

# CASH BOX

Aug. 23, 1975

NEWSPAPER

\$1.50



**OSMONDS/HOLD TOGETHER,  
GOLD TOGETHER**

*Columbia, Epic Dominate  
First Rock Music Awards*

*Island Forms Antilles,  
New Mid-Priced Label*

*NATRA Confab Biggest Yet*

*Capitol Net Income  
Off \$2 Million This Yr.*

*Peggy Lee Signs A&M Pact*

*Rock Music Awards:  
For Purists Only (Ed)*

# CASH BOX TOP 100 SINGLES

1	<b>GET DOWN TONIGHT</b> KC & The Sunshine Band (T.K. 1009)	8/16	8/9	12	17
2	<b>JIVE TALKIN'</b> Bee Gees (RSO SO-510)	2	1		
3	<b>SOMEONE SAVED MY LIFE TONIGHT</b> Elton John (MCA 40421)	1	2		
4	<b>RHINESTONE COWBOY</b> Glen Campbell (Capitol 4095)	4	8		
5	<b>WHY CAN'T WE BE FRIENDS</b> War (United Artists XW 629X)	5	6		
6	<b>FALLIN' IN LOVE</b> Hamilton, Joe Frank & Reynolds (Playboy P-6024-A)	9	13		
7	<b>AT SEVENTEEN</b> Janis Ian (Columbia 3-10154)	11	14		
8	<b>HOW SWEET IT IS (TO BE LOVED BY YOU)</b> James Taylor (Warner Brothers 8109)	7	9		
9	<b>I'M NOT IN LOVE</b> 10 cc (Mercury 73678)	3	3		
10	<b>ONE OF THESE NIGHTS</b> Eagles (Asylum 45257-A)	6	5		
11	<b>FAME</b> David Bowie (RCA JB 10320)	15	23		
12	<b>FIGHT THE POWER (PART I)</b> The Isley Brothers (T-Neck/CBS ZS 8-2256)	16	18		
13	<b>COULD IT BE MAGIC</b> Barry Manilow (Arista AS 0126)	17	19		
14	<b>PLEASE MR. PLEASE</b> Olivia Newton-John (MCA 40418)	8	4		
15	<b>WASTED DAYS AND WASTED NIGHTS</b> Freddy Fender (ABC Dot DOA 17558)	18	21		
16	<b>TUSH</b> ZZ Top (London 5H-220)	21	28		
17	<b>THE ROCKFORD FILES</b> Mike Post (MGM M 14772)	10	11		
18	<b>HOLDIN' ON TO YESTERDAY</b> Ambrosia (20th Century TC 2207)	20	24		
19	<b>FEEL LIKE MAKIN' LOVE</b> Bad Company (Swan Song SS 70106)	22	25		
20	<b>I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE</b> Paul Anka (United Artists XW 685Y)	23	26		
21	<b>THAT'S THE WAY OF THE WORLD</b> Earth, Wind & Fire (Columbia 3-10172)	25	30		
22	<b>THIRD RATE ROMANCE</b> Amazing Rhythm Aces (ABC 2078)	26	35		
23	<b>RUN JOEY RUN</b> David Geddes (Big Tree 16044) (Dist: Atlantic)	30	61		
24	<b>MIDNIGHT BLUE</b> Melissa Manchester (Arista AS 0116)	13	7		
25	<b>BALLROOM BLITZ</b> The Sweet (Capitol 4055)	29	32		
26	<b>LOVE WILL KEEP US TOGETHER</b> The Captain & Tennille (A&M 1672)	27	27		
27	<b>THE HUSTLE</b> Van McCoy (Avco AV 4653)	14	10		
28	<b>SOLITAIRE</b> Carpenters (A&M 1721)	37	57		
29	<b>TILL THE WORLD ENDS</b> Three Dog Night (ABC 12114)	33	38		
30	<b>HELP ME RHONDA</b> Johnny Rivers (Epic 8-50121)	32	37		
31	<b>THAT'S WHEN THE MUSIC TAKES ME</b> Neil Sedaka (Rocket/MCA PIG 40428)	34	39		
32	<b>BLACK SUPERMAN</b> Johnny Wakelin (Pye 71012)	35	40		
33	<b>RENDEZVOUS</b> Hudson Brothers (Rocket 40417)	38	46		
34	<b>DAISY JANE</b> America (Warner Bros. WBS 8118)	40	45		
35	<b>DREAM MERCHANT</b> New Birth (Buddah BDA 470)	39	44		
36	<b>LISTEN TO WHAT THE MAN SAID</b> Wings (Capitol 4091)	24	16		
37	<b>HOW LONG (BETCHA' GOT A CHICK ON THE SIDE)</b> The Pointer Sisters (ABC/Blue Thumb BTA 265)	42	50		
38	<b>DANCE WITH ME</b> Orleans (Asylum 45261)	44	52		
39	<b>I'M SORRY</b> John Denver (RCA PB 10353)	48	80		
40	<b>HOPE THAT WE CAN BE TOGETHER SOON</b> Sharon Paige & Bluenotes (Phila. Int'l. KZ 33148)	31	33		
41	<b>FEELINGS</b> Morris Albert (RCA JB 10279)	46	49		
42	<b>ROCKY</b> Austin Roberts (Private Stock 45020)	49	64		
43	<b>IT ONLY TAKES A MINUTE</b> Tavares (Capitol P-4111)	52	62		
44	<b>DYNAMITE</b> Bazuka (A&M 1669)	19	12		
45	<b>THE PROUD ONE</b> The Osmonds (MGM M 14791)	51	66		
46	<b>TWO FINE PEOPLE</b> Cat Stevens (A&M 1700)	47	49		
47	<b>GONE AT LAST</b> Paul Simon/Phoebe Snow & The Jessy Dixon Singers (Col. 3-10197)	62	83		
48	<b>AIN'T NO WAY TO TREAT A LADY</b> Helen Reddy (Capitol 4128)	70	89		
49	<b>GLASSHOUSE</b> The Temptations (Gordy G 7144F-A)	41	43		
50	<b>SWEARIN' TO GOD</b> Frankie Valli (Private Stock PSR 021)	36	20		
51	<b>GAMES PEOPLE PLAY</b> Spinners (Atlantic 45-3284)	61	71		
52	<b>7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)</b> Gary Tom's Empire (PIP 6504)	54	55		
53	<b>SWEET MAXINE</b> Doobie Bros. (Warner Brothers WBS 8126)	63	78		
54	<b>MORNIN' BEAUTIFUL</b> Tony Orlando & Dawn (Elektra 45260)	28	15		
55	<b>YOUR LOVE</b> Graham Central Station (Warner Bros. WBS 8105)	68	77		
56	<b>FOREVER CAME TODAY</b> The Jackson Five (Motown M 1356F)	57	58		
57	<b>CAN'T GIVE YOU ANYTHING (BUT MY LOVE)</b> The Stylistics (Avco AV-4656)	59	65		
58	<b>I BELIEVE I'M GONNA LOVE YOU</b> Frank Sinatra (Reprise RPS 1335)	66	75		
59	<b>SEND IN THE CLOWNS</b> Judy Collins (Elektra 45253)	53	54		
60	<b>LET ME MAKE LOVE TO YOU</b> The O'Jays (Phila. Int'l. ZS 8-3573)	56	56		
61	<b>DO IT ANY WAY YOU WANNA</b> People's Choice (TSOP ZS 8-4769)	75	97		
62	<b>ROCKIN' CHAIR</b> Gwen McCrae (Cat 1996)	60	29		
63	<b>ROCK AND ROLL RUNAWAY</b> Ace (Anchor/ABC ANC-21002)	65	73		
64	<b>KEEP YOUR EYE ON THE SPARROW</b> Merry Clayton (Ode 66110)	71	81		
65	<b>IF I EVER LOSE THIS HEAVEN</b> Average White Band (Atlantic 45-3285)	69	86		
66	<b>DEPARTMENT OF YOUTH</b> Alice Cooper (Atlantic 45-3280)	73	88		
67	<b>GET THE CREAM OFF THE TOP</b> Eddie Kendricks (Tamil T 54260F-A)	58	60		
68	<b>CHOCOLATE CHIP</b> Isaac Hayes & Hot Buttered Soul (ABC 11218)	72	84		
69	<b>GIVE IT WHAT YOU GOT</b> B.T. Express (Roadshow/Scepter RDJ 7003)	8/16	8/16	76	—
70	<b>POR AMOR VIVIREMOS</b> Captain & Tennille (A&M 1715)	79	90		
71	<b>CAROLINA IN THE PINES</b> Michael Murphey (Epic 8-50131)	82	—		
72	<b>INSIDE MY LOVE</b> Minnie Riperton (Epic 8-50128)	74	82		
73	<b>LADY BLUE</b> Leon Russell (Shelter/MCA 40378)	81	91		
74	<b>MAIN TITLE (THEME FROM JAWS)</b> John Williams (MCA 40439)	84	—		
75	<b>WHAT A DIFFERENCE A DAY MAKES</b> Esther Phillips (Kudu 925)	85	—		
76	<b>TURN BACK THE PAGES</b> Stephen Stills (Columbia 3-10179)	77	85		
77	<b>FLYING HIGH</b> The Blackbyrds (Fantasy F-747-A)	78	92		
78	<b>I LOVE MAKIN' LOVE TO YOU</b> Evie Sands (Haven 7013)	86	—		
79	<b>BRAZIL</b> Ritchie Family (20th Century TC 2201)	88	—		
80	<b>ALVIN STONE (THE BIRTH AND DEATH OF A GANGSTER)</b> Fantastic Four (20th Cent./Westbound WT 4009)	83	94		
81	<b>MONEY</b> Gladys Knight & The Pips (Buddah BDA 487)	—	—		
82	<b>OUT OF TIME</b> The Rolling Stones (ABKCO 5N-4702)	87	—		
83	<b>TO EACH HIS OWN</b> Faith, Hope & Charity (RCA PB 10343)	93	—		
84	<b>LIKE THEY SAY IN L.A.</b> L.A. Car Pool (GRC 2064)	89	—		
85	<b>KATMANDU</b> Bob Seger (Capitol 4116)	90	93		
86	<b>MIRACLES</b> Jefferson Starship (Grunt FB 10367) (Dist: RCA)	—	—		
87	<b>I ONLY HAVE EYES FOR YOU</b> Art Garfunkel (Columbia 3-10190)	—	—		
88	<b>IF I COULD ONLY WIN YOUR LOVE</b> Emmylou Harris (Reprise RPS 1332)	—	—		
89	<b>ONLY YOU CAN</b> Fox (Ariola America P7601)	—	—		
90	<b>I GET HIGH ON YOU</b> Sly Stone (Epic 8-50135)	—	—		
91	<b>MR. JAWS</b> Dickie Goodman (Cash CR 451)	—	—		
92	<b>DREAMING A DREAM</b> Crown Heights Affair (DeLite 1570)	92	100		
93	<b>MAKE ME FEEL LIKE A WOMAN</b> Jackie Moore (Kayvette 5122)	94	—		
94	<b>YOU ARE A SONG</b> Batdorf & Rodney (Arista AS 0132)	96	—		
95	<b>KEEP YOURSELF ALIVE</b> Queen (Elektra E-45268-A)	99	—		
96	<b>(ALL I HAVE TO DO IS) DREAM</b> Nitty Gritty Dirt Band (UA XW655-Y)	97	99		
97	<b>THE AGONY AND THE ECSTASY</b> Smokey Robinson (Tamil T-54261F-A)	98	—		
98	<b>S.O.S.</b> Abba (Atlantic 3265)	100	—		
99	<b>HOUSE OF STRANGERS</b> Jim Gilstrap (Roxbury RB 2013)	—	—		
100	<b>BLUE EYES CRYING IN THE RAIN</b> Willie Nelson (Columbia 3-10176)	—	—		

## ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

Ain't No Way To Treat (Colgems — ASCAP) .....	48	Get The Cream (Stone Diamond/ Gold Forever — BMI) .....	67	Katmandu (Gear Pub. — ASCAP) .....	85	Run Joey Run (Music of The Times — ASCAP) ...	23
Alvin Stone (Bridgeport — BMI) .....	80	Give It What You (Triple O Songs/ Jeff/Ma! — BMI) .....	69	Keep Yourself (Feldman-Trident — ASCAP) .....	95	Send In The (Beautiful/Revelation — ASCAP) ...	59
At Seventeen (Mine/April — ASCAP) .....	7	How Long (Bet'cha) (Polo Grounds — BMI/ Ebbetts Field — ASCAP) .....	37	Keep Your Eye On (Duchess Music — BMI) .....	64	Seven, Six (Cookaway — ASCAP) .....	52
Ballroom Blitz (Chinnichap/Rak — BMI) .....	25	How Sweet (Stone Agate — BMI) .....	8	Lady Blue (Skyhill Pub. Co. — BMI) .....	73	Solitaire (Kirshner Music/Songs — BMI) .....	28
Black Superman (Drummer Boy — BMI) .....	32	I Believe I'm (Senior/Sergent — ASCAP) .....	58	Let Me Make Love To (Mighty Three/ Golden Fleece — BMI) .....	60	Someone Saved (Leeds — ASCAP) .....	3
Blue Eyes Crying (Milene Music — ASCAP) .....	100	I Believe There's Nothing (Spanka — BMI) .....	20	Like They Say (J. J. Gold/Grapevine — ASCAP) ..	84	S.O.S. (Countless Songs — BMI) .....	98
Brazil (Peer Int'l Corp. — BMI) .....	79	I Get High (Stonefellow Music — BMI) .....	90	Listen To What (McCartney Music/ATV — BMI) ..	36	Swearin' To (Heart's Delight/Caseyem/ Desiderata — BMI) .....	50
Can't Give You (Avco Embassy — ASCAP) .....	57	If I Could Only (Auff-Rose — BMI) .....	88	Love Will Keep (Don Kirshner — BMI) .....	26	Sweet Maxine (Landsawne/WB — ASCAP Windecor — BMI) .....	53
Carolina In The Pines (Mystery — BMI) .....	71	If I Ever Lose (Almo/Jobete — ASCAP) .....	65	Main Title (Jaws) (Duchess — BMI) .....	74	That's The Way (Saggiflame — ASCAP) .....	31
Chocolate Chip (Incense Prod. — BMI) .....	68	I Love Makin' (Big Cigar/Common Good/ Pocket Full of Tunes/Touch of Gold — BMI/ Bien/Every Little Tune/ Amer. Dream — ASCAP) .....	78	Make Me Feel (Sherlyn — BMI) .....	93	That's When The (D. Kirshner/ATV — BMI) .....	21
Could It Be (Kamikazi/Angel Dust — BMI) .....	13	I'm Not In Love (Man/Ken — BMI) .....	9	Midnight Blue (N.Y. Times/Romanian Pickleworks — BMI) .....	24	The Agony & The Ecstasy (Bertram — ASCAP) ...	97
Daisy Jane (Warner Bros. — ASCAP) .....	34	I'm Sorry (Cherry Lane — ASCAP) .....	39	Miracles (Diamondback — BMI) .....	86	The Hustle (Van McCoy/Warner Tamerlane — BMI) .....	27
Dance With Me (Hall/Mojohanna — BMI) .....	38	Inside My (Dickie Bird/Jobete — ASCAP) .....	72	Money (Sky Forest Music — BMI) .....	81	The Proud One (Seasons 4/Saturday — BMI) .....	45
Dept. Of Youth (Ezra/Early Frost/All By Myself — BMI) .....	66	It Only Takes A (ABC/One of a Kind — BMI) .....	43	Morning Beautiful (Apple Cider/ Music of N.Y. Times/Little Max/ N.Y. Times — ASCAP/BMI) .....	54	The Rockford Files (Leeds — ASCAP) .....	17
Do It Any Way (Mighty Three — BMI) .....	61	Jive Talkin' (Casseroie — BMI) .....	2	Mr. Jaws (Unichappell — BMI) .....	91	Third Rate Romance (Fourth Floor — ASCAP) ...	22
Dream (Auff-Rose/House of Bryant — BMI) .....	96			One Of (Benchmark/Kicking Bear — ASCAP) .....	10	Till The World (Leeds/Antique — ASCAP) .....	29
Dreaming A Dream (Delightful — BMI) .....	92			Only You Can (Gurusama/Chrysalis — ASCAP) ..	89	To Each His Own (V. McCoy/Warner Tamerlane — BMI) .....	83
Dream Merchant (Saturday — BMI) .....	35			Out Of Time (ABKCO — BMI) .....	82	Turn Back (Gold Hill/Donnie Dacus — ASCAP) ...	76
Dynamite (Jonob — BMI) .....	44			Please Mr. (Welch-Rostille/Blue Gum — ASCAP) ..	14	Tush (Hamstein — BMI) .....	16
Fallin' In Love (J. C. — BMI) .....	6			Por Amor (Don Kirshner — BMI) .....	70	Two Fine People (Cat — ASCAP) .....	46
Fame (MainMan/Lennon/Ceilidh/ATV — ASCAP) .....	11			Rendezvous (Lorn Hole — BMI/Artist — ASCAP) ..	33	Wasted Days (Travis — BMI) .....	15
Feelings (Fermata Intl. — ASCAP) .....	41			Rhinestone (20th/House of Weiss — ASCAP) .....	4	What A Difference (E.B. Marks — BMI) .....	75
Feel Like Makin' (Badco — ASCAP) .....	19			Rockin' Chair (Sherlyn Pub — BMI) .....	62	Why Can't We Be (Far Out — ASCAP) .....	5
Fight The Power (Bovina — ASCAP) .....	12			Rock 'N Roll Runaway (Amer. Birdstg. — ASCAP) .....	63	Your Love (Foe Music — BMI) .....	55
Flying High (Black Byrds — BMI) .....	77			Rocky (Strawberry Hill — ASCAP) .....	42	You Are A Song (Keca — ASCAP) .....	94
Forever Came Today (Stone Agate — BMI) .....	56						
Games People Play (Mighty Three — BMI) .....	51						
Get Down Tonight (Sherlyn — BMI) .....	1						

# “Feelings.”

PB-10279

Expressed  
across  
the  
board.

CB	BB	RW
41*	35*	40*

## Morris Albert

### “Feelings”

The smash single, performed, written, arranged and produced by Morris Albert.

From his new album.



**RCA**  
Records and Tapes

APL1/APS1/APK1-1018

First it was your body, now it's your mind.

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★ **QUINCY JONES** ★  
**"MELLOW MADNESS"**

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**A NEW PINNACLE IN QUINCY'S ALREADY ASTOUNDING CAREER.**

On A&M Records & Tapes



FRONT COVER



Fifteen years old and still the Osmonds are going strong, their track record undiminished by the various fads and fancies of the recording business.

Right now, the Osmonds single, "The Proud One" stands bulletted in the **Cash Box** chart at #45 and their new MGM Records album, "The Proud One" is bowing in at #175, again with a bullet.

But that is only part of the Osmonds story. These kinds of record sales are backed up with the consistent selling out of concerts all around the world, whether it is a ballpark in Tokyo or a hotel in Las Vegas.

The performing Osmonds are currently in the middle of their fifth extensive U.S. tour to last until November. Sold out of course. They inspire strong loyalties — for their concert in Allentown, Pa., out front cheering and screaming were 150 fans who had paid their way from England to watch the group. Fan club loyalty like this is the envy of many other performers.

Naturally over the years the Osmonds have evolved. Taken note of the new styles of music entering the business and taken the best of this to incorporate in their own act, on their own records and in their own way. They have moved from regular performers on the "Andy Williams Show" to a slick, professional unit standing in their own limelight.

Actually, though there are five different elements that make up the performing Osmonds — the Osmonds themselves, Donny Osmond, Marie and Donny Osmond, Marie and Jimmy Osmond. All manage — a neat trick — to maintain their own following.

Commented Donny: "We think we can continue for another 15 years. Music means so much to all of us. I'm sure we'll be involved in it for a very long time."

Right now they are very involved and it is a rare week when one member of the family is not on the charts. The family that holds together, gets golds together.

Nineteen RIAA certified gold records in fact!

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# Columbia, Epic Dominate First Annual Rock Music Awards Show

## TV Ratings 'Fabulous' — Network Exec.

HOLLYWOOD — Taking five of fifteen 'Rocky' awards, Columbia and Epic recording artists made a strong showing at the First Annual Rock Music Awards presentation, seen nationally on CBS-TV, Aug. 9. The program, which emanated from the Santa Monica Civic Auditorium, scored a 15.2 Nielsen rating (37% share of audience) and prompted one CBS-TV network executive to comment, "Don Kirshner put a great special together and the results are fabulous."

The Columbia and Epic recording artists who received awards were: Bob Dylan (Columbia) for Best Album: "Blood On The Tracks"; Labelle (Epic) for Best Rhythm & Blues Single: "Lady Marma-

lade"; and Earth, Wind & Fire (Columbia) for Best Rhythm & Blues Album: "That's The Way Of The World." Also, Columbia and Epic won both of the new artists' awards for male and female vocalists with Dan Fogelberg (Epic/Full Moon) being named Best New Male Artist; and Phoebe Snow (Columbia) being named Best New Female Artist.

The 90 minute broadcast, punctuated by live and taped performances by Kiki Dee, Labelle, Manhattan Transfer, Rolling Stones, Chuck Berry, and The Edgar Winter Group with Rick Derringer, went smoothly (the antics of Keith Moon and Elton John adding to the intensity of the evening). Diana Ross and Elton, the co-

hosts announced each category and then turned the stage over to celebrities who read the nominations and announced the winners. A flashy, elaborate computer (from USC) was used to tabulate the winning totals and balloting was handled by Touche Ross. Executive producer Kirshner worked with Bob Wynn (producer) and Stanley Dorfman (director) to put the show together.

WEA also scored multiple victories. Joni Mitchell (Asylum) was named Best Female Vocalist, Bad Company (Swan Song) won as Best New Group, Eagles (Asylum) were named Best Group and **continued on pg. 9**

## Island Forms Antilles, New Mid-Priced Label

HOLLYWOOD — Island Records, Inc. has given birth to Antilles, whose releases will list price at \$4.98 and see packaging in the fully-laminated European style.

According to Island president Charley Nuccio, the bulk of Antilles' LPs will have been previously available only as imports, esoteric private labels, or never before released in any form.

Music presented by the new label will not confine itself to "commercial" standards, but will set forth a variety of forms including progressive, traditional such as bluegrass and ethnic, and recordings pertinent to the historical development of styles of certain artists.

Island also makes it known that Antilles will serve as a forum for experimental recordings by established artists who fit the label's concept, and such ventures will be "non-exploitive" in nature.

The first eight Antilles albums being readied for release in the next two weeks are: "No Pussyfooting" — a collaboration between Robert Fripp and Eno; "The Portsmouth Sinfonia Live" LP; Jimmy Reed's "Cold Chills"; a history of English folk dance with both music and dramatic readings called "The Compleat Dancing Master," "Tibetan Bells," "Quiet Sun," a progressive rock group with Phil Manzanara, Dave Jarrett and Eno; "Aiye-Keta" — which has Steve Winwood teaming up with Remi Kabaka and Abdul

Lasi Amao; and "Morning Glory," a progressive jazz ensemble featuring John Surman, Terje Rypdal and Malcolm Griffiths.

Antilles anticipates a release of six to twelve albums every three months. The year's total output is expected to be around 40 LPs. In order to prevent Antilles from being forced into competition with full priced labels, Island is developing some new marketing and promotional techniques. A certain number of albums will be made available to radio **continued on pg. 9**



**SHE'S THE TOPS** — Shown at the party held at the Beverly Hills Hotel after the Rock Music Awards show are Walter Yetnikoff, president of CBS Records Group and Phoebe Snow, who was named best new female artist.

## NATRA Confab Biggest Yet; Theme is 'NATRA Lives'

BALTIMORE — Over 800 radio, TV and record people turned up at the Hilton Hotel for the 1975 National Association of Television and Radio Announcers' convention — the theme is "NATRA Lives" — overflowing into the nearby Lord Baltimore Hotel.

"It's the largest gathering we've had," said treasurer and interim executive secretary of the organization, Maurice Hulbert. "NATRA can't eliminate history but I think we are going to stop all the negative thinking that's gone on."

This is the NATRA election year with

the new officers sworn in on Sunday, August 17.

Hulbert revealed that NATRA had invited United States attorney Jonathan L. Goldstein down to the convention for a question and answer forum on the Newark, Philadelphia and Los Angeles Grand Jury investigations into the music industry. Goldstein handled the New Jersey end of the probe.

"But Mr. Goldstein had to decline because by law he could not speak in reference to indictments already going on," stated Hulbert. His place was taken by Congressman Walter Fauntroy.

Continued Hulbert: "We wanted to get some better understanding about what was going on. Too many in black radio are being labeled by print, television and radio as the heavies in this situation."

Earlier Hulbert had told the NATRA membership that, in the course of the investigation, NATRA's own books had been examined and had come up "clean as a hound's tooth."

Hulbert stressed the importance during the convention of the elections. "If this convention is to be successful we have to have the right kind of dedicated people running it. Only then can we become a viable arm in the industry and one that is sorely needed."

Many times during the convention the theme of black music as an important culture was stressed. "In our open forums we want to stress to radio stations and radio personalities the importance of blues, jazz and gospel as part of the overall scene. The music should be kept up there where it should be without retarding any other music, part of the multi billion dollar radio and record complex. **continued on pg. 9**

## Capitol Net Income Off \$2 Mil. In '75

HOLLYWOOD — Capitol Industries-EMI, Inc. has sustained a loss of \$2 million plus for the fiscal year ended June 30. The announcement came from Bhaskar Menon, president and chief executive officer of the company. Net income of \$5,262,000 or \$1.58 per share, on sales of \$124,996,000 for the fiscal year which ended in June. Comparison figures for the previous year show that net income was \$7,332,000 or \$1.72 per share on sales of \$141,663,000. Last year's figures included a gain of \$1,120,000 and losses from discontinued operations of \$3,498,000.

As a result of the tender offer in March 1974, the average number of common shares outstanding in fiscal 1975 was 3,327,302 as compared to 4,261,940 in fiscal 1974.

Commenting on the results for the year, Menon said, "The difficult economic environment throughout fiscal 1975, characterized by inflation, recession and attendant unemployment, was the crucial determinant of the company's

commercial and financial performance. The sales decline of \$16,667,000 or 12%, against the previous fiscal year was largely contributed to by the high level of unemployment among young people, who are the best customers for records and tapes. Continuing management vigilance is being maintained in all areas of controllable costs but any significant improvement in the company's on-going performance must inevitably depend upon a sustained recovery in the national economic climate accompanied by higher levels of consumer spending."

The board of directors has declared a quarterly dividend of \$.08 per common share payable Sept. 15, 1975 to shareholders of record Aug. 25, 1975.

Capitol Industries-EMI, Inc. is headquartered in Hollywood. Its shares were formerly traded on the American and Pacific stock exchanges. They were delisted in May 1974 because the number of shares remaining in the hands of the public after the March, 1974 tender offer fell below the listing requirements.

**ROGER WILLIAMS**

**"ROLLERBALL"**

MCA-40451

an exciting new single  
...the theme from

from the United Artists  
motion picture "Rollerball"

Produced by  
Al Capps  
for Blue Monday  
Productions



## ASCAP Basks In 'Rocky' Glory

NEW YORK — While the top artists in the music business were revelling in Hollywood upon receipt of the already prestigious 'Rocky,' writer members of the American Society of Authors and Composers realized ten victories for the performing rights licensing organization.

ASCAP counted winners for writer performer Bob Dylan, Elton John (who is licensed in the U.S. through ASCAP), Clint Ballard (who wrote "You're No Good"), five-time Grammy winner Stevie Wonder, Eagles, Henley, Frey and Souther (Best Composers), new members Dan Fogelberg and Phoebe Snow, Bad Company (licensed through ASCAP in the U.S.) and Earth, Wind & Fire.

Commenting on the awards, ASCAP president Stanley Adams said, "We celebrate this latest recognition of our society's outstanding rock creators. We are proud to have such a strong contemporary team." ASCAP, established in 1914 with charter members such as Irving Berlin, Jerome Kern and Victor Herbert, reports that its membership has tripled in the last twelve years, mostly as a result of rock and folk writers joining the organization. ASCAP currently has a membership of approximately 17,000 composers and lyricists and 6,000 publishers.

## 'Rocky' Awds *fr pg. 7*

Don Henley, Glenn Frey and J.D. Souther took Best Song Composer honors for "Best Of My Love."

The remaining prizes went to George Martin for Best Producer, Stevie Wonder (Tamlia) for Best Male Vocalist, Joan Baez (A&M) for Best Public Service, The Stigwood-Russell film "Tommy" for Best Rock Movie or Theatrical Presentation, Chuck Berry (Chess) for Rock Music Hall of Fame, Linda Ronstadt (Capitol/Asylum) for Best Single Record ("You're No Good") and Elton John (MCA) for Outstanding Rock Personality of the Year.

The show was not without small technical flaws and some of its stars were obviously a little nervous, but it proved that an awards show based on the tastes of America's foremost music critics has earned a spot alongside such shows as the Grammys and Academy Awards. Without exception, the winners of the Rock Music Awards represented the cream of the crop. Had their peers been the judges, the results would probably have been identical. The winners as well as the nominees belonged on the show and the industry is already showing signs of anticipation for next year's 'Rockies.'

## NATRA Confab *fr pg. 7*

NATRA has to help it all to become closer related."

One innovation this year was the Miss NATRA pageant — won by a Social Security worker, Barbara Jacobs. The pageant, conceived as a fund raiser, was this year a pure local Baltimore effort but plans are afoot next year for the affair to be moved to a national level with contestants coming from each state.

Speakers at the convention included HUD assistant secretary H. R. Crawford, Hon. Julian Bond, Congressman Fauntroy, Congressman Parren Mitchell, Carlton Goodlett, president of the National Newspaper Association, FCC Commissioner Benjamin Hooks. Sponsoring convention events were Columbia, 20th Century, Westbound, Schwartz Brothers, Polydor and Motown.

## CBS Inc. Declare 36.5¢ Dividend

NEW YORK — A cash dividend of 36.5 cents per share on CBS common stock was declared last week by CBS board of directors, payable on Sept. 12. A cash dividend of 25 cents per share on CBS preferred stock, payable Sept. 30 was also announced.

Net sales (dollars in thousands) for the second quarter was \$460,744 (1974 total — \$421,995) and the total for the first six months of 1975 was \$903,327 compared to \$834,601.

Operating income rose to \$70,382 in the second quarter compared to \$58,922 in 1974. The six-month figures were \$133,030 (1975) and \$95,863 (1974).

Net income was \$33,941 for the second quarter of 1975 compared to \$29,321 for 1974, \$58,102 for the six months of 1975 compared to \$50,315 for 1974.

The figures represent income statement from CBS Inc. and all subsidiaries.

## NARM's 1st Rack Confab, Sept. 17-19

NEW YORK — NARM's first annual Rack Jobbers Conference get underway at the Hyatt Hotel, San Francisco on September 17-19. It will be a series of meetings that will also include conferences with the 1976 Convention committee the NARM board of directors and the manufacturers advisory committee.

The complete schedule is: September 17—first convention committee meet (10 am), second convention committee meet (1:30 pm), board of directors meeting (4:30 pm). September 18 — board of directors breakfast meeting (8 am), directors meeting with manufacturers advisory meeting (10 am), rack jobbers meet (2 pm), operations rap — rack jobbers only (4 pm), dinner (6:30 pm). September 19 — rack jobbers advisory committee breakfast meeting (8 am), general meeting (9:30 am), rack jobbers committee, manufacturers committee luncheon (12:30 pm).

## Antilles *fr pg. 7*

stations and press, but Antilles will not be serviced to the same extent as other Island product and will not be promoted in the same manner. The distributors and retailers of Antilles product will play a key role in exposing Antilles product to the public.

The Antilles line will not fully utilize Island's distribution system, but instead will specialize through several distributors on a limited return basis of 5% per quarter. Those distributors set to date are Alpha (New York), Progress (Cleveland), M.S. (Chicago), Erik Mainland (San Francisco) and JEM (New Jersey).

Antilles product will be displayed in key stores nationwide on their own racks. The nature, look and cost of the line should make for much in-store awareness and word of mouth.

Although airplay potential will be somewhat limited and the advertising budget unexcessive, Island believes that Antilles will attract attention from the press and will appeal to those in the public who want to explore new areas of music but have not had the funds to do so. Antilles will be a comprehensive and inexpensive source of quality music that will encourage even the most limited record buyer to experiment with what he buys and takes home from a record store.

## Peggy Lee Signs With A&M; Set Leiber-Stoller For LP

HOLLYWOOD — Peggy Lee has joined the A&M label, this announcement from Gil Friesen, senior vice president of that company. Ms. Lee's initial A&M product will be an album containing all new material specifically written for her by Jerry Leiber and Mike Stoller, and produced by the same team. The LP is scheduled for release the last week in Sept. in coordination with the artist's national concert tour which has already begun at the Las Vegas Hilton and will run through Oct. when she will open at the Waldorf Astoria in New York.

Peggy Lee has contributed as a singer, lyricist, composer and innovator through areas of pop, jazz, blues, swing, Latin and rock. A number of the nearly 600 songs she has written have gone on to become gold. As an international star, she has amassed a number of awards ranging from recognition of musical achieve-



Ms. Lee, Friesen

ments to citations for humanitarianism, including a New York Film Critics' Award and an Oscar nomination for her role in the 1955 movie, "Pete Kelly's Blues." Her recording of "Is That All There Is" won her a Grammy as best contemporary female vocalist.

## Chappell Music Set Two Day Meet

NEW YORK — A two day national professional meeting will be organized by the Chappell Music company in Manhattan, August 25-26 with executives from California, Canada, the U.K. and Nashville attending. It marks the company's most extensive conference to date.

Chaired by Norman Weiser, president of Chappell Music, sessions will cover all phases of the professional areas as well as copyright, royalties and finance.

Apart from the New York staff, attendees include Nick Firth from London, of the Polygram publishing division; Eddie Reeves, vice president; and director of creative activities and professional managers Jon Devirian (contemporary) and Dave Jacobs (standard) — all based in California; Jim O'Laughlin, professional manager of Intersong, California; Jerry Renewych, head of creative, Chappell-Toronto; and Henry Hurt, vice president of the country music division from Nashville with his professional staff members Brenda Holbert and Pat Rolfe.

Representing the New York professional staff is Weiser's assistant Buddy Robbins and professional managers Tommy Mottola and Mitchell Schoen-

baum.

Taking up their specific areas will be New York staff members Dick Anderson (vice president of finance), Philip Wattenberg (vice president and counsel), Phil Mahfouz (head of copyright), Bob Baumgart (head of the theater department), Leo Diston (commercial and premium department), Vivien Friedman (director of public relations), Landy McNeal (director of the Chappell songwriters workshop), Bob O'Brien (rental orchestration area), Pat Perkins (administrator and merchandise manager for the publications division), Ron Solleveld (head of the international department) and Morris Zager (royalties).

## 20th Century Moves Offices

HOLLYWOOD — Effective Aug. 18, 20th Century Records and 20th Century Music Publishing Group, all subsidiaries of 20th Century Fox Film Corp., will occupy their own building at 8544 Sunset Blvd. The new telephone number is (213) 657-8210.



**EPIC'S SOUL CHILDREN** — Epic Records recently announced the signing of the Soul Children to an exclusive recording contract with the label. The black trio from Memphis comes to Epic from the Stax label, where David Porter and Isaac Hayes signed them and produced their first album; they have recorded three LPs since that time. The Soul Children are currently in the studio with producer Don Davis recording their debut effort for Epic. Shown at the official signing ceremony are (l to r, rear): Jim Tyrell, vice-president of national sales and merchandising for Epic and CBS Custom labels; Marvin Cohn, vice president of talent contracts for CBS Records; Bill Craig, director of independent productions for Epic Records; Richard Mack, director of national r&b promotion for CBS Records' special markets; Steve Popovich, vice president of Epic a&r; Ron Alexenburg, vice president and general manager of Epic and CBS Custom labels; LeBaron Taylor, vice president of CBS Records special markets; (front): John "Blackfoot" Colbert, Anita Louis, and Norman West of the Soul Children.

## Cervantes, Durham, Powell Promoted At Casablanca

HOLLYWOOD — A.J. Cervantes, Ernie Durham and David Powell have been appointed to head up separate executive divisions of Casablanca Records.

Cervantes' appointment as mid-west regional promotion manager was announced by Casablanca vice president of



Cervantes

national pop promotion, Buck Reingold. Formerly director of promotion and merchandising for Commercial Sales in St. Louis and, before that, president of



Durham

Multi-Media, Inc., a radio, television and film production house, Cervantes is a

### Wilkes Named ABC Visual Media Director

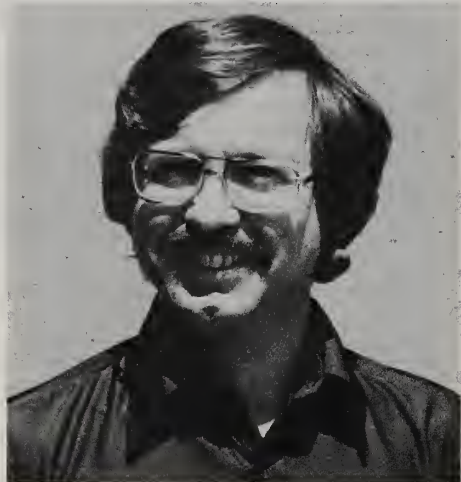
HOLLYWOOD — Tom Wilkes has been named director of visual media for ABC Records, announced Bob Gibson, vice president. Wilkes will report to Gibson at the label's Los Angeles headquarters and assume responsibility for establishing a new visual image for the company through the design and coordination of ABC Records product, advertising, merchandising materials, television, film spots and other related projects.



Wilkes

graduate of Webster College in St. Louis and a veteran of KMOX and KADI.

At the same time, Cecil Holmes, vice president and general manager of r&b operations for Casablanca, revealed the appointment of Ernie Durham as mid-west r&b regional promotion manager.



Powell

Durham had handled executive duties at Campbell-Ewald in Detroit, including the Chevrolet account in the field of merchandising, marketing and creative advertising in all media. He also hosted a show on WJR and filled a variety of positions at WJLB in the Motor City, where he was twice selected the Bill Gavin r&b music director of the year.

Label president Neil Bogart announced the selection of Powell as controller for Casablanca. Powell, who held the same position at Sussex Records, was director of accounting at United Artists Records for three years. A CPA, Powell is a USC graduate.

Commenting on the additions, Bogart said: "While some companies may be tightening their corporate belts, Casablanca Records is letting theirs out . . . promotion and marketing are the key points in turning the economy in the record industry. With the increased success of Buddy Miles, Hugh Masekela, Kiss, and Parliament, we are on our way to achieving our in the marketplace."

### Amendola To Thames Talent

NEW YORK — Lois Amendola has been named director of publicity for Thames Talent Ltd. In her new capacity, she will represent Deep Purple and Ritchie Blackmore's Rainbow on a worldwide basis. She will also be responsible for press on a nation-wide basis for Pavlov's Dog and Electric Light Orchestra.

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

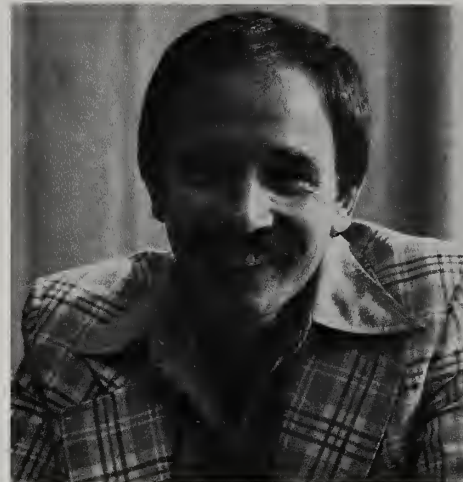


Ms. Amendola

## Bedell Named WFO President

HOLLYWOOD — After seven years of service, Steve Bedell has been appointed to the presidency of the Wes Farrell Organization music group by Wes Farrell, owner and founder of the company.

Bedell, executive vice president of the overall organization, will maintain headquarters in Los Angeles while commuting regularly to the WFO New York offices.



Bedell

As part of the announcement, Farrell said Bedell "has been a vital part of the successful growth of WFO. His expertise in all phases of the music industry is in-

### Wayne Parker To Ariola America

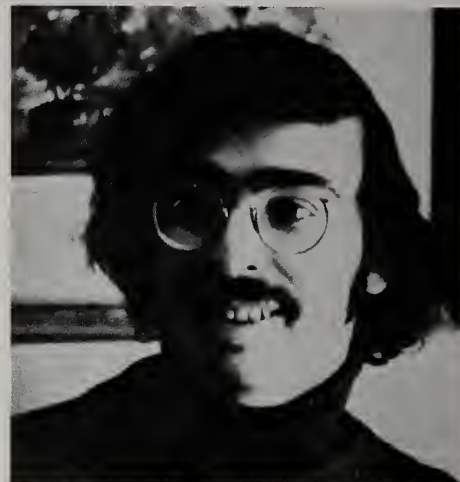
HOLLYWOOD — Wayne Parker, singer-songwriter-studio bass player, has signed with Ariola America Records, according to Jay Lasker and Howard Stark, president and executive vice president of the label. As a writer, Parker has penned material for Jimmy Rogers and Eddy Raven. His first single, to be produced by Mike Curb, is due shortly. Parker is managed by James Fitzgerald Enterprises Inc.



Fitzgerald, Lasker, Parker, Stark

valuable. He has been a contributing factor in all areas of the company and I feel now is the time for him to run the music arm allowing me to concentrate on other areas of the company."

Farrell also announced that Jay Warner, previously professional manager, has become managing director of WFO publishing, taking charge of the New York operation.



Warner

### Rogan Named London Promo Dir.

NEW YORK — Tom Rogan has been named associate national promotion manager for London Records, working in conjunction with Herb Gordon, the recently appointed national promotion manager. Rogan will handle disco and college promotion.

Rogan, a veteran in the music industry, started with Capitol Records before joining Liberty, United Artists, Bob Crewe Productions (for seven years), Motown Records and finally associate national promotion manager of Roulette Records.



Rogan

### A&M Regional Promo Shifts

HOLLYWOOD — Michael Taylor, formerly music director for KZEW-FM, Dallas, has become A&M promotion representative for A&M Records in the New Orleans area, according to Harold Childs, vice president of promotion for the label. Additional staff changes announced by Child's office include Bob Scharbert, moving from Miami to Seattle, where he will immediately assume

the role of promotion representative for the label; Wayne Lester, to the state of Florida where he will handle similar duties, working out of Miami; and, effective Sept. 1, John Ferrer will promote the label in the Atlanta region.

### Mack To Roulette

NEW YORK — Lonnie Mack has been signed to a long term recording contract with Roulette Records, it was disclosed last week.

Mack, who had a hit with "Memphis" in 1963, has made numerous tours of the U.S., and has recently served as producer for Elektra Records in L.A.

His first record for Roulette, "Highway 56," was produced by Troy Seals and Bob Stith for the American Mutual Group of Recording Companies.

### Ross Named To RCA Int'l Publicity Post

NEW YORK — Kelli G. Ross has been appointed manager of international publishing for RCA Records. As head of Alouette Productions for 10 years, Ms. Ross worked in various aspects of publishing, including acquisition, development and exploitation through administration, accounting and contracts. She has also served in the capacity of producer or executive producer on product which has been released on several labels, including Dunhill, Phonogram, Vanguard, Big Tree and Roulette.





3-10200

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



**SHINE ON** — Columbia artist John Shine recently made a week-long appearance at Reno Sweeney's in New York. Shine, whose debut Columbia album, "Songs For A Rainy Day," was recently released, is on a national tour with his new group. Shown above following his opening night performance at the club are (l to r): Jack Craig, vice-president of marketing for CBS Records; John Shine; Paul Zaro, Shine's bassist; Brian Price, Shine's violinist; and Irwin Segelstein, president of CBS Records.

## Peters Withdraws Unauthorized Italian Import Recordings

NEW YORK — Peters International, Inc., distributors of imported recordings, reported last week that it had withdrawn from sale three albums that were suspected to be unauthorized recorded performances of the Beatles, Led Zeppelin, Bob Dylan and The Rolling Stones. Peters has also requested its dealers to return all unsold stocks of these recordings.

The records in question, all of which had originally been imported from Italy upon the assurance of the Italian manufacturer that they were duly licensed and could be legally imported into the U.S., included "The Beatles & The Rolling Stones," "A Rare Batch Of Little White Wonder" by Bob Dylan, and "Led Zeppelin." All were released on the Joker label.

## Plant Injured, Zep Tour Off

NEW YORK — The Aug.-Sept. tour set by Led Zeppelin has been postponed following an auto accident on the Greek island of Rhodes in which Zeppelin lead singer Robert Plant and members of his family were injured. The accident took place on Mon., Aug. 4. A member of the London staff of Swan Song, the group's record company, flew to the island by chartered jet, equipped with medical supplies and two doctors.

Chris Peters, president of Peters International, said he had taken this action immediately upon being apprised of the fact that the recordings were suspected of lacking proper authorization for distribution in the U.S. "We are greatly concerned, and have been extremely active, in our own behalf and in behalf of the major foreign recording companies whose products we are licensed to distribute here, in fighting against the manufacture and sale of unauthorized recordings," he stated. "For us knowingly to become involved in the distribution of any questionable recorded material would be unthinkable."

Plant's injuries included multiple fractures of the ankle bones supporting the foot, and the elbow, and he and his family are currently under intensive care in a London hospital. His wife, Maureen, suffered concussions, broken leg, fractured pelvis and facial lacerations, and his son and daughter both sustained fractures, cuts and bruises. Within the next couple of weeks, doctors expect to have a better idea when Plant will be able to perform again.

## Alice's Act; Cleaning Up

NEW YORK — Alice Cooper's "Department of Youth Parks Clean-up Campaign" was attended by 300-plus "Cooper Troopers" — neighborhood youth organization, members recruited by the V.I.P. (Volunteers In The Parks) Program of New York's Parks, Recreation & Cultural Affairs Administration — mounted a thorough clean-up of Manhattan's lower Riverside Park last week.

Due to the accident, the Aug.-Sept. American tour has been postponed, as well as the Oct. tour of the Far East. There is also the possibility that a scheduled Nov. tour of Europe and Dec. tour of Japan may have to be postponed as well. Postponed U.S. dates include Oakland Stadium (for which 110,000 tickets has already been sold), the Rose Bowl, Kansas City, Louisville, New Orleans, Arizona, Denver and Atlanta.

Organized by Atlantic Records and Alive Enterprises, and named after Alice's current single from his "Welcome To My Nightmare" LP, the Department of Youth recruits were outfitted with D.O.Y. sun visors, arm bands and plastic collection bags, as well as rakes, shovels and brooms.

Well-wishers who wish to write to Plant or his family can address correspondence care of Swan Song, 484 Kings Rd., London S.W. 10 OLF, England.

Clean-up excitement in the park reached its peak as Alice made his entrance in a chauffeur-driven sanitation truck. After heaving the filled garbage bags into the truck Alice gave away "Department Of Youth" singles and posters to the volunteers and was interviewed by five TV stations commenting: "I think it would be a good idea for rock performers all over the world to take a few hours out of their schedules to involve themselves in community service oriented programs."

## Kay Vs Russo In Breach Suit

HOLLYWOOD — A breach of contract suit has been filed by Monte Kay, against Aaron Russo, executive producer of the CBS television summer replacement show, "The Manhattan Transfer."

## Richard Carpenter Deals With Rocket

HOLLYWOOD — Richard Carpenter has inked a deal with Rocket Records to do the string arrangements for Neil Sedaka's upcoming LP, "The Hungry Years." The album, which marks Richard's first non-Carpenters' project, will ship in Sept.

Kay, originally deemed executive producer for the summer series, removed himself from the position because of "creative differences" and "an inability to work together" with Russo. He elected to maintain the task of packager, however, and the responsibility of selecting the series producers, Rothman and Wohl.

The Carpenters are currently touring with Sedaka on a coast-to-coast concert and club stop, opening Thurs. (Aug. 21) at the Riviera Hotel in Las Vegas, before embarking on an international tour together (separate story).

Kay has been executive producer for a number of television efforts including the "Mac Davis Summer Show," the "Helen Reddy Summer Show," and the "Flip Wilson" series.

Russo also serves as manager to "The Manhattan Transfer."

## ABC Change Of Address

LOS ANGELES — The ABC music publishing companies, ABC/Dunhill Music, Inc. and American Broadcasting Music, Inc., have announced a relocation of offices to 11538 San Vicente Blvd., Los Angeles, Calif. 90049. The new telephone number is (213) 826-8364.

## ICPR Relocates

HOLLYWOOD — Effective immediately, InterComm Public Relations Associates, Inc. (ICPR), formerly McFadden, Strauss & Irwin Inc., and Allan, Ingersoll, Segal & Henry, Inc., has been resituated. The new location is the eighth floor, 9255 Sunset Blvd., Los Angeles, Ca. 90069. The new telephone number is (213) 550-8211.

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**David "K" & The Blue Ties**

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**FIRST ANNUAL ROCK MUSIC AWARDS:**

**Male Vocalist of the Year... STEVIE WONDER**

**THIRD ANNUAL EBONY MUSIC AWARDS:**

**Album of the Year... STEVIE WONDER**

**(FOR FULFILLINGNESS' FIRST FINALE)**

**Male Singer of the Year... STEVIE WONDER**

**Innovative Artist of the Year... STEVIE WONDER**

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**Instrumentalist of the Year... STEVIE WONDER**

**“Congratulations, Stevie.”**



# Congratulate top artists in the top labels

## Winners:

Best Album:

Bob Dylan, "Blood on the Tracks"

Best New Male Vocalist:

Dan Fogelberg

Best New Female Vocalist:

Phoebe Snow

**Over one-third of the  
are on Columbia**

# ions to the n rock from ls in rock.

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

Best R&B Single:  
Labelle, "Lady Marmalade"

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

*Nominees:*

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

## Rocky Award winners and Epic Records.

## Yes Disk Plans: One Group, 5 Solo Efforts Over Year

NEW YORK — Having recently completed a five-week N. American tour, the Yes group is now beginning an intensive recording schedule through the rest of 1975, which will result in a new group LP, plus solo albums for all five members of the band.

The tenth group effort, titled "The New Yes Album," is provisionally set for recording between Nov. '75 and Jan. '76. Its release in the spring of next year would coincide with the next world tour by the group.

The first of the solo projects to be released will be Steve Howe's "Beginnings" in late Sept., produced by Howe and Eddie Offord at Morgan Studios in London. The LP will feature the newly-developed Sear Synthesizer synthesizer guitar on several tracks, marking the first time the device has been used on a recording, plus various other instruments from Howe's 120 guitar collection. Other personnel on the disk include Yes drummer Alan White and keyboarder Patrick Moraz, plus the group Gryphon on one selection. All pieces were written by Howe.

Chris Squire's "Fish Out Of Water" is planned for Oct., an LP written and produced by bassist Squire. Other personnel include ex-Yes/King Crimson drummer Bill Bruford, with Patrick Moraz and Andrew Jackson on keyboards.

As for the other three members of Yes — lead singer Jon Anderson is writing and producing his LP, on which he will play all instrumental music himself; Patrick Moraz will begin recording his album soon in Rio de Janeiro and Vienna; and no information is available as yet regarding Alan White's solo project.

## Daltrey Promo In Theatres

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

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

## Aerosmith's 'Toys' Gold Plaything

NEW YORK — Aerosmith's third Columbia album, "Toys In The Attic" has been certified gold by the RIAA for sales in excess of one million dollars.

For the Boston rock group, this represents their second gold LP, the first being "Get Your Wings," which was certified gold last May.

## RCA Sets Red Seal Opera Promotion

NEW YORK — RCA Records is launching a three-city opera promotion based on its new releases and opera catalog. The campaign will tie in with the opera seasons in New York, Chicago and San Francisco, and it will be supported by consumer print and radio advertising and in-store promotions. Included will be consumer contests in which winners will receive tickets for the opera season in each city. In San Francisco and Chicago, winners will receive two tickets to each

opera scheduled; in New York, the winner will receive a pair of subscription tickets to the Metropolitan Opera.

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

## Ronstadt LP Due Sept. 9

HOLLYWOOD — Linda Ronstadt's second Asylum album, "Prisoner In Disguise," will receive a major sales and marketing push concurrent with national release, Sept. 9. Promotional support for this product has, in essence, begun with her current release, Neil Young's "Love Is A Rose," which appears on the album.

The new set, produced in Los Angeles by Peter Asher, features material by J.D. Souther, Lowell George, Smokey Robinson, Dolly Parton and Holland-Dozier-Holland. Ms. Ronstadt and her touring band will be joined by guest artists Souther, George, Nigel Olsson, Emmylou Harris, Maria Muldaur, Glen D. Hardin and David Lindley.

By releasing the single ahead of the album, Elektra/Asylum levels sales campaigns at rackers and retailers. A variety of in-store merchandising aids will emphasize point-of-purchase sales on both of the artist's Asylum LPs.

## Epic Sets Biddu 'Summer Of '42'

NEW YORK — Epic Records is rush-releasing a new single by the Biddu Orchestra entitled "Summer Of '42." The single has already been a hit in England, where it was released in June by CBS Records, and it has been receiving disco play in several U.S. cities as an import.

Biddu is a native Indian who moved to England in 1968 and recorded for Polydor while holding down a job making doughnuts at the American Embassy. After leaving Polydor, he produced and wrote the "Kung Fu Fighting" album and single for Carl Douglas.

The "Summer Of '42" single (written by Michel Legrand for the film of the same name) is culled from the Biddu Orchestra's LP, "Blue Eyed Soul." Epic has signed Biddu to an exclusive recording contract for the U.S. and plans a major promotional support campaign for the single.

## Miele To Groove Merchant; Two Campaigns Started

NEW YORK — Andrew R. Miele Jr. has been named to the newly created post of vice president and general manager of Groove Merchant Records, distributed by PIP Records, which is a division of Pickwick International.

Miele was formerly vice president and

marketing director at Famous Music and held similar positions during his 20 years in the music business with United Artists and MGM-Verve Records.

Miele is beginning a national campaign for the Buddy Rich album, "Big Band Machine" and will launch another national campaign built around the Groove Merchant two record sets, retailing at \$7.98.

The Rich campaign coincides with a four month national tour by the band and involves newspaper, radio, in-store displays in major outlets throughout the country.

For the two record sets newspaper and radio spots have already been placed with the Korvettes chain, other national retailers to follow.

## Chocolate Chip Tour For Hayes

HOLLYWOOD — Isaac Hayes has begun a national tour in order to promote his new gold LP, "Chocolate Chip." Important dates include the Felt Forum in New York, Sept. 13 and 14, and a guest spot on "The Tonight Show," with Bill Cosby hosting, August 27.

Additional stops will find the ABC recording artist in Monroe (La.), Civic Center, Aug. 19; New Orleans Municipal Auditorium (21); Mobile Municipal Auditorium (22); Hofheinz Pavilion, Houston (23); Terrent County Convention Center, Fort Worth (24); Cleveland Convention Center (29); Buffalo War Memorial (30); Springfield (Mass.) Civic Center (31) and the Capitol Center, Largo, Md., Sept. 12.

## 'Jolson Story,' MCA LP Due Soon

UNIVERSAL CITY — "The Jolson Story," the 1946 film starring Larry Parks, is scheduled for re-release later this month in 70mm. A joint MCA-Columbia advertising and sales campaign will coincide, including print advertising and special radio time buys along with window displays at record stores promoting the MCA double LP set, "The Best Of Al Jolson." Decca (now part of MCA Records, Inc.) released the original soundtrack. Although Parks lip-synched words to music, the voice belongs to Jolson, and songs from the film are included in the forthcoming album. "The Jolson Story" will open in New York's Ziegfeld Theatre on Aug. 22 and at the Beverly Theatre in Los Angeles on Aug. 28.

## ECM Slates Four Aug. Releases

NEW YORK — Four collaboration albums, featuring jazz artists such as Gary Burton and Keith Jarrett, comprise the ECM Records Aug. release.

Vibraharpist Gary Burton and bassist Steve Swallow team up on "Hotel Hello," marking Burton's third duet album for the label. "Luminessence" is the second collaboration between Keith Jarrett and Norwegian saxophonist Jan Garbarek.

"Matchbook" represents the American ECM debut of guitarist Ralph Towner, joined on nine selections by Gary Burton. "Red Lanta" marks the recording debut of pianist Art Lande, who is paired with Jan Garbarek.

To coincide with release of the albums, ECM has prepared a sampler featuring cuts from each LP. It is presently being shipped to FM programmers.

## McGuinn Set For National Promo Tour

HOLLYWOOD — Roger McGuinn will begin an all out national tour in support of his latest Columbia LP, "Roger McGuinn & Band," this week. McGuinn will be playing with the Eagles on the first seven dates including appearances in Seattle, Portland and Las Vegas. Following a two day performance at the Bottom Line on Sept. 9 and 10, Roger will appear with the Doobie Bros. at the Spectrum in Philadelphia. Dates on the west coast in the first week of October will have Roger co-billed with Jerry Jeff Walker and Tracy Nelson.



**PAUL'S PALS** — The stars came out for United Artists performer Paul Anka's recent appearance at Los Angeles' Greek Theatre. Shown at an after-opening-night-concert party held in a huge tnet across from the Greek are (l. to r.) Anka's manager Bobby Roberts and Bob Skaff look on as Anka greets famed producer George Martin.

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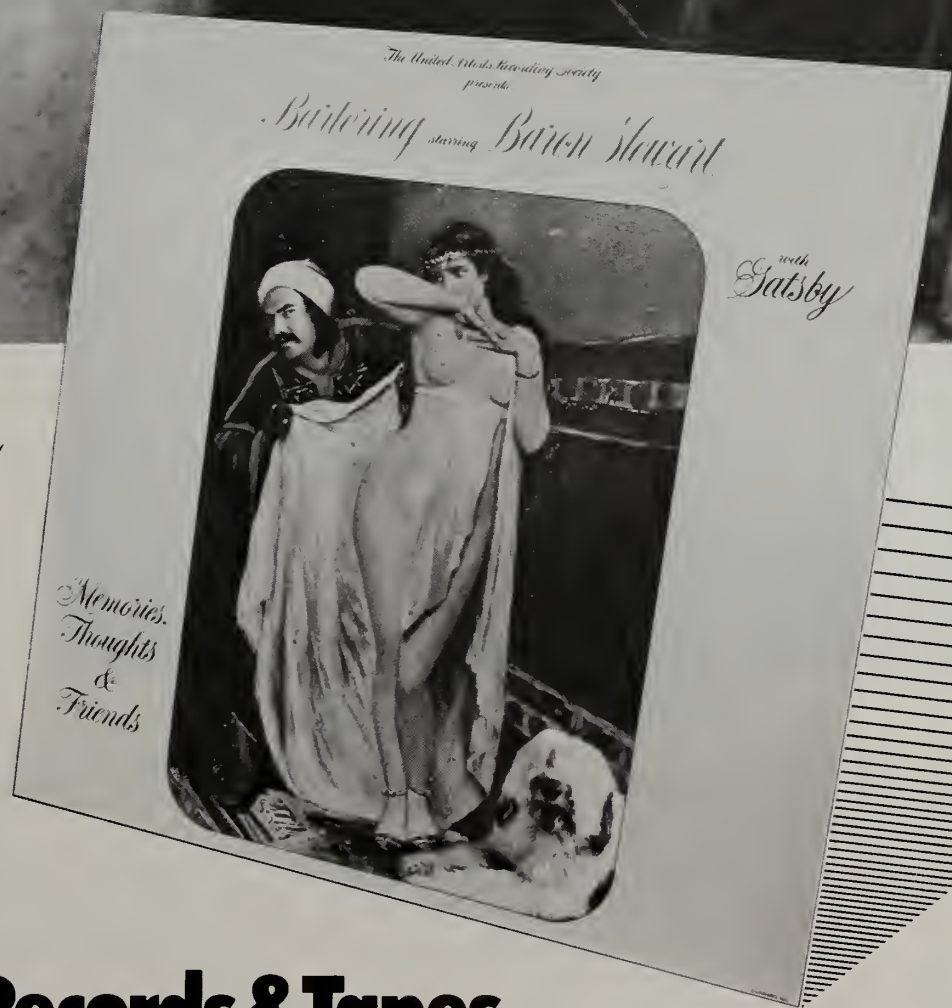
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# AS STAR IS BARON



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**POINTS WEST** — Hello again! **Don Kirshner** and the **CBS Television Network** are to be congratulated for providing the American TV viewing audience with perhaps the most innovative, freshest, and certainly the zaniest 90 minutes of entertainment in recent memory with the **First Annual Rock Awards Show** which aired Sat. Aug. 9. The program, broadcast live to New York at 10 p.m., and tape-delayed to the west coast, pulled a whopping 15.2 Nielsen rating with 37% share of audience. These statistics prove an interesting point, in that they completely wipe out Nielsen figures for any previous music awards show. The finest rock and pop artists can relate to middle-American audiences when the production is of the caliber that the Kirshner organization consistently provides. The brilliant utilization of the Santa Monica Civic Auditorium as a television studio was one of the more amazing aspects of the show. Even seasoned veterans of rock concerts held at this venue agreed that the removal of most of the in-house floor seating, which allowed for the construction of three stages, lighting and aisles for camera movement, was a stroke of genius. All of the technical crew who participated in the planning of the show should be deservedly complimented. Full details on the awards themselves are contained in the news section of this issue.



**MENAGE DE TROIS** — "Crazy" Arthur Brown stopped by the Cash Box offices recently to show Jess Levitt (left) and myself (right) a few new dance steps so that we can all get down with his new "Dance" LP on Gull Records distributed by Motown. Arthur was in town in conjunction with the release of the LP and to map plans for his first U.S. tour in six years, tentatively set for Oct. Arthur told me he is actively seeking out members for a new band, and I recalled attending his first L.A. concert appearance in 1967 at the Shrine Auditorium. The flaming entrances are gone, but beneath that beard is a talented performer and songwriter, and a helluva nice guy. We were reunited at the Rock Awards party for some more bumping and hustlin' — can't wait for the new tour, Arthur!



**'THINKING INK'** — Although disguised as a group of mild-mannered publicists, the group you see gathered before you are, in fact, a highly trained team of combat experts, whose only thought is the effective and speedy conversion of all CBS Records artists into superlative performance reviews, photos, articles, and column inches! Yes, faster than an IBM Selectric, they are the CBS Records publicity staff, seen here with a captured **Cash Box** columnist at a press cocktail hour given at the Century Plaza Hotel last week to celebrate the "Think Ink" philosophy that pervades their tightly-knit organization! Seen from left to right are: Gail Roberts; Phil Alexander, **Cash Box**; Charlie Copen, Judy Paynter, visiting from New York, and Pat Siciliano.

I literally stumbled onto the after-awards celebration at the Beverly Hills Hotel Crystal Room. Anyone innocently dropping by the hotel for a nightcap at the Polo Lounge would have been confronted by one of the most incredible traffic jams in Beverly Hills history! The limousine firms in town must have cleaned up at the event

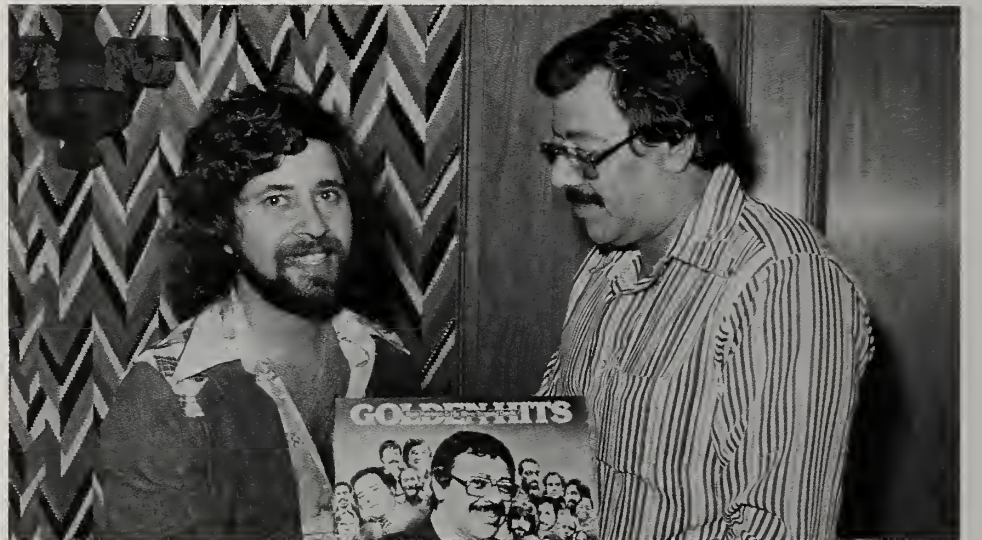
continued on pg. 28

**EAST COASTINGS** — **Rick Wakeman**, who has been the brunt of a verbal assault by **Mike Quatro** lately, answered the keyboardman in a statement printed in the British music press last week. **Quatro** leveled numerous accusations against **Wakeman** in a telegram which he recently sent and has been reprinted in **Quatro's** current press kit. In **Wakeman's** response, he mentioned that he had a good laugh over the telex when he received it, "but if **Quatro** is sending it out to the press it's no longer funny."

"He says I left **Yes** because I'd heard about his touring with multiple keyboards," **Wakeman** replied. "Well I was playing multiple keyboards six years ago with the **Strawbs**. If he's trying to get into the limelight, this is the wrong way to go about it. Maybe he's bitter, but he better be careful what he says. I've pinched from **Grieg** and **Mozart** — but **Mike Quatro**? Bloody own up!"

Between visits to several Village folk clubs, **Bob Dylan** has been recording his next album at Columbia Studios. Dropping in to join him at one time or another these past couple of weeks have been **Eric Clapton**, **Dave Mason**, **Emmylou Harris** and **Kokomo**. . . . After recording at several locations, **Billy Cobham** had his new album mixed at Sigma Sound Studios in Philadelphia because of its computerized 36 track facilities. Unfortunately, when **Cobham** listened to the final mix in New York, he and the people at Atlantic realized that the sound of the studio was not sympathetic to his music. As a result, the album will be completely re-mixed in New York. . . . Both **Stanley Clarke** and **Lenny White**, who are recording solo LPs for Nemperor in New York are having their albums mixed down at Trident Studios in London with **Ken Scott** producing. . . **Bruce Springsteen's** Friday night performance at the Bottom Line was broadcast live over WNEW-FM due to the unprecedented demand for tickets. In fact, **Springsteen** fever has reached an enormous pitch here. QIV-FM broadcast a lunchtime hour of **Springsteen** and people have been waving hundred dollar bills at the Bottom Line box office people trying to score a ticket.

**Bob Hurwitz** at ECM has put together an outstanding sampler album of duets and collaborations culled from the new release; "Red Lanta" by **Art Lande/Jan Garbarek**, "Luminessence" by **Keith Jarrett/Jan Garbarek**, "Hotel Hello" by **Gary Burton/Steve Swallow**, and "Matchbook" by **Ralph Towner/Gary Burton**. In addition, there's a track from **Gary Burton** and **Chick Corea's** "Crystal Silence" and one from **Keith Jarrett/Jack DeJohnette's** "Ruta & Daitya." Any press or radio people wanting a copy, get in touch with **Bob**. Speaking of ECM, **Gary Burton** had ash trays and matchbooks made up for his "Hotel Hello" and "Matchbook" albums which have been distributed to the press. . . . In England, the battle between the two **Rolling Stones** albums, "Made In The Shade" and "Metamorphosis" has reached its pitch. Decca, the company distributing "Metamorphosis" in the U.K. has tacked on two extra tracks which are not on the



**Steve Sutzah**, associate director of artist development and product management for Epic presented **Stan Monteiro** with a special album made just for him at the CBS convention. The LP, "Golden Hits" by **Stan Monteiro** and his Silver-Tongued Devils contains 27 tracks including "Back Stabbers," "I Can See Clearly Now," "Love Train," "Frankenstein," "Lady Marmalade," "Lovin' You," "I Can Help," and "Long Cool Woman" — singles which went gold during Monteiro's tenure as head of the Epic/Custom promotion division.

American LP, bringing the total to 16. In addition, Decca is running ads asking the question, "What could be better than a Rolling Stones album featuring 10 previously released tracks? A Rolling Stones album featuring 16 previously unreleased tracks. There is no substitute for vintage Rolling Stones.

It looks like the **Pink Floyd** album, "Wish You Were Here," will be released by Columbia sometime during the first two weeks of September. Tracks are a 25-minute version of "Shine-On You Crazy Diamond," "Welcome To My Machine," "Wish You Were Here," and "Have A Cigar" with **Roy Harper** singing backup vocals. . . . Speaking of new albums, the new one from the **Allman Brothers**, "Win, Lose Or Draw" will be shipped on August 22. The album will be shipped gold and is expected to go platinum shortly after. The group have announced their itinerary which includes a Thanksgiving weekend at Madison Square Garden on November 27-28. . . . Tracks on the forthcoming live **Eric Clapton** album, "E.C. Was Here" are: "Have You Ever Loved A Woman," "Presence Of The Lord," "Drifting Blues," "Can't Find My Way Home," "Rambling On My Mind" and "Further-On Up The Road."

**Ted Wood**, brother of **Ron Wood**, will make his recording debut with a song titled "Am I Blue." Ron will produce his brother's record which features backup vocals by **Bobby Womack**, **Gary Glitter**, and **Rod Stewart**. . . . New **Isotope** percussionist **Aureo de Souza** has left the band. His replacement is **Jeff Seopardie**. . . . Keyboardman **Dave Sinclair** has left **Caravan** to form a group of his own. **Caravan** announced that they were holding auditions for a replacement and were swamped by over 300 hopefuls at the Church of Holy Innocence. They decided on **Jan Schelhaas**. . . . **Strange Brew**, the group formed by former **Humble Pie** men **Greg Ridley** and **Clem Clempson** with drummer **Cozy Powell** are looking for a lead singer. Anybody who has the pipes should get in touch with **Bob Adcock** at 01-435-5347. Immediately. . . . Hats off to MCA's publicity department whose release on their new albums mentions that **Led Zeppelin's** "Black Dog" was written by Gene Paige, Robert Plant, and John Paul Jones. **Gene Paige**? . . . **Prelude**, the group who scored with their acapella version of "After The Gold Rush" have been signed to Pye.

barry taylor



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## Uriah Heep: The Road; Hardly A Harsh Mistress

"We're the type of band that lives and dies on the road."

Mick Box's opening shot was hardly the speed inundated remark of a primordial three chorder in the throughs of his first roadtrip in three years. Box's remarks were coldly professional and to the point. Good road bands are few and far between. Hence **Uriah Heep**; a band with one nighters in their blood.

"It's in the band's personality" Box continued. "There's nothing like the buzz you get when you're on stage."

Buzz indeed. But it's one hell of a high that keeps a band almost constantly on the road through nine albums and a score of countries only marginally touched by rock and roll hands.

In the case of the Heep, though, it hasn't been an around the world four sets a night through infinity with the same sledgehammer chords beating on numbing earholes. Uriah Heep's music, by way of drummer **Lee Kerlake's** denouncement, is a swinging pendulum of redefining musical attitudes.



"People have this image of the band being into a heavy sword and sorcery trip. On earlier albums like **"Look At Yourself"** and **"Salisbury"** it was pretty much high energy rock and roll. We got into the mystical trip for a while but even that was just rock with some changes in feel thrown in. With **"Return To Fantasy"** the changes are present; a brass backed rocker here or a quiet number with steel guitar. But in the long run we're a basic high energy type of outfit."

The term high energy can be a misleading one. In the case of Uriah Heep, critics less attuned to pulverizing lead riffs, finely sculptured keyboard runs and the overall subtlety of a train wreck, have been prone to dismiss the band as a lava spewing valium tablet in human form.

Needless to say Mick's defense of his heavymetal trade was not a surprise offering. "We play for the people not the press and that's why we're successful. It's the people that are buying the albums and paying to see us in concert. We've got a box of gold albums at home so somebody must be a bit off in their put down."

At this point in the proceedings the age old question of a musician taking a long hard look at his creation was posed to Heep bassist **John Wetton** (new arrival by way of **King Crimson**).

"It's like Lee said before. It's high energy rock and roll with a whole lot of feeling. It's not really a fair question to ask a musician to describe his music."

But this reporter persisted and, with a gentle prod from Lee, elicited the following response from John:

"I disagree totally with your idea that a musician should be that aware of his music. I think when you try to premeditate your music and think about what you're doing all the time that you get incredibly boring. Typecasting yourself is just about the worst thing you can do to yourself."

As was touched upon before the incidence of Uriah Heep's feet meeting foreign turf is not a sometimes thing. The expectedness of an United States and England tour is regularly supplemented by sidetrips to Scandinavia, Belgium, Holland, France, Germany and all points around the world. But be it a foreign or domestic date the members of the band maintain that there's a method in their globetrotting madness.

"We get to more people on the road," said Mick. "It's our way of proving ourselves and backing up everything we're trying to get across with our music."

"We're not the kind of act that can just fling an album out and get instant massive response from it. We're a road band and a tour is about the only way we can gauge the success of a given album."

For Uriah Heep communication with an audience is all important. Unlike some bands, who can literally build a moat between them and their audience, the Heep project from stage to throng is an almost one-of-the-boys type of fraternal atmosphere that takes the "you're one of us" consciousness to new levels of understanding.

John explained the concept as giving the audience an honest excuse to have a good time. Mick echoed these thoughts.

"We're not the sort of band that sets out to educate an audience. We're out to have a good time and we try to communicate that feeling to the audience."

Now the idea of a band that (heaven forbid!) actually knocks themselves out to become a part of the huddled masses can be a bit disconcerting. Wow! A band that really gets down with the people and wants to party. Ah, I'll bet they're not really that serious about the music. To them it's probably one big good time.

"Of course we're serious about the music," shot back Lee. "Sure there's the party atmosphere and all but that's pretty much superficial when you get around to comparing it against the musical content of the band. We won't throw a smoke bomb unless it enhances the presentation of the music. For this band the music is first and foremost."

Mick, at this point, gave a furtive glance at a nearby clock. There was a quick explanation of another interview and a plane to catch. And, as my recorder clicked to silence the band that lives by timetables exited.

Uriah Heep was on the road again.

marc shapiro

## Ollie Brown: A Pro

Having just spent two and a half months on the road as part of the **Rolling Stones'** 1975 Tour of the Americas, it's business as usual again for **Ollie E. Brown**. For the 22-year-old drummer/percussionist, business as usual can be anything from taping a television show with the **Temptations** to putting time on a **Barbra Streisand** LP session. And having just completed the **Stones'** tour, **Brown** reckons that he's played with everyone he's ever dreamed of, "Except of course **The Beatles**," he says wistfully, "but it's too late for that."

Over the past four years, **Brown** has built a reputation as one of Hollywood's most reliable and sought-after studio drummers. He has already recorded with **Sly Stone**, the **Temptations**, **Minnie Riperton**, **Barbra Streisand**, **Joe Cocker**, the **Supremes**, the **Jackson Five**, **Bill Cosby**, the **Spinners**, **Marvin Gaye**, **Barry White**, **Lamont Dozier** . . . and **Syreeta** . . . and **Diana Ross** . . . and **Buddy Miles** . . . and **Billy Preston** and more people than he can probably remember off the top of his head.

Though he claims to prefer studio work, **Brown** has toured with **Stevie Wonder** and would have been part of a makeshift group with **Jeff Beck**, **Billy Preston**, **Max Midleton**, and **Willie Weeks** had their personalities proved compatible. The group fragmented after a **Midnight Special** show to pursue their own interests.

**Brown** toured the U.S. and Canada as part of the **Rolling Stones'** entourage in 1972 when he played drums for **Stevie Wonder**, who opened all of their shows. Having left a favorable impression with the right people, he was asked to become one of the **Stones'** trio of borrowed musicians on this year's summer trek of the U.S.

"The **Stones** knew of me from all of my studio work and we got along pretty well on the tour with **Stevie**," **Brown** explains. "I had just finished recording 'It's My Pleasure' with **Billy Preston** when he suggested I do the tour. I told him that I would like to do it, so he spoke to the **Stones** and refreshed their memory."

**Brown** went with **Preston** to the **Stones'** Long Island rehearsal hideaway several weeks before the tour was to begin, but ran up against some initial reluctance on the part of **Jagger**.

"The **Stones** thought highly of my work with **Stevie**. I found out, but didn't know how a drummer would take to the role of playing backup percussion."

After a couple of rehearsals, it became obvious that if anything, the new combinations of **Watts-Brown** and **Richard-Wood** would reinforce and strengthen the rhythmic foundations of the sound of the group.

**Brown** now looks back on his role as **Rolling Stones'** percussionist as a learning experience and claims that it was an easy role to adapt to, yet he doesn't hesitate to point out that he still considers himself, foremost, a drummer.

"It's like a saxophonist having to play a clarinet or maybe a guitarist playing bass. Percussion is something that any drummer should be able to handle. Of course there's always that anxiety present of wanting to play on a kit, but the **Stones** knew I was no jive player. They knew that I was a professional and that I would do the job they were paying me for. I'd love to actually play drums for the **Rolling Stones** one day, but **Charlie** is there and he is good. I'd listen to him on stage and wonder if I would think of playing the same things that he is doing. I learned a lot from him. People tend to overlook what he's doing, but he's always right on top of the beat."

**Brown** started drumming while he was still attending school in his hometown of **Detroit**. "I guess I've been pretty lucky so far, but when I was a kid, I used to practice all the time. My friends would be out playing ball, but I'd be in the house with my drums," he muses.



After spending some time playing in local house bands in the Motor City, **Brown** spent several months freelancing before he was asked to join **Stevie Wonder's** touring band. He did several tours with **Wonder** and went on to record albums with **Minnie Riperton** and **Syreeta** under his aegis, but terminated the association earlier this year when **Wonder** wanted him to sign an exclusive pact.

"I think I'll still be on a couple of tracks on his new album when it comes out," said **Brown**. "We did a lot of recording together and we always got along really well, but I don't want to be exclusive to anyone."

With the **Stones'** tour over, **Brown** is still undecided about what course of action to take. There will be some recording with the **Stones** for their next album in **Munich**, and maybe a short vacation.

"I don't know what I'll be doing yet," he says. "I've done a lot of thinking about it. I might need to move fast, but the best thing to do may be to wait. Then sometimes you wait too long and you blow it because your business isn't together."

"I've got a gold record to pick up for the **Temptations'** album and a lot of requests have come in for my work since the **Stones'** tour, so I'll probably be doing a lot more session work. I'm going to have to work on building a better track record before I get anything of my own together. I'll concentrate on my writing a bit and try to get some people to record my songs."

"If you're going to negotiate a contract or a tour with a record company, you'd better have the grounds to stand on. There's no point in rushing it. When you're ready for it, you can do it right — the way it should be done. You've got to have grounds."

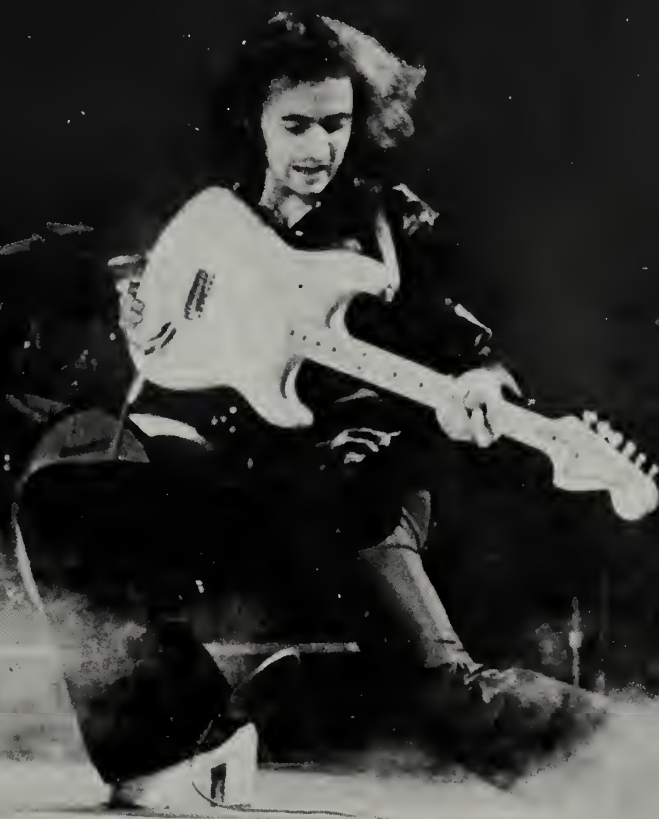
"Right now, for the time being, I feel that I've got it covered. I always wanted to play with **Sly**, and I got my chance. And when you've played with the **Rolling Stones**, you've played with the biggest group in the world."

barry taylor

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**Bruce Springsteen**

**BOTTOM LINE, NYC** — If there was any doubt in recent months as to Bruce Springsteen's place in the musical hierarchy, it was instantaneously erased by his appearance last week at the Bottom Line. Quite simply, Springsteen was incredible. As few artists can accomplish, he was more impressive and more exciting than any amount of publicity or promotion could have suggested. Springsteen sold out ten shows over five days, and each morning lines formed outside the club for the few standing room seats available; and where other artists would not stand up to the preliminary excitement, he did much more. He put on what has to be one of the best shows to come this way in a long time.

A Springsteen performance is an amalgam of several elements which create a moving, dynamic, fantastically emotional set. Springsteen doesn't merely play his music, he acts it. And he often encompasses more moods in a single set, or even in a single song, than most performers can muster up in a lifetime. The E Street Band is six musicians, led by saxophonist Clarence "Nick" Clemons, who work sympathetically with the raspy-voiced artist and are capable of punctuating his lyrics with Who-like intensity one moment while dropping out the next to afford him the privacy of a whisper.

The early show on opening night, which ran about two and a half hours without a break, included songs like "Kitty's Back," "It's So Hard To Be A Saint In The City," and "Rosalita," as well as most of his long awaited albums, "Born To Run." Songs like the title track, a Phil Spectorish production number, "Tenth Avenue Freeze-Out," and "She's The One" are some of his strongest works to date and should contribute toward bringing Springsteen to the mass audience which critics predicted after the release of his first album, "Greetings From Asbury Park, N.J." over two years ago.

**Barnaby Bye, Chris Rush**

**OTHER END, NYC** — Barnaby Bye, Atlantic recording artists, have been plugging along for a couple of years without making any kind of real dent on the marketplace. But there are signs that things are changing for them, most noticeably their newly released single, "Can't Live This Way" which is a simple straightforward rocker, presented with a long instrumental intro at this performance, that doesn't get into the esoteric aspects of some of the group's other songs.

The quartet pay close attention to vocals and indulge in some neat harmonies that sweeten their sound (indeed their old song, "Boopa" recalls some of the early, Spoonfulish days of folk-rock) without turning away from the harder rocking.

Perhaps the chatter from the various group members between songs needs to be sharpened — this is not the greatest ad-lib group in the world — but the main thing is that the songs and accompaniment are tighter and things look brighter for Barnaby Bye.

Chris Rush underlines the strength of comedy in the youth market. He talks of pop and politics, is occasionally scatological, certainly irreverent but very much a part of the whole bag that includes Steinberg, Cheech and Chong, Klein etc. Writing his own material he is correctly attuned to youth graffiti and makes it funny most of the time.

i.d.

The set was crafted to the point that it came across as more of a theatrical production than merely a series of rock songs. Springsteen accomplished this with a combination of narrative lyrics, gestures and occasional guitar work which was developed and repeated for emphasis throughout the set. The beauty of a Springsteen show is that he accomplishes this continuity with the ease of a seasoned actor while an inspired vitality seems to pervade everything he says and does.

Sporting a small, wiry, bearded frame, he was clad in jeans, t-shirt, sneakers, and a black leather jacket, creating the tough punk image from Asbury Park which many of his lyrics suggest. It is an image which belies the fact that Bruce Springsteen may very well be the most brilliant American songwriter/performer of the '70s.

b.t.

**Quincy Jones  
The Manhattan Transfer**

**GREEK THEATRE, L.A.** — Quincy Jones let his fifteen piece "menu" open his portion of the bill with his "Theme From Ironsides," before dancing onto the stage in a multi-colored confetti-string shirt which could easily represent some of his innovations in a musical world.

His reference to the touring band as something to "satisfy everybody's appetite" was extended, as he explained he thought of each musician as a "main course. Imagine going into several of your favorite restaurants and being able to select your favorite food from each," he said. "This group has taken 22 years to assemble. . . . I hope everyone is hungry."

"Let's eat!" yelled the crowd.

With that, Quincy and his players served up changing moods and tempos to suit everybody's taste. "Buffalo Soldiers," "Love Desire," "Trying To Find Out About You," featuring the Johnson brothers, George on guitar and Louis ("Thunderthumbs") on bass; Quincy singing "Just Your Man," and a jazz tribute to the late Cannonball Adderly, "Keep On Keepin' On," with a Jerome Richardson baritone sax solo.

Quincy Jones is a very graceful individual, and despite being the headliner, managed to direct attention toward various members of the outfit, including percussionist, Harvey Mason, who beat the daylight out of his trap set on his

**Four Tops  
Yvonne Fair**

**CONCERTS AT THE GROVE, L.A.** — The Four Tops are champs. Opening their show with their hit song from the film "Shaft in Africa." The Tops put it out there to the crowd when they sang "Are You Man Enough?" The Four Tops, Levi, Duke, Obie and Larry did a fine repertoire of their many hits throughout the evening. Wearing brown jumpsuits with brown velvet jackets the Four Tops still move relate well to the crowd. Backed by their fifteen piece orchestra the Tops worked out "Reach Out," and "Keeper of the Castle." Getting into the mood of love and romance the guys brought fond memories to the gentlemen in the audience with "Ain't No Woman Like The One I Got," and "Stillwater." Getting back in the swing of things from Tops did their golden oldies which included their national anthem, "Baby I Need Your Loving." "It's All In The Game," and "Sugar Pie (Honey

**THE STARWOOD, L.A.** — Down in the dirt raunch and roll and the persona of sexuality are a bit lopsided in presentation. I mean the gals have the likes of Jagger, and Jim Dandy to get their rock and roll juices going, but what about us guys? There's been a few ladies who have made the attempt but forcing their issue is not conducive to arousal; musical or otherwise.

But the lesser half can take heart for Ruby Starr's Starwood gig (a Capitol effort) proved that rock and libido can be combined into an honest entertaining attraction.

Ruby (backed by the most professional Grey Ghost) played a most willing feather as the rawness of the music brought her to wildly exaggerated, yet effective gyrations which bordered on freedom of body and intent.

Ms. Starr's stage abandon was more than a sensationalistic hook with no substance as the set showcased a seasoned

composition of "Marchin' In The Streets" which, with piccolo, sounds like the 1976 answer to the national anthem; "Wah Wah" Watson on guitar and mouth synthesizer doing Quincy's "Sanford And Son"; and Paulette McWilliams, former lead singer with Rufus (and mentor to Chaka Kahn), singing a very moving "Everything Must Change."

As if all of this wasn't enough to raise the temperature on a cool August night, Quincy reached into his encore to bring back The Manhattan Transfer, the spiffy quartet who had opened the show with a powder-perfect, wet-headed set of round nostalgia from the '30s and '40s. Tailored and tailed, they had it nailed when, who stepped out of the wings, but Stevie Wonder, for a harp jam with the rest of the merriment. Although Stevie politely deferred the nature of the appointment back to Quincy and The MT, by refusing to lay into song, it really didn't matter — the audience was on its feet for a spine-tingling ten minutes of clapping and dancing.

s.f.

**Natalie Cole**

**BUDDY'S PLACE, NYC** — Ms. Cole is the 25-year-old daughter of the late Nat King Cole, but anybody looking for a carbon is out of luck. Ms. Cole is ploughing a gospel groove, appearing with a couple of spirited backup singers and a five piece band and sounding, if anything, like Dinah Washington.

continued on pg. 27

**Ruby Starr and Grey Ghost  
Strongbow**

belter's vocal stance that reeked of paying a whole lot of dues. These two aspects of down south get down weaved a rock and roll spell on a scabrous series of Arkansas earthshakers; the culmination of which reached full flower on a most powerful humper "Burnin' Whiskey."

The course of the metaloid proceedings took some detours during the night as the subtle shadings of jazz and the black man's burden slipped in and out of the basic musical drive with creative dexterity.

Ruby Starr this night was the musical truth and a hard pelvic thrust against your rock and roll jeans.

Show opener Strongbow (a Southwind gale force) were a good example of musical maturity. The tried and true riffing and rhythm were apparent but the band's intentions went deeper than that. Forays into the valley of jazz and unobtrusive space colors stabbed at the body moving line while vocals, which often took on a lighter shade of Yes, were the proverbial icing on this musical cake.

Noted dimension came in the form of intelligent use of keyboards and crafted runs on an electronicized trombone.

Strongbow at the Starwood was a taut arrow.

m.s.

**The Sons Of Champlain  
The Rowans**

**TROUBADOR, L.A.** — Bearded Bill Champlain brought his band to boogie in a new day in a new way; blasphemy, you may say — they play music that's today and not as it was yesterday with the psychedelia of the Bay. Those who have loved the Sons in previous phases of an on-going revolution know that while those days are not forgotten, they are not dwelt upon, either. With that in mind, the band cooking with Bill these days draws from multi-collective roots, peripherally including Bay area roots circa 1966-67. The main roots are, and always have been, the hybrid forms of blues and gospel with rock and roll that are exemplified in Bill Champlain's blacker-than-white vocal soul.

The Sons Of Champlain are offspring unique and offspring talented; each individual member offers quality in sound that is tied together to create a musical whole around Bill the progenitor. Comparisons of any kind reach levels of crass absurdity when students of the sixties remember Chicago Transit Authority's first album that unmistakably resembled Champlain's layered use of horns and rhythms. At that time, the Sons had a cultist following almost exclusive to the Bay area and Los Angeles, but again, the past only teaches us to move forward or be lost. The Sons are found, and this time around by the wider audience this, one of America's foremost wrap-the-sound-around-you bands, deserves unqualified approval.

Opening for the Sons were the Rowans, back together and really together this time; the Rowan Brothers are now recording for Asylum. This is a band that makes it solely on the quality of their music, most of which is self-written and arranged, without frills or pretentious theatrical jive. Listen to "Take It As It Comes," which essentially is a statement to the effect that this band is going to play what they want, and if it happens for them, fine. If not (inconceivable, actually), it will not cause them to prostitute their art for the sake of commerciality. Treat yourself to the Rowan's own style of rock and roll, you won't get cavities but you will be smilin'.

s.p.



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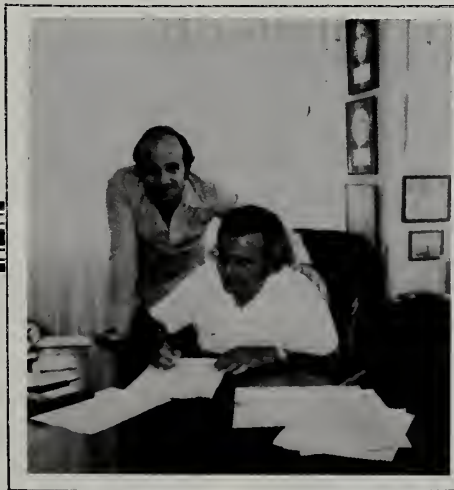
**MOTOWN  
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**JOBETE MUSIC INC.**

**and**

**STONE DIAMOND MUSIC CORP.**



From left to right Mr. Jose Sobrinho of Top Tape and Mr. Ralph Seltzer Vice President of Motown signing the agreement.

**picks of the week**

**BARBRA STREISAND** (Columbia 3-10198)

**My Father's Song** (3:33) (Leeds-Widescreen/ASCAP — R. Holmes, J. Lesser)

Rupert Holmes and Jeffrey Lesser have produced their own composition, from Rupert's own recent Epic LP, and Barbra's interpretation is bound to earn her kudos and a high pop chart position. A beautiful, strong tribute. A song that lends itself well to the Streisand touch. Flip: No info. available.

**STEELY DAN** (ABC 12128)

**Bad Sneakers** (3:17) (American Broadcasting/ASCAP — D. Fagen, W. Becker)

The lyric and instrumental talents of Becker and Fagen are once again effectively brought into play with "Bad Sneakers" as The Dan crams a whole lot of music into a mere 3:17. A razored guitar bridge highlights and counterbalances some laidback vocals with the overall sound layered and dimensional. Flip: No info. available.

**HERBIE MANN** (Atlantic ST-A-31014 SP)

**Body Oil** (4:54) (Herbie Mann/ASCAP — Herbie Mann)

Following up his single "HiJack," Herbie has come up with "Body Oil." This is another disco dandy but has a Latin flavor to add to Herbie's fine fluting. "Body Oil" should be a big winner — it has surefire appeal to all listeners. Flip: No info. available.

**GLORIA GAYNOR** (MGM M 14823)

**(If You Want It) Do It Yourself** (2:49) (Robin-Song Tomeja/ASCAP — J. Bolden, J. Robinson)

The disco queen, Gloria Gaynor is back again with another disco pleaser. Gloria gets down to the nitty gritty while she is ably backed by a bumpin' rhythm section. The lyrics are catchy and perfect for the disco-minded. A real winner! Flip: No info. available.

**JESSI COLTER** (Capitol P-4087)

**You Ain't Never Been Loved (Like I'm Gonna Love You)** (2:57) (Baron/BMI — Jessi Colter)

Jessi takes this song and wraps it around the ears in a manner that is at once sensual and dignified. Mostly acoustic and completely capturing the mood of a strong relationship, this cut was taken from the LP "I'm Jessi Colter," produced by Ken Mansfield and Waylon Jennings. Simplicity with taste and natural warmth makes this single a fine followup to "I'm Not Lisa." Flip: What's Happened To Blue Eyes.

**BREWER AND SHIPLEY** (Capitol P-4105)

**Brain Damage** (2:35) (Talking Beaver/BMI — Mike Brewer)

In the style of honky-tonk at its honkiest, this cut from the "Welcome To Riddle Bridge" LP describes serio-comically the effects of overindulgence with drugs: "I got brain damage/from takin' them drugs/brain damage/from smokin' them rugs . . ." and "I got toad liver/from drinkin' that booze/road shivers/from payin' them dues . . ." Calculated outrageousness with a message from the "One Toke Over The Line" gents bound to get good airplay. Flip: No info. available.

**THE CHAMBERS BROTHERS** (Avco AV-4657)

**Stealin' Watermelons** (3:37) (Crabshaw/ASCAP — E. Bishop)

The Chambers Brothers are back doing their strongest tune since their heydays during the "love trip" in Frisco. Doing an Elvin Bishop tune, their special style of funk comes through with a harmonic harmonica running throughout. With a heavy back beat this tune has plenty of disco and pop appeal. This "Time" the Chamber Brothers have come up with a big winner. Flip: No info. available.

**MICHAEL DINNER** (Fantasy F-750-A-S)

**The Promised Land** (3:22) (Parker/BMI — M. Dinner)

Michael Dinner's "The Promised Land" is a rockin' good country get down in the finest tradition of rock and roll. Dinner's naturally downhome vocals form the perfect counterpoint to some hard on riffing and keyboard backing with the overall feel being good time or good for anything that ails you. "The Promised Land" is music to get it on to. Flip: No info. available.

**FOUR TOPS** (ABC ABC-12123)

**We All Gotta Stick Together** (3:50) (ABC/Dunhill & Rall/BMI — L. Payton, R. Knight, F. Bridges, R. Beasley)

The "Sugar Pie," sound that made the Four Tops a household word is abundant in their latest offering on ABC, "We All Gotta Stick Together." Produced by Steve Barri and Lawrence Payton this love ballad proves that the Tops sing from their hearts and souls. Watch out for this one because this one should put the Tops back on top. Flip: No info. available.

**LEON HAYWOOD** (20th Century) TC 2228)

**I Want'a Do Something Freaky To You** (3:35) (Jim-Edd/BMI — L. Haywood)

With its mellow, shuffling rhythm track and emphatic, imploring lyric, this disk, which is already getting heavy play, should soar to #1 with the same kind of intensity that sent "Get Down Tonight" to the top. Heavy pop crossover potential. Very sexy sighs in these grooves, so watch out! Flip: No info. available.

**EDWIN STARR** (Granite G 528 AM)

**Stay With Me** (2:45) (ATV-Zonal/BMI — E. Starr)

Lots of soulful feeling behind very positive lyrics — ". . . sharing is all I want to do/giving and caring and making your dreams come true." Good energy and compelling horn section. Many points for this hit artist. Granite is solid with this cut. Flip: No info. available.

**DARRYL HALL AND JOHN JOHN OATES** (RCA 10373)

**Camellia** (2:46) (Unichappell/BMI — J. Oates)

Hall and Oates have come up with an ever so slightly penned country flavored pop ballad that musically is the message. The on the land element derives its force from well delivered vocals that mesh well with the intelligent instrumental backing. A professional outing in the finest sense of the word. Flip: No info. available.

**ROGER WILLIAMS** (MCA 40451)

**Theme from "Rollerball" (Adaptation of Bach's Toccata and Fugue in D Minor by Leroy Holmes)** (3:24) (United Artists/ASCAP — Johann Sebastian Bach)

The classic refrains of Bach's Toccata in D Minor kick off a running 3:24 as Roger Williams's professional keyboard excursion takes the listener on a racing excursion into the many moods highlighted in the motion picture soundtrack "Rollerball." A left field entry into the race for top forty stardom. Flip: No info. available.

**DICKIE GOODMAN** (Cash/Private Stock 451)

**Mr. Jaws** (2:03) (Unichappell/BMI — B. Ramal, D. Goodman)

Goodman has provided a lot of laughs over 15 years with his zany ventures into the pop charts. This bit of 'Jawsmania' (fifth of the summer) features the great white in a 'speaking' part. Excellent novelty fare, utilizing virtually all of CB's top ten. Flip: No info. available.

**THE END** (20th Century TC-2229)

**Do The Jaws** (3:00) (Jason Sean/ASCAP — J. Shelton, R. Regan, M. Commander)

If this were 1957 it might be titled "Do The Hula Hoop." All in fun, though, as the same end is achieved. The basic disco patron should rate this high on movability. Flip: No info. available.

**EBONY, IVORY & JADE** (Columbia 3-10196)

**Samson** (2:50) (Elbomo/BMI-Tomeja/ASCAP — L. Hodelin, C. Spencer)

With the sounds of a full rockin' orchestra cookin' in the background Samson cracks his whip in this uptempo disco dandy. The infectious beat and simple tasty lyrics will make this disco tune one sure to be roaring up the pop charts. Who can stop the strongest man in the world? Flip: No info. available.

**POLLY BROWN** (Ariola America 7603)

**Special Delivery** (2:55) (Almo/ASCAP — G. Shury, P. Swern)

The lovely gal from England who brought us "Up In A Puff Of Smoke" is back on the track with her latest "Special Delivery." This uptempo single features fine orchestration complimenting Polly's super-sweet voice. A perfect vinyl for discos or easy listening. Flip: No info. available.

**DAVID "K" & THE BLUE TIES** (Spigot GS 1)

**Cheer-Up Syrup** (4:28) (Spiral Record/ASCAP — G. Shelley)

If you like your disco music sharp, to the point and with no musical holds barred then you're sure to get off on "Cheer-Up Syrup." The punchy rhythm track is effectively augmented by crisp guitar licks and a haunting vocal refrain. Music that's good to your feet and other moving parts. Flip: No info. available.

**TAGGETT** (United Artists UA-XW704-Y)

**(I'll Be Your) Anchor Man** (3:32) (Ackee/ASCAP — C. Horton Jennings)

Wow! A fresh rock group with a bump-and-grinder, no less. Lyrics that haven't been around the block four times, a semi-raunchy vocal, and a dixieland horn section. Five stars and an "ooh-la-la" high up the pop charts. Flip: No info. available.

**MELBA MONTGOMERY** (Elektra E-45272-A)

**He Loved You Right Out Of My Mind** (2:01) (Brushape/BMI — G. Paxton)

Ms. Montgomery reaches into every woman's personal file to pull out a plaintive vocal dripping with cry-in-your-beer storyline. Appears destined for programming across the country's jukeboxes. Flip: No info. available.

**RARE EARTH** (Rare Earth/Motown 5059F)

**Keepin' Me Out Of The Storm** (3:45) (Jobete/ASCAP-Stevenson/BMI — J. Stevenson, P. Warren)

It's a whole lot of funk in "Keepin' Me Out Of The Storm" as the reconstituted Rare Earth shows that its roots have remained loyal to the ghetto streets. Clipped riffs and hypnotic rhythm soundings make this a get down primer for whatever moves you. Flip: No info. available.

**OUTLAWS** (Arista AS-0150)

**There Goes Another Love Song** (2:48) (Hustlers, Inc./BMI — H. Thomasson, B.L. Yoho)

Lamentations of loneliness are the thrust of the lyric in this choice cut from the Outlaw's first Arista LP. From the initial bars the band moves out with non-pasteurized pasture-rock featuring some good guitar lines in the break and producer Paul A. Rothchild did a commendable job capturing the energy of live performance. Watch for this one; it's going to be big. Flip: Keep Prayin'.

**DENNIS LAMBERT** (Haven/Capitol 7017)

**I Didn't Sing (In The New York Subway)** (3:19) (ABC-Dunhill/BMI — D. Lambert, Brian Potter)

All the elements of pop and ballad fall together in "I Didn't Sing (In The New York Subway)" as Dennis Lambert's tale of struggling in the street and the rise to stardom benefits equally from strong lyrical and instrumental segments. If ever a song was a natural for the radio this is it. Give a listen. Flip: No info. available.

**WILLIE BOBO** (Jupiter Jazz JUP-901)

**A Koko** (3:25) (Spook-A-Rican/BMI — Willie Bobo, Dale Frank)

With a mouth-watering salsa beat running throughout, this tune will make everybody out there get on the floor and mambo. The brass and rhythm arrangements and clean sharp and distinct creating the perfect mood for Willie's vocals. Produced by Juggy Murray a veteran in music circles, this disk should please every listener from jazz to mor. Flip: Gotta Hustle On.

**THE LOST GONZO BAND** (MCA 40445)

**People Will Dance** (Nunn Publishing/BMI — Gary Nunn)

Nice sax lines throughout this medium 4/4 blend of funk and roll with some imaginative guitar and arp work during the break. The Gonzos effectively prove that they can put their creative spark to a basic song with only a few chord changes. This one will in all likelihood, bump its way to the top. Flip: No info. available.

picks of the week

**SECRETS** (Wand WDJ-11288)  
**(Baby) Save Me** (4:27) (Classified-Eyes Have It-Unichappell/BMI — A. Smith, D. Jordan)  
 The Secrets have come up with a disco dandy sure to get everybody on the dance floor with "(Baby) Save Me." The orchestration and rhythm are tight and funky with the background vocals super on this disk. This one won't be a mystery for the Secrets. Flip: No info. available.

**MARC WIRTZ** (Tom Cat YB-10359)  
**We Could Have Laughed Forever (Happy Kind-A-Sad)** (3:23) (Cataclysmic/BMI — M. Wirtz, J. Janning)  
 Wirtz arranged, produced and performed this premiere effort on the Tom Cat label, proving he knows himself well. Sweet production for a creamy voice, building into a smooth chorus. Pleasant pop. Flip: No info. available.

**THE BANG GANG** (Warner Bros. 8135)  
**Who Said Honky's Ain't Got Soul** (2:35) (Little Peanut/ASCAP — D. Graham, B. Todd, J. Winn)  
 This is a record that's going to go a long way on the dance floor. Disco cut gets a much needed shot in the arm as the pulsating rhythm and intelligent, albeit sparse, use of horns adds up to a bouncier item that'll have you getting down, up and sideways. This record's a real mover. Flip: No info. available.

**EXCERPT FROM CHICAGO SOUNDTRACK** (Arista 2181-S)  
**All That Jazz** (2:53) (Unichappell/BMI — J. Kander, F. Ebb)  
 It's a page out of yesteryear as this bouncier effort from the cast soundtrack of Chicago fits in perfect with the still strong nostalgic trend of the airwaves. "All That Jazz" may be a blast from the past but it has all the earmarks of a seventies hit. This is what you've been missing. Flip: No info. available.

**DAVID & DAVID** (20th Century TC-2226)  
**Baby Bye Bye** (3:10) (Hit Brigade/BMI — D. Phillips, D. Whitson)  
 David sings an interesting ballad, but in the future we'd like to hear more harmony from David, more than the cautious taste here. Pleasant guitar (acoustic); catchy hookline for teen sing-a-long. Pop for certain. Flip: No info. available.

**BARBARA FAIRCHILD** (Columbia 3-10195)  
**You've Lost That Lovin' Feelin'** (3:36) (Screen Gems-Columbia/BMI — B. Mann, C. Weil, P. Spector)  
 More laid back than the original Righteous Brothers' version, Ms. Fairchild's rich voice and treatment from the women's point of view may well stimulate crossover action (country) for an audience unfamiliar with this classic. Flip: No info. available.

**PETER ALLEN** (A&M 1722-S)  
**She Loves To Hear The Music** (3:33) (Irving-Woolnough-The New York Times/BMI — P. Allen, C.B. Sager)  
 Peter Allen has an interesting voice and sings what sounds like a Sgt. Pepper out-cut. Background in good balance to an out-front vocal. Super-fine production. Flip: Shy As A Violet.

**EASY CREDIT** (Fly By Night FBN-162030-A)  
**Ain't Nothin' New (Air My Views)** (3:25) (Steel Chest Music/ASCAP — B. Burton, A. McKay)  
 Good time, laidback, easy funk dance number. Listenable social lyrics, as well, with a Bill Withers type feel. Flip: Ashes To Ashes.

**SAM DEES** (Atlantic ST-A-31050)  
**Fragile Handle With Care** (3:35) (Moon Song/BMI — S. Dees, M. Percy)  
 Writer, producer and singer Sam Dees is going to rock the airwaves with his latest on Atlantic. A funky backbeat adds to Sam's soulful, expressive vocals to create a fine piece of vinyl. Flip: Save The Love At Any Cost.

**EDDIE REEVES** (GRC GR-DJ 2065)  
**What The Hell Are We Doing** (2:31) (United Artists/ASCAP — J. Holiday, E. Reeves)  
 Strong song which transcends trivial arguments and laments the pain two people can sometimes cause each other. Powered by the strong but not overbearing presence of Hammond organ, this song really hits home both lyrically and musically. Watch for showings in at least the top 20. Flip: No info. available.

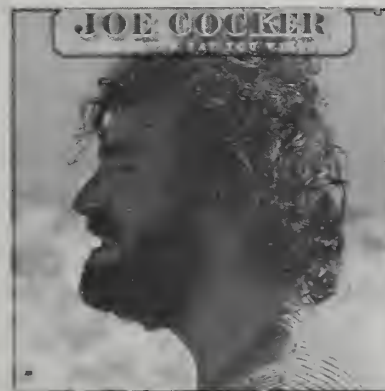
**DIRTY ANGELS** (Sire 719)  
**Rock And Roll Love Letter** (3:19) (Burlington Andustin/ASCAP — T. Moore)  
 "Rock And Roll Love Letter" is a pop punch to the solar plexus. In the driving tradition of the music "Letter" makes expert use of riffs and reckless vocals to milk this 3:19 for all it's worth. There's enough in offensive raunch to make this a pick to click on anyone's top forty. Flip: No info. available.

**EDDIE McLOYD** (Dakar DK 4547)  
**Once You Fall In Love** (3:15) (Blackwood/BMI — B. Nichols)  
 Eddie McLoyd's vocal reminiscent of E. Kendricks brings real pleasure in this zesty uptempo ballad of love. With full strings and brass backing this B. Nichols tune this one should make r&b and pop listeners fall in love for sure.

**Z.Z. HILL** (United Artists UA-XW631-X)  
**I Created A Monster** (3:00) (Dozier/BMI — L. Dozier)  
 Written and produced by Lamont Dozier this disk features hot and soulful guitar work and rhythm to compliment Z.Z. Hill's voice. The eerie special effects make this a perfect track for the disco orientated... This monster should stomp up the charts. Flip: No info. available.

**L.T.D.** (A&M 1731-S)  
**Rated X** (3:27) (Irving-Iceman-McDorsbov/BMI — B. Osborne)  
 Popcorn horns, fire engines and whistles, pump-pump drums and ooh-aah exclamatory riffs make up this driving disco disk. Flip: No info. available.

pop picks



**JAMAICA SAY YOU WILL** — Joe Cocker — A&M SP-4529 — Producer: Jim Price — List: 6.98  
 The gravel toned vocals of Joe Cocker have, over the years, become synonymous with gut level feeling and emotion. "Jamaica Say You Will" is Cocker at his voice finest as his interpretations of the blues set him high on the list of feelin' down. Top cuts to get you where you live include "It's All Over But The Shoutin'," "I Think It's Going To Rain Today" and a pronounced "Jamaica Say You Will." Cocker's latest is a consistent effort on all counts and, in a street corner kind of way, is music of the heart.



**BLUES FOR ALLAH** — Grateful Dead — Grateful Dead GD-LA494-G — Producer: Grateful Dead — List: 6.98  
 There's a sense of urgency and eclectic excitement between the grooves of this latest Grateful Dead effort. "Blues For Allah" is a deft handling of laidback and upfront that explores a whole lot of musical levels in between. It's music that combines the basest of roots and the improvisation of other worlds. Top listens on an intellectual level include "The Music Never Stopped," "Unusual Occurrence In The Desert" and "Franklin's Tower." "Blues For Allah" is proof that the Dead are alive.



**MELLOW MADNESS** — Quincy Jones — A&M SP 4526 — Producer: Quincy Jones — List: 6.98  
 It's nice to be musically ambidextrous. When you can funk, pop and jazz you've literally got to have your musical cow patties together. On "Mellow Madness" Quincy Jones proves equal to a whole lot of tasks as his professional interweaving of all three forms a panorama of feel and emotional pitch that succeeds on the merit of believability. Top listens include "Beautiful Black Girl," "Tryin' To Find Out About You" and "Paranoid." "Mellow Madness" is an improvisational outing hardly contrary to rational thinking.



**FIRST CUCKOO** — Deodato — MCA MCA-491 — Producer: Eumir Deodato — List: 6.98  
 Deodato is not one prone to keyboard overindulgence. His chops are precisely worked out within the context of a given composition and, as a result, is constantly creative while not always appearing to be so. This philosophy of unobtrusive progression continues on "First Cuckoo" as his overall composing and arranging talents hit the musical mark with consistency. Top journeys into the upper reaches include "Crabwalk," "Funk Yourself" and a hot 4:19 cover of "Black Dog." Deodato musically rearranges your brain cells.



**PUMP IRON** — Alvin Lee — Columbia PC 33796 — Producer: Alvin Lee — List: 6.98  
 The blues have always been Alvin Lee's forte. Give him the classic twelve bar refrain and this connoisseur of fine axemanship will work guitar wonders for you. On "Pump Iron" the basic rawness of the music gets an embellishing shower of influential padding as Lee's riffs fall with a renewed ferocity and bite. Gone for the most part are the technical flash of lightning runs and in their stead is a monument to economic, restrained but, nonetheless, bruising progressions. "Pump Iron" stands as loud testament to a man and his axe.



**KEEP YOUR EYE ON THE SPARROW** — Merry Clayton — Ode SP 77030 — Producer: Gene McDaniels — List: 6.98  
 Merry Clayton is a down to the bare bones of the soul type of woman. She sings, believably, of the sorrow and the pain and, more importantly, of the iron will that lurks within. The trait is present by the yard on "Keep Your Eye On The Sparrow" as each composition becomes the lady's vehicle to raw emotion and strength. Top cuts include "Get Hard Sometimes," "Loving Grows Up Slow" and a burnin' thing on "Keep Your Eye On The Sparrow." Merry Clayton is a heady musical equation.

pop picks

**GET ON DOWN** — Bobby Bland — ABC ABCD 895 — Producers: Don Gant, Ron Chancey — List: 6.98

The blues according to Bobby Bland is a classic primer to anyone interested in the definitive version of the genre. On "Get On Down" Bobby's soulful-gospel brand of music is showcased in its finest light with mellow and up-tempo excursions into tales of woe and other things. Top flight cuts for a look at the good old days include "You're Gonna Love Yourself," "I Take It On Home" and "You've Never Been This Far Before." Bobby Bland's latest is music that will get you up even when you're down.

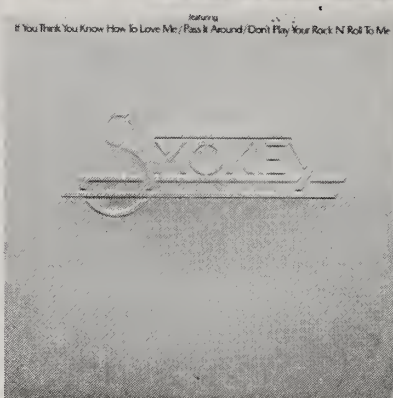


**DO YOU WONDER** — Shawn Phillips — A&M SP 4539 — Producer: Shawn Phillips — List: 6.98

Over the years Shawn Phillips has managed to incorporate bits and pieces of genuine "think" into his renderings of pop, rock and jazzical forays without disrupting the musical integrity of his compositions. This approach to music continues on "Do You Wonder" as lyrical subtitles share the creative spotlight with far reaching instrumental progressions. Top listens include "Looking At The Angel," "Blunt And Frank" and "Believe In Life." "Do You Wonder" is an example of music that does it to you in a whole lot of places.

**PYRAMID OF LOVE AND FRIENDS** — El Chicano — MCA 2150 — Producer: Lenny Roberts — List: 6.98

There are various shades of the latin experience. On one hand is the aggressive kick out the jams rock tainted sound while, at the opposite end lies a pop flavored slice of interweaving forces and subtitles. El Chicano is a prime mover in the latter and one "Pyramid Of Love And Friends" the mixture mellows you out easy. Top latin shadings include "Such A Good Life," "I Love You Anyway" and the jungle influenced "Baretta's Theme." El Chicano is good music any old way you choose it.



**SMOKEY** — Smokey — MCA 2152 — Producer: Mike Chapman — List: 6.98

Every once in a while you come across an album whose every song just plain fits. Such an album is the debut effort of Smokey whose very fiber smacks of easy listening and pop. The interlocking pieces of instrumental and vocal play the airwaves backed by just enough rock to prove their diversity within the commercial genre. Top cuts include "If You Think You Know How To Love Me," "Changing All The Time" and "Don't Turn Out Your Light." This album is living proof that where there's "Smokey" there's fire.

**LAW** — Law — GRC GA 10017 — Producers: Ron Albert, Howard Albert — List: 6.98

Many people have felt that music must fall into one of two categories. It's got to be urgent and predictable or introspective and progressive. Well, the best way to sum up the initial recorded efforts of Law is to say they're both. The band covers all the rock, jazz and soul bases on the musical wings of thundering lead riffs and a resounding series of vocal outings. Top cuts include "Just A Dream," "Solitary Picnic" and "The Old Days Are Gone." If this album is the strong arm of the law then I'm guilty.

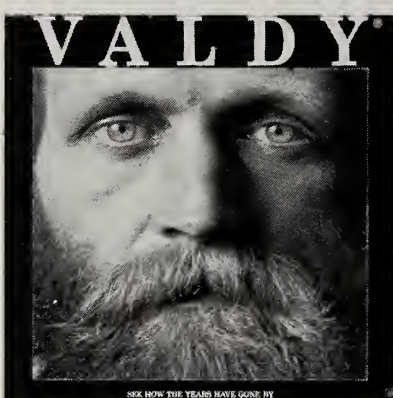


**SCHEHERAZADE AND OTHER STORIES** — Renaissance — Sire SASD 7510 — Producer: Renaissance — List: 6.98

Various musical forms lend themselves to a particular clime and state of mind. The music of Renaissance is atuned to a time of dropping off on foreign shores; of peaceful cohabitation and of a cushioning of the mind and the soul. "Scheherazade And Other Stories" is a lyrical and instrumental tide that laps at the inner workings of the perception of the listening matter. This is a different kind of laidback that will lull you into an inner state of being. Welcome to introspection.

**EQT** — Eric Quincy Tate — GRC GA 10015 — Producers: Sonny Limbo, Eric Quincy Tate — List: 6.98

You say that heavymetal's getting you down. That funk, soul and pop just ain't getting it anymore? Well don't worry bunky for Eric Quincy Tate's got the cure for what ails you. "EQT" is a downhome, mixture of honkytonk, nonoppressive boogie a dash of country and gentle under-pinnings of foreign origin. Top cuts include "Drivin' Wheel," "Honky Tonk Man" and a gut busting "No Rollin' Boogie." Eric Quincy Tate is music of the soil that's the best argument in the world for getting your hands dirty.



**SEE HOW THE YEARS HAVE GONE BY** — Valdy — A&M SP4538 — Paul Rothchild — List: 6.98

Valdy is a lyricist in the most poetic of senses. He also an excellent acoustic picker. So you can imagine what happened when he decided to get the two together for this album. The dating relevancy of his works are further enhanced by a canny road voice that reeks of belief. Top tales of the bard include "Truckers Song," "Bruce And The Green Stock" and "See How The Years Have Gone By." Valdy is an album of two levels. You can listen to a musician or you can read him like a book.

**I DON'T WANT TO BE ALONE, STRANGER** — Johnny Guitar Watson — Fantasy F-9484 — Producer: Johnny Guitar Watson — List: 6.98

Johnny Watson is a solid veteran of the blues for breakfast school of music. When he tells you about he ain't had no lovin' in a month of Sundays you just have to believe him. On "I Don't Want To Be Alone, Stranger" there's that kind of blues as well as some real upper music, suitable for doing what you feel. Top cuts include "It's Way Too Late," "You Can Stay But The Noise Must Go" and "Tripping." If you're so far down that it looks like up to you, this album should make you feel just a bit better.



**COSMIC CHICKEN** — Jack DeJohnette — Prestige P-10094 — Producers: Jack DeJohnette, Orrin Keepnews — List: 6.98

"Cosmic Chicken" is a nether world of sound where bits and pieces of musical thought dart and glide in a never ending void. It's jazz whose roots are not of this earth and whose momentary coupling into comprehensive sound is but a momentary delay in this ongoing evolution of sound. Top journeys into the land beyond mortal kin include "Eiderdown," "Memories" and "Stratocruiser." Deep within the recesses of your mind is where the "Cosmic Chicken" dwells; scratching and pecking at musical nerve endings.

**I REALLY WANTED TO MAKE A MOVIE** — Dale Menten — MCA 2151 — Producer: Dale Menten — List: 6.98

Dale Menten is out of the classic troubador mold, albeit a little modernized. His interpretation of the set road stories and love affairs embodies an up to date feel that brings its message to the listener via a subtle persuasion. It is this facet of the Menten nature that makes "I Really Wanted To Make A Movie" the easy listen it is. Menten's laidback vocals merge with an easy acoustic style to produce a music that's easy on one's soul. "I Really Wanted To Make A Movie" makes you glad Dale Menten stuck to music.



**STARSTRUCK** — Moonquake — Fantasy F-9486 — Producers: Paul Leka, Billy Rose — List: 6.98

If ever a music was prone to going down for the third time it would be rock and roll. I mean there's just so many chords and so many ways to be clever. Based on "Starstruck" Moonquake has found a few more ways. In their hands rock gets light, then heavy, then popish and all very simply and concisely laid out. Top cuts include "Just Another Saturday Night," "The Sky Kept Right On Crying" and "I Took You To Heaven." "Starstruck" is a rock and roll beating you'll be glad you received.



## Capricorn To Rush Wammack LP

MACON — "Now For Sale," debut album for Capricorn artist Travis Wammack, will be rush-released on August 22, as part of the label's "Capricorn Month" promotional campaign, according to Capricorn president, Phil Walden. The album follows up Wammack's current top forty single, "(Shu-Doo-Pa-Poo-Poo) Love Being Your Fool," which is included on the disk.

Recorded in Muscle Shoals, and produced by Rick Hall, the LP includes songs written by Wammack, Brook Benton, Alan O'Day, Dennis Linde, and Jerry "Swamp Dogg" Williams. Behind Wammack, who performs on guitar, vocals and harmonica, are band members Joe Hamilton (bass), Leon Sherrill (guitar), Don Cartee (drums), Randy McCormick (keyboards), and Jim Evans (percussion). Guest musicians include Pete Carr on guitar, Barry Beckett on keyboards, and Stacy Goss on horns.



**QUESTION OF BALANCE** — Herb Belkin, Motown creative vice-president (seated), discusses the signing of Libra, six-man electronic rock group from Italy. Shown here perusing the cover of the album, "Libra," which was a hit in Italy and is due for mid-August domestic releases on Motown, are Belkin and the album's producer Danny Besquet (left) and Jules Huppert (right). Huppert co-manages Libra with Ralph Kent Cooke, Los Angeles advertising executive and son of the owner of the Los Angeles Forum and the Lakers basketball team. The group is currently organizing their first tour of the U.S. under the aegis of Paul Smith's RPM Booking Agency.

## 'Chan' Daniels Passes Away

HOLLYWOOD — "Chan" Daniels, a member of the original Highwaymen, died in a Los Angeles hospital August 2 from complications arising from pneumonia and surgery. A native of Argentina and a graduate of Harvard Business School, Daniels was a member of the group in the early 1960s when it posted million selling records of "Michael, Row The Boat Ashore" and "Cottonfields." Within the industry he was also a special assistant to the president of MGM Records, an executive at Filmways, Inc., and a&r coordinator at Capitol Records. Most recently he headed his own firm, Musical Hits, Inc., concerned with international publishing and master sales. A recent Highwaymen remake of "Michael, Row The Boat Ashore" just this month has received substantial airplay and several independent record picks.

Chandler L. Daniels is survived by his parents, Mr. & Mrs. Lawrence C. Daniels; a brother, Larry; and a sister, Linda, all of Buenos Aires.

## Radio Transcripts On Musak Albums

NEW YORK — Transcriptions by the orchestras of Jimmy and Tommy Dorsey, Isham Jones and Buddy Clark, now the property of the Muzak Corporation, have been released in album form by the corporation and will be issued nationally by Rumbleseat Records, an Irvington, N.Y. based label.

The transcriptions were originally made in the 1930s and 1940s by Associated Music Publishers, a division of Musak, for use by radio stations.

According to Musak vice president Jane Jarvis, the release of these recordings marks a change in company policy. Initially four albums will be released followed by other recordings in the Musak library not available before.

## Cashwest Names Brown To VP Post

NEW YORK — George Brown has been appointed vice president of creative services for Cashwest Productions, Inc. and its affiliate companies.

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

## Chappell, Sire Into Joint Book Venture

NEW YORK — A joint venture between Chappell Music and Sire Records has resulted in the formation of Sire Books, a series of books, retailing at \$3.95, devoted to rock music.

The line includes biographical studies of recording artists past and present and the first six titles are planned for release during the Christmas season.

Included are Elton John by Ben Edmonds, Beach Boys (Ken Barnes), Carole King (Alan Betrock), John Lennon (Paul Nelson) and Led Zeppelin (Richard Cromelin).

Distribution will be through record and music outlets by Chappell and to book stores and other locations through various direct arrangements with publishers and distributors. The volumes will be 9x12 and special racks and browser boxes have been designed for point of purchase display.

Editing the series will be writer Greg Shaw and creative supervision will be Sire's responsibility with Chappell controlling the marketing and distribution ends.

Sire president Seymour Stein stated that the book series would complement the albums, particularly the "Vintage Years" series, released by Sire. He

added that the series would be expanded later to include artists of the 1950s and 1960s as well as more elaborate volumes devoted to "specific topics in the framework of rock history."

## Enchantment To Polydor

NEW YORK — Polydor Records is releasing the original motion picture soundtrack of the film, "Deliver Us From Evil," a Dimension Pictures release. The label is also signing the group Enchantment, who perform the film's score, to an exclusive recording contract.

Enchantment is a five-man group from Detroit, and the LP was produced by Mike Stokes, with arrangements by Stokes, Paul Riser and Jimmy Roach. A single, "Call On Me," will be released shortly.

## Stevens: 6th Gold LP

HOLLYWOOD — "Cat Stevens Greatest Hits" has been certified gold by the RIAA. The A&M album is Stevens' sixth gold LP; others include "Tea For The Tillerman," "Teaser And The Firecat," "Catch Bull At Four," "Foreigner," and "Buddah And The Chocolate Box."



**HANDS ACROSS THE CARIBBEAN** — Nemporer Records (dist: Atlantic) has signed the group Raices, a seven-man outfit from San Juan, Puerto Rico. The group, which plays a blend of contemporary electronic jazz, r&b, hard rock and salsa rhythms, has finished the recording of their debut album at Criteria Studios in N. Miami, with Bruce Botnick producing. The LP is set for late-Sept release, and Raices make their NYC debut at the Other End on Aug. 18-19. Shown above at the Atlantic offices are, from left: Atlantic's Earl McGrath; group members Gonchi Sifre (drums), Amaury Lopez (keyboards), Robert Puras (bass), Juanito Melendez (reeds), Kiko Melendez (guitars, cuatro), Sammy Figueroa (lead vocals), and Rafi Cruz (percussion); and Nat Weiss, front, president of Nemporer.

## Pye To Release Five Aug. LPs

NEW YORK — Pye Records' Aug. release will consist of five albums from Mae McKenna, Alistair Cooke, The Goons, Jimmy James and Stephane Grappelli.

"Mae McKenna" is the debut LP from the songstress who performs compositions by John Lennon, Stevie Wonder, and Edgar Winter among others.

"Alistair Cooke, Talk About America" is a two LP set priced at \$7.98 which contains an overview of two centuries of American history.

Peter Sellers, Spike Milligan and Harry Secombe, known collectively as "The Goons," present their absurd brand of humor in "The Goon Show Classics," with two programs: "The Histories of Pliny the Elder" and "The Dreaded Batter Pudding Hurler of Bexhill-On-Sea."

"You Don't Stand A Chance If You Can't Dance" by Jimmy James and the Vagabonds is a disco-oriented album produced by Biddu, who also produced "Kung Fu Fighting."

Noted jazz violinist Stephane Grappelli is captured on record during a live performance, on an album titled "Stephane Grappelli."

## Fuqua Honey Label: Fantasy Comes True

BERKELEY — Harvey Fuqua and Honey Productions have entered into an agreement with Fantasy Records, where Fuqua will soon be opening Honey offices in Oakland, California. Fuqua, who is presently scouring Bay Area clubs searching for new talent, has been busy at Fantasy's Berkeley studios, producing two new groups for the label: Janice, an r&b group, and Water and Power, a vocal trio from L.A. Two singles have been released with albums to follow.

Fuqua has worked with such hit artists as Marvin Gaye and Tammi Terrell, David Ruffin, the Supremes, the Spinners, Junior Walker, and the Moonglows. For many years Fuqua wrote and produced for Motown Records; most recently he was with RCA, where he developed and produced the New Birth, the Nitelites, and Love, Peace & Happiness.

## Natalie Cole fr pg. 22

However, Ms. Cole, who records for Capitol Records, does make reference verbally and musically to the talents of her father during her performance when she sings his "L-O-V-E."

But that's it. Given the general guidelines of a black pop-gospel singer Ms. Cole emerges as a very competent and confident performer. One senses that she just needs the right song to make it happen for her — her current single, Chuck Jackson and Marvin Yancy's "This Will Be" could be the one. But, heritage apart, Ms. Cole is certainly a classy performer to watch.

i.d.

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WMPS-FM in Memphis and MCA Records gave away "Thirty Feet of Elton John" and a complete catalogue of Elton John's MCA records as part of a special promotion. The winner, **Gordon Summerfield**, had to correctly identify artist and title of every song played on WMPS-FM from 11 p.m. to midnight one night. Pictured in front of the "Thirty Feet of Elton" are (left to right) **Ronnie Warren** (MCA sales, Memphis), **Gordon Summerfield**, **Mike Brown** (program director of WMPS-FM), **Mike Scurlock** (MCA promotion, Memphis) and **Rose Salis** (manager, pop tunes).

There has been much discussion lately about the ostensibly improving economic status in this country, and I was curious to see whether or not there has been any indication of loosening consumer spending patterns in record stores. I spoke with **Marty Black**, head of advertising and promotion for the **Licorice Pizza** chain, and he indicated that it's still too early to tell. I also spoke to **Mickael Abramson**, RCA's national LP promotion manager, who responded similarly to the same question; he made a few further observations: "Hit product is still selling well; there are, however, fewer singles going gold now as opposed to a year ago. Part of the reason for this is the rise in cost of a single, which causes buyers to lean toward spending a couple more dollars to buy the album. And it's still taking most hit LPs longer to go gold than in the past."

I also asked Mike what the most successful promotion method has been, and he indicated that major rack promotion is still the most effective method of widespread product distribution, along with packaging radio promotion with intensive store product and display servicing. Marty added that the Pizza stores "sell most of the product within 20 feet of the front door. The area of front impact inside the store, as well as the creative window displays that draw people into the store to begin with, are major factors."

Which, of course, flowed into the next question: the role that album cover art/graphics/notes plays in attracting a buyer's attention. Mike: "Art definitely plays a large part in selling an album. Good art can enhance and bad art, or 'offensive' art (i.e. sex, violence, etc.) can hinder. We have found that there are colors which are psychologically 'sell colors,' such as yellow and red. The graphics on **Jefferson Starship's 'Red Octopus'** are along those lines of thought. Familiarity is also a factor; **Pure Prairie League's 'Two Lane Highway'** LP catches attention almost immediately."

To that question, Marty replied that "an interesting and informative cover that is attractive will definitely help sell an album. Any new group that puts out a new album with little or no information about the band itself, the titles and authors, and the contributing musicians is doing a disservice to itself. Warner Brothers had an excellent idea — lasted about six months — they shrinkwrapped a separate liner sheet in each album that included all the information a buyer/music enthusiast could want, including discographies, authors and titles, everything. It was cheap, sold a lot of albums, but they discontinue it. Liner notes should come back; they are very important to record sales in general.

"Another thing record labels could do," continued Marty, "is to spend less radio money on the national level and more on the local. On many national ads for new releases that are carried over local stations, there is no local tag on the spot that lets listeners know where the product is available on the local level."

Playing an album on the in-store stereo (or quad, as in Pizza's case) system is another highly successful method of turning product. One idea, instituted by Licorice Pizza, offers a small cash incentive to store employees to play specific albums being promoted by the stores in conjunction with the specific record companies. This exposes an album to in-store browsers and buyers and sells the album mainly by exposing its content; when a listener buys what he hears on the store system, he is buying it for its content and not solely on the basis of cover art or radio advertising. "We don't tell an employee what to play; it's strictly voluntary — our stores are pretty much autonomous."

Thanks to both Mike and Marty for the insights, and I join you both in the hopes for a better year this year for album sales.

WLIR-FM radio on Long Island, New York recently completed its "Columbia Records Month," featuring broadcasts of live performances by six major Columbia recording acts. The live concerts were broadcast on five successive Tuesday nights, with one odd concert on another night of the week. The month was kicked off by a concert by **Sky King** and continued with performances by such Columbia recording groups as **Blue Oyster Cult**, **Pavlov's Dog**, **The Roger McGuinn Band**, **Dave Mason**, and **Journey**. The "Columbia Month" program was conceived and coordinated by **Jonathan Coffino**, director of new artist development for Columbia Records in conjunction with the staff of WLIR-FM. Columbia supported the event with a major merchandising and advertising push, spotlighting the broadcasts as well as the current product by the artists who performed.

stephen peeples

POINTS WEST continued fr pg. 18

— it seemed like the driveway leading up to the front door was perma-plaqued in chrome and black steel! The party was especially notable because of the careful planning and expense that went into it, making the soiree one of the most impressive and enjoyable ones in recent memory. So many people seem to be complaining that the magic and excitement has gone out of the music business. I have to disagree — **Rogers and Cowan** and Don Kirshner took the initiative in creating an event that truly perpetuates a great Hollywood tradition. Guests danced to a specially-constructed discotheque, and R&C's **Frank Lieberman** assures me that almost \$1,000 worth of records were bought at Tower . . . and some great music it was! Among those attending, partaking of the cuisine and flowing spirits into the early morning hours were: **Ringo Starr**, accompanied by **Al Schwartz**, **Roger Daltrey**, **Ann-Margret**, **Alan Carr**, **Black Oak Arkansas**, **Peter Asher**, **Jerry Leiber**, **Richard Perry**, **Peter Simone**, **Herbie Hancock**, **Herbie Mann**, **Leslie Uggams**, **Phoebe Snow**, **Melissa Manchester**, **Nancy Andrews**, **Minnie Riperton** and her husband, **Jack Kellman**, **Dee Murray**, **Nigel Olsson**, **Bill Graham**, **Labelle**, **Edgar Winter**, **Rick Derringer**, **Keith Moon**, **Alice Cooper**, **Arthur Brown**, **Tony Orlando & Dawn**, **Jim Brown**, **Olivia Newton-John** and **Lee Kramer**; **Toti Fields**, **Valerie Perrine**, **Lee Jeffreys**, **Harry Guardino**, **Bob and Colette Gibson**, **Michael Wilding, Jr.**, **Warren Cowan**, **Frank Lieberman**, **Dale Olson**, **Peter Starr**, **Bob Greenberg**, **Bob Emmer**, **Stanley Dorfman**, **Doug Weston**, **Bob Wynn**, **The Manhattan Transfer**, **Gil Freisen**, **Susan George**, **Jennifer Bogart**, **Mike Stewart**, **Al Teller**, **Shawn Cassidy**, and doubtless many others who will be upset by the deletion of their names here! According to Rogers and Cowan, the two Beverly Hills police stationed at the door stopped counting arrivals at 600, and turned away some 150 others. I'm glad that wasn't my job!

**Columbia Records** publicity hosted a press cocktail hour at the Century Plaza Hotel this past week, during which a special film presentation was shown. **Judy Paynter**, who heads the label's publicity operations in New York, made a guest appearance at the event, hosted by **Gail Roberts**, **Pat Siciliano**, **Charlie Coplen** and the "west coast gang." **Billy Swan** was on hand to rap with guests, and as one Columbia employee remarked, it was "Freebie City." Yes, we of the L.A. press got all the leftover goodies from the CBS Toronto convention, receiving the now-infamous "Think Ink" t-shirts and "B.S. CBS Press" sun visors! A splendid time was had by all, and we look forward to seeing that film one more time. Please!

A FUNNY THING HAPPENED ON THE WAY BACK FROM LUNCH THE OTHER DAY, ETC. — **Cash Box** editor **Jess Levitt** and I were walking back from lunch on Hollywood Blvd. the other day, and stopped by the **Universal News Service** stand to pick up **Shark Illustrated** magazine when I noticed a gentleman standing in front of me at the cash register, a **Cash Box** and money in hand. It took a few moments for me to recognize the blond, curly-haired gent as being **Art Garfunkel**, but once I introduced myself, and people started gawking, Art made a quick split across the street into a rented Chevy. It may not have exactly been one of my more successful interviews, but I'm sure Art was pleased to notice that his new single for Columbia, the classic "I Only Have Eyes For You," has broken onto the **Cash Box** charts at #87 with a bullet. Good luck with it, Art!

An interesting side item regarding Elton's Troubador dates came to my attention the other day. Out of all the names sent in to the Troub to be pulled from the bin by Elton, only one belonged to someone from the music business. That lucky winner was **Tom Hayden**, head of artist relations at Twentieth Century Records. Tom received a call from **Doug Weston** who gave him the news. What luck!

A&M prexy **Jerry Moss** will interrupt his European vacation to fly to the Reading, England Music Festival to catch two A&M acts, **Supertramp** and **The Ozark Mountain Daredevils**. This info comes to us by way of the Ozarks' manager **Stan Plesser**.

MORE JAWS — Can you believe it? Novelty master **Dickie Goodman** released an unusual approach to the Jaws mania this week, on **Cash Records**, distributed by **Private Stock**, entitled, "Mr. Jaws." Modeled as a sort of man-on-the-street interview with a great white, the tune utilizes snips from most of **Cash Box's** top ten, and broke onto our charts this week at #91 with a bullet! This toothy subject is getting ridiculous!

**MCA Records** hosted an elaborate, well-planned party this past weekend to welcome the **Who's** lead singer **Roger Daltrey** to the label as a solo artist. Centered around his new LP, "Ride A Rock Horse," the event was held at Pip's in Beverly Hills. Top MCA executives **Mike Maitland**, **Lou Cook**, **George Osaki** and **Rick Frio**, along with press officers **Joan Bullard**, **Ronnie Lippin** and **Steve Rosenthal** went to great lengths to make the party a success, and everyone enjoyed themselves. But note must be made of the insensitivity Roger displayed both to his own label's people and to the press gathered there. A large toy horse, designed to fit in with his album graphics, was designed, and Roger refused to have his picture taken anywhere near it, and was overheard saying how much he hated it. More offensive was that he arrived for the party an hour and a half late. When a label goes to such expense and care to honor one of their artists, and he behaves like this, the result can only be disastrously bad press. Fortunately, the reflection is on Mr. Daltrey, not on the fine group of people at the label. Even the most well-known superstars have no excuse for this kind of behavior, and we know so many others who would have been a heck of a lot more appreciative. Enough said. The Associated Students of Stanford University put on their debut concert of the season, an appearance by **Eric Clapton** as the first date of his western U.S. tour. Held at the Frost Amphitheatre on the campus, over 10,000 people attended. **Kingfish**, featuring **Bob Weir** of the **Grateful Dead** opened the show. Clapton played over a two-hour set, joined by **Carlos Santana** for an encore rendition of "Eyesight To The Blind" which Clapton performed in the film "Tommy." . . . **Barry Martyn's** "Legends Of Jazz" benefit performance at the Mayfair Music Hall for **Zutty Singleton's** widow raised over \$1,000. Zutty was a great drummer for both **Duke Ellington** and **Louis Armstrong's** bands, and passed away a couple of weeks ago. The legendary **Barney Bigard** made a guest appearance . . . **Paul Williams** is currently recording his next LP for A&M . . . A surprise birthday party was given for **Thoroughbred Management** president **John Gunnell** recently, at which he was presented with a rare gift of eight live frogs! Attending the get-together were **Eddie Choran**, **Rod Stewart**, **Labelle**, **John Mayall**, **Joe Collins**, **Eric Mercury**, **Spencer Davis**, **Dee McKinnie**, **Billy Gaff**, **Vicki Wickham** and **Steve Cropper** . . . Chess-Janus Records' artists **Caravan** will be appearing at L.A.'s Starwood on Aug. 29 through the first week of Sept., kicking off their first tour of the U.S. Can't wait to hear this fine group. And finally, although **ATV Music's Steve Love** has all the capabilities and personal prowess to rise to the position, he is not a vice president of the firm, as was mentioned in last week's article on **ATV Music**. I apologize to Steve and **Sam Trust** for any embarrassment the error caused. They're a great bunch of people with a fine organization.

Until next week, that's what's happening!

phil alexander

## station breaks



Dave Herman of WNEW-FM in New York spent several hours with George Harrison recently here in Los Angeles, and the result is a two-hour special titled "A Conversation With George Harrison" which airs on D.I.R.'s 176 "King Biscuit Flower Hour" outlets Sunday Aug. 17.

The two-hour long special edition of the Flower Hour studies George's concepts and music (many times one in the same) in the first major American interview conducted with him in a few years. Terry Doran of Dark Horse Records (George's label, distributed by A&M) and Rich Totoian of A&M brought Herman and Harrison together for the special, which is the first in a series of D.I.R. audio-documentaries that will feature outstanding artists in entertainment.

The above images captured for posterity are (l to r) George, Rich, and Dave. "Is this thing on?"

Right off the top, "Miracles" by the Starship (with Marty Balin singing lead) is going to run straight to the top of the heap. RCA has released a 3:25 edit of the 6:25 album cut (from "Red Octopus"), and although I personally like the album cut better, the shorter version still exudes the beauty and syle of Balin's platinum vocal chords. Incredible song, incredible lyrics; go for it.

Chuck Dunaway has plugged in at Dallas' KFM-FM and AM and has been directing the programming there. Chuck traveled around the U.S. after leaving KUPD in Mesa, Arizona, looking for an opportunity to do a progressive country/rock/country gig, and is quite happy about his new job. "This is the first time anything like this has been done at the major market level. KOKE-FM in Austin has been doing it and doing it well, but Austin isn't a major market. We want to broaden the base of progressive country listeners beyond the cultists, and it's working out incredibly well. The people here are eating it up!"

Prior to Dunaway's direction, KFM broadcast a more traditional country music format which was mostly acoustic. "Now we're doing some electric stuff. Z.Z. Top, for instance, is a part of Texas." KFM is playing, among others, Doc Watson, Earl Scruggs, Tanya Tucker, Johnny Rodriguez, Tom T. in addition to historic Bob Wills material, Asleep At The Wheel, Merle Haggard, Hank Williams, and Rusty Wier. The format essentially covers all areas of the spectrum between purist country and purest rock and roll, with the only criteria being quality.

Dunaway has also been responsible for simulcasts of concerts by Waylon Jennings and Willie Nelson on both the AM and FM outlets, offering up fine music on the road to simulcasting both stations continuously. "At this stage, KFM ranks about 14th or 15th out of 25 or 30 in the market. It's bound to take off; our signal is very strong and 40 miles away in Ft. Worth we sound like we're next door. There are roughly three and a half million people around the Dallas/Ft. Worth area.

KFM used to be a television station; they had bought out a defunct recording studio's equipment and have a 4-track studio at the radio station. "The basic track for "The Letter That Johnny Walker Read" by Asleep At The Wheel was recorded in this studio," Chuck told me. "They took it to Nashville for final production work; we can mix the sound while the band is playing, and that was one of the reasons they did it here."

Broadening the base of country listenership without alienating any of the purist country fans and simultaneously making country accessible to new listeners appears to be the essence of Chuck's efforts in Dallas; the concept is not new, but again has never been tried by a major outlet. Now is the time for this kind of format; a few years ago it wouldn't have been successful, and plugging into a major new force in programming will be rewarding both for KFM and programmer Chuck Dunaway.



Rod Stewart visited J.J. Jackson last week midday on KLOS-FM here in L.A., treating listeners to preview selections from "Atlantic Crossing," Rod's new and excellent solo-debut LP, which was released Aug. 15; Rod also recently was in New York for a luncheon thrown by Warner's in his honor, and among the guests were (l to r) Warner's New York promotion manager Dave Morrell, WNEW-FM's Alison Steele aka "Nightbird" (the lady formerly was a soccer player), the guest of honor himself, and Warner's national promotion director Don McGregor.

KMPC will stage its sixth annual "Show of the World" at the Forum on Sept. 27; the accountant who hit the big time, Bob Newhart, will be one of the headliners along with Frank Gorshin, the fence-straddling insanity/genius of Roger Miller, The Fifth Dimension, Nelson Riddle and his orchestra, and two other major acts yet to be announced.

All proceeds for the KMPC event, as in all previous years, go to the Permanent Charities Committee of the Entertainment Industries, which will distribute the green among the more than 240 charitable organizations the committee supports. Tickets are priced at \$4.50-5.50-6.50 and \$10 and are available at the Forum box office, Ticketron and Liberty agencies and Wallich's Music City stores, or by mail from the Forum at Box 10, Inglewood, CA 90306.

Paul Anka will be guesting behind the mike at KIIS on Aug. 31 between 3 and 7:30 pm, co-hosting with regular afternoon drive disk jockey Larry McKay.

KLAC's Jay Lawrence has been summoned to appear before the Aug. 25 session of the Los Angeles City Council, where he will be cited. Councilman John Ferraro drafted the citation, which will read, in part, thusly: "It is with gratitude that his work is recognized for bringing hours of listening enjoyment and challenging ideas to wide and diversified audiences. He is a credit to the entertainment industry, and best wishes are extended for continued success." Jay has been helping KLAC listeners make it over the freeways of L.A. on the way home from work between 3 and 7 pm since 1970 and is highly rated among L.A. adult listeners. Better make sure you don't have any outstanding parking tickets before you head downtown, Jay!

KFSO is celebrating their silver anniversary on the air during the month of August by presenting highlights from the last 50 years; among the features are actual news broadcasts and old-time radio programs including the Oct. 30, 1928 Mercury Theater drama "War of the Worlds," which is an historical example of the impact of radio on audiences. Also featured is the 1940 introduction of an obscure singing cowboy on a program titled "Gene Autry's Melody Ranch." Sixteen years later the no longer obscure Autry purchased KFSO for nearly a million dollars. Happy birthday up there!

The Gospel Music Association (GMA) Radio Seminar has been set for May 7-8, 1976 at Nashville's Airport Hilton Hotel; broadcaster registration fee is \$30 and industry registration costs \$50. Contact the GMA for further information by mail at Box 1201, Nashville, Tenn. 37202 or by the Bell device at 615-327-4434; industry and printed matter contacts there are Steve Aune and Ken Harding.



K-WEST's Richard Kimble and bandleader Quincy Jones prepare to go on the air; Quincy and his new band did an hour-long live broadcast direct from Hollywood's Clover Studios. Kimble and Lee Housekeeper are co-producers of the on-going series of live studio broadcasts heard on K-WEST.

stephen peeples

**BREAKS FROM BOB IN NEW YORK** — "A Plan For All Seasons" is the theme for the present meetings of the general managers of the six ABC-owned AM radio stations. The basic purpose of these meetings is to develop individual plans for 1976 and ensure another banner year for all of the stations. The station managers attending the meetings are Charles Fritz of WXYZ, Detroit; Martin Greenburg of WLS, Chicago; Bernard Hoberman of KABC; Michael Luckoff of KGO; Alfred Racco of WABC, NY; and Ronald Sack of KXYZ, Houston . . . Personnel changes this week: Philippe Luciano formerly of WRVR, NY (introducer of "Latin Roots") is now at WBLS, NY, doing the Sunday show from 2 p.m. to 7 p.m. . . . Johnny King, who used to do mornings at WBUL is now the weekend swing DJ at WSGN, Birmingham, replacing Rusty Ford. Ford is presently at WRVQ, Richmond . . . Dale Pon has been named creative services director for WHN, New York's country music station. Pon worked the last six years with CBS and ABC radio . . . Sharee Pemberton has been named creative services director for WWDC AM/FM in Washington. She comes from the position of promotion director for Lerner Corp. Shopping Centers . . . Also at WWDC, Elizabeth Board former public service director and programming assistant has been appointed executive producer for coordinating the nightly program . . . For the next eight weeks, WBZ in Boston will be broadcasting programs dealing with the backgrounds of Boston's ethnic groups. News reporters from different ethnic groups will discuss their heritage on the air . . . In Hollywood, Jeff Alan's Audio Circus has merged with More Music Enterprises to become what could possibly be the single greatest radio production operation on earth. The format will be light but progressive with four DJs daily. The DJs are Don Burns, Dave Hull, John Peters, and Jay Stevens . . . J. Robert Cole, vice president of CBS radio, has concluded that "FM radio's average share of total radio listening in seven major markets has increased seventy-eight percent over the last five years." Basis for this information came from American Research Bureau radio reports . . . WJET, Erie, Pa., is doing promotion as well as giving away tickets for the "Chicago" concert to be staged there soon . . . WIRL in Peoria is sponsoring a music swap at which kids can bring their records to trade and/or sell. Then from 8:00 p.m. to midnight there'll be a back-to-school boogie dance . . . This week's prediction is "Carolina In The Pines" by Michael Murphey, by Scott Kenyon, FM program director and music director for KIMN in Denver. He says it's the natural followup to "Wildfire."

bob speisman

# CASHBOX RADIO ACTIVE

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

TITLE	ARTIST	LABEL	% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
1	Gone At Last — Paul Simon & Phoebe Snow — Columbia		20%	37%
2	Ain't No Way To Treat A Lady — Helen Reddy — Capitol		20%	43%
3	Run Joey Run — David Geddes — Big Tree		18%	68%
4	Dance With Me — Orleans — Elektra		16%	39%
5	Feelings — Morris Albert — RCA		9%	25%
6	Wasted Days And Wasted Nights — Freddy Fender — ABC		9%	58%
7	It Only Takes A Minute — Tavares — Capitol		9%	27%
8	Get Down Tonight — K.C. & The Sunshine Band — T.K.		9%	91%
9	I'm Sorry — John Denver — RCA		8%	57%
10	Rocky — Austin Roberts — Private Stock		8%	39%
11	That's The Way Of The World — Earth, Wind & Fire — Columbia		8%	63%
12	Theme From Jaws — John Williams — MCA		7%	9%
13	Miracles — Jefferson Starship — Grunt		6%	10%
14	Fame — David Bowie — RCA		6%	71%
15	The Proud One — The Osmonds — MGM		6%	28%
16	Holding On To Yesterday — Ambrosia — 20th Century		5%	40%
17	Could It Be Magic — Barry Manilow — Arista		5%	79%
18	Daisy Jane — America — Warner Bros.		5%	42%
19	Solitaire — Carpenters — A&M		4%	49%
20	Ballroom Blitz — The Sweet — Capitol		4%	30%

## vital statistics

## looking ahead

#81  
**Money (3:50)**  
**Gladys Knight & The Pips — Buddah BDA 487**  
 810 7th Ave., N.Y., N.Y.  
 PUB: Sky Forest — BMI  
 PROD: Eugene McDaniels  
 WRITER: Eugene McDaniels  
 FLIP: No info available.

#86  
**Miracles (3:25)**  
**Jefferson Starship — Grunt/RCA PB-10367**  
 1133 Avenue of Americas, N.Y., N.Y.  
 PUB: Diamondback — BMI  
 PROD: Jefferson Starship, Larry Cox  
 WRITER: Marty Balin  
 FLIP: No info available.

#87  
**I Only Have Eyes For You (3:30)**  
**Art Garfunkel — Columbia 3-10190**  
 51 W. 57th St., N.Y., N.Y.  
 PUB: Warner Bros. — ASCAP  
 PROD: Richard Perry  
 WRITERS: A. Dubin, H. Warren  
 FLIP: Looking For The Right One

#88  
**If I Could Only Win Your Love (2:36)**  
**Emmylou Harris — Reprise RPS 1332**  
 3300 Warner Ave., Burbank, Ca.  
 PUB: Acuff-Rose — BMI  
 PROD: Brian Ahern  
 WRITERS: Charlie & Ira Louvin  
 FLIP: Boulder To Birmingham

#89  
**Only You Can (3:05)**  
**Fox — Ariola-America P7601**  
 8671 Wilshire Blvd., Beverly Hills, Ca.  
 PUB: Gurusama/Chrysalis — ASCAP  
 PROD: Kenny Young for Samaguru Prod. Ltd.  
 WRITER: Kenny Young  
 FLIP: No info available.

#90  
**I Get High On You (3:14)**  
**Sly Stone — Epic 8-50135**  
 51 W. 52nd St., N.Y., N.Y.  
 PUB: Stone Flower — BMI  
 PROD: Sly Stone  
 WRITER: S. Stewart  
 FLIP: Lovin' You

#91  
**Mr. Jaws (2:03)**  
**Dickie Goodman — Cash CR 451**  
 40 W. 57th St., N.Y.  
 PUB: Unichappell — BMI  
 PROD: Bill Ramal & Dickie  
 WRITERS: B. Ramal, D. Goodman  
 FLIP: Irv's Theme

#99  
**House Of Strangers (3:37)**  
**Jim Gilstrap — Roxbury RB 2013**  
 9200 Sunset Blvd., Los Angeles, Ca.  
 PUB: Apple Cider — ASCAP/Little Max — BMI  
 PROD: Wes Farrell  
 WRITERS: Dave Appell, Sandy Linzer  
 FLIP: No info available.

#100  
**Blue Eyes Crying In The Rain (2:17)**  
**Willie Nelson — Columbia 3-10176**  
 51 W. 52nd St., N.Y., N.Y.  
 PUB: Milene — ASCAP  
 PROD: Willie Nelson  
 WRITER: F. Rose  
 FLIP: No info available.

101 **WHAT YOU GOT**  
 (Castlehill Productions Ltd. — ASCAP)  
 Duke and the Drivers (ABC 12110)

102 **CAN'T LIVE THIS WAY**  
 (Bye/Walden — ASCAP)  
 Barnaby Bye (Atlantic 3266)

103 **#18 WITH A BULLET**  
 (Ackee Music — ASCAP)  
 Pete Wingfield (Island 026)

104 **A FRIEND OF MINE IS GOING BLIND**  
 (Big Secret/Almo — ASCAP)  
 John Dawson Read (Chrysalis CRS 2015)

105 **EVERYDAY I HAVE TO CRY SOME**  
 (Combine — BMI)  
 Arthur Alexander (Buddah BDA 492)

106 **BACK DOOR MAN**  
 (Far Fetched Music — ASCAP)  
 Black Oak Arkansas (Atco 7019)

107 **I GOT STONED AND I MISSED IT**  
 (Evil Eye — BMI)  
 Jim Stafford (MGM M 14819)

108 **ROSANNE**  
 (Cummings/Troiano & Assoc./Cirrus Music/Septima Inc. — BMI)  
 Guess Who (RCA PB 10360)

109 **HOT SUMMER GIRLS**  
 (Coral Rock/American Dream — ASCAP)  
 Flash Cadillac & The Continental Kids  
 (Private Stock 026)

110 **THIS WILL BE**  
 (Jay's Enterprises Ltd./Chappell Co. — ASCAP)  
 Natalie Cole (Capitol 4109)

111 **MAMACITA**  
 (Screen Gems-Col./Summerhill — BMI)  
 Grass Roots (Haven 7015)

112 **EVERYTHING'S THE SAME (AIN'T NOTHING CHANGED)**  
 (Combine — BMI)  
 Billy Swan (Monument ZS8-8661)

113 **DOOR NUMBER THREE**  
 (ABC/Dunhill & Red Pajamas — ASCAP)  
 Jimmy Buffett (ABC 12113)

114 **GET IT UP FOR LOVE**  
 (Benchmark/Long Dog — ASCAP)  
 David Cassidy (RCA TB 10321)

115 **MUSIC IN MY BONES**  
 (Gaucho/Belinda — BMI)  
 Joe Simon (Spring SPR159)

116 **MINSTREL IN THE GALLERY**  
 (Maison Rouge Music Ltd. — ASCAP)  
 Jethro Tull — Chrysalis CRS 2106

117 **WE BEEN SINGIN' SONGS**  
 (Eyes Havit/Uni-Chappell/Unart — BMI)  
 Baron Stewart (U.A.)

118 **GIDDYAP GIRL (RIDE YOUR HORSEY HOME)**  
 (Heart's Delight/Desiderata — BMI)  
 Bareback Rockers (Private Stock PRS 45030)

119 **FOR YOUR LOVE**  
 (Beechwood — BMI)  
 Christopher, Paul & Shawn (Casablanca 838)

120 **(CALL ME YOUR) ANYTHING MAN**  
 (High Sierra — ASCAP)  
 Bobby Moore (Scepter 12405)

121 **THE MILLIONAIRE**  
 (Almo Music — ASCAP)  
 Dr. Hook (Capitol)

122 **MORNING**  
 (Cataclysmic/Dantroy/Kennytunes — BMI)  
 Michael Konny (Tom Cat YB 10327)

123 **THE SERENADE THAT WE PLAYED**  
 (Ski Cat — BMI)  
 Diane Giliand (Raintree RT 2202)

124 **WHO LOVES WHO**  
 (Sun Country — ASCAP)  
 Four Seasons (W.B. WBS 8122)

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



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**WDRQ -- DETROIT**

Glass House — Temptations — Motown  
 For The Love Of You — Isley Brothers — T-Neck  
 25 To 15 — Games People Play — Spinners

**WAYS -- CHARLOTTE**

7-6-5-4-3-2-1 — Gary Tom's Empire — Pip  
 If I Could Only Win — Emmylou Harris — WB  
 Run Joey Run — David Geddes — Atlantic  
 Feelings — Morris Albert — RCA  
 26 To 16 — That's The Way Of The World — E.W&F  
 28 To 20 — Rocky — Austin Roberts  
 27 To 21 — No Way To Treat A Lady — Helen Reddy  
 8 To 3 — Get Down Tonight — KC & Sunshine

**WIGB -- PHILADELPHIA**

Gone At Last — Paul Simon & Phoebe Snow — Col.  
 Run Joey Run — David Geddes — Atlantic  
 Jaws Theme — John Williams — MCA  
 It Only Takes A Minute — Tavares — Capitol  
 That's The Way Of The World — E.W&F — Columbia  
 A Friend Of Mind — John Dawson Reed — Chrysalis  
 28 To 21 — Ballroom Blitz — Sweet  
 27 To 20 — To Each His Own — Faith, Hope & Charity  
 26 To 16 — Rocky — Austin Roberts  
 23 To 15 — I'm Sorry — John Denver  
 18 To 12 — Dance With Me — Orleans  
 14 To 8 — Fame — David Bowie

**WFIL -- PHILADELPHIA**

From The Shark's Jaws — Byron McNaughton — Jamie  
 12 To 7 — Get Down Tonight — KC & Sunshine  
 16 To 9 — Fame — David Bowie

**WKWK -- WHEELING**

Solitaire — Carpenters — A&M  
 Everyday I Have To Cry — A. Alexander — Buddah  
 Gone At Last — Paul Simon & Phoebe Snow — Col.  
 Miracles — Jefferson Starship — RCA  
 21 To 16 — It Only Takes A Minute — Tavares  
 25 To 17 — Fame — David Bowie  
 30 To 24 — Wasted Days — Freddy Fender  
 34 To 28 — Feelings — Morris Albert

**WBBQ -- AUGUSTA**

No Way To Treat A Lady — Helen Reddy — Capitol  
 Gone At Last — Paul Simon & Phoebe Snow — Col.  
 Fight The Power — Isley Brothers — T-Neck  
 11 To 5 — The Millionaire — Dr. Hook  
 14 To 8 — Tush — ZZ Top  
 17 To 10 — Wasted Days — Freddy Fender  
 20 To 13 — SOS — Abba  
 33 To 28 — Sweet Maxine — Doobie Brothers

**WBLI -- LONG ISLAND**

Tush — ZZ Top — London  
 I'm Gonna Love You — Frank Sinatra — Reprise  
 Feel Like Makin' Love — Bad Co. — Swan Song  
 Main Title (Theme From Jaws) — John Williams — MCA  
 Extra To 8 — Why Can't We Be Friends — War  
 Extra To 10 — Get Down Tonight — KC & Sunshine

**CKLW -- DETROIT**

Games People Play — Spinners — Atlantic  
 How Long — Pointer Sisters — Blue Thumb  
 Feelings — Morris Albert — RCA  
 Rosanne — Guess Who — RCA  
 When You're Young & In Love — Choice Four — RCA  
 Extra To 10 — Fight The Power — Isley Bros.  
 24 To 15 — Ballroom Blitz — The Sweet

**KLEO -- WICHITA**

S.O.S. — Abba — Atlantic  
 I'm Sorry — John Denver — RCA  
 Main Title (Theme From Jaws) — John Williams — MCA  
 11 To 5 — How Sweet It Is — James Taylor  
 22 To 14 — Ballroom Blitz — The Sweet  
 25 To 17 — Fame — David Bowie

**KILT -- HOUSTON**

Dance With Me — Orleans — Asylum  
 Main Title (Theme From Jaws) — John Williams — MCA  
 Daisy Jane — America — WB  
 Living For The City — Ray Charles — Crossover  
 35 To 25 — That's The Way Of The World — E.W&F  
 37 To 29 — Fame — David Bowie  
 Extra To 32 — I'm Sorry — John Denver

**KNOE -- MONROE**

Lady Blue — Leon Russell — Shelter  
 We Been Singin' Songs — Baron Stewart — U.A.  
 Till The World Ends — Three Dog Night — ABC  
 Could It Be Magic — Barry Manilow — Arista  
 Run Joey Run — David Geddes — Big Tree

**KLIF -- DALLAS**

I'm Sorry — John Denver — RCA  
 Fight The Power — Isley Bros. — T-Neck  
 Feel Like Makin' Love — Bad Co. — Swan Song  
 All I Have To Do Is Dream — Nitty Gritty — U.A.  
 Extra To 18 — Fame — David Bowie  
 Extra To 23 — Holdin' On To Yesterday — Ambrosia

**KXOK -- ST. LOUIS**

The Rockford Files — Mike Post — MGM  
 Could It Be Magic — Barry Manilow — Arista  
 Third Rate Romance — Amazing Rhythm Aces — ABC  
 Extra To 23 — At Seventeen — Janis Ian

**WLS -- CHICAGO**

Fallin' In Love — Hamilton, Joe Frank & Reynolds — Playboy  
 Run Joey Run — David Geddes — Atlantic  
 15 To 9 — Rhinestone Cowboy — Glen Campbell

**WIXY -- CLEVELAND**

That's The Way Of The World — E.W&F — Columbia  
 Dream Merchant — New Birth — Buddah  
 Two Fine People — Cat Stevens — A&M  
 Run Joey Run — David Geddes — Atlantic  
 Rocky — Austin Roberts — Private Stock

**WSAI -- CINCINNATI**

Rocky — Austin Roberts — Private Stock  
 I Only Have Eyes For You — Art Garfunkel — Col.  
 10 To 3 — One Of These Nights — Eagles  
 25 To 20 — I'm Sorry — John Denver  
 26 To 21 — Skyhigh — Jigsaw  
 29 To 23 — Gone At Last — Paul Simon & Phoebe Snow

**WRKO -- BOSTON**

What You Got — Duke/Drivers — ABC  
 13 To 3 — Get Down Tonight — KC & Sunshine  
 12 To 6 — Rockford Files — Mike Post  
 16 To 10 — Run Joey Run — David Geddes  
 22 To 15 — Could It Be Magic — Barry Manilow  
 30 To 23 — Feelings — Morris Albert

**WQAM -- MIAMI**

Feel Like Makin' Love — Bad Company — Swan Song  
 The Rockford Files — Mike Post — MGM  
 11 To 3 — Run Joey Run — David Geddes  
 18 To 13 — How Sweet It Is — James Taylor  
 25 To 17 — Fame — David Bowie  
 26 To 18 — Tush — ZZ Top  
 27 To 19 — That's When The Music — Neil Sedaka

**WDRG -- HARTFORD**

Run Joey Run — David Geddes — Atlantic  
 Fame — David Bowie — RCA  
 Ballroom Blitz — Sweet — Capitol  
 No Way To Treat A Lady — Helen Reddy — Capitol  
 30 To 23 — Get Down Tonight — K.C. & Sunshine  
 29 To 22 — Feelings — Morris Albert  
 15 To 10 — At Seventeen — Janis Ian

**WAKY -- LOUISVILLE**

Do It Any Way You Wanna — People's Choice — TSOP  
 Blue Eyes — Willie Nelson — Columbia  
 It Only Takes A Minute — Tavares — Capitol  
 Everyday I Have To Cry — A. Alexander — Buddah  
 10 To 1 — Rocky — Austin Roberts  
 23 To 8 — Help Me Rhonda — Johnny Rivers  
 22 To 14 — If I Could Only Win — Emmylou Harris  
 28 To 10 — Run Joey Run — David Geddes

**WNOE -- NEW ORLEANS**

No new additions  
 23 To 14 — At Seventeen — Janis Ian  
 16 To 8 — Could It Be Magic — Barry Manilow

**WTIX -- NEW ORLEANS**

Daisy Jane — America — WB  
 The Proud One — The Osmonds — MGM  
 Dance With Me — Orleans — Elektra  
 23 To 10 — There's Nothing Stronger — Paul Anka  
 20 To 14 — Holdin' On To Yesterday — Ambrosia  
 26 To 16 — Get Down Tonight — K.C. & Sunshine

**KHJ -- LOS ANGELES**

I'm Sorry — John Denver — RCA  
 Run Joey Run — David Geddes — Big Tree  
 12 To 5 — Fame — David Bowie  
 16 To 6 — At Seventeen — Janis Ian  
 26 To 13 — Ain't No Way — Helen Reddy  
 21 To 15 — Get Down Tonight — KC & Sunshine  
 28 To 20 — Solitaire — Carpenters

**WHBQ -- MEMPHIS**

No new additions  
 13 To 6 — Tush — ZZ Top  
 18 To 7 — At Seventeen — Janis Ian  
 24 To 18 — Rhinestone Cowboy — Glen Campbell

**KFRC -- SAN FRANCISCO**

Dance With Me — Orleans — Asylum  
 Run Joey Run — David Geddes — Big Tree  
 Daisy Jane — America — WB  
 16 To 6 — Get Down Tonight — KC & Sunshine  
 18 To 12 — How Long — Pointer Sisters

**KRIZ -- PHOENIX**

No new additions

**WAPE -- JACKSONVILLE**

Ain't No Way To Treat A Lady — Helen Reddy — Capitol  
 Feel Like Makin' Love — Bad Co. — Swan Song  
 Wasted Days — Freddy Fender — ABC  
 That's The Way Of The World — E.W&F — Columbia  
 Rocky — Austin Roberts — Pvt. Stock  
 Rockin' & Rollin' — Buddy Miles — Casablanca  
 Fame — David Bowie — RCA  
 9 To 3 — Rhinestone Cowboy — Glen Campbell  
 13 To 4 — Fallin' In Love — Hamilton, Joe Frank & Reynolds  
 Extra To 17 — Third Rate Romance — Aces  
 Extra To 20 — Daisy Jane — America

# the big three

1. **Gone At Last** — Paul Simon & Phoebe Snow — Columbia
2. **Ain't No Way To Treat A Lady** — Helen Reddy — Capitol
3. **Run Joey Run** — David Geddes — Big Tree

# profile of the giants

1. **Get Down Tonight** — K.C. & The Sunshine Band — T.K.  
 KFRC 16-6, WRKO 13-3, KHJ 21-15, WFIL 12-7, WTIX 26-16, WQXI 13-4, WDRG 30-23, KIOA 25-15, WJET 36-21, WIRL 29-21, WLAC 13-5, WROV 12-5, KYA 15-9, KNDE 13-6, WLEE 13-1, WAYS 8-3, WBLI Ex-10
2. **Fame** — David Bowie — RCA  
 KHJ 12-5, KJR 23-17, WFIL 16-7, WBG 14-8, KLIF Ex-18, KILT 37-29, WQXI 9-2, WQAM 25-17, BQ 15-8, KLEO 25-17, WKWK 25-17, WMAK 19-12, KNDE Ex-24
3. **At Seventeen** — Janis Ian — Columbia  
 KHJ 26-14, WQXI 18-12, WCFL 17-11, BQ 23-13, WNOE 23-14, WPRO 26-12, WDRG 15-10, WLAV 18-7, WIRL 15-9, WCAO 14-8, WPGC 16-10, WFOM 19-8, WHBQ 18-7

**WCFL -- CHICAGO**

Dance With Me — Orleans — Asylum  
 No Way To Treat A Lady — Helen Reddy — Capitol  
 10 To 5 — Rhinestone Cowboy — Glen Campbell  
 12 To 6 — Tush — ZZ Top  
 15 To 8 — Fallin' In Love — Hamilton, Joe Frank & Reynolds  
 17 To 11 — At Seventeen — Janis Ian  
 22 To 17 — Rendezvous — Hudson Brothers

**WLAC -- NASHVILLE**

No new additions  
 13 To 5 — Get Down Tonight — K.C. & Sunshine  
 Extra To 8 — Rocky — Austin Roberts  
 Extra To 7 — Could It Be Magic — Barry Manilow  
 Extra To 9 — That's The Way Of The World — E. W & F

**U-100 -- MINNEAPOLIS**

Carolina In The Pines — Michael Murphey — Epic  
 Till The World Ends — Three Dog Night — ABC  
 Sweet Maxine — Doobie Brothers — WB  
 Miracles — Jefferson Starship — RCA  
 There Goes Another Love Song — Outlaws — Arista  
 Don't It Make You — Rusty Weir — 20th Cent.  
 27 To 21 — Rendezvous — Hudson Brothers  
 26 To 20 — Summertime — Troggs

**WMAK -- NASHVILLE**

No Way To Treat A Lady — Helen Reddy — Capitol  
 I Believe There's Nothing Stronger — Paul Anka — UA  
 That's When The Music — Neil Sedaka — Rocket  
 Keep Yourself Alive — Queen — Elektra  
 29 To 24 — Feelings — Morris Albert  
 25 To 20 — I'm Sorry — John Denver

**WPGC -- WASHINGTON**

Fight The Power — Isley Brothers — T-Neck  
 Third Rate Romance — Amazing Rhythm Aces — ABC  
 Gone At Last — Paul Simon & Phoebe Snow — Col.  
 Jaws Theme — John Williams — MCA  
 14 To 9 — How Long — Pointer Sisters  
 16 To 10 — At Seventeen — Janis Ian  
 20 To 11 — Run Joey Run — David Geddes

**WCOL -- COLUMBUS**

Department Of Youth — Alice Cooper — Atlantic  
 Mr. Jaws — Dickie Goodman — Cash  
 Gone At Last — Paul Simon & Phoebe Snow — Col.  
 Who Loves You — Four Seasons — WB  
 Sky High — Jigsaw — Chelsea  
 33 To 17 — The Proud One — Osmonds  
 40 To 28 — Wasted Days — Freddy Fender

**KSLQ -- ST. LOUIS**

Fallin' In Love — Hamilton, Joe Frank & Reynolds — Playboy  
 Get Down Tonight — K.C. & Sunshine — T.K.  
 12 To 4 — Jive Talkin' — Bee Gees  
 18 To 12 — Rhinestone Cowboy — Glen Campbell  
 19 To 13 — Midnight Blue — Melissa Manchester

**WKLO -- LOUISVILLE**

I Love Making Love — Evie Sands — Haven  
 It Only Takes A Minute — Tavares — Capitol  
 I Get High On You — Sly & The Family Stone — Epic  
 Do It Any Way You Wanna — People's Choice — TSOP  
 9 To 4 — Could It Be Magic — Barry Manilow  
 24 To 16 — I'm Sorry — John Denver  
 23 To 15 — Your Love — Graham Central Station

**WABC -- NEW YORK**

No new additions  
 15 To 8 — Why Can't We Be Friends — War

**WIRL -- PEORIA**

Run Joey Run — David Geddes — Atlantic  
 Dance With Me — Orleans — Asylum  
 Rocky — Austin Roberts — Private Stock  
 15 To 9 — At Seventeen — Janis Ian  
 23 To 14 — Rhinestone Cowboy — Glen Campbell  
 30 To 19 — I'm Sorry — John Denver  
 29 To 21 — Get Down Tonight — K.C. & Sunshine

**WCAO -- BALTIMORE**

Solitaire — Carpenters — A&M  
 Rocky — Austin Roberts — Private Stock  
 The Proud One — Osmonds — MGM  
 Gone At Last — Paul Simon & Phoebe Snow — Col.  
 14 To 8 — At Seventeen — Janis Ian  
 20 To 15 — Till The World Ends — Three Dog Night  
 25 To 17 — Third Rate Romance — Aces  
 Extra To 25 — That's When The Music — N Sedaka  
 Extra To 26 — How Long — Pointer Sisters  
 Extra To 28 — Rock 'n Roll Runaway — Ace

**WQXI -- ATLANTA**

That's The Way Of The World — E. W & F — Col.  
 No Way To Treat A Lady — Helen Reddy — Capitol  
 7-6-5-4-3-2-1 — Gary Toms — Pip  
 13 To 4 — Get Down Tonight — K.C. & Sunshine  
 9 To 2 — Fame — David Bowie  
 15 To 9 — Run Joey Run — David Geddes  
 18 To 12 — At Seventeen — Janis Ian  
 20 To 13 — Fallin' In Love — Hamilton, Joe Frank & Reynolds  
 24 To 16 — Tush — ZZ Top  
 Extra To 23 — I'm Sorry — John Denver

**WPRO -- PROVIDENCE**

No new additions  
 16 To 5 — Fallin' In Love — Hamilton, Joe Frank & Reynolds  
 17 To 10 — The Rockford Files — Mike Post  
 26 To 12 — At Seventeen — Janis Ian  
 22 To 13 — Dance With Me — Orleans  
 25 To 20 — Feel Like Makin' Love — Bad Company  
 23 To 18 — Why Can't We Be Friends — War

**WOKY -- MILWAUKEE**

Feel Like Makin' Love — Bad Company — Swan Song  
 Third Rate Romance — Aces — ABC  
 Get Down Tonight — KC & Sunshine — T.K.  
 I'm Sorry — John Denver — RCA  
 Who Loves You — Four Seasons — WB  
 30 To 25 — Why Can't We Be Friends — War  
 24 To 14 — Rhinestone Cowboy — Glen Campbell  
 16 To 10 — How Sweet It Is — James Taylor

**WLEE -- RICHMOND**

I'm Gonna Love You — Frank Sinatra — Reprise  
 Solitaire — Carpenters — A&M  
 Gone At Last — Paul Simon & Phoebe Snow — Col.  
 Feelings — Morris Albert — RCA  
 Two Fine People — Cat Stevens — A&M  
 Ballroom Blitz — Sweet — Capitol  
 The Proud One — Osmonds — MGM  
 Only You Can — Fox — Ariolo  
 Dreaming A Dream — Crown Heights Affair — DeLite  
 7-6-5-4-3-2-1 — Gary Toms Empire — Pip  
 13 To 1 — Get Down Tonight — KC & Sunshine  
 17 To 5 — Holdin' On To Yesterday — Ambrosia  
 14 To 7 — Wasted Days — Freddy Fender  
 18 To 10 — Could It Be Magic — Barry Manilow  
 19 To 14 — Feel Like Makin' Love — Bad Company  
 28 To 16 — Third Rate Romance — Aces  
 Extra To 18 — Love Will Keep Us — Captain & Tennille  
 Extra To 23 — Help Me Rhonda — Johnny Rivers

**WERC -- BIRMINGHAM**

Gone At Last — Paul Simon & Phoebe Snow — Col.  
 I'm Sorry — John Denver — RCA  
 Wasted Days — Freddy Fender — ABC  
 6 To 1 — Look At Me — Moments  
 11 To 6 — Daisy Jane — America  
 19 To 13 — The Proud One — Osmonds  
 23 To 14 — That's The Way Of The World — E.W&F  
 Extra To 24 — Everyday I Have To Cry — A. Alexander

**WFOM -- MARIETTA**

Dance With Me — Orleans — Asylum  
 Gone At Last — Paul Simon & Phoebe Snow — Col.  
 No Way To Treat A Lady — Helen Reddy — Capitol  
 16 To 7 — Feel Like Makin' Love — Bad Company  
 19 To 8 — At Seventeen — Janis Ian  
 20 To 9 — Could It Be Magic — Barry Manilow  
 21 To 15 — Till The World Ends — Three Dog Night  
 22 To 16 — How Sweet It Is — James Taylor  
 29 To 17 — Help Me Rhonda — Johnny Rivers  
 33 To 23 — Love Will Keep Us — Captain & Tennille  
 30 To 24 — There's Nothing Stronger — Paul Anka

**KIMN -- DENVER**

No new additions  
 22 To 14 — Wasted Days — Freddy Fender  
 Extra To 15 — Third Rate Romance — Aces

**WSGN -- BIRMINGHAM**

Gone At Last — Paul Simon & Phoebe Snow — Col.  
 The Proud One — Osmonds — MGM  
 That's The Way Of The World — E.W&F — Columbia  
 16 To 10 — Run Joey Run — David Geddes  
 17 To 11 — There's Nothing Stronger — Paul Anka  
 23 To 15 — Rocky — Austin Roberts  
 28 To 21 — How Long — Pointer Sisters  
 29 To 24 — Sweet Maxine — Doobie Brothers

**WJET -- ERIE**

Fame — David Bowie — RCA  
 We Belong Together — Franco Family — 20th Cent.  
 Castles In The Sand — Seals & Crofts — WB  
 It Only Takes A Minute — Tavares — Capitol  
 29 To 20 — The Proud One — Osmonds  
 36 To 21 — Get Down Tonight — K.C. & Sunshine

**WEDO -- PITTSBURGH**

At Seventeen — Janis Ian — Col.  
 Dance With Me — Orleans — Asylum  
 I Believe There's Nothing Stronger — Paul Anka — UA

**WLAV -- GRAND RAPIDS**

I'm Gonna Love You — Frank Sinatra — Reprise  
 Two Fine People — Cat Stevens — A&M  
 Games People Play — Spinners — Atlantic  
 Can't Give You Anything — Stylistics — Avco  
 9 To 4 — Fallin' In Love — Hamilton, Joe Frank & Reynolds  
 18 To 7 — At Seventeen — Janis Ian  
 28 To 18 — Rhinestone Cowboy — Glen Campbell  
 Extra To 22 — I'm Sorry — John Denver  
 Extra To 25 — Daisy Jane — America

**13Q -- PITTSBURGH**

Wasted Days — Freddy Fender — ABC  
 Feel Like Makin' Love — Bad Company — Swan Song  
 Feelings — Morris Albert — RCA  
 Holdin' On To Yesterday — Ambrosia — 20th Cent.  
 Ballroom Blitz — Sweet — Capitol  
 15 To 8 — Fame — David Bowie  
 23 To 13 — At Seventeen — Janis Ian  
 20 To 15 — Fallin' In Love — Hamilton, Joe Frank & Reynolds  
 21 To 16 — Dance With Me — Orleans  
 25 To 19 — Rhinestone Cowboy — Glen Campbell

**KIOA -- DES MOINES**

Fame — David Bowie — RCA  
 Run Joey Run — David Geddes — Atlantic  
 That's The Way Of The World — E.W&F — Col.  
 Daisy Jane — America — WB  
 15 To 7 — How Sweet It Is — James Taylor  
 21 To 10 — SOS — Abba  
 25 To 15 — Get Down Tonight — K.C. & Sunshine  
 27 To 20 — Could It Be Magic — Barry Manilow  
 28 To 23 — Rocky — Austin Roberts

**WHB -- KANSAS CITY**

Get Down Tonight — K.C. & Sunshine — T.K.  
 Holdin' On To Yesterday — Ambrosia — 20th Cent.  
 Could It Be Magic — Barry Manilow — Arista  
 Wasted Days — Freddy Fender — ABC  
 15 To 5 — Fallin' In Love — Hamilton, Joe Frank & Reynolds

**WDGY -- MINNESOTA**

Get Down Tonight — K.C. & Sunshine — T.K.  
 Holdin' On To Yesterday — Ambrosia — 20th Cent.  
 Could It Be Magic — Barry Manilow — Arista  
 Wasted Days — Freddy Fender — ABC  
 14 To 5 — Fallin' In Love — Hamilton, Joe Frank & Reynolds

r&b ingredients

Hey, what's happening! Hope everybody out there is having a good time; because yours truly is really diggin' on all the fine r&b things happening. Caught **Hodges, James & Smith** at the **Roxy** last week. The three soulful ladies opened the show to the talented **Jose Feliciano**. The girls have a fine LP out on 20th entitled, "Power In Your Love," which features some great cuts. Besides their single "I Who Have Nothing," other funky and uptempo tracks are "Momma" and the title cut, "Power In Your Love." **Pat Hodges** and **Denita James** hail from **Watts**, with **Jessica Smith** making her way to L.A. from the **Motor City**. The girls have been singing together four and a half years and are very excited lately because they're planning a tour of the Far East, Europe and Australia, starting in the fall.

**Buddah Records** looks to have some very hot singles skyrocketing up the charts. Heading the list are **Gladys Knight and the Pips** with their new release, "Money," written and produced by **Gene McDaniels**. More pleasure from Buddah includes "Feel It," by **Black Ivory**; "Every Day I Have To Cry Some," by **Arthur Alexander**; "We Got Each Other," **Barbara Mason and the Futures**, and "Hypertension," by **Calendar**.

**JESS' INGREDIENT PICKS** OR **LEVITT LOVES IT**: These singles should "jaw" their way to the top of the charts. "I Want 'A Do Something Freaky To You," **Leon Haywood** (20th); "Samson," **Ebony, Ivory & Jade** (Columbia); "I Created A Monster," **Z.Z. Hill** (UA); "Stay Still," **Margie Joseph** (Atlantic); "If You Want A Love Affair," **Jesse James** (20th); "Stay With Me," **Edwin Starr** (Granite); "Leavin' The Good Life Behind," **Phyllis Hyman** (Private Stock); "Jungle Juice," **Weldon Irvine** (RCA).

Albums that should bite into the top 100 include: "7-6-5-4-3-2-1 Blow Your Whistle," **Gary Toms Empire** (PIP); "Earthbound," **Fifth Dimension** (ABC); "Keep Your Eye On The Sparrow," **Merry Clayton** (Ode); "Feel It," **Black Ivory** (Buddah); and "Chain Reaction," **The Crusaders** (ABC/Blue Thumb).

**George and Gwen McCrae** came up to the **Cash Box** offices during their stay in L.A. **T.K. Records** honored both of them with a gold rockin' chair for their smash hits "Rock Your Baby" and "Rockin' Chair." George has a new single, "I Ain't Lyin'," and is keeping busy producing the original **Joneses**. That LP will be titled, "Phoenix," and will be out this fall. George has also formed a management company which keeps him hopping between New York and T.K. Productions here. Some of the earlier influences in George's singing career include **Sam Cooke, Smokey Robinson, Doris Day** and **Peggy Lee**. George also really digs the disco scene; he notes that dancing is moving back in the direction of people touching, with such dances as the "bump" and the "hustle." George, of course, is continuing to work with his wife, Gwen, and is planning a European tour for the fall.



**ROCKIN' ALL THE WAY** — George & Gwen McCrae shown above with **Cash Box** r&b editor **Jess Levitt** when the two T.K. recording stars were honored at a luncheon for the chart success of "Rock Your Baby," and "Rockin' Chair." At the affair George and Gwen received a gold "rockin' chair" for their golden hits.

Gwen McCrae is a very lovely gal whose favorite singers include **Aretha, Gladys, Johnny Taylor, the Rev. James Cleveland** and **Shirley Caesar**. Gwen does not appear with George; she has her own band with six musicians and three back-up singers. Gwen is thrilled about the success of her single, "Rockin' Chair." And, with that behind her, she is very anxious to do more touring and eventually get into acting. The person she would most like to portray on screen is the late actress, **Dorothy Dandridge**. Gwen's only regret is that, due to her "overnight" success, her schedule keeps her away from her children more than she would like.

Gwen was with **Columbia Records** before **T.K.** left Columbia. While there, she had a hit single, "Lead Me On," which sold around a half-million copies. Gwen also noted that, due to the success of her "Rockin' Chair" single, Columbia will be offering some previously unreleased material on a new LP very shortly.

**Casablanca Records** hasn't been hurt by the rising gas prices, because **Buddy Miles'** new LP, "More Miles Per Gallon," is receiving tremendous airplay all over the country. The single release, "Rockin' And Rollin' On The Streets Of Hollywood," is Buddy's finest work since "Them Changes," and should put a tiger in Buddy's tank.

**Tavares** will be appearing at **Disneyland** Aug. 24-29. The group has been touring the country, but the guys had time to stop off in their hometown of Boston to visit **Michael Dukakis**, governor of Massachusetts, who presented the Capitol recording artists, with the "Big Boston Bicentennial Award" in recognition of their contribution to American music. . . . **Sister Sledge** is thrilled that they will soon be doing an eight-week cross-country tour with **Engelbert Humperdinck**. The girls have just finished recording a new LP for **Atlantic**, which should be released very soon.

The **Cash Box** pop charts are showing a definite r&b influence these days. "Get Down Tonight," by **KC and the Sunshine Band**, is currently #1 on the **Cash Box** pop charts. Not far behind are "Fame," by **David Bowie**, and "Fight The Power," by the **Isleys**. This only goes to show that r&b is very strong, right on, and really happening these days in the world of pop music.

Went down to **Milt Handman's** Concerts at the Grove and caught the **Four Tops** and **Yvonne Fair**. I went backstage to rap with both attractions. The Tops put on their usual good show, which featured some new material from their "Night Lights Harmony" LP on **ABC**. Their current single is "We All Gotta Stick Together." Doing their bread and

Promoting The New Artist: Radio Playlists Still Major Problem

Promoting new singles and new artists is an increasingly difficult job in the record business. **Wendall Bates**, London national r&b promotion director, and **Bob Craig**, London regional west coast r&b promotion director, discussed some of the problems they encounter when they are trying to break new single product.

"Our biggest obstacle in breaking a new single comes from radio stations," Bates said. "Getting radio people to accept our new artists is my greatest concern. Part of the job of a promotion man is to get the group or record accepted by radio, the trades and retail stores. Getting radio support is the most difficult because a lot of times we run into the problem of super-stars already locking up tight playlists," Bob said. "Playlists are getting tighter all the time. Most stations are involved with ratings and in most cases the stations are not willing to gamble on a new sound."

Bates and Craig agreed that besides radio airplay another area that hinders good promotion is an ample promotion staff and a good budget to work with. "Large record companies have an advantage in that they have more men in the field, have larger budgets, and can help build new acts," Bates said. "With a small budget and a small promotion staff you're losing the battle to begin with. It takes dollars and cents to build a new act so it doesn't get lost in the shuffle, and unfortunately a great many companies don't have the money to promote properly."

On the question of pushing marginal records **Craig** said that he doesn't pass judgment on any of his product. "I'll admit that there are tunes that I enjoy more than others but it's my job to understand the value of product and try to convey to the programmer what I feel are the strengths of any particular record. I don't feel that I have the right to make the decisions on what is good or bad. It's really up to the public to decide what it likes."

Bates and Craig felt that radio airplay is too controlled and lacks the personal touch. **Craig** commented, "Most of the

stations around the country are programming much the same music at the same time. Radio is controlling everything. To me, it might be a better situation if there were more communication in the communications industry. Radio is supposed to service the public with music, but I've found that radio stations are more concerned with who has the highest ratings in the city instead of artists integrity," Bates said.

Both men feel that there is a failure of two-way communication between the community and the radio people. They think that the public should be given a greater opportunity to make choices of what it likes regarding new product. "If new product is not played how can people know what is out there," **Craig** said. Airplay has to be less restrictive (like progressive stations) so product has a chance to be heard."

Another area of promotion problems deals with singles and retailers. **Craig** said "the situation with singles is getting worse instead of better. With stations cutting their playlists, retailers are buying less singles because they say singles sales are down from last year as compared with albums. And to make matters worse, top 40 radio is basically singles oriented. These stations usually do not play albums so if you're planning to break a new record nationally, you have to go with a single. Another instance of confusion between record people is not knowing whether to go for a big single or a big album."

Sometimes companies will release singles but support only the LP. Most of the radio in the country is top 40 singles oriented. So this sometimes creates a problem, especially with a new artist. Usually new artists need a big single in order to have good albums sales. "With all of these minor problems and confusion, what we try to do is our damndest with each record," **Craig** laughed. Bates added, "Radio is the vital link between record companies and the public.

"What I would like is for them to become more involved and more sensitive to the situation in the future!"

butter numbers, the **Tops** took everybody along with them down memory lane when they performed some of their great hits of the past: "Baby, I Need Your Loving," "Reach Out," "Sugar Pie," "Are You Man Enough," and "Ain't No Woman Like The One I Got." The group has been together 21 years, but **Duke, Levi, Larry** and **Obie** do not show their age a bit. They still move and get down funky on stage.

**Yvonne Fair** put on a hot and soulful show, even though her voice was hoarse. **Yvonne**, star that she is, said on stage, "The show must go on," and on it went with the gal who once sang with **James Brown** and **Ike & Tina**. Her new LP on **Motown** is titled "The Bitch Is Black," and some of the fine tracks include, "Funky Music," "It Should Have Been Me," and "Love Ain't No Toy."

**Stevie Wonder** made a rare local appearance, joining **Quincy Jones** onstage at the **Greek Theatre** last week. The crowd went wild when **Stevie** jammed onstage with **Quincy** . . . The **Impressions** will be at the **Troubadour** this week, along with newly-signed **Motown** artist **Lenny Williams**. Both the **Impressions** and **Lenny** have hot LPs currently on the charts, "First Impressions" and "Rise, Sleeping Beauty."

**Juggy Murray**, who has been associated with just about every black artist in the business, has formed a new label called **Jupiter Jazz**. His first single release, by **Willie Bobo**, is called "A KOKO." **Juggy** feels that this will be a big one for **Willie**, the world famous "spook-a-rican." **Juggy** is also readying another single which will feature new artist **Ken "Buffalo" Williams**; this one will be released in a few weeks.

The students at **Gardena High School**, just outside L.A., paid tribute to **Gil Scott-Heron** by painting a mural of **Gil** on their music building wall. **Gil** has not seen the mural but, first chance he gets, he's flying out special to see it. . . . **Ruth Brown** will be portraying herself in the upcoming film about **Buddy Holly**, "Not Fade Away." . . . **Damon Harris**, the ex-**Temptation**, has formed a new group, as yet unnamed. He is currently in Philadelphia talking with **Allan Rubens** of **WMOT Productions** . . . **Natalie Cole** has cancelled all west coast dates, including her appearance at **Concerts at the Grove**, for awhile. **Natalie** should be in L.A. in late Sept. The **Capitol** recording star is currently high on the charts with her single, "This Will Be," and her LP "Inseparable." . . . **Kool and the Gang** have released a new LP entitled "Spirit Of The Boogie." **Kevin Bell**, leader of the **KG's**, and brother to **Robert** and **Ronnie Bell**, is featured on lead guitar work on the "Ride The Rhythm" track.

It's always nice to have friends, and yours truly really needed one last week. I was walking down **Sunset Boulevard** when suddenly I fell down, injuring my right arm. Out of nowhere, **Kenn Friedmann** of **Edward Windsor Wright** came to my rescue with a box of **Afro-Aids**, and patched me right up. **Afro-Aids**, the latest in adhesive bandages are very far out; instead of being flesh-colored, they are brown . . . that's soul . . .

jess levitt

# TOP 50 R&B ALBUMS

1	<b>THE HEAT IS ON</b> The Isley Brothers (T-Neck PZ 33536)	1	25	<b>WHAT A DIFFERENCE A DAY MAKES</b> Esther Phillips w/Beck (Kudu KU 23S1)	29
2	<b>THAT'S THE WAY OF THE WORLD</b> Earth, Wind & Fire (Columbia PC 33280)	3	26	<b>COME GET TO THIS</b> Nancy Wilson (Capitol ST 11386)	28
3	<b>CHOCOLATE CHIP</b> Isaac Hayes (H.B.S. ABCD 874) (Dist: ABC)	2	27	<b>ADVENTURES IN PARADISE</b> Minnie Riperton (Epic PE 33454)	25
4	<b>WHY CAN'T WE BE FRIENDS</b> War (United Artists U.A. EA441-G)	5	28	<b>UNIVERSAL LOVE</b> M.F.S.B. (Phila. Int'l. KZ 33158)	19
5	<b>SURVIVAL</b> O'Jays (Phila. Int'l. KZ 33150)	4	29	<b>IN THE CITY</b> Tavares (Capitol ST 11396)	31
6	<b>STEPPIN'</b> The Pointer Sisters (Blue Thumb BTSD 6021)	7	30	<b>SPIRIT OF THE BOOGIE</b> Kool & The Gang (DeLite DEP 2016)	35
7	<b>TO BE TRUE</b> Harold Melvin & The Blue Notes (Phila. Int'l. KA 3314) (Dist: Col.)	8	31	<b>BLIND BABY</b> New Birth (Buddah BDS 5636)	30
8	<b>NON-STOP</b> B.T. Express (Roadshow RS 41001)	15	32	<b>ODE TO MY LADY</b> Willie Hutch (Motown M6-838S1)	40
9	<b>LET'S TAKE IT TO THE STAGE</b> Funkadelic (20th Century/Westbound W-215)	10	33	<b>A QUIET STORM</b> Smokey Robinson (Tama T6-33781)	34
10	<b>AIN'T NO 'BOUT A DOUBT IT</b> Graham Central Station (Warner Bros. BS 2876)	13	34	<b>IS IT SOMETHING I SAID</b> Richard Pryor (Warner Bros. MS 2227)	—
11	<b>GET DOWN</b> Joe Simon (Spring SPR 6706)	12	35	<b>RENAISSANCE</b> Ray Charles (Crossover CR 9005)	33
12	<b>PICK OF THE LITTER</b> Spinners (Atlantic SD 18141)	21	36	<b>CAUGHT IN THE ACT</b> Commodores (Motown M6-820S1)	39
13	<b>KC AND THE SUNSHINE BAND</b> (T.K. 603)	16	37	<b>THE BOY'S DOIN' IT</b> Hugh Masekela (Casablanca NBLP 7017)	38
14	<b>MR. MAGIC</b> Grover Washington Jr. (Kudu KU 20)	6	38	<b>PURE PLEASURE</b> The Dynamic Superiors (Motown M6-841S1)	44
15	<b>A SONG FOR YOU</b> Temptations (Gordy G6-969S1)	9	39	<b>LIQUID LOVE</b> Freddie Hubbard (Col. PC 33556)	41
16	<b>MOVING VIOLATION</b> Jackson Five (Motown M6-82951)	11	40	<b>STILL CAUGHT UP</b> Millie Jackson (Spring 6708)	42
17	<b>HONEY</b> Ohio Players (Mercury SRM 1-1038)	27	41	<b>MELLOW MADNESS</b> Quincy Jones (A&M SP 4526)	—
18	<b>CUT THE CAKE</b> Average White Band (Atlantic SD 18140)	14	42	<b>YUM YUM</b> Fatback Band (Evert EV 6904)	43
19	<b>DISCO BABY</b> Van McCoy & The Soul City Symphony (Avco AV 69006)	18	43	<b>FAITH, HOPE AND CHARITY</b> (RCA APL 1-1100)	45
20	<b>FIRST IMPRESSIONS</b> Impressions (Curton 5003)	22	44	<b>EXPANSIONS</b> Lonnie Liston Smith (Flying Dutchman BDL 1-0934)	26
21	<b>THE CHICAGO THEME</b> Hubert Laws (CTI 6058)	23	45	<b>A TEAR TO A SMILE</b> Roy Ayers (Polydor PB 6046)	46
22	<b>THE HIT MAN</b> Eddie Kendricks (Tama T6-338S1)	20	46	<b>LOW RENT RENDEZVOUS</b> Ace Spectrum (Atlantic SD 18143)	—
23	<b>THERE'S NO PLACE LIKE AMERICA TODAY</b> Curtis Mayfield (Curton CU 5001)	24	47	<b>BIRTH AND DEATH OF A GANGSTER</b> Fantastic Four (20th Century/Westbound W201)	—
24	<b>INSIDES OUT</b> Bohannon (Dakar/Brunswick BK 6016)	17	48	<b>SATURDAY NIGHT SPECIAL</b> Norrman Connors (Buddah BDS 5643)	—
			49	<b>HEART OF THE CITY</b> Barrabas (Atco SD 36-118)	49
			50	<b>SOULFUL EXPERIENCE</b> Rance Allen Group (Truth TRS 4207)	32

## soul waves

Roland Binem of **KGAB-FM** says the difference between AM & FM is that FM is the new medium for radio. "Personally I think singles are going to be phased out within the next few years. I really believe this because economics are demanding it. People cannot afford to buy singles at \$1.29 anymore. You can get good albums on sale for that kind of money. Plus the exposure to a great deal of music is what FM is really all about. The consumers capacity to get into more music is now happening for the first time. The top 40 syndrome hasn't allowed people to get into a great deal of music. Now with FM that kind of situation doesn't exist. AM stations usually play one cut from an LP, FM stations usually play 4 or 5. In playing more tracks on the album you are exposing more of the artist and his music. And finally there is a big difference in sound between mono and stereo. There's no comparison."

Roland doesn't agree with **Jerry Boulding** in Detroit that AM will eventually drop music from its format. "I don't think this will be true. AM will still be playing music but they will be playing the leaders from FM. Even though playlists are getting tighter, AM stations are playing albums today because that's the name of the game. They are playing albums now because they have no other choice. They have to keep up with the competition. I don't see AM radio going to all-talk shows because there aren't enough people around to do all-talk shows. The jocks of the last ten years or so have been talking less anyway. I can teach anybody in a week to introduce and back announce a record. This is basically what AM radio is today. Program directors and even station managers are going to have to make themselves more attuned to personalities. When you have personalities, you give your station a much greater difference in sound. For example no one is doing children's programs on radio. No one anywhere to my knowledge. I don't think it's because they don't give a damn. I think no one ever thought of it."

"It's really nice now that they are finally allowing women in radio. The whole thing has been ludicrous. Women should have always been in radio. With the women's lib thing happening now it has allowed women to work in radio. The funny thing however is that P.D.'s have found out that woman can relate to an audience. We have four women working at our station **Liz Jackson, Chris Calloway Crosse, Fay Fields, and Araba Randall**. Chris had no experience before she sat down at the board. She just came in here and said she would give it a try. Everyday she is growing and improving, besides creating new ideas."

One of the musical trends Roland sees happening is in the jazz area. "Jazz is on its way back." We're starting a jazz disco show. I really personally don't like that name disco in there because it may alienate jazz artists, however the objective is still the same. We're going to play more commercial jazz and let the listener and the consumer know that the product is out there."

Another change Roland has watched closely is the disco phenomenon. Roland said, "I don't know how long the disco thing is going to continue, but for one thing it has paved the way for radio stations to stop bull-shitting. Quite frankly a good record is a good record. Most radio stations are a bit cautious to go on to these records. On new product they check the trades and then they check here and they check there. A good radio station knows what it is all about. You don't hold back, because you know your demographic market. You can feel the emotional impact when you put the record on. The disco thing has forced AM to put it on. Disco records are selling a lot of records. Stations receive thousands of calls for these types of records, but stations continue to hesitate. They should open their eyes a bit more and just put the product on the air. Over here we've broken product and forced AM to play it."

Another radio aspect that Roland got into was market viability. "This station used to be **KTYN** and nobody knew about it. We had the same exact signal that we have now, but we were not viable. We didn't realize that we could be heard. Now we're being heard. In southcentral Los Angeles and Inglewood we know we're doing well. We don't use ratings, because we just do our thing. Our advertising is basically with small retailers. Retailers like what we're doing, numbers or not. Nationals however are interested in numbers so we have to scratch for their ads, but the retailers like what we're doing."

On the question of radio as an educator Roland doesn't feel that all radio stations are going to be educators, however he feels some should. "It's like any other syndrome, if someone does it well somebody else will follow it. Station owners have to get more involved in what the program directors are doing rather than looking at the bottom line for dollars and cents. Different kinds of formats are making it. All-news has shown that it can make it. News is an important area to this medium. There could be children's programs and game shows on radio. It's all just a matter of time until someone moves in that direction. The **King Biscuit Show** is hooking up national. The **Mutual Black Network** is very successful. The real key is in how to get into it. I don't pretend to have all the answers, but I feel that this kind of thing will be happening shortly. I can envision a national syndicated children's radio program. What advertisers need to know is that this type of programming will be viable in the community. Advertisers will get into these types of shows if they know there's a market for this kind of input into the community."

"For example the **Carnation** corporation did a show which was about black music. They hired a doctor of music from one of the community colleges and they did five minute spots on black music with very little mention that the Carnation company was sponsoring it. At our station we used to have a spot that gave information about grocery prices. I think there is a real need for consumer affairs programming and there are unlimited areas to get into. You could have them on the arts, drugs, getting loans from banks, how to buy insurance, etc. The whole spectrum of ideas is unlimited. When stations get into this type of programming they will also find out that listeners will think of their air personalities not only as music people, but people who are thinkers, researchers and more importantly human beings with a purpose."

Roland does not personally like to get into radio racism. "What is more important to me is that I know that there is good white product available out there which will enhance my total sound. When I enhance my sound and then go with a good black record, I know I can hold listeners and even pick up more listeners. Then I will be known to play good quality product. When this happens, I will also sell more product. When I play more product without getting into racism I am enlarging my demographics and turning more people on to good music, which is exactly where my head is at."

jess levitt



**BUDDY'S GOT GAS** — Basking in the midday sun with the Casablanca camel, Buddy Miles proves he has "More Miles Per Gallon." Shown above gassing up with Buddy are from left to right Charlie Van Dyke (KHJ), Buck Reingold, Casablanca vice president of national promotion, Buddy Miles and Nancy Sain and Wendy Krause of Casablanca.

# CASH BOX TOP 100 R&B

1	<b>GET DOWN TONIGHT</b> KC & The Sunshine Band (T.K. 1009)	8/16	1	<b>FLYING HIGH</b> Blackbirds (Fantasy 747)	8/16	67	<b>TRY ME TONIGHT</b> Johnny Taylor (Stax STN 0241)	8/16	71
2	<b>DREAM MERCHANT</b> New Birth (Buddah BDA 470)	3	34	<b>OOOLA-LA</b> Betty Wright (Alston 3715)	42	68	<b>SATISFY MY WOMAN</b> Calvin Arnold (IX Chains NCS 7009) (Dist: Mainstream)	74	
3	<b>FIGHT THE POWER PART I</b> The Isley Brothers (T-Neck/CBS ZS 8-2256)	2	35	<b>SWEARIN' TO GOD</b> Frankie Valli (Private Stock 021)	30	69	<b>FALLIN' IN LOVE</b> Hamilton, Joe Frank & Reynolds (Playboy P6024A)	84	
4	<b>YOUR LOVE</b> Graham Central Station (Warner Bros. WBS 8105)	7	36	<b>ALVIN STONE (THE BIRTH AND DEATH OF A GANGSTER)</b> Fantastic Four (Westbound WT 5009) (Dist: 20th Century)	47	70	<b>THE ENTERTAINER</b> J.R. Bailey (Midland Int'l. MB 10305)	70	
5	<b>THAT'S THE WAY OF THE WORLD</b> Earth, Wind & Fire (Columbia 3-10172)	5	37	<b>CHOCOLATE CHIP</b> Isaac Hayes (Hot Buttered Soul/ABC 12118)	44	71	<b>SUPER "JAWS"</b> Seven Seas (Glades 1728)	80	
6	<b>MAKE ME FEEL LIKE A WOMAN</b> Jackie Moore (Kayvette 5122)	9	38	<b>I COULD DANCE ALL NIGHT</b> Archie Bell & The Drells (Phila. Int'l. ZS 8-4767)	35	72	<b>IF YOU WANT A LOVE AFFAIR</b> Jesse James (20th Century TC 2201)	77	
7	<b>DREAMING A DREAM</b> Crown Heights Affair (DeLite 1570)	8	39	<b>BRAZIL</b> Ritchie Family (20th Century TC 2218)	46	73	<b>(I'M GOING BY) THE STARS IN YOUR EYES</b> Ron Banks & The Dramatics (ABC 12125)	86	
8	<b>FOREVER CAME TODAY</b> The Jackson 5 (Motown M 1356F)	4	40	<b>LIVING FOR THE CITY</b> Ray Charles (Crossover 981)	45	74	<b>SENDING OUT AN S.O.S.</b> Retta Young (All Platinum 2355)	78	
9	<b>DO IT ANY WAY YOU WANNA</b> People's Choice (TSOP ZS 8-4769)	13	41	<b>LOVE IS MISSING FROM OUR LIVES</b> Dells & Dramatics (Cadet 5710)	43	75	<b>ONE THING ON MY MIND</b> Persuasions (A&M 1698)	76	
10	<b>HOPE THAT WE CAN BE TOGETHER SOON</b> Sharon Page/Harold Melvin & The Bluenotes (Phila. Int'l. ZS 8-3569)	6	42	<b>GIMME SOME (PART I)</b> Jimmy Bohorn (Alston 3714)	48	76	<b>WHEN YOU'RE YOUNG AND IN LOVE</b> Choice 4 (RCA PB 10342)	91	
11	<b>GLASS HOUSE</b> The Temptations (Gordy G 7144F)	15	43	<b>MUSIC IN MY BONES</b> Joe Simon (Spring SPR 159)	53	77	<b>HE'S MY MAN</b> Supremes (Motown 1358)	81	
12	<b>HOW LONG (BETCHA GOTTA CHICK ON THE SIDE)</b> Pointer Sisters (ABC/Blue Thumb 265)	17	44	<b>GOOD OLD DAYS</b> The Main Ingredient (RCA 10334)	49	78	<b>LOVE'S SO WONDERFUL</b> Natural Four (Curtom CMS 0104)	92	
13	<b>OH ME, OH MY (DREAMS IN MY ARMS)</b> Al Green (Hi 5N-2288)	11	45	<b>THE HUSTLE</b> Van McCoy (Avco 4653)	33	79	<b>WHEN YOU'RE YOUNG AND IN LOVE</b> Ralph Carter (Mercury 73695)	96	
14	<b>THE PHONE'S BEEN JUMPIN' ALL DAY</b> Jeannie Reynolds (Casablanca MB 8340)	16	46	<b>18 WITH A BULLET</b> Pete Wingfield (Island 026)	61	80	<b>LOVE TAKES TEARS</b> Johnny Bristol (MGM M 14814)	85	
15	<b>LET ME MAKE LOVE TO YOU</b> The O'Jays (Phila. Int'l. ZS 8-3573)	20	47	<b>KEEP YOUR EYE ON THE SPARROW</b> Merry Clayton (Ode 66110-S)	56	81	<b>I GET HIGH ON YOU</b> Sly Stone (Epic 8-50135)	—	
16	<b>7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)</b> Gary Toms Empire (PIP 6504)	10	48	<b>MONEY</b> Gladys Knight & The Pips (Buddah BDA 487)	69	82	<b>DRAG IT OVER HERE</b> Olympic Runners (London LO 219)	82	
17	<b>GET THE CREAM OFF THE TOP</b> Eddie Kendricks (Tamlam T54260)	21	49	<b>YOLANDA</b> Bobby Bland (ABC 12105)	52	83	<b>I AIN'T LYIN'</b> George McCrae (TK 1014)	—	
18	<b>THIS WILL BE</b> Natalie Cole (Capitol 4109)	29	50	<b>LET ME LAY MY FUNK ON YOU</b> Poison (Roulette R 7174)	59	84	<b>HOUSE OF STRANGERS</b> Jim Gilstrap (Chelsea 2013)	99	
19	<b>GAMES PEOPLE PLAY</b> Spinners (Atlantic 3284)	27	51	<b>YOU'RE EVERYTHING I NEED</b> Major Lance (Osiris 001)	51	85	<b>HARMOUR LOVE</b> Syreeta (Motown M1353F)	87	
20	<b>CAN'T GIVE YOU ANYTHING (BUT MY LOVE)</b> The Stylistics (Avco AV 4656)	24	52	<b>UNDER YOUR POWERFUL LOVE</b> Joe Tex (Dial D 1154) (Dist: Mercury)	54	86	<b>THINK BEFORE YOU STOP</b> Notations (Curtom CMS 0500)	89	
21	<b>HUSTLE</b> James Brown (Polydor PD 14281)	23	53	<b>INSIDE MY LOVE</b> Minnie Riperton (Epic 8-50128)	62	87	<b>BOOGIE UP THE NATION</b> Soul Searchers (Polydor PB 14277)	90	
22	<b>IT ONLY TAKES A MINUTE</b> Tavares (Capitol P4111)	25	54	<b>SO IN LOVE</b> Curtis Mayfield (Curtom CMS 0105)	63	88	<b>YUM YUM</b> Fatback Band (Event EV 226)	93	
23	<b>THREE STEPS FROM TRUE LOVE</b> Reflection (Capitol 4078)	12	55	<b>HUSTLE WIT' EVERY MUSCLE</b> Kay Gees (Gang GR 1325)	50	89	<b>IF I EVER LOSE THIS HEAVEN</b> Average White Band (Atlantic 45-3285)	—	
24	<b>I DON'T WANT TO BE A LONE RANGER</b> Johnny "Guitar" Watson (Fantasy F739)	28	56	<b>A WOMAN NEEDS TO BE LOVED</b> Tyrone Davis (Dakar 4545)	58	90	<b>THE CHICAGO THEME (LOVE LOOP)</b> Hubert Laws (CTI OJ-27 F)	—	
25	<b>SEXY</b> MFSB (Phila. Int'l. ZS 8-3567)	18	57	<b>TO EACH HIS OWN</b> Faith, Hope & Charity (RCA PB 10343)	75	91	<b>I'LL BE YOUR RAINBOW</b> Bobby Wilson (Buddah 472)	94	
26	<b>POTENTIAL</b> Jimmy Castor Bunch (Atlantic 3270)	26	58	<b>SOONER OR LATER</b> Impressions (Curtom CMS 0103)	31	92	<b>I CREATED A MONSTER</b> Z. Z. Hill (UA XW 631-X)	100	
27	<b>CHASING RAINBOWS</b> Blue Magic (Atco 7031)	32	59	<b>JUST A LITTLE BIT OF YOU</b> Michael Jackson (Motown 1349F)	39	93	<b>CHILD</b> 21st Century (RCA PB 10364)	—	
28	<b>ACTIONS SPEAK LOUDER THAN WORDS</b> Chocolate Milk (RCA PB 10290)	14	60	<b>LOVE POWER</b> Willie Hutch (Motown M 1360F-A)	72	94	<b>(CALL ME YOUR) ANYTHING MAN</b> Bobby Moore (Scepter 12405)	97	
29	<b>FREE MAN</b> South Shore Commission (Wand 11287)	19	61	<b>WE GOT EACH OTHER</b> Barbara Mason & The Futures (Buddah BDA 481)	73	95	<b>HYPERTENSION</b> Calendars (Buddah BDA 488)	98	
30	<b>WHAT A DIFFERENCE A DAY MAKES</b> Esther Phillips (Kudu 925) (Dist: Motown)	38	62	<b>SNEAKIN' UP BEHIND YOU</b> Brecker Brothers (Arista AS 0122)	34	96	<b>ROSETTA STONE</b> A. C. Tillman & Detroit Emeralds (Westbound WT 5005)	—	
31	<b>FOOT STOMPING MUSIC</b> Bohannon (Dakar 4544)	22	63	<b>DO IT IN THE NAME OF LOVE</b> Ben E. King (Atlantic 3274)	37	97	<b>LOVE DON'T COME NO STRONGER</b> Jeff Perry (Arista 0133)	—	
32	<b>GIVE IT WHAT YOU GOT</b> B.T. Express (Roadshow/Scepter RD-J-7003)	40	64	<b>NOBODY'S GONNA CHANGE ME</b> The Dynamic Superiors (Motown 1359)	79	98	<b>EVERYBODY STAND AND CLAP YOUR HANDS (FOR THE ENTERTAINER)</b> Black Satin (Buddah BDA 477)	—	
			65	<b>IT'S ALL OVER NOW</b> Bobby Womack (United Artists XW674Y)	65	99	<b>DO THE CHOO CHOO</b> Jack Ashford (Blaze B 1107)	—	
			66	<b>THE AGONY AND THE ECSTASY</b> Smokey Robinson (Tamia T-54261 F)	83	100	<b>SWEET FOOLS</b> Essence (Epic 8-50133)	—	

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

Actions Speak Louder (Marsaint — BMI)	28	Get The Cream (Stone Diamond/Gold Forever — BMI)	17	Just A Little (Gold Forever/Stone Diamond — BMI)	59	So In Love (Mayfield — BMI)	54
Alvin Stone (Bridgeport — BMI)	36	Gimme Some (Sherlyn — BMI)	42	Just You & Me	65	Sooner Or Later (Cherritown — BMI)	58
Anything Man (High Sierra/Velveten — ASCAP)	97	Give It What (Triple O Song/Jeff/Mal — BMI)	32	Keep Your Eye (Duchess — BMI/Leeds — ASCAP)	47	Super "Jaws" (Sherlyn — BMI)	71
A Woman Needs (Jalynne/BRC — BMI)	56	Glass House (Jobete — ASCAP/Stone Diamond — BMI)	11	Let Me Lay (Big 7/Hot Gold — BMI)	50	Swearin' To God (Hearts Delight/Caseyem/Desidera — BMI)	35
Boogie Up The Nation (Vibrate — BMI)	87	Good Ol' Days (Jasmine Music — ASCAP)	44	Let Me Make (Mighty 3/Golden Fleece — BMI)	15	Sweet Fools (Bald Medusa/Millrock — ASCAP)	100
Brazil (Peer Int'l. Corp. — BMI)	39	He's My Man (Jobete — ASCAP)	77	Love Power (Getra — BMI)	60	That's The (Colgems/Chappell — ASCAP)	5
Can't Give You (Avco Embassy — ASCAP)	20	Harmour Love (Jobete/Black Bull — ASCAP)	85	Living For (Jobete/Black Bull — ASCAP)	40	The Agony & The Ecstasy (Bertram — ASCAP)	66
Chasing Rainbows (Wilnot/Mystic Dragon — BMI)	27	Hope That We (Mighty Three — BMI)	10	Love Don't Come (JLF Music — ASCAP)	97	The Chicago Theme (Trunk Music — ASCAP)	90
Child (Kizzie — ASCAP)	93	House of Strangers (Apple Cider Music — ASCAP/Little Max Music — BMI)	84	Love Is Missing (Groovesville — BMI)	41	The Hustle (Van McCoy/Warner)	—
Chocolate Chip (Incence Prod. — BMI)	37	How Long (Polo Grounds — BMI/Ebbets Fields — ASCAP)	12	Love So (Silent Giant/AOPA — ASCAP)	78	Tammerlane — BMI)	45
Drag It (Burlington/Uncle Doris — ASCAP)	82	Hustle (Dynatone/Belinda/Unichappell)	21	Love Takes Tears (Buska — ASCAP)	80	The Stars In Your Eyes (Groovesville — BMI)	73
Do It Any Way You (Mighty Three — BMI)	9	Hustle Wit' Every (Delightful/Gang — BMI)	55	Make Me Feel (Sherlyn — BMI)	6	Think Before You Stop (Sifo/Gemigo — BMI)	86
Do It In The (Penumbra — BMI)	63	Hypertension (Kama Sutra/Wanderik — BMI)	95	Money (Sky Forest — BMI)	48	This Will Be (Jay/Chappell — ASCAP)	18
Do The Choo Choo (Crishelle/Deedelian/Ben Jose — BMI)	99	I Ain't Lyin' (Sherlyn — BMI)	83	Music In My (Gauchio/Belinda — BMI)	43	Three Steps From (A Dish A Tunes — BMI)	23
Dreaming A (Delightful — BMI)	7	I Could Dance (Mighty Three/Golden Fleece — BMI)	38	Nobody's Gonna (Nick Oval — ASCAP)	64	To Each His Own (Van McCoy/Warner/Tammerlane — BMI)	57
Dream Merchant (Saturday — BMI)	2	I Created A Monster (Dozier — BMI)	92	Oh Me, Oh My (Jec/Al Green — BMI)	13	Try Me Tonight (Groovesville — BMI)	67
18 With A Bullet (Akees Music — ASCAP)	46	I Don't Want To (Jowat Music — BMI)	24	Ooola-La (Sherlyn — BMI)	34	Under Your Powerful (Tree — BMI)	52
Entertainer (Multimood — BMI)	70	I Ever (Almo/Jobete — ASCAP)	89	One Thing On My Mind (Big Cigar Co./Common Good/Pocket Full of Tunes/Touch of Gold — BMI)	75	We Got Each (Blockbuster/Writers — BMI)	61
Everybody Stand (Kama Sutra/Ghan — BMI)	98	I Get High (Stone Flower Music — BMI)	81	Phones Been Jumpin' (Groovesville — BMI)	14	What A Difference (E.B. Marks — BMI/Stanley Adams — ASCAP)	30
Fallin' In Love (J.C. — BMI)	69	If You Want A (Hi Ward — ASCAP/Patricio — BMI)	72	Potential (Jimpire — BMI)	26	When You're Young (Wren Music — BMI)	79
Fight The Power (Bovina Music — ASCAP)	3	I'll Be Your (Kama Sutra/Mafundi — BMI)	91	Rosetta Stone (ATV Music Corp — BMI)	96	When You're Young And In Love (Wren Music — BMI)	76
Flying High (Blackbird — BMI)	33	Inside My (Dickie's Bird — BMI/Jobete — ASCAP)	53	Satisfy My Woman (Pass Due/Brent — BMI)	68	Yolanda (ABC/Dunhill/Speed — BMI)	49
Foot Stomping (Hog/Bohannon — ASCAP)	31	It Only Takes (ABC/Dunhill/One Of A Kind — BMI)	22	Sending Out An S.O.S. (Gambi — BMI)	74	You're Everything I Need (E. Memphis/Too Knight — BMI)	51
Forever Came Today (Stone Agate — BMI)	8			Seven Six Fins (Cockaway — ASCAP)	16	Your Love (Foe Music — BMI)	4
Free Man (Mighty Three — BMI)	29			Sexy (Mighty Three — BMI)	25	Yum Yum (Clita Music — BMI)	88
Games People Play (Mighty Three — BMI)	19			Sneakin' Up Behind (Carmines Street — BMI)	62		
Get Down Tonight (Sherlyn Pub — BMI)	1						





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## NSA Creates 'Manny' Award

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

The "Manny," taken from the word manuscript, is a bronze sculptured piece designed especially for NSA for its Hall of Fame inductees by the brilliant young sculptor, Bud Mayes, of Denver, Colo. The bronze features a hand holding a quill with a data plate for inscribing the name of the recipient and the date it was awarded.

The "Manny" will be awarded to those songwriters chosen in each year to be received into the Hall of Fame.

Board members present for the meeting were Biff Collie, Mary Reeves Davis, John Denny, Ron Peterson, Sharon Rucker, Ray Pennington, Jessi Colter, Kenny O'Dell, Glenn Martin, Bob Best, Dick Glasser, David Ludwick (counsel to the board) and Maggie Cavender.

## Opryland USA Visitors Up 7.3%

NASHVILLE — Despite flood waters that delayed the opening of Opryland, USA by three weeks, attendance at the Opryland/Grand Ole Opry entertainment complex through July 31 of this year is up 7.3% over the same period last year.

Attendance this year through the end of July was 1,529,269, an increase of 104,476 over the same period last year. Attendance is up at both the Grand Ole Opry and at the Opryland theme park.

"We're solidly ahead of last year," said Ray Canady, director of marketing for the Opryland/Grand Ole Opry complex. "This year, we entertained our 1 millionth park guest on the 70th day of operation. We lost 6 operating days because of the flood, and I'm convinced that we also lost important momentum. Attendance was off the first few weekends we were open this year. We were behind 1974 by almost 12,000 visitors on May 18, partly because many people just could not believe that we could recover from twenty feet of flood water so quickly. But despite the flood, despite increasing gasoline prices, and despite the uncertain economic situation, we are well ahead of our most successful season."

Canady added that the theme park has enjoyed a steady increase in attendance since the new thriller roller coaster, the Wabash Cannonball, began operation in late June. "This exciting new ride has definitely helped us," Canady said. "Surveys show that many people are coming out primarily to ride the Wabash Cannonball. And the happy screams and excited smiles show that people brave enough to be turned head-over-heels twice in 70 seconds enjoy it a lot."

Hal Durham, manager of the Grand Ole Opry, reports that attendance at the Opry, which is celebrating its Golden Anniversary this fall, is up sharply. "Of course, we've had 1,400 additional seats to fill for every performance from January through March 15 this year," Durham said. "We moved into the Opry House at Opryland on March 16 last year, increasing our seating capacity from 3,000 to 4,400."

Opryland and the Grand Ole Opry are entertainment properties of the National Life and Accident Insurance Company, Nashville, Tennessee, and affiliates of NLT Corporation.

## Mega Directs Marketing From Music City

NASHVILLE — Mega Records & Tapes' marketing functions will now be handled by Mega's Nashville office. For the past several months that function was handled by Pickwick International in New York, who will continue to handle all national distribution of Mega product. The announcement was made by Dave Bell, Mega's president.

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

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

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

## KGBS, McCabes, Calamigos Ranch Bluegrass Fest Set

HOLLYWOOD — McCabe's Productions, Gerson/Diethorn & Associates, and Los Angeles country radio stations KGBS-AM/FM will stage a bluegrass festival on Sunday, August 31 at the Calamigos Ranch in the Malibu area of the Santa Monica Mountains.

The all-day event is billed as the "Malibu Mountains Bluegrass Carnival"; headlining the show will be Emmylou Harris (with special guests), The Bluegrass Cardinals, David Lindley, David Grisman, Phill Borff and Herb Pederson. Additionally, 15 of the top Western bluegrass banjo and fiddle artists will converge at Calamigos to compete for a \$1,000 cash prize.

The Calamigos Ranch sprawls over 80 acres and is located midway between Malibu and Agoura; use the Kanan Road exit from the Ventura Freeway or Point Dume Road from Malibu. Both sides of the ranch will be open; there are two swimming pools, a lake for boating and fishing and there will be crafts booths, carnival booths and rides in addition to horseshoes and volleyball.

Tickets are available at McCabes, Ticketron, Liberty and Mutual agencies, and at Calamigos ranch; prices are \$4.00 in advance, \$4.50 at the gate, and children under 10 are free.

## 'Enquirer' Misquotes Tom T. Hall

NASHVILLE — As a result of a National Enquirer magazine story that erroneously quoted Tom T. Hall as agreeing that country music "stinks," Tom T. and his attorney are discussing the possibility of bringing a lawsuit against the publication. The recent article, pulled together from stories originally appearing elsewhere, attributed statements strongly criticizing country music to Hall and others.

"I have no way of knowing if the others were quoted accurately or not," stated Hall. "But I know I wasn't. To have this misrepresentation of my ideas recirculated on a mass-circulation scale is intolerable."

A spokesman for Hall's office in Nashville said the Enquirer made no attempt to seek clarification or confirmation of statements attributed to Hall.

## Country Artist Of The Week Freddie Hart



**Bless His Heart** — Freddie Hart fits right in the middle of his fourteen brothers and sisters. . . and right in the middle of country music. Born in Alabama, he has called the various roads of America home, working at logging, pipelining, farming, in the steel mills, the oil fields, and as a dishwasher in New York. In the fifties, as in the sixties, and now in the seventies, Freddie Hart was writing music for himself and for almost every country singer. He's done his share of hard living, had his bad times, and his good times, and his kind of education is hard to come by. "Loose Talk," released by Freddie on Capitol, was picked by some fifty other artists. He has had eight #1 tunes such as "My Hangup Is You," "Got The All Overs For You," "Bless Your Heart," "Super Kind Of Woman," "Hang In There Girl," "If You Can't Feel It It Ain't There," "Trip To Heaven" and of course "Easy Loving" which was picked as CMA's "Song Of The Year" in both

1971 and 1972. All were penned by Freddie except "Super Kind Of Woman." Today he is still on the road, helping under-privileged kids, holds a black belt in judo, raises fruit and cattle, owns a trucking line and says he's a "ham when it comes to singing." He has just finished taping a Dinah Shore show and is set for another, along with a Johnny Carson show. Freddie's current single is titled "The First Time" and was produced by George Richey. Exclusive booking is by the William Morris Agency with management by Peter Brown and Ned Shankman.

Expressing his faith, Freddie says "God put us here to do some good in the world — I just want to put back some of the blessings I've received." And, says Freddie, "Thanks to all of you for a wonderful dream come true — without you it would not have been possible — I would like to put my arms around all of you."

## Starnes To Coe Ent. V.P.

NASHVILLE — David Allan Coe, president of David Allan Coe Enterprises, will merge his entire organization with Bill Starnes, former manager for Ray Price and George Jones, and an ex-convict himself.

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

David Allan Coe Enterprises will now have offices in Nashville (P.O. Box 12651, phone 615/794-6457) and in Fort Worth, Texas at 4729 N.E. 28th St., 76117, phone 817/831-0711.

## Joe Taylor Inks Mary Kay James

NASHVILLE — Mary Kay James of Avco Records has signed with the Joe Taylor Artist Agency for all exclusive bookings.

Mary Kay James has hit with such releases as "Sweet Lovin' Time," "It Amazes Me," "The Crossroads," "I'm Not That Good At Goodbye," and her latest, "I Think I'll Say Goodbye." She made her second appearance on the Grand Ole Opry recently and the audience gave her a tremendous welcome.

Joe Taylor, Bob Bean, and Ken Rollins will be representing her at the agency.

## Chappell To Control Griff's Pub. Firms

NASHVILLE — Chappell Music Company and Ray Griff have signed an exclusive agreement wherein Chappell will administer Mr. Griff's three publishing companies — Blue Melody, Blue Echo (ASCAP), and Blue Band (BMI) — on a long-term worldwide basis. Norman Weiser, president of Chappell Music, made the announcement.

Nashville-based Mr. Griff is one of Music City's most successful writers and performers and has written hundreds of songs for other performers. Among his hits are Jerry Lee Lewis' "Who's Gonna Play This Old Piano," "After The Laughter," by Wayne Newton, and "Better Move It On Home" by Porter Wagoner and Dolly Parton. Among the major artists who have recorded his songs are Bill Anderson, Mel Tillis, Pat Boone, Hank Snow, Charley Pride, Faron Young and many others.

Griff himself has had a number of chart hits including "Mornin' After Baby Let Me Down, Darlin'" and "It Rains Just The Same In Missouri." His latest record is a Capitol single titled "You Ring My Bell." In all, Mr. Griff has earned 5 BMI Awards and 26 ASCAP Awards for his creativity as a publisher, performer, songwriter and producer.

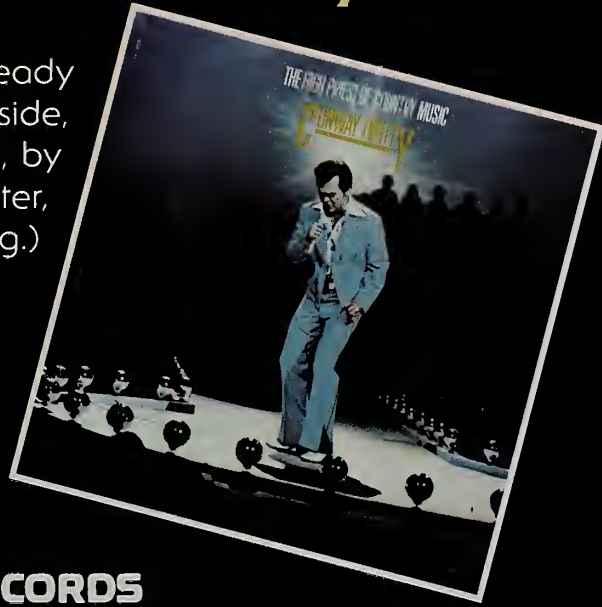
In addition to appearing across the United States, Mr. Griff has had his own Canadian television series and is head of Blue Mist Productions, a successful record production company.

# TWO FROM TWITTY.

Two smash hits on his newest album –  
Conway Twitty:  
The High Priest of Country Music.

"Touch the Hand" (MCA-40407) has already made it big as a single. And, the B side, "Don't Cry, Joni" is moving up fast. (Joni, by the way, is Conway's daughter, who sings with him on the song.)

Two hits on one single!  
Two hits from a dynamite album.



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MCA-2144

Don Williams says "Turn Out The Light (And Love Me Tonight) . . . Billie Jo Spears makes her first appearance before English fans when she travels to the British empire for a tour of 40 major cities this fall. Billie Jo, the only female country artist in the English singles chart besides Tammy Wynette, is a sure bet as the next big country artist in England with her UA hit "Blanket On The Ground." Increased demand for personal appearances by Billie Jo are expected with the release in England of the LP "Blanket On The Ground." . . . There'll be a lot of clowning around Aug. 21-23 when Jerry Clower, "king of the country comics," meets 20,000 Shriners at the three-day Southeastern Shrine Clown Convention meeting in Orlando, Fla. Clower caps the meet as feature speaker for the Clown Awards Banquet that will honor the most outstanding clowns of 1975 . . . Freddy Fender joined Bob Hope and a lineup of guest stars for a Hollywood Bowl benefit recently and was pleasantly surprised when Hope signaled him backstage for three additional songs after he sang "Before The Next Teardrop Falls" and "Wasted Days And Wasted Nights." Freddy thanked the audience and told them, "Bob Hope is the one man in show business who believes in giving a beginner a chance." Freddy has recorded all of the tunes in his "Before The Next Teardrop Falls" LP in Spanish lyrics for the foreign market . . . MCA Records is re-servicing the new single by Ronnie Sessions titled "Lonesome Almost Always Feels The Same." The side, which was originally designated "B," will now be the side MCA is promoting. Hillman Hall is co-writer of the Buckhorn-Meredith Music tune . . . Craig Deitschmann, president of Sound Shop, Inc., has just received word that one of his entries in the Second Annual Song Festival has been placed in the semi-finalist country category. Writing for the professional division, Deitschmann's tune is titled "It's A Hard Thing (Believin' In A Man)" . . . Danny Davis, well known for his creation of The Nashville Brass, has suffered three broken ribs in a freak accident that occurred shortly after a TV appearance at Cypress Gardens, Florida. Immediately leaving the performance to dine at a nearby restaurant, Davis soon found himself choking on a potato that had lodged in his throat. A friend among the dinner party, who had very recently learned first-aid treatment for such instances, applied the technique of shaking him and obviously saved his life. However, it was discovered a few days later that pressures used during the remedy treatment had caused RCA's famous bandleader to have three broken ribs. Davis is recovering nicely, and the accident has not caused him to miss any appearances . . . Capricorn's Razy Bailey, who is currently spreading his "Peanut Butter" song around, says he'll be happy to cut any station IDs. They can contact him by calling 912-935-2129 . . . Happy Wilson, veteran music man, has just opened new offices in the CMA Building, Suite 203 at 1511 Sigler Street, for Gene Goodman's Regent Music, Arc Music and Jewel Music. Happy welcomes his many friends to come by and see him . . . R.W. Blackwood of the Blackwood Singers, while singing his latest single "Create The Demand," in Fairchild, Iowa, started to shake hands through a wire fence. As he touched the fence, he was hit with a heavy charge of electricity that knocked him out of his shoes and split his clothes; he was able, in a moment of final desperation, to kick himself away from the fence. Blackwood received deep cuts on the head, which required 16 stitches and was unconscious for several hours. After rushing him to the hospital he regained consciousness, and as of today is back singing with the Blackwood Singers, but vows he will stay away from fences . . . During a recent engagement in Fayetteville, W. Va. for the Charlie McCoy annual homecoming, The Statler Brothers donated the money earned from their concert to the maintenance of the town's park and baseball field. However, the town found, after the show, they had enough money to build a new ballpark, and are naming it "The Statler Brothers Ballpark." . . . Diana Trask was in Atlanta recently to tape "Nashville On The Road," then she flew to Los Angeles for a performance at the Hollywood Bowl with Bob Hope followed by a TV segment of "Pop Goes The Country" in Nashville. She will open a three-week Las Vegas engagement Sept. 4 with Phil Harris at the Frontier Hotel . . . Tommy Overstreet has just been made goodwill ambassador for the Cherokee and Crete tribes, the latter dubbing him "Silver Eagle." Tommy is set again this year for an extensive month-long tour in Europe beginning Sept. 4-28 and then opens for his third Las Vegas stand this year at the Landmark Hotel starting Oct. 5 for a month. In the meantime he will, among other dates, be co-headlining with Roy Clark both at the Circle Star Theatre in San Carlos, Calif. on Aug. 21-24 and later will be performing at the National Livestock Exhibition in Chicago on Nov. 30 . . . Freddy Fender has taped a Dean Martin special and a Dinah Shore appearance, both of which will be aired early this fall. He was also a guest on the Johnny Carson show recently and will put in an appearance on TV's "Latin Beat" during Aug. New albums are in the offing too — an all-Spanish jewel for the overseas market and a second Tex-Mex album for us! Several singles will also be released to follow "Before The Next Teardrop Falls" and "Wasted Days And Wasted Nights." Aside from all this, Freddy has a steady lineup of one nighters, including two key engagements with the Key Theatres, Painters Mill in Owings Mill, Md. on Aug. 1-3; the Circle Star Theatre in San Carlos, Calif. on Sept. 12-14, and a three-day happening in Honolulu, Sept. 5-7 . . . Leroy Van Dyke just released an old Harlan Howard tune, "Busted" (on ABC), and returns to the Landmark Hotel in Las Vegas for one month beginning Nov. 5 after a solid two-month run of fairs and rodeos. Barbara Fairchild and her group The Teddy Bears will co-headline with Roy Clark at the Circle Star Theatre in San Carlos, Calif., Aug. 21-24 and complete a five-day tour in the Pacific northwest before going to the Frontier Hotel in Las Vegas with Roy for three weeks beginning Sept. 26 . . . Leroy Van Dyke will give you the shirt off his back. At least he recently autographed his shirt and gave it to an admiring waitress at a pizza parlor in West Plains, Mo. . . . The Statler Brothers have been set by executive director Bill Graham to guest on "Pop Goes The Country." The show is produced by Reginald Dunlap at WSM-TV in Nashville, Tenn. and hosted by Ralph Emery. Previously the Statler Brothers recorded the theme song for "Pop Goes The Country." . . . MCA artist Brenda Lee was in Los Angeles last week to tape guest appearances on The Midnight Special, and The Merv Griffin show. Both shows are to be aired later in the season . . . Blue is back — After a two year absence from the Storytellers, guitarist/singer/writer Pete Blue is back with the Tom T. Hall organization. Raised on the Catawba Indian reservation near Rock Hill, S. Carolina, Pete is a veteran of many momentous events in country music such as being replaced by a newcomer (Johnny Rodriguez) in 1972 . . . In keeping with The Stonemans Family heritage, the group performed in Caldwell, Ohio. The American folklore of this family dates back to "Pop" Stoneman recording in 1924 . . . Clyde Beavers has negotiated an agreement to start co-hosting a syndicated TV show with Dave Craig. The show originates out of Spartanburg, S. Carolina, now showing in seventy-one markets including Hawaii. The show is titled "Carolina Country." . . . Governor David Boren has proclaimed the week of Oct. 19-25 as Oklahoma country week.

juanita jones

top country LP's

- |    |   |    |    |   |    |
|----|---|----|----|---|----|
| 1  | EVERY TIME YOU TOUCH ME (I GET HIGH)<br>Charlie Rich (Epic PE 33455)  | 2  | 26 | STILL THINKIN' 'BOUT YOU<br>Billy "Crash" Craddock (ABC 875)                | 20 |
| 2  | FEELIN'S<br>Loretta Lynn/Conway Twitty (MCA 2143)                     | 3  | 27 | THE BEST OF THE STATLER BROTHERS<br>(Mercury SRM 1-1037)                    | 33 |
| 3  | BEFORE THE NEXT TEARDROP FALLS<br>Freddy Fender (ABC/Dot DOSD 2020)   | 1  | 28 | GREATEST HITS, VOL. 1<br>Tommy Overstreet (ABC/Dot DOSD 2027)               | 32 |
| 4  | RECONSIDER ME<br>Narvel Felts (ABC/Dot DOSD 2025)                     | 5  | 29 | WOLF CREEK PASS<br>C.W. McCall (MGM M3G 4989)                               | 28 |
| 5  | REDHEADED STRANGER<br>Willie Nelson (Columbia PC 33482)               | 6  | 30 | HAVE YOU NEVER BEEN MELLOW<br>Olivia Newton-John (MCA 2133)                 | 30 |
| 6  | TODAY<br>Elvis Presley (RCA APL 1-1039)                               | 7  | 31 | WHAT TIME OF DAY<br>Billy Thundercloud & The Chieftones (20th Century T471) | 31 |
| 7  | DREAMING MY DREAMS<br>Waylon Jennings (RCA APL 1-1062)                | 9  | 32 | SUPERSONGS<br>Roger Miller (Col. KC 33472)                                  | 29 |
| 8  | MISTY<br>Ray Stevens (Barnaby BR 6012)                                | 8  | 33 | THE BEST OF DOLLY PARTON<br>Dolly Parton (RCA APL 1-1117)                   | 39 |
| 9  | JUST GET UP AND CLOSE THE DOOR<br>Johnny Rodriguez (Mercury 10132)    | 4  | 34 | AN EVENING WITH JOHN DENVER<br>John Denver (RCA CPL 2-0765)                 | 34 |
| 10 | T.G. SHEPPARD<br>(Melodyland ME 40151)                                | 11 | 35 | BURNIN' THING<br>Mac Davis (Columbia PC 33551)                              | 41 |
| 11 | CHARLEY<br>Charley Pride (RCA APL 1-1038)                             | 14 | 36 | SONGS OF LOVE<br>Jim Reeves (RCA APL 1-1037)                                | 40 |
| 12 | MY KIND OF COUNTRY<br>Cal Smith (MCA 485)                             | 12 | 37 | EDDIE RABBITT<br>(Elektra CM3)  | 44 |
| 13 | I WROTE A SONG ABOUT IT<br>Tom T. Hall (Mercury SRM 1-1033)           | 13 | 38 | HONEY ON HIS HANDS<br>Jeanne Pruett (MCA 479)                               | 37 |
| 14 | LIVE IN PICAYUNE<br>Jerry Clower (MCA 486)                            | 15 | 39 | GREATEST HITS, VOL. 1<br>Joe Stampley (ABC/Dot DOSD 2023)                   | 38 |
| 15 | KEEP MOVIN' ON<br>Merle Haggard (Capitol ST 11365)                    | 10 | 40 | GREATEST HITS<br>Charlie Rich (RCA APL 1-0857)                              | 35 |
| 16 | YOU'RE MY BEST FRIEND<br>Don Williams (ABC/Dot DOSD 2021)             | 16 | 41 | MAKE THE WORLD GO AWAY<br>Donny & Marie Osmond (MGM M3G 4996)               | 36 |
| 17 | ANNIVERSARY SPECIAL, VOL. 1<br>Earl Scruggs Revue (Columbia PC 33416) | 18 | 42 | HEART LIKE A WHEEL<br>Linda Ronstadt (Capitol ST 11358)                     | 42 |
| 18 | THE HIGH PRIEST OF COUNTRY MUSIC<br>Conway Twitty (MCA 2144)          | 25 | 43 | 41ST STREET LONELY HEARTS CLUB<br>Buck Owens (Capitol ST 11390)             | 43 |
| 19 | PHONE CALL FROM GOD<br>Jerry Jordan (MCA 473)                         | 17 | 44 | IN CONCERT<br>Various Artists (RCA CPL 2-1014)                              | 27 |
| 20 | THE LAST FAREWELL & OTHER HITS<br>Roger Whittaker (RCA APL 1-0855)    | 19 | 45 | MAGNOLIAS AND MISFITS<br>Jim Weatherly (Buddah 5637)                        | 45 |
| 21 | IF YOU EVER CHANGE YOUR MIND<br>Ray Price (Columbia KC 33560)         | 24 | 46 | FREDDIE WELLER<br>(ABC/Dot DOSD 2026)                                       | —  |
| 22 | I'M JESSI COLTER<br>(Capitol ST 11363)                                | 21 | 47 | I'M THE LONELIEST MAN<br>Don Gibson (Hickory H3G 4519)                      | 46 |
| 23 | MICKEY'S MOVIN' ON<br>Mickey Gilley (Playboy PB 405)                  | 23 | 48 | FROM THIS MOMENT ON<br>George Morgan (4-Star 4S 75 002)                     | —  |
| 24 | TANYA TUCKER<br>(MCA 2141)  | 22 | 49 | DREAM COUNTRY<br>Danny Davis & Nashville Brass (RCA APL 1-1043)             | 48 |
| 25 | SMOKEY MOUNTAIN MEMORIES<br>Mel Street (GRT 8004)                     | 26 | 50 | BOCEPHUS<br>Hank Williams Jr. (MGM M3G 4998)                                | 50 |

additions to country playlists

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|--|---|
| <p><b>WINN — LOUISVILLE</b><br/>Blue Eyes And Waltzes — Jim Mundy — ABC<br/>I Should Have Married You — Eddie Rabbitt — Elektra<br/>What In The World's — Sonny James — Columbia<br/>Cry Like A Baby — Joe Stampley — ABC/Dot<br/>Tower Of Strength — Sue Richard — ABC/Dot</p>  | <p><b>WXCL — PEORIA</b><br/>Biggest Parakeets — Jud Strunk — Melodyland<br/>Don't Cry Joni — Conway Twitty — MCA<br/>Rocky — Dickie Lee — RCA<br/>What's Happened To Blue Eyes — Jessi Colter — Capitol<br/>Thanks — Bill Anderson — MCA<br/>Wave At 'Em Billy Boy — Dave Dudley — UA<br/>Sweet Molly — David Houston &amp; Calvin Crawford — Epic<br/>I'm A Believer — Jean Sheppard — UA</p>                                |
| <p><b>WMC — MEMPHIS</b><br/>San Antonio Stroll — Tanya Tucker — MCA<br/>Bringing It Back — Brenda Lee — MCA<br/>Mirror, Mirror — Ben Reece — 20th Century</p>  | <p><b>WIRE — INDIANAPOLIS</b><br/>The Night Atlanta Burned — Atkins Strings — RCA<br/>Lean On Me — Paul Delicato — AOA<br/>Oh How Love Changes — Don Gibson &amp; Sue Thompson — Hickory<br/>A Poor Man's Woman — Jeanne Pruett — MCA<br/>I Should Have Married You — Eddie Rabbitt — Elektra<br/>Big River — Chip Taylor — WB<br/>Big Mable Murphy — Sue Thompson — Hickory<br/>Cry Like A Baby — Joe Stampley — ABC/Dot</p> |
| <p><b>WBAP — FORT WORTH</b><br/>San Antonio Stroll — Tanya Tucker — MCA<br/>I'm Sorry — John Denver — RCA<br/>I'm A Believer — Jean Sheppard — UA</p>  | <p><b>WMAQ — CHICAGO</b><br/>Blue Eyes — Willie Nelson — Columbia<br/>I'm Sorry — John Denver — RCA</p>   |
| <p><b>WBAM — MONTGOMERY</b><br/>Thanks — Bill Anderson — MCA<br/>Everything's The Same — Billy Swan — Monument<br/>Indian Giver — Billy Larkin — Bryan<br/>We're Learning How — Stoney Edwards — Capitol<br/>I May Never Be Your Lover — Bobby G. Rice — GRT</p>   | <p><b>WJJD — CHICAGO</b><br/>San Antonio Stroll — Tanya Tucker — MCA<br/>Even If I Have To Steal — Mel Street — GRT</p>   |
| <p><b>WVVK — KNOXVILLE</b><br/>You've Lost That Lovin' Feelin' — B. Fairchild — Col.<br/>Cry Like A Baby — Joe Stampley — ABC/Dot<br/>Paper Lovin' — Margo Smith — 20th Century<br/>Shhh — Kathy Barnes — MGM<br/>Lovelight — Guy &amp; Raina — Ranwood<br/>I Just Want Out That's All — Charlie Louvin — UA<br/>San Antonio Stroll — Tanya Tucker — MCA</p>                 | <p><b>WITL — LANSING</b><br/>Don't Cry Joni — Conway Twitty — MCA<br/>I May Never Be Your Lover — Bobby G. Rice — GRT<br/>I Should Have Married You — Eddie Rabbitt — Elektra<br/>Jo &amp; The Cowboy — Johnny Duncan — Columbia</p>  |
| <p><b>KAMC-FM — ARLINGTON</b><br/>Carolina In The Pines — Michael Murphey — Epic<br/>Cup Of Conversation — Caico — UA<br/>As I Look Into The Fire — Hartsfield — Mercury<br/>Door #3 — Steve Goodman — Elektra</p>   | <p><b>WHK — CLEVELAND</b><br/>Cry Like A Baby — Joe Stampley — ABC/Dot<br/>Tower Of Strength — Sue Richards — ABC/Dot<br/>Shame On Me — Bob Luman — Epic<br/>You've Lost That Lovin' Feeling — Barb Fairchild — Columbia</p>  |
| <p><b>KMAK — FRESNO</b><br/>Door #3 — Jimmy Buffett — ABC<br/>San Antonio Stroll — Tanya Tucker — MCA<br/>Blue Eyes — Willie Nelson — Columbia<br/>What In The World — Sonny James — Columbia<br/>10 To 4 — Feelings — Conway &amp; Loretta<br/>11 To 6 — Daydreams — Ronnie Milsap<br/>22 To 13 — Third Rate Romance — Aces<br/>27 To 16 — Stay Away — Billie Jo Spears</p> | <p><b>KLAK — DENVER</b><br/>Funny How Time Slips Away — Narvel Felts — ABC<br/>Hot Lips — The Hagers — Elektra<br/>You Ring My Bell — Ray Griff — Capitol<br/>Tower Of Strength — Sue Richards — ABC</p>  |

# THE HITS JUST KEEP ON COMING!



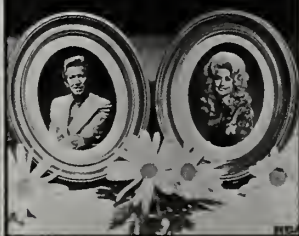
## RONNIE MILSAP

"DayDreams About Night Things", PB-10335, is happening everywhere! Chart #'s BB27\* / CB13\* / RW22\* R&R's New and Active and Most Added. Also receiving MOR and Top 40 Airplay:  
WMC 13 • KKYX 16 • KHAY 17 • KIKK 6 • KENR 2 • KVET 4 • WVOJ 5 • WINN 7 • KJJJ 10 • KFOX 1 • WSLR 18 • KMAK 6 • WJJD 19 • WBAP 15



## PORTER & DOLLY

Porter Wagoner and Dolly Parton  
Say Forever You'll Be Mine



"Say Forever You'll Be Mine", PB-10328, Porter & Dolly's new single from their new album. Bullets across the board and moving up station charts everywhere.

APL/APS/APK 1-1116

Station Moves: WBAP 31 - 23, WMC 21 - 11, KOOO 34 - 19, WONE 35 - 26, WDEE 35 - 24, WHO 32 - 21, KLAC 24 - 17, and KLAK 25 - 19.



## DOTSY

"Storms Never Last", PB-10280. Jessi Colter wrote it, Dotsy sings it. Top 20 in BB, CB, RW and still climbing. Top 20 in following markets: Houston, Detroit, Chicago, Cleveland, Pittsburg, Los Angles.



## CHARLEY PRIDE



"Hope You're Feelin' Me (Like I'm Feelin' You)" PB-10344, is destined to be his second #1 single from his new LP, "Charley". Bullets in all trades. R&R's Most added, and New and Active. Already a Top 40 record in all Trades.

APL/APS/APK 1-1038

Heavy, Heavy Sales.



## DICKEY LEE

"Rocky", PB-10361. Instant phone request! After just 2 weeks out: KIKK 51 • WMC 36 • KFDI 47 • WINN 38 • WSM 43 • WPLO 30 • WPNX 37 • WUNI 40 • KRMD 34 • KLAC 57 •

Jumps on at

BB 86\* • CB 74\* • RW.66\*

**RCA** Records and Tapes

# CASH BOX TOP 100 COUNTRY

1	<b>RHINESTONE COWBOY</b> Glen Campbell (Capitol 4095)	8/16	2	35	<b>ONE MONKEY DON'T STOP NO SHOW</b> Little David Wilkins (MCA 40427)	8/16	43	69	<b>BRINGING IT BACK</b> Brenda Lee (MCA 40442)	8/16	73
2	<b>FEELINGS</b> Loretta Lynn & Conway Twitty (MCA 40420)	4	36	<b>HOME</b> Loretta Lynn (MCA 40438)	42	70	<b>ANOTHER WOMAN</b> T.G. Sheppard (Melodyland ME 6016F)	81			
3	<b>THE FIRST TIME</b> Freddie Hart (Capitol 4099)	7	37	<b>EVERY TIME YOU TOUCH ME (I GET HIGH)</b> Charlie Rich (Epic 50103)	3	71	<b>LET'S TURN THE LIGHTS ON</b> Larry Gatlin (Monument ZS 8-8657)	71			
4	<b>LOVE IN THE HOT AFTERNOON</b> Gene Watson (Capitol 4076)	5	38	<b>I'M TOO USED TO LOVIN' YOU</b> Nick Nixon (Mercury 73691)	41	72	<b>BECAUSE WE LOVE</b> Jack Blanchard & Misty Morgan (Epic 8-50122)	90			
5	<b>PLEASE MR. PLEASE</b> Olivia Newton-John (MCA 40418)	6	39	<b>HERE I AM IN DALLAS</b> Faron Young (Mercury 73692)	47	73	<b>HIJACK</b> Hank Snow (RCA 10338)	79			
6	<b>I LOVE THE BLUES AND THE BOOGIE WOOGIE</b> Billy "Crash" Craddock (ABC 12104)	8	40	<b>LET THE LITTLE BOY DREAM</b> Even Steven (Elektra 45254)	40	74	<b>ROCKY</b> Dickey Lee (RCA JH 10361)	80			
7	<b>I WANT TO HOLD YOU IN MY DREAMS</b> Stella Parton (IRDA 039)	9	41	<b>MEMORIES OF US</b> George Jones (Epic 8-50127)	52	75	<b>SANCTUARY</b> Ronnie Prophet (RCA JH 50027)	82			
8	<b>WOMAN IN THE BACK OF MY MIND</b> Mel Tillis (MGM 14804)	12	42	<b>I HOPE YOU'RE FEELIN' ME (LIKE I'M FEELIN' YOU)</b> Charley Pride (RCA JH 10344)	54	76	<b>SAN ANTONIO STROLL</b> Tanya Tucker (MCA 40444)	—			
9	<b>THE SEEKER</b> Dolly Parton (RCA 10310)	1	43	<b>DON'T CRY JONI</b> Conway Twitty (MCA 40407)	64	77	<b>I'M SORRY</b> John Denver (RCA PB 10353)	78			
10	<b>BOUQUET OF ROSES</b> Mickey Gilley (Playboy 6041)	16	44	<b>WANTED MAN</b> Jerry Wallace (MGM 14809)	53	78	<b>WHAT I KEEP SAYIN' IS A LIE</b> Debi Hawkins (Warner Bros. 8104)	93			
11	<b>HELLO LITTLE BLUEBIRD</b> Donna Fargo (ABC/Dot 17557)	11	45	<b>LOOK AT THEM BEANS</b> Johnny Cash (Columbia 3-10177)	59	79	<b>DON'T TAKE IT AWAY</b> Jody Miller (Epic 8-50117)	84			
12	<b>DEAL</b> Tom T. Hall (Mercury 23687)	14	46	<b>BACK IN THE USA</b> Carmol Taylor (Elektra 45255)	46	80	<b>THAT'S WHEN MY WOMAN BEGINS</b> Tommy Overstreet (ABC/Dot DOA 17552)	36			
13	<b>DAYDREAMS ABOUT NIGHT THINGS</b> Ronnie Milsap (RCA PB 10335)	32	47	<b>OH HOW LOVE CHANGES</b> Don Gibson & Sue Thompson (Hickory 350)	57	81	<b>HELP YOURSELF TO ME</b> Roy Head (Shannon SH 833)	88			
14	<b>STORMS NEVER LAST</b> Dottie (RCA PB 10280)	15	48	<b>SHOTGUN RIDER</b> Marty Robbins (MCA 40425)	50	82	<b>JUST GET UP AND CLOSE THE DOOR</b> Johnny Rodriguez (Mercury 23687)	28			
15	<b>BANDY THE RODEO CLOWN</b> Moe Bandy (GRC 2070)	17	49	<b>LESS THAN A SONG</b> Patti Page (Avco CAV 613)	72	83	<b>TOUCH THE HAND</b> Conway Twitty (MCA 40407)	48			
16	<b>IF I COULD ONLY WIN YOUR LOVE</b> Emmylou Harris (Reprise 1332)	23	50	<b>YOU BELONG TO ME</b> Jim Reeves (RCA PB 10299)	51	84	<b>IF YOU EVER CHANGE YOUR MIND</b> Ray Price (Columbia 3-10150)	—			
17	<b>DEAR WOMAN</b> Joe Stampley (Epic 8-50114)	10	51	<b>FALLING</b> Lefty Frizzell (ABC 12103)	86	85	<b>LET ME TAKE CARE OF YOU</b> Bobby Lewis (Ace of Hearts 00502)	65			
18	<b>I'VE NEVER LOVED ANYONE MORE</b> Lynn Anderson (Columbia 3-10160)	20	52	<b>IT'S ALL IN THE GAME</b> Jerry Jaye (Columbia 3-10170)	68	86	<b>IF I COULD HAVE IT ANY OTHER WAY</b> Kenny Serrat (Melodyland 6014)	87			
19	<b>I'LL GO TO MY GRAVE LOVING YOU</b> Statler Brothers (Mercury 73687)	22	53	<b>THIS IS MY YEAR FOR MEXICO</b> Crystal Gayle (UA XW 680Y)	70	87	<b>BIGGEST PARAKEETS IN TOWN</b> Jud Strunk (Melodyland 6015)	—			
20	<b>EVEN IF I HAVE TO STEAL</b> Mel Street (GRT 025)	26	54	<b>IT MUST HAVE BEEN THE RAIN</b> Jim Weatherly (Buddah 467)	61	88	<b>THANKS</b> Bill Anderson (MCA 40443)	—			
21	<b>YOU NEVER EVEN CALLED ME BY MY NAME</b> David Allen Coe (Columbia 3-10159)	21	55	<b>THE TELEPHONE</b> Jerry Reed (RCA 10325)	67	89	<b>RED ROSES FOR A BLUE LADY</b> Eddy Arnold (MGM 14780)	58			
22	<b>YOU'RE NOT THE WOMAN YOU USED TO BE</b> Gary Stewart (MCA 40414)	19	56	<b>MOVIN' ON</b> Merle Haggard (Capitol 4085)	44	90	<b>DON'T DROP IT</b> Fargo Tanner (Avco 612)	55			
23	<b>THIRD RATE ROMANCE</b> Amazing Rhythm Aces (ABC 12078)	31	57	<b>MOVIE MAGAZINE, STARS IN HER EYES</b> Barbi Benton (Playboy P6043)	83	91	<b>GO TO YOUR ROOM AND PLAY</b> Sharon Vaughn (ABC/Dot DOA 17569)	—			
24	<b>BLUE EYES CRYING IN THE RAIN</b> Willie Nelson (Columbia 3-10176)	39	58	<b>HE LOVES ME ALL TO PIECES</b> Ruby Falls (50 States FS 33)	60	92	<b>I'LL BE YOUR STEPPING STONE</b> David Houston (Epic 8-50113)	45			
25	<b>PUT ANOTHER LOG ON THE FIRE</b> Tompall (MGM 14800)	25	59	<b>A POOR MAN'S WOMAN</b> Jeanne Pruett (MCA 40440)	75	93	<b>YOUR LOVES BEEN A LONG TIME COMIN'</b> Mavis Yerby (Bryan 1017)	—			
26	<b>SAY FOREVER YOU'LL BE MINE</b> Porter Wagoner & Dolly Parton (RCA 10328)	33	60	<b>TURN OUT THE LIGHT (AND LOVE ME TONIGHT)</b> Don Williams (Dot DOA 17568)	62	94	<b>LET YOUR LOVIN' DO THE TALKIN'</b> Sheila Tilton (Con Brio 104)	94			
27	<b>STAY AWAY FROM THE APPLE TREE</b> Billie Jo Spears (United Artists 653)	35	61	<b>WHAT IN THE WORLD'S COME OVER YOU</b> Sonny James (Columbia 3-10184)	74	95	<b>THE FARTHEST THING FROM MY MIND</b> Ray Price (ABC 12095)	49			
28	<b>BOOGIE WOOGIE COUNTRY MAN</b> Jerry Lee Lewis (Mercury 73685)	30	62	<b>FROM THIS MOMENT ON</b> George Morgan (4-Star 5-1009)	63	96	<b>I'M READY TO LOVE YOU NOW</b> Sarah Johns (RCA PB 10333)	96			
29	<b>LOVE IS STRANGE</b> Buck Owens & Susan Raye (Capitol 4100)	29	63	<b>TAKE MY HAND</b> Jeanne Seely (MCA 40428)	66	97	<b>CAROLYN AT THE BROKEN WHEEL INN</b> Joe Allen (Warner Bros. 8098)	92			
30	<b>THE BARMAID</b> David Wills (Epic 8-50118)	34	64	<b>THINGS</b> Ronnie Dove (Melodyland 6011)	27	98	<b>HARD TIME CHARLEY SOFT SHOE</b> Tom McKeon (UA XW683-Y)	—			
31	<b>SPRING</b> Tanya Tucker (Columbia 3-10127)	18	65	<b>FUNNY HOW TIME SLIPS AWAY</b> Narvel Felts (ABC/Dot DOA 17569)	77	99	<b>MAKE IT EASY ON YOURSELF</b> Tommy Jennings (Paragon 102)	97			
32	<b>WASTED DAYS AND WASTED NIGHTS</b> Freddie Fender (ABC/Dot DOA 17558)	13	66	<b>HEART TO HEART</b> Roy Clark (ABC/Dot DOA 17565)	76	100	<b>HOW CAN I TELL MY DREAMS (NOT TO SLEEP WITH YOU)</b> Mike Lunsford (Starday 129)	95			
33	<b>THE SAME OLD STORY</b> Hank Williams Jr. (MGM 14813)	38	67	<b>THIS HOUSE RUNS ON SUNSHINE</b> LaCosta (Capitol 4082)	24						
34	<b>ALIMONY</b> Bobby Bare (RCA PB 10318)	37	68	<b>YOU'RE MY RAINY DAY WOMAN</b> Eddy Raven (ABC 12111)	69						

## ALPHABETICAL LISTING FOR COUNTRY 100 CHART — PUBLISHERS

Alimony (TRO-HOLLIS — BMI) . . . . . 34	Hard Time Charley (Tree Pub. — BMI) . . . . . 98	Let Me Take Care (Golden Horn — ASCAP) . . . . . 85	Take My Hand (Tree — BMI) . . . . . 63
Another Woman (Dan Penn — BMI/Buzz Carson — ASCAP) . . . . . 70	Heart To Heart (Short Rose Music — ASCAP) . . . . . 66	Let's Turn The Lights (First Generation — BMI) . . . . . 71	That's When (Ricci Mareno — SESAC) . . . . . 80
A Poor Man's Woman (Jeanne Pruett — BMI) . . . . . 59	Hello Little Bluebird (Prima Donna — BMI) . . . . . 11	Let The Little Boy (Debdave — BMI) . . . . . 40	The Barmaid (Tenn. Swamp Fox — ASCAP) . . . . . 30
Back In The USA (Chuck Berry/Arc — BMI) . . . . . 46	He Loves Me (Music Craft Shop — ASCAP) . . . . . 58	Let Your (Hill & Range/Acuff-Rose — BMI) . . . . . 94	The Farthest Thing From (Keca — BMI) . . . . . 95
Bandy The Rodeo Clown (Acuff-Rose — BMI) . . . . . 15	Help Yourself (MaRee/Porter-Jones — ASCAP) . . . . . 81	Look At Them Beans (Tree — BMI) . . . . . 45	The First Time (Hartline — BMI) . . . . . 33
Because We Love (Birdwalk — BMI) . . . . . 72	Here I Am In Dallas (H. Williams Jr. — BMI) . . . . . 39	Love In The Hot Afternoon (Jack — BMI) . . . . . 4	The Same Old (Hank Williams Jr. — BMI) . . . . . 3
Biggest Parakeets (Every Little Tune — ASCAP) . . . . . 87	Hi Jack (Hank's Music — BMI) . . . . . 73	Love Is Strange (Ben-Ghazi — BMI) . . . . . 29	The Seeker (Owepar — BMI) . . . . . 9
Blue Eyes Crying (Milene — ASCAP) . . . . . 24	Home (King Coal Music — ASCAP) . . . . . 36	Make It Easy (Act One — BMI) . . . . . 99	The Telephone (Vector — BMI) . . . . . 55
Boogie Woogie Country Man (Danor — BMI) . . . . . 28	How Can I Tell My (Power-Play — BMI) . . . . . 100	Memories Of Us (Tree — BMI) . . . . . 41	Thanks (Famous — ASCAP) . . . . . 88
Bouquet Of Roses (Hill & Range — BMI) . . . . . 10	If I Could Have It (Contention — SESAC) . . . . . 86	Movie Magazine (Tree Pub. Co. — BMI) . . . . . 57	Things (Hudson Bay — BMI) . . . . . 64
Bringing It Back (Silverline Music — BMI) . . . . . 69	If I Could Only Win (Acuff-Rose — BMI) . . . . . 16	Movin' On (Shade Tree/Dpieth — BMI) . . . . . 56	Third Rate Romance (4th Floor — ASCAP) . . . . . 23
Carolyn At The Broken Wheel (Jack — BMI) . . . . . 97	If You Ever Change (Keca — ASCAP) . . . . . 84	Oh How Love Changes (Acuff-Rose — BMI) . . . . . 47	This House Runs (Al Gallico/Algee — BMI) . . . . . 53
Daydreams About (Chess — ASCAP) . . . . . 13	I Hope You're Feelin' (Don Williams — BMI/Hav-A-Tune — ASCAP) . . . . . 42	One Monkey Don't (Forrest Hills — BMI) . . . . . 35	This Is My Year For Mexico (Jack Music — BMI) . . . . . 67
Deal (Hallnote — BMI) . . . . . 12	I'll Be Your Stepping (Central Songs — BMI) . . . . . 92	Please Mr. Please (Blue Gum — ASCAP) . . . . . 5	Touch The Hand (Twitty Bird — BMI) . . . . . 83
Dear Woman (Al Gallico/Algee — BMI) . . . . . 17	I'll Go To My (American Cowboy — BMI) . . . . . 19	Put Another Log On (Evil Eye — BMI) . . . . . 25	Turn Out The Lights (Hall-Clement Pub. — BMI) . . . . . 60
Don't Cry (Twittybird Pub — BMI) . . . . . 43	I Love The Blues (Chappell — ASCAP) . . . . . 6	Red Roses For A (Mills — ASCAP) . . . . . 89	Wanted Man (Four Tay/Locomotive — BMI) . . . . . 44
Don't Drop It (Rambelaro — BMI) . . . . . 90	I'm Ready (Chess — ASCAP/Gem — BMI) . . . . . 96	Rhinestone (20th Century/Weiss — ASCAP) . . . . . 1	Wasted Days (Travis — BMI) . . . . . 32
Don't Take It Away (Danor — BMI) . . . . . 79	I'm Sorry (Cherry Lane — ASCAP) . . . . . 77	Rocky (Strawberry Hill Music — ASCAP) . . . . . 74	What I Keep Sayin' (Al Gallico — BMI) . . . . . 78
Even If I Have To Steal (Peer Int. — BMI) . . . . . 20	I Must Have Been (Keca — ASCAP) . . . . . 54	San Antonio Stroll (Unichappell — BMI) . . . . . 76	What In The World's (Starfire Music — ASCAP) . . . . . 61
Every Time (Algee — BMI/Double R — ASCAP) . . . . . 37	It's All In (Warner Bros. — ASCAP) . . . . . 52	Sanctuary (Chappell Music — ASCAP) . . . . . 75	Woman In The Back Of (Sawgrass — BMI) . . . . . 8
Falling (Acuff-Rose/Hill & Range — BMI) . . . . . 51	I've Never (Window/Screen Gems — BMI) . . . . . 18	Say Forever You'll (Owepar — BMI) . . . . . 26	You Belong To Me (Ridgeway — BMI) . . . . . 50
Feelings (Danor — BMI) . . . . . 2	I Want To (Owifus-Myranawanah — BMI) . . . . . 7	Shotgun Rider (Mariposa — BMI) . . . . . 48	You Never Even (Kama Ripa — ASCAP) . . . . . 21
From This Moment On (Four Tay — BMI) . . . . . 62	Just Get Up And (Window — BMI) . . . . . 82	Spring (Galleon-Motola — ASCAP) . . . . . 31	Your Loves Been (Algee — BMI) . . . . . 93
Funny How Time (Tree Pub. — BMI) . . . . . 65	Less Than A Song (Lady Jane — BMI) . . . . . 49	Stay Away (Unart/Brougham Hall — BMI) . . . . . 27	You're My Rainy (Jack & Bill — ASCAP) . . . . . 68
Go To Your Room (Jack & Bill — BMI) . . . . . 91		Storms Never Last (Baron — BMI) . . . . . 14	You're Not The Woman (Forrest Hills — BMI) . . . . . 22



**'YOU'RE MY RAINY  
DAY WOMAN'**  
ABC-12/11  
Eddy Raven



**'FAITHLESS  
LOVE'**  
DOA-17564  
Brian Collins



**'WHO'S GONNA  
LOVE ME NOW'**  
DOA-17571  
Connie Eaton

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# HOT SHOTS



**'LILY OF THE  
VALLEY'**  
DOA-17570  
Chris Gantry



**'BLUE EYES  
AND WALTZES'**  
ABC-12/20  
Jim Mundy



singles

**CONWAY TWITTY** (MCA 40407)

**Don't Cry Joni** (3:05) (Twitty Bird Mudis — BMI) (Conway Twitty)

High on the national country charts (#43 with a bullet in **Cash Box** country), this moving ballad by Conway is too important to miss a review. Supported by his daughter Joni, Conway has never been better with this predestined #1 release.

**TOM T. HALL** (Mercury 73704)

**I Like Beer** (2:52) (Hallnote — BMI) (T.T. Hall)

You may find many imitations, but no one can measure up to the "Storyteller" when he weaves a slice of life into a song. Pulled from the LP "I Wrote A Song About It," Tom T. will have a clear path to the top with this one.

**BARBARA FAIRCHILD** (Columbia 3-10195)

**You've Lost That Lovin' Feelin'** (3:36) (Screen Gems/Columbia — BMI) (B. Mann, C. Well, P. Spector)

Barbara can go anywhere with this strong MOR tune pulled from her LP titled "Barbara Fairchild." Produced by Billy Sherrill with string arrangement by Bergan White, it can't miss strong, easy-listening plays.

**JIM STAFFORD** (MGM M14819)

**I Got Stoned And I Missed It** (3:20) (Evil Eye — BMI) (S. Silverstein)

Even though Jim claims "I Got Stoned And I Missed It," he won't miss with this bright bouncy novelty pulled from his LP "Not Just Another Pretty Foot." Sounds good for a lot of box plays.

**JOE STAMPLEY** (ABC/Dot DOA 17575)

**Cry Like A Baby** (2:24) (Press — BMI) (D. Penn, S. Oldham)

Joe Stampley delivers a strong driving vocal to this lyric about a good love. There are a lot of interesting bass runs in the track taken from the LP "If You Touch Me (You've Got To Love Me)."

**ROY ACUFF** (Hickory H-355)

**That's Country** (2:24) (Milene — ASCAP) (Eddy Raven, Edward Futch)

The title song from his just-released LP titled "That's Country," this bright happy tune about basic goodness of neighborly love is a good bet for charting.

**SAMMI SMITH** (Mega MR-1236)

**Today I Started Loving You Again** (3:24)

The winning combination of Sammi Smith's delivery and Jim Malloy's production is evident in this new cut of the old standard "Today I Started Loving You Again." Prediction is for strong country and MOR charting.

**BOB LUMAN** (Epic 8-50136)

**Shame On Me** (3:08) (Regent/Fort Knox — BMI) (L. Williams, B. Enis)

The lyric is simple, pure and to the point on this part recitation/part vocal produced by Billy Sherrill. The title tells the story and the sum total sounds like a good charter.

**BILL BLACK'S COMBO** (Hi 5N-2291)

**Back Up And Push** (1:47) (Fi/Bill Black — BMI) (L. Rogers, B. Tucker, G. Michael)

Many familiar tunes thread their way through this fast-moving, foot-stomping instrumental rich with the sound of pure country fiddle. Charting is what it deserves in all fairness to the quality.

**RAY GRIFF** (Capitol P-4126)

**You Ring My Bell** (2:40) (Blue Echo — ASCAP) (Ray Griff)

It's a fast-moving, bell-ringing, piano-playing tune with Ray adding strong bright vocals. Sounds like good "rings" on the boxes and charts.

**SUE RICHARDS** (ABC/Dot DOA 17572)

**Tower Of Strength** (2:22) (Famous — ASCAP) (B. Hilliard, B. Bacharach)

Wanting to leave and doing it are two different things according to the story Sue tells in this fast up tempo tune. Could be a good sleeper.

**JERIS ROSS** (ABC/Dot DOA 17573)

**I'd Rather Be Picked Up Here (Than Be Put Down At Home)** (2:29) (Pi-Gem — BMI) (G. Morgan)

Pulled from her LP titled "Jeris Ross" is this up tempo tune that is rich with the added sound of piano and steel guitar. A good chart bet.

**FAITH O'HARA** (Columbia 3-10194)

**Rockin' Robin** (2:30) (Recordo — BMI) (J. Thomas)

It's a bright little girl sound delivered by newcomer Faith. Produced by Norro Wilson it could get good play and be the beginning of a long string of hits.

**DEL REEVES** (United Artists UA-XW 702-Y)

**You Comb Her Hair Every Morning** (4:20) (Tree — BMI) (H. Cochran, H. Howard)

Hank Cochran and Harlan Howard teamed up to pen this half recitation/half vocal by Del Reeves. It's a story not to be missed.

**DAVID HOUSTON AND CALVIN CRAWFORD** (Epic 8-50134)

**Sweet Molly** (2:27) (Central Songs — BMI) (A. Young)

It's an infectious, bouncy sound that David and Calvin bring to this Norro Wilson-produced tune. Along with yodeling and fiddle, this can't miss for good charting.

**HEARTSFIELD** (Mercury 73706)

**Nashville** (2:54) (House of Living — ASCAP) (P. Lucafo)

Mercury's #1 country-rock group has this new release aimed right at the heart of the country. From the LP "Foolish Pleasures" it contains good up tempo, nice pickin' and good harmonies. Sounds like a good sleeper.

**TOM BRESH** (MGM M 14824)

**Soda Pop And Gumball Days** (2:43) (Papoose — BMI) (Jimmy Bowen)

Newcomer Tom Bresh sings about the good old days in this bright fast-moving tune, but it sounds like "now" time for Tom.

LP's

**HOME — Loretta Lynn — MCA 2146**

The living sound of the soul of country music is captured by Loretta Lynn in this LP simply titled "Home," which is also the title of her current single. Set to music making a perfect cradle for her sincere and honest vocal delivery, Loretta has included such hits as "Before The Next Teardrop Falls," "(Hey, Won't You Play) Another Somebody Done Somebody Wrong Song."



**GREATEST HITS — VOLUME I — Roy Clark — ABC/Dot DOSD 2030**

This LP calls it like it is — "Greatest Hits." A collection of such tunes as "Yesterday, When I Was Young," "Come Live With Me," "Honeymoon Feeling," "Riders In The Sky," "The Tips Of My Fingers," "I Never Picked Cotton," "Roy's Guitar Boogie," "Thank God And Greyhound," plus others which is the sampling of the great versatility of this many-talented artist, all adding to the reasons he was voted "The Entertainer."

ROY CLARK'S



**I'VE NEVER LOVED ANYONE MORE — Lynn Anderson — Columbia KC 33691**

Lynn Anderson has the unique talent that can only be termed "universal." She is "at home" anywhere — pop — country — MOR — or whatever. This LP, which bears the title of her current single, combines the distinctive production of Glenn Sutton and the touch of Lynn on such tunes as "I'm Growing Up All Over Again," "Faithless Love," "The Best Kept Secret In Santa Fe," "He Turns Me Into Love Again," "I'm Not Lisa," plus others.



**WHATEVER I SAY MEANS I LOVE YOU — Donna Fargo — ABC/Dot DOSD 2029**

The girl that gave the world "The Happiest Girl In The Whole USA" and "Funny Face" has written and delivered ten more tunes for Donna Fargo fans. Produced by Stan Silver, they include "Hello Little Bluebird," "Whatever," "I Didn't Mean," "2 Sweet 2 Be 4 Gotten," "Sing, Sing, Sing," plus more — delivered in her own inimitable style. The LP includes a fold-over jacket with printed lyrics which can be used as a sing-along and a bonus of guitar chords.



**OH HOW LOVE CHANGES — Don Gibson & Sue Thompson — Hickory H3G 4520**

To quote Don Everly, who penned the liner notes, is to make the sum of the Don and Sue LP — "Don and Sue are two very talented people. Combine that with talented musicians, an easy atmosphere, Wesley Rose producing, and the result is a foregone conclusion . . . good music." Recommended cuts are "Get Ready — Here I Come," "Maybe Tomorrow," "Let's Get Together."



**THAT'S COUNTRY — Roy Acuff — Hickory H3G 4521**

The title of Roy's LP tells the story. "Roy Acuff — That's Country." One of the founders of present-day country music, Roy has delivered a rare collectors item which includes old standards such as "Blue Eyes Crying In The Rain," "We Live In Two Different Worlds," etc. This one is indeed one that is the true sound of country music at its best.





## Dr. Malone Set To Conduct MOA Seminar!

CHICAGO — Dr. John R. Malone, associate dean for graduate study in the College of Business Administration at Notre Dame University, will officiate at the annual MOA industry seminar, Oct. 17, during Expo '75 in the Conrad Hilton Hotel.

In the short span of three years since his initial exposure to the trade as a lecturer at MOA's first Notre Dame regional seminar in 1972, Dr. Malone has developed a solid grasp of the industry and earned an enviable reputation in the coin machine business. He is noted for having actually "rode the routes" to gain insight into the industry's day by day operation. At this year's Apr. 25-26 Notre Dame seminar, Dr. Malone's lecture on "controlling your operations" was among the most outstanding, and informative, on the program.

For the Expo '75 seminar program, Dr. Malone is preparing a two-part presentation, updating and elaborating on the "controlling your operations" theme. The introductory segment, scheduled to run about 25 or 30 minutes, will profile the current state of the national economy. Dr. Malone will proceed, in the second part of the session, to project his hard-hitting recommendations in the areas of route planning, inventory control, buying practices, equipment acquisition and maintenance, and other vital points.

To illustrate his lecture he has prepared a comprehensive dossier on a hypothetical company, and to assure maximum benefits from the presentation, copies of the dossier will be distributed to everyone in attendance.

MOA's executive vice president Fred Granger expressed confidence that Dr. Malone's expertise and his personal popularity in the industry will attract a record attendance at this year's seminar.



## Bally Earnings Report

CHICAGO — Bally Manufacturing Corp. reported revenues for the second quarter at \$42,663,000 compared to \$45,748,000 for the same period a year ago. Net income for the second quarter of 1975 was \$2,490,000 compared to \$4,323,000 for the same quarter in 1974. The per share earnings for the second quarter of 1975 were \$.45 including a \$.02 loss for currency translation, versus \$.79 per share in the same quarter in 1974, which included a \$.01 currency gain. Per share numbers for the second quarter of 1975 were based on an average of 5,545,434 shares outstanding as compared to 5,473,181 shares outstanding for the same period last year.

For the six month period, Bally reported an increase in revenues to \$85,836,000 from \$79,166,000 for the comparable period in 1974. Net income was \$5,386,000 compared to \$7,152,000 with earnings per share of \$.98 vs. \$1.31 for the year earlier period. The currency translation loss reflected in net income for the six month period of 1975 was

\$.04 compared with the 1974 gain of \$.04 for the six month period.

William T. O'Donnell, president, had previously announced at the company's annual meeting that Bally's second quarter earnings would be lower than the previous year's. He again commented that, "sales of all products continue strong but the reduced demand for slot machines and their contributing high profit margins, caused the dip in earnings."

O'Donnell announced the appointment of Bally's second outside director, George D. Crowley. Crowley, 62, is a distinguished Chicago attorney, and a Fellow of the American College of Trial Lawyers. He formerly served with the Securities Exchange Commission, the Department of Justice and the Internal Revenue Service.

In a concluding statement, O'Donnell indicated that Bally Manufacturing Corp. would commence trading on the New York Stock Exchange Aug. 12, 1975, with the assigned symbol 'BLY.'

## Empire's Service Program A Success; Rondeau's Efforts Lauded By Trade!

CHICAGO — The recently inaugurated service school program, sponsored by Empire Distributing, Inc. and coordinated by Bob Rondeau, branch manager of the firm's Green Bay, Wisconsin office, is being lauded by the trade as a positive step forward in bridging the service gap and providing operators with the technical knowledge necessary to meet the standards for servicing today's equipment.

The program, as outlined in the August 2 issue of **Cash Box**, consisted of a weeklong series of individually conducted service schools, held during the period of July 21 through 25 at the Midway Motor Lodge in Green Bay. Participating firms included Electra Games, Automatic Products, Atari/Kee, Ramtek, Allied Leisure, Rock-Ola, Bally, Midway, National Rejectors and Kurz-Kash, Inc. Chicago Dynamic Industries has also pledged its support of the program and confirmed its participation in subsequent sessions.

"I am heartened by the volume of commendatory mail and phone calls we have received since the schools were held," Bob Rondeau said, "and the great feedback we got from the operators and service men who attended the various classes. The actual classroom sessions, which averaged about forty persons per sitting, went beyond any pre-arranged time limit because those attending were earnest in their desire to learn and absorb; and the factory reps conducting were equally intent in their instructional presentations."

The pilot program, because it was launched in Wisconsin, drew a majority of its turnout from that area, with some out of state participants. Rondeau indicated that future schools are on the planning board for Indiana, Illinois, Michigan and, possibly Wisconsin again, to ultimately cover Empire's entire territory. For these sessions, Empire will enlist the support of the state associations in each of the specified areas.

When asked what prompted the scheduling of such a wide range program, Rondeau said, "Empire has long advocated industry training programs and consistently encouraged each of its branch offices to schedule territorial service schools, with frequency, as an accommodation for its customers. The new program is merely an extension of what Empire has been doing for the past several years."

Rondeau himself is noted for his very active support of service oriented programs and his personal expertise in this field. "During my fifteen years with Empire I think the Green Bay, Wisconsin branch has hosted more schools than any other distributor in our market," he said, "because it is as important to us to educate a customer in the servicing of his equipment as it is to sell him the equipment in the first place. We hold a school for its instructional value to our customers, and not as a social gathering or a sales tool," he added. "The equipment being produced today is a lot more sophisticated than many of the standard machines of years passed which could have been fixed with a screwdriver or a pliers! We have to learn about solid state and PC boards and the various technical aspects of current equipment in order to handle present servicing; and, by so doing, we will prepare ourselves for the equipment of the future."

Rondeau had high praise for the factories that participated in the program. "We had full factory cooperation from the start," he said. "When we finalized

plans for the schools, we had a minimum of time to contact the factories but, thankfully, even at such short notice each pledged full support. We wanted everyone to get as much as possible out of the schools," he said, "so we arranged, once again with the complete cooperation of the factories, to have each instructor remain in town a day following the respective presentations, to provide any required individual instruction or assistance. Operators and servicemen in attendance took good advantage of this extra service."

In outlining the procedure he followed in setting up the program, Rondeau noted that "Although the Empire facilities were made available to everyone attending for any individual or specialized assistance we felt it was much more feasible, because of the scope of the series, to hold the actual sessions in a motel and we selected a good sized room, with a rear entrance, to eliminate the possibility of any distractions once a session was in progress. We arranged a well rounded curriculum geared to provide maximum instructional benefits for all participants. The turnout, I am happy to say, was tremendous and we are presently laying the groundwork for subsequent schools."

## Operator Business Up In Las Vegas

HOLLYWOOD — Chris Loumakis of Pico and Indoor Sports, has just returned from a working vacation in Las Vegas with his wife, Linda. Chris says operator business in Las Vegas is good and is encouraged with operator response to the U.S. Billiards "butcher block" table and PMC Electronics' one-on-one video.

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## Wurlitzer 'Cabaret' Arrives at Nat'l. Coin

CHICAGO — The new European-made Wurlitzer "Cabaret" phonograph is currently being displayed at the National Coin Machine showrooms, according to the firm's Mort Levinson.

"'Cabaret' is the furniture model," he said, "which is beautiful to look at and a natural for the specific locations which require this type of unit, and various other locations as well." Mort mentioned that the model is currently in stock for immediate delivery.

Among the other Wurlitzer phonographs presently on display at National Coin are the "Baltic" and "Atlanta II."



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NEED 50 miniature numeric readout bulbs for Amutronics Par-3 Golf. NORTHEASTERN VERMONT MUSIC, 4 Casto Ave., St. Johnsbury, Vt. 05910. (802) 748-3744.

WANTED Seeburg Digital Wall Boxes. Quote model and condition. ALOUETTE AMUSEMENT CORP., 2225 Beaconsfield Ave., Montreal, Canada, ATTN: Jack Dunn

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100 Antique Coin machines, Mills Roulette and Dice Payout machines, Old Slots, Bakers Poppers, Evans Races etc. 40 Old Counter Games, Keeney Twin Dragons, Bally Slot machines, Fantastic Hat New Counter Game. Want to buy Harascope Ticket and Bead Vending Machines. Canadian Dist. & Mfg. Co. 1025-104 Street, North Battleford, Saskatchewan, Canada, Phone (306) 445-2989.

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NATIONAL WHITENBURG MODEL 400 FOOD VENDOR — National 21CE Candy Machine — Vendo Visi-Vend Rowe Cigarette Machines 20 700 \$175 or 7 for \$1000 — Rowe 20 800 \$295, Crating extra. Arcade Equipment Motor Cycle, Funland, Pennont, Sami, Sea Raider and Dune Buggy. Pool Tables, Pin Balls, and many other items. Vathis Vendors. Call (214) 792-2806 793-3723 or 792-1810.

BALLY SLOT MACHINES, prices reduced, Multipliers, 3-Line Pay, Continentals, Super Continentals, Regulars, Big Berthos, Mills, Jennings. Bally Distributing Co., Box 7457, 390 E. Sixth St., Reno, Nev., or 2609 So. Highland, Las Vegas, Nev.

50 Seeburg 100 selection wall boxes \$5.00 each. 50 Seeburg 160 selection wall boxes \$37.50 each. 10,000 used 45 rpm records 15 each. CENTRAL MUSIC CO., P.O. Box 284, 407 E. Ave., D. Keileen, Texas 76541.

SPEEDWAY B. MOTORCYCLE, STUNT Pilot, Sea Rescue, Missile, Invaders \$275 each. Sea Raider, Derby Day, Helicopter Trainer \$195 each. STARK NOVELTY CO., 239 - 30th St. N.W. Canton, Ohio 44709 (216) 492-5382.

ELIMINATE REPLACING 2050 TUBES FOREVER. Permanent solid state electronic plug in unit for all models Seeburg, Stepper and Pulse \$23 C.O.D. ALOUETTE AMUSEMENT CORP. Attn: D. Zovaro Tel. (514) 487-2228, 2225 Beaconsfield Ave., Montreal, Canada.

BUY DIRECT FROM MFG — Video cocktail table 1, 2, or 4 players, free games, speed up button \$695. ARIZONA GAMES, 6739 E. Sweetwater, Scottsdale, Arizona 85254. (602) 947-8740.

FOR SALE: BIG INDIAN \$695; MAGNOTRON \$710, Hot Shot \$550; Strata Flite \$690; Triple Action \$575; Dealers Choice \$635; Super Flite \$645; Amigo \$625; Champ \$565; Motorcycle \$175; Twin Skeet Shoot \$695; Gun Snake \$125; Monster Gun \$525; Grand National \$825; Spartsman Rifle \$550; Haunted House \$395; Drag Races \$275; Pong \$165; Touch Me \$325; Tennis Taurney \$295; TV Flipper \$475; Rally \$155; TV Ping Pong \$195; Little Red \$150; Harascope (new) \$365; Streets Big Shot Rifle \$875; Big Brave \$645; King Rock \$525; King Pin \$495; Gridiran \$165; Sotin Doll \$685; Star Pool \$770; Flicker \$675; Ra Go \$745; Flying Ducks \$595; Star Hackey \$325; World Series \$795; Grand Prix \$350; Motorchamp \$895; Chapper, Helicopter \$350; Goal Tender \$475; Crack Shot \$795; Super Shifter \$875; Pin Pong \$450; Flim Flams \$375; Ploytime \$350; Winner \$195; Paddle Ball \$165; TV Ping Pong \$475; Big Red \$225; Sex Tester \$350; NEW ORLEANS NOVELTY COMPANY, 1055 Dryades Street, New Orleans, Louisiana 70113; Tel. (504) 529-7321 Cable: NONOVCO

FOR SALE/EXPORT: Slots, Ballys, Multipliers and Continentals with hopper. Belgium-made 6 coin 4-reel machines with credit unit. New 3-reel single coin 2-20 or 2-200 pay out, big assortment of mechanical Aristocrat and Joennings: big assortment of Bally Bingos, write for list: Hanso Filmautomat for 220 volt; Mini-Match Hockey counter game. HANSA MYNTAUTOMATERAB, Box 300 41, 400 43 Gohenburg 30, Sweden.

ALL TYPES OF COIN-OPERATED EQUIPMENT. Flippers, shuffle alleys, guns, TV games. Williams, Gottlieb, Chi-Coin, Romtek, Allied, Nutting. Phonographs (large selection) Wurlitzer, Seeburg, AM, Rock-Ola. Rock-Ola vending. Cigarettes, candy, cold drink. National, Smokeshop, Rock-Ola. All kinds shipped to perfection or buy as-is and save. We have the right price and equipment on hand to serve your needs. Write or call: Flower City Distributors, Inc., 389 Webster Ave., Rochester, N.Y. 14609. (716) 654-8020. Ask for Joe Grillo.

FOR SALE — Bingos, Ticker Tapes, Lotta Funs and Stock Markets available. Also Wall Street, Barrel Of Fun, Keeney Red Arrows, Sweet Shownee, Bally Super Jumbos, and late used Gottlieb Flippers. These games are completely shipped. CALL WASSICK NOVELTY (304) 292-3791. Morgantown, W. Va.

SALE, FLIPPERS, NEW, USED AND HOME SALES Bingos, Slot Machines (export), Uprights, Jukeboxes, Arcade Equipment, Terrific Bargains, Cranes, Diggers. PAN AMERICAN AMUSEMENTS, INC. 1211 Liberty Avenue, Hillside, New Jersey 07205. Telephone: (201) 353-5540.

FOR SALE: Midway Seadevil (ex. cond.) \$185, U.S. Billiards Air Foosball (like new) \$750, Digital Games cocktail videos (new) \$850. PICO INDOOR SPORTS, 2251 W. Pico Blvd., Los Angeles, Ca. 90006 (213) 386-2350.

FOR SALE — Amutronic TV Hackey \$125; Ramtek Hockey \$145; Carnival Gun \$195, American Fire Chief (floor sample) \$795. (No crating). MOHAWK SKILL GAMES CO., 67 Swiggertown Road, Scotio, N.Y. 12302.

Rock-Ola Wallboxes Models 501, 504 like new \$135 each, take both \$250. Steppers, new \$97.50 each. WESTERN DISTRIBUTORS, 1226 SW 16th Avenue, Portland, Oregon 228-7565.

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

WILL BUY BRIGHT SPOT, BRIGHT LITE, Lotta Fun, Barrel O Fun, Shoot A Line. GUERRINI'S, 1211 West 4th, Lewiston, Pa. 17044. Phone 717-248-9611.

RECONDITIONED CLOSEOUTS: Midway Dart Champ \$95; Winner \$195; Duck Hunt \$395; Chopper (like new) \$445; Bally Sub Pack \$195; Target Zero \$245; PMC Whom Bam + 2 \$145; Allied Leisure Paddle Bottle \$100; Amutronics TV Ping Pong \$100; ESP Electro Dart (conv.) \$95. MICKEY ANDERSON, INC., P.O. Box 6369, Erie, PA 16512. Phone 814-452-3207.

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DEEJAYS! New, sure-fire comedy! 11,000 classified one-line gags, only \$10. Designed to give you the right line for the right occasion every time! Send for our comedy catalog. IT'S FREE! Edmund Orrin, 2786-C West Roberts, Fresno, Calif. 93705.

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SCHOOL FOR GAMES & MUSIC, ONE TO FOUR WEEK courses. Phano's, Flippers, and Bingos. Buy schematics. CAL'S COIN COLLEGE, P.O. Box 810, Nicama Park, Okla. 73066. (405) 769-5343.

## EMPLOYMENT SERVICE

JO-BAR MUSIC PUBLISHING CORPORATION and BAR-JO Records, Inc. needs investors and stockholders to re-open music business — Write BAR-JO at 83-45 Victor Ave., Suite 2B, Elmhurst, New York, 11373 or call (212) 898-1628 or 243-5668

SHOP AND ROUTE MECHANICS WANTED — JUKES, Bingos, Uprights, Slots, Flippers. Good pay, raises according to results, Apartment furnished if desired and air fare furnished. SHELTON MUSIC CO., P.O. Box 803, Agana, Guam 96910. Phone 772-6244.

RECORDING ENGINEER career? Degree not needed. Details 25¢. ATTAINMENT, Box 45333CB, Dallas, Texas 75235.

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SALES REPS, AN ADDITIONAL RECORD LINE WHEN calling on retail outlets, all territories, reply to A.M.D., 7214 Bergenline Ave., North Bergen, N.J. 07047.

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HOUSE OF OLDIES — We are the World Headquarters for out of print LPs and 45s. Also, the largest selection of Old rock 'n roll and rhythm and blues albums. Our famous 3 in 1 catalog, \$1.25. HOUSE OF OLDIES, 267 Bleecker St., N.Y., N.Y. 10014. (212) 243-0500.

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WANT RECORDS & TAPES: 45'S AND LP'S SURPLUS RETURNS, overstock cut-outs, etc. Call or write HARRY WARRINER at KNICKERBOCKER MUSIC CO. 453 McLean Ave., Yonkers, New York 10705 (914) GR 6-7778.

LEADING TAPE AND RECORD DISTRIBUTORS OF ALL labels. Will sell current & cut out merchandise at lowest prices. Member of NARM. Send for catalogues. CANDY STRIPE RECORDS, INC., 17 Alabama Avenue, Island Park, New York 11558. 516-432-0047, 516-432-0048, 212895-2693.

FREE CATALOG — COMPLETE ONE-STOP. Specializing in oldies but goodies. Wholesale only. Paramount Record Co., One Colonial Gate, Plainview, L.I., N.Y. 11803.

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

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

8 TRACK TAPES — 75 cents each, made from your master or album, Ray Reeves, GUSTO RECORDS, INC., 220 Boscobal St. Nashville, Tenn., 37213 (615) 256-1656

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

RECORD AUCTION. OVER 400 45's. SEND SELF-Addressed stamped envelope to Alan G. Thompson, Box 503, Geneva, Ill. 60134.

INTERNATIONAL RADIO STATIONS, MUSIC PUBLISHERS, discotheques and fanclubs subscribe to our Automatic Airmail Service for all singles and LPs from the charts. The fastest and most dependable service in the world. AIRDISC SPECIAL SERVICES, Box 835, Amityville, New York 11701.

## CLASSIFIED POWER!

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

### Classified Ads Close WEDNESDAY

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

Make sure your check is enclosed

# Round the Route

## CHICAGO CHATTER

Rowe International's **Dan Denman** is in Chicago this week makin' ready for the factory's national distributors meeting and new product showing which will take place Aug. 21 and 22 at the Hyatt Regency Chicago Hotel. Big event gets underway promptly at 4:00 p.m. on Thurs. — and a full house is expected needless to say!

**WILLIAMS ELECTRONICS** resumed production this morning (18) following the annual summer vacation shutdown.

**ICMOA HAS COME UP** with an exciting program for its annual meeting, Sept. 19-21 at the Lincolnshire Marriott. Op members have responded very enthusiastically to the proposed business agenda, which encompasses a wide range of relevant topics — and program chairman **Chick Henske** has been singled out for his efforts in developing such fine subject matter. Inasmuch as the association-sponsored pool tournament is well on its way to becoming a reality (especially since the announced appointment by ICMOA prexy **Wayne Hesch** of **Ward Brown** as tournament administrator), details of this event will be among the prime subjects on the agenda!

**AND SPEAKING OF STATE GROUPS**, the Florida Amusement and Music Association's annual meeting will take place in the Sheraton-Towers Hotel in Orlando, Sept. 11 through 14.

"WE, AT ELECTRA GAMES, are pleased to welcome S.L. Stiebel of Louisville, Kentucky, into our growing family of distributors" — and that's a direct quote from Electra's sales manager **Stan Jarock!** Stiebel will be representing the factory in the entire state of Kentucky. Stan mentioned what a pleasure it is to work with such fine people as **Walt Waldman** and the good staff at Stiebel . . . Latest destination for Electra's travelin' marketing manager **Hal Howard** is the west coast territory and thereabouts where he's been visiting with various distribs, including **Bob Portale** and **Stan Rousso** at Portale Automatic Sales; **C.M. McMurdie** and **Will Laurie** at Advance Automatic; **Lou Dunis** of Dunis Dist. Co. in Portland and **Ron Pepple**, et al, at Northwest Sales in Seattle. All reports on the "Video Action" three-game t.v. cocktail table and "UFO Chase" have been — excellent!

**HERE'S A FLASH FROM THE LOCAL MOA OFFICE:** **Tony Bennett** has joined the star-studded cast who'll be performing at this year's MOA banquet! Show's producer **Hirsch de la Viez** certainly rates a salute for his efforts in lining up what promises to be a topnotch entertainment bill for this year's show. As previously revealed, **Charlie Rich** will be appearing, along with **David Wills**, **Life**, emcee **Billy Kelly**, and we also learned that **Tommy Wills** has confirmed his appearance . . . On the subject of exhibit space, **Fred Granger** informs us that it's been just about sold out since Aug. 1. There'll be approximately 190 booths at the show, a record number over last year — and 75 exhibitors, which indicates how much additional space firms have taken this year. The exhibit floors will obviously house a most elaborate spread of equipment. Should be another biggie show this year!


## MILWAUKEE MENTIONS

At presstime last week a specially called "Music Merchants Open Forum," sponsored by the Wisconsin Music Merchants Association, was in progress at the Holiday Acres in Rhinelander. The session, billed as an informal get-together, was open to members and non-members; and the subject matter centered on legislation and current industry related topics as well as the WMMA apprenticeship training program. A pre-meeting luncheon was scheduled for noon with Feight Coin Machines of Rhinelander hosting.

**JOEL KLEIMAN AND SAM COOPER** of Pioneer Sales and Services are looking forward, with great anticipation, to attending the Rowe International distributors meeting on Thurs. and Fri. (21-22) at the Hyatt Regency Chicago Hotel. Both are anxious, of course, to view the unveiling of the new Rowe product — and to visit with the Rowe people and fellow distribs who'll be attending from all over the country.

**BOB AND BEV RONDEAU** will be vacationing in Portugal this year! We wish them a happy trip.

**ON THE SINGLES SCENE:** Heard, from **John Jankowski** of Radio Doctors, that area ops are showing interest in the following: "Dance With Me" by **Orleans** (Asylum), "You Never Even Called Me By My Name" by **David Allan Coe** (Columbia), "Blue Eyes Cryin' In The Rain" by **Willie Nelson** (Columbia), "If I Could Only Win Your Love" by **Emmylou Harris** (Reprise), "I Want To Hold You In My Dreams Tonight" by **Stella Parton** (Country Soul) and "Get Down Tonight" by **K.C. and the Sunshine Band** (T.K.).



**MUSIC OPERATORS OF AMERICA**  
**1975**

# INTERNATIONAL MUSIC AND AMUSEMENT MACHINES EXPOSITION

**THE CONRAD HILTON HOTEL • CHICAGO, ILLINOIS**  
**FRIDAY, SATURDAY, SUNDAY - OCTOBER 17-18-19**

**EXPO '75** MOA's International Trade Show for the Coin-Operated  
Music and Amusement Industry and Allied Industries

## STATE ASSOCIATION CALENDAR

- |  |  |
|--|--|
| <p>Florida Amuse. — Music Assn. — annual conv. — 9/11-14 — Sheraton — Towers Hotel — Orlando.</p> <p>West Va. Music &amp; Vending Assn. — annual conv. — 9/18-20 — Heart O'Town Motor Hotel — Charleston.</p> <p>Ill. Coin Mach. Ops. Assn. — annual</p> | <p>conv. — 9/19-21 — Lincolnshire Marriott — sub. Chicago.</p> <p>No. Carolina Ops. Assn. — annual conv. — 9/26-28 — Holiday Inn So. — Charlotte.</p> <p>Music Ops. of Virginia — annual conv. — 10/2-4 — Howard Johnson Motor Lodge — Richmond.</p> |
|--|--|

## Chicago Coin Hunt Club Gaining Wide Acceptance

**CHICAGO** — Chicago Coin distributors are reporting enthusiastic operator acceptance of the company's new Hunt Club target gun game, according to **Avron Gensburg**, executive vice president.

"We are not really surprised," he said, "because Hunt Club introduces a totally different target idea. Players shoot at flying ducks, leaping rabbits, climbing squirrels and sitting groundhogs that flash in lights on our revolutionary wide area target range. For the first time in the history of target gun games, we've put a colorful glass target area into a 5-foot wide picture frame, only 6 inches deep. The glass is specially treated to eliminate glare and provide full visibility in brightly lighted locations. The target mounts on a weighted metal floor stand or on a wall and may be placed up to 12 feet from the gun console.

"That players have responded to Hunt Club's new challenge to shooting skill has been demonstrated by excellent earnings, at 25¢ play, on a variety of test spots."

Other Hunt Club features include bonus shots for accurate shooting and extended play adjustable from a starting score of 210 points. The gun is a simulated over-and-under shotgun operating through a single, inexpensive, easily

replaced photoelectric cell. It is attached to the gun console by a 6-foot flexible hardened stainless steel armored cable that effectively discourages theft and vandalism.

All Hunt Club units — stand, console and target — are packed in a single shipping crate for convenience and economy.



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IN

EVERY TYPE OF LOCATION

EVERYWHERE

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## MIDWAY'S

Sensational

New

## WHEELS II

## DJM, Glover Production Deal London Report

LONDON — DJM has signed a production deal with John Glover covering a period of three years and which will bring to the DJM catalogue artists such as Grimms, Sue Glover, Beverley Martyn etc. DJM has also signed a three year production deal with Clifford Davis which gives the label options on all Davis originated material. First artist under new agreement is Danny Kirwan with a single "Ram Jam City." A September album is scheduled.

RCA have brought out a new label Starcall which will retail at 1.99 pounds and the first release "The Elvis Presley Sun Collection" features 16 tracks recorded between 1954 and 1956 when Presley was signed to Sam Phillips and issued on the Sun label. Nine more

albums are set for August release comprising pop, country, rock, orchestral and vocal.

John Hall has been appointed manager, promotion services at RCA following the appointment of James Fisher to the international marketing department as manager, European liaison. Fisher replaces Mike Everitt who is moving to New York to join the parent company in a position yet to be announced. In his new position Fisher will be responsible for exploitation of pop product in Europe and for coordinating European tours and promotional activities.

New Eric Clapton album out on RSO titled "E.C. Was Here" is an in-concert album taken from various concerts he has given all around the world.

## WFO UK Chelsea Gaining Ground

HOLLYWOOD — The Wes Farrell Organization, with Chelsea Records in the top ten-sellers of singles in England from April to June of this year, finds itself now less than a percentage point behind Avco, CBS and RCA in terms of distributorship in that country. The label had been tied with WFO's other English distributor, Polydor, having surpassed U.A., MGM, Decca and Buddah Records. This information is based on statistics supplied by British Market Research Bureau and based on a weekly sample of sales through 300 record shops in the United Kingdom.

## Gamma/Blue Note Mex. Dist. Pact

HOLLYWOOD — Gamma Records has assumed exclusive Mexican licensing rights to Blue Note Records, marking the first distribution for Blue Note in Mexico.

## London Wavelength Launch New BBC Rock Radio Concert Series

NEW YORK — London Wavelength Inc., who are the sole U.S. distributors of contemporary music syndication for the British Broadcasting Corp. (BBC), will launch a new series of live rock concerts, titled "Alexis Korner Presents The BBC Rock Concerts."

The move follows the sudden termination of an association between London Wavelength and DIR Broadcasting in New York. The association that allowed DIR to market a "BBC Presents" series of rock concerts was begun in January this year and ended last week. (DIR had previously announced the start of their own self-produced rock radio series, "British Biscuit.")

London Wavelength's first live concert will feature Procol Harum on Nov. 2, over more than 150 stations, stated Mike Vaughan, president of the company. Concerts will follow every other week for a year schedule of 26 concerts. "This

## Australian Tour For Feliciano

HOLLYWOOD — Jose Feliciano will tour Australia and New Zealand for two weeks, beginning Sept. 3. The itinerary includes Sydney, Melbourne, Perth, Adelaide, Brisbane and Mt. Isa. Over the past year Feliciano has appeared throughout southeast Asia, eastern and western Europe and Canada as well as the United States.

## Polydor's JET Flying High; Kluger-Vangarde Revving Up Belgium Report

BRUSSELS — Polydor's JET label, launched by Don Arden in 1974, adds the names of Electric Light Orchestra, Roy Wood, and Wizzard. Already on board the JET are Steve Russell, The Reel Need, David ("Kung Fu") Carradine, Lynsey de Paul, Raymond Frogatt, Chopyn and Lowell Fulson. New releases include albums and singles by Carradine, Frogatt, Wood (lp "Mustard" and single "O What A Shame"), ELO, Wizzard, a single by Bev Bevan and albums "Love Bomb" (Lynsey de Paul) and "Ol' Blues Singer" (Lowell Fulson). ELO's followup to "Eldorado" is expected to be titled "Special Magic." Lynsey de Paul's new single will be called "Rhythm And Blue Jean Baby."

Arden, in the music business for 35 years, got his first experience as a singer in the rock and roller early fifties. He promoted the first Gene Vincent tour through Europe and followed it by organizing tours with Little Richard, Jerry

new series will run in the same programming time slots as the 'BBC Presents' series," added Vaughan. "And all will be produced for stereo and quad presentations."

Commercial time for the series will remain at four minutes per concert for national sponsorship with minutes available for local sponsors. London Wavelength's programming network now adds up to over 150 AM and FM stations which Vaughan claims represents 100 percent of the top 50 markets.

Vaughan also stated that recording facilities in Europe and North America had been upgraded giving the company "increased flexibility" in that area.

The program's continuing host Alexis Korner in himself a performer (recording for Columbia) and has been a figure on the British rock and jazz scene for 20 years. He was also host on London Wavelength's recent seven hour program "The Rolling Stones Story."

## Supreme Single For U.K. Tour

LOS ANGELES — "He's My Man," the Supremes' current single, will be released by Motown in the United Kingdom two weeks prior to the group's three-week tour of that realm which starts September 1.

## Autumn Release For Sonet Jazz

STOCKHOLM — Sonet Records will release a series of modern jazz recordings this autumn through its U.K. subsidiary under a new "Sonet/Giants Of Jazz" logo, according to principals Gunnar Bergstrom, Sven Lindholm and Dag Haeggqvist. Included in the first release are three albums produced in New York

## Denver To Tour South Pacific

HOLLYWOOD — John Denver embarks on his first South Pacific tour this fall. According to Denver's personal manager and concert promoter, Jerry Weintraub, the artist will stop in Honolulu for two concerts at the Honolulu International Center Sept. 30 and Oct. 1, and then proceed to Western Springs Amphitheatre in Auckland, New Zealand, for an Oct. 4 appearance.

Lee Lewis, Bill Haley, Freddie Cannon and other giants. He soon became known as a promoter and branched into managing and booking. Since those days Arden has been involved with The Animals, The Nashville Teens, The Small Faces, Amen Corner, and The Move.

Jean Kluger's Editions Musicales Productions reports "A.I.E. (A Mwana)" by Black Blood is appearing on all French charts after its recent break on U.S. soul charts.

Kluger and Daniel Vangarde have penned a number of tunes receiving airplay on the European waves lately, notably Ringo's version of "Rosanna" in France, and covers by Los Diablos (Spain), and John Terra (Flemish). Tony Roland of Spain also has a few Kluger-Vangarde songs going on right now. "With Love From Me To You," released on Movieplay; "Pretty Lady" by Imagen on Belter.

## Canadian Act Saves At Home; U.S. Tours Sell Out Quickly

REGINA — Mercury's Bachman-Turner Overdrive and entourage have kicked off what promoter Donald K. Donald projects to be the largest grossing tour of any Canadian group to date. At a one-time-only press conference, to do the press for the length of the tour, the topic of profit revealed itself to be a double-entendre. At a period when many English artists are spending time in the U.S. in order to avoid heavy taxation, BTO, Gordon Lightfoot and other Canadian acts are looking back to their homeland for recording and tours because of — yes — the American tax bite. Group leader Randy Bachman also outlined plans for BTO's next recording session at Little Mountain Sound in Vancouver.

## Astor Appoints Bull, Henderson

NEW SOUTH WALES — Ray Bull has become branch manager for the New South Wales office of Astor Records, this announcement from Australian Astor manager Neville Smith. Bull comes from a long-time association with the Australian Record Company (CBS) where he

by Sonet executive Sam Charters: "Oleo" by The Lee Konitz Trio, "In Walked Sonny" by Sonny Stitt plus Art Blakey's Jazz Messengers, and "The Bop Session" featuring Stitt, Dizzy Gillespie, John Lewis, Hank Jones, Percy Heath and Max Roach. LP's "Motoring Along" by the Al Cohn/Zoot Sims Quintet, and "Just Us" by the Barney Kessel Trio were recorded here in Stockholm.

## Quality Buys Broadland Cat.

TORONTO — Quality Music Publishing have purchased the Broadland Music Publishing catalog, based in Toronto. Broadland is the largest catalog of Canadian music and contains material by such writers as Randy Bachman and R. Dean Taylor.

The deal was set by Gary Buck president of Broadland Music and Bill Kearns, general manager of Quality Music.

## First Certified Canada Golds

TORONTO — The first certified gold record awards made by the Canadian Recording Industry Association — awards are for album record and tapes sales exceeding 50,000, with singles exceeding 75,000 — were announced last week by the association.

Gold albums went to Bachman-Turner Overdrive "Four Wheel Drive" (Mercury), Paul Anka "Feelings" (United Artists), Chicago "Chicago VIII" (Columbia), John Denver "An Evening With . . ." (RCA), "Back Home Again" (RCA), Jim Croce "Greatest Hits" (RCA), Guess Who "The Best Of . . . Vol 2" (RCA).

The only gold single award presented was for Paul Anka's "I Don't Like To Sleep Alone" (United Artists).

Canadian platinum awards are made for albums exceeding 100,000 sales, singles 150,000.

Advance ticket sales for remaining BTO dates indicate some second shows might be in order.

Toronto — Some Frank Sinatra fans waited in line for up to nine hours here to purchase tickets to the CNE concert only to learn, upon reaching the box office, that the August 21 date had been sold out. Some concern in the air that many of 23,000 tickets may be in the hands of scalpers, although CNE general manager Dave Garrick assures that an even distribution was seen to between 35 bona fide agencies.

Beach Boys' tickets also sold out within two-hours of availability, and the John Denver concert is going fast.

## Sedaka Sets Tour: Japan, Australia

HOLLYWOOD — Neil Sedaka has firmed dates for a tour of Japan and Australia, the Japanese portion to feature The Carpenters. The tour will begin in Yokohama (Sept. 24), followed by Tokyo (25); Shizuoka (26); Osaka (27-28); Kobe

held the position of national sales manager.

In a separate announcement, Miss Olivia Henderson, formerly with Decca and MCA Records in London, joins Astor as assistant to the national promotion manager (Australia), Bryan Dawe.

(29); Wakayama (30); Osaka (Oct. 1); Okayama (2); and Yamaguchi (3). Other Japanese dates include Kumamoto (4); Fukuoka (5); Hiroshima (6); Kyoto (7); Nagoya (8); Sendai (9); Sapporo (11); and Tokyo again (12).

**Great Britain**

TW	LW	
1	2	Barbados — Typically Tropicallly — Gull — Gull
2	1	Give A Little Love — Bay City Rollers — Bell — Utopia/DJM
3	10	If You Think You Know How To Love Me — Smokey — Rak — Chinnichap/Rak
4	5	Jive Talking — Bee Gees — RSO — Abigail/Slam
5	14	I Can't Give You Anything But My Love — Stylistics — Avco — Cyril Shane
6	8	Sealed With A Kiss — Brian Hyland — ABC — U.A.
7	6	It's In His Kiss — Linda Lewis — Arista — Carlin
8	16	Delilah — Alex Harvey — Vertigo — Donna
9	5	Tears On My Pillow — Johnny Nash — CBS — ATV
10	3	Misty — Ray Stevens — Janus — Bregman Vocco Conn
11	20	Sherry — Adrian Baker — Magnet — KPM
12	11	Je T'aime — Judge Dread — Cactus — S. Bernstein
13	9	Rolling Stone — David Essex — CBS — April/Rock On
14	—	It's Been So Long — George McCrae — Jayboy — Sunbury
15	—	Dolly My Love — Moments — All Platinum — Sunbury
16	7	The Hustle — Van McCoy — Avco — Warner Bros.
17	—	Blanket On The Ground — Billie Jo Spears — U.A. — Campbell Connelly
18	15	Action — Sweet — RCA — Sweet/Essex
19	—	The Last Farewell — Roger Whittaker — EMI — Tembo
20	—	Highwire — Linda Carr & The Love Squad — Chelsea — Intersong

**TOP TWENTY LPs**

1	Venus And Mars — Wings — Apple
2	Horizon — Carpenters — A&M
3	Once Upon A Star — Bay City Rollers — Bell
4	Captain Fantastic — Elton John — DJM
5	Original Soundtrack — 10 cc — Mercury
6	Mud Rock II — Mud — Rak
7	Best Of Stylistics — Avco
8	One Of These Nights — Eagles — Asylum
9	Basement Tapes — Bob Dylan — CBS
10	Step Two — Showaddywaddy — Bell
11	Tubular Bells — Mike Oldfield — Virgin
12	Cat Stevens Greatest Hits — Island
13	Rollin' — Bay City Rollers — Bell
14	Thank You Baby — Stylistics — Avco
15	Best Of Tammy Wynette — Epic
16	Dark Side Of The Moon — Pink Floyd — Harvest
17	Ten Years Non Stop Jubilee — James Last — Polydor
18	The Singles 1969-73 — Carpenters — A&M
19	The Snow Goose — Camel — Decca
20	Snowflakes Are Dancing — Tomita — Red Seal

**Japan**

TW	LW	
1	1	Kokoro Nokori — Takashi Hosokawa — Columbia — Pub: JCM
2	2	Yuudachi No Atode — Goro Noguchi — Polydor — Pub: Fuji Music
3	3	Shikuramen No Kaori — Akira Fuse (King) — Pub: Watanabe Music
4	5	Yasuragi — Toshio Kurosawa — Columbia — Pub: Nichion
5	4	Kakkomanbugi Minatonoyooko Yokohama Yokosuka — Downtown Bugiwugi Band — Express/Toshiba — Pub: PMP
6	7	Sasowarete Framenco — Hiromi Goh — CBS-Sony — Pub: Nichion
7	9	Omoide Makura — Kyoko Kosaka — Aard Vark/Canyon — Pub: Yamaha Music
8	6	Junana No Natsu — Junko Sakurada — Victor — Pub: Sun Music
9	10	Natsu Hiraku Seishun — Momoe Yamaguchi — CBS-Sony — Pub: Tokyo Music
10	11	Itsuka Machide Attanara — Masatoshi Nakamura — Columbia — Pub: NTV Music
11	8	Chikumagawa — Hiroshi Itsuki — Minoruphone/Tokuma — Pub: Noguchi Music
12	16	Bokuni Makasete Kudasayi — Craft — Elektra/Warner-Pioneer — Pub: NTV Music, PMP
13	13	Tomoshihi — Aki Yashiro — Teichiku — Pub: Roppongi Music
14	12	Koi No Boosoo — Hideki Saijo — RCA/Victor — Pub: Geiei Music
15	17	Taiyoo No Kisetu — Zuatorubi — Ai/Elec — Pub: Nichion, NTV Music
16	14	Uguyisudani Music Hall — Tsurukoo Shofukuteyi — Warner Brothers/Warner-Pioneer — Pub: PMP
17	15	Showa Karesusuki — Sakura To Ichiro — Polydor — Pub: Diamond Music
18	19	Omokage — Yuri Shimazaki — Columbia — Pub: Nichion
19	18	Hustle — V M & Stylistic — Abco/Victor — Sub Pub: Victor Music
20	—	Koi No Pendant — Shinya Aizaki — Reprise/Warner-Pioneer — Pub: Watanabe Music

**TOP TEN LPs**

TW	LW	
1	1	Midori No Chiheisen — Carpenters — King
2	3	Good Pages — Yoosuyi Inouye — Polydor
3	2	Kaerimichi — Koosetsu Minami Album 1 — Crown
4	4	For Ever — Kaguyahime — Crown
5	5	Hookoo — Kei Ogura — Polydor
6	6	Koorino Sekayi — Yoosuyi Inouye — Polydor
7	—	Yoosuyi Tanjo — Andre Kandami Kara Yoosuyi We — World Music
8	9	Venus And Mars — Paul McCartney & Wings — Toshiba
9	13	Soyokaze No Yuuwaku — Olivia Newton-John — Toshiba
10	10	Cobalt Hour — Yumi Arayi — Toshiba

**Argentina**

TW	LW	
1	1	El Telefono Lloro — Trompos — Claude Francois — Music Hall; Domenico Modugno — Samantha
2	2	Soleado — MAI — Daniel Sentacruz Ensemble — EMI; Manolo Otero — EMI
3	3	Quieren Matar Al Ladrón — Korn — Cacho Castana — Polydor
4	5	La Pantera Rosa — Peter Grant — Samantha; Henry Mancini — RCA
5	4	Melodia De Dolannes — Pamsco — Paul de Senneville — Music Hall; Alain Debray — RCA
6	6	Yo Solo Quiero — Melograf — Roberto Carlos — CBS
7	9	Una Sonrisa, Una Lagrima — Relay — Fernando de Madariaga — RCA
8	11	Tu Seras Mi Companera — Melograf — Laureano Brizuela — CBS
9	7	No Es Que Me Arrepiento — Korn — Los Visconti — Philips
10	15	Nunca Mas Podre Olvidarte — MAI — Los Cuatro Soles — EMI
11	—	Pequena Y Fragil — Sabu — Micsa
12	10	Adios Amor Adios — Dyango — EMI
13	18	Regalame Otra Cancion — Relay — Tom Fogerty — RCA
14	8	No Debemos Separarnos — Clanort — Los Linces — RCA
15	19	Me Lo Dijo Una Gitana — Clanort — Katunga — RCA
16	12	La Vida Se Va Y No Vuelve — Ansa — Carlos Torres Vila — Microfon
17	13	Tomame O Dejame — MAI — Luciana — EMI; Mocedades — RCA; Lupe Solis — Microfon
18	14	Fugitiva — Dave — CBS
19	16	La Vi Parada Ahi — Elton John — Parnaso
20	20	Quienes Seran Esos Dos — MAI — Marco — EMI

**TOP TEN LPs**

TW	LW	
1	1	Musica Joven — Selection — RCA
2	2	Top Boliche's Music — Selection — CBS
3	4	El Pueblo En Sus Voces — Los Visconti — Philips
4	5	Yo Te Recuerdo — Roberto Carlos — CBS
5	3	Los M H Positivos — Selection — Music Hall
6	6	Contata Criolla Vol. 2 — Luis Landriscina — Philips
7	—	Domingos Estudiantiles — Selection — Music Hall
8	7	Bailando De Noche . . . Cuartete Imperial — CBS
9	8	Beatles 1967/1970 — Beatles — EMI
10	9	No Tengo Lo Suficiente — Barry White — Microfon
10	10	Afrosoul Pato C — Famous

**Belgium**

TW	LW	
1	1	Stand By Your Man — Tammy Wynette — Epic
2	2	S.O.S. — Abba — Vogue — RKM
3	3	If You Go — Barry & Eileen — Omega
4	—	Ramaya — Afric Simone — CNR — Rose Music
5	6	Moonshine Sally — Mud — Rak — Universal
6	7	Foe-dee-o-dee — The Rubettes — State
7	5	I'm Not In Love — 10 cc — Mercury
8	8	Mon Amour A Moi — Will Tura — Topkapi — Jean Kluger
9	—	Feelings — Morris Albert — Vogue — Apollo
10	—	L' Ete Indien — Joe Dassin — CBS

**Australia**

TW	LW	
1	1	Bye Bye Baby — Bay City Rollers — Castle — Bell
2	4	Before The Next Teardrop Falls — Freddy Fender — Festival — Dot
3	8	Fox On The Run — The Sweet — ns — RCA
4	6	Misty — Ray Stevens — ns — Barnaby
5	—	Bony Moronie — Hush — Music Sales — Wizard
6	3	Gonna Make You A Star — David Essex — April Rock On — CBS
7	2	Yesterday's Hero — John Young — Music Sales — Albert
8	—	The Last Farewell — Roger Whittaker — ns — Columbia
9	5	January — Pilot — Castle — EMI
10	9	Ego Is Not A Dirty Word — Skyhooks — Castle — Mushroom

**TOP FIVE LPs**

1	Ego Is Not A Dirty Word — Skyhooks — Mushroom
2	Captain Fantastic — Elton John — DJM
3	Just A Boy — Leo Sayer — Chrysalis
4	Venus And Mars — Wings — Capitol
5	Physical Graffiti — Led Zeppelin — Swan Song

*There's a time and a place for everyone and everything.*

Merry Clayton  
is the everyone  
and her new album  
on Ode is  
the everything

Her new album  
"Keep Your Eye  
On The Sparrow"  
from the hit single  
of the same name.

# CASH BOX TOP 100 ALBUMS

1	<b>CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY</b> ELTON JOHN (MCA 2142)	8/16	1	35	<b>OUTLAWS</b> (Arista 4042)	8/16	72	69	<b>SPARTACUS</b> TRIUMVIRAT (Capitol ST 11392)	8/16	62
2	<b>ONE OF THESE NIGHTS</b> EAGLES (Asylum 7E 1039)		2	36	<b>GOOD VIBRATIONS</b> THE BEACH BOYS (Warner Brothers MS 2223)		40	70	<b>HEARTS</b> AMERICA (Warner Bros. BS 2852)		67
3	<b>THE HEAT IS ON</b> THE ISLEY BROTHERS (T-Neck PZ 33536)		4	37	<b>YOUNG AMERICANS</b> DAVID BOWIE (RCA APL 1-0998)		41	71	<b>SNEAKIN' SALLY THROUGH THE ALLEY</b> ROBERT PALMER (Island ILPS 9294)		71
4	<b>RED OCTOPUS</b> JEFFERSON STARSHIP (Grunt BFL 1-099) (Dist: RCA)		8	38	<b>DISCO BABY</b> VAN McCOY & THE SOUL CITY SYMPHONY (Avco AV 69006)		31	72	<b>THE CHICAGO THEME</b> HUBERT LAWS (CTI 6058S1)		74
5	<b>CAT STEVENS GREATEST HITS</b> CAT STEVENS (A&M 4519)		6	39	<b>FLEETWOOD MAC</b> (Warner Bros. MS 2225)		63	73	<b>BACK TO EARTH</b> RARE EARTH (Rare Earth R6 548S1) (Dist: Motown)		75
6	<b>GORILLA</b> JAMES TAYLOR (Warner Bros. BS 2866)		7	40	<b>FOUR WHEEL DRIVE</b> BACHMAN-TURNER OVERDRIVE (Mercury SRM 1-1027)		22	74	<b>EVERY TIME YOU TOUCH ME (I GET HIGH)</b> CHARLIE RICH (Epic PE 33455)		54
7	<b>CUT THE CAKE</b> AVERAGE WHITE BAND (Atlantic SD 18140)		3	41	<b>METAMORPHOSIS</b> THE ROLLING STONES (London ANA-1)		23	75	<b>ON THE BORDER</b> EAGLES (Asylum 7E-1004)		84
8	<b>VENUS AND MARS</b> WINGS (Capitol SMAS 11419)		9	42	<b>CAUGHT IN THE ACT</b> COMMODORES (Motown M6-820S1)		45	76	<b>I FEEL A SONG IN MY HEART</b> GLADYS KNIGHT & THE PIPS (Buddah BDS 5612)		81
9	<b>WHY CAN'T WE BE FRIENDS</b> WAR (United Artists LA 441-G)		10	43	<b>PICK OF THE LITTER</b> SPINNERS (Atlantic SD 18141)		66	77	<b>WHAT A DIFFERENCE A DAY MAKES</b> ESTHER PHILLIPS W/BECK (Kudu KU-23S1)		91
10	<b>LOVE WILL KEEP US TOGETHER</b> CAPTAIN & TENNILLE (A&M 3505)		5	44	<b>ELTON JOHN'S GREATEST HITS</b> (MCA 2128)		46	78	<b>IS IT SOMETHING I SAID</b> RICHARD PRYOR (Warner Bros. MS 2227)		146
11	<b>BETWEEN THE LINES</b> JANIS IAN (Columbia PC 33394)		13	45	<b>JAWS</b> ORIGINAL SOUNDTRACK (MCA 2087)		69	79	<b>CLOSEUP</b> FRANKIE VALLI (Private Stock PS 2000)		56
12	<b>THAT'S THE WAY OF THE WORLD</b> EARTH, WIND & FIRE (Columbia PC 33280)		11	46	<b>BEFORE THE NEXT TEARDROP FALLS</b> FREDDY FENDER (ABC/Dot 2020)		47	80	<b>BLIND BABY</b> NEW BIRTH (Buddah BDS 5636)		77
13	<b>THE BASEMENT TAPES</b> BOB DYLAN & THE BAND (Columbia C2 33682)		14	47	<b>RIDE A ROCK HORSE</b> ROGER DALTRY (MCA 2147)		52	81	<b>PHYSICAL GRAFFITI</b> LED ZEPPELIN (Swan Song SS 2200)		73
14	<b>FANDANGO</b> ZZ TOP (London PS 656)		16	48	<b>MOVING VIOLATION</b> JACKSON FIVE (Motown M6-82951)		50	82	<b>LET'S TAKE IT TO THE STAGE</b> FUNKADELIC (Westbound W 215)		86
15	<b>STILLS</b> STEPHEN STILLS (Columbia PC 33575)		12	49	<b>SURVIVAL</b> O'JAYS (Phila. Int'l. KZ 33150)		28	83	<b>STRAIGHT SHOOTER</b> BAD COMPANY (Swan Song SS 8413)		88
16	<b>TOYS IN THE ATTIC</b> AEROSMITH (Columbia PC 33479)		17	50	<b>AIN'T NO 'BOUT A DOUBT IT</b> GRAHAM CENTRAL STATION (Warner Bros. BS 2876)		57	84	<b>A QUIET STORM</b> SMOKEY ROBINSON (Tamia T6-33781)		82
17	<b>THE ORIGINAL SOUNDTRACK</b> 10 cc (Mercury SRM 1-1029)		15	51	<b>MR. MAGIC</b> GROVER WASHINGTON JR. (Kudu KU 20)		48	85	<b>IN THE CITY</b> TAVARES (Capitol ST 11396)		95
18	<b>MADE IN THE SHADE</b> THE ROLLING STONES (Rolling Stone COC 79102)		18	52	<b>STAMPEDE</b> DOOBIE BROTHERS (Warner Bros. BS 2835)		34	86	<b>AN EVENING WITH JOHN DENVER</b> (RCA CPL 2-0764)		87
19	<b>TONIGHT'S THE NIGHT</b> NEIL YOUNG (Warner Brothers MS 2221)		20	53	<b>K.C. AND THE SUNSHINE BAND</b> (T.K. 603)		76	87	<b>FROM MIGHTY OAKS</b> RAY THOMAS (Threshold THS 16) (Dist: London)		98
20	<b>HORIZON</b> THE CARPENTERS (A&M SP 4530)		19	54	<b>ENDLESS SUMMER</b> BEACH BOYS (Capitol SVBB 11307)		61	88	<b>THIS TIME WE MEAN IT</b> R.E.O. SPEEDWAGON (Epic PE 33338)		99
21	<b>DAWN'S GREATEST HITS</b> TONY ORLANDO & DAWN (Arista AL 4045)		27	55	<b>TO BE TRUE</b> HAROLD MELVIN & THE BLUENOTES (Phila. Int'l. KA 3314) (Dist: Col.)		51	89	<b>DARK SIDE OF THE MOON</b> PINK FLOYD (Capitol 11163)		90
22	<b>MAIN COURSE</b> BEE GEES (BSO SO 4807)		26	56	<b>SPIRIT OF AMERICA</b> BEACH BOYS (Capitol SVBB 11384)		38	90	<b>NATTY DREAD</b> BOB MARLEY & THE WAILERS (Island 9281)		100
23	<b>DIAMONDS &amp; RUST</b> JOAN BAEZ (A&M SP 4527)		24	57	<b>JUDITH</b> JUDY COLLINS (Elektra 7E 1032)		60	91	<b>DESPERADO</b> EAGLES (Asylum SD-5068)		103
24	<b>CHOCOLATE CHIP</b> ISAAC HAYES (H.B.S. ABCD 874) (Dist: ABC)		21	58	<b>BLUE SKY NIGHT THUNDER</b> MICHAEL MURPHEY (Epic KE 33290)		53	92	<b>NASHVILLE</b> ORIGINAL SOUNDTRACK (ABC ABCD 893)		102
25	<b>MELISSA</b> MELISSA MANCHESTER (Arista 4031)		30	59	<b>COMING DOWN YOUR WAY</b> THREE DOG NIGHT (ABC 888)		44	93	<b>STRANGE UNIVERSE</b> MAHOGANY RUSH (20th Century T 482)		94
26	<b>HONEY</b> THE OHIO PLAYERS (Mercury SRM 1-1038)		42	60	<b>WELCOME TO MY NIGHTMARE</b> ALICE COOPER (Atlantic SD 18130)		39	94	<b>POWER IN THE MUSIC</b> THE GUESS WHO (RCA APL 1-0995)		97
27	<b>TOMMY</b> ORIGINAL SOUNDTRACK RECORDING (Polydor PD 2-9502)		25	61	<b>IT'S MY PLEASURE</b> BILLY PRESTON (A&M SP 4532)		64	95	<b>SABOTAGE</b> BLACK SABBATH (Warner Bros. BS 2822)		—
28	<b>HAVE YOU NEVER BEEN MELLOW</b> OLIVIA NEWTON-JOHN (MCA 2133)		29	62	<b>ADVENTURES IN PARADISE</b> MINNIE RIPERTON (Epic PE 33454)		49	96	<b>BURNIN' THING</b> MAC DAVIS (Columbia PC 33551)		85
29	<b>HEAD OVER HEELS</b> POCO (ABC ABCD 890)		32	63	<b>THE MANHATTAN TRANSFER</b> (Atlantic SD 18133)		65	97	<b>RHINESTONE COWBOY</b> GLEN CAMPBELL (Capitol 11430)		110
30	<b>AIN'T NO WAY TO TREAT A LADY</b> HELEN REDDY (Capitol ST 11418)		36	64	<b>JOHN DENVER'S GREATEST HITS</b> (RCA CPL 1-0374)		58	98	<b>CHICAGO VIII</b> CHICAGO (Columbia PC 33100)		78
31	<b>AMBROSIA</b> (20th Century T-434)		35	65	<b>DREAMING MY DREAMS</b> WAYLON JENNINGS (RCA APL 1-1062)		70	99	<b>FREE HAND</b> GENTLE GIANT (Capitol 11428)		144
32	<b>STEPPIN'</b> THE POINTER SISTERS (Blue Thumb BTSD 6021)		37	66	<b>RETURN TO FANTASY</b> URIAH HEEP (Warner Bros. BS 2869)		68	100	<b>HEART LIKE A WHEEL</b> LINDA RONSTADT (Capitol ST 11358)		83
33	<b>ONE SIZE FITS ALL</b> FRANK ZAPPA & THE MOTHERS OF INVENTION (DiscReet DS 2216)		33	67	<b>TWO LANE HIGHWAY</b> PURE PRAIRIE LEAGUE (RCA APL 1-0933)		59				
34	<b>NON-STOP</b> B.T. EXPRESS (Roadshow RS 41001)		43	68	<b>THE HIT MAN</b> EDDIE KENDRICKS (Tamla T6-338S1)		79				

# cash box top albums/101 to 200

<b>101 STORM AT SUN UP</b> GINO VANNELLI (A&M 4533)	8/16 114	<b>134 A SONG FOR YOU</b> TEMPTATIONS (Gordy G6-969S1)	8/16 117	<b>168 GOIN' HOME</b> TEN YEARS AFTER (Deram DES 18072)	8/16 172
<b>102 ROCKIN' CHAIR</b> GWEN McCRAE (Cat 2605) (Dist: T.K.)	101	<b>135 INSIDES OUT</b> BOHANNON (Dakar/Brunswick BK 6016)	126	<b>169 SAVE ME</b> SILVER CONVENTION (Midland Int'l. BKL 1-1129) (Dist: RCA)	171
<b>103 BLOW BY BLOW</b> JEFF BECK (Epic PE 33409)	55	<b>136 TUBES</b> (A&M 4534)	158	<b>170 LED ZEPPELIN</b> (Atlantic SD 7208)	175
<b>104 STOP</b> THE ERIC BURDON BAND (Capitol SMAS 11426)	107	<b>137 LOOK AT ME</b> THE MOMENTS (Stang 1026)	140	<b>171 WELL KEPT SECRET</b> JAMES LAST (Polydor PD 6040)	173
<b>105 STILL CAUGHT UP</b> MILLIE JACKSON (Spring SP 6708)	112	<b>138 MATCHING TIE &amp; HANDKERCHIEF</b> MONTY PYTHON (Arista AL 4039)	118	<b>172 THE PROUD ONE</b> THE OSMONDS (MGM M3G-4493)	—
<b>106 THE VERY BEST OF POCO</b> (Epic PEG 33537)	116	<b>139 WILL O' THE WISP</b> LEON RUSSELL (Shelter SR 2138)	148	<b>173 THE BOY'S DOIN' IT</b> HUGH MASEKELA (Casablanca 7017)	186
<b>107 LIFE IS YOU</b> BATDORF AND RODNEY (Arista AL 4041)	109	<b>140 RENAISSANCE</b> RAY CHARLES (Crossover CR 9005)	137	<b>174 THE BEST OF ISAAC HAYES</b> (Enterprise ENS 7510)	178
<b>108 HEART OF HEARTS</b> BOBBY VINTON (ABC ABCD 891)	108	<b>141 CHAIN REACTION</b> CRUSADERS (Blue Thumb BTSD 6022)	—	<b>175 YOU BREAK IT (YOU BOUGHT IT)</b> MICHAEL STANLEY (Epic PE 33492)	176
<b>109 THE LAST FAREWELL &amp; OTHER HITS</b> ROGER WHITTAKER (RCA APL 1-0855)	92	<b>142 I'M JESSI COLTER</b> (Capitol ST 11663)	131	<b>176 I'LL PLAY FOR YOU</b> SEALS & CROFTS (Warner Bros. BS 2848)	179
<b>110 MELLOW MADNESS</b> QUINCY JONES (A&M SP 4526)	182	<b>143 MORRIS ALBERT</b> (RCA APL 1-1018)	153	<b>177 FEELINGS</b> PAUL ANKA (United Artists LA 367G)	181
<b>111 TODAY</b> ELVIS PRESLEY (RCA APL 1-1039)	89	<b>144 COME GET TO THIS</b> NANCY WILSON (Capitol ST 11386)	145	<b>178 TAPESTRY</b> CAROLE KING (Ode 77099) (Dist: A&M)	174
<b>112 PROCOL'S NINTH</b> PROCOL HARUM (Chrysalis CHR 1080)	—	<b>145 FORCE IT</b> UFO (Chrysalis CHR 1074)	155	<b>179 GREETINGS FROM ASBURY PARK</b> BRUCE SPRINGSTEEN (Columbia KC 31903)	198
<b>113 FUNNY LADY</b> ORIGINAL SOUNDTRACK RECORDING (Arista A1 9004)	93	<b>146 TRES HOMBRES</b> ZZ TOP (London PS 631)	163	<b>180 HEART OF THE CITY</b> BARRABAS (Atco SD 36-118)	184
<b>114 THE EAGLES</b> (Asylum SD 5054)	128	<b>147 FAITH, HOPE &amp; CHARITY</b> (RCA APL 1-1100)	156	<b>181 TROOPER</b> (MCA 2149)	—
<b>115 TROUBLE IN PARADISE</b> THE SOUTHER, HILLMAN & FURAY BAND (Asylum 7E 1036)	96	<b>148 LEVEL ONE</b> LARRY CORYELL (Arista AL 4052)	152	<b>182 THE DREAM WEAVER</b> GARY WRIGHT (Warner Bros. BS 2868)	187
<b>116 UNIVERSAL LOVE</b> M.F.S.B. (Phila. Int'l. KZ 33158)	80	<b>149 GET YOUR WINGS</b> AEROSMITH (Columbia KC 23847)	141	<b>183 SCHEHERAZADE &amp; OTHER STORIES</b> RENAISSANCE (ABC SASD 7510)	—
<b>117 BACK HOME AGAIN</b> JOHN DENVER (RCA CPL 1-0548)	106	<b>150 THE BEST OF THE STYLISTICS</b> (Avco AV 69005)	147	<b>184 SLADE IN FLAME</b> SLADE (Warner Bros. BS 2865)	185
<b>118 THANK YOU BABY</b> THE STYLISTICS (Avco AV 69008)	120	<b>151 HOT ROCKS</b> ROLLING STONES (London 2PS 606-7)	151	<b>185 JESSIE'S JIG &amp; OTHER FAVORITES</b> STEVE GOODMAN (Asylum 7E-1037)	191
<b>119 JASMINE NIGHTDREAMS</b> EDGAR WINTER (Blue Sky PZ 33483)	104	<b>152 RISING FOR THE MOON</b> FAIRPORT CONVENTION (Island ILPS 9313)	154	<b>186 FULFILLINGNESS' FIRST FINALE</b> STEVIE WONDER (Tamlia TR 6332S1)	194
<b>120 MISTY</b> RAY STEVENS (Barnaby 612)	111	<b>153 A CHORUS LINE</b> ORIGINAL CAST (Columbia PS 33581)	161	<b>187 OUT AMONG 'EM</b> LOVE CHILD AFRO CUBAN BLUES BAND (Roulette SR 3016)	183
<b>121 BARRY MANILOW I</b> BARRY MANILOW (Arista 4007)	142	<b>154 PURE PLEASURE</b> DYNAMIC SUPERIORS (Motown M6-841S1)	159	<b>188 CUNNING STUNTS</b> CARAVAN (Chess/Janus BTM 5000)	190
<b>122 GET DOWN</b> JOE SIMON (Spring SPR 6706)	127	<b>155 WILD, THE INNOCENT (&amp; THE E-STREET SHUFFLE)</b> BRUCE SPRINGSTEEN (Columbia KC 34232)	162	<b>189 FIRE ON THE MOUNTAIN</b> THE CHARLIE DANIELS BAND (Buddah KSBS 2603)	180
<b>123 BRECKER BROTHERS</b> (Arista AL 4037)	125	<b>156 LET THERE BE MUSIC</b> ORLEANS (Elektra 7E 1029)	164	<b>190 FOX</b> FOX (Ariola America/GTO ST 50001)	—
<b>124 NUTHIN' FANCY</b> LYNYRD SKYNYRD (MCA 2137)	123	<b>157 BIRTH AND DEATH OF A GANGSTER</b> FANTASTIC FOUR (20th Cent./Westbound W201)	160	<b>191 FOOLISH PLEASURES</b> HEARTSFIELD (Mercury SRM 1-1034)	—
<b>125 DESOLATION BLVD.</b> SWEET (Capitol ST 11395)	143	<b>158 EARL SCRUGGS REVUE ANNIVERSARY</b> (Columbia PC 33416)	119	<b>192 EL JUICIO</b> KEITH JARRETT (Atlantic 1673)	—
<b>126 TALE SPINNIN'</b> WEATHER REPORT (Columbia PC 33417)	105	<b>159 MONTY PYTHON'S FLYING CIRCUS</b> MONTY PYTHON (Pye 12116)	168	<b>193 FREE BEER</b> (Southwind SWS 6402)	195
<b>127 JUST WANNA ROCK 'N' ROLL</b> JOSE FELICIANO (RCA APL 1-1005)	129	<b>160 PHONE CALL FROM GOD</b> JERRY JORDAN (MCA 473)	122	<b>194 CRACKIN' I</b> (Polydor PD 6044)	199
<b>128 FRAMPTON</b> PETER FRAMPTON (A&M 5412)	132	<b>161 PILOT</b> (EMI ST 11368)	124	<b>195 CHICAGO</b> ORIGINAL CAST (Arista A1 9005)	200
<b>129 ELECTRONIC REALIZATIONS FOR ROCK ORCHESTRA</b> SYNERGY (Passport PPSO 98009)	133	<b>162 PLAYING POSSUM</b> CARLY SIMON (Elektra 7E 1033)	134	<b>196 AVERAGE WHITE BAND</b> (Atlantic SD 7308)	189
<b>130 LIQUID LOVE</b> FREDDIE HUBBARD (Columbia PC 33556)	136	<b>163 SNOW GOOSE</b> CAMEL (Janus 7016)	149	<b>197 MORE MILES PER GALLON</b> BUDDY MILES (Casablanca NBLP-7019)	—
<b>131 SHABAZZ</b> BILLY COBHAM (Atlantic SD 18139)	113	<b>164 CHOCOLATE CITY</b> PARLIAMENTS (Casablanca NBLP 7014)	166	<b>198 RITCHIE BLACKMORE'S RAINBOW</b> RITCHIE BLACKMORE (Polydor PD 6049)	—
<b>132 EXPANSIONS</b> LONNIE LISTON SMITH (Flying Dutchman BDS 1-0934)	115	<b>165 SEDAKA'S BACK</b> NEIL SEDAKA (Rocket 463) (Dist: MCA)	177	<b>199 DOG DAYS</b> ATLANTA RHYTHM SECTION (Polydor PD 6041)	—
<b>133 PHOEBE SNOW</b> (Shelter/MCA SRA 109)	135	<b>166 FIRST IMPRESSIONS</b> IMPRESSIONS (Curtom 5003)	169	<b>200 SHA NA NOW</b> SHA NA NA (Kama Sutra KSBS-2065)	—

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Aerosmith	16,149	Commodores	42	Ian, Janis	11	Melvin, Harold	55	Rich, Charlie	74	Ten Years After	168
Albert, Morris	143	Cooper, Alice	60	Impressions	166	M.F.S.B.	116	Riperton, Minnie	62	Thomas, Ray	87
Ambrosia	31	Coryell, Larry	148	Isley Bros.	3	Miles, Buddy	197	Robinson, Smokey	84	Three Dog Night	59
America	70	Crackin'	194	Jackson Five	45	Moments	137	Rolling Stones	18,41,151	Triumvirat	69
Anka, Paul	177	Crusaders	141	Jackson, Millie	105	Monty Python	138,159	Ronstadt, Linda	100	Trooper	181
Atlanta Rhythm Section	199	Daltrey, Roger	47	Jarrett, Keith	192	Murphey, Michael	58	Russell, Leon	139	Tubes	136
Average White Band	7,196	Daniels, Charlie	189	Jefferson Starship	4	New Birth	80	Sabotage	95	U.F.O.	145
Bachman-Turner	40	Davis, Mac	96	Jennings, Waylon	65	Newton-John, Olivia	28	Scruggs, Earl	158	Uriah Heep	66
Bad Company	83	Denver, John	64,86,117	John, Elton	1,44	Ohio Players	26	Seals & Crofts	176	Valli, Frankie	79
Baez, Joan	23	Doobie Brothers	52	Jones, Quincy	110	O'Jays	49	Sedaka, Neil	165	Vannelli, Gino	101
Barrabas	180	Dylan, Bob	13	Jordan, Jerry	160	Orlando, Tony & Dawn	21	Sha Na Na	200	Vinton, Bobby	108
Batdorf & Rodney	107	Dynamic Superiors	154	K.C. & The Sunshine Band	53	Orleans	156	Silver Convention	169	War	9
Beach Boys	36,54,56	Eagles	2,75,91,114	Kendricks, Eddie	68	Osmonds	172	Simon, Carly	162	Washington, Grover, Jr.	51
Beck, Jeff	103	Earth, Wind & Fire	12	King, Carole	178	Outlaws	35	Simon, Joe	122	Weather Report	126
Bee Gees	22	Fairport Convention	152	King, Freddy	178	Palmer, Robert	71	Slade	184	Whittaker, Roger	109
Blackmore, Richie	198	Faith, Hope & Charity	147	Knight, Gladys & Pips	76	Parliaments	164	Smith, Lonnie Liston	132	Wilson, Nancy	144
Bohannon	135	Fantastic Four	157	Kool & The Gang	167	Phillips, Esther	77	Snow, Phoebe	133	Wings	8
Bowie, David	37	Feliciano, Jose	127	Last, James	171	Pilot	161	Souther, Hillman, Furay	115	Winter, Edgar	119
Brecker Brothers	123	Fender, Freddy	46	Laws, Hubert	72	Pink Floyd	89	Spinners	43	Wonder, Stevie	186
B.T. Express	34	Fleetwood Mac	39	Led Zeppelin	81,170	Poco	29,106	Springsteen, Bruce	155,179	Wright, Gary	182
Burdon, Eric	104	Fox	190	Love Child Afro	—	Pointer Sisters, The	32	Stanley, M.	175	Young, Neil	19
Camel	163	Frampton, Peter	128	Cuban Blues Band	187	Presley, Elvis	111	Stevens, Cat	5	Zappa, Frank	33
Campbell, Glen	97	Free Beer	193	Lynyrd Skynyrd	124	Preston, Billy	61	Stevens, Ray	120	ZZ Top	14,146
Captain & Tennille, The	10	Funkadelic	82	McCoy, Van	38	Procol Harum	112	Stills, Stephen	15		
Caravan	188	Gentle Giant	99	McCrae, Gwen	102	Pryor, Richard	78	Stylistics	118,150		
Carpenters	20	Goodman, Steve	185	Mahogany Rush	93	Pure Prairie League	67	Sweet	125		
Charles, Ray	140	Graham Central Station	50	Manchester, Melissa	25	Rainbow	198	Synergy	129		
Chicago	98	Guess Who	94	Manhattan Transfer	63	Rare Earth	73	Tavares	85		
Cobham, Billy	131	Hayes, Isaac	24,174	Manilow, Barry	121	Heddy, Helen	80	Taylor, James	6		
Collins, Judy	57	Heartfield	191	Marley, Bob	90	Renaissance	183	Temptations	134		
Colter, Jessi	142	Hubbard, Fred	130	Masekela, Hugh	173	R.E.O. Speedwagon	88	10 cc	17	Tommy	27





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