

CASHBOX

June 21, 1975

NEWSPAPER

\$1.50



JESSI COLTER/HAPPY BEING HERSELF

**NARM Meet: 'Historic';
Craig Cites Need For
'Retooling At Retail'**

**NARM Members Show LPs
Up, Singles Down In '74**

**Final Part In A Series
On Disk Buying Habits**

**Natalie Cole Signs With
Capitol; Johnny Rivers
Inks Epic Deal**

**Regan To Produce Feature
Film For 20th Century Fox**

**Marketing Moves For
Adults Only (Ed)**

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The follow-up to Earth, Wind & Fire's number-one hit "Shining Star"³⁻¹⁰⁰⁹⁰ is the title track from its platinum album, "That's the Way of the World."

The new single, "That's the Way of the World,"³⁻¹⁰¹⁷² from America's most dynamic group, Earth, Wind & Fire.

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CASH BOX

VOLUME XXXVII — NUMBER 5 — June 21, 1975

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cash box editorial

Marketing Moves For Adults Only

John Cohen of Disc Records in Cleveland, Ohio stood up at the NARM Retailers Conference in Philadelphia last week and bluntly accused the recording industry in general of "too long" ignoring the record buyers in the 25 to 75 year old age bracket. The only things available to retail to this group, alleged Cohen, a respected retailer and NARM director, were "re-hashes" of previously released material. His comments did serve to spark mini-discussions and much comment throughout the two-day NARM confab about what is called the MOR market — apparently, in the view of many at the meeting, a silent majority.

Guest speaker Jack Craigo, vice president marketing CBS Records, called the term MOR "a little degrading" but never came up with a good alternative. He was able though to speak positively of the market and its potential, stressing that CBS was about to "put big bucks" behind a summer and fall campaign to get the adult buyer into the record stores.

Meanwhile Polydor Records this week launched a James Last, Wes Farrell-produced album, "Well Kept Secret" aimed, although not directly, at this well-heeled segment of record buyers. Every company also promotes and pushes product for this market but somehow fails to talk it up as much as, for example, the rock and soul market.

One retailer summed it up concisely at the NARM meeting when he said, "The adult buyer thinks that every music store is rock oriented."

Such a statement underlines the points made eloquently at the major NARM meeting this year in Los Angeles by Stan Cornyn that the record industry had "written off" the adult market. Doubtless the Cornyn speech was responsible for the subject coming up quickly and often at this NARM Conference.

If this is so then perhaps it is time the whole music industry rethink properly the (pardon us) MOR market and retool itself to fit its needs. Any sensible retailer cannot help but feel a sense of frustration at the healthy mail order sales for the television repackages — "not available at any record store" — just as any record label should by the very dollar volume generated know that there is a market out there to be grabbed.

Perhaps it is time also to trust somebody over thirty!



NUMBER ONE
SINGLE OF THE WEEK
WHEN WILL I BE LOVED
LINDA RONSTADT — CAPITOL
Writer: P. Everly
Pub: Acuff-Rose/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 | WHEN WILL I BE LOVED Linda Ronstadt (Capitol P 4050) | 6/14 | 6/7 | 3 | 5 |
| 2 | LOVE WILL KEEP US TOGETHER The Captain and Tennille (A&M 1672) | 11 | 17 | | |
| 3 | LOVE WON'T LET ME WAIT Major Harris (Atlantic 3248) | 4 | 8 | | |
| 4 | WILDFIRE Michael Murphey (Epic 8-50084) | 7 | 10 | | |
| 5 | THANK GOD I'M A COUNTRY BOY John Denver (RCA PB 10239) | 1 | 2 | | |
| 6 | I'M NOT LISA Jessi Colter (Capitol 4009) | 10 | 12 | | |
| 7 | SISTER GOLDEN HAIR America (Warner Bros. 8086) | 2 | 3 | | |
| 8 | LISTEN TO WHAT THE MAN SAID Wings (Capitol 4091) | 18 | 37 | | |
| 9 | THE HUSTLE Van McCoy (Avco AV 4653) | 19 | 24 | | |
| 10 | TAKE ME IN YOUR ARMS (ROCK ME) Dobie Brothers (Warner Bros. 8092) | 15 | 16 | | |
| 11 | ONLY WOMEN Alice Cooper (Atlantic 3254) | 14 | 15 | | |
| 12 | CUT THE CAKE Average White Band (Atlantic 3261) | 12 | 14 | | |
| 13 | MAGIC Pilot (EMI 3992) (Dist: Capitol) | 16 | 20 | | |
| 14 | GET DOWN, GET DOWN Joe Simon (Spring 156) (Dist: Polydor) | 9 | 11 | | |
| 15 | THE WAY WE WERE/TRY TO REMEMBER Gladys Knight & The Pips (Buddah BDA 463) | 20 | 22 | | |
| 16 | BAD TIME Grand Funk (Capitol P 4046) | 5 | 6 | | |
| 17 | SWEARIN' TO GOD Frankie Valli (Private Stock PSR021) | 24 | 28 | | |
| 18 | ROCKIN' CHAIR Gwen McCrae (Capitol 1996) | 23 | 26 | | |
| 19 | HEY YOU Bachman-Turner Overdrive (Mercury 73683) | 22 | 27 | | |
| 20 | THE LAST FAREWELL Roger Whittaker (RCA TB 5-0030) | 47 | 18 | | |
| 21 | MISTY Ray Stevens (Barnaby 614) | 26 | 31 | | |
| 22 | OLD DAYS Chicago (Columbia 3-10131) | 6 | 7 | | |
| 23 | I'M NOT IN LOVE 10 cc (Mercury 73678) | 31 | 43 | | |
| 24 | PLEASE MR. PLEASE Olivia Newton-John (MCA 40418) | 41 | 61 | | |
| 25 | ONE OF THESE NIGHTS Eagles (Asylum 45257-A) | 42 | 56 | | |
| 26 | ATTITUDE DANCING Carly Simon (Elektra 45246) | 30 | 40 | | |
| 27 | MIDNIGHT BLUE Melissa Manchester (Arista AS 0116) | 37 | 47 | | |
| 28 | BAD LUCK (PART 1) Harold Melvin & Bluenotes (Philly Int'l ZS 8-3562) | 13 | 33 | | |
| 29 | BEFORE THE NEXT TEARDROP FALLS Freddie Fender (ABC/Dot 17540) | 8 | 1 | | |
| 30 | SPIRIT OF THE BOOGIE Kool & The Gang (DeLite DDJ 1567) | 32 | 34 | | |
| 31 | WHY CAN'T WE BE FRIENDS War (United Artists XW 629X) | 36 | 41 | | |
| 32 | JUDY MAE Boomer Castleman (Mums ZS 6-6038) | 29 | 30 | | |
| 33 | BLACK FRIDAY Steely Dan (ABC 12101) | 39 | 44 | | |
| 34 | GIVE THE PEOPLE WHAT THEY WANT The O'Jays (Phila Int'l ZS 8-3565) (Dist: CBS) | 33 | 36 | 6/14 | 6/7 |
| 35 | LIZZIE AND THE RAINMAN Tanya Tucker (MCA 40402) | 35 | 38 | | |
| 36 | I'LL PLAY FOR YOU Seals & Crofts (Warner Bros. WBS 8075) | 38 | 39 | | |
| 37 | JIVE TALKIN' Bee Gees (RSO SO-510) | 53 | 63 | | |
| 38 | I'LL DO FOR YOU ANYTHING YOU WANT ME TO Barry White (20th Century 2208) | 44 | 49 | | |
| 39 | BABY THAT'S BACKATCHA Smokey Robinson (Tamlia 5428F-A) | 40 | 42 | | |
| 40 | T-R-O-U-B-L-E Elvis Presley (RCA JH 10278) | 43 | 48 | | |
| 41 | I WANNA DANCE WIT' CHOO (DO DAT DANCE) Disco Tex & The Sex-O-Lettes (Chelsea CH 3015) | 34 | 35 | | |
| 42 | SHINING STAR Earth, Wind & Fire (Columbia 3-10090) | 25 | 9 | | |
| 43 | DYNAMITE Bazuka (A&M 1669) | 46 | 51 | | |
| 44 | RHINESTONE COWBOY Glen Campbell (Capitol 4095) | 56 | 68 | | |
| 45 | I DREAMED LAST NIGHT Justin Hayward & John Lodge (Threshold 67019) (Dist: London) | 49 | 52 | | |
| 46 | ME AND MRS. JONES Ron Banks & The Dramatics (ABC 12090) | 48 | 50 | | |
| 47 | THE ROCKFORD FILES Mike Post (MGM M 14772) | 58 | 69 | | |
| 48 | PLEASE PARDON ME (YOU REMIND ME OF A FRIEND) Rufus featuring Chaka Khan (ABC 12099) | 51 | 55 | | |
| 49 | I'M ON FIRE Dwight Twilley (Shelter SR 40380) | 59 | 71 | | |
| 50 | DISCO QUEEN Hot Chocolate (Big Tree BT 16038) (Dist: Atlantic) | 61 | 75 | | |
| 51 | HOW LONG Ace (Anchor/ABC 2100) | 21 | 4 | | |
| 52 | LONG HAIRD COUNTRY BOY The Charlie Daniels Band (Kama Sutra KA 601) | 50 | 54 | | |
| 53 | EVERY TIME YOU TOUCH ME (I GET HIGH) Charlie Rich (Epic 8-50103) | 64 | 73 | | |
| 54 | WHAT CAN I DO FOR YOU Labelle (Epic 8-50097) | 52 | 53 | | |
| 55 | REMEMBER WHAT I TOLD YOU Tavares (Capitol 4010) | 27 | 23 | | |
| 56 | JUST A LITTLE BIT OF YOU Michael Jackson (Motown M 1349F) | 65 | 67 | | |
| 57 | SLIPPERY WHEN WET Commodores (Motown M 1338F) | 68 | 78 | | |
| 58 | SHAKEY GROUND Temptations (Gordy G7142F) | 28 | 29 | | |
| 59 | IT'S ALL DOWN TO GOODNIGHT VIENNA Ringo Starr (Capitol P 1882) | 76 | — | | |
| 60 | I DON'T KNOW WHY The Rolling Stones (ABKCO ABK 4701) | 70 | 80 | | |
| 61 | ROCK AND ROLL ALL NITE Kiss (Casablanca MB 829) | 57 | 62 | | |
| 62 | SAIL ON SAILOR Beach Boys (Reprise 1325) | 66 | 70 | | |
| 63 | SWEET EMOTION Aerosmith (Columbia 3-10155) | 80 | 87 | | |
| 64 | PHILADELPHIA FREEDOM Elton John (MCA 40364) | 67 | 64 | | |
| 65 | MAKE THE WORLD GO AWAY Donny & Marie Osmond (MGM 14807) | 78 | 88 | | |
| 66 | BURNIN' THING Mac Davis (Columbia 3-10148) | 72 | 85 | 6/14 | 6/7 |
| 67 | RAG DOLL Sammy Johns (GRC GRDJ 2062) | 73 | 86 | | |
| 68 | TAKE ME TO THE RIVER Syl Johnson (Hi 2285) | 74 | 79 | | |
| 69 | FEELIN' THAT GLOW Roberta Flack (Atlantic 45-3271) | 75 | 82 | | |
| 70 | HURT The Manhattans (Columbia 3-10140) | 71 | 72 | | |
| 71 | MORNIN' BEAUTIFUL Tony Orlando & Dawn (Elektra 45260) | — | — | | |
| 72 | LOOK AT ME Moments (Stang 5060) | 86 | 92 | | |
| 73 | WASTED DAYS AND WASTED NIGHTS Freddie Fender (ABC/Dot DOA 17558) | 88 | — | | |
| 74 | SEXY MFSB (Phila. Int'l ZS 8-3567) | 89 | 94 | | |
| 75 | HOW GLAD I AM Kiki Dee (Rocket/MCA 40401) | 77 | 84 | | |
| 76 | DO IT IN THE NAME OF LOVE Ben E. King (Atlantic 45-3274) | 85 | — | | |
| 77 | BABY GET IT ON Ike & Tina Turner (U.A. XW 598-X) | 81 | — | | |
| 78 | SNEAKIN' UP BEHIND YOU The Brecker Brothers (Arista AS 0122) | 92 | — | | |
| 79 | SOONER OR LATER Impressions (Curton CBS 0103) | 82 | 89 | | |
| 80 | ROLLING DOWN A MOUNTAINSIDE Main Ingredient (RCA PB 10224) | 84 | 91 | | |
| 81 | GOT TO GET YOU INTO MY LIFE Blood, Sweat & Tears (Columbia 3-10151) | 91 | 97 | | |
| 82 | WOODEN HEART Bobby Vinton (ABC 12100) | 83 | 90 | | |
| 83 | FEEL LIKE MAKIN' LOVE Bad Company (Swan Song SS 70106) | — | — | | |
| 84 | SEVEN LONELY NIGHTS Four Tops (ABC 12096) | 87 | 93 | | |
| 85 | COULD IT BE MAGIC Barry Manilow (Arista AS 0126) | — | — | | |
| 86 | SATURDAY NIGHT SPECIAL Lynyrd Skynyrd (MCA 40416) | 96 | 98 | | |
| 87 | CHRISTINA Terry Jacks (Private Stock PS 45-023) | 90 | 95 | | |
| 88 | BALLROOM BLITZ The Sweet (Capitol 4055) | — | — | | |
| 89 | AT SEVENTEEN Janis Ian (Columbia 3-10154) | — | — | | |
| 90 | FIGHT THE POWER (PART 1) The Isley Brothers (T-Neck/CBS ZS 8-2256) | 93 | — | | |
| 91 | FEELINGS Morris Albert (RCA JB 10279) | 97 | — | | |
| 92 | RECONSIDER ME Narvel Felts (ABC/Dot 1754) | 98 | — | | |
| 93 | TWO LANE HIGHWAY Pure Prairie League (RCA JH 10302) | 95 | — | | |
| 94 | HOLDIN' ON TO YESTERDAY Ambrosia (20th Century TC 2207) | — | — | | |
| 95 | FALLIN' IN LOVE Hamilton, Joe Frank & Reynolds (Playboy P 6024-A) | — | — | | |
| 96 | EL BIMBO Bimbo Jet (Scepter SCE 12406) | — | — | | |
| 97 | SOMETHIN' 'BOUT YOU BABY I LIKE Trini Lopez (Private Stock PVT 1057) | — | — | | |
| 98 | FUNNY HOW LOVE CAN BE First Class (UK 49033) (Dist: London) | 99 | — | | |
| 99 | TOP OF THE WORLD Canyon (Magna Glide MG 323) | 100 | — | | |
| 100 | WONDERFUL BABY Don McLean (United Artists XW 614-X) | — | — | | |

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

| | | | | | | | |
|--|----|--|----|---|----|--|-----|
| At Seventeen (Mine/April — ASCAP) | 89 | Hey You (Ramback Music/Topsoil — BMI) | 19 | Magic (Al Gallico — BMI) | 13 | Shining Star (Sagittafire — ASCAP) | 42 |
| Attitude (C'est/Maya Prod — ASCAP) | 26 | Holdin' On To Yesterday (Rubicon — BMI) | 94 | Make The World (Tree — BMI) | 65 | Sister Golden (Warner Bros — ASCAP) | 7 |
| Baby Get It On (Unart/Huh — BMI) | 77 | How Glad (Screen Gems/Columbia — BMI) | 75 | Me And Mrs. Jones (Assorted Music — BMI) | 46 | Slippery When Wet (Jobete — ASCAP) | 57 |
| Baby That's Backatcha (Bertam — ASCAP) | 39 | How Long (American Broadcasting — ASCAP) | 51 | Midnight Blue (N.Y. Times/Romanian Pickleworks — BMI) | 27 | Sneakin' Up (Carmine Street — BMI) | 78 |
| Bad Luck (Mighty Three Music — BMI) | 28 | Hurt (Miller — ASCAP) | 70 | Misty (Chess/Janus-Vernon — ASCAP) | 21 | Somethin' 'Bout (Colgems/Glory — ASCAP) | 97 |
| Bad Time (Cram Renraff — BMI) | 16 | I Don't Know Why (Jobete — ASCAP/Stone Agate — BMI) | 60 | Mornin' (Appledier — ASCAP/Little Max — BMI) | 71 | Sooner Or Later (Cherritown Music — BMI) | 79 |
| Ballroom Blitz (Chimichap/Rak — BMI) | 88 | I Dreamed Last Night (Justunes — ASCAP) | 45 | Old Days (Make Me Smile/Big Elk — ASCAP) | 22 | Spirit Of The (Delight/Gang — BMI) | 30 |
| Before The Next (Fingerlake — BMI) | 29 | I'll Do For (Sa-vette/January — BMI) | 38 | One Of (Benchmark/Kicking Bear — ASCAP) | 25 | Swearin' To (Heart's Delight/Caseyem/Desert Idera — BMI) | 17 |
| Black Friday (Amer Broadcasting — ASCAP) | 33 | I'll Play For You (Dawnbreaker — BMI) | 36 | Only Women (Ezra Early/Frost — BMI) | 11 | Sweet Emotion (Daksl — BMI) | 63 |
| Burnin' Thing (Screen Gems/Col/Song Painter — BMI) | 86 | I'm Not In Love (Man/Ken — BMI) | 23 | Philadelphia (Big Pig/Leeds — ASCAP) | 64 | Take Me In Your (Jobete Music — ASCAP) | 10 |
| Christina (Rockfish/E B Marks — BMI) | 87 | I'm Not Lisa (Baron — BMI) | 6 | Please Mr. (Welch-Rostille/Blue Gum — ASCAP) | 24 | Take Me To (Joe & Al Green — BMI) | 68 |
| Could It Be (Kamikazi/Angel Dust — BMI) | 85 | I'm On Fire (Tarka Music — ASCAP) | 49 | Please Pardon (Kengorus/Palladium — ASCAP) | 48 | Thank God (Cherry Lane — ASCAP) | 5 |
| Cut The Cake (Average/Cotillion — BMI) | 12 | It's All Down (Lennon/ATV — BMI) | 59 | Rag Doll (Hampstead Heath — ASCAP) | 47 | The Hustle (Van McCoy/Warner/Tamerlane — BMI) | 9 |
| Disco Queen (Finchley — ASCAP) | 50 | I Wanna Dance (Heart's Delight/Caseyem Desiderata — BMI) | 41 | Reconsider Me (Shelby Singleton — BMI) | 92 | The Rockford Files (Leeds — ASCAP) | 47 |
| Do It In The Name (Penumbra — BMI) | 76 | Jive Talkin' (Casserole — BMI) | 37 | Remember What I (ABC/Dunhill — BMI) | 55 | The Way (Colgems/Chappell — ASCAP) | 15 |
| Dynamite (Tonob Music — BMI) | 93 | Judy Mae (Tree — BMI) | 32 | Rhinestone (20th/House of Weiss — ASCAP) | 44 | Top Of The World (Krafkat — BMI) | 99 |
| El Bimbo (A Wayne/Reizner — ASCAP) | 46 | Just A Little Bit (Gold Forever/Stone Diamond — BMI) | 56 | Rock and Roll (Cafe Americana/Rock Steady — ASCAP) | 61 | T-R-O-U-B-L-E (Chestnut — BMI) | 40 |
| Every Time You (Algee — BMI) | 53 | Last Farewell (Arcola — BMI) | 20 | Rockin' Chair (Sherlyn Pub — BMI) | 18 | Two Lane Highway (Rotcut — ASCAP) | 93 |
| Fallin' In Love (J. C. — BMI) | 95 | Listen To What (McCartney Music/ATV — BMI) | 8 | Rolling Down (Better-Half Music — ASCAP) | 80 | Wasted Days (Travis — BMI) | 73 |
| Feelin' That Glow (LonPort — BMI) | 69 | Lizzie And The (House of Gold — BMI) | 35 | Sail On Sailor (Brother — BMI) | 62 | What Can I Do (Gospelbirds — BMI) | 54 |
| Feelings (Permata Intl — ASCAP) | 91 | Long Haired (Kama Sutra/Rada Dara — BMI) | 52 | Saturday Night (Duchness/Hustlers — BMI) | 86 | When Will I Be (Acuff-Rose — BMI) | 1 |
| Feel Like Makin' (Badco — ASCAP) | 83 | Look At Me (Gambi Music — BMI) | 72 | Seven/Pocket Full of Tunes/Giant — BMI) | 84 | Why Can't We Be (Far Out — ASCAP) | 31 |
| Fight The Power (Bovina — ASCAP) | 90 | Love Will Keep (Don Kirshner — BMI) | 2 | Sexy (Mighty Three — BMI) | 74 | Wildfire (Warner Tamerlane — BMI) | 4 |
| Funny How Love (Southern Music — ASCAP) | 98 | Love Won't Let (Mighty Three/Friday's Child/Wimot — BMI) | 3 | Shakey Ground (Jobete Music — ASCAP) | 58 | Wonderful Baby (Unart Yahweh — BMI) | 100 |
| Get Down (Gaucho/Belinda — BMI) | 14 | | | | | Wooden Heart (Gladys — ASCAP) | 82 |
| Give The People (Mighty Three — BMI) | 34 | | | | | | |
| Got To Get You (Maclen — BMI) | 81 | | | | | | |

NOW IN THE TOP 100 AND STILL CLIMBING

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Last in a 4 Pmt. Series:

27 Year Old Fears Record Companies Will Price Themselves Out Of Market

The final subject in **Cash Box's** study of the record consumer is Bradley Shaw, a 27 year old foreign stocks trader at one of America's leading brokerage houses. He attended Georgetown University in Washington, D.C. and the New School for Social Research, though he did not graduate from either institution. While at Georgetown, Shaw was music director of WGTB-FM, a progressive rock station. He currently resides in a middle-class apartment complex in Queens.

CB: How many disks do you own?
BS: Approximately 500.

CB: How many do you buy each month?
BS: On the average, about 10 or 12. I used to buy more, but aside from the fact

that list prices have gone up, it seems that a lot of the retailers are taking a larger cut for their share. Or maybe they're not moving as many.

CB: That's true to a certain extent. Retailers seem to have cut their inventories back because records aren't moving as well now as they have in the past. The companies don't want to ship as many, also, for the returns are up. But what turns you on to those records?

BS: The radio. I've got to hear something before I buy it. I listen to two stations, WNEW-FM for progressive rock and WRVR-FM for jazz. I also buy classical records, though I don't listen much to classical radio. I buy them because I like the composer and/or the conductor. I will buy a jazz or rock record because I've heard it on the radio once or twice. With classical, it's more direct, I've got to know the piece.

CB: There's a problem in that there are so many budget classical labels. On an important, popular composition like Beethoven's 5th Symphony or Mahler's 1st Symphony, there might be more than 30 recordings.

BS: Well, I have more than one recording on several pieces. Take Mahler's 1st. I have one really bizarre recording with the New Haven Symphony and . . .

CB: But how would you know which records to buy?

BS: Well, I just go for the conductor. There are Mahler conductors like Jasha Horenstein, Bernstein or Sir George Solti; and you go by that. If you have a rock album, there's really only going to be one performance of the music, as far as I'm concerned. So you know which re-

continued on pg. 18

FRONT COVER



Jessi Colter has emerged this year as one of the brightest lights in music, gracing listeners with a voice at once ethereal and powerful. Her Capitol debut album "I'm Jessi Colter" has done exceptionally well; it remains in the top five after achieving the top spot on **Cash Box's** country LP chart May 24, and the single released from that album, "I'm Not Lisa," hit number one a week later. Indicative of Jessi's almost universal appeal, her album continues to climb the pop charts at 83 with a bullet and her single is in the sixth spot.

On a personal level, Jessi is unself-consciously beautiful in all senses; "All my music is written for and about Waylon," she unhesitatingly states, referring to her husband and co-producer Waylon Jennings. The sudden success she has enjoyed this year has not adversely affected the basic humanistic attitudes that have given her music the natural warmth and honesty appreciated by people of all persuasions.

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CBS' Craigo Tells NARM Of Need For 'Retooling At Retail'

PHILADELPHIA — CBS Records researchers and forecasters are convinced the economy is turning and that the third and fourth quarter of 1975 will show improved retail sales, said Jack Craigo, vice president, marketing, CBS Records in his keynote speech at the first annual NARM retailers conference on Monday.

"We deeply believe that retail sales in July and August, due to less heavy vacation expenditures and an increased consumer home time, will be extremely strong," he told the conference.

But, "The consumer must be able to find our industry's product," commented Craigo. "It's easier to zero out the consumer in the pre-recorded music business. Faster vendor and supplier service has reduced the need for depth and back up stock in order to operate retail inventories. Three day maximum trucking

service moves merchandise to the farthest point in an acceptable time frame and central warehousing allows tight controls, at a single decision making point to reduce inventory of satellite stores efficiently and quickly . . . regardless of whether it is best sellers or slow turning items.

"We're efficiently walking the customer. We've developed a system for losing business and discouraging the record fan. We're strategizing our way into a sophisticated, refined, merchandising, promotion oriented, concert date, trade chart, tip sheet, minimum investment industry — an industry that can't produce maximum unit sales because that highly motivated consumer can't find the hits, the catalog, and can't open the locked pre-recorded tape display cases.

"I'm saying our business needs some retooling at retail."

Stating that the record consumer had changed in the last five years, Craigo urged the retailers to examine the potential record buyers who do not shop in their stores and department. "Consumer restrictions only begin when you choose your targeted customers," he said. The retailing objective should be all kinds of music along with the rock buyer — "one music sold by one music merchant."

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NARM Meet: 'Historic' Event

PHILADELPHIA — The first annual NARM Retailers Conference — a meeting between the retailers and the manufacturers — was labelled "an historic event," by Jules Malamud, executive director of the organization.

The conference was a two day affair, with a keynote speech by Jack Craigo, vice president marketing, CBS Records and also broken down into smaller meetings and "rap sessions."

Lunchtime Tuesday was devoted to round table discussions on various topics such as the adult market, new avenues for promotion and advertising, variable pricing, coordinating and expanding manufacturer promotion at the retail level, packaging, merchandising aids and the state of the single.

Rivers, Epic Sign Long-Term Contract

NEW YORK — Johnny Rivers has been signed to an exclusive recording contract with Epic Records, it was disclosed last week by Irwin Segelstein, president of CBS Records Group. Rivers, who has sold more than 25 million records in his two-decade career, will have all his product for Epic produced by his Soul City production company, and his product will appear on the Epic label with the Soul City logo.

Epic is set to release Rivers' new single, a new version of "Help Me Rhonda," on which author and Beach Boy Brian Wilson makes his first singing performance in more than eight years. Rivers' debut album for Epic, tentatively entitled "New Lovers And Old Friends," is due for release in August.

Rivers has recorded more than 20 LPs over the course of his career, and has garnered a grand total of 16 gold records including his own disks and those he has produced. Among his biggest hits have been singles such as "Memphis," "Seventh Son" and "Rockin' Pneumonia And The Boogie Woogie Flu."

NARM Members Show LPs Up, Singles Down In 1974

NEW YORK — NARM members reveal a 2.6 percent of dollar volume drop in single sales for 1974, according to a report just issued by the organization. In 1974 single sales stood at 12.7 percent of dollar volume compared to 15.3 percent the previous year.

However NARM members report that album sales have risen by the same figure — 2.6 percent — from 84.7 per-

cent in 1973 to a 1974 figure of 87.3 percent.

In terms of membership profile the biggest jump — 3.6 percent — lies with the member companies doing between 15 and 40 million dollar volume, from 5.2 percent in 1973 to 8.8 percent in 1974.

The full statistics released by the regular members of NARM follow.

NARM MEMBERSHIP PROFILE

| MEMBER COMPANY DOLLAR VOLUME | % OF TOTAL NUMBER OF NARM MEMBERS | | | |
|------------------------------|-----------------------------------|-------|-------|-------|
| | 1974 | 1973 | 1972 | 1971 |
| Under 1 million | 3.6% | 4.4% | 11.0% | 8.1% |
| 1 million — 2 million | 23.1% | 19.1% | 24.0% | 20.0% |
| 2 million — 3 million | 16.0% | 19.1% | 16.0% | 22.2% |
| 3 million — 5 million | 26.8% | 25.0% | 18.0% | 24.4% |
| 5 million — 15 million | 18.1% | 22.8% | 22.0% | 16.3% |
| 15 million — 40 million | 8.8% | 5.2% | 6.0% | 6.0% |
| Over 40 million | 3.6% | 4.4% | 3.0% | 3.0% |

NARM MEMBERS — TYPE OF PRODUCT SOLD

| PRODUCT | % OF TOTAL VOLUME | | | |
|---------------------|-------------------|-------|-------|-------|
| | 1974 | 1973 | 1972 | 1971 |
| Phonograph Records | 66.8% | 64.5% | 65.0% | 65.4% |
| Tapes | 27.0% | 26.7% | 24.7% | 27.8% |
| Equipment | 2.0% | 4.1% | 4.5% | 4.6% |
| Musical Instruments | .7% | .9% | 1.0% | — |
| *Other | 3.5% | 3.8% | 4.8% | 2.2% |

*Accessories, music books, posters, etc.

Complete NARM Statistics continued on page 9



Shown in the photo at the official signing ceremony are (l. to r.): Steve Popovich, vice president of a&r at Epic Records; Ron Alexenburg, vice president and general manager of Epic and CBS Custom Labels; Johnny Rivers; and Irwin Segelstein, president of CBS Records.

EAGLES

ONE OF THESE NIGHTS

7E-1039



**A NEW ALBUM. A NEW SINGLE.
A NEW EXPERIENCE.**

All Of These Nights, 1975: June 19 Rotterdam, Holland **June 21 & 22** Wembley Stad., London, England
June 26 & 27 Pine Knob, Detroit, Mich. **June 29** Oakland Stadium, San Francisco, Ca. **June 30** Civic Center, Sacramento, Ca.



SD-5054



SD-5068



7E-1004

ON ASYLUM RECORDS & TAPES.

Complete NARM Statistics continued from pg 7

NARM MEMBERS — RECORDED PRODUCT ONLY

| PRODUCT | % OF TOTAL VOLUME | | | |
|--------------------|-------------------|-------|-------|-------|
| | 1974 | 1973 | 1972 | 1971 |
| Phonograph Records | 71.0% | 70.8% | 72.0% | 70.3% |
| Tapes | 29.0% | 29.2% | 28.0% | 29.7% |

TYPES OF OUTLETS SERVICED BY NARM RACK JOBBERS

| TYPE OF RETAIL OUTLET % OF DOLLAR VOLUME | 1974 | 1973 | 1972 | 1971 |
|---|------------------------------|-------|-------|-------|
| | Department & Discount Stores | 70.6% | 62.2% | 60.9% |
| *Variety Stores | 2.3% | 7.0% | 12.8% | 14.8% |
| Retail Record Stores | 18.4% | 16.6% | 12.5% | 14.2% |
| Drug Stores | 4.1% | 6.4% | 5.3% | 7.8% |
| Supermarkets | 0.4% | 2.1% | 3.4% | 3.1% |
| Service PX's | 3.0% | 3.3% | 3.8% | 2.4% |
| **Miscellaneous | 1.2% | 2.4% | 1.3% | 3.0% |

*The traditional variety stores have grown into the super-variety type store, which is now included in the Department and Discount Store figure, stores such as Woolco (Woolworth) and K-Mart (Kresge).

**Book Stores, Electronic Stores, Automotive Stores, Tape Centers, Head Shops, Gas Stations, Sub-Distributors and One Stops.

NARM has used as its basis for total industry figures those issued by RIAA (Recording Industry of America).

| | 1974 | 1973 |
|--|-----------------|-----------------|
| Total industry gross dollar volume @ retailer's list price | \$2,200,300,000 | \$2,017,000,000 |
| Long playing records | 1,356,000,000 | 1,246,000,000 |
| Single records | 194,000,000 | 190,000,000 |
| Pre-recorded tapes | 650,300,000 | 581,000,000 |
| 8 Track cartridges | 549,200,000 | 489,000,000 |
| Pre-recorded cassettes | 87,200,000 | 76,000,000 |
| Pre-recorded reel-to-reel | 2,600,000 | 4,000,000 |
| Quadrophonic tapes (8 track and reel-to-reel) | 11,300,000 | 12,000,000 |

ALBUMS AND SINGLES — ALL NARM MEMBERS

| TYPE OF RECORDS | % OF DOLLAR VOLUME | | | |
|-----------------|--------------------|-------|-------|-------|
| | 1974 | 1973 | 1972 | 1971 |
| Albums | 87.3% | 84.7% | 85.9% | 83.3% |
| Singles | 12.7% | 15.3% | 14.1% | 16.7% |

NARM RACK JOBBERS/ONE STOPS

| TYPE OF RECORDS | % OF DOLLAR VOLUME | |
|-----------------|--------------------|------|
| | 1974 | 1973 |
| Albums | 83.7% | |
| Singles | 16.3% | |

NARM RETAILERS

| TYPE OF RECORDS | % OF DOLLAR VOLUME | |
|-----------------|--------------------|------|
| | 1974 | 1973 |
| Albums | 92.7% | |
| Singles | 7.3% | |

BUDGET AND ECONOMY PRICED PRODUCT

| % OF GROSS DOLLAR VOLUME | 1974 | 1973 |
|--------------------------|------|------|
| | | 9.3% |

TYPES OF RECORDED PRODUCT SOLD

| TYPE OF PRODUCT | % OF DOLLAR VOLUME | | | |
|--|--------------------|-------|-------|-------|
| | 1974 | 1973 | 1972 | 1971 |
| Contemporary (includes pop, rock, soul) | 61.1% | 64.2% | 64.2% | 64.2% |
| Country | 11.6% | 10.5% | 10.5% | 10.5% |
| Middle of the Road (MOR) | 10.4% | 11.0% | 11.0% | 11.0% |
| Classical | 5.2% | 4.7% | 4.7% | 4.7% |
| Comedy | 1.5% | 1.6% | 1.6% | 1.6% |
| Jazz | 4.1% | 3.4% | 3.4% | 3.4% |
| Children's | 4.5% | 3.5% | 3.5% | 3.5% |
| Other (Includes spoken word, ethnic, language) | 1.6% | 1.1% | 1.1% | 1.1% |

*No data was gathered until 1973 on recorded product categories.

TYPES OF TAPE PRODUCT SOLD

| TYPE OF PRODUCT | % OF DOLLAR VOLUME | | | |
|---------------------------|--------------------|-------|-------|-------|
| | 1974 | 1973 | 1972 | 1971 |
| 8 track | 83.0% | 80.1% | 73.7% | 75.2% |
| Pre-recorded cassette | 11.4% | 11.6% | 16.5% | 20.3% |
| Blank cassette | — | 5.8% | 5.7% | 2.7% |
| Pre-recorded reel-to-reel | — | — | 1.1% | .7% |
| Blank reel-to-reel | — | — | .9% | .3% |
| Other | 5.6% | 2.5% | 2.1% | .8% |

(8 track quad, all reel to reel, blank cassette, etc.)

CBS 50 Twofer Push On Adult, MOR Market

PHILADELPHIA — CBS will release 50 twofer albums in August, repackaging their MOR artists in a promotion aimed at the adult record buyer. The albums will retail at \$7.98.

This strategy was revealed by Jack Craigo, vice president, marketing for CBS at the first annual NARM Retailers conference last Tuesday (10) during a round table luncheon discussion on the subject of the growing adult market.

Craigo also stated that CBS was preparing a series of life size, self standing artist blow ups — Mac Davis is to be the first artist featured — that will be part of this promotion.

"We will have the blow ups placed outside the record stores and also in front of other stores surrounding the record department, such as the jean boutique and the hairdresser. Wherever possible they will be given a copy of the album being promoted to play in their store."

"This promotion is primarily being directed at the shopping malls and at times when the adult female is out shopping. We are aware that, say, Saturday is when the rock buyer is out spending but we want to catch the adult female shopper."

"We at CBS consider the shopping

mall to be a big factor in our drive for the adult market.

"The life size blow ups are not cheap, about \$10 a throw and we will have around 3000 of them inside three weeks."

The subject of the adult market and the record industry's attitude toward it came up earlier in the NARM meeting, during a question and answer period following Craigo's keynote speech.

NARM director, John Cohen, of Cleveland's Disc Records Co., accused the industry of ignoring the market — "the only thing we have to sell is rehashing of the old stuff," he commented.

It was here that Craigo revealed CBS' promotional plans for this market, adding that he personally was not in favor of the

continued on pg 30

Natalie Cole Signs Capitol Contract

HOLLYWOOD — Natalie Cole, daughter of the late Nat King Cole, has signed a long-term exclusive recording contract with Capitol Records, it was announced by Bhaskar Menon, president and chief executive officer, Capitol Industries-EMI, Inc.

"In 1942, when Nat King Cole became one of the first artists to join Capitol Records, we were a fledgling company," commented Menon. "He subsequently recorded nearly 700 songs for the label and became one of the world's leading record sellers."

Natalie Cole is 25 years old, was born in Los Angeles, and first appeared on the stage at the age of 11 with her father in the L.A. production of "I'm With You." Ms. Cole made her professional solo singing debut while attending the University of Massachusetts in 1971. Shortly after her debut Ms. Cole began garnering favorable reviews during performances at the Diplomat in Miami, the Concord in New York, a number of resorts in the Bahamas, the prestigious Copacabana in New York, the Latin Casino in New Jersey and Shepard's in New York. During an engagement at Mr. Kelly's in Chicago, she met Chuck Jackson and Marvin Yancey, who brought Ms. Cole to the recording studio for the first time. The initial recordings, written and produced by Jackson and Yancey, became the core of her debut Capitol album "Inseparable."

Natalie Cole's first album is scheduled for release on July 7 and will include her single, "This Will Be," which is scheduled for release June 30. All songs on the album were written and produced by Jackson and Yancey.

Regan To Produce Major Feature Film

HOLLYWOOD — Twentieth Century Records president Russ Regan is displaying diversification in the entertainment field with the announcement that he will produce his first feature motion picture.

"Twentieth Century-Fox Presents World War II," a photographic essay composed of World War II documentary footage played against music of the 60s and 70s, will become a Twentieth Century-Fox feature length production in 1976. Announcement of the project was made by Alan Ladd, Jr., senior vice president, worldwide production.

Based on an original idea by Regan, the production will draw from the library of Movietone, which includes footage of film made in every theatre of operation during World War II. The film will include "at home" footage of American industry and its people gearing for war.

Regan will serve as executive producer while at the same time continuing his position at Twentieth Century Records. Sandy Leiberson has been set to produce. A director and writer will be announced shortly.

July Releases Needed: Rothfeld

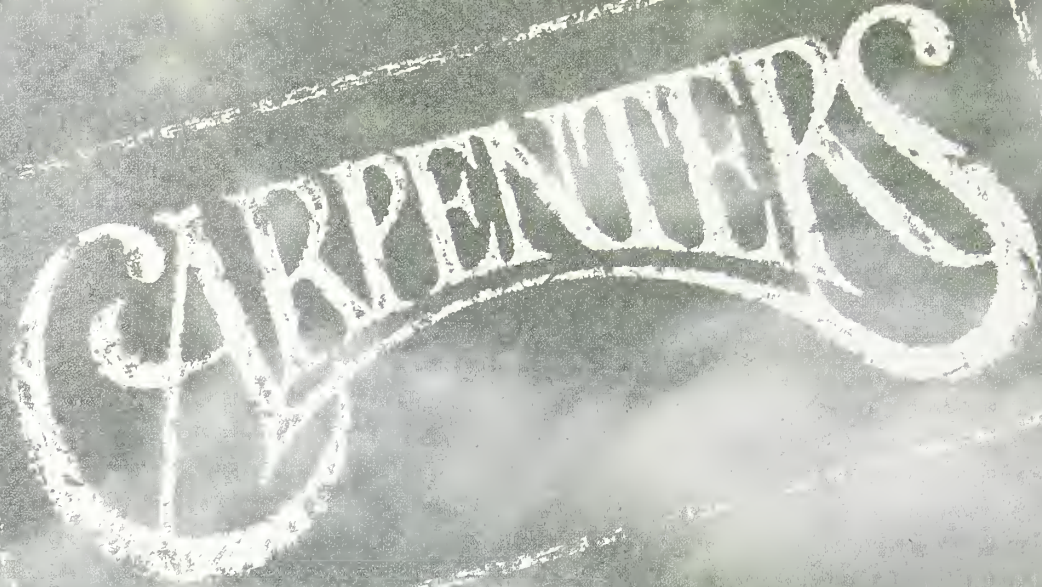
PHILADELPHIA — A plea for new releases during July was put out by Dave Rothfeld of the Korvettes chain at the first annual NARM Retailers Conference.

Rothfeld stated that he had found July to be the third best month of the year for sales and had sent a letter to manufacturers recommending that more new releases be put out during this period, usually considered a breathing space for the heavy fall sales.

Answering him, Jack Craigo, vice president, marketing CBS Records said that the label's new Bob Dylan "Basement Tapes" package had originally been given a September release date but they were shipping now. Ditto the first Stephen Stills album for the label.



Larkin Arnold, Capitol gm, soul; Ms. Cole; Menon



CARPENTERS

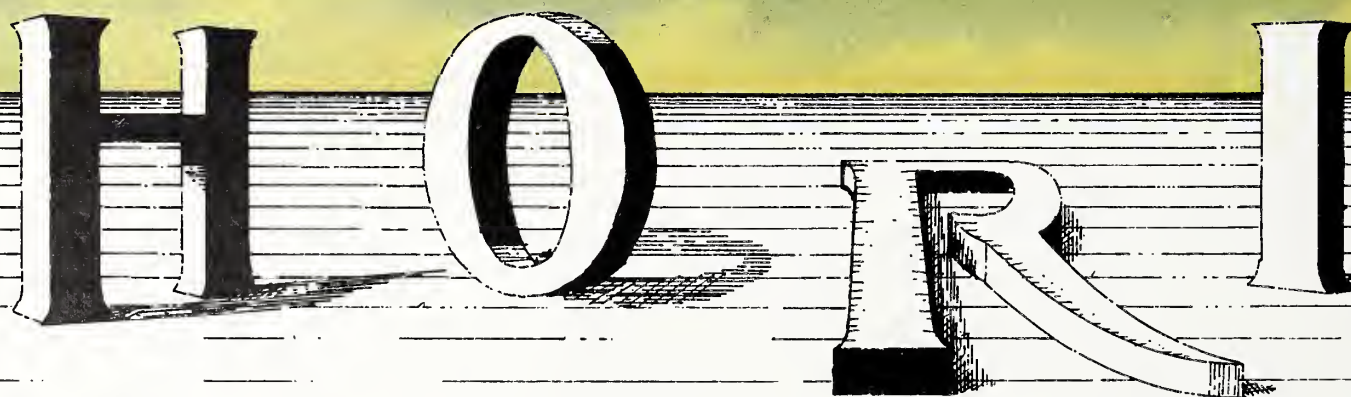
After more than 30 million singles and albums, three Grammy Awards, 15 gold records, thousands of packed concerts throughout America, Europe and Asia, and their last album, "The Singles 1969-1973," which, aside from being the top album in this country, was #1 in England for sixteen straight weeks, and still high on the English charts, we present "Horizon."

"Horizon" is Carpenters' first studio album in two years.

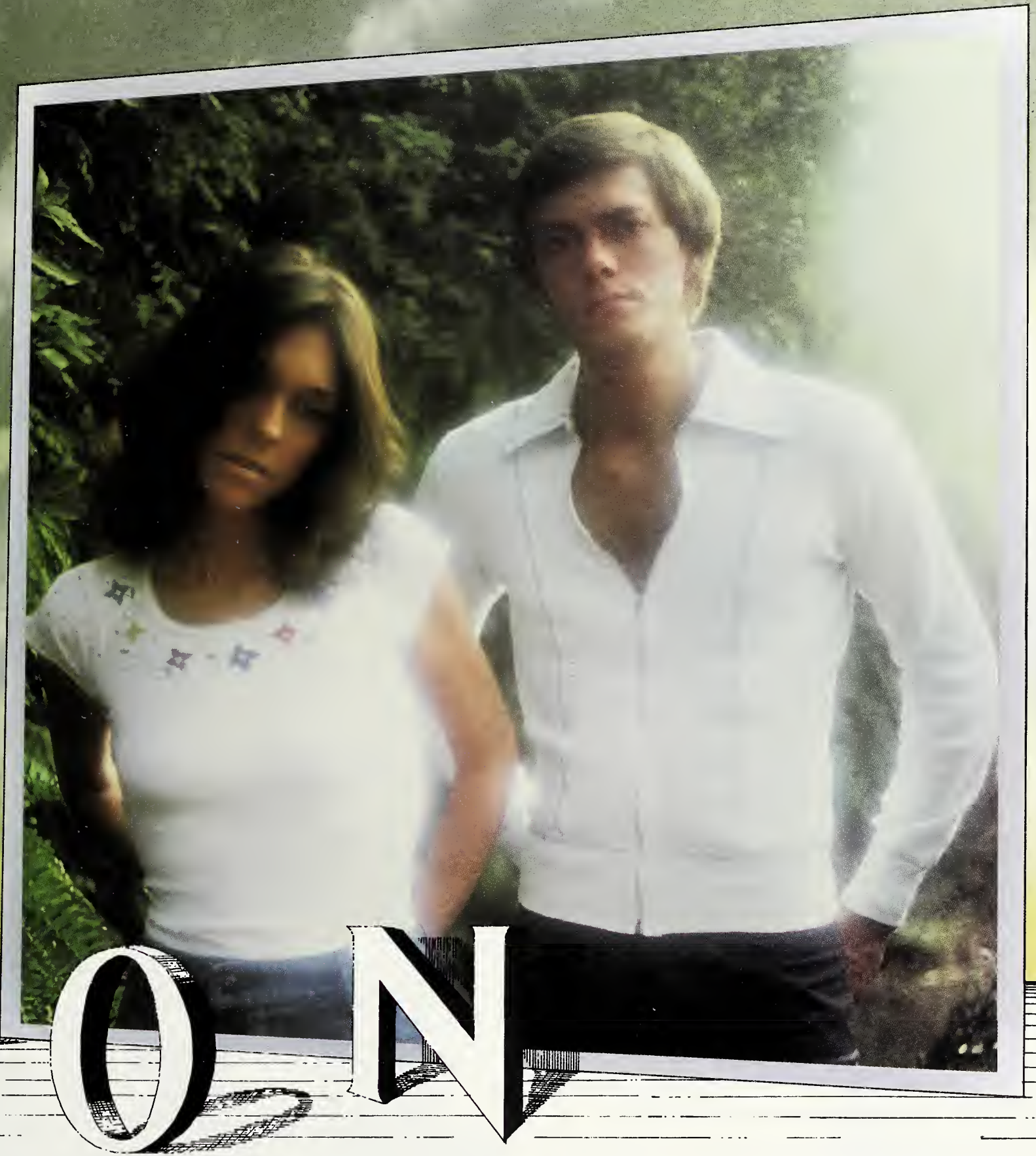
Along with a new selection of Richard Carpenter-John Bettis songs, it features the two latest Carpenters hits, "Please Mr. Postman" and "Only Yesterday." And Carpenters versions of Neil Sedaka's "Solitaire" and Eagles' "Desperado."

Karen's vocals are filled with new emotion and Richard's talent for arrangement and orchestration is dazzling.

By any standard, a new "Horizon."



HORIZON



Produced by Richard Carpenter Associate Producer Karen Carpenter (SP 4530)



Herb Alpert Returns To Music Scene Via Midnight Special, Gig

HOLLYWOOD — Herb Alpert and the Tijuana Brass have been an on again off again musical institution since the forty year old band leader's initial retirement from performing in 1969. Now Alpert and the Brass are back and cooking on all four burners.

Alpert recently served as host of The

Midnight Special (to be aired June 20) and last week took the Brass down to Camp Pendleton for a gratis performance for the Vietnamese refugees. In the latter case Alpert's musical message proved to be a universal language and a crowd of approximately 6,000 applauded his efforts.

Commenting on his nearly six year hiatus and his sudden return to the performing scene, Alpert said "I stopped working because it got to the point where I wasn't having fun musically. I needed time to think and reevaluate. At that time I found myself missing the energy I had when I first began."

Last year, Alpert reformed the Tijuana Brass and, in the space of one year, cut "You Smile, The Song Begins" and "Coney Island."

Alpert is particularly proud of "Coney Island": "When I was producing good albums with The Brass, each was a pot-pourri. But "Coney Island" not only has the same dimension, it also has different colors to it; colors I've never seen before."

"The album has guts," continued Alpert. "It's very spontaneous. It wasn't assembled from my producing experience; it was recorded live in the space of three days. It's real and it has things in it that actually happened."

During the course of the conversation Alpert remarked that compromise, or in this case the lack of it, played a major part in the artistic success of the album.

"This album is purely the result of what I'm doing and feeling today. Good or bad, that's the way it is. I feel like I'm getting in there, doing what I can do. In a way the album was therapeutic because I know now that I have a lot more to say musically and creatively."

"The group is now much more exciting, much heavier. I feel much freer, more open. I'm no longer limited by things that used to concern me."

This freedom was much in evidence during the course of the Camp Pendleton show as Alpert led the band through slices of TJB history with spirited renditions of "The Lonely Bull," "Zorba The Greek" and a strong vocal outing by Alpert on "This Guy's In Love With You." The setting for the show was obviously makeshift but in Herb Alpert's hands a flatbed truck in a parking lot quickly took on the vicarious setting of the Hollywood Bowl.

According to Major Pat Cunningham, commander of one of the eight camps at Pendleton, the concert was "spectacular" for the refugees. "We know it was a great morale booster," said Major Cunningham. "These people are starving for entertainment and Herb Alpert's donation of time will fulfill their needs for quite a while."

Black Oak Enters Into Publishing Pact

HOLLYWOOD — Black Oak Arkansas has entered into publishing agreements with Ivan Mogull Music Corp., in the United States as well as affiliated companies in Mexico, Argentina, Guatemala, Brazil, Spain and South Africa.

Virtually all songs performed by the group on its Atco Records albums are Black Oak compositions.

The agreements were negotiated by Black Oak manager Butch Stone and Mogull.

Cash Box Preview: 'Musical Chairs'

NEW YORK — "Musical Chairs," the Don Kirshner-produced TV show, premieres this week on the CBS network. **Cash Box** caught a taping of the program recently, and for the benefit of those without easy access to afternoon TV, herein presents a capsule preview.

"Musical Chairs" is a game show which uses four laymen contestants and three celebrity performers presenting the musical questions. MC'd by the first black game host, Adam Wade, its primary device is the correct completion of a song verse. While more easily understood in viewing than by verbal description, the basic format involves three rounds of questions, each round being worth progressively more money (\$50, \$75 & \$100 per question). The musical chairs concept is put to use through the elimination of individuals from the running in each round by the reduction in number of permissible correct answers (those who press their answer buttons first get first crack at an answer). In the final round, those who are eliminated in each question are out of the game for good.

At the taping we viewed, the three celebrity guests were The Tokens, Kelly Garrett and Ernestine Jackson, alternating questions between them, with host Wade occasionally joining in. For example, one of the questions involved The Tokens, dressed in camp gear, singing a part of "Camp Granada," followed by three possible completions. Several straight factual questions are also used in the course of a show. The program appears to be basically middle-of-the-road oriented, with other numbers performed including "Hey, Look Me Over," "Killing Me Softly," "The Casson Song," and "Hernando's Hideaway." Simple but relevant costuming and sets compliment each song.

The last person left at the end of the third round is the winner, and gets to try to complete 10 song verses (from a choice of categories) in 60 seconds, with \$50 given for each correct answer and \$1000 if all ten are correct. With the exception of a few subtleties not noted, that is the essence of "Musical Chairs." The show is airing from 4:00-4:30 week-day afternoons in all areas of the country except New York, where it will air from 1:00-1:30 p.m.

Ron Saul Named Motown Pop Dir.

HOLLYWOOD — Ron Saul has been appointed to the newly created position of national director of pop music at Motown. The appointment was announced by Paul Johnson, vice president of promotion at the label. Saul will be responsible for the national direction and management of all pop promotion.

A twelve-year veteran of the music industry, Saul headed Warner Brothers promotion for five years and was previously employed by ABC Records in Los Angeles. Saul graduated from the University of Washington with a degree in radio-TV, and most recently was general manager of Warner/Spector Records.

Commenting on the addition, Johnson said, "The addition of Ron Saul is a demythologizational move that will confirm Motown's venture into the pop fields. The ostentatious professionalism of Saul will galvanize Motown's future endeavors in the vastitudinous spectrum of this area."

Cossette, CBS-TV Ink '76 Grammy Deal

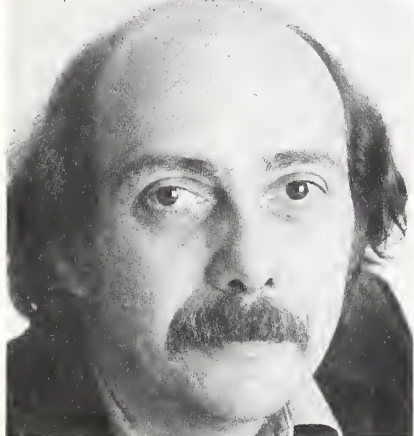
HOLLYWOOD — It may seem like yesterday that we were toasting 1975's Grammy winners, but last week the Pierre Cossette Company firmed a deal with CBS-TV to present the 18th annual Grammy Awards telecast on Feb. 28, 1976. Cossette's agreement also gives the network options for the 1977 and '78 awards shows, which he first originated for live television six years ago in association with the National Association of Recording Arts and Sciences. Discussions are now underway to determine the point of origination with Los Angeles, New York and Chicago among top contenders to host the Grammy telecast. Minor changes in format are also in the works, with the final decisions being based upon production facilities in the prospective cities.

Stature of the Grammy Awards has increased noticeably since its inception as a TV special, according to producer Cossette who notes more and more major recording industry names have been scheduled to appear each successive year.

Rosica Named RCA Product Director

NEW YORK — John Rosica has been named to the post of director of product merchandising for RCA Records, it was revealed by Jack Kiernan, division vice-president of marketing. "Rosica's responsibility will be to develop total merchandising concepts," noted Kiernan, "supervise the work of all product managers . . . and smoothly coordinate the product merchandising efforts with that of the advertising, sales, promotion and publicity functions at the company."

During the past three years, Rosica has held the position of vice president of marketing at both ABC Records and CTI Records. Prior to that, he served in a sales and promotion capacity with A&M Records. From 1959 through 1967, Rosica worked for RCA, where, in his last post for the company, he was simultaneously national promotion manager and national singles sales manager.

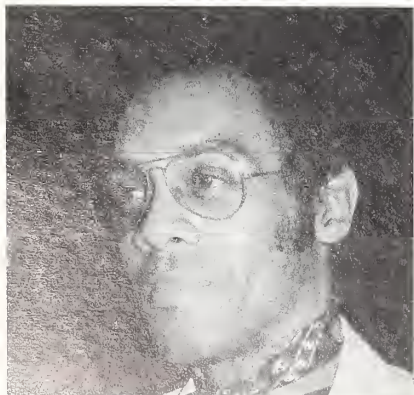


Rosica

George Butler New Blue Note Vice President

LOS ANGELES — Dr. George Butler has been appointed to the newly-created post of vice president, Blue Note Records.

In his new position Butler will be responsible for the acquisition and development of artists for Blue Note as well as the supervision of all Blue Note recording activities. Butler had most recently served as general manager of Blue Note.



Butler



WELCOME BACK — Chrysalis Records president, Terry Ellis, (l.) hosted a "welcome back to America" reception for famed record producer, George Martin, last week (Tues., June 10) at the Bistro in Beverly Hills. Joining Ellis for the festivities included (from l.) Al Teller, UA Records; Joe Smith, Warner Bros. Records; Mike Maitland, MCA Records and Mike Stewart, UA Records. Chrysalis is the majority stockholder in Air (London) companies controlling the record production services of Martin, Peter Sullivan and John Burgess.

ABC Taps Starke As Media Dir.

LOS ANGELES — Pam Starke has joined the ABC Records creative services division as national media director.

Prior to ABC, Ms. Starke was national media director at United Artists Records for two years. Before that, she was assistant to the national media director at Warner Brothers Records for a year and a half.

At ABC, Ms. Starke will be responsible for the planning and placement of all advertising — including television, radio, print and billboard — as well as the creation of merchandising tools. Assisting her will be Linda Schoultz, print media coordinator, and Joanne Nathan, broadcast media coordinator.



Pam Starke

Catalano Set For Anne Murray LP Production

HOLLYWOOD — Capitol Records' artist Anne Murray, and Tom Catalano, veteran record producer have concluded negotiations for Catalano to produce her next album.

Canadian born Ms. Murray won the Grammy for the best country performance for her "Love Song" album. Additionally, she was elected to the Country Hall of Fame in Nashville, voted top female newcomer by both **Cash Box** and **Record World** and holds Canada's Juno Award as best female vocalist for five years straight from 1970 to 1974. Her "Snowbird" album was certified gold in 1973. Some of her recent hits include "You Won't See Me," "He Thinks I Still Care," "Love Song," and "Danny's Song."



Catalano, Anne Murray

Louis Paul Signs With Shelter

HOLLYWOOD — Singer-writer Louis Paul has been signed to a recording agreement, with Shelter Records, according to Shelter president, Denny Cordell. Louis is produced and managed by Hot Water Productions, headed by Jerry Phillips and Eddie Braddock, whose offices are in Memphis, Tenn.

Johnson To WB A&R Post

HOLLYWOOD — Pete Johnson has been named Warner Bros. a&r executive producer, it was announced last week by Warner's vice president and a&r director Lenny Waronker. Johnson will be involved in all phases of Warner Bros. a&r activities working with artists, screening new material and talent and acting as a liaison between outside producers and the company. He will also represent the in-house a&r staff on the corporate level.

"We're pleased to welcome Pete to a&r," Waronker commented. "We think his contribution will be evident very soon. Our staff is looking forward to working with him as we all have great respect for his judgmental and organizational abilities."

Prior to his appointment, Johnson was editorial director, working in the Warner Bros. creative services area. In his six years with the company, Johnson was editor of the Warner's house organ, *Circular*, and wrote advertising copy. He joined Warner in 1969 after a three-year stint as pop music editor of the *Los Angeles Times*.

Handleman Begins Negotiations To Acquire Le-Bo Co.

DETROIT — Handleman Company and The Starr Broadcasting Group, Inc. are engaged in preliminary negotiations looking toward the acquisition for cash by Handleman Company of all of the stock of Le-Bo Products Co., Inc., a wholly-owned subsidiary of The Starr Broadcasting Group, Inc. The acquisition is subject to negotiation of a definitive agreement and its approval by the boards of directors of the Handleman Company and The Starr Broadcasting Group, Inc.

Le-Bo Products Co., Inc., which manufactures and distributes home entertainment accessories, had sales for the year ended June 30, 1974 of approximately \$8 million. If an acquisition is consummated, it is contemplated that Le-Bo Products Co., Inc. will be operated as a wholly-owned subsidiary of Handleman Company.

Injunction Against Hit Factory Denied

NEW YORK — The Hit Factory owner, Edward Germano, has defeated a motion by Record Plant Studios for a preliminary injunction in the Supreme Court of the state of New York. The injunction, denied on May 28, 1975, sought to restrain Germano, a former officer of Record Plant, from dealing with Record Plant clients.

In his decision denying the motion, the Honorable George Postel noted that the sharp, factual issues raised precluded the granting of an injunction.

Century Prods. Starts New Label

NEW YORK — Century Productions, a year-old recording studio based in Sayreville, N.J., has formed its own label, Cenpro Records. Principal officers are Roger Bangert, president; Lou Cyktor, vice-president; Michael Yannich, secretary/treasurer and Robert Ligotino, chairman of the board. The first artist to be signed and released by Cenpro Records is Judy Stevens. Her single is "Happy Birthday America."

College Market Campaign Offered by MMI/New Dawn

HOLLYWOOD — Buz Wilburn of Music Marketing Int'l. and Scott Foster of New Dawn Enterprises have combined forces to provide labels and their newer artists with a "one stop" method of promoting their records and acts on the college market, while getting paid for on-campus performances.

"This is a comprehensive artist development/campus marketing campaign," Wilburn stated. "It provides for press, publicity, promotion, air-play, product exposure and most of all, an opportunity for the artist to perform and get paid for the date or dates."

Wilburn and Foster have pre-scheduled over 300 concerts at 55 colleges starting this Sept. (Foster himself produced over 300 campus concerts last year on his own.) The 55-college territory covers 42 major and secondary record markets in ten western states, representing, according to Wilburn, a listening audience of almost one million students.

Artists selected for this campaign will be either new or developing, with some record success. "We are not looking for major acts," Wilburn advised. "The purpose is to develop a new act via campus exposure and marketing into a major act." They are now in the process of visiting with label people to gather names for the first campaign and coordinate record product for specific campuses and performances.

The artists will be mutually selected by the label and MMI/New Dawn. The cam-

paign covers a period of three weeks, during which the artist(s) will play a minimum of ten dates (four major markets and six secondary markets). There can be more, depending on the availability of the artist and direction by the label.

MMI/New Dawn will assist labels in the selection of markets and establishing the itinerary, assign concert dates, arrange payments to be paid to either the record label or artist and schedule concert arrangements (i.e. concert hall, time, tickets, lighting, sound, etc.).

They will also send a representative from MMI/New Dawn to each college to coordinate all activities including press and publicity, radio airplay, concert promotion (e.g. posters, displays) and con-

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Caravan First BTM Disk Act To Tour U.S.

NEW YORK — Caravan, the first BTM artist to tour under the BTM-Chess/Janus arrangement, will release their debut LP on the BTM label, "Cunning Stunts," to coincide with their upcoming tour of America. The band will begin its tour on the west coast with a week in California at the beginning of July.



THEY LOVE SOMEBODIES — A supper-dance in honor of the Bee Gees' 20th anniversary as musical entertainers was held at the outdoor promenade of Rockefeller Center last Wednesday, May 28. Coinciding with the release of the Bee Gees' new album "Main Course" and the start of their North American tour, co-starring RSO artists Revelation, the evening affair was co-hosted by Robert Stigwood, chairman of the Robert Stigwood Organization, and Ahmet Ertegun, chairman of Atlantic/Atco Records.

The Gibb Brothers, who performed their first date back in 1955, at a cinema in Manchester, England (their home town) when the twins Robin and Maurice were 5 years old and Barry was 8, were feted by nearly 400 friends and guests from all areas of the entertainment business. Champagne was quaffed and the assemblage applauded the Lester Lanin Orchestra which entertained the crowd with several Bee Gee standards, like "Massachusetts," "Words" and "To Love Somebody."

Top (l. to r.): Maurice Gibb, Robin Gibb, Bee Gees keyboard player Blue Weaver, AWB's Hamish Stuart, and producer Tony Silvester. Bottom (l. to r.): Ahmet Ertegun, Robin Gibb, Barry Gibb, Maurice Gibb, and Robert Stigwood.

We've Got the Goods!

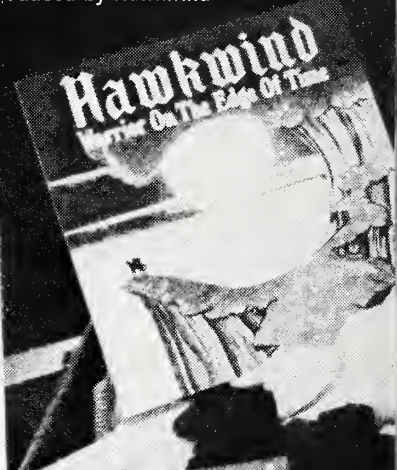
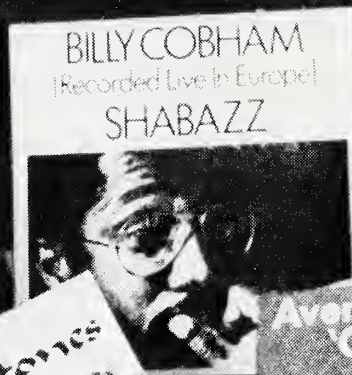
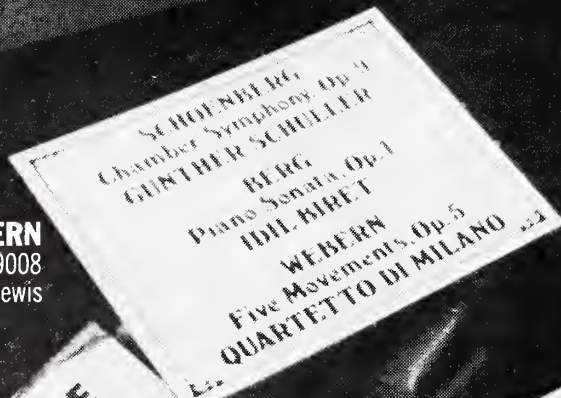
The new release from Atlantic/Atco



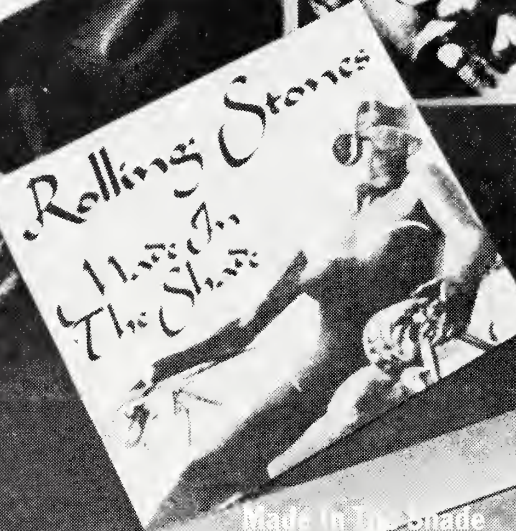
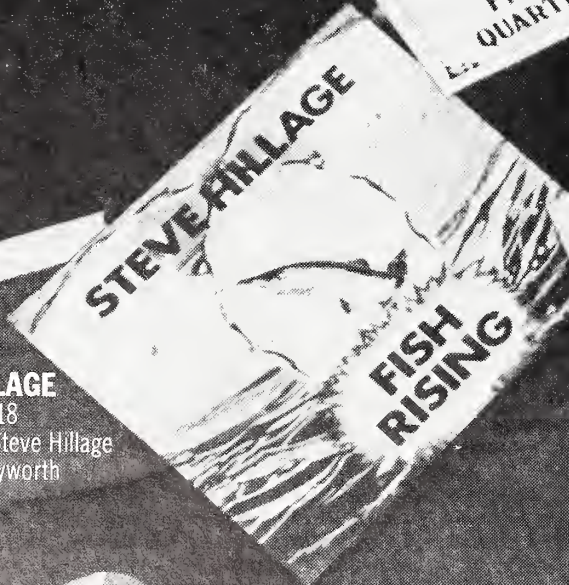
Warrior On The Edge Of Time
HAWKWIND
Atlantic SD 36-115
Produced by Hawkwind

Shabazz
BILLY COBHAM
Atlantic SD 18139
Produced by Ken Scott
and Billy Cobham

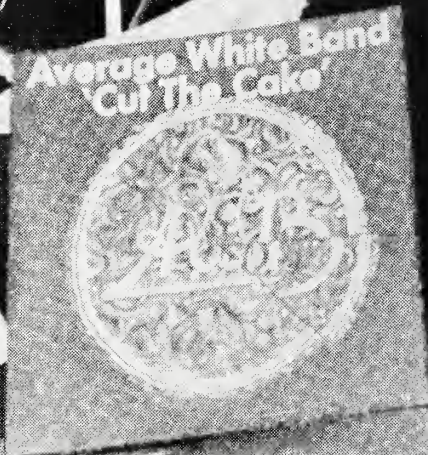
SCHOENBERG/BERG/WEBER
Finnadar SR 9008
Produced by John Lewis



Fish Rising
STEVE HILLAGE
Virgin VR 13-118
Produced by Steve Hillage
and Simon Heyworth



Made In The Shade
ROLLING STONES
Rolling Stones COC 79102



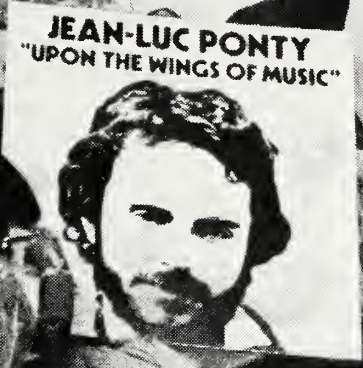
Cut The Cake
AVERAGE WHITE BAND
Atlantic SD 18140
Produced by Arif Mardin



FUNK FACTORY
Atco SD 36-116
Produced by Michal Urbaniak

Rising Sun
YVONNE ELLIMAN
RSO SO 4808
Produced by
Steve Cropper

Matching Head and Feet
KEVIN COYNE
Virgin VR 13-117
Produced by Geoffrey Haslam



Upon The Wings of Music
JEAN-LUC PONTY
Atlantic SD 18138
Produced by Jean-Luc Ponty



Main Course
BEE GEES
RSO SO 4807
Produced by Art Mardin

L.A.'s Troubadour Closes: To Re-Open As 'TV Club'

HOLLYWOOD — After fifteen years of operation as one of the country's most well-known clubs for live acts, owner Doug Weston last week announced that the venue would be closing "for restructuring."

At a press conference held on the stage of the 350-seat Troubadour, last Thurs. (12) Weston stressed that the primary reason for the closing was that business had gotten "out of hand," and that financial losses were instrumental in his decision. He further stated that since the formation of an association of club owners (Weston also owns Ebbets Field in Denver, which is operated by Chuck Morris) six months ago, the Troubadour has incurred losses sometimes reaching \$12,000 dollars in a single month.

"The fire department had cut our seating to 300, making the areas to the left and right of the stage unsightly with a clutter of unused equipment, amplifiers and instruments. A lot of the vibes of watching other people as well as the show were lost. We incurred some pro-

blems with the AFM over a contract with Etta James' backup musicians, and during one week, although the club sold out and we grossed \$10,000, we still showed a \$1500 loss. I simply cannot afford to continue operations here under these conditions," Weston said.

Weston, when asked what plans he had for the club in the future, stressed that the press conference was not intended to be a "funeral," and that he was spending the last six months preparing a television music show that he hopes will "take the spirit and ambiance of the Troubadour" to the media. "We've already taped one segment with Etta James, The Section and Greg Allman here at the Troub." Weston explained, "and I think it's musically exciting. I've been in show business for a few years, and I think that as host of such a program I can be stimulating, witty and interesting."

Weston also stated that his decision was finalized during a talent forum held in L.A. recently, and that he had been devoting a sizeable amount of time in the past six months to his television negotiations, which he stated are still underway. Asked whether or not he felt the division of his time between the TV project and the club accounted in some way for the financial problems, he said, "To some extent that's true, but I feel there are other factors involved. At the present time we are booking the club on a week-to-week basis, which relates to some of the problems we've been having with agencies and managers. But I see our problems as

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Edwards Named Impulse GM

LOS ANGELES — Esmond Edwards has been named general manager of Impulse Records. Edwards started in the record industry at Prestige, where he produced such jazz artists as Coleman Hawkins, Red Garland, Eric Dolphy, Jack McDuff, Tiny Grimes, Buck Clayton, Buddy Tate and Etta Jones.

After five years with Prestige, Edwards joined Chess and while running the Cadet jazz label, produced albums by Sonny Stitt, Ahmad Jamal, Al Grey, James Moody and Ramsey Lewis. He stayed at Chess for five years, then briefly worked for Verve, Columbia and Polydor but returned to Chess as vice president of a&r for the four and a half years preceding his appointment at ABC.



Edwards

Blackmore To Leave Purple

NEW YORK — Ritchie Blackmore, Deep Purple's lead guitarist, has exited to form a new group, Ritchie Blackmore's Rainbow. Concurrent with his move, Deep Purple has announced the addition of Tommy Bolin as their new lead guitarist.

Formerly with the James Gang, Bolin will record on all Deep Purple albums as well as continue his solo career. Deep Purple is set to record a new album in Munich this Aug. with a release scheduled for Oct.

Blackmore's new group, Rainbow, will release their album during the first week of July on Polydor with a U.S. tour set for late summer.

Rainbow is comprised of four former members of the group Elf, in addition to Blackmore.

Hakim Calls For Nat'l Promo Org.: First Meet In Aug.

HOLLYWOOD — Following two preliminary meetings and a mailing to the nation's key promotion reps, the formation of a National Promotion Forum may come to reality this year. Spearheaded by veteran promotion exec Jack Hakim, this "informal association of record promoters" would be based upon a benevolent, philosophical and fraternal principle, with the desire of establishing the recognized "professionalism" long overdue to members of this craft.

Hakim recently mailed a "letter of intent" to 26 key promotion and label reps, receiving 15 favorable responses back from such trade leaders as Warner Bros. president Joe Smith. The group will now hold its first "serious" meeting on the formation of the Forum this August in San Francisco. The first order of business will be the formation of a steering committee which will consider such member services as: fund raising activities, a national financial assistance program, a national job bank, a national insurance program and a national conference and convention representatives committee (a unified voice).

"The forum concept is essentially to have an organization that would underscore the professionalism of our job, while giving us a platform to recognize contributions of ourselves and others in the industry," Hakim stated. "We've assessed the growth and impact of such organizations as CMA, RIAA, NAB and NATRA and unanimously felt that, aside from the obvious advantage of increasing the prestige of our sometimes misun-

derstood profession, there is a much greater potential for forming such a forum. Our group is not to be confused or misunderstood in any sense of the word with programming philosophies, broadcasters or radio stations, nor are its intentions to reveal or discuss professional skills and abilities, or to organize for the purpose of forming a un-

Bill DeMartines Joins Butterfly

HOLLYWOOD — Bill DeMartines has joined MCA recording group Iron Butterfly. Bill, a self-taught musician, writes music, sings and plays all keyboards including clavinet, piano, organ and synthesizer. Before joining Iron Butterfly, Bill played in the Los Angeles area with a group called Buster Brown.

con't fr 7

Craig At NARM

Craig cited the success of the "new progressive FM stations" as due to the same one music concept, music without limits.

Craig volunteered that one priority for retooling the retailer should be the product presentation of the 8-track cartridge and the industry could not continue to lock up, literally and figuratively, the potential revenue. He acknowledged the pilferage factor but suggested that there would be enough gross profit to support additional retail clerks, and service and security personnel.

He warned: "The tape industry is becoming a full mail order business. This is a red flag indicator of the lack of availability and selectivity at retail."

Craig also asked for retail help with the artist tour, live performance and personal appearance. "The personal enthusiasm of a retail chain employee was a great catalyst to the increased popularity of the Blue Oyster Cult," he said. "The artist personal appearance and tour dates are a market tool to move the concert audience into your record and tape locations."

Using his theme of "retooling for today's customer" Craig said that this was preferable to "racing into some questionable, highly competitive non prudent new retail locations."

During the question and answer period following Craig's speech the subjects ranged from quadrasonic disks, the cassette market, retailer participation in artist support and TV mail order packages.

Retailers alleged that the biggest consumer objection to quad was the unavailability of the software — only around 200 quadrasonic disks are on the market, compared to the thousands made available where stereo was introduced. Corvette's Dave Rothfeld alleged that, following a visit to this year's Consumer Electronic Show, even the manufacturers had given up on the four channel sound. Floor opinion urged the adoption of one system... and quickly.

London Records Herb Goldfarb echoed Craig in urging for more participation from retailers over personal appearances. "Sometimes I'm ashamed to walk into a retail store — no posters on the wall, that kind of thing."

Russ Solomon, Tower Records, Los Angeles: "The tools are in the hands of the manufacturer, any retailer who doesn't use them is a fool."

Goldfarb commented on the fact that London artists, Al Green and Z.Z. Top had personnel that just travel around checking retailers and getting back to the label's head office with complaints.



ONE, KICK, TWO, KICK — Columbia Masterworks is currently completing work on the original soundtrack from the hit Broadway show, "A Chorus Line," which was recently named musical of the year by the New York Drama Critics. Goddard Lieberson (far left), who has produced such other original cast recordings as "My Fair Lady," "Camelot," "The Sound Of Music" and "West Side Story," is producing "A Chorus Line." Shown with Lieberson at a recent recording session are (l. to r.): Marvin Hamlisch, who composed the score for the show; Donald Pippin, who did the musical orchestration both in the show and on record; and Michael Bennett, who conceived, choreographed and directed "A Chorus Line."

DiscReet Denies Kathy Dalton Release

HOLLYWOOD — According to legal counsel for DiscReet Records, singer Kathy Dalton has not been released for her recording contract with the label. Cash Box had reported that the artist had received said release, but the judge that denied DiscReet's application for a preliminary injunction has not made a ruling on breach of contract yet. We hereby retract the statement that "songstress Kathy Dalton has been released from her DiscReet Records contract."

SRS Plans Workshop

HOLLYWOOD — The Song Registration Service will conduct a workshop on "Practical And Business Aspects Of Music Publishing" on Wednesday evenings, July 2-23 from 7:30 to 9:30 p.m. at the Service's office at 6381 Hollywood Blvd., suite 503. The phone number is 463-7170.

Heading up the workshop will be Evan Medows, director of the A&M International Publishing Companies. Tuition for the workshop will be \$25 for SRS members and \$30 for non-members. The class will be limited to 30 students.

Americans spent over 2,250,000 hours listening to their music. Enough time to make 15,625 round trips to the moon.

They're the writers of the most played BMI songs in America during 1974. Last year they gave us more than 2¼ million hours of our favorite music.

Congratulations.

| | | | |
|--------------------|-----------------|--------------------|--------------------|
| Donald J. Addrisi | Linda Creed | Billy Joel | Jack Rhodes |
| Richard P. Addrisi | 2 Awards | Elton John | Charlie Rich |
| Peter Allen | Dash Crofts | (PRS) 2 Awards | Gary Rossington |
| Benny Anderson | Burton Cummings | Andy Kim | John Rostill |
| (STIM) | (BMI C) | Carole King | (PRS) 2 Awards |
| Stig Anderson | Mac Davis | Edward King | Todd Rundgren |
| (STIM) | 2 Awards | Kris Kristofferson | Gunther Schuller |
| Paul Anka | Mary Dean | 2 Awards | Jimmy Seals |
| Randy Bachman | Joe Egan | Dickey Lee | Neil Sedaka |
| (BMI C) 2 Awards | (PRS) | John Lennon | Gil Shakespeare |
| Homer Banks | Bobby Eli | (PRS) 2 Awards | (PRS) |
| Vinnie Barrett | 2 Awards | Irwin Levine | Richard M. Sherman |
| 2 Awards | Richard Finch | 3 Awards | Robert B. Sherman |
| Jeff Barry | Charles Fox | Gene MacLellan | Billy Sherrill |
| Thomas Bell | 2 Awards | (BMI C) | 2 Awards |
| 2 Awards | Charlie Foxx | Layng Martine Jr. | Paul Simon |
| Dicky Betts | Inez Foxx | Sherman Marshall | 2 Awards |
| Rory Bourke | John C. Freeman | Paul McCartney | Ringo Starr |
| Don Bowman | Jerry Fuller | (PRS) 4 Awards | (PRS) 2 Awards |
| Jacques Brel | Kenneth Gamble | Linda McCartney | Ray Stevens |
| (SABAM) | 4 Awards | (PRS) 2 Awards | W. S. Stevenson |
| Morris Broadnax | Mac Gayden | Gene McDaniels | Billy Swan |
| L. Russell Brown | Norman Gimbel | Rod McKuen | Bernie Taupin |
| 3 Awards | 2 Awards | Joni Mitchell | (PRS) 2 Awards |
| Charles Buckins | Gerry Goffin | 2 Awards | Dewey Terry |
| Jimmy Buffett | 2 Awards | Eddie Miller | Charles Turner |
| Al Capps | Barry Goldberg | Daniel Moore | Bjorn Ulvaeus |
| John Carter | Merle Haggard | Jan Morrison | (STIM) |
| Harry Casey | Tom T. Hall | Roger Nichols | Ronnie Vanzant |
| Buzz Cason | Carl Hampton | Kenny O'Dell | Lolly Vegas |
| Leonard Caston | Don Harris | Gilbert O'Sullivan | Bill Wallace |
| 2 Awards | (PRS) | (PRS) | Jim Webb |
| John Christopher | George Harrison | Weldon Parks | Bobby Red West |
| Sam Cooke | 2 Awards | Dolly Parton | Barry White |
| | Bobby Hart | Clarence Paul | 3 Awards |
| | Waldo Holmes | Vince Poncia | Paul Williams |
| | Leon Huff | Anita Poree | Frank Wilson |
| | 4 Awards | 2 Awards | 2 Awards |
| | Anthony Jackson | Billy Preston | Norro Wilson |
| | Ray Jackson | 2 Awards | 2 Awards |
| | Mark James | Phillip Pugh | Kurt Winter |
| | 2 Awards | Eddie Rabbitt | (BMI C) |
| | Danny Janssen | Dick Reynolds | |

BMI

Broadcast Music Incorporated

27 Yr Old Fears Labels Will Out-Price Themselves *continued fr pg 7*

cord to buy. Forget about "Tommy," because Townshend was still the guiding force behind all of the zillion recordings. In general, you have to go by things that you've heard and the knowledge you've picked up about music. Most of the time, classical radio, like WNCN when it was on the air, is not very experimental in its programming. They'd play pieces by George Crumb once a year and it had to be on a holiday. The same thing is true about Boulez. That, too, is classical music for me, but they feel that for commercial reasons, they're going to have to keep the programming pretty traditional.

CB: If we might turn to the artwork on a record...

BS: That has zero importance. I do, of course, like a good cover, but I'm not going to buy a record just because it looks nice. That's like buying a candy bar because the wrapper looks good. You open it up and it turns out like Milo Minderbinder in *Catch-22*: chocolate covered cotton. You shouldn't buy music for the cover. You can't really play the cover, can you?

CB: Do you think record companies are cultivating a pre-pubescent mind set by their emphasis on record covers, posters, pins and other gizmos?

BS: I don't think that's anything extraordinary. Any mass-culture communications area will do that. Look at television.

CB: What should record companies emphasize, then, instead of all this paraphernalia?

BS: I'd rather that they spent time and money exploring new artists. That's the

problem with the recent pullback in the industry, from what I've read in magazines and papers. When you realize that most of the big recording acts have been around for a long time, you realize the extent of the problem. Things seem to happen cyclically. There hasn't been a good new band with new personnel. Take Bad Company and BTO. They're just a couple of old bands reshuffled. Nothing big and new has broken except for the recognition of jazz as a more commercial form and something which I find distasteful, which is this disco nonsense.

CB: Why is it distasteful?

BS: Take for instance, a song like "Shame, Shame, Shame." Two months later there was this song, "Cry, Cry, Cry." Maybe this is just my stilted, elderly tastes, but someone in there is making a lot of money off a mindless...

CB: ... duplicated rhythm track.

BS: You got it. They're trying to convince people that it's a new record, when all you've really changed is the vocals.

CB: That's always been a problem with single follow-ups.

BS: People borrow tunes. Randy Newman used a song "Louisiana" on the "Good Ole Boys" LPs for "Sail Away." It was the same song with different words. But it wasn't covered up! It shows to me that the people who buy those records don't really care about the music. They just want to dance. That has nothing to do with the music industry itself, except that they cater to that kind of a thing. That's not what music is about. The music industry to me is the people who create the music, not the people who sell

it. I would like to think that but it may not be so.

CB: You probably are wrong, unfortunately. That is the record business. It was said during the second interview (*Cash Box*, June 7) that more insightful and extensive liner notes on the record would be a good thing.

BS: I'd like to see a very careful delineation of sidemen, where and how the record was recorded, the type of equipment used, etc. Just as a general information thing. A lot of records don't have the times on them which is kind of poor. Especially if you're taping the record. As far as liner notes go, I have ambivalent feelings. Many of them are really good. The notes for "Kinks Kronicles" were really good. But so many of them are just pure hype. They seem to be more of a selling device than an information device. That kind of thing you have to worry about. Obviously, you're not going to write a critical review on the liner notes. But you would want to give the listener information about the band: what they've been playing, how they've been doing. That thing would be interesting to the release. Stuff like, "Wow, this is heavy!" is irrelevant. I mean, that's the reason you bought the record in the first place.

CB: If we'd turn back to radio and compare it to other means of advertising like news ads, billboards, t-shirts, word of mouth, how would the radio stack up?

BS: Somehow, I get turned off by radio ads for records. I really expect to hear the record the minute the ad goes off. If I like what I hear on the radio, I'll go out

and buy the disk. WNEW and WRVR normally do a pretty good job when they intro a disk. They'll play a pretty good piece of it to give you a chance to hear what the LP is about, which is obviously important from a buying viewpoint. I usually check out the Sunday Times to see what's out. I don't buy anything from them, but they're good indicators of new product. There are places in N.Y. which have sprung up from little walls which will discount anything. They'll sell a 6.98 record for 3.69. Not knowing their actual price, you've got to wonder how much they're making per disk...

CB: That depends on whom they get them from and what their turnover is. What about word of mouth?

BS: That's kind of tough. It used to be that when I was living in Washington, that kind of thing was important and I seem to have bought a lot of bad LPs that way. Unless I really know the person well and know his tastes and the kind of record collection he has, then I won't listen to word of mouth. I mean, I don't know what he likes. I like the first Blue Oyster Cult LP. The rest are not so hot. But I told a whole bunch of people, "Hey, this is a really good album." They all bought it and said, "Boy, this is terrible." So, I know what it feels like to be burned, so I try to stay away from that.

CB: How many concerts do you attend?

BS: One or two per week depending upon who's in town. I like to go to clubs...

CB: How about the Garden (Madison Square Garden)?

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Polydor's 'Secret' Is Unveiled

NEW YORK — Polydor unveiled the secret behind the company's month long teaser campaign "Well Kept Secret" — a new album with that title by German musician, James Last.

Two 60 second spots with emphasis on 25 top markets will lead off the radio campaign, the promotion copies are being shipped in brown paper bags with the title imprinted, various in-store display devices and print advertising will coincide with airplay. The campaign is directed by Arnie Geller, Polydor director of marketing.

Last's album was recorded with American musicians in Los Angeles and produced by Wes Farrell.

'Stop'; New Eric Burdon Album

HOLLYWOOD — The June 16 rush-release of the Eric Burdon Band's second album ("Stop") for Capitol was announced by the label in conjunction with Far Out Productions Inc.

"Stop" was produced by Jerry Goldstein for Far Out Productions, Inc. and features new material including three songs co-authored by Burdon — "City Boy," "All I Do" and "Rainbow."

The album package was designed and executed by Far Out and Capitol Records. It is a four-color, day-glow inked double-jacket/single pocket design in the shape of an octagon. The LP jacket features a portraiture of Eric Burdon on stage.

Perenchio & Lear Form TAT Concerts

NEW YORK — Jerry Perenchio and Norman Lear have created TAT Concerts in partnership with TV personality Bob Eubanks, Michael Davenport and Michael Brown for the nationwide promotion of concerts.

TAT, operating as a division of Perenchio and Lear's TAT Communica-

tions Company, has already signed such artists as Gordon Lightfoot, Linda Ronstadt, Stephen Stills, Kris Kristofferson and Rita Coolidge, Jeff Beck with the Mahavishnu Orchestra, and Three Dog Night for upcoming concert appearances.

TAT Communications is a joint venture between Perenchio and Lear, with Perenchio's area of concentration being specialty projects, similar to his development of the closed-circuit broadcast of the Ali-Frazier heavyweight championship bout and the tennis match between Bobby Riggs & Billie Jean King. Lear's concentration is on his current TV series "All In The Family," "Good Times," "Maude," "Sanford and Son," "The Jeffersons," plus the development of new series specials and theatrical projects.

Responsibility for the daily operation of TAT Concerts falls to Eubanks, Davenport and Brown, who are also partnered in Concert Express, a company devoted to the exclusive promotion of Merle Haggard. Eubanks and Brown are the founders of Concert Associates. Future plans call for combining Perenchio's and Lear's areas of interest with the activities of TAT concerts.

ECM Rushes Five Albums

NEW YORK — Albums by guitarist John Abercrombie and pianist Steve Kuhn are among the highlights of the ECM Records June release. Abercrombie's "Timeless" marks the solo recording debut by the former guitarist of Billy Cobham's group Spectrum, and features the playing of pianist Jan Hammer and drummer Jack De Johnette. "Trance" a grouping of eight original compositions, features pianist Steve Kuhn on his first disk for the label.

Rounding out the month's release are Dave Liebman's "Drum Ode," the young saxophonist's followup to his ECM LP "Lookout Farm"; "Ring," featuring Gary Burton in collaboration with German bassist Eberhard Weber; and "Tribute" by Paul Motian, the percussionist's first commercially released LP in the U.S.

To coincide with the release of the five albums, ECM has prepared a sampler LP featuring selections from each disk. It will be shipped shortly to FM programmers.

ECM Records is manufactured and distributed in this country by Polydor, Inc.

Correction

Last week *Cash Box* incorrectly listed John Denver as the writer of "Thank God I'm A Country Boy." Our apologies to Adam Country, the author of the song.

Pure Prairie League Inks Jack Goldwater Representation

HOLLYWOOD — RCA recording artists Pure Prairie League have announced the retention of Jack Goldwater media services for press representation.

Pure Prairie League is currently on the charts with two albums, "Two Lane Highway" #56 with a bullet and "Bustin' Out" #78.



ON THE OTHER END — Joining Paul Colby at a party celebrating the recent opening of his new New York club, The Other End, are (l to r) Larry Uttal, president of Private Stock Records; Colby; Irv Biegel, executive vice president and general manager of Private Stock; and Marvin Kane, president of Famous Music. The club will feature recording artists, musicians, comics and new talent.

We're Getting It All Together:

CASH BOX
the international music record weekly
33rd
ANNIVERSARY
EDITION
1975-76

The 33rd Anniversary Edition of the Cash Box Annual Directory 1975/1976

LAST CALL FOR SPACE

Last Of 4 Prt. Series On Disk Buyers' Habits *continued fr pg 18*

BS: I won't go no matter who's there. Unless the band is excellent, I won't go anywhere near the Academy of Music. Places in New York that I like are The Bottom Line, The Felt Forum, Carnegie Hall, and Avery Fisher Hall.

CB: Do you find that the burgeoning club scene is an attempt by music people to cater to the desires of a clientele with your level of sophistication rather than younger people?

BS: I'd really feel out of place at the Academy which is strange when you consider that I remember going to the Fillmore and even to the Academy when it opened. There definitely is a generation gap in there somewhere. But The Bottom Line for instance, is well run, the sound is good and they don't push at you like a lot of Village Clubs used to, which makes it a relaxing place to watch a concert.

CB: Do you think that the record industry, in an attempt to make jazz commercially palatable, has ripped off the artist?

BS: Well, I've been wondering what's been happening to Herbie Hancock myself, though I'm sure he likes what he's playing. The audiences obviously do. When you start talking about selling records to a lot of people, which is what a record company wants to do, then, even from an artistic point of view, you've got to go after the least common denominator. It seems that some people have done that. Herbie's music is being sold to a bigger, perhaps less discriminating audience. Not that I'm being elitist, but he's not trying the things that he might if he knew he didn't have to push the sales. On the other hand, that does not necessarily have to be the case because if you take someone like Keith Jarrett who turns out commercially and critically successful records, you'll find he plays honest, innovative music and he sells well, though not as well as Herbie.

CB: In fact, I think Jarrett's total world wide sales on the "Solo Concerts" LP is approximately 100,000 units.

BS: And remember, that's a 3 record set.

CB: What you seem to be saying is that record companies would rather exhaust a proven commercial success than introduce progressive music to larger audiences. The line though between the commercial and the innovative is often fine and with jazz it seems to be most visible.

BS: Face it, a lot of jazz artists have just barely been making it for a long time and if someone gets the idea that he can sell a lot of records, he's gonna do it. It's an understandable thing. Everyone doesn't want to be poor all of the time. There are some who have sold out or accommodated more than others. Chick Corea is an interesting case. The first Return to Forever LP, "Light As A Feather," is a beautiful LP. But as they have made more records, the music kept getting heavier, heavier, and heavier. At their latest concert, they did some numbers in that new style, "sophistofunk" or something, and then they did some excellent acoustic stuff. I mean, they can do it, but sometimes they don't. But I guess they're going in the right direction.

CB: I guess the problem is the extent to which one can mediate the esoteric and the mass market.

BS: There's a lot of good music being made. But the companies just don't seem to know how or don't want to get the music out to the public.

CB: Along these lines, what could record companies do to rectify these problems?

BS: I honestly think it's a motivational problem. People can be made to like just

about anything and with the proper approach, a lot of avant-garde artists can sell.

CB: How could record companies get you to buy more records?

BS: For starters, they could lower the price.

CB: Obviously, but what about the pressings?

BS: Well, they don't seem to be using as high a grade of plastic as they did in the past.

CB: They are in Germany, for instance.

BS: Well, records are less expensive here and that may be one of the reasons. I'm sure the tax structure is different and that also has something to do with it. I usually get three warped records out of ten nowadays from the stores. Some of them also have too much excess sound on the pressing. Part of that is a result of using inferior grade plastic. It is interesting though that at the same time that they began to use inferior grade plastic, they raised the prices, pretty much across the line.

CB: There are some companies which have budget lines out and have cut the price of the catalogue items. But you won't find the Top 10 there.

BS: It always seemed to me that that particular idea was really the reverse of what it should be. They will charge a higher price for their established artist and a lower price for someone they're trying to break in. That's really pretzel logic. I think that if someone is established, he'll sell a lot of units and can afford a lower return per unit. It's just a simple case of greed. But if you keep raising the price eventually you'll run into the law of diminishing returns: fewer people will buy the record. Three guys will go in on a record, two will buy tapes. That happens. I know because I do it. Pretty soon they'll price themselves right out of the market.

CB: Do you browse much?

BS: I see no reason to.

CB: Why?

BS: It's tough to pick out a record you've never heard or that you know nothing about.

CB: Well, what about in-store play?

BS: The only time that ever happened was down in Washington and I walked into a store and they were playing a Yes LP. They were playing it through a Mackintosh amp, Thorens turntable and Bose speakers set above ear level, 10 feet off the floor. That's the only time I've

ever done that. What makes it kind of rough is that big retailers don't play the kind of music that I want to hear. I don't really have mass tastes. I know a lot of the small old custom shops used to have private listening rooms. That's something I'd like to see.

CB: I asked you earlier if you thought record companies were pandering to a pre-adolescent mentality. You didn't say that you thought they were, but that doesn't seem to be the case. If you look at the large number of people in your age group with your degree of sophistication, which is in fact a significant portion of the record buying public, you'll find that they earn a good salary and that they consider music to be an important part of their life. Thus, they'll spend a great deal of money on music. Yet, the listeners who seem most satisfied with the record companies are 14 to 18 years old.

CB: Yet, they don't have your buying power.

BS: I don't know. A person from 14 to 18 doesn't have our salary power. But they don't have to spend money on rent or monthly installment payments. Pretty much all of the money he can rustle up will go for entertainment.

CB: But what we're really talking about is disposable income and I bet there are few 16 year olds buying 12 LPs each month.

BS: Well, as far as concerts are concerned, I'd go to see more perhaps than the 16 year old might, but he doesn't have to get up in the morning to go to work. My problem with the record companies is not merchandising as much as it is a&r. There is physical limit to the number of records my favorite artists can make and still put out good material. Record companies don't do anything to influence my record buying other than putting out the material. If there was more interesting, sophisticated music out, I would buy more. Nothing about the packaging, the gimmicks, or the like will make me buy the record other than the artist. Record companies are, in my mind, no more or no better than an intermediary between the artist and the consumer. If they're any more than that, they're wasting money that could be given to the artist or cut from the record's price. There should be no need for an artist like Stan Getz to form a company like "The Creative World of Stan Getz Records."



THE IMPORTANCE OF BEING FLIP—"Berries In Salinas," Flip Wilson's first single record, produced by Snuff Garrett will be shipped June 18 on the little David Label. The single marks a departure for Flip who has previously been known for his million selling comedy albums and his award winning television series. Dealing with the plight of the migrant farm workers, "Berries In Salinas" is a poignant song which illustrates how difficult it is for the farm worker and his family to break the cycle of poverty. Flip speaks the song's verse to a country background and then sings the chorus. The song is written by Gloria Skelrov and Harry Lloyd.

ASCAP To Host Institute In Jazz Criticism

NEW YORK — The annual institute in Jazz Criticism of the Music Critics Association will be held in the New York City headquarters of the American Society of Composers, Authors and Publishers. Ten fellows from across the nation will gather with a distinguished faculty at the ASCAP Board Room at One Lincoln Plaza from June 27 to July 6, a period that coincides with the Newport Jazz Festival's presence in Manhattan.

The faculty will consist of jazz journalist and historian Dan Morgenstern, novelist and social critic Albert Murray, and Martin Williams who is a noted author and director of the Jazz Program of the Division of Performing Arts of the Smithsonian Institution. The 10 Fellows are:

Earl Calloway of the Chicago Defender; Stanley Crouch from California of Players Magazine; William Fowler from Colorado of Down Beat; Maggie Hawthorn from Washington of the Seattle Post Intelligencer; Peter Keepnews from New York of the New York Post; Bernard Lairet from Ohio of The Cleveland Press; Paul Lentz from Louisiana of the Times-Picayune; Peter Occhiogrosso from New York of The Soho Weekly News; Clifford W. Smith from New York of the Rochester Times-Union and Gannett News Service; Ron Welburn from New York of the Syracuse New Times.

The Institute is being held by the Music Critics Association in collaboration with the Smithsonian Institution and in association with the Institute of Jazz Studies of Rutgers University. Open to any music critics who wish to audit the meetings, the Institute has also offered access to students at the Rutgers Institute of Jazz Studies "Academy of Improvisation" seminars. The 10 Fellows elected by the critics will also attend the Rutgers Seminars.

Pye Slates Four Disks

NEW YORK — Four albums on the Pye label have been set for release for the month of June, it was announced last week by Peter K. Siegel, president of ATV Records Inc.

The June release consists of product from The Troggs, Stray, Daniel Boone and an album from Stu Martin and John Surman.

"The Troggs" is the first album from the group since 1968. The LP marks the reunion of The Troggs with their original producer, Larry Page. The album contains both new versions of past hits (including an updated "Wild Thing") along with new material penned by The Troggs themselves.

"Stand Up And Be Counted" is a concept album from British rock group Stray. Recently signed for bookings with ATI, the group will be embarking on an extensive U.S. tour in mid-July.

Daniel Boone's LP "Run Tell The People" is his first release as a singer/writer since "Beautiful Sunday."

Jazz artists Stu Martin and John Surman have teamed up to perform, write and produce "Stu Martin/John Surman, Live At Woodstock Town Hall." Both musicians appeared on the recent Pye LP "Where Fortune Smiles."

Haber Exits HMW

SAN FRANCISCO — Gary Haber has resigned his post as general manager of His Master's Wheels, a recording studio complex. Haber will announce his future plans shortly.

POINTS WEST — A week after a mean L.A. virus, here we go! United Artists recording artist **Paul Anka** has announced his first L.A. area concert appearance in fifteen years, to take place at the Greek Theatre for one week starting Aug. 3. Currently winding around a country-wide club tour, the singer-composer continues to attract SRO crowds, which is no surprise when you're quoted figures like 75 million units sold. When you've got talent like Paul's, and songs that are as personal as his congeniality dictates, such popularity is natural. We'll look forward to the concert series.

After fifty thousand rock fans saw **Chicago** and **The Beachboys** at Anaheim Coliseum, stadium general manager **Tom Liegler** has started thinking not only in terms of hot dogs and autographed baseballs but in terms of lead guitars, amplifiers and screaming fourteen year old girls! Liegler is negotiating with L.A.'s top rock promoters **Steve Wolfe** and **Jim Rissmiller** for future events this summer at the facility. Names being mentioned tentatively include **Loggins & Messina**, **Eagles**, **Eric Clapton**, **Rod Stewart** and **Faces**, and — I kid you not, **Elton John**. Considering Elton's penchant for football, the schedules of the California Sun of the WFL might be combined, leading to the first four-quarter rock concert ever held! . . . Sports and show biz seem to continue to make odd bedfellows. Sure! After you've spent the entire day taking out your frustrations in the office, try the ballfield! That's exactly what the **William Morris Agency** "Maulers" and the **ICM** "Western Exterminators" have been up to. Final score, Morris 10, ICM 8. TV cameras were present as some notable clients showed up to watch their agents play. With Uncle **Rob Heller** as umpire, and **Eliot Segal** not saying much to anyone, sounds like the whole affair was really terrific! Just watch, some agent will tape a pilot of the games, contract **Howard Cosell** and sell the package to ABC!

After an extremely successful and rewarding week-long engagement at the Troubadour, **The David Bromberg Band** visited Cherokee Studios in Hollywood and laid down some incredible tracks for a later broadcast on KMET. . . . Columbia Records artist **Stephen Stills** will perform in San Diego on July 22 and in the Hollywood Bowl on Fri. July 25. . . . **Burt Sugarman** asks us all to tune in the Midnight Special for the airing of a taping that will see **Flip Wilson** make his singing debut hosting **Peter Frampton** and **Kenny Rankin**. **Snuff Garrett** is also scheduled for the show. . . . **The Cycle Sluts** (I can't believe it!) are blowing them away at the Roxy, performing much of **Bob Crewe's** LP "Eleventh Hour." Bob is apparently enthused about the group, and anxious to produce some product with them. Anybody got some labels and vinyl? . . . **Andy Sells** and **Richard Cottrell** have announced the opening of **The Demo Lab** in Santa Monica, specializing in demos and radio jingles. They can be reached at 826-0063. . . . Is **Charles Lloyd** looking for a new label?



SORRY, NO CENTERFOLD! — Poring over **Cash Box's** pages on a fine day are (l. to r.) Alan Waite, Ted Neeley's manager CB's David Budge, Ted Neeley and Phil Alexander, **Cash Box**. Just after this photo was snapped, we all took our ravenous appetites to Yamashiro's as United Artists' Alan Levy's guests, and talked about Ted's latest UA single, "Paradise," produced by Robert Appere with accompaniment by Neil Sedaka, Nigel Olsson and Dee Murray from **Rocket**. After superb film and stage performances, Ted's entering an exciting new phase of his career. Ted's anxious to make an LP for the label, to be recorded in the near future, and is leaving shortly to co-star in a serious dramatic film role. On vinyl, on the screen, on stage, hats off to a talented artist who can undertake so many demanding, exciting projects.

One of the most enjoyable parties of the spring season was held last Tues. (10) in honor of George Martin's triumphant return to the United States. Hosted by Chrysalis president, Terry Ellis, the cocktail affair featured moments of pleasant conversation and fine food and drink. On hand to celebrate the evening with the legendary producer of the Beatles' glory years were UA board chairman, Mike Stewart, UA president, Al Teller, MCA chief exec, Mike Maitland, Warner Bros. prexy Joe Smith, Peter Asher, America and trade and press personalities. Martin spoke highly of the recent Beck/McLaughlin tour, taking time to praise the jam sessions which followed many of the shows. Martin produced McLaughlin's "Apocalypse" LP and said he thinks the guitarist is at a high point in his career. The evening was capped off by a picture taking session and friendly toast. Good to have such a fine talent in town.

High in Laurel Canyon, (so to speak!) **John Mayall** hosted a party for friends following his gig with **Leslie West**. Guests included **Ringo Starr**, **Ryan O'Neal**, **Eric Mercury** and **Dr. John**. . . . **Jose Feliciano** released a new single this week, and is looking forward to his July 24 concert with the **Houston Symphony Orchestra**. . . . **David Crosby** and **Graham Nash** will be at Universal Amphitheatre Aug. 14-17. . . . Dig this! **Les McCann** and **Eddie Harris** will be the second act to open L.A.'s famed Coconut Grove. Bring back the Grove! . . . **Larry "Rhinstone Cowboy" Weiss** will probably be recording **Severim Browne** (Jackson's brother) for Motown Records. . . . **John Gunnell** and **Eddie Choran** of Thoroughbred Management have announced the signing of songwriter **David Castle** for management. Castle has already inked United Artists for publishing, and label deals are being negotiated. . . . **Tom Catalano's Nancy Nevins** doesn't forget. She gave her doctor, **Vasilios Lambros** a copy of her first Tom Cat LP "Nancy Nevins" — you see the good doctor saved her life after an accident that had taken her voice completely. Two great gifts. . . . **War** and **Johnny Winter** have been added to the roster of artists to appear at **Florida Jam** on July 5, to be held at the Tampa State Fairgrounds. Also scheduled to appear are **Z.Z. Top**, **Ozark Mt. Daredevils** and **Pure Prairie League**.

phil alexander

EAST COASTINGS — **Blue Ash**, the group from Youngstown, Ohio that garnered rave reviews from their debut album on Mercury over two years ago have regrouped and are currently seeking a major record deal. The band, predicted to be a "major phenomena" by "Rolling Stone" have added new members Jeff Rozniata on drums and John Glazier on keyboards. Original members of the hard rocking group are Frank Secich, Jim Kendzor, and Cupid Bartolin. Look for them to re-emerge with an LP that will live up to and probably even surpass the potential hinted at two years ago.

BITS & PIECES: Renaissance cap off their current American tour with three nights at Carnegie Hall, from June 20-22. The second half of the group's performance will be devoted to their new Sire LP, "Scheherazade" and will feature props and costumes designed by **Thea Porter**. . . . Atlantic Records will be issuing their 12" disco disks in the near future. These 45 r.p.m. recordings will purportedly improve the sound quality of recordings aimed for discotheques. . . . The new 1975 Jem import catalog can be obtained by sending one dollar to Jem at 3001 Hadley Road/PO Box 362/So. Plainfield, N.J. 07080.

Lesley Gore has been signed to A&M Records after her recent successful week at Reno Sweeney's. Her new single, produced by Quincy Jones and Tom Bahler is titled "Immortality." . . . Country madman/fiddler **Doug Kershaw** will marry Pamela Marie Eson at the Astrodome this week before the Astros face the Cincinnati Reds. Kershaw will return to the field after the game to sing for the folks as part of the Astrodome's "Louisiana Weekend."

SO YOU WANNA BE A ROCK 'N' ROLL STAR?: Drummer **Lenny White** and guitarist **Bill Connors** of **Chick Corea's Return To Forever** group both have solo albums on tap for a July release. White's will be on Nipper while Connors', a solo guitar LP will be on ECM. . . . Latest word on those solo albums by **Keith Emerson**, **Carl Palmer** and **Greg Lake** is that all three will arrive about the same time as the next group studio effort in the fall.

Congratulations to Hank Medress and wife Louise on the birth of their first son, Daniel Isaiah and to English producer Larry Page and his wife on the birth of their first son earlier in the week. . . . Are **Led Zeppelin** actually finishing that film which was begun several years ago? . . . Harvest Records in Canada are releasing a two record set in July combining two **Pretty Things** albums, "S.F. Sorrow" and "Parachute." Not a bad idea. . . . **Eric Burden** has Batman/Marvel Comics illustrator **Neil Adams** illustrating a 16 page comic book for inclusion in his forthcoming double LP. . . . Will Atlantic soon be announcing the signing of guitarist **Roy Buchanan**? . . . We hear that **Laura Nyro** really has gone into the studio to record her next LP. Producing will be **Charlie Calele** and not **Todd Rundgren** as recently rumored. Rundgren will, however, play on a couple of the tracks.



ENJOYING THE CUISINE — Seen here enjoying some traditional Japanese cooking are AWB's Hamish Stuart (l.) and British pop star Gary Glitter.

QUOTE OF THE WEEK: "He'll only make that album at gunpoint." (**Ray Davies** talking about the chances of brother **Dave's** solo LP being recorded this year).

ALBUM PREVIEW: Now that several New York courts have ruled in Larry Coryell's favor, the doyen of the jazz-rock guitar can place the business problems which have haunted his career behind him and begin concentrating again on his music. Next week, Arista will release his band's latest effort, "Level One."

The 11th House has been radically revamped since the group recorded its first LP on Vanguard. John Lee has replaced Danny Trifan on bass and Mike Lawrence fills the trumpet gap created by the departure of Randy Brecker. Just to demonstrate how long ago it was that the 11th House released its only other record, consider that Randy Brecker left the band to join Billy Cobham's "Crosswinds" group!

"Level One" is divided into two complementary thematic sections. Side two has several outstanding acoustic moments which rival many of Coryell's top compositions. Consider in particular his three part "Suite." While it does not have the standard possibilities of his "Wrong Is Right," it is marked by a subtle mixing of assorted colors and textures which place the jazz and rock sections in a creative conflict with each other. Lawrence, in particular, shines on this piece. His tone is impeccably crisp and clear and his phrasing avoids the monotonous repetition of equally timed notes which jazz-rock trumpeters seem to delight in.

Coryell, too, has several lush sections equal to his best acoustical work. His playing is always provocative because he is basically a jazz musician and, as such, is a master improviser. With only the bare framework of the composition in his head, Coryell can spin an intelligently tasteful, coherent web of music. Note, in this regard, his work on the second section, "Repose."

Side one is composed of pieces by the various members of the band. While they don't match up to Coryell's "Suite," the works are successful jazz-rock tunes because, like many fusion pieces, each composition combines several different sonorities within its structure.

barry taylor
steven s. marks

picks of the week

HELEN REDDY (Capitol P-4108)

Bluebird (2:46) (Skyhill/BMI — L. Russell)

Helen Reddy's cover of Leon Russell's composition is true to the roots form as Ms. Reddy's glossy vocals make good use of the wavering octave ranges without losing that little touch of country associated with the original. The musical arranging is above reproach as the overall production smacks of bullets and gold in this disk's not too distant future. Flip: No info. available.

BAD COMPANY (Swan Song SS-70106)

Feel Like Makin' Love (3:30) (Badco/ASCAP — P. Rodgers — M. Ralphs)

Another track from the "Straight Shooter" LP which should shoot straight to the top. Already on the **Cash Box** charts at a bulletted 83, the song, which has been edited and re-mixed shows strong potential for top five entry. Strong two-pronged attack from Ralphs' guitar and Rodgers' vocals make the track an excellent choice to follow "Good Lovin'." Flip: No info. available.

AL GREEN (Hi 5N-2288)

Oh Me, Oh My (Dreams In My Arms) (2:45) (Jec/Al Green/BMI — W. Mitchell — Al Green — M. Hodges)

The high tenor of Al Green embraces an extraordinarily strong piece of material on his latest outing which sounds destined for hitdom. Al has established himself as a solid crossover performer and this ballad shows enormous potential of being one of his biggest yet. Flip: No info. available.

DAVID BOWIE (RCA JB-10320)

Fame (3:30) (MainMan/John Lennon/Ceilidh/ASCAP — Bowie — Lennon — Alomar)

This record is already receiving heavy airplay, and needless to say, is getting spun in discos like crazy. With a scintillating rhythm track and chicken-guitar courtesy of Mr. Lennon, David's versatile voice blends with John's to produce an ethereal dancer with some r&b psychedelia thrown in for good measure. Ziggy Stardust has gone Motown, and the result is incredible. It's a hit! Flip: Long Version (4:12).

THE JACKSON FIVE (Motown M 1356FA)

Forever Came Today (3:25) (Stone Agate/BMI — Holland — Dozier — Holland)

The Jackson Five boogie down with Brian Holland at the helm, with arrangement help from James Carmichael and Dave Blumberg, and some super sounds are the result. Hot rhythm, natch, with the Jacksons rising above with some ethereal vocals. Should be a hot little disk for one of our favorite groups — the vinyl's blue, but the sound is happy. Go with it. Flip: No info. available.

JAMES TAYLOR (Warner Bros TCA 5330)

How Sweet It Is (To Be Loved By You) (3:33) (Stone Agate/BMI — Holland, Dozier and Holland)

James Taylor does this Marvin Gaye hit proud with a thoroughly professional cover that lends itself to his easy-going, laidback style. Orchestration is tastefully executed with particular emphasis being on the sparseness of the strings. Vocally Taylor puts an oh so mellow coating to this surefire winner. Flip: No info. available.

BLUE OYSTER CULT (Duchess-Columbia 3-10169)

Born To Be Wild (3:19) (Duchess/BMI — M. Bonfire)

The original's still the greatest but this metaloid rendering by the rock band your parents warned you about is oh so fine in its own right. Buck Dharma's lightning riffs combine with the menacing vocal stance of Eric Bloom to form a hell on wheels approach to the classic ode to motorcycle leather. "Born To Be Wild" is a sterling example of aggressive and roll. Flip: No info. available.

SLY & THE FAMILY STONE (Epic 8-50149)

Hot Fun In The Summertime (2:37) (Stone Flower/BMI — S. Stewart)

Everyone will be dancing to the music on this remixed version of Sly's old hit which is taken here from his Greatest Hits LP. The Family has really gotten its affairs in order for this summertime smash. This recording has a fuller mix and a fresher backing than the original and that's no small talk. Flip: No info. available.

DAVE MASON (Indaba-Columbia 3-10162)

Show Me Some Affection (3:08) (Indaba/BMI — D. Mason)

Dave Mason has packed more emotion and impact into this single than most artists hope to do in a lifetime. The song succeeds by virtue of its simplicity. It's this quiet yet intense approach to music, when combined with Mason's abilities as a musician, that point to a song with a ton of bullets in its future. "Show Me Some Affection." This song will. Flip: No info. available.

GRAHAM CENTRAL STATION (Warner Bros. WBS 8105)

Your Love (3:18) (Nineteen Eighty Foe/BMI — L. Graham)

Larry Graham goes into a more classic r&b approach for the band's latest offering, and the result is a super-appealing, happy rocker featuring tremendous lead guitar picking, organ and piano tracks set off by some unreal vocals. Should be a chart topper for a fine ensemble. Flip: No info. available.

MANHATTAN TRANSFER (Atlantic 30839 SP)

Clap Your Hands (2:54) (Newborn-Fields/Man Trans/ASCAP — Ira Newborn — Manhattan Transfer)

With a sound not too unlike Gladys Knight and the Pips, Manhattan Transfer's first single culled from their recently released Atlantic LP sounds like a sure chart contender. The swinging uptempo number is punctuated by a strong arrangement guaranteed to pull many requests. Flip: No info. available.

THE RIGHTEOUS BROTHERS (Haven-Capitol P-7014)

Substitute (3:18) (Touch Of Gold/BMI — W.H. Wilson)

Produced by Lambert and Potter and arranged tenderly by Tom Sellers, the Righteous Brothers are back on the track with a sensational sixties-sounding production that could become one of their new classics. Sweet strings, lead guitar work and the best in vocals. Flip: "Youngblood," (3:05) is also very strong, under equally hot promotional attack by Capitol.

EL CHICANO (MCA MC 4129)

Baretta's Theme (2:43) (Leeds-Duchess/BMI/ASCAP — M. Ames — D. Grusin)

The highly infectious latin rhythms of El Chicano prove the perfect vehicle for this haunting cover. The overall sound lends itself to the moody atmosphere of the darkened city streets so familiar to the followers of the television series. But unlike most soundtrack tracks "Baretta's Theme" stands on its own as valid music. Flip: No info. available.

MERRY CLAYTON (Ode 66110)

Keep Your Eye On The Sparrow (2:50) (Leeds/ASCAP — Duchess/BMI — D. Grusin — M. Ames)

Merry Clayton's cover of this dynamite track is heavily laced with tight, full-bodied rhythm tracks and horn section, arranged by Gary King, and masterfully produced by Gene McDaniels. Tom Scott blows a mind blowing solo, and the incomparable voice of Merry explores some high-energized territory. This is five-star stuff. Lou Adler's got a winner with this one. Flip: "Loving Grows Up Slow" (3:35).

JESSE COLIN YOUNG (Warner Bros WBS 8106)

Songbird (2:52) (Pigfoot/ASCAP — J.C. Young)

The title track from Jesse's new album is a jazzy, mellowed-out track that tickles the senses and opens the eyes. Jesse has always loved this rhythmic idiom since the Youngblood days, and "Songbird" sings with his appealing voice intertwined with some fine flute work. Must be a hit for a fine performer. Flip: No info. available.

JOSE FELICIANO (RCA JH-10306)

Twilight Time (2:25) (Porgie/BMI — B. Ram — M. Nevins — A. Nevins — A. Dunn)

Jose "Chico And The Man" Feliciano adds a sensitive, guitar-laden interpretation to this classic tune, with Spanish guitar licks that fit right in. Arranged by Barry A. Fasman and produced by Jose and Janna Feliciano, this could be the newest hit in a line of successes for this fine artist. Flip: No info. available.

MOMENTS (Stang 12069)

Girls (French) (3:05) (Gambi/BMI — Ray, Goodman, Morris, Dodson, L.A. St. Armand)

From the mellow "Look At Me" LP, this disk is an uptempo soul delight with smooth vocals and distinctive arrangement. The Moments have really hit stride and this tune should be their second hit in a row. Flip: "Look At Me (French)" (3:08) (Same credits as A-side).

TAMIKO JONES (Arista AS-0134)

Just You And Me (3:25) (Low-Bam/BMI — Tamiko Jones — J. Weaver — J.W. Alexander)

This solid ballad from Tamiko has all the qualities of a hit record; solid arrangement and production with strong instrumentation and an outstanding vocal. This track from Tamiko's recently released album should pick up airplay on MOR and r&b stations. Flip: No info. available.

JACKIE MOORE (Kayvette 5122)

Make Me Feel Like A Woman (3:08) (Sherlyn/BMI — Clarence Reid)

A solid vocal delivery from Jackie emphasizes the theme of her latest single. Backed by a full brass section and a solid rhythm complement, her pleading delivery makes for a very strong offering. Watch for solid r&b and pop airplay on this disk. Flip: No info. available.

THE JIMMY CASTOR BUNCH (Atlantic 3270)

Potential (4:00) (Jumpire/BMI — E. Henderson)

Following "Bertha Butt" is another heavy duty bumper by the Bunch. A bass heavy rhythm section provides the undercurrent to Jimmy's voice as the group takes off and spirals into a spoken middle section which is sure to attract much interest. Flip: No info. available.

PAUL DAVIS (Bang B 718)

Keep Our Love Alive (2:35) (Wab IV/BMI — Paul Davis)

Paul Davis is developing into a strong talent and his latest single which he wrote and co-produced with Phil Benton is ample proof. The song builds with a full-bodied chorus replete with female backup singers which add tremendous zest. Watch this one sneak up to the top. Flip: No info. available.

ANTHONY & THE IMPERIALS (Avco 4655)

I'll Be Loving You Sooner Or Later (3:00) (Razzle Dazzle/BMI — V. Pike — T. Ranzazzo — R. Joyce)

Sooner or later you'll be going out of your head for the latest single from Anthony and the Imperials who continue to make solid ballads as evidenced by "I'll Be Loving You." Watch for strong crossover acceptance on this one which retains the familiar Anthony sound. Flip: No info. available.

SYREETA (Motown M 1353F)

Harmour Love (3:28) (Jobete-Black Bull/ASCAP — S. Wonder)

"Harmour Love" is a record that crossovers are made of. The overall musical and lyrical production of this song is conducive to extensive airplay on pop as well as soul stations. The song combines the best of both elements with just the right amount of reggae thrown in for good measure. As an all around killer single. Flip: No info. available.

BARRY MANN (RCA PB 10319)

I'm A Survivor (3:22) (Summerhill-Screen Gems/BMI — B. Mann — C. Weil)

The title tells it all on this highly commercial 45 as Mann tells his tale of a musician who's seen them come and go and is still around to tell about it. Controlled music and the even rendition of lyrics made this a potential monster of the airwaves. Flip: Don't Seem Right (2:25) is another top notch effort off the "Survivor" LP.

EMMYLOU HARRIS (Reprise RPS 1332)

If I Could Only Win Your Love (2:36) (Acuff-Rose/BMI — C. & I. Louvin)

The sweet, lovely voice of Emmylou gets some harmonizing help on a country classic that features fine guitar work, mandolin pickin' and a mix that should take it to a top spot before very long. This lady's got a powerful way of putting a song across. How can it miss? Flip: No info. available.

DAVID CASSIDY (RCA JH 10321)

Get It Up For Love (3:12) (Benchmark/Long Dog/ASCAP — N. Doheny)

David's latest disk, produced by Bruce Johnson and David, is an unusually rhythmic track featuring sensational acoustic guitar strumming, strings and vibraphone. The whole thing sizzles with what you need for a top ten perch. David's vocal interpretation of this infectious commercial tune make it hard to miss. Go to it, PD's! Flip: No info. available.

ELLIOTT MURPHY (Sunbury-RCA PB 10322)

Hollywood (2:59) (Night Music/ASCAP — E. Murphy)

Elliott Murphy's lyrical and arranging talents bear fruit on "Hollywood" as his Dylanesque vocals treat his imagery with tender loving care. The musical movement of Murphey down the avenue of the stars is a tight one as everything finds its thought provoking niche. The overriding theme of "Hollywood" is pop but there's also a hell of a lot of think involved. Flip: No info. available.

THE JONESES (Mercury 73689)

Love Inflation (3:47) (Lady/Unichappell/BMI — G. Dorsey)

Inflation is something that is on everybody's mind — in all shapes and forms. "Love Inflation" has seemed to take its toll on this disk which relates the story over a shuffling disco heat. A classy record with a timely message. Flip: No info. available.

GREG PERRY (Casablanca NB 835-A)

I'll Be Coming Back (3:15) (Cafe Americana/Peabody/ASCAP — L. Perry — K. Davis — M. Cowart)

From the man whose songs have earned gold disks for Honeycone comes a rhythmic, tightly produced cut with Greg's highly enjoyable vocals leading the way over super rhythm and piano tracks, sax solo and backup vocals that start the whole thing off with a mind blowing intro. Flip: No info. available.

MYLES AND LENNY (Columbia 3-10167)

Hold On Lovers (2:54) (Blackwood Canada/Marimick/BMI — M. Cohen)

A stop-and-go funky eclectic masterpiece with universal appeal, this disk features the impeccable harmonies of Myles and Lenny and a rhythm track that'll have you on your feet in the first thirty seconds. PD's across the country will get hip to this immediately. Fine arrangements by Micky Erbe. Flip: No info. available.

HENRY GROSS (Cashwest/A&M 1701-S)

All My Love (3:10) (Sweet City Songs/ASCAP — H. Gross)

Henry Gross has come up with some stylish revolutions with "All My Love"; a heady mixture of country and pop that provides an effective aura of laidback. Gross' potent vocals prove themselves a plus as his singing patterns do a restrained dance amid the music's solid backing. It's not quite rock and it's not country but "All My Love" fits both bills rather nicely. Flip: No info. available.

ALEXIS KORNER (Columbia 3-10166)

Get Off Of My Cloud (3:15) (ABKCO/BMI — M. Jagger — K. Richard)

The godfather of the British blues really gets into this song with a vengeance. The full impact of the song, reached by Korner's half-talk, half-singing approach, makes for all the excitement required with the raucous musical approach being icing on the musical cake. Flip: No info. available.

C.C. & COMPANY (Sussex 637)

Day Dreamer (2:57) (WB Music Corp./ASCAP — P. Dempsey)

C. C. & Company has a bright, goodtime tune with sparkling harmonies and a super hook. A perfect summer song, look for this disk to get both pop and R&B action. Flip: "Boogie Love" (2:52) (Elmo/ASCAP — T. Seals, D. Gray)

LARRY YOUNG (Arista AS0131)

Floating (3:25) (Terry Philips/ASCAP — Sandy Torano)

Keyboardman Larry Young who has been making records with Miles Davis, Tony Williams Lifetime and John McLaughlin over the past few years makes his Arista bow with this ethereal sounding Sandy Torano composition. Larry turns in a solid performance over a steady undercurrent of funk. Give it a listen. Flip: No info. available.

LOVE CHILD AFRO CUBAN BLUES BAND (Roulette 7172)

Life and Death In G&A (2:45) (Daly City/BMI — S. Stewart)

Solid disco sounds from the Love Childs Band through a meaty rhythm section and a vibrant brass arrangement should see this single pick up heavy R&B play. The song is set into motion with strong vocals which come through to perk up the mostly instrumental track. Flip: No info. available.

STREET PEOPLE (Vigor 1722)

Never Get Enough Of Your Love (Sister John/Vignette/BMI — Ray Dahrouge)

The "New York Sound" is authoritatively delivered by Street People on this uptempo disco stomper arranged and conducted by Bert DeCoteaux. A strong disk destined for certain disco and R&B acceptance. Watch for this one to move fast. Flip: No info. available.

EARTHQUAKE (UK 5N-49036)

It's A Tall Order For A Short Guy (2:36) (Mainstay/BMI — King)

The west coast group has pulled out all the stops on this Jonathan King penned label debut. Drums roll like thunder and guitars crash with lightning intensity as the band sound destined to ignite the airwaves with this scorching rocker. One that gets better with repeated listenings. Don't overlook it! Flip: No info. available.

J. R. BAILEY (Midland Int'l. JH 10305)

The Entertainer (If They Only Could See Me Now) (2:59) (Multimood/BMI — Scott Joplin — Adapt. by J. R. Bailey — M. Kent — K. Williams)

With lyrics added to one of the most popular instrumental themes of the last five years, the song stands to enjoy resurgent popularity. A full brassy arrangement with disco overtones is employed over Bailey's lively vocals. Flip: No info. available.

jazz

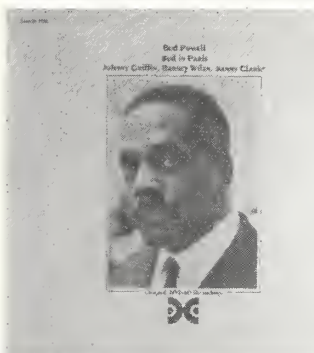
COPENHAGEN AND HAARLEM — Paul Bley — Arista/Freedom 1901

Sometime in the early '70s Paul Bley began to modify the conception of his band. Though his trio, unfortunately, is no more, this Arista/Freedom double captures the band during the important years of 1965 and 1966. The trio format is particularly effective in clarifying the nature and the limits of European Free Jazz. Each of the three lines, as the trio deftly explains, can only make sense as solos through a study of the whole composition and the various moments of chordal interaction. The four sides, recorded in Denmark and Holland, are graced by the presence of Bley, Barry Altschul, Kent Carter and Mark Levenson.



BUD IN PARIS — Bud Powell — Xanadu 102

These recordings date back to 1959 and 1960. All of the tracks capture the raw emotive forces underlying the surface lyricism of the enigmatic pianist's music. Note, in this regard, the quartet's rendition of the Parker-Gillespie thing, "Shaw Nuff." More importantly, Powell's level of intensity could spark other musicians to new creative heights. On "Idaho" and "Perdido," two remarkable duets with Johnny Griffin, the sound is structured upon the creative confrontation between the musicians.



LOOK FOR THE BLACK STAR — Dewey Redman — Arista/Freedom AL1011

Arista has certainly picked the proper time to release Dewey Redman's first LP as a leader. The young saxophonist has recently begun to blossom as a composer and a performer with Keith Jarrett, amongst others. This record was recorded in San Francisco in 1966 and was, in many respects, a response to Free Jazz being blown in New York. Redman attempted to demonstrate that Californian music was not limited to any so-called "west coast," sterile sound. The record, like much of the vanguard art of that period, promised a bright future for jazz. However, it is also somewhat misdirected and confusing.



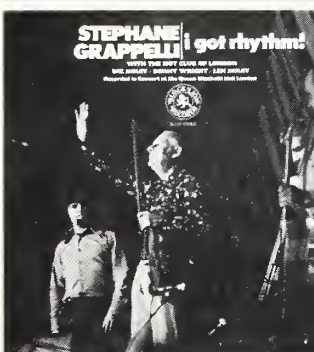
SURFIN — Embryo — BASF BC 22385

Charlie Mariano has again joined forces with the German fusion group, Embryo. Though this is the group's second release in the United States, they have five LPs out in Europe. In many respects, Embryo's music is superior to that produced by its American jazz-rock peers. The musicians have intelligently integrated jazz improvisation within rock's simplified rhythmic structure. Note in this regard Mariano's soprano sax solo on "Sidetrack." The band is composed of Christiano, Uwe Mullrich, and Roman Bunka.



I GOT RHYTHM — Stephane Grappelli — Black Lion 047

One must not confuse the Hot Club of London quartet with the old Hot Club of France quintet. Although the London group echoes the musical style of the pre-war quintet, their sound has a distinctly modern ring to it. In fact, the London musicians provide a greater rhythmic freedom and elasticity than the Frenchmen did, if that is possible. Note in this regard the foundation the musicians have laid for Grappelli's coda on "Nuages" by Django Reinhardt. Joining Grappelli on this Nov. 1973 date are Diz Disley, Denny Wright, and Len Skeat.



PURE DESMOND — Paul Desmond — CTI 6059-S1

Paul Desmond may have achieved his goal of sounding "like a dry martini." That may, in fact, be part of the problem with this record. No one will dispute the fact that Desmond can play. But it is also true that great jazz is, or should be, the product of highly emotive experiences. The music is based in no small part on the level of affective sensitivity which the musician is able to attain. This record, though easy to listen to and extremely well performed, can justifiably be tagged as sterile. The music is intelligently formulated but the feelings that should be accompanying the basic notes are, unfortunately, missing.



poppicks

ONE OF THESE NIGHTS — Eagles — Asylum 7E-1039 — Producer: Bill Szymczyk

One of the most overlooked aspects of the Eagle's progress as musicians is the larger and larger parts of pure country-rock bite and overall strength that continues to seep into their music. "One Of These Nights" is that and much more as the band sheds anything that might be lightweight in favor of a straight ahead approach that has the group meeting all songs head on. Be it the rock behind "Too Many Hands" or the laid-back of "Hollywood Waltz" the overall feel is no quarter asked. These Eagles have talons and "One Of These Nights" proves it.

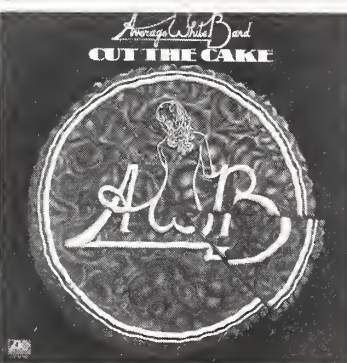
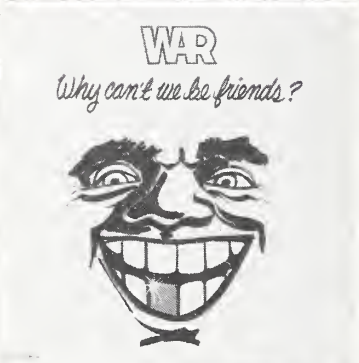


HORIZON — The Carpenters — A&M SP 4530 — Producer: Richard Carpenter

The natural vocals of Karen and the arranging genius of Richard have combined to make the Carpenters' sound a classic in the easy listening market. This successful musical formula continues on "Horizons" as the Carpenters turn their finely toned talents to proven outings on "Only Yesterday" and "Love Me For What I Am." Also highlighted is a thoroughly laidback cover of "Desperado." Other top cuts include "Eventide," "Happy" and "I Can Dream Can't I." The Carpenters once again prove themselves the listen of the century.

WHY CAN'T WE BE FRIENDS — War — United Artists UA EA 441-G — Producers: Jerry Goldstein, Lonnie Jordan and Howard Scott

The long awaited return to the record scene of War proves a conflict worth waiting for as "Why Can't We Be Friends" combines a sparsely dashed latin influence to the percussive laden rhythm track which has become the band's musical trademark. This potent mixture works well on all cuts but adds further dimension to the likes of "Heartbeat," "Why Can't We Be Friends" and "In Mazatlan." Of particular note this outing is the seeming added strength behind the vocal flow. War music will move your senses.

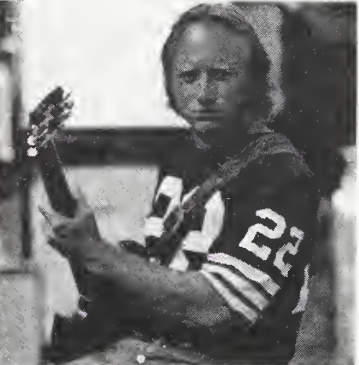


CUT THE CAKE — Average White Band — Atlantic SD 18140 — Producer: Arif Mardin

The music put out by the Average White Band is best described as the whitest of white playing the blackest of black. This context continues on "Cut The Cake" as the strictly "from the ghetto" vocals of Hamish Stuart and Alan Gorrie combine with the band's tight musical format to turn in rhythmic slices on "Cut The Cake," "When They Bring Down The Curtain" and "If I Ever Lose This Heaven." It's been said that only the black man can play black man's music. "Cut The Cake" shoots that theory all to hell.

STILLS — Stephen Stills — Columbia PC 33575 — Producers: Stephen Stills, Bill Halverson, Ron Albert and Howie Albert

Since his earliest days with the Buffalo Springfield, Stephen Stills has always had this country flavored blues thing about his music that brought out the best in him. "Stills" is no exception as he takes his best lyrical and instrumental chops to form a springboard from which he moves easily amid different musical shades. Good listens include "My Favorite Changes," "Shuffle Just As Bad" and a thickly laid "As I Come Of Age." Stephen Stills is an exception to any musical rule. Thank God.



GOIN' HOME — Ten Years After — Deram DES 18072 — Producer: Various

At one time or another Alvin Lee has been every aspiring axeman's erotic dream. Ah, to be able to break off the lightning runs Alvin did on "Hear Me Calling" and the classic slam-bang Woodstock riffing on "I'm Going Home." Well, for those who are into recapturing a most creative past, this retrospective of the early rumblings of Ten Years After is a must for anyone's guitar library. This is Lee at his finest with the nonstop intensity being a truly infectious musical experience. Alvin Lee's guitar work on "Goin' Home" is the classic finger callous.

WELL KEPT SECRET — James Last — Polydor PD 6040 — Producer: Wes Farrell

Every once in a while you get an album of music so powerful that it would seem almost treasonous to add vocals to it. James Last's "Well Kept Secret" is just such an album. Through the likes of "I Can't Move No Mountains" and "Jubilation" move some of the headiest musical licks ever laid to record. Last and company continue the even musical flow with "Slaughter On 10th Avenue," "Love For Sale" and a killer version of "Summertime." James Last's "Well Kept Secret." It certainly won't be his last.



ROGER MCGUINN AND BAND — Roger McGuinn — Columbia PC 33541 — Producer: John Boylan

Roger McGuinn, in his earliest musical outing as part of The Byrds, helped spearhead the rise to popularity of country flavored rock. A few years on and as a solo we find McGuinn still working most comfortably within the genre on "Roger McGuinn and Band." McGuinn's backing unit plays an important part on the success of this album as their blues flaked approach to country and rock proves the perfect counterpoint to McGuinn's vocals. "Roger McGuinn and Band" is a joint musical effort that works.

FIRST IMPRESSIONS — Impressions — Curtom CU 5003 — Producer: Ed Townsend

There's some mighty subtle shadings behind the music in "First Impressions" that brings it up a notch from your average soul listen. The easy-going mellowness in the Impression's vocals gathers further support and dimension from a tight orchestrated musical backing with the overall feel being smooth as silk. Add to this a selection of songs that tell a valid story (such as "Sooner or Later" and "Why Must A Love Song Be A Sad Song") and you've got, in essence, a soul record and a half.

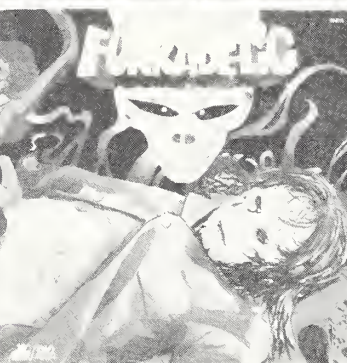


FUN AND ROMANCE — Wolfman Jack — Columbia KC 33501 — Producers: The Robb Brothers

You know, there's something about Wolfman Jack's gravelly vocals that auger well with rock and roll songs. Don't ask me what it is but it sure fits the pattern well, especially on "Fun And Romance." The music on this album runs from straight ahead rock to good old funky get down with the Wolfman's forceful lyrical rendition powering the likes of "Idol With The Golden Head" and "Then You Can Tell Me Goodbye" through their paces. My how that Wolfman can sure get it on!

MISTY — Ray Stevens — Barnaby BR 6012 — Producer: Ray Stevens

Ray Stevens gets into some oldies this time out and does a rather commendable job on all counts. Steven's vocal inflections are perfect tools in his renditions of the classic "Misty" and "Cow Cow Boogie" while "Mockingbird Hill" and "Oh Lonesome Me" come across equally well. Steven's self production of this album is clean as vocals and the tight musical backing both have equal, yet effective, moments.



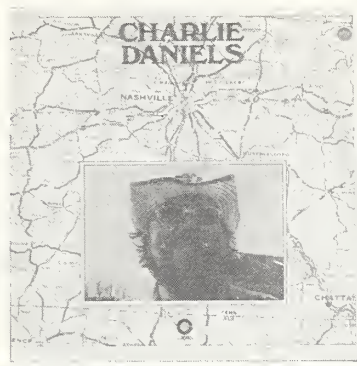
LET'S TAKE IT TO THE STAGE — Funkadelic — 20th Century/Westbound — Producer: George Clinton

Upon initial listen Funkadelic comes off as nothing more than the latest from the "get funky y'all" school of bump and grind. But beware dear record buyer for there is more, much more on "Let's Take It To The Stage." The basic instrumental tools of the funk trade get a physical workout on all cuts as they're bent, distorted and fuzzed into a whole new, yet listenable, music. More esoteric cuts include "No Head, No Backstage Pass," "Get Off Your Ass And Jam" and "I Owe You Something Good." Funkadelic is good to your ear.

pop picks

GEORGE McCRAE — George McCrae — T.K. TK-602 — Producers: H.W. Casey and Richard Finch

From the opening shafts of sound on "Baby Baby Sweet Baby" the listener can sense the weighty nature of the latest by George McCrae. McCrae's own particular brand of stern, yet laid-back, vocals form the perfect counterpoint to the taut instrumental support he receives on all cuts. Said cuts include a blatantly dance oriented "You Treat Me Good," "Take This Love Of Mine," and "You Got To Know." George McCrae puts his music where he wants it and, happily, it always finds the mark.



CHARLIE DANIELS — Charlie Daniels — Capitol ST-11414 — Producer: Jerry Corbitt

This re-release from Charlie Daniels' past comes off as being just as succulent a piece of music the second time around. Daniels' mixture of get it on rock and roll with down home blues and country influences is a must for the moving parts of your body. This heady brew proves equally effective on all cuts with particular emphasis showing through on "Great Big Bunches Of Love" and "Don't Let Your Man Find Out."

INSIDE OUT — Flock — Mercury SRM 1-1035 — Producer: Felix Pappalardi

The nucleus of Flock has been churning out a lot of tasty progressive music for the better part of ten years and now, after a short hiatus, they have fallen under the production wing of Felix Pappalardi. The resultant "Inside Out" could very well be the vehicle to rocket them to the top. Your basic rock chords mix and slide with shadings of blues, jazz and as yet unnamed influences to form a creative purge into the progressive airwaves. Top cuts include "Music For Our Friends," "Hang On," and "My Ok Today." The Flock is a positive gathering of music.

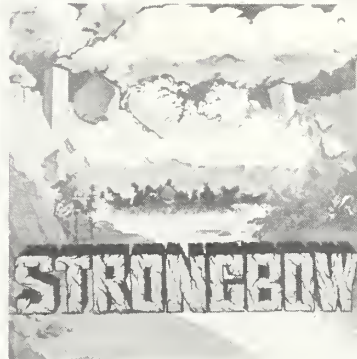


MARVIN AND FARRAR — Hank Marvin and John Farrar — Capitol ST 11403 — Producers: Hank Marvin and John Farrar

The self-indulgence of musicians and their music has proven the downfall of many, especially those who dwell in the laidback acoustic arena. Marvin and Farrar, based on this album, are a sure bet to survive this jinx. The pair's music handles the matter of personal involvement in their songs with much tact and open mindedness. The result is a music you can experience on a multitude of emotional and listening levels. Cuts easy to get to know include "So Hard To Live With" and "Help Me Onto Your Wagon." "Marvin and Farrar" is getting to know them.

THE LOST GONZO BAND — The Lost Gonzo Band — MCA MCA-487 — Producer: Michael Brousky

Don't let the name of this band fool you. The Lost Gonzo Band is not steeped in hard rock, heavy metal or any other form of power chording. What they do pride themselves in is the ability to churn out some mighty tasty music that smacks of all the popular influences and yet does not pigeonhole itself in one particular form. For a little get up and go sample "Desperadoes" while "Money" will ease that bit of you that craves laid-back. The Lost Gonzo Band is free-flowing; something you don't get too often.

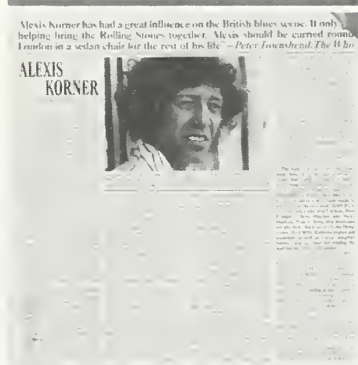


STRONGBOW — Strongbow — Southwind SWS 6401 — Producer: Alan Lorber

Rock and roll by itself can wear thin after a while. So can keyboard dominated music if it's left out in the cold too long. But when you combine the two it's almost always a winner as is the case with "Strongbow." The rough hued edges supplied by bass and guitar form a pleasantly grinding framework from which various keyboard and synthesizer runs make their presence felt. Top dimensional listens include "How Can I Be Loving You," "The Only One Around" and the driving "Sister Sea." "Strongbow"; musically it is.

GET OFF OF MY CLOUD — Alexis Korner — Columbia PC 33427 — Producer: George Caldwell

Alexis Korner is, without a doubt, the pioneer of the progressive rock and blues movement. Among his lesser known accomplishments is bringing together the nucleus of the Rolling Stones in one of his earliest two beat bands. Korner waxes his best in ages on "Get Off Of My Cloud" as he swings effectively from the raw blues power of "The Wasp (Texas Radio)" to the reggae tinged "Tree Top Fever." Alexis Korner is the musical father of us all and on this disk we see that your old man can still get down with the best of them.

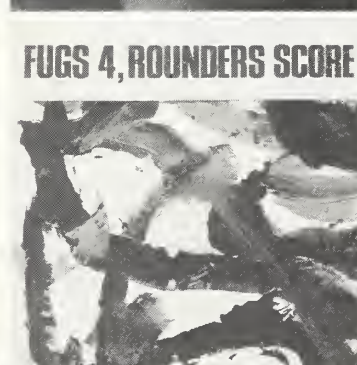
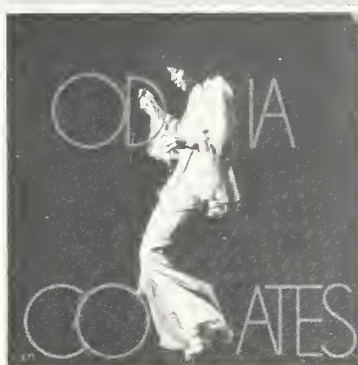


HEAVEN RIGHT HERE ON EARTH — Natural Four — Curtom CU 5004 — Producers: LeRoy Hutson, Rich Tufo, Quinton Joseph and Joseph Scott

This group has the perfect name. Their mellow and free flowing mixture of lyrical and instrumental music is the perfect foil for your listening and moving pleasure. There's nothing complicated on this album and that's literally what makes it work. Top cuts include "Heaven Right Here On Earth," "Give This Love A Try" and "Baby Come On." Every once in a while you find an album that works real hard for your listening pleasure. You've found another one in the guise of the Natural Four.

ODIA COATES — Odia Coates — United Artists — UA LA 228-G — Producer: Rick Hall

Odia Coates combines the best aspects of a pop and lounge performer and the result is a polished debut album, "Odia Coates." Ms. Coates' straight ahead vocal approach serves her well on all songs but her deft performing stance adds body to "Showdown," "I'll Just Keep Loving You" and "Don't Leave Me In The Morning." Ms. Coates' vocal performance is further enhanced by a solid, yet unobtrusive, musical backing. This album marks her as a singer.



FUGS 4, ROUNDERS SCORE — Fugs — ESP-2018

If nothing else the 1960s brought to the world of pop music extremes; both relevant and just plain absurdist. Of the latter form no group was more practiced than the Fugs. This compilation of the Fugs at their most insane shows the degree of creativity that can be had in the musical experiment that is best known as "getting crazy." Top cuts for strange tastes include "Boobs A Lot," "New Amphetamine Shriek" and "I Couldn't Get High." Something tells me it's all happening at the zoo. I guess it is. This record.

IF YOU EVER CHANGE YOUR MIND — Ray Price — Columbia KC 33560 — Producer: Larry Gordon

Ray Price is a craftsman when it comes to handling a tune. Anybody can just sing a song but on "If You Ever Change Your Mind" Ray Price goes beyond with a subtle vocal feel that adds texture as well as emotion to compositions. Price is musically right at home on the likes of "Everything Reminds Me Of You," "Between His Goodbye And My Hello," and "Until Your Ship Comes In." Other cuts include "Loving You Is Just A Habit" and "Same Old Song And Dance." Ray Price does it to songs with feeling.



DISCO, DANCE AND LOVE THEMES OF THE '70s — Peter Nero — Arista AL 4034 — Producers: Tony Silvester and Bert DeCoteaux

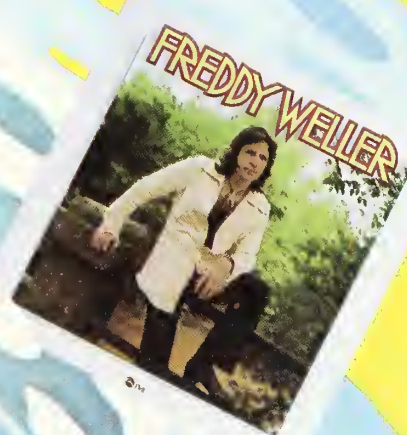
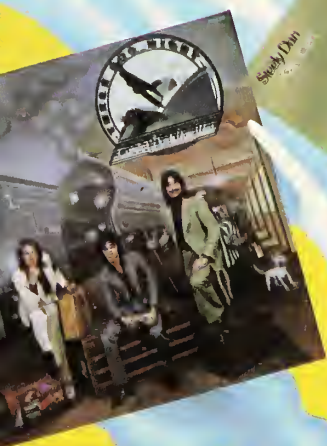
A whole lot of people do albums of other people's material but few ever approach the power or majesty of the original. Such is hardly the case with Peter Nero's latest as he adds his musical touch to a variety of pop standards. Nero's intellectual approach to interpretation takes its musical toll on "Nothing From Nothing," "Don't You Worry About A Thing" and "Feel Like Makin' Love." Other top cuts include "Jazzman," "Brother Louie" and "Soul Ballet."

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**Leslie West
John Mayall**

SANTA MONICA CIVIC, L.A. — Now I know you're going to find this a bit hard to swallow but RCA's Leslie West, in a rock and roll context, is Picasso and Van Gogh all rolled into one. His canvas was the Santa Monica Civic last week and his Mona Lisa was rock and roll.

West's overtly physical performing stance, something akin to a brontosaurus in heat, combined with an almost velveteen musical touch, allowed him to continuously wrench finely honed riffs from his axe. This guitar dexterity proved

Billy Paul

TOTAL EXPERIENCE, L.A. — With his mind made up and his head on straight, Billy Paul worked out for the star-studded opening night audience. Dressed in a black tux and his famous Barker hat Billy was not only celebrating his opening, but his 10th wedding anniversary. To honor his lovely wife, Billy sang, "A Song For You," as they toasted with champagne. With an over-articulate fan shouting from the back of the club, "Sing, Billy, sing," and "Billy Paul, the Black Wonder," Billy presented an enjoyable set which fully demonstrated his vast vocal artistry.

Billy's voice with its free-form control over wide ranges of volume emphasized his skill in converting the emotional impact of the lyric. His voice adds another dimension to a song because of the shades of color and the degree of sensitivity he envelopes through his phrasing. This was fully demonstrated when he sang his super-gold hit, "Me & Mrs. Jones" and "I Was Married (But It Didn't Work Out Right)."

Backed by his group, the Super Band and his background gals, Roots, Billy strutted around doing his version of the penguin walk on tunes, "I've Got My Head On Straight," "The Whole Time Talkin'," and his forthcoming single on Epic, "July, July."

Billy closed his energized set with the crowd and him singing, "Thanks For Saving My life," which for Billy was not true.

j.l.

Freddy Fender

PALOMINO — Freddy Fender worked only twenty years to achieve his present fame and fortune, so it was quite understandable that he wouldn't mind playing his own birthday party. The Palomino was absolutely packed with every kind of person imaginable, from crusty old c&w fans to Chicanos to suburbanites to longhairs, and everyone went home smiling. Freddy's music is deeply rooted in southern Texas and it was hard to remember we were in L.A. and not in Del Rio or Houston.

The Palomino Riders backed Freddy through his birthday set which included "Wasted Days And Wasted Nights" (a regional hit for him 15 years ago and now has been released nationally by ABC Records), "Crazy Crazy Baby," and "Today I Started Loving You Again"; and after "Before The Next Teardrop Falls," the audience wouldn't let Fender off of the stage until he sang another chorus. My favorite song was one he had written a mere three days before titled "The Winter Of My Life," a slow and beautiful ballad of a man growing old and who is saddened because none of his life-dreams ever came true. There is no way a recording could ever capture the feeling Freddy projected through that song in particular.

Nevertheless, we all owe Huey Meank for recording Freddy Fender and ABC for giving him the national exposure he without question deserves.

s.p.

flawless in giving "Honky Tonk Woman" and "House Of The Rising Sun" new musical life. West and band, including longtime conspirator Corky Laing, thundered into a page from the recent past with "Why Don'tcha" before West literally got inside his axe for a free form instrumental workout.

At set's end West loosened bridge-work for miles around with the most powerful one-two punch in rock and roll; "Mississippi Queen" and "Sunshine Of Your Love."

Leaving the Civic amid ringing ears the whole thing seemed appropriate; a temporary reminder of Leslie West's rock and roll destruction crew at work.

John Mayall, in an all too rare support position, turned in an expected set of crafted, back to the roots blues. The latest Mayall lineup proved worthy of the name as the likes of Don "Sugar cane" Harris and Larry Taylor were more than mere backup on "Sittin On The Outside," "Looks Like Love" and the now classic blues licks of "St. James Infirmary." There isn't a hell of a lot you can say about John Mayall that hasn't already been said.

He's always been great and this night was no exception for the ABC artist.

m.s.

**The Undisputed Truth
String Driven Thing**

STARWOOD, L.A. — Once upon a black musical time there was earth funk; a functional type of music that was put to use in various tribal and religious ceremonies as well as for the purposes of entertainment. This primitive bent was brought out in all its finery at a recent Starwood gig as The Undisputed Truth took their audience on a musical journey back to the jungle veldt.

The Truth's theatrical approach served only to enhance the body-oriented nature of their music; a grinding, rhythm based sound that flowered to maturity on the songs "Smiling Faces" and "UFO."

The group's physical movement on stage added another facet to the performance as their facial and bodily movements turned each song into a dance macabre; replete with all the trappings necessary for a theatrical trip into

the supernatural — a Motown smash.

It was a night of baying hounds and things that go bump in the night. The Undisputed Truth; this spectre was haunting Los Angeles.

Opening the show was String Driven Thing; a rock group from the cat gut school of bashing about. The basic rock components were augmented by a piercing fiddle whose runs took the musical direction of the group off the beaten path into a melange of musical influences. Tightness was the overriding theme of their set. A more complimentary note was never struck.

m.s.

David Bromberg

TROUBADOUR, L.A. — A wonderful treat was in store for the Troubadour patrons last week as Columbia recording artist David Bromberg completely captivated sold-out performances with his inimitable wit and musical style.

Bromberg's versatility as a musician was evident throughout the evening. Perhaps more widely respected for his abilities on electric and acoustic guitars, Bromberg was also very much at home picking on the mandolin and leading some rapid paced bluegrass music on the fiddle. John Firman-sax, Richard Fegy-mandolin, violin, Brantley Kearns-violin, Peter Ecklund-sax, Steve Mosley-drums, and Hugh McDonald-bass, comprise Bromberg's tightly knit band and are equally vital in supplying strong rhythmic energy and complementary solos of their own.

Whether it was bluegrass, blues, or rock, every song was a crowd pleaser. The humorous anecdotes injected into each number and the overall quality in delivery left the audience wanting more. Particular favorites were "Statesboro Blues," the old Sam Cooke tune "Wonderful World," "Send Me to the Electric Chair," and "Someone Else's Blues." To be sure, the David Bromberg Band falls nothing short of sheer all around entertainment and should not be missed.

m.a.

Janis Ian

thing that can easily be rectified once the touring unit has had time to adjust to the demands of the road.

Janis Ian, it is clear, has embarked upon an important new phase of her performing and compositional career, and has done so with a recorded statement that is as strong as that re-entrance into the spotlight would dictate. The quality of her voice is that of someone who has experienced the bitterness of being an overnight success, and one who has taken the necessary time to put it in proper retrospect. Now Janis is moving ahead to explore her role as performer in the present tense, and her current creative offering has two essential things going for her: stirring validity in her songs, her performances, and an open, warm and receptive ear on the part of the business she is re-entering. The atmosphere in the Roxy more than anything else this evening was one of a loving "welcome home."

p.a.

**Eric Mercury
Nasty Habits**

STARWOOD, L.A. — The one underlying segment of every performer's stage presence is the degree of involvement he shows. In that sense it was a show most physical when Eric Mercury hit the boards at the Starwood.

Mercury's stance this night was one of a constantly moving, pulsating music machine as he stalked the confines of the stage while roaring out a well-rounded series of soul and funk laden movers.

Mercury (who dwells in the recording house of Mercury) literally wrapped himself in his backing unit's sound as more than one number found him bumping and grinding with reckless abandon. The context of the show waxed balance as Mercury's more mellow moments carried his performing stand with the same positive musical strength.

Mercury's band was more than up for the occasion as the likes of Roy Dent, John Nania and James Roberts laid down a tight rhythm foundation from which Mercury could strut his musical stuff.

In the midst of the set it suddenly dawned on me that there was a profusion of sweat pouring down Eric Mercury's face. A sure sign that Mercury was doing his musical job.

Opening for Mercury was Nasty Habits, a band well-versed in the finer points of rock and metal. The trio put down a steady wall of full power chording that threatened, by its very force, to tear another doorway in the Starwood walls. The band featured short, pungent guitar riffing over a layer of bass and drums.

Nasty Habits; music to blow up buildings and turn over cars. The highest compliment that can be made.

m.s.

The Hagers

PALOMINO — Six years ago Jim and Jon Hager were an unknown duo that appeared regularly on a new television show using a country theme titled "Hee Haw." Today the Hagers are touring between seasons and are among the most popular c&w entertainers, and "Hee Haw" is very widely syndicated. The formula for success is the high-energy fun personified by the Hager brothers. Last week at the Palomino, though I thought the set was a little too short, Jon and Jim (backed by the Road House Band, definitely one of the tightest bands in the business) expended three day's worth of energy picking and rocking as they sang in tight harmony through their set, with the SRO-audience participating in the zany "Where Oh Where" song.

s.p.

Jerry Corbetta & Sugarloaf: Power-hitters

Jerry Corbetta is, I admit, someone I had always wanted to talk with. That desire stemmed from the first listening experience I had with his first chart success, "Green Eyed Lady," which has become somewhat of a pop classic as it's aged with time. Initially, "Lady" impressed me as being the tightest, most progressive, even "psychedelic" AM single released since the **Faces** had scored heavily with their distinctively-phased "Itchychoo Park." From the first time I listened to the punching, fluid solo organ lines of Sugarloaf's first hit, I knew there had to be some very ingenious people at work behind the scenes. Now, four years later, here I sat over an early morning breakfast with Jerry and his publicist, and my sense of interest hadn't waned at all.

"Green Eyed Lady," the single that first brought Mr. Corbetta's talents to the attention of the industry and consuming public, was created through the collaboration of **Frank Slay** and **Bob Crewe**, each with a track record of creative successes in their own right. Frank's accomplishments include having written "Silhouettes," being instrumental in the career of Freddie Cannon and the Four Seasons, and, of course, taking an embryonic band from Denver, Colorado to the top of the national charts virtually overnight. With the help of **John Carter**, who wrote MCA's first hit single (when the label was still UNI) for the Strawberry Alarm Clock (also a Slay project), "In-cense And Peppermint," a careful formula for the creation of hit product and its successful promotion and marketing has emerged that make Sugarloaf a re-emerging, important group to be recognized on the scene today.

To start at the beginning, however, today's Sugarloaf is comprised of Corbetta, guitarist **Bob Webber**, saxophonist-guitarist **Bob Raymond**, drummer **Myron Pollack**, and incorporates a wide range of studio proficiency and on-stage looseness that accounts for the band's appealing total sound.

Jerry Corbetta began his professional music career at the age of four, travelling with a sister who led a Swing band through many U.S.O. tours. Beginning with drums, Jerry later became an accomplished classical virtuoso on accordion, and began further keyboard studies in his teens. By the time he had graduated in music and literature at the University of Denver, Corbetta was accomplished at several instruments. As I've mentioned, there is a fluidity on his organ work that creates an eerie, almost supernatural feel for his music, a feel that can be attained only after having laid a firm base of technique through classical study.

Between bites of scrambled eggs and bacon, Jerry and I exchanged some thoughts on the importance of that classical training in what the group has accomplished. "I won't say that we're not a rock and roll band, I think we are, but to deny my classical orientation would be silly — I think there is a very modal, fifteenth-century aspect to our music, but that's changing all the time. The fact that four or five years have passed since 'Green Eyed Lady' is a real indicator of what's happened in music. The entire market's changed, achievements in electronics and keyboard instruments have been tremendous, so while the intent or approach of my writing may be the same, it's bound to keep evolving and developing. And that's what's really exciting for me as an artist."

One important fact that would tend to support the validity of Corbetta's approach is a release that made it to #9 on the **Cash Box** charts earlier this year, an infectious, tightly-produced AM cut titled "Don't Call Us, We'll Call You." The song deals with an aspiring young rock star faced with a stereotypically cold and unreceptive music industry executive and features some absolutely inspired production gimmickry, and lyrics that are so memorable as to insure their incorporation onto lists of pop classics that are assembled in the future.

Co-written with John Carter, "Don't Call Us" features in its lyrics some references to music business phenomena and terms, that were bound to make the song instantly appealing to the industry, creating in the process an essential base of support that transcended into the consuming marketplace. For example: "Area code 212? Say hey, a&r, this is Mr. Rhythm and Blues — Could you relate to our quarter-track tape, you know the band performs in the nude." He said, "Uh-huh, child, don't call us, we'll call you." Besides such lyrics that tell an all-too-familiar story in the music business, musically the song featured some well-executed mimicry of the Beatles and Stevie Wonder's styles, with some added touch-tone "beeps" that created a novelty effect of their own. Producer Frank Slay, who created the idea of the tones, informs us that the phone numbers being dialed were those of Columbia Records in New York and the White House! A record like "Don't Call Us" is created every day, certainly, but through the cooperative talents of Corbetta, his group, Frank Slay, and an organization called **Claridge Records** and **Chicory Management**, the impact on this year's singles market has been effective to a large degree.

Speaking with **Vic Catala** last week, I learned of Claridge's current status with respect to Sugarloaf and to other artists the firms are developing. The label, which distributes independently from offices in Los Angeles, recently released a new single by Sugarloaf entitled "Stars In My Eyes," a strong rock ballad, again, with well-constructed lyric content. Claridge also has been developing a group from Seattle with tremendous regional success called **Chinook**, whose current release on the label is "It'll Be Me." Also in the offering are recent signings **James Keegan**, who is currently working on an LP for Claridge, and a country-western artist from Houston named **Mike Boyd**.

As for Jerry Corbetta, the composer is currently preparing new material for his next LP, and has just returned from a tour of the Rocky Mountain states, which is, of course where it all began. There is an indescribable ability to "grab" a listener's attention inherent in Jerry's music. I remember when "Green Eyed Lady" burst over a Sacramento AM while I was trying to negotiate a Sierra mountain road in a blinding snowstorm. The tune was so strong I had to pull off the road. When "Don't Call Us" first hit, I was driving through Beverly Hills and nearly ran a red light. Jerry Corbetta's music may not be endorsed by the Auto Club, but his creative powers and commercial success make all that momentary confusion meaningful. When he hits, he hits with a smash!

phil alexander

Lon and Derrek: Fresh Talent Plus A Little Help From Their Friends

The development of **Lon and Derrek Van Eaton** as recording artists and performers is just slightly unusual, not the sort of thing one expects to happen, except in the sort of fantasies that aspiring rock artists hold very secretly.

Born in New Jersey, Lon and Derrek, sons of a father who played guitar for folk dances in Idaho and a mother who sung opera, spent hours composing material and recording it, with the addition of some production touches, from their home sending it around the globe to interested parties in the music industry. Nothing unusual so far, you say? True, songwriters have been exposing their material this way for years. But imagine sitting around one afternoon, and the phone rings. On the other end is **George Harrison**, and he's saying something about coming to England and recording an album for Apple. "Well, you can imagine, we couldn't believe it. As a matter of fact, we thought it was someone playing a practical joke on us." Lon, now 27, relates their reception in England. "When we arrived at George's house, in Henley, we were escorted into the backyard, and there was George, **Klaus Voorman**, and Patti, all sitting around with guitars and mandolins singing our songs! To have flown all the way to England, and to see one of the Beatles playing your material, well, I'll never forget it. It was incredible."

As it turns out, Harrison had listened to the brothers' material, and picked up immediately on one line in "Sweet Music," the first Van Eaton tune he'd ever heard. The line — "If I could live my life again, I'd live it as a song," inspired Harrison to remark that he'd live his life over again as the Hare Krishna mantra. Klaus Voorman decided he'd be the national anthem, and so on. An immediate comradery was established even before Lon and Derrek arrived in Great Britain.

Lon and Derrek's first LP for Apple, entitled "Brothers," was released in the fall of 1971. As the history of that period shows, it was during that time that the Beatles and Apple began to undergo serious internal problems, and the album did not receive the promotion or critical attention it might have otherwise attracted.

Importantly for Lon and Derrek, however, was their encounter with producer **Richard Perry**, who was at Apple studios during the production of the Van Eaton debut LP, producing **Bobby Hatfield**. Perry invited Lon and Derrek to do some session work with him, and in the process learned of their material. "Our first session with Richard was a bit bizarre," Derrek relates. "I was playing percussion on a 75¢ drum. But even then, we were beginning to really get to know Richard and learn from him."

During the period of uncertainty for Apple, George Harrison remained committed to Lon and Derrek. The brothers played some sessions with Perry producing, on LPs with **Harry Nilsson** and **Fanny**, and came back to the states to tour the east with the backup band from their album. In the interim, a number of sessions ensued, however nothing from those sessions was ever released. This period was difficult for both Lon and Derrek and for Harrison, but his confidence in their abilities to create exciting music never waned.

Finally, when Lon and Derrek came to California, Perry called them on the phone, urging them to join him on productions of **Martha Reeves**, **Ringo Starr** and **Carly Simon**. Says the producer: "With Lon and Derrek, even during our first encounter in England, their material instantly attracted me. Lon's compositions have a vital, immediate quality about them that is rare in today's market." It was Perry who brought Lon and Derrek to California in '73. Rather than having Harrison arrange a new label deal, he decided to take what he felt was a talented prospect and work with them until things fit together.

"Lon and Derrek had already developed a great deal of studio proficiency when I met them," Perry says. "The tapes they produced at home in New Jersey were in many respects better than what some artists are capable of producing in the studio. They have self-imposed standards of excellence that lay at the base of their creative skills."

Obviously, when Richard Perry stakes his reputation on an artist, he has some idea of the depth of his commitment. "Certainly it takes time to break a new act these days," he emphasizes. "But with Lon and Derrek, this will be a meaningful build based on a secure foundation." In Perry's estimation, his commitment, combined with that of A&M Records, will be to keep developing with Lon and Derrek until they "happen" in as big a way as Harrison's own band. And that kind of happening is what people have been expecting for quite some time.

Richard Perry's critique and development with Lon and Derrek, along with engineer Bill Schnee, culminated with the brothers' first A&M LP, "Who Do You Out-do," just recently released. It is an album filled with diversified material, ranging from the socially-significant title cut, featuring some superb lead playing by Lon that begs comparison with Harrison's own slide stylings, to the imploring "Music Lover." In between, there's a strong balance of rock and roll and balladry, including the haunting "Baby It's You."

Lon and Derrek's music is bound to undergo dramatic changes as they expand and create within their new environs. The A&M artists have settled in Los Angeles, and have appeared at both the Troubadour and in concert at Santa Monica Civic Auditorium, co-billed with **Leo Sayer** and **Sparks**, respectively. Their backup band has undergone some recent changes, and the result has been a fuller, more accessible sound.

Ultimately, it will depend on interest generated within the music community itself, and transmitted to the public at large, that will bring Lon and Derrek the recognition that those associated with them envision. One need only listen to their first album, filled with the artistry of people like **Jim Keltner**, **Jim Gordon**, **Klaus Voorman**, **Clydie King** and **Venetta Fields**, to see what all the excitement is about. George Harrison and Richard Perry's interest speaks for itself; their personal commitment is not something to be taken lightly, neither is the talent of these two young men from New Jersey. Packaging is important, public relations is important, and Lon and Derrek have the best of both, in **Junie Osaki's** fine cover art and **Peter Simone's** guidance, but if the music's not there, it can all be for naught. Happily, in this case, Lon and Derrek have an essential talent and compositional ability going for them, as exciting as anything we've heard in quite some time. If it can begin in Liverpool, it can begin in New Jersey. In any case, when it comes to making value judgments about Lon and Derrek's music, it's "all in the grooves."

phil alexander

Warner Bros. Records has "Your Kind of Music" — that's the theme of a new merchandising and advertising campaign which will spotlight current Warner Bros. albums plus the entire catalog.

Warner Bros. had developed a total merchandising program so comprehensive it has been termed "environmental." Participating retail stores will literally be transformed by a huge array of materials including wall units, divider cards, mobiles, posters, t-shirts, buttons, balloons, bunting and matches — all of which carry the "Your Kind of Music" graphics and red, white and blue color scheme. In addition, individual merchandising pieces for the various artists including Cher, Gordon Lightfoot, Rod McKuen, The Doobie Brothers, Frank Sinatra, Seals & Crofts, Curtis Mayfield, James Taylor and America and others will be employed in the campaign.

Warner Bros. merchandising director Adam Somers is coordinating the company's efforts in conjunction with WEA and the participating stores with "Your Kind of Music" displays being custom tailored to the capability of each of the stores.

The campaign kicks off in the 127 Musicland stores, 12 Treasure City stores and 9 Shoppers City stores of the J. L. Marsh Company. The Chicago and St. Louis branches of Musical Isle of America are participating in the program through 33 Goldblatt's department stores, the 18 Playback stores and 4 Venture stores in Chicago, plus 12 Venture stores in St. Louis and 4 Venture stores in Kansas City. The Goldblatt's campaign will bring "Your Kind of Music" not only to the record departments of the participating stores, but also to the audio and clothing departments.

"Your Kind of Music" is seen as an ongoing Warner Bros. program with more stores to participate in the promotion in the near future.

July 30 has been pegged as the Tri-State Country Awareness Conference (Pennsylvania, Ohio & West Virginia) to be held in Akron, Ohio. The conference will begin at 6 pm with a buffet dinner. The purpose of the conference is to educate the racks, distributors, retailers and one-stops as to what country music really is and how they can profit from it. The conference has been broken down into three categories: 1) country music today, 2) why stock country music? 3) how to profitably back and merchandise country music.



Elton John's new MCA LP, "Captain Fantastic And The Brown Dirt Cowboy," was hand delivered to Atlanta radio stations and record stores by "Captain Fantastic," the "Frog" and the "Donkey" from the LP cover. The album, which was released on May 19, was the first in the history of the recording industry to attain platinum status the day of its release. Pictured (l. to r.) are "Captain Fantastic" (aka Dave Mueller, MCA promotion), Jim Hardaman (MCA salesman), Mike Scott (national program director for General Cinema) and Dan Mason (WZGC-FM program and music director).

A music industry calendar that doubles as a full-color conversation-piece kind of decorative poster has been developed and introduced by Steve Tolin's Specialty Publications, Inc., Los Angeles. It's available in three forms. The calendar, measuring 2'9" x 11" is a special feature of Tolin's Fifth Annual Official Talent & Booking Directory, the 1975 version published earlier last month.

Additionally, reprints of the calendar as it appears — replete with a comprehensive listing of key music industry dates and occasions through the year — have been mailed on a complimentary basis to key executives and others allied to the business.

And third, a special run omitting the calendar and featuring only the wholly-inventive, totally non-existent musical instrument that somehow seems to be everything at once — measuring 5½' x 22" — perfect for framing and hanging as an office or home conversation piece.

"Our plan was to capitalize on both the beauty and the practicality of the poster," commented Tolin. "It was the initial response to our new directory and to the introductory calendar mailing that led us to publish this piece as a poster. We're absolutely delighted by such positive response." The oversized 5½' poster is being distributed on a complimentary basis to music stores throughout the United States where copies of Tolin's directory are available for purchase.

Tolin's 5th annual directory contains almost 700 pages of accurate detail and data. It's a catalog of people and services — who and how to reach them — in the music business. A 1975 Market Study Report is both a special bonus feature of the book and offered separately. This report lists in depth all details and contacts in more than 200 key cities on the concert tour trail in the United States and Canada.

Complete information about calendar and poster availability, as well as both the directory and the market study report, is available from Special Publications, Inc., 7033 Sunset Blvd., Ste. 222, Los Angeles, California 90028. Phone (213) 466-5141.

GRT Music Tapes, a division of the GRT Corporation, has announced its entrance into the TV broadcast promotion field with three new packages: "The Everly Brothers" (26 hits), "Basic Black" (25 r&b hits), and "Country Music" (27 hits).

According to Dave Law, GRT Music Tapes TV broadcast manager: "GRT has had solid response to our first three TV packages, and we are planning the release of three more before the end of the year. GRT is looking to many of existing licensees and also organizations outside the realm of their current licensing agreements for these new packages. GRT uses both direct response and retail outlets for marketing its TV packages." Continuing, Law said: "After observing this market for the last few years and analyzing the efforts of others, we have made a major commitment to a long-term and controlled plan of involvement."

stephen peeples



THE LIGHT OF DAYE — Stu Daye has been signed to an exclusive recording contract with Columbia Records. The New York-based artist is the second addition to the Columbia roster under a production arrangement with Contemporary Communications Corp. Daye is planning to enter the studios in July, with Jack Douglas producing. Shown above at the official signing ceremony are (l. to r.): Bruce Lundvall, vice-president and general manager of Columbia Records; David Krebs of Leber-Krebs, Inc.; Stu Daye; and Mickey Eichner, vice-president of east coast a&r for Columbia.

John Davis Joins W/C Buddah Promo

HOLLYWOOD — John Davis has been named by Buddah Records to fill the position of west coast regional promotion director. Davis most recently worked for United Artists Records in promotion.

MMI/New Dawn fr 13

tact key record outlets to check inventory and request product for the concert, set up merchandising aides, in-store airplay, dealer reporting, etc.

An MMI/New Dawn rep will also tour with the artists to coordinate travel and accommodations, schedule interviews, supervise concert production and host press parties. They will also follow up after concert activities (contact record shops, etc.) and collect fees owed to the artists for the concert.

After each concert, the firm will compile a report including information about attendance and acceptance of the act(s), press clippings, airplay, stock in key record shops and overall success of the venture including whatever problems may have come up. Certain conditions on record product were outlined by Wilburn: "There must be an album in release and not over 90 days old at the commencement of the dates. Single release depends entirely on the style of the artist. If there is a single, it should be in release at least a couple of weeks before the first date. An album must be in manufacture at least 30 days before the first date and promo copies of the LP must be available at least six weeks prior to the first date."

Troubadour Closes fr 16

being symptomatic of the general economic trouble the country's going through. If operating this club is costing me money, I'd rather close it than continue under these circumstances."

Weston opined that he is anxious to find a way of re-opening the club as soon as possible, and that the closure, effective Monday (June 16) would not affect a benefit performance by Elton John scheduled for later this summer.

"It's time for me to re-establish my relationships in the industry, which seem to have deteriorated in recent months," stated Weston. "I really feel that everything that happens in this club is a TV show, and that it can be brought to a lot of people through the media. I hope that all my friends in the business will help in restructuring the club so that we can re-open soon."

Island Sets June Releases

HOLLYWOOD — Six new Island albums will be released the last week in June.

The new LPs are: Fairport Convention's 11th LP, "Rising For The Moon" (which also marks the group's tenth anniversary), produced by Glyn Johns; John Cale's second Island LP "Slow Dazzle," former Free guitarist Paul Kossoff's solo album, "Back Street Crawler" and George Fame's first Island LP, produced by Glyn Johns. The new release also features the debut albums of two American groups recently signed by Island. The LPs are: "White Lightnin'," produced by Cream/Mountain producer Felix Pappalardi and "No Reservations" by Blackfoot, a four-piece rock band out of the south.

A major promotional campaign is being geared up to support these new releases with print ads, radio time buys and in-store displays. Tours for Fairport Convention, White Lightnin' and Blackfoot are also in the planning stage, details of which will be announced soon.

CBS Twofer Push fr 9

MOR label. "It's a little degrading I feel," he said. "These will be front line goods and we have to come up with a different name."

During discussions on the subject, the potential of television advertising was also considered. According to Craig, CBS will support their adult music campaign with TV spots featuring several artists instead of just one, enabling them to spread the costs. "The cost of promotion for an MOR artist is higher — in terms of a return on the investment — than say a rock or soul artist," he said.

Dave Rothfeld of the Korvettes chain emphasized the potency of TV advertising in this field, adding that he had moved 18,000 copies of "The Wiz" album in the New York area alone following a series of TV spots.

Rothfeld also suggested a return of the adult show or similar that CBS put on at Madison Square Garden featuring Johnny Mathis and Vikki Carr some time ago. Acknowledging that CBS lost money on the event, using it as a promotional vehicle, Rothfeld suggested that it could be restaged with MOR artists and tied in with the purchase of an album — "a low ticket price but to get in you had to buy an album. You're selling product as well as filling the Garden," he stated.

It was also suggested that a scaled down version of such a concert could be used in smaller markets.

station breaks:

What started out to be one night of playing and partying at North Hollywood's Palomino developed into two more full nights of the same for **KMET-FM** (Los Angeles) progressive country disk jockey **Jimmy Rabbitt** and his motley band of **Renegades** the following weekend. **Rick Nelson** and the **Stone Canyon Band** cancelled their dates at the Palomino due to the passing of everybody's dad **Ozzie Nelson**; Rick then asked Jimmy to take the dates. Arrangements were made for the visiting members of the Renegades to stay on another week, and once again both shows both nights were sold out.

Jimmy Rabbitt and his Renegades (for this gig: **Bill Graham**-fiddle; **Bobby Burns**-keyboard and vocals; **Daniel Moore**-vocals and guitar; **Dennis Larden**-guitars; **Tom Brumley**-pedal steel; **Dave Johnson**-bass and vocals; **Bobby Rambo**-lead and rhythm guitars; **Rex Ludwick**-drums; beautiful **Carole Holmes**-vocals; Jimmy Rabbitt-lead and backup vocals) were joined at the first Friday show by **Albert Lee** (who thereafter became part of the show) and by ole Waymore himself, **Waylon Jennings**, for the second Friday show. Absolutely incredible sets were turned in each time from the stage packed with virtuosos.

Jimmy proudly told me later that their SRO audiences, with only a little help from RCA's **Lynn Adams**, KMET's **Mary Turner** and **Gayle Halebian**, **Huey Meaux** (manager of **Freddy Fender** and **Doug Sahm**), and our good friends **Don Whitemore** and **Chuck Dunaway** and their lovely ladies, drank more booze than any other Palomino audience outside of **Freddy Fender's**; Freddy appeared for three nights last week. Jimmy was a little hoarse his first-night back behind the mike at KMET.



"One more, Waymore!" asked the Rabbitt; Waylon put the **Texas Telecaster** back on and "The Ramblin' Man" blew the entire house down.

Los Angeles progressive **K-WEST-FM**, RCA, and Licorice Pizza record stores co-sponsored a promotion in conjunction with **Leslie West's** new LP release "The Great Gatsby" and his concert here in L.A. last week. **Marty Black** (Licorice Pizza promotion), **Kevin Hutchings** (Pizza area manager), and **Kent Mosely** and **Ken Turner** (managers of the Sunset Pizza outlet) and their entire staff spent a lot of time decorating the entire store prior to judging which of the in-store contestants most closely resembled the Great Gatsby. The winners, **Dawn** and **Chas**, then joined the private Great Gatsby party at the Speakeasy Club in Hollywood for fun and games before winning and dining with Leslie at Brentwood's Gatsby restaurant; the entourage was piloted to Gatsby's by chauffeur in an antique limousine replete with open chauffeur's cockpit. K-WEST's **Richard Kimble** made a rare appearance on the other side of the microphone, and he was joined by fellow K-WEST folks **David Perry**, **Bill Bowker**, and **Jim McKeon**. Lovely **Paula Batson** was RCA's ombudsperson for the entire promotion.

A&M Records promotion person **Jan Basham** visited K-WEST last week; after an hour of friendly fraternization with the folks there, she went on her busy way. It seems she had forgotten her notebook of appointments, engagements, and other sundry A&M secrets. K-WEST's morning moguls **Jim McCann** and **David Perry** got hold of the notebook and announced over the air that they would return it to Jan in exchange for all-expenses trips to Hawaii, or to the highest bidder. Bidding was opened to all, including other record companies. **Barry Freeman** from Atlantic (and a very close friend of Jan's) called to offer \$10 for it sight unseen. The highest bidder at last word was **Richard Chermal** from 20th Century, who went to the K-WEST studios, looked thru Jan's notebook, and left a check for \$15. Relax, Jan; it was all in fun' but what a way to start out the week!

The National Association of Progressive Radio Announcers (**NAPRA**), Los Angeles-based progressive disk jockey organization, announced the election of a five-person national committee which will serve multiple functions. The new NAPRA committee is rounded out by **Robert Williams** (**KZAP-FM**, Sacramento), **Mark Cooper** (**KUDL-FM**, Kansas City), **Denny Sanders** (**WMMS-FM**, Cleveland), **Jack Crawford** (**WKDA-FM**, Nashville), and **Allison Steele** (**WNEW-FM**, New York). No longer simply a public service club, NAPRA is emerging now as voice for the direction of progressive radio, recognizing the need for increased communication among progressive elements in the radio business, and seeking to create greater trade awareness in progressive radio, from demographics to advertising, for instance. Membership is a paltry \$12 per year. NAPRA's **Hilary Clay Hicks** requests that further inquiries be directed to him at 1-213-464-1419 or by mail at box 2021, Los Angeles 90051, and that includes all charter members running around loose out there.

To help raise funds for the St. Jude Hospital in Memphis, **WITL**-Lansing contacted some of the nation's top country artists to supply various personal items for use in the station's Alsac Country Auction, and the response was most gratifying, according to program manager **Jim Walton**. Such items as a nudie suit from **Freddy Hart**, autographed albums, t-shirts and various wearing apparel from other artists netted a total of \$14,000.

stephen peeples

radio roundup

Bob Young, **WMC** in Memphis says, "Merle Haggard's Movin' On" — Columbia Records has signed legendary Texas writer/artist **Willie Nelson**, with his first Columbia album, "Red Headed Stranger" just released. Willie has agreed to do some telephone interviews over the next few weeks so stations wishing to call for some personal insight into the album and of course on the upcoming Willie Nelson July 4th picnic, should call **Dan Beck** or **Mary Ann McCready** at Columbia Records (615-259-4321) and they will have Willie call back.

WFIV in Orlando will celebrate its 11th birthday this year. They have elected to celebrate their birthday during October, which is "Country Music Month." Along with the birthday celebration they plan a \$10,000 sweepstakes contest for their listeners and a Miss WFIV beauty contest. They plan on a country music show with some of the top artists, and they need station ID's and custom promos from all artists. Send tapes to **Bill Burgess**.

On May 5, **WPNX** in Columbus, Georgia hosted the **Jerry Clower** show at the Auditorium. While the show was in progress there was a bomb threat but Jerry cleared the auditorium without incident. The fans waited outside for 30 minutes while the building was checked, then all went back inside for the remainder of the show. Not one car left the parking area during the incident.

A record number of telephone inquiries were received by radio station **KVOO** during its "Tribute To Bob Wills" broadcast overnight May 13, the date of **Bob Wills'** death. **Billy Parker**, one of the Country Music Association's deejays of the year, reported 373 phone calls from midnight till 5 a.m. while he played only music recorded by Bob Wills and Bob Wills' admirers in the world of country music. Parker said his "All-night Big-Rigger Show" normally receives an estimated 250 calls nightly, many are long distance. He had calls from about 20 states, with the largest number from Oklahoma, Texas, Colorado and Wyom-

ing. More than 100 calls were received from listeners who talked with Billy by phone about their experiences at many Bob Wills engagements over the years. During the all night show Billy talked of the Bob Wills' **KVOO** radio days and how proud he would be to continue to feature Bob Wills and The Texas Playboys as a regular part of his show.

The good news is that the **Nashville Pickers** are going to Memphis, June 26 for a game against the **WMC 79ers**. Talent for the show after the game includes **Lloyd Green**, **Charlie McCoy**, **Tommy Cash** and **Roy Clark**. **Jerry Reed** and **Mickey Gilley** may also be there. The bad news is that Blues' Stadium only holds 6,000 people. **WMC** also reports a ton of entries on their "dinner date with Johnny Rodriguez" promotion. A 19 year-old won it using creative art, the **WMC** logo, and a picture of Johnny.

KKYX stereo 105 is a new 24 hour country music station in Longview, Texas. **Larry Wilson** is operations manager.

Six finalists have been named in Colorado Springs **KPIK's** "Pass The Buck" contest; the "buck" they are referring to is Buck Owens. All six will appear in the studio to play the new radio quiz game and all the quiz questions will be about Buck Owens. If the contestant does not know the answer he must pass the buck or give up the buck he is holding. The person that winds up the half hour show with the most "bucks" (they have Buck Owens' picture on them) wins the expense paid trip to Las Vegas to see Buck Owens, who is currently at the Sands Hotel.

One of the most ambitious public affairs ventures in the history of New York commercial radio premiered June 1 when **Storer's** flagship station offered "WNN: In The Public Interest." Making use of a "free form" technique and the full talents of the **WNN** country news staff, public affairs director **Charlie Kaye** presided over the 2-hour weekly audio magazine, which will become a major vehicle for the station's in-depth treatment of community issues and problems.

juanita jones



During a recent visit to Washington, **Jesse Colin Young** stopped off at **WMAL-FM**. Present and accounted for were (left to right): **WMAL-FM** personalities **Pete Larkin** and **Bill O'Connor**, Jesse, music director **Mike Selman** and Warner Bros. promotion manager **Ed Kalicka**.

Mitchell And Mull To Head '76 Country Radio Seminar

NASHVILLE — Bob Mitchell, general manager of **KCKC** radio in San Bernardino, and Frank Mull, director of national country sales and promotion for **Avco Records**, have been named to chairmanships of the two major committees for the 1976 Country Radio Seminar. Mitchell will serve as agenda committee chairman, a position that has been traditionally filled by a radio executive currently working in the field of broadcasting. Mull will serve as seminar chairman for the seventh annual event, following the precedent of a recording industry executive holding this position. Both men have been extremely active in past Country Radio Seminars.

Bob Mitchell is currently general manager of **KCKC** and is vice president of the station's parent company, **Dimarc Corp.** He has worked in virtually every category of broadcasting including sales and creative copywriting and commercial production.

Frank Mull joined **Avco Records** nearly one year ago when the label instituted their Nashville operations. Previously he served as director of national country sales and promotion for 3½ years at **Mercury Records**.

The Seventh Annual Country Radio Seminar will be held in Mar. of 1976. Further information will be released soon.

CASH-BOX 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. | Jive Talkin' — Bee Gees — RSO | | 26% | 52% |
| 2. | Swearin' To God — Frankie Valli — Private Stock | | 20% | 67% |
| 3. | One Of These Nights — Eagles — Asylum | | 19% | 70% |
| 4. | The Hustle — Van McCoy — Avco | | 15% | 76% |
| 5. | I'm Not In Love — 10 cc — Mercury | | 13% | 75% |
| 6. | Midnight Blue — Melissa Manchester — Arista | | 12% | 55% |
| 7. | Misty — Ray Stevens — Barnaby | | 12% | 42% |
| 8. | Dynomite — Bazuka — A&M | | 11% | 37% |
| 9. | Someone Saved My Life Tonight — Elton John — MCA | | 10% | 39% |
| 10. | Rockford Files — Mike Post — MGM | | 10% | 25% |
| 11. | Why Can't We Be Friends — War — U.A. | | 9% | 23% |
| 12. | Please Mr. Please — Olivia Newton-John — MCA | | 7% | 83% |
| 13. | I'll Play For You — Seals & Crofts — W.B. | | 6% | 21% |
| 14. | It's All Down To Midnight Vienna — Ringo Starr — Capitol | | 6% | 13% |
| 15. | Black Friday — Steely Dan — ABC | | 6% | 35% |
| 16. | Rhinestone Cowboy — Glen Campbell — Capitol | | 5% | 27% |
| 17. | I'm Not Lisa — Jessi Colter — Capitol | | 5% | 93% |
| 18. | Mornin' Beautiful — Tony Orlando & Dawn — Elektra | | 4% | 4% |
| 19. | Disco Queen — Hot Chocolate — Big Tree | | 4% | 12% |
| 20. | Show Me The Way — Peter Frampton — A&M | | 4% | 6% |

vital statistics

looking ahead

#71
Mornin' Beautiful (3:03)
Tony Orlando & Dawn — Elektra E 45260
 962 N. La Cienega Blvd., L.A. 90029
 PUB: Apple Cider — ASCAP/Little Max — BMI
 PROD: Hank Medress, Dave Appell
 WRITERS: Dave Appell, Sandy Linzer

#83
Feel Like Makin' Love (3:30)
Bad Company — Swan Song SS 70106
 445 Madison Ave., N.Y., N.Y. 10022
 PUB: Badco — ASCAP
 PROD: Bad Company
 WRITERS: Paul Rodgers, Mick Ralphs
 FLIP: Wild Fire Woman

#85
Could It Be Magic (3:37)
Barry Manilow — Arista AS 0126
 1776 Broadway, N.Y., N.Y. 10019
 PUB: Kamikazi/Angeldust — BMI
 PROD: Barry Manilow, Ron Dante
 WRITERS: Barry Manilow, Adrienne Anderson

#88
Ballroom Blitz (3:17)
The Sweet — Capitol P 4055
 1370 6th Ave., N.Y., N.Y. 10019
 PUB: Chinnichap/Rak — BMI
 PROD: Phil Wainman
 FLIP: Restless

#89
At Seventeen (3:56)
Janis Ian — Columbia 3-10154
 51 W. 52nd St., N.Y., N.Y. 10019
 PUB: Mine/April — ASCAP
 PROD: Brooks Arthur
 WRITER: Janis Ian

#94
Holdin' On To Yesterday (3:19)
Ambrosia — 20th Century TC 2207
 8255 Sunset Blvd., L.A.
 PUB: Rubicon — BMI
 PROD: Freddie Piro
 WRITERS: Puerta, Pack

#95
Fallin' In Love (3:13)
Hamilton Joe Frank & Reynolds — Playboy P6024
 8560 Sunset Blvd., Los Angeles, Ca. 90069
 PUB: Spitfire — BMI
 PROD: Jim Price
 WRITERS: Dan Hamilton, Ann Hamilton

#96
El Bimbo (2:21)
Bimbo Jet — Scepter SCE 12406
 254 W. 54th St., N.Y., N.Y.
 PUB: Artie Wayne/Reizner — ASCAP
 PROD: Laurent Rossi for L.R. Music
 WRITER: Claude Morgan

#97
Somethin' 'Bout You Baby (2:59)
Trini Lopez — Private Stock PSR 45024
 40 W. 57th St., N.Y., N.Y. 10019
 PUB: Colgems/Glory — ASCAP
 PROD: Tri-Lo Prod. & Stan Silverberg
 WRITER: Richard Supa

#100
Wonderful Baby (2:00)
Don McLean — United Artists UA XW 614X
 729 7th Ave., N.Y., N.Y.
 PUB: Unart/Yahweh — BMI
 PROD: Joel Dorn
 WRITER: Don McLean
 FLIP: Birthday Song

124 **SURE FEELS GOOD**
 (Crabshaw — ASCAP)
 Elvin Bishop (Capricorn CPS 0237)

125 **CRY, CRY, CRY**
 (Gambi — BMI)
 Shirley & Co (Vibration VI 535-A)

101 **CONEY ISLAND**
 (Almo — ASCAP)
 Herb Alpert & The T J B (A&M 1688-S)

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

103 **BLACK SUPERMAN**
 (Drummer Boy Music — BMI)
 Johnny Wakelin (Pye 71012)

104 **TOUCH THE HAND**
 (Twitty Bird — BMI)
 Conway Twitty (MCA 40407)

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

106 **FAME**
 (MainMan/John Lennon/Ceilidh — ASCAP)
 David Bowie (RCA PB 010320)

107 **ONE MAN BAND**
 (Chrystalis — ASCAP)
 Leo Sayer (Warner Brothers WBS 8097)

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

109 **SEND IN THE CLOWNS**
 (Beautiful/Revelation — ASCAP)
 Judy Collins (Elektra 45253)

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

111 **CHOCOLATE CITY**
 (Malbiz/Ricks — BMI)
 Parliaments (Casablanca 831)

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

113 **THIRD RATE ROMANCE**
 (Fourth Floor Music — ASCAP)
 Amazing Rhythm Ace (ABC 2078)

114 **7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)**
 (Cookaway — ASCAP)
 Gary Tom's Empire (PIP 6504)

115 **I BETCHA DIDN'T KNOW THAT**
 (Two Knight/East Memphis/Moonsong — BMI)
 Fredrick Knight (Stax TRA 3216)

116 **MARY ANN**
 (Tree — BMI)
 Fallen Rock (Capricorn 0227)

117 **RUN TELL THE PEOPLE**
 (Page Full Of Hits — ASCAP)
 Daniel Boone (Pye 12105)

118 **ACTION SPEAKS LOUDER THAN WORDS**
 (Marsaint — BMI)
 Chocolate Milk (RCA PB 10290)

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

120 **SHOW ME THE WAY**
 (Almo/Fram-Dee — ASCAP)
 Peter Frampton (A&M 1693)

121 **HOW SWEET IT IS (TO BE LOVED BY YOU)**
 (Stone Agate — BMI)
 James Taylor (Warner Bros 8109)

122 **GET DOWN TONIGHT**
 (Sherylin — BMI)
 KC & The Sunshine Band (TK 1009)

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

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I'm Not Lisa — Jessi Colter — Capitol
Only Women — Alice Cooper — Atlantic
13 To 3 — Love Won't Let Me Wait — Major Harris
16 To 6 — Bad Time — Grand Funk
27 To 7 — Sister Golden Hair — America
23 To 13 — When Will I Be Loved — Linda Ronstadt

WIRL — PEORIA

Someone Saved My Life Tonight — Elton John — MCA
The Hustle — Van McCoy — Avco
It's All Down — Ringo Starr — Capitol
I'm On Fire — Dwight Twilley — Shelter
Till The World Ends — Three Dog Night — ABC
30 To 20 — One Of These Nights — Eagles

WLAV — GRAND RAPIDS

Someone Saved My Life — Elton John — MCA
Jive Talkin' — Bee Gees — RSO
Every Time You Touch Me — Charlie Rich — Epic
Mexico — James Taylor — WB
11 To 4 — Listen To What The Man Said — Wings
15 To 7 — One Of These Nights — Eagles
10 To 10 — I'm Not In Love — 10 cc
25 To 13 — Magic — Pilot
30 To 14 — Please Mr. Please — Olivia Newton-John
Extra To 23 — Rockin' Chair — Gwen McCrae
Extra To 26 — Midnight Blue — Melissa Manchester

WFOM — MARIETTA

Misty — Ray Stevens — Barnaby
Why Can't We Be Friends — War — United Artists
Dynomite — Bazuka — A&M

WKLO — LOUISVILLE

One Of These Nights — Eagles — Asylum
Christina — Terry Jacks — Private Stock
Got To Get You Into My Life — B S & T — Columbia
Superman — Les Variation — Buddah
Wonderful Baby — Don McLean — United Artists
12 To 7 — The Last Farewell — Roger Whittaker
15 To 9 — Love Won't Let Me Wait — Major Harris
39 To 11 — Every Time You Touch Me — Charlie Rich
23 To 14 — Rockin' Chair — Gwen McCrae
27 To 20 — Take Me In Your Arms — Doobie Brothers
30 To 24 — T-R-O-U-B-L-E — Elvis Presley
32 To 26 — You Are Love — Raiders

13Q — PITTSBURGH

Paradise — Ted Neely — United Artists
I'm Not In Love — 10 cc — Mercury
Please Mr. Please — Olivia Newton-John — MCA
Swearin' To God — Frankie Valli — Private Stock
20 To 12 — Shinin' Star — Earth, Wind & Fire
30 To 16 — The Hustle — Van McCoy
23 To 18 — Listen To What The Man Said — Wings

KIOA — IOWA

Swearin' To God — Frankie Valli — Private Stock
The Rockford Files — Mike Post — MGM
Jive Talkin' — Bee Gees — RSO
One Of These Nights — Eagles — Asylum
Run Tell The People — Daniel Boone — Pye
7 To 1 — Love Will Keep Us — Captain & Tennille
20 To 10 — I'm Not In Love — 10 cc
21 To 12 — Listen To What The Man Said — Wings

WTIX — NEW ORLEANS

Misty — Ray Stevens — Barnaby
The Hustle — Van McCoy — Avco
Black Friday — Steely Dan — ABC
Jive Talkin' — Bee Gees — RSO
Disco Queen — Hot Chocolate — Big Tree
Make The World Go Away — Donny & Marie Osmond — Polydor
26 To 7 — Love Will Keep Us — Captain & Tennille
20 To 15 — Magic — Pilot

WHB — KANSAS CITY

The Hustle — Van McCoy — Avco

WQXI — ATLANTA

Swearin' To God — Frankie Valli — Private Stock
One Of These Nights — Eagles — Asylum
Jive Talkin' — Bee Gees — RSO
10 To 3 — The Hustle — Van McCoy
7 To 2 — Rockin' Chair — Gwen McCrae
16 To 8 — I'm Not In Love — 10 cc
22 To 13 — Please Mr. Please — Olivia Newton-John
24 To 14 — Listen To What The Man Said — Wings
28 To 16 — Why Can't We Be Friends — War
Extra To 23 — Midnight Blue — Melissa Manchester

WCAO — BALTIMORE

Black Friday — Steely Dan — ABC
Misty — Ray Stevens — Barnaby
Spirit Of The Boogie — Kool & The Gang — DeLite
The Way We Were — Gladys Knight — Buddah
18 To 12 — I'm Not Lisa — Jessi Colter
25 To 19 — Please Mr. Please — Olivia Newton-John
23 To 14 — Listen To What The Man Said — Wings

WLAC — NASHVILLE

Seems Like I Can't — Guess Who — RCA
Why Can't We Be Friends — War — United Artists
Fallin' In Love — Hamilton, Joe Frank, and Reynolds — Playboy
Extra To 7 — Midnight Blue — Melissa Manchester
Extra To 8 — The Hustle — Van McCoy
Extra To 9 — Jive Talkin' — Bee Gees

WCFL — CHICAGO

Why Can't We Be Friends — War — United Artists
Rockin' Chair — Gwen McCrae — Cat
Please Mr. Please — Olivia Newton-John — MCA
22 To 16 — The Hustle — Van McCoy
27 To 20 — Love Will Keep Us — Captain & Tennille
32 To 24 — Listen To What The Man Said — Wings

WJET — ERIE

It's All Down — Ringo Starr — Capitol
Someone Saved My Life Tonight — Elton John — MCA
Black Friday — Steely Dan — ABC
25 To 16 — Love Won't Let Me Wait — Major Harris
31 To 20 — I'm Not In Love — 10 cc
38 To 28 — Make The World Go Away — Donny And Marie Osmond

WEDO — PITTSBURGH

How Long — Ace — Anchor
Got To Get You Into My Life — B S & T — Columbia
Love Will Keep Us Together — Captain And Tennille — A&M
Misty — Ray Stevens — Barnaby

WAKY — LOUISVILLE

Sexy — MFSB — Philly Int'l
Please Mr. Please — Olivia Newton-John — MCA
One Of These Nights — Eagles — Asylum
23 To 10 — The Way We Were — Gladys Knight
14 To 4 — Everytime You Touch Me — Charlie Rich

WRKO — BOSTON

Swearin' To God — Frankie Valli — Private Stock
Cut The Cake — Average White Band — Atlantic
Jive Talkin' — Bee Gees — RSO
I'll Play For You — Seals & Crofts — WB
15 To 5 — Listen To What The Man Said — Wings
22 To 15 — I'm Not In Love — 10 cc

WHBQ — MEMPHIS

No new additions
10 To 7 — Love Won't Let Me Wait — Major Harris
21 To 17 — Listen To What The Man Said — Wings

KHJ — LOS ANGELES

One Of These Nights — The Eagles — Asylum
Dynomite — Bazuka — A&M
Swearin' To God — Frankie Valli — Private Stock
20 To 14 — Listen To What The Man Said — Wings
18 To 15 — Get Down, Get Down — Joe Simon

KFRC — SAN FRANCISCO

Dynomite — Bazuka — A&M
I Feel A Song — Gladys Knight & Pips — Buddah
Jive Talkin' — Bee Gees — RSO
13 To 6 — Bad Luck — Harold Melvin & The Blue Notes
Extra To 15 — Swearin' To God — Frankie Valli

KYA — SAN FRANCISCO

Show Me The Way — Peter Frampton — A&M

KKDJ — LOS ANGELES

Jive Talkin' — Bee Gees — RSO
It's All Down To Goodnight Vienna — Ringo Starr — Apple
When The Love Light Starts Shining — Boones — Motown

KNDE — SACRAMENTO

Rhinestone Cowboy — Glen Campbell — Capitol
Show Me The Way — Peter Frampton — A&M
24 To 11 — Bad Luck — Harold Melvin & The Blue Notes
Extra To 20 — The Hustle — Van McCoy

WDRG — HARTFORD

Rhinestone Cowboy — Glen Campbell — Capitol
Remember What I Told You To Forget — Tavares — Capitol
Midnight Blue — Melissa Manchester — Arista
I'm Not In Love — 10 cc — Mercury
17 To 10 — Love Won't Let Me Wait — Major Harris
21 To 11 — The Hustle — Van McCoy
26 To 13 — Love Will Keep Us Together — Captain And Tennille
28 To 23 — Listen To What The Man Said — Wings

the big three

1. Jive Talkin' — Bee Gees — RSO
2. Swearin' To God — Frankie Valli — Private Stock
3. One Of These Nights — Eagles — Asylum

profile of the giants

1. Listen To What The Man Said — Wings — Capitol
KHJ 20-14, WFIL Ex-22, WRKO 15-5, WPXI 20-14, WCFL 32-24, WBG 24-15, KILT 19-8, WQXI 24-14, BQ 23-18, WQAM 24-7, COL 37-30, KIMM 26-12, WOKY Ex-25, WSGN 26-19, WCAO 24-13, WLAV 11-4, WDRG 28-23, KIOA 27-12, WPGC 12-8, KNOE 35-19, WPRO 29-18, WROV 20-13, WKWK 37-28
2. Love Will Keep Us Together — Captain & Tennille — A&M
14-9, WAYS 10-1, KNOE 21-1, WAPE 21-11, WDRG 26-13, KIOA 7-1, KNOE 12-2
3. The Hustle — Van McCoy — Avco
KILW Ex-15, WCFL 22-16, WQXI 10-3, 13Q 30-16, WIBG 16-1, WIXY 19-11, WDRG 21-11, CKLW Ex-8, WAPE 16-6, WERC 16-10, WNOE 21-12, WAYS 20-7, KNOE 32-26, KNOE Ex-20

KKWK — WHEELING

Morning Beautiful — Tony Orlando and Dawn — Elektra
How Sweet It Is — James Taylor — WB
Midnight Blue — Melissa Manchester — Arista
Disco Queen — Hot Chocolate — Big Tree
38 To 30 — One Of These Nights — Eagles
37 To 28 — Listen To What The Man Said — Wings
36 To 26 — Dynomite — Bazuka
29 To 22 — Jive Talkin' — Bee Gees

KNOE — MONROE

Dynomite — Bazuka — A&M
One Of These Nights — Eagles — Asylum
Please Mr. Please — Olivia Newton-John — MCA
The Rockford Files — Mike Post — MGM
Someone Saved My Life — Elton John — MCA
12 To 2 — Love Will Keep Us — Captain & Tennille
31 To 22 — Remember What I Told You — Tavares
35 To 19 — Listen To What The Man Said — Wings
32 To 26 — The Hustle — Van McCoy

KXOK — ST. LOUIS

I'm Not Lisa — Jessi Colter — Capitol
The Hustle — Van McCoy — Avco
Swearin' To God — Frankie Valli — Private Stock
18 To 13 — Rockin' Chair — Gwen McCrae

WIBG — PHILADELPHIA

Morning Beautiful — Tony Orlando And Dawn — Elektra
Could It Be Magic — Barry Manilow — Arista
Dynomite — Bzauka — Elektra
Rendezvous — Hudson Brothers — MCA
Disco Queen — Hot Chocolate — Big Tree
5 To 1 — The Hustle — Van McCoy
20 To 14 — One Of These Nights — Eagles
24 To 15 — Listen To What The Man Said — Wings
25 To 17 — Please Mr. Please — Olivia Newton-John
23 To 18 — Swearin' To God — Frankie Valli
27 To 20 — I'm Not Lisa — Jessi Colter
28 To 21 — Midnight Blue — Melissa Manchester
Extra To 24 — The Way We Were — Gladys Knight

KIMN — DENVER

The Rockford Files — Mike Post — MGM
Jive Talkin' — Bee Gees — RSO
Show Me The Way — Peter Frampton — A&M
13 To 8 — Please Mr. Please — Olivia Newton-John
26 To 12 — Listen To What The Man Said — Wings
39 To 14 — I'm Not Lisa — Jessi Colter
20 To 15 — I'm On Fire — Dwight Twilley
29 To 24 — T-R-O-U-B-L-E — Elvis Presley

WWSN — BIRMINGHAM

I'll Play For You — Seals and Crofts — WB
Jive Talkin' — Bee Gees — RSO
Rag Doll — Sammy Johns — GRC
Morning Beautiful — Tony Orlando & Dawn — Elektra
10 To 5 — Take Me In Your Arms — Doobie Brothers
19 To 8 — I'm Not In Love — 10 cc
17 To 12 — Judy Mae — Boomer Castleman
25 To 13 — Long Haired Country Boy — Charlie Daniels Band
23 To 18 — Dynomite — Bazuka — A&M
26 To 19 — Listen To What The Man Said — Wings
27 To 20 — Someone Saved My Life — Elton John
28 To 23 — Rockin' Chair — Gwen McCrae

WMAK — NASHVILLE

Please Mr. Please — Olivia Newton-John — MCA
Rhinestone Cowboy — Glen Campbell — Capitol
Rag Doll — Sammy Johns — GRC
Love Being Your Fool — Travis Womack — Capricorn
Fallin' In Love — Hamilton, Joe Frank and Reynolds — Playboy
8 To 2 — Take Me In Your Arms — Doobie Brothers
9 To 3 — Love Will Keep Us — Captain & Tennille
13 To 6 — Every Time You Touch Me — Charlie Rich
14 To 8 — Third Rate Romance — Amazing Rhythm Aces

WCOL — COLUMBUS

I Don't Know Why — Rolling Stones — ABKCO
Sweet Emotion — Aerosmith — Columbia
Sneakin' Up — Brecker Brothers — Arista
Fallin' In Love — Hamilton, Joe Frank and Reynolds — Playboy
Saturday Night Special — Lynyrd Skynyrd — MCA
20 To 23 — Top Of The World — Canyon
27 To 17 — Why Can't We Be Friends — War
34 To 16 — Somebody Saved My Life — Elton John
23 To 15 — Remember What I Told You — Tavares
18 To 13 — Rock And Roll All Nite — Kiss
24 To 9 — I'm Not In Love — 10 cc

WPGC — WASHINGTON

Midnight Blue — Melissa Manchester — Arista
Good Lovin' Gone Bad — Bad Company — Swan Song
29 To 18 — Misty — Ray Stevens
26 To 16 — I'm Not In Love — 10 cc
24 To 19 — Spirit Of The Boogie — Kool & The Gang

WDGY — MINNESOTA

Listen To What The Man Said — Wings — Capitol
Misty — Ray Stevens — Barnaby
10 To 2 — Love Will Keep Us — Captain & Tennille

WQAM — MIAMI

Swearin' To God — Frankie Valli — Private Stock
24 To 7 — Listen To What The Man Said — Wings
23 To 8 — Love Will Keep Us — Captain & Tennille
22 To 13 — The Last Farewell — Roger Whittaker

CKLW — DETROIT

Listen To What The Man Said — Wings — Capitol
Midnight Blue — Melissa Manchester — Arista
Swearin' To God — Frankie Valli — Private Stock
Mary Kim — Mary Ann — Capitol
14 To 9 — When Will I Be Loved — Linda Ronstadt
25 To 20 — Take Me In Your Arms — Charity Brown
Extra To 15 — The Hustle — Van McCoy

KLEO WICHITA

I Dreamed Last Night — Hayward & Lodge — Threshold
Dynomite — Bazuka — A&M
One Of These Nights — Eagles — Asylum
27 To 21 — Why Can't We Be Friends — War
24 To 19 — Hey You — Bachman-Turner Overdrive
9 To 4 — Magic — Pilot

WAPE — JACKSONVILLE

Swearin' To God — Frankie Valli — Private Stock
Magic — Pilot — EMI
I'm On Fire — Dwight Twilley — Shelter
I'm Not In Love — 10 cc — Mercury
Jive Talkin' — Bee Gees — RSO
16 To 6 — The Hustle — Van McCoy
21 To 11 — Love Will Keep Us — Captain & Tennille

WBLI — LONG ISLAND

It's All Down — Ringo Starr — Apple

WNOE — NEW ORLEANS

Swearin' To God — Frankie Valli — Private Stock
One Of These Nights — Eagles — Asylum
I'm Not In Love — 10 cc — Mercury
Love Being Your Fool — Travis Womack — Capricorn
21 To 1 — Love Will Keep Us — Captain & Tennille
21 To 12 — The Hustle — Van McCoy

KLIF — DALLAS

The Hustle — Van McCoy — Avco
Swearin' To God — Frankie Valli — Private Stock
Midnight Blue — Melissa Manchester — Arista
Misty — Ray Stevens — Barnaby
12 To 5 — Love Will Keep Us — Captain & Tennille
15 To 10 — I'm Not Lisa — Jessi Colter
20 To 15 — Please Mr. Please — Olivia Newton-John
Extra To 19 — Magic — Pilot
Extra To 20 — I'm Not In Love — 10 cc

WPRO — PROVIDENCE

Get Down, Get Down — Joe Simon — Spring
One Of These Nights — Eagles — Asylum
Send In The Clowns — Judy Collins — Electra
One Of These Nights — Eagles — Asylum
Jive Talkin' — Bee Gees — RSO
Remember What I Told You — Tavares — Capitol
Rhinestone Cowboy — Glen Campbell — Capitol
I'm Not In Love — 10 cc — Mercury
19 To 4 — When Will I Be Loved — Linda Ronstadt
29 To 8 — Swearin' To God — Frankie Valli
16 To 10 — The Last Farewell — Roger Whittaker
22 To 13 — I'm Not Lisa — Jessi Colter
23 To 14 — I'll Play For You — Seals & Crofts
27 To 17 — Dynomite — Bazuka
25 To 18 — Take Me In Your Arms — Doobie Brothers
28 To 19 — Listen To What The Man Said — Wings

WROV — ROANOKE

Dynomite — Bazuka — A&M
Rhinestone Cowboy — Glen Campbell — Capitol
Third Rate Romance — Amazing Rhythm Aces — ABC
I'll Play For You — Seals & Crofts — WB
Jive Talkin' — Bee Gees — RSO
19 To 10 — Please Mr. Please — Olivia Newton-John
20 To 13 — Listen To What The Man Said — Wings
21 To 15 — I'm Not In Love — 10 cc
27 To 17 — Long Haired Country Boy — Charlie Daniels Band

WIXY — CLEVELAND

One Of These Nights — Eagles — Asylum
I'm Not In Love — 10 cc — Mercury
A Bottle Of Bliss — Sweet — Capitol
19 To 11 — The Hustle — Van McCoy
23 To 12 — Swearin' To God — Frankie Valli

WFLP — PHILADELPHIA

I'm Not Lisa — Jessi Colter — Capitol
I'll Play For You — Seals & Crofts — WB
Someone Saved My Life — Elton John — MCA
13 To 5 — I'm Not In Love — 10 cc
7 To 2 — Love Will Keep Us — Captain & Tennille
10 To 10 — Magic — Pilot
Extra To 19 — Swearin' To God — Frankie Valli
Extra To 21 — The Way We Were — Gladys Knight & Pips
Extra To 22 — Listen To What The Man Said — Wings

WSAI — CINCINNATI

Bye Bye Baby — Bay City Rollers — Arista
The Rockford Files — Mike Post — MGM
Remember What I Told You — Tavares — Capitol
12 To 7 — Only Women — Alice Cooper
22 To 15 — Midnight Blue — Melissa Manchester
25 To 19 — Jive Talkin' — Bee Gees

WBBQ — AUGUSTA

Disco Queen — Hot Chocolate — Big Tree
Third Rate Romance — Amazing Rhythm Aces — ABC
Ooh Baby — Tinkers Moon — Polydor
Holdin' On To Yesterday — Ambrosia — 20th Century
Spirit Of The Boogie — Kool & The Gang — DeLite
12 To 4 — The Hustle — Van McCoy
20 To 9 — The Way We Were — Gladys Knight & Pips
21 To 12 — Listen To What The Man Said — Wings
23 To 16 — Remember What I Told You — Tavares
26 To 14 — One Of These Nights — Eagles
26 To 20 — Jive Talkin' — Bee Gees
31 To 23 — The Rockford Files — Mike Post
32 To 25 — Rhinestone Cowboy — Glen Campbell

WERC — BIRMINGHAM

Rockin' Chair — Gwen McCrae — Cat
Why Can't We Be Friends — War — United Artists
Rockford Files — Mike Post — MGM
Midnight Blue — Melissa Manchester — Arista
16 To 10 — The Hustle — Van McCoy
25 To 12 — Someone Saved My Life — Elton John
30 To 21 — It's All Down — Ringo Starr
27 To 22 — Rhinestone Cowboy — Glen Campbell
Extra To 24 — Lady Blue — Leon Russell
Extra To 25 — Jive Talkin' — Bee Gees

KCBQ — SAN DIEGO

Cut The Cake — Average White Band — Atlantic
I'm Not In Love — 10 cc — Mercury
7 To 4 — Wildfire — Michael Murphy
9 To 5 — Take Me In Your Arms — Doobie Brothers

KJR — SEATTLE

Dynomite — Bazuka — A&M
The Hustle — Van McCoy — Avco
Get Down, Get Down — Joe Simon — Spring

r&b ingredients

A host of celebrities were on hand at the **Billy Paul** opening at the **Lonnie Simmon's Total Experience** club last week. There to see Billy work out and vocalize were **Melvin Franklin** and **Glenn Leonard** of the **Temptations**, **Al McKay** of **Earth, Wind & Fire**, **Bobby Womack**, **Bunny Sigler**, **Bobby Belle** (formerly of the **Stylistics**) and actor **Brock Peters**. Also making the event special was the honoring of **Mrs. Pearl Williams**. Mrs. Williams is quite a gal as she is 106 years old and she still teaches school children over at Pepperdine College. Mrs. Williams also gave **Cicely Tyson** pointers for her role as **Jane Pittman** in the "Autobiography of Miss Jane Pittman."

Heard that **Barry White** has been offered \$100,000 for a one nighter by a promoter in England. **Rufus** will be on the bill with **Elton John** at **Wembley** June 21. **Chuck Berry** and **Little Richard** may be trying to assemble a tour. **Sister Sledge** are flying into L.A. July 3 to tape the **Dinah Shore Show**. **Curton Records** is throwing a party this week at the **Leviticus Disco** in New York honoring the release of the **Impressions** new LP, "First Impressions," and the **Natural Four's**, "Heaven Right Here On Earth."

... **Frankie Valli's** single on **Private Stock**, "Swearin' To God" is crossing over to many r&b stations across the country. **Major Harris**, whose single "Love Won't Let Me Wait" still hot on the charts has been set to appear with **War** at the Forum July 4 and with **The Spinners** July 5 at the Oakland Coliseum. The great people at **Motown** shipped a whole bus load down to **Concerts By The Sea** to catch **CTI** artist **George "Bad" Benson**. George a truly fine guitar player, also sings and his new single "Supership," is a great disco dancing piece of vinyl.

... **Armen Boladian**, president of **Westbound Records** which is distributed by **20th** was in town last week for discussions and meetings regarding his roster of many artists. Armen and I had a nifty lunch along with **Mick Brown**, national sales manager at 20th rapping about the great success Armen's group **Fantastic Four** is having with its hit "Alvin Stone." Currently they are in the process of putting together a shorter version for AM airplay. Other Westbound artists include: **Spanky Wilson**, **Walter June**, **Melvin Sparks**, **Elta Jones**, **Houston Person**, etc. (excuse me if I left anybody out). **Average White Band** have released a new LP on **Atlantic**, entitled "Cut The Cake." **Motown** is doing some interesting things with some of their latest singles. Motown is using colored vinyl on two of its latest singles. Red vinyl is being used by **Syretta's** new single "Harmour Love" and blue vinyl on the **Jackson Five's** 45 "Forever Came Today." **Miller London** at Motown, said "we will be using colored vinyl to create special attention to selected product in the future." **Hugh Masekela** has recently been signed to **Casablanca Records**. His first release for Casablanca will be an LP entitled "The Boys Doing It."

Bloodstone are currently in the studios working on a new single for **London Records**. Release of the single is scheduled for some time in July. **Bruce Garfield** and **Steve Gold** have been getting calls from the **FCC** regarding the releasing of unidentified flying faces (weather balloons) that **War** has been releasing at its concerts. **Diana Ross's** engagement at the **Amphitheatre** was cancelled due to baby #3 on the way for Diana. **Kool and the Gang** will be taping the **Dinah Shore Show** this week. **Gil Scott-Heron** will be recording a live LP at **Ed Murphy's** supper club in Washington, D.C. June 20-22. **Arista** will be rushing releasing this live LP. A black **Woodstock** is in the making with the **Brut Music Festival**. The event will take place July 4-6 at the Take It Easy Ranch in Calloway, Maryland. Set to appear at the festival are: **New Birth**, **Gil Scott-Heron**, **Funkadelics**, **Mandrill**, **Roy Ayres**, **John Lucian**, **Soul Searchers**, **Black Heat**, **Burt Brecker Brothers**, **Stanley Turrentine**, **Zulema** and **Wayne Davis**. That's soul

jess levitt

Joe Simon Campaign In S. Africa Via (Polydor)

NEW YORK — Polydor Records in South Africa has devised an unusual promotion for Joe Simon. The company estimates that it takes approximately 3 months to realize results in South Africa's black market.

The company has decorated a Volkswagen with display boards for "Who is Joe Simon?" posters. They have also outfitted the car with loudspeakers for playing Simon's new LP, "Mood, Heart and Soul."

Two different Joe Simon posters are being placed in such locations as township meeting halls, railway terminals, bus and taxi stands, market centers, and record shops. A "double A" single has been released. It features the Simon cut "The Best Time Of My Life" from the album along with Millie Jackson's "How Do You Feel The Morning After" track from her Spring LP "Millie." The latter record is Ms. Jackson's first South Africa record.



UP IN A PUFF OF SMOKE — Temptations are shown above doing a number from a recent taping of The Midnight Special. The Tempts will be hosting the show which will air June 27. (Left to right): Melvin Franklin, Otis Williams, Dennis Edwards, Glenn Leonard and Richard Street



WHEN YOU'RE HOT YOU'RE HOT — Edwin Starr currently on the charts with his hit "Pain," on Granite Records dropped by the Cash Box roof to demonstrate some of his moves to: (l to r) Jess Levitt, Cash Box, Reina Mekelburg, David Gest p.r., Edwin, Michael Walton, David Gest p.r. Lilian Kyle, Edwin's manager and Phil Alexander Cash Box.

Blue Magic Sues For 6 Million

HOLLYWOOD — Blue Magic, Atlantic recording artists have filed a six million dollar civil rights and criminal suit in Michigan against the Wackensaw and Ann Arbor police departments as a result of the group's alleged incident of police brutality in Wackensaw on May 10.

Ivan Barris, who is handling the group's case, has filed individual one million dollar suits by each of the group's five members and another one million dollar suit for their driver Charles Kelly. Kelly was the only member of the aggregation who had charges pressed against him. Since then, charges have been dropped.

The group alleges that on May 10, they were stopped enroute to an engagement and were allegedly brutalized by the officers. A full investigation is under way by Lt. Laird Harris, administrative assistant to Wackensaw county sheriff Frederick Postill and Wackensaw county prosecutor, William F. Delhey.

Little Star Records Is 'Live' And Well

HOLLYWOOD — Composer-arranger H.B. Barnum has announced the formation of Little Star Records. Barnum launched the record company last week with a live album recording of Keisa Brown, at the Burbank Studios.

"This is the way we intend to debut all of our new acts with live recordings," said Barnum. "There is a special quality that you get on a live recording when an audience is really with the artist as they were with Keisa that night."

"Having the press, disk jockeys, distributors and other key people at the live session is a nice way to build excitement and advance promotion on the artist."

"We will not just be doing recording sessions, but actual shows, just as the artist would appear in a nightclub. With Keisa we were very lucky because she is used to appearing before live audiences. She has her own nightclub in Atlanta, Keisa's Uptown Lounge. We are presently grooming the next act we plan to record for this sort of live performance."



ANNIVERSARY KNIGHT — Last week Buddah Records hosted a gala luncheon at New York's famed '21' Club. The occasion to celebrate the second anniversary of Gladys Knight & The Pips' signing with the company.

Taking part in the celebration were an assortment of friends and some of the people who have helped Gladys' career. The guests included some celebrities, broadcasters, press representatives, retailers, and the entire staff of Buddah Records came along to join in the cutting of the anniversary cake. A WNEW-TV crew was there to film the event for "Black News."

By sheer coincidence, the luncheon was held on the day of Gladys' birthday. The album presently being recorded by Gladys Knight & The Pips will be entitled "Second Anniversary." It is tentatively scheduled for July release.

"The association of Buddah and Gladys Knight & The Pips has obviously been a tremendously successful one," said Art Kass, president of The Buddah Group. "But, equally important is the warm and rewarding personal relationship that has developed between us. This is what makes this luncheon such a festive occasion for us all."

(Top l to r.) Merald 'Bubba' Knight, William Guest, Lynn Kass, Art Kass, Edward Patten, Floyd Lieberman of SAS, Inc., and manager Sid Seidenberg. Gladys Knight (seated). (Bottom) Gladys Knight shaking hands with Dave Rothfeld, divisional vice president of Korvettes.

CASH BOX TOP 100 R&B

| | | | | | | | | | | |
|----|---|------|----|---|------|----|-----|--|------|----|
| 1 | ROCKIN' CHAIR Gwen McCrae (Cat 1996) | 6/14 | 1 | HURT The Manhattans (Col 3-10140) | 6/14 | 38 | 69 | FUNKY MUSIC IS THE THING Dynamic Korvettes (Abet 9459) | 6/14 | 76 |
| 2 | GIVE THE PEOPLE WHAT THEY WANT O'Jays (Phila Int'l ZS 8-3565) | 4 | 35 | AIN'T NO FUN Shirley Brown (Truth 3223) | 40 | 36 | 70 | REACH FOR THE MOON Angelo Bond (ABC 12077) | 74 | |
| 3 | THE HUSTLE Van McCoy (Avco 4653) | 3 | 37 | LOOK AT YOU George McCrae (T K 1011A) | 30 | 37 | 71 | THIS AIN'T NO TIME Ripple (GRC 2060) | 90 | |
| 4 | LOOK AT ME Moments (Stang 5060) | 5 | 38 | BABY GET IT ON Ike & Tina Turner (U A XW598X) | 42 | 38 | 72 | LET ME WRAP MY ARMS AROUND YOU Solomon Burke (Chess 2172) | 87 | |
| 5 | LOVE WON'T LET ME WAIT Major Harris (Atlantic 3248) | 2 | 39 | COME AN' GET YOURSELF SOME Leon Heywood (20th Century 2191) | 51 | 39 | 73 | LOVE BLIND Martha Reeves (Arista 0124) | 78 | |
| 6 | SLIPPERY WHEN WET Commodores (Motown 1338F) | 12 | 40 | FOREVER IN LOVE Love Unitd Orch (20th Century 2197) | 43 | 40 | 74 | I DON'T WANT TO BE A LONE RANGER Johnny "Guitar" Watson (Fantasy F 739) | 79 | |
| 7 | ME AND MRS. JONES Ron Banks & The Dramatics (ABC 12090) | 8 | 41 | SNEAKIN' UP BEHIND YOU Brecker Brothers (Arista AS 0122) | 54 | 41 | 75 | IF YOU TALKUIN YOUR SLEEP Little Milton (Stax 0238) | 83 | |
| 8 | THE WAY WE WERE/TRY TO REMEMBER Gladys Knight & The Pips (Buddah BDA 463) | 9 | 42 | BAD LUCK Harold Melvin & The BlueNotes (Epic 8-3562) | 33 | 42 | 76 | ACTION SPEAKS LOUDER THAN WORDS Chocolate Milk/RCA PB 10290 | 92 | |
| 9 | TAKE ME TO THE RIVER Syl Johnson (Hi 2863) | 10 | 43 | SHAKY GROUND Temptations (Motown G7142) | 27 | 43 | 77 | PUSSY CAT Sylvia (Vibration 536) | 91 | |
| 10 | CUT THE CAKE A W B (Atlantic 3261) | 7 | 44 | HI JACK Herbie Mann (Atlantic 3246) | 23 | 44 | 78 | THE BEGINNING OF MY END First Class/Ebony Sound (Buddah BS 187) | 63 | |
| 11 | WHAT CAN I DO FOR YOU Labelle/Epic 8-50095) | 14 | 45 | NO CHARGE Shirley Caesar (Scepter 12402) | 36 | 45 | 79 | EL BIMBO Bimbo Jet (Scepter 12406) | 81 | |
| 12 | SPIRIT OF THE BOOGIE/SUMMER MADNESS Kool & Gang (DeLite DEP 1567) | 6 | 46 | LOVE BEING YOUR FOOL Charlie Whitehead (Island 007) | 49 | 46 | 80 | BUMPIN' & STOMPIN' Garland Green (Spring 158) | 80 | |
| 13 | KEEP THE HOME FIRE BURNIN' Latimore (Glades 1726) | 13 | 47 | THREE STEPS FROM TRUE LOVE Reflection (Capitol 4078) | 57 | 47 | 81 | I KNOW WHERE YOU'RE COMING FROM Loleatta Halloway (Aware 050) | — | |
| 14 | SOONER OR LATER Impressions (Curtom CMS 0103) | 17 | 48 | U.F.O. Undisputed Truth (Gordy 7143) | 50 | 48 | 82 | DREAMING A DREAM Crown Heights Affair (DeLite 1570) | — | |
| 15 | MISTER MAGIC Grover Washington Jr (Kudo 924F) | 16 | 49 | WENDY IS GONE Ronnie McNair (Prodigal 614) | 52 | 49 | 83 | I AM HIS LADY Melba Moore (Buddah BDA 452) | 86 | |
| 16 | WHY CAN'T WE BE FRIENDS War (United Artists 629X) | 19 | 50 | SWEARIN' TO GOD Frankie Valli (Private Stock 021) | 53 | 50 | 84 | I TRULY LOVE YOU Tony Troutman (Gramophon 457118) | 88 | |
| 17 | I'LL DO FOR YOU ANYTHING YOU WANT ME TO Barry White (20th Century 2208) | 20 | 51 | CRY, CRY, CRY Shirley & Company (Vibration 535) | 66 | 51 | 85 | WE'RE GONNA MAKE IT Philly Devotions (Columbia 3-10143) | 89 | |
| 18 | FIGHT THE POWER PART I The Isley Brothers (T-Neck/CBS ZS 8-2256) | 28 | 52 | DISCO QUEEN Hot Chocolate (Big Tree 16803) | 58 | 52 | 86 | DO THE DOUBLE BUMP Rufus Thomas (Stax 236) | 85 | |
| 19 | SADIE Spinners (Atlantic 3268) | 15 | 53 | PAIN Edwin Starr (Granite 522) | 61 | 53 | 87 | MORNING, NOON AND NIGHTTIME Carl Carlton (ABC 12089) | 94 | |
| 20 | JUST A LITTLE BIT OF YOU Michael Jackson (Motown 1349F) | 24 | 54 | IS IT TRUE Barrett Strong (Capitol 4052) | 55 | 54 | 88 | I COULD DANCE ALL NIGHT Archie Bell & The Drells (Phila Int'l ZS 8-4767) | 95 | |
| 21 | SEVEN LONELY NIGHTS Four Tops (ABC 12096) | 26 | 55 | PHILADELPHIA FREEDOM Elton John (MCA 40364) | 46 | 55 | 89 | GIVE ME SOME OF YOUR SWEET LOVE Barbara Acklin (Capitol 4061) | 96 | |
| 22 | GET DOWN, GET DOWN Joe Simon (Spring 156) (Dist: Polydor) | 11 | 56 | CRYSTAL WORLD Crystal Glass (Polydor 15101) | 60 | 56 | 90 | WHATEVER'S YOUR SIGN (YOU GOTTA BE MINE) Bobby Franklin (Babylon 1123) | 93 | |
| 23 | PLEASE PARDON ME (YOU REMIND ME OF A FRIEND) Rufus featuring Chaka Khan (ABC 12099) | 31 | 57 | LOVE ME TILL TOMORROW COMES Roy C (Mercury 73672) | 58 | 57 | 91 | LET YOUR FEET DOWN EASY Dorothy Norwood (GRC 2057) | — | |
| 24 | 7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) Gary Toms Empire (P I P 6504) | 29 | 58 | GOD BLESS OUR LOVE Charles Brimmer (Chelsea CH 3017) | 69 | 58 | 92 | SUPER SHIP George Benson (CTI 25) | 97 | |
| 25 | FREE MAN South Shore Commission (Wand 11287) | 32 | 59 | REMEMBER THE RAIN 21st Century (RCA 10201) | 62 | 59 | 93 | IT'S IN HIS KISS Linda Lewis (Arista 129) | 98 | |
| 26 | SEXY MFSB (Phila Int'l ZS 8-3567) | 37 | 60 | DYNAMITE Bazuka (A&M 1666) | 48 | 60 | 94 | YOLANDA Bobby Bland (ABC 12105) | 99 | |
| 27 | SHACKIN' UP Barbara Mason (Buddah 459) | 21 | 61 | SUGAR PIE Sugar Billy (Fast Track 2503) | 64 | 61 | 95 | EXPANSIONS Lonnie Liston Smith (Flying Dutchman DB-10214) (Dist: RCA) | 100 | |
| 28 | DO IT IN THE NAME OF LOVE Ben E. King (Atlantic 3274) | 35 | 62 | A.I.E. (AMIWANA) Black Blood (Mainstream MRL 5567) | 65 | 62 | 96 | HARMOUR LOVE Sreeta Wright (Motown M 1353F) | — | |
| 29 | LEAVE IT ALONE The Dynamic Superiors (Motown M 1342F) | 18 | 63 | FEELIN' THAT GLOW Roberta Flack (Atlantic 45-3271) | 84 | 63 | 97 | ONE GOOD NIGHT TOGETHER Hues Corporation (RCA JH-10311) | — | |
| 30 | CHOCOLATE CITY Parliaments (Casablanca 831) | 39 | 64 | I WANNA DANCE WIT' CHOO (DO DAT DANCE) Disco Tex & His Sex-O-Lettes (Chelsea CH 3015) | 67 | 64 | 98 | FAME David Bowie (RCA JB 10320) | — | |
| 31 | EASE ON DOWN THE ROAD Consumer Rapport (Wing & A Prayer HS 101) (Dist: Atlantic) | 25 | 65 | FOOT STOMPING MUSIC Bohannon (Dakar 4544) | 68 | 65 | 99 | LOVE SONG Simon Said (Roulette 7167) | — | |
| 32 | BABY THAT'S BACKATCHA Smokey Robinson (Tama T-5428F) | 22 | 66 | ALL THE WAY IN OR ALL THE WAY OUT Betty Swann (Atlantic 3262) | 73 | 66 | 100 | I CAN'T QUIT YOUR LOVE Buck (Playboy 6039) | — | |
| 33 | TAKE IT AWAY FROM ME Dionne Warwick (W B 8088) | 34 | 67 | LONDON EXPRESS Oliver Sain (Abet 9460) | 72 | 67 | | | | |
| 34 | GET DOWN TONIGHT KC & The Sunshine Band (TK 1009) | 41 | 68 | HOPE THAT WE CAN BE TOGETHER SOON Sharon Page/Harold Melvin & The BlueNotes (Phila Int'l ZS 8-3569) | — | 68 | | | | |

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

| | | | | | | | |
|--|----|--|-----|--|----|---|----|
| Action Speaks Louder (Marsaint — BMI) | 76 | Get Down (Gaucho/Belinda — BMI) | 22 | Leave It Alone (Nick-O-Val — ASCAP) | 29 | Sexy/Mighty Three — BMI) | 26 |
| A I E (September — ASCAP) | 62 | Get Down Tonight (Sheryl In Pub Co — BMI) | 34 | London Express (Saico/Excellorec — BMI) | 67 | Shackin' Up (Groovesville — BMI) | 27 |
| Ain't No (East Memphis/Two Knights — BMI) | 36 | Give Me Some (Trachelle/Growth — BMI) | 89 | Look At Me (Gambi — BMI) | 4 | Shakey Ground (Jobete — ASCAP) | 43 |
| All The Way (Tree Music — BMI) | 66 | Give The People (Mighty Three — BMI) | 2 | Look At You (Sheryl In — BMI) | 37 | Slippery When Wet (Jobete — ASCAP) | 6 |
| Baby Get It (Unite/Huh — BMI) | 38 | God Bless (Hi — BMI) | 58 | Love Being Your (Mr. Dogg/ATV — BMI) | 46 | Sneakin' Up Behind (Carmine Street — BMI) | 41 |
| Baby That's (Bertam — ASCAP) | 32 | Harmour Love (Jobete/Black Bull — ASCAP) | 96 | Love Blind (Benumbra Music — BMI) | 73 | Sooner Or Later (Cherrntown — BMI) | 14 |
| Bad Luck (Mighty Three — BMI) | 42 | Hi Jack (Dunbar — BMI) | 44 | Love Me Till (Johnson-Hammond/Unichappell — BMI) | 57 | Spirit Of The (Delightful/Gang — BMI) | 12 |
| Bumpin' & (Gaucho/BMI/Belema — BMI) | 80 | Hope That We (Mighty Three — BMI) | 68 | Love Song (Mandan — BMI) | 99 | Sugar Pie (Fratelli — BMI) | 61 |
| Chocolate City (Malibiz/Ricks Music — BMI) | 30 | Hurt (Miller — ASCAP) | 35 | Love Won't Let (Might Three/Friday's Child/WMOT — BMI) | 5 | Super Ship (Antisia — BMI) | 92 |
| Come And Get (Caesar s — ASCAP) | 39 | I Am His (Sweet Hooper — ASCAP/Sky Forest — BMI) | 83 | Me & Mrs. Jones (Assorted — BMI) | 7 | Swearin' To God (Hearts Delight/Caseyem/Desidera — BMI) | 50 |
| Cry Cry Cry (Gambi — BMI) | 51 | I Can't Quit (Jobete/Stone Agate — ASCAP) | 100 | Mister Magic (Antisia — ASCAP) | 15 | Take It Away (Society Hill — ASCAP) | 33 |
| Crystal World (Midsong — ASCAP) | 56 | I Could Dance (Mighty Three/Golden Fleece — BMI) | 88 | Morning Noon (Jugumba — ASCAP/One Marble — BMI) | 87 | Take Me To The (Jec/Al Green — BMI) | 9 |
| Cut The Cake (Average Music/Cotillion — BMI) | 10 | I Don't Want To (Jowat Music — BMI) | 74 | No Charge (Wilderness — BMI) | 45 | The Beginning Of (Hilary/Andjun — BMI) | 78 |
| Disco Queen (Finchley Music — ASCAP) | 52 | If You Talk (Easy Nine/Elvis Music Inc — BMI) | 75 | One Good Night (Jimi Lane/Ensign — BMI) | 97 | The Hustle (Van McCoy/Warner Tamerlane — BMI) | 3 |
| Do It In The (Penumbra — BMI) | 28 | I Know Where (Moonsong — BMI) | 81 | Pain (ATV/Zonal — BMI) | 53 | The Way We (Colgems/Chappell — ASCAP) | 8 |
| Do The Double (Rufon — ASCAP) | 86 | I'll Do For You (Sa-Vette/January — BMI) | 17 | Philadelphia (Big Pig/Leeds — ASCAP) | 53 | This Ain't No Time (Act One Music — BMI) | 71 |
| Dreaming A (Delightful — BMI) | 82 | Is It True (Beechwood/Sunbar — BMI) | 54 | Please Pardon Me (Kengorus/Palladium — ASCAP) | 25 | Three Steps From (A Dish A Tunes — BMI) | 47 |
| Dynomite (Tonob — BMI) | 60 | I Truly Love (Mother Fletcher — BMI) | 84 | Pussy Cat (Gambi — BMI) | 77 | U F O (Stone Diamond — BMI) | 48 |
| Ease On Down (Fox/Fanfare — BMI) | 31 | It's In His Kiss (Hudson Bay Music — BMI) | 93 | Reach For (ABC/Dunhill/Bondage — BMI) | 70 | Wendy Is (MAC West/Christelle — BMI) | 49 |
| El Bimbo (Andy Wayne/Reizner — ASCAP) | 79 | I Wanna Dance (Heart's Delight/Caseyem/Desidera — BMI) | 64 | Remember (Sunbury/Kizzie — ASCAP) | 59 | We're Gonna Make It (John Davis/Bry-Wek — ASCAP) | 85 |
| Expansions (Cosmic Echos — BMI) | 95 | Just A Little (Gold Forever/Stone Diamond — BMI) | 20 | Rockin' Chair (Sheryl In — BMI) | 1 | What Can I Do (Gospel Bird — BMI) | 11 |
| Fame (MainMan/Lennon/Ceilidh — ASCAP) | 98 | Keep The Home (Sheryl In — BMI) | 13 | Sadie (Mighty Three — BMI) | 19 | Whatever's Your Sign (Wood Songs — BMI) | 90 |
| Feelin' That Glow (Lonport — BMI) | 63 | Let Me Wrap (First Central Music Co — BMI) | 72 | Seven-Six-Five | 21 | Why Can't We Be (Far Out — ASCAP) | 16 |
| Fight The Power (Bovina Music — ASCAP) | 18 | Let Your Feet (42nd St — BMI) | 91 | | 24 | Yolanda (ABC/Dunhill/Speed — BMI) | 94 |
| Foot Stomping (Hog/Bo Hannon — ASCAP) | 65 | | | | | | |
| Forever In Love (Sa-Vette/January — BMI) | 40 | | | | | | |
| From Man (Mighty Three — BMI) | 25 | | | | | | |
| Funky Music (Sharrnes/Excellorec — BMI) | 69 | | | | | | |

TOP 50 R&B ALBUMS

| | | | | | |
|----|--|----|----|--|----|
| 1 | SURVIVAL O'Jays (Phila Int'l KZ 33150) | 1 | 26 | RUFUSIZED Rufus (ABCD 837) | 22 |
| 2 | THAT'S THE WAY OF THE WORLD Earth, Wind & Fire (Columbia PC 33280) | 2 | 27 | SEX MACHINE TODAY James Brown (Polydor PD 6042) | 27 |
| 3 | MR. MAGIC Grover Washington Jr (Kudu KU 20) | 4 | 28 | MOVING VIOLATION Jackson Five (Motown M6-82951) | 35 |
| 4 | A SONG FOR YOU Temptations (Gordy G6-969S1) | 5 | 29 | SOLID Mandrill (United Artists LA 408) | 25 |
| 5 | DISCO BABY Van McCoy & The Soul City Symphony (Avco AV 69006) | 7 | 30 | TALE SPINNIN' Weather Report (Columbia PC 33417) | 33 |
| 6 | TO BE TRUE Harold Melvin & The Blue Notes (Phila Int'l KA 3314) (Dist: Col.) | 3 | 31 | AVERAGE WHITE BAND (Atlantic SD 7308) | 28 |
| 7 | A QUIET STORM Smokey Robinson (Tamlam T6-33781) | 8 | 32 | BIRTH AND DEATH OF A GANGSTER Fantastic Four (20th Century/Westbound W201) | 37 |
| 8 | DRAMATIC JACKPOT Dramatics (ABCD 867) | 6 | 33 | UNIVERSAL LOVE M F S B (Phila Int'l KZ 33158) | 40 |
| 9 | CHOCOLATE CITY Parliaments (Casablanca NBLP 7014) | 11 | 34 | TWO Bob James (CTI 6057) | 34 |
| 10 | JUST ANOTHER WAY TO SAY I LOVE YOU Barry White (20th Century T-466) | 10 | 35 | LATIMORE III Latimore (Glades 7505) | 38 |
| 11 | CAUGHT IN THE ACT Commodores (Motown M6-820S1) | 12 | 36 | AL GREEN'S GREATEST HITS (London SHL 32089) | 24 |
| 12 | MY WAY Major Harris (Atlantic SD 18119) | 14 | 37 | THANK YOU BABY The Stylistics (Avco AV-69008) | 42 |
| 13 | ROLLING DOWN A MOUNTAIN SIDE Main Ingredient (RCA APL 1-0644) | 16 | 38 | EXPLORES YOUR MIND Al Green (Hi/London SHL 32087) | 31 |
| 14 | ADVENTURES IN PARADISE Minnie Riperton (Epic PE 33454) | 19 | 39 | CHOCOLATE CHIP Isaac Hayes (ABCD 874) | — |
| 15 | EXPANSIONS Lonnie Liston Smith (Flying Dutchman BDL 1-0934) | 18 | 40 | KOKOMO Kokomo (Columbia PC 33442) | 36 |
| 16 | SUN GODDESS Ramsey Lewis (Columbia KC 33194) | 9 | 41 | RENAISSANCE Ray Charles (Croscover CR 9005) | — |
| 17 | STEPPING INTO TOMORROW Donald Byrd (Blue Note BRLA 3686) | 13 | 42 | HUTSON Leroy Hutson (Curton CU 5002) (Dist: Warner Bros.) | 43 |
| 18 | BLIND BABY New Birth (Buddah BDS 5636) | 20 | 43 | ROCKING CHAIR Gwen McCrae (Cat 2605) | 44 |
| 19 | DISCOTHEQUE Herbie Mann (Atlantic SD 1670) | 15 | 44 | I DON'T KNOW WHAT THE WORLD IS COMING TO Bobby Womack (U A. LA 3536) | 30 |
| 20 | INSIDES OUT Bohannon (Daka/Brunswick BK 6916) | 23 | 45 | LOVE'S THE THING Barbara Mason (Buddah BDA 5828) | 46 |
| 21 | NEW AND IMPROVED Spinners (Atlantic SD 18118) | 17 | 46 | BRECKER BROTHERS (Arista AL 4037) | — |
| 22 | THE HEAT IS ON The Isley Brothers (T-Neck PZ 33536) | 39 | 47 | PEACH MELBA Melba Moore (Buddah BDS 5629) | 49 |
| 23 | SUPERNATURAL Ben E. King (Atlantic SD 18132) | 21 | 48 | NIGHTBIRDS Labelle (Epic KE 33075) | 41 |
| 24 | IN THE POCKET Stanley Turrentine (Fantasy F-9478) | 26 | 49 | CRY TO ME Loleatta Holloway (Aware 2008) (Dist: GRC) | — |
| 25 | THERE'S NO PLACE LIKE AMERICA TODAY Curtis Mayfield (Curton CU 5001) | 29 | 50 | THE WIZ (Atlantic SD 1837) | 45 |

soul waves

Besides spinning the top r&b singles in Chicago **WJPC** is involved with the black community. Three times a day WJPC airs a spot entitled "What's Shaking." "What's Shaking" lists events and happenings of public interest in the Chicago area. Another community service program on WJPC is "Job Program Central." This spot airs Monday through Wednesday three times daily and lists employment and work programs that are available. Another feature run every day is the **Great Guy and Great Gal Award**. This program honors various people in the black community who are doing things that deserve special mention. "Rockin' Chair" by **Gwen McCrae** is still topping the WJPC charts with the **Parliaments**, "Chocolate City," gaining heat on every spin.

Jerry Love of **WNJR** called in and said that the station is kicking off a series of free concerts throughout the summer to coincide with the **Newark Beautification Program**. The program started on the 16th with WNJR holding a concert starring the **Dynamic Korvettes**, **Jimmy Briscoe** and the **Little Beavers** and **Bohannon** with special guests **Smokey Robinson** and **Adam Wade**. Smokey and Adam will be given keys to the city with the concert kicking off a program to start cleaning up the vacant lots in Newark. Throughout the summer various other projects will take place to help beautify the city of Newark.

KUTE-FM in Los Angeles continues to play the hottest LPs in the city. The LPs creating the most response over the past week being: The **Isley Brothers** "The Heat Is On," **AWB's** "Cut The Cake," **Isaac Hayes** "Chocolate Chip," **Minnie Riperton's** "Adventures In Paradise," **Hubert Law's** "The Chicago Theme," and **Leroy Hudson's** "Leroy Hudson."

WCKO-FM in Ft. Lauderdale is broadcasting "Prevent Defense," every Sun. from 1 to 2 pm. Prevent is a drug education program with former d.j. **Vernon Hayes** acting as counselor for the program. The program holds panel discussions with former drug addicts and various people who work in drug programs. "Sound Off" is another WCKO-FM feature that airs every Sunday night from 7 to 9 pm. Sound Off is a talk show where people can call in and sound off about any topic that they would like to talk about.

As part of their program operations **KRE-FM** airs various public interest spots for the **Berkeley** community. The various programs include: "Drug Report," which gives a rundown of the drugs going around the Berkeley area. Special attention is given to the type and quality of the drugs. "People's Billboard" lists public services and non-profit activities in the Bay area. "Musicians Want Ads," airs every Tues. and Thurs. at 8 pm. "Want Ads" is a classified ad program for the musicians in the area. Political events and meetings are given special attention on a feature called **Kommunike** and **Kaleidoscope** airs public affairs and public service information.

WCIN's "Dial-A-Door" contest has wound up a success. Ten doors, one at the station and nine at various Cincinnati record dealers were sealed with combination locks. The seven-number combinations were broadcast one number at a time, day by day, in conjunction with advertisements for the stores. Retailers noted a marked increase in store traffic and those lucky enough to guess the missing numbers walked out with televisions, cameras, \$500 gift certificates and other assorted loot. WCIN's PD **Bob Long** is looking forward to the 14th annual **Ohio Valley Jazz Festival** to be held July 4 at **River Front Stadium**. A remote broadcasting studio will be set up at the concert grounds where DJs will talk to the top jazz and r&b artists appearing. Their recordings will be featured in that week's programming.

jess levitt/phil dimauro



KGJF SOUL SHOW — The Miracles did a special show in helping station KGJF-Los Angeles present its annual "Soul Search" award, at the Shrine Auditorium. The show featured the group's current hit single, "Gemini," and other selections off the new Motown LP, "Don't Cha Love It." From left: Pete Moore, Ron White, Bobby Rogers and Bill Griffin of the Miracles, Paul Johnson, vice president, promotion, Motown; and KGJF personalities Guy Stewart and Buster Jones.

Cobham To Play Montreux For 2nd Yr

NEW YORK — Billy Cobham and his group have been asked to perform at this year's Montreux International Festival for the second summer in a row, marking the first time in nine years that any artist has been asked back for a consecutive performance. The group will be there on July 3, climaxing their six week, 30 city European concert tour. "Shabazz," his fourth album on Atlan-

tic Records and his first 'live' album, was recorded last July 1974, at Montreux and London's Rainbow Theatre.

Cobham was re-signed to a long-term contract with Atlantic Records on January 1, 1975, by chairman Ahmet Ertegun. Cobham completed work on his next album (untitled as yet) with producer Marl Meyerson, recorded in San Francisco.

Ollie Brown Joins Rolling Stones Tour

HOLLYWOOD — Ollie Brown has joined the Rolling Stones tour as percussionist. The 23-year-old musician has in recent months performed with Stevie Wonder, Barbra Streisand, Marvin Gaye, Joe Cocker, Billy Preston, Sly and The Family Stone, Barry White, Lamont Dozier and The Temptations. His work on recording dates includes tracks with the Supremes, the Jackson Five, Minnie Riperton, Diana Ross, Bill Cosby, The Originals, and others.

Brown has already joined Mick Jagger, Ron Wood and the rest of the troupe and will continue on the road with the group until the tour's end in Caracas, Venezuela on Aug. 31.

The Stones will perform at Madison Square Garden for six appearances (June 22-28) and five dates at the L.A. Forum (July 9-13). The entire North and South American Stones tour has already completely sold out, and includes appearances with a variety of support groups both in the U.S. and South America.

Scepter To Service Discos With 12" Disks

NEW YORK — Scepter Records has begun a new policy of servicing discos with 12" 45 rpm recordings of disco mixes. It was disclosed last week by Stanley Greenberg, vice president of the label.

According to Greenberg, Scepter has found that in order to produce a record 5-6 minutes in length, the recording level had to be lowered. On the new 12" disco disks, the recording level can be maintained at its maximum.

UA Declares War

LOS ANGELES — United Artists Records and Far Out Productions have released the new UA album by War, "Why Can't We Be Friends?" The album contains the group's current single and was produced by Far Out's Jerry Goldstein in association with War members Lonnie Jordan and Howard Scott. The album is the group's first album outing since "War Live," War's last chart riding UA album.

United Artists is mounting an advertising, merchandising and promotion campaign in support of both the single and the album.

The advertising campaign includes billboards put up on busses in Los Angeles, Cleveland, Philadelphia, Detroit, Dallas, Houston, St. Louis, Minneapolis, New Orleans, Chicago and New York, with billboards also up in New

York suburbs. In addition, a War billboard is presently up at New York's DeMille Theatre, the first time any record advertising has appeared there, proclaiming the name of the album with the accompanying face logo. The DeMille billboard will be up through August.

In conjunction with the release of the album, an aerial advertising campaign is set for July 5, with airplanes flying a "Why Can't We Be Friends" banner over Los Angeles and New York metropolitan area beaches. Additional beach areas covered by the aerial advertising will include Long Island, southern New Jersey and northern New Jersey.

War, whose track record includes four platinum albums ("All Day Music," "The World Is A Ghetto," "Deliver The Word" and "War Live"), is currently in the midst of a tour in support of the single and the album. The tour was kicked off by an appearance in front of over 50,000 people, in Boulder, Colo. followed by an appearance in Madera, near Fresno, Ca.

Weatherly Honored By ASCAP Nashville

NASHVILLE — Award-winning writer-performer Jim Weatherly was honored at ASCAP's Nashville office with a reception sponsored by ASCAP and the Nashville branch of Buddah Records.

Weatherly, who has had many national hits on country, pop, easy listening, and soul charts, met leaders of the Nashville music industry including the artists and producers of his hit songs.

A native of Mississippi, Weatherly starred as quarterback for Ole Miss, then migrated to Hollywood where he began writing and performing. His songs have earned Grammy Awards for Gladys Knight and the Pips and have scored for many other artists such as Ray Price and Bob Luman. Among his hits: "Midnight Train To Georgia," "Neither One Of Us Wants To Be The First To Say Goodbye," "You're The Best Thing That Ever Happened To Me," "The Need To Be," and his latest — "I'll Still Love You" and "Roses And Love Songs."



Charlie Daniels (right) doesn't seem to mind at all as ASCAP writer Jim Weatherly muffles the active mouth of ASCAP's Charlie Monk.

Nashville NARAS Elects Governors

NASHVILLE — Election results for the board of governors of the Nashville chapter of NARAS were announced at the annual membership meeting held at the Musicians Union Meeting Hall on Tuesday, May 27, 1975. They are as follows: newly elected governors: Willie Ackerman (re-elected), Bob Beckham (re-elected), Rory Bourke (re-elected), Charlie Bragg, Archie Campbell, Ron Chancey (re-elected), Jerry Crutchfield, Mary Davis, Bill Hall (re-elected), Hank Levine, Bill Pursell (re-elected), Wesley Rose (re-elected), Bob Schanz (re-elected), Bob Thompson (re-elected), Porter Wagoner, and Norris Wilson. Hold-over governors are: Buzz Cason, Jim Foglesong, Ronny Light, Kenny O'Dell, Gene Eichelberger, Don Gant, Bill Ivey, Bergen White, J.D. Sumner, Chuck Neese.

The new directors will serve until May 1977.

June And Johnny Honor Jack Ruth

NASHVILLE — The House of Cash was the scene of a dinner and concert last June 6 introducing RCA's newest recording artist, Jack Ruth. The young artist will be produced by RCA vp Chet Atkins.

Ruth, a native of Kansas, performed a number of his original compositions, one of which will be a single release within the near future.

June and Johnny Cash also treated the audience to a rare showing of a ten-minute movie of Jimmie Rogers "The Singing Brakeman." Rogers was one of the first country artists on the RCA label, is a member of the Country Music Hall of Fame and one of the patriarchs of country music.

Country Music Grows Overseas

LONDON — The Mervyn Conn Organization has announced that the second frontier is well and open for country music in the United Kingdom. Tammy Wynette now is on tour in the U.K. and enjoying the success of being top of the hit parade for the fourth consecutive week with her single "Stand By Your Man," which sold over 60,000 copies. Also in the record scene, it looks as though Dolly Parton will have a hit record with "Bargain Store," and Jimmy Payne with his current single. Also, as Tammy Wynette has, Jimmy Payne will be touring in smaller cities.

The next major promotion will be in September. Between Sept. 11 and 28, playing 15 major cities in the U.K. will be George Jones and Wanda Jackson, and starting on September 29 George Hamilton IV will be making his third major tour of the U.K., which will be the longest tour undertaken by any one artist in the United Kingdom. The tour will break between Oct. 11 and 17 when George will do his fifth TV special for BBC.

Negotiations are now afoot for George IV to revisit Czechoslovakia and the Soviet Union. Slim Whitman will be touring February through March of 1976 playing 28 major cities in the U.K. and Holland. In April and May will be the first extensive tour undertaken in Europe by Marty Robbins; he will play 11 major cities.

Additionally, preparations are now being made for the Eighth International Festival of Country Music. There will be a new policy this year: a third day will be added to broaden the market into the areas of contemporary and modern country music. By adding the third day to include artists (for which negotiations are currently underway) such as Kris Kristofferson, Rita Coolidge, the Nitty Gritty Dirt Band, Country Gazette, Linda Rondstadt, Willie Nelson, and Waylon Jennings, a new dimension will be added to the Wembley Festival and will make the Eighth International Festival the biggest indoor event in the world for any kind of music.

Conn is now negotiating during his present trip in Nashville for artists to appear the first and second day. So far, artists who have been confirmed are Marty Robbins and Tammy Wynette. Conn has expressed the feeling that the festival will influence the rest of Europe and increase the market potential for personal appearances, television, recording, and public activities in a marketplace of three million people and many different languages.



A KISS OF COUNTRY SUNSHINE — NASCAR driver Richard Petty receives the "World 600" winner's plaque and a congratulatory kiss from RCA recording artist Dottie West after Petty won the race at the Charlotte Motor Speedway recently. RCA'ers Dottie West, Bobby Bare and Jerry Reed were grand marshalls of the event.

Country Artist Of The Week Margo Smith



"There I Said It" — and Margo Smith, the farm girl from Ohio, says it again on her current 20th Century hit, "There I Said It."

Margo also says: "As a kid I listened to country music and loved it. In fact, I grew up with it and I always wanted to write and sing."

At high school in her native Ohio, she won a number of talent contests, and then when she went to Wittenberg College (in Springfield) she continued to win contests. It wasn't until 1971 that Margo decided to enter show business. So after a brief stint with teaching, it was off to Nashville for Margo, loaded with an armful of songs. She was first signed by

Chart Records. Jim Glaser, one of Nashville's most successful writers, singers and music industry executives, is now her publisher, having signed her to his Jidobi Publishing Company. Margo has appeared with Charley Pride, Charlie Rich, Tom T. Hall and Faron Young, and each time was rewarded with a new set of fans. "Some people work hard to leave the country," Margo said, smiling, "but I'm working hard so I can stay there. It's a wonderful place to write songs and sing, and just go back to." Margo's recordings are produced for 20th Century by Jim Vienneau with booking by Shorty Lavender talent and management by Jim Donoho.

Monument Hosts Exit/In Benefit

NASHVILLE — Billy Swan and Barefoot Jerry recently performed at two benefit concerts sponsored by Monument Records to aid the financially troubled Exit/In in Nashville.

The Exit/In opened in Sept. 1971, and although it had shown an overall profit for the past several months, considerable sums had been lost to growing pains and a disastrous lunch program leaving the club severely in the "red."

Through the efforts of Rick Blackburn, vice president and general manager of Monument Records, Bob Beckham, vice president of the Combine Music Group, and Owsley Manier of the Exit/In, plans were initiated to hold a benefit to raise operating funds to keep the club's doors open. Letters enlisting the help of every artist, publisher, producer, songwriter and musician were sent out to Nashville's music industry. Donations were made by the purchasing of tickets for the two concerts given by Billy Swan and Barefoot Jerry at the Exit/In. Both shows were total sell-outs.

Over the past four years, the Exit/In has brought such performers as B.J. Thomas, Emmylou Harris, John Prine, Billy Joel and Mickey Newbury to Nashville audiences. It is expected that other record labels will follow Monument's lead.

Bluegrass Cruise Features Hartford

NASHVILLE — John Hartford, singer-composer-musician-riverboat man, will be special guest host for five days of fun and music Aug. 17-22 on the Bluegrass Festival Cruise aboard the venerable Delta Queen from St. Louis to Cincinnati.

The nationally syndicated Phil Donahue Show recently filmed an entire segment of John Hartford playing, singing and discussing riverboats aboard the Delta Queen. The show is being aired throughout May and June in various parts of the country.

Hartford, whose songs often reflect his love of steamboats and life on the river, will be joined by other bluegrass notables for twice daily performances which will highlight the cruise; other ports-of-call which also include historic tours of St. Genevieve, the oldest settlement west of the Mississippi; the old marketplace and Civil War battlefield in Paducah, Ky. and Churchill Downs, the home of George Rogers Clark and colorful Butcher Town in Louisville.

Each evening on the Delta Queen (America's only overnight passenger steamboat) steamboat interlocatur Vic Tooker, who plays 17 instruments, will present a minstrel show featuring a lively taste of authentic Dixieland, the music that was born in New Orleans and spread to the world via the riverboat.

top country LP's

- | | | | |
|----|---|----|--|
| 1 | PHONE CALL FROM GOD Jerry Jordan (MCA 473) | 3 | HAVE YOU NEVER BEEN MELLOW Olivia Newton-John (MCA 2133) |
| 2 | BLANKET ON THE GROUND Billie Jo Spears (U A LA 390G) | 2 | OUT OF HAND Gary Stewart (RCA APL 1-0900) |
| 3 | MICKEY'S MOVIN' ON Mickey Gilley (Playboy PB 405) | 4 | HARD TIME HUNGRYS Bobby Bare (RCA APL 1-0906) |
| 4 | BEFORE THE NEXT TEARDROP FALLS Freddy Fender (ABC/Dot DOSD 2020) | 1 | LOIS JOHNSON (20th Century T0698) |
| 5 | IN CONCERT Various Artists (RCA CPL 2-1014) | 6 | JUST GET UP AND CLOSE THE DOOR Johnny Rodriguez (Mercury 10132) |
| 6 | KEEP MOVIN' ON Merle Haggard (Capitol ST 11365) | 13 | HEART LIKE A WHEEL Linda Ronstadt (Capitol ST 11358) |
| 7 | REUNION B J Thomas (ABC DP858) | 5 | FREDDIE HART'S GREATEST HITS (Capitol ST 11374) |
| 8 | WOLF CREEK PASS C W McCall (MGM M3G 4989) | 7 | LINDA ON MY MIND Conway Twitty (MCA 469) |
| 9 | SINCERELY Brenda Lee (MCA 477) | 10 | SONGS OF FOXHOLLOW Tom T Hall (Mercury SRM 1-500) |
| 10 | A LITTLE BIT SOUTH OF SASKATOON/LITTLE BAND OF GOLD Sonny James (Columbia KC 33428) | 11 | A LEGEND IN MY TIME Ronnie Milsap (RCA APL 1-0846) |
| 11 | GREATEST HITS Charlie Rich (RCA APL 1-0857) | 12 | THE GUITARS OF SONNY JAMES Sonny James (Columbia KC 3347) |
| 12 | AN EVENING WITH JOHN DENVER John Denver (RCA CPL 2-0765) | 9 | GOOD HEARTED WOMAN Connie Cato (Capitol ST 11387) |
| 13 | I'M JESSI COLTER (Capitol ST 11363) | 8 | DON'T LET THE GOOD TIMES FOOL YOU Melba Montgomery (Elektra 7E-0598) |
| 14 | YOU'RE MY BEST FRIEND Don Williams (ABC/Dot DOSD 2021) | 18 | WITH ALL MY LOVE LaCosta (Capitol ST 11391) |
| 15 | SMOKEY MOUNTAIN MEMORIES Mel Street (GRT 8004) | 16 | A PAIR OF FIVES Roy Clark & Buck Trent (ABC/Dot DOSD 2015) |
| 16 | TANYA TUCKER (MCA 2141) | 19 | SOUTHBOUND Hoyt Axton (A&M SP 5410) |
| 17 | STILL THINKIN' BOUT YOU Billy Crash Craddock (ABC 875) | 20 | JOHN R. CASH (Columbia KC 33370) |
| 18 | THE LAST FAREWELL & OTHER HITS Roger Whittaker (RCA APL 1-0855) | 22 | BOOGIE WOOGIE COUNTRY MAN Jerry Lee Lewis (Mercury SRM 1-1030) |

- | | | | |
|----|---|----|--|
| 37 | CONNIE SMITH SINGS HANK WILLIAMS GOSPEL (Columbia KC 33414) | 39 | SUNSHINE Sammi Smith (Mega MLPS 611) |
| 38 | BACK TO THE COUNTRY Loretta Lynn (MCA 471) | 34 | WHATCHA GONNA DO WITH A DOG LIKE THAT Susan Raye (Capitol 11393) |
| 39 | VASSAR CLEMENTS (Mercury SRM 1-1022) | 38 | GATHER ME Marilyn Sellars (Mega MLPS 609) |
| 40 | PIECES OF THE SKY Emmylou Harris (Reprise 0698) | 40 | BOCEPHUS Hank Williams, Jr (MGM M3G 4998) |
| 41 | MIND YOUR LOVE Jerry Reed (RCA APL 1-0787) | 43 | MAGNOLIAS AND MISFITS Jim Weatherly (Buddah 5637) |
| 42 | WONDERFUL WORLD OF EDDY ARNOLD (MGM M3G 4992) | 44 | CAROLINA COUSINS Dottie West (RCA 1-1041) |
| 43 | T. G. SHEPPARD (Melodyland ME 40151) | — | — |

Country Singles — Active Extras

- | | | | |
|----|---|----|---|
| 17 | All I Have To Do Is Dream Nitty Gritty Dirt Band (United Artists) | 17 | Make The World Go Away Donny and Marie Osmond (MGM) |
| 26 | Another Saturday Night Buddy Alan (Capitol) | 26 | On Silver Wings Betty Jean Robinson (4 Star) |
| 27 | Back In The U.S.A. Carmol Taylor (Elektra) | 27 | Phone Call From God Jerry Jordan (MCA) |
| 28 | Cheatin' Time Carl Mann (ABC) | 28 | Puttin' In Overtime At Home Del Reeves (United Artists) |
| 31 | Gotta Lotta Missin' You To Do Jerry "Max" Lane (ABC) | 31 | Rita Faye Ray Pillow (ABC/Dot) |
| 30 | I Don't Like To Sleep Alone Bobby Smith (Playboy) | 30 | Run Right Back Hank Beach (MGM) |
| 35 | If I Knew Enough To Come In Out Of The Rain Connie Eaton (ABC) | 35 | Tennessee Born Randy Parton (RCA) |
| 36 | I'll Go To My Grave Loving You The Statler Brothers (Mercury) | 36 | Shape Up Or Ship Out Leona Williams (RCA) |
| 29 | It Takes Faith Marty Robbins (MCA) | 29 | Third Rate Romance Amazing Rhythm Aces (ABC) |
| 25 | It Must Have Been The Rain Jim Weatherly (Buddah) | 25 | We've Got It All Together Now Guy & Raina (Ranwood) |
| 37 | It's My Mind Bruce Nelson (Dale) | 37 | Wildfire Michael Murphey (Epic) |
| 32 | Let The Little Boy Dream Even Stevens (Elektra) | 32 | Woman Handled My Mind Billy Swan (Monument) |

HELLO, I LOVE YOU
by JOHNNY RUSSELL

HELLO, I LOVE YOU
WRITTEN BY: BONNIE ROGERS

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CASH BOX TOP 100 COUNTRY

| | | | | | | | | |
|----|---|-----------|----|---|------------|-----|---|------------|
| 1 | I AIN'T ALL BAD Charley Pride (RCA PB 10236) | 6/14 3 | 36 | WHAT TIME OF DAY Billy Thundercloud & The Chieftones (20th TC 2181) | 6/14 50 | 67 | FROM BARROOMS TO BEDROOMS David Wills (Epic 8-50070) | 6/14 31 |
| 2 | TRYIN' TO BEAT THE MORNING HOME T G Sheppard (Melodyland 6006F) | 4 | 37 | WHY DON'T YOU LOVE ME Connie Smith (Col 3-10135) | 44 | 68 | MARIA ELENA Sonny James (Columbia 3-1013) | 69 |
| 3 | RECONSIDER ME Narvel Felts (ABC/Dot DOA 16549) | 5 | 38 | DEAL Tom T Hall (Mercury 23687) | 66 | 69 | MAY YOU REST IN PEACE Melody Allen (Mercury 73674) | 71 |
| 4 | YOU'RE MY BEST FRIEND Don Williams (ABC/Dot 17550) | 6 | 39 | JUST GET UP AND CLOSE THE DOOR Johnny Rodriguez (Mercury 23687) | 49 | 70 | HONKY TONKIN' SOUL George Kent (Shannon 830) | 73 |
| 5 | WHEN WILL I BE LOVED Linda Ronstadt (Capitol 4043) | 7 | 40 | THE SEEKER Dolly Parton (RCA 10310) | 70 | 71 | I THINK I'LL SAY GOODBYE Mary Kaye James (Avco CAV 610) | 72 |
| 6 | LIZZIE & THE RAINMAN Tanya Tucker (MCA 40402) | 9 | 41 | STEALIN' Jacky Ward (Mercury 73667) | 41 | 72 | THESE DAYS I BARELY GET BY George Jones (Epic 8-50088) | 16 |
| 7 | LITTLE BAND OF GOLD Sonny James (Col. 3-10121) | 10 | 42 | EARLY SUNDAY MORNING Chip Taylor (W B 8090) | 54 | 73 | MOLLY Dorsey Burnette (Melodyland ME 6007F) | 75 |
| 8 | WINDOW UP ABOVE Mickey Gilley (Playboy 6031) | 1 | 43 | MR. RIGHT AND MRS. WRONG Mel Tillis & Sherry Bryce (MGM 14803) | 55 | 74 | THIS HOUSE RUNS ON SUNSHINE LaCosta (Capitol 4082) | 79 |
| 9 | HE'S MY ROCK Brenda Lee (MCA 40385) | 11 | 44 | I WANT TO HOLD YOU IN MY DREAMS Stella Parton (Country Soul RE 1-333) | 56 | 75 | RHINESTONE COWBOY Glen Campbell (Capitol 4095) | 81 |
| 10 | THE MOST WANTED WOMAN IN TOWN Roy Head (Shannon 829) | 12 | 45 | YOU KNOW JUST WHAT I'D DO Lois Johnson (20th Cent 2187) | 48 | 76 | THERE HAS TO BE A LOSER Diana Trask (ABC/Dot 17555) | 78 |
| 11 | SHE TALKED A LOT ABOUT TEXAS Cal Smith (MCA 40394) | 18 | 46 | (THERE SHE GOES) I WISH HER WELL Don Gibson (Hickory 345) | 46 | 77 | PUT ANOTHER LOG ON THE FIRE Tompall (MGM 14800) | 87 |
| 12 | WORD GAMES Billy Walker (RCA 10205) | 13 | 47 | HONEY ON HIS HANDS Jeanne Pruett (MCA 40395) | 47 | 78 | GHOST STORY Susan Ray (Capitol 4063) | 88 |
| 13 | THERE I SAID IT Margo Smith (20th Cent 2172) | 17 | 48 | SEARCHIN' (FOR SOMEONE LIKE YOU) Melba Montgomery (Elektra 45427-A) | 52 | 79 | PLEASE MR. PLEASE Olivia Newton-John (MCA 40418) | — |
| 14 | FORGIVE AND FORGET Eddie Rabbitt (Elektra 45237) | 15 | 49 | LOVE IN THE HOT AFTERNOON Gene Watson (Capitol 4076) | 57 | 80 | I LOVE THE BLUES AND THE BOOGIE WOOGIE Billy Crash Craddock (ABC 12104) | — |
| 15 | TOUCH THE HAND Conway Twitty (MCA 40407) | 45 | 50 | I'M NOT LISA Jessi Colter (Capitol P4009) | 21 | 81 | I'M AVAILABLE (FOR YOU TO HOLD ME TIGHT) Kathy Barnes (MGM 14797) | 42 |
| 16 | PICTURES ON PAPER Jeris Ross (ABC 12064) | 20 | 51 | ROLLIN' IN YOUR SWEET SUNSHINE Dottie West (RCA 10269) | 51 | 82 | ONE TWO THREE Jim Glaser (MGM 14798) | 83 |
| 17 | THAT'S WHEN MY WOMAN BEGINS Tommy Overstreet (ABC/Dot DOA 17552) | 29 | 52 | LET'S LOVE WHILE WE CAN Barbara Fairchild (Col 3-10128) | 52 | 83 | LYING IN MY ARMS Rex Allen Jr (W B 8095) | 86 |
| 18 | DREAMING MY DREAMS WITH YOU Waylon Jennings (RCA 10270) | 22 | 53 | THE FARTHEST THING FROM MY MIND Ray Price (ABC 12095) | 59 | 84 | HE LOVES ME ALL TO PIECES Ruby Falls (50 States FS 33) | — |
| 19 | MISSISSIPPI ON MY MIND Stoney Edwards (Capitol 4051) | 21 | 54 | DEAR WOMAN Joe Stampley (Epic 8-50114) | 60 | 85 | SPRING Tanya Tucker (Columbia 3-10127) | — |
| 20 | THANK GOD I'M A COUNTRY BOY John Denver (RCA PB 10239) | 8 | 55 | MY HONKY TONK WAYS Kenny O'Dell (Capricorn 0233) | 62 | 86 | WOMAN IN THE BACK OF MY MIND Mel Tillis (MGM 14804) | — |
| 21 | FIREBALL ROLLED A SEVEN Dave Dudley (U A XW630X) | 23 | 56 | BURNING Ferlin Husky (ABC 12085) | 40 | 87 | LET ME TAKE CARE OF YOU Bobby Lewis (Ace of Hearts 00502) | 77 |
| 22 | FREDA COMES, FREDA GOES Bobby G Rice (GRT 021) | 25 | 57 | I DON'T LOVE HER ANYMORE Johnny Paycheck (Epic 8-50111) | 61 | 88 | I'LL BE YOUR STEPPING STONE David Houston (Epic 8-50113) | — |
| 23 | HELLO I LOVE YOU Johnny Russell (RCA 10258) | 28 | 58 | LOVE YOU BACK TO GEORGIA Freddie Weller (ABC 17554) | 58 | 89 | BURNING THING Mac Davis (Columbia 3-10148) | 100 |
| 24 | CLASSIFIED C W McCall (MGM 14801) | 30 | 59 | SHE'S ALREADY GONE Jim Mundy (ABC 12074) | 24 | 90 | COLD BEER SIGNS AND COUNTRY SONGS Darrell McCall (Avco 609) | 95 |
| 25 | MISTY Ray Stevens (Barnaby 614) | 2 | 60 | STORMS NEVER LAST Dottie (RCA PB 10280) | 64 | 91 | A STRANGER IN MY PLACE Anne Murray (Capitol 4072) | — |
| 26 | GOD'S GONNA GET 'CHA FOR THAT George Jones & Tammy Wynette (Epic 8-50099) | 36 | 61 | HELLO LITTLE BLUEBIRD Donna Fargo (ABC/Dot 17557) | 68 | 92 | LONELY RAIN Wynn Stewart (Playboy T6035) | — |
| 27 | GOOD NEWS, BAD NEWS Eddie Raven (ABC 12083) | 27 | 62 | IT'S ALL OVER NOW Charlie Rich (RCA 10256) | 19 | 93 | DON'T DROP IT Fargo Tanner (Avco 612) | 99 |
| 28 | MOVIN' ON Merle Haggard (Capitol 4085) | 35 | 63 | WASTED DAYS AND WASTED NIGHTS Freddie Fender (ABC/Dot DOA 17558) | 82 | 94 | RED ROSES FOR A BLUE LADY Eddy Arnold (MGM 14780) | 96 |
| 29 | T-R-O-U-B-L-E Elvis Presley (RCA 10278) | 37 | 64 | TOO LATE TO WORRY, TOO BLUE TO CRY Ronnie Milsap (RCA 10228-A) | 14 | 95 | YOU'RE NOT THE WOMAN YOU USED TO BE Gary Stewart (MCA 40414) | — |
| 30 | UNCHAINED MELODY Joe Stampley (ABC/Dot 17551) | 32 | 65 | JUST FOR THE LONELY ONES Porter Wagoner (RCA 10281) | 65 | 96 | THINGS Ronnie Dove (Melodyland 6001) | — |
| 31 | EVERY TIME YOU TOUCH ME (I GET HIGH) Charlie Rich (Epic 50103) | 38 | 66 | BIRDS & CHILDREN FLY AWAY Kenny Price (RCA 10260) | 67 | 97 | GATHER ME Marilyn Sellars (MR 1230) | 76 |
| 32 | THE DEVIL IN MRS. JONES Billy Larkin (Bryan 1018) | 39 | | | | 98 | YOU BELONG TO ME Jim Reeves (RCA PB 10299) | — |
| 33 | BOILIN' CABBAGE Bill Black Combo (Hi 2283) | 33 | | | | 99 | MY HEART WOULD KNOW Mack White (Playboy 6033) | 89 |
| 34 | PERSONALITY Price Mitchell (GRT 020) | 34 | | | | 100 | STRINGS Johnny Carver (ABC 12097) | — |
| 35 | COUNTRY D.J. Bill Anderson (MCA 40404) | 43 | | | | | | |

ALPHABETICAL LISTING FOR COUNTRY 100 CHART — PUBLISHERS

| | | | |
|--|---|---|--|
| A Stranger In My Place (Tro/Devon Flea Show — BMI/Amos — ASCAP) 91 | Hello Little Bluebird (Prima Donna — BMI) 61 | May You Rest In Peace (Milene — ASCAP) 69 | The Devil In (Blue Moon — ASCAP) 32 |
| Birds And Children Fly (Dunbar — BMI) 66 | He's My Rock (Famous — ASCAP) 9 | Mississippi (Fourth Floor — ASCAP) 19 | The Farthest Thing From (Keca — BMI) 53 |
| Boilin' Cabbage (Fi/Bill Black — ASCAP) 33 | Honey On His Hands (Danor — BMI) 47 | Misty (Chess-Janis/Vernon — ASCAP) 25 | The Most Wanted (MaRee/Porter — ASCAP) 10 |
| Burning (Jack & Bill — ASCAP) 56 | He Loves Me (Music Craft Shop — ASCAP) 84 | Molly (Combine — BMI) 72 | The Seeker (Owens — BMI) 40 |
| Burning Thing (Screen Gems/Columbia/Song Painter/Sweet Glory — BMI) 89 | Honky Tonkin' (MaRee/Porter Jones — BMI) 70 | Movin' On (Shade Tree/Dieth — BMI) 28 | There I Said It (Jidobi — BMI) 13 |
| Classified (American Gramophone — SESAC) 24 | I Ain't All Bad (Roz Tense — BMI) 1 | Mr Right And Mrs Wrong (Sawgrass — BMI) 43 | There Has To Be A Loser (Spanka — BMI) 76 |
| Cold Beer Signs (Rodeo Cowboy/Otter Creek — BMI) 90 | I Don't Love Her Anymore (Tree — BMI) 57 | My Heart Would (Fred Rose — BMI) 99 | There She Goes (Acuff-Rose — BMI) 46 |
| Country DJ (Stallion — BMI) 35 | I Love The Blues (Chappell — ASCAP) 80 | My Honky Tonk Ways (House of Gold — BMI) 55 | These Days (Altam — BMI) 71 |
| Deal (Hallnote — BMI) 38 | I'll Be Your Stepping (Central Songs — BMI) 88 | One Two Three (Hall-Clement — BMI) 82 | These House Runs (Al Gallico/Algee — BMI) 64 |
| Dear Woman (Al Gallico/Algee — BMI) 54 | I'm Available (Golden West Melodies — BMI) 81 | Personality (Lloyd & Logan — BMI) 34 | Things (Hutson Bay — BMI) 96 |
| Don't Drop It (Rambelaro — BMI) 93 | I'm Not Lisa (Baron — BMI) 50 | Pictures On Paper (Acoustic — BMI) 16 | Too Late To Worry (Hill & Range/Elvis Presley/Noma — BMI) 64 |
| Dreamin' My Dreams (Jack — BMI) 18 | I Think I'll Say Goodbye (Don Williams — BMI) 72 | Please Mr Please (Blue Gum — ASCAP) 79 | Touch The Hand (Twitty Bird — BMI) 15 |
| Early Sunday (Blackwood/Backroad — BMI) 42 | It's All Over Now (Charlie Rich — ASCAP) 62 | Put Another Log On (Evil Eye — BMI) 3 | T-R-O-U-B-L-E (Jerry Chestnut — BMI) 29 |
| Every Time (Algee — BMI/Double R — ASCAP) 31 | I Want To (Owlfus-Myanawanah — BMI) 44 | Reconsider Me (Shelby Singleton — BMI) 3 | Tryin' To Beat (Crews/Stone Diamond — BMI) 2 |
| Fireball Rolled A Seven (Newkeys — BMI) 21 | Just For The Lonely Ones (Warden — BMI) 65 | Red Roses For A (Mills — ASCAP) 94 | Unchained Melody (Frank — ASCAP) 30 |
| Forgive and I Deb Dave (Briarpatch — BMI) 14 | Just Get Up And (Window — BMI) 39 | Rhinestone (20th Century/Weiss — ASCAP) 75 | Wasted Days (Travis — BMI) 63 |
| Freda Comes (Cookaway — ASCAP) 22 | Let Me Take Care (Golden Horn/Red Hurricane — ASCAP) 87 | Rollin' In Your Sweet (Music City — ASCAP) 51 | What Time Of Day (Sawgrass — BMI) 36 |
| From Barrooms (Double R — ASCAP) 67 | Let's Love While (Partner/Algee — BMI) 52 | Searchin' For (Hill & Range — BMI) 48 | When Will I Be (Acuff-Rose — BMI) 5 |
| Gather Me (Full Swing — ASCAP) 97 | Little Band Of Gold (Beak — BMI) 7 | She Talked A Lot (Coal Miners — BMI) 11 | Why Don't You Love Me (Fred Rose — BMI) 37 |
| Ghost Story (Tree — BMI) 78 | Lizzie And The (House of Gold — BMI) 6 | She's Already Gone (Chappell — ASCAP) 59 | Window Up Above (Glad — BMI) 8 |
| God's Gonna Getcha (Hermitage — BMI) 26 | Love In The Hot Afternoon (Jack — BMI) 49 | Spring (Galleon-Motola — ASCAP) 85 | Woman In The Back Of (Sawgrass — BMI) 86 |
| Good News Bad News (Senor — ASCAP) 27 | Lonely Rain (Singletree — BMI) 92 | Stealin' (Jack & Bill — ASCAP) 41 | Word Games (Show Biz — BMI) 12 |
| Hello I Love You (Newkeys — BMI) 23 | Love You Back To Georgia (Ahab — BMI) 58 | Storms Never Last (Baron — BMI) 60 | You Belong To Me (Ridgeway — BMI) 98 |
| | Lying In My Arms (Tree — BMI) 83 | Strings (Milene — ASCAP) 100 | You're Not The Woman (Forrest Hills — BMI) 95 |
| | Maria Elena (Peer International — BMI) 68 | Thank God I'm (Cherry Lane — ASCAP) 20 | You Know Just Jack & Bill — ASCAP) 43 |
| | | That's When (Ricci Wrenno — SESAC) 17 | You're My Best Friend (Don Williams — BMI) 4 |

LaCosta says "This House Runs On Sunshine" — **Loretta Lynn's** dude ranch opened in Hurricane Mills, Tennessee June 5 with a carnival spectacular called a "Hoopy-Doo." The carnival, which ran three days, featured a free stage for anyone that wanted to perform, an arts and crafts fair, a parade, a fish fry, and an all-round good time. Loretta did two shows on Sat. the 7th and the Humphrys chamber of commerce rolled out the red carpet for all the friends and neighbors.

Buddy Killen, executive vice president of Tree International, is being honored Oct. 3 in his hometown of Florence, Alabama with a "Buddy Killen Day."

Danny Davis with his **Nashville Brass** are set for three dates in Canada during the upcoming month of July.

Henson Cargill is currently filling a month's booking at the Landmark Hotel in Vegas.

Despite his announcement that he has left car racing to others, strong rumors have it that **Marty Robbins** is having his race car rebuilt and that he will be on the racetrack again shortly.

Terry and **Mary Reeves Davis** recently held the first production sale of the Music City hereford ranch. The two-day sale was held at their ranch near Crossville, Tennessee, with 35 bulls and 40 females going on the block. Along with the sale went cocktail festivities on the first night with entertainment by **Roy Head** and **Tommy Jones**, with lunch at the ranch the next day and entertainment by **Dottie West**.

"**Freddy Weller**" is the title of Freddy's first ABC/Dot album which has just been shipped. Producer **Ron Chancey**, says a single will be released from the LP within the next several weeks.

Elektra recording artist **Tommy Cash**

hosted a charity benefit for the Easter Seal Society for Crippled Children June 5 in Memphis. Appearing with Cash on the show was country artist **Connie Smith** and impressionist **Ewell Albert**.

The month of May found the **Statler Brothers** on a three-week tour of Canada and the northwest U.S. **Hank Snow** appeared with them drawing capacity crowds each night. Meanwhile, a new GM bus just arrived from the factory, and they are having it decorated in red, white and blue and hope to have it on the road in another six weeks. A new single by the brothers has just been released titled "I'll Go To My Grave Loving You." A new album, including that single, will be released July 1 on the Mercury label. The album cover is a unique picture of what the Statlers feel is "the best."

Since its opening in 1908, the Opera House in Abbeville, S.C. has presented some of the most famous names in the entertainment field, including the Ziegfeld Follies and their star, Fannie Brice. On Apr. 22, The Chords, the gospel group of Youngstown, Ohio were privileged to add their names to that impressive roster as they appeared in concert.

MCA recording artist **Tanya Tucker** has embarked on her first major concert tour since the release of her debut MCA album, "Tanya Tucker." The album, produced by **Snuff Garrett**, features Tanya's hit single "Lizzie And The Rainman." Tanya's concert tour includes appearances at Chicago's Arie Crown Theatre, at Cleveland's Coliseum and at Louisville's Freedom Hall. Tanya's complete itinerary for the month of June and early July covers, as of this date, 18 appearances in as many cities.

Mega Records reports exceptional re-

action to their recently released "Steel Guitars Of The Opry" album and as a result have pulled a single from the package, which contains cuts on "The Great Speckled Bird" and "Killing Me Softly."

Sammi Smith sings about "The Good For Something Years" on her latest single for Mega Records.

Nashville's Sound Shop was the setting for a recent bluegrass session honoring **Benny Martin** for Flying Fish Records. The forthcoming album is to feature some new songs about the old days when the musicians who played on this session used to perform with Benny, including such popular artists as **John Hartford** and **Lester Flatt**.

Since the release of his new Ovation album, **Dennis Weaver** has appeared on the **Johnny Carson, Cher, Opryland '75** Timex special, **Dinah Shore** and **Merv Griffin** shows singing songs from the album.

United Artists' recording artist **Slim Whitman** has just completed a four-week tour of Australia and New Zealand. Covering 18 major cities, the concerts were played before SRO audiences. After a brief rest in Florida, Slim will complete his new album in Nashville.

Artist/writer **Linda Hargrove** penned "Just Get Up And Close The Door," recorded by **Johnny Rodriguez**, and "Love Do Or Die" with the **Kendalls**. Scheduled for single release is "I Never Loved Anyone More," recorded by **Lynn Anderson**, and "Memories To Spare" recorded by **David Rogers**.

This year's Indianapolis 500 had a little added touch with **Jerry Lee Lewis** riding in the pace car. In town for an engagement at State One Dinner Theatre, Lewis participated in the event, complete with

pit pass, police escort, and was honored by race officials at a party afterward.

Bobby Fischer, well-known Nashville songwriter and record promotion man, has formed his own promotion company named American Promotions. He recently opened offices in the CMA building. Fischer currently has songs cut by **Durwood Haddock**, **O.B. McClinton**, and **LeRoy VanDyke**; **Roy Clark** cut one of Fischer's tunes during his recent session in Nashville. **Johnny Tillotson**, Columbia recording artist and long-time Las Vegas favorite, began his debut on June 11 in the Lion's Den Lounge at the MGM Grand Hotel and will be there for a four-week engagement. He'll lend the Tillotson touch to the best in pop, country, contemporary and light rock tunes.

RCA recording artist **Johnny Russell** recently signed a long-term recording contract with RCA. The signing took place with RCA Records division vice president **Jerry Bradley** and Johnny sitting at a table set up in the middle of 17th Ave. South in Nashville. Motorists who had to stop because of the signing did so with mixed emotions.

Dottsy, who has just been signed by RCA recently, and had her first recording "Storms Never Last" just released, performed the song at 30,000 feet. It happened on a flight from Cleveland to Los Angeles. Stewardesses found out who she was and before long coaxed Dotts into singing for the passengers.

Dottie West is presently writing a commercial/song for Wrangler western jeans. Dottie is now endorsing the Wrangler line and very soon Wrangler will be embarking on a large promotion and advertising campaign featuring Dottie's commercial and song.

juanita jones



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singles

JERRY WALLACE (MGM 14809)
Wanted Man (3:21) (Four Tay/Locomotive — BMI) (N. Davenport)
 Produced by Joe Johnson and taken from his latest MGM album. Jerry's release is a soft easy paced ballad. Vocals are tremendous on his story of how good it feels to be wanted. Flip: No info. available.

LAWANDA LINDSEY (Capitol PX + 1/2?&1/2)
Goodtime Baby (2:24) (Blue Book — BMI) (Barbara Clarkson)
 Produced by Jim Shaw. Lawanda's release is an up tempo tune done with exciting vocals. Her tale is of being a good time gal only to her man and wishing she could be his full time gal. Flip: No info. available.

MOE BANDY (GRC 2076)
Bandy The Rodeo Clown (2:54) (Acuff/Rose — BMI) (Whitey Shafer, Lefty Frizzell)
 Moe uses tremendous vocal power to tell the sad tale of a once top rodeo rider. His story is of being ridden to the ground by a pretty lady and staying on the ground with the help of a bottle. He is reduced to being a rodeo clown, and his story remains sad. Flip: No info. available.

ROGER MILLER (Columbia 3-10107)
Lovin' You Is Always On My Mind (2:48) (Alhron — BMI) (R. Miller)
 Written, produced and delivered by Roger, this release is a slightly uptempo tune with hard hitting lyric. His song is devoted to all the good things about his lady. Instrumentation is excellent helping make for a definite charter. Flip: No info. available.

ROY ACUFF, JR. (MGM 351)
Turpentine Blues (2:10) (Milene — ASCAP) (Roy Acuff, Jr.)
 Roy's latest release is a rockin' uptempo tune. Vocals are rich and distinctive on this tale of a man with little to love, nothing to lose, nothing to gain, and the blues. Flip: No info. available.

JOE ALLEN (Warner Brothers 8098)
Carolyn At The Broken Wheel Inn (2:47) (Jack — BMI) (B. McDill)
 Talented writer/performer Joe Allen tells the tale of a man who works on the road. His wife and family are far away so he takes company elsewhere. Already gaining airplay in many markets, this release is sure to be a quick charter. Flip: No info. available.

GUY & RALNA (Ranwood 1029)
We've Got It All Together Now (2:13) (Rodeo Cowboy Music — BMI) (Glenn Sutton)
 Taking a chance on sounding trite, Guy and Ralna have got it all together now with this release. Vocals blend beautifully and production by Glenn Sutton will aid this one on its way to the top of the charts. Flip: No info. available.

TOMMY JENNINGS (Paragon 102A)
Make It Easy On Yourself (2:33) (Act One — BMI) (P. Huffman, J. Keller)
 This new artist on Paragon uses deep rich vocals to deliver his story. He tells his woman to let him know if she needs help, but not to mess his mind up by not telling him her feelings. Sounds like a definite airplay record. Flip: No info. available.

CARMOL TAYLOR (Elektra 45255 A)
Back In The U.S.A. (2:24) (Chuck Berry/Arc — BMI) (C. Berry)
 Produced by Norro Wilson. Carmol's release is a rocking foot-stompin' tune. He tells of being glad to be on U.S. soil again. INSTRUMENTAL RIFFS ARE EXCELLENT AS WELL AS THE RICH VOCALS. Airplay has already started, making for a sure charter. Flip: No info. available.

CLIFF COCHRANQ (Enterprise 01682)
She's Only Lonely (2:47) (Tree BMI) (H. Cochran, JK. Seeley)
 Cliff's latest release is a soft easy ballad. He tells of a lonely lady who most folks call bad, when all she is doing is searching for someone to fill the loneliness. Vocals are deep and rich, and the instrumentation will aid this one on its way. Flip: No info. available.

BILLY GRAMMER (Monument 8653)
Family Man (2:35) (Combine BMI) (David Reuter)
 With a slightly up tempo beat, Billy tells of the happiness involved in being a family man. He digs the family plan and intends to stay on it. Vocal are light and easy, making for a sure contender. Flip: No info. available.

LAMAR MORRIS (20th Century TC 2206)
Come And Sit Down At My Table (2:36) (Hank Williams Jr. — BMI) (L. Morris, W. Keith)
 Produced by Jim Vienneau. Lamar's release is a slightly uptempo tune of man who needs someone to help push a past woman's memory back into his memory. Vocals are light and bouncy and will see Lamar hit well. Flip: No info. available.

RONNIE DOVE (Melodyland ME 601)
Things (2:30) (Hudson Bay — BMI) (B. Darin)
 Already gaining widespread airplay and charted nationally, Ronnie's latest release is uptempo with hard driving vocals and instrumentation. A tune from the past is given royal treatment by Ronnie and will continue to climb the charts. Flip: No info. available.

RED SIMPSON (Portland 034A)
Streakin' The Opryland Park (3:02) (Plaque — BMI) ("Red" Oran)
 Produced by Gene Breeden. Red's latest release on Portland Records is a light up-tempo humorous song done with rich vocals. He uses the names of many of the top country entertainers in clever lines to tell of how it would look if they streaked the park. Flip: No info. available.

LP's



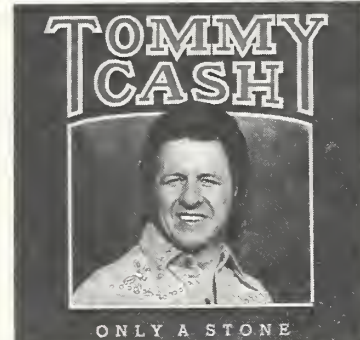
JOE STAMPLEY — GREATEST HITS — ABC/Dot DOSD 2023
 Produced by Norro Wilson this LP does indeed include the greatest of Joe's hits while he recorded for the ABC/Dot label. It includes his top singles "Soul Song," "If You Touch Me," "Too Far Gone," "Take Time To Know Her," and "Penny." A better package could not have been put together for all Joe Stampley fans.



NARVEL FELTS — ABC/Dot DOSD 2025
 Produced for ABC/Dot by Johnny Morriss, Narvel's first LP is a collection of great tunes done as only Narvel can do them. His voice ranges to places that weren't there before. His style shines on such cuts as his hit single "Reconsider Me," "Slip Away," "Funny How Time Slips Away," "I May Never Get To Heaven," and "No One Knows."



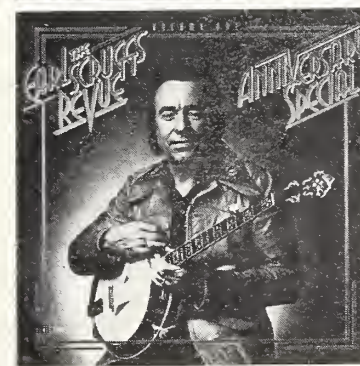
THE MOOD I'M IN — Diana Trask — ABC/Dot DOSD 2024
 Produced by Jim Foglesong, the lovely and dynamically talented Ms. Trask lets you know exactly how it feels to be in a mood. Her sultry vocals deliver her moods on such cuts as "Oh Boy" (her past top single), "A Whole Lotta Things To Sing About," "There Has To Be A Loser" (her current hot single) "I've Been So Wrong For So Long" and "Evil On Your Mind."



ONLY A STONE — Tommy Cash — Elektra CM5
 Tommy's first LP since his signing with Elektra Records was produced by Pete Drake. Vocals on such selections as the title song "Only A Stone," "Her Goodbye Still Ringing In My Ear," "Sharing The Same World With You," and "One And The Same," are indeed superb. The association will be a good one for all involved. Our personal favorite is "The Lady Is A Woman."



SWEET LOVIN' TIME — Mary Kay James — Avco CAV 2501-598
 Mary Kay James is a delightfully talented young lady who has the light easy tone of vocals that make you want to listen a lot. Produced by Allen Reynolds, favorite cuts include her current single, "I Think I'll Say Goodbye," "I'll Be Losing You A Long Long Time," "Before I'm Fool Enough," "I Know One," and "Someday My Ship Will Sail."



THE EARL SCRUGGS ANNIVERSARY SPECIAL — Columbia PC 33416
 Produced by Bob Johnston, this volume (Vol. 1) one of the anniversary special has guest artists too numerous to mention. All are considered the best at what they do. Selections are molded, formed and delivered into a package sure to be the top classic. Selections include "Banjo Man," "The Swimming Song," "Bleeker Street Rag," "Royal Majesty," "Rollin' In My Dreams," and "Third Rate Romance."

Great Britain

| TW | LW | |
|----|----|--|
| 1 | 2 | Stand By Your Man — Tammy Wynette — Epic — KPM |
| 2 | 4 | Whispering Grass — Windsor Davis & Don Estelle — EMI — Cambell Connolly |
| 3 | 12 | Three Steps To Heaven — Showaddywaddy — Bell — Palace |
| 4 | 2 | The Way We Were — Gladys Knight & The Pips — Buddah — Screen Gems/Col. |
| 5 | 3 | Sing Baby Sing — Stylistics — Avco — Avemb/C. Shane |
| 6 | 8 | Send In The Clowns — Judy Collins — Elektra — Beautiful/Revelation |
| 7 | — | The Proud One — Osmonds — MGM — KPM |
| 8 | 17 | Roll Over Lay Down — Status Quo — Vertigo — Shawbury/Valley |
| 9 | — | I'm Not In Love — 10 cc — Mercury — St. Annes |
| 10 | 9 | Thanks For The Memory — Slade — Polydor — Barn |
| 11 | 16 | Autobahn — Kraftwerk — Vertigo — Famous Chappell |
| 12 | 18 | Israelites — Desmond Dekker — Cactus — Sparta Florida |
| 13 | 11 | I Wanna Dance Wit' Choo — Disco Tex & The Sex-O-Lettes — Chelsea — KPM/Carlin |
| 14 | — | Imagine Me Imagine You — Fox — GTO — Gurusama |
| 15 | 20 | Once Bitten Twice Shy — Ian Hunter — CBS — April |
| 16 | 13 | Don't Do It Baby — Mac & Katie Kissoon — Slade — Pamscene/ATV |
| 17 | 5 | Let Me Try Again — Tammy Jones — Epic — MAM |
| 18 | — | Listen To What The Man Said — Wings — Apple — McCartney ATV |
| 19 | — | Swing Low Sweet Chariot — Eric Clapton — RSO — Throat |
| 20 | — | I'll Do For You Anything You Want Me To — Barry White — 20th Century — Schroeder |

TOP TWENTY LPS

- Once Upon A Star — Bay City Rollers — Bell
- Best Of The Stylistics — Avco
- Captain Fantastic — Elton John — DJM
- Original Soundtrack — 10 cc — Mercury
- The Singles 1969-73 — Carpenters — A&M
- Best Of Tammy Wynette — Epic
- Autobahn — Kraftwerk — Vertigo
- Fox — GTO
- Tubular Bells — Mike Oldfield — Virgin
- Judith — Judy Collins — Elektra
- Just Another Way To Say I Love You — Barry White — 20th Century
- Rollin' — Bay City Rollers — Bell
- Take Good Care Of Yourself — Three Degrees — Philadelphia
- Blue Jays — Justin Hayward & John Lodge — Threshold
- 10th Anniversary Album 20 Greatest Hits — Tom Jones — Decca
- Shirley Bassey Singles Album — UA
- Elton John's Greatest Hits — DJM
- The Myths & Legends Of King Arthur — Rick Wakeman & The English Rock Ensemble — A&M
- Straight Shooter — Bad Company — Island
- Physical Graffiti — Led Zeppelin — Swan Song

Argentina

| TW | LW | |
|----|----|--|
| 1 | — | Yo No Quiero Estar Solo — Blue Magic — Music Hall |
| 2 | 1 | No Debemos Separarnos — Clanort — Los Linces — RCA |
| 3 | 2 | El Bimbo — Korn — Gigliola Cinquetti — CBS; Bimbo Jet — EMI |
| 4 | 9 | Rock Del Bote — The Hues Corporation — Edami — RCA |
| 5 | 3 | Yo Solo Quiero — Melograf — Roberto Carlos — CBS |
| 6 | 4 | La Noche Que Murio Chicago — Korn — Paper Lace — Philips; Banda Macho — CBS |
| 7 | 5 | Tomame O Dejame (Mai) — Luciana — EMI — Mecedades — RCA; Lupe Solis — Microfon |
| 8 | 6 | Enfermo Por Vos — Pamsco — Dany — Music Hall |
| 9 | — | Dale Vuelta — Nino Tempo — EMI |
| 10 | 7 | No Es Que Me Arrepiento — Korn — Los Visconti — Philips |
| 11 | 8 | Por Favor, Sr. Cartero — Trompos — Carpenters — EMI |
| 12 | 10 | Vive — Korn — Sergio Denis — CBS |
| 13 | 19 | Cada Noche Mia — Relay — Los Iracundos — RCA |
| 14 | 12 | La Vida Se Va Y No Vuelve — Ansa — Carlos Torres Vila — Microfon |
| 15 | 13 | Quieres Ser Mi Amante — Relay — Camilo Sesto — RCA |
| 16 | 11 | Arrulla Tu Nena — Korn — Millie Ridge — Philips |
| 17 | 14 | La Vi Parada Ahi — Elton John con John Lennon — Parnaso |
| 18 | 16 | Serenata Del Sonador — Neil Diamond — CBS |
| 19 | 15 | Amame Como Un Leon — B. Z. N. — Music Hall |
| 20 | 18 | La Granja Del Heredero — Paul McCartney — EMI |

TOP TEN LPS

- Musica Al Sol — Selection — Philips
- Yo Te Recuerdo — Roberto Carlos — CBS
- Ruidos Vol. 8 — Selection — Polydor
- Soul Explosion — Selection — RCA
- Triunfadores — Los Linces — RCA
- A Flor De Piel — Julio Iglesias — CBS
- Camilo Sesto — Camilo Sesto — RCA
- Contata Criolla Vol. 2 — Luis Landriscina — Philips
- Argentinisima Vol. 8 — Selection — Microfon
- Tan Lejano — Crosby, Stills, Nash & Young — Music Hall

Japan

| TW | LW | |
|----|----|---|
| 1 | 1 | Shikuramen No Kaori — Akira Fuse — King — Pub: Watanabe |
| 2 | 2 | Kakkoman Bugi — Down Town Bugiwugi Band — Express/Toshiba — Pub: PMP |
| 3 | 3 | Kanashimi No Owarutoki — Goro NoguCi — Polydor — Pub: Fuji |
| 4 | 4 | Showa Karesusuki — Sakura To Ichiro — Polydor — Pub: Diamond |
| 5 | 10 | Itsuka Machide Attanara — Masatoshi Nakamura — Columbia — Pub: NTV |
| 6 | 16 | Paris Ni Hitori — Kenji Sawada — Polydor — Pub: Watanabe |
| 7 | — | Koi No Boosoo — Hideki Saijo — RCA Victor — Pub: Geiei |
| 8 | 8 | Kokoro Nokori — Takashi Hosokawa — Columbia — Pub: JCM |
| 9 | 5 | Wagayoki Tomoyo — Hiroshi Kamayatsu — Express/Toshiba — Pub: Nichion |
| 10 | 11 | Shiroyi Kazeyo — Junko Sakurada — Victor — Pub: Japan Broadcasting Corp. |
| 11 | 7 | Only Yesterday — Carpenters — A&M/King — Pub: NTV |
| 12 | 12 | Bokuni Makasete Kudasayi — Craft — Elektra/Warner-Pioneer — Pub: NTV, PMP |
| 13 | 9 | Koi No Request — Shinya Aizaki — Reprise/Warner-Pioneer — Pub: Watanabe |
| 14 | — | Chikumagawa — Hiroshi Itsuki — Minoruphone/Tokuma — Pub: Noguchi |
| 15 | 6 | Hana No Yoo Ni Tori No Yoo Ni — Hiromi Goh — CBS-Sony — Pub: Standard |
| 16 | 20 | Peppermint Candy — Cherish — Victor — Pub: Victor |
| 17 | — | Hitoame Kureba — Rumiko Koyanagi — Reprise/Warner-Pioneer — Watanabe |
| 18 | 13 | 22 Sai No Wakare — Kaze — Crown — Pub: Crown MP, PMP |
| 19 | — | Oretachi No Kunsho — Sound Truck — Toho — Pub: NTV |
| 20 | — | Tomoshihi — Aki Yashiro — Teichiku — Pub: Roppongi |

TOP TEN LPS

- Zoku Datsu Donzoko — Down Town Bugiwugi Band — Toshiba
- For Ever — Kaguya Hime — Crown
- Koori No Sekayi — Yoosuyi Inouye — Polydor
- Moetsukiru — Carol Last Live — Phonogram
- Soyokaze No Yuuwaku — Olivia Newton John — Toshiba
- 16 Sai No Theme — Momoe Yamaguchi — CBS/Sony
- Kenji Sawada — Perfect 14 — Polydor
- Taiyo Ni Hoero — Kizudarake No Tenshi/Takayuki Inouye Band — Polydor
- Hookoo — Kei Ogura — Polydor
- Yoosuyi Inouye Live — Modori Michi — Polydor

Italy

| TW | LW | |
|----|----|---|
| 1 | 1 | Piange Il Telefono — D. Modugno — Carosello — Curci |
| 2 | 6 | Parlami D'Amore Mariu' — Mal — Recordi — Bixio |
| 3 | 4 | Aria — D. Baldan — Cev — Come Il Vento |
| 4 | 2 | You're The First — B. White — Philips — RCA |
| 5 | 3 | El Bimbo — Bimbo Jet — EMI — Sugarmusic |
| 6 | 8 | Kung Fu Fighting — C. Douglas — Durium — Chappell |
| 7 | — | Tornero' — Santo California — Yet |
| 8 | — | Yuppi Du — A. Celentano — Clan — Clan |
| 9 | — | Never Can Say Goodbye — G. Gaynor — MGM — RiFi |
| 10 | — | Lady Marmalade — Labelle — Epic |

TOP TEN LPS

- Can't Get Enough — B. White — Philips
- XIX Raccolta — F. Papetti — Durium
- Just Another Way To Say — B. White — Philips
- In Concert — J. Last — Polydor
- Anima Latina — L. Battis — RCA
- '71 - '74 — Pooh — CBS
- Yuppi Du — A. Celentano — Clan
- White Gold — B. White — Philips
- F. De Andre' Vol. 8 — Fabrizio De Andre — Prod. Ass.
- Profondo Rosso — G. Gaslini & Fonit Cetra

Belgium

| TW | LW | |
|----|----|---|
| 1 | 2 | Love Is All — Roger Glover & Guests — Purple — Universal |
| 1 | 1 | Paloma Blanca — George Baker Selection — Cardinal — Granata |
| 3 | 6 | Swing Your Daddy — Jim Gilstrap — Chelsea |
| 4 | 8 | Guitar King — Hank the Knife & The Jets — Cardinal |
| 5 | 3 | Oh Boy — Mud — Rak — Universal |
| 6 | — | Dolannes Melodie — Paul de Senneville & Oliver Toussaint — Delphine |
| 7 | 14 | Drink Rode Wijn — Joe Harris — Gnome |
| 8 | 10 | Save Me — Silver Convention — Philips |
| 9 | 4 | Hey Mal Yo — Johnny Rodriguez — EMI — Hans Kusters |
| 10 | 7 | Griechischer Wein — Udo Jurgens — Ariola |

London

A delegation from the Soviet agency (VAAP) has been visiting London, comprising Boris Pankin (chairman); A. Lebedev (international relations); J. Gradov (export/import) and V. Pogulyaev (senior consultant planning). During their stay they had discussions with copyright licensing societies, music and book publishers, literary and dramatic authors' agents and others with a view to strengthening and developing the relationships already established by VAAP with British copyright interests. The VAAP delegation also discussed the detailed implementation of the contract for reciprocal representation in the field of musical performing rights which was signed between VAAP and PRS in Moscow last year and are discussing an agreement with the British Copyright Protection Association (a body associated with PRS) for reciprocal representation in the field of recording rights.

Phonogram's fifty managing directors converged on Amsterdam's Sheraton Hotel last week having already attended Polydor and Polygram meetings in Ham-

burg. The conference was a new style get together replacing the large scale international convention of two years ago in Utrecht. Chaired by Phonogram international president Piet Schellevis the meeting ranged from future exploitation of popular repertoire to the expansion of the strong classical catalog as well as new marketing methods and extra promotional duties.

Mike Beaton of Wes Farrell's Chelsea Records is currently on a European jaunt seeking new artists and new product for the company's label. Already signed to a two-record contract is former Tremeloes lead singer Chip Hawkes whose first single "Friend Of A Friend" is now on release. Chelsea are currently on the U.K. charts with "I Wanna Dance Wit' Choo" by Disco-Tex and the Sex-O-Lettes.

United Artists creative services manager Pierre Tubbs is to assume additional duties in a&r and will become actively involved in the a&r department as a recording manager for the company. First result is a new single "He's Got Magic" by Jackson. Tubbs is also an experienced songwriter having penned songs for Gene Pitney, Lyn Paul, J.J. Jackson, etc.



BRITISH KIBBITZING — Celebrating completion of one of his tapings for BBC-TV during a recent concert tour of Britain is Glen Campbell and friends (from left) Terry Hughes, who produced and directed the TV series, Campbell, special guest star David Gates and Jeffrey S. Kruger of Ember who developed the TV package as part of the tour.

Japan Disk Output Shows Increase

TOKYO — According to a survey just released by the Tokyo office of **Cash Box**, the output of disk and music tape for Japan in Apr. 1975 has increased compared to the same month of last year. The details are as follows.

Disk: 14,428,898 copies (17 cench: 8,159,811, 25 cench: 49,558, 30 cench: 6,319,529), 4% more than the same month of the previous year and 2% more than the previous month respectively.

Japan's music represented 9,954,868 and international repertoire was 4,474,030. At the same time, this was 10,416,868,286 yen (\$34,722,894), (17 cench: 2,856,794,347 yen, 25 cench: 16,227,567 yen, 30 cench: 7,543,846,372 yen. Japan's music: 5,888,278,765 yen. International repertoires: 4,528,589,530 yen), 11% more than the same month of the previous year and 2% more than the previous month respectively.

Music tape: 2,347,807 reels (cartridge: 1,122,567, cassette: 1,218,332. Open-reel: 6,908. Japan's music: 1,850,068. International repertoires: 497,739), 10% more than the same month of the previous year and 12% more than the previous month. On the other hand, this was 4,325,965,621 yen (\$14,419,885) (cartridge: 2,567,892,878 yen, cassette: 1,748,763,218 yen, open-reel: 9,309,525 yen. Japan's music: 3,522,440,148 yen. International repertoires: 803,525,473 yen), 19% more than the same month of the previous year and 23% more than the previous month respectively.

Eagle Firms Foreign Affiliation Deals

HOLLYWOOD — The Eagle Record Company has announced three new foreign label affiliations. EMI Bovema Holland will distribute Eagle products in Scandinavia, and deals have also been signed with EMI Spain and RCA Mexico. This was announced by Peter Tevis, general manager of the label.

The first release in Mexico and Spain on the label will be by Johnny Maya, whose "If I Could Love You" ("Si Pudiera Amarte") has been released in the U.S. The LP "Pachuco" will be the first release in Holland.

Grand Funk Gets Toshiba-EMI Gold

TOKYO — Toshiba-EMI has awarded a gold disk to Grand Funk Railroad, who visited Japan to hold concerts in major cities May 18-23.



The presentation was made at the Hilton Hotel in Tokyo on May 23 with Noboru Takamiya, president of Toshiba-EMI, presenting the plaques to members of the group.

Pictured here are Mr. Noboru Takamiya and members of Grand Funk Railroad at the awards ceremony.

Japanese-Victor Prexy Urges Fighting Spirit

TOKYO — Toshio Yagisawa, president of Victor-Musical Industries Co. has taken an aggressive stand on the economy urging the music industry to busy itself with the task of selling records, not griping about poor market place conditions. In a recent speech Yagisawa said, "It is imperative for us to maintain positive behavior to challenge the difficulties we face."

He continued: "Our company has been hit with severe conditions resulting from inflation and the general economic depression in this its third year of existence. Our first two years were normal

despite these factors, and I suggest that effort can turn 1976 into a plus year also. Even though faced with desperate battles, we have reached sales of 27,000,000,000 yen this year through the concerted hard work of all our employees.

From now on, we're going to concentrate on 1976 and face up to the challenges before us. Times are expected to be severe, so we are going to take an extra measure to ensure that we'll be at the top again next year just like we were in 1975."

Gordon Schedules European Meets

HOLLYWOOD — Marc Gordon, manager of ABC recording group the 5th Dimension, heads to London and Paris June 16 for a week of meetings to discuss a potential European tour this fall for the group. Accompanied by his wife, 5th Dimension member Florence LaRue Gordon, Gordon will be conferring with top music promoters in Europe to negotiate possible concert dates in England, France and Germany.

Gordon will also be meeting, in London, with Ian Ralfini, head of Anchor Records, the ABC affiliate, to determine the English release date of the new 5th Dimension album, "Earthbound," which will be released here in the United States on ABC Records later this month.

Bachman Inks Major MCA Deal

VANCOUVER — Randy Bachman, leader of Bachman-Turner Overdrive, was met at Vancouver airport by MCA president Mike Maitland, later resulting in a \$3 million deal for Bachman's new Legend label. The deal is rumored to be similar to that given Elton John's Rocket label, but does not include the BTO group which is contracted to Mercury.

Legend, one of Canada's biggest independents without a release, but with an almost guaranteed, international audience, will be managed by Bruce Allen, the manager responsible for much of the success of BTO since their name change from Brave Belt to Bachman-Turner Overdrive.



EH, TO! — While in the midst of their successful European tour, Bachman-Turner Overdrive stopped off at Morgan Studio in Brussels. They are pictured being interviewed at the studio by Bernd Radtke of the Screen Gems-Columbia music exploitation department in the Belgian city.

British Respond To Carpenter LP

HOLLYWOOD — "Horizon," the Carpenters new album which has been shipped this past week, has the biggest-ever advance British sales of any Carpenters LP, according to A&M sales manager Bill Groves.

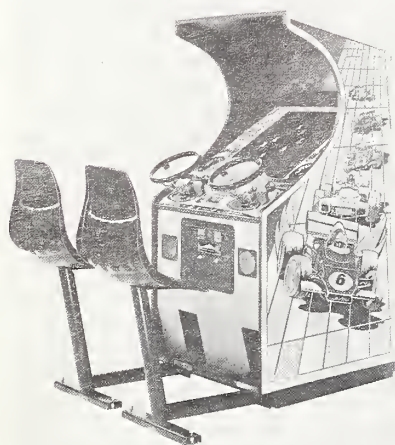
The group's "Singles 1969-1973," on the British charts for 72 weeks and recently back to number 3, has become their biggest album seller to date with 1.3 million units.

"Horizon," Richard and Karen Carpenter's first new studio album in two years, contains their current single "Only Yesterday" and their recent world wide hit, "Please Mr. Postman." According to Groves, A&M will be promoting "Horizon" via 30-second television spots throughout the United Kingdom, plus extensive retail store displays. The Carpenters make their return to Britain on Nov. 14 with a tour already scheduled.



"TECHNICOLOR" AMAZING IN SO. AFRICA — The MCA album "Joseph and The Amazing Technicolor Dreamcoat," written and produced by Tim Rice and Andrew Lloyd Webber has sold over 18,000 copies in South Africa, according to MCA. To celebrate the occasion, MCA licensee Gallo (Africa) Ltd. threw a party and presented Tim Rice, the lyricist, with a silver album. Left to right: Tim Rice and Peter Lotis, Gallo a&r, dressed in their own "dreamcoats."

Midway Unveils 'Wheels II'



Midway Wheels II

CHICAGO — Larry Berke, director of sales for Midway Manufacturing Co., announced the release this past week of "Wheels II," a one or two-player t.v. driving game "with all the thrills, and more, of its predecessors 'Wheels' and 'Racer!'"

"The game is exciting as a single player," Berke said, "but as a two-player it offers the added challenge of competition. Each player's car moves forward as it is accelerated, the object being to pick up enough speed as possible, without crashing," he added. "Scores are calculated separately according to skill and speed. A crash by one car only stops that car, without delaying the opponent's in any way."

"Wheels II" has dual speed shift control, adjustable timer, dual accelerator pedal, engine sound effects, extended play, double 25¢ doors and a 23" Motorola solid state t.v. monitor. Seats are optional.

"We've been enjoying tremendous success with the Midway 'Wheels' and 'Racer' models," Berke said, "and, judging from initial response, 'Wheels II,' will be equally well received!"

Gottlieb Releases 'Fast Draw' 4-Player

CHICAGO — "Fast Draw" is the latest 4-player pinball machine in release from D. Gottlieb and Company, and currently on the production schedule at the firm's Northlake, Illinois factory.

An exciting western action scene is portrayed on the model's backglass and carried through in colorful design on the playfield.

The challenge of scoring and accumulating points is enhanced by the new "speed count" bonus system, where players may advance scores up to 45,000 points at high speed continuous count. Activating the letters A, B, C will score double and triple bonus; and special scores are achieved by hitting all left or right drop targets and subsequently lighting up their holes. When all drop targets are hit, "horseshoe targets" are reset to score 5,000 points.

The Gottlieb factory is presently con-



Gottlieb Fastdraw 4 pl

centrating on foreign shipments of "Fast Draw," following which domestic deliveries will commence; however, samples have been shipped to U.S. distributors.

New Hanson Hq; Open House Set

CHICAGO — To celebrate its move into spacious new facilities Hanson Dist. Co. of Bloomington, Minnesota is hosting a combination open house-grand opening party on Sunday, June 29. Hanson's new headquarters (pictured above) occupy 9,000 square feet of space, housing warehouse, showroom and office facilities, in the 9201 Penn Avenue South building complex.

The firm has been in operation for about two years, originally starting as a distributor for the Tournament Soccer

line and ultimately diversifying into other coin-operated products.

Hanson most recently acquired the German-made Deutsche Wurlitzer phonograph line, which they will be handling in the six-state area of Nebraska, Iowa, Wisconsin, Minnesota, North Dakota and South Dakota. Mr. C. B. Ross, manager of field service engineering for Wurlitzer, will be on hand at the party to demonstrate the line.

Also scheduled to attend are Len Schneller of U.S. Billiards and Ken An-

derson of Chicago Dynamics Inc.

Hanson personnel will be present to outline the specifics of the latest Pearson Candy Co./Tournament Soccer promotion. A TS3A coin model table will be given away as a door prize.



Diamond, Olivia Star On New LLP Stereo Releases

DANBURY, CONN. — Five new little LPs are now available for operator programming at key one stops in the country. Released by Dick Prutting's Little LP's Unlimited, the junior albums feature hits by Neil Diamond, Olivia Newton-John, Brenda Lee, Wayne King and Bert Kaempfert.

The Diamond disk offers such classics as "Cracklin' Rosie" and "Song Sung Blue."

Olivia's outing carries (among others) "If Not For You," "Let Me Be There" and "Take Me Home Country Roads."

Brenda Lee's "As Usual," "I'm Sorry" and "Two Many Rivers" highlights her disk.

Wayne King's "Embassy Waltz" and "Lazy River," plus Bert Kaempfert's "Strangers In The Night," "Bye, Bye Blues" and "Red Roses For A Blue Lady" should provide super middle-of-the-road programming for adult locations.

Fischer Names Barry New National Sales Manager

CHICAGO — William E. Barry has been promoted to the new position of national sales manager of Fischer Billards Manufacturing Co., California, Mo., a division of Spalding. Richard M. Geisler, president of the Spalding division of Questor Corp., announced the promotion.

Barry, 44, was manager of premium sales for five years until promoted last March to director of national accounts. He joined Spalding's sales force in 1966 as a premium salesman in the national accounts division.

Previously he had been manager of the special sales division of Ingraham Clock Co. He holds a bachelor's degree in business administration from Seton Hall University and received an M.B.A. magna cum laude in marketing from the Fairleigh Dickinson Graduate School of Business. Barry, his wife, Margaret and five children will relocate to Jefferson City, Mo.



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Round the Route

EASTERN FLASHES

Ben Chicofsky at the association info's there may be some news on the flipper situation in the city early this week. The association is going all the way this time: trying to get a completely new city ordinance written that would legalize these games for city operation. The old law goes back to the days of **LaGuardia** and since the city is in desperate need of money, the association feels legalizing flippers would bring in more income for **Mr. Beame**. Since the city is considering getting into numbers and permitting dog racing, there's no reason they can't legitimize flippers which would bring in additional tax money . . . Welcome new members to Music and Amusement Assn.: **Sam Ainbinder** of A&P Vending (Coney Island Ave.), **Irwin Cooper** of Elaine's Music Co. (Brooklyn), **Don Kruger** of D&K Amusement (Oceanside) and **Bruce Haber** of Baldwin . . . Looks like the Mike Munves Corp. will shortly be moving to new quarters in New Rochelle . . . How about that rain last week! No fun driving around the route, was it guys? . . . **John Bilotta** real pleased with initial operator acceptance of his Americoin 'Fire Chief' amusement piece. The game shoots water from a cannon and the target is a simulated burning building. Great arcade item . . . Got a letter from **Jurgen Theden** of Germany who's developed a new, lightweight and inexpensive coin counter he calls 'Cointime.' He's about to send information to distributors in the U.S.A. so watch the mails.

MILWAUKEE MENTIONS

Summerfest '75, which annually draws an estimated attendance of about half a million people, opens at Milwaukee's lakefront on July 3 and runs through July 13. A wide variety of attractions are featured each year including special events sponsored by the three major breweries, Miller Highlife, who are hosting a Jazz Oasis featuring **Woody Herman**, **Cannonball Adderley**, **Maynard Ferguson** and others; Pabst Blue Ribbon, whose event will focus this year on international ethnic entertainment from around the world; and Schlitz, who'll hold a country show of bluegrass, folk rock and country music featuring many top national names. The familiar carnival midway, with many events for the youngsters, is a popular attraction each year as is the main stage where a lineup of top show business performers and numerous contemporary and regional groups will be making alternate appearances throughout the run of the fest. There will also be educational exhibits, sporting events, a marketplace for arts and crafts, and many other attractions for visitors of all ages. As in years past, the event is expected to attract a significant tourist attendance.

ANOTHER BIG EVENT coming up in this area is the 12th annual Milwaukee Music Industry Golf Outing, slated for Tuesday, July 29 at the River Oaks Country Club. Proceeds are donated to the Variety Club Epilepsy Center of Mount Sinai Hospital and, since attendance has swelled each year, it is wise to arrange for participation well in advance by contacting **Stu Glassman** of Radio Doctors (BR-6-6422) who is coordinating the whole thing!

CHICAGO CHATTER

Ken Anderson of Chicago Dynamic Industries announced the upcoming release of a new single player video game called "Super Flipper" — enthusiastically described by him as a "novelty game in a pinball cabinet"! Everyone who's seen it so far, Ken said, has been much impressed with all of its features and many comments have been made about the sound effects and the challenging play action! Sample shipments are currently in progress — so, watch for it! Ken also mentioned that the factory is scheduling the release of a 4-player pinball machine "Gold Record" to follow its current "Top Ten" hit! . . . Chi Coin recently announced the appointment of C. A. Robinson in California as a co-distributor with Automatic Sales, of the firm's entire line.

ON THE LONG DISTANCE WIRE comes word from **Paul Jacobs** that he is now managing the Rowe International office in New Orleans. He and his missus are house hunting out there and hope to be all settled into new quarters by mid-month. Paul expressed his delight at being associated with Rowe and relocating to New Orleans. He formerly helmed Universal Music Distg. in Wisconsin, prior to which he headed the Wurliitzer Milwaukee branch.

NEWEST ENTRY FROM Midway Mfg. Co. is "Wheels II" — "with all the thrills, and more, of its predecessors 'Wheels' and 'Racer'," said **Larry Berke**, "you have to see it to believe it!" The new model, geared for one or two player action, will go into production very shortly . . . Incidentally, on June 7 Larry celebrated his 29th year in the coin machine business, for which felicitations are in order! We'll reserve additional good wishes for August 10, when Larry celebrates a birthday!

THE MAY 26 ISSUE OF Advertising Age notes the July 7 debut of a new game show, via NBC-TV called "The Magnificent Marble Machine," which will feature an elaborate pinball machine set!

LEARNED FROM **MARJ ABRAMS**, public relations director for the Sheraton-Chicago Hotel that the recently installed jukebox in the hotel's Meet Market lounge is really catching on with the 4-8 p.m. cocktail crowd — proving that patrons obviously appreciate the option of selecting what they want to hear when they want to hear it, as Ms. Abrams surmised. The room has retained a live entertainment policy later in the evening but the juke box has replaced the live show which had been previously featured during cocktail time.

HANSON DISTRIBUTING CO. OF Bloomington, Minnesota is hosting a gala open house-grand opening celebration on Sunday, June 29 which will be highlighted by a display of equipment including the complete line of Tournament Soccer (tm) tables, and the unveiling of the latest Pearson Candy Co./Tournament Soccer promotion. Refreshments will be served and numerous factory representatives are expected to attend.

EV DALRYMPLE OF LIEBERMAN'S ONE STOP IN OMAHA said area ops are going wild over a new single "Kelly Keep The Bar Door Open" by **Ray Faubus** on the Pizza label. It's a trucker song, she said, with background sound effects like beeping horns, road traffic, etc.!

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CASH BOX TOP 100 ALBUMS

| | | | | | | | | | | | |
|----|---|------|---|----|--|------|----|-----|---|------|----|
| 1 | CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN (MCA 2142) | 6/14 | 1 | 31 | TO BE TRUE HAROLD MELVIN & THE BLUENOTES (Phila Int'l KA 3314) (Dist' Col) | 6/14 | 31 | 65 | CHOCOLATE CITY PARLIAMENTS (Casablanca NBLP 7014) | 6/14 | 69 |
| 2 | THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE (Columbia PC33280) | 2 | | 32 | WILL O' THE WISP LEON RUSSELL (Shelter SR 2138) | 32 | | 66 | JOHN DENVER'S GREATEST HITS (RCA CPL 1-0374) | 67 | |
| 3 | STAMPEDE DOOBIE BROTHERS (Warner Bros BS 2835) | 6 | | 33 | DISCOTHEQUE HERBIE MANN (Atlantic SD 1670) | 35 | | 67 | TALE SPINNIN' WEATHER REPORT (Columbia PC33417) | 71 | |
| 4 | CHICAGO VIII CHICAGO (Columbia PC33100) | 4 | | 34 | BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER (ABC/Dot 2020) | 38 | | 68 | IN THE POCKET STANLEY TURRENTINE (Fantasy F-9478) | 76 | |
| 5 | WELCOME TO MY NIGHTMARE ALICE COOPER (Atlantic SD 18130) | 5 | | 35 | DIAMONDS & RUST JOAN BAEZ (A&M SP 4527) | 41 | | 69 | BETWEEN THE LINES JANIS IAN (Columbia PC33394) | 77 | |
| 6 | TOMMY ORIGINAL SOUNDTRACK RECORDING (Polydor PD 2-9502) | 3 | | 36 | ADVENTURES IN PARADISE MINNIE RIPERTON (Epic PE 33454) | 45 | | 70 | THE AURA WILL PREVAIL GEORGE DUKE (BASF 25613) | 74 | |
| 7 | VENUS AND MARS ARE ALRIGHT TONIGHT WINGS (Capitol SMAS 11419) | 17 | | 37 | GORILLA JAMES TAYLOR (Warner Bros BS 2866) | 52 | | 71 | DRAMATIC JACKPOT DRAMATICS (ABCD 867) | 47 | |
| 8 | HEARTS AMERICA (Warner Bros BS 2852) | 8 | | 38 | DRESSED TO KILL KISS (Casablanca NBLP 7016) | 40 | | 72 | CRIME OF THE CENTURY SUPERTRAMP (A&M SP 3647) | 51 | |
| 9 | FOUR WHEEL DRIVE BACHMAN-TURNER OVERDRIVE (Mercury SRM 1-1027) | 11 | | 39 | THE LAST FAREWELL & OTHER HITS ROGER WHITTAKER (RCA APL 1-0855) | 44 | | 73 | SUPERNATURAL BEN E KING (Atlantic SD 18132) | 76 | |
| 10 | BLOW BY BLOW JEFF BECK (Epic PE 33409) | 9 | | 40 | MY WAY MAJOR HARRIS (Atlantic SD 18119) | 42 | | 74 | PICTURES AT AN EXHIBITION TOMITA (RCA ARL 1-0838) | 81 | |
| 11 | SPIRIT OF AMERICA BEACH BOYS (Capitol SVBB 11384) | 13 | | 41 | A QUIET STORM SMOKEY ROBINSON (Tamlia T6-33781) | 43 | | 75 | JUKE JOINT JUMP ELVIN BISHOP (Capricorn CP 0151) | 82 | |
| 12 | STRAIGHT SHOOTER BAD COMPANY (Swan Song SS 8413) | 7 | | 42 | THE ORIGINAL SOUNDTRACK 10 cc (Mercury SRM 1-1029) | 48 | | 76 | COMING DOWN YOUR WAY THREE DOG NIGHT (ABC 888) | 93 | |
| 13 | SURVIVAL O'JAYS (Phila Int'l KZ 33150) | 15 | | 43 | JUST ANOTHER WAY TO SAY I LOVE YOU BARRY WHITE (20th Century T-466) | 27 | | 77 | IAN HUNTER (Columbia PC 33480) | 79 | |
| 14 | TOYS IN THE ATTIC AEROSMITH (Columbia PC33479) | 16 | | 44 | FIVE-A-SIDE ACE (ABC/Anchor 2001) | 28 | | 78 | BUSTIN' OUT PURE PRAIRIE LEAGUE (RCA LSP 4769) | 49 | |
| 15 | PLAYING POSSUM CARLY SIMON (Elektra 7E 1033) | 10 | | 45 | BLUE JAYS JUSTIN HAYWARD & JOHN LODGE (Threshold THS 14) | 30 | | 79 | CHOCOLATE CHIP ISAAC HAYES (Soul ABCD 874) | — | |
| 16 | A SONG FOR YOU TEMPTATIONS (Gordy G6-969S1) | 12 | | 46 | METAMORPHOSIS THE ROLLING STONES (London ANA-1) | 101 | | 80 | EXPANSIONS LONNIE LISTON SMITH (Flying Dutchman BDS 1-0934) | 92 | |
| 17 | FANDANGO ZZ TOP (London PS 656) | 19 | | 47 | THE MYTHS AND LEGENDS OF KING ARTHUR AND THE KNIGHTS OF THE ROUND TABLE RICK WAKEMAN (A&M SP 4515) | 33 | | 81 | CLOSEUP FRANKIE VALLI (Private Stock PS 2000) | 83 | |
| 18 | MR. MAGIC GROVER WASHINGTON JR (Kudu KU 20) | 20 | | 48 | CAUGHT IN THE ACT COMMODORES (Motown M6-820S1) | 56 | | 82 | TANYA TUCKER (MCA 2141) | 84 | |
| 19 | PHYSICAL GRAFFITI LED ZEPPELIN (Swan Song SS 2200) | 14 | | 49 | FRAMPTON PETER FRAMPTON (A&M 5412) | 39 | | 83 | I'M JESSI COLTER JESSI COLTER (Capitol ST 11663) | 91 | |
| 20 | AN EVENING WITH JOHN DENVER (RCA CPL 2-0764) | 18 | | 50 | THE HEAT IS ON THE ISLEY BROTHERS (T-Neck PZ 33536) | 108 | | 84 | MELISSA MELISSA MANCHESTER (Arista 4031) | 102 | |
| 21 | HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN (MCA 2133) | 22 | | 51 | THE WIZ (Atlantic SD 1837) | 53 | | 85 | JANIS JANIS JOPLIN (Columbia PG 33345) | 85 | |
| 22 | BLUE SKY NIGHT THUNDER MICHAEL MURPHEY (Epic KE 33290) | 23 | | 52 | MICKEY MOUSE (Disneyland 1362) | 55 | | 86 | HEART LIKE A WHEEL LINDA RONSTADT (Capitol ST 11358) | 96 | |
| 23 | JUDITH JUDY COLLINS (Elektra 7E 1032) | 24 | | 53 | SOAP OPERA THE KINKS (RCA LPL 1-5081) | 59 | | 87 | SOLID MANDRILL (United Artists LA 408) | 89 | |
| 24 | HE DON'T LOVE YOU TONY ORLANDO & DAWN (Elektra/Asylum 7E-1034) | 25 | | 54 | THE MANHATTAN TRANSFER (Atlantic SD 18133) | 62 | | 88 | INITIATION TODD RUNDGREN (Bearsville BR 6957) | 105 | |
| 25 | NUTHIN' FANCY LYNYRD SKYNYRD (MCA 2137) | 21 | | 55 | MADE IN THE SHADE THE ROLLING STONES (Rolling Stone COC 79102) | — | | 89 | UNIVERSAL LOVE M F S B (Philly Int'l KZ 33158) | 151 | |
| 26 | KATY LIED STEELY DAN (ABCD 846) | 26 | | 56 | TWO LANE HIGHWAY PURE PRAIRIE LEAGUE (RCA APL 1-0933) | 64 | | 90 | MAIN COURSE BEE GEES (BSO SO 4807) | 109 | |
| 27 | DISCO BABY VAN McCOY & THE SOUL CITY SYMPHONY (Avco AV 69006) | 34 | | 57 | MATCHING TIE & HANDKERCHIEF MONTY PYTHON (Arista AL 4039) | 60 | | 91 | CHASE THE CLOUDS AWAY CHUCK MANGIONE (A&M 4518) | 95 | |
| 28 | ELTON JOHN'S GREATEST HITS (MCA 2128) | 29 | | 58 | BACK HOME AGAIN JOHN DENVER (RCA CPL 1-0548) | 58 | | 92 | TOMMY THE WHO (MCA Z-10005) | 50 | |
| 29 | ONE OF THESE NIGHTS EAGLES (Asylum 7E 1039) | — | | 59 | DARK SIDE OF THE MOON PINK FLOYD (Capitol 11163) | 65 | | 93 | DISCO TEX AND HIS SEX-O-LETES (Chelsea CHL 505) | 104 | |
| 30 | TOM CAT TOM SCOTT & THE L.A. EXPRESS (Ode SP 77029) | 36 | | 60 | PHONE CALL FROM GOD JERRY JORDAN (MCA 473) | 70 | | 94 | SURVIVAL OF THE FITTEST THE HEADHUNTERS (Arista AL 4038) | 88 | |
| | | | | 61 | AMERICA'S CHOICE HOT TUNA (RCA BFL 1-0820) | 68 | | 95 | LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE (A&M 3505) | 160 | |
| | | | | 62 | ROLLING DOWN A MOUNTAINSIDE MAIN INGREDIENT (RCA APL 1-0644) | 66 | | 96 | TROUBLE IN PARADISE THE SOUTHER HILLMAN & FURAY BAND (Asylum 7E 1036) | 116 | |
| | | | | 63 | FUNNY LADY ORIGINAL SOUNDTRACK RECORDING (Arista A1 9004) | 37 | | 97 | MOVING VIOLATION JACKSON FIVE (Motown M6-82951) | 113 | |
| | | | | 64 | TODAY ELVIS PRESLEY (RCA APL 1-1039) | 80 | | 98 | FEELINGS PAUL ANKA (United Artists LA 367G) | 46 | |
| | | | | | | | | 99 | NEW CITY BLOOD SWEAT & TEARS (Columbia PC 33484) | 106 | |
| | | | | | | | | 100 | STEPPIN' THE POINTER SISTERS (Blue Thumb BTSD 6021) | 169 | |

Cash Box Top Albums/101 to 200

| | | | | | | | | |
|-----|--|-------------|-----|---|-------------|-----|--|-------------|
| 101 | BLIND BABY NEW BIRTH (Buddah BDS 5636) | 6/14 107 | 134 | BRECKER BROTHERS (Arista AL 4037) | 6/14 150 | 168 | AVERAGE WHITE BAND (Atlantic SD 7308) | 6/14 103 |
| 102 | BEST OF FREE FREE (A&M SP 3663) | 100 | 135 | PHOEBE SNOW (Shelter/MCA SRA 109) | 131 | 169 | STARS CHER (Warner Bros./Spector BS 2850) | 158 |
| 103 | AIN'T LIFE GRAND BLACK OAK ARKANSAS (Atco SD 36111) | 110 | 136 | SHABAZZ BILLY COBHAM (Atlantic SD 18139) | — | 170 | THE LEGENDARY ZING ALBUM TRAMMPS (Buddah 5641) | — |
| 104 | ENDLESS SUMMER BEACH BOYS (Capitol SVBB 11307) | 121 | 137 | USA KING CRIMSON (Atlantic SD 18136) | 141 | 171 | I'LL PLAY FOR YOU SEALS & CROFTS (Warner Bros. BS 2848) | 97 |
| 105 | SHEER HEART ATTACK QUEEN (Elektra E 1026) | 54 | 138 | HAIR OF THE DOG NAZARETH (A&M 4511) | 140 | 172 | FIRE OHIO PLAYERS (Mercury SRM 1-1013) | 175 |
| 106 | JUST A BOY LEO SAYER (Chrysalis BS 2836) | 57 | 139 | THE BEST OF THE STYLISTICS (Avco AV 69005) | 139 | 173 | TWO BOB JAMES (CTI 6057) | 99 |
| 107 | STEPPING INTO TOMORROW DONALD BYRD (Blue Note BRLA 3686) | 61 | 140 | AL GREEN'S GREATEST HITS (London SHL 32089) | 137 | 174 | THE GREAT FATSBY LESLIE WEST (RCA BTL 10954) | 122 |
| 108 | DYN-O-MITE JIMMY WALKER (Buddah BDS 5635) | 117 | 141 | THE STONE PONEYS FEATURING LINDA RONSTADT (Capitol ST 11383) | 140 | 175 | MAKE THE WORLD GO AWAY DONNY & MARIE OSMOND (MGM M3G 4996) | 190 |
| 109 | JASMINE NIGHTDREAMS EDGAR WINTER (Blue Sky PZ 33483) | 119 | 142 | JOURNEY (Columbia PC 33388) | 124 | 176 | TELLY SAVALAS (Audio Fidelity AF 6271) | 173 |
| 110 | IT'LL SHINE WHEN IT SHINES OZARK MT. DAREDEVILS (A&M SP 3654) | 63 | 143 | SEX MACHINE TODAY JAMES BROWN (Polydor PD 6042) | 145 | 177 | WARRIOR ON THE EDGE OF TIME HAWKWIND (Atco SD 36-115) | 186 |
| 111 | SPARTACUS TRIUMVIRAT (Capitol ST 11392) | 130 | 144 | AMBROSIA (20th Century T-434) | 146 | 178 | ROCK 'N' ROLL JOHN LENNON (Apple SK 3419) | 176 |
| 112 | SAMMY JOHNS (GRC GA 5003) | 112 | 145 | WHEN WILL I SEE YOU AGAIN JOHNNY MATHIS (Columbia PC 3342C) | 147 | 179 | TOM SCOTT & THE L.A. EXPRESS (Ode 77021) (Dist. A&M) | 183 |
| 113 | THERE'S ONE IN EVERY CROWD ERIC CLAPTON (Atlantic SO 4806) | 111 | 146 | GET YOUR WINGS AEROSMITH (Columbia KC 23847) | 149 | 180 | FULFILLINGNESS' FIRST FINALE STEVIE WONDER (Tamla TR 6332S1) | 181 |
| 114 | SONG FOR AMERICA KANSAS (Kirshner Records PZ 3385) | 72 | 147 | NIGHTBIRDS LABELLE (Epic KE 33075) | 143 | 181 | PERFECT ANGEL MINNIE RIPERTON (Epic KE 32561) | 182 |
| 115 | THERE'S NO PLACE LIKE AMERICA TODAY CURTIS MAYFIELD (Curton CU 5001) | 125 | 148 | KOKOMO (Columbia PC 33-442) | 155 | 182 | WOODSTOCK ALBUM MUDDY WATERS (Chess 60035) | 182 |
| 116 | CRASH LANDING JIMI HENDRIX (Warner Bros. MS 2204) | 118 | 149 | NEWBORN JAMES GANG (Atlantic SD 36112) | 153 | 183 | HOLIDAY AMERICA (Warner Bros. 2808) | 177 |
| 117 | COMMON SENSE JOHN PRINE (Atlantic SD 18127) | 23 | 150 | CONEY ISLAND HERB ALPERT & T.J.B. (A&M 4521) | 132 | 184 | WHAT WERE ONCE VICES ARE NOW HABITS DOOBIE BROTHERS (Warner Bros. BS 2750) | 180 |
| 118 | YOUNG AMERICANS DAVID BOWIE (RCA APL 1-0998) | 78 | 151 | LOST GENERATION ELLIOTT MURPHY (RCA APL 1-0916) | 152 | 185 | MIDNIGHT ON THE WATER DAVID BROMBERG (Columbia PC 33397) | 187 |
| 119 | BLOOD ON THE TRACKS BOB DYLAN (Columbia 33235) | 114 | 152 | WINGLESS ANGELS JOHN STEWART (RCA APL 1-0816) | 154 | 186 | MISTY RAY STEVENS (Barnaby 612) | 189 |
| 120 | NATTY DREAD BOB MARLEY & THE WAILERS (Island 9281) | 115 | 153 | BANKRUPT DR. HOOK (Capitol ST 11392) | 161 | 187 | THE SUPREMES (Motown M682851) | 193 |
| 121 | PILOT (EMI ST 11368) (Dist. Capitol) | 86 | 154 | TAPESTRY CAROLE KING (Ode 77099) (Dist. A&M) | 156 | 188 | NEW AND IMPROVED SPINNERS (Atlantic SD 18118) | 178 |
| 122 | FLYING START THE BLACKBYRDS (Fantasy F9472) | 86 | 155 | EVERY TIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH (Epic PE 33455) | 162 | 189 | VIBES OF TRUTH THE THREE PIECES (Fantasy F 9476) | 191 |
| 123 | KOOL & THE GANG GREATEST HITS (DeLite DEP 2015) | 127 | 156 | THANK YOU BABY THE STYLISTICS (Avco AV 69008) | 170 | 190 | NOT JUST ANOTHER PRETTY FOOT JIM STAFFORD (MGM M3G 4984) | 194 |
| 124 | FIRE ON THE MOUNTAIN THE CHARLIE DANIELS BAND (Buddah K SBS 2603) | 87 | 157 | LET THERE BE MUSIC (ORLEANS) (Asylum 7B 1029) | 90 | 191 | NATIVE DANCER WAYNE SHORTER (Columbia PC 33418) | 192 |
| 125 | SNEAKIN' SALLY THROUGH THE ALLEY ROBERT PALMER (Island ILPS 9294) | 157 | 158 | GET ME TO THE COUNTRY McKENDREE SPRING (Pye 12108) | 159 | 192 | ARMAGEDDON (A&M 4513) | 196 |
| 126 | LED ZEPPELIN (Atlantic SD 7208) | 148 | 159 | RENAISSANCE RAY CHARLES (Crossover CR 9005) | 168 | 193 | INNER SPACE CHICK COREA (Atlantic SD 2-305) | 195 |
| 127 | SPIRIT OF '76 SPIRIT (Mercury SRM 2-804) | 136 | 160 | CORNBREAD, EARL AND ME THE BLACKBYRDS (Fantasy F-9483) | — | 194 | SAD SWEET DREAMER SWEET SENSATION (Pye 12110) | 185 |
| 128 | IF YOU LOVE ME, LET ME KNOW OLIVIA NEWTON-JOHN (MCA 411) | 120 | 161 | EARL SCRUGGS REVUE ANNIVERSARY EARL SCRUGGS (Columbia PC 33416) | 163 | 195 | I DON'T KNOW WHAT THE WORLD IS COMING TO BOBBY WOMACK (U.A. LA 353-G) | 188 |
| 129 | NIGHT LIGHTS HARMONY FOUR TOPS (ABC ABCD 862) | 138 | 162 | REUNION B.J. THOMAS (ABC DP 858) | 94 | 196 | LOOK AT ME THE MOMENTS (Stang 1026) | — |
| 130 | SUN GODDESS RAMSEY LEWIS (Columbia KC 33194) | 128 | 163 | PEACH MELBA MELBA MOORE (Buddah BDS 5629) | 164 | 197 | BEHIND THE EYES TIM MOORE (Elektra/Asylum 73-1042) | 199 |
| 131 | INTERNATIONAL THE THREE DEGREES (Philly Int'l KZ 33162) | 166 | 164 | MEDDLE PINK FLOYD (Harvest SMAS 832) | 165 | 198 | SYNERGY LARRY FAST (ABC 98009) | — |
| 132 | TOMMY VARIOUS ARTISTS (Ode SP 99001) | 134 | 165 | ATLANTIS McCOY TYNER (Milestone M 55022) | 167 | 199 | A TEAR TO A SMILE ROY AYERS (Polydor PB 6046) | 200 |
| 133 | HARD CORE POETRY TAVARES (Capitol ST 11316) | 135 | 166 | AUTOBAHN KRAFTWERK (Vertigo VEL 2003) | 98 | 200 | CHICAGO VII (Columbia C2 32810) | 197 |
| | | | 167 | ROCKIN' CHAIR GWEN McCRAE (Cal 2605) (Dist. T.K.) | — | | | |

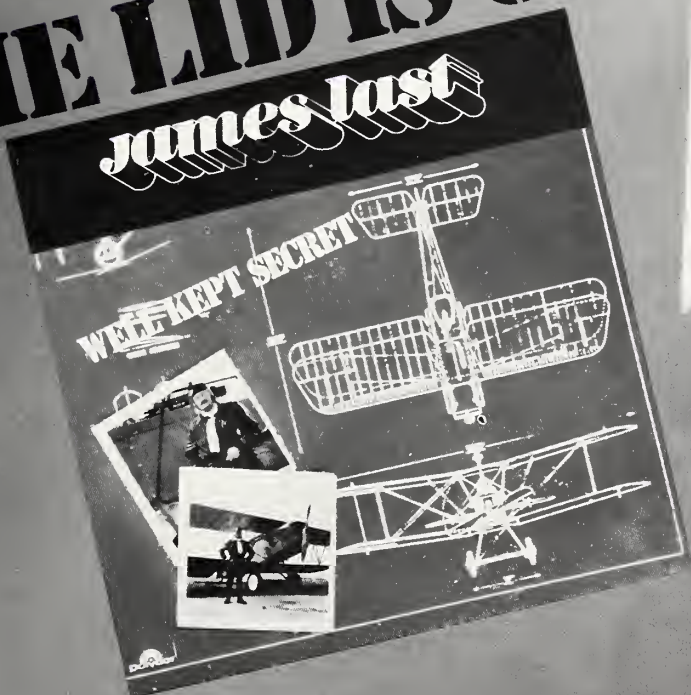
ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

| | | | | | | | | | | | |
|---------------------------|---------|--------------------------|----------|------------------|---------|-----------------------|--------|------------------------|--------|-----------------------|---------|
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