

CASHBOX

July 12, 1975

NEWSPAPER

\$1.50



**SPRING IS HERE TO STAY
WITH JOE AND MILLIE**

*Lasker, Stark Form
Ariola America Label*

*Four Of Jackson 5
Sign With Epic*

*Black Oak Signed By
MCA; Dobie Gray To
Capricorn; Buddy Miles
To Casablanca*

*Newport Jazz '75
Will Finish In Black*

*Summer Music: It's
That Time Again (Ed)*

JOSE FELICIANO

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that made him great.



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CASH BOX

VOLUME XXXVII — NUMBER 8 — July 12, 1975

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cash box editorial

Summer Music: It's That Time Again

One of the most curious and delightful phenomena of any year is summer and the music it brings with it. Until recently, record companies viewed the summer season as slack time best spent preparing for fall releases and assessing the success of late winter projects. The summer hit seemed almost to be an afterthought. Certainly it was not the focus of major promotion or marketing campaigns. That is, not until now.

The artistic qualities of summer hits seem to be fairly consistent; singable melodies, lush arrangements and simple good-time lyrics. The difference between summer hits and those of other seasons has been in the approach to getting the record into the marketplace with enthusiasm and excitement. In the past, summer records were often about bikinis or boardwalks — naturals, but many excellent records were left to make it on their own because they didn't have that built-in natural hook.

This situation changed finally and we're very happy to point out that companies who have chosen to aggressively market their product during the summer are having success and bringing home not only summer records, but hits for all seasons.

We'd like to see this approach used more, not only for summer product, but for all releases. The worst thing that can happen is for a record to lay stagnant because it doesn't fit an established pattern of promotion or marketing. Summer is an excellent time to break records because it's wide open. Radio stations are looking for that special song that will capture everyone's fancy and become "the" summer record and, while some labels are getting the message, there is still plenty of opportunity for capitalizing on the situation.



**NUMBER ONE
SINGLE OF THE WEEK**
LISTEN TO WHAT THE MAN SAID
WINGS — CAPITOL
Writer: P. McCartney
Pub: McCartney-ATV/BMI

**NUMBER ONE
ALBUM OF THE WEEK**
CAPTAIN FANTASTIC
AND THE BROWN DIRT COWBOY
ELTON JOHN
MCA 2142



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CASH BOX TOP 100 SINGLES

| | | | | | | | | |
|----|---|----------|----|--|---------|-----|---|----------|
| 1 | LISTEN TO WHAT THE MAN SAID Wings (Capitol 4091) | 7/5 6/28 | 2 | SLIPPERY WHEN WET Commodores (Motown M 1338F) | 7/5 7/5 | 68 | GET DOWN TONIGHT KC & The Sunshine Band (T K. 1009) | 7/5 6/28 |
| 2 | THE HUSTLE Van McCoy (Avco AV 4653) | 4 7 | 35 | JUST A LITTLE BIT OF YOU Michael Jackson (Motown M 1349F) | 43 48 | 69 | HOPE THAT WE CAN BE TOGETHER SOON Sharon Paige & Bluenotes (Phila. Int'l. KZ 33148) | 83 93 |
| 3 | LOVE WILL KEEP US TOGETHER The Captain and Tennille (A&M 1672) | 1 1 | 36 | GET DOWN, GET DOWN Joe Simon (Spring 156) (Dist: Polydor) | 28 24 | 70 | WOODEN HEART Bobby Vinton (ABC 12100) | 73 75 |
| 4 | ONE OF THESE NIGHTS Eagles (Asylum 45257-A) | 10 18 | 37 | I DON'T KNOW WHY The Rolling Stones (ABKCO ABK 4701) | 44 50 | 71 | GLASSHOUSE The Temptations (Gordy G 7144F-A) | 82 — |
| 5 | MAGIC Pilot (EMI 3992) (Dist: Capitol) | 6 9 | 38 | WASTED DAYS AND WASTED NIGHTS Freddie Fender (ABC/Dot DOA 17558) | 45 51 | 72 | SEND IN THE CLOWNS Judy Collins (Elektra 45253) | 76 82 |
| 6 | PLEASE MR. PLEASE Olivia Newton-John (MCA 40418) | 8 13 | 39 | SWEET EMOTION Aerosmith (Columbia 3-10155) | 46 54 | 73 | GET THE CREAM OFF THE TOP Eddie Kendricks (Tamla T 54260F-A) | 85 — |
| 7 | WILDFIRE Michael Murphey (Epic 8-50084) | 3 2 | 40 | FALLIN' IN LOVE Hamilton, Joe Frank & Reynolds (Playboy P 6024-A) | 51 74 | 74 | DREAM MERCHANT New Birth (Buddah BDA 470) | 88 — |
| 8 | I'M NOT IN LOVE 10 cc (Mercury 73678) | 14 16 | 41 | AT SEVENTEEN Janis Ian (Columbia 3-10154) | 50 73 | 75 | TOUCH THE HAND Conway Twitty (MCA 40407) | 80 — |
| 9 | SWEARIN' TO GOD Frankie Valli (Private Stock PSR 021) | 12 14 | 42 | HOW SWEET IT IS (TO BE LOVED BY YOU) James Taylor (Warner Brothers 8109) | 68 92 | 76 | 'TIL THE WORLD ENDS Three Dog Night (ABC 12114) | 89 — |
| 10 | THE WAY WE WERE/TRY TO REMEMBER Gladys Knight & The Pips (Buddah BDA 463) | 11 12 | 43 | COULD IT BE MAGIC Barry Manilow (Arista AS 0126) | 55 69 | 77 | I'LL PLAY FOR YOU Seals & Crofts (Warner Bros. WBS 8075) | 35 35 |
| 11 | JIVE TALKIN' Bee Gees (RSO SO-510) | 15 22 | 44 | MAKE THE WORLD GO AWAY Donny & Marie Osmond (MGM 14807) | 48 56 | 78 | SOMETHIN' 'BOUT YOU BABY I LIKE Trini Lopez (Private Stock PVT 1057) | 87 89 |
| 12 | ROCKIN' CHAIR Gwen McCrae (Cat 1996) | 13 15 | 45 | SEXY MFSB (Phila. Int'l. ZS 8-3567) | 54 62 | 79 | THIRD RATE ROMANCE Amazing Rhythm Aces (ABC 2078) | 91 95 |
| 13 | LOVE WON'T LET ME WAIT Major Harris (Atlantic 3248) | 5 3 | 46 | LOOK AT ME Moments (Stang 5060) | 53 60 | 80 | 7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) Gary Tom's Empire (PIP 6504) | 90 91 |
| 14 | MIDNIGHT BLUE Melissa Manchester (Arista AS 0116) | 18 21 | 47 | FEEL LIKE MAKIN' LOVE Bad Company (Swan Song SS 70106) | 59 68 | 81 | FOREVER CAME TODAY The Jackson Five (Motown M 1356F) | — — |
| 15 | WHY CAN'T WE BE FRIENDS War (United Artists XW 629X) | 19 26 | 48 | BLUEBIRD Helen Reddy (Capitol P-4108) | 61 78 | 82 | EL BIMBO Bimbo Jet (Scepter SCE 12406) | 86 88 |
| 16 | MISTY Ray Stevens (Barnaby 614) | 17 19 | 49 | RAG DOLL Sammy Johns (GRC GRDJ 2062) | 52 61 | 83 | (SHU-DOO-PA-POO-POOP) LOVE BEING YOUR FOOL Travis Wammack (Capricorn CPS 0239) | 99 — |
| 17 | I'M NOT LISA Jessi Colter (Capitol 4009) | 7 5 | 50 | SNEAKIN' UP BEHIND YOU The Brecker Brothers (Arista AS 0122) | 57 66 | 84 | TWO FINE PEOPLE Cat Stevens (A&M 1700) | — — |
| 18 | SOMEONE SAVED MY LIFE TONIGHT Elton John (MCA 40421) | 33 — | 51 | SATURDAY NIGHT SPECIAL Lynyrd Skynyrd (MCA 40416) | 60 71 | 85 | HELP ME RHONDA Johnny Rivers (Epic 8-50121) | — — |
| 19 | DYNAMITE Bazuka (A&M 1669) | 24 32 | 52 | BURNIN' THING Mac Davis (Columbia 3-10148) | 56 59 | 86 | CHOCOLATE CITY Parliaments (Casablanca 831) | 92 99 |
| 20 | RHINESTONE COWBOY Glen Campbell (Capitol 4095) | 25 36 | 53 | OH ME, OH MY (DREAMS IN MY ARMS) Al Green (Hi 5N-2288) | 62 77 | 87 | TWO LANE HIGHWAY Pure Prairie League (RCA JH 10302) | 93 87 |
| 21 | WHEN WILL I BE LOVED Linda Ronstadt (Capitol P 4050) | 9 4 | 54 | FIGHT THE POWER (PART 1) The Isley Brothers (T-Neck/CBS ZS 8-2256) | 66 80 | 88 | BLACK SUPERMAN Johnny Wakelin (Pye 71012) | 95 96 |
| 22 | THE ROCKFORD FILES Mike Post (MGM M 14772) | 26 37 | 55 | HOLDIN' ON TO YESTERDAY Ambrosia (20th Century TC 2207) | 67 81 | 89 | RENDEZVOUS Hudson Brothers (Rocket 40417) | 96 100 |
| 23 | HEY YOU Bachman-Turner Overdrive (Mercury 73683) | 16 17 | 56 | THAT'S THE WAY OF THE WORLD Earth, Wind & Fire (Columbia 3-10172) | 69 — | 90 | CAN'T GIVE YOU ANYTHING (BUT MY LOVE) The Stylistics (Avco AV-4656) | 97 — |
| 24 | ONLY WOMEN Alice Cooper (Atlantic 3254) | 20 10 | 57 | THE LAST FAREWELL Roger Whittaker (RCA TB 5-0030) | 30 29 | 91 | MR. MAGIC Grover Washington Jr. (Kudu 924F) | 100 — |
| 25 | SISTER GOLDEN HAIR America (Warner Bros. 8086) | 23 20 | 58 | I'LL DO FOR YOU ANYTHING YOU WANT ME TO Barry White (20th Century 2208) | 32 33 | 92 | THE BIGGEST PARAKEETS IN TOWN Jud Strunk (Melodyland M6015F) | — — |
| 26 | THANK GOD I'M A COUNTRY BOY John Denver (RCA PB 10239) | 21 8 | 59 | TAKE ME TO THE RIVER Syl Johnson (Hi 2285) | 63 63 | 93 | SURE FEELS GOOD Elvin Bishop (Capricorn CPS 0237) | 98 — |
| 27 | SPIRIT OF THE BOOGIE Kool & The Gang (DeLite DDJ 1567) | 27 28 | 60 | BLACK FRIDAY Steely Dan (ABC 12101) | 36 31 | 94 | SHOW ME THE WAY Peter Frampton (A&M 1693) | — — |
| 28 | DISCO QUEEN Hot Chocolate (Big Tree BT 16038) (Dist: Atlantic) | 34 40 | 61 | THAT'S WHEN THE MUSIC TAKES ME Neil Sedaka (Rocket/MCA PIG 40428) | 77 — | 95 | ACTION SPEAKS LOUDER THAN WORDS Chocolate Milk (RCA PB 10290) | — — |
| 29 | TAKE ME IN YOUR ARMS (ROCK ME) Doobie Brothers (Warner Bros. 8092) | 22 11 | 62 | GOT TO GET YOU INTO MY LIFE Blood, Sweat & Tears (Columbia 3-10151) | 65 67 | 96 | FREE MAN South Shore Comm. (Wand 11287) | — — |
| 30 | MORNIN' BEAUTIFUL Tony Orlando & Dawn (Elektra 45260) | 42 55 | 63 | FEELINGS Morris Albert (RCA JB 10279) | 75 84 | 97 | KEEP OUR LOVE ALIVE Paul Davis (Bang B718) | — — |
| 31 | IT'S ALL DOWN TO GOODNIGHT VIENNA Ringo Starr (Capitol P 1882) | 37 47 | 64 | SOONER OR LATER Impressions (Curton CBS 0103) | 70 72 | 98 | SHOES Reparata (Polydor PD 14271) | — — |
| 32 | CUT THE CAKE Average White Band (Atlantic 3261) | 29 23 | 65 | FAME David Bowie (RCA JB 10320) | 79 97 | 99 | WHAT TIME OF DAY Billy Thundercloud & Chieftones (20th Century 2181) | — — |
| 33 | I'M ON FIRE Dwight Twilley (Shelter SR 40380) | 39 41 | 66 | BALLROOM BLITZ The Sweet (Capitol 4055) | 71 76 | 100 | OUR LAST SONG TOGETHER Bo Donaldson & The Heywoods (ABC 12108) | — — |
| 34 | EVERY TIME YOU TOUCH ME (I GET HIGH) Charlie Rich (Epic 8-50103) | 40 45 | | | | | | |

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

| | | | | | | | |
|--|----|--|----|---|-----|---|----|
| Action Speaks (Marsaint — BMI) | 95 | Get The Cream (Stone Diamond/Gold Forever — BMI) | 73 | Make The World (Tree — BMI) | 45 | Someone Saved (Leeds — ASCAP) | 18 |
| At Seventeen (Mine/April — ASCAP) | 42 | Glasshouse (Jobete — ASCAP/Stone Diamond — BMI) | 71 | Midnight Blue (N.Y. Times/Romanian Pickleworks — BMI) | 14 | Somethin' 'Bout (Colgems/Glory — ASCAP) | 78 |
| Ballroom Blitz (Chimichap/Rak — BMI) | 67 | Got To Get You (Maclen — BMI) | 63 | Mister Magic (Antisia — ASCAP) | 91 | Sooner Or Later (Cherritown Music — BMI) | 65 |
| Biggest Parakeets (Cossette/Every Little Tune — ASCAP) | 92 | Help Me Rhonda (Irving — BMI) | 85 | Morning Beautiful (Apple Cider/Music of N.Y. Times/Little Max/N.Y. Times — ASCAP/BMI) | 30 | Spirit Of The (Delight/Gang — BMI) | 27 |
| Black Friday (Amer Broadcasting — ASCAP) | 61 | Hey You (Ramback Music/Topsoil — BMI) | 23 | Oh Me, Oh My (Jec/Al Green — BMI) | 54 | Sure Feels Good (Crabshaw — ASCAP) | 93 |
| Black Superman (Drummer Boy — BMI) | 88 | Holdin' On To Yesterday (Rubicon — BMI) | 56 | One Of (Benchmark/Kicking Bear — ASCAP) | 4 | Sweet Emotion (Daksel — BMI) | 40 |
| Blue Bird (Sky Hill — BMI) | 49 | Hope That We (Mighty Three — BMI) | 69 | Only Women (Ezra Early/Frost — BMI) | 24 | Take Me In Your (Jobete Music — ASCAP) | 29 |
| Burnin' Thing (Screen Gems-Col./Song Painter — BMI) | 53 | How Sweet (Stone Agate — BMI) | 43 | Our Last Song (Kirshner — BMI) | 100 | Take Me To (Jec and Al Green — BMI) | 60 |
| Can't Give You (Avco Embassy — ASCAP) | 90 | I Don't Know Why (Jobete — ASCAP/Stone Agate — BMI) | 38 | Please Mr. (Weich-Rostille/Blue Gum — ASCAP) | 6 | Thank God (Cherry Lane — ASCAP) | 26 |
| Chocolate City (Malibiz/Ricks — BMI) | 86 | I'll Do For (Sa-vette/January — BMI) | 59 | Rag Doll (Hampstead Heath — ASCAP) | 50 | That's The Way (Saggiflame — ASCAP) | 57 |
| Could It Be (Kamikazi/Angel Dust — BMI) | 44 | I'll Play For You (Dawnbreaker — BMI) | 77 | Rendezvous (Lorn Hole — BMI/Artist — ASCAP) | 89 | That's When The (D. Kirshner/ATV — BMI) | 62 |
| Cut The Cake (Average/Cotillion — BMI) | 32 | I'm Not In Love (Man/Ken — BMI) | 8 | Rhinestone (20th/House of Weiss — ASCAP) | 20 | The Hustle (Van McCoy/Warner/Tamerlane — BMI) | 2 |
| Disco Queen (Finchley — ASCAP) | 28 | I'm Not Lisa (Baron — BMI) | 17 | Rockin' Chair (Sherlyn Pub — BMI) | 12 | The Rockford Files (Leeds — ASCAP) | 22 |
| Dream Merchant (Saturday — BMI) | 74 | I'm On Fire (Tarka Music — ASCAP) | 33 | Saturday Night (Duchess/Hustlers — BMI) | 52 | The Way (Colgems/Chappell — ASCAP) | 10 |
| Dynamite (Tonob Music — BMI) | 19 | It's All Down (Lennon/ATV — BMI) | 31 | Send In The (Beautiful/Revelation — ASCAP) | 72 | Third Rate Romance (Fourth Floor — ASCAP) | 79 |
| El Bimbo (A. Wayne/Reizner — ASCAP) | 82 | Jive Talkin' (Casserole — BMI) | 11 | Seven, Six (Cookaway — ASCAP) | 80 | Till The World (Leeds/Antique — ASCAP) | 76 |
| Every Time You (Algee — BMI) | 34 | Just A Little Bit (Gold Forever/Stone Diamond — BMI) | 36 | Shoes (N.Y./Sona — BMI) | 96 | Touch The Hand (Twitty Bird — BMI) | 75 |
| Fame (MainMan/Lennon/Ceilidh — ASCAP) | 41 | Keep Our Love Alive (WAB IV — BMI) | 97 | Show Me The Way (Almo/Fram Dee — ASCAP) | 94 | Two Fine People (Cat — ASCAP) | 84 |
| Feelings (Permata Intl. — ASCAP) | 64 | Last Farewell (Arcola — BMI) | 58 | Shu-Doo (Mr. Dogg/ATV — BMI) | 83 | Two Lane Highway (Rotgut — ASCAP) | 87 |
| Feel Like Makin' (Badco — ASCAP) | 48 | Listen To What (McCartney Music/ATV — BMI) | 1 | Sister Golden (Warner Bros. — ASCAP) | 25 | Wasted Days (Travis — BMI) | 39 |
| Fight The Power (Bovina — ASCAP) | 55 | Love Will Keep (Don Kirshner — BMI) | 47 | Slippery When Wet (Jobete — ASCAP) | 35 | What Time Of Day (Sawgrass — BMI) | 99 |
| Forever Came Today (Stone Agate — BMI) | 81 | Love Won't Let (Mighty Three/Friday's Child/Wimot — BMI) | 13 | Sneakin' Up (Carmine Street — BMI) | 51 | When Will I Be (Acuff-Rose — BMI) | 21 |
| Free Man (Mighty Three — BMI) | 96 | Magic (Al Gallico — BMI) | 5 | | | Why Can't We Be (Far Out — ASCAP) | 15 |
| Get Down (Gaucho/Belinda — BMI) | 37 | | | | | Wildfire (Warner Tamerlane — BMI) | 7 |
| Get Down Tonight (Sherlyn — BMI) | 68 | | | | | Wooden Heart (Gladys — ASCAP) | 70 |

Now...
from the
Moody
Blues...

Ray Thomas

and the
single

"HIGH
ABOVE
MY
HEAD"

THR 67020

from his
forthcoming
LP

"FROM
MIGHTY
OAKS"

THS 16



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'ALL I ASK'



THE

BLACKBYRDS

FANTASY 747



Fantasy

Black Oak Signs With MCA

HOLLYWOOD — Black Oak Arkansas has signed a long term recording agreement with MCA Records, Inc., announced J. K. Maitland (president of the label) and Butch Stone (the group's manager). Product by the group is tentatively scheduled for release later this year.

The group, from the small town of Black Oak, Arkansas, consists of Jim "Dandy" Mangrum (lead vocals and washboard), Stanley "Goobar Grin" Knight (lead guitar, steel guitar, piano, organ), Rick "Ricochet" Reynolds (12-string rhythm guitar), Pat "Dirty" Daugherty (bass and vocals), Tommy "Dork" Aldridge (drums) and "Little Jimmy" Henderson (lead guitar and key-

Continued on pg. 16

FRONT COVER



Spring is obviously here to stay. Spring/Event Records are now five years old and enjoyed much success from the major talents of Joe Simon — there when the label was formed and very much an out-front and behind-the-scenes worker — and Millie Jackson. They are two artists who are no strangers to cross-overs, moving into both pop and r&b markets.

Millie Jackson joined Spring in 1972, became a Grammy nominee for best r&b performance in 1974 and now has her Spring album "Caught Up" certified as a gold record. The new Millie Jackson album continues the saga — it's called "Still Caught Up."

Joe Simon was around when Roy and Julie Rifkind formed the label having discussions in Nashville with him five years ago. He won a Grammy in 1969 for "The Chokin' Kind" and has been a consistent performer throughout the years, just coming off his biggest top 10 single to date — "Get Down Get Down." His new Spring album has the same title.

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Lasker, Stark Form New Record Label Ariola America, Set For Capitol Dist.

1st Deal Involves Distribution Of GTO Product

HOLLYWOOD — In what Jay Lasker describes as "a whole new ballgame," he and Howard Stark have sold a portion of the stock of Lasker/Stark Inc. to Ariola Record Companies GmbH of West Germany. The name of Lasker/Stark Inc. has been changed to Ariola America, Inc. and the new recording/distributing company will operate with Lasker as president and Stark as executive vice president. The new company is, according to both men, totally independent.

According to Lasker and Stark, "Ariola America will be tightly knit and highly selective, with strong central control over product, promotion and distribution. We will hold our first year's releases to approximately ten albums and to

business to put that product on top."

Lasker and Stark told **Cash Box** that one of the most significant aspects of the birth of Ariola America is its "unique" distribution agreement with Capitol Records. The three-year deal, Lasker feels "will be a forerunner of the way all record companies will distribute product in five or ten years." Under the agreement, Ariola America will furnish all artists, producers and creative elements necessary for finished product, including artwork, advertising, merchandising, and promotional materials. Capitol will provide all manufacturing, sales, and distribution for Ariola America albums, tapes and singles.

Commenting on the agreement, Bhas-

kar Menon, president and chief executive officer of Capitol Industries-EMI Inc., stated, "All of us at Capitol are naturally very pleased to be entering into collaboration with so distinguished a record man as Jay Lasker. He and his associates have produced an enviable record of success over the years, and we have every confidence that Ariola America will emerge as a significant force in the marketplace within a short period of time."

Said Lasker, "For me Capitol Records has always had a very special meaning ... it is a legendary company in the record business. Moreover, it is a particular honor to me to be associated with a firm headed by Bhaskar Menon and his associates. The overwhelming confidence we have in Capitol's distribution prowess gives us welcome freedom

Continued on pg. 12



Lasker, Lueftner, Stark

selected singles, avoiding 'shotgunning' records into the marketplace. Instead we will zero in on top quality product and build the finest promotion staff in the



Lasker, Menon, Stark

kar Menon, president and chief executive officer of Capitol Industries-EMI Inc., stated, "All of us at Capitol are naturally very pleased to be entering into



Leahy, Lasker, Stark, Joseph

Raspberries Leader To Arista Label

NEW YORK — Leader of the Raspberries group, Eric Carmen has signed a solo contract with the Arista label and will be produced by Jimmy Ienner.

He will record for the label with a six piece band that will feature drummer Michael McBride. McBride collaborated with Carmen in both writing and playing with the Raspberries, who first recorded in 1972.

The association with Ienner is a reunion for Carmen as Ienner was producer on all the three albums recorded by the Raspberries.

Arista president Clive Davis stated when signing Carmen that he felt the artist's "potential has just been scratched."



A RASPBERRY FOR ARISTA — But only the pleasant kind as lead singer and composer of the Raspberries, Eric Carmen, signs a solo deal with the Arista label. (L to r) Clive Davis, Arista president, Carmen, Jimmy Ienner, producer of the Raspberries and also of Carmen's first album.

Four Of Jackson 5 Move To Epic

NEW YORK — Epic Records has signed the Jackson Family — that is four members of the Jackson Five — to a label deal that begins in March 1976.

The four members of the group, which started their career on Motown Records, signed to Epic are Michael, Marion, Tito and Jackie.

Remaining member of the group, Jermaine Jackson, according to group spokesman, Jackie Jackson, at the press conference held last week to announce the signing, is "still undecided.

He will however continue to make

personal appearances with the group. Jermaine Jackson is married to a daughter of Berry Gordy, president of Motown.

At the conference, Jackie Jackson stated that the group had decided to move to Epic after their long association with Motown because with the size of Epic's sales force, they could expand their album sales.

It is understood that should Jermaine Jackson decide on a solo career and stay with Motown, contractual arrangements could be made for him still to record with the family.



INTO THE EPIC FAMILY — Epic Records signed the Jackson Family to the label, announcing it at a special press conference last week. Seen here (l. to r.) are Irwin Segelstein, president, CBS Records, Michael Jackson, Kelly Isley (guest at the conference), Maureen and Stacy Brown, Walter Yetnikoff, president CBS-

Records Group, Marlon Jackson, Tito Jackson, Sigmund "Jackie" Jackson, Latoya Jackson, Mrs. Catherine Jackson, Joe Jackson, Ron Alexenburg, vice president, general manager, Epic and CBS Custom labels, Randy Jackson and Jim Tyrell, vice president, national sales, Epic and Custom labels.

Cash Box Has A New Hollywood Phone Number (213) 464-5121

CAT STEVENS GREATEST HITS

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

ON A&M RECORDS AND TAPES

Produced by Cat Stevens and Paul Samwell-Smith



ECM's Hurwitz Sets Label Quality Control

NEW YORK — Polydor Records, who have distributed the German based ECM line in this country since Jan. 1974, has taken a major step to further develop the label and its product here with the appointment of Robert Hurwitz as ECM's first American label manager.

Hurwitz will select and oversee all aspects of U.S. distribution of the label while also trying to maintain certain quality controls which have made the German pressings, until now, strong import items. The first ECM release since Hurwitz assumed his position two months ago consists of five current albums; "Timeless" by guitarist John Abercrombie, "Ring" by Gary Burton

and German bassist Eberhard Weber, "Drum Ode" by saxophonist Dave Liebman, "Trance" by pianist Steve Kuhn, and Paul Motian's first commercially released LP in this country, "Tribute." There is also a sampler LP containing tracks from all five albums which has been specially prepared for the press.

The ECM catalog, which now numbers some 64 titles in Europe was started by Manfred Eicher, a young German musician who was at one time an engineer for the Deutsche Gramophone label. His first release, "Free At Last" by trio consisting of Mal Waldron, Isla Eckinger and Clarence Becton was released in 1970.

Continued on Pg. 16

Soul 'Biophilic,' Rock 'Necrophilic' — N.Y. Survey

NEW YORK — A content analysis of 337 best selling soul records and 337 pop rock records from 1962-1973 has been made by a graduate of the New School for Social Research, New York. Alvin Walker finds that soul music is "biophilic" and emphasizes "vigorous, assertive behavior and joy, life, love and most of all people."

Walker's analysis found that rock or pop — which he characterizes as the music of whites — is "necrophilic, emphasizing things or objects, places of economic concerns. It lacks assertiveness, positiveness and people orientation."

In his analysis Walker states: "Little if any research has been done employing best selling song texts to investigate value differences of audiences of different kinds of music. This study sets out to fill that gap by assessing the narrative character of commercially successful soul and popular song texts as they mirror the values, recipes for living and folk wisdom of these communications."

"The two types of music are addressed to demographically distinctive taste publics. However little is known about the differences in the choices of values or content made by soul and popular musical taste cultures."

Walker used two content analysis

Eric Burdon Sues Far Out Productions

HOLLYWOOD — In a complaint filed with the Superior Court of the state of California, singer Eric Burdon has asked that Far Out Productions (which Burdon alleges is 33 1/3% his) be dissolved for "engaging in acts and conduct such as to cause plaintiff great concern as to the security of plaintiff's ownership interest in said corporation."

Burdon has claimed that he has been dropped from the firm's payroll and "restrained and prohibited" from conducting his business including "the recording of masters for the production of phonograph records and pre-recorded tapes. . . ."

In bringing charges against Far Out's remaining directors, Steve Gold and Jerry Goldstein, Burdon is asking the court to put the company into approved receivership pending the dissolution of the corporation. He is also seeking court costs.

Bruce Garfield of Far Out Productions, commenting on the suit, said: "I believe that Eric is extremely jealous of War and that Steve Gold and Jerry Goldstein have always been known for fighting for their artists."

systems in his research, the manual Value Analysis technique and the computerized General Inquirer technique.

The results of his investigation broke down into several hypotheses:

- Words referring to action and involvement themes occurred more frequently in soul texts than in rock/pop lyrics.

- Greater frequency of time-oriented lyrics occurred in popular texts than in

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Almo Publications Formed With Eileen Michael As GM

LOS ANGELES — Almo Publications, a new company set up to design, produce and distribute folios and sheet music has been formed in New York. Eileen Michael has been named general manager of the new company. Both announcements came from Chuck Kaye, vice president of Irving/Almo Music, Inc. Almo publications will utilize the services of one of the largest sheet music distributors in the business, Walter Kane & Sons, to distribute their product.

The new company will acquire folios of A&M artists and artists signed to Irving/Almo Publishing Company as well as other artists who may wish to issue folios through Almo. The folios will contain photos and biographical information in addition to sheet music; some will be "matching" folios, coordinating graphics with albums; and others will be "mixed" folios, containing related songs, not necessarily from the same album.

Ms. Michael, who was previously with Warner Bros. Music, Inc., will head the new Almo Publications office at 505 Park Avenue, New York, N.Y. 10022. "No one is better equipped to help us initiate this company than Eileen, who was largely responsible for the development and direction of Warner's operation for the last five years. She knows sheet music and its marketing backwards and forwards," stated Kaye.



Kaye, Ms Michael, Sill

Newport Jazz '75 Will Finish In Black

NEW YORK — By Wednesday last week, George Wein, founder and producer of the Newport Jazz Festival in New York, was predicting that this year's events — 29 concerts and two boat rides featuring jazz bands all within a 10 day period — would make money.

Said Wein about the best known jazz festival in the country: "The festival this year will definitely break. We are a little down on last year but not enough to worry us."

The festival, which features everything from a jazz and soul night (the Stylistics) to a Hudson river boat ride with music by a veteran New Orleans parade band (the Original Tuxedo Jazz Band), is for the second straight year being ignored by the music industry in terms of live recording.

According to the Wein office no live recording of any concerts is being contemplated by any label.

Newport in New York 1975 opened with what was actually a re-run — the tribute to Bix Beiderbecke performed by the New York Jazz Repertory Company which debuted at Carnegie Hall earlier this year as part of their regular season. The Repertory Company, on the same night, Friday, and in the same premises, also devoted time to a jam session which replaced a tribute to Louis Armstrong concert by members who are currently touring Russia. Stars of the Beiderbecke production were Marian McPartland on

piano and the veteran violin player Joe Venuti but the actual star was the presentation, tasteful and dignified, aided by film and slides, to the late cornet player. The jam session was variable and in fact jam sessions at Newport recently have a history of not quite coming off.

Saturday saw one of the more ambitious programs of the festival, again a tribute to someone, in this case the late gospel singer, Mahalia Jackson.

Anybody interested in, strangely, the history of music publishing should have turned out to see Thomas A. Dorsey, there as a piano player and as the person who gave Miss Jackson her first real exposure some 35 years ago.

Dorsey, aged 76, is a pioneer black gospel music publisher (he now goes through Hill and Range) and certainly deserves rank as the father of modern black gospel music. According to the

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Panel Named For Rock Music Awards

HOLLYWOOD — The 12-member panel that will sift nominations for the Rock Music Awards, has been announced by executive producer Don Kirshner. They were selected from among members of the rock music press and members of the National Association of Progressive Rock Music Announcers.

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

The DJ's consist of Denny Saunders.

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Casablanca Inks Buddy Miles

HOLLYWOOD — Cecil Holmes, vice president of Casablanca Records and head of Casablanca's Chocolate City division, has announced the exclusive world-wide signing of Buddy Miles to the label.

Casablanca and Buddy have been negotiating for some time but the contracts were not finalized till late last week. Casablanca will be rush releasing a new single by Buddy this week entitled "Rockin' & Rollin' On The Streets Of Hollywood." An LP is already finished entitled "Miles Per Gallon," with Cecil saying that they hope to have the album out in the stores at the end of this month.

Capricorn Signs Dobie Gray

MACON — Dobie Gray has been signed to a long-term recording contract for Capricorn Records. Dobie Gray's career began in 1965 with the release of the hit single, "The In Crowd."

The signing of Dobie Gray to Capricorn Records also reunites the team of Phil Walden and Frank Fenter with Johnny Musso, Dobie's manager. The three had previously worked together in the late 1960s, when Phil Walden was starting the Capricorn label, then distributed by Atlantic Records. Frank Fenter was European representative for Atlantic Records at the time, and Johnny Musso was Atlantic's west coast operations manager.

Ruby Starr Signs With Capitol

HOLLYWOOD — Ruby Starr and her Grey Ghost band have signed long-term recording contracts with Capitol Records.

The signing marks the largest advance ever made by the label for a new, unrecorded act, according to personal manager Butch Stone.

Recording Schedules: Product To Meet Demand

HOLLYWOOD — There's a saying in the recording industry that borrows its thrust from the dentist's motto. It's "See your recording studio twice a year" and in terms of an artist's financial potential the results can be equally healthy.

But, in a sense, the quality of product release is strained. Some groups will do the two-album-a-year thing while more financially established acts can afford to be less frequent in recording.

A survey of record companies found similarities as well as differences with respect to the number of times the artist and recording studio meet.

Tom Hayden, director of publicity at 20th Century records, described the operation as being very low-keyed in terms of product release.

"We've got our standard contracts that run two or three years that call for the release of two singles and one album each year but for the most part it's up to the group themselves. A singer like Barry White, if you count his production work, is good for four singles and two albums a year."

"With a lesser known act we tend to leave the decision of how often they go into the studio up to the act, their manager and producer. On the average a major group will go into the recording studio two or three times a year."

Hayden went on to say that recording schedules are planned so as to not clash with touring and that an artist is given ample notice when new material will be required.

Capitol Records' release schedule is similar to that of 20th in that standard two album a year contracts over a two to three year period are common. But, according to Bob Young (vice president in charge of business affairs) release schedules remain flexible.

"Our release schedule pretty much depends on how successful or established an artist is. A superstar act won't necessarily go into the recording studios every six months but we're sure that we'll get new product within a reasonable period of time."

As is the case with all contractual

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Attorney Calls Handling Of Davis Indictment 'Character Assassination'

NEW YORK — Music business attorney Michael Shapiro has fired off a letter to the U.S. Attorney General concerning "a vicious attempt to cloud the constitutional rights of Mr. Clive Davis."

Shapiro, who maintains offices in Beverly Hills and Washington, has written to Attorney General Edward H. Levi with reference to U.S. attorney of the southern district of New York, Paul Curran. Shapiro charges Curran of the "lowest form of character assassination" in the press conference called recently in Newark, New Jersey over the two year investigation of the music industry.

Says Shapiro: "Mr. Paul Curran utilized that forum to announce the indictment of Davis on totally unrelated charges resulting from an investigation in a different district with the only apparent motive of utilizing a 'guilt by association' inference."

"As lawyers, we all realize that indictment is merely an accusation but surely ... common fairness would dictate that where a man has been exonerated in one probe in one geographical location,

it is highly inappropriate for an unrelated charge in a different geographical area to be announced at a place where the first investigations were fruitless."

Shapiro calls Curran's "technique" successful stating that television networks and the media "linked Davis' New York tax charge inextricably to the New Jersey payola probe."

Enoch Light To Rep. Telephonics Headsets

NEW YORK — Enoch Light is serving as chief spokesman for Telephonics stereo headphones, it was reported by Telephonics president Jack Partridge. His endorsement of the company's new line of stereophones will be used through print, radio, TV and personal appearances. Light is a classically-trained musician best known as leader of Enoch Light and the Light Brigade during the big band era, and also as one of the first producers to make use of stereo sound reproduction. His record labels include Command and Project 3.

BMI Continues Songwriter's Support

HOLLYWOOD — BMI will continue its sponsorship of The Alternative Chorus Songwriters Showcase for another year.

The independent non-profit organization, dedicated to bridging the gap between songwriters and the rest of the music industry, has been financially and morally supported by BMI since 1973.

By renewing their sponsorship BMI makes it possible for The Alternative Chorus Songwriters Showcase to continue to audition over 100 writers a month and present the best of their songs on an industry wide showcase free of charge to the songwriter.

'Love Will Keep' Sets KHJ Record

NEW YORK — "Love Will Keep Us Together" by The Captain and Tennille has set a record at station KHJ in Los Angeles. The A&M tune has been #1 there for eight weeks, marking the longest any record has ever held the top slot on the station.

Md. Court Upholds Piracy Decision

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

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

During the night before Judge H. Kenneth Mackey, sitting without a jury, Deeds Music Co. consented to a judgment against it in the amount of \$150,000. At the end of the trial, Judge Mackey awarded CBS \$93,702 in compensatory and \$50,000 in punitive damages and granted Atlantic \$53,383 in compensatory and \$25,000 in punitive damages. The two companies were also

awarded court costs of more than \$8,000 and a condemnation judgment on more than 58,000 8-track stereo tapes that had been seized by the sheriff of Cecil county pursuant to a writ of attachment. It was this decision that the defendants had appealed.

The opinion delivered by Judge John P. Moore, writing for unanimous court, rejected the defendants' contention that the plaintiff record companies failed or refused to "substantiate their claimed loss of profits with figures properly attributable," and that the plaintiffs failed to submit "actual figures," in their allegations of loss of profits.

Pirated Tapes Seized in S.C.

NEW YORK — More than 35,000 suspected pirated tape versions of copyrighted material and tape production equipment was seized by FBI agents in coordinated raids on four locations in South Carolina. No arrests were immediately made.

The raided locations were: D&M Distributors Novelties in Surfside; Willards Tapes in N. Myrtle Beach; and two stores operated by Bozo's Tapes in Myrtle and N. Myrtle Beach.

Delmar Sets Tape Program

HOLLYWOOD — A national program to market 8-track stereo sound-alike music tape cartridges and cassettes is being launched this month by Delmar Industries, Inc. Delmar is based in Salt Lake City with executive and marketing offices in Los Angeles.

David Silver, vice president and international director, stated Delmar will market a large and expanding line of current and catalog sound-alike tapes through a national network of independent distributors who will concentrate on retail outlets that sell music product as well as retailers that heretofore have not. Tapes will retail at suggested price of \$2.98 and will be available in an exclusive theft-deterrent blister package and nonblister-type package.

Delmar's tape catalog currently carries more than 100 sound-alike album titles, original recordings and "vintage radio shows." The firm also has the licensing rights to a variety of well-known original classical music selections. The company expects to expand its catalog by at least eight new titles per month. Delmar will also market blank recording tape and stereo tape recorder head cleaner.

Delmar Industries is located at 6330 Arizona Circle, Los Angeles 90045.

Pirated Tapes Destroyed In Pa.

NEW YORK — More than 17,000 pirated tapes seized by FBI agents in a raid on Music Enterprises, Inc. in Harrisburg, Pa. last November were destroyed, and the company and its president, Dale Cooper, were fined \$1000 and given a suspended 90-day jail term. Cooper pleaded guilty in U.S. District Court to one count of violating the federal copyright law.

Artists Of America Records Formed

HOLLYWOOD — Tommy Hatcher, a Florida real estate tycoon has announced the formation of a record and music publishing division, Artists Of America Records, Inc. as part of Artists of America Entertainment Corp. Present at a recent meeting in Panama City Beach was Harley Hatcher and Gordon Fraser. Harley Hatcher was named president of the newly formed music operation, and Fraser executive vice-president and general manager. Both are stockholders of Artists of America Records, Inc., and members of the board of directors of Artists Of America Entertainment Corp.

Fraser has held posts over a twenty-two year record industry career with Capitol Records as v.p. of sales, merchandising and international, and was also president of Tower Records, a subsidiary of Capitol Records. His most recent position was executive vice-president and general manager of MGM Records. "A record and publishing company, as an integral part of an entertainment complex like this one," said Fraser, "makes a lot of sense. AOA artists will have immediate exposure to audiences coming from all over the country. In the arena and concert club, we'll be presenting major attractions. These facilities will also serve as a "workshop" and a showcase for our new artists, where they can introduce their acts for appearances in concerts and clubs around the country."

The corporate headquarters of Artists of America Entertainment Corp. is located in Panama City Beach, Fla. The record and music publishing division will be headquartered in Los Angeles with branches on the east coast and Panama City Beach.



'MELLOW' MEETING — At a recent party held at A&M in Los Angeles to preview the forthcoming Quincy Jones album "Mellow Madness," are (l to r) Quincy Jones; Jerry Moss, president, A&M Records; Cash Box's George Albert, and Ode Records' Merry Clayton. The album is due for release July 25.

MERCURY'S GOT IT GOING...

**1975
RECORD WORLD AWARDS**

ALBUMS

Top Album (Group)
#1 "Not Fragile"—Bachman-Turner Overdrive
#3 "Fire"—Ohio Players
#4 "Bachman-Turner Overdrive II"

Top Male Group
#1 Bachman-Turner Overdrive
#2 Ohio Players

Top New Male Group
#1 Kraftwerk

Top Artist/Producer
#1 Randy Bachman

SINGLES

Top Record (Group)
#8 "Fire"—Ohio Players

Top Male Group
#1 Bachman-Turner Overdrive
#3 Ohio Players

Top New Male Group
#3 Kraftwerk

**1975
CASHBOX AWARDS**

POP ALBUMS

Top Group
#1 Bachman-Turner Overdrive
#2 Ohio Players

Top New Group
#3 Kraftwerk

POP SINGLES

Top Group
#1 Bachman-Turner Overdrive
#15 Ohio Players
#28 Paper Lace

Top New Group
#14 Kraftwerk

R & B

Top Group
#2 Ohio Players

...AND COMING



Bachman-Turner Overdrive
"Four Wheel Drive"
Mercury SRM-1-1027 8-Track MC8-1-1027
Musicassette MCR4-1-1027



Spirit "Spirit of '76"
Mercury SRM-2-804 8-Track MCT8-2-804
Musicassette MCT4-2-804



10cc "The Original Soundtrack"
Mercury SRM-1-1029 8-Track MC8-1-1029
Musicassette MCR4-1-1029



Nicky Hopkins "No More Changes"
Mercury SRM-1-1028 8-Track MC8-1-1028
Musicassette MCR4-1-1028



Flock "Inside Out"
Mercury SRM-1-1035 8-Track MC8-1-1035
Musicassette MCR4-1-1035



Lovecraft "We Love You (Whoever You Are)"
Mercury SRM-1-1031 8-Track MC8-1-1031
Musicassette MCR4-1-1031



products of phonogram, inc., one IBM plaza, chicago, ill.
a polygram company

Rollers On 1st Cosell Show

NEW YORK — U.K. group, the Bay City Rollers will make their U.S. debut on the first show in the new ABC-TV variety series built around sportscaster Howard Cosell. The show will be screened Sept. 20 and will present the Rollers by satellite, probably from their home city, Edinburgh.

This will be followed one week later by another appearance on the Howard Cosell show, this time live in New York.

Announcing this, Sid Bernstein, who will be the American arm of the Rollers' management, said that it will kick off a major campaign to make the group as successful as they are in Britain.

"In Britain the Bay City Rollers' appearances recall the first days of Beatlemania," said Bernstein. "I went over there in January and the whole industry was talking about them. I signed them without seeing them and when I

Kirshner Names 'Chairs' Stars

NEW YORK — Eleven guest stars have been set for the first weeks of the Don Kirshner Production of "Musical Chairs," the musical game show which debuted June 16 on CBS-TV. Those appearing include Kelly Garrett, Ernestine Jackson, The Tokens, Jane Oliver, Lynn Kellogg, Sister Sledge, Lee Kirk, Marilyn Sokol, Larry Kert, Donny Theodore and the Flashy-Ladies.

Isley's 'Heat' LP Goes Gold

NEW YORK — The Isley Brothers' latest LP, "The Heat Is On," has been certified gold by the RIAA (signifying sales in excess of one million dollars). This represents the fourth gold record (including two LPs and a single) for the T-Neck group since the label joined the CBS Records Custom label family. The Isleys also have seven additional gold records to their credit over the years.

Bluenotes' 'True' Gold

NEW YORK — "To Be True," the most recent LP from Harold Melvin & The Bluenotes, has been certified gold by the RIAA (signifying sales in excess of one million dollars). This marks the third gold record for the Philadelphia International group, and their first LP to attain that status. The group's current single is "Bad Luck."

Committee Named For Gershwin Tribute

HOLLYWOOD — A roster of society, film, television, theatre and songwriting personalities has come together as an honorary committee to assist the Reiss-Davis Child Study Center in its "Tribute to Ira Gershwin" benefit, July 27 at the Dorothy Chandler Pavilion of the Music Center. Directed by Gower Champion, the one-night performance will star Frank Sinatra, Tony Bennett, Liza Minnelli, Ethel Merman, Rock Hudson, Nancy Walker, Ben Vereen, Jack Lemmon, the Ray Charles Singers and musical director Jack Elliott.

Hamilton Signs With Blue Note

LOS ANGELES — Chico Hamilton has been signed to an exclusive recording contract with Blue Note Records. UA is Blue Note's parent company.

Hamilton, who has just completed scoring a new feature-length film for animator Ralph Bakshi, will record his first Blue Note Records album soon.

finally saw them I had the same feelings about them as the Beatles." (Bernstein promoted the Beatles' historic 1964 debut Carnegie Hall appearance.)

Bernstein has a hold on a Christmas week date for Madison Square Garden for the Bay City Rollers and states that he also has had a \$2 million offer for an across the country tour.

The Bay City Rollers have had considerable record success in the U.K. (on Bell) and are distributed by Arista Records in this country. The label is currently working on a single "Bye Bye Baby" by the group.

Said Bernstein: "The appearance on Cosell's first television show will give us a tremendous boost because it is Saturday night and in prime time. I had been talking to eight TV shows previous to agreeing to do the Cosell spot, which looks like an attempt to fill Ed Sullivan's shoes with a variety television show. I am going to try to arrange to have parents visible in the satellite shot because much of the appeal of the Bay City Rollers lies in the clean living image that they present.

"We haven't had any real national heroes for the kids lately with David Cassidy moving on and the Osmonds moving to a Las Vegas presentation. I checked out the audiences in the shows by the Bay City Rollers I saw in England and Scotland — 95 percent of them were female at the matinee and for the evening shows the number of male fans increased to around 15 percent."

Bernstein rates media interest in the Bay City Rollers as stemming from the press reports of enthusiastic fan activity in Britain and an appearance he made, with clips of the group in action, on a local CBS news program.

"Already we are getting fan mail for the group," he said. "And several merchandising people have called. Being Scottish, the Bay City Rollers feature tartan on their stage suits and imitation by the group's fans has caused healthy surges in plaid sales in major Scottish cities."

Ganim Opens N.Y. Office

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

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

78th Musicians Confab Adjourns; Officers Elected To Board

NEW YORK — The 78th Annual Convention of the American Federation of Musicians, held in Shreveport, La., adjourned last week, with election of officers complete. Federation president Hal C. Davis was re-elected, as were secretary-treasurer J. Martin Emerson and vice presidents Victor Fuentealba and J. Alan Wood. In addition, five incumbent officers serving on the international executive board were returned to office — David Winstein (New Orleans), Mark Tully Massagli (Las Vegas), Max L. Arons (New York), Eugene V. Frey (Cincinnati), and A. A. (Tony) Tomei (Philadelphia).

Six delegates to the 1975 AFL-CIO Convention also were elected — Michael Isabella, Herb MacPherson, Frank J. Casciola, James L. Falvey, Biagio Casciano, and Thomas P. Kenny.

Lasker, Stark Form Ariola cont. fr pg. 7

to concentrate our energies on product and its promotion."

The Ariola Partnership

The Ariola Record Companies GmbH, headed by worldwide president Monti Lueftner, constitute a West German-based division of Bertelsmann AG, one of the three largest media companies in the world, along with Time, Inc. and France's Hachette. Ariola America will be international in scope, and has already begun to negotiate licensing agreements throughout the world with deals pending in Germany, Holland, Spain and France.

Ariola's partnership with Lasker and Stark represents the first entry of a major German record company into the North American market since Polydor established its U.S. operations. Explains Ariola GmbH president Monti Lueftner, "I had not originally planned to open an American venture at this time, but the availability of Jay Lasker and Howard Stark provided the opportunity to work with the best managerial talent in the U.S. record business."

Ariola GmbH is a \$100,000,000 a year operation which has won over 150 gold records in less than 15 years and has become the number one label in sales of popular product within Germany. For the last five years, Ariola GmbH has been undergoing a rapid international expansion, advancing its companies into the ranks of the top five record operations in Spain, Austria and Switzerland; establishing companies in France and Benelux; and preparing for entries into the Scandinavian and Mexican markets. "The creation of Ariola America," says Ariola's Lueftner, "is a vitally important step in this program."

"We're looking forward enthusiastically to working with Monti Lueftner," said Lasker and Stark. "We have enormous respect for him and for the tremendously successful companies he's created in Germany, Holland, Spain and France. It was Monti Lueftner's deep enthusiasm and keen sense of the record business that induced us to choose this venture over the many others offered to us."

GTO Distribution Pact

One of the first moves Lasker and Stark have made in building Ariola America involves a deal with Dick Leahy, president of GTO Records, Inc. whereby Ariola will distribute GTO's product in the U.S. and Canada. The first release under the joint Ariola/GTO logo will be the album "Fox," which ships July 17. Fox is a six-member group led by songstress Nooscha Fox. The group's first single ("Only You Can") recently went to

number two in England, and its album has gone to seven in the U.K., selling 100,000 copies in four weeks.

Since its formation in England a year ago, GTO Records has shown capability in the international record market. The company has had records on the charts in 15 different countries, including a total of six disks on the British charts, three records currently in the German top 30, and a current number one hit in South America (Fox's "Only You Can"). Said GTO president Leahy, "Now that we've established ourselves worldwide, we feel the time has come to enter America."

GTO Records is an outgrowth of the Gem Toby Organization, which began four years ago as a management and record production company. The company was founded by David Joseph (currently chairman of GTO Records, Inc.) and Lawrence Myers (currently chairman of GTO Records, Ltd.) in 1974 as a joint venture between the Gem Toby Organization (which continues to be headed by Myers and Joseph) and Dick Leahy, who had run Bell Records' English and European operations for four years.

Said Lasker and Stark, "We're delighted to be inaugurating Ariola America with product from GTO. Dick, David and Lawrence have shown an unerring ability to launch hits outside the U.S. Now we're looking forward to helping them unleash their skills on North America."

About Lasker And Stark

The optimism Lasker and Stark expressed to **Cash Box** about Ariola America is founded on a well documented track record of success. A succession of chart hits stemming from good gut instinct and business savvy make the pair feel they can build a thriving organization in a relatively short time. Said Lasker "Optimistically I wouldn't be surprised if our projections for the third year came true in our first year."

Lasker and Stark further stated that they feel greater opportunities exist for small companies in today's market. "Big companies can't service artists properly when they're dealing with projections and pressures. We have a free hand in every respect and feel that our artists will benefit by it."

As president and vice president, respectively, of ABC Records from 1970-74, Lasker and Stark launched over 250 chart records, 30 of which were certified gold. They were involved in the successes of the Mamas and The Papas, Steppenwolf, Three Dog Night, Jim Croce, Steely Dan, Joe Walsh and many others.

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GETTING READY FOR A BIG SUMMER — Screen Gems/Columbia is in the midst of a period of activity that might very well be called a revitalization. Enlarging its print division with a new facility in Florida, negotiating to sign important new songwriters and working catalog product vigorously throughout the industry, the publishing company is looking forward to an exciting and prosperous summer. Taking time out for a chat and some lunch with **Cash Box** editor David Budge (second from l.) are Screen Gems/Columbia president Lester Sill (far r.), Ira Jaffe (far l.) and Danny Davis.



SURGING AHEAD WITH THE SPIRIT OF '76!

It's not surprising that UA Music is frequently the first publishing combine to anticipate tomorrow. We're moving ahead, building our catalog, and already lining up the lead sheets which will become the sounds and the songs you will hear in '76! We've always kept our eyes (and our ears) on the future and we have the experience, the organization and those copyrights to make that future a UA reality!

The UNITED ARTISTS MUSIC PUBLISHING GROUP is ROBBINS MUSIC CORPORATION, LEO FEIST INC., MILLER MUSIC CORPORATION, UNART MUSIC CORPORATION, UNITED ARTISTS MUSIC, HASTINGS MUSIC CORPORATION, METRIC MUSIC COMPANY and a responsive network of subsidiaries in the music capitals of the world. Put them all together (as we have) and you will find a magnificent mix of today music plus a priceless treasury of the industry's most celebrated standards.

The UNITED ARTISTS MUSIC PUBLISHING GROUP is also THE BIG 3 MUSIC CORPORATION Print Division—the industry's most complete music print service organization with a versatile art department, speed engraving and modern book production facilities, skilled music arrangers, advanced advertising and promotion techniques and a broad distribution network which has sparked a maximum flow of print product from all major publishers to the nation's music dealers!

The next time you want to create some real revolutions in the world of music, get together with us—we're ahead of the others now and we'll be even further ahead in '76!

United Artists Music Publishing Group



An Entertainment Service of Transamerica Corporation

MCA Plans July Release Schedule

HOLLYWOOD — MCA has five albums set for release in July. Included are Roger Daltrey's second solo album, the debut LP from the Canadian group Trooper, music from the original motion picture soundtrack "The Eiger Sanction," a new LP from country star Conway Twitty and an album from Gary Stewart.

Roger Daltrey's upcoming album, "Ride A Rock Horse," is his second solo album, but his first solo LP since the release of the film "Tommy." Later this summer, Daltrey will come to the United States for a whirlwind tour in support of his new album.

Trooper's debut album is the first LP to be released under the distribution and production agreement between MCA Records, Inc. and Legend Records, Ltd. Randy Bachman produced this album. Ramon McGuire (lead vocals), Brian Smith (lead guitar, vocals), Harry Kalensky (bass, vocals) and Tommy Stewart (drums, vocals) make up the group.

"Music From The Original Motion Pic-

Valli Scores On NY Pop, R&B Stations

NEW YORK — Frankie Valli has become the first white artist to go to no. 2 on WWRL, New York's r&b station, as well as #1 on WABC, 99X and WPIX-FM, the city's three pop stations with his latest single, "Swearin' To God," it was reported last week by Noel Love, vice president in charge of promotion for Private Stock Records.

The record, which is also showing on the national r&b charts was edited down from the ten minute version which appears on Valli's "Close-Up" album.

Capitol Sets LPs

HOLLYWOOD — Capitol Records will release six albums in July, announced Don Zimmermann, CRI senior vice president, marketing.

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

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

ture Soundtrack 'The Eiger Sanction' is also set for release in July. The soundtrack was composed and conducted by John Williams who wrote the music for such motion pictures as "Jaws," "The Towering Inferno," "Paper Chase," "The Sugarland Express," and "Cinderella Liberty." John Williams edited the soundtrack for records.

MCA Records currently has its "Travelin' Country" campaign in full swing. Conway Twitty's new album, "The High Priest Of Country Music," is one of the records included in the "Travelin' Country" promotion. The album includes Conway's single "Touch The Hand," and another Twitty original, "Don't Cry Joni."

"You're Not The Woman You Used To Be" is also set for release in July. Gary Stewart recorded the tracks on this album when he was signed to Decca and Kapp (both of which are now incorporated into MCA Records, Inc.).

Hendrix Jam LP Set For October

HOLLYWOOD — Reprise Records has set October as the release date for a second LP of material compiled from the newly recovered Jimi Hendrix tapes. The album, titled "Midnight Lightning," will be Hendrix' eighth on Reprise.

Producers Alan Douglas and Tony Bongiovi said "Midnight Lightning" will showcase the kind of music Hendrix was playing toward the end of his life, music composed within a free structure that allowed him space for experimentation.

"Hendrix' approach to the blues was very wide," Douglas commented. "The

A Big July For Sire

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

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

Summer LPs Set For Capricorn

MACON — Capricorn Records is planning the largest summer release in the company's six-year history. A total of five new albums will be released in July and August, including The Allman Brothers Band's sixth album, "Win, Lose, or Draw."

Set for release in mid-July is the second album by Hydra, titled "Land Of Money." The album was recorded at Capricorn Sound Studios and produced by Capricorn producer Johnny Sandlin. "Land Of Money" features guest appearances by Chuck Leavell of The Allman Brothers Band on keyboards and additional percussion by producer Sandlin and Macon drummer Bill Stewart.

Also shipping in July is "Memoranda" by Marcia Waldorf. Recorded at the New London Recording Center in Birmingham, Alabama, the album was produced by Paul Hornsby. Musicians on the album include guitarist Jimmy Nalls,

Chuck Leavell on keyboards, Bill Stewart on drums, Kenny Tibbetts on bass, and producer Paul Hornsby playing organ. Ms. Waldorf composed the entire album.

Highlighting August is the release of three albums, "Win, Lose, Or Draw" by The Allman Brothers Band; "Searching For A Rainbow" by The Marshall Tucker Band; and Bobby Whitlock's Capricorn debut, "One Of A Kind."

"Searching For A Rainbow," the fourth album by The Marshall Tucker Band, was recorded in May 1975 at Capricorn Sound Studios and produced by Paul Hornsby. The album features all new material by the band plus a live version of "Can't You See," a song originally recorded on their first album. Guest musicians appearing on "Searching For A Rainbow" include Charlie Daniels on fiddle, Richard Betts on guitar, Chuck Leavell on electric and acoustic piano, and Paul Hornsby, piano and organ.

The final album to ship in August is Bobby Whitlock's "One Of A Kind." Having played and recorded with many artists including Delaney & Bonnie, Eric Clapton's Derek and the Dominoes, The Rolling Stones, George Harrison, Joe Cocker, and Stephen Stills, Whitlock has produced a smashing Capricorn debut album. Produced by Whitlock and producer Bill Halverson, the album was recorded in May 1975 at Capricorn Sound Studios. Musicians include Bobby Whitlock, keyboards, guitars, and vocals; T.J. Tindall (formerly with Duke Williams & the Extremes) on lead guitar; Kenny Tibbetts on bass; and Rick Eckstein on drums. Guests include Dru Lombar of Grinderswitch on guitar; Allman Brothers Band members Dicky Betts, Chuck Leavell, and Jaimoe; and producer Johnny Sandlin.

Also set for release in August is "Peaches — The Pick Of The Crop, Vol. II," a two-record sampler, featuring one selection from each of the 24 Capricorn recording artists including The Allman Brothers Band, Wet Willie, Martin Mull, Elvin Bishop, Kenny O'Dell, Kitty Wells, Percy Sledge, Bonnie Bramlett, and others.

Rock Awards Judges

Continued fr pg. 9

WMMS, Cleveland; Robert Williams, KZAP, Sacramento; Mark Cooper, KUDL, Shawnee Mission, Oklahoma; Jack Crawford, KWDA, Nashville; Allison Steele, WNEW, New York, and Jim Ladd, KLOS, Los Angeles.

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

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

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

Newport Jazz '75 On Firm Ground

Continued fr pg. 9

program's producer Tony Heilbut, Dorsey is responsible for one out of every four modern gospel standards, as distinguished from hymns and spirituals Dorsey credits himself with coining the words 'gospel music' in Chicago where he was and still is based.

Among Dorsey's standards are "Precious Lord Take My Hand" and "Peace In The Valley." On Saturday he talked of meeting Miss Jackson and accompanied Sallie Martin.

Maria Muldaur meanwhile continues her identification with jazz, "Midnight On The Oasis," that hymn to waterbeds notwithstanding, by appearing with an orchestra led by jazz alto saxist Benny Carter. Again this was a rerun of an earlier New York appearance by Miss Muldaur but still very welcome as she mixed in some vintage jazzers with more contemporary material. Carter's arrangements were swingingly elegant.

Monday saw the Hammond organ sponsored evening at Carnegie Hall with Larry Young's Fuel representing, with high decibels, the jazz rock fusion, Don Lewis an odd mixture of pop-classical and jazz and Brother Jack McDuff helping things along with some funky behavior.

Across Broadway another traditional event for Newport was taking place — the annual big band ball at Roseland with Count Basie, his usual impeccable self in terms of tempo and musicianship, sharing the stand with a big band from Japan, Miyams and his New Herd who came equipped with charts of Charlie Parker material as well as the more familiar items such as "St. Louis Blues." I.D.



WELCOME TO MY PARTY — Alice Cooper's Hollywood Paladium Bi-Centennial birthday party was, as you can see, a many splendored thing. George Albert, **Cash Box** publisher, spotted Alice after he had popped out of a giant cake and said hello. Alice was elated to see George and everyone in the immediate vicinity paused to listen to the conversation.

The Eyes Have It



Six Visionary Singles on Elektra/Asylum Records

Karen Alexander, "Isn't It Always Love" E-45252 Judy Collins, "Send In The Clowns" E-45253
Eagles, "One Of These Nights" E-45257 Tony Orlando & Dawn, "Mornin' Beautiful" E-45260
Orleans, "Dance With Me" E-45261 Carly Simon, "Waterfall" E-45263

Columbia Appoints Bouhafa, Kazick **ATV Acquires First 'Monty Python' Disk**

NEW YORK — Faris Bouhafa has been appointed to the newly created position of manager of east coast development for CBS Records and Soozin Kazick has been named to the post of manager of press and public information for Columbia Records on the east coast, it was disclosed last week.

In his new capacity, Bouhafa will be responsible for the coordination of artists' personal appearance tours, main-

Janis Ian.

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

Ms. Kazick joins Columbia Records after serving two years as director of

NEW YORK — ATV Records has acquired the right to release the original "Monty Python's Flying Circus" album in the U.S. through an agreement made between Peter K. Siegel, president of ATV Records Inc., and Roy Tempest, commercial manager of BBC Records of London. Being released this week on the Pye label, the LP consists of material from the soundtrack of the television series and has never before been available in the U.S. (except as an import).

"We are extremely excited to have made this acquisition," Siegel noted, "At a time when 'Monty Python's Flying Circus' has gained mass acceptance via their two full-length movies, an LP currently in the top 100, an upcoming ABC-TV network Wide World of Entertainment special, and their long-running PBS series."

ATV has retained the BBC album cover, designed by Python's Terry Gilliam, with some modification including extension of the design to 4-color front and back. Marketing plans include initial print ads in the National Lampoon, New York magazine and regional ads in TV Guide. Radio and TV spots are also in production.

ATV Records is the American operating arm of Pye Records of London. Present at the contract signing were Carmen LaRosa, ATV's director of sales; ATV president Peter K. Siegel; Roy Tempest, commercial manager of BBC Records; and Leslie Gould of Leslie Gould Associates.



Bouhafa

taining ongoing contacts with club managers, concert promoters, programmers, key press and radio personnel, TV show producers and talent coordinators throughout the northeast region.

Bouhafa joins CBS Records after having worked for the past couple years as manager of Max's Kansas City Club in New York and acting as road manager for



Ms. Kazick

publicity for Buddah Records, two years as director of publicity for Grossman/Glotzer Management Corp., and two years as manager of east coast publicity for Capitol Records.

Komisar To Le-Bo

NEW YORK — Harold Komisar has joined Le-Bo Products, Inc., the accessories manufacturing company as vp of marketing and sales, according to an announcement by Leslie Dame, Le-Bo's president. Komisar will operate out of the firm's Maspeth, Long Island office.

Komisar is a veteran of the record industry and was most recently director of marketing at Chess/Janus Records. Prior to that he spent a number of years in the Columbia Records organization.

ECM Quality cont. fr pg. 9

Eicher has produced every LP for the label and in many cases, has assembled the musicians in the various permutations which has made ECM a pioneer in the field of improvisational music. Among Eicher's most distinct recordings have been the solo, duo or trio works such as the piano and vibes of Chick Corea and Gary Burton ("Crystal Silence"), the cello and guitar of Dave Holland and Derek Bailey ("Improvisations For Cello & Guitar"), or the two basses of Dave Holland and Barre Phillips ("Music From Two Basses").

"They are given the opportunity to explore the relationship of their instruments in a way that only a small independent label can allow. License is given to musicians to record in a natural setting and develop their own freedom of expression. It has helped ECM to maintain a roster of some of America's most gifted improvisatory players — most of whom also record for larger, commercially motivated labels," said Hurwitz.

While Eicher has not stamped the music on his label with any readily identifiable trait like Creed Taylor's arrangements on the CTI label, for instance, he has achieved a clarity of sound which is rivalled only by certain European classical labels, pianos and basses especially.

"There's an undeniable standard of quality that people have come to expect from ECM recordings which have made them so popular," Hurwitz noted. "Personally, I have found that many people will buy a new ECM recording without even having heard it because they know that the artists' integrities will not be compromised. Also, they know that they are getting a recording with the best possible sound quality. It has reached a point where the label has achieved a certain mystique even though it has tried to maintain a low profile.

"I think that you'll find that in the future, the sound quality of the American pressings will be almost as good as if not equal to the German pressings and the covers will look just as good."

Of the 25 or so ECM albums released in this country, it has been perhaps Eicher's most daring venture, a triple LP of solo piano improvisations by Keith Jarrett which has been his most successfully and critically acclaimed release. Among the other popular albums have been "Crystal Silence" by Corea and Burton, Corea's first volume of piano improvisations, the landmark "Circle" LP which featured Corea, Dave Holland, Anthony Braxton and Barry Altschul. "No one could have predicted that ECM would develop the way it has when the label first started," said Hurwitz. "The music is not for just everyone, but lately, audiences have been looking for music of a higher quality and they have been finding it in ECM."

RCA Releases 'Moses' TV Soundtrack Music

NEW YORK — RCA Records is releasing a soundtrack album taken from the music composed by Ennio Morricone for the CBS-TV special series on the life of Moses, entitled "Moses, The Lawgiver." The series of one-hour dramas, starring Burt Lancaster, airs Saturday evenings through Aug. 2.

The score, by Italy's filmscore writer Morricone, has been selected from the six hours of the drama. RCA Records acquired the rights to the soundtrack through an arrangement between RCA Italy and RAI television of Italy, one of the production backers of the series. The orchestra for "Moses" is conducted by Bruno Nicolai.

Gross, Kupps Join Cashwest

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

Eagles' 'Nights' Goes Gold

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

Black Oak To MCA fr pg.7

board). The group was formed in 1964 and for the first years, worked mostly in roller rinks and YMCAs throughout Arkansas, Mississippi and Tennessee. They decided to try their luck in Los Angeles but it wasn't until their third trip to L.A. that Black Oak was signed to record for Atlantic. The group has released seven albums including "Black Oak Arkansas," "Keep The Faith," "If An Angel Came To See You Would You Make Her Feel At Home," "Raunch 'N' Roll," "High On The Hog," "Street Party" and "Ain't Life Grand."

It's Campbell And Sevano

An ad in the Annual Directory issue of **Cash Box** inadvertently identified the wrong personal manager for Glen Campbell. His manager is, of course, Nick Sevano, who has guided Campbell's career from the onset.

Correction

In last week's **Cash Box** former Byrds' guitarist Roger McGuinn was referred to as Jim McGuinn. Our apologies to Roger, his manager and the Roger McGuinn Band.

Rock Survey fr pg. 9

soul texts.

- Reference to positive feelings and emotions occurred "significantly more often" in soul lyrics.
- Soul or rhythm 'n' blues texts were found to be "significantly less 'blue'" than pop texts which "emphasized the theme of negative effect to a significantly greater extent.
- Soul lyrics evidence a greater "toughmindedness than pop lyrics."

Texts also reveal in the analysis that the black drive for group self respect had its reverberations in the lyric content of soul music.

"Male evaluations were increasingly more positive in soul texts, negative in popular texts," states Walker. "But for females in both soul and popular lyrics no such trend was found."

Walker claims his computer programming allowed the machine to classify each text in the sample correctly as either soul or popular/rock with 74 percent accuracy on the basis of content characteristics.

He also stated: "The research succeeded in uncovering important aspects of the existential phenomenology of soul and popular music taste cultures."

Vanguard A&R Adds Purtill

NEW YORK — Ann Purtill has been added to the a&r staff of Vanguard Records. Ms. Purtill was formerly with Elektra Records where she was head of east coast a&r. Her chief duty at Vanguard will be the signing of contemporary artists.

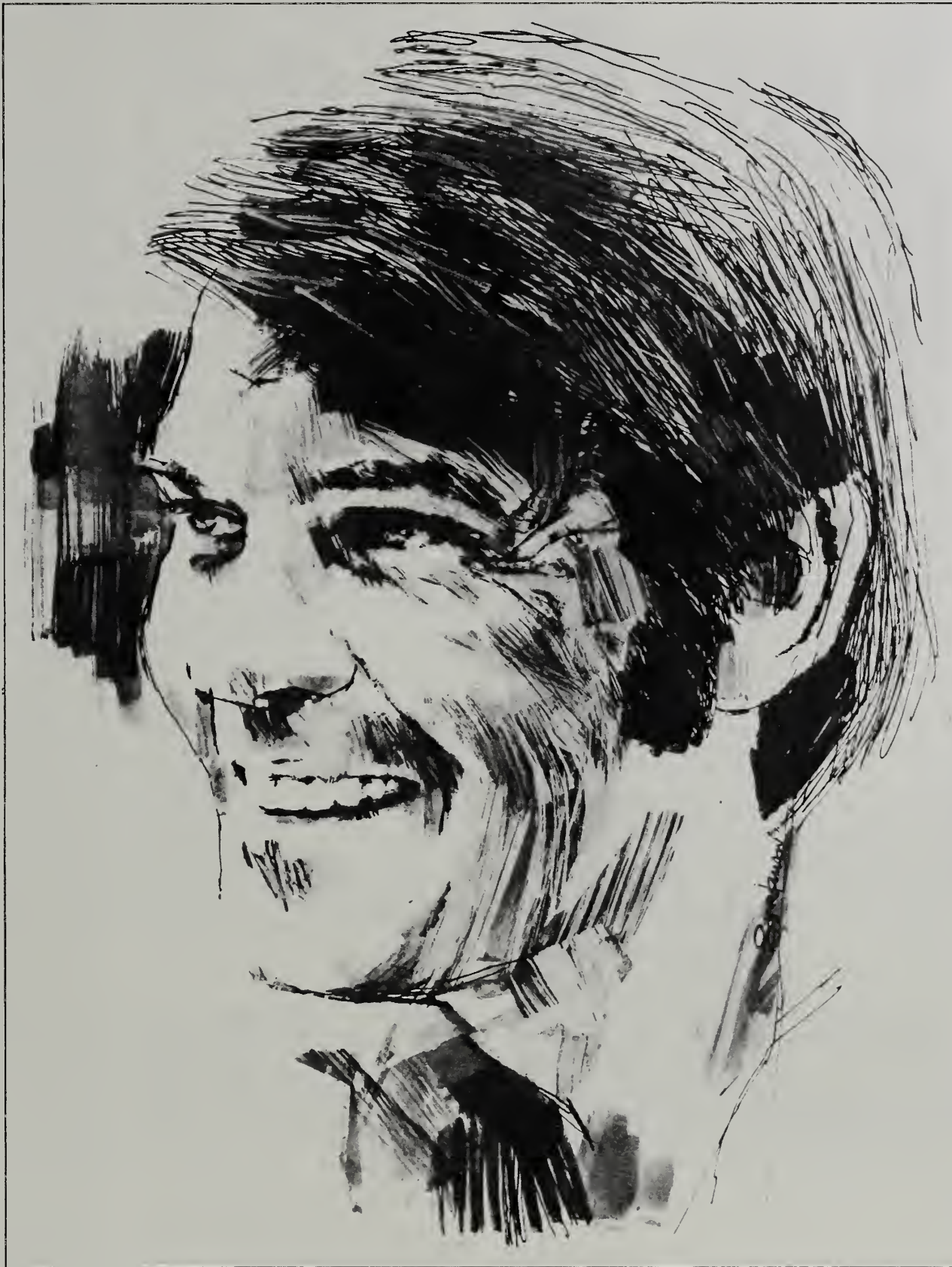


Ms. Purtill

Polidor Named To Phonogram Promo

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

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



Thanks from The
RHINESTONE COWBOY
and

Glen Campbell



Far Out Productions and United Artists Records have just kicked off a major merchandising and advertising campaign for War's "Why Can't We Be Friends?" album released last week.

The focal point of this unique merchandising campaign is the "Why Can't We Be Friends?" face/logo that appears on the album cover. "I chose that face as the album cover and campaign logo because I wanted something unusual, grotesque and striking. Once you see that face, you'll never forget it," says **Steve Gold** of Far Out.

Special merchandising aids in the form of tool kits will be distributed to record outlets, radio stations and the press. Two separate tool kits are utilized; one in-store retail kit, and one promotion/publicity kit.

The promotion and publicity tool kit, different from the store tool kit, as they are housed in a python-skinned-designed corrugated box with handle. The kit includes the new album; specially designed press kit; post cards with the face/logo on cover; 4" square stick-ons; rectangular buttons; frisbee; and t-shirt.

The in-store merchandising tool kit includes 30" x 30" catalog posters, order forms, special record-bin divider card, counter handout discographies, mobiles, easel back on LP jacket, and scores of rectangular buttons. Heavy emphasis will be placed on the War catalog (four platinum: "All Day Music," "The World Is A Ghetto," "Deliver The Word" and "War Live") along with "Why Can't We Be Friends?" album.

All distributors and U.A. field personnel will receive, in addition to the kits, special dealer ads, catalog dealer ads, ad minis, an album release sheet and order form with catalog. Both Far Out and U.A. will have the face/logo stamped on their postage meters.

Vividly illuminated War billboards of the album with a flashing gold tooth are presently up on the Sunset Strip and New York's DeMille Theatre; a first for a record ad on the DeMille.

Additional advertising for the campaign includes consumer and trade publication ads; billboards displayed on buses in Los Angeles, Cleveland, Philadelphia, Detroit, Dallas, Houston, St. Louis, Minneapolis, New Orleans, Chicago and New York. Also, subways in New York and Chicago displaying the billboards are now running.

On July 5, aerial advertising will be flown over Los Angeles and New York area beaches as well as Long Island, southern New Jersey and north New Jersey.

War embarked on a three-month national tour on the first of July.

Shelter Records, in conjunction with **The Coppertone Corp.** (a subsidiary of **Plough Inc.**), is beginning a joint radio promotion featuring product giveaways on selected major and secondary market top 40 radio stations which are currently programming "I'm On Fire," by the **Dwight Twilley Band**. Each station will solicit calls on their respective request lines and the winning caller will receive a Shelter album (either **Leon Russell's** "Will 'O The Wisp," or **Richard Torrance and Eureka's** "Belle Of The Ball") and a five-ounce can of Solarcaine sun burn spray designed to "put out the fire."

Some of the markets participating to date include Houston, Louisville, San Antonio, Dayton, Cleveland, Bismark, Rapid City, Eagon (Minn.) and Orange Park (Fla.).

The Coppertone sales force is also servicing the "I'm On Fire" single as part of their summer merchandising program. This is the first time that Coppertone has entered into a joint promotion of this kind for their Solarcaine product line.

Buddah Records plans to sponsor a major contest in the Chicago area as a promotion for **Jimmie Walker's** Buddah album **Dyn-O-Mite**. The contest will be run in cooperation with **WBMX** radio and the grand prize winner will receive a four day trip to Hollywood plus a visit to the taping of CBS-TV's "Good Times" series. The contest will run from June 30 through July 25 with a random drawing held Aug. 2 at WBMX. Buddah Records will be supplying participating record stores in Chicago with entry blanks and display posters. The contest, which coincides with current television advertising campaign for the album, will also utilize print ads in Chicago newspapers. The prize will include a round trip from Chicago to Los Angeles for two in late August or early Sept., hotel accommodations and spending money.

stephen peeples

Tim Buckley Dead At 28

HOLLYWOOD — Singer Tim Buckley died Sunday (June 29) of a reported heart attack. An autopsy was performed last Tuesday (1) to determine the precise cause of death, but results were not available.

Buckley's last performance was at the Electric Ballroom in Dallas, Texas June 27-28. Perhaps best known for such songs as "Sweet Surrender," "Pleasant Street" and "Move With Me," Buckley had just been picked to star in the upcoming Hal Ashby film depicting the life of Woody Guthrie. Buckley leaves his wife Judy and two sons.

Ariola Label cont. fr pg. 12

At ABC, Lasker and Stark engineered a major diversification and expansion program that involved acquisitions in the field of country music (they purchased Cartwheel and Dot Records); gospel (they purchased Duke Peacock Records); and r&b (with artists like B.B. King and Rufus). They were also responsible for the Paramount and Blue Thumb purchase that brought The Pointer Sisters and B.J. Thomas to ABC, and they built up one of the most effective marketing and branch distribution systems in the record industry.

Lasker is recognized as one of the key figures in today's record business. He entered the field in 1945, when he joined Decca Records in orders and service. Six years later, Lasker became a lawyer and was admitted to the New York State Bar. In 1955, he moved to Detroit, where he took over as manager of Decca's largest branch, then entered Kapp Records in 1956 as vice president of sales. In 1961, Lasker was called to Los Angeles to become president of Reprise Distributing Corp., a position he left in 1963 to become executive vice president of Vee Jay Records.

The creation of Ariola America will not be the first time that Lasker has successfully established a new record company. In 1965, he founded Dunhill Records, which he sold in 1966 to ABC, a move which eventually led to his becoming president of ABC Records in 1970.

Ariola America's executive vice president, Howard Stark, has often been referred to as Lasker's indispensable right hand man. For example, when ABC first entered the country music field, it was Stark who worked behind the scenes to set up the new country operation. Stark entered the entertainment industry in 1950 as an agent with MCA, then moved to Westminster Records as sales manager. When ABC bought Westminster in 1961, Stark became Westminster's head. In 1963, Stark established the first of what would eventually become a network of ABC branches. One year later, he became sales manager for ABC and began to work closely with Lasker. In 1970, Lasker and Stark merged the ABC and Dunhill operations and Stark became executive vice president of the newly-fused organization.

Ariola GmbH president Monti Lueftner, like Stark and Lasker, is a successful record industry veteran. He helped found Ariola in 1959 when he built and acted as president of the company's Austrian division. In 1964, he became president of Ariola, Germany, in charge of product acquisition and development, and two years later took over as Ariola's worldwide president.

Ariola America is located at 8671 Wilshire Blvd., Beverly Hills, Calif. 90211. Phone: (213) 659-6530.

Recording cont. fr pg. 10

agreements, clauses and options ensure much of Capitol's smooth flowing production.

"We've found that the best time to release product is in the spring and fall so we try to time our releases around that time," said Young. "Although with a major act you can't really rush them for product. A lot of times a contract will have a clause that calls for the release of a live or greatest hits package after the third or fourth studio album; kind of like a stop-gap album to give the act time to get new material together."

"In multi-year contracts we sometimes have an option built in where, if at the end of a given period, an artist hasn't recouped the money invested they record another album for just recording costs."

Young also remarked that contracts are open to renegotiation if an artist proves immediately successful or if the company loses faith in an artist before the contract expires.

Allen Levy, publicity director at United Artists, pretty much brought the question of product release into a facts of life perspective.

"It varies with each artist. It's obvious that a newer act is going to have to come up with more product in order to get established. The bigger an act gets the less product he tends to release."

Levy went on to liken the product release habits of a so-called supergroup to that of a king dictating to his court.

"Take a group like War. Up until the new album War hadn't released any new product in over a year. But they've got a proven sales record so you can't really rush them."

Levy continued, "Live albums and greatest hits albums are pretty much a stopgap or after the fact matter. Say the group hasn't come up with anything new and product is due. A live album gives them more time to get new material out. A lot of times an artist will be dropped from a label and the company will release a greatest hits package in an attempt to get back some of the money invested."

"If a new act gets hot in a short period of time there are sometimes provisions in a contract which allow for renegotiating between the act and the company."

The overriding question of product release boils down to how often and how much. A point driven home with this comment from a member of Motown's promotion department.

"Let's face it, if Stevie Wonder hasn't come out with new product in over a year you're not going to rush him. You just have to shine it on and wait until he's ready."

The entire matter of product release is as diversified as the music itself but the overriding emphasis of all companies is creative music; which, when you get right down to it, is what this business is all about.

Vana Joins Capitol

HOLLYWOOD — John Vana has been appointed midwest regional sales manager for special markets Capitol Records, Inc. In his new position, John will be responsible for the sale and promotion of Capitol premium products and custom services throughout the midwest. John Vana joined Capitol Records in Jan. 1969 as a territory representative in the El Paso area. He was promoted to special accounts manager in Nov. 1969 for the Atlanta area. In May of 1974, John was made manager of catalog exploitation, headquartering in the Tower.

POINTS WEST — Welcome back after a fabulous Fourth weekend — hope yours was a good one! — **Mazel Tov** to **Cher** and **Greg Allman** on their recent marriage at attorney **Milton Rudin's** offices at Vegas' Caesar's Palace. Any marriage that takes place on June 30, at the end of the fiscal year, has got to have some good vibes behind it! . . . **Doug Weston** re-opens the Troubadour this week (July 8) after its temporary closing with ABC Records' **Kinky Friedman**.

I enjoyed visiting earlier last week with **Phillippe Constantin** of Pathe Marconi Music of France, Pathe Marconi handles American publishing firms such as Irving/Almo, Jobete, ABC/Dunhill, Virgin, and the catalogs of **Leonard Cohen** (an immense superstar in France) **Pink Floyd**, and Buddah artists **Les Variations**. EMI's **Julien Clerche**, talented French singer has released a new single there ("Si On Frappe A La Tete" — If One Raps On One's Head) that is perhaps the strongest French-originated production recently released. Since singles there cost as much as \$2.50, collectors buy them selectively, almost as American consumers buy LPs. Hence the high concentration on well-conceived cover artwork. Phillippe explained that because there are only three radio stations in France, Radio Luxembourg, ORTF and Radio Monte Carlo, radio promotion is far more difficult, and more specialized a function of the industry there. Record chains like "FNAC" and the introduction of low-priced series into the French market are important factors in that country's music industrial growth. Always enlightening to have a conversation with someone involved in music in Europe — thanks to Phillippe for a fine afternoon.

United Artists' keyboard artist extraordinaire **Michael Quatro** (whose promotional 'piano pins' have got to be the promo give-away of the year) stopped by the **Cash Box** offices this past week to rap about his current projects. I dropped over to Capitol Records' mastering labs with Michael later in the day where **Wally Traugott** was mastering his new single, an uptempo disco-flavored adaptation of **Bach's** "Tocatta and Fugue in D Minor," that sounds like a smash. "I want to write melodies that will be remembered a hundred years from now, just as those of Chopin and Beethoven are remembered today," says Michael. "To me, that's as important as making hit records." Michael's most recent LP for the label, "In Collaboration With The Gods," is a strong, stirring display of this guy's tremendous compositional agility, and we tip the **Cash Box** cap to him.

Also visiting our offices this week was RCA Records' **Roger Whittaker**, whose single, "Last Farewell" was written by a lyricist-silversmith (that's right!) named **Ron Webster** who sent in his lyrics to a BBC competition, is bulleted at #30 on our charts this week. Roger's LP for the label, featuring the title track, is a compilation of material from his first three albums for RCA, and there are five albums that have never been released in the States. We were all treated to a recitation of Roger's lyrics as poetry, a welcome respite from the day's labors! Of Roger's five LPs, "In Orbit" was released in Europe, "All Of My Life" in Canada, and the lyricist-composer is now in production on his upcoming RCA LP "Reflections Of Love" an album which Roger tells us is his personal reminiscences of love — "hopefully things that all people can relate to." We look forward to it.

CB's Dave Budge tells us he is now playing with **Alice Cooper's** favorite softball team, the **Hollywood Vampires**. Last Sunday Dave ventured out with the club to play the Argyles (no relation to Alley Oop) and was part of a 12-1, 7-2 twin bill sweep. Highlights included pitcher **Bob Brown's** two victories to bring his season record to 4-0, 30 base hits (Budge was 2 for 5 with 1 RBI), and, of course, a case of beer which the Vampires drained after taking an early 2-0 lead in the second game. The Vamps are now 6-3-1 on the season, but with Brown back in Hollywood after three months on the road with Alice's tour, the team is favored to take the division title. Budge hopes to take up the hitting slack left by **Peter Tork's** departure from the team for the remainder of the season. Go Vampires!

Flip Wilson, who recently visited Boley, Oklahoma's annual rodeo and filmed the festivities for an upcoming CBS Spec, has taken the city to heart. Flip has handed the city fathers a check for \$5,000 to buy a new police car and refurbish the city's fire engines as well. "Travels With Flip," the title for the special, took the comedian-recording artist (Flip has just released a single "Berries In Salinas" on Little David) to Boley, a town settled by blacks and Indians during the turn of the century. Flip has continued to support the community, donating money towards a swimming pool and serving as the town's honorary chief of police. "I wanted to be chief of police in Boley because it's ideal there — there's virtually no crime." Nice work, chief "killer!"

ABC Records' commissary (otherwise known as La Potiniere) was the scene of some surprised faces on ABC execs as Twentieth Century Records' **Russ Regan**, **Tom Rodden**, **Paul Lovelace** and associates streamed in for what must have appeared to be a major label meeting. No major decisions were reached, no corporate intrigue here — just a happy birthday luncheon for 20th's vice president of finance, **Rene Krikorian**. Talk about invading another label's "turf!" . . . RCA recording artist **Wings Livinryte** sang at **Karen Black's** fourth of July wedding, held at sunrise in Franklin Canyon. Seems like **Wings** wrote "Forest Friends," making the connection irresistible for the star of the brilliant Schlesinger film "Day Of The Locust." More Mazel! . . . ABC Records' **Poco** has engaged The Joseph Mayer Co. of New York to manufacture the group's logo as gold and silver hatpins. Mayer jewelry is hanging around the necks of some of Hollywood's finest, including **Ann-Margret**, **Rusty**, **Tim**, **John** and **Paul** (and managers **John Hartman** and **Harlan Goodman** — you guys get classier every day! . . . **Jay Bernstein** Public Relations has appointed **Don B. deMesquita** as vice president in charge of television, effective immediately . . . **David Cassidy** attended **America's** concert in Honolulu, and was brought on stage by the group to join in singing "Horse With No Name." . . . **Gino Cunico** has been recording his new Arista release at **Mama Jo's** with **Vinnie Poncia** producing and **Ron Hitchcock** at the controls. **Steve Goldman** is producing the new **John Klemmer** album for ABC/Dunhill with **Billy Taylor** engineering. Until next week, a bientot!

phil alexander

EAST COASTINGS — The first meeting of the Long Island Media Conference will be held this Tuesday (8) at My Father's Place in Roslyn at 5 p.m. The meeting, which will include representatives of Long Island's radio stations, newspapers and promoters, will discuss ways of presenting Long Island as a separate music market. According to Richard P. Branciforte, the publisher of Good Times, a bi-weekly music newspaper printed out of Long Island, "With eight million people in the four county area, Long Island is the fourth largest market for records in the United States." Among those participating in the meeting will be radio stations WLIR, WBAB, WBLI, WGBB and WRCN. Also, the Long Island Press, Newsday; the Daily News, Good Times, Concerts East, My Father's Place, the Island Music Center and Creative Talent Associates.



Visiting Cash Box before their concert in Central Park last week was the James Gang. Pictured above are (l-r); Ida S. Langsam, Ren Grevatt Assoc.; Jim Fox and Richard Shack of the Gang; Howard "Bullets" Lowell; Bubba Keith, the group's new lead singer; and Barry Taylor.



Also dropping by the Box last week was Slade who are about to embark on a U.S. tour which will bring them to Central Park later in the month. Seen here (l-r) are: Jimmy Lea, Dave Hill, Smiling Howard Lowell, Don Powell, and Noddy Holder.

Bob Dylan showed up at the Bottom Line last Monday night and took the stage with headliner **Muddy Waters** for about 20 minutes, accompanying him on harp. . . . **Van McCoy** will be honored at the fourth annual N.Y. Record Biz Disco Binge which will take place at the Seafood Playhouse on July 14. Proceeds from the \$6.00 donation will support FORE's programs and workshops which depend on industry members to carry out its projects. . . . Photographer **Ruth Bernal** will have a slide presentation on the Mike Douglas television show on July 9, illustrating **Harry Chapin's** last single, "Cat's In The Cradle." Chapin will be interviewed by Douglas on the program. Bernal has also started a photo gallery at the Other End Club in Greenwich Village. The gallery will feature her own work. . . . ASCAP member **Gerald Marks**, who is also on the board of the Songwriters Hall of Fame, will speak on songwriting at the University of Colorado on July 9. Among Marks' compositions is the song, "All Of Me." . . . RCA Records and the Kay Jewelry chain are involved in a 68 east-of-the-Mississippi store promotion built around the **Henry Mancini** "Return Of The Pink Panther" album during July. Stores will feature Mancini covers and give away a free Mancini album for each customer purchasing \$50 worth of merchandise.

Listen to the "Smile Happy" track from the new **War** album at the speed of 45 rpm. It sounds pretty good. . . . 2,500 tickets were sold to **Lynyrd Skynyrd's** concert at the Omni in Atlanta last week, breaking a house record for advance ticket sales. . . . Honorary memberships to the Stoke-On-Trent fire brigade in England have been sent to members of the press by Mercury Records and their new recording artist, **Chris Columbo**. Columbo has been a member of that fire brigade for eight years while playing part-time with a rock band called the **Maurauders**. . . . According to **Marty Scott**, president of Passport Records, the new **Synergy** album has been used by electronics manufacturers such as Sansui, Fuji Photo Film, Burwen Laboratories, and Norlin Music as a demo record due to its unusual dynamic range. The album, which is totally electronic, was created by recording 1043 individual electronically produced sounds and mixed utilizing a computer from the 16 track tape. Notes go down as low as 22 Hz and as high as 22 kHz. . . . It looks like **Firefall**, the new group that includes **Rick Roberts** and former **Spirit**, **Jo Jo Gunner** **Mark Andes** will be signed by Atlantic Records.

barry taylor

Leslie West: Getting Physical

Leslie West is physical.

I mean anybody can get out there and play his guitar but with Leslie West the entire process takes on immense physical and artistic levels of involvement. He literally becomes a part of his instrument; alternately loving it, hating it and tearing at its innermost fiber with the resultant sound instant ambrosia in a world of riffs that all too often lead nowhere.

In a recent interview Leslie talked about his overt approach to rock and how he relates to a music he's been involved with for a good many years.

"Sure I get physical when I'm playing my music. Rock and roll is a physical kind of music. You can't just come out and play rock and roll and not put any kind of feeling behind it. The music is the biggest part of it but if you can't relate to the music like it means something to you then it will show in your performance. The entire concept of rock and roll is based on a feel the person has for the music."

For West the feel has come through a lot of years in a lot of rock and roll bands. From the New York barroom madness of **The Vagrants** through various incarnations of **Mountain** and a side trip via **West, Bruce and Laing**. Always playing. Always learning.

"I've learned something new about the music wherever I've played. A new riff or a chord change. There's always something you can pick up. I've learned a lot and that's what's kept me going for such a long time. If you don't pick up anything new then you get stale and don't last long."

Rock and roll has been described by many as a derivative medium with just so many venues open to creativity. This fact is supported in many quarters by the fact that a bulk of West's performing material is other people's songs, in particular "House Of The Rising Sun," "Sunshine Of Your Love" and a page from his Mountainous past "Mississippi Queen."

West pleaded not guilty to rock lethargy in explaining his own concept of the rock and roll art.

"Rock music isn't derivative. If you're creative you find ways of making the music different. The music has a built-in electricity and excitement that makes it a totally creative kind of music."



"And as far as continuing to do old Mountain and Cream songs; why not? "Sunshine Of Your Love" and Mississippi Queen" are classic rock and roll songs. It doesn't matter how long you play them as long as they continue to generate excitement in the audience you're playing to."

Seemingly lost in the rush to enshrine West as the personification of heavymetal incarnate is the fact that Leslie West is a guitar craftsman. His delicate shadings of distortion and riff feedback sculpt the very contours of rock and roll sound.

"It's not just a matter of being a creative guitarist. You've got to know your capabilities and work from there. It's like I said to myself you've got this ability as a guitar player; now what are you going to do with it? I want to be a great guitarist and not just like everybody else. So I've worked at it a lot harder. The result has been that I'm not your average rock and roll musician."

Watching Leslie West live one gets the impression that he could, if he wanted, go beyond his rock and roll leanings into different kinds of music. West doesn't rule out the possibility completely but —

"I've thought about that possibility but with me it's always been a matter of doing what's fun. I'm a rock and roller and I get off on being a rock and roller so why should I get into something else?"

Another interesting aspect of West in concert is the almost Peter Panish situation he finds himself in. West is very quickly approaching the age of reassessing values; thirty. Yet his audience, as witness his recent Santa Monica Civic gig, never seems to go above the high side of sixteen.

The concept of being an aging rock star is, no doubt, a thought that has crossed every musician's mind at one time or another; so to put the question to West did not seem out of order.

"Sure, I'm getting older and my audience seems to be getting younger. So what? People get older but the music never loses that appeal. I've retained that appeal within a given age group. These aren't the same fifteen year olds that were listening to the music five years ago. It's new kids with a fresh enthusiasm. That's the kind of spirit that keeps the music alive."

"I get off on that kind of thing. I mean how can you not get up for a gig when you know the people are going to get crazy behind what you're doing? In that sense you might say that all of rock music is wrapped up in that kind of Peter Pan syndrome. It's a give and take thing between the musician and audience with the result being a young, fresh outlook for everybody involved."

The rock and roll times of Leslie West is heavymetal with a vengeance and a purpose.

marc shapiro

Waylon Jennings: Ramblin' Man

Many artists project a schizophrenic split between their music and their personal lives; not so with **Waylon Jennings**. Waylon's personal life is his music and it reads like the proverbial open book. "I have to feel good about my music," he told me on a recent visit to L.A. His songs are direct descriptions of honky-tonk roadhouses; loves lost, found and realized on the road and off; lifestyle statements and answers for those who criticize his "maverick" ways.

The main thrust of his life and music is a personal reality, something he could not find when he went to Nashville to "make it." He outlines that experience in the lyrics of his upcoming RCA single release: "Lord, it's the same old tune, fiddle and guitar/ where do we take it from here?/ rhinestone suits and new shiny cars/ it's been the same way for years/ we need to change . . . somebody told me when I came to Nashville/ son, you've finally got it made/ ol' Hank made it here/ we're all sure that you will/ but I don't think Hank done it this-a-way, no . . ."

It is precisely that stance that has caused proponents of Nashville's contemporary orientation to relate to Waylon as somewhat less than a favorite son. His experience in Nashville served to strengthen his life/musical concepts which he took back to the road for further development. He chose a course alternate to Nashville to "make it" which, although it may have taken him longer, was closer to his reality and therefore better for him.

Though Waylon's style is distinctive, he has no illusions that he is not a product of his diverse musical environment; on the contrary, he is the first to recognize that fact in the opening words of "**Bob Wills Is Still The King**" on his latest RCA album. At age 14, when he landed a job as a disk jockey in Lubbock, he was playing and listening to **George Jones, Hank Williams, Bob Wills, Chuck Berry** and **Carl Perkins**, to name a few. While at **KLLL**, Waylon was picked up as a base player by **Buddy Holly**; though Jennings' roots basically lie in country, the rock and roll influences of Holly, Berry, and **Jerry Lee Lewis** are certainly there and are not subjugated. They are integrated with his well-deep vocals in the totality of sound that makes Waylon's music a unique hybrid of many influences.



It is no surprise, therefore, that Waylon's audiences are among the most diverse in music today; at his recent Santa Monica Civic appearance, the entire range of diverse lifepaths crossed to hear him play. Differences in lifestyles were put aside in favor of the common denominator of the straightforward reality in Waylon's music. This is not to say that he is alone in this type of cross-demographic appeal; more succinctly, Waylon is representative of a larger force. One has only to look to the equally diverse audiences of songwriter/performers like **Willie Nelson, Jerry Jeff Walker, B.J. Shaver, Kristofferson** and others who, like Waylon, create music not within restrictive market boundaries but solely for the higher utilitarian purpose of projecting life and music as they live and perceive it, and to thereby communicate with as many people as possible. In addition to his own compositions, Waylon records songs written by artists projecting that concept, judging the merit of the song and not the stature or fame of the writer. It then becomes obvious that Waylon's music, as **Hoss** himself puts it, is "a bridge that connects us all. For instance, if one listens to lyrics of 'Dreaming My Dreams,' the differences and boundaries between forms become insignificant. Good music is timeless, and good songs have no boundaries."

Contrary to tongue-in-cheek statements that he is envious of **Jessi Colter's** success, husband and co-producer (with **Ken Mansfield**) Waylon is more than pleased with the response Jessi has received in the last six months and of the huge strides she has made as a performer. Waylon is quite candid about the positive effect their relationship has had on his own life: "I had almost given it up," he stated with a light in his eye. "Jessi became the inspiration I needed to carry it through."

With the release of his latest RCA album "**Dreaming My Dreams**," Waylon moves closer to his goal of reaching as many people as possible. Without resorting to homogenized commerciality, and as a result of the steady development of a diverse listenership, this album and the ones to follow should firmly establish Waylon Jennings as an artist who obliterates chart lines.

stephen peeples

Thank You Cash Box for
BEST FEMALE VOCALIST 1975~R&B



With my best always

Cynthia

Weather Report

HOLLYWOOD BOWL, HOLLYWOOD — The Earth, Wind & Fire show at the Bowl was truly dazzling and brilliant. But the aftermath of the concert was not the beautiful picture the above groups tried to create. On the late news Sunday evening reporters told of a shooting which led to the death of one youth. The **Cash Box** staff was also struck as our editor was driven away from the show when young juveniles jostled and intimidated him and his wife. I came home to find my wallet missing and a female employee of Columbia Records also had the misfortune of having her purse snatched right from her arms. This is not the purpose of rock concerts.

Gil Scott-Heron, Arista recording star, put on an enlightening set which was much too short. Only allowed thirty minutes, Gil had little time to fully deliver his music with the message to the audience. Featuring selections off his "The First Minute Of A New Day" LP Gil laid the word onto his brothers in tunes like "The Liberation Song," "Winter In America," and "In The Bottle."

Wayne Shorter and the Weather Report did a much better set than they did a couple of months back when they appeared with Billy Cobham at the Santa Monica Civic. Playing outdoors, the Weather Report's sound and mix were much cleaner to show off their mastery at interesting electronic jazz that features an assorted array of percussion sounds along with dissonant and eerie major/

Earth, Wind & Fire



Maurice White Leads E, W & F 'Delegation'

minor jazz melodies.

Starting with a whirl of fire and smoke Earth, Wind & Fire put on one of the most dazzling shows ever to hit Los Angeles. Equipped with a flashing tower of lights, strobes, smoke, flames, a shining star, a blazing EW&F electric logo and more

special effects than one can count, Earth, Wind & Fire, led by Maurice White showed L.A. that they combine every element imaginable to make them one of America's most formidable groups.

Featuring material off their solid gold "That's The Way Of The World" LP on

Gil-Scott-Heron

Columbia, Maurice White and Paul Bailey drove the crowd wild with their rockin' Afro soul music and their transcendental lyrics.

Opening their show with "Yearin' Learnin'" Earth, Wind & Fire kicked out and boogied all evening with theatrical stunts interspersing their fine material. The show was both captivating in music and visuals. An extremely effective number was when Paul Bailey took the mike and swooned the crowd, especially the young ladies of the Bowl audience with "Reasons."

Probably the most exciting and extraordinary theatrics used by EW&F was when guitarist Verdine White was hoisted up by ropes and did somersaults while still playing his guitar. Later on drummer, Ralph Johnson went airborne as he and his drum set went spinning like a top around and around. First 180 degrees to the left, then 180 to the right, and then doing full 360 degree turns in mid-air. You had to be there to believe it. Closing out their powerful set EW&F did "Shining Star" complete with a luminescent shining star that glistened the crowd's eyes while Maurice led the audience in chorus after chorus of "Shining Star for you to see, what your life can truly be." With a wail of shouts and screams that one thought would never end, EW&F came back out and closed with their latest single "That's The Way Of The World."

j.l.

Eric Clapton / Santana

NASSAU COLISEUM, L.I. — Eric Clapton, kicking off his new American tour, provided the perfect program for his fans — a total recycling of his old hits. Initial baying for "Layla" was cut off when he began his appearance with this most durable hit. From then on it was "Bell Bottom Blues," "Sunshine Of Your Love," "I Shot The Sheriff" and so on, reworking most of the material associated with him from Cream to last year.

Clapton appears unworried about the problem allegedly facing rock superstars with track records — the injection of new material. Audience response showed this was the right program for them. It

ranged from ecstatic to downright outrageous when for an encore he introduced John McLaughlin and Carlos Santana to work out on "Stormy Monday Blues." Like Clapton had been all evening McLaughlin was in mellow form during his solo downgrading the avant.

Santana had worked the first part of the concert and were a major surprise, both in material and audience responses. Gone are the affectations of Santana's guitar work with McLaughlin and it is back to the fiery fusion of Latin and rock (with emphasis on the latter) that created the group's initial reputation. Santana, the group and the person, look set for rebirth.

i.d.

**Dr. Hook & Medicine Show
Myles & Lenny**

THE STARWOOD, LA — We're all closet crazies of a sort. Deep down inside us lurks a little boy that craves attention by being disruptive and just plain absurd. With Dr. Hook's recent set at the Starwood we may now add one other word to that description: entertaining.

Opening night the Capitol band combined the best aspects of baggy pants slapstick and cheap burlesque comedy with an all together tasty (in a semi-gross sort of way) musical approach. Dr. Hook's classic schtick was presented in its finest tom-foolery and featured Ray Sawyer's patented triple yodel.

One of the strongest visual trips of the night fell squarely on the shoulders of Dennis Locorriere as his animated outing as an eagle with loose bowels on "High Flying Eagle" proved the perfect adjunct to the band's approach to gross and roll.

The band's string of Shel Silverstein brainchilds was showcased in the finest sense of overkill overly schmaltzy rendi-

tions of "Sylvia's Mother" and the straight out of an army training film aura of "Penicillin Penney."

George Cummings' macho rock star routine (complete with grimace, feedback and distortion) on "Cover Of The Rolling Stone" took on added body as Cummings, during the course of the blast, improvised his axe into everything from a jackhammer to a dildo.

Are you grown up enough for Dr. Hook? Some of you might be.

Myles and Lenny proved a Columbia foot-stomping opener as the violin anchored Canadian rockers mixed music of the streets and the hills into a most acceptable upbeat stew. The positive aura of a Saturday night barn dance was present in much of the group's music but the imaginative incorporation of searing rock roots provided inordinate amounts of punch and drive.

Myles and Lenny is musical get up and go that got up and went.

m.s.

Tavares

MAGIC MOUNTAIN, VALENCIA — Amidst the "Gold Rusher" and "Electric Rainbow," Capitol recording artists Tavares put on one whale of a show for the overly enthusiastic amusement park-goers.

Dressed in tight black and white knit suits embossed with red rose appliques, Butch, Ralph, Tiny, Pooch and Chubby kept the crowd partying their entire set.

Tavares is one group that keeps the juices flowing because they never stop moving even when they do ballads such as "She's Gone," off their "Hard Core Poetry" LP. The crowd loved their antics, especially all the young girls who kept coming close to the stage to touch and kiss each member of the group. The brothers Tavares didn't seem to mind because they were passing the kisses out like candy and the crowd ate it up.

Led by the graceful and rhythmic dancing of Butch, Tavares offers an exciting show that features fine choreography along with great material. Featuring tunes off their second Capitol LP, Tavares worked out to the Dennis Lambert and Brian Potte; productions of "She's Gone," "Too Late," and "Remember What I Told You To Forget."

j.l.

Ronnie Milsap

PALOMINO CLUB, L.A. — Music in full cycle best describes Ronnie's rotund set; this man plays everything from mournful lost love blues to wall-busting rock and roll with a highly contagious enthusiasm that does not wane in the latter stages of this long one-and-a-half hour set.

Milsap, seated at his baby grand piano, opened his set with a medley of diverse tunes ("You're No Good"/"You Won't See Me"/"Let Me Be There") before lamenting in 3/4 time with "I Wonder Who Turned Out The Light In Your World Tonight," and before our eyes were dry he jumped to his feet and punched the keyboards through "Ain't No Chains Strong Enough To Hold Me."

Ronnie's selection of tunes, as exemplified by "Daydreams About Night Things" (his new single release on RCA) and "Branded Man Out In The Cold" (describing a parolee's millstone of over-supervision after ostensibly paying his debt), manifest without fail an overall depth of perception through lyric and delivery. He may be sightless, but he can "see" in the same sense as Don Juan (Castaneda's "Teachings Of Don Juan"). Regardless of form or style, it is this quality that makes Milsap's music a viable form of consciousness.

s.p.

**Oliver Nelson Big Band
Leon Thomas**

BOTTOM LINE, NYC — It was officially billed as a Night with Flying Dutchman Records, the label flying in Nelson and five sidemen from Los Angeles. However billed artists Teresa Brewer, Sonny Stitt and Tom Scott were all no show and the main event turned out (probably correctly) to be the first Manhattan appearance of Nelson's big band. Nelson has a big TV reputation but (unlike, say, Quincy Jones who is in the same bag) has never really broken through on disk.

This is a pity because Nelson is an altoist-arranger with respect for the older traditions of jazz (the evening contained several tributes, spoken and musical, to the late Johnny Hodges) and keeps his ears open to what is going down today, without going overboard about it. Nelson's concern for how his band sounds was shown when he stopped the

first number and adjusted balance and volume, which were set for the less demanding and more overpowered rock groups, Nelson featured his own works which leave generous spaces for soloists, and went through his FD repertoire devoting time to his current album, "Skull Session." It was a thoroughly professional performance at times recalling the period when the word soul was solely in the jazzman's lexicon.

Leon Thomas is another singer who knows his roots, has an awareness of the traditional blues despite excursions into free form gong banging and conch shell blowing. Thomas, with his falsetto yodelling and mixing the esoteric with the down home, remains one of the more distinctive blues singers. At times though he seems to be moving towards Joe Williams in his ballads.

i.d.

picks of the week

ZZ TOP (London 5N-220)

Tush (2:14) (Hamstein/BMI — ZZ Top)

From their "Fandango" LP, this is Texas rock and roll at its finest — take us downtown, ZZ, with some slide lead guitar work that'll have 'em bumpin' their "tushes" from Dallas to L.A. — super summer dance rock and roll — this is super hot, should grab a top tenner for those bad boys from the Panhandle state! Five stars. Flip: No info. available.

STYX (Wooden Nickel RCA JH-10329)

Best Thing (3:03) (Harvey Wallbanger/ASCAP — J. Young, D. De Young)

High vocal harmonies and tight, rocky organ and lead guitar work accentuate this dynamic, searing track from the LP, "Styx." With a break that resolves into ethereal harmonies, this disk can't help but hit big. That organ work is too much! Flip: No info. available.

JOE WALSH (ABC 12115)

Time Out (3:26) (ABC/Dunhill/Barnstorm/BMI — J. Walsh)

One of the best cuts from "So What" is "Time Out" — a production by Joe and John Stronach that is bound for a top ten perch — it's been overdue in release, and are we glad it's here! Some classic slide work by Joe here — and a mix that'll echo all over everybody's summer scenes. Rock and roll and all-American Joe at the finest level. Flip: No info. available.

JAMES BROWN (Polydor PD 14281)

Hustle!!! (Dead On It) (4:58) (Dynatone/Belinda/Unichappell/BMI — J. Brown)

The Godfather of Soul, the Minister of New New Super Heavy Funk — call him what you will, when the needle hits the groove and that high pitched wail hits the air, you know that it's James Brown — and you know you've got to hustle, do the double bump, and all to the finest in heavy lead work, bass tracks, and imploring disco spoken vocals. Do it! Flip: No info. available.

TAVARES (Capitol 4111)

It Only Takes A Minute (3:13) (ABC/Dunhill/One Of A Kind/BMI — D. Lambert, B. Potter)

Infectious, synthesizer-punctuated rhythm intros into a soulfully stunning harmonic vocal theme that proves this disk's point — it "only takes a minute" to fall in love with the Tavares' latest, a Lambert-Potter masterpiece with strings conducted and arranged by Michael Omartian. A must for your ears — you'll see what we mean. Flip: No info. available.

MARIAH (United Artists UA-XW665-Y)

Hey Mama (3:12) (Silver Chalice Music — J. Trust)

Mariah delivers a hot, searing rock and roller that is the most exciting single to emerge from U.A. in years. Superb lead guitar work, production by Bob Destocki, and harmonies and lead vocal work that'll blow you out of your chair. Five Stars — a must for any playlist — no matter how "tight!" Flip: No info. available.

HUMBLE PIE (A&M 1711-S)

Rock And Roll Music (2:55) (Arc/BMI — Chuck Berry)

Humble Pie takes a fresh look at Chuck Berry's classic rocker, in a slightly slower tempo that is a perfect vehicle for raunchy vocals, pseudo-reggae rhythms and lead work that'll have 'em rockin' from Boston to Philadelphia to California. Do it with Humble Pie — and lead guitar work that can't be beat. Flip: No info. available.

REO SPEEDWAGON (Epic 8-50120)

Out Of Control (2:51) (Benchmark/Kicking Bear/ASCAP — D. Henley, G. Frey, T. Nixon)

Straightahead rock and roll is the watchword for this sterling track from REO — horn section, pulsating rhythm track, bust-em-up lead guitar work embellishes this record — which should go "out of control" on the **CB** charts. Flip: No info. available.

THE ELEVENTH HOUR (20th Century TC-2215)

Hollywood Hot (Edited "Short" Radio Version) (3:21) (Heart's Delight/BMI — B. Crewe, C. Bullens)

Yes, indeed! As if that L.A. sun isn't already blazing away, this record goes on to send the thermometer up another ten degrees at least with its infectious rhythm tracks, and tight, sizzling vocals. Combines the best of bump and summer themes to make its point. Hot to trot — get on this before the vinyl melts on the sidewalk! Flip: Original Length (5:00).

KEITH MOON (MCA 40433)

Crazy Like A Fox (2:06) (Camp/ASCAP — Al Staehely)

Skip Taylor and John Stronach produced this rock and roller from Keith's "Two Sides" LP — and one of the obviously strong AM cuts on the album it is! Very Bowie-esque, high energy lead guitar, piano work and backup vocals stand in good stead behind Keith's solid drumming. The fox is loose — keep an eye on this one. Flip: In My Life (Lennon & McCartney) (2:40).

FANTASTIC FOUR (Westbound/20th Century WT-5009)

Alvin Stone (The Birth And Death Of A Gangster) (4:05) (Bridgeport/BMI — A. Kent, C. Colbert)

If you've ever wondered where gangsters come from — here is the definitive word — a story 'bout a cat who "graduated from the boy in the street to the man with the gun in his hand" — dynamite lead vocals and backup vocals — "whatchoo doin' with a gun in your hand? You'll go to jail!" — and a sound effect FBI chase track that will send this soaring. Get on it. Flip: No info. available.

GEORGE DUKE (BASF M 15614)

Fools (3:56) (G. Duke/Mycenae/ASCAP — G. Duke)

George Duke is a master vocalist, composer, lyricist, arranger, and this disk is further testimony to the man's unique talents — a tender, luscious arrangement with fine bass, piano and vocal tracks that should send it to a high chart position. A fine tune deserving of all your ears can capture. Flip: No info. available.

MARK IAN (Sound Gems SGR 104)

Class Of '65 (3:38) (Melomega/ASCAP — Philomega/BMI — F. Fioravanti, P. Rakes)

Produced by D. W. Fern (!) — Mark delivers a tender, reminiscent ballad about reuniting with old schoolmates ten years later, and a young man's memories of that special high school sweetheart. And the question is asked — if this is a party, "why aren't we having fun?" — fine lead guitar work, production and vocals on this sterling single from Philly's finest label! Flip: Now That You're Gone (4:06).

SMOKEY (MCA 40429)

If You Think You Know How To Love Me (3:23) (Chinnichap/BMI — N. Chinn, M. Chapman)

Mike Chapman and Nicky Chinn have produced a super hot new single from a group that offers tasty acoustic guitar work, blended vocal harmonies and a string track added sparingly for effect — lyrics here that are lovely and memorable — this record is, as they say, "hit-bound!" If there's a formula for AM success, here it is — already getting massive major market play under heavy MCA support. Go! Flip: No info. available.

SPIRIT (Mercury 73697)

Lady Of The Lakes (2:20) (Square Snuff/BMI — Fish Fry/ASCAP — Randy California, Ed Cassidy)

Spirit was, is, and will be a vital force in rock and roll history, and their latest effort is in the vein of their best creative endeavors. Randy and Ed have penned a tune that features an infectious rhythm track, sensual guitar picking, and vocals that are as arousing as anything the group's ever done. This is a total must — well produced smash material. Flip: America The Beautiful/The Times They Are A'Changing (Dylan — Arr. California) (3:29).

JOHNNY BRISTOL (MGM M 14814)

Love Takes Tears (3:19) (Bushka/ASCAP — J. Bristol)

Johnny takes a light, eloquent approach to this easy-moving love tune produced in the vein of the classics — due to Paul Riser's arrangements and Mr. Bristol's impeccable taste in production. Listen to what the man's taking time to say — then go immediately to the air with it. Sure to soar. Flip: No info. available.

PERSUASIONS (A&M 1698)

One Thing On My Mind (Short Version) (3:22) (Big Cigar/Common Good/Pocket Full of Tunes/Touch of Gold/BMI — Evie Sands, Richard Germinaro)

The latest from the Persuasions is a sizzling, uptempo ballad with terrific crossover potential, a blistering synthesizer solo and, as usual, fine vocal work. Go with it for pleasant results. Flip: No info. available.

CARL ORFF (BASF B-15354)

Street Song (2:48) (Gassenhauer — Carl Orff, Gunild Keetman)

An instrumental ensemble under the direction of one of the twentieth century's greatest composers and conductors brings a touch of class to the single review page! An exquisite, haunting theme with South American flavor — marimbas, timpani and flutes, embellished with a percussion section that should earn this disk well-deserved recognition. Flip: No info. available.

HERB ALPERT & THE T.J.B. (A&M 1714-S)

El Bimbo (2:29) (Artie Wayne/Reizner/ASCAP — C. Morgan)

Already a worldwide smash as covered by Bimbo Jet, this tune is rapidly becoming a disco-mondiale classic — a haunting melody that is adapted eloquently and strongly by Herb's distinctive trumpet and rhythm section. Should be a Baja-boogie-monster from Mr. "A" of A&M! Flip: No info. available.

MICHAEL KENNY (Tom Cat JH-10327)

Morning (3:18) (Cataclysmic/Dantroy/Kenny/BMI — M. Kenny)

Arranged by Jimmy Wisner and produced by Ed Germano, this meaty-beaty ballad has all the makings of a super smash — fine strings, rhythmic guitar work and highly commercial, likable vocals by Michael — five star pick. Flip: No info. available.

LOBO (Big Tree BT-16040) (Dist: Atlantic)

Would I Still Have You (3:29) (Famous/ASCAP — Kent La Voie)

Nobody delivers a ballad more convincingly or sincerely than Lobo, and his latest interpretation of Kent La Voie's lovely melody and lyrics should earn him another shot at a top chart perch. A must from a fine artist. Flip: No info. available.

SYLVIA SMITH (ABC 12112)

Original Midnight Mama (2:59) (Meadow/ASCAP — M. Creamer)

Formerly with The Glasshouse, Sylvia has a clear, socking voice that is perfectly suited to this r&b-flavored, uptempo Michael Omartian production. Synthesizer solo, great rhythm and backup vocal tracks make this as sweet as sugar! Go with it now! Flip: No info. available.

MAUREEN McGOVERN (20th Century TC-2213)

Even Better Than I Know Myself (3:14) (20th Century/Hobbitron/ASCAP — Paul Williams)

"The morning after" finds Maureen delivering a sensitive portrayal of this super Paul Williams composition. Produced by Carl Maduri and arranged by Perry Botkin, Jr., sweet strings complement a flawless effort. Good idea to add immediately. Flip: No info. available.

JAMES LAST (Polydor PD 15108)

Love For Sale (3:28) (Warner Bros./ASCAP — Cole Porter)

Produced by Wes Farrell and arranged by Larry Mohuberac, Cole Porter's classic tune gets a fluid, sensitive new coat of wax with James' version — instrumental break that is beautiful for bouncin', bumpin', drivin' or jivin'! Super guitar work. A must — comes with a high recommendation here. Flip: No info. available.

THE DeFRANCO FAMILY (20th Century TC-2214)

We Belong Together (2:37) (Maureen/BMI — R. Carr, J. Mitchel, S. Weiss)

Produced by Mike Curb, this string-laced r&b early fifty-inspired rocker shows off the combined talents of the DeFranco family superbly. The Laufer Entertainment Group has a lot to be proud of with this disk — already picking up major market play like crazy — be sure and grab onto it. Flip: No info. available.





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

pop picks

RED OCTOPUS — Jefferson Starship — Grunt BFL 1-0999 — Producers: Jefferson Starship and Larry Cox

"Red Octopus" is an album of strengths. You'd really have to look hard for the extraneous for the Starship has literally stripped their sound to the bone with the result being as diversified as it is dimensional. The overall texture is a throwback to the earliest Airplane efforts as each instrumental and vocal interlude make its presence felt without committing itself to obtrusiveness. Some of the better listens on this disk are the softer "Miracles," the harder attack of "Sweeter Than Honey" and the slightly surrealistic "Fast Buck Freddie." "Red Octopus" is eight musical arms to hold you.



STOP — The Eric Burdon Band — Capitol SMAS 11426 — Producer: Jerry Goldstein

The musical world of Eric Burdon has always been a melange of conflicts where aggressive emotions plyed their influence. On "Stop" the blues of Eric Burdon and the hostilities of the world meld in successful consort. On "City Boy" and "The Man" Burdon lays out, in most certain terms, the jungle book of survival; the street life and how some people have been there. On all cuts there's an almost autobiographic aura that leads one to believe that the rough edge of the music is far from an imagined experience. Most people are lucky enough to escape hard times but if you've ever wondered what hard knocks were all about, listen to "Stop." This much reality doesn't show up often.

MAKE A TIME FOR LOVIN' — The Lettermen — Capitol SW 11424 — Producer: The Lettermen and Ed Cobb

There's no mistaking the Lettermen's style. It's something that's beyond the norm. More of their textured sound is present on their latest release, "Make A Time For Lovin'," as these seasoned veterans do a vocal number on other people's songs. Highlighted on this most capital disk are sterling renditions of "World Without Love," "Love Me For A Reason," "I Honestly Love You" and "The You Part Of Me." The Lettermen do the best musical job in town and "Make A Time For Lovin'" is definitely men at work.

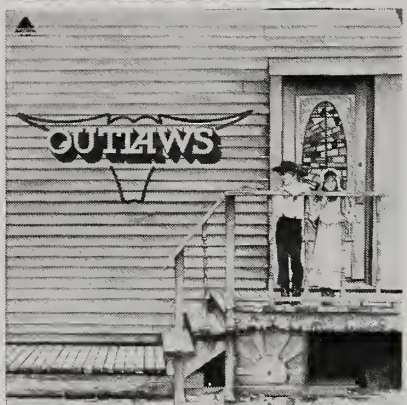


LONELINESS AND TEMPTATION — Clarence Carter — ABC ABCD 896 — Producer: Clarence Carter

Clarence Carter's mellow down easy approach to the blues has always had that ring of palatability to it. This soulful coat of polish gets another coat in "Loneliness And Temptation" as Carter glides through the songs with the ease of a knife cutting through butter. Top cuts to get oh so laidback to include "I Got Caught Making Love," "Glad To See You Walking In" and "Take A Taste Of Your Love." Tired of the hard edge of bump and grind? Get into Clarence Carter's "Loneliness And Temptation." It takes no effort.

OUTLAWS — The Outlaws — Arista AL 4042 — Producer: Paul A. Rothchild

Arista's first full blown attempt at rock and roll is a killer. The Outlaws proves a heady combination of downhome musical maturity and a taut disciplined approach to the basics of rock. The result is music that is at once pleasant to listen to and easy on your get up and moving tendencies. The dual lead riffs of Hughie Thomasson and Billy Jones provide the musical thrust behind cuts such as "Stay With Me," "It Follows From Your Heart" and "There Goes Another Love Song." Rock and roll by The Outlaws. Highway robbery it isn't.



BYE-BYE PRETTY BABY — Susan Webb — Anchor ANCL 2006 — Producer: Jimmy Webb

Susan Webb is the proud possessor of some nifty vocal chords. Not too lilting or too grating; the voice of Ms. Webb occupies that middle ground of sound. This vocal dexterity is taken full advantage of on "Bye-Bye Pretty Baby" as Susan steps lightly through many and varied musical tones; with the resultant content waxing solid. Top cuts include "If I Were A Sailor," "Dance To The Radio" and "Tommy And The Rah Raah." "Bye-Bye Pretty Baby" is music you can get off on. You may now listen.

NIGHT ON BALD MOUNTAIN — Fireballet — Passport PPSD 98010 — Producer: Ian McDonald

The forces of rock and classical collide in this full blown ode to majesty, "Night On Bald Mountain." Fireballet are well versed in all manner of electronic instruments and it is this wizardry that brings a totally new feel to the classic suite. The needed fire and brimstone effect of the piece is carried off in a style most original and the vocal refrains do much in the way of adding body to the piece. Fireballet has turned you on to the unknown. Your invitation has been extended. Don't be late.

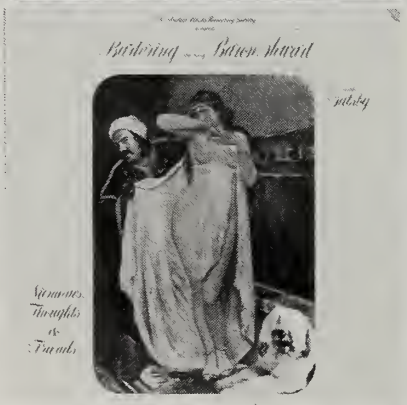


MATCHING HEAD AND FEET — Kevin Coyne — Virgin 13-117 — Producer: Geoffrey Haslam

Virgin Records have become synonymous with the introduction of the esoteric to the ears of listeners. "Matching Head And Feet" continues this policy as Kevin Coyne combines a rocking honky-tonk beat with some left field lyrics to turn in a highly progressive outing. The record proves a two-fold effort as all cuts are suitable for dancing or listening. Top get-intos include "Sunday Morning Sunrise," "Mrs. Hooley Go Home" and "Rock And Roll Hymn." "Matching Head And Feet" is a musical match made in heaven.

BARTERING — Baron Stewart — United Artists LA 419-G — Producer: Dallas Smith

Baron Stewart's voice is perfect foil for what he does best: ballads. On "Bartering" Stewart gets into a whole lot of country tinged odes that go down oh so nice. Production value is sparse and lends itself nicely to the overall laidbackness of the disk. Top soothers include "I'm No Stranger Than You," "Don't Drag It On" and "After The Storm (Go Out Dancin')." Tired of the rough, the rock and the just plain raucous? Baron Stewart is none of the above. Enjoy.



RACHEL FARO II — Rachel Faro — RCA APL 1-1105 — Producer: John Simon

Rachel Faro can do a lot of things well. She can rock in a kind of low-down country way. She can get appropriately laidback. She can pick and she sure as hell can sing. On "II" Rachel does all of the above in an extremely listenable fashion. Rachel moves easily into all musical venues with her best moments showing through on "Share Your Love," "Old Five & Dimers Like Me" and "I Will Love You More." Rachel Faro is an exercise in musical diversity that's a cinch to the listener of a lot of jaded weight.

HEADSTONE — Headstone — 20th Century T 483 — Producer: Trident Audio Productions

Headstone is a vortex of sounds of influences with a decidedly English backbone. The roots of this band is old folk and country tinged but from that point on the numerous outside forces mix and glide in a native strain that is progressive without giving off that impression. Top cuts on the disk include "Large Weather We're Having, Lucy," "Turn Your Head," "Eastern Wind" and "Get Through To You." Headstone is a band that's breaking new ground at its own pace which, when you get right down to it, is the best road to go.



IMAGES — Phil and Michel LeGrand — RCA BGL 1-1027 — Producer: Norman Schwartz and Michel LeGrand

When musical geniuses get together you just know the resulting sound is going to be something on the high side of spectacular. Such is the case with "Images" as LeGrand and Woods combine their talents in an instrumental tour de force. Improvisation reigns supreme on this disk as the likes of "I Was Born In Love With You," "The Summer Knows" and "We've Only Just Begun" take on new bodies of dimension and sound. "Images" is an experiment in the light and dark of music with both sides faring equally well.

station breaks

The key to successful and progressively dynamic programming often lies in the ability of a PD or MD to make gut-level predictions on the merit of a given record, and in the degree of intestinal fortitude a PD or MD has to follow through on his choice. Today's playlists are tight, chances are rarely taken on new product by major market stations unless the given record has made the grade in the middle or minor market stations. This seems to me to be rather self-defeating because the very nature of music is dynamic; this constant change of flow is what makes music, and therefore radio, eternally interesting. The only thing we can, or should, expect is the unexpected.

Radio and music owe a great deal to those who are not timid or afraid to take a chance by programming a record that they have singled out on its artistic or aesthetic merit firstly, and secondly for its commercial appeal. Radio depends on a constant input of fresh material, fresh concepts and new ideas; it always has and always will. The past, the present and the future directions are pointed out by those willing to stick their necks out for something they believe in. **Charlie Tuna** once told me: "Behold the turtle — he only makes progress when he sticks his neck out."

Radio has become a part of everyday life for audiences to the point that at times it is taken for granted. There is a new generation of listeners out there who are not totally aware of the relationship between radio and the evolution of American music; they should be made aware, and this is a major reason why **Wolfman Jack** put together his "I Saw Radio" roadshow.

Communication means just that: in order for music and radio to continue to evolve there must be communication and dialogue between the triangular configuration of record companies, radio, and radio audiences. Each side of any triangle depends on the other two sides for support; there is no denying the necessity of that symbiosis. And this symbiosis is honest and real; there is no place for favoritism on any level.

The Rolling Stones land their engine-equipped eagle in Los Angeles this week for a series of concerts at the Forum. Stations all over the country have been doing specials and promotions for local Stones gigs and in L.A. **KHJ** spotlighted the world's most popular rock and roll band during the 10:50 a.m. edition of KHJ news every day last week.



Tanya Tucker visited **WMAQ's Bill Coffey** to assist in behind-the-mike activities recently; Tanya records for MCA and at sixteen is definitely a lady who will continue her lasting contributions to country music for many years to come.

Rochester's **WXXI-FM** has been producing a series of "Concerts On The Lawn" for broadcast over **WXXI-TV** and stereo simulcast over **WXXI-FM**. The live concerts are being held at Genesee Crossroads Park in cooperation with the city's parks and recreations department. Last June 29, **L'Image**, a four-piece jazz band from the New York City area, performed at the free concert and were taped for broadcast in half-hour programs, the first of which was aired July 9. Keep them coming!



The Letterman, who recently finished recording their fortieth LP for Capitol, took on **WIND** disk jockeys and staff in a game of baseball last June 20 in Chicago. The Lettermen, their musicians and roadies called on their athletic expertise to win the game with a final score of 14-9. **WIND** disc jockey **Ed Schwartz** promoted the match and did the play-by-play.

WNCI-FM program director **E. Karl**, afternoon drive jock **Dave Anthony**, and morning drive jock **Charlie Pickard** recently visited a popular downtown Columbus lunch spot (the state capitol building's front lawn) and treated about 500 noontime lunch eaters for bananas for dessert. The bananas were equipped with red stickers informing the recipients that **WNCI** is Columbus' "top banana."



Six Flags Over Georgia was the recent setting for **WQXI** night; **Sammy Johns**, of "Chevy Van" fame, was the featured performer. Joining Sammy at the festivities were (l. to r. 1st row) **WQXI's Willis the Guard**, Sammy, and **WQXI's Coyote McCloud**; behind them are **J.J. Jackson** of **WQXI**, **GRC** promotion vice president **Jim Jeffries**, Six Flag's **Kay McElroy**, **GRC** national promotion man **Long John Silver**, **WQXI's** music director **John Leader**, and **WQXI's Night Train Lane**.

The Sullivan Letter, a bi-weekly information service about records and recording artists, has been purchased by the **Kaleidoscope News Service**. Subscribers to the **Sullivan Letter** should be receiving **Kaleidoscope** now. **Kaleidoscope** publisher **Mark McKay**, who is also San Francisco's **KFRC-AM 6** to 10 p.m. air personality, requests that press releases and biographical material should be sent to the **Kaleidoscope** office at 564-D Civic Drive in Walnut Creek, Ca. 94596. A sample issue of the expanded **Kaleidoscope** newsletter is available at no charge.

KRLA in Los Angeles will be airing "The Good Old Radio Show" Sept. 20-21, a 24-hour broadcast in support of the **Hemophilia Foundation of Southern California**. **Jack Berry** is set to serve as the anchor host and **Olivia Newton-John** has been set to serve as honorary chairman of the show.

KMET-FM's Jimmy Rabbit has signed a management deal with **The Great American Amusement Co.** in Los Angeles for exclusive representation in all areas. In a couple of recent gigs here in L.A. Jimmy has shown promise as a singer/songwriter, and Jimmy tells me that **Waylon** will be producing a future album. At the moment Jimmy is on vacation and recovering from jet lag at the Texas home of **Rex Ludwick**, **Willie Nelson's** drummer, in preparation for the Liberty Hill picnic. Also vacationing is **KMET** general manager **David Moorehead**; David is "somewhere in the South Pacific" and will be stopping Down Under to deliver the keynote address at an Australian radio convention.



ABC/Blue Thumb recording artists **The Pointer Sisters** recently stepped out to the **KMET** studios in Los Angeles to talk about their latest LP "Steppin'." Left to right are **Barry Pollack** (**ABC L.A.** promotion man), **Anita**, **Ruth**, **June**, and **Bonnie Pointer** with **KMET's** **Obscene Steven Clean**.

stephen peeples

Provocative Enlarges Hollywood Offices

HOLLYWOOD — **Marc Paul Simon**, president of **Provocative Promotions**, has announced the expansion of his offices to accommodate his company's needs. **Simon**, who has been in business for a year, utilizes the idea of promoting records in discotheques nationally. His operations cover the entire United States, Canada and parts of Europe. **Simon** can be reached at (213) 469-1109.

Ben Hurwitz Appointed Little David Merchandising VP

HOLLYWOOD — **Ben Hurwitz** has been appointed vice president, merchandising of **Little David Records Inc.** **Hurwitz**, who headed the company at its inception until two years ago, will rejoin the company effective immediately.

Hurwitz has more than 17 years experience in all areas of the recording industry, from management to merchandising.

CASHBOX RADIO ACTIVE

A survey of key radio stations in all important markets throughout the country to determine by percentage of those reporting which releases are being added to station play lists this week for the first time and also the degree of concentration combining previous reports. Percentage figures on left indicate how many of the stations reporting this week have added the following titles to their play list for the first time. Percentage figures on right include total from left plus the percentage title received in prior week or weeks

| TITLE | ARTIST | LABEL | % OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK | TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE |
|-------|--------------------------------|--|---|--|
| 1. | How Sweet It Is | James Taylor — Warner Bros. | 30% | 58% |
| 2. | At Seventeen | Janis Ian — Columbia | 23% | 34% |
| 3. | Mornin' Beautiful | Tony Orlando & Dawn — Elektra | 11% | 47% |
| 4. | Fallin' In Love | Hamilton, Joe Frank & Reynolds — Playboy | 11% | 37% |
| 5. | Rhinestone Cowboy | Glen Campbell — Capitol | 10% | 50% |
| 6. | Why Can't We Be Friends | War — United Artists | 10% | 49% |
| 7. | 'Til The World Ends | Three Dog Night — ABC | 9% | 12% |
| 8. | Third Rate Romance | Aces — ABC | 9% | 16% |
| 9. | Help Me Rhonda | Johnny Rivers — Epic | 8% | 12% |
| 10. | Black Superman | Johnny Wakelin — Pye | 7% | 17% |
| 11. | Get Down Tonight | K.C. & The Sunshine Band — T.K. | 6% | 15% |
| 12. | Feel Like Makin' Love | Bad Company — Swan Song | 6% | 17% |
| 13. | Could It Be Magic | Barry Manilow — Arista | 6% | 22% |
| 14. | That's The Way Of The World | Earth, Wind & Fire — Columbia | 6% | 12% |
| 15. | Love Being Your Fool | Travis Wammack — Capricorn | 5% | 17% |
| 16. | Rockford Files | Mike Post — MGM | 5% | 41% |
| 17. | Slippery When Wet | Commodores — Motown | 4% | 17% |
| 18. | Somebody Saved My Life Tonight | Elton John — MCA | 4% | 64% |
| 19. | Holding On To Yesterday | Ambrosia — 20th Century | 4% | 17% |
| 20. | One Of These Nights | Eagles — Asylum | 3% | 88% |

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vital statistics

looking ahead

#81
Forever Came Today (3:25)
The Jackson 5 — Motown M 1353F A
6464 Sunset Blvd., Hollywood, Ca.
PUB: Stone Agate — BMI
PROD: Holland, Dozier, Holland Prods.
Brian Holland
WRITERS: E. Holland, L. Dozier, B. Holland

#84
Two Fine People (3:32)
Cat Stevens — A&M 1700
1416 La Brea, Hollywood, Ca.
PUB: Cat — ASCAP
PROD: Cat Stevens
WRITER: Cat Stevens
FLIP: A Bad Penny

#85
Help Me Rhonda (2:48)
Johnny Rivers — Epic 8-50121
51 W. 52nd St., N.Y., N.Y.
PUB: Irving — BMI
PROD: Johnny Rivers
WRITER: B. Wilson
FLIP: New Lovers And Old Friends

#92
The Biggest Parakeets In Town (2:28)
Jud Strunk — Melodyland M 6015F
6464 Sunset Blvd., Hollywood, Ca.
PUB: Pierre Cossette — Every Little Tune — ASCAP
PROD: Mike Curb, Don Costa
WRITER: C. Drew, J. Strunk
FLIP: I Wasn't Wrong About You

#94
Show Me The Way (3:18)
Peter Frampton — A&M 1693
1416 La Brea, Hollywood, Ca.
PUB: Almo-Fram-Dee — ASCAP
PROD: Peter Frampton
WRITER: Peter Frampton
FLIP: The Crying Clown

#95
Action Speaks Louder Than Words (3:31)
Chocolate Milk — RCA PB 10290
1133 Ave. Of Americas, N.Y., N.Y.
PUB: Marsaint — BMI
PROD: Allen Toussaint & Marshall Sehorn
For Sansu Ent., Inc.
WRITERS: L. Harris, J. Smith, III, A.
Castanell Jr., F. Richard, M. Tio, K.
Williams, R. Dabon, E. Dabon
FLIP: Ain't Nothin' But A Thing

#96
Free Man (3:10)
South Shore Commission — Wand 11287
254 W. 54th St., N.Y., N.Y.
PUB: Mighty Three — BMI
PROD: Bunny Sigler for Dick Griffi Prod.
WRITER: Bunny Sigler
FLIP: Disco Version

#97
Keep Our Love Alive (2:35)
Paul Davis — Band B 718
2107 Faulkner Rd. N.E., Atlanta, Ga.
PUB: Web IV — BMI
PROD: Paul Davis & Phil Benton
WRITER: Paul Davis
FLIP: I Got A Yearning

#98
Shoes (3:16)
Reparata — Polydor PD 14271
810 7th Ave., N.Y., N.Y.
PUB: The New York Times — Sona — BMI
PROD: Steve & Bill Jerome & Lou Guarino
for Nami Records
WRITER: Eric Beam
FLIP: A Song For All

#99
What A Time Of Day (2:42)
Billy Thundercloud — 20th Cent. 2181
8255 Sunset Blvd., Los Angeles, Ca.
PUB: Sawgrass — BMI
PROD: Farah Prod. & Jim Vienneau for
Curb-Vienneau Prod.
WRITER: Ronal McGown

#100
Our Last Song Together (3:08)
Bo Donaldson & The Heywoods — ABC 12108
1330 Ave. of Americas, N.Y., N.Y.
PROD: Steve Barri
PUB: Don Kirshner — BMI
WRITER: H. Greenfield, N. Sedaka
FLIP: Make The Most of this World

101 **ONE MAN BAND**
(Chrysalis — ASCAP)
Leo Sayer (Warner Brothers WBS 8097)

102 **ANOTHER NIGHT**
(Famous — ASCAP)
Hollies (Epic 8-50110)

103 **SUPERMAN SUPERMAN**
(Intersong — USA/Chappell — ASCAP)
Les Variations (Buddah BDA 465)

104 **STARS IN MY EYES**
(Claridge/Corbetta — ASCAP)
Sugarloaf/Jerry Corbetta (Claridge 405-AS)

105 **WALK ON BY**
(Blue Seas/JAS — ASCAP)
Gloria Gaynor (MGM M-14808)

106 **BLUE SKY**
(No Exit Music — BMI)
Joan Baez (A&M 1703)

107 **IT AIN'T NO FUN**
(East Memphis/Two Knight — BMI)
Shirley Brown (Truth TRA 3223)

108 **TAKE GOOD CARE OF HER**
(Screen Gems/Columbia — BMI)
Rhodes Kids (GRC 2059)

109 **BYE BYE BABY**
(Saturday/Seasons Four — BMI)
Bay City Rollers (Arista 0120)

110 **IT'S ALL OVER NOW**
(Kags — BMI)
Bobby Womack & Bill Withers (United Artists UA XW 674-Y)

111 **LIFE AND DEATH IN G&A**
(Daly City — BMI)
Love Child Afro Cuban Blues Band
(Roulette 7172)

112 **ISN'T IT ALWAYS LOVE**
(Bonoff — BMI)
Karen Alexander (Asylum E4525)

113 **OUR LAST SONG TOGETHER**
(Don Kirshner Music — BMI)
Bobby Sherman (Janus 254)

114 **HUSTLE (DEAD ON IT)**
(Dynatone/Belinda Music/
Unichappell Music — BMI)
James Brown (Polydor PD 14281)

115 **SONGBIRD**
(Pigfoot — ASCAP)
Jesse Colin Young (Warner Bros. WBS 8106)

116 **PARADISE**
(Unichappell/Salmon/Mutton — BMI)
Ted Neeley (United Artists XW 644-X)

117 **CLAP YOUR HANDS**
(Newborn Fields/Man Trans — ASCAP)
Manhattan Transer (Atlantic 30839 SP)

118 **ISLAND WOMAN**
(Almo Music — ASCAP/
Pablo Cruise/Irving Music — BMI)
Pablo Cruise (A&M 1695)

119 **SNEAKIN' SALLY THROUGH THE ALLEY**
(Marsaint — BMI)
Robert Palmer (Island IS 006)

120 **S.O.S.**
(Countless Songs Inc. — BMI)
Abba (Atlantic 3265)

121 **EL BIMBO**
(Reicner Music — ASCAP)
Herb Alpert & Tijuana Brass (A&M 1714)

122 **BARBARA ANN**
(Shoestring/Cousins — BMI)
The Beach Boys (Capitol P4110)

123 **GIMME SOME LOVIN'**
(Irving — BMI)
John Livigni (Raintree RT 2200)

124 **ROCKY**
(Strawberry Hill Inc. — ASCAP)
Austin Robert (Private Stock 45020)

125 **THE ENTERTAINER**
(Mutimood Music — BMI)
J.R. Bailey (RCA MB 10305)

WABC — NEW YORK

Midnight Blue — Melissa Manchester — Arista
Dynamite — Bazuka — A&M
11 To 5 — Listen To What The Man Said — Wings
18 To 7 — Magic — Pilot
15 To 8 — The Way We Were — Gladys Knight
27 To 16 — I'm Not In Love — 10 cc
37 To 26 — Please Mr. Please — O. Newton-John
35 To 29 — One Of These Nights — Eagles

WFOM — MARIETTA

At Seventeen — Janis Ian — Columbia
Third Rate Romance — Amazing Rhythm Aces — ABC
That's Where The Music — Neil Sedaka — Rocket
That's The Way Of The World — E.W&F — Columbia
25 To 14 — Misty — Ray Stevens
23 To 13 — One Of These Nights — Eagles

WCAO — BALTIMORE

How Sweet It Is — James Taylor — WB
Slippery When Wet — Commodores — Motown
Rhinestone Cowboy — Glen Campbell — Capitol
24 To 12 — Misty — Ray Stevens
23 To 13 — Someone Saved My Life — Elton John
13 To 6 — Rockin' Chair — Gwen McCrae
27 To 16 — Jive Talkin' — Bee Gees
Extra To 22 — The Rockford Files — Mike Post
Extra To 27 — Hoidin' On To Yesterday — Ambrosia

WCFL — CHICAGO

Misty — Ray Stevens — Barnaby
Till The World Ends — Three Dog Night — ABC
16 To 11 — I'm Not In Love — 10 cc
19 To 12 — Jive Talkin' — Bee Gees
18 To 13 — Please Mr. Please — O. Newton-John
20 To 15 — Why Can't We Be Friends — War
25 To 20 — Swearin' To God — Frankie Valli
28 To 21 — Midnight Blue — Melissa Manchester
30 To 24 — Dynamite — Bazuka
33 To 27 — Disco Queen — Hot Chocolate
35 To 28 — Morning Beautiful — T. Orlando & Dawn

WERC — BIRMINGHAM

Help Me Rhonda — Johnny Rivers — Epic
Look At Me — Moments — Stang
At Seventeen — Janis Ian — Columbia
6 To 1 — Lady Blue — Leon Russell
10 To 5 — I'm Not In Love — 10 cc
12 To 7 — Fallin' In Love — Hamilton, Joe Frank & Reynolds
23 To 11 — Why Can't We Be Friends — War
28 To 20 — Can't Give You Anything — Stylistics
27 To 21 — Love Being Your Fool — Travis Wammack

WQAM — MIAMI

Why Can't We Be Friends — War — United Artists
22 To 6 — I'm Not In Love — 10 cc
26 To 11 — Someone Saved My Life — Elton John
28 To 12 — Midnight Blue — Melissa Manchester
27 To 13 — One Of These Nights — Eagles

WQXI — ATLANTA

Third Rate Romance — Amazing Rhythm Aces — ABC
Fallin' In Love — Hamilton, Joe Frank & Reynolds — Playboy
How Sweet It Is — James Taylor — WB
18 To 8 — One Of These Nights — Eagles
11 To 6 — Misty — Ray Stevens
27 To 19 — The Way We Were — Gladys Knight
29 To 22 — Dynamite — Bazuka

WRL PEORIA

Rendezvous — Hudson Brothers — Rocket
Fallin' In Love — Hamilton, Joe Frank & Reynolds — Playboy
Rhinestone Cowboy — Glen Campbell — Capitol
27 To 22 — Jive Talkin' — Bee Gees

WKLO — LOUISVILLE

God Bless Our Love — Charles Brimmer — Chelsea
Help Me Rhonda — Johnny Rivers — Epic
At Seventeen — Janis Ian — Columbia
How Sweet It Is — James Taylor — WB
11 To 5 — Please Mr. Please — O. Newton-John
23 To 6 — Listen To What The Man Said — Wings
40 To 12 — I'm Not In Love — 10 cc
35 To 14 — Someone Saved My Life — Elton John
21 To 16 — Take Me In Your Arms — Doobie Brothers
36 To 20 — Feel Like Makin' Love — Bad Company

WLAV — GRAND RAPIDS

At Seventeen — Janis Ian — Columbia
Two Lane Highway — Pure Prairie League — RCA
Could It Be Magic — Barry Manilow — Arista
12 To 6 — I'm Not In Love — 10 cc
21 To 10 — Someone Saved My Life — Elton John
27 To 13 — Dynamite — Bazuka
Extra To 26 — Fallin' In Love — Hamilton, Joe Frank & Reynolds

WPGC — WASHINGTON

Get Down Tonight — K. C. & Sunshine — T.K.
Rhinestone Cowboy — Glen Campbell — Capitol
Could It Be Magic — Barry Manilow — Arista
13 To 7 — Jive Talkin' — Bee Gees
21 To 11 — Someone Saved My Life — Elton John
18 To 13 — Love Do Me Right — Rocking Horse
27 To 16 — Dynamite — Bazuka
29 To 22 — How Sweet It Is — James Taylor

WLAC — NASHVILLE

Help Me Rhonda — Johnny Rivers — Epic
Get Down Tonight — K. C. & Sunshine — T.K.
At Seventeen — Janis Ian — Columbia
Extra To 13 — How Sweet It Is — James Taylor
Extra To 15 — Love Being Your Fool — Travis Wammack

WEDO — PITTSBURGH

I'm Not Lisa — Jessi Colter — Capitol
Bad Time — Grand Funk — Capitol
Morning Beautiful — Tony Orlando & Dawn — Elektra
Why Can't We Be Friends — War — United Artists
Someone Saved My Life — Elton John — MCA

WMAK — NASHVILLE

How Sweet It Is — James Taylor — WB
Fame — David Bowie — RCA
Rocky — Austin Roberts — Private Stock
14 To 7 — Jive Talkin' — Bee Gees
19 To 12 — The Hustle — Van McCoy

KIOA — DES MOINES

Fallin' In Love — Hamilton, Joe Frank & Reynolds — Playboy
Another Night — Hollies — Epic
11 To 2 — I'm Not In Love — 10 cc
13 To 8 — Please Mr. Please — O. Newton-John
17 To 9 — One Of These Nights — Eagles
25 To 13 — Jive Talkin' — Bee Gees

WROV — ROANOKE

Hoidin' On To Yesterday — Ambrosia — 20th Century
Could It Be Magic — Barry Manilow — Arista
Sneakin' Sally Through — Robert Palmer — Island
Disco Queen — Hot Chocolate — Big Tree
Writing — Elton John — MCA
24 To 10 — Jive Talkin' — Bee Gees
25 To 17 — Third Rate Romance — Aces
29 To 21 — Fallin' In Love — Hamilton, Joe Frank & Reynolds
Extra To 23 — The Rockford Files — Mike Post
Extra To 27 — The Way We Were — Gladys Knight

WDGY — MINNESOTA

The Way We Were — Gladys Knight — Buddah
18 To 8 — One Of These Nights — Eagles
19 To 13 — Midnight Blue — Melissa Manchester
17 To 9 — Please Mr. Please — Olivia Newton-John

13Q — PITTSBURGH

How Sweet It Is — James Taylor — WB
28 To 14 — Get Down Tonight — K.C. & Sunshine

KSLQ — ST. LOUIS

I'm Not In Love — 10 cc — Mercury
10 To 5 — Someone Saved My Life — Elton John
11 To 6 — Please Mr. Please — Olivia Newton-John
15 To 10 — Dynamite — Bazuka

WLS — CHICAGO

One Of These Nights — Eagles — Asylum
Rockin' Chair — Gwen McCrae — Cat
17 To 10 — Please Mr. Please — Olivia Newton-John
19 To 14 — I'm Not In Love — 10 cc

WPRO — PROVIDENCE

Please Mr. Please — Olivia Newton-John — MCA
How Sweet It Is — James Taylor — WB
Wonder Baby — Don McLean — United Artists
El Bimbo — Bimbo Jet — Scepter
The Way We Were — Gladys Knight — Buddah
Clap Your Hands — Manhattan Transfer — Atlantic
At Seventeen — Janis Ian — Columbia
Sneakin' Up Behind You — Brecker Brothers — Arista
Two Fine People — Cat Stevens — A&M
17 To 4 — One Of These Nights — Eagles

WIBG — PHILADELPHIA

Fallin' In Love — Hamilton, Joe Frank & Reynolds — Playboy
Dance With Me — Orleans — Elektra
Hoidin' On To Yesterday — Ambrosia — 20th Century
Just A Little Bit Of You — Michael Jackson — Motown
23 To 16 — Could It Be Magic — Barry Manilow
28 To 22 — Morning Beautiful — T. Orlando & Dawn
Extra To 24 — How Sweet It Is — James Taylor
Extra To 29 — Till The World Ends — Three Dog Night
Extra To 30 — Love Being Your Fool — Travis Wammack

KCBQ — SAN DIEGO

No new additions.
10 To 7 — When Will I Be Loved — Linda Ronstadt
11 To 8 — One Of These Nights — Eagles
15 To 11 — I'm Not In Love — 10 cc
22 To 18 — Why Can't We Be Friends — War

KYA — SAN FRANCISCO

How Sweet It Is — James Taylor — WB
Love Being Your Fool — Travis Wammack — Capricorn
How Long — Pointer Sisters — Blue Thumb
15 To 10 — Rockin' Chair — Gwen McCrae

KNDE — SACRAMENTO

How Sweet It Is — James Taylor — WB
Fallin' In Love — Hamilton, Joe Frank & Reynolds — Playboy
The Way We Were — Gladys Knight — Buddah
Till The World Ends — Three Dog Night — ABC
19 To 9 — Dynamite — Bazuka
22 To 15 — Jive Talkin' — Bee Gees

KJR — SEATTLE

Rendezvous — Hudson Bros — Rocket
At Seventeen — Janis Ian — Columbia
Ballroom Blitz — Sweet — Capitol
Help Me Rhonda — Johnny Rivers — Epic
Island Woman — Pablo Cruise — A&M
14 To 9 — One Of These Nights — Eagles
20 To 15 — Please Mr. Please — Olivia Newton-John
25 To 18 — Jive Talkin' — Bee Gees
23 To 19 — Rockin' Chair — Gwen McCrae

KKDJ — LOS ANGELES

If You Think You — Smokey Robinson — MCA
The Way I Want To Touch — Captain & Tennille — A&M
That's When The Music — N. Sedaka — Rocket
Third Rate Romance — Aces — ABC
Ray Doll — Sammy Johns — GRC
It Only Takes A Minute — Tavares — Capitol

KHJ — LOS ANGELES

If You Think — Smokey Robinson — MCA
The Proud Ones — Osmonds — MGM
Fallin' In Love — Hamilton, Joe Frank & Reynolds — Playboy
Misty — Ray Stevens — Barnaby
13 To 8 — I'm Not In Love — 10 cc
20 To 10 — Dynamite — Bazuka
19 To 11 — One Of These Nights — Eagles
30 To 22 — Jive Talkin' — Bee Gees — RSO

WHBQ — MEMPHIS

Rockford Files — Mike Post — MGM
Fallin' In Love — Hamilton, Joe Frank & Reynolds — Playboy
Could It Be Magic — Barry Manilow — Arista
10 To 2 — The Hustle — Van McCoy
18 To 8 — I'm Not In Love — 10 cc
29 To 15 — Why Can't We Be Friends — War

the big three

1. How Sweet It Is — James Taylor — Warner Bros.
2. At Seventeen — Janis Ian — Columbia
3. Mornin' Beautiful — Tony Orlando & Dawn — Elektra

profile of the giants

1. *I'm Not In Love* — 10 cc — Mercury
WABC 27-16, WLS 19-14, WCFL 16-11, WHB 17-11, KHJ 13-8, WQAM 22-6, KXOK 19-14, KLIF 15-10, WOKY 25-18, WNOE 18-11, WDRC 24-15, WKLO 40-12, WLAV 12-6, KIOA 11-2, WERC 10-5, WAPE 18-13
2. *Jive Talkin'* — Bee Gees — RSO
WFIL Ex-25, WCFL 19-12, KLIF 29-17, WRKO 16-10, KHJ 30-22, KJR 25-10, KILT 39-30, WAKY 23-10, WOKY 29-22, WMAK 14-7, WSGN 18-10, WPC 13-7, WDRC 30-22, KIOA 25-13, WCAO 27-16, WIRL 27-22, WROV 24-10, KNDE 22-15
3. *Please Mr. Please* — Olivia Newton-John
WABC 37-26, WLS 17-10, WPIX 21-12, WCFL 18-13, WHB 15-10, WDGY 17-9, KSLQ 11-6, WOKY 18-9, WNOE 18-12, WAPE 12-6, WKLO 11-5, KIOA 13-8, KJR 20-15

WCOL — COLUMBIA

That's The Way Of The World — E.W&F — Columbia
37 To 29 — Could It Be Magic — Barry Manilow
29 To 23 — Rhinestone Cowboy — Glen Campbell
26 To 21 — Fallin' In Love — Hamilton, Joe Frank & Reynolds
24 To 19 — Sweet Emotion — Aerosmith
25 To 18 — Saturday Night Special — Lynyrd Skynyrd
23 To 16 — The Way We Were — Gladys Knight
21 To 15 — One Of These Nights — Eagles
12 To 6 — Listen To What The Man Said — Wings

WHB — KANSAS CITY

Rockin' Chair — Gwen McCrae — Cat
Rhinestone Cowboy — Glen Campbell — Capitol
Jive Talkin' — Bee Gees — RSC
16 To 9 — One Of These Nights — Eagles
15 To 10 — Please Mr. Please — O. Newton-John
17 To 11 — I'm Not In Love — 10 cc

WIXY — CLEVELAND

Look At Me — Moments — Stang
Fight The Power — Isley Brothers — T-Neck

WFIL — PHILADELPHIA

The Rockford Files — Mike Post — MGM
Till The World Ends — Three Dog Night — ABC
At Seventeen — Janis Ian — Columbia
18 To 10 — Someone Saved My Life — Elton John
19 To 13 — Rockin' Chair — Gwen McCrae
Extra To 22 — Could It Be Magic — Barry Manilow
Extra To 23 — One Of These Nights — Eagles
Extra To 25 — Jive Talkin' — Bee Gees

WOKY — MILWAUKEE

Rhinestone Cowboy — Glen Campbell — Capitol
13 To 7 — Wooden Heart — Bobby Vinton
18 To 9 — Please Mr. Please — Olivia Newton-John
21 To 10 — One Of These Nights — Eagles
25 To 18 — I'm Not In Love — 10 cc
29 To 22 — Jive Talkin' — Bee Gees
Extra To 21 — Wasted Days — Freddy Fender
Extra To 28 — Dynamite — Bazuka

WDRC — HARTFORD

Someone Saved My Life — Elton John — MCA
At Seventeen — Janis Ian — Columbia
How Sweet It Is — James Taylor — WB
Why Can't We Be Friends — War — UA
Dynamite — Bazuka — A&M
Sweet Emotion — Aerosmith — Columbia
17 To 11 — One Of These Nights — Eagles
22 To 12 — Bad Luck — Harold Melvin
24 To 15 — I'm Not In Love — 10 cc

WJET — ERIE

That's The Way Of The World — E.W&F — Columbia
Till The World Ends — Three Dog Night — ABC
38 To 29 — The Beginning Of My End — First Class
30 To 22 — Jive Talkin' — Bee Gees
21 To 6 — Rockin' Chair — Gwen McCrae

WAKY — LOUISVILLE

Feel Like Makin' Love — Bad Company — Swan Song
God Bless Our Love — Charles Brimmer — Chelsea
Sneakin' Up Behind You — Brecker Bros. — Arista
23 To 10 — Jive Talkin' — Bee Gees
10 To 5 — Dream Merchant — New Birth

WRKO — BOSTON

Love Being Your Fool — Travis Wammack — Capricorn
Black Superman — Johnny Wakelin — Pye
26 To 13 — Captain Fantastic — Elton John
27 To 14 — How Sweet It Is — James Taylor
13 To 6 — Swearin' To God — Frankie Valli
16 To 10 — Jive Talkin' — Bee Gees

KFRC — SAN FRANCISCO

Black Superman — Johnny Wakelin — Pye
Fallin' In Love — Hamilton, Joe Frank & Reynolds — Playboy
Saturday Night Special — Lynyrd Skynyrd — MCA
11 To 7 — I'm Not In Love — 10 cc
22 To 12 — Why Can't We Be Friends — War
24 To 13 — Dynamite — Bazuka

WMPJ — MEMPHIS

Why Can't We Be Friends — War — United Artists
How Sweet It Is — James Taylor — WB
At Seventeen — Janis Ian — Columbia
Sooner Or Later — Impressions — Curtom
Extra To 17 — Someone Saved My Life — Elton John
Extra To 19 — Could It Be Magic — Barry Manilow

WBBQ — AUGUSTA

How Sweet It Is — James Taylor — WB
Feel Like Makin' Love — Bad Company — Swan Song
That's The Way Of The World — E.W&F — Columbia
Rocky — Austin Roberts — Private Stock
20 To 14 — Show Me The Way — Peter Frampton
31 To 18 — Fallin' In Love — Hamilton, Joe Frank & Reynolds
28 To 23 — Disco Queen — Hot Chocolate
33 To 25 — Midnight Blue — Melissa Manchester
35 To 26 — Saturday Night Special — Lynyrd Skynyrd
38 To 29 — Slippery When Wet — Commodores

WTIX — NEW ORLEANS

Rhinestone Cowboy — Glen Campbell — Capitol
Someone Saved My Life — Elton John — MCA
Slippery When Wet — Commodores — Motown
Morning Beautiful — T. Orlando & Dawn — Elektra
11 To 3 — The Hustle — Van McCoy
20 To 10 — One Of These Nights — Eagles
21 To 12 — Please Mr. Please — Olivia Newton-John
28 To 23 — The Rockford Files — Mike Post

CKLW — DETROIT

Hope That We Can Be — Page & Melvin — Phila. Int'l.
Morning Beautiful — T. Orlando & Dawn — Elektra
Katmandu — Bob Seeger — Capitol
Glasshouse — Temptations — Motown
I Believe There's Nothing — Anka & Coates — UA
23 To 11 — One Of These Nights — Eagles
19 To 13 — Listen To What The Man Said — Wings
20 To 14 — Someone Saved My Life — Elton John

KLEO — WITCHITA

The Rockford Files — Mike Post — MGM
At Seventeen — Janis Ian — Columbia
Black Superman — Johnny Wakelin — Pye
27 To 15 — The Hustle — Van McCoy
18 To 13 — Midnight Blue — Melissa Manchester
24 To 12 — One Of These Nights — Eagles
16 To 9 — Dynamite — Bazuka

WAPE — JACKSONVILLE

At Seventeen — Janis Ian — Columbia
Why Can't We Be Friends — War — UA
How Sweet It Is — James Taylor — WB
Morning Beautiful — T. Orlando & Dawn — Elektra
Hoidin' On To Yesterday — Ambrosia — 20th Century
14 To 8 — Magic — Pilot
12 To 6 — Please Mr. Please — Olivia Newton-John
18 To 13 — I'm Not In Love — 10 cc
30 To 22 — The Way We Were — Gladys Knight
28 To 21 — The Rockford Files — Mike Post

KLIF — DALLAS

Rockin' Chair — Gwen McCrae — Cat
Morning Beautiful — T. Orlando & Dawn — Elektra
How Sweet It Is — James Taylor — WB
7 To 2 — Magic — Pilot
15 To 10 — I'm Not In Love — 10 cc
19 To 12 — Someone Saved My Life — Elton John
29 To 17 — Jive Talkin' — Bee Gees
23 To 18 — Misty — Ray Stevens

KXOK — ST. LOUIS

Please Mr. Please — Olivia Newton-John — MCA
Rhinestone Cowboy — Glen Campbell — Capitol
Morning Beautiful — T. Orlando & Dawn — Elektra
How Sweet It Is — James Taylor — WB
12 To 7 — The Hustle — Van McCoy
18 To 13 — One Of These Nights — Eagles
19 To 14 — I'm Not In Love — 10 cc

WBLI — LONG ISLAND

Could It Be Magic — Barry Manilow — Arista
Till The World Ends — Three Dog Night — ABC
Third Rate Romance — Amazing Rhythm Aces — ABC
Extra To 10 — The Way We Were — Gladys Knight
Extra To 6 — Magic — Pilot

WNOE — NEW ORLEANS

How Sweet It Is — James Taylor — WB
Morning Beautiful — T. Orlando & Dawn — Elektra
13 To 3 — The Hustle — Van McCoy
18 To 11 — I'm Not In Love — 10 cc
21 To 12 — Please Mr. Please — Olivia Newton-John

KNOE — MONROE

Feel Like Makin' Love — Bad Company — Swan Song
Saturday Night Special — Lynyrd Skynyrd — MCA
Slippery When Wet — Commodores — Motown
Why Can't We Be Friends — War — United Artists
6 To 1 — Magic — Pilot
26 To 21 — How Sweet It Is — James Taylor

WAYS — CHARLOTTE

Jive Talkin' — Bee Gees — RSO
Why Can't We Be Friends — War — United Artists
Black Superman — Johnny Wakelin — Pye
Third Rate Romance — Aces — ABC

WKWK — WHEELING

Funny How Love Can Be — First Class — UK
At Seventeen — Janis Ian — Columbia
Ballroom Blitz — Sweet — Capitol
Help Me Rhonda — Johnny Rivers — Epic
Third Rate Romance — Ace — ABC
27 To 21 — Someone Saved My Life — Elton John

WSAI — CINCINNATI

One Of Nights — Eagles — Asylum
Wasted Days — Freddy Fender — ABC
I Believe There's Nothing — Anka & Coates — UA
13 To 8 — Listen To What The Man Said — Wings
22 To 16 — Rockin' Chair — Gwen McCrae
24 To 17 — The Rockford Files — Mike Post
29 To 24 — Sure Feels Good — Elvin Bishop
20 To 15 — Help Me Rhonda — Johnny Rivers

KILT — DALLAS

Every Time You Touch Me — Charlie Rich — Epic
Fallin' In Love — Hamilton, Joe Frank & Reynolds — Playboy
How Sweet It Is — James Taylor — WB
Get Down Tonight — K.C. & Sunshine — TK
39 To 30 — Jive Talkin' — Bee Gees
32 To 22 — Someone Saved My Life — Elton John
26 To 20 — Third Rate Romance — Aces
25 To 16 — The Way We Were — Gladys Knight
20 To 10 — The Hustle — Van McCoy

r&b ingredients

First off I'd just like to comment about the **Earth, Wind & Fire** concert at the Bowl. The concert was a dynamite evening's entertainment but the things that occurred before, during and afterwards were a real sham and not typical of the people in Los Angeles. Los Angeles is known around the country to be mellow and laid back which is usually the case at most concerts, but when events disrupt and hinder good vibes and good music it is sinful. Good music and good vibes are universal and bring people closer together spiritually and emotionally. It's going to be a long summer with many far-out musical happenings, so let's work together so these kind of disturbances don't happen again. To cop a phrase, the message is kindness, joy, love and happiness — that's what it's all about.

There was a major event at the **Cash Box** offices this past week as my new male artist of the year **Major Harris** came up with his lovely wife Mrs. Harris along with **Kenn Friedmann** of **EWB** and **Bob Emmer** of **Atlantic Records**. The Major is smiling all the time now as his hit "Love Won't Let Me Wait," has been certified gold and is still going strong on the **Cash Box** charts. The Major is indeed a very mellow gentleman who is now out in California doing TV shows and later on this month is doing a stint at Disneyland. The Major's concept of his music is to promote the universal message of love and peace. But more importantly adding to the message with finesse and style. Mrs. Harris also is involved with her husband's career as she writes lyrics for the Major and always keeps a pencil and paper handy at all times to jot down notes on her thoughts. The Major is currently working on two LPs for **Atlantic** and **WMOT Productions** and has plans to broaden his own career by getting involved in producing his own albums.

JESS'S INGREDIENT PICKS OF THE WEEK. These should burn up the **CB** charts very soon: "What's The Answer Brother?" **Winners Circle (Casablanca)** "Original Midnight Mama," **Sylvia Smith (ABC)**, "It Only Takes A Minute," **Tavares (Capitol)**, "Brazil," **The Ritchie Family (20th)** and "One Good Night Together," **Hues Corporation (RCA)**.

On the lighter side **TK Productions** has entered into an agreement with **Robert Guralnick** of **RG Productions**. **RG Productions** will be using **George McCrae's** "Rock You Baby," "Rockin' Chair" by **Gwen McCrae**, **Betty Wright's** "Where Is The Love," "Party Down," by **Little Beaver**, "Sweet Brown Sugar," by **Timmy Thomas** and "Queen Of Clubs" and "Get Down Tonight," both by **KC and the Sunshine Band** for a film entitled "**Mustang: The House That Joe Built**," a feature film. Mustang delves into the workings of the Mustang Bridge Ranch, Nevada's largest legal brothel, and its proprietor Joe Conforte. Being a graduate myself of the University of Nevada (Reno), I'm sure this will be one heck of a flick.

The Crusaders will be releasing an LP for **ABC** tentatively entitled "Chain Reaction." The LP should be out very shortly. . . **Skip Blackburn** of **Capitol Records** called in to inform yours truly about a special disco pressing by Capitol. This past week Capitol sent out 1,000 copies of a limited pressing of the new **Tavares** single "It Only Takes A Minute," to disco jocks across the country. This is Capitol's first special disco record as it has a special disco label, a small hole, it is a 7-inch record and is at 45 rpms. This will probably confuse a lot of jocks. . . **The 5th Dimension, ABC** recording artists will be making a guest appearance on the **Dinah Shore Show** July 16. In addition to performing material from their forthcoming LP entitled "Earthbound" the 5th will open the show with Dinah singing "Mama Told Me Not To Come." . . **Mercury** recording artists **Lovecraft** had a successful engagement at the Starwood this past week. The group is relocating to Chicago in preparation for a major tour in the not so distant future. Singer **LaLomie Washburn** by the way wrote two tunes off the latest **Rufus** LP including the song "I Am Woman." . . **Barry White** is off to New York for a series of eastern dates. . . **Edwin Starr** may have a smash on his hands because his single entitled "Pain" has sold 6,000 copies just in the Los Angeles area. . . **Smokey Robinson** was mobbed by over 3,000 admirers during his guest appearance in Newark at the Newark Beautification Program last week. On hand to cheer The Smoke on, were **Paul Simon, Diana Ross** and **David Ruffin**. . . **Stephanie Mills**, the star of the Broadway show "**The Wiz**" has been recently signed to **Motown Records**. . . **Lenny Williams**, formerly of **Tower Of Power** will be releasing a solo effort for Motown very soon entitled "Rise Sleeping Beauty." . . **Johnny Bristol's** new single on **MGM** off his LP "Feeling The Magic," is entitled "Love Takes Tears."

Willie Hutch, who has a new LP out entitled "Ode To My Lady," came by the **Cash Box** offices to talk about his new LP, the lady who helped him conceive it, his new bride of six months, and his musical career. Willie, who composes, sings and produces his own material is getting it together to go out on a concert tour to let people really find out about Willie Hutch. Willie is confident and proud that his latest effort will help push him more into the eye of the public. Willie said, "My music is about love, lots of love, love between two people in a one to one relationship. I want people to go home and listen to 'Ode To My Lady,' and hope it makes them feel good all over." . . . That's soul.

jess levitt



MAKE LOVE WITH WAR — The War party at the Body Shop on the Strip was loaded with surprises for everyone in attendance. Strippers at the club held a nudeathon toasting the group's new hit LP, "Why Can't We Be Friends?" on **UA Records**. Shown above on left is Jerry Goldstein, War's manager and producer proving he had at least one person eating out of his hands at the party — **Bob Levinson**, the groups p.r. rep. On the right **Cash Box** **Jess Levitt** is shown making a grand Hollywood entrance as he entered the War face.



A POWERHOUSE OF ENTERTAINMENT — Shown above are just a few of the acts that **Down To Earth Productions** will present July 16 through the 21st at the **Scottish Rite Temple** in L.A. Top row (l to r): **bobbi Humphrey, Melba Morore, Ann Weldon** and **Donald Byrd**. Middle row (l to r): **Gino Vannelli, J. J. Walker, Evie Sands** and **The Main Ingredient**. Bottom row (l to r): **The Blackbyrds, Hot Tuna** and **Hoyt Axton**.

Westbound Confronts The Small Label Challenge

Radio Is The Major Key

HOLLYWOOD — With costs spiraling and radio shortening and tightening their playlists, smaller record companies have had to take a good hard look at their situations. This is especially true of **Westbound Records** out of Detroit which handles a small black roster. **Arman Boladian**, president of **Westbound**, has been in the record business for many years and previously was associated with **Chess/Janus Records**. Since the beginning of this year **Boladian** has moved his distribution over to **20th Century Records** and is quite pleased with the results so far. "I can't tell you how happy I am to be associated with **Russ** and his gang over at **20th**. Finally I feel confident that **20th** will offer our artists (which include **Spanky Wilson, Melvin Sparks, Jimmy Scott, The Fantastic Four, Walter June, Houston Person** and **Etta Jones**) the right kind of teamwork necessary to build a strong foundation."

Arman doesn't like many things he sees happening in the record business today especially in the size of many companies. "Everything is becoming factory and assembly-line oriented. I don't like that. I like to sit down and communicate with my artists, to help out wherever I can, in guidance, in anything I can do to help them out. I don't like to get bogged down with administrative duties. By taking a strong interest in the artist I feel I do not lose touch with the artist but hope to maintain a strong tie between me (the business) and music."

Another problem **Boladian** sees facing smaller companies with lesser known artists is the tight playlists radio stations bind themselves by. "Radio is not acknowledging the smaller artists. Radio waits till records become hits before they pick up on them. **Boladian** asked, "What has happened to the ears of the industry? Where are all the hit pickers of years gone by? To me, radio today lacks any kind of excitement it once had and I think it is a shame."

Not to be totally negative **Boladian** is excited about the disco scene. "Discos have helped give the industry a breath of fresh air. Discos have helped give re-

records a shot in the arm. Records that normally would have gone unnoticed and unheralded are now getting terrific audience response in the discos and in turn have made radio get on the ball by giving the product a shot," **Boladian** said. "For example, my group **The Fantastic Four** has a record out now entitled 'Alvin Stone, Birth And Death Of A Gangster,' that was a six-minute plus LP cut. When it was played in the discos it created such a stir that some radio stations picked up on it. But the majority did not because the cut was too long, so we went back into the studios and made a shorter version and the tune now has a good shot at becoming a hit and also letting the public know how talented the guys are."

Besides airplay, **Boladian** also sees artists causing the smaller labels other problems. "One of the problems," he said, "is that artists are demanding too much from record companies and in some instances record companies are now facing the possibility of going broke by spending exorbitant sums to please the artist. Keeping them on their labels sometimes jeopardizes the company and other artists. What I think most record companies need to do is hold the line on expenses and try to make every dollar count. Record companies are ignoring a lot of their smaller artists and not spending enough time to get product off the ground."

"The music business is the greatest business in the world because it creates good will around the world. Music carries a universal message to people, it's soothing and relaxing and creates a sense of well being from within," said **Boladian**.

He reiterated that pop music stations are becoming negative regarding music and becoming detached. "Radio stations are part of the record business. Their purpose is to expose more product. I would like to see expanded playlists regardless of the whos, whats or whys. What radio needs today is much more open-mindedness and a chance for the talented unknowns to be heard and appreciated."

CASH BOX TOP 100 R&B

| | | | | | | | | |
|----|---|-----|----|--|-----|-----|--|----|
| 1 | FIGHT THE POWER PART I The Isley Brothers (T-Neck/CBS ZS 8-2256) | 7/5 | 2 | CUT THE CAKE A.W.B. (Atlantic 3261) | 7/5 | 67 | I KNOW WHERE YOU'RE COMING FROM Loleatta Holloway (Aware 050) | 67 |
| 2 | THE HUSTLE Van McCoy (Avco 4653) | 1 | 3 | THE PHONE'S BEEN JUMPIN' ALL DAY Jeannie Reynolds (Casablanca MB 8340) | 54 | 68 | IF YOU TALK IN YOUR SLEEP Little Milton (Stax 0238) | 70 |
| 3 | LOOK AT ME Moments (Stang 5060) | 3 | 35 | THAT'S THE WAY OF THE WORLD Earth, Wind & Fire (Columbia 3-10172) | 44 | 69 | YOUR LOVE Graham Central Station (Warner Bros. WBS 8105) | 94 |
| 4 | SOONER OR LATER Impressions (Curtom CMS 0103) | 6 | 36 | LOVE BEING YOUR FOOL Charlie Whitehead (Island 007) | 39 | 70 | AIN'T NO FUN Shirley Brown (Truth 3223) | 34 |
| 5 | SLIPPERY WHEN WET Commodores (Motown 1338F) | 4 | 37 | FOREVER IN LOVE Love Unitd. Orch. (20th Century 2197) | 38 | 71 | LONDON EXPRESS Oliver Sain (Abet 9460) | 65 |
| 6 | THE WAY WE WERE/TRY TO REMEMBER Gladys Knight & The Pips (Buddah BDA 463) | 7 | 38 | ACTIONS SPEAK LOUDER THAN WORDS Chocolate Milk (RCA PB 10290) | 48 | 72 | SHACKIN' UP Barbara Mason (Buddah 459) | 36 |
| 7 | JUST A LITTLE BIT OF YOU Michael Jackson (Motown 1349F) | 10 | 39 | GOD BLESS OUR LOVE Charles Brimmer (Chelsea CH 3017) | 42 | 73 | YOU'RE EVERYTHING I NEED Major Lance (Osiris 001) | — |
| 8 | HOPE THAT WE CAN BE TOGETHER SOON Sharon Page/Harold Melvin & The Bluenotes (Phila. Int'l. ZS 8-3569) | 22 | 40 | WENDY IS GONE Ronnie McNair (Prodigal 614) | 41 | 74 | IS IT TRUE Barrett Strong (Capitol 4052) | 50 |
| 9 | I'LL DO FOR YOU ANYTHING YOU WANT TO Barry White (20th Century 2208) | 11 | 41 | DYNAMITE Bazuka (A&M 1666) | 53 | 75 | FLYING HIGH Blackbirds (Fantasy 747) | — |
| 10 | SEXY MFSB (Phila. Int'l. ZS 8-3567) | 14 | 42 | PAIN Edwin Starr (Granite 522) | 43 | 76 | YOLANDA Bobby Bland (ABC 12105) | 83 |
| 11 | 7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) Gary Toms Empire (P.I.P. 6504) | 15 | 43 | FOOT STOMPING MUSIC Bohannon (Dakar 4544) | 51 | 77 | SUPER SHIP George Benson (CTI 25) | 82 |
| 12 | WHY CAN'T WE BE FRIENDS War (United Artists 629X) | 13 | 44 | SWEARIN' TO GOD Frankie Valli (Private Stock 021) | 47 | 78 | DO IT ANY WAY YOU WANNA People Choice (TSOP ZS8-4769) | — |
| 13 | FREE MAN South Shore Commission (Wand 11287) | 16 | 45 | MAKE ME FEEL LIKE A WOMAN Jackie Moore (Kayvette 5122) | 55 | 79 | LIFE AND DEATH IN G&A Love Child Afro Cuban Blues Band (Roulette 7172) | 91 |
| 14 | DO IT IN THE NAME OF LOVE Ben E. King (Atlantic 3274) | 17 | 46 | CRY, CRY, CRY Shirley & Company (Vibration 535) | 46 | 80 | EXPANSIONS Lonnie Liston Smith (Flying Dutchman DB-10214) (Dist: RCA) | 84 |
| 15 | GET DOWN TONIGHT KC & The Sunshine Band (T.K. 1009) | 21 | 47 | GLASS HOUSE The Temptations (Gordy G 7144F) | 62 | 81 | SEXY SUMMER Family Plann (Drive 6242) | 92 |
| 16 | PLEASE PARDON ME (YOU REMIND ME OF A FRIEND) Rufus featuring Chaka Khan (ABC 12099) | 18 | 48 | DISCO QUEEN Hot Chocolate (Big Tree 16803) | 49 | 82 | IT'S ALL OVER NOW Bobby Womack (United Artists XW674Y) | 85 |
| 17 | CHOCOLATE CITY Parliaments (Casablanca 831) | 20 | 49 | SEVEN LONELY NIGHTS Four Tops (ABC 12096) | 25 | 83 | LOVE IS MISSING FROM OUR LIVES Dells & Dramatics (Cadet 5710) | 98 |
| 18 | GIVE THE PEOPLE WHAT THEY WANT O'Jays (Phila. Int'l. ZS 8-3565) | 5 | 50 | ME AND MRS. JONES Ron Banks & The Dramatics (ABC 12090) | 27 | 84 | FAME David Bowie (RCA JB 10320) | 87 |
| 19 | SNEAKIN' UP BEHIND YOU Brecker Brothers (Arista AS 0122) | 23 | 51 | I DON'T WANT TO BE A LONE RANGER Johnny "Guitar" Watson (Fantasy F 739) | 68 | 85 | I CAN UNDERSTAND IT Kokomo (Columbia 3-10145) | 89 |
| 20 | ROCKIN' CHAIR Gwen McCrae (Cat 1996) | 9 | 52 | GET DOWN, GET DOWN Joe Simon (Spring 156) (Dist: Polydor) | 29 | 86 | LOVE SONG Simon Said (Roulette 7167) | 90 |
| 21 | THREE STEPS FROM TRUE LOVE Reflection (Capitol 4078) | 26 | 53 | GET THE CREAM OFF THE TOP Eddie Kendricks (Taml T 54260) | 63 | 87 | GOOD LOVIN' IS JUST A DIME AWAY The Originals (Motown M 1355F) | 93 |
| 22 | DREAM MERCHANT New Birth (Buddah BDA 470) | 40 | 54 | KEEP THE HOME FIRE BURNIN' Latimore (Glades 1726) | 32 | 88 | I CAN'T QUIT YOUR LOVE Buck (Playboy 6039) | 95 |
| 23 | TAKE ME TO THE RIVER Syl Johnson (Hi 2863) | 8 | 55 | EASE ON DOWN THE ROAD Consumer Rapport (Wing & A Prayer HS 101) (Dist: Atlantic) | 37 | 89 | ONE GOOD NIGHT TOGETHER Hues Corporation (RCA JH-10311) | 96 |
| 24 | MISTER MAGIC Grover Washington Jr. (Kudo 924F) | 12 | 56 | CAN'T GIVE YOU ANYTHING (BUT MY LOVE) The Stylistics (Avco AV 4656) | 76 | 90 | IT'S IN HIS KISS Linda Lewis (Arista 129) | 86 |
| 25 | LOVE WON'T LET ME WAIT Major Harris (Atlantic 3248) | 19 | 57 | FEELIN' THAT GLOW Roberta Flack (Atlantic 45-3271) | 59 | 91 | HEY THERE LONELY GIRL Softones (Avco 4654) | 97 |
| 26 | DREAMING A DREAM Crown Heights Affair (DeLite 1570) | 45 | 58 | I COULD DANCE ALL NIGHT Archie Bell & The Drells (Phila. Int'l. ZS 8-4767) | 79 | 92 | SIX NIGHTS AND A DAY Candi Staton (Warner Bros. WBS 8112) | — |
| 27 | WHAT CAN I DO FOR YOU Labelle (Epic 8-50095) | 24 | 59 | BABY GET IT ON Ike & Tina Turner (U.A. XW598X) | 35 | 93 | I ONLY FEEL THIS WAY WHEN I'M WITH YOU Jimmy Briscoe & The Little Beavers (Pi Kappa 604) | 99 |
| 28 | FOREVER CAME TODAY The Jackson 5 (Motown M 1356F) | 57 | 60 | HUSTLE James Brown (Polydor PD 14281) | 69 | 94 | JIVE TALKIN' Bee Gees (RSO SO 510) | — |
| 29 | HURT The Manhattans (Col. 3-10140) | 30 | 61 | POTENTIAL Jimmy Castor Bunch (Atlantic 3270) | 71 | 95 | THREE STEPS FROM TRUE LOVE Billy Davis (ABC 12106) | — |
| 30 | SPIRIT OF THE BOOGIE/SUMMER MADNESS Kool & The Gang (DeLite DEP 1567) | 28 | 62 | LET ME WRAP MY ARMS AROUND YOU Solomon Burke (Chess 2172) | 64 | 96 | READ ME RIGHT Tamiko Jones (Arista AS-0134) | — |
| 31 | COME AN' GET YOURSELF SOME Leon Haywood (20th Century 2191) | 33 | 63 | I AM HIS LADY Melba Moore (Buddah BDA 452) | 73 | 97 | GOOD OLD DAYS The Main Ingredient (RCA PB-10334) | — |
| 32 | OH ME, OH MY (DREAMS IN MAY ARMS) Al Green (Hi 5N-2288) | 52 | 64 | A.I.E. (AMIWANA) Black Blood (Mainstream MRL 5567) | 61 | 98 | (BABY) DON'T LET IT MESS YOUR MIND Donny Gerard (Rocket 40405) | — |
| | | | 65 | THIS AIN'T NO TIME Ripple (GRC 2060) | 66 | 99 | KEEP YOUR EYE ON THE SPARROW Merry Clayton (Ode 66110-S) | — |
| | | | 66 | LOVE INFLATION (PART 1) The Joneses (Mercury 73689) | 72 | 100 | CAN'T GIVE IT UP King Floyd (Chimneyville 10206) | — |

ALPHABETIZED TOP 100 R&B (INCLUDING PUBLISHERS AND LICENSEES)

| | | | | | | | |
|--|-----|---|----|---|----|---|----|
| Actions Speak Louder (Marsaint — BMI) | 38 | Get Down Tonight (Sherlyn Pub. Co. — BMI) | 15 | Jive Talkin' (Casserole — BMI) | 94 | Seven Lonely (Pocketful of Tunes/Giant — BMI) | 49 |
| A.I.E. (September — ASCAP) | 64 | Get The Cream (Stone Diamond/Gold Forever — BMI) | 53 | Just A Little (Gold Forever/Stone Diamond — BMI) | 7 | Seven-Six-Five (Cookaway — ASCAP) | 11 |
| Ain't No (East Memphis/Two Knights — BMI) | 70 | Give The People (Mighty Three — BMI) | 18 | Keep The Home (Sherlyn — BMI) | 54 | Sexy (Mighty Three — BMI) | 10 |
| Baby Get It (Unite/Huh — BMI) | 59 | Glass House (Jobete — ASCAP/Stone Diamond — BMI) | 47 | Keep Your Eye (Duchess — BMI/Leads — ASCAP) | 99 | Sexy Summer (Lowery — BMI) | 81 |
| Can't Give It Up (Malaco/Groove Me — BMI) | 100 | God Bless (Hi — BMI) | 39 | Let Me Wrap (First Central Music Co. — BMI) | 62 | Shackin' Up (Groovesville — BMI) | 72 |
| Can't Give You (Avco Embassy — ASCAP) | 56 | Good Lovin' Is (Dozier — BMI) | 87 | Life & Death (Daly City — BMI) | 79 | Six Nights & A Day (Cre-Jac/Superheavy — BMI) | 92 |
| Chocolate City (Malibiz/Ricks Music — BMI) | 17 | Good Ol' Days (Jasmine Music — ASCAP) | 97 | London Express (Saico/Excelorec — BMI) | 71 | Slippery When Wet (Jobete — ASCAP) | 5 |
| Come And Get (Caesar's — ASCAP) | 31 | Hey There (Famous — ASCAP) | 91 | Look At Me (Gambi — BMI) | 3 | Sneakin' Up Behind (Carmine Street — BMI) | 19 |
| Cry, Cry, Cry (Gambi — BMI) | 46 | Hope That We (Mighty Three — BMI) | 8 | Love Being Your (Mr. Dogg/ATV — BMI) | 36 | Sooner Or Later (Cherritown — BMI) | 4 |
| Cut The Cake (Average Music/Cotillion — BMI) | 33 | Hurt (Miller — ASCAP) | 29 | Love Inflation (Tandy/Unichappel — BMI) | 66 | Spirit Of The (Delightful/Gang — BMI) | 30 |
| Disco Queen (Finchley Music — ASCAP) | 48 | Hustle (Dynatone/Belinda/Unichappel) | 2 | Love Is Missing (Groovesville — BMI) | 83 | Super Ship (Antisia — BMI) | 77 |
| Do It Any Way You (Mighty Three — BMI) | 78 | I Am His (Sweet Hooper — ASCAP/Sky Forest — BMI) | 63 | Love Song (Mandan — BMI) | 86 | Swearin' To God (Hearts Delight/Caseyem/Desidera — BMI) | 44 |
| Do It In The (Penumbra — BMI) | 14 | I Can't Quit (Jobete/Stone Agate — ASCAP) | 88 | Love Won't Let (Mighty Three/Friday's Child/WMOT — BMI) | 25 | Take Me To The (Jec/Al Green — BMI) | 23 |
| Don't Let It Mess (Kirshner — BMI/ASCAP) | 98 | I Can Understand (Unart/Tracebob — BMI) | 85 | Make Me Feel (Sherlyn — BMI) | 45 | That's The Way We (Colgems/Chappell — ASCAP) | 35 |
| Dreaming A (Delightful — BMI) | 26 | I Could Dance (Mighty Three/Golden Fleece — BMI) | 58 | Me & Mrs. Jones (Assorted — BMI) | 50 | The Hustle (Van McCoy/Warner Tamerlane — BMI) | 60 |
| Dream Merchant (Saturday — BMI) | 22 | I Don't Want To (Jowat Music — BMI) | 51 | Mister Magic (Antisia — ASCAP) | 24 | The Way We (Colgems/Chappell — ASCAP) | 6 |
| Dynamite (Tonob — BMI) | 41 | If You Talk (Easy Nine/Elvis Music Inc. — BMI) | 68 | Oh Me, Oh My (Jec/Al Green — BMI) | 32 | This Ain't No Time (Act One Music — BMI) | 65 |
| Ease On Down (Fox/Fanfare — BMI) | 55 | I Know Where (Moonsong — BMI) | 67 | One Good Night (Jimi Lane/Ensign — BMI) | 89 | Three Steps From (A Dish A Tunes — BMI) | 21 |
| Expansions (Cosmic Echoes — BMI) | 80 | I Only Feel (Wonderik — BMI) | 93 | Pain (ATV/Zonal — BMI) | 42 | 3 Steps From True (A Dish A Tunes — BMI) | 95 |
| Fame (MainMan/Lennon/Ceilidh — ASCAP) | 84 | I'll Do For You (Sa-Vette/January — BMI) | 9 | Phones Been Jumpin' (Groovesville — BMI) | 34 | Wendy Is (MAC West/Christelle — BMI) | 40 |
| Feelin' That Glow (Lonport — BMI) | 57 | Is It True (Beechwood/Sunbar — BMI) | 74 | Please Pardon Me (Kengorus/Palladium — ASCAP) | 16 | What Can I Do (Gospel Bird — BMI) | 27 |
| Fight The Power (Bovina Music — ASCAP) | 1 | It's All Over Now (B. Womack/S. Womack/Kags Corp — BMI) | 82 | Potential (Jimpire — BMI) | 61 | Why Can't We Be (Far Out — ASCAP) | 12 |
| Flying High (Blackbird — BMI) | 75 | It's In His Kiss (Hudson Bay Music — BMI) | 90 | Read Me Right (Tamiko/Choing — BMI) | 96 | Yolanda (ABC/Dunhill/Speed — BMI) | 76 |
| Foot Stomping (Hog/Bo Hannon — ASCAP) | 43 | | | Rockin' Chair (Sherlyn — BMI) | 20 | You're Everything I Need (E Memphis/Too Knight — BMI) | 73 |
| Forever Came Today (Stone Agate — BMI) | 28 | | | | | Your Love (Foe Music — BMI) | 69 |
| Forever In Love (Sa-Vette/January — BMI) | 37 | | | | | | |
| Freeman (Mighty Three — BMI) | 13 | | | | | | |
| Get Down (Gaucho/Belinda — BMI) | 52 | | | | | | |

TOP 50 R&B ALBUMS

| | | | | | |
|----|--|----|----|--|----|
| 1 | THE HEAT IS ON The Isley Brothers (T-Neck PZ 33536) | 1 | 25 | BIRTH AND DEATH OF A GANGSTER Fantastic Four (20th Century/Westbound W201) | 27 |
| 2 | THAT'S THE WAY OF THE WORLD Earth, Wind & Fire (Columbia PC 33280) | 2 | 26 | SOLID Mandrill (United Artists LA 408) | 26 |
| 3 | TO BE TRUE Harold Melvin & The Blue Notes (Phila. Int'l. KA 3314) (Dist: Col.) | 5 | 27 | MY WAY Major Harris (Atlantic SD 18119) | 23 |
| 4 | SURVIVAL O'Jays (Phila. Int'l. KZ 33150) | 3 | 28 | THANK YOU BABY The Stylistics (Avco AV-69008) | 29 |
| 5 | MR. MAGIC Grover Washington Jr. (Kudu KU 20) | 4 | 29 | TWO Bob James (CTI 6057) | 30 |
| 6 | DISCO BABY Van McCoy & The Soul City Symphony (Avco AV 69006) | 6 | 30 | LET'S TAKE IT TO THE STAGE Funkadelic (20th Century/Westbound W-215 0698) | 33 |
| 7 | A SONG FOR YOU Temptations (Gordy G6-969S1) | 8 | 31 | DISCOTHEQUE Herbie Mann (Atlantic SD 1670) | 22 |
| 8 | A QUIET STORM Smokey Robinson (Tamla T6-33781) | 9 | 32 | JUST ANOTHER WAY TO SAY I LOVE YOU Barry White (20th Century T-466) | 20 |
| 9 | CHOCOLATE CHIP Isaac Hayes (ABCD 874) | 16 | 33 | KOKOMO Kokomo (Columbia PC 33442) | 35 |
| 10 | UNIVERSAL LOVE M.F.S.B. (Phila. Int'l. KZ 33158) | 12 | 34 | HUTSON Leroy Hutson (Curton CU 5002) (Dist: Warner Bros.) | 37 |
| 11 | INSIDES OUT Bohannon (Daka/Brunswick BK 6916) | 11 | 35 | THE HIT MAN Eddie Kendricks (Tamla T6-338S1) | 39 |
| 12 | CAUGHT IN THE ACT Commodores (Motown M6-820S1) | 7 | 36 | STEPPIN' The Pointer Sisters (Blue Thumb BTS 6021) | 47 |
| 13 | BLIND BABY New Birth (Buddah BDS 5636) | 14 | 37 | THE CHICAGO THEME Hubert Laws (CTI 6058) | 40 |
| 14 | ROLLING DOWN A MOUNTAIN Main Ingredient (RCA APL 1-0644) | 10 | 38 | BRECKER BROTHERS (Arista AL 4037) | 41 |
| 15 | MOVING VIOLATION Jackson Five (Motown M6-82951) | 18 | 39 | LOOK AT ME Moments (Stang 1026) | 42 |
| 16 | EXPANSIONS Lonnie Liston Smith (Flying Dutchman BDL 1-0934) | 13 | 40 | FIRST IMPRESSIONS Impressions (Curton 5003) | 43 |
| 17 | ADVENTURES IN PARADISE Minnie Riberton (Epic PE 33454) | 15 | 41 | GET DOWN Joe Simon (Spring SPR 6706) | — |
| 18 | THERE'S NO PLACE LIKE AMERICA TODAY Curtis Mayfield (Curton CU 5001) | 21 | 42 | BACK TO EARTH Rare Earth (Rare Earth R6-548S1) | 45 |
| 19 | CUT THE CAKE Average White Band (Atlantic SD 18140) | 28 | 43 | ROCKIN' CHAIR Gwen McCrae (Cat 2605) | 38 |
| 20 | WHY CAN'T WE BE FRIENDS War (United Artists U.A. EA441-G) | 36 | 44 | TALE SPINNIN' Weather Report (Columbia PC 33417) | 31 |
| 21 | RENAISSANCE Ray Charles (Crossover CR 9005) | 25 | 45 | A TEAR TO A SMILE Roy Ayers (Polydor PB 6046) | — |
| 22 | STEPPING INTO TOMORROW Donald Byrd (Blue Note BRLA 3686) | 24 | 46 | LATIMORE III Latimore (Glades 7505) | 46 |
| 23 | DRAMATIC JACKPOT Dramatics (ABCD 867) | 19 | 47 | IN THE POCKET Stanley Turrentine (Fantasy F-9478) | 34 |
| 24 | CHOCOLATE CITY Parliaments (Casablanca NBLP 7014) | 17 | 48 | COME GET TO THIS Nancy Wilson (Capitol ST 11386) | — |
| | | | 49 | THE WIZ (Atlantic SD 1837) | 48 |
| | | | 50 | INTERNATIONAL The Three Degrees (Phila Int'l. KZ 33162) | — |

soul waves

"It's funny, when I first started out in this crazy business I never knew that I would wind up in r&b music," said **Pete Gonneau**, musical director for both **KGFJ-AM** and **KUTE-FM** in Los Angeles. "When I first started out with my first station in Buffalo, it was a daytimer and it was playing the top tunes of the day, such as **Eddie Fisher**, **Patti Page** and **Mitch Miller**. However we had a guy named **George Lorentz**, known as the **Hog Man**, a **Wolfman Jack** type that really started to stimulate r&b music in Buffalo. My indoctrination into r&b material came when I worked with him on his syndicated show during the late '50s.

Later on Pete came out to Los Angeles and worked for **KHJ** in 1960 when it was a middle of the road station. "At the station at the time were the likes of **Robert Q. Lewis**, the morning jock, **Paul Compton** and **Slapsy Maxie Rosenbloom**. "I stayed with them for two years but then I joined the **Tracy Broadcasting Co.** and went to their station in Harrisburg as program director. Harrisburg was an r&b area being that it was so close to Philly. At this time, musically, Detroit and Philly were the pioneer leaders in the r&b field, and the funny thing was that this occurred at the height of the British invasion with the **Beatles** and the **Dave Clark Five**. **Marvin Gaye** for example was a hotter commodity for us in Harrisburg than the Beatles were in those days. So then in 1968 I came to **KGFJ** as the musical director and two years ago we started **KUTE**. Now I do both stations. So you could say that r&b music has followed me around or I've been following it around.

"But in all honesty, r&b is my favorite kind of music. Radio is a career and I think that when you start out in this field you make general rules regarding money or the area you go into, but realistically I could have gone into country or classical and it wouldn't have bothered me much, but if I had a choice I would rather do r&b music. I do like r&b music very much."

When I asked Pete about the changes in radio during the last few years, he said that the question is getting more complicated all the time. "When I first started doing this, **KGFJ** was playing the top singles and **KUTE** was playing the top albums. It was simply a cut and dry issue. Now with the increased stations in our market such as **KDAY** in AM and **KJLH** and **KGAB** in FM competing with us, we've had to make some adjustments along the way. I like competition. It's stimulating and makes my day at work more exciting. I find the reason stations are changing is because audiences are becoming much more sophisticated in their listening tastes and they want to hear more things."

What Pete feels is the most important influence on radio over the past years is the advent of the importance of the album. "Years ago a guy came out with a single and then went into the studio and recorded eleven more songs that were worthless. Now albums are so fantastically well-done, the programmer cannot afford to overlook any of the songs on the album because any one of the 12 cuts could be a hit. The quality is getting better all the time and now record companies cannot afford the luxury to turn out junk.

On his preference toward AM and FM programming, Pete likes both but thinks FM is more fun because it gives the jock more leeway. "Since the inception of **KUTE** I have had the opportunity to get more involved as a jockey, so obviously at this point in my life and career I get a bigger kick out of it. There is more fun in going on the air, and I enjoy this. AM programming does tend to get to be old hat for me but after all these years FM is new to me. I enjoy it more because I have more freedom."

Pete has seen AM radio taking a good hard look at itself the past couple of years because of FM's great success. "It is a good and healthy situation because programmers are now forced to think about tight playlists, a lot of contests and maybe ending the screaming and yelling on radio. However when you get right down to it radio is a business and not an art-form. One has an obligation to its stockholders, company or whoever you work for. You have to produce in any kind of business you are in, and radio is no exception. You are only as good as your last hit. Many radio people would like to see it as a communications business, but you have to throw a profit somewhere along the line or you're in trouble. It would be nice to separate the two, but it is unrealistic.

In reference to white product crossing over to black stations, Pete wasn't so sure that it was a real good idea. "Our policy on playing white product is that when we take three or four minutes by playing a white record, which we know is a conceded pop hit and only a possibility on r&b, inevitably we would rather play for example a **Bobby Bland** record because we know that **KHJ** will not pick up on it and we can offer our listeners some new black product that we know they will be interested in. We are at the moment jealously guarding our sound and our image. Oh yeah we have made exceptions in the past like **Bennie And The Jets**, records by the **Osmonds**, **Feliciano** and the new **Bowie** record 'Fame,' but we hesitate because we want to give our listeners the first crack at the new black product."

Adding further Pete said he believed audiences would prefer and would be interested in a greater variety of music but again, "you have to have a target audience. Youngsters prefer to hear the pop hits more than an older listener in his 20s and 30s who is offended by this. On **KUTE** for example we as yet do not have a set format in programming. We do not play only the hot albums but we throw in instrumental jazz cuts to give our station a well-balanced sound. We're starting to learn that listeners are beginning to get a little bored with repetition so we are augmenting it a bit and not afraid to make a few changes as we go along."

On the subject of radio personalities in the old days of radio rock & roll, Pete said that as the times changed they became more of a problem. "They demanded more and more money and in most instances simply outgrew the station. Stations paid these guys a lot of money because they were afraid of losing them to the competition. However radio management found out that once these guys left and they were replaced with lesser-priced talent that ratings went up instead of down like they thought. Programmers also felt that music was becoming more important than talking. Jockeys used to do five minute comedy sketches and needed time to build on their material. When the shorter, faster paced jocks came onto the scene many old jockeys were not able to adapt to the new way. The older guys didn't want to, they fought it or they were not interested. I was fortunate myself because I was just beginning when this age was ending and getting into the new era." In the beginning of the new era all the jock had time to say was basically the time and temperature and little else. The older jocks didn't understand. However Peter added that he did foresee a trend back to the personality because he was able to do a lot of communicating to the audience. The trend is now to find someone young who sounds real and relates well to the audience.

jess levitt/phil dimauro



'Disco 76' TV Show In Prod.

NEW YORK — Steve Marcus and Arnie Wohl have created a TV show, to be called "Disco '76," which is being described as "the nation's first vehicle for disco music on TV." Geared towards the 18-40 disco audience, the show will feature disco music (recorded and live), a disc jockey and 25 couples dancing, combined with extensive visual effects, and on-location as well as in-studio taping. The show's host and dj will be Steve Capen, currently on Miami's PBS-TV and ZETA-4 radio.

Present airing plans call for the first show to run as a half-hour special in Sept. on one of Miami's local network affiliates, followed by national syndication for Jan. bicentennial airings plus four national specials running between Sept. and Jan. Also planned is simulcasting with a special device to assure sound sync. The first show will feature TK Productions' Gwen McCrae, currently on the charts with "Rockin' Chair."

DISCO DEEJAY PARTY — Motown Records organized a reception for 200 New York area disk jockeys last week where they announced their "Disco Dee-Jay" contest in conjunction with their new Disc-O-Tech series. (L. to r.) Paul Johnson, vice president, promotion Motown, Rikki Moress, Jobete professional representative, Carl Griffin, east coast director, Jobete, and Len Scaffidi, Motown album promotion manager, northeast.



HALSEY INKS CAMPBELL — Jim Halsey, president of the Jim Halsey Co., has signed Playboy recording artist Debbie Campbell. Miss Campbell has just returned from a four-week engagement at the Landmark Hotel in Las Vegas where she appeared in the Jim Halsey-produced "Country Music, USA" show. She also made an appearance at the Palomino Club in North Hollywood and received excellent reviews from her performance there. Debbie's new release, "Please Tell Him That I Said Hello," is currently at the top of the easy listening charts and steadily climbing the pop charts. (L to r) Jim Halsey, president, Debbie Campbell, Playboy recording artist, and Terry Cline, Jim Halsey Co. booking agent.

Dennis Linde To Monument

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

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

Blake To WB Country Sales

NASHVILLE — Buddy Blake has been appointed national director of country sales at Warner Bros. Records. The announcement of Blake's appointment was made by Andy Wickham, Warner Bros. director of country music operations.

Based in Warners' Nashville office, Blake will be working closely with national country promotion director Chuck Flood and Nashville operations manager Jonathan Fricke. Blake continues as editor and publisher of Programmers Digest, an audio magazine published on two disks each month for the radio industry.



NOVA'S OUTLAWS — Waylon Jennings, Jessi Colter and Tompall Glaser have signed with the Nova Agency for exclusive representation in all areas. Nova owner and director Chuck Glaser is shown seated at his inundated desk with Johnna Yurcic, Jessi, Waylon, Chuck Eastman (Nova booking coordinator) and Tompall standing behind him.

CMA Directors Board To Meet In Vancouver, B.C.

NASHVILLE — The third quarterly Country Music Association board of directors meeting for 1975 is set for July 15 and 16 at the Bayshore Inn in Vancouver, British Columbia, Canada.

Topics for discussion will include a review of 1975's Fan Fair events and activities, plans for October's CMA awards show and other Grand Ole Opry birthday celebration happenings, the nomination of board members for the October election, CMA bicentennial plans, anti-piracy developments, the new CMA country music audio-visual sales presentation, membership activities, "October Is Country Music Month" promotions, the Music City pro-celebrity golf tournament, the 1975 talent buyers seminar, and the country music dj awards.

All officers and directors of the CMA serve gratis and pay their own expenses when attending board meetings.

Hoyt, Joan Baez Team For Tour

HOLLYWOOD — Hoyt Axton, the A&M singer/songwriter just wrapping up production of Commander Cody and His Lost Planet Airmen's album in San Francisco, has been set as special guest star of Joan Baez' upcoming tour.

The tour got underway this week at the Summerfest in Milwaukee, Wisc. (Fri. July 11) and runs through Aug. 10.

The complete schedule: July 11, Milwaukee Summerfest; (12) Washington Park, Homewood, Ill.; (15) Toledo Amphitheater; (16) Niagara Falls International Convention Center; (18) Steppingstone Ranch, Escoheag, R.I.; (19) Music Inn, Lemmox, Mass.; (23) Asbury Park Convention Hall; (25) Philadelphia Spectrum; (26) Nassau Coliseum; (30) Southern Illinois University, Edwardsville, Ill.; (31) Memphis Auditorium, North Hall; (Aug. 6) Hollywood Bowl; (8) Sacramento Community Center Exhibition Hall; (9) San Francisco Greek Theatre; (10) University Stadium, Monterey.

Barbi To Tour During July & August

NASHVILLE — Playboy recording artist Barbi Benton will be touring the U.S. for the months of July and August, according to Tommy Amato, Barbi's manager. Barbi is currently in Nashville where she just completed a duet with Mickey Gilley, to be released by the Playboy label in six weeks, as well as filming several segments of the syndicated country show "Hee-Haw." The single, entitled "Let's Sing A Song Together," was recorded at the RCA studios in Nashville and produced by Eddie Kilroy. Barbi also recorded a single for the label which will be released in the near future.

Barbi's performance schedule takes her to Quincy, Illinois on July 11, Champaign (12, 14), Chicago (15-16), Atlanta (Six Flags Over Georgia) (19), Lake Ozark, Mo. (Aug. 1), Crown Point, Indiana (Lake County Fair) (22), and Sioux City, Neb. (Dakota-Thurston County Fair) (24).

Country Artist Of The Week Dotsy



HAPPY'S DOTTSY — Dotsy, by her own description, is a country girl. With her natural long blond hair and the warm, blue eyes, Dotsy has that well-scrubbed look of the perennial girl next door.

Dotsy started her professional career at the age of 12 at a district fireman's convention in Sequin, Texas, her hometown. Club appearances, talent shows, variety shows, and conventions followed at a rapid pace.

It was at one such convention that Dotsy finally met her present manager, Happy Shahan, who had first heard of Dotsy through her hometown newspaper publisher. The publisher, John Taylor, had arranged for Dotsy to give Shahan a telephone call with the hope that the call would lead to a spot on the show at Shahan's Alamo Village. But Dotsy, feeling she was too young (17) and being too shy, never made the call. Three years

later, after watching her perform at a hotel manager's convention in San Antonio, Shahan asked to meet her. "You're not going to believe this," Dotsy told him that night, "but I'm the girl who never showed up."

Shahan recognized her talent immediately and took her to meet another protege of his — Johnny Rodriguez. After hearing Dotsy sing later that evening, Johnny asked her to appear with him at an upcoming rodeo in Austin.

That night marked the beginning of the Dotsy-Shahan partnership, a partnership that was to lead to Nashville and an RCA Records recording contract.

Roy Dea is directing all recording for Dotsy, with her first single being "Storms Never Last." The record is high on the national trade charts and is going up with a bullet . . . and so is Dotsy.

GRT Nashville Taps Heard For VP

NASHVILLE — In a move to strengthen its ties with country music and Nashville, GRT Corp. of Sunnyvale, Calif. has named Dick Heard vice president and general manager of its GRT Record operation in Music City. Heard will report directly to Tom Bonetti, executive vice president of the GRT Corp.

Ed Berson, formerly field sales manager for the tapes division, has been named national sales manager for all record product from both Chess/Janus and GRT, Nashville.

Heard said his office will continue to assist in the promotion of country product on the Barnaby label, distributed by Chess/Janus. C/J has just been relocated in Los Angeles and Eddie De Joy has been named vice president and general manager of that division of GRT Corp.



CHART TOPPER McCALL — Shown presenting C.W. McCall a plaque given to him from MGM for achieving the No. 1 LP chart position in **Cash Box** are (l to r) Dave Mack, national country promotion director for MGM, Juanita Jones, Cash Box and C.W. McCall.

Olivia Newton-John says "Please Mr. Please" . . . Termed the "Tex-Mex Kid," **Fredd Fender** gave a command performance June 26 at Nashville's Exit/Inn. The affair was hosted by ABC/Dot Records for the press and friends and Freddy was at his charismatic best with his hit "Before the Next Teardrop Falls," plus others like "Wasted Days, Wasted Nights," "I Can't Help It If I'm Still In Love With You," and others . . . Warner Brothers picked the Carousel Club in Nashville to showcase the recent performance of their artist **Debi Hawkins** . . . **Jerry Naylor** is back from a month long tour of Europe where, he reports, country music is more popular than ever. The Melodyland recording artist guested on the German variety show "Musikleden," which is produced by **Mike Lekebusch**. The show has featured American rock artists frequently in the past but Jerry is the first country artist to be featured for one hour. The show was shot in Bremen and Jerry was backed up by the **Muskrats**, the top country group in England . . . **Clyde Beavers** has a new release titled "Ode To America." According to Clyde it is a record that "Tells It Like It Is" . . . **Tim Wiperman**, general manager of Warner Bros. Music, has announced their move to 817 16th Avenue South in Nashville. The phone number is the same: (615) 255-5693 . . . **Mel Tillis** has just completed a recording session in Nashville for MGM and will have a new album and single release out in late summer. His current single is "Woman In The Back Of My Mind" . . . Soundwaves Records novelty label affiliate, Brand X, is being reactivated immediately, according to **David Gibson**, prexy. Single releases have been scheduled for **Danny Harrover**, **Ronny Running Board** and the **Bumper Stickers**, and **Tex Nobody** . . . **Carl Smith**, who for more than two decades has been recording hits, chalked up a first at his last Hickory recording session; it was the first time Carl's family had ever visited one of his sessions. **Goldie**, Carl's wife and former recording artist herself, brought **Dean, Carl Jr.**, and **Lori Lynn** to the session to show them first hand what went on in the making of a hit record. Carl's next release, "The Girl I Love," written by **Eddy Raven**, was recorded at the session . . . In the Heartwarming offices recently were members of the **Hemphills** to discuss plans for their live album which will be cut sometime this month. The record will be done at Huguley Christian Center in Lanette, Alabama, and will be used to introduce the group's latest addition, **Candy Hemphill**. Candy, aged 14, is the daughter of **Joel** and **LaBreeska Hemphill** . . . The **Ozark Mountain Daredevils** are working on a new album for A&M Records at Quadrafonic Sound Studios. The album is being produced by **David Anderlee** and engineered by **Marty Lewis** . . . **Buffy St. Marie** just finished two days of recording at Quadrafonic with the Ontario Educational Communications Authority with **Norbert Putnam** producing . . . Just released by Mercury, "The Best of the **Statler Bros.**" LP will prove somewhat of a collector's item. Not only do the Statlers include their hits "Bed Of Roses," "Class of '57," and other gems, but they have re-recorded their classic "Flowers on the Wall" just for "The Best Of" . . . **Conny Van Dyke** recently co-hosted the 1975 Cerebral Palsy telethon out of Hollywood, California. Miss Van Dyke has been so busy between her TV and concert schedule that she had to turn down the **Carole Lombard** role for 20th Century Fox, but rumor has it that ABC-TV is under negotiation for Miss Van Dyke's own TV special which is to be produced by the **Robert Stigwood** organization, who produced "Tommy" . . . **Jerry Lee Lewis** recently spent one of his three non-touring days of June in Mercury Custom Studio with **Jerry Kennedy** producing, in preparation for the followup to his highly successful "Country Boogie Woogie Man" album . . . Jack Daniels Distillery hosted a music industry party at their distillery in Lynchburg, Tenn. recently. **Ray Rogers** and the **J.D. Bluegrass Band** entertained the group and there was plenty of good food and, of course, good ole' **Jack Daniels** . . . The brother/sister team of **Tim & Monica Neves** are set to work for **Archie Campbell** at the Four Seasons Theater at Gatlinburg, Tenn. for the months of June, July, and Aug. The act will appear each evening on the big country music show in Gatlinburg and will be featured along with **Junior Samples**, **Smokey Mountain Band**, and others . . . **W.R. Sego** has returned to the Sego Brothers & Naomi gospel group, and the group is now a regular on the new syndicated television show "Music City Special" from Nashville . . . **Jack Greene** has a new sound with the Jolly Green Giants Band since the addition of young **Steve Elias**, a native of Kansas City, Mo. Steve, piano player for the group, also doubles on the banjo. Jack says it's the first time he's had a banjo with his show . . . **Jim Ed Brown** has been chosen to be the spokesman for Purina Dog Chow for the second consecutive year. Spots will be on national TV in conjunction with Purina sales campaign . . . The state of Tenn., in an effort to generate additional sales of "personalized" state license plates, solicited the help of RCA recording artist **Dolly Parton**. The state issued Dolly a plate which read "1-Dolly" and used pictures of Dolly putting the plate on her car in a statewide newspaper campaign . . . The mayor of Seguin, Texas declared May 31 as "Dottsy Day In Seguin." **Mayor Al Koebig** signed the proclamation saying, "country music is a part of our cultural and social heritage and Dottsy, one of our local citizens, has achieved prominence in this field" . . . The filming crew of "Call It Macaroni" was in Nashville recently to film the **Bobby Bare** children for future program. The children and crew shot many sequences at Opryland in addition to some filming around the Bare home. Bobby, Sr. and **Jeannie** were not in the film since the program is a children's show and only features children, never adults . . . The success of **Stella Parton's** current chart-climbing single on IRDA was recently celebrated by a gathering of friends at a cocktail party held at Nashville's Hall of Fame Motor Inn. The "to-do" was hosted by IRDA's **Mike Shepard** and **Hank Levine**. Stella's hit is titled "I Want To Hold You In My Dreams" . . . **Tommy Overstreet** is set to be booked back into Las Vegas' Landmark Hotel this fall after a very successful engagement there last March. He also performed at the Silver Slipper in Vegas where a live album was recorded for ABC/Dot release this fall. Tommy's next album, to be released within a couple of weeks will contain "greatest hits" . . . **Johnny Carver** headed for Germany July 1 to entertain the military for a week. It will be the seventh time he has made the trip . . . **Tompall**, MGM recording artist, made his first Nashville solo appearance at the Exit/Inn recently. Tompall was introduced on stage by **Shel Silverstein** who penned Tompall's current single, "Put Another Log On The Fire," taken from his MGM album, "Tompall" . . . **Georgia Twitty**, nationally known radio personality and columnist, served as mistress of ceremonies for the July 4 **Tom T. Hall** concert in Olive Hill, Ky. As emcee, Georgia joined ranks with the other stars lined up for the 9th annual eastern Kentucky Homecoming Concert, including Tom T. Hall, Mercury recording artist **Gary Sargeants**, RCA artist **Sarah Johns**, and Olive Hill native **Carlotta Gail** . . . **Brian Pickering**, who hails from Vancouver, British Columbia, was the winner of the western regional finals for the Grand Ole Opry talent search. The finals were hosted in San Diego by **KSON**; Brian is one of six regional winners who will compete in Nashville this coming Oct.

juanita jones

top country LP's

| | | | | | |
|----|--|----|----|---|----|
| 1 | YOU'RE MY BEST FRIEND Don Williams (ABC/Dot DOSD 2021) | 2 | 25 | 41ST STREET LONELY HEARTS CLUB Buck Owens (Capitol ST 11390) | 30 |
| 2 | KEEP MOVIN' ON Merle Haggard (Capitol ST 11365) | 1 | 26 | THE GUITARS OF SONNY JAMES Sonny James (Columbia KC 3347) | 22 |
| 3 | IN CONCERT Various Artists (RCA CPL 2-1014) | 3 | 27 | AN EVENING WITH JOHN DENVER John Denver (RCA CPL 2-0765) | 20 |
| 4 | TANYA TUCKER (MCA 2141) | 5 | 28 | MY KIND OF COUNTRY Cal Smith (MCA 485) | -- |
| 5 | JUST GET UP AND CLOSE THE DOOR Johnny Rodriguez (Mercury 10132) | 9 | 29 | REDHEADED STRANGER Willie Nelson (Columbia PC 33482) | 39 |
| 6 | GREATEST HITS Charlie Rich (RCA APL 1-0857) | 6 | 30 | TODAY Elvis Presley (RCA APL 1-1039) | 40 |
| 7 | MICKEY'S MOVIN' ON Mickey Gilley (Playboy PB 405) | 4 | 31 | RECONSIDER ME Narvel Felts (ABC/Dot DOSD 2025) | 43 |
| 8 | THE LAST FAREWELL & OTHER HITS Roger Whittaker (RCA APL 1-0855) | 10 | 32 | I WROTE A SONG ABOUT IT Tom T. Hall (Mercury SRM 1-1033) | -- |
| 9 | STILL THINKIN' 'BOUT YOU Billy "Crash" Craddock (ABC 875) | 11 | 33 | CHARLEY Charley Pride (RCA APL 1-1038) | -- |
| 10 | BEFORE THE NEXT TEARDROP FALLS Freddy Fender (ABC/Dot DOSD 2020) | 7 | 34 | MISTY Ray Stevens (Barnaby BR 6012) | -- |
| 11 | PHONE CALL FROM GOD Jerry Jordan (MCA 473) | 8 | 35 | WHATCHA GONNA DO WITH A DOG LIKE THAT Susan Raye (Capitol 11393) | 37 |
| 12 | WOLF CREEK PASS C. W. McCall (MGM M3G 4989) | 12 | 36 | SWEET LOVIN' TIME Mary Kaye James (Avco CAV 2501-598) | -- |
| 13 | I'M JESSI COLTER (Capitol ST 11363) | 13 | 37 | GREATEST HITS, VOL. 1 Joe Stampley (ABC/Dot DOSD 2023) | 44 |
| 14 | T.G. SHEPPARD (Melodyland ME 40151) | 24 | 38 | HEART LIKE A WHEEL Linda Ronstadt (Capitol ST 11358) | 29 |
| 15 | SMOKEY MOUNTAIN MEMORIES Mel Street (GRT 8004) | 14 | 39 | JOHN R. CASH (Columbia KC 33370) | 36 |
| 16 | BOCEPHUS Hank Williams Jr. (MGM M3G 4998) | 26 | 40 | MAGNOLIAS AND MISFITS Jim Weatherly (Buddah 5637) | 42 |
| 17 | EVERY TIME YOU TOUCH ME (I GET HIGH) Charlie Rich (Epic PE 33455) | 31 | 41 | A LITTLE BIT SOUTH OF SASKATOON/LITTLE BAND OF GOLD Sonny James (Columbia KC 33428) | 17 |
| 18 | BLANKET ON THE GROUND Billie Joe Spears (U.A. LA 390G) | 15 | 42 | LOIS JOHNSON (20th Century T0698) | 18 |
| 19 | REUNION B.J. Thomas (ABC DP 858) | 16 | 43 | CAROLINA COUSINS Dottie West (RCA 1-1041) | 45 |
| 20 | HAVE YOU NEVER BEEN MELLOW Olivia Newton-John (MCA 2133) | 19 | 44 | MISSISSIPPI ON MY MIND Stoney Edwards (Capitol 11401) | 46 |
| 21 | GOOD HEARTED WOMAN Connie Cato (Capitol ST 11387) | 21 | 45 | HARD TIME HUNGRIES Bobby Bare (RCA APL 1-0906) | 27 |
| 22 | WITH ALL MY LOVE LaCosta (Capitol ST 11391) | 23 | 46 | OUT OF HAND Gary Stewart (RCA APL 1-0900) | 33 |
| 23 | FEELIN'S Loretta Lynn/Conway Twitty (MCA 2143) | -- | 47 | LINDA ON MY MIND Conway Twitty (MCA 469) | 34 |
| 24 | DON'T LET THE GOOD TIMES FOOL YOU Melba Montgomery (Elektra 7E-0598) | 25 | 48 | BARROOMS TO BEDROOMS David Wills (Epic KE 33353) | 48 |
| | | | 49 | FREDDIE HART'S GREATEST HITS (Capitol ST 11374) | 32 |
| | | | 50 | PIECES OF THE SKY Emmylou Harris (Reprise 0698) | 50 |

additions to country playlists

| | |
|--|---|
| KLAC -- DENVER Take My Hand -- Jeanne Seely -- MCA Bouquet Of Roses -- Mickey Gilley -- Playboy Go To Your Room -- Sharon Vaughn -- ABC | WHN -- NEW YORK Third Rate Romance -- Amazing Rhythm Aces -- ABC |
| KFDI -- WICHITA Memories Of Us -- Geo. Jones -- Epic Here I Am In Dallas -- Faron Young -- Merc. Door #3 -- Jimmy Buffett -- ABC Girl I Love -- Carl Smith -- Hickory My Music -- Compton Bros. -- Dot | WAME -- CHARLOTTE Anthem -- Sonny Flaherty & Bob Morris -- Fraternity Let The Little Boy Dream -- Even Stevens -- Elektra The Barmaid -- David Wills -- Epic Daydreaming About Night Things -- Ronnie Milsap -- RCA |
| KLAC -- LOS ANGELES I'll Be Your Steppin' Stone -- D. Houston -- Epic Look At Them Beans -- J. Cash -- Columbia Day Dreams About Night Things -- R. Milsap -- RCA I Can Almost See Houston -- Howdy Glen -- Merrittious Let The Little Boy Dream -- Even Stevens -- Elektra Bandy The Rodeo Clown -- Mo Bandy -- GRC | WINN -- LOUISVILLE Run Right Back -- Hank Beech -- MGM Congratulations -- Sherry Brice -- MGM Daydreaming About Night Things -- Ronnie Milsap -- RCA This Is My Year For Mexico -- Crystal Gayle -- UA Make It Easy On Yourself -- Tommy Jennings -- Parragon Take My Hand -- Jeannie Seely -- MCA Wanted Man -- Jerry Wallace -- MGM |
| KMAK -- FRESNO Day Dreams About Night Things -- R. Milsap -- RCA It's Things -- R. Dove -- Melodyland You're Not The Woman -- G. Stuart -- MCA I Don't Love Her Anymore -- J. Paycheck -- Epic Love In The Hot Afternoon -- Gene Watson -- Capitol | WVVK -- KNOXVILLE Congratulations -- Sherry Brice -- MGM I'm Too Used To Loving You -- Nick Nixon -- Mercury Stay Away From The Apple Tree -- Billy Jo Spears -- UA Memories To Spare -- David Rogers -- UA Look At Them Beans -- Johnny Cash -- Columbia Blue Eyes Cryin' In The Rain -- Willie Nelson -- Columbia Go To Your Room And Play -- Sharon Vaughn -- ABC Alimony -- Bobby Bare -- RCA One Monkey Don't Stop No Show -- Little David Wilkins -- MCA I Don't Want To Be Lonely -- Jerry Kelly -- GRC Daydreaming About Night Things -- Ronnie Milsap -- RCA |
| KGBS -- LOS ANGELES What's Happened To -- J. Colter -- Capitol Look At Them Beans -- Johnny Cash -- Columbia Blue Eyes Cryin' In The Rain -- W. Nelson -- Capitol You're My Rainy Day Woman -- Eddie Raven -- ABC Love Is Strange -- B. Owens & Susan Raye -- Capitol Take It Out On Main Street -- D. Potter -- Columbia You Can't Find Love -- M. Baldwin -- Epic Alimony -- B. Bare -- RCA One Monkey Don't Stop No Show -- Little David Wilkins -- MCA Bicycle Morning -- Kelly Miles -- Jeremy Storms Never Last -- Dottsy -- RCA | WVOJ -- JACKSONVILLE I'm The South -- Paul Ott -- Monument I'm Ready To Love You Now -- Sarah Johns -- RCA Big Bad Blues -- Carl Perkins -- Mercury I Never Loved Anyone More -- Lynn Anderson -- Columbia |
| WMC -- MEMPHIS Daydreaming About Night Things -- Ronnie Milsap -- RCA Bandy The Rodeo Clown -- Moe Bandy -- GRC I'll Go To My Grave Loving You -- Statler Bros. -- Mercury | WHK -- CLEVELAND The Same Ol' Story -- H. Williams, Jr. -- MGM Let The Little Boy Dream -- Even Stevens -- EA One Monkey Don't Stop -- Little David Wilkins -- MCA |



A ROARING SUCCESS:

**Mel Tillis & Sherry Bryce
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is the single. M 14803**

**“LET’S GO ALL THE WAY TONIGHT”
is the album. SE 4937**



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CASH BOX TOP 100 COUNTRY

| | | | | | | | | |
|----|---|----------|----|---|-----------|-----|--|-----------|
| 1 | RECONSIDER ME Narvel Felts (ABC/Dot DOA 16549) | 7/5 2 | 34 | THE FARTHEST THING FROM MY MIND Ray Price (ABC 12095) | 7/5 38 | 67 | I'VE NEVER LOVED ANYONE MORE Lynn Anderson (Columbia 3-10160) | 7/5 78 |
| 2 | LIZZIE AND THE RAINMAN Tanya Tucker (MCA 40402) | 4 | 35 | FEELINGS Loretta Lynn & Conway Twitty (MCA 40420) | 41 | 68 | BIRDS & CHILDREN FLY AWAY Kenny Price (RCA 10260) | 64 |
| 3 | WHEN WILL I BE LOVED Linda Ronstadt (Capitol 4043) | 3 | 36 | WORD GAMES Billy Walker (RCA 10205) | 11 | 69 | HONEY ON HIS HANDS Jeanne Pruett (MCA 40395) | 43 |
| 4 | LITTLE BAND OF GOLD Sonny James (Col. 3-10121) | 5 | 37 | RHINESTONE COWBOY Glen Campbell (Capitol 4095) | 54 | 70 | YOU KNOW JUST WHAT I'D DO Lois Johnson (20th Cent 2187) | 51 |
| 5 | SHE TALKED A LOT ABOUT TEXAS Cal Smith (MCA 40394) | 6 | 38 | SEARCHIN' (FOR SOMEONE LIKE YOU) Melba Montgomery (Elektra 45427-A) | 39 | 71 | LET THE LITTLE BOY DREAM Even Steven (Elektra 45254) | 74 |
| 6 | TOUCH THE HAND Conway Twitty (MCA 40407) | 8 | 39 | STORMS NEVER LAST Dottsy (RCA PB 10280) | 48 | 72 | LOVE YOU BACK TO GEORGIA Freddy Weller (ABC 17554) | 55 |
| 7 | MOVIN' ON Merle Haggard (Capitol 4085) | 9 | 40 | MY HONKY TONK WAYS Kenny O'Dell (Capricorn 0233) | 46 | 73 | HE LOVES ME ALL TO PIECES Ruby Falls (50 States FS 33) | 81 |
| 8 | THAT'S WHEN MY WOMAN BEGINS Tommy Overstreet (ABC/Dot DOA 17552) | 10 | 41 | I DON'T LOVE HER ANYMORE Johnny Paycheck (Epic 8-50111) | 49 | 74 | YOU BELONG TO ME Jim Reeves (RCA PB 10299) | 79 |
| 9 | YOU'RE MY BEST FRIEND Don Williams (ABC/Dot 17550) | 1 | 42 | ROLLIN' IN YOUR SWEET SUNSHINE Dottie West (RCA 10269) | 45 | 75 | THERE HAS TO BE A LOSER Diana Trask (ABC/Dot 17555) | 76 |
| 10 | JUST GET UP AND CLOSE THE DOOR Johnny Rodriguez (Mercury 23687) | 14 | 43 | DEAR WOMAN Joe Stampley (Epic 8-50114) | 44 | 76 | THAT'S JUST MY TRUCKIN' LUCK Hank Thompson (ABC/Dot 17556) | 77 |
| 11 | THERE I SAID IT Margo Smith (20th Cent 2172) | 12 | 44 | COUNTRY D.J. Bill Anderson (MCA 40404) | 31 | 77 | PUTTING IN OVERTIME AT HOME Dei Reeves (United Artists) | 80 |
| 12 | DREAMING MY DREAMS WITH YOU Waylon Jennings (RCA 10270) | 13 | 45 | HELLO LITTLE BLUEBIRD Donna Fargo (ABC/Dot 17557) | 47 | 78 | YOU NEVER EVEN CALLED ME BY MY NAME David Allen Coe (Columbia 3-10159) | 97 |
| 13 | HELLO I LOVE YOU Johnny Russell (RCA 10258) | 16 | 46 | HE'S MY ROCK Brenda Lee (MCA 40385) | 25 | 79 | LET ME TAKE CARE OF YOU Bobby Lewis (Ace of Hearts 00502) | — |
| 14 | EVERY TIME YOU TOUCH ME (I GET HIGH) Charlie Rich (Epic 50103) | 17 | 47 | THIS HOUSE RUNS ON SUNSHINE LaCosta (Capitol 4082) | 53 | 80 | MISSISSIPPI ON MY MIND Stoney Edwards (Capitol 4051) | 57 |
| 15 | FREDA COMES, FREDA GOES Bobby G. Rice (GRT 021) | 18 | 48 | THE MOST WANTED WOMAN IN TOWN Roy Head (Shannon 829) | 28 | 81 | LONELY RAIN Wynn Stewart (Playboy T6035) | 87 |
| 16 | LOVE IN THE HOT AFTERNOON Gene Watson (Capitol 4076) | 33 | 49 | I AIN'T ALL BAD Charley Pride (RCA PB 10236) | 37 | 82 | THE FIRST TIME Freddie Hart (Capitol 4099) | — |
| 17 | FIREBALL ROLLED A SEVEN Dave Dudley (U.A. XW630X) | 19 | 50 | SPRING Tanya Tucker (Columbia 3-10127) | 52 | 83 | WILDFIRE Michael Murphey (Epic 8-50084) | 86 |
| 18 | CLASSIFIED C W McCall (MGM 14801) | 21 | 51 | MISTY Ray Stevens (Barnaby 614) | 50 | 84 | (YOU JUST) WOMAN HANDLED MY MIND Billy Swan (Monument ZS 8-8651) | 85 |
| 19 | T-R-O-U-B-L-E Elvis Presley (RCA 10278) | 22 | 52 | EARLY SUNDAY MORNING Chip Taylor (W B 8090) | 34 | 85 | I'LL GO TO MY GRAVE LOVING YOU Stalter Brothers (Mercury 73687) | 91 |
| 20 | WHY DON'T YOU LOVE ME Connie Smith (Col. 3-10135) | 23 | 53 | GHOST STORY Susan Ray (Capitol 4063) | 62 | 86 | BOOGIE WOOGIE COUNTRY MAN Jerry Lee Lewis (Mercury 73685) | — |
| 21 | GOD'S GONNA GET 'CHA FOR THAT George Jones & Tammy Wynette (Epic 8-50099) | 24 | 54 | PUT ANOTHER LOG ON THE FIRE Tompall (MGM 14800) | 56 | 87 | LION IN WINTER Hoyt Axton (A&M 1683) | — |
| 22 | THE DEVIL IN MRS. JONES Billy Larkin (Bryan 1018) | 27 | 55 | MOLLY Dorsey Burnette (Melodyland ME 6007F) | 63 | 88 | RED ROSES FOR A BLUE LADY Eddy Arnold (MGM 14780) | 89 |
| 23 | WHAT TIME OF DAY Billy Thundercloud & The Chieftones (20th TC 2181) | 29 | 56 | I LOVE THE BLUES AND THE BOOGIE WOOGIE Billy Crash Craddock (ABC 12104) | 65 | 89 | MAKE THE WORLD GO AWAY Donny & Marie Osmond (MGM 14807) | 90 |
| 24 | DEAL Tom T. Hall (Mercury 23687) | 30 | 57 | WOMAN IN THE BACK OF MY MIND Mel Tillis (MGM 14804) | 66 | 90 | THANK GOD I'M A COUNTRY BOY John Denver (RCA PB 10239) | 61 |
| 25 | THE SEEKER Dolly Parton (RCA 10310) | 32 | 58 | DON'T DROP IT Fargo Tanner (Avco 612) | 72 | 91 | I'M NOT LISA Jessi Colter (Capitol P4009) | 82 |
| 26 | UNCHAINED MELODY Joe Stampley (ABC/Dot 17551) | 26 | 59 | THINGS Ronnie Dove (Melodyland 6001) | 60 | 92 | BOUQUET OF ROSES Mickey Gilley (Playboy 6041) | — |
| 27 | PLEASE MR. PLEASE Olivia Newton-John (MCA 40418) | 40 | 60 | THIRD RATE ROMANCE Amazing Rhythm Aces (ABC 12078) | 75 | 93 | FROM THIS MOMENT ON George Morgan (4-Star 5-1009) | — |
| 28 | WASTED DAYS AND WASTED NIGHTS Freddy Fender (ABC/Dot DOA 17558) | 42 | 61 | GOTTA LOTTA MISSIN' YOU TO DO Jerry "Max" Lane (ABC 12091) | 83 | 94 | BOOM BOOM BARROOM MAN Nat Stuckey (RCA PB 10307) | 92 |
| 29 | PICTURES ON PAPER Jeris Ross (ABC 12064) | 15 | 62 | YOU'RE NOT THE WOMAN YOU USED TO BE Gary Stewart (MCA 40414) | 69 | 95 | BANDY THE RODEO CLOWN Moe Bandy (GRC 2070) | 98 |
| 30 | FORGIVE AND FORGET Eddie Rabbitt (Elektra 45237) | 20 | 63 | I'LL BE YOUR STEPPING STONE David Houston (Epic 8-50113) | 67 | 96 | EVEN IF I HAVE TO STEAL Mel Street (GRT 025) | 99 |
| 31 | TRYIN' TO BEAT THE MORNING HOME T G Sheppard (Melodyland 6006F) | 7 | 64 | BURNIN' THING Mac Davis (Columbia 3-10148) | 68 | 97 | CAROLYN AT THE BROKEN WHEEL INN Joe Allen (Warner Bros 8098) | — |
| 32 | I WANT TO HOLD YOU IN MY DREAMS Stella Parton (IRDA 039) | 36 | 65 | LYING IN MY ARMS Rex Allen Jr. (W.B. 8095) | 71 | 98 | PERSONALITY Price Mitchell (GRT 020) | 58 |
| 33 | MR. RIGHT AND MRS. WRONG Mel Tillis & Sherry Bryce (MGM 14803) | 35 | 66 | STRINGS Johnny Carver (ABC 12097) | 73 | 99 | IF I KNEW ENOUGH TO COME IN OUT OF THE RAIN Connie Eaton (ABC 12098) | 100 |
| | | | | | | 100 | A STRANGER IN MY PLACE Anne Murray (Capitol 4072) | 84 |

ALPHABETICAL LISTING FOR COUNTRY 100 CHART — PUBLISHERS

| | | | | | | | |
|---|-----|---|----|---|----|--|----|
| A Stranger In My Place (Tro/Devon Flea Show — BMI/Amos — ASCAP) | 100 | God's Gonna Getcha (Hermitage — BMI) | 21 | Make The World (Tree Pub — BMI) | 89 | The First Time (Hartline — BMI) | 82 |
| Bandy The Rodeo Clown (Acuff-Rose — BMI) | 95 | Gotta Lotta Missin' (Chess — ASCAP) | 61 | Mississippi (Fourth Floor — ASCAP) | 80 | The Most Wanted (MaRee/Porter — ASCAP) | 38 |
| Birds And Children Fly (Dunbar — BMI) | 68 | Hello I Love You (Newkeys — BMI) | 13 | Misty (Chess-Janus/Vernon — ASCAP) | 51 | The Seeker (Owepur — BMI) | 25 |
| Boogie Woogie Country Man (Danor — BMI) | 86 | Hello Little Bluebird (Prima Donna — BMI) | 45 | Molly (Combine — BMI) | 55 | There I Said It (Jidobi — BMI) | 11 |
| Boom Boom Barroom (Danor — BMI) | 94 | He Loves Me (Music Craft Shop — ASCAP) | 73 | Movin' On (Shade Tree/Dpieth — BMI) | 7 | There Has To Be A Loser (Spanka — BMI) | 75 |
| Bouquet Of Roses (Hill & Range — BMI) | 92 | He's My Rock (Famous — ASCAP) | 46 | Mr. Right And Mrs. Wrong (Sawgrass — BMI) | 33 | Things (Hutson Bay — BMI) | 59 |
| Burning Thing (Screen Gems/Columbia/Song Painter/Sweet Glory — BMI) | 64 | Honey On His Hands (Danor — BMI) | 69 | My Honky Tonk Ways (House of Gold — BMI) | 40 | Third Rate Romance (4th Floor — ASCAP) | 60 |
| Carolyn At The Broken Wheel Inn (Jack — BMI) | 97 | I Ain't All Bad (Roz Tense — BMI) | 49 | Personality (Lloyd & Logan — BMI) | 98 | This House Runs (Al Gallico/Algee — BMI) | 47 |
| Classified (American Gramophone — SESAC) | 18 | I Don't Love Her Anymore (Tree — BMI) | 41 | Pictures On Paper (Acoustic — BMI) | 29 | Touch The Hand (Twitty Bird — BMI) | 6 |
| Country DJ (Stallion — BMI) | 44 | If I Knew Enough (Levine & Brown — BMI) | 99 | Please Mr. Please (Blue Gum — ASCAP) | 27 | T-R-O-U-B-L-E (Jerry Chestnut — BMI) | 19 |
| Deal (Hallnote — BMI) | 24 | I'll Be Your Stepping (Central Songs — BMI) | 63 | Put Another Log On (Evil Eye — BMI) | 54 | Tryin' To Beat (Crews/Stone Diamond — BMI) | 31 |
| Dear Woman (Al Gallico/Algee — BMI) | 43 | I'll Go To My (American Cowboy — BMI) | 85 | Putting In Overtime (Ben Peters — BMI) | 77 | Unchained Melody (Frank — ASCAP) | 26 |
| Don't Drop It (Rambelaro — BMI) | 58 | I Love The Blues (Chappell — ASCAP) | 56 | Reconsider Me (Shelby Singleton — BMI) | 1 | Wasted Days (Travis — BMI) | 28 |
| Dreamin' My Dreams (Jack — BMI) | 12 | I'm Not Lisa (Baron — BMI) | 91 | Red Roses For A (Mills — ASCAP) | 88 | What Time Of Day (Sawgrass — BMI) | 23 |
| Early Sunday (Blackwood/Backroad — BMI) | 52 | I've Never (Window/Screen Gems — BMI) | 67 | Rhinestone (20th Century/Weiss — ASCAP) | 37 | When Will I Be (Acuff-Rose — BMI) | 3 |
| Even If I Have To Steal (Peer Int. — BMI) | 96 | I Want To (Owifus-Myanawahan — BMI) | 32 | Searchin' For (Hill & Range — BMI) | 38 | Why Don't You Love Me (Fred Rose — BMI) | 20 |
| Every Time (Algee — BMI/Double R — ASCAP) | 14 | Just Get Up And (Window — BMI) | 10 | Searchin' For (Hill & Range — BMI) | 38 | Wildfire (Mystery Music — BMI) | 83 |
| Feelings (Danor — BMI) | 35 | Let Me Take Care (Golden Horn — ASCAP) | 79 | She Talked A Lot (Coal Miners — BMI) | 5 | Woman In The Back Of (Sawgrass — BMI) | 57 |
| Fireball Rolled A Seven (Newkeys — BMI) | 17 | Let The Little Boy (Debdave — BMI) | 71 | Spring (Galleon-Motola — ASCAP) | 50 | Word Games (Show Biz — BMI) | 36 |
| Forgive and (Debdave/Briarpatch — BMI) | 30 | Lion In Winter (Lady Jane — BMI) | 87 | Storms Never Last (Baron — BMI) | 39 | You Belong To Me (Ridgeway — BMI) | 74 |
| Freda Comes (Cookaway — ASCAP) | 15 | Little Band Of Gold (Beaik — BMI) | 4 | Strings (Milene — ASCAP) | 66 | (You Just) Woman (Combine — BMI) | 84 |
| From This Moment On (Four Tay — BMI) | 93 | Lizzie And The (House of Gold — BMI) | 2 | Thank God I'm (Cherry Lane — ASCAP) | 90 | You Know Just (Jack & Bill — ASCAP) | 70 |
| Ghost Story (Tree — BMI) | 53 | Lonely Rain (Singletree — BMI) | 81 | That's Just My (ABC/Dunhill — BMI) | 76 | You Never Even (Kama Rippa — ASCAP) | 78 |
| | | Love In The Hot Afternoon (Jack — BMI) | 16 | That's When (Ricci Mareno — SESAC) | 8 | You're My Best Friend (Don Williams — BMI) | 9 |
| | | Love You Back To Georgia (Ahab — BMI) | 72 | The Devil In (Blue Moon — ASCAP) | 22 | You're Not The Woman (Forrest Hills — BMI) | 62 |
| | | Lying In My Arms (Tree — BMI) | 65 | The Farthest Thing From (Koca — BMI) | 34 | | |

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singles

RONNIE MILSAP (RCA JH-10335)

Daydreams About Night Things (2:21) (Chess Music, Inc. — ASCAP) (John Schweers)
 What more can be said about a Ronnie Milsap release other than each single keeps getting better. Already getting heavy airplay, this one is headed for all-round top chart action. Produced by Tom Collins and Jack D. Johnson, it is Ronnie at his best. Flip: No info. available.

WILLIE NELSON (Columbia 3-10176)

Blue Eyes Crying In the Rain (2:17) (Milene Music, Inc. — ASCAP) (F. Rose)
 Top cut from Willie's "Red Headed Stranger" album. This is a revival of the Fred Rose standard that we all know so well. Willie has produced this one himself, laying down a simple country sound that is the heart and essence of country music, could be a monster. Flip: No info. available.

CARL PERKINS (Mercury 2-51591)

Big Bad Blues (2:46) (Cedarwood Publishing Co., Inc. — BMI) (C. Perkins)
 The "Blue Suede Shoes" man is back with a country/rock/blues sound that should get a lot of box and chart action. Penned by Carl, it was produced by Jerry Kennedy. Flip: No info. available.

JOHNNY CASH (Columbia 3-10177)

Look At Them Beans (2:56) (Tree Publishing Co., Inc. — BMI) (J. Tex)
 Opening with a recitation and going into a fast uptempo track, Johnny tells how good it is to work with the Lord on everything even in growing beans. Could get some good box action and go far on the charts. Flip: No info. available.

JIMMY BUFFETT (ABC 12113)

Door Number Three (3:03) (ABC/Dunhill — BMI & Red Pajamas, Inc. — ASCAP) (Jimmy Buffett' Steve Goodman)
 With a light infectious swing, Jimmy vocalizes about the pleasures to be found behind the "Door Number Three," a single released from the LP titled "A-1-A," this Don Gant produced tune could be a good one for charting. Flip: No info. available.

RED STEAGALL (Capitol P-4107)

God Only Knows (Who'll Take Her Home) (2:48) (Palo Duro/Rodeo Cowboy — BMI) (R. Steagall, G. Sutton)
 From his LP "The Finer Things In Life," and produced by Glen Sutton, Red sings about a girl that will go home with anyone. With a good country track it could be shown good charting. Flip: No info. available.

CONNIE CATO (Capitol P-4113)

Yes (3:33) (Stone Diamond — BMI/Jobete — ASCAP) (T. Woodford, B. Wyrick)
 Connie's latest release is a slow, easy ballad from her "Good Hearted Woman" LP. With full orchestration backing her, this might be a top crossover for Connie. Flip: No info. available.

NICK NIXON (Mercury 73691)

I'm Too Used To Loving You (3:08) (Ben Peters — BMI) (B. Peters)
 Nick Nixon is already getting chart action on this one beamed to the country market. As with most country songs, the lyrics tell a tale of begging a wayward woman to come home. Flip: No info. available.

CRYSTAL GAYLE (United Artists UA-XW680-Y)

This Is My Year For Mexico (2:45) (Jack Music — BMI) (V. Matthews)
 Accompanied by an arrangement heavy with the sound of steel guitar, Crystal delivers a top pick from her LP simply titled "Crystal Gayle." Sounds like a good one for Crystal. Flip: No info. available.

LARRY GATLIN (Monument ZS-8657)

Let's Turn The Lights On (3:10) (First Generation — BMI) (Larry Gatlin)
 Larry gets a moving "hand-clapping" sound on this self-penned uptempo tune about making a better world. Fred Foster has produced this one and with Larry's crosscountry sound, they could have a big one. Flip: No info. available.

JEFF ALLEN (United Artists UA-XW677-Y)

Wabash Cannon Ball (3:32) (Peer Int'l. — BMI) (A. P. Carter)
 The Wabash Cannon Ball rolls again with Jeff Allen at the throttle. Opening with a slow action piano intro, it picks up tempo as it moves right along into full instrumentation as it rolls on down the line. Jeff brings a new, fresh sound which could bring top chart action to this old favorite. Flip: No info. available.

EDDY RAVEN (ABC 12111)

You're My Rainy Day Woman (2:51) (Jack & Bill Music — ASCAP) (J. Foster/B. Rice)
 Eddy brings easy vocals to this Foster and Rice ballad. Produced by Don Gant with string arrangement by Bergen White, the "story" is about a love that brings happiness. Flip: No info. available.

TOM McKEON (United Artists UA-XW683-Y)

Hard Time Charlie Soft-Shoes (2:59) (Tree — BMI) (S. Pippin, L. Keith, R. Van Hoy, J. Slate, L. Henley)
 Tom becomes a storyteller and delivers a clear, rich vocal on this strong lyric about a side of life that holds both pathos and magic. The track, produced by Johnny Slate and Larry Henley, has some unusual treatment with various instruments making for repeat and interesting listening. This one is a strong contender for top chart action anywhere. Flip: No info. available.

JAMES TALLEY (Capitol P-4112)

W. Lee O'Daniel And The Light Crust Dough Boys (2:44) (Hardhit Songs — ASCAP) (James Talley)
 With a laid back, sorta' bluegrass sound, this new artist, James Talley, has his first single for Capitol taken from his LP "Got No Bread, No Milk, No Money, But We Sure Got A Lot Of Love." Could be a good one for this new artist. Flip: No info. available.

JIMMY DALLAS (Lee Mac 1011)

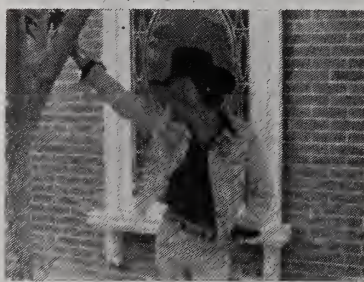
This Is Where It Was All The Time (2:47) (Mamazon & Milestone — ASCAP) (Jerry McBee, Nick Shrode)
 With a basic country sound, Jimmy sings about resisting temptation for true love. It could happen. Flip: No info. available.

LP's

TOMMY OVERSTREET — Greatest Hits Vol. One — ABC/Dot DOSD 2537

Skimming the cream from the top of Tommy Overstreet's releases, this LP is truly a collection of his hits, including "Heaven Is My Woman's Love," "Gwen (Congratulations)," "If I Miss You Again Tonight," "I'm A Believer," "Send Me No Roses," "Ann (Don't Go Runnin')," etc. The album is a perfect example of masterful teamwork between producer Ricci Mareno, and artist Tommy Overstreet.

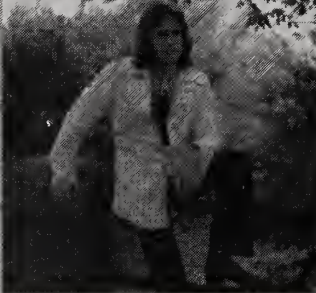
GREATEST HITS VOL. ONE
Tommy Overstreet



FREDDY WELLER — Freddy Weller — ABC/Dot DOSD 2026

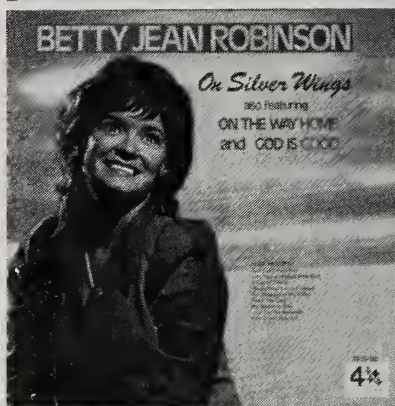
The first for Freddy since signing with ABC/Dot Records, this LP is a sparkling sample of the versatility and ease he commands in smoothly shifting from country, to rock or anything between or beyond. Also a top writer, Freddy has penned at least half of the album's cuts, such as "Still Making Love To You," "Show Me The Way To Your Love," among others. It also contains his current hit "Love You Back To Georgia." Produced by Ron Chancey, this is one that can't be missed by Freddy Weller fans.

FREDDY WELLER



BETTY JEAN ROBINSON — On Silver Wings — 4-Star 4S 75-001

Songs of faith and inspiration, this LP by Betty Jean is all self-penned, with the exception of one song, "How Great Thou Art." Also, Betty Jean shows her fresh, sincere ability as an artist on this album, with the almost exclusively uptempo material found so often among the gospel singers. Among the twelve full cuts, our favorite is the title song "On Silver Wings."



GEORGE MORGAN — George Morgan — 4-Star 4S 75-002

George Morgan is country music and country music is George Morgan, and anything that George Morgan sings is going to be good. So is this album. Produced by Joe Johnson and featuring Little Roy Wiggins on the steel guitar, George is at his "smooth" best with standards such as "In The Misty Moonlight," "From This Moment On," and "Release Me." It is the first LP for George on the new 4-Star label and is a perfect example of the timeless quality possessed by one of the masters of country music.



STU STEVENS — Returning Your Call — Granite GS 1004

To America from Stu Stevens of Nottingham, England comes "Returning Your Call." Produced in London by Miki Dallon, this is the first American release for Stu, a singer whose range covers three octaves. Termed a "story-teller," Stu presents a strong affinity with American country music. Our favorites are "Mary Goes 'Round," "Julie's Gone" and "Honey, What's The Matter."



EDDIE RABBITT — Eddie Rabbitt — Elektra CM-3

Some can sing a song, others can write a song, but seldom does one man sing and write with the "togetherness" of sound and thought found on Eddie Rabbitt's debut album. Combining the best of many musical fields, the superbly put together package produced by David Malloy is a delightful showcase for Eddie's far-ranging talents. Prediction is he'll be around for a long time. To pick a top cut, you'd have to pick 'em all!



'Pat Hand,' New 4-Player From Williams editorial

CHICAGO — Williams Electronics has commenced production on a brand new 4-player pinggame called "Pat Hand," which is currently being displayed by factory distributors across the country.

The game's attractive appearance is combined with challenging play action for sustained appeal on location. Players may accumulate points by activating side roll over buttons, which score points and advance the bonus. An extra ball is earned when the side joker targets are hit and a thousand points are scored when the center card roll over lights the bumpers and roll over buttons.



Factory's recommended pricing is one play per quarter or three plays two quarters.

Operators are invited to visit their nearest Williams' distributor showroom and view the new model.

PMC To Pico

LOS ANGELES — In a joint statement, K. Chris Loumakis of Pico Indoor Sports and Bob Bender of PMC Electronics, announced that Pico has been selected exclusive distributor for PMC Electronics in southern California.

Loumakis said that his goal to distribute only the finest quality products he can and stated that "PMC is an innovative company with an excellent product and a healthy outlook towards the coin industry." He said he expects the line to be well accepted among Los Angeles operators.

Pico Indoor Sports also distributes games for US Billiards, Digital Games and Ebsco Amusements.

Proposed 4% Cigarette Tax Threatens Wisconsin Operators

MILWAUKEE — The Wisconsin Music Merchants Association issued an emergency bulletin to its membership alerting them to the possible imposition of a 4% sales tax on cigarettes.

The tax is one of the measures included in the state budget, which failed to pass the assembly and senate and is presently under consideration by a special six man conference committee.

As spelled out in the bulletin, the tax, while providing several million additional dollars for the state, would similarly effect a significant increase in the present cost of cigarettes.

WMMA is advising operators to con-

tact the six conference committee members and urge them to exclude a cigarette sales tax from their compromise budget.

As a further assistance, the association has supplied operators with a list of the names, addresses and phone numbers of the committee members and an outline of vital points to be raised in their communication; such as, the estimated dollar amount of additional taxes the 4% cigarette tax would impose, and the fact that the vending industry has already been hard hit by inflation, widespread layoffs of industrial workers and price increases.

New Soccer Tables From Peabody's

VIRGINIA BEACH, VA. — Peabody's, Inc., exclusive importers of Rene Pierre Football products have announced the introduction to the U.S. market of their new 2-player football table. The table features the American drop-chute coin mechanism and attractively styled cabinet with chrome trimmings.

Telescoping rods with metal players is a similar feature of the competition model which has been successfully marketed in the United States for the past five (5) years. The 2-player is completely assembled except for the metal legs which takes only a few minutes to mount. "Market tests have shown tremendous results," according to Kal Kassir, director of sales and marketing.

New Home Model

Rene Pierre has also introduced a new full size soccer table in the U.S. market. Kal Kassir, director of sales and marketing of Peabody's Inc., exclusive importers of Rene Pierre products, explained "due to the tremendous popularity of football, a need was created for a lower priced full sized table for the home market. Many operators and sporting goods outlets have indicated a need for such a table, particularly at the

holiday season." The table features telescoping rods manufactured of hard chrome steel and metal players and it is available with or without a coin mechanism.

Similar to other Rene Pierre products, the table is delivered completely assembled except for the metal legs.



Champ Home Model

Thanks to the Florida Music and Amusement Assn. for sending along some worthy thoughts on safety on the route as well as in the shop.

In the field of safety, a key word is "think" because a large number of accidents are caused by people who don't.

Thinking about safety means creating an awareness among your employees that *safety does matter!* For them and for you! You must take the lead in providing protective devices, safety rules and procedures. Without follow-through, however, the employee may use them, but he's more likely to abuse them. Effective, close *supervision is essential* to guide the employee toward safety.

If he ignores safety rules, or fails to use protective guards, an employee is running the risk of injury or even death. Most machines and tools have the *potential for injuring or killing* those who use them. An employee's safety depends on the way he handles them. That means *he needs training* in what to do and how to do it safety. With proven safety procedures, he'll be in control of his equipment and his safety.

Slips, trips, and falls account for more injuries every year than any other type except traffic accidents. Nearly all occur at floor level. Most of them can be foreseen and prevented if you look to the causes.

The answer is to think about what's necessary to provide employees with a *safe work environment*. Your premises should be free of slippery surfaces, icy spots, oily, greasy, or wet spots, loose or worn flooring, tiles, or carpeting. Don't permit unguarded stairwells or obstacles in walkways or aisles. All these are most important in preventing expensive Workmen's Compensation claims from slips and falls.

The old saying that "Safety begins between the ears" is pure truth. Safety is, after all, primarily the product of what management does or fails to do. Thus, *what happens to your people on the job is your responsibility*. Don't let them down!

Mirco Intros New Table Mounted Logic Circuit Tester

PHOENIX — Mirco Systems, Inc., has introduced a new low-cost, table-mounted logic circuit testing system designed to speed and simplify the testing and troubleshooting of printed circuit boards.

Designated the Mirco 505 Series, the new testers retain all of the features of Mirco's 500-Series portable testers and in addition, offer the following features:

1. The tester is permanently mounted to an attractive console, permitting the operator convenient access to printed wiring boards and troubleshooting aids.

2. The tester is tilt-mounted so the operator can have easy access to the control panel.

3. A rear connector permits use of a remote-start foot switch to facilitate testing.

4. The circuit board connector can be tilted to three positions: zero degrees (0°), 45 degrees, and 90 degrees — permitting full access to either side of the board.

The Mirco 505 test system has been specifically designed to provide comprehensive, automatic testing of all types of digital logic circuit boards at low installed cost.

The Mirco 505 test system incorporates the basic advantages of the Mirco 505 series of logic circuit test equipment.

These features include: high-speed operation; unique tester capability combining both programmed and pseudorandom test patterns; extramemory capability; compatible programming with other commercial systems; and separate programming and testing functions.

Mrs. Lieberman Honored

MINNEAPOLIS — Adele Lieberman, Zionist leader, was honored by the Jewish National Fund at a dinner at Bethel Synagogue. The Minneapolis woman will have her name and that of her late husband, Harold, remembered when 30,000 seedling trees are planted in the John F. Kennedy peace Forest in the Judean hills near Jerusalem. Two years ago she received the Eleanor Roosevelt Humanities award.

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SUMMER SALE (RECONDITIONED) SPECIAL: Midway Chopper (new) \$595; Chopper (used-like new) \$495; Duck Hunt \$445; Winner I \$245; Darp Champ \$100; Bally Road Runner \$345; Target Zero \$295; Sub Pack \$245; PMC Whom Bam + 2 \$195; Allied Leisure Paddle Battle \$145; Amutronics TV Ping Pong \$145; ESP Electro Dart \$100. MICKY ANDERSON, INC., P.O. Box 6369 Erie, Pa. 16512. Phone 814-452-3207.

FOR SALE (EXPORT) 4 BALLY LOTTAFUNS \$1200; 3 Barrelfuns \$1350, \$ Shootaline \$1500; 1 LiteLine \$1600. PAN AMERICAN AMUSEMENTS, 1211 Liberty Avenue, Hillside, N.J. (210) 353-5540.

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FOR SALE: MIDWAY Bills Eye, Golf Champ, ESP Electro Dart, Wall Games. \$150. D&L DIST. CO. 6691 Allentown Blvd., Harrisburg, Pa. (717) 545-4264.

ATT: GAME ROOM OPERATORS — WE HAVE OVER 200 new & used games available. What do you need? What will you pay? Do you need fast service on parts & logic board repairs? CENTRAL DISTRIBUTORS INC., 2315 Olive Street, St. Louis, Missouri 63103 (314) 621-3511.

FOR SALE: BIG BRAVE \$645; Magnotron \$710, Strato Flite \$715; Gridiron \$175; Satin Doll \$685, Amigo \$625; Champ \$565; Motorcycle \$195; Twin Skeet Shoot Gun \$750; Grand Prix \$365; Sportsman Rifle \$645; Pin Pongs \$495; Pong \$175; Flim Flam \$475; Playtime \$395; Winners \$225; Big Red \$265; Horoscope \$375; Screwball (Imported) \$125; Big Indian \$695; King Rock \$525; Super Flite \$650; Triple Action \$575; Flicker \$675; Ra Go \$745; Casino \$445; Flying Ducks Gun \$650; Star Hackey \$395; Chopper (Helicopter) \$650; Goal Tender \$525; Touch Me \$395; Rally \$165; Tennis Tournay \$350; Hurricane \$325; Little Red \$165; Sex Tester \$350. NEW ORLEANS NOVELTY COMPANY, 1055 Dryades Street, New Orleans, Louisiana 70113; Tel. (504) 529-7321 Cable: NONOVCO

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HUMOR

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ATTORNEY FOR LEGAL DEPARTMENT OF A MAJOR California based record company. Three to five years experience in the record and music publishing industry req. Send resume to: C/O Box 102, Cash Box, 6565 Sunset Blvd, Suite 520, Hollywood, Calif. 90028

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THE GOLDEN DISC — NEW YORK'S ONLY DISCOUNT aldie shop. Hundreds of rare 45s, 75¢ each. Latest tap hits, 66¢ each. Special Prompt Service given to mail order & jukebox operators. \$2.00 for catalog of our enormous inventory. Store hours: Mon.-Sat. 12:00 to 7:00 PM. THE GOLDEN DISC, 228 Bleecker St., N.Y.C. 10014. (212) 255-7899.

OPERATORS — WE BUY USED RECORDS NOT OVER 1 year old — 10¢ each plus postage. JOHN M. AYLESWORTH & CO. 9701 Central Ave., Garden Grove, Calif. 92644 (714) 537-5939.

King of Music Records is looking for masters. Send copies to KING OF MUSIC RECORDS — 806-16th Avenue, South, Suite 217, Nashville, Tennessee. 37203 or call (615) 242-2023.

CLASSIFIED POWER!

Got machines to sell? Is there something you're looking to buy? Maybe you'd like to move some used 45's or need a route mechanic? See ad rates above.

Classified Ads Close WEDNESDAY

Send all copy to: CASH BOX, 6565 Sunset Blvd., Hollywood, Cal. 90028

Make sure your check is enclosed

Round the Route

EASTERN FLASHES

The Robert Baker Co. of West Chester, Pa. has introduced a new bicentennial token which offers an inexpensive but worthy "good will" gift for the collectors to pass out at the locations. Tokens (see illustration below) are available in aluminum and some other metals, and a choice of silver, red or blue colors are available. Even gold is offered on a special order basis. Write them for samples at 1252 Memory Lane in West Chester . . . Just learned that **Miltie Tucker** was found dead. Don't know the details. Tragic . . . K.G. Brown, manufacturers of the world's largest vending machines (those giant ice makers you see here and there) has just come out with a newie measuring 8 feet by 16 feet (with even larger models available). The unit makes block ice, cubes and crushed ice. Company is located in Mattituck on the Island . . . **Emil Rotar** of Century Industries pleased with brisk sales on their World Series game. Wants to thank his regional distributors for the fine job being done, among them General Vending in Baltimore and Mapelwood Sales in Malden, Mass. . . . **Vic Haim** of the R.H. Belam Co. notes they are into a big merchandising campaign to introduce the Atari "Indy 800" 8-player video car race game to Europe. Belam, which represents Atari/Kee in Belgium, Greece and the Middle East (plus some other countries) sees a big future for the game, especially in arcade and other high-traffic spots. It's the first piece that can actually command \$2.00 play per game.



CALIFORNIA CLIPPINGS

Chris Loumakis (Pico Indoor Sports) is now sporting the PMC video game line on his showroom floor. Chris' company is growing by leaps and bounds. A real comer! . . . **Joe Troilo** of a new company called Assembly Services corp. (Costa Mesa) called to say they'll be shortly introducing a new cocktail video piece in a couple of weeks. Distributors be on the lookout. . . . ACA's vice president **Mickie Greenman** enjoyed dinner the other night with old New York buddy **Al Miniaci**. The latter is out here for a couple weeks vacationing with the wife.

DYNAMO FATS. WHERE ARE YOU? WHO ARE YOU? "He gained his early fustball wrist by wringing chicken's necks for a Fried Chicken Franchise in back of a Trailways bus station." So goes a description of Dynamo Fats, a promotional character coming out of the Dynamo Corporation of Grand Prairie, Texas. Purely fictitious. Or is he? When you read the tongue-in-cheek booklet HOW TO CHEAT AT FUSSBALL, a consumer promotional piece from the company, you tend to come to that conclusion. After all, how can anyone be real who claims his fustball wrist and ability comes from keeping his eyes on two women at the same time, dating each behind the others back — the Beverly sisters who are Siamese Twins. And you can put much stock in a personality who advises other players to "beat time on your chick's wooden leg to distract your opponent." But some strange reports have been coming in from the various cities where the present BEAT THE CHAMPS, a tournament sponsored by the company and local distributors, is being held. "I saw him," claims a slim blond from Brooklyn, "that bald head, full length beard and handlebar mustache is unmistakable. He came in, beat the Texas Champs **three out of three** games, and walked out with the cash prize!" Maybe. But one thing is for sure: the promotion of Dynamo Fats is having an impact on the industry. The company, maker of one of the popular coin soccer tables on the market today, prides itself on local promotions for operators. In conjunction with local distributors a program of tournaments and premiums are paraded successfully before the public. And Dynamo Fats is right at the forefront with his picture on "T" shirts and his outrageous advise pouring forth. And, if we can believe the blond from Brooklyn, not a myth but alive and well. In either case the public loves it and he's become a legend with the fustball in-crowd. There's a strong rumor that if the Dynamo Corporation had its way, a new candidate for President may be emerging by 1976!

MILWAUKEE MENTIONS

Summerfest '75, currently in progress at Milwaukee's lakefront, is featuring some of the top acts in the country appearing in one and two show performances each day throughout the event's eleven day run. Opening acts included the **Beach Boys** (3), **James Taylor** (4), **Donna Fargo** and **Johnny Rodriguez** (5) and **Gordon Lightfoot** and **Mary Travers** (6). Also scheduled are **Blood, Sweat and Tears** and **Maria Muldaur** (7); **Earth, Wind and Fire** and **Donald Byrd and the Blackbyrds** (8); **Labelle** and **Chuck Berry** (9); **Ella Fitzgerald** and **Roy Eldridge** (10); **Joan Baez** and **Hoyt Axton** (11); **Roberta Flack** and **Stanley Turrentine** (12) and the **Bee Gees** on closing day, July 13. In addition to musical entertainment, the fest has numerous exhibits, sporting events and other attractions, which annually draw something like half a million people!

JACK HASTINGS ENTHUSIASTICALLY NOTES that Rock-Ola phonographs are very much in the spotlight at Hastings Dist. Inc. these days. Sales have been terrific! The newly installed quad sound unit, he said, is not only attracting a lot of operator attention in the showroom — but also providing a great atmosphere for Hastings employees who are enjoying magnificent sound while they work! . . . And by the way, hats off to the jolly chef, **Wally Bohrer**, who excelled once again this year at the Hastings employee picnic in Muskego County Park. Food was delectable and we suspect his services will most certainly be requested again next year! Only complaints heard actually were strictly muscular — as a result of the double header baseball game!

CHICAGO CHATTER

Chicago Dynamic Industries will observe their annual vacation shutdown at the close of business on July 18 for a two-week period. Factory will resume production schedules on Mon. Aug. 4.

See the new Williams 4-player "Pat Hand" — just released by the factory and presently being displayed by Williams distributors!

ANOTHER SUCCESSFUL BALLY-MIDWAY SERVICE SCHOOL was recently conducted by Midway's **Andy Ducay** and Bally's **Tom Hata** and **Dick Linkens**. Sponsoring distrib was Phil Moss & Co. in Des Moines, Iowa and the sessions were held at the American Motor Inn on Fri. June 20 with **Terry Moss** and **John Nix** co-hosting. Although a lineup of demo units were used in the presentation the models which generated the most interest among the 45 ops and servicemen in attendance were "Wheels" and "Wizard!" Because of their widespread popularity, as Andy Ducay pointed out, everyone was familiar with the units and most anxious to learn as much as possible about servicing them.

PRE-VACATION ACTIVITY AT Chicago Dynamic Industries is centering on sample shipments and preparations for their July 18 vacation shutdown.

HYMIE ZORINSKY PROUDLY NOTES that H. Z. Vending & Sales of Omaha is fully settled into its new quarters — and doing business as usual. The building is really beautiful, he said, and so convenient, with basement, main floors and second floor facilities to house his entire operation under one roof, with plenty of space for all departments. His own office is quite spacious and tastefully decorated, and he made special mention of the gallery of photos, from years back, which adorn the office walls! The new site is actually only a short distance from the firm's former premises so visitors will have no problem finding the place — and, besides, Hymie said there are prominent signs enroute from the airport, so you can't miss it . . . At present, H. Z. is enjoying hefty summer business with Rock-Ola phonographs, Gottlieb pingames, U.S. Billiards tables and the Micro coin-operated cocktail tables.

BALLY "WIZARD" — A PHENOMENAL SELLER! Bally's sales manager **Paul Calamari** said the domestic and foreign demand for this machine has been overwhelming! Interest has accelerated steadily since the premier and subsequent release of the film "Tommy," which inspired the model. "Without exaggeration," Calamari said, "I believe 'Wizard' will rank as the most successful game in Bally's history!"

TOMMY LEICHT, winner of the Pinball Association of America's U.S. Open Pinball Championship (**Cash Box**, June 28 issue), was among 1400 pinballers, representing twenty-two states and Canada, who participated in the tournament. That's twenty-two states — and not two, as erroneously stated in the item. Our apologies, Tommy!

ON THE SINGLES SCENE: **Sharon Ciasnocha**, assistant record buyer at Singers One Stop For Ops, spotlights the following new releases as active with area ops: "Someone Saved My Life Tonight" by **Elton John** (MCA), "Pinball Wizard" by **The Who** (MCA), "It's All Down To Goodnight Vienna" by **Ringo Starr** (Apple), "Could It Be Magic" by **Barry Manilow** (Arista) and "How Sweet It Is To Be Loved By You" by **James Taylor** (WB).

Williams
PAT HAND

3 or 5 Ball Play Adjustable
Replay or Extra Ball
Model

Match Feature.
RECOMMENDED PRICING
1 Play per Quarter — 3 Plays Two Quarters
3 Ball Play a Must.

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Saga Records Acquires B&C Label New Organizational Structure

London Report

Saga Records has acquired a 100% shareholding of B&C Records, not including Charisma which has signed an independent pressing and distributing deal with Phonogram. Included in the Saga deal are the Trojan and Mooncrest labels and the Mooncrest Publishing Co. Saga will split the organization into two separate entities, B&C Records and Trojan Records, and Saga managing director will become executive chairman and managing director.

Key personnel of the B&C staff will be retained by the new setup. Charisma, the label headed by Tony Stratton-Smith, was previously licensed by B&C. Under the new Phonogram deal the label will be pressed and distributed by Phonogram with its own logo throughout the world excluding North America. Coinciding with the change, Stratton-Smith has announced two new appointments at

Charisma, Brian Gibbon, formerly financial director at CBS who becomes deputy managing director, and present general manager Gail Colson who becomes a director of the company.

Son of Lew Grade, Paul Grade, together with former Carlin executive Paul Lynton have formed P&P Records, Grade Lynton Music and Grade Lynton Management. First release by the new company will be "Going Downtown" by a new band, Sheer Elegance. The song was written by lead singer of the band, Bev Gordan, and will be published by Grade Lynton Music. Pye will release the single on the Pye International label in the UK, Ireland and Holland and ABC Dunhill will release for the rest of the world. The offices of the new company are currently at Grade's home in Knightsbridge.



ABOVE THE STATUS QUO — Phonogram (Europe) group Status Quo recently toured Sweden, performing in four cities. At a press reception held in Stockholm, the band was presented with two gold albums, for the LPs "Quo" and their latest "On The Level," signifying sales for each in excess of 25,000 copies. Pictured from left are: Francis Rossi, Alan Lancaster, Elisabeth Johansson, Phonogram; Robert Hultman, Phonogram; Richard Parfitt and John Cochlan.

WEA-Filipacchi France Expands: Adds New Warehouse Complex In Paris

HOLLYWOOD — WEA operations in France have been expanded due to the acquisition of a 56,000 sq. foot industrial complex in the Montreuil section of Paris. The announcement of the acquisition was made by Daniel Filipacchi, president, and Bernard de Bosson, managing director of WEA Filipacchi, WEA's French licensee for product distribution. The new center on Rue d'Antoine reportedly triples the combined capacity of WEA's two present Paris warehouses.

Alterations are nearing completion on the new facility, formerly owned by France's Airborne Furniture, with de Bosson indicating Sept. 1 as the operation date for WEA. In addition to providing greater inventory space, the new center will house the sales, distribution and accounting departments as well as the new "order entry data" processing system, developed as a prototype for other European WEA companies. Located adjacent to the Paris Freeway (le "peripherique") which encircles the city, and close to metro and bus lines, WEA's facility is intended to provide more efficient servicing of volume product. The company's handling of both WEA international licensed product and domestic repertoire reportedly made the move to a larger warehouse imperative. According to de Bosson, WEA-Filipacchi's turnover in France increased 53% in 1974 over the previous year. "On the first of July, we celebrated our fourth year in France," de Bosson explained. "In that short period we have come to realize a healthy share of the French market. We started on a modest scale four years ago but within the first year and a half we proved we could market as well as the industry leaders. Now we can honestly say that WEA-Filipacchi is setting standards."

De Bosson is presently touring the three U.S. WEA companies on an orientation tour with newly appointed French marketing sales manager Guy Gluck. Current with Gluck's promotion, de Bosson named Michel Guillaneuf national sales manager for the company. The new distribution facility, employing roughly 100 workers, will be supervised by Geoffroy de Laz, general marketing & sales manager of WEA-Filipacchi. The company's main headquarters, housing all creative operations, remains on the Champs-Élysées.

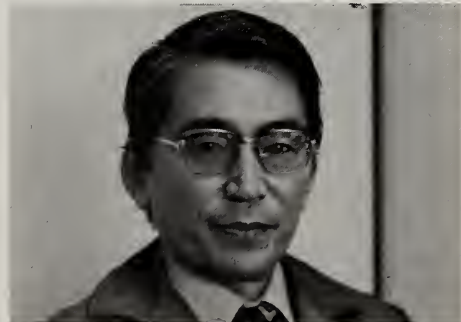


THE NEW WEA "FRENCH CONNECTION" — Pictured standing in front of WEA's new French distribution complex in Paris are, from left to right, Bernard de Bosson, managing director of WEA France, Christian Stiquel, director of administration for French WEA, and Siegfried Loch, WEA general manager in Germany.

Nobuya Ito New Nippon Phonogram President

TOKYO — Nobuya Ito, managing director of Nippon Phonogram Co. Ltd., was elected to the corporation's presidency at a meeting of the firm's board of directors held on May 20. The formal announcement came at a party celebrating the fifth anniversary of the firm's founding, held at the head offices in Tokyo on June 1.

Commenting on his appointment, Ito is quoted as having said: "The condition of



the Japanese music industry seems very severe at the present time. However we must continue efforts to keep the same strong developmental approach as in the past. To this end, the strengthening and development of our company will be our primary goal in the future."



EMI SIGNS AUSSIE GROUP WORLDWIDE — EMI has signed the Little River Band, with plans to establish the Australian group on an international level. As "Mississippi," the band had success on the Fable label in Australia through Bootleg Records and released American product on Fantasy. The Little River Band has completed its first single and are at present recording their first album, to be the focal point of a Aussie-wide promotional campaign. Pictured at the signing of a long-term pact with EMI are (from l. to r.), Graham Gobel, Glenn Wheatley (group manager), Roger McLachlan, Glenn Shorrock, Ken Mason (EMI chief), Derek Pellicci and Rick Formosa. Seated is Beeb Birtles.



LUNCHING IN LONDON — At the recent Bell/Arista convention were (from l to r): Gary Glitter, Barry Reiss, Arista U.S. admin. vp, Mafalda Hall, U.K. int'l. manager and conference organizer, and Klaus Werner, representing EMI Germany who distributes Bell product. For complete story on the conference, see last week's *Cash Box*.

A&M, King Renew Sales Pact

TOKYO — King Records, Japan, has renewed a long-term sales pact with A&M Records, it was announced by A&M president Jerry Moss and Mr. Machijiri, president of King.

Moss, in Tokyo on June 10, stated that the current contract expires at the end of 1975. No specific details on the new agreement were released.

Thomas Named UA International VP

LOS ANGELES — Jerry Thomas has been appointed to the post of vice president, international of United Artists Records. In his new post Thomas will be responsible for all UA licensing activity.

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

Great Britain

| TW | LW | |
|----|----|---|
| 1 | 3 | I'm Not In Love — 10 cc — Mercury — St. Annes |
| 2 | 1 | Whispering Grass — Don Estelle & Windsor Davis — EMI — Campbell Connelly |
| 3 | 2 | Three Steps To Heaven — Showaddywaddy — Bell — Palace |
| 4 | 5 | The Hustle — Van McCoy — Avco — Warners |
| 5 | 4 | The Proud One — Osmonds — MGM — KPM |
| 6 | 18 | Tears On My Pillow — Johnny Nash — CBS — ATV |
| 7 | — | Doing All Right With The Boys — Gary Glitter — Bell — Leeds |
| 8 | 7 | Listen To What The Man Said — Wings — Apple — McCartney/ATV |
| 9 | 14 | Disco Stomp — Hamilton Bohannon — Brunswick — Burlington |
| 10 | — | Misty — Ray Stevens — Janus — Bregman Vocco & Conn |
| 11 | — | Moonshine Sally — Mud — Rak — Chinnichap/Rak |
| 12 | 6 | Sing Baby Sing — Stylistics — Avco — Avemb/C. Shane |
| 13 | 17 | Baby I Love You OK — Kenny — Rak — Martin Coulter |
| 14 | 10 | Stand By Your Man — Tammy Wynette — Epic — KPM |
| 15 | 16 | Mr. Raffles (Man It Was Mean) — Steve Harley/Cockney Rebel — EMI — Trigram/Rak |
| 16 | 12 | Oh What A Shame — Roy Wood — Jet — Wood/Carlin |
| 17 | 11 | Disco Queen — Hot Chocolate — Rak — Chocolate |
| 18 | 8 | The Way We Were — Gladys Knight & The Pips — Buddah — Screen Gems/Col. |
| 19 | — | My White Bicycle — Nazareth — Mooncrest — Gateway/Carlin |
| 20 | 9 | Send In The Clowns — Judy Collins — Elektra — Beautiful/Relevation |

TOP TWENTY LPS

| | |
|----|---|
| 1 | Captain Fantastic — Elton John — DJM |
| 2 | Venus & Mars — Wings — Apple |
| 3 | Best Of The Stylistics — Avco |
| 4 | Original Soundtrack — 10 cc — Mercury |
| 5 | Horizon — Carpenters — A&M |
| 6 | Once Upon A Star — Bay City Rollers — Bell |
| 7 | Take Good Care Of Yourself — Three Degrees — Philadelphia Int'l. |
| 8 | Best Of Tammy Wynette — Epic |
| 9 | Autobahn — Kraftwerk — Vertigo |
| 10 | Tubular Bells — Mike Oldfield — Virgin |
| 11 | Elton John's Greatest Hits — DJM |
| 12 | Greatest Hits Of 10 CC — UK |
| 13 | The Singles 1969-73 — Carpenters — A&M |
| 14 | Rollin' — Bay City Rollers — Bell |
| 15 | Judith — Judy Collins — Elektra |
| 16 | I Feel A Song — Gladys Knight & The Pips — Buddah |
| 17 | Fox — GTO |
| 18 | Dark Side Of The Moon — Pink Floyd — Harvest |
| 19 | Stand By Your Man — Tammy Wynette — Epic |
| 20 | I'm Still Gonna Need You — Osmonds — MGM |

Belgium

| TW | LW | |
|----|----|--|
| 1 | 1 | Swing Your Daddy — Jim Gilstrap — Chelsea — Primavera |
| 2 | 2 | Dolannes Melody (Flute de Pan) — Paul de Senneville & Olivier Toussaint — Delphine — Editions Moderny |
| 3 | 4 | If You Go — Barry & Eileen — Omega |
| 4 | 3 | Girls — Moments & Whatnauts — Philips |
| 5 | 7 | Drink Rode Wijn — Joe Harris — Gnome |
| 6 | 8 | Walk On By — Gloria Gaynor — MGM |
| 7 | 9 | Bump Me Baby — (Dooley Silverspoon — Seville — Decap |
| 8 | 15 | Bye Bye Baby — Bay City Rollers — Bell |
| 9 | 12 | Sing With Me — Tony Sherman — BASF — Hans Kusters Music |
| 10 | 6 | Guitar King — Hank the Knife & The Jets — Cardinal |

Australia

| TW | LW | |
|----|----|---|
| 1 | 1 | January — Pilot — Castle — BMI |
| 2 | 2 | Ego Is Not A Dirty Word — Skyhooks — Castle — Mushroom |
| 3 | 3 | Lovin' You — Minnie Riperton — ns. — Epic |
| 4 | 8 | We May Never Love Like This Again — Festival-20th Fox — Maureen McGovern |
| 5 | 4 | Down Down — Status Quo — Leeds — Vertigo |
| 6 | 9 | Yesterday's Hero — John Young — Music Sales — Albert |
| 7 | 5 | My Eyes Adored You — Frankie Valli — Castle — Private Stock |
| 8 | 6 | Philadelphia Freedom — Elton John — Leeds — DJM |
| 9 | 7 | Summer Love — Sherbert — Castle — Infinity |
| 10 | — | Another Somebody — B. J. Thomas — ns. — Interfusion |

TOP FIVE LPS

| | |
|---|---|
| 1 | Just A Boy — Leo Sayer — Chrysalis |
| 2 | Myths And Legends — Rick Wakeman — A&M |
| 3 | Captain Fantastic — Elton John — DJM |
| 4 | First Impressions — Olivia Newton-John — Interfusion |
| 5 | Physical Graffiti — Led Zeppelin — Swan Song |

Japan

| TW | LW | |
|----|----|--|
| 1 | 2 | Kakkoman Bugi — Downtown Bugiwugi Band — Express/Toshiba — Pub: PMP |
| 2 | 1 | Shikuramen No Kaori — Akira Fuse — King — Pub: Watanabe Music |
| 3 | 3 | Koi No Boosoo — Hideki Saijo — RCA/Victor — Pub: Geiei Music |
| 4 | 4 | Juunana No Natsu — Junko Sakurada — Victor — Pub: Sun Music |
| 5 | 12 | Natsuhiraku Seishun — Momoe Yamaguchi — CBS-Sony — Pub: Tokyo Music |
| 6 | 7 | Itsuka Machide Atta Nara — Masatoshi Nakamura — Columbia — Pub: NTV Music |
| 7 | 8 | Showa Karesusuki — Sakura To Ichiro — Polydor — Pub: Diamond Music |
| 8 | 6 | Chikumagawa — Hiroshi Itsuki — Minoruphone/Tokuma — Pub: Noguchi Music |
| 9 | 5 | Kokoro Nokori — Takashi Hosokawa — Columbia — Pub: JCM |
| 10 | 11 | Bokuni Makasete Kudasayi — Craft — Elektra/Warner-Pioneer — Pub: NTV Music, PMP |
| 11 | 10 | Kanashimi No Owarutoki — Goro Noguchi — Polydor — Pub: Fuji Music |
| 12 | 13 | Tomoshihi — Aki Yashiro — Teichiku — Pub: Roppongi Music |
| 13 | 9 | Paris Ni Hitori — Kenji Sawada — Polydor — Pub: Watanabe Music |
| 14 | 14 | Only Yesterday — Carpenters — A&M/King — Sub Pub: PMP |
| 15 | — | Hadashi No Booken — Agnes Chan — Warner Brothers/Warner Pioneer — Pub: Watanabe Music |
| 16 | 19 | Soyokaze No Yuuwaku — Olivia Newton-John — EMI/Toshiba — Sub Pub: Shinkogakufu Music |
| 17 | 15 | Hitoame Kureba — Rumiko Koyanagi — Reprise/Warner-Pioneer — Pub: Watanabe Music |
| 18 | 17 | Shiroyi Page/Kazeyo — Akira Onodera — Columbia — Pub: NTV Music |
| 19 | — | Yasuragi — Toshio Kurosawa — Columbia — Pub: Nichion |
| 20 | 18 | Koi No Request — Shinya Aizaki — Reprise/Warner-Pioneer — Pub: Watanabe Music |

TOP TEN LPS

| | |
|----|---|
| 1 | Kaze — First Album — Crown |
| 2 | Koori No Sekayi — Yoosuyi Inouye — Polydor |
| 3 | Zoku Datsu Donzoko — Down Town Bugiwugi Band — Toshiba |
| 4 | Soyokaze No Yuuwaku — Olivia Newton-John — Toshiba |
| 5 | Midori No Chiheisen — Carpenters — King |
| 6 | Hookoo — Kei Ogura — Polydor |
| 7 | For Ever — Kaguya Hime — Crown |
| 8 | Saba No Jowoo — Glashela Susana — Toshiba |
| 9 | Moetsukiru — Caroll Last Live — Phonogram |
| 10 | Nishoku No Koma — Yoosuyi Inouye — Polydor |

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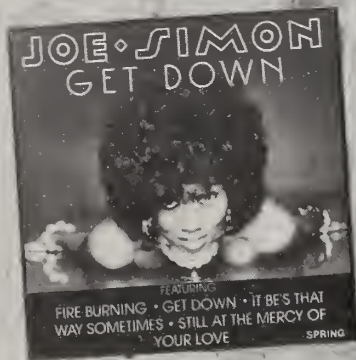
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| 1 | CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN (MCA 2142) | 7/5 1 | 35 | THE LAST FAREWELL & OTHER HITS ROGER WHITTAKER (RCA APL 1-0855) | 7/5 36 | 69 | WILL O' THE WISP LEON RUSSELL (Shelter SR 2138) | 7/5 40 |
| 2 | VENUS AND MARS ARE ALRIGHT TONIGHT WINGS (Capitol SMAS 11419) | 2 | 36 | MY WAY MAJOR HARRIS (Atlantic SD 18119) | 37 | 70 | HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN (MCA 2133) | 67 |
| 3 | ONE OF THESE NIGHTS EAGLES (Asylum 7E 1039) | 8 | 37 | CHOCOLATE CHIP ISAAC HAYES (Soul ABCD 874) | 42 | 71 | HEART LIKE A WHEEL LINDA RONSTADT (Capitol ST 11358) | 71 |
| 4 | FOUR WHEEL DRIVE BACHMAN-TURNER OVERDRIVE (Mercury SRM 1-1027) | 5 | 38 | PLAYING POSSUM CARLY SIMON (Elektra 7E 1033) | 31 | 72 | IN THE POCKET STANLEY TURRENTINE (Fantasy F-9478) | 61 |
| 5 | THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE (Columbia PC33280) | 3 | 39 | CAUGHT IN THE ACT COMMODORES (Motown M6-820S1) | 41 | 73 | MOVING VIOLATION JACKSON FIVE (Motown M6-82951) | 80 |
| 6 | STAMPEDE DOOBIE BROTHERS (Warner Bros. BS 2835) | 4 | 40 | STILLS STEPHEN STILLS (Columbia PC 33575) | 65 | 74 | CLOSEUP FRANKIE VALLI (Private Stock PS 2000) | 76 |
| 7 | LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE (A&M 3505) | 21 | 41 | BLOW BY BLOW JEFF BECK (Epic PE 33409) | 43 | 75 | STEPPIN' THE POINTER SISTERS (Blue Thumb BTSD 6021) | 81 |
| 8 | THE HEAT IS ON THE ISLEY BROTHERS (T-Neck PZ 33536) | 14 | 42 | TODAY ELVIS PRESLEY (RCA APL 1-1039) | 44 | 76 | DISCO TEX AND HIS SEX-O-LETTES (Chelsea CHL 505) | 78 |
| 9 | FANDANGO ZZ TOP (London PS 656) | 10 | 43 | CAT STEVENS GREATEST HITS CAT STEVENS (A&M 4519) | 79 | 77 | JASMINE NIGHTDREAMS EDGAR WINTER (Blue Sky PZ 33483) | 83 |
| 10 | DISCO BABY VAN McCOY & THE SOUL CITY SYMPHONY (Avco AV 69006) | 13 | 44 | A QUIET STORM SMOKEY ROBINSON (Tamla T6-33781) | 39 | 78 | BLIND BABY NEW BIRTH (Buddah BDS 5636) | 84 |
| 11 | MADE IN THE SHADE THE ROLLING STONES (Rolling Stone COC 79102) | 18 | 45 | SOAP OPERA THE KINKS (RCA LPL 1-5081) | 45 | 79 | ENDLESS SUMMER BEACH BOYS (Capitol SVBB 11307) | 82 |
| 12 | SURVIVAL O'JAYS (Phila. Int'l. KZ 33150) | 12 | 46 | BETWEEN THE LINES JANIS IAN (Columbia PC 33394) | 55 | 80 | SPARTACUS TRIUMVIRAT (Capitol ST 11392) | 86 |
| 13 | HORIZON THE CARPENTERS (A&M SP 4530) | 17 | 47 | THE MANHATTAN TRANSFER (Atlantic SD 18133) | 48 | 81 | NO WAY TO TREAT A LADY HELEN REDDY (Capitol ST 11418) | — |
| 14 | METAMORPHOSIS THE ROLLING STONES (London ANA-1) | 16 | 48 | PHONE CALL FROM GOD JERRY JORDAN (MCA 473) | 50 | 82 | SHABAZZ BILLY COBHAM (Atlantic SD 18139) | 89 |
| 15 | CHICAGO VIII CHICAGO (Columbia PC33100) | 7 | 49 | PHYSICAL GRAFFITI LED ZEPPELIN (Swan Song SS 2200) | 46 | 83 | SNEAKIN' SALLY THROUGH THE ALLEY ROBERT PALMER (Island ILPS 9294) | 91 |
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| 18 | TOMMY ORIGINAL SOUNDTRACK RECORDING (Polydor PD 2-9502) | 6 | 52 | COMING DOWN YOUR WAY THREE DOG NIGHT (ABC 888) | 56 | 86 | NEW CITY BLOOD, SWEAT & TEARS (Columbia PC 33484) | 88 |
| 19 | WELCOME TO MY NIGHTMARE ALICE COOPER (Atlantic SD 18130) | 9 | 53 | MICKEY MOUSE (Disneyland 1362) | 47 | 87 | CHOCOLATE CITY PARLIAMENTS (Casablanca NBLP 7014) | 66 |
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| 104 | IAN HUNTER (Columbia PC 33480) | 75 | 104 | 136 | WHEN WILL I SEE YOU AGAIN JOHNNY MATTHIS (Columbia PC 3342C) | 137 | 137 | 170 | BEHIND THE EYES TIM MOORE (Elektra/Asylum 73 1042) | 172 | 172 |
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| | | | | 165 | CRASH LANDING JIMI HENDRIX (Warner Bros. MS 2204) | 153 | 153 | 199 | NANCY NEVINS (Tomcat BYL 1-1063) | — | — |
| | | | | 166 | WELL KEPT SECRET JAMES LAST (Polydor PD 6040) | 177 | 177 | 200 | TUBES TUBES (A&M 4534) | — | — |

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