total community involvement.

WJPC-AM in Chicago has gone through many transitions in the past week or so. It was a known fact that Donny Brooks, formerly with WLOK-AM in Memphis, was to be the new program director, as the resignation of Sonny Taylor was to be effective in late August. Brooks moved his entire family to Chicago only to find that Taylor's resignation was not accepted by the owners. Now Donny Brooks is out of a job as the problems plaguing Taylor's regime have been rectified.

Jay Thomas Smith is no longer program director or radio announcer at WDKX-AM in Rochester, New York. Smith is now looking for a position as an announcer. You may contact him at (716) 244-6626 or write P.O. Box 3665, Rochester, New York 14609.

London Records, in a search for a national r&b promotion director, found Mike Abbott, formerly with United Artists. London is now revamping their entire r&b department to produce a solid roster of artists.

Polydor Records and Joe Medlin have hired Karen Chamberlain to handle east coast regional r&b promotion for that company. Ms. Chamberlain formerly serviced the Baltimore/Washington area for Buddah Records.



At the NATRA convention, a Record World Decade Award was presented to producers Kenny Gamble and Leon Huff. Gamble was not present at the press reception held at the Century Plaza Hotel in Philadelphia International suite. Shown here are (from left) Columbia special markets VP LeBaron Taylor, Leon Huff (who accepted for Gamble), Record World's r&b editor Dede Dabney, Epic VP Ron Alexenburg and Bob Austin, publisher of Record World.

(Continued on page 56)

THE R&B LP CHART

SEPTEMBER 7, 1974

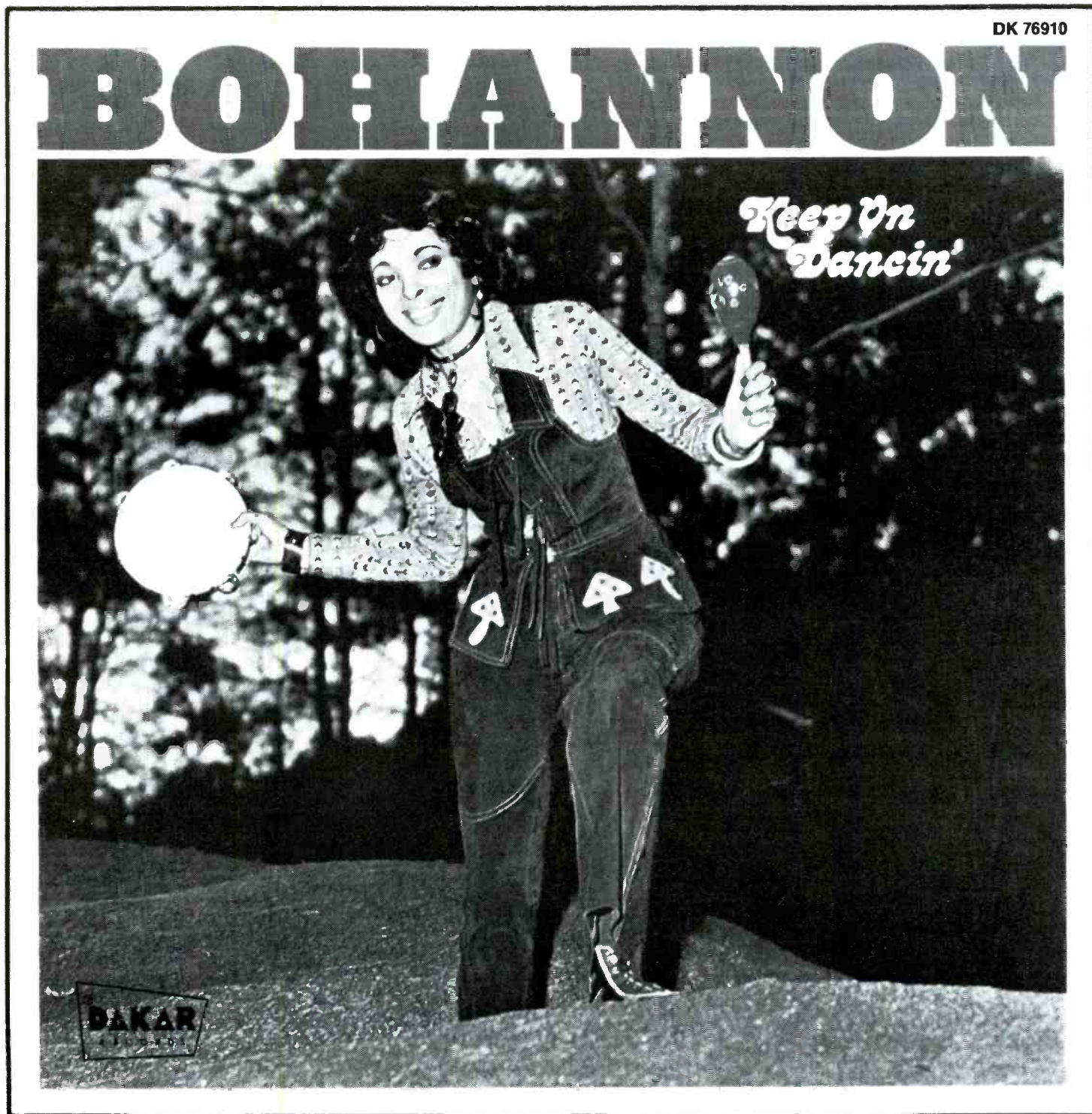
1. **FULFILLINGNESS' FIRST FINALE**
STEVIE WONDER—Tamla T6-33251
2. **RAGS TO RUFUS**
RUFUS—ABC ABCX 809
3. **MARVIN GAYE LIVE**
Tamla T6 33351 (Motown)
4. **SKIN TIGHT**
OHIO PLAYERS—Mercury SRM1-705
5. **THAT NIGGER'S CRAZY**
RICHARD PRYOR—Partee PRS 2404 (Stax)
6. **COMIN' FROM ALL ENDS**
NEW BIRTH—RCA APL1-0495
7. **LIVE IN LONDON**
O'JAYS—Phila. Intl. KZ 32953 (Columbia)
8. **ROCK YOUR BABY**
GEORGE McCRAE—T.K. 501
9. **HELL**
JAMES BROWN—Polydor PD 2-9001
10. **BODY HEAT**
QUINCY JONES—A&M SP 3617
11. **OPEN OUR EYES**
EARTH, WIND & FIRE—
Columbia KC 32712
12. **FREEDOM FOR THE STALLION**
HUES CORP.—RCA APL1-0323
13. **BLUE MAGIC**
Atco SD 7038
14. **SMALL TALK**
SLY & THE FAMILY STONE—
Epic PE 32930
15. **MIGHTY LOVE**
SPINNERS—Atlantic SD 7269
16. **STANDING ON THE VERGE OF
GETTING IT ON**
FUNKADELIC—Westbound WB 1001
17. **SWEET EXORCIST**
CURTIS MAYFIELD—Curton CRS 8601
18. **FRIENDS**
B. B. KING—ABC ABCD 825
19. **DREAMER**
BOBBY BLAND—Dunhill DSX 50169
20. **LET'S PUT IT ALL TOGETHER**
STYLISTICS—Avco AV 69001
21. **LIVE AT CAESARS PALACE**
DIANA ROSS—Motown M6-80151
22. **WAR LIVE**
WAR—UA LA193-J2
23. **SHIP AHoy**
O'AYS—Phila. Intl. KZ 32408 (Columbia)
24. **WILD AND PEACEFUL**
KOOL AND THE GANG—Delite DEP 2013
(PIP)
25. **SWEET SURRENDER**
MARGIE JOSEPH—Atlantic SD 7277
26. **INNER SPECTRUM**
ACE SPECTRUM—Atlantic SD 7299
27. **I NEED TIME**
BLOODSTONE—London APS 647
28. **BE THANKFUL FOR WHAT YOU GOT**
WILLIAM DE VAUGHN—
Roxbury 100 (Chelsea)
29. **CAN YOU FEEL IT**
VOICES OF EAST HARLEM—
Just Sunshine JSS-3504 (ABC)
30. **TOGETHER BROTHERS**
ORIGINAL SOUNDTRACK—
20th Century ST 101
31. **CLAUDINE SOUNDTRACK**
GLADYS KNIGHT & THE PIPS—
Buddah BDS 5602
32. **BLACKBYRDS**
Fantasy F 9444
33. **TOBY**
CHI-LITES—Brunswick BL 754200
34. **PERFECT ANGEL**
MINNIE RIPERTON—Epic KE 32561
35. **THE PAYBACK**
JAMES BROWN—Polydor PD2-3007
36. **KEEP ON DANCIN'**
BOHANNON—Dakar DK 76910
(Brunswick)
37. **INNERVISIONS**
STEVIE WONDER—Tamla T326L (Motown)
38. **FINALLY GOT MYSELF TOGETHER**
IMPRESSIONS—Curton CRS 8901 (Buddah)
39. **IMAGINATION**
GLADYS KNIGHT & THE PIPS—
Buddah BDS 5141
40. **THE MIGHTY MIGHTY DELLS**
Cadet CA 60030 (Chees/Janus)

On Atlantic 
Records & Tapes

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BRUNSWICK

DAKAR



FROM THIS L.P.-2 SINGLES

“Truck Stop”

DK 4534

“Keep On Dancin’”

DK 4535

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE

THE R&B WORLD SINGLES CHART

SEPTEMBER 7, 1974

SEPT. 7	AUG. 31			
1	7	CAN'T GET ENOUGH OF YOUR LOVE, BABE BARRY WHITE—20th Century TC 2120		
2	1	THEN CAME YOU DIONNE WARWICKE & SPINNERS—Atlantic 3029		
3	2	HANG ON IN THERE BABY JOHNNY BRISTOL—MGM 14715		
4	5	NOTHING FROM NOTHING BILLY PRESTON—A&M 1544		
5	3	TELL ME SOMETHING GOOD RUFUS—ABC 12010		
6	6	KALIMBA STORY EARTH, WIND & FIRE—Columbia 4-46070		
7	9	LIVE IT UP (PT. 1) ISLEY BROTHERS—T-Neck ZS8 2254 (Col)		
8	8	FEEL LIKE MAKIN' LOVE ROBERTA FLACK—Atlantic 3203		
9	4	CITY IN THE SKY STAPLE SINGERS—Stax STA 0215		
10	13	LET'S PUT IT ALL TOGETHER STYLISTICS—Avco 4640		
11	14	DO IT BABY MIRACLES—Tamla T54248F (Motown)	45	46
12	17	YOU HAVEN'T DONE NOTHIN' STEVIE WONDER—Tamla T54252F (Motown)	46	40
13	15	UP FOR THE DOWNSTROKE PARLIAMENT—Casablanca NES 0102 (WB)	47	39
14	21	MIDNIGHT FLOWER FOUR TOPS—Dunhill 15005	48	59
15	19	TELL HER LOVE HAS FELT THE NEED EDDIE KENDRICKS—Tamla T54249F (Motown)	49	49
16	23	SKIN TIGHT OHIO PLAYERS—Mercury 73609	50	61
17	13	DOOR TO YOUR HEART DRAMATICS—Cadet 5704 (Chess/Janus)	51	60
18	22	IN THE BOTTLE BROTHER TO BROTHER—Turbo 039 (All Platinum)	52	52
19	20	YOU BRING OUT THE BEST IN ME NATURAL FOUR—Curton 2000	53	56
20	10	KUNG FU CURTIS MAYFIELD—Curton 1999	54	57
21	36	AIN'T NO LOVE IN THE HEART OF THE CITY BOBBY BLAND—Dunhill 15003	55	55
22	24	STANDING ON THE VERGE OF GETTING IT ON FUNKADELIC—Westbound 224	56	63
23	26	DO IT 'TIL YOU'RE SATISFIED! B. T. EXPRESS—Scepter 12395	57	58
24	12	DON'T KNOCK MY LOVE DIANA ROSS & MARVIN GAYE—Motown M1296F	58	65
25	29	SUGAR LUMP LEON HAYWOOD—20th Century TC 2103	59	66
26	30	YOU BILL WITHERS—Sussex 518	60	69
27	27	THAT'S NOT HOW IT GOES BLOODSTONE—London 1055	61	62
28	11	TIME FOR LIVIN' SLY & THE FAMILY STONE—Epic 5-11140	62	70
29	16	RAINDROPS BARBARA ACKLIN—Capitol 3892	63	64
30	33	ALL STRUNG OUT ON YOU PERSUADERS—Atco 6964	64	68
31	31	I FEEL LIKE DYNAMITE KING FLOYD—Chimneyville CH 10202 (Atlantic)	65	67
32	25	ROCK YOUR BABY GEORGE McCRAE—T.K. 1004	66	73
33	34	LOVE MAKES IT RIGHT SOUL CHILDREN—Stax STA 0218	67	—
34	48	PAPA DON'T TAKE NO MESS, PT. 1 JAMES BROWN—Polydor 14255	68	71
35	43	VIRGIN MAN SMOKEY ROBINSON—Tamla T54250F (Motown)	69	—
36	23	HAPPINESS IS JUST AROUND THE BEND MAIN INGREDIENT—RCA APBO-0305	70	72
37	32	BLOW THE WHISTLE SOUL SEARCHERS—Sussex 517	71	44
38	53	AIN'T NOTHING LIKE THE REAL THING ARETHA FRANKLIN—Atlantic 3200	72	—
39	35	SECRETARY BETTY WRIGHT—Alston 4622 (Atlantic)	73	—
40	47	DO IT FLUID BLACKBYRDS—Fantasy 729	74	—
41	54	YOU GOT TO BE THE ONE CHI-LITES—Brunswick B 55514	75	—
42	37	FUNKY MUSIC SHO 'NUFF TURNS ME ON YVONNE FAIR—Motown M 1306F		
43	51	HAPPINESS IS NEW YORK CITY—Chelsea 3000		
44	45	KEEP ON SEARCHING MARGIE ALEXANDER—Future Stars FSA 1005 (Stax)		
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Soul Truth (Continued from page 54)

Robert L. Scott, program director of KYAC-AM & FM, has hired ex-program director Jim Wellington from KREM-FM in Spokane, Washington. Wellington's new name is Christopher James and he will be holding down the 7-midnight airshift.

Atlantic City, New Jersey will never be the same for appearing at Club Harlem were Al Green and Margie Joseph, whose reception was so fantastic that they have asked her to return.

Playboy Inks Lance

■ LOS ANGELES — Hillary Johnson, director of r&b operations for Playboy Records, has announced the signing of recording artist Major Lance to the label.

Lance's first Playboy release will be the Curtis Mayfield penned tune, "Um, Um, Um," scheduled for early September release.

Kool & the Gang Tour

■ NEW YORK — Kool & the Gang (De-Lite) will be headlining a coast-to-coast personal appearance tour from August 30 to October 3. The seven-member vocal/instrumental group will be accompanied by Graham Central Station (WB) and Blue Magic (Atco) on the tour, which was arranged by Queen Booking Corp.

Chocolate Syrup Tastes Success



Thrilled with the success of their single, "You've Got a Lot to Give," on Mainstream, Chocolate Syrup members stopped by the Record World offices to share their good fortune. They are presently in the midst of recording an album. Pictured above are (from left) top row: Gus Davidson, Gary Pinchon, Bernette Murphy; bottom row: Van Harris (manager), Jerry Crawford and Juggy Gayles (independent promotion man who helped break the record).

New York Central (Continued from page 19)

UNDER YON JERSEY SKIES: The Eagles were the musically stronger half of the show they shared with the Beach Boys at Roosevelt Stadium Friday (23). The former group has grown tremendously in its performing abilities offering strong harmonies and instrumental work to match. The Beach Boys have never quite learned how to deal with their audiences' demands for surfing songs and their own desire to move on to other areas.

NOTED: Melissa Manchester to be produced by Vinnie Poncia (who co-wrote "Oh My My" with Ringo), with Richard Perry acting as executive producer . . . Bette Midler set to start her third album in Los Angeles next week with Hal Davis producing some cuts . . . A NY Post piece by Tom Topor on programming at WNBC radio featuring such personalities as Jeff Mazzei, Neil Whitton and Morty Wax . . . Consumer Reports surveying 8-track tape machines . . . John S. Wilson asking in the NY Times "Can Rock and Pop Be Folk Music?" as part of an overview of the Philadelphia Folk and Fox Hollow festivals.

Singin' in the 'Rain'



Producer Harvey Fuqua (seated) and his newest creation, Sweet Rain (from left: Carolyn Johns, Delores Brown, Ann Johnson) celebrate their new association with a toast to their new RCA Records single, "Magic Man." The Sweet Rain trio is Fuqua's first "new project" since his ventures with the New Birth and the Nite-Liters, also on RCA Records.

Players Join Sly For Concert Dates

■ CHICAGO — Ohio Players, fresh from an SRO tour with Marvin Gaye, will be joining forces with Sly and the Family Stone for five concerts. The dates and locales of the performances are: August 26, Macon, Ga.; August 28, Nashville, Tenn.; September 13, Cinn., Ohio; September 14, Roanoke, Va.

Levy Signs Gault

■ SAN FRANCISCO — John Levy of John Levy Enterprises has announced his exclusive management of Jonna Gault, young singer, composer, arranger, producer and engineer.

CONCERT REVIEW

Edgar Winter, Bad Co. Show Flash with Class

■ LOS ANGELES — The Edgar Winter Group (Epic) was in peak form at their recent Forum engagement (15). "Keep Playing That Rock 'n Roll" was the first number, and the powerful energy level they attained kept the ecstatic audience rocking long after the show had terminated. The word flash best describes the style of the band, and their costumes and stage presence suit accordingly. Bassist Dan Hartman was decked out in his new futuristic silver space suit, complete with bass and built-in amplifier. Although the costumes were a treat, the music is the group's forte, and a tighter, more talented composite of musicians is hard to find. Each member of the group contributes an incredible amount of excitement on stage, and the entire visual presentation was spectacular, with Teddy Slatius masterminding the special effects.

'Do Like Me'

On "Do Like Me" (from their recent album), Edgar alternated superlative sax riffs with full-throated vocals, and Rick Derringer performed an exceptional guitar solo. Edgar rotated instruments through the entire per-

Brodie Opens Offices

■ HACKENSACK, N. J. — Steve Brodie, president of Masters Releasing, Inc., which includes Thunderbird Records, has announced the opening of new headquarters at 185 Prospect Avenue, Hackensack, New Jersey; phone is (201) 489-4632.

Organ Album

Brodie will devote his entire efforts to record manufacturing, publishing and management. Currently being released is the 15th Brad Swanson organ album, a deluxe two-record set, "22 Great Ragtime Hits." The album is being supported with an all-out marketing campaign under the supervision of Nick Albarano of Albarano Associates and includes radio and TV spot advertising, posters, jackets, and a special counter browser box. Also a Christmas album by Brad Swanson will be released in late September.

Haber Names Rachlin To Manage Pubberies

■ PALISADES PARK, N.J.—Alfred Haber, president of Big Hurry Music, Inc. and Little Hurry Music, Inc., has announced the appointment of Harvey Rachlin as general professional manager.

formance, and demonstrated his accomplished musicianship on keyboards (hung from neck for mobility), percussion and sax. Rick was the focal point, however, with his wild, bouncing stage antics. Both "Rock 'n Roll Hootchie Koo" and "Teenage Love Affair," were performed from Derringer's solo album. Although the crowd favorite was "Frankenstein," the new tune, "Easy Street," generated as much excitement within the audience.

Bad Company

Bad Company opened the show and had the audience out of their seats, dancing and singing along during most of the set. Lead singer Paul Rodgers belted out their single, "Can't Get Enough of Your Love," and memories of the sound of the band Free stirred among old fans present. Almost all of the selections of their recent release on the newly formed Swan Song label were performed, including "Rock Steady." The crowd was genuinely in ecstasy, indicating Bad Company will soon be headlining major concerts.

Rita Turner

GRT Insert Draws Strong Response

■ SUNNYVALE — Overwhelming response to GRT Music Tapes' recent ad coupon insert has resulted in plans for a second one this fall, according to Jack Woodman, advertising manager.

The colorful advertising piece appeared in various music publications in July and has drawn thousands of orders for 11 different items on the giant order form, ranging from GRT catalogues and box cutters to a trip to Las Vegas, Woodman said.



GRT advertising manager Jack Woodman (left) and Herb Hershfield, vice president, marketing for GRT Music Tapes, check over responses to recent advertising coupon insert.

A Rose is a Rose . . .



BOA's Jim Dandy presents Rita Turner (left) and Karen Fleeman (right) of Record World with a remembrance of the reception held last week in honor of Black Oak Arkansas.

Copyright Suit Filed by RCA

■ INDIANAPOLIS — RCA Corp. has filed suit in U.S. District Court here charging Tuchman Cleaners, Inc., Perfect Sound, Inc. and Sidney and Charlene Tuchman, the officers, directors and principal stockholders of both firms, with copyright infringement.

The defendants are alleged to have sold, in violation of the Copyright Act, a number of RCA's copyrighted sound recordings, including "John Denver's Greatest Hits," "Farewell Andromeda" and "Rocky Mountain High" by John Denver; "Amazing Love" and "Sweet Country" by Charley Pride; "Pin Ups" by David Bowie; "Raised on Rock/For Ol' Times Sake" by Elvis Presley; "I'll Keep On Loving You" by Porter Wagoner; and "It's Been A Long Time" by the New Birth.

RCA seeks statutory damages of \$5,000 for each separate infringement, not only of the recordings listed in the complaint but of any other infringements that may be disclosed in the course of the action. Plaintiff also asks for a permanent injunction to bar the defendants from directly or indirectly infringing its copyrighted sound recordings, the destruction of all infringing copies in the defendants' possession and reimbursement of court costs and attorneys' fees.

AMD Pacts Chelsea

■ REDWOOD CITY, CAL.—Amplex Music Division has announced a long-term tape licensing agreement with Chelsea/Roxbury Records for distribution of its pre-recorded tape product in the U.S. and Canada.

Thomas E. Davis, vice president and general manager of AMD, said the agreement with Chelsea/Roxbury, headed by Wes Farrell, is a long-term agreement.

The first album release was "Be Thankful For What You Got," by William DeVaughn, featuring the million-selling number one single by the same name.

CLUB REVIEW

Tracy's 'Fire' Glows At the Bottom Line

■ NEW YORK—Rarely have two acts been as perfectly matched as those presented recently at the Bottom Line (22). Tracy Nelson and Mother Earth (Atlantic) were the headliners, while Larry Johnson and the Scats, an unsigned trio, performed superbly as the opening act.

Maturation

Tracy continues to mature as a vocalist. Eschewing the tendency of some artists to "throw off" their earlier hits while giving their all on current material, she strives constantly for a fresh approach and for new insights into all of her songs. Thus, older songs such as "Mother Earth" and "Sad Situation" sounded as fresh and true as "After the Fire Is Gone," which is probably the best of her newest songs.

Accompanists

Finding the right combination of musicians capable of firing her to new musical heights has been, and remains, Tracy's most formidable task. Mother Earth is in a state of flux; they resemble the original group in name only, save for guitarist John "Toad" Andrews. The assemblage on display at the Bottom Line was inspired at times, but too inconsistent overall in meeting the challenge presented by Tracy's dynamic singing.

Everything did come together, though, on the rousing encore, Eric Kaz' "Temptation Took Control of Me," which featured the tasty lead guitars of Andrews and Steve Hostak behind Tracy's powerhouse vocal. It sent everyone home happy, proving that when all things fall into place, Tracy Nelson and Mother Earth can be one dynamite group.

Johnson & the Scats

The sartorially resplendent Larry Johnson and the Scats (Sugar Blues on harmonica and Professor Sixmillion on snare drum) played a stimulating thirty-minute set of old blues songs, and the Professor even threw in a magic trick. They delivered a noteworthy rendition of "Death Don't Have No Mercy," with Johnson singing low and eerily as the Professor brushed lightly over the snare. Sugar Blues' harp was in the distance, high and lonesome, evoking the feeling of a chill at midnight.

Everything was done, as Johnson said, "with a little humor." Tracy and the band couldn't have had a better lead-in.

David McGee

Record World en Nueva York

By EMILIO GARCIA

■ Gracias mil al compañero **Fernando Moreno**, dinámico corresponsal de **Record World En España**, por las múltiples atenciones que tuvo con mi esposa y conmigo durante nuestra estancia en la Madre Patria. Saludos y un abrazo grande, **Fernando** . . . Y ahora de nuevo en las actividades diarias.

El compositor **Tite Curet Alonso**, está grabando en Puerto Rico un álbum en el cual interpreta como solista temas inéditos de su propia inspiración. Entre los temas escogidos figuran boleros y números del género "salsoul" . . . Anuncia el empresario cubano Mario Aguero, que tiene bajo contrato a **Camilo Sesto**, **Peret** y **Elio Roca**. Y que próximamente irá presentando a cada una de estas figuras estelares, ante el público de la urbe neoyorquina . . . **Cortijo y su Combo** están situando a "Prucutu Cumbamba," como un éxito que promete vender bien, el cual está incluido en su más reciente ál-

bum titulado "Cortijo Con Las 7 Potencias" . . . Jugosas ventas está marcando el nuevo álbum de **Celia Cruz** y **Johnny Pacheco**, que el sello Vaya acaba de lanzar al mercado.

Vicente Fernández, el cantante mexicano de moda, que se ha revelado en pocos meses como uno de los vendedores más sólidos del sello Caytronics, está siendo muy bien promocionado en la radio hispana de Nueva York, con el tema "Piénsalo Bien," del desaparecido compositor mexicano **Agustín Lara** . . . Se nota la ausencia del locutor **Rubiani de la Rosa** que estaba al frente del programa "Puertas y micrófonos abiertos," que se transmite diariamente por Radio WADO. Durante el tiempo que **Rubiani** estuvo animando este espacio radial, el programa se fortaleció y contituyó todo un éxito, por lo que mereció los mayores elogios de la prensa especializada.

(Continued on page 61)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA

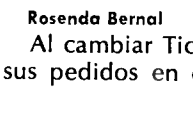


■ Se van acrecentando poco a poco las diferencias surgidas entre Parnaso Records de Nueva York, la firma Dideca de Guatemala y **Rafael Suárez** de New Orleans, productor de Holovox Records. Según se desprende, Parnaso lanzó telegrama a **Blanca Vila** de Dideca, anunciándole la posibilidad de problemas legales, al autorizarse a Suárez de New Orleans el lanzamiento de las grabaciones de **Los Galos** en Estados Unidos por Dideca, cuando la firma Parnaso es la actual licenciada legal de estas grabaciones, a lo cual contestó Dideca que ese lanzamiento no estaba autorizado y que cancelaba el contrato por incumplimiento de licencia con **Suárez** de New Orleans, al cual le estaban estableciendo juicio por falta de pago. Suárez por su parte me reporta tener en su poder contratos de Dideca autorizándole lanzamientos de sus producciones y de terceros y adicionalmente me anuncia el lanzamiento por Dideca de grabaciones Holovox, sin previa autorización para ello, en el territorio centroamericano. Por su parte Parnaso no se ha quedado de espaldas al asunto y ha visitado la planta de prensaje en Miami donde se estaban prensando los discos de **Los Galos** tratando de paralizar futuros prensajes de dichas grabaciones. Suárez por su parte asegura haber comenzado a prensar a **Los Galos** y que al notar



Juan Erasmo Mochi

irregularidades de parte de Dideca interrumpió inmediatamente el prensaje de todo el catálogo, descubriendo que sin su autorización la planta de prensaje de Miami había duplicado en cartuchos algunas de estas grabaciones y que las había comenzado a vender en la costa oeste de Estados Unidos y para ello localizaron facturas que previa notificación mantienen en su poder. En total, algo anda muy mal en todo esto y posiblemente el mal haya salido de Centroamérica, ya que las firmas involucradas en Estados Unidos en este asunto son de las no clasificadas en prensajes ilegales, piraterías o "bootlegging" de ningún producto. De todas maneras, **Suárez** de New Orleans nos ha prometido reveladores documentos que probarán situaciones embarazosas para más de uno. Espero que en las próximas semanas todo el proceso quede aclarado. De todas maneras, **Los Galos** no están indicando ningún movimiento vertical en sus ventas en el presente. Ahora bien, Dideca tendrá que aclarar definitivamente su postura en el asunto y dejar bien en limpio la actuación de **Rafael Suárez**. O lo contrario si así lo fuera. Lo que sí creo que de todas maneras va a suceder, es que las regalías a **Los Galos** son las que sí van a quedar menguadas como resultado absoluto de tanto "blablaba" y "tiquitiqui."



Rosenda Bernal

Al cambiar Tico y Alegre de planta de prensaje en Estados Unidos, sus pedidos en el presente están sufriendo ligeras demoras, ya que se han tenido que trasladar todos los componentes de fabricación de una fábrica a la otra. ¡Paciencia, mucha paciencia! . . . Resultó el **Gran Combo** un éxito impresionante en sus actuaciones en el Hollywood Palladium de Los Angeles, donde fueron presentados por el dinámico **Tony Fernández Monteavaro** . . . En fase final un nuevo long playing de **Charlie Palmieri** para el sello Tico. Charlie está contratado para actuar próximamente en Toronto, Canada . . . **Mochi** resultó ganador en el Festival de Benidorm con "Un Camino hacia el Amor" de **Juan Erasmo Mochi**. ¡Felicidades! La visita de **Secos y Mojados** de Brasil a México está brindando resultados positivos. Comienza a situarse "iVra, Vira" de este grupo como éxito en el país



La Formula

(Continued on page 59)



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LATIN AMERICAN HIT PARADE

Singles

New York (Salsoul)

By EMILIO GARCIA

1. **LAS CUARENTAS**
ISMAEL MIRANDA—Fania
2. **NO HAY AMIGO**
ORQUESTA HARLOW—Fania
3. **EL SON DE SANTURCE**
EL GRAN COMBO—EGC
4. **ORGULLOSA**
ISMAEL RIVERA—Tico
5. **LOS COMPADRES**
PETE "CONDE" RODRIGUEZ—Fania
6. **BOBINE**
JOHNNY VENTURA—Mate
7. **EL DIA DE SUERTE**
WILLIE COLON—Fania
8. **EL CARTERO**
ORQUESTA NOVEL SUPER TIPICA—TR
9. **ASI NO SE QUIERE A NADIE**
TIPICA 73—Fania
10. **QUIMBARA**
CELIA CRUZ—Vaya

Ecuador

By MARCELO NAJERA

1. **Y TE HAS QUEDADO SOLA**
LOS IRACUNDOS—RCA
2. **A LAS PUERTAS DEL CIELO**
GIGLIOLA CINQUETTI—CBS
3. **LA ULTIMA CANCION**
DARWIN—Estelar
4. **THE SHOW MUST GO ON**
THREE DOG NIGHT—Dunhill
5. **UNA CERVEZA**
KIKI VEGA—Orion
6. **LA FLOR DE PAPA**
NALDO CAMPOS—Onix
7. **TE AMARE**
LOS TERRICOLAS—Discomoda
8. **BRINDO POR TI, BRINDO POR MI**
TORMENTA—RCA
9. **POR QUE TE VAS?**
JANETT—Hispavox
10. **OJOS AZULES**
LOS JOCKERS—Estelar

Spain

By FERNANDO MORENO

1. **TOMAME O DEJAME**
MOCEDADES—Zafiro
2. **LOVE'S THEME**
LOVE UNLIMITED ORCHESTRA—Movieplay
3. **LA FIESTA DE BLAS**
FORMULA V—Fonogram
4. **AYUDAME**
CAMILO SESTO—Ariola
5. **16 AÑOS**
JULIO IGLESIAS—Columbia
6. **MI CORAZON**
JUAN BAU—Zafiro
7. **EL SONIDO DE FILADELFIA**
MFSB—CBS
8. **DEJAME CONOCERTE**
PAUL ANKA—Hispavox
9. **NO SE, NO SE**
RUMBA TRES—Belter
10. **WATERLOO**
ABBA—Columbia

Brazil

By OLAVO A. BIANCO

1. **SONG FOR ANNA (CHANSON D' ANNA)**
HERB OHTA—A&M/Odeon
2. **GITA**
RAUL SEIXAS—Philips
3. **ONDE A VACA VAI O BOI VAI ATRAS**
JOAO DA PRAIA—Beverly
4. **DAYBREAK**
NILSSON—RCA
5. **LADY MILADY**
POP CONCERTO ORCHESTRA—AZ/Copacabana
6. **IN THE RAIN**
DRAMATICS—Stax/Philips
7. **EXCUSE ME**
JUNIOR—RCA
8. **YOU ARE EVERYTHING**
DIANA ROSS & MARVIN GAYE—Tapecar
9. **I'M FALLING IN LOVE WITH YOU**
LITTLE ANTHONY & THE IMPERIALS—Top Tape
10. **ERES TU**
MOCEDAD DE AMERICA—Copacabana

Albums

California (Salsoul)

1. **WITH LOVE**
RALPHI PAGAN—Fania
2. **PA' LOS RUMBEROS EN CONCIERTO**
TITO PUENTE—Tico
3. **CRIME PAYS**
WILLIE COLON—Fania
4. **INDESTRUCTIBLE**
RAY BARRETTO—Fania
5. **ELIMINACION DE LOS FEOS**
GRAN COMBO—EGC
6. **HECHO Y DERECHO**
JOE CUBA—Tico
7. **DESCARGA 73**
TIPICA 73—Fania
8. **CELIA Y JOHNNY**
CELIA CRUZ—Vaya
9. **VIOLENTO**
PACO NAVARRETE—Latin Int.
10. **JIMMY SABATER SOLO**
JIMMY SABATER—Tico

Mexico

By VILO ARIAS SILVA

1. **EL DIA QUE ME QUIERAS**
ROBERTO CARLOS—CBS
2. **QUE TE VAYA BONITO**
VICENTE FERNANDEZ—CBS
3. **EL REY**
JOSE ALFREDO JIMENEZ—RCA
4. **DEJAME CONOCERTE**
JOSE JOSE—RCA
5. **VIRA VIRA**
SECOS Y MOJADOS—Orion
6. **ACAPULCO TROPICAL**
ACAPULCO TROPICAL—RCA
7. **DEJENME SI ESTOY LLORANDO**
ANGELES NEGROS—Capitol
8. **PERDONAME**
ESTRELLITA—Cisne RAFF
9. **COMO SUFRO**
LOS BABY'S—Peerless
10. **PEREGRINA**
ESTELA NUNEZ—RCA

Record World en Miami

By OMAR MARCHANT

■ Se proyecta como un éxito en esta "capital del sol" la versión que hacen de "Rosa María," el grupo español **Los De La Torre**. Igualmente resulta estupenda la promoción que a nivel mundial tiene el tema "Si Quisieras Olvidar" en la interpretación de **Rumba Tres**. WCMQ y FM están programando estos dos grandes éxitos de la Southern Music Española (Música del Sur).

Un verdadero suceso y un derroche de alegría y sabor constituye el último gran hit de **Pedro Miguel Y Sus Maracaibos** que para el sello Audio Latino inoponen "El Paraltico." Se escucha constantemente por la radio local y el público no se cansa de bailarlo.

El sello VELVET acaba de lanzar un nuevo sencillo con **Danny Rivera**. En la cara "B" un tema del propio **Danny** titulado "Ayer, Hoy Y El Futuro" y por la cara "A", catalogado hit: "Mi Enamorada" de los compositores **Roberto Correa** y **Jon Lemos**, los mismos autores del gran éxito editorial Peer "Espérame."

Se están presentando en estos momentos en centros nocturnos de Miami dos grandes cantantes cubanas de la nueva promoción: **Lisette**, con su ballet de Puerto Rico (Montmatre) y **Luisa Maria Guell** (Centro Español). Muy buena la interpretación y los arreglos del tema "Hice," que está resultando un gigantesco éxito en la voz del brasilero **Paulo Sergio**. Muchos entendidos consideran a **Paulo Sergio** como el más fuerte rival para el mercado de habla castellana de **Roberto Carlos**.

Raul Marrero sigue siendo un gran ídolo por estas latitudes. Ejemplo de ello lo tenemos con sus últimos hits: "Quiero Besarte" y "Soñar No Me Cuesta Nada." De "Todo" Un "Poco" es el título del nuevo álbum que ha sacado la Musart con el "Guapachoso" **Rolando La Serie**. Este LP es una recopilación de grandes éxitos de **Laserie** grabados para la Musart en 8 álbumes anteriores.

Escuchándose mucho por la radio local a **Leonel Vaccaro** en (Continued on page 60)

Nuestro Rincon (Continued from page 58)

azteca . . . Los representantes legales de la Sociedad de Autores y Compositores de Música, embargaron las instalaciones de la grabadora "Editora Gala" de México, para garantizar el adeudo por derechos autorales no cubiertos por la empresa, especialmente los correspondientes a las obras de **Juan Gabriel** "Me Gusta Estar Contigo" y "Tú Sigues Siendo el Mismo" que en esa empresa grabó **Angelica María**.

Capitol lanzó un sencillo de **Rosenda Bernal** interpretando "La Esposa Olvidada" de **Homero Eufrazio** y "Estúpido Cupido" de **Severo Mirón**. También en esta etiqueta un long playing del nuevo grupo **La Fórmula** en el cual se destacan "Vestida de Blanco," "Rey Feo,"

(Continued on page 61)



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Presentimiento
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Tóquenme
La Despedida
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Señor Junior Drops By

■ NEW YORK—A first time visitor to this country arriving the day the President of the United States resigned must have been somewhat perplexed by the American political process. And on his initial trip to the U.S., RCA's rising Spanish star Junior did confess some bewilderment, although emphasizing he didn't care to delve too deeply into political matters.

Junior's Growth

The personable young vocalist did however eagerly volunteer information on his burgeoning career with RCA Records. Stopping by Record World's New York offices with a number of RCA's international marketing and promotion people, Junior was enthusiastic about an imminent recording session and subsequent album release. Both developments have been prompted by the impressive success of his current single, "Excuse Me," (Spanish title, the much more poetic "Perdoname") which has topped the charts in a number of Latin American countries including Panama and Brazil. The fact that Dusty Springfield has deemed the tune, which was also written by Junior, suitable for re-

ording is another indicator of its hit status.

Antonio Morales Junior is presently residing in Spain, though he has a bit of a Far Eastern heritage, having been born in the Philippines. His career began about a decade ago in a group; he then joined a duo and about three years ago decided to go it alone, signing with RCA.

Junior plans to travel to London at the end of August to record his first solo album, a collection of stylish ballads headed up of course by "Excuse Me." Worldwide release of the album, which will be recorded in both English and Spanish, is slated for October. Caytronics will handle distribution of the Spanish version, while RCA will do the marketing in the U.S. and Great Britain.

Cleveland?

Things are definitely looking up for Junior, but after a morning of peering at Manhattan's skyscrapers he did complain of a stiff neck. On his next visit Junior expressed a desire to see some of America's natural beauty, voicing an intention to travel to Cleveland. "Excuse me?"

Jonathan Skiba



LATIN AMERICAN ALBUM PICKS



LA MAGIA TERMINO

LOS GALOS—Parnaso P-LPS-1136
Nueva grabación de los talentosos chilenos en la cual se destacan "La Magia Terminó" (C. Baeza), "Ya no Queda Amor" (C. Baeza), "Te Traeré del Cielo" (L. Nuñez) y "Quémame los Ojos" (N. Navarro).

■ New recording by the talented Chilean group. Perhaps their best! "Recuerdos del Ayer" (C. Baeza), "Chilina" (C. Baeza-K. Clave), "Esclavo y Amor" (J. Vaca F.) and "Necesito de Ti" (X. Montt).



PA' FUERA

ROBERTO ROENA Y SU APOLLO SOUND—
International XSLP 00467

En el tope de su desarrollo como orquesta de gran sabor salsoul, Roena ofrece aquí un gran repertorio para bailadores. ¡Excelente presentación! "Tú Loco Loco, y yo Tranquilo," "Soñando con Puerto Rico," "El Traqueteo," "Te lo Voy a Jurar" y "El Sordo" entre otras.

■ Roberto Roena and his Apollo Sound are at the peak of their sales. Here they perform their best. "Tu Loco Loco, y yo Tranquil," "Las Brisas de mi Borinquen," "El Traqueteo," "Mandigore" and "Chorro."



LA MAS HERMOSA TENTACION

LARRY MORENO—Audio Latino ALS 4050
Con sus interpretaciones de "La Más Hermosa Tentación" y "Yo te Prometo" vendiendo fuerte en varias áreas, Larry Moreno ofrece aquí también otros temas de su creación, tales como "Ya sé que soy Casado," "Porque te Quiero," "Cara Cansada," "Qué triste el Amor cuando Se Va" y "Mi Canción por Tí." Original RCA de Argentina.

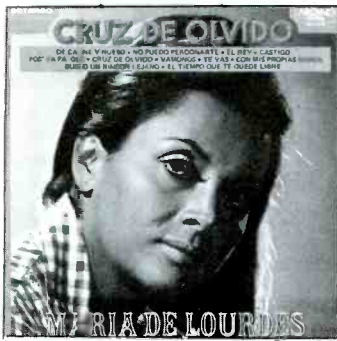
■ With his "La Más Hermosa Tentación" and "Yo te Prometo" making top figures, Larry Moreno also offers here a superb package of his own songs such as "Un Corazón de Madera," "Limosna no Quiero Limosna," "Oye Mi Pequeña Niña" and "Siempre serás mi Amor." Original recording from RCA Argentina.



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■ With Tito Puente playing vibes, piano, electric piano, mellotron, tambourine, marimbas, organ, tympani, cowbells and percussion, his orchestra sounds astonishingly great. "Infinite Love" (T. Puente), "Marge's Mood" (T. Puente), "Borinquen" (T. Puente) and "Valley of the Dolls" (Dory Previn).



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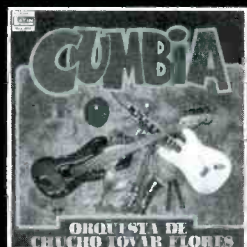
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Cumbia



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Orquesta de Chucho Tovar Flores
Latin Int. DLIS 4015

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En Miami

(Continued from page 59)

el tema de **Lolita De La Colina**— "Quiero volver a ser tu amante"—Muy buena la promoción de discos Alhambra en esta zona sureste.

Otro gran éxito de **Johnny Ventura** para el sello Kubaney lo es: "Bobine," apareciendo en los primeros lugares del Hit Parade lo-

cal. Grabando **Los Chavales De España** un nuevo álbum en los estudios de **Frank Linale**. Este LP contendrá los éxitos de siempre de **Los Chavales** y saldrá bajo el sello Oro Record. La grabación es supervisada por el maestro **Hector Garrido**.

SEPTEMBER 7, 1974

1. **BODY HEAT**
QUINCY JONES—A&M SP 3617
2. **REGGAE**
HERBIE MANN—Atlantic SD 1655
3. **HEADHUNTERS**
HERBIE HANCOCK—Columbia KC 37231
4. **SPECTRUM**
BILLY COBHAM—Atlantic SD 7268
5. **CROSSWINDS**
BILLY COBHAM—Atlantic SD 7300
6. **SCOTT JOPLIN: THE RED BACK BOOK**
GUNTHER SCHULLER—Angel S 36060
7. **YESTERDAYS**
GATO BARBIERI—Flying Dutchman BDL1-0550 (RCA)
8. **STREET LADY**
DONALD BYRD—Blue Note LA040-F (UA)
9. **ONE**
BOB JAMES—CTI 6043 (Motown)
10. **SCOTT JOPLIN: PIANO RAGS VOLS. 1 & 2**
JOSHUA RIFKIN—Nonesuch HB 73026
11. **MAGIC AND MOVEMENT**
JOHN KLEMMER—Impulse AS 9269 (ABC)
12. **LOVE, SEX AND THE ZODIAC**
CANNONBALL ADDERLEY—Fantasy F 9445
13. **APOCALYPSE**
MAHAVISHNU ORCHESTRA—Columbia KC 32957
14. **WINTER IN AMERICA**
GIL SCOTT-HERON—Sirata East 19742
15. **TREASURE ISLAND**
KEITH JARRETT—Impulse AS 9274 (ABC)
16. **BLACKBYRDS**
Fantasy F 9444
17. **I AM NOT AFRAID**
HUGH MASEKELA—Blue Thumb BTS 6015 (ABC)
18. **MYSTERIOUS TRAVELLER**
WEATHER REPORT—Columbia KC 32494
19. **LOVE IS THE MESSAGE**
MFSB—Phila. Intl. KZ 32707 (Columbia)
20. **POWER OF SOUL**
IDRIS MUHAMMAD—Kudu 17 (Motown)
21. **WHIRLWINDS**
DEODATO—MCA 410
22. **SOLAR WIND**
RAMSEY LEWIS—Columbia KC 32897
23. **MORE SCOTT JOPLIN RAGS**
NEW ENGLAND CONSERVATORY RAG-TIME ENSEMBLE/SCHULLER—Golden Crest 6
24. **BIG FUN**
MILES DAVIS—Columbia PG 32866
25. **BLUES ON BACH**
MODERN JAZZ QUARTET—Atlantic SD 1652
26. **LEAVING THIS PLANET**
CHARLES EARLAND/STANLEY TURRENTINE—CTI 6029 (Motown)
27. **SCRATCH**
CRUSADERS—Blue Thumb BTS 6010 (ABC)
28. **SOLO CONCERTS**
KEITH JARRETT—ECM 3-1035/37 (Polydor)
29. **AFRICA BRASS SESSIONS, VOL. II**
JOHN COLTRANE—Impulse AS 9273 (ABC)
30. **IN CONCERT**
FREDDIE HUBBARD/STANLEY TURRENTINE—CTI 6044 (Motown)
31. **DEODATO**
EUMIR DEODATO—CTI 6029 (Motown)
32. **BLACK BYRD**
DONALD BYRD—Blue Note LA047-F (UA)
33. **UP THE STREET, ROUND THE CORNER**
KENNY BURRELL—Fantasy F 9458
34. **STRAIGHT AHEAD**
BRIAN AUGER'S OBLIVION EXPRESS—RCA APL1-0454
35. **PYRAMID**
CANNONBALL ADDERLEY—Prestige P 9455
36. **PERFORMANCE**
ESTHER PHILLIPS—Kudu 18 (Motown)
37. **JAMALCA**
AHMAD JAMAL—20th Century T432
38. **HIGH ENERGY**
FREDDIE HUBBARD—Columbia KC 33048
39. **HYMN OF THE SEVENTH GALAXY**
RETURN TO FOREVER FEATURING CHICK COREA—Polydor PD 5536
40. **SALT PEANUTS**
SUPERSAX—Capitol ST 11271

Fania All Stars Going to Africa

■ NEW YORK — Jerry Masucci's Fania All Stars are preparing to join such stars as Aretha Franklin, Stevie Wonder, James Brown, B.B. King, Miriam Makeba and the Spinners, to name a few, for The International Music Festival — Zaire '74, preceding the Ali-Foreman heavyweight fight in Africa. The Fania All Stars will be the only Latin group on the bill, according to the label.

'Chinatown' Single Re-Issued by Col

■ NEW YORK—Percy Faith's single "Theme from 'Chinatown'" is being re-released by Columbia Records in a four-color sleeve due to initial reaction from stations and the public to the movie. The film's score by Jerry Goldsmith is published by Famous Music Company.

Nuestro Rincon (Continued from page 59)

"Son Congas" y "Sufro, Lloro pero canto." . . . Ya lanzó International en Estados Unidos la nueva grabación de **Joan Manuel Serrat** . . . Listo el nuevo long playing de **La Lupe**. Muy buenos "El Verdugo," "Más Teatro" y "Yo Creo en Ti" . . . "El Parálitico" por **Pedro Miguel y sus Maracaibos** es un éxito muy interesante en Miami . . . **Fernando A. González**, promotor de Caytronics en el área de Los Angeles, con proyección a toda la costa oeste ha dejado de pertenecer a la empresa. Fernando anunciará próximamente sus planes futuros . . . Y ahora . . . ¡Hasta la próxima!

It seems that all differences between Parnaso Records, Dideca from Guatemala and **Rafael Suárez**, from Holovox Records, New Orleans are becoming a bit more complicated. Parnaso sent a cablegram addressed to Dideca, Guatemala, informing them that the release of the **Los Galos** recordings by **Rafael Suárez** from New Orleans, authorized by the Central American company, was illegal, since they were the legal licensees in the States. Dideca wired them back announcing that such an authorization was not granted by them and that their distribution agreement with Suárez for their own productions was immediately discontinued and that they were suing Suarez in New Orleans. Suarez informed us that Dideca granted them those rights for their productions and those of other parties but at the same time they realized that something was going wrong and they stopped the release of all product coming from Dideca. Parnaso visited the pressing plant in Miami in which **Los Galos** records were supposed to be pressed in order to stop manufacturing. Suarez informed us that he only pressed a few records of one album which is stocked in their warehouse in New Orleans.

On the other hand, Suárez found out that the pressing plant duplicated, without his authorization, 8-track tapes which were sold in the Los Angeles area. They obtained notarized invoices of sales. The pressing plant is calling the matter a complete misunderstanding. Holovox Records also let us know that Dideca released in Guatemala recordings of their own without their proper authorization. The whole thing sounds like a real mess, but Dideca will be forced to clarify the whole matter since all the companies involved in this are not known as bootleggers or pirates, but are honest Latin recording companies. Well, Suárez and Holovox are promising us copies of very important documents in their hands that will put the blame where it belongs. O.K., let's be more specific and serious about business, eh?

Tico and Alegre are switching record pressing plants which is causing some delay in filling their orders. In a few days their service to distributors will be back to normal . . . **Gran Combo** was a complete success at Hollywood Paladium in Los Angeles. It means that salsoul is starting to move big on the west coast . . . **Charlie Palmieri** is finishing a new album for Tico. He will shortly perform in Toronto, Canada . . . **Mochi** was the winner at the Benidorm Festival in Spain. His theme, "Un Camino hacia el Amor," became no. 1. Congratulations! **Secos and Mojandos'** performances in Mexico have been the open door for the Brazilian group in that country. They are making it with "Vira, Vira" . . . Legal representatives for Mexican Association of Composers seized assets and properties of Editora Gala for lack of payment of their royalties, mostly from "Me Gusta Estar Contigo" and "Tú Sigues Siendo el Mismo" (Juan Gabriel) that became smash hits in Mexico by **Angelica María**.

Capitol released a single by **Rosenda Bernal** containing "La Esposa Olvida" (Homero Eufrazio) b/w "Estupido Cupido (Severo Miron). Also from this label, an album by **La Formula** was released this week . . . "El Parálitico" by **Pedro Miguel and his Maracaibos** is a smash hit in Miami . . . **Fernando A. González**, brilliant promotor on the west coast, is no longer with Caytronics. He will reveal his future plans shortly. And that's it for the time being!

En Nueva York

(Continued from page 58)

Falleció en Puerto Rico, el cantante boricua **Manny Roman**, creador del éxito "No Me Digas," como vocalista de la Orquesta de **Johnny Zamot**, número que graba recientemente para el sello Mericana. Una desaparición muy sentida en nuestro medio artístico . . . Después del enorme impacto alcanzado por **Nelson Ned** con "Happy Birthday, My Darling" de **Claudio Fontana**, número que fué un bombazo," tanto en la radio como en ventas disqueras, el sello U A Latino está preparando el lanzamiento de un nuevo álbum de este popular compositor y cantante brasileño, el cual aparecerá en el mercado el próximo mes de septiembre . . . Lanzó el sello Mardi Gras un álbum de **Raúl Marrero**, producido por el siempre activo **Joe Cain**. El repertorio de este LP está integrado por atractivos temas, de los cuales algunos pertenecen a la autoría del propio Marrero. Se destaca "Quiero Bersarte," como el primer éxito de este larga duración . . . ¡Y ahora hasta la próxima, desde la Babel de Hierro!



"La Magia Termino"

LOS GALOS



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Regreso a la Esposa Triste
 Ya no queda Amor
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Regency/Halsey Venture



Regency Artists, Ltd. and the Jim Halsey Company have announced a joint venture to service clients of the two firms in the areas of fairs and rodeos. The association combines Regency clients such as Glen Campbell, John Davidson and Bob Hope, with Halsey's country artists' client list which includes Roy Clark, Tommy Overstreet, Minnie Pearl and others. Pictured at a joint meeting in Regency's Los Angeles' offices are, seated, from left: John Hitt, Jim Halsey, Richard Rosenberg, Fred Dale, Robert Taylor and Roger Adams. Standing: Dick Howard, Frank Rio, Fred Kuebler and Don Fischel.

Ruby Records Formed

■ LOS ANGELES — The formation of a new independent company, Ruby Records, which will develop recording talent in the country and popular music fields, has been announced by Blaine Nicholson and John D. Ormond, owners of the new firm. Plans call for "several talent signings" by mid-September.

Ormond and Nicholson also own a public relations agency, which they said will handle the promotion for the new record firm, and publicize upcoming label releases.

The firm is headquartered at 6399 Wilshire Boulevard, Los Angeles, phone: (213) 653-1755.

Crossover Pacts GRT

■ NEW YORK — Crossover Records has assigned United States tape rights to GRT Tapes. Larry Newton, president of Crossover Records, made the announcement.

Casablanca

(Continued from page 3)
uct. Bogart expects the label to take over full production by mid-September.

Commenting on the separation, Ostin stated: "I wish Casablanca Records and its entire staff the very best of luck and I'm sure the excitement they have generated during our relationship will continue."

Bogart stated: "Our relationship with Warner Brothers has been successful and rewarding. All of us at Casablanca will cherish our past association. We will announce next week our new lineup of independent distributors and look forward with great anticipation to the emergence of Casablanca as a major independent label."

Bread Winner



A gold record for Jack Jones signifying sales in excess of £150,000 in the U.K. of his best selling album "Breadwinners" was delivered in London by RCA Records' marketing manager Brian Hall.

WWVA Taps Gurley

■ WHEELING — Cathleen Adams Gurley has been named director of promotions and public relations for WWVA Radio, according to an announcement made by J. Ross Felton, general manager of the station.

Ms. Gurley will oversee the publicity and public relations of the entire Wheeling, West Virginia complex, including WWVA Radio, Capitol Music Hall, Jamboree, USA and Jamboree Recording Studio.

A&B Records Formed

■ DALLAS — Guitar instrumental and record producer Phil Baugh, along with Jerry and Maurice Anderson, executives of MSA Micro Steel Guitar Co. of Dallas, have collaborated to form the new Dallas based record label, A&B Records. Their first release, a Bob Wills tribute single, is due to be released around the first of October.

In addition to the new record company, Baugh and the Anderson brothers have also established a BMI publishing company, Ten Buck Two Music.

Anne Murray:

Livin' the 'Good Life'

■ NEW YORK—When Anne Murray (Capitol) comes out with a statement like "I don't want to do anything just because it's hip," you quickly find out how much she means it.

Hip?

"Hip" at best is a relative term, depending upon your idea of "the good life"—and Anne Murray has her own ideas about them both. As one of the few sweet-voiced female singers to come along in a while with a string of hits, you might expect to find her a hot Las Vegas attraction. But you won't. For the beautiful but forceful and opinionated Ms. Murray, that kind of "hip" is not her kind of town: "To play Las Vegas, first of all you have to stay there. I like one-nighters. I'd rather be home, but the next best thing to that is to be on the road, never staying long enough in one place to get bored with it . . . Then of course, at places like Vegas, you feel so much like a packaged commodity. I mean, it's like these people have their time all planned out for them and you just happen to be part of the itinerary."

With that kind of reasoned "No Vegas for me, thanks" attitude, you might think her "hip" would ideally be the "counter-culture" definition of the term. And furthering that belief, you'd expect her as an artist to be a singer-songwriter. But she's not that either, "I haven't yet found that need from within to write. There's a lot of good songwriters around, and I've never recorded a song—at least, not on my last three or so albums—that I haven't liked."

Finding A Niche

So, where does that place Anne Murray? Her early hits like "Danny's Song" and the inevitably-mentioned "Snowbird," along with a quite recent "A Love Song" indicate an MOR ballad singer. But her most recent top 10

charter, Lennon-McCartney's "You Won't See Me," sets her up as a rocker. So too does her probable follow-up single, the Doris Troy oldie "Just One Look." It's a side of her that's been there "live" for a long time, but which hasn't gotten the chart exposure until now.

Country Acceptance

Add to this Anne Murray's acceptance as a country singer, for the same ballads that have made her an MOR staple, as well as for tunes like "He Thinks I Still Care" (which was the "B" side to "You Won't See Me" and was a top 5 charter in the country singles market in its own right). Anne enjoys playing to country audiences—and in fact her new release which brings together all her hits prior to the "Love Song" album is called "Country" to let them know she has not forgotten them. But Anne isn't a "country singer" either. She has sung and will continue to sing a good country tune just as frequently as a pop ballad or a rocker.

TV Special

To help you visualize how well she fits between rock and country, straddling both fences with pride, you might want to check out the "Meanwhile, Back at the Ranch" special set for ABC-TV on August 17. She does a mime dramatic routine with Charlie Rich as the villain, "and I guess I am the villainess," she explains. The special also stars Chicago and was shot on location at Jim Guercio's ramblin' acreage known in musical circles as the Caribou Ranch.

Anne Murray filmed the show just before taking her vacation in late June. Turning down an opportunity for her first speaking dramatic role (an episode of "Barnaby Jones") because it would have cut her holiday short, she folded her multi-talented tent like a proud Canadian and quietly slipped back to Prince Edward Island, where she owns a motel. "It takes me two weeks just to unwind, but once I'm there, and I can see my family, I can really forget about the business."

Full Circle

She goes on to explain, coming full "hip" circle: "Actually I've never considered myself part of the business. I don't want to be part of a scene: my guts would be in uproar all of the time if that were the case. I leave the business to Shep Gordon."

And so Anne Murray, in her own private way, is alive and well.

Robert Adels

Industry Commercials Set



Don Martin (left) will head up a new television commercial production department for Cooper/Dennis/Vietro aimed at servicing the needs of the record industry. Pictured during a session with Martin are (from left) Bob Vietro, Peter Cooper, Godfrey Diamond (of Media Sound) and Alan Dennis.

WQIV

(Continued from page 18)

Miller was formerly PD at KUDL, another Starr station in Kansas City. Miller could not be reached for comment, but it was understood at press time that an on-air staff had not yet been assembled. Further details were expected this week.

In a related development, listener-sponsored WBAI-FM announced that it would suspend many regularly scheduled programs in September and October in an effort to reassess its role and to rebuild financial support. Station manager Larry Josephson indicated that among other things the station would test programming increased amounts of classical music to compensate for the loss of WNCN.

KMET

(Continued from page 18)

Stevens replaces Mikel Hunter, recently named operations director of Metromedia's Oakland/San Francisco station, KNEW. Stevens has been acting as station program director since Hunter's transfer.

Shadove Stevens is a veteran of the Los Angeles market, having joined KHJ as an on-the-air personality in 1970 and moving to KRLA as program director during that station's successful experiment with progressive rock.

AM Action (Continued from page 18)

The Roses," additions this week include: KLIF, KJR, WOKY and WCFL.

Bad Company (Swan Song). "Can't Get Enough," the single from their top 5 and bulleting lp, makes impressive headway with additions this week at WRKO, KFRC and CKLW.

Billy Preston (A&M) had another fine week with adds at WSAI, WHBQ and CKLW. Some excellent moves include: 7-1 KLIF, 12-9 KFRC, 25-18 WFIL, 22-17 WCFL and 18-13 WIBG.

Carole King (Ode). There has been incredible initial response to Carole's latest release. Supporting last week's adds of WCOL, WHBQ and WIXY, this week's new believers are: KLIF, WRKO, KJR and KILT.



Bad Company

Reunion (RCA). In only the second week since its release, this initial outing for the group debuts on the RW singles chart with a bullet. This week it picks up heavies such as: WDGY, WQAM, KILT, WFUN and KQV. Looks like a biggie.

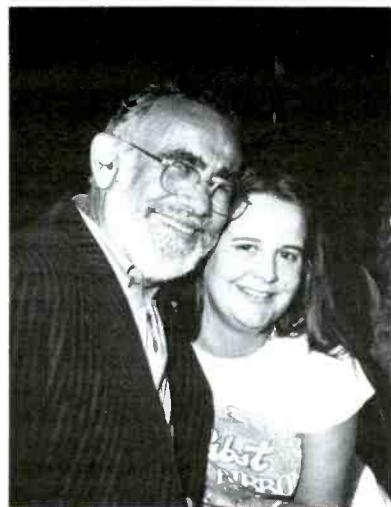
CROSSOVER

Miracles (Tamla). This r&b hit exploded this week with the addition of powerhouse station KHJ along with WTIX, WMPS and WAYS. Already #10 on key crossover station CKLW. It seems like a certain pop smash.

NEW ACTION

Gino Vanelli (A&M). The first release from this A&M artist is receiving especially encouraging attention from some heavyweight stations, those being: CKLW, KJR and KIMN. Keep your eye on this one.

Truckin' with Tracy



Jerry Wexler, executive VP of Atlantic Records, joins Atlantic recording artist Tracy Nelson at the opening night party given in her honor at The Bottom Line in New York City. Tracy performed a special 30 minute set for the invited guests.

Chappell Names Lisanti

■ NEW YORK—The appointment of Joseph Lisanti as manager of the Chappell Background Music Library has been announced by Norman S. Weiser, president of Chappell Music.

Lisanti will coordinate all national distribution of the extensive library and will also develop more direct accounts. In addition, he will handle promotion and advertising.

Dialogue (Continued from page 12)

different contracts in my files for Seals & Crofts, 90 percent of them under five thousand dollars, and they did the Capitol once on the rise up. They sold out one show there, they weren't quite big enough to sell out two at that point. I feel that they flatly owe me to come back and play the Capitol one more time, no matter how big they are. Much bigger acts than them played the Capitol—Johnny Winter, who did 90 percent of a house at Madison Square Garden played the Capitol this Winter. Stephen Stills played the Capitol. Crosby & Nash played the Capitol. Bette Midler played the Capitol. People that are much too big to play the Capitol. I've played all those acts in the past, but never really had the relationship like I did with Seals & Crofts. They won't come back. I don't mean to single them out too much. There are other acts, but that's real lack of appreciation. They're taking the attitude, "It took us so long to make it, there are so many people who helped us along the way, if we started helping them, we'd never make up." But, you know, I can't believe there were that many people—I'm sure there are others who played them as much as I did, as long as I did. It's a very difficult thing.

Then there are acts who have certain moral values, whether they be loose moral values or very strong moral values, and they feel this obligation to impress those moral values on you—me as the producer, my staff, and my audience. If someone wants to engage in a tremendous amount of heavy drugs, for example, there are acts around that, if everybody doesn't partake, they're pissed, they're angry. There are other acts that don't want any drugs, don't want any beer, don't want any anything, and if there's a beer can someplace, they freak out. I don't try to set moral values for my fellow man, and I don't think an act has the right to either.

Unfortunately, and I'm very young to be this pessimistic about it, but there are very, very many more bad times than there are good times. I mean there are some real special things that happen—Stephen Stills at the Capitol was real special; Jefferson Starship at the Capitol was real special; Johnny Winter at the Capitol was real special. Being the first person to do Souther, Hillman & Furay was very special, especially with those three particular guys. I know them, not that they're friends of mine, "Hi, John, how are ya, it's nice to be here with you." A little thing like that, it makes it worthwhile. It's why the Grateful Dead, with all their looniness, are very enjoyable to do for me. Very difficult to do—they drive me out of my mind, to be honest, because they're perfectionists, but they're perfectionists for their audience, they want their audience to get the greatest show they can, but, you know, they're appreciative. The people in the band, you're on a first-name basis with them, and they walk over and you say hello. You're a human being, you're not just a person who is there to please them. The roadies—you know, perfectionists, the best in the world. You do something for them, you do the show well, they'll thank you, they'll be gentlemen about the thing. Unfortunately, it's not like that with the large majority of the groups in the country, and it's what makes it a very difficult business to be in. You are absolutely everybody's goat, as a producer of a show, and you can't make everybody happy. There's always a minority of the audience that hates you, because you didn't let them in for free. There's a segment of the audience that is convinced that you're making \$100,000 every time you put a show on, that the acts play for nothing.

RW: What about acts that price themselves out of work?

Scher: I think it's really a matter of simple economics. If an act wants to work, they price themselves where they can work. The Rolling Stones obviously could get any price they asked for, if they wanted to play a field and have three hundred thousand people come to see them—there'll always be a banker or somebody to put the money up. But they price themselves so that a promoter can make money playing a twenty thousand—or a fifteen thousand seater. Dylan could have waited 'til the summer to go out and could have just done stadiums. Harrison is coming, he's going to do arenas. If an act wants to work, they price themselves properly. If an act says, "Well, we just don't care to go out on the road," then they price themselves out of line, and then somebody is stupid enough to say, "Here's a hundred thousand dollars to work," and they'll pick themselves up out of bed and work.

The problem really is that more acts really should still be playing the theaters. The ones that could play often at theaters, reach more people and, do more for their career, instead price themselves a little too high so they can only play the arenas, and tend to lose money at arenas. There are acts, that have one big hit album, and say, "Well, no more five thousand seaters or under only ten thousand

(Continued on page 67)

Philippine Market Flourishing

■ NEW YORK—The Philippine market is an entity being sought by most U.S. labels. Constituting 7200 islands—Manila is the largest—and 100 radio stations, it is a market ripe for exploitation. Take, for example, the growth of Vicor Music Corporation: in 1969 domestic sales amounted to \$477,600. In 1973, Vicor did \$1,202,600, representing 70 percent of Philippine domestic sales.

Large Market

As the second largest Asian market, in a country with a large youth population and tremendous growth in gross national product, the demand for entertainment in recent years has been increasingly strong. Vicor, the leading licensee and distributor in the market, sells as many as 100,000 units on a single and 20,000 units of an album.

There are 30 AM and six FM stations on Manila alone, and in addition to the radio influence, discos are also responsible for breaking new records.

Top-Selling Artists

Among the top-selling Vicor artists are Pilita, Victor Wood, the Ambivalent Crowd and Circus Band. These and other Vicor recording personalities receive much radio airplay, appear in

movies and on television. Vicor itself has its own television show, "The Hitmakers."

In addition, Vicor represents more than 20 foreign labels, owns five domestic labels, and distributes another two domestic ones. They have their own studio facilities, publishing company (BAMI) and booking agency (Uni-Talent Promotions, Inc.). President of Vicor is Orly Ilacad and managing director is Vic Del Rosario, Jr.

Times Music Gets 'FIDOF Fanfare'

■ NEW YORK—Murray Deutch, president of the New York Times Music Corp., has completed negotiations for the acquisition of the publishing rights for the U.S. and Canada to Paul Siegel's "FIDOF Fanfare."

The "FIDOF Fanfare" opened the recent Tokyo Music Festival and both Siegel and Deutch feel that the composition could become a theme song for other music festivals as well. Plans have been set for Werner Mueller's originally recorded version to be released in the U.S. by London Records. This version has already been released in Japan and Germany.

GERMANY

By PAUL SIEGEL



■ BERLIN—The German market is doing incredibly well with Canadian product. Looks as if it all started with Terry Jacks' "Seasons In The Sun," then came Lobo's top ten charter, followed by Neil Young and Gordon Lightfoot. Now BASF is jumping into the German/Canadian rink with Tim Daniels' "I'm Walkin'," which looks as if it is about to happen big!

Charlie Rich's "The Most Beautiful Girl" is turning out to be a big money-maker for CBS here . . . RCA has released the new George McCrae under their new wing here run by Hansie Baum . . . EMI/Electrola really hot in Cologne with their super-giant, Paul McCartney & Wings with "Band on the Run" . . . The hottest German single seems to be by German/Danish star Gitte with "Ich Hab' Die Liebe Verspielt In Monte Carlo," another Peer product.

Berry Lipman off and running with his "The Most Beautiful Girls in the World" album as the instrumental title track and "Madeleine" highlight the set . . . German Grammophon leading in the classical line with Beethoven's Piano Concerto No. 5 as performed by Eschenbach/Ozawa . . . Philips is afire with "Fire and Ice" by Demis Roussos . . . RCA's Jefferson Airplane product soaring upwards on the charts . . . WEA going strong with the Bob Dylan & The Band album.

Ken Glancy happy about RCA Germany's boom . . . Auf Wiederseh'n 'til next week!

ENGLAND

By RON MCCREIGHT

■ LONDON—As all major record companies finalize their Autumn campaign plans and policy changes in time for the launch at their sales conferences to be held throughout September, brighter news hits the industry in that the recent "price war" in retail outlets could soon be over. Always considered unhealthy, the recent drastic cuts from the retail price made by several chain stores are fading since the Boots multiple announced a return to normal prices. More news of all annual sales conventions will be featured in this column in the next few weeks, but watch for a strong bid from CBS which introduces its new signing for the Epic label—Sailor—at their gathering which coincides with the group's appearance in BBC-TV's "In Concert" program.

Strong album product building up for release in September and Island fronts the parade with a particularly exciting bunch including a new Traffic lp, "Sneakin' Sally Through The Alley," the first solo set from ex-Vinegar Joe man Robert Palmer, the return of Georgie Fame to the album market, King Crimson's "Red" and the Sutherland Brothers & Quiver's "The Beat Of The Street." Atlantic issuing a compilation album consisting of vintage Yes tracks, while they complete work on their "official" new album. Warner Brothers will release the first solo offering by Faces' guitar player Ron Wood September 13. More immediate potential hit album releases come from Mike Oldfield, whose "Hergest Ridge" (named after a countryside beauty spot in Herefordshire) will be performed in concert at the Albert Hall on December 9; J.J. Cale, who includes the 'Cajun Moon' single on his A&M album titled "Okie"; and Adam Faith, who returns on Warner Brothers with "I Survive" which also features P. & L. McCartney, Ritchie Blackmore and Russ Ballard on various tracks.

DJM issued a statement ending recent speculation that the company was about to acquire the A.I.R. record production company and studio complex. Apparently a price was agreed on but the deal did not go through for "other reasons." In the meantime, the DJM label has just signed former Island act Amazing Blondel to a five year worldwide recording contract. Managing director Stephen James also announced that the company's agency division is setting up a nationwide tour for Blondel to coincide with the release of their first album for the label October 11, titled "Mulgrave Street."

EMI Publishing and Pye Records hosted a reception at the Selfridge Hotel to mark Phil Everly's debut as a soloist. His first single, "Invisible Man," was composed by Everly and Terry Slater (who also produced the disc as well as most tracks on the forthcoming album), and is published by EMI associate company Robbins Music, which is also headed up by Slater. Promotion on the Everly/Pye product commences with his guest appearance on a Cilla Black BBC-TV special.

More action at Bell with new British chief Tony Roberts being appointed to the board of Columbia Corp., ex-GM Records man, Ian Gurney going in as national marketing manager, and Dougie Simpson joining the company from RCA as international manager.

Important tours announced by major British acts with 10cc headlining a Rainbow concert September 13 as part of their next series of dates; Isotope going on the road throughout the month during which they appear at the Manchester Free Trade Hall; Shirley Bassey undertaking two shows for each of nine nights including appearances at the Albert Hall on October 10; Wizzard, who complete their current UK tour September 12 before heading States-side; and Sutherland Brothers & Quiver scheduled to appear at the Victoria Palace September 15 which coincides with the release of their album. Meanwhile, America's Ben E. King, Roger McGuinn and John Cale also have British dates planned. King has already made a welcome return to the country and completes an extensive tour on September 22, although no new product will be available until he returns to New York where he will cut his first album for Atlantic. Roger McGuinn is confirmed for a free Hyde Park concert August 31 which closes his tour and Velvet Underground man John Cale plays the Victoria Palace a week after the Sutherlands.

Phonodisc Execs Greet Polygram Intl.



Many foreign executives from the global Polydor and Polygram organizations visited the recent San Diego Phonodisc Sales Convention. Pictured from left (top row): Polydor Intl. President Dr. Werner Vogelsang with Polydor Inc. VP of business affairs Ira Beal, Polygram Corp. VP of corporate planning Nick Rabecki, Jr. and Polygram U. S. president Bob Brockway; Phonodisc country marketing director Jim Wilson addressing the international audience on the potential of Nashville-based music; Wayne Bickerton, speaking to the convention from his vantage point at Polydor Records, London; (bottom row): Polydor Inc. director of international repertoire exploitation in New York, Mike Von Winterfeldt with International Music Consultants' Michael Hales and Polydor, London's Trevor Timmers; Phonodisc's Diane Trombi, Emiel Petrone and chief Bill Farr with Record World publisher Bob Austin and Michael Hales.

Capitol Announces Intl. Changes

■ HOLLYWOOD—Don Zimmermann, senior vice president, marketing, Capitol Records, Inc., who added the label's international operations to his domestic marketing duties in April, 1974, announced the following appointments and organizational changes designed to assist him in fulfilling responsibilities within the international division, effective immediately.

Mazza, Thomas

Jim Mazza, formerly CRI district sales manager, Los Angeles, has been appointed director, international marketing, reporting directly to Zimmermann. Mazza will be responsible for all Capitol foreign marketing activities, with respect to EMI licensees while working closely with the label's domestic a&r and marketing teams. In addition, he will assume immediate responsibility for the selection of all foreign product (except Angel and Seraphim) released by Capitol in North America.

J.B. Thomas has been appointed director, international administration. Reporting directly to Zimmermann, Thomas will be responsible for international contract administration, distributor/licensee supplies and services, in

addition to finished product export, U.S. Armed Forces sales and marketing functions with respect to non-EMI licensee territories.

Both Mazza and Thomas will be headquartered at the Capitol Tower in Hollywood.

CTI Rushes James Disc

■ NEW YORK—Due to response among disc jockeys and other members of the industry who attended the recent NATRA convention, CTI is rush-releasing an edited single of Bob James' "Feel Like Making Love" b/w "Soulero."

Light Visits Europe

■ NEW YORK — Enoch Light, president of The Total Sound, Inc., manufacturers of Project 3 Records, is traveling to Europe to visit with licensees. In London, meetings have been arranged with Stanley West, managing director at Ampex; in Paris, at Pathe Marconi, with Pierre Minchin, president, and other officials; and in Milan and the Scandinavian countries, with various record manufacturers.

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CLASSICAL

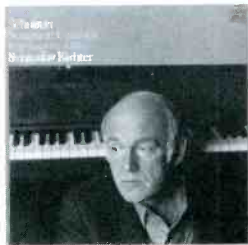


CLASSICAL ALBUM PICKS

SCHUBERT: SONATA IN C MINOR (D.958), IMPROMPTU IN A FLAT, OPUS 142 #2

Sviatoslav Richter—Angel/Melodiya SR 40254

Any pianist who combines technical brilliance with fascinating introspection stands high in any league. That Richter does so is no surprise, but this Schubert record catches the great Soviet pianist at the top of his form. And that is sufficient recommendation to send any lover of the piano to running to his local record store.



EUGENE FODOR VIOLIN RECITAL

Tchaikovsky, Ysaye, Paganini, Wieniawski, Prokofiev—RCA ARL 1-0735

The quality of Eugene Fodor's violin ability was discussed a few weeks ago on this page; his first record, issued in commemoration of Eugene Fodor Day in Colorado (Aug. 24), captures much of what he played in Moscow and shows both his amazing bow control and agile left hand. This record should sell like the proverbial hot cakes; it is fantastic playing from Heifetz' prize pupil.



BERNSTEIN: TROUBLE IN TAHITI

Williams, Patrick, Columbia Wind Ensemble, Bernstein—Columbia KM 32597

Leonard Bernstein is interesting to hear even when inconsequential. This 1952 romp, much more dated in a popular sense than his later *West Side Story* or *Candide*, is nothing more than fun, but it is certainly that. Nancy Williams and Julian Patrick give virtuoso, well-articulated performances, and the conductor whose name is Bernstein knows the score pretty well. It should be a big seller.



RACHMANINOFF: SUITE FROM ALEKO, CAPRICE BOHEMIEN

U.S.S.R. Symphony, Svetlanov—Angel/Melodiya SR-40253

Two early, not terribly well known works of Rachmaninoff receive first class readings. A succession of themes and a romantic Russian sound decorate both. An addition to the growing list of the composer's recorded works.



BRAHMS: SYMPHONY NO. 2, ALTO RHAPSODY

Baker, London Philharmonic, Boult—Angel

This record is emphatically recommended for the last part of it: the Alto Rhapsody sensationally sung by Janet Baker. The piece is not too low for the British mezzo, and her phrasing and depth makes this a treasure. She receives good help from Boult; his work in the symphony is pretty heavy going.



CLASSICAL RETAIL REPORT

SEPTEMBER 7, 1974

CLASSIC OF THE WEEK



TOMITA SNOWFLAKES ARE DANCING RCA

BEST SELLERS OF THE WEEK

TOMITA: SNOWFLAKES ARE DANCING—RCA

SAM GOODY/EAST COAST

ADAGIO—Karajan—DG

ALBENIZ: IBERIA—De Larrocha—London

BACH: COMPLETE FLUTE SONATAS—

Rampal—Odyssey

BACH: FRENCH SUITES VOL. II—Gould—

Columbia

CHARLES IVES: 100TH ANNIVERSARY—

Columbia

JOPLIN: RED BACK BOOK—Schuller—

Angel

LUCIANO PAVAROTTI: KING OF THE

HIGH C'S—London

PUCCINI: TURANDOT—Sutherland,

Caballé, Pavarotti, Mehta—London

SAINT-SAENS: TONE POEMS—Dervaux—

Angel

TOMITA: SNOWFLAKES ARE DANCING—

RCA

RECORD HUNTER/NEW YORK

ADAGIO—Karajan—DG

BACH: COMPLETE FLUTE SONATAS—

Rampal—Odyssey

BEETHOVEN: COMPLETE PIANO

CONCERTOS—Ashkenazy, Solti—

London

BERLIOZ: ROMEO ET JULIETTE—Maazel—

London

BERLIOZ: SYMPHONIE FANTASTIQUE—

Solti—London

DELIUS: SEA DRIFT—Groves—Angel

HALEVY: LA JUIVE—Arroyo, Moffo,

Tucker, Giattotti, De Almeida—RCA

LUCIANO PAVAROTTI: KING OF THE

HIGH C'S—London

SCHUMANN: FAUST—Harwood, Fischer-

Dieskau, Britten—London

STRAVINSKY: SACRE DU PRINTEMPS—

Boulez—Columbia

RECORD & TAPE COLLECTORS/ BALTIMORE

HANDEL: SONATAS FOR RECORDER—

Klavier

CHARLES IVES: 100TH ANNIVERSARY—

Columbia

JANACEK: GLAGOLITHIC MASS—Kempe

London

MASSENET: THERESE—Tourangeau,

Davies, Quilico, Bonyngé—London

MUSSORGSKY: PICTURES AT AN

EXHIBITION—Mackerras—Vanguard

NIELSEN: SYMPHONY NO. 4—Mehta—

London

SAINT-SAENS: TONE POEMS—Dervaux—

Angel

SCHUBERT: QUARTET NO. 14—

Cleveland Quartet—RCA

MUSIC OF RICHARD WAGNER, VOL. II—

Boult—Angel

TOWER RECORDS/SAN DIEGO

BACH: BRANDENBURG CONCERTOS—

Harnoncourt—Telefunken

BERLIOZ: ROMEO ET JULIETTE—Maazel—

London

BERLIOZ: SYMPHONIE FANTASTIQUE—

Solti—London

HANDEL: COMPLETE FLUTE SONATAS—

Rampal—Odyssey

HAYDN: SYMPHONIES VOL. VIII—

Dorati—London

THE CHRISTOPHER PARKENING ALBUM—

Angel

PERCUSSION MUSIC—New Jersey

Percussion Ensemble—Nonesuch

ANDRES SEGOVIA PLAYS SPANISH

ENCORES—RCA

TOMITA: SNOWFLAKES ARE DANCING—

RCA

VILVALDI: FOUR SEASONS—Zukermann

Columbia

VOGUE RECORDS/L.A.

BACH: BRANDENBURG CONCERTOS—

Harnoncourt—Telefunken

BACH: BRANDENBURG CONCERTOS—

Marriner—Philips

IVES: VIOLIN SONATAS—Zukovsky—

Nonesuch

JOPLIN: MORE RAGS—Schuller—

Golden Crest

MASSENET: THERESE—Tourangeau,

Davies, Quilico, Bonyngé—London

RODRIGO: CONCERTO DE ARANGUEZ—

Romero—Mercury

SIBELIUS: SCARAMOUCHE—Jalas—

London

TIPPETT: SYMPHONY NO. 3—

Harper, Davis—Philips

TOMITA: SNOWFLAKES ARE DANCING—

RCA

WAGNER: SIEGFRIED—Hunter, Remedios,

Goodall—EMI (Import)

FIFTH AVENUE RECORD SHOP/ SEATTLE

BOITO: MEFISTOFELE—Caballe, Ligi,

Domingo, Treigle, Rudel—Angel

CHINESE PEOPLE'S REPUBLIC COMMITTEE:

YELLOW RIVER CONCERTO—

Ormandy—RCA

JOPLIN: PIANO RAGS, VOLS. I, II—

Rifkin—Nonesuch

LITOLFF: CONCERTO SYMPHONIQUE NO.

4—Robbins—Genesis

RUBINSTEIN: PIANO CONCERTO NO. 3—

Preston—Orion

STRAUSS: VOICES OF SPRING—Mesple—

Angel

TOMITA: SNOWFLAKES ARE DANCING—

RCA

VAUGHAN WILLIAMS: A SEA SYMPHONY

—Boult—Angel

CONCERT REVIEW

Frampton's Finesse Fulfills Fanatics at Wollman Rink

■ NEW YORK—Early on in his career (with the Herd and Humble Pie), Peter Frampton (A&M) gained a reputation as a 'heavy' guitarist. His influence—particularly in his native England—has been enormous; even The Who's Peter Townsend speaks in hushed tones of Frampton's guitar prowess. Naturally, reputation preceded the man as he appeared with his current group, Frampton's Camel, at the Wollman Rink (23). He fully justified every shred of critical acclaim that has been heaped upon his tiny frame.

Greeted with the kind of tumultuous applause usually heard at the end of a performance, Peter flashed a toothy grin and launched into the wonderfully rhythmic "Baby (Somethin's Happening)," the title tune of his latest album. After that energetic opener, he lost no momentum going into "Doobie Wah," a melodic spin-off of the Doobie Brothers' song, "Listen to the Music," spiced up with a bit of the Ould English hard-rock sensibility. Besides being a good song, "Doobie Wah" contains a line that testifies not only to Frampton's integrity, but to the integrity of all rock and roll music; a line that future generations will no doubt be quick to quote in literary conversations, i.e., "I don't believe nobody/'cause it takes too long." Such perspicacity! Said line indicates the beauty of Frampton's music: It begs to be felt, not analyzed. It is music designed for the rock and roll faithful. Take your books and go home.

After all this hard-drivin', high energy music, Frampton went solo acoustic for three numbers. It was a welcome change of pace, because when the band returned, they battered the audience with more waves of electric energy. This group is tight and accomp-

Sound Gems Formed

■ PHILADELPHIA — Frank Fioravanti and Lou Saft's Omega Sound has founded a new recording company, Sound Gems, Inc. Sound Gems will record and place new talent with existing labels and handle all public relations of their artists. Their offices are at 1831 Chestnut St. in Philadelphia, Pa. The company is headed by Daniel Isard.

Sound Gems has its first two artists, High & Mighty and Interstate 95, currently under contract to Wes Farrell's Chelsea Records. Both records were produced by Frank Fioravanti. This product is due to be released shortly.

lished; they don't miss a lick.

"I Wanna Go To The Sun" pulsed with a steady, heartbeat rhythm throughout, but the intensity of the song increased 100 percent from first note to last, propelled intermittently by Frampton's blitzkrieg guitar solos.

Going Higher

It didn't appear they could go any higher but they did, closing with "Do You Feel Like We Do?" and encoring with "Jumpin' Jack Flash." This man Peter Frampton is a rock and roll wonder. He knows exactly when flash pyrotechnics are in order, and exactly when it is best to lay back. He is a deft musician, at home on several instruments, but it is this fluid guitar playing that stands out. Perhaps his own words are apropos here: "Alright, somethin's happen'/hold tight, it might be lightnin'."

It might be Peter Frampton and Frampton's Camel.

Snafu (Capitol) opened the show with a fine set of British hardrock tunes.

David McGee

Goldstein Joins GS&J

■ NEW YORK — Susan Munao, vice-president of east coast operations for Gibson, Stromberg & Jaffe, has announced the appointment of Toby Goldstein as account executive in the New York office, effective immediately.

Ms. Goldstein was previously account executive and staff writer at Ren Grevatt Associates.



Toby Goldstein

ABC Signs the Braid

■ NEW YORK — Brooklyn-based group the Braid has been signed to an exclusive recording contract with ABC Dunhill Records, it was announced by Sandy Yaguda, east coast director of artist and repertoire.

Dialogue (Continued from page 63)

seaters," and they do ten thousand seaters or fifteen thousand seaters, and they draw seven thousand people. Seven thousand is two thousand more than they could have drawn in a five thousand seater, but the promoter loses money at seven thousand in a big place. But I think that's caused again by the glut of acts. There are so many acts, there's so much demand for that dollar out there, that a certain amount of greed falls in there. It's really unfortunate—a lot of acts go by the wayside because of it. There's always a new one coming up, though.

RW: Let's go back to talking about a group like the Dead who, while perfectionists, are willing to take less in order to maintain certain levels of an image.

Scher: We do a lot of shows with the Dead, and they have decided . . . they've taken a step back away from the maddening crowd, and looked at it and said, "This is ridiculous." So they've decided to come to Roosevelt Stadium this year and only charge \$5 plus the tax, so it's a \$5.25 ticket. They're willing to take less money themselves. Unfortunately, sometimes on the other end of that you get an act that will try to hold the ticket price down—it's happened to me in the past—and say you can't charge more than so and so, but yet, their price and their expenses are just astronomical. So it cuts the profit margin for the promoter way down. The Dead aren't doing that. The Dead are sitting here and saying, "Charge \$5.00. You'll make a little bit less, we'll make a little bit less, but everybody will be happy."

RW: You've done a number of one day festivals in recent years—some basically extended concerts—and seem to prefer that over two or three day affairs.

Scher: I think a one day festival is probably the only viable kind of festival left in America. The concept of one day festivals has evolved out of the desire to do festivals by some legitimate promoters, and by some money people (who aren't really promoters) to try to make a fast buck. For example, there's going to be a concert—a one-day festival—at Pocono Racetrack this Summer, handled by a very legitimate promoter, the people who do the Spectrum concerts. To the best of my knowledge it's gonna be the Allman Brothers, Edgar Winter, the Beach Boys and Duke Williams and the Extremes. And that's just really the same concept as the Seals & Crofts concert, but in a larger venue with larger acts—in a facility that can accommodate a hundred thousand people. It seems to me that the American music-buying public really gets off on those things. You know, they're events to be at, more than just the acts. So I think that'll continue for a long, long time. I think the days of a more than one day concert—a festival—are really, absolutely over. I don't think there's a municipality in the country that would allow one to go. Certainly not in the eastern United States.

I've had some opportunities and people have come to me to try to put something together, and I haven't completely closed the door to them, but I honestly feel that, to do a festival, even if it is one day, in the eastern third of the United States, you're dealing with a phenomenon that could really tax the best plans possibly made. Watkins Glen was a perfect example. There were plans for 100-150 thousand people, and four hundred thousand people came. There are so many people in the eastern United States that once an even like that is well known it starts snowballing—just on the event, forget who's there. I don't think that the Grateful Dead or the Allman Brothers or The Band, who did Watkins Glen, would honestly feel that they could draw a hundred thousand people in their own right. But the problem is now—because Watkins Glen did happen—because so many kids went, and so many other kids said, "Well, I should have gone, I can get in for free, I don't have to buy a ticket." But I think the next one on the east coast could conceivably draw a million people, and a million people, it seems to me, could be looking for a great deal of problems.

I think it's healthy for the business; I think it's healthy that Crosby, Stills, Nash & Young have decided to work this Summer. It's healthy that the Rolling Stones work periodically. It's healthy that George Harrison's going on a tour. It's healthy that Bob Dylan went on a tour. Now, these are the people who are the cornerstones of the industry that we work, and for them to stay totally isolated and just record an album once a year or, in CSN&Y's case, not to have done anything together for three years, it leaves a void. All the new superstars—even the Jethro Tulls who are gigantic, and the Yeses, and the Emerson, Lake & Palmers—even those people . . . they're the new breed of superstars. They happened in the last couple of years. Unfortunately, some of the very, very big stars of our industry passed away—Janis Joplin, Jimi Hendrix. So, there are very few people left who really have that sort of charisma and that very special thing.

The Coast (Continued from page 10)

Meanwhile, a multi-colored rhinestone cover is being made for his Steinway Grand piano.

FUNERAL FOR A FRIEND: A rather unique delivery was made to Tower Records, when three hearses and two limousines arrived with a shipment of **Alice Cooper's** latest release, "Alice Cooper's Greatest Hits." The albums were placed in caskets, and a complete ceremony occurred as six pallbearers, dressed as "hitmen," solemnly carried the caskets into the record store. They were followed by a mourner carrying a mannequin of Alice's head, a prop he uses in concerts . . . **The Hollywood Vampires**, Alice's softball team, took another double header when **Albert Brooks** hit a home run. The team consists of Brooks, **David Joliffe** of "Room 222," **Flo**, Alice Cooper, **Peter Turk**, **Davey Jones**, **Mickey Dolenz** and **Bob Brown** of Alive Enterprises. The games this week were played against a team from the Actor's Studio.

MISCELLANEOUS: **Ted Feigin**, west coast vice president of Columbia's a&r department is officially leaving the company at the end of September . . . **Pete Senoff**, Atlantic's director of merchandising, has left the firm to join Motown, heading their merchandising department . . . It has been announced that Motown has budgeted \$2,000,000 for the three day, all black music festival in Zaire, Africa, in mid-August. Half of the amount will be spent on filming the event . . . **Bill Graham** will re-open San Francisco's last remaining rock palace, Winterland, next month, and the first group to perform will be **Santana**. Other acts billed for the opening month include **Hot Tuna** and **Canned Heat** September 21, **Traffic** October 2 and 3, **Joe Cocker (Cock 'n Bull)** with **Golden Earring** October 11 and 12 . . . **Quincy Jones** is recuperating following brain surgery . . . **Asleep at the Wheel** was involved in a recent automobile accident, with bass player **Tony Garnier** seriously injured. Sources indicate that he is recovering quickly . . . One week before he died, **Duke Ellington** wrote his last song while he was in the hospital, and mailed it to his old friend, **Billy Eckstine**. The song, "A Woman," was received by Eckstine after the Duke's death, and will be recorded on his next album, which will be released at Christmas.

RELEASES: **George Harrison** has completed the first album that he produced for his new label, Dark Horse. The album, "The Place I Love," was recorded by an English rock duo called **Splinter**. The album is due to be released in the first week of September. Harrison is also putting finishing touches on a new album by **Ravi Shankar & Friends** . . . **Jethro Tull's** album, "WarChild," to be released Oct. 11. **Chrysalis' Derek Sutton** is trying to encourage a U.S. tour. **Ian Anderson** will make a short stop in L.A. on his way home from their tour in Japan, to purchase a Motocross competition motorcycle . . . **Freddie King** will be backed by **Eric Clapton** and **Yvonne Elliman** on his upcoming album . . . **Thad Jones** and **Mel Lewis'** first album release for Philadelphia International coming up in October . . . **Robin Trower** is currently in L.A. looking for a new drummer. Plans for a tour will begin upon finding a replacement.

TOURING: **Johnny Winter** has scheduled a major concert and television tour of Europe for late October . . . **Love**, one of the earliest progressive rock bands, has just recorded an album and is set to go on tour. The album is the group's eighth, entitled "Real to Reel" . . . **Electric Flag** will have a reunion concert in Los Angeles featuring **Buddy Miles**, **Michael Bloomfield**, **Nick Gravenites** and **Barry Goldberg**, at the Santa Monica Civic on Oct. 5 . . . **The Association** has just signed with RCA.

LOG-JAM: **Barbara DeWitt** at Wartoke has announced that Summer Jam West has been cancelled for the second time at the Ontario Motor Speedway because **Crosby, Stills, Nash & Young** have cancelled out of the date. Unconfirmed rumors say that promoter **Bill Graham** will attempt to reschedule the show at the Anaheim Convention Center or the Forum.

Discount Centers Enlarge Record Depts.

(Continued from page 4)

Roses, Woolco, Grant City, J.C. Penney, Sears, Montgomery Ward and K-Mart, among others.

The average store, according to the survey, increased its selling space for records from 0.4 percent to 0.7 percent. The medium size stores increased their space

from 0.6 percent to 0.7 percent, while the large stores showed an increase from 0.1 percent of their space to 0.8 percent of their space. At the same time, the average store was cutting back on selling space for candy, luggage, footwear, furniture and automobiles.

Moon Shine



Keith Moon, drummer with The Who, is seen at his birthday party in Los Angeles on Friday, August 23. His present from MCA executives was the suit Robert Redford wore in Universal's "The Sting." Pictured presenting the gift are (from left) Rick Frio, MCA vice president/marketing; Annette Walter-lax; Keith Moon; MCA Records president J. K. Maitland; Lou Cook, MCA vice president/administration; and Dennis Morgan, MCA national director of album promotion.

Hall & Oates Catalogue Sees Heavy Activity

■ NEW YORK — Songs by Chapell Music writer/artists Daryl Hall and John Oates are being cut by some of America's top acts. This activity coincides with the completion of the duo's new Atlantic album produced by Todd Rundgren.

"She's Gone," the new Tavares single, is the latest in a string of cover records of the Hall and Oates tune. Other cuts on "She's Gone" include those by Ujima (Epic), Lou Rawls (MGM) and Al Wilson (Bell). In addition, the following songs have been recorded: "When The Morning Comes" — the Fifth Dimension (Bell); "Goodnight and Goodmorning" — Bo Donaldson and the Heywoods (ABC) and Denny Dougherty (Paramount); and "They Needed Each Other" — Cleo Laine (RCA).

Hall and Oates have just concluded recording their own album—"War Babies"—in Rundgren's New York studio. It is scheduled for release in September near the start of their national tour.

The newly-formed Hall and Oates band debuted Saturday, August 31 at 7 p.m. at the Schaefer Music Festival in Central Park.

Capitol Names Two

■ LOS ANGELES — Fred Willms, controller, Capitol Records, Inc., has announced the appointment of Lloyd Hawe to a newly created position, royalty and license audits director.

Simultaneously, Willms appoint Frank Wiser, royalty and license accounting director. Wiser will be responsible for the daily operation of the R&L accounting group.

Brown Plays Priest In 'Tommy' Movie

■ NEW YORK—British pop artist Arthur Brown has been cast for a guest role in Ken Russell's "Tommy." In the motion picture version of the rock opera by Pete Townshend and The Who, Brown will be seen as a priest in a bizarre shrine dedicated to the healing of the sick and afflicted. In the same sequence, Eric Clapton plays the part of the preacher.

Tom Cossie

(Continued from page 4)

had been promoted to the position of director, national promotion, from the position of national album promotion manager, a position he had held since 1971. Previous to that, he was a field promotion representative for RCA Records, covering the Pennsylvania and Ohio markets. Prior to that, he had done promotion for Ark Jay distributors in Pittsburgh.

Motown Names Belkin

(Continued from page 3)

and other allied functions.

"Herb will be the catalyst who will bring together totally coordinated campaigns with the highest degree of creativity and showmanship, all of which must result in increased sales," Ms. de Passe stated.

Past History

Belkin most recently was creative services vice president for Atlantic Records. Prior to that position, he was eastern counsel for Capitol Industries; director of eastern operations for Capitol Records; and general manager of Capitol's a&r department.

Pickers Go to Bat for Country Music

By MICHAEL KIRK

■ NASHVILLE — The continuous expansion of country music appeal and the growing sophistication of country music marketing has created a new combination of live entertainment.

The concept is the Nashville Pickers baseball team, a conglomeration of country music stars, former pro athletes and avid supporters. However, the team is not a small time project, and the benefits are proving to be many.

The idea was conceived and the team founded by Columbia Records national c&w promotion manager Gene Ferguson nearly four years ago. The idea was originally planned to expose country music artists to new audiences and at the same time provide some recreation and exercise for the stars.

Tens of Thousands

Many of the games played by the Pickers are in major baseball stadiums against former major league personalities. The exposure has paid off; some single

Mega Inks Don Ho

■ NASHVILLE—Dave Bell, president of Mega Records and Tapes, has announced the signing of Don Ho to the label and the simultaneous release of both an album and single by the Hawaiian artist.

Bell, in making the announcement said the album was produced by Ken Mansfield in Nashville recently at Ray Stevens Sound Laboratory. Both the lp, "Home in the Country," and the single from it, "Watch Out Woman" mark Ho's entry into the country field.

Nightclub Performer

Ho, born on the island of Oahu of Hawaiian ancestry is a successful nightclub performer in Hawaii and on the mainland. His career includes many network TV appearances including a recent dramatic role on "McCloud."

game attendance figures have been in the tens of thousands.

An additional benefit has come to local promoters and major league teams, as the team has brought fans back to the big league ball parks. The Pickers also get the chance of showing their talents at the usual post-game concert before the large audiences.

Thus far, along with benefits to country music and pro baseball, the bat-wielding entertainers have been raising needed funds for little league teams. Another project planned is to build a baseball park in Nashville to attract national tournaments and major league exhibition games.

Star-Studded Roster

The team itself presents a star-studded roster which delivers a good game of baseball and a treat for the fans. The team has lost only a few games, while piling up an impressive winning record. Former major league manager Dick Sisler and retired St. Louis Cardinal pitcher Jim Cosman provide baseball fans familiar faces, and country music talents such as Charlie McCoy, Lloyd Green, Bill Anderson, Tommy Cash, Bob Luman, Roy Clark, Jerry Foster and Jim Owen add

(Continued on page 72)

Annual Twitty Tilt Benefits Dystrophy

■ OKLAHOMA CITY — Conway Twitty's second annual celebrity softball game and concert for the benefit of muscular dystrophy was held August 20-21 here.

Numerous artists donated their time and talent for the occasion, receiving only the gratification of having served the cause to eradicate muscular dystrophy. Artists who participated include Conway Twitty, Loertta Lynn, Mel Tillis, Nat Stuckey, Johnny Russell,

(Continued on page 72)

Cash to Host CMA Awards Show

■ NASHVILLE — The 8th Annual Country Music Association Awards Show will take place on Monday night, October 14, at 9:00 p.m., Central Daylight Time. Sponsored by Kraft Foods Corporation, the show will be presented live on CBS-TV from the stage of the new Grand Ole Opry House and hosted again by Johnny Cash.

Awards will be presented in ten categories of achievement: Entertainer of the Year, Song of the Year, Single of the Year, Male Vocalist of the Year, Female Vocalist of the Year, Album of the Year, Instrumentalist of the Year, Instrumental Group of the Year, Vocal Duo of the Year and Vocal Group of the Year. The awards are determined by vote of the CMA membership, with the certified public accounting firm of Touche Ross and Company responsible for all tallies. No one

but the accounting firm knows the winners until the show is presented.

Another highlight of the show will be the announcement of the newest member to the Country Music Hall of Fame. This year's nominees include Owen Bradley, Vernon Dalhart, Minnie Pearl, Pee Wee King, Kitty Wells and Merle Travis.

Admission to the Awards Show is free to CMA members who have purchased tickets to the CMA Anniversary Banquet and Show to be held Friday, October 18. "Black tie" is requested, with coat and tie mandatory.

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

NASHVILLE REPORT

By RED O'DONNELL



■ Dot artist-singer Conny Van Dyke rates the "homecoming day" treatment Sept. 20 in Nassawadox, Va. . . . Ray Stevens opens for a three week engagement Sept. 11 at the MGM Grand Hotel in Las Vegas. Stevens, in his cool way, is now a very hot property, appearing in some of the posh night-clubs and on network and syndicated TV shows . . . When the historians write about the streaking craze, they no doubt will point out that of all the streakers he will be longest remembered.

Marilyn Sellars, no Jenny-come-lately to the entertainment scene, is in orbit with "One Day at A Time." Her Mega single now is a hit in the country, pop and gospel fields . . . And those fields are green (with royalties) and not far away . . . I hear that Jim Stafford is headed to England to complete his second MGM album. Stafford once picked a guitar for Bill Carlisle's Grand Ole Opry act.

Talk in the TV trade is that Mac Davis' summer TV show may be picked up by NBC in mid-January as a winter show . . . Del Reeves has a short tour of military bases in Honolulu booked for mid-September, and wife Ellen is going along—so she can visit the club where Don Ho sings. I suppose that next to Del, Hawaiian star Don is Ellen's favorite singer . . . Don should visit this country around Christmas because all Santa Clauses chant 'Ho! Ho! Ho!' for him?

I see where Connie Eaton is resuming her career. With that gal's sexy looks all she needs is a semi hit and she'll be a superstar . . . Charley Pride was in town for two days of RCA recording for an lp.

(Continued on page 72)

COUNTRY PICKS OF THE WEEK

SINGLE JIM ED BROWN, "GET UP, I THINK I LOVE YOU" (First Generation, BMI). Jim Ed tells a warm and tender body to climb out of bed because he wants to take the honeymoon after the wedding bells. A new twist to a sweet lemon from the Gatlin gun of ink. Jim Ed delivers it as smooth as satin sheets. RCA PB-10047.

SLEEPER MARLYS ROE, "I CAN'T STAND TO HEAR YOU SAY GOODBYE," (Dunbar, BMI). Marlys tells her man to leave her while she's asleep because she just can't stand the sound of goodbye. Marlys is a sleeper but she's going to hear the sound of hello from the jocks and jukes. A ballad as soft as a padded teardrop. GRC 2025.

ALBUM "STANDING IN YOUR LINE," BARBARA FAIRCHILD. Barbara isn't singing any teddy bear songs on this album—she's a mature woman and her songs express the loves and letdowns a woman feels. She had a hand in writing many of the tunes and it looks like Nashville has a top flight female songwriter to listen to. Columbia KC 33058.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KAWA, Waco	WCMS, Norfolk	WMC, Memphis
KCKC, San Bernardino	WEPP, Pittsburgh	WNCR, Cleveland
KDJW, Amarillo	WEET, Richmond	WPIK, Washington
KENR, Houston	WENO, Nashville	WSLC, Roanoke
KOYN, Billings	WESC, Greenville	WTK, Durham
KVOO, Tulsa	WGBG, Greensboro	WTUU, Toledo
KWJJ, Portland	WHN, New York	WUBE, Cincinnati
KWMT, Fort Dodge	WHOK-FM, Lancaster	WUNI, Mobile
WAME, Charlotte	WINN, Louisville	WWL, New Orleans
WBAM, Montgomery	WIRE, Indianapolis	WWVA, Wheeling
WBAP, Ft. Worth		

"Take Me Home To Somewhere" will take Joe Stampley all the way to the top! Initial heavy response is in the east coast markets and the midwest, spreading rapidly!

Talk about early success! 8-year-old Bobby Bare, Jr. has already participated in a #1 record with his daddy, and now he's on the way to a biggie with mama called "Mommy, Where Did I Come From?" It's picked in Wheeling, moving in Richmond, Indianapolis, Billings and Norfolk.

Left Field Heavy: Paul Craft's far-out "It's Me Again, Margaret" on Truth is already top ten in many Texas markets; now spreading to Memphis and the South.

"Raindrops" are falling on the airwaves, spelling a hit for Narvel Felts! It's picked at WESC and WTUU; action showing at WUNI, KWMT, WAME, WHN and WPIK.

It's officially a single now and "Country Is" IS a hit! Tom T. Hall is loping easily onto lists in Pittsburgh, Toledo, Memphis and Norfolk; picked at WIRE, WINN and KWMT.

Touted as the best Ferlin Husky has ever done, "A Room For A Boy Never Used" is picked at KDJW; showing well at WAME, WHOK-FM and WCMS.

Dick Feller is now doing well on Asylum, and his former affiliate, United Artists, is taking advantage by releasing a master called "Credit Card Song" that's already getting buyers in Ft. Worth, Greenville and Indianapolis.

Station Soundings: Art Purcell is back at KZIP in Amarillo in the 4 to sign-off slot; Mark Allen, son of cowboy star Rex Allen, joins the staff at KPIK in Colorado Springs on the midnight shift; Mikel Hunter has been appointed operations manager of KNEW in Oakland; he was formerly at KMET in Los Angeles.

Interest is growing in Red Williams' "Why Does the Last Time" in Louisville and Memphis. Incidentally; Red works in the engineering department at WMC-TV in Memphis.

Nancy Wayne's "Gone" is going strong at WUBE and WCMS.

Lee Wright's "Going Back to Amy's" showing up in Greensboro and Amarillo.

They're getting on La Costa's "Get On My Love Train" at WINN and WAME; picked at KWJJ.

Notes on the New: Bill Anderson's "Every Time I Turn the Radio On" is getting advance airing at WCMS; Tompall Glaser's "Musical Chairs" moving Memphis and Mobile; Bill Wyman's "White Lightnin'" blazing at WBAM!

Filming 'Nashville'



Producer Bob Tubert, actress Geraldine Chaplin and engineer David McKinley take a break during the filming of "Nashville" at Woodland Sound Studio. The film score for the movie is being recorded at the studio.

Open Road Magazine Plans Country Awards

■ FT. WORTH, TEX.—Open Road Magazine, leader of trucking publications, announced in their September issue sponsorship of its First Annual Truck Drivers Country Music Awards, according to Tom L. Rhodes, national sales manager.

Open Road has long been a supporter of country music, and runs a monthly column on country music for truck driver readers.

Drivers Vote

The Truck Drivers Awards, which will be promoted through the pages of Open Road Magazine, and by placards in truck stops and badges for truck stop waitresses, will be open to voting by all truckers who want to participate. Ballots will be published in Open Road.

Awards will be presented at a ceremony in Nashville in April, 1975. For more information, contact Tom Rhodes, Open Road Magazine, 1015 Florence St., Ft. Worth, Tex., phone: (817) 336-5837.

Sussex Goes Country

■ LOS ANGELES — Clarence Avant, president of Sussex Records, has announced the company's entry into country music with the release of "I Like Country Music" by Jack Rainwater. The release, produced by Mike Theodore, will be on the Clarama label.

National Network

Bob Davidson, senior vice president for Sussex, stated that the establishment of the Clarama label and the retaining of independent promotion executive Bruce Hinton to head up a national network of independent promotion men to launch this release, is Sussex' attempt to make a major move into country music. Hinton will coordinate his team's efforts with Sussex through Wendell Bates, national promotion director for Sussex.

Harmony Hut Country Promo

■ WAYNE, N.J.—The Harmony Hut store in the Willow Brook Mall here has just completed a one week country music promotion, featuring a strong emphasis on the store's stock of country records. A highlight of the week-long promotion (26-31) was an appearance by RCA's Waylon Jennings in the Mall parking lot.

The reason for the promotion, according to Stewart Tressler, manager of the store's record department and Shelby Horowitz, store manager, was to enlighten the store's regular customers and other shoppers as well to the depth of Harmony Hut's stock of country music. And according to Horowitz, the promotion drew patrons from as far away as New Rochelle, N.Y.

The Waylon Jennings appearance drew some 3000 people, with 600 people receiving Jennings' autograph. There was also a promotion for Little David Wilkins (MCA), with Wrangler and Thom McAnn joining in an overall western theme around the mall, featuring squaredancing and horseshoes.

Terminating the overall promotion a success, both managers credited advertising on country music station WHN with drawing many customers who "otherwise would not have been able to buy the country albums they had been looking all over for."

Reynolds Gets Calico

■ NASHVILLE—Larry Butler, creative director, country product, UA Records, has announced that Allen Reynolds is producing United Artists' new Texas-based group Calico. Calico, recently introduced to United Artists and Phonodisc personnel at Phonodisc's convention in San Diego, will soon be releasing a single out of the group's Reynolds-produced sessions.

Butler also announced that Jan Crutchfield has been signed as an artist to United Artists Records, produced by Tommy Allsup.

In addition, Butler announced the release of a new single from Dick Feller, "The Credit Card Song."

Glaser Produces Film

■ NASHVILLE—Tompall Glaser, MGM recording artist and songwriter, has been signed to write the film score and act as executive producer for a movie titled "Angel" to be shot on location in Nashville. The specific filming sites have not yet been selected.

Negotiations are under way to sign Ann-Margaret in the starring role. Bob Bodalotta will produce, John Hancock will direct the feature.

MCA-Tally

(Continued from page 3)

Although the debut roster is primarily country-oriented, both Haggard and Owen anticipate a number of major signings in the near future. According to Haggard, "Tally-MCA will not be limited to any one kind of music. Our primary purpose is to produce quality product with both new and established artists and to offer the kind of individual attention and service that can best be provided by an independent label. Our agreement with MCA will guarantee massive, quality distribution, and we feel that this is the most effective association possible between an independent and a major label."

In announcing the new agreement, Maitland stated, "I have been a fan of Merle Haggard's for many years, and I look forward to a long and productive association with both Merle and the Tally organization."



Pictured at the Tally-MCA signing are (seated) Merle Haggard (left) and MCA Records' president J. K. Maitland. Behind them (from left) are Haggard's personal manager, Fuzzy Owen; MCA vice president/administration, Lou Cook; Haggard's attorney, Ned Shankman and MCA vice president/marketing, Rick Frio.

Agreement Reached In Hart, Owens Case

■ BAKERSFIELD — The case of Freddie Hart vs. Buck Owens, OMAC Artists, et al has been settled out of court to the satisfaction of all parties.

Under the terms of the agreement, Freddie Hart has been released from his contract with Owens and has re-negotiated his royalties settlements. Formerly signed to Capitol Records through Buck Owens, Hart is now directly under contract to Capitol and has received rights to his old disc masters.

All previous Hart copyrights with Bluebook Music will remain with Owens' publishing company, but all future compositions will be the sole property of Hart's newly-formed independent publishing firm, Hartline Music. Hart has simultaneously founded Hartline Productions, a record production company.

Myrrh Signs Price

(Continued from page 3)

Bill Hearn, Myrrh Records director of a&r and promotion, announced that Wayland Stubblefield, veteran promotion executive, will be coordinating the radio promotion of Price's single and album product with a nationwide force of promotion men.

Frances Heatherly

Frances Heatherly, vice president of marketing, will coordinate all promotion, merchandising and sales activities of Price's new single and album, "Like Old Times Again." The album was executive produced by Larry Gordon and Larry Muhoberac. All songs were composed by Jim Weatherly, writer for Keca Music Inc., Gordon's publishing firm.

McCracken stated that Myrrh Records is planning the most extensive promotion campaign on Price's new product since the inception of the label two years ago. "Bill Hearn and Francis Heatherly of our company will work jointly on supervising the campaign, 'Priority: Price,' for the next six months."

Promo Campaign

According to Bill Hearn, Myrrh's campaign on the Price product will include radio spot promotions in major markets, heavy trade magazine advertising, extensive consumer magazine advertising, a supported promotion, in-store display materials and in-store appearances.

Word, Inc., the parent company of Myrrh Records, was acquired recently by the American Broadcasting Companies, Inc.



Jarrell McCracken (2nd from left), president of Word Inc., the parent company of Myrrh Records, is all smiles with the company's newly signed artist, Ray Price (center). Congratulating Price are Bill Hearn (far left), Myrrh's director of a&r, and Francis Heatherly (far right), vice president of the label's marketing division.

Kiser Joins Acuff-Rose

■ NASHVILLE — Dick Kiser, formerly program director at WKDA in Nashville, has joined Acuff-Rose Publications in their promotion department. Kiser will be working national promotion on all Acuff-Rose and affiliated product.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

JEANNIE C. RILEY—Mercury 73616

PLAIN VANILLA (Jeannie C. Riley Music, BMI)

COUNTRY CHILD (Golden Horn, ASCAP)

Jeannie's first release for her new label and she's telling all the folks she ain't such a bad gal after all, despite what the P.T.A. thinks. Sounds like a just plain hit!

ANNE MURRAY—Capitol P-3955

SON OF A ROTTEN GAMBLER (Blackwood/Back Road, BMI)

Should be an across the board smash for the Canadian country lass. If you gamble on this one, you'll turn up an ace for a full house.

JEANNIE SEELY—MCA 40287

HE CAN BE MINE (Tree, BMI)

Jeannie's got a hit sleeping in her arms, Mister! She lets her main man know she'll be his little darlin' any ole time.

MICHAEL TWITTY—Capitol P-3953

THAT'S ALL SHE WROTE (Twitty Bird, BMI)

Son of Conway opens up with a fast dance that'll have you jitterbuggin' in your dancing shoes. It's a hit and that's all she wrote!

LEFTY FRIZZELL—ABC 12023

LUCKY ARMS (Acuff-Rose, BMI)

The lucky arms are on the turntables ready to needle in on this one for the listeners. Good programming for lucky ears.

THE FOUR GUYS—RCA PB-10055

TOO LATE TO TURN BACK NOW (Jack, BMI)

Nice melody from this quartet that they vocalize well. It's not too late to turn this one on—Now!

SKEETER DAVIS—RCA PB-10048

LOVIN' TOUCH (Tree, BMI)

Skeeter puts a nice touch on this lovin' tune. It's a hit all the folks will be lovin' to hear as soon as it touches their ears.

CARL SMITH—Hickory H-329

DREAMING AGAIN (Acuff-Rose, BMI)

The tall, tall gentleman is dreaming of a hit and it looks like his dream will come true. Looks like he's going to ride his big black stallion right up the charts.

BRUCE MULLEN—Chart CH-5224-N

NO CHAINS ON ME (Sue-Mirl, ASCAP)

There aren't any chains on this one to hold it down. This song has the freedom to go where it wants.

CONNIE SMITH—RCA PB-10051

SOMEONE TO GIVE MY LOVE TO (Jack & Bill, ASCAP)

Cute 'n country has someone to give her hit to when the jocks get hold of this one. Originally a hit by Paycheck, Connie does a johnnie of a job.

GEORGE JONES—RCA PB-10052

I CAN LOVE YOU ENOUGH (Glad, BMI)

George lets his sweet thing know that he has an abundance of love to accommodate her inclinations. Sounds like it's enough of a hit for the classic country voice.

NANCY WAYNE—20th Century TC-2124

GONE (New York Times Music Corp./Dunbar, BMI)

This one is here! Guaranteed to stay on the charts and jukes till all the dimes are gone!

DON DRUMM—Chart CH-5223-N

IN AT EIGHT AND OUT AT TEN (Ricci Mareno, SESAC)

Title is the time allotted a motel room experience due to a love limitation factor. Drumm is checking in with a room at the top!



THE COUNTRY ALBUM CHART

SEPTEMBER 7, 1974

SEPT. 7 AUG. 31

WKS. ON CHART

Rank	Artist	Title	Label	Wks. on Chart
1	5	BACK HOME AGAIN	JOHN DENVER—RCA CPL1-0548	6
2	1	COUNTRY PARTNERS	CONWAY & LORETTA—MCA 427	10
3	2	IF YOU LOVE ME	OLIVIA NEWTON-JOHN—MCA 411	14
4	3	BEHIND CLOSED DOORS	CHARLIE RICH—Epic KE 33247	72
5	6	STOP AND SMELL THE ROSES	MAC DAVIS—Columbia KC 32582	19
6	10	ELVIS—LIVE ON STAGE IN MEMPHIS	—RCA CPL1-0606	7
7	8	IN MY LITTLE CORNER OF THE WORLD	MARIE OSMOND—MGM M3G-4944	9
8	9	LORETTA LYNN'S GREATEST HITS, VOL. 2	—MCA 420	14
9	4	RUB IT IN	BILLY CRASH CRADDOCK—ABC ABCX-817	12
10	11	VERY SPECIAL LOVE SONGS	CHARLIE RICH—Epic KE 32531	25
11	15	GOOD AND COUNTRY	MARTY ROBBINS—MCA 421	9
12	7	BOOGITY, BOOGITY	RAY STEVENS—Barnaby BR 6003	12
13	13	BEST OF CHARLIE RICH	—Epic KE 31933	16
14	14	THERE WON'T BE ANYMORE	CHARLIE RICH—RCA APL1-0433	32
15	17	PURE LOVE	RONNIE MILSAP—RCA APL1-0500	19
16	18	FOR THE LAST TIME	BOB WILLS & TEXAS PLAYBOYS—UA-LA216-J2	14
17	12	SPOOKY LADY'S SIDESHOW	KRIS KRISTOFFERSON—Monument PZ 32914	15
18	22	ONE DAY AT A TIME	MARILYN SELLARS—Mega MLPS-602	6
19	19	COUNTRY BUMPKIN	CAL SMITH—MCA 424	14
20	28	COUNTRY HAM	JERRY CLOWER—MCA 417	8
21	24	LET ME BE THERE	OLIVIA NEWTON-JOHN—MCA 389	34
22	16	I-40 COUNTRY	JERRY LEE LEWIS—Mercury SRM1-710	11
23	20	COUNTRY FEELING	CHARLEY PRIDE—RCA APL1-0534	17
24	26	FIVE FEET HIGH AND RISING	JOHNNY CASH—Columbia C 32951	8
25	27	STOMP THEM GRAPES	MEL TILLIS—MGM M3G-4960	7
26	25	SEXY LADY	FREDDY WELLER—Columbia KC 32958	8
27	26	IT'S THAT TIME OF THE NIGHT	JIM ED BROWN—RCA APL1-0572	9
28	23	VERY BEST OF DON GIBSON	—Hickory H3G-4502	10
29	30	JEANNE PRUETT	—MCA 388	8
30	37	HEY THERE, GIRL	DAVID ROGERS—Atlantic SD 7306	4
31	29	WHISPERING BILL ANDERSON	—MCA 416	9
32	40	IN CONCERT	FLOYD CRAMER—RCA APL1-0661	4
33	39	CONNIE SMITH NOW	—RCA APL1-0607	5
34	36	THAT'S YOU AND ME	HANK SNOW—RCA APL1-0608	5
35	42	ROOM FULL OF ROSES	MICKEY GILLEY—Playboy PB128	3
36	47	GEORGE JONES SINGS HIS SONGS	—RCA APL1-0612	3
37	35	LOVE IS A GENTLE THING	BARBARA FAIRCHILD—Columbia C 32960	6
38	50	I'M NOT THROUGH LOVING YOU YET	CONWAY TWITTY—MCA 441	2
39	41	MAMA KERSHAW'S BOY	DOUG KERSHAW—Warner Bros. BS 2793	15
40	44	I'D FIGHT THE WORLD	JIM REEVES—RCA APL1-0537	15
41	48	JIM STAFFORD	—MGM SE 4947	23
42	55	PORTER & DOLLY	—RCA APL1-0646	2
43	59	GRAND TOUR	GEORGE JONES—Epic KE 33083	2
44	31	HOUSTON, I'M COMING TO SEE YOU	GLEN CAMPBELL—Capitol ST 11293	13
45	34	THANK YOU WORLD	STATLER BROTHERS—Mercury SRM1-707	12
46	58	SUPER CONNIE CATO	—Capitol ST 11312	3
47	33	HANG IN THERE GIRL	FREDDIE HART—Capitol ST 11296	18
48	32	BLUE GRASS COUNTRY	DANNY DAVIS & NASHVILLE BRASS—RCA APL1-0565	10
49	46	IF WE MAKE IT THROUGH DECEMBER	MERLE HAGGARD—Capitol ST 11276	27
50	—	COUNTRY IS	TOM T. HALL—Mercury SRM1-1009	1
51	38	FRECKLES AND POLLYWOG DAYS	FERLIN HUSKY—ABC ABCX-818	7
52	—	ANNE MURRAY COUNTRY	—Capitol ST 11324	1
53	49	SMILE FOR ME	LYNN ANDERSON—Columbia KC 32941	12
54	43	LEAN IT ALL ON ME	DIANA TRASK—Dot DOS 26032	14
55	53	THIS TIME	WAYLON JENNINGS—RCA CPL1-0539	20
56	54	SHE SURE LAID THE LONELIES ON ME	BOBBY G. RICE—GRT 8001	7
57	51	WOMAN, YOUR NAME IS MY SONG	TOMMY OVERSTREET—Dot DOS 26021	21
58	52	FULLY REALIZED	CHARLIE RICH—Mercury SRM2-7505	27
59	57	A GOOD WOMAN'S LOVE	JERRY REED—RCA APL1-0544	16
60	56	BEST OF LESTER FLATT	—RCA APL1-0578	7
61	—	JOHNNY PAYCHECK'S GREATEST HITS	—Epic KE 33091	1
62	54	TWO WAY STREET	MEL STREET—GRT 8002	10
63	60	GOOD TIMES	ELVIS PRESLEY—RCA CPL1-0475	24
64	—	I JUST STARTED HATIN' CHEATIN' SONGS TODAY	MOE BANDY—GRC 10005	1
65	61	THIS IS BRIAN COLLINS	—Dot DOS 26017	13
66	64	HONKY TONK ANGEL	CONWAY TWITTY—MCA 406	24
67	65	HELLO LOVE	HANK SNOW—RCA APL1-0441	29
68	66	LULLABYS, LEGENDS AND LIES	BOBBY BARE—RCA ACL2-0290	40
69	63	HOUSE OF LOVE	DOTTIE WEST—RCA APL1-0543	13
70	62	RAGGED OLD FLAG	JOHNNY CASH—Columbia KC 32917	16
71	67	THE ENTERTAINER	ROY CLARK—Dot DOS1-2001	24
72	71	MY THIRD ALBUM	JOHNNY RODRIGUEZ—Mercury SRM1-699	27
73	69	COUNTRY BOOTS	BOOTS RANDOLPH—Monument KZ 32912	15
74	68	ANOTHER LONELY SONG	TAMMY WYNETTE—Epic KE 32745	24
75	72	SNAP YOUR FINGERS	DON GIBSON—Hickory H3F-4509	21

Twitty Tourney

(Continued from page 69)

Karen Wheeler, Anthony Armstrong Jones, Dickey Lee, Mike Twitty, Tommy Overstreet, Ray Griff, Linda Plowman, Pat Roberts, Connie Van Dyke, Linda Loren, Norma Jean, Sue Richards, Jeanne Pruett, Jim Mundy, Bill Gavin, Jude Northcutt, Jody Northcutt, Carol Cooper, Kay Golden, T. Tommy, Wanda Jackson, Mickey Gilley, Jerry Clower, Jack Greene, Jeannie Seely, Hank Cochran and Dale Robertson. The concert was held Tuesday night with autographed softballs sold during the show to raise additional money. The softball tournament, Wednesday, featured the Twitty Birds and Dot Records Country Shindiggers in the grand finale with Dot Records winning 28 to 4.

At the game, autographed softballs, players' shirts and other items were raffled. After the game, a banquet and show were held to express appreciation to those participating in the event.

Sept. Haggard Month

LOS ANGELES — Capitol Records is designating September as Merle Haggard Month, announced Frank Jones, vice president and general manager of c&w, and the month will be highlighted by the release of Haggard's latest album, "Merle-Haggard and the Strangers Present His 30th Album."

Nashville Pickers

(Continued from page 69)

musical flavor to the line-up. Several other country music stars, including Freddy Weller, Johnny Duncan and Johnny Cash, have joined the team for post game concerts.

Founder Gene Ferguson commented on his brainchild: "We are showcasing country music and country stars by showing another side of the personalities. The fans love it, the artists love it and the exposure gets us coverage we could never ask for before."

Nashville Report

(Continued from page 69)

The label's recently promoted vice president, Jerry Bradley, produced the sessions.

Michael Twitty isn't following daddy Conway step for step. He signed with Capitol Records. Conway's with MCA . . . Minnie Pearl forgot about tennis playing and work with charitable projects long enough to record a novelty duet with Archie Campbell. It should be a load of laughs (Chet Atkins produced).

Dolly Parton, Waylon Jennings and Jeanne Pruett have been signed to perform on the annual Country Music Association Awards show Oct. 13. It'll be aired live on CBS-TV.

Houston Astros second baseman Tommy Helms gifted Bill Anderson with one of his autographed bats after Anderson and his Po' Boys had played an exhibition game at the Astrodome.

The next day, as Anderson prepared to go through the usual security check at the Houston airport, the guard took a look at the bat, waved Anderson through and said, "I saw you play last night—and THAT bat in YOUR hands isn't a dangerous weapon."

WIOF Radio, Waterbury, Conn., is honoring Dick Curless with a testimonial dinner Saturday night, Oct. 5 . . . He's being saluted as Connecticut's "Country Singing Star of the Year" . . . Curless may be the only country music entertainer extant from the Nutmeg State???

Birthdaying: Tompall Glaser, Hank Thompson, Shot Jackson, Zeke Clements, Harlan Howard.

Kris Kristofferson and wife Rita Coolidge were at Chip Young's "Young'n" studio in nearby Murfreesboro for a few days of album recording. Fred Foster directed for Monument . . . Kris' latest motion picture, "Bring Me the Head of Alfredo Garcia," is now playing the nation's theaters.

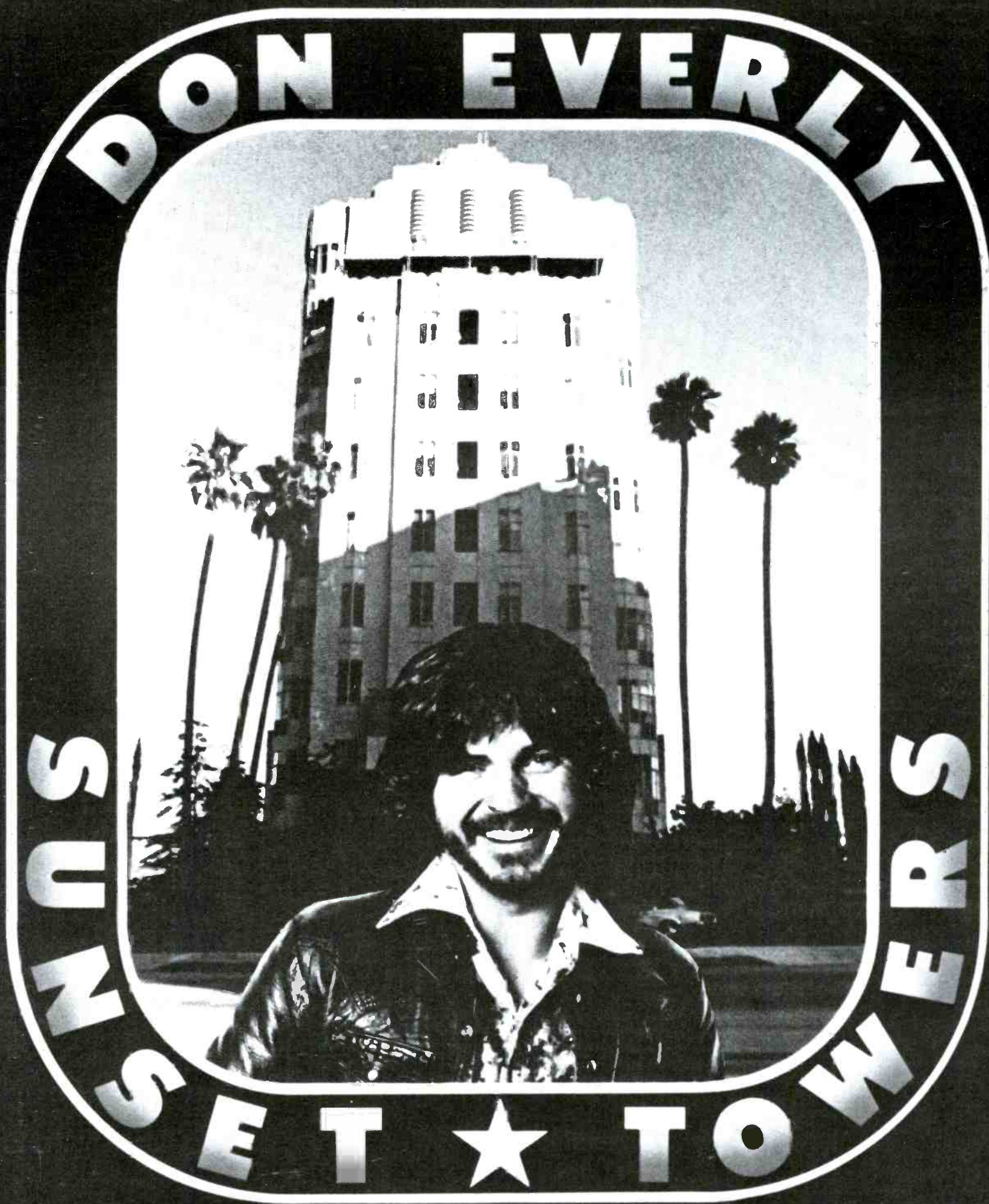
The Top Billing talent agency which handles some biggies is now handling Cinnamon recording artist Jacky Ward . . . Jacky's latest single, "Big Blue Diamonds," is sparkling . . . Danny Davis celebrated Saturday (31) his fifth year as leader of the Nashville Brass. Danny & the Brass made their first public appearance Aug. 31, 1969 in Warwick, R.I., which isn't too far from his home burg of Boston, Mass.

John Peoples owns the Black Hillbilly Record Co. and bills himself as "The Black Hillbilly" . . . He does clever impersonations of some of the top country music artists and country & western comedy. Yes, he's black.

The annual Bill Monroe Bluegrass Festival is skedded for Saturday and Sunday, Sept. 14-15 at Rosine, Ky., birthplace of Monroe, the acknowledged innovator of bluegrass music. A grassy guru?

GRT recording artist Jerri Kelly, who lives in Nashville, is spending a few days with her parents, Mr. & Mrs. Jerrel Harris, in Stephenville, Texas, and it's turned out to be a harrowing experience! Three escapees from the Colorado State Prison, who had terrorized that part of Texas for several days, killing two people, were finally captured on her parents' farm, about a mile from the house as they lay sleeping inside! Jerri reports the family was unharmed, though they had slept with guns under their pillows for three nights!

There is a brand new artist around that you've been listening to for over 17 years . . .



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55 ■ Record World
58 ★ Billboard
42 • Cashbox



THE COUNTRY SINGLES CHART

SEPT. 7	AUG. 31		WKS. ON CHART
1	2	THE GRAND TOUR GEORGE JONES— Epic 5-11122	14
2	5	DANCE WITH ME JOHNNY RODRIGUEZ—Mercury 73493	10
3	4	THE WANT TO'S FREDDIE HART—Capitol 3898	12
4	6	PLEASE DON'T TELL ME HOW THE STORY ENDS RONNIE MILSAP—RCA APBO-0313	7
5	1	OLD MAN FROM THE MOUNTAIN/HOLDING THINGS TOGETHER MERLE HAGGARD—Capitol 3900	11
6	9	I WOULDN'T WANT TO LIVE DON WILLIAMS—Dot DOA-17516	9
7	3	YOU CAN'T BE A BEACON DONNA FARGO—Dot 17506	14
8	8	MY WIFE'S HOUSE JERRY WALLACE—MCA 40248	12
9	10	TALKIN' TO THE WALL LYNN ANDERSON—Columbia 4-46056	10
10	13	I'LL THINK OF SOMETHING HANK WILLIAMS, JR.— MGM 14731	10

11	17	BIG FOUR POSTER BED BRENDA LEE—MCA 40262	7	42	49	GOOD OLE FASHIONED COUNTRY LOVE 4 DON GIBSON & SUE THOMPSON—Hickory H-324	
12	14	THIS TIME I ALMOST MADE IT 11 BARBARA MANDRELL— Columbia 4-46054		43	50	LIKE A FIRST TIME THING 3 RAY PRICE—Columbia 3-10006	
13	15	I NEVER KNEW 10 CONNIE SMITH— Columbia 4-46058		44	18	HELP ME 13 ELVIS PRESLEY—RCA APBO-0280	
14	11	AS SOON AS I HANG UP THE PHONE 13 CONWAY & LORETTA— MCA 40251		45	52	I SEE THE WANT TO IN YOUR EYES 2 CONWAY TWITTY—MCA 40282	
15	16	STANDING IN YOUR LINE 10 BARBARA FAIRCHILD— Columbia 4-46053		46	40	THAT'S YOU AND ME 9 HANK SNOW—RCA APBO-0307	
16	19	(IT'S A) MONSTER'S HOLIDAY 7 BUCK OWENS—Capitol 3907		47	24	THE MAN THAT TURNED MY MAMA ON 13 TANYA TUCKER— Columbia 4-46047	
17	22	IT'LL COME BACK 11 RED SOVINE—Chart 5220		48	48	YOUR PRETTY ROSES CAME TOO LATE 6 MELBA MONTGOMERY— Elektra EK-45894	
18	20	OLD HOME FILLER UP AND KEEP ON 8 A-TRUCKIN' CAFE C. W. McCALL—MGM 14738		49	61	I HONESTLY LOVE YOU 2 OLIVIA NEWTON-JOHN— MCA 40280	
19	23	I'M LEAVING IT (ALL) UP TO YOU 7 DONNY & MARIE OSMOND— MGM 14735		50	55	COME ON IN AND LET ME LOVE YOU 4 LOIS JOHNSON— 20th Century TC 2106	
20	21	I'LL DO ANYTHING IT TAKES 10 JEAN SHEPARD— United Artists UA-XW422-W		51	54	FINER THINGS IN LIFE 5 RED STEAGALL—Capitol 3913	
21	25	THE WRONG IN LOVING YOU 8 FARON YOUNG—Mercury 73500		52	59	AFTER THE FIRE IS GONE 3 WILLIE NELSON & TRACY NELSON—Atlantic 4028	
22	31	A MI ESPOSA CON AMOR 6 SONNY JAMES— Columbia 3-10001		53	60	TEN COMMANDMENTS OF LOVE 3 DAVID HOUSTON & BARBARA MANDRELL—Epic 5-20005	
23	28	WHO LEFT THE DOOR TO HEAVEN OPEN 7 HANK THOMPSON— Dot DOA-17512		54	57	WILDWOOD WEED 5 JIM STAFFORD—MGM 14737	
24	12	DRINKIN' THING 14 GARY STEWART— RCA APBO-0281		55	62	I'M HAVING YOUR BABY 3 SUNDAY SHARPE— United Artists UA-XW507-X	
25	30	IF I MISS YOU AGAIN TONIGHT 6 TOMMY OVERSTREET— Dot DOA-17512		56	63	YOU CAN SURE SEE IT FROM HERE 3 SUSAN RAYE—Capitol 3927	
26	32	I'M A RAMBLIN' MAN 5 WAYLON JENNINGS— RCA PB-10020		57	56	LEAVE ME ALONE (RUBY RED DRESS) 6 ARLEEN HARDEN—Capitol 3911	
27	34	WE LOVED IT AWAY 6 GEORGE & TAMMY— Epic 5-11151		58	53	BEST DAY OF THE REST OF OUR LOVE 7 BUD LOGAN & WILMA BURGESS—Shannon 820	
28	33	BONAPARTE'S RETREAT 5 GLEN CAMPBELL—Capitol 3926		59	70	THE GREAT DIVIDE 2 ROY CLARK—Dot 17518	
29	29	LET ME MAKE THE BRIGHT LIGHTS SHINE FOR YOU 8 BOB LUMAN—Epic 5-11138		60	67	FAIRYTALE 3 POINTER SISTERS— Blue Thumb 254	
30	37	I LOVE MY FRIEND 5 CHARLIE RICH—Epic 8-20006		61	68	IN MY LITTLE CORNER OF THE WORLD 2 MARIE OSMOND—MGM K14694	
31	35	BETWEEN LUST AND WATCHING TV 5 CAL SMITH—MCA 40265		62	66	THE WAY I'M NEEDING YOU 4 CLIFF COCHRAN—Enterprise 9103	
32	36	HONKY TONK AMNESIA 5 MOE BANDY—GRC 2024		63	—	LOVE IS LIKE A BUTTERFLY 1 DOLLY PARTON—RCA PB-10031	
33	39	I OVERLOOKED AN ORCHID 5 MICKY GILLEY—Playboy 6004		64	64	THROW AWAY THE PAGES 4 RANDY BARLOW—Capitol 3883	
34	7	ANNIE'S SONG 11 JOHN DENVER—RCA APBO-0295		65	65	HANGIN' ON TO WHAT I'VE GOT 4 FRANK MEYERS—Caprice 199	
35	38	HIGHWAY HEADIN' SOUTH 6 PORTER WAGONER— RCA APBO-0328		66	72	THAT'S LOVE 2 DON ADAMS—Atlantic CY-4027	
36	43	HOUSE OF LOVE 7 DOTTIE WEST—RCA APBO-0321		67	71	IT AMAZES ME 2 MARY KAY JAMES—JMI 46	
37	44	WOMAN TO WOMAN 4 TAMMY WYNETTE—Epic 5-50008		68	73	BONEY FINGERS 2 HOYT AXTON—A&M 1607	
38	41	I WISH THAT I HAD LOVED YOU BETTER 6 EDDY ARNOLD—MGM 14734		69	—	DON'T TELL (THAT SWEET OLE LADY OF MINE) 1 JOHNNY CARVER—ABC 12017	
39	45	PLEASE DON'T STOP LOVING ME 5 PORTER & DOLLY—RCA PB-10010		70	—	HOLD ON TO YOUR MAN 1 DIANA TRASK—Dot DOA-17520	
40	26	KEEP ON LOVIN' ME 9 JOHNNY PAYCHECK— Epic 5-11142		71	74	ROLLER COASTER RIDE 2 TOMMY CASH—Epic 5-11148	
41	51	MISSISSIPPI COTTON 2 PICKIN' DELTA TOWN CHARLEY PRIDE—RCA PB-10030		72	75	SING FOR THE GOOD TIMES 2 JACK GREENE—MCA 40263	
				73	—	BRING BACK YOUR LOVE TO ME 1 DON GIBSON—Hickory H327	
				74	—	TROUBLE IN PARADISE 1 LORETTA LYNN—MCA 40283	
				75	—	ODDS AND ENDS 1 CHARLIE WALKER—Capitol 3922	

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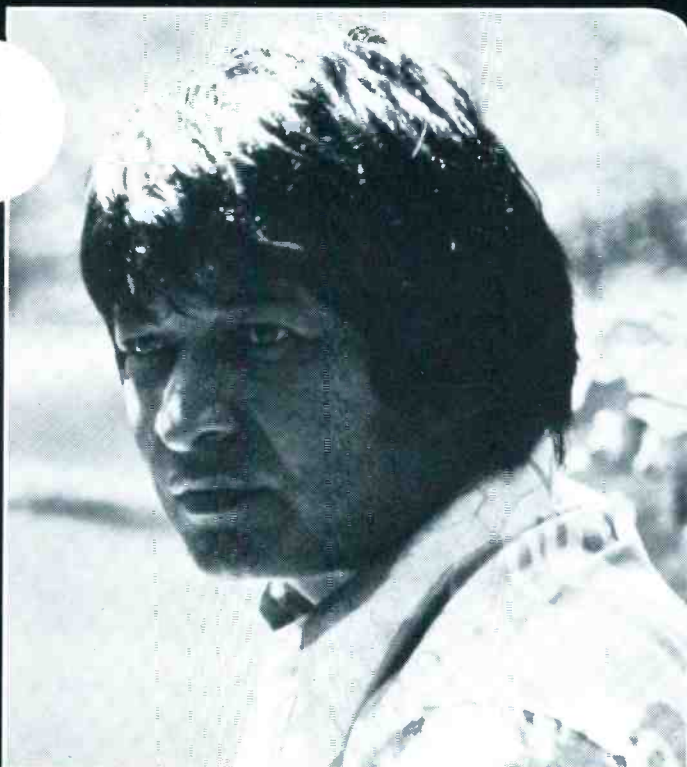
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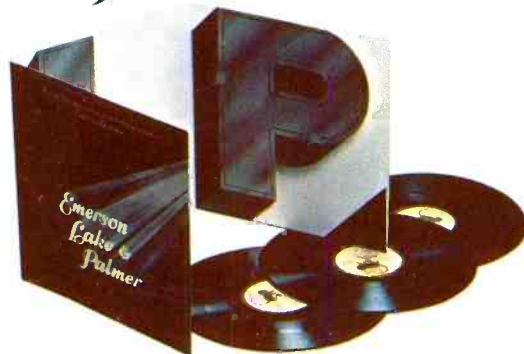
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