PHONOGRAM/COMMON BOND

New Polygram Record Group Formed; Steinberg 1st Prexy

Charley Pride: New RCA Pact; Eyes International Market

ABC Classical Drive Via Command Label

Spring/Event Moves Into Pop, Opens London Office

Tis Autumn (Ed)
“Mr. Springsteen has it all—he is a great lyricist and songwriter, he is a wonderful singer, guitarist and piano player, he has one of the best rock bands anybody has ever heard, and he is as charismatic a stage figure as rock has produced.”

“The music is truly overwhelming. It touches some particularly sensitive chord, submerged deep in the rubble of the subconscious, that’s exhilarating but also disturbing, because it’s rarely exposed so completely. I listen to Springsteen like I used to listen to Dylan, John Lennon, and Chuck Berry—as though a life depended on it…”
—Michael Watts, Melody Maker

“If there is a new trend, look to Springsteen to start it. After three encores, the crowd still hollered for more at a deafening level for half an hour. I’ve personally never seen—or been part of—anything like it…. One of the best performers in the world…. Dancing on their seats. Repeated standing ovations and several encores every night…. Four encores to those who called for more a half hour after the equipment was taken apart…. At times it bordered on delirium.”
—Walrus concert reviews

FINALLY.
THE WORLD IS READY FOR BRUCE SPRINGSTEEN.

“BORN TO RUN,” PC 33795
THE NEW ALBUM.
ON COLUMBIA RECORDS AND TAPES.
Tis Autumn

With the Labor Day weekend fast becoming a memory, it should be pointed out that the music industry took a turn for the better over the summer and now prepares to roll up its collective sleeves and tackle the appetizing fall season. The summer was not without its setbacks, but record executives took measures to strengthen their companies through a wide variety of innovative moves ranging from unique promotional and merchandising campaigns to increased release schedules geared to dispel the notion that the months from May to September are 'slow'.

The fall always presents myriad new possibilities and is thus the most exciting time of the year. Autumn, 1975 will be unique. Several new and important labels have been formed this year and we can expect consistent high quality product from them. New artists, new ideas and new techniques will most certainly put an end to the recession inspired pessimism of '74.

The larger companies have tightened their belts in certain areas, but the emphasis this fall will be on selective experimentation and innovation. The cutbacks are designed to launch new product with greater impact than ever before and the talent pool that will benefit from the selective policy is perhaps the best crop of the decade. Fewer acts will be showcased this autumn but each will have a much better shot at gaining crucially needed exposure. Promotion staffs will be able to concentrate their energies to a hitherto unprecedented extent and the quality of tight radio playlists should benefit drastically from the general upgrading of product that will ensue. Publicists, marketing, merchandising and sales personnel will be busier than ever, but heightened productivity will be the end result. The superstars of the industry will be delivering new albums at an increasing rate (several per week) and the resultant excitement is one of the elements that makes autumn come alive.

The major music centers of the U.S. (and the rest of the world) will be alive with concerts. Artists will be criss-crossing the country, making public appearances at radio stations and in record stores, and sales will increase greatly. The adrenalin generated by September leaves rustling is considerable and causes us to remark that this is what the record business is all about. Lest anyone forget, 'tis autumn.
The album that fulfills the promise of DARYL HALL & JOHN OATES has arrived.

Every minute of their musical lives has been leading up to this moment. Their new album, available now, features the hit single, "CAMELLIA."
follows up her smash single "I'M NOT LISA" with "YOU AIN'T NEVER BEEN LOVED"
b/w "WHAT'S HAPPENED TO BLUE EYES" (4087)

from her chart album "I'M JESSI COLTER" (ST-11363)
NEW YORK — Irwin H. Steinberg, president of Phonogram Inc. (Philips, Mercury and Vertigo labels) has taken on additional responsibility being elected president of the Polygram Record Group, a new entity within the Polygram Corp.

The Polygram Record Group, whose formation was announced by Dr. Werner Vogelsang, president of the Polygram Corp., will control the operations of Phonogram Inc., in Chicago, Polydor Inc. in New York, and PhonoDisc, also in New York. Steinberg will remain based in Chicago.

The formation of the record group is seen mainly as a method of consolidating administrative functions of the labels within the group and to streamline future expansion plans.

Vogelsang stated that the plan calls for the total concentration of Polydor and Phonogram in the acquisition of talent, its recording and in the marketing and promotion of their talent.

The record companies will be served by a centrally located source for administrative and related services.

Similar moves have been and are being taken in the Polygram Corp. companies throughout the world.

I think that right now we have gone beyond the fads of music and this is one of the strongest times for what I call the traditional kind of country performer. I class myself as one of them. But it can be just one or two singers — it must be a concerted effort.

To this end Pride is busy as a director of the Country Music Association, at attempting to get country to be seen and heard.
The New Single by War.
From The Album "Why Can't We Be Friends?"

Produced by Jerry Goldstein
in association with Lonnie Jordan
and Howard Scott for
Far Out Productions, Inc.
A Far Out Production
On United Artists Records.

The New Single by War.
From The Album "Why Can't We Be Friends?"
Elton John Returns To Troubadour For Charity

TROUBADOUR, L.A. — Amid fanfare and a monumental traffic jam that forced A. C. L. police to close the 710 Freeway and 7th St., Elton John returned to the city of angels and the scene of his first U.S. concert in 1967 with a 10-city spring tour of shows (Apr. 25-27) for the Jules Stein Eye Clinic. The opening night first set was a $250 seat affair and those who bought tickets were treated to a new dimension of a musical autobiography and at the same time an introduction to his new band and perhaps stage two of his phenomenal career. A stunning set designed by Janus and featuring all the ingredients that have made him the reigning number one pop star in the world.

Doug Weston’s west Los Angeles club was festooned with lush foliage, colored lenses, neon lights and a giant pianissimo wall on the wall above the drum kit. Complimentary champagne and a meal were served at the outset of the show, but the show, as advertised, was an interesting cross section of music industry executives and Hollywood celebrities.

The engagement was a nostalgic return for Capt. Fantastic after five years. Elton delivered as advertised a “Journey to the Sky With Diamonds,” “Philadelphia Freedom,” and “Pinball Wizard.” Elton John covered the gamut of his musical career and performed nineteen songs in all including the debut of “Street Kids,” a rocker of a new tune that he said “speak much sums up the feelings of a forthcoming album.” In- timate appearances at a small club are our forte and we guaranteed not a soul of this stature and was quite a treat for everyone in attendance. The Elton John Band will play two dates and will be in town for over 100,000 fans plus, but this special evening at the Troubadour will be remem- bered as a personal self-portrait of a man and his music.

Salsa Surge In New York

NEW YORK — The growth of salsa music continues in the city with the announce ment that Baccara, the “Spanish Stars” set for the open air Downing Stadium on Randall’s Island on Sep tember 1st, have been signed by the Performing Arts International who stated that they received complete civic cooperation for the site when the event was being put together.

Artists appearing include Tito Puente, Ray Barretto, Willie Colon, Hector LaVoe, Tica Pea Tica 73, El Gran Combo, Johnny Ventura continued on pg. 12

Spring/Event Moves Into Pop, Opens London Office

NEW YORK — Spring/Event Records. The label, has made a commitment to go pop,” according to Julie Rifkind, who, with Roy Rifkind, handles the talent and label management side of the company which is distributed through Polydor. The Rifkins also stated that they would be bringing their complete departments within the labels and expanding the publishing area of their activities in the near future.

Other plans include the opening of a London office and closer involvement in all phases of marketing Spring and Event. New signings include Bob Eil’s Sons of Robin Stone, a Larry Ross pro duction deal and singer Vic Tavarez. Commented Rifkind: “We are certainly expanding our roster and signing new talent. It will be very low key for a while but we have had a very successful five years and the time has arrived to move into other areas, play the complete label, and strive for an even more in- dependent image for ourselves.”

It is one theory that we can sell more album product with white talent. Most likely the new signing will appear on the Event label and we will keep Spring for our black soul product.

The Rifkins, along with Bill Spitzalsky, who is in charge of record promotion for the labels, recently celebrated their fifth anniversary as a label by moving into larger premises in New York. At present the Rifkins and Spitzalsky concentrate activities on five artists, Joe Simon, Millie Jackson, Garland Green, the Fat Back Band and Phillip Mitchell. The decision to open a London office is because of the boom in black American soul music that the Rifkins maintain is currently taking place in Europe. “It has become a real money making spot for our artists like Joe Simon and Millie Jackson. Black music has always been universal, but all of sudden it is taking hold in Britain and the rest of Europe. There is more black action on the charts than ever before and it’s a logical step to open up a London branch of our operations…” Spring/Event will set up a major promotion to back a September tour by Simon, Miss Jackson and the Fat Back Band in England.

The material confederated, we’ve noticed an upsurge in our 8-track business.

Cayre Aids LA Law In Latin Piracy Raids

NEW YORK — Information supplied by Cayre Industries Inc., New York helped the FBI and the Los Angeles City At torney’s Office in a May 26 raid on a warehouse in Los Angeles, said Cayre Industries president, Joe Cayre. The 10,000-sq-ft warehouse, euphoric and to confiscate thousands of 8-track tape duplication machinery and raw materials. The arrests were made in connection with a meeting held in the City Attorney’s office by Cayre Industries and the RIAA, represented by Jules Yarnell.

Cayre said that Los Angeles was the “last step” in the country for Latin oriented recordings and that the City Attorney was able to use data supplied by Cayre to track down alleged abusers. Cayre Industries supplied the office with all the leads of dealers and manufac turers of duplicating material as well as a list of legitimate customers. “The City At torney was previously unfamiliar with his Spanish accounts,” commented Cayre.

Cayre also supplied the law authorities with copies of authentic album covers, stickers and catalog listing. The coverage on the subject of piracy was also obtained.

Cayre Industries, a Latin manufacturer and distributor, “has noticed an im mediate result following the piracy raids. The moves were so effective,” said Cayre. “The arrests and the closures were made.

Screen Gems-Col., Tiny Tiger Set Co-Pub Agreement

NEW YORK — Screen Gems-Columbia Music has concluded a co-publishing agreement with Tiny Tiger Music. Under the terms of the deal, Screen Gems will register Tiny Tiger copyrights and Tiny Tiger will retain copyright ownership of the songs in the present catalogue and future composition. The agreement, handled by Irwin E. Robinson, vice president and general manager of Screen Gems-Columbia and Richard Leher, representing John Flores Pro continued on pg. 12

Amherst To Distribute Britain’s DJM Disks; Expands Operation

NEW YORK — DJM Records, the British label, will be distributed throughout America and Canada by Amherst Rec ords, a division of Transcontinental Rec ord Sales. Amherst will also manufacture DJM product.

DJM Records retains total artistic control of product with Ron Kramer, manager of the label’s Los Angeles office coordinating single and album releases along with Ron Schuman, DJM’s New York manager.

The DJM-Amherst deal was signed by Stephen Lauder, managing director of DJM and Leonard Silver of Amherst.

DJM, said James, intends to sign American and Canadian acts from independent sources and to sell product produced directly by DJM in Britain and America. The first U.S. signing under the new agreement is Freds and Hendy’s single, “Cartoon People.” Two singles, “Backbreaker” by and “Can’t Move You,” by David Martin will also mark the first release under the new agreement. Silver has reported that he is expanding Amherst Records.

New England’s Campbell Brothe rs and John Mahoney has been re leased; and the label has acquired “Blind Quiver,” a single by the Chicago Gangsters which is being marketed on the Gold Plate label. Other possible single and production deals are being negotiated.

Silver previously headed Best & Gold distributors in Buffalo and Action Music in N.Y., and before moving to Transcontinental, headquartered in Buffalo. In addition, the Thunderbird label recently acquired by Pickwick Intl., was started by Silver and Steve Brodie.

Picure left to right at the signing, Leonard Silver, of Amherst and Stephen James and Ron Kramer of DJM Records.

Paul Anka Set For Return To Palace

HOLLYWOOD — Paul Anka will return to New York for a limited ten day engage ment at The Palace Theatre, opening Thursday, Sept. 29 through Sunday, Oct. 9. Anka’s last appearance in Manhattan was at the Copacabana nitey at the age of fifteen, following the release of “Diana,” which chalked up some 8,500,000 in sales.
Zimand: Ariola Sales Director

HOLLYWOOD — Julie Zimand is the new director of sales for Ariola America Records. In this capacity, he will oversee all sales operations for Ariola. Prior to his appointment, Zimand was director of sales for ABC and Motown. Upon his appointment, he replaces Howard Stark, president and executive vice-president of Ariola. Zimand commented that he feels the label "has unlimited potential to become a major force in the record industry in a short span of time."

Rush Named Capricorn Nat'l LP Promo Mgr.

MACON — Phil Rush has been appointed national album promotion manager for Capricorn Records, effective immediately. Rush has been with the label since April as director of west coast promotion. Earlier he was with RCA Records in local promotion in New Orleans and Memphis and as western regional promotion manager. His new duties will include promotion of all Capricorn album product for FM stations throughout the country. Rush will be based at Capricorn's west coast office in Burbank, Calif. The announcement was made by Dick Wooley, vice-president of promotion.

Swig Named Epic Reg. Promo/Mktg Dir.

NEW YORK — Rick Swig has been named to the position of regional promotion marketing manager for Epic and CBS Custom labels' northeast region. Swig will be responsible for the supervision and direction of local promotion efforts in the northeast marketing area where he will coordinate the activity and detail product priorities for branch promotion managers. Swig will also maintain liaisons with radio stations of all formats, dealing directly with program and music directors for the purpose of promoting and stimulating airplay and sales of Epic and CBS custom label product.

Swig comes to his new position from the west coast where he served as local promotion manager for Columbia Records in San Francisco.


HOLLYWOOD — Kiki LaPorta has become national advertising manager for A&M Records according to director of merchandising, Barry Greff. Ms. LaPorta, formerly national advertising manager for Motown Records, was also advertising coordinator for Warner Bros. Records. She will be involved in all aspects of print and radio advertising for the label, helping coordinate marketing merchandising campaigns.

Beck Named Epic Press Director

NEW YORK — Dan Beck has been named to the position of director of press and public information for the Epic and CBS Custom labels. Beck will be responsible for the press relations of the Epic label on a national basis, directing all publicity efforts for the entire roster of artists. He will also be responsible within the CBS Records organization for coordinating and implementing publicity activities in support of records released by the custom labels. Beck will additionally be responsible for providing direction to the west coast Epic and Custom labels press office, as well as the press office in Nashville.

Wagner Joins UA As W/C Sales Dir.

HOLLYWOOD — Richard Wagner has been named west coast regional sales director for United Artists Records by label's national sales director Danny Alvin. Wagner, most recently national sales director for Blue Thumb records, had previously served as marketing research consultant for Warner Brothers and west coast regional sales director for ABC. He had also been local sales representative for Warner Brothers, managed L.A. one-stop, and New Deal Records, as well as Kornelle's record department in New York. A native of New Jersey, Wagner attended City College in New York. He will be headquartered in UA's Los Angeles offices and will report directly to Alvin.


NEW YORK — Lindsay Chandler has been appointed district sales manager for the southwest area. Chandler will be responsible for all sales in Dallas, Houston, Memphis, New Orleans, St. Louis and surrounding districts. He will also coordinate, with the promotion department, covering artist appearances in the area. Chandler rejoins London after two years in the sales department of Ampex Tapes.
Ten new musical visions from Joe Cocker.

(AM RECORDS)
(SP 4529)
Produced by Jim Price
ABC Classical Takes 'Command' fr 7

musical idioms, not confined to any particular ensemble size, repertory or period. We intend to utilize some of the fine classical artists in the L.A. area — artists whose talents haven't been previously tapped on records.

In a recent conversation with Ms. King, Cash Box learned that the ABC classical director's views on the classical market are that to relate to the overall merchandising and promotion of records are somewhat unique. Already Ms. King has held an informal press playback party for the "La Pasion," in much the same manner as labels have been approaching press members for feedback and review of a product. This approach is indicative of her feeling that the receptivity of record consumers has expanded and become more sophisticated. "I feel there is a very exciting development underway in the evolution of musical tastes in the '70s," said Cash Box. Stated simply: those people out there are ready for anything. There is an openness and alertness to new sounds, a willingness to experiment that simply did not exist before. This is particularly evident in the millions of people who grew up in the '60s with the Beatles. Everyone who lived through and participated in the maturing process these four artists experienced loved their music and progressed with them through every stage of that development. For me, the most important phase of that development continued on pg. 32

Elektra/Asylum Sets Autumn Release

HOLLYWOOD — Elektra/Asylum Records is gearing merchandising and promotion in support of its largest album release schedule this year. Six albums are set for national release in the third week of September, including releases from Harry Chapin, Melba Montgomery, David Blue and two previously announced LPs, "John Fogerty," the artist's label debut, and "Prisoner in Disguise," Linda Ronstadt's second album set.

The forthcoming album release is E/A's first since late spring. To support the new albums, E/A sales, merchandising and promotion executives are coordinating major national and regional campaigns, highlighted by major rack and retail promotions. The Chapin and Ronstadt albums will be specifically geared for catalog promotions on both album and LPs. E/A will provide strong support through print and radio advertising.

"Cover gallery," Harry Chapin's fifth album for Elektra is the focal point for a cross-merchandising move set for the entire Chapin catalog. With cover graphics by Milton Glaser, in-store display pieces will tie in with the album art. Chapin's ongoing concert appearances will provide additional tie-ins.

David Blue's third Asylum LP and first

Charley Pride fr 7

operations for RCA and Jerry Bradley who holds the same position in Nashville. Bradley flew to New York especially for the reception. The contract continues an association started in 1965 when the then unknown Pride was signed to the label by Chet Atkins, RCA's division vice president, country music.

Pride is also checking details concerning his November appearance in New York, the first time he has appeared in the city since 1967 when he was bottom of the bill at the Hotel Taft to Dave Dudley. He cited New York — which now has a country music station, WHN, plus varied concert and club activity — as an example of the growth of country music over the last decade.

Atlantic Ship '10 More Aug. LPs

NEW YORK — Atlantic/Atco Records is releasing ten albums to make up the company's late-August release. Included are Eric Clapton's sixth LP, on RSO Records, "E.C. Was Here," and the second LP by The Allman Brothers, "Hotline." Marketing, merchandising, advertising, and promotion priorities have been set via Atlantic/Atco's August "Hot Stuff" sales kits circulated to all WEA distribution sales managers, marketing coordinators and promotion department people on national and local level.

Eric Clapton's "E.C. Was Here," a blue-beat recorded live, coincides with RSO's Anthology designations of August 11 "Eric Clapton Month." The LP was produced by Tom Dowd and has six tracks, including "I'm Gonna Miss You," "Every Loved A Woman," "Can't Find My Way Home," and "Farther On Up The Road." Hotline," by the J. Geils Band kicks off a major marketing, promotion and advertising campaign as the group begins their latest tour. Included are "Love-tists," "Orange Driver," and "Fancy Footwork." Production was handled by Bill Szymczyk and Allen Blazek for Pandora Productions.

"John Fogerty is All I Have" is Eddie Harris' offering this time out, featuring material from his group, the Electronic Band, and solo hits. The first single, "One Is," is on Harris' vocals, with side two dominated by instrumentalists. This is in over two years, is "Comin' Back For More," produced by John Guerin of the L.A. Express. The album includes nine previously recorded tracks and two new ones, "Jcoonie Cohen's Lover, Lover, Lover." Cover graphics are again a central element in forthcoming sales and promotion.

September release will also feature Melba Montgomery's fourth Elektra album, "The Key to Everything," produced by Pete Drake, and Dick Felker's second Asylum album, "Some Days Are Diamonds." The Montgomery set features guestings by Chip Taylor and Sorrells Pickard, as well as new original collaborations by Melba and Montgomery for his second album. Dick Felker has written ten new songs and again teamed with producer Larry Butler and Music Row Musicians providing instrumental support.

Gold 'Friends'

HOLLYWOOD — Why Can't We Be Friends," a single by United Artists' War has been certified gold by RIAA. This is the group's fourth gold single; others include "The World Is A Ghetto," "The Cisco Kid," and "Slipping Into Darkness."

Salsa Beats Pirates fr 9

tura, Choo Feliciano, Ismael Miranda with singer La Upe being billed as special guest star.

Disk jockeys acting as masters of ceremonies include Pinto Vega and Joe Gaines of WBNX and Roger Dawson of WWRV.

Singer Celia Cruz will also headline a gala in her honor at the Americas Hotel, on September 20, titled "Three Eras of Celia Cruz." Appearing with Miss Cruz are "The Doo" and "The Tito" Puentes, and Johnny Pacheco, and La Sonora Matancera. The singer has been associated with all of them during her 25 year old career.

Meanwhile Ray Baretto played the first salsa date booked by New York's Bottom Line club last week. Usually the club books rock and jazz acts.

Harris' 20th Atlantic LP since 1965, "Russell," features his little tube disco single plus Ray Charles' "I Got A Woman" and Joe Cuba's salsa oldie "Bang! Bang!" and several other compositions.

Three cross-European groups have new LPs — Abba, Focus and Amon Duul II. Abba's "Abba," their second LP, is 11 sides by the Swedish-based quartet, including "SOS," their current single. The group received acclaim at Gran Prix Award winners at the 1974 Eurovision Song Festival. "Mother Focus" by Holland's Focus marks a departure for the group, four backing tracks all under four minutes long, highlighted by Thys van Leer's "Focus IV," Bert Ruiter's "Tropic Bird," and "Talk," his "Clubber Bathroom." Amon Duul II's "Made In Germany" follows their "Hijack" debut by five months. This concept album introduces figures and events from German history, such as Eva and Adolf in "Dreams" and the filmic visions of Fritz Lang in "Metropolis."

"Thirteen Blue Magic Lane" is the third Atco release from Blue Magic, with "Hustler" on Jacquline's W.M.Q.T. Productions at work again is Blue Magic's latest single, "Chasing Rainbows." "Revelation" marks the debut for the New York's 4/5 voice quartet. The album represents RSO Records' entry into the r&b field, and among the titles are: "Memphis/Vini Ponic's "Too Many People" and the group's debut single, "Sweet Talk And Melodies."

The album company appears on Finnadar Records, "Stockhausen," the debut of the electronic music group. The Negative Band's "Time, Is A Friend," is a contemporary music label. Recorded "live," it is a 50-minute plus excursion into composer Karlheinz Stockhausen's "Get Set For The Sun" and "Short Wave."

United Artists 'Gives 'Em Hell' LOS ANGELES — The original soundtrack to Sam Wanamaker production of "Give 'Em Em Hell," starring James Whitmore and produced by Al Ham, will be released through United Artists and is according to label president, Al Teller.

"Give 'Em Em Hell," directed by Steve Bickley, will show in pictures across the entire fifty states on Sept. 24, 25, and 26, with three shows a day scheduled for reserved seat bates. A publicity, marketing and advertising effort will precede the film. Marketing tools will include a mobile and "Give 'Em Em Hell" buttons designed as political campaign buttons.

"Give 'Em Em Hell" will get two simultaneous premieres, one with Whitmore in attendance at Independence, Missouri, home of the late president, with all proceeds going to the JFK Memorial Fund. Another screening will be at the Kennedy Center in Washington, D.C., with all proceeds going to the American Film Institute.

S-Gems, Tiny Tiger fr 9

ductions and Tiny Tiger Music.

The Tiny Tiger catalogue, containing such tunes as "Look-At Me, The Rose," and "Baby, Hang Up The Phone," includes compositions by such writers as Tom Dowling, Joe Boccagno, and veteran range-composer D'Arnell Pershing, lyricist Jan Manley and Flores, Flores has produced recordings for the Fifth Dimension, Carl Graves, Johnny Mathis and others.
**POUNTS WEST** — Hello again! Elton John opened his three-day benefit engagement for the Jules Stein Eye Institute at the Troubadour last week, and opening night proved to be an aggradation of some of the record industry's top executives and individual artists. Elton played a personal showcase concert of the fine MCA artist. Among those in attendance making a contribution to the charity and enjoying Elton's new band (see news story in the front pages of this week's *Cash Box*) were: Mr. and Mrs. Frank and Reynolds, managed by John Cohan's Kudo III firm, and **Fallin' In Love** have made quite a dent in the AM pop market nationally, with the tune being #1 in requests at virtually all the L.A. top 40 stations. The single went to number one across the board in all three trades, and Tom Takyashijj, Jack Hakim, and all his people at 8660 Sunset wouldn’t be more pleased. This may be the first in a string of #1s!

Twentieth Century Records artists Ambrosia, currently on tour with The Beach Boys, have picked up another four dates with Rod Stewart's Mac Davis Band, according to this group's manager/productive Freddie Piro. Last week, meetings with the label yielded the decision to go with “Nice, Nice, Very Nice” (with lyrics by Kurt Vonnegut, Jr.), as the follow-up single to “Holdin’ On To Yesterday.” The LP cut has already gathered FM progresses, no hope that the song represents the definitive sound of the classically oriented rock group. “Holdin’” made it to a top twenty spot on the Cash Box charts, and Fred and the group will head into the studio this week to edit “Nice” to AM length, I think the cut is superstrong.

**SURF'S UP AGAIN** — Dick Dale, often referred to as the “King Of Surf Guitar,” who hit strong in the early sixties with such definitive surf music classics as "Let's Go Trippin'," "Misirlou," and "Surf Beat," has returned to the studio under the production aegis of Jim Peffer's Playback Productions for his first LP in ten years. The LP, to be released on the GNP Crescendo label in mid-September, marks the recording reunion of a group who appeared in many of the beach blanket mania flicks of the period (Annette Funicello and Frankie Avalon were there, too). Dick will be heading the Surfer's Stomp Show at Magic Mountain on Sept. 3 and 7, and takes off on an international tour next year. Pictured above (left to right) are Dick's wife Jeanie, Dick, and producer Jim Peffer laying down background harmony tracks at Gold Star. Not pictured is Dick's '34 Woody.

**EAST COASTINGS** — Trigger is a band hailing from upstate New York where they have spent the better part of two years playing local bars and concert clubs. After amassing a repertoire of original material and making a local radio appearance, the group entered a local studio, the Sound House, Newburgh, New York, with the result being an excellent LP of harmony oriented rock songs titled, “Trigger Treat.” The four members of the group, Jimmy Duggan (guitar/vocals), Richard House (guitar/vocals), Tom Nicaragua (bass/vocals), and Derek Read (drums/vocals) produced and financed the entire project including the formation of a label (Parliament Records, PO Box 634, Goshen, N.Y.) and two publishing companies, Wonderhorse Music (BMI), and Silver Stallion (BMI).

There were originally 1,000 copies of "Trigger Treat" pressed but the group was encouraged to go ahead with another run of 1,000 after sales began to pick up in several counties where the LP was distributed. Of the ten songs on "Trigger Treat," no less than five have been suggested as possible singles by DJs who have picked up the LP, but a decision is expected to be made shortly. The group is currently seeking a label affiliation deal. Any interested parties should contact the group through Parliament Records or write to Tom Nicaragua, 84 Briarwood House, Goshen, New York 10924.

**BITS & PIECES:** Peter Gabriel has left Genesis after several months of speculation over the future of the group. Gabriel has no definite plans for the future as of yet, but he has stated that he would like to pursue a solo career. It is rumored that he is planning to continue as a solo artist and possibly release a replacement. They are currently rehearsing material for a new album which should be released by the end of the year. 

Former Spooky Tooth singer Mike Harrison has joined the Chris Stainton Band which currently consists of Stainton on keyboards, Les Nichols, guitar; Charlie Harrison, bass; and Steven Chapman, drums. The group recently toured the U.S. and Canada in support of their new album, "The Fall of Man." The band has been well received, and is currently in the studio recording their third album.

New York rock band Trigger visited Cash Box last week to present the editorial staff with copies of their new LP, "Trigger Treat." Shown here with Trigger are "Bullets" Lowell (far left) and Bob Speisman (far right).

Sassafras may not be the next imported rock band to stand the country on its ear, but they are a musically solid quintet with two years of touring experience under their belt. Currently on their first swing through the U.S., they have recently played several weeks at the Warner Brothers offices. Their sound is described as "rock and roll meets country," and they are gaining a reputation as a solid live act. The group has been working on their new LP, which they hope to release in the near future.

Jazzman Billy Taylor has just received a combined masters degree and educational doctorate from the University of Massachusetts in Amherst. The doctorate, for which he prepared a dissertation titled, "The History and Development of Jazz Piano: A New Perspective For Educators," took him five years to put together. AsTaylor put it, "I had to do it between sets."

At 92 years, pianist-composer Eubie Blake ("Memories Of You," "I'm Just Wild About Harry") will be honored this week for his musical achievements stretching back to the days of ragtime. Blake looks forward to playing with the group in the future — the new LP is brilliant. Until next week, that's what's happening.

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**New York** — Barry Taylor
**FLAMINGO HOTEL LAS VEGAS —** Tony Butala, Donny Pike and his older brother Gary can belt it out, and they proved during their performance at the Flamingo, that they can squeeze more material, whether rock and roll, MOR standards or oldies, into a little over sixty minutes than most performers can pack into two separate shows!

In a set that impresses material drawn from their hit parade past such as "Think I'm Going Out Of My Head," "Hurt So Bad," "She Cried," "Come Back Little Girl," and "Hello My Little Girl On My Shoulder," as well as updated, contemporaneous tunes like "Manidy," "Best Of My Love," "Miracle of Love," and "Diamond Street Caroline," the Lettermen roll along from song to song, involving their audience with total performance, personable stage attitude, and most importantly, an effervescent musicality and talent with a capital T.

Most exciting about the Lettermen show is the taste and good-time atmosphere that surrounds each member, whether they are singing for a solo role, or in trio. There are no rampant egotists in this well-seasoned vocal group, and although the Lettermen are put together, Butala is the most outgoing showman and personality of the three. He steps back out of the limelight when necessary to let Donny or Gary take their turn — and what sharp, clear voices these guys have! Most performers turn to "going public" business for up-to-date mockery — but when Tony steps into the crowd to give the visiting folks a chance to sing, the result is a comic, enjoyable segment of the act. It should be continued.

The Lettermen combined three current chart hits, "Rock The Boat," "Righteous Medley," and "I Only Have Eyes for You," into an interesting, up-tempo medley that was a terrific display of the combined musical ability of the three. The Philadelphia recording artists continue to be an omnipresent force in the biz — was there ever any doubt? p.a.

**Tom Snow**

BOARDING HOUSE SAN FRANCISCO

Tom Snow's potential is not geared to the testimonials that suggest he can do something well. Sure, he gets down on the old eighty-eight with the manual dex- terity of a man who is probably way off the mark.

His lyrics paint that proverbial picture and his vocal stance is more than suitable for a performance on a monopod. So the singular as it pertains to Tom Snow is not applicable. Tom Snow at the Boarding House was definitely plural.

The course of Snow's Capitol set took a much diversified route to conclusion. A bit of the blues for the purists; a dash of funk for the sinners; a thoroughly helping of a rather slicing slice of honkytonk done up in style.

The true capabilities of keyboards as a multi-level instrument flowered to maturity in Snow's hands as his improvisational tinkling and noodling ranged wide the spectrum. First as a de- finitive lead element; copious various shadings and subtleties in solo outings and transcending into the vortex of guitar, bass, drums to play as a solid backdrop.

Totally Snow came up with interesting firepower within the confines of the blues-troubadour vein. The alternating runs of mournful, sincere, slightly skewed and savagely insightful all proved an interesting primer for those in singing chops.

**THE ROXY, L.A. —** The growing process of an artist can be measured by his music to a deft mold; getting that performing stance down and finally throwing it all up for grabs in front of "show me" musical radicals.

This was Mirabai's night to show them and, in the strongest sense of the word, her willingness to run the gauntlet.

Mirabai (Swan Song) took a gritty gospel approach to folk and all fared well, but it was perception set within that framework. It's when she strayed to cliches that she ran into dif- ficulties that were soaked to the skin with pretension.

Now introductory raps about a song are alright but when they turn into three and four minutes long, room to get somewhere, the obvious damage is done. With the exception of a satisfying set closer ("Determination") Mirabai pretty much stuck with a distinctly unfashionably style, that, while listenable, never rose to the level of anything special.

On the plus side, Mirabai's whiskey-edged vocals proved a natural for her music and, at various registers, were distinctive, well-phrased, and bearable. Nothing sets this night was the thing that the word "human" was made for; it was livable, and trying.

**Peter Allen**

GRAACE RAINIE ROGERS AUDI- TORIUM, METROPOLITAN MUSEUM OF ART, NYC — Peter Allen took the opportunity at his appearance here (the first solo performer allowed in, promoted by Ron Delsener) to unveil much new material from his upcoming A&M album although it is a fair small hop much in terms of record sales could be expected. Still it was a pop music event with the audience expected to arrive semi-formal ("I means jeans without holes," commented Allen) and should be somewhat of a telling point.

Allen has always had a built-in New York audience and indeed is no stranger to the city's clubs and concert halls. Last time he was here for a two-week run but this time it was 100 percent Allen who took command of the proceedings with assurance and swagger. It was almost 90 percent Allen's music as while only three songs were not composed by him and his various collaborators.

Making his debut with Allen as part of a backup group of singers was Carole Bayer Sager who has helped Allen with some of his current material and it was just to see this fine lyric writer getting some out-front applause. p.a.

**T.G. Sheppard**

PALOMINO, L.A. — Anytime we ap- proach the Palomino's front door and are greeted by a blast of heat, and we know the folks are many and the times are good; such was the case at the long-awaited return appearance of Mel- ody's Troubadour. Sheppard's approach to his music is the stuff that country artists are made of; a mix of good, hard, biting, with a touch of extra- strange flash, and above all, an honest love for the country manarch in music and lyric. As a performer, T.G. ex- tends a lot of energy because he gets totally involved with a song; he is quite capable of interpreting another writer's intent as well as anything of his own write.

His third Melodyland single, titled "After Woman," received immediate recognition from the audience, which at this early date in the single's life is an in- dicator that Sheppard has another big one on his hands; the hook lines in his songs are imaginative and distinctive — they stick in people's memories both for that reason and also because the stories are easily related to by everyone. "Tryin' To Be The Morning Home" and "Dee In The Swing Of Things" have both been well received, but it's to Sheppard's credit that his set did not rely solely on the strength of these two hits, a formula that is often too much for newcomers. His choice of additional material helped create a strong and well-rounded set, which was backed by John Inman and the Palomino's Rock and Roll Orchestra, as usual and T.G.'s rhythm player and vocal backer Greg Hancock.

**Terra Clark**

PERRI'S, L.A. — The innovative vocal and instrumental approach that Petula Clark has brought to her singing has been both well-known and well-admired, and now she has once more demonstrated her ability to create a new and favorable impression with the latest of her hits, "Don't Change Horses In The Middle Of The Stream."

The Impressions have a beautiful gospel sound which is up-tempo and pro-gressive besides being soulful and spiritual. New lead singer Ralph Johnson can do many things, but he does the most out of every lyric. The impressions may be an old name but the group is slick, polished and all class. Luscious vocal textures with the former singer of Tower of Power, put on a dynamic and impressive set. Lenny who also had a great gospel-twang, gospel training really puts it use because he is an extremely emoti- onal and expressive vocalist. His new LP is entitled "The Great American Beauty," and was featured with Lenny prancing and working out on "Loving Station," "Shame," and "Run On (See What The Ends) With this album they have really come alive when Lenny did one old Tower song which he wrote and performs called "Don't Change Horses In The Middle Of The Stream."
Dr. John and United Artists Records would like to thank Arthur Brown Jackson Browne Eric Clapton Joe Cocker Chi Coltrane Alice Cooper Rick Danko Rick Derringer Tim Hauser Garth Hudson Eddie Kendricks Van Morrison Maria Muldaur Minnie Riperton Johnny Rivers Phoebe Snow Ringo Starr Edgar Winter and all the other wonderful folks who attended the Grand Opening of Willy Purple’s featuring the Premiere Engagement of Dr. John’s Rizzum and Blues Review, for making it a night to remember: (We should have called it William Purple’s)
Alvin Lee: Rock Muscle And Blood

The arena lights lanced Alvin Lee's body as he led Ten Years After off stage. It was a good sweat: a rock and roll sweat. And for Alvin Lee and Long Beach it was the first such opening of pores in fourteen months.

In a velvet locker room (more attuned to gladiators of a non-boogie nature) Lee reflected on Ten Years After. before, during, and after the hiatus.

"The band has come a long way since we played third on the bill at the Cheech (Ten Years After's first local U.S. gig). But after it did to be too much like a job. It used to be worse than punching a clock. In time it got to be a very professional operation but also a very uninteresting job."

Professionalism in the case of Alvin Lee and Ten Years After has meant a lot of miles as the crow flies. Since their inception the band has done twenty-four U.S. tours. Of these twenty average thirteen weeks in length and four of eight weeks duration. A grueling persuasion to try other things.

"I finally called a halt to the whole thing. There was other things I wanted to try. The trip with Mylon (LeFevers) was a good experience. So was Alvin Lee and Company. During that time I was doing things that were more mature and musically tasteful to me."

But apparently in the case of Alvin, you can't take the boogie out of the man and fourteen months later (and a ton of permanent TWA split rumors) the band that Bill Graham has described as the "workhorse of rock and roll" is once more astride the rock boards.

The other things were sidesteps," remarked Lee. "I learned something new from each of them and as a result, when I returned to Ten Years After it was fresh and hot and the job had become. Ten Years After works well as a unit. I enjoy the coarseness of the boogie and getting off on the audience getting off. With the other trips it was a matter of wanting the audience to sit back and relate to the music on a different level."

The course of the conversation returned to the very nature of the beast Alvin Lee is now riding. Call it rock, boogie, body music or whatever. But in the long run this most primordial of rock stallions has decided effects on those who play it and those who play to hear it.

"It's a very bodily and physical type of music," said Lee. "I think that's why I get off on it. It's an exciting thing to play that type of music on stage. After a while you get the feeling that you're pushing around heavy weights. It's a rough, raw feeling but, at the same time, it's a good one."

One privy to a concert stance of the kind Alvin Lee put down in Long Beach literally conceives of a physical bond-twist musician and audience. Something electric and, possibly, something almost automatic.

Boogie is something that can't be forced. Either the audience is going to get off on the music or they're not. Like tonight's audience kind of hung back in their seats until the last number. Then they got out of their seats and rushed forward. At that point it became a rock concert in the truest sense of the word. It came full circle because when I saw that the audience was getting off on the music I got off.

The trenchant guitar rifts over a demonic web of bass, keyboards and drums. This is the Ten Years After sound; a rock and roll throb that has remained virtually the same eight years on. According to Lee there is zilch in the way of fears of predictability setting in.

"The thing the band does can best be described as cause and effect music. It's basically that driving beat that sets an audience to boogieing. It's a natural, earthy kind of music and that's why it stays pretty much the same. We're progressive to an extent but we're progressive within the context of what we do best. It would be ridiculous for us to try and be something we're obviously not. I mean who wants to hear Ten Years After doing an impersonation of Weather Report? Ten Years After is a role we play and when we tire of this role we try another role for a while."

At the Long Beach venue something was noticeably absent from the Alvin Lee primer of guitar flash. Gone for the most part were the lightning runs of Woodstock and Captain Speedfinger fame. A subject that quickly brought about the idea that Lee might someday play himself into a dead end from which no refuel will save him.

I always try to think a bit ahead of my playing. Sometimes I get the feeling that I might be thinking too far ahead of my playing but that problem hasn't surfaced yet."

As the interview came to a close this reporter flashed back to the arena stage and the final bars of "Goin' Home." Lee with his guitar held in one hand. Alvin Lee stood a monument to the rock and roll truth.

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Lenny Williams: Rising Giant

In the early seventies a bright new very funky band emerged out of Oakland, California called Tower of Power. Much of the success of the group (besides the funky backbeat and heavy horn sound) was due to its lead singer, Lenny Williams. After two years and three albums Lenny left.

"My primary motivation to leave the group came because I wanted more time to do other things," Lenny said. "I wanted more time to write, to spend time with my family. because of the band's busy schedule I wasn't spending enough time at home."

Lenny got started in music at any early age when he began singing in the children's choir of the Star of Bethel Baptist Church. "In fifth grade I took up the trumpet and all those good kids in school I played in the marching bands and dance bands. I stopped playing the horn in the eleventh grade, but lately I've picked it up again and may work it into my act."

While in high school Lenny got very interested in religion. He attended theological seminars and through his training became an ordained minister. "I did this for a while but then when I went to college I got into other areas including anthropology, psychology, sociology and law."

Lenny said that during his younger years he really never gave much thought to becoming a singer. However he would listen to all kinds of music constantly. "I would listen to everybody and anyone," Lenny said. "I would pick up a riff here, a melody there, and listen to various people's phrasing so I could learn how to do more with my music."

Lenny really caught the show business bug when he was nineteen. "Yeah, I went to all the clubs and caught all the shows I could see. I had to sneak in because I was underage. The first time I sang on stage was when I sneaked into a club, as usual, and asked the lady on stage if I could sing. She said I could, so I did. The lady happened to be Lenny's Graham's mother, and she told the boy who played bass. We were introduced, and this was how I later came to meet Sly."

Lenny at one time toured with Sly. "It was very good for me because it gave me a good feel of the business. And the extra thrill of being with such a high energy act helped with my confidence."

Lenny likes to work on his writing every day. "I usually get some kind of idea every day that I would like to write about. When I am writing tunes, usually a melody will come to mind; then I start with the lyrics. Sometimes this doesn't happen but in most cases it does. What I try to do in my writing is to write about things that all people can relate to and understand."

Besides music and lyrics, Lenny also writes books. "I have written five books and none of them is published," Lenny laughed. "I really write them for my kids; however, I would like to have one published. I'm currently working on a book now which I would like to have done by the time of the Bicentennial. but I'm not sure it will be ready. It's a book on the accomplishments and achievements of black Americans. I would like to expose more people to the contributions made by blacks in this country; people should understand that the black man is not a burden and only on welfare. I'm not writing for controversy, but I do feel if more people knew about these kinds of things, it would help more people to better understand and respect my black brothers."

Lenny further commented that he also writes poetry. "I still do sometimes, but not as often as I once did. When I was between gigs in the music business and had no job, I wrote poetry on cards and hustled them. It was around the time when posters were big, I used to catch the bus, go downtown, and hustle the cards for three for a dollar. Those were the days," Lenny laughed. He feels the reason why the Oakland musical thing is different is that Oakland is more of a cultural city. "There is a lot of integration of musicians in the Oakland area whites, blacks and Spanish. There is also the feeling of the neighborhood feeling. This adds to the vibes, and makes the music of the three cultures fuse together. What comes out is a funky Oakland sound."

Even though he is now a solo artist Lenny still considers himself a member of a group. "When I'm on the stage I'm not the only star. Everybody in the band is doing his thing, and together we're making good music. I am only one-seventh of my new group. In Tower of Power I was one twelfth of a very good group. With my new LP on Motown, 'Rise, Sleeping Beauty.' I hope to re-establish myself and continue to have the same success that I've enjoyed in the past."

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Marc Shapiro
ABC Records and Tapes recently coordinated a unique marketing approach that covered four different labels and spanned 11 markets nationwide. The “Love Bug” promotion featured six love-oriented titles from each of the four labels — A&M, MCA, Capitol, and Columbia — in specially packaged LPs which were accompanied with intensive in-store displays and heavy time buys on one radio station in each of the 11 markets. The rack promotion was initiated by ABC’s Herb Mendelson and Linda Goodman in New Jersey, with the key radio station KKDJ (Charlie Tuna) and Dick Horine, record buyer for the L.A. area’s 39 Broadway stores, all combined their efforts to promote the special packages. There reportedly was a 70% self-fit nationwide. Above, Patton (l) and Horine (r) pour the flood of responses to the related “Love Bug” contest held by KKDJ, one of the 11 stations to carry a concurrent promotion.

Mercury/Phonogram is moving all full time to promote the “Best Of The Statler Brothers” LP: the campaign includes time buys on key market country music stations that collectively will cover the 48 contiguous states. Additionally, Mercury/Phonogram is reproducing the cover to 24" x 37" for in-store marketing. The album includes the best of the Statlers since they signed with Mercury in 1970, and includes, among their other biggies, “I’ll Go To My Grave Loving You.”

Speaking of album cover reproductions, I was speaking with Mark Hartley, Epic’s west coast associate director of merchandising. One of the subjects we touched on was that of merchandising items — specifically mobiles, cover blowups, etc. Cover blowups are not as popular now, and it seems to be the case with mobiles as well. At a number of meetings with those involved, it was becoming apparent that their effectiveness was waning. Additionally, mobiles and posters tend to clutter a store, and additionally, it appeared that major artists were usually given priority wall space. So we are backing away somewhat from blowups and mobiles.

What’s coming up for Christmas? “We’re going to use a multi-album approach this Christmas: between now and then we have quite a few new releases, including a new Dan Fogelberg LP, a new Labelle LP, and Shy’s new LP will be coming out right about Christmas. Additionally, we’re repackaging previous releases by Donovan, Fleetwood Mac, Tammy Wynette and a few others; they will be double LPs containing reissues of previous single LPs. For instance, “Truth” and “Beck-ola” by Jeff Beck (featuring the vocals) on the same record. That in particular is doing well for us, because I personally consider those two LPs as rock and roll classics circa 1968 and 1969 respectively. Rod Stewart’s vocals on those two albums are some of the best he has ever done, and Beck, well, mere words don’t adequately describe.

Jim Charney, Epic’s east coast associate director of merchandising, and a specialist in the area of country product, was visiting Los Angeles and we had the opportunity to discuss our forthcoming country releases. Any country record, he said, is “No, it’s basically the same: hit product sells well and we have to break a new artist before he/she sells. In the area of country- rock (for want of a better way to describe the spectrum)…tops country and pure rock. Fogelberg is hot, and the ‘Very Best Of Poco’ LP is doing well.”

When we package an album, we do it with merchandising very much in mind — the title is at the top of the cover and is therefore strong for browser bins and racks because the identification is immediate.

“We’re very much interested in increasing overall country sales,” Jim continued. “Beginning Sept. 15, we are offering a special promotion that will feature four new country LPs; one is contained in a small eight-indexed limited wall space. Too many mobiles and posters tend to clutter a store, and additionally, it appeared that major artists were usually given priority wall space. So we are backing away somewhat from blowups and mobiles.

We call this upcoming promotion “Epic’s Four Country Favorites.” Jim told me, “We at Epic have a very aggressive posture toward building country sales.”

The Epic Records sales/promotion force was breathing fire for the new Jimmie Speeher LP, entitled “The Dragon Is Dancing.” A fifteen-foot dragon was utilized in the promotion which took place in local L.A. record stores. Shown at Tower Records are Epic’s local promotion man Dan Wondrak and Tower store manager Charlie Shaw.

Thanks again to both Mike and Jim for the information and input. Any and all marketing input would be greatly appreciated; send your stories, photos, and comments to my attention at Cash Box, 6565 Sunset Bl., Los Angeles 90028, or by the anonymous/savior of us all — the telephone — at 213-464-5121.

Flesh Peaches From Capricorn

MACON — Capricorn Records has announced a massive merchandising campaign based on last year’s “Peaches” theme. This year’s promotion is being conducted in conjunction with the label’s “Capricorn Month,” according to Phil Walden, president and Frank Fenter, executive vice president of the company.

Merchandising items being prepared for point-of-purchase display, as well as promotion and publicity mailings, include poster sets, stickers, mobiles, T-shirt iron-ons, and buttons. The poster sets will be furnished to key one-stop, key retail stores, branch and sales offices, and both Capricorn offices. Quantities of stickers will be distributed to retail stores, radio stations, promotion men and salesmen.

In addition, special Peaches’ press kits are being assembled which will include bios, photos, stickers, and a Peaches’ artist poster roster. These kits will feature those artists being spotlighted with Aug. and Sept. album releases. These include the Allman Brothers Band, the Marshall Tucker Band, Bobby Whitlock, Travis Wammack, Hydra and Marcia Waldorf.

Capricorn Records will ship four new albums to celebrate Capricorn Month: The Allman Brothers Band’s “Win, Lose Or Draw,” the Marshall Tucker Band’s “Searchin’ For A Rainbow,” Bobby Whitlock’s “One Of A Kind,” and Travis Wammack’s “Not For Sale.” Also being shipped is a specially designed sampler LP, “Peaches, The Pick Of The Crop, Vol. 2,” which will include one song from every Capricorn act. This sampler will be priced at $2.50 and will be available through coupon mail orders.

RIDING THE ROCK HORSE — Roger Daltrey, who visited New York recently, was feted by over 250 of the city’s circle of personalities, press, radio, and film critics at the La Cebana restaurant. Among the luminaries in attendance were Helen Garrel Brown, Nona Hendryx, Lorna Luft, Earl Wilson, and Don Kirshner, who joined an admiring circle at artist Dennis Abeel’s creation, a rock candy horse. The confection which was presented to Daltrey will be donated to an London orphanage. Earlier that day, Daltrey held a press conference at MCA where he outlined future plans. Shown above Daltrey and Kirshner toasting mutual success.

TIMI YURO JOINS PLAYBOY FAMILY — Tom Takayoshi, executive vice president of Playboy Records, announced the signing of Timi Yuro to an exclusive recording contract, with her first single release due out around Sept. 12. Timi’s million-selling records include “Hurt,” “I Apologize,” “What’s So Matter, Baby?” “Smile,” “Make The World Go Away,” and “Insult To Injury.” Remarking on the signing, Takayoshi said, “Timi is an extraordinary woman with talents to match. We’re extremely pleased to have her with us.” Pictured above (from left to right) are: Andy De Martinetto, De Martinetto Prod., Tom Takayoshi of Playboy Records, Timi Yuro, and Jack Hakim, national promotion director for the label.
picks of the week

OHIO PLAYERS (Mercury 73713)

It's a change of pace time for the Ohio Players as "Sweet Sticky Thing" proves a melodic journey into a ballad. The backing instruments are undulating as opposed to abrasive while the vocals take on a vivable stance throughout. This record is going to surprise a lot of people. Flip. No info. available.

WAR (United Artists UA-XW706-Y)

It's the friendly strangers in the black sedan — stumped away down with this vocal. Tucked, rolled, channeled and laced with lots of percussive funk, War comes up with a great musical direction to wed. night on Van Nuyes Blvd. Flip. No info. available.

ARETHA FRANKLIN (Atlantic 45-3289)
Mr. D.J. (Five For The D.J.) (4:25) (Pundit/BMI) — A. Franklin

"Here comes the part I know you're gonna like..." Aretha grabs this song by the tail and swings it around her head. Answering brass and funky funkiness might like "What It Is." A must for Aretha freaks whose ranks should expand again when listeners hear this. Flip. No info. available.

ROGER DALTREY (MCA 4043)
Come and Get Your Love (3:43) (Ackee/ASCAP) — R. Ballard

Not the Leon Redbone "Come and Get." A searing song with a nasty approach by Roger, admonishing that lady to "get it before he (it) gives it away" — she'd better, too, cause he's got. A new musical direction. A bit more soulful than usual. Rock. Flip. No info. available.

DRAMATICS (Mainstream 5571)
No Rebele On Love (3:19) (Frateri/Blackwood/BMI) — J. Abston, S. Petty

A tight orchestrated backing and some dandy vocal tradeoffs make "No Rebele On Love" instant fodder for any old chart you choose. The overall production of this uptempo soul ditty is slick and a half. This record deserves to be heard. Flip: Feel It (3:07)

COMMODORES (Motown M 1361F A)
This Is Your Life (3:17) (Jobete/ASCAP) — L. Rich, Jr. (flute)

The Commodores prove with "This Is Your Life" that they're more than adept at doing a soulful ballad. The definitive Commodores' vocal blending is all to the fore and points to this single hanging on the high runs of all charts. Flip. No info. available.

PLO & EDDIE (Columbia ZSS 160397)
Let Me Make Love To You (2:19) (Bie Disqu/ Liccicienened/ASCAP) — H. Kaylan, M. Voiman

The Bob and Ray of electric music get back to their medicine show with this creamy hit from the depths of time. Probably two of the most capable vocalists in the business, and they're out on the streets right now. so don't talk to strangers. Better take this cut seriously — it's good and commercial pop. Flip. No info. available.

RONNIE SPECTOR (Ton Cat YB-10380-A)
You'd Be Good For Me (3:05) (Screen Gems-Columbia/BMI) — G. Goffin, B. Goldberger

Ronnie Specter's class singing stance takes a turn for the mellow on this up-tempo number as the elements of pop and funk play off a felt orchestra. The music's the message, and the driving thrust of the single is Ronnie. This record will be good for your message. Flip. No info. available.

JOAN BAEZ (A&M 1737)
Diamonds And Rust (3:25) (Chadmos/ASCAP) — J. Baez

Tremendous cut already familiar to FM listeners. A single by one of the outstanding artists of our time, offering accessibility to fans that couldn't afford the "Diamonds And Rust", "LP" (of which this is the title track). Universal theme. Can't miss. Pop, mor. Flip. No info. available.

MFSB (Philadelphia International CBS 75 8 3576)
T.L.C. (Tender Lovin' Care) (3:17) (Mighty Three/Mardix/Golden Fleece/BMI) — R.L. Martin, N. Harris

The patented Philly sound is put through some abrupt changes on "T.L.C." as light orchestration plays off a muted background of brass, guitar and keyboards for music that's a moving sensation. As always, production is smooth as silk and points toward a crafted single. Flip. Love Has No Time Or Place (3:30)

THE CHILITES (Brunswick B55520)
Here I Am (3:45) (Julio-Briani/BMI) — E. Record, C. Allen

The Chilites stock in trade, smooth as silk harmonies, do the proverbial job on "Here I Am" as this musical smokes a full circuit the light and dark of soul. Production values are slick as glass. Flip: It's Time For Love (3:49)

THE MANHATTAN TRANSFER (Atlantic 45-3292)
Operator (3:09) (Conrad/BMI) — W. Spivery

Like a long delayed coming down on commercial disk right now, these very popular artists deliver gospel sound with tight harmony. Note: This group has received nationwide television exposure with their own summer replacement series. Young pop and MOR very aware of them. Flip. No info. available.

OZARK MOUNTAIN DAREDEVILS (A&M 1709)
Thin Ice (2:55) (Last Cabin/BMI) — R. Chowning, S. Cash

It's a strait corner on the Daredevils on a slightly uptempo beat. Vocals perfect for lament and a great mouth organ bridge adds up to "Thin Ice" slotting to radio station success. Flip. No info. available.

MILLEJ JACKSON (Spring SPR 161)
Leftovers (4:28) (Music Shoats/BMI) — P. Mitchell

The latest version of the eternal triangle is a killer as Millie Jackson's down in the dirt singing and a hard instrumental back this make a nice. The dialogue intro on this record is not to be believed. A single and a half. Flip: Loving Arms (3:43)

CARAVAN (B.TM BTM 800)
Stuck In A Hole (3:59) (B.TM/BMI) — P. Hastings

This British group should easily fill the Moody Blues absence gap. Clear vocals with easy confidence in front of a driving beat and fluid lead lines from guitar and synthesizer. From the "Cunning Stunts" LP. This group figures to break very big on vinyl. Flip. No info. available.

LINDA LEWIS (Arista 2189)
This Time I'll Be Sweeter (3:44) (Penumbra/BMI) — G. Guthrie, P. Grant

Vocals in the upper registers highlight this pop flavored ballad as Ms. Lewis gets the most musical mileage out of a off old told tale. Tender is the word here and, in that area Linda Lewis sings with conviction. Flip. No info. available.

PURE PRAIRIE LEAGUE (RCA 10383)
Just Can't Believe It (2:19) (Rolgot/ASCAP) — M. Reilly, L. Godborn

A highly recommended country-flavored ballad that proves PPL can lay back as well as rock. Some great lead lines auger well with down home vocals to make "Just Can't Believe It" a chart threat on all fronts. Flip: Kentucky Moonshine (2:30)

LIZA MINELLINI (Columbia ZSP 160626)
All That Jazz (3:30) (Kander & Ebb/Unichappell/BMI) — F. Ebb, J. Kander

This is a vintage marriage of extremely creative lyrics, simply exquisite vocal and speakeasy twenties band flavoring. Choice from top to bottom. Liza finally turns her attentions to the recording industry and lets go with a smash single. Flip. No info. available.

MAC DAVIS (Columbia ZSP 160374)
I Still Love You (You Still Love Me) (2:56) (Screen Gems-Columbia/Songpainter/ Sweet Glory/BMI) — M. Dave, M. James

It's almost certain every housewife in the country will identify with this bittersweet theme, complete with strings and Mac's haunting delivery. Big production. A top ten cut if we've ever heard one. Flip. No info. available.

SONS OF CHAMPLAIN (Gold Mine GM 101 AM)
Lookout (3:00) (Stahy Music)

Lookout, yourself! If these guys come off as well onstage as on this disk, they're gonna blow 'em all out of the room. Hot brass, soaring organ. Tear up. Guys. Flip. No info. available.

FELIX CAVALIERE (Bearsville/Warner Bros. BS 0305)
Never Felt Love Before (2:48) (Ki/ASCAP — F. Cavaliere)

It's so tasty pop that Felix Cavaliere's lent his talents to as "Never Felt Love Before" captures the true, lifting spirit of the genre. Cavaliere's vocals hit that note of believability that makes this song a surefire radio play. Flip. No info. available.

RONNIE WOOD (Warner Bros. WBS 8131)
If You Don't Want My Love (3:16) (Unart/BMI) — B. Woodman

It's been a big year for Woody in terms of changes. This one is the sleeper. A surprising velvet vocal delivery of a soulfully accessible Bobby Woodman song. Flip. No info. available.

LAW (GRG GRD 2072)
Wake Up (3:12) (Act One/BMI) — R. Cunningham

All the elements of kick-out-the-jams rock make their presence felt on "Wake Up" as searing guitar licks, a driving rhythm base and soulful vocal shadings turn this 3:12 into a compendium of driving sound. One of the finest rockers to hit the airwaves in many a moon. Music for the rock and roll mind. Flip. No info. available.

THIN LIZZY (Vertigo VE-DJ 205)
Wild One (3:29) (RSG/ASCAP) — P. Lynott

This medium tempo pop-rocker benefits from an almost frontier feel. Passionate vocals and a clear guitar backbane make this a crisp, but polished, shot at unruly. Production plus, and a good shot at your playlist. Flip: Freedom Song (3:32)

B.J. THOMAS (ABC ABP 12121)
Help Me Make It (To My Rockin' Chair) (2:55) (Baby Chick/BMI) — B. Emmons

The mixture of country and pop maintains a strong springboard for Thomas' natural vocals to make points on this single destined for crossover horizons. The feeling is laidback and should make a quiet oasis in the storm of radio rock. Flip. No info. available.

September 6, 1975
**ERIC QUINCY TATE (GRG/GRDJ 2067)**

No Rollin' Boogie (3:00) (No Exit/BMI — D. McCormick, J. Rogers)

Low down in the dirt boogie gets that added touch of honky-tonk as “No Rollin’ Boogie” mixes the classic guitar progressions with a bouncy piano beat. Vocal stance and overall feel is conducive to a bar’s jukebox or anybody’s playlist. Flip: No info. available.

**MICHELLE PHILLIPS (A&M Records 1740)**

Aloha Louis (2:44) (Alchemyo/ASCAP — M. Phillips, J. Phillips)

This record is dormant, but it may explode at any time. Hawaiian laid-back lava rock, featuring some of the funkier lyric ever attempted. Definite FM progressive. Now I know how much I miss Michelle Phillips’ voice. Flip: No info. available.

**CLARENCE CARTER (ABC/ABC-12130)**

I Got Caught (2:55) (Blackwood/BMI — R. Hatcher, C. Carter)

The classic lover’s triangle is given new life on “I Got Caught” as Clarence Carter’s singing stance and a smooth instrumental backing make for a single suitable for pop or soul. Don’t get caught. Get “I Got Caught.” Flip: No info. available.

**GRINGOS (Leer Records)**

The Life I Lead (2:15) (“B” Bros./ASCAP — A. Harkrader)

Someone said a good record sounds like several good ones you’ve heard before. On that count, this one sounds like Stevie Wonder, Chicago and maybe a hint of Feli-ciano. Big band, brassy; strictly professional vocals drawn out by the music. Influence, yes — rock job, not a good shot. Flip: No info. available.

**BOBBY HEBB (Lauria LR 3632)**

Proud Soul Heritage (2:59) (Marion/Hebb/BMI — B. Hebb)

Haven’t heard from Hebb with a sound like this since “Sunny.” Very healthy, positive lyrics, including a bit of happy rip at the top. Bobby has always been top-notch in a close, warm situation. No exception to that rule here. R&B, pop. Flip: No info. available.

**KEITH CHRISTMAS (Manticoe MA 7040F A)**

My Girl (3:17) (Losette/ASCAP — W. Robinson, R. White)

Interesting to see where a new voice — especially an unknown — will carry a standard tune (by Smokey Robinson, here) in terms of vocal approach. To be honest, this reviewer lurks in shadows for bad phrasing, etc., to shake about. Can’t find any here. Sounds like a young Nilsson. Flip: No info. available.

**MICHAEL O’GARA (London 5N-223-DJ)**

Crazy People (3:14) (Northgate/Burlington/ASCAP — M. O’Gara)

Clear, emotional vocals are the driving force behind this ballad-litged folk entry. The instrumental backing plays at restrained, while the lyrical content make this a natural for thoughtful radio moments. Flip: No info. available.

**ANDREW PEARSON BAND (GRG/GRDJ 2071)**

Midnight Moses (3:14) (Chrysalis/ASCAP — A. Harvey)

An throbbing, constant guitar line sets the pace for this rocker. Upper register vocals combine with just that touch of grit for a raucous get down suitable for barn burnings and top forty stardom. A physical kick to your boogie solar plexis. Flip: No info. available.

**UNION CITY (Shady Brook 45-018A-S)**

Police Story (2:22) (Screen Gems-Columbia/BMI — D. Goldsmith)

Straight off the opening of the TV series by the same name, this is cops and robbers all the way. No siros, but every disco patron in town is sure to have their hands up in the air when this DJ drops the needle and says “dance, partner.” Flip: No info. available.

**AL MARTINO (Capitol P4134)**

Volare (2:54) (Robbins/S.D.R.M./ASCAP — Modugno, Migliacci, Paris)

Get down. All The man meets the challenge as this well known standard gets its rockiest — disco. His sound is definitely real and should draw no snickers from the peanut gallery. Flip: No info. available.

**GEORGE FISCHOFF (PIP 6503)**

King Kingston (3:05) (George Fischoff/Mourbar/ASCAP — G. Fischoff)

Great wake-up music, but you’d better not shave to it or you’ll cut your mug to ribbons. Look for disco domination and heavy play to saturation mor, possibly pop. It’s keyboard city, one of the brightest instruments you’ve heard for a long, long time. Flip: No info. available.

**DICK ROMAN (R&R IRDA 079A)**

Sweet Touch (3:39) (Tress/BMI — S. Pippin, R. VanHoy)

Extremely smooth singing from Dick Roman who has everything going for him with the virility of an Andy Kim and the easy-going phrasing of a Bobby Sherman. Intelligent choice of the finest lyrical gems by b.g. and answering vocal and orchestration. Good mor bet. Flip: No info. available.

**LOVECRAFT (Mercury 73707)**

Ain’t Gettin’ None (3:01) (Inner Eye/ASCAP — L. Washburn, M. Tegza, F. Capek, M. Justin, J. Rodriguez, C. Gigstad)

Great back-up band, with a hard-driven soul value. The lead singer says “I believe I’m Wastin’ Time Not Gettin’ None,” but once programmers get onto this cut, he’s gonna get ‘pinning. Flip: No info. available.


The deep southern musical entity put down by The Allman Brothers is notorious for digging its roots deep into the heart of every conceivable composition. On "Win, Lose Or Draw" the Brothers put the likes of ballads, love songs and down and dirty blues through the southern experience and the resultant blend of taste and raw is a lively tip from Al's pop cuttings. From Al's top cuttings, one can hear the band's textured vocals and layered riffing of the hottest order. "Win, Lose Or Draw" is easily music's answer to drawing to an inside straight.

**CAUGHT IN THE ACT — Grand Funk Railroad — Capitol SABBD-11445 — Producer: Jimmy Jemmy — List: 8.98**

"Caught In The Act" should dispel forever the notion that Grand Funk is merely sludge and roll for the cheap wine and reds crowd. Captured in a slice of space rock, this show of genuine talent as some tasty riffing and keyboard runs combine with the basic boogie persona of the band to produce a two record outing that is eclectic, fusion, and in the finest sense rock and roll word. Grand Funk draws raunch and roll blood, and with "Caught In The Act" prove they’re the baddest motherfuckers of them all.

**PHOENIX — Labelle — Epic PE 33579 — Producer: Allen Toussaint — List: 6.98**

The key to Labelle’s musical success lies in the group’s tenacious blending of pop and soul. Just the right amount of R&B and urgent up-tempo vocals make Labelle a most pleasurable musical auger. On “Phoenix” the policy continues as Pat- tii, Sarah and Noa mine their particular brand of earth funk for all its worth. Top cuts include “Black Holes In The Sky,” “Messin’ With My Mind” and a protein outing on “Far As We Feel Like Goin’.” “Phoenix” is a definite bird on the wing. This is Labelle. Fly them.

**SO FINE — Loggins and Messina — Columbia PC 33810 — Producer: Jim Messina — List: 6.98**

Reflecting on the past can be a tricky proposition. You can either improvise a song out of recognition or do a “so what” cover. On “So Fine” Loggins and Messina managed to avoid both pitfalls. The pair effectively capture the spirit of each song’s time while adding enough original L & M flavor to give these standards a new kick. Top cuts include “I Like It Like That,” “My Baby Left Me” and a piano kickout on “I’m Movin’ On.” Loggins and Messina on “So Fine” do the past musical justice.


The vocals of Al Green go beyond mere ex- pression. His registers and octaves mirror exotic notions and unbound desires. “Al Green Is Love” shows off this singing style in all its feverish power as Green moves through a series of medium tempo ballads like a knife through butter. Sparse but firm instrumental backing provide the proper backbone without interfering with the spectacular effect of Green’s singing. Top cuts in- clude “There Is Love” and “I Didn’t Know,” “Al Green Is Love” is voice any old way you choose the The vocal.”

**ILLEGAL, IMMORAL AND FATTENING — Flo and Eddie — CBS Records PC 33554 — Producers: Joe Weber — List: 6.98**

Even in their most serious (?) moments there’s been room for such tough material by boy in Flo and Eddie. This concept of dog chasing tail and catching it is shown on “Illegal, Immoral and Fattenning” as the duo’s caustic ac- cupuncture in the direction of the pop lifestyle hits the mark with laughable regularity. Top shots include “Sama Sutra Time,” “The Kung Fu Killer” and “The Two Star with the Sandwich Unit.” On “legal, Immoral and Fattenning” Flo and Eddie sio the rock and roll superman a kryptonite sandwich.
pop picks


Over the years Traffic has been pictured in various lights and darker of mood. With "More Heavy Traffic," the psychological bent is contemplative. As these greatest hits unfold we get a glimpse of Traffic as a band versed in a raucous cover of introspection. Even the uptempo virtues of "I Can't Stand It" and "It's Only Love" hint that a spell in "in" conceal a need to know and a need to understand. Hours after the obvious in a Traffic composition has fastest find on memory the subtleties will come back to haunt you. Traffic is heavy in more ways than one.


Down the time tunnel that is the white man's interpretation of the blues lies a fork in the road. To the left is the literal blood and guts interpretation and to the right is improvisation without losing that "in chains" feel. The Climax Blues Band is the right fork taken and on "Stamp Album" the two elements combine for a fully boiling out Top cuts for the blues to boogie to include "Spirit Returning," "I Am Constant" and a breezy "Runnin' Out Of Time." The Climax Blues Band may be white but this album is strictly the black man's burden.


With this album, Daryl Hall and John Oates prove themselves the masters of many a musical medium. Through a series of ballad and uptempo numbers, the strains of country, rhythm and pop, and a whole lot of other influences, clearly defined vocals also highlight this disk and, on the likes of "Out Of Me, Out Of You," "It Doesn't Matter Anymore" and "Grounds For Separation," prove a determining factor in the overall feel of the album. Hall and Oates give it to you anyway you want it.


Andy Williams' professionalism as a singer-entertainer has stood him in good stead over the years. On "The Other Side Of Me," Williams goes a long way towards continuing that polish. Vocally the same, student remains with instrumental backing allowing him free reign to move. Top cuts include "Love Will Keep Us Together," "The Other Side Of Me" and "My Eyes Adored You." The Other Side Of Me stands as up-front testament to creative staying power.

LIVING TOGETHER — Fire and Rain — 20th Century TC-861 — List: 6.98

Concept albums about love work a taut line between believability and being just plain syrup in vinyl form. "Living Together" succeeds on honesty as a series of ballads explores the infinite emotionalism inherent in the very act of loving and being loved. Top cuts include "Don't Throw Away The Game," "I Wanna Make You Sure You Grow" and "Make Love To Me." "Living Together" is for people who have had it who have it now, who want it or who need it in the worst way. The most honest emotion deserves an honest representation. This record

SERIOUSLY DEEP — David Axelrod — Polydor PD-6050 — Producers: Jimmy Bowen and Julian Adderley — List: 6.98

The musical world of David Axelrod is a plane of jazzy highs and lows where funk and Latin influences weave a web of the most literal sound for the partaking of ears. This fact is very much in evidence on "Seriously Deep" as many and varied soundings dart and run on Axelrod's musical game board. Top cuts include "Go For It," "1000 Rads" and "Miles Away." "Seriously Deep" is your stargazer to the stars. Get on board.


Justin Wilson is a storyteller in the classic sense to the hau in his parts of orchestra and the uptempo rhythms of the 70s mesh together in an all-around good listen. Clear vocals are a standout on this disk and easily make their presence felt. On the sound of "Il Ritmo Della Pioggia," "Bella Idea" and "Tango Delle Rose" let this album be a magic carpet, carrying you on a journey to all good things Italian. This is a hot foreign product.

DARYL HALL AND JOHN OATES — Hall and Oates — RCA APL-1-1144 — List: 6.98

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**Station Breaks**

The Eagles' "Lying Eyes" has been released as a single on the heels of "One of These Nights." "Lying Eyes," which has been a favorite go-to-the-bathroom (or whatever) album cut out because it's long enough to provide time for such things, has been edited for AM; at press time, the length is unknown, but it looks like the Eagles will wing to the top one more time.

The "Blues For Allah" LP by the Grateful Dead, while still maintaining the requisite juice that the Dead have always had, offers some good tunes for airplay, specifically "Franklin's Tower" and "The Music Never Stopped"; there will most likely be a single coming shortly containing at least one of those tunes. This album should expand the already widespread motley crew of Deadheads by reason of its accessibility to radio programming.

When Universal Artists' promotion mogul Billy Bass and Mike Kagan came by to deliver the new album, we spent a few minutes talking about the Round/UA distribution deal. "It was a meeting between Round Records' Ron Rakow and UA's Al Teller, which came off," said Bass. "They were in a meeting with Round's and UA's lawyers and were getting nowhere, so they (Rakow and Teller) left everybody there and went out to eat. During dinner, they worked out the deal on a napkin, went back to the rest of the people and said 'Here's the deal!' Round believed in UA's ability to deliver promotionally. They (Round) said 'here we come, what can you do for us?' and we said please come, we'll do everything we can and they said 'okay.' That's been our relationship so far. They've delivered for us, and we've delivered for them." Kagan commented that they (Round) really good people — very sensitive to the record companies. Talking about a single, they say 'you do an edit and we'll do an edit and then we'll see which one we like best — it's so open.'

Billy and KMET-FM vice president and general manager David Moorehead have prepared a special treat for us Deadheads: the four Metromedia progressive rock stations — WNEW-FM in New York, WMMR-FM in Philadelphia, KSAN-FM in San Francisco and KMET-FM here in Los Angeles — will simulcast two hours of live Dead on Labor Day (Sept. 1) between 9-11 p.m. local time; the concert was recorded at the Great American Amusement Hall in the Bay area by Universal Artists recently. For those of you who have never had the opportunity, tune in to find out why there is nothing like a live Grateful Dead concert!

And while we're Dead, I've got to thank UA and Radio and Records for the 3-square-poster of the "Blues For Allah" cover. This one will probably grace nearly as many walls as Jess Colter's poster!

KLOS air personality Dion Jackson teamed with Ron Benji on a single titled "Ain't Nothing New Under the Sun (Fly by Night label):" they call themselves Easy Credit and the single is on the Fly By Night label.

"Is Anybody Goin' To San Antone?" — Tanya Tucker spent a day recently in San Antonio to promote her latest MCA single "San Antonio Stroll." Tanya's itinerary for the day included a meeting with Mayor Lyda Cookrell, reception of bunch of long-stemmed yellow roses, and a luncheon in her honor. Following the luncheon, the little lady with the big voice took a San Antonio stroll along the banks of the river accompanied by front (I to r) Wayne McManis (MCA promotion) and KONO disk jockey Hank Allen with (I to r) KKYX program director Bill Rhodes and KBUC music director Tom following.

Steve Goodman is finally getting some notice via David Allan Coe's recording of "You Never Even Called Me By Name," and whether you program country, progressive country, or progressive whatever, you will find some amazing stuff on Steve Young's "Seven Bridges Road," LP on Blue Canyon Records. Among other tunes, the LP includes "Lonesome, On'ry And Mean," which he wrote. Additionally, the incredible album recorded by Dusky Drapes and the Dusters for Columbia has yet to see the light of day; the LP swings, bops, and boogies, and, like "Seven Bridges Road," has something tasty for any format.

Up north in the Bay area, KSAN disk jockey Bobby Cole has produced an hour-long special featuring Warner's Gary Wright that will air at 7 p.m. Sat. Aug. 30. The special follows Wright's dream-weening musical evolution through solo LPs and albums from his Spooky Tooth days, with discussions along those lines between Wright and Cole.

"Dream Weaver," one of the finest albums of the year, is by Wright's description a "total keyboard concert" album.

Additionally, KSAN broadcast a five-hour Led Zeppelin special as consolation for those who will not be able to see Zeppelin in concert due to Plant's auto accident on the island of Rhodes recently. The special ran from 6 p.m. to 11 p.m. on Sun. Aug. 24, sponsored in its entirety by Bill Graham, and featured everything ever recorded by the band in alphabetical order. There was only one commercial interruption per hour at the top of the hour. The Zep tour has been rescheduled for early next year.

And down by the river, WMAQ returned from the Billboard convention in San Francisco with more major awards than any other individual station programming on any format. Country Music Station of the Year, Country Radio Program Director of the Year, and Newsman of the Year (all stations went to WMAQ, Lee Sherwood, and Rick Rosenthal respectively. WMAQ, after programming country for a mere eight months, ranks #1 country station statewide and is among the top ten United States stations inclusive of all formats. Sherwood, upon receipt of his award, said that his operations manager Bob Pittman deserved half of the award because "Bob is responsible for a great deal of the planning and effort that has brought us such satisfying results." The news award presented to Rosenthal is the third national award WMAQ has received in the past year. Needless to say, general manager Charlie Warner was stoked.

Back in the July 26 issue, whilst describing the nationwide bleats of Dementia (as exemplified by Dr. Demento), I mentioned that "Dementia's top-rated WBCN-FM was topped on Sun. night by WAAS in Wooster, some 60 miles away." I made a big mistake and would like to correct it at this time: the station's call letters are not WAAS, they are WADD. Additionally, I found that WADD, which programs formatted progressive rock, showed up in separate ARB surveys covering five separate New England markets without purchasing the service. In the April-May books, WADD ranked #9 out of 33 stations in Boston among adults aged 18-34. Mon. through Fri. in the prime 7 a.m. to 10 p.m. hours, WADD is the #1 station in Boston (the phonetic pronunciation is "Wooster") — I stand corrected again, where the station is located. WAAS shows a solid #1 18-34 a.m. to midnight seven days a week in Springfield. WAAD rates #4 with men 18-34, and #7 total adults 18-34. WAAD also appears in the Manchester area. Overall, the station's sum shows 349,300 listeners over 12 years each week. That should clear up any misconceptions that the Boston showing on Sun. nights while carrying the Dementia show was the only time WAAS showed in the books.

And while we're doing the clarification boogie, "The Letter That Johnny Walker Read" was not recorded at Dallas' KFM; Asleep At The Wheel recorded the Wills/Brubaker tune "Boy From Another Town" for their last album, and KFM in two-channel sound; AATW's Ray Benson set me straight on that, and I appreciate it.

**LEAKS FROM BOB IN NEW YORK**

Personnel changes this week: Les Garland is now the PD at CKLW in Detroit. Garland comes from WZVZ, New Haven. He replaces Bill Hennessy who moved to Indianapolis. WXQZ in Atlanta has lost their MD, John Leader, to KHJ in Los Angeles. Leader's new role will be as the 6 p.m. to 10 p.m. DJ. As of now he has yet to be replaced. WDOC in Minneapolis has two new DJs: Doug Silver from WSAI in Cincinnati will be doing 7 to midnight on weekdays and 3 p.m. to 7 p.m. on Saturdays and Greg Stevens from KAM in Boston will be doing 7 to midnight Saturdays and 3 p.m. to 7 p.m. Sundays. At WLAV, Grand Rapids, Doc Dillon was promoted from FM pack to AM music director. He replaces Bob Hamilton, who retains his position at WLAV, as PD... Mike Gable has recently joined WINZ-AM and WINZ-FM in Miami as promotion manager. Lawrence Solow, formerly technical supervisor for CBS radio's Private Line News Exchange, has recently been appointed to the position of project engineer. CBS radio division... Congratulations to Robert Dempsey of Rhode Island for his recent appointment as vp/gm of WKIS in Providence, R.I. Bob Boeker, formerly director of news and public affairs programming at WIRE/WXTZ, has left to join the Mutual Broadcasting System in Washington. A protest is now in progress dealing with the format change going into effect at New York's WWRL. Subsequent to the sale of the station, there will be 44 hours of jazz, whereas there used to be 140 hours per week. The rest of the time the format will be that of a top 40 r&b station. If you feel like joining the protest you can write to FCC commissioners at: The Federal Communications Commission. 1919 M Street N.W., Washington DC 20554 — Richard S. Wiley, Chairman. On the note of WRRV, jazz enthusiasts showed up for a special Jazzmopolitan concert honoring the station "for providing a vital service to the community in programming America's indigenous musical art form "jazz." Also on the WRRV agenda is the broadcasting of another live concert around the Village Gate. This time it'll be Jean-Luc Ponty and Racers from Toronto. CHUM-FM is presenting the Jefferson Starship. G. Jeps Band and Giant Giant at Varsity Stadium on Labor Day... Mike O'Shea, who will shortly assume his duties as program manager of WLIR, will join us during the MOR adult programming at the annual Bill Gavin National Radio Programming Conference. On a light note, Don Imus of NBC radio will act as host and MC of this year's show. Among the acts playing at the Beacon Theater in NYC. Movie star "Benji" is now in the record industry as a promoter. Benji has been making the rounds of New Jersey stations to promote the new Jesse Davis single "I Feel Love."... This week I asked for a prediction from the two major stations in St. Louis. Both Scott Sherwood, program director of KFRC, and John Storer, program director of KNOE, were given a challenge: "Never Been Any Reason" by Head East (A&M Records) will break strongly in the near future.

**Bob Spiehsman**

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**vital statistics**

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<td>Love Is A Rose</td>
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<td>Sweet Sticky Thing</td>
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<td>You Ain't Never Been Loved</td>
<td>(2:57)</td>
<td>BMI</td>
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<tr>
<td>There Goes Another Love Song</td>
<td>(2:48)</td>
<td>BMI</td>
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<tr>
<td>I Like It Like That</td>
<td>(2:45)</td>
<td>BMI</td>
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<tr>
<td>Sky High</td>
<td>(2:58)</td>
<td>BMI</td>
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<tr>
<td>We Been Singin' Songs</td>
<td>(3:20)</td>
<td>BMI</td>
</tr>
<tr>
<td>Living For The City</td>
<td>(3:58)</td>
<td>BMI</td>
</tr>
</tbody>
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**looking ahead**

1. CAN'T LIVE THIS WAY (108) - John Conlee (Cash/Capitol)
2. A FRIEND OF MINE IS GOING BLIND (123) - John Mcluen (MCA)
3. ROSANNE (138) - Rosanne Cash (Desilu/Warner Bros)
4. MAMACITA (124) - Mac Davis (RCA)
5. THE MILLIONAIRE (119) - Mac Davis (RCA)
6. EVERYTHING'S THE SAME (116) - Mac Davis (RCA)
7. WHEN YOU'RE YOUNG AND IN LOVE (117) - Mac Davis (RCA)
8. MINSTREL IN THE GALLERY (118) - Mac Davis (RCA)
9. DOOR NUMBER THREE (115) - Mac Davis (RCA)
10. KEEP ON TRYIN' (120) - Mac Davis (RCA)
11. GIDDYUP GIRL (121) - Mac Davis (RCA)
12. BRING 'EM IN (117) - Mac Davis (RCA)
13. YOU CAN'T DO THAT (118) - Mac Davis (RCA)
14. CASTLES IN THE AIR (119) - Mac Davis (RCA)
15. THE SURREALISM IN LOVE (120) - Mac Davis (RCA)
16. THE SERENADE THAT WE PLAYED (121) - Mac Davis (RCA)
17. HELP ME MAKE IT (122) - Mac Davis (RCA)
18. KNOCKIN' ON HEAVEN'S DOOR (123) - Mac Davis (RCA)
19. TIME WILL TELL (108) - Mac Davis (RCA)
20. SUMMER DAYS (119) - Mac Davis (RCA)
21. LET'S LIVE TOGETHER (120) - Mac Davis (RCA)
22. CALL ME YOUR ANYTHING MAN (121) - Mac Davis (RCA)
23. DINER ON THE Mojo (122) - Mac Davis (RCA)
24. WHEN YOU'RE YOUNG AND IN LOVE (123) - Mac Davis (RCA)
Hey, what’s happening? Things are jumping on the r&b scene. “No doubt a doubt it,” the r&b groove is really happening — with almost 50% of the pop singles being r&b oriented. When is pop radio going to wake up? The black sound is happening because people love it and it’s into good music — and black music is good and hot. Let’s give black music its just dues. There is no reason why hit tunes have to go top ten r&b before they are allowed to cross over.

Hector just spoke. Reggae Todd and Ralph Johnson give the group a youthful feel, and add a lot of spunk. When I spoke with Reggae, he said that when he first joined the group, the Carlsons were the Impressions and Curtis Mayfield. Reggae was singing in a club in Chicago when Curtis, Sam and Fred saw him, and immediately asked him to join the group. “It was the biggest thrill of my life,” Reggae said. Ralph Johnson was invited to join a week later as lead vocalist, and the group, their latest LP on Curtom: “First Impressions,” is loaded with fine material. “Sooner or Later,” went to #2 on the Cash Box r&b charts. “Same Thing It Took,” their latest single release is currently #61 with a bullet, and should be as successful — maybe even bigger — than the number one spot on their last chart this time. While the opening night catching the Impressions were the Rev. Jesse Jackson and Soul Train’s Don Cornelius. The Impressions are Jesse’s favorite group; he grew up with Ralph, and his brother Chuck Jackson co-wrote “Same Thing It Took,” along with Ted Townsend.

Jesse told me that Operation Push’s Music Expo is happening in Chicago Sept. 23-28. It’s goin’ be one heck of an event, with practically every major black group performing for this fine cause.

CUT THE CAKE — Shown above are the B.T. Express cuttin’ the cake when the group stopped by the New York record pool. While there they played their latest single “Give It What You Got,” and other material from their new album “Non Stop.” Front row left to right are: King Davis, manager; Barbara Joyce, B.T. Express, and Mayo Hampton. James Sceptor promotion director r&b. Back row from left to right an unidentified B.T. Express member, Tyrrell Wood, B.T. Express, David Mancuso, Record Pool, Mel Cheren, Scaplet production head, May Ann Hall, Scaplet publicity, S&R, and W.W Estate.

CHICAGO — A major musical happening will be occurring in Chicago Sept. 23-28. The Reverend Jesse Jackson’s organization “A Call to Commitment” will be puttin’ on a Music Expo at the Chicago Amphitheater. The Expo kicks off Tues. evening with a special preview, Sunday show, and other events that should be livin’ up to the hype. An exploitable feature will be “Phoenix,” a talent scout puttin’ on an Expo show. And, the final show will be “Soul Train” night hosted by Don Cornelius. Artists to appear on the Soul Train show include Charles Gay, War, Buddy Miles and Chaka Khan and Rufus.

A Saturday matinee will feature Burt Sugarman’s “Three on a String” and Burt’s Sam’s Midnight Special. Wolfman Jack will act as m.c. and featured on the bill will be Harold Melvin and the Bluenotes, The Supremes, Blue Magic and Tavares. The Saturday night show will be a tribute to Cannonball Adderley. Special guests will be Quincy Jones, Minnie Riperton and Nat Adderley. On Sunday morning there will be a gospel show and Sunday evening oldies but goodies show will end up the Expo festivities.

The Rev. Jesse Jackson said this will be the seventh annual Music Expo and should be the best ever. “Operation Push is an organization interested in upgrading people’s lives. Our philosophy is like a pyramid. The three important parts that make up the philosophy are economic generation, spiritual regeneration and discipline. Jesse said, “Discipline is the real key because when you have that it is easy to attain the other two.”

Sept. 15
“Cannonball’ Day In Florida
HOLLYWOOD — Rueben Askew, governor of Florida, has declared Sept. 15 as Julian “Cannonball” Adderley Day in the state of Florida. “Cannonball” would have been 47 this coming Sept. 15. Born and raised in Florida, “Cannonball” began his musical career in Florida when he was a high school music teacher. Also “Cannonball’s” parents still reside in Florida.

Fantasy Records is also releasing “Cannonball’s” new double album, “Big Man — The Legend Of John Henry” on Sept. 15. “Big Man” is a folk musical, and was completed shortly before Adderley’s death on Aug. 6. “Cannonball” and his brother Nat co-wrote and co-produced the LP. Diane Lampert wrote the lyrics. Cannonball was a folk singer, writes the title role of John Henry.

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Together and United — Jerry Williams a/k/a Swamp Dogg is shown above with vocalist Ruby Brown. Ruby produced her forthcoming LP which will be entitled “Brown Sugar” and released on London records. Ruth is currently touring in Europe and is scheduled to portray herself in the upcoming motion picture “Not Fade Away,” the story of Buddy Holly, for Paramount Pictures.
TITLES R&B/ALBUMS

1. THE HEAT IS ON — The Knack (A&M SP 34096)
2. PICK OF THE LITTER — T.K. Hillsman (Atlantic SD 18141)
3. HONEY — Ohio Players (Mercury SRM 1-1038)
4. AINT NO 'BOUT A DOUBT IT — Graham Central Station (Warner Bros. BS 7187)
5. NON-STOP — B.T. Express (Roadshow RS 41001)
6. THAT'S THE WAY OF THE WORLD — Earth, Wind & Fire (Columbia PC 33920)
8. WHY CAN'T WE BE FRIENDS — War United Artists EA 4441-G
9. GET DOWN — Bob Sbirto (Spring SRH 7608)
10. KC AND THE SUNSHINE BAND — K. A. 8-6201
11. CHOCOLATE CHIP — Isaac Hayes (H B.S. ABCO 874) (Out ABC 3
12. STEPPIN’ — The Pointer Sisters (Blue Thumb BTSD 6021)
13. LET'S TAKE IT TO THE STAGE — Funkadelic (20th Century/ Westbound W 715)
14. TO BE TRUE — Harold Melvin & The Blue Notes (Philadelphia Int K 3414) (Out: Dal 1
15. A SONG FOR YOU — Temptations (Gordy G 69551)
16. MR. MAGIC — Groover Washington Jr. (Kudu KU 20)
17. MELLOW MADNESS — Quincy Jones (A&M SP 34506)
19. FIRST IMPRESSIONS — Impressions (Curtom 5003)
20. SURVIVAL — Olivia Newton-John (Int K 3310)
21. WHAT A DIFFERENCE A DAY MAKES — Edwin Phillips & Black (Kudu KU 2351)
22. CUT THE CAKE — Average White Band (Atlantic SD 18140)
23. THERE'S NO PLACE LIKE AMERICA TODAY — Curtis Mayfield (Curtom CU 5031)
24. THE HIT MAN — Eddie Kendricks (Tamla TL 34851)

25. COME GET TO THIS — Nancy Wilson (Columbia ST 11384)
26. IN THE CITY — The Temptations (Curtom ST 1-1936)
27. BOOGIE DOWN USA — People's Choice (Epic KZ 33114)
28. ODE TO MY LADY — ABC-HCO (Motown M-63585)
29. THE CHICAGO THEME — Hubert Glover (Motown M-62095)
30. MOVING VIOLATION — Jackson Five (Motown M-62952)
31. UNIVERSAL LOVE — M & B (Poly Int KZ 33158)
32. ADVENTURES IN PARADISE — The Righteous Brothers (Epic PE 35445)
33. DISCO BABY — Van McCoy & The Soul City Symphony (Avco AV 8690)
34. CHAIN REACTION — The Crusaders (Blue Thumb BTSD 6022)
35. FAITH, HOPE AND CHARITY — I.R.A. ARL 1-1105
36. CAUGHT IN THE ACT — Commodores (Motown M-62805)
37. THE BOY'S DOIN' IT — Huey Mackensie (Casablanca NBP, P 7017)
38. YOUNG WRECK — Fatback Band (Event EV 6904)
39. STILL CAUGHT UP — Mist-Jacklin Swing (6708)
40. COME AND GET YOURSELF SOME — Leroy Wood (20th Century T-4767)
41. BLIND BABY — New Birth (Buddah LDS 5636)
42. INSEPARABLE — Natalie Cole (Capitol S 11429)
43. MORE MILES PER GALLON — Commodores (Casablanca NBLP-7064)
44. SAVE ME — Silver Convention (Midland Int BKL 1-129)
45. LOW RENT RENDEZVOUS — Abbe Stovall (Atlantic SD 18143)
46. SATURDAY NIGHT SPECIAL — Norma Comers (Buddah LDS 5643)
47. INSIDES OUT — Johnnie Taylor (Brunswick BK 6016)
48. GET ON DOWN WITH BOBBY BLAND — ABC-ARCOS (695)
49. PHOENIX — Cannonball Adderley (Fantasy F 79004)

MORE COMMODORES GOLD — The Commodores are shown above displaying their immortalized awards. They recently received both the Bronze Award at the Tokyo Music Festival. Gold records were awarded to them in Japan for "The Bump" and in Nigeria for the "Machine Gun" album, which was also the biggest-selling album in that country. Standing (left to right) are Ralph L. Seltzer, Motown vp and international director, Milan Williams, Ronald LaPreed, and Lionel Ritchie of the Commodores; Benjamin Ashburn, Commodores manager; Jack J. Tessler, Commodore international manager; kneeling (left to right) are Thomas McCleary and Walter "Clayde" Orange of the Commodores.

soul waves

Bill Parris called in to report the outcome of "The World Series of Softball" held at Franklin High School, Baltimore. Aug. 19. The Jackson Five defeated WLPL-Stereo and WSD-Black Gold before a crowd of 3,500. The game was a benefit to raise funds for the John F. Kennedy Institute for the Mentally and Physically Handicapped Child, a division of Johns Hopkins Hospital.

WJNR chose the same day to expand its New Jersey concert series across the Hudson into New York, bringing a fully portable sound system, complete with self-contained electrical generator, to a beautiful sloping meadow in Prospect Park, Brooklyn. The area was filled to capacity for a show featuring Brooklyn talent. Phase 5, Ricardo Moreno & Group, and Mercury recording artists The Jonesses and Crown Heights Affair, singing their hit, "Dreaming A Dream.

Al Green's opening performance at the Shady Grove was declared "WOKK Night" in Washington. Jocks gave away tickets and LPs prior to the show, which was an SRO sell-out: an additional 250 extra seats were filled immediately. Featured was the "Mean Green" contest; prizes offered for the two most show-stopping verdantly-vested folks in the audience. DJ Bobby Brown proved himself a most entertaining MC, and according to Harry Jeffries, Green was exceptional.

"Superrock" Kirby Carmichael and WANT have been using remote broadcast in Workers as unusual as the public library and the Virginia State Penitentiary. In the latter broadcast, inmates voiced uncensored views on prison conditions. Kirby was eager to show her Richmond group Poison on Roulette for the success of "Let Me Lay My Funk On You."

Radio has provided the springboard for an unprecedented event: the nation's first completely black-owned television station. Under the sponsorship of WGPR Inc., owned by the International Maserons, a black fraternal organization, Dr. William V. Banks, president, and George White, v.p. of WGPR-FM, have been working long hours readying WQPR-TV to go on the air this month as Detroit's Channel 62. The station will originate 60% of its own programing, including a soap opera, dance party, and a full schedule of news with a possibility for syndication of these in-station productions. Both the television and radio facilities (all brand new) will be housed under one roof, a future option for conversion to quad transmissions.

Don Mac over at KDAY just returned from a cross-country trip. He said it was a great trip even though the driving was a bit hectic at times. Don is happy to be back in L.A. because, as he said, "I'm in my own neighborhood, at all those rock & roll shows.

Randy Sterling, besides being program director at KGBG in Galveston, is also a school teacher. Randy teaches ninth grade physical science at Ball High School. Randy digs his job; he gets much valuable information about tunes from the kids. "The kids really know what is happening record-wise," Randy said. Besides spinning the top tunes, Randy is also involved with a new group called Serious Business. They don't have a record deal yet, but Randy is hopeful they will because "the group is very funky," he said.

Roland Binney at KGAB-FM called in to say that the Jazz Disc Show, originally scheduled for four hours every Wednesday night, has been cut back to two. It's now on every Wednesday to midnight a.m., and features the latest in progressive jazz. Hot LPs on KGAB are "AI Green Is Love," "Roochie Laws," "Pressure Sensitive," and Freda Payne's new one on ABC, "Out Of Payne Comes Love."

Chocolati Chip — Shown above is Isaac Hayes, the Chocolate Chip in Atlanta autographing copies of his million-selling LP Chocolate Chip on ABC Records. His loyal fans lined up to meet the singer/songwriter, who later that evening appeared in an SRO concert at the Omni Theatre.

Kerner & Wise Finish N.Y. Gladys Tracks


Peace and Love Not War — Even though Howard Scott of War is wearing a War t-shirt and Al Gee of WLIB are shown together making peace and happiness during a recent radio interview.

September 6, 1975
RINGING THE CAPITOL BELL — Ray Griff is the newest addition to the Capitol roster, with his first single on the label, "You Ring My Bell," being released immediately. Griff, who's well-known for his writing ability, is also author on the song.

Clark In Hospital; Surgery Successful Positive Prognosis

NASHVILLE — Roy Clark was in Toronto Aug. 27 taping his first appearance on Canadian television, performing a special guest segment for a special titled "Fair Weathered Friends." At the end of the day's shooting, Clark became ill and was admitted to a Toronto hospital.

Clark was then flown overnight to Doctor's Hospital of Prince George in Lantam, Maryland, near his home. At 7:30 a.m. on Thursday Aug. 28, Clark underwent surgery to remove his gall bladder; surgery was performed by Dr. George Banning. The operation was successful, and Clark at press time was on the road to recovery.

Clark will be hospitalized for a couple of weeks, forcing him to miss some important concert dates, among them appearances at the South Dakota and the Nebraska State Fairs. Fellow country musician and family friend Mel Tillis, who was located with difficulty while on a backpacking trip with members of his band, the Statesiders, will be substituting for Clark's engagements. It is expected, however, that Clark will be fully recovered in time for the Roy Clark Celebrity Golf Classic in Tulsa Sept. 10-20.

This marks the second time in very recent months Clark has been hospitalized while working: on June 18, he was admitted to St. Thomas Hospital in Nashville for treatment of bronchial pneumonia. He had become ill during a concert appearance in Nashville with Jerry Lewis for the benefit of Muscular Dystrophy.

CMUSA #7 At Landmark

LAS VEGAS — The seventh edition of "Country Music U.S.A." pulled up at the Landmark Hotel Mon Aug. 25 with another stage full of C&W performers.

Starring in the musical revue was country recording artist and rancher (he owns a buffalo herd outside Oklahoma City) Robert Eicholz, who received for his second CMUSA show this time as the headline. Cargill had many national hits and recorded a number of albums with those, "Skip A Rope," "Pencil Marks On The Wall!" and "Red Skies Over Georgia."

Also starring in this seventh edition were the Kimberlys, a talented group of young singers who were awarded the Grand Prize in the annual National Country and Western Music for their release of "McArthur Park." They also have co-starred with Waylon Jennings and Charley Pride in a television special and they headlined at the Las Vegas Jaycee Fair Aug. 20-24 prior to their Jubilee Room opening on the 25th.

Special added attraction was Don Bowman, who hosts the weekly top 40 radio broadcast "American Country Countdown," heard on nearly 3,000 radio stations across the country.

Bowman is also a 10-year veteran of the country scene and an accomplished songwriter, his offerings have been recorded by Waylon Jennings, Bobby Bare, and Charley Pride, with dozens of other's. He has been awarded the "Comedian Of The Year" by Billboard (1966), Country Music Association (1967), CMA's Record World (1967, 1968 & 1969) and Cash Box (1967).

WELCOME BACK — MCA's Jeanne Pruett is pictured with her producer Walter Haynes, MCA vice president, at her recent re-signing with MCA Records. Jeanne's current release is "A Poor Man's Love," which was taken from her new album on MCA.

Open Letter From Hank Jr.'s Family

NASHVILLE — We, the members of the family of Hank Williams, Jr., would like to thank all of the people who have shown such love and concern for him since his accident Saturday. Your prayers, telegrams, telephone calls, cards and letters have shown how much you care.

The friends who were with him at the time of the accident, the helicopter pilot, the team of doctors, the rescue team, the airplane pilot, the nurses and doctors at the Community Hospital, all did a miraculous job. Hank, Jr., himself, who never at any time panicked or became unconscious, together with the most important one of all, God, have truly allowed us to keep him in our midst that he might continue to share with us his talent.

Your love and prayers will be needed in the days and weeks to come. Also your understanding. There is one item in this open letter which we feel a bulletin issued from the hospital each morning at 9:00. Hank, Jr. will be in the intensive care unit for several days and will be unable to see or talk with anyone except the immediate members of his family. Your messages and thoughts will be shared with him.

Country Artists Of The Week

Jack Blanchard — Misty Morgan

Soul Mates — Jack Blanchard and Misty Morgan are an amalgamation of creativity, spirituality, talent and the avant-garde. Few acts have ever found a massive appeal bridging the country and pop fields, through their free-thinking musical expression.

The marriages of Jack and Misty were more than the exchange of rings, but a union of two unique voices that has since brought over a dozen and a half hits to the national charts. Their intertwining abilities are the result of a lifetime of hard work and coincidence.

Both Jack and Misty were born in Buffalo, New York at Millard Fillmore Hospital. Their parents have the same names, John and Mary; and they both have a sister named Virginia. These parallels have continued throughout their lives, as at a young age, both Jack and Misty moved to Towanda, New York, and later moved to Ohio within forty miles of each other. Finally they met in Hollywood, Florida, where both were solo piano players in separate nightclubs on the same street. They guaranteed their fate when the brown-haired and blue-eyed young couple met and spend their whole lives together, in Georgia on the way to a performance.

Since then, Jack and Misty have experienced a vast array of occupations to make entertainment a preoccupation.

Jack managed twenty-three day jobs in one year, including grave-digging, greasing cement mixers, and selling encyclopedias. Meanwhile, Misty was doing dress sales and being a car hop to a punch press operator.

The inventive means by which Jack and Misty survived these formative years is certainly reflected in the innovative forms of music the duo has created. Not only do they write and produce their own music, but they have created a unique concert act of heavy comedy and a wide range of music. Their show features ten keyboards and many hits.

The popularity of Jack Blanchard and Misty Morgan reflects their versatility from the novel "Tennessee Bird Walk" and "Humphrey The Camel" to the reflective "You've Got Your Troubles, I've Got Mine." Their track record includes "The Cockroach Stomp," "Just One More Song," "Something On Your Mind," "There Must Be More To Life Than Growing Old," "Somewhere In Virginia In The Rain," "Fire Hydrant No. 79," and their current hit "Because We Love You On Epic Records. Their vocal range and calibrating has been described as nostalgic and "camp" containing a "strain of something old," but it is actually their own style of creativity. Exclusive booking is by Buddy Lee Attractions.

JONES, RDI Pax For 750K

NASHVILLE — During a press conference held at Possum Holler, Nashville, Tenn., George Jones announced several major changes in his business ventures that have taken place in the last few weeks. "Touching not only my life, but the lives of many, I felt the announcement I'm about to make should come from me personally.

A four-point release Jones, flanked by his new associates, Roy Dean, president of R.D.I. and Shug Baggott, president of George Jones Enterprises, outlined the next five years of his life.

1. A Quint Talent, Inc. was sold to Roy Dean, Inc. Agency for an undisclosed amount. Quintace Acuff, president of the firm will join George Jones Enterprises in the capacity of vice president in charge of artist relations. All future bookings will be handled through R.D.I., which is financially backed by Robert Greene, owner of Executive Inn in Evansville, Ind.

2. Shug Baggott, partner of both night clubs, George Jones' Possum Holler and the private George Jones Entertainers International Super Club, is officially Jones' new personal manager.

3. As previously announced, the contract, three quarters of a million annually is not a one year contract but a multi (five year) contract with $750,000 guaranteed to be paid, monthly by Roy Dean, Inc. Agency. This contract has been financially guaranteed and authorized by George Jones' attorney.

4. The opening of the new George Jones Enterprises will be located at 1513 Hawkins Street, Music Row.

After making the announcements Jones and his band, the Jones Boys, performed an impressive 45-minute show...
top country LPs

1. FEELIN’S — Loretta Lynn/ Conway Twitty (MCA 2144)
2. EVERY TIME YOU TOUCH ME — (I Get High) — Neal McCoy and Charley Pride (RCA 1-3451)
3. REDHATTED STRANGER — Willie Nelson (Columbia PC 3442)
4. DREAMING MY DREAMS — Tammy Wynette and Tammy Wynette (BMGK 1-1026)
5. BEFORE THE NEXT TEARDROP FALLS — Freddy Fender (ABC/CBS) 2072
6. RECONSIDER ME — Hank Williams Jr. (ABC/EMI 20209)
7. THE HIGH PRIEST OF COUNTRY MUSIC — Conway Twitty (MCA 2144)
8. LIVE IN PICAYUNE — Tommy Cash (CMA 4009)
9. TODAY — Dolly Parton (RCA 1-1117)
10. MISTY — Ray Stevens (Barnaby BR 6012)
11. THE BEST OF THE STALER BROTHERS — Merle Haggard (Mercury SRM 1-1037)
12. JUST GET UP AND CLOSE THE DOOR — Johnny Rodriguez (Mercury 10132)
13. RHINESTONE COWBOY — Randy Travis (Capitol SW 11430)
14. KEEP MovIN’ on — Merle Haggard (Capitol ST 11985)
15. GREATEST HITS, VOL. 1 — Tanya Tucker (ABC/DOT DOSD 2027)
16. MY KIND OF COUNTRY — Waylon Jennings and Willie Nelson (RCA 1-1267)
17. THE BEST OF DOLLY PARTON — Dolly Parton (RCA 1-1117)

additions to country playlists

WHN — NEW YORK
1. Loretta Lynn — “You Ain’t Goin’ Nowhere” — Epic 1-1034
3. George Jones — “I’m In It For A Living” — RCA LPM-3287

WHN — CHARLOTTE
1. Toby Keith — “That’s My Truck” — RCA 1-10363
2. George Strait — “The Chair” — MCA 1-1017
3. Faith Hill — “There Goes My Life” — RCA 87002

WNC — MONTGOMERY
1. George Strait — “My Folk Hero” — RCA 1-10463
2. Loretta Lynn — “It’s All Coming Back To Me Now” — Epic 1-10336

WPLO — ATLANTA
1. Loretta Lynn — “Faded Love” — Epic 1-1034
2. George Strait — “I’ve Just Seen A Face” — MCA 1-1056

WCCO — MINNEAPOLIS
1. Reba McEntire — “Whoever’s In New England” — Warner Bros. 1-10363
2. Loretta Lynn — “It’s All Coming Back To Me Now” — Epic 1-10336
3. George Strait — “I’ve Just Seen A Face” — MCA 1-1056

WVU — WEST VIRGINIA
1. George Strait — “I’ve Just Seen A Face” — MCA 1-1056
2. Loretta Lynn — “It’s All Coming Back To Me Now” — Epic 1-10336

WJZ — BALTIMORE
1. Reba McEntire — “Whoever’s In New England” — Warner Bros. 1-10363
2. Loretta Lynn — “It’s All Coming Back To Me Now” — Epic 1-10336
3. George Strait — “I’ve Just Seen A Face” — MCA 1-1056
WAYLON JENNINGS (RCA JB 10379)

Are You Sure Hank Done It This Way (2:53) (Baron — BMI) (Waylon Jennings)
Bob Wills Is Still King (3:29) (Baron — BMI) (Waylon Jennings)

From the "Dreaming My Dreams" LP, which was produced by Jack Clement, Ray Pennington and Waylon, comes two tunes rich with the distinctive Waylon Jennings sound. You can pick either side you like — both they both have top charting potential. The titles tell the stories of two of the legendary figures in country music — Bob Wills and Hank Williams.

MAC DAVIS (Columbia S-10187)

I Still Love You (You Still Love Me) (2:56) (Screen Gems-Columbia/ Songwriter/Sweet Glory — BMI) (M. Davis, M. James)

Even though Mac Davis is not considered a quote-"country-artist," he has put an indelible stamp on the country sound with both his writing and vocal delivery. Pulled from his LP "Running Thing," this single is already receiving national chart attention and promises to be another of his "universal" hits.

JOE STAMPLEY (Epic S-50187)


From the Epic LP "Billy Get Me A Woman," Joe Stampley delivers a strong, fast moving, jukebox-sounding vocal that can’t miss on charting. Noro Wilson-produced.

BILL RICE (20th Century TC 2232)

I Can See Me Lovin’ You Again (3:10) (Jack & Bill — ASCAP) (Jerry Foster, Bill Rice)

It’s a slow-moving, sad ballad of loving, co-penned and delivered by Bill Rice. Produced by Jim Vienneau, it could make some good moves chart-wise.

DALLAS FRAZIER (20th Century TC 2233)

I’m Sorry If My Love Got In Your Way (2:36) (Acuff-Rose — BMI) (Dallas Frazier, Samper D. Shafer)

An easy-swinging track, rich with harmonica and horn arrangement sets the style for this Dallas Frazier vocal. Could get good charting.

BRENDA PEPPER (Playboy P-6049)

Son-Of-A-Gun (Top Five Songs — BMI) (Toni Dae, Bobbi Cole)

Brenda Pepper captures a fast-moving uptempo sound with this one produced by Eddie Kilroy. The track is full, complete with back-up vocals and could prove to be a big one for this relatively new artist.

JIM NESBITT (Scorpion SC 0500)

Phone Call From The Devil (4:00) (Slimbull — BMI) (Jim Nesbitt)

Already getting heavy national chart action, this one is a novelty recitation. Self-penned and delivered by Jim, it is his side of the conversation with none other than the devil himself, and of course, Slim Williamson was right there to produce the whole thing on his new label — Scorpion.

SAMMI JO (MG M-14893)

I Can’t See The Good In Your Goodbye (2:48) (Lowery — BMI) (S. Limbo, J. Andrick)

You’re A Part Of Me (3:40) (Brown Shoes/Chappell — ASCAP) (K. Carnes)

There are two sides to this release — one ("You’re A Part Of Me") pulled from Sammi Jo’s just-released LP "Sammi Jo" produced by Jimmy Bowen, the other, "I Can’t See The Good In Your Goodbye" produced by S. Limbo and J. Andrick. A good listen is recommended for both — take your pick.

WARNER MACK (MCA 44052)

Baby, You’ve Built A Fire (2:25) (Hall-Clement — BMI) (Warner Mack)

Who’s Makin’ The Changes (2:54) (Hall-Clement) (Warner Mack)

This new Warner Mack release comes with two sides. We prefer "Baby, You’ve Built A Fire" which carries an uptempo good jukebox sound — but, then again, there are others who might go for "Who’s Makin’ The Changes" which carries a more ballad type sound. Warner does an excellent vocal on both.

DANNY DAVIS AND THE NASHVILLE BRASS (RCA JB 10375)

Running Bear (2:22) (Big Bopper — BMI) (J. P. Richardson)

Danny Davis gets right out there and runs with "Running Bear." Along with Danny’s hot trumpet is an equally hot banjo, steel and drum. It’s bright and fast, and deserves more plays than most instrumentalists.

REDD STEWART ( Hickory H-356)

Cold Cold Heart (2:58) (Fred Rose — BMI) (Hank Williams)

Pulled from the album, "I Remember," comes this Hank Williams great standard with Stedd Steward handling the vocalics in his distinct, winning style. Sounds like a top charter with plenty of jukebox plays.

STELLA PARTON (Soul Country And Blues — IRDA 088A)

It’s Not Funny Anymore (2:30) (Owolofu — ASCAP/Myownah — BMI) (Bob G. Dean, Paul Overstreet)

Stella Parton, the girl that gave us the hit "I Want To Hold You In My Dreams" is back — this time with a ballad produced by Bob Dean. It could be another good charter for Stella.

KEITH SMITH (Crusader CRU 201-B)

Apple Flavored Wine (2:30) (Adventure — ASCAP) (K. Smith)

It’s apple flavored wine time for Keith Smith while he tells the old, old story of drowning sorrows in the well-known bottle. Produced by Chuck Cheilman, it could come off big with box plays and charting.

JOE DOUG. AS (Monument ZSB 8887)

Don’t Let The Stars Get In Your Eyes (2:24) (Four Star — BMI) (Slim Willet)

It’s got some banjo pickin’ and other country kicks, but it’s still the same good ole’ hit material — this time vocalized by Joe Dougg. Sounds like a lot of good chart action.

M-M-MEL — Mel Tillis and The Statesiders — MGM MG 5002

Mel Tillis knows how to cut straight to the heart of the sound of country music and he and The Statesiders have come up with the classic vocal delivery and track upon which that music is based. Produced by Jim Vienneau, this LP includes such cuts as "My Bad Girl Treats Me Good," "She Still Loves Me," "You Never Tried To Clip My Wings," "Mental Revenge," "Lookin’ For Tomorrow (All I Find Yesterday)" with our favorites being "Storms Never Last" and "Rainy Day Lady." It’s a M-M-Must for M-M-Mel Tillis fans.

BANDY THE RODEO CLOWN — Moe Bandy

Nick Tosches wrote the liner notes for this one and to quote his final remarks is to make the sum of the LP. "Like Moe’s first two albums, "Bandy The Rodeo Clown" is not dainty music. There are no candy kisses, no pastel sunrises, no dolly valentines. The stuff here is visceral, in the least figurative sense of the word. As often as not, the Moe songs about can’t pull in anybody to help them make it through the night. They get loaded, butt bostiles, make fools of themselves, wreck it out in those neon limousins. It’s American rotgut poetry, and it can blow the top of your head off, if the moon is right. Listen up." Produced and arranged by Ray Baker, it leads with its catchy single "Bandy The Rodeo Clown" (Cash Box country single #5 bullet) and includes other favorites such as "Oh, Lonesome Me." As Nick Tosches says — "listen up."

PIANO MASTERPIECES 1900-1975 — Floyd Cramer — RCA APL 1-8993

The style and delivery of a Floyd Cramer performance cannot be begged. He is a "universal" artist equally competent and comfortable playing his unique "boogie" style which fits with ease into symphonic sound as well as pure country. This LP is a collection of great standard tunes such as "Dizzy Fingers," "The Entertainer" (theme from "The Sting"), "Canadian Sunset," "A Walk In The Black Forest," "Sunrise Serenade," "Maple Leaf Rag," "Near You," "Piano Roll Blues," "Jay's" and "Last Date." Enio hoto this one will find more plays MOR or easy listening." It also be a collector’s item among Floyd’s many country fans.

THE ANITA KERR SINGERS — RCA APL 1-1166

To say it simply, humbly and without reservation, the purity of sound produced by the combined artistry of Anita Kerr and Chet Atkins cannot be surpassed. After an interval of a number of talent years, and long-repeating of talent which was in the fore of the legendary "Nashville Sound"’s creation. The cuts include "I'm Not Liza," "Before The Next Teardrop Falls," "Hey, Won't You Play) Another Somebody Done Somebody Wrong Song," "Every Time You Touch Me (I Get High)." MOH, country, easy listening? Who cares, because Everyone will enjoy it.

SAMMI JO — MGM MG 4998

Jimmy Bowen has produced a very sophisticated country LP with Sammi Jo which carries a strong easy listening sound. Or, could it be said Jimmy Bowen has produced a very sophisticated easy listening LP which carries a strong sound country? Composed of mainly Jim Weather- penyenned tunes, Sammi Jo delivers a smooth vocal, along with a full instrumental track arranged by Larry Muhoberac and Gene O’Neal.

REX ALLEN, JR. (Warner Bros. WBS 8133)

Tren’l I’ll Be Over You (2:56) (Shelby Singleton — BMI) (Ben Peters)

It’s a slow moving ballad by Rex Allen, Jr. on this one. Produced by Larry Butler. It could be another good sleeper.

WILD BILL EMERSON (Avco CAV 616)

Have You Seen My Chicken (2:29) (Uncanny — BMI/Warhawk — ASCAP)

Different, good, interesting, unique is the way people have described both Wild Bill Emerson and his song. Listen not to Wild Bill’s unique voice, but to the fresh and enjoyable instrumentation of the Muscle Shoals musicians led by Wild Bill on lead guitar. "Have You Seen My Chicken" was produced by George Jones and "Peanut" Montgomery and is a strong contender for charting. Flash. No info available.
Rowe Hosts Nat’l. Distrib Meet; Unveils New ‘Fleetwood’ & ‘Imperial’

CHICAGO — The theme was “time,” the place was the Hyatt Regency Chicago Hotel, and the occasion was the August 21 and 22 national distributor meeting held in Ballroom D, which was adorned with “time” related placards and signs, including a life-size 3-dimensional poster through which Rowe’s vice president of marketing Jim Newlander emerged, quite dynamically, to deliver his opening remarks relating to the program’s theme, and to introduce Rowe president Joe Barton.

He just was short of a year, as Barton pointed out, since he ascended to the presidency of Rowe. His speech centered largely on the events of the past twelve months, the current national economic situation and its adverse effects, the decline in vending sales experienced by the firm during the suspension of Rowe’s company-owned distribution in Japan and the very favorable results of the firm’s re-alignment in that market. He also noted the successful accomplishment of numerous re-organizational programs within the company, and expressed a very optimistic outlook for the present and future. He noted that the first several months of 1975 reflected significantly increased profits for Rowe.

The film “Manage Your Time To Build Your Territory” was next on the program, followed by a question and answer period with president Paul Pellegrino. A brief talk focused on the company and its wide scope of business.

Guest speaker Patrick O’Malley, chairman of the board of Canteen Corporation, was introduced at this point and very warmly received by the assembly. He discussed the importance of marketing and the unlimited opportunities opening up as a result of the tremendous increase in leisure time. “Today’s marketing approach should not be determined by yesterday’s sales,” he said. “People in today’s society have more time for leisure activities and more money to spend in pursuit of those activities. In other words, this must be a point of progress,” he added, cautioning against getting caught up in the wave of negativism and pessimism that has been sweeping the country. The crowd was very responsive to his frank, hard-hitting views.

Upon adjournment of the general meeting the assembly was subsequently ushered into Ballroom A for the “happy hour” cocktail period, with no evidence as yet of the new product. Within minutes, however, amidst the clinking of glasses and the sampling of hors d’oeuvres, Rowe’s general sales manager Paul Huebsh made the official introduction of the R-80 phonographs which were prominently placed, under wraps up to this point, in various spots of the ballroom for all to see. The models are the “Fleetwood” and the “Imperial.” Both have back-illuminated front and side panels and offer 200 selections. The “Fleetwood” is of golden-red “kink glass” with carved silver blocks designed with wood grain. The design of the “Imperial” features a dimensional pattern of blue, golden-orange and black framed by rich wood grain. The models have Rowe’s full coverage stereo with six speakers; true SQ Quad sound is an optional feature. Rowe will be displaying the new product at the upcoming Music Dealers of America conventions.

A fine dinner and floor show, featuring the very entertaining Dukes of Dixieland, and the perennial favorite Hank Leonard as emcee, climax the festivities.

Success Of Video Table Ups Growth At U.S. Marketing

SCOTTSDALE, ARIZONA — United States Marketing, Inc., is reporting the lucrative cocktail table video game market with its “Tele-Tennis” model, has experienced a 120% growth rate, according to firm’s president Stan Lane. “We attribute our success to several factors,” he said. “We started with a good product, incorporating into it the best features of other video games with some needed innovations, and we followed through with an energetic marketing program to expose and sell the product. At present, ‘Tele-Tennis’ is in use in 43 states as well as Canada, South America, Europe, the Far East and Australia. We have added, and assembly plants are currently underway in Ireland, Puerto Rico and Mexico.”

“The enthusiastic public acceptance of video games is another reason for our personal growth,” he said, stressing the widening popularity of the units in lounges, restaurants, resorts, clubs, colleges, and other adult gathering spots.

“Tele-Tennis” can be played by one, two or four players and offers the choice of tennis or hockey play. The unit is smartly designed in a futuristic, pedestal style cabinet with an unbreakable glass top and is completely sealed against spillage.

United States Marketing, Inc., recently relocated to new facilities, equipped with a substantially increased production capacity, at 5140 E. Camelback Road, and the firm is accelerating its current expansion program to include facilities outside the U.S. according to Lane.

CORRECTION

Our apologies to Joe Ash of Active Amusement Machine Co. for an error in the text of his Rock-Ola tributary advertisement which appeared in the Aug. 30th edition of Cash Box. The closing line should have read “Happy 40th, Rock-Ola, and I’m looking forward to 40 more.” An embarrassment error this error might have caused.

MOA Candidates

CHICAGO — The MOA Awards Committee, chaired by Clayton L. Norberg, compiled a list of nominations for the jukebox “record of the year” awards, which are presented annually during the MOA banquet held on the closing evening of the convention. The list was submitted to the membership for voting, with instructions to choose selections according to their earning power on jukeboxes during the past twelve month period, with the options of adding to the list if necessary.

Following are the selections included in the list: “Before the Next Teardrop Falls” by Freddy Fender; “I Can Help” by Billy Swan; “Thank God I’m a Country Boy” by John Denver; “Somebody Done Wrong Song” by B. J. Thomas; “Honesty Love You” by Olivia Newton-John; “I’m Not Lost” by Jess Colter; “Kung Fu Fighting” by Carl Douglas; “The Night Chicago Died” by Paper Lace; “My Melody Of Love” by Bobby Vinton; “Please Mr. Please” by Olivia Newton-John; "Philadelphia Freedom" by Elton John; “Having My Baby” by Paul Anka. “Love Will Keep Us Together” by The Captain & Tennille; “Laughter In The Rain” by Neil Sedaka; “I’ll Be Your Baby” by Brian Most; “Let’s Take It Easy” by Brian Most; “I’m Looking for Someone” by Brian Most; “I’ll Be Loved” by Linda Ronstadt; “Mis-try” by Ray Stevens and “Mandy” by Barry Manilow.

The jukebox awards are presented in five categories: pop record of the year; rock record of the year; record of the year; record of the year and artist of the year.

The annual MOA banquet and stage show will be held on Saturday, Oct. 19 in the Conrad Hilton Hotel.

Allied’s New Video Table

HALLEAH, FLA. — A new cocktail table video game currently being produced by Allied Leisure Industries, Inc. The model has a sizable 19” solid state TV screen but is designed in such a manner as to provide full sit-down leg room for customer comfort. Unit’s base is of plated steel and the top of the screen is of scratchproof appearance. As an optional feature, the table is available in various decorator colors.

The controls are all located on the side of the table to allow more room on the surface for handling manipulation by the players. Since the unit is designed for family use, the cabinet is available for easy access to all parts. Servicing does not require special tools for removal of control and logic printed circuit boards.

The model is available through Allied’s network of distributors.
ABC Classical Takes Command — Fr. pg. 12

"Bitches Brew" the way they had all his earlier albums, today it would just be another number in their catalog; as it is, it has impressions, because they have a new approach (with what was definitely the "right" product). "Brew" was a tremendous success to an extremely interesting point in the evolution of jazz-rock as well.

Cash Box: You mentioned the fact that groups like Emerson, Lake and Palmer, Yes and their ilk have increased, if you will, classical consciousness, since their music derives much from the more older roots. A lot of promotional effort has been put behind these groups with a great deal of success.

That's true, but I tend to be a purist, I would prefer that these same creative advertising and promotional techniques be used on what I call the "hard-core" classical and ethnic music rather than on the second-generation counterparts. In other words, I would rather turn on the radio and hear a really spectacular recording of Mussorgsky's "Pictures At An Exhibition" on pop stations than a symphonic version of the same piece. However, the fact that any version of "Pictures" is appearing on pop stations is more than encouraging! It's almost like saying that there's a lot of classical and ethnic music which, in their original versions, would appeal to that same audience. For a long time I have felt that Renaissance dance music would make a tremendous hit at pop music concerts, for instance. Many musicians in the Renaissance had just as strong a sense of how to make people want to move their bodies as musicians today do, and your basic Maria Maiden/Fairport Convention/Crosby-Nash audience would go bananas over it. And I mean the pure music — unadulterated and unpurged, no electric guitars, synthesized saxophones, synthesize drums or Renaissance rhythm kinks.

Cash Box: What you're saying, then in summary, is that the business should open up its marketing and promotional expertise to a wider range of musical talents, right?

I think that what we in the record industry do, with the best of intentions, in ways with a lack of dimension and a good deal of narrow vision, is to effect the variety of music available in major numbers, and I'm not saying that every album of Gregorian Chant should have a t-shirt, roach clip and souvenir pen to go with it as sales tools, but neither should a large potential audience go untapped. I see this musical evolution as a very gradual process — cuts played on the radio are getting longer, jazz artists are sadly falling all over themselves to sell out, sales on "rock" music per se are down, the Rolling Stones play symphonic overtures at their concerts — it's happening slowly, but it's happening. And there's an awful lot of beautiful music waiting out there for everyone to discover it.

Tom Snow — Fr. pg. 14

Snow's backing unit were on the high side of professional as the foundation they afforded gave way, on occasion, to intelligently crafted bridge and solo embellishments. Their abilities on Snow as a songwriter of dimension were at a peak point of the set. I always thought there were only twelve ways a guy could musically break up with his old lady. Tom Snow showed me a thirteenth.

San Francisco has always been ravaged by the elements. There's been fire and an earthquake.

This night San Francisco fell, musically, under twenty feet of Snow.

M.S.
CLASSIFIED AD RATE 25 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word.
Minimum ad accepted 86.25 CASH OR CHECK MUST BE PAID IN ADVANCE FOR ADVERTISING, if cash or check is NOT enclosed with your order, your ad will be held for follow-up. Re-ad receipt of your order or cash (or check). NOTICE — We do not accept trade ads (outside USA add $7 to your present subscription price). You are entitled to a classified ad of 40 words each week's issue for a period of one Full Year, 52 consecutive weeks. Ad rate $10.00 per week, due in advance. Ad each week if you desire. No words over all will be billed at the rate of 25c per word. Please count words carefully, be sure your Classified Ad is sent to Newspaper publication office by Wednesday, 12 noon, of proceeding week to appear in the following week's issue.

Classified Ads Close WEDNESDAY
Send all copy to: CASH BOX, 6656 Sunset Blvd., Hollywood, Calif. 90028
Make sure your copy is enclosed

COIN MACHINES WANTED

WE ARE ALWAYS INTERESTED IN USED AND BRAND NEW PHOTOGRAPHIC EQUIPMENT, PHOTOGRAPHIC SUPPLIES, PHOTOGRAPHIC PRINTING EQUIPMENT. REPAIR SERVICE FOR ALL MAKES AND MODELS. WRITE FOR DETAILS.

100 Antique coin machines, Mills Novelty and Die Cast Payout machines, Old Slot, Bakers Pots, Evans Rarely, etc. 40 Cents Counter, Keystone Twin Dragons, Baby Slot machines, Fantastic Hot New Game Counter. Want to buy Horoscope Ticker and Real Vending Machines. New Concession Stand, Cig. & Mfg., 1025-104 Street, North Battleford, Saskatchewan, Canada. H.S.P. I.C. Canada's Oldest Established Distributor since 1927. Phone Vince Barrie, (319) 631-9505. All current price list of equipment now available.

NEED 50 miniature roman-cast bell bolts for Amusement Par-3 Golf. NORTHEASTERN VERMONT MUSIC 4 Costa Ave., St. Johnsbury, Vt. 05819 (802) 748-7344.

We want BINGO’S & BALLY MULIPURPERS, also Cameel like boxes. Buyer is an Operator. List & Prices to J. C. Gee, BP Boston Gardens, Fremont, Middlesex. T.W. 9 England.

COIN MACHINES FOR SALE

CONVERSION CARDS — PLAY STOREED RECORDS On Selection Memorial Phonos thru 8-201 — No adjustment required — just in — eliminates sound wave, needle skipping, excessive record wear. $34.95 per set. Satisfaction guaranteed. CALL 346-1609. 11701.

For Sale — 10 Magic Rings, 5 Big Wheels, 50 cent Kiffle, Big Top Topp, Slot. Write for price or write for details. S.D. Mesch, 1250 4th Ave., P.O. Box 243, York, Pa. 17403. Phone: (717) 846-1846.

For Sale — FIVE NEW STOCK MARKETS, NEW WALL Streets, New Shot Showers, Bill Ventine, Belmar Beach, Silver Stars, Lido, Bikes, Touch-A, Titanic Circus. Queen. Write for prices. LOWELL ASSOCIATES, P.O. Box 386, Glen Burnie, Md. 21060. (301) 380-2400.

ATT. GAME ROOM OPERATORS — WE HAVE OVER 200 new & used games available. What do you need? What will you pay? Do you need fast service on service & location problems? CENTRAL DISTRIBUTORS INC., 3235 Olive Street, St. Louis, Mo. (314) 601-3311.

CLASSIFIED POWER!

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

CLASSIFIED AD

Send all copy to: CASH BOX, 6656 Sunset Blvd., Hollywood, Calif. 90028
Make sure your copy is enclosed

Golf.
or roll
862-661.
1
ATT: FOR CONVERSION 9LR.
Gee.
Streets,
Pool SPRIL.
rides,
ARE & for England.
COIN Street,
89,
Mail FIVE Monaural 1
Johnsbury,
Sails,
and Talbot just new Magic Air LOIS,
Phone HOLLAND SALE St.,
to:
Oldest service WE 5 USED Phonographs, equipment for Wheels.

WHAT — all makes new and used Photographs, Wall Boxes, T.V. Games, Air Hockey, Pool Tables, Burger Pool Tables, Electronic Basketball games, Electronic Games, Kwik Games, four models, St. Thomas Coin Sales Inc., 669 Talbot St., St. Thomas, Ontario, Canada. H.S.P. I.C. Canada's Oldest Established Distributor since 1927. Phone Vince Barrie, (319) 631-9505. All current price list of equipment now available.

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CHICAGO CHATTER

The Empire Dist.-Robert Jones Int'l--Advance Automatic Sales annual meeting was
held at the O'Hare Marriott the weekend of Aug. 22. Empire's local executive and
sales staff were on hand, of course, along with the distri's various branch managers
and sales reps; joining Chat McMurdie of Advance Automatic Sales, and Bob LeBlanc,
Bob Mahoney, Arnold Kamin and Jack Shawcross of Bob Jones Int'l ... Chatled
briefly with Jack Burns and learned how enthusiastic everyone is about the new
Rock-Ola 'Princess' phonograph.

AND SPEAKING OF ROCK-O-LA, we've heard so many fine comments about the
Aug. 23 Cash Box cover photo highlighting the Osmond Bros. and a vintage model
Rock-Ola jukebox! Nostalgia craze being what it is, the jukebox attracted as much
attention as the Osmonds!

WILLIAMS ELECTRONICS INC. has just released a very eye-catching new single
player pin game called "Triple Strike" which is attracting so much attention all over
the country, according to Bill DeSelm. Quantity shipments are already the order of
the day at the factory! Bill also mentioned that there's a big fall demand surfacing for the
current fast selling "Marquis" shuffle alley.

"WIZARD" CONTINUES TO BE the center of excitement at the Bally Mfg. Corp.
plant! It was among the most popular attractions at the recent press party for "Tom-
my" star Roger Daltry — and its wide appeal in the trade is evidenced by the con-
tinuous flow of orders at the Bally office!

HAPPY TO HEAR THAT everyone had a really great time on the recent CDE-
hosted distributor trip to Funchal, Madeira — and that the internal problems in Lisbon
did not dampen the atmosphere when the group visited this very lovely city ... Bob
Sherwood remained at home base while the trip was in progress, to finalize prepara-
tions for the release and subsequent sample shipment of the factory's exciting new
"Hunt Club" target game. Bob mentioned how successfully the unit was tested, at 52¢
play, adding that ops who have seen sample models have been very impressed with the
game's compact size and the unique glass enclosed target area which is mounted on
a metal floor stand or can be used on the wall. The Chicago Dynamic Industries
factory is in full production on this model, as well as the recently released "Red
Baron" two-player.

BARRY TERRY'S MFG. IS FULL SWING at the new Midway Mfg. Co. factory facilities
in Franklin Park, according to director of sales Larry Berke. Final phase of the big move
from Schiller Park was completed during the factory's summer vacation shutdown. At
present, they're concentrating pretty heavily on producing and delivering "Wheels II."

ATTENTION MOA MEMBERS: Fri. (5) is the balloeting deadline for the MOA
"record of the year" and "artist of the year" awards. A list of nominations, prepared by
the association's awards committee, was submitted to the membership in a recent
mailing. Voters were given the option of choosing selections from the list and adding
any qualifiers of their own.

Understand that Brunswick's Briarwood Division is testing a new air cushion game
that's taking in more than "Air Hockey" did!

UPPER MID-WEST MUSINGS

Doyle Hicks and his son driving in from Brookings, S. Dakota and picking up a truck
load of equipment for his new store. Mr. & Mrs. Burns visited the factory for a few
weeks. Stopped in town for the day. Jimmy driving in to pick up Bob who had just returned
from a 10-day vacation in Las Vegas taking in a lot of shows and good eating places.

Mr. & Mrs. Ed Smith in the cities buying parts and records ... Seen in this town
this past week were Mr. & Mrs. Marshall Keinz, Tomahawk, Wis. Clayton Norberg, H.H.
Krueger, Fairfax, Per Fjeldstad, Virginia, Frank Grant and Tim O'Hara, St. Cloud ... Mr.
& Mrs. Carl Gedney, International Falls, in the city on a shopping tour ... Mr. & Mrs.
John Czerwinski in town visiting their children. John looking better after losing 20
pounds but still not up to par ... Congratulations to Mr. & Mrs. Steve Lieberman on
the Bar Mitzvah of their son Daniel Sat. Aug. 23 ... Congratulations to Mr. & Mrs. Bob
Borgquist on the arrival of a new baby boy. Mother and son are doing very nicely and
so is the father ... In town this past week were Bill Ramsay, Duluth, Mr. & Mrs.
Lawrence Sanford, Gene Clemen, Tom Gelineau, Two Harbors, Paul Gisl, Mr. & Mrs.
Norman Hubbard, John Galep, Stan Baidler, Fargo ... Dick Couch, entered the Vets
Hospital Wed. (20) and had heart surgery Fri. (22). Dick called to say that he was hav-
ing the operation and sounded very cheerful. We haven't had a report on his condi-
tion yet, but hope that everything went well. Don Hazelwood, Jr. stopping off in
Minneapolis enroute home from a week of flying in the naval reserves station at
Detroit.

EASTERN FLASHES

The sizable contingent of Rowe International people who were in Chicago (8/21/22)
for the firm's national distri meeting, are back in the Whippany headquarters enjoy-
ing the pleasant aftermath of a very successful event — and the enthusiastic distri
feedback! Director of marketing services Dan Denman is taking some kidding, you
can bet, for the fantastic get-up he wore during the Rowe cocktail party Thursday
night. His "two-player" outfit included black dress and "Princess" coat! ... Bob and Jim, Jr
briefly with Jerry Gordon at the Betson Enterprises offices in North Bergen — and
happy to report that business has been very good out there. Jerry said they've been
moving a lot of equipment these past weeks. Among the items he mentioned were
Midway's "Wheels II", Allied's "Street Burners" and ChiCom's "Red Baron" — a
name a few. He also said music equipment has been doing extremely well, with
emphasis on the very successful Rock-Ola 460 phonio, which has been a consistent
seller.

MILWAUKEE MENTIONS

The Lake Geneva Playboy Club rounded out its current entertainment schedule with
the following bookings: David Brenner (Sept. 5-13), Money Amsterdam (17-20), The
Galen Show (23-28), Rip Taylor (Oct. 1-5), Bill Dana (7-12), Frank Sinatra Jr. (14-19),
Woody Woodbury (21-26), and Dave Major and The Minors (Nov. 4-27). As previously
announced, the resort is now open to the public all year-round, although a private key
club remains in operation on the premises.

SUMMER BUSINESS HAS BEEN GOOD at Hastings Dist. Inc. — and that's the
word from Jack Hastings.

MARIE PIERCE OF Pierce Music in Brookhead notes that phonograph collections
are picking up as a result of the re-opening of high schools in the area, and she's ex-
pecting an even more significant increase when the colleges resume classes.

1. Shoots 'live' coins utilized in your country
2. Pays out in increments of 2-6-8-50,
3. After accumulation of "spent" ammo ... a new game can be
   played like British
   Penny-toss Games.
Road plus all 100%.

Deputy Leahy myself general Jackson, Inc.

Five.

To the GTO "We..." said.

Artists in South Africa (Pty), Ltd., located in Johannesburg, the exclusive agent for South Africa is with Peer International.

In 1974, the Coal Miners' catalog produced 177 records, including an additional 112 songs and more than 6 million copies. Artists recording from the catalog included Loretta Lynn, Conway Twitty, Carl Smith, Jerry Lee Lewis, Faron Young, Johnny Paycheck, Nat Stuckey, and Johnny Russell.

Coal Miners Music Inc, provides song writers with national and international access to major country music recording artists.

MOTOWN-EMI Cont.

In New Zealand

AUCKLAND — Motown Records label, Tamla Motown, will continue with EMI (New Zealand) for a further three years as a result of an agreement signed by Motown representatives Ralph Seltzer, vice president and international director, and Jack Tessler, international manager for Motown.

The two Motown executives were also presented with New Zealand gold awards for three Stevie Wonder albums and one by Diana Ross, and three gold single awards for products from Michael Jackson, Diana Ross with the Supremes and the Temptations, and the Jackson Five.

Coal Miners Music Spreads

NASHVILLE — An international expansion by way of additional affiliations in South Africa and Australia has been completed according to Bill Haynes, general manager for Coal Miners Music, Inc. The non-exclusive affiliation in South Africa is with Publishing Company of South Africa (Pty) Ltd., located in Johannesburg, the exclusive agent for South Africa is with Peer International.

In 1974, the Coal Miners' catalog produced 177 records, including an additional 112 songs and more than 6 million copies. Artists recording from the catalog included Loretta Lynn, Conway Twitty, Carl Smith, Jerry Lee Lewis, Faron Young, Johnny Paycheck, Nat Stuckey, and Johnny Russell.

Coal Miners Music Inc, provides song writers with national and international access to major country music recording artists.

Hadley New GTO Deputy Director

LONDON — Colin Hadley becomes director of managing director of the GTO records as of September 1. This announce-ment from Dick Leathy, managing directo-r of the company.

Commenting on the appointment Leathy said, "This is really an extension and consolidation of a very successful relationship between myself and RCA, that commenced several years ago at Bell Records when we contracted his services through McKinley Marketing Consultants. The benefits to GTO will be two-fold: his broad commercial experience is essential to the future growth of GTO both here and overseas and his presence will enable me to spend even more time in the fields of product, pro-

RCA Corp., Victor Japan Form Jointly Owned Co.

NEW YORK — RCA Corp. and the Victor Company of Japan Ltd. have formed RCA Victor Japan to create, promote and market RCA records and tapes. The new government approved company, based in Tokyo, is entitled "RCA Victor Japan Ltd." and is owned equally by RCA and the Japanese Victor company.

The announcement of the new company's formation was made in New York by Anthony L. Conrad, president of the RCA Corp. and in Tokyo by Koichi Matsuno, president of the Victor Company in Japan.

Conrad stated: "This new venture gives us the opportunity to directly promote RCA and Victor product in the second largest record market in the world. It adds an important new dimension to our global activities.

Disc Sales Hit By Recession

TOKYO — Overall summer record sales in Japan hit hard by the economic recession. By story, the breakdown looks like this. Tokyo: A change from mass-consuming to prudent-selection was a characteristic tendency of the summer months. At the same time, high-priced goods gave way to lower-priced product. Total sales this term (July-Aug.) were 13% higher than the previous year, yet this rate was less than last year and also lower than the target. Takaseki: The 20% reduction in disc and tape sales during the second half of this year is the most serious problem.

Sunday: About a 10% increase in comparison with the same period of the previous year. This year has been the year of record sales, mainly at discount dealers. As in Tokyo, competition by quality rather than quantity was very conspicuous.

Sambu: Sales of discs and tapes were 20% higher than in the first half of the year, but fell to 8% increase in comparison with last year. Bad results are blamed on increase of stock without an increase in hit material.

Japanese Winter Sales Campaigns

TOKYO — CBS-Sony and Nippon-Columbia have launched winter sales campaigns in Japan. CBS-Sony, already receiving orders from their "winter battle" campaign from July 21, has started the "winter battle the 2nd." Included in this catalog of international repertoire tapes is a live recording of Western artists, called "Live In Japan," featuring the Three Degrees, the Brothers Four and Miles Davis.

Nippon-Columbia has announced that through the sales campaign, the company will push a collection of wild-west dramatic theme music from American motion pictures.

London Base For Big Mike Music

NEW YORK — Panche Music Ltd. of London will handle administration for the Marsha Warfield Publishing, Big Mike Music and will also cover Europe and Japan for the company. Big Mike president Bill Downs is also director for the soul label, Right On, which will go into full production in January next year and is distributed by Pye International worldwide.

The decision for a London base is that at least 70 percent of the label's releases will be written, co-written, or published by Big Mike, stated Downs.

Finally, Digno Garcia, a legendary name in world showbiz has recorded "Honk Mañu," "Maria Dolores," and "Guana- tamana."
### Argentina

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<th>Artist/Group</th>
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<td>1</td>
<td>2</td>
<td>Soloado</td>
<td>Mai - Manolo Otero, Daniel Sentacruz Ensemble</td>
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<td>El Teléfono Llora</td>
<td>Trompos - Claude François, Music Hall</td>
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<td>1</td>
<td>La Pantera Rosa</td>
<td>Korn - Peter Grant, Samantha - Henry</td>
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<td>Pequeña Y Frágil</td>
<td>Sabu - Mica</td>
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<td>Querida Madre</td>
<td>Korn - Cacho Castaña, Polyray, Old Foge</td>
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<td>Melodías De González</td>
<td>Mario de la Rosa - Paul de Senneville - Music Hall, Alain Bonfils - RCA</td>
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<td>Guemé Tengo Frio</td>
<td>Mariella Ross - RCA</td>
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<td>No Es Que Me Arrepiento</td>
<td>Korn - Los Viacintos, Filipos</td>
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<td>Nunca Más Podre Olvidarte</td>
<td>Mal - Los Cuatro Soles, EMI</td>
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<td>Una Sonrisa, Una Mujer</td>
<td>Relaj - Fernando de Madragna - RCA</td>
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<td>Brindo Por Tu Cumpleaños</td>
<td>Eden - Alfonso Monge, Microfon</td>
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<td>El Grito</td>
<td>Osmosis, Music Hall</td>
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<td>No Debemos Separaros</td>
<td>Claro - Los Linces, RCA</td>
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<td>Vamos Millonarios</td>
<td>Banda Millonaria, Samantha</td>
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<td>Yo Solo Quiero</td>
<td>Melognia - Roberto J. Barrios, CBS</td>
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<td>Tu Seras Mi Compañera</td>
<td>Melogrif - Laurel e Brizuela - CBS</td>
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<td>Ay Amigo - Conmocion</td>
<td>CBS</td>
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<td>Me Lo Di UNA Gitana</td>
<td>Clornt - Katunga, RCA</td>
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<td>Adios Amor Adios</td>
<td>Danyo, EMI</td>
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<td>20</td>
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<td>Sigue A Mi Lado</td>
<td>Mal, Habito, EMI</td>
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### Belgium

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<td>The Elephant Song</td>
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<td>Blamontale</td>
<td>April Wine, Aquarius</td>
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<td>Let It Be</td>
<td>Elvis Presley, Blue Swede</td>
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<td>O.S.S.</td>
<td>Abba, Vogue, RKMM</td>
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<td>Foe-dee-o</td>
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<td>Mon Amour A Moi!</td>
<td>Will Tura, Topkapi, Jean Cluguer</td>
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<td>Moonshine Sally</td>
<td>Music, RAK, Universal</td>
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<td>Brasiliana</td>
<td>Chocolate Boys, Omega, United</td>
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<td>Action</td>
<td>The Sweet, RCA, Universal</td>
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<td>1</td>
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<td>I Believe There's Nothing Stronger</td>
<td>Paul Anka, United Artists</td>
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<td>Down By The Henry Moore</td>
<td>Murray McLauchlan, True North</td>
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<td>Nowatante</td>
<td>April Wine, Aquarius</td>
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<td>Hey You</td>
<td>Bachman-Turner Overdrive, Mercury</td>
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<td>Quick Change Artist</td>
<td>Bachman-Turner Overdrive, Mercury</td>
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<td>You Make Me Want To Be</td>
<td>Dan Hill, GRT</td>
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<td>Keep Our Love Alive</td>
<td>Patricia Dahlquist, Columbia</td>
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<td>Round And Round</td>
<td>Octavian, RCA</td>
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<td>Cristina</td>
<td>Terry Jacks, Quality</td>
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<td>Hit The Road Jack</td>
<td>Stompers, Music World Creations</td>
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<td>1</td>
<td>3</td>
<td>Kokoro Noriko</td>
<td>Takashi Hosokawa, Columbia - Pub: JCM</td>
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<td>Omoide Mukura</td>
<td>Kyoko Kosaka, Aard Vark/Canyon - Pub: Nicon</td>
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<td>Yamahaku</td>
<td>Goro Naguchi, Polydor - Pub: Fuji Music</td>
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<td>Yudachi No Atode</td>
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<td>Sasawowake Framenzo</td>
<td>Hiromi Goh, CBS-Sony, Pub: Nicon</td>
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<td>Natsuhiraku</td>
<td>Victor, Pub: Nicon</td>
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<td>Hiko Tsukishita</td>
<td>Sacri Minami, CBS-Sony - Pub: Nicon</td>
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<td>Junana No Natsu</td>
<td>Junko Sakurada, Victor - Pub: Sun Music</td>
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<td>Minato No Yoko Yokohama Yokusoko</td>
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<td>Itsukazuki</td>
<td>Masatosh Nakamura - Columbia - Pub: NTVP Music</td>
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<td>Bokume Katsukai Kusada</td>
<td>- Cabbi Electrica, Warner-Pioneer - Pub: NTVP Music</td>
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<td>Acid - Subculture, Pub: Music, Victor Music</td>
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<td>Hiroshi Itsuki, Minoruphone/Tokuma - Pub: Noguchi Music</td>
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<td>Tsuruko Shukufuteki, Warner Brothers/Pioneer - Pub: PMK</td>
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<td>Tomo Music Hall</td>
<td>Katsushiki - Kasi Yashiki - Teichiku - Pub: Roppongi Music</td>
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<td>Taiyo N Kusetsu</td>
<td>Zuzuro - AU/Elec, Pub: Nichon, NTVP Music</td>
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<td>1</td>
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<td>Ego Is Not A Dirty Word</td>
<td>Skyhooks, Mushroom</td>
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<td>Captain Fantastic</td>
<td>Elton John, DJM</td>
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<td>3</td>
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<td>Just A Boy</td>
<td>Leo Sayer, Chrysalis</td>
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<td>4</td>
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<td>Physical Graffiti</td>
<td>Led Zeppelin, Swan Song</td>
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<td>5</td>
<td>5</td>
<td>Venus And Mars</td>
<td>Wings, Capitol</td>
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### Top Twenty LPs

1. Best Of The Stylistics - Avco
2. Horizon - Carpenters
3. Venus & Mars - Wings
4. Once Upon A Star - Bay City Rollers
5. Captain Fantastic - Elton John - DJM
6. Thank You Baby - Stylistics
7. One Of These Nights - Eagles
8. Original Soundtrack - 10 cc - Mercury
9. The Best Of Tammy Wynette - Epic
10. Cal Stevens Greatest Hits - Island
11. When Will I See You Again - Johnny Mathis - CBS
12. Mud Rock II - RCA
13. Ten Years Non Stop Jubilee - James Last - Polydor
14. The Basement Tapes - Bob Dylan - CBS
15. The Singles 1969-73 - Carpenters - A&M
17. Simon & Garfunkel's Greatest Hits - CBS
18. Dark Side Of The Moon - Pink Floyd - Harvest
19. Tubular Bells - Mike Oldfield
20. Ride A Rock Horse - Roger Daltry - Polydor
INDIAN LOVE CALL
the second giant single from
RAY STEVENS'
chart LP.

Misty; Indian Love Call; Over The Rainbow; Oh, Lonesome Me;
Sunshine; Cow Cow Boogie; Young Love; Deep Purple; Mockingbird Hill;
Take Care Of Business; Lady Of Spain.

Single and LP produced by
Ray Stevens
United Artists Records and Grateful Dead Records proudly present "Blues For Allah." A brilliant musical achievement from the legendary Grateful Dead.

On Grateful Dead Records
Distributed by United Artists Records