

HITS OF THE WEEK

SINGLES

WAR, "LOW RIDER" (prod. by Jerry Goldstein
w. Lonnie Jordan & Howard Scott/
Far Out Prod.) (Far Out, ASCAP). As the "Why Can't We Be Friends" single scaled the top 10, this heavy weighed in as the most requested Ip cut. The natural followup choice is already receiving the anticipated radio response on the top 40 level. High and mighty! UA XW 706 Y.

OHIO PLAYERS, "SWEET STICKY THING" (prod. by Ohio Players) (Ohio Players/ Unichappell, BMI). From the album that went gold before you could say a spoonful from the "Honey" hive that's jazz-flavored

and sensual. A melt-in-your-playlist morsel with quick black and pop acceptance assured. Every bit as hot as "Fire." Mercury 73713.

ARETHA FRANKLIN, "MR. D. J. (5 FOR THE DJ)"

(prod. by Jerry Wexler & Aretha Franklin) (Pundit, BMI). It's been a while since Lady Soul tackled the uptempo, and her gameplan provides the subject matter here. A record that doesn't plead for so much as demand the media's attention. Reason aplenty for another

COMMODORES, "THIS IS YOUR LIFE" (prod. by

James Carmichael & the Commodores) (Jobete, ASCAP). Looking for their biggest yet after scoring in-itially with the instrumental "Ma-chine Gun" and then establishing a vocal identity with the up "Slippery When Wet." This one's a soulful ballad and Ralph Edwards couldn't say it any better. Motown M 1361F.

Aretha Grammy. Atlantic 3289

SLEEPERS

RONNIE SPECTOR, "YOU'D BE GOOD FOR ME"

(prod. by Edward Germano) (Screen Gems-Col, BMI). Quite a different artist-production chemistry than that which characterized her hits with the Ronettes, and one more attuned to the sound of the seventies. A 'Ronnie revival' is long overdue, and this should be her springboard. Tom Cat YB 10380 (RCA).

ROGER DALTREY, "COME AND GET YOUR



LOVE" (prod. by Russ Ballard) (Ackee, ASCAP). Riding two stallions (his 'Tommy' film role and big solo album) with a third for support (his Who membership), one hit single could make him a top 40 staple. Not the Redbone hit, but a rockin' original with soulful leanings. MCA 40453

TYPICALLY TROPICAL, "BARBADOS" (prod. by

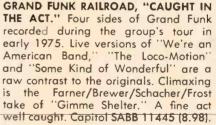


Jeffrey Calvert & Max West) (Gull, ASCAP). The Caribbean musical corollary of an Indian summer for all: A palm tree-swayin' account of a trip on Coconut Airlines to an island paradise. Reggae is accentuated with strings for a powerful tourist attraction no matter where you may be livin'. Gull 6004F (Motown).

VICKI LAWRENCE, "THE OTHER WOMAN" (prod. by Snuff Garrett) (Welbeck,

ASCAP/Sequel, BMI). It's beginning to look like "The Night the Lights Went Out in Georgia" all over again. The combination of Larry Uttal, Vicki, Snuff and early play in the South make it likely that history can repeat itself once more. Private Stock 036.

ALLMAN BROTHERS BAND, "WIN, LOSE OR DRAW." Chuck Leavell's keyboard work on the lengthy "High Falls" jam as much jazz improvisation as country blues-provides an exhilarating take-off point for a super album of mostly Gregg Allman and Richard Betts tunes as well as a very Macon version of Billy Joe Shaver's "Sweet Mama." Capricorn CP 0156 (WB) (6.98).



LABELLE, "PHOENIX." Patti, Nona and Sarah are stars—terrestrially and musically. Allen Toussaint, who guided these Nightbirds to their current niche, blends space-age consciousness, soul and glitter into music that is disco-danceable and dramatically compelling. Burn," "Cosmic Dancer" and, of course, 'Phoenix' will extend their hit-bound flight. Epic PE 33579 (6.98).

BRUCE SPRINGSTEEN, "BORN TO RUN." Springsteen has made the crucial distinction between live and recorded performance. Having perfected the former he here establishes a forceful aural image. There is an incredible focus (read accessibility) that was previously lacking. "Thunder Road" and "Born" are natural singles; "Jungleland" a great FM shot. Columbia PC 33795 (6.98).











THE # SINGLAND IN BRITAIN HAS JUST LANDED IN ANDERICA...

BARBADOS by TYPICALLY TROPICAL (GU 6004-F)

is England's 1975 Summertime Blockbuster.

It was the unanimous #1 Single for two weeks running in Melody Maker, New Musical Express, Disc, and Music Week Charts. In addition, it was #1 in the National English Disco Charts four weeks in a row.

BARBADOS (pronounced Bar-Bay-Dos) and TYPICALLY TROPICAL (pronounced Smash) have come out of nowhere with a rocking, lilting reggae single that has swept England like a hot summer storm...



On Gull Records. Distributed by Motown.

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RECORD WORLD

Club Bookings:

The Split-Week Road To Flexibility

By IRA MAYER

■ NEW YORK—The once-standard five or six day club engagement is a rarity today, with two, three and four day bookings an almost universal necessity for survival. Despite a general concensus that there are fewer headline acts touring and available to clubs, club-owners around the country agree that they must maintain flexible booking policies to accomodate more than one headliner per week. Also disappearing rapidly are the three shows a night that were the norm on Fridays and Saturdays.

A six day/14 show engagement is neither practical nor financially rewarding, according to Paul Colby, owner of New York's Other End. Most acts, he points out, will not do three shows on weekends, and the amount of equipment even a three or four man rock band employs makes set changes very time-consuming.

Citing examples from his days as manager of the Bitter End, Colby says that there were really only three or four acts a year who could draw an SRO crowd for that length of time. And as Colby's counterparts at the Bottom Line, Philadelphia's Main Point, Denver's Ebbets's Field and Troubador (see 8/9/75) agree, by putting strong acts in a room on nonweekend nights patrons are encouraged to go out more freely on weekends. And concentrating the audience over a shorter period makes for higher nightly grosses.
"When we opened," explains

"When we opened," explains the Bottom Line's Allan Pepper, "the scuttlebutt in the industry was that few acts could fill the place five or six nights. We felt that our 400-seat capacity was a strongpoint. But we were open to what we could get. We didn't realize it at first, but that became necessary to our survival."

(Continued on page 23)

PolyGram Record Group Formed; Steinberg Appointed President

■ CHICAGO — Dr. Werner Vogelsang, president of Poly-Gram Corporation, has nounced the formation in the United States as part of Poly-Gram Corporation of a new entity called the PolyGram Record Group. The PolyGram Record Group will encompass operations of Phonogram, Inc., Chicago; Polydor, Inc., New York; and Phonodisc, Inc., New York. At the same time as announcing the formation of this new entity, Dr. Vogelsang announced the appointment of Irwin H. Steinberg to its presidency. Steinberg will remain president of Phonogram, Inc. and continue in his duties in that area as well.

Purpose

The purpose of forming this new Group is to consolidate the growing recorded music impact of the PolyGram Group in the United States, to adapt better to future expansion plans and fur-



Irwin Steinberg

ther make plans to consolidate the administrative functions of the companies in this Group. This plan is designed to continue to improve the environment in which the artists find themselves in that the plan calls for the total concentration of Polydor and Phonogram in the acquisition of talent, its recording and in the marketing and promotion of their talent. The record companies will be served by a centrally located source for administrative and related services.

Benefits of Plan

PolyGram's American companies have already been a substantial source of talent for their sister companies outside of the United States. This plan permits the executives of each record company to intensify their relationship with their counterparts throughout the world.

Pickwick Distributing RCA's Camden Line

■ WOODBURY, N.Y. — Ira L. Moss, president of Pickwick International, Inc., (USA) and Mel Ilberman, division vice president of commercial operations of RCA Records, have announced the signing of a long-term agreement under which Pickwick International will be manufacturing the entire Camden Record line in the United States and Canada. Pickwick International (UK) has been distributing Camden Records in England for the past several years.

Performers Royalty Issue Makes Strange Bedfellows

By MICHAEL SHAIN ■ WASHINGTON, D.C.—Muzak Corp., the world's largest background music service, has startled and confounded copyright-revision watchers by its support of the controversial performers copyright fee. Muzak and its competitors, along with broadcasters and jukebox operators, will be footing the \$10-15 million annual fee, if the measure is passed by Congress. But Muzak claims to produce much of its own music now and has apparently reasoned that if the law were in force-it would get back nearly half of what it would pay out as the "manufacturer" of the music it uses.

Competitors Liable

As well, Muzak points out, its competitors—most of whom use already-recorded music—will be equally liable without the same opportunity to recapture some of the royalties that Muzak has.

The proposed performers copyright would create for artists and record companies the type of copyright protection and fees now enjoyed by composers and

publishers. The fee would be split 50-50 between performers and manufacturers. Bills proposing the new fee are pending before both houses of Congress.

Whittles Opposition

Muzak's shift in position was contained in a letter to the Senate Copyright Subcommittee which recently held hearings on the idea. Muzak did not appear at those hearings, but submitted its letter for the record several weeks later. The company's support for the performers fee all but whittles down the fee's opposition to the broadcasting industry and jukebox operators and manufacturers who are the only groups on record against it now.

Strange Bedfellows

The Muzak development is yet another instance of the strange bedfellows that have been created by this intra-entertainment busines squabble.

Last year at this time—when a similar measure was pending before the Senate Judiciary Committee—the National Association of Broadcasters (NAB) and net-

work lobbying forces found themselves working against one of its own members, CBS. There was more than a little amusement and surprise when members of the committee found themselves being advised to vote against the performers fee by ABC and NBC representatives, while CBS's men were out pushing for the concept.

CBS Reasoning

CBS's accountants had apparently sat down and figured out that the giant conglomerate would be paying less out of its broadcast division coffers than it took through its record division if the law were passed. Of the 19 stations CBS owns (seven AMs, seven FMs, five TV stations), only its FM stations utilize an appreciable amount of music. The AMs are on all-news or talk formats and would, under the proposed payment formula, pay less than other stations playing music only.

ABC, NBC Stances

On the other hand, all 14 ABC-owned radio stations and four of (Continued on page 37)

Fead to Keynote Rack Jobbers Meet

■ CHERRY HILL, N.I.—Bob Fead, vice president of A&M Records, will be the featured speaker of the First Annual NARM Rack lobbers Conference, which will be held at the Hyatt on Union Square in San Francisco, California, September 18 and 19. Fead will address the initial session oh Thursday, September 18, which will include all rack jobbers, the NARM Board of Directors, the Manufacturers Advisory Committee, and representatives of the music industry trade press. Prior to the dinner-meeting at which Fead will speak, earlier on the same day, two sessions will be held for rack jobbers only: the opening meeting of the Conference and an Operations Rap Session.

Chrysalis Names Shaw LOS ANGELES — Russ Shaw

has been named director of national artist development for Chrysalis Records. The announcement was made by the label's president, Terry Ellis.

Shaw was most recently in national artist development at Warner Bros. Records and prior to that did regional and local promotion for A&M Records.

GRC Restructures Marketing Operations

■ ATLANTA—General Recording Corporation vice president and general manager Bob Harrington has announced the completion of a major reorganization plan for streamlining the company. The result of three months of intensive market research, GRC's reorganization includes the closing of its Nashville office and moving all record and publishing company functions to Atlanta; restructuring of basic marketing techniques; and the expansion of product thrust to include rock music in addition to their activities in the country, r&b and pop markets.

Ann Tant, Atlanta-based national country promotion director for GRC, will now additionally coordinate all country music activities. Currently scoring on the country charts with Moe Bandy's single, "Bandy The Rodeo Clown," GRC remains committed to country music.

GRC vice president in charge of marketing Oscar Fields has also restructured GRC's marketing apparatus. In addition to a marketing staff in Atlanta, Fields has changed GRC's field promotion network into a four-region marketing capability.

Every Friday afternoon, all regional people meet in Atlanta for conferences. Together, home based and field staff review every record in every market.

The label is now ready with rock product and has recently released lps by Law, Mike Greene and Eric Quincy Tate.

"We have waited for the right people and the right product to make this move," Harrington commented. "Taking advantage of a highly flexible, streamlined company structure positions us to aggressively move forward to new highs in all markets this fall."

MCA Ups Layton

■ LOS ANGELES — Sam Passamano, MCA vice president of sales, has announced that Stan Layton has been promoted to the position of director of field operations for MCA Records, Inc. effective September 2, 1975. Layton, who has been working as MCA's district manager in Los Angeles for two years, will be located at the company's headquarters in Universal City.

Stan Layton started working for MCA in March, 1965 as operations manager in Miami, Florida. In August, 1966, he was transferred to Orlando to work in sales and promotion. Two years later, he was promoted to the position of sales manager in New Orleans and in 1971 was promoted to district manager for MCA Records in Atlanta. In 1973, Layton was transferred to Los Angeles.

RVC Corporation Formed in Japan

■ NEW YORK — RCA Corporation and the Victor Company of Japan, Ltd., have jointly announced formation of RVC Corporation in Japan to create, promote and market RCA records and tapes.

The new company, headquartered in Tokyo, began operations on September 21, and is owned equally by RCA and the Victor Company of Japan. The Japanese government has approved the new venture.

The announcement was made in New York by Anthony L. Conrad, president, RCA Corporation, and in Tokyo by Kokichi Matsuno, president, Victor Company of Japan, Ltd.

UA FlashMakers

■ With Tina Turner's "Acid Queen" occupying the Flash-Maker of the Week slot on this week's FM Airplay Report, this marks the second consecutive week that a UA album holds that position. Last week's FlashMaker was "Blues For Allah" the Grateful Dead.



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Daltrey Meets The Press



In celebration of Roger Daltrey's new solo album, "Ride A Rock Horse," MCA Records hosted a party for the rock/film personality at New York's La Cabana restaurant, during which time a rock candy horse was presented to Daltrey, and will be donated by Daltrey to a London orphanage. Prior to the party Daltrey held a press conference at MCA. He is shown above during the conference.

Powerhouse Picks

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

Spinners (Atlantic) "Games People Play."

Already a proven r&b hit, the record exploded this week with numerous adds, and sales to go along with it. It's now top five in the Detroit market and shows excellent potential to do the same across the board.

THE RECORD WORLD ENVIRONMENT



Isn't this the environment you want for your advertising message?

RECORD WORLD INVOLVES YOU

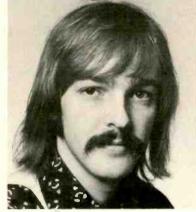
Beck Named Director Of Epic Press Dept.

■ NEW YORK—Robert Altshuler, vice president, press and public information, CBS Records Group, has announced the promotion of Dan Beck to the position of director, press and public information, Epic and CBS Records Custom Labels.

Responsibilities

In his new capacity, Beck will be responsible for the press relations of the Epic label on a national basis. He will direct publicity efforts for the entire roster of Epic artists, their records, and all activities of the label. He will also be responsible within the CBS Records organization for coordinating and implementing publicity activities in support of records released by the CBS Records Custom Labels.

Beck will additionally be responsible for providing direction to the west coast Epic and Custom Labels press office, as well as the press office in Nashville. He will maintain liaisons with a&r, marketing and merchandising executives in coordinating pub-



Dan Beck

licity campaigns on various Epic and Custom Label artists. He will report directly to Altshuler and will be based in New York.

Background

Beck joined CBS Records in 1974 as manager, press & public information, Nashville, upon the initiation of the CBS Records Nashville press office. Prior to his affiliation with CBS Records, Beck was Southeastern Editor at Record World.

DJM Pacts With Amherst Records

■ NEW YORK—Stephen James, managing director of DJM Records, has announced that an agreement has been reached between Leonard Silver of Amherst Records, a division of Transcontinent Record Sales, and DJM Records which provides for the manufacture and distribution in the United States and Canada of all product available on the DJM label, with DJM retaining total artistic control of their United States and Canadian product.

Mercer Announces Scholarship Winners

■ MACON, GA. — Two 1975 Mercer University graduates who will be first-year students in the Walter F. George School of Law this fall have been named the first recipients of the Otis Redding Scholarship established by Phil Walden.

Recipients

They are Charles A. Mathis, Jr. and Patricia Elaine Akins, both of Macon. The scholarship, named in honor of a Maconite who became an international recording star, was initiated in 1974 by Walden, Macon recording executive, to enable students to attend the Mercer law school.

The first gift for the fund was a \$30,000 check from Lou Adler, president of Ode Records in Los Angeles, and co-producer of the Monterey Pop Festival at which Redding reached the peak of his career in 1967, a few months before his untimely death in a plane crash in Wisconsin.

Ron Kramer, manager of DJM Records' Los Angeles office, will coordinate single and album releases in conjunction with Joan Schulman, manager of DJM Records in New York.

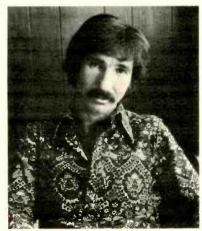
First Releases

Among the first releases will be a single entitled "Backbreaker" by Grimms, "Can't Smile Without You," by David Martin and "Cartoon People" by Freddi and Henchi, who are DJM's first singing under this new deal.

Ariola Names Zimand

■ LOS ANGELES — Julie Zimand has been appointed director of sales for Ariola America Records, it was announced by Jay Lasker and Howard Stark, president and executive vice president of the company. Zimand will oversee all sales operations for Ariola.

Prior to his appointment, Zimand was director of sales for ABC Records and Motown Records.



Julie Zimand

Grammy Awards Set For Los Angeles

■ LOS ANGELES — The National Trustees of the Recording Academy (NARAS) have voted to originate next February's 18th Annual Grammy Awards Show from Los Angeles. The announcement of L.A.'s selection was made by Jay Cooper, the national president of the National Academy of Recording Arts and Sciences.

"L.A.'s position as one of the country's major music centers, and the availability there of so much outstanding talent, including potential Grammy nominees, presenters, performers and industry leaders," noted Cooper, "undoubtedly were among the deciding factors which influenced many of the Trustees to select Los Angeles as the site of next February's live awards telecast."

Jay Cooper and Pierre Cossette, whose Pierre Cossette Productions has produced the Grammy telecast for the past five years, in addition to the upcoming special, are investigating and discussing the various sites which are available in Los Angeles to house the Grammy Show. An announcement of the decision can be expected shortly.

LaPorta Joins A&M

LOS ANGELES — Kiki LaPorta has joined A&M Records as national advertising manager for the label, announced Barry Grieff, director of merchandising. The appointment is effective immediately.



Kiki LaPorta

Ms. LaPorta was formerly the national advertising manager for Motown Records, and before that was advertising coordinator for Warner Bros. Records.

Ms. LaPorta will be involved in all aspects of print and radio advertising for the label and will help co-ordinate all marketing and merchandising campaigns.

Stairsteps to Dark Horse



George Harrison has announced the signing of the Stairsteps to Dark Horse Records. An album, to be titled "Second Resurrection," is presently in production, with Billy Preston and Bob Margouleff co-producing. The initial Stairsteps single will be released within the next few weeks. Surrounding Harrison in the photo above (clockwise from top left) are Stairsteps Kenneth Burke, James Burke, Clarence Burke, Jr., and Dennis Burke.

Ted Cooper Dies

■ NEW YORK — Ted Cooper, musician, arranger, composer and producer, suffered a massive coronary on the evening of August 24 and died shortly before midnight at a hospital near his home in Tüxedo, New York. He is survived by his wife, Kathy, and children Mark and Valerie.

Gold 'Octopus'

■ NEW YORK — "Red Octopus," the latest album from Grunt Records' Jefferson Starship, has been certified gold by the RIA'A. "Octopus" is the second gold album in less than a year for the group, the previous one being "Dragon Fly."



Featuring their hit single, "Miracles."





Repackaging Jazz Classics Aids Collectors

By ELIOT SEKULER

■ LOS ANGELES—For years the collecting of classic jazz records was an activity reminiscent of a hunt for Easter eggs. It was a practice that was generally limited to the small store in a big city, where jazz fans would squint over bins loaded with cut-outs and vintage catalogue items, searching for exotic labels ilke Riverside, Pacific Jazz, and a host of other domestic and European logos.

In 1972, the Fantasy group of labels began its "two-fer" series, releasing albums by jazz masters that had previously been either unavailable or unreleased. The material was at first drawn largely from the Prestige catalogue and consisted of what Fantasy president Ralph Kaffel describes as a series of "jazz masterpieces." Albums included on the first Prestige "two-fer" release featured Miles Davis, the Modern Jazz Quartet, Eric Dolphy, Charlie Parker, Charlie Mingus and John Coltrane.

"Many of those recordings were about 10 years old at the time," said Kaffel, "and we found that there was an entirely new audience for that music. We were finding it difficult to keep the records in the retail stores in their original format. They were old catalogue items and met some dealer reisistance in terms of stocking them continuously. We devised a program that would make available timeless jazz music with attractive, contemporary packaging and detailed liner notes. The project has, thus far, been very successful."

There have been approximately 100 of the "two-fers" released to date on the Fantasy, Milestone and Prestige labels.

UA Names Wagner

■ LOS ANGELES—Danny Alvino, national sales director, United Artists Records, has announced the appointment of Richard Wagner to the post of west coast regional sales director.

Wagner was most recently employed in the music industry as national sales director for Blue Thumb records. He had previously served as a marketing research consultant for Warner Brothers and west coast regional sales director for ABC. Wagner had also been Los Angeles local sales representative for Warner Brothers, managed LA one-stop New Deal Records, and was manager of Korvettes record department in New York.

A native of New Jersey, Wagner attended City College in New York. He will be headquartered in UA's Los Angeles offices and will report directly to Alvino.

According to Kaffel, the ongoing "two-fer" program will result in a minimum of 20 and a maximum of 30 more packages per year divided between the Prestige and Milestone labels. The latter label's releases include material drawn from the Riverside catalogue, purchased several years ago. In all, Kaffel projects that as many-as 300 "two-fers" may eventually be culled from the vaults, with Orrin Keepnews producing the Riverside-Milestone material and Kaffel coordinating the releases on Prestige.

More recently, Blue Note Records has undertaken an extremely ambitious re-release project of its own coordinated by the label's Charlie Lourie together with Peter Welding and producer Michael Cuscuna. The Blue Note catalogue incorporates material dating back as far as 1939, when the label was founded, with recordings subsequently acquired in a succession of corporate mergers and purchases from the now-defunct Pacific Jazz, Alladin and Transition labels.

According to Lourie, the label will be releasing 10 double-lp sets in October with an additional 40 albums planned for 1976. The label has already released 16 such packages and has "literally thousands" of master recordings that are either currently unavailable or were never released and which are being sifted for future projects.

The musicians represented in the catalogue include many of the most acclaimed names in jazz history. A complete list would fill a manuscript, but among them are Miles Davis, John Coltrane, Gil Evans, Wes Montgomery, Cecil Taylor, Thelonious Monk, Chick Corea, Hank Mobley, Wynton Kelly, Clifford Brown, Sam Rivers, Jackie McClean and Sonny Rollins. (It's interesting to note that of the 13 aforementioned artists,

seven are also represented on Milestone or Prestige "two-fer" packages. To the avid jazz collector, the two series serve to complement each other rather than merely compete for attention in the marketplace).

The re-packaging of jazz recordings is nothing new in the record industry. According to archivist Frank Driggs, who is presently engaged in compiling RCA's Bluebird series, the first reissues were released in the twenties, and the repackaging of such jazz giants as Louis Armstrong was an ongoing business at Columbia and Victor through the 1930s, when both companies lanuched \$.35 labels. It was Driggs who was called in by John Hammond, Sr. when Columbia decided to launch its John Hammond Collection in the early sixties, a series that included many of the great jazz artists of the thirties and forties (Bessie Smith, Billie Holiday, Count Basie, Duke Ellington, etc.).

Drigg's current Bluebird series contains a wide variety of material of nostalgia value and coincidentally features some excellent vintage jazz recordings. "We intend Bluebird to represent a composite of what the record industry was doing for a 25 year period, beginning with the advent of electrical recording in 1925 and continuing until the beginnings of tape recordings in the late forties," said Driggs. Driggs is also involved in the re-packaging of other, more contemporary jazz recordings at RCA, released, however, as single lps and featuring such artists as Charlie Mingus, Sonny Rollins and John Lewis. In addition, RCA is distributing an important series of jazz recordings on Norman Grantz' Pablo label.

The Impulse Records "two-fer" series, largely inactive for the past year, will be represented by two

lps in a September release. "The Impulse Years" series had in the past made available rare and not-so-rare recordings of Elvin Jones, McCoy Tyner and Sonny Rollins, as well as the main body of Coltrane's work.

The compilation of a series such as Fantasy-Prestige-Milestone's and Blue Note's is often complicated by the lack of any labeling or inventory control in the warehouses where the tapes are stored. In the case of Blue Note, Lourie, Welding and Cuscuna have begun to pore through the vaults, tape by tape, to dewhich masters will termine eventually be re-pressed. A timeconsuming job, and the decision, according to Lourie, is often difficult: "The entire international jazz community has been really watching what we we're doing. The Blue Note stuff has been languishing for years and it's been a painful subject to a lot of jazz people—the fact that these recording have just not been avail-

GTO Appoints Hadley

LONDON — Dick Leahy, managaing director of GTO Records, has announced the appointment of Colin Hadley as deputy managing director of the company.



Colin Hadley

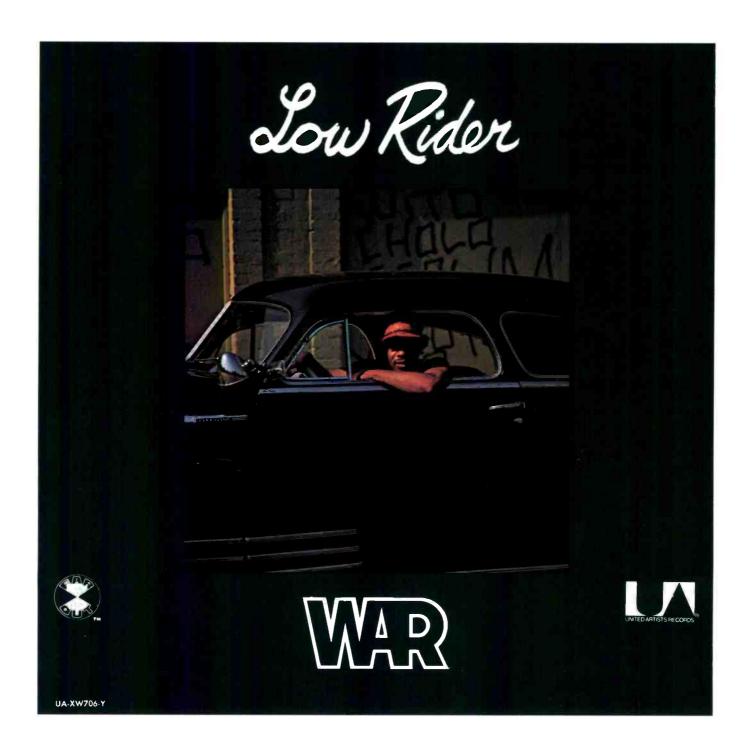
Commenting on the announcement Leahy said, "This is really an extension and consolidation of a very successful relationship between Colin Hadley and myself which started several years ago at Bell Records when we contracted his services through McKinley Marketing Consultants. The benefits to GTO will be two things: his broad commercial experience is essential to the future growth of GTO both here and overseas and his presence will enable me to spend even more time in the fields of product, promotion and artist development."

Colin Hadley's experience in the record industry spans more than twenty years during which time he has been Director of World Record Club Ltd., Pye Record (sales) Ltd., Soho Record Shops Ltd., Record Merchandisers Ltd., McKinley Marketing Concultants Ltd., Anchor Records Ltd., and Anchor Music Ltd.

Spinners on Top of the World



While in town for an engagemnt at the Westchester Premier Theatre, Atlantic supergroup the Spinners took time out for a visit to Record World. The group is currently riding high on the charts with their "Pick of the Litter" album and "Games People Play" single. Pictured above, from left, is Spinner Phillipe Wynne, RW's director of creative services Mitchell Kanner, Spinner Billy Henderson, RW's editorial staffer Roberta Skopp, Spinners Henry Fambrough, Bobby Smith and Pervis Jackson.



The New Single by War. From The Album"Why Can't We Be Friends?"

Produced by Jerry Galdstein in association with Lonnie Jordan and Howard Scott for Far Out Productions, Inc. A Far Out Production On United Artists Recards.

THE COAST

By BEN EDMONDS



■ SOUL SURVIVORS: One of the most interesting trends paralleling the disco bulldoze is the sudden invasion of the r&b charts by people of the white persuasion. Seeing palefaces in that territory isn't by any means unprecedented. The **Righteous Bros.** and the **Four Seasons** both had considerable initial success there, roughly as long as it took for pictures revealing their true identities to circulate. The **Rascals** continued to make those charts even after people were hip to what the deal was.

And even as unlikely an entry as Jan & Dean cracked the r&b top 10 with "Surf City" back in 1963 (which might've proved only that r&b program directors had a sense of humor). Then, when Elton John stumbled through the barrier rather unexpectedly with "Bennie & The Jets" and repeated it with "Philadelphia Freedom," the territory was officially opened up for white habitation. The Average White Band scored twice, though black announcers made a special point to identify them only as "AWB," which is how Atlantic wisely designated them on all 45 label copy. Frankie Valli scored heavily with "Swearin" to God," and David Bowie's "Fame" is shaping up fast in the same direction. We've also got Pete Wingfield's "18 With A Bullet," whose considerable r&b play has no doubt been aided by the fact that few r&b outlets have realized that he's both English and white, truths which will become manifest when Island releases an album later this fall with pictures of his pasty complexion all over it. By that time, they hope, the single will've broken beyond recall. What distinguishes many of these crossovers from the left-field ambience of their predecessors is that they appear to have been blatantly constructed specifically to reach the r&b market. It's as if, with records shipping platinum and debuting at #1, rock & roll stars are getting restless at the summit and are actively scouting new peaks to scale for amusement. But, whatever the motivation, the barriers are being broken, and the synthesis, once evolved from its present largely-imitative state (and disco doldrums), should prove exhilarating for both sides of the fence. Hovering on that horizon already are Daryl Hall & John Oates (whose "Camellia" seems perfectly suited to pop and r&b success, and who have previously established r&b credentials as the writers of "She's Gone," a #1 hit for Tavares), Felix Cavaliere (who's putting his Rascals tenure in solid '70s perspective) and Kokomo (who show signs that their days in the AWB shadow are numbered). It will be at least interesting to see what lasting affects this cultural commotion has to offer . . . Those west coasters still foolish enough to doubt Bruce Springsteen will have the opportunity to re-evaluate their position on October 16-18, when he invades the Roxy . . . After considering everyone from Tom Dowd to Mick Ronson, Patti Smith has chosen John Cale to produce her first album for Arista; a choice which this column applauds. Sessions begin this week at New York's Electric Lady Studios . . . Warners involved in a series of serious discussions with Phil Spector; wonder what's going on behind them closed doors? And where's that Dion album that's been ready to go for almost two months now? . . . Ron Wood is still undecided about whether or not he'll rejoin the Rolling Stones, but while he's on the road with the Faces those daily phone calls to Keith Richard in Switzerland must be costing a small fortune . . . Peter Gabriel, the singer and focus of Genesis, has split that band to devote himself to solo pursuits . . Though nothing is yet past the discussion stages, Carole King is contemplating major 1976 tour activity, to begin in Japan in April and then hit (in order) the USofA, Canada, England and selected Scandinavian venues . . . David Courtney, long Leo Sayer's songwriting other half, has signed to UA on his lonesome. That label's Al Teller and Billy Bass then whisked him off on a mini-promo tour, stopping to see Rachel Donahue at KMET and Bonnie Simmons at KSAN . . . Allan Carr threw one of his patented party spectaculars to celebrate Keith Moon's birthday, and those who celebrated included Peter Sellers, Joe Cocker, Alice Cooper, Ringo Starr, John Reid, Zsa Zsa Gabor, June Lockhart, Tina Louise, David Janssen and (finally showing his face for one of Allan's parties) Rolling Stone Bill Wyman . . . Marlon Brando, who seldom talks, will actually sing in his new picture "The Missouri Breaks," currently shooting in Montana. The song is "Mountain Railroad" (which has been recorded previously by Linda Ronstadt), and will feature harmonies from Jack Nicholson and Harry Dean Stanton. Rumors that he's taking singing lessons from Bruce Springsteen are probably just a cheap excuse to work the latter's (Continued on page 15)

Burrito Deluxe



The reformed Flying Burrito Brothers, who recently completed recording their first Columbia album in San Francisco, traveled down to Los Angeles last week to play the Ip for various Columbia execs. The group was also showcased at the Country Palace. The album will be released in the third week of September with the group beginning a national tour starting September 17 and running through the end of November. Pictured backstage after their set are, from left: "Sneeky" Pete Kleinow; Mike Dilbeck, assistant to vice president, a&r; Chris Ethridge; Gib Guilbeau; Ellen Bernstein, San Francisco a&r co-ordinator; Don Ellis, vice president west coast a&r; Joel Scott Hill, and Gene Parsons.

Sutton-Miller Sets 'Freedom Train' LP

■ LOS ANGELES — Joe Sutton, president of Sutton-Miller Ltd., has announced the Sound Bird Records release of the "American Freedom Train," an album containing the authentic quadraphonic/stereophonic recordings of America's most famous steam locomotive.

History of Train

The American Freedom Train, which began its historic national tour in Delaware the past April, is the only bi-centennial project that will touch each of the contiguous 48 United States. Cities that have already seen the Freedom Train include Boston, Albany, Cleveland, Detroit and Chicago. Sound Bird Records will kick off their merchandising campaign in Minneapolis, the week of August 27, which will be the Freedom Train's next stop. Each scheduled stop will receive similar efforts to promote the train and record sales, and will include in-store aids as well as media time buys.

Denver Japan Date

■ NEW YORK — Jerry Weintraub has announced that John Denver will make his Japanese concert debut in Tokyo on October 17. The concert will be the final date in a tour that is scheduled to begin in Hawaii on September 30, with other appearances to take place in New Zealand and Australia.

Denver's new lp, "Windsong," will be released shortly.

Mulberry Announces 'Benji' Soundtrack

■ DALLAS — Ben Vaughn, VP in charge of the recording arm of Mulberry Square Productions, Mulberry Square Records, has announced plans for the October release of "Benji." The sound-track album from the film of the same name will utilize a story-book concept wherein scenes from the motion picture will be integrated into the package.

A heavy trade and consumer promotion and advertising program will be implemented in support of the album.

London Fetes Ray Thomas



Ray Thomas, founding member and flautist for the Moody Blues, wound up a two week promotional tour of the United States and Canada with two days of press and radio interviews in New York, discussing his recently released solo album, "From Mighty Oaks," on Threshold Records. During his New York visit, Thomas was honored by London Records with a luncheon held at the Horn of Plenty restaurant in Greenwich Village. Shown with Thomas (third from right) are: RW's Toni Profera; Doree Berg, New York promotion for London Records; RW's motorcyclist/blues singer David McGee; RW's Mike Vallone, Randye Eichler and John Czajkowski.

Cayre Ind. Aids Anti-Piracy Drive

■ NEW YORK — In a move | against the unauthorized duplication of their Latin recorded product, Cayre Industries, Inc. recently supplied information to the FBI and the Los Angeles' City Attorney's office which ulti-mately led to three arrests and the confiscation of thousands of allegedly pirated 8-track tapes, as well as duplication machinery and the raw materials for processing same.

As a result of a meeting in the Los Angeles' City Attorney's office last March, and with the cooperation of Cayre Industries and the RIAA, the city is taking strong action to eliminate all such bootlegging of recorded music and to prosecute offenders of this infringement of copyright laws. In attendance at the conference were Burt Pines and Ronald Robinson of the City Attorney's office, and Jules Yarnell of the RIAA. Representing Cayre Industries were Lee Schapiro, vice president of operations, and Joe Ramirez, west coast branch manager for that company.

Through the joint efforts of Ramirez, Schapiro and Cayre Industries, all leads of dealers and manufacturers material were supplied to the

Amherst Expands

■ WEST SENECA, N.Y. — Transcontinent Record Sales president Leonard Silver, chief of the independently-owned U.S. and Canada rack and distribution operation, has announced an expansion of the scope of his record manufacturing wing Amherst Rec-

New product by The Campbell Brothers and John Mahoney has been issued along with the company's recent acquistion on the Gold Plate label, a single from The Chicago Gangsters.

According to Silver, other artist and production deals will be announced shortly.

authorities, as was a list of all legitimate customers. The City Attorney, previously unfamiliar with these Spanish accounts, was able to utilize this data in efficiently tracking down the alleged abusers. The attorney's notice to vendors, against the penalties for selling or handling pirated merchandise, was translated into Spanish through the cooperation of Cayre Industries, and was then mailed extensively to dealers in the area. The RIAA's brochure, "Piracy: A Booming Racket," was also circulated, along with other material relating to the

Epic Names Swig To Regional Post

■ NEW YORK—Ron Alexenburg, vice president and general manager, Epic and CBS Custom Labels, has announced the appointment of Rick Swig to the position of regional promotion marketing manager, Epic and CBS Custom Labels, Northeast Region.

In his new capacity, Swig will be responsible for the supervision and direction of local promotion efforts in the Northeast marketing area. He will coordinate the activity and detail product priorities for branch promotion managers in support of various marketing and sales promotion programs in New



Rick Swig

York, Connecticut, Pennsylvania, Massachusetts, New Jersey and the rest of the Northeast region. Swig will also maintain liaisons with radio stations of all formats, dealing directly with program directors and music directors for the purpose of promoting and stimulating airplay and sales of Epic and CBS Custom Label product. He will report directly to the vice president of national promotion for the Epic and CBS Custom Labels.

Rick Swig comes to his new position from the west coast. where he served as local promotion manager for Columbia Records in San Francisco. Prior to that, he worked for an independent distributor in the San Francisco area working with Chess/Janus and other major

Allen's Art Museum Gig



A&M singer/songwriter Peter Allen recently had the distinction of being the first pop artist to ever perform at the Metropolitan Museum of Art. The concert, sponsored by Ron Delsener, was performed in front of a sold-out crowd in the Grace Rainey Rogers Auditorium. Pictured from left are Peter Allen, Gil Friesen, senior vp of A&M Records, Thomas Hoving, director of the Metropolitan Museum, and Ron Delsener.

Island Traffic Promo

■ LOS ANGELES — Island Rec-High-Heeled Boys."

ords has inaugurated a merchandising campaign for the recently released two album set "Traffic On The Road." The campaign, which will encompass radio spots on top 40 and progressive format stations, in-store displays and print ads, will also support the other Traffic lps in Island's catalogue, "Shoot Out At The Fantasy Factory" and "Low Spark Of

Playboy Adds Timi Yuro



Timi Yuro has been signed to an exclusive recording contract with Playboy Records, announced Tom Takayoshi, executive VP for the label. Playboy plans to release the first single resulting from the agreement on or around September 12. Shown at Playboy's offices are, from left, Andy DeMartino of DeMartino Productions, Takayoshi, Ms. Yuro and Jack Hakim, national promotion director for the label.

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MAC DAVIS—Columbia 3 10187

I STILL LOVE YOU (YOU STILL LOVE ME) (prod. by Gary Klein) (Screen Gems-Col/Songpainter/ Sweet Glory, BMI)

Country-rooted TV-famed balladeer turns the pop power dial to its highest setting. Internationally-flavored ballad a la "You Don't Have to Say You Love Me."

B. J. THOMAS -- ABC 12121

HELP ME MAKE IT (TO MY ROCKIN' CHAIR)
(prod. by Chips Moman) (Baby Chick, BMI)

He's taken some time in releasing a sequel to the long-lived "Somebody Wrong Song." A wait-worthy, logically exciting chapter two, a la "When I'm 64."

JOAN BAEZ-A&M 1737

DIAMONDS AND RUST (prod. by David Kershenbaum & Joan Baez: JCB Prod. / Bernard Gelb) (Chandos, ASCAP)

With all the songwriter heavies on her "Diamonds and Rust" lp, the singles choice is self-penned. Stream of consciousness is personally stunning.

MICHAEL DINNER—Fantasy 750 THE PROMISED LAND (prod. by John Boylan) (Parker, BMI)

When you write a tune with a title that Chuck Berry's pen has already immortalized, you've got to prove your merit. Dinner serves himself up just right.

MICHELLE PHILLIPS—A&M 1740

ALOHA LOUIE (prod. by John Phillips) (Alchemy, ASCAP)

Surely the first hula-oriented top 40 prospect in many moons over the volcano is also a bit reminiscent of "Johnny Angel." Welcome back a 'Papa's Mama!

MANHATTAN TRANSFER—Atlantic 3292

OPERATOR (prod. by Tim Hauser & Ahmet Ertegun) (Conrad, BMI)

Gospel number from the dusty tunes directory has been a favorite on their summer TV mini-series and now it could well ring the quartet high hit-wise.

FLO & EDDY—Columbia 3 10204

LET ME MAKE LOVE TO YOU (prod. by Joe-Wissert) (Bleu Disque/Liccienitti, ASCAP)

Re-recorded version of a disc these Turtles founders issued last year. Now album support and newfound punch give this hit prospect a new lease on life.

MILLIE JACKSON—Spring 161 (Polydor)

LEFTOVERS (prod. by Brad Shapiro & Millie Jackson) (Muscle Shoals, BMI)

Descriptive triangle drama opens with gritty dialogue until Millie moves in to climax it all with a massive musical attack about the spoils of a lovelife.

KENNY VANCE-Atlantic 3291

RAINY DAY FRIEND (prod. by Joel Dorn/ The Masked Announcer) (Captain Bros./ Green Demon, BMI)

The man whose "Vance" album is beginning to shed a new light on what it means to have a past (Jay & the Americans) and a future excells on this love declaration.

DRAMATICS-Mainstream 5571

NO REBATE ON LOVE (prod. by Leonard Jones / Hi-C Prod.) [Fratelli / Blackwood, BMI)

Group lays their claim to the name as a result of pre-Ron Banks top billing days, but their own soulmanship should establish this new outing on its own.

PURE PRAIRIE LEAGUE—RCA PB 10382

JUST CAN'T BELIEVE IT (prod, by John Boylan / Great Eastern Gramophone Prod.) (Rotgut, ASCAP)

Country rockers of "Amie" fame bring pedal-steel up and tempo down for their latest off the "Two Lane Highway" set. Noted female back-up adds credibility.

GOSPEL TRUTH—Kayvette 5123 (TK)

UPHILL PEACE OF MIND (prod. by Millie Jackson/ Keishval Prod). (East Memphis/Two Knight, BMI)

Latest from the Miami funk house of Henry Stone uses a duet vocal trade-off trademark that should see it stand tall on the mountain of new hopefuls. No lie!

LTG EXCHANGE—RCA PB 10369

MONEY MAD (prod. by Jerry Ross w. LTG Exchange) (Screen Gems-Col, BMI)

Latin rockers with a penchant for musical street smarts take a clue from former O'Jays and current Gladys Knight subject matter. A long green get down!

LIZA MINNELLI-Columbia 3 10178

ALL THAT JAZZ (prod. by Phil Ramone) (Kander & Ebb/Unichappell, BMI)

Liza is currently the acclaimed guest understudy for ailing Gwen Verdon in "Chicago" from whose score this is drawn: Great intro hook!

AL MARTINO-Capitol 4134

VOLARE (prod. by Mike Curb) (Robbins/SDRM, ASCAP)

After a thoroughly Italiano intro, Al chooses a disco route for the Dominico Modugno classic. Producer-artist-material combination with credentials to spare!

TRAVIS WAMMACK—Capricorn 0242 (WB)

EASY EVIL (prod. by Rick Hall/Fame Prod.) (Zapata/E. H. Morris, ASCAP)

For a followup to "Love-Being Your Fool," Travis travels to this oft-recorded but still hit virgin Alan O'Day tune, reading new promise into its easy goodness.

LINDA LEWIS—Arista 0151

THIS TIME I'LL BE SWEETER (prod. by Tony Silvester & Bert deCoteaux) (Penumbra, BMI)

Producer team responsible for Ben E. King's "Supernatural Thing" presents a setting where the pace is down to ballad style but the intensity is still very up.

ANDREW PEARSON BAND-GRC 2071

MIDNIGHT MOSES (prod. by Ann Henry/ Making Tracks) (Chrysalis, ASCAP)

Rock should welcome this female producer's efforts with open arms. A most persistent piece of Britisher Alex Harvey's material handled to perfection.

G. C. CAMERON—Motown, M1364F

IT'S SO HARD TO"SAY GOODBYE TO YESTERDAY (prod. by Freddie Perren)
(Jobete, ASCAP)

While "Cooley High" has been compared to a black "American Graffiti," its own soundtrack offers new hits as well as oldies. A prime example of the former.

SANDY RHODES—Private Stock 037

TRAIN (prod. by Newmac Inc.) (Chrysalis, ASCAP)

Leo Sayer wrote this one with his former pen pal Dave Courtney. Southern-tinged rock version Americanizes it as one locomotive headed down hit tracks.

GENTRYS-Stax 0242

HIGH FLYER (prod. by Knox Phillips/ Southern Rooster Prod.) (Knox, BMI)

Group who last scored big with a rocker, "Why Should I Cry," comes back into the spotlight with a midtempo idea dealing with a lady into lovin' and then leavin'.

LYN CHRISTOPHER—Granite 527

HARMONY (prod. by Ron Johnsen/Lynchris Prod.)
(Dick James, BMI)

One of those strong tunes from Elton John's catalogue that's overdue for a chart single version. Here, it gets a strong shot from a full-voiced female.

JACK HARRIS-London 5N 20083

SAIL AWAY (prod. by Alan Parsons) (E. H. Morris, ASCAP)

Not the Randy Newman tune of the same name but an original from a kind of Gilbert O'Sullivan-gone-moog talent. Watch the winds of airplay take it far.

LONNIE SMITH—Groove Merchant 1034 (PIP)

AFRODESIA (prod. by Sonny Lester) (New York Times Music, BMI)

Vocally augmented disco instrumental entices with a strong concept and then rivets your interest with a held-note device that holds it all together.



DARYL HALL & JOHN OATES RCA-APL1-1144 (6.98)

AWB opened the way for a new kind of of white soul, an art long practiced by Hall and Oates, though this first RCA effort will bring that knowledge to public consciousness. The single "Camellia" is indicative of their goals; "It Doesn't Matter Anymore" has an exceptional vocal lead; and "Soldering" is a well taken reggae.



Children Of All Ages

LOGGINS & MESSINA—Columbia PC 33810 (6.98) The smooth but hardy sound associated with Loggins and Messina is applied to a collection of the goldest of the oldies-Bobby Darin's "Splish Splash," Hank Wil-

liams' "Hey, Good Lookin'," Rick Nelson's "Hello Mary Lou" and nine others of equal hall of fame stature. Goodtime rock 'n roll at its best. Fine, indeed.

LIVE STOCK

ROY BUCHANAN-Polydor PD 6048 (6.98)

The standard "Reelin' and Rockin'" gets this live set off to a high-energy start with a fine Buchanan guitar solo and Billy Price's lead vocals standing out. A packed Town Hall cheered Buchanan on last November, and the solos throughout make it all understandable. "Hot Cha" and "I'm Evil" display his talents full circle.





Different Drummer—DD 1005 (6.98)

An all-star studio lineup-Bob Durrough, Bill Takas, Luther Rix (whose vocals on "Strawberries In the Winter" are very David Clayton Thomas-like), Randy Brecker, Teddy Irwin and others-plays a very contemporary rock-influenced but spacey jazz-rooted music. "Jubilee Morning" has plenty of room for all to stretch.



Not exactly a heavy airplay item in view of the one-time Turtle's penchant for straight-forward street language. But Flo and Eddie are probably the finest rock parodists around. Their take-offs and putons hit home every time and word-ofmouth combined with personal appearances will insure strong sales.



STARK & McBRIEN-RCA APLI-1065 (6.98)

Fred Stark's title song/single states the duo's aspirations simply. Their voices may be familiar from jingles work in the studio, and their feel for soft-rock ("They Up and Died") is very much in a commercial vein. MOR leading toward rock, their work is suitable for the newer soft-rock stations and for the regular mid-roaders.



KEN HENSLEY—Warner Bros. BS 2863 (6.98)

Using mostly original compositions, Uriah Heep keyboard man Hensley-heard here on vocals and guitar, too-has put together an album of strong contrasts. There are gentler moments ("Secret"), hard rockers ("Eager to Please") and some mostly rhythm-oriented things, ("Winter Or Summer").



WOMAN'S WORLD

SYLVIA TYSON—Capitol ST-11434 (6.98)

Canadian songstress who together with lan Tyson set the standard for male/ female folk duos of the mid '60s is on her own as singer and writer. There's a vibrato in her voice that was not as prominant before and the Ian Tyson production/arrangements couch the selections in a cabaret setting.



A large New York following could form the base for national interest in Lucien's West Indian brand of balladeering. "Dindi," probably Lucien's most oft-requested number, is cut anew here with a subtle arrangement underlining sensitive vocal lines. There's also a fine version of Herbie Hancock's "Maiden Voyage."



BUDDY FITE PLAYS FOR SATIN DOLLS

Different Drummer—DD 1001 (6.98)

A disciple of Les Paul, Fite today sounds reminiscent of Wes Montgomery as he plays such standards as "Willow Weep For Me" and "Angel Eyes," or on the more recent "A Day in the Life of a Fool," "Summer of 42" or "Michelle." A jazz art ist who will appeal to guitar afficianados on all levels.



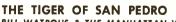
TRAFFIC-Island ISLA 2 (7.98)

A specially priced two-record set putting for the first time inside one cover the entire Traffic opus known as "On the Road." Familiar Steve Winwood/Jim Capaldi titles include "Shoot Out at the Fantasy Factory," "Low Spark of High Heeled Boys" and "Freedom Rider." Recorded live while the group toured Germany.



THE ESSENTIAL LARRY CORYELL Vanguard-VSD 75/76 (6.98)

Culled from Vanguard's extensive Coryell catalogue, the sidemen on these various sessions read like a who's who of jazzrock: Randy Brecker, Alphonse Mouzon, Mahavishnu John McLaughlin (especially an outstanding guitar duet, "Rene's Theme"). The tracks span '68-'74 and offer insight into style and artist development.



BILL WATROUS & THE MANHATTAN WILDLIFE REFUGE-Columbia PC 33701 (6.98)

Trombonist Watrous has received considerable consumer press attention in recent months, and this album is long-awaited among jazz critics and consumers alike. The big-band pace is set with the opening "Dirty Dan," featuring an exciting Danny Stiles trumpet and Watrous duet. "T.S., T.S.," is rockier.



alkin' in the Parloc

WALKIN' IN THE PARLOR IRON MOUNTAIN STRING BAND-Folkways

FA 2477 (6.98)

Old-time string band music enjoys a steady following among folk traditionalists and home-style music makers. With the festival season drawing to a close, recordings of the likes of the Iron Mountainers should tide everyone over until spring of '76. The usual Folkways background brochure is included.















Making It On Her Own Merits

By DAVID McGEE

NEW YORK — "When you're raised the son or daughter of a famous parent, life is hard enough. But if you decide to enter the same profession as that famous parent, then you've really 'got to git'—you've got to cut right through everything in order to stand on your own merits."

Natalie Cole knows whereof she speaks, since she is the daughter of one of the world's most famous and finest singers, the late Nat King Cole. Ms. Cole stopped by **Record World** recently to talk about her career and her debut album on Capitol Records, "Inseparable," which was produced by the team of Chuck Jackson and Marvin Yancy.

Ms. Cole began her professional singing career in 1971 while attending the University of Massachusetts (she graduated with a BA degree in child psychology) and by 1973 she was appearing in major nightclubs and on the Mike Douglas and Jack Paar shows. In 1974 she played Mr. Kelly's in Chicago and met Jackson and Yancy, who have guided her recording career, supplied her with their excellent material and done a masterful job of producing her "Inseparable" sessions.

Hearing Ms. Cole on record is an exciting experience. She will undoubtedly be compared to Aretha Franklin—she sounds much like the Queen of Soul and during her best moments she equally possessed of that same gospel fervor—but Ms. Cole really imitates no one. On record, one can forget that she is Nat King Cole's daughter. But what about the people who came to see her live show? Are they expecting her to carry on her father's legacy?

"I think people's reactions to me are different than they expected," she answered. "They might be expecting carbon copies of my father's songs but I don't give

them that because that's not what I'm about. I have different influences and a different style.

"In Canada, where the audiences are very nostalgic and romantic, they expected to hear 'Mona Lisa' sung just as my father had sung it. But I did my own version of the song and the reaction was not good. After the show a reporter asked me why I didn't sing the song like my father, and all I could think of to answer was 'Because my voice isn't as low as his.' That's really all I could say. I was hurt because it seemed as though the people didn't want me to do anything on my own.

"It would have been easy to become resentful," Ms. Cole added, "but I knew if my father had been there he would have said 'Do what you want to do and do it your way.'"

So she remains undaunted. At this moment her major project is to perfect her stage act, which she defines as "funk with a touch of class—something everyone can relate to."

"The album came out much better than I expected," she explained. "Now I've realized how versatile I am and how much I can do. You really have to give yourself credit sometime—a pat on the back, love yourself and so forth. I'm confident but I'm scared because I don't always know what's happening and I find myself hoping that other people do know. So it's important to me that I get my act together and perform my album live as well as it is done on record."

Ms. Cole seems a natural for stardom. She is a genuinely kind and candid person; sure of her talent and cognizant of her weaknesses, she is able to do anything she wants and do it well.

Unforgettable. That's what she

Hubba Hubba



One of the celebrities on hand for Capitol Records group Hub's first gourmet dinner party, kicking off a series of such events scheduled for major markets, is actor George Raft. Pictured here with Raft from left, are Hub's business advisor, Alan Rosefielde, Capitol's Al Coury, Hub member Peter Hoorelbeke, the group's personal manager Barney Ales, and Hub members Tom Baird and Michael Urso. The pilot dinner was held at Chambord in Beverly Hills, with radio and print media attending.

Capricorn Ups Rush

■ MACON — Dick Wooley, vice president of promotion for Capricorn Records, has announced the appointment of Phil Rush as national album promotion manager, effective immediately. Rush joined Capricorn in April, 1975, as the label's director of west coast promotion. Prior to that, he worked for RCA Records as a local promotion man in New Orleans and Memphis, and as Western regional promotion manager.

Duties

Rush's new duties will primarily include promotion of all Capricorn album product for FM radio stations throughout the country. He will be based at Capricorn's west coast office, located in Burbank, California.

WB Sets Campaign On Fleetwood Mac

■ LOS ANGELES — The entire Reprise catalog of Fleetwood Mac albums and tapes is the subject of a current sales program, according to Russ Thyret, Warner Bros. national sales manager.

The program, as outlined by Thyret, is keyed to the group's current album "Fleetwood Mac" and includes the seven other catalog albums by the group—"Heroes Are Hard to Find," "Mystery to Me," "Penguin," "Bare Trees," "Future Games," "Kiln House" and "Then Play On."

FM and Print

An FM radio and consumer print campaign has begun in support of the program, while single sheet order forms covering the Fleetwood Mac catalog have been circulated to accounts. In addition, Warner Bros. has created a poster featuring all the albums.

Cowtown Taps Turner

■ KANSAS CITY — Rita Turner, former staff writer for **Record World** magazine has joined the staff of Cowtown Productions and Good Karma Management in Kansas City, announced Stan Plesser, principal of both companies.

Responsibilities

Turner will work in the fields of promotions, management, merchandising, and aiding in the careers of Danny Cox, Brewer & Shipley and the Ozark Mountain Daredevils. She will also work with various record companies representing those artists, as well as with the labels whose acts play concerts promotoed by Cowtown Productions.

UA Album, Promo For 'Harry' Flick

■ LOS ANGELES — Al Teller, president, United Artists Records, has announced that United Artists will release the original soundtrack for the Bill Sargent Theatrovision production of "Give 'Em Hell Harry," starring James Whitmore. The soundtrack album will be produced by Al Ham.

National Presentation

The film, directed by Steve Binder, will be presented in 1500 theatres nationally on September 24, 25 and 26. United Artists will key a publicity, marketing and advertising campaign to the release of the film. Marketing tools will include a mobile and "Give 'Em Hell Harry" buttons designed to look like real political campaign buttons.

Johnson Exits Southland

■ ATLANTA — Don Johnson, president of Southland Distributing, has left his position at the firm. Future plans have not as yet been announced.

Dragon Delivery



The west coast offices of Record World were invaded by an attractive and well mannered dragon recently, who smiled sweetly while breathing news of Epic's new Jimmy Spheeris Ip, "The Dragon Is Dancing." The album, Spheeris' first for Epic, will be backed by a national tour. Pictured above are (from left): the dragon; Bud O'Shea, Epic's associate director of national promotion; Epic's Los Angeles promo rep Dan Walker; and RW's Eliot Sekuler. Inside the dragon, we're told, is CBS field sales manager Jack Chase, among others.

Polydor Names Keator

■ NEW YORK — Rick Stevens, director, advertising and product management for Polydor Incorporated, has announced the appointment of Steve Keator to the position of associate product manager.

In this capacity, Keator will be responsible for the development of advertising and merchandising plans for assigned artists on both the Polydor and MGM labels.



Steve Keator

Industry Sports Tournament Set

■ LOS ANGELES — The 16th annual Music Industry Golf & Tennis Tournament has been scheduled for October 24-26 at the Canyon Country Club in Palm Springs, California.

The major golf tournament will be played this year on two different courses, with play alternated between the Canyon and Cathedral Canyon courses. Further information can be attained by contacting Music Industry Golf Tournament, 6225 Sunset Blvd., Suite 615, Hollwyood, California 90028.

Hoorelbeke Injunction Against 'Rare Earth'

NEW YORK — Peter Hoorelbeke, former leader of the rock group Rare Earth and a shareholder, director and president of Rare Earth, Inc., has won a default judgement against several individual defendants who were performing under the name Rare Earth. The restraining order was issued on August 22 by the Honorable John N. O'Brien, Circuit Judge for the county of Oakland, Michigan.

Judgement

The judgement was filed by Hoorelbeke against Rare Earth Inc., a Michigan corporation, Gilbert Bridges, Richard S. Trug-man, Ronald Strassner, Edward Guzman, Raymond Monette, Mark Olson and Ronden Management Co., a Michigan copartnership. The defendants are permanently restrained and enjoined from "in any manner using or peforming under the name Rare Earth or the Rare Earth group . . . or in any manner disposing of any assets of Rare Earth, Inc., which come into their possession . . . without the valid, lawful and due authorization of the corporation.'

MK PR Moves, Adds New Staffer

■ LOS ANGELES — Maslansky-Koenigsberg public relations company has moved to new headquarters in Hollywood at 6671 Sunset Boulevard and added Michael Lehman as account executive working in the area of films and music, effective immediately.

Hayes Autograph Session



In connection with his appearance at Atlanta's Omni, ABC Records artist Isaac Hayes was invited by Rich's Department Store to autograph copies of his Ip, "Chocolate Chip." Pictured, from left are John Langlois, sales manager, ABC Records and Tapes; Chuck Fassert, ABC special projects representative; Dennis Fagan, the label's Atlanta branch sales manager; Hayes; and Phil McCann, regional promotion man for the ABC r&b wing.

Jamaican Jaunt



Mercury Records recently flew artist Roy C. to Jamaica to record several reggae tunes at Dynamic Sound Studios, used in the past by the Rolling Stones and Eric Clapton. The studio musicians gathered together for a photo to commemorate the event. Included in the photo are Roy C. (standing second from left) Stu Silfen (standing far right), attorney for the studios; and Charlie Fach, vice president/a&r for Mercury (kneeling, center) who coordinated the session for the record company.

The Coast (Continued from page 10)

name into the column one more time . . . All fan mail for former Capitol a&r man Bob Buziak should now be directed to Arista, where he's director of west coast operations . . . Songwriter Dennis Tracy, whose "Godanged Billionaire" was facelifted by Dr. Hook to become "The Millionaire," has just completed another lyrical rewrite. The Miss America Pageant wanted to use his "Show Biz" as this year's featured production number, but having the contestants sing "Good old screw everyone you know biz" would've prompted too many catty comments, so Tracy was contacted and made an appropriate revision . . . For the ultimate Polish joke, you'll have to call Paul Wasserman; it's hardly fit to recount in a family publication such as this . . . The Average White Band and Dr. John joined host Johnny Rivers for a little song 'n' dance at the party celebrating the arrival of the latter's new Epic album. Bill Drake and Edie Williams were in attendance, but they declined to participate as go-go dancers. Stevie Nicks, the new female vocalist with Fleetwood Mac, is justifiably tired of being confused with Lindsey Buckingham, the new male guitarist with Fleetwood Mac (he's the one with the beard), and will henceforth be called by her Christian name Stephanie until people get it straight . . . You can look for the Roxy to begin booking more country talent in the coming months . . . The throbbing crowd (over 1000) made impossible any effort to determine how many a&r heavies were in attendance as the Fabulous Sheepskin headlined the 6th annual Great Behemoth festival in Westwood recently. The band, composed of bassist Jim Bickhart, drummer Gordon Skein, guitarists Len Epand and Mason Buck and former Christopher Milk vocalist Kurt "Mr. Twister" Ingham-is reportedly trying to decide whether to pursue a career in the entertainment business or finish dental school like their mothers want them to . . . Word has it that when Jay Lasker and Howard Stark settled their account with ABC (prior to initiating Ariola America), one of the stipulations was that they keep their hands off any and all ABC personnel for a period believed to be four months. Whatever the time specified, word also has it that it has expired within the last week, and that ABC has suddenly committed the affiliations of its key personnel to paper . . . The West L.A. Music-sponsored "Pic-A-Thon" commences on Sept. 2nd. The endurance meet seeks to break the Guinness World Book's record of 1101/4 hours of solo guitar playing, set two years ago in Tampa by Dennis Blakey. The champ will be flown in by KNAC to compete with almost 200 other contestants, and that station will broadcast opening day festivities (featuring a performance by Fanny) live. When Blakey set the record, the prize for doing so was \$500. This time the stakes are a bit higher: a \$2000 Kustom pa system . . . Those who braved the crowds to witness Elton John's Troubadour engagement included Mae West, Tony Curtis, Helen Reddy/Jeff Wald, David Janssen, Darrin McGavin, Lou Adler, Michelle Phillips, John Phillips/Genevieve Waite, Henry Mancini, Kenny Loggins, Jim Messina, Don Cornelius, Snuff Garrett, Brenda Vaccaro, Peter Cooke, Sally Struthers, Ringo Starr, Cher, Hudson Brothers, Kiki Dee, Robert Stigwood, Wes/Tina Farrell, Michael Crichton, Jon Voight, Christine Lund, Hugh Hefner, Barbi Benton, and we're not going to reveal which of the above left the club with their fingers in their ears, complaining about how loud the music was. At least until next week,

RADIO WERLD

Mardi Nehrbass: Coordinating for RKO General

■ LOS ANGELES—Mardi Nehrbass is an impressive woman. When you walk into her office, you are immediately surrounded by an air of confidence and professionalism. She knows her subject and her subject is hit records, the kind that will sell and make her audience react positively to the radio station. It is this knowledge that makes her able to handle one of the industry's most powerful positions as music coordinator and assistant to Paul Drew for the RKO General Radio chain.

Miss Nehrbass is in charge of all record research for the RKO top 40 stations WRKO in Boston, KHJ in Los Angeles, 99X in New York, KFRC in San Francisco and WHBQ in Memphis. Further, the RKO staff consults quite a few other stations spanning large and small markets around the country. It's a herculean task of data compilation which is performed weekly, but Miss Nehrbass finds special encouragement from her talented cohorts and their relationship. "I guess the neatest part of my work at RKO is dealing with the people that have a lot of expertise in their areas. Paul Drew is just incredible; I've learned a lot of music things from him as far as what maybe constitutes a record, what you have to avoid in a record, how to wait on a record and how not to do what everybody else is doing unless it's one of those records that you just let them warm up and get warmer and warmer. There also are great people here like Dave Sholin of KFRC and Christy Wright of WRKO just to name two who have particular sort of ears which make them very valuable, and it's working with those kinds of people and getting input from them that really makes my job a lot more exciting," Nehrbass told RW.

When it comes to adding records Miss Nehrbass checks more than just current facts. RKO has complete files on all records they have played. She explains: "I think that you have to look into the past a little bit and see what other records of the same sort have done well there, and where they did well in other places, and then if you can match something up you then add that record to the next most likely staor not, but we have had a lot of different kinds of adds in a lot of different markets. In other words we are not going with one record every place, except for KC and the Sunshine Band or something obvious like that. But because of the way things are right now with sales down, we are virtually trying to find out what singles are selling the albums. I listen to several top ten selling albums, and not that 1 know how to pick music but some of those albums were very boring to me. Maybe because album sales are off those things still remain in the top ten because there's nothing stronger than that, but those sales could be really bad also."

When asked about album cuts and the possibility of more airplay for albums, Miss Nehrbass comments "If I have five dollars to spend I'm not going to take my chances on a Janis lan if I'm a little consumer that's not really knowledgeable. I will go to an Eagles or I would go to a Doobie Brothers or I would go to somebody that I have had good buying relationships with in the past. So whether or not those are really terrific albums and we should be playing four or five cuts out of them really remains to be seen.

"I think what we have been talking about is that we really have to come up with some sort of a gauge, some sort of an answer to the question of whether or not we should be playing a cut from an album that has been appearing consistently in a top ten or a top twenty. Let's take San Francisco-an Elvin Bishop album does extremely well there. We sit around and ask if we should be playing that single. I don't think that we have come up with anything specific at this time. I think that that's what we're looking for and perhaps we'll come up with some sort of a basis to take those things into consideration because they have to be taken in strongly. Again I think everything is rather relative. If sales are off, we don't care. It's not our job to go out and sell records. So if everybody's sales are off, it's still going to appear in a relative situation. The thing that really bothers me is people pretending that it is selling like it was a year ago and That's really discouraging. When I find people telling me that they're shipping 150,000 records off here or they're selling 90,000 copies or whatever, it just makes my job that much harder because I have to go and find out what it really is doing. That's what is really troublesome, more troublesome because I don't have to deal with sales, that's not my livelihood. My livelihood is presenting to those people out there what they really want to hear, and if those records aren't selling in great amounts, the audience doesn't care and neither do I. They just want to be entertained."

On the subject of requests versus sales, the RKO system is also definite: "We have to take into consideration the requests as a guideline. It does not predicate playing records or not playing records. It's really a guideline to let us know what we should be doing. People will buy a Roger Whittaker, I think, for different reasons also. Roger Whittaker may be selling, the single may be selling more after

it's not on the station or on a current rotation because people wanted to hear that record, or because that was really a very special record. It was a moral record and it had all sorts of different kinds of tones to it than a regular, straight rock and roll entertainment single. So different singles or different records sell for different reasons and a lot of factors must be considered," states Nehrbass.

"As far as our surveys go in a market, people have been kind of upset about what we come up with, but yet that is our method and that has proven to be the best method of playing records on our radio station. It has worked so far and will until we come up with something new to alter the situation. There's no question about it, we have to come up with something more timely than what we've been using for the last seven or eight years. But we haven't gotten to that point yet."

(Next week Miss Nehrbass talks about the position of women in radio and how this effects her work.)

(Compiled by the Record World research department)

■ The Ritchie Family (20th Century). Complete pop acceptance as more top 40 heavies come tumbling in on this one - among them WRKO and KHJ. Also on KFRC, KYA, WIBG and many secondaries. Still tops the disco lists in New York and Los Angeles.

Helen Reddy (Capitol). Added this week to WIXY, KTLK and KILT and really starting to move on surveys with leaps like 20-14 WOKY, 11-8 KHJ, 23-8 KFRC HB-21 KLIF, 29-21 WHBQ, 29-25 WQXI, HB-36 WCOL,

28-19 WCFL, 29-27 WPGC, extra-26 WMAK and 24-22 WRKO. Breakout sales reported in many locations.

Spinners (Atlantic). Remains one of the hottest records on the street with new airplay on KHJ, WRKO, KLIF, WIXY and WCOL. It moves 11-4 CKLW, HB-27 WHBQ, 29-23 KFRC and 29-14 WCFL. Black activity still strong.

Dickie Goodman (Cash). Another far out week on this far-fetched disc — added to 13Q, WCFL and WOKY. An uncivilized jump of 11-1 WCOL along with 18-4 WQXI. It goes 5-2 WSAI with over 5,000 requests reported there this week. Other jumps include 21-16 KSLQ, HB-15 KJR, HB-19 KTLK, extra-20 Y100. Also on, al-

(Continued on page 17)

EUNTRY RADIO Ace Spectrum's Disco Rendezvous

By CHARLIE DOUGLAS

■ KMPS in Seattle, which will be country as of Sept. 1, will be under the managership of Jim McGovern. He has been manager of KYXI in Portland . . . Joining him will be Rick Stewart the new PD who comes from KRAK in Sacramento . . . Tom Miller leaves WBT in Charlotte and heads back to Greensboro where he'll be sales manager. Tom says he'll be happy to be back in country music again.

The following letter seems to express a good deal of concerned sentiment around the country side . . . It comes from Shannon Reed

at KWMT in Fort Dodge, lowa:

"I am wondering whatever happened to the communications between artists and deejays. It used to be that an artist would almost go out of his or her way to stop by a station when they were passing through an area, or at least make a phone call. Recently, there have been two artists performing within 30 miles of Fort Dodge. Both were major artists. Since we knew they would be in the area we increased their airplay. Both of these artists stayed in Fort Dodge motels . . . but neither called or stopped by. Now, before I go any further, let me state that there are still a few that do show us these courtesies . . . and to these artists . . . Thank You! But what about the others? We at KWMT are proud of the fact that we consistently sell a lot of records and feel that we are entitled to some consideration. I am sure other stations feel the same way. Artists expect us to drive 100 miles to see them and yet some won't stop when they are right in town. How about it guys? What do you think? Artists . . . you too."

New Orleans will host, in the Super Dome, what is probably the single strongest lineup of talent in country music history . . . October 3rd sees Waylon Jennings, Jessi Colter, Merle Haggard, Charley Pride and Johnny Cash all on the same bill. Buses will be coming in from a 350 miles radius. The place seats 100,000 and the promoters will

be delighted with half a house.

Mike Burger and the crew at WHOO in Orlando are handspringing over the widening of the demographic spectrum in the latest ARB. The station is extremely strong in all segment 6 p.m. to midnight and with a trend established should be an overall #1 in the not too distant future . . . Fred Morse at WTHI in Terre Haute grabs a clean #1 in metro and total survey area in the new ARB with good numbers in 18+. The station lineup is Dave Olson, Dale Turner, Jim DeMarco, Bobby Kraig, Doug Davisson and weekenders Keith Clark, Doc Long and Rick Young . . . Ms. Sandy McDaniel of KZOL in Farwell, Texas comments that the station does not air suggestive lyrics nor those with double entendre. The station lineup is Norm Weiner, Ken Schmidt, Jerry Paul Douglas, Sandy McDaniel and Michelle Williams who is not yet 17. There aren't too many stations around with two distaff members on the deejay staff.

Ben Peyton, PD and AM man at KAYO launches a "Phrase That Pays" contest with first prize being a 75 Dodge Dart. It's a random

phone call contest.

WYDE in Birmingham welcomes Doug McCain as the new morning man. The rest of the staff is Johnny Gray, PD; Bob Barry, Duke Rumore and Dave White . . . Mike MacDougald at WAAX in Gadsden, Ala. reports good response to the cities bicentennial celebration which comes off on the 30th and 31st.

Please forward all country radio information direct to Charles Douglas, P.O. Box K, Picayune, Mississippi 39466.

Nitty Gritty Busy



It was a busy week in Los Angeles for United Artists pap group the Nitty Gritty Dirt Band as they put the finishing touches on their soon-to-be-released UA album, "Dream." Shown visiting with some radio heavies are (far left) NGDB member Jeff Hanna and (far right) NGDB member Jim Ibbotson, chatting with (from left) UA promotion's James Heathfield; broadcast consultant Buzz Bennett; and Mark Driscoll, program director of WBBF, Rochester, NY.



Atlantic recording group Ace Spectrum visited various Manhattan-area discotheques recently to personally service the disco spinners with copies of their new 12-inch disco disc single "Keep Holding On," culled from their "Low Rent Rendezvous" album. Shown at Tropicalia, from left, are Ellit Isaac, club owner/spinner Peter Brown, Rudy Gay, club spinner Ricardo D.J., Ed Zant and, seated, is Atlantic's national disco promotion director Doug Riddick.

Delmark Announces Master Purchases

■ CHICAGO—Delmark Records | has purchased the masters and trademarks of the now-defunct United and States labels, companies that were active in the r&b, blues and jazz fields through the fifties. Artists represented in the United/States catalogue include Memphis Slim, Ernie K. Doe, Jimmy Forrest, Paul Bascomb, Tab Smith, the Blazers, the Moroccos, Della Reese and The Dandeliers. Although the United

and States labels specialized in black music, there are also various pop and country recordings in the catalogue.

Reissues

Acording to Delmark president Bob Koester, the material will be sifted for selected releases on the Delmark, Pearl, and the newly revived States label. Approximately 20 albums are expected to be culled from the United/ States masters.

AM Action (Continued from page 16)

though unnumbered, at KILT, KLIF, WPGC and WMAK.

Gary Toms Empire

Tavares (Capitol). Making strong pop inroads this week with adds at WQXI, WRKO, KLIF and WPGC. Moving nicely at other stations as well -HB-27 KHJ, 32-27 WCOL, 20-17 KFRC, 29-23 KTLK and HB-36 KILT.

CROSSOVERS

Willie Nelson (Columbia) "Blue Eyes Cryin' in the Rain." Already a top

five country record, this disc has exploded in sales in the past few weeks -- #1 in Houston both country and pop and this week added to KILT (#35). An incredible sequence of numbers on WAKY moving 28-23-13 and also on KRLY. This could be the record

that brings Willie into the top 40 spotlight.

<u>Crown Heights Affair</u> (Delite) "Dreaming A Dream." A dream come true! Major pop attention on this r&b smash — added to WOKY and WDRQ last week and Y100 currently. Also on WCAO, WMPS plus secondaries.

NEW ACTION

Tony Orlando & Dawn (Elektra) "You're All I Need To Get By. " The third time around for this particular favorite (first by Marvin Gaye and Tammi Tyrell and later by Aretha Franklin, both smashes) and it looks like this will make it a triple header. Impressive for openers with WQXI, KILT, WFOM and WPIX currently playing the record.

Gary Toms Empire (PIP) "7-6-5-4-3-2-1 (Blow Your Whistle). " Having recently been a top 15 rab record. this disc now moves over to the pop category to begin a brand new adventure in that vein. Added two weeks ago to WQXI and last week to Y100 and this week to WCOL and WTIX. Also on a host of southern secondaries. among them Z93, WAKY, KEEL, WFOM, WHHY and WKLO.

DIAL©GUE

THE VIEWPOINTS OF THE INDUSTRY

Marc Paul Simon on Disco Promotion

By ELIOT SEKULER

Marc Paul Simon's Provocative Promotions is the first comany to devote itself to national discotheque promotion. Beginning his career with Esther Phillips, Simon was later called in to assist on a number of records released by 20th Century. Among the hits that Provocative Promotions has been associated with are "Rock the Boat," "Rock Your Baby," "Kung Fu Fighting," "The Hustle," "Get Dancin'," "Dynomite" and "Get Down Tonight." Simon also publishes a disco tip-sheet titled



Marc Paul Simon

"Simon Says," and is expanding his firm to handle marketing and radio promotion in addition to work with discotheques.

Record World: When did you become involved in discotheque promotion?

Mark Paul Simon: I was looking for a job about a year and a half ago when a friend—Steve Lindenberg, who was with MCA at the time—called and suggested that I talk to Bob Crewe. Crewe had offered him a job promoting the "Eleventh Hour" album in discotheques. I met with Bob and he introduced me to Paul Lovelace and Tom Rodden at 20th Century. It was Paul Lovelace who gave me the shot. I was given a 5-week promotion on the album and I was supposed to work the west coast discotheques. Two weeks into it, I realized how much more effectual I could be if I went beyond the west coast and tried to get to the markets in the east. So I started sending out records, calling friends and clubs in different cities that I had been to.

RW: Were discotheques a national phenomenon at the time or were

they confined mostly to the east coast?

Simon: For the most part, it was a big city phenomenon. There were clubs in the south and midwest but they were either private clubs or they catered to gay audiences. Your best shot at the time was the east coast, Los Angeles and San Francisco.

RW: What other markets have become important since then?

Simon: I discovered after being into it for a couple of weeks that you could get more activity if you also hit Philadelphia, Washington with New York. All of this was happening already but nobody had really bothered to put a network together. Record labels had been servicing discotheques but not in any cohesive way. It was always left up to the regional man and then only if he were into discotheques. Russ Regan was really one of the pioneers in that area and it was his energy and that of Paul Lovelace that really broke Provocative Promotions. After five weeks of working disco promotion, I realized the advantages of working as an independent in terms of freedom to choose suitable product. I could still work for Twentieth as well as other clients because there are very few companies that have enough disco-oriented product to justify having somebody working full-time on discotheques.

RW: Is that still true?

Simon: It still is, generally speaking. We do promotions, not just mailings. It takes a staff of people to work the discotheques because there are so many of them now. I have three people working with me, keeping up the lists, keeping up correspondence and mailings. We compile reaction sheets that gauge the activity of records in all areas that we service and keep up on the availability of records in the local stores. It takes a lot of time to keep up on all that information and to keep up our contacts around the country. There are a few labels that might get into doing disco promotion in-house. Atlantic recently hired a New York disco d.j. to work discotheques for them and that was a wise move because they have an enormous amount of good disco music. For most labels, it's probably best done independently because of the cost involved.

RW: At what point did record companies realize that disco exposure could be instrumental in selling records?

Simon: I think that Russ Regan, again, was the first to gauge the potential of the discos. Barry White had recorded "Love's Theme" eight or nine years ago with a female vocalist, and it sat on a shelf for nine months after 20th released it until a disc jockey in Florida, a disc jockey in Los Angeles and one in New York started to play it simultaneously. It spread very quickly through the discotheques and got a lot of sales as a result.

RW: What elements make a record a disco hit?

Simon: It's not different from other hit records. The same ingredients in terms of good vocals, good musical values are there, but you're looking for a good dance tempo, a good bass line and a steady rhythm without changes in tempo.

RW: Records that run over three minutes generally have less chance of getting top forty airplay. The discos, on the other hand, are looking

for longer cuts. How do you deal with that problem?

Simon: A good disco d.j. can take a two and a half or three minute record, mix it back and forth between copies and make the song any length he wants it to be. Some record companies are also doing extended disco versions of records and releasing an edited version for radio use. It's a good solution to that problem because all they have to do is press a limited run of the disco version, which isn't too expensive. Another way of dealing with the time problem is to release the record with an extended disco version on the flip side.

RW: Do disco d.j.'s watch each other's playlists the way radio

people do?

Simon: No, I think most disco d.j.'s are very much into their own music. They'll compare notes with other d.j.'s and they'll take the time to listen to new records. But I think a disco d.j. is primarily concerned with the music he has at hand and making that music go over with his audience.

RW: Why don't you describe the various types of discos in terms of the music they play?



You can isolate good dance music easily, and most disc jockeys have about 85 percent of the records they're playing in common.



Simon: The discotheques that cater largely to black audiences are playing funkier r&b cuts and not very much rock 'n roll. They may put on an Elton John song, but that's about as much into pop music as they're going to get, and even that's a very rare occurrence. They're playing funky sounds that lend themselves to the bump. The straight white clubs play mid-range disco music with more rock 'n roll and pop sounds thrown in. The gay clubs play about 90 percent r&b, but less funky sounding music. The d.j.'s are generally going to choose music that their audience is familiar with, because its easier to dance to music that you've heard than to music that you're completely unfamiliar with. That's why a very big part of the disco d.j.'s job is to introduce new music in a way that's going to turn his audience on and keep them dancing. A good d.j. is one who can spin a new record and keep the dance floor full. He has to know where to segue it in behind a song with a similar tempo that the audience is already familiar with. If they hear a new sound that has the same tempo as the song they've been dancing to, they'll just keep dancing. That's where a good disco d.j. shows what he can do.

RW: Since disco d.j.'s are, as you've described them, individualistic in choosing music, how do you go about promoting records to them?

Simon: They have individual styles of mixing records and we help them in choosing what record will follow another, but I think there's a pretty universal ear for disco music. You can isolate good dance records easily, and most disc jockeys have about 85 percent of the records they're playing in common so we increase the number of plays on the records we work. The individuality of a d.j.'s style is dependent on what he does with the music as much as the music he

(Continued on page 34)

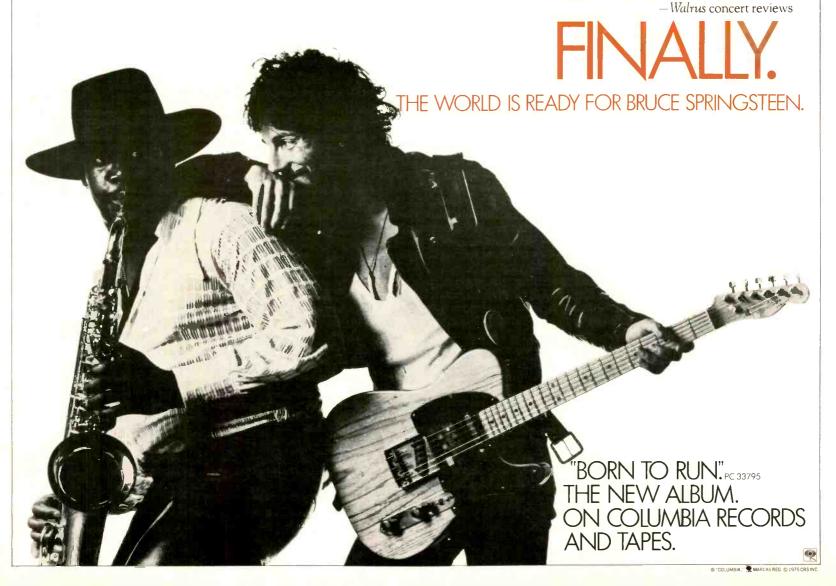
"Mr. Springsteen has it all—he is a great lyricist and songwriter, he is a wonderful singer, guitarist and piano player, he has one of the best rock bands anybody has ever heard, and he is as charismatic a stage figure as rock has produced."

—John Rockwell, The New York Times.

"The music is truly overwhelming. It touches some particularly sensitive chord, submerged deep in the rubble of the subconscious, that's exhilarating but also disturbing, because it's rarely exposed so completely. I listen to Springsteen like I used to listen to Dylan, John Lennon, and Chuck Berry—as though a life depended on it...."

—Michael Watts, Melody Maker

"If there is a new trend, look to Springsteen to start it. After three encores, the crowd still hollered for more at a deafening level for half an hour. I've personally never seen—or been part of—anything like it.... One of the best performers in the world.... Dancing on their seats. Repeated standing ovations and several encores every night.... Four encores to those who called for more a half hour after the equipment was taken apart.... At times it bordered on delirium."



Maria Muldaur Makes Ampitheater Shimmy

LOS ANGELES—At the Universal Amphitheater (19), Maria Muldaur (Reprise), looking like Joan Baez with curls, blasted to the full moon with the rousing "Pigyard Blues," a spiritual rocker and shaker, then glided into Smokey Robinson's mellow "Sweet Harmony." Back-up singer Ellen Kleinman was featured on a white girl version of the Soul Sister's early '60s hit "I Can't Stand It." In each of these Muldaur demonstrated the diversity she can achieve with a vocal style that is like playing at the edge of a cliff. In "Oh Papa," a love ballad that managed to be romantic, jazzy and Hawaiian at the same time, her notes are so ironic they add weight to the song, implying contradictory feelings. On Dolly Parton's "In My Tennessee Mountain Home" the same voice is almost a yodel. And on Emmylou Harris' "Too Far Gone" the voice is a moaning lament done barroom style. Another highlight was a funky, sassy version of the Coasters' hit "Searchin'," with a tight and witty bass and piano.

When Jesse Colin Young (WB) and his band came on, the crowd was ready to go wild and greeted all of Young's material with enthusiastic country hoots. Young works in a wide variety of styles, but seemed to be leaning towards horns (with the incredible lips of Jim Rothermill) and a jazz beat. Sometimes the jazz is Dixieland, as in "Hesitation Blues" with Rothermill working a hard edge clarinet in counterpoint to Young's softer vocal. Another Dixieland jazz tune is the satiric "Motor Home" with a barrelhouse piano and clarinet that are as witty as the lyrics. A Latin jazz arrangement was used for "Songbird," with a mellow jazzy flute that brought to mind a swingier Stan Getz, and a vocal that sounded close to Seals and Crofts. The emotional high point of Young's set was "Before He Came," vision of an American Indian before the white man. It is an elegiac tale and the electric keyboard sounded like a thousand violins on a movie soundtrack, ominous and foreboding. Young's themes are especially American and there is a great deal of oral support from his audiences. He should be even better received

Barry Kaplan

Subscribe to Record World

Paul Colby:

'The Mike Todd of Bleecker Street'

By DAVID McGEE

■ NEW YORK—Gesticulating all the way, Paul Colby scooted to the edge of his chair in his tiny office above the Other End and came to the point. "Music is what I know," he stated. "That's why I'm here. I was out of the business for about a year but I had to get back in.

"I picked up the paper one day and saw that Doug Weston had closed the Troubadour in Los Angeles"—Colby looks at this reporter as if to say "Wha?!"—"I knew he'd have to reopen. Have to reopen. Because this business is in his blood. He knows it. He's a showman; I'm a showman. He's the Mike Todd of Santa Monica Boulevard and I'm the Mike Todd of Bleecker Street. He had to reopen. What's he gonna do? Open a barbershop?"

In the midst of an economic recession that has claimed as its victims several of New York's smaller clubs, Colby has seen fit to open not a barbershop but a 200 seat club of his own, the Other End (nee' the Bitter End). And though he needs top or middle-level acts to make a real go of it, Colby wants to "give something back to the industry" and make the Other End a haven for young, developing artists, too.

"It's an important role," Colby stressed, "whether the industry realizes it or not, whether managers and agents realize it or not. They need us [note: "us" being the small clubs]. When they get a new act they will come to us. They may forget us when that act

makes it, but the minute another new act signs, they'll be back."

They need us. Colby stressed the point time and time again; he feels record company support has been lagging and knows absolutely that no small club can survive for too long without such support. He speaks, out front, as "a man of experience in this business." The list of stars who broke through during Colby's tenure as manager of the Bitter End reads like a veritable Who's Who of Rock Music: Joni Mitchell, James Taylor, Neil Young, Carly Simon, Kris Kristofferson, Jackson Browne and so on — a list of over 30 names that are now familiar ones to the record buying public. Label support was there for these acts, and Colby emphasized that he needs that same kind of support once again.

"I like to feel that companies are beginning to recognize that I have a club that's viable, a good room with a listening audience," he said." And we've already had some good acts. It's slow but the recognition is coming. I have to admit that I'm scratching, but if I can get through the summer—and I'm doing it so far—I'm getting the acts—I'm not closing . . .

"See, you don't just open up a showcase room," he digressed. "You earn that showcase room. You've got to give the record companies their money's worth; they've got to get value out of your room."

Colby's timing in opening the Other End was, as he readily admits, not the best. But it was his

only choice. He had been paying rent from January on a dark club, waiting for a cabaret license that finally came through at the end of May. The question, "Do I start booking in the summer or wait until fall?," was quickly resolved when Colby realized the enormous amount of money he'd have to borrow to get through the summer. But with the Schaefer Festival and other events taking place in and around New York City, Colby found most of the acts he wanted were booked for the summer. Quick thinking and some good middle-level and new acts (Patti Smith and the elusive Bobby Neuwirth and friends) have combined with the Miracle of Bleecker Street-Bob Dylan's return to his old haunts to make for a better than expected summer season at the Other End.

The Bottom Line, the créme de la créme of rock clubs, is Colby's prime competition in New York. But rather than see his club as being in direct competition, Colby prefers to view the Other End as an adjunct to the Bottom Line.

"They (the Bottom Line) can play acts that I can't touch," Colby pointed out realistically. "Jerry Garcia played there; he'll never play here. The Hollies will never play here. Our capacity will not allow us to play these acts. There are, however, certain acts that will play here, fill up the club and make a great impression.

Filling A Need

"There are eight million people in New York, a lot of record companies, a lot of new product coming out and there's a lot of acts that haven't played this city because the Bottom Line has been booked. What happens to those acts? The Bottom Line simply cannot handle all the new acts around that need exposure."

But is it possible to run a showcase room and fill it every night, regardless of the talent onstage?

"That's a good question," Colby answers softly. "I hope that will happen. I feel if I play good new acts and retain the right ambience in the club . . . that cabaret feel . . . people will go out for a night and say 'Let's go to the Other End,' and then ask 'By the way, who's playing?' It's happening, but slowly.

"This is New York, it's an important market and you've got to have a good showcase club here. The Other End is going to fill that need."

Rhinestones Flash the Line



20th Century recording artists The Rhinestones pose backstage with Alan Pepper, co-owner of New York's Bottom Line following the group's recent appearance at the club. The Rhinestones, recently signed to 20th through Just Sunshine Productions, are set to begin a U.S. tour this fall coinciding with the release of their debut 20th album, "The Rhinestones," and current single, "Party Music." Pictured from left are Alan Pepper, Eric Parker, Bob Leinbach and Kal David. Seated: Harvey Brooks, Art Funaro.

NATRA Honors Gladys & Pips



Buddah recording artists Gladys Knight & The Pips were voted "Best Mixed Group" at the recent NATRA Convention. On hand to accept the award for Gladys Knight & The Pips was Buddah's director of r&b operations, Alan Lott. Seen at the presentation are (from left) Alan Lott and presenter Toby Young, WCMB, Harrisburg.

Turner Leaves Heller-Fischel

■ LOS ANGELES—Dennis Turner has exited his post as vice president of the Heller-Fischel Agency. His future plans will be announced shortly, and he may be reached at temporary offices at (213) 278-3900.

More Ronstadt Gold

■ LOS ANGELES — "Don't Cry Now," Linda Ronstadt's debut album on the Asylum label, has been certified as a gold record by the RIAA.

CONCERT REVIEW

Quincy Jones Versatile at the Greek

LOS ANGELES — The multifaceted Quincy Jones and his newly assembled "dream band" recently provided a highly enjoyable evening under the stars at the Greek Theater. Looking fully recovered from last year's nearfatal cerebral stroke, Jones presented a varied, if somewhat modest sampling of his own compositions, in addition to several numbers composed by band members.

Emphasis on Rhythm

Sound-wise, the emphasis—as introduced on "Body Heat"—remains with the rhythm section, who responded vigorously to the funky arrangements. Throughout the show, the band neatly avoided the cumbersome side effects of overproduction and lack of focus that often threaten big bands who tackle contemporary music.

After breaking in the audience with the eerie "Buffalo Soldiers" and the earthy sensuality of "Body Heat," Quincy and his ensemble moved into the TV theme song arena with "Sanford And Son," which featured guitarist "Wah Wah" Watson and his special effects on voice bag.

Jones then took a turn at the microphone for the ballad "Just a Man." His sincerity was endear-

ing, even though his voice was a bit rough around the edges for that sort of thing.

Drummer Harvey Mason's 'Marchin' In The Street" put the band in an early jazz mode, conjuring up visions of a parade through New Orleans. From there, Paulette McWilliams (formerly of Rufus), and fellow chorus member Leon Ware combined for a spunky duet on Ware's own "If I Ever Lose This Heaven." Afterwards, Paulette scored points with a solo ballad, "Everything Must Change." As Quincy strongly suggested in his introductory remarks, this songstress may well be destined for greater heights.

Powerful Closer

"Is It Love That We're Missin'," with its hypnotizing funkadelic qualities, was highlighted by the sturdy guitar and bass work of the Johnson Brothers, who wrote the number. For Quincy Jones and his talented friends, it proved to be a powerful closer.

The Greek Theater couldn't have found a better opening act than the Manhattan Transfer. For that matter, one would be hard-pressed to find a better act of any kind around today. Fresh from taping their imaginatively produced summer TV series, the

Transfer began "boop-bopping" their way into the audience's heart with their apparent theme song, "Tuxedo Junction."

Even the previously uninitiated in the crowd were soon won over to the deft and daffy vocalizing that characterizes "That Cat Is High" and the engagingly loony "Java Jive." The group received equally strong response for their two new songs—including "In A Little While"—with its strong gospel roots.

Laurel Massé's "wasp" monologue was funny—if just a trifle forced—and the group showed fine comedy instincts in an impromptu reprimanding of latecomers. Alan Paul did his cleverly crafted "Guido Panzini" character, and was true to his falsetto on "Gloria." Equally great were Janis Siegel and Transfer idea man Tim Hauser.

Mike Harris

Metz Assists Metz

■ NEW YORK—Arthur Metz has become executive assistant to Steve Metz (Stephen Metz, Ltd., Beacon Theater, etc.). Metz will devote considerable time to the management of artists, the first being Robin Kenyatta.



Who In The World:

Campbell, Back On Top, Looks for New Challenges

LOS ANGELES—"Records are the basis for what I want to do now," Glen Campbell told Record World recently. "It's not television and it's not movies. If I can cut good records I can do more or less what I want to do now and get my act together." With his "Rhinestone Cowboy" Capitol single having topped The Country Singles Chart and reached the top 10 on the RW pop single chart, Campbell has clearly demonstrated his ability to "get his act together" on a par with such past successes of his as "Gentle On My Mind," "Wichita Lineman" and "Galveston."

New Hit Album

"Rhinestone Cowboy" is also an album, bulleting up both the country and pop album charts and helping to reestablish the image Campbell had built as an artist who could back up a top single with an all-around pleasing Ip. "There wasn't anything 'Rhinestone Cowboy' that I didn't want to do. I'm a 10gauge shot gun man when it comes to doing music because I love all kinds of music . . . I don't like to be compared to a lot of country artists and I don't like to be compared to a lot of pop artists. It's like comparing Johnny Mathis with Wilson Pickett — you call them black performers, but where do you draw the line?"

The kind of variety of musical loves that Campbell is talking about is evidenced by his work as a studio musician, and even by a brief stint with the Beach Boys when Brian Wilson first stopped touring with that group. "I had a ball," recalls

Campbell of his musically semisurfing days, "but I still carry the scars. I almost broke my neck when we got into a water balloon fight in a hotel in Richmond, Virginia. I got up to go outside and Mike Love slammed the door and for some reason I had my head down and it hit me right in the head and knocked me colder than a wedge."

Multi-Media

Campbell's has also been a multi-media career, for while records have been and continue to be the base of his endeavors

Atlantic August LPs

■ NEW YORK — Atlantic/Atco senior vice president of marketing Dave Glew has announced the release of ten albums for the label in August, highlighted by the sixth catalogue Ip by Eric Clapton on the Atlantic-distributed RSO label and the seventh catalogue set by the J. Geils Band.

Eric Clapton's "E.C. Was Here" album was released in mid-August to coincide with the resumption of Clapton's North American tour and "Hotline" is the name of the latest from the J. Geils Band. Also included in the release is "Bad Luck Is All I Have" from Eddie Harris; "Waterbed" by Herbie Mann; Abba's second set entitled "Abba;" Focus' latest entitled "Mother Focus;" Amon Duul II's "Made In Germany;" Thirteen Blue Magic Lane" by Atco recording group Blue Magic; Revelation;" and, on Finnadar Records, another debut with "Stockhausen."

for a time television and film played a significant role, too. And although he is aware of the fact that the quality of his records (and the resulting sales) suffered because he was devoting most of his energies to his CBS Television Network series and to other projects, he sees the time well spent: "If I had not had the television show at that time I probably would have cut better records through that era. But I was doing television, movies, records, concerts, touring all over -and there aren't a lot of people who can do all that. I got my movies, and I'll tell you, that was time consuming. You say, 'Yeah, I'll be right over to cut him off at the pass,' and then you sit for two hours while

Right now Campbell is working on polishing his skills as a musician, having concentated on the vocal side of his talents in recent years more than on his guitar and banjo playing. And he's seeking out material of the calibre of "Rhinestone Cowboy" to continue along the kind of honest expression of his philosophy that he likes to have in his music.

they do another scene."

What does a new hit like "Rhinestone Cowboy" mean in terms of Campbell's overall career? "I'm tired of going out and doing the old, old things," he answers honestly. "I'll always do 'Wichita' and 'Phoenix' and 'Gentle' and 'Galveston,' but I love to do good songs." Good songs can be a Jimmy Webb tune, or one from a new writer he's never heard before, but then that's the kind of fresh quality that has sustained Glen Campbell all along.

Tommy Bolin to Nemperor



Nat Weiss, president of the Atlantic-distributed Nemperor Records label, has announced the signing of former James Gang lead guitarist Tommy Bolin to the label. A month subsequent to the signing, Bolin joined Deep Purple, with whom he's assumed the role of recording and touring lead guitarist. Pictured above at Atlantic's New York offices are, from left, Weiss, Atlantic/Atco director of press/artist development Earl McGrath, Bolin and Atlantic Records president Jerry Greenberg. An album is planned for release in October.

Hall of Fame Entry Deadline Nears

■ LOS ANGELES — Recording Academy members throughout the country have until the end of this week to mail in their entries for the Hall of Fame Recording Awards. Entries are due in the Academy office by Monday, September 8, and will comprise the Initial Nominations List, from which the 90body Elections Committee will select 25 finalists later this fall. Early next year, the Elections Committee will ballot again and select the five Hall of Fame winning recordings, which will be announced in February.

RCA Signs Mitchell



In another expansion of its jazz roster, RCA Records has signed trumpeter Blue Mitchell to a recording contract. Shown here in RCA's west coast studio where Blue recorded his first album for the label, scheduled for September release, are, from left, engineer Grover Helsley, Blue and his producer Mike Lipskin.

E/A September Albums

LOS ANGELES—Elektra/Asylum Records is readying sales, merchandising and promotion campaigns in support of its largest album release scheduled this year. Six album, set for national release in the third week of September, will encompass rock, pop and country, with releases from Harry Chapin, Melba Montgomery and David Blue. In addition, Asylum will release two major albums previously announced, "John Fogerty," the artist's label debut, and "Prisoner In Disguise," Linda Ronstadt's second Asylum set.

The forthcoming album release is Elektra/Asylum's first since late spring. To support the new albums, E/A sales, merchandising and promotion executives are coordinating major national and regional campaigns, highlighted by major rack and retail promotions. The Chapin and Ronstadt albums will be specifically geared for catalogue promotions on both artists and all albums will receive broad support through print and radio advertising.

Chapin Campaign

"Portrait Gallery," Harry Chapin's fifth album for the Elektra label, is the focal point for an extensive cross-merchandising move set for the entire Chapin catalogue. Instore display pieces are being designed to tie-in with the album art and Chapin's ongoing concert appearances will provide additional tie-ins.

David Blue's third Asylum album, and first in over two years, is "Com'n Back For More," produced by John Guerin of the L. A. Express. The album includes nine new Blue originals and his interpretation of Leonard Cohen's "Lover, Lover, Lover, Lover."

The September release will also feature Melba Montgomery's fourth Elektra album, "The Greatest Gift Of All," produced by Pete Drake, and Dick Feller's second Asylum album, "Some Days Are Diamonds," with Larry Butler receiving producer's credit.

DISC® FILE

- 1. BRAZIL
 RITCHIE FAMILY—20th Centur
 2. IT ONLY TAKES A MINUTE

- 1. AVARES—Capitol
 3. PEACE PIPE
 B.T. EXPRESS—Scepter/Roadshow (Ip cut)
 4. DO IT ANY WAY YOU WANNA
 PEOPLES CHOICE—TSOP
 5. WHAT A DIFFERENCE A DAY MADE
- DREAMING A DREAM

- CROWN HEIGHTS AFFAIR—Delite

 7. FOREVER CAME TODAY
 JACKSON 5-Motown (Ip cut)

 8. SOMEBODY'S GOTTO GO
 MIKE & BILL—Moving Up/Arista

 9. FLY, ROBIN, FLY
 SILVER CONVENTION—Midland Intl.
 (Ip cut)
- 10. MELLOW BLOW/CHECKMATE
- 11. HOOKED FOR LIFE
 TRAMMPS—Atlantic (disco version)
- 12. I LIKE IT SILVER CONVENTION—Midland Intl.
- 13. WHEN YOU'RE YOUNG AND IN LOVE RALPH CARTER—Mercury

 14. GIMME SOME
- HORNE_Also
- TO EACH HIS OWN/MELLOW ME FAITH, HOPE & CHARITY—RCA (Ip cu
- CARAVAN/WATUSI STRUT
- DEODATO-MCA (Ip cut)

 17. MESSIN' WITH MY MIND
- LABELLE-Epic
 SUPERSTAR REVUE
- VENTURES-UA
 19. ONE WAY STREET
- BECKETT BROWN-RCA

 THAT'S THE WAY (I LIKE IT)

 KC & THE SUNSHINE BAND—TK (Ip cut)

Monge to Coco



Sam Goff, co-owner of Coco Records, announced the signing of Yolandita Monge to an exclusive, long-term contract. The label plans to release an album by Ms. Monge very shortly, to be produced by her manager/producer Enrique Mendez. Pictured above, from left, are Goff, Mendez and Ms. Monge.

Wallichs Income Up

■ LOS ANGELES—Wallichs Music & Entertainment Company, Inc., has reported net income of \$12,963, or 1 cent per share, on revenues of \$4,809,173 for the fiscal year ended May 31, 1975. This compares to a net loss of \$290,957, or 24 cents per share, on revenues of \$6,023,447 for the year earlier.

While record and tape sales were off compared to a year earlier, Wallichs said profits were up because of improved purchasing methods. The piano and organ business, off during the first six months of 1975 returned strongly in the second half, he said, to finish the year up \$122,200 over the second half of 1974.

DISC® FILE

(A weekly report on current and upcoming discotheque breakouts) By VINCE ALETTI

■ Well, let's face it: this has been an exceptionally dull week. A week so dull in fact that not even the arrival of the new Labelle album could salvage it. Everything seems to be on hold until mid-September and we're in the dead calm before the storm of early fall releases. Time to re-evaluate some of the better recent releases.

New York's Record Pool has set up a terrifically efficient and easy feedback system for the reactions of their nearly 200 member discotheque DJs to records received and distributed by the Pool (more than 40,000 in its first few months of operation), and I spoke to them this week to find out what records were getting the most positive reaction. Of those records currently available to the Pool, the most favorably received singles (those that got "yes" votes from more than half of the DJs involved) include: Mike & Bill's "Somebody's Gotta Go" (Moving Up/Arista), with the largest number of positive responses; "Salsoul" by the Salsoul Orchestra (Salsoul); Gloria Gaynor's "(If You Want It) Do It Yourself" (MGM); Ralph Carter's "When You're Young and in Love" (Mercury); "Get Ready for This" by Revelation (RSO); Cleveland Eaton's "Chitown Theme" (Black Jazz); "Superstar Revue" by the Ventures (UA); "Super Jaws" by Seven Seas (Glades) and "Need You" by Harlem Rriver Drive (Arista). Because the Pool DJs are asked to fill out the feedback books when they pick up their records, the Pool has a consistent and up-to-date survey of opinions on the records they service—certainly the most accurate reflection of the New York area DJs' reaction to new records now available. The only thing that puzzles me is why more record companies aren't taking advantage of this excellent feedback source while it's still free (the time and money put into support of the Pool and its services will, in time, force them to ask for donations or make an outright monthly charge). While the Pool is considering organizing a newsletter to put

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

JAWS/SOUTHAMPTON

NEW YORK

DJs: Jeff Baugh & Hene Raskin

BRAZIL—Ritchie Family—20th Century CAN'T LIVE THIS WAY—Barnaby Bye Atlantic (lp cut)

DO IT ANY WAY YOU WANNA-Peoples Choice—TSOP

FLY, ROBIN, FLY—Silver Convention— Midland Intl. (lp cut)

FOREVER CAME TODAY-Jackson 5-Motown (lp cut)

HOOKED FOR LIFE—Trammps— Atlantic (disco version)

IT ONLY TAKES A MINUTE—Tavares—

MELLOW BLOW/ALONG THE SHORE-Barrabas—Atco (Ip cut)
PEACE PIPE—B.T. Express—

Scepter / Roadshow (Ip cut)

WHAT A DIFFERENCE A DAY MADE-Esther Fhillips—Kudu

CLUB CASABLANCA/ NEW YORK

DJ: Joseph Madonia

BRAZIL—Ritchie Family—20th Century CARAVAN/WATUSI STRUT-Deodato-

MCA (Ip cut) DREAMING A DREAM-

Crown Heights Affair—Delite

FLY, ROBIN, FLY/I LIKE IT-Silver Convention-Midland Intl. (Ip cuts)

HOOKED FOR LIFE-Trammps-Atlantic (disco version)

IT ONLY TAKES A MINUTE-Tavares-Capitol

MELLOW BLOW-Barrabas-Atco (Ip cut)

MESSIN' WITH MY MIND-Labelle-Epic SOMEBODY'S GOTTA GO-Mike & Bill-Moving Up/Arista

SUPERSTAR REVUE—Ventures—UA

HOLLYWOOD/NEW YORK

DJ: Tony Gioe

MCA (lo cut)

BRAZIL—Ritchie Family—20th Century CARAVAN/WATUSI STRUT—Deodato—

FACE THE MUSIC—Dynamic Superiors— Motown (lp cut)

FIRE/YOU SET MY HEART ON FIRE-Tina Charles—Columbia

FLY, ROBIN, FLY/ANOTHER GIRL/I LIKE IT Silver Convention—Midland Intl. (Ip cuts)

IT ONLY TAKES A MINUTE-Tayares-Capitol

MELLOW BLOW/ALONG THE SHORE/ CHECKMATE—Barrabas—Atco (Ip cuts)

MESSIN' WITH MY MIND-Labelle-Epic PEACE PIPE /STILL GOOD, STILL LIKE IT / WHATCHA THINK ABOUT THAT?-B.T. Express—Scepter/Roadshow

SUPERSTAR REVUE---Ventures----UA

PENTHOUSE/BROOKLYN, **NEW YORK**

DJ: Rick Coscia

(Ip cuts)

BRAZIL—Ritchie Family—20th Century CAN'T GIVE YOU ANYTHING-Stylistics-Avco

DANCE DANCE DANCE—Cathoon— Warner Spector

DREAMING A DREAM-Crown Heights Affair-Delite

FOREVER CAME TODAY-Jackson 5-Motown (Ip cut)

HOOKED FOR LIFE—Trammps—Atlantic (disco version)

(IF YOU WANT IT) DO IT YOURSELF-Gloria Gavnor-

IT ONLY TAKES A MINUTE-Tavares-Capitol

PEACE PIPE— -B.T. Express---Scepter/ Roadshow (Ip cut)
WHAT A DIFFERENCE A DAY MADE—

Esther Phillips---Kudu

Club Bookings

(Continued from page 3)

As for the difficulty of filling in gaps when you're operating under such an open-ended policy, Pepper says that "the rhythm takes care of itself.' The point was brought home early in the Bottom Line's life when Pepper and partner Stanley Snadowsky took a chance on a Tuesday - Wednesday - Thursday booking with the Strawbs. Shortly thereafter Pepper received a call that Rick Nelson was on his way to Holland and had two free nights, coincidentally that following Friday and Saturday. "From an industry standpoint," Pepper adds, "it's healthy in two ways: it gives an impression of the room being 'hot' because there are always new acts coming in; and it opens up the potential for two or three opening acts a week."

For clubs outside the major coast venues the practicalities of the situation are different, but the end result is the same. Chuck Morris at Ebbet's Field says they've had a flexible policy for the three years since they opened. "If a group has two nights free between concerts in Phoenix and Chicago, we can catch them on their way through. We couldn't have played acts like Lynyrd Skynyrd or Cheech and Chong otherwise."

Similarly, Bill Scarborough, at the Main Point, says an open booking policy puts the club under a lot of pressure because there aren't always enough headliners to make for strong weekdays and weekends. With that already booked solid through the first week in October, Scarborough emphasizes hectic pace of one up-coming 15-day period during which the

club will host nine acts.
"Hoot nights," to too, vanished from major rooms because of diminishing public and industry support and because of the difficulty of insuring a specific open night on a weekly basis. All the owners agree, however, that flexibility is the key to present day survival and success.

Chandler to London

■ NEW YORK — Herb Goldfarb, London Records' vice president in charge of sales and marketing, has announced that Lindsay Chandler has been appointed district sales manager for the southwest area. Chandler will be responsible for all sales in Dallas, Houston, Memphis, New Orleans, St. Louis and surrounding districts. He will also coordinate with the promotion department, covering artist appearances in the area.

Chandler rejoins the London family after two years in the sales department of Ampex Tapes.

1891 THE SINGLES CHART 1589

SEPI	EMB	ER 6, 1975
SEPT.	AUG. 30	
101	101	KEEP YOURSELF ALIVE QUEEN—Elektra 45268 (Feldman/Trident, ASCAP)
102	102	YOU ARE A SONG BATDORF & RODNEY—Arista 0132 (Keca, ASCAP)
103	103	A FRIEND OF MINE IS GOING BLIND JOHN DAWSON READ-
104	110	Chrysalis 2105 (WB) (Big Secret, ASCAP) WE'VE BEEN SINGIN' SONGS BARON STEWART—United Artists UA XW 686 Y (Eyes Havit/Unichappell/Unart, BMI)
105	106	TIME WILL TELL FLASH CADILLAC & THE CONTINENTAL KIDS— Private Stock 026 (Murray-Callander, ASCAP)
106	113	THE MILLIONAIRE DR. HOOK—Capitol 4104 (Almo, ASCAP)
107	105	EVERYTHING'S THE SAME (AIN'T NOTHING CHANGED) BILLY SWAN-
108	119	Monument ZS8 8661 (Col) (Combine, BMI) LET'S LIVE TOGETHER ROAD APPLES—Polydor 14285
109	111	(Landers Roberts, ASCAP) WHEN YOU'RE YOUNG AND IN LOVE CHOICE FOUR—
110	112	RCA PB 10342 (Wren, BMI) WE BELONG TOGETHER DEFRANCO FAMILY—20th Century TC 2214 (Nom/Maureen, ASCAP)
111	114	I GOT STONED AND I MISSED IT JIM STAFFORD— MGM 14819 (Evil Eye, BMI)
112	123	MAMACITA GRASS ROOTS—Haven 7015 (Capitol) (Screen Gems-Col/Summerhill, BMI)
113	116	EVERY DAY I HAVE TO CRY SOME ARTHUR ALEXANDER— Buddah 492 (Combine, BMI)
114	115	ROSANNE GUESS WHO—RCA PB 10360 (Cummings, Troiano &
116		Associates/Cirrus/Septima, BMI) SUMMER OF '42 BIDDU ORCHESTRA—Epic 8 50139 (W.B., ASCAP)
115	117	OOOLA LA BETTY WRIGHT—Alston 3715 (TK) (Sherlyn, BMI)
117	122	IF I COULD ONLY WIN YOUR LOVE EMMYLOU HARRIS-
118	120	Reprise 1332 (WB) (Acuff Rose, BMI) THE SERENADE THAT WE PLAYED DIANE GILLAND—
119	121	Raintree 2202 (Ski Cat, BMI) FROM THE SHARK'S JAWS BYRON McNAUGHTON & HIS ALL NEWS
120	_	ORCHESTRA—Jamie 1427 (no publisher listed) I LIKE IT LIKE THAT LOGGINS AND MESSINA—Columbia 3 10188
		(Thursday, BMI)
121	126	NOTHIN' HEAVY DAVID BELLAMY—Warner Bros. 8123 (Famous, ASCAP)
122 123	124	SALLY ANN BONAROO—Warner Bros. 8103 (Pants Down, BMI) CASTLES IN THE SAND SEALS & CROFTS—Warner Bros. 2130
124	127	(Dawnbreaker, BMI) MUSIC IN MY BONES JOE SIMON—Spring 159 (Polydor)
125	_	(Gaucho/Belinda, BMI) CAN'T LIVE THIS WAY BARNABY BYE—Atlantic 3266
126	_	(Bye/Walden, ASCAP) SWEET JEANNINE EDDIE RABBIT—Elektra 45269
127	130	(Briar Patch/Deb Dave, BMI) BUTTERFAT DAVID SANBORN—Warner Bros. WBS 8111 (Jasong, ASCAP)
128	131	MINSTREL IN THE GALLERY JETHRO TULL—Chrysalis 2106 (WB) (Chrysalis, ASCAP)
129	136	ROCKIN' & ROLLIN' IN THE STREETS OF HOLLYWOOD BUDDY MILES—Casablanca 839 (Miles Ahead, ASCAP)
130	132	(IF YOU WANT IT) DO IT YOURSELF GLORIA GAYNOR— MGM 14823 (Robin-Song/Tomeja, ASCAP)
131	133	GIMME SOME (PART ONE) JIMMY "BO" HORNE— Alston 3714 (TK) (Sherlyn, BMI)
132	134	PUT ANOTHER LOG ON THE FIRE TOMPALL—MGM 14800
133	_	(Evil Eye, BMI) AS I LOOK INTO THE FIRE HEARTSFIELD—Mercury 73706
134	109	(House Of Living, ASCAP) WORK HARD LABOR DIAMOND REO—Big Tree 16043 (Atlantic) (Prolix, ASCAP)
135	_	(Cataclysmic/Dan Troy/Kenny Tunes, BMI)
136	140	KNOCKIN' ON HEAVEN'S DOOR ERIC CLAPTON—RSO SO 513
137	118	(Atlantic) (Ram's Horn, ASCAP) HEY MAMA MARIAH—United Artists XW 6654 (Silver Chalice, no affil.)
138	139	
139	144	CREATED A MONSTER Z. Z. HILL—United Artists UA XW 631 X (Dozier, BMI)
140 141	143 125	SUMMERTIME TROGGS-Pye 71035 (ATV) (Dick James, BMI)
142	107	Fish Fry, ASCAP)
143	147	(Murray-Callander, ASCAP)
		(Brunswick) (Jolynne/BRC, BMI)
144	104	(Ranacan/Act One, BMI)
145 146	129 128	ROCK & ROLL RUNAWAY ACE—Anchor 21002 (ABC)
147	145	
148	141	
149	142	
150	146	
		(Newborn-Fields/Man-Trans, ASCAP)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T NO WAY TO TREAT A LADY Joe Wissert (Colgems, ASCAP)	KEEP YOUR E
(ALL I HAVE TO DO IS) DREAM William	ASCAP)
E. McEuen (Acuff-Rose/House of Bryant, BMI)	(Skyhill, BM
ALVIN STONE (BIRTH & DEATH OF A GANGSTER) Al Kent (Bridgeport, BMI). 59	Paul McCart
AT SEVENTEEN Brooks Arthur (Mine/	LIVING FOR (Jobete/Black
BALLROOM BLITZ Phil Wainman	LOVE IS A RO Fiddle, BMI)
(Chinnichap/RAK, BMI) 19 BLACK SUPERMAN-MUHAMMAD ALI	Fiddle, BMI) LOVE WILL K
Robin Blanchflower (Drummer Boy, BMI) 25	w Toni Tenr MAIN TITLE (1
7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) Rick Bleiweiss & Bill Stahl (Cookaway, ASCAP)	not listed ([
BLUE EYES CRYING IN THE RAIN Willie	MAKE ME FEE Shapiro (She
Nelson (Tree, BMI)	MIDNIGHT BL (New York
BMI)	Pickleworks, MIRACLES Jef
CAN'T GIVE YOU ANYTHING (BUT MY LOVE) Hugo & Luigi (Avco Embassy,	Cox (Diamo
ASCAP)	MR. JAWS Bil (Unichappell
(Mystery, BMI)	MONEY Euger BMI)
BMI) 83	ONE OF THES (Benchmark/
COULD IT BE MAGIC Barry Manilow & Ron Dante (Kamikazi/Angledust, BMI) 8	ONLY YOU C
DAISY JANE George Martin (WB, ASCAP) 30	(Gurusama/C OUT OF TIME
DANCE WITH ME Charles Plotkin (Hall/ Mojohanna, BMI)16	BMI) PLEASE MR. F
DEPARTMENT OF YOUTH Bob Ezrin (Ezra/ Early Frost/All By Myself, BMI)	(Blue Gum,
DO IT ANY WAY YOU WANNA Leon Huff (Mighty Three, BMI)	POR AMOR VI
DREAM MERCHANT James Baker & Melvin	RENDEZVOUS
Wilson (Saturday, BMI)	RHINESTONE
(Delightful, BMI)	Brian Potter Weiss, ASC ROCKIN' ALL
EIGHTEEN WITH A BULLET Pete Wingfield	ROCKIN' ALL Fogerty (Gre
& Barry Hammond (Ackee, ASCAP) 96 EVERY TIME YOU TOUCH ME (I GET	ROCKY Bob N ASCAP)
HIGH) Billy Sherrill (Algee, BMI/ Double R., ASCAP)	RUN JOEY RU
FALLIN' IN LOVE Jim Price (Spitfire, BMI)	SKY HIGH Ch
FAME David Bowie & Harry Maslin (Main	SLIPPERY WH Commodore
FEEL LIKE MAKIN' LOVE Bad Company	SOLITAIRE RE
(Badco, ASCAP)	Carpenter (ASCAP)
	SOMEONE SA Dudgeon (B
ASCAP) 28 FIGHT THE POWER-PART I E., M., R., O. & R., Isley & C. Jasper (Bovina, ASCAP) 5	SOS B. Ulvaeu BMI)
GAMES PEOPLE PLAY Thom Bell	SUMMER DAY
GET DOWN TONIGHT H. W. Casey,	Gems-Colun SWEARIN' TO
R. Finch (Sherlyn, BMI) I GIVE IT WHAT YOU GOT Jeff Lane	(Heart's De BMI)
(Triple O/Jeff-Mar, BMI)	SWEET MAXI (Landsdown
Gordy (Jobete, ASCAP/Stone Diamond, BMI)	THAT'S THE
GONE AT LAST Paul Simon & Phil	Maurice Wi (Saggiflame
HELP ME RHONDA Johnny Rivers (Irving,	THAT'S WHEN Neil Sedaka
HOLDIN' ON TO YESTERDAY Freddie Piro	BMI) THE BIGGEST
(Rubicon, BMI)	Mike Curb
SOON Gamble-Huff (Mighty Three, BMI) 32	Cosette/Eve
HOW LONG (BETCHA GOT A CHICK ON THE SIDE) David Rubinson & Friends	Four/Saturd
(Polo Grounds, BMI/Ebbets Field. ^ ASCAP) 14	ASCAP)
HOW SWEET IT IS (TO BE LOVED BY YOU) Lenny Waronker & Russ Titelman	Ralph Moss ASCAP)
(Stone Agate, BMI)	THERE GOES Paul Rothc
Snuff Garrett (Senor/Sergeant, ASCAP) 44	THIRD RATE
(I BELIEVE) THERE'S NOTHING STRONGER THAN OUR LOVE Rick Hall (Spanka,	(Fourth Floor
I GET HIGH ON YOU Sly Stone (Stone	Yancy (Jay'
Flower, BMI)	Bob Monad
& Potter (Big Cigar/Blen/Common Good/Pocket Full/Every Little/Touch of Gold/American Dream, BMI/ASCAP) 69	TO EACH HI McCoy/Wa
Gold/American Dream, BMI/ASCAP) 69	TWO FINE P
I ONLY HAVE EYES FOR YOU Richard Perry (WB, ASCAP)	ASCAP) WASTED DA
I'M NOT IN LOVE 10cc (Man-Ken, BMI) 31 I'M ON FIRE Oister (Tarka, ASCAP) 54	Huey P. M WHAT A DIF
I'M SORRY Milt Okun (Cherry Lane	Creed Tayl Adams, AS
ASCAP)	WHAT YOU
(Almo Jobete, ASCAP) 82	WHO LOVES
IT ONLY TAKES A MINUTE Dennis Lambert & Brian Potter (ABC Dunhill/	Jobete, AS WHY CAN'T
One of a Kind, BMI)	Goldstein
BMI) 9	(Far Out, A YOU'RE ALL Dave Appe
JUST A LITTLE BIT OF YOU Brian Holland (Gold Forever/Stone Diamond, BMI) 99	(Jobete, A
KATMANDU Bob Seger & Music Shoals : Rhythm Section (Gear. ASCAP)	YOUR LOVE Eighty Foe

Eugene McDanields (Leeds/Duchess,	
ASCAP)	67
(Skyhill, BMI)	68
LISTEN TO WHAT THE MAN SAID Paul McCartney (McCartney/ATV, BMI) LIVING FOR THE CITY Ray Charles	27
LIVING FOR THE CITY Ray Charles (Jobete/Black Bull, ASCAP)	75
Fiddle, BMI)	80
w Toni Tennille (Don Kirshner, BMI)	74
MAIN TITLE (THEME FROM JAWS) prod. not listed (Duchess, BMI)	52
MAKE ME FEEL LIKE A WOMAN Brad Shapiro (Sherlyn, BMI) MIDNIGHT BLUE Vini Poncia	94
INEW YORK LIMES/ROUMANIAN	51
Pickleworks, BMI)	63
MR. JAWS Bill Ramal & Dickie Goodman (Unichappell, BMI)	34
MONEY Eugene McDaniels (Skyforest,	-
ONE OF THESE NIGHTS Bill Szymczyk	86
(Benchmark/Kicking Bear, ASCAP) ONLY YOU CAN Kenny Young	42
(Gurusama/Chrysalis, ASCAP) OUT OF TIME Andrew Oldham (Abkco,	79
BMI) PLEASE MR. PLEASE John Farrar	88
(Blue Gum, ASCAP)POR AMOR VIVIREMOS The Captain w.	41
Toni Tennille (Don Kirshner, BMI)	60
RENDEZVOUS Bernie Taupin (Lornhole, BMI)	33
RHINESTONE COWBOY Dennis Lambert & Brian Potter (20th Century/House of	7
ROCKIN' ALL OVER THE WORLD John	81
Fogerty (Greasy King, ASCAP) ROCKY Bob Montgomery (Strawberry Hill,	
RUN JOEY RUN Paul Vance (Music of the	21
Times, ASCAP)	11 95
SKY HIGH Chas. Peate (Duchess, BMI) SLIPPERY WHEN WET James Carmichael & Commodores (Jobete, ASCAP)	97
SOLITAIRE Richard Carpenter w. Karen Carpenter (Don Kirshner, BMI/Kirshner	
SOMEONE SAVED MY LIFE TONIGHT GUS	22
Dudgeon (Big Pig/Leeds, ASCAP) SOS B. Ulvaeus & B. Anderson (Countless, BMI)	12
SUMMER DAYS Tony Romeo (Screen	84
Gems-Columbia, BMI)	93
(Heart's Delight/Caseyem/Desiderata, BMI)	53
SWEET MAXINE Ted Templeton (Landsdowne/WB. ASCAP)	61
THAT'S THE WAY OF THE WORLD Maurice White/Charles Stepney	
(Saggiflame, BMI)THAT'S WHEN THE MUSIC TAKES ME	10
Neil Sedaka & 10cc (Don Kirshner/ATV, BMI)	37
THE BIGGEST PARAKEETS IN TOWN Mike Curb & Don Costa (Pierre	
Mike Curb & Don Costa (Pierre Cosette/Every Little Tune, ASCAP) THE PROUD ONE Mike Curb (Seasons	73
Four/Saturday, BMI)	40 47
ASCAP) THE WAY WE WERE/TRY TO REMEMBER Ralph Moss (Colgems/Chappell, ASCAP)	**/
ASCAP) THERE GOES ANOTHER LOVE SONG	49
Paul Rothchild (Hustler's, BMI)	89
THIRD RATE ROMANCE Barry Burton (Fourth Floor, ASCAP)	15
THIS WILL BE Chuck Jackson & Marvin Yancy (Jay's Ent./Chappell, ASCAP)	. 70
'TIL THE WORLD ENDS Jimmy lenner w. Bob Monaco (Leeds/Antique, ASCAP)	39
TO EACH HIS OWN Van McCoy (Van McCoy/Warner-Tamerlane, BMI)	. 57
TUSH Bill Ham (Hamstein, BMI)	
WASTED DAYS AND WASTED NIGHTS	. 98
WHAT A DIFFERENCE A DAY MADE	
Adams, ASCAP)	. 87
WHAT YOU GOT Eddie Kramer (Cotillion BMI)	. 85
WHO LOVES YOU Bob Gaudio (Seasons/ Jobete, ASCAP)	, . 65
WHY CAN'T WE BE FRIENDS? Jerry Goldstein with Lonnie Jordan	
(Far Out, ASCAP)	. 50
(Far Out, ASCAP) YOU'RE ALL I NEED TO GET BY Dave Appell & Hank Medress (Jobete, ASCAP) YOUR LOVE Larry Graham (Nineteen Eighty Foe, BMI)	. 72
Eighty Foe, BMI)	. 48

SEPTEMBER 6, 1975

THE SINGLES CHART

		WORLD					
TITLE,	ARTIST	, Label, Number, (Distributing Label)		51	44	MIDNIGHT BLUE MELISSA MANCHESTER/Arista 0116	18
SEPT.	AUG 30		S. ON CHART	52	60	MAIN TITLE (THEME FROM JAWS) JAWS SOUNDTRACK/	
1	2	GET DOWN TONIGHT				MCA 40439	4
		KC & THE SUNSHINE BAND		53	50	SWEARIN' TO GOD FRANKIE VALLI/Private Stock 021	17
				54	51	I'M ON FIRE DWIGHT TWILLEY BAND/Shelter 40380 (MCA)	18
		TK 1009	12	55	80	BRAZIL RITCHIE FAMILY/20th Century 2218	3
	_			56	75	I GET HIGH ON YOU SLY STONE/Epic 8 10135	3
2	1	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS/		57	66	TO EACH HIS OWN FAITH, HOPE & CHARITY/RCA PB 10343	5
		Playboy 6024	12	58	67	KATMANDU BOB SEGER/Capitol 4116	5
3	8	FAME DAVID BOWIE/RCA PB 10320	10	59	64	ALVIN STONE (BIRTH & DEATH OF A GANGSTER)	,
	4	AT SEVENTEEN JANIS IAN/Columbia 3 10154	11			FANTASTIC FOUR/Westbound WT 5009 (20th Century)	8
5	7	FIGHT THE POWER-PART I ISLEY BROTHERS/T-Neck		60	62		4
	,	ZS8 2256 (Col)	10	61	63		4
6	6	HOW SWEET IT IS JAMES TAYLOR/Warner Bros. 8109	11	62	92	,	3
7	10	RHINESTONE COWBOY GLEN CAMPBELL/Capitol 4095	15	63	74		3
8	9	COULD IT BE MAGIC BARRY MANILOW/Arista 0126	11	64	77	DREAMING A DREAM CROWN HEIGHTS AFFAIR/	٠
9	3	JIVE TALKIN' BEE GEES/RSO 510 (Atlantic)	16	04	,,	Delite 1570 (PIP)	6
10	13	THAT'S THE WAY OF THE WORLD EARTH, WIND, & FIRE/		65	76	* * *	
11	14	Columbia 3 10172	9	66	72	(ALL I HAVE TO DO IS) DREAM NITTY GRITTY DIRT BAND/	•
12	14 5	RUN JOEY RUN DAVID GEDDES/Big Tree 16044 (Atlantic)	7			United Artists XW 655 X	4
12	,	SOMEONE SAVED MY LIFE TONIGHT ELTON JOHN/		67	68	KEEP YOUR EYE ON THE SPARROW MERRY CLAYTON/	
13	16	WASTED DAYS AND WASTED NIGHTS FREDDY FENDER/	10			Ode 66110 (A&M)	7
		ABC Dot DOA 17558	11	68	78		5
14	17	HOW LONG (BETCHA GOT A CHICK ON THE SIDE)	''	69	79	I LOVE MAKIN' LOVE TO YOU EVIE SANDS/Haven 7013	
_		POINTER SISTERS/ABC Blue Thumb BTA 265	8			(Capitol)	4
15	15	THIRD RATE ROMANCE AMAZING RHYTHM ACES/		70		THIS WILL BE NATALIE COLE/Capitol 4111	5
		ABC 12078	12	71	49	DYNOMITE TONY CAMILLO'S BAZUKA/A&M 1666	19
16	21	DANCE WITH ME ORLEANS/Asylum 45261	8	CHAR	74441	PR AF THE WEEK	
17	20	(I BELIEVE) THERE'S NOTHING STRONGER THAN OUR LOVE		CHAR	IMAK	CER OF THE WEEK	
100		PAUL ANKA with ODIA COATES/United Artists XW 685 Y	7	72	_	YOU'RE ALL I NEED TO GET BY	
18	29	I'M SORRY JOHN DENVER/RCA 10353	5			TONY ORLANDO & DAWN	
19	22	BALLROOM BLITZ SWEET/Capitol 4055	12			Elektra 45275	4
20	24	FEEL LIKE MAKIN' LOVE BAD COMPANY/Swan Song				Elekiid 432/3	4
200	•	70106 (Atlantic)	10	70		THE DIGGEST DARAGEPTS IN TOWNS HID STRUKE!	
21		ROCKY AUSTIN ROBERTS/Private Stock 020	9	73	53	THE BIGGEST PARAKEETS IN TOWN JUD STRUNK/ Melodyland ME 6015 (Motown) 1	. 1
22		SOLITAIRE CARPENTER'S/A&M 1721	6	74	52	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/	, •
23	27	AIN'T NO WAY TO TREAT A LADY HELEN REDDY/Capitol			-		20
24	10	THEN 77 TOP (1 1 5N 200	5	75	85	LIVING FOR THE CITY RAY CHARLES/Crossover 981	2
24 25		TUSH ZZ TOP/London 5N 220	8	76	83	I ONLY HAVE EYES FOR YOU ART GARFUNKEL/Columbia	
*3	10	BLACK SUPERMAN-MUHAMMAD ALI JOHNNY WAKELIN & THE KINSHASA BAND/Pye 71012 (ATV)	,,				3
26	31	IT ONLY TAKES A MINUTE TAVARES/Capitol 4111	19	77	54	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/	
27		LISTEN TO WHAT THE MAN SAID WINGS/Capitol 4091	15	650		·	16
28		FEELINGS MORRIS ALBERT/RCA PB 10279	8	78		7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) GARY TOMS EMPIRE/	
29		GAMES PEOPLE PLAY SPINNERS/Atlantic 1284		79	88	PIP 6504 1 ONLY YOU CAN FOX/Ariola America/GTO 7601 (Capitol)	11 2
30		DAISY JANE AMERICA/Warner Bros. 8118	4 7			, , , , , , , , , , , , , , , , , , , ,	
31		I'M NOT IN LOVE 10cc/Mercury 73678	17	80		LOVE IS A ROSE LINDA RONSTADT/Asylum 45271	1
32		HOPE THAT WE CAN BE TOGETHER SOON SHARON PAIGE	.,	81	_	ROCKIN' ALL OVER THE WORLD JOHN FOGERTY/	ŋ
		and HAROLD MELVIN & THE BLUENOTES/		82	_	Asylum 45274 IF I EVER LOSE THIS HEAVEN AVERAGE WHITE BAND/	•
20		Phila. Intl. ZS8 3569 (Col)	11			Atlantic 3285	1
33		RENDEZVOUS HUDSON BROS./Rocket 40417 (MCA)	10	83	87	CHOCOLATE CHIP ISAAC HAYES/ABC 12118	3
34		MR. JAWS DICKIE GOODMAN/Cash 451 (Private Stock)	2	84	91	S O S ABBA/Atlantic 4265	4
35 36		DREAM MERCHANT NEW BIRTH/Buddah 470	9	85	93	WHAT YOU GOT DUKE & THE DRIVERS/ABC 12110	3
36 37	35 36	HOLDIN' ON TO YESTERDAY AMBROSIA/20th Century 2207 THAT'S WHEN THE MUSIC TAKES ME NEIL SEDAKA/	12	86	94	MONEY GLADYS KNIGHT & THE PIPS/Buddah 487	2
0,	00	Rocket 40426 (MCA)	10	87	98	WHAT A DIFFERENCE A DAY MADE ESTHER PHILLIPS/	
38	45	GONE AT LAST PAUL SIMON/PHOEBE SNOW & THE	10			Kudu 925F (Motown)	2
-		JESSY DIXON SINGERS/Columia 3 10196	4	88	89	, , , , , ,	4
39	37	'TIL THE WORLD ENDS THREE DOG NIGHT/ABC 12114	10	89	_	THERE GOES ANOTHER LOVE SONG OUTLAWS/	
40	40	THE PROUD ONE OSMONDS/MGM 14791	7	00			1
41		PLEASE MR. PLEASE OLIVIA NEWTON-JOHN/MCA 40418	14	90 91	90 99	DEPARTMENT OF YOUTH ALICE COOPER/Atlantic 3280 BLUE EYES CRYING IN THE RAIN WILLIE NELSON/	3
42	41	ONE OF THESE NIGHTS EAGLES/Asylum 45257	15	71	77		2
43		HELP ME RHONDA JOHNNY RIVERS/Epic 8 50121	10	92	96	GIVE IT WHAT YOU GOT B.T. EXPRESS/Roadshow 7003	•
44	47	I BELIEVE I'M GONNA LOVE YOU FRANK SINATRA/				(Scepter)	2
45	56	Reprise 1335 (WB)	7	93	100		2
	30	DO IT ANY WAY YOU WANNA PEOPLES CHOICE/ TSOP ZS8 4759 (Col)		94	95	MAKE ME FEEL LIKE A WOMAN JACKIE MOORE/	
46	48	GLASSHOUSE TEMPTATIONS/Gordy G 714F (Motown)	9			, • • • • • • • • • • • • • • • •	4
47	28	ROCKFORD FILES MIKE POST/MGM 14772	16	95	97	_ ·	2
48		YOUR LOVE GRAHAM CENTRAL STATION/		96	<u>-</u>		1
		Warner Bros, 8105	4	97 98	61 84	•	<i>7</i> 5
49	42	THE WAY WE WERE/TRY TO REMEMBER GLADYS KNIGHT &	7	98 99	58	JUST A LITTLE BIT OF YOU MICHAEL JACKSON/Motown	3
		THE PIPS/Buddah 463	19	,,	55		5
50	23	WHY CAN'T WE BE FRIENDS? WAR/United Artists XW 629 X		100	55		7

THE FM AIRPLAY REPORT

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

FLASHMAKER



ACID QUEEN TINA TURNER UΑ

MOST ACTIVE

FLEETWOOD MAC-Reprise BLUES FOR ALLAH—Grateful Dead—Grateful Dead

ATLANTIC CROSSING-Rod Stewart-WB

OUTLAWS-Arista

RED OCTOPUS—Jefferson Starship—Grunt

WNEW-FM/NEW YORK

BLACKFOOT---Island BORN TO RUN—Bruce Springsteen -Columbia

CAUGHT IN THE ACT-Grand Funk—Capitol
EQT—Eric Quincy Tate—GRC
INSEPARABLE—Natalie Cole—

Capitol LAW—GRC
NIGHTINGALES & BOMBERS-

Manfred Mann's Earth Band— RALF & FLORIAN—Kraftwerk—

Vertigo SO FINE—Loggins & Messina-Columbia

SMOKEY—MCA

HEAVY ACTION (approximate airplay): BLUES FOR ALLAH.—Grateful

Dead—Grateful Dead
BORN TO RUN—Bruce Springsteen

CAPTAIN FANTASTIC-

Elton John—MCA **DESTINY**—Felix Cavaliere— Bearsville
ONE OF THESE NIGHTS—Eagles—

Asylum
OUTLAWS—Arista

RED OCTOPUS—Jefferson Starship —Grunt RIDE A ROCK HORSE-

Roger Daltrey—MCA
SCHEHERAZADE—Renaissance—

Sire
STAMP ALBUM---Climax Blues Band—Sire

WBCN-FM/BOSTON

ACID QUEEN—Tina Turner—UA
BOOGIE DOWN U.S.A.—Peoples Choice—TSOP

CHAIN REACTION—Crusaders

ABC Blue Thumb DARYL HALL & JOHN OATES—RCA
DREAM WEAVER—Gary Wright—

HAVING A WONDERFUL TIME-

Geoff Muldaur-Reprise JAMAICA SAY YOU WILL-Joe Cocker—A&M
MELLOW MADNESS—Quincy Jones

PABLO CRUISE-A&M

HEAVY ACTION (airplay, listener response):
ATLANTIC CROSSING—

Rod Stewart—Warner Bros.
BLUES FOR ALLAH—Grateful Dead

—Grateful Dead
BORN TO RUN—Bruce Springsteen –Columbia

DESTINY—Felix Cavaliere— Bearsville

E.C. WAS HERE—Eric Clapton—

RSO
FLEETWOOD MAC—Reprise

INSEPARABLE -- Natalie Cole-

Capitol
PROCOL'S NINTH—Procol Harum —Chrysalis

RED OCTOPUS-Jefferson Starship -Grunt TUBES-A&M

WMMR-FM/PHILADELPHIA ADDS:

ATLANTIC CROSSING-Rod Stewart—Warner Bros.
BLUES FOR ALLAH—Grateful Dead —Grateful Dead

BORN TO RUN-Bruce Springsteen

---Columbia

E.C. WAS HERE—Eric Clapton-

LOVE IS A ROSE (single)— Linda Ronstadt---Asylum NIGHTINGALES & BOMBERS-Manfred Mann's Earth Band-

Warner Bros.
100cc—10cc—London

PUMP IRON!—Alvin Lee Columbia

ROCKIN' ALL OVER THE WORLD (single)—John Fogerty

STAMP ALBUM-Climax Blues Band-Sire

HEAVY ACTION (sales, phones, airplay):

BLUES FOR ALLAH—Grateful Dead —Grateful Dead

ROPN TO RUN—Bruce Springsteen ---Columbia
NIGHTINGALES & BOMBERS-

Manfred Mann's Earth Band-Warner Bros.
100cc—10cc—London OUTLAWS—Arista

WHCN-FM/HARTFORD

BORN TO RUN—Bruce Springsteen

DO YOU WONDER-Shawn Fhillips—A&M
DRAGON IS DANCING—

Jimmy Spheeris—Epic
HAVING A WONDERFUL TIME—

NEW LOVERS AND OLD FRIENDS

—Johnny Rivers—Epic
NOBODY CAN WAIT FOREVER—

Alquin—RCA
100cc—10cc—London SEARCHIN' FOR A RAINBOW-Marshall Tucker Band

STAMP ALBUM—Climax Blues Band—Sire

HEAVY ACTION (airplay, phones):

AMBROSIA-20th Century DESTINY—Felix Cavaliere-Bearsville

E.C. WAS HERE--Eric Clapton-

RSO
FLEETWOOD MAC—Reprise FRAMPTON—Peter Frampton—

A&M MONTY PYTHON & THE HOLY

GRAIL—Monty Python—Arista
NOW LOOK—Ron Wood—

Warner Bros.
ORLEANS II—ABC (Import)
PROCOL'S NINTH—Procol Harum ---Chrysalis TUBES---A&M

WKTK-FM/BALTIMORE

ACID QUEEN—Tina Turner—UA
ATLANTIC CROSSING—
Rod Stewart—Warner Bros.
E.C. WAS HERE—Eric Clapton—

EAGER TO PLEASE -- Ken Hensley —Warner Bros.
NIGHTINGALES & BOMBERS—

Manfred Mann's Earth Band—
Warner Bros.

PUMP IRON!—Alvin Lee—

Columbia
SEARCHIN' FOR A RAINBOW—

Marshall Tucker Band-

Capricorn SMOKEY—MCA STAMP ALBUM---Climax Blues Band—Sire
WIN, LOSE OR DRAW—Allman

Brothers Band—Capricorn

HEAVY ACTION (airplay, sales. requests—in descending order): BLUES FOR ALLAH—Grateful Dead

-Grateful Dead FLEETWOOD MAC—Reprise
RED OCTOPUS—Jefferson Starship PROCOL'S NINTH-Procol Harum

—Chrysalis
DREAM WEAVER—Gary Wright—

Warner Bros.

STILLS—Stephen Stills—Columbia FOOLISH PLEASURES Heartsfield

—Mercury
CHAIN REACTION—Crusaders— ABC Blue Thumb

BASEMENT TAPES—Bob Dylan &

The Band—Columbia
ATLANTIC CROSSING—

WEBN-FM/CINCINNATI

CHAIN REACTION—Crusaders— ABC Blue Thumb
RITCHIE BLACKMORE'S RAINBOW

—Polydor
SO FINE—Loggins & Messina-

Columbia
TROOPER—MCA
WIN, LOSE OR DRAW—Allman Brothers Band—Capricorn

HEAVY ACTION (airplay):

ATLANTIC CROSSING. Rod Stewart—Warner Bros.

BLUES FOR ALLAH—Grateful Dead

—Grateful Dead

JAMAICA SAY YOU WILL-Joe Cocker-A&M OUTLAWS_Arista WIN, LOSE OR DRAW—Aliman

Brothers Band—Capricorn WSDM-FM/CHICAGO

ATLANTIC CROSSING-Rod Stewart—Warner Bros.

BLUES FOR ALLAH—Grateful Dead

--Grateful Dead
CHAIN REACTION--Crusaders-ABC Blue Thumb

DO YOU WONDER-Shawn Phillips—A&M
FIRST CUCKOO—Deodato—MCA
FLEETWOOD MAC—Reprise HONEY—Ohio Players—Mercury

JAMAICA SAY YOU WILL-Joe Cocker—A&M
KEEP YOUR EYE ON THE SPARROW---Merry Clayton-

Ode MELLOW MADNESS—

HEAVY ACTION (approximate airplay):

AIN'T NO WAY TO TREAT A LADY —Helen Reddy—Capitol
BETWEEN THE LINES—Janis Ian

DIAMONDS & RUST—Joan Baez—

EARTHBOUND-5th Dimension-

PICK OF THE LITTER—Spinners—

Atlantic
STILLS—Stephen Stills—Columbia
STORM AT SUNUP—Gino Vannelli

—A&M
WELL KEPT SECRET—James Last—

WKDA-FM/NASHVILLE

ATLANTIC CROSSING-Rod Stewart—Warner Bros.

E.C. WAS HERE—Eric Clapton—

HOLD ON TO LOVE (single) Peter Skellern—Private Stock LOVE IS A ROSE (single)—

Linda Ronstadt—Asylum PUMP IRON!—Alvin Lee

Columbia
ROCKIN' ALL OVER THE WORLD (single)—John Fogerty Asylum

HEAVY ACTION (airplay): CAPTAIN FANTASTIC-

Elton John—MCA
FLEETWOOD MAC—Reprise GORILLA—James Taylor— Warner Bros. ONE OF THESE NIGHTS—Eagles—

Asylum
OUTLAWS—Arista RED OCTOPUS-Jefferson Starship

—Grunt
WIL O' THE WISP—Leon Russell—

KZEW-FM/DALLAS

ACID QUEEN—Tina Turner—UA BLACKFOOT—Island

BORN TO RUN-Bruce Springsteen -Columbia

DOG DAYS-Atlanta Rhythm Section—Polydor

GOODBYE EASY STREET (single)---Jerry Jeff Walker-MCA

KEEP YOUR EYE ON THE SPARROW -Merry Clayton-Ode

PUMP IRON!---Alvin Lee-

SEARCHIN' FOR A RAINBOW-Marshall Tucker Band-Capricorn

STAMP ALBUM—Climax Blues

WIN. LOSE OR DRAW—Allman Brothers Band—Capricorn

HEAVY ACTION (sales, airplay, phones—in descending order):

RED OCTOPUS—Jefferson Starship -Grunt FLEETWOOD MAC—Reprise

ATLANTIC CROSSING Rod Stewart—Warner Bros.

OUTLAWS-Arista GORILLA-James Taylor-Warner Bros.

DO YOU WONDER-Shawn Phillips—A&M ONE OF THESE NIGHTS—Eagles—

KSAN-FM/SAN FRANCISCO

ACID QUEEN-Ting Turner-UA DO YOU WONDER-

Shawn Phillips—A&M E.C. WAS HERE—Eric Clapton-HOUR OF THE WOLF-

Steppenwolf—Epic KEEP YOUR EYE ON THE SPARROW

-Merry Clayton—Ode NIGHTINGALES & BOMBERS-Manfred Mann's Earth Band-

Warner Bros. SABOTAGE—Black Sabbath-Warner Bros.

HEAVY ACTION—airplay—in descending order): ATLANTIC CROSSING

Rod Stewart—Warner Bros. ACID QUEEN-Tina Turner-UA BLUES FOR ALLAH—Grateful Dead

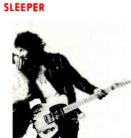
-Grateful Dead DREAM WEAVER --- Gary Wright ---

Warner Bros. FIGHTING—Thin Lizzy—Vertigo E.C. WAS HERE—Eric Clapton—

NIGHTINGALES & BOMBERS-Manfred Mann's Earth Band-Warner Bros.
FLEETWOOD MAC—Reprise

PROCOL'S NINTH-Procol Harum —Chrysalis

COKE—Coke Escovito—Mercury



BRUCE SPRINGSTEEN Columbia

KMET-FM/LOS ANGELES

ACID QUEEN—Tina Turner---UA AL GREEN IS LOVE-A! Green-Hi BACK TO EARTH—Rare Earth— Rare Earth

BLOW YOUR WHISTLE-Gary Toms Empire—PIP

DARYL HALL & JOHN OATES—RCA HOUR OF THE WOLF—Steppenwolf I KEEP ON LOVIN' YOU-77 Hill__1JA

JAMAICA SAY YOU WILL-

NIGHTINGALES & BOMBERS-Manfred Mann's Earth Band— Warner Bros

SOUTHBOUND & GONE-

HEAVY ACTION (airplay, sales):

ATLANTIC CROSSING Rod Stewart—Warner Bros.
BLUES FOR ALLAH—Grateful Dead

—Grateful Dead

DREAM WEAVER-Gary Wright-Warner Bros.

E.C. WAS HERE—Eric Clapton— RSO
FIRST CUCKOO—Deodato—MCA

JAMAICA SAY YOU WILL-Joe Cocker—A&M LOVE IS A ROSE (single)-

Linda Ronstadt-Asylum NIGHTINGALES & BOMBERS-Manfred Mann's Earth Band—

Warner Bros PROCOL'S NINTH—Procol Harum— Chrysalis
TUBES—A&M

KGB-FM/SAN DIEGO

ATLANTIC CROSSING-Rod Stewart—Warner Bros.

BLUES FOR ALLAH—Grateful Dead

—Grateful Dead

CUNNING STUNTS—Caravan-DREAM WEAVER—Gary Wright—

Warner Bros.
FREE HAND—Gentle Giant— Capitol
LOVE IS A ROSE (single)—

Linda Ronstadt—Asylum
MINSTREL IN THE GALLERY (single)

—Jethro Tull—Chrysalis
PROCOL'S NINTH—Procol Harum-RITCHIE BLACKMORE'S RAINBOW

—Polydor
WIN, LOSE OR DRAW—Allman Brothers Band—Capricorn HEAVY ACTION (airplay, sales): BETWEEN THE LINES-Janis lan-

FLEETWOOD MAC-Reprise GORILLA---James Taylor---Warner Bros.

ONE OF THESE NIGHTS—Eagles— OUTLAWS---Arista

RED OCTOPUS-Jefferson Starship

KZEL-FM/EUGENE

ADDS: ACID QUEEN—Tina Turner—UA DOG DAYS—Atlanta Rhythm Section—Polydor DO YOU WONDER—

Shawn Phillips—A&M
HOUR OF THE WOLF—Steppenwolf

KNOCKIN' ON HEAVEN'S DOOR (single)—Arthur Louis—Island
LIVE STOCK—Roy Buchanan— Polydor
LOVE IS A ROSE (single)—

Linda Ronstadt—Asylum
NOBODY CAN WAIT FOREVER— Alquin—RCA
SOUTHBOUND & GONE—

J.D. Blackfoot-Fantasy HEAVY ACTION (airplay, phones):

ATLANTIC CROSSING-Rod Stewart—Warner Bros.
BLUES FOR ALLAH—Grateful Dead —Gateful Dead

DREAM WEAVER—Gary Wright—

Warner Bros.

E.C. WAS HERE—Eric Clapton—

RSO FLEETWOOD MAC—Reprise FUTURAMA-Be-Bop Deluxe-

Harvest
GET ON DOWN WITH BOBBY BLAND—Bobby Bland—ABC
JAMAICA SAY YOU WILL—

Joe Cocker-A&M RIDE A ROCK HORSE-

Roger Daltrey—MCA
RITCHIE BLACKMORE'S RAINBOW

THE RETAIL REPORT

A survey of NEW product sales in the nation's leading retail outlets listed alphabetically

SALESMAKER OF THE WEEK



IS IT SOMETHING I SAID RICHARD PRYOR Reprise

TOP RETAIL SALES THIS WEEK

IS IT SOMETHING I SAID-Richard Pryor—Reprise
ATLANTIC CROSSING—Rod Stewart

-WB

E.C. WAS HERE-Eric Clapton-RSO HONEY—Ohio Players—Mercury
BLUES FOR ALLAH—Grateful Dead-Grateful Dead

CAMELOT/NATIONAL

AIN'T NO 'BOUT-A-DOUBT IT-Graham Central Station-WB

FLEETWOOD MAC-Reprise

FREE HAND-Gentle Giant-Capitol

GREATEST HITS—Cat Stevens—A&M IS IT SOMETHING I SAID-Richard Prvor—Reprise

K.C. & THE SUNSHINE BAND-TK

MELLOW MADNESS—Quincy Jones—A&M OUTLAWS-Arista

RIDE A ROCK HORSE-Roger Daltrey-

SABOTAGE—Black Sabbath—WB

MUSICLAND/NATIONAL

DESOLATION BOULEVARD—Sweet—

HONEY-Ohio Players-Mercury IS IT SOMETHING I SAID—Richard Pryor -Reprise

JAWS-MCA (Soundtrack)

K.C. & THE SUNSHINE BAND-TK

MANHATTAN TRANSFER-Atlantic

MELLOW MADNESS-Quincy Jones-A&M

PROUD ONE—Osmonds—MGM

SABOTAGE—Black Sabbath—WB

SPIRIT OF THE BOOGIE—Kool & the Gang

RECORD BAR/NATIONAL

ATLANTIC CROSSING—Rod Stewart—WB DARYL HALL & JOHN OATES-RCA DOG DAYS—Atlanta Rhythm Section-Polydor

DRAGON IS DANCING—Jimmy Spheeris —Epic

E.C. WAS HERE-Eric Clapton-RSO **HONEY**—Ohio Players—Mercury 15 IT SOMETHING I SAID-Richard Pryor

--- Reprise K.C. & THE SUNSHINE BAND-TK

MANHATTAN TRANSFER—Atlantic OUTLAWS—Arista

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

BARRY MANILOW I-Arista CAPTAIN FANTASTIC-Elton John-MCA GREATEST HITS-Cat Stevens-A&M K.C. & THE SUNSHINE BAND-TK MOVING VIOLATION—Jackson Five

Motown NATTY DREAD—Bob Marley & the Wailers _Island

NON-STOP—B.T. Express—Roadshow

THE HEAT IS ON-Isley Brothers-T-Neck VENUS & MARS—Wings—Capitol WHAT A DIFFERENCE A DAY MADE.

KING KAROL/NEW YORK

Esther Phillips-Kudu

BLUES FOR ALLAH—Grateful Dead— -Grateful Dead CHICAGO—Arista (Original Cast) FROM MIGHTY OAKS-Ray Thomas-HONEY-Ohio Players-Mercury

IN THE CITY—Tavares—Capitol

JESSIE'S JIG—Steve Goodman—Asylum RIDE A ROCK HORSE-Roger Daltrey-

SAVE ME—Silver Convention— Midland Intl.

SCHEHERAZADE—Renaissance—Sire SONG FOR MY LADY-Jon Lucien-Col

TWO GUYS/EAST COAST

AIN'T NO 'BOUT-A-DOUBT IT-Graham Central Station—WB

CAPTAIN FANTASTIC—Elton John—MCA GREATEST HITS—Cat Stevens—A&M

HONEY—Ohio Players—Mercury LOVE WILL KEEP US TOGETHER—Captain

& Tennille—A&M MELISSA-Melissa Manchester-Arista NON-STOP-B.T. Express-Roadshow

PICK OF THE LITTER—Spinners—Atlantic **RED OCTOPUS**—Jefferson Starship—Grunt STILLS-Stephen Stills-Col

CUTLER'S/NEW HAVEN

BLUES FOR ALLAH—Grateful Dead— Grateful Dead

E.C. WAS HERE—Eric Clapton—RSO GOOD VIBRATIONS—Beach Boys—Reprise

HONEY---Ohio Players-Mercury IS IT SOMETHING I SAID-Richard Pryor -Reprise

NO WAY TO TREAT A LADY-Helen Reddy-Capitol

PICK OF THE LITTER—Spinners—Atlantic RALF & FLORIAN—Kraftwerk—Vertigo SPIRIT OF THE BOOGIE-Kool & the Gang

STAMP ALBUM—Climax Blues Band—Sire

DISCOUNT RECORDS/ CAMBRIDGE, MASS.

AIN'T NO 'BOUT-A-DOUBT IT-Graham Central Station-WB

ATLANTIC CROSSING—Rod Stewart—WB BASEMENT TAPES—Bob Dylan & the Band

BETWEEN THE LINES-Janis Jan-Col BLUES FOR ALLAH—Grateful Dead— Grateful Dead

E.C. WAS HERE—Eric Clapton—RSO

FLEETWOOD MAC-Reprise

RED OCTOPUS—Jefferson Starship—Grunt RITCHIE BLACKMORE'S RAINBOW-

THE HEAT IS ON-Isley Brothers-T-Neck

GARY'S/RICHMOND

AIN'T NO 'BOUT-A-DOUBT IT-Grahan Central Station-WB

E.C. WAS HERE—Eric Clapton—RSO

FLEETWOOD MAC-Reprise HONEY-Ohio Players-Mercury

IS IT SOMETHING I SAID-Richard Pryor

K.C. & THE SUNSHINE BAND—TK NO WAY TO TREAT A LADY-Helen

Reddy—Capitol
OUTLAWS—Arista

RED OCTOPUS—Jefferson Starship—Grunt TWO LANE HIGHWAY—Pure Prairie League-RCA

FOR THE RECORD/BALTIMORE

A TEAR TO SMILE—Roy Ayers Ubiquity —Polydor

ATLANTIC CROSSING—Rod Stewart—WB BOOGIE DOWN U.S.A.—People's Choice

COOLEY HIGH—Motown (Soundtrack) INSEPARABLE—Natalie Cole—Capitol IS IT SOMETHING I SAID—Richard Pryor -Reprise

K.C. & THE SUNSHINE BAND-TK SATURDAY NIGHT SPECIAL—Norman Connors—Buddah

7-6-5-4-3-2-1 BLOW YOUR WHISTLE-Gary Toms Empire—Pip

YOUNG AMERICANS-David Bowie-RCA

NATL. RECORD MART/

MIDWEST

AIN'T NO 'BOUT-A-DOUBT IT-Graham Central Station—WB

AMBROSIA-20th Century

FLEETWOOD MAC-Reprise

GREATEST HITS—Cat Stevens—A&M HONEY-Ohio Players-Mercury IS IT SOMETHING I SAID—Richard Pryor

MELLOW MADNESS—Quincy Jones—A&M PICK OF THE LITTER—Spinners—Atlantic RIDE A ROCK HORSE—Roger Daltrey—

SABOTAGE—Black Sabbath—WB

ONE OCTAVE HIGHER/

CHICAGO

AIN'T NO 'BOUT-A-DOUBT IT-Graham Central Station-WB BETWEEN THE LINES-Janis lan-Col FLEETWOOD MAC-Reprise

IS IT SOMETHING I SAID—Richard Pryor -Reprise

OUTLAWS-Arista

PICK OF THE LITTER—Spinners—Atlantic RED OCTOPUS—Jefferson Starship—Grunt THAT'S THE WAY OF THE WORLD-Earth, Wind & Fire—Col

THE HEAT IS ON-Isley Brothers-T-Neck WHY CAN'T WE BE FRIENDS-War-UA

RECORD REVOLUTION/

CLEVELAND

ATLANTIC CROSSING—Rod Stewart—WB CHAIN REACTION—Crusaders—ARC Blue Thumb

DARYL HALL & JOHN OATES-RCA DREAM WEAVER—Gary Wright—WB E.C. WAS HERE—Eric Clapton—RSO MELLOW MADNESS-Quincy Jones-A&M NIGHTINGALES & BOMBERS—Manfred

Mann's Earth Band-Warner Bros. PICK OF THE LITTER—Spinners—Atlantic RITCHIE BLACKMORE'S RAINBOW-Polydor

SCHEHERAZADE-Rengissance-Sire

SPEC'S MUSIC/FLORIDA

AIN'T NO 'BOUT-A-DOUBT IT-Graham Central Station—WB

BLUES FOR ALLAH—Grateful Dead— Grateful Dead

CMAIN REACTION—Crusaders—ABC Blue

DREAM WEAVER—Gary Wright—WB E.C. WAS HERE-Eric Clapton-RSO

FIRST CUCKOO—Deodato—MCA

HONEY—Ohio Players—Mercury IS IT SOMETHING I SAID—Richard Pryor

SAVE ME-Silver Convention-Midland Intl.

Grateful Dead

POPLAR TUNES/MEMPHIS

AIN'T NO 'BOUT-A-DOUBT IT-Graham Central Station-WB ATLANTIC CROSSING—Rod Stewart—WB BLUES FOR ALLAH-Grateful Dead-

CHAIN REACTION—Crusaders—ABC Blue DARYL HALL & JOHN OATES-RCA DRAGON IS DANCING—Jimmy Spheeris

IS IT SOMETHING I SAID—Richard Pryor

JAMAICA SAY YOU WILL-Joe Cocker-

RITCHIE BLACKMORE'S RAINBOW-

Polydor
TEXAS GOLD—Asleep at the Wheel— Capitol

CIRCLES/ARIZONA

ATLANTIC CROSSING—Rod Stewart—WB E.C. WAS HERE—Eric Clapton—RSO HONEY—Ohio Players—Mercury

IS IT SOMETHING I SAID—Richard Pryor

K.C. & THE SUNSHINE BAND-TK

MELLOW MADNESS—Quincy Jones—A&M MORE MILES PER GALLON—Buddy Miles

—Casablanca

RED OCTOPUS—Jefferson Starship—Grunt

RITCHIE BLACKMORE'S RAINBOW-

SABOTAGE—Black Sabbath—WB

WHEREHOUSE/CALIFORNIA

ATLANTIC CROSSING—Rod Stewart—WB BLUES FOR ALLAH—Grateful Dead-Grateful Dead HOUR OF THE WOLF-Steppenwolf-

INSEPARABLE—Natalie Cole—Capital

IS IT SOMETHING I SAID—Richard Pryor -Reprise JAWS—MCA (Soundtrack)

KEEP YOUR EYE ON THE SPARROW-Merry Clayton-Ode

SCHEHERAZADE—Renaissance-

7-6-5-4-3-2-1 BLOW YOUR WHISTLE-Gary Toms Empire—Pip
STAMP ALBUM—Climax Blues Band—Sire

LICORICE PIZZA/LOS ANGELES

A CHORUS LINE—Col (Original Cast) ATLANTIC CROSSING—Rod Stewart—WB BLUES FOR ALLAH—Grateful Dead— Grateful Dead

CHICAGO—Arista (Original Cast) DREAM WEAVER-Gary Wright-WB

E.C. WAS HERE-Eric Clapton-RSO HONEY—Ohio Players—Mercury
IS IT SOMETHING I SAID—Richard Pryor

JAMAICA SAY YOU WILL-Joe Cocker-

RITCHIE BLACKMORE'S RAINBOW-Polydor

TOWER/LOS ANGELES

ATLANTIC CROSSING—Rod Stewart—WB BLUES FOR ALLAH-Grateful Dead-Grateful Dead CHICAGO—Arista (Original Cast) E.C. WAS HERE—Eric Clapton—RSO ELECTRONIC REALIZATIONS—Synergy—

FEELINGS—Morris Albert—RCA JUICE NEWTON & SILVER SPUR-RCA KEEP YOUR EYE ON THE SPARROW-

Merry Clayton-MORE MILES PER GALLON-Buddy Miles

Casablanca WE GOT BY-Al Jarreau-Reprise

EVERYBODY'S RECORDS/ **NORTHWEST**

ATLANTIC CROSSING—Rod Stewart—WB BLUES FOR ALLAH—Grateful Dead— Grateful Dead

CHAIN REACTION—Crusaders—ABC Blue Thumb E.C. WAS HERE—Eric Clapton—RSO FIRST CUCKOO—Deodato—MCA

MELLOW MADNESS—Quincy Jones— NIGHTINGALES & BOMBERS-Manfred Mann's Earth Band—Warner Bros. PUMP IRON—Alvin Lee—Col

RITCHIE BLACKMORE'S RAINBOW-Polydor SABOTAGE—Black Sabbath—WB

SEPTEMBER 6, 1975

THE ALBUM CHART

PRICE CODE

5.98 H — 9.98

7.98 J — 12.98

TITLE, ARTIST, Label, Number (Distributing Label)

4 CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY

ELTON JOHN MCA 2142



14 | F

WKS. ON CHART

		MCA 2142	14	<u>.</u>
2	1	ONE OF THESE NIGHTS EAGLES/Asylum 7F 1039	11	F
3	3	RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RC/	8 (4	F
4	2	THE HEAT IS ON ISLEY BROTHERS/T-Neck PZ 33536 (Col)	12	F
5	5	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE/		_
		Columbia PC 33280	26	F
6	6	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/		_
	_	A&M SP 3405	12 4	F
7	9	HONEY OHIO PLAYERS/Mercury SRM1 1038	*	F
8	12	NO 'BOUT-A-DOUBT IT GRAHAM CENTRAL STATION/	6	F
		Warner Bros. BS 2876	17	F
9	10	FANDANGO ZZ TOP/London PS 656 BETWEEN THE LINES JANIS IAN/Columbia PC 33394	14	F
10	11		17	١.
11	22	IS IT SOMETHING I SAID? RICHARD PRYOR/Reprise MS 2227 (WB)	4	F
12	10	PICK OF THE LITTER SPINNERS/Atlantic SD 18141	5	F
13	18 8	WHY CAN'T WE BE FRIENDS? WAR/UA LA 441 F	10	F
14	15	FLEETWOOD MAC/Reprise MS 2225 (WB)	6	F
15	13	VENUS AND MARS WINGS/Capitol SMAS 11419	13	F
16	17	NON-STOP B.T. EXPRESS/Roadshow RS 41001 (Scepter)	6	F
17	7	GREATEST HITS CAT STEVENS/A&M SP 4519	9	F
18	16	THE BASEMENT TAPES BOB DYLAN & THE BAND/Columbi	a	
		C2 33682	7	H
19	14	CUT THE CAKE AVERAGE WHITE BAND/Atlantic SD 18140		F
20	25	RIDE A ROCK HORSE ROGER DALTREY/MCA 2147	6	F
21	26	KC & THE SUNSHINE BAND/TK 603	5	F
22	28	OUTLAWS/Arista 4042	6	F
23	23	GREATEST HITS TONY ORLANDO & DAWN/Arista 4045	8	F
24	20	HORIZON CARPENTERS/A&M SP 4530	11	F
25	19	GORILLA JAMES TAYLOR/Warner Bros. BS 2866	15 19	F
26	24	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33471		1
27	41	MELLOW MADNESS QUINCY JONES/A&M SP 4526	3	F
28	27	FOUR WHEEL DRIVE BACHMAN-TURNER OVERDRIVE/ Mercury SRM1 1027	15	F
20	20	MELISSA MELISSA MANCHESTER/Arista 4031	15	F
29 30	29 32	GREATEST HITS ELTON JOHN/MCA 2128	42	F
31	30	STEPPIN' POINTER SISTERS/ABC Blue Thumb BTSD 6071	13	F
32	21	STILLS STEPHEN STILLS/Columbia PC 33575	10	F
33	35	MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)	10	F
34	33	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON		
		MCA 2133	29	F

CHARTMAKER OF THE WEEK

35 — ATLANTIC CROSSING

ROD STEWART

Warner Bros. BS 2875



CHOCOLATE CHIP ISAAC HAYES/ABC ABCD 874 12 | F 36 34 THE ORIGINAL SOUNDTRACK 10cc/Mercury SRM1 1029 37 36 CHAIN REACTION CRUSADERS/ABC Blue Thumb 38 55 F 2 BTSD 60222 F E.C. WAS HERE ERIC CLAPTON/RSO SO 4809 (Atlantic) 1 STRAIGHT SHOOTER BAD COMPANY/Swan Song SS 8413 50 (Atlantic) BLUE SKY, NIGHT THUNDER MICHAEL MURPHEY/Epic 45 KE 33290 F 25 F AMBROSIA/20th Century T 434 SABOTAGE BLACK SABBATH/Warner Bros. BS 2822 3 F 54 THIS TIME WE MEAN IT R.E.O. SPEEDWAGON/Epic PE 33338 YOUNG AMERICANS DAVID BOWIE/RCA APL1 0998 25 F 52 MADE IN THE SHADE ROLLING STONES/Rolling Stones COC 79102 (Atlantic) 12 F 3 | F 59 RITCHIE BLACKMORE'S RAINBOW/Polydor PD 6049

7	40	24	CTAMPERE DOORIE PROTHERS (M Pro- PC 0005	17	F
	48	37	STAMPEDE DOOBIE BROTHERS/Warner Bros. BS 2835	17	F
	49		BLUES FOR ALLAH GRATEFUL DEAD/Grateful Dead		
1			GD LA 4946 (UA)	1	F
- 1		70	,	•	
	50	72	RHINESTONE COWBOY GLEN CAMPBELL/Capitol	_	_
ı			SW 11430	2	F
1	51	54	NO WAY TO TREAT A LADY HELEN REDDY/Capitol ST 11418	3 7	F
1	52	38	MISTER MAGIC GROVER WASHINGTON, JR./Kudu		
1	32	30	· · · · · · · · · · · · · · · · · · ·	0.4	_
1			20S1 (Motown)	24	F
١	53	56	PROCOL'S NINTH PROCOL HARUM/Chrysalis		
1			CHRS 1080 (WB)	3	F
1	54	57	NATTY DREAD BOB MARLEY & THE WAILERS/Island		
1	34	37			-
1			ILPS 9281	8	F
1	55	70	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/		
ı			ABC Dot DOSD 2020	17	F
1	56	43	HEAD OVER HEELS POCO/ABC ABCD 890	9	F
1	57	60	WHAT A DIFFERENCE A DAY MADE ESTHER PHILLIPS/	-	ľ
1	37	00	·	_	_
1			w/BECK/Kudu 23S1 (Motown)	5	F
1	58	39	METAMORPHOSIS ROLLING STONES/Abkco ANA 1		
1			(London)	12	F
4	59	62	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	35	F
I				22	F
	60	44	HEARTS AMERICA/Warner Bros. BS 2852	22	اا
J	61	65	FROM MIGHTY OAKS RAY THOMAS/Threshold THS 16		
ł			(London)	4	F
ł	62	74	THE DREAM WEAVER GARY WRIGHT/Warner Bros.		
			BS 2868	3	F
1	. .				
1	63	47	GOOD VIBRATIONS BEACH BOYS/Reprise MS 2223 (WB)	6	F
١	64	40	ONE SIZE FITS ALL FRANK ZAPPA & THE MOTHERS OF		
-1			INVENTION/DiscReet DS 2216 (WB)	8	F
	65	79	SPIRIT OF THE BOOGIE KOOL & THE GANG/Delite		
		, ,		2	F
J			DEP 2016 (PIP)	2	
1	66	48	DIAMONDS AND RUST JOAN BAEZ/A&M SP 4527	16	F
1	67	76	IN THE CITY TAVARES/Capitol ST 11396	3	F
	68	42	SURVIVAL O'JAYS/Phila. Intl. KZ 33150 (Col)	20	F
١					
١	69	73	FREE HAND GENTLE GIANT/Capitol ST 11425	3	F
	70	58	DREAMING MY DREAMS WAYLON JENNINGS/RCA		
			APL1 1062	7	F
1	71	68	TO BE TRUE HAROLD MELVIN & THE BLUENOTES Featuring	q	
١			THEODORE PENDERGRASS/Phila, Intl. KZ 33148 (Col)	25	F
	7.0	0.4			
	72	84	ON THE BORDER EAGLES/Asylum 7E 1004	50	F
١	73	66	CHICAGO VIII/Columbia PC 33100	22	F
	74	51	TOMMY SOUNDTRACK/Polydor PD 9502	24	Н
ı	75	64	THE HIT MAN EDDIE KENDRICKS/Tamla T6 338S1		
ı		•	(Motown)	8	F
	70	A 1	,		F
ı	76	87	JAWS SOUNDTRACK/MCA 2087	2	1.
1	77	63	TONIGHT'S THE NIGHT NEIL YOUNG/Reprise MS 2221	9	F
	78	69	THE CHICAGO THEME HUBERT LAWS/CTI 6058S1		
1			(Motown)	6	F
	79	67	TWO LANE HIGHWAY PURE PRAIRIE LEAGUE/RCA		
١	, ,	57	·	14	F
I			APL1 0933	14	-
١	80	61	A SONG FOR YOU TEMPTATIONS/Gordy G6 96981		
			(Motown)	31	F
1	81	83	A CHORUS LINE ORIGINAL CAST/Columbia PS 33581	3	G
١	_				
1	82	129	SCHEHERAZADE AND OTHER STORIES RENAISSANCE	_	_
ļ			Sire SASD 7510 (ABC)	1	F
١	83	86	NASHVILLE SOUNDTRACK/ABC ABCD 983	3	F
	84	88	JUDITH JUDY COLLINS/Elektra 7E 1032	21	F
	-		•		1
١	85	95	DESPERADO EAGLES/Asylum SD 5068	19	F
1	86	71	WELCOME TO MY NIGHTMARE ALICE COOPER/Atlantic		1
1			SD 18130	25	F
-	87	89	FORCE IT UFO/Chrysalis CHR 1074 (WB)	3	F
١					1
١	88	102	DESOLATION BOULEVARD SWEET/Capitol ST 11395	1	F
J	89	100	BARRY MANILOW I/Arista 4007	2	F
J	90	93	TUBES/A&M SP 4534	2	F
١	91	78	HEART LIKE A WHEEL LINDA RONSTADT/Capitol	-	ľ
-	71	/ 0		40	-
			ST 11358	40	F
	92	108	INSEPARABLE NATALIE COLE/Capitol ST 11429	1	F
	93	98	JOHN DENVER'S GREATEST HITS/RCA CPL1 0374	91	F
	94	92	ADVENTURES IN PARADISE MINNIE RIPERTON/Epic		1
			PE 33454	15	F
	0.5				
	95	82	SPARTACUS TRIUMVIRAT/Capitol ST 11382	12	F
	96	91	PHYSICAL GRAFFITI LED ZEPPELIN/Swan Song SS 2200		1
			(Atlantic)	26	1
	97	80	BLIND BABY NEW BIRTH/Buddah 5636	15	F
	98	77	DISCO BABY VAN McCOY & THE SOUL CITY SYMPHONY		1
		• •	Avco AV 69006	17	F
	00	7.			1
	99	75	CHOCOLATE CITY PARLIAMENT/Casablanca NBLP 7014	18	F
- 1	400	116	SILVER CONVENTION/Midland Intl. BKL1 1129 (RCA)	1	F
	100	110	order controller, marana initi atta (i.e., i.e.,	-	

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A RARE FIND ON SIRE RECORDS

MARKETED BY ABC RECORDS

THE ALBUM CHART 1500

		6, 1975
SBPT.	AUG. 30	
101	99	VERY BEST OF POCO/Epic PEG 33537
102	104	BIRTH AND DEATH OF A GANGSTER FANTASTIC FOUR/ 20th Century/Westbound W 201
103	112	FEELINGS MORRIS ALBERT/RCA APL1 1018
104	81	CAUGHT IN THE ACT COMMODORES/Motown M6 820S1
105	101	UNIVERSAL LOVE MFSB/Phila. Intl. KZ 33158 (Col)
106	103	MY WAY MAJOR HARRIS/Atlantic SD 18119
107	85	MOVING VIOLATION JACKSON 5/Motown M6 829S1
108	110	STILL CAUGHT UP MILLIE JACKSON/Spring SPR 6708 (Polydor)
109	125	FIRST CUCKOO DEODATO/MCA 491
110	142	AN EVENING WITH JOHN DENVER/RCA CPL2 0764
111	136	MORE MILES PER GALLON BUDDY MILES/Casablanca NBLP 7019
112	90	RETURN TO FANTASY URIAH HEEP/Warner Bros. BS 2869
113	128	JAMAICA SAY YOU WILL JOE COCKER/A&M SP 4529
114	94	SPIRIT OF AMERICA BEACH BOYS/Capitol SVBB 11384
115	107	BACK TO EARTH RARE EARTH/Rare Earth R6 548S1 (Motown)
116	118	JESSIE'S JIG AND OTHER FAVORITES STEVE GOODMAN/ Asylum 7E 1037
117	96	COME GET TO THIS NANCY WILSON/Capitol ST 11386
118	105	SOAP OPERA KINKS/RCA LPL1 5081
119	124	ROLLERBALL SOUNDTRACK/United Artists LA 470 G
120	126	ELECTRONIC REALIZATIONS FOR ROCK ORCHESTRA SYNERGY/Passport PPSD 98009 (ABC)
121	130	CUNNING STUNTS CARAVAN/BTM 5000 (Janus)
122	131	EAGLES/Asylum SD 5054
123	133	LET THERE BE MUSIC ORLEANS/Asylum 7E 1029
124	127	GET DOWN JOE SIMON/Spring SPR 6706 (Polydor)
125	_	DARYL HALL & JOHN OATES/RCA APL1 1144
126	97	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS
127	111	1163 (Capitol) EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/
120		Epic PE 33455 NIGHTINGALES AND BOMBERS MANFRED MANN'S EARTH
128		BAND/Warner Bros. BS 2877
129	132	CLOSEUP FRANKIE VALLI/Private Stock PS 2000
130		7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) GARY TOMS EMPIRE/
		PIP 6814
131		PUMP IRON! ALVIN LEE/Columbia PC 33796
132	106	AVERAGE WHITE BAND/Atlantic SD 7308
133	138	SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)
134	120	A QUIET STORM SMOKEY ROBINSON/Tamla T6 337S1 (Motown)
135	114	BOOGIE DOWN U.S.A. PEOPLE'S CHOICE/TSOP PZ 35154 (Col)
136	_	CHICAGO ORIGINAL CAST/Arista 9005
137	140	THE MANHATTAN TRANSFER/Atlantic SD 18133
138		THE PROUD ONE OSMONDS/MGM M3G 4993
139	143	FOOLISH PLEASURES HEARTSFIELD/Mercury SRM 1 1034
140 141	109 113	STORM AT SUNUP GINO VANNELLI/A&M SP 4533 SNEAKIN' SALLY THROUGH THE ALLEY ROBERT PALMER/
171		Island ILPS 9294
142	121	EXPANSIONS LONNIE LISTON SMITH/Flying Dutchman BOL1 0934 (RCA)
143	134	HEART OF HEARTS BOBBY VINTON/ABC ABCD 891
144	115	NUTHIN' FANCY LYNYRD SKYNYRD/MCA 2137
145 146	1 <i>37</i> 11 <i>7</i>	PHOEBE SNOW/Shelter 2109 (MCA) TALE SPINNIN' WEATHER REPORT/Columbia PC 33417
147	139	BLOW BY BLOW JEFF BECK/Epic PE 33409
148	122	BURNIN' THING MAC DAVIS/Columbia PC 33551
149	141	LIQUID LOVE FREDDIE HUBBARD/Columbia PC 33556
150	119	COLD ON THE SHOULDER GORDON LIGHTFOOT/Reprise MS 2006 (WB)

151-200 ALBUM CHART

	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	176	A FRIEND OF MINE IS GOING BLIND JOHN DAWSON READ/
152	FLAT AS A PANCAKE HEAD EAST/		Chrysalis CHR 1075 (WB)
	A&M SP 4537	177	FIGHTING THIN LIZZY/
153	THE WILD, THE INNOCENT AND THE		Vertigo VEC 2005 (Phonogram)
	E STREET SHUFFLE BRUCE	178	SONG FOR MY LADY JOHN LUCIEN/
	SPRINGSTEEN/Columbia KC 32432		Columbia PC 33544
154	BEAUTIFUL LOSER BOB SEGER/	170	LOOKING GOOD FREDDIE PRINZE/
	Capitol ST 11378	.,,	Columbia PC 33562
155	FUTURAMA BE-BOP DELUXE/	100	LAND OF MONEY HYDRA/
_	Harvest ST 11432	180	
156	TAKING OFF DAVID SANBORN/		Capricorn CP 0158 (WB) THE HIGH PRIEST OF COUNTRY
	Warner Bros. BS 2873	181	MUSIC CONWAY TWITTY/
157	FIRE ON THE BAYOU METERS/		MCA 2144
	Reprise MS 2228 (WB)	100	FREE BEER/Southwind SWS 6402
158	FAITH, HOPE & CHARITY/	102	(Buddah)
	RCA APL1 1100	102	7-6-5-4-3-2-1 (BLOW YOUR
159	COME AND GET YOURSELF SOME	103	WHISTLE) GARY TOMS
	LEON HAYWOOD/ 20th Century T 476		EMPIRE/PIP 6814
140	GREETINGS FROM ASBURY PARK N.J.	194	KEEP YOUR EYE ON THE SPARROW
100	BRUCE SPRINGSTEEN/	107	MERRY CLAYTON/Ode SP 77030
	Columbia PC 31803		(A&M)
141	THE ALBUM OF THE SOUNDTRACK OF	185	SUNBURST EDDIE HENDERSON/
101	THE TRAILER OF THE FILM MONTY		Blue Note BN LA 464 G (UA)
	PYTHON AND THE HOLY GRAIL	186	DOG DAYS ATLANTIA RHYTHM
	Arista 4050		SECTION/Polydor PD 6041
162	POWER IN THE MUSIC GUESS WHO/	187	IT'S ROUGH OUT THERE
	RCA APL1 0995		MODULATIONS/Buddah BD 5638
163	I AM MUSIC CARMEN McCRAE/	188	NIGHT OF BOLD MOUNTAIN
	Blue Note BN LA 462 G (UA)		FIRE BALLET/Passport PPSD 9801D
164	RUBY STARR AND GREY GHOST/		(ABC)
	Capitol SMAS 11426	189	WILL O' THE WISP LEON RUSSELL/
165	LOW RENT RENDEZVOUS ACE		Shelter 2138 (MCA)
	SPECTRUM / Atlantic SD 18143	190	MONTY PYTHON'S FLYING CIRCUS
166	FIRST IMPRESSIONS IMPRESSIONS/		MONTY PYTHON/Pye 12116
	Curtom CU 5003 (WB)		(ATV)
167	SHA NA NOW SHAN NA NA/	191	WELL KEPT SECRET JAMES LAST/
	Kama Sutra KSBS 2605 (Buddah)		Polydor PD 6040
168	HEART OF THE CITY BARRABAS/	192	YOU BREAK IT YOU BOUGHT IT
	Atco SD 36 118		MICHAEL STANLEY BAND/
104	PURE PLEASURE DYNAMIC	102	Epic PE 33492 BIG BAND MACHINE BUDDY RICH/
170	SUPERIORS / Motown M6 941S1 THE DRAGON IS DANCING JIMMY	173	Groove Merchant GM 3307 (PIP)
170	SPHEERIS/Epic PE 33565 (Col)	104	LET ME BE THERE OLIVIA NEWTON-
171	BACK STREET CRAWLER PAUL	177	JOHN/MCA 389
171	KOSSOF/Island ILPS 9264	105	DRESSED TO KILL KISS/
		1,75	Casablanca NBLP 7016
172	THE MANHATTAN TRANSFER	196	SONS OF CHAMPLIN GOLD MINE/
	Atlantic SD 18133		Gold Mine 94930
173	STAMP, ALBUM CLIMAX BLUES	197	ODE TO MY LADY WILLIE HUTCH/
	BAND/Sire 7507 (ABC)		Motown 828S1
174	THE BOY'S DOIN' IT HUGH	198	ON THE ROAD TRAFFIC/Island
	MASAKELA/Casablanca		ISLA 2
	NBLP 7017	199	RISING FOR THE MOON FAIRPORT
175	BEST OF THE STATLER BROTHERS/		CONVENTION/Island ILPS 9313
	Mercury SRM1 1037	200	MIRABAI/Atlantic SD 18144
	I DI IA A CDOC		DEFENEL ICE

ALBUM CROSS REFERENCE

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F BECK 147	A CHORUS LINE .
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NTLE GIANT 69	PHOEBE SNOW
VE GOODMAN	SOUNDTRACKS:
AHAM CENTRAL STATION 8	JAWS
ATEFUL DEAD	NASHVILLE
RYL HALL & JOHN OATES 125	ROLLERBALL
JOR HARRIS 106	TOMMY
AC HAYES 30	SPINNERS
NRISPIELD	CAL SIEVENS
UUIE MUDDAKU	CWEET SILLS
TO TAIN 10	SYNEDGY
KSON FIVE 107	SOUNDTRACKS: JAWS NASHVILLE ROLLERBALL TOMMY SPINNERS CAT STEVENS STEPHEN STILLS SWEET SYNERGY TAVARES JAMES TAYLOR TEMPTATIONS 10cc TRIUMVIRAT
LIE IACKSON 109	IAMES TAYLOR
FERSON STARSHIP	TEMPTATIONS
YLON JENNINGS 70	10cc
ON JOHN	TRIUMVIRAT TUBES UFO URIAH HEEP FRANKIE VALLI GINO VANNELLI BOBBY VINTON
INCY JONES	TUBES
& THE SUNSHINE BAND 21	UFO
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OL & THE GANG 65	GINO VANNELLI
BERT LAWS 78	BOBBY VINTON
26 ZEPPELIN 96	WAR
/IN LEE	GROVER WASHINGTON, JR
KDON LIGHTFOOT	WAR GROVER WASHINGTON, JR. WEATHER REPORT NANCY WILSON WINGS
NTKU SKINIKU	NANCY WILSON
N MCCUT 78	WINGS
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COMPANY 40 IN BAEZ 66 CH BOYS 59, 63, 114 BECK 33 JELE BLACKMORE'S RAINBOW 47 CK SABBATH 43 JID BOWIE 45 EXPRESS 16 N CAMPBELL 50 TAIN & TENNILLE 6 ALVAN 121 PENTERS 24 CAGO 73 C CLAPTON 39 COCKER 113 TALLE COLE 92 Y COLLINS 84 MMODORES 104 MMODORES 105 LAILE COLE 92 Y COLLINS 84 LAILE COLE 92 I CLAPTON 39 PODE BROTHERS 148 MMODORES 104 MMODORES 105 LAILE COLE 92 LAILE COLE 92 Y COLLINS 84 LAILE COLE 92 LAILE COLE 92	FRANK ZAPPA
B MARLEY & THE WAILERS 54	ZZ TOP





CLASSICAI

SEPTEMBER 6, 1975 CLASSIC OF THE WEEK



TOMITA PICTURES AT AN EXHIBITION

BEST SELLERS OF THE WEEK

TOMITA: PICTURES AT AN EXHIBITION

JOPLIN: EASY WINNERS-Perlman, Previn-Angel

MASSENET: LA NAVARRAISE-Popp. Vanzo, Souzay, De Almeida– Columbia

KING KAROL/N.Y. 19TH CENTURY BALLROOM MUSIC-

BEETHOVEN: SYMPHONY NO. 5-

CAPTAIN BLOOD—Gernhardt—RCA

DELIBES: SYLVIA—Bonynge—London

HANDEL: ARIAS, CANTATAS-Baker-

MASSANET: LA NAVARRAISE-Popp, Vanzo, Souzay, De Almeida—Columbia LEONTYNE PRICE SINGS POPULAR SONGS

-Previn—RCA TOMITA: PICTURES AT AN EXHIBITION-

VAUGHAN WILLIAMS: SIR JOHN IN LOVE —Herincx, Davies—Angel
WHITE: VIOLIN CONCERTO—Rosbaud—

RECORD & TAPE COLLECTORS/ BALTIMORE

19TH CENTURY BALLROOM MUSIC-Nonesuch

BEETHOVEN: SYMPHONY NO. 5-

Kleiber—DG BOLLING: SUITE FOR FLUTE & JAZZ

PIANO—Rampal—Columbia
CRUMB: MAKROKOSMOS III: MUSIC FOR A SUMMER EVENING—Kalish-Nonesuch

FOOTLIFTERS—Schuller—Columbia RACHMAININOFF: SYMPHONY NO. 1-

Previn—Angel
SCRIABIN: POEM OF ECSTASY— Stokowski-London

GEORG SOLTI AND THE BERLIN PHILHARMONIC—London
SPACED-OUT BACH II—Payne—RCA

KARAJAN CONDUCTS WAGNER II—

ROSE DISCOUNT/CHICAGO BERLIOZ: SYMPHONIE FANTASTIQUE—

Solti-London CHOPIN: PRELUDES --- Arrau--- Philips

GOLDEN DANCE HITS OF 1600-DG

JOPLIN: EASY WINNERS-Perlman,

MAHLER: SYMPHONY NO. 4-Blegen,

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

PAGANINI: VIOLIN CONCERTO NO. 1-Rabin—Seraphim

ROSSINI: SIEGE OF CORINTH-Sills, Verrett, Schippers-Angel

STRAVINSKY: RITE OF SPRING-Solti-London

VAUGHAN WILLIAMS: SIR JOHN IN LOVE Herincx, Davies—Angel

DISCOUNT RECORDS/ BOULDER, COL.

BEETHOVEN: SYMPHONIES NOS. 4, 5, 7. 8—Bernstein—Columbia

BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonynge-London

CHOPIN: ETUDES OPUS 10, 25-Ashkenazy—London

JOPLIN: PIANO RAGS, VOL. III-Rifkin-Nonesuch

LISZT: TONE POEMS—Solti—London

MAHLER: SYMPHONY NO. 6-Horenstein—Nonesuch

MAHLER: SYMPHONY NO. 10-Morris-

MOZART: PIANO CONCERTOS NOS. 20, 21—Anda—RCA

TCHAIKOVSKY: SYMPHONY NO. 3-Rozhdestvensky—Angel/Melodiya

TOMITA: PICTURES AT AN EXHIBITION-

TOWER RECORDS/SAN DIEGO

BEETHOVEN: SYMPHONY NO. 9-Ozawa—Philips

BERLIOZ: SYMPHONIE FANTASTIQUE-Solti-London

GOLDEN DANCE HITS OF 1600-DG GROFE: GRAND CANYON SUITE-Slatkin-Angel

THE HEIFETZ COLLECTION, VOLS, I-VI-

JOPLIN: EASY WINNERS—Perlman, Previn—Angel

RAVEL: DAPHNIS ET CHOLE-Maazel-London

TOMITA: PICTURES AT AN EXHIBITION-

TOMITA: SNOWFLAKES ARE DANCING-

VIENNA CIRCA 1900—Boskovsky—

MUSIC & RECORDS/PORTLAND

BACH: BRANDENBURG CONCERTOS-

Collegium Aureum—Victrola BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonynge-

GO FOR BAROQUE-Victrola

JOPLIN: EASY WINNERS-Perlman, Previn—Angel
MASSENET: LA NAVARRAISE—Popp,

Vanzo, Souzay, De Almeida—Columbia MEDTNER: PIANO CONCERTO NO. 3-

Ponti-Candide RAVEL: ORCHESTRAL MUSIC-

Skrowaczewski—Vox
RAVEL: PIANO MUSIC—Simon—Vox

ROSSINI: SIEGE OF CORINTH—Sills,

Verrett, Schippers—Angel TOMITA: PICTURES AT AN EXHIBITION-

New Steps For Columbia Classics

By SPEIGHT JENKINS

■ NEW YORK — The feeling at Columbia Records recording studio on East 30th Street in Manhattan was charged last week with a sense of discovery. On the podium, quietly talking with WCBS's David Marish, was a lady dressed in blue and green who has suddenly come back into the spotlight, the 73-year-old Antonia Brico. And gathered around her were the members of the Mostly Mozart Festival Orchestra, group that comprises some of the best freelance musicians in this city. Neither she nor the orchestra had ever made a record before, and the session was another tribute to the creative push of CBS vice president Marvin Saines.

Dr. Brico, as has been widely reported, made a big splash in New York and Europe in the thirties when she was the first female conductor. At one point she led a successful all-woman orchestra, then she allowed men into it and kept on conducting. Somehow, however, the world was not ready for a woman conductor, and in the late forties she went out to Denver, where she has lived more or less obscurely and occasionally conducted an amateur orchestra of her own construction.

Last year singer Judy Collins changed all that by producing a film, "Antonia: Portrait of a Woman," that paid tribute to Ms. Collins' former piano teacher and her hard push against the male world of maestros. The film was nominated for an Oscar, and Dr. Brico is in the enviable position of having as much work as she can do. When she made her comeback to New York in the Mostly Mozart Festival, she led the orchestra in Mozart's "Haffner" Symphony and Beethoven's Second. Those of us who reviewed her found her a performer who communicated warmth and excitement to the musicians and (Continued on page 37)

MASTERWORKS TWX... FROM COLUMBIA IMMEDIATE FUTURES INCLUDE RENATA SCOTTO'S DISC OF VERDI ARIAS, ALREADY PRAISED IN STEREO REVIEW, MICHAEL TILSON THOMAS' BEETHOVEN LATE CHO-RAL MUSIC, BOULEZ' DEFINITIVE DAPHNIS & CHLOE - FINALLY THE MUSIC, THE ORCHESTRA, THE CONDUCTOR AND THE SOUND HAVE COME TOGETHER ON ONE DISC . . . AND IN OCTOBER, A VERY SPECIAL WALTER CARLOS FEATURING THE ACKNOWLEDGED MASTER OF ELEC-TRONIC MUSIC IN BRILLIANT REALIZA-TIONS OF MUSIC BY BACH, TCHAIKOV-SKY, ELGAR, LENNON/McCARTNEY, BA-CHARACH AND CARLOS HIMSELF. _ IF YOU'RE IN THE RECORD BUSINESS, YOU'LL BE IN THE CARLOS BUSINESS — ONE TO STACK IN HIGH TRAFFIC AREAS.



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SOUL TRUTH

By DEDE DABNEY



■ HOLLYWOOD: Personal Pick: "What's Come Over Me" - Margie Joseph and Blue Magic (Atlantic). Ms. Joseph has teamed her feminine execution of a tune originally done by "Magic," only to come down to the bottom line — a true hit! This is scheduled to be one of the singles extracted from Blue Magic's newest album "13 Blue Magic

Lane. " Tastefully done and handled with much professionalism, this is a spinetingling sound

which should garner plenty of chart action.

<u>DEDE'S DITTIES TO WATCH:</u> "It's So Hard To Say Goodbye To Yesterday" - G. C. Cameron (Motown-SLO); "Plain Ol' Fashioned Girl" — Intruders (TSOP-MUPT); "May God Be With Me" - Al McCarther (Casablanca-SLO).

DISCO POTENTIALS: "(Nobody Loves Me) Like You Do Do" — Jeanne Burton (Cotton); "T.C.L. (Tender Lovin' Care) - MFSB (P.I.R.).

Tamiko Jones, who hit with her version of "Touch Me Baby, a Johnny Bristol original, has received her release from Arista Records. At press time, there were no further details as to Ms. Jones' future plans.

Moving across town in Jacksonville, Florida is Dean Reynolds who has left WPDQ-FM to undertake the position of program director at station WERD-AM.

Not only has All Platinum Records acquired Chess Records, but now they are also distributing Boo Frazier's record label, Cheri. Frazier left Perception Records to advance into his own record label at which he utilizes all his detailed knowledge of this vast industry.



This group shot was taken at the NATRA convention in the midst of Motown's cocktail party. From left to right: Bunky Sheppard, national promotion director; Frank West, New York City; Chappy Johnson, east coast regional; Alonzo King, midwest West, New York City; Chappy Jonnson, east coast regional; Alonzo King, mlawest (Chicago, St. Louis, Milwaukee, Kansas City); Buzzy Willis, general manager of CTI; Simo Doe, national promotion director of CTI; Paul Johnson, vice president of Motown; Andre Morgan (Michigan, Ohio, Indiana, and Pittsburgh); Richard Sanders (Georgia, Mississippi, Tennessee, and Alabama); Don Carter (Houston, Dallas, Ft. Worth, Memphis, and Louisiana); Emma Garrett, "The Lady From The Town," Florida; and William "Boy" Brown, independent promotion director of the entire south.

Tom Cross, owner and radio commercial producer of Cross-TRK Tapes Recording Studio, will represent MGM recording artist Johnny Bristol. He will be acting as the overall personal representative of Bristol's publishing firm, Bushka Music (ASCAP), and Johnny Bristol Productions. Cross states, "The most important role in this position is to get the word out to record companies that Johnny Bristol plans to continue producing outside acts despite his own success as an artist. Bristol wants to take advantage of the extra time when he's not on the road and work with and develop new acts for record labels."



Shown here is Motown's vice president Paul Johnson and Record World's r&b editor Dede Dabney at the Motown cocktail party at the NATRA convention.

Onward we go as many questions have arisen with reference to the NATRA Convention. First. it has been brought to this editor's attention that many of those in attendance were under

the impression that the awards dinner was sponsored by Motown Records when only the stupendous cocktail party was the function of this company. Also, why wasn't the Temptations' "A Song For You" lp not nominated along with the group itself? In the category of Most Promising Male Vocalist, Johnny Bristol, certainly a promising artist, was not placed in that category. "NATRA's Man and Woman Of The Year, " although listed on the ballot sheets, were not among the awards presented. Hopefully, this was an oversight on the part of the planners.

Florida Adderley Day

■ BERKELEY — The Governor of Florida, Reuben Askew, has declared September 15 as Julian "Cannonball" Adderley Day in the state of Florida. September 15 would have been Cannonball's 47th birthday; he was born and raised in Florida, where his parents still reside. He taught music in a high school there at the beginning of his career.

Audiofidelity Plans September Release

■ NEW YORK — Bill Singer, national sales manager of Audiofidelity Enterprises has announced that "The Art of the Belly Dancer," will top the September release.

"I Never Had the Time" by Steve Karmen and "Toni Carroll and the Dreski Celli" will also be released on Audiofidelity, with "Discovery" (Chiaroscuro) and "Danser's Inferno" (Thimble).

R&B PICKS OF TH

D.J.)." (Pundit, BMI). Queen of Soul is back with a heavy duty disco sound. Ms. Franklin whasn't changed any in her uniqueness of delivery or her handling of lyrics. Self-penned, this is a tune with an underlying message but with the gutty sound of soul, produced by Jerry Wexler. Aretha Franklin has not lost any of her followers. One thing she has gained is a more regal throne! Atlantic 3289.

IONED LOVIN'." (Hy-Reese, > BMI). Emerging from the recent duet of Eager and Butler is this young lady whose talents surpass that which she has been involved in recently. Lyrics of love and life, two of the working components in the making of hit material are featured here. Ms. Eager has shown promise and now brilliant future is a reality. Old fashioned? "Exciting" is more like it! Playboy 6047.

ARETHA FRANKLIN, "MR. D.J. (5 FOR THE BRENDA LEE EAGER, "GOOD OLD FASH-

AL GREEN, "AL GREEN IS LOVE." The notable Memphis sound ema-

nates from the mouth of the original, Al Green. Encompassed in ◀ this package is the soft, sultry voice of an artist who has had many million sellers. Green's recent accomplishment, "L-O-V-E," responds to his trademark sound while "Love Ritual" is totally different from the norm, displaying Green's versatility. The Memphis monster is back stronger than ever. Hi 32092 (London).



BOHARNON'S BEST



DISCO STOMP

PART 1 AND PART 2

DK 4549

BRUNSWICK

DAKAR



CEDTEMBED & 1075

SEPT.	AUG.	' The second sec
1	1	GET DOWN TONIGHT KC & THE SUNSHINE BAND— TK 1009
2	3	YOUR LOVE GRAHAM CENTRAL STATION—Warner Bros. WBS 8105
3	8	DO IT ANY WAY YOU WANNA PEOPLES CHOICE— TSOP ZS8 47691 (Col)
4	4	DREAM MERCHANT NEW BIRTH—Buddah 470
5	6	MAKE ME FEEL LIKE A WOMAN JACKIE MOORE— Kayvette 5122 (TK)
6	2	FIGHT THE POWER—PART I ISLEY BROS.—T-Neck ZS8 3356 (Col)
7	15	HOW LONG (BETCHA GOT A CHICK ON THE SIDE) FOINTER SISTERS—ABC Blue Thumb BTA 265
8	5	HOPE THAT WE CAN BE TOGETHER SOON SHARON PAGE and HAROLD MELVN & THE BLUENOTES—Phila. Intl. ZS8 3569 (Col)
9	7	DREAMING A DREAM CROWN HEIGHTS AFFAIR—Delite 1570 (PIP)
10	16	THIS WILL BE NATALIE COLE—Capitol 4099

1	_	7 DREAMING A DREAM CROV 16 THIS WILL BE NATALIE CO			• •
11	13	GLASSHOUSE TEMPTATIONS—Gordy G714F	43	50	LIVING FOR THE CITY RAY CHARLES—Crossover 98
12	9	(Motown) GET THE CREAM OFF THE TOP	44	53	SO IN LOVE CURTIS MAYFIELD— Curtom 0105 (WB)
13	18	EDDIE KENDRICKS— Tamla T 54260F (Motown) IT ONLY TAKES A MINUTE	45	25	FREE MAN SOUTH SHORE COMMISSION Wand 11287 (Scepter)
14	10	TAVARES—Capitol 4111 THAT'S THE WAY OF THE	46	26	(BUT MY LOVE)
_		WORLD EARTH, WIND & FIRE— Columbia 3 10172	47	24	STYLISTICS-Avco 4656 OH ME, OH MY (DREAMS IN MY ARMS)
15 16	22 11	GAMES PEOPLE PLAY SPINNERS—Atlantic 3284 ROCKIN' CHAIR	48	51	AL GREEN—Hi 2288 (London) I AIN'T LYIN'
17	12	GWEN McCRAE—Cat 1996 (TK) HUSTLE!!! (DEAD ON IT)	49	28	GEORGE McCRAE—TK 1014 LOVE WON'T LET ME WAI MAJOR HARRIS—Atlantic 324
18	14	JAMES BROWN-Polydor 14281 THE PHONE'S BEEN JUMPING ALL DAY	50	59	THE AGONY AND THE ECSTACY
19	17	JEANNIE REYNOLDS— Casablanca 834 THE HUSTLE	51	54	SMOKEY ROBINSON— Tamla T54251F (Motown) FALLIN' IN LOVE
20	19	VAN McCOY & THE SOUL CITY SYMPHONY—Avco 4653 ACTION SPEAKS LOUDER	52	58	HAMILTON, JOE FRANK & REYNOLDS—Playboy 6024 LOVE DON'T COME NO
20	17	THAN WORDS CHOCOLATE MILK-RCA PB 10290	92	30	STRONGER (YOURS AND MINE)
21	21	FOREVER CAME TODAY JACKSON 5-Motown M1256F	53	55	JEFF PERRY—Arista 0133 WE GOT EACH OTHER BARBARA MASON & THE FUTURES—Buddah 491
22	31	O'JAYS-Phila. Intl. ZS8 3573 (Col)	54	56	WHEN YOU'RE YOUNG AT
23	29	VOU POISON—Roulette 7174	55	64	RALPH CARTER—Mercury 736 WANT'A DO SOMETHING FREAKY TO YOU
24	30	BRAZIL RITCHIE FAMILY— 20th Century 2218	56	57	LEON HAYWOOD— 20th Century 2228 THE GOOD OLD DAYS
25	33	GIVE IT WHAT YOU GOT B.T. EXPRESS— Roadshow 7003 (Scepter)	57	65	MAIN INGREDIENT—RCA 10 (I'M GOING BY) THE STAR IN YOUR EYES
26	35	EIGHTEEN WITH A BULLET PETE WINGFIELD—Island 026			RON BANKS & THE DRAMATICS—ABC 12125
27	20	SOONER OR LATER IMPRESSIONS—Curtom CMS 0103 (WB)	58 59	66 68	PAME DAVID BOWIE—RCA PB 1032 LOVE POWER
28	34	GIMME SOME (PART ONE) JIMMY "BO" HORNE— Alston 3714 (TK)	60	67	WILLIE HUTCH—Motown 136 SAME THINK IT TOOK IMPRESSIONS—
29	37	OOOLA LA BETTY WRIGHT— Alston 3715 (TK)	61	27	Curtom 0106 (WB) THREE STEPS FROM TRUE LOVE
30	44	MONEY GLADYS KNIGHT & THE PIPS— Buddah 487	62	71	REFLECTIONS—Capitol 4078 IF YOU WANT IT (DO IT
31	41	CHOCOLATE CHIP ISAAC HAYES—ABC 12118	63	63	YOURSELF) GLORIA GAYNOR—MGM 148 HOUSE OF STRANGERS
32	38	ALVIN STONE (BIRTH & DEATH OF A GANGSTER) FANTASTIC FOUR—Westbound WT 5009 (20th Century)	64	_	JIM GILSTRAP—Chelsea 2013 STAY STILL MARGIE JOSEPH—Atlantic 32
33	46	WT 5009 (20th Century) TO EACH HIS OWN FAITH, HOPE & CHARITY—	65	69	SAMSON EBONY, IVORY, AND JADE- Columbia 3 10196
34	40	RCA PB 10343 A WOMAN NEEDS TO	66	_	IF I EVER LOSE THIS HEAV AVERAGE WHITE BAND— Atlantic 3285
		BE LOVED TYRONE DAVIS— Dakar 4545 (Brunswick)	67	-	LOW RIDER WAR-United Artists UA X 706Y
35	42	JOE SIMON—Spring 159 (Polydor)	68	_	BLIND OVER YOU CHICAGO GANGSTERS-
36	36	LONE RANGER JOHNNY "GUITAR" WATSON—	69	72	Gold Plate 1947 (Amherst) SUPER JAWS SEVEN SEAS—Glades 1728 (1
37	23	Fantasy 739 CHASING RAINBOWS BLUE MAGIC—Atco 7031	70	73	(SOMETHIN' YOU GOT) CHAMBER BROTHERS—
38	45	I CREATED A MONSTER Z.Z. HILL—United Artists UA XW 631 X	71	75	Avco 4657 ROCKIN' & ROLLIN' IN TH STREETS OF HOLLYWOO
39	39	KEEP YOUR EYE ON THE SPARROW MERRY CLAYTON—Ode 66110	72	70	BUDDY MILES—Casablanca 83 LOVE TAKES TEARS
40	51	I GET HIGH ON YOU SLY STONE—Epic 8 10135	73		JOHNNY BRISTOL— MGM 14814 MESSIN' WITH MY MIND
41	49	MINNIE RIPERTON—	74	32	LABELLE-Epic 8-50140 FLYING HIGH
42	52	WHAT A DIFFERENCE A DAY MADE	75	_	BLACKBYRDS—Fantasy 747 THE CHICAGO THEME (LOVE LOOP)

MADE ESTHER PHILLIPS— Kudu 925 (Motown)

	HTS A	FFAIR—Delite 1570 (PIP)
ZE—Cu	31101 2	
43	50	LIVING FOR THE CITY RAY CHARLES-Crossover 981
44	53	SO IN LOVE CURTIS MAYFIELD—
45	25	Curtom 0105 (WB) FREE MAN SOUTH SHOPE COMMISSION
46	26	SOUTH SHORE COMMISSION— Wand 11287 (Scepter) CAN'T GIVE YOU ANYTHING
47	24	(BUT MY LOVE) STYLISTICS-Avco 4656 OH ME, OH MY (DREAMS
-		IN MY ARMS) AL GREEN—Hi 2288 (London)
48	51	I AIN'T LYIN' GEORGE McCRAE-TK 1014
49	28	MAJOR HARRIS—Atlantic 3248
50	59	THE AGONY AND THE ECSTACY SMOKEY ROBINSON—
51	54	Tamla T54251F (Motown) FALLIN' IN LOVE HAMILTON, JOE FRANK &
52	58	REYNOLDS—Playboy 6024 LOVE DON'T COME NO
		STRONGER (YOURS AND MINE) JEFF PERRY—Arista 0133
53	55	WE GOT EACH OTHER BARBARA MASON & THE
54	56	FUTURES—Buddah 491 WHEN YOU'RE YOUNG AND IN LOVE
55	64	RALPH CARTER—Mercury 73695 WANT'A DO SOMETHING
		FREAKY TO YOU LEON HAYWOOD— 20th Century 2228
56	57	THE GOOD OLD DAYS MAIN INGREDIENT—RCA 10334
57	65	(I'M GOING BY) THE STARS IN YOUR EYES RON BANKS & THE DRAMATICS—ABC 12125
58	66	FAME DAVID BOWIE—RCA PB 10320
59	68	LOVE POWER WILLIE HUTCH—Motown 1360
60	67	SAME THINK IT TOOK IMPRESSIONS— Curtom 0106 (WB)
61	27	THREE STEPS FROM TRUE
62	71	REFLECTIONS—Capitol 4078 IF YOU WANT IT (DO IT YOURSELF)
63	63	GLORIA GAYNOR—MGM 14823 HOUSE OF STRANGERS JIM GILSTRAP—Chelsea 2013
64	-	STAY STILL MARGIE JOSEPH—Atlantic 3290
65	69	SAMSON EBONY, IVORY, AND JADE— Columbia 3 10196
66	_	IF I EVER LOSE THIS HEAVEN AVERAGE WHITE BAND— Atlantic 3285
67	_	LOW RIDER WAR-United Artists UA X 706Y
68	_	BLIND OVER YOU CHICAGO GANGSTERS-
69	72	Gold Plate 1947 (Amherst) SUPER JAWS SEVEN SEAS—Glades 1728 (TK)
70	73	STEALIN' WATERMELONS (SOMETHIN' YOU GOT) CHAMBER BROTHERS—
71	75	Avco 4657 ROCKIN' & ROLLIN' IN THE STREETS OF HOLLYWOOD BUDDY MILES—Casablanca 839
72	70	LOVE TAKES TEARS JOHNNY BRISTOL— MGM 14814
72		MGM 14814

Dialogue (Continued from page 18)

chooses. Some d.j.'s will take a long time playing music that builds in tempo. He can stretch that out for fifteen to thirty minutes, making the pace become faster and faster. Suddenly, they'll bring it down really fast or taper off or have sequences where the music is building and declining like a roller coaster. A radio disc jockey can't really do that because in between the music there's an announcement, a station identification break, a commercial, the news, etc. Its much harder to keep the mood of the audience.

If you spend time in a club, you can tell when the d.j. is having a good night by feeling the energy level in the room; you'll see people dancing and smiling and you can sense that the d.j. is really in tune with the crowd. You might walk into another club and hear the same music, but the sequencing of records hasn't been able to draw the energy from the crowd. The talent of the d.j. is really a key factor in making a club successful.

RW: D.J.'s have been known to find records that were released as far back as ten years ago or to speed up a slower song to make it danceable. With so much disco product available, why would they resort to obscure sources?

Simon: It's a matter of showmanship and a reflection of the character of a particular d.j. They may dig back in their files or pick up odd pieces of music and speed them up or slow them down. Sometimes they'll mix two records together and come up with something really danceable and exciting. That's what makes the discotheques interesting.

RW: If a disco record breaks out in New York, will it automatically spread to L.A.?

Simon: It doesn't always happen. Some New York music that's very popular in the clubs back there has a Latin rhythm line or very heavy drums and it doesn't do too much outside of the New York/Philadelphia area. It does make it easier to break a record if you have an area with saturated play—the same principle is true of radio and disco-

RW: Do you think the disco audience is buying a lot of singles?

Simon: Definitely. There's a contagious rhythm to disco music that makes the listener want to hear a song again and again. You can see the correlation between disco play and sales very easily when you start getting sales reports on disco records that have little or no airplay.

RW: What is the average life of a disco record on the dance floor? Simon: It's considerably shorter than the life expectancy of a record that gets widespread airplay. A radio record seems to last longer; a disco record may last about two months. They go up very quickly and they're out very fast.

RW: Why do you think that happens?

Simon: It has to do with the sophistication of the audience. After a couple of weeks of hearing the same record, they want to go on to something new. They're much more in tune to new music than the average radio listener because discotheques play a lot more music in a shorter period of time than is heard on the radio. There are exceptions—"Get Dancin'," for example, was on the disco charts for some 4 or 5 months, which was phenomenal. People didn't seem to tire of it.

RW: At what point did the manufacturers start cutting records with

the disco market specifically in mind?

Simon: In the middle of 1974, Scepter/Wand, T.K. and Delite began cutting records for the disco market, and a little later on Don Anti, then with Chelsea, set up the first national promotion on a disco record, "Get Dancin'." It was amazing that, at first, very few people had a feel for it. A lot of them thought that any uptempo record makes a good disco product and a lot of companies have been releasing special "disco mixes" that aren't disco records at all. There's still a lot of misunderstanding about what will be successful in the discotheques and it's not a matter of verbal communication—it's just listening to a record and having some awareness of dancing. If you're really a dancer, you can pretty much sit back in a chair and feel your feet begin to move. That's the best criteria.

RW: Does a record that sounds good on the dance floor necessarily

sound good on the radio?

Simon: I don't think that there are any constants to that. The chances that any record that can entertain a large group of people on the dance floor at least warrants a listening to determine its suitability to radio. There are some records that are going to be turntable hits and there's no getting away from that. When I listen to records, I try to determine which records are going to be great dance records and are also going to sell. Before I start working on a record, I send out copies to various parts of the country and get feedback from those markets. I try to find out whether people are going to be curi-(Continued on page 41)



SEPTEMBER 6, 1975

- 1. THE HEAT IS ON ISLEY BROTHERS—T-Neck PZ 33536 (Col)
- 2. PICK OF THE LITTER
 SPINNERS—Atlantic SD 18141
- 3. HONEY OHIO PLAYERS-Mercury SRM 1 1038
- 4. IS IT SOMETHING I SAID? RICHARD PRYOR—Reprise MS 2227 (WB)
- 5. AIN'T NO 'BOUT-A-DOUBT-IT GRAHAM CENTRAL STATION— Warner Bros. 2876
- B.T. EXPRESS—Roadshow RS 41001 (Scepter) NON-STOP
- 7. THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE—Columbia EARTH, WIN PC 33280
- 8. WHY CAN'T WE BE FRIENDS? WAR-United Artists LA 441 G
- 9. CHOCOLATE CHIP ISAAC HAYES-ABC ABCD 784
- 10. MELLOW MADNESS QUINCY JONES—A&M SP 4526
- STEPPIN' POINTER SISTERS—ABC Blue Thumb BTSD 602
- 12. KC & THE SUNSHINE BAND
- 13. SPIRIT OF THE BOOGIE KOOL & THE GANG—Delite DEP 2016 (PIP)
- 14. SURVIVAL O'JAYS-Phila. Intl. KZ 33150 (Col)
- 15. CUT THE CAKE AVERAGE WHITE BAND—Atlantic SD 18140
- TO BE TRUE
 HAROLD MELVIN & THE BLUENOTES
 Featuring THEODORE PENDERGRASS—
 Phila. Intl. KZ 33148 (Col)
- 17. DISCO BABY
 VAN McCOY & THE SOUL CITY
 SYMPHONY—Avco AV 69006
- 18. GET DOWN
 JOE SIMON—Spring SPR 6706 (Polydor)
- 19. ODE TO MY LADY
 WILLIE HUTCH—Motown M6 838S1
- 20. CHAIN REACTION CRUSADERS—ABC Blue Thumb BTSD 6022
- 21. WHAT A DIFFERENCE A DAY MADE ESTHER PHILLIPS w. BECK Kudu KU 23S1 (Motown)
- 22. IN THE CITY TAVARES—Capitol ST 11396
- 23. BOOGIE DOWN U.S.A.
 PEOPLES CHOICE—TSOP KZ 35254 (Col)
- 24. A SONG FOR YOU TEMPTATIONS—Gordy G6 969S1 (Motown)
- 25. FIRST IMPRESSIONS
 IMPRESSIONS—Curtom CU 5003 (WB)
- 26. COME AND GET YOURSELF SOME LEON HAYWOOD—20th Century T 476
- 27. MISTER MAGIC GROVER WASHINGTON, JR.—Kudu KU 20S1 (Motwn)
- LOW RENT RENDEZVOUS ACE SPECTRUM-Atlantic SD 18143
- 29. LET'S TAKE IT ON THE STAGE
 FUNKADELIC—20th Century/Westbound
- 30. STILL CAUGHT UP
- MILLIE JACKSON—Spring SPR 6708

 GET ON DOWN WITH BOBBY BLAND

 BOBBY BLAND—ABC ABCD 895

 7-6-5-4-3-2-1 BLOW YOUR WHISTLE

 GARY TOMS EMPIRE—PIP 6814

 INSERBABLE
- 33. INSEPARABLE
 NATALIE COLE—Capital ST 11429
 34. FAITH, HOPE AND CHARITY
- PURE PLEASURE
- DYNAMIC SUPERIORS—Motown M6 841S1 36. THE HIT MAN DIE KENDRICKS—Tamla T6 338S1 (Motown)
- (Motown)

 37. THE BOYS DOIN' IT

 HUGH MASAKELA—Casablanca

 NBLP 7017
- 38. ADVENTURES IN PARADISE
 MINNIE RIPERTON—Epic PE 3454
 39. I DON'T WANT TO BE A
- JOHNNY "GUITAR" WATSON—
 Fantasy 9484

 40. AMERICA TODAY
 CURTIS MAYFIELD—Curtom 5001 (WB)

CLUB REVIEW

Impressions, Williams Score at Troubador

■ LOS ANGELES — Just as the Temptations were able to withstand a series of personnel changes and maintain their identity, their artistry and commercial appeal, so have the Impressions (Curtom) carried on following the departure first of Curtis Mayfield, and more recently of Leroy Hutson. The quartet configuration in fact makes for a more unified staging as the four members shared the spotlight equally through a series of songs featured on their past and present lp collections, with understated choreography that kept eyes moving without detracting from group's musical values.

Effectively accompanied by an unobtrusively tight rhythm section, the foursome - presently consisting of Fred Cash, Sam Gooden, Ralph Johnson and Reggie Torian-ticked off their repertoire with clockwise precision.

Material from their current lp, "First Impressions," including their recent r&b hit, "Sooner Or Later," formed the nucleus of the set. An uptempo rendition of "Gypsy Woman," among the earliest of the group's recordings, seemed to clinch the crowd's affections.

Once an integral creative force in Oakland's Tower of Power, Lenny Williams (Motown) has now branched off in search of a solo career as a performer, writer and producer. Williams, who wrote such well-known songs as "Don't Change Horses," "Soul Vaccination" and "What Is Hip" while with his former band, chose to

concentrate on his new "Arise Sleeping Beauty" repertoire for the greater part of the set. He was aided considerably by a virtuoso back-up band under the direction of Ronnie Rancifer, an arranger whose skills figured prominently in the success of the lackson Five.

Williams is a good lyricist with writing skills that tastefully underscore his abilities as a vocalist. Making effective use of a wellcontrolled falsetto, switching effortlessly to his natural, full bodied voice, the artist stood out as a strong performer in a tradition that has long been associated with Motown, and is clearly among the most important acts to be added to that company's roster in recent times.

Eliot Sekuler

Hustling



Wussler (right), vice president, Robert CBS Television Sports, accepts a gold record of "The Hustle" by Van McCoy from Steve Rudolf, director of national promotion for Avco Records. The instrumental music was used on the NBA Playoff Games on the CBS television network last season and the presentation was in recognition of the part this played in making the record a two million plus seller.

Disco File (Continued from page 23)

its feedback in an easily useable form, we will check in with them every other week and present whatever relevant information they can provide in DISCO FILE.

The Trammps' "Hooked for Life" entered the Top 20 this week (at number 11) with a note that it's the "disco version" of the record that is being played. This is the 12-inch disc which runs 4:40 in length and is not commercially available; like the other Atlantic 12-inch releases, it's for disco DJs only. But it should be noted that a number of other records listed in the Top 20 are, of course, being played in their "disco version," which usually means a longer mix, sometimes a re-mix to play up the instrumental side of the record. The disco-mixed singles listed are "It Only Takes a Minute" by Tavares (Capitol), whose 4:46 version is also not available commercially; "Superstar Revue (4:28); "When You're Young and in Love" (5:04) and "Dreaming a Dream" (3:45). And, obviously, it's the "long (4:37) of Labelle's "Messin' with My Mind" that's being version" played.

Speaking of disco versions, one has now been made available of Basic Black and Pearl's fine "There'll Come a Time, There'll Come a Day" (Polydor), something of a cult record and even better with a longer ending and some added violins that takes it to 4:10.

RECOMMENDED: For those of us with a certain weakness for the adolescent boy group sound, there's the new 21st Century album, "Ahead of Our Time" (RCA) with Jackson 5/Sylvers overtones, especially attractive on the jumpy "Tricks Are Made for Kids," a full of changes "Ahead of Our Time" and of course their beautiful single "Remember the Rain." And the only single worth noting this week, Jackey Beavers' "Trying to Get Back to You Girl" (Dade), which is bright and easy and in two parts. My favorite title of the week: "No Rebate on Love" by the Dramatics which is worth a listen.

SEPTEMBER 6, 1975

- MISTER MAGIC GROVER WASHINGTON, JR.—Kudu (Motown)
- 2. THE CHICAGO THEME HUBERT LAWS-CTI 6058S1 (Motown)
- EXPANSIONS LONNIE LISTON SMITH-Flying Dutchman BDL1 0934 (RCA)
- 4. TALE SPINNIN' WEATHER REPORT—Columbia PC 33417
- SUN GODDESS RAMSEY LEWIS—Columbia KC 33195
- 6. LIQUID LOVE FREDDIE HUBBARD—Columbia PC 33556
- 7. DISCOTHEQUE
- HERBIE MANN—Atlantic SD 1670 WHAT A DIFFERENCE A DAY MADE ESTHER PHILLIPS w. BECK—Kudu KU 23S1 (Motown)
- STEPPING INTO TOMORROW DONALD BYRD-Blue Note BN LA 368 G (UA)
- 10. MELLOW MADNESS QUINCY JONES—A&M SP 4526
- 11. JOE BECK Kudu 21S1 (Motown)
- 12. NATIVE DANCER
 WAYNE SHORTER—Columbia PC 33418
- 13. NO MYSTERY RETURN TO FOREVER Featuring CHICK COREA—Polydor PD 6512
- 14. UNIVERSAL LOVE MFSB—Phila. Intl. KZ 33158 (Col)
- 15. CHAIN REACTION CRUSADERS—ABC Blue Thumb BTSD 6022
- A TEAR TO A SMILE ROY AYERS UBIQUITY—Polydor PD 6046
- **COUNT BASIE JAM** COUNT BASIE-Pablo 2310 712 (RCA)
- 18. SHABBAZZ BILLY COBHAM—Atlantic SD 18139

- TWO BOB JAMES-CTI 6051S1 (Motown)
- CHAPTER 4: ALIVE IN NEW YORK GATO BARBIERI—Impulse ASD 9303 (ABC)
- FIRST CUCKOO
- DEODATO-MCA 491 STEPPIN'
- POINTER SISTERS—ABC Blue Thumb BTSD 602
- LEVEL ONE
 THE ELEVENTH HOUSE Featuring LARRY
 CORYELL—Arista 4052 PRESSURE SENSITIVE RONNIE LAWS—Blue Note BN LA 452 G (UA)
- 25. THE BOYS DOIN' IT
- HUGH MASAKELA—Casablanca NBLP 7017
- 26. THE BRECKER BROTHERS
- 27. THE WAY WE WERE
 WILLIS JACKSON-Atlantic SD 18145
 28. THE CASE OF THE 3-SIDED DREAM
- IN AUDIO COLOR
 RAHSAAN ROLAND KIRK—Atlantic
 SD 1674
- 29. THE AURA WILL PREVAIL
 GEORGE DUKE—MPS/BASF MC 25613
- 30. PHENIX CANNONBALL ADDERLY—Fantasy 78003
- 31. TAKING OFF
 DAVID SANBORN—Warner Brothers
 BS 2873
- 32. UPCHURCH/TENNYSON
 PHIL UPCHURCH & TENNYSON STEVENS
 -Kudu 22S1 (Motown)
- 33. SATURDAY NIGHT SPECIAL NORMAN CONNORS—Buddah 5643
- CHASE THE CLOUDS AWAY CHUCK MANGIONE—A&M SP 4518
- SUNBURST EDDIE HENDERSON—Blue Note BN LA 464 G (UA)
- 36. IN THE POCKET
 STANLEY TURRENTINE—Fantasy F 9478
 37. SONG FOR MY LADY JON LUCIEN-Columbia PC 33544
- 38. TOM CAT
 TOM SCOTT & THE L.A. EXPRESS—
 Ode SP 77029 (A&M)
 39. SURVIVAL OF THE FITTEST
- HEADHUNTERS—Arista 4038
 40. LUMINESSENCE
 KEITH JARRETH/JAN GARBAREK—
 ECM 1049 (Polydor)

Cash's 'Man in Black' Provides Inspiration

■ NASHVILLE—Johnny Cash describes his book, "Man in Black," as a "spiritual odyssey," and indeed it is, providing an insight about his journey to a strong Christian life from near death with drugs.

Cash wrote the book himself, and shows a remarkable talent and skill at writing that extends far beyond his songs. The book is comprehensive in its coverage of Cash's life—from his boyhood in Dyess, Arkansas to his place today at center stage under the spotlight.

Cash covers a number of incidents from his days when he was under from drugs: his times in jail, episodes with Charley Pride and Waylon Jennings and a family reunion on the anniversary of the death of his brother Jack that was a disaster. But when he tells them, they are more than incidents, becoming part of an explanation and, ultimately, how Johnny Cash arrived at the decision to rededicate himself to Christ.

Cash lets the reader see more than just events — he lets him inside his heart and mind. He humbles himself and bares the blackest part of his past—until his weaknesses melt away and he emerges as a man with overwhelming strength. His love for June Carter and his daughters, as well as the regret he felt from his drug days is also there, not only as an expose of himself but as an inspiration to others.

Religion is the central theme, specifically Cash's strong belief in Christ and his love for June Carter. He could easily have filled the book with incidents and events, but instead elected to write not just from his memory, but from his soul.

"Man In Black" is truly a moving, inspirational book. Cash believes that others can find in their life what he has found in his—love, happiness and peacefulness. While that conclusion may have exceptions, the fact that Cash stands up so strongly in his belief is enough of an inspiration for anyone to have faith and optimism, no matter how bleak the picture of life is.

Cash has always believed in music — and that belief gave his life direction when things were at their lowest. He still had his guitar and his songs — from the time he worked in the fields in Arkansas through his dark days until now, when he sees his role in life as bringing the Christian message through music to the public and, more than that, simply entertaining people with his music.

Don Cusic

G®SPEL TIME

By IRENE JOHNSON WARE



The 8th Annual Convention of Gospel Music Workshop of America, Inc., convened in New York City at the Statler-Hilton Hotel on Saturday, August 16. The Tri-State Debutante Cotillion and dinner was the highlight of the first evening. Sunday August 17, was the pre-musical; Monday, August 18, was the consecration and communion service and everyone wore white. A religious announcers Guild Luncheon on Tuesday was high-

lighted by a very warm speech by a pioneer in radio, Joe Bostic of New York, who also owns and operates Gotham Gospel One Stop in the same city. Wednesday, August 20, was the Founder's Day observance followed by a fashion show. Thursday, August 21 was full of activities beginning with the Scholarship Contest, the Women's Day Service, Men's Day Service, the Debutante Cotillion and Ball. Friday, August 22 was the Youth Day Service. Friday night a mammoth gospel singing, featuring the National Mass Choir with its president and founder, Rev. James Cleveland (Savoy Records). Among special guests was Miss Albertina Walker (Polydor Records), held at the Felt Forum in Madison Square Garden. The president and Miss Walker were both former members of the famed Caravans of Chicago, Ill. Participants from the east performed on Monday, the south on Tuesday, the midwest on Wednesday and the west on Thursday. The Convention ended on August 22.

Rev. Bill English and the Gospel Encores of Dorchester, Mass. have a new album on Hob entitled, "Oh Blessed Star." The group is available for bookings. Contact Rev. Bill English, 90 Claybourne Street, Dorchester, Massachusetts, 02124 Phone: '(617) 288-0473.

Madame W. M. Andrews is now at KQXI with The Gospel Chime Hour each Sunday, 6-7 p.m. Send all d.j. copies to her at P.O. Box 506, Arvada, Colo, 80002, a/c 303, 421-1550.

"God Is Love" by Albertina Walker, on the Polydor Gospel Series (the first gospel release on Polydor) is picking up play across the country. This album was produced by George Kerr. D.J.'s who have not received a copy please call Brenda collect at (212) 977-8854 and you'll be added to the master mailing list, or write to the Gospel Division of Polydor Records, 810 7th Avenue, N. Y., N. Y. 10019.

Albertina Walker appeared at the PUSH Convention in Philadelphia, Pa. on August 6, and was a smash, thanks to the airplay she had received from Mary Mason at WHAT and Louise Bishop, WDAS prior to her appearance.

Congratulations are in order for Rev. James Cleveland and Shirley Caesar who were honored with an Ebony award, and to Shirley Caesar and the Caesar Singers who both won Gold Mike Awards at NATRA. John Bowden, Hob Records, is Shirley's producer; Fred Mendelsohn, Savoy Records, is the producer for Rev. James Cleveland.

The Henry Jackson Company, Eddie Robinson and the Beautiful Zion Choir are all on the Myrrh label. For d.j. copies, contact Billy Ray Hearn at WORD Records in Waco, Texas. Also for any releases on the Light label.

For d.j. copies on ABC-Dunhill gospel records contact Lee Young, Sr. in Los Angeles, Calif. Phone (213) 651-5530.

The newest singles from Nashboro Records are: "Jesus Tore My Heart To Pieces" b/w "Highway," Sister Lucille Pope and The Pearly Gates; "Lord I'm Leaning On You" b/w "Somebody Touched Me," Rev. Cleophus Robinson; "Tell The Child About God," b/w "Let God Be First," The Consolers; "I'm Bound For Mt. Zion" b/w "All I Need Is In Jesus," The Angelic Gospel Singers; "Jesus You've Been Good To Me," b/w "Reach Out," The Gospel Keynotes. For d.j. copies contact Shannon Williams, Nashboro Records, 1011 Woodland, Nashville, Tenn. 37206, a/c (615) 227-5081.

Spoke to **Tommy Spann** of the **Brooklyn All Stars** of Brooklyn, N. Y., who were in South Carolina. Spann says, "Serving the Lord will pay off." His group is doing very well and they are available for bookings. They record for **Stan Lewis** at **Jewel Records** in Shreveport, La. Write to Thomas Spann, 901 Coronado Drive, Greensboro, N. C., (919) 292-2701, for dates on the Brooklyn All Stars.

Send all gospel news to Irene Johnson Ware, P.O. Box 2261, Mobile, Ala., 36601. Phone (205) 457-6771 or 457-8012.

CONCERT REVIEW

Love is the Message In Al Green's Music

■ MEMPHIS — For anyone who hasn't seen Al Green (Hi) perform, the loss is too great to be captured in a mere review. You can read all you want, but the magic that Green captures on stage is beyond words—to use a well-worn phrase, "You've got to be there!"

There is one central message that comes through in an Al Green concert—"Love." Green loves his fellow man, his audience and his music. He sings of the beauty in life—the sunshine and happiness. And the crowd reacts with love and adoration for Green—pouring almost as much emotion as he gives them.

Memphis

At a recent concert in Memphis, Green was dressed in a beautiful white suit, complete with tie and vest, when he took the stage with two huge vases of roses on each side. At the end of the concert, he had thrown his coat, vest, tie, shoes and all the roses to the audience — gifts of love wrapped in incomparable showmanship.

When he sang "Let's Get Together" or his show closing "L-O-V-E (Love)," the audience swayed with him, feeling his message and crowding the stage as the vibes in the air were ones of incredible peace and happiness. When he sang a special soulful version of the country classic "For The Good Times," everyone felt the pain of a love leaving. And when he sang "I'm So Tired of Being Alone," the concert hall was on the verge of being turned into a huge discotheque.

Back-Up

Ably backed by a full back-up band that included a string section, horn section, the full rhythm section of bass, guitar, drums and piano and three dynamite back-up singers. Green captured the sound on stage that he and his producer Willie Mitchell have captured so well on record—full and lush but with the strong rhythm and beat underneath. It's no wonder he plays to packed houses everywhere—a show by Al Green will never have trouble finding an audience.

Don Cusic.

'Rainbow' Will Tour

■ NEW YORK—Plans have been announced for Polydor recording group Ritchie Blackmore's Rainbow to embark on a cross-country tour, scheduled to start the beginning of October.

Rockin' Triple Header Rolls Out at Roosevelt

■ JERSEY CITY, N. J.—Good ol' rock 'n' roll was the main course served at Roosevelt Stadium Friday night (22) with Rod Stewart and Faces, Ten Years After and Lynyrd Skynyrd providing the tasty treats on the menu.

MCA artists Lynyrd Skynyrd opened the mini-festival with some top down home southern rock. The Dixie boogie kings with Ronnie van Zandt fronting, performed a strong set including tunes from their three hit lps. Their hit single "Sweet Home Alabama" was the crowd pleaser.

The original Ten Years After (Columbia), together again for another tour, came on next. They performed their usually high powered set, details of which were reported a couple of weeks ago in **RW**.

After Alvin Lee and his group finished, there was a ten-minute fireworks display behind the stage. But the real fireworks were yet to come. Rod Stewart and the Faces, strutting on stage to a tape of David Rose's "The Stripper," came to play and the stadium crowd got what they paid for.

The Warner Bros. supergroup opened with Chuck Berry's "Memphis" and from then on the audience was treated to more than an hour of the best r&r this side of the Stones. Although Stewart's famous croak was even croakier than usual, he performed brilliantly using all his vocal and visual acrobatics to charm the throng. Included in the set were many Faces favorities: "Maggie Mae," "You Wear It Well," "I'm Losing You" and "Stay With Me." In addition, Stewart sang "Three Time Loser," a tune from his brand new solo Ip "Atlantic Crossing." Lead guitarist Ron Wood, recently returned from a successful guest stint on the Stones tour, performed a number from his solo lp "No Look."

Added to the frolicsome five-some's line-up of Stewart, Wood, Ian MacLagan on keyboards, Kenny Jones on drums and Tetsu Yamauchi on bass were Jesse Ed Davis on rhythm guitar and a 12-piece string section conducted by Jimmy Horowitz. The strings were used on only a few tunes, notably the Sam Cooke medley of "You Send Me" and "Bring It On Home to Me."

Rumor has it the Faces have toured for the last time together. It is always a sad occassion when a great band breaks up, but in the case of the Faces the loss will be felt that much more, for, after the Stones, the Faces have been the best rock 'n' roll group in the world

Fred Goodman

Columbia Classics (Continued from page 31)

to the audience. She will lead the American Symphony and several other orchestras in the season just beginning.

But on this occasion she was telling the television cameras about how she made music.

"I don't define what I do. I just let the music do it without analysis." Dr. Brico said that sometimes momentum has carried her away in a concert, but that most of the time she can keep a grip on herself. When she was asked about the Mostly Mozart orchestra, the musicians who had been responsible for her two concerts in New York this summer, she said, "I'm having a love life with this orchestra—individually and collectively."

When the television crews left, she turned to the musicians and said, "I meant every word I said about you. I love you to death." She launched immediately into the overture to Mozart's "Magic Flute" and played straight through. With producer Andrew Kazdin carefully working with dials, she then began to rehearse and prepare for just the sound that she wanted. Dr. Brico, at least in this session, seemed blessedly removed from the talkiness that afflicts so many conductors, and an occasional comment sufficed. To the violins: "Make a short vital stroke. That's more effective here than a long, heavy one." She turned to the cellos to ask for a passage, and principal Frederick Zlotkin brought up his score to discuss a point with the conductor. The attitude of Dr. Brico to the orchestra was firm, commanding and yet respectful of the musicians' abilities. She seemed as warm in working and as little puffed up as she has in the film or in her interviews.

When the first take of the "Flute" Overture was over, she and half of the orchestra came into the listening booth. Intense, eager and excited about everything, she said, "Boy! Is that some overture. We must do it justice." Also on the record will be the "Haffner" Symphony and overtures to Mozart's "Marriage of Figaro" and "Don Giovanni."

Capturing Dr. Brico on disc just after her appearance in New York is only one of the actions Saines is performing to make CBS even more alive in serious music. Having issued the first aria disc of Renata Scotto a few weeks ago, a new Verdi disc by the soprano is on its way. Miss Scotto, if she is as successful in the second as she was in the first, should gradually begin to add to her national image. Saines and Columbia are banking on her steady

push up as she continues to grow in phonogenity. Three other upcoming vocal

records point more and more to the additions in that previously weak side of Columbia's catalogue. Leonard Bernstein will lead the French National Orchestra in Ravel's "Scheherazade." with Marilyn Horne as soloist. Miss Horne has never recorded the cycle, and has especially prepared the work with Bernstein. Beverly Sills will be heard in a French song and aria recital, conducted by Andre Kostelanetz. One cannot but remember that Kostelanetz used to make so many records in the forties with his former wife, Lily Pons. And though Miss Sills' voice has much more weight than that of Miss Pons, their repertory has many similarities.

Another French song album will come out, this with the American mezzo-soprano Frederica

MCA Sets Nelson LP, Tour, Promo Campaign

LOS ANGELES—Tracy Nelson's debut MCA album, "Sweet Soul Music," will be released early in September, announced Rick Frio, MCA vice president of marketing.

Tracy Nelson will embark on a concert tour in the southwest soon after the release of "Sweet Soul Music" with performances already scheduled in Texas in Dallas, Houston and Lubbock and in California in San Jose, Berkeley, Santa Monica and Santa Barbara.

MCA Records has prepared a special merchandising and promotion campaign to back Tracy Nelson's first album on the label. Print advertisements have been placed and radio spots will be aired in key markets. In addition, special posters and jacket covers will be sent out to coincide with the lp release.

Guys & Dolls Promo Ties-In With Telethon

NEW YORK — The debut American single by the British group Guys and Dolls, "There's A Whole Lotta Lovin'," will be utilized as theme music for the duration of the Jerry Lewis Telethon in several markets across the United States.

This promotion was devised by the Epic and CBS Custom Label promotion department. Gerry Thompson, local promotion manager in Washington, D.C. was the first in the Epic promotion field force to arrange to have the song included in the Telethon, with Jerry Clark, a local DJ at WASH-FM, serving as the local emcee for the event in that

von Stade, whose recording with Judith Blegen of songs with the Chamber Music Society of Lincoln Center has proved a steady and good seller. Saines said, "That record has made few charts, but it is still selling, and it has done much, much better than anyone would have imagined.

The contract with Melodiya, the Soviet record company, will result in at least three operas this year: a new pique Dame with Vladimir Atlantov in the pivotal role of Gherman, Prokofiev's Gambler and Ruslan and Ludmila, one of the earliest and most beautiful Russian operas. Saines is also thinking about an expansion into the operetta repertory. There is no knowing where his interests may lie, but one thing with Marvin Saines: Whatever happens in music in the United States, he is aware of it, and if he can capture it for Columbia, he will do so.

Performers Royalty

(Continued from page 3) the eight NBC stations are on music formats. And their respective record divisions generate proportionately less profit for the parent corporations than does CBS records. It was an embarrassing situation for the broadcasters, NAB lobbyist conceded several weeks ago. "They've got good people (lobbying in Congress)," he said,

'and it's no fun having them

work against you."

Even CBS' radio affiliates were up in arms over the bolt from the broadcasters' ranks. The affiliates — which are not owned by the network—merely take an hourly news feed and several features and most program music most of the time. They went so far as to send telegrams to all those members sitting on the Judiciary Committee disavowing the CBS corporate stance and condemning the performers

royalty. Today, CBS spokesmen profess neither support nor opposition to the bill. They are no longer on Capitol Hill working against their fellow broadcasters. CBS sources say that the cable television sections of the copyright law—laying out how much cable will pay for the use of over-theair TV signals—is more important to the corporation than the performers fee. The fight for the performers copyright "took away our effectiveness on the cable section. We just couldn't carry on both battles at once," a CBS Washington attorney said.

A representative for the RIAA called the Muzak support "helpful. But being realtistic, the major opposition will continue to come from the broadcasters."

RECORD WORLD WELLATIN AMERICAN



Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — El ritmo tropical, continúa acaparando los preferencias de las masas, y son yá, muchos los temas que se colocan entre los que llevan grandes ediciones de discos agotados. "Las Mariposas Locas" de Simón Diaz (Peerless), a pesar de los ataques que le llueven de todos los sectores, sigue ascendiendo, y va que vuela al primer lugar de popularidad; con este tema, tambien Mike Laure (Musart), agarra mercado y capitaliza fuerte difusión en provincias . . . La Pandilla (Cisne RAFF) con "El Alacrán," surge violentamente, convirtiéndose en uno de los números más bailables de la temporada . . . Aurita Castillo (Peerless) y su "Chambacú," también entra a dar la batalla, y sus ventas llegan a cifras enormes . . . El Acapulco Tropical (RCA), mantiene su nivel de siempre y se deja escuchar con "La Matachina" . . . Pablo Beltrán Ruiz (RCA), aparece con muchas posibilidades, con la alegre pieza "Palomita del Amor."

En resumen, el ritmo tropical invade México con mucha fuerza . . Jorge Iglesias, tratando de abrirse paso al frente de la representación del sello Fania. Las intenciones son buenas, pero, en cada momento encontrarán advenedizos, que se quieran aprovechar de las circunstancias. ¡Mucho Cuidado! . . . En unos números más adelante, daré amplia información con fotos de la recientes Convención RCA. Latina, que se llevó a cabo en España, en la cual me informan, se tomaron trascendentales acuerdos , . . La continuación del hit de King Clave, "Mi Corazón Lloró," que se grabó en Argentina recientemente, y que lleva como titulo "Podemos ser Felices," comienza a escucharse; y tanto Vidy como Martincito logran popularidad; lástima, que por momentos, el niño no vocaliza bien, y no se le entiende, esto como consecuencia -según me enteré- de lo apresurado de la grabación . . . Y (Continued on page 40)

ESDE NUESTR®

By TOMAS FUNDORA



■ La gente se pasa la vida quejandose de las situaciones determinadas que le hacen la vida o su negocio insoportables y generalmente nunca hace nada por evitar las causas de la amargura. Y es que o todo el mundo se ha vuelto apático hasta para vigilar sus propios intereses o nadie intenta defender lo suyo. Mientras los malos se sigan burlando impunemente de los conceptos y las leyes establecidas, con la protección de los propios intereses al no hacerles frente con fortaleza

y energía muy mal. Mi labor y la de los corresponsales en Record World es la de "alborotar panales." Quiere decir que tanto en éxitos como en luchas, nos toca levantarles la moral y los deseos de luchar a los débiles en la defensa de sus derechos en esta industria, tan amplia en acoger en su seno a casi todo lo malo que se pierde en cualquier lugar de este mundo. ¡Un paso al frente en todo concepto! Se "alborotó el panal" en la copia pirata de los cartuchos (8 track tapes latinos) y ya comienzan a verse resultados. En momentos en que en México se gesta un movimiento fuerte por empresas discográficas, editoras de música y artistas, para que sea al propio gobierno mexicano quien exija de Estados Unidos y su FBI mayor respeto para las propiedades de sus empresas mexicanas, artistas y compositores,



Cristal, Julia y Kurtz

se movilizan fuerzas en el área donde la duplicación pirata ha sido más fuerte, Los Angeles, California y se hacen amplios "raids" en los comercios donde se vendía el producto robado a sus legitimos propietarios. Las acciones por el FBI de esta semana, forzado ante la denuncia de los que estaban lentos en proceder o sepa Dios porque inmensas fuerzas del bien, han logrado el objetivo. El FBI promete seguir realizando casi todas las semanas este tipo de acción hasta erradicar de California este maleficio. Joe Cayre, presidente de Caytronics me informa de acciones

aún más profundas en la persecución y confiscación de todo el producto pirateado e inclusive me indica de la importancia de la



acción del FBI, al tomar más de 5 minutos de noticias en los Canales de Televisión del área, para reportar de las acciones. Aquí el que se deja robar es porque le da la real gana y si no tiene lo que hace falta para defender sus derechos y propiedades más vale que se corte lo que tiene de caballero y se lo brinde a los perros. Y ahora es más importante que nunca que los grandes y pequeños den un paso al frente y se acaben de organizar en una asociación fuerte y valiente, que pueda defender a la industria de los piratas, los inmorales, los ladrones, los competidores desleales

y los "diablitos" de siempre. Las ventas de Caytronics, según se me reporta de Los Angeles, han subido al triple en solo tres días después de las confiscaciones y persecuciones en Los

Angeles.



Juan Torres

Para que se vea que no somos adivinos, sino gente motivada por la lógica, vaya como ejemplo el caso de "Love Will Keep Us Together" por Captain & Tennille, que después de ocupar en su versión original en Inglés el No. 1 en las Tablas de Exitos norteamericanas, ahora la versión en Español, "Por Amor Viviremos" por Captain & Tennille, está también avanzando fuertemente en las mismas Tablas de Exitos norteamericanas. No es tan solo que puedan entrar números en el Hit

Parade norteamericano en Español, sino que pueden entrar en Inglés (Continued on page 39)

AND

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LATIN AMERICAN LBUM PICKS



CHIQUILINA

PUNTO SEIS-Parnaso P-LPS 1178

Este grupo argentino es sin lugar a dudas muy comercial. Temas de pegue! "Un Rincón para Llorar" (D.R.), "Te Llenaré de Rosas" (C. Baeza), "Ya no queda Amor" (C. Baeza) y "Chiquilina" (Baeza-King Clave).

■ This Argentinean group is a very commercial one. Contagious melodies! "Mis Noches sin Tí" (D. Ortíz-M.T. Márquez), "Entre la Arena y el Mar" (D.R.), "Señorita, me permite" (D.R.) and "Caprichito" (D.R.).



TANGO JOVEN

LOS IRACUNDOS—Arcano DKL1-3306 El muy popular grupo uruguayo en interpretaciones instrumentales de famosos tangos con su toque especial. "La Cumparsita" (Matos Rodríguez-Contursi-Maroni), "El Choclo" (Discepolo-Catan-Villoldo), "Caminito" (Coria Peñaloza-De Dios Filiberto) y Adios Pampa Mía" (Lenzi-Donato).

■ The very popular Uruguayan group performing unforgettable tangos their way! "La Calesita" (Castillo-Mores), "A Media Luz" (Lenzi-Donato), "Sentimiento Gaucho" (Canaro-Caruso), "El Día que me quieras" (Le Pera-Gardel) and "El Ultimo Cafe" (Stamponi-Castillo).



SUBE UN POQUITA MAS

LA RITMO TROPICAL—Funche 1028
Con arreglos de Withers Jeffries y Rey Roig, la Ritmo Tropical de Lucho Alava en un repertorio salsoul con gran sabor. "Sube un poquito Más" (D.R.), "Welenche Chango" (Alavada-Jeffries), "Tres Pata" (Alava-R. Rey), "Baila pa yo Mirar" (Alava-Jeffries).

■ With arrangements by Withers Jeffries and Rey Roig, Orchestra Ritmo Tropical in a very spicy salsoul production. "Feo con Sabor" (Alava-Roig), "Chaleco" (D.R.), "Candela Brava" (D.R.) and "He Visto" (leffries-Alava).



LA PROTESTA DE COLOMBIA

CBS 14500 Uh! La Protesta de Colombia está en algo! Excelente mezcla y contenido. Rit-mo, sabor y elegría. "Once Rumberos" (R. Salas), "Mi Deseo" (J. Arzuza), "Conquistadora" (C. Lobo A.), "Son de Pueblo" (M. Fontalvo). Arreglos de Aurelio Mendoza y Mario Fontalvo.

■ Wow! La Protesta de Colombia is making it good! Superb achievement in salsa. Arrangements by A. Mendoza and Mario Fontalvo. "Africa" (D.R.A.), "Solo he vivido" (J. Delgado), "Rostro de Diosa" (R. Rodríguez Lance) and "Nena" (L. Boiga).

Nuestro Rincon (Continued from page 38)

y después en Español. ¿Qué les parece esto ahora a los incredulos de

siempre? Ah! . . . A&M trabaja y promociona sin complejos!

El siempre sonriente Pancho Cristal nos anuncia la designación de Carlos J. Julia, quien por casi 30 años fuera alto ejecutivo de Juan Martínez Vela, Inc. de Puerto Rico, como asociado a Distribuidora Universal en la isla, ocupando el frente de esa importante operación que representa y distribuye la mayoría de los sellos de música norteamericana en Puerto Rico, así como los sellos Coco, Graffitty, All Art, Artol y otros. En la foto ante la gran ocasión aparecen Pancho Cristal, Carlos J. Julia y Norman Kurtz. Felicidades a los involucrados!

De jira por Estados Unidos el artista exclusivo Parnaso, el Greco. Muy interesantes sus actuaciones por el Canal 23 de Miami . . . Grabó el muy vendedor organista Juan Torres en España, el moderno tema "Bandolero" de la inspiración de Juan Carlos Calderón bajo la supervisión directa de Eduardo A. Baptista de Musart . . . Se va notando la asimilación de la música salsoul dentro del mercado norteamericano, Miss Soft Soul, Stella Mars, está tocando cada vez más música latina en su show radial a través de la WRVR. En las últimas semanas (Continued on page 41)



...DE AQUI Y DE ALLA

ROBERTO CARLOS el gran cantante, creador de múltipes éxitos, es esperado con ansiedad por el público neoyorkino.

MIGUEL ACEVES MEJIA fue

elogiado por la prensa local de New York, por sus éxitos en los 35 años de actuación. Los periódicos le dedicaron varias páginas exaltando sus valores en el campo artístico. Ahora Miguel tiene dos canciones, que ya han empezado a colocarse en buenos puestos, "La bola" y "Cruz de olvido". Sin lugar a dudas Miguel Aceves Mejía sigue siendo el rey del falsetete... MANOELLA TORRES la puertorriqueña radicada en México, posiblemente viaje a New York, para presentarse por primera vez, en la ciudad en que vivió tanto tiempo. Aunque no se ha confirmado esta noticia, posiblemente sea para fines de año o para principio del otro. Actualmente Manoella tiene un tema que está gustando mucho "Mi primer amor", que como las demás alcanzará los primeros lugares de popularidad... ADIOS DEL SOLDADO es la nueva canción de Vicente Fernández y Felipe Arriaga. En esta canción ambos cantantes rancheros se lucen al interpretar esta hermosa melodía, que revive la lucha en la revolución mexicana. Otra de las canciones que están en este sencillo es "Siete leguas", tema muy conocido por los amantes de la música ranchera y que en las voces de Vicente Fernández y Felipe Arriaga, recobra nueva vida para el benepácito de los seguidores de este tipo de canciones...LA REVISTA "Estrellas" de Puerto Rico incluye una entrevista del periodista D. Valdescastilla, con nuestro artista Sandro. En la misma el ídolo de América, explica sus nuevos planes así como el proyecto de la filmación de su próxima película junto a la vedette Susana Gimenez

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- YOLANDA DEL RIO DK1.21-3283 Se me olvidó otra vez
- GERALDO REYES CYS-1440 El rey de los caminos - MARIA DE LOURDES DKL 1-3270
- LEO DAN CYS-1424 Tu llegaste cuando menos te esperaba
- ANTONIO MARCOS DKI.1-3294 Porque llora la tarde
- (10) VALEN DKA0-9301 Cuando se muere un amor

EXITOS DE SIEMPRE

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 (3) - LEO DAN CYS-1253
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- No son palabritas YOLANDA DEL RIO DK1.1-3202
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- 4. LLUEVE SOBRE MOJADO
- 5. MI AMIGA, MI ESPOSA, MI AMANTE
 RIGO TOVAR—Melody
 6. CHAMBACU
 AURITA CASTILLO—Peerless

- AURITA CASTILLO—Peerless
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 LA PANDILLA—Cisne RAFF
 8. QUE MAS DA
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 9. PALOMITA DEL AMOR
 PABLO BELTRAN RUIZ—RCA
 10. POR CULPA TUYA
 KING CLAVE—Orfeon

Chile

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- EL TELEFONO LLORA
- CLAUDE FRANCOIS—Quatr
 4. CU CU RRUCU PALOMA
 JULIO IGLESIAS—Banglad
 5. TU SILENCIO
 MANOLO GALVAN—Alba
- 6. TE HECHIZO

 CREEDENCE CLEARWATER REVIVAL—
 Banglad

 7. HERMANO LUIS
- NO ME GUSTA DORMIR SOLO

- PAUL ANKA—UA

 9. LAS MARIPOSAS
 LORENZO D'ACOSTA—Polydor

 10. LA PANTERA ROSA
 HENRY MANCINI—RCA

Los Angeles

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 YOLANDA DEL RIO—Arcano
- EL CADERAZO
 CARLOS ARGENTINO—Orfeon
 LA GIRA DE LOS CHAVOZ
 LOS CHAVOZ—Gas

- SUELTALA
 ORQUESTA HARLOW—Fania
- POR AMOR VIVIREMOS
 CAPTAIN & TENNILLE—A&M
 AMOR ETERNO
 LOS JINETES—Miami
- EL REY DE LOS CAMINOS

- GERARDO REYES—Caytronics
 TE QUIERO AMOR
 JUANELLO—Caytronics
 EL GUAYABERO
 ORQUESTA ANTILLANA—Sonotrophic
- EL ALACRAN
 SONORA MATANCERA—Orfeon

New York (Popular)

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 KING CLAYE—Claromar

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 DANNY RIVERA—Velvet

 3. POR RETERNERTE
 ODILIO GONZALEZ—Dial

- A QUE NO TE ATREVES
 LILY Y EL GRAN TRIO-Montilla
 LOS HOMBRES NO DEBEN LLORAR
- PORQUE LLORA LA TARDE
- QUIERES SER MI AMANTE CAMILO SESTO—Pronto
- COMO NO VOY A QUERERTE ANTHONY RIOS—Discolor
- A FLOR DE PIEL
 JULIO IGLESIAS—Alhambra
- 10. UNA CARTA
 LOS TERRICULAS—Discolando

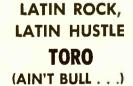
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- TITO FERNANDEZ—Alba

 2. CUCURRUCU PALOMA
 JULIO IGLESIAS—Banglad

 3. LAS MARIPOSAS
 LORENZO D'ACOSTA—Polydor

 4. NOCHE CALIDA DE AGOSTO
 NEIL DIAMOND—MCA

 5. MANOLO GALVAN NO. 3
 MANOLO GALVAN—Alba

 6. DEMIS ROUSSOS VOL. 3
 DEMIS ROUSSOS—Philips/Souve

- SINATRA EN EL MADISON
- FRANK SINATRA—Asfona

 8. IMPACTOS ARIOLA VOL. 3
- VOLUMEN 3—Ariola
 A FLOR DE PIEL
 JULIO IGLESIAS—Banglad
- CATCH BULL AT FOUR CAT STEVENS—EMI-Odeon

Mexico

By VILO ARIAS SILVA

- 1. MI CORAZON LLORO
 KING CLAVE—Orfeon
 2. MARIPOSAS LOCAS
 SIMON DIAZ—Pagriese
- SIMON DIAZ-Peerless

 3. LLUEVE SOBRE MOJADO
- 4. SE ME OLVIDO OTRA VEZ
 JUAN GABRIEL—RCA
 5. CHIQUILLA
 LOS JOAO—Musart
- LOS JOAO-Musart

 6. ME ESTA GUSTANDO
- VICTOR ITURBE—Polydor

 7. LOS HOMBRES NO DEBEN LLORAR
 KING CLAVE—Orfeon

 8. CHAMBACU
- AURITA CASTILLO—Peerless
 MI AMIGA, MI ESPOSA, MI AMANTE
 RIGO TOVAR—Melody
- 10. YO QUIERO AMIGOS ROBERTO CARLOS—CBS

Record World en Panama

By ANTONIO JIMENEZ P.

■ Ultimamente las grabaciones de grupos y cantantes nacionales, han tenido muy buena aceptacién de parte de los compradores de discos de éste país, con futuro prometedor para aquellos otros grupos que quieran integrarse a éste movimiento que ha tomado mucho auge en los últimos meses. Cabe destacar el éxito que han tenido Los Excelentes con su interpretación de "Rosaura," la Ofensiva de Colaquito Cortes con su tema "En una fiesta" y el super éxito interpretado por el Combo Impauto "La luna y el toro," uno de los discos nacionales más vendidos en éste país en lo que va del año por encima de muchos éxitos internacionales. Miguel Angel De Panama, ha sobresalido sobre los otros baladistas nacionales con su grabación de "Corre amor," con buena acogida de parte de las Radio Emisoras. "Voces De Mi Tierra" fué la presentación de un grupo de artistas nacionales en el Teatro Nacional, de la ciudad de Panamá, sobresaliendo Anavansi, Miguel, Fernandez, Junior Man, Marta Estela Paredes, Camilio Rodriguez, Sagui y muchos más. De la influencia internacional Mocedades de Espana ha entrado al mercado con su tema "Que pasará mañana," King Clave y "Mi corazón lloró," Roberto Carlos con "Yo solo quiero," Jimmy Castor con "Daniel," Ricardo Cocciante y su "Bella sin alma," Camilo Sesto con "Melina" y Que difícil ser feliz," lo mismo Charlie Leroy sonando en la mayoría de las emisoras con "Nuestro pequeño mundo" y el disco que ha entrado con mucha fuerza "Swearin' to God" de Frankie Valli. Y continuando con temas

de impacto tenemos a Juan Bau

con "Que haré mañana sin tí" y "Podré volver a tí," el tema de Chicago "Old days," Manuel Gallardo de España con "Quedate," Barry White y "I'll do anything you want me to," Sergio & Estibaliz con "Tu volverás," "Anabel," "Piel" y otros. Fernando De Madariaga de la RCA de Argentina, ha entrado con suerte en nuestro medio con los temas "Adios hoy sobran las palabras" y "Una sonrisa, una lágrima," que comienzan a ser muy solicitadas en las emisoras. Y seguiendo con la Rep. de Argentina tenemos a Tormenta que con sus temas "Por aquellos días de nuestro ayer" y "Como una paloma herida" sigue siendo una de las favoritas del público panameño. Aumentando su larga lista de éxitos nos llega Michael Jackson con el tema "One day in your life" sacado de su último LP "Forever Michael" al igual que Ben E. King con su "Supernatural thing." Para terminar les informamos que tenemos un tema que promote llegar a ser un superéxito al igual que "Love won't let me wait" de Major en otros países, nos referimos a Harris. ¡Bueno amigos, nos vemos en la proxima!

En Mexico

(Continued from page 38) ha propósito del tema "Pomemos ser Felices," la idea de la continuación, era un hecho que la producción la iba a realizar King Clave, y hasta tenía yá compuesta la letra; pero se durmió unos segundos, y le arrebataron la idea, la producción y hasta al niño. ¡Asquerosa acción!, pero normal en el medio . . . La AMPROFON (Asociación Mexicana de Produc-(Continued on page 41)

RECORD WORLD SEPTEMBER 6, 1975

Tiny Tiger Pacts with Screen Gems



Screen Gems-Columbia Music has concluded a co-publishing agreement with Tiny Tiger Music, under the terms of which Screen Gems-Columbia will acquire an interest in the copyright ownership of the songs in the present catalogue and future compositions of Tiny Tiger, it was jointly announced by Lester Sill, president of the music publishing division of Columbia Pictures Industries, Inc., and John Florez, president of Tiny Tiger. Shown above, from left, are, professional managers Ira Jaffe and Roger Gordon, Florez, Sill, west coast business affairs head Jack Rosner, vice president of national promotion Danny Davis, and assistant professional manager Mike Hirsh.

Dialogue (Continued from page 34)

ous enough to come up to the d.j. and ask the name of the record or just fill the dance floor and continue dancing to another record. I have to be careful about choosing records that are going to sell as well as get play.

RW: When you begin working on a record, where do you take it? Simon: I work the entire country and service discotheques in 70 to 80 cities. I'm currently servicing some 350 clubs and we try to see that they're the largest and best clubs in each city. In a month's time, I reach a couple of million people through the discotheques, probably the most concentrated audience of record buyers.

RW: What criteria do you use in deciding whether or not to service a discotheque?

Simon: There are certain guidelines. For the most part, I'd like a club to have upwards of 1500 people in attendance within a week's time. There are some clubs that get over 10,000 people each week. Some have three or four dance floors, eight bars, billiard rooms, game rooms, swimming pools and any number of entertainment facilities. There are a couple of dozen such clubs existing in the country now, and dozens more that cater to between 5,000 and 10,000 people. The audience is enormous. We service the majority of our records to the major markets because we know that when we service a city like Chicago, Philadelphia, New York or Los Angeles, if the record catches on it's going to spread to the outlying areas within a couple of weeks. People come into the cities from the suburbs to be entertained on the weekend. If they've heard a record and liked it, they'll ask their local d.j. to play it when they go home, whether it be in the local disco or at the radio station.

RW: Are there specific retail outlets that cater to the disco audience?

Simon: Some of the stores and some chains are setting up disco racks in response to requests they've been getting for disco singles and related albums. The Licorice Pizza chain set up a top 30 disco rack here in Los Angeles, there's one in Atlanta, and The Gramaphone in San Francisco started months ago; I believe they were one of the first shops in the country to set up a disco rack outside of New York City, where its been happening for a long time. We send out a newsletter, "Simon Says," to disco d.j.s and also distributors so they can be aware of the records that I think are going to happen. "Simon Says" lists product from all companies—not just records that I'm working—and it's compiled from conversations with local d.j.s and other people who are watching the disco market.

RW: Does exposure in the discos necessarily generate airplay? Simon: If there are large pockets of activity in the discos on a particular record, and especially if that activity results in sales, I'll send back a map to the head of promotion for that label and show them where their activity is. They can take that feedback and show it to the regional men or local men who can call up the stations and tell them which stores are selling how many records, which clubs in the market are playing it, and ask them to listen to it. Frequently, when a disco or several discos in a city start playing a record, the stores don't even have them in stock yet. The radio stations are constantly calling the stores to find out what's selling. The discos can serve as a barometer that indicates a record's acceptability to the audience in the same market.

En Mexico (Continued from page 40)

tores de Fonogramas) dispuesta a entablar la guerra contra los piratas. Por lo pronto, se formó una comisión que está presidida por Luis Bastón Talamantes, Presidente de Polydor. Las investigaciones, se harán hasta sus últimas consecuencias, y todos los involucrados, grandes y pequeños, pagarán su cobarde delito. ¡Y no se olviden de investigar a sus representantes en el exterior! Saludos para todo el equipo humano de la emisora KWKW. Pepe Rolón y Edgar Madrigal, derro chan un dinamismo que contagia, y que hacen de la "dobleuna emisora que dá gusto visitar . . . Nacho Morales, presidente de la pujante grabadora Melody, se reintegró a la compañía despues de 45 días de recorrer Europa. Los planes de Nacho, son agresivos y anuncia sorpresas . . . Continúa extendiéndose el éxito de Rosalba con "Amandote" . . . Desligado de CBS, el primero de Septiembre debuta Sandro en México . . . Dos temas nuevos comienzan agarrar la fuerza de Hits, "Total

para que" de Patricio (Polydor) y "Si me quisieras un poquito" de Tirzo Paiz (Musart) . . . Apareció el tercer L.P. de King Clave, que trae como identificación "Por Culpa Tuya" y "Usted me deja Llorando," pero, en el cual viene incluído otro número que puede convertirse en exito grande, "Mimosa" . . . Dave Maclean con "¿Por qué nos dijimos Adiós?" (versión en castellano de "We Said Goodbye"), también surge con fuerza tremenda, y es otro de los números con posibilidades a llegar a los primeros lugares . . . ¡Y será hasta la proxima desde México!

Burdette Records Back

■ SEATTLE—Jerry Dennon, who was active in the music industry from 1959 through 1969, announced the re-introduction of Burdette Records, now an active division of Jerden Industries, Inc. First product set for release on October 1 includes albums by Danny O'Keefe and the Hudson Brothers.

Nuestro Rincon (Continued from page 39)

han salido artículos relacionados con "Salsoul" en el SoHo Weekly News, Newsday y en el Good Times y el sencillo del sello Salsoul interpretador por la Salsoul Orchestra titulado "Salsoul Hustle" en producción de Vince Montana y que apareció como "Sleeper" en nuestra portada de la semana pasada, está recibiendo gran aceptación dentro del gran mercado. Esta grabación está notablemente invluenciada por los sonidos de Barry White y Van McCoy en mezcla con sónidos básicos de salsoul . . . ; Hasta la próxima!

Well, it seems that we were right! "Love Will Keep Us Together" by Captain & Tennille is also becoming a hit in Spanish in the American market after being a No. 1 in every single chart in this country. "Por Amor Viviremos" is also going ahead and it proves very clearly that a theme can become a smashing hit either in English or Spanish or both at the same time. It all depends how strongly the label that releases the product decides to work. A&M is showing strength and no complexes about language at all. That's all we need! . . . The always smiling Pancho Cristal is announcing the appointment of Carlos J. Julia, an affiliate to Juan Martínez Vela Inc. for over 30 years, as a member of the staff of Distribuidora Universal in Puerto Rico, which carries the distribution of most of the American labels in the island, plus Latin labels Coco, Griffitty, All Art, Artol and others. Carlos J. Julia will be managing the whole operation. In the picture are shown Pancho Cristal, Carlos J. Julia and Norman Kurtz. Congratulations.

El Greco, exclusive artist of Parnaso Records is touring the States. His appearances on Channel 23, Miami, Fla. had been highly praised ... Juan Torres, the famous organ player from Mexico, recorded in Spain the beautiful theme "Bandolero" by composer Juan Carlos Calderon, under the personal supervision of Eduardo A. Baptista from Musart, Mexico . . . It seems that Latin influenced music is becoming more and more popular. WRVR's "Miss Soft Soul," Stella Marrs, has been playing more Latin music than she had in the past. Within the last few weeks there have been features on "salsoul" in the SoHo Weekly News, Newsday (Long Island) and Good Times . . . A single on Salsoul label, performed by Salsoul Orchestra and under the title "Salsoul Hustle," produced by Vince Montana, which appeared on our front page last week as "Sleeper" is going very strong. This single is influenced by the Barry White and Van McCoy sounds with salsoul basics. I'm glad! . . . And that's it for the time being!

RECORD WORLD INTERNATIONAL



By LYNNE WHEELER

■ LONDON—September sees the start of some activity on the touring front with a varied selection of talent arriving in the UK, all of whom have product to promote. London's Hammersmith Odeon is the only venue set for Dave Mason on September 7, with the possibility of more dates to come at the end of the month when his next album is released by CBS, while America ("Woman Tonight"-Warner Bros.) plays the New Victoria on the 24th and 25th at the end of a 6 date tour of major cities. Disco Tex and His Sex-O-Lettes ("Boogie Flap"— Chelsea) avoid the capital and concentrate on the provinces, who we hope they are ready for them, and Focus ("Mother Focus" LP-Polydor) undertake a lengthy university tour throughout October. Gentle Giant, currently on tour in America and Canada, return to make their first UK appearance since last autumn at the Victoria Palace in London on September 21. The group has recently signed to Chrysalis who rush released their first album for the label, "Free Hand." Leaving the country are Osibisa whose touring plans extend into 1976 and encompass visits to Greece, Africa, Australasia and the U.S. They are currently recording their first album for Bronze which should be ready for

Colin Hadley, who resigned as commercial director of Anchor Records back in June ostensibly to resume running his own independent McKinley Marketing Consultency, has been appointed deputy managing director of GTO Records as of September 1; Annabel Epril joins EMI Records as senior press officer reporting to managing director Gerry Oord and will act as artist liaison and entertainment officer; Gary Mann moves from Decca to Phonogram as assistant tape marketing manager, and Frances Burgess becomes production con-(Continued on page 43) troller at Motown U.K.

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CANAD

By LARRY LeBLANC



■ TORONTO—The new Valdy Ip in the U.S. will likely become a collectors' item here since A&M presently has no plans to release it. This album, recorded in L.A. by Paul Rothchild, consists of material from Valdy's three previously released Canadian albums on the A&M and Haida labels. Valdy is due to cut another Ip sometime this fall for release in both markets . . . Representing Canada at the recent CBS convention in Paris were singers Michel Pagliaro and Patricia Dalquist.

While in French Quebec superstar Pagliaro will also do some recording with Phase I's George Semkiw engineering. Patricia also went to England for some press work . . . RCA hosted a press reception for the Guess Who in honor of their 5th year at the C.N.E. Grandstand. Group is apparently taking some time off in the next few months to concentrate on writing new material. It'd be Burton Cumming's 1st 'vacation' in five years . . . Toronto-based Stringband scoring a lot of media attention with their Nick Records single "Dief Will Be The Chief Again" from their upcoming second album "National Melodies-Slightly Higher in Canada." Recorded at Thunder Sound the single has been released on the eve of Diefenbaker's 80th birthday on September 18, the publication of his memoirs, and a Conservative (Continued on page 43)

GERMAN

By PAUL SIEGEL



■ BERLIN—Last week Musexpo '75 president Roddy Shashoua made a quick visit to Munich to stir up greater German reaction for his upcoming Las Vegas meet. While here Shashoua met with Musikmarkt folks Uwe Lencher, Ebba Fahr and Jutta Gebert, and later with Musexpo's Germany man, Jerry Toger. Jumping into the Las Vegas arena thus far are Peter Kirsten of Global Musik, Ralph Siegel of Jupiter Records, and giant firms like UFA and Discoton Musikverlage. Others regis-

tered include Rolf Budde, Peter Meisel, Dr. Hans Sikorski and Johann Michel. The theme music, "Viva Musexpo '75," has been recorded by one of Germany's top groups, **Brasini**.

Also hitting the news here this week was a big show at Berlin's

Radio-TV-Record Music Exposition, organized by EMI-Electrola public relations person Walther Kahl, with Herbert Falk, managing the gala with assistance from director Wilfried Jung, a&r pro Gunter Ilgner and marketing expert Dr. Krajewski.

On the singles scene we find George McRae picking up action with his latest RCA single, "It's Been So Long" . . . Rak; distributed by EMI-Electrola, is doing well with **Mud's** "Moonshine Sally," which is hitting the top 10 on the national charts (the flip side, "Oh Boy" is hitting too, making it a double-sided smash for Mud!) . . . Alfred Schacht's group Abba is shooting to the top with "S.O.S." on Polydor . Albert Hammond out with a hot new single entitled "Down By the River" on Epic . . . Ringo Starr breaking out with his latest on EMI-Electrola, "Goodnight Vienna."

Top album here now is WEA's "Paloma Blanca" by the George Baker Selection . . . Shirley Bassey is out with a new UA set that's pure magic and is certain to hit top slotting . . . Tony Bennett with his new Improv label, is out with a new set called "Life Is Beautiful," written by the one and only Fred Astaire.

Lots of requests coming in here for Quincy Jones' latest album on A&M in the States, "Mellow Madness" . . . Dr. Klaus Weising, television director of ZDF's network, is doing quite well with his record show, "Disco" with Ilja Richter . . . Radio Luxembourg's program director Frank Elstner reports that Udo Jurgens has won the Golden Lion Radio Luxembourg award for the songe "Griechischer Wein"
. . . Congratulations to Fritz Kohler for celebrating his silver anniversary in the industry.

England (Continued from page 42)

The **Robert Stigwood** Organisation has acquired film rights to "Sergeant Pepper's Lonely Hearts Club Band," words and music by **John Lennon** and **Paul McCartney.** Director and cast have yet to be announced, but filming will commence at the end of the year and will be based on the stage production presented by Stigwood in New York last year.

Although Adrian Baker's "Sherry" (Magnet) is now descending, it shouldn't be too long before the Frankie Valli/Four Seasons "revival" rears its head again with singles from Valli ("And I Will Love You"—Mowest) and The Four Seasons ("Who Loves You"—Warner Bros.) about to hit the market. There seems to be a dearth of good original records at the present time as the current wave of re-releases continues, although Arrival's "I Will Survive" (Decca) and Tony Ashton's "Resurrection Shuffle" (Oyster) could hit again, and Showaddywaddy's remake of Buddy Holly's "Heartbeat" (Bell) is a chart contender. However, Crystal Gayle's "Wrong Road Again" (United Artists) is the week's breath of fresh air. Although released six weeks ago, continued support by Capital Radio could help it follow in the wake of other recently successful country singles.

(Ron McCreight is on vacation).

Mogull Pacts Elbomo/Tomeja

■ NEW YORK — Ivan Mogull of Ivan Mogull Music Ltd. has acquired the exclusive sub-publishing rights for the territories of France, Spain, Portugal, Mexico, Central America, the Caribbean, all of Scandinavia, Israel and Greece on all selections published by Elbomo Music, Inc. and Tomeja Music, Inc.

Many of the selections Mogull acquired have been recorded by Gloria Gaynor (MGM), along with The Intrepids (CBS), Ebony, Ivory & Jade (CBS), Wild Fire (Chess), and Satyr (RCA).

Coal Miners Music Makes Intl. Deal

■ NASHVILLE — Coal Miners Music, Inc. has completed an international affiliation in South Africa and Australia, announced Bill Haynes, general manager for the music publisher. The non-exclusive affiliation in South Africa is with Publishing Company of South Africa (PTY) Ltd. located in Johannesburg. The exclusive publishing in Australia is with Peer International Corporation.

Subscribe to Record World

Canada (Continued from page 42)

Party leadership convention. Nick Records are distributed by Treble Clef, 165 Sparks Street, Ottawa . . . Marck Morell has been named Eastern Regional Promotion Rep for Arista . . . New group in T.O. Clear has begun work on its debut album being produced by David McLey with a fall release planned . . . CBS's Tom Middleton turns up with a new single after a long chart absence. New single is "One Night Lovers" produced by Bob Gallo . . . New George Hamilton IV CanCon production is a new single, written by Allan J. Ryan, titled "My Canadian Maid" . . . Also new at RCA are country singles by The Family Brown ("I Am The Words") and "Matthew" by Lee Roy . Paul Anka was recently awarded with two gold records and one platinum record during his C.N.E. Grandstand performance. The two gold awards were for "I Don't Like To Sleep Alone" and the lp "Feelings." The platinum record is for the lp "Anka" . . . Slic Bros. art house has moved to 5 Sherbourne St., Toronto, Ontario M5A 2P9. Phone (416) 869-3700 . . . French-Canadian Chanteuse Claude Valade received a good record recently from Frank Sinatra commemorating sales in excess of 150,000 copies of her French version of Kris Kristofferson's "Help Me Make It Through The Night" . . . Debut single release for ex-Bell leader Cliff Edwards on A&M is "Singer Of Songs." Edwards is touring the Canadian west for the next two months to promote the single . . . A&M's Charity Brown regrouping her band once again. A&M Records indicates the next lp by the songstress will be recorded soon and will consist of all new material. Producer is Harry Hinde . . . It's taken awhile but Celebration Records has finally taken the "Springhill" title track from young Cathie Stewart's lp and released it as a single . . . Pontiac-Buick division of General Motors are sponsoring a show taped in Toronto around the C.N.E. Filming ends Sept. 10 and includes C.N.E. grandstand footage as well as material by Rich Little, Roy Clark, Don Harron, René Simard and Leslie Uggams. A number of grandstand performers will also be featured in the special but they've not been announced as yet . . . Sylvia Tyson to L.A. this week for talks with Capitol reps and press rounds.

ENGLAND'S TOP 25

Singles

- 1 I CAN'T GIVE YOU ANYTHING (BUT MY LOVE) STYLISTICS/Avco
- 2 SAILING ROD STEWART/Warner Bros.
- 3 THE LAST FAREWELL ROGER WHITTAKER/EMI
- 4 IT'S BEEN SO LONG GEORGE McCRAE/Jayboy
- 5 THAT'S THE WAY (I LIKE IT) KC AND THE SUNSHINE BAND/Jayboy
- 6 BLANKET ON THE GROUND BILLIE JO SPEARS/UA
- 7 BEST THING THAT EVER HAPPENED TO ME GLADYS KNIGHT & THE PIPS/Buddah
- 8 BARBADOS TYPICALLY TROPICAL/Gull
- 9 SUMMERTIME CITY MIKE BATT/Epic
- 10 IF YOU THINK YOU KNOW HOW TO LOVE ME SMOKEY/RAK
- 11 DOLLY MY LOVE MOMENTS/All Platinum
- 12 EL BIMBO BIMBO JET/EMI
- 13 FUNKY MOPED JASPER CARROTT/DJM
- 14 SUMMER OF '42 BIDDU ORCHESTRA/Epic
- 15 DELILAH SENSATIONAL ALEX HARVEY BAND/Vertigo
- 16 SHERRY ADRIAN BAKER/Magnet
- 7 JIVE TALKIN' BEE GEES/RSO
- 18 LOVE IN THE SUN GLITTER BAND/Bell
- 19 JULIE ANN KENNY/RAK
- 20 A CHILD'S PRAYER HOT CHOCOLATE/RAK
- 21 FAME DAVID BOWIE/RCA
- 22 ROCHDALE COWBOY MIKE HARDING/Rubber
- 23 DON'T THROW IT ALL AWAY GARY BENSON/State
- 24 GIVE A LITTLE LOVE BAY CITY ROLLERS/Bell
- 25 SEALED WITH A KISS BRIAN HYLAND/ABC

Albums

- 1 THE BEST OF THE STYLISTICS/Avco
- 2 HORIZON CARPENTERS/A&M
- 3 ONCE UPON A STAR BAY CITY ROLLERS/Bell
- 4 VENUS AND MARS WINGS/Capitol
- 5 THANK YOU BABY STYLISTICS/Avco
- 6 10 YEARS NON STOP JUBILEE JAMES LAST/Polydor
- 7 CAPTAIN FANTASTIC ELTON JOHN/DJM
- 8 ONE OF THESE NIGHTS EAGLES/Asylum
- 9 MUD ROCK VOL. 2 MUD/RAK
- 10 GREATEST HITS CAT STEVENS/Island
- 11 THE SINGLES 1969-73 CARPENTERS/A&M
- 12 TUBULAR BELLS MIKE OLDFIELD/Virgin
- 13 ROLLIN' BAY CITY ROLLERS/Bell
- 14 RIDE A ROCK HORSE ROGER DALTREY/Polydor
- 15 DARK SIDE OF THE MOON PINK FLOYD/Harvest
- 16 WHEN WILL I SEE YOU AGAIN JOHNNY MATHIS/CBS
- 17 THE ORIGINAL SOUNDTRACK 10cc/Mercury
- 18 SNOWFLAKES ARE DANCING TOMITA/Red Seal
- 19 SIMON AND GARFUNKEL'S GREATEST HITS/CBS
- 20 STEP TWO SHOWADDYWADDY/Bell
- 21 24 CARAT PURPLE DEEP PURPLE/Purple
- 22 THE HIGHER THEY CLIMB DAVID CASSIDY/RCA
- 23 THE BASEMENT TAPES BOB DYLAN/CBS
- 24 THE SNOW GOOSE CAMEL/Decca
- 25 BAND ON THE RUN PAUL McCARTNEY AND WINGS/Apple

COUNTRY SINGLES PUBLISHERS LIST

A POOR MAN'S WOMAN Walter Haynes	40	LESS THAN THE SONG George Richey &	61
(Jeanne Pruett, BMI)	19	Norro Wilson (Lady Jane, BMI) LET'S TURN THE LIGHTS ON Larry Gatlin (First Generation, BMI)	62
Browder (Dan Penn, BMI/Buzz Cason,	45	LOOK AT THEM BEANS Don Davis (Tree,	28
ANYBODY OUT THERE WANNA BE A	73	LOVE IN THE HOT AFTERNOON Bob	
DADDY Don Davis & Johnny Wright (Tree, BMI)	93	Webster & Russ Reeder (Jack, BMI) LOVE IS A ROSE Peter Asher	14
ARE YOU SURE HANK DONE IT THIS WAY/BOB WILLS IS STILL THE KING		(Silver Fiddle, BMI) LOVE IS STRANGE No prod, listed	96
Jack Clement & Waylon Jennings (Baron, BMI)	68	(Ben Chazi, BMI)	41
BANDY THE RODEO CLOWN Ray Baker	10	BMI)	22
BECAUSE WE LOVE Jack & Misty	73	MIRROR, MIRROR (Soundwaves Music Craftshop, ASCAP)	99
(Birdwalk, BMI) BIG MABEL MURPHY Wesley Rose		MOVIE MAGAZINE STARS IN HER EYES Eddie Kilroy (Tree, BMI)	71
BIG RIVER Chip Taylor (Hi Lo, BMI)	75	OH, HOW LOVE CHANGES Wesley Rose	37
BLUE EYES AND WALTZES Don Gant (Full Swing, ASCAP)	89	(Ácuff-Rose, BMI) ONE MONKEY DON'T STOP NO SHOW Owen Bradley (Forest Hills, BMI)	24
BLUE EYES CRYING IN THE RAIN Willie Nelson (Tree, BMI)	4	PLEASE MR. PLEASE John Farrar (Blue Gum, ASCAP)	30
BOOGIE WOOGIE COUNTRY MAN Jerry Kennedy (Danor, BMI)	53	RHINESTONE COWBOY Dennis Lambert	30
BOUQUET OF ROSES Eddie Kilroy (Hill &	13	& Brian Potter (20th Century/House of Weiss, ASCAP)	2
Range, BMI) BRINGING IT BACK Owen Bradley		ROCKY Roy Dea and Dickey Lee (Strawberry Hill, ASCAP)	46
(Silverline, BMI)	33	SAN ANTONIO STROLL Snuff Garrett (Unichappell, BMI)	39
DAYDREAMS ABOUT NIGHT THINGS	69	SANCTUARY Harry Hinde (Chappell,	79
Tom Collins (Chess, ASCAP) DON'T CRY JONI Owen Bradley (Twitty	6	SAY FOREVER YOU'LL BE MINE/HOW	′′
Bird, BMI) DON'T STOP LOVIN' ME Wesley Rose	1	CAN I Porter Wagoner (Owepar, BMI) S-H-H-H Dave Burgess (Singletree, BMI)	15 92
(Acuff-Rose, BMI)	83	SHAME ON ME Billy Sherrill (Regent/Fort Knox, ASCAP)	97
Dunhill/Red Pajamas, ASCAP)	84 66	SHOTGUN RIDER Marty Robbins	52
Dunhill/Red Pajamas, ASCAP) EASY Troy Seals (Danor, BMI) EVEN IF I HAVE TO STEAL Dick Heard		(Mariposa, BMI) SPRING Billy Sherrill (Galleon/Motola,	
(Peer, Intl., BMI)	20	STAY AWAY FROM THE APPLE TREE	48
NOTHING CHANGED) Chip Young & Billy Swan (Combine, BMI)	64	Larry Butler (Unart/Brougham Hall, (BMI)	17
FALLING Don Gant (Acuff-Rose, BMI) FEELINS' Owen Bradley (Danor, BMI) FINE TIME TO GET THE BLUES	67 12	STORM'S NEVER LAST Roy Dea (Baron, BMI)	49
FINE TIME TO GET THE BLUES	90	TAKE MY HAND Walter Haynes (Tree, BMI)	55
Bob Ferguson (Tree, BMI)FROM THIS MOMENT ON Joe Johnson	78	THANKS Owen Bradley (Famous,	58
(Four Tay, BMI)		ASCAP) THE BARMAID Charlie Rich & Sy	50
Morris (Tree, BM1) HEART TO HEART Jim Foglesong (Short	56	Rosenberg (Tennessee Swamp Fox, ASCAP)	42
Rose, ASCAP)HELP YOURSELF TO ME Mary Reeves,	35	THE FIRST TIME George Richey (Hartline, BMI) THE LETTER THAT JOHNNY WALKER	5
Davis & Bud Logan (MaRee Porter Hones, ASCAP)	59	READ Tommy Allsup (Asleep At the	
HELPLESS Glenn Sutton (Four Star, BMI) HERE I AM IN DALLAS Jerry Kennedy	87	Wheel, BMI) THE SAME OLD STORY Dick Glasser	77
(H. Williams, Jr., BMI)	25 86	(Hank Williams, Jr., BMI)THE SEEKER Porter Wagoner (Owepar,	27
HOME Owen Bradley (King Coal, ASCAP) I HOPE YOU'RE FEELIN' ME Jerry Bradley	18	THE TELEPHONE Chet Atkins & Jerry Reed	44
(Don Williams, BMI/Have-A-Tone,	21	(Vector, BMI)	63
ASCAP) I LIKE BEER Jerry Kennedy (Hallnote, BMI) I LOVE THE BLUES AND THE BOOGIE	70	(Fourth Floor, ASCAP)	7
WOOGIE Ron Chancey (Chappell,	0,	THIS IS MY YEAR FOR MEXICO Allen Reynolds (Jack Music, BMI)	34
ASCAP) I MAY NEVER BE YOUR LOVER	26	Jim Malloy (Bluebook, EMI)	82
Dick Heard (Bed Ribbon, BMI)	94	TOWER OF STRENGTH Milton Blackford (Famous, ASCAP)	72
Malloy (Briar Patch/Deb Dave, BMI) I WANT TO HOLD YOU IN MY DREAMS	65	(TURN OUT THE LIGHTS AND) LOVE ME	
Myowhah, BMI)	36	TONIGHT Don Williams (Hall-Clement, BMI)	31
IF I COULD HAVE IT ANY OTHER WAY	74	WANTED MAN Joe Johnson (Four Tay/ Locomotive, BMI)	47
Steve Stone (Contention, SESAC) IF I COULD ONLY WIN YOUR LOVE Brian Abern (Acuff-Rose BMI)	3	WASTED DAYS AND WASTED NIGHTS	9
Brian Ahern (Acuff-Rose, BMI)	81	Huey P. Meaux (Travis, BM1) WHAT IN THE WORLD'S COME OVER	-
IF YOU EVER CHANGE YOUR MIND		YOU George Richey (Starfire, ASCAP) WHAT'S HAPPENED TO BLUE EYES	29
Larry Gordon (Keca, ASCAP)I'LL GO TO MY GRAVE LOVING YOU	50	Ken Mansfield (Baron, BMI) WHO'S GONNA LOVE ME NOW Ron	43
Jerry Kennedy (American Cowboy, BMI)	1	Chancey (Acoustic, BMI)	91
I'M A BELIEVER (IN A WHOLE LOT OF LOVIN') Larry Butler (Birchfield,		WOMAN IN THE BACK OF MY MIND Jim Vienneau (Sawgrass, BM1)	8
BMI) I'M SORRY Milt Okun (Cherry Lane,	60	I YES Audie Ashworth (Stone Diamond,	98
ASCAP) I'M TOO USED TO LOVING YOU Glenn	38	BMI/Jobete, ASCAP) YOU'RE MY RAINY DAY WOMAN Don Grant (Jack & Bill, ASCAP)	54
Keener (Ben Peters, BMI)	23 80	Grant (Jack & Bill, ASCAP) YOU'RE NOT THE WOMAN YOU USED TO BE Walter Haynes (Forest Hills,	
IT DOESN'T MATTER ANYMORE		BMI)	32
(Spanka, BMI)IT'S ALL IN THE GAME Larry Rodgers	95	YOU NEVER EVEN CALLED ME BY MY NAME Ron Bledsoe (Cama Rippa/	11
(Warner Bros., ASCAP)	57	Turnpike Tom, ASCAP)	11
Glenn Sutton (Window/Screen Gems-	51	YOU'VE LOST THAT LOVIN' FEELIN'	88
Columbia, BMI) JO AND THE COWBOY Larry Gatlin (Combine, BMI)	85	Billy Sherrill (Screen Gems-Columbia, BMI)	76
Desire Assess	TT:		

Burton Agency Officially Opens

■ NASHVILLE — The opening of the Frederick Burton Agency was announced at a special reception held on Wednesday, August 20 at the agency's offices, preceding the premier performance of Blue Jug, one of the agency's top acts, at the Exit/In that evening.

The Frederick Burton Agency

was formed in June of 1975 by partners Rick Sanjek, Tony Conway, Buddy Day and Ann Keener to represent contemoprary acts out of Nashville. The agency is currently working with such established acts as Dobie Gray (Capricorn), Blue Jug (Capricorn), Tom McKeon (United Artists), and Larry Ballard (Capitol).

CLUB REVIEW

Blue Jug Filled With Talent

■ NASHVILLE — When Blue Jug (Capricorn) played the Exit/In recently, they appeared with a large local contingent who have stuck with the band through a lot of hard times. And the day after they played, they were back washing dishes and doing the other assorted odd jobs that have kept them alive and will continue to do so until they have pulled a tour together. That day is not far off.

Blue Jug is impressive — their country/rock/r&b sounds are reminiscent of The Band and Creedence Clearwater Revival — and lead singer Ed Raetzloff has a voice as funky and soulful as

Drusky Bows Firm



Grand Ole Opry performer and Capitol Records artist Roy Drusky has announced the opening of an independent record firm, Strawboss Productions, Incorporated, at 730 Music Square East. Joining Drusky in the operation will be Jim Pierce and Col. Dave Mathes. They will serve the new Tennessee Corporation as president, vice prsident and secretary-treasurer respectively. Pictured above, left to right, are Pierce, Drusky and Mathes.

any you'll hear — once again reminiscent of the two previously mentioned groups.

From their opening number, "Come On to Town, Ned," to their single, "Hard Luck Jimmy" to their final song, "It's a Fact," they presented original numbers in an original style. Cheered on by the large contingent of hometown fans, Blue Jug rocked on as the audience swayed along.

Blue Jug has paid their dues and in fact, are still paying them. Their dues should soon be paid up for a lifetime membership of great performances like the one at the Exit/In.

Betts Guests

During their second set at the Exit/In, Dickie Betts of the Allman Brothers got on stage with them for a few numbers — to the delight of those watching as well as the performers.

Blue Jug will be around for a long time. Their performance gave a strong indication that there are some exciting new things on the musical horizon — and that they will be part of a musical sunrise that will brighten a currently drab scene.

Don Cusic

A&M Sets LTD Promo

■ LOS ANGELES — A&M recording artists LTD have begun their first American tour in mid-August and the company has released a new single, "X-Rated," culled from the group's "Gittin' Down" lp, to coincide with the schedule of dates.

Capitol Catches Curtis



Capitol Records has announced the signing of Sonny Curtis to the label. Curtis, a writer/performer, will be produced by Bob Montgomery. Pictured at the signing are, from left, Frank Jones, vice president and general manager, Capitol country division; Montgomery, Bill Williams, Capitol's national country sales and promotion manager, and Curtis.



RECORD WORLD COUNTRY

Avco Closes Nashville Office

By DON CUSIC

■ NASHVILLE — Avco Records has closed its Nashville office and will not be involved in country music in the near future, according to Gerry Taub, treasurer for the company. Taub flew into Nashville Wendesday in order to supervise the closing of the

Taub stated that the country product now on the market will not be worked, although "if there are additional orders, we'll fill them." Taub also emphasized that the country artists are still under contract to Avco and that he is returning with the masters to New York. "We will try to negotiate deals with other labels for the country artists," he added.

Country artists on the Avco label are Mary Kay James, Darrell McCall, Vicky Bird, Wild Bill Emerson, Fargo Tanner, Patti Page, Bill Phillips, and Jim Alley.

Recently, Avco was purchased by Hugo and Luigi, the co-presidents of the label. Taub emphasized that under the new ownership, a country division was not economically feasible at this time. "We are well aware that country music makes money and that we have a very competent staff here in Nashville," he stated, "but we just can't afford

MCA Re-Signs Pruett



MCA recording artist Jeanne Pruett is pictured above with producer/vice president, Walter Haynes at her recent re-signing with MCA Records, Jeannie's current re-lease is "A Poor Man's Woman," taken

the investment at this time."

George Richey, head of the Nashville division for Avco and Frank Mull, head of national country sales and promotion have not as yet announced plans for the future.

The Avco office, located in the CMA Building at 1511 Sigler, has been closed with the furniture sold or shipped to New York and all the employes dismissed.

RCA Re-Signs Pride

NEW YORK — Charley Pride
has signed a new, long-term contract to record excusively for RCA Records.

The announcement was made at a reception in Pride's honor in New York by Mel Ilberman, division vice president, operations, and Jerry Bradley, division vice president, Nashville operations, RCA Records. Bradley had flown to New York for the

The contract continues an association begun in 1965 when the then-unknown Pride was signed by Chet Atkins, division vice president, country music.

Pride's rise to international fame through his recordings, stage appearances, television appearances has resulted in eleven gold albums and one gold record for a single record.

Jennings Leaves Four Star Music

■ NASHVILLE — Veteran Bob Jennings has resigned his post as vice president and general manager of Four Star Music publishing company. Jennings had been with the pioneer local firm since 1960. Neither owner Joe Johnson nor Jennings would comment on the unexpected resignation, but Jennings did say, "Joe and I are still the best of friends."

It's The Gospel!



Good-time, good-guy Jerry Clower (center) has agreed to emcee the Sixth Annual Dove Awards Celebration, which will be held Sept. 29 at the Grand Ole Opry House. Shown with Clower, as they discuss the evening's entertainment line-up of 10 top gospel groups, are committeemen Aaron Brown, left, and Roger Sovine.

Slim Williamson Bows **Scorpion Enterprises**

■ NASHVILLE — Slim Williamson has announced the formation of Scorpio Enterprises, Inc., with Scorpion Records, Slimbull Mu-(BMI), Hereford (ASCAP), and Brim Music (SESAC) making up the enterprises.

The first release on Scorpion Records is "Phone Call from the Devil," by Jim Nesbitt. Nesbitt, the first artist signed to Scorpion Records, was the first artist signed to Chart Records—the company Williamson formerly owned.

Other artists on the label are Tom Tall and Tammy Haney, a (Continued on page 47)

ASHVILLE REPORT

By RED O'DONNELL



■ It seems that a change of heart is causing us a change in type. We reported last week that Roger Sovine was leaving BMI and going to join Bill Hall's staff at Harms and Vogue Music, the Lawrence Welk-owned operation. Well, it appears that after Roger had a long weekend and thought it all over, he decided to retract the statement he issued and stick with BMI.

For his change of mind, Roger received his old job back at BMI from Frances Preston, six neckties

from Bill Hall and a wreath of dead flowers from John Sturdivant and the Record World staff who alertly "scooped" the story.

After all that talk last week about Hank Williams Jr. going to be confined to the Missoula, Mont. Hospital for "several months," lo and behold if he hasn't moved into a friend's home near Polson, Mont. . . . Furthermore, Hank Jr.'s business manager James Robert Smith says, "He'll be back at his Cullman, Ala. farm in three or four weeks." . . . Amid conflicting reports about the MGM artist's condition, it is generally agreed he will undergo additional plastic surgery.

Ike and Martha Everly, who live in nearby Brentwood, celebrating their 40th wedding anniversary. They are parents of Don and Phil Everly. Merle Travis says lke Guthrie "taught me almost everything I know about picking the guitar.'

October 11 will be "Charlie Rich Day" in Alabama. The singer will receive the proclamation at the Alabama-U. of Washington football game in Tuscaloosa that afternoon-and will entertain Crimson Tide students at an on-campus concert . . . Dan Beck, formerly of Nashville, settled down in his new public relations desk at Epic's New York (Continued on page 47)



Waylon and both are sure fire winners. The live feel on "Bob Wills" adds an additional dimension to Waylon's strong vocal and the strong beat should make "Hank" a popular favorite. When Way-lon sings about Bob Wills and Hank Williams, clear the aisles! RCA PB-10379.



super strong ballad that'll touch every heart that beats. Song is from a heartbroken man who asks who will he be loving since his sweet thing has done gone. Look for everyone to be loving Carmol when he finishes with this one. Elektra E-45277

WAYLON JENNINGS, "BOB WILLS IS STILL THE KING"/"ARE YOU SURE HANK DONE IT THIS WAY" (Baron, BMI). Both of these songs are penned by these songs are penned by the songs are pe gle. The title cut is super as are This Just Ain't No Good Time For Leaving," "This Is My Year For Mexico," "You Could Know "This Is My Year As Much About A Stranger" and his next single, "Where Love Begins." Sounds like he'll be bigger than all of Texas! Capitol ST-11443



COE Scores at Exit/In

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KAYO, Seattle KBOX, Dallas KCKC, San Bernardino KCKN, Kansas City KDJW, Amarillo KENR, Houston KFDI, Wichita KGFX. Pierre KIKK, Houston KJJJ, Phoenix KKYX. San Antonio KLAK, Denver KNEW, Oakland

KOYN, Billings KRMD, Shreveport KSMN, Mason City KSO. Des Moines KSOP, Salt Lake City KSPO, Spokane WAME, Charlotte WBAM, Montgomery WGBG, Greensboro WHK. Cleveland WHOO, Orlando WIL, St. Louis WINN, Louisville

WITL, Lansing WJJD, Chicago WJQS, Jackson WMAQ, Chicago WMNI, Columbus WMOP, Ocala WPLO, Atlanta WSLR. Akron WSUN, St. Petersburg WUBE, Cincinnati WUNI, Mobile WWOK, Miami WXCL, Peoria

SURE SHOTS

<u>Waylon Jennings</u> — both sides <u>Linda Ronstadt</u> — both records

LEFT FIELDERS

James Talley - "W. Lee O'Daniel" Freddy Weller - "Stone Crazy"

Jeris Ross — "I'd Rather Be Picked Up"

Fearless Forecast: "Black Bear Road" leads to the top as C. W. McCall continues his hit string! KCKC's Bob Mitchell terms it "GREAT!" and other programmers agree!

Ray Stevens again takes an old standard and treats it to a hit arrangement! "Indian Love Call" draws calls in Dallas, Miami, Kansas City, Wichita and

Double Entry Time: Linda Ronstadt has new releases on two labels and both are going strong! Her current "Love Is A Rose" Asylum Records effort went immediately on turntables at KIKK, KENR, WKDA, KRMD, WINN, KCKC and WUBE. Capitol flipped her previous single and shipped "It Doesn't Matter Anymore;" well accepted at KNEW, KSOP, KCKN, WBOX, KSPO, WBAM.

James Talley's ode to early Texas music "W. Lee O'Daniel and The Light Crust Doughboys" spins frequently in Dallas, Kansas City, Billings and Amarillo.

As predicted last week: Tom T. Hall's "I Like Beer" is loved all over the country! A sure winner!

Ferlin Husky getting early response to "She's Not Yours Anymore" in western markets.

Look for big things from Juice Newton and Silverspur! Their initial release on RCA, "Cat Willow River, " showing well at WINN and KBOX.

LP Leanings: Tommy Overstreet's album cut, "Unfaithful Fool" favored at KJJJ; Charlie Rich's "All Over Me" singled for a single at KCKC; all cuts on the Pridesmen's latest airing at KKYX.

Split decisions coming in on Waylon Jennings' single. In the "Are You Sure Hank Done It" column are WJJD, KBOX, KSPO, KENR, KDJW, WAME, WXCL. "Bob Wills Is Still The King" at KFDI, WHOO, WBAM, KCKC; both are airing at WIL, WENO, WKDA, WESC.

"I'd Rather Be Picked Up" is picking up for Jeris Ross at WKDA, WCMS, WUNI, WBAM.

They're "Stone Crazy" for Freddy Weller in Cleveland, Cincinnati, Nashville, Dallas and Salt Lake

Continued Strong: Jim Ed Brown, Ray Griff, Barbara Fairchild.

AREA ACTION

Lorita Barlow — "I Want You" (KCKN)

Benny Kubiak — "Geronimo" (WGBG)
Randy Barlow — "One Night Stand" (WJQS, WCMS) Larry B. - "Do You Wanna Mess Around" (WUBE)

■ NASHVILLE — Entertainers in I Nashville have come to the rescue of the Exit/In, the listening club here that has undergone quite a bit of financial difficulty and was in danger of shutting its doors. People such as Barefoot Jerry and Billy Swan have staged benefits at the club with the proceeds going towards helping the club stay on its feet and continue to provide a forum for new talent and a listening club in Nashville.

Benefits during the last two weeks have been staged by Waylon Jennings, Dan Fogelberg and David Allan Coe with Johnny Cash dropping by to lend a hand, and voice, during Fogelberg's show. The show by Waylon saw Dickie Betts and Bonnie Bramlett dropping by to play guitar and sing some songs. The two Capricorn artists also stopped by the following two nights and joined Blue Jug and Mary Boone with Rawzen on stage for a few num-

It was a special treat for the

Leffel to Mercury As **Country Promo Dir.**

■ CHICAGO — Stan Bly, vice president/national promotion for Phonogram, Inc. Mercury Records has announced the appointment of Frank Leffel to the position of director of national promotion/country.



Frank Leffel

Leffel, whose appointment is effective September 8, re-joins Mercury after eight years with the company in various positions, most recently doing promotion in the Southern California area. He left in 1973 to take over the duties of national promotion director for Granite Records.

Leffell will be based out of Mercury's Nashville office working directly with Jerry Kennedy, vice president/country a&r.

performers and audience—and a viable reason why clubs such as the Exit/In are needed.

The latest benefit showcased David Allen Coe before a packed house (as were all the other shows). Coe has a well rehearsed and staged show with strong visual effects that could provide a breakthrough for other country performers.

Solo Opener

Coe began his set alone with his guitar, clad in a black shirt with rhinestones and long white fringe and a Lone Ranger mask, before being joined on stage by the rest of his band and the three female background singers. Coe presents his talents in full form giving the audience a true "show" as well as letting them hear his hit songs plus songs that range everywhere from stone country to r&b to rousing, rocking versions of "Johnny B. Goode" and "Fanny Mae." For his encore, he did a powerful produced version of the Guy Clark classic, "Desperados Waiting For A Train."

Inspiration

If other country performers take some "inspiration" and ideas from Coe and others who have well developed shows, the country music industry will soon rival rock acts in box office draw. Country music has remained simple and without theatrics for a long while-however, the additions of lighting a show, quality sound and elaborate stage performances by the artists can only help draw additional people to the shows. And David Allen Coe is an inspiration here.

Don Cusic

Plans Announced for Buddy Killen Day

■ NASHVILLE—The Jack Greene/ Jeannie Seely Show has been set as highlight of the evening's activities Oct. 3, at Florence, Ala. in conjunction with that city's "Buddy Killen Day." Both artists are members of The Grand Ole Opry and record for the MCA label.

Hometown

Taking place in his hometown, "Buddy Killen Day" will be centered around the campus of Coffee High School, where Killen attended classes prior to his graduation in 1951.

Moving to Nashville that same year, Killen began his career in music as a bass player on the Opry. He joined the Tree staff in 1953 and today is president of the music complex.

Monkey Business



MCA recording artist Little David Wilkins is pictured here with Fred Humphrey, MCA Cleveland promotion, and Brother Cocao, the monkey, during "Monkey Business Weekend" held at WSLR Radio, in Akron, Ohio. WSLR gave away stuffed monkeys and bananas tying in with David's current hit on MCA, "One Monkey Don't Stop

3rd Chellman/Twitty Golf Tournament Set

■ NASHVILLE — The 3rd annual Chuck Chellman/Georgia Twitty Radio Golf Invitational has been set for October 15 at Crockett Springs National Golf and Country Club here. The tournament, which is always held on the Wednesday preceding the annual WSM and Country Music Disk Jockey celebration, is sponsored by Chuck Chellman, president of The Chuck Chellman Company, an independent record promotion firm, and Georgia Twitty, the voice of "Music City Hotline."

Trophies

Foursomes consisting of two radio personalities, one celebrity and one industry executive will participate in the tournament. The foursomes will be put together by a draw preceding the event. Trophies and prizes will be awarded in three categories: Radio, Celebrity and Executive. There will be trophies awarded for the first, second and third place using the Calloway system of scoring. There will also be silver awarded for first place low gross in each category.

IRDA Distribution Ties

■ NASHVILLE — Mike Shepherd of International Record Distributing Associates has announced the completion of distribution deals between IRDA and several independent record labels from all around the United States.

IRDA will be handling the distribution of the following new "West Virginia" releases: Eddie Bailes on the CIN-KAY label from Woodland Hills, California; Roy Simon's "Free and Easy" on Nashville Country Records from Saginaw, Michigan; "Sweet Touch" by Dick Roman on P&R Records from Las Vegas, Nevada; Everett Brady's "I Almost Called Your Name" on Phillips Cash & Carry Records from Lake Charles, Louisiana; "Gonna Ride the Santa Fe to Santa Fe" by Glenn Canyon on G.C. Records from Harrison, Ohio; Freddy Baker's "Giver of the Love" on Kaimotion Records from Portsmouth, Virginia; and "Dark of the Street" by Al Jordan on T.H.E. Records from Kennett, Missouri. IRDA is also currently distributing four records for Glen Glenn Sound.

Soundwaves Signs Mack

■ NASHVILLE — David Gibson, president of Soundwaves Records has announced the signing of Gary Mack, a singer from Odessa, Texas. The first single will be released September 15 and is called "Dollar Bill and Hamburger Patti," from the pen of Marvis Harris.

Williamson Firm

(Continued from page 45) fifteen year old female singer. Negotiations are underway for other artists.

Williamson's offices are located at 1302 Division St. (Suite 104), which is the Faron Young Build-

Williamson, who owned Chart Records in the 1960s and developed artists such as Lynn Anderson, Connie Eaton and Lloyd Green, has been living on a farm in Georgia since he sold Chart some three years ago.

Nashville Report (Continued from page 45)

office. Now all Dan has to do is hire a secretary named Ann Call—and phoners will find somebody at their "Beck Ann Call" (Sorry about that, Bob Altshuler.)

MCA artist Loretta Lynn guests on Flip Wilson's first CBS-TV special of new season, Oct. 13. The segment was taped in Nashville in early July. (Flip flipped over Loretta's talent as a singer and conversationalist) . . . ABC-Dot flack Jerry Bailey found Jimmy Buffett sitting in a Denver motel room examining a blister he picked up while playing tennis. "Is that the biggest news you can come up with?" asked Bailey. Jimmy hesitated, then brightly replied, "Well, it's a big blister."

Diana Trask and husband Tom Ewen sold their 14-ton islander sloop, but that doesn't signify they are out of the boating business. They have bought a 22 foot ketch. So what's a ketch? . . . Tommy Overstreet must have struck oil in Oklahoma! He has acquired a new Rolls Royce Bentley and a 40-acre spread in Tulsa, where he hopes to build another home. See what happens when you work for Jim Halsey?

COUNTRY NGLE PICKS

COUNTRY SONG OF THE WEEK

PURE PRAIRIE LEAGUE-RCA PB-10382 .

JUST CAN'T BELIEVE IT (Rotgut, ASCAP)

A rare mixture of a stone country song and smooth as silk delivery will send this one all the way. You just won't believe the requests for this one!

JOE STAMPLEY-Epic 8-50147

BILLY, GET ME A WOMAN (Al Gallico/Algee, BMI)
Joe keeps rollin' on with the hits, and this one is no exception as he drives down the winning highways. Turn down the CB's and give

LINDA RONSTADT—Capitol P-4050

IT DOESN'T MATTER ANYMORE (Spanka, BMI)
Flip of "When Will I Be Loved" will be a monster hit all its own. Written by Paul Anka and a hit for Buddy Holly, look for Linda to

DORSEY BURNETTE—Melodyland ME 6019F

LYIN' IN HER ARMS AGAIN (Contention, SESAC)

Dorsey has a winner here with this super ballad penned by Gary Branson about a fellow who steps out on a good woman. Great cut -and that's the truth!

BILL RICE-20th Century TC-2232

I CAN SEE ME LOVIN' YOU AGAIN (Jack & Bill, ASCAP)

Bill and his writing partner Jerry Foster have come up with a winner here and that he brings home. Solid country ballad will draw requests and dimes.

BOBBY BORCHERS—ABC/Dot DOA-17578

TEMPTATION IS GONE (Tree, BMI)

Bobby wrote it and sings it in hit fashion — a ballad about a fast movin' gal who's his tonight and gone tomorrow. Temptation is here to stay!

C. W. McCALL---MGM M 14825

BLACK BEAR ROAD (American Gramophone, SESAC)

C.W. continues his talking story-songs—and it looks like he's talked his way into another chart buster. He's got your attention from start to finish here.

WARNER MACK-MCA 40452

WHO'S MAKIN' THE CHANGES (Hall-Clement, BMI)

Warner is here doing what he does best—singing a solid country song. He's gonna collect plenty of change for the jukes with this number.

BRENDA PEPPER—Playboy P 6049

SON-OF-A-GUN (Top Five, BMI)

Songstress is letting it out that the man she got ain't living up to his promises. Uptempo, with a strong, bouncy beat. Sonovagun!

JIM ED BROWN-RCA PB-10370

FINE TIME TO GET THE BLUES (Tree, BMI)

Smooth voiced Jim Ed has a western type number with a bluesy feel. It seems even with good times all around, he's catching a case of the

JOE DOUGLAS—Monument ZS8 8667

I THANK GOD (SHE ISN'T MINE) (Music City, ASCAP)
Singer sings about a fast movin' lady who moves too fast for him. Produced by super picker Grady Martin, it sounds like a winner.

JIMMY MARTIN-MCA 40449

BETTER TIMES A'COMING (Fred Rose, BMI)

An old bluegrass number that Jimmy brings back. The timely message makes it appropriate for today and the good time feeling will make you turn up the dial.

DANNY DAVIS AND THE NASHVILLE BRASS-RCA PB-10375

RUNNING BEAR (Big Bopper, BMI)
A classic song brought to life with this super instrumental by Danny Davis and his brass sound. He ain't blowing smoke here!



<u> </u>	7		1	30	41	FROM THIS MOMENT ON GEORGE MORGAN—4 Star 45 /5 002
Ĺ	_ \/\	ALBUM CHART		37 38	31 30	I WROTE A SONG ABOUT IT TOM T. HALL—Mercury SRM 1 1033 LAST FAREWELL ROGER WHITAKER—RCA APL 1 0855
	7.0	ONE / LEDOTTI CI I/ UTI		39	49	THE BEST OF THE BEST GEORGE JONES—RCA APLI 11113
CEDI	EAAD	ER 4 1075		40		T. G. SHEPPARD—Melodyland ME 40151
		ER 6, 1975		41		HONEY ON HIS HANDS-MCA 479
SEPT.	AUG 30	. WKS	. ON	42		JOE STAMPLEY'S GREATEST HITS, VOL. 1—ABC Dot DOSD 2023
1	3	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	11	43	37	
			10	44		MICKEY'S MOVIN' ON MICKEY GILLEY—Playboy PB 405
2 3	1	FEELIN'S CONWAY TWITTY & LORETTA LYNN—MCA 2143	10	45		WOLF CREEK PASS C. W. McCALL—MGM M3G 4989
3	2	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARL[E RICH— Epic PE 33455	11	46	_	SAY FOREVER YOU'LL BE MINE PORTER WAGONER & DOLLY PARTON- RCA APLI 1116
	4	·	9	47	44	STILL THINKIN' ABOUT YOU BILLY CRASH CRADDOCK—
4		DREAMING MY DREAMS WAYLON JENNINGS—RCA APL1 1062				ABC ABCD 875
5		MISTY RAY STEVENS—Barnaby BR 6012	11	48	47	CHARLIE RICH'S GREATEST HITS-RCA APLI 0857
6	10	THE HIGH PRIEST OF COUNTRY MUSIC CONWAY TWITTY— MCA 2144	5	49		BACK HOME AGAIN JOHN DENVER—RCA CPL1 0548
7	8	CHARLEY CHARLEY PRIDE—RCA APLI 1058	9	50	46	WHAT TIME OF DAY BILLY THUNDERKLOUD & THE CHIEFTONES—
8		LIVE IN PICAYUNE JERRY CLOWER—MCA 486	8	51	40	20th Century T 471 MAKE THE WORD GO AWAY DONNY & MARIE OSMOND—
9		RHINESTONE COWBOY GLEN CAMPBELL—Capitol SW 11430	3	31	40	MGM M3G 4996
10	5		J	52	45	SUPERSONGS ROGER MILLER—Columbia KC 33472
10	,	ABC Dot DOSD 2020	21	53	·	ROY CLARK'S GREATEST HITS, VOL. 1—ABC Dot DOSD 2030
11	4	NARVEL FELTS—ABC Dot DOSD 2025	11	54	51	BOCEPHUS HANK WILLIAMS, JRMGM M3G 4988
12	16	THE BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	6	55	53	41ST STREET LONELY HEARTS CLUB-BUCK OWENS-Capitol ST 11390
13	15	ANNIVERSARY SPECIAL EARL SCRUGGS REVUE—Columbia PC 33416	10	56	_	I'VE NEVER LOVED ANYONE MORE LYNN ANDERSON— Columbia KC 33691
14	12	KEEP MOVIN' ON MERLE HAGGARD—Capitol ST 11365	17	57	56	IN CONCERT VARIOUS ARTISTS—RCA CPL2 1014
15	11	TODAY ELVIS PRESLEY—RCA APLI 1039	11	58	57	
16	13	PHONE CALL FROM GOD JERRY JORDAN—MCA 473	19	59	55	DREAM COUNTRY DANNY DAVIS & NASHVILLE BRASS-
17	24	BEST OF DOLLY PARTON—RCA APLI 1117	5			RCA APL1 1043
18	17	JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ-		60	58	
		Mercury SRM 1 1032	15	01	02	TAKE ME HOME TO SOMEWHERE JOE STAMPLEY— ABC Dot DOSD 2006
19		GREATEST HITS, VOL. 1 TOMMY OVERSTREET—ABC Dot DOSD 2027	7	62	60	SONGS OF FOX HOLLOW TOM T. HALL—Mercury SRM1 500
20 21		YOU'RE MY BEST FRIEND DON WILLIAMS—ABC Dot DOSD 2021 SMOKEY MOUNTAIN MEMORIES MEL STREET—GRT 8004	17	63	61	CHAINS/ANOTHER SATURDAY NIGHT BUDDY ALAN-
	28		7			Capital ST 11400
22 23		BURNIN' THING MAC DAVIS—Columbia PC 33551	8	64	59	MISSISSIPPI YOU'RE ON MY MIND STONEY EDWARDS— Capital ST 11401
24		MY KIND OF COUNTRY CAL SMITH—MCA 485 ONCE UPON A RHYME DAVID ALLEN COE—Columbia KC 33508	4	65	54	MAGNOLIAS AND MISFITS JIM WEATHERLY—Buddah BDS 5637
			23	66	65	OUT OF HAND GARY STEWART—RCA APLI 0900
25 26	27	PIECES OF THE SKY EMMYLOU HARRIS—Reprise 2213 AN EVENING WITH JOHN DENVER—RCA CPL 2 0765	26	67		LINDA ON MY MIND CONWAY TWITTY-MCA 469
27		HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN-		68		YOU'RE EASY TO LOVE HANK SNOW-RCA APL1 0908
	_	MCA 2133	28	69 70	68 67	
28	22	I'M JESSI COLTER—Capital ST 11363	26	71		I'M THE LONELIEST MAN DON GIBSON—Hickory H3G 4519
29		IF YOU EVER CHANGE YOUR MIND RAY PRICE—Columbia KC 33172	10	72	71	
30		TANYA TUCKER—MCA 2141	18	73		GUITARS OF SONNY JAMES—Columbia KC 33477
3.1	35	EDDIE RABBITT—Elektra CM 3	5	74		WITH ALL MY LOVE LaCOSTA—Capitol ST 11391
32	36	FREDDY WELLER—ABC Dot DOSD 2026	5	75	72	COMIN' HOME TO YOU JERRY WALLACE-MGM M3G 4995

33 - 38 YOU'RE NOT THE WOMAN YOU USED TO BE GARY STEWART-MCA 488
HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358

FROM THIS MOMENT ON GEORGE MORGAN-4 Star 4S 75 002

HOME LORETTA LYNN-MCA 2146

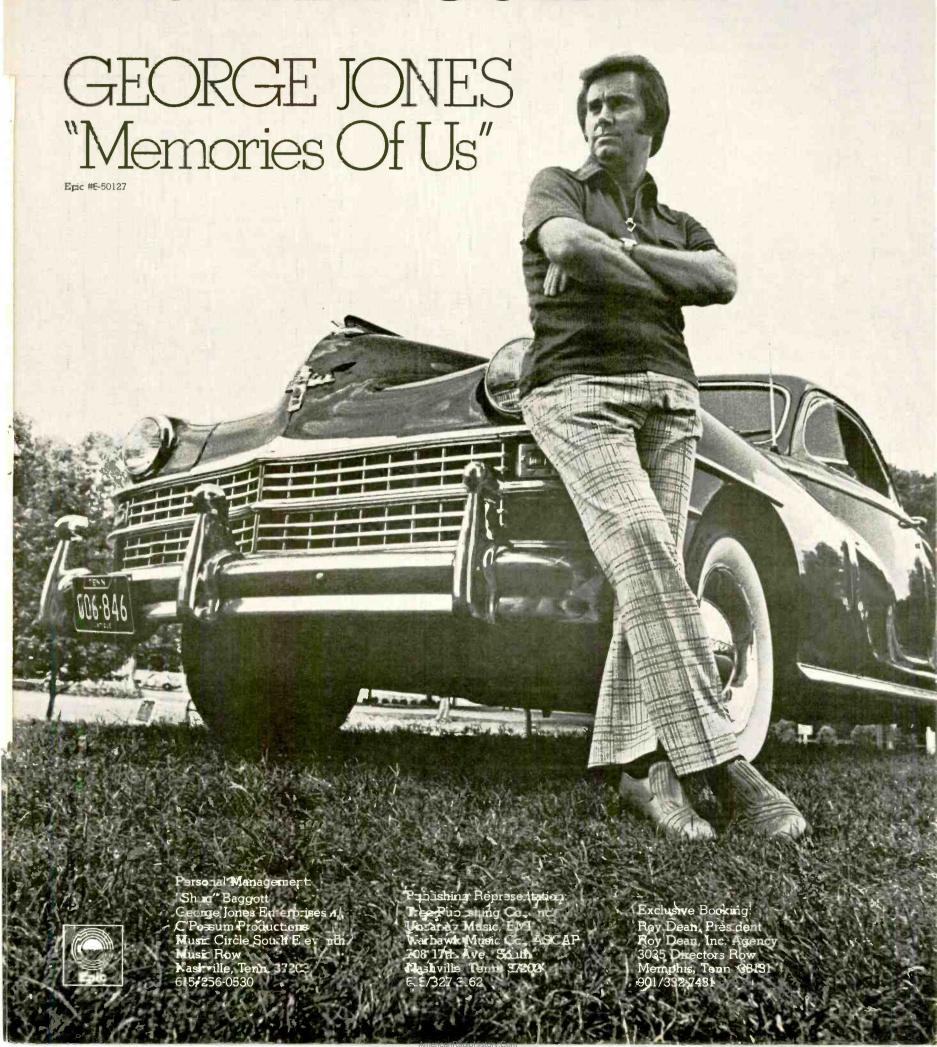
37

18

13



MR.COUNTRY MUSIC... HAS ITALL TOGETHER.



THE COUNTRY SINGLES CHART

		WORLD	
TITLE,	ARTIST,	Label, Number	
SEPT.	AUG.	WKS.	ON
	30 4	I'LL GO TO MY GRAVE	
	4	LOVING YOU	
		STATLER BROTHERS	
		Mercury 73687	12
2	1	RHINESTONE COWBOY GLEN CAMPBELL/Capitol 4095	14
3	11	IF I COULD ONLY WIN YOUR LOVE EMMYLOU HARRIS/	
		Reprise RPS 1332	11
4	12	BLUE EYES CRYING IN THE RAIN WILLIE NELSON/	
		Columbia 3 10176	8
5	6	THE FIRST TIME FREDDIE HART/Capitol 5099	11
6	16	DAYDREAMS ABOUT NIGHT THINGS RONNIE MILSAP/	
		RCA PB 10335	8
7	10	THIRD RATE ROMANCE AMAZING RHYTHM ACES/	
		ABC 12078	13
8	8	WOMAN IN THE BACK OF MY MIND MEL TILLIS/	10
	_	MGM 14804	13
9	3	WASTED DAYS AND WASTED NIGHTS FREDDY FENDER/ ABC Dot DOA 17558	13
10			11
10	14	BANDY THE RODEO CLOWN MOE BANDY/GRC 2070	11
11	15	YOU NEVER EVEN CALLED ME BY MY NAME DAVID ALLEN COE/Columbia 3 10159	11
12	2	FEELIN'S CONWAY TWITTY & LORETTA LYNN/MCA 40420	12
13	13		10
		BOUQUET OF ROSES MICKEY GILLEY/Playboy 6041	10
14	7	LOVE IN THE HOT AFTERNOON GENE WATSON/	
15	19	SAY FOREVER YOU'LL BE MINE PORTER WAGONER &	0
		DOLLY PARTON/RCA PB 10328	9
16	26	DON'T CRY JONI CONWAY TWITTY/MCA 40407	5
17	20	STAY AWAY FROM THE APPLE TREE BILLIE JO SPEARS/	_
		UA XW 653 Y	9
18	31	HOME LORETTA LYNN/MCA 40438	6
19	22	ALIMONY BOBBY BARE/RCA PB 10318	. 8
20	23	EVEN IF I HAVE TO STEAL MEL STREET/GRT 025	11
21	32	I HOPE YOU'RE FEELING ME CHARLEY PRIDE/RCA PB 10344	6
22	29	MEMORIES OF US GEORGE JONES/Epic 8 50127	7
23	25	I'M TOO USE TO LOVING YOU NICK NIXON/Mercury 73691	10
24	33	ONE MONKEY DON'T STOP NO SHOW LITTLE DAVID	
		WILKINS/MCA 40427	9
25	30	HERE I AM IN DALLAS FARON YOUNG/Mercury 73692	8
26	9	I LOVE THE BLUES AND THE BOOGIE WOOGIE	Ť
		BILLY CRASH CRADDOCK/ABC 12104	12
27	28	THE SAME OLD STORY HANK WILLIAMS, JR./MGM 14813	9
28	36	LOOK AT THEM BEANS JOHNNY CASH/Columbia 3 10177	6
29	34	WHAT IN THE WORLD'S COME OVER YOU SONNY JAMES/	•
	•	Columbia 3 10184	5
30	5	PLEASE MR. PLEASE OLIVIA NEWTON-JOHN/MCA 40418	13
31	43	(TURN OUT THE LIGHTS AND) LOVE ME TONIGHT	
		DON WILLIAMS/ABC Dot DOA 17568	4
32	18	YOU'RE NOT THE WOMAN YOU USED TO BE	
		GARY STEWART/MCA 40414	15
33	38	BRINGING IT BACK BRENDA LEE/MCA 40442	5
34	39	THIS IS MY YEAR FOR MEXICO CRYSTAL GAYE/UA XW 680	Y 7
35	44	HEART TO HEART ROY CLARK/ABC Dot DOA 17565	5
	17	I WANT TO HOLD YOU IN MY DREAMS TONIGHT	
36	17	STELLA PARTON/Country Soul IRDA 039	18
37	40	OH, HOW LOVE CHANGES DON GIBSON &	
		SUE THOMPSON/Hickory 350	7
38	51	I'M SORRY JOHN DENVER/RCA PB 10353	4
39	54	SAN ANTONIO STROLL TANYA TUCKER/MCA 40444	3
40	46	A POOR MAN'S WOMAN JEANNE PRUETT/MCA 40440	7
41	24	LOVE IS STRANGE BUCK OWENS & SUSAN RAYE/	
41	44	Capital 4100	10
42	27	THE BARMAID DAVID WILLS/Epic 8 50118	10
43	60	WHAT'S HAPPENED TO BLUE EYES JESSI COLTER/	
-	J J	Capitol 4087	3
44	21	THE SEEKER DOLLY PARTON/RCA PB 10310	14
45	59	ANOTHER WOMAN T. G. SHEPPARD/Melodyland ME 6016	4
46	57	ROCKY DICKEY LEE/RCA PB 10361	4
47	42	WANTED MAN JERRY WALLACE/MGM 14809	9
48	37	SPRING TANYA TUCKER/Columbia 3 10127	16
49	35	STORMS NEVER LAST DOTTSY/RCA PB 10280	
77	55	STORMS NEVER EAST DOTTST/RCA PD 10200	17
-			

50	58	IF YOU EVER CHANGE YOUR MIND RAY PRICE/Columbia 3 10150	5
		-	3
51	41	I'VE NEVER LOVED ANYONE MORE LYNN ANDERSON/	12
		SHOTGUN RIDER MARTY ROBBINS/MCA 40425	7
52	52		•
53	45	BOOGIE WOOGIE COUNTRY MAN JERRY LEE LEWIS/	11
		Mercury 73685	
54	56	YOU'RE MY RAINY DAY WOMAN EDDY RAVEN/ABC 12111	
55	55	TAKE MY HAND JEANNIE SEELY/MCA 40428	8
56	69	FUNNY HOW TIME SLIPS AWAY NARVEL FELTS/	
		ABC Dot DOA 17569	4
57	62	IT'S ALL IN THE GAME JERRY JAYE/Columbia 3 10170	7
58	71	THANKS BILL ANDERSON/MCA 40443	3
59	65	HELP YOURSELF TO ME ROY HEAD/Shannon SH 833	5
60	74	I'M A BELIEVER (IN A WHOLE LOT OF LOVIN')	
		JEAN SHEPARD/United Artists UA XW 701 Y	2
61	61	LESS THAN A SONG PATTI PAGE/Avco CAV 613	10
62	67	LET'S TURN THE LIGHTS ON LARRY GATLIN/Monument	
		ZS8 8657	7
63	63	THE TELEPHONE JERRY REED/RCA PB 10325	9
64	77	EVERYTHING'S THE SAME (AIN'T NOTHING CHANGED)	
	• •	BILLY SWAN/Monument ZS8 8661	3
65	80	1 SHOULD HAVE MARRIED YOU EDDIE RABBITT/	
Ų J	•	Elektra 45269	3
66	66	EASY TROY SEALS/Columbia 3 10173	8
67	72	FALLING LEFTY FRIZZELL/ABC 12103	10
	' '	TALLING ELTT TRIZZEE/ADC 12100	_
CHART	MAK	ER OF THE WEEK	
68		ARE YOU SURE HANK DONE IT THIS WAY/	
00		ARE TOO JORE HARR DONE IT THIS WAT!	

68	_	ARE YOU SURE HANK DONE IT THIS WAY/ BOB WILLS IS STILL THE KING
		WAYLON JENNINGS
		DC4 DD 10070



Capitol 4050

		RCA PB 10379	1
69	83	CRY LIKE A BABY JOE STAMPLEY/ABC Dot DOA 17575	2
70	_	I LIKE BEER TOM T. HALL/Mercury 73704	1
71	75	MOVIE MAGAZINE STARS IN HER EYES BARBI BENTON/ Playboy 6043	7
72	81	TOWER OF STRENGTH SUE RICHARDS/ABC Dot DOA 17572	2
73	79	BECAUSE WE LOVE JACK & MISTY/Epic 8 50122	9
74	76	IF I COULD HAVE IT ANY OTHER WAY KENNY SERRATT/ Melodyland 6014	8
75	86	BIG RIVER CHIP TAYLOR/Warner Bros. WBS 8128	2
76	_	YOU'VE LOST THAT LOVIN' FEELIN'	
		BARBARA FAIRCHILD/Columbia 3 10195	1
77	99	THE LETTER THAT JOHNNY WALKER READ	
		ASLEEP AT THE WHEEL/Capitol 4115	2
78	78	FROM THIS MOMENT ON GEORGE MORGAN/	_
7.0	0.2	4 Star 5 1009	5
79	93	SANCTUARY RONNIE PROPHET/RCA PB 50027	2
80	90	INDIAN GIVER BILLY LARKIN/Bryan 1026	3
81	87	IF I'M LOSING YOU BILLY WALKER/RCA PB 10345	3
82	_	TODAY I STARTED LOVING YOU AGAIN SAMMI SMITH/	
83	89	Mega MR 1236 DON'T STOP LOVING ME DON GIBSON/Hickory 353	1 2
84	84	DOOR NUMBER THREE JIMMY BUFFETT/ABC 12113	6
85	92	JO AND THE COWBOY JOHNNY DUNCAN/Columbia	0
		3 10182	2
86	85	HIJACK HANK SNOW/RCA PB 10338	5
87	88	HELPLESS DARRELL McCALL/Avco CAV 615	4
88		YOU RING MY BELL RAY GRIFF/Capitol 4126	1
89	96	BLUE EYES AND WALTZES JIM MUNDY/ABC 12120	2
90		FINE TIME TO GET THE BLUES JIM ED BROWN/RCA PB	
		10370	1
91	91	WHO'S GONNA LOVE ME NOW CONNIE EATON/	
92	95	ABC Dot DOA 17571 S-H-H-H KATHY BARNES/MGM 14822	3
93		ANYBODY OUT THERE WANNA BE A DADDY KITTY WELLS/	J
,,		Capricorn CPS 0240	1
94	98	I MAY NEVER BE YOUR LOVER BOBBY G. RICE/GRT 028	2
95	_	IT DOESN'T MATTER ANYMORE LINDA RONSTADT/	

Capito

LOVE IS A ROSE LINDA RONSTADT/Asylum 45271

SHAME ON ME ROP LINAND (5)

SHAME ON ME BOB LUMAN/Epic 8-50136

MIRROR, MIRROR BEN REECE/20th Century TC 2227 BIG MABEL MURPHY SUE THOMPSON/Hickory 354

YES CONNIE CATO/Capitol 4113

96 97

99

98 100

abc 01

This new single is a Cross-over, Cross-under, Cross-around and Criss-Cross...in other words ...it's a hit

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"HEART TO HEART"
is bigger than anything since
"YESTERDAY WHEN
I WAS YOUNG" and "COME LIVE WITH ME"

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