

Earl Scruggs-25 Years

RECORD WORLD



Who In The World: Captain & Tennille

HITS OF THE WEEK

SINGLES

ZZ TOP, "TUSH" (prod. by Bill Ham) (Hamstein, BMI). That little ol' band from Texas had a considerable top 40 showdown with "La Grange" from their "Tres Hombres" album. The long-awaited follow-up from the mammoth "Fandango" set comes in a tight little hard rock package, just waiting to be let loose to boogie, boogie, boogie! London 5N 220.

TAVARES, "IT ONLY TAKES A MINUTE" (prod. by Dennis Lambert & Brian Potter/Haven Prod.) (ABC Dunhill/One of a Kind, BMI). Most consistent r&b hit-makers at the Tower advance their standing by further building their crossover case. Coming off "Remember What I Told You To Forget" with one that recalls "Backstabbers." Capitol 4111.

JOE WALSH, "TIME OUT" (prod. by Joe Walsh & John Stronach) (ABC Dunhill/Barnstorm, BMI). With the perfect combination of his tasty, extended guitar licks and his vital vocal/lyric capabilities, new single from his "So What" album is all the hit "because" you'd ever want. Walsh makes like a referee for whom everything else stops. ABC 12115.

PAPER LACE, "SO WHAT IF I AM" (prod. by Mitch Murray & Peter Callander/Bus-Stop-Oaks Prod.) (Murray-Callander, ASCAP). It's been too long between angry young man songs, and the group that gave us the multi-million selling "The Night Chicago Died" is here to fill that time gap with a different piece of tough guy material. Mercury 73694.

SLEEPERS

BEVERLY BREMERS, "WHAT I DID FOR LOVE" (prod. by Charlie Calello/Mickey Eichner) (Wren, BMI/American Compass, ASCAP). First female treatment of the super ballad from the score of the most heralded musical of the season, "A Chorus Line." Lady who scored with "Don't Say You Don't Remember" doin' everything right! Columbia 3 10180.

CARL ORFF/INSTRUMENTAL ENSEMBLE, "STREET SONG" (prod. by Harmonia Mundi) (no pub. info). Few classical singles are released and fewer still prove themselves. Here's a glorious exception to that rule, a strangely haunting theme already being compared to "Tubular Bells." Loads of contemporary appeal from the 80 year old composer. BASF 15354.

BOBBY VEE, "(I'M) LOVIN' YOU" (prod. by Bobby Vee/T. Gerow) (Saima, BMI). Robert Velline returns under his better known chart moniker with a totally new sound and approach to hitmaking. Song slightly reminiscent of Jackie Wilson's "Higher and Higher" could head just that way. Vee, as always, for victory! Shadybrook 013 (Sutton-Miller).

MICHAEL KENNY, "MORNING" (prod. by Edward Germano) (Cataclysmic/Dantroy/Kenny Tunes, BMI). Just a hint of a disco glow shines through Jimmy Wisner's lush charts for this folk-rock dawning for the singer-songwriter. These early minutes of his career reveal a bright day on his hit horizon. A beautiful "Morning." Tom Cat YB 10327 (RCA).

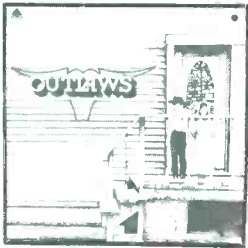
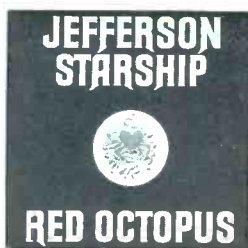
ALBUMS

JEFFERSON STARSHIP, "RED OCTOPUS." Balin's back and all involved are at their best; this album is remarkable, and will inevitably find itself in a chart-topping slot. Prepare to be enveloped in the love theme: the Balin-authored "Miracles" is wrapped in lyrical and melodic grace; "Play on Love" and "Tumblin'" hit hard on all levels. Grunt BFL1 0999 (RCA) (6.98).

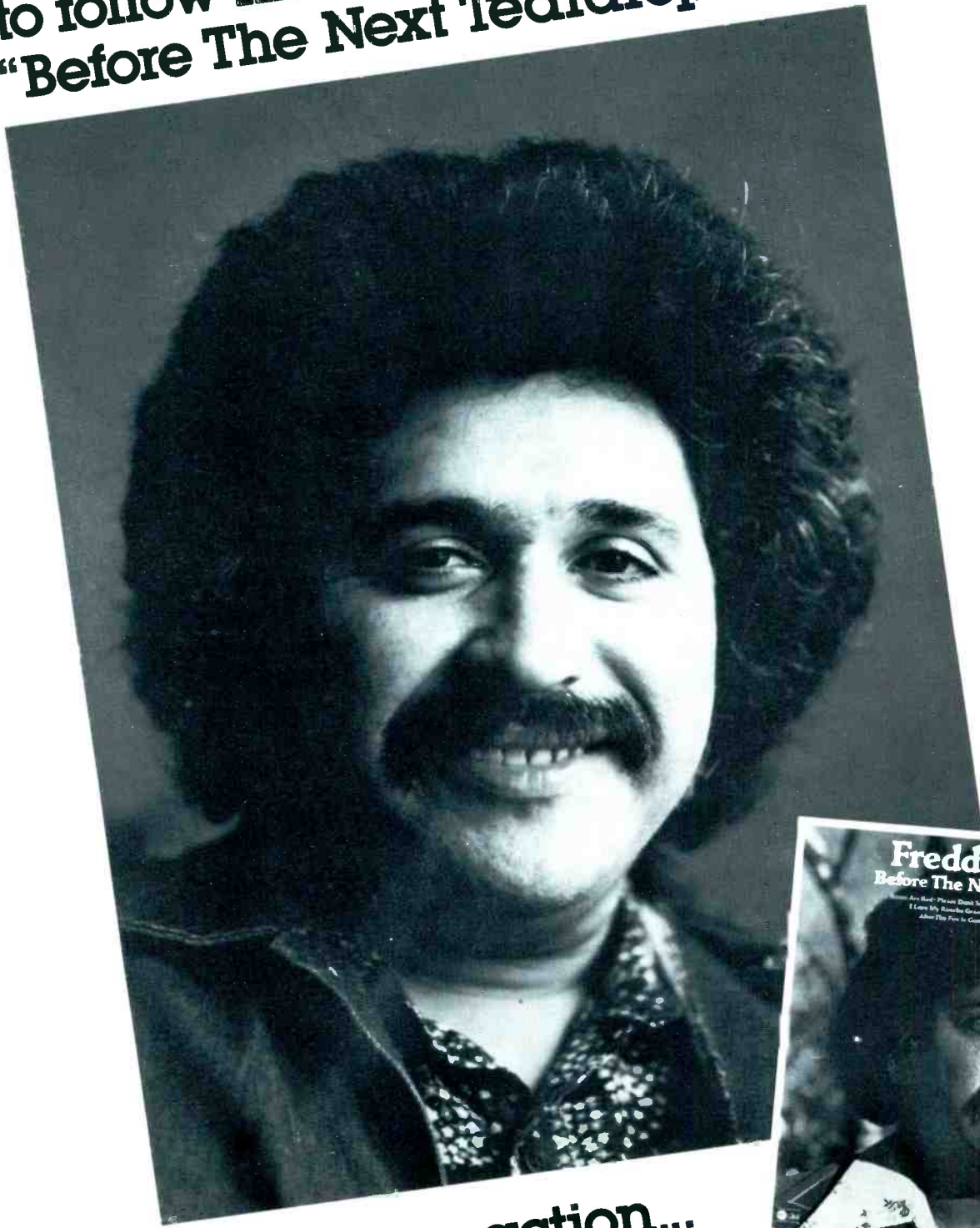
ERIC BURDON BAND, "STOP." That Burdon-branded electrified energy saturates the grooves with the intense headiness that has become his trademark. Though the motif may be well worn, the name will bring sales for dealers, who can use the swell packaging for optimal effect as well. Despite the title inference, it's green lights for this one. Capitol SMAS-11426 (6.98).

BILLY PRESTON, "IT'S MY PLEASURE." Rock & roll's perennial touring keyboard guest is out with another set sure to appeal to the 'keep on smiling' contingent that he has gathered over the years. Hari Georgeson (wonder who that is?), Stevie Wonder and Syreeta Wright make brief appearances, with the oh-so-pop routed "That's Life" topping. A&M SP 4532 (6.98).

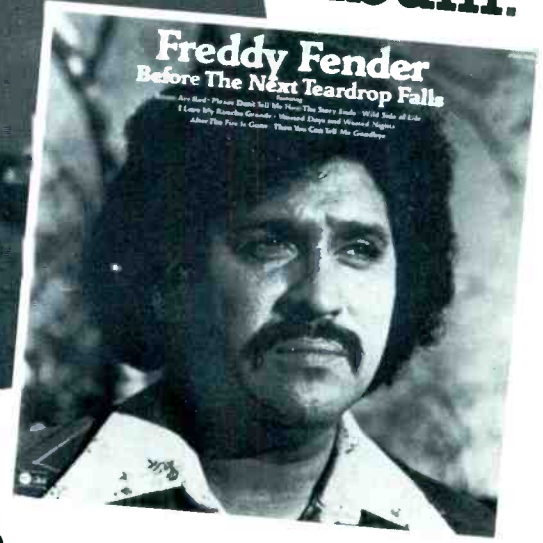
"OUTLAWS." Let's hear it for good ol' real rock 'n roll! Southern soul with gently sophisticated overtones yields an auspicious debut for the Outlaws, with the prospect of supergroup status looming in their future. Fine musicianship, harmonies, material and production ensure that these boogie bandits will steal play, sales and hearts. Arista AL 4042 (6.98).



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RECORD WORLD

McCoy's 'Hustle': 'Dance' Disc King

By ROBERT ADELS

■ NEW YORK—"The Hustle," by Van McCoy & The Soul City Symphony (Avco), moves into the top spot on The Singles Chart, becoming the biggest "dance" record of the seventies, and the biggest disc of that genre in some nine years.

The only recent challenger to this particular claim to fame would be last December's chart-topper "Kung Fu Fighting" by Carl Douglas (20th Century).

(Continued on page 26)

Lasker, Stark Form Ariola America Records; Capitol Dist. Set; Label To Release GTO Product

By ELIOT SEKULER

■ LOS ANGELES—Jay Lasker and Howard Stark have formed Ariola America, Inc. and have set domestic distribution through Capitol Records. The deal was completed on June 28 when Lasker and Stark sold shares of their Lasker-Stark, Inc. to Ariola Record Companies GmbH of Germany, a division of Bertelmann AG, described as being among the three

largest media companies in the world. Negotiations for the new company were completed by Lasker, president of the new venture; executive vice president Stark and Monti Lueftner, president of Ariola Record Companies GmbH.

Ariola America will also distribute GTO Records in the United States under the Ariola/GTO logo. The first product to be released under the terms of the new agreement will be the lp "Fox," shipping July 17; the album is already charted in Britain's top ten.

In a *RW* interview, Lasker and Stark stressed that the new firm would be completely autonomous of both the European Ariola operation and Capitol Records. "We are 100 percent free to make the deals that we want," said Lasker. "Ariola's relationship with the new company is that of a stockholder; we're independent much as if we had started a company by ourselves. We do expect to have a warm relationship with them, and we hope that there would be product developed in the various Ariola companies—especially in Germany and Holland—that we could market here in the United States." Lasker emphasized that the new firm would be under no obligation to release any product supplied by Ariola's European companies.

Foreign licensing of Ariola America product will be through Ariola's companies in Germany, Holland, Spain and France. In all other markets, Ariola America will be free to negotiate its own affiliations. A Canadian licensee, according to Lasker, is expected to be announced sometime in July.

Lasker and Stark described Ariola America and Capitol's involvement as being involved with the pressing and distribution areas. Ariola America will be solely responsible for all production, promotion and creation of displays, advertising and other merchandising tools. "We made

(Continued on page 8)

FCC Opens Obscenity Mailbag

By MIKE SHAIN

For the last two months *Record World* has been looking into the question of how government regulation and the climate in Washington and elsewhere may effect the acceptability of music that is increasingly more free in its subject matter and frank in its presentation. Before the Freedom of Information Act was passed two years ago, letters of complaint sent to the FCC were not available for public inspection. Our request for information on the number and types of complaints dealing with music was the very first the FCC staff has had in this area. The staff has been looking over its incoming mail since the middle of May and our reporter has been interviewing people in and near the Commission to gather the information for this report. The following is the first of a two part series.

■ WASHINGTON—As far as can be found, the Federal Communications Commission has no specific policy concerning obscenity on records—that is, risqué lyrics or possibly objectionable song titles. There are some strong and definite rules applying the use of "indecent" language and saying to what extent one can go in describing the sex act on radio. These rules are under court challenge at the moment, though test cases designed to probe at how far the FCC can go in censoring certain material.

But the main point here is that the staff of the FCC, headed by its chairman Richard Wiley, is actively pursuing legal definitions for obscenity and indecency on radio (and TV for that matter) under strong

(Continued on page 19)

Hatcher's AOA Label Tied to Resort Mecca

■ PANAMA CITY BEACH, FLA.—

A new music venture, Artists of America Records, has been formed here as part of a multi-million dollar entertainment complex planned for this resort area. Florida developer Jimmy Hatcher, founder of the parent firm Artists of America Entertainment Corporation, has named former MGM Records exec Harley Hatcher president of the new record and music publishing division, and Capitol/Tower Records vet Gordon Fraser as VP and general manager.

Background

Both Harley Hatcher and Gordon Fraser are stockholders of Artists of America Records and board of director members of the parent firm, Artists of America Entertainment Corp.

Hatcher, former Sidewalk Productions and MGM Records exec, has a vast industry background which also includes songwriting and producing. Fraser, during his 22-year career in the business has been VP of sales, merchandising and international for Capitol Records and president of its Tower Records subsidiary. He was most recently exec VP and general manager of MGM Records.

(Continued on page 46)

Tokyo Contest Gets Underway

■ TOKYO — The Fourth Annual Tokyo International Contest gets underway here with the arrival of judges and finalists July 9th. A press conference and reception follow the next day, with a judges' meeting scheduled for July 11. The International Contest and a farewell party will be held on the 13th, and a sightseeing tour on the 14th.

The 13 performing finalists announced in the preliminary eliminations are as follows:

Sister Sledge will perform Patrick Grant and Gwen Guthrie's "Pain Reliever" as arranged by

(Continued on page 46)

Epic Signs Jackson Family



Epic Records held a special press conference last week to announce the signing of the Jackson Family to an exclusive recording contract with the label. The agreement will take effect in March, 1976. The Jacksons were greeted at a private luncheon in the CBS building prior to the press conference. Shown above at the luncheon are (from left): Irwin Segelstein, president, CBS Records; Michael Jackson; guest Kelly Isley of the Isley Brothers; Maureen and Stacey Brown; Walter Yetnikoff, president, CBS Records/Group; Marlon Jackson; Toriano "Tito" Jackson; Sigmund "Jackie" Jackson; Latoya Jackson; Catherine Jackson; Joe Jackson; Ron Alexenburg, vice president and general manager, Epic and CBS Custom Labels; Randy Jackson; and Jim Tyrrell, vice president, national sales, Epic and CBS Custom Labels. See story on page 6.

Ganim Debuts Firm

■ NEW YORK — Dennis Ganim has announced the opening of The Dennis Ganim Organization, Inc. The main headquarters are New York-based, at 1414 Avenue of the Americas, New York, N.Y. 10019; phone: (212) 838-8525.

The organization is, at present, concentrating on independent marketing and promotion, with an office staff comprised of three people, plus eight full-time field men.

Ganim stated that his staff is also available to major labels who may want additional national exposure on any given artist and/or marketing campaign.

Maryland Appeals Court Upholds Piracy Verdict

■ BALTIMORE — The Maryland Court of Special Appeals has upheld a lower court decision awarding compensatory and punitive damages to two record companies that had brought a civil suit charging unfair competition against a number of firms and individuals engaged in tape piracy.

The plaintiffs in the action were CBS, Inc., and Atlantic Recording Corp. The defendants were Deeds Music Co., Inc., Deeds Electronic Co., GAI Audio of New York, Inc., ALP Distributing Co., Kesco Textile Co., Inc., Playgirl Industries, Inc., Playgirl Fashions, Inc., and Jack and Julius Kessler.

During the trial before Judge H. Kenneth Mackey, sitting without a jury, Deeds Music Co. consented to a judgment against it in the amount of \$150 thousand. At the end of the trial, Judge Mackey awarded CBS \$93,702 in compensatory and \$50,000 in punitive damages and granted Atlantic \$53,383 in compensatory and \$25,000 in punitive damages. The two companies were also awarded court costs of more than \$8,000 and a condemnation judgment on more than 58,000 8-track stereo tapes that had been seized.

Almo Publications Bows; Michael Named Gen. Mgr.

■ LOS ANGELES — Chuck Kaye, vice president of Irving Almo Music Inc., has announced the formation of Almo Publications, a company set up to design, produce and distribute folios and sheet music. Eileen Michael has been appointed general manager of the new company. Almo Publications will utilize the services of Walter Kane & Sons to distribute their product.

The new company will acquire folios of A&M artists and artists signed to Irving Almo Publishing Company, as well as others. Folios will contain photos and biographical information in addition to sheet music. Some will be matching folios coordinating graphics with albums, while others will be mixed folios containing related songs, not necessarily from the same album. Ms. Michael, who was previously with Warner Brothers Music, will head the new Almo Publications office at 505 Park Avenue, New York, N. Y.

Plans call for Almo Publications to issue, over the next four months, three "mixed" folios:

"Paul Williams Greatest Hits," "Best of Billy Preston" and "Jefferson Airplane Anthology." Eleven matching folios will be issued. They are: Joan Baez, "Diamonds & Rust;" Beach Boys, "Endless Summer" and "Spirit of America;" Cat Stevens, "Greatest Hits;" Captain & Tennille, "Love Will Keep Us Together;" Carpenters, "Horizon;" Three Dog Night, "Joy To The World: Their Greatest Hits;" Peter Frampton, "Frampton;" Helen Reddy, "No Way To Treat A Lady;" Quincy Jones, "Body Heat" and "Mellow Madness;" and a single sheet of Sammy Johns, "Rag Doll."

Almo Publications will operate as a separate and independent division under Irving Almo. Joel Sill, Irving Almo professional manager, will split his duties and direct Almo Publications' west coast operations.

Skynyrd Scores Gold

■ LOS ANGELES — Lynyrd Skynyrd's MCA lp "Nuthin' Fancy" has been certified gold by the RIAA.

MCA Signs Black Oak Arkansas



Black Oak Arkansas has signed a long-term recording agreement with MCA Records, Inc., announced J. K. Maitland, president of the label, and Butch Stone, the group's manager. Product by the group is tentatively scheduled for release later this year. Pictured at the signing are, from left: Bob Davis (MCA Records vice president of business affairs), Frank Molloy (attorney, MCA Records), Ronnie "Hawk" Smith (Black Oak's road manager), Lou Cook (MCA Records vice president/administration), Pat "Dirty" Daugherty, Butch Stone, Fred Altman (accountant for Black Oak), Bill Cohen (attorney for Black Oak), "Little Jimmy" Henderson, J. K. Maitland, Tommy "Dork" Aldridge, Stanley "Goober" Knight, Jim "Dandy" Mangrum and Rick "Ricochet" Reynolds.

Burdon Files Suit Against Far Out

■ LOS ANGELES — Eric Burdon has filed suit for the dissolution of Far Out Productions, charging the firm, of which Burdon is an elected director, with "persistent fraud, mismanagement, abuse of authority and/or persistent unfairness toward minority shareholders, to wit, plaintiff."

In the complaint, filed in the Superior Court of the State of California, Burdon asks that the company be wound up and dissolved as expeditiously as possible, that the court appoint a receiver or referee and that Burdon be reimbursed for costs and ex-

(Continued on page 50)

Powerhouse Picks

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

Hamilton, Joe Frank & Reynolds (Playboy) "Fallin' In Love."

This record broke wide open this week, exploding with airplay in major markets, obtaining excellent phone response and enjoying a good sell-through.

KC & The Sunshine Band (TK) "Get Down Tonight."

This huge r&b disc has been making some outstanding pop inroads as well, garnering first level top 40 stations every week and taking large, even half-chart jumps on many pop surveys.



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IT ONLY TAKES A FEW SECONDS TO KNOW
THAT THE NEW SINGLE BY

TAVARES

"IT ONLY TAKES A MINUTE" (4111)
IS A HIT!



from the new

TAVARES
3

album

IN THE CITY (ST-11356)



LEGACY-ARTISTS, L.L.C.

Produced by DENNIS LAMBERT and
BRIAN POTTER

A Haven Production
Personal Management: Brian Panella

RCA To Release 'Moses' Soundtrack

■ NEW YORK — A soundtrack album taken from the music composed by Ennio Morricone for the progressing CBS-TV series of dramatic specials on the life of Moses, titled "Moses, the Lawgiver," is being released by RCA Records.

The series of one-hour dramas began late in June and continues on Saturday nights in prime time on the full CBS network through August 2.

Burt Lancaster stars as Moses in the series; also starring in important roles are Anthony Quayle, Ingrid Thulin, Irene Papas and Marino Bertini.

RCA Records acquired the rights to the soundtrack through an arrangement between RCA Italy and RAI Television of Italy, one of the production backers of the series. The orchestra is conducted by Bruno Nicolai and titles on the album include "Moses' Theme," "Exodus I & II," "Battle and Red Sea," "Nocturnal Shouts," "Lamentation I & II," "In God's Voice," "Israel" and "The Ten Plaques."

Bluenotes Go Gold

■ NEW YORK—Philadelphia International recording group Harold Melvin & The Bluenotes' most recent album, entitled "To Be True," has been certified gold by the RIAA.

Epic Signs Jackson Family

■ NEW YORK — Epic Records hosted at press conference at New York's Rainbow Grill on June 30 to announce the signing of the Jackson Family to the label. The Jackson Family, with the exception of Jermaine, were seated before the press to answer questions.

Questions

Replies to questions were predominantly from Joe and Tito Jackson. Tito stated that it was not as yet definite whether or not Jermaine would be joining the group in their new deal. They also stated that the move was made in order to maximize the album-selling aspect of their career, with Tito adding "When you sell a lot of albums, you sell a lot of singles too," so as not to neglect that market.

The Jackson 5's Motown contract expires in March of 1976 and the Family will not go into the studio to record for Epic until that time. They will produce their own material under the terms of the new contract. In addition, they have been writing songs on their own that will be included on their forthcoming product with Epic and published by their own firm. It

UA Names Thomas VP, International

■ LOS ANGELES—Mike Stewart, chairman of the board, United Artists Music and Records Group, has announced the appointment of Jerry Thomas to the post of vice president, international. In his new post Thomas will be responsible for all UA licensing activity.



Jerry Thomas

Thomas was most recently vice president in charge of international operations for Capitol Records. He had previously been director of international sales for United Artists, a post he held for nine years.

Thomas will be headquartered in United Artists' Los Angeles offices and will report directly to Stewart.

was also announced that Michael will record with the group and solo, as well other members.

A five-year contract has been signed, negotiated by Joe Jackson and Epic Records vice president and general manager Ron Alexenburg.

Deadly Nightshade in Benefit Concert



RCA Records artists the Deadly Nightshade, comedienne-actress Lily Tomlin and the women's movement's Gloria Steinem appeared in Detroit recently at a Ford Auditorium Benefit Evening for Joanne Little, a 20-year old black girl fighting to avoid a death sentence in North Carolina. Shown here after their performance are (from left) Nightshaders Anne Bowen and Pamela Brandt, Tomlin, Nightshader Helen Hooke and Steinem.

Don Kirshner Announces Rock Music Awards Panel

■ LOS ANGELES—The 12 member panel that will sift nominations in the Rock Music Awards has been announced by executive producer Don Kirshner, and was selected from among members of the rock music press and members of the National Association of Progressive Rock Music Announcers.

Panel

The panel is comprised of rock music critics Bob Christgau, Village Voice; David Marsh, Rolling Stone; Ellen Willis, New Yorker Magazine; Al Rudis, Chicago Sun-Times; Lisa Robinson, Creem Magazine; and Dennis Hunt, Los Angeles Times.

The deejays consist of Denny Saunders, WMMS, Cleveland; Robert Williams, KZAP, Sacramento; Mark Cooper, KUDL, Shawnee Mission, Oklahoma; Jack Crawford, WKDA, Nashville; Alison Steele, WNEW, New York; and Jim Ladd, KLOS, Los Angeles.

Final Judging

The panel will select five nominees in each of 16 categories out of the hundreds of nominations submitted. The final judging, to determine the winner in each category, will be conducted by the membership body of NAPRA and the rock and music press of America.

Kirshner also revealed the 16 categories of the Rock Music Awards, highlighted by best male and female vocalists. The awards, to be presented on Aug. 9, will also include best group, best single record, best album, best song composer, best new group, best new male and female vocalist, best rhythm & blues album, best rhythm & blues single, best producer, and best rock movie

or theatrical presentation.

Special categories include outstanding rock personality (to be chosen from the perspective of the greatest contribution in the development and progression of the rock music art throughout the year and including performers, groups, record producers, executives, etc.); rock music hall of fame (to be chosen from a historical perspective of major contributions to rock 'n roll music); and public service (to be chosen from the perspective of the greatest contribution in the humanitarian field).

Monument Signs Linde

■ NASHVILLE—Dennis Linde, a singer, songwriter, musician and producer, has signed an exclusive recording contract with Monument Records according to Rick Blackburn, vice president and general manager of the label.

Linde has had his songs recorded by many top artists in both the pop and country fields. Signed as a writer for Combine Music in Nashville, he is responsible for such songs as: "Burning Love" by Elvis Presley, "Morning, Morning" by Bobby Goldsboro, "Tom Green Country Fair" by Roger Miller and "Long Long Texas Road" by Roy Drusky.

Over the past few years, he has been actively involved in production. He produced Mickey Newbury's album "Heaven Help The Child" and co-produced Kris Kristofferson's gold album "Jesus Was A Capricorn" with Fred Foster. Linde has also produced three albums of his own; the last was "Trapped In The Suburbs" released late last year on Elektra.

FORE 'Disco Binge' To Honor Van McCoy

■ NEW YORK — FORE has announced its fourth annual N.Y. Record Biz Disco Binge to be held at the Seafood Playhouse (209 West 48th St.) on July 14, 1975. Monday night's festivities will begin at 8:00 p.m. The event will honor Avco recording artist Van McCoy and his recent success with "The Hustle." Tickets will be available at the door for a \$6.00 donation.

Proceeds will be used to support FORE's continuing programs of workshops and seminars. Income from this event will also go into the PACE Scholarship Fund. Every year FORE honors and awards a cash grant to a carefully selected high school student who has expressed interest in a career in the music business.

CAT STEVENS GREATEST HITS

PEACE TRAIN/MOONSHADOW/WILD WORLD
FATHER & SON/MORNING HAS BROKEN
ANOTHER SATURDAY NIGHT/SITTING
HARD HEADED WOMAN/CAN'T KEEP IT IN
OH VERY YOUNG/READY
and his latest single, previously unreleased,
TWO FINE PEOPLE

ON A&M RECORDS AND TAPES

Produced by Cat Stevens and Paul Samwell-Smith



Recording Acad. Incorporates Hall of Fame Foundation

■ LOS ANGELES—The Recording Academy's Hall of Fame has reached another stage in its development with the recent incorporation in New York of the National Academy of Recording Arts and Sciences' Hall of Fame Foundation. Projected as a non-profit organization, the foundation has been established to recognize recordings of outstanding lasting, qualitative or historical significance, and to honor and house the Academy's Hall of Fame awards for recordings released before the 1958 advent of the Grammys.

While the Hall of Fame display is currently located in Universal City, the Academy's trustees hope to finalize plans soon for a permanent site in Burbank, where displays of all sorts of recording memorabilia, including copies of each of the records elected into the Hall, will be made available for public looking and listening.

All 10 of these recordings, which have been selected during the past two years by a special panel of 90 recording and musical experts, are now on display, along with related artifacts, at the

Hall's temporary site in Universal City. They are Louis Armstrong's "West End Blues," Bunny Berigan's "I Can't Get Started," Enrico Caruso's "Vesta la Guibba," Nat King Cole's "Christmas Song," Bing Crosby's "White Christmas," Duke Ellington's "Mood Indigo," Benny Goodman's "Carnegie Hall Concert," Coleman Hawkins' "Body and Soul," Artur Schnabel's collection of the complete Beethoven sonatas, and Paul Whiteman's "Rhapsody In Blue," with George Gershwin at the piano.

Five more recordings will be elected into the Recording Academy Hall of Fame early next year.

CONCERT REVIEW

A Quiet Storm at Carnegie

■ NEW YORK — A quiet storm erupted within the confines of Carnegie Hall on Thursday night (26) and the man responsible was of a gentle nature — William "Smokey" Robinson, Jr. (Tamla).

While he was with the Miracles, Robinson almost singlehandedly put Motown on the map with a

Capricorn Signs Doobie Gray



Phil Walden, president of Capricorn Records, and Frank Fenter, label executive vice president, have announced the signing of Doobie Gray to a long-term contract. Gray's signing reunites Walden and Fenter with Johnny Musso, Gray's manager, with whom they had worked when Capricorn was distributed by Atlantic. Musso was Atlantic's west coast operations manager and Fenter was European representative for Atlantic. Gray is currently readying a concert tour of Australia and upon his return to the United States he will begin recording his first Capricorn album. Shown toasting the new affiliation are, from left: Fenter, Walden, Gray and Musso.

staggering number of hit songs now regarded as classics of their kind. In 1972 he split from the Miracles to pursue a solo performing and recording career that eventually became only a recording career when Robinson opted to stay close to his family rather than tour incessantly. But,

as Robinson freely admitted from the Carnegie Hall stage, the applause and the accolades are hard to live without, so he is once again touring, on a limited basis.

After opening lively with "Woman on My Mind," Robinson introduced his second number a cappella—four bars of Stevie Wonder's "You Are The Sunshine of My Life"—and a hallful of hearts melted when Marv Tarplin's mellow guitar eased in behind that familiar sexy falsetto voice. In his own words (from his hit "Baby That's Backatcha"), Robinson was "(making) it possible for the impossible to happen."

Highlights are difficult to pin down, there were so many, but this reporter distinctly enjoyed "The Agony and The Ecstasy," a tune from Robinson's pleasing "Quiet Storm" album, and one that may well rank with his best once all the votes are in. It was classic Smokey—a subtle blend of wit, passion and mysticism designed to melt souls and preach the message of paying ultimate penalties in order to gain ultimate rewards—the aim is worth

(Continued on page 29)

Lasker Label (Continued from page 3)

a very careful study of all branch systems before choosing Capitol," Lasker remarked, explaining that his choice of distribution was based on both the efficiency of Capitol's system and the location of its headquarters on the west coast. "With Capitol's distribution, we'll be able to concentrate our attention on promotion and product." Independent distribution was never under consideration by the new label.

Pop and R&B

Ariola America product will initially be directed towards the pop and r&b markets; an official announcement stated that the label would release approximately ten albums in its first year of operation, although Lasker and

Stark stated there is as yet no release schedule to be adhered to. "We don't have any pre-conceived idea as to what we're specifically looking for. We're looking for deals with the only requirement being that the talent be there," said Lasker. Negotiations with two established American acts are now underway, they reported, although the thrust of the new label would lie in the development of new acts.

Ariola America's staff, to be headquartered at 8671 Wilshire Blvd. here, will be kept "as small as possible." "A small staff makes sense not only economically," said Lasker, "but in terms of our ability to control what we're doing. Howard and I will be doing

everything from promotion to mailing records. There's no area that we won't be involved with."

Lasker and Stark were previously associated at ABC Records, where they served as president and executive vice president, respectively. Commented Lasker, "Unfortunately, when you're the president of a company that's very big, you're not really in the record business. You're dealing with paperwork and bags of correspondence and you're really not savoring the thrill of getting a record played and developing a hit, as you do with a small company and as we did when we started Dunhill. The big opportunity for us here is to get back into the record business."



Pictured from left: Jay Lasker-president of Ariola America Records, Monty Lueftner-worldwide president of Ariola Record Companies GmbH and Howard Stark-executive vice president of Ariola America; Lasker, Bhaskar Menon-president and chief executive

officer of Capitol Industries-EMI, Inc. and Stark; Dick Leahy-president of GTO Records, Inc., Lasker, Stark and David Joseph-chairman of GTO Records, Inc.

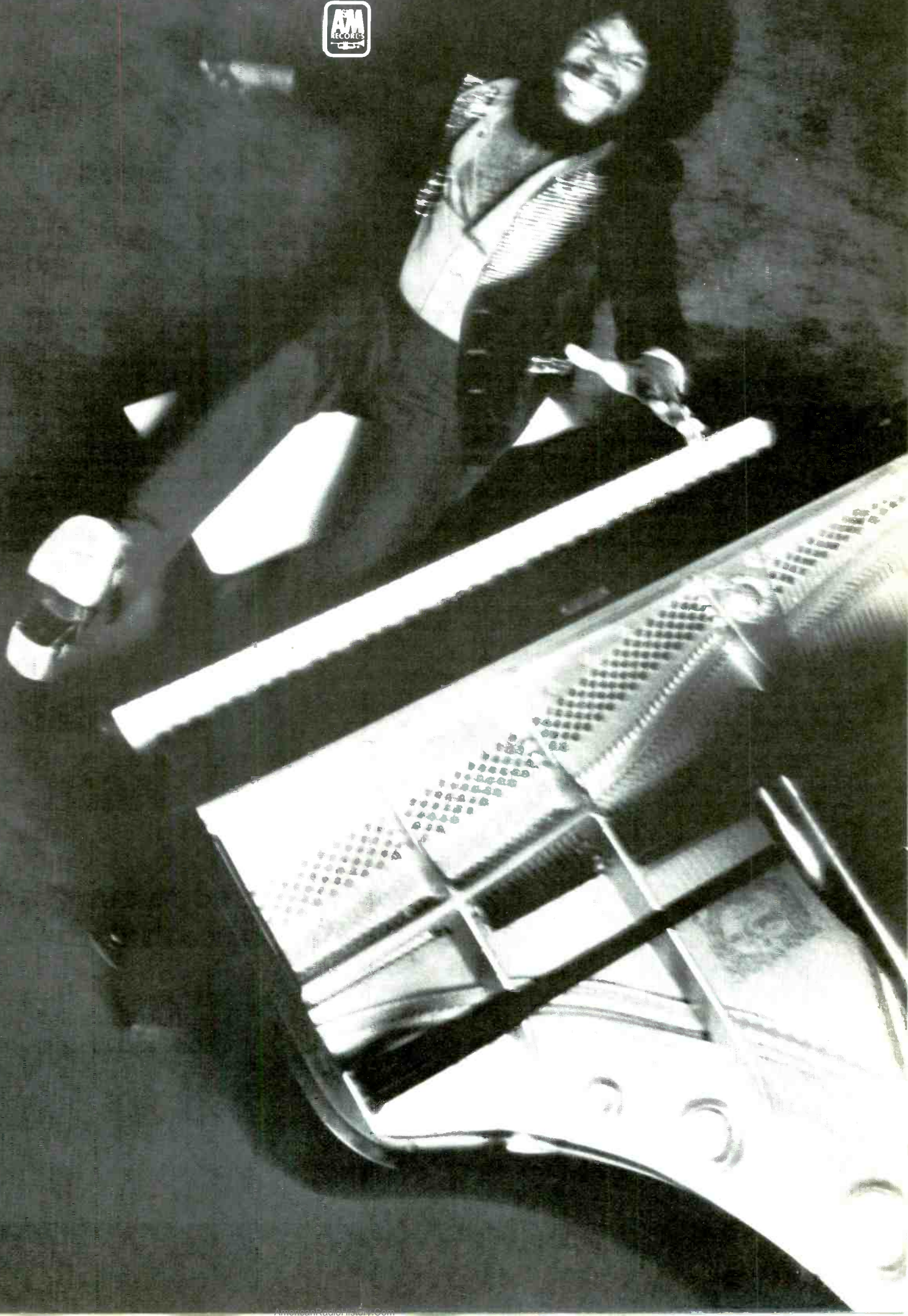
Billy Preston

One of the most dynamic entertainers of our time has said it all along, and says it again with his new album:

CSP 4532)

"It's My Pleasure"

Produced by Malcolm Cecil, Robert Margoulef and Billy Preston



THE COAST

By BEN EDMONDS



■ MY PLEA LAST WEEK FOR SOMEBODY TO DO SOMETHING INTERESTING HAVING GONE UNHEEDED, WHAT YOU SEE IS ALL I GOT: Twenty tickets for the **Rolling Stones** performance in Washington, D.C. were disseminated to various young Fords and Kennedys, thanks to the friendship **Bianca Jaggar** has established with **Jack Ford**. Does this mean, somebody asked, that the Rolling Stones, once regarded as the most loathsome anti-establishment creatures in existence, might possibly pay a visit to the White House? "Only if they paint it black," quipped ever-quotable tour manager **Peter Rudge** . . . **Elton John**, having gotten wind of the sorry state of this week's column, immediately boarded a flight to Oakland, where he joined both the **Eagles** and **Doobie Brothers** onstage for their respective encore numbers at the Coliseum. "It's not much, I know," he told us, "but you know I do the best I can for you." Thanks Elton. He then left for Caribou to record his next album, which will supposedly feature "more rock & roll numbers." The band supporting him consists of **Davey Johnstone** (guitar), **Ray Cooper** (percussion & synthesizer), **James Newton-Howard** (keyboards), **Kenny Passarelli** (bass), **Caleb Quaye** (guitar) and **Roger Pope** (drums) . . . Film producer **John** ("Mean Streets") **Taplin's** next project is a dramatization of two months in the career of **Buddy Holly & the Crickets**. The part of Holly remains uncast; Taplin's ideal is an actor who can play and sing, but he's also willing to consider musicians for the part. If you're what he's looking for, you should send a tape of your Holly interpretations and a photo to him at 20th Century Fox, Box 900, Beverly Hills, Cal. 90213 . . . **Eric Clapton** said to be doing some recording at Electric Lady Studios in New York . . .

By **George Melly's** reportage, among the tunes **Paul McCartney** is rehearsing for the **Wings** tour are "Band On The Run," "Lady Madonna," "Live & Let Die," "Maybe I'm Amazed," "My Love" and "Hey Jude" . . . By one insider's account, **Randy Bachman's** production arrangement with MCA is "as good as the Rocket deal," whatever that means . . . Warners, who just released a **Beach Boys** "best" package called "Good Vibrations," are attempting to stop Pickwick from distributing a Beach Boys album by the same name. The Pickwick album contains not only the title track but "God Only Knows" and "Heroes & Villains" as well, all three of which appear on the Warners record. The material was licensed to Pickwick when Capitol controlled it, but Warners contends that the contract specified that distribution rights ceased when the master rights shifted from Capitol to them . . . To correct a misprint in last week's column, the **Robin Trower-Fleetwood Mac** show in Oakland is on August 3rd, not the 31st . . . To correct yet another error, **Cameron Crowe** is not the only one to've scored a recent interview with **Neil Young**. **Jeff Pollack** of KMYR in Albuquerque also cornered the man and the result was a 16 minute radio special . . . **Emmylou Harris** has replaced **Phoebe Snow** as July tour-opener for **James Taylor**; **Phoebe's** busy putting together material for her first Columbia album . . . **Ray Manzarek's** reportedly-excellent new band currently maintaining a grueling rehearsal schedule, with the lineup to be announced shortly . . . Detroit's WABX, one of the oldest and most venerable FM outlets in the country, is said to be in the midst of a major format facelift . . . **Richard Perry** and **Art Garfunkel** at Cherokee Studios to put the finishing touches on **Artie's** next, with some background vocal assistance from **David Crosby** and **Graham Nash** . . . In a move not unlike **Leonard Chess** taking to the southern fields to scout and resurrect blues genius, producer **Bob Ezrin** is in town checking out the local possibilities. He's been auditioning everybody he can find—in hotel rooms, studios and rehearsal halls—and the results of his talent search will be reported next week.

TIM BUCKLEY: Normally this column leaves the topic of untimely death to the eulogists, but the case of **Tim Buckley** merits special consideration. His early albums for Elektra helped define a position in rock & roll for the singer/songwriter, while his later works for Straight and DiscReet foreshadowed rock's preoccupations with jazz and later rhythm & blues. But for all his influence and innovation, Tim Buckley died broke. At the time of his death he was negotiating for a new record deal, and had reportedly been selected to play the lead in the film version of **Woody Guthrie's** life. To establish a trust fund for his family (wife Judy, 12 years old son Taylor, and 11 year old son by a previous marriage Jeffrey Scott), a benefit is now being organized. Preliminary reports indicate that Buckley, who was 28, died of a heart attack.

Columbia Signs Beverly Bremers



Columbia Records has announced the signing of singer-actress Beverly Bremers to an exclusive recording contract with the label. Ms. Bremers, best known for her role in the Broadway show, "The Me Nobody Knows," immediately entered the studios where she recorded "What I Did For Love," a tune from the hit musical, "A Chorus Line." The recording, which will be rush-released by Columbia, represents the reunion of Ms. Bremers with producers Mickey Eichner and Charlie Calello, with whom she has previously recorded several discs. Shown above at Columbia's 30th Street studios during the sessions for "What I Did For Love" are (from left): Mickey Eichner, vice president, east coast a&r, Columbia Records; Beverly Bremers; David Lipton, Ms. Bremers' manager; and Charlie Calello, producer.

Col Taps Kazick

■ NEW YORK—Judy Paynter, director, press and public information, Columbia Records, has announced the appointment of Soozin Kazick to the position of manager, press and public information, Columbia Records, east coast.



Soozin Kazick

In her new capacity, Ms. Kazick will be responsible for various publicity projects involving all artists on the Columbia label. She will maintain close liaisons with the members of the press while also creating and implementing publicity campaigns reaching all areas of the media. She will report directly to Ms. Paynter.

Ms. Kazick comes to Columbia Records with an extensive background in the press and information field, including two years as director of publicity for Buddah Records, two years as director of publicity for Grossman/Glotzer Management Corp., and two years as manager of east coast publicity for Capitol Records.

Vigor Signs Lundi

■ NEW YORK — Fred Fioto, president of De-Lite Records, has announced the signing of vocalist Pat Lundi to the Vigor label and the immediate release of her "Party Music" single, produced by Dennis Ganim, Buddy Scott and Pete Mollica. Vigor Records is distributed by PIP Records, a division of Pickwick International.

Pat Lundi, who starred on Broadway in the hit show "Don't Bother Me, I Can't Cope," has appeared at major clubs and theatres around the world.

Mulberry Square Prod. Debuts Record Label

■ DALLAS — Mulberry Square Productions, producer and distributor of "Benji," has formed Mulberry Square Records. Their first release is a vocal single by Jesse Davis of the motion picture song "Benji's Theme — I Feel Love."

Ben Vaughn, vice president and division head for Mulberry, reported that a Davis album of the same title will be released.

Gross, Kupps Join Cashwest Productions

■ NEW YORK—Barry Gross and Marty Kupps have joined Cashwest Productions, Inc. as vice presidents of national promotion and sales for the new label being formed by Cashman and West. The Los Angeles Cashman and West offices will be located at 9229 Sunset Blvd., Los Angeles, California 90069.



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family motion picture
of our time

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GOLDEN GLOBE WINNER
BEST SONG

MSR 3935

JESSE DAVIS
BENJI'S THEME
I FEEL LOVE

a single from the upcoming album on mulberry square records



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FANTASTIC FOUR—Westbound WT 5009
(20th Century)

ALVIN STONE (THE BIRTH & DEATH OF A GANGSTER) (prod. by Al Kent)
(Bridgeport, BMI)

Finding a soulful new way to undoubtedly say that "Crime doesn't pay" could net this quartet their biggest hit yet. Rapid fire poetry out to be a Stone smash.

EVIE SANDS—Haven 7013 (Capitol)

I LOVE MAKIN' LOVE TO YOU (prod. by Lambert & Potter) (Big Cigar/Blen/Common Good/Pocket Full/Every Little/Touch of Gold/American Dream, BMI/ASCAP)

Lady whose chart re-emergence got off to a promising start with "You Brought the Woman Out of Me" furthers her talent.

RITCHIE FAMILY—20th Century 2218

BRAZIL (prod. by J. Morali/Can't Stop Prod.)
(Peer Intl., BMI)

An MFSB-type unit reinterpreting the Xavier Cugat classic for the disco market. Has the same strangle spark that helped Ray Steven's "Misty" along.

REO SPEEDWAGON—Epic 8 50120

OUT OF CONTROL (prod. by Allen Blazek; Bill Szymczyk/Pandora Prod.)
(Benchmark/Kicking Bear, ASCAP)

Looming ever so much larger than just another cult band, closing in on the breaking point with each rocker, this is what they've all been working for!

PEPPERS—Big Tree 16041 (Atlantic)

DOCTOR'S MUSIC (prod. not listed)
(Editions Musicales Sforzato, BMI)

Guys who made like Pandora, letting a monster out of their "Pepper Box," return to the scene with a new label tie and a guitar/moog instrumental prescription.

REUBEN BELL—Alarm 107

I'LL BE YOUR WOMAN (prod. by Wardell Quezereque) (Rogan, BMI/Sound City, ASCAP)

New Orleans r&b sound already breaking out of the southeast is a breeze of fresh air about the unexpected victories of the sexual revolution, as she says it.

OLYMPIC RUNNERS—London 5N 219

DRAG IT OVER HERE (prod. by Mike Vernon)
(Burlington/Uncle Doris, ASCAP)

About the same time AWB came out of Scotland afunkin', these Britishers did likewise. Formerly instrumental team adds voices with a taste of "Cut the Cake."

CALHOON—Warner-Spector 0405 (WB)

(DO YOU WANNA) DANCE DANCE DANCE (prod. by Walt Kahn)
(Mother Bertha, BMI)

First master purchase to surface on the label is a full-fledged foray into the disco market from a Doobie Bros. sort of pop direction. Moves, moves, moves!

TYRONE DAVIS—Dakar 4545
(Brunswick)

A WOMAN NEEDS TO BE LOVED (prod. by Carl Davis & Otis Levill)
(Jalyne/BRC, BMI)

One of the most consistent soul men in the business comes across with a most blues-steeped effort—the kind that is just all too rare in these lush r&b days.

JOHN DAWSON READ—Chrysalis 2105
(WB)

A FRIEND OF MINE IS GOING BLIND (prod. by Guy Fletcher/Sweet Water) (Big Secret, ASCAP)

A loss of sight can lead to gains in other sensibilities—both for the medically and psychologically affected. One to set yourself down for and really feel!

KAY-GEES—Gang 1325 (PIP)

HUSTLE WIT EVERY MUSCLE (prod. by Ronald Bell/K&G Prod.) (Delightful/Gang, BMI)

And the hustle hits just keep on comin'! Breathily female voices peak interest for this new offering from the brethren band to Kool & the Gang. Mighty, real mighty!

DAVID WILKINS—Plantation 53 (SSS)

PUT A LITTLE LOVING ON ME (prod. by Shelby Singleton Jr./SSI Prod.)
(Moss Rose, BMI)

What Billy Swan's "I Can Help" was to easygoin' rockabilly, this rouser could be for the harder-edged variety. Unabashed handclappin', footstompin' stuff!

KEITH MOON—Track 40433 (MCA)

CRAZY LIKE A FOX (prod. by Skip Taylor & John Stronack) (Camp, ASCAP)

Who skins and general goodtime man struts a David Bowie/Slade neo-metal pose on his second single from his solo debut album. Could prove very hit crazy!

BLUE OYSTER CULT—Columbia 3 10169

BORN TO BE WILD (prod. by Murray Krugman & Sandy Pearlman) (Duchess, BMI)

First in a late sixties string of Steppenwolf hits heads out on that highway once again in a new treatment for the seventies. Get your heavy metal motor runnin'!

CHUCK MANGIONE—A&M 1707

CHASE THE CLOUDS AWAY (prod. by Chuck Mangione) (Gates, BMI)

With the album floating effortlessly as the jazzman's biggest commercial success yet, the title track from his label bow serves as a most lofty first single.

STANLEY TURRENTINE—Fantasy 745

NAKED AS THE DAY I WAS BORN (prod. by Gene Page, Billy Page, S. Turrentine)
(January/Sa-Vette/Va-Detta, BMI)

First single to be whipped out of his "In the Pocket" album is a vocally-augmented jazz/pop concept that's heaven in a nature suit and just born to be spun!

HODGES, JAMES & SMITH—
20th Century 2216

I (WHO HAVE NOTHING) (prod. by William Stevenson/Master Prod.)
(Walden/Yellow Dog/Curtis/SRDM, ASCAP)

Three foxes take hold of Leiber & Stoller standard with total command of black magic. First it was Ben E. King's ('63), then Tom Jones' ('70)—now it's all theirs!

JOHN CULLITON MAHONEY—Amherst
703

ANGEL (prod. by Ron Kramer)
(Warner Tamerlane, BMI)

Man whose pipes come on like a cross between sixties Bobby Vee and today Bobby Goldsboro soars on a southern-slanted "Please Come to Boston."

STARK & McBRIEN—RCA PB 10314

BIG STAR (prod. by David Spinozza) (Stark & McBrien, ASCAP)

A potential Capt. & Tennille duo with the accent on Jim Croce-like male vocals. Fine follow-up to their introductory "Isn't It Lonely Together" charter.

JOURNEY—Columbia 3 10137

TO PLAY SOME MUSIC (prod. by Roy Halee/
Spreadeagle Prod.)
(Weed High Nightmare, BMI)

West coast band puts their jazz overtones aside this once to let loose with an original whose heavy organ suggests another "Magic Carpet Ride." Play on!

RAYMOND TISSIER—Arista 0136

BE MY SUMMER LOVE (prod. by Phil Wainman/
Utopia Group) (Dejamus, ASCAP)

Singer-songwriter under the same aegis as Sweet knows just how to season the hot months love song genre with some fresh British ingredients. Cool rocker.

PATRICIA DAHLQUIST—Epic 8 50125

KEEP OUR LOVE ALIVE (prod. by Bob Gallo)
(Web IV, BMI)

Hot Canadian cover of the jumpin' Paul Davis U.S. charter sees domestic release. Combines roller rink moog effects with an Olivia Newton-John vocal approach.

MARK IAN—Sound Gems 104

CLASS OF 65 (prod. by D. W. Fern)
(Melomega, ASCAP/Philomela, BMI)

New singer whose only relationship to Janis lies in his involving delivery of superb fare debuts with a look at his high school days some ten years later.

POISON—Roulette 7174

LET ME LAY MY FUNK ON YOU (prod. by Joe Carter & Thomas Cephas/Dynamic Ent.)
(Big Seven/Hot Gold, BMI)

Vocals that hit you with all the tribal force of end-to-end conga drums comes out of Richmond and a self-contained unit really laying on crossover power.

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LOVE LIGHTS

ALL PLATINUM RECORDS AP-2357

CRY CRY CRY

VIBRATION RECORDS VI-535

STORM AT SUNUP

GINO VANNELLI—A&M SP 4533 (6.98)

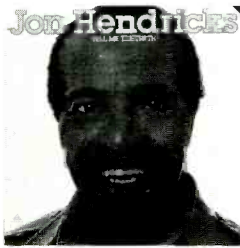
Here Vannelli breathtakingly displays his musical maturation, as he delivers lush, jazz influenced melodies teamed with impressively hard-hitting lyrics, all contained in a well produced set. The title tune's stunning; "Love Me Now" and "Keep On Walking" effectively energize.



TELL ME THE TRUTH

JON HENDRICKS—Arista AL 4043 (6.98)

After too long an absence from the recording scene the hypnotic voice of the former Lambert, Hendricks and Ross-er returns as a remarkable instrument. Well thought out Ben Sidran production enhances, with faster paced selections—"No More" and the Pointer Sisters featured on "Flat Foot Floogie"—being the most viable. If background is made known, dealers will score.



COOLEY HIGH

ORIGINAL SOUNDTRACK—Motown M7 840R2 (7.98)

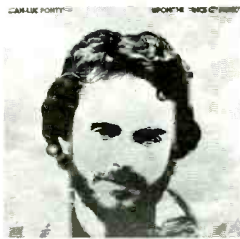
Though the film has just been released, if it's anything like the accompanying soundtrack, it must be a resounding success. Fave rave Motown goldies contained in the two-record package include original versions of "Baby Love," "I Can't Help Myself," "My Girl" and lots more. In-store play is sure to chalk up lots of sales.



UPON THE WINGS OF MUSIC

JEAN-LUC PONTY—Atlantic SD 18138 (6.98)

Former Mahavishnu string man fiddles around solo to the pleasure of progressive formats and the multitudinous Mahavishnu fans. The title tune, "Waving Memories," "Bowing-Bowing" and "Fight For Life" are the disc's delicacies. Retailers should be sure to make Ponty's roots known for optimum sales.



NIGHT ON BALD MOUNTAIN

FIREBALLET—Passport PPSD 98010 (ABC) (6.98)

Recording bow shows this quintet expertly rendering that special classical rock styling that has brought recognition to so many British bands. The title track, which is actually a suite comprised of works by Mussorgsky, Debussy and the group, best epitomizes their dextrous capabilities.



LONELINESS & TEMPTATION

CLARENCE CARTER—ABC ABCD 896 (6.98)

Carter's name has consistently appeared on the r&b charts for over a decade, and, with that rule so firmly established, this lp should be no exception. The grooves are rhythmically injected with the perfect measure of soul spice; savory selections include "Take a Taste of Your Love" and "Is It Alright."



MAKE A TIME FOR LOVIN'

LETTERMEN—Capitol SW 11424 (6.98)

Trio's been making music for a long, long time and consistently keepin' the registers ringin' with each release. The sounds tackled here are a balance of recently popular and previous top tenners—"The Best of My Love," "Because" and "I Honestly Love You" among them. Sales should be strong with the racks.



CUNNING STUNTS

CARAVAN—BTM BTM 5000 (Chess) (6.94)

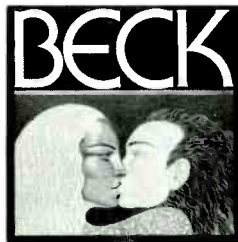
What began 11 years ago as The Wilde Flowers comes back now (with three original members) as an innovative and creative fivesome: Caravan. The rock influences of the decade can be heard, but in different forms from that with which we've become familiar. The best of the British band is boasted on "Stuck In a Hole," "Pro's and Con's" and "Lover."



JOE BECK

Kudu KU 2151 (Motown) (6.98)

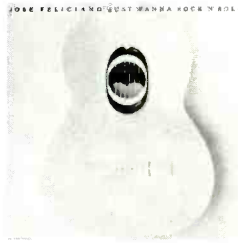
Beck's guitar expertise is superfine, with the tunes easily accessible for tasty progressive programming in addition to the accustomed jazz exposure. Creed Taylor production is neat as always, with the niftiest selections including "Cactus," "Red Eye" and the funkified "Cafe Black Rose."



JUST WANNA ROCK 'N' ROLL

JOSE FELICIANO—RCA APL1 1005 (6.98)

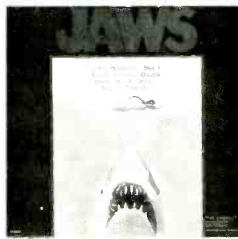
Feliciano gets down and gets funky this time 'round. The material is predominantly from other pens, the production super, and the disc one of his finest in quite some time. Of the uptempo pleasers, "Rock 'N' Roll" and "No Jive" highlight; slowing down the pace, the Randy Newman-authored "Marie" is lovingly interpreted.



JAWS

ORIGINAL SOUNDTRACK—MCA MCA 2087 (6.98)

The film that keeps you on the edge of your seat (or scares you far back into it) has a soundtrack to match its climactic, suspenseful feel. The John Williams-composed and conducted soundtrack is at its frightening best on "The Underwater Siege," which captures the film's thrilling mood. Should segue well with "Mack the Knife."



FREE BEER

Southwind SWS 6402 (Buddah) (6.98)

Though the name implies a ruckus-raising ambience, you'll have to put on a mellow mood to fully quench your thirst for this one. The sounds are soft and easy rock, with soothing country influences enhancing the grooves. On tap for enjoyment are "Coupe De Ville," "Good Times, Sad Times" and "The Letdown."



SATURDAY NIGHT SPECIAL

NORMAN CONNORS—Buddah BDS 5643 (6.98)

lazy rocker seems to get the best from both worlds on this outing. Herbie Hancock and Gary Bartz guest, with Jean Carn tackling the spare but apt vocals. In addition to progressive, jazz and r&b format appeal, disco direction charts a rising course, too. The title tune and "Valentine Love" top.



HAPPY ENDINGS

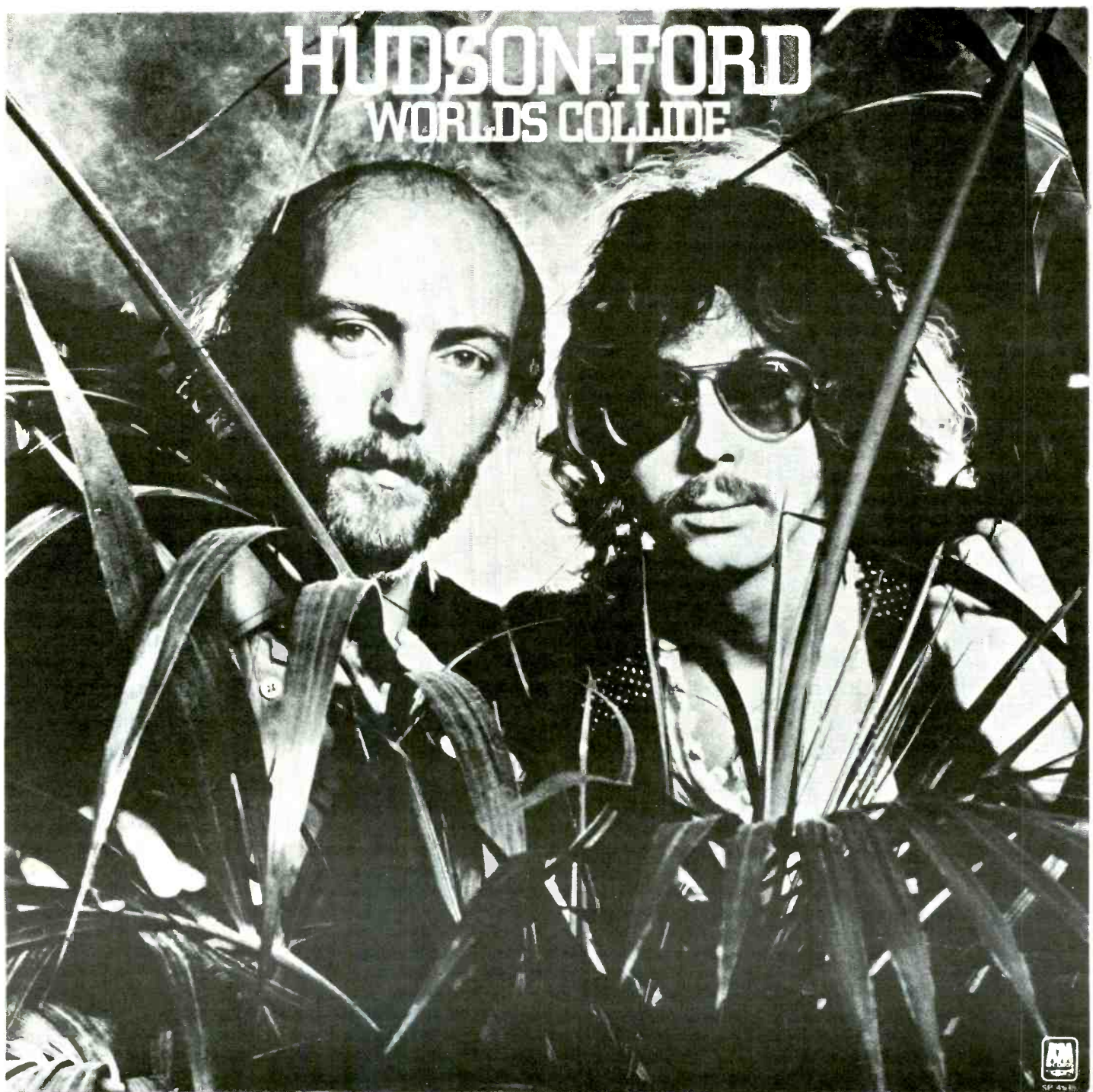
BETTY EVERETT—Fantasy F 9480 (6.98)

No longer "shoop shoopin'," Ms. Everett returns triumphant under the expert orchestral direction of Gene Page. Her vocal prowess remains in fine form, as a listen to an updated "God Only Knows," "Keep It Up" and "Just a Little Piece of You" testify. Don't categorize and limit this one.



YOU'LL BE HEARING A LOT FROM HUDSON-FORD AFTER "WORLDS COLLIDE"

"Worlds Collide," their third album, is a driving mixture of science fiction electronics, electric rock and roll, and soaring two-part harmonies.



"Worlds Collide" The new Hudson-Ford. On A&M Records
(SP 4534)

Produced by John Ford, Tom Allom, and Richard Hudson

DISCO FILE TOP 20

1. **FOREVER CAME TODAY**
JACKSON 5—Motown (lp cut)
2. **DREAMING A DREAM**
CROWN HEIGHTS AFFAIR—Delite
3. **SEXY**
MFSB—Phila. Intl.
4. **THREE STEPS FROM TRUE LOVE**
REFLECTIONS—Capitol
5. **FOOT STOMPIN' MUSIC**
BOHANNON—Dakar (lp cut)
6. **FREE MAN**
SOUTH SHORE COMMISSION—Wand
7. **EASE ON DOWN THE ROAD**
CONSUMER RAPPORT—
Wing & A Prayer (disco version)
8. **WHAT A DIFFERENCE A DAY MAKES**
ESTHER PHILLIPS—Kudu
9. **STOP AND THINK**
TRAMMPS—Golden Fleece (lp cut)
10. **CHICAGO THEME**
HUBERT LAWS—CTI (lp cut)
11. **IT'S IN HIS KISS**
LINDA LEWIS—Arista
12. **THE HUSTLE**
VAN MCCOY—Avco
13. **CAN'T GIVE YOU ANYTHING**
STYLISTICS—Avco
14. **BAD LUCK**
HAROLD MELVIN & THE BLUENOTES—
Phila. Intl. (lp cut)
15. **TORNADO**
THE WIZ ORIGINAL CAST—Atlantic
(disco version)
16. **EL BIMBO**
BIMBO JET—Scepter
17. **SWEARIN' TO GOD**
FRANKIE VALLI—Private Stock
18. **K-JEE**
MFSB—Phila. Intl. (lp cut)
19. **SOMEBODY'S GOTTA GO**
MIKE & BILL—Moving Up
20. **DANCE DANCE DANCE**
CALHOON—Warner Spector

Three Dog Night Begins U.S. Tour

■ NEW YORK—Three Dog Night embarked on an extensive tour of the U.S. on July 3, it was announced by Joel Cohen, president of Kudo III Management, Inc.

The tour will be themed "Coming Down Your Way," the title of Three Dog Night's recently released album on ABC Records and Tapes. T-shirts, stickers and posters will carry the "Coming Down Your Way" logo, which will also be used in all ads, print, radio and TV, promoting the dates. The tour is being booked by the Howard Rose Agency of Los Angeles.

The tour will wind itself through 51 cities and will consist of 57 performances in both the U.S. and Canada.

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DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ The big news this week is the tremendous success of New York's Record Pool. The discotheque DJs involved in this independent, non-profit distribution center had their first meeting with record company representatives last Monday (30) at their 99 Prince Street headquarters and I think everyone involved was overwhelmed by the turnout: disco promotion people from over 25 companies, several in from out of town, and more than 150 DJs interested in joining the Pool who, when added to the already established membership of 75, would swell the ranks of the group to 225. Before the meeting was over, in a kind of charged, fund-raising benefit atmosphere, the Pool had gotten verbal commitments for participation from nearly all the record companies present, including Capitol, Polydor, RCA, Arista, Avco, Fania, London, Mercury, MCA, Scepter, Roulette, Private Stock, Curtom/Gemigo, Midland International and Fantasy. Each pledge, indicating the company's willingness to use the Pool as their central distribution point for disco DJs in the New York area, brought cheers from the crowd, turning what already felt like a party—there were balloons floating all over, plates of cold cuts and cheese, a huge bowl of punch and a decorated cake—into a celebration.

Before late afternoon restlessness set in, Pool members attempted to answer questions about the operation. Among other things, they reassured the companies that their membership would be carefully checked to confirm that they were active DJs and that complete membership lists would be mailed to all participating companies, with supplements as new members are added. The Pool, they said, was not designed to be a spokesperson for or a dictator to the DJs involved—every DJ will continue to have his own voice and make his own programming decisions. After the meeting broke up, Pool members were allowed to pick up batches of singles and albums

(Continued on page 28)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

PENROD'S/NEW YORK (LONG ISLAND)

- DJ: Jackie McCloy
CHINESE KUNG FU—Banzai—Scepter
CHI TOWN THEME—Cleveland Eaton—
Black Jazz (lp cut)
DANCE DANCE DANCE—Calhoon—
Warner Spector
DO IT ANY WAY YOU WANNA—
People's Choice—TSOP
FOREVER CAME TODAY—Jackson 5—
Motown (lp cut)
GIMME SOME—Jimmy "Bo" Horne—
Alston
LOVE POWER—Willie Hutch—Motown
(lp cut)
ONE WAY STREET—Beckett Brown—RCA
(import)
TO EACH HIS OWN—Faith, Hope &
Charity—RCA (lp cut, not yet
available)
YOU'RE ALL I EVER DREAMED OF—
Crystal Grass—Polydor (lp cut)

MAKE BELIEVE BALLROOM/ NEW YORK

- DJ: John Colon
CHICAGO THEME—Hubert Laws—CTI
(lp cut)
DREAMING A DREAM—Crown Heights
Affair—Delite
FOOT STOMPIN' MUSIC—Bohannon—
Dakar (lp cut)
IT'S IN HIS KISS—Linda Lewis—Arista
RAIN 2000—Megaton—Cenpro
SOMEBODY'S GOTTA GO—Mike & Bill—
Moving Up
STOP AND THINK—Trammps—
Golden Fleece (lp cut)
THREE STEPS FROM TRUE LOVE—
Reflections—Capitol
TORNADO—The Wiz Original Cast—
Atlantic (disco version)
WHAT A DIFFERENCE A DAY MAKES—
Esther Phillips—Kudu

RUMBOTTOM'S/HOLLYWOOD, FLORIDA

- DJ: Bob Lombardi
BRAZIL—Ritchie Family—20th Century
CAN'T GIVE YOU ANYTHING—
Stylistics—Avco
DANCE DANCE DANCE—Calhoon—
Warner Spector
DREAMING A DREAM—Crown Heights
Affair—Delite
FOREVER CAME TODAY—Jackson 5—
Motown (lp cut)
I AIN'T LYIN'—George McCrae—TK
(lp cut)
LA BALANGA—Bimbo Jet—Pathe
(import)
SEXY—MFSB—Phila. Intl.
THREE STEPS FROM TRUE LOVE—
Reflections—Capitol
YOU BRING THE SUN IN THE MORNING
—Fay Hauser—SMI

LE JARDIN/NEW YORK

- DJ: Bobby Guttadaro
BRAZIL—Ritchie Family—20th Century
CHICAGO THEME—Hubert Laws—CTI
(lp cut)
DREAMING A DREAM—Crown Heights
Affair—Delite
EL BIMBO—Bimbo Jet—Scepter
FOREVER CAME TODAY—Jackson 5—
Motown (lp cut)
FREE MAN—South Shore Commission—
Wand
GIMME SOME—Jimmy "Bo" Horne—
Alston
SEXY—MFSB—Phila. Intl.
SOMEBODY'S GOTTA GO—Mike & Bill—
Moving Up
WHAT A DIFFERENCE A DAY MAKES—
Esther Phillips—Kudu

Sha Na Na Tour; Album Plans Set

■ NEW YORK—Kama Sutra recording artists Sha Na Na will be touring the United States through September before embarking on their first major tour of Canada, according to the group's manager Ron Weisner. The 35 city tour of Canada will be followed by the group's first visits to Japan, Australia and New Zealand. By the end of the year, Sha Na Na will be appearing in Hawaii and during the month of January, the group will make its first appearance in Las Vegas.

To coincide with Sha Na Na's international tour, Kama Sutra is readying the group's new album, "Sha Na Now," (produced by Tony Camillo and Jimmy Ienner) for release, and choreographer/director Jamie Rogers (who has directed the Broadway version of "Golden Boy" along with the "Sonny and Cher Show," Ben Vereen's summer show and the Osmond Brothers) is teaching the group members new dance routines.

The newest addition to the Sha Na Na show will be a collection of intricate stage props, including a 20 foot high inflatable jukebox. These props are the creation of set designer Gene McAvoy, who is best known for his work on network television including the "Smothers Brothers Show," "Sonny and Cher Show," "Hullabaloo" and the upcoming "Mary Tyler Moore Special."

Bolotin Blows By



Promotion-touring Michael Bolotin (left) guest-starred at Record World recently and brought along his first RCA Records album. Here, the singer-writer is shown with Karen Williams, RCA's trade paper liaison, and Record World's Ira Mayer.

Baez Product Drive Set by Vanguard

■ NEW YORK — Vanguard Records has announced a special merchandising drive on all Joan Baez product for the month of July. Special discounts are available to qualified dealers through their distributors. A co-op advertising program plus posters, window and counter displays are available to back the deal. Included are all 18 Baez albums on Vanguard.

Why Does This Man Read Record World?



As an engineer, he depends on Record World's charts and features for weekly, up-to-date information on the latest trends, sounds and innovations in the recording field.

Remember, Record World reaches the decision makers of today's music industry— for this reason more people select Record World more often to carry their message.

Robert Stolz Dies

■ BERLIN — World renowned composer/conductor Robert Stolz died in a hospital here on June 27 at the age of 94. Throughout his life Stolz made innumerable contributions to the music industry and was considered by many to be a genius.

Stolz was born on August 25, 1880 in Graz, Austria. His father, Jakob Stolz, was a music school director and his mother, Ida, a concert pianist. In 1896 Stolz received a degree in music from the Vienna Conservatory, a student of Humperdinck and Robert Fuchs. Several years after that he wrote his first stage piece, "Student Spree." In 1905 he became the first conductor at the Vienna Theater, Theater an der Wien, and 1910 marked his premiere operetta, "The Lucky Girl."

Among his many accomplishments are a songplay with Hans Moser entitled "The Varietydiva;" operettas entitled "The Favorite," and "Madi;" motion picture credits including "Two Hearts in Three-Quarter Time;" "Springtime Parade" and "It Happened Tomorrow." In 1936 his first stage musical, "Rise and Shine," opened in London with Fred Astaire. In 1946 he married his wife, Yvonne Louise Ulrich ("Einzie"), by whom he is currently survived. Awards won are numerous, and plans were being made for a West German and Austrian celebration of his 95th birthday.

Musexpo Names Reps In L.A., Nashville

■ NEW YORK—Don Whittemore in Los Angeles and David Maddox in Nashville have been appointed representatives for International Musexpo '75, it was announced by Roddy Shashoua, president of International Music Industries Ltd., parent company of Musexpo.

Whittemore has had a varied background in show business as both an entertainer and an executive with emphasis in the last few years on promotion with various record companies. Maddox most recently served as house counsel to Thomas Nelson Publishers in Nashville from August of 1972 to March of '75. The two new representatives will be working with record companies, music publishers, managers, artists and others in the music business on behalf of Musexpo. Among other information and services, they will be helping them with travel and hotel accommodations. Special rates with Los Vegas hotels and reduced rate travel plans are available. Whittemore can be reached in Los Angeles at (213) 657-2327 and Maddox in Nashville at (615) 834-8758.

New Hendrix Album Planned by Reprise

■ LOS ANGELES — Reprise Records has set October as the release date for a second lp of material compiled from the newly recovered Jimi Hendrix tapes. The album, titled "Midnight Lightning," will be Hendrix' eighth on Reprise. The first album to be compiled from the tapes was "Crash Landing," released earlier this year.

Producers Alan Douglas and

Capitol Sets July As 'Lettermen Month'

■ LOS ANGELES — July has been designated as "Lettermen Month" at Capitol Records, announced Don Zimmermann, CRI senior vice president, marketing. During July a multi-media campaign will begin to launch the new Lettermen album, "Make A Time For Lovin'," which includes the groups latest single, "You Are My Sunshine Girl."

The campaign will include 30 and 60 second radio spots, produced by Ron Budnik, Pacific Conceptual Organization, under the supervision of Capitol's merchandising creative director Varley Smith. The spots will air in all major radio markets across the country. In addition, TV slides featuring the new lp, as well as six other Lettermen albums, are also being produced.

In-store promotion will include specially designed four-color banners advertising the new album and the six catalogue lps.

Extensive trade and consumer advertising will be planned during July proclaiming the month to be "Lettermen Month" and featuring the group's album catalogue.

The campaign has been developed by Capitol's national advertising manager Mickey Diage and merchandising director Dennis Killeen.

Rollers U.S. Debut Set For Cosell Show

■ NEW YORK — Sid Bernstein, American manager for the Bay City Rollers, has announced the forthcoming U.S. television debut of the group.

Satellite

The five young Scots will appear in-concert, live, via satellite, from their home town of Edinburgh, Scotland on ABC-TV's premiere of the new "Howard Cosell Show," Saturday, September 20 at 8:00 p.m.

The Bay City Rollers will also make their first in-person U.S. appearance on the second Cosell show, Saturday, September 27, emanating from New York's Ed Sullivan Theatre on Broadway.

Tony Bongiovi characterized "Crash Landing" as representing the best unreleased Hendrix "pop" material, closest in feeling to the artist's known work. "Midnight Lightning" will showcase "the kind of music Hendrix was playing toward the end of his life, music composed within a free structure that allowed him space for experimentation," according to the producers.

Pre-production work on "Midnight Lightning" is now under way at Shaggy Dog Studios in Stockbridge, Massachusetts, with Douglas and Bongiovi producing and Hendrix scholar Les Khan engineering. Final production is scheduled for later this month at Media Sound in New York. Included on the album will be the best of over 200 freely structured jams, original Hendrix blues compositions, plus interpretations of a number of classic blues songs.

Phonogram Taps Polidor

■ CHICAGO — Jules Abramson, vice president, national sales for Phonogram, Inc./Mercury Records, has appointed Joe Polidor to the post of southern regional marketing manager, effective immediately. Polidor will cover territories south of Kentucky and east of Texas. He will be based in Memphis.

Polidor comes to Phonogram/Mercury following more than three years as sales manager and buyer for Record Sales in Memphis, Mercury's distributor in the western Tennessee area, before the recent move to Phonodisc, Inc.

Eric Carmen Signs with Arista

■ NEW YORK — Arista Records president Clive Davis has announced the signing of Eric Carmen to an exclusive recording contract. Carmen is best known as the leader of the Raspberries.

Carmen's six piece band fea-

CBS Taps Bouhafa

■ NEW YORK—Ron Piccolo, regional director, CBS Records' northeast region, has announced the appointment of Faris Bouhafa to the newly created position of manager, east coast artist development, CBS Records.



Faris Bouhafa

In his new capacity, Bouhafa will be responsible for the coordination of artists' personal appearance tours, maintaining ongoing contacts with key club managers, concert promoters, programmers, key press and radio personnel, TV show producers and talent coordination throughout the northeast region. He will report to Piccolo and will work closely with Sam Hood, director, artist affairs, and with the Columbia and Epic/Custom promotion departments in helping to establish new artists on the labels.

Bouhafa joins CBS Records after having worked as manager of Max's Kansas City in New York and acting as road manager for Columbia recording artist Janis Ian. He also has extensive experience in concert promotion and production.

tures drummer Michael McBride, who collaborated with Carmen both writing and playing with the Raspberries. Producer Jimmy Ienner, who guided the Raspberries from the beginning, will produce Carmen for Arista.



From left: Clive Davis, Eric Carmen, Jimmy Ienner

Obscenity and Censorship

(Continued from page 3)

pressure from Congress and the public at large.

Much of the controversy over suggestive or explicit material on the air is tied directly to the loosening standards in films, books, magazines and other media. It is a simple fact of life that artists can "get away with a lot more" than they've been able to in the past. (The artists might say they no longer operate on a double standard of private vs. public morals.) Nevertheless, there is a groundswell of protest from certain sectors of the country that can no longer be ignored.

Concern over excessive sex and violence on television led earlier this year to an agreement by the networks to broadcast programs with "adult" themes only in the hours after 9 p.m. Talk show host Bill Ballance was a hot syndication item two years ago with his women-only call-in show. But frank discussions of sexual topics by Ballance and other radio stations around the country which aped his successful formula brought down a storm of protest from members of Congress and a raft of letters to the FCC. Today, the Ballance radio show is a syndication property no longer.

But do the manufacturers of records hopeful of radio airplay have to worry about this trend? There are some in Washington and several radio professionals who believe they should.

First, it should be noted that the number of citizen complaints dealing with allegedly obscene songs on the air are relatively few. Rarely does the number exceed a dozen or so a month out of the usual total of around 17,000. And most of those complaints have to do with "fringe" radio stations—FM college or noncommercial operations mostly—playing records that usually never make it to top 40 playlists. For example, the Complaints and Compliance office is now looking into the airing of Frank Zappa's "Billy and the Mountain" on Georgetown University's WGTB-FM earlier this year. And two years ago, a disc jockey on progressive rocker WOWI-FM Norfolk, Va. was indicted by a zealous U.S. attorney for playing Country Joe McDonald's "Fish Cheer" from the "Woodstock" live album. (The case was later dropped at the direction of the Justice Department in Washington which said it didn't think it had a very strong case.) And earlier this year, the FCC slapped New York's WBAI-FM with a ruling that it had violated the Commission's obscenity and indecency rules for playing, ironically enough, George Carlin's "Ten Words You Can't Say on TV." WBAI is appealing the case on the grounds that its First Amendment rights to freedom of speech were violated by the decision.

But the number of complaints dealing with hit records on highly rated AM radio stations is growing. Here, for instance is a portion of a letter the FCC received several weeks ago from a man in Chicago: "I wish to lodge a complaint against WCFL for playing lewd and suggestive material on the air . . . Songs I have heard played recently, one around 9 p.m. last night, feature open solicitation to fornication. One is called 'Voulez vous couchez avec moi' (Labelle's "Lady Marmalade") . . . I happened to overhear this garbage while putting my seven year old son to bed since he likes to play the radio for a little while before going to sleep. I hate to sound like a prude, but I feel it is incumbent upon stations to use some restraint in their use of the public airways . . . Please advise if any action can be taken against this outfit. It is really starting to get out of hand."

No action was taken against WCFL. After all, hundreds of stations around the country played the same record for months, and continue to play it, several times a day.

Another postcard came into the FCC a few days later from a woman in Sacramento, Calif. "I would like to register a complaint regarding . . . certain songs on the radio. 'Maggie Mae' (by Rod Stewart) is downright obscene and 'I Swear to God' (Frankie Valli) isn't much better. What are you people doing these days?" she wrote.

These letters are single examples of a trend that the staff of the Complaints and Compliance office sees growing. The trend has gone as far as the adoption by some big city pop stations of direct policies against any record with a suggestive lyric or title.

For instance, the music director of WLOF-AM (Orlando, Fla.) announced in a letter to a broadcasting trade publication just two weeks ago that he was not playing Alice Cooper's "Only Women" and Elton

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NAPRA To Provide A Forum For Radio & DeeJay Problems

■ LOS ANGELES—With "Get Off II" now serviced to thousands of radio stations nationally, The National Association of Progressive Radio Announcers (NAPRA), whose membership was recently opened to any professional rock radio announcer working in any format, will continue to pursue other public service programs. Describing the organization as "a first amendment and public service-oriented association," NAPRA vice president Jerry Longden recently discussed the association's philosophy with **Record World**.

"We're not attempting to assume the role of a union nor are we representing the viewpoint of a management group," he stated. "We're not trying to directly influence programming or the format of any station. Our primary goal is social progress." Longden believes that radio announcers have long needed an organization that would provide them with professional representation, a forum in which the role of announcers as public servants and professionals could be recognized.

"Get Off II" was the third public service lp to be produced under NAPRA's auspices. The first was a "get out the vote" lp that was aired widely during the past presidential election. "Get Off," the forerunner to their present package, followed in October of

1973. Four thousand units were eventually pressed and distributed to an estimated 1500 stations across the country. "Get Off II," with an initial pressing of 5000 units, is expected to reach an even wider audience with its anti-hard drug message.

"It's especially important that the music business participates in the anti-hard drug campaign," said Longden. "Kids are going to be a lot more responsive to a rock musician warning them about drugs than they would to some narc in their classroom." "Get Off II" is sponsored by the Progressive Broadcasting Foundation, an offshoot of NAPRA, chaired by Longden.

Longden explained that NAPRA's membership was recently widened because "there's more to radio than hip, subcultural approaches. The 'progressive' in our name describes our approach, not our formats necessarily." A sampling of the issues that NAPRA may concern itself is represented by the names of the association's standing committees. They are: programming, public service, advertising, jobs, seminars and conventions.

Announcers wishing to obtain more information about NAPRA and its activities may do so by contacting the organization at Box 2021, Los Angeles, Calif., or by contacting their district committeemen.

Radio Short Takes

By LENNY BEER

■ The Southern Progressive Radio Network, which we mentioned on this page a few weeks ago, has really expanded down South. The network has added radio station 2-JJ in Sydney, Australia, a progressive radio station in Australia. Also joining was WFSU, the sound of Florida State University in Tallahassee. This expands the coverage of the network to over 11 million people and furthers the album selling potential discussed here previously.

* * *

Van McCoy's "Hustle" has made it to the top of both the pop and r&b charts, reaffirming the strength of the record as a ground breaker in radio for disco smashes. Even WLS in Chicago, which has shown an aversion to disco product, has the record in the top 5, with a chance to go all the way. Disco product can sell and be helpful to radio stations if the right records are picked—it's as simple as that.

* * *

Boston will be the sight of the next **Record World** trade/radio seminar to be held in early August. Final plans are in the works and an announcement will appear shortly in the magazine.

* * *

The first of what appears to be an annual D.J. Regatta took place at Carowinds, a giant park on the North Carolina/South Carolina state line. Jack Sullivan, the all-night personality at WAME in Charlotte, and deejays from all over the Carolinas competed in the event.

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DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Judy Collins: Artist Learning the Business

By IRA MAYER

■ After two years out of the public eye—much of that time spent on the making of the highly acclaimed film "Antonia: Portrait of a Woman"—Judy Collins has returned to the recording and performing fold. She has, over the last 15 years, been singer, songwriter, actress, political activist and film-maker; yet in every case there has been a musical thread binding all Ms. Collins' endeavors together. In this Dialogue, she discusses that thread as well as "this recent development of connected thinking" that is increasingly allowing her to pursue her various interests simultaneously.



Judy Collins

Record World: You've been out of the public eye for a while now. What's sparked your return to recording and performing?

Judy Collins: A lot of this change is due to two major decisions in my life. The first one was to form my own company and get out of a situation of being managed by someone, although I was with the best manager in the business, I think; Harold Leventhal is just the best, and I was lucky because he's totally honest, he's committed to all the right ethics, but I decided (three years ago this summer) that I needed to be on my own because I needed to learn what the business was about, and I needed to manage myself. That's what I've been doing and it's been a fascinating three years, really enlightening. Also, making the film that I made gave me yet another avenue of expressing myself and I think now my investment in being kind of the distant star on stage is nil. I don't have any investment in it except that I like to do a good show. I love to do a really good, smooth, moving kind of show, but there's no reason why I can't do both.

RW: It's interesting that in the last two or three years, a lot of people have begun to find the business aspect fascinating and have wanted to become more involved in it, whereas in the 1960's everyone wanted to be as disconnected with that aspect of it as they could.

Collins: In the sixties the attitude of the performers was very disparaging of money and finances. I mean, Joan Baez could walk into the Mercedes-Benz showroom in Carmel and plop down \$15,000 for a car, in cash, barefooted, and just shock the hell out of the salesman. All of us, I think, had some sort of a folky, funky attitude that we . . . it was partially a statement of disgust not so much with the skills of accountants and lawyers, but of disgust with the government and the way that was running. But it's a fascinating game and an interesting game, it's got challenges in it and it exercises your mind in ways that are fun. It's a college education.

RW: You've done a lot of different things: acting, the film, singing, writing, but everything always seems to drift back toward music in some way.

Collins: I think music is at the center and core of everything. Also, even when I was acting, that space in the Ibsen play, playing Solvig: The reason I took the part was because the songs were so terrific. In addition to that, I find film-making is similar to music, has a musical quality to it. When you put together pieces of images and make phrases out of them, and make them flow, it's very musical. But again, I think the center of it all is my music, since I was probably two years old.

RW: How much of that is a result of family encouragement?

Collins: I'm not sure whether I would have been as persistent or as consistently interested in music if my father hadn't been a musician. He gave me a great deal of encouragement, and I always had lessons, even though we just didn't have anything, we really were living pretty close to the bone. But he always made sure that I had my lessons. And I never fought them, until I was 16, I never rebelled and said, "No, I won't practice." I was not always overjoyed, every single day, but I never stopped. Music is at the base of every culture, and every group of people that gets together seems to have some need

to express themselves musically whether they sing together or they play instruments or they make things to play. It's a very basic cultural phenomenon, and having the skill to make music then makes almost all other things, to my way of thinking, more accessible. Even whales sing.

RW: How did the evolution flow from classical to folk to what you're doing now?

Collins: What I'm doing now is exercising as many of the past skills as I've learned, as many as I can get together to work with at the same time. It's a nice place to be because it's an accumulation of a lot of experience, and a lot of knowledge. It's combining classical music with folk music with country music with show music and the way it began was with classical music.

RW: Do you find now that you're doing a lot of concerts, your audience is getting older?

Collins: Yes, thank God. They're getting real diverse in ages, a lot of older people, people in their forties. And also the people who used to say to me, "Oh, my teenagers just love your work" will say, "Gee, I'm getting exposed to it and I like it too." So that is really great.

RW: When you do a concert, how do you think of the audience?

Collins: I have a theory that there's an energy exchange, an interchange that happens. I'm sure that if you had the right mechanism you could measure the energy within a room that's creating the tension and the excitement that happens in a concert. That's what I think about mainly when I do concerts, is getting that electricity generated. And it really is a combination, it's not just me, it's not just them, it's not just the musicians, it's really a kind of synthesis in mid-air.

RW: What's happening with your movie, "Antonia: Portrait of A Woman"?

Collins: It's making its money back. It's opened in a lot of cities around the country and it's doing very well. We learned a lot from Jerry Brock who made the I.F. Stone film. He was very, very helpful, and we have been showing them together quite a bit, and will probably continue to do so in theatrical runs. They make a nice combination, nice double kind of portraits.

RW: Do you have any other film projects in mind?

Collins: I have a book project in mind, which is probably going to take longer than I wish to discuss. And a film will come up, I'm sure. I've got my eyes open.

RW: Something a little bit away from what we've been talking about—the role of the artist in political movements. You've been very active, in different things, civil rights, saving the whales.

“The year and a half that I put into making that movie have turned out to be a more important political statement than any rally . . .”

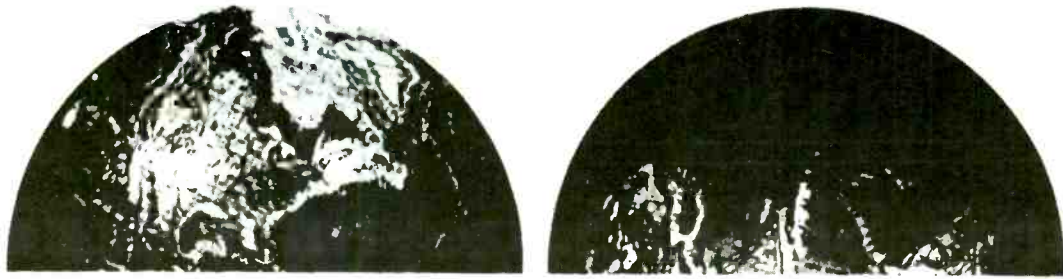
Collins: I hope you don't think it's presumptuous of me to bring up this analogy, but I'm going to bring it up. What immediately came to mind was Picasso's *Guernica*, for the simple reason that people need to be reminded of what's happening in the world around them. So the function of the artist is to point out what's going on, whether he or she does it within a work of art, within public political statements, with the kind of role that someone like Gloria Steinem has, which is to point out constantly the need for the consciousness-raising of women and of men, as well. I believe that's the role of the artist, the conscientious artist. There are many people, who are what you may call apolitical. I don't know any, but I've heard they exist.

RW: Does that role create any sort of conflicts for you personally?

Collins: I have to say that I had to learn to say no [to the rallies], because it was driving me crazy. I had to have the time to work out my own internal statements. One of the problems being a folk performer from the '60s was that you were always called on as a rallying-point and as a bread-winner for every cause. They're all worth while, but I found that function minimally satisfying to my real needs. Frankly, the year and a half that I put into making that movie have turned out to be a more important political statement

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CAPITOL MUSIC COMPANY (U.S.A.)
CAPITOL RECORDS (U.S.A.)
CARABINE MUSIC (France)
CASABLANCA RECORDS, INC. (U.S.A.)
CENTRAL CITY RECORDING, LTD (U.K.)
CHARLTON PUBLICATIONS (U.S.A.)
CHARLY RECORDS (France)
CHAPPEL MUSIC (U.S.A. & U.K.)
CINEMA PRIZE, INC. (U.S.A.)
CLEMENTINE-LOPATO DIFFUSION (France)
CONTROLLED SHEET MUSIC (U.S.A.)
COUNTRY MUSIC ASSOCIATION (U.S.A.)
COUNTRY RECORDS INTERNATIONAL (U.S.A.)
COUNTRY WIDE TAPE & RECORD DISTRIBUTORS, INC. (U.S.A.)
DISQUES AZ (France)</p> | <p>EDITIONS FRANCIS DREYFUS (France)
EDITIONS LE MINOTAURE (France)
ELECTRIC RECORDS/MUSIC (Australia)
EL MAR PLASTICS, INC. (U.S.A.)
ESPIEGLE-SHOTGUN RECORDS (France)
EVEREST RECORD GROUP (U.S.A.)
FABRICA DE DISCOS FUENTES (Colombia, S.A.)
FAMOUS MUSIC (U.S.A.)
FAR OUT MUSIC (U.S.A.)
FLAMINGO MUSIKFOERLAGS AB (Sweden)
PAUL GERSTBAUER MUSIKINSTRUMENTEN-GROSSHANDEL (Austria)
GLOBAL MUSIC (Germany)
SAM GOODY, INC. (U.S.A.)
GRUPO MVN (Brazil, S.A.)
HARRY FOX AGENCY (U.S.A.)
HANSEN HOUSE (U.S.A.)
HARNER EDITORIAL, S.A. (Spain)
IMAGE RECORDS (Australia)
INT'L. RECORD DISTRIBUTING ASSOCIATES (U.S.A.)
IRVING/ALMO MUSIC (U.S.A.)
DICK JAMES MUSIC (U.S.A.)
JUPITER RECORDS (Germany)
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K-TEL INTERNATIONAL (U.S.A.)
HAL LEONARD PUBLISHING CORPORATION (U.S.A.)
LEEDS MUSIC (U.K.)
LIBERTY-UNITED ARTISTS (France)
LONDON RECORDS (U.S.A.)
M C A MUSIC (U.S.A.)
MARCY MUSIC (France)
MARILLA GRAMMOFON AB (Sweden)
MELODIE DER WELT (Germany)
MELODIYA RECORDS (U.S.S.R.)
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MIDLAND RECORDS INT'L. (U.S.A.)
MR. TOPP TAPE CO., INC. (U.S.A.)
M7 RECORDS PTY., LTD. (Australia)
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MOVIEPLAY S.A. (Spain)
MUSIC WORLD, LTD. (New Zealand)
NARCO RECORDS (U.S.A.)
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NAT'L MUSIC PUBLISHERS ASSOCIATION (U.S.A.)
NORTH AMERICAN MUSIC INDUSTRIES (U.S.A.)</p> | <p>NIPPON PHONOGRAM COMPANY (Japan)
THE NEW YORK TIMES MUSIC CORP. (U.S.A.)
PACIFIC MUSIC PUBLISHING CORP. (Japan)
PENNY FARTHING RECORDS (U.K.)
PEER-SOUTHERN ORGANIZATION (U.S.A.)
PINPIN PUBLISHING (France)
PRIVATE STOCK RECORDS (U.S.A.)
RONDOR MUSIC, INC. (U.S.A.)
RECORD INTERNATIONAL SERVICES (France)
RECORD TRADING AB (Sweden)
RPM GROUP (So. Africa)
S E S A C (U.S.A.)
G. SCHIRMER, INC. (U.S.A.)
A. SCHROEDER INTERNATIONAL (U.S.A.)
SCREEN GEMS/COLUMBIA MUSIC (U.S.A.)
SHINKO MUSIC (Japan)
SIEGEL-MUSIKVERLAGE (Germany)
SONET GRAMMOPHON AB (Sweden)
SONODISC (France)
SUITON-MILLER, LTD. (U.S.A.)
SPRINGBOARD INTERNATIONAL RECORDS, INC. (U.S.A.)
STEPHEN STILLS MUSIC (U.S.A.)
SUPERSCOPE (U.S.A.)
20TH CENTURY RECORDS/MUSIC (U.S.A.)
THAT'S ENTERTAINMENT LTD. (U.K.)
TCP TAPE MUSICA (BRAZIL) (S.A.)
TREMA/MATCH FRANCE (France)
UFA MUSIKVERLAGE (Germany)
UNIVERSAL SONGS HOLLAND B.V. (Holland)
VAAP (U.S.S.R.)
VECTOR MUSIC (U.S.A.)
VOGUES DISQUES P.I.P. (France)
VICTOR MUSIC (Japan)
WORLD MUSIC GROUP (Belgium)
UNITED EUROPEAN PUBLISHERS:
*EDITIONS INTRO. GEBR. MEISEL OHG (Germany)
*EDITIONS MUSICALES CLAUDE PASCALE (France)
*ATV MUSIC (U.K.)
*DURIUM (Italy)
*POLAR MUSIC AB (SWEDEN MUSIC AB) (Scand.)
*GRUPO EDITORIAL ARMONICA-CLIPPERS (Spain)
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| <input type="checkbox"/> | SIZE "B" | 15 ft. x 10 ft. | 1,650 |
| <input type="checkbox"/> | SIZE "C" | 20 ft. x 10 ft. | 2,200 |
| <input type="checkbox"/> | SIZE "D" | 25 ft. x 10 ft. | 2,750 |
| <input type="checkbox"/> | SIZE "E" | 30 ft. x 10 ft. | 3,300 |
| <input type="checkbox"/> | SIZE "F" | 35 ft. x 10 ft. | 3,850 |
| <input type="checkbox"/> | SIZE "G" | 40 ft. x 10 ft. | 4,400 |

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Jay Ellis:

DCA and the Discotheque Market

■ NEW YORK — "I generally service the discotheques 10 days prior to radio stations—making sure that the 10 day period encompasses two weekends," commented DCA's Jay Ellis. "By that time you can really see if a record is going to happen because sales will reflect it if a two-weekend period is given."

DCA Productions, run by Ellis with Meco Monardo and Tony Bongiovi, is most well-known for its Gloria Gaynor success. Much of her success came through disco exposure, that disco exposure being one of the basic premises upon which DCA is built. And by doing so, the firm has opened new doors for record sales. Realizing the market potential there, DCA Productions is now involved with management and publishing in addition to production.

"Years ago, when the Cheetah was opening in New York," continued Ellis, "I would go over there to check out my new records. When I ran into difficulty in breaking new artists more recently, I remembered those days and realized that I could do that again. 'Honeybee' was the first and then we went into the discos with 'Never Can Say Goodbye.' It's been growing ever since."

Ellis believes that disco exposure, in addition to being capable of breaking records, helps in getting the market potential there, DCA Productions is now involved with management and publishing in addition to production.

(Continued on page 37)

CLUB REVIEW

Don Williams Makes Friends in New York With Magic and Music

■ THE OTHER END, NYC—When Don Williams (ABC Dot) becomes a crossover phenomenon—"if" being rendered an unnecessary qualifier by virtue of his talent—it will be on his own terms. That's the way he's done it with three number one singles and two number one albums in the country field—and that's the way it's going to happen for him as a contemporary act. More and more people will get an opportunity to

be exposed to the incredible warmth he has to offer as an entertainer, not only because his label is giving him their all—but also because word of mouth will be in Williams' favor at every upward turn of his career.

Showcase

In one of the most comfortable and enjoyable artist showcases in recent memory, ABC took over this club for the early part of a Tuesday (2) evening to let both company and press folks experience this special, soft-spoken man's musical manner. ABC Dot director Jim Fogelson did the intro honors while label promotion chief Larry Baunach followed the encore. Both spoke as much out of a professional kind of reverence as they did out of plain

Young-sters



Arista Recording artist Larry Young debuted his new band recently at New York's Bottom Line, following the release of his first Arista album, "Larry Young's Fuel." Seen backstage congratulating the artist are from left: Terry Phillips, personal manager for Young; Hank Talbert, national director of r&b product for Arista; Jeff Troy, WWRL air personality; and Young.

MCA Promotes Two

■ LOS ANGELES — Sam Passamano, MCA Records vice president of sales, has announced the promotion of Santo Russo, Jr. from operations manager at the company's Los Angeles depot to the position of sales manager of the Los Angeles sales office. Mel Berger, who has been working at MCA as national traffic manager, has been promoted to the position of operations manager at the company's Los Angeles depot.

Russo

Russo started working for MCA Records in January, 1970 when he was employed at the company's Gloversville factory in orders and services department. In August, 1971 when the department was centralized in New York, Russo was promoted to manager. In February, 1972, he was transferred to the west coast to be in charge of special markets. Two years later he was promoted to operations manager at the Los Angeles depot, assuming responsibility for coordination between factory, depot and record shops of all shipments in the entire west coast region.

Berger

Berger started working with MCA Records as the national traffic manager in 1972. Before working with MCA, Berger had been with Capitol Records for over two years.

Wolf & Rissmiller Set Summer Shows

■ BEVERLY HILLS—Eleven major concerts have been set for July and August by promoters Steve Wolf and Jim Rissmiller of Wolf & Rissmiller Concerts of Beverly Hills. The concerts will be performed in seven west coast cities; the artists include Stephen Stills, Ten Years After, America, Ramsey Lewis, Joan Baez, Hoyt Axton and the Beach Boys.

Fania All-Stars Set 'Latin Thing' Concert

■ NEW YORK — The Fania All-Stars will bring the sound of "salsa" to Madison Square Garden on Friday, July 11 at 9:00 p.m. for a mammoth Fourth Anniversary "Our Latin Thing" Concert. More than 20,000 fans are expected to attend the gala event, which is being presented by Jerry Masucci, president of Fania Records.

The Fania All-Stars represent a line-up of latin artists including Johnny Pacheco, Ray Barretto, Willie Colon, Bobby Valentino, Roberto Roena, Cheo Feliciano, Ismael Miranda, Hector Lavoe, Santos Colon, Ismael Quintana and Justo Betancourt.

Special added attractions are Celia Cruz and Ismael Rivera, who will be appearing with the Fania All-Stars for the first time, and Roberto Roena y su Apollo Sound Revue. Co-hosting the concert are Frankie Crocker, Joe Gaines, Polito Vega and Izzy Sanabria.

The concert marks the fourth anniversary of the release of the hit film "Our Latin Thing," the first feature about salsa and its influence on the latin people of New York City, which was produced and released by Masucci.

Vanguard Taps Purtill

■ NEW YORK — Vanguard Records has announced the addition of Ann Purtill to its a&r staff. Ms. Purtill formerly headed east coast a&r for Elektra Records. Her chief duty at Vanguard will be the signing of contemporary artists.



Ann Purtill

old company pride for Williams, an uncomprisingly gentle showman whose solid singer-songwriter and subtle interpretive qualities intertwine perfectly.

Band

Live, as on record, his back-up is short on flash and big on tastefulness. No strings, no drums—just solid contemplative visions of life and love. If Williams' way makes him a "purist," it also makes him a flexible perfectionist. A deep, more honest than rich voice, and a strong style that draws strongly on folk traditions come together so unpremeditatedly that to call him an "act" seems foreign to what he actually gets into with his music.

Tasty Material

Tasty material from Bob McDill, his co-producer Allen Reynolds and his own tunes mesh masterfully with a Clyde Otis classic like "The Ties That Bind" or a song by a previously unknown gas station manager—"I Wouldn't Want to Live"—which served to give Don his first of five successive number ones.

ABC Dot knows full well what they have in this quiet, unpretentious talent. And happily, Don Williams seems to know himself even better. Success hasn't spoiled him 'til now, and he's undoubtedly ready to cope with the further glories ahead. There's no question either—at least from the positive reactions of the normally reserved New York press—that America at large is ripe for Don Williams.

And whether he suddenly crosses over into pop acceptance, or simply sneaks along in that general direction over some period of time, the net effect will be the same. Sometimes good 'n special things needn't—and shouldn't—be rushed.

Robert Adels

CLASSICAL RETAIL REPORT

JULY 12, 1975

CLASSIC OF THE WEEK



TOMITA
PICTURES AT AN EXHIBITION
RCA

BEST SELLERS OF THE WEEK

TOMITA: PICTURES AT AN EXHIBITION
—RCA

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

RAVEL: DAPHNIS ET CHLOE—Maazel
—London

SAM GOODY/N.Y.

BEETHOVEN: MIDDLE QUARTETS—
Budapest String Quartet—Odyssey

HANDEL: ARIAS—Baker—Philips

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

MAHLER: SYMPHONY NO. 1—Levine—
RCA

SCHOENBERG: GURRELIEDER—Boulez—
Columbia

SCHUBERT: TRIOS—Rubenstein, Szeryng,
Fournier—RCA

SCHUMANN: KREISLERIANA HUMORESKE
—Ashkenazy—London

RENATA SCOTTO SINGS ARIAS—Columbia

IN MEMORIAM RICHARD TUCKER—
Columbia

VIVALDI: LA STRAVAGANZA—Marriner
Argo

KING KAROL/N.Y.

CAPTAIN BLOOD—Gerhardt—RCA

THE COMPLETE HEIFETZ, VOL. VI—RCA

LISZT: TONE POEMS—Solti—London

ORFF: DER MOND—Kegel—Philips

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

SAINT-SAENS: COMPLETE CELLO WORKS
—Walevska—Philips

SAINT-SAENS: EARLY SYMPHONIES—
Martinon—Angel

RENATA SCOTTO SINGS ARIAS—Columbia

TOMITA: PICTURES AT AN EXHIBITION—
RCA

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

RECORD & TAPE COLLECTORS/ BALTIMORE

GOLDEN DANCE HITS OF 1600—DG
DVORAK: SLAVONIC DANCES—Dorati—
Turnabout

LISZT: TONE POEMS—Solti—London

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

MOZART: COMPLETELY MOZART—Szell—
Columbia

**MOZART: SYMPHONIES NOS. 35, 50,
SERENADE**—Marriner—Philips

RAVEL: DAPHNIS ET CHLOE—Maazel—
London

SCHOENBERG: GURRELIEDER—Boulez—
Columbia

SPACED OUT BACH II—RCA

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

DISCOUNT RECORDS/ BOULDER, COL.

BACH: SUITES FOR SOLO CELLO—Casals
—Angel

BELLINI: I PURITANI—Sutherland,
Pavarotti, Ghiaurov, Bonyngue—London

LISZT, ENESCO: RHAPSODIES—Dorati—
Mercury

ORFF: CATULLI CARINMA—Kegel—Philips

LUCIANO PAVAROTTI IN CONCERT—
London

RACHMANINOFF: SYMPHONY NO. 2—
Svetlanov—Columbia/Melodiya

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

SCARLATTI: HARPSICHORD SONATA—
Kirkpatrick—DG

TCHAIKOVSKY: PIANO CONCERTO NO. 1
—Graffmann, Szell—Columbia

TOMITA: PICTURES AT AN EXHIBITION—
RCA

TOWER RECORDS/SAN DIEGO

BEETHOVEN: SYMPHONY NO. 5—Boehm
—DG

BEETHOVEN: SYMPHONY NO. 7—Mehta
—London

**BERLIOZ, TCHAIKOVSKY, PROKOFIEV:
ROMEO AND JULIET**—Ozawa—DG

BRITTEN: WAR REQUIEM—William Hall
Chorale—Klavier

**DEBUSSY: COMPLETE ORCHESTRAL MUSIC,
VOL. III**—Martinon—Angel

HAYDN: QUARTETS, OP. 50—Tokyo
Quartet—DG

RAVEL: DAPHNIS ET CHLOE—Maazel—
London

TCHAIKOVSKY: VIOLIN CONCERTO—
Fodor, Leinsdorf—RCA

TOMITA: PICTURES AT AN EXHIBITION—
RCA

TOMITA: SNOWFLAKES ARE DANCING—
RCA

VOGUE BOOK & RECORD/ LOS ANGELES

AFTER THE BALL—Morris, Bolcom—
Nonesuch

BRIAN: SYMPHONIES NOS. 6, 16—
Fredman—Lyrita (Import)

CHADWICK: SYMPHONIC SKETCHES—
Hanson—Mercury

GOLDEN DANCE HITS OF 1600—DG

ELGAR: DREAM OF GERONTIUS—Sargent
—EMI (Import)

HAYDN, MOZART: CANTIAS, ARIAS—
Baker—Philips

JOPLIN: EASY WINNERS—Perlman,
Previn—Angel

MARTINU: CONCERTOS NOS. 1, 2—Sur-
Supraphon

RAVEL: DAPHNIS ET CHLOE—Maazel—
London

TOMITA: PICTURES AT AN EXHIBITION—
RCA

Michel Glotz on Producing Karajan

By SPEIGHT JENKINS

■ NEW YORK — In all the classical record business no name has any more clout than Herbert von Karajan's. The three superstar conductors — Leonard Bernstein, Sir Georg Solti and Karajan — each take a share of the audience, and each has a particular image; Karajan's is appreciably different in different parts of the world. In Central Europe (Germany-France-Austria-Italy) and Japan he is the master, the ineffable representation of Holy German Art. In this country his image may not be quite so brilliant, but he still sells many a record — not just to those consumed with love for the characteristically elegant Karajan sound, but to many who legitimately feel that his is one of the great musical minds of the century.

In America Karajan rarely appears (last season's tour of the Berlin Philharmonic was the first in nine years) and our experience of the man must come from vinyl.

The person most responsible for what we hear is a bouncy Frenchman in his late thirties, Michel Glotz. Interviewed at a friend's apartment in the midst of a party given for some RCA artists, Glotz showed the considerable charm that masks one of music's unusual men: he is not only Karajan's producer but the most powerful manager in France.

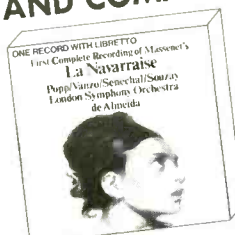
"I am an independent producer," Glotz said in his fluent English, "recording all of Karajan for EMI (in the United States, Angel) and by special agreement producing all Karajan productions for Deutsche Grammophon. My full title for EMI International is musical adviser, and I must carefully balance the rights and wishes of both EMI and DG all the time."

Working as producer for the star of two record companies is perhaps unique. Glotz explains it simply: "Karajan cannot accept the idea that things he wants are

(Continued on page 49)

MASTERWORKS TWX... FROM COLUMBIA

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ABSOLUTELY . . . LYRICALLY . . . VOCALLY
. . . AND COMMERCIALY . . .



M 33506



D3M 33448



M 33435

Now Moving Off Shelves Coast To Coast . . .



Hub Members Sign with 20th Music



Fete Hoorelbeke and Tom Baird, members of Capitol Records' group Hub, have entered into a long term publishing agreement with 20th Century Music Group, it was announced by Group president Herb Eiseman. Hoorelbeke was formerly a member of Rare Earth; Baird co-produced Diana Ross' "Touch Me In the Morning." Pictured from left: Alan Rosefelde—Hub business manager (along with Barney Ales), Eiseman, Baird and Hoorelbeke.

MCA Sets July LPs

■ LOS ANGELES—Rick Frio, MCA vice president of marketing, has announced a five album release for July.

Roger Daltrey's latest solo album, "Ride a Rock Horse," is included in the release. The album was produced in England by Russ Ballard and Daltrey is scheduled to tour the States in support of the lp. Also set for release is a debut set from Canadian group Trooper, produced by Randy Bachman and launching the distribution and production agreement between MCA and Legend; a new soundtrack album titled "The Eiger Sanction;" Conway Twitty's "The High Priest of Country Music," produced by Owen Bradley; and "You're Not the Woman You Used to Be" from Gary Stewart. All lps will be backed by extensive merchandising, sales and promotion campaigns.

Guest Line-Up Set For 'Musical Chairs'

■ NEW YORK — Eleven guest stars have already been set for the initial weeks of the Don Kirshner Production of "Musical Chairs," a new musical-variety show within a game format which debuted on June 16 on the CBS Television Network.

Featured Personalities

The series, hosted by singer-actor Adam Wade, will feature such personalities as Kelly Garrett, Ernestine Jackson, the Tokens, Jane Olivor, Lynn Kellogg, Sister Sledge, Lee Kirk, Marilyn Sokol, Larry Kert, Donna Theodore and the Flashy Ladies.

"Musical Chairs," a Jerome-Schnur-Don Kirshner Production, tests contestants' speed and skill, within the game show element, in completing musical lyrics to songs and answering other general musical questions in a three-round "musical chairs" elimination contest.

CONCERT REVIEW

Danny Davis, Pure Prairie League Kick Off Waterloo Concert Series

■ WATERLOO, N.J. — There are New York and New Jersey State Fairs, but neither is in close proximity to the Big Apple. But for a number of years now this restored 19th century village, an hour from midtown Manhattan, has been the home of a summer concert series sponsored by RCA Records. The current season kicked off with a strong double bill Saturday (28), featuring Danny Davis and the Nashville Brass and Pure Prairie League. The 3000-seat open-air tent gave things a "big top" feel, but with an ex-

cellent sound system and modestly appropriate lighting it was very much a professional concert setting.

Good-Time Country Rock

Pure Prairie League is a good-time country rock band with a heavy accent on the country. Their own material, some from their latest RCA set, "Two Lane Highway," is liberally mixed with countrified versions of songs such as Carole King's "Jazzman" and The Beatles' "I've Just Seen A Face." There's bluegrass, gospel and plenty of pedal steel thrown in to highlight the two and three-part harmonies; but what is especially pleasing about PPL is the group's obvious joy on stage. No need to urge an audience to clap along—it's a natural reaction to what Pure Prairie League does. And while one might ordinarily question the advisability of pairing a group with as much of a rock influence as is evident in PPL with a more sedate sound such as Danny Davis', there was no problem of that sort here. Everyone got into the spirit before the third number was finished.

Unique Sound

Davis, who was last in this area for a country show at the Nassau Coliseum, continues to work in a highly stylized country format—something of a Herb Alpert gone Nashville. Davis remains a unique sound in the Nashville world, and the Brass, as always, keep the energy flowing.

Ira Mayer

'Fandango' Goes Gold

■ NEW YORK — Herb Goldfarb, vice president of sales and marketing at London Records, has announced that "Fandango," ZZ Top's latest lp, has been certified gold by the RIAA.

new york central

By IRA MAYER

■ A "recording career management company" is the definition Herb Gart offers for the Rainbow Collection—the firm name and logo which appear on the records of Janis Ian, Don McLean and Dick Feller. Gart concerns himself exclusively with the recording side of his clients' professional lives, be it suggestions for editing or rewriting songs, finding and/or helping producers, and all marketing, promotional and publicity functions. Where the record company involved can handle things well, Gart says, they're on their own. But when he feels it necessary, for example, to send his own promotion man to a particular city, or to call stores and check on sales, the Rainbow Collection takes care of it.

Gart is a little bit the Mad Hatter, a little bit Orson Welles, and when he talks of a future "floating record company"—his artists are on different labels, the RC logo binding them together—there's a dangerous gleam in his eyes. He speaks in a low voice, rounding his way into the subject at hand. Nothing has been a clear-cut, instantaneous smash. But even some of the financial failures ("Dr. Selavy's Magic Theater") hold hope (as a television special) for him.

Ms. Ian is Gart's current pride, with her "Seventeen" single and "Between the Lines" album climbing their respective charts. ("Janis Ian on Herb Gart," he says smiling, "'the only thing wrong with you Herb is that when I say no you keep on talking.'") Having known her since she was 13, he made her "comeback" record deal for her first via Festival Records in Australia (worldwide except the U.S. and Canada) and then with Columbia here. (When Festival hooked up with CBS International, the circle was completed.)

The RC contract with Ms. Ian, according to Gart, has the unusual proviso that each of her albums can include one song Gart hates and she likes, and one she hates but he likes. Not a formula really, but a fail-safe mechanism for two strongheaded individuals neither of whom likes taking orders. The proof is in the grooves (and on stage, for Ms. Ian) and "Between the Lines" won our hearts months ago.

(Continued on page 37)

July LP Release Set by Capitol

■ LOS ANGELES — Capitol Records will release six albums in July, announced Don Zimmerman, CRI senior VP, marketing.

"Rhinestone Cowboy" by Glen Campbell headlines the release, along with two albums from the label's soul division: "In The City" by Tavares and "Inseparable" by Natalie Cole.

The July release features three debut albums: "Ruby Starr & Grey Ghost" by the group of the same name, "Funkist" by Bobby Harrison and "Futurama" by England's Be-Bop Deluxe, who appear on the Harvest label.

Good Friends



To celebrate the release of War's latest UA album, "Why Can't We Be Friends," a party was thrown by UA and Far Out Productions in Los Angeles. At the affair, Far Out's Steve Gold offered \$500 to the best amateur dancer. Two girls won and Gold promptly split the prize between them. Pictured (left) from left: UA director of album promotion Billy Bass, Carole Berland, RW's Spence Berland and UA promotion VP Ray Anderson; and (right) Gold, UA Records president Al Teller with War member Papa Dee Allen.

Uher Adds Products

■ INGLEWOOD, CAL.—Uher of America, Inc. has expanded their product line to make them a full-line competitor in the home consumer audio marketplace. The company now has the most extensive line of tape recorders in its history, according to president George A. Rose. This includes three new stereo recorders, an open-reel recorder with interchangeable head mounts and a new cassette machine introduced at the summer Consumer Electronics Show in Chicago.

"We fully expect to triple our business with their products this year because the base for this growth was laid many years ago with the introduction of our basic machines," said Rose. "Now, with the advent of a complete line of open-reel and cassette recorders and with our limited distribution program, our dealer and consumer acceptance has never been as enthusiastic."

'Audiophile' Products Introduced by 3M

■ ST. PAUL, MINN. — The 3M Company has introduced two new tape recorders designed specifically for the so-called "audiophile" or high-end consumer. The company says that these two units, a cassette and a cartridge machine, are the "herald of a new line of audiophile equipment."

The new line carries the "CTR" series designation, rather than the familiar "Wollensack" name of 3M's other retail audio equipment. A 3M spokesman said the equipment "is styled and equipped for a narrower market—the serious recording enthusiast—best served by a separate and smaller distribution channel of selected dealers currently being established."

3M hopes to have the first two units of the new line available in time for the 1975 Christmas buying season.

Projection System Used by Osmonds

■ LONDON—The Osmond Brothers have replaced their traditional warm-up act with a video projection system for their current tour of Britain. The projection system will be used to show a 10 minute film of the group. The video screen used for the projection is said to be one of the largest in the world, being almost 375 feet wide and 180 feet high.

Audio/Video Notes

■ Rock photographer and video producer Bob Gruen helped the Rolling Stones set-up their video recording system when the group arrived in town recently to begin rehearsals for their summer tour . . . Synthesizer man David Hentschel, who played on Elton John's "Yellow Brick Road" album, is working on an all-synthesizer lp . . . Video cassettes produced by Reeves Teletape for Pepsi-Cola employee training can be used to get college credits from San Francisco State University School of Business . . . Magnepanar now offering a second version of its panel speakers at under \$700 a pair . . . Philips Electrical in London proved the usefulness of video cassettes recently when they produced four and a half hours of cassette programming in one day with the help of Television International. Tapes were done and ready for use by the end of 12 hours of studio time . . . JVC continues to improve on its CD-4 system with introduction of a new Mark III modulation system which will reduce CD-4 disc cutting costs.

New Speaker Ideas Introduced By Major Audio Manufacturers

■ NEW YORK — The search for the perfect sound reproduction system seems to have set its sights on the traditional concept of the high-fidelity speaker. With turntables, amplifiers and pre-amps reaching a point of super sophistication because of integrated circuit technology, manufacturers are looking at the speaker as the source of inaccurate sound reproduction, and several of these manufacturers have come up with new speaker concepts which they feel give a more realistic reproduction of recorded sound.

Three such revolutionary speakers are those made by Magnepanar, Dahlquist and Dayton-Wright, but recently other firms have joined in the introduction of speakers which break with the traditional concept of a box with a woofer and tweeter installed behind a grille cloth. Sonab Electronics of Foster City, California has made available its OA-14 loudspeaker. There is a distinct right (OA 14R) and left (OA 14L) speaker for the system, sold for \$288 each, and a new principle. "Instead of transmitting sound toward the listener in a narrow beam as with conventional speak-

ers, these Sonab OA-14 speakers accurately pinpoint sound off the walls and ceilings, radiating sound in all directions yet spatially correct. The listener can move about a room and still capture a proper stereo effect," according to a release from Sonab.

Sansui

Another company to join the field of experimental speakers is Sansui, which has released their LM series of speakers. A Sansui spokesman described their new speakers as "a technological breakthrough in loudspeaker design. The technique . . . measurably improves the efficiency of sound radiation for better reproduction."

All of the new speakers rely on different principles in their attempts to redefine reproduced sound. Some use plastic bags filled with gas, others use speakers less than an inch deep. Each is attempting to eliminate the boxy, directional sound produced by contemporary speakers.

N.Y. Audio Outlets To Carry VideoBeam

■ NEW YORK—Seven of the largest audio outlets in the New York area have become authorized dealers for the Advent VideoBeam television—a video projection system with a four foot by five foot TV screen. The seven dealers include Sam Goody, which will carry the VideoBeam at their West 51st Street and Sixth Avenue store; Harvey Sound, which will carry the unit at their West 45th Street and Woodbury, Long Island stores; as well as Audio Exchange in Roosevelt Field Mall, Liberty Music on Madison Avenue, and Designation Stereo on Long Island.

Display Units

"All of these dealers have the set on display and available for sale," said Bambi Tower of Advent's video sales division in a note to perspective buyers. "However, there is a four to five week wait after date of deposit."

Designed and developed by Henry Kloss, the VideoBeam is Advent's first TV hardware, the company having concentrated on the audio speaker and cassette recorder market. The VideoBeam projects a huge color picture from both broadcast TV signals and pre-recorded video tapes. Price of the unit is under \$3,000.

Rundgren Builds Video Studio

■ LAKE HILL, N. Y.—Rock musician and synthesizer wiz Todd Rundgren is presently supervising the construction of the first video studio designed especially to produce music-oriented programming. Rundgren, who has always taken a very electric approach to the dissemination of rock music by records and radio, recently demonstrated his interest in video synthesis during an "In Concert" TV appearance that had him floating cross-legged in a space of electronically produced visuals. He now plans to build a studio in a house located near Woodstock, New York with an initial investment of \$125 thousand in video hardware.

Learning Video Control

"In my opinion, people are so plugged into their television sets that that's the medium you have to learn to control," said Rundgren, who pointed out that he has "not yet made my own television to my own satisfaction. I'm not into a portapak consciousness. I'm interested in a much more direct confrontation with the technology. By that I mean high involvement in post-production,

special effects and other techniques which are similar to the ways that I make records."

Cathode Art

Rundgren describes his video project as a "studio just for the video arts, abstracted from drama. Video in the abstract, mostly." He sees the video record as "the chief item that people will buy. The challenge is to gradually make an art of this expression through the cathode ray tube."

Richard Monkhouse

Rundgren's initial hardware will include the Sony U-Matic editing system with final production masters on U-Matic, 3/4" video cassettes. "This is the marvel of the modern technology," he says. "Now you can afford to put together an entire production facility for the cost of one quad machine." While Rundgren is working in the new video cassette format, he is making major expenditures for three studio color cameras and an EMS video synthesizer. Richard Monkhouse, who designed the synthesizer, will engineer at the new studio.

SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "I Think I've Got A Good Chance" — Jimmy J. Barnes (Organic Records). Emerging from the Motor City is an artist who has been on the trail of success. Barnes' new horizon looks very bright with the infectious beat and good lyrics of this number.

DEDE'S DITTIES TO WATCH: "How Has Your Life Been" — Society Of Seven (Silver Sword Audio-SLO); "Let Me Love You" — The Innersection (Group 5-UPT); "Just Can't Say Hello" — Ronnie Walker (Event-SLO).

DISCO POTENTIALS: "Chinese Kung Fu" — Banzai (Scepter); "Yum, Yum (Gimme Some)" — Fatback Band (Event).

A young lady who has been instrumental in promoting Polydor/MGM product has been relieved of her duties. Ellen Anderson has had a history of being experienced in all areas of the industry, a hard worker who knows and has mastered her work.

Duke DuBois has left Arista Records. No further details were available at press time.

Working in the record industry for approximately 12 years is Brenda Evans, who at present, handles business for Bushka Publishing. Bushka is Johnny Bristol's publishing firm. She will be working along with Maria Tymes.

Once again Buddah Records has added to their promotion staff. Sonny Wood, formerly with Motown and Atlantic, is working the southeastern region; Gary Johnson, formerly with Atlantic and RCA, the southwestern region; and Ron Early, the north-eastern region.

PROFILE



Sunny Florida has a promotion woman who has been around for quite sometime; her name is Emma Garrett. Ms. Garrett worked as office manager and buyer and record promoter for Campus Distributors in 1968. August of '71 brought about a change, when Tone Distributors hired her as a buyer and promoter. In 1973, she moved on

to become a promotion woman for Motown Records. Emma Garrett has been around and her expertise speaks for itself.

Buddah Signs Marie Green



Lewis Merenstein, vice president and general manager of The Buddah Group, has announced the signing of Marie Green to the label. Ms. Green, who hails from Houston, Texas, has just recorded her first single, "Sorry, This Number's Been Disconnected," set for imminent release. Marie Green will be making appearances at Lake Tahoe and at the Sands Hotel in Las Vegas in the near future. Seen at the signing at Buddah Records are (from left) Merenstein; Constance Bailey, asst. to manager; August Sims, manager; Marie Green; and Alan Lott, national director of r&b operations, Buddah.

'Hustle': Disc Dance King (Continued from page 3)

Douglas' disc was, however, not a "dance" record in the traditional sense, as the step was devised and promoted by the record company here, only after the side had succeeded in England through disco exposure without the benefit of the dance. The after-the-fact dance lasted in the U.S. only for the duration of the hit itself, and did not come about (or deal with) any pre-existing or concurrent craze of the dance floor.

One has to go back all the way to the summer of 1966 for Tommy James & The Shondells "Hanky Panky" (Roulette) to find a "traditional" dance record of a stature equal to McCoy's current charttopper.

"The Hustle's" success becomes all the more intriguing when one considers the pronounced effect disco music in general has had on the charts, most notably in the last two years. While many key chart sides have been quite "danceable," no major hits have been named after a specific step or specifically written to start one in several years.

The all-time king of the contemporary "dance" record is of course Chubby Checker, whose two-time charttopping version of "The Twist" (1960, 1961) was followed by such major chart items as "Pony Time," "The Fly" and "Limbo Rock." He was charted seven times alone with various "Twist" songs.

The "twist" craze even touched The Beatles, as their "Twist and Shout" climbed the charts in 1964, being a re-make of the Isley Brothers' '62 original.

Few dances have sustained more than one hit. Even "Hanky Panky" was alone in its celebration of the step it centered around. One exception was a dance called "The Jerk," which begat its namesake hit for the Larks in 1964, and a variant called "Cool Jerk" for the Capitols two years later.

As a dance, "The Hustle" has had a particularly large following. "The Bump," an equally popular dance of the day, has not (aside from several mid-charting r&b hits) produced any national giants of the stature of the current Van McCoy hit.

R&B PICKS OF THE WEEK

SINGLE

JOHNNY BRISTOL, "GO ON AND DREAM" (Bushka Music, ASCAP). Bristol's sensitive quality is capable of captivating all his listeners. Delivery plus lyrics add to the strong possibilities for dynamic chart action. This choice happens to be placed on the "B" side of "Love Take Tears;" however, the listener is the best judge for Johnny Bristol's new smash. MGM 14814.

ALBUM

JOE ANDERSON, "YOU AND I" (Diversified/Classified Music, ASCAP). An aura of talent surrounds Anderson, destined to become an instant star. Two new producers, Jordan & Smith, have gathered their talents to make this melodic music. The emotion of love has encouraged the lyrical content of a sure beauty. Buddah 480.

SLEEPER

MILLIE JACKSON, "STILL CAUGHT UP." Initial reaction to her first album has brought about the second in the series of story telling ideas. Ms Jackson shows off her writing, working hand and hand with producer Brad Shapiro. Recorded in Muscle Shoals, this disc displays rhythm and blues influence. Spring SPR 6708 (Polydor).

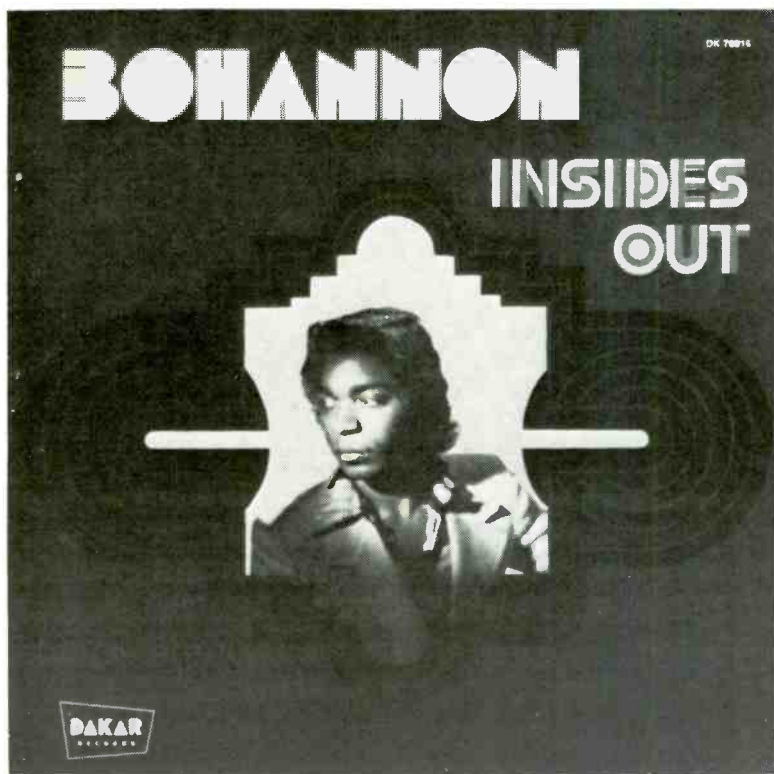


2

Smash L.P.s from Brunswick & Dakar

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ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE



THE R&B SINGLES CHART

JULY 12, 1975

JULY 12	JULY 5	ARTIST	TITLE	RECORD COMPANY
1	1	THE HUSTLE VAN McCOY & THE SOUL CITY SYMPHONY	THE HUSTLE VAN McCOY & THE SOUL CITY SYMPHONY	Avco 4653
2	2	LOVE WON'T LET ME WAIT MAJOR HARRIS	LOVE WON'T LET ME WAIT MAJOR HARRIS	Atlantic 3248
3	3	ROCKIN' CHAIR GWEN McCRAE	ROCKIN' CHAIR GWEN McCRAE	Cat 1996 (TK)
4	21	FIGHT THE POWER, PART I ISLEY BROS.	FIGHT THE POWER, PART I ISLEY BROS.	T-Neck ZS8 2256 (Col)
5	6	JUST A LITTLE BIT OF YOU MICHAEL JACKSON	JUST A LITTLE BIT OF YOU MICHAEL JACKSON	Motown 1349F
6	10	SOONER OR LATER IMPRESSIONS	SOONER OR LATER IMPRESSIONS	Curtom CMS 0103 (WB)
7	4	SLIPPERY WHEN WET COMMODORES	SLIPPERY WHEN WET COMMODORES	Motown M 1338F
8	5	LOOK AT ME (I'M IN LOVE) MOMENTS	LOOK AT ME (I'M IN LOVE) MOMENTS	Stang 5060 (All Platinum)
9	8	THE WAY WE WERE/TRY TO REMEMBER GLADYS KNIGHT & THE PIPS	THE WAY WE WERE/TRY TO REMEMBER GLADYS KNIGHT & THE PIPS	Buddah 463
10	14	SEXY MSFB	SEXY MSFB	Phila. Intl. ZS8 3567 (Col)
11	7	GIVE THE PEOPLE WHAT THEY WANT O'JAYS	GIVE THE PEOPLE WHAT THEY WANT O'JAYS	Phila. Intl. ZS8 3565 (Col)
12	18	FREE MAN SOUTH SHORE COMMISSION	FREE MAN SOUTH SHORE COMMISSION	Wand 11287 (Scepter)
13	9	CUT THE CAKE/PERSON TO PERSON	CUT THE CAKE/PERSON TO PERSON	AWB-Atlantic 3261
14	19	DO IT IN THE NAME OF LOVE BEN E. KING	DO IT IN THE NAME OF LOVE BEN E. KING	Atlantic 3274
15	16	I'LL DO FOR YOU ANYTHING YOU WANT ME TO BARRY WHITE	I'LL DO FOR YOU ANYTHING YOU WANT ME TO BARRY WHITE	20th Century TC 2208
16	20	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) GARY TOMS EMPIRE	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) GARY TOMS EMPIRE	PIP-PIP 6504
17	26	GET DOWN TONIGHT KC & THE SUNSHINE BAND	GET DOWN TONIGHT KC & THE SUNSHINE BAND	TK 10009
18	11	SPIRIT OF THE BOOGIE/SUMMER MADNESS KOOL & THE GANG	SPIRIT OF THE BOOGIE/SUMMER MADNESS KOOL & THE GANG	Delite 1567 (PIP)
19	33	HOPE THAT WE CAN BE TOGETHER SOON SHARON PAIGE & HAROLD MELVIN	HOPE THAT WE CAN BE TOGETHER SOON SHARON PAIGE & HAROLD MELVIN	Phila. Intl. ZS8 3569 (Col)
20	22	PLEASE PARDON ME (YOU REMIND ME OF A FRIEND) RUFUS	PLEASE PARDON ME (YOU REMIND ME OF A FRIEND) RUFUS	Featuring CHAKA KHAN -ABC 12099
21	23	HURT MANHATTANS	HURT MANHATTANS	Columbia 3 10140
22	28	SNEAKIN' UP BEHIND YOU BRECKER BROTHERS	SNEAKIN' UP BEHIND YOU BRECKER BROTHERS	Arista 0122
23	30	THREE STEPS FROM TRUE LOVE REFLECTIONS	THREE STEPS FROM TRUE LOVE REFLECTIONS	Capitol 4078
24	31	CHOCOLATE CITY PARLIAMENT	CHOCOLATE CITY PARLIAMENT	Casablanca 831
25	12	SHACKIN' UP BARBARA MASON	SHACKIN' UP BARBARA MASON	Buddah 459
26	13	WHY CAN'T WE BE FRIENDS? WAR	WHY CAN'T WE BE FRIENDS? WAR	United Artists XW 629X
27	15	MISTER MAGIC GROVER WASHINGTON JR.	MISTER MAGIC GROVER WASHINGTON JR.	Kudu 924F (Motown)
28	17	ME & MRS. JONES RON BANKS & THE DRAMATICS	ME & MRS. JONES RON BANKS & THE DRAMATICS	ABC 12990
29	29	LOVE BEING YOUR FOOL CHARLIE WHITEHEAD	LOVE BEING YOUR FOOL CHARLIE WHITEHEAD	Island 007
30	36	ACTION SPEAKS LOUDER THAN WORDS CHOCOLATE MILK	ACTION SPEAKS LOUDER THAN WORDS CHOCOLATE MILK	RCA PB 10290
31	41	FOREVER CAME TODAY JACKSON 5	FOREVER CAME TODAY JACKSON 5	Motown M1356F
32	46	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE	Columbia 3 19172
33	34	COME AN' GET YOURSELF SOME LEON HAYWOOD	COME AN' GET YOURSELF SOME LEON HAYWOOD	20th Century TC 2191
34	24	GET DOWN, GET DOWN JOE SIMON	GET DOWN, GET DOWN JOE SIMON	Spring 156 (Polydor)
35	44	DREAMING A DREAM CROWN HEIGHTS AFFAIR	DREAMING A DREAM CROWN HEIGHTS AFFAIR	Delite 1570 (PIP)
36	39	PAIN EDWIN STARR	PAIN EDWIN STARR	Granite 522
37	40	FEELIN' THAT GLOW ROBERTA FLACK	FEELIN' THAT GLOW ROBERTA FLACK	Atlantic 3271
38	48	THE PHONE'S BEEN JUMPING ALL DAY JEANNIE REYNOLDS	THE PHONE'S BEEN JUMPING ALL DAY JEANNIE REYNOLDS	Casablanca 834
39	25	WHAT CAN I DO FOR YOU? LABELLE	WHAT CAN I DO FOR YOU? LABELLE	Epic 8 50097
40	42	SWEARIN' TO GOD FRANKIE VALLI	SWEARIN' TO GOD FRANKIE VALLI	Private Stock 021
41	43	CRY, CRY, CRY SHIRLEY (AND COMPANY)	CRY, CRY, CRY SHIRLEY (AND COMPANY)	Vibration 535 (All Platinum)
42	50	DREAM MERCHANT NEW BIRTH	DREAM MERCHANT NEW BIRTH	Buddah 470
43	52	SEXY SUMMER FAMILY PLANN	SEXY SUMMER FAMILY PLANN	Drive 6242 (TK)
44	54	MAKE ME FEEL LIKE A WOMAN JACKIE MOORE	MAKE ME FEEL LIKE A WOMAN JACKIE MOORE	Kayvette 5122 (TK)
45	27	TAKE ME TO THE RIVER SYL JOHNSON	TAKE ME TO THE RIVER SYL JOHNSON	Hi 5N 2285 (London)
46	60	YOUR LOVE GRAHAM CENTRAL STATION	YOUR LOVE GRAHAM CENTRAL STATION	Warner Bros. WBS 8105
47	32	BABY THAT'S BACKATCHA SMOKEY ROBINSON	BABY THAT'S BACKATCHA SMOKEY ROBINSON	Tamla 154258F (Motown)
48	51	GOD BLESS OUR LOVE CHARLES BRIMMER	GOD BLESS OUR LOVE CHARLES BRIMMER	Chelsea 3017
49	61	OH ME, OH MY (DREAMS IN MY ARMS) AL GREEN	OH ME, OH MY (DREAMS IN MY ARMS) AL GREEN	Hi 5N 2288 (London)
50	35	BAD LUCK (PART I) HAROLD MELVIN & THE BLUENOTES	BAD LUCK (PART I) HAROLD MELVIN & THE BLUENOTES	Phila. Intl. ZS8 3562 (Col)
51	37	SEVEN LONELY NIGHTS FOUR TOPS	SEVEN LONELY NIGHTS FOUR TOPS	ABC 12096
52	38	KEEP THE HOME FIRES BURNING LATIMORE	KEEP THE HOME FIRES BURNING LATIMORE	Glades 1726 (TK)
53	55	GOOD LOVIN' IS JUST A DIME AWAY ORIGINALS	GOOD LOVIN' IS JUST A DIME AWAY ORIGINALS	Motown 1325F
54	64	FOOT STOMPIN' MUSIC BOHANNON	FOOT STOMPIN' MUSIC BOHANNON	Dakar 4544 (Brunswick)
55	59	I ONLY FEEL THIS WAY WHEN I'M WITH YOU JIMMY BRISCOE & THE LITTLE BEAVERS	I ONLY FEEL THIS WAY WHEN I'M WITH YOU JIMMY BRISCOE & THE LITTLE BEAVERS	Pi Kappa 604
56	45	NO CHARGE SHIRLEY CAESER	NO CHARGE SHIRLEY CAESER	Scepter/Hob 12402
57	47	WENDY IS GONE RONNIE McNEIR	WENDY IS GONE RONNIE McNEIR	Prodigal 614
58	68	I COULD DANCE ALL NIGHT ARCHIE BELL & THE DRELLS	I COULD DANCE ALL NIGHT ARCHIE BELL & THE DRELLS	TSOP ZS8 4767 (Col)
59	67	YOU'RE EVERYTHING I NEED MAJOR LANCE	YOU'RE EVERYTHING I NEED MAJOR LANCE	Osiris 001
60	62	I DON'T WANT TO BE A LONE RANGER JOHNNY GUITAR WATSON	I DON'T WANT TO BE A LONE RANGER JOHNNY GUITAR WATSON	Fantasy 739
61	63	LOVE INFLATION (PT. I) JONESES	LOVE INFLATION (PT. I) JONESES	Mercury 37689
62	—	GET THE CREAM OFF THE TOP EDDIE KENDRICKS	GET THE CREAM OFF THE TOP EDDIE KENDRICKS	Tamla T 54260F (Motown)
63	66	FAME DAVID BOWIE	FAME DAVID BOWIE	RCA PB 10320
64	—	GLASSHOUSE TEMPTATIONS	GLASSHOUSE TEMPTATIONS	Gordy G7144F (Motown)
65	49	IT AIN'T NO FUN SHIRLEY BROWN	IT AIN'T NO FUN SHIRLEY BROWN	Truth TRA 3223 (Stax)
66	70	THREE STEPS FROM TRUE LOVE BILLY DAVIS	THREE STEPS FROM TRUE LOVE BILLY DAVIS	ABC 12106
67	72	POTENTIAL JIMMY CASTOR BUNCH	POTENTIAL JIMMY CASTOR BUNCH	Atlantic 3270
68	—	HUSTLE !!! (DEAD ON IT) JAMES BROWN	HUSTLE !!! (DEAD ON IT) JAMES BROWN	Polydor 14281
69	—	CAN'T GIVE YOU ANYTHING (BUT MY LOVE) STYLISTICS	CAN'T GIVE YOU ANYTHING (BUT MY LOVE) STYLISTICS	Avco 4656
70	73	DISCO QUEEN HOT CHOCOLATE	DISCO QUEEN HOT CHOCOLATE	Big Tree 16038 (Atlantic)
71	—	THE ENTERTAINER (IF THEY COULD ONLY SEE ME NOW) J. R. BAILEY	THE ENTERTAINER (IF THEY COULD ONLY SEE ME NOW) J. R. BAILEY	Midland Intl. MB 10305 (RCA)
72	74	LOVE AND DEATH IN G & A LOVE CHILDS AFRO CUBAN	LOVE AND DEATH IN G & A LOVE CHILDS AFRO CUBAN	Blues Band-Roulette 7172
73	—	SATISFY MY WOMAN CALVIN ARNOLD	SATISFY MY WOMAN CALVIN ARNOLD	IX Chains NCS 7009 (Mainstream)
74	—	I KNOW WHERE YOU'RE COMING FROM LOLEATTA HOLLOWAY	I KNOW WHERE YOU'RE COMING FROM LOLEATTA HOLLOWAY	Aware 050 (GRC)
75	69	I AM HIS LADY MELBA MOORE	I AM HIS LADY MELBA MOORE	Buddah 452

Disco File (Continued from page 16)

from record companies already involved—including product from 20th Century, United Artists, Blaze and the TK labels—and prospective members went about getting the necessary two references to help Pool people in verifying their legitimacy. Interested companies or disc jockeys should contact the Record Pool at 99 Prince Street, New York 10012 or call (212) 431-8187. Their rallying cry: "Everybody into the Pool!"

Best new records this week: "It Only Takes a Minute," a special disco release by **Tavares** (Capitol), available only to disco DJs on a 4:46, limited edition, small-hole 45 and the group's most powerful, driving work to date; the **Fatback Band's** tasty "Yum, Yum (Gimme Some)" (Event) available on a single (at 3:18) or as the title cut from their new album (at 4:04), sensational either way (the album also contains the group's last single, the overlooked "(Hey) I Feel Real Good," running six minutes here); and "Hollywood Hot" by the **Eleventh Hour** (20th Century), a steamy, sexy record that works in spite of its vocals because **Bob Crewe's** production on the mostly instrumental second half of the song is so varied and intense. The Eleventh Hour record has been released on a 12-inch disc at 7:28 specially for DJs and as a commercial 45 at five minutes even, with an instrumental B side, "Hollywood Hotter," of 4:26. According to west coast sources, it's already the hit of Los Angeles, where it came out first, and in New York, Le Jardin's Bobby Guttadaro, who reportedly supplied more inspiration for the song than he's willing to talk about, says he expects it to enter his club's top 10 by next week.

Some quick feedback: "One Way Street" by **Beckett Brown** on Jackie McCloy's list from Penrod's on Long Island, is an English import on RCA which the label plans to release here within a week's time. Production is by **Biddu**, who did **Carl Douglas'** album, and the sound is a pleasant variation on the **George McCrae** style, vocal on one side, instrumental on the other. Also on McCloy's list, "Chi Town Theme," previously recommended here, by **Cleveland Eaton** (Black Jazz) and which Jackie says works best speeded up some . . . The new version of **Titanic's** "Rain 2000" on John Colon's list from Make Believe Ballroom is by a New Jersey Group called **Megaton** (and on a New Jersey label, Cenpro); Colon says it's even stronger than the original and runs 3:58 in the long version . . . **Bob Lombardi's** inclusion of **George McCrae's** "I Ain't Lyin'" (from his new TK album) on his list from Rumbottom's in Hollywood, Florida, prompts me to add it to my own list of recommended cuts from that album—I overlooked it on my initial run-through and review and I've been kicking myself ever since . . . Among the many suggestions from Bobby Guttadaro this time around: "In My Baby's Arms" on the new **Joe Simon** album, "Get Down" (Spring), which is indeed hot. Sample lines: "There's no inflation in my baby's arms/There's no recession in my baby's arms/There's no depression in my baby's arms." Another Bobby DP pick hit: "Dancin' Shoes" by **Side Effect** (Fantasy).

News: **Mike & Bill's** terrific "Somebody's Gotta Go," which hit the Disco File Top 20 this week, is being picked up by Arista from its original label, Moving Up . . . Now available as commercial singles: "Clap Your Hands" by **Manhattan Transfer** (Atlantic), "He's My Man" by the **Supremes** (Motown), **Eddie Kendricks'** "Get the Cream Off the Top" (Tamla), the long disco version of **Consumer Rapport's** "Ease on Down the Road" (Wing & A Prayer), "Glasshouse" by the **Temptations** (Gordy), "I (Who Have Nothing)" by **Hodges, James & Smith** (20th Century) and "Spaced" backed with "Naked as the Day I Was Born," two fine **Stanley Turrentine** instrumentals on Fantasy.

Recommended: "Dance With Me," a very strong, string-swept instrumental version of **Melissa Manchester's** song, the fine disco side (5:15) of **Pat Lundy's** new single (Vigor).

Fantasy Inks Adams

■ **BERKELEY**—Arthur Adams has signed a recording contract with Fantasy Records. His first album for the label, "Home Brew," has been released.

Isleys Get Gold

■ **NEW YORK**—T-Neck recording group the Isley Brothers' latest album, entitled "The Heat Is On," has been certified gold by the RIAA.

Hamilton Signed To Blue Note

■ **LOS ANGELES**—Al Teller, president of United Artists Records, has announced the signing of contemporary music man Chico Hamilton to an exclusive recording contract with Blue Note Records. Hamilton, who has just completed scoring a new feature-length film for animator Ralph Bakshi, will record his first Blue Note Records album soon.

JULY 12, 1975

1. **MISTER MAGIC**
GROVER WASHINGTON, JR.—Kudu KU 2051 (Motown)
2. **TALE SPINNIN'**
WEATHER REPORT—Columbia PC 33417
3. **DISCO THEQUE**
HERBIE MANN—Atlantic SD 1670
4. **SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33195
5. **IN THE POCKET**
STANLEY TURRENTINE—Fantasy F 9478
6. **EXPANSIONS**
LONNIE LISTON SMITH—Flying Dutchman BDL 1 0934 (RCA)
7. **THE AURA WILL PREVAIL**
GEORGE DUKE—MPS/BASF MC 25613
8. **CHICAGO THEME**
HUBERT LAWS—CTI 6058S1 (Motown)
9. **THE BRECKER BROTHERS**
Arista AL 4037
10. **NO MYSTERY**
RETURN TO FOREVER Featuring CHICK COREA—Polydor PD 6512
11. **TWO**
BOB JAMES—CTI 6051 (Motown)
12. **CHASE THE CLOUDS AWAY**
CHUCK MANGIONE—A&M SP 4518
13. **NATIVE DANCER**
WAYNE SHORTER—Columbia PC 33418
14. **A TEAR TO A SMILE**
ROY AYRES UBIQUITY—Polydor PD 6046
15. **SHABAZZ**
BILLY COBHAM—Atlantic SD 18139
16. **UNIVERSAL LOVE**
MFSB—Phila. Intl. KZ 33158 (Col)
17. **SURVIVAL OF THE FITTEST**
HEADHUNTERS—Arista 4038
18. **JOE BECK**
Kudu 2151 (Motown)
19. **TOM CAT**
TOM SCOTT & THE L.A. EXPRESS—Ode SP 77029 (A&M)
20. **FUSION III**
MICHAL URBANIAK—Columbia PC 33542
21. **ATLANTIS**
McCOY TYNER—Milestone M 55002 (Fantasy)
22. **POLAR AC**
FREDDIE HUBBARD—CTI 6065 (Motown)
23. **STEPPIN'**
POINTER SISTERS—ABC Blue Thumb BTSD 602
24. **FEEL**
GEORGE DUKE—MPS/BASF MC 25355
25. **STEPPING INTO TOMORROW**
DONALD BYRD—Blue Note BN LA 3695 G (UA)
26. **I NEED SOME MONEY**
EDDIE HARRIS—Atlantic SD 1169
27. **CHAPTER 4: ALIVE IN NEW YORK**
GATO BARBIERI—Impulse ASD 9303 (ABC)
28. **SOLID**
MANDRILL—United Artists UA LA 408G
29. **UPCHURCH/TENNYSON**
PHIL UPCHURCH & TENNYSON STEVENS—Kudu 2251 (Motown)
30. **UPON THE WINGS OF MUSIC**
JEAN-LUC PONTY—Atlantic SD 18138
31. **RESTFUL MIND**
LARRY CORYELL—Vanguard BDS 79352
32. **LINGER LANE**
BOBBY HUTCHERSON—Blue Note BN LA 369 G (UA)
33. **SATIN DOLL**
BOBBI HUMPHREY—Blue Note LA 3344 G
34. **LEVEL ONE**
THE ELEVENTH HOUSE Featuring LARRY CORYELL—Arista 4052
35. **LIQUID LOVE**
FREDDIE HUBBARD—Columbia PC 33556
36. **PICTURES AT AN EXHIBITION**
TOMITA—RCA ARL1 0838
37. **KOKOMO**
Columbia PC 33442
38. **FLYING START**
BLACKBYRDS—Fantasy F 9472
39. **STORIES TO TELL**
FLORA PURIM—Milestone 9058 (Fantasy)
40. **WHO IS THIS BITCH ANYWAY?**
MARLENA SHAW—Blue Note BN LA 397 G (UA)

'Mountainside' in Motion



The Main Ingredient's current RCA Records lp, "Rolling Down A Mountainside," was presented to Clinton Ghent, host of Chicago's "Soul Train" TV show, by RCA regional rhythm & blues promotion man Leroy Phillips. Phillips is shown depositing the album in the Main Ingredient backpack, on camera, while "Soul Train" dancers look on.

Smokey Robinson

(Continued from page 8)

the pleasure because "Love like ours can never be free."

"The Way We Were" served as a prelude to a musical excursion into Smokey's past and the crowd responded with unpredictable enthusiasm; beginning with the heart-rending "Tracks of My Tears" and going all the way through to "Mickey's Monkey" (with stops en route at "Ooh Baby Baby," "Bad Girl," "I Second That Emotion," "Fork In the Road," "Tears of a Clown," and "Turn the Lights Down Low") Smokey hardly had to sing at all—the audience was doing it for him.

Opening strong and impressive was Thelma Houston (Motown), who even found time in her set to do a medley of Smokey Robinson songs. The husky voiced songstress showed no weakness in her ability to handle everything from show tunes, to MOR, to traditional r&b, to gospel.

Xanadu Signs Noto

■ NEW YORK — Don Schlitten, president of Xanadu Records Ltd., has announced that he has signed trumpeter Sam Noto to an exclusive recording contract. Noto has been featured in the past with Stan Kenton, Louis Bellson and Count Basie. He has recorded previously with Basie, Kenton, Frank Rosolino, Anita O'Day, and most recently with trumpeter Red Rodney.

Noto's first album for Xanadu will be released in September. Recorded in Los Angeles earlier this year by Schlitten, the album features Barry Harris, piano; Leroy Vinnegar, bass; and Lenny McBrowne, drums.

Most impressive performances: "Pocketful of Keys," a piercing tale of a man who has to keep everything, including himself, under lock and key—Ms. Houston reached deep down into her soul for this one, telling all of us, in the most dramatic way possible, how silly and cruel a person's unrelenting passion for order can be; "You and I," a love song, was a vehicle for the kind of vocal fireworks that send crowds into delirium. With only piano accompaniment, Ms. Houston began deep and sensuous at the bottom of the scale and gradually, awesomely, worked her way to the upper reaches of the scale where her voice resounded with joy and affirmation.

Ms. Houston is a singer of songs who can sound eerily like her prototype Dinah Washington, but she is undeniably a marvelous artist in her own right.

David McGee

Martino Sets Tour

■ NEW YORK — Personal manager Robert Devere, who recently signed guitarist Pat Martino, has set a tour of major venues for Martino.

Upcoming Dates

Upcoming dates include the Lighthouse, Hermosa Beach, Cal. from June 24-29; Keystone Korner, San Francisco July 1-6; Pioneer Banque Restaurant, Seattle July 7-13; Concord (Cal.) Music Festival July 19; and the Preservation Jazz Society, San Diego July 22-27.

Currently, Martino is recording for Muse Records, and his latest album is entitled "Consciousness."

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1. **THE HEAT IS ON**
ISLEY BROTHERS—T-Neck PZ 33536 (Col)
2. **THAT'S THE WAY OF THE WORLD**
EARTH, WIND & FIRE—Columbia PC 33280
3. **SURVIVAL**
O'JAYS—Phila. Intl. KZ 33150 (Col)
4. **MISTER MAGIC**
GROVER WASHINGTON JR.—Kudu KU 2051 (Motown)
5. **DISCO BABY**
VAN McCOY & THE SOUL CITY SYMPHONY—Avco AV 69006
6. **CHOCOLATE CHIP**
ISAAC HAYES—ABC ABCD 874
7. **A SONG FOR YOU**
TEMPTATIONS—Gordy G6 969S1 (Motown)
8. **TO BE TRUE**
HAROLD MELVIN & THE BLUENOTES Featuring THEODORE PENDERGRASS—Phila. Intl. KZ 33148 (Col)
9. **CUT THE CAKE**
AVERAGE WHITE BAND—Atlantic SD 18140
10. **UNIVERSAL LOVE**
MFSB—Phila. Intl. KZ 33158 (Col)
11. **BLIND BABY**
NEW BIRTH—Buddah BDS 5636
12. **MOVING VIOLATION**
JACKSON 5—Motown M6 829S1
13. **A QUIET STORM**
SMOKEY ROBINSON—Tamlam T6 33751 (Motown)
14. **INSIDES OUT**
BOHANNON—Dakar BK 6916 (Brunswick)
15. **THE HIT MAN**
EDDIE KENDRICKS—Tamlam T6 338S1 (Motown)
16. **CAUGHT IN THE ACT**
COMMODORES—Motown M6 820S1
17. **THANK YOU BABY**
STYLISTICS—Avco AV 69008
18. **WHY CAN'T WE BE FRIENDS?**
WAR—United Artists UA LA 441 G
19. **CHOCOLATE CITY**
PARLIAMENT—Casablanca NBLP 7014
20. **THE DRAMATIC JACKPOT**
RON BANKS & THE DRAMATICS—ABC ABCD 867
21. **ROLLING DOWN A MOUNTAIN**
MAIN INGREDIENT—RCA APL1 0644
22. **INTERNATIONAL**
THREE DEGREES—Phila. Intl. KZ 33162 (Col)
23. **ADVENTURES IN PARADISE**
MINNIE RIPERTON—Epic PE 33454
24. **LATIMORE III**
LATIMORE—Glades 7505 (TK)
25. **AMERICA TODAY**
CURTIS MAYFIELD—Curtom 5001 (WB)
26. **GET DOWN**
JOE SIMON—Spring SPR 6706 (Polydor)
27. **RENAISSANCE**
RAY CHARLES—Crossover CR 9005
28. **BIRTH AND DEATH OF A GANGSTER**
FANTASTIC FOUR—20th Century/Westbound W 201
29. **IN THE POCKET**
STANLEY TURRENTINE—Fantasy F 9478
30. **BACK TO EARTH**
RARE EARTH—Rare Earth R6 548S1 (Motown)
31. **CHICAGO THEME**
HUBERT LAWS—CTI 6058 (Motown)
32. **EXPANSIONS**
LONNIE LISTON SMITH—Flying Dutchman BDL1 0934 (RCA)
33. **STEPPIN'**
POINTER SISTERS—ABC Blue Thumb BTSD 602
34. **LET'S TAKE IT TO THE STAGE**
FUNKADELIC—20th Century/Westbound W 215
35. **LOOK AT ME**
MOMENTS—Stang 1026 (All Platinum)
36. **FIRST IMPRESSIONS**
IMPRESSIONS—Curtom CU 5003 (WB)
37. **ODE TO MY LADY**
WILLIE HUTCH—Motown M6 838S1
38. **HALF A LOVE**
CHI-LITES—Brunswick 754204
39. **OUT AMONG 'EM**
LOVE CHILDS AFRO CUBAN BLUES BAND Roulette SR 3016
40. **COME GET TO THIS**
NANCY WILSON—Capitol ST 11386

Taylor Theater Promo Begun by Warners

■ LOS ANGELES—Warner Bros. Records has initiated a test advertising campaign for James Taylor's recently released "Gorilla" album in select movie houses throughout Southern California and Arizona. The campaign, which began June 27 and runs for a month, was arranged in conjunction with Movie Music Management, headed by Walt Calloway and Don Mupo, and the Century Cinema Circuit chain of theatres.

Between each screening of the feature attraction in each Century Cinema theatre, audiences will be treated to a 14 minute tape of songs from Taylor's new album (including the tunes "Gorilla," "How Sweet It Is," "Mexico" and "Lighthouse") with additional voiceover provided by an announcer. The tape for the campaign was produced by WB's marketing coordinator Nina Nevard.

Following the month-long campaign Warner Bros. senior vice president and director of creative services Stan Cornyn and Movie Music Management will evaluate the results in determining additional future campaigns through film distribution chains throughout the country.

Contemporary Prod. Expands Operations

■ ST. LOUIS—Concert promoters Irv Zuckerman and Steve Schankman of Contemporary Productions have announced their expansion into management, record production and publishing with formation of Artistic Vision, Ssizzle Productions and Zuckschank Music.

Initially involved is Head East, an Illinois-based act. Head East has been set to record for A&M, with their debut released on June 20.

In addition, Steve Litman, independent producer and engineer, has been appointed administrative assistant to Artistic Vision executives Steve Schankman and Irv Zuckerman.

Gary Toms Empire Signs with Universal

■ NEW YORK — Universal Attractions Inc. will represent the Gary Toms Empire for personal appearances, effective immediately, under an agreement announced by Larry Myers of Universal, and the group's managers, Rick Bleiweiss and Bill Stahl of Heavy Feathers Management, Inc.

The group will make their debut under the Universal banner with Joe Simon in Chicago.

Monkey Business



A gorilla of unknown origin stopped by to harass WRKO's Christy Wright recently. It carried James Taylor's newest lp, "Gorilla," and made it clear it wouldn't leave until the station added the new Taylor single, "How Sweet It Is . . ."

King Biscuit Show To Feature Slade

■ NEW YORK—Warner Bros. recording artist Slade will star on the "King Biscuit Flower Hour" on Sunday, July 13. The show, which will be broadcast in quadraphonic sound, will be carried by 173 stations across the country.

Coincides With Tour

The broadcast coincides with Slade's current, massive United States tour, the first in more than a year, and comes on the heels of the release of the group's latest album, "Slade in Flame." The album is a slightly modified version of the soundtrack recording of the movie "Flame."

The "King Biscuit Flower Hour" starring Slade will be heard in New York City over WNEW-FM, 102.7 at 9 p.m.

Greeting Bob Marley



After an official greeting by Jamaican Consul Gerald Groves, and presentation of a letter of greeting from New York Mayor Abe Beame, Island Records' Bob Marley and the Wailers took to the stage at the Schaefer Music Festival June 18. 13,000 reggae fans are estimated to have attended the show in Central Park. The next day Marley hosted a press conference at Jamaica House. Pictured at the latter event, from left, are Wailers manager Don Taylor, Marley and Island Records publicist Jeff Walker.

CLUB REVIEW

The Tubes Are Tops at the Roxy

■ LOS ANGELES—Those who've been waiting for 1975 to show them something worth getting excited about may very well find it in the Tubes (A&M). A group of San Francisco culture criminals who commanded a local following large and devoted enough to sustain them through the two years required to perfect the right musical act and score the right recording contract, their music is sometimes likened to the Mothers and the theatrical slant of their performance is often likened to Alice Cooper, and in reality bears no real resemblance to either of them. Their mixture is still young enough that it sometimes reveals its source material a bit too obviously, but there are two strong signs that this band could conceivably eclipse the accomplishments of any of the artists they now invite comparison with. The first is the fact that the song "White Punks on Dope" has become an FM anthem only two weeks after the Tubes first album was released; the second is their two-night stand at the Roxy.

Though they exceed the outrageousness quotient of Alice Cooper just by waking up in the morning, they're not really subject to the "love it or hate it" syndrome that Alice manipulated so masterfully. The only question with the Tubes is what aspect of their presentation you'll find to like. Musically there's something here for almost everybody. Numbers like "Mondo Bondage" and "Boy Crazy" are hard-edged

enough to warrant heavy-metal attention, yet the band is fully capable of unleashing an instrumental storm at any moment that can entrap even the most rabid EL&P technocrat. And for those who couldn't care less about music, the stage would hold attention even if the audience was deaf.

I have no intention of spoiling the show for you by detailing its varied and wondrous contents. (Also, the Tubes have been known to change their show from night to night, and I prefer not to rouse your expectations for something you might never see—especially when what you will see is bound to be good no matter what it is.) All I'll say is that each song is treated as an individual story to be told, and their sordid little tales make maximum use of costuming and props (which are still, for the most part, homemade) and a recently-added troupe of additional dancers. If you want a clue as to the show, begin with the song titles on the album cover. Of course, there were a couple of segments that didn't begin to come off, but even the yawn interludes displayed more imagination than most bands evidence at their peak.

Many have predicted severe problems in terms of getting the Tubes X-rated presentation proper exposure, but the problem is one of doing it *right* as opposed to simply doing it. This band will never be able to tour second-billed to Deep Purple; to attempt to go that route would be disastrous. Not only is their show too extensive to work within the limitations of an opening slot, but it would be sheer folly for most bands to try and follow them. When a Tubes show ends, the last thing in the world you want to listen to is an ordinary rock & roll band. For that reason, the Tubes should be presented in smaller showcase venues (like the Roxy) for several days at a time, giving their potential audience the opportunity to experience what they do at close range and under optimum conditions. This, of course, entails more record company support than is generally accorded to new rock & roll bands, but the investment would appear to be a solid one. The Tubes give every paying customer their money's worth, and at a time when the customers have less and less money to spend that's a significant consideration. Most importantly, anybody who sees the Tubes on a good night is sure to come back a second time. All that now remains to be done is to insure that every night is a good one. **Ben Edmonds**

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AT SEVENTEEN Brooks Arthur (Mine/ April, ASCAP).....	66	MIDNIGHT BLUE Vini Poncia (New York Times/Roumanian Pickleworks, BMI).....	11
ATTITUDE DANCING Richard Perry (C'est/Maya, ASCAP).....	48	MISTY Ray Stevens (Vernon, ASCAP).....	23
BABY THAT'S BACKATCHA Smokey Robinson (Bertram, ASCAP).....	43	MORNIN' BEAUTIFUL Hank Medress & Dave Appell (Apple Cider/Music of the Times, ASCAP; Little Max/New York Times, BMI).....	24
BAD LUCK Gamble-Huff (Mighty Three, BMI).....	41	OLD DAYS James William, Guercio (Make Me Smile/Big Elk, ASCAP).....	87
BAD TIME Jimmy Ienner (Cram Renfaff, BMI).....	39	ONE OF THESE NIGHTS Bill Szymczyk (Benchmark/Kicking Baer, ASCAP).....	9
BALLROOM BLITZ Phil Wainman (Chinnichap/RAK, BMI).....	84	ONLY WOMEN Bob Ezrin (Ezra/Early Frost, BMI).....	21
BEFORE THE NEXT TEARDROP FALLS Huey Meaux (Shelby Singleton, BMI).....	36	ONLY YESTERDAY Richard Carpenter (Almo/Sweet Harmony/Hammer & Nails, ASCAP).....	49
BLACK FRIDAY Gary Katz (American Broadcasting, ASCAP).....	45	PHILADELPHIA FREEDOM Gus Dudgeon (Big Pig/Leeds, ASCAP).....	93
BLACK SUPERMAN-MUHAMMAD ALI Robin Blanchflower (Drummer Boy, BMI).....	77	PLEASE MR. PLEASE John Farrar (Blue Gum, ASCAP).....	12
BLUE SKY David Kershbaum & Joan Baez (No Exit, BMI).....	100	PLEASE PARDON ME (YOU REMIND ME OF A FRIEND) Bob Monaco (Kengorus/Palladium, ASCAP).....	50
BURNIN' THING Gary Klein (Screen Gems-Columbia/ Song Painter, BMI).....	81	RAG DOLL Jay Senter & Larry Knechtel (Hampstead Heath, ASCAP).....	53
COULD IT BE MAGIC Barry Manilow & Ron Dante (Kamikazi/Angeldust, BMI).....	59	REMEMBER WHAT I TOLD YOU TO FORGET Dennis Lampert & Brian Potter (ABC Dunhill/One of a Kind, BMI).....	60
CUT THE CAKE Arif Mardin (Average/Cotillion, BMI).....	29	RENDEZVOUS Bernie Taupin (Lornhole, BMI).....	88
DISCO QUEEN Mickey Most (Finchley, ASCAP).....	31	RHINESTONE COWBOY Dennis Lambert & Brian Potter (20th Century/House of Weiss, ASCAP).....	25
DREAM MERCHANT James Baker & Melvin Wilson (Saturday, BMI).....	99	ROCKIN' CHAIR Steve Alaimo, Willie Clark & Clarence Reid (Sherlyn, BMI).....	10
DYNAMITE Tony Camillo (Tonob, BMI).....	19	ROCKY Bob Montgomery (Strawberry Hill, ASCAP).....	90
EVERYTIME YOU TOUCH ME (I GET HIGH) Billy Sherrill (Algee, BMI/ Double R., ASCAP).....	56	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) Rick Bleiweiss & Bill Stahl (Cookaway, ASCAP).....	97
FALLIN' IN LOVE Jim Price (J.C., BMI).....	47	SATURDAY NIGHT SPECIAL Al Kooper (Duchess/Hustlers, BMI).....	65
FAME David Bowie & Harry Maslin (Main Man/John Lennon/Ceilidh, ASCAP).....	80	SEND IN THE CLOWNS Arif Mardin (Beautiful/Revelation, ASCAP).....	94
FEEL LIKE MAKIN' LOVE Bad Company (Badco, ASCAP).....	75	SEXY Gamble-Huff (Mighty Three, BMI).....	55
FIGHT THE POWER—PART I E. M., R., O. & R., Isley & C. Jasper (Bovina, ASCAP).....	73	SHINING STAR Maurice White w. Charles Stepney (Saggitflame, ASCAP).....	38
FOREVER CAME TODAY Brian Holland (Stone, Agate, BMI).....	70	(SHU-DOO-PA-POO-POOP) LOVE BEING YOUR FOOL Rick Hall (Mr. Dogg/ATV, BMI).....	63
GET DOWN, GET DOWN (GET ON THE FLOOR) Raeford Gerald & Joe Simon (Gaucho/Belinda, BMI).....	30	SISTER GOLDEN HAIR George Martin (WB, ASCAP).....	18
GET DOWN TONIGHT H. W. Casey, R. Finch (Sherlyn, BMI).....	57	SLIPPERY WHEN WET James Carmichael & Commodores (Jobete, ASCAP).....	37
GIVE THE PEOPLE WHAT THEY WANT Gamble-Huff (Mighty Three, BMI).....	46	SNEAKIN' UP BEHIND YOU Randy Brecker (Carmine Street, BMI).....	64
GLASSHOUSE Jeffrey Bowen & Berry Gordy (Jobete, ASCAP/Stone Diamond, BMI).....	86	SOMEONE SAVED MY LIFE TONIGHT Gus Dudgeon (Big Pig/Leeds, ASCAP).....	22
GOD BLESS OUR LOVE Wes Farrell (Jec/Al Green, BMI).....	91	SOMETHIN' 'BOUT YOU BABY I LIKE Tri-Lo & Stan Silverberg (Colgems/Glory, ASCAP).....	89
GOT TO GET YOU INTO MY LIFE Jimmy Ienner (Maclen, BMI).....	98	SOONER OR LATER Ed Townsend (Cheritown, BMI).....	78
HELP ME RHONDA Johnny Rivers (Irving, BMI).....	72	SPIRIT OF THE BOOGIE R. Bell, Kool & the Gang (Delightful/Gang, BMI).....	34
HEY YOU Randy Bachman (Ranbach/ Top Soil, BMI).....	26	SURE FEELS GOOD Johnny Sandlin (Crabshaw, ASCAP).....	82
HOLDIN' ON TO YESTERDAY Freddie Piro (Rubicon, BMI).....	51	SWEARIN' TO GOD Bob Crewe (Hearts Delight/Caseyem/Desiderata, BMI).....	7
HOPE THAT WE CAN BE TOGETHER SOON Gamble-Huff (Mighty Three, BMI).....	67	SWEET EMOTION Jack Douglas (Daskel, BMI).....	52
HOW LONG John Anthony (American Broadcasting, ASCAP).....	44	T-R-O-U-B-L-E no producer listed (Jerry Chestnut, BMI).....	85
HOW SWEET IT IS (TO BE LOVED BY YOU) Lenny Waronker & Russ Titelman (Stone Agate, BMI).....	32	TAKE ME IN YOUR ARMS (ROCK ME) Ted Templeman (Stone Agate, BMI).....	20
I WANNA DANCE WIT 'CHOO Bob Crewe (Hearts Delight/Caseyem/ Desiderata, BMI).....	61	THANK GOD I'M A COUNTRY BOY Mill Okun w. Kris O'Connor (Cherry Lane, ASCAP).....	27
I'LL DO FOR YOU ANYTHING YOU WANT ME TO Barry White (Sa-Vette/January, BMI).....	92	THAT'S THE WAY OF THE WORLD Maurice White/Charles Stepney (Saggitflame, ASCAP).....	74
I'LL PLAY FOR YOU (HEAR THE BAND) Louis Shelton (Dawnbreaker, BMI).....	40	THAT'S WHEN THE MUSIC TAKES ME Neil Sedaka & 10cc (Don Kirshner/ATV, BMI).....	68
I'M NOT IN LOVE 10cc (Man-Ken, BMI).....	8	THE BIGGEST PARAKEETS IN TOWN Mike Curb & Don Costa (Pierre Cossette/Every Little Tune, ASCAP).....	83
I'M NOT LISA Ken Mansfield & Waylon Jennings (Baron, BMI).....	16	THE HUSTLE Hugo & Luigi (Van McCoy/Warner-Tamerlane, BMI).....	1
I'M ON FIRE Oister (Tarka, ASCAP).....	33	THE LAST FAREWELL Denis Preston (Arcola, BMI).....	35
IT'S ALL DOWN TO GOODNIGHT VIENNA Richard Perry (Lennon/ATV, BMI).....	54	THE ROCKFORD FILES Mike Post (Leeds, ASCAP).....	28
JIVE TALKIN' Arif Mardin (Casserole, BMI).....	15	THE WAY WE WERE/TRY TO REMEMBER Ralph Moss (Colgems/Chappell, ASCAP).....	17
JUST A LITTLE BIT OF YOU Brian Holland (Gold Forever/Stone Diamond, BMI).....	42	THIRD RATE ROMANCE Barry Burton (Fourth Floor, ASCAP).....	76
KEEP OUR LOVE ALIVE Paul Davis & Phil Benton (Web IV, BMI).....	79	'TIL THE WORLD ENDS Jimmy Ienner w. Bob Monaco (Leeds/Antique, ASCAP).....	71
LISTEN TO WHAT THE MAN SAID Paul McCartney (McCartney/ATV, BMI).....	4	WASTED DAYS AND WASTED NIGHTS Huey P. Meaux (Travis, BMI).....	62
LIZZIE AND THE RAINMAN Snuff Garrett (House of Gold, BMI).....	96	WHEN WILL I BE LOVED Peter Asher (Acuff-Rose, BMI).....	14
LOOK AT ME (I'M IN LOVE) Goodman & Ray (Gambi, BMI).....	58	WHY CAN'T WE BE FRIENDS? Jerry Goldstein with Lonnie Jordan (Far Out, ASCAP).....	13
LOVE WILL KEEP US TOGETHER Captain w. Toni Tennille (Don Kirshner, BMI).....	2	WILDFIRE Bob Johnston (Mystery, BMI).....	13
LOVE WON'T LET ME WAIT Bobby Eli (Mighty Three/Friday's Child/WMOT, BMI).....	6	WOODEN HEART Bob Morgan (Gladys, ASCAP).....	95
MAGIC Alan Parsons (Al Gallico, BMI).....	5		
MAKE THE WORLD GO AWAY Mike Curb (Tree, BMI).....	69		

RECORD WORLD JULY 12, 1975

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JULY 12, 1975

JULY 12	JULY 5	
101	101	FUNNY HOW LOVE CAN BE FIRST CLASS—UK 5N 59033 (London) (Southern, ASCAP)
102	106	FEELINGS MORRIS ALBERT—RCA PB 10279 (Fermata Intl., ASCAP)
103	103	HONEY TRIPPIN' MYSTIC MOODS—Soundbird 5002 (Sutton Miller) (Ginseng/Medallion Avenue, ASCAP)
104	109	FREE MAN SOUTH SHORE COMMISSION—Wand 1 287 (Scepter) (Mighty Three, BMI)
105	110	TWO LANE HIGHWAY PURE PRAIRIE LEAGUE—RCA PB 10302 (Rotgut, ASCAP)
106	108	HOT FUN IN THE SUMMERTIME SLY & THE FAMILY STONE—Epic 8 50019 (Stone Flower, BMI)
107	122	SHOW ME THE WAY PETER FRAMPTON—A&M 1693 (Almo/Fram-Dee, ASCAP)
108	107	PARADISE TED NEELEY—United Artists XW 644 X (Unichappell/ Salmon/Muhon, BMI)
109	111	MARY ANN ANDY KIM—Capitol 4086 (Joachim, BMI)
110	112	SHOES REPARATA—Polydor 14217 (New York Times/Sona, BMI)
111	113	DREAMING A DREAM CROWN HEIGHTS AFFAIR—Delite 1570 (PIP) (Delightful, BMI)
112	104	AIN'T NO USE COOK E. JARR & HIS KRUMS—Roulette 20426 (Adam R. Levy & Father/Missile, BMI)
113	117	ACTION SPEAKS LOUDER THAN WORDS CHOCOLATE MILK—RCA PB 10290 (Marsaint, BMI)
114	116	LOVE AND DEATH IN G & A LOVE CHILDS AFRO CUBAN BLUES BAND—Roulette 7172 (Daly City, BMI)
115	115	TOP OF THE WORLD (MAKE MY RESERVATION) CANYON—MagnaGlide MGN 323 (London) (Kaskat, BMI)
116	119	WHAT AN ANIMAL FLUDD—Private Stock 025 (Welbeck, ASCAP)
117	118	ISLAND WOMAN PABLO CRUISE—A&M 1695 (Almo, ASCAP; Irving/Pablo Cruise, BMI)
118	120	S O S ABBA—Atlantic 3265 (Countless, BMI)
119	121	KEEP YOUR EYE ON THE SPARROW MERRY CLAYTON—Ode 66110 (A&M) (Leeds/Duchess, ASCAP)
120	—	KATMANDU BOB SEEGER & THE MUSCLE SHOALS RHYTHM SECTION—Capitol 4116 (Gear, ASCAP)
121	131	PLEASE TELL HIM I SAID HELLO DEBBIE CAMPBELL—Playboy 6037 (Chrysalis, ASCAP)
122	126	OUR LAST SONG TOGETHER BO DONALDSON & THE HEYWOODS—ABC 12108 (Don Kirshner, BMI)
123	124	(BABY) DON'T LET IT MESS YOUR MIND DONNY GERRARD—Rocket 40405 (MCA) (Don Kirshner, BMI)
124	150	CLAP YOUR HANDS MANHATTAN TRANSFER—Atlantic 3277 (Newborn-Fields/Man Tran, ASCAP)
125	127	ANOTHER NIGHT HOLLIES—Epic 8 50110 (Famous, ASCAP)
126	128	GIMME SOME LOVIN' JOHN LiVIGNI—Raintree 2200 (Irving, BMI)
127	129	LOVE DO ME RIGHT ROCKIN' HORSE—RCA PB 10265 (Brown Eyes/Sunbury, ASCAP)
128	132	DANCE WITH ME ORLEANS—Asylum 45261 (Hall/Mojohanna, BMI)
129	146	EL BIMBO BIMBO JET—Scepter 12406 (Artie Wayne/Riezner, ASCAP)
130	133	STARS IN OUR EYES SUGARLOAF/JERRY CORBETTA—Claridge 405 (Claridge/Corbetta, BMI)
131	134	BARBARA ANN BEACH BOYS—Capitol 4110 (Shoestring/Cousins, BMI)
132	138	LADY BLUE LEON RUSSELL—Shelter 40378 (MCA) (Skyhill, BMI)
133	—	THE MILLIONAIRE DR. HOOK—Capitol 4104 (Almo, ASCAP)
134	125	1-2-3 JOHNSON FAMILY—Atlantic 3264 (Champion/Stone Diamond, BMI)
135	—	TUSH ZZ TOP—London 5N 220 (Hamstein, BMI)
136	—	TURN BACK THE PAGES STEPHEN STILLS—Columbia 310179 (Gold Hill/Donnie Dacus, ASCAP)
137	139	TAKE GOOD CARE OF YOURSELF THREE DEGREES—Phila. Intl. 258 3568 (Col) (Mighty Three, BMI)
138	105	IT'S ALL UP TO YOU JIM CAPALDI—Island 025 (Ackee, ASCAP)
139	—	18 WITH A BULLET PETE WINGFIELD—Island IS 026 (Ackee, ASCAP)
140	147	THE ENTERTAINER (IF THEY ONLY COULD SEE ME NOW) J. R. BAILEY—Midland Intl. MB 10305 (RCA) (Multimood, BMI)
141	143	OUR LAST SONG TOGETHER BOBBY SHERMAN—Janus 254 (Don Kirshner, BMI)
142	144	IT'S IN HIS KISS LINDA LEWIS—Arista 0129 (Hudson Bay, BMI)
143	—	SNEAKIN' SALLY THROUGH THE ALLEY ROBERT PALMER—Island 006 (Marsaint, BMI)
144	—	(ALL I HAVE TO DO IS) DREAM NITTY GRITTY DIRT BAND—United Artists XW 655 X (Acuff Rose/House of Bryant, BMI) (Sutton Miller)
145	—	(I'M) LOVIN' YOU BOBBY VEE—Shadybrook 013 (Saima, BMI)
146	—	TORNADO THE WIZ ORIGINAL CAST—Atlantic 3272 (Fox Fanfare, BMI)
147	149	SUPERSHIP GEORGE "BAD" BENSON—CTI 25F (Arista, ASCAP)
148	135	YOUR LOVE (IS THE ONLY LOVE) PAUL REVERE AND THE RAIDERS—Columbia 3 10126 (ABC Dunhill, BMI)
149	123	WONDERFUL BABY DON McLEAN—United Artists XW 614X (Unart/Yahweh, BMI)
150	114	BYE BYE BABY CITY ROLLERS—Arista 0120 (Saturday/Seasons Four, BMI)

Movie Role Offered In Nevins Contest

■ NEW YORK—A part in a movie will be the first prize in "The Nancy Nevins 'Don't Hold Back' You Oughta Be In Pictures" contest launched by Tom Cat Records to promote their Nancy Nevins album, distributed by RCA Records.

In effect since May 30 and running through July 30, the contest was created for the RCA sales and promotion force, to spotlight the Nancy Nevins single, "Don't Hold Back," as well as her debut lp.

First prize of an actual role in a motion picture will go to one RCA promotion representative and one RCA national salesperson, male or female. Airplay — for the single and lp — and radio station reports will be the basis for judgment of the promo-contestants; for the sales personnel, the best window and in-store displays for the Nevins-Tom Cat

product will score. Winners of "The Nancy Nevins 'Don't Hold Back' You Oughta Be In Pictures" contest will be flown, with a guest, to Hollywood and accommodations provided for them at the Beverly Hills Hotel during their "movie debuts."

Other prizes in the contest include five \$100 gift certificates for household furnishings and one \$100 certificate for outdoor furnishings awarded to regional salesmen who achieve best in-store and window or outdoor display effects.

Nancy Nevins, herself, will embark on a mini-tour of four cities in which she will visit radio stations, meet with dealers and talk to the press at receptions in her honor. Ms. Nevins will visit Milwaukee on July 6, Chicago on July 7, Detroit on July 9 and Cleveland on July 10.

July Release Set By Sire/Passport

■ LOS ANGELES—On Sire Records, distributed by ABC, July albums will spotlight two rock groups currently touring America, the Climax Blues Band ("Stamp Album") and Renaissance ("Scheherazade and Other Stories"), while, on Passport, Stackridge's "Extravaganza" will be issued.

In addition, in July Sire will launch a rock revival package of releases spanning the '50s and '60s worldwide. Both "The Roots of British Rock" and "History of British Rock, Volume 3" are survey albums showcasing many influential groups and styles. In the "Vintage Years" series, individual lps will be devoted to Duane Eddy, Del Shannon, the Nice, Small Faces and, shortly, the Troggs and the Pretty Things.

Cookin' with Curtom



Curtom Records groups the Impressions and the Natural Four recently performed selections from their recently released Curtom albums at a party thrown in their honor by Curtom and Warner Bros. (the latter distributes the label) at New York discotheque Leviticus. Pictured from left: Jeff Troy of WWRL, WB promotion executive Bob Frost, Natural Four's Darryl Cannady and Steve Striplin, Impression Reggie Torian, Natural Four's Chris James, Curtom/Gemigo co-president Marv Stuart, Impressions Fred Cash and Ralph Johnson, Delmost Whitley of Natural Four and WLIB program director Al Gee.

Capitol Gets Ghost



Miss Ruby Starr and her Grey Ghost band have signed 6 long-term recording contracts with Capitol Records, with a debut album scheduled for mid-July release. Pictured above, from left, are: (bottom row) Capitol senior vice president of a&r Al Coury, Miss Ruby, group manager Butch Stone and Grey Ghoster David Mayo; (top row) Grey Ghosters Gary Levin, Marius Penczner and Joey Williams, and album producer with Stone for Sweet Tater Enterprises Ron Capone.

CONCERT REVIEW

Clapton: A Show with No Weaknesses

■ UNIONDALE, L.I.—One of the thrills of going to an Eric Clapton (RSO) concert lies in the frightful anticipation preceding the first song: Is he going to be good or is he going to be lousy? The old boy rarely occupies the middle ground. Clapton's appearance at Madison Square Garden last year was a splendid one but a subsequent appearance at Nassau Coliseum is best described as being plagued by Murphy's Law: If something can go wrong, it will.

Clapton returned to that same Nassau Coliseum recently (28) and your faithful friend and narrator was on hand to witness one of the most measured, brilliant performances seen in these parts in quite some time. It was a total

triumph for Clapton and his band from start to finish.

Hit 'em where they live.

That's what Clapton did on his first number, that most perfect of riffs calling itself "Layla." It was positively Homeric; the audacity of Clapton to start off the show, to *begin*, with what is arguably the fans' favorite song among all of his great ones. 'Twas but an adviso that Clapton had something incredible up his sleeve.

By the end of "Layla" Clapton had established two things: (1) a wondrously high energy level off which to work; (2) the fact that he was in extraordinarily fine shape for this concert.

After gearing down from "Layla," Clapton settled into a crisp, angular blues run which led into a singularly well-chosen followup, "Key To The Highway," which removed all doubts as to his ability to take command of the show. He was working the band like a master and it showed in forceful, as well as subtle, ways: his strong, gruff voice; his well-conceived guitar solos; the sharp glances at his fellow musicians—it was an *attitude* and, at that, one he simply didn't bring along to his previous appearances.

On "Badge" (think for a moment about the amount of classic riffs Clapton has peppered the audience with only three songs into his set), Clapton was aided by the strong vocal support of Yvonne Elliman (who would later drive the audience blockos with a version of "Can't Find My Way Home") and Marcella Levy.

From "Badge" Clapton went

into a slow, halting, pleading, passionate "Bell Bottom Blues;" surprise moment—a lean, hungry, perfectly timed Clapton solo.

There were no weaknesses and to continue on in such a manner would be an exercise in futility, for one can only dip so many times into one's bin of superlatives. Suffice it to say that Clapton's Tulsa rhythm section continues to provide him with unflagging support and by now constitutes the finest band he's worked with; that guitarist George Terry (who really carried the load—and most impressively—during the group's previous Nassau Coliseum appearance) continues to improve and rank among the genre's most underrated and neglected musicians; that Ms. Elliman and Ms. Levy are doing wonderful things in their roles as co-singers with Clapton—in fact (and failure to mention this would be to commit the gravest of sins), on "Tell The Truth" the two young ladies were fairly bursting their respective guts working against the tension created by Clapton's powerful guitar lines and vocal, the whole thing comparable only to the vocal sparring which took place between a surprised Mick Jagger and Merry Clayton on "Gimme Shelter."

Santana (Col) opened the show with strong set that sounded much the same as any other set they've ever done, but it also cooked; the group is as percussive as ever and Devadip Carlos Santana's guitar wails urgently above everything. They get an audience fired up and they do it with verve and style.

David McGee



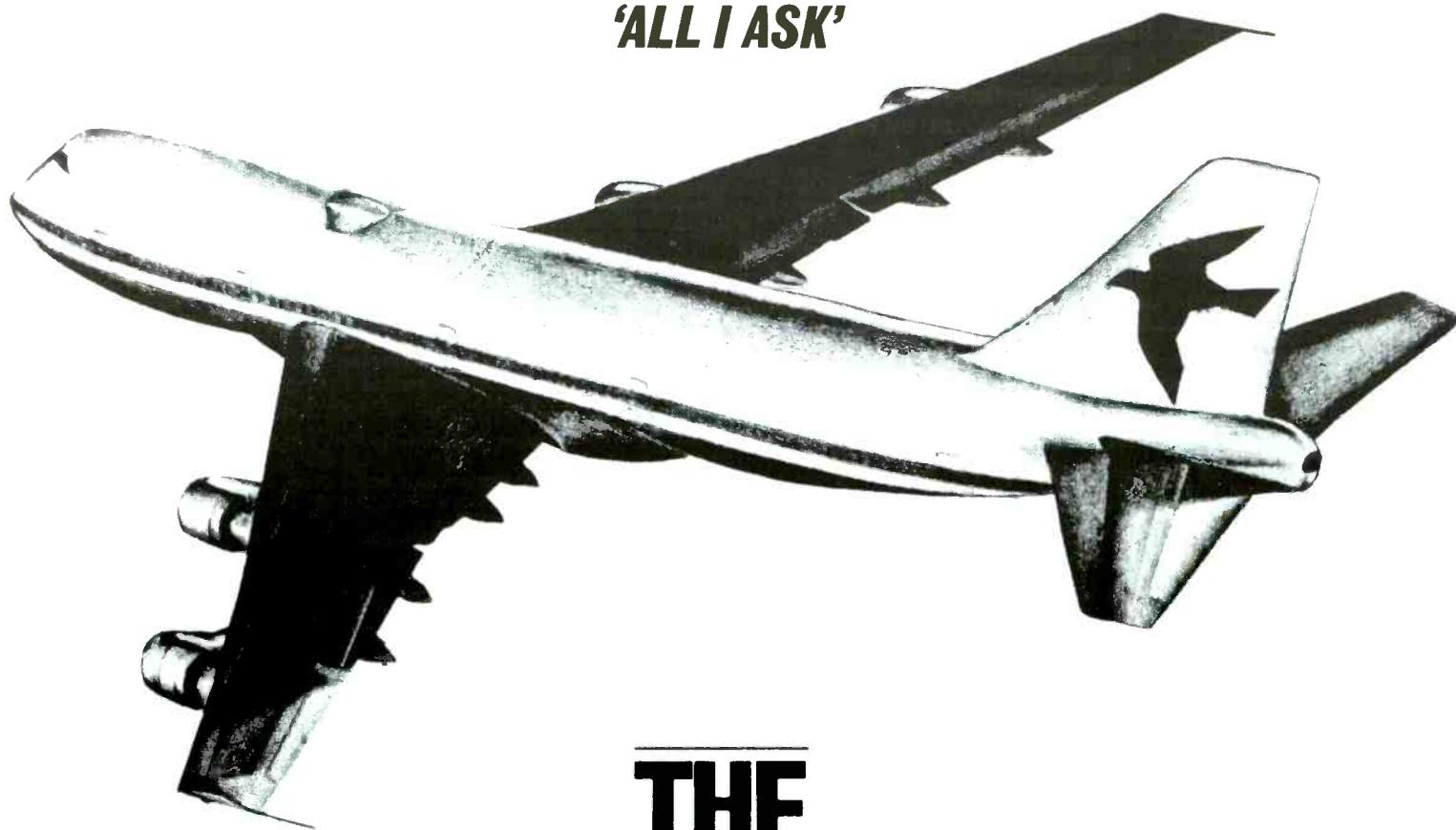
**"Can't Give You Anything
(But My Love)"** AV 465E

**The new STYLISTICS single
from their chart album
"Thank You Baby"** AV 69008

AVCO

FLYING HIGH

b/w
'ALL I ASK'



THE
BLACKBYRDS
FANTASY 747





THE SINGLES CHART

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

TITLE, ARTIST, Label, Number, (Distributing Label)	JULY 12	JULY 5	WKS. ON CHART
1 5 THE HUSTLE VAN McCOY & THE SOUL CITY SYMPHONY Avco 4653			12
2 1 LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M 1674			12
3 2 WILDFIRE MICHAEL MURPHEY/Epic 8 50054			17
4 8 LISTEN TO WHAT THE MAN SAID WINGS/Capitol 4091			7
5 7 MAGIC PILOT /EMI 3992 (Capitol)			15
6 3 LOVE WON'T LET ME WAIT MAJOR HARRIS/Atlantic 3248			14
7 10 SWEARIN' TO GOD FRANKIE VALLI/Private Stock 021			9
8 11 I'M NOT IN LOVE 10cc/Mercury 73678			9
9 12 ONE OF THESE NIGHTS EAGLES/Asylum 45257			7
10 13 ROCKIN' CHAIR GWEN McCRAE/Cat 1996 (TK)			12
11 14 MIDNIGHT BLUE MELISSA MANCHESTER/Arista 0116			10
12 17 PLEASE MR. PLEASE OLIVIA NEWTON-JOHN/MCA 40418			6
13 15 WHY CAN'T WE BE FRIENDS? WAR/United Artists XW 620X			12
14 4 WHEN WILL I BE LOVED LINDA RONSTADT/Capitol 4050			14
15 19 JIVE TALKIN' BEE GEES/RSO 510 (Atlantic)			8
16 6 I'M NOT LISA JESSI COLTER/Capitol 4009			15
17 20 THE WAY WE WERE/TRY TO REMEMBER GLADYS KNIGHT & THE PIPS/Buddah 463			11
18 9 SISTER GOLDEN HAIR AMERICA/Warner Bros. 8086			13
19 24 DYNAMITE TONY CAMILLO'S BAZUKA/A&M 1666			11
20 18 TAKE ME IN YOUR ARMS (ROCK ME) DOOBIE BROTHERS/ Warner Brothers 8092			17
21 16 ONLY WOMEN ALICE COOPER/Atlantic 3254			15
22 35 SOMEONE SAVED MY LIFE TONIGHT ELTON JOHN/ MCA 40421			2
23 23 MISTY RAY STEVENS/Barnaby 614 (Chess/Janus)			14
24 37 MORNIN' BEAUTIFUL TONY ORLANDO & DAWN/ Elektra 45260			4
25 30 RHINESTONE COWBOY GLEN CAMPBELL/Capitol 4095			7
26 21 HEY YOU BACHMAN-TURNER OVERDRIVE/Mercury 73683			9
27 22 THANK GOD I'M A COUNTRY BOY JOHN DENVER/ RCA PB 10239			17
28 32 THE ROCKFORD FILES MIKE POST/MGM 14772			8
29 25 CUT THE CAKE AWB/Atlantic 3261			41
30 26 GET DOWN, GET DOWN JOE SIMON/Spring 156 (Polydor)			16
31 36 DISCO QUEEN HOT CHOCOLATE/Big Tree 16038 (Atlantic)			8
32 45 HOW SWEET IT IS (TO BE LOVED BY YOU) JAMES TAYLOR/ Warner Bros. 8109			3
33 38 I'M ON FIRE DWIGHT TWILLEY BAND/Shelter 40380			10
34 34 SPIRIT OF THE BOOGIE/SUMMER MADNESS KOOL AND THE GANG/Delite 1567 (PIP)			12
35 27 THE LAST FAREWELL ROGER WHITTAKER/RCA PB 50030			15
36 28 BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOA 17540			22
37 40 SLIPPERY WHEN WET COMMODORES/Motown M1338F			9
38 29 SHINING STAR EARTH, WIND & FIRE/Columbia 3 10090			20
39 31 BAD TIME GRAND FUNK/Capitol 4046			15
40 33 I'LL PLAY FOR YOU (HEAR THE BAND) SEALS & CROFTS/ Warner Bros. 8075			13
41 39 BAD LUCK (PT. 1) HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. ZS8 3562 (Col)			15
42 50 JUST A LITTLE BIT OF YOU MICHAEL JACKSON/ Motown 1349F			7
43 42 BABY THAT'S BACKATCHA SMOKEY ROBINSON/Tamla T54258F (Motown)			13
44 41 HOW LONG ACE/Anchor ANC 2100 (ABC)			20
45 43 BLACK FRIDAY STEELY DAN/ABC 12101			9
46 46 GIVE THE PEOPLE WHAT THEY WANT O'JAYS/Phila. Intl. ZS8 3565 (Col)			10
47 68 FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS/ Playboy 6024			4
48 47 ATTITUDE DANCING CARLY SIMON/Elektra 35246			10
49 48 ONLY YESTERDAY CARPENTERS/A&M 1677			16
50 51 PLEASE PARDON ME (YOU REMIND ME OF A FRIEND) RUFUS Featuring CHAKA KHAN/ABC 12099			7
51 59 HOLDIN' ON TO YESTERDAY AMBROSIA/20th Century 2207			4



52 53 SWEET EMOTION AEROSMITH/Columbia 3 10155			7
53 58 RAG DOLL SAMMY JOHNS/GRC 2062			6
54 57 IT'S ALL DOWN TO GOODNIGHT VIENNA RINGO STARR/ Apple 1882			4
55 60 SEXY MFSB/Phila. Intl. ZS8 35667 (Col)			5
56 62 EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/ Epic 8 50103			8
57 74 GET DOWN TONIGHT KC & THE SUNSHINE BAND/TK 10009			4
58 63 LOOK AT ME (I'M IN LOVE) MOMENTS/Stang 5060			7
59 71 COULD IT BE MAGIC BARRY MANILOW/Arista 0126			3
60 44 REMEMBER WHAT I TOLD YOU TO FORGET TAVARES/ Capitol 4010			13
61 49 I WANNA DANCE WIT' CHOO DISCO TEX & THE SEX-O- LETTES Featuring MONTI ROCK III/Chelsea 3015			14
62 73 WASTED DAYS AND WASTED NIGHTS FREDDY FENDER/ ABC Dot DOA 17558			3
63 79 (SHU-DOO-PA-POO-POOP) LOVE BEING YOUR FOOL TRAVIS WAMMACK/Capricorn CPS 0239 (WB)			3
64 67 SNEAKIN' UP BEHIND YOU BRECKER BROTHERS/Arista 0122			6
65 75 SATURDAY NIGHT SPECIAL LYNRYD SKYNYRD/MCA 40416			3
66 77 AT SEVENTEEN JANIS IAN/Columbia 3 10154			3
67 76 HOPE THAT WE CAN BE TOGETHER SOON SHARON PAIGE AND HAROLD MELVIN & THE BLUENOTES/Phila. Intl. ZS8 3569 (Col)			3
68 83 THAT'S WHEN THE MUSIC TAKES ME NEIL SEDAKA/ Rocket 40426 (MCA)			2
69 72 MAKE THE WORLD GO AWAY DONNY & MARIE OSMOND/ MGM 14807			4
70 80 FOREVER CAME TODAY JACKSON 5/Motown M 1356F			2
71 89 'TIL THE WORLD ENDS THREE DOG NIGHT/ABC 12114			2
72 88 HELP ME RHONDA JOHNNY RIVERS/Epic 8 50121			2
73 87 FIGHT THE POWER (PART 1) ISLEY BROS./T-Neck ZS8 2256 (Col)			2

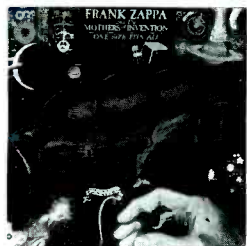
CHARTMAKER OF THE WEEK

74 — **THAT'S THE WAY OF THE WORLD**
EARTH, WIND & FIRE
Columbia 3 10172



75 85 FEEL LIKE MAKIN' LOVE BAD COMPANY/Swan Song 70106 (Atlantic)			2
76 86 THIRD RATE ROMANCE AMAZING RHYTHM ACES/ ABC 12078			4
77 95 BLACK SUPERMAN—MUHAMMAD ALI JOHNNY WAKELIN & THE KINSHASA BAND/Pye 71012 (ATV)			11
78 78 SOONER OR LATER IMPRESSIONS/Curtom CMS 0103 (WB)			7
79 82 KEEP OUR LOVE ALIVE PAUL DAVIS/Bang 718			3
80 90 FAME DAVID BOWIE/RCA PB 10320			2
81 81 BURNIN' THING MAC DAVIS/Columbia 3 10148			6
82 84 SURE FEELS GOOD ELVIN BISHOP/Capricorn 0237 (WB)			3
83 94 THE BIGGEST PARAKEETS IN TOWN JUD STRUNK/ Melodyland ME 6015 (Motown)			3
84 93 BALLROOM BLITZ SWEET/Capitol 4055			4
85 55 T-R-O-U-B-L-E ELVIS PRESLEY/RCA PB 10278			10
86 — GLASSHOUSE TEMPTATIONS /Gordy G 7144F			1
87 52 OLD DAYS CHICAGO/Columbia 3 10131			12
88 99 RENDEZVOUS HUDSON BROS./Rocket 40417 (MCA)			2
89 92 SOMETHIN' 'BOUT YOU BABY I LIKE TRINI LOPEZ/ Private Stock 024			2
90 — ROCKY AUSTIN ROBERTS/Private Stock 020			1
91 — GOD BLESS OUR LOVE CHARLES BRIMMER/Chelsea 3017			1
92 56 I'LL DO FOR YOU ANYTHING YOU WANT ME TO BARRY WHITE/20th Century TC 2208			7
93 54 PHILADELPHIA FREEDOM ELTON JOHN BAND/MCA 40365			19
94 96 SEND IN THE CLOWNS JUDY COLLINS/Elektra 45253			3
95 97 WOODEN HEART BOBBY VINTON/ABC 12100			2
96 65 LIZZIE AND THE RAINMAN TANYA TUCKER/MCA 40402			11
97 98 7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) GARY TOMS EMPIRE/ PIP 6504			6
98 100 GOT TO GET YOU INTO MY LIFE BLOOD, SWEAT & TEARS/ Columbia 3 10151			2
99 — DREAM MERCHANT NEW BIRTH/Buddah 470			1
100 — BLUE SKY JOAN BAEZ/A&M 1703			1

FLASHMAKER



ONE SIZE FITS ALL
FRANK ZAPPA
DiscReet

MOST ACTIVE

- ONE OF THESE NIGHTS**—Eagles—Asylum
- STILLS**—Stephen Stills—Col
- VENUS & MARS**—Wings—Capitol
- RED OCTOPUS**—Jefferson Starship—Grunt
- ONE SIZE FITS ALL**—Frank Zappa—DiscReet

WBCN-FM/BOSTON

- ADDS:**
- ALIVE IN NEW YORK**—Gato Barbieri—Impulse
 - BITCH IS BLACK**—Yvonne Fair—Motown
 - HEADOVER HEELS**—Poco—ABC
 - HIT MAN**—Eddie Kendricks—Tamla
 - LEVEL ONE**—Eleventh House feat. Larry Coryell—Arista
 - ONE SIZE FITS ALL**—Frank Zappa—DiscReet
 - ROGER MCGUINN & BAND**—Col
 - TAKE A CHANCE**—Jerry Riopelle—ABC
 - THE BOY'S DOIN' IT**—Hugh Masekela—Casablanca
 - WHY CAN'T WE BE FRIENDS**—War—UA
- HEAVY ACTION (airplay, listener response):**
- CUT THE CAKE**—AWB—Atlantic
 - GORILLA**—James Taylor—WB
 - JASMINE NIGHTDREAMS**—Edgar Winter—Blue Sky
 - KATY LIED**—Steely Dan—ABC
 - ONE OF THESE NIGHTS**—Eagles—Asylum
 - RED OCTOPUS**—Jefferson Starship—Grunt
 - STILLS**—Stephen Stills—Col
 - THE HEAT IS ON**—Isley Bros.—T-Neck
 - TONIGHT'S THE NIGHT**—Neil Young—Reprise
 - VENUS & MARS**—Wings—Capitol

WMMR-FM/PHILADELPHIA

- ADDS:**
- A STAR IS BOUGHT**—Albert Brooks—Asylum
 - AIN'T NO BACKIN' UP NOW**—Isis—Buddah
 - CAT STEVENS' GREATEST HITS**—A&M
 - HEADOVER HEELS**—Poco—ABC
 - IT'S MY PLEASURE**—Billy Preston—A&M
 - KEEP YOUR EYE ON THE SPARROW** (single)—Merry Clayton—Ode
 - NOW LOOK**—Ronnie Wood—WB
 - ONE SIZE FITS ALL**—Frank Zappa—DiscReet
 - THAT OTHER MILE**—Randall Bramblett—Polydor
 - TONIGHT'S THE NIGHT**—Neil Young—Reprise
- HEAVY ACTION (sales, phones, airplay):**
- A STAR IS BOUGHT**—Albert Brooks—Asylum
 - BEHIND THE EYES**—Tim Moore—Asylum
 - BEST OF THE BEACH BOYS**—WB
 - CAPTAIN FANTASTIC**—Elton John—MCA
 - FIVE-A-SIDE**—Ace—Anchor

NOW LOOK—Ronnie Wood—WB
ONE SIZE FITS ALL—Frank Zappa—DiscReet

TONIGHT'S THE NIGHT—Neil Young—Reprise
VENUS & MARS—Wings—Capitol

WLIR-FM/LONG ISLAND

ADDS:
FLAT AS A PANCAKE—Head East—A&M
FREE BEER—South Wind

JESSIE'S JIG—Steve Goodman—Asylum
LARRY SANTOS—Casablanca

OUTLAWS—Arista
OVERCOATS—John Hiatt—Epic

ROWANS—Asylum
SLADE IN FLAMES—WB
THAT OTHER MILE—Randall Bramblett—Polydor

WORLDS COLLIDE—Hudson-Ford—A&M
HEAVY ACTION (airplay—in descending order):

JASMINE NIGHTDREAMS—Edgar Winter—Blue Sky
FRAMPTON—Peter Frampton—A&M

RED OCTOPUS—Jefferson Starship—Grunt
AMBROSIA—20th Century

ONE SIZE FITS ALL—Frank Zappa—DiscReet
GORILLA—James Taylor—WB

STAMPEDE—Doobie Bros.—WB
ONE OF THESE NIGHTS—Eagles—Asylum

ROWANS—Asylum
WCMF-FM/ROCHESTER

ADDS:
CALIFORNIA EARTHQUAKE (single)—California Poppy—Eitron

HEAD OVER HEELS—Poco—ABC
JESSIE'S JIG—Steve Goodman—Asylum

ONE SIZE FITS ALL—Frank Zappa—DiscReet
OUTLAWS—Arista

POWER IN THE MUSIC—Guess Who—RCA
ROWANS—Asylum

TONIGHT'S THE NIGHT—Neil Young—Reprise
TUBES—A&M

WORLDS COLLIDE—Hudson-Ford—A&M
HEAVY ACTION (airplay—in descending order):

STILLS—Stephen Stills—Col
ONE OF THESE NIGHTS—Eagles—Asylum

YOU BREAK IT YOU BOUGHT IT—Michael Stanley Band—Epic
ZAZU—Wooden Nickel

PABLO CRUISE—A&M
RED OCTOPUS—Jefferson Starship—Grunt

MAIN COURSE—Bee Gees—RSO
CUT THE CAKE—AWB—Atlantic
ORIGINAL SOUNDTRACK—10cc—Mercury

WHCN-FM/HARTFORD

ADDS:
A FRIEND OF MINE IS BLIND—John Dawson Read—Chrysalis

FANTASY YEARS—Dave Brubeck—Atlantic
HQ—Roy Harper—Harvest

IT'S MY PLEASURE—Billy Preston—A&M
LIQUID LOVE—Freddie Hubbard—Col

MARVIN & FARRAR—EMI
OUTLAWS—Arista

ROWANS—Asylum
TUBES—A&M
WORLDS COLLIDE—Hudson-Ford—A&M

HEAVY ACTION (airplay, listener response):
AMBROSIA—20th Century

BEAU BRUMMELS—WB
FRAMPTON—Peter Frampton—A&M

INITIATION—Todd Rundgren—Bearsville
NATTY DREAD—Wailers—Island

ONE OF THESE NIGHTS—Eagles—Asylum
ONE SIZE FITS ALL—Frank Zappa—DiscReet

ROGER MCGUINN & BAND—Col
STILLS—Stephen Stills—Col

VISTA—Marion Brown—Impulse

WXRT-FM/CHICAGO

ADDS:
CASE OF THE THREE-SIDED DREAM—Roland Kirk—Atlantic

HEAD OVER HEELS—Poco—ABC
JESSIE'S JIG—Steve Goodman—Asylum

LEVEL ONE—Eleventh House feat. Larry Coryell—Arista
MEMORIES—Doc Watson—UA

ONE SIZE FITS ALL—Frank Zappa—DiscReet
RED OCTOPUS—Jefferson Starship—Grunt

STILLS—Stephen Stills—Col
TONIGHT'S THE NIGHT—Neil Young—Reprise

YOU BREAK IT YOU BOUGHT IT—Michael Stanley Band—Epic
HEAVY ACTION (sales, airplay, phones):

BETWEEN THE LINES—Janis Ian—Col
ONE OF THESE NIGHTS—Eagles—Asylum

STILLS—Stephen Stills—Col
VENUS & MARS—Wings—Capitol

WILL O' THE WISP—Leon Russell—Shelter
WKDA-FM/NASHVILLE

ADDS:
LIFE IS YOU—Batdorf & Rodney—Arista

LOST GONZO BAND—MCA
POWER IN THE MUSIC—Guess Who—RCA

ROGER MCGUINN & BAND—Col
TONIGHT'S THE NIGHT—Neil Young—Reprise

UPON THE WINGS OF MUSIC—Jean-Luc Ponty—Atlantic
HEAVY ACTION (airplay, sales, phones—in descending order):

ONE OF THESE NIGHTS—Eagles—Asylum
CAPTAIN FANTASTIC—Elton John—MCA

VENUS & MARS—Wings—Capitol
STAMPEDE—Doobie Bros.—WB

WILL O' THE WISP—Leon Russell—Shelter
FOUR WHEEL DRIVE—Bachman-Turner Overdrive—Mercury

TOMMY—Polydor (Soundtrack)
TWO LANE HIGHWAY—Pure Prairie League—RCA

GORILLA—James Taylor—WB
CUT THE CAKE—AWB—Atlantic

KSHE-FM/ST. LOUIS

ADDS:
FLAT AS A PANCAKE—Head East—A&M

LOST GONZO BAND—MCA
STRONGBOW—South Wind

WORLDS COLLIDE—Hudson-Ford—A&M
HEAVY ACTION (approximate airplay, requests):

BACK TO EARTH—Rare Earth—Rare Earth

HEAD OVER HEELS—Poco—ABC
ONE OF THESE NIGHTS—Eagles—Asylum

RED OCTOPUS—Jefferson Starship—Grunt
SNOW GOOSE—Camel—Janus

STILLS—Stephen Stills—Col
KBPI-FM/DENVER

ADDS:
HEAD OVER HEELS—Poco—ABC
ONE SIZE FITS ALL—Frank Zappa—DiscReet

STOP—Eric Burdon Band—Capitol
ADDS:

JESSIE'S JIG—Steve Goodman—Asylum
LARRY YOUNG'S FUEL—Arista
MATCHBOOK/HOTEL HELLO—Gary Burton—ECM (Import)

MEMORIES—Doc Watson—UA
NOW LOOK—Ronnie Wood—WB

ONE SIZE FITS ALL—Frank Zappa—DiscReet
RED OCTOPUS—Jefferson Starship—Grunt

ROGER MCGUINN & BAND—Col
THE BOY'S DOIN' IT—Hugh Masekela—Casablanca

WELL KEPT SECRET—James Last—Polydor
HEAVY ACTION (airplay—in descending order):

STEPPIN'—Pointer Sisters—ABC Blue Thumb
ONCE UPON A RHYME—David Allan Coe—Col

THERE'S NO PLACE LIKE AMERICA TODAY—Curtis Mayfield—Curton
FURTHER ADVENTURES OF JUKE BOY BONNER—Home Cooking

TIMELESS—John Abercrombie—ECM
RED HEADED STRANGER—Willie Nelson—Col

JASMINE NIGHTDREAMS—Edgar Winter—Blue Sky
LEVEL ONE—Eleventh House feat. Larry Coryell—Arista

UPON THE WINGS OF MUSIC—Jean-Luc Ponty—Atlantic
NICHOLS & MAY: RETROSPECTIVE—Mercury

KPRI-FM/SAN DIEGO

ADDS:
CAT STEVENS' GREATEST HITS—A&M

RED OCTOPUS—Jefferson Starship—Grunt
TONIGHT'S THE NIGHT—Neil Young—Reprise

WHY CAN'T WE BE FRIENDS—War—UA
STILLS—Stephen Stills—Col

HEAVY ACTION (airplay, sales, phones):
CAPTAIN FANTASTIC—Elton John—MCA

FANDANGO—ZZ Top—London
FOUR WHEEL DRIVE—Bachman-Turner Overdrive—Mercury

GORILLA—James Taylor—WB
METAMORPHOSIS—Rolling Stones—Abkco

ONE OF THESE NIGHTS—Eagles—Asylum
ORIGINAL SOUNDTRACK—10cc—Mercury

STAMPEDE—Doobie Bros.—WB
VENUS & MARS—Wings—Capitol

SLEEPER

JESSIE'S JIG & OTHER FAVORITES

STEVE GOODMAN
Asylum

KMET-FM/LOS ANGELES

ADDS:
A STAR IS BOUGHT—Albert Brooks—Asylum

CAT STEVENS' GREATEST HITS—A&M
HIT MAN—Eddie Kendricks—Tamla

NOW LOOK—Ronnie Wood—WB
ONE SIZE FITS ALL—Frank Zappa—DiscReet

ROCKIN' CHAIR—Gwen McCrae—Cat

STOP—Eric Burdon Band—Capitol
STRANGE UNIVERSE—Mahogany Rush—20th Century

THE BOY'S DOIN' IT—Hugh Masekela—Casablanca
WE LOVE YOU—Love Craft—Mercury

HEAVY ACTION (sales, airplay):
CAPTAIN FANTASTIC—Elton John—MCA

FANDANGO—ZZ Top—London
METAMORPHOSIS—Rolling Stones—Abkco

MOVING VIOLATION—Jackson Five—Motown
ONE OF THESE NIGHTS—Eagles—Asylum

ORIGINAL SOUNDTRACK—10cc—Mercury
STILLS—Stephen Stills—Col

VENUS & MARS—Wings—Capitol
WHY CAN'T WE BE FRIENDS—War—UA

ROCKIN' CHAIR—Gwen McCrae—Cat

STOP—Eric Burdon Band—Capitol
STRANGE UNIVERSE—Mahogany Rush—20th Century

THE BOY'S DOIN' IT—Hugh Masekela—Casablanca
WE LOVE YOU—Love Craft—Mercury

HEAVY ACTION (sales, airplay):
CAPTAIN FANTASTIC—Elton John—MCA

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METAMORPHOSIS—Rolling Stones—Abkco

MOVING VIOLATION—Jackson Five—Motown
ONE OF THESE NIGHTS—Eagles—Asylum

ORIGINAL SOUNDTRACK—10cc—Mercury
STILLS—Stephen Stills—Col

VENUS & MARS—Wings—Capitol
WHY CAN'T WE BE FRIENDS—War—UA

KSAN-FM/SAN FRANCISCO

ADDS:
HEAD OVER HEELS—Poco—ABC

IT'S MY PLEASURE—Billy Preston—A&M
NOW LOOK—Ronnie Wood—WB

ONE SIZE FITS ALL—Frank Zappa—DiscReet
OUTLAWS—Arista

RED OCTOPUS—Jefferson Starship—Grunt
THAT OTHER MILE—Randall Bramblett—Polydor

HEAVY ACTION (airplay—in descending order):
TUBES—A&M

RED OCTOPUS—Jefferson Starship—Grunt
VENUS & MARS—Wings—Capitol

ONE OF THESE NIGHTS—Eagles—Asylum
PABLO CRUISE—A&M

SONS OF CHAMPLIN—Gold Mine
ONE SIZE FITS ALL—Frank Zappa—DiscReet

HIT MAN—Eddie Kendricks—Tamla
THAT OTHER MILE—Randall Bramblett—Polydor

CUT THE CAKE—AWB—Atlantic
KZEL-FM/EUGENE, ORE.

ADDS:
BARTERING—Baron Stewart—UA

CASE OF THE THREE-SIDED DREAM—Roland Kirk—Atlantic
IT'S MY PLEASURE—Billy Preston—A&M

JESSIE'S JIG—Steve Goodman—Asylum
JUST WANNA ROCK 'N ROLL—Jose Feliciano—RCA

LARRY SANTOS—Casablanca
MATCHING HEAD & FEET—Kevin Coyne—Virgin

NOW LOOK—Ronnie Wood—WB
TUBES—A&M

WELL KEPT SECRET—James Last—Polydor
HEAVY ACTION (airplay, phones):

DIAMONDS & RUST—Joan Baez—A&M
DREAMING MY DREAMS—Waylon Jennings—RCA

ONE OF THESE NIGHTS—Eagles—Asylum
ONE SIZE FITS ALL—Frank Zappa—DiscReet

RED OCTOPUS—Jefferson Starship—Grunt
ROGER MCGUINN & BAND—Col

SONS OF CHAMPLIN—Gold Mine
STEPPIN'—Pointer Sisters—ABC Blue Thumb

STILLS—Stephen Stills—Col
TONIGHT'S THE NIGHT—Neil Young—Reprise



ATV To Release Python LP



Peter K. Siegel, president of ATV Records Incorporated, has completed an agreement with Roy Tempest, commercial manager of BBC Records, London, giving ATV Records the right to release the original "Monty Python's Flying Circus" album in the United States. The album, which will be released here on the Pye label, consists of material from the soundtrack of the hit television series and has never before been available in the United States. The album will be rush-released this week. ATV Records has retained the basic BBC Records album cover, designed by Terry Gilliam of Monty Python, but has extended the design to both four-color front and back, with the entire package suitable for use as its own display piece. The first phase of the marketing campaign will include ads in the National Lampoon, New York Magazine, and regional ads in TV Guide concentrating on the New York, Philadelphia and Boston markets. 60-second radio spots and 30-second television spots are currently being produced. Shown here at contract signing are, from left: Carmen LaRosa, director of sales, ATV Records; Siegel; Tempest; and Leslie Gould, Leslie Gould Associates.

CLUB REVIEW

Good Jazz at Bottom Line

■ NEW YORK — If the Oliver Nelson Big Band wasn't exactly the group enumerated in the pre-opening ads (as including Tom Scott, Sonny Stitt, Richard Davis and Teresa Brewer) there was no dearth of first-class

DCA's Jay Ellis

(Continued from page 22)

ting airplay, too. And, he feels that the principles practiced within DCA can be spread to work on a nationwide basis. "The Midwest is the only area in the country that's not heavily into discos, but it seems to be starting there too," he commented.

In addition to the aforementioned responsibilities that DCA has undertaken, the firm recently initiated booking live acts into discos. "After we started breaking records this way I spoke to several clubs about booking live acts. The first one to do it was the Sound Machine in New York," Ellis explained. "We booked Gloria in there sometime in November and it's proved profitable ever since. Right now Gloria plays a complete disco circuit. It's the kind of thing that proves beneficial to the disco and to the artist — the artist gets more work and the practice is a step up for the club."

When questioned as to whether DCA would deal exclusively in disco product Ellis replied that they won't, but, for the time being "that's the way."

musicianship on the Bottom Line stage June 24. Nelson, a composer, arranger and conductor, drew the best from the 16 or so players at his command taking to his own saxophone in tribute to the late Johnny Hodges on "Black, Brown and Beautiful."

Flying Dutchmen

The set was varied, with much space for solo flights. The opening, "Reuben's Rondo," was a high-powered audience-grabber. It also proved that big band music is not just a remnant of the old days but rather, when properly arranged and presented, a very timely and vibrant sound. In addition, the ensemble played a medley of "Skull Session" (the title of Nelson's latest Flying Dutchman album) and "Self Help Is Needed," and closed out with "Letter End."

Leon Thomas, also a Flying Dutchman recording artist, opened for Nelson. Thomas, one of the finest male jazz vocalists we have, is uneven as a live performer. The flexibility of his instrument (in range and effect) is amazing, and the genius of his use of it shone through on "Got To Be There" on this occasion. Thomas at less than par, though, is still quite an experience, and with Neal Creque's work on keyboards the substance, if not the magic, was there.

Ira Mayer

N. Y. Central (Continued from page 24)

MAN ABOUT TOWN: Is **Bob Dylan**. No one at Arista is exactly trying to hide the fact that Mr. Dylan and Mr. (Clive) Davis have been talking lately—first, as reported here last week at the **John Phillips/Genevieve Waite** show at the Other End, and then in the Arista offices just a few blocks from our own. In between, Dylan went to hear **Patti Smith** at the Other End and went backstage after her show to chat—a meeting reported in the Village Voice under the grandiose front-page headline (and picture) "Tarantula Meets Mustang: Bob Dylan Gives His Blessing to Patti Smith." Also, a visit to the Garden to catch the Stones; and some hanging out at the bar at the Bottom Line with **Muddy Waters** headlining. Somewhere around three in the morning Waters was called to the rear of the stage. He cut his number short and started talking about bringing out an old friend (amid shouts of requests from the two-thirds full house). The name Bob Dylan brought on a stunned silence and then an ovation, and Dylan played harp for about 15 or 20 minutes. Just to keep the record straight, we understand Dylan's Columbia contract is for five years. And the "Basement Tapes" album is due very soon.

NOTED: With Dylan and Muddy Waters that night was **Victoria Spivey**, old-time blues singer, who stood at the foot of the stage shouting her encouragement . . . The **Pointer Sisters** and **Brecker Brothers** had a full house, including **Labelle's Sarah Dash** and **Gato Barbieri**, for their Schaefer concert in Central Park Monday (30). Much dancing in the aisles and on the rocks outside the Wollman Skating Rink . . . **Crawdaddy** editor **Peter Knobler** will see one of his tunes on **Chris Hillman's** next album . . . Audio Fidelity has purchased WARP studios and will convert the facility to a 16-tracker. **Fred Miller** stays on as full-time engineer . . . **Lynyrd Skynyrd** set to get the key to their hometown of Jacksonville—from the gym teacher whose name became theirs: **Leonard Skinner** . . . Congratulations (!) to **Cher** and **Gregg Allman**, who were married a few days after the **Sonny** and **Cher** divorce went through . . . Finally, an east coast **Peter Rudge** quote (catch the first part of this story in The Coast column), concerning the number of tickets required for **Jack Ford's** night with the Stones in Washington, D.C., or actually the number of tickets needed for Secret Service personnel: "If the Russians want to invade, that's the night to do it."

WATCH THOSE CURVES: The Flashmakers recover from a nine-run King Karol lead to win 18-15, with Mitchell Kanner, sterling RW moundsman recording his first win of the season. The record stands at 2-1-1.

Radio Short Takes (Continued from page 19)

Winning prizes were sent to the favorite local charities of the victors.

The National Association of Progressive Radio Announcers has announced the election of a five person national committee which will serve multiple functions. The members of the committee are: Robert Williams, KZAP-FM (Sacramento); Mark Cooper, KUDL-FM (Kansas City); Denny Sanders, WMMS-FM (Cleveland); Jack Crawford, WKDA-FM (Nashville); and Alison Steele, WNEW-FM (New York).

We received this week for the first time, a copy of the "Breneman Review Service," a tip sheet of frank opinions on the programming potential of rock, pop and r&b records, written by Betty Breneman, former music director of RKO radio. The sheet is brief and directly to the point. Ms. Breneman gives her views, and states them as being exactly that and nothing more. Give it a look-see and form your own opinion.

Obscenity and Censorship (Continued from page 19)

John's "The Bitch Is Back" because he considered them unfit for his audience. The music director, Blue Christy, even went so far as to suggest that broadcasters set up a panel akin to the motion picture industry's rating board to grade new releases.

In the first week after publication of his letter, he says, he got more than 20 letters of support from other radio stations around the country, who said they were working under similar policies. Most of the stations, however, were from small markets.

"We program for 6, 7 and 8 year old kids," he explained. "And many of them have parents who don't want them running around screaming 'the bitch is back.' Sensationalism has worked in the movies, it's worked in books, now I see it creeping into music. I'm not a puritan, I'm just a guy whose saying there is a problem we ought to take a look at." The bottom line on the whole issue, he explains, is the fact that even though WLOF is not playing certain records that are proven hits, "we are not getting hurt by it in the ratings," a claim that the latest ARB sweeps confirm.





**The most famous album never released.
Bob Dylan and The Band. "The Basement Tapes."
On Columbia Records and Tapes.**

Who In The World:

Rapid Rise for Captain & Tennille

■ With a number one single ("Love Will Keep Us Together") on the **Record World** charts and a debut album (with the same title) in the top 10, A&M's the Captain and Tennille are the fastest moving new group in America.

Although "Love Will Keep Us Together" marks the beginning of the duo's national prominence, the Captain—a/k/a Daryl Dragon—and his wife, Toni Tennille, have been in the music business for a number of years. After working on the music of other artists, Daryl and Toni last year recorded a Tennille tune in a tiny L.A. studio, pressed it themselves, and enjoyed enough local sales and airplay to attract the attention of A&M, which signed them and nationally released that first single, "The Way I Want to Touch You."

Impressive Backgrounds

That was the beginning. The duo's second A&M single, co-written by Neil Sedaka and Howard Greenfield, quickly rose to the very top of the charts. The just-released "Love Will Keep Us Together" album has ascended just as rapidly into the top 10.

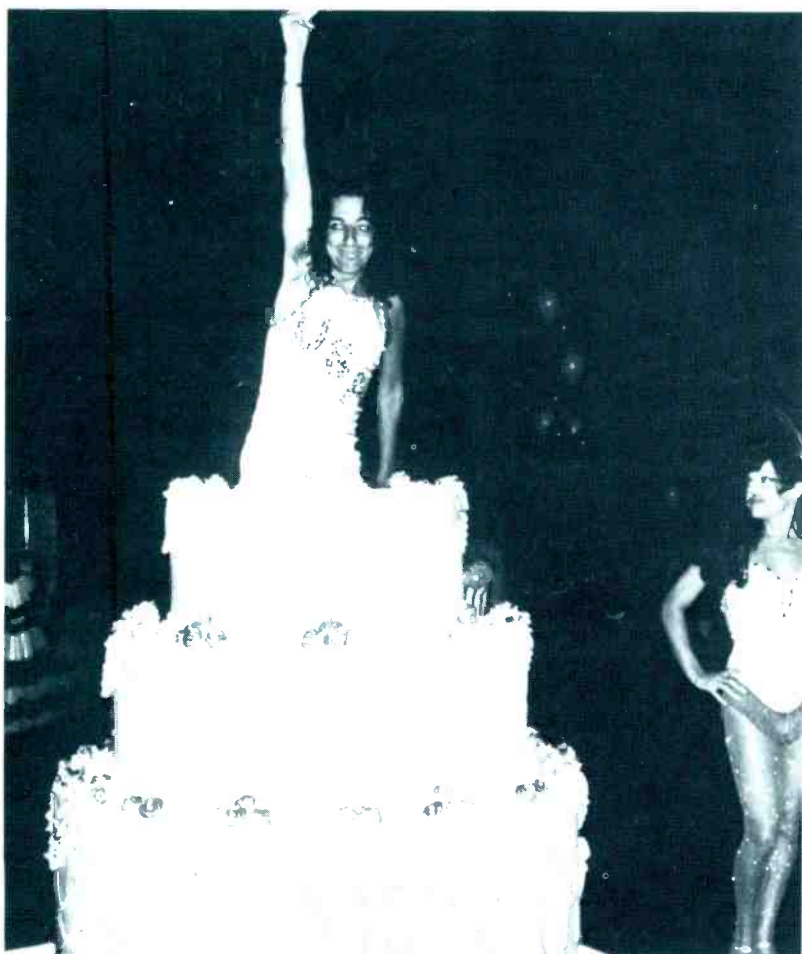
Daryl Dragon and Toni Ten-

nille have had impressive careers apart from their recent success story. A native Californian, Daryl has worked with Brian Wilson and the Beach Boys for years, concentrating primarily on arrangements for the group. He is the son of well known symphony conductor Carmen Dragon, and his father's influence is evident in much of Daryl's work. Daryl arranged all of the songs on the new album, and he and Toni Tennille have written the bulk of the material. Daryl likes to talk about the days when he and Toni performed in small clubs in L.A.'s San Fernando Valley with over \$8,000 worth of equipment.

Toni Tennille, originally from Montgomery, Alabama, has been singing all her life, and prominent among her varied credits are her works as backing vocalist on Elton John's "Caribou" and a stint as the only "Beach Girl" (she played the piano) ever to tour with the Beach Boys.

It is unlikely that the Captain & Tennille will ever have to press their own records again, but it's nice to know there's still a place for fairy tales in today's record industry.

Cooper's Cake



1500 guests turned out for Alice Cooper's Bi-Centennial Bash at Lawrence Welk's Hollywood Palladium and were treated to monkeys and marching bands, barbecue and a cross-section of every phase of the music business. In the photo above, Alice is shown emerging from a cake to welcome the celebrants.

Dialogue *(Continued from page 20)*

than any rally I've probably ever done, although obviously my presence in the '60s as a voice, as someone who expressed the ideas that all of us were feeling, was a very important one. I'm not minimizing anybody's role, but I think that there comes a point when you must decide how your energies are going to be used. And then you maybe spend time doing something else which is not immediately effective but perhaps eventually will be a statement that can be helpful. I do think that people have a responsibility to be political, to be politically awake, aware — aware of what's going on in their cultures.

RW: Does your success in such a variety of endeavors ever surprise you?

Collins: It's not surprising to me that I'm successful as a musician because that was a talent I was God-given and was helped with by my parents. I think you can learn anything, I think you can learn any skill, but unless you were born with a certain number of gifts, which we all are . . . all we have to do is find out the gift we've got and then work on it. But it doesn't surprise me that I'm a success as a musician. I wouldn't have to be a financial success as a musician, I could be playing a violin in some little symphony somewhere and get a great deal of pleasure from it. What surprises me, and intrigues me, is this recent development of connected thinking. Being able to call up my accountant and say "Saul, give me the figures on such and such, and let's talk about where we're going to go next year, and what you think is possible with the company" and it's the juggling routine which I was never trained to do as a woman or as a person. I've discovered in these talks lately that I feel that that's the essence of the women's movement, women are probably not taught to think that way and that part of the whole struggle with the women's movement is to get, first of all, women to think that way, and secondly men, or co-ordinately men, to think that way in a more universal kind of way. The idea that I could be managing myself, and taking risks that three years ago would have terrified me so badly that I would have been paralyzed, surprises me.

RW: And pleases you?

Collins: And pleases me because it's fun. It's not a dirty game at all. It's a very interesting, in fact, very ethical and fascinating game, and I really like it.

RW: Are there parallels between that side of business and writing songs?

Collins: Yes. Music's structure is, as I guess many people have pointed out, mathematical. Structurally, you can compose. There is a theory of composition, there is a theory of chemistry, there is a theory of mathematics. I was very good at geometry, very logical thinking, I love that kind of thing. Anybody tells me that they can't do something, that's when I start screaming because you can, there's always a solution.

RW: Are you doing much writing now?

Collins: I'm in a different phase right now. I wrote a few songs on the last album. I'm in the phase where I now have to dig in and do some studying: piano—I'm about to go to work with a teacher that I've singled out from all the other possibilities, in addition, to the teacher that I work with all the time on singing. And I think I need a lot of input in piano and also in guitar. I'm ready to do some other things, different kinds of things.

RW: How did you find working with Arif Mardin? He must be a tremendous perfectionist in the studio.

Collins: He is, but his style is so easy. I'm the one who was really uptight, tense, anxious, and he let me go through that. He didn't know the way I work, so it was a whole new experience for both of us, and he was totally reassuring and completely . . . recognized the signs of near hysteria, and said, "slow down," and "don't worry," and "we'll take all the time we need." Anyway, he's a gem to work with. But he works in a strange way, similar to the way I work. He does a lot of subconscious work all the time (we all do, actually. It's not just me and Arif), but the power of suggestion is enormous, so that I would play him something a month before he was going to sit down and write the arrangement. By the time he sat down, he'd sit down and do it. Whereas, if he had to listen to it one morning and do it one night, the same night, then it becomes a whole different proposition. He's brilliant, he can do anything, write anything, arrange anything, knows all the musicians, gets along with everyone.

RW: You both seem to share an ability to work on different projects at the same time. For example he was working on the Average White Band, the Bee Gees and you at the same time.

Collins: This is a similar question to what Oscar Brand asked me: do you just stop your singing career while you're doing something else, and the answer is no. My problem, my karmic deficiency that

(Continued on page 47)

SALESMAKER OF THE WEEK



ONE OF THESE NIGHTS
EAGLES
Asylum

TOP RETAIL SALES THIS WEEK

- ONE OF THESE NIGHTS**—Eagles—Asylum
- STILLS**—Stephen Stills—Col
- VENUS & MARS**—Wings—Capitol
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- WHY CAN'T WE BE FRIENDS**—War—UA
- CAPTAIN FANTASTIC**—Elton John—MCA
- CUT THE CAKE**—Average White Band—Atlantic

CAMELOT/NATIONAL

- BLOW BY BLOW**—Jeff Beck—Epic
- CAPTAIN FANTASTIC**—Elton John—MCA
- HORIZON**—Carpenters—A&M
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- ONE OF THESE NIGHTS**—Eagles—Asylum
- SPIRIT OF AMERICA**—Beach Boys—Capitol
- STILLS**—Stephen Stills—Col
- SURVIVAL**—O'Jays—Phila. Intl.
- THE HEAT IS ON**—Isley Brothers—T-Neck
- YOU BREAK IT YOU BOUGHT IT**—Michael Stanley Band—Epic

KORVETTES/NATIONAL

- CHOCOLATE CHIP**—Isaac Hayes—ABC
- ELECTRONIC REALIZATIONS**—Synergy—Passport
- HEAD OVER HEELS**—Poco—ABC
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- NATTY DREAD**—Wailers—Island
- ONE OF THESE NIGHTS**—Eagles—Asylum
- STILLS**—Stephen Stills—Col
- SURVIVAL**—O'Jays—Phila. Intl.
- THE HEAT IS ON**—Isley Brothers—T-Neck
- VENUS & MARS**—Wings—Capitol

MUSICLAND/NATIONLAND

- BARRY MANILOW I**—Arista
- CUT THE CAKE**—Average White Band—Atlantic
- EVERYTIME YOU TOUCH ME**—Charlie Rich—Epic
- GREATEST HITS**—Tony Orlando & Dawn—Arista
- MAIN COURSE**—Bee Gees—RSO
- MELISSA**—Melissa Manchester—Arista
- MISTY**—Ray Stevens—Barnaby
- ONE OF THESE NIGHTS**—Eagles—Asylum
- STILLS**—Stephen Stills—Col
- WHY CAN'T WE BE FRIENDS**—War—UA

RECORD BAR/NATIONAL

- BETWEEN THE LINES**—Janis Ian—Col
- CUT THE CAKE**—Average White Band—Atlantic
- HORIZON**—Carpenters—A&M
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M

- ONE OF THESE NIGHTS**—Eagles—Asylum
- STILLS**—Stephen Stills—Col
- THE HEAT IS ON**—Isley Brothers—T-Neck
- THE ORIGINAL SOUNDTRACK**—10cc—Mercury
- TONIGHT'S THE NIGHT**—Neil Young—Reprise
- VENUS & MARS**—Wings—Capitol

TWO GUYS/EAST COAST

- CAPTAIN FANTASTIC**—Elton John—MCA
- CHOCOLATE CHIP**—Isaac Hayes—ABC
- COMING DOWN YOUR WAY**—Three Dog Night—ABC
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- ONE OF THESE NIGHTS**—Eagles—Asylum
- STILLS**—Stephen Stills—Col
- THE ORIGINAL SOUNDTRACK**—10cc—Mercury
- TWO LANE HIGHWAY**—Pure Prairie League—RCA
- VENUS & MARS**—Wings—Capitol
- WHY CAN'T WE BE FRIENDS**—War—UA

KING KAROL/NEW YORK

- CAPTAIN FANTASTIC**—Elton John—MCA
- CHICAGO VIII**—Col
- HORIZON**—Carpenters—A&M
- IN THE POCKET**—Stanley Turrentine—Fantasy
- METAMORPHOSIS**—Rolling Stones—Abkco
- MOVING VIOLATION**—Jackson Five—Motown
- NATTY DREAD**—Wailers—Island
- PICTURES AT AN EXHIBITION**—Tomita—RCA
- SPARTACUS**—Triumvirat—Capitol
- VENUS & MARS**—Wings—Capitol

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

- CAPTAIN FANTASTIC**—Elton John—MCA
- DISCO BABY**—Van McCoy & the Soul City Symphony—Avco
- GREATEST HITS**—Cat Stevens—A&M
- HEARTS**—America—WB
- HORIZON**—Carpenters—A&M
- ONE OF THESE NIGHTS**—Eagles—Asylum
- THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Col
- THE ORIGINAL SOUNDTRACK**—10cc—Mercury
- TOMMY**—Polydor (Soundtrack)
- VENUS & MARS**—Wings—Capitol

GARY'S/RICHMOND

- BUSTIN' OUT**—Pure Prairie League—RCA
- CUT THE CAKE**—Average White Band—Atlantic
- DIAMONDS & RUST**—Joan Baez—A&M
- INSIDES OUT**—Bohannon—Dakar
- NO WAY TO TREAT A LADY**—Helen Reddy—Capitol
- ONE OF THESE NIGHTS**—Eagles—Asylum
- STILLS**—Stephen Stills—Col
- SURVIVAL**—O'Jays—Phila. Intl.
- TROUBLE IN PARADISE**—Souther, Hillman, Furay Band—Asylum
- UNIVERSAL LOVE**—MFSB—Phila. Intl.

WAXIE MAXIE/WASH., D.C.

- BACK TO EARTH**—Rare Earth—Rare Earth
- CHOICE FOUR**—RCA
- COME GET TO THIS**—Nancy Wilson—Capitol
- CUT THE CAKE**—Average White Band—Atlantic
- IN THE POCKET**—Stanley Turrentine—Fantasy
- MADE IN THE SHADE**—Rolling Stones—Rolling Stones
- STIPPIN'**—Pointer Sisters—ABC Blue Thumb
- STILLS**—Stephen Stills—Col
- TWO LANE HIGHWAY**—Pure Prairie League—RCA
- WHY CAN'T WE BE FRIENDS**—War—UA

FOR THE RECORD/BALTIMORE

- COME GET TO THIS**—Nancy Wilson—Capitol
- CUT THE CAKE**—Average White Band—Atlantic
- HALF A LOVE**—Chi-Lites—Brunswick
- LET'S TAKE IT TO THE STAGE**—Funkadelic—Westbound
- MOVING VIOLATION**—Jackson Five—Motown
- ONE OF THESE NIGHTS**—Eagles—Asylum
- ROLLING DOWN A MOUNTAIN SIDE**—Main Ingredient—RCA
- STIPPIN'**—Pointer Sisters—ABC Blue Thumb
- STILLS**—Stephen Stills—Col
- WHY CAN'T WE BE FRIENDS**—War—UA

SPEC'S/CORAL GABLES

- BETWEEN THE LINES**—Janis Ian—Col
- BRECKER BROTHERS**—Arista
- CHASE THE CLOUDS AWAY**—Chuck Mangione—A&M
- CHOCOLATE CHIP**—Isaac Hayes—ABC
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- MELISSA**—Melissa Manchester—Arista
- ONCE I LOVED**—Esther Saterfield—Sagoma
- ONE OF THESE NIGHTS**—Eagles—Asylum
- STILLS**—Stephen Stills—Col
- WILL O' THE WISP**—Leon Russell—Shelter

POPLAR TUNES/MEMPHIS

- GET DOWN**—Joe Simon—Spring
- GREATEST HITS**—Cat Stevens—A&M
- HEAD OVER HEELS**—Poco—ABC
- HIT MAN**—Eddie Kendricks—Tamla
- LIFE IS YOU**—Batdorf & Rodney—Arista
- MEMORIES**—Doc Watson—UA
- ONE OF THESE NIGHTS**—Eagles—Asylum
- ONE SIZE FITS ALL**—Frank Zappa & the Mothers of Invention—DiscReet
- TONIGHT'S THE NIGHT**—Neil Young—Reprise
- WHY CAN'T WE BE FRIENDS**—War—UA

MUSHROOM/NEW ORLEANS

- CAPTAIN FANTASTIC**—Elton John—MCA
- CUT THE CAKE**—Average White Band—Atlantic
- DIAMONDS & RUST**—Joan Baez—A&M
- ONE OF THESE NIGHTS**—Eagles—Asylum
- STILLS**—Stephen Stills—Col
- STORM AT SUNRISE**—Gino Vanelli—A&M
- THE HEAT IS ON**—Isley Brothers—T-Neck
- UNIVERSAL LOVE**—MFSB—Phila. Intl.
- VENUS & MARS**—Wings—Capitol
- WHY CAN'T WE BE FRIENDS**—War—UA

NATL. RECORD MART/MIDWEST

- CHOCOLATE CHIP**—Isaac Hayes—ABC
- CUT THE CAKE**—Average White Band—Atlantic
- HEART OF HEARTS**—Bobby Vinton—ABC
- HORIZON**—Carpenters—A&M
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- METAMORPHOSIS**—Rolling Stones—Abkco
- ONE OF THESE NIGHTS**—Eagles—Asylum
- STILLS**—Stephen Stills—Col
- THE HEAT IS ON**—Isley Brothers—T-Neck
- VENUS & MARS**—Wings—Capitol

RECORD REVOLUTION/ CLEVELAND

- GREATEST HITS**—Cat Stevens—A&M
- HEAD OVER HEELS**—Poco—ABC
- NOW LOOK**—Ron Wood—WB
- ONE SIZE FITS ALL**—Frank Zappa & the Mothers of Invention—DiscReet
- THE TROGGS**—Pye
- TUBES**—A&M
- VENUS & MARS**—Wings—Capitol
- WHY CAN'T WE BE FRIENDS**—War—UA
- WORLDS COLLIDE**—Hudson & Ford—A&M
- YOU BREAK IT YOU BOUGHT IT**—Michael Stanley Band—Epic

ONE OCTAVE HIGHER/ CHICAGO

- BLUE SKY NIGHT THUNDER**—Michael Murphey—Epic
- CAPTAIN FANTASTIC**—Elton John—MCA
- GREATEST HITS**—Cat Stevens—A&M
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- MISTER MAGIC**—Grover Washington Jr.—Kudu
- ONE OF THESE NIGHTS**—Eagles—Asylum
- STILLS**—Stephen Stills—Col
- THE HEAT IS ON**—Isley Brothers—T-Neck
- TONIGHT'S THE NIGHT**—Neil Young—Reprise
- VENUS & MARS**—Wings—Capitol

CIRCLES/ARIZONA

- CAPTAIN FANTASTIC**—Elton John—MCA
- CUT THE CAKE**—Average White Band—Atlantic
- DISCO BABY**—Van McCoy & the Soul City Symphony—Avco
- LIFE IS YOU**—Batdorf & Rodney—Arista
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- ODE TO MY LADY**—Willie Hutch—Motown
- ONE OF THESE NIGHTS**—Eagles—Asylum
- ONE SIZE FITS ALL**—Frank Zappa & the Mothers of Invention—DiscReet
- STILLS**—Stephen Stills—Col
- WHY CAN'T WE BE FRIENDS**—War—UA

WHEREHOUSE/CALIFORNIA

- EXPANSIONS**—Lonnie Liston Smith—Flying Dutchman
- GOIN' HOME**—Ten Years After—Deram
- GREATEST HITS**—Cat Stevens—A&M
- GREATEST HITS**—Tony Orlando & Dawn—Arista
- HEAD OVER HEELS**—Poco—ABC
- IT'S MY PLEASURE**—Billy Preston—A&M
- STOP**—Eric Burdon—Capitol
- THE ORIGINAL SOUNDTRACK**—10cc—Mercury
- TUBES**—A&M
- TONIGHT'S THE NIGHT**—Neil Young—Reprise

TOWER/LOS ANGELES

- ADVENTURES IN PARADISE**—Minnie Riperton—Epic
- BETWEEN THE LINES**—Janis Ian—Col
- CAPTAIN FANTASTIC**—Elton John—MCA
- CHOCOLATE CHIP**—Isaac Hayes—ABC
- DREAMING MY DREAMS**—Waylon Jennings—RCA
- FANDANGO**—ZZ Top—London
- GORILLA**—James Taylor—WB
- STIPPIN'**—Pointer Sisters—ABC Blue Thumb
- THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Col
- VENUS & MARS**—Wings—Capitol

EVERYBODY'S RECORDS/ NORTHWEST

- LEVEL ONE**—Larry Coryell & the Eleventh House—Arista
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- MEMORIES**—Doc Watson—UA
- ONE OF THESE NIGHTS**—Eagles—Asylum
- ONE SIZE FITS ALL**—Frank Zappa & the Mothers of Invention—DiscReet
- STILLS**—Stephen Stills—Col
- THE SONS**—Sons of Champlin
- TONIGHT'S THE NIGHT**—Neil Young—Reprise
- UPON THE WINGS OF MUSIC**—Jean Luc Ponty—Atlantic
- WHY CAN'T WE BE FRIENDS**—War—UA



THE ALBUM CHART

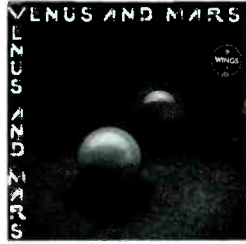
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TITLE, ARTIST, Label, Number [Distributing Label]

JULY 12 JULY 5

1 **2** **VENUS AND MARS**
WINGS
 Capitol SMAS 11419



WKS. ON CHART

5 | **F**

2	1	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN/MCA 2142	6	F
3	9	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039	3	F
4	3	THE HEAT IS ON ISLEY BROTHERS/T-Neck PZ 33536 (Col)	4	F
5	6	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 3405	4	E
6	3	STAMPEDE DOOBIE BROTHERS/Warner Bros. BS 2835	9	F
7	4	FOUR WHEEL DRIVE BACHMAN-TURNER OVERDRIVE/ Mercury SRM1 1027	7	F
8	5	HEARTS AMERICA /Warner Bros. BS 2852	14	F
9	7	SURVIVAL O'JAYS/Phila. Intl. KZ 33150 (Col)	12	E
10	11	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE/ Columbia PC 33280	18	F
11	15	MADE IN THE SHADE ROLLING STONES/Rolling Stones COC 79102 (Atlantic)	4	F
12	14	METAMORPHOSIS ROLLING STONES/Abkco ANA 1 (London)	4	F
13	16	GORILLA JAMES TAYLOR/Warner Bros. BS 2866	7	F
14	12	TOMMY SOUNDTRACK/Polydor PD 9502	16	H
15	10	MISTER MAGIC GROVER WASHINGTON, JR./Kudu 201S (Motown)	16	F
16	27	HORIZON CARPENTERS/A&M SP 4530	3	F
17	24	CUT THE CAKE AVERAGE WHITE BAND/Atlantic SD 18140	3	F
18	26	CHOCOLATE CHIP ISAAC HAYES/ABC ABCD 874	4	F
19	13	FANDANGO ZZ TOP/London PS 656	9	F
20	22	DIAMONDS AND RUST JOAN BAEZ/A&M SP 4527	8	F
21	21	A SONG FOR YOU TEMPTATIONS/Gordy G6 969S1 (Motown)	23	F
22	23	DISCO BABY VAN McCOY & THE SOUL CITY SYMPHONY/ Avco AV 69006	9	F
23	19	GREATEST HITS ELTON JOHN/MCA 2128	34	F
24	17	WELCOME TO MY NIGHTMARE ALICE COOPER/Atlantic SD 18130	17	F
25	18	ADVENTURES IN PARADISE MINNIE RIPERTON/Epic PE 33454	7	F
26	30	TWO LANE HIGHWAY PURE PRAIRIE LEAGUE/RCA APL1 0933	6	F
27	56	STILLS STEPHEN STILLS/Columbia PC 33575	2	F
28	61	WHY CAN'T WE BE FRIENDS? WAR/United Artists UA LA 441F	2	F
29	29	PICTURES AT AN EXHIBITION TOMITA/RCA ARL1 0838	10	F
30	28	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33471	11	F
31	34	BLIND BABY NEW BIRTH/Buddah BDS 5636	7	F
32	31	HEART LIKE A WHEEL LINDA RONSTADT/Capitol ST 11358	32	F
33	39	UNIVERSAL LOVE MFSB/Phila. Intl. KZ 33158 (Col)	4	F
34	20	CHICAGO VIII /Columbia PC 33100	14	F
35	32	PLAYING POSSUM CARLY SIMON/Elektra 7E 1033	11	F
36	33	SOAP OPERA KINKS/RCA LPL1 5081	9	F
37	35	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 2133	21	F
38	25	SPIRIT OF AMERICA BEACH BOYS/Capitol SVBB 11384	11	F
39	40	MY WAY MAJOR HARRIS/Atlantic SD 18119	9	F
40	38	BLUE SKY, NIGHT THUNDER MICHAEL MURPHEY/Epic KE 33290	17	E
41	37	PHYSICAL GRAFFITI LED ZEPPELIN/Swan Song SS 2200 (Atlantic)	18	I
42	36	STRAIGHT SHOOTER BAD COMPANY/Swan Song SS 8413 (Atlantic)	13	F
43	47	TALE SPINNIN' WEATHER REPORT/Columbia PC 33417	7	F
44	44	THE LAST FAREWELL ROGER WHITTAKER/RCA APL1 0855	8	F
45	48	CAUGHT IN THE ACT COMMODORES/Motown M6 820S1	7	F
46	45	JUDITH JUDY COLLINS/Elektra 7E 1032	14	F
47	41	AN EVENING WITH JOHN DENVER /RCA CPL 0764	19	J
48	55	TROUBLE IN PARADISE SOUTHER, HILLMAN, FURAY BAND/ Asylum 7E 1036	5	F
49	50	AMERICA'S CHOICE HOT TUNA/Grunt BL1 9820 (RCA)	8	F

50	57	BETWEEN THE LINES JANIS IAN/Columbia PC 33394	6	F
51	52	PHONE CALL FROM GOD JERRY JORDAN/MCA 473	6	F
52	60	THE ORIGINAL SOUNDTRACK 10cc/Mercury SRM 1 1029	5	F
53	43	I'LL PLAY FOR YOU SEALS & CROFTS/Warner Bros. 2848	15	F
54	53	A QUIET STORM SMOKEY ROBINSON/Tamla T6 337S1 (Motown)	10	F
55	54	INITIATION TODD RUNDGREN/Bearsville BR 6957 (WB)	5	F
56	64	TODAY ELVIS PRESLEY/RCA APL1 1039	4	F
57	58	EXPANSIONS LONNIE LISTON SMITH/Flying Dutchman BOL1 0934	9	F
58	59	THE MANHATTAN TRANSFER /Atlantic SD 18133	7	F
59	66	STEPPIN' POINTER SISTERS/ABC Blue Thumb BTSD 6071	5	F
60	49	IN THE POCKET STANLEY TURRENTINE/Fantasy F 9478	10	F
61	46	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOSD 2020	9	F
62	42	BLOW BY BLOW JEFF BECK/Epic PE 33409	13	F
63	65	WALT DISNEY'S MICKEY MOUSE CLUB MOUSEKEDANCE AND OTHER MOUSEKETEER FAVORITES Featuring THE MIKE CURB CONGREGATION & VARIOUS ARTISTS/ Disneyland 1362	11	F
64	51	TO BE TRUE HAROLD MELVIN & THE BLUE NOTES Featuring THEODORE PENDERGRASS/Phila. Intl. KZ 33148 (Col)	17	E
65	63	HE DON'T LOVE YOU LIKE I LOVE YOU TONY ORLANDO & DAWN/Elektra 7E 1034	10	F
66	62	DISCOTHEQUE HERBIE MANN/Atlantic SD 1670	11	F
67	70	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	27	F
68	67	NUTHIN' FANCY LYNRYD SKYNYRD/MCA 2137	14	F
69	68	STEPPING INTO TOMORROW DONALD BYRD/Blue Note BN LA 386G (UA)	14	F
70	73	COMING DOWN YOUR WAY THREE DOG NIGHT/ ABC ABCD 888	4	F
71	72	FIRE ON THE MOUNTAIN CHARLIE DANIELS BAND/ Kama Sutra KSBS 2603	26	F
72	76	CHOCOLATE CITY PARLIAMENT/Casablanca NBLP 7014	10	F
73	75	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 1163 (Capitol)	86	F
74	71	JUKE JOINT JUMP ELVIN BISHOP/Capricorn CP 0151 (WB)	9	F
75	82	SPARTACUS TRIUMVIRAT /Capitol ST 11382	4	F
76	74	SUPERNATURAL BEN E. KING/Atlantic SD 18132	10	F
77	80	SNEAKIN' SALLY THROUGH THE ALLEY ROBERT PALMER/ Island ILPS 9294	4	F
78	69	DRESSED TO KILL KISS/Casablanca NBLP 7016	12	F
79	77	SEX MACHINE TODAY JAMES BROWN/Polydor PD 6042	6	F
80	83	MOVING VIOLATION JACKSON 5/Motown M6 829S1	3	F
81	86	TANYA TUCKER /MCA 2141	3	F

CHARTMAKER OF THE WEEK

82 — **TONIGHT'S THE NIGHT**
 NEIL YOUNG
 Reprise MS 2221 (WB)



83	—	GREATEST HITS TONY ORLANDO & DAWN/Arista 4045	1	F
84	84	PHOEBE SNOW /Shelter 2109 (MCA)	37	F
85	114	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/ Epic PE 33455	1	F
86	89	THANK YOU BABY STYLISTICS/Avco AV 69008	3	F
87	87	COLD ON THE SHOULDER GORDON LIGHTFOOT/Reprise MS 2006 (WB)	20	F
88	92	DISCO TEX AND HIS SEX-O-LETTES /Chelsea CHL 505	3	F
89	98	JASMINE DREAMS EDGAR WINTER/Blue Sky PZ 33483 (Col)	2	F
90	99	MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)	2	F
91	94	DYN-O-MITE JIMMIE WALKER/Buddah BDS 5635	3	F
92	93	JOHN DENVER'S GREATEST HITS /RCA CPL1 0374	83	F
93	107	THE CHICAGO THEME HUBERT LEWIS/CTI 6058S1 (Motown)	1	F
94	95	BACK HOME AGAIN JOHN DENVER/RCA APL1 0548	51	F
95	—	GREATEST HITS CAT STEVENS/A&M SP 4519	1	F
96	104	I'M JESSI COLTER/Capitol ST 11663	1	F
97	78	FIVE-A-SIDE ACE/Anchor ANCL 2001 (ABC)	15	F
98	—	HEAD OVER HEELS POCO/ABC ABCD 890	1	F
99	79	KATY LIED STEELY DAN/ABC ABCD 846	15	F
100	96	YOUNG AMERICANS DAVID BOWIE/RCA APL1 0998	17	F

151-200 ALBUM CHART

- 151 THE CHOICE FOUR/RCA APL1 0913
- 152 LET ME BE THERE OLIVIA
NEWTON-JOHN/MCA 389
- 153 BANKRUPT DR. HOOK/Capitol
ST 11397
- 154 MAKE THE WORLD GO AWAY
DONNY & MARIE OSMOND/MGM
4996
- 155 DIAMOND HEAD PHIL MANZANERA/
Atco SD 36 113
- 156 JOURNEY/Columbia PC 33388
- 157 MISTY RAY STEVENS/Barnaby 6012
(Chess/Janus)
- 158 OUT AMONG 'EM LOVE CHILDS
AFRO CUBAN BAND/Roulette
SR 3916
- 159 NEWBORN JAMES GANG/Atco
SD 36112
- 160 GET DOWN JOE SIMON/Spring
SPR 6706 (Polydor)
- 161 NEW AND IMPROVED SPINNERS/
Atlantic SD 18118
- 162 THE BEAU BRUMMELS/Warner
Brothers BS 2842
- 163 TAPESTRY CAROLE KING/Ode SP
77009 (A&M)
- 164 STILL CAUGHT UP MILLIE JACKSON/
Spring SPR 6708 (Polydor)
- 165 TOM SCOTT & THE L.A. EXPRESS/
Ode 77021 (A&M)
- 166 COME GET TO THIS NANCY
WILSON/Capitol ST 11386
- 167 DREAMING MY DREAMS WAYLON
JENNINGS/RCA APL1 1062
- 168 LATIMORE III/Glades 7505 (TK)
- 169 GOOD VIBRATIONS—BEST OF THE
BEACH BOYS/Reprise MS Z223
(WB)
- 170 DESPERADO EAGLES/Asylum SD
5068
- 171 NASHVILLE SOUNDTRACK/ABC
ABCD 893
- 172 YOU BREAK IT YOU BOUGHT IT!
MICHAEL STANLEY BAND/Epic
PE 33492
- 173 ROCKIN' CHAIR GWEN McCRAE/Cat
2605 (TK)
- 174 MEMORIES DOC WATSON/United
Artists UA LA 423H2
- 175 DAYS OF WINE AND NEUROSES
MARTIN MULL/Capricorn CPS 155
(WB)
- 176 HEART OF HEARTS BOBBY VINTON/
ABC ABCD 891
- 177 ON THE BORDER EAGLES/Asylum
7E 1004
- 178 NANCY NEVINS TOM CAT
BYL 1 1063 (RCA)
- 179 DESOLATION BOULEVARD SWEET/
Capitol ST 11395
- 180 TAKE A CHANCE JERRY RIOPELLE/
ABC ABCP 886
- 181 HALF A LOVE CHI-LITES/Brunswick
754204
- 182 LET'S TAKE IT TO THE STAGE
FUNKADELIC/20th Century
Westbound W 215
- 183 NIGHT LIGHTS HARMONY FOUR
TOPS/ABC ABCD 862
- 184 RING GARY BURTON QUARTET WITH
EBERHARD WEBER/ECM 1051
(Polydor)
- 185 LEVEL ONE THE ELEVENTH HOUSE
Featuring LARRY CORYELL/Arista
AL 4052
- 186 THE LEGENDARY ZING ALBUM
TRAMMPS/Buddah BDS 5641
- 187 BARRY MANILOW I/Arista 4007
- 188 ODE TO MY LADY WILLIE HUTCH/
Motown 838S1
- 189 TUBES/A&M SP 4534
- 190 BEHIND THE EYES TIM MOORE/
Asylum 7E 1042
- 191 KOKOMO/Columbia PC 3342
- 192 CHAPTER 4: ALIVE IN NEW YORK
GATO BARBIERI/Impulse ASD
(ABC)
- 193 USA KING CRIMSON/Atlantic SD
18136
- 194 DAWN'S NEW RAGTIME FOLLIES
TONY ORLANDO & DAWN/Bell
1130 (Arista)
- 195 WARRIOR ON THE EDGE OF TIME
HAWKWIND/Atco SD 36 115
- 196 PASADENA ROOF ORCHESTRA/
Island 9324
- 197 SPIRIT OF '76 SPIRIT/Mercury
SRM 2 804
- 198 EAGLES/Asylum SD 5054
- 199 WE LOVE YOU WHOEVER YOU ARE
LOVE CRAFT/Mercury SRM 1 1031
- 200 ARMAGEDDON/A&M SP 4513

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| 101 | 111 | SHABAZZ BILLY COBHAM/Atlantic SD 18139 |
| 102 | 112 | MELISSA MELISSA MANCHESTER/Arista 4031 |
| 103 | 117 | STRANGE UNIVERSE MAHOGANY RUSH/20th Century T 482 |
| 104 | 91 | MATCHING TIE AND HANDKERCHIEF MONTY PYTHON/
Arista 4039 |
| 105 | 115 | INTERNATIONAL THREE DEGREES/Phila. Intl. KZ 33162 |
| 106 | 124 | THE HIT MAN EDDIE KENDRICKS/Tamla T6 338S1 (Motown) |
| 107 | 100 | AVERAGE WHITE BAND/Atlantic SD 7308 |
| 108 | 110 | AMERICA TODAY CURTIS MAYFIELD/Curtom CU 5001 (WB) |
| 109 | 118 | RENAISSANCE RAY CHARLES/Crossover CR 9005 |
| 110 | 113 | CLOSEUP FRANKIE VALLI/Private Stock PS 2000 |
| 111 | 85 | JUST A BOY LEO SAYER/Warner Bros. BS 2836 |
| 112 | 90 | CHASE THE CLOUDS AWAY CHUCK MANGIONE/A&M SP 4518 |
| 113 | 88 | THE AURA WILL PREVAIL GEORGE DUKE/MPS/BASF 25613 |
| 114 | — | ONE SIZE FITS ALL FRANK ZAPPA & THE MOTHERS OF
INVENTION/DiscReet DS 2216 (WB) |
| 115 | 137 | NATTY DREAD BOB MARLEY & THE WAILERS/Island ILPS 9281 |
| 116 | 126 | INSIDE OUT BOHANNON/Dakar BK 6016 (Brunswick) |
| 117 | 105 | REUNION B.J. THOMAS/ABC ABCP 858 |
| 118 | 128 | LIFE IS YOU BATDORF & RODNEY/Arista 4041 |
| 119 | 103 | SHEER HEART ATTACK QUEEN/Elektra 7E 1026 |
| 120 | 106 | ROLLING DOWN A MOUNTAIN SIDE MAIN INGREDIENT/
RCA APL1 0644 |
| 121 | 130 | ANNIVERSARY SPECIAL VOL. 1 EARL SCRUGGS REVUE/
Columbia PC 33416 |
| 122 | 109 | NEW CITY BLOOD, SWEAT & TEARS/Columbia PC 33484 |
| 123 | 133 | THE SNOW GOOSE CAMEL/Janus JXS 7016 |
| 124 | 127 | BUSTIN' OUT PURE PRAIRIE LEAGUE/RCA LSP 4769 |
| 125 | 102 | THE BRECKER BROTHERS/Arista 4037 |
| 126 | 116 | FEELINGS PAUL ANKA/United Artists LA 367G |
| 127 | 101 | THE WIZ ORIGINAL BROADWAY CAST/Atlantic SD 18137 |
| 128 | 81 | WILL O' THE WISP LEON RUSSELL/Shelter SR 2138 (MCA) |
| 129 | — | BURNIN' THING MAC DAVIS/Columbia PC 33551 |
| 130 | — | NO WAY TO TREAT A LADY HELEN REDDY/Capitol ST 11418 |
| 131 | 97 | AIN'T LIFE GRAND BLACK OAK ARKANSAS/Atco SD 36 111 |
| 132 | 119 | PIECES OF THE SKY EMMYLOU HARRIS/Reprise 2213 (WB) |
| 133 | 125 | THE DRAMATIC JACKPOT RON BANKS & THE DRAMATICS/
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| 134 | 108 | BLUEJAYS JUSTIN HAYWARD & JOHN LODGE/Threshold THS
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| 138 | 134 | AMBROSIA/20th Century T 434 |
| 139 | 144 | UPON THE WINGS OF MUSIC JEAN-LUC PONTY/Atlantic
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| 140 | 135 | FUNNY LADY SOUNDTRACK/Arista AL 9004 |
| 141 | 145 | SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA) |
| 142 | — | BACK TO EARTH RARE EARTH/Rare Earth R6 548S1 (Motown) |
| 143 | 147 | JOE BECK/Kudu 21S1 (Motown) |
| 144 | 138 | IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN/
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| 145 | — | ELECTRONIC REALIZATIONS FOR ROCK ORCHESTRA
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| 146 | 121 | LET THERE BE MUSIC ORLEANS/Asylum 7E 1029 |
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| 148 | — | I FEEL A SONG GLADYS KNIGHT & THE PIPS/Buddah BDS 5612 |
| 149 | 122 | KING ARTHUR RICK WAKEMAN & THE ENGLISH ROCK
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| 150 | 131 | TOM CAT TOM SCOTT & THE L.A. EXPRESS/Ode SP 77028
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Record World en El Salvador

By YOLANDE PONCE V.

■ Agradezco sinceramente a los siguientes amigos las efusivas felicitaciones brindadas, a través de los suplementos a su cargo, por mi nombramiento como Corresponsal de Record World: Ventana Cultural, Mundo del espectáculo de Rolin Azmitia; Suplemento Amigos; Rápidas del ambiente de César Témes.

La Asociación Pro-Arte de El Salvador, en colaboración con la Embajada del Brasil, preventó en concierto, al famoso pianista brasileño: **Roberto Szidon**, quien inició su carrera internacional en 1965, cuando le fué discernido el premio "Ciudad de Sao Sebastiao (Ciudad de San Sebastián) de Rio de Janeiro." Nuestro Cine Presidente en donde se llevó a cabo dicho evento fué completamente lotado.

Sinceros abrazos al Sr. **Ciberiano Hernández**, Mexicano de corazón y nacionalidad, propietario y Director de la Revista "Disco-Mexico," a quien tuve el placer de conocer en los estudios de grabación de DICESA, al

mismo tiempo que disfruté conociendo sus habilidades para locución, como comentarista de la "X-RADIO 73" de México, Fué una ardua labor de muchas horas de trabajo de nuestro dinámico Sr. Hernández, conjuntamente con **Mauricio Lara** (Jefe de Promoción), **Angel Gutiérrez** (Director Artístico) e Ing. Guillermo **Preciado** (Ing. de Sonido).

Llegó a nuestro país, **Daniel Chinchilla**, conocido artísticamente como **Daniel** (Dila) por motivos Promocionales que se encuentra realizando con una jira por Centroamericana. **Daniel**, cantante y compositor, se dió a conocer con el éxito: Sufiré una vez más "que ya fué lanzada en el suelo colombiano por **Karool** (Fuentes) logrando mantener dicho éxito durante varias semanas en el 1er. lugar de los hit parades Guatemaltecos. Nuestra Radio Teatro apoyó fuertemente dicho éxito. **Daniel** grabó para el sello GAS en
(Continued on page 45)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Un profesional hace de la carrera o profesión escogida un verdadero oficio. Acude a sus citas al tiempo exacto acordado y jamás deja de acudir sin la seguridad exacta de que la otra parte ha sido notificada de su ausencia a ella. No miente, juega con la verdad verdadera y hace de ella base para mil adaptaciones caballerosas y leales consigo mismo. Un profesional usa las relaciones públicas y humanas como medio de comunicación con su colega y jamás usa la falsa hipocresía, el halabo o babosería para captar fe y simpatía, que le sirvan de escudo a la traición premeditada. Un profesional respeta y considera su producto a grado extremo y en su defensa le va su moral y valentía. Un profesional hace de la palabra prometida un compromiso ineludible consigo mismo para después pasarlo a los prometidos. Un profesional respeta con dignidad el planeamiento de su competidor y más aún se crece cuando reconoce la calidad del producto competido. Un profesional no usa de su grado o jerarquía para humillar ni maltratar a los subordinados. Un profesional no roba lo ajeno con la burda excusa de que la mayoría lo hace. Muere en la lucha por no hacerlo. Un profesional crea, ya sea producto, promoción o distribución y no se vanagloria de haber puesto sus pies sobre el derecho



Miguel Aceves Mejia

como tales, de sus competidores. Un profesional jamás olvida la traición y el hipócrita abrazo no sirve nunca de perdón obligado a los insultos, traiciones o maldades infringidas en el pasado, por la estúpida para visión de poder mejorar un porvenir. Un profesional usa de su mejor talento para convencer y jamás para vencer, ya sea en la lucha competitiva o en el disfrute pleno de su situación. Un profesional es réprobo y no miente en la seguridad absoluta de que al hacerlo estará dejando de serlo. Un profesional no es prostituta vendida al mejor postor. Un profesional es un hombre de una sola palabra y de un solo dueño: él mismo. Un profesional ni se humilla ni se mancilla. Un profesional es un hombre que inspira respeto a los demás y a sí mismo, porque irradia un concepto amplio de consideración y palabra cumplida. Un profesional ni alardea, ni corrompe y menos aún, prostituye. Un profesional abre puertas de par en par en el verdadero ejercicio de su profesión. Un profesional se hace intachable en su conducta ante el competidor vencido. Un profesional tiene una sola palabra y no admite la duplicidad de la de los demás. Un profesional no se adapta ante la practica ni admite su doble-gamio ante ella, cuando no es sincera y exacta. Un profesional va por el camino feliz consigo mismo. Un profesional lucha por elevar los "standards" de su profesión o carrera e impide que se mancillen las bases morales establecidas en ella. Un profesional es un hombre con mentalidad de hombre y jamás de ramera . . . Por todo ello, el negocio del disco latino en Estados Unidos anda muy mal . . . Los pocos que quedan de la raza en proceso de extinción no duermen, ni descansan, ni tienen paz en el medio ambiente y cómo único recurso solo les queda esperar pacientemente su retiro . . . o el traidor ataque al corazón . . . Se les mata inmisericorde lentamente para reponerlos con los que representan todo lo contrario y más frecuente . . . los pseudo-profesionales, o putas en acecho.

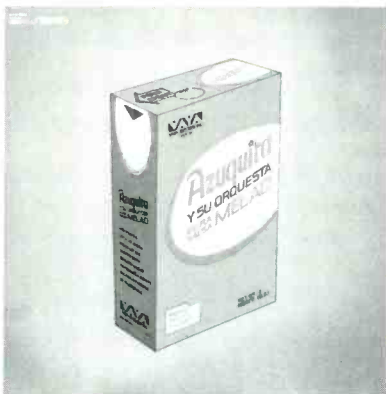
Asistí al "cocktail party" brindado por Orfeon Records Inc. en sus nuevas oficinas y almacenes establecidas en el 2837 West Pico Boulevard, Los Angeles, California. Allí se dió cita la crema y nata de la
(Continued on page 45)



Karool



AZUQUITA Y SU ORQUESTA PURA SALSA MELAO



Compatible Stereo XVS-34
CONTAINING THE SMASH 45
COCO DE MARIA

**CATCH THE FANIA ALL STARS LIVE AT:
Madison Square Garden, NYC, July 11, 1975
Roberte Clemente Coliseo, San Juan July 18, 1975**

LATIN AMERICAN HIT PARADE

Singles

Los Angeles

By KALI (JUAN R. MEONO)

1. **FLOR MORENA**
LORENZO DE MONTECLARO—Rex
2. **LOS HOMBRES NO DEBEN LLORAR**
ALBERTO VAZQUEZ—Gas
3. **UN VIEJO AMOR**
LOS BABY'S—Peerless
4. **TE SOLTE LA RIENDA**
ROSENDA BERNAL—Capitol
5. **SENTIMIENTOS**
JOSE JOSE—Arcano
6. **TODAS LAS ROSAS DEL MUNDO**
LAS ANIMAS—FA
7. **SECRETAMENTE**
LOS RAFF—Cronos
8. **COTORREANDO EL PUNTO**
LOS MARIANOS—Latin
9. **EL ROSTRO**
THE FIRE SOUND—Megatono
10. **ANGELITO**
FREDDIE MARTINEZ—Freddie

Bakersfield, Cal.

By KWAC (ALFREDO RODRIGUEZ)

1. **CHATITA DE MIS AMORES**
LOS FELINOS—Musart
2. **SE ROMPIO LA CADENA**
APOCALIPSIS—Latin Int.
3. **PLEGARIA DE UN NINO**
NAYO—Audio Latino
4. **PORQUE NO CONOCES EL AMOR**
MONNA BELL—Orfeon
5. **EL HIJO DEL PUEBLO**
VICENTE FERNANDEZ—Caytronics
6. **MARIA BONITA**
JULIO IGLESIAS—Alhambra
7. **ODIAME**
DANNY RIVERA—Velvet
8. **PARA NO PENSAR EN TI**
RAPHAEL—Parnaso
9. **UN PARAISO ERA CUBA**
LA CONQUISTA—Miami
10. **CUANDO MAS TE QUERIA**
LOS BABY'S—Peerless

En El Salvador

México y para el sello Alhambra de Estados Unidos. Confiamos Daniel que visites nuevamente nuestro país en donde creastes muchas simpatías.

Los Ticalitos se denomina el Conjunto Nacional integrado por miembros de la Patrulla de Seguridad Vial Motorizado, quienes lanzaron un sencillo conteniendo: "Porro El Tica "y" La Ziguanaba."

En reciente entrevista con el Ing. Mauricio Sol del Instituto Salvadoreño de Turismo (ISTU) me dió a conocer el Calendario inicial de los actos más importantes en el Concurso de "Miss Universo 1975": **5, 6 y 7 de Julio:** Llegada de las candidatas; **Viermes II de Julio:** Ceremonia de Apertura en el Gimnasio Nacional, presentación de Candidatas en sus trajes nacionales, regalos a los candidatas, presentación de las Señoritas "Hospitalidad" y "Miss Universo 1974"; **Sábado 12 de Julio:** Viaje de las candidatas a ciudades de mayor importancia de la República y Barrios de San Salvador, en los cuales serán huéspedes de honor, se organizarán en las ciudades anfitrionas, fiestas, desfiles, agasajos, etc.; **Domingo 13 de Julio:** Presenta-

Miami

By WQBA (MARIO RUIZ)

1. **MI VERDAD**
CAMILO SESTO—Pronto
2. **MATILDE LINA**
GRAN COMBO—EGC
3. **DIME (FEELINGS)**
MORRIS ALBERT—Audio Latino
4. **YO TE RECUERDO**
ROBERTO CARLOS—Caytronics
5. **EL VALLE Y EL VOLCAN**
JAIRO—Parnaso
6. **PORQUE LLORA LA TARDE**
ANTONIO MARCOS—Arcano
7. **VIVIR**
NINO BRAVO—Miami
8. **NO SE, NO SE**
LA PANDILLA—Alhambra
9. **LO VO YA DIVIDER**
LISSETTE—Borinquen
10. **EN LA MISMA CALLE**
JOSE ANTINIO—Oro Sound

New York (Salsoul)

By EMILIO GARCIA

1. **LLORARAS**
DEMENSION LATINA—Top Hits
2. **TE VAS ARREPENTIR**
EL GRAN COMBO—EGC
3. **GUARARE**
RAY BARRETTO—Fania
4. **SOY FELIZ**
ISMAEL RIVERA—Tico
5. **MAYARI**
ORQUESTA HARLOW—Fania
6. **CANUTO**
TIPICA 73—Inca
7. **NUNCA CONTIGO**
EDDIE PALMIERI—Coco
8. **LO TUYO ES MENTAR**
CELIA CRUZ & JOHNNY PACHECO—Vaya
9. **TRAISSON**
ROBERTO ROENA—Fania
10. **PLANTE BANDERA**
TOMMY OLIVENCIA—Inca

(Continued from page 44)

ción de ballets Centroamericanos con la participación de las candidatas; **Lunes 14 de Julio:** Conferencia de Prensa y poses para los fotógrafos de las candidatas; **Martes 15 de Julio:** Preliminarias **Sábado 19 de Julio:** Concurso final de Miss Universo, baile de coronación; **Domingo 20 de Julio:** Conferencia de Prensa de "Miss Universo 1975" Desfile de Carrozas con las candidatas.

Hugo Blanco (Indica) el maestro del arpa, Venezolano, junto con **Simón Díaz**, cantante-crítico arremeten el mercado con sus éxitos: "La Gaita de las Mariposas," "Los Borrachitos," "Las Locas," lanzadas en sencillos y long play denominado: "El enemigo No. 1." Grande es la confusión que se ha armado: Cambios en el tipo de programación que se ha armado: Cambios en el tipo de programación de nuestras radios, críticas en los diferente diarios locales, comentarios de censura cultural, etc. etc., la verdad de todo es que el público lo canta, lo baila, lo comenta, lo goza!

Del 5 al 21 de Julio en nuestra Feria Internacional, se expondrá (Continued on page 46)

Albums

California

By SERGIO ALONSO

1. **MI CORAZON LLORO**
KING CLAVE—Orfeon
2. **PIENSA MORENA**
JOSUE—ARV
3. **FEELINGS (DIME)**
MORRIS ALBERT—Audio Latino
4. **SE ME OLVIDO OTRA VEZ**
JOSE LUIS GAZCON—Latin Int.
5. **Y ALGUN DIA VOLVERE**
O. CONTRERAS—Mate
6. **SALSA**
ORQUESTA ANTILLANA—Musimex
7. **ESCRIBEME Y CUENTAME TU VIDA**
AMERICA MARTIN—Gavi
8. **EL ROBLE VIEJO**
FREDDY FENDER—ARV
9. **LA ESPOSA OLVIDADA**
ROSENDA BERNAL—Latin Int.
10. **FLOR MORENA**
LOS FELINOS—Musart

Puerto Rico

By WAEL

1. **CANCIONES DE AMOR**
DANNY RIVERA
2. **CAMILO SESTO**
CAMILO SESTO
3. **LA VOZ**
HECTOR LAVOE
4. **APOLLO SOUND**
APOLLO SOUND
5. **CORPORACION LATINA**
CORP. LATINA
6. **PLANTE BANDERA**
TOMMY OLIVENCIA
7. **ODILIO EN ESCENA**
ODILIO GONZALEZ
8. **LEO DAN**
LEO DAN
9. **FANIA AL STARS LIVE VOL. 1**
FANIA ALL STARS
10. **EL ANGEL NEGRO**
GERMAIN

Nuestro Rincon (Continued from page 44)

radio, televisión y discos. Sirvió el esplendoroso acto para presentar la figura de **King Clave** a todos los asistentes, que debutaba al siguiente día en el "Million Dollars" de Los Angeles, donde compartía honores con la gran figura de **Miguel Aceves Mejía**, quien cumple 35 años de exitosa y profesional carrera . . . Capitol lanzó en México "Qué más da" y "Exceso de Equipaje" de la autoría e interpretación del talentoso argentino **Ricardo Ceratto** . . . Conversé largo rato en Los Angeles con **Leo Rivas**, popular discjockey de Buenos Aires, Argentina . . . Triunfa **Karool** de Colombia con "Como quiere el Amor Mío" y "Las Huellas de tu amor" (Luís Gabriel) en su país y sale contratada para Ecuador esta semana, donde también aumenta su popularidad . . . Va avanzando **Antonio Marcos** con su grabación en castellano de "Mi Secreto" y "Con Cariño y Nostalgia" . . . **Stan Steinhaus**, previamente Jefe de Mercadotecnia de E.M.I. en Caracas, Venezuela, ha pasado a formar parte del "staff" de Latin International de Los Angeles, California, actuales distribuidores del producto E.M.I. en Estados Unidos y Puerto Rico . . . Da repugnancia la duplicación ilegal de cartuchos en California. El "tape" de **Angelica María** salió prácticamente al mismo tiempo que su lanzamiento por los legítimos propietarios . . . Y todos comentan de quién o quiénes son los responsables, pero nadie tiene lo que hace falta para pararlos en seco . . . ¡Qué lástima! . . . ¡Y eso es todo por el momento!

In my column in Spanish I am referring to the characteristics, essentials and basic virtues needed to be considered as a professional. Due to a lack of such concepts, it is possible to see how the Latin record industry is going down the drain, mortally wounded by illegal duplications, piracy, lack of kept promises and a total and absolute disrespect for all the "standards." For the ones that are surviving as professionals life is becoming more and more miserable and there are only two ways out: retirement or a heart attack!

I flew to Los Angeles in order to attend a cocktail party offered by Orfeon Records Inc. to press, radio and TV personalities, on the occasion of the inauguration of their new facilities, located at 2837 West Pico Boulevard, Los Angeles, California. Orfeon honored their exclusive artist, **King Clave**, who is debuting this week at the Million Dollar Theater in L.A. . . . **Miguel Aceves Mejía** is also performing at the Million Dollar, where he will receive an honor commemorating his 35th anniversary in his profession as a singer. Congratulations Miguel! . . . Capitol released in Mexico a single by talented Argentinean singer and composer **Ricardo Ceratto**. They included on this single "Qué mas da" b/w "Exceso de Equipaje" . . . **Karool** is enjoying good sales in Colombia via "Como quiere el Amor Mio" and "Las Huellas de tu Amor." She is expected this week in Ecuador, where she is also becoming very popular . . . **Antonio Marcos** is starting to move nicely with "Mi Secreto" and "Con Cariño y Nostalgia" . . . **Stan Steinhaus**, formerly marketing manager for EMI in Caracas, Venezuela, is now a member of the staff of Latin International Records, licensees of EMI product in the States and Puerto Rico . . . Illegal tape duplicating in the Los Angeles area is a serious sickness. The **Angelica María** 8-track cartridge tape was released by its legal label, Sonido Internacional, almost at the same time the pirates were releasing it. Somebody will have to put a stop to these practices.

LATIN AMERICAN ALBUM PICKS



BARRETTO

Fania XSLP 00486

Con Ruben Blades y Tito Gomez cubriendo las partes vocales, Barretto se lanza de nuevo a la carga en una de sus más completas producciones. Excelente presentación y sonido. "Vine Pa' echar Candela" (R. Barretto), "Guararé" (D.R.), "Vale más un guaguancó" (C. Alonso) y "El presupuesto" (R. Rodríguez).

■ With Ruben Blades and Tito Gomez taking care of the vocals, Barretto is here again with a superb salsa production. Great mixing! "Canto Abacua" (R. Blades), "Testigo Fuí" (C. Alonso), "Eso es Amar" (R. Blades) and "Ban Ban Quere" (C. Varela).



MARCO ANTONIO

Caliente CLT 7120

En producción de Ricardo Acosta, Marco Antonio de Colombia ofrece aquí un muy comercial repertorio. "Terminé con ella" (P. Fernández-De Almedia), "Están tocando tu canción" (Marco Antonio), "Tantas cosas tuyas" (R. Acosta) y "Perdí mi tiempo" (Rossini-Pinto).

■ Produced by Ricardo Acosta, Marco Antonio from Colombia offers a very commercial repertoire. "Palabras Nuevas" (Marco Antonio), "María, querida Mia" (R. Acosta), "Porque?" (D. Clark-R. Acosta) and "Sinceramente" (Marco Antonio).



SOY FELIZ

ISMAEL RIVERA—Vaya XVS 35

En producción de Joe Cain, Ismael Rivera interpreta con su peculiar voz y estilo un excelente repertorio respaldado por muy buenos músicos. "Soy Feliz" (J. Vazquez), "Son Son Sonero" (J. Ortiz), "No soy para tí" (J. Vazquez) y "Si yo pudiera" (Bobby Capó).

■ Produced by Joe Cain, Ismael Rivera offers—with his peculiar voice and style, backed by superb musicians—a very saleable package. "Soy Feliz" (Vazquez), "Las Tumbas" (B. Capó), "Borinqueneando" (J. Ortiz), "Tonto del Amor" (Ch. Lopez) and "Los Apuros de Miguel" (J. Ortiz).



BEFORE THE NEXT TEARDROP FALLS

ANGELICA MARIA—Sonido Int. SI 9014

Con el acompañamiento del Mariachi Mexico de Pepe Villa, Angelica Maria está vendiendo fuertemente esta nueva grabación. Se incluyen "La Siguiente Lágrima" (Ben Peters & V. Keith), "Es el Amor" (J.M. Lopez Lee-Magallanes), "Yo te Amo" (Jud Baker) y "Feelings" (Morris Albert).

■ Backed by Mariachi Mexico de Pepe Villa, Angelica Maria is selling nicely with this new album, in which are included "Como de que no" (P. Reyna), "Open Up Your Heart" (D.A.R.), "Before The Next Teardrop Falls" (Ben Peter & V. Keith) and "Feelings" (M. Albert).

En El Salvador (Continued from page 45)

la la. Feria Artesanal, la cual está siendo muy esperada por los amantes del arte.

Bernardo Garza, Gerente de Ventas y Mercadotecnia de DICESA, se encuentra esperando a los artistas que seguramente viajarán a nuestro país por motivo de presentaciones en el Auditorium del Concurso Miss Universo, presentaciones en el famoso "Poliedro" y Hotel Camino Real; los artistas candidatos momentáneamente son, para el día 11 de Julio: **Roberto**

Jordán, Felipe Gil y María Medina; Estela Núñez y Juan Gabriel; todos artistas de RCA Mexicana.

La recién formada Asociación Brasileña Salvadoreña, contiene dentro de sus estatutos: Difundir la música clásica y popular brasileña a través de conciertos, espectáculos, transmisiones radiofónicas, etc., por lo que creemos que dentro de algún tiempo, el país de La Sonrisa (El Salvador), recibirá una tremenda invasión de deliciosas

Record World En California

By SERGIO ALONSO

■ Recibimos telegrama de **Oswaldo Venzor**, Gerente General de Orfeon Records, comunicándonos del triunfo obtenido por **Lupita D. Alessio y King Clave** en el Festival Mexicano celebrado en el Madison Square Garden de New York y del tercer éxito de **King Clave** con "Ud. Me Dejó Llorando" . . . En días pasados nos visitó **Olguita**, procedente de Puerto Rico. Tuvimos la oportunidad de verla en un cabaret de esta ciudad donde fué muy aplaudida por el público presente. Nos habló de su tercer lp para el sello Borinqueño . . . Un gran hit en Los Angeles el lp de **Orlando Contreras** donde interpreta "Y Algún Día Voleveré" del compositor **Orlando García Escobar**, dedicado a todos los refugiados del mundo . . . Gran "cocktail party" del Sr. **Jamie de Aguinaga** a la bella **Anacani** por su primer lp en española para la etiqueta Anahuac.

La **Orquesta Antillana** grabó su primer lp para la etiqueta Musimex donde tienen numeros con muy fuerte contenido en salsa como son: "La Pelotica," "Flauta con Tumba," "Yo Quiero Más" y otros . . . Del Perú nos visitó el Sr. **Alberto Maraví** y Sra. Nos platicó de lo fuerte que están pegando en Sur América **Los Pasteles Verdes**, no nos extraña pues en su anterior visita a esta ciudad tuvimos la oportunidad de oír el último lp de **Los Pasteles Verdes** y pudimos apreciar la calidad de este grupo. Muy agradecido a los esposos Maraví por la invitación para visitar a la bella Perú. ¡jiremos! . . . Ya tenemos actuando en Los Angeles al gran **Miguelito "Babalú" Valdés** y después tendremos a la voz romántica de Chile, **Lucho Gatica**.

Sarita Segovia de Royalco Internacional nos dice que está próximo a la venta el nuevo lp de **Cornelio Reyna**, ya lo saben **Santiago Gonzalez y Juan Vila**, gerentes de venta y promoción respectivamente, que tienen material suficiente para lucirse.

sambas y para comenzar con pie derecho, la Asociación Brasileña Salvadoreña realizará un "Carnaval Carioca" en los últimos días de Junio, será amenizado con músicas típicas de Carnaval y populares brasileñas. El Hotel El Salvador-Sheraton en donde tendrá lugar el mencionado Carnaval, se opulo rotundamente a marcar hora en su horario para dar por terminado el próximo y tremendo derroche de alegría.

Evans-Perry Form Firm

■ LOS ANGELES — A new personal management firm has been formed by Irwin S. Evans and Eddie Perry. The principal office is located at 3810 Wilshire Blvd., Suite 1102, Los Angeles. The firm will engage in the management of recording artists.

Tokyo Contest

(Continued from page 3)

Bert deCoteaux; the Commodores are represented with "Slippery When Wet," written by Thomas McClary and Walter Orange, arranged by the Commodores and James Carmichael; Maureen McGovern will sing "Even Better Than I Know Myself," a Paul Williams composition, arranged by Perry Botkin, Jr.; and the fourth U.S. entry is Alan and Julie Grier's "Song of Hawaii," written and arranged by the Griers.

French Finalists

Finalists from France are "Une Femme Avec Toi," as performed by Nicole Croisille; "Miss Rock 'n Roll," sung by May Flower; and a third song to be performed by Alain Chamfort.

English Finalists

From England: Kristine, singing "Mr. D.J.," Susan Maughan with "There is a River;" and Mac & Katie Kisson with "Sugar Candy Kisses."

Entry from Brazil is Astrud Gilberto's "Live Today;" from Italy, Gianni Nazzaro's "Piccola Mia Piccola;" and from Switzerland, Anita Kerr singing "Completely."

New Hatcher Enterprise

(Continued from page 3)

Additional staff appointments for branch operations in Los Angeles and New York are expected shortly, as are the label's first artist signings.

Jimmy Hatcher has purchased a large parcel of beach-front land for the site of the entertainment structure which will house a 5,000 seat indoor arena, a 500 seat mini-concert night club, an executive office building and luxury hotel as well as a recording studio. The live venues are expected to bill headline acts as well as developing AOA recording talent, drawing the audience from some two million people who vacation in the area annually as well as residents from nearby Alabama, Georgia, Tennessee, Louisiana, South Carolina and northern and central Florida. (Currently, the area relies on Atlanta and Miami for big name entertainment.)

The complex' nightclub, already under construction, is expected to open sometime this summer while the arena is set for completion by January 1, 1976.

Capitol Promotes Vana

■ LOS ANGELES — John Vana has been appointed midwest regional sales manager for special markets, Capitol Records, Inc. Vana will report directly to John Leffler, CRI national manager, special markets division.

In his new position, Vana will be responsible for the sale and promotion of Capitol premium products and custom services throughout the midwest.

Vana joined Capitol Records in January 1969 as a territory representative in the El Paso area. He was promoted to special accounts manager in November 1969 for the Atlanta area.

CLUB REVIEW

Jane Olivor: 'A Great Talent'

■ NEW YORK—There are singers and there are singers, but Jane Olivor is something else. She is, in a word, terrific, and yet even that seems a trifling description for one who gives so much of herself onstage; few singers connect with their audience as well as Ms. Olivor does.

Ms. Olivor's talents were recently (19) on display at Gypsy's, a boisterous, Upper East Side watering hole populated on this night by wall-to-wall Jane Olivor devotees — the select few now hip to this future star.

"Not an average gal," Gypsy himself said in his introduction of Ms. Olivor. "Not an average singer. I think she's the top."

Jimmy Webb's beautiful "All I Know" was Ms. Olivor's opening number and immediate verification of Gypsy's opinion. Ms. Olivor treated the song as though it were a priceless treasure, her deceptively frail voice searching out the poignant lyrics before soaring, strong and uplifting, during the final verse.

Thus the auspicious beginning which removed all doubts as to

Calendar Shake



Steve Tolin recently presented a commemorative Official Talent & Booking Directory Music Industry Calendar to promoter Richard Nader at a recent talent forum in Los Angeles as a thank you for his unique idea which led to creation of the calendar. The 33"x 11" four-color calendar lists key industry dates and occasions and is also available in a 5 1/2"x 22" poster without calendar dates.

The Eyes Have It



Ember Records' Jeffrey S. Kruger (center) and Mrs. Kruger greet comic Marty Feldman (currently on the "Young Frankenstein" soundtrack lp for ABC Records) at the Queen Mary Suite showroom of the Cunard International Hotel, London. Kruger developed the nitery for Cunard and books the room through his Ember Concerts.

Ms. Olivor's conception of her metier. The secret of success for a singer such as Ms. Olivor lies in making vivid, heartfelt moments out of each song without resorting to cheap sentimentalizing; that would be the kiss of death and Ms. Olivor, fortunately, avoided it.

She translated each song into minutes of ecstasy for her audience and she couldn't do it if she didn't feel them deep down in her soul. She sang in English ("Some Enchanted Evening," "Come Let Me Love You," "He's Got The Whole World In His Hands") and she sang (equally effectively) in French ("M'Lord," "Masquerade"), and when the moments came she latched on to them, she was right there, and her theme was man's most elusive passion: love — lost, unrequited and fulfilled. Ms. Olivor must be a songwriter's dream, possessed as she is of the ability to make songs come alive, and of a unique wisdom expressed in her deep, attractive eyes and in the sharp, tense angles that are her face.

"L'important, C'est La Rose," a Gilbert Beaud-Jason Darrow song, was Ms. Olivor's peak of the evening. "I do believe there's one person for everybody," she half-whispered, and then proceeded to explain why in a most moving song filled with Pinteresque lines ("There's beauty in a rose") — seemingly innocuous lines which, coming one after another, build to a devastating conclusion.

Ms. Olivor was recently seen on the new CBS television game show, "Musical Chairs," which is a break in that it gives many people a chance to see and hear for themselves exactly how good she really is. But bigger things loom for Ms. Olivor; she is a great talent.

David McGee

Dialogue (Continued from page 40)

I have to work out is discipline, and I'm actually, in effect, a very disciplined person. But I haven't ever recognized it before and the recognition comes to me because I'm able to do many things at the same time now. The trick is to keep them all moving, to keep giving them all energy and giving them all thought, and he's able to do that; besides that, of course, he's absolutely devoted to his family, and his time even though it looks like he's busy all the time, he takes his Saturday and Sunday . . .

I figure that the real job is to get your life so integrated with your work, that there's just no difference. People say, "What do you do to relax?" Everything you do becomes part of your life; the struggle is all about the same thing. In our culture we really have some problems because we pigeon-hole so much of our lives; we put our work over here, and our family here, the house in the country here, grandparents there, and the insurance here. In primitive cultures, and even in many cultures today, that can maintain a sense of continuity between all these things there was more of a sense of if you're going to make a meal you have to grow the food, and you want the table to look nice, so instead of making a dull, old brown pot you draw something on it so it'll look pretty. One of the big steps we can all make is to become more organic. It's not for nothing that there's this return-to-the-land feeling among people. My sense of it is that some people have that way of solving it. I have another way of solving it but it's essentially the same thing of trying to intergrate each area of your life so that it makes a piece and so that it lessens the possibility of schizophrenia.

RW: What ever happened to the album you put together with Joan Baez, Mimi Farina, Buffy Sainte-Marie and a few others?

Collins: That was made as a product for Women's Strike for Peace to sell. I don't think I've ever seen it in their catalogue. Ethel Raim brought me the idea, and I said I'll do it. We got cuts from all sorts of women all over the country, and Joanie and I and Mimi sang "Golden Thread," and something else. It's crazy of them not to be using it, that's what we made it for, so that they would have an income. People tell me occasionally that it's a nice record, and it's kept a small income coming in to a number of offices across the country. It should be doing very well. It's a collectors item.

RW: Is there anything we haven't touched on that you'd like to comment on?

Collins: I grew up in a time when my father, who was in radio, had a great deal of freedom; he could pretty much do what he wanted, and he did. That kind of radio that my father was in 20 years ago, went out, and then what happened was that the record industry began to use radio to the extent that it killed live broadcasting radio. Now, what we're up against, what everybody in the business is up against, is that fact that there are on AM radio, maybe 20 slots, 20 records that are played for a month. It's such a pressure. I feel as if we've gotten into a tailspin here because the record industry depends on radio, radio depends on the record industry and what we're doing is we are assuming that people's taste is so incredibly narrow, and so tight and so inflexible that some stations are handling as few as 11-12 records in a daytime programming situation. And is killing the record . . . it's killing us. I know that everybody in the record world is aware of that, and in the radio world there should be more consciousness of that. And I'd also like to see a lot more women in the promotional fields in the directional fields of the industry, on the selling end. ☺

Clownin' Around



E/A promotion staffers Burt Stein, Alan Golden, Steve Schoen and Pam Benson dressed up as clowns recently to deliver a pie in the face to Bob Hall, music director of U100 in Minneapolis.



CANADA

By LARRY LeBLANC



■ TORONTO—True North artist **Bruce Cockburn** has started rehearsals for his upcoming lp, tentatively titled "Hand Dancing." Cockburn and **Gene Martynec** will be co-producing . . . **Brutus** has completed an lp for GRT at Nimbus 9 with **Jack Richardson** producing. Also at Nimbus 9 last week was **Burton Cummings** of the **Guess Who**, producing **MacLean and MacLean** for their second lp on GRT . . . **Shawn Jackson** is currently in L.A. working on her first lp with **Dom Troiano** producing.

Murray McLauchlan and artist-photographer **Bart Schoales** drove to California to visit **Neil Young** on his farm and to meet with producer **Elliot Mazer**. Meanwhile, Murray's current single, "Down By The Henry Moore," from the "Sweeping The Spotlight Away" lp, is a big hit on all mormat stations in Canada. Release of his upcoming double live set has been postponed for a few months due to a reinterest in the new album. Tentative title of the live album is "Only The Silence Remains" . . . **Jim Smith**, noted journalist and editor, is now managing **Keath Barrie** and **Garfield** . . . New **Charity Brown** single is "No Way To Treat A Lady."

Latest **Bachman-Turner Overdrive** lp has turned platinum in Canada, and that makes all four BTO lp releases platinum here . . . **Attic Records** has acquired **Hagood Hardy** and re-released his single, "The Homecoming," from the upcoming lp of the same name . . . **Mushroom Records** is preparing to release the debut **Jayson Hoover** lp. His new single is "Ridin' High (Hypnotized)" . . . **Three Hats** productions, which consists of producers **Ian Guenther** and **Willi Morrison**, have finalized arrangements with RCA for release of four singles. First two releases are "When The Last Dance Is Danced" by **Blue Lick Road** and "The Blue Danube Stomp" by the **Blue Danube Stompers**. Coming shortly are "Things That Go Bump In The Night" by Morrison.

Anne Mortifee has been signed in England by EMI and will be released here on Capitol-EMI . . . The **Good Brothers** have just completed their new lp at Thunder Sound with **Adam Mitchell** producing . . . **Rush** date at Massey Hall last week was a sell-out . . . **Mahogany Rush** to appear at the Diamond Head Crater Festival in Hawaii on Independence Day, July 4. A rock festival for **Andy Kim** on his own Ice label is "Mary Ann."

London Records has signed Winnipeg-based **Flying Tiger** and released the single "What's Your Name," produced by **Chad Allan**. Also signed by London Records recently are **J.C. Stone**, who has issued a new single, "Look At The Stars," and **Sweeny Todd**, who has released the single "Rock and Roll Story" . . . Country artist **Cliff Edwards** has started a management firm with **Nick Whitehead**, named The Music People. First clients are **Tom Gallant**, **Nancy Simmons**, **Louise Rockwood**, **Driftwood** and **Jackie Ralph**.

WEA-Filipacchi Expands Operation

■ PARIS — Daniel Filipacchi, president, and Bernard de Bosson, managing director of WEA operations in France, have announced the expansion of the company's distribution system with the acquisition of a 56,000 square foot industrial complex in the Montreuil section of Greater Paris.

Alterations are nearing completion on the new facility with de Bosson indicating Sept. 1 as the operational date for WEA. In addition to providing urgently needed inventory space, the new center will house the sales, distribution and accounting departments as well as the new order entry data processing system, developed as the prototype for

other European WEA companies.

The new distribution facility, employing roughly 100 workers, will be supervised by Geoffroy de Laz, general marketing & sales manager of WEA-Filipacchi. The company's main headquarters, housing all creative operations, remains on the Champs-Elysees.

Hall Reorganizing RCA U.K. Sales

■ LONDON—Brian Hall, general sales manager at RCA, is spearheading a complete reorganization of the U.K. sales force.

Hall, previously sales/marketing director of Penny Farthing, has been with RCA for 4½ years.

ENGLAND

By RON McCREIGHT

■ LONDON—72,000 turned out for the Wembley Summer fest (which, unusually, was not spoiled by rain) and although Elton gave a sensational performance, the **Beach Boys** scored heavily, providing the superstar with a difficult task in following them. **Joe Walsh** also impressed, but the **Eagles** didn't quite match up to their promise on the day.

David Cassidy is again stirring up hysteria with the kids who wait tirelessly outside radio and TV stations during his current promotional visit. RCA, which hosted a welcoming party at the Tramp disco, has reported high initial sales on the new single.

One of our most consistent producers/composers over the past 15 years, **Tony Hatch** (recently the man behind **Sweet Sensation** with **Des Parton**), has given 20th Century their first UK signing in **Madame**. The three girl group debuts shortly with "Do It Now," which is also published by Hatch's company, jointly owned with his wife (top MOR singer **Jackie Trent**), named M&M Music.

Following the success of Radio One's "Story of Pop/Rock" the network has commenced work on a new series named "Insight." The initial 27 programs already planned are designed to investigate major influences on rock right from the beginning. A number of producers are submitting ideas, although the executive, **Johnny Beerling**, will be responsible for co-ordinating all shows, the first of which feature **Leiber & Stoller** and **Slade**.

DJM threw a champagne reception for new Swedish singer/songwriter **Harpo** to launch his "Movie Star" single, recorded specifically for the UK market. Harpo hopes to repeat here his run of three number one records in his native country.

The EMI publishing group has been reorganized by managing director **Ron White**, who has amalgamated activities of the company's subsidiaries—Feldman, Francis Day & Hunter, KPM and Robbins—under the direction of **Peter Phillips**, who becomes creative director. Former FD&H chief **Kay O'Dwyer**, and **Terry Slater**, previously responsible for the Robbins and Feldmans catalogues, are appointed MOR and pop repertoire managers respectively, reporting to Phillips. Other realignments include the appointment of **Fred Marks** (international coordination), **Arthur Cook** (international liaison, New York Times) and **Johnny Gordon** (promotion manager), all of whom are now part of Phillips' new team. Other publishing news from ATV: They've clinched representation of **Denny Cordell** and **Leon Russell's** Shelter Music after conclusion of negotiations between Shelter's **Don Williams** and ATV's **Geoffrey Heath** and **Eddie Levy**, which commenced at MIDEM and were finalized in L.A. and London.

A&M is still having to battle with their current Stateside number one by **The Captain & Tennille**, but the signs are that they will eventually succeed.

Bell's UK international manager, **Mafalda Hall**, who hosted the company's recent international licensees conference, now expects all Bell and Arista European affairs to be controlled through the London office.

Anchor Records' commercial director, **Colin Hadley**, has resigned to take up his former role of running his own independent McKinley Marketing Consultancy. Decca's **David Rickerby**, who recently switched from promotion manager to MOR marketing, has now been appointed tape marketing manager. **Lyndon Holloway** now runs the promotion division. Rumors predict changes at Bell also in that area.

Big hit single on the way for Gull's "Barbados" by **Typically Tropical**. After three weeks on release most stations, including Radio One, have picked up on it and sales are reported to be gaining too. Expect hits here also for **David Essex**, who returns with "Rolling Stone" (CBS), **Cat Stevens** ("Two Fine People—Island) and **Paul Jones** ("After All I've Sacrificed"—Private Stock). DJM offers a "catalogue" **Telly Savalas** track, "Try To Remember," following his recent successes on MCA, and **Jasper Carrott's** "Funky Moped." **Bee Gees'** "Main Course" also hits the streets this week and should move quickly now that "Jive Talkin'" has finally broken. **Moodies'** **Ray Thomas** also has a smash with "From Mighty Oaks" (Threshold), and Warners should sustain the already good sales on **Greenslade's** "Time and Tide" album with the aid of "Catlan," lifted as a single.

Michel Glotz (Continued from page 23)

impossible. He doesn't acknowledge obstacles." Of great importance also is Glotz' production of all the recordings of Alexis Weissenberg, now an exclusive Angel artist.

And one of the nicest things about the arrangement is that Weissenberg and Karajan often record together; they are launched now into doing all the Beethoven concerts. Naturally, Glotz set it up, no? "On the contrary. In the late sixties Karajan was looking for a film director and I took him to hear a 'Petrushka.' After one minute he looked over at me and said, 'I have shivers. Who is playing the piano?' Without waiting for an answer, he said, 'Find him and I would like to work with him.'"

Glotz feels very deeply that his role is to "bring out in sound exactly what Karajan has in his thought. Fortunately I am in tune with him." The producer discussed Karajan's feel for phrasing and his absolute insistence on rhythmic values. The conductor, according to Glotz, always strives for the great line.

Why do many critics see an absence of passion in much of the recent Karajan? "Karajan has reached a serenity in his personality," said Glotz. "And one can see that in his life. The man is less in a hurry, less impatient. Yet, God knows, he is bursting with vitality. Take his recent Emperor Concerto with Weissenberg."

Glotz stressed that Karajan has a typical sound that must be reproduced and that it is vital to create on records the familiar *pppp* and *ffff* of the Austrian maestro. "I know it's a bother for some people in small apartments and that worries me, but to represent Karajan we have to have these extremes of dynamics."

Glotz shook his head when he was asked about the famous cut in the third act ensemble of Karajan's new Angel recording of *Otello*. Most critics have decried the mutilation of one of Verdi's greatest scores. "The recording was first meant to be a film. We cut the repeat of the ensemble because it was hard to know where to put the camera. I didn't realize it was a sacrilege. I wouldn't do it if I had the opportunity again, and I do recognize the right of criticism to point this out. I will tell you," he smiled and pointed his finger at his interviewer, "most of the artists did not know what we cut. It is almost always left out in Europe." A cause for rejoicing among Americans! The cut is never taken at performances in New York, Chicago or San Francisco.

Glotz, a man of piercing eyes and medium height, was born in

Paris. He came into the record business with EMI in 1957 after spending his youth as a pianist. "I attended recording sessions for a year and by 1958 decided I could do it. My great chance came when Sir Thomas Beecham, then a god at EMI, picked me out and liked me." Glotz first became an international figure because of his friendship with Maria Callas. When she left her husband and moved to Paris in 1960, Glotz began to record her. All of the late records, the last *Norma Tosca* and the *Carmen*, are Glotz productions.

The producer became friends with Karajan in 1960 and in 1965 Karajan asked him to collaborate. He would give Glotz his independence as long as Glotz would work for him whenever Karajan wanted him. Glotz then created the organization of the Salzburg Easter Festival, and the first recording with Karajan came in 1968 or 1969—the Franck Symphony with the Orchestre de Paris. The relationship has never wavered.

And the management side of Glotz? A close friend of Rolf Liebermann, he is the *eminence grise* of the Paris Opera, the French equivalent to Columbia Artists' Ronald Wilford for the Met. Glotz, of course, denies this with a laugh, but when you have European or French representation of Leontyne Nikolai Price, Christa Ludwig, Beverly Sills and Marilyn Horne, Weissenberg, Nicolai Gedda, Seiji Ozawa and Ghinurov, to name only a few, you have quite an impressive group of artists.

Glotz is not a man without certain myths surrounding him. The chauffeur-driven Cadillac, the lack of need for sleep, the close friendship with many artists who have few friends, the mordant wit—all these factors add to his reputation as one of the powers of European music. Unlike most myths of a personal variety in music and out of it, when one meets him, one realizes it's all true. Like his client Karajan, he is one of a kind.

Purcell To Open London Office

■ NEW YORK—Gerard W. Purcell Assoc., personal management, record production and publishing firm with offices in New York and Hollywood, will open an office in London at 228 Imperial Drive, Rayners Lane, Harrow, Middlesex, London, effective July 14, it was announced by Jerry Purcell, president of GWP Assoc. The phone number will be 01-866-9877.

ENGLAND'S TOP 25

Singles

- 1 I'M NOT IN LOVE 10cc/Mercury
- 2 TEARS ON MY PILLOW JOHNNY NASH/CBS
- 3 THE HUSTLE VAN McCOY/Avco
- 4 WHISPERING GRASS WINDSOR DAVIES/DON ESTELLE/EMI
- 5 MISTY RAY STEVENS/Janus
- 6 DISCO STOMP HAMILTON BOHANNON/Brunswick
- 7 THREE STEPS TO HEAVEN SHOWADDYWADDY/Bell
- 8 DOING ALRIGHT WITH THE BOYS GARY GLITTER/Bell
- 9 HAVE YOU SEEN HER CHI-LITES/Brunswick
- 10 MOONSHINE SALLY MUD/Rak
- 11 THE PROUD ONE OSMONDS/MGM
- 12 LISTEN TO WHAT THE MAN SAID WINGS/EMI
- 13 BABY I LOVE YOU OK KENNY/Rak
- 14 I DON'T LOVE YOU BUT I THINK I LIKE YOU GILBERT O'SULLIVAN/MAM
- 15 EIGHTEEN WITH A BULLET PETE WINGFIELD/Island
- 16 MR. RAFFLES STEVE HARLEY/COCKNEY REBEL/EMI
- 17 MY WHITE BICYCLE NAZARETH/Mooncrest
- 18 MAKE THE WORLD GO AWAY DONNY AND MARIE OSMOND/MGM
- 19 FOE DEE O DEE RUBETTES/State
- 20 OH WHAT A SHAME ROY WOOD/Jer
- 21 MAMA NEVER TOLD ME SISTER SLEDGE/Atlantic
- 22 DISCO QUEEN HOT CHOCOLATE/Rak
- 23 BLACK PUDDING BERTHA GOODIES/Bradleys
- 24 THE WAY WE WERE GLADYS KNIGHT AND THE PIPS/Buddah
- 25 STAND BY YOUR MAN TAMMY WYNETTE/Epic

Albums

- 1 VENUS AND MARS WINGS/Apple
- 2 BEST OF THE STYLISTICS/Avco
- 3 CAPTAIN FANTASTIC ELTON JOHN/DJM
- 4 ONCE UPON A STAR BAY CITY ROLLERS/Bell
- 5 HORIZON CARPENTERS/A&M
- 6 THE ORIGINAL SOUNDTRACK 10cc/Mercury
- 7 TAKE GOOD CARE OF YOURSELF THREE DEGREES/Phila. Intl.
- 8 BEST OF TAMMY WYNETTE/CBS
- 9 GREATEST HITS OF 10cc/Decca
- 10 ROLLIN' BAY CITY ROLLERS/Bell
- 11 AUTOBAHN KRAFTWERK/Vertigo
- 12 TUBULAR BELLS MIKE OLDFIELD/Virgin
- 13 THE SINGLES: 1969-73 CARPENTERS/A&M
- 14 FOX/GTO
- 15 SIMON AND GARFUNKEL'S GREATEST HITS/CBS
- 16 BAND ON THE RUN WINGS/Apple
- 17 DARK SIDE OF THE MOON PINK FLOYD/Harvest
- 18 STAND BY YOUR MAN TAMMY WYNETTE/Epic
- 19 I'M STILL GONNA NEED YOU OSMONDS/MGM
- 20 JUDITH JUDY COLLINS/Elektra
- 21 ELTON JOHN'S GREATEST HITS/DJM
- 22 GLEN CAMPBELL'S GREATEST HITS/Capitol
- 23 SNOWFLAKES ARE DANCING TOMITA/Red Seal
- 24 PHYSICAL GRAFFITI LED ZEPPELIN/Swan Song
- 25 JUST ANOTHER WAY TO SAY I LOVE YOU BARRY WHITE/20th Century

Wartoke West Moves

■ LOS ANGELES—Wartoke West, the west coast division of the Wartoke Concern have relocated their offices to 6606 Sunset Blvd., Suite 202.

Burdon Sues Far Out

(Continued from page 4)

penses of the prosecution of the complaint.

Far Out Productions' Steve Gold commented on the complaint: "We were hoping that the matter could be worked out reasonably and among ourselves; now the lawyers can handle it."

Album Art Co. Taps Lana Weber

■ LOS ANGELES — Album Art Company president Doug Roman has announced the appointment of Lana Weber as national sales manager. She will be responsible for the development and coordination of point of purchase display work directly with manufacturers booking display commitments.

More Gold For Bowie

■ NEW YORK — David Bowie's latest RCA album, "Young Americans," has been certified as a gold album by the RIAA.

Great Am. Amusement Signs Jimmy Rabbitt

■ LOS ANGELES — Jimmy Rabbitt, radio personality and singer-songwriter, has signed a management deal with The Great American Amusement Co. for exclusive representation in all areas.

Leichter Joins Apogee

■ LOS ANGELES — Leo Leichter has joined Apogee Agency as an agent, it was announced by Apogee president Burk Dennis.

Leichter has nine years' agency experience beginning with GAC in 1966 and subsequently with AT, ATI, Chartwell and, most recently, again with ATI.

Eagles Go Gold

■ LOS ANGELES — "One Of These Nights," the fourth Asylum album by the Eagles, has been certified gold by the RIAA.

CLUB REVIEW

Dana Gillespie—A Fine Performer

■ NEW YORK — There's been a drastic change in the onstage attitude of Mainman artist Dana Gillespie. Gone are the garters and with them the tough lady attitude that dominated the rapport. No longer is Dana making

Capitol Inks Voudouris & Kahne



Singer/songwriters Roger Voudouris and David Kahne have signed a long-term exclusive recording contract with Capitol Records announced Al Coury, senior vice president, a&r, Capitol Records, Inc. Pictured from left, are: Capitol's Rupert Perry, general manager, a&r; Capitol's John Carter, executive producer; Kahne; Richard Greene, the duo's manager; Voudouris; Coury; and Capitol's Bob Young, vice president, business affairs.

s&m, bondage and bisexual infereces. The delightful bawdiness that characterized Ms. Gillespie's performances in the past has been subdued, if not deleted. Her voice is in better than ever shape and her band is terrifically tight; Ms. Gillespie remains a fine performer, but the joking brashness that marked her as a distinctly different entertainer was missed at a recent (19) Reno Sweeney appearance.

The cohesiveness of her six man back-up band was further buoyed by reedman David Woodford, who occasionally displayed his expertise on keyboards as well. Ms. Gillespie performed in a wide range of styles, all of which were handled quite well. A version of Dr. John's "Walk on Gilded Splinters," an extremely difficult selection for most to handle, was heavily percussed and dextrously rendered with the original cajun feel maintained, though the version changed. The performance was a well-paced and nicely polished one. The heat started rising with "To Get My Rocks Off," which was followed by a steamy rendition of Smokey Robinson's "You've Really Got a Hold On Me." "Really Love the Man" and "What Memories We Made" topped the ballad beauties. Ms. Gillespie does remain a fine performer, but that special touch of outrageousness that makes her very special, would make a welcome re-entry.

Newcomer to the Columbia roster Steve Satten opened the show. The selections performed were predominantly from his recently released set, "Whatcha Gonna Do For Me?", the title

track serving to kick off his set. His vocals are unusual and appealing—of a low range without the gritty quality usually coupled with vocals of that nature. His four piece back-up band proved to be tightly structured, a feat impressive in view of the seemingly short time span they've been together. Throughout his set Satten showed his expertise with instruments, playing English horn, drums and keyboards; highlighting was his new single, "So Nobody Else Can Hear."

Roberta Skopp

Grant Joins InterComm

■ LOS ANGELES—Richard Grant, formerly associated with the public relations firm of Rogers and Cowan, has affiliated with the newly formed InterComm Company. Among the clients represented by Grant are Cher and Valerie Perrine.

McGuinn Moves In



Columbia recording artist Roger McGuinn visited New York recently for a special engagement at The Bottom Line club. McGuinn is currently on tour in support of his recently released album, "Roger McGuinn And Band." Shown above at The Bottom Line following McGuinn's opening night performance are (from left): Stan Monteiro, vice president, national promotion, Columbia Records; Barbara Cooke, associate product manager, Columbia Records; and McGuinn.

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**EARL SCRUGGS
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In more than 25 years of innovative performance and recordings, Earl Scruggs has influenced musicians all over the world. He changed the face of banjo playing with his finger-picking style, the famous

Scruggs Peg—the banjo's fifth string—and his receptiveness to musical change. And in that time, he's also made a lot of friends.

Now they've joined Earl and the Revue in a super-

session celebration, "The Earl Scruggs Revue Anniversary Special: Volume I." Jim Messina, Kenny Loggins, Billy Joel, Michael Murphey, Dan Fogelberg, Alvin Lee, Leonard Cohen, Johnny Cash, Roger McGuinn,

"The Earl Scruggs Revue Anniversary Special: Volume I!" It's a super-

the New Riders of the Purple Sage,[®] Loudon Wainwright III, Rusty Young, Jim Keltner, Larry Gatlin and David Briggs are just a few of the virtual "Who's Who" of musical greats on this very special album.

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session celebration. On Columbia Records  and Tapes.



THE EARL SCRUGGS REVUE ANNIVERSARY SPECIAL

Top CBS Executives Laud Earl Scruggs

(The following are statements from CBS executives commemorating Earl Scruggs' 25 years with Columbia Records.)

■ Walter Yetnikoff, president, CBS Records/Group:

"The success of CBS Records has been the result of the contribution of many performers. And over the past 25 years, no single artist has made a greater, more positive contribution than Earl Scruggs, one of the most revered and respected musicians in the entire music world.

The longevity of Earl Scruggs speaks for itself, but it is the quality of his music and the high calibre of all his musical endeavors which makes him so special. Scruggs' faculty for changing with the times while remaining true to his roots has resulted in bringing enjoyment to millions of listeners wherever music is heard and records are sold.

We congratulate him on his accomplishments over the past 25 years and join him in looking forward to continued success in the future."

Scruggs' Story

(Continued from page 52)

I didn't have a banjo of my own until I was 13 years old. I purchased one for \$10.95, and I will never forget the aroma that came out of that new banjo when I opened the case. I used this banjo until 1941, and then bought a better one in a pawn shop.

My first picking before an audience was at a local fiddler's convention. I walked, banjo around my back, occasionally picking a bit as I went along, from our farm in the Flint Hill community to Boiling Springs, North Carolina where the contest was held. (A number I later wrote and recorded, "Flint Hill Special," was named for the community where I grew up. It is located approximately six miles from Shelby, North Carolina. The community had a two-room school, a church and a grocery store.) At that time I was too excited about the convention to remember all the banjo players who entered the

(Continued on page 62)

■ Irwin Segelstein, president, CBS Records:

"In the ever changing world of popular music, it is a rarity to find an artist who can attain wide public popularity and, at the same time, be recognized by his fellow musicians as an artist without peer. When a career is as long as varied, and as productive as that of Earl Scruggs, then it's no longer a rarity, but rather a once-in-a-lifetime occurrence.

"Scruggs and his banjo have become a standard of excellence in the music field—over the entire spectrum from country to bluegrass to popular. His unique ability to adapt, innovate and to lead gives us every indication that his next 25 years with Columbia Records will be as rewarding as the last."

■ Bruce Lundvall, vice president, general manager, Columbia Records:

"If Earl Scruggs had done nothing in his career but pioneer his patented three-finger banjo picking style, his name would be legend, but he has continued throughout his career to make excellent records, give momentous concerts, and generally give of himself in any way that will help to get his musical message across.

"Over the past quarter of a century, Scruggs' name has become synonymous with the banjo and with American music as a whole. While playing a major role in making country music the popular institution it is today, Scruggs has also brought his traditionally-based music to a whole

new generation through his association with such artists as Bob Dylan, Joan Baez, Arlo Guthrie and many others.

Earl Scruggs has become an American institution, one that we trust will continue to grow and evolve as fruitfully as it has over the past 25 years."

Scruggs Banjo Book: A Picker's Primer

■ Although "Earl Scruggs and the 5-String Banjo" was published seven years ago, it is as timely and applicable today as it was then—and will be an invaluable asset to those wishing to learn to play the banjo in the future. In fact, the timelessness of the book insures that it will be a best seller for years to come.

The book includes an article on "The History And Development of America's Favorite Folk Instrument" by Louise Scruggs, tracing the origins of the banjo and short sketches on three banjo players, Uncle Dave Macon, Stringbean and Grandpa Jones, who have done much to popularize the banjo.

The following chapter is entitled "Getting Acquainted With Your Banjo" and gives hints on where to get a banjo and describes the various parts: the fingerboard, frets, pegs, etc. Then, after a short chapter on the "Scruggs Tuners," it delves into "The Anatomy of Scruggs-Style Picking," the unique three-finger style Earl Scruggs popularized and which has influence every banjo player who has picked up the instrument since Scruggs appeared on the music scene.

Chapters on "Tuning," "Chords," "How To Read Tablature," "How To Read Music" and "Exercises In Picking" follow before the book gets into a number of songs, including "Foggy Mountain Breakdown," "The Ballad of Jed Clampett," "Martha White Theme" and "John Henry," that the aspirant can practice.

(Continued on page 69)



The Earl Scruggs Revue: Earl, surrounded by (from left) sons Randy and Gary, Jody Maphis and son Steve.

Who is the man called "A LIVING MUSICAL

★ ★ ★ ★ ★
LEGEND ★ ★ ★ ★ ★



...and what group has

"THE BEST

CONTEMPORARY

MUSICAL IDEAS"

-ever?

It's EARL SCRUGGS
and

**THE EARL
SCRUGGS
REVUE**



— that's who.

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THE EARL SCRUGGS REVUE ANNIVERSARY SPECIAL

Louise Scruggs: Planning the Path to Family Fame

■ Louise Scruggs, wife of Earl, married the famed banjo player in 1948. Since 1955, she has booked or managed every show in which Earl has appeared. The couple's three sons, Gary, Randy and Steve, are members of the Revue. Currently, Louise Scruggs manages the Earl Scruggs Revue from their home in Madison, Tennessee, a suburb of Nashville.

Record World: When did you start booking and managing?

Louise Scruggs: I first began in 1955. Earl was booking the dates he worked at that time, and with him having to do road work and booking too, I began helping him. Within a short period of time I was doing all the booking for dates he performed.

RW: How did you plan the career and the image of the group when they were starting?

LS: I knew that Earl wanted to add another dimension to his music from what he had been playing in the past. He wanted to improve the sound of his band, add new song material and take a different approach to music. As to the image, it wasn't really planned. It developed into a father and son attitude approach, bringing together elements of different types of music that would appeal to a larger audience. It was something any age group could identify with, and he maintained his following of fans and found a great number of new ones.

At a time when there was so much being said about the generation gap in the country, they were successful in bridging that musically as well as emotionally. Their warmth of feeling onstage for each other seems to flow into the audience. On numerous occasions younger people have said to Earl after a concert, "I wish my parents understood me the way you understand your sons." The first album Earl recorded in 1969 was entitled "Nashville's Rock." This album was completely different from anything he had recorded in the past. It was modern material, different arrangements, brass instruments were added and a string section. He received an enormous amount of fan mail after the album was released, mostly from fans who had been accustomed to hearing his older sound. I think this album astounded a lot of people because their comments were to the effect that "I didn't know a banjo could be used in this form of music."

RW: As the group has progressed and developed, what plans and goals have you changed? What new ones developed?

LS: The main objective is for them to become the best group in the country. Development and growth of a band is a group effort, and I don't try to change them as individuals. Their stage appearance has changed from the beginning because they originally started out

wearing matching stage wear; the boys wore younger styled clothing, and Earl a suit and tie. They dress in different attire now and Earl has discarded the suit and tie for something more casual.

They have received a tremendous amount of newspaper reviews on their concerts. Most music critics who review their concerts are well versed on the music the band is performing. Any change does bring attention; Earl has a banjo strap with peace signs on it that he put on his banjo, and the first time he used it onstage the banjo strap got reviewed! He also installed a Barcus-Berry pick-up on his banjo, and this was also a new approach for him musically.

RW: How was the Earl Scruggs Revue generally accepted when you started booking them?

LS: They were accepted with enthusiasm on their concerts because they were booked into the right places. It was a total turnaround for Earl. They were into doing a larger number of college concerts. He had worked a few colleges prior to the formation of the Revue but not to the extent of what he is now doing. The band started performing together in 1969, and Gary and Randy, as one reporter put it, "Had longer than average hair," whatever that is; during that period of time young people were changing their hair style and dress code so it didn't become an issue.

One local newspaper journalist didn't seem to quite understand the music or the hair. He has since moved to the northeast and did an interview with Earl last year. He wrote us a very nice letter afterwards saying that when the Revue was formed he didn't understand what Earl was doing at the time but now he understood and congratulations.

As to the image . . . It developed into a father and son attitude approach, bringing together elements of different types of music that would appeal to a larger audience.

RW: Where did the first bookings come from? Where do they perform now?

LS: The first bookings were college concerts, night clubs and from some of the country music promoters that Earl had worked with in the past. Soon after the band started touring, they were asked to appear on an NBC network show that was filmed in Burbank, California, titled "Harper Valley-USA." A number of Nashville and west coast artists were on the show. Then in 1969, an independent film producer from New York came by to visit us, and I casually mentioned that I thought a film on Earl might be of interest. A couple of weeks later he called to say he had approached the National Educational Television broadcasting company and they were interested.

The first film footage was done at the Revue's performance at the Washington Moratorium for Peace in Washington, D.C. in 1969. The film was completed the following spring, and a number of Earl's friends appeared on the program with him including Joan Baez, Bob Dylan, the Byrds, Doc and Merle Watson, etc. This was a documentary type of musical film that traced his music career from his beginning in North Carolina up until that present time. It was originally scheduled to be a 60 minute program; it ended up with over 40 hours of film and the program was extended to a 90 minute special. The film is now available for rental in college markets and a portion of the soundtrack was released on an album for CBS Records.

They have also made appearances on a number of other network shows, and recorded the soundtrack for a movie, "Where The Lillies Bloom." A portion of this soundtrack is also on CBS Records. They

(Continued on page 66)

**Congratulations Earl
On Your 25th Anniversary
Herman D. Bradley**

THE EARL SCRUGGS REVUE ANNIVERSARY SPECIAL

'Anniversary Special'

Earl Scruggs Revue—Columbia PC 33416

■ Side one: Banjo Man / The Swimming Song / Gospel Ship / Bleecker Street Rag / Royal Majesty; Side two: Rollin' In My Dreams / Song to Woody / Third Rate Romance / Hey Porter / Passing Through.

To celebrate Earl Scruggs' twenty-fifth anniversary with Columbia Records, he and the Revue have released an album that features not only Earl and the Revue, but also friends such as Joan Baez, Bonnie Bramlett, David Briggs, Kenneth Buttrey, Johnny Cash, Leonard Cohen, Ron Cornelius, Charlie Daniels, Ramblin' Jack Elliott, Dan Fogelberg, Larry Catlin, Willie Hall, Billy Joel, Bob Johnston, Jim Keltner, Doug Kershaw, Alvin Lee, Ken Loggins, Roger McGuinn, Jim Messina, Mirabai, Michael Murphey, Tracy Nelson, New Riders of the Purple Sage, Don Nix, Leon Pendarvis, the Pointer Sisters, Buffy Sainte-Marie, Loudon Wainwright III, Tim Wiperman, Reggie Young and Rusty Young.

Parts of the album were recorded at Quadrophonic Sound Studio in Nashville, Caribou Ranch in Colorado and at Columbia Studios in Nashville. Such a line-up of talent and the time and effort it took to record the album are a fitting tribute to Earl, whose influences, genius and friendship has reached countless numbers during the past twenty-five years.

The album begins with a song entitled, appropriately, "Banjo Man," written by Jim Messina with Messina, Ken Loggins and Gary Scruggs sharing the vocals. It is a song about a boy who grows up listening to the radio, getting immense joy listening to the banjo in the band and growing up to play with the "banjo man" on the radio. It is a tribute to Earl and his influence as well as the respect and admiration of those playing on the album for him.

The following song, "Swimming Song," is written and sung by Loudon Wainwright III and concerns an amusing incident where the singer falls into the water and must either "sink or swim" and through his thrashing about, finds he's "swimming."



"Gospel Ship," the first of three gospel flavored numbers on the album has Joan Baez, Johnny Cash, Michael Murphey, Mirabai, Loudon Wainwright III, Earl, Randy and Gary pitching in with the vocals and each verse has a different voice singing it. It is an old song, written by A. P. Carter, that sees Earl and the gang reaching back into the traditional songs for a selection.

"Blecker Street Rag," the only instrumental on the album, written by Randy, is a long cut, lasting over five minutes and giving
(Continued on page 66)

'Earl Scruggs Dueling Banjos'

Columbia C 32268

■ Side one: String Bender / Peking Fling / Black Mountain Blues / Just Joshin' / Dueling Banjos; Side two: Lonesome Ruben / John Hardy / Flint Hill Special / Randy Lynn Rag / Fireball Mail.

The "Earl Scruggs/Dueling Banjos" album is an album of instrumentals—with Earl's three fingers dancing across the banjo out front of everyone. It is an album that contains songs familiar to Scruggs devotees—but it is Scruggs picking with drums, electric guitar and an electric bass, the first signs that Earl Scruggs and the Revue were turning some heads around in the music world.

This album contains three instrumentals written by Earl, one by Randy and one written by Earl, Randy and Gary together. It is a pure delight for any fan or student of the banjo.

Beginning with "String Bender," Randy's composition, and continuing through "Black Mountain

'Live at Kansas State'

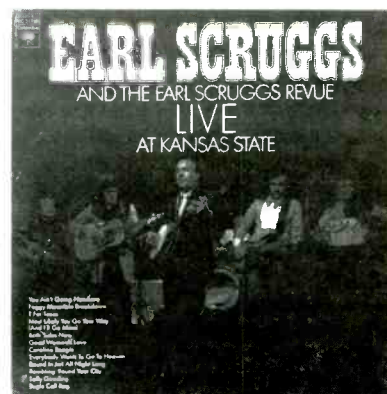
Earl Scruggs and The Earl Scruggs Revue—Columbia KC 31758

■ Side one: T For Texas / Bound In Jail All Night Long / Rambling 'Round Your City / Sally Gooding / Most Likely You Go Your Way (And I'll Go Mine); Side two: Carolina Boogie / Everybody Wants To Go To Heaven / You Ain't Going Nowhere / Both Sides Now / Good Woman's Love / Bugle Call Rag / Foggy Mountain Breakdown.

Capturing The Earl Scruggs Revue on stage and applying that excitement and energy to vinyl is a major achievement and a very important one as well. The Revue's power to draw and charge audiences is exemplified herein and they adroitly duplicate this effort a couple of hundred times each year. "Live at Kansas State" could happen anywhere. This album and their consistent success appears to bear out this point.

"T For Texas"

The great Jimmie Rodgers' "T For Texas" kicks the album off with an instant excitement that immediately establishes the "live" concept. The uniquely earthy voice of Gary Scruggs proves how well it fits here, caressing the



song as though he had sung it for decades. Father Earl picks with all the feel that comes from playing it for a decade or two.

"Bound In Jail"

"Bound in Jail All Night Long"'s spiritual ambiance is treated with new spirit. The Revue performs it in a refreshingly loose manner, while maintaining a precise edge. The uplift departs for the more laidback mood of the migrant folk ballad, "Rambling 'Round Your City." Dobro virtuoso Josh Graves proves his salt well here.

(Continued on page 60)



Rag," "John Hardy," "Flint Hill Special," "Randy Lynn Rag" and "Fireball Mail." While Earl's banjo is always present, he liberally lets Randy's guitar and Josh Graves' dobro come to the forefront and do some fine, fast and fancy picking.

This entire album was recorded in one day and consisted of songs Earl and the Revue were used to playing. In fact, Earl had recorded some of the songs previously but on this album gave new treatment and new life to the numbers.

Of special note is that Vassar Clements and Josh Graves were with the Revue at the time this album was recorded—playing fiddle and dobro, respectively. They, along with Earl, are legendary performers on their instruments. Also joining the Revue for this album was Chip Young on rhythm guitar, so there is absolutely no doubt of the incredible high quality of musicianship on this recording.

THE EARL SCRUGGS REVUE ANNIVERSARY SPECIAL

'Rockin' Cross the Country, The Earl Scruggs Revue'

Columbia KC 32943

■ Side one: *Travelin' Prayer/My Tennessee Mountain Home/Good Morning Sundown/I Shall Be Released/Will The Circle Be Unbroken*; Side two: *King Blue/Are My Thoughts With You/Silver Eagle/I Just Can't Seem To Care/Be My Woman Tonight/Back Door Lover, Ain't Got No Cover*.

This album contains more original songs by the Revue than any other album—Gary wrote three, Randy one and Earl contributed one. For this reason, this album, probably more so than any other, gives an insight into the Revue not only as musicians, but as writers.

The Randy Scruggs song, "Good Morning Sundown," and Earl's song, "Silver Eagle," are both instrumentals, which the Earl Scruggs Revue excels in playing. The three that Gary wrote, "King Blue," "I Just Can't Seem To Care" and "Back Door Lover, Ain't Got No Cover," are all vocals, steeped heavily in the blues.

The Dolly Parton song, "My Tennessee Mountain Home," is a pure joy to listen to and, along with the Mickey Newbury song, "Are My Thoughts With You," probably the highlight of an album that is most pleasing to listen to. A new treatment is given to the old song, "Will The Circle Be Unbroken," and you can't help but clap and sing along as they launch into this old classic.

"Travelin' Prayer," a song by Billy Joel, really moves and starts the album off with an excitement and jump that is not curtailed on the first side, since it is followed by "My Tennessee Mountain Home" and "Good Morning Sundown," an instrumental Randy wrote and which leads off with

Other albums in the Earl Scruggs Revue catalogue are: "Nashville Rock," CS 1007; "Earl Scruggs, His Family and Friends," C 30584; "I Saw the Light (With Some Help from My Friends)," KC 31354; Soundtrack, "Where the Lilies Bloom," KC 32806.



some fancy, hot guitar licks before it lets the other members of the band have a shot.

The Bob Dylan song "I Shall Be Released" follows the instrumental and this cookin' version reminds us of Scruggs' respect for Dylan as a songwriter—he has included a Dylan song on almost every album the Revue has done. "Will The Circle Be Unbroken" completes side one.

Side two immediately gets down with the blues, starting with Gary's song, "King Blue," which is followed by Mickey Newbury's "Are My Thoughts With You," a song about the tangled, twisted mind that deals with lost love. Earl's fast picking on "Silver Eagle" shines a bright spot on side two before Gary Scruggs' "I Just Can't Seem To Care" injects another heavy dose of the blues. The next song, "Be My Woman Tonight," is an uptempo number, getting you up with the message that forever ain't the issue, just be for tonight, as Gary sings to a little darlin' he spotted with full intent on a short term liaison.

The final song really gets into the blues—"Back Door Lover, Ain't Got No Cover," as once again Gary writes a song that captures the intensity of the lowest feelings a person can experience.

Personnel on the album includes dobro player Josh Graves, Teddy Irwin on rhythm guitar, Shane Keister on keyboards and Linda Ronstadt, Dianne Davidson, Bonnie Bramlett and David Allan Coe on background vocals in addition to the core of the Earl Scruggs Revue—Earl, Randy and Gary Scruggs and Jody Maphis.

'The Earl Scruggs Revue'

Columbia KC 32426

■ Side one: *If I'd Only Come and Gone/Tears/Some of Shelley's Blues/It Takes A Lot to Laugh, It Takes a Train to Cry/Step It Up And Go/Backslider's Wine*. Side two: *Down In The Flood/Love In My Time/Holiday Hotel/Come On Train/Salty Dog Blues/Station Break*.

Take 12 great songs with some super arrangements and instrumentation played by a great group and you have "The Earl Scruggs Revue" album. Every song here is a highlight in this album, making it one that is a pure delight to listen to—and one that you'll want to listen to over and over.

The album kicks off with a Shel Silverstein song, "If I'd Only Come And Gone," truly a moving song and easy to relate to.

The Revue follows this with "Tear," a Pure Prairie League song recorded before that group became so popular. After this is a Michael Nesmith song, "Some of Shelley's Blues," which the Revue gives its unique treatment to, making a nice, easy flowing feel for a positive approach to a good-bye song.

"It Takes A Lot To Laugh, It Takes A Train To Cry" is a bluesy rendition of vintage Bob Dylan material—a writer Earl Scruggs and the Revue definitely admire. The next song is a boogie number, "Step It Up and Go," that features dobro player Josh Graves singing lead as the band rocks out. The first side closes with Michael Murphey's "Backslider's Wine," an intelligent drinking song, if there ever was one.

Side two of the album begins with another Dylan song, "Down In The Flood," and follows with one of the most beautiful, moving songs ever written, Steve Young's "Love In My Time."

Following Young's song is "Holiday Hotel," a semi-humorous song about a guy who steps out and gets caught in a rendezvous room at the "Holiday Hotel." Uncle Josh Graves, who played dobro on this album and was with the Revue for awhile, wrote the next song, "Come On Train,"



a moving number that cooks for five and a half minutes.

Scruggs reaches back for a traditional number on "Salty Dog Blues," a number Scruggs penned himself, the only instrumental on the album; "Station Break," which rounds out the album nicely, assures Scruggs of keeping his coterie of fans.

Appearing with the Revue on this album are Chip Young on rhythm guitar, Tracy Nelson and The Holladays on back-up vocals, Andy McMahon on keyboards and Carl Himmel, who plays drums on several cuts.

'Kansas State'

(Continued from page 59)

An Earl Scruggs Revue album is anticipatory entertainment. You listen and enjoy what is happening, fully aware that Earl can and will step out and rip your head off with licks. Earl does just that on "Sally Gooding" and "Bugle Call Rag" and again on his own "Foggy Mountain Breakdown." Simply put, The Earl Scruggs legend is recorded again. Randy Scruggs displays his own instrumental adeptness on Joni Mitchell's "Both Sides Now." "Most Likely You Go Your Way (And I'll Go Mine)," "You Ain't Going Nowhere" and "Good Woman's Love" express The Revue's versatility and total understanding of folk and traditional roots. Each is touched with the band's own feel.

"Carolina Boogie" takes the group in a different direction: pure, hot, heavy beat boogie. The sequencing is perfect as they ease into the extraordinarily soulful version of "Everybody Wants To Go To Heaven."

Congratulations Earl

on your Silver Anniversary
with Columbia Records...

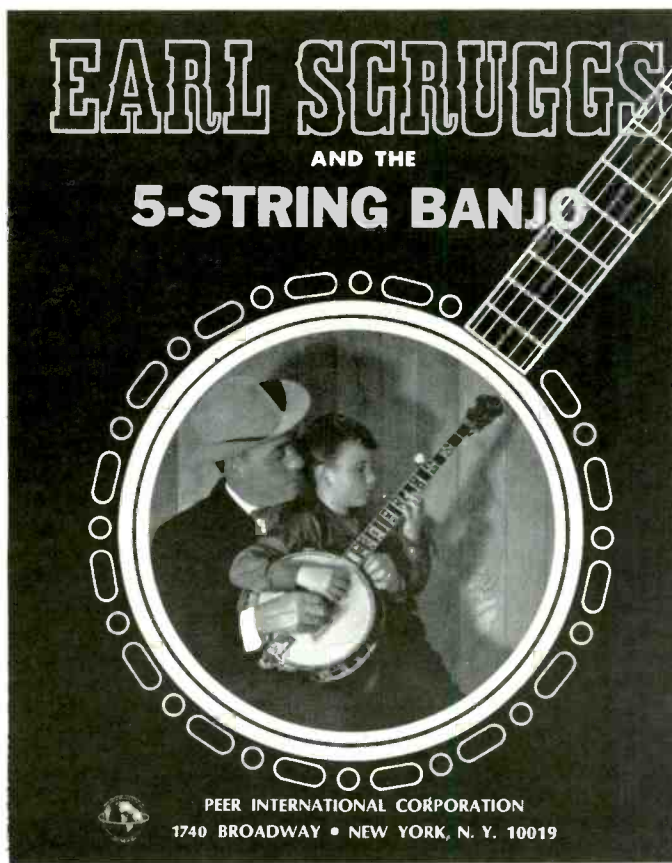
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on your "Gold Book"—

"EARL SCRUGGS
AND THE 5-STRING BANJO"

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PEER-SOUTHERN ORGANIZATION

SALUTE!



A handwritten signature in cursive script that reads "Monique I. Peer".

MONIQUE I. PEER
President



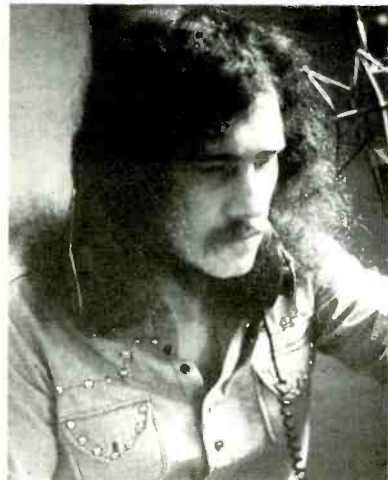
THE EARL SCRUGGS REVUE ANNIVERSARY SPECIAL

Gary Scruggs: Voice of The Revue

■ Gary Scruggs is the lead singer and articulate spokesman for The Earl Scruggs Revue. As the Revue's verbalizer, Gary sets the band's distinctive tone with his earthy, deep-rooted voice. As a musician, the eldest son of Earl Scruggs comes complete with the qualifications synonymous with the group's image of perfection and class. Gary plays electric bass, harmonica, and guitar, and—with brother Randy—does much of the Revue's arrangements. Gary, as did his brothers, learned to play the banjo from his legendary father, just as his father learned from the musicians in his family.

Mother Maybelle Carter, another legend in country music from the Carter Family, and a friend of the Scruggs', left a guitar at the Scruggs home. Gary picked it up and ultimately mastered his first instrument. He has also accomplished his skills on the piano and trumpet, as well as on the bass and harmonica.

A graduate of Vanderbilt University in Nashville, Gary majored in philosophy, while minoring in music. He and Randy later re-



Gary Scruggs

corded on Vanguard Records. Their two Vanguard albums demonstrated their talents as writers, performers, arrangers, and vocalists, which they have even further developed since forming The Revue.

Gary's rock, country, folk, and blues influences have been one of the major contributing factors in The Earl Scruggs Revue's expansive musical metamorphosis.

Scruggs' Story

contest but I do remember Leaborn Rogers and "Snuffy" Jenkins were there. A first, second and third prize was given to the best band, banjo picker, etc., and three people judged the contest. I played "Cripple Creek" and won either first or second prize.

Junie

When I was around the age of six, Junie was playing one or two nights each week for square dances near where we lived. I played guitar for him one night and soon after that we played on WSPA in Spartanburg, South Carolina. If I recall correctly, I think my other brother Horace played on the station with us.

Talent Show

When I was 11, I played again on the station in Spartanburg with Horace and T.W. Bryant. This was a talent show that came on at 7 a.m. I recall that T.W.'s father drove us to Spartanburg in his rumble-seat Model T Ford. We left home that morning at 3 a.m.

(Continued from page 56)

This was all very exciting and we arrived in plenty of time for the broadcast. (This was 24 miles from where we lived.)

(Continued on page 63)

Steve Scruggs Adds Quality

■ Steve Scruggs is the youngest member of The Earl Scruggs Revue. Steve has had the opportunity and advantage of drawing from his father's expertise and experience, but additionally those of his older brothers, Gary and Randy Scruggs.

At the age of six, Steve learned to play the bass, later adding the guitar and banjo to his list of musical accomplishments. While completing his high school education, he managed to tour with The Earl Scruggs Revue on weekends and during summer vacation periods. Steve first played rhythm guitar for the band, but he has since moved to the piano and keyboards. Recently, he has

Brother Jody Makes The Beat Go On

■ Jody Maphis is the only member of The Earl Scruggs Revue who is not part of the Earl Scruggs family. Maphis, often introduced on stage by Earl as "Brother Jody," has been with The Revue since the band's inception. Jody's close association with the Scruggs family is indicative of the group's tight, total involvement with their music.

The son of legendary guitar stylist Joe Maphis, Jody began his musical career following in his father's footsteps. The strong parallel between Jody and the brothers Scruggs is a derivative of their famous fathers' innovative efforts on the guitar and on the banjo. The boys grew up together in a literal and musical sense; in the same town and in the same music community.

After playing the guitar with the Scruggs family, necessity brought Jody to the throne behind the drums. The change came naturally, and as The Revue developed their own unique style, Jody developed his own.

Maphis has developed into an accomplished drummer and supporting background vocalist. His contributions help make The Earl Scruggs Revue a distinctly different, exciting, and definitely refreshing concert band. Jody Maphis has found a home.

Randy Scruggs Brings Energy to the Revue

■ Randy Scruggs plays lead guitar for The Earl Scruggs Revue. Since he was 13, Randy has performed on every recording his father has made. Additionally, his abilities and reputation on the guitar have made him one of the most sought-after session musicians in the country by pop and country music artists alike.

Randy began playing the autoharp at the age of six, later proceeding to the guitar, five-string banjo, bass, and slide guitar. He began performing with his father on television shows while still a child.

Since beginning his studio career at 13, Randy has become extremely involved in arranging and composing music. He has, for the past several years, assisted with the arrangements on all of his father's sessions.

With his brother Gary, Randy has recorded two albums for Vanguard Records, highlighted by his own variety of skills as a writer, arranger, and performer. Since The Earl Scruggs Revue was formed, his talents have been a visible and integral element of The Revue's success.

Randy's musical intensity is quite similar to that of his legendary father's, and, when combined with those of his brothers Gary and Steve and with Jody Maphis, his tasty and lightening-like licks become a trademark of the high energy concert and recorded performances of The Earl Scruggs Revue.



Randy Scruggs

THE EARL SCRUGGS REVUE ANNIVERSARY SPECIAL

Scruggs Tells His Own Story (Continued from page 62)

There was an employee from Lily Mills in Shelby who built a small recreation building on Broad River near where we lived. His purpose was to rent the building out for fish fries or to officials at the mill who wanted to use it for parties. There was space for 30 or 40 couples to dance. Here is where I started making money. He would pay me \$3 and plenty of hot cat fish and hush-puppies to pick for a couple of hours.

A radio station in Gastonia, North Carolina started having local groups play on Saturday morning programs. When I was 15, I played with a group called the Carolina Wildcats. I worked with this group for 11 months.

In the early '40s, when the war came along, I left the farm and got a job at the Lily Mills in Shelby to help support my mother and younger sister Venie Mae. My work week usually consisted of 72 hours.

I continued on the 72 hour work each week until my doctor advised me to take off a week to rest. I had always wanted to spend some time in the mountains so I went to Asheville, North Carolina for a week. While I was there I met a group that was playing on a noon show on WWNC. They invited me to play with them the week and of course I accepted the opportunity.

I stayed on at the mill until the war ended in 1945. I had decided I wanted to make music my career. I went to Knoxville, Tennessee and was hired by "Lost" John Miller. After working with him for two weeks in Knoxville, he started a morning radio program on WSM in Nashville on Saturday mornings. I worked with him for three months until he decided to stop full time road work.

In December, 1945, I went to work in Bill Monroe's group.

I married the former Louise Cirtain, whom I had met in Nashville in 1946. We were married on April 18, 1948 in Gaffney, South Carolina. Louise is the only child of Ewing and Mamie Elizabeth Cirtain, and she is originally from Grant, Tennessee. Louise worked as a bookkeeper prior to our marriage. She has been busi-

ness and booking manager for us since 1956.

We stayed in Hickory about a month and, due to financial reasons, decided that wasn't the place for us. For example, one date we worked was in a small theatre, booked on a percentage, with the cost of advertising coming off the top. Our grand total take for the night was \$.17 each. We went to Bristol, Virginia for an audition on WCYB and were accepted on the station.

The name our group was

tagged with was Foggy Mountain Boys. This name originated from the theme song we were using when we first organized. The song was an old Carter Family number, "Foggy Mountain Top."

Shortly after we started our radio programs in Bristol, we were asked to sign a recording contract with Mercury Records. We recorded our first session in the Summer of 1948 in Knoxville, Tennessee. The four sides consisted of "God Loves His Children," "I'm Going To Make

Heaven My Home," "We'll Meet Again Sweetheart" and "Cabin in Caroline." During the period between 1948 and 1950, we recorded 29 sides for Mercury. These have all been released in three lps by Mercury. Our first session for Columbia was recorded on November 21, 1950 and we have remained with Columbia Records since that time.

We worked on WCYB in Bristol until March, 1949. During the period between 1949 and 1953, (Continued on page 66)

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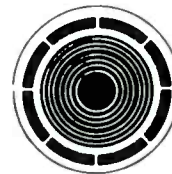
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THE EARL SCRUGGS REVUE ANNIVERSARY SPECIAL

Scruggs Revue In Concert: Covering The Musical Spectrum

■ TUSCALOOSA, ALA. — Probably no other musical group covers such a range of music as the Earl Scruggs Revue (Col). Not only are they technically, critically and musically successful, they are also commercially successful, as witnessed by the two packed houses who saw them one night at the University of Alabama.

The Revue has a tremendous college audience appeal and following. On a night that reached 90 degrees with only a rumor of air conditioning in the hall, the college students packed the place, clapping, stomping and cheering the Revue as they went from one song to another.

Standing in the middle of the Revue was Earl Scruggs, a member of the "other" generation

who is so totally "with it" musically that he has one of the biggest followings in the "younger" generation of any performer around today. He was flanked by his sons, Randy, Gary and Steve playing lead guitar, bass and piano respectively, while drummer Jody Maphis sat in the rear, pounding out the solid beat that keeps the Revue going.

As Earl stands in the middle, his banjo strapped over one shoulder, his foot patting, his fingers dance over the strings as if performing a finger ballet—his thumb, index and middle fingers on his right hand plucking the notes that ring from his instrument while his left hand glides effortlessly along the neck of the banjo through lead runs,

string bending and background fills as if playing the banjo were merely "letting your fingers do the walking."

Beginning with "Nashville Skyline Rag," Earl and the Revue left no doubt that they came to pick—and pick they did, with little time wasted on talking for the hour they played.

From the modern country "Rolling In My Dreams" to the humorous "Swimming Song" to the boogin' "Step It Up and Go" to the classic "Foggy Mountain Breakdown," the Earl Scruggs Revue showed their roots were deep in the traditional country music that Earl grew up with and with the popular music of today that his sons grew up with.

This all comes out especially well in concert as the group does a Dylan song such as "I Shall Be Released" and Billy Joel's "Traveling Prayer," following it with the banjo number, "Bugle Call Rag," then mixing in the "Carolina Boogie," "Bound in Jail All Night Long" and the bluesy "Everybody Wants To Go to Heaven."

Although Earl leads the Revue, he does not completely dominate it. His banjo is always present, always distinctive, but it is the group that has developed its own "sound," and not just Earl alone. Randy plays both acoustic and electric guitars, many times alternating within the song—play-

ing a lead run on the flattop then putting it down and picking up the electric to play some more lead. Occasionally he will pick up a bar and play some bottle-neck. He seems to have quite a following of his own, being one of the best guitarists today on the music scene.

Randy generally keeps his head buried to the guitar neck while Gary, standing on the other side of Earl, plays bass and sings lead. His voice amply lends itself to the Revue, carrying each song. On the far side of the stage is Earl's youngest son, Steve, who plays the piano. Already a fine musician and showman, Steve has not even passed through his teens.

Providing the drums is Jody Maphis, who pulls the music together as he lays down the beat and holds it throughout the set.

Earl Scruggs could have only played bluegrass and been a legend. His playing revolutionized that form of music and his genius has laid the groundwork for generations of banjo players to come. But he was not content to stop there — his creative instincts looked for new horizons and found them with the Revue. Proving that the banjo can fit with all types of music, legendary Earl Scruggs' genius covers a huge musical spectrum of generations and audiences.



Johnny Cash and Roy Horton, Peer executive, presenting to Earl Scruggs a gold copy of Earl's book, "Earl Scruggs & the 5-String Banjo," symbolic of a million dollars worth of product for the book.



THE EARL SCRUGGS REVUE

Special Thanks to all those who made the Anniversary Special possible,

Earl Scruggs

THE EARL SCRUGGS REVUE ANNIVERSARY SPECIAL

Scruggs Tells His Story (Continued from page 63)

we moved around quite frequently. We worked on radio stations in Knoxville, Tennessee; Lexington, Kentucky; Roanoke, Virginia; Tampa, Florida; Raleigh, North Carolina and back to Knoxville in the fall of '62. When we returned to Knoxville we were working a noon radio program and then driving out within 150 miles of Knoxville each night for personal appearances. It was during some of these appearances that Efford Burke, one of Martha White Mills' salesmen, attended our show. He mentioned our group to Cohen Williams, president of Martha White. Williams came to Knoxville, saw one of our shows and asked us if we would be interested in working their radio programs on WSM in Nash-

ville. We accepted the offer and came to Nashville on the first of June, 1953. Since that time we have been sponsored continuously by Martha White Mills on radio and television.

During 1953 and 1954, we were not on the Grand Ole Opry. We were only working seven radio shows each week on WSM for Martha White Mills. These shows were broadcast Monday through Friday at 5:45 to 6 a.m. and on Saturday evening, a radio show for WSM studios and on Sunday morning an all hymn program. Working personal appearances each night and doing all the radio programs live were getting the best of us. In September, 1954, our sponsor agreed to let us tape the radio shows, and at that time, we accepted an offer to work on the Saturday night Barndance

show in Richmond, Virginia. We also worked two daily noon radio shows in Crewew, Virginia and taped our Martha White and WSM daily radio shows from there. We were also taping a daily show for WRVA in Richmond, which gave us a total of four 15 minute radio shows each day.

While we were working at the station in Richmond, the cast was scheduled to go into New York City for a two-week engagement at the 48th Street Theatre. This was the first time our music had been heard in that area and the audiences were very enthusiastic over it. (Reviews were favorable with the exception of one critic. Her review went: "Whoever heard of hillbillies on Broadway?")

(Continued on page 69)

Louise Scruggs (Continued from page 58)

are currently maintaining their work in the college markets, a number of rock shows, festivals, and a few selected night clubs.

When they first began touring, they used commercial airlines for transportation on almost all the concerts. They were also using house P.A. systems, some of them good, and some not so good. Earl decided to invest in a sound system to improve the sound of the show. This has been a great asset to the concerts since selected equipment was purchased for each individual's use. He also purchased a custom built Eagle bus with space to carry the systems.

RW: What goes into the day to day activities managing the group?

LS: The band is currently booked through ICM. I stay in touch with the agents daily, working out upcoming tour dates, the proper performing locations and meaningful areas. With the new album on the market, we are planning a tour in every major city from the east to the west coast. The band performed at Central Park in New York in June and in July they will be in Los Angeles and San Francisco with other dates set between these areas. I also work closely with the CBS Record people on the product.

Before the band goes out on a tour, I call all the promoters who have booked the show to give them an expected arrival time for the band, and to work out any necessary details for the concerts. I arrange for their motel reservations if they are staying overnight in a city, and any other arrangements that will make it as easy as possible for the band and the promoters. It is a good feeling to be told by a promoter after one of the concerts that this is the most cooperative band they have ever worked with, and this happens quite frequently. We have a number of repeat bookings and that in itself speaks for the acceptance of the group's music. In determining the travel time from one city to the next for one-nighters, I would like to give credit to Harley Pinkerman, one of the bus drivers and the sound technician. If a question arises as to the driving time, he can give me an estimate within 30 minutes of an arrival time.

In addition to managing the band, we also have a mail order business for musical instruments and parts, and two publishing firms. I oversee the operation of these companies. I wouldn't know what it was like to have a slack day. ☺

'Anniversary Special'

(Continued from page 59)

Earl, Randy, Roger McGuinn, Alvin Lee, Charlie Daniels, Reggie Young, Ron Cornelius, Leon Pendarvis and Billy Joel each a chance to pick. It's a fast moving number and the picking is simply astonishing.

'Royal Majesty'

Side one closes with "Royal Majesty," another gospel-flavored number written by producer Bob Johnston, with Tracy Nelson, the Pointer Sisters, Joan Baez, Bonnie Bramlett and Charlie Daniels pitching in on the vocals.

"Rollin' In My Dreams," a song penned by Don Nix, opens side two. It is an easy flowing song about a man who must live with his dreams because his love has gone. This is followed by Bob Dylan's "Song To Woody" about the late Woody Guthrie. Johnny Cash, Ramblin' Jack Elliot and Earl all take turns singing a verse while the production is tastefully sparse—only a bass, two acoustic guitars and Earl's banjo playing.

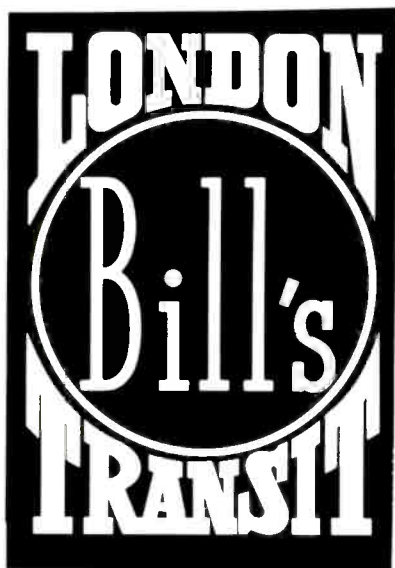
'Third Rate Romance'

"Third Rate Romance," a funky uptempo number about a pick-up love, is given first rate treatment as Gary, Bonnie Bramlett and the Pointer Sisters belt out the vocals. The Johnny Cash song, "Hey Porter," follows with the man in black himself singing backed by two guitars, a bass and the banjo and back-up vocals by Bob Johnston, Gary and Randy. It is a very earthy, loose, effective version of this classic.

Finishing side two is "Passing Through," another gospel flavored number arranged by Leonard Cohen with vocals by Cohen, Joan Baez, Buffy Sainte-Marie, Ramblin' Jack Elliot and the Pointer Sisters as, once again, the singers trade off the verses.

Landmark

Earl Scruggs' anniversary album will be a classic and a collector's item—a landmark in record albums and in Scruggs' career. The world of music has been made better because of Earl Scruggs and his banjo; this album is not only a tribute to him, but also his tribute to those who love good music.



*in
tribute
to
Earl
Scruggs*

Rivergate Mall

YOU GOTTA HEAR THIS.

AND THIS.



This great high end. Play some licks up here. Hit every string at every fret and listen for dead spots. Surprise You won't hear any dead spots. Because there aren't any.

THIS.



This 13th fret F, for example. Pick it just once and hear how long that tone sustains. And how round and warm and yet brilliantly clear it is.

AND THIS.



This 6-string C. Bang it with a pick first, and then finger it softly. The balance is really something. A consistently full and resonating sound, through the entire harmonic range.

AND THIS.



This octave G at the 3rd fret. Two beautifully complemented tones. Perfect intonation. Incredible projection.

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We only wanted to know what the latest technology could tell us.

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We made these changes, plus about a dozen others. Some you can see, some you can hear, some you can feel. But all of them you can appreciate.

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THE EARL SCRUGGS REVUE ANNIVERSARY SPECIAL

Earl Scruggs *(Continued from page 53)*

They have access to a lot of different material that we couldn't possibly scan the globe and find, so they send us material they think may fit. We also write some of our material.

RW: Do you write much?

Scruggs: Most of my writing is instrumentals; I'm not much of a lyric writer. Randy is basically the same way—he's written quite a few instrumentals.

RW: Do you try songs on a live audience before you record them?

Scruggs: Not too much because if we've worked that far to try it on an audience, we've already made the decision to record it. Then again, sometimes you find a good stage number that just doesn't sell on record.

RW: Why do you think the Earl Scruggs Revue has been so successful?

Scruggs: Well, to be honest and sincere and give credit where credit is due, I think my wife has been responsible for our success. She has been booking me since 1955 and has never ceased to keep up with every trade paper. She's booked or managed every show I've been on since 1955 and worked in coordination with other agencies. She has guided our direction where our road work is concerned. That's where the bulk of our income comes from. I give her credit, really. It's management!

RW: Was she behind you from the very beginning, as the Revue was being formed?

Scruggs: Yes, she has been. Not that she's always throwing in musical ideas, but when it comes down to the real management, the places we should and shouldn't play, she has great judgment. Actually, she just gives me an itinerary of where we're going and what to do and that's it!

RW: Why do you think the college crowd likes you so well?

Scruggs: I think it may be the different sound we project from what they've been accustomed to hearing. Also, we play a lot of music that is stimulating—it's kind of peppy. Really, it's hard to explain, but it's an exciting type music. We're not a bluegrass band, but it's still the same type.

RW: Why do you think your group has succeeded while so many others have failed?

Scruggs: I think too many other groups ignore the business end, the management and public relations. They feel they sound better than established groups, and they might, but it takes a combination of all these things. It's not just talent, it's business too.

RW: What kind of things did your wife do when the Revue was starting—how did she handle long-range objectives?

Scruggs: She's done a lot of PR work herself as well as hiring a PR firm from New York. Before I'd go on the road, she advertised and promoted our show. She also held close contact with other agencies around the country.

RW: Do you have any regrets? Would you do it all over again?

Scruggs: Yes, it's been my dream. I studied the banjo. I wasn't thinking about the money, it was playing with good pickers and being one. Music grows and changes.

RW: What about your sons?

Scruggs: I didn't want to push them into music. I provided them with a good education hoping they would do the kind of work they enjoyed. They chose music and I hope they're happy with it. I didn't form the Revue with them just because they're my sons; I did it because they're good musicians. It really pleased me that they wanted to join the Revue.

RW: Your new album, the "Anniversary Special," celebrates your 25th anniversary with Columbia. What are you planning to do for your 50th Anniversary?

Scruggs: I just take it one album at a time.

Thanks Earl

For 25 Years of Service To The Industry

Hank LaConti
The Agora Clubs of Ohio

CONGRATULATIONS EARL

OFFICIAL
TALENT & BOOKING
DIRECTORY

THE EARL SCRUGGS REVUE ANNIVERSARY SPECIAL

Scruggs' Story (Continued from page 66)

The only tragic incident that has happened to me since I have been in show business was a car accident on October 2, 1955. My brother had phoned me that my mother was in the hospital and had suffered a stroke. Louise, Gary, Randy and I were on our way to Shelby and just out of Knoxville, a car ran out into the highway in front of us. The children were not injured but Louise and I stayed in the hospital for almost a month and I was off the road for a total of eight months. My mother died while we were in the hospital. I had both hips dislocated and a pelvis bone broken. I have had two operations since then as a result of the accident.

My doctor kept warning me that I should take care of my hip and not make any tiring trips. I decided I would learn to fly and this would eliminate so much traveling time on some of our long road trips. I started taking flying lessons in 1958 and bought a plane. I obtained a single and multi-engine instrument license, and whenever it is possible, I either fly commercially or use my plane on personal appearance dates.

The first national exposure our group had on television was in 1960 when we appeared on the Revlon Revue — "Folk Sound, U.S.A." This was followed by an appearance at the Newport Folk Festival in 1960; I had appeared at the 1959 festival without the

Picker's Primer

(Continued from page 56)

The book concludes with an article on "How To Build A Banjo" and a biography of Earl.

This book has sold over \$1 million worth of copies and has undoubtedly been the guiding light for many hopefuls trying to master the banjo, as well as many accomplished banjo players who want to broaden their playing and learn more about their instrument. It is a pretty safe bet that the book will continue to sell as long as there are banjos and people that want to learn to play them.

other members of our group.

I would like to give some hints and information on banjo playing. When I first began playing the banjo, I used the thumb and index finger. This is referred to as two-finger picking. However, I found that my rhythm was choppy and not as syncopated as I wanted it to be. My three-finger style of picking began when I was around the age of 10. I recall that my brother and I had gotten into an argument and I took my banjo and went on into a room by myself. I was picking away, and suddenly discovered I was using the thumb, index and middle finger rather than the usual two. The number I was playing at the time was "Reuben." For an entire week I played that tune and nothing else. I kept playing it over and over in order to become accustomed to using the middle finger on the notes. Soon after that, I was able to use the same technique on other songs.

At the time I first began playing the three-finger style, I still wasn't completely happy with the sound I was getting because the way I was picking didn't sound exactly like the other three-finger banjo pickers I had admired so much. However, I was very careful with my picking and learned later the style was much more versatile than the style I had previously been using. I could play slower songs as well as the faster tunes.

My dear old mother must have had nerves of steel and a built-in system of not hearing the noise because she never discouraged me about my playing. I do recall that one time when I was picking some kind of wild banjo runs she said to me, "If you are going to play, then play so the tune can be recognized."

I now realize how right she was, and I am a firm believer that the melody should be played so as to be recognized over the other picking. For this reason, I prefer to pick the melody notes as much as possible with my thumb since it is most capable of bringing out the strong melody notes.

I went through several stages during the years when I was learn-

ing to play the banjo. One was a tendency to become disgusted with my banjo playing. Then I also went through a stage of trying to play any tune I heard. I soon realized that every tune can't be played on the banjo. You may be able to accompany someone else very nicely, or accompany yourself when you sing, but you may have to leave out a banjo solo on some numbers. I would also like to mention that it is best to not become alarmed if you sometimes become disgusted with your playing. (If you do reach this point, lay your banjo aside for awhile and perhaps when you pick it up again you may find you have come up with a new idea.) This is normal

and your progress may come in small bits but you will have quite a bit of knowledge adding up.

It has been a great pleasure to me to hear the many fine banjo players who have started playing from my style, and encouraging too, to hear their own ideas and talents added into their playing. It could probably be correctly stated that I was the first person to expose this style nationally. I would honestly like to say "thank you" personally to all of you who have learned from my playing.

One of the greatest honors I have received comes from the people who, since about 1946, have referred to three-finger banjo picking as "Scruggs-Style."

Congratulations Earl From Your Printer

Madison Printing Co.
3007 Gallatin Rd., Madison, Tn. 37216

*Congratulations,
Earl*

*I'm proud to have
done the photography
on your 25th Anniversary Album*

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Nashboro, Shelter Pact For O'Neal Product

■ NASHVILLE — According to Freddie North, vice president of Nashboro Records, an agreement has been reached with Shelter Records of Los Angeles whereby Nashboro will exclusively distribute new product by Shelter gospel artists the O'Neal Twins.

Williams & Henry

The agreement was reached in Los Angeles between Shannon Williams, head of Nashboro's gospel department, and Ron Henry, general manager of Shelter Records.

Initial Album

The first album to be released will be the "25th Year Anniversary Celebration," which was recorded live recently in St. Louis by Shelter.

Blue Canyon Purchases Steve Young Masters

■ LOS ANGELES — Blue Canyon Records of New Mexico has acquired the Steve Young masters from Warner Brothers/Reprise Records, including the entire "Seven Bridges Road" lp originally recorded and shelved in 1972.

Marketing Plans

Blue Canyon president Jim Terr stated that the firm has re-packaging and marketing ideas for the early progressive country lp, which he describes as having been "a couple years ahead of its time."

'White Trash Song'

One of the changes incorporated in the Blue Canyon release was the re-recording of one of the selections, "The White Trash Song," using Blue Canyon artists the Last Mile Ramblers on backup. The resulting track was selected as the initial single release, along with the ballad, "My Oklahoma."

In addition to the "Seven Bridges Road" lp, Young also recorded an album for A&M called "Rock Salt and Nails."

CMA Board Meet Set for Vancouver

■ NASHVILLE — The third quarterly Country Music Association board of directors meeting for 1975 is set for July 15-16 at the Bayshore Inn in Vancouver, British Columbia, Canada.

Topics for discussion will include a review of 1975's Fan Fair events and activities, plans for October's CMA Awards Show and other Grand Ole Opry Birthday Celebration happenings, the nomination of board members for the October election, CMA Bicentennial plans, anti-piracy developments, the new CMA country music audio-visual sales presentation, membership activities, "October Is Country Music Month" promotions, the Music City Pro-Celebrity Golf Tournament, the 1975 Talent Buyers Seminar and the Country Music DJ Awards.

Michaels to 50 States

■ NASHVILLE — 50 States Records has announced the signing of a new artist to their roster, Nita Michaels. Ms. Michaels comes to Nashville from Dallas, Texas and will be produced by AccuSound Productions under the direction of Johnny Howard and Charlie Fields.

According to company officials, a single release will be forthcoming on Ms. Michaels within the next 45 days.

Lauding the 'Legend'



Ronnie Milsap (second from right) stopped by Record World's Nashville offices to pick up his plaque for his number one song, "Legend In My Time." Presenting the plaque are, from left, RW's Marie Ratliff, Don Cusic and VP John Sturdivant.

NASHVILLE REPORT

By RED O'DONNELL



■ Singer **Tammy Wynette** is dating New England Patriots offensive tackle **Tommy Neville** (Tammy doesn't find him "offensive" at all). They met about three months ago in Montgomery, Ala., his hometown. Although there were rumors Tammy and Tommy were going to wed, friends and neighbors of both say, "they're just good friends." Not to infer, of course, that good friends don't marry!

Gregg Allman, who was married last week to songstress-TV hostess **Cher**, is a native of Nashville, but has never been actively involved with the local music scene, except for an occasional performance hereabouts with the **Allman Brothers Band**.

Producers **Saul Ilson** and **Ernie Chambers**, and CBS, have been talking with **Mel Tillis** about a weekly comedy series. A pilot film will be shot this fall and if everything goes well, Mel may be a regular on the network, starting in January or September, 1976. Ilson and Chambers, by the way, produce the **Tony Orlando and Dawn** series for CBS, and it was a guest shot on the show that aroused their interest in Tillis as a prospect for a series starring role.

SESAC announced a successor to **Bob Thompson** as director of its local operation Tuesday (8). Thompson resigned to practice law locally.

Yes, the **Tommy Jennings** who sings "Make It Easy On Yourself" on the new Paragon Records single, is a younger brother of **Waylon Jennings**.

Production here of the top-syndicated Hee Haw series for the fall-winter season is completed, and for the first time only country music entertainers are used as guests.

Contrary to popular opinion here and elsewhere, the Nashville music colony is not totally made up of guitarists. Of the approximately 2300 members of the local musicians union, only about 50 percent are listed as guitar pickers . . . Is there a one-of-a-kind musician on Local 257, A.F. of M.? Yes—**Mary Hoepfinger**, who is a harpist. Mary's last name is pronounced "Hope-finger," which is rather apropos for a person who strums a harp's strings.

Johnny Cash is doing double duty promotion on various TV talk show appearances, plugging his upcoming book, "The Man in Black," and his latest Columbia single, "Look At Them Beans."

A fast quote from **Minnie Pearl**: "Success is not always getting what you originally thought you wanted. To me, successful people are the ones who leveled with themselves. They were able to realize that in a lot of cases, second best is every bit as good as first choice."

"We must realize that many times our plan is not God's plan." Right on, Sister Pearl!

A new weekly syndicated half-hour series titled "Nashville On the Road" hits the airways this fall. It's being produced by the same firm (Show Biz, Inc.) that produces **The Porter Wagoner Show**, **Good Ole Nashville Music**, **Pop! Goes the Country**, and about six other similar projects. **Jerry Clower** and **Jim Ed Brown** are the co-hosts and it will be taped at locations throughout the U.S.

Did I tell you that heavyweight boxer **Jerry Quarry** was here for a recording session? Quarry says as well as he fights—the **Muhammad Ali** bout to the contrary—and that isn't bad!

A few words from **Tom T. Hall**: "Golf is much like life, and life is" (Continued on page 71)

COUNTRY PICKS OF THE WEEK

SINGLE **RONNIE MILSAP**, "DAYDREAMS ABOUT NIGHT THINGS" (Chess, ASCAP). The distinctive voice and soul of Ronnie Milsap can move you like none other on the music scene today, and this strong, positive song will put him right where he belongs — at the top of the charts. He's got more soul than a size 20 shoe! RCA PB 10335.



SLEEPER **JIMMY BUFFETT**, "DOOR NUMBER THREE" (ABC/Dunhill, BMI/Red Pajamas, ASCAP). The wit and wisdom of Mr. Buffett comes to the forefront on this spoof of daytime television game shows. Looks like he's captured the grand prize and he'll take home all the doors. Catchy melody accents it well. ABC 12113.



ALBUM **CHARLEY PRIDE**, "CHARLEY." One of the best voices in country music adds to his growing legend with this album of the distinctive Pride sound. The hit single, "I Ain't All Bad," along with "One More Mile," "Lovin' Understandin' Man," "Hope You're Feelin' Me" and "Now and Then" could also hit. Grrrrreat!



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KBOX, Dallas	KSPO, Spokane	WJJD, Chicago
KBUL, Wichita	KTOW, Tulsa	WJQS, Jackson
KCKC, San Bernardino	WAXU, Lexington	WKDA, Nashville
KCKN, Kansas City	WBAP, Ft. Worth	WMAQ, Chicago
KENR, Houston	WCMS, Norfolk	WMC, Memphis
KIKK, Houston	WENO, Nashville	WMNI, Columbus
KJJJ, Phoenix	WHK, Cleveland	WPLO, Atlanta
KKYX, San Antonio	WHOO, Orlando	WSUN, St. Petersburg
KLAC, Los Angeles	WIL, St. Louis	WVOJ, Jacksonville
KLAK, Denver	WINN, Louisville	WWOK, Miami
KNEW, Oakland	WIRE, Indianapolis	WWVA, Wheeling
KOYN, Billings	WITL, Lansing	WXCL, Peoria
KSOF, Salt Lake City		

SURE SHOTS

Ronnie Milsap — "Daydreams About Night Things"

Bobby Bare — "Alimony"

Porter & Dolly — "Say Forever You'll Be Mine"

LEFT FIELDERS

Little David Wilkins — "One Monkey Don't Stop No Show"

Troy Seals — "Easy"

Paul Davis — "I've Got A Yearnin'"

Jim Alley — "Her Memory Is Home Tonight"

Fearless Forecast: Jerry Jaye has it all together on "It's All In The Game," and it'll be the one to set him up as a chart regular! Early attention at WHK, WPLO, KCKN!

If it's not picked as Waylon's next single, it should be! Response to the lp cut, "Bob Wills Is Still The King," is super-strong in Houston, Memphis, Phoenix and San Antonio.

After a long quiet spell, the Compton Brothers are back with the good sounds of "My Music," with initially strong response at KENR, KSOP, WHK and KCKN.

Paul Davis is set to score with an earlier Merle Haggard "B" side, "I've Got A Yearnin'." Action picking up in most areas!

"Here I Am In Dallas" hasn't put Faron Young on the charts in Dallas yet, but it's a mover in a lot of other places! For example: KKYX, KLAK, WWVA, WKDA, WJQS and WCMS. Dallas, where are you?

There's a lot of controversy regarding which side of Porter & Dolly's new single is THE side. The majority favor "Say Forever You'll Be Mine," but the stations choosing "How Can I" or playing both sides make an impressive list. A difficult choice!

Troy Seals will have an easy time charting with his Columbia debut, "Easy"! It's off and running in Denver, Dallas, Kansas City, St. Petersburg and Cleveland!

"Take My Hand" is taking off for Jeannie Seely in the West and southwest.

Michael Murphey's "Wildfire" is being played heavily at both Chicago stations and WWOK in Miami.

Continuing strong: Nick Nixon, Willie Nelson, Jack & Misty, Billie Jo Spears.

WSUN reports heavy phones on Paul Ott's "I Am The South;" it's added at WCMS this week.

A trend is showing toward shortened playlists. Two stations announced cuts this week: WJJD is reducing their list to 30 records; WSUN is cutting down to 40.

AREA ACTION

Sharon Gentry — "Throw Me Away" (WPLO)

Bud Logan — "Where Do You Hide A Tear" (KCKN)

Butch Onstott — "One Drink Away" (KKYX)

Barbi Benton — "Movie Magazine Stars In Her Eyes" (WKDA)

Warners Names Blake Country Sales Director

■ NASHVILLE — Buddy Blake has been appointed national director, country sales at Warner Bros. Records. The announcement of Blake's appointment was made by Andy Wickham, Warner Bros. director of country music operations.

Based in Warners' Nashville office, Blake will be working closely with national country promotion director Chuck Flood and Nashville operations manager Jonathan Fricke. Blake continues as editor and publisher of "Programmers' Digest," an audio magazine published on two discs each month for the radio industry.

Previously, Blake served as senior vice president of the Shelby Singleton Corporation where he specialized in marketing and promotion. A radio veteran, Blake was a disc jockey and program director for 10 years.

GRT Names Heard VP, Nashville

■ NASHVILLE — GRT Corporation has named Dick Heard vice president and general manager of its GRT Record operation in Music City. Heard will report directly to Tom Bonetti, executive vice president, GRT Corporation.

Ed Berson

Ed Berson, formerly field sales manager for the tapes division, has been named national sales manager for all record product from both Chess/Janus and GRT, Nashville.

Heard said his office will continue to assist in the promotion of country product on the Barnaby label, distributed by Chess/Janus. C/J has just been relocated in Los Angeles and Eddie De Joy has been named vice president and general manager of that division of GRT Corporation.

Nashville Report (Continued from page 70)

so much like golf. We do as well as we think we can."

In other words, some of us shoot par and others of us are dubs in this game of life—and golf?

Tom Bresh is an MGM recording artist with a single in the charts called "You're the Best Daddy in the World." Tom is a "protege" of that fine old talent **Merle Travis**. "Don't give Tom the Bresh-off," puns Merle. Incidentally, Bresh sang the National Anthem before a Los Angeles Dodgers game last week—and remembered every word! His next release will be "Soda Pop and Gum Ball Days." Sounds nostalgic?

What's come over **Willie Nelson**? He even went to the expense of hiring an arranger for himself and his band for their guest shot with the **Dallas Symphony**. Good man, Willie.

Beauregard, the bloodhound that appeared regularly on Hee Haw for six seasons, died last week of a kidney infection. The dog—known affectionately as Beau—had just completed his role in the new season's shows. He would have been nine years old in October.

An American Kennel Club registered canine animal, Beau is expected to be succeeded on the series—when it resumes production next October—by one of his offspring, a five-year-old named **Samson**.

Don't try to book **Jerry Clower** for this year. He is already sold out—no available dates. Clower performs at 200 shows annually and this is the second consecutive year he's been sold out by July 1 . . . Wanna know why you didn't see **Dolly Parton** at the annual Fan Fair? She was being treated for food poisoning—and couldn't make it. Now, what sort of food would want to poison a delightful person like Diamond Dolly?

(Continued on page 73)

Wrong Side of the Law?



Waylon Jennings, Jessi Colter and Tompall Glaser will present a special "Outlaw" package show this year, featuring all of their talents. Representing the "Outlaw" package is the Nova Agency, headed by Chuck Glaser. Pictured from left are Johnna Yurcic, road manager for Waylon Jennings; Jessi Colter; Jennings; Chuck Eastman, agent for Nova; Tompall Glaser and Chuck Glaser (seated).

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

CRYSTAL GAYLE—United Artists UA-XW680-Y

THIS IS MY YEAR FOR MEXICO (Jack, BMI)

With a great song and super production, this is Crystal's year for a hit, and here 'tis. Certain to pull many requests.

MICHAEL BALDWIN—Epic 8-50124

YOU CAN'T FIND LOVE (IN THE YELLOW PAGES)

Smooth sound about the loneliness of life and something that isn't in the yellow pages—love. You can call for this song, though!

RED STEAGALL—Capitol P-4107

GOD ONLY KNOWS (WHO'LL TAKE HER HOME) (Palo Duro/Rodeo Cowboy, BMI)

Song about a girl whose everybody's friend and more. Solid country sound.

LARRY HOSFORD—Shelter SR-40434

THE KING TAKES THE QUEEN (His & Hers/On Fire, BMI)

Up-tempo, moving number that'll have all the friends and neighbors tapping their toes and snapping their fingers. This king has all the cards.

KENNY EARL—MGM M 14815

JUST WALKIN' IN THE RAIN (Golden West, BMI)

The old hit from the movies gets some country treatment, and the funky production should bring old memories and new requests.

JIMMY NALL—Monument ZS8 8656

SUNDAY KIND OF WOMAN (Makamillion, BMI)

The smooth, rich sound of Jimmy Nall is showcased well here with this super song about wanting a class lady.

EDDY RAVEN—ABC ABC-12111

YOU'RE MY RAINY DAY WOMAN (Jack & Bill, ASCAP)

Super songwriter cuts a song from some other super writers—Foster and Rice. The result is a hit for all kinds of weather.

SHARON GENTRY—Chart CH 7506

THROW ME AWAY (Sue Mirl, ASCAP)

Funky country number is easy on the ears and sure to collect dimes and requests. Don't throw this away!

CONNIE CATO—Capitol P-4113

YES (Stone Diamond, BMI/Jobete, ASCAP)

Songstress brings forth a strong, positive ballad telling all she's made up her mind in love. Yes!

SHARON VAUGHN—ABC Dot DOA-17553

GO TO YOUR ROOM AND PLAY (Jack & Bill, ASCAP)

Pretty Sharon sings a telling song about a child whose parents fight. It'll hit close to a lot of homes.

MIKE BERRY—MCA MCA-40432

DON'T BE CRUEL (Travis/Elvis Presley, BMI)

The old Elvis rocker is brought back in slow time. Sure to get attention and play.

DAVID RODGERS—United Artists UA-XW667-Y

MEMORIES TO SPARE (Tomake, ASCAP)

A ballad written by Linda Hargrove that will reach a lot of folks who've got some extra memories stored away.

SARAH JOHNS—RCA PB-10333

I'M READY TO LOVE YOU KNOW (Chess, ASCAP/Pi-Gem, BMI)

A pretty, Spanish flavored sound from a pretty songstress should get the attention of listeners all over.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

A STRANGER IN MY PLACE Brian Ahern (TRO-Devon/Flea Show/Amos, BMI-ASCAP) 74	LYING IN MY ARMS Larry Butler (Tree, BMI) 72
(ALL I HAVE TO DO IS) DREAM William McEuen (Acuff-Rose/House of Bryant, BMI) 97	MAKE THE WORLD GO AWAY Mike Curb (Tree, BMI) 83
BACK IN THE U.S.A. Norro Wilson (Chuck Berry/Arc, BMI) 68	MOLLY (Mynowa, BMI/Oelosus, ASCAP) 84
BANDY THE RODEO CLOWN Ray Baker (Acuff-Rose, BMI) 54	MOVIN' ON Fuzzy Owen (Shade Tree/Kipeth, BMI) 1
BECAUSE WE LOVE Jack & Misty (Birdwalk, BMI) 98	MR. RIGHT AND MRS. WRONG Jim Vienneau (Sawgrass, BMI) 37
BOOGIE WOOGIE COUNTRY MAN Jerry Kennedy (Danor, BMI) 73	MY HONKY TONK WAYS Kenny O'Dell (House of Gold, BMI) 40
BOOM BOOM BARROOM MAN David Briggs (Danor, BMI) 82	ONE MONKEY DON'T STOP NO SHOW Owen Bradley (Forrest Hills, BMI) 99
BOUQUET OF ROSES Eddie Kilroy (Hill & Range, BMI) 53	PICTURES ON PAPER Ron Chancey (Acoustic, BMI) 25
BURNIN' THING Gary Klein (Screen Gems-Columbia/Songpainter, BMI) 49	PLEASE MR. PLEASE John Farrar (Blue Gum, ASCAP) 23
CLASSIFIED Don Sears & Chip Davis (American Gramophone, SESAC) 10	PUT ANOTHER LOG ON THE FIRE Tompal Glaser & Shel Silverstein (Evil Eye, BMI) 44
COUNTRY D.J. Owen Bradley (Stallion, BMI) 43	RECONSIDER ME Johnny Morris (Shelby Singleton, BMI) 5
DEAL Jerry Kennedy (Hallnote, BMI) 17	RED ROSES FOR A BLUE LADY Dick Glasser (Mills, ASCAP) 75
DEAR WOMAN Norro Wilson (Al Gallico & Algee, BMI) 33	RHINESTONE COWBOY Dennis Lambert & Brian Potter (20th Century/House of Weiss, ASCAP) 26
DON'T DROP IT Sonny James (Elvis Presley & Rumbalero, BMI) 64	SAY FOREVER YOU'LL BE MINE/HOW CAN I Porter Wagoner (Owepar, BMI) 70
DON'T TAKE IT AWAY Billy Sherrill (Danor, BMI) 96	SEARCHIN' Pete Drake (Hill & Range, BMI) 46
DREAMING MY DREAMS WITH YOU Waylon Jennings & Jack Clement (Jack, BMI) 12	SHE TALKED A LOT ABOUT TEXAS Walter Haynes (Coal Miners, BMI) 11
EARLY SUNDAY MORNING Chip Taylor (Blackwood/Back Road, BMI) 51	SPRING Billy Sherrill (Galleon/Motola, ASCAP) 31
EVEN IF I HAVE TO STEAL Dick Heard (Peer, Intl., BMI) 66	STAY AWAY FROM THE APPLE TREE Larry Butler (Unart/Brougham Hall, BMI) 85
EVERYTIME YOU TOUCH ME (I GET HIGH) Billy Sherrill (Algee, BMI/Double R, ASCAP) 6	STORMS NEVER LAST Roy Dee (Baron, BMI) 34
FALLING Don Gant (Acuff-Rose, BMI) 95	STRINGS Ron Chancey (Milene, ASCAP) 71
FARTHEST THING FROM MY MIND Larry Gordon & Larry Muhoberac (Keca, ASCAP) 28	T-R-O-U-B-L-E Felton Jarvis (Jettery Chestnut, BMI) 15
FEELINS' Owen Bradley (Danor, BMI) 22	THAT'S JUST MY TRUCKIN' LUCK Ricci Mareno (Chess, ASCAP) 92
FREDA COMES, FREDA GOES Dick Heard (Cookaway, ASCAP) 19	THAT'S WHEN MY WOMAN BEGINS (Ricci Mareno, SESAC) 9
GHOST STORY Jim Shaw (Tree, BMI) 65	THE BARMAID Charlie Rich & Sy Rosenberg (Tennessee Swamp Fox, ASCAP) 61
GOD'S GONNA GETCHA (FOR THAT) Billy Sherrill (Hermitage, BMI) 36	THE DEVIL IN MRS. JONES Nelson Larkin (Blue Moon, ASCAP) 59
GOODNIGHT, IT'S TIME TO GO Jim Foglesong & Larry Coates (Arc, BMI) 93	THE FIRST TIME George Richey (Hartline, BMI) 50
HE LOVES ME ALL TO PIECES J. Howard and C. Fields (Sandburn/Music Craftshop, ASCAP) 86	THE SAME OLD STORY Dick Glasser (Hank Williams, Jr., BMI) 90
HE'S MY ROCK Owen Bradley (Famous/Ironside, ASCAP) 52	THE SEEKER Porter Wagoner (Owepar, BMI) 21
HELLO I LOVE YOU Roy Dea (Newkeys, BMI) 16	THE TELEPHONE Chet Atkins & Jerry Reed (Vector, BMI) 78
HELLO LITTLE BLUEBIRD Stan Silver (Prima Donna, BMI) 27	THERE HAS TO BE A LOSER Jim Foglesong (Spanka, BMI) 87
I DON'T LIKE TO SLEEP ALONE Glen Pace & James Pritchett (Spanka, BMI) 100	THERE I SAID IT Jim Vienneau (Jidobi, BMI) 7
I LOVE THE BLUES AND THE BOOGIE WOOGIE Ron Chancey (Chappell, ASCAP) 39	THINGS Ken Revercomb (Hudson Bay, BMI) 48
I WANT TO HOLD YOU IN MY DREAMS TONIGHT Bob Dean (Owlfus/Holleyfish, ASCAP; Myownah/Fishcumplings, BMI) 18	THIRD RATE ROMANCE Barry Burton (Fourth Floor, ASCAP) 57
I DON'T LOVE HER ANYMORE Billy Sherrill (Tree, BMI) 47	THE HOUSE RUNS ON SUNSHINE Norro Wilson (Al Gallico/Algee, BMI) 35
IF I COULD ONLY WIN YOUR LOVE Brian Ahern (Acuff-Rose, BMI) 67	TOUCH THE HAND Owen Bradley (Twitty Bird, BMI) 2
I'LL BE YOUR STEPPING STONE Norro Wilson (Central Songs, BMI) 42	TRYIN' TO BEAT THE MORNING HOME Bill Browder, Jack Gilmer (Don Crews, BMI) 32
I'LL GO TO MY GRAVE LOVING YOU Jerry Kennedy (American Cowboy, BMI) 60	UNCHAINED MELODY Norro Wilson (Frank, ASCAP) 41
I'M TO USE TO LOVING YOU Glenn Keener (Ben Peters, BMI) 77	WANTED MAN Joe Johnson (Four Tray/Locomotive, BMI) 88
I'VE GOT A LOTTA MISSIN' YOU TO DO Ron Chancey (ABC Dunhill, BMI) 93	WASTED DAYS AND WASTED NIGHTS Huey P. Meaux (Travis, BMI) 14
IT MUST HAVE BEEN THE RAIN Jimmy Bowen (Keca, ASCAP) 89	WE'VE GOT IT ALL TOGETHER NOW Glenn Sutton (Rodeo Cowboy, BMI) 91
I'VE NEVER LOVED ANYONE MORE Glenn Sulton (Window/Screen Gems-Columbia, BMI) 56	WHAT TIME OF DAY Farah Prod. & Jim Vienneau (Sawgrass, BMI) 20
JUST GET UP AND CLOSE THE DOOR Jerry Kennedy (Window, BMI) 4	WHEN WILL I BE LOVED Peter Asher (Acuff-Rose, BMI) 30
LESS THAN THE SONG George Richey & Norro Wilson (Lady Jane Music, BMI) 81	WHY DON'T YOU LOVE ME Ray Baker (Fred Rose, BMI) 24
LET THE LITTLE BOY DREAM Jim Malloy (DebDave, BMI) 55	WOMAN IN THE BACK OF MY MIND Jim Vienneau (Sawgrass, BMI) 38
LITTLE BAND OF GOLD George Richey (Beaik, BMI) 8	WORD GAMES Ray Pennington (Show Biz, BMI) 58
LIZZIE AND THE RAINMAN Snuff Garrett (House of Gold, BMI) 3	YOU'RE NOT THE WOMAN YOU USED TO BE Walter Haynes (Forest Hills, BMI) 62
LONELY RAIN Eddie Kilroy (Singletree, BMI) 76	YOU'RE MY BEST FRIEND Don Williams (Don Williams, BMI) 29
LOVE IN THE HOT AFTERNOON Bob Webster & Russ Reeder (Jack, BMI) 12	YOU BELONG TO ME Chet Atkins (Ridgeway, BMI) 79
LOVE IS STRANGE no producer listed (Ben Chazi, BMI) 63	YOU KNOW JUST WHAT I DO Jim Vienneau (Jack & Bill, ASCAP) 45
LOVE YOU BACK TO GEORGIA Ron Chancey (Ahab, BMI) 69	YOU NEVER EVEN CALLED ME BY MY NAME Ron Bledsoe (Kama Ripa/Turnpike Tom, ASCAP) 80

COUNTRY RADIO

By CHARLIE DOUGLAS

Interesting reaction from **Bob Williams**, operations manager of WASP (Brownsville, Pa.), regarding the comment of **William Carson** of WWJC (Commerce, Ga.) about the lyrics of the **Johnny Cash** song pertaining to shooting the birds off the telephone line. Williams reacts thusly: "I agree that it's tasteless, but isn't it odd that you got the complaint about the cruelty to animals or birds portion of the record and probably not one remark about the line "got drunk last night/threw momma down the stairs/but I'm alright, so I don't care." He goes on to say what we need in addition to the ASPCA is a Society for the Prevention of Cruelty to Innocent People; and all of this because Big John cut a tongue-in-cheek record that takes off on lyrics that have been around since before I was a kid.

Two thousand showed up with **Dale Eichor** and the KWMT crew for the country show the station put on at the Fort at Fort Dodge, Iowa during Frontier Days. All proceeds went to the Historical Society. It starred **Dave Dudley**, **Ray Griff**, **Karen O'Donnell** and a flock of others.

The Chicago ARB is out, and all that money seems to have worked well at WMAQ. The country station is up to sixth, with an average 1/4 hour 5.4 Monday-Sunday 6 a.m. to 12 midnight, as opposed to 2.5 under the MOR format.

More changes at San Diego's KSON: **Bert Whalen**, VP/GM, walks after five years and goes to KOZN-FM across the street; **Gary Perkins**, KSON PD from '70-'74, goes into KOZN as PD; and **Jeff Guir** leaves the SM post at KSON to join Whalen at KOZN. **Dan McKinnon**, president of KSON, will take over the GM chair for awhile.

Chris McGuire leaves WPNX (Columbus, Ga.) where he was PD, and moves into WKDA (Nashville) as MD . . . the new PD at WCOP (Boston) is **Gary Kinds**. He moves to Boston from Nashville's 92Q rock station . . . Seventeen stars and superstars will work the WSLR (Akron, Ohio) 10th Anniversary celebration, including **Freddy Fender**, **Tanya Tucker**, **Freddie Hart** and more.

WYNK (Baton Rouge) plans a country music weekend for the fans on July 5 . . . **Lee Shannon** of WIRE (Indianapolis) departs the association with the Little Nashville Opry of Nashville, Indiana . . . **Rick McClain** is the new MD at KSMN (Mason City, Iowa) . . . **Barry Richards** returns to KZIP (Amarillo, Texas).

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

Nashville Report (Continued from page 71)

Birthdays: **Red Sovine**, **Doyle Wilburn**, **Jesse McReynolds**, **Shirley Ray**.

Jimmy Reesor has decided the best way to promote a record is to do it yourself. The artist, who has a single and album out, visits towns, goes to the radio station to get his record played then to the record store and sells copies. So far, it's worked in Greenville, South Carolina and Miami, Fla., with other stops planned.

About 15,000 people showed up in Nashville's Centennial Park last week to see and hear **Barefoot Jerry** and **Gene Cotton**. The concert was "free," promoted by **Betty Lee Mason**, with lots of folks helping to pull it all together.

Fender Fete



Freddy Fender (left), was presented with two "Golden Mike" awards while he was in Nashville recently by the ABC/Dot staff for over 250,000 country sales on both his releases, "Before The Next Teardrop Falls" and "Wasted Days and Wasted Nights." Presenting the awards to Fender are (from left) ABC/Dot president **Jim Foglesong**, **Shelby Singleton** and **Huey Meaux**, Fender's producer.

RECORD WORLD THE COUNTRY ALBUM CHART

JULY 12, 1975	JULY 5	WKS. ON CHART
1	1	9
2	3	13
3	4	9
4	5	10
5	2	11
6	8	7
7	7	18
8	6	11
9	10	9
10	16	3
11	11	18
12	12	16
13	9	8
14	20	5
15	13	10
16	26	3
17	27	3
18	18	9
19	19	20
20	21	29
21	33	3
22	42	2
23	25	15
24	14	11
25	17	11
26	30	5
27	29	6
28	48	2
29	37	3
30	39	3
31	35	4
32	36	4
33	15	14
34	24	9
35	23	7
36	22	9
37	31	29
38	28	8
39	32	17
40	38	6
41	43	6
42	46	4
43	45	4
44	58	2
45	—	1
46	44	5
47	55	2
48	—	1
49	34	10
50	50	5
51	—	1
52	63	1
53	49	50
54	—	1
55	65	2
56	53	5
57	40	11
58	41	18
59	47	10
60	62	4
61	—	1
62	51	20
63	57	17
64	61	23
65	—	1
66	52	7
67	54	8
68	56	8
69	68	20
70	60	15
71	59	12
72	64	16
73	69	22
74	70	24
75	66	17



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
 JULY 12 JULY 5

WKS. ON CHART

1	2	MOVIN' ON MERLE HAGGARD Capitol 4085	8
2	3	TOUCH THE HAND CONWAY TWITTY/MCA 40407	8
3	4	LIZZIE AND THE RAINMAN TANYA TUCKER/MCA 40402	12
4	9	JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ/ Mercury 73682	8
5	1	RECONSIDER ME NARVEL FELTS/ABC Dot DOA 17549	15
6	16	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/ Epic 8 50103	8
7	5	THERE I SAID IT MARGO SMITH/20th Century TC 2172	13
8	6	LITTLE BAND OF GOLD SONNY JAMES/Columbia 3 10121	12
9	10	THAT'S WHEN MY WOMAN BEGINS TOMMY OVERSTREET/ ABC Dot DOA 17552	11
10	13	CLASSIFIED C. W. McCALL/MGM 14801	10
11	11	SHE TALKED A LOT ABOUT TEXAS CAL SMITH/MCA 40394	12
12	12	DREAMING MY DREAMS WITH YOU WAYLON JENNINGS/ RCA PB 10270	11
13	22	LOVE IN THE HOT AFTERNOON GENE WATSON/ Capitol 4076	8
14	34	WASTED DAYS AND WASTED NIGHTS FREDDY FENDER/ ABC Dot DOA 17558	5
15	18	T-R-O-U-B-L-E ELVIS PRESLEY/RCA PB 10278	10
16	17	HELLO, I LOVE YOU JOHNNY RUSSELL/RCA PB 10258	11
17	19	DEAL TOM T. HALL/Mercury 73686	7
18	21	I WANT TO HOLD YOU IN MY DREAMS TONIGHT STELLA PARTON/Country Soul IRDA 039	10
19	20	FREDA COMES, FREDA GOES BOBBY G. RICE/GRT 021	11
20	23	WHAT TIME OF DAY BILLY THUNDERCLOUD & THE CHIEFTONES/20th Century TC 2181	10
21	26	THE SEEKER DOLLY PARTON/RCA PB 10310	6
22	30	FEELINS' CONWAY & LORETTA/MCA 40420	4
23	31	PLEASE MR. PLEASE OLIVIA NEWTON-JOHN/MCA 40418	5
24	24	WHY DON'T YOU LOVE ME CONNIE SMITH/Columbia 3 10135	9
25	14	PICTURES ON PAPER JERIS ROSS/ABC 12064	12
26	37	RHINESTONE COWBOY GLEN CAMPBELL/Capitol 4095	6
27	32	HELLO LITTLE BLUEBIRD DONNA FARGO/ABC Dot DOA 17555	6
28	33	FARTHEST THING FROM MY MIND RAY PRICE/ABC 12095	7
29	15	YOU'RE MY BEST FRIEND DON WILLIAMS/ABC Dot DOA 17550	14
30	8	WHEN WILL I BE LOVED LINDA RONSTADT/Capitol 4050	13
31	42	SPRING TANYA TUCKER/Columbia 3 10127	8
32	7	TRYIN' TO BEAT THE MORNIN' HOME T. G. SHEPARD/ Melodyland 6006	15
33	43	DEAR WOMAN JOE STAMPLEY/Epic 8 50114	6
34	40	STORMS NEVER LAST DOTTSY/RCA PB 10280	9
35	44	THIS HOUSE RUNS ON SUNSHINE La COSTA/Capitol 4082	7
36	39	GOD'S GONNA GETCHA (FOR THAT) GEORGE & TAMMY/ Epic 8 50099	10
37	38	MR. RIGHT AND MRS. WRONG MEL TILLIS & SHERRY BRYCE/ MGM 14803	9
38	47	WOMAN IN THE BACK OF MY MIND MEL TILLIS/MGM 14804	5
39	48	I LOVE THE BLUES AND THE BOOGIE WOOGIE BILLY CRASH CRADDOCK/ABC 12104	4
40	41	MY HONKY TONK WAYS KENNY O'DELL/Capricorn CPS 0233	7
41	35	UNCHAINED MELODY JOE STAMPLEY/ABC Dot DOA 17551	10
42	50	I'LL BE YOUR STEPPING STONE DAVID HOUSTON/ Epic 8 50113	6
43	27	COUNTRY D. J. BILL ANDERSON/MCA 40404	9
44	53	PUT ANOTHER LOG ON THE FIRE TOMPALL/MGM 14800	8
45	45	YOU KNOW JUST WHAT I'D DO LOIS JOHNSON/ 20th Century TC 2187	9
46	46	SEARCHIN' MELBA MONTGOMERY/Elektra 45247	9
47	49	I DON'T LOVE HER ANYMORE JOHNNY PAYCHECK/ Epic 8 50111	7
48	55	THINGS RONNIE DOVE/Melodyland 6001	5
49	60	BURNIN' THING MAC DAVIS/Columbia 3 10148	7
50	61	THE FIRST TIME FREDDIE HART/Capitol 4099	3
51	25	EARLY SUNDAY MORNING CHIP TAYLOR/Warner Bros. WBS 8090	11



52	29	HE'S MY ROCK BRENDA LEE/MCA 40385	14
53	66	BOUQUET OF ROSES MICKEY GILLEY/Playboy 6041	2
54	62	BANDY THE RODEO CLOWN MOE BANDY/GRC 2070	3
55	63	LET THE LITTLE BOY DREAM EVEN STEVENS/Elektra 45254	4
56	68	I'VE NEVER LOVED ANYONE MORE LYNN ANDERSON/ Columbia 3 10160	4
57	64	THIRD RATE ROMANCE AMAZING RHYTHM ACES/ ABC 12078	5
58	36	WORD GAMES BILLY WALKER/RCA PB 10205	17
59	28	THE DEVIL IN MRS. JONES BILLY LARKIN/Bryan 1018	12
60	70	I'LL GO TO MY GRAVE LOVING YOU STATLER BROTHERS/ Mercury 73687	4
61	71	THE BARMAID DAVID WILLS/Epic 8 50118	2
62	77	YOU'RE NOT THE WOMAN YOU USED TO BE GARY STEWART/MCA 40414	7
63	78	LOVE IS STRANGE BUCK OWENS & SUSAN RAYE/ Capitol 4100	2
64	67	DON'T DROP IT FARGO TANNER/Avco CAV 612	7
65	65	GHOST STORY SUSAN RAYE/Capitol 4063	9
66	82	EVEN IF I HAVE TO STEAL MEL STREET/GRT 025	3
67	76	IF I COULD ONLY WIN YOUR LOVE EMMYLOU HARRIS/ Reprise RPS 1332	3
68	75	BACK IN THE U.S.A. CARMOL TAYLOR/Elektra 45255	3
69	73	LOVE YOU BACK TO GEORGIA FREDDY WELLER/ ABC Dot DOA 17554	7

CHARTMAKER OF THE WEEK

70	—	SAY FOREVER YOU'LL BE MINE/ HOW CAN I PORTER WAGONER & DOLLY PARTON RCA PB 10328	1
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71	74	STRINGS JOHNNY CARVER/ABC 12097	5
72	72	LYING IN MY ARMS REX ALLEN, JR./Warner Bros. WBS 8095	7
73	85	BOOGIE WOOGIE COUNTRY MAN JERRY LEE LEWIS/ Mercury 73685	3
74	79	A STRANGER IN MY PLACE ANNE MURRAY/Capitol 4072	6
75	80	RED ROSES FOR A BLUE LADY EDDY ARNOLD/MGM 14780	6
76	81	LONELY RAIN WYNN STEWART/Playboy 6035	5
77	86	I'M TOO USE TO LOVING YOU NICK NIXON/ Mercury 73691	2
78	—	THE TELEPHONE JERRY REED/RCA PB 10325	1
79	84	YOU BELONG TO ME JIM REEVES/RCA PB 10299	6
80	91	YOU NEVER EVEN CALLED ME BY MY NAME DAVID ALLEN COE/Columbia 3 10159	3
81	88	LESS THAN THE SONG PATTI PAGE/Avco CAV 613	2
82	83	BOOM BOOM BARROOM MAN NAT STUCKEY/ RCA PB 10307	4
83	87	MAKE THE WORLD GO AWAY DONNY & MARIE OSMOND/ MGM 14807	6
84	93	MOLLY DORSEY BURNETTE/Melodyland 6007	2
85	—	STAY AWAY FROM THE APPLE TREE BILLIE JO SPEARS/ UA XW653 Y	1
86	89	HE LOVES ME ALL TO PIECES RUBY FALLS/50 States FS 33	4
87	90	THERE HAS TO BE A LOSER DIANA TRASK/ABC Dot DOA 17555	5
88	—	WANTED MAN JERRY WALLACE/MGM 14809	1
89	97	IT MUST HAVE BEEN THE RAIN JIM WEATHERLY/ Buddah 467	3
90	—	THE SAME OLE STORY HANK WILLIAMS, JR./MGM 14813	1
91	92	WE'VE GOT IT ALL TOGETHER NOW GUY & RALNA/ Ranwood 1029	4
92	98	THAT'S JUST MY TRUCKIN' LUCK HANK THOMPSON/ ABC Dot DOA 17556	2
93	99	I'VE GOT A LOT OF MISSIN' YOU TO DO JERRY MAX LANE/ ABC 12091	2
94	94	GOODNIGHT, IT'S TIME TO GO CONNY VAN DYKE/ ABC Dot DOA 18562	3
95	100	FALLING LEFTY FRIZZELL/ABC 12103	2
96	96	DON'T TAKE IT AWAY JODY MILLER/Epic 8 50117	3
97	—	(ALL I HAVE TO DO IS) DREAM NITTY GRITTY DIRT BAND/ UA XW655 Y	1
98	—	BECAUSE WE LOVE JACK & MISTY/Epic 8 50122	1
99	—	ONE MONKEY DON'T STOP NO SHOW LITTLE DAVID WILKINS/MCA 40427	1
100	—	I DON'T LIKE TO SLEEP ALONE BOBBY SMITH/Playboy 6040	1

REMARKABLE RODRIGUEZ

Johnny is riding a wave
of hits that is truly
remarkable...
His latest could
be the best!

**Just Get Up
and Close
the Door**
MERCURY 73682

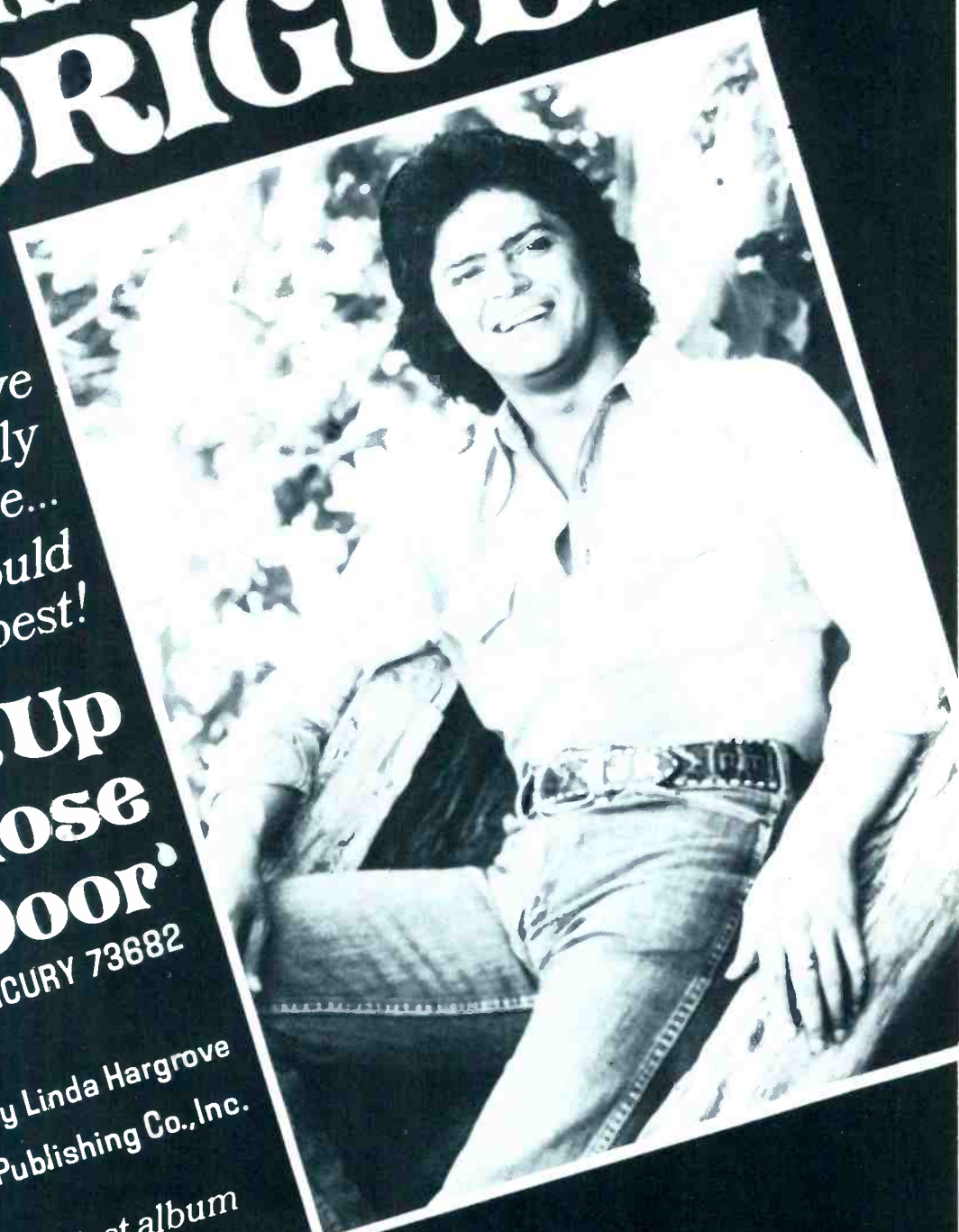
written by Linda Hargrove
published by Window Music Publishing Co., Inc.
from his latest album

SRM-1-1032

Johnny Rodriguez *Just Get Up And Close The Door*



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