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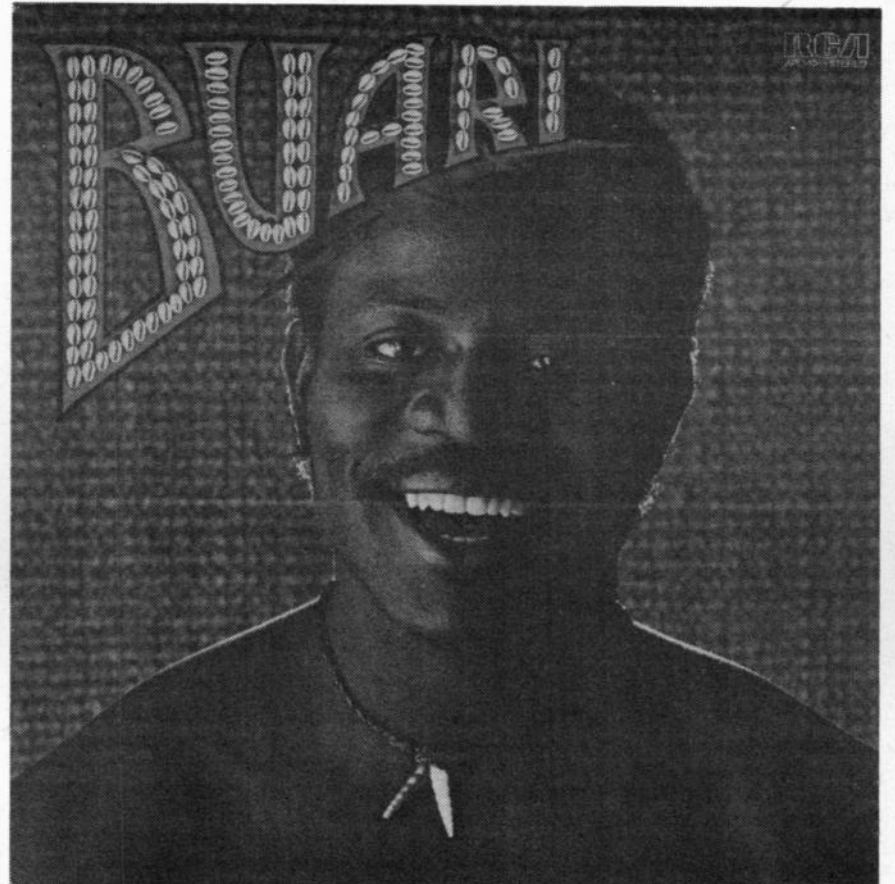
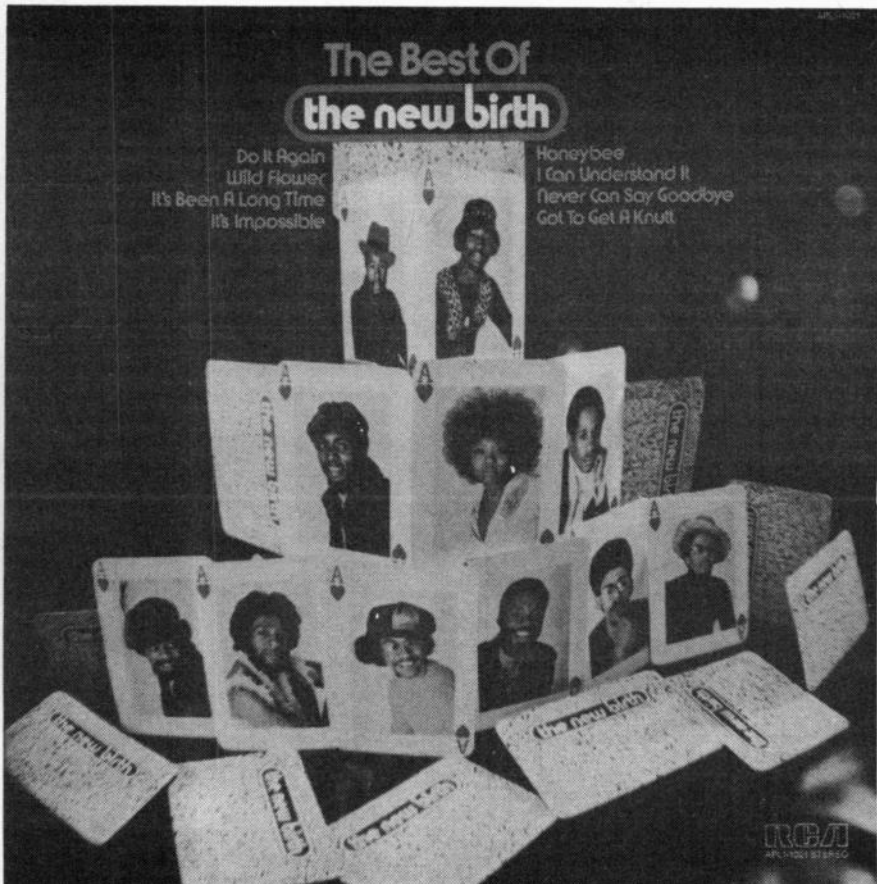
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Records and Tapes



THE MUSIC GIG

Volume 2, Number 3

The magazine for the record buying public

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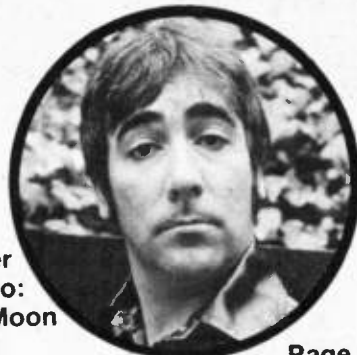
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Controller

Rock's Captain
Fantastic:
Elton John



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Keith Moon



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mining find 1975



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Waylon Jennings



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Capital Distributing Company, a leading international magazine distributor, and The Music GIG have ratified a two-year contract calling for total distribution throughout the United States and Canada. This contract expands our newsstand and subscription total well into six figures and establishes The Music GIG as a major magazine title.

In addition, The Music GIG is being test marketed in Great Britain, Europe and Japan. Reports are extremely encouraging. Our initial distribution in Paris was a sellout.

Salute to Four Cities

As the leading magazine for the record-buying public, The Music GIG is deeply rooted in news from the four recording-entertainment capitals—New York, Nashville, Las Vegas and Los Angeles. The recording and audio-hi-fi industries are centered in New York and Los Angeles; the fast-growing country music industry is, of course, centered in Nashville; and many recording artists appear before sellout crowds in Las Vegas. The Music GIG has its exclusive pipelines out to all of these recording entertainment capitals, and we will continue to celebrate their success.

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We're delighted with the growing popularity of our Goldies Pullout Catalog. You'll find it under the centerfold of each issue in a pullout section that folds together into an eight-page catalog. This fits into a hard cover as a permanent personal order book for quick and easy buying of oldies in record stores. To order your cover for the Goldies Catalog, see the instructions on the first Goldies page of this issue. —G.K.

Cover Photo
By Neal Zlozower

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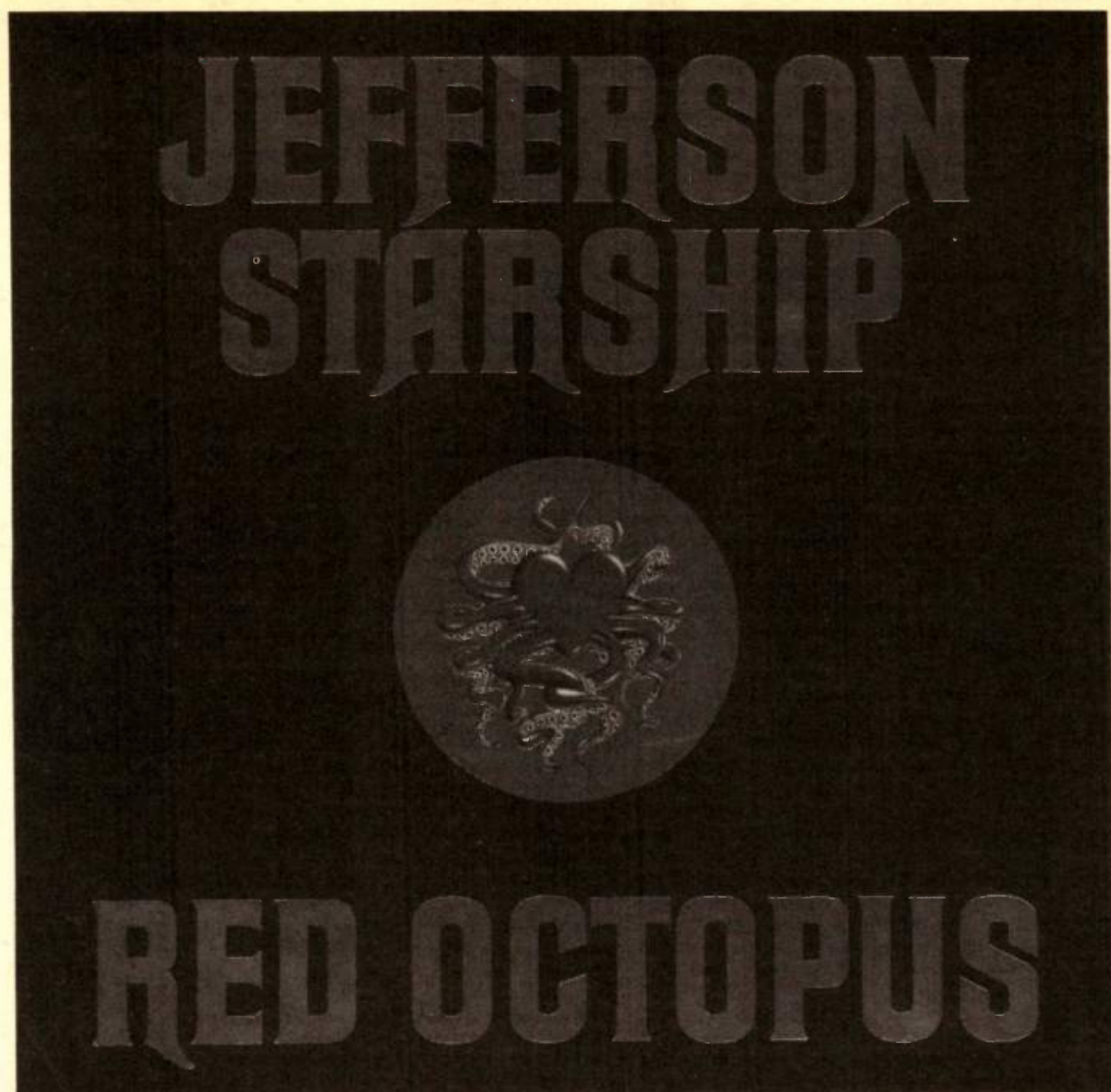
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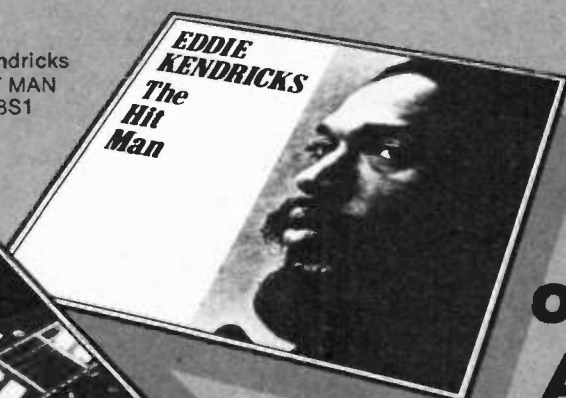


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Secrets



HOLLYWOOD

Sally Kellerman's opening at Studio One was listed as being for "men only." That figures. But, chauvinistic feelings aside, two ladies were admitted. Jane Fonda, intriguing for integrating the feminists and Greta Garbo. Ms. Kellerman will probably play Garbo in an upcoming movie and the legendary lady wanted to see her incarnation in action.

What's wrong with Billy Joel?

Rod Stewart having money troubles? That's the word as the singer is reportedly having trouble getting money out of England to meet the escrow for his new home in Hollywood.

Michael Fennelly is recording his first album for Mercury and the material is called "heavy metal satire."

It Runs In The Family Dept: Donnie Van Zant, the brother of Lynyrd Skynyrd lead singer Ronnie Van Zant has a band called 39 Special which is causing quite a ripple in Florida.

The Doobie Brothers' *Stampede* album would have marked the first time that a Doobies album perched on the top of the record charts. Unfortunately, its direction was thwarted by the release of Elton John's newie. Their streak unbroken, the Doobies sent a telegram to Elton saying "Dear EJ, thanks for keeping us humble."



Paul McCartney

Wings are reportedly getting their wings ready for a tour of the States. Sources tell us that a series of European concerts will precede a major American tour which will probably be twelve and more major American cities. These would probably New York's Madison Square Garden and the Hollywood Bowl.

NEW YORK

The Chicago/Beach Boys "Summer of '75 Together" concerts have an extra and unexpected attraction—a fellow traveler named Ma-Ho-Pin. She's a world famous tight rope walker. Her act is called a "slide for life" which is exactly what it looks like as she tightropes to a high point in the arena and slides down with her leg in a harness. She performs this feat between sets—a little more exciting than an intermission!

Speaking of Chicago, they'll be coming out with a new LP soon, *Chicago 9*, as if their 8th wasn't enough of a smash. And to complement the incredible expertise of the band, Elton John may show up on a couple of cuts.

The details are not available as yet, but it's certain that The Who will be doing a stateside tour this Fall along with a new album, coinciding. Another opera? According to Peter Townsend, never again.

Columbia plans to release a Dylan double album, including various songs found only on bootlegs, and tracks recorded exclusively with the Band. The tracks were recorded during his recuperation in 1967 from a motorcycle accident.

GIG—October 1975—7

Rupert Holmes and his colleague, Jeffrey Lesser are producing Columbia artist Barbra Streisand's next album. Holmes, an Epic recording artist has written three songs on the album. He will also write the music score for Streisand's next film, *Rainbow Road*.



Dave Mason

Everybody's in Show Biz—Dave Mason will be handling the screenplay, music score and lead part in the film *The Guitar Player*. It's a feature-length film to be produced this spring and Mason's manager, Jason Cooper, will produce. Dave will also record three albums within the next six months.

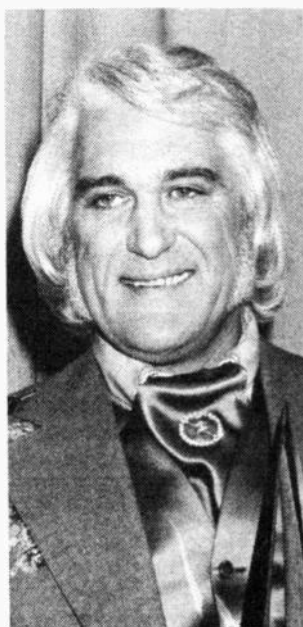
The Electric Flag may fly again, with different colors, if Mike Bloomfield comes through with a new idea for a group. Prospective members are drummer Carmine Appice, bassist Rick Gretch, Barry Goldberg on keyboards and Ray Kennedy on vocals and sax.

Jeff Berlin will be in London this summer to record an album with Patrick Moraz, keyboardist for Yes. Bill Bruford will play drums and will accompany the bassist on his European tour. Berlin formerly played with the Long Island band Astroport and has also appeared with the Tony Williams Lifetime and Mike Gibbs.

Patti Quatro has left the group Fanny to pursue a solo career.

Chris Hillman flew home to Boulder Colorado on doctor's orders but his replacement for gigs in New York's The Other End stole the show with a new group called Fireball. Mark Andes filled in on bass and the group—Larry Burnette, Michael Clarke, Rick Roberts and Jacques Bartley—flipped the audiences out. One of the best sounding groups in the country rock vein, Fireball is close to signing a pact with a major record company.

NASHVILLE



Charlie Rich

The Silver Fox, Charlie Rich, will be taking off for an European tour. The dates September 13 through 30, include two dates at the London Palladium in addition to concerts in Scotland, Ireland and Wales.

More Silver Fox news: The Arkansas reared singer-composer is trying his hand at the helm of a fiberglass boat. The boat, which features two padded executive swivel chairs, carpeting and other fine added features. Can this be the start of a new trend—from buses to canoes?

Summer may be a traditional rest period for some but the Jerry Lee Lewis show will be whipping it out on the road for seventeen straight days in June. A three-day break for Jerry is the only breather he'll be getting before it starts getting heavy again.

Nashville is soon to have a great gift bestowed upon it. It's Alan Funt's *Candid Camera*, moving its studio to the southern city. Co-hosting with Alan is Lynn Anderson, country music star. The crew has just completed a series of shows with guests Jerry Reed and Dolly Parton. From here on in there will be a little more country in *Candid Camera*.

Homa recording artists Walt Wilderris is traveling with the girl of his dreams, Playboy centerfold model, Marilyn Lange. Wilder is busy promoting his new single entitled *I Love the Girl On the Centerfold of Playboy Magazine*, and he's having a good time doing it.

Speaking of Dolly Parton, she may have lived out her fantasies recently when she performed at the Orlando Disney World in front of Cinderella's Castle. It couldn't have been a more fitting atmosphere for a girl from the rugged Smoky Mountains.

Country fans will welcome Sonny James back. The crooner has been gone for almost a year because of treatment for allergy.

Johnny Cash's long-awaited autobiography will be available to the public in August. *Man in Black* is the title.

Billy Sherrill has been well-guarded lately, in apprehension of being pie-faced by an old home town. The well-respected songwriter/producer, with production credits including Charlie Rich and Tammy Wynette and compositions such as *Stand By Your Man* and *'Too Far Gone*, has a few thousand suspects in mind. To avoid the embarrassment of a messy face, Sherrill has taken strong measures against the pie conspiracy.

LAS VEGAS

Marilyn Chambers has given in. The controversial star of the Union Plaza's long-running *Mind With the Dirty Man* has left the show to go on the road and help promote her new book.



Marilyn Chambers

Marilyn achieved fame and notoriety when it was disclosed that she was the girl holding a baby on the Ivory Snow boxes while at the same time being a star of a pornographic movie.

"Marilyn has been terrific during the 35 weeks she has been with us," said Plaza producer Maynard Sloate in accepting Miss Chambers' request to leave the longest running theatrical production in Las Vegas history.

The King will be returning to the Hilton and he heads up a star-studded list. Preceding Elvis Presley's dates from August 18th through September 1st will be the Charlie

Rich and Ann Margaret.

Easy-on-the-eyes, red-on-the-eyes songstar Dean Martin left the *Celebrity Room* audiences in the MGM Grand gasping for breath during his one-week stint in June.

Martin, a perennial box-office champ at the huge 2100-room grand, is a long-time Vegas favorite. Dino's superstardom dates back to the late 50's and early 60's when he, Frank Sinatra and Sammy Davis Jr. sometimes shared the same stage during one show.

Soul and blues singer Lou Rawls and country-pop favorite Johnny Tillotson hold the record for the longest booking in the history of the MGM Grand Hotel. The two appeared at the hotel from June 11 to August 5.

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The Carol Douglas Album

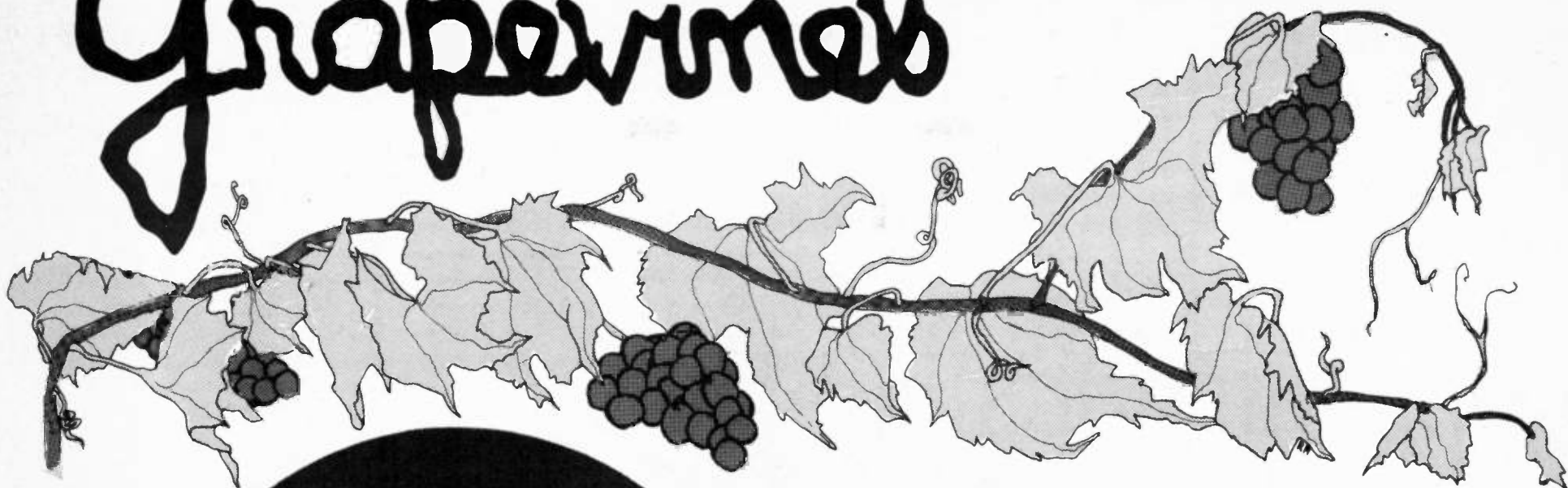
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RCA Records and Tapes

Grapevines



Stevie Wonder made a surprise appearance at the First Annual Latin Music Awards. The occasion? To honor Ray Barretto as "Best Conga Player of the Year."

An impressive trio of musicians teamed up at New York's Media Sound studios. Arista recording star **Gary Glitter** coordinated his talents with Tony Sylvester and Bert deCoteaux, whose production credits include Ben E. King, Linda Lewis, Sister Sledge and Martha Reeves.



To celebrate their triumphant tour of England, RCA tossed a gala party for **The Tymes** at Leviticus disco in New York. The group performed and accepted gold records for their number one British smash, **Ms. Grace**.

Shown relaxing after a strenuous couple of hours in a London studio are the participants in **Ron Wood's** new album, produced by Bobby Womack. Hanging out together are (from left) Wood, bassist Willie Weeks, Womack, and drummer Andy Newmark.

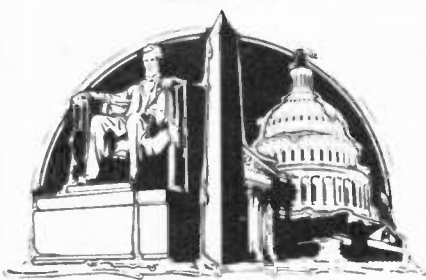


Tony Orland and Dawn, stars of the weekly CBS-TV variety show and Columbia recording stars, are headlining engagements across the country in September.



The Image Is Getting Clearer

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A new national anthem, chocked full of soul God Bless Chocolate City, and it's Vanilla suburbs

MORE MILES PER GALLON *Buddy Miles*



More Miles per gallon . . . more soul . . . more jazz . . . more progressive music . . . more basics. It's more of everything. BUDDY MILES "More Miles Per Gallon" on Casablanca Records. Includes "Rockin' and Rollin' on the Streets of Hollywood"

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It's soulful . . . it's funky, with throbbing horns and a pulsing Afro-Latin beat. A disco delight from HUGH MASEKELA. Includes "Mama" and "The Boy's Doin' It"

GREG PERRY ONE FOR THE ROAD



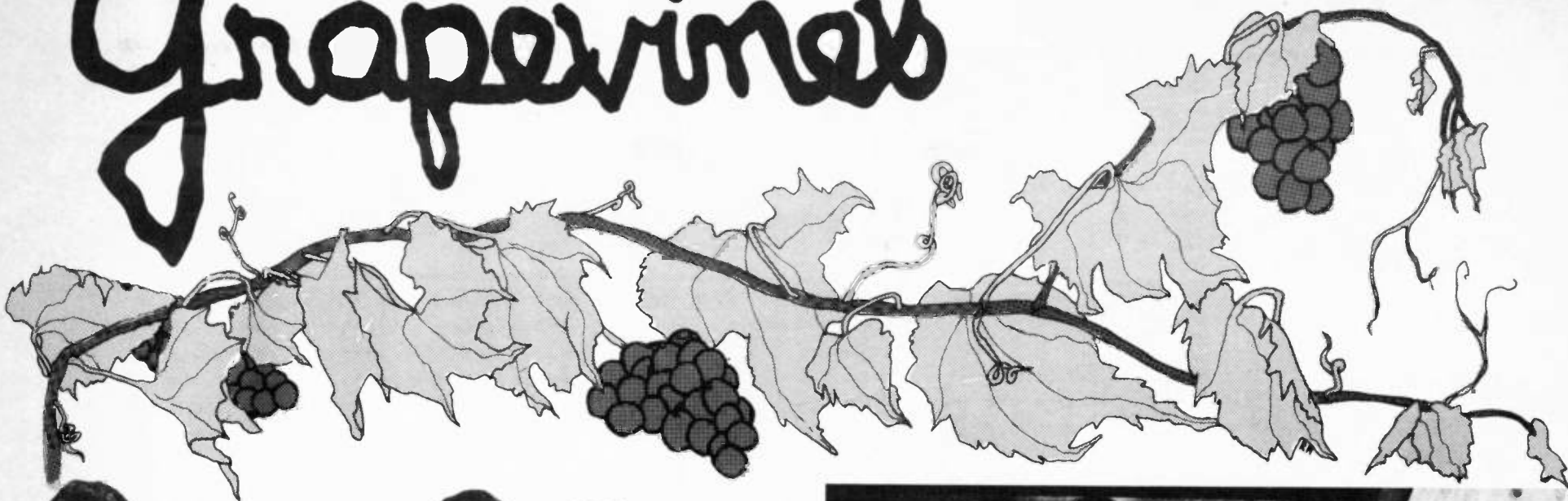
An incredible first album, by a hit writer and producer. Includes "I'll Be Comin' Back," "Variety," "Come On Down" and "Will She Meet The Train"

Chocolate City, Casablanca Records...the home of Jeannie Reynolds, Gloria Scott, Winners Circle, Al McCather and Donna Summer.



Casablanca Records...the image is getting clearer.

Grapevines



A whole posse of recording artists got together to help raise money for their favorite club. **Billy Swan, John Prine, Barefoot Jerry** and other musicians performed at two benefit concerts to help the Nashville Exit/In Get out of hock. Pictured left to right: Jerry Jeff Walker, Donnie Fritts, John Prine, Guy Clark, Billy Swan and Biff Rose.



The **Tubes**, new A&M recording artists, are pinching themselves and clowning around after their work is done. The Tubes finished a debut album of sleazy rock 'n' roll. Pictured left to right are Al Kooper (producer), Fee Cranson, Rick Anderson, Roger Steen, Lee Kiefer (engineer), Vince Welnick, Prairie Prince and Bill Spooner.



The 1970's version of the **Monkees** are secretly re-forming. Originals **Davey Jones** and **Mickey Dolenz** will be joined by their ace ex-songwriters, Tommy Boyce and Bobby Hart. Get on the A train and don't get off until Clarksville. The old version of the Monkees is (l-r): Mike Nesmith, Dolenz, Peter Tork and Jones.



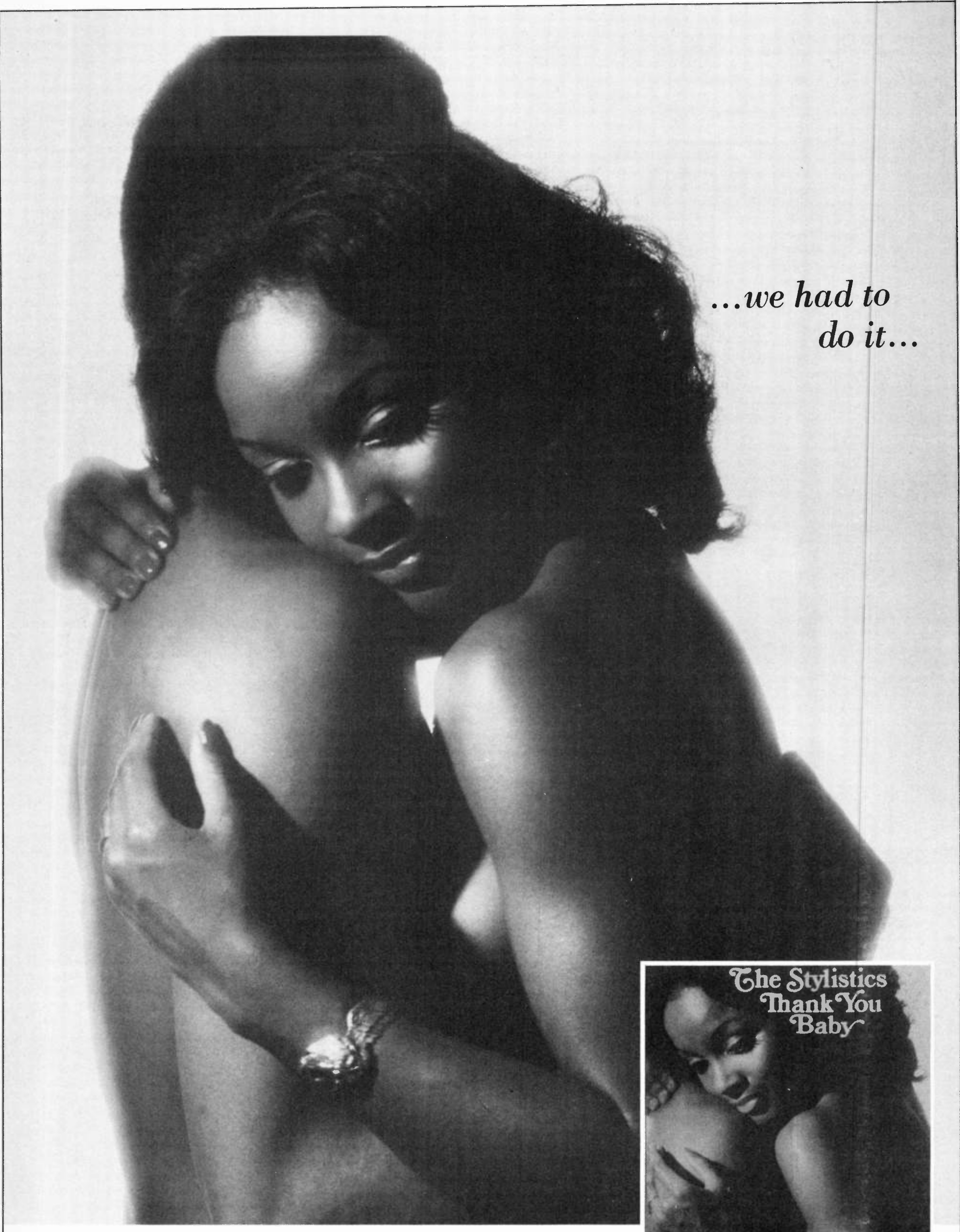
A medley of Nashville musicians, the **Jordanaire**s and the **Holladay Sisters** are shown here before boarding their flight for Paris, where they were booked for a 5-day appearance at the Olympia Theatre. They were joined on stage by French rock n' roller **Eddie Mitchell** (Barclay) and Monument recording artist, **Billy Swan**.



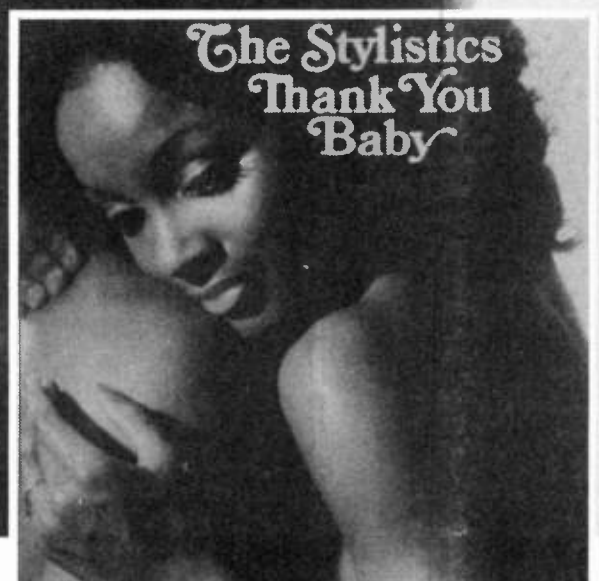
It's been about a year and a half since **War** has come out with a United Artists single. Two War members debuted their record to Australian radio listeners by satellite hookup from radio station KPFK in L.A., to station 2JJ in Sydney, Australia. (L-R Lee Oscar, KPFK personality, George Wayne and Bill Spooner)



Whoever said you can't go home again? The **Blue Oyster Cult** did when they appeared at the Island Music Center in Commack, Long Island and received the key to their isle of birth. Concert promoter **Michael Paparo** offered the gift as a symbol of the band's success. Right to left—Paparo, Eric Bloom, Alan Lanier, Albert Bouchard, Joe Bouchard and **Buck Dharma**.



*...we had to
do it...*



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AVCO

MANHATTAN TRANSFER

A Blast From The Past

By Bill Madden

To hear "The Manhattan Transfer" is to see them. Which is why they were a natural for the summer TV replacement of "Cher" and a sure-shot to remain part of the CBS picture next season too.

Perhaps never before in the history of pop music has a vocal group been quite so visual in its performance of a song. That's what the Manhattan Transfer does to you—paint a picture of life from the '20s right on up to the '70s.

"We try to be visual," admits Tim Hauser, founder of the group and admitted "dictator" of its direction. "We haven't labored ourselves or anything," Hauser continues, "because once you become labeled as a certain kind of group, your future is limited."

"What we do, is try to describe concepts."

Mostly, what the Manhattan Transfer does, is meticulously select choice "oldies but goodies" from past eras—many of which were even overlooked in their own time—and resurrect their sound with dazzling arrangements that the original composers could only admire.

"It's true we favor the more obscure songs," says Hauser. "We've taken many numbers that were too hip for their own time to be truly appreciated then—songs that got lost in the shuffle because they were not commercial enough."

One quick glance at the group's current chart-choice album for Atlantic Records, tells you that. From the long forgotten Dorsey torcher *Blue Champagne* to the moaning 1950's do-whopper *Gloria*, there's variety and resurrected ashes aplenty. Sandwiched in between are such tests of versatility as *Operator*, an obscure gospel chant from the early 1950s whose composer, William Spivery, is now a disc-jockey with a station of the same genre in Cleveland, and *Sweet Talkin' Guy*, the more remembered Chiffons' chestnut from the 1960s which sounds quite at home and unspoiled in the "Transfer's" mixed bag of the '70's.

But who are The Manhattan Transfer and where did they come from to have come so far so fast?

Well, for those truly tuned into the pop-rock field, perhaps there is a recollection of an earlier Manhattan Transfer—also founded by Hauser—which Capitol Records is now re-releasing. Aside from the catchy name, taken from the 1920s John Dos Passos novel, any similarities to the two Manhattan Transfers is simply Tim Hauser.

It was after the dissolution of the first Manhattan Transfer that Hauser, while driving a cab in New York to make ends meet, picked up an attractive young redhead named Laurel Masse and struck up a conversation—naturally centering around music. It turns out that Laurel, an aspiring young singer herself, had heard of Hauser's first group and the two agreed to meet again.

A couple of weeks later, at the coaxing of a friend, Hauser acquainted another fe-

male singing hopeful—this time a brunette—Janis Siegel at a late night cocktail party. Before long, the two girls and Hauser had gotten together and after pooling their talents over reams of material collected by Hauser through the years, the idea of forming a new group came naturally. All that was missing was another male voice and that was solved when Laurel suggested an acquaintance of hers named Alan Paul. At the time, Paul, a boyish-looking 25-year old frustrated greaser who got his start singing on street corners in downtown Newark, N.J., was currently show-stopping in the Broadway musical *Grease* as the inimitable "Teen Angel."

To hear Paul's melodic, shrieking rendition of *Beauty School Drop-out* in the Original Cast *Grease* album is to see where The Transfer gets its 50's influence.

Versatility, however, appears to be the key ingredient to the group's success. There is a certain flexibility to all four that makes the undertaking of just about any song from any era a real possibility.

The group's snowballing success has not, on the surface anyway, uncovered any hint of "spoil" to come. They are loose, at ease with themselves and their audiences and, most importantly, constantly tuned in to changing trends.

"Too many groups get too involved in themselves and being a star," says Miss Siegel, 22. "When that happens, they become scared of changing what started that success and they keep doing the same thing."

Adds Hauser, 33, who's known failure at least once: "If you alienate yourself from your audience, close yourself up in a limo and don't allow accessibility, before long your audience changes."

"They go past you and quite often you never wake up to that until it's too late."

Hauser, of course, has been the primary force behind the group since its formation. Putting it all together, however, was not as difficult as one might imagine.

"The first thing we worked on was the blend," says Hauser. "Obviously the talent was there to begin with, but after we worked and worked and worked, we'd stand back and listen to the sound and, I have to admit, we really got off on it."

The most complex part of developing a blend was getting down the four-part harmony which has become the basis for the unique sound in the group's ballad and torch renditions.

"Bob Bianco, a voice and music teacher in New York was the guy who suggested we work on the four-part harmony," says Hauser. "He taught us how to orchestrate with it—something that hadn't been used since the Big Band Era."

As for keeping the group functioning as a unit, Hauser adds: "I have kind of an Adolph Hitler complex as director. I know how the general flow should be and quite often I might openly criticize Laurel or Janis or someone for, say not being attentive. But other than that, we're very



The Manhattan Transfer (l-r)
Alan Paul, Laurel Masse,
Tim Hauser, Janis Siegel.



Resplendent in 1930's flying
garb, the Manhattan Transfer
are doing takeoffs on music
from the past four decades.

Stepping out to do their songs, the Manhattan Transfer are the biggest new 'oldies' group.



tolerant of each other and the only disagreements we've had have been the kind that everyone has."

All minor disagreements aside, the group is united about one thing. They are more than a vocal group—although to hear them is to settle for that—they are an act. The meticulous selection of material all blends itself to the visual concept the Manhattan Transfer is all about.

"The visual and theatrical elements reinforce the basic elements of the song," Hauser explains. "We try to strengthen the feeling through choreography and hand motion."

"In the case of *Blue Champagne* and *Candy* (both on the album) you can really feel it as well as see it. We wanted it to work and we make it work. It was really a unity of thought which is why the making of this group was so smooth."

It is no wonder that the Manhattan Transfer has made an even bigger splash than its records by doing the in-person gigs. Backed by a 16-piece orchestra they have played to sold-out audiences from San Francisco's Boarding House to Reno

Sweeney's and The Bottom Line in New York. The shows are a colorful melange of costumes and customs from *Gatsby* to *Greasers*.

The audiences, naturally, are caught up in the joy and the care-free spirit of it all, but as Miss Siegel warns: "The idea is not to spoof on these past eras and their songs and ideas but rather to do justice to them. We're not a 'camp' because we don't distort the original material."

All of which is true. If anything, about the only thing the group really spoofs on is themselves. Near the end of the interview, Miss Masse, who after attending 14 different schools—most of them in Europe, would probably qualify as the most "worldly" of the group, suddenly asked:

"Who did you say this magazine piece is for? Is it one of those 'True Confession' type things? Because if it is, I have always wanted to spill it all about my secret love. Would you like to know that?"

I didn't have to ask. To see and hear the Manhattan Transfer perform, one can only deduce that the one greatest love of all four is music.

Pleasure



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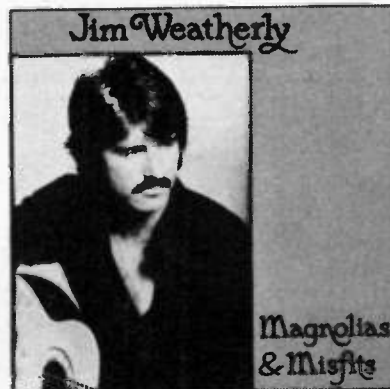
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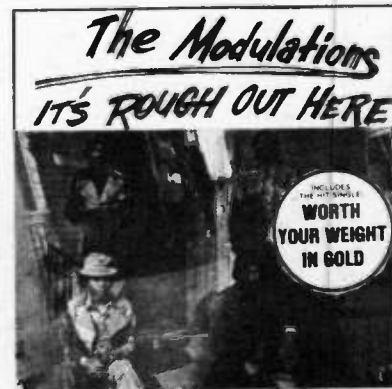
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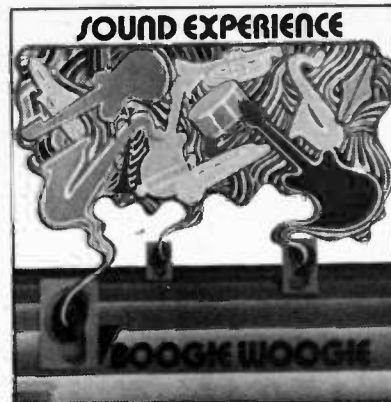
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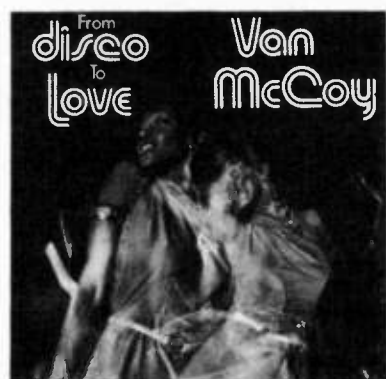
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FROM THE BUDDAH GROUP



ELLIOT

LURIE

Not Just Another Music Man

By Dan Bottstein

"I have a certain sound," said Elliot Lurie. "People recognize it and I know what it is." Lurie's distinctive, husky, sensual voice was heard on *Brandy*, recently bulleted at number one, when he was still with Looking Glass. There is an instant sense of recognition when one listens to Lurie's first solo album, which bears the artist's name as its title.

It is instructive to inspect Elliott's attitude toward success and stardom, as he sets about establishing himself as an artistic entity. His finely chiseled, aesthetic features slip into a half smile as he discusses where he has been, and where he is headed. Born August 19, 1948 in Brooklyn, the only site from which such a classically city-sharp face could be framed, Elliott seems bemused by the whole concept of pop popularity.

Lurie met the members of Looking Glass while he was attending Rutgers University. "Bounced out" for one semester—a matter he prefers not to discuss—he played bass in studio sessions. With Looking Glass, Lurie played bass and guitar and got into writing. He was the second singer for the group.

Lurie and Looking Glass played together for about four years before they were signed by Epic Records. They cut two albums for the label during the two years they were under its aegis. Musical differences finally broke up the group. Lurie feels that the band never developed a style of its own, wavering between pop and hard rock. The remnants of Looking Glass are now known as the Fallen Angels.

Like many bands, Looking Glass had a wildly divergent itinerary. They opened for Alice Cooper, and played everything from opening for Emerson, Lake and Palmer at Civic Center in Pittsburgh to roaming Ohio and the Carolinas. Lurie recalls the group working the Electric Cow, but by this time, he's not certain whether the club is in Ohio or Illinois.

The Transcience of Pop Life

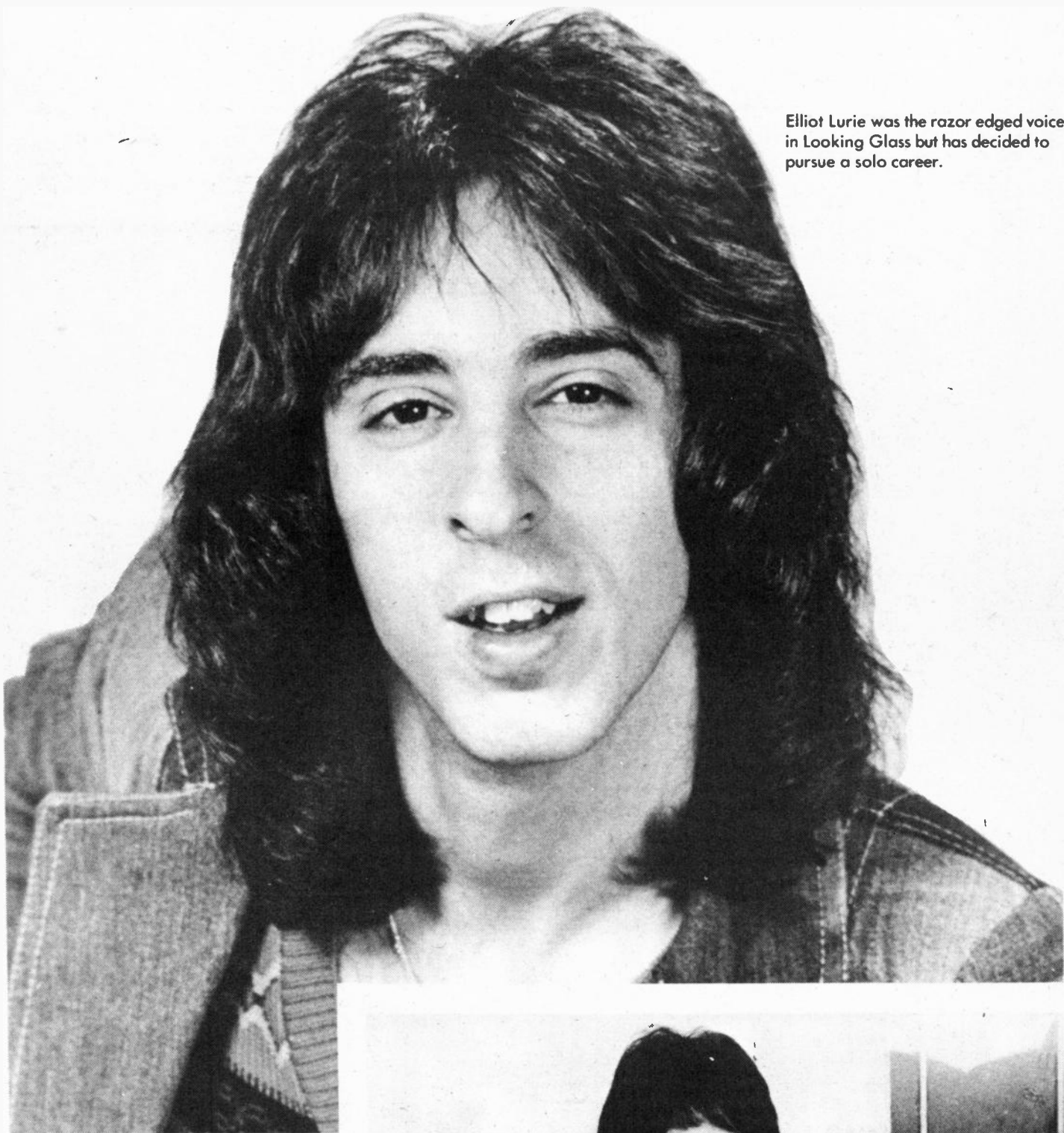
Looking Glass's appearances at New York's Carnegie Hall and Aerie Crown in Chicago are illustrative of the band's problems. At both gigs, the group opened for Jeff Beck. The Beck audience liked Looking Glass, receiving them warmly, but after *Brandy*, promoters thought of the band as a Top 40 outfit and didn't quite know what to make of them.

Brandy was the fourth or fifth song Lurie wrote. "I don't write an awful lot, because I throw out most of my stuff. The Muse only occasionally descends," he smiled. "A lot of the time I'll write in the third person because it's a safe way to reveal something about yourself," he added.

The fruits of Lurie's songwriting labors on his album are as uniquely characteristic as his voice. Shot through the album are laconic laments on the transience of the pop life. In *Blue Lady*, the lonely woman in the apartment above the narrator "listens to the radio twenty-four hours a day./She doesn't dig soul or rock 'n' roll/She likes what the deejays say." I'm *Just Another Music Man* Elliott avers, in the tune he co-wrote with L. Gonsky. "Will you take me as I am?" Lurie asks his lady. "just another music man."

In all of Lurie's lyrics, irony informs his vignettes. *Disco (Where You Gonna Go)* suggests that the discotheque is the only ideal social leveler. ("It don't make no difference who you are/If you can dance you can make it/If you can't you can fake it/Everybody is a star/Down at the disco.")

The bittersweet quality which colors the connection between star and supplicant is vividly defined in *Rock and Roll Lady*, written specifically for Elliott by Jackie De Shannon. (Lurie rewrote her *My Baby Is a Lady* for his album with her permission.) "Rock and roll lady, out in the lights/Won-



Elliott Lurie was the razor edged voice in Looking Glass but has decided to pursue a solo career.

dering which star you'll be with tonight/The audience cheers and everybody's your friend/Wake up, Maria, you're dreaming again."

A striking facet of the album is the buoyant, bouncy pop and rhythm and blues backing for the lost innocence conveyed by the lyrics. ("I was brought up on Top 40 and R&B," said Lurie.) The sprightly backing which sends the songs aloft in a sometimes ethereal atmosphere suggests that the awareness of impermanence in pop is not so terrible, after all. Or, as the Rolling Stones put it, "It's only rock and roll, but I like it."

Lurie obviously likes what he is doing, and he is going about it with quiet professionalism. He is putting his own band together, and, with his newly formed array, he will be touring the country.

Airplay on the album has been satisfying, Lurie said.

Brandy was Elliott's first sojourn into record production. He also co-produced *Blue Lady*.

That's a brief report on Lurie's musical destination. His debut album displays a unity of concept and a structural integrity often absent from most initial solo efforts.

Where is music in general headed? "The only thing in music that's going to change is the technical ability of the musicians," said



Elliott's songs carry irony and depth not usually heard.

Lurie. "There'll still be a large variety of music to choose from."

One has an uncanny sense about Elliott's music after listening to it over and over. It improves with each listening. One does not so much choose his music as it chooses you. If your inner ear triggers memories of trying to blast the listlessness out of *One*

More Saturday Night, Lurie is your man. He seems able to free the music that is already in the listener. The difference, of course, between Lurie and the listener is that the artist articulates that music so much better than most of us can manage. And that is the function of the musician. And the poet.

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Kicking up a storm has made Melba popular.

By Cynthia Kirk

Although Melba Moore's latest album is called *Peach Melba*, things haven't always been that peachy for the Tony Award-winning singer-actress.

"I let everybody tell me how you should live life, not realizing they also told me that you should live your own life," says Melba. "But I didn't know what was the truth, what was not the truth and what's true for you ain't true for me. I seemed to be in such a deep abyss of hopelessness that the experiences hurt that much more and I kept on making 'em hurt over and over and longer and longer and longer where I think I went along the road of self-pity, self-destruction and self-abasement as far as I could and still be alive."

It all began, she says, with an unhappy childhood, although "if you'd taken another child under the same circumstances they wouldn't have worked out the same way, necessarily." Added to that was a weight problem—"I looked like a chipmunk with nuts in his cheeks"—and a Catholic upbringing which she found harder and harder to conform to.

Found Inner Peace

While her career blossomed on Broadway, insecurities surfaced and a near-fatal case of gangrene from a birth control device sent her spinning. Until, three years ago, she discovered Transcendental Meditation.

"I've done this complete turnabout and discovered that there was a choice, that I didn't have to be unhappy. I spent so much time doing that until I didn't think there was any other way. I don't really meditate or pray for things. But what I want is wisdom and purity. So if you choose the highest goal, then the career will happen, the money will happen, the romantic love will happen. . . ."

Peach Melba, produced by Gene McDaniels, comes in addition to a number of film and Broadway offers. For the moment, however, she's not setting her sights on any television, based on her experiences

during her summer series with former beau Clifton Davis.

"Blacks and the TV people live in different worlds," says Melba. "We didn't agree on anything. There were times when Clifton and I were so ragged and so tired when it came time to shoot, because the people who were shooting didn't know their jobs and thought we were some kind of recording machine and kept telling us to do it over and over and over again."

Idolizes Lucille Ball

Fearful that stardom makes it difficult for a person to remain a person, Melba's show business idol remains Lucille Ball, for reasons only she can explain.

"She chose a way she could stay herself and be real to everybody, and even when she's not funny anymore, it's OK. A lot of people get very uptight about artists who are still collecting the rewards and not really doing anything anymore. But that's a part of being a star. I don't think you're supposed to get slapped out of the way just because you're doing the same thing you did 20 years ago."

"I'd like to have a format or framework that you could work within like her. I guess it's kind of hard to remain a humane, sensitive person. People let you know if you're getting hard and tough like that. If they let me know that's what's happening to me, I think I'll let it go. Because, how much money do you need? How many times can you get back at the guy who didn't give you a job 50 years ago?"

Armed with her new inner peace, Melba now really wants to be considered nothing else but an "entertainer," able to please on several levels.


"When the public, regardless of what level they're on—whether they're considered erudite or very common—when they consider me an entertainer, when they can't put a label on me anymore, when they can't really say I'm just a singer or just an actress or just a comedienne, when they say 'wow, she's an entertainer' like they say about Sinatra or Sammy Davis Jr., then I'll write my book. . . ."

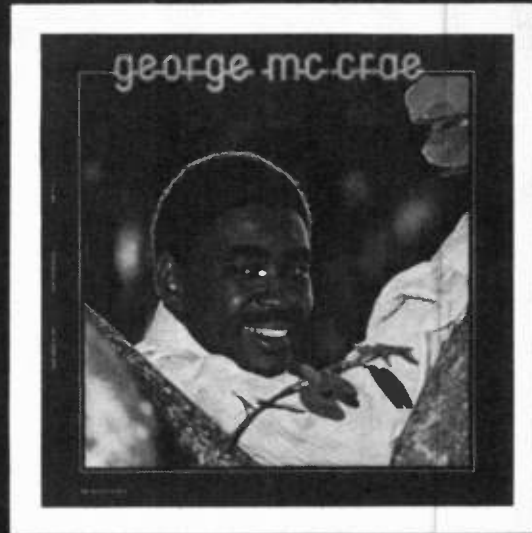
Melba's a star on Broadway and on records too.





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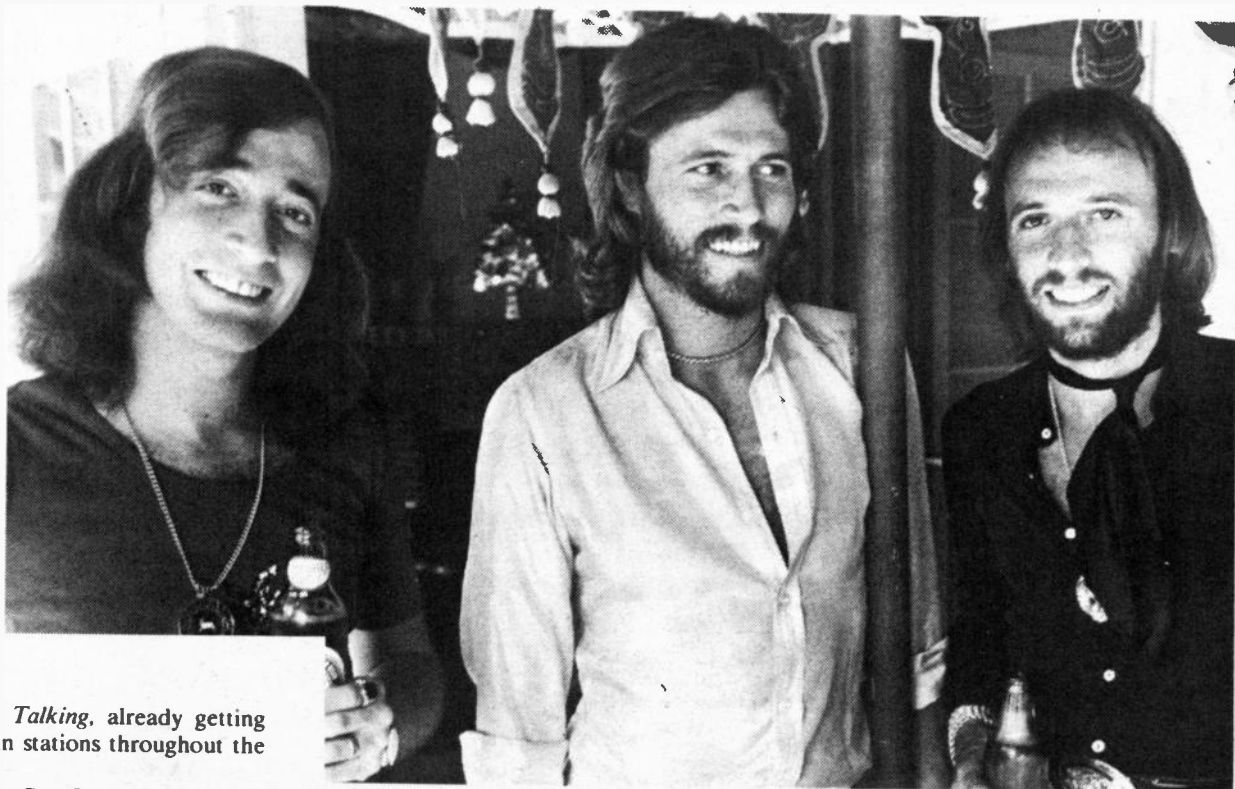
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The Bee Gees and Disco Music



By Neil Hershberg

Why would anyone want to tamper with success?

For the obvious reason, to prove a point. But then again, pragmatism arises into the argument. Should a group that had struggled for, and finally achieved, international recognition and respect enter another dimension of music, replete with all its chances and uncertainties? The Bee Gees recently found themselves in such a dilemma.

But for the Bee Gees, this decision was not a particularly difficult one. In fact it was no decision at all.

The Bee Gees are a successful rock group, the innovators of classical pop, and a group whose harmony and interpretations of ballads are unparalleled in terms of popular appeal. But for the Bee Gees, the limiting of themselves to such narrow confines is equivalent to stagnancy.

The Bee Gees recently celebrated their 20th anniversary in show business at a gala party in New York that included such people as Elliott Gould, the Average White Band and Ben Vereen. The party coincided with the release of their new album, *Main Course*, an effort that heralded their entry into the increasingly popular disco field.

The Bee Gees as a disco group? Is this the same group made up of the brothers Gibb—Maurice, Barry and Robin? The group that is known throughout the world for their soft lyrical sound, their harmonious melodies, the simple sweetness of their music. Can this be the same group that gave us such hits as *To Love Somebody*, *Holiday*, *Words, I've Got to Get A Message to You*, *I Started A Joke*, *Lonely Days*, and *How to Mend A Broken Heart*? Well, to borrow the name of the Mamas and Papas first album, *If You Can Believe Your Eyes and Your Ears*, the answer is yes. Maurice, Barry and Robin have indeed decided to follow the trend and to take their musical chances in the area of disco music.

It's hard listening to a group whose music you associate with the soft, meaningful sound you listen to when you are experiencing the trials and tribulations of life suddenly tell you that their favorite groups today are the O'Jays and Earth, Wind and Fire. Is nothing sacred anymore? But for the Bee Gees, the paths behind them have already been walked upon and the paths before them all lead into disco music.

"Most people didn't think it was really ours," said Maurice in describing listener reaction to their new LP.

"It's the quickest reaction we ever had to something different," added Maurice's twin brother Robin.

"Our fans know as writers, they'll accept anything we do," Robin continued. "Writers can't limit themselves, they must explore all areas of creativity. Not only will we maintain our old fans, we'll make new ones."

Main Course was an album three months in the making. It features the Bee Gees'

new single, *Jive Talking*, already getting a lot of air play in stations throughout the country.

To whom do the Bee Gees owe their sudden switch in taste and material? Who is to be credited or blamed for the Bee Gees' sudden identity crisis, a crisis unbefitting a group celebrating their 20th anniversary in show business. The answer is one Arif Mardin. Mardin is the Bee Gees' new producer. Mardin also produces Aretha Franklin, Ben E. King, and the Average White Band. Under Mardin's direction, the Bee Gees have been able to make the transition from ballads to disco an easier one.

"We were always afraid to do this type of music before. People wouldn't accept it for the Bee Gees," said Maurice. "We had to stick to the same kind of music we were known for. Now we're finally able to start fresh. We're especially grateful for the help of Arif Mardin."

The real thrust behind the Bee Gees change appears to be that the group is no longer content to just be identified as writers of beautiful songs. They want to prove themselves as more than writers, they want to prove themselves as a band.

"This represents a great change for us," Maurice said. "We're moving into the disco field because we want to prove ourselves as a band. We did this type of music before but we were afraid to put it on record. We just played it among ourselves. Now we can finally record it."

The Bee Gees recently began a three-month tour of the States, mostly consisting of brief, one-night stands. The group, it seems, prefers the one-night stand to an extended stay in any one place.

"We'd rather do one-night stands," Robin said. "Everyone then gets a chance to see you."

"We once did a one-week stand in England," added their manager with more than a slight look of disapproval. Although he did not explain, it was obvious why the Bee Gees preferred shorter stands to longer engagements.

The Bee Gees will be on tour without an orchestra which should come as a surprise to anyone the least bit familiar with their sound. Instead, five brass players will accompany the group. The group will be performing many of the cuts from their new album on the tour but admit that they can't get away without doing many of their old favorites.

The Bee Gees play before mixed audiences of different ages and backgrounds. It is not an uncommon sight to see a teenybopper flanked on one side by someone double his age and on the other by someone triple his age. People who go to see the Bee Gees come to listen, to hear what the group has to say. But now that the group has decided to venture into the disco field, some of the members of the audience should start preparing for the sight of several of the group's more energetic followers to start boogying in the aisles. After all, disco music is dancing music and for the many new fans that the Bee Gees' album is certain to draw to their concerts,

it's all icing on the cake for the Bee Gees as they celebrate their 20th anniversary in show business. L-R: Barry Gibb, Robin Gibb, Maurice Gibb.



they will certainly not need any reminders.

Rather than being on the edge of a new beginning, the Bee Gees looked at an end five years ago. There were internal problems and first Robin left the group, with Barry and Maurice calling it quits a little while later.

"The breakup was an adolescent action," Robin commented. "We were going through the puberty stage. Each wanted his own recognition."

"Breaking up did us a lot of good," Robin added. "If it didn't happen we wouldn't be as good a group as we are now."

"It made us grow up," agreed Barry, the oldest of the three brothers at 28. "We needed it. We wanted to see if we could go out and make it on our own."

"We learned that we can share music together," added Robin.

The Bee Gees carried their fantasies out to their logical extension and after a breakup of 15 months, reformed the group. Unlike other groups that break up and never approach their former level of popularity either as solo artists or in other groups, the Bee Gees enjoyed mild successes as solo performers. When they did reconcile their differences, however, it was a totally different story. Their first effort, *Lonely Days*, became a worldwide No. 1 seller. Their followup single, *How Can You Mend a Broken Heart*, turned out to be an even bigger hit.

"The greatest feeling we had was when we got back together and recorded *Lonely Days*," Maurice said. "We were all happy when it became a hit."

The fact that the group was made up of brothers who have been performing together since Barry was eight and the twins, Maurice and Robin, were five made it that much easier.

"The fact that we were brothers definitely made it easier," Robin said.

"Most groups can't go back because

they're not brothers," Barry added. "They're heads in a different place."

Over the 20 years that the Bee Gees have performed together, one is able to trace the various stages of their development. From the early days of listening to the harmony of Neil Sedaka, to their progression into the works of Ray Charles, Roy Orbison and the Everly Brothers. From the days of being mistaken for the Beatles, and then finally establishing their own identity. From the hassles of breaking up and then getting back together only to have two No. 1 records in succession. And then there is where the group finds itself today.

"We want to explore the disco field more, just get into some good disco music," Barry said.

"We've been through all the stages, struggling and then hitting it big, we've split and reformed, had No. 1's, toured the world. Of course we want to continue to improve in all areas but our main concern now is strong L.P.'s. We want to get some albums up there."

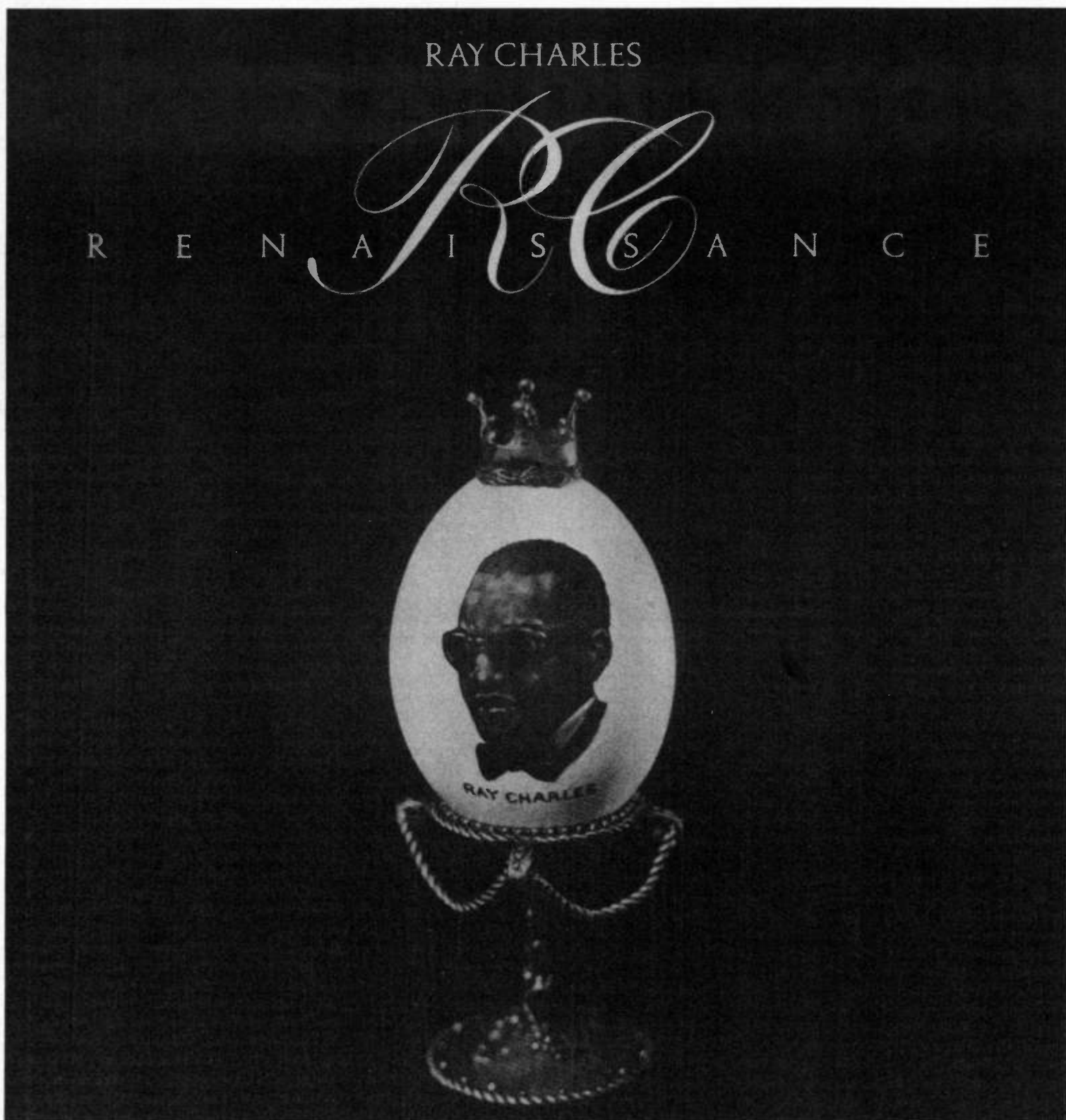
Their newest album, *Main Course*, just might succeed in getting there. It has some interesting tunes, including *Winds of Change*, and their latest single, *Jive Talking*. It is an album of variations, from those songs that can definitely be attributed to the Bee Gees, to songs where you ask yourself, "are those the Bee Gees?" to finally, "those can't be the Bee Gees!"

Can the Bee Gees make the transition? Will the public accept them as a disco group? It's difficult to say although their new album shows definite promise. They stand to lose many of their old fans at the risk of attracting new ones. The Bee Gees have proven themselves in the past but their entry into the disco field may perhaps be their greatest challenge yet. But then again, after 20 years in show business, challenges should come as nothing new to the Bee Gees. They've stood up to all tests in the past and there is no reason to believe that the present will be any exception.

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KEITH MOON

NOT JUST A WHO

By Allen Cloptin

A new sound appeared on America's pop music scene in early 1965. Indigenous to this country, it consisted more or less of pre-Beatles hootenany lyrics melted with the best of the English rockers and eventually became known as folk-rock. With these two sounds massaging the mid-60's kilocycles, the Who's *I Can't Explain* had too hard a rock sound for the time and failed as a commercial success.

Discriminating listeners however realized the potential of the group and the musicianship of Pete Townshend, John Entwistle, Roger Daltrey and particularly, the creativity and innovations of the group's drummer, Keith Moon.

The story of Keith's inception into the Who has joined the apocryphal stories of rock legend. However, this one happens to be true. The driving force behind the Who, Pete Townshend, describes the first time Moon rose over the group.

"We were playing a gig at one of the clubs on the circuit that we regularly played when our manager came running backstage yelling he had just found the drummer for the Who and wanted me to go out and meet him.

"I told him that's ridiculous! How can we say we've found the drummer for the Who when we haven't heard him play? But he insisted, so I went out to meet the guy. And there was this incredible looking guy standing there, with ginger colored hair so long he had to sort of wrap it around his head to make it look like a Beatles haircut. He was wearing a ginger-colored coat and trousers and holding a ginger-colored drink in his hands. He was a gorgeous ginger vision!"

Townshend shakes his head, as if this vision of the past still strikes him funny and says, "as I came up to him, I saw those incredible eyes and thought, my manager's right, this guy, whoever he is, is the drummer for the Who!"

Many moons later, Keith is sitting in his Beverly Hills home and trying to open his eyes for breakfast. It's four o'clock in the afternoon. This is the usual time for eye-openers, since almost every night you can find all visiting rock stars watching late night TV and baying at the Moon's. Breakfast consists of orange juice and champagne shared by Moon and his Great Dane, Bonzo.

Moon considers his album the highpoint of his career up until now. Changing from champagne to vodka, it's lunch time now. Keith talks about the influences seen on the *Two Sides of the Moon* - the obvious question and answer come first. "No, that's

not my bum on the album cover, that's not my chauffeur, but that's my lady."

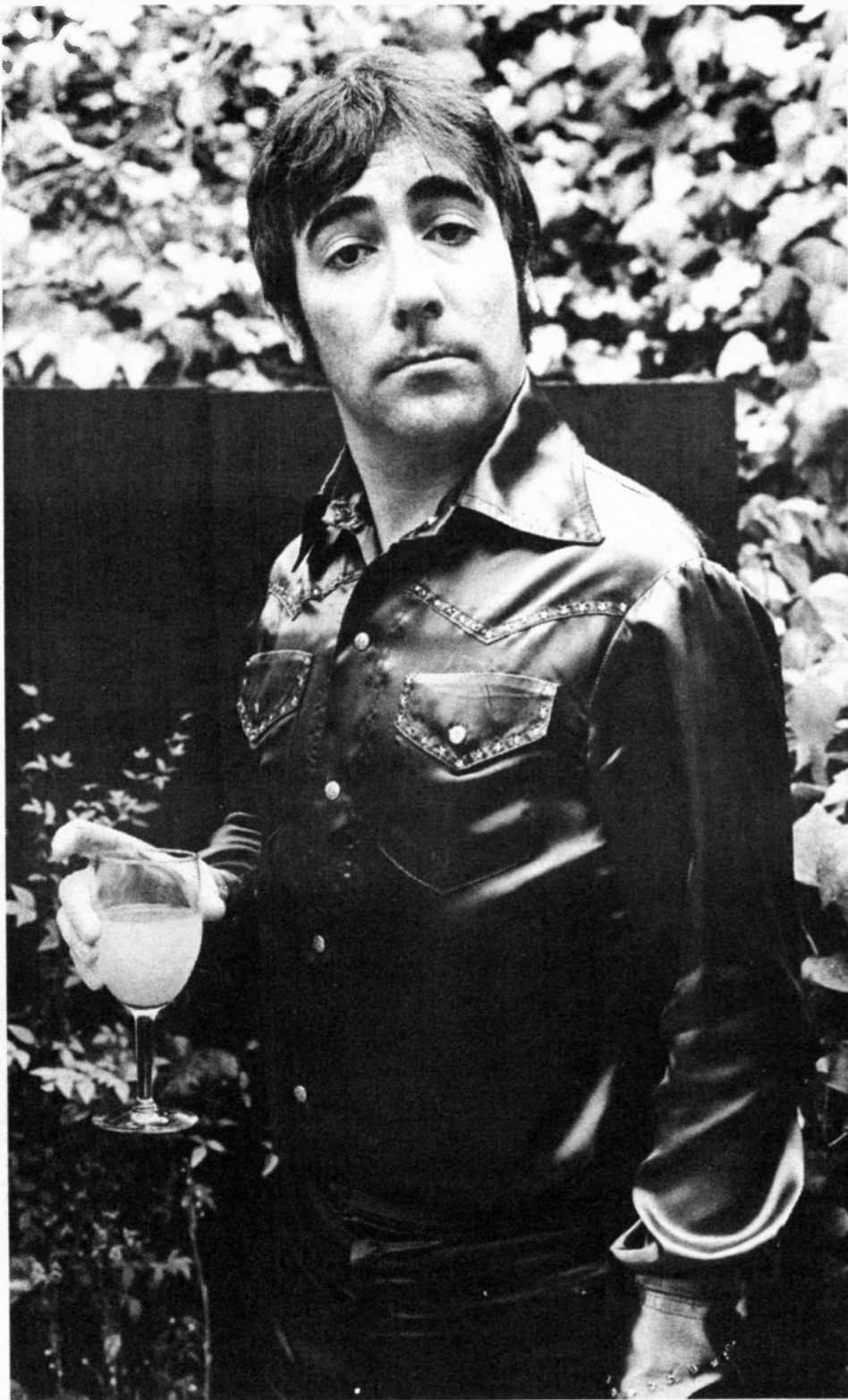
"The songs were picked by me or a buddy who really liked a song and asked for it. John Lennon, a real friend, came ranting into the studio one night and said, 'I have this great song you have to do for the album.' It was, and I did it. *Move Over, Ms. L.* Even though John put out a single on it, the definitive version is found on *Two Sides of the Moon*. Recording *Don't Worry Baby* was almost a must since I've been a fan of the Beach Boys from the very first time I heard them. I was so fond of the Beach Boys, in fact, that one time when we were on tour with Herman's Hermits in Hawaii, I tried surfing. The first time, I stayed under for a very long time and when I saw the surfboard heading right at my head, I decided then and there, my surfing would be restricted to Beach Boy records."

A bottle of tequila appeared, and the interview became almost a good-natured contest to see who could still stand up. Talking about a recent concert in which the drum was featured for a 20-minute solo, Keith sneered. "I hate drum solos. Also long overextended guitar solos. That's jazz, or something else-I don't know but it's not rock 'n roll, and that's what the Who play, and you'll not hear a bloody drum solo from Keith Moon. The Who usually tries to play what and where their fans want. We only play in arenas where everyone can see and hear us. We know if those people didn't buy Who records and tickets, we'd still be playing in those little pop halls in England. Roger would still be a sheet metal worker, I'd still be driving a truck, so we feel we owe our fans every courtesy we can extend."

Weaving toward the bar for some more tequila, Keith thinks of the future. "I'm really looking forward to the movie with Peckinpah. And whenever the Who decides to tour and record again, I'll be right there. All I can hope is the days to come will be as interesting and as good as the days past." We'll drink to that Keith.

Contrary to opinion and temperament, it isn't true that Bonzo played bass in the Bonzo Dog Band, but he certainly is big enough. The topic of conversation invariably drifts around to Tommy, the Who's multi-colored record that made the jump from record to film and right away, Keith becomes almost euphoric.

"I actually rather liked the film. But then, I think I just love making pictures. All the way from Monterey Pop to Tommy. You know, Oliver Reed and I are planning a film with Sam Peckinpah that I'm really looking forward to. We got on so well



Washing breakfast down with a drink.

when we made Tommy. All of the people in the cast stayed at this one hotel in town, except Ollie and myself. Ken Russell rented us a hotel of our own about 10 miles outside of town, away from everyone else. The pair of us like to carry on a bit, you know."

This understatement leads to more calls

ing *Two Sides of the Moon*, my first solo album, and we passed someplace on Hollywood Blvd. that had a marquee saying "Dick Dale-Now Appearing." I almost flipped out! Dick Dale! I had the chauffeur stop and I went in and asked if he would play on the record and he did. You should have seen the look on his face when he



The "ginger haired vision" is one of the best when it comes to pounding away at the skins.

for champagne. The Moët flows and Moon glows about the good times he and Reed have shared at Oliver's castle in England.

Moon says, "now when I go back to England, I usually stay at Ollie's house, we have a real time of it. But I'm really settled in here in Hollywood. Everyone's here! I was on my way to the studio while record-

came into the studio. Apparently, he hadn't been in the studio since 1963, and he'd never seen a multi-track recording system. I guess when he was recording with the Del-Tones, the tape was, what? Two track, about a 1/4 of an inch wide. So he looks at this 24 track monster and just didn't know what to make of it."



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THE GREAT FATSBY LOVES HIS FREEDOM

By Michele Clad

Leslie West requires no crystal ball to speak of his future. Since the disbandment of Mountain, he has found the musical freedom and potential he craved, so his face glows with anticipation of things to come.

"Since splitting with Mountain there's a lot of new things for me. I'm not just a guitarist anymore. I've finally got the chance to find out, everyday, all the things I can do," Leslie said.

"With Mountain it just wasn't happening anymore. Musically, we'd gone as far as we could so it was time to do something on my own. Our drummer, Corky Laing, and I just wanted to keep going, keep playing rock and roll. We've played together so long now, it's like magic. When I raise my arm he knows exactly what I'm going to do. We anticipate each other but can still pull some surprises which is the greatest. We're a band now, like Keith Moon and Peter Townsend, we'll be able to play together the rest of our lives. I think Corky's one of

the best drummers around, aside from being my good friend."

So, after three LPs with West, Bruce and Laing and eight with Mountain that 'something on my own' evolved into West's first dabble in production resulting in his first solo album.

"We called it *The Great Fatsby* (Phantom Records) because Rolling Stone used it on a review of our show. So I thought 'what the hell, I'll use it too.' Figured, just for a laugh, I'd use it."

Producing seems to have been arrived at with much the same ease. "I never wanted to be a producer, I used to say that adamantly. Then all of a sudden I found myself in the studio producing, learning a lot. It was just great. The difference to my music lay in the freedom to do what I wanted. I finally got the chance to do some songs, like *House of the Rising Sun*, that I did years ago with my first group, the Vagrants. Eight years ago I heard *If I were a Carpenter*, it was the first song by

somebody else that I said 'wow! that's something I'd really like to do.' And now, I could. The lyrics in that song are really beautiful, I respect them but wanted to do them my own way."

One by-product of the absence of contradictory directions tugging at West has been the happy change in his signing.

"I never sang in Mountain really, just screamed a lot to get my voice over the music, I never even got to sing a solo, therefore I never liked my own voice. Now, we're doing some slow numbers and because we don't play that loud I can hear myself. It's making me sing better, I'm finally liking the way I sound."

West is also happy about Mick Jagger's chance stumble into the project. "I live next door to Ahmet Ertegun, the president of Atlantic Records. One day Mick went over to see him, I invited him in and asked him if he wanted to go down to the studio and play some guitar. He's a great guitarist, a lot of people don't know that. Then he just sort of stuck around 'till we'd finished."

As Leslie brushes over it, the entire album was a breeze. "I'd play a song on the guitar, remember it or put it on tape. Take it to the studio, go over it once or twice then record it. Most of the tracks on the record were first takes. It sounds like a big production but that's just the way we rehearsed."

West did not hesitate when asked about plans for another album. "We'll start another about August, after this tour is over. There's a possibility we may go to Europe, in which case we'll record over there. I don't know what form it will take yet, whatever turns out best. I hate boxing myself in, saying I'm going to do that or not going to do this. Whatever happens happens. If you plan, like deciding you want horns there, you might hear it and figure you don't need them after all. Then you're locked in, stuck with horns where you don't want them. The greatest thing about recording is you never know what's going to happen 'till it's done."

"Producing is great for all those reasons. I'm going to keep doing it for sure. I love staying home in New York, earning a good living doing what I want to do right in the studio. After I finished my album I did Dana Valery's, the chick that sang so good with us. Producing Dana really knocked me out. I used to think if I was ever going to produce it would be another guitar band, never a woman! But now, if somebody comes along that I like, I can turn around and say 'I'm gonna produce your record! It's terrific,'" Leslie added.

Yet, with all this action, Leslie West seemed most excited by forming a total guitar band. He had been wanting one for quite a while and finally met his match.

"Mick Jones (ex of Spooky Tooth) was working in the production area, hadn't

really started playing on the stage, when I heard him. I called him up and said 'hey, you want to go on tour? He fits in with me perfectly. Jones and I know each other's style and like the same stuff. It's very hard to find someone like that, you can't teach style, you can't turn somebody onto a guitarist they don't like, it's got to be a natural feeling. Mick has it and I had it, so we work beautifully together. Magic again."

"In Mountain, David Perry was a rhythm and blues guitarist. I never picked him and we never got off playing together. Now I had the chance to choose someone that I could play with. Since I'm the guitarist, that's the way it should be. Mick came from me so I have an extra love for him."

With wizardry of this nature, the Leslie West Band never practice while on tour. "For me the only way to rehearse is playing to an audience. Otherwise, you don't know if a song's going to go over. How do you know if you've got to change something if you don't play it in front of living reacting people? The other thing about concerts, of course, is they are the best way to advertise your records."

"We're going to be together a long time, so it's best to keep playing as much as you can. I love the stage, I get that buzz playing in front of a crowd."

"How do I feel when somebody like Jeff Beck says I'm the world's greatest guitarist? Well, I think he's the best. There's no such thing as the world's greatest anything, it's all a big, beautiful scene."

"I started playing guitar when I saw Elvis Presley on television. I said 'that looks fantastic'. Saw the girls screaming and I thought 'that man must score awful well', so I started learning, four chords. When I was 19 we started the Vagrants and I picked up electric guitar. We all learned inside the band, playing Beatle songs. Luckily we got enough jobs out on Long Island, people hired us when we knew three songs."

Times changes, sometimes for the worse, but Leslie won't change his life.

"No I wouldn't trade this life for anything. I love life on the road . . . the groupies are great. Without them, there wouldn't be any rock and roll. They know where all the restaurants are open late, the radio stations and clothing stores. They're real company, not so much for sex but for all the other things. And I love getting up on the stage to perform, smelling the grease paint and crowds."

"I hope it never ends. Even when I'm old and gray and they push me around in a wheelchair on Sundays, I hope there'll still be an audience there. If there is, I'll play," Leslie continued.

If he's still playing like he is now, if the arthritis hasn't got to him, Leslie West's geriatric ward should be swamped with the needy patients.



Leslie going to a go-go — disco hopping at New York's Club 82.

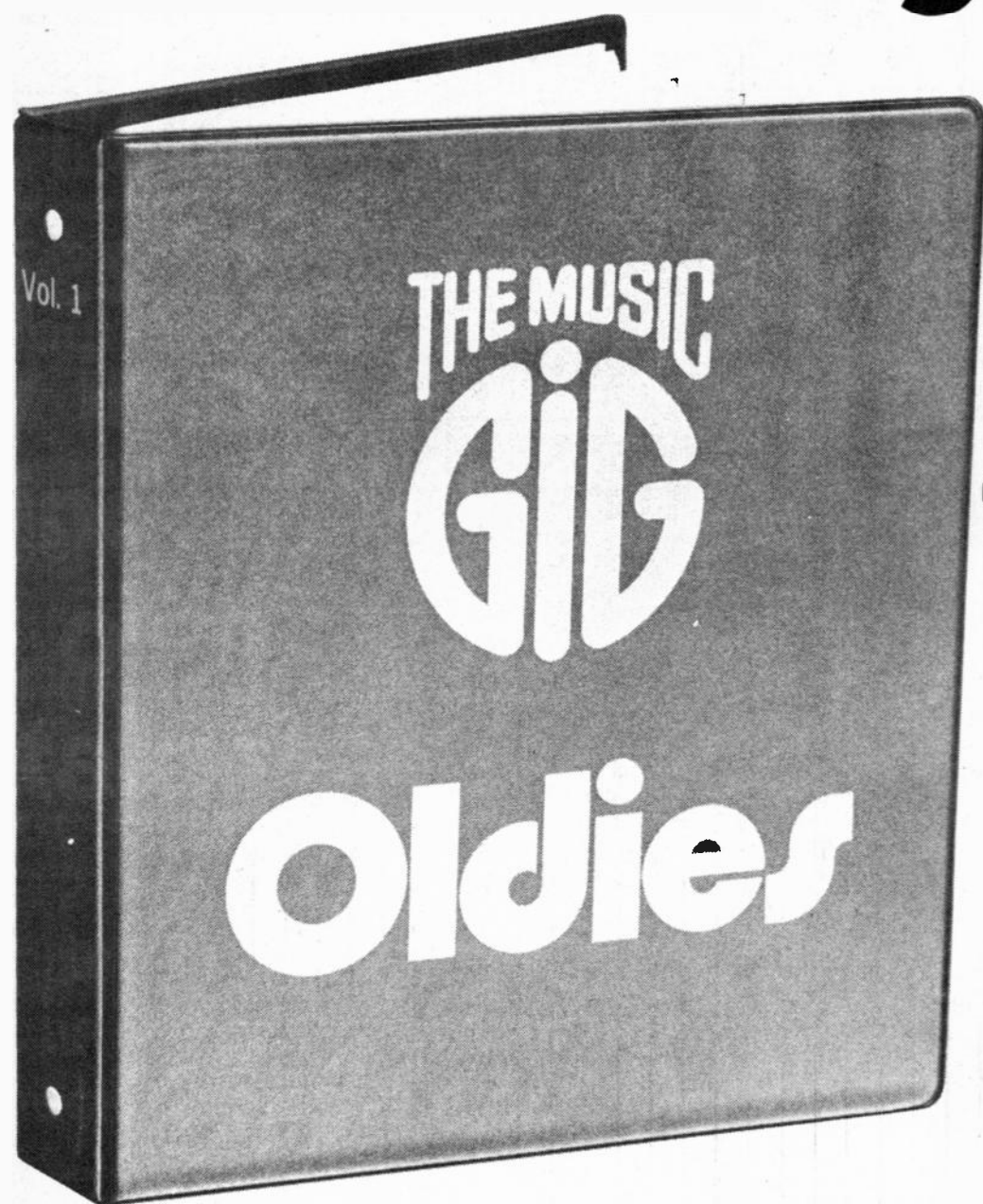


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	SINGLES
166	Love—Little Red Book (Elektra 45056)
167	Lovin' Spoonful—She's a Mystery (Radio Active Gold ks2011)
168	Lovin' Spoonful—Summer in the City (Radio Active Gold 2013)
169	Lovin' Spoonful—You Didn't Have To Be So Nice (Radio Active Gold ks2011)
170	Lulu—To Sir With Love (Epic 10187)
171	The Marketts—Out of Limits (WB GWB7116)
172	The Mar-keys—Last Night (Atlantic OS13094)
173	Bobbi Martin—For the Love of Him (UA XW148)
174	Dean Martin—You're Nobody till Somebody loves You (Reprise GRE 0717)
175	Curtis Mayfield—Freddie's Dead (Radio Active Gold bda 131)
176	Gene McDaniels—Chip, Chip (UA XW054)
177	Matt Monro—Softly as I Leave You (UA XW521)
178	Motherlode—When I Die (Radio Active Gold bda 131)
179	Rick Nelson—Poor Little Fool (UA XW073)
180	Rick Nelson—Young World (UA XW077)
181	Mickey Newbury—An American Trilogy (Elektra 45064)
182	Nitty Gritty Dirt Band—Buy For Me The Rain (UA XW061)
183	The O'Kaysions—Girl Watcher (Goldies 45 D-2423)
184	Danny O'Keefe—Good Time Charlie's Got The Blues (Atlantic OS13136)
185	Gilbert O'Sullivan—Alone Again, Naturally (Mam 5N-59061)
186	Gilbert O'Sullivan—Get Down (Mam 5N-59062)
187	Peaches & Herb—Close Your Eyes (Date 1544)
188	The Persuaders—There's A Thin Line Between Love & Hate (Atlantic OS13087)
189	Peter & Gordon—Lady Godiva (Capitol 5740)
190	Esther Phillips—Release Me (Atlantic OS13045)
191	Bobby (Boris) Pickett—Monster Mash (Parrot 5N-59041)
192	Wilson Pickett—Don't Let the Green Grass Fool You (Atlantic OS13030)
193	Wilson Pickett—Fire and Water (Atlantic OS13027)
194	Wilson Pickett—I'm In Love (Atlantic OS13023)
195	Wilson Pickett—634-5789 (Atlantic OS13024)
196	P.J. Proby—Nike Hoeky (UA XW070)
197	The Rascals—It's A Beautiful Morning (Atlantic OS13039)
198	The Rascals—Good Lovin' (Atlantic OS13041)
199	The Rascals—Groovin' (Atlantic OS13158)
200	The Rascals—People Got To Be Free (Atlantic OS13040)
201	Johnny Rivers—Rockin' Pneumonia (UA XW522)
202	Johnny Rivers—Secret Agent Man (UA XW101)
203	The Rolling Stones—Honky Tonk Woman (London 5N-910)
204	The Rolling Stones—Jumpin' Jack Flash (London 5N-908)
205	The Rolling Stones—Paint It Black (London 5N-901)
206	The Rolling Stones—Ruby Tuesday (London 5N-904)
207	The Rolling Stones—Satisfaction (London 5N-9766)
208	The Shirelles—Soldier Boy (Trip trs-126)
209	Carly Simon—That's The Way I Always Heard It Should Be (Elektra 45061)
210	Percy Sledge—When A Man Loves A Woman (Atlantic 13021)
211	Dusty Springfield—Son Of A Preacher Man (Atlantic OS13046)
212	James Taylor—Fire And Rain (WB GWB 7144)
213	The Tokens —Portrait Of My Love (WB GWB 7118)
214	Tommy Tucker—Hi-Heel Sneakers (Trip trs-123)
215	Joe Turner—Corrina, Corrina (Atlantic OS13000)
216	The Vogues—Turn Around, Look At Me (Reprise GRE0731)
217	Tony Joe White—Polk Salad Annie (WB GWB 0333)
218	Chuck Willis—What Am I Living for? (Atlantic OS13009)
219	Led Zeppelin—Whole Lotta Love (Atlantic 13116)
220	The Zombies—She's Not There/Tell Her No (London 5N-59029)



	ALBUMS	
1	The Addisi Brothers—We've Got to Get it On Again (Columbia KC-311296)	The GIG provides in each issue a listing of both singles and albums—complete with catalogue numbers. Be sure to remove and hold onto these listings because The GIG will be coming out with three-ringed plastic binders that will enable you to eventually have a complete record catalogue.
2	Alice Cooper—Easy Action (WB S-1845)	
3	Alice Cooper—Pretties for You (WB S-1840)	
4	Alive 'N' Kickin—Alive 'N' Kickin (Roulette 42052)	
5	Herb Alpert & the Tijuana Brass—Goin' Places (A&M 4112)	
6	Herb Alpert & the Tijuana Brass—Whipped Cream (A&M 4110)	
7	America—America (WB BS-2756)	
8	Paul Anka—Anka (UA LA314-G)	
9	Anthony & the Imperials—Goin' Out of My Head (UA VPS-16511)	
10	Anthony & the Imperials—Very Best of Little Anthony & the Imperials (UA-LA255-G)	
11	Joan Baez—Any Day Now (Vanguard VSD-79306)	
12	Joan Baez—Joan (Vanguard 79240)	
13	The Band—Rock of Ages (Capitol SAB-11045)	
14	The Beach Boys—Fun, Fun, Fun (Capitol STBB-701)	
15	The Beach Boys—Little Duece Coupe (Capitol ST-1998)	
16	The Beach Boys—Surf's Up (Reprise S-6453)	
17	Black Oak Arkansas—If An Angel, etc. (Atco 7008)	
18	Black Oak Arkansas—Keep the Faith (Atco S-33-381)	
19	Black Sabbath—Paranoid (WB S-1887)	
20	Bobby Bland—Best of Bobby Bland (Duke 84)	
21	Bread—Manna (Elektra EKS-74086)	
22	Brewer & Shipley—Tarkio (Kama Sutra KSBS 2024)	
23	Brewer & Shipley—Weeds (Kama Sutra KSBS 2016)	
24	Brook Benton—Golden Hits (Mercury SR 60607)	
25	Butterfield Blues Band—Live (Elektra 7E-2001)	
26	Glenn Campbell—Greatest Hits (Capitol SW-752)	
27	Glenn Campbell—Wichita Lineman (Capitol ST-103)	
28	Capt. Beefheart—Mirror Man (Buddah 5077)	
29	Capt. Beefheart—Safe as Milk (Buddah 5063)	
30	Harry Chapin—Heads & Tales (Elektra 75023)	
31	Chase—Chase (Epic E-30472)	
32	Chicago—At Carnegie Hall (Vols 1-4) (Col C4x-30865)	
33	Chicago—Chicago III (Columbia C2-30110)	
34	Chicago—Chicago V (Columbia KC-31102)	
35	The Chiffons—Sweet Talkin' Guy (Laurie S-2036)	
36	The Chi-Lites—Lonely (Brunswick 75479)	
37	The Clovers—The Clovers Greatest Recordings (Atco 33-374)	
38	Cornelius Bros. & Sister Rose—Big Time Lover (UA LA121-G)	
39	Country Joe & the Fish—Here We Go Again (Vanguard 79299)	
40	Coven—Witchcraft (Mercury SR 61239)	
41	Skeeter Davis—The Best of Skeeter Davis (RCA LSP-3374)	

	ALBUMS
42.	Spencer Davis —Greatest Hits (UA UAS-6641)
43.	Jim Dawson —Jim Dawson (RCA CPL 1-0601)
44.	Deep Purple —In Rock (WB S-1877)
45.	Deep Purple —Fireball (WB S-2564)
46.	The Dells —Greatest Hits (Cadet S-824)
47.	The Dells —There Is (Cadet 804)
48.	Martin Denny —Golden Greats (A LST-7467)
49.	Neil Diamond —Tap Root Manuscript (MCA 2013)
50.	Bo Diddley —Boss Man (Checker S-3007)
51.	Dion —Greatest Hits (Laurie 2013)
52.	Dr. John —Gumbo (Atco 7006)
53.	Ronnie Dyson —Why Can't I Touch You (Columbia C-30223)
54.	Earth, Wind & Fire —Need of Love (WB S-1958)
55.	Jonathan Edwards —Johnathan Edwards (Capricorn S-862)
56.	The Electric Flag —Long Time Comin' (Columbia CS-9597)
57.	Electric Light Orchestra —On the Third Day (UA LA 188-G)
58.	Electric Light Orchestra —No Answer (UA UAS-5573)
59.	Cass Elliott —Make Your Own Kind of Music (Dunhill S-50071)
60.	Cass Elliott —Mama's Big Ones (Dunhill S-50093)
61.	Marianne Faithfull —Greatest Hits (London 547)
62.	Jose Feliciano —Feliciano (RCA LSP-3957)
63.	Jose Feliciano —Encore! His Finest Performances (RCA LSPX-1005)
64.	The Fifth Dimension —Greatest Hits on Earth (Bell 1106)
65.	Roberta Flack —First Take (Atlantic S-8230)
66.	Roberta Flack —Quiet Fire (Atlantic S-1594)
67.	Fleetwood Mac —Kiln House (Reprise S-6408)
68.	Foghat —Foghat (Bearsclat 2077)
69.	Peter Frampton —Winds of Change (A&M 4348)
70.	Aretha Franklin —Aretha Franklin at the Fillmore West (Atlantic 7205)
71.	Fraternity of Man —Get It On (Dot 25055)
72.	Free —At Last (A&M 4349)
73.	Friends of Distinction —Friends & People (RCA LSP-4492)
74.	Friends of Distinction —Grazin' (RCA LSP-4149)
75.	David Frye —Richard Nixon, Superstar (Buddah 5097)
76.	Gallery —Nice to be With You (Sussex 7017)
77.	Jerry Garcia —Jerry Garcia (WB BS-2582)
78.	Bobbie Gentry —Greatest! (Capitol SKAO-381)
79.	The Gentrys —The Gentrys (Sun 117)
80.	Gerry & the Pacemakers —Gerry & the Pacemakers (Laurie S-2031)
81.	Bobby Goldsboro —Summer (The First Time) (UA-LA124-G)
82.	Bobby Goldsboro —Solid Goldsboro (UA UAS-6561)
83.	Lesley Gore —The Golden Hits of Lesley Gore (Mercury SR 61024)
84.	Grand Funk Railroad —On Time (Capitol ST-307)
85.	Grand Funk Railroad —Survival (Capitol SW-764)
86.	Earl Grant —Ebb Tide (MCA 194)
87.	The Grass Roots —Let's Live for Today (Dunhill S-50020)
88.	The Grass Roots —Movin' Along (Dunhill S-50112)
89.	The Guess Who —Canned Wheat (RCA LSP-4157)
90.	Arlo Guthrie —Arlo (Reprise S-6299)
91.	Bill Haley & the Comets —Rock 'n Roll Revival (Kama Sutra 2015)
92.	John Hammond —Best (Vanguard VSD 11/12)
93.	John Hammond —Big City Blues (Vanguard 79153)
94.	Herbie Hancock —Takin' Off (UA BST-84109)
95.	Harpers Bizarre —Anything Goes (WB S-1716)
96.	Richard Harris —Love Album (Dunhill S-50074)

	SINGLES
111	The Four Tops —Bernadette (Motown 436)
112	The Four Tops —I Can't Help Myself (Motown 429)
113	The Four Tops —Reach Out, I'll Be There (Motown 434)
114	Aretha Franklin —Baby, I Love You (Atlantic OS13062)
115	Aretha Franklin —I Never Loved a Man (Atlantic 13060)
116	Aretha Franklin —Natural Woman (Atlantic OS13063)
117	Aretha Franklin —Respect (Atlantic OS13061)
118	Aretha Franklin —Rock Steady (Atlantic OS13065)
119	Aretha Franklin —Think (Atlantic os13060)
120	David Gates —Clouds (Elektra 46065)
121	Jimmy Gilmer & The Fireballs —Sugar Shack (Goldies 45 P-2706)
122	The Grass Roots —Sooner or Later (Goldies 45 D-1460)
123	The Grass Roots —Temptation Eyes (Goldies 45 D-1459)
124	The Grass Roots —Wait a Million Years (Goldies 45 D-1439)
125	Al Green —Here I Am (Come and Get Me) (Hi 5N-59035)
126	Al Green —Let's Get Married (Hi 5N-59032)
127	Al Green —Let's Stay Together (Hi 5N-59032)
128	Bill Haley & the Comets —See You Later Alligator Forever (SWF-21,090)
129	Hamilton, Joe, Frank & Reynolds —Don't Pull Your Love (Goldies 45 D-1459)
130	The Happenings —I've Got Rhythm (Goldies 45 D-2554)
131	The Harptones —Life is But a Dream (Trip trs-170)
132	Noel Harrison —The Windmills of Your Mind (Reprise GRE 0114)
133	Roy Head —Treat Her Right (Goldies 45 D-1492)
134	Joe Henderson —Snap our Fingers (Goldies 45 D-2558)
135	Jimi Hendrix —Purple Haze (Reprise GRE 0728)
136	Joe Hinton —Funny (Goldies 45 D-1493)
137	Jimmy Hughes —Steal Away (Trip trs-47)
138	Engelbert Humperdinck —A Man Without Love (Parrot 5N-59038)
139	Brian Hyland —Sealed with a Kiss (Goldies 45 D-2403)
140	The Ides of March —Vehicle (WB GWB 7140)
141	The Isley Bros. —Twist and Shout (Forever SWF-21,022)
142	Ivory Joe Hunter —Since I Met You Baby (Atlantic OS13042)
143	Chuck Jackson —Any Day Now (Forever SWF-21,073)
144	Jan & Dan —Baby Talk (UA XW089)
145	Jan & Dean —Surf City (UA XW091)
146	Robert John —The Lion Sleeps Tonight (Atlantic OS13119)
147	Johnny & Joe —Over the Mountain, Across the Sea (Trip trs-16)
148	Marv Johnson —Move Two Mountains (UA XW031)
149	Marv Johnson —You've Got What it Takes (UA XW030)
150	Tom Jones —Delilah (Parrot 5N-59004)
151	Tom Jones —Without Love (There is Nothing) (Parrot 5N-59055)
152	Chris Kenner —Land of 1,000 Dances (Atlantic OS13112)
153	Albert King —Born under a Bad Sing (Atlantic OS13090)
154	Ben E. King —Stand By Me (Atlantic OS13069)
155	The Kingsmen —Jolly Green Giant (Forever SWF-21,088)
156	Gladys Knight & the Pips —I Heard it Through the Grapevine (Soul 35039)
157	Robert Knight —Everlasting Love (Rising Sons 705)
158	Steve Lawrence —Pretty Blue Eyes (Goldies 45 D-2425)
159	The Lemon Pipers —Green Tambourine (Buddah 23)
160	Barbara Lewis —Baby I'm Yours (Atlantic OS13020)
161	Barbara Lewis —Hello Stranger (Atlantic OS13019)
162	Gordon Lightfoot —Carefree Highway (Reprise GRE0111)
163	Little Richard —Keep a Knockin' (Goldies 45 2536)
164	Little Richard —Slippin' N Slidin' (Goldies 45 D-2534)
165	Little Richard —Rip It Up (Goldies 45 D-2533)

LYNYRD SKYNYRD

--Not Just Another Saturday Night Special

By Susan Joseph

Rock and roll memorabilia, a tray of drinks and stray guitar cases are strewn about the hotel suite. For visitors to Lynyrd Skynyrd's domain, there is immediate proof of the profession of the inhabitants.

With three gold records to their credit—*Pronounced Leh'-nerd Skin'-nerd*, *Second Helping* and *Sweet Home Alabama*—there's no doubt that Lynyrd Skynyrd are rapidly approaching status as a major new supergroup. The group's new album, *Nuthin' Fancy* and a single, *Saturday Night Special*, are also gold status bound. It's been two short years from Florida to national exposure and stardom but the path hasn't been easy say the members. Misrepresentation in the press and business managements have made it unpleasant going but things are looking better say the band.

But bad feelings are still harbored. Ronnie Van Zant, the lead vocalist and lyricist for the group, made it clear right off that writers are not his favorite people. Maybe his least favorite type of folk.

"Everything I've said to the press has come out wrong and I've been misrepresented."

Ronnie said that he and Peter Rudge, the band's manager (also manager for the Rolling Stones, The Who and Golden Earring) had argued about doing interviews. Rudge made it clear to Ronnie that there had to be publicity and interviews. At first, Ronnie refused but is now proceeding to grant some time, when absolutely necessary, to the press.

One of the main injustices against the press cited involves the smash hit single *Sweet Home Alabama*.

"It was put out as a last minute thing and it wasn't expected to do as good as it did. It was a joke song, wasn't it Al? It hit top ten and we've been paying for it every since," Ronnie said.

Al Kooper, a founding member of Blood, Sweat and Tears and one of the first to recognize the importance of Southern rock and roll music, jumped in and said "Hey, you have to be more careful when you write a song now. But I'll tell you something—Neil Young loved it. That's true, he told me so to my face."

Making a final point, Ronnie explained, "musicians don't take things that way."

Skynyrd are also hostile to being branded a "southern band."

"We're not a southern band, we're just a band from the South," Leon Wilkeson said. "It's just like Stevie Wonder doesn't consider himself a black performer; he considers himself a performer that is black."

Another controversial item with a group that would prefer to be non-topical is the case of George Wallace and his recognition of Lynyrd Skynyrd.

"We respect Mr. Wallace because he's a man of principles. You may not like his principles and that's your opinion, but he does stick to his principles. I respect him because he's tough but as far as going out campaigning for him, I don't want to be wearing a bullet-proof vest when

I'm singing," Ronnie said while sipping his drink. He's given up drinking scotch because it "ruins my throat" and he's settled into vodka and orange juice for Vitamin C.

Returning to the song that brought on the flood of reaction and the misunderstanding about George Wallace, *Sweet Home Alabama*, Ronnie said the group has been twisted inside out by the wrong reaction to it.

"The lyrics about the governor of Alabama were misunderstood. The general public didn't notice the words Boo! Boo! Boo! after that particular line and the media picked up only on the reference to the people loving the governor."

The group isn't trying to make news but it just naturally follows them. Ed King has left the group, suffering from road fatigue, just as the original drummer did after the second album. Ronnie said he would rather talk about who's going to replace Ed.

"Who knows. He may come back," Ronnie said.

Gary Rossington, guitarist, added, "We've been touring constantly. Lynyrd Skynyrd is a touring band, year round." Each member expressed that their main interest is to travel around and play their music.

The group have recently released their third album *Nuthin' Fancy*. Record sales are faster and heavier than they had been on either of the other albums and it should



Left to right: Alan Collins, Gary Rossington, Ronnie Van Zant, Leon Wilkeson.

be considered that the first release was in the autumn of 1973 and less than two years have passed, showing a remarkable response from the American audience.

Lynyrd Skynyrd are not about to sit back on their haunches though. The group has set out on a campaign for gun control. The release of the single *Saturday Night Special* was made available to all major television and print news services. Written by Ronnie Van Zant and Ed King, the song ends with the words:

"Ain't no good for nothin' else
And if you like to drink your whiskey
You might even shoot yourself
So why don't we dump 'em people
To the bottom of the sea
Before some fool comes around here
Wanna shoot either you or me."

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In the works for the late summer is a benefit festival in Gainesville, Florida to

raise funds for Karen Robeson, a young woman in need of a kidney transplant. The last benefit done for her, which has been the only financial means of life for her, was given by Duane Allman. But with time and money running out, Skynyrd has invited about a dozen major bands to play for free, with all facilities provided for free and so far, has not been turned down by anyone.

The group does not boast a member who graduated from high school but that doesn't phase anybody in the music world.

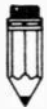
As Ronnie said, "I'm a dumb country boy and I've been very lucky to run into people like Al Kooper and run into a great record company like MCA and run into a great manager like Peter Rudge (who handles the Stones and the Who) and to run into great friends like my friends over here. Lynyrd Skynyrd is not a political band. All we are interested in is playing music. Period."

Lynyrd Skynyrd are a tight group on and off stage, very open and direct. They're not for everybody's tastes but you can't argue with success!



Lynyrd Skynyrd—Southern boogie rock'n'rollers. Ed King, at left, has left the group.

THE MUSIC POETS



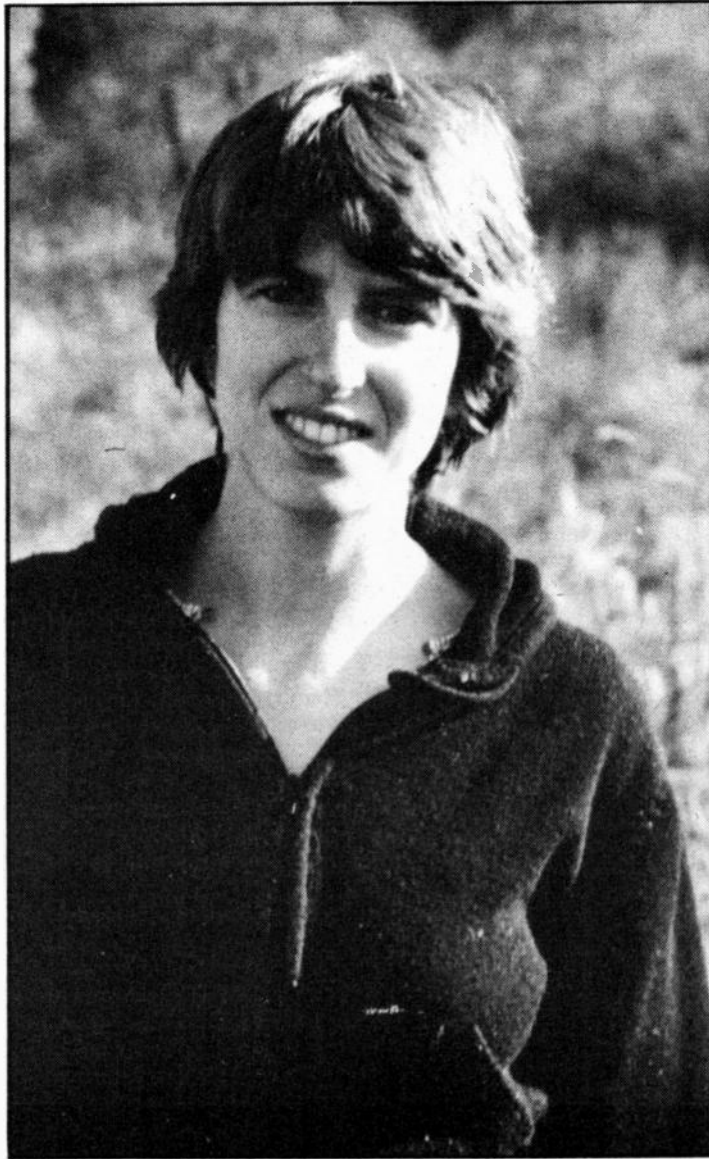
Desert

sometimes i feel like a desert;
dusty, dried-out and stale.
growing thorny flowers.
i can't seem to find a way to come alive.
i'm parched out, stalled out,
can't find my drive.
i'm going in a rut and i might get hurt.
i've heard the difference between a rut
and a grave is just a few feet dirt.
just a few feet of dirt!
the difference between a runt and a grave
is just a few feet of dirt.

sometimes i feel like a xerox copy machine,
copping people's styles.
i'm made up of so many different friends.
i open my mouth and i'm hearing them.
i wonder if any of me is my own?
i'm a patch-work quilt unravelling,
coming unsewn, coming unsewn!
i'm a patch-work quilt unravelling
and coming unsewn.

maybe it's because it's winter
and i stay inside too much.
it's cosy by the fire.
but i know i could be much higher
if i'd go outside in the snow.
take a walk and breathe some cold clean air,
let the quiet cool out my soul.

sometimes i feel like a roller coaster;
always going up and down,
hope i don't fall off!
i give into myself when i'm feeling low.
i react too strongly to people's heat or cold.
i wish i could get myself on an even keel.
i'm a boat without an anchor.
drifting in an ocean of feelings.



New Moon Rising

when i see you i go to pieces.
when i see you i fall apart.
you don't know me as a whole woman.
'cause i gave you a piece of my heart.
yes i gave you a piece of my heart

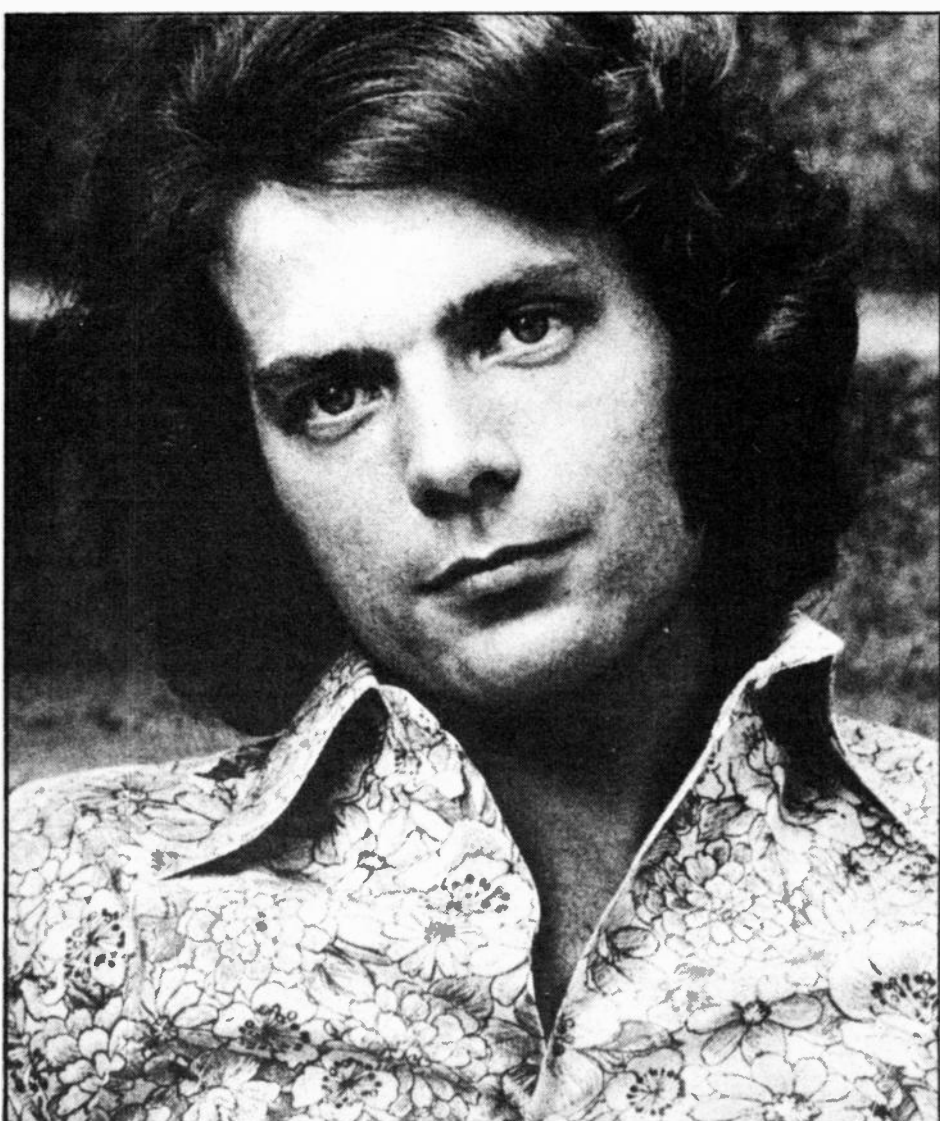
memories keep coming back to me.
tho i try to turn them out of my head;
the star-filled sky.
the new moon rising.
the fallen leaves that were my bed.
the first time that we met.

but now you walk away
when you see me coming.
you won't talk to me anymore.
i've tried to tell you how i'm feeling.
but you've thrown me out of your mind.
you've thrown me out of your door.

when i see you i go to pieces.
when i see you i fall apart.
you don't know me as a whole woman.
'cause i gave you a piece of my heart.
yes i gave you a piece of my heart

as i sit here by these flaming mountains,
i wish you were here by me.
for the magic of this season's splendor,
a moment of eternity.

Karen Beth



Rock And Roll Love Letter

Dear sister poet, dear brother poet too
These tears that words are make me wanna be with you
But I need to spend my body—I'm a music makin' man
And no page can release it like this amplifier can

This is my rock and roll love letter to you
This is my rock and roll love letter to you
Gotta sign it—gonna seal it—gonna mail it away
Gonna mail it today

Ah—I must be crazy to express myself this way
But there ain't much romance livin' in the U.S.A.
This guitar is a blessing—this piano is a muse
And electricity's a devil with a 20-amp fuse

This is my rock and roll love letter to you
This is my rock and roll love letter to you
Gonna sign it—gonna seal it—gonna mail it away
Gonna mail it to—gonna mail it today

Dear momma, poppa; hey your boy is doin' fine
And this energy you gave him keeps on trying' to unwind
Cause I see an ancient rhythm in a man's genetic code
Gonna keep on rock and rollin' till my genes explode

This is my rock and roll love letter to you
This is my rock and roll love letter to you
Gonna sign it—gonna seal it—gonna mail it away
Gonna mail it today
Gonna rock it—gonna reel it—gonna slake it away
Send me back one, send me back one someday

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Tim Moore

THE MUSIC POETS

Poem for Aretha

cause nobody deals with aretha—a mother
with four children—
having to hit the road
they always say “after she comes
home” but nobody ever says what it’s like
to get on a plane for a three week tour
the elation of the first couple of audiences
the good feeling of exchange the run-
ning on the high
you get from singing good
and loud and long telling the world
what’s on your mind

then comes the eighth show on the sixth
day the beginning
to smell like the plane or bus the if-you-
forget-your-toothbrush
in-one-spot-you-can’t-brush-until-the-
second-show
the strangers pulling at you cause they
love you but you having no love to give
back
the singing the same songs night after night
day after day
and if you read the gossip columns the
rumors that your husband
is only after your fame
the wondering if your children will be glad
to see you and maybe
the not caring if they are the scheming to
get
out of just one show and go just one place
where some doe-doe-dupaduke
won’t say “just sing one song, please”

nobody mentions how it feels to become a
freak
because you have talent and how
no one gives a damn how you feel
but only cares that aretha franklin is here
like maybe that’ll stop
chickens from frying
eggs from being laid
crackers from hating

and if you say you’re lonely or tired how
they always
just say “oh come off it” or “did you see
how they loved you did you see huh did
you?”
which most likely has nothing to do with
you anyway
and i’m not saying aretha shouldn’t have
talent and i’m certainly
not saying she should quit
singing but as much as i love her i’d vote
“yes” to her
doing four concerts a year and staying
home or doing whatever
she wants and making records cause it’s a
shame
the way we’re killing her
we eat up artists like there’s going to be a
famine at the end
of those three minutes when there are in
fact an abundance
of talents just waiting let’s put some
of the giants away for a while and deal with
them like they have
a life to lead

aretha doesn’t have to relive billie holiday’s
life doesn’t have
to relive dinah washington’s death but who
will
stop the pattern



Nikki Giovanni

she’s more important than her music—if
they must be separated—
and they should be separated when she has
to pass out before
anyone recognizes she needs
a rest and i say i need
aretha’s music
she is undoubtedly the one person who put
everyone on notice
she revived johnny ace and remembered lil
green aretha sings
“i say a little prayer” and dionne doesn’t
want to hear it anymore
aretha sings “money won’t change you”

but james can’t sing “respect” the advent
of aretha pulled ray charles from marlboro
country
and back into
the blues made nancy wilson
try one more time forced
dionne to make a choice (she opted for the
movies)
and diana ross had to get an afro wig
pushed every
Black singer into his Blackness and negro
entertainers
into negroness you couldn’t jive
when she said “you make me/feel” the
blazers

had to reply “gotta let a man be/a man”
aretha said “when my show was in the lost
and found/you came
along to claim it” and joplin said “maybe”
there has been no musician whom her very
presence hasn’t
affected when humphrey wanted her to
campaign for him she said
“woman’s only human”
and he pressured james brown
they removed otis cause the combination
was too strong
the impressions had to say “lord have
mercy/we’re moving
on up”
the Black songs started coming from the
singers on stage and the dancers
in the streets
aretha was the riot was the leader if she had
said “come
let’s do it” it would have been done
temptations say why don’t we think about it
think about it
think about it

By Nikki Giovanni, from her *Re: Crea-
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THE MUSIC POETS

KENTUCKY GAMBLER

I wanted more from life than four kids and
a wife
And a job in a dark Kentucky mine
A 20 acre farm and a shacky house and
barn
That's all I had and all I left behind

But at gamblin' I was lucky and so I left
Kentucky
And left behind my women and my kids
Into the gay casino in Nevada's town of
Reno
This Kentucky gambler planned to get rich

Kentucky Gambler, who's gonna love your
woman in Kentucky
Yeh, and who's gonna be the one to give
her everything she needs
Kentucky gambler, who's gonna raise your
children in Kentucky
And who's gonna keep them fed up and
keep them shoes on their feet

There at the gamblers' paradise Lady Luck
was on my side
And this Kentucky gambler played just
right
Yet, I won at everything I played
Really thought I had it made—
But I should 'a quit and gone on home that
night

But when you love the green back dollar
Sorrow's always bound to follow
And Reno's dreams fade into neon amber
And Lady Luck she'll lead you on
She'll stay a while and then she's gone
Youd better go on home Kentucky
gambler

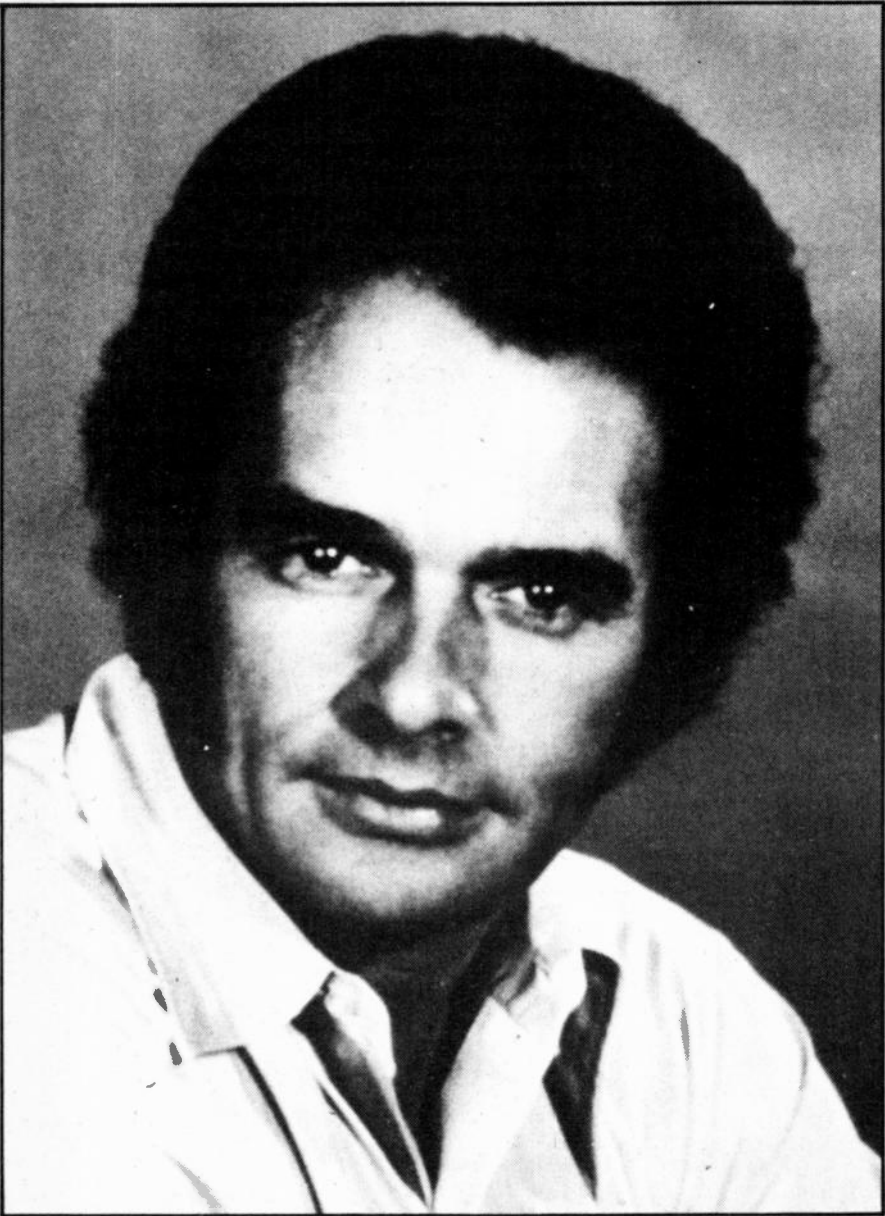
But a gambler never seems to stop till he
loses all he's got
And with a money hungry fever I played on
I played 'til I'd lost all I'd won
I was right back where I started from
Then I started wanting to go back home.

Kentucky gambler, there ain't nobody
waiting in Kentucky
When I ran out, somebody else walked in
Kentucky gambler, looks like you ain't
really very lucky
And it seems to me a gambler loses much
more than he wins
Much more than he wins

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Dolly Parton



Merle Haggard

LIFE'S LIKE POETRY

Life's like poetry
But in my poem, Babe
Until now there's always been a missing
line
Life's too short to hide a good thing you
feel
And I find the morning after
The best time to determine if it's real
Baby, finding you gave my whole life
reason and rhyme

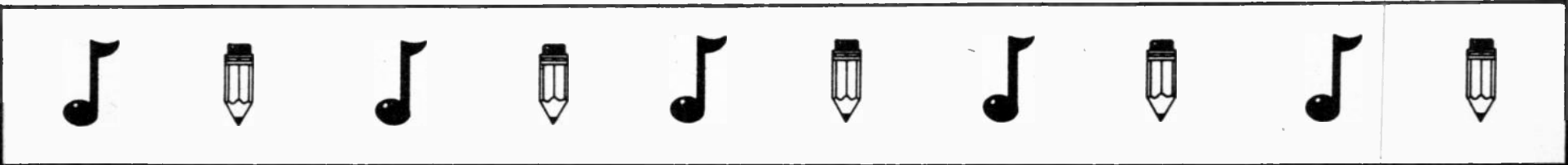
Chorus
But life's life poetry
And in my poem, babe
Until now there's always been a missing
line
Life's too short to think about right or
wrong
And the only thing I wonder 'bout
Is where you been so long
Baby, finding you gave my whole life rea-
son and rhyme

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A MAN'S GOTTA GIVE UP A LOT

A man's gotta give up a lot
To keep a woman satisfied
You gotta give 'em everything you got
Or they'll kick you aside
It don't take much
To take 'em home with you
But, it takes a whole lot
To keep 'em there with you
A man's gotta give em some ground
To keep 'em around
Turn everything around sideways
Try to look thru a woman's eyes
And you'll find the whole world
Takes on a different view
Try to see mankind like a woman does
You'll know what it takes
To make a woman love
You'll know how to act
When your woman comes back to you

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	SINGLES
56	Dee Clark—Hey Little Girl (Goldies 45 D-2442)
57	Dee Clark—Raindrops (ABC D-2433)
58	Roy Clark—Yesterday When I Was Young (ABC P-2700)
59	The Clovers—Love Potion #9 (UA XW133)
60	Eddie Cochrane—Summertime Blues (UA XW014)
61	Joe Cocker—She Came in Through the Bathroom Window (A&M 8557)
62	Nat King Cole—Ramblin' Rose (Capitol 6099)
63	Nat King Cole—Unforgettable (Capitol (Capitol 6044)
64	Arthur Conley—Sweet Soul Music (Atlantic OS13077)
65	The Cookies—Chains (ABC D-2679)
66	Alice Cooper—School's Out (WB 0301)
67	Cornelius Bros. & Sister Rose—Too Late to Turn Back Now (UA XW512)
68	Don Costa—Never on Sunday (UA XW035)
69	The Crests—The Angels Listened In (ABC D-2585)
70	The Crests—16 Candles (ABC D-2587)
71	The Crests—Step by Step (ABD D-2584)
72	Jim Croce—I Got a Name (ABC D-2629)
73	Jim Croce—I'll Have to Say I Love You in a Song (ABC D-2666)
74	Dale & Grace—I'm Leaving it up to You (Trip trs-77)
75	Bobby Darin—Artificial Flowers (Atlantic OS13148)
76	Bobby Darin—Dream Lover (Atlantic OS13057)
77	Bobby Darin—Nature Boy (Atlantic OS13161)
78	Sammy Davis Jr.—I've Gotta Be Me (Reprise GRE 0733)
79	Bobby Day—Rockin' Robin (Trip trs-29)
80	Delaney & Bonnie—Only You Know and I Know Atlantic 13086)
81	The Diamonds—A Begger for Your Kisses (Atlantic 0981)
82	Manu DiBango—Soul Makossa (Atlantic OS13168)
83	Fats Domino—I Hear You Knockin' UA XWXW006)
84	Fats Domino—I'm in Love Again (UA XW003)
85	Fats Domino—My Girl Josephine (UA XW010)
86	Fats Domino—Walking to New Orleans (UA XW007)
87	The Doobie Bros.—Another Park, Another Sunday (WB GWB 0328)
88	The Doobie Bros.—China Grove (WB GWB 0328)
89	The Doors—Hello I Love You (Elektra 45052)
90	The Doors—Riders on the Storm (Elektra 45059)
91	The Dovells—You Can't Sit Down (Trip trs-127)
92	The Duprees—You Belong to Me (Trip trs-164)
93	The Easybeats—Friday on My Mind (UA XW114)
94	Electric Indian—Keem-O-Sabe (UA XW128)
95	The Elegants—Little Star (Goldies 45 D-2404)
96	The Everly Bros.—Cryin' in the Rain (WB GWB 7111)
97	The Everly Bros.—Wake Up Little Susie (WB GWB 7120)
98	The Fifth Dimension—One Less Bell to Answer (Bell 25,006)
99	The Fifth Dimension—Stoned Soul Picnic (Bell 25,001)
100	The Fireflies—You Were Mine (Trip trs-2)
101	The First Edition—Just Dropped In (Reprise GRE 0737)
102	Eddie Floyd—Knock on Wood (Atlantic OS13095)
103	Roberta Flack—Feel Like Making Love (Atlantic OS13054)
104	Roberta Flack—First Time I Ever Saw Your Face (Atlantic OS13054)
105	Roberta Flack—Killing Me Softly with his Song (Atlantic OS13142)
106	Bobby Freeman—C'mon & Swim Pt. 2 (Trip trs-116)
107	Bobby Freeman—Do You Wanna Dance (Trip trs-116)
108	Frankie Ford—Sea Cruise (Trip trs-131)
109	Gladys Knight & the Pips—Every Beat of My Heart (Goldies 45 D-2434)
110	Buddy Knox—Lovey Dovey (UA XW040)

	ALBUMS
97.	Richard Harris—Tramp Shining (Dunhill S-50032)
98.	Ronnie Hawkins—Rock & Roll Resurrection (Monument KZ-31330)
99.	Issac Hayes—Hot Buttered Soul (Ent. 1001)
100.	Bobby Helms—My Special Angel (Voc. 73874E)
101.	Joe Henderson—In 'n Out (UA BST-84166)
102.	Dan Hicks & the Hot Licks—Dan Hicks & the Hot Licks (Epic BN-26464)
103.	The Hollies—Distant Light (Epic KE-30958)
104.	Brian Hyland—Tragedy (Paramount PA-86011)
105.	Ian & Sylvia—The Best of Ian & Sylvia (Vanguard 79269)
106.	The Ikettes—Old and New (UA LA 190-G)
107.	The Impressions—People Get Ready (ABC S-505)
108.	The Impressions—We're A Winner (ABC S-635)
109.	Jorgen Ingmann—El Condor Pasa (UA UAS-6785)
110.	The Isley Brothers—It's Our Thing (T Neck 3001)
111.	It's A Beautiful Day—Marrying Maiden (Columbia CS-1058)
112.	The Jaggerz—Different Schools Together (Kama Sutra 2017)
113.	The James Gang—Straight Shooter (ABC S-741)
114.	Tommy James & the Shondells—Best of Tommy James & the Shondells (Roulette 42040)
115.	Tommy James & the Shondells—Cellophane Symphony (Roulette 42030)
116.	Tommy James & the Shondells—Something Special (Roulette 42005)
117.	Jefferson Airplane—Long John Silver (Grunt FTR-1007)
118.	Jefferson Airplane—Volunteers (RCA LSP-4238)
119.	Jefferson Airplane—Worst (RCA LSP-4459)
120.	Jo Jo Gunne—Jo Jo Gunne (Asylum 5053)
121.	Tom Jones—At Ceaser's Palace (Parrot XPA-71049/50)
122.	Tom Jones—Close Up (Parrot XPAS-71055)
123.	Tom Jones—Fever Zone (Parrot XPAS-71019)
123	Tom Jones—I Who Have Nothing (Parrot XPAS 71039)
125	Tom Jones—Live (Parrot XPAS 71014)
126	Tom Jones—This Is Tom Jones (Parrot XPAS 71028)
127	Tom Jones—Tom (Parrot XPAS 71037)
128.	Tom Jones—Live in Las Vegas (Parrot XPAS 71031)
129.	Joy of Cooking—Castles (Capitol ST-11050)
130.	Bert Kaempfert—Wonderland by Night (MCA 190)
131.	Paul Kantner & the Jefferson Starship—Blows Against the Empire (RCA LSP 4448)
132.	Eddie Kendricks—All by Myself (Tamla S-309)
133.	Albert King—Born Under a Bad Sign (Atlantic 7723)
134.	Albert King—I'll Play the Blues for You (Stax 3009)
135.	B.B. King—In London (ABC 730)
136.	Ben E. King—Greatest Hits (Atco S-33-165)
137.	The Kinks—Greatest Hits (Reprise S-6217)
138.	Buddy Knox—Golden Hits (Liberty 7251)
139.	Kool & the Gang—Live at the Sex Machine (De-Lite 2008)
140.	Al Kooper—I Stand Alone (Columbia CS-9718)
141.	Leo Kottke—Mudlark (Capitol ST-682)
142.	Kris Kristofferson—Me & Bobby McGee (Monument KZ-30817)
143.	Jim Kweskin—Jug Band (Vanguard 2158)
144.	Frankie Laine—You Gave Me a Mountain (ABC S-682)
145.	Brenda Lee—Let It Be Me (Voc. 73890)
146.	John Lennon—Imagine (Apple SW-3379)
147.	Gary Lewis & the Playboys—Golden Greats (Liberty 7468)
148.	Gordon Lightfoot—Don Quixote (Reprise S-2056)
149.	Gordon Lightfoot—If You Could Read My Mind (Reprise S-6392)
150.	Gordon Lightfoot—The Very Best of Gordon Lightfoot (UA LA243-G)

	ALBUMS
151.	Buzzy Linhart—Time to Live is Now (Kama Sutra 2037)
152.	Buzzy Linhart—Buzzy (Kama Sutra 2053)
53.	Little Richard—Greatest Hits (Okeh 14121)
154.	Dave Loggins—Personal Belongings (Vanguard 6580)
155.	Love Unlimited—Love Unlimited (MCA 281)
156.	Frankie Lymon—Teenagers (Gee 701)
157.	Miriam Makeba—In Concert (Reprise S-6253)
158.	The Mamas & Papas—Deliver (Dunhill S-50014)
159.	The Mamas & Papas—Farewell to the First Golden Era (Dunhill S-50025)
160.	The Mamas & Papas—Golden Era, Vol. 2 (Dunhill S-50038)
161.	Mandrill—Mandrill (Polydor 244050)
162.	Manfred Mann—Chapter Three (Polydor 244013)
163.	The Marvelettes—Greatest Hits (Tamla S-253)
164.	Dave Mason—Headkeeper (Blue Thumb 34)
165.	Johnny Mathis—Love Story (Columbia C-30499)
166.	Paul Mauriat—Blooming Hits (Phillips 600248)
167.	Scott McKenzie—Stained Glass Morning (Ode 77007)
168.	Don McLean—Tapestry (UA 5522)
169.	Ricky Nelson—In Concert (MCA 3)
170.	Ricky Nelson—Million Sellers (Imperial 12232)
171.	The New Birth—Comin' From All Ends (RCA Apl 1-0494)
172.	The New Birth—The New Birth (RCA LSP-4450)
173.	Randy Newman—12 Songs (Reprise S-6373)
174.	The New York Dolls—The New York Dolls (Mercury SRM 1-675)
175.	The New York Rock and Roll Ensemble—Freedomburger (Columbia KC-31317)
176.	The Nice—Elegy (Mercury SR 51324)
177.	Nilsson—Harry (RCA LSP-4197)
178.	Phil Ochs—I Ain't Marching Anymore (Elektra 7287)
179.	Danny O'Keefe—Danny O'Keefe (Cotillion 9036)
180.	The Ohio Express—Yummy, Yummy, Yummy (Buddah 5018)
181.	Roy Orbison—Greatest Hits (Monument 18000)
182.	Roy Orbison—More Greatest Hits (Monument 18024)
183.	Orpheus—Orpheus (MGM S-4524)
184.	Donny Osmond—Album (MGM S-4782)
185.	Donny Osmond—Portrait (MGM S-4820)
186.	Gilbert O'Sullivan—Himself (Mam 4)
187.	Billy Paul—Going East (Phil Groove Z-30580)
188.	Elvis Presley—Golden Records, Vol. 1 (RCA LSP-1707E)
189.	Elvis Presley—Golden Records, Vol. 2 (RCA LSP-2075E)
190.	Elvis Presley—Golden Records, Vol. 3 (RCA LSP-2765)
191.	Elvis Presley—Golden Records, Vol. 4 (RCA LSP-3921)
192.	Billy Preston—I Wrote A Simple Song (A&M 3507)
193.	Quicksilver Messenger Service—Quicksilver (Capitol SW-819)
194.	Quicksilver Messenger Service—Just for Love (Capitol SMAS-498)
195.	Bonnie Raitt—Give It Up (WB 2643)
196.	Kenny Rankin—Like A Seed (Little David 1003)
197.	Lou Rawls—Best of Lou Rawls (Capitol SKAO-2948)
198.	Redbone—Already Here (Epic EGP-501)
199.	Redbone—Message from a Drum (Epic KE-30815)
200.	Sam & Dave—Bet of Sam & Dave (Atlantic S-8218)
201.	The Sandpipers—Come Saturday Morning (A&M 4262)
202.	The Sandpipers—Guantanamera (A&M 4117)
203.	Savoy Brown—To the Point (Parrot 71024)
204.	Savoy Brown—Looking In (Parrot 71042)
205.	Them—Here Comes Them (Parrot 71005)

	SINGLES
1	Johnny Ace—The Clock (Goldies 45 D-1490)
2	The Ad Libs—The Boy From New York City (Radio Active Gold bds 5014)
3	Gene Allison—You Can Make it if You Try (Goldies 45 d-2528)
4	Gregg Allman—Midnight Rider (Capricorn CGP 0053)
5	The Allman Bros. Band—Ramblin' Man (Capricorn CGP 0051)
6	Ed Ames—My Cup Runneth Over (RCA 47-9002)
7	April & Nino—Deep Purple (Atlantic OS13070)
8	Shirley Bassey—Diamonds are Forever (UA XW146)
9	The Beach Boys—Sloop John B (Capitol 5602)
10	The Beatles—A Hard Day's Night (Apple 5222)
11	The Beatles—All You Need is Love (Apple 5464)
12	The Beatles—And I Love Her (Apple 5235)
13	The Beatles—Can't Buy Me Love (Apple 5150)
14	The Beatles—Eight Days A Week (Apple 5371)
15	The Beatles—Help! (Apple 5476)
16	The Beatles—I Am the Walrus (Apple 2056)
17	The Beatles—I'll Cry Instead (Apple 5234)
18	The Beatles—Lady Madonna (Apple 2138)
19	The Beatles—The Long and Winding Road (Apple 2832)
20	The Beatles—Nowhere Man (Apple 5587)
21	The Beatles—Paperback Writer (Apple 5651)
22	The Beatles—Strawberry Fields Forever (Apple 5810)
23	The Beatles—Ticket to Ride (Apple 5407)
24	The Bee Gees—Run to Me (Atlantic 13123)
25	The Bee Gees—Words (Atlantic 13081)
26	Beginning of the End—Funky Nassau (Atlantic 13103)
27	Archie Bell & The Drells—Tighten Up (Atlantic 13031)
28	Bent Fabric—Alley Cat (Atlantic 13113)
29	Brook Benton—A Rainy Night in Georgia (Atlantic 13031)
30	Chuck Berry—Johnny B. Goode (Mercury C30146)
31	Chuck Berry—Maybelline (Mercury C 30143)
32	Bill Black—Raunchy Hi 5N-59014)
33	Bill Black—Smokie Pt. 2 (hi 5N-59060)
34	Bloodstone—Natural High (London 5N-59060)
35	Blues Image—Ride Captain Ride (Atlantic 13119)
36	Blues Magoos—We Ain't Got Nothin' Yet (Mercury 7622)
37	Pat Boone—April Love (Goldies 45 P-2714)
38	The Brooklyn Bridge—Blessed is the Rain (Radio Active Gold bda 95)
39	The Buckingham—Don't You Care (Columbia 44053)
49	Johnny Burnette—Dreamin' (UA XW018)
41	Johnny Burnette—You're Sixteen (UA XW019)
42	Jerry Butler—Make It Easy on Yourself (Goldies 45 D-2441)
43	Canned Heat—Going Up to the Country (UA XW059)
44	Ace Cannon—Tuff (Hi 5N-59012)
45	Clarence Carter—Patches (Atlantic 13118)
46	Mel Carter—Hold Me, Thrill Me, Kiss Me (UA XW083)
47	The Casinos—Then You Can Tell Me Goodbye (Goldies 45 D-2537)
48	Gene Chandler—Duke of Earl (Goldies 45 D-2437)
49	Harry Chapin—Taxi (Elektra 45066)
50	Ray Charles—I've Got a Woman (Atlantic 1050)
51	Ray Charles—What I'd Say (Atlantic OS13033)
52	Cher—All I Really Want to Do (UA XW106)
53	Lou Christie—Two Faces Have I (Goldies 45 D-2497)
54	Jimmy Clanton—Just a Dream (ABC D-2470)
55	Jimmy Clanton—Venus in Blue Jeans (ABC D-2474)

Reelin' In The Years

By Neil Hershberg

Would you be willing to spend up to \$1,500 for an album? How about \$120 for a single? Some people would and do as record collectors of all ages search out record stores for that one single or album that has somehow managed to escape their collection.

The records are, of course, in their original pressing and not a reprint of an earlier recording. These records are on their original label, are quite rare and therefore are able to command top dollar in the marketplace.

These records are not necessarily limited to hits of the early fifties although the early recordings of Elvis on Sun Records and of black rhythm and blues groups on some obscure label are primarily responsible for many of the more extravagant prices. Even records from the mid and late sixties and of the early seventies are able to be sold at several times their original price.

The Beatles and Elvis are the two leaders in what has been called the nostalgia craze. Although many of their records can be bought at almost any record store, it is those little known, obscure recordings of limited distribution that draw collectors to such specialty shops as Village Oldies, the House of Oldies and Golden Oldies in New York's Greenwich Village. It is here that many collectors come and seek out such records as the Beatles' *Christmas Album* which was only available through their fan club and now sells for a mere \$100, the *Beatles vs. the Four Seasons*, a more accessible record on the Vee Jay label but which still sells for \$20, and the original cover version of the Beatles' *Yesterday and Today* album which now commands \$150 a copy. The original cover shows John, George, Paul and Ringo holding several dismembered dolls and was withdrawn from distribution after only about a day because of many protests.

The most expensive album of all? That could be Elvis' *Good Rocking Tonight*, a rare RCA album pressed in France that retails for \$1,500. Elvis also is the champ in the singles category of the stores visited, his recording of *Baby, Let's Play House* on the Sun label costing \$150 a copy.

High prices and collector demand are not limited solely to records. Much of the paraphernalia surrounding the Beatles and Elvis are also in demand. A Beatle banner sells for \$10, an official Beatle pen for \$10, Beatle buttons for \$3 and a Beatle wig now costs \$15. Posters, loose leaf binders and other related items are also available at similar prices.

Early recordings by black rhythm and blues artists are still very popular according to Robert Abramson, owner of the House of Oldies. His store, the oldest existing oldies shop in the country, has over 1,500,000 records in stock. Example of such records (the original pressing) and their prices are: *Each Time* by the Cabineers (\$120), *Stormy Weather* by the Orchids (\$25) and *What are You Doing New Year's Eve?* by the Orioles (\$100).

Another favorite among collectors is the Philadelphia sound, those featuring the unmistakable influence of the legendary Phil Spector. *Presenting the Fabulous Ronettes*, on the Phillips label, is a particular favorite. The Ronettes are most closely identified with the Philadelphia sound but other singles selling well and also demonstrating the Spector touch of genius are: *He's A Rebel* by the Crystals, *Wait till My Bobby Gets Home* by Darlene Love, *Zippy Dee Doo Dah* by Bobby Soxx and

the Blue Jeans, and *You've Lost that Loving Feeling* by the Righteous Brothers.

Groups of the early sixties are also selling well. At the top of the list and doing extremely well in terms of sales are Jay & the Americans, the Beach Boys, the Four Seasons, Neil Sedaka, Paul Anka and Lesley Gore. The owner of one record store was particularly surprised in the strength of Lesley Gore's record sales, believing that based on sales alone she would be able to launch a successful comeback.

Even an album by the Beach Boys, whose albums are available everywhere from drug stores to department stores, is able to command top dollar. Their *Christmas Album*, now out of print, is still available to those willing to turn over the princely sum of ten dollars.

Standards, as their names implies, continue to sell well regardless of periodic trends. Included in this category are: *At the Hop* by Danny & the Juniors, *In the Still of the Night* by the Five Satins, *Earth Angel* by the Penguins, *One Summer Night* by Louis Williams & the Danleers, and *My Boyfriend's Back* by the Angels. These records are the subject of continued demand and account for a large part of the oldies trade.

The English revolution, the second coming of the British to our shores that started with the onslaught of the Beatles in 1964 and lasted through the late sixties, is currently in vogue among many collectors. In fact, at Village Oldies, the sixties groups are outselling the fifties groups by a 3 to 1 margin. "Two years ago, fifties nostalgia accounted for 98 per cent of our sales," said the manager of another record outlet. "Recordings by sixties bands have started selling more than fifties over the last six months to a year.

The most popular of these groups include recordings by the Beatles, the Rolling Stones, the Who, the Yardbirds, and Hollies. Surprisingly, the recordings of other groups popular at the time such as Herman's Hermits, the Dave Clark Five, Gerry and the Pacemakers and the Searchers have generated only a limited to moderate demand. However, a small consolation to the DC 5 is that a Dave Clark Five doll now sells for \$25 in one record store.

Many of the recordings by the Beatles, as well as the Stones, the Who, and the Hollies can be bought at almost any record store and therefore cannot command very high prices. The Yardbirds, which included Eric Clapton, are the exception. Because of their limited popularity when they were a current group, many of their albums are much harder to get today.

The Yardbirds classic single, *Heart Full of Soul*, now costs \$8 a copy. An album of theirs costs a minimum of \$20 a copy. Many of Clapton's followers, seeking to hear his earlier work as a member of this group, have joined the search and as a result prices continue to spiral upward for early Yardbird recordings.

So in the world of the collector, where an object's popularity can work to its advantage or disadvantage, records and paraphernalia of another era, regardless of how recent or distant it might have been, remain the subject of much demand. In this week's column we looked at the demand for the Beatles, Elvis, the R & B sound of the fifties, the early sixties and the English revolution. In next month's column we continue our little odyssey from the bloodless coup of the Beatles to the present.



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Kicking the Ball Around with *ACE*

By Diasann McLane

My interview with Ace, Britain's up-and-coming rock band, was supposed to take place in some sedate mid-Manhattan record company suite. So what was I doing in Central Park, treading cautiously through a rutted field in four inch platform shoes, to cover—of all things—a soccer match?

I should have known better and worn a pair of sneakers. After all, Ace's debut album, *Five A Side* on Anchor Records displays the band's affection for English football as much as it highlights their musical talents. The jacket photos picture the five Ace members in action, not on the concert stage, but on the playing field. When Hamish Stuart, lead singer of the Average White Band, challenged Ace to an impromptu scrimmage in the park on the afternoon after their New York performance at the Beacon Theater, how could you expect the lads from London to refuse?

"Duck!" warned Ace's diminutive drummer, Fran Byrne, as a large white ball came zooming over the heads of our sideline cheering section. Though most of the Average White Band hadn't showed up to back Hamish Stuart's challenge, Ace was playing a hard and boisterous game, eventually grinding out a five-four lead. They were exuberant—and that's understandable. Ace's mellow, Motown-like single, *How Long* had just hit the top of the American charts, and the album was headed that way as well. Ace was now embarked on the first leg of a venture that is the dream of many a struggling English band—the American tour.

To be sure, Ace has paid their dues many times over; they've been on a grueling road schedule for almost an entire year. Through it all, playing football has helped to keep the band going, as keyboard player/songwriter Paul Carrack explained in the lull between halves. "We'd sit down after a bad gig, get depressed, and then say forget it and get the football out." Which beats throwing furniture around a hotel room, I thought, ducking another badly aimed pass.

Later that afternoon in the hotel suite, the sunburned and freshly showered members of Ace reflected on their struggle for musical recognition. "We have been at rock bottom," Carrack emphasized, "and that's really what *How Long* is about." The London pub scene drew the members of Ace—veterans of obscure late-sixties cult bands like Mighty Baby, Action and Warm Dust—together in 1973. The pub gave many young bands like Ace their first chance to work out in front of an audience, but few of these groups were able to break out of an endless string of low-paid gigs and rowdy, demanding dance crowds. The pressures of the pub circuit took their toll; all-too-frequent breakups and regroupings prevented most bands from getting their music together.

Ace was not immune to these troubles. Their crisis came in 1974, when another more successful band tried to induce Ace's bass player, Tex Comer, to join them on an upcoming tour of the States. After some heavy consideration, Comer decided to stick with Ace. "We all had faith that we would make it anyway." The near-breakup had a happy ending; it inspired Carrack to write a song about the trials of a hardworking British band—*How Long*. It wasn't long before things weren't so hard anymore.

Ace managed to avoid the musical stagnation of most other pub bands, just as they avoided the threat of breakup. "We

were never a monster pub band, cause we played our own material, while the others were doing old r&b and Chuck Berry songs." When songwriter Carrack joined the band in mid-73, the distinctive Ace sound began to take shape: tight keyboard and drum-oriented compositions that drew from such different musical influences as Billy Preston, the Band and Marvin Gaye. Ace's style was effortless and crisp, but most importantly, it was original, and that caught the ear of John Anthony—producer of albums by Genesis, Queen, and Lindisfarne.

"John's done all that weird stuff, but he likes to rock out more than anything else", laughed Carrack. "He saw us, loved us, and that's how we got the album deal." Anthony's careful, balanced production was a perfect match for Ace's music. Due, in large measure, to John Anthony, *Five A Side* is one of those rare albums that can appeal to an AM market, without alienating the FM market. Several cuts besides *How Long*—*Satellite*, *Time Ain't Long*, *Rock and Roll Runaway*—would make fine singles. None of the cuts, however, are bogged down by the weighty overproduction that FM heavies disdain.

The tightness of their music doesn't prevent Ace from getting loose in a live situation. "We like to work off the audience. Our set hasn't changed, in that respect, since the pub days," Tex related.

They must be doing something right. Few bands would dare to start a tour by facing the most demanding rock and roll fans in America—the Southern boogie-belt. Ace did; not even realizing that they were playing to especially tough audiences. "We dug the South," Fran Byrne smiled. "We're used to beer cans in the face. We were as rowdy as they were, and we got off on it."

Ace could almost pass for a Southern band themselves; they certainly don't look English. The London pub scene was a reaction against the glitter and choreography that dominated the rock concert stage. Stage flash, as far as Ace is concerned, will always take a back seat to their music. "You can break your neck wearing high

heeled boots," Tex declared. "I wouldn't go on stage wearing them". The band isn't into the flamboyant postures typical of English rockers either. "It's all we can do to get Phil Harris to step forward for his guitar solo."

However, the members of Ace are conscious that they need to develop their stage act for larger concert audiences. "We want to work on pacing the set, bringing the audience up and down with us."

Ace will have plenty of time to work on

that. After a few more warm-up gigs on the east coast, they are set to join Yes for an extensive, cross-country tour. "Opening for Yes will be a challenge for us," Carrack admitted. "It's a very different audience than the ones we're used to. But I think they'll be able to dig us."

How does success feel to a band that's been scraping about for so long? Paul Carrack cracked an impish grin. "We're thriving on it. I always wanted to be a football star."

In Sheep Meadow, Central Park, just before the soccer match with the Average White Band. Members of Ace (L-R): Bam Wilson, Fran Byrne, Paul Carrack, Tex Comer and Phil Harris.



Paul Carrack and AWB's Hamish Stuart loosen up the leg muscles.



"The starting five for Ace are" (left to right): Bam, Fran, Paul, Tex, Phil. "Playing for the Average White Band" is Hamish Stuart and an unidentified roadie. Ace won the match. Everything goes good when you got a hit record.



Elton John—A Superstar Who Upset The Losing Cards

By Lynn Kellerman

Elton John is a man of many colors. He appears onstage bespectacled in 67 shapes and styles, immersed in feathers, silks and studs, his agile fingers at the piano as he performs circus tricks with his torso.

The private Elton John is quite a different sort according to those who know him. He is a musician who's struggled along with the rest on the road to superstardom, a somewhat shy person, very much concerned with the extrovert image he must maintain on the stage. Elton is also a diligent artist who claims to rattle off new songs by the half-hour. ("It never ceases to amaze me that people buy my records," he says.)

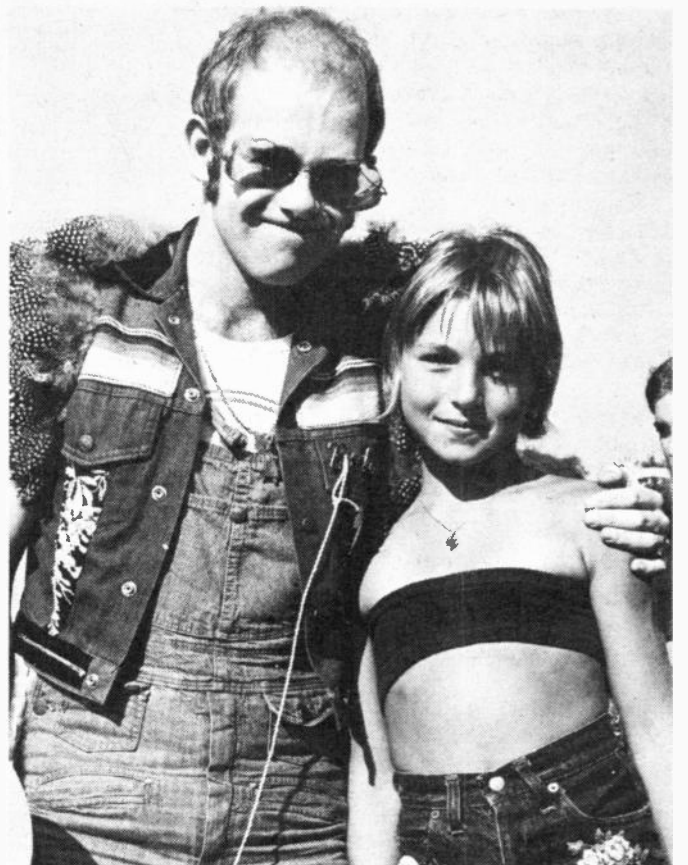
What's even more amazing is the number of people who buy Elton's albums. *Captain Fantastic and the Brown Dirt Cowboy* is the only record to have rocketed to the number one position on the sales charts in its first week of release, eclipsing records set by the Beatles and other star performers; Elton is truly in a class by himself. It didn't look that way for a while



Elton, ablaze in a melange of colored feathers, strikes a pensive mood.



Pop music's most prolific songwriter singing one of his compositions with abandon.



Tatum O'Neal, who can't wait till she gets older so she can "have an affair," is getting chummy with Elton.

though as Elton has overcome his middle class background and parental obstacles.

Elton was born Reginald Dwight 28 years ago. At age 4, his career was already marked out in his mind as he pounded away at the piano and listened with admiration to Jerry Lee Lewis and Fats Domino records. Elton's father, a squadron leader for the Royal Air Force, had other plans for his son, and to say the least, did nothing to encourage Elton's musical aspirations. But it never seemed to stop him.

Elton's formal education was completed at the Royal Academy of Music, where he became enamored with Chopin and Bach (although he insists to this day that he can't read one note of music.) At age 14, Elton joined a band called Bluesology (which he speaks of as always playing the wrong stuff.) He remained with the band for 5 years before backing Long John Baldry and Elton Dean (the two men who inspired Elton's stage name.)

Met Lyricist Through Ad

The true beginning of Elton's success began when he met lyricist Bernie Taupin through an advertisement in a music magazine. The duo were signed to their first contract by Dick James Music in England in 1968 and shortly thereafter



The inspiration for *Philadelphia Freedom*, tennis maverick Billie Jean King, talks with one of her favorite players.

they released their first album *Empty Sky*. In 1970, the star and his partner signed with Uni in the U.S. (now incorporated into MCA Records.)

In that same year, after the release of his second album, *Elton John*, word began to spread across the Atlantic about this new musical sensation. Soon after the album release, Elton debuted in the U.S. anxiously awaited by American press and public. After his performance they knew they had a star on their hands.

Five years and 11 albums later, Bernie and John have created countless hit formulas, all of them accepted ecstatically by music fans. Last year, Elton signed a new recording contract with MCA, sup-

posedly the largest given to a single artist in the history of recording for over eight million dollars.

Elton Is Partial to America

Although a native Englishman, Elton spends much of his time here in the U.S., partly, to avoid high British taxes and also because of his partiality to this country. He describes himself as "very Los Angeles" and admits that he should have been born in the 30's.

Much of Elton's public image has to do with past traumas of family and self. Discouragement from his parents forced Elton to grow fat with frustration. In 1967,

after losing 30 pounds, Elton was so overjoyed with the discovery of solid flesh beneath the fat, he went wild with his wardrobe. On the night of his debut in the U.S., no one believed he'd actually walk on stage with such outrageous garb. But he did, and has ever since!

Along with the garb came bizarre extravaganzas on stage, complex production techniques, a harem of chorus girls and handstands on the piano.

In the past year, however, soaring public recognition has changed Elton John's style. "Flamboyancy is out from now on," Elton was quoted as saying in 1974. Simplicity has taken the place of overly-orchestrated, heavily produced music and Elton's dream is to produce an album that includes the band only. He seems ready now to play his music, stripped of visual and illusory effects. No longer the fat man, he no longer need play the clown. He has grown with his audiences and his audiences have grown with him. And underneath all the glitter and ornate gimmickry lies a fantastic artist.

A Tale Of Country's And Wife JESSI COLTER



Jessi is no longer known just as Waylon Jennings's wife; her hit single and album have made her a household name.

I'm Not Lisa-- Jessi Colter

By Susan Alexander

"I don't care if I'm known as the husband of Jessi Colter, I just want to sing and play my music." — Waylon Jennings

Husband and wife teams are becoming quite popular entries in the country field and Waylon Jennings and Jessi Colter are well on the way to top ranking. The beautiful Jessi and her macho husband just may be country's top male and female couple, taking the crown away from divorced Tammy Wynette and George Jones.

Miriam Johnson Eddy Jennings is a record seller of sheer surprise. First, her name. The Johnson is her maiden name. The Eddy is from her first marriage to Duane Eddy, and the Jennings is from, as her husband says, "her status as the head of the Jennings house." Where then, Jessi Colter?

The dark-haired Mrs. Jennings says "my father always told some tales about relatives. One of the farthest relations was a gentleman who rode with Jesse James. His name was Jessi Colter. Since Miriam doesn't go well with anything, despite being Biblical and all, I just grabbed my outlaw relative's name."

Jessi's outlaw relations must have been hard for her mother to understand. "My mother was saved at the age of 27," says Jessi, "and became a Pentacostal minister. This was in Phoenix. I became the church

pianist at 11, and about that time I decided what I would do with the rest of my life. I would write and sing. It took me till I was 16 to get a record audition. I auditioned for Duane Eddy and he produced my record. We were married several months later. In the seven years we were married, I didn't do too much singing. After we were divorced, I went back to Phoenix."

Enter Waylon, the earthiest, meanest-looking of the country singers. In fact, according to an observer, it was the "Courtship of the Preacher's Daughter and the Outlaw." Jessi says, "one night when he was trying to get me to go home with him and he told me, 'well, look, would it help if I told you I studied for the ministry once?' that was it. The start of a great romance."

Jessi always wrote songs although she didn't actively tour. Country music has always been the driving force in her words and music and Jessi credits Jimmy Webb with a piece of advice for aspiring songwriters that always helped her.

Remembers Jessi, "he said try re-writing a song you like, an old one, and see if it still works."

I'm Not Lisa, was written by Jessi in 5 minutes and it's true. The lady's name Waylon mumbles at night wasn't Lisa, but the thought remains the same.

Asked about how she feels having her song played on the radio, Jessi Colter Jennings gives the true wife's answer. "I'd rather hear Waylon's."



Two People:

Husband

Team Of

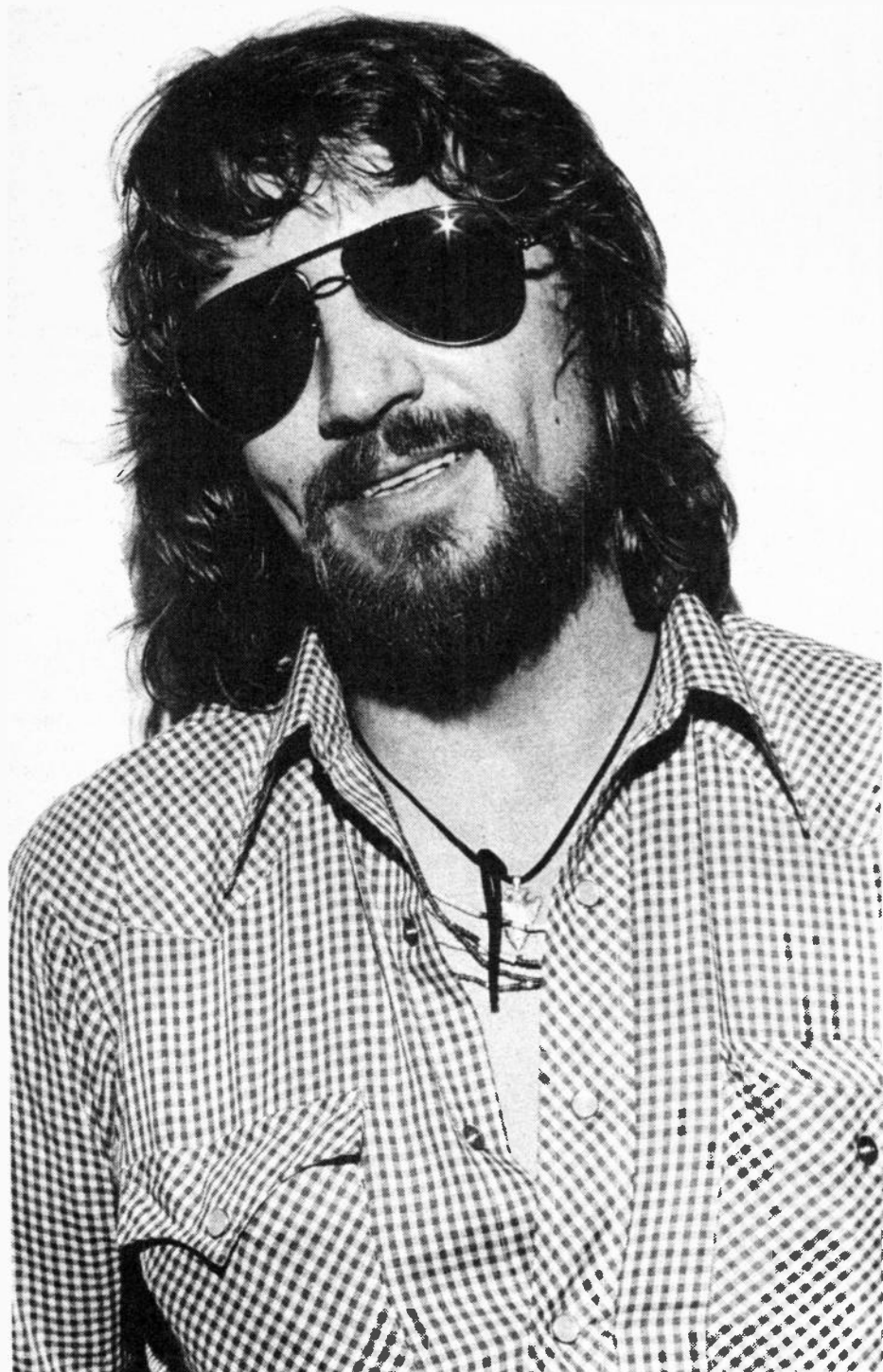
WAYLON

JENNINGS



Loosely called 'The Outlaw' because of his attitudes to formal country music, Waylon Jennings is a trailblazer in music.

By Lois Hooke



Photos by Neal Zlozower

Waylon Jennings-- the Outlaw

The telephone call from Nashville came minutes before. Bob Wills was dead.

"In Texas, they built them dance halls—and they still build 'em—for Bob Wills and the Texas Playboys," Waylon Jennings says quietly, his eyes fixed on the carpet.

"I don't think people really know what he really was. He was the first rebel. He had a 16, 20-piece swing band, playin' country music. And what's funny is like, musically, some of those songs were so out of meter, and it's beautiful. It was like he showed Wayne King and all them guys that we could do it with a country band too, without losing our identity."

If Bob Wills was country music's first rebel, Waylon Jennings is today's. The kinship between the two men is stronger than their common Texas roots; the tie is music, and that elusive quality Jennings calls "identity."

"I'm on my own road and that's it. And it's not their way," he says, referring to the Nashville country music establishment. "I'm not gonna hurt their way, but God help their souls if they get in mine. If they can't respect the music that I play, if they don't understand it, I can shake hands and say 'I can dig it, but if I'm gonna be with 'em, they're damn well gonna give me respect. I don't mean just 'cause who I am, it's the music."

"I don't believe that art can be controlled by an outside source and be art of any kind. It can be commercial. I'm into an individual thing. I think music is like religion. It's a personal thing; with me it is. It really affects me if I have to walk away from something that I can't feel."

Essentially, it all seems to boil down to what Jennings calls "lifestyle."

"They like to talk about that quite a bit. I've never been known as a guy that'll hide in a closet to do things, and then lie about all of it. That mean image thing, I'm tired of that. I never was that way. I'm not naturally a mean person. In fact, I could never intentionally be mean or hurt somebody. I guess it's my ole ugly look. I'm the same man singin' as I am offstage. I have stood up for what I believed. If that's mean, that's cool."

"I'm not preachin'. I'm not into changin' society's rules and all that stuff. Most of 'em don't work for me, but . . . I just believe in freedom. And I believe in individuals."

Jennings then implies that Nashville is a bit more rigid on that subject than he, perhaps to the detriment of country music.

"The country thing now is like a get down thing. That's what country music's all about, anyway, 'cause it came from the get down black man's blues. The white man can't quite give it up and get on down. Hank (Williams) came as close as anybody because he was a miserable son-of-a-gun."

"You gotta let it go and turn it loose, and I think that's exactly what has held country music back. The Nashville Sound to me sounds like, well, the best way to say it is, screened wire and silk. What I'm sayin' is, I'm rough. And I'm earthy. And they're slick. I'm not into the Nashville way of recording—four songs in three hours, and the numbers system where they never look up from the music. They put down numbers to remember the chords and they never really memorize what they're doin'."

Audiences have certainly been getting down with Jennings on his current national tour, drawing predominantly young rock fans who mix marijuana with steel guitar music without qualms.

"I think what's comin' is they're gonna drop these labels. You know, we've been neatly put into categories and like you say, you know, rednecks like this kind of music. You walk this way, and you wear white socks and you have burr haircuts and you hit upon the heads of black people and the hippies."

"And black dudes, you're supposed to like watermelon, and rhythm and blues music and hate the white man. I'm exaggerating it, but that's categories. You know the black man ain't supposed to like country music, but I've seen a whole lot of black dudes with cowboy boots on a whole lot of rednecks with long hair and beards. And white socks. And they're both gettin' off on it. And they don't care who's there, 'cause they're into the words. They know what you're sayin'."

Jennings' new album tells a story about "things that happened to me in Nashville," he says, beginning with *Are You Sure Hank Done It This Way*, and ending with *Dreamin' My Dreams With You*, which he views as relevant "to this country and the things it's been through, like this Vietnam thing." Like other Jennings albums, there will be a "wild and crazy" first side and a mellow, ballad side.

"I still believe that when people put on an album, they have an individual song in mind that they thought of in order to put that album on. You don't want to put on a ballad, and that's what you've been wanting to hear, and here comes a boogie-woogie right after it," he explains.

As the interview ends, Jennings plans a tribute to Bob Wills for his Los Angeles concert. He's written a song, "Bob Wills Is Still the King," but it came too late for Wills to hear. It's his encore in Los Angeles.

"I don't think country music ever really—especially the Nashville scene—accepted him as one of 'em. They put him in their Hall of Fame; I thought they were gonna wait until he was dead before they did that. They had to get all of their executives in there first. Everybody thought he was crazy, you know. He was beautiful."

TANYA TUCKER

The Sex Symbol of Country Music

Carving a niche in the Country Music Hall of Fame.



A portrait of country music's female answer to Elvis Presley — Ms. Tanya Tucker.

By Michael Carmack

All the young boys and their daddys press around the stage. It's state fair time and the air is heavy with a mixture of popcorn and manure. The ferris wheel turns in the background while the announcer's voice, can be heard calling out the last bronco rider of the event in the adjacent racetrack.

Tanya walks out. And as she slinks across the stage in tight black hiphuggers and black blouse, the young boys extend their hands, just to touch, while their daddys just stare. It's that devil girl, Tanya Tucker, turning the people on.

It's been that way—turning the people on—for three years. Tanya can be all things to all people. Some see the sandy-haired singer as a sex symbol of country music while others take for granted the quiet 16-year-old girl that she really is. Her voice is that of a woman, but her face has the softness of a girl.

Even when she talks, she doesn't know whether to "put on" or let herself go, cutting up, dreaming, as any teenager would. But the one thing that is certain of the singer who made famous *Delta Dawn* and *Would You Lay With Me (In a Field of Stone)*, is that she's a star. And no matter what age you are, a little success won't do any harm.

"When I was growing up, I always wanted to be different," Tanya explains. "It's not that I didn't like other kids, but as a child I knew what success and money could bring. I couldn't see myself working all my life, day after day, as a secretary. I wanted to have fun; I wanted to ride horses.

"By the time I was nine, I was already singing. Daddy saw that my heart was in music and he did everything he could to promote me. We kept plugging at it, playing fairs and dances, until we moved to Las Vegas and things began to click after daddy met up with (producer) Billy Sherrill. Billy and I went into the studio to cut a song and eventually came up with *Delta Dawn*.

"Billy had produced all my albums, but when I changed labels (she recently moved from Columbia to MCA and has a new release out, *Tanya Tucker*), I had fears of recording the album in L.A., rather than in Nashville. But the sessionmen knew just what I wanted to do. It went beautifully."

The new album is rich with the music at which she's perfect—country soul. The songs, such as *Lizzie and the Rainman* and *Son-of-a-Preacher Man* are country, but her voice is deeper and tends to shade the songs more.

Part of her success is due to the fact that she sounds like a woman, but looks 16. The shape is still forming, and the facial features aren't hard.

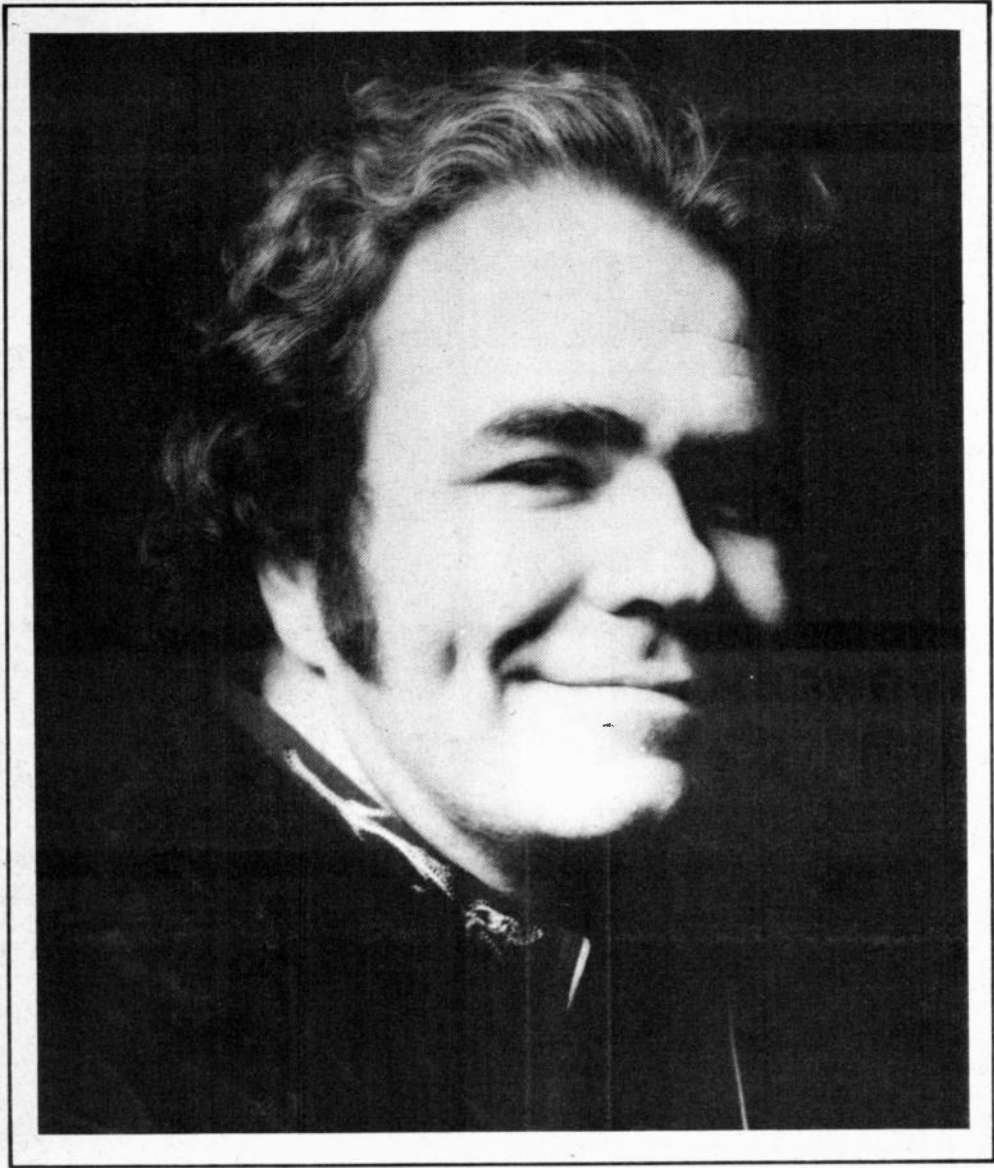
"I'm not sure what I'll be doing when I'm 30," she says. "I hope I'm still singing. In country music it seems as if it takes years for anyone to make a name. You've got to keep pushing, playing the bars and clubs, working your way up the circuit. Though I've enjoyed the instant success I've had, the quick rise has also taken its toll in other respects. The continuous traveling on the road really hurts. You're on the road day and night, not knowing where you've been or where you're heading next."

Tanya first heard the sound of country via radio in Wilcox, Arizona. By the time she reached Phoenix, and the bright lights and big city, in 1967, she knew what she wanted to do—sing. Her dad, Bo, who also doubles as manager for Tanya and her sister, La Costa, took her to Las Vegas, cut a demo, and through a few lucky breaks, met Sherrill, one of the most respected men in the business. Since '72, things have turned to gold for her.

"I don't want to be like Dolly (Parton) or Loretta (Lynn) though I love them both. I want to be different. I had goals when I was nine, and now I've got other goals I'm reaching for.

"I don't really know if it's good or bad that I started out as an entertainer at such a young age. Too many child performers can't make it when they grow up. I hope that with age and maturity I can keep pace with styles and still be on top. Music is my life—I don't want to lose it."





Hoyt Axton — the songwriter's songwriter.

By Cynthia Kirk

"There's a section of my brain where I'm never gonna get beyond 10 years old," says Hoyt Axton, a sly grin forming. "There's balloons and bubbles . . . as a matter of fact, I have 50 pieces of bubble gum in this sack. Have a little Bazooka."

So goes the interview with Hoyt Axton, more a series of unexpurgated quantum leaps through "that part of my brain that's still a playground" than an interview, with a self-styled "mini-star" who'd rather be known as a songwriter and a "good dude" than a successful recording artist.

But after 13 albums, Axton finally has an album—*Southbound* on A&M—that has recouped its recording costs, and Ringo Starr has a big hit with one of the album's tracks, the *No No Song*. That pleases him almost as much, apparently, as his own recording success.

"You write the song and it formulates, so I get my pleasure out of that—that creation," says Hoyt. "And I say, it's alright, it feels good to me. And then I sing it to my friends, family, and it grows a little. And then if you perform it in a club, it just keeps growing. Some songs don't ever get beyond that club level. Some get to record. You go in to record it, it grows a little more. And then if someone else hears it and likes it enough to do it, it just adds to the dimensions of the song. It's the song that's the thing; as it grows, I grow."

Which explains why Axton hopes to "keep the image of a mini-star. My self-image is that of a songwriter. That's what I am. That's the essence of what I do. And that's the cake. Everything else is frosting—the recording, performing, the acceptance of songs by other artists, it's all frosting."

Axton, whose mother co-authored *Heartbreak Hotel*, began writing songs at the age of 15, influenced by his Southern roots—he was raised in Florida, Oklahoma and Tennessee—and the combined musical influences of that region—country, gospel and "race" music. An "underground" favorite of the California folk-coffee house circuit, he first gained international fame as a songwriter with *Greenback Dollar*, recorded by the Kingston Trio in 1962. Then came *The Pusher*, recorded by Steppenwolf followed by *Joy to the World* and *Never Been to Spain* for Three Dog Night.

The Pusher, and more directly, the *No No Song*, come from Axton's own experience with drugs—an ultimately negative one.

"I used to snort coke. I quit almost a year ago. I just got up one morning in Denver and I was higher than the mile (Denver is the "mile high city."). After snortin' coke and drinkin' tequila almost daily for five or six years, and thinkin' I was cool and hip, I

woke up, man, and I couldn't breathe, my nose was all clogged up, my brain was wasted and my body was beat. I just couldn't function. I could just no longer function and do the things that I keep sayin' I want to do. I couldn't fulfill the potential, that's all."

His public vices now limited to an occasional big night at the local bar and a never-ending series of cigars, Axton began work on *Southbound*, bringing in such star-friends as Arlo Guthrie, Linda Ronstadt, Cheech and Chong, John Hartford and others "a little less famous but just as neat."

They form the nucleus for a California-based group of musician-performers who help each other out and keep tabs on their various ups and downs. Which leads to his current concern over Ronstadt's career, as it is being directed by producer-manager Peter Asher.

"He's trying to pull her roots up. That's wrong, because it's gonna destroy the essence of what Linda is. She's pure, she's essence, she's the roots; and that's what I try to be when I sing."

And while his press agent pooh-poohs the worth of winning a Grammy Award, Axton was plainly hurt when *Joy to the World* lost out to *It's Too Late* by Carole King.

"For a couple of weeks I was really down," he says, until one day, "I was down on Sunset Boulevard, comin' out of a building, and I saw a little spade kid 'bout 11 or 12, he had on a funny hat and a Billy Preston T-shirt, with saggy socks and red tennis shoes and he's on one of those bicycles with the big high handlebars and the little tiny wheels where you have to just work your tail off to get two blocks and this kid was just pedallin' down the street singin' *Jeremiah Was a Bullfrog*. . . and I said that's it. It just negated all the bad feelings I'd had, because to that kid, the song of the year was not *It's Too Late*."

Now 37, Axton's career, propelled by the *No No Song* and the growing success of *Southbound* is taking an upturn. This summer, he'll be touring with Ronstadt, Joan Baez—which will be recorded—and Anne Murray, in addition to serving as an American Song Festival judge. Other activities include writing a song for the UNICEF Halloween collection campaign—he has already donated collections of line drawings (inspired by Picasso) to that organization—and a fund-raising concert June 28 at Stanford University with Kris Kristofferson, Rita Coolidge, Mimi Faria, Commander Cody and himself to finance work by reconstructive surgeons at the university in Mexico and Central America.

"I'm not as altruistic as I sound," he says. "I've been drunk, fallin' down in alleys and

HOYT AXTON--

JOY TO THE WORLD



Hoyt flanked by Kris Kristofferson and Paul Williams during the filming of his tv show.



grab assin' for years. I'm not a do-gooder, but this just happens to be an opportunity to use the music for something good.

"But I like to think that what I am of value is a mind and a body that sometimes

has the ability to communicate something that might make me feel better. And if it does then I gotta figure that in turn in people hear it, it's gonna make them feel better."

BREAKING OUT

Photos by Jan Parson

A ROCK PRODIGAL SON RETURNS

By Cynthia Spector

Ted Neeley has accomplished in the space of a few years what has taken a lifetime for others to accomplish. From *Hair*, to *Jesus Christ Superstar* to *Tommy* to *Sgt. Pepper's Lonely Hearts Club Band on the Road* to a role as a white hunter turned cannibal!!! Ted Neeley has done it all and after his head-twisting success in *Jesus Christ Superstar*, a period of enforced idleness led to a reappraisal of where Ted was heading, and the answer according to Ted was "not good enough."

Being the Howard Keel of the 70's didn't particularly appeal to Ted. "I had no desire to do the musicals that were submitted to me. There were no killer scripts, and that's what I wanted."

The idea of tying the songs from *Abbey Road* and *Sgt. Pepper's* together had to have a connecting link for the stage and Ted as Billy Shears was that link. The slim, brown-haired Texan with the distinctive face pushes his hair out of his eyes and talks about Billy Shears.

"Billy is a wide-eyed innocent who wants to be a star. Maxwell's Silver Hammer is a concept which evolves into three characters—the Hammer Bros—Jack, Sledge and Claw. They are rock and roll managers and will make the kid a star. On their terms. They offer Billy the Rainbow if he will sign a contract. A set of Elton John glasses and Billy sees the whole rainbow-colored world through them. Sort of Alice Through the Looking Glasses. Still, he doesn't take the deal. The Hammers finally get to Billy, though. The heroine, Strawberry Fields, convinces Billy to do it, he puts on the glasses and the old ego comes through—he becomes a really violent rock star. Finally, the girl is killed and Billy comes back to what he was. The show did really well on Broadway. It was a limited run, and we had full houses all the time. Right now, there's some talk of it being revived to open Kennedy Center in June. O'Horgan says they are sure to be doing it. I'd really like to do it again...!"

The proposed Kennedy Center show is just one of the things Ted has going. First, there's the new single *Paradise* released by United Artists. Jim Horn also plays on the record and the two are friends since the days when Jim played for Daune Eddy. are high hopes for its success. Ted is going out on the promotion trail selling it. Jim Horn also plays on the record and the two are friends since the days when Jim played for Daune Eddy.

Then, it was the chance for "*Hair*". Ted says, "I did *Hair* for one year and nine

months in L.A. and loved it. Then, I went to New York, did it for 2 nights and was ready to leave. What in California was fun a thing to do every night with your family, turned into a forum for everybody's political frustration in New York. After I'd had enough of that I just went right back to Texas and started playing rock 'n roll. We were originally called the Spirals, then Fox, then the Teddy Neeley Five. Those were the days. I'd probably still be doing it, if Tom O'Horgan hadn't called me to see if I had any interest in doing *Jesus Christ Superstar*."

The short national tour of *Tommy* and the long filming of *Jesus Christ, Superstar*, which first impressed the unforgettable face of Ted Neeley on everyone, brings the Neeley saga up to *Sgt. Pepper* and the future. There were a few detours along the way. A disastrous attempt to connect with another record company almost soured Ted on recording. Says Teddy, "They called the record, 'Ted Neeley, 1974 A.D.' They gave me the budget to produce it, I did it. And that was it. Only my mother and I even knew the record was out. Every once in awhile I'd see the record when I was in London, or somewhere else, but never where anyone would buy it."

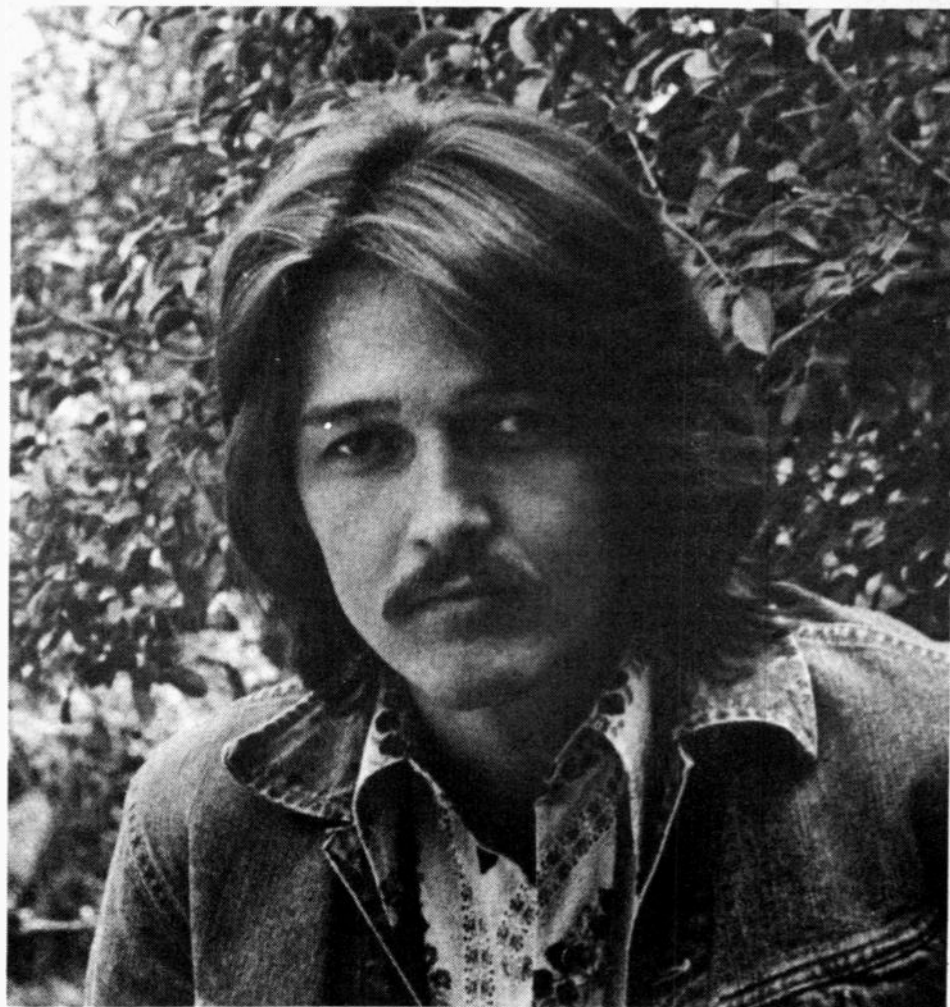
Ted has five songs written for a new album which will be done as soon as he comes back from the most exciting thing in his future. For a man who has played every rock musical and opera, this will be a new departure.

"The film is a completely dramatic part. I'm a white-hunter-type who leads a group in to study the natives, and become a savage myself. At the end, I escape by boat for which I've traded the native chief, the only girl in the expedition." Since not only is Ted scheduled to have a cannibal scene, and a leech scene, his leading lady is the infamous *Emmanuelle*, Sylvia Kristal, he's sure to shuck his image.

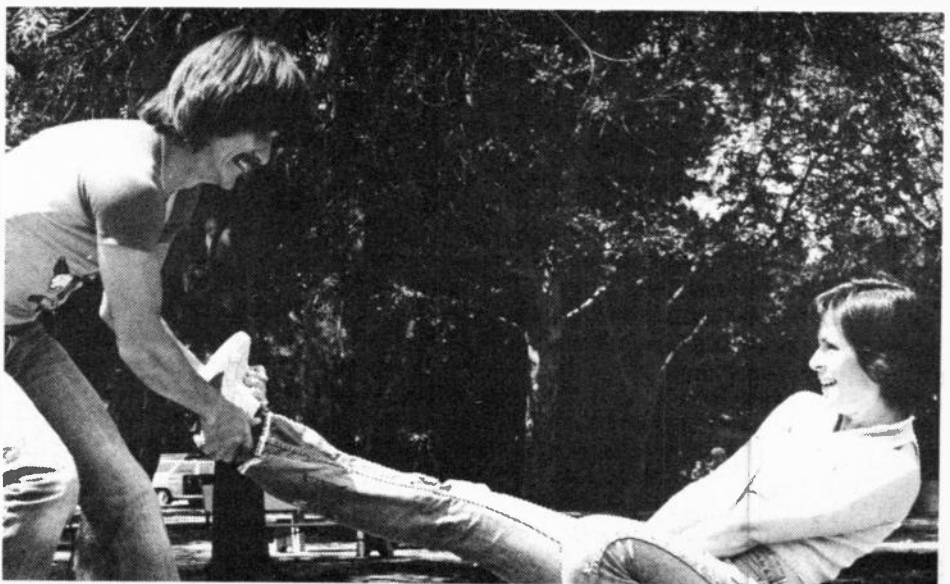
But first, there's a *Midnight Special* in store. He has his band, Sunrise with him again. "Do you realize this is the first time anyone will have seen me be a rock 'n roller on national TV? The first show I've done without a character?"

Ted, is strangely, with one album, the soundtrack from *Jesus Christ, Superstar*, the largest selling recording artist in Italy. He's also among the top ten film stars in Europe. But he's most excited talking about a possible tour with Sunrise.

The layers, the parts all peel back and what we have is Ted Neeley out of ranger, Texas, oil company brat rock 'n roll drummer beginning all over again.



Ted Neeley, of United Artists and *Jesus Christ Superstar* fame, celebrating a day in the park with Leeyan Granger after recording his new single *Paradise*.



Getting into the swing of things.

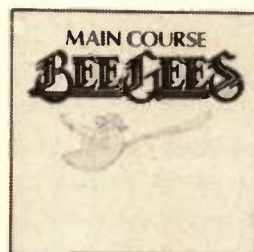
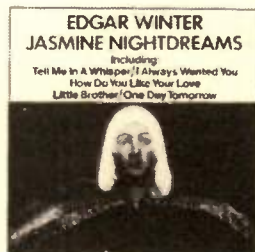
GIG REVIEWS

ROCK & POP ALBUMS

EDGAR WINTER

Jasmine Nightmares—Blue Sky PZ 33483

The sweet smell of the bouquet comes like a breath of clean country air. Edgar comes up with one honey of an album with the help of friends Dan Hartman and Rick Deringer. Buds you might want to pick: *One Day Tomorrow* and *Keep on Burnin*. Sweet dreams.



THE BEE GEES

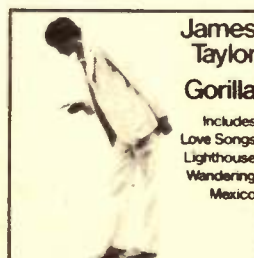
Main Course—RSO SO 4807

The Bee Gees a disco group? Well you can't fault them for trying to suit up into other musical suits but they only get a cigar for trying. Sorry guys, take off the dancing shoes and get back to the *Massachusetts Mining Disaster* because that's what his record reminds me of.

WINGS

Venus and Mars—Capitol SMAS-11419

Paul McCartney keeps on getting better and better and better. Paul takes off with Allen Toussaint, Tom Scott, Dave Mason and other talented musicians helping out on 12 spaced out beauties. *Spirits of Ancient Egypt*, *Listen To What the Man Said* and *Rock Show* are our favorites but we can't play favorites so suffice it to say that this entire album is one of the year's best and decidedly one of our favorites.



JAMES TAYLOR

Gorilla—WB BS 2866

Sweet Baby James is still Smooth Baby James. The songs here are Taylor originals except for Marvin Gaye's *How Sweet It Is* and the players are top notch. On *How Sweet* Carly Simon is spotlighted and *Lighthouse* features David Crosby and Graham Nash. Plus a basic complement of Willie Weeks, Andy Newmark, Milt Holland, Al Perkins, Russ Kunkel, Danny Kootch. A James Taylor lp is going to rivet attention and this one is no different from the rest.

ROLLING STONES

Metamorphosis—Abkco ANA 1

Stones lovers will leap at the opportunity to hear never released Stones tracks but it's no wonder why these weren't released before. It's vintage Stones but there's no polish to the record and although the record is appealing, it shouldn't be treated as a new Rolling Stones album. A new album of outtakes, yes.



NEIL YOUNG

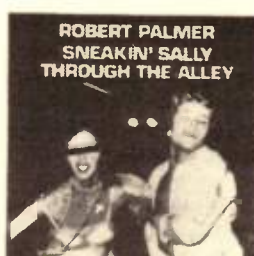
Tonight's The Night—Reprise MS 2221

And it's about time Neil. Backed up by the best people Neil's ever played with, this album should bring Neil back to the spotlight he so deserves. Crazy Horse's Billy Talbot, Ralph Molina and Nils Lofgren liven up the pace. *Borrowed Time*, *Mellow My Mind* and *New Mama* are the most interesting cuts as the ex-Buffalo Springfielder and C.S.N—member gets back on the right track.

THE CAPTAIN AND TENNILLE

Love Will Keep Us Together—A&M SP-3405

The Captain arranged for the Beach Boys and Tennille, his wife, is the only female singer to have toured with the Boys. History aside, this duo will be making history soon. With a single, *Love Will Keep Us Together*, already sledge-hammering its way to the top of the charts, this album should follow soon. Soaring and delicious harmonies fronted by intriguing production and organ, synthesizer musicianship.



DAN HICKS

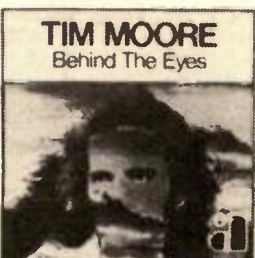
Hey, Good Lookin'—WB BS 2844

Dan Hicks' new album won't disappoint his fans and it lands on the cusp of his reputation. Dan sounds a bit like Dr. John to the initiated and the sound is solid boogie. An excellent album.

TIM MOORE

Behind the Eyes—Asylum 7E-1042

Tim has fallen to the axe of the sophomore jinx. Well maybe not. His first album was such a masterpiece that it's not easy to follow. The album does contain some scorches such as *I Want To Possess You* and *Lay Down A Line To Me* but it doesn't have the immediacy that Tim's last album had going for it. Better luck next time Tim but for all the uninitiated, check out Tim's last album and catch him on tour. He's a talent that mustn't be missed or Santa Claus won't remember you.



ROBERT PALMER

Sneakin' Sally Through The Alley—Island 9294

The Vinegar Joe ex comes through with one of the best albums of the year. I've rarely heard an album with three first songs as strong as Palmer's—*Hey Julia*, *Sneakin' Sally Through The Alley* and *Sailing Shoes*. Produced by Steve Smith with assistance on some tracks from Allen Toussaint, Steve Winwood, Lowell George and others, this record is a collector's album. But you don't have to be a collector to appreciate the beauty of this album.

GARY WRIGHT

Love Is Alive—WB BS 2868

The gritty, tough as nails voice of Gary Wright has been around for a while. Originally with the great but neglected Spooky Tooth. Gary has spent time playing with George Harrison and other notables since Spooky Tooth's demise. This solo album is not his first but it is his best material in ages. Crisp drumming, pulsating bass lines and great organ and synthesizer playing help make this album one of the best solo efforts put out this year. On top of that, it's a mighty fine album. This record is bound for immortality so if you're making out a list of records to buy, put this on the top of the list. It's that good; I'm going to put it on again for the sixth time in a row now.



LYNYRD SKYNYRD

Nuthin' Fancy—MCA 2137

The spear carriers of Southern brand boogie high powered rock'n'roll, Lynyrd Skynyrd blast across with another powerful album. Two cuts on this album are exceptional—*Saturday Night Special* and *I'm A Country Boy*. This isn't L.S.'s best album but it's better than most and definitely worth a listen.

THE STONE PONEYS Featuring Linda Ronstadt

The Stone Poneys Featuring Linda Ronstadt—Capitol ST-11383

Originally issued on January 30, 1967, this is vintage Linda Ronstadt. This is her first album and shows her inexperienced and raw talent. Will be of interest to Linda aficionados.

YVONNE ELLIMAN

Rising Sun—RSO SO 4808

Where's Eric? Yvonne did him a favor by playing on his last tour and boosting his records and he's the only face missing from the lengthy list of players on this record. Produced by Steve Cropper, the list includes Todd Rundgren, Jim Horn, Willie Hall, Duck Dunn, Moogy Klingman and Tommy Cathey. Yvonne has got a strong voice but not strong enough to listen for an album's worth. The album would have been a lot more intriguing if Eric had showed up to play but we can't deal in if's and but's.

GWEN McCRAE

Rockin' Chair—Cat 2605

Gwen's *Rockin' Chair* has got one of the biggest disco songs in 1975. The title song is a classic—soulful backup voices, punctuating drum beat and classic guitar chords. Gwen does a whole album of exceptional tunes—*For Your Love*, *It's Worth The Hurt*, *Move Me Baby*, *He Keeps Something Groove Goin' On*. Just let this album keep on spinning, it's a disco dj's dream come true—just like the Gloria Gaynor album. Just let the whole album play on, there's no need to lift the needle off the record, it's just hit after hit, after hit after hit.



ROCK & POP ALBUMS

REVIEWS

ELTON JOHN

Captain Fantastic and The Brown Dirt Cowboy—MCA 2142

This record had a swelling crowd anticipating its release and proved to be one of the biggest sellers in history. In its first week of release, it catapulted into the record charts straight to number one—an unprecedented feat. Elton, prolific as ever, is still tasteful.



BENNY LATIMORE

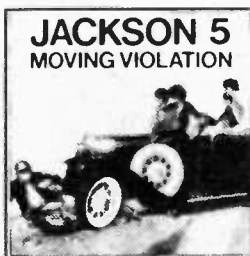
Latimore II—Glades 7505

Lenny don't leave no stone unturned. When he has something to say, he says it in his music and he does say it well. He's very forceful and the album is constant pushing and shoving amongst musicians, resulting in a combustible package. Benny steals the day on *Keep The Home Fire Burnin'* and *She Don't Ever Loose Her Groove*.

JACKSON FIVE

Moving Violation—Motown M6-829S1

The Jackson Five continue to put out excellent records—good dancing music and good listening records. Several disco songs are included which will become disco standards—*Body Language (Do The Love Dance)*, *Forever Came Today* and *Honey Love*. An excellent work; one of the J5's best.



THREE DOG NIGHT

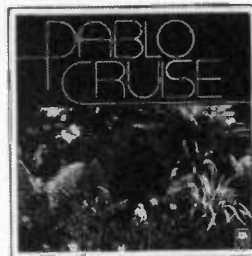
Coming Down Your Way—ABC ABCD 888

The Dogs have been on top of the rock heap for a good while. Their reason d'être has been in a talent for rescuing material and fixing it up like only the Dogs know how. They are powerful steamrollers leaving their mark on Randy Newman's *You Can't Leave Your Hat On*; Allen Toussaint's *Mind Over Matter* and others. The production by Jimmy Lenner is tasty and doesn't overburden like most producers tend to do, hear Richard Perry?

THE BEAU BRUMMELS

The Beau Brummels—WB BS 2842

This is the group's first album since their recent reformation. The Beau Brummels, dusting time aside, have recut their big hit *You Tell Me Why* and it's a humdinger. The Brummels were the first successful group out of Frisco back in 1964 and all the original members are represented here. Good rock and roll music with Southwestern influences.



PABLO CRUISE

Pablo Cruise—A&M 4528

This group has their direction well planned out. Masters of their own fate, having come from Stoneground and It's a Beautiful Day, Pablo Cruise masterfully combine island and Latin influences. The album boils to a slow burn as rhythms zip dynamically in and out with force. *Sleeping Dogs* is real slick and on *In My Own Quiet Way*, there's no way that you can't be duly impressed. An excellent debut from a promising group.

JESS RODEN

Jess Roden—Island 9286

Jess is a newcomer from England with a raspy, thin-edged voice. He's produced on his debut album by the master of all producers, Mr. Allen Toussaint and the president of his record company, Chris Blackwell. The album has a thick texture with funk galore supplied by Toussaint. It's a powerful musical statement so don't just look at the words, check out the music inside. Don't let the parade pass you by.



THE MANHATTAN TRANSFER

Jukin'—Capital ST-11405

Manhattan Transfer's rise to stardom hasn't been an overnight story. The truth is that the group has been around for a while and Capitol is trying to capitalize on their new-found success by dragging this album which has little to do with today's Manhattan Transfer out of the can to make some quick money. Only one member from this original group remains and the only good thing about this album is that it shows vintage Manhattan Transfer at its roots. *Chicken Bone Bone* and *One More Time Around Rosie* give clues to Manhattan's history.

MARTIN MULL

Days Of Wine and Neuroses—CP 0155

The zany funnyman follows up his *Normal* album with his fourth effort. Martin Mull's brand of nonsense on record is hard to capture in print but the man of a thousand and one laughs is a sorely needed ointment for the serious toils in our daily lives. Check out Martin's tongue-in-cheek treatment of *Jesus Is Easy*, *Noses Run In My Family* and *Do The Dog*.



STEVE SATTEN

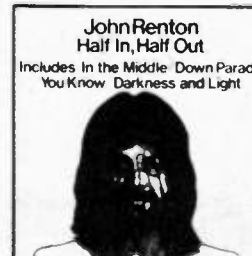
Whatcha Gonna Do For Me?—Columbia PC 33478

Nothing Steve, whatcha gonna do for me? Only kidding there folks, I'm going to give this album a good review cause it's good. Steve is a man who doesn't mince words and exchange banter, he gets down to the basics. Like great rock on *So Nobody Else Can Hear* to the jazz-tinged sound of *The Waiting Game*.

GEORGE McCRAE

George McCrae—T.K. 602

The master of South Florida funk is back with another helping of tasty funk. With *Rock Your Baby*, George was the big disco phenom of 1974's summer. Now devotees can hear George get it on again with *Baby Baby Sweet Baby* and *Honey I (I'll Live My Life For You)*. This record is soulful with a very solid, very professional production job. It's also very danceable and is bound to be a disco dj's dream.



JOHN RENTON

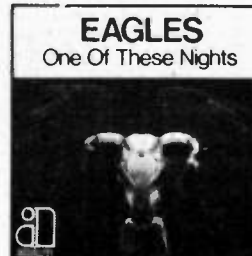
Half In Half Out—Reprise MS 2222

John is a newcomer but he sounds old. Brings back memories of old Greenwich Village hippie cum folksinger days. Easy sounding mixture of jazz and rock and a simply uncomplicated approach.

TODD RUNDGREN

Initiation—Bearsville BR 6957

This album is the world's longest album, to the tune of 69 minutes long. The ace producer is an excellent musician but he gets carried away on his own albums with electronic gadgetry. A few songs stand out though: *Real Man*, *The Death of Rock and Roll* and the title song.



THE EAGLES

One Of These Nights—Asylum 7E1039

The Eagles are a high-flying country rock band that just happen to be the best in the business. Nothing they seem to do recently is bad and this is more of the same excellent stuff. High soaring harmonies more than matched by fiery red-hot country pickin, all doused with a good beat of rock'n'roll. Mmmm good.

SOUTHER, HILLMAN, FURAY BAND

Trouble In Paradise—Asylum 7E-1036

The country rockers try again to make it big in a commercial way and they do try hard. The harmonies are still rich, the musicians are technically adroit but lacking passion and the material is strong but doesn't quite make it although the record has strong points. Title song is a winner as are *Move Me Real Slow* and *Somebody Must Be Wrong*.





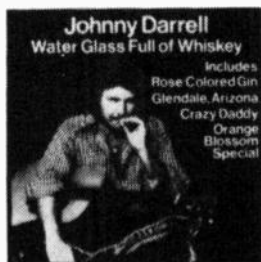
COUNTRY ALBUMS

REVIEWS

JOHNNY DARRELL

Water Glass Full of Whiskey—Capricorn CP 0154

Fill 'em up barkeep. Let's have a round to toast Johnny Darrell. You remember Johnny don't cha? Well iff'n you don't here's a little case history: he had 15 chart hits between 1966 and 1970 like *Ruby Don't Take Your Love To Town*, *With Pen In Hand* and *The Son of Hickory Holler's Tramp*. Johnny also got a rep for being one of the first C&W "mavericks." What that meant was that he liked to record songs outside the perimeter of the country mainstream. Johnny's not only a maverick, he's a master. Fill 'em up barkeep, this is sippin' music.



DANNY DAVIS AND THE NASHVILLE BRASS

Dream Country—RCA APL 1-1-43

Danny Davis has been on the receiving end of many awards and this album is a winner too. Danny picks up the beat and moves em out on the title tune, *Running Bear* and *Peppy Time Tune*. My only regrets is that Danny included *The Walton's Theme*. Well, you can't win them all Danny.

CHARLIE RICH

Everytime You Touch Me (I Get High)—Epic PE 33455

If I had to choose one recording star whose records I'd choose to listen on some desolate island, it would have to be the man, Charlie Rich. Country's reigning Big Mac comes home to roost with another baleful of delectable picks, ably produced by Billy Sherrill. Charlie's mellow as can be and scores high points for his grabby *Since I Fell For You* and *Midnight Blues*.



JOE STAMPLEY

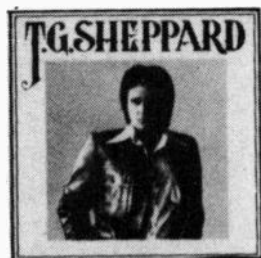
Greatest Hits (Volume One)—ABC-Dot 2023

This record dates back to hits from a couple of years back and also has some more recent hits but anything this joker puts out is great so what's the sense of a greatest hits? Enjoy this character as he runs the flag up the pole on *Hello Operator*, *Too Far Gone*, *Take Time To Know Her*. A winner from the word go. Go get it.

T.G. SHEPARD

Melodyland—ME401SL

T.G. has come a long way in a short time. The hit single *Devil In The Bottle* is on this album plus his new single *Tryin' To Beat The Morning Home*. T.G.'s got a great set of pipes and they don't go rattle rattle. In fact T.G.'s so polished, it'd be mighty hard to find anything to rattle him. Ya gotta give credit where credit is due so here goes: plaudits to Jack Gilmer and Bill Browder for tremendous production and I'm sure they did more than stick their fingers in the pudding, naughty guys. Tch, tch.



HANK SNOW

You're Easy To Love—RCA APL 1-0908

This is the pure Snow, "Singing Ranger" Hank at his best. Produced by ace Chet Atkins, this is a good album to curl up to the fire with and watch the wood crackle and pop. Hank smokes away on the title song and *She Even Woke Me Up To Say Goodbye*. It's easy to fall in love with Hank Snow if you haven't already. Just take the chewing gum out of your mouth first.

ERNIE FORD AND GLEN CAMPBELL

Ernie Sings and Glen Picks—Capitol ST 11389

I woke up last night sweating profusely because I was dreaming that there was an album out by Ernie Ford and Glen Campbell. Grinning and a picking? Well it ain't that bad, you'll probably even enjoy it because these guys are mucho talented and didn't get their legs all jumbled up in the other guy's way. (You can't play guitar when somebody keeps tripping you.) Well, Ernie's vocals are resonant and rich and Glen is one of the best pickers in the land so all's equal and fair's fair. Check out *I Really Don't Want To Know* and *Loving Her Was Easier*.



RAY STEVENS

Misty—Barnaby 6012

When Ray Stevens gets serious, he's a damned fine country artist. He's a different slice from the rest, using APR synthesizers, saxophones and other instruments not generally heard on a "country" album. But give me another slice of *Young Love* and *Deep Purple*, Ray sure knows how to tickle those ivories good. Hey barkeep, play *Misty* for me one more time.

NARVEL FELTS

Reconsider Me—ABC-Dot 2025

Ah poor Narvel, you don't have to beg. Narvel is one of the budding superstars and this album should help solidify his upward climb. (How's that for a sociology rap?) He can wrap his fingers around a guitar and his melancholy voice around tunes like a true master and with his friends helping out, he's got it made in the shade. The best cut-ups are *Let My Fingers Do The Walking* and *I Remember You* and the beautiful *Guess Who*.



HILLMAN HALL

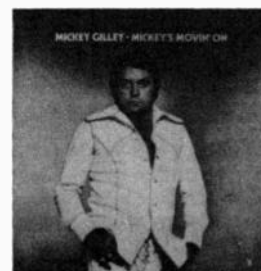
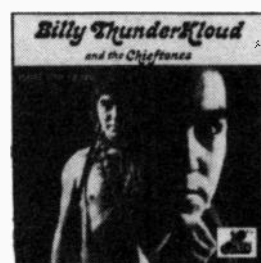
One Pitcher Is Worth A Thousand Words—WB BS 2857

That ain't sasparilla that Tom T.'s brother is talking about. The brew he's cooked up on his debut album ain't too bad either. He's got some good tunes to work with and a mellow, full-bodied voice. And truer words were never spoken when he's singing *One Pitcher Is Worth A Thousand Words*. I'm crying in my beer to *Celluloid Cowboy* and his hit *Pass Me By (If You're Only Passing Through)*.

BILLY THUNDERCLOUD

What Time Of Day—20th Century 471

Billy's a young Indian buck from the frozen patches of Canada and he's on the warpath if you don't buy this album. Billy can make heapin' big clouds of smoke with fire so don't mess around, do what the man says. Billy is listenable aside from being a great visual act and *Let It Go* and *The Night's Not Over Yet* are good. Thanks kimosabe.



MICKEY GILLEY

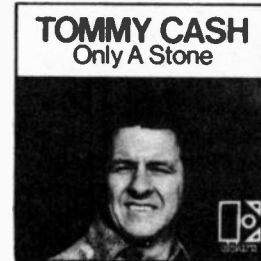
Mickey's Movin' On—Playboy PB 405

Mickey doesn't include any of his songs or maybe he doesn't know how to write, but he sure knows how to sing!! This album has been a long time coming and now that it's here it's time to have a few and celebrate. The best cuts here are *I'm Movin On* (the old Hank Snow tune), *Window Up Above* and *Honky Tonk Wine*. This might be Mickey's best album and that ain't whistlin' Dixie.

DIANA TRASK

The Mood I'm In—ABC-Dot 2024

All right Diana honey, we're in the right mood. Just lie down on the bed and I'll fix you. But no matter what kind of mood Diana is in, she's great. She can really bring across tenderness and belt it out. Many of the songs have been done by other artists but nobody tastes like Diana, take it from me. Give *I've Been Wrong For So Long*, *Evil On Your Mind* and *Sunshine* a whirl.



TOMMY CASH

Only A Stone—Elektra CM-5

Tommy invited half of Nashville to help him do this record. Some of the credits include Linda Hargrove, Pete Drake, Tommy Allsup, Pete Wade, Larry Black and Les Snead. Just listen to some of this stuff: *I Dig Love*, *The Lady Is A Woman*, *The One I Sing My Love Songs To*. Progressive country music that you can really get into.

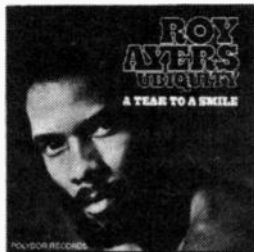


SOUL ALBUMS REVIEWS

ROY AYERS UBIQUITY

A Tear To A Smile—(Polydor PD-6046)

This is just a delightful and unusual album—a gem. Roy Ayers Ubiquity, a very talented vocal/instrumental ensemble, has created an album for R&B fans, jazz fans, easy listening fans, those into black culture, and those into good music in general. The whole album is superb, but a few favorites are *Magic Lady*, *Show Us A Feeling*, the conga instrumental monster *Ebony Blaze*, and *No Question*.



THE STYLISTICS

Thank You Baby—(Avco Av-69008)

The lollipop sound of this five-man do-wop group gets a little sticky at times in this over-orchestrated, over-arranged album. The combination of Hugo & Luigi (producers) and Van McCoy (who arranged and conducted), gives the overall effect of a slight case of the cutes. But the talented group breaks through the smaltz, on the wonderful title tune, strong rendition of *Disco Baby*, and the best cry this month, *Tears & Souvenirs*.

ISAAC HAYES

Chocolate Chip—(Hot Buttered Soul Records/ABC Records ABCD-874)

The man who started it all, the *creator and master* of the monologue delivery is back, with a beautifully designed and produced album. Some of Hayes' lyrics are rather "adult," but everyone can enjoy his creative musicianship. As they are "talky," all of the cuts are long, in fact, there are only 7 tracks on the entire album, and one, the title tune, *Chocolate Chip*, is done as both a vocal and an instrumental. Unfortunately, *Chocolate Chip* is a song about a pimp, and I thought we had gotten past glorifying that *Player* thing. Otherwise, Hayes' smash single *Come Live With Me*, *Body Language* and *I Can't Turn Around*, are the most outstanding cuts.



FRIENDS OF DISTINCTION, BLOOD HOLLINS, WELDON IRVINE AND ZULEMA

Musical Impressions of Honey Baby, Honey Baby—(RCA APL1-0994)

My impression of *Musical Impressions of Honey Baby, Honey Baby* is that too many cooks spoil the album. In addition to the performers listed above, the liner credits no less than 44 musicians, one concert master, and an additional vocal group. It's "produced, adapted, arranged and conducted" by Carl L. Maultsby, who probably should have done at least one thing less. This is not a soundtrack, it was apparently over-done after the picture was released. The motion picture, which is rather good, stars Calvin Lockhart, and Diana Sands, in her last performance prior to her death from cancer. The strongest numbers in the LP are the eulogistic (*A Song For Diana*) *Hey, Hey Star, Just Can't Say Goodbye*, *Salt Chase* and *Nowhere*.

THE NEW BIRTH

The Best Of The New Birth—(RCA APL1-1021)

VS. Blind Baby—(Buddah BDS-5636)

Since when you walk into the record departments of your local stores, you're going to be faced with *two brand-new albums* by The New Birth, it seemed like a good idea to compare them for you. The first, containing selections from the group's days at RCA, certainly doesn't compare graphically with the arresting design of *Blind Baby*, put out by Buddah, their current label. In fact, the RCA liner and label selections don't even have the same selections in order. Inside the LPs, however, comparison is more complex. In part, this is because the Buddah album is more complex, with the group having moved to another level, so this review(s) wound up a bit like comparing apples and oranges. Most of the jump-ups are on the RCA album, some of the most notable being their hits *I Can Understand It*, *Do It Again* and *Got To Get A Knutt*. Pretty versions of *Wildflower* and *It's Impossible* also distinguish the RCA album. The more cosmic Buddah LP features their current hit singles, *Granddaddy*, and *Dream Merchant*. The mainly instrumental title cut is excellent. My favorite, however, is *Blind Man*. When it comes to these two LPs, it's unfortunate that The New Birth has to compete with itself, but you're a winner either way.



THE POINTER SISTERS

Steppin'—(ABC/Blue Thumb BTSD-6021)

The Pointer Sisters LP is a melodic lesson in how black artists can be articulate, sophisticated, use varying styles, and still be one of the most popular groups around. This is an excellent album that you will enjoy on several levels because of the different treatments incorporated under the Pointer Sisters' overall '40s effect: Two diverse but equally masterful selections are *How Long (Betcha Got A Chick On The Side)* and *I Ain't Got Nothing But The Blues—A Medley in Tribute To Duke Ellington*. Also great are the afro-cuban/blues of *Chainey Do*, *Wanting Things* and *Going Down Slowly*. Also give a big hand to the Pointer Sisters' Band and all the fine musicians who help *Steppin'* step out far ahead of the crowd.



FOUR TOPS

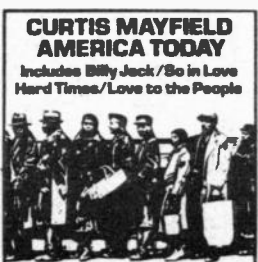
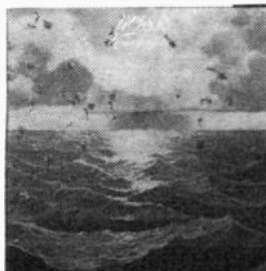
Night Lights Harmony—(ABC Records ABCD-862)

I don't know what the younger male groups are going to do, because the veteran not-quite-so-young groups like the Four Tops are getting meaner with time. This latest Four Tops entry is bad. The Levi Stubbs lead vocal we've loved for years is still doin' it, especially on the uptempo *I Got What You Need*, *I Can't Hold On Much Longer*, and *Seven Lonely Nights*. Also dyno-mite are *We All Gotta Stick Together* and *I'm Glad You Walked Into My Life (Dedicated to Stevie)*, plus *Let Me Know The Truth*. From the fine liner design, to the arrangement, by Michael Omartian, this album deserves a place of honor in your record collection.

MFSB

Universal Love—(Phil. Intl./Col. Rec. KZ-33158)

This is certainly the month for great graphics! This Philly Sound album is both visually refreshing, and an audio delight. Gamble & Huff's Soul/Pop orchestra concept is still going strong, especially on the hit single *Sexy*, and *Human Machine*, which should be a disco smash. Ditto for *Let's Go Disco*, and their rendition of the Soul standard, *K-Jee*.



CURTIS MAYFIELD

America Today—(Curton/Warner Bros. CU-5001)

Some thinking man's R&B, from the outstanding title/cover concept to the messages from this introspective composer/performer. You have to like Mayfield's unvarying storytelling style to actually enjoy the whole album, as he's less of a *singer* than a social historian. Within that framework, *America Today* delivers fairly well, albeit a little slowly. Many of the lyrics (all written by Mayfield) seem a little ridiculous to me, but other selections are right on time, especially the fine opening cut, *Billy Jack*, the easy uptempo *So In Love*, *Hard Times*, and *Love To The People*.



ROCK & POP SINGLES



REVIEWS

THE ROLLING STONES—I Don't Know Why (ABKCO ABK-4701)

This song was originally the flip side of Stevie Wonder's *My Cherie Amour* single a while back. Featuring the lickety split slide guitar work of ex-Stone Mick Taylor and the sizzling rhythm tracks of ace guitarist Keith Richards, this record is going to be played and played and played.

LEO SAYER—One Man Band (Warner Bros. WBS-8097)

Leo Sayer is one of the brightest hopes in the music world and his brilliant performances are duplicated on record. Boot-stomping firm with pleasant singalong lyrics.

GLEN CAMPBELL—Rhinestone Cowboy (Capitol 4095)

Glen is back in the saddle again and he's galloping back into our hearts with a charismatic mellow production and dynamic song.

EAGLES—One Of These Nights (Asylum 45257)

The Eagles have become the premier country rock hybrid band and lead the pack in releasing the best singles of the syndrome. The *Takin' It Easy* guys destroy listeners with a powerful sounding country-blues-rock song. Mmm-mm-mmm good.

MONTY PYTHON—The Single (Arista AS-0130)

This record won't get a 95 for having a good beat so's you can dance to it, but who would want to dance to Monty Python? It's trouble enough keeping your legs from turning into knots in laughter. Wanna find out how to turn a terrier into a cat or a fish?

PURE PRAIRIE LEAGUE—Two Lane Highway (RCA JH-10301)

This is a two-fisted rock and roll anthem. Catchy song from the country-rock group that were rescued from oblivion after their hit single of three years, *Aime*, faded from memory. Super harmonies.

JAY BLACK—Running Scared (Atlantic 45-3273)

The old Ray Orbison hit is given a glossy 1975 rendition and it sounds better than ever. Jay, of the Americans, has no reason to be running scared judging by the sound of this record.

NANCY NEVINS—Don't Hold Back (Tom Cat JH-10291)

The former lead singer of Sweetwater belts out a song that ties together the best of pop music today. Real classy song.

TRINI LOPAZ—Somethin' Bout You Baby I Like (Private Stock 024)

There's somethin' about this record that I like. New peppy sound for Trini has something that lots of folks should like.

BILLY DAVIS—Three Steps From True Love (ABC 12106)

Fifth Dimension member is walking on eggs trying to do justice to this J.R. Bailey tune. A couple of steps in the wrong direction, Billy. Go back to jail and do not advance.

STEALERS WHEEL—Found My Way To You (A&M 1675)

Multiple hooks reel listeners in with a catch future hit. Very solid production and toe-tapping beat.

JACK JONES—What I Did For Love (RCA PB-10317)

Jack has a Marvin Hamlisch arrangement that will vie with *The Way We Were* for honors.

JOSE FELICIANO—Twilight Time (RCA PB-10306)

Remember the Platters hit from 1958? Well so did Jose and he's brought it back to roost. Twinkle, twinkle little star, another ballad is rising to coat our ears.

GUYS 'N' DOLLS—There's A Whole Lot Of Loving (Epic 8-50109)

There's a whole lot of clean, crisp harmonies in the pop vein. Striking similarity to the Seekers.

ELVIN BISHOP—Sure Feels Good (Capricorn CPS 0237)

From Elvin's smoking *Juke Joint Jump* lp, this is the kind of song that will curdle the socks off of the feet in a snap. It sure feels good to listen to the pungent summer sounds of Elvin.

BOB MARLEY AND THE WAILERS—Lively Up Yourself (Island 027)

The heralded reggae artists who are the chief torch carriers of Jamaica's music belt loose a blues-tinged arousing musical number. Lively up yourself!!

JEFF BECK—You Know What I Mean (Epic 8-50122)

The legendary Yardbirds guitarist has a top ten album and this single looks to follow its brethren's footsteps. A hefty dish of virtuoso guitar played like only the man can. Check it out.

LETTERMEN—You Are My Sunshine Girl (Capitol 4096)

A ditty from those clean-cut all-American boys who're trying on leather coats for a switch. They could use a switch in material too. Good for the Geritol set.

PABLO CRUISE—Island Woman (A&M 1695)

The new group consisting of former members of Stoneground and It's a Beautiful Day have come out with a bouncy, juicy jungle story that's a paradise in blue to listen to.

VALERIE HARP—A Wounded Blackbird Can't Fly (Buddah 469)

A new thrush lifts off and is certain to be hitborn with the right exposure. This is a powerful ballad and that seems to be the in vogue right now.

PYRAMID—Sunshine Lady (Bang 715)

This is a beautiful record to start a new day with. Open the shades and let the light bloom in as this Atlanta group Crosby, Stills Nash harmonies type brings out a delightful record.

RIPPLE—This Ain't No Time To Be Giving Up (GRC 2060)

This is the year of Southern music and Ripple are bound to create some ripples, pardon the pun. The group has what it takes to get into a Ohio Players bag and move on out with their get-em-up and fiery dancing sound.

LINDA CARR & THE LOVE SQUAD—Highwire (Roxbury 2009)

These gals can take a song and twist it with such care and tenderness that they bring back memories of the old Marvlettes sound. Stand up and listen.

FREDDY FENDER—Wasted Days And Wasted Nights (ABC-Dot DOA-17558)

Teardrops became a huge hit despite our doubts. What about this song? Well, it's got a 50's rock and roll feel to it and may just become a big hit too. I'm not going to go on the record and strike out again so I'll leave this one up to you.

OLIVIA NEWTON-JOHN—Please Mr. Please (MCA 40418)

This girl gets by on some odd twist of fate. This tender ballad will probably get lots of jukebox play and lots of radio calls. Simple arrangement, strumming guitars and spiffy flute and horns. Probably another big winner for Olivia.

RINGO STARR—It's All Down To Goodnight Vienna (Apple P-1882)

Mr. Perry's production this time around swirls around an accordion, piano and some interesting rhythm tracks. Ringo still quips absurdity but our flying saucer friend has got another monster hit on his hands for sure.

APRIL WINE—Oowatanite (Big Tree BT-16036)

This Canadian group won't take no for an answer and are still knocking on hit door. Electronic wizardry and pounding guitars help but April Wine are still waiting in the reception area.

SONNY MUNRO—I'm Never Gonna Hurt You Again (Columbia ZS160525)

Trivia time: Did you know who replaced Wilson Pickett as singer with the Falcons 12 years ago? Do you know who's been waiting for a hit record all this time? That's right, it's Sonny. He's long overdue and this funky arrangement balanced by smooth vocals might turn the trick and put Sonny on top.

SHARON RIDLEY—When A Woman Falls In Love (Sussex SR-636)

Mr. Van McCoy deserves a good round of applause folks. The production he did for Shirley makes most other records take a back seat and stay there. Whip it on me momma!!

AEROSMITH—Sweet Emotion (Columbia 3-10155)

Aerosmith blitz with hard packed emotion time and time but it sure do taste sweet. Could be the Beantown boys' first big AM hit.

LYNYRD SKYNYRD—Saturday Night Special (MCA 40416)

Lynyrd Skynyrd are rapidly becoming one of the front-running American bands. Triple lead guitars cut through the air and the punkish vocals of Ronnie Van Zant blend for a brash and raunchy rock'n'roll sound.

FALLEN ANGELS—The Kid Gets Hot (Arista AS-0128)

With Elliot Lurie's departure, Looking Glass (*Brandy*) became the Fallen Angels. Elliot carried with him the distinctive sound that carried Glass to fame but the Fallen Angels prove they can carry on. Tight chord changes combined with some interesting lyrics show that the Fallen Angels could get hot and hit it again.

THE HOTEL ORCHESTRA—In The Mood (Pye 71020)

Off-beat synthesizer sound that should appeal to many. The Hotel Orchestra dress up Glenn Miller's famous theme and it's a beauty to behold!!

JAMES COTTON—Rockett 88 (Buddah BDA 468)

James is quickly emerging as one of the top bluesmen around and it's no wonder why. Choogling rock'n'roll with a good blues beat has earmarked James' work before and 88 sounds like a uno.

LESLIE WEST—Don't Burn Me (Phantom JB-10301)

This is a fast burning number for those who don't want to hear no blues. A whole lot of rock'n'rolling going down here with a wailing guitar leading the way. Piano, synthesizer and bouncy rhythm sounds make this a super song.



ROCK & POP SINGLES

REVIEWS

THE BEACH BOYS: Little Honda (Capitol 4093)

This is a reissue of the original single from the early 1960s, when we were all mostly innocent and music was expected to be fun instead of being Socially Significant. Listen to the five-part whine harmonies.

REPARATA: Shoes (Polydor 14271)

One of the best—if not *the* best—single to be released this year. Reparata (of Reparata & The Delrons) gives a superb performance. The production is sublime and the song, by Eric Beam, is bitter and fascinating. *Shoes* is a little masterpiece.

SERGIO MENDES: Davy (Elektra 45249)

Sergio Mendes' music is like a light meal—half an hour hour later you get hungry again. Whatever he does is mildly pleasing but not substantial. Ahh—whatta hell—you could do worse.

GOLDEN EARRING: The Switch (MCA 40412)

It's an interesting thing about non-English-speaking rock groups. They can take riffs and figures you've heard thousands of times and make them come off as if they were new. Golden Earring's single is delightful. Thanks, Holland.

FALLEN ANGELS: The Kid Gets Hot (Arista 0128)

Some of the members of this group were formerly with Looking Glass. It's a cracking good record. The song is a funny and cheerful declaration of lust. Catch these lines: "Like it or not/Somebody gets got/When the kid gets hot." Good? Good!

HUDSON BROTHERS: Rendezvous (MCA/Rocket 40417)

A completely enjoyable little single which takes a riff here and a lick there from every good pop record ever made. It's a pastiche of the best and most charming of straight-ahead pop, as Abba's *Waterloo* was.

JESSI COLTER: I'm Not Lisa (Capitol 4009)

Jessi goes to some pains to explain that she is not Lisa, she is Julie—when she is not being Lisa, that is. But then again, she's always being Jessi, isn't she? The song and performance are from the crushed-rose-petals school. Delicate and all that.

FOGELBERG: Changing Horses (Epic 50108)

This is one of the songs you hear sung on a suburban summer's evening when everybody is feeling folky, high, or half in the bag, when the girls are all being very intense about the gentle, poetic singer, and when the singer is trying to figure out whether he's going to make a play for the short redhead or the tall blonde.

SUGARLOAF/JERRY CORBETTA: Stars in My Eyes (Claridge 405)

Boy takes girl friend to California. He's going to be a rock star. It doesn't work out. They break up. She dyes her hair and marries a guy with money. Tragedy. See what happen when you don't have a hit record?

TAPESTRY: Life is What You Make It (Capitol 4067)

Take a cliché that everybody can agree with, such as "Life is what you make it," make a small tune out of it, sing the song with lots of heh-huh-grunt funk gusto, jump up and down while you're singing it, and—presto!—what dost thou have? Something thou canst dance to in ye nearby discotheque.

BOBBY VINTON: Wooden Heart (ABC 12100)

The song, of German origin, was a hit for somebody named Joe Dowell back in the early 1960's. There isn't much you can do with it except sing it as written. It's a crowd pleaser tune—something you might hear the trio play at your sister's wedding, if you went to her wedding.

DEMIS ROUSSOS: Midnight is the Time I Need You (Big Tree 16035)

The singer has a Greek name but he sings black, and the song is soul style, although it was written by two Greek gentlemen. Damned clever, these Hellenes. They started off with lemon soup and came up with collard greens.

LYNYRD SKYNYRD: Saturday Night Special (MCA 40416)

This is a very good Southern band who are so good that they ought to be better. As it is, they do pretty well. This single has punch and power but never gets out of hand. Al Kooper produced.

RONNIE SESSIONS: Love Hangover (MCA 40411)

A weepy and rather silly country song. Vary few country writers outside of Hank Williams and Don Gibson have been able to take the pathos of old folk songs, on which all country music is based, and apply it contemporarily without it turning into bathos, overacting, and gush. This rather ludicrous song is sung with a sob which, one fears, may very soon turn into hiccups or the dry heaves.

BAY CITY ROLLERS: Bye Bye Baby (Arista 0120)

It is difficult, even suicidal, to imitate an original which is so well established, and loved, as the Four Seasons' original on this tune. The Seasons could sing the most ridiculous pap and make it work because there was always real passion behind it. Here, the group only sings the notes.

DR. HOOK: Levitate (Capitol 4081)

The guys who did *The Cover of Rolling Stone* have returned with a hilarious satire on discotheque records, complete with the band introducing all the members and the singer screaming the directions to the impossible new step while another voice makes nasty comments. Delicious.

JOYCE COBB: He Just Loved You Out of Me (Truth 3224)

Ms. Cobb does a smooth job here. The song is a standard type about a love affair ending while another gets started. There've been dozens of country songs about the same thing, and this single, though done pop, has country tones.

THE SOUTHER, HILLMAN, FURAY BAND: Mexico (Asylum 45251)

She was on a holiday in Mexico, with Daddy writing the American Express traveler's checks, and our hero found that that it was a minor affair for her but a major one for him. Good sing-along chorus.

THE IMAGE: Good Thing (Manticore 7005F)

The production is professional and the performance has that mechanical expertise which makes pop such a uniform sound and also makes it, much of the time, a dull one. The song isn't about anything; the music is meaningless. This is formula stuff.

SAMMY JOHNS: Rag Doll (GRC 2062)

Not to be confused with the old Four Seasons hit, this *Rag Doll* is one of those she-walked-through-tulips-with-tears-in-her-eyes things. It is pleasant and sentimental and almost very good. But the best song of this type, a brilliant tearjerker with a good melody line was (remember?) *Joanne* by Mike Nesmith. That one's hard to beat.

TED NEELY: Paradise (United Artists 644)

Neely has had leading roles in *Hair*; *Tommy*; *Jesus Christ Superstar* and the stage production of *Sergeant Pepper's Lonely Hearts Club Band*. He has a fine, brawling voice, well suited to this two-fisted song. The band behind him really cooks.

STANLEY CLARKE: Vulcan Princess (Nemperor 001)

Jazzman Clarke has written a brilliant mini-concerto. The middle section is a boogity-funky discotheque passage which Clarke probably threw in (1) to show he could do it or (2) to help the record sell. It can sell on its own merit. The composition, arrangement and performance are most impressive. Hear this one.

EAGLES: One of These Nights (Asylum 45257)

Demons, spooks, and—whaddya know?—carnal desires lurk inside a young female. And of course there is a young male who longs to bring them out. Hey, kids, stop that. John, don't put your hand there—come on, John! And Marcia—stop rolling your eyes!

GARRY BONNER: I Can't Take It (Atlantic 3275)

Garry Bonner, in the mid-60's, was part of the hit song-writing team of Bonner & Gordon. He is also quite a capable vocalist and gives a strong, thoroughly professional performance here. Check it out.

GILBERT O'SULLIVAN: Tell Me Why (MAM 3643)

It's odd about O'Sullivan. He doesn't do anything especially well, but he does it well enough. A century ago he might have been a vaudeville entertainer in a London music hall, with the audience all singing along.

AL HIRT & BOOTS RANDOLPH: Feuding Pipers (Feuding Banjos) (Monument 8652)

Hirt's rousing trumpet and Randolph's "yakety" sax combine to stir things up. It's fun to hear two experienced musicians displaying their expertise but never getting in each other's way.

TOM JONES: Ain't No Love (Parrot 40083)

It's ten years, or maybe a little more, since Tom Jones' first hit with *It's Not Unusual*. Lately he has been giving a more soulful touch to his recordings, reflecting his admiration for black American music. The result is that he swings more than at any time in his career. Solid Stuff.

GLEN CAMPBELL: Rhinestone Cowboy (Capitol 4095)

Good as this record is—smooth and assured—it still reminds one of the days when Campbell the singer was the perfect match for Jim Webb, the pop composer, just as Dionne Warwick was for Bacharach and David. Campbell reunited with Webb would really be something to hear again.

WINGS: Listen to What the Man Said (Capitol 4091)

It's another Paul McCartney record. Sometime this year we'll have another John Lennon record, and another by George Harrison. Then Ringo will make one and prove himself, again, to be the most endearing and entertaining of them all.

JUDY COLLINS: Send in the Clown (Elektra 45253)

In my teenage days, girls used to go home and cry their dreams to Johnny Mathis albums. Nowadays they get militant over Judy Collins albums. I am happy to report that it hasn't made that much difference in bed. So much for music.

LYNN GREEN & CHARLIE MCCOY: Theme from "A Summer Place" (Monument 8648)

Steel guitarist Lynn Green and harmonica king Charlie McCoy give a warm Nashville reading to the old chestnut first made popular by Percy Faith. Remember Sandra Dee? Boy, she had personality, boy, she . . .

CHARLIE MCCOY: Juke (Monument 8650)

Charlie flies high on his version of (and testimonial to) black bluesman Little Walter's great original. McCoy is famous these days for his romantic proficiency with the harmonica but he was always a tough little swinger too.

RASPBERRIES: Cruisin' Music (Capitol 4001)

Raspberries were the greatest little band in the land. Lead singer and writer Eric Carmen had everything in his voice and delivery to gladden the hearts of the newest or oldest rocker. Don't pass this up.

PAMELA MILLER/AL HIRT BAND: Home in New Orleans (Monument 8649)

A loose, good-time novelty tune about the pleasures of New Orleans. Ms. Miller gives a straightforward reading. She is backed up by Al Hirt's volcanic trumpet leading a Dixieland jazz band.

JAY BLACK: Running Scared (Atlantic 3273)

The former lead singer of Jay & The Americans, Mr. Black has one of the most distinctive and accomplished pop voices. Only Presley and Johnny Maestro have equal style. Here Jay out-does the Roy Orbison original. A treasure.



SOUL SINGLES



REVIEWS

THOMAS DEAN—Try A Little Harder (Privilege PVA)

Unoriginal 60's style electric soul. The pleasant electric guitar work doesn't begin to compensate for the juvenile approach. Thankfully, you shouldn't have to worry about hearing Thomas Dean on soul stations.

GENE REDDING—Every Man Wants Another Man's Woman (Haven/Capitol p-7012)

This brother's twangy, storytelling style, reminiscent of Isaac Hayes, is just perfect for this plain-spoken, catchy ballad on that timeless subject, messing around. It should be a big hit for Gene Redding, who's talking about how nobody's satisfied with their lot, as in "he's got his eye on your lady, who's tired of sitting home by her washing machine." Why not buy a few copies, and send some to people who think the grass is always greener in the next person's yard.

THE SOFTONES—Hey There Lonely (AVCO AV-4654)

And the do-wops never, ever, *ever* die. They just grow up to lush string arrangements and some of the most melodic vocals this side of your lost Junior High School youth. Listen to what the lead singer does with just the word "hey."

THE JOHNSON FAMILY—Waitin' On The Line Again (Migration/ATL 45-3264)

A very pleasant black rock sound from an interesting new group. It's truly a family affair—2nd generation at that—as Rick, Debbie, Eddie and JoAnn Johnson evolve from their parents' Trinidadian background. *Waitin' On The Line Again* will have you hummin' on the line.

SAM DEES—The Show Must Go On (Atlantic 45-3243)

This prolific songwriter shows another side of his talents in *The Show Must Go On*, from his smash LP of the same name. "Let's have a great big applause for the tears and the clown and the hurt and the pain" and this record!

BETTYE SWAN—All The Way In Or All The Way Out (Atlantic 45-3262)

A pretty, catchy tune that's a study in contrasts, as the husky-voiced Miss Swann sings softly over a sugary soul track. *All The Way In Or All The Way Out* should go all the way up the charts.

TRIBE—Ebony Lady (ABC-12102)

Oh, yes! I like the tune, I like the bass, I like the congas, I like the piano, I like the record. Tribe is *playing* on this excellent cut from their *Tribal Bumping* LP. *Ebony Lady* is a mean jam.

G.C. CAMERON—Tippin (Motown M1347F)

Send G.C. Cameron a copy of Gene Redding's record, cause he's "Tipping in the back door—such a shame, such a shame." And he's do-do-doing wrong," especially since the poor man "trusted him like a brother." It's high vocals and low morals and a shur-enuf hit.

THE GREEN BROTHERS—Can't Give You Up (Truth/Stax Records TTS-01633)

It's definitely roots time. Good old foot-stomping, 1-2 guitar playing, down-home music. Why not travel all the way home with the Green Brothers, Bobby and Al (????!) (There is a section that sounds like him trying not to sound like him . . .)

MFSB—Sexy (Phil. Intl./Col. Rec. ZS8-3567)

That Philly Sound is right on in this R&B smash. Sounds like a combination of Mantovani and Memphis. Very good horn section.

THE ISLEY BROTHERS—Fight The Power Part 1 (T Neck ZS8 2256)

"Time is really wasting, there's no guarantee"—unless you're that supertalented New Jersey Family named Isley. Then, everything you touch turns to gold, as I'm sure this latest funky commentary will do. It'll keep you rocking.

ROBERTA FLACK—Feeling The Glow (Atlantic 45-3271)

Take a set of ordinary, mundane lyrics; like the refrain "you are my baby and I think you should know that I'm feeling the glow." Have Roberta Flack *play* her voice like a delicate reed instrument at different intensities for 3:30, and you've mixed up an easy-listening hit.

BEN E. KING—Do It In The Name Of Love (ATL 45-3274)

The King's next hit.

SIR MACK PRICE—Dark Skin Woman, Part 1 (Truth TRA 3221)

A down-home record that must take some responsibility for the Great Migration north.

FREDDIE KING—Goin Down (Shelter SR40410)

This is Blues, unadulterated, with no chemical or artificial anything. This is *Blues!* It's what Sir Mack Price's record should have been.

MAC & KATE KISSON—Sugar Candy Kisses (MCA40409)

A little syrupy for most soul tastes, but should be big in the Top 40 Stations.

SANDRA WRIGHT—Lovin' You, Lovin' Me (Truth TTS-01639)

Uninspired ballad with no memorable points. The performance is quite adequate, but Sandra Wright's singing doesn't overcome this lackluster song.

THE NEWCOMERS—The Whole World Is A Picture Show (Truth/TRA-3213)

Light, uptempo social analysis with a great beat. This world may not have a future, but the record certainly does. Very nice.

PARLIAMENT—Chocolate City (Casablanca NB931)

The best Parliament/Funkadelic tune in quite awhile. Thankfully, they seem to have grown up out of their "watch us and see how nasty we can be" phase, and have moved on to some very rhythmic commentary. It's catchy, true and really good, whether you're in a *Chocolate City* or it's "vanilla suburbs."

REFLECTIONS—Three Steps From True Love (Capitol 4078)

Moving, shouting, tribute to the wonders of love. Very danceable.

PHILLY DEVOTIONS—We're Gonna Make It (Col 3-10143)

The Philly Devotions have "stolen" the Stylistics' style, opening strings and all. The result is a melodic, if not original single with hit potential.

SOUL SURVIVORS—Lover To Me (TSOP ZS8 4768)

Very fine "soul" ballad from a group that may lack the color, but has certainly got the beat.

CARL GRAVES—The Next Best Thing (A&M Records 1673-S)

Not very good, much less next best.

BETTY DAVIS—Shut Off The Lights (Island IS024)

Betty Davis is raspy-voiced and racy, but the real star here is the country-style guitar playing.

JOEL WEBSTER—No Achievement Showing (Crossover X979)

You can only understand a few of the words, but it's got a great beat.

MARLENA SHAW—Loving You Was like A Party (Blue Note XW649-X)

A memorable cut from her debut album, *Who Is This Bitch, Anyway?* I suspect that the world has another great lady singer on its hands.

DONALD BYRD—We're Together (Blue Note BN-XW650-X)

Lush, commercial sound, with background vocals, from the jazz great. Should move well on the charts.



DISCO SINGLES



REVIEWS

ISLEY BROTHERS—Fight the Power (T/NECK 2256)

What can you say bad about the most fantastic group around? *Fight the Power* is absolutely funky and dramatic.

BORIS GARNER—Melting Pot (Jaguar 635)

It's old and damn good but people aren't aware that it's available. The follow up to Booker T.'s hit. Loaded with instrumental climaxes, long solo of rhythmic timing and unbelievable drumming from Jamaica.

LOLA FALENA—There's a Man Out There Somewhere (RCA 10267)

Ms. Show biz, who's type-casted as a Broadway performer, gives the discos a strong uptempo ballad, a bright future for a great star.

MFSB—Sexy (Phil. Int. 3567)

The very long awaited MFSB track takes off like a wild uncontrollable volcano and produces millions of rhythmic dynamite caps. It's unfortunate that it's so short—causing a lot of excitement on the dance floors.

ORIGINAL CAST "THE WIZ"—Tornado (Atlantic 3272)

First it was *Ease On Down The Road*. Now the cast has released *Tornado*, an instrumental that twirls and spins with instrumental flair and punch, and will be just as hot as *Ease On Down The Road*.

SUNSHINE BAND—Shot Gun Shuffle (TK 1010)

The Sunshine Band gives us their best yet. A smooth hard driving disco number that puts everyone in the driver's seat, already a hot seller.

PUEBLO PANCHO—El Bimbo (Makossa 2716)

Eight versions of El Bimbo have been released. Out of the eight, Pancho's African version is a brilliant and fresh try that will sell in a flash.

PHILLY DEVOTIONS—I Was A Lonely Man (Columbia 10143)

A B sider follow up to *I Just Can't Say Goodbye*. Nice danceable hustle with all the ingredients of a record that will go a long way to the top.

MIKE AND BILL—Somebody's Gotta Go (Sho A'int Me) (Moving UP Records 124)

A fascinating and well constructed R&B record that will have every disco freak begging for it. Sounds like *Koke* by Tribe, bongos climbing up to an electric climax. It'll leave you and your dance partner with sweat and goose pimples.

FOUR TOPS—Don't Bring Back Memories (Motown 590)

Motown has finally re-released this popular masterpiece that's been out of print for more than four years. Little do they know that people ask for it every day and it's become a disco classic.

PLAYGROUNDS—This Old Man (Playgrounds 2002)

Who says you can't dance to nursery rhymes? The group whips a fantastic disco Mother Goose trip on us.

BUARI—Karam Bani (RCA 10245)

There are many good things about this record, where it starts off with African dialogue and glows with originality. Sections of rare drums and congas set the place on fire. Fresh try for this new group and a happy future ahead.

ROCKIN' HORSE—Love Do Me Right (RCA 10265)

In order to work in a disco it's got to be danceable. Rockin' Horse, unaware at the moment, have gone beyond the rock plunge. With its sharp vocals and high-pitched heavy guitar, they've created a monster, a monster so strong it's hard to believe it's rock.

JUAN CARLOS CALDERON—Bandolero (Epic 50087)

People are starting to dig the classical type sound with a blend of violins and rhythmic guitars. Bandolero has this and more and will have a much better appeal than El Bimbo.

GEORGE FISCHOFF—King Kingston (Pip 6503)

Sounds like Pelican Dance all over again. Very uptempo, all piano number.

WILLIE COLON—(Theme Realidades) MC² (Fania 732)

Mr. Colon's neglected Latin formula is all Latin, nicely constructed and well done. It's loose, luxurious and extremely fine for dancing, but not for everyone.

JIMMY CASTOR BUNCH—Potential (Atlantic 3270)

Mr. Castor is a man who has never let us down, delivering a fresh bag of goodies in one neat package. Cut from his successful LP, it should put Mr. Castor way up on the charts.

ARCHIE BELL AND THE DRELLS—I Could Dance All Night (TSOP 4767)

Archie Bell and the Drells have come back with a nice up-to-date uptempo Trammmps style piece. A very nicely woven sure shot. If Little Anthony can do it so can Archie.

BARRABAS—HiJack (ATCO 7027)

Please make note that Barrabas was the first to record *HiJack*, not that Herbie Mann's version doesn't do it justice, but it's like comparing Streisand to Fanny Brice. It's unfortunate that Atlantic has chopped the LP version (5:46 to 3:22).

RON BUTLER AND THE RAMBLERS—Peace and Love (Playboy 6031)

Once you hear this record you simply can't sit down. Fills the air with energetic beats and feelings and a unique style that can't be copied. The discos are already hipped on it.

DEMIS ROUSSOS—Midnight Is The Time I Need You (Big Tree 16035)

Originally on an import LP, this single was released because of great demand. This tall Greek gentleman who is completely pop gives us a remarkable style and sound that resembles Barrabas.

BOOGIE MAN ORCHESTRA—Lady, Lady, Lady (Lady are you Crazy?) (Boogie Man Records 225)

It's something classical... countless ticks that keep a balanced beat like an alarm clock, a flow of harps, pianos and countless strings. Strange wonderful pulsating galloping horses and throw in a spice of the Love Unlimited Orchestra.

CROWN HEIGHTS AFFAIR—Dreaming A Dream (Delite 1570)

This is the best thing they've done since *Super Rod*. A great instrumental that has everyone talking about it but I recommend that you try speeding it up a notch. It lacks speed and, if speeded up, will score in any disco.

LOVE SOUNDS—Ebb Tide (Pye 45437)

Frank Chacksfield made this slow instrumental famous during the 50's. Surprisingly fast disco remake, with a Jimmy Castor flair and a Barry White beat without the seagulls. Beautifully done and well recommended.

MARTHA REEVES—Love Blind (Arista 0124)

Needs speeding up badly or else it ain't going nowhere. It's pretty but needs remixing and a much longer track.

GLORIA GAYNOR—Walk on By (GM 14808)

It's not good and it's not bad, but it's a disappointment from the Queen of the Discos. Gaynor has been very successful with redoing old numbers but Burt Bacharach's *Walk On By* has no bounce and no character. But the B side *Real Good People* is excellent and a monster.

LINDA LEWIS—It's In His Kiss (Arista 0129)

Betty Everett's *Shoop Shoop Song* has been redone with incredible appeal. A four-star recommendation that is so strong disco-wise that it will put any cripple on the dance floor in a flash.

FAY HAUSER—You Bring the Sun in the Morning (SMI 102)

This young lady will be the most talked about singer of the 70's. At first she'll remind you of Gloria Gaynor, but there's no comparison. An uptempo hustle.

DOYLEY BROTHERS—Scaredy Cat (Atco 7022)

A hot smoker in England that won't make it here unless the vocal is dropped and a much longer instrumental track is added.

BRECKER BROTHERS—Sneakin' Up Behind You (Arista 0122)

A cross between AWB, the Brecker Brothers sound is quite ideal and funky. Bound to be bigger than *Pick up the Pieces*.

EXACT CHANGE—Having a Good Time (Sunburst 3007)

Robbing the sounds of BT Express, they're mountain climbing the discos. The orchestra and the vocals charge full speed ahead, possibly the best single this month.

FAITH BROWN—Bingo (Pye 45441)

The Whispers made this a hit nation-wide and now an all-girl group has set it ablaze once again, giving it more flame and punch than the Three Degrees.

BIDDU—Love oh Love (GTO 16)

He sounds like an older Barry White. Slow tempo but a very nice workable disco number.

ARMADE ORCHESTRA—It's the Same Old Song (Contempo 2024)

There's only one word to describe it—fabulous. A group of old gentlemen into instrumentals put a fresh coat of paint on an old song.

TINA CHARLES—Great Male Robbery (Bell 1407)

She sounds so much like Carol Douglas it's frightening. The beginning has a fantastic rap and it's going to be a big hit for this little lady.

DONALD BYRD—Think Twice (Blue Note 650)

The master of jazz who captured the disco goers with *Street Lady*, hands us another danceable bouncy single from his last LP.

THE DOOBIE BROTHERS' PARTY

Warner Brothers Records threw a lavish party at the Ambassador Hotel for their star recording group The Doobie Brothers. Jane Fonda, Cher, Gregg Allman and other celebrities turned up. It was only a rock'n'roll party but everyone liked it. —C.S.

Cher and Gregg Allman enjoyed the party.



Pat Simmons, Tiran Porter and lady friends.

Jeff "Skunk" Baxter of the Doobies chatting with Jane Fonda at the lavish party thrown by Warner Bros. at the Ambassador Hotel in L.A.

Top Radio Picks

CHUCK MARSHALL (KWST Los Angeles)

Hatfield and the North—The Rotters Club
Phil Manzanera—Diamond Head
Rupert Holmes—Rupert Holmes
Ian Hunter—Ian Hunter
Todd Rundgren—Initiation
John Cale—Slow Dazzle
Grease Band—Amazing Grease
Darryl Way's Wolf—Night Music (Import)
10cc—The Original Soundtrack
Kevin Ayers—Sweet Deceiver

BARBARA BIRDFEATHER (KPFF-FM Los Angeles)

10cc—The Original Soundtrack
Hank Williams—Moanin' the Blues
Mott The Hoople—The Hoople
Armageddon—Armageddon
Golden Earring—Switch
Lou Reed—Rock 'N Roll Animal
Ian Hunter—Ian Hunter
Led Zeppelin—Physical Graffiti
Darryl Way's Wolf—Night Music (Import)
Roxy Music—Country Life

GiGS

AEROSMITH: Central Park, NYC, (8/29)

DAVID BROMBERG: Vernon, NJ, (8/16)

DONALD BYRD: Central Park, NYC (8/6), Dayton, Ohio, (8/8), Washington, D.C., (8/11-17), Cleveland, Ohio, (9/5), Lake Buena Vista, Florida, (9/6)

MAC DAVIS: Great Falls, Mon., (8/2), Allentown, Pa., (8/4-5), Pittsburgh, Pa., (8/6), Milwaukee, Wis., (8/10)

JOHN DENVER: Lake Tahoe, Nev. (8/1-7)

ELECTRIC LIGHT COMPANY: Albuquerque, New Mex. (8/1)

THE GUESS WHO: Tulsa, Okl., (8/1), Portland, Ore., 8/12), Seattle, Wash., (8/15), Sioux City, Iowa, (8/20), Flint, Mich., (8/26), Terre Haute, Ind., (8/28), Toronto, Can., (8/31)

JANICE IAN: Central Park, NYC, (8/30)

RITA COOLIDGE with KRIS KRISTOFFERSON: Ravinia Music Festival, Highland Park, Ill., (8/6)

LABELLE: Columbia, Md. (8/3), Amber, Pa., (8/5)

LATIMORE: Fayetteville, N.C., (8/1), Raleigh, N.C., (8/2)

RAMSEY LEWIS: Ravinia Music Festival, Highland Park, Ill., (8/5)

JON LUCIEN: Central Park, NYC, (8/6)

CARMEN McCRAE: Redondo Beach, Cal. (8/19-24)

GWEN McCRAE: Jacksonville, Fla., (8/1), Atlanta, Ga., (8/2-3), Flint, Mich., (8/10)

ROGER McGUINN: Martinsville, Va., (8/23-24), Woodstock, Va., (8/30-31)

ROGER MILLER: Knott'sbury Farm, Pa., (8/7-13), Concord, Pa., (8/14)

THE NITTY GRITTY DIRT BAND: Edwardsville, Ill., (8/2), Atlanta, Ga., (9/1)

NAZARETH: Montreal, Can., (8/27), Halifax, Nova Scotia, (8/29), Toronto, Can., (9/10), Ottawa, Can., (9/13), Vancouver, B.C., (9/23)

THE SPINNERS: Tarrytown, NY, (8/26-31)

STEVEN STILLS: Honolulu, Hawaii, (8/3-4)

THE ROLLING STONES: Jacksonville, Fla., (8/2), Mexico City, (8/7-10), Rio de Janeiro, (8/14-17), Caracas, (8/28-31)

BRUCE SPRINGSTEIN: Richmond, Virginia, (8/1), Norfolk, Va., (8/2), Pittsburgh, Pa., (8/9)

THE SUPREMES: Fort Lauderdale, Fla., (7/23-8/3), Tour of Europe, (8/21-9/15), African tour, (10/2-11/1)

UJIMA: Ashville, N.C., (8/1-2), Winston Salem, N.C., (8/13)

DOC and MERLE WATSON: Birmingham, Alabama, (8/2)

A classified advertising column
for oldies collectors who want to Buy, Sell, Swap and Shop

FOR SALE

Collectors Items: 45's and albums of the 50's, 60's and 70's. Send for list: Suite 1211, 415 Lexington Avenue, New York, N.Y. 10017.

WANT TO BUY

Buyer seeks hillbilly, rock, blues 45's, 78's and LP's. Send your list to Record Buyer, 2132 Second Avenue, New York, N.Y. 10029.

TOP LP'S

rock & pop

CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY
Elton John
MCA 2142

THAT'S THE WAY OF THE WORLD
Earth, Wind & Fire
Columbia PC 33280

TOMMY
Soundtrack
Polydor PD 9502

STAMPEDE
Doobie Brothers
Warner Bros. BS 2835

PLAYING POSSUM
Carly Simon
Elektra 7E-1033

CHICAGO VIII
Chicago
Columbia PC 33100

WELCOME TO MY NIGHTMARE
Alice Cooper
Atlantic SD 18130

STRAIGHT SHOOTER
Bad Company
Swan Song SS 8413

A SONG FOR YOU
Temptations
Gordy G6-969S1

HAVE YOU NEVER BEEN MELLOW
Olivia Newton-John
MCA 2133

JUDITH
Judy Collins
Elektra 7E-1032

FANDANGO
ZZ Top
London PS 6916

SURVIVAL
O'Jays
Phila. Intl. KZ 33150

NUTHIN' FANCY
Lynyrd Skynyrd
MCA 2137

SPIRIT OF AMERICA
Beach Boys
Capitol SVBB 11384

BLOW BY BLOW
Jeff Beck
Epic PE 33409

HEARTS
America
Warner Bros. BS 2852

FOUR WHEEL DRIVE
Bachman-Turner Overdrive
Mercury SR.1-1027

HE DON'T LOVE YOU LIKE I LOVE YOU
Tony Orlando & Dawn
Elektra 7E-1034

KATY LIED
Steely Dan
ABC ABCD 846

FIVE-A-SIDE
Ace
Anchor ANCL-2001

PHYSICAL GRAFFITI
Led Zeppelin
Swan Song SS2200

TOYS IN THE ATTIC
Aerosmith
Columbia PC 33471

MISTER MAGIC
Grover Washington, Jr.
Kudu KU-2015

KING ARTHUR
Rick Wakeman & The English Rock Ensemble
A&M SP 4515

ADVENTURES IN PARADISE
Minnie Riperton
Epic PE 33454

DRESSED TO KILL
Kiss
Casablanca NBLP 7016

FUNNY LADY
Soundtrack
Arista AL 9004

THE DRAMATIC JACKPOT
Ron Banks & The Dramatics
ABC ABCD 867

AVERAGE WHITE BAND
Average White Band
Atlantic SD 7308

DIAMONDS & RUST
Joan Baez
A&M SP 4527

DISCO BABY
Van McCoy & The Soul City Symphony
Avco AV 69006

WALT DISNEY'S MICKEY MOUSE CLUB MOUSEKEDANCE AND OTHER MOUSEKETEER FAVORITES
Featuring The Mike Curb Congregation & Various Artists
Disneyland 1362

THE AURA WILL PREVAIL
George Duke
MBS-BASF 25613

FRAMPTON
Peter Frampton
A&M SP 4512

STEPPING INTO TOMORROW
Donald Byrd
Blue Note BN-LA 368G

PICTURES AT AN EXHIBITION
Tomita
RCA ARL1-0838

SUPERNATURAL
Ben E. King
Atlantic SD 18132

SHEER HEART ATTACK
Queen
Elektra 7E-1026

ROLLING DOWN A MOUNTAIN SIDE
Main Ingredient
RCA APL1-0644

CHOCOLATE CITY
Parliament
Casablanca NBLP 7014

IAN HUNTER
Ian Hunter
Columbia PC 33480

PHOEBE SNOW
Phoebe Snow
Shelter 2109

CRIME OF THE CENTURY
Supertramp
A&M SP 3647

AMERICA'S CHOICE
Hot Tuna
Grunt BL1-0820

COMMON SENSE
John Prine
Atlantic SD 18127

A QUIET STORM
Smokey Robinson
Tamla T6-337S1

IN THE POCKET
Stanley Turrentine
Fantasy F 9478

GORILLA
James Taylor
Warner Bros. BS 2866

EXPANSIONS
Lonnie Liston Smith
Flying Dutchman BOL1-0934

THE LAST FAREWELL
Roger Whittaker
RCA APL1-0855

SUN GODDESS
Ramsey Lewis
Columbia KC 33194

MY WAY
Major Harris
Atlantic SD 18119

IT'LL SHINE WHEN IT SHINES
Ozark Mountain Daredevils
A&M SP 3654

TOM CAT
Tom Scott & The L.A. Express
ODE SP 77028

BLIND BABY
New Birth
Buddah BDS 5636

FIRE ON THE MOUNTAIN
Charlie Daniels Band
Kama Sutra KSBS 2603

JUKE JOINT JUMP
Elvin Bishop
Capricorn CP 0151

IF YOU LOVE ME (LET ME KNOW)
Olivia Newton-John
MCA 411

SOLID
Mandrill
United Artists UA-LA 408-G

FEELINGS
Paul Anka
United Artists UA LA 367-G

THE MANHATTAN TRANSFER
The Manhattan Transfer
Atlantic SD 18133

SONG FOR AMERICA
Kansas
Kirshner PZ 33385

TALE SPINNIN'
Weather Report
Columbia PC 33417

CAUGHT IN THE ACT
Commodores
Motown M6-820S1

BETWEEN THE LINES
Janis Ian
Columbia PC 333946

DARK SIDE OF THE MOON
Pink Floyd
Harvest SMAS 1163

LET THERE BE MUSIC
Orleans
Asylum 7E-1029

country

BEFORE THE NEXT TEARDROP FALLS
Freddie Fender
ABC/Dot DOSD-2020

WOLF CREEK PASS
C.W. McCall
MGM M3G-4989

IN CONCERT
Various Artists
RCA CPL2-1014

PHONE CALL FROM GOD
Jerry Jordan
MCA 473

MICKEY'S MOVIN' ON
Mickey Gilley
Playboy PB 405

BLANKET ON THE GROUND
Billie Jo Spears
UA LA 390 G

HAVE YOU NEVER BEEN MELLOW
Olivia Newton-John
MCA 2133

OUT OF HAND
Gary Stewart
RCA 1-0900

I'M JESSI COLTER
Jessi Colter
Capitol ST 11363

AN EVENING WITH JOHN DENVER
John Denver
RCA CPL2-0765

REUNION
B.J. Thomas
ABC ABCP-868

SINCERELY
Brenda Lee
MCA 477

HEART LIKE A WHEEL
Linda Ronstadt
Capitol ST 11358

A LITTLE BIT SOUTH OF SASKATOON
Sonny James
Columbia KC 33428

LAST FAREWELL
Roger Whittaker
RCA APL1-0857

KEEP MOVIN' ON
Merle Haggard
Capitol ST-11365

FREDDIE HART'S GREATEST HITS
Freddie Hart
Capitol ST 11374

SONGS OF FOX HOLLOW
Tom T. Hall
Mercury SRM1-500

TANYA TUCKER
Tanya Tucker
MCA 2141

BARROOMS TO BEDROOMS
David Wills
Epic KE 33353

LOIS JOHNSON
Lois Johnson
20th Century T 465

BOOGIE WOOGIE COUNTRY MAN
Jerry Lee Lewis
Mercury SRM1-1030

SOLID AND COUNTRY
Bill Black Combo
Hi SHL-32088

BARGAIN STORE
Dolly Parton
RCA APL1-0950

LINDA ON MY MIND
Conway Twitty
MCA 469

VASSAR CLEMENTS
Vassar Clements
Mercury SRM 1-1022

BACK HOME AGAIN
John Denver
RCA CPL1-0548

GOOD HEARTED WOMAN
Connie Cato
Capitol ST-11387

GUITARS OF SONNY JAMES
Sonny James
Columbia KC 33477

JOHN R. CASH
Johnny Cash
Columbia KC 33370

Latin

A QUE NO TE ATREVES
Lily & El Gran Trio
Montilla

QUIERES SER MI AMANTE
Camilo Sesto
Pronto

LAS GAITAS DE SIMON
Simon Dias
All Art

LA CANDELA
Tipica 73
Inca

PORQUE LLORA LA TARDE
Sonia Silvestre
Karen

LA VOZ
Hector Lavoe
Fania

NUMERO 7
El Gran Combo
EGC

A FLOR DE PIEL
Julio Iglesias
Alhambra

EN ESCENA
Odilio Gonzalez
Dial

CELIA & JOHNNY
Celia Cruz & Johnny Pacheco
Vaya

soul

SURVIVAL
O'Jays
Phila. Intl. KZ 33150

TO BE TRUE
Harold Melvin And The Bluenotes Featuring
Theodore Pendergrass
Phila. Intl. KZ 33148

A SONG FOR YOU
Temptations
Gordy G6-969S1

THAT'S THE WAY OF THE WORLD
Earth, Wind & Fire
Columbia PC 33280

MY WAY
Major Harris
Atlantic SD 18119

MISTER MAGIC
Grover Washington Jr.
Kudu KU 20S1

THE DRAMATIC JACKPOT
Ron Banks & The Dramatics
ABC ABCD 867

THE WIZ
Original Cast
Atlantic SD 18137

CHOCOLATE CITY
Parliament
Casablanca NBLP 7014

ADVENTURES IN PARADISE
Minnie Riperton
Epic PE 33454

A QUIET STORM
Smokey Robinson
Tamla T6-337S1

BLIND BABY
New Birth
Buddah BD 55636

ROLLING DOWN A MOUNTAIN SIDE
Main Ingredient
RCA A PL1-0644

DISCO BABY
Van McCoy & The Soul City Symphony
Avco AV 69006

EXPANSIONS
Lonnie Liston Smith
Flying Dutchman BDL1-0934

SOLID
Mandrill
United Artists UA-LA 408-G

JUST ANOTHER WAY TO SAY I LOVE YOU
Barry White
20th Century T 466

IN THE POCKET
Stanley Turrentine
Fantasy F9478

NEW AND IMPROVED
Spinners
Atlantic SD 18118

SUPERNATURAL
Ben E. King
Atlantic SD 18132

SEX MACHINE TODAY
James Brown
Polydor PD 6042

HARD CORE POETRY
Tavares
Capitol ST-11316

MOVING VIOLATION
Jackson Five
Motown M6-829S1

COSMIC TRUTH
Undisputed Truth
Gordy G6-970S1

PERFECT ANGEL
Minnie Riperton
Epic KE 32561

AL GREEN'S GREATEST HITS
Al Green
Hi SHL 32089

FLYING START
Blackbyrds
Fantasy R-9472

EXPLORES YOUR MIND
Al Green
Hi SHL 32089

FIRE
Ohio Players
Mercury SRM1-1013

POLAR AC
Freddie Hubbard
CTI 6065 S1

STEPPING INTO TOMORROW
Donald Byrd
Blue Note BN-LA 368-G

THANK YOU BABY
Stylistics
Avco AV 69008

IDONT KNOW WHAT THE WORLD IS COMING TO
Bobby Womack
United Artists UA LA 353-G

BIRTH AND DEATH OF A GANGSTER
Fantastic Four
20th Century/Westbound W201

SUN GODDESS
Ramsey Lewis
Columbia KC 33194

DYNAMIC SUPERIORS
Dynamic Superiors
Motown M6-822F

LATIMORE III
Latimore
Glades 7505

AMERICA TODAY
Curtis Mayfield
Curton CU5001

LOVE TRIP
Tamiko Jones
Arista AL 4040

THE TRAMMPS
The Trammms
Golden Fleece KC 33163

FEEL LIKE MAKIN' LOVE
Roberta Flack
Atlantic SD 18131

MOON SHADOW
Labelle
Warner Brothers BS 2618

HUTSON
Leroy Hutson
Curton CU 5002

ENERGY OF LOVE
Intruders
TSOP KZ 33149

CRY TO ME
Loleatta Holloway
Aware AA

MARGIE
Margie Joseph
Atlantic SD 18126

STRONGHOLD
Barrett Strong
Capitol ST 11376

jazz

IN THE POCKET
Stanley Turrentine
Fantasy F9478

I NEED SOME MONEY
Eddie Harris
Atlantic SD 1169

MISTER MAGIC
Grover Washington Jr.
Kudu KU 20S1

EXPANSIONS
Lonnie Liston Smith
Flying Dutchman BDL 1-0934

RESTFUL MIND
Larry Coryell
Vanguard BSD 79352

TWO
Bob James
CTI 6057

TOM CAT
Tom Scott & The L.A. Express
ODE SP 77029

FEEL
George Duke
MPS/DASF MC 25355

POLAR AC
Freddie Hubbard
CTI 6065

THE AURA WILL PREVAIL
George Duke
MPS/BASF MC 25613

STANLEY CLARKE
Stanley Clarke
Nemperor NE 431

FLYING START
Blackbyrds
Fantasy F 9472

SUN GODDESS
Ramsey Lewis
Columbia KC 33195

ATLANTIS
McCoy Tyner
Milestone M 55002

BAD BENSON
George Benson
CTI 6045

THE BRECKER BROTHERS
The Brecker Brothers
Arista AL 4037

GAMBLER'S LIFE
Johnny Hammond
Salvation SAL 702

TALE SPINNIN'
Weather Report
Columbia PC 33417

LINGER LANE
Bobby Hutcherson
Blue Note BN-LA 369-G

NATIVE DANCER
Wayne Shorter
Columbia PC 33418

STEPPING INTO TOMORROW
Donald Byrd
Blue Note BN-LA 3685G

WHO IS THIS BITCH ANYWAY?
Marlena Shaw
Blue Note BN-LA 397-G

BODY HEAT
Quincy Jones
A&M SP 3617

CANNED FUNK
Joe Farrell
CTI 6052

NO MYSTERY
Return to Forever Featuring Chick Corea
Polydor PD 6512

STORIES TO TELL
Flora Purim
Milestone 9058

POTPOURRI
Jones-Lewis
Phils. Int. KZ 33152

ALTERNATE TAKES
John Coltrane
Atlantic SD 1668

SOLID
Mandrill
United Artists UA-LA 408-G

ASTRAL SIGN
Gene Harris
Blue Note BN-LA 313-G

SUGARMAN
Stanley Turrentine
CTI 6052

CUTTING EDGE
Sonny Rollins
Milestone M 5059

Gospel

TAKE ME BACK
Andre Crouch
Light 5837

LORD HELP ME TO HOLD OUT
Harold Smith and the Majestic Choir
Savoy 14319

REACH OUT
The Gospel Key Notes
Nashville 7147

THE KING AND QUEEN OF GOSPEL
James Cleveland and Shirley Caesar
HOB 2175

CRYING WON'T HELP
Reverend Leo Daniels and the Pilgrim Jubile

TOP SINGLES

rock & pop

SHINING STAR
Earth, Wind & Fire
Columbia 3-10090

SISTER GOLDEN HAIR
America
Warner Bros. 8086

THANK GOD I'M A COUNTRY BOY
John Denver
RCA PB 10239

HOW LONG
Ace
Anchor ANC 2100

LOVE WILL KEEP US TOGETHER
Captain & Tennille
A&M 1672

BEFORE THE NEXT TEARDROP FALLS
Freddie Fender
ABC Dot DOA-17540

WHEN WILL I BE LOVED
Linda Ronstadt
Capital 4050

BAD TIME
Grand Funk
Capitol 4046

WILDFIRE
Michael Murphey
Epic 8-50054

BAD LUCK (PT. I)
Harold Melvin & The Bluenotes
Phila. Intl. ZS8 3562

OLD DAYS
Chicago
Columbia 3-10131

ONLY WOMEN
Alice Cooper
Atlantic 3254

TAKE ME IN YOUR ARMS (ROCK ME)
Doobie Brothers
Warner Bros. 8092

CUT THE CAKE
AWB
Atlantic 3261

GET DOWN, GET DOWN (GET ON THE FLOOR)
Joe Simon
Spring 156

LOVE WON'T LET ME WAIT
Major Harris
Atlantic 3248

JACKIE BLUE
Ozark Mountain Daredevils
A&M 1654

HE DON'T LOVE YOU (LIKE I LOVE YOU)
Tony Orlando & Dawn
Elektra 45240

THE HUSTLE
Van McCoy & The Soul City Symphony
Avco 4653

I'M NOT LISA
Jessi Colter
Capitol 4009

THE LAST FAREWELL
Roger Whittaker
RCA PB 50030

I DON'T LIKE TO SLEEP ALONE
Paul Anka
United Artists XW 615-X

MAGIC
Pilot
Emi 3992

JUDY MAE
Boomer Castleman
Mums ZS8-6033

ONLY YESTERDAY
Carpenters
A&M 1677

REMEMBER WHAT I TOLD YOU TO FORGET
Tavares
Capitol 4010

ROCKIN' CHAIR
Gwen McCrae
Cat 1996

SWEARIN' TO GOD
Frankie Valli
Private Stock 021

HEY YOU
Bachman-Turner Overdrive
Mercury 73683

LISTEN TO WHAT THE MAN SAID
Wings
Capitol 4091

ATTITUDE DANCING
Carly Simon
Elektra 45246

WHY CAN'T WE BE FRIENDS?
War
United Artists XW 629-X

WALKING IN RHYTHM
Blackbyrds
Fantasy 736

PHILADELPHIA FREEDOM
Elton John Band
MCA 40364

SHOESHINE BOY
Eddie Kendricks
Tamla T54257F

LIZZIE AND THE RAINMAN
Tanya Tucker
MCA 40402

I'M NOT IN LOVE
10cc
Mercury 73678

I WANNA DANCE WIT' CHOO
Disco Tex & The Sex-O-Lettes Featuring Monti Rock III
Chelsea 3015

SHAKEY GROUND
Temptations
Gordy G7142F

SADIE
Spinners
Atlantic 3268

**(HEY WON'T YOU PLAY) ANOTHER SOMEBODY
DONE SOMEBODY WRONG SONG**
B.J. Thomas
ABC ABP 12054

THE WAY WE WERE/TRY TO REMEMBER
Gladys Knight & The Pips
Buddah 463

SPIRIT OF THE BOOGIE/SUMMER MADNESS
Kool & The Gang
Delite 1567

I'LL PLAY FOR YOU (HEAR THE BAND)
Seals & Crofts
Warner Bros. 8075

MISTY
Ray Stevens
Barnaby 614

HIJACK
Herbie Mann
Atlantic 3246

KILLER QUEEN
Queen
Elektra 45226

DYNAMITE
Tony Camillo's Bazuka
A&M 1666

LET THERE BE MUSIC
Orleans
Asylum 45243

BABY THAT'S BACKATCHA
Smokey Robinson
Tamla 54258F

T-R-O-U-B-L-E
Elvis Presley
RCA PB 10278

GIVE THE PEOPLE WHAT THEY WANT
O Jays
Phila. Intl. ZS8 3565

LONG TALL GLASSES (I CAN DANCE)
Leo Sayer
Warner Bros. 8043

MIDNIGHT BLUE
Melissa Manchester
Arista 0116

GOOD LOVIN' GONE BAD
Bad Company
Swan Song SS 70103

I'M ON FIRE
Dwight Twilley Band
Shelter 40380

BLACK FRIDAY
Steely Dan
ABC 12101

ONE OF THESE NIGHTS
Eagles
Asylum 45257

I'LL DO FOR YOU ANYTHING YOU WANT ME TO
Barry White
20th Century TC 2208

EASE ON DOWN THE ROAD
Consumer Rapoport
Wing and a Prayer HS 101F

PLEASE MR. PLEASE
Olivia Newton-John
MCA 40418

ME AND MRS. JONES
Ron Banks And The Dramatics
ABC 12090

DISCO QUEEN
Hot Chocolate
Big Tree 16038

RHINESTONE COWBOY
Glen Campbell
Capitol 4095

THE ROCKFORD FILES
Mike Post
MGM 14772

RAINY DAY PEOPLE
Gordon Lightfoot
Reprise 1328

(JUST LIKE) ROMEO AND JULIET
Sha Na Na
Kama Sutra 602

LONG HAired COUNTRY BOY
Charlie Daniels Band
Kama Sutra 601

AUTOBAHN
Kraftwerk
Vertigo VE 203

BLOODY WELL RIGHT
Supertramp
A&M 1660

LOVIN' YOU
Minnie Riperton
Epic 8-50057

BABY-GET IT ON
Ike & Tina Turner
United Artists XW 598-X

JIVE TALKIN'
Bee Gees
RSO 510

IT'S A MIRACLE
Barry Manilow
Arista 0108

SAIL ON SAILOR
Beach Boys
Brother/Reprise 1325

CHEVY VAN
Sammy Johns
GRC 2046

TRAMPLED UNDER FOOT
Led Zeppelin
Swan Song SS 70102

SLIPPERY WHEN WET
Commodores
Motown M1338F

DON'T TELL ME GOODNIGHT
Lobo
Big Tree 16033

**PLEASE PARDON ME (YOU REMIND ME
OF A FRIEND)**

Rufus Featuring Chaka Khan
ABC 12099

WHAT CAN I DO FOR YOU
Labelle
Epic 8-50097

I DREAMED LAST NIGHT
Justin Hayward & John Lodge
Threshold 5N-67019

THE IMMIGRANT
Neil Sedaka
Rocket 40370

99 MILES FROM L.A.
Albert Hammond
Mums ZS8 6037

SWEET EMOTION
Aerosmith
Columbia 3-10155

TAKE IT FROM ME
Dionne Warwick
Warner Bros. 8088

IT HURTS A LITTLE EVEN NOW
John Reid
Arista 0114

MARY ANNE
Fallenrock
Capricorn 0227

LOOK AT ME (I'M IN LOVE)
Moments
Stang 5060

JUST A LITTLE BIT OF YOU
Michael Jackson
Motown 1349F

RAG DOLL
Sammy Johns
GRC 2062

EVERYTIME YOU TOUCH ME (I GET HIGH)
Charlie Rich
Epic 50103

SOONER OR LATER
Impressions
Curton CMS 0103

BURNING THING
Mac Davis
Columbia 3-0148

ROCK AND ROLL ALL NIGHT
Kiss
Casablanca 829

SHACKIN' UP
Barbara Mason Buddah
Buddah 459

MINNESOTA
Northern Light
Columbia 3-10136

SNEAKIN' UP BEHIND YOU
Breckler Brothers
Arista 0122

BLANKET ON THE GROUND
Billy Jo Spears
United Artists XW 584-X

7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)
Gary Tom's Empire
Pip 6504

soul

CUT THE CAKE/PERSON TO PERSON
AWB
Atlantic 3261

ROCKIN' CHAIR
Gwen McCrae
Cat 1996

GET DOWN, GET DOWN
Joe Simon
Spring 156

LOOK AT ME (I'M IN LOVE)
Moments
Stang 5060

LOVE WON'T LET ME WAIT
Major Harris
Atlantic 3248

THE WAY WE WERE/TRY TO REMEMBER
Gladys Knight & The Pips
Buddah 463

BAD LUCK (PART I)
Harold Melvin & The Bluenotes
Phila. Intl. ZS8 3562

SPIRIT OF THE BOOGIE/SUMMER MADNESS
Kool & The Gang
Delite 1567

THE HUSTLE
Van McCoy & The Soul City Symphony
Avco 4653

GIVE THE PEOPLE WHAT THEY WANT
O Jays
Phila. Intl. ZS8 3565

SHACKIN' UP
Barbara Mason
Buddah 459

KEEP THE HOME FIRES BURNING
Latimore
Glades 1726

BABY THAT'S BACKATCHA
Smokey Robinson
Tamla T54258F

HIJACK
Herbie Mann
Atlantic 3246

WHAT AM I GONNA DO WITH YOU
Barry White
20th Century TC 2177

SLIPPERY WHEN WET
Commodores
Motown M1338F

SADIE
Spinners
Atlantic 3268

ME & MRS. JONES
Ron Banks & The Dramatics
ABC 12990

ROLLING DOWN A MOUNTAIN SIDE
Main Ingredient
RCA PB 10024

SHAKEY GROUND
Temptations
Gordy G7142

TAKE ME TO THE RIVER
Syl Johnson
Hi 5N 2285

L-O-V-E (LOVE)
Al Green
Hi 2282

REACH OUT FOR THE MOON (POOR PEOPLE)
Angelo Bond
ABC 12077

ALL CRIED OUT
Lamont Dozier
ABC 12076

7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)
Gary Toms Empire
Pip 6504

EASE ON DOWN THE ROAD
Consumer Rapoport
Wing And A Prayer HS101F

DO IT IN THE NAME OF LOVE
Ben E. King
Atlantic 3274

LOVE BEING YOUR FOOL
Charlie Whitehead
Island 007

BABY-CET IT ON
Ike & Tina Turner
United Artists UA XW 598-X

CRYSTAL WORLD
Crystal Grass
Polydor PD 15101

FREE MAN
South Shore Commission
Wand 11287

SWEARIN' TO GOD
Frankie Valli
Private Stock 021

SEVEN LONELY NIGHTS
Four Tops
ABC 1209

SNEAKIN' UP BEHIND YOU
Breaker Brothers
Arista 0122

WHY CAN'T WE BE FRIENDS
War
United Artists XW 629-X

TAKE IT FROM ME
Dionne Warwick
Warner Bros. WBS 8088

SEX MACHINE
James Brown
Polydor 14270

WHAT CAN I DO FOR YOU?
Labelle
Epic 8-50097

CHECK IT OUT
Bobby Womack
United Artists XW621-X

LEAVE IT ALONE
Dynamic Superiors
Motown M1342F

HERE I AM AGAIN
Candi Staton
Warner Bros. 8070

HURT
Manhattans
Columbia 3-10140

MISTER MAGIC
Grover Washington Jr.
Kudu 942F

NO CHARGE
Shirley Caesar
Scepter/Hob 12402

SOONER OR LATER
Impressions
Curton CMS 0103

MY BRAND ON YOU
Denise La Salle
20th Century/Westbound WT 5004

JUST A LITTLE BIT OF YOU
Michael Jackson
Motown 1349F

**I'LL DO FOR YOU ANYTHING YOU
WANT ME TO**

Barry White
20th Century TC 2208

FOREVER IN LOVE
Love Unlimited Orchestra
20th Century 2197

SEXY
MFSB
Phila. Intl. ZS8 3567

**PLEASE PARDON ME (YOU REMIND
ME OF A FRIEND)**

Rufus Featuring Chaka Khan
ABC 12099

SUGAR PIE
Sugar Billy
Fast Track FT 2503

CHOCOLATE CITY
Parliament
Casablanca 831

COME AN' GET YOURSELF SOME
Leon Haywood
20th Century TC 2191

PHILADELPHIA FREEDOM
Elton John
MCA 40364

ALL THE WAY IN OR ALL THE WAY OUT
Bettye Swann
Atlantic 3262

PAIN
Edwin Starr
Granite 522

ACTION SPEAKS LOUDER THAN WORDS
Chocolate Milk
RCA PB 10290

GOD BLESS OUR LOVE
Charles Brimmer
Chelsea 3017

GET DOWN TONIGHT
KC & The Sunshine Band
TK 1009

IT AIN'T NO FUN
Shirley Brown
Truth TRA 1009

WENDY IS GONE
Ronnie McNeir
Prosigal 614

A.I.E. (A MWANA)
BL 5567

THANK YOU BABY
Stylistics
Avco 4652

THREE STEPS FROM TRUE LOVE
Reflections
Capitol 4078

THE BEGINNING OF MY END
First Class
Ebony Sound ES 187

GRANDDADDY (PART I)
New Birth
Buddah 464

IS IT TRUE
Barret Strong
Capitol 4052

FIGHT THE POWER, PART I
Isley Bros.
T-Neck ZS8 2256

WANT TO BE FREE
Ohio Players
Mercury 73675

LOVE ME TILL TOMORROW COMES
Roy C
Mercury 73672

**TOUCH ME BABY (REACHING OUT
FOR YOUR LOVE)**

Tamiko Jones
Arista 0110

DANCE LADY DANCE
Ripple
GRC 2060

WHATEVER'S YOUR SIGN
Bobby Franklin
Babylon 1123



Helen livening things up on stage.

HELEN REDDY--

the Grace Kelly of Rock



By Cynthia Spector
West Coast Editor

"I've always considered myself the Grace Kelly of rock"—Helen Reddy

"Helen's the queen of heavy-metal housewife rock"—Alice Cooper

Responsible for the torch anthem of the women's liberation movement (*I Am Woman*), the former star of her own television show and cited by fellow musicians for "possessing the finest technically equipped voice in the business," Helen Reddy is indeed a lady who has been on the well deserved end of endless plaudits.

Did she always feel that she had the talent to become the huge success that is Helen Reddy today? Yes, she says, and adds that she knew it all the time.

"The only trouble I've ever had was convincing other people that I was going to become a star. I always knew I had it in me to be a star," laughed the wispy, brown-haired Ms. Reddy.

"Really, I only had two things going for me. I had tremendous self confidence and I always sang in tune. From the time I was a year old, it was always drummed into me, 'you're going to be a star, someday.'"

"Was I pushed?"

"Well, encouraged would be better. I was made to feel anything else would be a family disgrace," adds Helen.

She won a talent contest over 1358 applicants, sponsored by a TV station. Finally, after hounding the contest sponsors, she finally got the money to travel from native Australia to the States only to find absolutely no market for girl singers. There were nights of appearing at spaghetti joints, so Helen and her small daughter Traci could eat.

Then came the tours at Veterans Administration hospitals, the obligatory hard times. "But they loved me in the VA's," Helen boisterously throws in. "I was the only one who could sing *My Blue Heaven*."

Times took a turn for the better when a friend gave a party and invited people to bring someone and money. At this rent party, Helen Reddy met Jeff Wald and the yellow brick road to fame began to become embellished and stretched out.

Jeff's first words to Helen were enough to convince her. "I'm going to make you a star," he said. "It might take five years, but you'll be one." Two days later he proposed

and Helen accepted; Jeff became her husband and business manager.

Jeff, then the juniorest of clerks at the vast William Morris booking agency, recognized the tinsel qualities of a star in Helen immediately. But Jeff didn't make a star out of Helen for a while. He was more concerned with a hotter act, Tiny Tim. Helen had to listen every morning to her husband out hustling another act.

Helen recalls her bitter ambivalent feelings of those days. "All I could do was resent. I couldn't write very loving songs. All the ones I did write were bad. Finally, I took some courses at UCLA and hosted some consciousness classes and my attitude began to change. I had just about decided to chuck the whole star thing and go into politics when the change began to happen."

What happened was Jeff Wald's finally wearing down an old friend and persuading him to let Helen record a song everyone else on the label had turned down. The song, *I Don't Know How To Love Him*, also didn't do anything special for Helen's mental attitude but after driving everyone crazy, she had to record it.

The single was a modest success and Helen's career was launched. This change prompted Jeff to drop his other concerns and take his wife's career under his loving wings and permanent possession.

Helen's mild success enabled her to record an album and one huge song, *I Am Woman*, launched her into the superstar category among recording stars.

Helen remains a plain girl though and hasn't let the euphoria of surroundings in Hollywood Hills or how people changed treating her because of new newfound success. She still has her own little peculiarities that show through.

Like the Helenisms of female interpretations of already-recorded masculine love songs *Crazy Love* and Graham Nash's *Our House*. The lady is depicted starting the fire going and the man putting the flowers in the base. Since the Walds had dogs, that was in the yard, not cats if you remember Nash's song.

So all in all, it's been a while but Helen Reddy is at the pinnacle state now and she obviously enjoys it. Her life is enriched even more because of her unique partnership with Jeff and the lady says of herself, "he is I am I am he." And she is woman and that's Helen Reddy.



A transplanted Australian, Helen is glad she made the move to the States.

UP AND COMING LP's

ROCK & POP

Crosby, Stills, Nash and Young—Atlantic
Bette Midler—Atlantic
Stray—Stand Up And Be Counted—Pye 12107
Troggs—Troggs—Pye 12112
Daniel Boone—Run Tell The People—Pye 12105
Brownsville Station—Motor City Connection—Big Tree
The Elephant—Atlantic
Andy Williams—Columbia PC 33563
Ray Connors—Somebody Done Somebody Wrong Song—Columbia KC 33564
Eddie Reeves—What The Hell Are We Doing—GRC 2065
Mike Greene—I'll Do All I Can—GRC
Rick Conha—Dam Sweet Woman—GRC2069
Focus—Atlantic
Roger Daltrey—Ride A Rocking Horse—MCA 2147
Lulu—Chelsea CHL508
Wayne Newton—Midnight Idle—Chelsea CHL507
Flock—Inside Out—Mercury
Poco—ABC ABCD 890
Fire Ballet—Night On Bald Mountain—Passport PPSD 98010
Duane Eddy—Duane Eddy Vintage Years—ABC 3707-2
Del Shannon—Del Shannon Vintage Years—ABC 3708-2
The Captain And Tennille—Love Will Keep Us Together—A&M SP 3405
Carpenters—Horizon—A&M SP 4530
Pablo Cruz—Pablo Cruz—A&M SP 4528
Cat Stevens—Cat Stevens' Greatest Hits—A&M SP 4519
Gino Vanelli—Storm At Funob—A&M SP 4537
The Tubes—The Tubes—A&M SP 4534
Phil Lesh And Ned Lagen—Seastones—Grateful Dead Records RX 106
Robert Hunter—Tiger Rose—Grateful Dead Records RX 105
Grateful Dead—Grateful Dead—Grateful Dead Records GD 103

Brass Barns—To Fred Astair—RCA ATL1-1008
Cear Walton—Cedar Walton—RCA APL1-1009
Monroe Brothers—Feast Here Tonight—RCA 5510
Lou Reed—Metal Machine Music—RCA CTL2-1101
Duane Eddy—Anthology—ABC 3707-2
James Dean—Warner Bros. BS2843
Slade—In Flame—Warner Bros BS 2865
Neil Young—Tonight's The Night—Reprise 23
Beach Boys—Good Vibrations—Reprise MS 2233
James Last—Well Kept Secret—MGM PD6040
Jay Mason—Tender Man—Buddah BDS 5640
Atlanta Rhythm Section—Dog Days—MGM PD 6041
Tim Moore—Behind The Eye—Asylum 7E-1042
Karen Alexander—Isn't It Always Love—Asylum 7E-1040
Eagles—One Of These Nights—Asylum 7E-1039
Rod Stewart—Warner Bros. BS 2875
Graham Central Station—Ain't No Doubt About It—Warner Bros. BS 2876
Hydra—Land Of Money—Capricorn MS 2225
Blue Jug—Blue Jug—Capricorn CPO 157
Baldorf And Rodney—Life Is You—Arista AL 4041
Peter Nero—Disco, Dance And Love Themes Of The Seventies—Arista AL 4034
Synergy—Synergy—Passport PPSD 98009
Hirth Martinez—Hirth From Mirth—Warner Bros. BS 2865
Percy Faith—Disco Party—Columbia KC33549
Freddie Hubbard—Liquid Love—Columbia PC 33556
Freddie Prinze—Looking Good—Columbia PC 33562
Gary Wright—Dream Weaver—Warner Bros. BS 2868
Richard Blackmore—Richard Blackmore—Warner Bros. BS 2871
Felix Cavaliere—Destiny—Bearsville ER 6958
Manfred Mann's Earth Band—Nightingales And Bombers—Warner Bros. BS 2877

David Steinberg—Goodbye To The '70's—Columbia PC 33399
Elvis Presley—Today—RCA APL1-1039
Jim Weatherly—Magnolias & Misfits—Buddah BDS 5637
Joe Walsh—So What—ABC DSD 50171
J. Geils—Atlantic
Susan Webb—Bye Bye Pretty Baby—ABC ANCL 2006
Souther, Hillman & Furay Band—Trouble In Paradise—Asylum 7E-1036
Moon Rider—Moon Rider—ABC ANCL 2010
Pink Floyd—Wish You Were Here—Columbia 33453
Flash Cadillac & The Continental Kids—Rock & Roll Forever—CBS PE6-33465
Edgar Winter—Jasmine Nightdreams—CBS PZQ 33483
Aerosmith—Toys In The Attic—Columbia PCQ 33479
Stephen Stills—Columbia PCQ 33479
Loggins & Messina—Columbia PC 33578
Steppenwolf—CBS PZ 33583
Poco—The Very Best Of Poco—Epic PEG 33537
Randall Bramblett—That Other Mile—Polydor PD 6045
Barclay James Harvest—Live Harvest—Polydor PD 6514
Paul Simon—Columbia PC 33540
Fleetwood Mac—Warner Bros. MS 2225
Steve Satten—Whatcha Gonna Do For Me?—Columbia PC 33478
John Renton—Half In Half Out—Reprise MS 2222
Mahogany Rush—Strange Universe—20th Century T-482
Thin Lizzy—Biting—Vertigo Vel 2005
Thundermug—Ta-Daa!!—Mercury SRM 1-1039
Heartfield—Fool's Pleasure—Mercury SRM 1-1034
Head East—Flat As A Pancake—A&M 4533
Hudson & Ford—Wheels Collide—A&M SP 4535
Hummingbird—Hummingbird—A&M SP 4536
Rita Coolidge—A&M SP 4531

SOUL

Aretha Franklin—Atlantic
Spinners—Pick Of The Litter—Atlantic
Marianne Williams—Atlantic
(Various Artists)—Motor Town Review—Motown M6836S1
Germaine Jackson—Motown
Ohio Players—Honey—Mercury
Fifth Dimension—ABC ABCD 897
Angelo Bond—Bondage—ABC ABCD 889
Mighty Clouds Of Joy—ABC ABCD 899
Kool And The Gang—DeLite
Love Child's Afro Cuban Blues Band—Out Among 'Em—Roulette
Billy Preston—It's My Pleasure—A&M
Diana Ross—Motown
Jose Feliciano—I Just Want To Rock N' Roll—RCA APL1-1005
Rachel Farrow—Rachel Farrow III—RCA APL1-1105
Sam Cooke—Sam Cooke Interprets Billie Holiday—RCA APL1-0899
Buari—Buari—RCA APL1-1045
L.T.G. Exchange—The L.T.G. Exchange Performs The Score Of The Black-Rock Operetta "Susie Heartbreak" (Ghetto Child)—RCA APL1-1046
Hues Corporation—Love Corporation—RCA APL1-0938
New Birth—Best Of New Birth—RCA APL1-1021
Odia Coates—United Artists

War—Why Can't We Be Friends—United Artists
Lea Roberts—United Artists
Moments—Look At Me—Stang 1026
Cashmere—Get Down 'With It—Babylon
Milly Jackson—Still Caught Up—MGM SPR 6708
Mandrill—Best Of Mandrill—MGM PD SPR6708
Fatback Band—Yum Yum—MGM EV6904
Crackin'—Crackin'—MGM PD 6044
Black Ivory—Feel It—Buddah BDS 5644
Wenchin—Wenchin—Buddah BDS 5642
Fabulous Tramps—Legendary Zing Album—Buddah BDS 5641
Sound Experience—Boogie Woogie—Philly Groove
Impressions—First Impressions—Curton CU5503
Natural Four—Heaven Right Here On Earth—Curton CU5004
Jim Gilstrap—Roxbury RLX 102
Bobby Franklin—Babylon
Steve Howe—Atlantic
David Ruffin—Motown
Gloria Gaynor—Polydor M3G 4997
Talk Of The Town—TSOP KZ 33155
LaBelle—Phoenix—CBS Records PE 33579
Spiritual Concert—TSOP—KZ 33159
The O'Jays—The O'Jays Greatest Hits—Philadelphia International Records KZ 33156

JAZZ

Esther Phillips—Esther Phillips With Beck—Kudu Ku23
N.Y. Jazz Quartet—In Concert In Japan—Salvation SL703
Jim Hall—C.T.I.
Duke Ellington—East Born Concert—RCA APL1-1023
Woods-Flash-LeGrande—Images—RCA BGL1-1037
Ellington—This One's For Blanton—RCA 2310-722
Peterson-Basey—"Sach" And "Joch"—RCA 2310-723
Nucleus—Snakehips, Etcetera—Sire SOSD 7506
Don Minasi—United Artists
Ronnie Laws—United Artists
Dave Liebman—Drum Ode—MGM ECM 1047
John Abbercrombie—Jan Hammer-Jack Dee Johnette—Timeless—MGM ECM 1047
Paul Motian—Tribute—MGM ECM 1048
Steve Kuhn—Trance—MGM ECM 1052
Stu Martin—John Surmin—Live At Woodstock Townhall—Pye 12114
Big Meceo—Chicago Breakdown—RCA AXM2-5506
Earl Himes—The Farther Jump—RCA AXM2-5508
Dick Todd—Blue Orchids—RCA AXM2-5509
Bob Thiele Orchestra—I Saw Pinetop Spit Blood—RCA BDL1-0964
The Gary Burton Quintet With Eberhard Weber—Ring—Polydor ECM 1051
Keith Jarrett/Jan Garbarek—Luminessence—Polydor ECM 1049
Al Hirt—Superjazz I—Monument 33435
Quincy Jones—Mellow Madness—A&M SP 4526

COUNTRY

Lonzo and Oscar—Traces Of Life—GRC GA 10014
Moe Bandy—Bandy The Rodeo Clown—GRC 2070
Tom T. Hall—I Wrote A Song About It—Mercury
Chris Colombo—Chris Colombo—Mercury
Johnny Carver—Strings—ABC ABCD 864
Ferlin Husky—The Foster Rice Songbook—ABC ABCD 884
Clarence Carter—I Got Caught—ABC ABCD 896
Freddie Weller—Love You Back To Georgia—ABC/Dot DOSD 20206
Tommy Overstreet—Greatest Hits Vol. I—ABC DOSD 20207
Donna Fargo—Whatever I Say Means I Love You—ABC DOSD 20209

Charlie Price—Charlie—RCA APL1-1038
Danny Davis—Dream Country—RCA APL1-1043
Jim Reeves—Songs Of Love—RCA APL1-1037
Chris Isenberg—Babylon
Tommy Cash—Only A Stone—Elektra CM5
Dan Hicks—Hey Good Looking—Warner Bros. BS 2844
Ronny Milsit—Ronny Milsit—Warner Bros. BS 2878
Jimmy Buffet—AIA-ABC DSD 50183
Mac Davis—Thinn' Thing—Columbia PC 33551
Tammy Wynette—Epic KE 33582
Kris Kristofferson—Monument—PE33371
Statler Brothers—The Best Of The Statler Brothers—Mercury SRM 1-1037

GOSPEL

Harmonic Four—Lord Help Me To Hold On—Babylon BLPG 501
Charlie Rich—Gospel—Epic KE 33545
James Cleveland—To The Glory Of God—Savoy 14360
The Bible Way Radio Choir—Get On Board—Savoy 14361
The Southeast Youth Choir—I Heard The Voice—Savoy 14362
Leontine Dupree—Is God Satisfied?—Savoy 14363
The Twin Evangelist—Dry Bones—Savoy 14364
The Bethel Pentecostal Choir—Everyman Wants To Be Free—Savoy 14365
The Birmingham Community Choir—No One Understands

Like Jesus—Savoy 14366
Frank Williams' Young Adult Choir Of Greensboro North Carolina—I Don't Want To Be Wrong—Savoy 14367
Dr. C.J. Johnson—Come Out Of The Bushes—Savoy 14368
The Coleman Brothers—Milky White Way—Savoy 14369
Majestic Ensemble Of Baltimore Maryland—When The World Is At Peace—Savoy 14370
Lenora Young And The Philadelphia Community Choir—Wait Patiently On Him—Savoy 14371
The Gibson Chorale—I'll Hasten To His Call—Savoy 14372
Rev. Claude Jeter—The Little Church On The Hill—Savoy 14374

DISCO

Arthur Brown—Dance—Motown
Silver Convention—Save Me—Midland BKL1-1129
Executive Suite—Executive Suite I—Babylon
Joe Simon—Get Down—MGM SPR 6706
Crystal Grass—Crystal World—MGM PD 6516
Randy Pie—Randy Pie—MGM PD 6545
Gloria Gaynor—Polydor M3G 4997
Sound Experience—Boogie Woogie—Philly Groove
Trammps—Legendary Zing Album—Buddah BDS 5641
MFSB—Universal Love—Phila. Int. KZ 33158
Isley Brothers—The Heat Is On—T-Neck PZ 33536
Roy Ayers Ubiquity—A Tear To A Smile—Polydor PD-6046
The Three Degrees—International—Phils. Int. KZ 33162
Bohannon—Foot Stomp Music—Dakar
Hubert Laws—Chicago's Theme—CTI 6058S1
Barrabas—Hi-Jack—Atlantic
Midnite Movers—Follow The Wind—Buddah
Futures—Castles—Buddah
Labelle—What Can I Do For You—Phil. Inter.
Latimore—Latimore III—Glades 7505
Joe Mason—Tender Man—Buddah BDS 5640
Black Ivory—Feel It—Buddah BDS 5644
Supremes—Supremes—Motown
Jackson 5—Moving Violations—Motown
(Various Artists)—Disco Tech Vol. 2—Motown

UP & COMING SINGLES

ROCK & POP

Richard Torrance And Euraka—Southern Bells—Shelter SR40409
Souther, Hillman & Furay Band—Mexico—Asylum E45251
Karen Alexander—Isn't It Always Love—Asylum E45252
Cathy And The Richettes—Sugartime Medley—Grove Merchant SGM 1032
Leslie West—Don't Burn Me—Phantom HB 10301
Deadly Nightshades—High Flying Woman—Windfall
Lobo—Would I Still Have You—Big Tree
Terry Jacks—Christina—Private Stock 450203
Fludd—What An Animal—Private Stock 450205
Jack Jones—What I Did For Love—RCA PB 10317
Elliott Murphy—Hollywood—RCA PB 10322
Livin' Blues—Boogie Woogie Woman—Pip 6502
Beach Boys—Little Honda—Capitol 4093
Stealers Wheel—Found My Way To You—A&M 1675
Donny & Marie Osmond—Make The World Go Away—MGM 14807
Elton John—Someone Saved My Life Tonight—MCA 40421
The Hotel Orchestra—In The Mood—Pye 71020
Linda Kendrick—House Of Cards—Pye 71018
Sammy Johns—Rag Doll—GRC 2062
Tony Christie—Words—MCA 40408
Louis Paul—Love Someone And Make Them Happy—MCA

Lulu—Boy Meets Girl—Chelsea CH 3019
David Bowie—Fame—RCA PB 10320
Frank Morgan—Sing Your Freedom Song—RCA
Barry Mann—I'm A Survivor—RCA PB 10319
Ettora Straita And His Orchestra—Theme From Stavisky—RCA
Engelbert Humperdinck—For Ever And Ever—Parrott PAR 40082
Flash Cadillac And The Continental Kids—Hot Summer Girls—Private Stock 45026
Tammy Jones—Let Me Try Again—Columbia 5-10156
Boomer Castleman—Judy Mae—Mums/CBS ZS8 6038
Tom Jones—Ain't No Love—Parrot' PAR 40083
Ringo Starr—It's All Down To Goodnight Vienna—Apple 1882
John Shine—Song For A Rainy Day—Columbia 5-10157
Pyramid—Sunshine Lady—Bang 715
Gilbert O Sullivan—Marriage Machine—London MAN 3643
Earthquake—Tall Order For A Short Guy—London UK 49036
Leon Russell—Lady Blue—Shelter 40378
Bobby Vinton—Wooden Heart—ABC 12100
Pure Prairie League—Two Lane Highway—RCA PB-10302
Freddie King—Going Down—Shelter 40410
The Letterman—You Are My Sunshine Girl—Capitol 4096

Cher—Geronimo's Cadillac—Warner Bros. 8096
Pavlov's Dog—Julia—Columbia 3-10152
Domino—Have You Had A Little Happiness Lately—20th Century 2198
Magnetic Touch—Ain't Gonna Be A Next Time—Cheryl 6503
Bonaroo—Sally Ann—Warner Bros. 8103
Guys 'N' Dolls—There's A Whole Lot Of Loving—Epic 8-50156
Jeff Beck—You Know What I Mean—Epic 8-50112
Tribe—Give Me One More Day—ABC 12102
Gary Bonner—I Can't Take It—Migration/Atlantic 3275
April Wine—Oowatanite—Big Tree-16036
Eddie Reday & The Alcoholics—502 Blues—Direct Hit/DHS 999A
Sonny Munro—I'm Never Gonna Hurt You Again—Columbia ZS8 160525
Tammy Jones—Let Me Try Again—Columbia 5-10156
Benny Bell—Everybody Likes My Fanny—Vanguard 35185
Road Apples—Let's Live Together—Mums ZS8-6039
Bob Marley & The Wailers—Lively Up Yourself—Island 027
Ripple—This Ain't No Time To Be Giving Up—GRC 2060
Pyramid—Sunshine Lady—Bang 715
Pablo Cruise—Island Woman—A&M 1695
Jose Feliciano—Twilight Time—RCA PB-10306

SOUL

Jimmy James—Come Lay Some Lovin' On Me—Pye 71019
Loretta Holloway—I Know Where You're Coming From—Aware AWO 50
Jackson 5—Motown
Eddie Kendricks and The Dynamic Superiors—Motown
The Miracles—Motown
Willy Hutch—Motown
The KG's—DeLite
Darlene Jackson—Does She (Sleep On My Side Of The Bed)—Brown Dog
Don Burrows Quartet—Sweet Emma—Mainstream 5568
Carol Douglas—Will We Make It Tonight—Midland MB 10304
J.R. Bailey—(If They Could Only See Me Now) The Entertainer—Midland MB 10305
Trini Lopez—Something About You Baby I Like—Private Stock

Crown Heights Affair—Dreamin' A Dream—DeLite DEP 1570
Temptations—Motown
Smokey Robinson—Motown
Rare Earth—Motown
Diana Ross—Motown
Cufflinks—Some Girls Do, Some Girls Don't—Roulette 17171
Willie Clayton—Hello, How Have You Been—Pawn 3807
Hues Corporation—One Good Night Together—RCA PB 10311
Sylvia—Pussycats—All Platinum 536
Sly Stone—Hot Fun In The Summertime—Epic 8-50119
Anthony And The Imperials—Sooner Or Later—Avco 4655
Gloria Gaynor—Walk On By—MGM 14801
The Gaslight—Just Because Of You—MGM
First Choice—Wake Up To Me—Philly Grove

Inner Vision—Honey Baby Be Mine—Philly Grove
Electrified Action—Love Foundation—DeLite DEP 1568
June Carey—I Just Don't Know How To Thank You—DeLite DEP 1569
Master Plan—Bennie And The Jets—DeLite DEP 1571
The Rhythm Makers—Touch—Vigor VI 1719
People's Choice—Do It Anyway You Wanna—Philadelphia International VS84769
Retta Young—Sending Out A SOS—All Platinum 2355
Chuck Jackson—Lovelights—All Platinum 2357
Street People—Never Get Enough Of Your Love—Vigor VI 1722
Tomorrow's Edition—Say It Again—Gang 1324
Grover Washington Jr.—Motown
Undisputed Turth—Motown
Commodores—Motown
Billy Davis—Three Steps From True Love—ABC 12106
Tommie Young—Get Out Of My Life—Soul Power 119

COUNTRY

Lonzo And Oscar—When The Fields In The Valley Turn Green—GRC 2063
Don Gibson And Sue Thompson—Oh How Love Changes—MGM H350
Jerry Wallace—Wanted Man—MGM M14809
Wayne Carson—Liberated Woman—Private Stock 45027
Joe Stampley—Dear Woman—Epic 8-50114
Paul Craft—Child In The Cradle (For Linda)—Truth 3205
David Allen Coe—You Never Even Called Me By My Name—Columbia 3-10159
Donna Fargo—Hello Little Bluebird—ABC/DOT 17557
Bill Rice—When She Falls—20th Century 2193

Freddy Fender—Wasted Days And Wasted Nights—ABC/DOT
Even Stevens—Let The Little Boy Dream—Elektra E-45254-A
Don Potter—Take It Out On Main Street—Columbia 3-10158
Jim Weatherly—It Must Have Been The Rain—Buddah 467
Tom T. Hall—Deal—Mercury 73686
Dr. Hook—Cooky & Lila—Capitol 4081
The Douglas Brothers—Son Of William Tell—Another Record Co. ARC 1003
Mel Tillis & The Statesides—Woman In The Back Of My Mind—MGM M 14804

Karen Wiltz—Texas Star On A Tennessee Stage—Hayride H-USA 751
Mickey Newbury—Sail Away—Elektra E-45254-A
Eddy Arnold—Red Roses For A Blue Lady—MGM 14780
Ronnie Sessions—Love Hangover—MVA 40411
Ray Peterson—Nobody But You—Cloud 9 134
Guy & Raina—We've Got It All Together Now—Ranwood 1029
Joe Allen—Carol At The Broken Wheel Inn—Warner Bros. 8098
Bobby Penn—Rhythm Of Love—50 States 32

DISCO

George Fischhoff—King Kingston—Pip 6503
Executive Suite—Babylon
The Ellington Sisters—I Better Get Used To This Feeling—RCA JH-10274
Copperpenny—Disco Queen—Capitol 4090
Demis Roussos—Midnight Is The Time I Need You—Big Tree 16053
Lalo Schiffrin—Bolerol—20th Century TC-2205
Mebeus—Funky Chinatown—Vigo VI 1721
Freeman-Nehls & The Other Brothers—Boom Bam Bump—RCA JH-10315

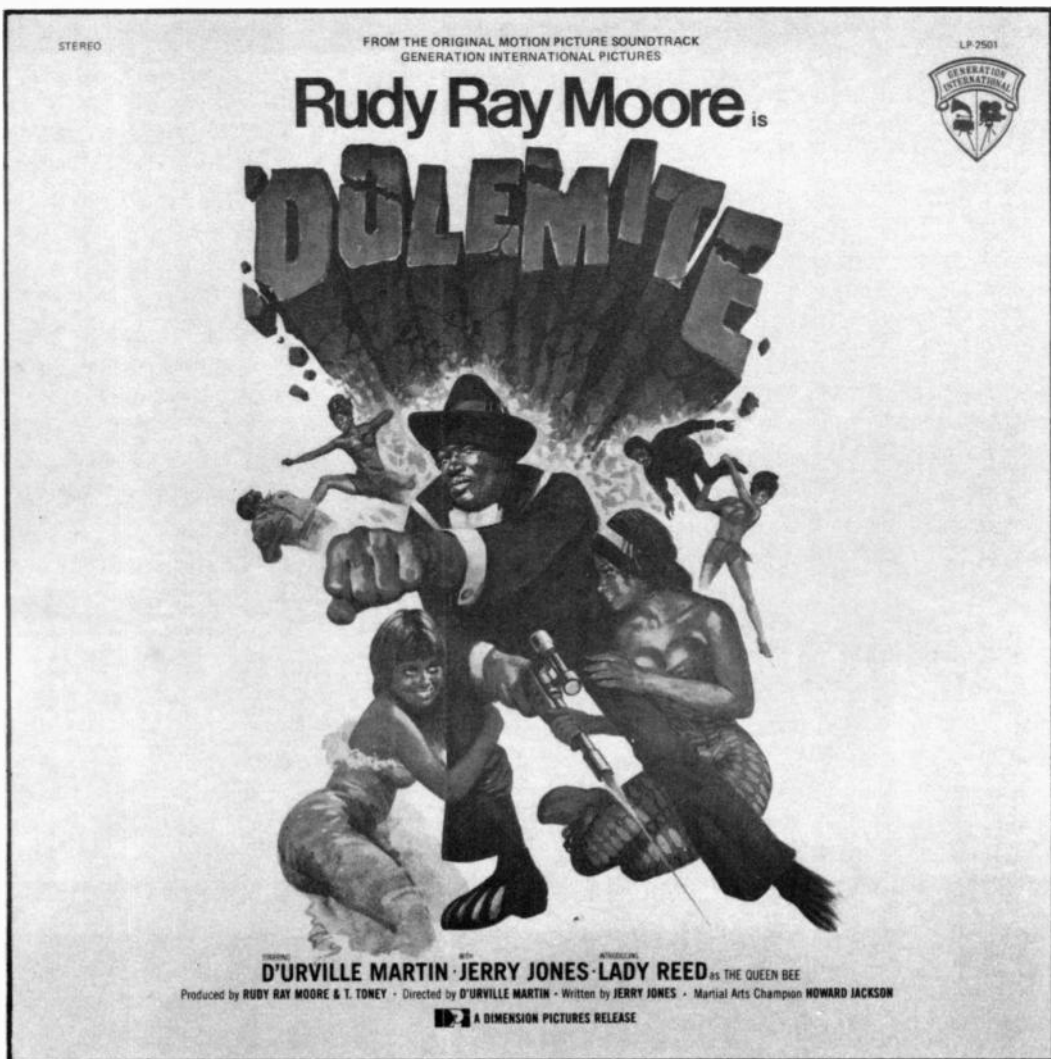
Gary Bonner—I Can't Take It—Atlantic 3275
Disc-O-Tex And His Sex-O-Lettes—Chelsea
Fay Hauser—You Bring The Sun In The Morning—SM 101
The Three Degrees—Take Good Care Of Yourself—Phila. Int. ZS8 3568
Sharon Ridley—When A Woman Falls In Love—Sussex RR 636
Valerie Harp—A Wounded Blackbird Can't Fly—Buddah BDA 469
Jimmy Maelen—Run Johnny—Epic8-50102
Ellison—Too Bad—MagnaGlide5N-324

Rory Block—What Do You Do With A Memory—RCA JB-10286
Ujima—A Shoulder To Lean On—Epic 8-50095
The Originals—Good Lovin' Is Just A Dime Away—Motown 1355F
Syreeta—Harmour Love—Motown 1353F
Yvonne Fair—Love Ain't No Toy—Motown 1354F
Barrabas—Hi-Jack—Atco 7027
Linda Carr & The Love Squad—Highwire—Roxbury 2009
Mystic Moods—Honey Trippin'—Soundbird 5002
Parliament—Chocolate City—Casablanca 831
Tiger-Tiger—Hi-Ya-No-Mie—Miccosukee Hopanke 1001

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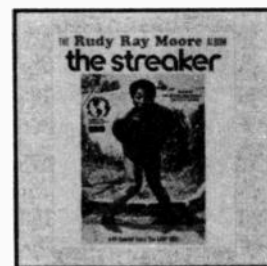
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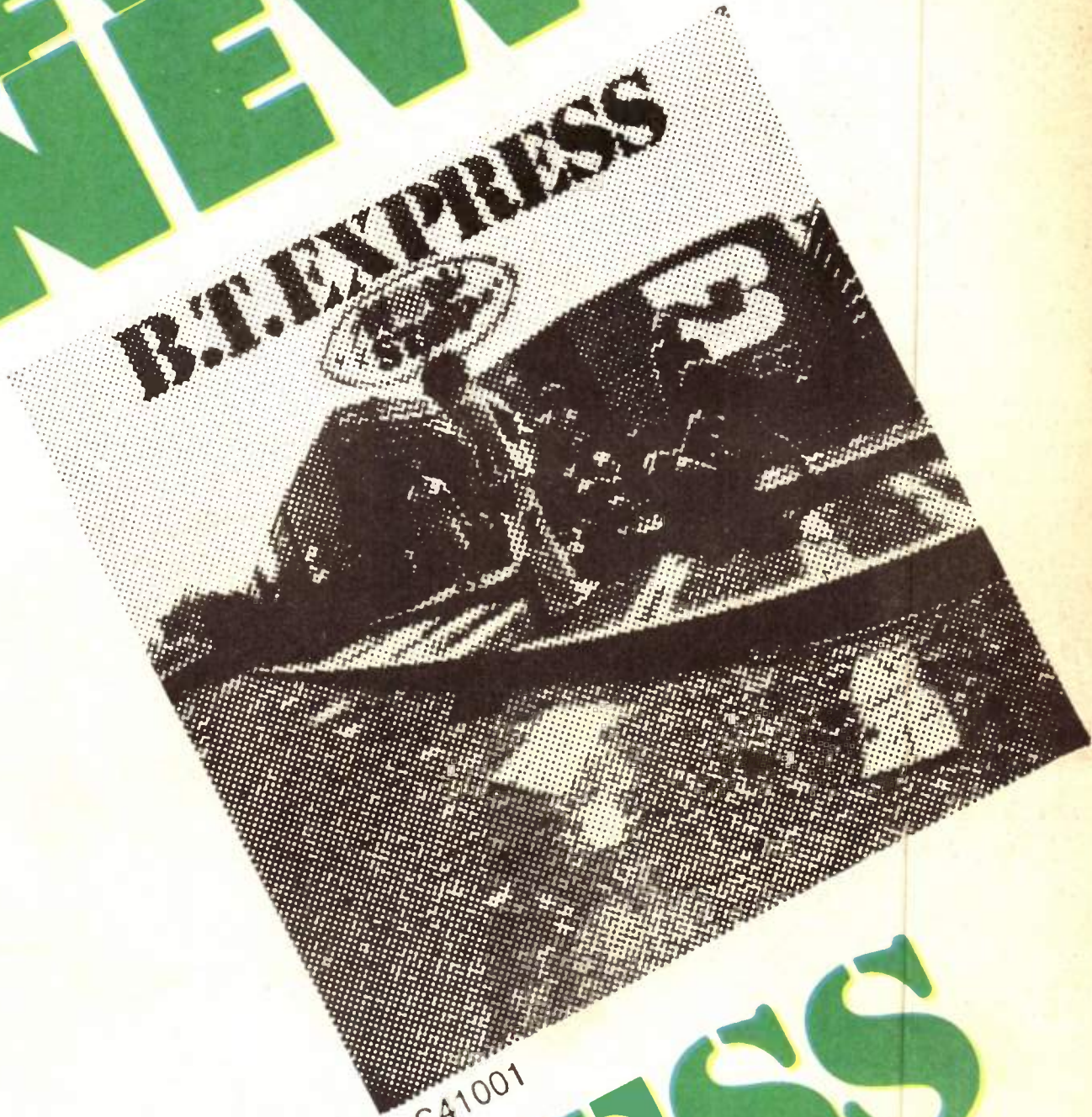


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