

RECORD WORLD

Who In The World:

Minnie Riperton

HITS OF THE WEEK

SINGLES

AMERICA, "DAISY JANE" (prod. by George Martin) (WB, ASCAP). After three chart-toppers in a row, the trio has never been hotter—nor smoother, for that matter. Pickin' single petals from the flower of love gives reason to grow fonder of this gentle throber from the "Hearts" album. Another hit chain link. Warner Bros. 8118.



PAUL ANKA with ODIA COATES, "(I BELIEVE) THERE'S NOTHING STRONGER THAN OUR LOVE" (prod. by Rick Hall: Fame Prod./Anka Prod.) (Spanka, BMI). The duet that brought us "One Man Woman" is back to follow Anka's last solo success. And with their vocals working so well off each other, there's nothing stronger than this "Love." UA XW685Y.



ACE, "ROCK & ROLL RUNAWAY" (prod. by John Anthony / Neptune Prod.) (American Broadcasting, ASCAP). Group pulls something of a chameleon act after the seductive "How Long." The funk comes through stronger here on this tale of today's rebels without a cause. Should be another runaway giant for the Brits! Anchor 21002 (ABC).



HARRY CHAPIN, "DREAMS GO BY" (prod. by Paul Leka) (Sandy, ASCAP). The kind of delayed gratification that parents have been urging upon children since time began takes on a distinctively different hue here in this family-based classic a la "Cat's in the Hat." Broken dreams are pieced back together with much Chapin insight. Elektra 45264.



SLEEPERS

POINTER SISTERS, "HOW LONG (BETCHA' GOT A CHICK ON THE SIDE)" (prod. by David Rubinson & Friends) (Polo Grounds, BMI/Ebbetts Field, ASCAP). Not the recent Ace hit, but a funky newie. The Sisters move from Nashville closer to "Yes We Can Can" territory. "Steppin'" out from the lp; so watch their dust! ABC Blue Thumb 265.



BLUE MAGIC, "CHASING RAINBOWS" (prod. by Norman Harris/W MOT Records) (WIMOT/Mystic Dragon, BMI). While "Life is a Three Ring Circus" kept their soul flame burnin' bright, this is a better example of crossover glowin' in the golden fashion of "Sideshow." Should be chasin' those top spots soon on both pop and r&b charts. Atco 7031.



SMOKEY, "DO YOU THINK YOU KNOW HOW TO LOVE ME" (prod. by Mike Chapman & Nicky Chinn/Chinnichap Prod.) (Chinnichap, BMI). Totally unexpected pleasure from the U.K. production duo normally celebrated for more raucous fare. Gritty lead singer meshes with America-like harmonies. The result is instant impact! MCA 40429.



MARIAH, "HEY MAMA" (prod. by Bob Destocki) (Silver Chalice, no affil.). New group exhibits many of the qualities which consistently bring Three Dog Night and the Doobie Brothers hit after hit. They're blowin' up a storm with this top 40/FM concept without one suggestion of any whistling in the wind. "Mama's" comin' home! United Artists XW665Y.



ALBUMS

BOB DYLAN AND THE BAND, "THE BASEMENT TAPES." Historical value aside, there's a special feel throughout this two-record set that's unquestionably magnificent. The sound is intoxicating, immediately engulfing the listener. And, though the music is eight years old, it remains fresh; the feel is comfortable and intimate. From the basement to the top! Col 33682 (9.98).



R.E.O. SPEEDWAGON, "THIS TIME WE MEAN IT." Quintet that's been progressively sneakin' up in sales and stature really socks it to 'em this time out, with major impact to be felt via FMers and retailers. The single, "Out of Control," smacks with commercial punch; the group tours all the time, and this is their best set to date. No kidding around. Epic PE 33338 (6.98).



ESTHER PHILLIPS W/BECK, "WHAT A DIFFERENCE A DAY MAKES." Sensational vocalist who's been too long confined by the limitations of jazz and r&b classifications struts her stuff in a manner appealing to music lovers of all denominations. Surrounding her soulful vocal prowess is a host of notable sidemen, led by Beck's genius. Terrific! Kudu KU 23 S1 (Motown) (6.98).



"KC AND THE SUNSHINE BAND." With the single, "Get Down Tonight," at a bulletted 41 and heading directly toward the top of the chart, it looks as if the poppin' Florida-based label has yet another hit on their hands. The disco-directed route follows through on the album, too, enhancing viability and ensuring lots of sunny skies ahead. Don your dancin' shoes. TK 603 (6.98).



**What was expected has come to pass...
the magic is back.**

EAGLES

The Albums:

U.S. Charts (*Record World*)

British Charts (*Music Week*)

- 1** ONE OF THESE NIGHTS • EAGLES/Asylum
- 164** ON THE BORDER • EAGLES/Asylum
- 168** DESPERADO • EAGLES/Asylum
- 194** THE EAGLES • EAGLES/Asylum

- 9** ONE OF THESE NIGHTS • EAGLES/Asylum
- 50** ON THE BORDER • EAGLES/Asylum
- 37** DESPERADO • EAGLES/Asylum

The Single:

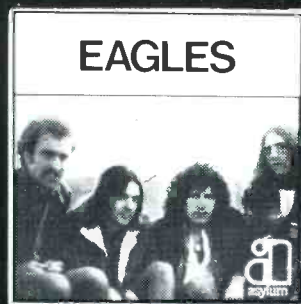
- 4** ONE OF THESE NIGHTS • EAGLES/Asylum

The Tour:

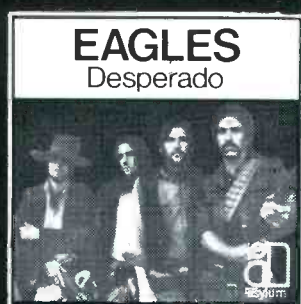
JULY 18 – War Memorial
Syracuse, N.Y.
19 – Roosevelt Stadium
New York, N.Y.
20 – Buffalo Bills Stadium
Buffalo, N.Y.
22 – Cleveland Stadium
Richfield, Ohio
23 – Hare Arena
Dayton, Ohio
24 – Notre Dame Convocation Center
South Bend, Indiana

JULY 25 – Met Center
Minneapolis, Minn.
27 – Iowa State Fairgrounds
Des Moines, Iowa
28 – Civic Auditorium
Omaha, Nebraska
29 – Mississippi River Festival
Edwardsville, Ill.
30 – Municipal Auditorium
Charleston, W. Va.
AUG. 1 – The Coliseum
Greensboro, N.C.
2 – The Coliseum
Charlotte, N.C.

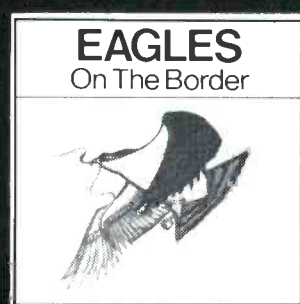
AUG. 3 – Carolina Coliseum
Columbus, S.C.
4 – The Coliseum
Johnson City, Texas
6 – Civic Center
Mobile, Ala.
7 – Bron Civic Center
Huntsville, Ala.
8 – Indiana Convention Center
Indianapolis, Ind.
9 – Washington Race Track
Chicago, Ill.



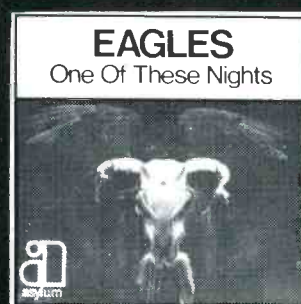
GOLD SD-5054



GOLD SD-5068



PLATINUM 7E-1004



PLATINUM 7E-1039

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RECORD WORLD

RCA Names Berniker VP, Popular A&R

■ NEW YORK—The appointment of Mike Berniker as division vice president, popular artists and repertoire, has been announced by Kenneth Glancy, president, RCA Records.

Berniker has been involved in the signing of such artists as Reunion, Stark and McBrien and Daryl Hall and John Oates. In addition, he has maintained a close involvement with David Cassidy, Michael Bolotin, Elliott Murphy and Lucy Simon. He has been responsible for bringing RCA into the fusion jazz area through the signing of such artists as Cedar Walton and Blue
(Continued on page 276)

Nelson July 4 Picnic Attracts Huge Turnout

By DON CUSIC

■ LIBERTY HILL, TEXAS—A crowd estimated at "between 70 and 95 thousand" gathered in Liberty Hill, 30 miles north of Austin, to sit in a field in the hot Texas sun for the Third Annual Willie Nelson Fourth of July Picnic. Performers, in addition to Nelson—who can draw a multitude anywhere in Texas—included the Pointer Sisters, Kris Kristofferson, Rita Coolidge, the Charlie Daniels Band, Billy Swan, David Allan Coe, Doug Sahm, Alex Harvey, Donnie Fritts, Johnny Bush, John Sebastian, Milton Carroll, Floyd Tillman, Delbert McLinton, Billy C. and members of Wet Willie, who jammed with Charlie Daniels on
(Continued on page 316)

Rock Groups Heat Up Summer Charts

By ROBERT ADELS

■ NEW YORK — Rock groups monopolize all the featured positions this week on **Record World's** singles chart, album chart, FM Airplay Report and Retail Report. Action during the first full business week after the July 4th weekend on both the radio and retail levels is unseasonably strong for this kind of musical act.

It is typical of the seventies for rock bands to share the spotlight with soul and pop-influenced groups and soloists of various musical genres, but this particular period in time shows r&r-based conglomerates clearly out in front of all competition.

Singles Chart

The biggest record of the week on The Singles Chart is currently "Listen to What the Man Said" by the Paul McCartney-led Wings (Capitol), whose "Venus and Mars" package topped The Album Chart last week. In the position of Chartmaker of the Week is "Tush," a driving ZZ Top (London) single, bulleted at 80 and culled from their recently top 10 "Fandango" album. (Last year at this time the top single was George McCrae's r&b crossover

"Rock Your Baby" on TK and Chartmarker was another r&b crossover from The Stylistics on Avco, "Let's Put It All Together.")

Album Chart

On The Album Chart, Eagles (Asylum) hold down the top spot with "One of These Nights"—the group's first number one album. The set reached the coveted slot in just four weeks, while the title cut has bulleted into the 4 spot on The Singles Chart in eight. Chartmaker of the Week, debuting at a bulleted 53 on The Album Chart, is the latest set from Jefferson Starship — the reorganized Bay area Jefferson Airplane — "Red Octopus" (Grunt). (Last year at this time John Denver's "Back Home Again" on RCA topped the week's album action while Chartmaker was Eric Clapton on RSO, "461 Ocean Boulevard.")

Rock groups also monopolize The FM Airplay Report where the first album from a southern rock band on Arista, "Outlaws," is Flashmaker of The Week and west coast hard rockers of the bizarre, "The Tubes," hold down the Sleeper of the Week slot with their debut package on A&M.

Salesmaker of The Week is again Eagles' "One of These Nights," in its third week topping The Retail Report.

The only act with two albums in the top 20 is again a rock
(Continued on page 301)

CBS Announces Convention Plans

■ NEW YORK—Walter Yetnikoff, president, CBS / Records Group, and Irwin Segelstein, president, CBS Records, have announced details concerning the CBS Records 1975 Convention. The annual meetings of the Columbia, Epic and CBS Custom Labels will be held from Wednesday, July 23 through Sunday, July 27 at the Royal York Hotel in Toronto, Canada.

Arthur Taylor, president, CBS, Inc., heads the list of more than 800 persons who will convene at the CBS Records meet. Acting as chairman of the 1975 convention management committee is Jack Craig, vice president, marketing, CBS Records, who will work closely with Bruce Lundvall, vice president and general manager, Columbia Records; Ron Alexenburg, vice president and general manager, Epic and CBS Custom Labels; and Paul Smith, vice president, sales and distribution, CBS Records, in planning and executing the four days (23-26) of addresses, meetings, seminars, workshops and shows.

Among the other principals on the convention management committee are Don Dempsey, vice president, merchandising, Columbia Records; Jim Tyrrell, vice president, national sales & merchandising, Epic and CBS Custom Labels; Roselind Blanch, director, merchandise planning and administration; and Arnold Levine, vice president, advertising

and sales promotion materials. All convention activities of the CBS Records International Division will be hosted by Richard Asher, president, CBS Records International, and are being coordinated by Bunny Freidus, vice president, marketing services, CBS Records International.
(Continued on page 300)

FCC Seeking Precise Definition Of 'Obscene & Indecent' Language

By MICHAEL SHAIN

(This is the conclusion of a two-part series on obscenity, the FCC and the use of frank language on records. This installment deals with the new legal questions involved in "indecent language" on the air, how the FCC is moving against it and the prospects for success in the courts.)

■ The broadcasting of "obscene and indecent" language is a violation of Title 18, Section 1464 of the U. S. Code, punishable by a prison term of not more than two years and fines not exceeding \$10,000 for each offense. Even without a criminal indictment, the law empowers the Federal Communications Commission to revoke an offender's license to broadcast if the charges can be proved. That's a steep price to pay for a slip of the tongue or even for the use in a song of words that have become an accepted part of everyday speech. And in fact, only a handful of people have ever been convicted for it in the law's 40 year history. Still, the precise meaning of those words "obscene and indecent" is open to wide interpretation and, for that reason, is the focus of an important controversy brewing today at the FCC.

The chairman of the FCC, Richard Wiley, agrees that the language of Sec. 1464 is vague and he wants Congress to change it. As well, the FCC is moving in the courts to have its own definitions of obscene and indecent stamped with judicial approval. All in all, the FCC's actions add up to a governmental effort to clearly mark the bounds of acceptable programming on the air—if such a demarkation is possible—and signals its intentions to move against those who violate its standards.
(Continued on page 311)

All Four Eagles LPs Scoring On RW Chart

■ LOS ANGELES — With their latest Asylum lp release, "One of These Nights," bulleted at the top spot on the Album Chart, the entire Eagles album catalogue has been charted for the second consecutive week, marking one of the strongest resurgences of catalogue product by a group to have occurred thus far this year. The three previous Eagles lp releases were "The Eagles," listed at 194 on this week's chart, "Desperado," at 168 and "On The Border," holding the 164 position. **Record World's** research department is finding that all four albums are continuing to gain in sales strength.
(Continued on page 301)

Polydor Names Devers VP, Marketing; Stevens and Geller To New Posts

■ NEW YORK — In a step designed to consolidate the marketing functions of Polydor Incorporated, Bill Farr, president of the company, has announced the appointment of Sterling Devers as vice president of the marketing division.

Devers will have full responsibility for the directing of Polydor's marketing activities and will supervise the company's advertising and artist relations development departments.

Background

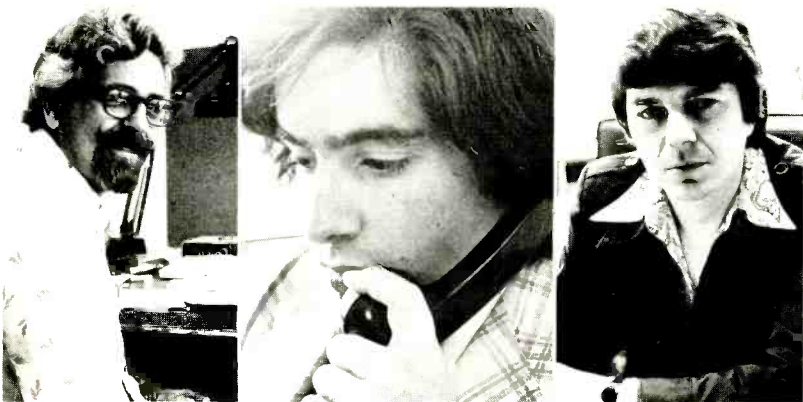
Prior to his appointment, Devers served as western regional director of Phonodisc, Inc. Earlier he was associated with UDC in several capacities, including that of midwest regional director.

Polydor has also announced plans to re-define two of its marketing functions and, with this in mind, the following appointments have been announced: Rick Stevens has been named director, advertising and product management; and Arnie Geller has been appointed to

the newly created position of director, artist relations and development.

Stevens will be responsible for the developing and implementing of advertising and marketing campaigns on behalf of Polydor and MGM artists. He comes to this New York based position after serving as director of marketing/west. Prior to that he was assistant to the vice president of sales for Phonodisc.

As director, artist relations and development, Geller will be principally involved with the formulating and supervising of all long range plans on behalf of newly-signed artists. He will work closely with such artists in an effort to gain for them widespread initial exposure. Consequently, he will be concerned with a variety of marketing duties, including advertising and product management. Geller was most recently east coast director of marketing for the company. Earlier he served as director of operations for MGM Records.



From left: Sterling Devers, Rick Stevens, Arnie Geller.

FBI Seizes Tapes in Alabama

■ HUNTSVILLE, ALA. — For the second time in less than three months, FBI agents raided the premises of Dixieland Sales Co. here, seizing more than 3000 allegedly pirated 8-track tapes with a retail value of about \$12,000. More than 20,000 tapes were seized in a previous raid last April.

Another raid was conducted by FBI agents on Murphy Enterprises, Inc., a wholesale supply firm in Hartselle, Ala., at which more than 6000 tapes with an estimated retail value of \$25,000 were seized.

Authorities said both cases would be submitted to a Federal grand jury.

Powerhouse Picks

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

Janis Ian (Columbia) "At Seventeen." Gaining in strength each week, with a host of major pop stations now playing the record. Excellent phones and a solid sell-through reported.

Golden Get-Together



Columbia recording group Chicago was in New York recently for a special engagement at Madison Square Garden with The Beach Boys. The four-night extravaganza was completely sold out in advance. Columbia Records seized the opportunity of Chicago's visit to hold a special luncheon in honor of the group's 10 gold records with the label. In addition to two gold singles, all eight of Chicago's albums have achieved gold status. The eight-man group is currently on the charts with their latest Columbia album, "Chicago VIII," and single, "Old Days." Shown above at the luncheon with their special gold record plaques are, from left (rear): Terry Kath; James Guercio, producer; Daniel Seraphine; Bruce Lundvall, vice president and general manager, Columbia Records; Peter Cetera; Irwin Segelstein, president, CBS Records; Bobby Lamm; (front): Lee Loughnane; Walter Parazaider; James Pankow; and Laudir De Oliveira.

Big 3 Names Two In Expansion Move

■ NEW YORK—The Big 3 Music Corporation Print Division, has announced several key organizational moves and has also formulated plans for further expansion. Herman Steiger, director of Big 3 Music Print Operations, issued the announcements, which included the hiring of Terry Stevens as director of marketing and the promotion of Ben Hoagland to the post of director of administration.

Stevens previously served as a sales and management executive with Hansen Publications of Florida and the Morse Preeman Company in Los Angeles. He has been particularly active in the "new marketing" of music publications. Hoagland has been a member of the Big 3 management team for the past five years. In his new position he will oversee the internal direction of the Big 3 staff and will set the staff's product goals, while Stevens will be responsible for the overall distribution, marketing and sale of Big 3 product. Both Stevens and Hoagland will report to Steiger.

Projects

Steiger indicated that the new executive team will set in motion several projects, including the development of an aggressive nationwide telephone sales system. A prototype for this system is already functioning with operator-salesmen working out of the firm's New York headquarters and from Big 3's new satellite sales and warehousing complex in Lyndhurst, New Jersey.

Motown Names New R&B Promo Director

■ LOS ANGELES — Bill (Bunky) Sheppard has been appointed to the position of national r&b promotion director for Motown Records. In his new post, Sheppard will be responsible to Paul L. Johnson, Motown vice president of promotion, for the label's national efforts in r&b singles. The announcement was made by Johnson.

Prior to his new position, Sheppard served as the label's national director of radio relations, during which he was closely associated with the success of such label acts as Eddie Kendricks and Willie Hutch.

Sheppard's 20 year career prior to joining Motown encompasses periods as general manager of Ray Charles' Tangerine Records and positions with Mercury, Vee-Jay and Scepter Records. Sheppard also founded his own label.

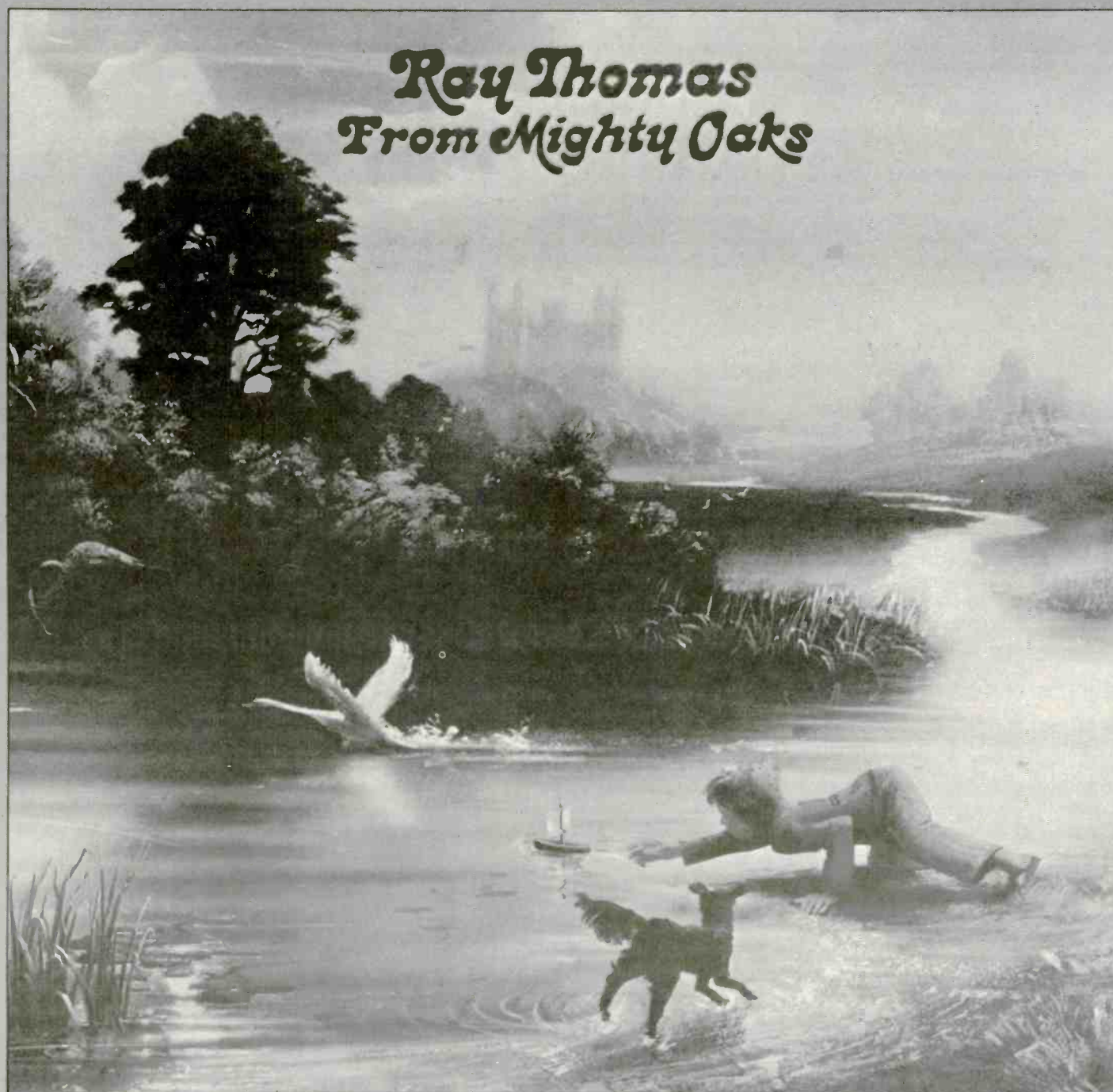


Bunky Sheppard, Paul Johnson

Now...from the Moody Blues

Ray Thomas

and his first solo LP.



Ray Thomas From Mighty Oaks

THS 16



Also available on Ampex Tape

Jerry Weintraub,
Management III

Captain & Tennille Gold Presentation



A highlight of the annual A&M promotion meetings in Los Angeles was the presentation of a gold record to the Captain and Tennille for their single, "Love Will Keep Us Together." The presentation was made before the entire A&M staff by Jerry Moss, president; Kip Cohen, vice president of a&r; and Harold Childs, vice president of promotion. Shown in the front row, from left, are: Moss, Cohen, Daryl Dragon (the Captain), Toni Tennille, Jan Bashan and Childs.

Motown, Record Merch. Set S.F. Distrib.

■ LOS ANGELES — Record Merchandising Inc. has been appointed distributor for Motown Records and all of its labels for the San Francisco area, effective July 1, 1975. The joint announcement was made by Motown and Record Merchandising, the latter being Motown's distributor in the Los Angeles area for the past two years.

Jack Lewerke, executive vice president of Record Merchandising, announced that, "with the addition of Motown to our already going San Francisco operation, we will be adding to our sales and promotion staffs to accommodate the line and feel

TK, Silver Blue Set Distrib. Pact

■ HIALEAH, FLA.—Henry Stone, president of TK Productions, has announced that Silver Blue Records, headed by executive director Joel Diamond and creative director Bobby Eli, will be distributed by TK. Diamond formerly headed CBS' April / Blackwood Publishing, bringing in such artists as Dr. Hook and the Addressi Brothers; Eli is a writer-arranger-producer with several hits to his credit, including Major Harris' "Love Won't Let Me Wait," the Main Ingredient's "I Just Don't Want to be Lonely," Blue Magic's "Side Show" and "Three Ring Circus." Eli is also lead guitarist for MSFB and a featured guitarist with TSOP, Harold Melvin and the Bluenotes, the Stylistics, the O'Jays and the Spinners. In addition, Diamond and Eli are in the process of negotiating with both major and new recording acts. Silver Blue is located at 401 East 74 St., New York, N.Y. 10021; phone: (212) 628-6885.

confident that the combined distribution for both markets which, in effect, is the entire state of California, enables us to provide the promotion, sales, merchandising and service that the accounts require and Motown demands of us."

Jack Shields is the first addition to the San Francisco staff, joining Larry Karp to handle the promotion duties and responsibilities for the area. Shields was formerly with a San Francisco-based distributor in a promotion capacity.

Lewerke also announced the promotion of Earl Martis to the position of San Francisco branch sales manager for Record Merchandising. Martis was formerly branch manager for Phonodisc in the same market and joined Record Merchandising approximately six months ago.

Atlantic Signs Mirabai



Atlantic Records president Jerry Greenberg has announced the signing of 22-year old singer/songwriter Mirabai to the label. Her debut album on Atlantic, "Mirabai," was produced by Bob Johnson at Quad Studios in Nashville. Mirabai is booked by Magna Artists Corp. and is represented by New York attorney Nat Weiss. Shown during a meeting at the Atlantic offices in New York are, from left: Greenberg; Atlantic national director of pop promotion Vince Faraci; Mirabai; Danny Goldberg, Mirabai's manager and Swan Song Records VP; and Dick Kline, Atlantic VP of national pop promotion.

Anti-Piracy Law Set in Alaska

■ JUNEAU, ALASKA — Alaska became the 31st state with an anti-piracy law when Governor William A. Egan signed Senate Bill 153 into law.

The new statute punishes the manufacture, sale, offer of sale or advertising of unauthorized reproductions of sound recordings by a fine of up to \$1,000 and/or imprisonment of up to one year. It also calls for the confiscation of the unlawfully reproduced recordings and requires that the name and full address of the manufacturer of a sound recording and the name of the actual performer or group be clearly and conspicuously disclosed on the outside cover or jacket.

Reprise Signs Pryor

■ LOS ANGELES—Richard Pryor has signed an exclusive recording contract with Reprise Records, it was announced by chairman of the board Mo Ostin and president Joe Smith of Warner Bros. Records. A new album by the comedian, "... Is It Something I Said," is scheduled for release by Reprise at the end of July. The lp was recorded live at the Latin Casino in Cherry Hill, New Jersey, and contains all new material.

"... Is It Something I Said?" marks a return to Reprise for Pryor, whose first Reprise lp, "Richard Pryor," was released in 1968.

Warner Bros.-Reprise will support the lp with subway and bus advertising in selected cities, radio time and a wide range of in-store merchandising aids.

CBS Sales, Earnings Set Company Record

■ NEW YORK — CBS 1975 second quarter and first half sales and earnings have set records for those periods, it was announced by William S. Paley, chairman, and Arthur R. Taylor, president.

Estimated 1975 second quarter net income is \$33.9 million on net sales of \$460.4 million. These results represent a 16 percent increase over 1974 second quarter net income of \$29.3 million and a nine percent gain over 1974 second quarter sales of \$422 million. In terms of earnings per share, this represents estimated second quarter earnings of \$1.19 per share compared with \$1.03 per share in the year-earlier period.

For the first half of 1975, estimated net income is \$58.1 million on net sales of \$903. million, a gain of 16 percent over 1974

first half net income of \$50.3 million and an increase of eight percent over 1974 first half net sales of \$834.6 million. Earnings per share for the first half are \$2.03 compared with \$1.76 in the first half of 1974.

"All four of the company's operating groups enjoyed improved sales in the second quarter, with our broadcasting and recorded music businesses making the essential contributions to our improved earnings," Paley and Taylor said.

"Sales for the CBS/Broadcast Group rose six percent over the prior year's quarter with the Television Network making the largest gains, although good improvement was evident throughout the Group.

"CBS Records Group sales advanced 11 percent in the second quarter with the growth in the international division more than compensating for a very slight sales decline in the domestic division reflecting general industry conditions.

"Sales for all four divisions of the CBS/Columbia Group also advanced, paced by the Columbia House Division, with the Group as a whole showing a gain of 14 percent in the quarter.

"The CBS/Publishing Group had a sales increase of 18 percent, with all four of the Group's divisions participating in the improvement."

Crossover To Release Ray Charles Single

■ NEW YORK—Due to requests, Crossover Records is rush-releasing "Livin' In The City" b/w "Then We'll Be Home" as the single from the current Ray Charles album "Renaissance."

**THE
PERSUASIONS
HAVE A
HIT!**

"ONE THING ON MY MIND"
(AM 1698)



ON A&M RECORDS

Produced by Tony Camillo

RCA Promotes Berniker

(Continued from page 271)

Mitchell. He also has personally produced recordings by Cleo Laine and Jack Jones.

Berniker joined RCA Records in June of 1974 as an artists and repertoire producer; he quickly thereafter was elevated to the position of director, contemporary artists and repertoire, which he held until his current promotion.

Berniker entered the recording industry in 1960 when he joined CBS Records, where he was employed until 1968, seven of the years being spent as a producer. At CBS, he was responsible for recordings of Barbra Streisand, Steve Lawrence, Eydie Gorme and Jerry Vale, among others. He received a Grammy Award in 1963 for "The Barbra Streisand Album," which also was voted Best Album of the Year. In 1964, Miss Streisand's single, "People," also brought him a Grammy and won for the star the Best Female Vocalist of the Year award. In 1966, Berniker also won a Grammy with "If He Walked Into My Life," which also won, for Eydie Gorme, the Best Vocalist of the Year award.

Many of the Berniker-produced albums and singles went gold,

Rack Jobbers Meet Planned by NARM

■ CHERRY HILL, N.J.—The first Annual NARM Rack Jobbers Conference will be held in San Francisco, California, on Thursday, September 18 and Friday, September 19, at the Hyatt on Union Square, it was announced by NARM executive director, Jules Malamud. The announcement follows shortly after the completion of the First Annual NARM Retailers Conference held in Philadelphia in June.

The format will be similar to that of the Retailers Conference, with the subject matter for the program directly applicable to the problems of the rack jobbers of recorded product.

In addition to the meetings which the rack jobbers will hold, the San Francisco site will see the convening of the 1976 NARM convention committee one day prior to the opening of the Rack Jobbers Conference, when the convention committee will meet in an all-day session on Wednesday, September 17. This will be the first planning meeting for the 1976 Convention, which convenes at the Diplomat in Hollywood, Florida, on March 19.

Also during the three-day session, the NARM board of directors will meet as a body, as well as meeting with the manufacturers advisory committee.



Mike Berniker

including the first three Streisand lps. Other Columbia artists he produced included Tammy Grimes, Les and Larry Elgart, Skitch Henderson, Joe Harnell, Oscar Brown, Jr., John Barry, Diahann Carroll, Michele Lee and Gene McDaniels.

Jazz Innovations

Berniker instituted the first jazz series on Epic Records, involving recordings by Coleman Hawkins, Ben Webster and other famous jazz artists. When he left Columbia in 1968, it was to form an independent production corporation.

FORE Holds Seminar On Disc Advertising

■ NEW YORK — The Fraternity of Record Executives of New York (FORE) is presenting another in its series of seminars, the latest to focus on the techniques and problems of advertising record product.

To be held at the City Squire Motor Inn on Wednesday, July 16, 6:30 p.m., admission for the seminar will be by contribution.

Dick Pell

The seminar will be conducted by media analyst Dick Pell, VP at Jay Walter Thompson.

Gladys Knight and the Pips and Earth, Wind and Fire have been chosen as subjects for which hypothetical multi-media ad plans have been developed.

Patti at The End



Arista recording artist Patti Smith is preparing to go into the studio with producer Tom Dowd, but before that she made an appearance at The Other End that drew some notable listeners. Pictured above, from left, is Patti with Bob Dylan, and, in the photo on the right, is Arista president Clive Davis, Patti and The Other End owner Paul Colby.

AOA Names Sherlock, Samela

■ LOS ANGELES—Gordon Fraser, executive vice president and general manager of the newly formed Artists of America Record Corporation has announced the appointments of George Sherlock as UA's director of promotion and Vito Samela as director of sales.

Samela spent 16 years with Capitol and was national singles sales and promotion manager, moving to Tower Records at its inception as national sales and promotion manager. His most recent position was director, eastern sales and operations for MGM Records.



George Sherlock

L.A. Record Academy Names Natl. Trustees

■ LOS ANGELES—Named to the national board of trustees of the Recording Academy are Eddie Lambert, F.M. Scott III, Paul Weston and Lee Young, for two year terms. They join Stan Farber, Bones Howe and Mike Melvoin who were elected last year. The Los Angeles board of governors also appointed six alternative trustees to join incumbent Harold Battiste. They are: Bruce Botnick, Bob Cato, Bernie Fleischer, Jim Helms, John Scott Trotter and Artie Wayne.

Subscribe to Record World

Sherlock, with a similar background, was national merchandising manager for Capitol, assistant national promotion manager for Tower, general manager, American National Pictures' Music Publishing and Recording Companies and national album promotion manager, MGM Records.

New Offices

The appointments, Fraser stated, are effective immediately.

The firm has new offices at 21636 Ventura Blvd., here; telephone: (213) 999-1170.

A complete list of distributors and the label's first product release will be disclosed shortly.



Vito Samela

MCA Names Two To Publicity Posts

■ LOS ANGELES — Joan Bullard, director of artist relations and publicity for MCA Records, Inc., has announced the addition of Toby Goldstein to the New York staff of that department and Steve Rosenthal to the national department in Los Angeles.

Toby Goldstein began her career in the music industry as a publicist for Polydor. She was an account executive for Ren Grevatt Associates handling tour coordination and media appearances for recording artists. She also held an account executive position at Gibson, Stromberg & Jaffee and was most recently a freelance writer. In her new position Ms. Goldstein will be responsible for MCA artist appearances on television programs emanating from the east coast, coordination of east coast tour publicity for country artists and liaison between those artists and east coast country publications.

Rosenthal was music editor for Daily Variety and a publicist for Rogers & Cowan before joining the Los Angeles branch of MCA Records where he was in charge of special merchandising projects. In his new capacity at MCA he will be responsible for MCA album coverage, media coverage for artists on the west coast and act as liaison between the label and country artists.

Get The Hit Man, or else.

Eddie Kendricks' new album
The Hit Man, includes the single that's
getting gotten all over . . . "Get
The Cream Off The Top." T-54260
Produced by Frank Wilson & Leonard
Caston and Holland & Holland.

 Available on
Motown Records & Tapes.



THE COAST

By BEN EDMONDS



■ DIDN'T SOMEBODY SAY SOMETHING ABOUT A RECESSION? At a time when, theoretically, young adults should have drastically limited funds to push across the counter for concert tickets, it seems that rock's biggest attractions are all packing their bags and taking to the road. And getting away with it. The following is a rundown of activity on the tour front in the last week alone . . .

Elton John, as you probably know, has been booked to play Dodger Stadium, the first rock act

to do so since **The Beatles** in 1966. Other stops now include Phoenix, San Diego, Las Vegas (he beat Alice to it!), Tucson, Denver, Salt Lake City, Portland, Oakland, Vancouver and Seattle; tickets to these shows should sell out in less time than it takes your columnist to crank out one of his master pieces . . . **Paul & Linda McCartney** weren't in town last week just to buy vegetables at the Farmer's Market . . . **Led Zeppelin** is definitely confirmed for two days of outdoor fun and frolic at the Oakland Stadium, August 23rd and 24th. Tickets will be \$10, with support provided by **Joe Walsh** and the **Pretty Things**. We'll have further dates for you by this time next week . . . **Rod Stewart & the Faces** are expected to be named as co-stars of the **Loggins & Messina** dates in Anaheim (August 30th) and San Diego (August 31st). You can look for this kind of major co-billing, initiated by the **Beach Boys/Chicago** tour, often in the coming months as a concession to tight pocketbooks. And speaking of packages, due to the staggering response in ticket demand for the **Robin Trower/Fleetwood Mac/Peter Frampton/Dave Mason/Gary Wright** show at Oakland Stadium on August 3rd, a second show has been scheduled for August 2nd . . . **Cat Stevens** is negotiating a tour for the fall, when he'll also release a new album . . . It's believed that **Alice Cooper** may have an eye toward a European tour in the fall . . . Following **EJ's** success at Wembley, another concert is being booked at the London venue for August 23rd, quite possibly to headline the **Who** . . . **Doobie Brothers'** singer **Tom Johnson** is expected to be back in the saddle for the group's fall tour, which might also feature the assistance of the **Memphis Horns**. And with **Steely Dan** not touring (they always were nonconformists), keyboardist **Mike McDonald** has become a more-or-less permanent member of the Doobies, and has already written one song for their next album . . . And, in what might just be the most exciting roadshow of them all, talk has been floating around about a live **Phil Spector** presentation. It would supposedly feature something called the **Wall Of Sound Orchestra**, with Phil himself conducting, and a revue-like format highlighted by **Dion** (whose new album Phil has just finished), the **Crystals** (whose new material Phil may produce) and **Jerri Bo Keno** (a "voice right out of the subways" according to Phil and whose "Here It Comes And Here I Go" is reconfirmation of Spector's trademark production genius and looks to be a smash in England). More on this and other Spector triumphs next week.

BITS & PIECES: When **Barbra Streisand** inquired as to what the **Rolling Stones'** intentions were regarding her security when she came to see them perform at the Forum, one Stones tour official is reported to have offered to surround her with twelve hairdressers in bikinis . . . **Mick Taylor's** association with **Jack Bruce's** band est fini . . . The **Lynyrd Skynyrd** homecoming concert at the Jacksonville Coliseum turned out to be a rather ugly reunion. When **Ronnie Van Zant's** throat began bleeding (he'd just had his tonsils removed) after the second number, he was forced to the sidelines and the band attempted to carry on without their lead singer. The crowd, apparently doubting the seriousness of Van Zant's affliction and the band's promise to return for a free show two weeks later, went crazy and started trashing the stadium, in the process destroying the band's equipment and lights and beating up every available policeman. One observer at the police station commented that the cops coming back from the concert looked like soldiers returning from the losing end of a world war. (The only light-hearted aspect of the day's activities was Van Zant's black t-shirt, which read "Who the fuck are the Rolling Stones, anyway?") . . . **Ronnie Van Zant** is expected to be fit for action on July 18th, when he's slated to introduce the **Atlanta Rhythm Section** joint concert with the **Atlanta Symphony**. The group will premier their new album, "Dog Days," during that performance . . . Atlantic is supposedly very close to signing the justifiably-heralded **Dr. Feelgood**, and are reported to be very interested in New York comers **Television**

(Continued on page 288)

Fine 'Feelings'



When RCA recording artist **Morris Albert**, whose single and album are titled "Feelings," stopped off in New York en route from Spain to his home in Brazil, RCA hosted a lunch in his honor. Albert (seated, left) is shown with (from left) **Dick Carter**, director of sales; **Morty Gilbert**, national singles sales manager; **Mike Becce**, national singles promotion manager; **Steve Kahn**, product manager and **Bob Summer** division vice president, international.

'Summer Trip' Promo Begun by Capitol

■ LOS ANGELES — Capitol Records has launched a broadcast and print campaign for its national "Summer Trip" contest, featuring Dr. Hook, Status Quo, Sweet, Brewer and Shipley, Triumvirat and Bob Seger.

The effort, which kicked off July 11, will feature a combination of 30 and 60 second spots with 10 second tags on radio stations in 25 major markets.

Markets include Des Moines, Chicago, Toledo, Cleveland, Pittsburgh, Boston, Philadelphia, Orlando, Buffalo, Louisville, Phoenix, Memphis, Fort Lauderdale, Sarasota, New Orleans, Dallas, St. Louis, Houston, Kansas City, Tulsa, San Antonio, Denver, Fresno, San Jose and Los Angeles.

A special "Summer Trip" album featuring the six Capitol artists and groups will be made available to local record stores and radio stations as giveaways during the four-week contest.

Radio stations will promote the contest, which invites listeners to write about their own summer trip, real or imaginary. One winner will be selected from each radio station for a national final. Special customized T-shirts showing the "World's Tallest Chimney" on the front, with the station logo and six artists' names on the back, will also be given to contest winners.

"Summer Trip" displays will be in all participating record stores, containing entry blanks and boxes, posters with the "Summer Trip" logo and the various support materials. Entries will be gathered through the retailers. The individual winners from each station will then be entered in a drawing for the grand national prize, a trip for two to anywhere in North America.

CBS Taps Samuel

■ DETROIT — Dennis Hannon, branch manager, CBS Records' Detroit branch, has announced the appointment of Stan Samuel to the position of special markets local promotion manager for the Detroit branch.

In his new capacity, Samuel is responsible for the Detroit marketing area's promotion activities relating to black product on the Columbia and Epic/Columbia Custom labels, as well as for coordinating artist appearances and tours within the Detroit area. He will report directly to Hannon.

Prior to joining CBS Records, Samuel worked for Korvettes in varying positions. His most recent capacity was as regional merchandise manager for the Spartan/Atlantic (subsidiary of Korvettes) chain.

Borkum Leaves Management III

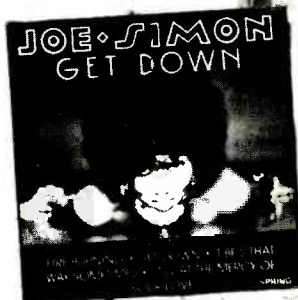
■ LOS ANGELES — Steven Borkum has left his post as national promotion director of Management III, a position he has held for the past three years. Borkum will be forming a new management and production firm in the near future.

Details regarding the firm will be forthcoming. Borkum may be contacted here at (213) 553-1597 or in New York at (212) 628-3461.

GRC Signs Wallace

■ ATLANTA — Michael Thevis, president of General Recording Corporation, has announced the signing of Eugene Wallace to an exclusive recording contract. Wallace, a singer/songwriter, is preparing for a national tour to coincide with his soon-to-be released album, produced by Chalice Productions.

For your long hot summer.



JOE SIMON:

The man with the smash hit, "Get Down," now has an album of the same name. (SPR 6706). A sure seller to everyone who's been getting down to it in the discos.

MILLIE JACKSON:

She's the 1974 R & B Grammy Award Nominee. Her gold album, "Caught Up," established Millie as "The New Queen Of Soul." Now her explosive new album, "Still Caught Up" (SPR 6708) continues the story. Millie's back. And still caught up.

THE FATBACK BAND:

Here are the six people you need to boogie on down into the night. The Fatback Band is disco dynamite. Dance on. They're a party. And their new single and album (EV 6904) called "Yum Yum" has all the ingredients to make it one beautiful bash!



Marketed by Polydor/Distributed by Phonodisc
Available in Canada through Polydor Ltd

RCA Announces July LP Release

■ NEW YORK — Six debut albums, including four on the RCA label by David Cassidy, Faith, Hope and Charity, Catherine Howe and Russell Morris; the first album by Silver Convention on Midland International; and the first album by Dana Valery on Phantom highlight RCA's July album release.

Also in the release are new albums by the Guess Who, Waylon Jennings and Jose Feliciano, according to Jack Kiernan, division vice president, marketing, RCA Records.

The release is as follows: Popular—"Power in the Music" by the Guess Who; "Just Wanna Rock 'n' Roll" by Jose Feliciano; "Brook Benton Sings a Love Story;" "Dreaming My Dreams" by Waylon Jennings; "The Higher They Climb—The Harder They Fall" by David Cassidy; "Russell Morris;" "Faith, Hope and Charity;" "The Best of George Jones;" "The Best of Dolly Parton;" and "Harry" by Catherine Howe.

Flying Dutchman—"A Melody from the Sky" by the Flip Phillips Fliptet, and "Bird and Dizzy" by Elek Bacsik. Midland International—"Save Me" by Silver Convention. Pablo—"The Tatum Solo Masterpieces" volumes 1, 2 & 3. Phantom—"Dana Valery."

Atlantic Taps Butler

■ LOS ANGELES — Bob Greenberg, west coast general manager of Atlantic Records, has announced the appointment of Jay Butler to the position of west coast director of r&b promotion and artist relations.



Jay Butler

Prior to joining Atlantic Records, Butler was with United Artists and prior to that he was program director of WJLB in Detroit. He has also been a radio personality with WCHB in Detroit, WVOL in Nashville and WJAK in Jackson, Tennessee.

Butler will be headquartered in Los Angeles and will report directly to Greenberg, Henry Allen, senior vice president and Bill Staton, national promotion director.

Luke Joins Arista

■ NEW YORK—Elliot Goldman, Arista executive vice president, has announced the appointment of Wendy Luke to the position of director of personnel and office manager for Arista in New York.



Wendy Luke

Luke comes to Arista from Medcom Inc., a medical publicity and advertising company, where she served as personnel director and office manager since 1971.

Her responsibilities at Arista will include firm-wide personnel management and supporting administrative services, including purchasing, office services and planning the facilities and systems. She will answer directly to Goldman. Wendy Luke has a background in publishing including positions at Random House as administrative assistant to the vice president for production and traffic manager at Sports Illustrated for Time Inc.

CBS Promotes Newman

■ NEW YORK — Jonathan Coffino, director, new artist development, Columbia Records, has announced the promotion of Debbie Newman to the position of manager, CBS Records college program.

In her new capacity, Ms. Newman will be responsible for the overall direction of the college program, including the formulation of merchandising programs for new artists specifically tailored for the college market, coordinating the activities of CBS Records' on-campus representatives, and maintaining relations with campus radio stations, newspapers and concert promoters throughout the country. She will report directly to Coffino.

Ms. Newman previously worked as the northeast regional college promotion manager in the Boston and New York sales offices, and was most recently in the capacity of supervisor, CBS Records college program.

Atlantic Names Brown Jazz Product Director

■ NEW YORK — Charlie Brown has been appointed director of jazz product for Atlantic/Atco Records, it was announced by Nesuhi Ertegun, vice chairman of Atlantic.

Brown, who was a disc jockey on New York City's all-jazz radio station WRVR before coming to Atlantic, now also holds a post as associate professor of communications at the Rutgers University School of Human Relations (Communications). Prior to his stint at WRVR, Brown earned his M.A. degree at Howard University, where he functioned in a professional capacity as the production director for WHUR, the school's "total black experience" radio station that featured primarily jazz programming. Between WHUR and WRVR, Brown served briefly as east coast regional director of promotion for Blue Note Records. He has been actively involved with various record companies (including his own) since the 1960s.

In his new post, Brown will be working closely with senior vice presidents Henry Allen and Dave Glew in the sales, marketing, promotion and merchandising of all Atlantic jazz product. This includes the current "Sound Waves" lp sales campaign, in effect until the end of July, as well as all future releases by Atlantic's jazz catalogue artists. Brown will also be working in the field of artist relations, coordinating special appearances such as Dave Brubeck's recent engagement on "Jazz At Noon," the opening event of this year's Newport Jazz Festival-New York, which was arranged by Brown to be broadcast "live" on WRVR.



Charlie Brown

Kurt Weill Songbook Released by Chappell

■ NEW YORK — The 75th Anniversary of composer Kurt Weill is being inaugurated by the release of a songbook entitled "Kurt Weill in America," published by Chappell Music Company. Other events in the year-long celebration will include concerts, exhibits, a TV special, a film festival tribute, a Broadway gala evening and many other special projects.

Miles Kreuger, president of the Institute of the American Musical and author of the just-released book "The Movie Musical From Vitaphone To 42nd Street," has written the introduction to the songbook.

Mercury Releases Four

■ CHICAGO — New albums by Heartsfield, Thin Lizzy and the first greatest hits package by the Statler Brothers are included in the July release for Phonogram, Inc./Mercury Records, as well as the Mercury debut for Canada's Thundermug.

Heartsfield's third album is "Foolish Pleasures," while Thin Lizzy's second Vertigo effort is "Fighting." Thundermug's premiere is titled "Ta-Daa!!"

Who's on First?



Promotion executive Pete Bennett (center) is shown taking a breather with (from left) Jackie Jackson, Marlon Jackson, Randy Jackson and Tito Jackson (of the Jackson Five) following a softball game held recently at the Camp Hill day camp in Westchester which pitted the Jackson family against the staff from Nanuet Theatre. Bennett umpired the game in which the Jacksons bested the Nanuet-ers, 9-5. Following the game, Bennett hosted a party in honor of the Jackson Family.

The Wells Fargo Band.



Show business has changed in the last 100 years.
So has Wells Fargo.

These fellows in the Wells Fargo band of Virginia City, 1869, didn't need a checking account, Master Charge, major loans or investment advice. The needs of musicians have changed over the years, and Wells Fargo has grown and changed alongside the entertainment industry.

We at Wells Fargo have a unique concept. A team of banking pros whose sole responsibility is serving people (and companies) in show business.

You've got the showmanship. We've got more than 100 years business experience as the oldest bank in the West. We'd like to put them together.

Entertainment Industries Division **Wells Fargo Bank**

Joe Lipsher/Executive Director, Vice President, Bob O'Connell/Director,
9600 Santa Monica Boulevard, Beverly Hills, California 90210 • (213) 550-2295

CARLY SIMON—Elektra 45263

WATERFALL (prod. by Richard Perry)
(C'Est, ASCAP)

One of those songs that'll make even the most humid and muggy day a bit more bearable. Most refreshing and free-flowing Simon sound that's splashin' with style.

O'JAYS—Phila. Intl. ZS8 3573 (Col)

SURVIVAL (prod. by Gamble-Huff)
(Mighty Three, BMI)

Title tune from the lp which begat "Give the People What They Want" is more chuggin' uptempo celebratin'. But also watch "... Love to You," the ballad flip.

REVELATION—RSO 512

(Atlantic)

GET READY FOR THIS (prod. by Norman Harris, Jerome Gasper, and Allan Felder)
(Sunbury, BMI/Sweet Life, ASCAP)

Group that comes across as the best gospel/r&b fusion since the Staple Singers really gets behind this powerful pusher for soul and pop glory. A comer!

EDGAR WINTER—Blue Sky ZS8-2758

(Col)

ONE DAY TOMORROW (prod. by Edgar Winter & Don Hartman) (Hierophant/Silver Steed, BMI)

First single from his "Jasmine Night-dreams" album gazes into a crystal ball and sets off visions of a glorious time with futuristic sax and moog effects.

JESSE DAVIS—Mulberry Square 3935

BENJI'S THEME: I FEEL LOVE (prod. by Euel Box)
(Mulberry Square/Double R, ASCAP)

Charlie Rich sings the theme song in this currently hot dog cinema saga, but Jesse's is the first single version out on the streets. Satisfies a real need.

TIM MOORE—Asylum 45265

IF SOMEBODY NEEDS IT (prod. by Paul Leka)
(Burlington/Andustin, ASCAP)

A more nitty gritty approach for Tim than his prior efforts, but he comes across no less sensitive for the funk. What he's got, everyone will be needin'!

DUKE & THE DRIVERS—ABC 12110

WHAT YOU GOT (prod. by Eddie Kramer)
(Cotillion, BMI)

Their name suggests the power of a John Wayne and the action of an Indie 500 race. And they certainly deliver the r&r equivalent of both here. It's got it all!

DIANE GILLAND—Raintree 2202

THE SERENADE THAT WE PLAYED (prod. by Fred Vail & Dave Shipley/Mariner Prod.)
(Ski Cat, BMI)

Debuting vocalist exhibits a welcomed cross-country style without having to resort to any Olivia impersonations. Her own mood is a fine guts and charm mix.

CURTIS MAYFIELD—Curtom 0105 (WB)

SO IN LOVE (prod. by Curtis Mayfield)
(Mayfield, BMI)

Initial culling from Mr. Super Fly's "America Today" lp—his first under the Burbank umbrella—is one of those love songs you just have to fall for.

BOB SEGER—Capitol 4116

KATMANDU (prod. by Bob Seger & Muscle Shoals Rhythm Section) (Gear, ASCAP)

Not the ethereal Cat Stevens tune but an unabashed boogie 'bout an r&r retreat from the road. Ironically, it's strong enough to further add to his dates.

BARBARA MASON & THE FUTURES—

Buddah 481

WE GOT EACH OTHER (prod. by Aikens, Bellman, Bishop, Drayton, Truner) (Blockbuster/Writers, BMI)

Reminiscent of her "Yes, I'm Ready" biggie, but this time the male vocals deserve and get co-billing. Total is even greater than the sum of its parts.

MICHAEL STANLEY BAND—

Epic 850116

I'M GONNA LOVE YOU (prod. by Bill Szymczyk)
(Rugrat, ASCAP)

Combining the happy energy of the British Invasion golden era with tasty country rock umph, the MSB should power themselves into major chart status.

STYX—Wooden Nickel WB 10329 (RCA)

BEST THING (prod. by Bill Traut & John Ryan)
(Harvey Wallbanger, ASCAP)

Group goes back to their very first lp in an effort to duplicate their re-cycled success with "Lady" from "Styx II." Hard driver is the utmost in comparatives.

CARL GRAVES—A&M 1716

HEY RADIO (prod. by John Florez)
(Joyfully Sad, BMI)

The "Baby, Hang Up the Phone" man addresses a different sort of electronic marvel here, telling how a transistor can light up a headful of sad, sad memories.

MOB—Private Stock 031

I CAN'T STOP THIS LOVE SONG (prod. by Bones Howe/Mr. Bones Prod.) (Sterling, ASCAP)

Producer known for his breadth of scope and tastefulness proves his credentials all over again with this intriguer. Like half BS&T and 50 percent Four Tops.

LEA ROBERTS—United Artists XW675Y

LOVING YOU GETS BETTER WITH TIME (prod. by Denny Diante & Spencer Proffer) (United Artists, ASCAP/Unart, BMI)

Wine and love have been compared before, but this effort concentrates on contemporary rather than vintage imagery. Potent quaffable for pop and soul markets.

QUEEN—Elektra 45268

KEEP YOURSELF ALIVE (prod. by Roy Thomas Baker & Queen) (Feldman/Trident, ASCAP)

Re-issued by midwestern market demand in the wake of their "Killer Queen" breakthrough, rocker from first lp will keep 'em alive and then some!

JIM GOLD AND GALLERY—Sussex 639

POWER TO ALL OUR FRIENDS (prod. by Mike Theodore & Dennis Coffey) (Almo, ASCAP)

Former British charter for Cliff Richard works as well for these pop professionals as did Mac Davis' "I Believe in Music" which they tackled and exploded earlier.

GEORGE KERR—Dynamo 6002

(Fore Hands)

GOT TO SHOW HER THAT I LOVE HER (prod. by George Kerr/Salt & Pepper Prod.) (Catalogue/Wesaline, BMI)

Producer best known for his early work with The O'Jays and Moments takes the Johnny Bristol route to reveal himself as a recording talent in his own right!

JIMMY McGRUFF—Groove Merchant

1033 (PIP)

STUMP JUICE (prod. by Sonny Lester)
(Kimo, ASCAP)

Be it forest funk or physically quizical fluid, this instrumental gives the organ man his best shot in a while for soul and pop exposure. Could just fell ya!

MAGIC—Arista 0135

OH CALIFORNIA (prod. by John Carter/
Sunny Records) (no pub. info)

From the folks who brought you "Beach Baby" last Indian Summer, a new sunny idea for chart shinin'. Strong Beach Boys concept with a heavy U.K. mist about it.

AL McCARTHER—Casablanca 833

SON OF A ROTTEN GAMBLER (prod. by Chip Taylor and Trade Martin) (Blackwood/Back Road, BMI)

One of Chip Taylor's finest hours as a songwriter, this tune was a recent country top 10er for Anne Murray. Now it's out for pop action, son of a top 40 gun!

ELEVENTH HOUR—20th Century 2215

HOLLYWOOD HOT (prod. by Bob Crewe)
(Heart's Delight, BMI)

Strange vocals, but once again, Crewe's impeccable production provides a sound that winds up bein' on the commercial side of bizarre. Disco rock, LA style.

WILLARD KING—Raintree 2201

POLICE STOPPED THE PARTY (PART 1) (prod. by Wm. Mickey Stevenson/Master Prod.)
(Stevenson/Minta, ASCAP)

A meeting of two soul genres—the kind of "party" song wherein the cops bust it all up, and a good-time disco saga of the fun goin' right into the wee hours.

"KEEP OUR LOVE ALIVE"

BANG 718
BLP 405



THE ALBUM FROM THE HIT SINGLE OF THE SAME NAME

BY

Paul .: Davis

BANG ★ RECORDS

GEORGIE FAME

Island ILPS 9293 (6.98)

After too long an absence from the recording scene, Fame returns, blazing a path of glory. Jazz, blues and rock influences merge, all tied together by Fame's unique styling—in selection, phrasing and vocal appeal. Disc dazzlers include "Everlovin' Woman," "Don't 'B' Movie Me" and "Survival." We say "Yeh Yeh!"



MONTY PYTHON'S FLYING CIRCUS

MONTY PYTHON—Pye 12116 (ATV) (6.98)

Multi-media laugh-a-minute team is hotter than ever now—this release being of the same high calibre humor they're known for. With a movie drawing crowds and a television show that keeps 'em tuned in, dealers are sure to profit from display. Quite a few selections also lend themselves to programming.



ROLLERBALL

ORIGINAL SOUNDTRACK—UA UA LA470 G (6.98)

Though the film may be lacking in areas, the quality of the accompanying soundtrack should in no way be confused with the film's problems. Andre Previn conducts the London Symphony Orchestra in superlative fashion for an excursion through some wonderfully moving classical selections from Bach, Shostakovich and Tchaikovsky. Bravo.



SONS OF THE BEACHES

FLASH CADILLAC AND THE CONTINENTAL KIDS—Private Stock PS 2003 (6.98)

Surf's up, summer's sun is bright and the time seems ripe for these '50s a la '70s sounds to surface shining. The Beach Boy-ish harmonies and melodies are particularly sparkling on the current single, "Hot Summer Girls," "Time Will Tell" and "Summer Means Fun." Seasoned savvy!



RUBY STARR AND GREY GHOST

Capitol ST 11427 (6.98)

Crisp, electric debut indicates big things in store for Ms. Starr and her poltergeist cohorts. Ms. Starr's powerfully visceral vocal prowess is dynamically teamed with the band's straight-ahead musicianship and apt harmonies. Progressives take a listen to "Sweet, Sweet, Sweet," "You Need a Chain" and "Burnin' Whiskey."



BONDAGE

ANGELO BOND—ABC ABCD 889 (6.98)

Sweet-voiced soulster delivers a set sure to keep r&b turntables spinnin' and disco directed feet movin'. Bond has composed the varied selections on the disc, with his smooth vocal styling effective on all. On the ballad side of things "Goodbye My Love" and "I Never Sang for My Baby" top, while the disco-mite-iest is "I Love You For What You Are."



FIGHTING

THIN LIZZY—Vertigo VEL-2005 (6.98)

The fact that they garnered much attention from their last album effort should spur greater interest, play and sales for this latest outing from the hard rockers. Electric ballads are interspersed with metal rockers, as highlighted by "Silver Dollar," "Rosalie," "For Those Who Love to Live" and "Fighting My Way Back."



THE VERY BEST OF POCO

Epic PEG 33537 (7.98)

A splendid compilation of goodies from these smoothies, with a list price sure to bring a gleam to retailers' eyes. The two-record set is heavy with sizzlers—"You Better Think Twice," "Bad Weather," "A Good Feelin' To Know" and "C'mon" among them. Fine packaging and liners, too.



WORLDS COLLIDE

HUDSON-FORD—A&M SP 4535 (6.98)

A fine balance of electronic energizers and soft-paced lovelies: the high powered selections sound sci-fi-like and the lighter ones are smoothly magnetic. The English twosome's talents are best displayed on "When Love Has Overgrown," "Mechanics," "Petro Rock" and "Mile High City."



LADY LEA

LEA ROBERTS—UA UA LA418 G (6.98)

Talk about soul . . . this lady manages to muster some into each and every groove! In her second pop/soul album effort Ms. Roberts (originally a gospel superstar) tackles the material of Paul Rodgers, The Bee Gees and Stevie Wonder with interpretations that make them completely new. Try "All Right Now," "Don't Let It Mess Your Mind" and "Lost In Your Love."



FLAT AS A PANCAKE

HEAD EAST—A&M SP 4537 (6.98)

With progressive play steadily accumulating, it looks like a clear road to the spotlight for these basement boogie-ers. The sound is fresh and cohesive, with solid musicianship making for a strong foundation. Top tunes include "Never Been Any Reason," "Love Me Tonight" and "Lovin' Me Along."



SLOW DAZZLE

JOHN CALE—Island ILPS 9317 (6.98)

One of rock's favorite far-outers is out with another disc sure to please original Velvet Underground fans and the cult that has since joined. The musicianship is better than ever (Phil Manzanera sharing guitar responsibilities with Chris Spedding) as the resulting play and sales should ascertain. "Taking It All Away," "Darling I Need You" and "Guts" top.



HEADSTONE

20th Century T 483 (6.98)

Heavy metal movers rev their musical engines onto an electrically charged route, with enough variance within the album to hold attention for some time. The weight is kept intact with strong arrangements and slick vocals, as a listen to "Turn Your Head," "Searching Light" and "Someone's Gotta Give" indicate.



MICHAEL O'GARA

London PA 660 (6.98)

Lyrical intricacy is embellished with appealing vocals and a folk-rock-funk backing, making O'Gara's solo debut an impressive one. Exposure should begin via progressive formats; "Crazy People," "Gunfighter" and "Sometimes You Know This World Can Be That Cruel" are the platter pleasers.



Rochelle Staab:

Bartell's Music Magician

By Lenny Beer

(The following interview with Rochelle Staab is the first in a series of Record World profiles on women in radio.)

■ LOS ANGELES — One of the industry's most powerful radio chains is Bartell Broadcasting, consisting of WOKY (Milwaukee), KCBQ (San Diego), KSLQ (St. Louis), WMYQ (Miami) and WDRQ (Detroit). Rochelle Staab is the person who keeps it all together as national music coordinator. Ms. Staab refers to her title as "coordinator rather than director because I coordinate all the record information that comes in from around the country and make sure our stations do the right thing." She reviews the surveys of all the stations from beginning to end, and from the results of the latest ratings the right thing is being done. "The thing that really counts," she told **Record World** recently, "is how we are going to do sales-wise, and sales-wise we are going to do fantastic everywhere but in Miami."

Market Knowledge

Ms. Staab's knowledge of markets extends from coast to coast and border to border. "Every market is a situation in itself; it's so hard for people to believe that a record can be number one at one station in our chain and never be added at another station in the chain, but the reality is that each station has its own little world," she stated. "Each market is its own little world and that's how we deal with it. The information of happenings in other markets might be a tie-breaker on a marginal

Little David Continues Campus Radio Service

■ LOS ANGELES — Monte Kay, president of Little David Records, and Ben Hurwitz, vice president in charge of marketing, have announced that Little David will provide full promotional services to all college radio stations regardless of size.

'Vital Role'

Hurwitz explained that college stations have played a vital role in bringing artists like George Carlin and Kenny Rankin to the attention of the record buying public.

record but it really doesn't mean anything otherwise."

Detroit

Ms. Staab adds that even in some markets, different stations are in different situations. "In Detroit, CKLW and our own WDRQ are a good example," she said. "CK covers almost 1/4 of America; we cover Detroit and are interested in only the activity of music in Detroit, in downtown Detroit and surrounding areas. CK's views are a little different and we have two different playlists. It's hard to believe we're both in the same city, but we both research the market in the way we think it is right."

Research

Ms. Staab and the music directors of the individual stations work long and hard each week to make their music decisions. She is a strong believer in the system that is helping the Bartell stations succeed, but feels that too much emphasis and fear are involved in music decisions: "There is nothing wrong with researching music and knowing what's going on with the music on your radio station. It saves you a lot of tuneouts; it makes you relaxed in knowing that the music on your radio station is really, really good. If you really have your research together, you don't have to worry about it for the rest of the week. I'm plain and simply more comfortable now with the music on our chain than I've ever been before because we spend so much time on it. Our music directors have four solid days of research ahead of them as they start each week. They have one day to see record people and four days of real hard research every single week. When we finish doing our music, we know the things we are doing are right because there are reasons behind what we're doing. That's just music though, and radio has to be other things also."

(Next week, Ms. Staab concludes her interview with her views on the current state of top 40 radio, community station involvement and the areas in which she sees a necessity for radio's growth and development.)

AM ACTION

(Compiled by the Record World research department)

■ **Hamilton, Joe Frank & Reynolds** (Playboy). Chosen as one of last week's Powerhouse Picks, this disc continues to fall into place on many new playlists around the country. Immediate sales reported in several markets. Newly aired on WRKO, CKLW, KLIF and WCFL. It moves 21-16 WCOL, HB-30 WQXI, HB-27 KFRC, HB-29 KHJ, 29-28 WHBQ, 23-21 WIXY, 24-21 KJR and HB-38 KILT.

Bee Gees (RSO). This single, which is bringing The Bee Gees back into the limelight of major top 40 audiences in this 20th year anniversary for them, continues to power through in all markets, with no negatives to slow it down. Added this week to WABC, some moves include 30-20 Y100, 29-3 13Q, 18-10 WQXI, 17-14 KLIF, 2-2 WCOL, 18-10 WQXI, 22-18 KHJ, 10-7 WRKO, 19-13 KFRC, 21-12 WHBQ, 25-19 CKLW, 7-3 KDWB, 3-2 WSAI, 15-13 WIXY, 22-20 WOKY, 25-16 WFIL, 18-9 KJR and 30-20 KILT.



Barry Manilow

Janis Ian (Columbia). Mentioned here two weeks ago as a new item, this record has since flowered into one of the real breakers in the country. To bring you up to date: added last week to KDWB (23-19), WFIL and KJR, had already been on WCOL (37-26), WIBG (19-16) and this week is given a major shot on WQXI. (Note: This week's Powerhouse Pick.)

Neil Sedaka (Rocket). Steady positive growth pattern seen here with quite a few major stations jumping on the disc in the last two or three weeks. Newly added to KLIF and WCOL and is already on WQXI, KIMN and KILT.

Barry Manilow (Arista). Coming around for the third time, the indications are that this will make it a triple header. Immediate phone response in all cases and good to great jumps happening in several areas. Added this week to KLIF, KIMN, WBBQ, WAKY and WVBF, and last week to WHBQ. Significant moves include 27-10 WCOL, 22-13 WFIL, 30-14 WHBQ, HB-14 WCAO, 30-26 WPGC, 16-14 WIBG and #13 KDWB. Also on WTIX, WMPS, KKDJ, K101 and WIF1, plus many others. (Note: This single is culled from the first lp, entitled "Barry Manilow I," and already is giving it some renewed action.)



Three Dog Night

Earth, Wind & Fire (Columbia). Last week's Chartmaker of the Week, the initial r&b action here was immediate and outstanding. Already on and climbing the following key pop surveys: WNOE, WCOL, KJR and WMAK. Looks like another winner!

CROSSOVER

Pointer Sisters (ABC Blue Thumb) "How Long (Betcha Got A Chick On The Side)." This spicy tune is meeting with excellent reaction from many music directors around the nation. An immediate add to major pop station KFRC, it is also enjoying significant attention from many r&b heavies. A natural.

(Continued on page 288)

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Nat Weiss on Counseling the Stars

By IRA MAYER

■ Nat Weiss prides himself on a multi-faceted involvement in the music industry. A lawyer (one half of the firm Weiss & Meibach), he represents many rock artists as legal counsel, manages the careers of Mahavishnu John McLaughlin and Tony Williams, among others, and is founder and president of Nemperor Records — distributed by Atlantic. In addition, Weiss has also acted on various occasions in such capacities as promoter and producer. In this Dialogue, Weiss, who is disappointed in the lack of new energy or excitement in recording acts and who believes



Nat Weiss

that the next Elvis Presley or Beatles will be guided by someone inexperienced in the ways of the music business, presents an overview of the projects in which he is currently involved as well as a few of the practical guidelines he observes in his various endeavors.

Record World: Your reputation in the industry is really one of being a great negotiator. Are there any secrets you would care to divulge?

Nat Weiss: There are no Kissingers in this business. The only standard I go by in any negotiation is to strike a fair contract for the artist. There are no secrets in this business with respect to artists' contracts. The most important thing is to negotiate a contract that anticipates the possible success of an artist, so that you at least are providing an incentive for the artist to record and he can be happy with the results of his success. The art of negotiation does not imply raking a record company over the coals. It implies making a deal that is eminently fair to both the artist and the record company, and all the publishing companies. That's what it's all about.

RW: At this point how important is it to include a publishing deal in a record contract?

Weiss: I am personally opposed to involving publishing contracts with record companies. I know it happens but they are two separate, distinct talents and functions, even though one promotes the other. I think that a request by a record company for publishing is overreaching. In any negotiations, to the degree that I can, I resist it.

RW: What is the ideal publishing situation from your point of view?

Weiss: The deal depends on the nature of the artist. If the artist is a singer/songwriter (and perhaps I'm a bit naive in saying this, but it seems to be the case in the last few years), then the ideal thing would be for the artist to own his publishing and find a major publisher to administer the publishing. If the artist is a prolific writer and writes more than he records, then it might be a good idea to have a major publishing company publish his material and thereby promote his entire catalogue. There are some artists who are just barely able to write enough tunes for their album, and in essence their album is their demo for the rest of the industry.

RW: What about in the case of an instrumentalist, like John McLaughlin?

Weiss: Well, that sort of thing is still in its infancy. It's more in Europe than in America, that groups are beginning to do material of jazz rock artists and getting those kind of covers. That's beginning to happen. I would say the same applies for instrumental music now. I found with respect to John McLaughlin, a major publishing company works his catalogue and we've been very happy.

RW: Jazz and now jazz-rock, has always found acceptance in Europe before here.

Weiss: Jazz rock groups—that's a phrase that was just put together to cover the fact that there was no category for a jazz artist playing amplified music, or a rock artist playing long instrumental improvisational music, so they created that nomenclature. Jazz in the '50s and the '60s was much more popular in Europe than in America. I think Europeans are much faster to accept American jazz-rock because

very little has emanated from Europe. The first one to go over there was probably Tony Williams' Lifetime, the Mahavishnu Orchestra and Chick Corea, followed by Herbie Hancock and others. And the Europeans, because of their deep respect for jazz, accepted them a lot faster than the Americans did. But when the Americans take to something, it escalates a lot faster.

RW: Let's talk about that kind of escalation in the United States—the building of a career of the Mahavishnu Orchestra, for example.

Weiss: The Mahavishnu story was a bit of a special thing. I first became involved with him when he was separating from the Tony Williams' Lifetime. That was not based on musical difficulties or personality difficulties because they are all still very good friends. It was just that he wasn't getting any real acceptance. So when we put together the first Mahavishnu Orchestra, my only feeling at the time was that John was an extraordinary guitarist who was doing something very new, and legitimately new in that it was not derivative of Eric Clapton, B.B. King or anyone else. There were some slight resemblances or some slight influences with Jimi Hendrix, but he was not imitating Jimi Hendrix, he was doing his own thing, and John was coming from another mainstream of guitar playing. And at that time in '71 there was a void with respect to guitar style.

John's writing, which he was developing in the '60s, was very fresh and new and had something new to say. The concept of an electrified jazz-rock group was new. There was resistance initially, but then the presence of all that instrumental virtuosity began to work. That is people began to accept the fact that there was no vocalist because the instrumentalists were replacing the vocalists as a focal point in stage performance. And so it gained acceptance and like with rock groups, things begin to follow a pattern. Then came Chick Corea's success, which we were somewhat involved with. And then came others and I think the field has grown and will continue to grow. It still isn't as universal as AM rock-oriented music, but its market is certainly 10 times what it was in 1971. It is no longer a cult type of music. It has great universal appeal.

There are no Kissingers in this business. The only standard I go by in any negotiation is to strike a fair contract for the artist.

RW: Eventually, will singles start to take hold?

Weiss: There was a single with Herbie Hancock which was very successful. And there was a lot of airplay on a single Stanley Clarke put out. There is definite acceptance to a certain degree of this kind of music. People can relate to it. No one feels it's esoteric any longer. And there's now a much greater appreciation of instrumental playing. So that's very encouraging.

RW: How many other people do you actually manage?

Weiss: Well, I've just worked on putting together and I'm handling a new Tony Williams' Lifetime, because I believe that Tony Williams is one of the very greatest and most innovative drummers around—also a great writer. And the group is not derivative of Chick Corea or Mahavishnu. It has its own statement and its own sound and is very exciting. So that's been my most recent effort from the managerial standpoint in the jazz-rock category. I don't handle people to similar degrees—some people, we manage, some people I work with other managers on, some people I have signed to my label to make records, which are personal projects that I work on. So there must be about 10 people.

RW: How did Nemperor come about—the word, the companies, the label?

Weiss: Nemperor Artists, my management company, was established in 1966 by Brian Epstein and myself. We don't trade on the fact that Nemperor once had something to do with The Beatles. But the original Beatle management company was Nems Enterprises,

(Continued on page 300)

The first single from Minnie Riperton's fast-moving new album, "Adventures in Paradise," is

"Inside My Love." It's bound to raise some eyebrows and everybody's blood pressure. And if the meteoric ride of Minnie's first gold album, "Perfect Angel," and her gold single "Lovin' You" are any indication, "Inside My Love" is going to race up the charts.

"INSIDE MY LOVE" A NEW TASTE OF PARADISE.

"Inside My Love." 8-50128

Minnie Riperton's brand-new single with a built-in track record.

On Epic Records



Who In The World:

Minnie Riperton - Wonderfully Free Music

■ Minnie Riperton's a star. In **Record World's** April 5 issue her "Lovin' You" single occupied the number one slot, with the Epic album from which it was culled, "Perfect Angel," her debut set for the label, attaining top 10 status on The Album Chart. Her recently released second album for the label, "Adventures In Paradise," is also charted, having achieved top 20 status several weeks ago. A new single, "Inside My Love," has just been released and is already showing top chart potential. Though the spotlight's just recently been shining on Minnie with full wattage, her roots are heavy with song.

Originally from the South Side of Chicago, she started singing with her large and musically attuned family, and later, like so many successful black artists, began singing in the church choir at the age of nine. Voice lessons started shortly thereafter, cultivating the now widely-recognized five-octave vocal range. Enter the girl group, this one called the Gems, and, though success was not in the stars, the experience did give Minnie insights into recording and performing on a professional basis.

A solo artist role on Chess was soon followed by the part of her background that is most widely known—lead singer for the Rotary Connection, and with that, mild success. Six Rotary Connection sets were followed by one solo set, "Come to My Garden," which met with much critical acclaim.

Now Minnie's professional future is as bright as could be. With

husband Richard Rudolph (who co-wrote "Lovin' You" and numerous selections on her albums in addition to co-producing the "Adventures in Paradise" set), Minnie's special zest for life is both aesthetically and commercially expressed. Her unique sound goes beyond the typical categorizing: Can't call it r&b; not the kind of rock and roll we're accustomed to; maybe there are jazz influences, but it's not solid jazz—it's simply wonderfully free music that seems to be what Minnie Riperton's all about.

Atlantic Signs Jackson

■ NEW YORK — Atlantic Records senior vice president Henry Allen has announced the signing of tenor saxophonist Willis Jackson to the label. The first lp release by Jackson, "The Way We Were," is a collection of r&b/pop hits produced at Philadelphia's Sigma Sound Studios by Phil Hurtt and Tony Bell.

Jackson (who had recorded on Atlantic in the '50s) has over four dozen albums to his credit in his 20 years of recording.

S-M Taps Williams

■ LOS ANGELES—Rick Williams has joined Sutton-Miller Ltd. as national promotion director of S-M's Sound Bird and Shadybrook Records labels.

Williams, a record business veteran, is best known for his POP promotion service and The XTRA service, which supplied immediate product to stores to reflect radio play in a market.

Motown Signs Williams



Motown has announced the signing of Lenny Williams, former lead singer for Tower of Power, as a solo artist. Williams was associated with such Tower of Power hits as "So Very Hard To Go," and "Time Will Tell." Williams is flanked here during a recent visit to Motown in Hollywood by his manager, Sandy Newman (right), and Motown VP of creative operations, Herb Belkin. Williams has just completed work on his first solo lp, "Rise Sleeping Beauty." The album will be released by Motown on July 17, and Williams is preparing for a national tour in conjunction with the release.

Bernich ATV Controller

■ NEW YORK—Peter K. Siegel, president of ATV Records Incorporated, has announced the appointment of Peter Bernich as controller of ATV Records. Bernich will report directly to Siegel.

Prior to joining ATV Records, Bernich, who is a CPA, was general accounting manager of S. B. Thomas, Inc.

Col To Distribute Crawdaddy Magazine

■ NEW YORK — Crawdaddy magazine will be distributed to retail outlets by Columbia Records, it was announced by Bruce Lundvall, vice president and general manager, Columbia Records. Negotiated by Tom McGuinness, director of special product sales, CBS Records, and Alfred E. Knobler, president and publisher of Crawdaddy, the distribution agreement allows the monthly national music magazine to be distributed by the record company to record retail outlets throughout the country.

Knobler, who assumed control of Crawdaddy four years ago and developed the magazine's glossy format, stated that the distribution would begin with the October issue. Knobler plans to give added emphasis to the increased availability of Crawdaddy with a national radio advertising campaign and specially-designed point-of-purchase display cases.

Crawdaddy also produces the Crawdaddy Radio Revue, a half-hour public service show which is aired on over 460 college stations. Crawdaddy is distributed on newsstands nationally by Independent Music Co., Inc.

Turning Out for Alice



It was all smiles backstage in Los Angeles when Alice Cooper asked everyone to get in the picture to pose with him and his new gold album which he received for his Atlantic Records lp "Welcome To My Nightmare." Some of the notable faces joining Alice's presentation were: (back row) Michael Butler, producer of Hair (4th from left); Allan Carr, infamous event-maker and personal manager, (7th from left); Raquel Welch; Damon Curtis, Raquel's son; and Ron Talsky, producer. Front row (from left) Alice; Tahnee Curtis, Raquel's daughter; and Bob Greenberg, west coast manager of Atlantic Records.

The Coast (Continued from page 278)

... Jimmy Spheris had Lyle Tuttle tattoo an extensive dragon on his back for the cover of his forthcoming album, "The Dragon Is Dancing." The tattoo, however, was applied without a needle, and the ink wore off in a week. . . . Patti Smith and band go into the studio shortly to begin work on an album for Arista with producer Tom Dowd, sure to be the event of whichever season sees its release. . . . Elvin Bishop has been added as a special guest star on the Steve Stills concert at Hollywood Bowl. . . . The Eagles have been added to Howard Cosell's TV number. . . . Spanky & Our Gang sold out their 4th of July weekend stand at the Palomino, a healthy harbinger for their first album, due to be released by Epic in late summer. . . . Coming just in time to make a perfect column-closer, Cher has asked for a dissolution of her eight day-old marriage to Gregg Allman on grounds of "irreconcilable differences," which could mean almost anything you'd care to fantasize about.

AM Action (Continued from page 285)

NEW ACTION

Three Dog Night (ABC) " 'Til The World Ends." Excellent response on this new one with major airplay developing all over the country. New this week on KJR, KILT, WCOL and WBBQ, last week an WFIL and WCFL. Also on WIBG, plus more.

Hudson Brothers (Casablanca). A "Rendezvous" is no doubt scheduled for the top of the chart as this record establishes itself as one of the hotter records in the country. New this week on WRKO, KILT, WCOL and WOKY. Also added on early birds KLIF and WPIX last week.

ZZ Top (London) "Tush." Most demanded cut off the very successful lp "Fandango," this new release meets with excellent response with adds on WRKO and KHJ, along with WMAK, WAYS (night), KJOY and WMYQ, plus many other secondaries.

Janet Relocates HQ In Expansion Move

■ MIAMI—Janet Oseroff has announced the expansion and relocation of Janet, her Miami-based public relations and promotions firm, and her plans to continue total involvement with the Miami music and entertainment scene as reflected locally, nationally and internationally.

Prior to her move to Miami, Oseroff worked out of New York as the assistant publisher of *Go Magazine*; in the a&r dept. and as the director of national college promotions for Atlantic Records; and with the international promotions for the Rolling Stones' film, "Gimme Shelter," operating out of Europe, the Mid East and the Far East. Just prior to forming Janet, she was the director of public relations for Miami's Criteria Recording Studios.

Oseroff is currently handling the public relations for TK Productions and TK artists.

Work with the upcoming TV show, "Disco 6," has begun, headed by Steve Marcus, who produced "The Now Explosion," and Arnie Wohl, who was the founder and president of Zoo World Magazine. TK artist Gwen McCrae is featured on the show's pilot, with national syndication and stereo simulcast plans nearing finalization.

Oseroff has also been active with Bachelors III; Peter Grave's Boneroo Horns consultation for new talent and clubs; WSHE-WSRF radio coordinating local publicity and special promotions for touring acts such as Ray Charles, Frankie Valli and the Four Seasons, B. B. King and Lou Rawls; and writing tunes for future recording.

Janet is now headquartered at 2629 Bayshore Drive, Suite A24, Coconut Grove, Florida 33133; phone: (305) 856-6577.

Dynamic Duo



During a busy two weeks in Los Angeles, which included three multi-performance dates at Disneyland and an engagement at the Starwood Club in Hollywood, Atlantic recording group the Jimmy Castor Bunch taped a segment of "Dinah!," which will be telecast on CBS on August 15. In the photo above, Ms. Shore is shown joining the Castor Bunch during their version of the classic Coasters' hit, "Along Came Jones."

Motown Hutch Promo

■ LOS ANGELES—Motown Record Corporation has launched a media campaign on Willie Hutch's "Ode to My Lady" album. Announcement of the company's plans came from Mike Lushka, director of sales.

Lushka stated that the release date of "Love Power" as the single from the lp has been moved up in response to programmers' requests.

The label's plans include an extensive publicity push in a variety of publications and broadcast media, radio spots and TV appearances.

A tour is now being planned for Hutch that will cover several major markets. An advertising campaign will be initiated to support Hutch's personal appearances.

Kudos for Carpenters



After winning the World Disc Grand Prix Award in two divisions, The Single Of The Year and The Artist Of The Year, Richard and Karen Carpenter joined A&M senior vice president Gil Friesen (right) and A&M international executive Jack Lossman (left) in celebration of the award.

new york central

By IRA MAYER

■ IT'S A GOOD THING DYLAN'S IN TOWN or WEST COAST BOREDOM IS CATCHING: Yes, boring was the word of the week out there except for those hanging out at the Other End at strange hours (seems like only musicians, journalists and photographers) catching Dylan on stage one night with Ramblin' Jack Elliott or over Fourth of July weekend at the First Annual Village Folk Festival with Bob Neuwirth and Patti Smith. (The official bill featured Jake and the Family Jewels, Billy Mernit, Liz Corrigan, Doris Abrahams and a few others.) Probably the first real "hoot" in quite a few years, the late-night jammers turned to "Goodnight Irene" and other rock favorites to feed the air of inebriation.

RIPLEY'S ROLLING: Mick Jagger is said to have considered making his Memphis stage entrance on an elephant, but backed out at showtime. The two elephants which had already been brought to the arena (why two?) were given badges and installed as security guards backstage. . . . Further reports hold that the Stones attended Ringo's birthday party in L.A. but didn't attend a party thrown in their honor by Allan Carr.

TESTING 1-2-3: Atlantic Records will experiment with a list retail price of \$4.98 for the July 21 release of Barrabas' "Heart of the City," based on the strength of the disco appeal of their last album and in the hope that the lower price will encourage special exposure. As the record gains in sales momentum the price will be adjusted. Simultaneously, Atlantic will release its first disco single on a 12" record, "Mellow Blow," also by Barrabas.

FOLK AIRES: National Public Radio (via WNYC here) broadcast much of the Smithsonian Institute's Festival of American Folklife over the Fourth of July weekend. A 12-man crew under producer Steve Rathe put the shows together. Currently recording for the second season of "Folk Festival U.S.A.," a weekly series of summer festival highlights, Rathe and personnel from various public station across the country and in Canada have been taping at Mariposa, San Diego and later in August at Fox Hollow. Rathe will also assume duties as full-time host of the series in the fall.

WHAT DO DISNEYLAND AND JERRY GARCIA SHARE IN COMMON? A little farfetched, but the crowds at the Bottom Line for the Hudson Brothers is the answer. Young as in Disneyland, willing to just about camp out for tickets as in Jerry Garcia. Many potential patrons were turned away as under age. Many got in with parents who had quizzed expressions on their faces (the parents, that is). For a change there were more Instamatic flashbulbs on the floor than cigarette butts. Opening the show were the Beau Brummels whose music—new and old—is a pleasure anytime.

NOTED: David Cassidy in Europe on a promotional tour launching his first RCA release. . . . Alex King will reportedly manage Black Sabbath in the U.S. . . . Peter Nero, recently having entered the disco field filmed a "Bicentennial Minute" for CBS-TV airing July 25th. . . . The Bee Gees and Yvonne Elliman are taping a "Soundstage" for public television station WTTW in Chicago. . . . And the indefatigable softballing Flashmakers returned to training this week in preparation for the rest of the season.

Phonodisc Ups Petrone

■ NEW YORK — Don England, vice president, sales, at Phonodisc, has announced that effective immediately, Emiel N. Petrone has been appointed to the position of regional/branch manager, west coast. In this position he will be responsible for the 13 western states, with special emphasis in the Los Angeles, Denver, San Francisco, Seattle and Phoenix markets.

Petrone was formerly district/branch manager, Los Angeles, and prior to that branch manager, Los Angeles.

Petrone will be headquartered at the Phonodisc Los Angeles regional sales office and will report directly to England.

Commander Cody Sets New Mgmt.

■ LOS ANGELES — Commander Cody & His Lost Planet Airmen and Joe Kerr Management have mutually agreed to part company in order for both the band and Joe Kerr to pursue different directions in the future.

Joe Kerr will continue to manage the New Riders of the Purple Sage out of the San Rafael office. Commander Cody & His Lost Planet Airmen are presently being managed by Rick Higginbotham, Post Office Box 273, San Rafael, California 94902; phone (415) 456-2586.

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101 THE SINGLES CHART 150

JULY 19, 1975

JULY 19 12

101	107	SHOW ME THE WAY PETER FRAMPTON—A&M (Almo/Fram-Dee, ASCAP)
102	111	DREAMING A DREAM CROWN HEIGHTS AFFAIR—Delite 1570 (PIP) (Delightful, BMI)
103	113	ACTION SPEAKS LOUDER THAN WORDS CHOCOLATE MILK—RCA PB 10290 (Marsaint, BMI)
104	103	HONEY TRIPPIN' MYSTIC MOODS—Soundbird 5002 (Sutton Miller) (Ginseng/Medallion Avenue, ASCAP)
105	105	TWO LANE HIGHWAY PURE PRAIRIE LEAGUE—RCA PB 10302 (Rotgut, ASCAP)
106	106	HOT FUN IN THE SUMMERTIME SLY & THE FAMILY STONE—Epic 8 50019 (Stone Flower, BMI)
107	101	FUNNY HOW LOVE CAN BE FIRST CLASS—UK 5N 59033 (London) (Southern, ASCAP)
108	119	KEEP YOUR EYE ON THE SPARROW MERRY CLAYTON—Ode 66110 (A&M) (Leeds/Duchess, ASCAP)
109	117	ISLAND WOMAN PABLO CRUISE—A&M 1695 (Almo, ASCAP; Irving/Pablo, Cruise, BMI)
110	110	SHOES REPARATA—Polydor 14217 (New York Times/Sona, BMI)
111	114	LOVE AND DEATH IN G & A LOVE CHILDS AFRO CUBAN BLUES BAND—(Daly City, BMI)
112	131	BARBARA ANN BEACH BOYS—Capitol 4110 (Shoestring/Cousins, BMI)
113	—	HOT SUMMER GIRLS FLASH CADILLAC & THE CONTINENTAL KIDS—Private Stock 026 (Murray-Callander, ASCAP)
114	141	OUR LAST SONG TOGETHER BOBBY SHERMAN—Janus 254 (Don Kirshner, BMI)
115	116	WHAT AN ANIMAL FLUDD—Private Stock 025 (Welbeck, ASCAP)
116	118	S O S ABBA—Atlantic 3265 (Countless, BMI)
117	—	IF YOU THINK YOU KNOW HOW TO LOVE ME SMOKEY—MCA 40429 (Chinnichap, BMI)
118	120	KATMANDU BOB SEGER—Capitol 4116 (Gear, ASCAP)
119	122	OUR LAST SONG TOGETHER BO DONALDSON & THE HEYWOODS—ABC 12108 (Don Kirshner, BMI)
120	121	PLEASE TELL HIM I SAID HELLO DEBBIE CAMPBELL—Playboy 6037 (Chrysalis, ASCAP)
121	124	CLAP YOUR HANDS MANHATTAN TRANSFER—Atlantic 3277 (Newborn-Fields/Man-Tran, ASCAP)
122	123	(BABY) DON'T LET IT MISS YOUR MIND DONNY GERRARD—Rocket 40405 (MCA) (Don Kirshner, BMI)
123	—	RUN JOEY RUN DAVID GEDDES—Big Tree 16044 (Atlantic) (Music Of The Times, ASCAP)
124	139	EIGHTEEN WITH A BULLET PETE WINGFIELD—Island 026 (Ackee, ASCAP)
125	143	SNEAKIN' SALLY THROUGH THE ALLEY ROBERT PALMER—Island 006 (Marsaint, BMI)
126	133	THE MILLIONAIRE DR. HOOK—Capitol 4104 (Almo, ASCAP)
127	127	LOVE DO ME RIGHT ROCKIN' HORSE—RCA PB 10265 (Brown Eyes/Sunbury, ASCAP)
128	129	EL BIMBO BIMBO JET—Scepter 12406 (Artie Wayne/Riezner, ASCAP)
129	—	THREE STEPS FROM TRUE LOVE REFLECTIONS—Capitol 4078 (A Dish A Tunes, BMI)
130	130	STARS IN OUR EYES SUGARLOAF/JERRY CORBETTA—Claridge 405 (Claridge/Corbetta, BMI)
131	132	LADY BLUE LEON RUSSELL—Shelter 40378 (MCA) (Skyhill, BMI)
132	108	PARADISE TED NEELY—United Artists XW 644 X (Unichappell/Salmon/Muhon, BMI)
133	136	TURN BACK THE PAGES STEPHEN STILLS—Columbia 31079 (Gold Hill/Donnie Dacus, ASCAP)
134	—	CAN'T GIVE YOU ANYTHING (BUT MY LOVE) STYLISTICS—Avco 4656 (Avco, Embassy, ASCAP)
135	112	AIN'T NO USE COOK E. JARR & HIS KRUMS—Roulette 20426 (Adam R. Levy & Father/Missile, BMI)
136	125	ANOTHER NIGHT HOLLIES—Epic 8 50110 (Famous, ASCAP)
137	—	(DO YOU WANNA) DANCE DANCE DANCE CALHOON—Warner Spector 0405 (WB) (Mother Bertha, BMI)
138	140	THE ENTERTAINER (IF THEY ONLY COULD SEE ME NOW) J. R. BAILEY—Midland Intl. MB 10305 (RCA) (Multimood, BMI)
139	—	SUSANNA'S SONG JERRY COLE & TRINITY—Warner Bros. 8101 (Moppet, BMI)
140	109	MARY ANN ANDY KIM—Capitol 4086 (Joachim, BMI)
141	126	GIMME SOME LOVIN' JOHN LIVIGNI—Raintree 2200 (Irving, BMI)
142	144	(ALL I HAVE TO DO IS) DREAM NITTY GRITTY DIRT BAND—United Artists XW 655 X (Acuff Rose/House of Bryant, BMI)
143	145	(I'M) LOVIN' YOU BOBBY VEE—Shadybrook 013 (Saima, BMI) (Sutton Miller)
144	146	TORNADO THE WIZ ORIGINAL CAST—Atlantic 3272 (Fox Fanfare, BMI)
145	147	SUPERSHIP GEORGE "BAD" BENSON—CTI 25F (Arista, ASCAP)
146	—	GOOD TIMES (LET THE GOOD TIMES ROLL) PHOEBE SNOW—Shelter SR 40278 (MCA) (Kags, BMI)
147	—	IMMORTALITY LESLEY GORE—A&M 1710 (Lil Bits & The Witch/ASCAP/Lidado, BMI)
148	115	TOP OF THE WORLD (MAKE MY RESERVATION) CANYON—MagnaGlide MGN 323 (London) (Kaskat, BMI)
149	—	LIKE THEY SAY IN L.A. EAST L.A. CAR POOL—GRC 2014 (Rancan Act One, BMI)
150	134	1-2-3 JOHNSON FAMILY—Atlantic 3264 (Champion/Stone Diamond, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

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

DISCO FILE TOP 20

1. **DREAMING A DREAM**
CROWN HEIGHTS AFFAIR—Delite
2. **FOREVER CAME TODAY**
JACKSON 5—Motown (lp cut)
3. **SEXY**
MFSB—Phila. Intl.
4. **WHAT A DIFFERENCE A DAY MAKES**
ESTHER PHILLIPS—Kudu
5. **FOOT STOMPIN' MUSIC**
BOHANNON—Dakar (lp cut)
6. **THREE STEPS FROM TRUE LOVE**
REFLECTIONS—Capitol
7. **EASE ON DOWN THE ROAD**
CONSUMER RAPPORT—Wing & A Prayer
(disco version)
8. **FREE MAN**
SOUTH SHORE COMMISSION—Wand
9. **STOP AND THINK**
TRAMMPS—Golden Fleece (lp cut)
10. **SOMEBODY'S GOTTA GO**
MIKE & BILL—Moving Up
11. **BRAZIL**
THE RITCHIE FAMILY—20th Century
12. **CHICAGO THEME**
HUBERT LAWS—CTI (lp cut)
13. **CHINESE KUNG FU**
BANZAI!—Scepter
14. **IT'S IN HIS KISS**
LINDA LEWIS—Arista
15. **BAD LUCK**
HAROLD MELVIN & THE BLUENOTES—
Phila. Intl. (lp cut)
16. **TORNADO**
THE WIZ ORIGINAL CAST—Atlantic
(disco version)
17. **THE HUSTLE**
VAN MCCOY—Avco
18. **DO IT ANY WAY YOU WANNA**
PEOPLES CHOICE—TSOP
19. **EL BIMBO**
BIMBO JET—Scepter
20. **K-JEE**
MFSB—Phila. Intl. (lp cut)

Barrabas 'Disco Disc' Planned by Atlantic

NEW YORK — In a move to provide recordings that are compatible with the demands of professional discotheque playback systems, Atlantic/Atco Records is presenting a special series of its current "Disco Disc" recordings, it was announced by Dick Kline, VP of national pop promotion.

The first "Disco Disc" single release in this new 12-inch, 33 1/3 rpm format will be "Mellow Blow," the instrumental track by Barrabas, from their forthcoming Atco album, "Heart of the City," featuring the flute and sax work of Tito Duarte, and produced by Fernando Arbex. The track was mastered at Atlantic Recording Studios in New York for the 12-inch version, which will be serviced exclusively to discotheques by Doug Riddick, Atlantic's director of national disco promotion.

Technical Aspects

From a technical standpoint, the new 12-inch, 33 1/3 rpm "Disco Disc" offers significant sound improvement over conventional 45 rpm singles, especially when listened to over high-quality playback equipment, according to the label. The widening of the groove across the disc allows for higher recording level and increased volume without distortion.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

Two albums now available to disco DJs as white-cover advance pressings—both scheduled for commercial release by the end of this week—present two very different sides of the European Eclectic disco sound. From Spain (but recorded in Nueva York), there's **Barrabas**, long established as one of the hottest disco groups, now ready with their most solid album to date, "Heart of the City" (Atco). "Mellow Blow" is the knockout cut—a loose, airy, completely hypnotic instrumental that picks up where **Creative Source's** "Corazon" left off. Immediately put on the new top 10s supplied this week by Tom Savarese (12 West) and Bobby Koprowski (Kenny's in Getty Square, Yonkers, New York), "Mellow Blow" is also the first single release scheduled from the album. Other cuts are in the more familiar Barrabas style, though here the sound is more consistent and attractive than ever before; in particular, check out "Family Size" and "Checkmate." The other album out this week is **Silver Convention's** debut, made in Germany and titled, not surprisingly, "Save Me" (Midland International). At its best, the group, three girls identified only as Ingrid, Wilma and Monica, sounds like **Love Unlimited** (though they are limited to spare chorus work throughout) backed by an MFSB-styled outfit. The sound may not have a lot of variety, but it is delightfully light and ecstatic, with a fine use of strings and sweet vocals. Tom Savarese chose "Fly, Robin, Fly"—at 5:31, the album's longest cut—for his top 10 this week, and Tony Gioe from Hollywood was most enthusiastic about "Another Girl" (the next single) and "I Like It" which, with "Save Me" (at 4:25), covers the whole first side of the album. "Tiger Baby" on the other side can also be recommended for dancing and the whole album is perfect for at-home atmosphere.

(Continued on page 305)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

12 WEST/NEW YORK

- DJ: Tom Savarese
BRAZIL—The Ritchie Family—
20th Century
CHINESE KUNG FU—Banzai!—Scepter
DO IT ANY WAY YOU WANNA—
Peoples Choice—TSOP
DREAMING A DREAM—
Crown Heights Affair—Delite
FOREVER CAME TODAY—Jackson 5—
Motown (lp cut)
FLY, ROBIN, FLY—Silver Convention—
Midland Intl. (lp cut)
MELLOW BLOW/CHECKMATE—
Barrabas—Atco (lp cuts, not yet
commercially available)
SUMMERTIME—James Last—
Polydor (lp cut)
WHAT A DIFFERENCE A DAY MAKES—
Esther Phillips—Kudu
WHEN YOU'RE YOUNG AND IN LOVE—
Ralph Carter—Mercury

KENNY'S/NEW YORK (GETTY SQUARE, YONKERS)

- DJ: Bobby Koprowski
BRAZIL—The Ritchie Family—
20th Century
CHINESE KUNG FU—Banzai!—Scepter
LITTLE BIT OF LOVE/DISCO DAN—
Faith Hope & Charity—RCA (lp cuts,
not yet commercially available)
MELLOW BLOW—Barrabas—Atco
(lp cut, not yet commercially
available)
SCAREDYCAT—Doyley Brothers—Atco
SNEAKIN' UP BEHIND YOU—
Brecker Brothers—Arista
SOLID FUNK—Funky Boys—RCA
SOMEBODY'S GOTTA GO—Mike & Bill—
Moving Up
UNDECIDED LOVE—Chequers—
Creole (Import)
WHAT A DIFFERENCE A DAY MAKES—
Esther Phillips—Kudu

HOLLYWOOD/NEW YORK

- DJ: Tony Gioe
BRAZIL—The Ritchie Family—
20th Century
DO THE CHOO-CHOO—Jack Ashford &
the Sound of New Detroit—Blaze
DREAMING A DREAM—
Crown Heights Affair—Delite
FOOT STOMPIN' MUSIC—Bohannon—
Dakar (lp cut)
FOREVER CAME TODAY—Jackson 5—
Motown (lp cut)
HAPPY BRAZILIA—James Last—
Polydor (import, lp cut)
LOVE POWER—Willie Hutch—
Motown (lp cut)
SEXY—MFSB—Phila. Intl.
SOMEBODY'S GOTTA GO—Mike & Bell—
Moving Up
WHAT A DIFFERENCE A DAY MAKES—
Esther Phillips—Kudu

OUR SIDE/LOS ANGELES

- DJ: A. J. Miller
BAD LUCK—Harold Melvin & the
Bluenotes—Phila. Intl. (lp cut)
DO IT ANY WAY YOU WANNA—
Peoples Choice—TSOP
DREAMING A DREAM—
Crown Heights Affair—Delite
EASE ON DOWN THE ROAD—
Consumer Rapport—Wing & A Prayer
(disco version)
FIGHT THE POWER—Isley Brothers—
T-Neck (lp cut)
FOOT STOMPIN' MUSIC—Bohannon—
Dakar (lp cut)
FOREVER CAME TODAY—Jackson 5—
Motown (lp cut)
HOLLYWOOD HOT—Eleventh Hour—
20th Century
THE HUSTLE—Van McCoy—Avco
7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)—
Gary Toms Empire—PIP

Avco Reaps Rewards From Stylistics Promo

NEW YORK — A special merchandising and advertising promotion campaign, which ran from June 9 to July 9, has been credited by Avco Records with stimulating sales on the latest Stylistics album, "Thank You Baby."

According to Bud Katzel, vice president and general manager of Avco Records, Washington, D.C. and Oakland, California were the two markets selected for the special promotional effort, the first step of which was to arrange for an outdoor advertising campaign by Environmental Advertising of America, a firm responsible for selling Media Kiosk display advertising space on outdoor litter disposal containers in the two cities. The Stylistics album cover was blown-up to a 22" by 21" size in full 4-color and was displayed on over 250 containers located in downtown shopping areas, as close as possible to retail record outlets and heavy trafficked areas.

Window Displays

Bolstering the container displays were full window displays and in-store displays of the albums at retail outlets enlisted to aid in the promotion. At the same time, radio time buys tagged with key local retailers cooperating in the display effort were made on key stations in the areas and were backed by print ads in local newspapers. Finally, the promotion department secured airplay and station listings on the single, "Can Give You Anything (But My Love)," from the album.

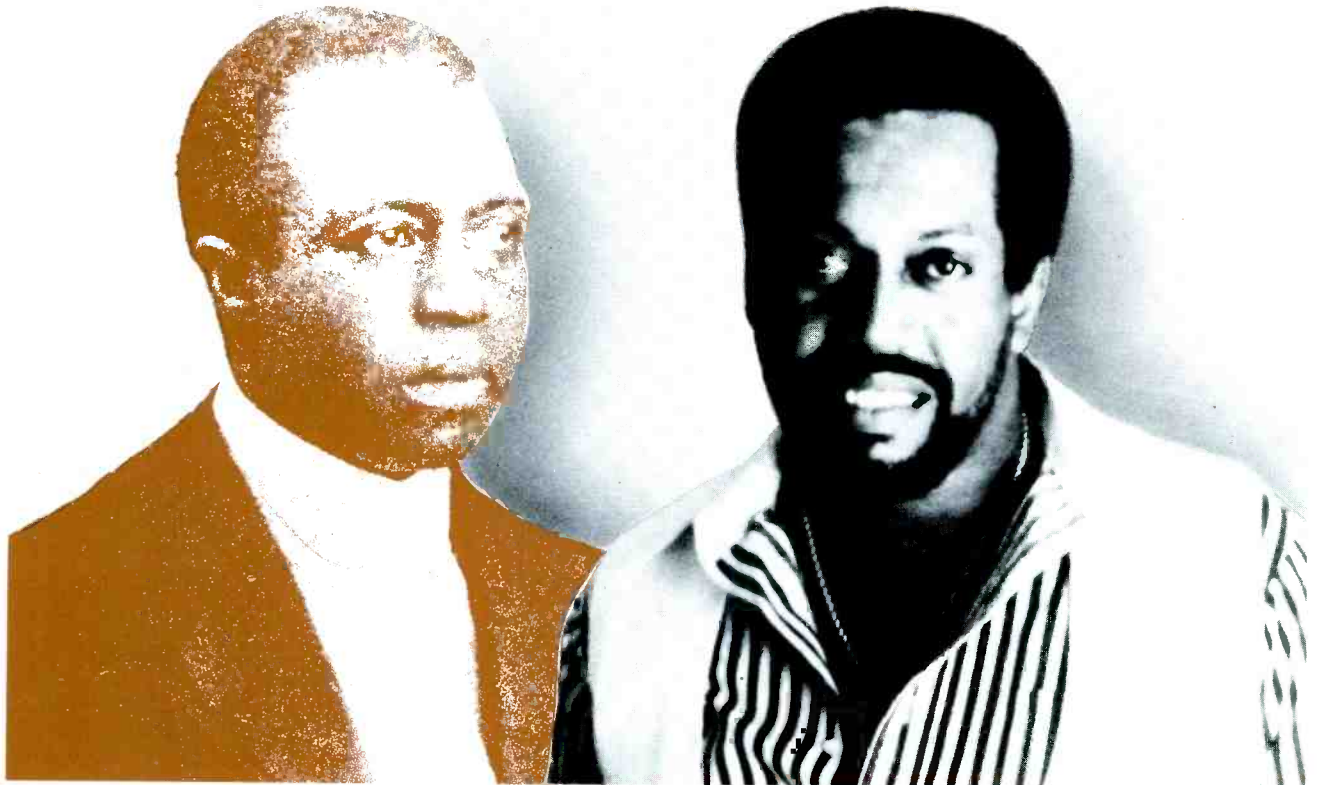
The key to this approach, as Katzel explained, was to use the outdoor advertising technique in tandem with every other means at the label's disposal and to coordinate the timing of the effort so that it all came together simultaneously.

Movin' with Merv



Garrett Music Enterprises producer Steve Dorff is currently in Los Angeles sessions with Merv Griffin for Griffin's first vocal album in nearly seven years on MGM Records. Pictured with Griffin and Dorff (center) is G.M.E. executive vice president Don Blocker.

From ragtime to riches.



Scott Joplin, the R&B composer of his day, and J.R. Bailey, the R&B composer of today, get it together to bring you the new hit single.

“The Entertainer (If They Could Only See Me Now)”
MB-10305

Joplin was writing and playing at the turn of the century. Bailey is the contemporary genius who brought you “Three Steps,” “Seven Lonely Nights” and “Everybody Plays The Fool.”

For “The Entertainer,” Bailey writes and sings the lyrics to Joplin’s music. And then produces this debut single on Midland Records.



Manufactured and Distributed by RCA Records



THE SINGLES CHART

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

JULY 19	JULY 12		WKS. ON CHART
1	4	LISTEN TO WHAT THE MAN SAID WINGS Capitol 4091	8
2	2	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M 1674	13
3	1	THE HUSTLE VAN McCOY & THE SOUL CITY SYMPHONY/ Avco 5653	13
4	9	ONE OF THESE NIGHTS EAGLES/Asylum 45257	8
5	5	MAGIC PILOT /EMI 3992 (Capitol)	16
6	7	SWEARIN' TO GOD FRANKIE VALLI/Private Stock 021	10
7	8	I'M NOT IN LOVE 10cc/Mercury 73678	10
8	11	MIDNIGHT BLUE MELISSA MANCHESTER/Arista 0116	11
9	12	PLEASE MR. PLEASE OLIVIA NEWTON-JOHN/MCA 40418	7
10	10	ROCKIN' CHAIR GWEN McCRAE/Cat 1996 (TK)	13
11	13	WHY CAN'T WE BE FRIENDS? WAR/United Artists XW 620X	13
12	15	JIVE TALKIN' BEE GEES/RSO 510 (Atlantic)	9
13	3	WILDFIRE MICHAEL MURPHEY/Epic 8 50054	18
14	17	THE WAY WE WERE/TRY TO REMEMBER GLADYS KNIGHT & THE PIPS/Buddah 463	12
15	22	SOMEONE SAVED MY LIFE TONIGHT ELTON JOHN/ MCA 40421	3
16	19	DYNAMITE TONY CAMILLO'S BAZUKA/A&M 1666	12
17	6	LOVE WON'T LET ME WAIT MAJOR HARRIS/Atlantic 3248	15
18	16	I'M NOT LISA JESSI COLTER/Capitol 4009	16
19	24	MORNIN' BEAUTIFUL TONY ORLANDO & DAWN/ Elektra 45260	5
20	25	RHINESTONE COWBOY GLEN CAMPBELL/Capitol 4095	8
21	14	WHEN WILL I BE LOVED LINDA RONSTADT/Capitol 4050	15
22	28	THE ROCKFORD FILES MIKE POST/MGM 14772	9
23	23	MISTY RAY STEVENS/Barnaby 614 (Chess/Janus)	15
24	32	HOW SWEET IT IS (TO BE LOVED BY YOU) JAMES TAYLOR/ Warner Bros. 8109	4
25	18	SISTER GOLDEN HAIR AMERICA/Warner Bros. 8086	14
26	31	DISCO QUEEN HOT CHOCOLATE/Big Tree 16038 (Atlantic)	9
27	21	ONLY WOMEN ALICE COOPER/Atlantic 3254	16
28	27	THANK GOD I'M A COUNTRY BOY JOHN DENVER/ RCA PB 10239	18
29	20	TAKE ME IN YOUR ARMS (ROCK ME) DOOBIE BROTHERS/ Warner Brothers 8092	18
30	26	HEY YOU BACHMAN-TURNER OVERDRIVE/Mercury 73683	10
31	33	I'M ON FIRE DWIGHT TWILLEY BAND/Shelter 40380	11
32	29	CUT THE CAKE AWB/Atlantic 3261	15
33	47	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS/ Playboy 6024	5
34	30	GET DOWN, GET DOWN JOE SIMON/Spring 156 (Polydor)	17
35	37	SLIPPERY WHEN WET COMMODORES/Motown M 1338F	10
36	42	JUST A LITTLE BIT OF YOU MICHAEL JACKSON/Motown 1349F	8
37	35	THE LAST FAREWELL ROGER WHITTAKER/RCA PB 50030	16
38	34	SPIRIT OF THE BOOGIE/SUMMER MADNESS KOOL AND THE GANG/Delite 1567 (PIP)	13
39	36	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOA 17540	23
40	38	SHINING STAR EARTH, WIND & FIRE/Columbia 3 10090	21
41	57	GET DOWN TONIGHT KC & THE SUNSHINE BAND/TK 10009	5
42	39	BAD TIME GRAND FUNK/Capitol 4046	16
43	41	BAD LUCK (PT. I) HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. ZS8 3562 (Col)	16
44	51	HOLDIN' ON TO YESTERDAY AMBROSIA/20th Century 2207	5
45	56	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/ Epic 8 50103	9
46	66	AT SEVENTEEN JANIS IAN/Columbia 3 10154	4
47	63	(SHU-DOO-PA-POO-POOP) LOVE BEING YOUR FOOL TRAVIS WAMMACK/Capricorn CPS 0239 (WB)	4
48	59	COULD IT BE MAGIC BARRY MANILOW/Arista 0126	4
49	52	SWEET EMOTION AEROSMITH/Columbia 3 10155	8
50	55	SEXY MFSB/Phila. Intl. ZS8 35667 (Col)	6
51	62	WASTED DAYS AND WASTED NIGHTS FREDDY FENDER/ ABC Dot DOA 17558	4



52	53	RAG DOLL SAMMY JOHNS/GRC 2062	7
53	73	FIGHT THE POWER—PART I ISLEY BROS./T-Neck ZS8 2256 (Col)	3
54	72	HELP ME RHONDA JOHNNY RIVERS/Epic 8 50121	3
55	58	LOOK AT ME (I'M IN LOVE) MOMENTS/Stang 5060	8
56	65	SATURDAY NIGHT SPECIAL LYNRYD SKYNYRD/MCA 40416	4
57	67	HOPE THAT WE CAN BE TOGETHER SOON SHARON PAIGE AND HAROLD MELVIN & THE BLUENOTES/Phila. Intl. ZS8 3569 (Col)	4
58	71	'TIL THE WORLD ENDS THREE DOG NIGHT/ABC 12114	3
59	68	THAT'S WHEN THE MUSIC TAKES ME NEIL SEDAKA/ Rocket 40426 (MCA)	3
60	74	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE/ Columbia 3 10172	2
61	54	IT'S ALL DOWN TO GOODNIGHT VIENNA RINGO STARR/ Apple 1882	5
62	64	SNEAKIN' UP BEHIND YOU BRECKER BROTHERS/Arista 0122	7
63	40	I'LL PLAY FOR YOU (HEAR THE BAND) SEALS & CROFTS/ Warner Bros. 8075	14
64	43	BABY THAT'S BACKATCHA SMOKEY ROBINSON/Tamla T54258F (Motown)	14
65	76	THIRD RATE ROMANCE AMAZING RHYTHM ACES/ABC 12078	5
66	75	FEEL LIKE MAKIN' LOVE BAD COMPANY/Swan Song 70106 (Atlantic)	3
67	70	FOREVER CAME TODAY JACKSON 5/Motown M 1356F	3
68	69	MAKE THE WORLD GO AWAY DONNY & MARIE OSMOND/ MGM 14807	5
69	77	BLACK SUPERMAN—MUHAMMAD ALI JOHNNY WAKELIN & THE KINSHASA BAND/Pye 71012 (ATV)	12
70	80	FAME DAVID BOWIE/RCA PB 10320	3
71	88	RENDEZVOUS HUDSON BROS./Rocket 40417 (MCA)	3
72	78	SOONER OR LATER IMPRESSIONS/Curtom CMS 0103 (WB)	8
73	83	THE BIGGEST PARAKEETS IN TOWN JUD STRUNK/ Melodyland ME 6015 (Motown)	4
74	46	GIVE THE PEOPLE WHAT THEY WANT O'JAYS/Phila. Intl. ZS8 3565 (Col)	11
75	84	BALLROOM BLITZ SWEET/Capitol 4055	5
76	86	GLASSHOUSE TEMPTATIONS/Gordy G 7144F (Motown)	2
77	44	HOW LONG ACE/Anchor ANC 2100 (ABC)	21
78	79	KEEP OUR LOVE ALIVE PAUL DAVIS/Bang 718	4
79	82	SURE FEELS GOOD ELVIN BISHOP/Capricorn 0237 (WB)	4

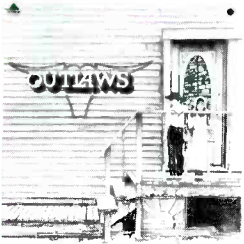
CHARTMAKER OF THE WEEK

80 — TUSH
ZZ TOP
London 5N 220



81	49	ONLY YESTERDAY CARPENTERS/A&M 1677	17
82	48	ATTITUDE DANCING CARLY SIMON/Elektra 35246	11
83	90	ROCKY AUSTIN ROBERTS/Private Stock 020	2
84	—	FEELINGS MORRIS ALBERT/RCA PB 10279	1
85	89	SOMETHIN' 'BOUT YOU BABY I LIKE TRINI LOPEZ/ Private Stock 024	3
86	50	PLEASE PARDON ME (YOU REMIND ME OF A FRIEND) RUFUS Featuring CHAKA KHAN/ABC 12099	8
87	94	SEND IN THE CLOWNS JUDY COLLINS/Elektra 45253	4
88	91	GOD BLESS OUR LOVE CHARLES BRIMMER/Chelsea 3017	2
89	—	DANCE WITH ME ORLEANS/Asylum 45261	1
90	60	REMEMBER WHAT I TOLD YOU TO FORGET TAVARES/ Capitol 4010	14
91	99	DREAM MERCHANT NEW BIRTH/Buddah 470	2
92	100	BLUE SKY JOAN BAEZ/A&M 1703	2
93	95	WOODEN HEART BOBBY VINTON/ABC 12100	3
94	—	HOW LONG (BETCHA GOT A CHICK ON THE SIDE) POINTER SISTERS/ABC Blue Thumb BTA 265	1
95	85	T-R-O-U-B-L-E ELVIS PRESLEY/RCA PB 10278	11
96	97	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) GARY TOMS EMPIRE/PIP 6504	7
97	—	FREE MAN SOUTH SHORE COMMISSION/Wand 1287 (Scepter)	1
98	98	GOT TO GET YOU INTO MY LIFE BLOOD, SWEAT & TEARS/ Columbia 3 10151	3
99	61	I WANNA DANCE WIT' CHOO DISCO TEX & THE SEX-O- LETTES Featuring MONTI ROCK III/Chelsea 3015	15
100	—	ALVIN STONE (THE BIRTH & DEATH OF A GANGSTER) FANTASTIC FOUR/Westbound WT 5009 (20th Century)	1

FLASHMAKER



OUTLAWS
Arista

MOST ACTIVE

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

WNEW-FM/NEW YORK

- ADDS:**
- BASEMENT TAPES**—Bob Dylan/The Band—Col
 - FREE BEER**—South Wind
 - JESSIE'S JIG**—Steve Goodman—Asylum
 - LARRY SANTOS**—Casablanca
 - OUTLAWS**—Arista
 - POWER IN THE MUSIC**—Guess Who—RCA
 - RIISING FOR THE MOON**—Fairport Convention—Island
 - SLADE IN FLAME**—WB
 - TELL ME THE TRUTH**—Jon Hendricks—Arista
 - WHEELIN' & DEALIN'**—Sassafraas—Chrysalis
- HEAVY ACTION (approximate airplay):**
- BEHIND THE EYES**—Tim Moore—Asylum
 - CAPTAIN FANTASTIC**—Elton John—MCA
 - ONE OF THESE NIGHTS**—Eagles—Asylum
 - RED OCTOPUS**—Jefferson Starship—Grunt
 - RIDE A ROCK HORSE**—Roger Daltrey—Polydor (Import)
 - STILLS**—Stephen Stills—Col
 - TONIGHT'S THE NIGHT**—Neil Young—Reprise
 - VENUS & MARS**—Wings—Capitol

WBCN-FM/BOSTON

- ADDS:**
- DREAMING MY DREAMS**—Waylon Jennings—RCA
 - I'M JESSI COLTER**—Capitol
 - IT'S MY PLEASURE**—Billy Preston—A&M
 - LADY LEA**—Lea Roberts—UA
 - LIQUID LOVE**—Freddie Hubbard—Col
 - ODE TO MY LADY**—Willie Hutch—Motown
 - OUTLAWS**—Arista
 - TELL ME THE TRUTH**—Jon Hendricks—Arista
 - TUBES**—A&M
 - TWO LANE HIGHWAY**—Pure Prairie League—RCA
- HEAVY ACTION (airplay, listener response):**
- HEAD OVER HEELS**—Poco—ABC
 - HEADSTONE**—20th Century
 - KATY LIED**—Steely Dan—ABC
 - NOW LOOK**—Ronnie Wood—WB
 - ONE OF THESE NIGHTS**—Eagles—Asylum
 - ONE SIZE FITS ALL**—Frank Zappa—DiscReet
 - RED OCTOPUS**—Jefferson Starship—Grunt
 - THE HEAT IS ON**—Isley Bros.—T-Neck
 - VENUS & MARS**—Wings—Capitol
 - WHAT A DIFFERENCE A DAY MAKES** (single)—Esther Phillips—Kudu

WPLR-FM/NEW HAVEN

- ADDS:**
- BASEMENT TAPES**—Bob Dylan/The Band—Col
 - CASE OF THE THREE SIDED DREAM**—Roland Kirk—Atlantic
 - EL JUICIO**—Keith Jarrett—Atlantic
 - HUMMINGBIRD**—A&M
 - IT'S MY PLEASURE**—Billy Preston—A&M
 - LADY LEA**—Lea Roberts—UA
 - NIGHT ON BALD MOUNTAIN**—Fireballet—Passport
 - OUTLAWS**—Arista
 - RIISING FOR THE MOON**—Fairport Convention—Island
 - STOP**—Eric Burdon Band—Capitol
- HEAVY ACTION (sales, requests—in descending order):**
- ONE SIZE FITS ALL**—Frank Zappa—DiscReet
 - VENUS & MARS**—Wings—Capitol
 - RED OCTOPUS**—Jefferson Starship—Grunt
 - GORILLA**—James Taylor—WB
 - CAPTAIN FANTASTIC**—Elton John—MCA
 - ORIGINAL SOUNDTRACK**—10cc—Mercury
 - TOYS IN THE ATTIC**—Aerosmith—Col
 - LET THERE BE MUSIC**—Orleans—Asylum
 - THE REAL ELLEN MacILLWAIN**—KoTai (Import)
 - HEAD OVER HEELS**—Poco—ABC

WRNW-FM/WESTCHESTER

- ADDS:**
- FREE BEER**—South Wind
 - FREE HAND**—Gentle Giant—Capitol
 - JESSIE'S JIG**—Steve Goodman—Asylum
 - LARRY SANTOS**—Casablanca
 - MIRABAI**—Atlantic
 - MOONRIDER**—Anchor
 - OUT IN FRONT**—Olympic Runners—London
 - STAND UP & BE COUNTED**—Stray—Pye
 - TUBES**—A&M
 - WORLDS COLLIDE**—Hudson-Ford—A&M
- HEAVY ACTION (airplay, phones):**
- CAPTAIN FANTASTIC**—Elton John—MCA
 - HEAD OVER HEELS**—Poco—ABC
 - ONE OF THESE NIGHTS**—Eagles—Asylum
 - ONE SIZE FITS ALL**—Frank Zappa—DiscReet
 - OUTLAWS**—Arista
 - RED OCTOPUS**—Jefferson Starship—Grunt
 - STILLS**—Stephen Stills—Col
 - TUBES**—A&M
 - VENUS & MARS**—Wings—Capitol
 - YOU BREAK IT YOU BOUGHT IT**—Michael Stanley Band—Epic

WORJ-FM/ORLANDO

- ADDS:**
- A STAR IS BOUGHT**—Albert Brooks—Asylum
 - ELECTRONIC REALIZATIONS**—Synergy—Passport
 - FOOLISH PLEASURE**—Heartsfield—Mercury
 - HEAD OVER HEELS**—Poco—ABC
 - HUMMINGBIRD**—A&M
 - IT'S MY PLEASURE**—Billy Preston—A&M
 - MARVIN & FARRAR**—EMI
 - OUTLAWS**—Arista
 - ROWANS**—Asylum
 - STOP**—Eric Burdon Band—Capitol
- HEAVY ACTION (sales, airplay, requests—in descending order):**
- ONE OF THESE NIGHTS**—Eagles—Asylum
 - VENUS & MARS**—Wings—Capitol
 - WHY CAN'T WE BE FRIENDS**—War—UA
 - RED OCTOPUS**—Jefferson Starship—Grunt
 - STILLS**—Stephen Stills—Col
 - CUT THE CAKE**—AWB—Atlantic
 - GORILLA**—James Taylor—WB
 - ONE SIZE FITS ALL**—Frank Zappa—DiscReet
 - DIAMONDS & RUST**—Joan Baez—A&M

WMMS-FM/CLEVELAND

- ADDS:**
- BASEMENT TAPES**—Bob Dylan/The Band—Col
 - GEORGIE FAME**—Island
 - GET DOWN**—Joe Simon—Spring
 - HUMMINGBIRD**—A&M
 - LADY LEA**—Lea Roberts—UA
 - NOT A LITTLE GIRL ANYMORE**—Linda Lewis—Arista
 - RIDE A ROCK HORSE**—Roger Daltrey—MCA
 - TUBES**—A&M
 - WORLDS COLLIDE**—Hudson-Ford—A&M
- HEAVY ACTION (sales, airplay):**
- CUT THE CAKE**—AWB—Atlantic
 - GORILLA**—James Taylor—WB
 - INITIATION**—Todd Rundgren—Bearsville
 - ONE OF THESE NIGHTS**—Eagles—Asylum
 - ORIGINAL SOUNDTRACK**—10cc—Mercury
 - STILLS**—Stephen Stills—Col
 - THE HEAT IS ON**—Isley Bros.—T-Neck
 - TOYS IN THE ATTIC**—Aerosmith—Col
 - VENUS & MARS**—Wings—Capitol
 - YOU BREAK IT YOU BOUGHT IT**—Michael Stanley Band—Epic

WXRT-FM/CHICAGO

- ADDS:**
- FLAT AS A PANCAKE**—Head East—A&M
 - FOOLISH PLEASURE**—Heartsfield—Mercury
 - FREE BEER**—South Wind
 - OUTLAWS**—Arista
 - RACHEL FARO II**—RCA
 - ROWANS**—Asylum
 - STOP**—Eric Burdon Band—Capitol
 - THE BOY'S DOIN' IT**—Hugh Masakela—Casablanca
 - TIMELESS**—John Abercrombie—ECM
 - WORLDS COLLIDE**—Hudson-Ford—A&M
- HEAVY ACTION (sales, airplay, phones):**
- BETWEEN THE LINES**—Janis Ian—Col
 - CAPTAIN FANTASTIC**—Elton John—MCA
 - ELECTRONIC REALIZATIONS**—Synergy—Passport
 - MATCHING TIE & HANDKERCHIEF**—Monty Python—Arista
 - ONE OF THESE NIGHTS**—Eagles—Asylum
 - ORIGINAL SOUNDTRACK**—10cc—Mercury
 - STILLS**—Stephen Stills—Col
 - TOYS IN THE ATTIC**—Aerosmith—Col
 - VENUS & MARS**—Wings—Capitol

W-4/DETROIT

- ADDS:**
- BACKSTREET CRAWLER**—Paul Kossoff—Island
 - FIGHTING**—Thin Lizzy—Vertigo
 - HEAD OVER HEELS**—Poco—ABC
 - IT'S MY PLEASURE**—Billy Preston—A&M
 - NOW LOOK**—Ronnie Wood—WB
 - OUTLAWS**—Arista
 - RED OCTOPUS**—Jefferson Starship—Grunt
 - RETURN TO FANTASY**—Uriah Heep—Bronze
 - SLOW DAZZLE**—John Cale—Island
 - YOU BREAK IT YOU BOUGHT IT**—Michael Stanley Band—Epic
- HEAVY ACTION (sales—in descending order):**
- BEAUTIFUL LOSER**—Bob Seger—Capitol
 - CAPTAIN FANTASTIC**—Elton John—MCA
 - ONE OF THESE NIGHTS**—Eagles—Asylum
 - DRESSED TO KILL**—Kiss—Casablanca
 - TOYS IN THE ATTIC**—Aerosmith—Col
 - VENUS & MARS**—Wings—Capitol
 - FRAMPTON**—Peter Frampton—A&M
 - PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
 - ONE SIZE FITS ALL**—Frank Zappa—DiscReet
 - THE HEAT IS ON**—Isley Bros.—T-Neck

KSHE-FM/ST. LOUIS

- ADDS:**
- A FRIEND OF MINE IS BLIND**—John Dawson Read—Chrysalis
 - BACKSTREET CRAWLER**—Paul Kossoff—Island
 - FIGHTING**—Thin Lizzy—Vertigo
 - FOOLISH PLEASURE**—Heartsfield—Mercury
 - LAKEHORE DRIVE**—Aliotta, Haynes & Jeremiah—Big Foot
- HEAVY ACTION (approximate airplay, requests):**
- BACK TO EARTH**—Rare Earth—Rare Earth
 - DIAMONDS & RUST**—Joan Baez—A&M
 - HEAD OVER HEELS**—Poco—ABC
 - LIFE IS YOU**—Batdorf & Rodney—Arista
 - ONE OF THESE NIGHTS**—Eagles—Asylum
 - RED OCTOPUS**—Jefferson Starship—Grunt
 - SNOW GOOSE**—Camel—Janus
 - STILLS**—Stephen Stills—Col
- KZEW-FM/DALLAS**
- ADDS:**
- DREAMING MY DREAMS**—Waylon Jennings—RCA
 - IT'S MY PLEASURE**—Billy Preston—A&M
 - MIDNIGHT ON THE WATER**—David Bromberg—Col
 - NOW LOOK**—Ronnie Wood—WB
 - STOP**—Eric Burdon Band—Capitol
 - THE BOY'S DOIN' IT**—Hugh Masakela—Casablanca
 - WARRIOR ON THE EDGE OF TIME**—Hawkind—Atco
- HEAVY ACTION (sales, airplay, requests—in descending order):**
- BLOW BY BLOW**—Jeff Beck—Epic
 - VENUS & MARS**—Wings—Capitol
 - RED HEADED STRANGER**—Willie Nelson—Col
 - ONE OF THESE NIGHTS**—Eagles—Asylum
 - CAPTAIN FANTASTIC**—Elton John—MCA
 - STILLS**—Stephen Stills—Col
 - FANDANGO**—ZZ Top—London

SLEEPER



THE TUBES
A&M

KDKB-FM/PHOENIX

- ADDS:**
- BARTERING**—Baron Stewart—UA
 - BASEMENT TAPES**—Bob Dylan/The Band—Col
 - HEADSTONE**—20th Century
 - MARVIN & FARRAR**—EMI
 - NOW LOOK**—Ronnie Wood—WB
 - OUT IN FRONT**—Olympic Runners—London
 - OUTLAWS**—Arista
 - PANIC**—Zzebra—Polydor
 - RACHEL FARO II**—RCA
 - RIISING FOR THE MOON**—Fairport Convention—Island
- HEAVY ACTION (airplay, phones):**
- BEHIND THE EYES**—Tim Moore—Asylum
 - DREAMING MY DREAMS**—Waylon Jennings—RCA
 - INITIATION**—Todd Rundgren—Bearsville
 - ONE SIZE FITS ALL**—Frank Zappa—DiscReet
 - RED OCTOPUS**—Jefferson Starship—Grunt
 - ROGER McGUIINN & BAND**—Col
 - SNOW GOOSE**—Camel—Janus

- STILLS**—Stephen Stills—Col
- TUBES**—A&M
- YOU BREAK IT YOU BOUGHT IT**—Michael Stanley Band—Epic

KWST-FM/LOS ANGELES

- ADDS:**
- BACKSTREET CRAWLER**—Paul Kossoff—Island
 - BASEMENT TAPES**—Bob Dylan/The Band—Col
 - FOOLISH PLEASURE**—Heartsfield—Mercury
 - HEADSTONE**—20th Century
 - OUTLAWS**—Arista
 - RIISING FOR THE MOON**—Fairport Convention—Island
 - THE BOY'S DOIN' IT**—Hugh Masakela—Casablanca
 - THE TROGGS**—Pye
- HEAVY ACTION (airplay—in descending order):**
- ONE OF THESE NIGHTS**—Eagles—Asylum
 - ORIGINAL SOUNDTRACK**—10cc—Mercury
 - STILLS**—Stephen Stills—Col
 - WORLDS COLLIDE**—Hudson-Ford—A&M
 - NOW LOOK**—Ronnie Wood—WB
 - VENUS & MARS**—Wings—Capitol
 - RED OCTOPUS**—Jefferson Starship—Grunt
 - ONE SIZE FITS ALL**—Frank Zappa—DiscReet
 - MAIN COURSE**—Bee Gees—RSO
 - FLAT AS A PANCAKE**—Head East—A&M

KSAN-FM/SAN FRAN.

- ADDS:**
- ANDY FRASER BAND**—CBS (Import)
 - HUMMINGBIRD**—A&M
 - NOW LOOK**—Ronnie Wood—WB
 - OVERCOAT**—John Hiatt—Epic
 - STOP**—Eric Burdon Band—Capitol
 - TALES FROM THE BLUE COCOON**—Neutrons—UA (Import)
- HEAVY ACTION (airplay—in descending order):**
- TUBES**—A&M
 - VENUS & MARS**—Wings—Capitol
 - RED OCTOPUS**—Jefferson Starship—Grunt
 - ONE OF THESE NIGHTS**—Eagles—Asylum
 - NOW LOOK**—Ronnie Wood—WB
 - SONS OF CHAMPLIN**—Gold Mine
 - PABLO CRUISE**—A&M
 - WHY CAN'T WE BE FRIENDS**—War—UA
 - ONE SIZE FITS ALL**—Frank Zappa—DiscReet
 - OUTLAWS**—Arista

CHUM-FM/TORONTO

- ADDS:**
- BANCO**—Manticore
 - IT'S MY PLEASURE**—Billy Preston—A&M
 - JESSIE'S JIG**—Steve Goodman—Asylum
 - NOW LOOK**—Ronnie Wood—WB
 - ONE SIZE FITS ALL**—Frank Zappa—DiscReet
 - RED OCTOPUS**—Jefferson Starship—Grunt
 - RIISING FOR THE MOON**—Fairport Convention—Island
 - TUBES**—A&M
 - WHY CAN'T WE BE FRIENDS**—War—UA
 - WORLDS COLLIDE**—Hudson-Ford—A&M
- HEAVY ACTION (sales, airplay):**
- CAPTAIN FANTASTIC**—Elton John—MCA
 - DIAMONDS & RUST**—Joan Baez—A&M
 - ELECTRONIC REALIZATIONS**—Synergy—Passport
 - FOUR WHEEL DRIVE**—Bachman-Turner Overdrive—Mercury
 - MR. MAGIC**—Grover Washington, Jr.—Kudu
 - ONE OF THESE NIGHTS**—Eagles—Asylum
 - ORIGINAL SOUNDTRACK**—10cc—Mercury
 - STEPPIN'**—Painter Sisters—ABC Blue Thumb
 - TONIGHT'S THE NIGHT**—Neil Young—Reprise
 - VENUS & MARS**—Wings—Capitol

SALESMAKER OF THE WEEK



ONE OF THESE NIGHTS
EAGLES
Asylum

TOP RETAIL SALES THIS WEEK

- ONE OF THESE NIGHTS**—Eagles—Asylum
- RED OCTOPUS**—Jefferson Starship—Grunt
- GREATEST HITS**—Cat Stevens—A&M
- STILLS**—Stephen Stills—Col
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- ONE SIZE FITS ALL**—Frank Zappa & the Mothers of Invention—DiscReet

ABC/NATIONAL

- BURNIN' THING**—Mac Davis—Col
- CHOCOLATE CHIP**—Isaac Hayes—ABC
- CUT THE CAKE**—Average White Band—Atlantic
- GREATEST HITS**—Tony Orlando & Dawn—Arista
- JUDITH**—Judy Collins—Elektra
- MADE IN THE SHADE**—Rolling Stones—Rolling Stones
- MISTY**—Ray Stevens—Barnaby
- ONE OF THESE NIGHTS**—Eagles—Asylum
- STILLS**—Stephen Stills—Col
- THE HEAT IS ON**—Isley Brothers—T-Neck

CAMELOT/NATIONAL

- CAPTAIN FANTASTIC**—Elton John—MCA
- GOOD VIBRATIONS**—Beach Boys—Reprise
- GORILLA**—James Taylor—WB
- 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
- TWO LANE HIGHWAY**—Pure Prairie League—RCA
- WHY CAN'T WE BE FRIENDS**—War—UA

KORVETTES/NATIONAL

- GORILLA**—James Taylor—WB
- GREATEST HITS**—Cat Stevens—A&M
- 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
- TOYS IN THE ATTIC**—Aerosmith—Col
- VERY BEST OF POCO**—Epic
- WELCOME TO MY NIGHTMARE**—Alice Cooper—Atlantic

MUSICLAND/NATIONAL

- BARRY MANILOW I**—Arista
- BURNIN' THING**—Mac Davis—Col
- CHARLEY**—Charley Pride—RCA
- DREAMING MY DREAMS**—Waylon Jennings—RCA
- GREATEST HITS**—Cat Stevens—A&M

- LET'S TAKE IT TO THE STAGE**—Funkadelic—Westbound
- NO WAY TO TREAT A LADY**—Helen Reddy—Capitol
- STILLS**—Stephen Stills—Col
- TOYS IN THE ATTIC**—Aerosmith—Col
- WHY CAN'T WE BE FRIENDS**—War—UA

RECORD BAR/NATIONAL

- BETWEEN THE LINES**—Janis Ian—Col
- DIAMONDS & RUST**—Joan Baez—A&M
- GREATEST HITS**—Cat Stevens—A&M
- HEAD OVER HEELS**—Poco—ABC
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- ONE OF THESE NIGHTS**—Eagles—Asylum
- RED OCTOPUS**—Jefferson Starship—Grunt
- STILLS**—Stephen Stills—Col
- THE HEAT IS ON**—Isley Brothers—T-Neck
- THE ORIGINAL SOUNDTRACK**—10cc—Mercury

SAM GOODY/EAST COAST

- CAPTAIN FANTASTIC**—Elton John—MCA
- DIAMONDS & RUST**—Joan Baez—A&M
- ELEPHANTS IN THE RAIN**—Jim Dawson—RCA
- FOUR WHEEL DRIVE**—Bachman-Turner Overdrive—Mercury
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- ONE OF THESE NIGHTS**—Eagles—Asylum
- ONE SIZE FITS ALL**—Frank Zappa & the Mothers of Invention—DiscReet
- TONIGHT'S THE NIGHT**—Neil Young—Reprise
- VENUS & MARS**—Wings—Capitol

KING KAROL/NEW YORK

- CAPTAIN FANTASTIC**—Elton John—MCA
- CHICAGO VIII**—Col
- CHOCOLATE CHIP**—Isaac Hayes—ABC
- HORIZON**—Carpenters—A&M
- METAMORPHOSIS**—Rolling Stones—Abkco
- MOVING VIOLATION**—Jackson Five—Motown
- NATTY DREAD**—Wailers—Island
- ONE SIZE FITS ALL**—Frank Zappa & the Mothers of Invention—DiscReet
- RED OCTOPUS**—Jefferson Starship—Grunt
- VENUS & MARS**—Wings—Capitol

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

- CAPTAIN FANTASTIC**—Elton John—MCA
- CHICAGO THEME**—Hubert Laws—CTI
- FOUR WHEEL DRIVE**—Bachman-Turner Overdrive—Mercury
- HORIZON**—Carpenters—A&M
- I FEEL A SONG**—Gladys Knight & the Pips—Buddah
- MISTER MAGIC**—Grover Washington Jr.—Kudu
- MOVING VIOLATION**—Jackson Five—Motown
- ONE OF THESE NIGHTS**—Eagles—Asylum
- THE ORIGINAL SOUNDTRACK**—10cc—Mercury
- VENUS & MARS**—Wings—Capitol

DISCOUNT RECORDS/ CAMBRIDGE, MASS.

- CUT THE CAKE**—Average White Band—Atlantic
- DIAMONDS & RUST**—Joan Baez—A&M
- DREAMING MY DREAMS**—Waylon Jennings—RCA
- GREATEST HITS**—Cat Stevens—A&M
- NASHVILLE**—ABC (Soundtrack)
- ONE OF THESE NIGHTS**—Eagles—Asylum
- SPIRIT OF AMERICA**—Beach Boys—Capitol
- STILLS**—Stephen Stills—Col
- VENUS & MARS**—Wings—Capitol
- WHY CAN'T WE BE FRIENDS**—War—UA

CUTLER'S/NEW HAVEN

- AMBROSIA**—20th Century
- GOOD VIBRATIONS**—Beach Boys—Reprise
- LEVEL ONE**—Larry Coryell & the Eleventh House—Arista
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- METAL MACHINE MUSIC**—Lou Reed—RCA
- METAMORPHOSIS**—Rolling Stones—Abkco
- ONE OF THESE NIGHTS**—Eagles—Asylum
- RED OCTOPUS**—Jefferson Starship—Grunt
- SPARTACUS**—Triumvirat—Capitol
- TOYS IN THE ATTIC**—Aerosmith—Col

GARY'S/RICHMOND

- BLUE SKY NIGHT THUNDER**—Michael Murphey—Epic
- CAPTAIN FANTASTIC**—Elton John—MCA
- HEAD OVER HEELS**—Poco—ABC
- METAMORPHOSIS**—Rolling Stones—Abkco
- NO WAY TO TREAT A LADY**—Helen Reddy—Capitol
- ONE OF THESE NIGHTS**—Eagles—Asylum
- THE HEAT IS ON**—Isley Brothers—T-Neck
- TWO LANE HIGHWAY**—Pure Prairie League—RCA
- UNIVERSAL LOVE**—MFSB—Phila. Intl.
- VENUS & MARS**—Wings—Capitol

FOR THE RECORD/BALTIMORE

- COME GET TO THIS**—Nancy Wilson—Capitol
- CUT THE CAKE**—Average White Band—Atlantic
- IT'S MY PLEASURE**—Billy Preston—A&M
- LET'S TAKE IT TO THE STAGE**—Funkadelic—Westbound
- MOVING VIOLATION**—Jackson Five—Motown
- ONE OF THESE NIGHTS**—Eagles—Asylum
- ONE SIZE FITS ALL**—Frank Zappa & the Mothers of Invention—DiscReet
- RED OCTOPUS**—Jefferson Starship—Grunt
- STEPPIN'**—Pointer Sisters—ABC Blue Thumb
- WHY CAN'T WE BE FRIENDS**—War—UA

POPLAR TUNES/MEMPHIS

- ELECTRONIC REALIZATIONS**—Synergy—Passport
- GET DOWN**—Joe Simon—Spring
- HEAD OVER HEELS**—Poco—ABC
- HIT MAN**—Eddie Kendricks—Tamla
- LIFE IS YOU**—Batdorf & Rodney—Arista
- LIQUID LOVE**—Freddie Hubbard—Col
- ONE SIZE FITS ALL**—Frank Zappa & the Mothers of Invention—DiscReet
- RED OCTOPUS**—Jefferson Starship—Grunt
- SOLO PIANO**—Phineas Newborn Jr.—Atlantic
- STILLS**—Stephen Stills—Col

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
- ONE SIZE FITS ALL**—Frank Zappa & the Mothers of Invention—DiscReet
- RED OCTOPUS**—Jefferson Starship—Grunt
- STORM AT SUNUP**—Gino Vannelli—A&M
- UNIVERSAL LOVE**—MFSB—Phila. Intl.
- VENUS & MARS**—Wings—Capitol
- WHY CAN'T WE BE FRIENDS**—War—UA

NATL. RECORD MART/MIDWEST

- 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
- RED OCTOPUS**—Jefferson Starship—Grunt
- STILLS**—Stephen Stills—Col
- THE HEAT IS ON**—Isley Brothers—T-Neck
- VENUS & MARS**—Wings—Capitol

RECORD REVOLUTION/ CLEVELAND

- CUT THE CAKE**—Average White Band—Atlantic
- EL JUICIO**—Keith Jarrett—Atlantic
- JASMINE NIGHTDREAMS**—Edgar Winter—Blue Sky
- LIQUID LOVE**—Freddie Hubbard—Col
- ONE OF THESE NIGHTS**—Eagles—Asylum
- ONE SIZE FITS ALL**—Frank Zappa & the Mothers of Invention—DiscReet
- RED OCTOPUS**—Jefferson Starship—Grunt
- STOP**—Eric Burdon—Capitol
- TONIGHT'S THE NIGHT**—Neil Young—Reprise
- WHY CAN'T WE BE FRIENDS**—War—UA

ROSE DISCOUNT/CHICAGO

- DIAMONDS & RUST**—Joan Baez—A&M
- DISCO BABY**—Van McCoy & the Soul City Symphony—Avco
- GORILLA**—James Taylor—WB
- GREATEST HITS**—Cat Stevens—A&M
- GREATEST HITS**—Tony Orlando & Dawn—Arista
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- MADE IN THE SHADE**—Rolling Stones—Rolling Stones
- MANHATTAN TRANSFER**—Atlantic
- NO WAY TO TREAT A LADY**—Helen Reddy—Capitol
- THE HEAT IS ON**—Isley Brothers—T-Neck

WHEREHOUSE/CALIFORNIA

- BACK TO EARTH**—Rare Earth—Rare Earth
- GREATEST HITS**—Cat Stevens—A&M
- HALF A LOVE**—Chi-Lites—Brunswick
- LEVEL ONE**—Larry Coryell & the Eleventh House—Arista
- LOOK AT ME**—Moments—Stang
- LOST GONZO BAND**—MCA
- MISTY**—Ray Stevens—Barnaby
- ONE SIZE FITS ALL**—Frank Zappa & the Mothers of Invention—DiscReet
- RED OCTOPUS**—Jefferson Starship—Grunt
- STOP**—Eric Burdon—Capitol

TOWER/LOS ANGELES

- A STAR IS BOUGHT**—Albert Brooks—Asylum
- BECK**—Joe Beck—Kudu
- DREAMING MY DREAMS**—Waylon Jennings—RCA
- GREATEST HITS**—Cat Stevens—A&M
- HEAD OVER HEELS**—Poco—ABC
- JESSIE'S JIG**—Steve Goodman—Asylum
- LENA & MICHEL**—Lena Horne & Michel Legrand—RCA
- NASHVILLE**—ABC (Soundtrack)
- RED OCTOPUS**—Jefferson Starship—Grunt
- TONIGHT'S THE NIGHT**—Neil Young—Reprise

LICORICE PIZZA/LOS ANGELES

- BETWEEN THE LINES**—Janis Ian—Col
- GOOD VIBRATIONS**—Beach Boys—Reprise
- GREATEST HITS**—Cat Stevens—A&M
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- ONE SIZE FITS ALL**—Frank Zappa & the Mothers of Invention—DiscReet
- RED OCTOPUS**—Jefferson Starship—Grunt
- STILLS**—Stephen Stills—Col
- THE HEAT IS ON**—Isley Brothers—T-Neck
- TONIGHT'S THE NIGHT**—Neil Young—Reprise
- WHY CAN'T WE BE FRIENDS**—War—UA



THE ALBUM CHART

PRICE CODE

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

TITLE, ARTIST, Label, Number (Distributing Label)

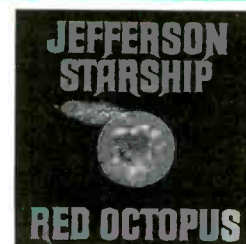
JULY 19	JULY 12		WKS. ON CHART	
1	3	ONE OF THESE NIGHTS EAGLES Asylum 7E 1039	4	F
2	4	THE HEAT IS ON ISLEY BROTHERS/T-Neck PZ 33536 (Col)	5	F
3	2	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN/MCA 2142	7	F
4	1	VENUS AND MARS WINGS /Capitol SMAS 11419	6	F
5	5	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 3405	5	E
6	6	STAMPEDE DOOBIE BROTHERS/Warner Bros. BS 2835	10	F
7	7	FOUR WHEEL DRIVE BACHMAN-TURNER OVERDRIVE/ Mercury SRM1 1027	8	F
8	8	HEARTS AMERICA /Warner Bros. BS 2852	15	F
9	10	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE/ Columbia PC 33280	19	F
10	11	MADE IN THE SHADE ROLLING STONES/Rolling Stones COC 79102 (Atlantic)	5	F
11	12	METAMORPHOSIS ROLLING STONES/Abkco ANA 1 (London)	5	F
12	13	GORILLA JAMES TAYLOR/Warner Bros. BS 2866	8	F
13	16	HORIZON CARPENTERS/A&M SP 4530	4	F
14	17	CUT THE CAKE AVERAGE WHITE BAND/Atlantic SD 18140	4	F
15	15	MISTER MAGIC GROVER WASHINGTON, JR./Kudu 20S1 (Motown)	17	F
16	18	CHOCOLATE CHIP ISAAC HAYES/ABC ABCD 874	5	F
17	27	STILLS STEPHEN STILLS/Columbia PC 33575	3	F
18	28	WHY CAN'T WE BE FRIENDS? WAR/United Artists UA LA 441F	3	F
19	9	SURVIVAL O'JAYS/Phila. Intl. KZ 33150 (Col)	13	E
20	20	DIAMONDS AND RUST JOAN BAEZ/A&M SP 4527	9	F
21	21	A SONG FOR YOU TEMPTATIONS/Gordy G6 969S1 (Motown)	24	F
22	22	DISCO BABY VAN McCOY & THE SOUL CITY SYMPHONY/ Avco AV 69006	10	F
23	14	TOMMY SOUNDTRACK /Polydor PD 9502	17	H
24	19	FANDANGO ZZ TOP/London PS 656	10	F
25	23	GREATEST HITS ELTON JOHN/MCA 2128	35	F
26	26	TWO LANE HIGHWAY PURE PRAIRIE LEAGUE/ RCA APL1 0933	7	F
27	30	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33471	12	F
28	24	WELCOME TO MY NIGHTMARE ALICE COOPER/ Atlantic SD 18130	18	F
29	25	ADVENTURES IN PARADISE MINNIE RIPERTON/ Epic PE 33454	8	F
30	31	BLIND BABY NEW BIRTH/Buddah BDS 5636	8	F
31	33	UNIVERSAL LOVE MFSB/Phila. Intl. KZ 33158 (Col)	5	F
32	29	PICTURES AT AN EXHIBITION TOMITA/RCA ARL1 0838	11	F
33	32	HEART LIKE A WHEEL LINDA RONSTADT/Capitol ST 11358	33	F
34	34	CHICAGO VIII /Columbia PC 33100	15	F
35	37	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 2133	22	F
36	35	PLAYING POSSUM CARLY SIMON/Elektra 7E 1033	12	F
37	36	SOAP OPERA KINKS/RCA LPL1 5081	10	F
38	38	SPIRIT OF AMERICA BEACH BOYS/Capitol SVBB 11384	12	F
39	39	MY WAY MAJOR HARRIS/Atlantic SD 18119	10	F
40	41	PHYSICAL GRAFFITI LED ZEPPELIN/Swan Song SS 2200 (Atlantic)	19	I
41	43	TALE SPINNIN' WEATHER REPORT/Columbia PC 33417	8	F
42	40	BLUE SKY, NIGHT THUNDER MICHAEL MURPHEY/ Epic KE 33290	18	E
43	45	CAUGHT IN THE ACT COMMODORES/Motown M6 820S1	8	F
44	44	THE LAST FAREWELL ROGER WHITTAKER/RCA APL1 0855	9	F
45	52	THE ORIGINAL SOUNDTRACK 10cc/Mercury SRM 1 1029	6	F
46	50	BETWEEN THE LINES JANIS IAN/Columbia PC 33394	7	F
47	48	TROUBLE IN PARADISE SOUTHER, HILLMAN, FURAY BAND/ Asylum 7E 1036	6	F
48	42	STRAIGHT SHOOTER BAD COMPANY/Swan Song SS 8413 (Atlantic)	14	F
49	46	JUDITH JUDY COLLINS/Elektra 7E 1032	15	F
50	59	STEPPIN' POINTER SISTERS/ABC Blue Thumb BTSD 6071	6	F



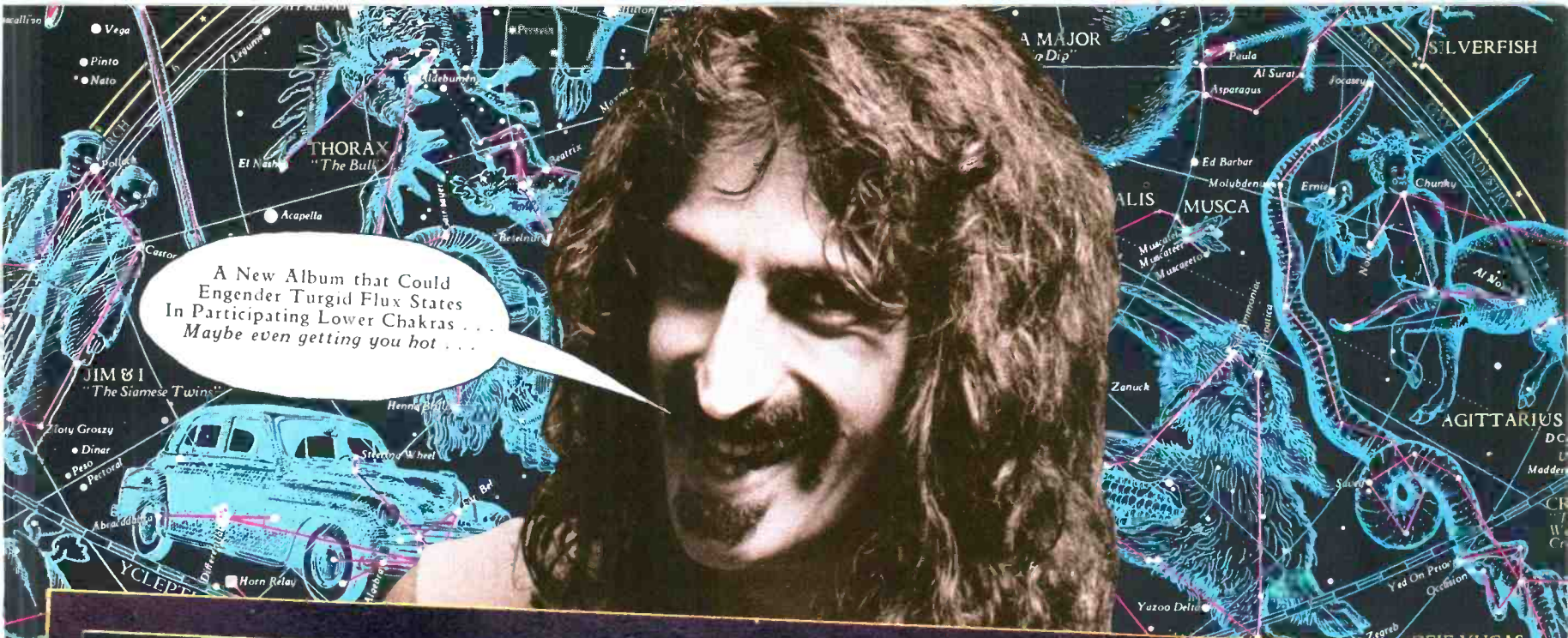
51	51	PHONE CALL FROM GOD JERRY JORDAN/MCA 473	7	F
52	56	TODAY ELVIS PRESLEY/RCA APL1 1039	5	F

CHARTMAKER OF THE WEEK

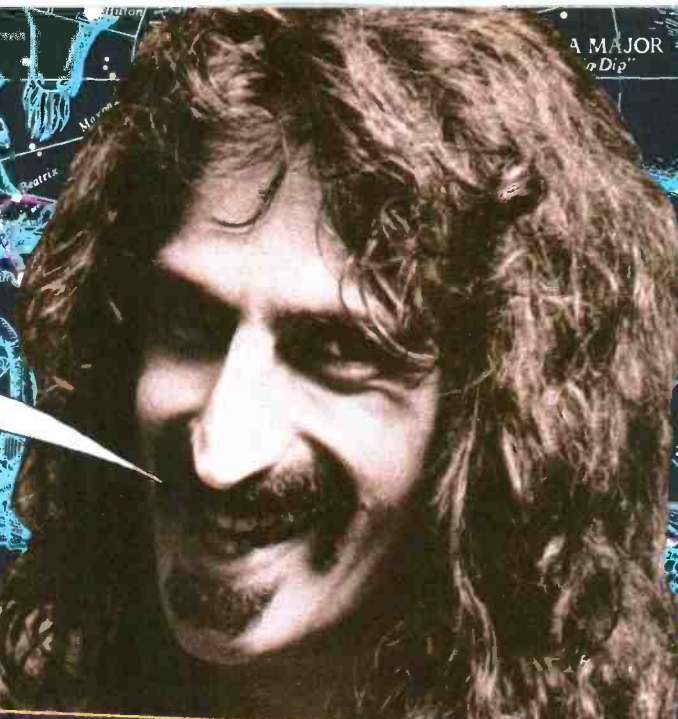
53	—	RED OCTOPUS JEFFERSON STARSHIP Grunt BFL1 0999 (RCA)	11	F
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54	54	A QUIET STORM SMOKEY ROBINSON/Tamla T6 337S1 (Motown)	11	F
55	95	GREATEST HITS CAT STEVENS/A&M SP 4519	2	F
56	58	THE MANHATTAN TRANSFER /Atlantic SD 18133	8	F
57	53	I'LL PLAY FOR YOU SEALS & CROFTS/Warner Bros. 2848	16	F
58	55	INITIATION TODD RUNDGREN/Bearsville BR 6957 (WB)	6	F
59	57	EXPANSIONS LONNIE LISTON SMITH/Flying Dutchman BOL1 0934	10	F
60	60	IN THE POCKET STANLEY TURRENTINE/Fantasy F 9478	11	F
61	47	AN EVENING WITH JOHN DENVER /RCA CPL 0764	20	J
62	83	GREATEST HITS TONY ORLANDO & DAWN/Arista 4045	2	F
63	63	WALT DISNEY'S MICKEY MOUSE CLUB MOUSEKEDANCE AND OTHER MOUSEKETEER FAVORITES Featuring THE MIKE CURB CONGREGATION & VARIOUS ARTISTS/ Disneyland 1362	12	X
64	49	AMERICA'S CHOICE HOT TUNA/Grunt BL1 9820 (RCA)	9	F
65	64	TO BE TRUE HAROLD MELVIN & THE BLUE NOTES Featuring THEODORE PENDERGRASS/Phila. Intl. KZ 33148 (Col)	18	E
66	82	TONIGHT'S THE NIGHT NEIL YOUNG/Reprise MS 2221 (WB)	2	F
67	75	SPARTACUS TRIUMVIRAT/Capitol ST 11382	5	F
68	80	MOVING VIOLATION JACKSON 5/Motown M6 829S1	4	F
69	70	COMING DOWN YOUR WAY THREE DOG NIGHT/ ABC ABCD 888	5	F
70	67	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	28	F
71	68	NUTHIN' FANCY LYNRYD SKYNYRD/MCA 2137	15	F
72	114	ONE SIZE FITS ALL FRANK ZAPPA & THE MOTHERS OF INVENTION/DiscReet DS 2216 (WB)	1	F
73	73	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 1163 (Capitol)	87	F
74	69	STEPPING INTO TOMORROW DONALD BYRD/Blue Note BN LA 386G (UA)	15	F
75	77	SNEAKIN' SALLY THROUGH THE ALLEY ROBERT PALMER/ Island ILPS 9294	5	F
76	98	HEAD OVER HEELS POCO/ABC ABCD 890	2	F
77	85	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/ Epic PE 33455	2	F
78	62	BLOW BY BLOW JEFF BECK/Epic PE 33409	14	F
79	61	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOSD 2020	10	F
80	89	JASMINE NIGHTDREAMS EDGAR WINTER/Blue Sky PZ 33483 (Col)	3	F
81	72	CHOCOLATE CITY PARLIAMENT/Casablanca NBLP 7014	11	F
82	90	MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)	3	F
83	93	THE CHICAGO THEME HUBERT LAWS/CTI 6058S1 (Motown)	2	F
84	86	THANK YOU BABY STYLISTICS/Avco AV 69008	4	F
85	78	DRESSED TO KILL KISS/Casablanca NBLP 7016	13	F
86	87	COLD ON THE SHOULDER GORDON LIGHTFOOT/Reprise MS 2006 (WB)	21	F
87	84	PHOEBE SNOW /Shelter 2109 (MCA)	38	F
88	81	TANYA TUCKER /MCA 2141	4	F
89	129	BURNIN' THING MAC DAVIS/Columbia PC 33551	1	F
90	106	THE HIT MAN EDDIE KENDRICKS/Tamla T6 338S1 (Motown)	1	F
91	91	DYN-O-MITE JIMMIE WALKER/Buddah BDS 5635	4	F
92	92	JOHN DENVER'S GREATEST HITS /RCA CPL1 0374	84	F
93	102	MELISSA MELISSA MANCHESTER/Arista 4031	8	F
94	96	I'M JESSI COLTER /Capitol ST 11663	2	F
95	103	STRANGE UNIVERSE MAHOOGANY RUSH/20th Century T 482	1	F
96	115	NATTY DREAD BOB MARLEY & THE WAILERS/Island ILPS 9281	1	F
97	94	BACK HOME AGAIN JOHN DENVER/RCA APL1 0548	52	F
98	101	SHABAZZ BILLY COBHAM/Atlantic SD 18139	1	F
99	100	YOUNG AMERICANS DAVID BOWIE/RCA APL1 0998	18	F
100	65	HE DON'T LOVE YOU LIKE I LOVE YOU TONY ORLANDO & DAWN/Elektra 7E 1034	11	F

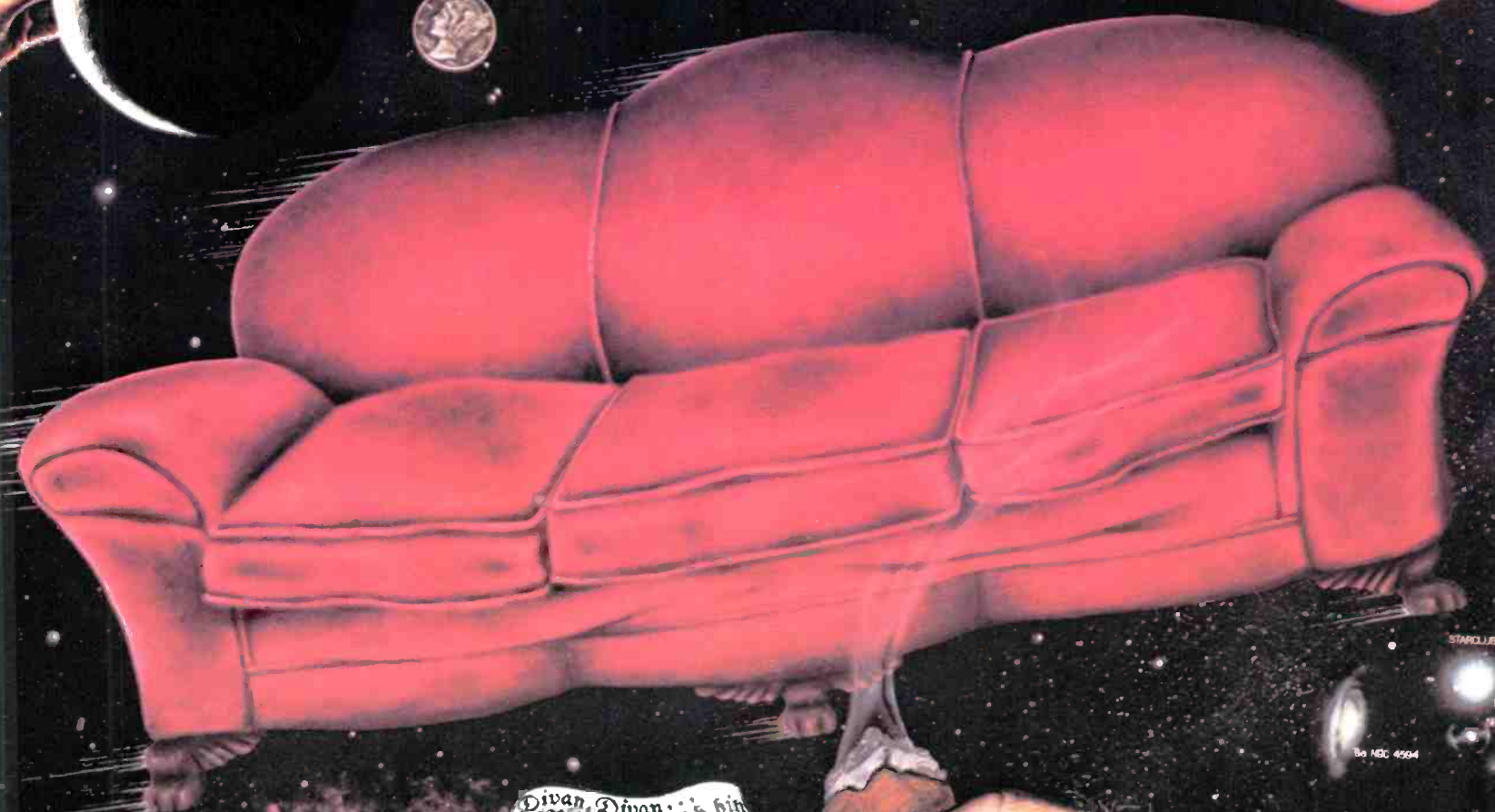
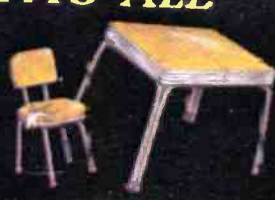
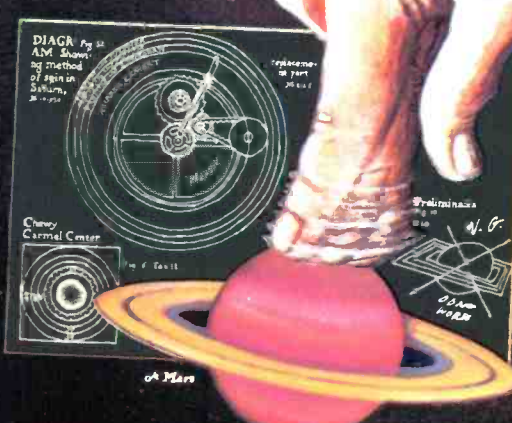
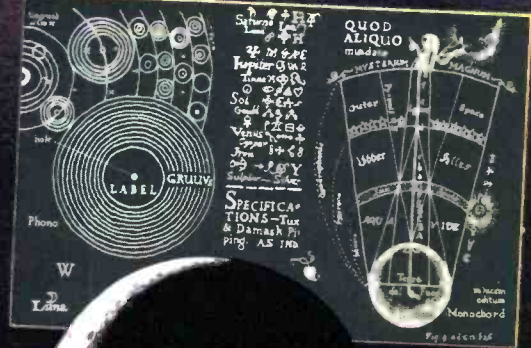


A New Album that Could Engender Turgid Flux States In Participating Lower Chakras... Maybe even getting you hot...



FRANK ZAPPA and The MOTHERS of INVENTION

ONE SIZE FITS ALL



Divan, Divan... Weist du wer ich bin?

On DiscReet Records and Tapes... Yes, Tapes



Andromeda 405... CANO VEGULA GOES HERE

101 THE ALBUM CHART 150

JULY 19, 1975

JULY 19	JULY 12	
101	66	DISCOTHEQUE HERBIE MANN/Atlantic SD 1670
102	116	INSIDE OUT BOHANNON/Dakar BK 6016 (Brunswick)
103	71	FIRE ON THE MOUNTAIN CHARLIE DANIELS BAND/ Kama Sutra KSBS 2603
104	105	INTERNATIONAL THREE DEGREES/Phila. Intl. KZ 33162
105	74	JUKE JOINT JUMP ELVIN BISHOP/Capricorn CP 0151 (WB)
106	76	SUPERNATURAL BEN E. KING/Atlantic SD 18132
107	118	LIFE IS YOU BATDORF & RODNEY/Arista 4041
108	109	RENAISSANCE RAY CHARLES/Crossover CR 9005
109	130	NO WAY TO TREAT A LADY HELEN REDDY/Capitol ST 11418
110	121	ANNIVERSARY SPECIAL VOL. I EARL SCRUGGS REVUE/ Columbia PC 33416
111	79	SEX MACHINE TODAY JAMES BROWN/Polydor PD 6042
112	110	CLOSEUP FRANKIE VALLI/Private Stock PS 2000
113	123	SNOW GOOSE CAMEL/Janus JXS 7016
114	88	DISCO TEX AND HIS SEX-O-LETES/Chelsea CHL 505
115	104	MATCHING TIE AND HANDKERCHIEF MONTY PYTHON/ Arista 4039
116	97	FIVE-A-SIDE ACE/Anchor ANCL 2001 (ABC)
117	107	AVERAGE WHITE BAND/Atlantic SD 7308
118	99	KATY LIED STEELY DAN/ABC ABCD 846
119	108	AMERICA TODAY CURTIS MAYFIELD/Curtom CU 5001 (WB)
120	111	JUST A BOY LEO SAYER/Warner Bros. BS 2836
121	125	THE BRECKER BROTHERS/Arista 4037
122	113	THE AURA WILL PREVAIL GEORGE DUKE/MPS/BASF 25613
123	124	BUSTIN' OUT PURE PRAIRIE LEAGUE/RCA LSP 4769
124	117	REUNION B.J. THOMAS/ABC ABCP 858
125	112	CHASE THE CLOUDS AWAY CHUCK MANGIONE/A&M SP 4518
126	—	LET'S TAKE IT TO THE STAGE FUNKADELIC/20th Century Westbound W215
127	142	BACK TO EARTH RARE EARTH/Rare Earth R6 548S1 (Motown)
128	122	NEW CITY BLOOD, SWEAT & TEARS/Columbia PC 33484
129	126	FEELINGS PAUL ANKA/United Artists LA 367G
130	—	COME GET TO THIS NANCY WILSON/Capitol ST 11386
131	—	DREAMING MY DREAMS WAYLON JENNINGS/RCA APL1 1062
132	132	PIECES OF THE SKY EMMYLOU HARRIS/Reprise 2213 (WB)
133	—	MISTY RAY STEVENS/Barnaby 6012 (Chess/Janus)
134	—	LEVEL ONE ELEVENTH HOUSE Featuring LARRY CORYELL/ Arista AL 4052
135	120	ROLLING DOWN A MOUNTAIN INSIDE MAIN INGREDIENT/ RCA APL1 0644
136	138	AMBROSIA/20th Century T 434
137	—	GOOD VIBRATIONS BEACH BOYS/Reprise MS 2223 (WB)
138	139	UPON THE WINGS OF MUSIC JEAN-LUC PONTY/ Atlantic SD 18183
139	141	SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)
140	127	THE WIZ ORIGINAL BROADWAY CAST/Atlantic SD 18137
141	119	SHEER HEART ATTACK QUEEN/Elektra 7E 1026
142	145	ELECTRONIC REALIZATIONS FOR ROCK ORCHESTRA SYNERGY/Passport PPSD 98009 (ABC)
143	143	JOE BECK/Kudu 21S1 (Motown)
144	148	I FEEL A SONG GLADYS KNIGHT & THE PIPS/Buddah BDS 5612
145	131	AIN'T LIFE GRAND BLACK OAK ARKANSAS/Atco SD 36 111
146	147	FRAMPTON PETER FRAMPTON/A&M SP 4512
147	140	FUNNY LADY SOUNDTRACK/Arista AL 9004
148	144	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN/ MCA 411
149	151	THE CHOICE FOUR/RCA APL1 0913
150	146	LET THERE BE MUSIC ORLEANS/Asylum 7E 1029

151-200 ALBUM CHART

151	LET ME BE THERE OLIVIA NEWTON-JOHN/MCA 389	176	DESOLATON BOULEVARD SWEET/ Capitol ST 11395
152	GET DOWN JOE SIMON/Spring SPR 6706 (Polydor)	177	NANCY NEVINS Tom Cat BYL 1 1063 (RCA)
153	BANKRUPT DR. HOOK/ Capitol ST 11397	178	LIQUID LOVE FREDDIE HUBBARD/ Columbia PC 33556
154	STILL CAUGHT UP MILLIE JACKSON/ Spring SPR 6708 (Polydor)	179	TAKE A CHANCE JERRY RIOPELLE/ ABC ABCP 886
155	MAKE THE WORLD GO AWAY DONNY & MARIE OSMOND/ MGM 4996	180	JESSIE'S JIG AND OTHER FAVORITES STEVE GOODMAN/Asylum 7E 1037
156	OUT AMONG 'EM LOVE CHILDS AFRO CUBAN BLUES BAND/ Roulette SR 3916	181	METAL MACHINE MUSIC LOU REED/RCA CPL2 1101
157	DIAMOND HEAD PHIL MANZANERA/ Atco SD 36 113	182	ODE TO MY LADY WILLIE HUTCH/ Motown 83851
158	LOOK AT ME MOMENTS/ Siang 1026 (All Platinum)	183	RING GARY BURTON QUARTET WITH EBERHARD WEBER/ ECM 1051 (Polydor)
159	JOURNEY/Columbia PC 33388	184	TUBES/A&M SP 4534
160	NEW AND IMPROVED SPINNERS/ Atlantic SD 18118	185	STORM AT SUNUP GINO VANELLI/ A&M SP 4533
161	THE BEAU BRUMMELS/ Warner Brothers BS 2842	186	TAPESTRY CAROLE KING/ Ode SP 77009 (A&M)
162	IT'S MY PLEASURE BILLY PRESTON/ A&M SP 4532	187	TOM SCOTT & THE L.A. EXPRESS/ Ode 77021 (A&M)
163	HALF A LOVE CHI-LITES/ Brunswick 754204	188	LATIMORE III/Glades 7505 (TK)
164	ON THE BORDER EAGLES/ Asylum 7E 1004	189	DAYS OF WINE AND NEUROSES MARTIN MULL/Capricorn CPS 155 (WB)
165	STOP ERIC BURDON BAND/ Capitol SMAS 11426	190	KOKOMO/Columbia PC 3342
166	NEWBORN JAMES GANG/ Atco SD 36112	191	A STAR IS BOUGHT ALBERT BROOKS/ Asylum 7E 1035
167	YOU BREAK IT YOU BOUGHT IT MICHAEL STANLEY BAND/ Epic PE 33492	192	STRONGBOW/Southwind SWF 6401 (Buadah)
168	DESPERADO EAGLES/ Asylum SD 5068	193	THE LEGENDARY ZING ALBUM TRAMMPS/Buddah BDS 5641
169	MEMORIES DOC WATSON/ United Artists LA 423H2	194	EAGLES/Asylum SD 5054
170	NASHVILLE SOUNDTRACK/ ABC ABCD 983	195	PASADENA ROOF ORCHESTRA/ Island 9324
171	BARRY MANILOW I/Arista 4007	196	BEHIND THE EYES TIM MOORE/ Asylum 7E 1042
172	ROCKIN' CHAIR GWEN McCRAE/ Cap 2605 (TK)	197	CHAPTER 4: ALIVE IN NEW YORK GATO BARBIERI/Impulse ASD (ABC)
173	HEART OF HEARTS BOBBY VINTON/ ABC ABCD 891	198	NOW LOOK RONNIE WOOD/ Warner Bros. BS 2872
174	VERY BEST OF POCO/Epic PE 633537	199	DAWN'S NEW RAGTIME FOLLIES TONY ORLANDO & DAWN/ Bell 1130 (Arista)
175	BEAUTIFUL LOSER BOB SEGER/ Capitol ST 11378	200	NIGHT LIGHTS HARMONY FOUR TOPS/ABC ABCD 862

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EAGLES	1	FUNNY LADY	147
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FREDDY FENDER	79	SOUTHER, HILLMAN FURAY BAND	47
PETER FRAMPTON	146	STEELY DAN	118
FUNKADELIC	126	CAT STEVENS	55
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CLASSICAL RETAIL REPORT

JULY 19, 1975

CLASSIC OF THE WEEK



GOLDEN DANCE HITS OF 1600
DG

BEST SELLERS OF THE WEEK

GOLDEN DANCE HITS OF 1600—DG
TOMITA: PICTURES AT AN EXHIBITION
—RCA

DISCOUNT RECORDS/BOSTON

AFTER THE BALL—Morris, Bolcom—Nonesuch
BACH: CANTATAS, VOL. XI—Harnoncourt—Telefunken
BEETHOVEN: MIDDLE QUARTETS—Budapest String Quartet—Odyssey
BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
GOLDEN DANCE HITS OF 1600—DG
ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
LUCIANO PAVAROTTI IN CONCERT—London
RAVEL: DAPHNIS ET CHLOE—Maazel—London
RENATA SCOTTO IN OPERA ARIAS—Columbia
TOMITA: PICTURES AT AN EXHIBITION—RCA

KING KAROL/N.Y.

BEETHOVEN BAGATELLES—Gould—Columbia
JUDITH BLEGEN & FEDERICA VON STADE WITH CHAMBER MUSIC SOCIETY—Columbia
GERSHWIN: 'S WONDERFUL—Grierson, Kaner—Angel
KRACHATURIAN: SPARTACUS—Bolshoi—Columbia/Melodiya
MASSENET: LA NAVARRAISE—Popp, Vanzo, Souzay, De Almeida—Columbia
MUSSORGSKY: BORIS GODUNOV—Ghiaurov, Karajan—London
PROKOFIEV: WAR AND PEACE—Vishnevskaya, Arknipova, Pashavov—Columbia/Melodiya
PUCCINI: MADAMA BUTTERFLY—Freni, Pavarotti, Karajan—London
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
SCHOENBERG: GURRELIEDER—Boulez—Columbia

FRANKLIN MUSIC/ATLANTA

BEETHOVEN: MIDDLE QUARTETS—Budapest String Quartet—Odyssey
GOLDEN DANCE HITS OF 1600—DG
FAURE: NOCTURNES—Collard—Connoisseur Society

JOPLIN: EASY WINNER—Perlman, Previn—Angel
WORLD OF SCOTT JOPLIN—Morath—Vanguard
MAHLER: SYMPHONY NO. 4—Blegen, Levine—RCA
MESSIAEN: MEDITATION OF INFANT JESUS—Serkin—RCA
PROKOFIEV: LT. KIJE SUITE—Previn—Angel
TOMITA: PICTURES AT AN EXHIBITION—RCA
VAUGHAN WILLIAMS: SIR JOHN IN LOVE—Herincx, Davies—Angel

TOWER RECORDS/SAN DIEGO

ALBENIZ: IBERIA, NAVARRA—De Larrocha—London
GOLDEN DANCE HITS OF 1600—DG
DEBUSSY: COMPLETE ORCHESTRAL MUSIC, VOL. V—Martinon—Angel
MOZART: QUINTETS—Grumiaux Trio—Philips
TCHAIKOVSKY: VIOLIN CONCERTO—Fodor, Leinsdorf—RCA
TCHAIKOVSKY, DVORAK: SERENADE FOR STRINGS—Barenboim—Angel
TOMITA: PICTURES AT AN EXHIBITION—RCA
GREAT TRUMPET CONCERTOS—Andre—RCA
IN MEMORIAM RICHARD TUCKER—Columbia
VAUGHAN WILLIAMS, DELIUS, WALTON: GREENSLEEVES—Zuckerman, Barenboim—DG

VOGUE BOOKS & RECORDS/LOS ANGELES

BRIAN: SYMPHONIES NOS. 6, 16—Fredman—Lyrita (Import)
CAPTAIN BLOOD—Gerhardt—RCA
CHADWICK: SYMPHONIC SKETCHES—Hanson—Mercury
ELGAR: POLONIA, CARILLON—Boult—EMI (Import)
HOVHANESS: SYMPHONY NO. 6—Hovhaness—Poseidon Society
KORNGOLD: TRIO—Pacific Art Trio—Delos
MASSENET: LA NAVARRAISE—Popp, Vanzo, Souzay, De Almeida—Columbia
RAVEL: COMPLETE ORCHESTRAL MUSIC—Skrowacewski—Vox
ROSZA: FILM MUSIC CONDUCTED BY COMPOSER—Polydor (Import)
VAUGHAN WILLIAMS: SIR JOHN IN LOVE—Herincx, Davies—Angel

MUSIC STREET/SEATTLE

BACH, J.C., W.F., W.F.E.—FLUTE TRIOS, QUARTETS—Zuckerman, Rampal—Columbia
JUDITH BLEGEN & FEDERICA VON STADE WITH CHAMBER MUSIC SOCIETY—Columbia
GOLDEN DANCE HITS OF 1600—DG
DVORAK: SYMPHONY NO. 8—Kubelik—DG
FALLA: PIANO MUSIC—De Larrocha—London
MOZART: COMPLETE DANCES AND MARCHES—Boskovsky—London
ORFF: STREET SONG—BASF
RAVEL: DAPHNIS ET CHLOE—Maazel—London
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
WAGNER'S GOLDEN HITS—London

Russian Opera, Bolshoi Style

By SPEIGHT JENKINS

NEW YORK — This week the Bolshoi Opera, 450 strong, is completing a four-week engagement at New York's Metropolitan Opera House. The importance of the run and the company is such that operagoing will never quite be the same in this city again.

Those of us lucky enough to have attended a good many of the performances have learned much about the Russians feel for their history and the Slavic voice. We have also learned what a real repertory theater is, where a major singer changes his voice and personality to suit a variety of roles. And the company, composed entirely of Soviet artists, has emerged as one of the "deepest" in the world. The term does not refer to depth of voice—the Russians, oddly enough, have not offered many sensational basses—but to the strength of casting.

True the repertory—Eugene Onegin, Boris Godunov, Pique

Damp, War and Peace, Prokofiev's *The Gambler* and a new opera, *The Dawns Are Quiet Here*—is in the main the golden dozen of operas in any Russian opera house. But even if every fledgling Russian singer grows up singing this music, the number of singers who can sing a variety of roles is incredibly impressive.

More important over the long run, however, has been the joy—and the word is not used lightly—of hearing the commitment and love of making music that has consumed this company. The chorus and orchestra, two of the best groups in the world, sing and play each performance accurately and with fire. There seem to be no slack nights, no casual off performances. One can easily say that this tour has been stressed as politically important, the players are under strict discipline, etc. But art generally obeys politics only on the surface, and

(Continued on page 306)

MASTERWORKS TWX... FROM COLUMBIA

THE HEAVY REVIEWS ARE APPEARING FOR "LA NAVARRAISE" . . . AUGUST HEADLINES: "LUCIA POPP HEADLINES: 'MARVELOUS' PREMIERE RECORDING, UNDER THE TAUT, RHYTHMICALLY ALERT DIRECTION OF ANTONIO DE ALMEIDA". THE MOMENTUM BUILDS . . . "LA NAVARRAISE".

ONE RECORD WITH LIBRETTO
First Complete Recording of Massenet's
La Navarraise
Popp/Vanzo/Senechal/Souzay
London Symphony Orchestra
de Almeida



M 33506



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Summer LP Release Set by Capricorn

■ MACON — Capricorn Records will release five albums in July and August, highlighted by the Allman Brothers Band's sixth LP, titled "Win, Lose, or Draw," the band's first album in two years.

Also set for summer release is the second album from Hydra, entitled "Land of Money;" an album from Marcia Waldorf titled "Memoranda," produced by Paul Hornsby; the fourth album from the Marshall Tucker Band, called "Searching for a Rainbow;" and a debut set for the label from Bobby Whitlock, "One of a Kind." Also set for release in August is "Peaches — The Pick of the Crop, Vol. II," a two-record sampler featuring one selection from each of the 24 Capricorn recording artists, for in-store play availability.

MCA Ups Two

■ LOS ANGELES — Vince Duffy, MCA vice president of production, has announced that Ulo Sinberg has been promoted from manager of orders and production control to the position of director of production control. Wayne Tappon, formerly MCA sales manager in Los Angeles, now holds the position of production control manager. Frank Delaplain, manufacturing coordination manager, will continue in his current capacity.

Sinberg joined MCA Records in New York in August of 1971. He was responsible for ordering all record pressing and tape manufacturing. In February, 1972, Sinberg was relocated to Universal City.

Wayne Tappon joined MCA Records, Inc. in 1971 after 18 years of experience in the record industry.

Dialogue (Continued from page 286)

which was Brian Epstein's company. Their cable address in England was Nemperor. And Brian did have a company in England called Nemperor Artists (I think it came from some comment in one of the Liverpool papers).

So when we were looking for a name Brian suggested using Nemperor Artists of America, thus the management company has since been Nemperor Artists. Then we had a company called Nemperor Music which did some of our publishing. The last Cat Stevens tour, which was done through one of our companies, was called Nemperor Presentations. So when it came to the name for a record company, after we examined all the other names, we thought we would just be consistent and keep it in the family.

RW: What was the advantage of forming your own record company?

Weiss: Well, it gave me another vehicle for more personal involvement in the music business. Instead of signing people to other labels I could be involved personally in the making of the records, be involved somewhat in the promotion of the records. I can't do it like our distributor Atlantic does—because they do a very effective job—but it involves me on a personal level with the artist in putting together the artist for the record. We work on the conception of the record—it's just not straight ahead reproductions of what's going on onstage. And it was just something else to do in this business. You just don't want to negotiate deals and manage artists and book tours forever. You want to get more personally involved, particularly if you have a feeling for what you're doing. And that was genuinely the basis for it.

It's been small during the last year and it may come off as trying to look somewhat elitist, which I don't want it to be. I want it to be elite without being elitist. I want it to be good and hopefully have some commercial success. My real aim is to utilize all my other involvements towards making records. But I want to broaden the base of making records. We're going to make five more records before the year's end and I certainly don't want it to be an exclusively jazz-rock label. Jazz-rock music when it's good is so good that you're just motivated and tempted to want to make those records and just hope that they can sell. But I also want to be involved with rock and roll music, folk music and anything else that's just good. I want it to be a competitive, good label.

RW: Can you be more specific about those five albums?

Weiss: We're making an album with Tommy Bolan, who I think is a great rock guitarist and has just become lead guitarist in Deep Purple. But he's under contract to us. Jan Hammer is doing a new album that I think has commercial potential, based on a conceptual version of the Seven Days of Creation called "The First Seven Days." It's not a pretentious thing. Jan is a great musician in his own right and there have been so many synthesizer-based albums, some very good and some I thought just really pretentious, but this is an album that combines great writing and his virtuosity as a performer.

The danger is that you don't want it to come off sounding like a movie score or as TV music, but just to be a great record in playing and in writing, and it's getting to be that way. There is a group from San Juan, Puerto Rico that I've signed called Raices, that we're going to record. It's sort of a Brazilian jazz-rock sound. Then we have a record being made by Lenny White, who's the drummer with Chick Corea. And that's very exciting. Finally we have Stanley Clarke's new album which has been a long time in the conception stage and is just about ready for the studio. And I'm still listening to lots of tapes, going to a lot of auditioning hoping to find someone else.

RW: In terms of live concerts, you've been quoted as believing it's better to have a full club rather than a partially empty Carnegie Hall.

Weiss: I can't take full credit for that. That's really something that Brian Epstein taught me: that it is much better to create a feeling of demand, that it is much better for an artist to play in a venue that may be too small for him and sell it out and create a demand for his presence. Unfortunately, today, the business has changed to a degree where an act has a hit single they want to play Madison Square Garden. And what they do is just capitalize on a single; they never build a firm basis for themselves as an act. There's a difference between a record and an act—a hit record and a hit act. There's a lot of dues paying and a long building procedure to make an act, as opposed to promoting a single record. It's much better to build and create a demand than just to go out and try to capitalize on one record's success.

RW: How hard is it for someone like Tony Williams to start that building process all over again?

(Continued on page 306)

Chelsea Signs Manuel



Singer Manuel has been signed to a Chelsea Records contract, it was announced by label president Wes Farrell. Farrell also said that Manuel's initial single, "El Bimbo," is in rush production. Producing "El Bimbo," the first authorized lyric release of the song, is the Artie Wayne Organisation. Pictured (from left) are Beverly Noga, who manages Manuel with Helen Noga, Farrell, Manuel and Artie Wayne.

CBS Convention Plans (Continued from page 271)

The four-day affair will include meetings covering every phase of the CBS Records operation, both domestically and internationally, and will be attended by top CBS Records executives and the companies' field sales and promotion forces. Representatives of the Columbia, Epic and CBS Custom Labels will come to Toronto from every region of the country, while executives of CBS Records operations from around the world will also be in attendance.

Some of the activities taking place during the CBS Records 1975 Convention will be the presentation of various awards to members of the sales and promotion staffs for their accomplishments over the past year, special new product presentations with accompanying film and slide shows, conferences on every aspect of the companies' business, and discussions of plans of action for the coming year. There will be separate meetings for the respective field forces in the areas of promotion, sales, special mar-

kets, marketing, merchandising, operations and artists and repertoire.

Highlighting the CBS Records 1975 Convention will be four nightly shows and one afternoon show before the gathered representatives, which will include more than 30 artists on the Columbia, Epic and CBS Custom Label rosters. Artists spanning every category of music will perform as both established acts and new talent make their appearances. Responsible for the staging, lighting and sound of the shows will be Sam Hood, director, artists development, and Jock McLean, manager, artist services. Sound and lighting equipment is being supplied by Showco.

The CBS Records International Division will hold meetings throughout the convention and will participate in the overall convention activities. A CBS Records International reception will kick off the convention upon the arrival of the representatives on Tuesday, July 22.

Atlantic Releases Nine

NEW YORK — Atlantic/Atco Records senior vice president of marketing Dave Glew has announced the release of nine albums by the company in July. Heading the release is the Spinners' fourth Atlantic effort, "Pick of the Litter." Also set for July are second albums from Ace Spectrum ("Low Rent Rendezvous"), Barrabas ("Heart of the City"), Marion Williams ("Prayer Changes Things"), and debut discs by Mirabai ("Mirabai") and Willis Jackson ("The Way We Were"). Three albums will come from the Atlantic-distributed Big Tree label: "The Elephant," Demis Roussos' "Souvenirs" and Brownsville Station's "Motor City Connection."

Marketing, merchandising, advertising and promotion priorities have been set via the July "Hot Stuff" sales kits circulated to all WEA sales managers, marketing coordinators and promotion personnel. Emphasis is on new product as well as on Atlantic artists on tour this summer, the latter group including the Rolling Stones, Roberta Flack, The Bee Gees and Revelation, Yes, Eric Clapton, Yvonne Elliman, Major Harris, Average White Band and Alice Cooper, among others.

Col Names Welch To Promo Post

DETROIT — Dennis Hannon, branch manager, CBS Records' Detroit branch, has announced the appointment of Ray Welch to the position of local promotion manager, Columbia Records' Detroit branch.

In his new capacity, Welch is responsible for the Detroit marketing area's promotion activities for Columbia Records, as well as for coordinating artist appearances and tours within the Detroit area. He will report directly to Hannon.

Welsh, since joining CBS Records in 1963, has held a number of positions. His most recent capacity was as sales representative in the Detroit marketing area.

CBS Taps McAdams

MIAMI, FLA.—Robert Beasley, branch manager, CBS Records' Miami branch, has announced the appointment of Ken McAdams to the position of sales representative, CBS Records' Miami branch.

In his new capacity, McAdams is responsible for sales and merchandising activities of the Columbia, Epic and CBS Custom Labels in the Miami/Ft. Lauderdale marketing area.

July LP Release Set by Warners

LOS ANGELES—The July album release from Warner/Reprise and affiliate labels Bearsville, Chrysalis and Gemigo has been announced by Ed Rosenblatt, Warner VP and director of promotion and sales.

The WB albums include Graham Central Station's third for the label, "Ain't No 'Bout-A-Doubt It," and debuts from Gary Wright—"The Dream Weaver"—and David Sanborn—"Taking Off." From Reprise come "Fleetwood Mac" and "Fire On the Bayou," the latter being the Meters' latest effort.

Bearsville is represented by Felix Cavaliere's "Destiny," while Chrysalis comes forth with U.F.O.'s "Force It." Gemigo contributes "Rasputin's Stash" by the group of the same name, now available through Warner Bros.

ABC Releases Eight

LOS ANGELES—ABC Records will release eight pop albums in July, announced Jerold H. Rubinstein, chairman.

Featured product for the month includes "Earthbound," the debut lp for ABC by the Fifth Dimension; "Get On Down With Bobby Bland;" "Kickin'," second pop album by the Mighty Clouds of Joy; and, on ABC/Blue Thumb, the Crusaders' sixth album, "Chain Reaction."

Additional contemporary albums for July include Ray Price's first album for ABC, "Like Old Times Again;" "Onward," the second lp by Michael Omartian; and "Another Time, Another Face," by a new artist to the label, Errol Sober.

The sole release for the month on Anchor Records, marketed by ABC, introduces the Northern California duo the Paxton Bro. ("The Paxton Bro.").

Housewarming



Wartoke Concern and Provocative Promotions recently celebrated the opening of their new offices with an open house that was attended by their clients, the press and disco people, among others. Shown chewing on falafel and/or sipping punch are, from left: Darryl Hall, Frank Zappa, Eric Burdon, John Mayall and John Oates.

ABC Fetes Williams



At a party recently given for him at New York's The Other End, country artist Don Williams is congratulated by members of his management and record company. Shown (from left) are Corb Donohue, ABC Records director of public relations; Micky Wallach, the label's New York promotion director; Williams; Jim Foglesong, president of ABC/Dot; manager Jim Halsey; Tony Martell, ABC vice president, special marketing; and Larry Baunach, ABC/Dot vice president of sales and promotion.

BMI Will Support Alternative Chorus

LOS ANGELES—BMI will continue its sponsorship of the Alternative Chorus and Songwriters Showcase for another year. The Alternative Chorus, a non-profit organization, has been supported by BMI since 1973.

The organization sponsors weekly showcases featuring songwriters selected by audition; over 100 writers apply monthly for participation in the program. The Alternative Chorus is operated by Len Chandler and John Braheny.

Freeman To Host Radio Rock Show

MIDDLESEX, ENGLAND — U.K. disc jockey Alan Freeman has been set as the host for the Boston-based "Rock Around the World" syndicated radio show beginning mid-July with an exclusive interview with Moody Blues member Ray Thomas.

Rock & Roll

(Continued from page 271)

group, none other than The Rolling Stones, whose "Made in the Shade" (Rolling Stones) is 10 and whose "Metamorphosis" (Abkco) is right behind at 11.

Top 10

Of the three acts currently enjoying simultaneous top 10 singles and albums, two — Eagles and Wings—are rock groups. The one exception is Captain & Tennille (A&M).

Eagles LPs

(Continued from page 271)

The rise in sales of earlier album product, began with the launching of their current tour on May 4.

It was further accelerated by the release of the single three weeks later and the album's release in early June. According to an Elektra/Asylum spokesman, the three catalogue lps are enjoying average weekly sales of approximately 10,000 units each, about a 400 percent increase over their average weekly sales figure prior to the release of "One Of These Nights."

Charts

The title single from "One Of These Nights" is bulleted at 4 on this week's Singles Chart. The lp, already certified gold, has reportedly shipped approximately 750,000 units and according to the label, WEA branches continue to experience strong reorder patterns.

In U.K.

The Eagles recently returned to the United States following an appearance with Elton John and Joe Walsh at England's Wembley Stadium. In Great Britain, three Eagles lps are listed on that country's Music Week album chart.

SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "Low Rider" — War (UA). With this cut off their new lp, War has a hot disco number filled with much imagination.

DEDE'S DITTIES TO WATCH: "Let Me Make Love To You" — O'Jays (PIR-SLO). "I Who Have Nothing" — Hodges, James & Smith (20th Century-UPT); "Flying High" — Blackbyrds (Fantasy-UPT).

DISCO POTENTIALS: "Honey Trippin'" — Mystic Moods (Sound Bird); "Let Me Lay My Funk On You" — Poison (Roulette).

Casablanca has announced the signing of Buddy Miles to the label. Cecil Holmes has stated that the new single on this artist will be entitled "Rock 'n Roll In The Streets of Hollywood." His new lp was self-produced.



A young lady responsible for "Sideshow" and "Love Won't Let Me Wait" is Ms. Vinnie Barrett.

Ms. Barrett who hails from Philadelphia, is 27 years of age and has had the sensitivity it takes to make her a BMI award winner in several categories. Vinnie states that her motivation came from her mother and her

husband, Andrew. She has received many of her ideas from everyday life, and has put them to music. Tommy Bell saw her potential and decided to use her techniques in writing. She admires Linda Creed for her creativity. Most of those who have seen and heard the writing of Vinnie Barrett feel that she has a bright future ahead of her. Shown from left are Ms Barrett, Dede Dabney and Weldon McDougal of Philadelphia International Records.

The Jackson Family has signed with Epic Records. However, Jermaine Jackson, according to reliable sources, has not signed any agreement with the company.

PROFILE

Bushka Promotions and Merchandising has found a new, dynamic individual to handle the activities for Johnny Bristol. Brenda Evans has worked with United Artists Records and has been publishing administrator for Bobby Womack Enterprises. She is also responsible for the



administration of the Watts 103rd Street Band.

Currently, Ms. Evans is working Johnny Bristol's new single, "Love Takes Tears," extracted from his latest lp, "Feeling The Magic." A lady on the move — Brenda Evans.

Sonderling Broadcasting, owner of WDIA (Memphis), KDIA (San Francisco), and WWRL (New York), has purchased WRVR-FM (New York). Currently operating with a jazz format, the station will incorporate jazz and r&b under the new ownership.

Burke Johnson, recently indicted by the Newark Grand Jury, has been suspended by WAOK (Atlanta). Rumor has it that he has been officially dismissed by the station. Replacing him in the music department is Frank Barrow, formerly of KYAC-AM (Seattle).

Epic Signs Webster Lewis



Epic Records has announced the signing of Webster Lewis to an exclusive recording contract with the label. Lewis, a jazz-r&b keyboard musician and composer, has worked with Weather Report, Roy Ayers and many others. A protege of Gunther Schuller at the New England Conservatory of Music, Lewis has also composed and conducted music for a TV special in tribute to Marvin Gaye, and is currently recording his debut lp for Epic. Shown above as Lewis (front) signs with Epic are (from left): Marvin Cohn, vice president, talent contracts, CBS Records; Ron Alexenburg, vice president and general manager, Epic and CBS Custom Labels; Steve Popovich, vice president, a&r, Epic Records; Jim Tyrrell, vice president, national sales, Epic and CBS Custom Labels; John Bennings, Lewis' business advisor; and Tom Werman, director, talent acquisition, Epic Records.

CTI Releases Three Albums

■ **NEW YORK**—CTI Records has announced the release of new albums by Esther Phillips, Jim Hall and The New York Jazz Quartet.

"Esther Phillips w/Beck: 'What A Difference A Day Makes'" is Ms. Phillips' fifth album for the label. Also appearing on the album are Mike and Randy Brecker, Steve Kahn, Eric Weissberg, Don Grolnick, Will Lee, Chris Parker and David Sanborn. The album was arranged by Joe Beck.

"Concierto" is Jim Hall's first album for the label, with fellow CTI artists Paul Desmond, Chet Baker, Ron Carter, Roland Hanna, and Steve Gadd joining him on various tracks.

Finally, the initial release from The New York Jazz Quartet, on the Salvation label, is a live recording made in Tokyo's Yubin-Chokin-Kaikin Hall, featuring Ron Carter on bass, Ben Riley on drums, Roland Hanna on piano and Frank Wess on saxophone and flute.

R&B PICKS OF THE WEEK

SINGLE **ATCO** **BLUE MAGIC, "CHASING RAINBOWS"** (WIMOT/Mystic Dragon, BMI). Demonstrating sensitive creativity, "Magic" has brought forth another monster. "Rainbows" is the first extraction from their new album and is destined to be a super smash. Compelling sound effects coupled with performance of the lyrical content is worthy of attention. Atco 7031.

ALBUM **JEFF PERRY, "LOVE DON'T COME NO STRONGER (YOURS AND MINE)"** (J.L.P. Music, ASCAP). Bouncing rhythm will garner this newcomer plenty of chart action. Listeners will swing and sway to this disco track. Strong track with heavy lyrics has given birth to an artist with a brilliant future. Arista 0133.

SLEEPER **"COOLEY HIGH."** All the tunes in this movie soundtrack are originals from the artists, including "Fingertips" (Stevie Wonder), "Ooo Baby Baby (Smokey Robinson), "My Girl" (Temptations), "Reach Out I'll Be There" (Four Tops) to name only a few. One cut, "It's So Hard To Say Goodbye To Yesterday," performed by G. C. Cameron, is debuted in the lp. Motown HS-2510.



Tyrone Davis

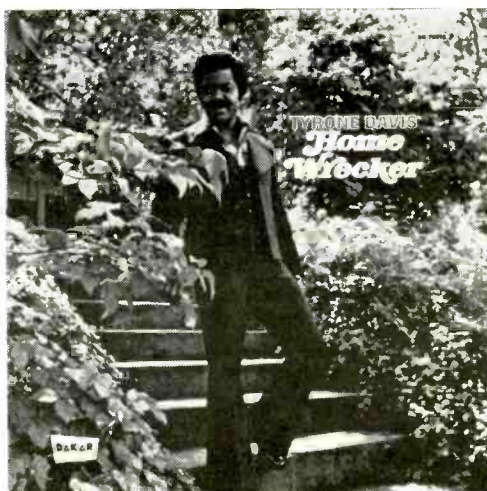
“A Woman Needs To Be Loved”

DK 4545

from His L.P.

“Home Wreckers”

DK 76915



BRUNSWICK

DAKAR

The Joneses' Sound Is Disco Dynamite

■ NEW YORK—Discos are for dancing, but at the Factoria Wednesday evening (18), listening, at least for awhile, was the main item on the agenda. The Joneses (Mercury) opened their four day stay with a show designed to highlight their talents as a burgeoning factor on the disco music scene.

Prior to their New York appearance, the Joneses engaged in some major act revamping and re-vising. Depleted by the departure of three original members, the group returned to full strength with the addition of a trio of competent new principals, Jimmy Richardson, Freddie Rue and David Evans. The "new" Joneses acquired a backup ensemble which in turn got itself a lawyer and became the Joneses Incorporated. All these permutations and combinations seem to have accomplished their objective, for the Joneses brought an infectious vitality to their Factoria performance.

Though they came formally attired, the group was open and outgoing, almost to a fault, spending time on introductions of group and band members that could have been better spent musically. Relying for the most part on ma-

terial from their "Keeping Up With the Joneses" album, the quartet opened with "Hey Babe," with original Jones Harold Taylor handling the lead vocals, periodically utilizing an echo chamber for a Barry White-ish effect. A pleasing rendition of the Stylistics "You Make Me Feel Brand New" followed, and then, saving the best for last, the group let loose with "Sugar Pie Guy."

If their live set is any indication, the Joneses and their corporate comrades are infused with an energy and enthusiasm which can only serve to put their future offerings near the top of every knowledgeable disco deejay's playlist.

Jonathan Skiba

ICM Signs Crackin'

■ LOS ANGELES — International Creative Management has announced the signing of Crackin' for exclusive representation for personal appearances throughout the United States and Canada.

Crackin' will be showcased July 17 at San Francisco's Orphanage Club with their debut album, "Crackin' I," and single, "Wanna Dance," scheduled for release this month on Polydor Records.

NASHBORO'S WORLD OF GOSPEL

SWANEE QUINTET
"UPS AND DOWNS"
 Creed 3062

TOMMY ELLISON
 (And the Five Singing Stars)
 Nashboro 7156

THE BELLS OF ZION
 Nashboro 7155

THE GOSPEL KEYNOTES
"JESUS YOU'VE BEEN GOOD TO ME"
 Nashboro 7147

ISAAC DOUGLAS
"DO YOU KNOW HIM?"
 Creed 3059

NASHBORO RECORD CO.
 1011 Woodland St.
 Nashville, Tennessee



THE R&B SINGLES CHART

JULY 19, 1975

JULY 19	JULY 12	
1	1	THE HUSTLE VAN McCOY & THE SOUL CITY SYMPHONY—Avco 4653
2	4	FIGHT THE POWER—PART 1 ISLEY BROS.—T-Neck ZS8 2256 (Col.)
3	3	ROCKIN' CHAIR GWEN McCRAE—Cat 1996 (TK)
4	6	SOONER OR LATER IMPRESSIONS —Curton CMS 0103 (WB)
5	2	LOVE WON'T LET ME WAIT MAJOR HARRIS—Atlantic 3248
6	5	JUST A LITTLE BIT OF YOU MICHAEL JACKSON—Motown 1349F
7	7	SLIPPERY WHEN WET COMMODORES—Motown M 1338F
8	12	FREE MAN SOUTH SHORE COMMISSION —Wand 11287 (Scepter)
9	10	SEXY MSFB—Phila. Intl. ZS8 3567 (Col)
10	17	GET DOWN TONIGHT KC & THE SUNSHINE BAND—TK 10009
11	19	HOPE THAT WE CAN BE TOGETHER SOON SHARON PAIGE & HAROLD MELVIN & THE BLUENOTES—Phila. Intl. ZS8 3569 (Col)
12	14	DO IT IN THE NAME OF LOVE BEN E. KING—Atlantic 3274
13	8	LOOK AT ME (I'M IN LOVE) MOMENTS—Stang 5060 (All Platinum)
14	15	I'LL DO FOR YOU ANYTHING YOU WANT ME TO BARRY WHITE—20th Century TC 2208
15	16	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) GARY TOMS EMPIRE—PIP 6504
16	9	THE WAY WE WERE/TRY TO REMEMBER GLADYS KNIGHT & THE PIPS—Buddah 463
17	11	GIVE THE PEOPLE WHAT THEY WANT O'JAYS—Phila. Intl. ZS8 3565 (Col)
18	23	THREE STEPS FROM TRUE LOVE REFLECTIONS—Capitol 4078
19	22	SNEAKIN' UP BEHIND YOU BRECKER BROTHERS—Arista 0122
20	32	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE—Columbia 3 19172
21	13	CUT THE CAKE/PERSON TO PERSON AWB—Atlantic 3261
22	24	CHOCOLATE CITY PARLIAMENT—Casablanca 831
23	18	SPIRIT OF THE BOOGIE/SUMMER MADNESS KOOL & THE GANG—Delite 1567 (PIP)
24	31	FOREVER CAME TODAY JACKSON 5—Motown M1356F
25	30	ACTION SPEAKS LOUDER THAN WORDS CHOCOLATE MILK—RCA PB 10290
26	21	HURT MANHATTANS—Columbia 3 10140
27	35	DREAMING A DREAM CROWN HEIGHTS AFFAIR—Delite 1570 (PIP)
28	20	PLEASE PARDON ME (YOU REMIND ME OF A FRIEND) RUFUS Featuring CHAKA KHAN—ABC 12099
29	49	OH ME, OH MY (DREAMS IN MY ARMS) AL GREEN—Hi 5N 2288 (London)
30	26	WHY CAN'T WE BE FRIENDS? WAR—United Artists XW 629X
31	33	COME AN' GET YOURSELF SOME LEON HAYWOOD—20th Century TC 2191
32	46	YOUR LOVE GRAHAM CENTRAL STATION—Warner Bros WBS 8105
33	38	THE PHONE'S BEEN JUMPING ALL DAY JEANNIE REYNOLDS—Casablanca 834
34	44	MAKE ME FEEL LIKE A WOMAN JACKIE MOORE—Kayvette 5122 (TK)
35	42	DREAM MERCHANT NEW BIRTH—Buddah 470
36	37	FEELIN' THAT GLOW ROBERTA FLACK—Atlantic 3271
37	43	SEXY SUMMER FAMILY PLANN—Drive 6242 (TK)
38	40	SWEARIN' TO GOD FRANKIE VALLI—Private Stock 021
39	36	PAIN EDWIN STARR—Granite 522
40	41	CRY, CRY, CRY SHIRLEY (AND COMPANY)—Vibration 535 (All Platinum)
41	25	SHACKIN' UP BARBARA MASON—Buddah 459
42	27	MISTER MAGIC GROVER WASHINGTON JR.—Kudu 924F (Motown)
43	28	ME & MRS. JONES RON BANKS & THE DRAMATICS—ABC 12990
44	29	LOVE BEING YOUR FOOL CHARLIE WHITEHEAD—Island 007
45	48	GOD BLESS OUR LOVE CHARLES BRIMMER—Chelsea 3017
46	62	GET THE CREAM OFF THE TOP EDDIE KENDRICKS—Tamlia T 54260F (Motown)
47	68	HUSTLE !!! (DEAD ON IT) JAMES BROWN—Polydor 14281
48	64	GLASSHOUSE TEMPTATIONS—Gordy G7144F (Motown)
49	58	I COULD DANCE ALL NIGHT ARCHIE BELL & THE DRELLS—TSOP ZS8 4767 (Col)
50	53	GOOD LOVIN' IS JUST A DIME AWAY ORIGINALS—Motown 1325F
51	54	FOOT STOMPIN' MUSIC BOHANNON—Dakar 4544 (Brunswick)
52	59	YOU'RE EVERYTHING I NEED MAJOR LANCE—Osiris 001
53	55	I ONLY FEEL THIS WAY WHEN I'M WITH YOU JIMMY BRISCOE & THE LITTLE BEAVERS—Pi Kappa 604
54	34	GET DOWN, GET DOWN JOE SIMON—Spring 156 (Polydor)
55	69	CAN'T GIVE YOU ANYTHING (BUT MY LOVE) STYLISTICS—Avco 4656
56	67	POTENTIAL JIMMY CASTOR BUNCH—Atlantic 3270
57	60	I DON'T WANT TO BE A LONE RANGER JOHNNY GUITAR WATSON—Fantasy 739
58	61	LOVE INFLATION (PT. I) JONESES—Mercury 37689
59	63	FAME DAVID BOWIE—RCA PB 10320
60	—	DO IT ANY WAY YOU WANNA PEOPLES CHOICE—TSOP ZS8 47691 (Col)
61	71	THE ENTERTAINER (IF THEY COULD ONLY SEE ME NOW) J. R. BAILEY—Midland Intl. MB 10305 (RCA)
62	—	HARMOUR LOVE SYRETTA—Motown 1353
63	72	LOVE AND DEATH IN G & A LOVE CHILDS AFRO CUBAN BLUES BAND—Routelette 7172
64	—	HOW LONG (BETCHA GOT A CHICK ON THE SIDE) POINTER SISTERS—ABC Blue Thumb BTA 265
65	—	EIGHTEEN WITH A BULLET PETE WINGFIELD—Island IS 026
66	—	IT'S ALL OVER NOW BOBBY WOMACK—United Artists XW 674
67	70	DISCO QUEEN HOT CHOCOLATE—Big Tree 16038 (Atlantic)
68	—	CHASING RAINBOWS BLUE MAGIC—Atco 7031
69	—	JUST YOU AND ME TAMIKO JONES—Arista 0134
70	—	YOLANDA BOBBY BLAND—ABC 12105
71	—	ONE THING ON MY MIND PERSUASIONS—A&M 1698
72	73	SATISFY MY WOMAN CALVIN ARNOLD—IX Chains NCS 7009 (Mainstream)
73	74	I KNOW WHERE YOU'RE COMING FROM LOLEATTA HOLLOWAY—Aware 050 (GRC)
74	—	A WOMAN NEEDS TO BE LOVED TYRONE DAVIS—Dakar 4545 (Brunswick)
75	66	THREE STEPS FROM TRUE LOVE BILLY DAVIS—ABC 12106

JULY 19, 1975

1. **MISTER MAGIC**
GROVER WASHINGTON, JR.—Kudu
KU 2051 (Motown)
2. **TALE SPINNIN'**
WEATHER REPORT—Columbia PC 33417
3. **DISCOTHEQUE**
HERBIE MANN—Atlantic SD 1670
4. **SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33195
5. **CHICAGO THEME**
HUBERT LAWS—CTI 6058S1 (Motown)
6. **EXPANSIONS**
LONNIE LISTON SMITH—Flying
Dutchman BDL 1 0934 (RCA)
7. **THE BRECKER BROTHERS**
Arista AL 4037
8. **IN THE POCKET**
STANLEY TURRENTINE—Fantasy F 9478
9. **THE AURA WILL PREVAIL**
GEORGE DUKE—MPS/BASF MC 25613
10. **SHABAZZ**
BILLY COBHAM—Atlantic SD 18139
11. **TWO**
BOB JAMES—CTI 6051 (Motown)
12. **NO MYSTERY**
RETURN TO FOREVER Featuring
CHICK COREA—Polydor PD 6512
13. **A TEAR TO A SMILE**
ROY AYRES UBIQUITY—Polydor PD
6046
14. **CHASE THE CLOUDS AWAY**
CHUCK MANGIONE—A&M SP 4518
15. **JOE BECK**
Kudu 2151 (Motown)
16. **UNIVERSAL LOVE**
MFSB—Phila. Intl. KZ 33158 (Col)
17. **NATIVE DANCER**
WAYNE SHORTER—Columbia PC 33418
18. **SURVIVAL OF THE FITTEST**
HEADHUNTERS—Arista 4038
19. **TOM CAT**
TOM SCOTT & THE L.A. EXPRESS—Ode
SP 77029 (A&M)
20. **STEPPIN'**
POINTER SISTERS—ABC Blue Thumb
BTS D 602
21. **ATLANTIS**
McCOY TYNER—Milestone M 55002
(Fantasy)
22. **STEPPING INTO TOMORROW**
DONALD BYRD—Blue Note BN LA
3695 G (UA)
23. **POLAR AC**
FREDDIE HUBBARD—CTI 6065
(Motown)
24. **FUSION III**
MICHAL URBANIAK—Columbia PC 33542
25. **CHAPTER 4: ALIVE IN NEW YORK**
GATO BARBIERI—Impulse ASD 9303
(ABC)
26. **LEVEL ONE**
THE ELEVENTH HOUSE Featuring LARRY
CORYELL—Arista 4052
27. **I NEED SOME MONEY**
EDDIE HARRIS—Atlantic SD 1169
28. **UPCHURCH/TENNYSON**
PHIL UPCHURCH & TENNYSON STEVENS
—Kudu 2251 (Motown)
29. **SOLID**
MANDRILL—United Artists UA LA 408G
30. **UPON THE WINGS OF MUSIC**
JEAN-LUC PONTY—Atlantic SD 18138
31. **FEEL**
GEORGE DUKE—MPS/BASF MC 25355
32. **LIQUID LOVE**
FREDDIE HUBBARD—Columbia PC 33556
33. **RESTFUL MIND**
LARRY CORYELL—Vanguard 79352
34. **LINGER LANE**
BOBBY HUTCHERSON—Blue Note BN
LA 369 G (UA)
35. **SATIN DOLL**
BOBBI HUMPHREY—Blue Note LA 3344 G
36. **PICTURES AT AN EXHIBITION**
TOMITA—RCA ARL1 0838
37. **FLYING START**
BLACKBYRDS—Fantasy F 9472
38. **KOKOMO**
Columbia PC 33442
39. **STORIES TO TELL**
FLORA PURIM—Milestone 9058 (Fantasy)
40. **COUNT BASIE JAM**
COUNT BASIE—Pablo 2310 718 (RCA)

Disco File (Continued from page 291)

Rumor of the Week: The **Rolling Stones** are planning a version of **Shirley (And Company)**'s "Shame, Shame, Shame" for their next album. **Mike Jagger** fell in love with the song while preparing for the group's Tour of the Americas and may yet work it into their stage act before that tour runs its course.

And don't overlook **Angelo Bond's** powerful debut album, "Bondage" (ABC), beautifully written and produced by Bond and **McKinley Jackson** and containing a devastating show biz biography, "He Gained the World (But Lost His Soul)," the story of a singer from his beginning in a gospel choir ("Every Sunday he sang a solo/That made the sisters shout and cry") to his end in a hotel room ("Cause of death was unknown/At least that's what the paper said"), plus the sadly overlooked but moving "Reach for the Moon." Bond's lyrics on much of the album approach **Smokey Robinson's** in intelligence and precision (and that's one of the best things I could say about any songwriter), particularly on "Man Can't Serve Two Masters," "Eve," "I Never Sang for My Baby" and the two cuts already mentioned. Even though it's more for listening than for partying, "Bondage" is this month's left field favorite.

We seem to have gotten ourselves into something of a controversy over the **Ritchie Family's** enormously successful single, "Brazil" (Which jumped into the Disco File Top 20 at number 11 this week). Our report two issues back of **Sonny Casella's** claim that he was the record's producer prompted a letter from a lawyer on behalf of the credited producer, **Jacque Morali**, and the French-based Can't Stop Productions, headed by **Henri Belolo**. Casella, the letter informs us, only booked studio time (at Philadelphia's Sigma Sound) for the "Brazil" session and introduced Morali to several musicians who played on the record. For this he was given the "Special Thanks" credit we noted. A talk with "Brazil's" arranger, **Richard Rome**, confirmed this basic story but pointed out the difficulty of assigning credit when a number of people are creatively involved on a single project. For our part, we regret our involvement in this whole matter to begin with and offer apologies and best wishes to all concerned.

Feedback: Among the new records on this week's batch of top 10s, aside from those already recommended here like "Do the Choo-Choo," "Hollywood Hot" and "Scaredycat," are "Happy Brazilia" by **James Last** (a cut on a European Polydor album called "Beach Party"), which Tony Gioe describes as "an uptempo 'Gut Level' with breaks"—oh yeah?—and, on Babby Koprowski's list, a tight little instrumental called "Solid Funk" by the **Funky Boys** (RCA), a German group which we can also recommend . . . Gioe was also raving about an import by someone named **Moon Williams** titled "Suspicious Love" (DJM, in England), which was first brought to my attention by Sheldon Smith, a DJ who occasionally plays at the Adams Apple. Though it may not be, in Gioe's word, "flawless," the record is sharp, well produced and to the point: "Suspicious love is the worst kind of love that you can think of." MCA has picked the record up for the American market and expects to have it out this week. . . . Tom Savarese suggests "Take a Trip to the Islands," a wonderfully evocative cut on the new **Chi-Lites** album ("Half a Love" on Brunswick), for a refreshing change of pace. We also like "When Temptation Comes," which is more in the trademark Chi-Lites style and quite nice. . . . Louis Schneider from Casablanca, the upper west side one, in New York brought by a copy of the only Latin single I know of that runs six minutes and is market "For DJ and Disco Play." It's "La Batalla de los Barrios" by **Orquesta Tipica Novel** (on TR Records), the group that won Latin NY magazine's award for the best charanga band of the past year, and is should be checked out. Also for Latin lovers: the steamy, jumping "Cucula" by **Celia & Johnny** (Vaya)—Celia Cruz and Johnny Pacheco, that is—obviously a hit.

Recommended: Revelation's "Get Ready For This" (RSO), my favorite single this week and a **Norman Harris-Allan Felder** production (with **Jemore Gasper**). The message, delivered with a gospel fervor: "Take a stand/Stand up strong/ Help yourself/Get ready for this." Also: "You and I" by **Joe Anderson** (Buddah), who sounds pleasantly like **Al Green** on this sweet and slow hustle number; "Ain't Got No Love" by **Milt Matthews & Uprising** (Bryan), a good combination of disco production and Memphis-style vocals (somewhat reminiscent of the **Staple Singers** sound)—arranged and mixed by **Bert deCoteaux**; and **Barnaby Bye's** unusual "Can't Live This Way" (Atlantic), now out as a single.

JULY 19, 1975

1. **THE HEAT IS ON**
ISLEY BROTHERS—T-Neck PZ 33536 (Col)
2. **SURVIVAL**
O'JAYS—Phila. Intl. KZ 33150 (Col)
3. **THAT'S THE WAY OF THE WORLD**
EARTH, WIND & FIRE—Columbia PC
33280
4. **MISTER MAGIC**
GROVER WASHINGTON JR.—Kudu
KU 2051 (Motown)
5. **CHOCOLATE CHIP**
ISAAC HAYES—ABC ABCD 874
6. **A SONG FOR YOU**
TEMPTATIONS—Gordy G6 96951
(Motown)
7. **DISCO BABY**
VAN McCOY & THE SOUL CITY
SYMPHONY—Avco AV 69006
8. **CUT THE CAKE**
AVERAGE WHITE BAND—Atlantic SD
18140
9. **TO BE TRUE**
HAROLD MELVIN & THE BLUENOTES
Featuring THEODORE PENDERGRASS—
Phila. Intl. KZ 33148 (Col)
10. **THE HIT MAN**
EDDIE KENDRICKS—Tamlam T6 33851
(Motown)
11. **UNIVERSAL LOVE**
MFSB—Phila. Intl. KZ 33158 (Col)
12. **MOVING VIOLATION**
JACKSON 5—Motown M6 82951
13. **INSIDES OUT**
BOHANNON—Dakar BK 6916 (Brunswick)
14. **BLIND BABY**
NEW BIRTH—Buddah BDS 5636
15. **A QUIET STORM**
SMOKEY ROBINSON—Tamlam T6 33751
(Motown)
16. **WHY CAN'T WE BE FRIENDS?**
WAR—United Artists LA 441 G
17. **THANK YOU BABY**
STYLISTICS—Avco AV 69008
18. **CAUGHT IN THE ACT**
COMMODORES—Motown M6 82051
19. **CHOCOLATE CITY**
PARLIAMENT—Casablanca NBLP 7014
20. **GET DOWN**
JOE SIMON—Spring SPR 6706 (Polydor)
21. **ROLLING DOWN A MOUNTAINSIDE**
MAIN INGREDIENT—RCA APL1 0644
22. **RENAISSANCE**
RAY CHARLES—Crossover CR 9005
23. **AMERICA TODAY**
CURTIS MAYFIELD—Curtom 5001 (WB)
24. **LATIMORE III**
LATIMORE—Glades 7505 (TK)
25. **LET'S TAKE IT TO THE STAGE**
FUNKADELIC—20th Century/Westbound
W 215
26. **FIRST IMPRESSIONS**
IMPRESSIONS—Curtom CU 5003 (WB)
27. **BIRTH AND DEATH OF A GANSTER**
FANTASTIC FOUR—20th Century/
Westbound W 201
28. **BACK TO EARTH**
RARE EARTH—Rare Earth R6 54851
(Motown)
29. **STEPPIN'**
POINTER SISTERS—ABC Blue Thumb
BTS D 602
30. **CHICAGO THEME**
HUBERT LAWS—CTI 6058 (Motown)
31. **ADVENTURES IN PARADISE**
MINNIE RIPERTON—Epic PE 33454
32. **LOOK AT ME**
MOMENTS—Stang 1026 (All Platinum)
33. **INTERNATIONAL**
THREE DEGREES—Phila. Intl. KZ 33162
(Col)
34. **COME GET TO THIS**
NANCY WILSON—Capitol ST 11386
35. **ODE TO MY LADY**
WILLIE HUTCH—Motown M6 83851
36. **STILL CAUGHT UP**
MILLIE JACKSON—Spring SPR 6708
(Polydor)
37. **EXPANSIONS**
LONNIE LISTON SMITH—Flying
Dutchman BDL 1 0934 (RCA)
38. **HALF A LOVE**
CHI-LITES—Brunswick 754204
39. **THE DRAMATIC JACKPOT**
RON BANKS & THE DRAMATICS—ABC
ABCD 867
40. **IN THE POCKET**
STANLEY TURRENTINE—Fantasy F 9478

Russian Opera

the commitment of these people is real.

Freshness

In fact, the freshness that the Bolshoi singers and musicians have brought to the engagement stands out as unique. Of course, there has also been the sense of tradition, the elemental understanding of their national traditions and the natural handling of the Russian language.

Relates to Retailers

All this relates to the retail record dealer in the United States in a tangential but very real way. For some 15 years Americans have had the opportunity to buy many of the great Russian operas recorded by Melodiya and distributed here first by Angel and now by Columbia, with some being picked up by ABC. Many of these albums have not been best sellers because record dealers have not recognized the names and have not pushed the singers.

Tchaikovsky

Tchaikovsky's two masterpieces, *Pique Dame* and *Eugene Onegin*, are represented in two brilliant Melodiya/Angel records. The latter has the now defected Vishnevskaya as Tatiana and her husband Mstislav Rostropovich conducting. It finds Vladimir Atlantov as Lensky. One of the real discoveries of this tour, Atlantov has a brilliant, clarion spinto tenor, capable of great refinement. Though some of the mezza voice singing seems less steady than ideal, he has taken the Slavic vibrato and restricted it in a pleasing manner to Western ears. And as a basic Gherman or Dmitri, his Lensky is extraordinary. The title role is sung by Yuri Mazurok, a wonderful baritone who has a tenor's high notes. His voice rich and appealing, he would be an

(Continued from page 299)

addition to any company in the world.

Mazurok can also be heard on Angel's *Pique Dame* as Yeletsy, and he sings just as well. On this recording Irina Arkhipova sings Pauline, who has one of the most beautiful arias in Russian opera. Though Miss Arkhipova is not on the tour—she is presently appearing with the Paris opera—her vibrant mezzo has long proved a saleable quality in the West.

War and Peace

Columbia entered the Russian opera field last fall with the now famous recording of *War and Peace*. Most of the Soviet singers of the present engagement are not to be found on this recording because it was made a dozen or so years ago. But Vishnevskaya, Arkhipova et al, as reported in this column when the recording appeared, reveal to the general record buyer one of the best modern operas brilliantly sung. It is incredibly exciting, with marvelous solos and chorus work. The best seller of all Russian opera, of course, is *Boris Godunov*. Its best recording, a Western one on London, suffers from Herbert von Karajan's slow conducting, but the Slavic singers make it a ne-

cessity for any record collector. No one has ever sung Boris' music more exquisitely than Nicolai Ghiaurov.

How does all this relate to the retail seller? At this exact period most of the music magazines and national magazines dealing with music will be loaded with Bolshoi stories. The company leaves New York at the end of this week and spends two weeks in Washington at the Kennedy Center before returning home.

Increasing Sales

With all the talk of Russian opera and Russian singers, all the reviews and favorable impression of the opera among operagoers, record stores might increase sales by opening these recordings and playing some of them in the store.

The final choruses of *War and Peace*, the letter scene of *Eugene Onegin* (Act 1, scene two), the Duel scene in the same opera, the next to the last scene in *Pique Dame* and the Coronation scene in *Boris* are all exciting music, beautifully sung. All the writing has increased interest in those turned on to opera. If they hear the music, they may add to their collections.

Dialogue

(Continued from page 300)

Weiss: It's not easy to accept and that's why I admire him, because he has accepted that. He has to win his audience. There's no difference in my own mind in building an artist or in the politician getting elected. A politician will not get elected by one appearance on national television. You've got to use the old grass roots whistle-stop philosophy that Harry Truman used. You want to get elected, you go out and you work and you see everybody. You have to play to your audiences in any venue where you can play, you have to open to any act that you can get an opportunity to open for as long as they bring an audience for you to present your music to.

There is no such thing as overnight success in this business. The overnight successes have been around for 10 years, the public has discovered them at the last minute and says, "Where did they come from?" Tony Williams and everyone else have to accept the constant playing of clubs—that's what clubs are there for—and they have to keep playing clubs to a certain level. They have to open to acts even though they feel they are musically superior to those acts. They have to respect those acts that have the audience following, and be happy that they have the opportunity. You still have to build in the same way. I think any act that goes up too fast is going to come down that fast. Acts that are built on hype are going to be deflated that quickly too, because the ultimate test is their album. The music has to make it. All the ads in the world can't make anyone buy a record.

RW: Is it really advisable to play before any audience, regardless of compatibility among the acts?

Weiss: Occasionally there's a real wrong audience. Sure, we've had the experience. But there are always people who are going to walk away and feel that they've discovered something. And hopefully, you get a compatible booking. Sometimes a compatible booking doesn't mean putting two jazz-rock groups together. That may be too much of the same. I think you have to think in terms of a boogieing audience or a listening audience and things like that. I can see folk and jazz doing very well together because they're both listening audiences. I wouldn't put on an avant garde jazz group with the Rolling Stones. ☺

Warner-Spector Taps Robitaille

■ LOS ANGELES — Phil Spector, president of Warner-Spector Records, Inc., has named Ms. Devra Robitaille administrative director. Ms. Robitaille, a former resident of England and Canada, has a background in all phases of the recording business since coming to America in 1968.



Devra Robitaille

Before coming to work for Warner-Spector Ms. Robitaille worked as the coordinator of sessions for Motown Records; in publishing for Screen Gems Music; in a&r and production for Mercury and MGM, and also handled the administration of costs for those companies. Her most recent position was with Warner Bros. Records, where she was the manager of the recording costs department for the past two years.

James Newton Howard In Elton John Band

■ LOS ANGELES—Elton John has added keyboard player James Newton Howard to his new band, it was announced by personal manager, John Reid.

Howard, who will play electric piano, clavinet, ARP synthesizer and moog synthesizer, was previously with Melissa Manchester and is a well-known studio musician.

Howard joins the rest of the new Elton John band — Davey Johnstone, guitar; Ray Cooper, percussion; Kenny Passarelli, bass; Roger Pope, drums; and Caleb Quaye, guitar — at the Caribou Ranch in Colorado where Elton is working on his next MCA album.

Pincus To Host L.A. Open House

■ LOS ANGELES—George Pincus, president of Pal Disque Productions, is having an open house July 12-26 in his suite at the Beverly Hilton Hotel here, for friends in the record business, artists and writers.

Bow Wow



While in the midst of a national concert tour, Columbia recording artists Pavlov's Dog stopped by the Record World offices for a brief visit. When the tour ends in mid-August, the group will be going into the studio to rehearse for a new album that Doug Rayburn described as being more musically expansive than their current set. Pictured above, from left, are David Surkamp, RW's Maddy Miller, Doug Rayburn, and kneeling, Terry Parker.

'Chicago': An Entertaining Evening

■ NEW YORK — If "Chicago" has its share of "Cabaret" influences, it is still a fully entertaining Broadway evening. For while "Chicago," at the 46th Street Theatre, lacks the strength of "Cabaret's" book and the natural setting it provided for the John Kander/Fred Ebb score, it nonetheless has an abundance of fine melodies and the seemingly inexhaustible talents of Chita Rivera and Gwen Verdon. Bob Fosse, director and choreographer, has given the production a

polish that painlessly glosses over plot inconsistency.

The heart of any Kander/Ebb/Fosse work is song and dance, though, and that is precisely what carries "Chicago" to the heights it reaches. And it is not just Rivera, Verdon and Jerry Orbach who put in the starring performances. Mary McCarty's Sophie Tucker number as the Matron, "When You're Good to Mama," and M. O'Haughey's "A Little Bit of Good" are as effective as the Rivera and Verdon duets, as with the Act I closer, "My Own Best Friend." The show finale has Rivera and Verdon in a dance routine that leaves the audience panting.

For this writer, it is Chita Rivera who sets the standard for the rest of the cast—a standard not easily (or always) met. She is graceful in her movements and provides a spark that lifts everyone on stage with her to higher energy levels. The twinkle in her eyes, the unity of facial and hand expressions with lyric or story line are the marks of the real Broadway trooper. Ms. Rivera is that and more.

Perhaps the full potential of "Chicago" was not met—in the sense that Chicago in the 1920s could have been a greater source of book material for a more fully integrated musical, as was the case in "Cabaret." As a musical entertainment, however (and even the playbill lists the show as "a musical vaudeville"), it succeeds. The original cast album is due shortly from Arista. **Ira Mayer**

Black Sabbath Tour Set

■ LOS ANGELES—Warner Bros. recording group—Black Sabbath will tour the U.S. in conjunction with the release of their seventh lp, "Sabotage."

Carmen at the Playboy Club



Celebrating backstage after Blue Note recording artist Carmen McRae's recent opening at the Los Angeles Playboy Club are (from left) Dr. George Butler, newly named vice president, Blue Note; Record World's Dee Dee Dabney; Carmen McRae and Record World's Linda Nelson.

MCA Signs Eddie Boy Band



MCA Records, Inc. has signed the Eddie Boy Band to a long term recording contract, it was announced by J. K. Maitland, president of the label, and Richard Canoff, manager of the group. The Eddie Boy Band's first MCA lp is scheduled for release later this year with Bob Monaco producing. The Eddie Boy Band, consisting of Josh Leo (guitar, vocals), Tim Walkoe (bass, vocals), Denny Ebert (percussion), Michael Lerner (drums), John Paruolo (keyboards, vocals) and Mark Goldenberg (guitar, vocals), was formed in Chicago. Pictured at the signing are (standing from left) Lerner, Ebert; (seated from left) Canoff, Paruolo, Bob Davis (MCA vice president of business affairs), Maitland, Tim Walkoe and (from under the desk) Leo.

ASCAP Names Ross U.K. Representative

■ NEW YORK—Lawrence W. A. Ross has been appointed the new representative of the American Society of Composers, Authors and Publishers in the United Kingdom, according to ASCAP president Stanley Adams.

Ross is a resident of Ilford in Essex, and has 15 years of experience in the music business. While still at college where he studied music he worked selling records, instruments and sheet music. He has just completed more than five years as copyright manager at Carlin Music Corporation, where he supervised a department handling copyright matters for over 100 U.K. subsidiary firms.

Sahara Signs Brewer

■ NEW YORK — Teresa Brewer has signed a new long-term personal appearance contract with the Sahara Hotel in Las Vegas, announced Lenny Martin, director of entertainment for the Nevada showplace.

Ms. Brewer has appeared in Las Vegas for 20 years. She will next appear at the Sahara in the fall, when she will unveil a brand new act.

Woods Sets Tour

■ NEW YORK—Saxophonist Phil Woods, whose recently released RCA album is entitled "Images," has scheduled an itinerary of personal appearances covering four countries.

Woods will headline a series of concerts in Japan from July 16-30; on August 1 he will offer the American premiere of the song "Images" at Concord in San Francisco; and will appear at jazz festivals in Holland and Belgium on August 8 and August 13 respectively, performing with his own quartet.

Chelsea, Ampex Split

■ LOS ANGELES — Wes Farrell, president of Chelsea Records has announced the mutual termination of their tape licensing agreement with the Ampex Corporation. "Effective immediately we plan to manufacture and distribute our own 8-track, cassette and any other configuration the marketplace may be in need of through our authorized Chelsea/Roxbury distributors."

CLUB REVIEW

Happy Sounds with Captain & Tennille

■ NEW YORK—How often does one find a recording act that's coming off a number one single and is represented by their debut album in the top 10 playing in one of the city's smallest clubs? Not one of your typical, everyday occurrences, to say the least. Yet, upon closer examination, it all fits together perfectly, for the warm and intimate atmosphere that A&M recording duo the Captain & Tennille created at a recent (27) Reno Sweeney appearance would have dissipated at a larger boite.

With Toni Tennille on piano, the Captain-Daryl Dragon—on a variety of keyboards, and the expert drumming of Christopher Augustine, an extraordinarily full sound emerged from such a spare group. And though the title "Captain" leads one to believe that someone with that labeling would be the helmsperson, it is clearly Tennille, with her magnetic charm and never-ending smile, who sets and leads the onstage performance.

Special Sentimentality

Apropos of a special sentimentality that seems an integral part of their pop personality, the set kicked off with the tune that they had pressed themselves before being signed to A&M, the song that initially attracted the label to them, "The Way I Want to Touch You." A Jerry Lee Lewis-styled rock and roller, "Mind Your Love," best displayed the rich sound they carefully attained. The Captain was featured on vibes for a smooth instrumental, "Song For My Father," while Tennille's interpretive talents were at their best on "You Are So Beautiful," the Alan O'Dey-authored "Easy Evil," and all terrific, of course, on their last number, "Love Will Keep Us Together." Lots of smiles . . . lots of happy sounds.

Roberta Skopp

Record World en Chile

By RICARDO GARCIA

■ Julio Iglesias ha sido el mayor suceso artístico que se recuerda en nuestro país desde hace años. En un momento en que la situación económica es difícil debido a una inflación que el gobierno trata de detener con severas medidas restrictivas, muchos pensaron que la presencia del ídolo español sería un fracaso. Por el contrario, durante una semana de actuaciones se vivió una verdadera locura por verle y aplaudirle. El sello Banglad, que distribuye sus discos, confirmó haber logrado superar notablemente sus ventas, gracias a la visita y a una campaña promocional intensa, que, por lo demás, ha sido un buen ejemplo para las demás compañías. Banglad es la compañía disquera más nueva pero también la más agresiva, y, bajo la dirección de Juan Esteban Grinstein, ha conseguido en pocos meses adueñarse de más de un 30% del mercado. Entre las etiquetas que distribuye están Barclay, Buddah, AZ, Alhambra, Belter, Kama Sutra, y otras.

El gusto popular, reflejado en el mercado disquero, racha aguda preferencia por los ritmos tropicales, tangos, cumbias, y, en materia de canciones, los intérpretes españoles cuya presencia en las programaciones radiales es cada día mayor: Julio Iglesias, Camilo Sesto, Manolo Galvan, Emilio José, Juan Pardo, Mocedades. En Chile hay más de 180 emisoras de radio; 25 emisoras de AM en Santiago y 10 emisoras de FM. La TV depende de las Universidades y del Estado, y existen solo cuatro canales cuyo financiamiento es encarado mediante aportes fiscales y propaganda comercial.

En estos momentos, y debido a varios factores de orden económico y cultural, los compositores e intérpretes nacionales organizan una gran campaña para recuperar terreno frente a un público que manifiesta una casi total preferencia por la música foránea. Los cantantes más populares en Chile son Jose
(Continued on page 310)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Si me decidiera a escribir la historia del desarrollo de la música latina en Nueva York, los grandes talentos involucrados, sus obras, sus desmanes y frustraciones necesitaría varias columnas. Ello lo deparé para un libro que me encuentro preparando. Hoy quiero referirme exclusivamente a la labor de un gran talento con el cual no siempre he mantenido un contacto diario, y con el cual, lógicamente no he estado siempre de acuerdo. Ha tomado decisiones ultrarápidas a veces y en

extremo lentas otras. Por lógica, y formo parte también de aquella época en que nadie grababa sonidos latinos en Nueva York. Las grandes etiquetas, que podían haberlo hecho no mostraban el menor interés. Es más, fui de los que atacué sus medidas por ingratas, equivocadas y egoístas. Era más fácil lanzar material foráneo que ayudar a la divulgación de grandes músicos latinos, que tenían el camino cerrado. Un día asistí a un ensayo en la Avenida Westchester en el Bronx. Allí oí creación. Allí sentí la labor de un gran pianista y de su hermano, de un gran flautista, de bongoseros, drumistas, etc. Allí me nació la esperanza de que lo latino en su fase neoyorkina tendría algún día que salir adelante. El hombre eje central de todo esto era afable, medio loco porque pensaba con miras al futuro.

Idealista y perfeccionista. Soñador pero activo trabajador en pro de lo que creía. Fué punto de partida de muchos artistas que hoy colman los catalogos de Nueva York. Si el "salsoul" nació un día, este hombre lo llevaba en el vientre y en el cerebro. Después vino otro que mencionaré en su debido momento y que tomó su mensaje y lo llevó comercialmente a una práctica sumamente exitosa. Ese hombre que hoy día acaba de lanzar en su nuevo sello Montuno, la fabulosa grabación de Tambo, fué punto de origen y creador de las grabaciones Alegre. Muchas veces



Mari Trini

conversamos en su "recod shop," Casalegre. Ví sus frustraciones y sus desmanes. Así comencé a comprenderlo y así comencé a desearle

el mayor de los éxitos, aun cuando en aquel momento no veía posibilidades para ello. Como genio creador y hombre de inquebrantable fe en lo suyo, siempre tuvo impresionantes amigos e inquebrantables enemigos. Hoy lo vuelvo a ver saliendo al campo de batalla. Hoy lo vuelvo a ver saliendo en la defensa de sus creaciones y ayudando a crear. Hoy me siento feliz por ello. Mis respetos a Al Santiago, sus creaciones y sus grandes músicos que siempre le seguirán. Los que no le siguen es indudablemente por cuestión de éxitos propios o por la irrefrenable condición en algunos seres humanos de no reconocer a quienes un día les dió la mano que hoy simbólicamente . . . muerden! . . . Tambó merece atención y promoción de todos los discjockeys amantes del sonido latino de Nueva York. Se los aconsejo, en un alarde de sinceridad con lo bueno, aun cuando por motivos aparentes o no aparentes, no todo lo que ayuda ampliamente sea bueno.



Antonio Marcos

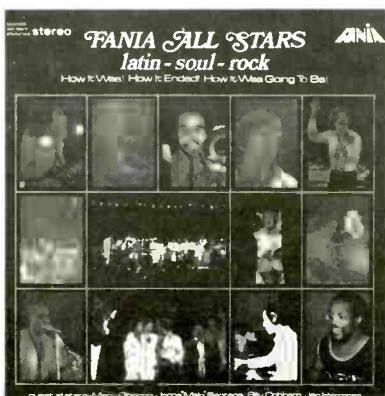
Hispavox acaba de nombrar en España a Juan Claudio Cifuentes como Adjunto a la Internacional de la firma. Cifuentes desempeñó previamente funciones con la empresa, alejándose de ella para dedicarse a otras facetas relacionadas con el mundo del disco, tales como medios audiovisuales, radio, periodismo, etc. Le deseo al grato amigo el mayor de los éxitos en el desarrollo de sus funciones . . . Mari Trini está moviendo muy bien su nuevo album "Transparencias" en España . . .



Carmen Silva

(Continued on page 309)

FANIA ALL STARS LATIN-SOUL-ROCK



WITH SPECIAL INVITED GUESTS

**MANU DIBANGO, JORGE "MALO" SANTANA,
BILLY COBHAM, JAN HAMMER**

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**Roberto Clemente Coliseo,
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LATIN AMERICAN HIT PARADE

Singles

Chicago

By BLAS RODRIGUEZ

1. **LOS HOMBRES NO DEBEN LLORAR**
KING CLAVE—Orfeon
2. **FLOR MORENA**
LOS FELINOS—Musart
3. **BEFORE THE NEXT TEARDROP FALLS**
FREDDY FENDER—ABC
4. **A QUE NO TE ATREVES?**
LILY Y GRAN TRIO—Montilla
5. **QUIERES SER MI AMANTE?**
CAMILO SESTO—Pronto
6. **CANDLEJAS**
JOSE AUGUSTO—Latin Int.
7. **SOY LO PROHIBIDO**
SOPHY—Velvet
8. **CRUZ DE OLVIDO**
JUAN ZAIZAR
9. **HAPPY BIRTHDAY**
NELSON NED—UA Latino
10. **VETE DE AQUI**
CARLOS LICO—Musart

Spain

By FERNANDO MORENO

1. **MELINA**
CAMILO SESTO—Ariola
2. **YOU'RE THE FIRST, THE LAST,
MY EVERYTHING**
BARRY WHITE—Movieplay
3. **PERDONAME**
DEMIS ROUSSOS—Fonogram
4. **NEVER CAN SAY GOODBYE**
GLORIA GAYNOR—Polydor
5. **UN MILLON DE AMIGOS**
ROBERTO CARLOS—CBS
6. **DOCTOR'S ORDERS**
CAROL DOUGLAS—RCA
7. **Y TE VAS**
JOSE LUIS PERALES—Hispavox
8. **TU VOLVERAS**
SERGIO Y ESTIBALIS—Zafiro
9. **FERIA**
LOS PUNTOS—Polydor
10. **CAROLINA**
FORMULA V—Fonogram

Chile

By RICARDO GARCIA

1. **CU CURRUCUCU PALOMA**
JULIO IGLESIAS—Banglad
2. **LAS MARIPOSAS**
LORENZO D'ACOSTA—Polydor
3. **EL TELEFONO LLORA**
CLAUDE FRANCOIS—Quatro
4. **MARCHITA DEL TOPO GIGIO**
TOPO GIGIO—Odeon
5. **EL BIMBO**
BIMBO JET—EMI-Odeon
6. **TODO EL TIEMPO DEL MUNDO**
MANOLO OTERO—EMI-Odeon
7. **ADIOS HOY SOBRAN LAS PALABRAS**
FERNANDO DE MADARIAGA—RCA
8. **CONVERSACIONES CONMIGO MISMO**
JUAN PARDO—Alba-Ariola
9. **PORQUE TE MARCHAS ABUELO?**
MANOLO GALVAN—Alba
10. **A FLOR DE PIEL**
JULIO IGLESIAS—Banglad

New York (Salsoul)

By JOE GAINES

1. **TOMA**
WILLIE COLON—Fania
2. **GUARARE**
RAY BARRETTO—Fania
3. **MI GENTE**
FANIA ALL STARS—Fania
4. **LA BATALLA DE LOS BARRIOS**
ORCH. NOVEL—TR
5. **UN DIA BONITO**
EDDIE PALMIERI—Coco
6. **EL TODOPODEROSO**
HECTOR LAVOE—Fania
7. **MADRE**
TONY PABON—Rico
8. **CANUTO**
TIPICA 73—Inca
9. **VAGABUNDO**
EL GRAN COMBO—EGC
10. **AMAZONA**
LEBRON BROTHERS—Cotique

Albums

Chicago

By BLAS RODRIGUEZ

1. **A QUE NO TE ATREVES?**
LILY Y GRAN TRIO—Montilla
2. **LOS HOMBRES NO DEBEN LLORAR**
KING CLAVE—Orfeon
3. **ORGANO MELODICO VOL. 22**
JUAN TORRES—Musart
4. **CON SABOR A PUEBLO**
JOSE MIGUEL CLASS—Neliz
5. **LA SUPER BANDA**
BANDA MACHO—Caytronics
6. **EL ALBUM DE ORO**
LOS BABY'S—Peerless
7. **LA SILLA VACIA**
ROSENDA BERNAL—Latin Int.
8. **LA BATALLA DEL 5 DE MAYO**
LA TROPA LOCA—Latin Int.
9. **ACABANDO CON TODOS**
MIKE LAURE—Musart
10. **FLECHA DE AMOR**
LOS FELINOS—Musart

Spain

By FERNANDO MORENO

1. **JESUCRISTO SUPERSTAR**
BANDA ORIGINAL—Movieplay
2. **FUENTE Y CAUDAL**
PACO DE LUCIA—Fonogram
3. **LA OTRA ESPANA**
MOCEDADES—Zafiro
4. **AQUALUNG**
JETHRO TULL—Ariola
5. **TRANSPARENCIAS**
MARI TRINI—Hispavox
6. **J.C. CALDERON Y TALLER DE MUSICA**
JUAN CARLOS CALDERON—CBS
7. **TE RECUERDO AMANDA**
VICTOR JARA—Movieplay
8. **SOMETHING ABOUT YOU BABY I LIKE**
TOM JONES—Columbia
9. **CICLOS**
LOS CANARIOS—Ariola
10. **A MEXICO**
JULIO IGLESIAS—Columbia

Nuestro Rincon (Continued from page 308)

José Luis Perales, éxito en Argentina, tuvo que cancelar su planeado viaje a Buenos Aires, ante el interesante éxito de "Y Te Vas" en España, que le forzó a cumplir rápidamente compromisos con la televisión, radio y clubs. . . . Desde hace algunos años he venido vaticinando la pujanza de Brasil en el mercado internacional en castellano y el tiempo ha venido dandome la razón. RCA de Brasil ahora lanza con gran fuerza a **Antonio Marcos** con la interpretación de "Amantes" incluida en un long playing cuya grabación en Español se realizó en Buenos Aires con la asistencia personal de **Palito Ortega**. **Carmen Silva**, la muy popular y fuerte vendedora brasileña es también lanzada al plano internacional con "Que Dios Proteja nuestro Amor" y "Amor," al mismo tiempo en que en Estados Unidos está siendo promocionada con "Amor con Amor se Paga" y "Un nuevo Día nacerá" . . . El decreto conocido en Venezuela como "el uno por uno" comenzó a entrar en función esta semana. Las emisoras deberán incluir en su programación un 50% de música internacional y un 50% de música venezolana, en la que se incluye la folklórica y la popular. También deberán reportar las radioemisoras la transmisión de música clásica.

Fué confirmado en su cargo de Presidente del Consejo de la Administración de la Sociedad General de Autores de España, el compositor **Federico Moreno Torroba**. También han sido confirmados en sus cargos de Vicepresidente y Consejero Delegado General, respectivamente, **Juan José Alonso Millán** y **Guillermo Sautier Casaseca**. Las vacantes de consejeros producidas por los nombramientos de **Moreno Torroba** y **Alonso Millán** para los cargos de presidente y vicepresidente han sido cubiertas por **Rafael Jaen** y **Jaime Salon** . . . Y ahora . . . ¡Hasta la próxima!

In order to write the complete story on the development of Latin music in New York I would need several of my columns. There have been so many great talents involved that only through a book, which I am preparing, could all their names, creations, efforts and frustrations be mentioned. Today I am going to talk about a man who I met several years ago in the great city. Those were the days in which the important labels were only releasing foreign material and nobody really worried about the sound of New York, the musicians or even considered recording locally. They were totally neglecting the superb talents residing in New York. I was really frustrated when, suddenly, I attended a rehearsal session in the Bronx in one of those cellars where great musicians used to exhibit their unhappiness and frustrations, but also created through their suffering. When I left the place I was convinced that it was going to happen. One man was making it possible. He was keeping the flame alive. He was rehearsing, producing and fighting. Some called him crazy. He was planning for the future. He saw what others couldn't see; he heard what others couldn't hear. Because of his productions some pianists, bongoseros, flute players, arrangers and musicians are famous today. He had fantastic friends and terrible enemies. Today, some of the ones he really helped have already forgotten about it. Others still consider him a genius. Today he is fighting again. He released, on his new label (Montuno), a new group: **Tambo**. With the same enthusiasm and

(Continued on page 310)

Record World en Espana

By FERNANDO MORENO

■ Saludos desde España a los nuevos miembros de la familia **Record World**. Y si me permiten, un consejo; guíense de Miami, bella y atractiva ciudad aunque de vez en cuando tiene sus "cosillas." ¿Quieren saber quien hace furor en España?, pues **Camilo Sesto**, Camilo es, desde hace mucho un Rey Midas en el mundo del disco, donde el pone la voz -perdón- todo lo convierte en oro ahora ese "idem" lo invierte en montar en nuestro país "Jesucristo Superstar" haciendo él de Jesus y **Teddy Bautista** -gran amigo- de Judas. Suerte Camilo. ¿Quieren saber quien es el artista mas agradecido de España?, pues **Julio Iglesias**, Julio me envió unas líneas desde Nueva York y Miami con motivo de sus presentaciones en ambos lugares, como así mismo una invitación a su debut en Florida Park. ¡Ciudadano Julio! todavía no te puedes permitir esos "lujos" innecesarios. Espera, espera un poco más y entonces, hala ocupa esa media hora de atenciones que ahora te dejan un beneficio, pues, calculo que de unos Cinco O Seis Mil Dolares. **Betty Missiego** triunfando plenamente con **Ignacio Lopez Tarso** en un Teatro de Madrid con "Los

Corridos De La Revolucion" (México 1, 910). Un comentario de su actuación, el de **Eduardo G. Rico**, crítico de teatro del Diario Pueblo — **Lopez Tarso** contó en clave los corridos junto con esa prodigiosa **Betty Missiego** —dentro de poco, Betty, estará en México para actuar en T.V. y en directo. Ya está sonando y mucho la canción "Feelings" de **Morris Albert** por nuestras ciudades, esperaremos a ver si les podemos contar muchas cosas sobre esta bella canción, todavía es pronto pero creemos que será un Hit, lo merece. Magnifica labor la de Movieplay por la música Hispanoamericana. ¡Enhorabuena a Carlos Guitar!, se las merece.

Felicidades para **Aniano Alcalde**, dos de sus canciones, "Mi Buen Jose" y "Vida Mia" se las ha fichado Notas Magicas, sonarán ya se encargará de eso mi tocayo y buen amigo **Fernando Mitjavilla** que sabe lo que se hace en esto de las Editoriales. Si señor. D. **Carlos Usillo** ejecutivo de Television Española creo que arreglará muchas cosas que estaban por arreglar en esa entidad. D. Carlos, tenemos muchas esperanzas musicales puestas en

(Continued on page 310)



EN MI MUNDO

ANTHONY RIOS—Discolor 090

Demuestra aquí el intérprete dominicano sus grandes dotes, llevado de la mano de los grandes arreglistas argentinos Jorge Calandrelli y Bubby Lavecchia. Una gran producción que merece la mayor atención. ¡Un paso adelante! "No me Abandonarás" (Victor Daniel), "Hoy hace un mes" (Raul Abransom-Andrea), "Hoy sobran las palabras" (Charlie Leroy-R. Mochuiske), "Venganza" (A. Perra) y "No Debemos Separarnos" (P. Ortega), dentro de un excelente repertorio.

■ The Dominican performer shows how good he can be, and is handled by terrific arrangers like Argentineans Jorge Calandrelli and Bubby Lavecchia. A great production that deserves the best of luck. A step forward! "Imaginate" (Felizato e Idaiano-Carmo y Figueroa), "Igual que a mí" (C. Savez-C. Rivgauche), "Ave de Paso" (Charlo-E. Calicamo).

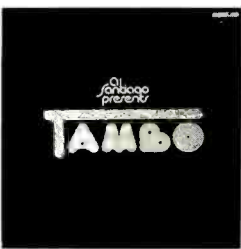


THE LATIN BREED: U.S.A.

GCP GCLLP 115

¡Un momento! La costa oeste está reaccionando de modo en extremo favorable. Aquí The Latin Breed hace gala de ello. Excelente producción de Guerra. "Si yo Pudiera" (E. Aleman), "Funky Mambo" (Joe Bataan), "16 Años" (D. Daniel-S. Marti), "A Punto de Llorar" (B. Sanchez Mota) y "Si me quieres dime" (Pickett-Bateman-E. Aleman). Muy buena mezcla y sonido!

■ One moment! The coast is reacting very favorably. The Latin Breed is showing their talent. Good mixing and sound! "A Punto de Llorar" (Sanchez-Mota), "If You Need Me" (Pickett-Bateman-Aleman), "María Elena" (L. Barcelata), "Memories of the Love We Shared" (D. Daniel-S. Marti).



AL SANTIAGO PRESENTS

TAMBO—Montuno MLP 505

En producción de Al Santiago, arreglos de José Madera y Louis Bauzo, Tambo lleva como ingredientes grandes músicos que saben lo que hacen. Vocales por Eddie Gonzalez y Willie Torres. Salsoul en gran expresión autentica. "Muñeco" (A. Fernández), "Gone City" (Chico O'Farrill), "Con Zandunga" (J. Collazo), "Mientras yo viva" (M. Guerra) y "Dizzy Gillespie Medley." ¡Felicitaciones!

■ Produced by Al Santiago, with arrangements by Jose Madera and Louis Bauzo, great musicians are the superb ingredients of this salsoul masterpiece. Authentic salsoul at its best! Congratulations! "Coco My My" (E. Servial), "Mientras yo Viva" (M. Guerra), "Bolero Medley" (Marquetti-Pepe Delgado), "Gone City" (Chico O'Farrill) and "Bon Sueño" (Frankie Colon).



RIO CRECIDO

EMILIANO ZULETA Y SU CONJUNTO—
Caliente CLT 7126

Con Poncho Zuleta en los vocales, el Conjunto de Emiliano Zuleta interpreta su ritmo y sabor colombiano con toda su alegría y sabor a pueblo. "Rio Crecido" (J. Fontalvo), "La Muerte del Buen amigo" (J. Onate Martínez), "La Celosa" (S. Moya Molina) y "Juana Bautista" (Tobías E. Pumarejo).

■ With Poncho Zuleta taking care of the vocals, Conjunto of Emiliano Zuleta performs the contagious rhythmic sound from Colombia. "El Indio Manuel María" (E. Zuleta), "Reminiscencias" (A. Serrano) and "Candelaria" (D.A.R.).

En Chile (Continued from page 308)

Alfredo "Pollo" Fuentes, Paolo Salvatore, Ginette Acevedo, Osvaldo Diaz, Marcelo y Tito Fernandez "El Temucano." Las orquestas de baile Sonora Palacios, Giolito, Lorenzo D'Acosta y Punto Seis representan en estos momentos la fracción mas "vendedora," más comercial, junto con artistas como Ramon Aguilera, los Hermanos Bustos o Los Amigos de Loica, que interpretan canciones mexicanas y repertorio por el estilo.

La música nacional esta representada por conjuntos folkloricos como Los Huasos Quincheros, conjunto que desde hace treinta años interpreta canciones tradi-

cionales inspiradas en el campo chileno. La situación política ha hecho que otros famosos conjuntos se disolvieran o emigraran.

EMI-Odeon acaba de lanzar, con fuerte campaña promocional, los primeros discos quadrafonicos en nuestro país. Otro lanzamiento importante corresponde al sello Asfona, que ha comenzado a distribuir las grabaciones del grupo Warner, Elektra, Atlantic. Asfona es otra compañía cuya actividad ha aumentado notoriamente con la representación de estos sellos. En su producción nacional destaca el nombre de Buddy Richard, importante cantautor cuyos discos suelen ser segura venta.

Nuestro Rincon (Continued from page 309)

energy, this man keeps producing and fighting. He deserves the best, as does Tambo. I am asking all disc jockeys to pay attention to this new production from the man that almost singlehandedly started the whole concept and idea of a Latin sound of New York. I think that salsoul was born in those days in which nobody wanted to pay attention. It is going ahead and will keep going ahead as long as men like Al Santiago keep fighting and creating. Congratulations!

Hisvavox named in Spain Juan Claudio Cifuentes as a very important executive in their international department . . . Mari Trini is selling nicely in Spain with her new album, titled "Transparencias" . . . José Luis Perales, a smash hit in Argentina, was forced to cancel his trip to that country in order to take care of radio, TV and club engagements in Spain, where his "Y Te vas" became a hit. He is with Hisvavox . . . I have been mentioning the fact that Brazil was going to become a leader in Latin music. Most of their artists recorded in Spanish are becoming idols in most of the Latin countries. Now, RCA from Brazil is releasing Antonio Marcos in a number that looks like a winner. "Amantes" is the theme that could become an international smash hit very shortly. At the same time in which Carmen Silva is being promoted in the States via "Amor con Amor se Paga" and "Un nuevo día nacerá," RCA is rushing out a single by this terrific winner containing "Que Dios proteja nuestro Amor" b/w "Amor" . . . Venezuelan radio stations have started a new method in programming. A government decree forced them to program "one and one." It means one foreign record and one local production. They are also forced to program classical music during the week.

Federico Moreno Torroba was re-named president of the administration council of the General Society of Authors of Spain. Juan Jose Alonso Millan was named vice president and Guillermo Sautier adviser and general delegate. Rafael Jaen and Jaime Salon were named to fill the positions left by Moreno Torroba and Juan José Alonso Millán . . . And that's it for the time being!

En España (Continued from page 309)

usted y en esas programaciones próximas que esperamos. Se anuncia visita del Gigante de la canción Nelson Ned en fecha próxima a España para promocionar su disco y siempre de la mano de esa gran persona y mejor profesional que es Genival De Melo que estuvo en Madrid para confirmar esta visita y dejó su impronta de señor y caballero. Morris Albert ya está clasificado en los 40 Principales de la Cadena Ser y subirá y estará en Superventas. Se anuncia para dentro de unos días del éxito millonario de Nelson Ned "Feliz Cumpleaños querida."

Mike Kennedy y Los Bravos

vuelven a unirse y para tal evento, qué mejor sitio que el de su nacimiento, "El Gran Musical" de Ser, pero ahora sin la voz de Tomas Martin Blanco, subido a puestos ejecutivos dentro de la Cadena. No quiero cerrar mi crónica sin darle mis felicitaciones a Tomas, al señor Fontan y a todos y cada uno de la plantilla de ese modelo de Empresa que es la Cadena Ser, a todos cada uno en su puesto y en su cometido, que estos "Cincuenta Años" a "Bodas De Oro" sean un estímulo para aquellos que entran nuevos en esa gran familia y que sepan que solo se sobreviven 50 años haciendo bien y siendo honrados.

Obscenity Laws Controversy

(Continued from page 271)

For one, recording artists—especially those who write and record songs with questionable lyrics or titles—it could mean the end to airplay for their music.

Most radio stations will maintain strict policies concerning the use of language which might be considered offensive. But a shift in public standards on what is "objectionable" has allowed such songs as Bob Dylan's "George Jackson," and the Jefferson Airplane's "We Can Be Together," both containing "obscene" language to become regular airplay items. But if the FCC has its way, those two popular numbers and others like them will be specifically banned from the air.

In the last year, the FCC has been under strong pressure from Congress and citizen groups to sweep the air of programming (TV shows as well as records) that would not have been broadcast several years ago. FCC chairman Wiley's job depends, in part, on responding to these types of Congressional complaints, and he is taking direct steps to show that he is acting.

Several months ago, Wiley announced that he would ask Congress to revamp the obscenity in broadcasting law. Foremost, he wants to make sure that TV is covered by the statute. At present, the law says the "utterance" of an obscenity is a violation and Wiley wants to see the word "depiction" added. But perhaps more importantly to radio and record people, he wants to see the statute taken out of the Title 18 and put back under the Communications Act. That move will effectively shift the burden of enforcing the law from the Justice Department—which has been reluctant to prosecute under so vague a statute—back to the FCC, which presumably might use the law more often.

And when the FCC found WBAI-FM, a New York non-commercial station, guilty of violating the FCC's own obscenity regulations, the move was in fact the commission's third attempt to find a test case for its ability to censor "indecent language"—simply put, dirty words—from the air. The FCC had fined two other radio stations, WUHY-FM in Philadelphia and WGLD-FM near Chicago, for airing what it considered obscene language in 1970 and 1973. It had hoped the stations would take the commission to court. Neither apparently had the stomach for a long and expensive court battle and paid their small fines without challenge.

But WBAI decided to strike back. The station had aired a recorded comedy monologue by George Carlin called "The Seven Words You Can't Say On Television" during a late afternoon program. The routine, they argued, had "socially redeeming importance"—the test for obscenity set up by the Supreme Court in the early '60s—and the FCC was therefore infringing on the station's First Amendment rights to free speech.

At the time the FCC slapped WBAI, it also issued its working definition of "indecent language." The FCC policy said that language describing "sexual or excretory activities and organs" was not allowed. It qualified its policy by saying that the time of day during which the language was broadcast also played a part in whether it was indecent or not. For instance, the FCC suggested, if the Carlin cut had been played late at night instead of at 4:30 in the afternoon, it might not have found the station guilty.

Nonetheless, it was this definition that the FCC wants tested in the courts, for if the commission is upheld it will codify once and for all what is permissible on the air and what is not. And no matter how much the ethics or style of music and American culture change, those words—"sexual and excretory activities and organs"—will be set in law.

There is a very tricky legal question involved in the WBAI incident that goes beyond whether or not George Carlin and others can use certain references on the radio. The fine point here is what distinguishes "indecent" language from that which is "obscene." The Supreme Court has held in the past that the First Amendment does not protect an individual's right to see obscene films or buy pornography and the like. The "local community" is allowed to decide what is obscene—under the so-called Miller v. California definition of obscenity—and can ban it. That right to censor obscenity is also clearly the FCC's according to that decision.

The difference here is that the Carlin routine was not found to be obscene because it did not "appeal primarily to the prurient interests. The routine was just words, after all, not a description of the sex act. The FCC said in its ruling that the Carlin routine was "indecent," a word that has never been defined by the courts. And it is on this point that the test lies.

A recent Supreme Court decision, though, could put the WBAI test case in jeopardy. Just last month, in an unrelated case, the Supreme Court decided that a Jacksonville, Fla. law banning films

with nude scenes from drive-in movies was unconstitutional. The city couldn't ban any movie as long as it was not obscene. (Nudity, in and of itself, the high court said several years ago, is not obscene.) If someone driving past the screen was offended by the site of an unclad body, the court said, he would simply have to turn his head away.

That decision has had some fairly important ramifications on the FCC's case against WBAI. If the commission could not find the Carlin routine legally obscene, could the station then argue that all the listener had to do was turn the dial? That the FCC had no right censoring what it could not prove was obscene?

If the FCC decides to go through with the litigation, it will apparently have to argue that the ears are a more direct sense than the eyes and that it is impossible to turn your ears away like you can do with your eyes. It seems like a pretty thin point on which to rest a case before the Supreme Court, which is where this dispute will likely end up in a couple of years.

Chairman Wiley says he is "carefully looking the [Jacksonville] decision over," to see what approach the FCC will take in court. "My basic decision to go ahead with the case still stands though," he emphasized.

In the meantime, those who are writing the FCC complaining about the questionable lyrics of today's hit songs will continue to receive a mimeo-ed, three-page form letter reply which begins "This material is intended to be responsive to complaints." The form letter goes on to tell the complainer in minute, legal detail, why the FCC can't move against these practices as yet. In the end, the FCC's form reply says by its length even more than its actual message that you are now dealing with a bureaucracy. And things never move very fast within a bureaucracy. The WBAI case will be in the courts for years to come and with it the government's efforts to censor records from the air.

RW Invaded By Outlaws



Last week Record World was invaded by some Arista staffers who had decided that it was "no more mister nice guy" and that force would be the best way to present the new Outlaws album. It became a matter of "Take the record or we take your art director," and after a lengthy debate, the RWers reluctantly agreed to take the record. A hidden camera got a shot of the incident, and so, pictured above (from left): RWers Roberta Skopp, Mike Vallone, Toni Profera, Michael Schanzer, Arista New York promotion rep and chief gunster Mike Leon, RW art director and hostage Mitchell Kanner, RW's Robert Adels, Arista national album coordinator Perry Cooper and Arista national singles sales manager Mike Martucci.

Shapiro, Bernstein Pacts with Mogull

■ NEW YORK—Ivan Mogull of Ivan Mogull Music Ltd. has concluded arrangements to represent the sub-publishing rights for the Caribbean, Mexico, Central America and most countries in South America, to Shapiro, Bernstein & Co., Inc. catalogue. Representing Shapiro, Bernstein in negotiations was Richard M. Voltter.

Mogull stated that he was delighted to add to his foreign operations such a great, vast catalogue of standards and firm music, consisting of early Colum-

bia Pictures films.

Mogull is currently in Europe where he has visited Switzerland and Paris. At the present time, he is in Madrid visiting with his associate, Enrique Garea of Ivan Mogull Espanola, and attending the RCA-Latin American Convention festivities there. He will remain in Madrid at the Hotel Melia Castilla until Friday, July 18. Then he goes on to Yugoslavia, visiting with local record companies. He will be in Rome on July 23, then to England, and back in his office on July 28.

JAPAN

コンフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

Victor Musical Industries began releasing Capricorn Records in Japan on July 5. The first releases of Capricorn product through Victor are "The **Gregg Allman** Tour," "Where We All Belong" by the **Marshall Tucker Band**, "Juke Joint Jump" by **Elvin Bishop** and "Fillmore East Live" by the **Allman Brothers Band**. Also, Victor has recently acquired the selling rights to the product of Casablanca Records and Warner-Spector Records. The release schedule of these labels will be announced shortly.

The First World Rock Festival—Eastland will be held in major cities in Japan at the beginning of August, promoted by top Japanese rock 'n roll singer **Yuya Uchida**. Artists who are to perform include **Jeff Beck**, **New York Dolls**, **Felix Pappalardi** with **Joe** (ex-**Flower Traveling Band** lead vocalist), **Yuya Uchida & 1815 Rock'n Roll Band**, **Creation**, **Yoninbayashi**, **Cosmos Factory**, **Yellow**, **Carmen Maki & Oz** and **Far Out Family Band**.

Nippon Broadcasting System, Inc. has announced the winners of its annual World Disk Grand Prix award as follows: Single of the Year (golden prize)—"I Won't Last A Day Without You" by **Carpenters**; Single of the Year (Silver prize)—"Jet" by **Paul McCartney & Wings**; Artist of the Year (male)—**Paul McCartney**; Artist of the Year (female)—**Suzi Quatro**; Artist of the Year (group)—**Carpenters**. The winners of the awards are determined by the number of mail & telephone requests to all the foreign pop programs of the station.

Carpenters' new album, "Horizon," jumped into the number one spot on the Confidence Top 100 chart two weeks after its release. The American duo will make its fourth visit to Japan in the middle
(Continued on page 313)

GERMANY

By **PAUL SIEGEL**



BERLIN — Last week marked the twenty-fifth year for Berlin's annual film festival. Hosts of recording artists appeared in addition to the usual great numbers of film stars. **Gina Lollabrigida** led the evening's events, aided by the famous Berlin Orchestra under the direction of **Werner Eisbrenner**. Walking off with first place honors was "Film-band in Gold" from producer-director **Bernhard Sinkel**. The soundtrack sounds ripe for a smash album release. This year's festival marked the first time that western and eastern countries were represented, including the eastern bloc of Soviet Russia, Poland and Hungary.

BASF has the hottest new single on the scene here. It's **Freddy Breck's** recording of "Der Grosse Zampano" as composed, produced and arranged by **Heinz Giest** . . . Looks like **Maggie Mae's** going to have herself a number one-er with her remake of the previous smash, "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini." It's released on **Dr. Dieter Prottel's** M-Records, which is distributed here by Ariola.

Peggy March will soon be out with an album entitled "Men." The disc will be released on Ariola . . . A label that's doing well classically is RCA with "Arthur Rubinstein Plays Chopin" . . . And, while we're speaking of classical, check out "Beethoven: Tripleconcert," with **Richter, Oistrach, Karajan** on EMI-Electrola . . . UA out with an absolutely terrific new **Shirley Bassey** set, "Portrait."

About three-quarters of the German record industry is off enjoying summer, leaving a skeleton crew on hand to keep things going smoothly . . . One of Europe's great saxmen, **Helmut Brandt**, who has consistently won jazz polls over the last five years, is out with a new pop/Jazz/symphonic sound that is sure to keep those turntables spinnin' . . . Auf Wiedersehn 'til next week!

ENGLAND

By **RON McCREIGHT**

LONDON—**Steve Miller**, in for the Knebworth Park Festival this weekend, will also guest on BBC Radio One's record review program, **Rosko's Round Table**. Also at Knebworth will be **Floyd, Beeheart, Roy Harper** and **Linda Lewis**. As previously reported, **Maria Muldaur** will play a week's residency at Ronnie Scott's jazz club, while Warner Bros. hopes that her current visit will give her "I'm A Woman" single the necessary boost to break it. Looking ahead—**Santana**, with **Earth, Wind & Fire**, plans a European tour for September which will include three shows at the Hammersmith Odeon on the 9th, 10th and 11th. **Bob Marley & The Wailers** arrive shortly for a nationwide tour which opens at London's Lyceum on July 17.

Ken Hensley's keyboard work and **Mick Box's** individual style of guitar playing were the highlight of **Uriah Heep's** recent London concert at H. Odeon. Vocalist **David Byron**, relishing the capacity audience's instant reaction, relied on the usual cliches to stir up further enthusiasm here, further underlined by "Return To Fantasy" entering the album chart at number eight first week out. Support band **Heavy Metal Kids** were sensational and are deserving of top billing. Even the most fantastical of **Heep** fans joined in the effort to bring the **Kids** back for an encore.

Phonogram general manager of marketing **Ken Maliphant** has been appointed to the board of directors after six years with the company. Other staff changes involve **Pat Feldman**, EMI contracts manager who moves to CBS as coordinator of business affairs, and **Peter Swettenham**, who switches from AIR London to assistant a&r chief at Warners.

Deals just completed by Ring O' Records, where singer/songwriter **Carl Crossmann** becomes the label's first solo artist; April Music, which has acquired sub-publishing rights to Dickie Bird Music, which handles all **Minnie Riperton's** compositions, including her "Loving You" smash here and new single, "Seeing You This Way" (Epic); and UA publishing, **John Velasco** has secured worldwide representation of **Steve Rowlands' Dancing Dog Music**. Rowlands has produced hits during the past 10 years with artists such as **Dave Dee, The Herd, Jerry Lee Lewis, The Pretty Things** and **P.J. Proby**, and is now working on a **Jimmy Helms** single and **Babe Ruth** album.

Mike Batt, creator of the **Wombles'** hits, has been presented with a stack of gold and silver albums by **Dick Asher** and **Maurice Oberstein**, including two gold albums for "Wombling Songs" and "Remember You're A Womble." Batt has his own "Summertime City" single released by Epic this week.

The **Bay City Rollers** are back with "Give A Little Love" (Bell), and **Sparks** should hit again with "Get In The Swing" (Island). **Faces' Ron Wood** has his second solo album out, titled "Now Look," while we wait for **Rod Stewart's** next, planned for August, titled "Atlantic Crossing" (Warner Bros.). **Cat Stevens' "Greatest Hits"** (Island) is another winner in a currently very healthy lp market.

CANADA

By **LARRY LeBLANC**



TORONTO—A&M Records of Canada will close its a&r house downtown in the fall and move their present head office in Agincourt to a new building in October . . . A&M artist **Charity Brown** released her first lp, produced by **Harry Hinde** . . . **George Hamilton IV** turned up for a session at The Riverboat with **Dan Hill** in residence . . . New **Donna Woodward** single for VanLos on the west coast is self-penned "Fire and Ice."

Polydor is hosting a tour preview concert in Regina on July 28 for **Bachman-Turner Overdrive**. Polydor is flying key media reps to the gig. BTO's Canadian tour begins on August 11 and ends in hometown Winnipeg on September 1, covering 12 key cities . . . **The Family Brown** has been working at RCA on a single with producer
(Continued on page 313)

JAPAN'S TOP 10

SINGLES

1. **MINATO NO YOKO YOKOHAMA**
YOKOSUKA
DAWN TOWN BOOGIE WOOGIE BAND—
Toshiba
2. **JUSHICHI NO NATSU**
JUNKO SAKURADA—Victor
3. **CYCLAMEN NO KAORI**
AKIRA FUSE—King
4. **NATSUHIRAKU SEISHUN**
MOMOE YAMAGUCHI—CBS/Sony
5. **KOKORONOKORI**
TAKASHI HOSOKAWA—Columbia
6. **ISTUKA MACHIDE ATTANARA**
MASATOSHI NAKAMURA—Columbia
7. **KOI NO BASO**
HIDEKI SAJIO—RCA/Victor
8. **CHIKUMAGAWA**
HIROSHI ITSUKI—Tokuma
9. **SHOWA KARESUSUKI**
SAKURA & ICHIRO—Polydor
10. **BOKUNI MAKASETE KUDASAI**
KURAFUTO—Warner Pioneer

ALBUMS

1. **HORIZON**
CARPENTERS—King
2. **KOORI NO SEKAI**
YOSUI INOUE—Polydor
3. **DATSU DONZOKOONGAKUKAI**
DAWN TOWN BOOGIE WOOGIE BAND
—Toshiba
4. **HOKO**
—Toshiba
5. **ZOKU DATSU DONZOKO**
KEI OGURA—Polydor
6. **KAZE FIRST**
KAZE—Crown
7. **HIROMI NO TABI**
HIROMI GO—CBS/Sony
8. **HAVE YOU NEVER BEEN MELLOW**
OLIVIA NEWTON-JOHN—Toshiba
9. **KAGUYAHIME FOREVER**
KAGUYAHIME—Crown
10. **VENUS AND MARS**
PAUL McCARTNEY & WINGS—Toshiba

Japan (Continued from page 312)

of September, promoted by Kyodo Tokyo, Inc. On the occasion of their visit, Nippon Broadcasting System will present a charity softball game between Carpenters' team and a Japanese deejay & talent team in Tokyo.

Newcomers on this week's album chart include "Nashville" by **Cherish** (20), "Three Degrees & Philadelphia Sound" (36) and "Stylistics Best Collection (New Edition)" (88). Newcomers on this week's singles chart include "Listen To What The Man Said" by **Paul McCartney & Wings** (68), and "Lili Marleen" by **Marlene Dietrich** (86).

Canada (Continued from page 312)

Jack Feeney . . . A&M Records has picked up Canadian release of Toronto-based **Gotto**, fronted by ex-**Fludd** member **Greg Godovitz**, and will release their first single, a remake of "Louie Louie." Producer of the group is **Ritchie Yorke**. Stateside, the band will be repped on Manticore.

CBC-TV is planning a series of specials for country singer **Cliff Edwards**. The network recently aired his first special, which also featured **Lynn Jones**, **Louise Rockwood**, **Linda Brown**, **Canadian Zephyr** and **Nancy Simmonds** . . . **Mike Steele** has been named director of the **Ronnie Prophet Country** series for CTV this fall . . . Harry Hinde is in L.A. putting finishing touches to the **Copperpenny** lp for Capitol-EMI . . . **Jackie Richardson** has completed an lp by **Brutus** for GRT . . . Concept 376 has picked up booking representation for **Patsy Gallant** outside Quebec.

Country singer **Lloyd Phinney** has formed the Miwai label. First release on the label is Lloyd's "Country On The Rocks," produced by **Keith Elshaw** at Eastern Sound. Address of the firm is 582 Valley Drive, Oakville, Ontario L6L 4M3; phone: (416) 827-0774 . . . Capitol Records-EMI of Canada Ltd. has become the sole distributor of UA product throughout Canada . . . GRT jazz artist **Moe Koffman** recently recorded a "live" lp at Georges' with **Terry Brown** producing. Members of Koffman's quintet are: **Don Thompson** (keyboards), **Ed Bickert** (guitar), **Gerry Fuller** (percussion) and **Rick Homme** (bass).

Sylvia Tyson began taping her CBC-TV pilot this week . . . Next single for **Ian Thomas** on GRT will likely be "Delight From Demoon" . . . Quality Records has made a distribution agreement with Badger Records to distribute and manufacture all Badger product in Canada. The agreement also gives Quality worldwide rights to all Badger product. First release on Badger is "Give My Love To Lady Canada" by **Bobby G. Griffith** . . . **Dominic Postorino** has been appointed promo rep for MCA Records for northern and eastern Ontario.

Featured on CBC-Radio series "The Entertainers" this summer are: **Bruce Cockburn** and **Melissa Manchester** (July 13); **The Rolling Stones** (20); **Joni Mitchell** (27); **Genette Reno** and the **Guess Who** (August 3); **Theodore Bikel** and **Dianne Brooks** (10); **Fats Waller** (17); **Focus** and **Michael Hasek** (24); and **Leonard Cohen** and **Donovan** (31) . . . Musimart in Montreal has started its own label, named Planet Records. First two singles for the label are "Sensation d'un Amour d'ete" by **Michel Deloir et Compagnie** and "Summerlove Sensation" by **Rick E. Blue** and **Sonic Stew**. Both singles were produced by **Bill Hill**.

ENGLAND'S TOP 25

Singles

- 1 **TEARS ON MY PILLOW** JOHNNY NASH/Mercury
- 2 **MISTY RAY** STEVENS/Janus
- 3 **THE HUSTLE** VAN McCOY/Avco
- 4 **I'M NOT IN LOVE** 10cc/Mercury
- 5 **HAVE YOU SEEN HER** CHI-LITES/Brunswick
- 6 **DOING ALRIGHT WITH THE BOYS** GARY GLITTER/Bell
- 7 **GIVE A LITTLE LOVE** BAY CITY ROLLERS/Bell
- 8 **DISCO STOMP** HAMILTON BOHANNON/Brunswick
- 9 **WHISPERING GRASS** WINDSOR DAVIES AND DON ESTELLE/EMI
- 10 **EIGHTEEN WITH A BULLET** PETE WINGFIELD/Island
- 11 **MOONSHINE** SALLY MUD/RAK
- 12 **3 STEPS TO HEAVEN** SHOWADDYWADDY/Bell
- 13 **BARBADOS** TYPICALLY TROPICAL/Gull
- 14 **MY WHITE BICYCLE** NAZARETH/Mooncrest
- 15 **FOE DEE O DEE** RUBETTES/State
- 16 **BABY I LOVE YOU OK** KENNY/RAK
- 17 **I DON'T LOVE YOU BUT I THINK I LIKE YOU**
GILBERT O'SULLIVAN/MAM
- 18 **MAKE THE WORLD GO AWAY** DONNY AND MARIE OSMOND/MGM
- 19 **JE T'AIME** JUDGE DREAD/Cactus
- 20 **DIVORCE** TAMMY WYNETTE/Epic
- 21 **LISTEN TO WHAT THE MAN SAID** WINGS/EMI
- 22 **BLACK PUDDING** BERTHA GOODIES/Bradleys
- 23 **JIVE TALKIN'** BEE GEES/RSO
- 24 **SEALED WITH A KISS** BRYAN HYLAND/ABC
- 25 **MR. RAFFLES** STEVE HARLEY AND COCKNEY REBEL/EMI

Albums

- 1 **HORIZON** CARPENTERS/A&M
- 2 **VENUS AND MARS** WINGS/EMI
- 3 **BEST OF THE STYLISTICS**/Avco
- 4 **CAPTAIN FANTASTIC** ELTON JOHN/DJM
- 5 **ONCE UPON A STAR** BAY CITY ROLLERS/Bell
- 6 **THE ORIGINAL SOUNDTRACK** 10cc/Mercury
- 7 **RETURN TO FANTASY** URIAH HEPP/Bronze
- 8 **PHYSICAL GRAFFITI** LED ZEPPELIN/Swan Song
- 9 **GREATEST HITS OF 10cc**/UK
- 10 **AUTOBAHN** KRAFTWERK/Vertigo
- 11 **TUBULAR BELLS** MIKE OLDFIELD/Virgin
- 12 **BEST OF TAMMY WYNETTE**/Epic
- 13 **STAND BY YOUR MAN** TAMMY WYNETTE/Epic
- 14 **ROLLIN'** BAY CITY ROLLERS/Bell
- 15 **THE SINGLES: 1969-73** CARPENTERS/A&M
- 16 **24 CARAT PURPLE** DEEP PURPLE/Purple
- 17 **TAKE GOOD CARE OF YOURSELF** THREE DEGREES/Phila. Intl.
- 18 **MADE IN THE SHADE** ROLLING STONES/Rolling Stones
- 19 **DARK SIDE OF THE MOON** PINK FLOYD/Harvest
- 20 **SIMON AND GARFUNKEL'S GREATEST HITS**/CBS
- 21 **BAND ON THE RUN** PAUL McCARTNEY AND WINGS/EMI
- 22 **ELTON JOHN'S GREATEST HITS**/DJM
- 23 **JUDITH** JUDY COLLINS/Elektra
- 24 **BEST YEARS OF OUR LIVES** STEVE HARLEY AND COCKNEY REBEL/EMI
- 25 **ELVIS PRESLEY'S 40 GREATEST HITS**/Arcade

Brubeck Kicks Off 'Newport'



Atlantic recording artist Dave Brubeck opened the Newport Jazz Festival in New York when he was featured on a special 90-minute segment of "Jazz at Noon," broadcast live on WRVR-FM from Sheppard's in the Drake Hotel on June 27, with playing and on-air interviews. Some of the guests who attended, as pictured above from left, are: Atlantic's director of jazz product Charlie Brown, JazzMobile director Billy Taylor, Brubeck, Atlantic artist relations director Barbara Harris and U.S. Ambassador to Barbados Ted Britton.

Charly Records Bows

■ NEUILLY-SUR-SEINE, FRANCE —A new label, Charly Records, has been formed by a Swiss financial group and several music business professionals, with offices located in London and France.

In London, Charly Records is headed by Joop Visser, EMI's former a&r manager and an international music business veteran of over 10 years. A recently signed manufacturing and distribution agreement with President Records, through their Enterprise set-up and the network of British independent record distributors, secures Charly Records' entrance on the British record market.

In France, Charly Records is headed by Jean-Luc Young and distributed by Disques Motors/Sonopresse.

The catalogues of four labels form the backbone of Charly Records: Sun (Sam Phillips' seminal rock label); Redbird and Bluecat (founded by Jerry Leiber, Mike Stoller and George Goldner); and Immediate (the British label founded by Andrew Oldham in 1966).

Charly Records also represents Shelby Singleton's SSS International catalogue and Giorgio Gomelsky's productions.

Columbia Inks Dudak



Don Ellis, vice-president of west coast a&r, has announced the signing of guitarist Les Dudak to the label. Dudak is currently in the process of recording an album in Los Angeles with long-time friend Boz Scaggs producing (Dudak has been a part of the Boz Scaggs band for some time). Pictured in the Los Angeles offices at the time of the signing are (from left) Ellis, Dudak and Scaggs.

Tobill Forms Improv

■ LOS ANGELES — Tobill Records Inc. has selected Improv as the name of its new custom label. The first release scheduled on Improv will be the recently completed Tony Bennett lp, entitled, "Life Is Beautiful," according to Tobill president William D. Hassett, Jr.

Both the company and label were formed for Bennett, though it is the intention of the companies to add artists to their rosters.

CBS International Names Yoshimura VP

■ NEW YORK—CBS Records International president Richard Asher has announced the appointment of Michi Yoshimura to the position of vice president, manufacturing and engineering services for the division.

Yoshimura will be responsible for developing plant facilities overseas. He will advise area directors, manufacturing and engineering, as requested, in technical matters concerning manufacturing methods, equipment utilization, plant facilities and labor utilization. He will be reporting to Nicholas Cirillo, vice president, operations.

Yoshimura joined CBS in 1964 as an industrial engineer in the Santa Maria Plant of CBS Records. He most recently held the position of director, manufacturing and engineering services, CBS Records International.

Alpert Sets Tour

■ LOS ANGELES—Herb Alpert & The T.J.B., A&M recording group whose single, "El Bimbo," was just released, opens an American and Canadian concert tour Aug. 18, it was announced by Allan Carr Enterprises.

CONCERT REVIEW

BTO, Climax, Seger Fine at Forum

■ LOS ANGELES—A multicolored neon sign flashed B-T-O with hypnotic regularity as Bachman-Turner Overdrive (Mercury) took the stage in their latest appearance at the Forum.

The band, firmly established as a consistent charttopper, geared up to cruising speed with "Roll On Down The Highway," which featured Blair Thornton's fuzz guitar work, slightly submerged in the mix. From there, BTO kept the rock 'n roll coming, playing note-for-note reproductions of their best known recordings, following a long-standing formula.

Randy Bachman, the Overdrive's lead guitarist, and bassist C.F. Turner alternated their singing chores, with Randy's smoother vocals the more appealing of the two. The interesting textural contrasts of "Rock Is My Life" were given added dimension by Rob Bachman in a confident display of drummanship, and the double leads of "Free Wheelin'" (a salute to Duane Allman) were impressive.

The recent smash, "You Ain't Seen Nothin' Yet," didn't fare as well—somewhere the tune developed timing problems. But "Let It Ride," from "BTO II," got the audience on its feet, where it remained for the rest of the show, which included the crowd's favorite, "Takin' Care Of Business."

Immediately preceding BTO, was the Climax Blues Band (Sire), whose sound encompasses a large measure of rock and some zesty jazz interludes, in addition to their blues format.

Guitarist Peter Haycock kicked the set off with a rousing boogie lead to "All The Time In The World," a tune captured on vinyl not too long ago on Climax's "FM Live" lp. Later, the group's other featured member, Colin Cooper, vividly showed off his low voice on "Good Times,"

which was consummated by his spirited clarinet interplay with Haycock's guitar. Also solid were John Cuffley on drums, Derek Holt on bass and Richard Jones at the keyboards.

"Usin' The Power," a compelling rocker in the vein of Chicago's first works, received a strong response. The group returned with Jimmy Reed's "Goin' To New York," which featured some fanciful scat-singing by Haycock in imitation of his guitar notes. All the while, Cooper kept his harp pulsing in steady punctuation, as the other members got their licks in.

Bob Seger (Capitol), who has survived a few changes of musical direction and a modicum of label-jumping, has re-emerged in fine form indeed. Accompanied by his Silver Bullet Band, who cooked feverishly from beginning to end, Seger sang in a naturally gruff voice, with an obvious and infectious enthusiasm.

His brand of thumpy, beat-oriented rock 'n roll that surfaced in 1968 with "Ramblin' Man," is back again with the new material from "Beautiful Loser." The title track, which recalls John Fogerty, was a standout, as was "Katmandu," whose message of alienation ("If I ever get out of here, I'm goin' to Katmandu") is simple and appealing in the manner of rock's early teen anthems. Catch him if you can.

Mike Harris

Far Eastern Tour Set for Reddy

■ LOS ANGELES—Capitol recording artist Helen Reddy has been set for her first concert tour in Japan this fall, announced her personal manager-husband, Jeff Wald. In addition to the seven Japanese performances, Ms. Reddy has been signed for concerts in Hong Kong, Manila, Australia and New Zealand.

Paul Signs With Heidi Music



Philadelphia International recording artist Billy Paul has signed a personal management agreement with Heidi Music Machine, headed by Howard Brown. In making the announcement, the firm disclosed plans for a national tour, the release of Paul's new single "July, July, July" and a forthcoming lp. Pictured at Los Angeles' Total Experience, where the artist recently performed are, from left, Howard Brown, Billy Paul and Bert Lolley, artist relations director for Heidi Music Machine.

Hall-Clement Catalogues Acquired By T. B. Harms and Vogue Music

■ NASHVILLE — T. B. Harms Company (ASCAP) and Vogue Music, Inc. (BMI), the Lawrence Welk-owned music publishing companies, have acquired, effective July 1, 1975, nine music publishing companies formerly owned by William G. (Bill) Hall—five companies under the Hall-Clement corporate umbrella (including Jack and Bill Music Company) and four separate corporate entities.

The announcement, jointly made in Nashville by Dean Kay, vice president/general manager of the Welk firms, and "Colonel" Bill Hall, also included the news that Hall would be staying with the companies to manage a Nashville office for Harms and Vogue to be located at Hall-Clement's existing address, 1513 Hawkins Street, Nashville.

According to the announcement, the names Hall-Clement Publications and Jack and Bill Music Company will be retained primarily out of respect for the good will Hall has created with the names throughout the years. Hall-Clement Publications will become a division of Vogue Music, Inc. into which the other Hall-owned BMI companies will

be absorbed, and Jack and Bill Music Company will become a combination of the two Hall-owned ASCAP firms and a division of T. B. Harms Company.

Hall stated that the major contribution to the growth of the publishing companies were the writings of Jerry Foster and Bill Rice and they will continue as contract writers under the new association. Foster and Rice were recipients of 15 awards at the latest ASCAP awards dinner in Nashville. Additionally, BMI writers Dickey Lee, Bob McDill and Jack Blanchard, all recently contracted by Hall, will continue contributing their individual and collective brands of country music to the catalogues.

The catalogues affected by the acquisition are: Hall-Clement Publishing Company (BMI), Jack and Bill Music Company (ASCAP), Dixiana Publishing Company (BMI), Big Bopper Music Company (BMI), Nash-Beau Publishing Company (BMI), Copper Band Music Company, Inc., (BMI), Birdwalk Music Publishing Company, Inc. (BMI), Sheet Music Company, Inc. (ASCAP) and Folio Publications, Inc. (BMI).



At the announcement of the sale of the publishing companies owned by "Colonel" Bill Hall to the Lawrence Welk-owned music publishing companies are, from left: Jerry Patterson, sound specialist for Hall-Clement, Inc.; secretary Mary Frances Wright; Dean Kay, vice president/general manager of the Welk firms; writers Dickey Lee, Bob McDill, Bill Rice and Jerry Foster; and Hall.

George Morgan Dies

■ NASHVILLE — Country entertainer George Morgan, a star on the Grand Ole Opry for 27 years, died July 7 at Baptist Hospital here after undergoing heart surgery on Wednesday, July 2. Morgan had a heart attack while repairing an antenna on the roof of his home on May 26. The singer was 51.

Morgan was best known for writing and recording "Candy Kisses" in 1949, a year after he joined the Opry, a song which sold a million copies.

Morgan was the president of the Association of Country Entertainers and most recently recorded for 4 Star Records.

Capitol Signs Wheeler

■ NASHVILLE — Billy Edd Wheeler has signed with Capitol Records as a recording artist.

Wheeler's manager and booking representative, Don Light, of Don Light Talent, Inc., Nashville, negotiated the contract with Frank Jones, director of Capitol's country music operations. Jerry Chestnut will produce Wheeler independently.

During the past several years, Wheeler has concentrated on writing and directing outdoor folk musicals and similar theatrical productions. He expects to continue those activities, but will also leave himself open for more personal appearance work.

NASHVILLE REPORT

By RED O'DONNELL



■ Lester Flatt underwent open heart surgery recently . . . George Morgan's death was a shocker. Although he had suffered a heart attack, his passing was unexpected. Never heard an unkind word about Gentleman George, a regular on the Grand Ole Opry for 27 years . . . Loretta Lynn is the only guest on the Nashville segment of "Travels With Flip," a CBS-TV special taped here last week (host-star Flip Wilson personally picked Loretta for the appearance). The segment was entirely unrehearsed. She sings "Home," her new single, written by Bobby Hardin. You'll see Loretta on NBC-TV's "Celebrity Sweepstakes" during the week of August 13-15.

Speaking of Loretta, she is the "most available" of all country music stars to her fans and the press. A friend recently suggested that she rest rather than talk to fans and newspaper-radio-television reporters. Loretta replied, "When I die I want God to put me in charge of all the people that nobody loves." (It's not that fans and newsmen are unloved—it's that many people who gain easy access to her ears pour out their personal problems.)

Jerry Reed signed for a co-starring role in Burt Reynolds' next movie, "Gator." Filming starts Oct. 1 in and near Savannah, Ga. Jerry plays the vice king of a town. Reynolds is the "good guy" who comes in and wants to clean it up—get rid of gambling, etc. Reed's name in picture is "Bama McCall." I don't know who emerges victorious, but I do know that his attractive 14-year-old daughter Sedina made her public singing debut on the Floyd Cramer Spectacular here yesterday. Sedina's vocal talents come naturally; not only is daddy Jerry a singer, but her mother, the former Prissy Mitchell, formerly recorded for

(Continued on page 318)

COUNTRY PICKS OF THE WEEK

SINGLE

JOHNNY CASH, "LOOK AT THEM BEANS" (Tree, BMI). If you're looking for something different, try this new one from the man in black. Cash provides some ole timey type preaching lyrics with the hook line, and it's a pretty safe bet listeners will light up the request lines for this. Could be another "Boy Named Sue." Columbia 3-10177.

SLEEPER

KATHY BARNES, "I STARTED LIVIN' TODAY" (Singletree, BMI). Young miss will satisfy all the programmers' wishes with this number, which holds all the ingredients of a smash. Up-tempo, superb production and a positive lyric that Kathy belts out in super form. You'll start livin' when you hear this—it really jets the juices flowing. MGM M 14816.

ALBUM "EDDIE RABBITT." One of the finest songwriters around Nashville has released an album that showcases his talents as a singer as well. The super singles "Forgive and Forget" and "You Get To Me" are included, as are "Pure Love," "I Should Have Married You," "Long Gone" and "Sweet Janine." Elektra CM-3.

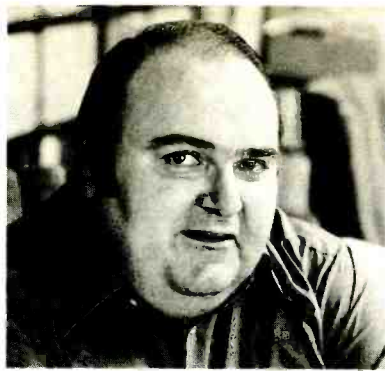


Brad McCuen Joins SESAC Staff

■ NASHVILLE — A. H. Prager, president of SESAC Inc., has announced the appointment of Brad McCuen, veteran music industry executive, as SESAC's director of country music, effective immediately. In his new post, McCuen will be based in the firm's regional office in the SESAC Building, 1513 Hawkins Street, Nashville, Tennessee. His appointment followed the recent resignation of W. Robert Thompson, SESAC's director of Nashville operations, who left to form the new law firm of Thompson and Harris in Music City.

Background

For more than 20 years McCuen was associated with RCA in its records division, where he served in a variety of posts, including a&r producer, music director and field representative. While at RCA, he conceived the reissue product for RCA Victor and Camden labels, thereby creating the Vintage series. He produced multi lp albums for the Reader's Digest direct mail operation. He first became active in country music while at RCA by furthering the careers of such artists as Hank Snow and Johnnie and Jack, and was instrumental in introducing Don Gibson. McCuen worked closely with Steve



Brad McCuen

Sholes at RCA, and under his guidance produced sessions for such artists as Elvis Presley, Roy Rogers, Dale Evans and Sons of Pioneers.

In 1969, McCuen left RCA to found and head Mega Records, Nashville. While serving as president of this record company's operation, he was directly responsible for the introduction or further exposure of such artists as Sammi Smith, Henson Cargill, Brian Collins, Ray Pillow and other country artists, as well as signing and releasing on the label such talents as Benny Goodman, Carol Channing, Whittemore and Lowe, Phil Harris and Fred Waring. Mega was sold in September 1973 and moved its record operation to Los Angeles. At that time, McCuen formed his own music consulting firm. In the field of music publishing, McCuen has held executive posts with RCA's publishing arm, Sunbury/Dunbar Music Publishing Co., and most recently, with the Peer Southern Organization in Nashville.

First 'Fan' Award Planned by GMA

■ NASHVILLE—Ballots are to be mailed to associate members of the Gospel Music Association for their selection of the first "fan" award to be presented by GMA on Sept. 29, 1975, according to Marvin Narcross, president. All members listed in the associate category as of June 1, 1975, will be eligible for a ballot.

On the first ballot members may make one nomination in each of the four categories as follows: (1) Album of the Year, (2) Song of the Year, (3) Personality, (4) Group. These would be tabulated by an independent agency and a second ballot prepared listing the top 10 nominations alphabetically, irrespective of category.

Associate members then would cast a ballot for one of the final nominations and the album, song, personality or group receiving the most number of votes would win the 1974 "fan" award from GMA.

Norcross noted that only nominations submitted on the proper forms and mailed in the proper envelopes being sent to members would be counted. All other correspondence will be disregarded, he added.

Deadline for returning first ballots is July 20, 1975.

Nelson Picnic (Continued from page 271)

stage.

Over 100 press representatives were there to cover the event, held this year in the town of Liberty Hill, whose population is around 280 during "normal" days. Neither the hot Texas sun beating down, a quick, heavy rain that suddenly came up or the fact that the seating area consisted of a huge, grassy field stopped the crowd from swelling in size until it covered acres of area and had traffic backed up for miles around.

Taping

Beginning at noon with Willie doing a short set and ending the next morning as the sun was coming up, the "picnic" was an amazing collection of rednecks and hippies, mainly from Texas, who whooped, hollered and stayed lively during the whole event. The event was taped by Columbia for possible release as an album.

Afterward Nelson was served with a notice from the town of Liberty Hill stating that he had broken several rules concerning numbers of people gathered and time limits for the marathon event.

The first year that the Fourth of July event was held—1973—it was on a hillside in Dripping Springs, with the next year's event held over three days in College Station, Texas. This year's was the largest and had the least number of incidents. One of the highlights of the picnic came after the rain, around 6 p.m., when the canvas covering the stage collected too much water and was in danger of

collapsing. A cowboy—one of the security personnel—walked on the stage, pulled a pistol from his belt and fired into the canvas, allowing the water to run out and relieve the pressure as the crowd cheered wildly.

An exact account of those present is impossible as the gate personnel stopped selling tickets around 4 p.m. when the number had reached 50,000. After this time, the decision was made by Nelson and his manager, Neil Reshen, to allow the rest of the crowd to come in free. Merchants in the Liberty Hill area reported selling out nearly their entire stock.

'Willie Nelson Day'

Before the event, Texas Governor Dolph Briscoe had proclaimed July 4 as "Willie Nelson Day" in that state. Nelson had appeared just before the event with the Dallas Symphony as well as in other sell-out events around the state. His first Columbia album, "Red Headed Stranger," and first single, "Blue Eyes Crying In The Rain," have just been released. Nelson is planning a major tour to promote the new product in the near future.

New Mastering Room Installed at Woodland

■ NASHVILLE—A new mastering room has been installed at Woodland Sound Studios in Nashville by Westlake Audio. The room, headed by staff engineer Bob Sowell, assisted by Denny Purcel, is the first in Westlake's newest series of symmetrically oval design.

The room contains the latest Neumann computerized lathe and cutterhead, Studer tape equipment and Westlake audio monitors.

This is the second mastering facility at Woodland.

Twitty Taps Jackson



MCA's Conway Twitty honors his latest record by "Touching The Hand" of newest staffer, Aleene Jackson, as she joins Twitty Bird Music in Nashville. The Twitty firm, which recently entered into a partnership agreement with Tree International, continues to be locally managed by L. E. White (center) and is now located within the Tree office complex. President of Tree, Jack Stapp (left), joins Twitty and White in their special welcome ceremonies for Ms. Jackson.

Benton Mural Unveiled By Hall of Fame

■ NASHVILLE — A six-foot by ten-foot mural painting entitled "The Sources of Country Music" was unveiled recently at the Country Music Hall of Fame and Museum. The painting, which was commissioned in 1973 by the Country Music Foundation, was the last work of the distinguished American artist Thomas Hart Benton. Benton died in January of 1975, only hours after completing "The Sources of Country Music." Though finished, the work was unsigned and unvarnished. Varnishing was completed after the death of Benton. The work remains unsigned.

Influences

The painting depicts Benton's interpretation of the musical and cultural influences which produced the blend of musical styles defined today as "country music." The painting includes figures of square dancers, old-time fiddlers, ballad singers, a blues singer, and a singing church congregation. The work also suggests some of the non-

musical influences—such as the railroad and riverboat—which were important to the thematic content of early country music. The image of the cowboy figures prominently in the work for two reasons: the importance of country music and the fact that the painting is dedicated to the memory of the great singing cowboy, Tex Ritter. Ritter, along with record-producer Joe Allison, was one of the first individuals to urge that the Country Music Foundation contact Benton regarding the project.

The unveiling ceremony attracted many to the Country Music Hall of Fame and Museum, including associates of the artist from the Kansas City area. Randall Jessee, long-time friend of Thomas Hart Benton, provided a personal remembrance of the artist. Alan Jabbour, head of the folklore project of the National Endowment for the Arts, spoke on behalf of that organization. NEA provided partial funding for the commission.

COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KBUL, Wichita	WAME, Charlotte	WJJD, Chicago
KCKN, Kansas City	WCMS, Norfolk	WJQS, Jackson
KENR, Houston	WENO, Nashville	WKDA, Nashville
KFDI, Wichita	WGBG, Greensboro	WMAQ, Chicago
KJJ, Phoenix	WHK, Cleveland	WMC, Memphis
KKYX, San Antonio	WHOO, Orlando	WSDS, Detroit
KRAK, Sacramento	WHYD, Columbus	WSLC, Roanoke
KRMD, Shreveport	WIL, St. Louis	WSLR, Akron
KSOP, Salt Lake City	WINN, Louisville	WUBE, Cincinnati
KSPO, Spokane	WIRE, Indianapolis	WUNI, Mobile
KVET, Austin	WIVK, Louisville	WWOK, Miami
KVOO, Tulsa		

SURE SHOTS

George Jones — "Memories of Us"

Eddy Raven — "You're My Rainy Day Woman"

LEFT FIELDERS

Michael Baldwin — "You Can't Find Love In The Yellow Pages"

Jim Mundy — "Blue Eyes and Waltzes"

Sunday Sharpe — "I Gave All I Had to Him"

Fearless Forecast: This is the year for Crystal Gayle! She's found the song in "This Is My Year For Mexico" and the airwaves will find a star! Watch it climb!

There's a lot of talk about Johnny Cash's "Look At Them Beans." Nobody is neutral; it's either a smash or a stiff! Voting on the smash side are WIVK, KENR, WHYD and WENO.

Jimmy Buffett has a shot at the top of the country charts this time out! "Door Number Three" has been pulled from his lp and cleaned up a bit, and is drawing early attention at KCKN, KFDI and WCMS.

Carl Smith is making waves in Wichita, Austin and Salt Lake City with "The Girl I Love." KKYX has opted for the flip, "Me and My Broken Heart."

"Yes" is the word for Connie Cato play at WUNI, WENO and WCMS.

Continuing strong are Bobby Bare, Ronnie Milsap, Faron Young and Little David Wilkins.

Michael Baldwin is finding love at KBOX, WENO and KSOP with "You Can't Find Love In The Yellow Pages."

Red Steagall is hot in the southwest with "God Only Knows Who'll Take Her Home."

John Friskillo at WJQS is strong on Hub Reynolds' "Night Life Cajun Man" on the Pickside label

Tim Holiday draws attention to "Have A Good Time" in Kansas City and Austin.

The lp cut, "Funny How Time Slips Away," from the latest Narvel Felts album, is highly touted as single material by Chris McGuire at WKDA.

Dave Donahue has resigned his position as program director at WHK in Cleveland, effective immediately.

AREA ACTION

Jeff Allen — "Wabash Cannonball" (WENO)

Buddy Harris — "Scarlet Beacon" (WINN)

Johnny Wright — "Hillbilly Band" (KCKN)

R. C. Bannon — "Out of Tune Love" (KSPO)

"Little Debi
is going
to be a
monster"

Al Gallico

DEBI HAWKINS



'What I Keep Sayin' is a Lie'

WBS 8104



Another Reason to
Think
Warner Country

Warner Bros. Records
Reprise Records
P. O. Box 12646 - 808 19th Ave.
Nashville, Tennessee 37212

"SHEER
DYNAMITE"

Norro Wilson

DEBI HAWKINS



'What I Keep Sayin' is a Lie'

WBS 8104



Another Reason to
Think
Warner Country

Warner Bros. Records
Reprise Records
P. O. Box 12646 - 808 19th Ave.
Nashville, Tennessee 37212

Nashville Report (Continued from page 315)

Mercury label. Prissy opted to be a housewife-mother. One show biz career in family is enough, wisely chose Prissy.

Is Sedina going to pursue a singing career? Not in the near future; Jerry and Prissy agree—and so does Sedina—that she has ample time to think about future—when she finishes school. "I'm not going to exploit my family," Jerry tells friends. Another smart decision!

I don't believe it came as a surprise to anybody who is close enough to him—I mean **Marty Robbins'** announcement that he is going to resume his hobby as race car driver. He already has ordered a new car—and is tentatively scheduled to resume his driving next month.

Robbins announced May 5 that he was giving up his hobby after he was involved in a crash that left him dazed and his auto destroyed at the Talladega (Ala.) 500.

"It's a hobby I no longer can afford," he said. "I'm giving it up, and will never race again."

But that was two months ago—and in keeping with Marty's unpredictable nature.

Playboy recording artist **Barbi Benton**—also the Playboy empire's mahatma **Hugh Hefner's** galpal—is set for co-starring role in an NBC-TV's "McCloud" episode next season. Barbi plays a superstar singer coveted by a mob-controlled recording company. Singer **Lorna Luft**—**Liza Minnelli's** half sister—also is featured in the episode as an aspiring singer—real-life typecasting? The show's titled "Park Avenue Pirates."

Also on the video scene: ABC-TV's "A.M. America" early a.m. news-interview-variety daily show airs live from Nashville Aug. 3-8. Senior producer **Jules Power** says theme will be "Country Music," and, of course, local entertainers will be interviewed, and perhaps perform. "Hopefully," said Power, "we hope to originate one of the five shows from a home of one of the country music stars." Tip: Start with **Johnny Cash**—and let me know how everything comes out, Jules?

I think it was publisher **Jim Pelton** who quipped, quite appropriately, "During the gold rush men made a fortune with a pick. Today they do it with a pick—and a guitar."

Boots Randolph, Tammy Wynette, Floyd Cramer and Dottie West will be in Toronto July 29-31 to tape guest appearances on **Ronnie Prophet's** CBC series, "Grand Ole Country."

Singer **Jim Ed Brown** supervised architectural plans and construction of the house he and wife **Becky** just moved into—a southern colonial on 30-acres, south of Nashville. "I never want to be that busy again," groaned Jim Ed.

Birthdaying: **Del Reeves, Dolph Hewitt, Johnny Sea, Jimmy (Flying Cowboy) Kish, George Hamilton IV, Henson Cargill.**

Country songwriter **Billy Joe Shaver**, who's been around town for a long time, just had one of his songs recorded by the **Allman Brothers Band** on an upcoming album.

The Nashville office of **Record World** was alive and jumping last week as **Dee Goff** came by for a visit and brought along her boa constrictor, **Jerriette**. Jerriette is also the name of the label that has singer **Jerry Lowe** and his single, "Sometimes She's A Lady." Says Dee about her boa, "Sometimes Jerriette is a lady—and that's how the promotion got started." She plans to hitchhike and/or ride buses to country stations to promote the record.

RON HAYDEN

has a double-barrel hit!

Lead Us Not Into Temptation

and

Baby You Got It,

produced by Bobby Smith and Fennley Duncan.

BOBLO RECORDS

Distributed by: Nationwide Sound Distributors
207 12th Ave., South
Nashville, Tennessee 37202
(615) 242-2471

COUNTRY RADIO

By CHARLIE DOUGLAS

■ **Jim Christofferson** now PD'ing at KFOX (Long Beach, Cal.) . . . The IRS says that they are most definitely looking into the record industry, and they say that deejays who talk will be granted immunity. What they're saying is that those who have been on the take won't be prosecuted if you 'fess up; there will be prosecution for perjury. Anyway, the FCC isn't too happy about the blanket immunity statement.

Jay Diamond moves to WZAP (Bristol, Va.) as music director . . . **John Scott** moves into WQYK (Tampa, Fla.) . . . **Buddy Ray** will emcee the National Truck Rodeo in Indianapolis in August when he gets another night off from WWVA . . . **Jay Douglas** moves from KXEL (Waterloo, Iowa) to WJLJ (Tupelo, Miss.). Joining him will be **Tony Couch** from WMOP (Ocala); **Terry Best**, upped to ND; **Warren Garling**, production dir.; and **Dan Burk**, coming in from WQOX (Memphis).

KJJI (Phoenix) has a line-up showing PD **Cliff Haynes**, MD **Larry Barwick**, **Kit Carson**, **Red Skylar**, **Gary Bender** and **Tim Tyler**. The station is heavy on the modern country sound and, according to **Waylon Jennings**, Phoenix is a city with an entirely different attitude toward country music. Sales are highest among the "new sound" of country, with small sales recorded in the field occupied by the more traditional acts. Larry Barwick feels this might well be caused by the mid-twenty average age in the market, and the fact that the city is so new that it really has no "culture" of its own. The station charts 40 records, has an extra list of around 24 and uses 25 albums a week. KJJI is of the opinion that they'd rather have a large number of winners of small prizes as opposed to one or two big winners. They use the request line as a gauge of popularity and find that about 30 percent of their requests are for chart records.

The content of the KJJI chart is quite different from the national charts, with more evidence of the uniqueness of the market. There are 32 signals in Phoenix, many of which are tied into a police alert system for the broadcasting of stolen car reports. Stealing cars seems to be a pretty normal way of life since the station frequently broadcasts as many as nine reports in a three hour period. Tying in with the **Jud Strunk** record, KJJI recently gave away the "two biggest Parakeets in town," and reports excellent response. Visiting artists are honored with a "day" of their own, set up for studio interviews, and usually it is all accompanied by giving away 25 of that act's albums. The **John Moritz**-managed station operates with a two person news team at 910, with a 24 hour 5kw signal.

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

Opry Semi-Finals Held in San Diego

■ SAN DIEGO — \$1000 in cash prizes and an all expense-paid trip to Nashville highlighted award presentations during the Grand Ole Opry's Talent Search Semi-Finals Show held here Saturday, June 28.

Over 2000 country music fans packed the San Diego Civic Theater as Brian Pickering from Vancouver, Canada, was announced by Ralph Emery as top winner on the show, winning \$500 in cash in addition to an all expense-paid trip to Nashville for the national finals in October. Pickering was representing radio station CJJC in British Columbia on the Opry's show, which featured top acts from Arizona, California, Oregon, Washington and British Columbia.

First runner-up of the evening was Randy Bowles, KAYO's entry from Seattle, who received a \$300 cash prize, while Greg Roberts, Oakland's KNEW entry, earned \$200 in cash as second runner-up on the show.

The Opry's next semi-finals in its 50th Anniversary Talent Search

will be held in Omaha on July 12. Featured on that show will be top performers from Montana, Wyoming, Nebraska, Utah, Minnesota, Iowa and Alberta, Canada. On the show, they'll be competing for \$1000 in cash prizes and a trip to Nashville as a finalist during the Opry's 50th birthday celebration in October. The Omaha event will be co-hosted by radio station KOOO.

'Crash' Landing



Billy "Crash" Craddock (center) came by the Record World Nashville offices recently for the plaque for his number one song, "Still Thinkin' 'Bout You." Presenting him with the plaque are RW's Don Cusic and Marie Ratliff.



THE COUNTRY ALBUM CHART

JULY 19, 1975

JULY 19	JULY 12		WKS. ON CHART
1	2	BEFORE THE NEXT TEARDROP FALLS—FREDDY FENDER—ABC Dot DOSD 2020	14
2	1	KEEP MOVIN' ON MERLE HAGGARD—Capitol ST 11365	10
3	3	YOU'RE MY BEST FRIEND DON WILLIAMS—ABC Dot DOSD 2021	10
4	4	TANYA TUCKER—MCA 2141	11
5	6	JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ—Mercury SRM 1 1032	8
6	5	PHONE CALL FROM GOD JERRY JORDAN—MCA 473	12
7	10	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH—Epic PE 33455	4
8	8	MICKEY'S MOVIN' ON MICKEY GILLEY—Playboy PB 405	12
9	9	STILL THINKIN' ABOUT YOU BILLY CRASH CRADDOCK—ABC ABCD 875	10
10	7	I'M JESSI COLTER—Capitol ST 11363	19
11	12	WOLF CREEK PASS C. W. McCALL—MGM M3G 4989	17
12	14	T. G. SHEPPARD—Melodyland ME 40151	6
13	17	NARVEL FELTS—ABC Dot DOSD 2025	4
14	16	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	4
15	22	FEELINS' CONWAY TWITTY & LORETTA LYNN—MCA 2143	3
16	21	TODAY ELVIS PRESLEY—RCA APL 1 1039	4
17	29	MISTY RAY STEVENS—Barnaby BR 6012	4
18	11	AN EVENING WITH JOHN DENVER—RCA CPL2 0765	19
19	13	LAST FAREWELL ROGER WHITTAKER—RCA APL 1 0855	9
20	20	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	30
21	15	CHARLIE RICH'S GREATEST HITS—RCA APL 1 0857	11
22	19	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN—MCA 2133	21
23	28	I WROTE A SONG ABOUT IT TOM T. HALL—Mercury SRM 1 1033	3
24	23	PIECES OF THE SKY EMMYLOU HARRIS—Reprise 2213	16
25	26	41ST STREET LONELY HEARTS CLUB BUCK OWENS—Capitol ST 11390	6
26	27	BOCEPHUS HANK WILLIAMS, JR.—MGM M3G 4988	7
27	30	JOE STAMPLEY'S GREATEST HITS, VOL. 1—ABC Dot DOSD 2023	4
28	45	DREAMING MY DREAMS WAYLON JENNINGS—RCA APL 1 1062	2
29	31	MAGNOLIAS AND MISFITS JIM WEATHERLY—Buddah BDS 5637	5
30	48	CHARLEY CHARLEY PRIDE—RCA APL 1 1058	2
31	32	MISSISSIPPI YOU'RE ON MY MIND STONEY EDWARDS—Capitol ST 11401	5
32	18	HARD TIME HUNGRIES BOBBY BARE—RCA APL 1 0906	10
33	54	MY KIND OF COUNTRY CAL SMITH—MCA 485	2
34	25	IN CONCERT VARIOUS ARTISTS—RCA CPL 2 1014	12
35	24	SMOKEY MOUNTAIN MEMORIES MEL STREET—GRT 8004	12
36	33	REUNION B. J. THOMAS—ABC ABCP 868	15
37	35	WITH ALL MY LOVE LaCOSTA—Capitol ST 11391	8
38	44	ANNIVERSARY SPECIAL EARL SCRUGGS REVUE—Columbia PC 33416	3
39	42	COMIN' HOME TO YOU JERRY WALLACE—MGM M3G 4995	5
40	41	I'M THE LONELIEST MAN DON GIBSON—Hickory H3G 4519	7
41	34	GOOD HEARTED WOMAN CONNIE CATO—Capitol ST 11387	10
42	47	YOU'RE EASY TO LOVE HANK SNOW—RCA APL 1 0908	3
43	43	CAROLINA COUSINS DOTTIE WEST—RCA APL 1 1041	5
44	51	IF YOU EVER CHANGED YOUR MIND RAY PRICE—Columbia KC 33560	2
45	52	SUPERSONGS ROGER MILLER—Columbia KC 33472	2
46	37	SONGS OF FOX HOLLOW TOM T. HALL—Mercury SRM 1 500	30
47	61	MAKE THE WORLD GO AWAY DONNY & MARIE OSMOND—MGM M3G 4996	2
48	55	WHAT TIME OF DAY BILLY THUNDERKLOUD & THE CHIEFTONES—20th Century T 471	3
49	39	BLANKET ON THE GROUND BILLIE JO SPEARS—UA LA390 G	18
50	38	GUITARS OF SONNY JAMES—Columbia KC 33477	9
51	—	LIVE IN PICAYUNE JERRY CLOWER—MCA 486	1
52	50	ERNE FORD SINGS AND GLEN CAMPBELL PICKS—Capitol ST 11389	6
53	36	LOIS JOHNSON—20th Century T 465	10
54	—	HONEY ON HIS HANDS JEANNE PRUETT—MCA 479	1
55	40	WATCHA GONNA DO WITH A DOG LIKE THAT SUSAN RAYE—Capitol ST 11393	7
56	—	CHAINS/ANOTHER SATURDAY NIGHT BUDDY ALLEN—Capitol ST 11400	2
57	60	STEEL GUITARS OF THE GRAND OLE OPRY SONNY, HAL & WELDON—Mega MLPS 610	5
58	53	BACK HOME AGAIN JOHN DENVER—RCA CPL 1 0548	51
59	46	SING SOME LOVE SONGS PORTER WAGONER—RCA APL 1 1056	6
60	—	SONGS OF LOVE JIM REEVES—RCA APL 1 1037	1
61	49	DON'T LET THE GOOD OLD TIMES FOOL YOU MELBA MONTGOMERY—Elektra CM 2	11
62	58	OUT OF HAND GARY STEWART—RCA APL 1 0900	19
63	57	SINCERELY BRENDA LEE—MCA 477	12
64	—	TAKE ME HOME TO SOMEWHERE JOE STAMPLEY—ABC Dot DOSD 2006	1
65	62	BARROOMS AND BEDROOMS DAVID WILLS—Epic KE 33353	21
66	64	LINDA ON MY MIND CONWAY TWITTY—MCA 469	24
67	63	FREDDIE HART'S GREATEST HITS—Capitol ST 11374	18
68	59	A LITTLE BIT SOUTH OF SAKSATOON SONNY JAMES—Columbia KC 33428	11
69	66	MIND YOUR LOVE JERRY REED—RCA APL 1 0787	8
70	56	GATHER ME MARILYN SELLARS—Mega MLPS 609	6
71	69	BACK IN THE COUNTRY LORETTA LYNN—MCA 471	21
72	70	BOOGIE WOOGIE COUNTRY MAN JERRY LEE LEWIS—Mercury SRM 1 1030	16
73	67	JOHN R. CASH—Columbia KC 33370	9
74	68	CLASSIC STYLE OF LEFTY FRIZZELL—ABC 861	9
75	73	A LEGEND IN MY TIME RONNIE MILSAP—RCA APL 1 0846	23

FLASH!

In his home state of Texas, "Blue Eyes Crying in the Rain" practically jumped off Willie's album "Red Headed Stranger."*After only one week's play at Houston's country giants KIKK and KENR, "Blue Eyes Crying in the Rain" has become the most requested record in two years (including "The Streak").

Willie Nelson has a scorcher!

But even the great state of Texas isn't big enough to hold Willie. "Blue Eyes Crying in the Rain" is already getting heavy airplay and requests on these stations, and spreading fast!

- WHN—New York
- WENO—Nashville
- WIVK—Knoxville
- WIRE—Indianapolis
- WUBF—Cincinnati
- WINN—Louisville
- WONE—Dayton
- WMNI—Columbus
- WMC—Memphis
- WMQM—Memphis
- KIKK—Houston
- KENR—Houston
- KKYX—San Antonio
- KSON—San Diego
- WCOU—Lewiston, Maine
- KLAK—Denver
- KNUZ—Houston
- KIMM—Rapid City, South Dakota



"Blue Eyes Crying in the Rain"
Willie Nelson's new scorcher.
On Columbia Records.

*Also available on tape: KC 33482



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

JULY 19 JULY 12

WKS. ON CHART

1	2	TOUCH THE HAND CONWAY TWITTY MCA 40407	9
2	1	MOVIN' ON MERLE HAGGARD/Capitol 4085	9
3	4	JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ/ Mercury 73682	9
4	6	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/ Epic 8 50103	9
5	9	THAT'S WHEN MY WOMAN BEGINS TOMMY OVERSTREET/ ABC Dot DOA 17552	12
6	5	RECONSIDER ME NARVEL FELTS/ABC Dot DOA 17549	16
7	14	WASTED DAYS AND WASTED NIGHTS FREDDY FENDER/ ABC Dot DOA 17558	6
8	3	LIZZIE AND THE RAINMAN TANYA TUCKER/MCA 40402	13
9	13	LOVE IN THE HOT AFTERNOON GENE WATSON/ Capitol 4076	9
10	10	CLASSIFIED C. W. McCALL/MGM 14801	11
11	12	DREAMING MY DREAMS WITH YOU WAYLON JENNINGS/ RCA PB 10270	12
12	18	I WANT TO HOLD YOU IN MY DREAMS TONIGHT STELLA PARTON/Country Soul IRDA 039	11
13	17	DEAL TOM T. HALL/Mercury 73686	8
14	16	HELLO, I LOVE YOU JOHNNY RUSSELL/RCA PB 10258	12
15	15	T-R-O-U-B-L-E ELVIS PRESLEY/RCA PB 10278	11
16	23	PLEASE MR. PLEASE OLIVIA NEWTON-JOHN/MCA 40418	6
17	22	FEELINS' CONWAY TWITTY & LORETTA LYNN/MCA 40420	5
18	21	THE SEEKER DOLLY PARTON/RCA PB 10310	7
19	20	WHAT TIME OF DAY BILLY THUNDERKLOUD & THE CHIEFTONES/20th Century TC 2181	11
20	26	RHINESTONE COWBOY GLEN CAMPBELL/Capitol 4095	7
21	7	THERE I SAID IT MARGO SMITH/20th Century TC 2172	14
22	27	HELLO LITTLE BLUEBIRD DONNA FARGO/ABC Dot DOA 17557	7
23	8	LITTLE BAND OF GOLD SONNY JAMES/Columbia 3 10121	13
24	19	FREDA COMES, FREDA GOES BOBBY G. RICE/GRT 021	12
25	28	FARTHEST THING FROM MY MIND RAY PRICE/ABC 12095	8
26	31	SPRING TANYA TUCKER/Columbia 3 10127	9
27	33	DEAR WOMAN JOE STAMPLEY/Epic 8 50114	7
28	34	STORMS NEVER LAST DOTTSY/RCA PB 10280	10
29	39	I LOVE THE BLUES AND THE BOOGIE WOOGIE BILLY CRASH CRADDOCK/ABC 12104	5
30	35	THIS HOUSE RUNS ON SUNSHINE LA COSTA/Capitol 4082	8
31	38	WOMAN IN THE BACK OF MY MIND MEL TILLS/MGM 14804	6
32	24	WHY DON'T YOU LOVE ME CONNIE SMITH/ Columbia 3 10135	10
33	11	SHE TALKED A LOT ABOUT TEXAS CAL SMITH/MCA 40394	13
34	49	BURNIN' THING MAC DAVIS/Columbia 3 10148	8
35	42	I'LL BE YOUR STEPPING STONE DAVID HOUSTON/ Epic 8 50113	7
36	36	GOD'S GONNA GETCHA (FOR THAT) GEORGE & TAMMY/ Epic 8 50099	11
37	37	MR. RIGHT AND MRS. WRONG MEL TILLIS & SHERRY BRYCE/ MGM 14803	10
38	40	MY HONKY TONK WAYS KENNY O'DELL/Capricorn CPS 0233	8
39	44	PUT ANOTHER LOG ON THE FIRE TOMPALL/MGM 14800	9
40	48	THINGS RONNIE DOVE/Melodyland 6001	6
41	50	THE FIRST TIME FREDDIE HART/Capitol 4099	4
42	53	BOUQUET OF ROSES MICKEY GILLEY/Playboy 6041	3
43	56	I'VE NEVER LOVED ANYONE MORE LYNN ANDERSON/ Columbia 3 10160	5
44	55	LET THE LITTLE BOY DREAM EVEN STEVENS/Elektra 45254	5
45	54	BANDY THE RODEO CLOWN MOE BANDY/GRC 2070	4
46	47	I DON'T LOVE HER ANYMORE JOHNNY PAYCHECK/ Epic 8 50111	8
47	62	YOU'RE NOT THE WOMAN YOU USED TO BE GARY STEWART/MCA 40414	8
48	57	THIRD RATE ROMANCE AMAZING RHYTHM ACES/ ABC 12078	6
49	29	YOU'RE MY BEST FRIEND DON WILLIAMS/ ABC Dot DOA 17550	15



50	30	WHEN WILL I BE LOVED LINDA RONSTADT/Capitol 4050	14
51	60	I'LL GO TO MY GRAVE LOVING YOU STATLER BROTHERS/ Mercury 73687	5
52	45	YOU KNOW JUST WHAT I'D DO LOIS JOHNSON/ 20th Century TC 2187	10
53	32	TRYIN' TO BEAT THE MORNING HOME T. G. SHEPPARD/ Melodyland 6006	16
54	61	THE BARMAID DAVID WILLS/Epic 8 50118	3
55	66	EVEN IF I HAVE TO STEAL MEL STREET/GRT 025	4
56	63	LOVE IS STRANGE BUCK OWENS & SUSAN RAYE/ Capitol 4100	3
57	25	PICTURES ON PAPER JERIS ROSS/ABC 12064	13
58	73	BOOGIE WOOGIE COUNTRY MAN JEERY LEE LEWIS/ Mercury 73685	4
59	70	SAY FOREVER YOU'LL BE MINE/HOW CAN I PORTER WAGONER & DOLLY PARTON/RCA PB 10328	2
60	67	IF I COULD ONLY WIN YOUR LOVE EMMYLOU HARRIS/ Reprise RPS 1332	4
61	68	BACK IN THE U.S.A. CARMOL TAYLOR/Elektra 45255	4
62	64	DON'T DROP IT FARGO TANNER/Avco CAV 612	8
63	46	SEARCHIN' MELBA MONTGOMERY/Elektra 45247	10
64	80	YOU NEVER EVEN CALLED ME BY MY NAME DAVID ALLEN COE/Columbia 3 10159	4
65	71	STRINGS JOHNNY CARVER/ABC 12097	6
66	85	STAY AWAY FROM THE APPLE TREE BILLY JO SPEARS/ UA XW653 Y	2
67	84	MOLLY DORSEY BURNETTE/Melodyland 6007	3
68	78	THE TELEPHONE JERRY REED/RCA PB 10325	2
69	69	LOVE YOU BACK TO GEORGIA FREDDY WELLER/ ABC Dot DOA 17554	8
70	77	I'M TOO USED TO LOVING YOU NICK NIXON/ Mercury 73691	3
71	79	YOU BELONG TO ME JIM REEVES/RCA PB 10299	7

CHARTMAKER OF THE WEEK

72	—	DAYDREAMS ABOUT NIGHT THINGS RONNIE MILSAP RCA PB 10335	1
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73	75	RED ROSES FOR A BLUE LADY EDDY ARNOLD/MGM 14780	7
74	90	THE SAME OLD STORY HANK WILLIAMS, JR./MGM 14813	2
75	76	LONELY RAIN WYNN STEWART/Playboy 6035	6
76	81	LESS THAN THE SONG PATTI PAGE/Avco CAV 613	3
77	—	BLUE EYES CRYING IN THE RAIN WILLIE NELSON/ Columbia 3 10176	1
78	88	WANTED MAN JERRY WALLACE/MGM 14809	2
79	83	MAKE THE WORLD GO AWAY DONNY & MARIE OSMOND/ MGM 14807	7
80	89	IT MUST HAVE BEEN THE RAIN JIM WEATHERLY/Buddah 467	4
81	—	HERE I AM IN DALLAS FARON YOUNG/Mercury 73692	1
82	82	BOOM BOOM BARROOM MAN NAT STUCKEY/RCA PB 10307	5
83	86	HE LOVES ME ALL TO PIECES RUBY FALLS/50 States FS 33	5
84	—	TAKE MY HAND JEANNIE SEELY/MCA 40428	1
85	87	THERE HAS TO BE A LOSER DIANA TRASK/ ABC Dot DOA 17555	6
86	—	ALIMONY BOBBY BARE/RCA PB 10318	1
87	—	MEMORIES OF US GEORGE JONES/Epic 8 50127	1
88	99	ONE MONKEY DON'T STOP NO SHOW LITTLE DAVID WILKINS/MCA 40427	2
89	92	THAT'S JUST MY TRUCKIN' LUCK HANK THOMPSON/ ABC Dot DOA 17556	3
90	—	LOVIN' YOU IS ALWAYS ON MY MIND ROGER MILLER/ Columbia 3 10107	1
91	—	EASY TROY SEALS/Columbia 3 10173	1
92	97	(ALL I HAVE TO DO IS) DREAM NITTY GRITTY DIRT BAND/ UA XW 655 Y	2
93	93	I'VE GOT A LOT OF MISSIN' YOU TO DO JERRY MAX LANE/ABC 12091	3
94	95	FALLING LEFTY FRIZZELL/ABC 12103	3
95	98	BECAUSE WE LOVE JACK & MISTY/Epic 8 50122	2
96	—	IF I COULD HAVE IT ANY OTHER WAY KENNY SERRATT/ Melodyland 6014	1
97	100	I DON'T LIKE TO SLEEP ALONE BOBBY SMITH/Playboy 6040	2
98	74	A STRANGER IN MY PLACE ANNE MURRAY/Capitol 4072	7
99	65	GHOST STORY SUSAN RAYE/Capitol 4063	10
100	—	I GOT A YEARNING PAUL DAVIS/Bang 718	1

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

JEANNE PRUETT—MCA MCA-40440

A POOR MAN'S WOMAN (Jeanne Pruett, BMI)

Infectious melody with the message that she'd rather be "a poor man's woman" should put Jeanne right at the top. Satin soul!

BARBI BENTON—Playboy P 6043

MOVIE MAGAZINE STARS IN HER EYES (Tree, BMI)

Barbi has the perfect follow-up for "Brass Buckles," and the song, with the production of Eddie Kilroy, is all she needs to shoot her up the charts again.

WAYNE KEMP—United Artists UA-XW678-Y

WE'RE WAKING A SLEEPING MEMORY (Tree, BMI)

Wayne debuts on UA with a strong, solid country song guaranteed to be a welcome addition to any country programmer's playlist. This'll wake you up!

LARRY GATLIN—Monument ZS8 8657

LET'S TURN THE LIGHTS ON (First Generation, BMI)

Up-tempo, gospel-tinged sing-a-long from the Gatlin gun of ink should turn the lights on in jukeboxes and phone lines everywhere.

ERNEST TUBB—MCA MCA-40436

IF YOU DON'T QUIT CHECKIN' ON ME (Cary & Mr. Wilson/Rodeo Cowboy, BMI)

The Texas Troubadour has his best release and best foot forward with this number, done in the distinctive E.T. styling. Ah, Ernest!

JAMES TALLEY—Capitol P-4112

W. LEE O'DANIEL AND THE LIGHT CRUST DOUGH BOYS (Hardhit, ASCAP)
Story about the only man who ever beat Lyndon Johnson in an election will prove to be popular on the request lines. Take it away, W. Lee!

ASLEEP AT THE WHEEL—Capitol P-4115

THE LETTER THAT JOHNNY WALKER READ (Asleep At The Wheel, BMI)
Western swing group has a song that plays off several musical styles and a scotch namesake. Their first release with this label will be a hit.

TOM McKEON—United Artists UA-XW683-Y

HARD TIME CHARLIE SOFT-SHOES (Tree, BMI)

Song about a dancing man with a hard life and soft shoes—story will prove itself popular. Shoes will pat to this tune.

LARRY KINGSTON—Warner Bros. WBS 8116

BOSSIER CITY (Window, BMI)

Funky beat and Larry's smooth, easy voice add up to a hit here. You don't have to be in Bossier City to enjoy this—it'll spread all over.

CARL SMITH—Hickory H 352

THE GIRL I LOVE (Milene, ASCAP)

The tall, tall gentleman has an Eddy Raven song that'll be popular with young and old alike. Positive lyric sings of the beauty of a good woman.

BILL SHANNON—Rack It Ltd.

GOT YOU ON MY MIND AGAIN (Miltine/Mimosa, BMI)

Strong, super ballad about a man who can't get a lady off his mind. You'll have it on your turntable again and again.

JOHNNY MOORE—Woodsmoke W 108

LONG AGO AND FAR AWAY (Shelby Singleton/Friendly Finley, BMI)

Johnny sings of the good times of the past—but they're long ago and far away. This is here now!

JIMMY DALLAS—Lee Mac 1011

THIS IS WHERE IT WAS ALL THE TIME (Mamazon & Milstone, ASCAP)

Song about a man who stops cheating just when he realizes that he's already found the love he's looking for—and it's waiting for him at home.

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America's newest singing rage
TOMMY JENNINGS
"MAKE IT EASY ON YOURSELF"
PARAGON RECORDS — P-102

Paragon **FX**
RECORDS

"This smooth voiced singer with this up-tempo number that will pull dimes and requests."

"Tommy Jennings uses his deep rich voice to deliver this hit, up-tempo song."

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