SINGLES

BARBRA STREISAND, "MY FATHER'S SONG" (prod. by Jeffrey Lesser & Rupert Holmes/Widescreen Prod.) (Wide screen/Emanuel/First Artists, ASCAP). In her most spine-tingling single since "The Way We Were," tale of why father really did know best. Daughters and sons everywhere will relate to this house of Holmes. Columbia 3 10198.

STEELY DAN, "BAD SNEAKERS" (prod. by Gary Katz) (American Broadcasting, ASCAP). As much of a potential boost to pina colada as to Keds sales, supergroup pieces together bits of the L.A. experience while stranded outside of Radio City Music Hall. Expect nothing but excellent traction and action from this Steely soft shoe. ABC 12128.

OUTLAWS, "THERE GOES ANOTHER LOVE SONG" (prod. by Paul Rothchild) (Hustlers, BMI). While the group's tourin' with the Doobies, and becoming one of the fastest-breaking album acts of the year, their "Love Song" is sure to go the way of all hits—straight to the top! Southern rockers' single bow is coming from the right direction! Arista 0150.

DARYL HALL & JOHN OATES, "CAMELLIA" (prod. by Christopher Bond, Daryl Hall & John Oates) (Unichappell, changes labels. She's Good returns to their period with a new sense of commitment and all-around commercial appeal. A blue-eyed variant on the Philly'spul sound is their lady. RCA PB 10373.

HERBIE MANN, "WATERBED" (prod. by Herbie Mann) (Screen Gems-Columbia, BMI). Originally done up by the L.T.G. Exchange, this soarin' successor to "Hijack" is a comfortable way indeed for the-Rastaf to keep his recent top 40 success afloat. Especially vibrant vocal-accomplishments appear between the satsifying soul instrumental sheets. Atlantic 3282.

JESSI COLTER, "YOU AIN'T NEVER BEEN LOVED (LIKE I'M GONNA LOVE YOU)" (prod. by Ken Mansfield and Raylon Jennings/Hometown Prod.) (Baron, BMI). Redefining country blues in her own starkly powerful way, this intriguing change of pace from "I'm Not Lisa" is a more positive affirmation of her multi-market talents. Capitol 4087.

SLEEPERS

OUTLAWS, "THERE GOES ANOTHER LOVE SONG" (prod. by Paul Rothchild) (Hustlers, BMI). While the group's tourin' with the Doobies and becoming one of the fastest-breaking album acts of the year, their "Love Song" is sure to go the way of all hits—straight to the top! Southern rockers' single bow is coming from the right direction! Arista 0150.

ALBUMS

GRATEFUL DEAD, "BLUES FOR ALLAH." Going from cult to commercial, the Garcia-fronted sextet pacts with UA in an effort to establish themselves on a "star" level while maintaining aesthetic roots. Garcia's picking is superfine. Sales are sure to follow play, especially on "Franklin's Tower" and "The Music Never Stopped." Grateful Dead GD LA 494 O (UA) (6.98).

JOE COCKER, "JAMAICA SAY YOU WILL." Cocker says he will to sales here, as he further re-establishes the power of his patented wailing, following fast in the footsteps of his previous top 15 "I Can Stand A Little Rain" set. Mobiles will be available to retailers as selling spurs; progressive play is already starting to snowball. Say you will! A&M SP 4529 (6.98).

5TH DIMENSION, "EARTHBOUND." Celebrating both their 10th anniversary and their new label affiliation, another decade and a new pact are launched by the addition of spunk n funk to their flowing harmonious appeal. FMers should consider programming, and top 40 formats are sure to have a field day. Heavenly delights are topped by "I've Got A Feeling." ABC 897 (6.98).

RENAISSANCE, "SCHEHERAZADE AND OTHER STORIES." The Rimsky-Korsakov classic takes on contemporary dimensions, as have previous stories, through rock interpretation from the critically acclaimed quintet. An avid Gotham following has always been theirs, and it should expand to potent national proportions with quick progressive pickup. Sire SASD 7510 (ABC) (6.98).

HITS OF THE WEEK
WILL WONDER NEVER CEASE?

FIRST ANNUAL ROCK MUSIC AWARDS:
Male Vocalist of the Year... STEVIE WONDER

THIRD ANNUAL EBONY MUSIC AWARDS:
Album of the Year... STEVIE WONDER
(FOR FULFILLINGNESS' FIRST FINALE)
Male Singer of the Year... STEVIE WONDER
Innovative Artist of the Year... STEVIE WONDER
Composer of the Year... STEVIE WONDER
Instrumentalist of the Year... STEVIE WONDER

"Congratulations, Stevie."

Eagles, Wonder, Mitchell
Take Top 'Rocky' Honors

■ LOS ANGELES — The Eagles, Joni Mitchell and Stevie Wonder, winning awards for best group, best female and male vocalist, respectively, led the list of honorees in the first annual Rock Music Awards which aired live on CBS from the Santa Monica Civic Center here August 9. The awards show was hosted by Elton John and Diana Ross, and presenters included Alice Cooper, Roger Daltrey, Olivia Newton John, Tony Orlando and Dawn, Benne Taupin and Ella Fitzgerald. Don Kirshner served as executive producer.

With the exception of the Eagles, whose Glen Frey and Don Henley (along with J.D. Souther) were also recipients of best song composer awards for “Best Of My Love,” no one artist won in more than one category, a rare occurrence in this era of the awards show sweep.

Entertainment between presentations was provided by Chuck Berry, the Manhattan Transfer, Labelle and via filmclip, the Rolling Stones and the Edgar Winter Group. The venerable Nelson Riddle served as musical director.

Winners of the first “Rockies” were as follows:

New Female Vocalist—Phoebe Snow; Female Vocalist — Joni Mitchell; New Male Vocalist—Dan Fogelberg; Male Vocalist—Stevie Wonder; Group — Eagles.

Allman Tour, Album
Announced by Walden

■ MACON, GA. — After a long absence from the music scene, the Allman Brothers Band has announced plans for a new album and a forthcoming tour. The announcement was made at a press conference in Macon (12) by Phil Walden, president of Capricorn Records.

Walden told Record World that the tour will have the theme “The Pride of The South” and will be divided into three parts, with the first part of the tour opening in New Orleans on August 31 at the Louisiana Superdome. Also appearing on the Louisiana date will be the Marshall Tucker Band, Wet Willie, and the Charlie Daniels Band.

Ankha Action

The stars came out for Paul Anka’s recent appearance at Los Angeles’ Greek Theatre. Shown at an after-opening-night-concert party held in a huge tent across from the Greek Theatre are Record World vice president Spence Berland (second from left) presenting Anka (center) with a special copy of BW’s recent Anka special as (from left) Bob Skuff; Al Teller, president of United Artists Records; and Odis Coates look on.

Soul Sizzles on Album Chart

■ NEW YORK—The 20th Annual NATRA meet coincided with one of the most impressive sales weeks for black product on The Album Chart. Black acts hold down both the number one and Chartmaker positions and account for three top ten packages, including the top 10’s longevity champion.

Bulled back at 1 this week is the Isley Brothers’ “The Heat Is On” (T-Neck), in its third appearance in the top spot, after yielding for one week to the Eagles (Asylum).

Rack Jobbers Meet
Planned by NARM

■ CHERRY HILL, N.J.—The First Annual NARM Rack Jobbers Conference will be held at the Hyatt on Union Square in San Francisco, California, Thursday and Friday, September 18-19. The rack jobbers program will be the focal point of a series of meetings which will also include meetings of the 1976 convention committee, of the NARM board of directors, and of the manufacturers advisory committee. Advance registration forms have been sent this week to all NARM regular members.

Meetings

Preliminary meetings to be held on Wednesday, September 17 are convention committee meetings and one of the board of directors. Thursday’s schedule calls for a board of directors breakfast meeting; a joint session with the board of directors and the manufacturers advisory committee; a rack jobbers meeting; a rack jobbers-only “Operations Rap;” and a cocktail reception and dinner meeting to be attended by rack.

(Continued on page 42)

Pride and Campbell
To Host CMA Awards

■ NASHVILLE — The Ninth Annual Country Music Association Awards will take place this Monday night, October 13, at 9 p.m., Central Daylight Time. According to CMA board chairman Bill Denver, the show, which is sponsored by Kraft Foods Corporation, will be broadcast live on CBS-TV from the stage of the Grand Ole Opry House and co-hosted by Charley Pride and Glen Campbell.

Categories

There will be awards presented in 10 categories of achievement: Entertainer of the Year, Song of the Year, Single of the Year, Male Vocalist of the Year, Female Vocalist of the Year, Album of the Year, Instrumentalists of the Year, Instrumental Group or Band of the Year, Vocal Duo of the Year and Vocal Group of the Year. The awards are determined by vote of the CMA membership, with the certified public accounting

(Continued on page 34)
Lifesong To Debut with Croce Anthology

By IRA MAYER

NEW YORK — When Lifesong Records, the new Tommy West/Terry Cashman label, debuts early this fall, it will be with a unique package only Cashman and West could have assembled. "The Faces I've Been" is a two-record anthology tracing the development of Jim Croce's career from his days as a member of the Villanova glee club (where he and Tommy West first met) in 1962 up until the time of some of his last recording sessions.

Included are vintage takes from the glee club days, tracks culled from a solo album Croce recorded (and sold at the back of coffeehouses where he played) in 1965, songs recorded with his wife Ingrid when they performed together (1967-70) and some more recent material done just before and after his first ABC album. Also, there is one side devoted to the raps Croce used in "Facets" or the Capitol Jim and West credit with "This Land Is Your Land." A particularly strong influence was Maury Muehlesien, a songwriter in his own right who also played back-up guitar with Croce around 1970. One song on the album features Muehlesien, whom Cashman and West credit with opening Croce to more intricate chord patterns and for helping him define his own writing style — especially the development of Croce's lyrics.

Letters from fans and continued sales of available Croce product indicated to Cashman and West that there is still demand to know more about Croce. Many fans, they say, "feel cheated" by the fact that because Croce was only beginning to reach the mass audience at the time of his death, many people did not have the opportunity to hear him live. Word of Croce's ability as an in-person entertainer has spread since his death, and so the producing team felt that the inclusion of the half-dozen raps was something to fill a gap in the public's understanding of who Croce was.

Much of the most recent material has been taken back into the studio for overdubbing in light of the direction in which Croce was moving and because some of the songs are taken from a three hour studio session done in January 1970 at which time 22 songs were laid down on tape. But what is particularly impressive upon initial listening are the lengths to which Cashman and West have gone to define the career of a man who was both a friend and a musical partner. "The Faces I've Been" is not a greatest hits package. It is a tribute and a part of contemporary pop history.

A&M Signs Peggy Lee

LOS ANGELES — Gil Frieseen, senior vice president of A&M Records, has announced the signing of Peggy Lee to the label. Ms. Lee's first album for A&M will be produced by Leiber and Stoller and is scheduled for release the last week in September. The album contains all new material specifically written for Ms. Lee by Jerry Leiber and Mike Stoller and will be released in coordination with Ms. Lee's national concert tour, which begins at the Las Vegas Hilton and runs through October when she will open at the Waldorf Astoria Hotel in New York.

Ms. Lee has recorded nearly 600 songs, a number of which have become gold records; she has collected several awards ranging from recognition of musical achievement to citations for humanitarianism. Her role in the 1955 movie, "Pete Kelly's Blues," won her a New York Film Critics Award and an Oscar nomination.
The sensuous touch of Willie Hutch.

His fifth album.

Ode to My Lady.

Luscious. On Motown Records & Tapes.

Includes "Love Power," Willie's supersmash breakout single.

The sensuous touch of Willie Hutch.

His fifth album.

Ode to My Lady.

Luscious. On Motown Records & Tapes.
**Book Series Set by Sire, Chappell**

NEW YORK — Seymour Stein, president of Sire Records, and Norman Weiser, president of Chappell Music, have announced the formation of Sire Books, a joint venture designed to create and market a series of books devoted to rock music. The line will include comprehensive biographical studies of the top recording stars in the field, past and present. They will be written by rock journalists, the entire series to be edited by Greg Shaw, a 10 year veteran of the rock press. Creative supervision of the series will be under Sire's administration with Chappell controlling all aspects of marketing and distribution.

The books will be distributed in record and music outlets by Chappell and to book stores and other locations through various arrangements with publishers and distributors. Packaged 9x12 volumes printed on heavy stock, they will feature rare photographs in addition to text and supplementary documentation in the form of discographies and bibliographies. Special racks and browser boxes have been designed for point-of-purchase displays.

Six titles are planned for the tentative release during the Christmas season, among them "Elton John" by Record World columnist Ben Edmonds; "The Beach Boys" by Ken Barnes; "Carole King" by Alan Betrock; "John Lennon" by Paul Nelson; and "Led Zeppelin" by Richard Cromelin. All books in the series will retail for $3.95.

**Andy Miele Named Groove Merchant VP**

NEW YORK — Sonny Lester, president of Groove Merchant Records, has announced by P.J.P. Records, a division of Pickwick International, Inc., has announced the appointment of Andrew R. Miele, Jr. to the newly-created post of vice president and general manager.

Miele comes to Groove Merchant with over 20 years experience in the record industry. Prior to joining Groove Merchant, he was associated with the record arm of Famous Music as vice president and director of marketing. He held similar positions with UA and MGM-Verve.

Miele will be in charge of marketing and merchandising all Groove Merchant product and will work in close conjunction with the marketing and merchandising people at P.J.P. Miele has already launched a national campaign for the new Buddy Rich album, "Big Band Machine," that will kick off August 4 in Chicago and August 6 in New York, with a four month national tour by Buddy Rich and his four band. The advertising will consist of newspaper, radio, store window and in-store displays, tied in with major outlets throughout the country. Miele will travel exclusively with all P.J.P. distributors and key merchants.

**War Meets the Mayor**

In a mutual display of gratitude in which gifts were presented on both sides, United Artists recording group War meets Detroit Mayor Coleman Young. The mayor presented War with keys to the city of Detroit at a presentation in which he also gave the group on RIAA plaque for their latest gold album, "Why Can't We Be Friends?" War gave the mayor a supply of "Why Can't We Be Friends?" T-shirts, frisbees and other paraphernalia to be distributed to Detroit's population. Shawn at the Detroit City Hall are (from left) War members Howard Scott; Lee Oskar; Lennie Jordan (partially obscured by his key); Harold Brown; Detroit mayor Coleman Young; War members Charlie Miller; B. B. Dickerson; and Pepa Dee Allen.

**Farrell Names Bedell WFO Music Pres.**

LOS ANGELES—Steve Bedell, executive vice president of the Wes Farrell Organization, has been named president of the WFO Music Group, it was announced by owner and founder Wes Farrell.

Steve Bedell

A seven-year veteran of WFO, Bedell will be headquartered in Los Angeles, and will be traveling extensively to the company's New York offices.

**Wanner Promoted**

Additionally, Farrell announced that effective immediately Jay Wanner will become managing director of the WFO publishing arm and will run the New York operation. He previously was a professional manager.

**Companies Take Space For MIDEM 1975**

NEW YORK—As of July 31, almost six months from the January 23 opening date, 115 companies have signed contracts for booth space at MIDEM.

Among the companies having contracts for booth space are: A&M, Acuff-Rose, April Music, Arcade, Ariola, ATV Music, Audio-

(Continued on page 32)
WORTH WADING FOR.
ROD STEWART
ATLANTIC CROSSING
(AS 2875)
On Warner Bros. records and tapes.
Congratulations on the top artists in the top label.

Winners:

Best Album:
Bob Dylan, "Blood on the Tracks"

Best New Male Vocalist:
Dan Fogelberg

Best New Female Vocalist:
Phoebe Snow

Over one-third of the are on Columbia.
ions to the
n rock from
ls in rock.

Best R&B Album:
Earth, Wind & Fire,
That's the Way of the World

Best R&B Single:
Labelle, “Lady Marmalade”

Best Producer:
George Martin
(Jeff Beck, “Blow by Blow”)

Nominees:
Best Album: Bob Dylan, “Blood on the Tracks”
Best Single: Labelle, “Lady Marmalade”
Best Male Vocalist: Bob Dylan
Best New Male Vocalist: Dan Fogelberg
Best New Male Vocalist: Michael Murphey
Best New Male Vocalist: Billy Swan
(Monument Records)
Best New Female Vocalist: Phoebe Snow
Best New Female Vocalist: Minnie Riperton
Best R&B Album: Earth, Wind & Fire,
That's the Way of the World
Best R&B Album: Labelle, “Nightbirds”
Best R&B Single: Labelle, “Lady Marmalade”
Best R&B Single: Earth, Wind & Fire,
“Shining Star”
Best Producer: George Martin
(Jeff Beck, “Blow by Blow”)
Rock Personality of the Year: Bob Dylan

Rocky Award winners
and Epic Records.
Ariola Signs Wayne Parker

Jay Lasker and Howard Stark, president and executive vice president of Ariola America Records, have announced the signing of Wayne Parker to the label. Parker is a singer-songwriter who has written material for artists such as Jimmy Rogers and Eddie Rabbit. He is also a studio bass player. Parker's first single, due in a couple of weeks, is to be produced by Mike Curb; he is managed by James Fitzgerald Enterprises Inc. Pictured, from left, are James Fitzgerald, Jay Lasker, Wayne Parker, and Howard Stark.

Rogan Joins London

NEW YORK — Walt Maguire, vice president of a&r for London Records, has announced that Tom Rogan has been appointed associate national promotion manager for the label. He will work in conjunction with Herb Gordon, who was recently made national promotion manager, to coordinate all phases of promotion, including radio stations and special projects. In addition, Rogan will be responsible for disco and college promotion across the country. Both he and Gordon report directly to Sy Warner, national sales manager.

RCA Taps Della Corte

NEW YORK—The appointment of Tom Della Corte as manager, advertising, has been announced by Len Adelman, director marketing services, RCA Records. Della Corte has been in the advertising industry for the past 15 years. He joins RCA from Grey Advertising, where he was the field account executive servicing the RCA Records account. Prior to joining Grey, he had been an independent sales representative for specialized magazines. Prior to that, he had been account manager for Arbitron, radio and television rating service, and media supervisor and account executive at Cunningham and Walsh.

Award Winner

Shown at the party held at the Beverly Hills Hotel after the Rock Music Awards was Tom Della Corte.

THE COAST

By BEN EDMONDS

— SIMIANS SOCIALITES SUDDENLY SEEK SECOND SUCCESS (WIN A DREAM DATE WITH P. F. SLOAN DEPT.): With every band who ever recorded in the '60s either regrouping or seriously considering it, it was only a matter of time until the Monkees pushed another cream pie in the face of pop music. And that's what's happened, almost. Monkees drummer Dino Danelli and Davy Jones have teamed with songwriters Tommy Boyce and Bobby Hart (whose hits for the Monkees included "Last Train To Clarksville," "Stepping Stone," "I Wanna Be Free," and "Valerie"") billed as "The Great Golden Hits of the Monkees Show, starring the presentation but, more than anything else, it's a nice excuse to be in a band that's not exactly the Monkees but might as well be. The Monkees, Mike Nesmith and Peter Tork, were contacted for the project, but the former was booked up with his various performing and production deals and the latter was too busy teaching guitar somewhere in Venice (Cal). So the new foursome, aided by some backing musicians (among them guitarist Keith Allison, a former Raider and substantial talent in his own right), took to the road for a couple of weeks to test out the chemistry. To date, it's worked better than any of us would have predicted: 22,000 in St. Louis (drawing more to the Six Flags venue than either Mac Davis or Olivia Newton-John), over 10,000 in Kansas City, and self-outs in all the smaller concert halls they've played.

What's truly amazing is that the majority of the kids they're attracting aren't within shouting distance of being 18, which means that a whole lot of them were still splitting Gerber's Babyfood all over themselves in the first-run heyday of the Monkees series. Based on their initial road success, more live dates have been booked and the recording of some new material has already commenced. When a new record deal is negotiated (they're represented by Jaricco's Keith Allison), there's nothing to keep it but the Monkees manager. But whatever they decide to call it, it's certain to be a good time . . .

. . . Roger Daltrey, in Dallas to promote his latest solo album, got a taste of what it's like to be trapped on the inside of a David Essex wetdream. 3000 rock & roll ragamuffins converged on the record store where he was dispensing autographs and literally ripped down the doors of the establishment to get to their hero. Daltrey escaped, nobody was hurt in the stampede, but reports have it that the Who vocalist will henceforth conduct his personal appearances by postcard . . .

The 1st Annual Rock Awards show is adequately covered . . . Barry Martyn's Legends of Jazz performance at the Mayfair Music Hall, the funds going to the historic event taking place at the Roxy during . . .

. . . Sonny Bono, Roger Daltrey, Keith Moon, Edgar Winter, Al Kooper, Carl Reiner's newest vehicle . . .

. . . Barry Martyn's Legends of Jazz taped two dramatic TV shots before he disappeared into . . .

. . . Tom Rogan began his 22-year career in the industry with Capitol Records, where he dealt with sales promotion in the east. From there he went to Liberty-United Artists Records as east coast promotion director, later moving to the position of national sales and promotion manager at Bob Crewe Productions. After seven years with Crewe, Rogan was appointed east coast promotion coordinator for Motown Records. Most recently he served as associate national promotion manager of Roulette Records.

. . . Those two lovable Cooper/Koopers, Alice and Al, were actually seen at the same stable in the same room at the same time, this historic event taking place at the Roxy during Jose Feliciano's stand (Continued on page 36).

Cat Stevens Gold

LOS ANGELES — Cat Stevens' best selling A&M album, "Cat Stevens' Greatest Hits," has been certified gold by the RIAA.

(Continued on page 36)
Produced by James William Guercio.

from VIII the Great.
The new Chicago single on Columbia Records.

Our ad that announced "Never Been In Love" as the new Chicago single was in error. It was prepared just before convention... we were all a little nuts. Sorry.
Cashwest Names Brown Creative Services VP
NEW YORK — George Brown has been appointed vice president, creative services for Cashwest Productions, Inc. and its affiliate companies, it was announced by Terry Cashman, president of Cashwest.

In his new capacity, Brown, who joined the company in 1973, will coordinate all production schedules and budgets, supervise album planning and artist relations as well as directing the daily activities of the companies.

Brown came to Cashwest as director of administration in November, 1973 from Columbia Records, where he had been assistant to the vice president of a&r, east coast. Prior to that Brown owned and headed College Entertainment Associates, which serviced many colleges with talent.

Casablanca Taps Three
LOS ANGELES — Casablanca Records president Neil Bogart has announced three appointments in the areas of pop and r&b promotion and accounting.

Casablanca's vice president of national pop promotion, Buck Reingold, announced the appointment of A. J. Cervantes as mid-west regional promotion manager. Cervantes, 25, formerly was director of promotion and merchandising for Commercial Sales in St. Louis and, before that, president of Multi Media, Inc., a radio, television and film production outfit.

In a related development, Cecil Duram also hosted a show on WJR and filled a variety of positions at WJLB in the Motor City. Neil Bogart also announced the selection of David Powell as controller for Casablanca. Powell, who held the same position at Sussex Records, was director of accounting at United Artists Records for three years.

For Bruce Springsteen, The Time Is Now
NEW YORK—Bruce Springsteen has been a formidable figure in the world of rock music for the past couple of years, on the strength of his two Columbia albums and word of mouth about his sensational live appearances. Now, as evidenced at his Bottom Line opening here last week (13), Springsteen's career seems on the verge of a quantum leap—from critically praised cult hero to true superstar, and here the word is used with the best of connotations, aesthetically and commercially.

Springsteen, whose first two albums revealed a musical and lyrical genius whose full potential has yet to emerge on record, played a two hour-plus set which attained and maintained a level of intensity and power the likes of which this reporter has not seen since a 1972 Who concert. Backed by six first-class musicians (special mention must be made of the incredible sax work, background vocals and cool stage presence of Clarence Clemmons), Springsteen exhibited an almost hypnotic power to hold the audience's attention. (And the packed opening night house consisted mostly of rock critics and music industryites, not the easiest crowd to conquer). His voice and manner are genuinely authentic in the best rock & roll tradition, and the band was so tight and so good that one has to think of comparing this show to the best performances of The Stones and The Who.

The rendition of "It's Hard To Be a Saint in the City," "E Street Shuffle," "Growin' Up" and other songs from the first two albums were far superior to the recorded versions, and Springsteen has the power and talent to bring new dimensions to these numbers each time he performs them. As for the new songs—and he performed most of the new album—it's impossible to say at this point how good they are, for one listening isn't nearly enough to absorb the richness of a good Springsteen song. Suffice it to say that they were the type of songs you crave to hear again and again, the type of songs that a betting man might classify as odds-on favorites to become rock classics. "Born To Run," a song that has been getting advance play on FM stations, was an immediate standout, but "Backstreets" also had that rare combination of power and infectiousness that separates a good rock number from a great one.

A few words should be added about the diversity of Springsteen's talents, lest anyone continue to characterize him as "the new Bob Dylan" or associate him too closely with any one type of music. From the opening number, a beautiful ballad called "Thunder Road" from the new album, to the Jackie DeShannon song "When You Walk in the Room" (a minor 1964 Searchers hit), to the r&b-influenced "Spirit in the Night" to the rollicking encore of "Quarter To Three," Springsteen revealed an ability to handle virtually any kind of material with equal brilliancy and intensity. In fact, the only fault of the show may have been that the required level of concentration could not be sustained by the audience for over two hours without some kind of relief. A five-minute breather—for Springsteen and for the audience—would have been most welcome.

Bruce Springsteen's performance was simply, thrilling from beginning to end, and to this reporter it was one of the best things to happen in rock in a long time. If the new album lives up to its advance notices, and if the word is properly spread by the faithful, we may need to search no more for the next major force in contemporary rock music.

Mike Sigman

A&M Names Taylor; Realigns Promo Staff
LOS ANGELES — Effective immediately, Michael Taylor has joined A&M Records as the promotion representative for New Orleans, announced Harold Childs, vice president of promotion for A&M Records. Taylor was formerly the music director for radio station KZEW-FM, Dallas, Texas.

Childs also announced the following staff changes: Bob Scharbert has moved from the Miami, Florida region to Seattle, Washington, where he will begin immediately as the promotion representative for the label. Wayne Lester, formerly the promotion man for the Atlanta, Georgia market will now assume the same responsibilities for Florida. He will be located in Miami. Effective September 1, John Ferrer will move from New Orleans to Atlanta, Georgia, to represent A&M as the promotional representative for that region.
THE STATLER BROTHERS BULLETIN

The Statler Brothers have bullets flying with:

The Best of the Statler Brothers.
Flowers on the Wall, Bed of Roses,
Class of '57 and all their other
favorites are aiming at an
across-the-board hit.

Mercury SRM-1-1037
8-Track MC8-1-1037
Musicassette MCR4-1-1037

I'll Go to My Grave Loving You.
The new chart busting single.

Management:
Sol Holiff
Volatile Attractions
185 Berkshire
Suite 704
London, Ontario N6J3R6
Canada

Available on
Mercury Records & Tapes

Booking Agent:
Statler Bros. Productions
P.O. Box 2703
Staunton, Virginia 24401

World Radio History
Chappell To Hold Professional Meet

■ NEW YORK — Chappell Music Company will hold a two-day national professional meeting in New York City Monday, August 25 and Tuesday, August 26. With representatives coming from California, Canada, England and Nashville, this week will mark Chappell’s most extensive conference to date.

To be held in the Chappell-New York offices, the sessions will cover all phases of the professional area plus a full range of related topics, including copyright, royalties and finance. Norman Weese, president of Chappell Music, will chair the meeting.

Aside from the New York staff, those attending will be London-based Nick Firth of the Polygram publishing division; Eddie Reeves, vice president-director of creative activities; and professional managers Jon Devirian, contemporary, and Dave Jacobs, standard catalogue, of California; Jim O’Laughlin, professional manager for Intersong in California; Jerry Renewych, head of creative, Chappell-Toronto; and head of the Nashville office of Henry Hunt, vice president-country music division, with professional staff members Brenda Holbert and Pat Rolfe.

New York Reps

Representing the New York professional staff will be Bob Robbins, assistant to Weiser, and professional managers Tommy Mottola and Mitchell Schoenbaum. Also discussing their areas will be Dick Anderson, vice president of finance; Philip Walter, vice president and counsel to Chappell; Phil Mahfouz, head of copyright; Bob Baumgart, head of the theatre department; Leo Robison, of the commercial department; Vivien Friedman, director of public relations; Landy McNeal, director of the Chappell Songwriters Workshop; Bob O’Brien of the rental/orchestration area; Pat Perkins, administrator and merchandise manager for the publications division; Ron Solleveld, head of the international department; and Morris Zager of royalties.


■ NEW YORK — Kelli G. Ross has been appointed manager, international publishing, RCA Records. The announcement was made by Bob Summer, division vice president, RCA Records, International.

Heading Alouette Productions for 10 years, Ms. Ross has worked in all aspects of publishing from acquisition, development and exploitation through administration, accounting and contracts. Working as a record producer she has served in the capacity of producer or executive producer on product which has been released on several labels, including Dunhill, Phonogram, Vanguard, Big Tree and Roulette.

Enchantment To Polydor With Soundtrack Single

■ NEW YORK—Polydor Records is rush-releasing the original motion picture soundtrack of the Dimension Pictures film, “Deliver Us from Evil.” The label has also announced the signing of the group Enchantment, who perform the score, to an exclusive recording contract.

Enchantment is a five man group from Detroit. The album was produced by Mike Stokes, with arrangements by Stokes, Paul Riser and Jimmy Roach. A single from the album, entitled “Call On Me,” will be released in the near future.

RCA Names Rifici To Marketing Post

■ NEW YORK—The appointment of Bob Rifici as manager, field marketing, Custom Labels, has been announced by Mort Weiner, director, Custom Label sales, RCA Records.

For the past three years, Rifici had been a salesman with RCA’s New York branch sales office. He joined RCA Records in 1961 in the office services department. From 1963 to 1968, he was in advertising services, and from 1968 to 1970, he was in artists relations. From 1970-72, he was a salesman for SMG.

Nemperor Signs Raices

Nemperor Records president Nat Weiss has announced the signing of Raices to the Nemperor distributed label. Raices, an independent product of the Atlantic-distributed label, has been recorded by the seven man group from San Juan, Puerto Rico at Criteria Studios in North Miami, produced by Bruce Botnick. Raices was brought to the attention of Weiss at the end of August. Nemperor by Ramon Silva of Atlantic’s a&r department. The debut lp is set for late-September release. Raices make their New York City premiere at the Other End on September 14.

New Ronstadt LP Set by Asylum

■ LOS ANGELES — “Prisoner In Disguise,” Linda Ronstadt’s second Asylum album, has been set for national release on September 9. Elektra / Asylum Records is readying a major sales and marketing campaign to support the album, which will be preceded by ongoing promotional support for “Love Is A Rose,” the new Ronstadt single, already released.

“Love Is A Rose” was written by Bill Young and appears on the new album. Peter Asher, who produced Linda Ronstadt’s most recent album, “Heart Like A Wheel,” produced the new set in Los Angeles.

With the single released in advance of the album to help generate initial sales and airplay, Elektra / Asylum is setting major sales and advertising campaigns at both rack and retail levels. Additionally, the new Ronstadt album will be supported through a variety of in-store merchandising aids that will emphasize point - of - purchase sales on both the new album and the artist’s Asylum debut set, “Don’t Cry Now.”

Messinger Named ASCAP Controller

■ NEW YORK—Curtis C. Messinger has been appointed controller of the American Society of Composers, Authors and Publishers, it was announced by ASCAP president Stanley Adams. Messinger comes to the performing rights society from the New York law firm of Willkie, Farr & Gallagher, where he had been administrative director responsible for all financial, business and administrative matters.

Messinger received his B.A. degree in economics from the University of Rochester and his MBA degree from Harvard. He spent five years as assistant controller and assistant secretary at Time Incorporated, and served as vice president and general manager for Time-Life Broadcast, Inc. before becoming vice president in finance and administration and treasurer for public broadcast station WNET/13 in New York City.

Messinger replaces Carl Levinson, who retired after 37 years with ASCAP.

ICPR Relocates

■ LOS ANGELES—ICPR (Inter-Comm Public Relations Associates, Inc.) formed by the recent merger of McFadden, Strauss & Irwin Inc. and Allan, Ingersoll, Segal & Henry, Inc., has moved its Los Angeles and New York offices to 9255 Sunset Blvd., Los Angeles 90069. New phone is (213) 550-8211.
Even though it doesn't appeal to the prurient interest, it isn't patently offensive because it affronts contemporary community standards, and it isn't utterly without redeeming social value, the new single from L.T.D. is still "RATED X".

(AM 1731)
Produced by Mark Davis
**SONG OF THE WEEK**

**ROCK & ROLL LOVE LETTER**
(Burlington/Andusint, ASCAP)

TIM MOORE—Asylum 45276

(pro. by Nick Jameson w. Paul Leka)

DIRTY ANGELS—Sire 719 (ABC)

(pro. by Marty Thau & Art Resnick)

Tim Moore's into his third cover battle in four releases—certainly causing a sensation in its own right. This time the tune is up, a cross between "Crocodile Rock" and an r & r national anthem. The writer's own version is pitted against a new band produced by a pair of industry veterans. Get yourself a ringside seat for this one!

**DENNIS LAMBERT**—Haven 7017 (Capitol)
I DIDN'T SING (IN THE NEW YORK SUBWAY)
(Capitol/Unichappell, BMI)

(pro. by Dennis Lambert, Brian Potter & Steve Barri)

Re-issue of former ABC single of some years ago in what could prove a more opportune musical climate. High relatability factor for anyone lonely.

**SECRETS**—Wand 11288 (Scepter)

(BABY) SAVE ME
(Sherlyn, BMI)

(pro. by DavidJordan & Andrew Smith)

(Classified/Eyes Have It/Unichappell, BMI)

No whisperin' in these gal's plans—they're most vociferously out lookin' for love salvation in a tempestuous three-way affair. Can't keep it to yourselves!

**LEON HAYWOOD**—Funk-O-Rama 3305

20th Century 2228

I WANT'A DO SOMETHING FREAKY TO YOU
(ABC-Dunhill, BMI)

(pro. by Leon Haywood)

(Im-Edd, BMI)

Single entendre strikes more powerful than ever. Leon lets it all hang out—and then commands it to stand at attention while he explores the landscape.

**PETER SKELLERN**—Private Stock 028

HOLD ON TO LOVE
(Warner Bros., ASCAP)

(pro. by Meyer Shagalloff/Pendulum Music)

Worner Bros., ASCAP)

Man who had an international beauty with "You're a Lady" three years back displays a sense of humor on this 10cc-ish masterpiece. One to surely hold on to!

**PHIL EVERLY**—Pye 70136 (ATV)

NEW OLD SONG
(Bowling Green, BMI)

(pro. by Phil Everly & Terry Slater)

What "Rock On" was to uptempo, this Everly gem could well be to ballads. A heartfelt attempt to put the '50s into '75 perspective that succeeds!

**THE END**—20th Century 2229

DO THE JAWS
(ABC, BMI)

(pro. by Clarence Johnson/Star Vue Prod.)

(Prod, by Dennis Lambert, Brian Potter & Steve Barri)

Re-issue of former ABC single of some years ago in what could prove a more opportune musical climate. High relatability factor for anyone lonely.

**ORIGINAL CAST, 'CHICAGO'**—

Arista 0147

ALL THAT JAZZ
(Kander & Ebb/Unichappell, BMI)

Bob Fosse's current Broadway calling card is all about the kind of dixieland/flapper light fantastic trippin' on this Kander & Ebb tune. All that's fine!

**UNDISPUTED TRUTH**—Gordy 7145F
(Motown)

HIGHER THAN HIGH
(Stine Diamond, BMI)

Fantastic Norman Whitfield production takes his style to the penultimate power station for some turn-your-head-around fuel. Funky cosmic boogie truly alight!

**CHAMBERS BROTHERS**—Avco 4657
STEALIN' WATERMELONS (SOMETHIN' YOU GOT)
(Motown)

(pro. by David Robinson & Friends)
(Crabshow, ASCAP)

Elvin Bishop tune is strutted proudly on the border 'tween tongue-in-cheek social commentary and good time rock 'n roll. Mean harmonica and a beat to match!

**FIREFLY**—A&M 1736

HEY THERE LITTLE FIREFLY
(Nelson/Sound of Nelson Prod.)
(Bowling Green, BMI)

(pro. by Kenny Nelson/Chesley, ASCAP)

Former studio and song partner of Bob Crewe continues to show his musical independence with this bright flashin' studio concept. Really gets its buzz on!

**BEN VEREEN**—Buddah 484

BY YOUR SIDE
(Atlantic/E-Nite/Monkee, BMI)

(pro. by Tony Silverstein & Bert deCoteaux)
(Anacrusis, ASCAP)

Man from "Pippin" now has his own summer TV series and hence the potential to break big on disc. Loadsa hooks make use of the exposure bait.

**DAVID & DAVID**—20th Century 2226

BABY BYE BYE
(Atlantic/E-Nite/Monkee, BMI)

(pro. by Mike Taylor)
(Hit Brigade, BMI)

Doubly named duo is clearly on the positive side of redundancy when it comes to making pop music twice as nice. A catchy way to say hi to the charts.

**CANYON**—Magna Glide 5N 327 (London)

OVERLOADED
(Kaskat, BMI)

(pro. by Kasenetz-Katz)

Group who debuted with "Top of the World (Make My Reservation)" continues to move onwards and upwards as a prime exponent of heavy top 40 sounds.

**FLIP WILSON**—Little David 730 (Atlantic)

BERRIES IN SALINAS
(Pen 8, BMI)

(pro. by Snuff Garrett)

Narrowly vocal mixture tells a most uncomic saga of three generations of migrant farmworkers. Flip's—and the label's—first under renewed distrib pact.
THANKS NATRA
FROM THE SOUL
of MIAMI

GWEN McCRAE
#1 Top Female Vocalist (Singles)
#6 Top Record (Solo Artist, Singles) . . . "Rockin Chair"

GEORGE McCRAE
#2 Top New Male Vocalist (Singles)
#6 Top Male Vocalist (Singles)
#5 Top Record (Solo Artist, Singles) . . . "Rock Your Baby"
#2 Top New Male Vocalist (Albums)
#2 Male Vocalist (Disco)

BETTY WRIGHT
#2 Female Vocalist (Disco)

THE INDEPENDENTS' INDEPENDENT

T. K. PRODUCTIONS
495 S.E. 10th Court, Hialeah, Florida 33010 • Tel.: (305) 888-1685
**ALBUM PICKS**

**HOUR OF THE WOLF**
STEPPENWOLF—Epic PE 33583 (6.98)
John Kay-led conglomerate takes another "Magic Carpet Ride," with Kay's gravelly vocals leading a pack of up-tempo rockers interspersed with bluesy movers. Retailers should be sure to display for the group has developed an avid following; progressive and pop airwaves will soon be ringing with "Caroline," "Just for Tonight" and "Hard Rock Road."

**PYRAMID OF LOVE AND FRIENDS**
EL CHICANO—MCA MCA 2150 (6.98)
Latin rooted rock revelers show their expertise at handling a variety of musical styles while simultaneously retaining that force that is distinctly their own. Full flavored sounds beat throughout; "Michael's Theme" is funkily orchestral; "Such a Good Life" is a straight-ahead rocker; and "When You Got a Heartache" epitomizes the group's appeal.

**GET ON DOWN WITH BOBBY BLAND**
BOBBY BLAND—ABC ABCD 895 (6.98)
Though he's dropping the azure aspect of his appellation, Bland remains one of the finest blues interpreters on the music scene, this disc displaying his finesse with experience. Wide range format interest is sure to be generated, with the downnest and outest tunes including "Take It On Home," "I Hate You" and "If Fingerprints Showed Up On Skin."

**LAW**
GRC GA 10017 (6.98)
Foursome joins forces to provide a perfect synthesis of jazz, rock, funk and r&B energies to yield a set attractive to stations of all denominations. The band tours consistently and the label has provided quite a few merchandising aids. Stations should pick up on "Just a Dream," "Tootin,'" and the single, "Wake Up." After all, Law's in order!

**MEMORANDA**
MARCIA WALDORF—Capricorn CP 0159
( WB) (6.98)
The Macon-based label takes a slower, more gentle route than has been its norm with this release from a fine singer/songwriter. Paul Hornsby production provides the appropriate surrounding ambience, as "Why Can't We Both Try At the Same Time," "Space In" and the title track bear witness.

**COTTON, LLOYD AND CHRISTIAN**
20th Century T 487
Don't let a country-styled cover fool you. The Mike Curb-produced trio delivers pop sounds of top notch quality for their initial set, suitable for FM play as well. Pure pop devotees are guaranteed to enjoy the disc, with special attention to be paid to "I Go to Pieces" and "Don't Play With the One Who Loves You."

**I REALLY WANT TO MAKE A MOVIE**
DALE MEHTEN—Tall/MCA MCA 491 (6.98)
Peter Allen-sounding singer/songwriter uniquely delivers a conceptual album rendering each selection as if it were a movie (or as close as you can come to doing so with a disc). Soft sounds set the pace, topped by "Too Much of a Lady" and "No One Knows Him."

**FIRST CUCKOO**
DEODATO—MCA MCA-491 (6.98)
Boss Brazilian keyboardist walks a versatile path on his latest outing, incorporating jazz, classical, rock and r&B influences into his south-of-the-border smoothness. Fine side men (Elliott Randall, John Tropea and Hubert Laws, to name a few) assist, all at their best on "Funk Yourself," "Black Dog" and "Caravan/Watans Strut."

**BOOGIE DOWN U.S.A.**
PEOPLE'S CHOICE—T-FAS KS 33154 (6.98)
With the current single, "Oh Is Any Way You Wanna," riding high on The R&B Chart (a bulleted 12) and starting to make strong pop inroads by breaking out of New York, this Gamble-Huff produced first album effort is in for heavy spins and sales. The aforementioned tune tops along with "If You Want Me Back."

**SMOKEY**
MCA MCA 2152 (6.98)
Debut set from these English harmonizers boasts a Mike Chapman-Nicky Chinn production as well as the duo's tackling most of the composing chores. Music directors with a passion for easy rockers will jump on it. Particular sparkle is evidenced on "Umbrella Day," "Pass It Around" and the single, "If You Think You Know How to Love Me."

**ERIC QUINCY TATE**
ERIC QUINCY TATE—GRC GA 10015 (6.98)
Coming on strong in the progressive pop album market, GRC is out with southwestern boogie band flavors on this rockin' release. Funk fills the grooves to appeal to both FM and pop formats; merchandisers should revel in posters, mobiles and easel-backs that are being made available. Forget your blues, c'mon get EQT!

**LUMINESSENCE**
KEITH JARRETT/JAN GARBAREK—ECM 1049
(Polydor) (6.98)
Jazz fans are sure to appreciate this latest effort from Jarrett—music for string orchestra (as performed by the strings of the Sudlunk Symphony Orchestra, Stuttgart) and saxophone, with those improvisations from Jan Garbarek. The sounds are a jazz/classical cross, with a spacy effect permeating all.

**SOUTHBOUND AND GONE**
J.D. BLACKFOOT—Fantasy F 9487 (6.98)
Most renowned thus far for his "The Song of Crazy Horse," Blackfoot's prominence should spread significantly with further exposure of this set. The mood of a rockin' nature, spiced with a touch of the West to make it tunefully tasty. Driving delicacies include "St. Louie Lady," "Backwoods Lady" and "We Can Try."

**HOTEL HELLO**
GARY BURTON/STEVE SWALLOW—ECM 1055
(Polydor) (6.98)
Vibes-man extraordinaire Burton teams his talents with the bass and piano genius of Steve Swallow yielding explosive results. The title track's a multi-mooded pleaser; "Inside In" is jazzily innovative; and "Sweet Henry" is an up-tempo happy-tune. "Hotel Hello" will soon be saying hi to the charts.
Meet John Shine

Columbia recording artist John Shine recently visited New York for a special week-long engagement at Reno Sweeney. Shine, whose debut Columbia album, entitled "Songs For A Rainy Day," was recently released, is on a national tour with his new group. Shown above following his opening night performance at Reno's are (from left): Jack Drain's producer Kent Washburn, looking on; (bottom row): Rosica is seen with (from left) Carl Maults-By (RCA staff producer), Drain's producer Kent Washburn, looking on; (bottom row): Rosica is seen with (from left) Carl Maults-By (RCA staff producer), Drain's producer Kent Washburn, looking on; (bottom row): Rosica is seen with (from left) Carl Maults-By (RCA staff producer), Drain's producer Kent Washburn, looking on; (bottom row): Rosica is seen with (from left) Carl Maults-By (RCA staff producer), Drain's producer Kent Washburn, looking on; (bottom row): Rosica is seen with (from left) Carl Maults-By (RCA staff producer), Drain's producer Kent Washburn, looking on; (bottom row): Rosica is seen with (from left) Carl Maults-By (RCA staff producer), Drain's producer Kent Washburn, looking on; (bottom row): Rosica is seen with (from left) Carl Maults-By (RCA staff producer), Drain's producer Kent Washburn, looking on; (bottom row): Rosica is seen with (from left) Carl Maults-By (RCA staff producer), Drain's producer Kent Washburn, looking on; (bottom row): Rosica is seen with (from left) Carl Maults-By (RCA staff producer), Drain's producer Kent Washburn, looking on; (bottom row): Rosica is seen with (from left) Carl Maults-By (RCA staff producer), Drain's producer Kent Washburn, looking on; (bottom row): Rosica is seen with (from left) Carl Maults-By (RCA staff producer), Drain's producer Kent Washburn, looking on; (bottom row): Rosica is seen with (from left) Carl Maults-By (RCA staff producer), Drain's producer Kent Washburn, looking on; (bottom row): Rosica is seen with (from left) Carl Maults-By (RCA staff producer), Drain's producer Kent Washburn, looking on; (bottom row): Rosica is seen with (from left) Carl Maults-By (RCA staff producer), Drain's producer Kent Washburn, looking on; (bottom row): Rosica is seen with (from left) Carl Maults-By (RCA staff producer), Drain's producer Kent Washburn, looking on; (bottom row): Rosica is seen with (from left) Carl Maults-By (RCA staff producer), Drain's producer Kent Washburn, looking on; (bottom row): Rosica is seen with (from left) Carl Maults-By (RCA staff producer), Drain's producer Kent Washburn, looking on; (bottom row): Rosica is seen with (from left) Carl Maults-By (RCA staff producer), Drain's producer Kent Washburn, looking on; (bottom row): Rosica is seen with (from left) Carl Maults-By (RCA staff producer), Drain's producer Kent Washburn, looking on; (bottom row): Rosica is seen with (from left) Carl Maults-By (RCA staff producer), Drain's producer Kent Washburn, looking on; (bottom row): Rosica is seen with (from left) Carl Maults-By (RCA staff producer), Drain's producer Kent Washburn, looking on; (bottom row): Rosica is seen with (from left) Carl Maults-By (RCA staff producer), Drain's producer Kent Washburn, looking on; (bottom row): Rosica is seen with (from left) Carl Maults-By (RCA staff producer), Drain's producer Kent Washburn, looking on; (bottom row): Rosica is seen with (from left) Carl Maults-By (RCA staff producer), Drain's producer Kent Washburn, looking on; (bottom row): Rosica is seen with (from left) Carl Maults-By (RCA staff producer), Drain's producer Kent Washburn, looking on; (bottom row): Rosica is seen with (from left) Carl Maults-By (RCA staff producer), Drain's producer Kent Washburn, looking on; (bottom row): Rosica is seen with (from left) Carl Maults-By (RCA staff producer), Drain's producer Ken...
On August 17, "The King Biscuit Flower Hour" presented the first in a new series of special audio-documentaries on its 176 station outlets. The program, "A Conversation with George Harrison," was a two-hour in-depth study of Harrison in both words and music and was also the first major American interview of Harrison since the '60s. New York air personality Dave Herman, of WNEW-FM, interviewed Harrison for the show. The interview was arranged through the efforts of Rich Totoain of A&M Records and Terry Doran of Dark Horse Records. Pictured from left are: Harrison, Totoain and Herman.

ATV Releases Five New Albums

■ NEW YORK — Peter K. Siegel, president of ATV Records Incorporated, has announced the release of five albums on the Pye label. The August release consists of product from Mae McKenna, Alistair Cooke, the Coons, Jimmy James and Stephane Grappelli.

Mae McKenna is a young lady from Scotland, making her recording debut with "Mae McKenna." "Alistair Cooke, Talk About America" is a two record overview of two centuries of American history. Peter Sellers, Spike Milligan and Harry Seacombe, known collectively as the Goons, present their brand of humor in "The Goon Show Classics."

■ Disco Album

"You Don't Stand A Chance If You Can't Dance" by Jimmy James and the Vagabonds, produced by Biddu, who also produced "Kung Fu Fighting," jazz violinist Stephane Grappelli is represented by "Stephane Grappelli."

AM ACTION

(Compiled by the Record World research department)

■ David Geddes (Big Tree). The record that "nobody likes except the people" has a fabulous week. Going to #1 at KDWB (2-1), WOKY (4-1) and WCOL (5-1); it also took gigantic jumps like 15-9 WQXI, 16-10 WRKO, 18-7 KTLK, 12-9 KXOK, 20-11 WPFG, 25-12 WCFL, HB-24 WIBG, 18-16 Y100, HB-27 WFIL, HB-27 CKLW and 29-26 WHBQ. Additional shots on WLS (20), KHJ, KFRC and WIXY. Looks like a #1'er!

■ John Denver (RCA). Continues in a steady growth pattern, garnering more key stations this week and moving solidly up on all other surveys. New on KHJ, WOKY and KLIF. Movement includes HB-23 WQXI, HB-36 WCOL, 25-20 WSAI, 30-25 WHBQ, 35-29 WIXY, 17-12 KDWB, 24-20 WFIL, HB-32 KILT, 30-22 KTLK, 25-15 WIBG, 28-24 WPFG, 25-20 WMAK. (This week's Powerhouse Pick.

■ Paul Simon/Phoebe Snow & the Jessy Dixon Singers (Columbia). Quickly becoming one of the hottest records around. The new stations this week include KJR, KTLK and WCOL. Also on WQXI (30-27), 13Q (28-26), WFIL (HB-28), KTLK (40-35) and Y100 (27-24). An immediate sales picture forming.

Jefferson Starship

■ "Miracles." The most demanded cut from the current top five lp, now broken wide open nationally. Some key adds this week are KFRC, WHBQ, Y100, KILT, WCFL and KJR. A great move of 21-16 on 13Q (one of the earliest believers) and also 18-12 WIBG. Other interesting jumps include 34-30 WCOL, 7-5 WRKO, HB-38 KTLK, 24-22 WPFG and 27-33 WMAK. Original interest came from the New England area. Looks like a winner.

■ Helen Reddy (Capitol). As yet the strongest cut from the current lp; the action on this newest keeps building in a positive manner. New on WQXI, WCFL, WMAK and WIBG, with substantial support from other heavies KHJ (26-13), WRKO (HB-29) and KFRC (HB-25).

America (Warner Bros.). This second week in a row of renewed action saw another host of impressive adds on the disc. It now can be heard in full rotation on WHBQ, KILT and KFRC. Already enjoying play on 13Q, WSAI, WIX4, KJR, KSTP and WMAK, among others.

NEW ACTION

Spinners (Atlantic). This sizeable r&b record, the most potent release for the group in some time, meets with substantial pop acceptance as well. Added this week to CKLW and WIBC. Also happening on a top 40 secondary level with airplay on WRDR, WBQQ, KJOY, etc.

■ Ray Charles (Crossover). Doing exactly as the name of the label implies, this big r&b record gets a pop test out of Houston with the full support of KILT. In keeping with the encore successes of this past year, the indications are indeed promising.

ASCAP Presents Capital Record's Al Coury, senior vice president, a&r, with plaques for Helen Reddy's "Angie Baby" and "Leave Me Alone (Ruby Red Dress)" and Anne Murray's "Love Song." The awards represent top chart status for the hit singles. Shown from left are, ASCAP's Tod Malaney and Jerry Goote; Coury and ASCAP's David Combs.
CONCERT REVIEW

The Persuasions Sing For Prison Inmates

IRA MAYER

The Persuasions' music, whether it was the aforementioned songs, or 'Lean On Me' and their unspeakably beautiful version of 'So Much In Love,' left the inmates with mixed emotions. The songs were powerful and moving, evoking a sense of hope and redemption. The Persuasions' performance was a testament to the power of music to transcend barriers and bring people together.

BRUCE SPRINGSTEEN'S ENGAGEMENT AT THE BOTTOM LINE

By IRA MAYER

Bruce Springsteen's engagement at the Bottom Line this week brings to mind a question that has been simmering under the surface of the current alleged Village club "revival." The combination of a fall-off in concert business, larger, more suitably equipped club rooms and the return to hanging out by people such as Bob Dylan and Mick Ronson (as well as these same people jamming and guest sitting) gives the impression that the club "scene" is "happening." The question is whether these clubs—the Bottom Line, the Other End, Rumpus Room (for sale, with the owners reportedly looking to open a club in the Belasco Theater), the Grand Finale and any number of others—are serving as breeding grounds for new talent or whether they are simply limited-run showcases. Ten years ago it could be said that the excitement generated by press and industry interest in acts appearing (or jamming) at places like The Scene or Cheetah or the Bitter End could in a sense break an act nationally. But that was at a time that clubs could play an act before there was a record contract or direct company support. And the act could (and had to) play a room, or several of the rooms, frequently in order to build a following and work out its show.

The press had a different impact then, too. A favorable New York Times review, which a couple of years ago appeared the morning after opening, insured a packed club the rest of the week. Also, press tastes were more in line with the public's. An example one veteran of the club days then and now cites is the fact that the two acts currently receiving the most press coverage in the city are the Ramones and Television. Neither plays the mainstream clubs (mostly they can be heard at C.B.G.B.'s), an 80-seat bar on the Bowery) and for all the favorable response, both have been having difficulty attracting record company interest. Patti Smith is the exception, although it remains to be seen how much of a New York/L.A. phenomenon she is and how much appeal she will hold for national audiences.

The music itself forces a move away from clubs, also. A singer/songwriter is more likely to be able to establish him or herself in a club situation than a full-bred rock band, and equipment and stage requirements have forced many groups to accept second or third place on a major tour rather than concentrating on one region at a time and developing a club and concert audience that way. Exceptions: Aerosmith, who have worked the nation area by area, and the Tubes, who have been playing west coast venues such as the Roxy and the Boardinghouse.

Obviously many acts are playing clubs, but they are not "breaking" out of them in the sense they once did. AWB opened for Elvin Bishop at the Bottom Line more than a year ago, but as club co-owner Allan Pepper says, "There's no way we can take credit for breaking them out. The record company did it. ... but that is the extent of the club's role. Adds an agent at ICM, "Clubs are not looking to break acts—most are booking in order to stay alive."

The club arrangement is still an integral part in the act-building process, but there are many other elements necessary—more so than 10 or 12 years ago. Bruce Springsteen could easily have sold out Carnegie Hall, but appearing at the Bottom Line created an excitement that has not been in evidence in this city in quite some time. His popularity is especially effective in view of only moderate record sales in the past, and maybe that is an indication that proper use of a club by an act can still garner special results. Perhaps in the past it was true that more things broke out of clubs because too much of the music was a new experience that itself being at least a partial explanation of the success Springsteen, the Tubes and Patti Smith are finding through clubs. The number of rooms is increasing and overall attendance is probably on the rise, but how much of the present interest in New York clubs is due to an abundance of newspaper copy and how much due to actual musical excitement is a matter of contention.

NOTE: In last week's item about the import copies of Neil Sedaka's "Overnight Sensation" album, Rocket Records was mistakenly identified as being "happy with the problem" that some radio stations use the cut "Bad Blood" (featuring Elton John) was creating. ... Ray Barretto will be playing salsa at the Bottom Line . . . Al & Dick's Steak House opens a showcase cabaret August 25th. The room will be called The Showoffs.
Phil Gernhard: The Total Independent Producer

By LENNY BEER

Phil Gernhard is a rare breed among independent record producers, one who is intimately involved in the marketing, merchandising and management of the artists he produces. His production career began at the age of 17 in Florida with the 1960 hit "Stay" by Maurice Williams, and has continued through successes with the "Snoopy and the Red Baron" records, Dion, and currently Lobo, Dave Bellamy, Chuck Conlon and Jim Stafford. He is now expanding his musical horizons into the area of television through his association with the summer "Jim Stafford Show," which debuted on ABC-TV on July 30.

Record World: What is the role of the independent producer in today's industry?

Phil Gernhard: I really don't believe that producers are the superstars in the business at all. If I had a choice between a good manager and a good producer, I'd go along with a good manager, knowing that somewhere along the line I'd find a good producer, and as long as the right song was there, along with the artist and the talent, it would all work out. It wasn't always that way. I think that's because the business is now more oriented toward the importance of an individual as a whole entertainment personality.

RW: Who are you currently producing?

Gernhard: Jim Stafford, of course, Lobo (Kent Lavoie) and two new acts, David Bellamy, whose first single, "Nothin' Heavy," is out on Warner Brothers, and Chuck Conlon. Dave's been co-writing songs with Jim for a year and a half.

RW: You are also involved in the direction of their careers. How did you come to define that role?

Gernhard: Out of desperation, really. I kept breaking records with artists and then I'd turn them over to managers and the managers were not doing the job so that kind of situation forced it. That's how I got so involved with Jim. We went through two managers.

RW: How do you separate your role from that of Bullets Durgom (Jim's manager)?

Gernhard: We're really a team—Bullets, Tony (Scotti) and me. Jim's career is so multi-faceted that you could never find just one person who could cover what we cover individually. Nobody stays out of any particular area but there's only 24 hours in a day and there's so many things with Jim to cover. Basically, my responsibility is the creative end—what happens on stage, what happens on record, what, hopefully, will happen on the television show.

RW: What kind of artists are Chuck Conlon and Dave Bellamy?

Gernhard: Both of them are writers and singers. I guess both of them are, to up them in a category, folk-rock. They're on Warners.

RW: How did you first get involved with Lobo?

Gernhard: I'm very tune oriented, and he was a writer who kept coming in my office in Florida all the time with new tunes for a couple of years. I never thought about him as a singer until he came in one day with "Me and You and a Dog Named Boo." The kid had worked so hard that I said that I would try him in the studio.

All my people were basically in Florida; it was just so nice to sit around and write tunes. Dick Holler wrote "Abraham, Martin and John" then. It was like a writer's school down there more than anything else. I'm a very good editor, not a song writer, and different writers would just come over once or twice a week to go over their work. Kent was a little unusual. He came more than almost anyone else did. Two years is a long time until a completely natural song like "A Dog Named Boo" happens. That vocal sound of his caught on, but he was basically a writer, and he still is. He performs very little. He just likes to write.

RW: How did you get involved with Jim Stafford?

Gernhard: Kent brought a poem in, called "Swamp Witch," that Jim had written and it intrigued me. I went to see Jim working at a little club in Clearwater. I just kept bringing people down to see him, to check their reaction to him. I thought he was one of the best one-person performers I'd ever seen in my life, but there was never any thought of Jim as a rock performer at all. Then we started fooling around with song ideas, and I suddenly realized that the kid was a really good writer.

The new lp really shows what Jim's about and what he's about as a writer. The first album that we did was basically Jim's crazy night club act—pieces he'd been doing with all those types of spoofs and things. Then he was more of a stage performer who fooled with writing on the side. Now he's gotten into it and developed.

Phil: Do you get involved in the creation of it at all?

Gernhard: For starters, you don't build Stafford's stage act—it's just him. But the interesting thing was to see how young audiences would relate to Jim, so we just decided to let him go out and play colleges—small colleges—as an opening act for the shows. He played in front of everyone from David Mason to Ike and Tina Turner in front of every conceivable audience that you can imagine—doped-out audiences, country audiences, heavy audiences, light audiences. He did 40 or 50 days at $100 or $200 a night. When I first saw him he was just playing a lot of clubs, and I wanted him to be exposed to a variety of audiences to see how he would handle different segments and to see what the response would be. They all loved him.

RW: How did you start producing records?

Gernhard: I was a drummer, a very bad one, in South Carolina. I had a friend who wrote a hit song called "Little Darlin'" I decided to take him in the studio and cut some stuff. We went into an abandoned television studio, cut three or four things, hitchhiked up to New York and knocked on the doors of different labels. People didn't do that in 1960. Got some nice "go home, young man" lectures from people like Jerry Wexler. One little rhythm and blues label liked one of the sides so they put it out. Four months later it was the number one record in the country. That was "Stay," by Maurice Williams.

We went into an abandoned television studio, cut three or four things...and knocked on doors...People didn't do that in 1960.

RW: How old were you then?

Gernhard: I was 17. Then I quit producing for awhile, went back to Florida and started law school. I started putting on teen dances to make some money. There was a band from a small town upstate that played the dances. I really liked the lead singer, so I produced him for the fun of it. I shipped the record to a company I was familiar with, had a friend who wrote a hit song called "Little Darlin'." I decided to take him in the studio and cut some stuff. We went into an abandoned television studio, cut three or four things, hitchhiked up to New York and knocked on the doors of different labels. People didn't do that in 1960. Got some nice "go home, young man" lectures from people like Jerry Wexler. One little rhythm and blues label liked one of the sides so they put it out. Four months later it was the number one record in the country. That was "Stay," by Maurice Williams.

(Continued on page 36)
The crazy man from upper Manhattan, and also the funniest, is making good with his first comedy album. In addition to starring on TV's brightest comedy series, "Chico and the Man," Freddie has been splitting sides in his personal appearances. He's being written up in magazines and newspapers, hailed as the barrio's funniest man.

Recorded live at Chicago's Mr. Kelley's, "Looking Good" hilariously recalls the misdemeanors of Freddie's childhood that finally led him to the Sphinx in Egypt.

"Looking Good." You don't have to be Puerto Rican to love Freddie Prinze.

On Columbia Records.
Audiofidelity Ent.
Taps Goldschmidt

■ NEW YORK—Herman D. Gimbel, president of Audiofidelity Enterprises, has announced the appointment of Philip Goldschmidt to the position of assistant production manager.

Goldschmidt's main duties will be inventory and production control of catalogue material and new releases for all company labels, which include: Audiofidelity, Thimble, Black Lion, Chiaroscuro, Enja, World Jazz, First Component Classical Series, Audio Rarities and Audio International.

In his new capacity, he will answer directly to Carl Shaw, vice president in charge of production.

Strassberger Promoted
By Phonodisc, Inc.

■ CLEVELAND—Ron Strassburger has been promoted to branch manager of Phonodisc, Inc. for the Cleveland, Detroit and Cincinnati marketing area.

Formerly Indianapolis salesman for Phonodisc, Strassburger will be based in Cleveland reporting to Bob Metre, regional director.

Motown Signs Libra

Herb Balkin, Motown creative vice president (seated), has announced the signing of Libra, a six-man electronic rock group from Italy. Shown here pursuing the cover of the album, "Libra," which was a success in Italy and is due for mid-August domestic release on Motown, are Balkin and the album's producer Danny Basquet (left) and Jules Huppert (right). Huppert co-manages Libra with Ralph Kent Cooke, Los Angeles advertising executive. The group is currently organizing their first tour of the U.S. under the auspices of Paul Smith's RPM Booking Agency.

'Mexico' Boys

"Brazil," a reworking of Xavier Cugat's '40s hit by 20th Century Records recording group the Ritchie Family, is currently a top disco hit in New York City. Jacques Morali, French composer and producer for the Ritchie Family, has now produced an entire album for the group, which will be released by 20th Century on September 15. The album will be titled "Brazil." Shown above at the Sigma Sound Studios are, from left: "Brazil" arranger Richard Rome, "Brazil" co-producer Henry Belolo, 20th Century's Billy Smith, Morali and Sigma Sound engineer Jay Mark.

Musexpo Names Sansui
As Hardware Supplier

■ NEW YORK—Roddy Shashoua, president of '75, has announced that Sansui Electronics has been named "Official Audio Hardware Supplier For International Mus­ expo '75." Complete Sansui audio component systems will be made available to exhibitors on a first-come-first-serve basis. The system includes a stereo amplifier, two speakers, plus turntable. At the conclusion of the show, the equipment will be offered for sale to participants at a substantial price reduction.

Demo Room

Cassettes and reel-to-reel playback systems are also available and there will be a special Sansui sound demonstration room featuring the QS quadraphonic sound system.

20th Century Moves

■ LOS ANGELES — 20th Century Records and 20th Century Music Publishing Group, subsidiaries of 20th Century Fox Film Corp., have moved to their own building located at 8544 Sunset Blvd., 213-657-8210.

AM Action (Continued from page 20)

released as a single, gets an out-of-the-box add last week on KFRC, to be followed this week by KTLK and WIBG, along with a supporting base of secondaries. Could bring the group back to the attention of top 40 audiences.

Four Seasons ( Warner Bros.—) "Who Loves You."

Immediate acceptance on this new release from this favorite group not heard from in many moons. Picked already on WSAI, WOKY, WCOL and WIBG, programmers are discussing its hit potential around the country. Positive vibrations on this one!
He completely sold out Carnegie Hall when he headlined there this summer. He's got a nationwide tour coming up later this year.

And the big news: "Song For My Lady." The Jon Lucien album on Columbia Records.
THE SINGLES CHART

AUGUST 23, 1975

1. "WHEN YOU'RE YOUNG AND IN LOVE" - The Monkees (Col, ASCAP)
2. "A FRIEND OF MINE IS GOING BLIND" - Freshly Preserved (Col, ASCAP)
3. "LIKE THEY SAY IN L.A." - The Carpenters (Col, ASCAP)
4. "CHASING RAINBOWS" - Sonny & Cher (Vanguard, ASCAP)
5. "THE PHONE'S BEEN JUMPIN' ALL DAY" - Elton John (MGM, ASCAP)
6. "EVERYTHING'S THE SAME (AIN'T NOTHING CHANGED)" - Rolling Stones (Screen Gems-Col, ASCAP)
7. "ROCK 4 ROLL RUNAWAY" - The Lillingtons (MGM, ASCAP)
8. "HOT SUMMER GIRLS/TIME WILL TELL" - The Rolling Stones (Screen Gems-Col, ASCAP)
9. "YOU ARE A SONG" - The Byrds (MGM, ASCAP)
10. "LET'S LIVE TOGETHER" - R.E.M. (Capitol, ASCAP)
11. "(DO YOU WANNA) DANCE DANCE DANCE" - The Trammps (Capitol, ASCAP)
13. "PUT ANOTHER LONG ON THE FIRE" - Black Sabbath (EMI, BMI)
14. "KNOCKIN' ON HEAVEN'S DOOR" - The Rolling Stones (Screen Gems-Col, ASCAP)
15. "CLAP YOUR HANDS" - The Isley Brothers (BMG, ASCAP)
16. "OOOLA LA" - The Doors (MGM, ASCAP)
17. "SNEAKIN' SALLY THROUGH THE ALLEY" - The Grateful Dead (BMG, ASCAP)
18. "SHOW ME THE WAY" - The Doobie Brothers (BMG, ASCAP)
19. "ISLAND WOMAN" - The Byrds (BMG, ASCAP)
20. "SHOES" - The Turtles (BMG, ASCAP)

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10. "ISLAND WOMAN" - The Byrds (BMG, ASCAP)
11. "SHOES" - The Turtles (BMG, ASCAP)
<table>
<thead>
<tr>
<th>TITLE, ARTIST</th>
<th>LABEL, NUMBER, (DISTRIBUTING LABEL)</th>
<th>WKS. ON CHART</th>
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</thead>
<tbody>
<tr>
<td>1. SOMEONE SAVED MY LIFE TONIGHT</td>
<td>ELTON JOHN/ MCA 40421</td>
<td>8</td>
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<tr>
<td>2. JIVE TALKIN'</td>
<td>BEE GEES/RSO 510 (Atlantic)</td>
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<td>3. GET DOWN TONIGHT</td>
<td>KC &amp; THE SUNSHINE BAND/TK 1009</td>
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<tr>
<td>4. FALLIN' IN LOVE</td>
<td>HAMILTON, JOE FRANK &amp; REYNOLDS/Playboy 6024</td>
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<tr>
<td>5. LISTEN TO WHAT THE MAN SAID</td>
<td>WINGS/Capitol 4091</td>
<td>13</td>
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<td>6. AT SEVENTEEN</td>
<td>JANIS IAN/Columbia 3 10154</td>
<td>9</td>
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<tr>
<td>7. HOW SWEET IT IS</td>
<td>JAMES TAYLOR/ Warner Bros. 8109</td>
<td>9</td>
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<tr>
<td>8. I'M NOT IN LOVE</td>
<td>10cc/Mercury 4525</td>
<td>15</td>
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<tr>
<td>9. WHY CAN'T WE BE FRIENDS?</td>
<td>WAR/United Artists XW 629 X</td>
<td>18</td>
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<td>10. RHINESTONE COWBOY</td>
<td>GLEN CAMPBELL/Capitol 4059</td>
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<td>11. FIGHT THE POWER</td>
<td>ISLEY BROTHERS/T-Neck ZSB 2256 (Col)</td>
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<td>12. COULD IT BE MAGIC</td>
<td>BARRY MANILOW/Arista 0116</td>
<td>13</td>
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<td>13. FAME</td>
<td>DAVID BOWIE/ RCA PB 10320</td>
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<td>14. THE ROCKFORD FILES</td>
<td>MIKE POST/MGM 14772</td>
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<td>15. PLEASE MR. PLEASE</td>
<td>OLIVIA NEWTON-JOHN/MCA 40418</td>
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<td>16. THIRD RATE ROMANCE</td>
<td>AMBROSIA/20th Century 2207</td>
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<td>17. THAT'S THE WAY OF THE WORLD</td>
<td>EARTH, WIND &amp; FIRE/Columbia 3 10172</td>
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<td>18. BLACK SUPERMAN-MUHAMMAD ALI</td>
<td>JOHNNY WAKELIN &amp; THE KINSHASA BAND/Pye 71012 (ATV)</td>
<td>17</td>
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<td>19. WASTED DAYS AND WASTED NIGHTS</td>
<td>FREDDY FENDER/ ABC Dot DOA 17558</td>
<td>9</td>
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<tr>
<td>20. TUSH ZZ TOP</td>
<td>London SN 220</td>
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<td>21. RUN JOEY RUN</td>
<td>DAVID GEDDES/Big Tree 16044 (Atlantic)</td>
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<td>22. 'TIL THE WORLD ENDS</td>
<td>THREE DOG NIGHT/ABC 12114</td>
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<td>23. (I BELIEVE) THERE'S NOTHING STRONGER THAN OUR LOVE</td>
<td>PAUL ANKA WITH ODA COATES/United Artists XW 685 Y</td>
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<td>24. ONE OF THESE NIGHTS</td>
<td>EAGLES/Asylum 45257</td>
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<td>25. BALLROOM BLITZ</td>
<td>SWEET/Capitol 4055</td>
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<td>26. HOLDIN' ON TO YESTERDAY</td>
<td>AMBROSIA/20th Century 2207</td>
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<td>27. RENDEZVOUS</td>
<td>HUDSON BROS./Rocket 40417 (MCA)</td>
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<td>28. FEEL LIKE MAKIN' LOVE</td>
<td>BAD COMPANY/Swan Song 70106 (Atlantic)</td>
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<td>29. THAT'S WHEN THE MUSIC TAKES ME</td>
<td>NEIL SEDAKA/ Rocket 40426 (MCA)</td>
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<td>30. SOLEITA CARPENTERS</td>
<td>A&amp;M 1721</td>
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<td>31. THE WAY WE WERE/TRY TO REMEMBER</td>
<td>GLADYS KNIGHT &amp; THE PIPS/Buddah 437</td>
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<td>32. HOW LONG</td>
<td>[BETCHA GOT A CHICK ON THE SIDE]</td>
<td>POINTER SISTERS/ABC Blue Thumb STA 265</td>
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<td>33. DANCE WITH ME</td>
<td>ORLEANS/Asylum 45261</td>
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<td>34. ROCKY AUSTIN ROBERTS</td>
<td>Private Stock 020</td>
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<td>35. AIN'T NO WAY TO TREAT A LADY</td>
<td>HELEN REDDY/ Rocket P 4128</td>
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<td>36. HOPE THAT WE CAN BE TOGETHER SOON</td>
<td>SHARON PAIGE &amp; HAROLD MELVIN &amp; THE BLUENOTES/ Phila. Intl. ZSB 3569 (Col)</td>
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<td>37. I'M SORRY JOHNNY DENVER/ RCA 10353</td>
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<td>38. HELP ME RHONDA</td>
<td>JOHNNY RIVERS/ Epic 8 5012</td>
<td>16</td>
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<tr>
<td>39. MIDNIGHT BLUE</td>
<td>MELISSA MANCHESTER/Arista 0116</td>
<td>16</td>
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<tr>
<td>40. FEELINGS</td>
<td>MORRIS ALBERT/RCA PB 10279</td>
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<td>41. DAISY JANE AMERICA/Warner Bros. 8118</td>
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<td>42. IT ONLY TAKES A MINUTE</td>
<td>TAVARES/Capitol 4111</td>
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<td>43. THE PROUD ONE</td>
<td>OSMONDS/MGM 14791</td>
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<td>44. DREAM MERCHANT</td>
<td>NEW BIRTH/Buddah 470</td>
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<td>45. LOVE WILL KEEP US TOGETHER</td>
<td>CAPTAIN &amp; TWEENIE/ A&amp;M 1674</td>
<td>18</td>
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<td>46. SWEARIN' TO GOD</td>
<td>FRANKIE VALLI/Private Stock 021</td>
<td>15</td>
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<td>47. DYNAMITE</td>
<td>TONY CAMILLO'S BAZUKA/A&amp;M 1665</td>
<td>17</td>
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<td>48. I'M ON FIRE</td>
<td>DWIGHT TWILLEY BAND/Shelter 40380 (MCA)</td>
<td>16</td>
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<td>49. EVERYTIME YOU TOUCH ME</td>
<td>[I GET HIGH] CHARLIE RICH/ Epic 8 50103</td>
<td>14</td>
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<tr>
<td>50. GLASSHOUSE TEMPTATIONS</td>
<td>Gordy G 714F (Motown)</td>
<td>7</td>
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**Chartmaker of the Week**

**Miracles**

JEFFERSON STARSHIP

Grunt FB 10367 (RCA)

---

**Producers and Publishers on Page 26**
We wish to participate in International Musexpo ‘75 and have indicated our requirements below.

**RESERVE OUR BOOTH IMMEDIATELY.**

Enclosed is our check or bank draft in full payment.

<table>
<thead>
<tr>
<th>SIZE</th>
<th>10 ft. x 10 ft.</th>
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Additional modules: 10 ft. x 10 ft. = $550 each

Enclosed is our check for $_________ in full payment.

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Tel: (212) 489-9245
United Artists Records and Grateful Dead Records proudly presents
"Blues For Allah."
A brilliant musical achievement from the legendary Grateful Dead.

On Grateful Dead Records
Distributed by United Artists Records
Companies Take Space For MIDEM 1975

(Continued from page 6)


International Galas

International Galas are scheduled for January 24 and January 26, and will be covered for Eurovision by German and French television.

As in the past two years, special travel arrangements will be available for American participants.


Blue Note Pacts With Gamma Label

Gamma Records recently became the exclu-sive Blue Note Records, marking the first time that Blue Note Records will be distributed in Mexico. Shawn during the long celebration of the Gamma-Blue Note deal in Mexico City are (from left) Kazuyo Sekai, writer-translator and jazz critic; Carlos J. Camacho, Gamma mana-ging director; and Dr. George Butler, vice president, Blue Note Records, Sekai presented a lecture and the Mexican Jazz Quartet performed during a party celebrating the licensing agreement.

Allman Activities (Continued from page 3)

Atlanta will be the place for the beginning of the second part of the tour, commencing October 5. This tour will encompass many west coast cities, including Los Angeles and San Francisco, and a trip to Honolulu. The third part of the tour will begin in November and will include cities in the mid-west and Canada and concludes in New York at Madison Square Garden November 27-28.

Walden stated that the new Allman Brothers Band album, entitled “Win, Lose or Draw,” will ship gold August 22. It was recorded at Capricorn Sound Studios in Macon and was produced by Johnny Sandlin in association with the Allman Brothers Band.

Capricorn Month

Walden also announced that the meeting that September will be designated Capricorn Month. During this time, the label will release four new albums plus a specially designed sampler lp, “Peaches, The Pick of the Crop, Vol. 2,” which will feature one selection from every Capricorn act. Albums, other than the Allman Brothers’, will include Bobby Whitlock’s debut album for Capricorn, “One of a Kind,” the Marshall Tucker Band’s “Searchin’ For A Rainbow” and Travis Wam-mack’s “Not For Sale.” The campaign will also include the new Hydra album, “Land of Money,” and Marcia Walder’s “Memo-randa,” which shipped in late July.

Capricorn Month will utilize such promotional materials as posters, stickers, mobiles and buttons. In addition, each Capricorn album will be specially priced during Capricorn month.
SALESMAKER OF THE WEEK

AINT NO 'BOUT-A-DOUBT IT
Graham Central Station—WB

TOP RETAIL SALES THIS WEEK

AINT NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
IS IT SOMETHING I SAID—Richard Pryor—Reprise
MELLOW MADNESS—Quincy Jones—A&M
SABOTAGE—Black Sabbath—WB

CAMELOT/NATIONAL

AINT NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
FATE HAS—Gentle Giant—Capitol
GREATEST HITS—Cat Stevens—A&M
IS IT SOMETHING I SAID—Richard Pryor—Reprise
K.C. & THE SUNSHINE BAND—TX
ONE OF THESE NIGHTS—Eagles—Asylum
OUTLAWS—Arista
RED OCTOPUS—Jefferson Starship—Grun
RIDE A ROCK HORSE—Roger Daltrey—MCA
THE HEAT IS ON—Isley Brothers—T-Neck

MUSICLAND/NATIONAL

AINT NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
BEST OF THE STATLER BROTHERS—Mercury
BIG BAND MACHINE—Buddy Rich—Grove Merchant
FLEETWOOD MAC—Reprise
HIGH PRIEST OF COUNTRY MUSIC—Conway Twitty—MCA
NON-STOP—B.T. Express—Roadshow
PACK OF THE LITTER—Spinners—Atlantic
RHYTHM STRIPES—Glen Campbell—Capitol
RIDE A ROCK HORSE—Roger Daltrey—MCA
ROLLEBALL—UA (Soundtrack)

RECORD BAR/NATIONAL

AINT NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
FLAT AS A PANKCAKE—Head East—A&M
GIRL—James Taylor—WB
HONEY—Ohio Players—Mercury
IS IT SOMETHING I SAID—Richard Pryor—Reprise
JAWS—MCA (Soundtrack)
MELLOW MADNESS—Quincy Jones—A&M
NON-STOP—B.T. Express—Roadshow
OUTLAWS—Arista
SABOTAGE—Black Sabbath—WB
SAM GOODY/EAST COAST

BASEMENT TAPES—Bob Dylan & The Band—Col
DREAMING MY DREAMS—Waylon Jennings—RCA
FREE HAND—Gentle Giant—Capitol
MAIN COURSE—Bea Gees—RSO
MELISSA—Melissa Manchester—Arista

ONE OF THESE NIGHTS—Eagles—Asylum
OUTLAWS—Arista
RED OCTOPUS—Jefferson Starship—Grun
GREATEST HITS—Cat Stevens—A&M
SABOTAGE—Black Sabbath—WB
TWO GUYS/EAST COAST

AINT NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
BASEMENT TAPES—Bob Dylan & The Band—Col
CAPTAIN FANTASTIC—Elliott John—MCA
GREATEST HITS—Cat Stevens—A&M
LOVE WILL KEEP US TOGETHER—Captain & Tenille—A&M
MELISA—Melissa Manchester—Arista
NON-STOP—B.T. Express—Roadshow
RED OCTOPUS—Jefferson Starship—Grun
VENUS & MARS—Wings—Capitol

FOR THE RECORD/BALTIMORE

A TEAR TO A SMILE—Ray Ayers Ubiguity
POLYDOR
AINT NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
HONEY—Ohio Players—Mercury
IS IT SOMETHING I SAID—Richard Pryor—Reprise
K.C. & THE SUNSHINE BAND—MCA
MELLOW MADNESS—Quincy Jones—A&M
SABOTAGE—Black Sabbath—WB

NATL RECORD MART/MIDWEST

AINT NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
BASEMENT TAPES—Bob Dylan & The Band—Col
FLEETWOOD MAC—Reprise
GREATEST HITS—Cat Stevens—A&M
IS IT SOMETHING I SAID—Richard Pryor—Reprise
PACK OF THE LITTER—Spinners—Atlantic
PROCOL'S NINTH—Proc Halan—MCA
RIDE A ROCK HORSE—Roger Daltrey—MCA
SABOTAGE—Black Sabbath—WB

ONE OCTAVE HIGHER/CHICAGO

GIRL—James Taylor—WB
MELLOW MADNESS—Quincy Jones—A&M
ONE OF THESE NIGHTS—Eagles—Asylum
RED OCTOPUS—Jefferson Starship—Grun
RITCHIE BLACKMORE'S RAINBOW—Polydor
SABOTAGE—Black Sabbath—WB
THE HEAT IS ON—Isley Brothers—T-Neck
VENUS & MARS—Wings—Capitol

RECORD REVOLUTION/CLEVELAND

AINT NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
DREAM WEAVER—Gary Wright—WB
FLEETWOOD MAC—Reprise
HONEY—Ohio Players—Mercury
IS IT SOMETHING I SAID—Richard Pryor—Reprise
LAND OF MONEY—Hydro—Capricorn
OUTLAWS—Arista
PROCOL'S NINTH—Proc Halan—MCA
RITCHIE BLACKMORE'S RAINBOW—Polydor
SABOTAGE—Black Sabbath—WB
TAKING OFF—David Sanborn—WB

POPLAR TUNES/MEMPHIS

SABOTAGE—Black Sabbath—WB
SABOTAGE—Black Sabbath—WB
SABOTAGE—Black Sabbath—WB
SABOTAGE—Black Sabbath—WB
SABOTAGE—Black Sabbath—WB

SPEC'S MUSIC/FLORIDA

A CHORUS LINE—Col
AIN'T NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
BETWEEN THE LINES—Janis Ian—Col
DREAM WEAVER—Gary Wright—WB
HONEY—Ohio Players—Mercury
IN THE CITY—Tavares—Col
IS IT SOMETHING I SAID—Richard Pryor—Reprise
MELLOW MADNESS—Quincy Jones—A&M
PROCOL'S NINTH—Proc Halan—MCA
SABOTAGE—Black Sabbath—WB
SPARTACUS—Triumph—Capitol

MUSHROOM/NEW ORLEANS

AINT NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
BASEMENT TAPES—Bob Dylan & The Band—Col
BETWEEN THE LINES—Janis Ian—Col
DREAM WEAVER—Gary Wright—WB
FIRE ON THE BAYOU—Meets—WB
FLEETWOOD MAC—Reprise
MELLOW MADNESS—Quincy Jones—A&M
SABOTAGE—Black Sabbath—WB
SUNDANCE—20th Century
WHEREHOUSE/ CALIFORNIA

CHAIN REACTION—Crasaders—ABC
DESOULION BOULEVARD—Sweet—Capitol
HUMMINGBIRD—A&M
I AM HER—Carmen McRae—Blue Note
LOOKIN' GOOD—Freddie Prince—Col
MELLOW MADNESS—Quincy Jones—A&M
RED OCTOPUS—Jefferson Starship—Grun
RITCHIE BLACKMORE'S RAINBOW—Polydor
SABOTAGE—Black Sabbath—WB

LICORICE PIZZA/LAS ANGELES

A CHORUS LINE—Col (Original Cast)
DREAM WEAVER—Gary Wright—WB
FORCE IT—UFO—Chrysalis
FREE HAND—Gentle Giant—Capitol
HONEY—Ohio Players—Mercury
IS IT SOMETHING I SAID—Richard Pryor—Reprise
PROCOL'S NINTH—Proc Halan—MCA
RITCHIE BLACKMORE'S RAINBOW—Polydor
SABOTAGE—Black Sabbath—WB
TUBES—A&M

TOWER/LAS ANGELES

CHAIN REACTION—Crasaders—ABC
FEELINGS—Mavis Albert—RCA
IN THE CITY—Tavares—Capitol
ISEPARABLE—Natalie Cole—Capitol
LOOKING' GOOD—Freddie Prince—Col
MELLOW MADNESS—Quincy Jones—A&M
PROCOL'S NINTH—Proc Halan—MCA
RITCHIE BLACKMORE'S RAINBOW—Polydor

EVERYBODY'S RECORDS/NORTHWEST

AMBROSIA—20th Century
BETWEEN THE LINES—Janis Ian—Col
DIAMONDS & RUSTS—Joan Boz—A&M
FIGHTING—Thinz—Veriage
FORCE IT—UFO—Chrysalis
MELLOW MADNESS—Quincy Jones—A&M
PROCOL'S NINTH—Proc Halan—Chrysalis
SABOTAGE—Black Sabbath—WB
SPARTACUS—Triumph—Capitol

WHAT A DIFFERENCE A DAY MADE—Esther Phillips—Kudu
THE ALBUM CHART

AUGUST 23, 1975

1 2 THE HEAT IS ON
Isley Brothers
T-Neck PZ 33536 (Col)

61 THIS TIME WE MEAN IT
R.E.O. SPEEDWAGON
RCA APL 0933 12 F

52 TWO LANE HIGHWAY
Pure Prairie League
RCA APL 0933 12 F

62 ONE OF THESE NIGHTS
Isley Brothers
The Original Soundtrack
Non-Stop

53 IS IT SOMETHING I SAID?
Richard Pryor
Warner Bros.
MS 2237 2 F

63 HAVE YOU NEVER BEEN MELLOW
Isley Brothers
T-Neck PZ 33536 (Col)

54 BETWEEN THE LINES
Stephen Stills
Columbia PC 33575

64 PICK OF THE LITTER
Isley Brothers
Tonight PZ 33536 (Col)

55 BAD COMPANY
Swan Song SS 8413

65 BLIND BABY NEW BIRTH
Buddah 5636

56 AMBROSIA/20th Century
Atlantic

66 YOUNG AMERICANS
David Bowie
RCA APL 0998 23 F

57 ENDLESS SUMMER
Beach Boys
Capitol SVB 11307 33 F

67 DREAMING OF MY DREAMS
Waylon Jennings
RCA APL 1062 5 F

58 THE HIT MAN
Sam & Dave

68 WELCOME TO MY NIGHTMARE
Alice Cooper
Atlantic

59 HEART LIKE A WHEEL
Linda Ronstadt
Capitol ST 11258 38 F

69 CAUGHT IN THE ACT
Commodores
Motown M6 82051 13 F

60 NO WAY TO TREAT A LADY
HeLEN Reddy
Capitol

70 SPIRIT OF AMERICA
America
Warner Bros.
BS 2876

71 BETWEEN THE LINES
Isley Brothers
T-Neck PZ 33536 (Col)

72 THE CHICAGO THEME
Chicago
Warner Bros.
BS 2876

73 WHAT A DIFFERENCE A DAY MADE
Physical Graffiti

74 ADVENTURES IN PARADISE
Minnie Riperton

75 UNIVERSAL LOVE
Mayfield

76 FROM MIGHTY OAKS RAY THOMAS
Threshold

77 CHOCOLATE CITY
Parliament

78 SABOTAGE
Black Sabbath
Warner Bros.
BS 2876

79 COME GET TO THIS
Tony Orlando
Arista

80 PROCULS NINTH PROCOL HARUM

81 MY WAY
Major Harris

82 SPARTACUS
Triumvirat

83 RITCHIE BLACKMORES RAINBOW
Polydor

84 FREE HAND
Gentle Giant

85 11 CITY TAVERES
Capitol

86 THE DREAM WEAVER
Gary Wright
Warner Bros.
BS 2876

87 SOAP OPERA KINKS
RCA

88 NIGHTWISH

89 BACK TO EARTH
C.W. Stoneking

90 RETURN TO FANTASY
Uriah Heep
Warner Bros.
BS 2876

91 STORM AT SUNUP
Gino Vannelli

92 A CHORUS LINE
Greg Lake

93 102 ON THE BORDERS
Eagles

94 NIGHTSOUNDTRACK

95 EVERY TIME YOU TOUCH ME
Charlie Rich

96 SNEAKIN SALLY
Allman Brothers
IPL 9294

97 FORCE IT UFO

98 JOHN DENVER GREATEST HITS
RCA CPL 0374

99 NUTHIN FANCY

100 TALE SPINNIN WEATHER REPORT


CHARTMAKER OF THE WEEK

— MELLOW MADNESS
Quincy Jones
A&M SP 4526


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

ALBUM CROSS REFERENCE ON PAGE 35
**THE ALBUM CHART**

**AUGUST 23, 1975**

**1.** VERY BEST OF POCO / Epic PEG 32537

**2.** JUDITH CODY / Collins / Elektra 7E 1032

**3.** AVERAGE WHITE BAND / Atlantic / SD 7308

**4.** TUBES / A&M SP 4534

**5.** DESTRUCTION BOULEVARD / Capitol / ST 11395

**6.** JAWS SOUNDTRACK / MCA 2087

**7.** TROUBLE IN PARADISE / SOUTHER, HILLMAN, FURAY BAND / Asylum 7E 1036

**8.** BIRTH AND DEATH OF A GANGSTER / FANTASTIC FOUR / 20th Century / Westbound W 201

**9.** RHINESTONE COWBOY / GLEN CAMPBELL / Capitol / SW 11430

**10.** HEART OF HEARTS / BOBBY VINTON / ABC / ABD 891

**11.** STONE CAUGHT UNDER JACOB / JACKSON / Spring / SP 6708 / (Polydor)

**12.** COLD ON THE SHOULDER / GORDON LIGHTFOOT / Reprise MS 2006 (WB)

**13.** BARRY MANILOW / Arista 4007

**14.** DEEPERADO / EAGLES / Asylum / SD 5068

**15.** A QUIET STORM / MOONEY SMOKO / Tamla / T 63751 (Motown)

**16.** EXPANSIONS / LONNIE LISTON SMITH / Flying Dutchman / BOLI 9034 (RCA)

**17.** JESSIE'S JIG AND OTHER FAVORS / STEVE GOODMAN / Asylum / 7E 1037

**18.** BURNIN' THING / MAC DAVIS / Columbia / PC 33561

**19.** PICTURES AT AN EXHIBITION / TOMITA / RCA ARL 0383

**20.** IT'S MY PLEASURE / BILLY PRESTON / A&M SP 4532

**21.** STRANGE UNIVERSE / MAHOGANY / Rush / 20th Century / T 482

**22.** GET DOWN JOE SIMON / Spring / SP 6706 (Polydor)

**23.** CHAIN REACTION / CRUSADERS / ABC Blue Thumb / BTSD 6022

**24.** FEELINGS / MORRIS / R/C APL 1018

**25.** ELECTRONIC REALIZATIONS FOR ORCHESTRA / ROCKY ORCHESTRA / PRAH 98009 (ABC)

**26.** COMING DOWN YOUR WAY / THREE DOG NIGHT / ABC / ABCD 888

**27.** INSEPARABLE / NANCIE COLE / Capitol / ST 11429

**28.** I'LL PLAY FOR YO SEAL / CROFTS / Warner Bros. / 2848

**29.** WALT DISNEY'S MICKEY MOUSE CLUB / MOUSEKEDANCE / SPECTRUM / Atlantic / SD 18143

**30.** COMING DOWN YOUR WAY / THREE DOG NIGHT / ABC / ABCD 888

**31.** POESE SNOW / Shelter / 2109 (MCA)

**32.** SEDAKA'S BACK / NEIL SEDAKA / Rocket 463 (MCA)

**33.** BLOW BY BLOW / JEFF BECK / Epic / PE 33409

**34.** THE LAST FAREWELL / ROGER WHITTAKER / RCA / APL 0655

**35.** CLOSEUP / FRANKIE VALLI / Private Stock / PS 2000

**36.** LIQUID LOVE / FREDDIE HUDSON / Capitol / PC 33556

**37.** AN EVENING WITH JOHN DENVER / RCA / CPL 0764

**38.** LIFE IS YOU BATTORDF & RODNEY / Arista / 4041

**39.** FUNNY LADY SOUNDTRACK / Arista / 9004

**40.** ROLLERBALL SOUNDTRACK / United Artists / LA 470 G

**41.** TODAY / ELVIS PRESLEY / RCA / APL 1039

**42.** STEPPING INTO TOMORROW / DONALD BYRD / Blue Note

**43.** PLAYING POSSUM / CARL SIMON / Electra 7E 1033

**44.** ANNUAL SPECIAL VOLUME 1 / EARL SCRUGGS REVUE / Columbia / PC 33416

**45.** PHONE CALL FROM GOD / JERRY JORDAN / MCA 473

**46.** EAGLES / Asylum / SD 5054

**47.** LEVEL ONE / ELEVENTH HOUR / LARRY CORRELL / Arista 4053

**48.** BACK HOME AGAIN / JOHN DENVER / RCA / APL 0546

**49.** I FEEL A SONG / GLADYS KNIGHT & THE PIPS / Buddah / BDS 5612

**50.** LET'S TAKE IT TO THE STAGE / FUNKADELIC / 20th Century / Westbound W 215

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**ALBUM CROSS REFERENCE**

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**RECORD WORLD**

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**151-200 ALBUM CHART**

151. **PURE PLEASURE** DYNAMIC SUPERIOR (Mowtown M 84151)

152. **FOOLISH PLEASURES** HEARTFORD / Mercury / SR 1024

153. **RED HEADED STRANGER** WILLIE NELSON / Columbia / KC 33482

154. **YOU BREAK IF YOU GOT IT** MICHAEL STANLEY BAND / Epic / PEG 3349

155. **BEAUTIFUL LOSER BOB SEGER** / Capitol ST 11378

156. **NEW AND IMPROVED SPINNERS** / Atlantic / SD 18118

157. **MORE MILES PER GALLON BUDDY MILLS** / Columbus / TBP 1919

158. **FAITH, HOPE & CHARITY** R/C APL 1100

159. **FLYING START** BLACKBEARDS / EDD / Fantasy / F 9472

160. **SILVER CONVENTION** / Midland International / BIL 1179 (RCA)

161. **TAKING OFF** / DAVID SANDJORN / Warner Bros. / R 28371

162. **CEGO ORIGIONAL CAST** / Ariston 9005

163. **LET ME BE THERE** OLIVIA NEWTON JOHN / MCA 389

164. **FIRE ON THE SAVOY MELTS** / Reprise MS 2228 (WB)

165. **ODE TO MY LADY WILLIE HUTCH** / Motion 82581

166. **POWER IN THE MUSIC GUESS WHO?** RCA APL 0996

167. **ROCKIN' CHAIR DRUM MALE** / Car / 2605 (TX)

168. **RUBY STARS AND GREY GHOST** Capitol / SAMS 11426

169. **LOW RENT RENOUNCE ACE** SUNSET ROCK / Atlantic / SD 15143

170. **FIRST IMPRESSIONS** CARNIVAL CU / 5003 (WB)

171. **FLAT AS A PAPERHEAD EAST** / A&M APL 4537

172. **MOMORIES** DOC WATSON / United Artists / LA 422 V2

173. **BANKRUPT** DR. HOOK / Capitol / ST 11397

174. **CORNBREAD EARL & ME** SOUNDTRACK / Fantasy / F 9483

175. **BACK STREET CRAWLER** PAUL KISSOFF / Island / IPS 9264


177. **THE HIGH PRIEST OF COUNTRY** CONWAY TWITTY / MCA / 2144

178. **THE ROY'S DOIN IT** HUGH MASELLE / CasaBlanca / RBL 1026

179. **FIGHTING LIZZY** Vangare / VEC 2005 (Mercury)

180. **BEST OF THE STAPLES BROTHERS** MERCURY / SRM 11037

181. **TIMELESS JOHN ABERCROMBIE BAND** / Rogers / 2014

182. **STOP ERIC BURDON BAND** / Capitol / SAMS 11426

183. **MIKE MURPHY** / Atlantic / SD 18141

184. **MANY OF MONEY HYDRA** / Epic / CP 15515 (WB)

185. **FREE SEEK** / Southwind SWS / 6402 (Buddah)

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**LOOK AT ME MOMENTS** / 1062 (All Platinum)

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**186.** **PLAYERS OF THE CITY BARRABAS** / Ato / SD 366

187. **DANIELS NEW RAGTIME FOLLIES** SOLDIER AND SPAN / Bell / KC 3150 (Arista)

188. **CONVICTION STUNTS** (CARAVAN) / BMG 5005 (Decca)

189. **A TRAP DO A SMILE BOY LAYERS** / UPI / Polydor PD 6046

190. **THE WAY WE WERE WILLS** / REEL / Polydor / SFT 1567

191. **TAPSEY CAROLE KING** / Ode / SP 7009 / (A&M)

192. **THE SUPERMEN** / Mowtown / MS 08251

193. **OUT AMONG 'EM LOVE CHILD** / APJO CUBAN BLUES BAND / Roulette SR 3916

194. **BAND MACHINE BUDDY RICH** / Graze / Merchant GM / 3307

195. **DRESSED TO KILL R/CS** / CasaBlanca / NLBP 7016

196. **A STAR IS BOUGHT ALTERNGORITHMS** / Asylum / 7E 1032

197. **200 SONS OF CHAMPION** / Gold Mine
rather than an actual all-around entertainer.
With Jim, it was mainly a fascination with him as a total personality, and it was a challenge to get hit records out of him because he's a little too 'out there.' It was the kind of effort that was intriguing, and he's musically interesting to me all the way around.

**RW:** How are you involved in Jim's television show?

**Gernhard:** Jim's got two companies. He's got a management company—that's myself, Tony Scotti, Jim and Bullets—and a TV production company. We've co-producing the show with Rich Eustis and Al Rogers, the guys who did the Denver shows. We're basically in an executive producer's position because this is a medium you've got to learn, like anything else.

**RW:** Are you going to pick the music he'll do on the show?

**Gernhard:** It will be a mutual decision made by all the different people who are involved in your options or television. Although you have a picture to work with rather than just getting into somebody's ear, it's not as open as I thought it would be. It's kind of like radio six or seven years ago. I can remember when we released "Stay" in 1960, the line, "let's have a little smoke" had to be changed, not because of the drugs thing, but because you couldn't encourage kids to smoke cigarettes. That kind of thinking is keeping us from using some of the musical material and visual ideas that we'd like to use.

**RW:** When does the show go on?

**Gernhard:** It airs Wednesday nights on ABC; it began July 30.

**RW:** How many shows will they be doing?

**Gernhard:** Six.

**RW:** Who has been set for the show so far?

**Gernhard:** Jessi Colter, Bernadette Sanders, Gavin MacLeod, Karen Valentine, the Captain and Tennille; Robert Mitchum taped a show already. It's kind of like going into a variety standpoint. That's what it comes down to; there are certain personalities that we're going to try to do different things with, budget permitting. And, we really want to spend some time with the artist himself. That means they have to make themselves available for four or five days. How successful we're going to be with that is going to depend on AV things, but especially the availability of the people, and the patience of the network.

**RW:** Has the arrival of Fred Silverman, who is credited with breaking Tony Orlando on TV, affected the show?

**Gernhard:** Silverman is very variety oriented, especially in the area of comedy, and he has definite ideas about what programming in that area should be. He is a big Stafford fan and he is looking for the best way to showcase him for the summer because that's basically what a summer show is, a showcase.

What you try to do is put together an hour that will entertain people and at the same time show the personality of the artist. I wouldn't say if people watch the show for three or four weeks they'll get a basic idea of what Jim's about even though they won't see the full extension of what he does.

**RW:** Will you be using other acts on the show?

**Gernhard:** We've found it very difficult to properly present music groups on TV. It requires too much time at $3,000 an hour to mke them and set them up to make them sound right because you're going into mono. Therefore, there are a lot of things that are interesting musically that we haven't been able to do, but hopefully if we're on in the winter, we'll be able to go to post-mix and 16 track.

**RW:** I'm wondering why you wanted so much to put a single out on Stafford. Were you waiting for the TV show?

**Gernhard:** Not exactly. There's a new album out. We really got burned last time with the novelty stamp that got placed on the album. Jim's not a novelty artist. He's novel, yes, but he's not a novelty artist. The singles just kept coming out and coming out, and the album just kept fragmenting into singles. Every side came out as a single, and the album never really established itself, except in the country market. Of course, there are some valid reasons for it, musically, but, mostly, nobody could get a picture of who or what Jim was.

I think if you asked the average record buyer on the street, they'd put him into a novelty bug like with Ray Stevens, but he's nothing like that at all. So we wanted to establish this album, as an album, before bringing out a single. We automatically picked up some progressive play without any push, and I've been very surprised at the reaction. The first single should break it top 40 and country.

**RW:** How did you go about choosing the single?

**Gernhard:** We had a real strong idea on the album run contest giving away albums, and they programmed different cuts from the album for 10 days. We looked at the results from that and chose "I Got Stoned and I Missed It" and "I Ain't Workin'."

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**Who In The World:**

**Stephen Stills Going Strong**

- NEW YORK—It seems that ever since rock music came of age in the mid-sixties, Stephen Stills has been making best-selling records whose lyrics and music have become by-words for an entire generation. He has recorded a total of 12 albums (not including a couple of "Greatest Hits" packages), including three with the Buffalo Springfield, one with Crosby, Stills & Nash, two with Crosby, Stills, Nash & Young, two with Manassas, and three solo albums, the most recent of which was released this past June. Simply entitled "Stills," this is his first release for Columbia, and the album has continued in the pattern established by Stills over the past decade: enthusiastic critical response and even better sales. "Stills" is currently near the top of The Album Chart and promises to become the eighth gold record of his career.

With this success on such a consistent basis over such a long period of time, one might think that Stephen Stills might be a bit indifferent towards his recent move to a new label. But his dramatic appearance at the recent CBS Records Convention in Toronto demonstrated that he was as excited about the move as the company was to have him. Both CBS executives and his group flew to Toronto immediately following a sold-out engagement in San Diego and played, with only a couple of hours sleep, before the CBS Records personnel the following night, only to rush back to the airport for a late night flight back to Toronto to resume his current national tour.

Stills' current touring band consists of Donnie Dacus (guitar), Joe Lala (congas), Jerry Aiello (organ), George Perry (bass), Ronald Ziegler (drums) and Rick Roberts (guitar). This group, which includes some of the top studio musicians in the country, provides the same kind of tight-knit accompaniment that Stills has received in the past, and helps him to perform material from each of his previous albums. As has always been the case, Stills' music ranges from acoustic folk and folk-rock to country rock, country blues and straight-forward rock 'n roll.

Stills has already recorded some material for inclusion on his second Columbia album and plans to write and record the balance of the songs for the LP upon the completion of the current tour. If this eagerness to return to the studio is any indication, Stephen Stills will certainly continue to be one of the most prolific and influential forces on the music scene the world over. And, chances are good that Stills' name will make as indelible a mark on the next 10 years of music as it has on the past 10 years.

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**Cooper Cleans Up**

Alice Cooper's "Department of Youth" parks clean-up campaign got off to a well attended start when 300-plus "Cooper Troopers"—neighborhood youth organization members of the Parks, Recreation & Cultural Affairs Administration—mounted a thorough clean-up of Manhattan's Riverside Park recently. Clean-up excitement in the park reached its peak as Alice made his entrance in a chauffeur-driven sanitation truck. After hearing the filled garbage bins into the truck Alice gave away copies of his gold "Department of Youth" single and posters to the volunteers. Flanking Alice are Atlantic publicity man Stan Mises (left) and Atlantic PR rep Patrina Wells.

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**The Coast**

...In the finest tradition of Merv Griffin, "Where The Action Is" and the Regis Philbin Goodtime Hour, the Coast takes to the road next week for a series of on-the-spot reports from such exotic locations as New York City, Newport (RI) and Detroit. We bet you can't wait.

(Continued from page 10)
Ashkenazy on Chopin & Rachmaninoff
By SPEIGHT JENKINS

NEW YORK—The work of a newspaper music critic in this city involves a huge number of piano recitals per season. It is not too much to say that in a period between September and May a member of the working press will average at least two piano recitals per week. On a fair number of these Chopin will appear, and a good percentage of these will include some of the Etudes. Written as a new form by Chopin, the Etudes fit into the category of Tristan und Isolde and the Ninth Symphony in one odd respect: the composer intended them as simple, approachable works, in this case practice exercises for the pianist. But, like Beethoven and Wagner, he realized before he was through that he had written something that would kill a fledgling pianist. At the end, he even showed that he knew by dedicating the first set to Franz Liszt and the second to Liszt's inamorata, Marie, Countess D'Aguilout.

What does a critic expect from the Etudes? Certainiy something more than technical accuracy. The pieces are fiendishly difficult, exploring not such simple pianistic details as trills, mordants and tremolos, but arpeggios, octaves, lightning legato to staccato and back, and above all, tone. No pianist worth his salt will play the Etudes with the same tone or without attempting to find the right color for each Etude. The problem is that they were conceived as exercises, and only the greatest pianist can make them a united, seemingly through-composed piece of music.

Many of the older generation of pianists—Horowitz, Rubenstein et al.—never played the whole of the two opuses. They chose those that they could find best within their fingers and ignored the others. Today, however, London Records has allowed us to have a real treasure: the Etudes in their entirety. The pieces are fiendishly difficult, many of the older generation would have left the Etudes to the more technical accuracy. The pieces are fiendishly difficult, exploring not such simple pianistic details as trills, mordants and tremolos, but arpeggios, octaves, lightning legato to staccato and back, and above all, tone. No pianist worth his salt will play the Etudes with the same tone or without attempting to find the right color for each Etude. The problem is that they were conceived as exercises, and only the greatest pianist can make them a united, seemingly through-composed piece of music.

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(Continued on page 43)
By DEDE DABNEY

■ NEW YORK: One of the greatest jazz musicians, Julian "Cannonball" Adderley, passed away Friday, August 8. Adderley's death at 48 has left us without one of the major creative forces of music — an institution to his many followers and fans. He was best known for his recording of "Mercy, Mercy." He had a great sense of humor, he was a humanitarian and a wonderful personality.

Julian "Cannonball" Adderley might be gone, but his spirit lingers on through the music he made.

J. L. Wright has announced his retirement after being an announcer for 11 years with WMOT Productions (Cleveland). He had been music director for both WARQ-AM and WJMO-AM, both in Cleveland. Looking to step into another segment of the industry, he plans to become involved in either local or regional promotion for one of the major record companies. If you are interested in having a veteran handle any of your promotion, you may contact J. L. Wright at (216) 381-1518.

There is a strong rumor that Damon Harris, ex-Temptation, is about to sign with W MOT Productions, based in Philadelphia. This company has its own label, distributed by Atlantic Records. Be watching for further happenings.

Opening up at the Apollo Theatre (New York) this week was Blue Magic, on a show headlined by the Temptations. It will be quite interesting to see audiences to perform for.

Epic Signs Soul Children

Epic Records recently announced the signing of the Soul Children to an exclusive recording contract with the label. The black trio from Memphis comes to Epic from the Stax label, where David Porter and Isaac Hayes signed them and produced their first album. They have recorded three albums since then and have reached the charts with several singles, including "The Sweeter He Is" and "I'll Understand." The Soul Children are currently in the studio with producer Don Davis recording their debut effort for Epic. Shown here at the official signing ceremony are (rear): Jim Tyrrell, vice president, national sales and merchandising; Epic and CBS Custom Labels; Marvin Cahn, vice president, talent contracts; CBS Records; Bill Craig, director, independent productions; Epic Records; Richard Mock, director, national r&b promotion; CBS Records' special markets; Steve Popovich, vice president, a&r, Epic Records; Ron Alexenburg, vice president and general manager, Epic and CBS Custom Labels; LeBaron Taylor, vice president, special markets; CBS Records; (front): John "Blackfoot" Colbert, Anita Louis and Norman West of the Soul Children.

Black Albums Hot

Michael Jackson, at CBS Records, has said that immediate plans for the Columbia recording artist, of the colleges in the fall.

George McCrae and Gwen McCrae with the gold rocking chair they received from T.K. Productions in commemoration of George's hit, "Rock Your Baby," and Gwen's current smash, "Rockin' Chair." The rocker was presented to the couple at a press luncheon held in their home in Los Angeles last week by T.K., the Florida based production company.

Rockin' Couple

Associated Booking Signs Freddie Hubbard

George McCrae and Gwen McCrae with the gold rocking chair they received from T.K. Productions in commemoration of George's hit, "Rock Your Baby," and Gwen's current smash, "Rockin' Chair." The rocker was presented to the couple at a press luncheon held in their home in Los Angeles last week by T.K., the Florida based production company.

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Dialogue (Continued from page 36)

RW: Are any summer campaigns planned?

Gernhard: Yes. There are two different campaigns—one specifically aimed at the album, and the second phase aimed at a combination of the two. MGM put up that billboard on Sunset. Then, there are heavy time buys, in the top 10 Nielsen markets, top 40 time buys and heavy television buys in the second and third weeks of the show as far as record merchandising, and in-store displays and posters. MGM's dollar expenditure on our behalf is high, so it's not your normal campaign.

RW: Did Jim ever do anything on television before this show?

Gernhard: Yes, he hosted two "In Concert" shows. He went to England to do a 50 minute concert for "In Concert," but that's not how it was seen in finished form. If you see Jim perform, you get the natural results, but they took that 50 minute performance and chopped it into two you will see in audio-visual records rather than just audio, and if you're still going to be doing records, you're going to have to become visually oriented. Also I want to eventually move into directing motion pictures.

RW: What kind of artists interest you?

Gernhard: You have to look at all in terms of two or three years down the road, because if you start working with them now, it will take that long for them to really start to emerge. They would have to be good writers that would develop interest in me and I ask, "are they going to be visual?" That's really important. You've really got to be good writers that would develop to interest me and I ask, "are they going to be visual?" That's really important. You've really got to see that, with the equipment coming, we will be facing with having to create albums that are visually-oriented as well as audio. I didn't know anything about the visual aspect of it, so I started to explore it and then I decided I wanted to direct.

I don't know if you've seen the Philips system, but it's good, really good. The problem with it is the thing cost about $3,000. It has to get a lot cheaper to become popular, but I think eight or nine years from now you won't be buying audio-visual records rather than just audio, and if you're still going to be doing records, you're going to have to become visually oriented. Also I want to eventually move into directing motion pictures.

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RW: Do you feel that's the problem with Lobo at this point?

Gernhard: That's the difference between a record that gets involved in a different medium. The concentration and time really gets crazy. That's the hardest thing for all of them, to maintain an excellent record level while they're doing all the other things. I think that it's really hurt Mac's writing, since he became so involved in the television area. And there will be all our biggest challenge—to try and keep our acts in proper balance.

Legrand To Score 'Robin and Marian'

LOS ANGELES—Michel Legrand has been signed to compose and conduct the music for "Robin and Marian," a Rastar-Shepherd Production starring Audrey Hepburn and Sean Connery and Robert Shaw, currently being directed by Richard Lester and produced for Columbia Pictures release by Denis O'Dell, with Ray Stark and Richard A. Shepherd the executive producers.

"Robin and Marian," a James Goldman screenplay dramatizing the adventures of Robin Hood, is portrayed by Audrey Hepburn, and her enduring romance with the Maid Marian, played by Audrey Hepburn, also co-stars Richard Harris and Nicol Williamson. The motion picture is being filmed on location in Spain.
CONCERT REVIEW

BTO Brings It All Back Home

REGINA, SASK. — A Bachman-Turner Overdrive (Mercury) concert in Regina (28), staged as a prelude to what is being billed as the most lucrative rock tour ever made in Canada, drew as the most lucrative rock tour ever made in Canada, following BTO's concert, this area for many years. Ironi-cally, following BTO's concert, bassist Fred Turner met with some musicians he had played with several years ago. They were playing at the lounge of the Regina Inn where BTO members were staying.

There's no doubt that the group returned to the area as full-fledged pop idols, and it seems that their 13-date tour will underline that. It's taken considerably longer for the BTO influence to be felt here, but they have had the sense to wait until a high-grossing tour was possible before putting together this series of shows.

Yet, in concert, BTO really doesn't present any surprises for its fans. The Regina concert started slowly, the band dwelling on some lengthy, worked-out "jams" that seemed out of place, but moved rapidly once the band started playing their hit singles.

The familiar material is where BTO is strongest, especially that from the first three albums.

Standouts for the evening were "Takin' Care of Business" and "You Ain't Seen Nothin' Yet." The two are probably BTO's strongest tunes — along with "Gimme Your Money" and "Hold Back The Water" — and leader/guitarist Randy Bachman left few doubts in the minds of critics of BTO that he's playing the music he loves.

There's been a great deal of criticism over BTO's iron rock formula in recent months. "Four Wheel Drive" indicated that their hard rock was driving up and everyone is wondering what direction the group will take in the future. In concert, they rarely tamper with the hit formula because it works so well for them.

In a press conference the afternoon of the concert Randy Bachman indicated that there was going to be a great change in the next BTO album — likely to be recorded at Stoney Mountain Studio in Vancouver in September. He admitted the band was beginning to feel restricted by the hard rock structure and would likely be extending their reach on the next project.

The press conference, arranged by Polydor Canada's Allan Katz and Lori Bruno and attended by about 20 of Canada's top journalists, was a bit of a strange confrontation between a group whose management had consistently criticized the Canadian press and a press that had largely ignored the band until U.S. acceptance came about.

At the end of the press conference, promoter Donald Tarleton of DKD Productions in Montreal presented the group with a plaque in honour of their award-winning Canadian dates.

Larry LeBlanc

Rock Awards Score

In Nielsen Ratings

LOS ANGELES—The first annual presentation of the Rock Awards received 37 average shares in the national Nielsen ratings, scoring a 15.2. The program which aired nationally on CBS, easily outpaced competing programming on ABC, which scored an average 22 shares and NBC, which generated 27.

Ratings Non-Inclusive

The ratings are not inclusive of the Philadelphia and Chicago markets, where the tele-cast was delayed; the addition of the latter markets is expected to boost the Rock Awards' ratings.

Rock Awards

(Continued from page 3)

New Group—Bad Company; Pro-ducer—George Martin; Composer—Don Henley, Glen Frey and J.D. Souther for "Best Of My Love;" R&B Single—"Lady Marmalade (Labelle);" R&B Album—"That's The Way Of The World" (Earth, Wind and Fire); Public Service Award—Joan Baez; Rock Personality of the Year—Elton John; Rock Music Hall of Fame—Chuck Berry; Single Record — "You're No Good" (Linda Ron-stadt); Album — "Blood on the Tracks" (Bob Dylan); Rock Movie or Theatrical Presentation — "Tommy."

Subscribe to Record World

Spanky's Gang

Following their recent appearance, Epic's Spanky and Our Gang were joined by friends and well-wishers backstage at the Palomino Club. Shown, from left, are Marie Muldour, Don Hicks and Spanky McFarland, with Epic's Gregg Geller in the background, listening attentively to Palomino regular Art Fein. Spanky and Our Gang's first lp for the label is due for release shortly.

42
Dance Your
off
with Bohannon's
"DISCO STOMP"
PART 1 AND PART 2
DK 76916
ON DAKAR
?
BRUNSWICK
DAKAR
**Touting the Tops**

(Buddah), which, like the group's earlier disco success, "You've Broken My Heart," is uneven—unconvincing vocals, great production—but interesting. It's from the new Sound Experience album, "Boogie Woogie," which shares these same qualities, and was put on the Le Jardin top 10 by Steve D'Acquisto. .....

**Disco File**

(Continued from page 32)

Opening night of the recent engagement by The Four Tops at the Coconut Grove in Los Angeles was attended by a host of celebrities as well as a large number of ABC Records staff members. Pictured here are group members Obie Benson, Levi Stubbs, Duke Fakir and Lawrence Payton Jr. receiving the congratulations of Belinda Wilson, ABC Records' west coast r&b promotion representative.

**Ponty Sets Tour**

NEW YORK — Atlantic recording artist Jean-Luc Ponty has announced his first solo tour of the U.S., to begin August 29 at the Amazing Oadize. A major promotional and merchandising drive has been announced by Atlantic Records for Ponty's debut lp, "Upon The Wings Of Music," released May, 1975, in conjunction with the tour.

**NARM Rack Meet**

(Continued from page 3)

Jobbers, board of directors, manufacturers and press.

**Friday**

On Friday there will be a rack jobbers advisory committee breakfast meeting; a general meeting; and a luncheon meeting for the rack jobbers advisory committee and the manufacturers advisory committee.
Ashkenazy (Continued from page 37)

by Vladimir Ashkenazy. The Russian pianist's work can best be appreciated with a score: only then can one see exactly how accurate and thoughtful he is. But suffice it to say that everything is here. From the exquisitely brilliant opening Etudes in C major all the way to Number 12 in Opus 25, he makes a profound and novel statement. The arpeggios of Opus 10, No. 11 have never sounded so liquid and so firm, and the Revolutionary Etudes (Opus 10, No. 12) give more importance to the left hand than in most performances. The melody is here, but the turbulence and storms the left evokes are staggering.

Ashkenazy has a way of varying emotional content tremendously with a change of tempo: the effect is not novel but he does it superbly well. What is more, this set seems almost a pause in the heartbeat as in Opus 25, No. 3. Toward the middle of both Opus numbers an etude or so sounds a bit on the exercise side, particularly Opus 25, No. 8, but the criticism is minimal. The final three—the first story, the Winter Wind played with a strangely metallic tone and particularly in its phrasing—the final etudes stagger the ear. The legato of the whole is perfect within itself and yet the whole is of a piece.

Amazing Set

The Etude record should be sold to everyone who studies the piano. No interpretation of anything is definitive and certainly the future can find a hundred different moving ways to do each Etude. And so this set is amazing. It may stunt the fledgling pianist into thinking he can never play these, but what it should do is point up again the greatness of Chopin and the genius that went into such a composition.

London has been unusually kind this month, giving us not just the Etudes but Rachmaninoff's Suite for two pianos (Opus 3, 17) by Ashkenazy and Andre Previn. One associates Previn so much with the role of conductor, that one can forget his first emergence as a pianist. The two play beautifully together, and the warmth and emotional power of the Russian composer's early works pour out. This is no great masterpiece, but it is quite a few buyers. On the Opus 5 "A Night for Love" and "Tears" are wonderfully romantic, a kind of Russian salon music, really, but it is lovely to hear and is sufficiently rare to be an acquisition. The orchestral Etudes are staggering.

The blue-eyed soul quality that marked Cavaliere's style during the bygone Rascals days is ever present here, too, on many different levels. Musically the man does no fancy dances; rather he brings out the meat of what he wants to say through expressive arrangements and production. But, were you to question Cavaliere about that, as this reporter recently had the pleasure of doing recently, you would find him first to credit the people he worked with rather than his own innate talents. And, though he carefully chose some of the finest musicians to work with on his "Destiny" (Laura Nyro, Leslie Thompkins, Eddy Randall, Steve Kahn, Joe Farrell, Dino Danelli, David Sanborn, Rick Marrotta, Will Lee IV, Kenneth Bichel and Foghat's Rob Price, among other notables), it is clearly Cavaliere's spirited outlook that pervades the set and makes it sincerely his own.

It's been a long, long time since fans have had the pleasure of seeing Cavaliere perform live but for a Don Kirshner show appearance after the release of his initial Bearsville set, this month and the following one will give east coast admirers the opportunity. Not since those Rascals days has anybody, even New York legions of fans seen Cavaliere live, but now a band has been set—guitar expertise from Elliott Randall, and when he's not available Randall's Island-er Jim Miller or Esther Phillips' axe man John Shole will assume those responsibilities, Ed Gucua on bass, Tony Jimenez on drums, Jack Schrangella (of Sly fame) on back-up vocals, (Gail Boggs and Nancy O'Neil) Stone and Cavaliere's manning the keyboards and lead vocals.

Dates set include appearances at My Father's Place in Roslyn, the Bottom Line in New York, the Jazz Workshop in Boston, the Shaboo Inn in Williamstown, Connecticut, the Bijou in Philadelphia and a live performance broadcast on WLIB-AM, WLIB-FM. He will, most assuredly, be enthusiastically welcomed by all.

Felix Cavaliere—Musicmaker Extraordinaire

By ROBERTA SKOOP

Felix Cavaliere is a marvelous person and musicmaker extraordinary. Some of you out there in musicalland may wonder what one has to do with the other. Well, it's as simple as this: The person comes through the music. Now, upon the release of his second solo Bearsville album, "Destiny," Cavaliere takes complete control via production (a role he's given previously) and his music seems to be an honest, direct extension of the man himself. That's a quality rarely found in most people; a most refreshing attraction to find in so potent a musical force.

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Triunfando plenamente en el "Centro Español" el guapachoso Rolando La Serie, quien acaba de filmar un especial para "Cabaret del Aire," un nuevo esfuerzo televisivo del Canal 23.

Viene a grabar un álbum de larga duración a "esta nueva capital del disco" la cantante Gloria Lasso. Hará también presentaciones en televisión y centros nocturnos.

Un famoso criminalista norte-americano y dos damas latinas, acaban de comprar el cerrado Montmatre Restaurant. Según los locales, solo servirán "steak" y langostas.

Tres próximos festivales que se llevarán a cabo en Puerto Rico. El primero "El Festival de la Canción y la Voz," organizado por Charlie Vazquez, tuvo una teleaudiencia record para su distribución en Estados Unidos y Puerto Rico, el guapachoso de semana a grandes figuras internacionales y locales. En comidas sólo se sirve "bimbo" para rato.

El presidente de Chrysalis Records, Terry Ellis, acaba de anunciar la firma como artista exclusivo del talentoso músico argentino Astor Piazzolla, de quien se lanzará próximamente un álbum titulado "Libertango" dirigido al gran mercado norteamericano y producido por Aldo Pagano. El éxito de la Sonora Matancera en México actualmente se va ampliando a la costa oeste de Estados Unidos, donde el número "El Alacrán" comienza a tomar forma de éxito fuerte. La Sonora Matancera ha sido firmada por Orfeón de México hace algunos meses... El ganador del concurso "La Canción de Medio Año" en Colombia, Lukas, con el tema "América India" va moviéndose también en Ecuador y Venezuela.

El éxito de la OTI, programado para el 14 de noviembre. Ambos festivales serán vistos en todo el mundo por la televisión via satélite.

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ME ESTOY ACOSTUMBRANDO A TI
RICARDO CERATTO—Capitol EMI SIEMN 387
Respaldo por Chucho Zarrsosa y Homero Paton y sus orquestas, el talentoso argentino Ricardo Ceratto ofrece aquí el tema con el cual compitió en Benidorm "Me Estoy Acostumbrando a Ti" que está recibiendo fuerte apoyo. Excelentes interpretaciones de "Hay Caminos" (Ceratto-Jaen-Ceratto), "Hoy Canto por Cantar" (Ceratto-N. Caro), "Qué más da" (Ceratto) y "A Veces pienso" (Ceratto) y otras.

■ Backed by Chucho Zarrsosa and Homero Paton and their orchestras, talented Argentinean composer-singer Ricardo Ceratto has created a beautiful and commercial package. "Me Estoy Acostumbrando a Ti," "Es así la vida" (Ceratto), "Exceso de Equipaje" (Ceratto) and "Amor con Amor se Paga" (Ceratto). Deserves the best of attention!

ADELANTE GIGANTE
CHARLIE PALMIERI AND HIS ORCHESTRA—
Alegre CDA 7013
Con arreglos del siempre original Charlie Palmieri, Tito Puente y F. Pizarro y en producción de Joe Cain, se lucen (Vitin Aviles en los vocales) en esta grabación. "El Susto" (R. Marrero), "La Fuente" (F. Pizarro), "Que te vas Pues Vete" (R. Marrero), "Cuando Vuelva a tu Lado" (M. Grever) y "Tema de María Cervantes" (M. Cervantes).

■ With arrangements by the always original Charlie Palmieri, Tito Puente and F. Pizarro and produced by Joe Cain with Vitin Aviles taking care of the vocals, this salsoul package is an outstanding achievement. "Cachita" (Rafael Hernández), "Al que Le Pique" (Luís Kalaff), "Por querer tener dos" (R. Marrero) and "La Fuente." (Continued from page 44)

CUANDO SE MUERE UN AMOR
VALEN—Arcano DKLI 3304
Con arreglos de R. Ibarbia e interpretando sus propios temas, el español Valen (F. Valenzuela) se luce en "El Encuentro," "Cuando se muere un Amor," "Siempre Amantes," "Mi Forma de Amar" y "La Vida sin Ti.


MANGO
MANGO—CBS DCS 4072

■ With O.E. Montiel as a&r man, Mango from Venezuela offers a groovy salsa sound. Superb mixing and good musicians! "Regresa," "Se te Olvidó," "La Musica," "La Verdad," more. All are Mango's themes. Deserve heavy promotion!

Nuestro Rincon (Continued from page 44)
negocio. Todos los que queremos y amamos la música, no podemos menos que comparar tu actitud, porque, aunque te refieres a un problema y territorio determinado, es aplicable a cada uno de los niveles de la vida de un profesional. He sentido la necesidad de escribirte estas cuantas líneas y envíarte un fuerte abrazo con mi sincera felicitación... Gracias, César... muchas gracias! Excelente el "álbum" titulado "Adelante Gigante" que Alegre acaba de poner en el mercado en interpretación de Charlie Palmieri. ¡Lo he (Continued on page 46)
**Nuestro Rincon (Continued from page 45)**

disfrutado! ... Antonio Marcos of RCA de Brasil has logged impacto internacional con “Porque Llora la Tarde.” Ahora comienza a dar fuerte con el nuevo “release” titulado “Amantes.” ¡Me alegro! ... Y ahora ... ¡Hasta la próxima!

Our congratulations to WKVM (Puerto Rico) on their 30th Anniversary. WKVM released a record (salsa) that reflects the energy and happiness that is the heart of the very popular radio station. Our regard goes to the general manager, Editorial de Tina Rivera, and to the whole staff ... Terry Ellis, president of Chrisylis Records, has announced the signing of writer-arranger-musician Astor Piazzolla from Argentina, to the label, with his initial Chrisylis album titled “Libertango.” Piazzolla, who is known for popularizing the tango in concert rather than dance form, has written eight original tunes for the album, produced by Aldo Pagano ... Sonora Matancera is celebrating their “50th Anniversary” with very high sales figures in Mexico and on the west coast. Now they are starting to move all over with “El Alacran.” The pioneer orchestra, led by Rogelio Martinez, was signed by Orfeon, Mexico, several months ago ... Lukas (Codicas), winner of the “La Cancion de Medio Año” Festival in Colombia with “America India,” is enjoying success in Colombia and spreading to Ecuador and Venezuela ... “Me Gusta el Vino,” released in Chile by IR, is a smash for talented Tito Fernandez in the area ... Ricardo Garcia, our correspondent in Chile and a member of the staff of Radio Pacifico, would like to present copies addressed to: P.O. Box 1032, Santiago, Chile ... EMI Capitol del Mexico has changed their address to: Rio Balsas No. 49, Col. Cuauhtemoc, Mexico 5, D.F.

FBI agents seized a duplicating factory in Miami that was run under the name of Belinda Tapes. The pirated product was also confiscated. Some of the labels that were bootedlegged by the operation were: Velvet, Alhambra, Caytronics, EGC, Audio Latino, Fania, Boringuin and Musart. Tony Moreno, general manager of Velvet in Miami is very active in fighting the bootlegging of product in that area ... I normally receive comments, letters and telephone calls regarding what I write in this column. Some of them really help me to keep writing and fighting. Others put me down, but I have to keep going ahead anyway. Last month I wrote an article about “The Professionals.” I want to take the opportunity to print a letter I received from Mexican singer Cesar Costa—simple, moving and sincere. It reads: “I am writing you in order to offer you my salvation lines and to become a part of the concepts you expressed about the professionals in this business. All the ones that love and appreciate music are forced to agree with your opinions, because, even though you are referring in your article to a specific area and problem, it is also related and applicable to all the standards that a professional should carry in his life. I felt the need to share these few lines and express to you my most sincere embrace with my most sincere congratulations.” ... Thank you, Cesar, thank you ... “Adelante Gigante,” a new album released by Alegre and performed by Charlie Palmieri and his Orchestra, is really enjoyable. Great Package.

**NATIONAL HIT PARADE**

**By OSCAR GUTIERREZ**

<table>
<thead>
<tr>
<th>Album</th>
<th>Singles</th>
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<tbody>
<tr>
<td><strong>Panama</strong></td>
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<td><strong>Redlands, Cal.</strong></td>
<td><strong>New York</strong></td>
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</tbody>
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**NUEVO AMOR**

- **Panama**
  - By ANTONIO JIMENEZ P.
  - 1. **SWEARING TO GOD**
    - FRANKIE VALLE—Private Stock
  - 2. **BIRTHA BUTT BOOGIE**
    - JIMMY CASTOR—Atlantic
  - 3. **DISCO THE QUEUE**
    - NORTHERN SOUL—Atlantic
  - 4. **I'LL DO ANYTHING YOU WANT ME TO**
    - THE BARRY WHITE—20th Century
  - 5. **PIEL SERGIO Y ESTILIZAR—Zambo**
  - 6. **CANTO A MEXICO**
    - JULIO IGLESIAS—Alhambra
  - 7. **FOREVER MICHAEL**
    - Michael Jackson—Motown
  - 8. **QUIERES SER MI AMANTE?**
    - CAMILO SESTO—Arilda
  - 9. **MI NORTE A DIOS**
    - BENITO JOSÉ—Bitter
  - 10. **IMPACTOS**
    - COMBO IMPACTO—Continental

**MIAI MI**

- By OSCAR GUTIERREZ
  - 1. **A FLORE DEL PIEL**
    - JULIO IGLESIAS—Alhambra
  - 2. **PASSENANTE**
    - PENARANDA—Fuentes
  - 3. **A MEXICO**
    - JULIO IGLESIAS—Alhambra
  - 4. **ALGO MAS QUE CUENTOS**
    - GUILLERMO ALVAREZ QUIJUE—Gema
  - 5. **QUIERO VERTE A MI LADO**
    - ROBERTO CARLOS—Caytronics
  - 6. **LO VOY A DIVIDIR**
    - LUSETTE—Borinquen
  - 7. **SUPER POWER**
    - UNIVERSAL—Velvet
  - 8. **DIME (FEELINGS)**
    - MORRIS ALBERT—Audio Latino
  - 9. **ME ESTO YOLVENDI TUYA**
    - SOPHY—Velvet
  - 10. **A TI MUJER**
    - JUAN CANA—Audio Latino

**Tampa, Fla.**

- By WSO1_ (WOODY GARCIA)
  - 1. **QUIERES SER MI AMANTE?**
    - CAMILO SESTO—Fuentes
  - 2. **TU VIDA ES UN ESCENARIO**
    - BETTY MISSIEGO—Audio Latino
  - 3. **HASTA MANANA**
    - JOSE FELICIANO—Vaya
  - 4. **CADA NOCHE MIA**
    - OSCAR DELUGO—Audio Latino
  - 5. **NO QUIERSA QUERERTE**
    - OLIVERTA—Borinquen
  - 6. **ENSEÑAME A PERDERTE**
    - SONIA SYLVESTRE—Karen
  - 7. **EL ROMANTICON**
    - KING CLAVE—Claromar
  - 8. **DICHEN**
    - JULIO IGLESIAS—Alhambra
  - 9. **POR LOS CAMINOS DE LA SELVA**
    - MORRIS ALBERT—Audio Latino
  - 10. **YO SOLO QUIERO**
    - ROBERTO CARLOS—Caytronics

**Record Wall in Ecuador**

- By MARCELO NAJERA
  - ECUADOR — Definitivamente se impuso el estilo de Darwin. Hizo un “hitazo” Estelar con la creación de Luis Padilla “Re cuerdo aquel Tiempo” en acopio con “Hazme Creer Que Te Enamorar Tu De Mi” (N. Ned) un sencillo que ha logrado una de las primeras grandes cifras del año ... Otro número que fue acogido positivamente: “Dime” (Senti mientos) Morris Albert, logró con este título demostrar la plenitud evocación de la nueva corriente musical de nuestros días. Disco “Luvia De Estrellas.”

Al cumplir el primer año de vida de “La Proyección Musical” presentó con Brillantez, Los Ranas, Jhosep, Mino y bueno “Hazañas” y “Caraguay,” presentaron un programa que hizo girar en su jardín el programa de los del sello Velvet, que trae el programa que hicieron por primera vez en Quito de la nueva corriente artística del país. Impulsando una apreciable cantidad de temas inéditos y “voces nuevas” como Cachi, Miguel Arturo, Nueva Generacion, Love Triangle, Los Errantes, Los Ranas, Jhosat, Miguelito, entre otros que han ganado enorme simpatía, obra particular, es mejor regalo para celebrar el vigésimo noveno aniversario de la Industria Fonográfica Ecuatoriana S.A.

Saldan en pocos días las novedades del sello Velvet, que trae entre otras sorpresas al artista más internacional de Puerto Rico: Danny Rivera, el público hace rato está con él y confía en una soberbia actuación el próximo Octubre junto a Raphael, Sandro, Iris Chacon, La Contrafecha. Que son anunciados para Durán mien tras “Caragay,” presentará como principal a Roberto Carlos Bratón para que ir tan lejos si a la mano están Armando Manzanero que actúa con éxito en Quito y Guaya quil y vendrán los Pasteles Verdes, Festival De Tango, El Ballet De La Salsa con Amparo Arrebato a la cabeza. Nelson Y Sus Estrellas y muchos más, es decir hasta fin de año tendremos atracciones para todos.

Jimmy Arias está golpeando con “Estoy Amanandote Tanto” de su inspiración y “Cada Noche Mia” (E. Franco) un single Estelar que sube.

**En Miami**

(Continued from page 44)

el programa que hicieron El Gran Combo de Puerto Rico y Celia Cruz. Por primera vez Graci Cruz fue acompañada por El Gran Combo. Este especial podrá ser visto en New York y Puerto Rico.
Ohio Players: Music From The Hive

By ROBERT ADELS

**NEW YORK** — "We're more funky than gaudy," Ohio Players spokesman Clarence "Satch" Satchell said in describing the artwork for the band's third and just-released Mercury album, "Honey." And that's a pretty good accounting of the septet's musical direction as well.

Ladies in provocative poses have become synonymous with the band, especially with some 2.5 million copies of "Fire" and "Skin Tight" out amongst it. "Some people have told me that our graphics are nothin' but porny — but I still maintain this is a class rock group. We never have shown 'real parts' that way on the covers, and as far as the road is concerned, we still travel on a bus that I built where it's strictly 'No Women Allowed,'" recounts Satch.

"Feelings"

Rather than designing music or artwork to simply titillate, the sax/flute expert in the group claims that at the start of each of the three albums is a well thought out "feeling that just has to be said." After the verbalization of that feeling in one word or one phrase, the guys go into Paragon Studios in Chicago with snatches of musical ideas that might have come to any or all of the guys while on the road; the individual tunes are almost exclusively put together within the confines of both sides of a control room.

"We do the tracks first, and the words come last, with a whole lot of refining and activity amongst ourselves in between," Satch summarizes. "I would say we are much better musicians than songwriters of refining and activity amongst ourselves in between," Satch declares. "We felt we just had to do something different this time — all of us are always listening to what's there in the market — and we know there's a lot of good stuff comin' out."

Individual sources of awe within Ohio Players exist for talents ranging from Elton John to Chick Corea, from Stanley Clarke to Roy Clark. So a whole lot besides the raw rhythm of a "Jive Turkey" just had to get said sooner or later. Add to this the after-effects of the group's first European tour — some loo'in' about in German, Spanish and English studios as well as reacting to a whole new kind of audience — and there was every reason to expect nothing but the unexpected when their "Honey" hive was unleashed. This month to swarm as it seems fit.

Instant acceptance of the latest on Mercury from Ohio Players saw the album become Chartmaker of the Week before you could say "buzz." The contemporary music market seems as inextricably stuck on "Honey" as their front cover model: She had to be removed from the floor after the photo session with a hoseful of water.

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**Hall & Oates LP Released by RCA**

**NEW YORK**— RCA Records has announced the release of "Daryl Hall & John Oates," the duo's first album for the label. The first single from Hall & Oates, "Camelot," is being released simultaneously with the album.

The duo is currently putting together a band and is planning an extensive fall tour, details of which will be announced shortly.

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**Thames Taps Amendola**

**NEW YORK** — Bruce Payne, president of Thames Talent, Ltd., has announced that Lois Amendola has been named director of publicity on a worldwide basis for Deep Purple and Ritchie Blackmore's Rainbow. In her new capacity, Ms. Amendola will be responsible for press on a nationwide basis for Electric Light Orchestra and Pavlov's Dog.

Denise Kesten, who was Deep Purple's secretary and press coordinator for four years, has joined Ms. Amendola in the States as her assistant.

Earlier affiliations for Ms. Amendola included working for Gibson, Stromberg & Jaffe and Frelia, Woltag and Munao.

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**Roulette Signs Mack**

**NEW YORK** — Morris Levy, president of Roulette Records, has announced the signing of Lonnie Mack to a long-term recording contract. His first record for the label "Highway 56," which was rush released, was produced by Troy Seals and Bill Stith for American Mutual Group of Recording Companies.

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Yes Members Plan LP Work

**NEW YORK** — Following Yes' tour of North America, the group is now embarking on an intensive recording schedule through the rest of 1975, in which all five members of Yes will be completing solo albums, it was announced by the group's manager, Brian Lane, in Los Angeles.

It is provisionally planned that the 10th album by the group, titled "The New Yes Album," will be recorded between November, 1975, and January, 1976. Its release in the spring, 1976, will coincide with the start of the next world tour by Yes.

The first of the solo projects to be released will be Steve Howe's "Beginnings" in late September, 1975, produced by Howe and Edie Offord at Morgan Studios in London. The album will showcase Howe, keyboarder Patrick Moraz, and recording group Gryphon on one single.

 Planned for October, 1975, release is Chris Squire's "Fish Out of Water," written and produced by Squire, recorded in London, with drummer Bill Bruford, Patrick Moraz and Andrew Jackson on keyboards.

At this time, details are minimal concerning solo albums from the other Yes group members.

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Columbia Masterworks Sets Heifetz Album

**TORONTO** — Columbia Records will release a two-record set of Jascha Heifetz in concert, it was announced by Marvin Saines, vice president, Columbia Masterworks. Featuring Brooks Smith at the piano, this album, representing the first appearance of Heifetz on a Columbia Masterworks label, will ship the first week in October.

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**MCA Theater Spots Daltrey Promo**

**LOS ANGELES**— MCA Records has bought screen time in which to preview songs from the new Roger Daltrey solo album, "Ride A Rock Horse."

The ad, which features four minutes of Daltrey doing songs from the LP and a visual message stating that the album is available on MCA Records and tapes, is on 35 mm film complete with stereo sound. Theaters in Atlanta, Chicago, New York and Los Angeles, among others, will be currently showing Daltrey's starring vehicle, "Tommy," which will carry the ad.

The tie-in is the first part of a major national promotion campaign for Daltrey's album, which includes radio spots and ads in consumer and trade publications.
Nippon Phonogram has recently acquired the selling rights to the leasing product, including Dave McKenna's "Solo Piano," on August 25.

Victor Musical Industries will release "New Soul Greatest Hits 24" on October 5, aiming at extensive sales on its soul catalogue during the current soul boom. The highlight of the series is "Disco Sound Special Vol. 1 & 2," in addition to specially compiled two record set albums of more than 10 acts, including Stevie Wonder, Temptations, Stylistics and Diana Ross. Preceding the series, Victor will release "Bump In Discotheque Vol. 2" at the end of this month. The album features nine soul acts, including the Commodores, Smokey Robinson, Stevie Wonder and the Supremes.

CBS/Sony Records will release its first product by a Japanese rock band, Sentimental City Romance, on August 25. Since last year, the popularity of Japanese rock acts has been rising and Japanese record companies have taken an active interest in recording and releasing Japanese rock music. As a result of their efforts, many rock acts, including Sadistic Mika Band, Carol, Dawn Town Boogie Woogie Band and Creation, show favorable album chart action.

In September, Kyodo Tokyo Inc. will invite two soul groups, the Suprêmes and the Softones, to Japan. Victor will release their latest singles to coincide with their visit.

Toshiba EMI will release Helen Reddy's album, "Bluebird," on August 20 to welcome her visit to Japan in September.

King Records, which has been very successful with the Carpenters here, is making a push on the Captain & Tennille. Their album, "Love Will Keep Us Together," will be released here on August 25.

RECORD WORLD AUGUST 23, 1975

JAPAN

By LARRY LeBLANC

TOKYO—WEA-Canada has signed Simon Caine, and an LP is being recorded, produced by Bruce Pennycook. First single release is "Goodbye Mother Earth." Another WEA CanCon LP for full release is a new Ray Materick LP, titled "Days of the Heart." Kate Elliot has been appointed publicity manager at A&M . . . Rory Gallagher to tour Canada in mid-September for four dates . . . Local keyboard artist Scott Cashine, formerly of Diamondback and Tundra, now doing session work with Wishbone Ash.

Tom Wilson of Concept 376 flew to Montreal last week for Gino Vannelli's opening at In Concert. Concept holds Canadian booking rights for Vannelli. Also, Concept booked the 24 Savoy Brown dates across the country between now and September . . . The Stampedes are keeping busy these days with a very full booking schedule in Ontario until September. Their new MWC single is a remake of "New Orleans."

(Continued on page 49)

GERMANY

By RON McCREIGHT

LONDON—Rod Stewart's manager, Billy Gaff, has formed Tartan Records Ltd., a marketing company which initially will be involved in exclusively promoting Stewart's Atlantic Crossing album, his first for Warner Bros. . . . During Clive Davis' visit here he hosted a cocktail party at the Dorchester Hotel for radio, TV and press personalities. . . . Also in town is Canadian producer Frank Davis, who has a wealth of good product, including a strong new Ian Thomas album, "Delights," a GRT recording which is due to be issued by DJM here.

A thousand were turned away from Van Der Graaf Generator's comeback concert at the Victoria Palace, causing promoter John Curd to set another London date for the band on August 30, this time at the New Victoria. Generator, currently in Italy with a full scale U.K. tour set for October, are part of the re-emergence of the Charisma label since their signing a distribution deal with Phonogram, and another Charisma act, Howard Worth, is getting action on his "Midnight Flyer" single, a good trailer to his superb Gus Dudgeon-produced album, to be issued in September.

Rondor Music managing director Bob Grace has secured rights to Bob Marley's Wailers' company, Tuffgone Music, in a long-term deal clinched on Marley's recent visit here. Rondor now has publishing on Bob Marley's titles as well as those by individual members of his group . . . A less fortunate publisher is Martin Humphreys, Island U.K. managing director, whose Oxford Street offices were burned out this week. They are situated in the same block as Rondor.

More changes at RCA, with John Hall being appointed manager of promotion services, replacing James Fisher, who moves to manager, international marketing, a post vacated by Mike Everett, who is transferring to the company's New York office. Several other new appointments have also been made in the administration and financial departments, including the introduction of a new post of management information services manager, which is filled by Thomas McIntyre, who comes in from the American division of the company.

Leo Sayer returns to the British scene with a single ("Moonlighting") and album ("Another Year") released by Chrysalis this week. Other big singles come from Eric Clapton ("Knocking On Heaven's Door"—RSO) and Mac & Katie Kissoon ("Like A Butterfly"—State), and best albums are Gentle Giant's "Free Hand" (Chrysalis) and Ritchie Blackmore's "Rainbow" (Oyster).

(Continued on page 49)
**From Mighty Oaks.**

**Moody Blues' Ray Thomas,**

**RECORD WORLD AUGUST 23, 1975**

• • • • London Records flew media reps to Montreal to meet with reps— from its licensees Chess/Janus, Sire/Passport and 20th Century— chased the catalogue of Broadland Music, which includes publishing rights to material by Pederson (produced by G. C. M. & D. C. of “The Zombies” fame). They also sold the London office a solo project by one of Ray’s young protégés, Steve Pederson, a young singer-songwriter who has released a solo lp on Threshold, titled “From Mighty Oaks.”

**Germany (Continued from page 48)**

French music is popular not only throughout the world, but especially in Germany. One of France’s top artists, Alain Souchon, will be in Hamburg on September 3 to attend the Phonogram/Philips annual convention, in order to prepare for an upcoming German concert tour set for November . . . BASF a&r chief Hagan Frank flew into London for meeting with BASF affiliate there . . . Polydor’s golden man, Freddy Quinn, has another hit with “Ein Kehrt Heim” . . . A new public relations firm has been established called InterEuropa for press, radio and television coverage. The firm was started by Hans-Jurgen Seybusch—a huge party at his villa in Bonn and record industry folks as well . . . RCA’s newly appointed president, Hagan Frank . . . Germany’s Chancellor Helmut Schmidt flew into Bonn for a meeting with his French counterpart, Edith Cresson, and many others.

**Canada (Continued from page 48)**

New Lighthouse touting a demo of “Southern Comfort” and “On Your Way,” although there are no plans to release either. The demo serves the purpose of introducing the new Lighthouse members to the label. Meanwhile, K-Tel is making a big TV splash with its Lighthouse record. A new public relations firm has been established called InterEuropa for press, radio and television coverage. The firm was started by Hans-Jurgen Seybusch—a huge party at his villa in Bonn and record industry folks as well . . . RCA’s newly appointed president, Hagan Frank . . . Germany’s Chancellor Helmut Schmidt flew into Bonn for a meeting with his French counterpart, Edith Cresson, and many others.

**ENGLAND’S TOP 25**

**Singles**

1. CAN’T GIVE YOU ANYTHING (BUT MY LOVE) STYLISTICS/Avco
2. BARBADOS TYPICALLY TROPICAL/Gulf
3. IF YOU THINK YOU KNOW HOW TO LOVE ME SMOKY/Rak
4. GIVE A LITTLE LOVE BAY CITY ROLLERS/Bell
5. THE LAST FAREWELL ROGER WHITTEKER/EMI
6. JIVE TALKIN’ BEE GEES/RSO
7. DELILAH SENSATIONAL ALEX HARVEY BAND/Vertigo
8. IT’S BEEN SO LONG GEORGE McCRAE/Jayboy
9. IT’S IN HIS KISS LINDA LEWIS/Arista
10. SHERRY ADRIAN BAKER/Magnet
11. BLANKET ON THE GROUND BILLIE JO SPEARS/UA
12. SEALED WITH A KISS BRIAN HYLAND/ABC
13. DOLLY MY LOVE MOMENTS/Ali Platinum
14. TEARS ON MY PILLOW JOHNNY NASH/CBS
15. HIGH WIRE LINDA CARR AND THE LOVE SQUAD/Chelsea
16. JE TAIME JUDGE DREAD/Cactus
17. NEW YORK CITY T REX/EMI
18. I WRITE THE SONGS DAVID CASSIDY/RCA
19. EL BIMBO BIMBO JET/EMI
20. THE BEST THING THAT EVER HAPPENED TO ME GLADYS KNIGHT & THE PIPS/Buddah
21. ACTION SWEET/RCA
22. LOVE ME BABY SUSAN CADOGAN/Magnet
23. THAT’S THE WAY I LIKE IT KC AND THE SUNSHINE BAND/Jayboy
24. SAILING ROD STEWART/Warner Bros.
25. MISTY RAY STEVENS/Janus

**Albums**

1. HORIZON CARPENTERS/A&M
2. VENUS AND MARS WINGS/Capitol
3. ONCE UPON A STAR BAY CITY ROLLERS/Bell
4. CAPTAIN FANTASTIC ELTON JOHN/DJM
5. MUD ROCK, VOL. 2 MUD/Rak
6. THE TEN YEARS NON STOP JUBILEE JAMES LAST/Polydor
7. THE ORIGINAL SOUNDTRACK 10cc/Mercury
8. ROLLIN’ BAY CITY ROLLERS/Bell
9. ONE OF THESE NIGHTS EAGLES/Asylum
10. STEP TWO SHOWADDYWADDY/Warner Bros.
11. IF YOU THINK YOU KNOW HOW TO LOVE ME SMOKY/Rak
13. SNOWFLAKES ARE DANCING TOMITA/Red Seal
14. THE BASEMENT TAPPS BOB DYLAN/CBS
15. SIMON AND GARFUNKEL’S GREATEST HITS/CBS
16. CARAT PURPLE HUMBLE PIE/CBS
17. THE BEST OF TAMMY WYNETTE/Epic
18. THE BEST JUSTICE/CBS
19. THE BEST OF THE PIPS/Buddah
20. SENSES OF OF THE GREATEST HITS/EMI
21. BAND ON THE RUN PAUL McCARTNEY AND WINGS/Apple
22. ELTON JOHN’S GREATEST HITS/DJM
23. THE BEST OF TAMMY WYNETTE/Epic
24. SNOW GOOSE CAMEL/Decca
25. BABY STEVENS/Avco

**JAPAN’S TOP 10**

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<td>1. KOKORO NOKORI</td>
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<td>2. YUDACHI NO ATODE</td>
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<td>3. OMODIE MAKURA</td>
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<td>4. SASOWARETE FLAMENCO</td>
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<td>5. CYCLAMEN NO KAO</td>
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<td>6. YASURAGI</td>
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<td>7. MINATO NO YOKO YOKOHAMA</td>
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<td>8. JUSHICHIO NO ATSU</td>
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<td>9. JUNKO TAKASHI</td>
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<td>10. MASATOMI TAKAHISA</td>
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<th>ALBUMS</th>
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<tr>
<td>1. GOOD PAGES</td>
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<td>2. KASUMI</td>
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<td>3. AME NO GARASUMADO</td>
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<td>4. HORIZON</td>
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<td>5. KOKO</td>
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<td>6. YOSU</td>
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<td>7. DATSU DONZOKO ONGAKKAI</td>
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<td>8. DREAMLAND</td>
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<td>9. EXITING HIDEKI VOL. 5</td>
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<td>10. HIDEKI SAJO—RCA/Victor</td>
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Bronze Records:

**Hitting The Road With The Heep**

- **NEW YORK** — When a group sets out to tour the world it takes on a task that calls for a high degree of coordination, promotion and general organization. Often individual record companies in a territory are set up to run efficiently within their own borders, but do not have the personnel, time or experience to involve themselves in part of a worldwide promotional campaign. With this fact in mind, Bronze Records has evolved a method of working whereby they function from their London headquarters as a unit controlling all of working whereby they function from their London headquarters as a unit controlling all the centralized planning.

Bronze's attentions are currently focused on the worldwide tour of Uriah Heep. The group's affairs are handled exclusively by the Bron Organization, headed by Gerry and Lilian Bron (the former has guided the group since its inception and has produced its nine albums).

**43 City Tour**

In preparation for Uriah Heep's upcoming 43 city coast-to-coast United States tour, Ms. Bron and Susie Watson-Taylor are in the midst of visits to all WEA branches (Warner Bros. distributes Heep's product in the United States), radio, press and television stations, major retail accounts and concert promoters. Ms. Bron and John Cokell (Bronze Records general manager) are also visiting all European record and publishing licenses and paving the way for the current European tour.

Bronze, in cooperation with Island Records and WEA (who between them distribute Bronze product worldwide), have circulated thousands of album posters, give-away concert programs, album logo stickers, match boxes and buttons, T-shirts and sweaters, press kits, album display boards, window stickers and tour posters.

**TV and Radio Appearances**

Selwyn Turnbull has been coordinating Heep's major television and radio appearances throughout the world. A video film of their live show will be used for additional promotion. "Return to Fantasy," the group's latest album, will also have extensive television, radio and print advertising. Gail Clark, Bronze production coordinator has taken care of dispatching all artwork and tapes to the licensees. Neil Warnock, managing director of the Bron Agency, has been responsible for the setting up of all European, Far East and Australian tour dates. Wally Meyrowitz (American Talent) has the U.S.A. and Canadian tour with great care and attention. All travel and logistics problems have been handled by Judy Vaughn and Huw Price of Bron Artistes Management, and Jeff Perry of Hep Travel. Comprehensive travel booklets have been distributed to everyone who is in any way involved in the campaign.

**Road Crew**

Heep's road crew themselves are the envy of the "roadie pecking order." Dell Roll, their chief road manager, has a reputation for always "making the gig"—an enviable reputation when one considers the long miles and sleepless nights involved. The crew's life has been made more comfortable by the use of a luxury coach with bed and washroom facilities.

**'Whistle Stop' Promotion**

After the U.K. dates in June, Uriah Heep flew to the United States in July and undertook a special "whistle stop" promotion tour of WEA branches in eight major cities and met with all WEA personnel as well as radio program directors, promotion men, key press people and major record accounts. Prior to commencing their United States tour, Heep also taped two live network television shows for transmission during the tour.

**Sedaka Far East Tour**

- **LOS ANGELES** — Neil Sedaka will tour Japan and Australia, Sept. 24-Oct. 26. The Japanese leg of the tour will also feature The Carpenters.

**The 'New' New Riders**

The newly rejuvenated New Riders of the Purple Sage took time from their current recording of their next Columbia Records lp to take a breather outside the Record Plant in Saucelito. The album, "Oh, What A Mighty Time," is being produced by Bob Johnston and will be coming out in the third week of September with a national tour by the group being kicked off by the September 26th and 27th dates at the Roxy in Los Angeles. Pictured from left are: John (and his Rizzum and Blues Revue), Buddy Cage; David Nelson; Don Ellis, vice-president Columbia Records (at), west coast; Skip Battin; Bob Johnston, producer; John "Mammoth" Dawson and Ellen Burnstein, a.k.a. co-ordinator, San Francisco.

**RCA Red Seal Opera Promo**

- **NEW YORK** — A three-city opera promotion based on its new releases and opera catalogue is being launched this month by RCA Records. The promotion will tie in with the opera seasons of New York, Chicago and San Francisco.

The announcement was made by Ernest Gilbert, director of marketing, Red Seal, who stated that the campaign will be supported by extensive local consumer print and radio advertising and in-store promotions, including consumer contests in which winners will receive tickets for the opera season in each city. In San Francisco and Chicago, winners will receive two tickets to each opera scheduled; in New York, the winner will receive a pair of subscription tickets to the Metropolitan Opera.

**Special Savings**

During the campaign, RCA's entire Red Seal and Victorola opera catalogue will be offered to consumers at special savings. The New York promotion will involve all Sam Goody stores in the New York and Philadelphia markets; the San Francisco promotion is in conjunction with Tower Records and the Chicago effort will have the cooperation of Rose Records.

**Jammin' with the Doctor**

It was a gala evening in Los Angeles as United Artists Records turned Cherokee Studios into imaginary hotspot Willy Purpul's Nightclub for an appearance by newly signed Dr. John (and his Ectasy and Blues Revue). Pictured are Ringo Starr on drums and Eric Clapton on conga accompanying the good Doctor at an after-recording-session jam. Dr. John's debut United Artists album, produced by Bob Ezrin and recorded live at Willy Purpul's, will be released in the fall.

**Bingham and Knolton Plan RCA Album**

- **NEW YORK** — Bing Bingham and Joe Knolton, recently returned from a five-week engagement in Anchorage, Alaska, will be going into the studio in September to record an album for RCA, due for release late this year. The duo is produced by the Tokens for Don Kirshner. The album will consist of material by Knolton and Bingham, including "Alaska Bloodline."

**Columbia Masterworks Issues 'Footlifters'**

- **NEW YORK** — Columbia Records has issued "Footlifters," a Century Of American Marches, as its Record-Of-The-Month. Following "Carmina Burana," the initial release in this series, "Footlifters" sports Gunther Schuller conducting the incredible Columbia All-Star Band.

**Hayes Touring**

- **LOS ANGELES** — ABC Records artist Isaac Hayes is in the midst of a national tour to promote his gold lp, "Chocolate Chip."
Osmonds Fair Date

RECORD WORLD AUGUST 23, 1975

CONCERT REVIEW

TYA, Slade, Wright
Light Up Long Beach

LOS ANGELES — Nimble-fingered Alvin Lee made it all look easy as he and Ten Years After (Columbia) delighted a jam-packed crowd of fans at the Long Beach Arena. One of rockdom’s hardest working guitarists, Lee was greeted with wildly enthusiastic applause by an audience that remained on its feet throughout the entire performance.

Opening with “Rock And Roll Music To The World,” which hasn’t lost its infectious qualities, the band moved on to the more overtly aggressive blues pieces, “Bad Driving Man” and “Good Morning Little Schoolgirl.”

Guitar Expertise

Later, in a very carefully paced set, Lee clicked solidly with “I Can’t Keep From Crying (In My Soul),” a guitar tour-de-force featuring precise runs and bright harmonics, effectively ending the crowd that he was a master of a song and never its slave, Lee deftly integrated strains of “Maybelline,” “I Got A Woman,” “Blue Suede Shoes” and “Whole Lotta Shakin’” into the inevitable closer, “I’m Going Home.” His mean, lean playing was especially well complemented by Ric Lee’s assertive percussion.

While it would have been nice to hear Ten Years After doing some newer material, the old standbys are done so well that they continue to be people pleasers, year after year.

Slade (WB), a group that has enjoyed huge success in England for about four years, continues its effort to gain acceptance across the Atlantic. This time around, these hardcore rockers concentrated heavily on material from their new soundtrack LP, “Slade In Flame,” forsaking—for the most part—their British hit singles. Overall, Slade’s incessant wall-of-sound approach seems to have remained intact, for better or for worse.

Gary Wright

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Gary Wright

Gary Wright (WB), of Spooky Tooth fame, opened the show with his new keyboard/synthesizer dominated band. With three keyboards and a drum kit to back up his vocals, Wright produced an interesting blend of soulful electronic ballads and funky disco-type body music. “I Can’t Find The Judge,” a rocker off Wright’s “The Dream Weaver,” was a standout, as was his blues version of the Beatles’ “Let It Be.” The all-keyboard band is a novel concept and bears watching in the months ahead.

Mike Harris

RECORD WORLD AUGUST 23, 1975

CONCERT REVIEW

Slade Scores at Schaefer Fest

NEW YORK — Slade (WB) returned to the United States recently and began their first tour of this country in nearly two years. One of their stops was in Central Park — for an appearance at the Schaefer Festival (2) — and if anyone thought Slade might be a thing of the past, such thoughts would have been promptly dispelled by the sellout mob’s enthusiasm.

If there was subtlety in this performance, then this reporter pro¬esses not to have noticed it. Slade’s is shoot first — ask ques¬tions later rock; rather than wash over you, their sound pulverizes you. You resound by sheer animal instinct. And in front of all of the music is Noddy Holder’s rather singular vocal style. At first, this reporter thought Holder sounded like a high-pitched Jim Dandy Dandy Mangrum without the marbles in his mouth. In the cool light of retrospect, comparing Holder’s voice to a banshee’s shriek would be more appropriate. Put it all together and you get a band for which a great deal of teenagers would kill.

Musically, Slade uses the most rudimentary rock licks to the greatest advantage. While some of their music is intriguing, it is also loud enough to drown out large parts of Holder’s vocals, which are, of course, Slade’s greatest strength and its greatest weakness. His style allows for virtually no emotive qualities — you have a hard time finding the heart of the songs — but you also find yourself reacting positively to its crudeness.

Whatever one thinks about Slade’s music, one cannot deny that the group is responsible for some of the finest rock songs titles of the ’70s. Check it out: “Goodbye ’T’Jane,” “Ubangi Man,” “Them Kinda Monkeys Can’t Swing,” and the brilliant “O.K. Yesterday was Yesterday.” Notice how the titles of their dynamite oldies medi¬ley, “Let The Good Times Roll/Feel So Good,” pale in comparison to something like “Mama Weer All Crazee Now.” It was all too much.

Despite constant heckling from the assembled mob, Brownsville Station (Big Tree) was a triumph as the opening act. They are now a power quartet, short on theatrics and long on straight ahead, superb rock and roll. An extended version of “Call Me Rock and Roll” ignited things for the group, and later in their set new mem¬ber Bruce Charles Cazarian displayed his impressive talents as a guitar¬ist on “Roadrunner.” They closed their set with that certified rock classic, “Smoking In The Boy’s Room,” and all one could say after that was, “Come back any¬time, Brownsville Station.”

David McGee

Isis On the Move

NEW YORK — The all-girl band Isis (Buddah) held forth recently (25) at the Other End and indicated by their performance that they may be causing some big¬time commotion soon.

“Bittersweet,” the band’s opening number, was alternately soft and sad, strong and bright, with a lilting melody punctuated by some very ethereal flute lines. “Cold,” a ballad written by Allen Toussaint, was memorable for its swooping organ runs, haunting melody and (as one expects of a Toussaint song) rather winsome lyrics. “Sunshine” provided a strong counterpoint to “Cold” by virtue of its joyous, bouncing rhythm and strong group harmonizing behind Carol McDonald’s impressive lead vocal.

A warm, outgoing personality blessed with immense musical talent, Ms. McDonald is the group’s real plus. This is not to berate the rest of the group members; they are all good musici¬ans. However, the band as a whole would profit if its members would not shrink quite so much in deference to their lead singer.

Free Beer (Southwind), a solid, unpretentious bunch of country¬rockers, opened the show. Their sound is dominated by an irresistible lonesome steel guitar and close, traditional country harmonies. Though their tunes flow naturally, without any forced and/or embarrassing rhymes in the lyrics, Free Beer has a need for truly memorable, distinctive material. However, the group’s potential for positive growth is undeniable.

David McGee

Aerosmith Goes Gold

NEW YORK — Columbia recording group Aerosmith’s “Toys In The Attic” album has been certified gold by the RIAA.

A Starr Is Born

Ruby Starr and Greyl GHOST made its Los Angeles stage debut recently at the Star¬wood to celebrate the release of the album “Ruby Starr and Greyl GHOST.” On hand for the festivities were (from left): Don Zimmerman, Capitol senior VP, marketing; Miss Ruby; Al Coury, senior VP, A&R; Butch Stone, Miss Ruby’s personal manager; and Bob Young, VP, business affairs.
Talkin' with Tuna

Enjoying the success of their current album, "America's Choice," Jack Casady and Jorma Kaukonen of Hot Tuna got together with RCA Records, personal representatives to discuss plans for their next Grant album, which will start recording shortly. Seen here, from left, are: Jack Kiernan, RCA division vice president, marketing; Mike Berni, division vice president, pop ops; Casady; Kaukonen; Mel Iberman, division vice president, commercial operations; and Bill Thompson, Hot Tuna's manager.

Stewart and Faces Add Tour Dates

■ LOS ANGELES—The Rod Stewart and the Faces tour has been extended with the addition of another 10 dates, to include Detroit and an extensive tour of Canada. It was announced by Billy Gaff, who manages both Stewart and the Faces. The Canadian portion of the tour, which follows a two month tour of the States, will begin on October 24 and continue through November 6.

Gaff also disclosed that guitarist Jesse Ed Davis will be joining the entire Faces tour as a guest artist. Davis recently collaborated with Rod Stewart on his Warner album, "Atlantic Crossing," Stewart and the Faces will also be offering in a style very close to the west coast dates (including an appearance at Anaheim Stadium on August 30).

The Rod Stewart and Faces tour is only being booked by American Talent International and Pacific Presentations in conjunction with Gaff Music.

Mac Davis Special Olympics

■ LOS ANGELES—Mac Davis has been named entertainment chairman of this year's Special Olympics, it was announced by Beverly Campbell, director of the Kennedy Foundation in Washington, D.C.

Davis will make an appearance at the games, to be held this year at Central Michigan University in Mt. Pleasant, Michigan, August 8-9. He will attend various clinics in addition to demonstrating the guitar to mentally retarded youths who will be competing in the three-day event.

CONCERT REVIEW

America, with Martin, Performs Impressively

■ LOS ANGELES — Currently on tour in the band's namesake homeland, with the accompanied by producer extraordinaires George Martin, America (Warner Bros.) performed their most impressive Los Angeles concert to date. The band offered a finely balanced selection of their lengthy list of recent and older hit tunes.

The trio of Dan Peek, Gerry Beckley, and Dewey Bunnell is currently touring for a stump-trading off virtuoso roles as guitarist, pianist, and vocalist, the group displayed an impressive measure of versatility with their famed glossy harmonies effortlessly adapted to material that was at once diverse and staked with their inevitable style.

Offers Hits

Almost all of the group's chart-toppers were included in the program. Songs like "Tim Man," "Vera Hawkins Highway," "I Need You," "Sister Golden Hair" and their chart-topping single, "Daisy Jane," were offered in a style very close to the recorded version.

The real clincher, however, was the elaborate finale. As the first part of "Horse With No Name" consumed the Bowl, a grandiose spectacle of fireworks and lights illuminated the sky.

George Martin

George Martin opened the show conducting the Hollywood Bowl Orchestra through a smooth nostalgic set of classic Beatles tunes, Jeff Beck's "Diamond Dust" and went even further into the past with Bach's "Air on the G String." Martin confidently acknowledged the praise he received as he subtly accompanied America throughout this performance.

Pamela Turmov

McTell Visits States

■ LOS ANGELES — Ralph McTell, a British artist whose "Streets" LP recently released in the U.S. and Canada by 20th Century Records, has arrived in the States to promote the album.

20th Century's promotion, sales and publicity teams will be working with McTell during his visit here.

LET THE LITTLE BOY DREAM Jim Mallay (DoBe, BMI) 34

LET'S TURN UP THE LIGHTS ON Larry Gatlin (First Generation, BMI) 72

LOOK AT ME 1004 (Ben Chas, BMI) 29

LOVING YOU IS ALWAYS ON MY MIND Roger Miller (Almo, BMI) 68

MAKE IT EASY ON YOURSELF Billy Strange, BMI 90

MEMORIES OF YOU Billy Sherill (BMI) 51

MOMMA HE CAME THROUGH 44 (Dwight Ymoo, BMI) 11

MOVIE MAGAZINE STARS IN HER EYES Eddie Clovis (Spiral, BMI) 77

MAGGIE Compotion (Jasperlee, Gosset, ASCAP) 95

OH, AM I CHANGES Weeley Rose (Acuff-Rose, BMI) 46

ONE MONDAY DON'T STOP NO SHOW Owen Bradley (Forty Floor, BMI) 39

PLEASE MR. PLEASE John Farrar (Blue, BMI) 3

PUT ANOTHER LOG ON THE FIRE Tompall Glaser & Shier Stevenston (Evil Eye, BMI) 48

RHINESTONE COWBOY Donna Lambert & Chad Harris (20th Century/House of Wexs, ASCAP) 1

ROCKY ROAD TO WHITE HOUSE (Warner Bros., ASCAP) 66

SAN ANTONIO STROLL Snuff Garrett (Unichappell, BMI) 70

SAY IT AINT SO, JOE I Can't Porter Wagoner (Wopex, BMI) 23

SAY IT AGAIN, SUGARBOO (Sugarbox, BMI) 1

SHOOTOUT RIDER Marty Robbins (Mariposa, ASCAP) 11

SINGING STRING BOBBY Tieland, BMI 55

SLIDING DOOR NUMBER THREE Don Gant (ABC-Dunhill, BMI) 89

SOMETHING'S ON MY MIND Bill Stansfield (Contour, BMI) 73

STORMS NEVER LAST DEAN Bron, BMI 13

TAKE MY HAND Walter Haynes (BMI) 58

THANKS OWEN Bradley (Music, ASCAP) 80

THAT'S WHEN MY WOMAN BEGINS Ricc Marro, BMI 54

THE FAMILY CHARLIE Rich & Sy (House, BMI) 34

THE FIRST TIME George Richey (Starfire, BMI) 92

THE SAME OLD STORY Dick Glasser (Bertelsmann, BMI) 27

THREE KINGS Ray Pennington (Pax, BMI) 33

THE SEEKER Porter Wagoner (BMI) 56

THE TELEPHONE Chet Atkins (Hanks, BMI) 59

THINGS Ken Revelwob (Hudson Bay, BMI) 32

THIRD RATE ROMANCE Barry Benton (BMI) 11

THIS IS MY YEAR FOR MEXICO Allen Marks (BMI) 44

TOMATO, TOMATO, TOMATO, BAM! (Warner Bros., ASCAP) 57

TURN ON THE LIGHTS AND LOVE ME TO DEATH AL (Cherry Lane, ASCAP) 83

WALTON Man John Joehan (Four Tax, BMI) 44

WE'D RATHER HAVE WASTED NIGHTS Huey P. Mateix, BMI 41

WHAT'S HAPPENED TO BLUE EYES Ken Mansfield (Baron, BMI) 71

WHO'S IN THE BACK OF MY MIND Jim Vinny (Sawgrass, BMI) 42

YOU CAN'T FIND LOVE IN THE YELLOW PAGES BARBIE White (Kenny Nolan/ White Nokia, BMI) 89

YOU'RE My RAINY DAY WOMAN Don Gately (Dot, BMI) 60

YOU'RE NOT THE WOMAN YOU USED TO BE Millie Lambert (BMI) 70

YOU BELONG TO ME Chet Atkins (BMI) 96

YOU NEVER EVEN CALLED ME BY MY NAME Ron Bipes (Turtlebox, BMI) 18
Soul, Country & Blues Signs Stella Parton
NASHVILLE—Bob Dean, president of Country Soul Records, has announced that artist Stella Parton will be recording all future releases on the Soul, Country and Blues label.

Because of the success of Stel-la's record, "I Want to Hold You" in My Dreams Tonight," Country Soul Records has been incorporated into a larger company, Soul, Country and Blues, Inc.

Soul, Country, and Blues is presently releasing an album and single by Stella, both of which will be distributed by International Record Distributing Associates.

NSA Sets 'Manny'

NASHVILLE—At the regular monthly meeting of the Nashville Songwriters Association board on August 5, the executive director, Maggie Cavender, reported that the long planned and awaited "Manny" would be a physical award at the NSA Hall of Fame ceremony on Oct. 12 at the Sheraton Park South in Nashville.

The "Manny," taken from the word "manuscript," is a bronze sculptured piece designed especially for NSA for its Hall of Fame inductees by sculptor Bud Mayes, of Denver, Colorado. The Bronze features a hand holding a quill with a data plate for inscribing the name of the recipient and the date it was awarded. "Manny" will be the annual award to those songwriters chosen in each year to be received into the Hall of Fame.

Jones Unveils Changes in Business Ventures

NASHVILLE—In a press conference held Tuesday (13) at Possum Holler, the nightclub owned in Nashville by George Jones, the singer announced several recent major changes in his business ventures.

Jones stated that A.Q. Talent Inc. was sold to Roy Dean, Inc. Agency for an undisclosed amount. Quinnie Auff, president of the firm, will join George Jones Enterprises in the capacity of vice president in charge of artists relations. All future bookings will be handled through RDI, which is financially backed by Robert Greene, owner of Executive Inn in Evansville, Indiana.

Shug Baggott, partner in two nightclubs in Nashville with Jones, is now officially Jones' new personal manager.

A five year contract has been signed by Jones with Roy Dean that will guarantee the singer $750 thousand annually.

The offices of the new George Jones Enterprises will be located on Music Row at 1513 Hawkins Street.

Lavender, Blake Merge

NASHVILLE—Shortly Lavender, president of Shorty Lavender Talent Agency, and Dick Blake president of Hubert Long International, announced the merging of their companies, to be called Lavender-Blake Agency.

Lavender and Blake now have 40 country artists on their roster, including such artists as Tammy Wynette, Billy "Crash" Craddock, the Statler Brothers, the Carter Family, J. J. Cale, the Flying Burrito Brothers, and many more. The offices of the new George Jones Enterprises in the capacity of executive vice president for five years of his seven and a half years employment there, before leaving to found Shorty Lavender Talent Agency, which has been in operation for the past four years.

John McMeen

John McMeen was appointed vice president, with Dave Barton, Don Helms, Jack Lynch and Ken Rollins serving as chief agents. Other employees include Linda Edwards, secretary to Dick Blake; Theresa Everett, secretary to Shorty Lavender; Pat Hood, secretary to John McMeen; John McMeen; Thomas, contract secretary; and Claudia Costner, receptionist.

IRDA To Distrib.

Berry Hill Records

NASHVILLE—Mike Shepherd of International Record Distributing Associates has announced the completion of a distribution deal between IRDA and Berry Hill Records of Nashville.

IRDA will be handling the distribution for Berry Hill's first release, "Devil's Triangle," by artist Buzz Cason.

Epic Inks Davis

Billy Sherrill (left), vice president, and CBS Records, Nashville, have announced the signing of songwriter/artist Steve Davis (right) to Epic Records. Davis' self-penned songs include recordings by Joe Stampley, Bobby Vinton, Percy Sledge, O. C. Smith, Tonya Tucker, Johnny Paycheck, Bob Luman, Tammy Wynette, and Jody Miller. Davis' first single for the Epic label, produced by Sherrill, is entitled "Step Lovers."

SINGLE PICKS OF THE WEEK

DEL REEVES, "YOU COMB HER HAIR EVERY MORNING" (Tree, BMI). Super country ballad; a positive all the way. Unique introduction will draw instant attention—and the song carries its own weight. Look for this to be Del's biggest record—it has "can't miss" stamped all over it. He's "combed" a hit.

UNITED STATES "I HAVE BEEN AROUND ENOUGH TO KNOW" (Holliday, BMI). Positive, upbeat country song on the last verse and a solid, smooth sound from beginning to end add up to a hit for this newcomer. He'll be around a long time after this one hits. Penned by Bob McDill and Dickey Lee—the makings of a monster.

LYNN ANDERSON, "I'VE NEVER LOVED ANYONE MORE." A delightful easy going, bouncy love song. A beautiful cover of pretty Lynn and a set of beautiful songs, you just can't go wrong. Tunes such as the title number, "Faithless Love," "Love Has No Pride," "He Turns It Into Love Again," and "I'm Not Lisa." make it a super enjoyable album. Columbia KC 33691.
SURE SHOTS

Marvel Felts — "Funny How Time Slips Away"
Tanya Tucker — "San Antonio Stroll"
Margo Smith — "Paper Lovin'"
Jean Shepard — "I'm A Believer"

LEFT FIELDERS

Chip Taylor — "Big River"
Billy Walker — "If I'm Losing You"
Asleep at the Wheel — "The Letter That Johnny Walker Read"
Eddie Rabbitt — "I Should Have Married You"

Fearless Forecast: "Tower of Strength" will be the one to make the world sit up and take notice of Sue Richards! The old Gene McDaniels hit is doing it again this year; early action at KENR, WUNI, WVOJ, KBUL, Wichita, KFDI, Wichita, and WVOJ, Jacksonsville.

Bobby G. Rice has it in the grooves of "I May Never Be Your Lover," particularly heavy in the West and Midwest.

"Thanks" is the side for Bill Anderson! Some stations are opting for the "B" side (notably KBOX, WHK and KLAK), but 80 percent of reporters are sticking with "Thanks!"

Darrell McCall is helping himself to some good numbers on "Helpless!" Good moves showing in Shreveport, Amarillo, Louisville, Wichita and Jackson.

It looks like a sleeper for Asleep at the Wheel! "The Letter That Johnny Walker Read" started slowly, but action is starting to snowball, with new believers including KBOX, KIKK, WWOX, WCMS, WXCL and KFDI.

Peggy Sue is back on the scene, striking a blow to women's lib with "Proud to be a Housewife." Interest breathing in Peoria and the southwest.

"Mirror, Mirror" is now on 20th Century, and Ben Reeko is off and running at WBAM, WMC, KIKK and KDJW. Dave Dudley is looking good with "Wave At 'em, Billy Boy."

Chip Taylor takes a Johnny Cash hit of 20 years ago, "Big River," and the new treatment breeds lively interest for listeners at WUNI, KLAK, WHK, KCKX, KSPD and WAXU.

Action brewing on LaWanda Lindsey's "Let Your Fingers Do The Walkin'" in Norfolk, Kansas City and Salt Lake City.

Blockbusters: Roy Clark, Jessi Colter, John Denver.

AREA ACTION

"Bill Black's Combo" — "Back Up and Push" (WMC)
Hagers — "Hot Lips" (KSPD, WCMS)
Ray Stevens — "Indian Love Call" (KKCK)

Mega Nashville Office To Handle Marketing

NASHVILLE—Dave Bell, president of Mega Records & Tapes, has announced the label's marketing section will now be handled by the Nashville office. For the past several months that function was handled by Pickwick International in New York, which will still handle all national distribution of Mega product.

Bell cited the success of other labels which keep their marketing functions in Nashville and said Mega, with their move to larger quarters at 1907 Division Street, will be working closely with George Cooper III, a music marketing consulted housed in the same building.

Bell also announced that Peggy (Beard) Hunter has returned to the Nashville office. For the past eight months she has been located at the label's California office.

Ed Hamilton, national promotion and sales director, will head up the Nashville operations, coordinating all efforts between Pickwick, New York and Mega's daily operations.

Immediate product release will include a new Sammi Smith single to be followed by a Sammi Smith album. Other singles to be released in the next six weeks will be Billy Mize, Marilyn Sellers, Gary Smith, Ray Sanders, Herman Lee Montgomery and Patsy Sledd.

Coe, Starnes Merge

NASHVILLE—David Allan Coe, president of David Allan Coe Enterprises, has announced the merger of his entire organization with Bill Starnes, former manager for Ray Price and George Jones.

Starnes will become vice president of David Allan Coe Enterprises, along with Jack Coe, who has held that position for five years. He will also act as road manager for David Allan Coe's road show and will coordinate all future bookings through their Fort Worth offices.

Hank Wms. Jr. Hurt In Climbing Accident

NASHVILLE—ASCAP southern region associate director Gerry Wood (left) welcomes two of the top stars from the movie "Nashville" to Music City: Keith Corradine (center) and Ronne Breakley. Both are writer members of ASCAP, and Corradine is also a publisher member.

CMA Awards

(Continued from page 3)

firm of Touche Ross and Company responsible for all tallies. No one but the accounting firm knows the winners until the show is presented.

The show will also be highlighted by the announcement of the newest member elected to the Country Music Hall of Fame. This year's finalists include: Vern Dalhart, Minnie Pearl, Hank Snow, Merle Travis and Kitty Wells.

Admission to the awards show is free to CMA members who have purchased tickets to the CMA Anniversary Banquet and Show to be held Friday, October 19. Black tie is requested with coat and tie mandatory. Photos may be taken during the show, but flash bulbs are not permitted.

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

'Down Under' Tour Complted by Pride

NASHVILLE—RCA recording artist Charley Pride returned to the United States August 7 after completing a 5-week concert tour of Hawaii, Australia, Tasmania and New Zealand. The entertainer also brought back nine gold album awards from his "down under" trip.

Pride was awarded nine gold album awards, five in Australia, three in New Zealand and one in Tasmania. Some of the awards were for the same album, but from different countries. Award winning albums were: "The Best of Charley Pride Vol. II," "Just Plain Charley," The 10th Album," "The Incomparable Charley Pride" and a special album, which was released in England, Australia and Tasmania only, called "Charley Pride's Greatest."
COUNTRY SONG OF THE WEEK
JOE STAMPLEY—ABC/Dot DOA-17575
CRY LIKE A BABY (Press, BMI)
The old Box Tops hit of a few years back is brought back in super form by Joe. It'll be big this time around too. Roll on!

HEARTSFIELD—Mercury 73706
NASHVILLE (House of Living, ASCAP)
Super-smooth sound could surprise everyone and go all the way. Great drive-time sound will have your toes tapping.

SAMMI SMITH—Mega MR-1236
TODAY I STARTED LOVING YOU AGAIN (Blue Book, BMI)
Country classic gets a classic treatment from the most sensuous singer around. Look for lots of airplay and dimes for the jukes.

RAY GRIFF—Capitol P-4126
YOU RING MY BELL (Blue Echo, ASCAP)
Ray debuts on the label with an up-tempo number sure to garner loads of attention. Ding dong—it's a hit!

TOM T. HALL—Mercury 73704
I LIKE BEER (Hallnote, BMI)
FROM A MANSION TO A HONKY TONK (Hallnote, BMI)
Tom T. never fails to come up with a hit that's a little different, and this is no exception. Flip is a super ballad that'll get plenty of play.

SUE RICHARDS—ABC/Dot DOA-17572
TOWER OF STRENGTH (Famous, ASCAP)
The old Gene McDaniels hit comes back as a country smash. A tower of talent!

JERIS ROSS—ABC/Dot DOA-17573
I'D RATHER BE PICKED UP HERE (THAN PUT DOWN AT HOME) (Pi-Gem, BMI)
Jeris follows up "Pictures On Paper" with a super country honkin' number. Stations will be picking up requests on this.

BOB LUMAN—Epic 8-50136
SHAME ON ME (Regent/Fort Knox, ASCAP)
A hit from yesterday for someone else, today it belongs to Bob. Potential for a monster.

GUY & RALNA—Ranwood R-1037
LOVELIGHT (Allanwood, BMI)
Duo from the Lawrence Welk Show has a smooth country number guaranteed to turn on the hitlight.

ROY ACUFF—Hickory H 355
THAT'S COUNTRY (Milene, ASCAP)
If you want to know what's country, give a listen here and Roy will tell you. That's a hit!

BUZZ CASON—Berry Hill IRDA 080
DEVIL'S TRIANGLE (Buzz Cason, ASCAP/Don Penn, BMI)
Solid country sound that'll put a "buzz" in your ears. The Cason goes hitting along!

BILL BLACK'S COMBO—Hi SN-2291
BACK UP AND PUSH (F/Bill Black, ASCAP)
High energy instrumental with a heavy fiddle out front sawing away. Can stand on its own in any format.

DENNIS DYKES—Somerset 103
SLIP AWAY (Chesel, BMI)
Newcomer debuts with a number that could grab a lot of attention and play. Give a listen!

Country Shindig Adds Jackson
■ NASHVILLE — Randy Jackson, formerly with Hubert Long International, has been added to the staff of Country Shindig Promotions, according to company heads Keith Fowler and C.K. Spurlock.

Background
Jackson received B.S. and Master of Education degrees from Sul Ross University in Alpine, Texas, and did doctoral work at North Texas State University. Prior to moving to Nashville, Jackson was director of public relations at Sul Ross University.

Nashville Report (Continued from page 53)
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<td>MAGNOLIAS AND MISFITS JIM WEATHERLY—</td>
<td>Buddha BDS 5637</td>
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<td>14</td>
<td>NOT YOU THE WOMAN YOU USED TO BE GARY STEWART—</td>
<td>MCA 468</td>
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<td>15</td>
<td>41ST STREET LONELY HEARTS CLUB BUCK OWENS—</td>
<td>Capitol ST 11390</td>
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<td>16</td>
<td>CHAINS/ANOTHER SATURDAY NIGHT BUDDY ALAN—</td>
<td>Capitol ST 11400</td>
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<td>BARROOMS AND BEDROOMS DAVID WILLS—EPIC KE 33353</td>
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<td>18</td>
<td>I'M THE LONELIEST MAN DON GIBSON</td>
<td>Hickory H3G 4519</td>
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<td>MISSISSIPPI YOU'RE ON MY MIND STONEY EDWARDS—</td>
<td>Capitol ST 1 1400</td>
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<td>TAKE ME HOME TO SOMEWHERE JOE STAMPLEY—</td>
<td>Capitol ST 11374</td>
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<td>IN CONCERT VARIOUS ARTISTS—</td>
<td>RCA CPL 2 1014</td>
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<td>22</td>
<td>THE BEST OF THE BEST GEORGE JONES—</td>
<td>RCA APL 1 1113</td>
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<td>BLANKET ON THE GROUND BILLIE JO SPEARS—</td>
<td>UA LA 390 G</td>
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<td>LINDA ON MY MIND CONWAY TWITTY—</td>
<td>MCA 469</td>
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<td>25</td>
<td>GREAT TIMES, VOL. 1 TOMMY OVERSTREET—</td>
<td>ABC APL 1 0906</td>
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<td>KEEPER OF THE NIGHTS JOE STAMPLEY—</td>
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<td>THE BEST OF THE BEST BARBRA STREISAND—</td>
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<td>28</td>
<td>PIECES OF THE SKY EMMYLOU HARRIS—</td>
<td>Capitol ST 1 1358</td>
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<td>29</td>
<td>HEART LIKE A WHEEL LINDA RONSTADT—</td>
<td>Capitol ST 1 1358</td>
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<td>30</td>
<td>BEST OF DOLLY PARTON—</td>
<td>RCA APL 1 0908</td>
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<td>31</td>
<td>BURNIN' THING MAC DAVIS—</td>
<td>MCA 2141</td>
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<td>TANYA TUCKER—</td>
<td>RCA APL 1 1041</td>
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<td>33</td>
<td>MICKEY'S MOVIN' ON MICKEY GILLEY—</td>
<td>Playboy PB 405</td>
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</tbody>
</table>

![Jerry Clower Live In Picayune](image-url)
WANTED:
Tompall, the Outlaw.
For seizing country and pop fans across the nation.

Tompall's country music of the seventies is on top of the Most Wanted lists. "Put Another Log On The Fire" is the smash cross-country hit from his album, "Tompall". A reward for redefining country music while on tour with fellow outlaws Waylon Jennings and Jesse Colter. Here comes Tompall and the Outlaw Band shooting up the charts. Be on the lookout for Tompall and The Outlaw Band. They are bound to hit your market.

He's armed with the cross-country hit single: "Put Another Log On The Fire" M14800
And the album: "Tompall" M3G-4977

Marketed by Polydor/Distributed by Phonodisc
Available in Canada through Polydor Ltd.
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST, Label, Number</th>
<th>WKs On Chart</th>
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<tbody>
<tr>
<td>2 RHINESTONE COWBOY</td>
<td>GLEN CAMPBELL, Capitol 4095</td>
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<tr>
<td>1 FEELIN' CONWAY TWITTY &amp; LORETTA LYNCH/MCA 40420</td>
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<tr>
<td>3 PLEASE MR. PLEASE OLIVIA NEWTON-JOHN/MCA 40418</td>
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<tr>
<td>4 WASTED DAYS AND WASTED NIGHTS FREDDY FENDER/ABC Dot DOA 17558</td>
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<tr>
<td>5 THE SEEKER DOLLY PARTON/RCA PB 10310</td>
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<td>6 LOVE IN THE HOT AFTERNOON GENE WATSON/Capitol 4076</td>
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<td>7 THE FIRST TIME FREDDIE HART/Capitol 5099</td>
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<tr>
<td>8 SPRING TANYA TUCKER/Columbia 3 10127</td>
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<td>9 I LOVE THE BLUES AND THE BOOGIE WOOGIE BILLIE CRASH CRADDOCK/ABC 12104</td>
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<td>10 WOMAN IN THE BACK OF MY MIND MEL TILLIS/MGM 14804</td>
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<td>11 THIRD RATE ROMANCE AMAZING RHYTHM ACES/Columbia 3 10107</td>
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<td>12 I'LL GO TO MY GRAVE LOVING YOU STATLER BROTHERS/Mercury 73687</td>
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<td>13 STORMS NEVER LAST DOTTYS/RCA PB 10280</td>
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<td>14 BOUQUET OF ROSES MICKEY GILLEY/Playboy 6041</td>
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<td>15 I WANT TO HOLD YOU IN MY DREAMS TONIGHT STELLA PARTON/Country Soul IRDA 039</td>
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<tr>
<td>16 IF I COULD ONLY WIN YOUR LOVE EMMYLOU HARRIS/Reprise RPS 1332</td>
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<td>17 BANDY THE RODEO CLOWN MOE BANDY/GRC 2070</td>
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<tr>
<td>18 YOU NEVER EVEN CALLED ME BY MY NAME DAVID ALLEN COE/Columbia 3 10159</td>
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<td>19 YOU'RE NOT THE WOMAN YOU USED TO BE GARY STEWART/MCA 40414</td>
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<td>20 I'VE NEVER LOVED ANYONE MORE LONNIE AVERY/Columbia 3 10160</td>
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<td>21 BLUE EYES CRYING IN THE RAIN WILLIE NELSON/Columbia 3 10176</td>
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<td>22 DAYDREAMS ABOUT NIGHT RONNIE MILSAP/ABC Dot DOA 17535</td>
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<tr>
<td>23 SAY FOREVER YOU'LL BE MINE/How CAN I PORTER WAGONER &amp; DOLLY PARTON/RCA PB 10328</td>
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<tr>
<td>24 EVEN IF I HAVE TO STEAL MEL STREET/GR 025</td>
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<td>25 STAY AWAY FROM THE ALMOND TREE BILLIE JO SPEARS/UA XW 653 Y</td>
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<td>26 BOOGIE WOOGIE COUNTRY MAN JERRY LEE LEWIS/Mercury 73685</td>
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<tr>
<td>27 THE BARMAID DAVID WILLS/Epic 8 50118</td>
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<td>28 LOVE IS STRANGE BUCK OWENS &amp; SUSAN RAYE/Capitol 4100</td>
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<td>29 DEAR WOMAN JOE STAMPLEY/Epic 8 50114</td>
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<td>30 DEAL TOM T. HALL/Mercury 73686</td>
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<td>31 I'M TOO USE TO LOVING YOU NICK NIXON/Mercury 73691</td>
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<td>32 ALMONY BOBBY BARE/RCA PB 10318</td>
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<td>33 THE SAME OLD STORY HANK WILLIAMS JR./MGM 14813</td>
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<td>34 LET THE LITTLE BOY DREAM EVEN STEVENS/Elektra 45254</td>
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<td>35 MEMORIES OF US GEORGE JONES/Epic 8 50127</td>
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<td>36 HERE I AM IN DALLAS Faron Young/Mercury 73692</td>
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<td>37 HOME LORETTA LYNCH/MCA 40438</td>
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<td>38 HELLO LITTLE BLUEBIRD DONNA FARGO/ABC Dot DOA 17577</td>
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<td>39 ONE MONKEY DON'T STOP NO SHOW LITTLE DAVID WILKINS/MCA 40427</td>
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<td>40 WHAT IN THE WORLD'S COME OVER YOU SONNY JAMES/Columbia 3 10184</td>
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<td>41 I HOPE YOU'RE FEELIN' ME CHARLEY PRIDE/RCA PB 10344</td>
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<td>42 WANTED MAN JERRY WALLACE/MGM 14809</td>
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<td>43 BRINGING IT BACK BRENDA LEE/MCA 40442</td>
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<tr>
<td>44 THIS IS MY YEAR FOR MEXICO CRYSTAL GAYLE/UA XW 680 Y</td>
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<tr>
<td>45 LOOK AT THEM BEANS JOHNNY CASH/Columbia 3 10177</td>
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<tr>
<td>46 OH, HOW LOVE CHANGES DON GIBSON &amp; SUE THOMPSON/Hickory 350</td>
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<td>47 DON'T CRY JONI CONWAY TWITTY/MCA 40407</td>
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<tr>
<td>48 PUT ANOTHER LOG ON THE FIRE TOM T. HALL/MGM 14800</td>
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</tbody>
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**CHARTMAKER OF THE WEEK**

**65 WASTED DAYS AND WASTED NIGHTS FREDDY FENDER/PLEASE MR. PLEASE OLIVIA NEWTON-JOHN/MCA 40421**

**66 SPRING TANYA TUCKER/Columbia 3 10127**

**67 THE FIRST TIME FREDDIE HART/Capitol 5099**

**68 BOUQUET OF ROSES MICKEY GILLEY/Playboy 6041**

**69 I WANT TO HOLD YOU IN MY DREAMS TONIGHT STELLA PARTON/Country Soul IRDA 039**

**70 IF I COULD ONLY WIN YOUR LOVE EMMYLOU HARRIS/Reprise RPS 1332**

**71 BANDY THE RODEO CLOWN MOE BANDY/GRC 2070**

**72 YOU NEVER EVEN CALLED ME BY MY NAME DAVID ALLEN COE/Columbia 3 10159**

**73 I'VE NEVER LOVED ANYONE MORE LONNIE AVERY/Columbia 3 10160**

**74 BLUE EYES CRYING IN THE RAIN WILLIE NELSON/Columbia 3 10176**

**75 DAYDREAMS ABOUT NIGHT RONNIE MILSAP/ABC Dot DOA 17535**

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**84 I'M TOO USE TO LOVING YOU NICK NIXON/Mercury 73691**

**85 ONE MONKEY DON'T STOP NO SHOW LITTLE DAVID WILKINS/MCA 40427**

**86 WHAT IN THE WORLD'S COME OVER YOU SONNY JAMES/Columbia 3 10184**

**87 I HOPE YOU'RE FEELIN' ME CHARLEY PRIDE/RCA PB 10344**

**88 WANTED MAN JERRY WALLACE/MGM 14809**

**89 BRINGING IT BACK BRENDA LEE/MCA 40442**

**90 THIS IS MY YEAR FOR MEXICO CRYSTAL GAYLE/UA XW 680 Y**

**91 LOOK AT THEM BEANS JOHNNY CASH/Columbia 3 10177**

**92 OH, HOW LOVE CHANGES DON GIBSON & SUE THOMPSON/Hickory 350**

**93 DON'T CRY JONI CONWAY TWITTY/MCA 40407**

**94 PUT ANOTHER LOG ON THE FIRE TOM T. HALL/MGM 14800**

**95 THE FIRST TIME FREDDIE HART/Capitol 5099**

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**110 THE FIRST TIME FREDDIE HART/Capitol 5099**
The Unmistakable Sound of the Southern Gentleman

'WHAT IN THE 'WORLDS COME OVER YOU'
Sonny James
JIGSAW

THEIR NEW HIT SINGLE

'SKY HIGH'

FROM THE
MOTION PICTURE

"THE DRAGON FLIES"

A 20TH CENTURY FOX PRESENTATION
A GOLDEN HARVEST/MOVIE COMPANY
CO-PRODUCTION
PRODUCED BY CHAS PEATE
A BELSIZE PRODUCTION

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A product of the Wes Farrell Organization.