

Spotlight on Mexico

RECORD WORLD

Who In The World: Eddie Kendricks



HITS OF THE WEEK

SINGLES

HELEN REDDY, "AIN'T NO WAY TO TREAT A LADY" (prod. by Joe Wissert) (Colgems, ASCAP). The quest for mutual understanding is a never-ending battle requiring effort on both sides. This lady feels there's an imbalance, and maybe a time to "end" has come. As for you, treat this lady nice. She's a proven winner right on the track once more. Capitol P-4128.

JOHN DENVER, "I'M SORRY" (prod. by Milton Okun) (Cherry Lane, ASCAP). Parting is not the sweet sorrow it's said to be, says Denver, whose message always seems so personal and yet so universal. Trademark smooth production on a track previewing the next Denver album will bring this sometime country boy back home again. RCA PB-10353.

PAUL SIMON/PHOEBE SNOW AND THE JESSY DIXON SINGERS, "GONE AT LAST" (prod. by Paul Simon & Phil Ramone) (Paul Simon Music, BMI). Only a dream world could improve on this combination. It will make believers of one and all as the gospel comes to life in a whole new dimension. The fire beneath them is sure to spread. Columbia 3-10197.

AWB, "IF I EVER LOSE THIS HEAVEN" (prod. by Arif Mardin) (Almo/Jobete, ASCAP). Moderate tempo with plenty of room to stretch carries the lead vocal over a superbly crafted rhythm track. Unusual hook leads right into the body of the tune while your body's already moving in time. Heaven it is and there's no way to lose but in the stars. Atlantic 3285.

SLEEPERS

ROLLING STONES, "OUT OF TIME" (prod. by Andrew Oldham) (Abkco, BMI). With the tour winding down, a very on time single should help prolong interest on a variety of levels. Drawn from the "Metamorphosis" set, "Out of Time" is one of the Stones' more smoothly flowing numbers well-suited for all kinds of radio play. Abkco 5N-4702.

RAY CHARLES, "LIVING FOR THE CITY" (prod. by Ray Charles) (Jobete/Black Bull, ASCAP). Truly the joining of two geniuses—Charles and (as writer) Stevie Wonder. Charles' interpretation is intense and aimed directly at the people and problems confronting city dwellers today. A hard-hitting rendition of a young classic. Crossover 981.

FOX, "ONLY YOU CAN" (prod. by Kenny Young) (Gurusama/Chrysalis, ASCAP). Auspicious debuts are always welcome, and Ariola America makes one with this first Stateside release. A touch of reggae and some slithery vocal effects make for an interesting consistency of sound. Welcome from abroad. Ariola America/GTO P-7601 (Capitol).

CHARLIE KULIS, "SAVE A ROSE FOR ME" (prod. by Neil Portnow & John Miller/Portnow-Miller) (Midsong Music Intl., ASCAP). This is the season for roses and Charlie Kulis will surely have plenty saved for him once this hits the charts. Rockin' through some fuzz-effects on the break, the bouquet is filled out nicely and with style. Playboy P-6044.

ALBUMS

OSMONDS, "THE PROUD ONE." Sugary ballads, pungently popped up by lush Gene Page arrangements and traditionally tasty Mike Curb production, thrusts these sibling-harmonizers onto a chart-spiraling route once again. The single title track is bulletted at 68, with other faves including "The Last Day Is Coming" and "Someone To Go Home To." MGM M3G-4993 (6.98).

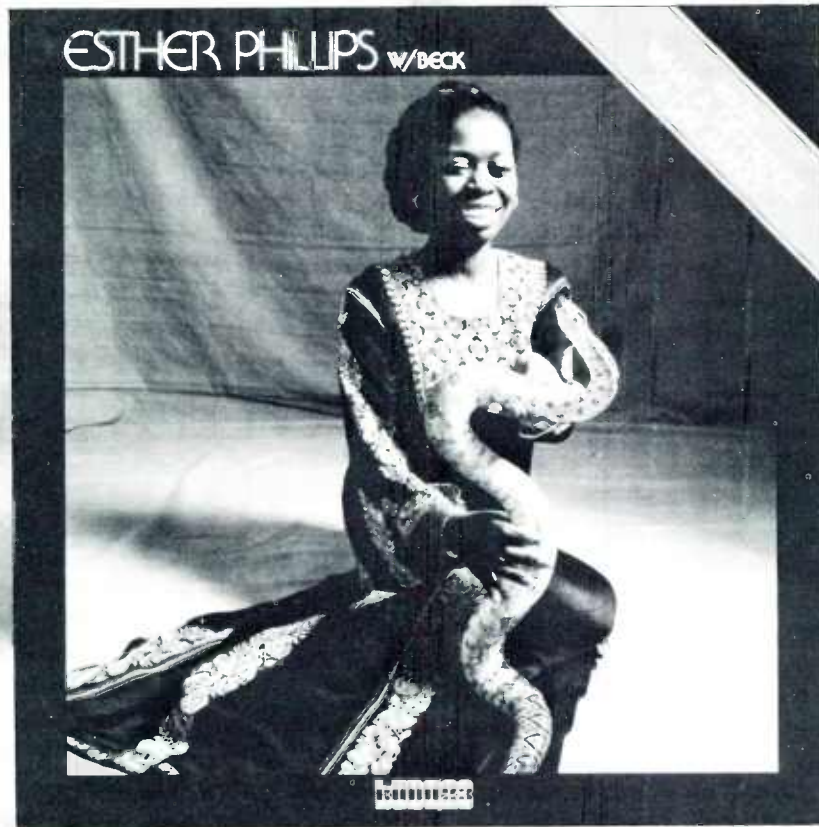
MONTY PYTHON, "THE ALBUM OF THE SOUNDTRACK OF THE TRAILER OF THE FILM MONTY PYTHON AND THE HOLY GRAIL." Those devil-may-care daffy dandies do it again! There's soundtrack dialogue from the rave-reviewed film included with further funny embellishment. If the fact is not as yet fully established, this disc firms the twitting troupe's tenure. Arista 4050 (6.98).

"FOX." New label is launched with this unusual, soft-sounding sextet's bow. Expect response from a variety of formats, since disc exhibits broad and infectious appeal. Spare but effective music (with a hint of reggae) accompanies high, gently splashing harmonies and smooth lead vocals. Ariola America/GTO ST-50001 (Capitol) (6.98).

BE-BOP DELUXE, "FUTURAMA." Debut label release from these hard 'n heavy English rockers secures the 'Sleeper' spot on this week's FM Airplay Report. The disc simply smacks with progressive punch. Heavy ballads are interspersed with metal movers, as highlighted by "Stage Whispers," "Jean Cocteau" and "Swan Song." Harvest ST 11432 (Capitol) (6.98).



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Dinah Washington went No.1 with
"What A Diff'rence A Day Makes"



KUDU

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World Radio History

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RECORD WORLD

Hill & Range Songs Acquired by Chappell

■ NEW YORK—Chappell & Co., Inc. has acquired all of the songs published by Hill and Range Songs, Inc., Anne-Rachel Music Corporation, Dorfi Music, Inc. and Noma Music Inc. The arrangement was finalized on July 29.

The number of songs purchased totals well over 20,000, including hundreds of major copyrights in the country, contemporary and standard areas.

Not included in the acquisition are works in the Elvis Presley Music, Inc. and Gladys Music, Inc. catalogues. However, these companies will be administered by Chappell.

Jean Aberbach expressed particular satisfaction that these copyrights would now be handled by the same company which employed him for many years prior to his going into business with his brother Julian.

"We are very pleased to include the well-known Hill and Range songs in our worldwide publishing group," stated Norman Weiser, president of Chappell. "These songs, accumulated over a lifetime by Julian and Jean Aberbach, constitute some of the best-known catalogues in the music business today and we are proud to be associated with them."

Little David Returns To Atlantic Distrib.

■ LOS ANGELES — Little David Records, the Los Angeles-based label that features recording artists Flip Wilson, George Carlin, and Kenny Rankin among its roster, will be distributed by Atlantic/Atco Records effective immediately, it was announced by Jerry Greenberg, president of Atlantic/Atco.

"Berries in Salinas," Flip Wilson's first recording as a singer, will be the first single release by Little David through Atlantic under the terms of the new agreement. The single, produced by Snuff Garrett, concerns the plight of migrant farm workers, and is released by special arrangement with Warner Bros. Records, former distributors of Little David in 1974-75. An album by Flip Wilson is planned for release later this year.

(Continued on page 30)

Performance Royalty Question Nears Resolution; Outlook Dim Despite Tacit Administration Support

By MICHAEL SHAIN

■ WASHINGTON, D.C. — In an emotional, at times hostile air, record companies and artist representatives came before the House Copyright Subcommittee recently (23) to plead their case, for what may be one of the last times, for a performers royalty. The arguments were for the most part well-worn, the issue some 40 years old: Shouldn't artists, like composers, be paid by those who use their music for profit for their creative contributions?

The new, proposed royalty, projected to bring in about \$10 million annually, by the Recording Industry Association of America, is not given a good chance of passage. In reality, every member of the House has constituents who own and operate radio stations. Record manufacturers and artists—who would share in the money equally—are gathered on both coasts and in Tennessee. The political odds are simply not in favor of the performers royalty.

The royalty faces a formidable foe in the broadcasting industry.

It has Washington savvy, political clout and the status quo on its side.

It was this feeling of facing poor odds and the fact that Congress will more than likely pass on the copyright revision measure once these hearings are over and their opportunity for change would be gone that strained some nerves and raised voices during the two-and-a-half hour session. At one point, Henry Kaiser, general counsel of the American Federation of Musicians, appeared so frustrated over his years-long efforts to make the case for the royalty, and with so little success, that when Rep. Robert Drinan (D.-Mass.) asked why the measure hadn't been approved by past Congresses, Kaiser shouted back: "You dropped the ball."

Both sides, the broadcasters and the recording companies and artists, came to the sessions armed with specially-commissioned studies on how much the other industry was making with music. Not surprisingly, each of the studies confirmed the arguments of the side which sponsored them.

The following day (24) Senator Hugh Scott (R-Pa.), Congress' leading exponent of a performers fee, held a one day, solo hearing with virtually the same cast of witnesses. But backers of the new fee got a boost from two new supporters, National Endowment for the Arts chairwoman Nancy Hanks and Registrar of Copyrights Barbara Ringer. Ms. Hanks, a powerful figure in Washington cultural circles, claimed to be speaking for the White House when she told Scott that a performers royalty "would go a long way in correcting the present inequitable situation with regard to the commercial exploitation of creative efforts."

Ford Administration approval of the new royalty caused somewhat of a stir after the hearings. This and past administrations had stayed out of what has been considered a squabble between private interests. A White House official last week was coy when

(Continued on page 70)

Islands Sets Antilles, New Mid-Priced Label

By ELIOT SEKULER

■ LOS ANGELES—Island Records will be releasing the first albums on its new Antilles label in mid-August. The label, described by Island president Charley Nuccio as an esoteric music line, will be list-priced at 4.98 and will be sold with a policy of limited returns. Records on the Antilles label will be packaged in laminated covers similar to those sold by European labels and Island's regular distribution system will not be fully utilized for the Antilles line.

First Releases

The first albums set for release on Antilles are John Surman's "Morning Glory," Ashley Hutchings' "The Compleat Dance Master," an album of traditional English dance music, the self-explanatory "Tibetan Bells," an Eno-Fripp collaboration titled "No Pussyfooting," "The Quiet Sun," an album featuring guitarist Phil Manzanera with Eno and Dave Jarrett,

"Ilaye Keta," a collaboration by Stevie Winwood and two African musicians, the Portsmouth Sinfonia's second album and a Jimmy Reed blues collection.

In a *Record World* interview, Nuccio outlined the concept for the Antilles label. "We're really not intending to sell hit albums on Antilles. What we're doing is opening up a new vehicle for recording artists, one that hasn't existed for some time in the American market because of the cost involved." A precedent for Antilles Records was set by Island in Great Britain several years ago when the company launched its mid-priced HELP label, releases on which included the first Emerson Lake and Palmer and King Crimson lps. The concept differs, according to Nuccio, in that Antilles will not be employed in breaking new artists for eventual transfer to the full-priced Island label.

(Continued on page 70)

Set Presenters, Acts For Rock Awards Show

■ LOS ANGELES — The initial list of performers and presenters of the first Rock Music Awards have been announced by executive producer Don Kirshner.

Performing live on the show will be Labelle, the Kiki Dee Band, Edgar Winter Group, Rick Derringer and Chuck Berry. Additionally, the show will include a line of dancers, film clips and taped performances.

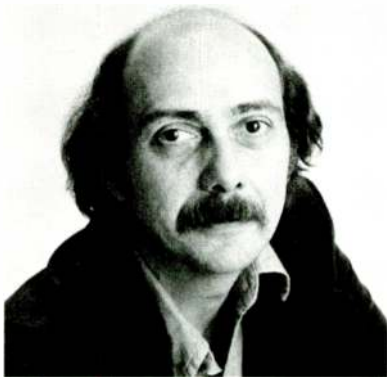
Presenters

Presenters include Ann-Margret, Roger Daltrey, Tony Orlando & Dawn, Michael Douglas, Brenda Vaccaro, Alice Cooper, Bernie Taupin, Olivia Newton-John, Raquel Welch and Mike Douglas.

The awards show, hosted by Diana Ross and Elton John, will air live at 7 p.m. (EDT) on Saturday (Aug. 9) over the CBS Television network from Santa Monica Civic Auditorium. Bob Wynn is producer, Stanley Dorfman directs and associate producers are David Yarnell and Bonnie Burns.

Rosica Named RCA VP

■ NEW YORK—RCA Records has appointed John Rosica division vice president, merchandising and promotion. The announcement was made by Jack Kiernan, division vice president, marketing, to whom Rosica will report.



John Rosica

In making the announcement, Kiernan noted that Rosica's new position encompasses both the company's national promotion activity and the product merchandising area Rosica has headed since he joined RCA Records.

"Rosica's background in sales and promotion uniquely qualify

(Continued on page 30)

Franklin Music Stores Purchased by Goody

■ NEW YORK—Sam Goody, president of Sam Goody, Inc., has announced the consummation of a transaction for the purchase of six retail record and audio stores of Franklin Music Company in the Philadelphia area.

With the acquisition of the six new stores, Sam Goody, Inc. will be operating 10 home entertainment centers in the Philadelphia area. In addition, the company operates 16 stores in New York, New Jersey, Connecticut and North Carolina and expects to open its twenty-seventh store in the Monmouth Shopping Center in Eatontown, New Jersey in August, 1975.

Sedaka Covered Again

■ Neil Sedaka continues to be America's hottest composer with the release last week of his composition "Solitaire" as The Carpenters' new single. The song marks the seventh cut off his "Sedaka's Back" lp—on the Rocket label—to be released as a single.

(Continued on page 20)

Columbia Ups Andon

■ NEW YORK — Bruce Lundvall, vice president and general manager, Columbia Records, has announced the appointment of Arma Andon to the position of assistant to the vice president and general manager, Columbia Records.



Arma Andon

In his new capacity, Andon will be responsible for assisting Lundvall in the operation of all aspects of the Columbia label activities. His principal role will be that of coordinating plans between Columbia's a&r and marketing departments. He will report directly to Lundvall.

Andon joined CBS Records in 1972 as associate product manager and, in January, 1974, was promoted to associate director, east coast product manager, Columbia Records. Most recently, he held the position of director, product management, Columbia Records, east coast.

Pictorial highlights of the CBS Convention on p. 36.

Capitol, Grand Funk Resolve Differences

■ LOS ANGELES—Capitol Records and Grand Funk Railroad have resolved their legal differences amicably, according to an announcement made jointly by Bhaskar Menon, Capitol's president & chief executive officer, and Andy Cavaliere, GFR's manager.

Under terms of a settlement reached last week, Capitol will drop its law suit (filed June 13, 1975, in New York Supreme Court) against the group, and the group will deliver to Capitol two albums, a two-disk "live" set entitled "Caught In The Act" to be released in mid-August, and a new studio album for release at a later date.

RCA Names Draper VP, Rhythm & Blues

■ NEW YORK—The appointment of Tom Draper as division vice president, rhythm & blues has been announced by Kenneth Glancy, president, RCA Records.



Tom Draper

The promotion comes little more than a year after Draper first assumed full responsibility for r&b music at the company. In that span of time, Draper has vitalized and added to RCA's r&b talent roster. He has been involved in the signing of many new artists, including The Tymes, L.T.G. Exchange, Weldon Irvine, Zulema, Buari, Lola Falana, The Choice Four, 21st Century, D. J. Rogers, Faith, Hope & Charity, Chocolate Milk, Nell Carter, The Ellington Sisters, Vicki Sue Robinson, Marsha Tinsley and Charles Drain. Along with the Main Ingredient, the Hues Corporation, Wilson Pickett and White Heat, they comprise practically a brand new soul contingent for RCA.

Draper was instrumental in bringing to the company the talents of producer-composer-arranger Van "The Hustle" McCoy, who, via his Whitehouse Productions, has produced The Choice Four and Faith, Hope & Charity for RCA. The relationship with Al-

(Continued on page 30)



1700 Broadway, New York, N.Y. 10019
Phone: (212) 765-5020

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VP & MANAGING EDITOR
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WEST COAST

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VICE PRESIDENT

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Eliot Sekuler/West Coast Editor

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6290 Sunset Blvd., Hollywood, Calif. 90028
Phone: (213) 465-6126

NASHVILLE

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LATIN AMERICAN OFFICE

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3140 W. 8th Ave.

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(305) 823-8491

(305) 821-1230 (night)

ENGLAND

NOEL GAY ORGANISATION

24 Denmark St.

London, W.C.2, England

Phone: 836-3941

JAPAN

ORIGINAL CONFIDENCE

CBON Queen Building

18-12 Roppongi 7-chome

Minato-ku, Tokyo

GERMANY

PAUL SIEGEL

EUROPEAN EDITOR

Tauentzienstrasse 16, 1 Berlin 30, Germany
Phone: Berlin 2115914

FRANCE

GILLES PETARD

8, Quai de Stalingrad,

Boulogne 92, France

Phone: 520-79-67

CANADA

LARRY LE BLANC

9 Craig Crescent

Toronto M4G2N6, Canada

Phone: (416) 482-3125

SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S. AND CANADA—\$50; AIR MAIL—\$85; FOREIGN AIR MAIL—\$90. SECOND CLASS POSTAGE PAID AT NEW YORK, N. Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.

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RECORD WORLD PUBLISHING CO., INC.
VOL. 31, No. 1468

Powerhouse Picks

(Due to airplay and sales in projectable markets, these records exhibit top five potential)

Paul Anka with Odis Coates (UA) "I Believe) There's Nothing Stronger Than Our Love."

The Anka-Coates combination is on the way to its fourth smash in a row. The record is receiving major market adds accompanied by upward moves and breakout sales.

David Geddes (Big Tree) "Run Joey Run."

Taking half-chart jumps at many stations, backed by good sales sell-through, this record has exploded in a very short time.

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Produced by Bob Montgomery

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Capricorn Barbeque Bash



Over 500 guests from all over the world helped Capricorn Records celebrate another successful year at the 4th Annual Capricorn Barbeque and Summer Games, held at Dogwood Point on Lake Sinclair, Georgia. The festivities weren't limited solely to Lake Sinclair, however, as various parties and music jams kept the visitors continually busy. The night before the Barbeque, guests were shuttled out to Lakeside Park for a cocktail party where Capricorn recording artist Bobby Whitlock premiered his new band. The following morning, guests were bussed out to Dogwood Point for the Barbeque and Summer Games. At Lakeside, following the Barbeque, Grinderswitch performed, and at Uncle Sam's, Kenny O'Dell, Razy Bailey, Dicky Betts and Travis Wammack got together for a public jam session. Shown above at the Barbeque and Summer Games are, from left: Capricorn president Phil Walden; RW vice president John Sturdivant; Bunky Odom of Phil Walden & Associates; Walden and former Georgia Governor Jimmy Carter; Betts, of the Allman Brothers Band, and Frank Fenter of Capricorn Records.

Davis Named VP For CBS Europe

■ NEW YORK — M. Richard Asher, president of CBS Records International and Peter de Rougemont, CBS Records International vice president of European operations have jointly announced the appointment of Allen Davis, CRI vice president to the newly created position of vice president, European marketing operations.



Allen Davis

Davis joined CBS Records International as vice president in January 1974 and senior director, marketing and sales for CBS Records U.K. Previous to that he was director, international artists development, EMI London, having come from EMI's American label, Capitol, where he was vice president, merchandising.

Davis will work from the CBS Records International European Operations headquarters in Paris and will assume marketing responsibilities for all European territories. He will report to Peter de Rougemont and will begin work in his new capacity shortly.

Gold for Stones

■ NEW YORK — "Made In The Shade," the fifth album from the Rolling Stones on Rolling Stones Records (distributed by Atlantic), has been certified gold by the RIAA.

Epic Pacts with Zembu Productions

■ NEW YORK—Ron Alexenburg, vice president and general manager, Epic and CBS Custom Labels, has announced the signing of a major production agreement between Epic Records and Zembu Productions.

Zembu Productions will soon be bringing a wide variety of artists to the Epic roster, with the initial two signings to be announced within the next month and the first releases due to be released by Epic this fall. The major concentration will be in the progressive field, with the majority of the initial releases falling into the jazz category, and later branching out into r&b, rock, reggae and pop music. In all, Zembu expects to deliver between six and 10 albums to Epic within the next two years, with all product appearing on the Epic label with the Zembu Produc-

tions logo. The bulk of the recording for Zembu will be done out of Wally Heider's in San Francisco with Fred Catero Engineering.

Former Polydor President

Prior to forming Zembu Productions, Schoenbaum held a number of important positions in the music industry, including the presidency of Polydor Records. Skip Drinkwater has produced independently for more than four years, working on lp's by such artists as Eddie Henderson, the James Montgomery Band, Norman Conners, Larry Coryell, Link Wray, Alphonse Mouzon, and many others for a variety of labels. In addition to the production of new and established artists, Zembu Productions will also be involved in the Management and Publishing aspects of the industry.



From left: Ron Alexenburg, Skip Drinkwater, Jerry Schoenbaum, Irwin Segelstein.

Atlantic Inks Trammps

■ NEW YORK—Atlantic Records president Jerry Greenberg has announced the signing of the Philadelphia-based group the Trammps to an exclusive, long-term worldwide recording contract. Their debut single for the label, "Hooked For Life" b/w "I'm Alright" was released on Monday, July 28, with a follow-up album tentatively scheduled for September.

The 11-piece band has been together for three years, all veterans of the Philly sound and the city's active recording milieu. They bring to Atlantic a string of hit singles over the last few years, "Where Do We Go From Here?," "Love Epidemic," "Sixty Minute Man," and "Zing Went The Strings Of My Heart," as well as a pair of albums from their previous label associations.

The Trammps are led by session drummer (and lead bass singer for the group) Earl Young. They are produced by the team of Young, Norman Harris, and veteran Philly session bassist/producer Ronnie Baker, all owners of the Philadelphia production and publishing company, Golden Fleece.

Hugh Carey Signs Anti-Piracy Bill

■ ALBANY, N.Y.—A bill designed to combat pirated records and films has been signed into law by Governor Hugh Carey. Effective immediately, the new law prohibits the unauthorized recording or photographing of a live performance in a concert hall, theater or auditorium. The law requires that management post signs clearly stating that reproduction of a performance is forbidden and subjects violators to ejection. In addition, the law gives theater owners the right to hold any recording equipment or cameras brought into the hall until the end of the performance.

Goldhawke, MCA Pact

■ LOS ANGELES — Goldhawke Productions, Ltd., the company that has exclusive rights to all of Roger Daltrey's material as a solo recording artist, has signed a long term agreement with MCA Records, Inc. for the United States and Canada, it was announced by Bill Curbishley (on behalf of Goldhawke Productions, Ltd.) and J.K. Maitland (president of MCA Records, Inc.). The first album to be released under this agreement is Roger Daltrey's "Ride A Rock Horse."

MCA president Maitland emphasized that the signing does not alter the relationship between Daltrey and the Who or the Who and MCA Records.

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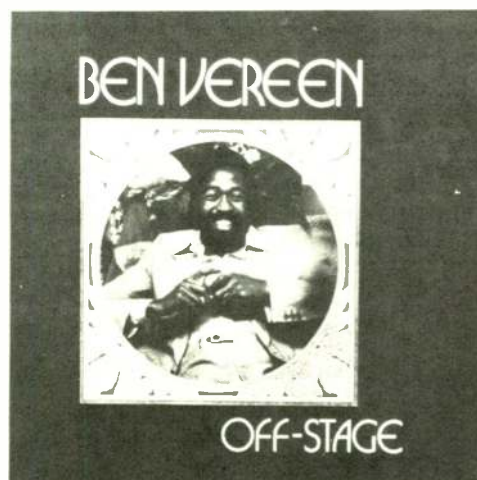
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PLEASURE FROM THE BUDDAH GROUP

World Radio History

Los Angeles Club Scene Displays Diversity

By ELIOT SEKULER

■ LOS ANGELES — The clubs of Los Angeles have traditionally provided a spawning ground for artists of every musical genre. Acts whose music intrinsically excluded the possibility of obtaining top 40 airplay have parlayed club appearances in a few markets into careers as major artists. Conversely, acts with considerable top 40 success have frequently resorted to club engagements here to broaden their followings through the intimate exposure that only a club atmosphere provides.

Although the record manufacturers and booking agencies recognize the indispensability of the clubs, their attitudes towards them are often ambivalent. The label personnel find the clubs to be overly dependent on the record companies for advertising and in-house support, i.e. tabs, press parties, etc. The clubs' operators generally concede their dependence on such support, although many of them have worked toward developing a way of living without it.

The closing of the Whisky as a rock music club earlier this year and the brief hiatus in the Troubadour's operation diminished temporarily the number of club venues available for the showcasing of recording talent. The Roxy Theatre, the most elaborate club operation in this market, thrived; the up-and-coming Starwood aggressively moved in to capture key rock 'n roll bookings. McCabes, a small (150 seat) club somewhat outside the mainstream, maintained a loyal following, while a newcomer, Concerts at the Grove, opened and continues to operate despite problems inherent to its location. The Palomino Club, the market's premier country music location, had a decided edge in its competition with the Country Palace, while the Total Experience monopolized r&b bookings.

Now, with the Troubadour back in business, the Los Angeles club circuit has become a more diversified entity than ever before. And despite competition from a heavy schedule of concerts booked into such sites as the Universal Amphitheatre, the Greek Theatre, the first bookings of the Scottish Rite Auditorium, as well as such year-round concert sites as the Forum, the Shrine, etc., the Los Angeles club proprietors report that business has been healthy.

Bob Regehr, vice president of artist relations at Warner Bros. Records, has been credited by the Troubadour's Doug Weston

with having helped develop the concept of the showcase club. Regehr recently explained the relationship between the major clubs and his label to **Record World**. "Up until a few years ago, personal appearances were often treated as a separate entity from the recording aspect of an artist's career," he said, "What we worked to develop was the idea of timing releases to coincide with a key club engagement as a showcase for the record as well as the act."

Regehr cited the advantages of a club engagement as opposed to a concert appearance: "Acts need clubs. They're going to play concerts for revenue, but clubs still provide the best method of obtaining exposure. For one thing, the worst seat in the house is only 50 feet away from the performer and for another, a week-long engagement gives the record company an opportunity to promote the act, set up press interviews, etc., things that you can't do when an act is in town for only two days to play a concert."

Regehr believes that clubs are moving towards a greater flexibility and in many instances, a greater eclecticism in their bookings. The Roxy, he said, represented a successful club booking policy.

Booked and operated by Elmer Valentine, who booked the Whisky until its conversion to a legit theater site, the Roxy comfortably seats approximately 600, has the best sound system in the city and has been utilized as a showcase for acts ranging from the Tubes to Stan Getz. "It's simple," Valentine replied when asked why the Roxy has succeeded where the

Whisky had not. "There's 200 more seats in this club, which when multiplied by two shows a night, five dollars a ticket, times seven days a week, means \$14,000 more a week with which to buy talent. The name of the game is how much you can spend on an act." Valentine relies heavily on label support in the form of radio spots and print ads while spending an estimated \$1,000 a week on his own advertising.

Probably the chief beneficiary of the Whisky's demise and the only hard-core rock 'n roll club remaining in this city, the Starwood struggled for two years before being recognized as a full-fledged showcase site. The club's Gary Fontenot recently described the Starwood's growth to **RW**. "I can remember two years ago when I could make 20 calls a day to agencies and I'd get 20 out-to-lunches," he stated. "It's different now. They're accepting us as a major venue for rock 'n roll in this city and they're respecting us for it." The Starwood combines "festival" style (standing room) accommodations with regular table seating for a combined capacity of about 800 persons. Included in the club's operation is a second room employed as a disco; admission to the club includes access to both facilities. The Starwood, which formerly relied on local bands and a following of regular hanger-outers, now books mainly recording acts. "Occasionally, we'll book local bands because they helped support this club up until this point," said Fontenot. "We don't want to shut our doors to them now."

In sharp contrast to most L.A. clubs is the small Santa Monica club operated by a musician and

guitar shop proprietor, Robert Kimmel. McCabes has no liquor policy; coffee and tea are sold at \$.10 a pop and the admission charge is a modest \$3.50. Advertising is mostly limited to a mailing list and although recording acts are frequently booked, there is little in the way of label support. "One of the reasons why I don't get record company help is that I don't go after it," says Kimmel. "But a musician like Tom Waits or John Stewart will play McCabes because they know it's a music room; people aren't going to drink, talk or move around while they're playing and it'll be a packed house every night. It's almost like a concert situation." Kimmel is also involved in promoting concerts at the nearby Venice Fox theatre, an art-house movie theatre that doubles as a concert venue about once a month.

"Doug Weston is one of the most brilliant men in his field," said agent Peter Golden of the William Morris Agency in referring to the Troubadour's success. "His judgement has been tremendous in regard to what acts were going somewhere and which acts weren't. "For years the Troubadour served as the focal point of L.A.'s club scene and if you weren't rock 'n roll enough for the Whisky, it was the only ballgame in town. And although he was frequently criticized for his famous option clauses, almost nobody would dispute that Weston had built one of the most effective showcase venues in the country.

Following his recent much-publicized "restructuring," Weston has hired Rick Bloom to book for the room and is looking to expand the capacity of the club beyond its present 300 seats.

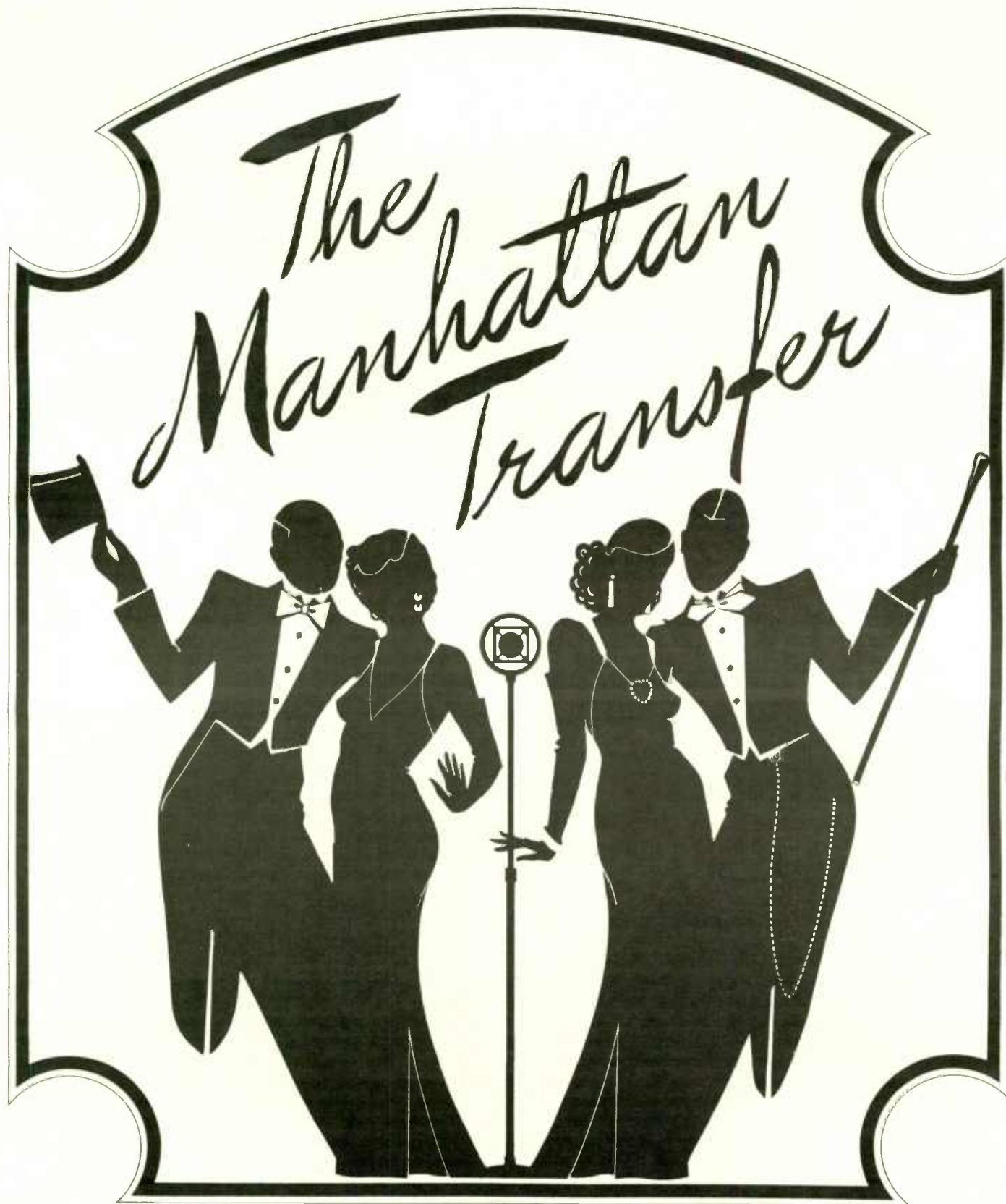
Most significant among the moves that the club has made is to institute a more flexible booking policy. Troubadour engagements, with few exceptions, were generally week-long gigs in the past, beginning on Tuesday night and continuing through Sunday. That policy has now changed to allow for split-week bookings, making the club a more feasible venue for touring artists with full itineraries. The club remains very dependent on record label support.

According to Elektra/Asylum's director of advertising and artist relations, Jerry Sharell, club dates frequently cost the label "more than our artists make on the engagement. The only heavy alternative to the clubs, though, is airplay, so we're there for our acts 100 percent in every market."

George and Monty



Shown here sitting (from left to right) are George Harrison with Eric Idle and Terry Gilliam of the English comedy troupe Monty Python. The occasion was a celebration, both of the Los Angeles opening of the group's movie, "Monty Python and the Holy Grail," and the release of the group's new Arista soundtrack from the movie. Standing between two anonymous party guards is TV personality Gary Owens.



The Manhattan Transfer

The Manhattan Transfer's album includes their hit single, "Clap Your Hands"

#3277

PRODUCED BY AHMET ERTEGUN AND TIM HAUSER

The timeless and joyful Manhattan Transfer. On Atlantic Records.



Watch for Manhattan Transfer on CBS-TV Sundays, beginning Aug. 10th at 7:30 PM (Eastern Time)

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World Radio History

The newest the HOME of t

RONNIE LAWS
Pressure Sensitive

A soulful, funky hard-driving album by one of the most exciting reedmen to emerge in years. Produced by Crusador Wayne Henderson, the album contains new material from Henderson and Laws and a beautiful, rarely heard song by Stevie Wonder.

BN-LA452-G



MOACIR SANTOS
Carnival Of The Spirits

Brazil's master musician comes up with a beautiful fusion of Brazilian folk strains and American popular jazz. Produced by Dale Oehler (of Freddie Hubbard fame), the album features exciting solo work by J. J. Johnson, Oscar Brashear, Don Menza and Jerome Richardson.

BN-LA463-G



EDDIE HENDERSON
Sunburst

The brilliant trumpeter's debut recording on Blue Note. Features great solo & ensemble work by Bennie Maupin, Julian Priest, Alphonso Johnson, Billy Hart, Buster Williams and Bobby Hutcherson.

BN-LA464-G



CARMEN McRAE
I Am Music

A long-awaited magnificent recording from the lady who epitomizes all that's truly beautiful in music. Produced by Roger Kellaway, it includes new songs from Kellaway, Bernard Ighner and Marilyn & Allan Bergman.

BN-LA462-G



RONNIE FOSTER
Cheshire Cat

One of the funkiest albums of the year—guaranteed to get your feet cookin'! Features Ronnie on keyboards and Joe Beck on guitars and MTUME on percussion.

BN-LA425-G



DOM MINASI
I Have The Feeling
I've Been Here Before

An amalgam of swinging up-tempo and lush ballads, this album spotlights one of the most lyrical guitarists on today's scene and also features the amazing keyboard work of Roger Kellaway.

BN-LA426-G



Blue Note Records & Tapes.
A Division of United Artists Records.

World Radio History

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the HOME of

music from the new music:



GIL EVANS

Pacific Standard Time

The two long-unavailable World Pacific classics by one of the giants of jazz orchestration. Features brilliant solo work by Connorball Adderley, Art Blakey, Paul Chambers, Jimmy Cleveland, Curtis Fuller, Steve Lacy, Frank Rehak and Chuck Wayne.

BN-LA461-H2

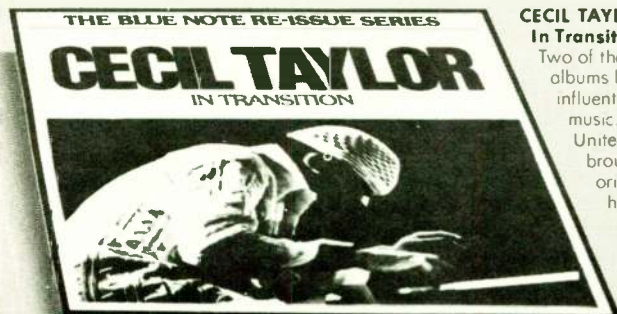


SAM RIVERS

Involution

Two previously unreleased sessions by one of the most mature and original saxophonists in contemporary jazz. Features brilliant work by Donald Byrd, James Spaulding, Julien Priester, Cecil McBee and the Andrew Hill Quartet.

BN-LA453-H2



CECIL TAYLOR

In Transition

Two of the finest and rarest albums by one of the most influential leaders of the new music. The Transition and United Artists albums are brought together with one original tune released here for the first time.

BN-LA458-H2



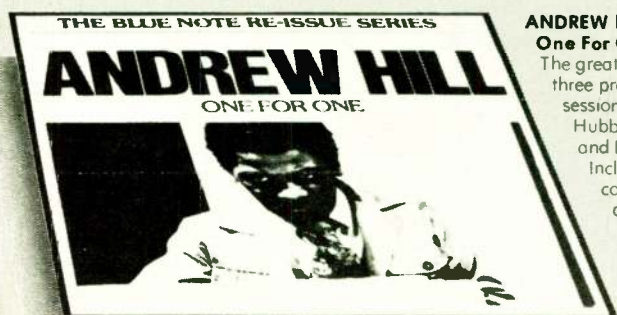
PAUL CHAMBERS

JOHN COLTRANE

High Step

An inseparable team in creative jazz circles during the late 50's. This album includes two Paul Chambers sessions featuring John Coltrane, plus a newly discovered session from that period released here for the first time.

BN-LA451-H2



ANDREW HILL

One For One

The great composer/pianist in three previously unreleased sessions, featuring Freddie Hubbard, Joe Henderson and Bennie Maupin.

Includes a unique combination of a jazz quartet coupled with a string quartet.

BN-LA459-H2

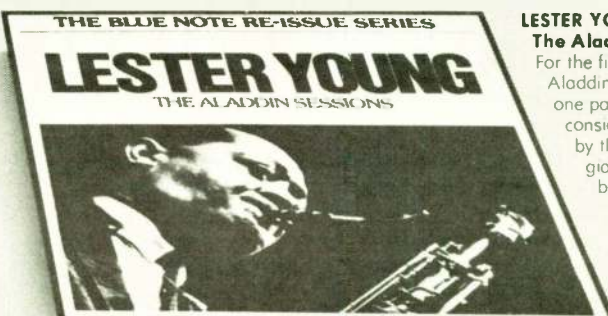


JACKIE McLEAN

Jackknife

Two previously unreleased sessions featuring the great saxophonist in quintet and sextet settings. Featuring brilliant solo work by Lee Morgan, Charles Tolliver, Larry Willis, Larry Ridley, Dan Moore and Jack DeJohnette.

BN-LA457-H2



LESTER YOUNG

The Aladdin Sessions

For the first time, the complete Aladdin combo recordings in one package. Rare recordings considered among the finest by this tenor saxophone giant and leader of the bop era.

BN-LA456-H2

Note.
the new music.

**The Blue Note Re-Issue Series:
7 Specially Priced 2-Record Sets.**

By BEN EDMONDS



■ **TRASHBACK:** For as long as pop music has walked the face of the earth, the musician has been evolving into a cultural figure that many contend is ridiculously out of proportion with his true worth as a mere entertainer. And while the fan's regard for his musical heroes borders sometimes on religious drool, the musician's regard for his audience has often been nothing more than contempt. A running musician's joke in the past few years is that the audience is so totally

incapable of qualitative analysis that "they wouldn't know good music if it bit 'em on the ass." That situation, however, would appear by a couple of recent incidents to be changing. We reported two weeks ago how a crowd in Jacksonville, not believing that Lynyrd Skynyrd vocalist **Ronnie Van Zant** was forced to leave the stage because of bleeding tonsils (which was true), inflicted its wrath on the stadium and the band's equipment. The latest victim of audience trashback is the **J. Geils Band**. 12,000 fans had filled the Saratoga (NY) Performing Arts center to see the Geils band and **Muddy Waters**, and appeared to take news of a Waters cancellation (and replacement by a local act) calmly enough. But when the J. Geils Band left the stage in less than an hour, having performed only seven or eight numbers, the crowd went berserk and trashed the band's equipment. The only damage suffered by the venue itself was two broken windows, and a spokesman for the hall indicated that the Geils band would have to take responsibility for the equipment they lost. Now the point of this is neither to chastise the J. Geils Band (as there were very probably extenuating circumstances) nor to advocate audience participation in senseless destruction. But if rock & roll audiences are finally discarding their mass impersonation of zombies ready to grovel for whatever bones are tossed in their direction by performing popstars, then their (hopefully) intelligent feedback will make for a healthier situation all the way around.

BANNED IN DALLAS: In a wonderful display of the kind of moral dictation that I was sure had perished with the '60s, Dallas television station KXTX has refused a Mercury spot advertising the 10cc "Original Soundtrack" album. The station, a member in good standing of the Christian Broadcasting Network, refused the spot on the following grounds: (1) The "phallic implications" of the group's logo. (Ridiculous.) (2) That their viewers would object to same. (Absurd.) (3) That the spot contained references to the devil. (Ludicrous; neither the spot nor the albums makes so much as one demonic reference.) (4) That the name 10cc implies a connection with narcotics. (Unthinkable; the name 10cc, a **Jonathan King** brainstorm, is in reality the amount of semen released by a male at climax, which any fool can tell you has absolutely nothing whatsoever to do with narcotics.) . . . Various members of the **Rolling Stones**, **Meters** and **War** visited Alex Cooley's Electric Ballroom last week to see the opening night of the **Nicky Hopkins/White Lightnin'** stand. The latter, who've just released a **Felix Pappalardi**-produced album on Island, were surprised by the appearance of label head **Chris Blackwell**, who flew in for the event . . . The **Legendary Les Paul** came out last week to give a concert for San Francisco's Guitar Center, performing with his son Bob accompanying him on drums. Let's hope the guitar master stays out for awhile . . . After being thrilled by the **Tubes** performance here at the Roxy (though he was reportedly a little nervous during the "Rock & Roll Hospital" segment in which Tubes vocalist **Fee Greendamage** came a little too close for comfort with an electric chainsaw), **Clive Davis** flew to San Francisco to hear the album ex-**Joy Of Cooking** co-leader **Terry Garthwaite** is recording with **David Rubinson**, and smiled all the way back to New York . . . **Ted Nugent**, the self-proclaimed world's greatest guitarist and an accomplished hunter who stalks all of his tablemeat (and occasionally lesser guitarists) with bow & arrow, has been signed to Epic . . . Extra special congrats to **John Rosica** on his VP appointment at RCA, and to that label for their good sense in making the move . . . **Doobie Brothers** have pledged to perform a fund-raising concert in support of **Tom Hayden's** bid to secure the Democratic senatorial nomination from California . . . Ace midwestern ABC promotion man **Dick Williams**, on a recent swing of his FM outlets, carried with him a cassette of a sizzling version of the **Lennon-McCartney** song "I've Got A Feeling." He played the song for various FM jocks and program directors, challenging them to guess the artist, and asking if the cut was pro-

(Continued on page 67)

ABC Signs Cold Blood



ABC Records has signed Lydia Pense and Cold Blood, announced Jerold H. Rubinstein, chairman. The seven-member band is completing their sixth album (their debut on ABC) for release shortly. The group's personnel includes original members Pense and Matute, lead guitarist Michael Sasaki and trumpeter/vocalist Max Haskett (members since 1971), tenor saxist/vocalist Skip Mesquite (recently recruited from Tower of Power) and a new rhythm section manned by drummer Harvey Hughes and Domingo Balinton. Pictured from left (front row): Lydia Pense and Cold Blood personal manager Kenn Ellner; lead guitarist Michael Sasaki; ABC Records' chairman Jerold H. Rubinstein; Cold Blood members Lydia Pense, Skip Mesquite and Harvey Hughes; (back row): ABC Records vice president Bob Gibson with Cold Blood members Raul Matute, Max Haskett and Domingo Balinton.

Recording Academy Elects New Trustees

■ **NEW YORK** — At the July meeting of the Board of Governors of the New York Chapter of the National Academy of Recording Arts & Sciences, the Governors elected Selma Brody and Dan Morgenstern (formerly Alternate Trustees), and re-elected Stephen Schwartz to two-year terms as National Trustees. They join Connie De Nave, Anne Phillips, and Allan Steckler (N.Y. Chapter President) whose terms have a year to go.

Alternate Trustees elected to fill one year terms were Kenny Ascher and Garry Sherman. Elected to two-year terms as Alternates were Marilyn Jackson, Ray Moore, and Tom Morgan. Arch Lustberg is the remaining Alternate, with a year to go.

Eric and Mary



Pictured above are Eric Clapton and Mary Travers during the taping of the premiere presentation of "With Mary," Ms. Travers' new D.I.R. Broadcasting-syndicated radio show. As the first guest star, Clapton debuts his new single, a version of Bob Dylan's "Knockin' On Heaven's Door," as well as his forthcoming live album, and comments on his pop music.

C, L&C Promo Campaign Planned by 20th

■ **LOS ANGELES** — Tom Rodden, vice president, general manager, 20th Century Records, has unveiled an extensive promotional and marketing campaign in conjunction with the release of the debut album by Cotton, Lloyd & Christian, now being shipped, and the single culled from the lp, "I Go To Pieces." The album was produced by Mike Curb and Michael Lloyd and features seven original songs by group members Darryl Cotton, Michael Lloyd and Chris Christian.

20th has retained independent marketing consultant Macey Lipman to coordinate the program, which will include a number of special aids.

Additionally, Paul Lovelace, vice president, promotion, and Mick Brown, national sales director, will be utilizing the firm's newly-formed promotional field force of Billy Lee Horne (Boston), Len Evanoff (Cleveland), Mike Kraft (Atlanta), Sandy Horn (Seattle) and John Shuler (Dallas) to coordinate a retail store contest for the best window display in key markets. Contest winners will receive cordless Redi-Phones valued at \$500, tying in with in-store displays of phone booth mobiles which incorporate graphics from the lp jacket.

Peter Skellern Signs With Private Stock

■ **NEW YORK** — Larry Uttal president of Private Stock Records, have announced that they have signed singer/songwriter Peter Skellern for the United States and Canada. The deal was concluded in London between Uttal and Johnny Stirling, head of Pendulum Music Ltd., who manages Skellern.

CARTER STARTER CHARTER!

"GOOD TIMES" TV STAR

RALPH CARTER

STARTS HIS

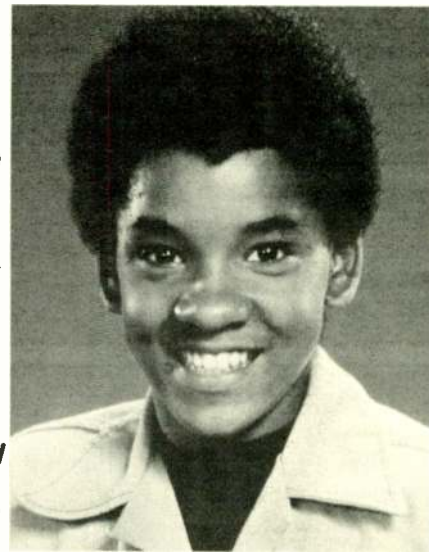
RECORDING CAREER

WITH THE ORIGINAL

HIT SINGLE,

"WHEN YOU'RE YOUNG

AND IN LOVE!"



73695

• Carter's a Charter on the Billboard Soul Chart (89)

• Top 10 on disco charts everywhere

• Ralph's getting good times from these stations:

KAPE—San Antonio
KCOH—Houston
KFJL—Oklahoma City
KJET—Beaumont
KPRS—Kansas City
WAMO—Pittsburgh
WAWA—Milwaukee

WDAO—Dayton
WDAS—Philadelphia
WEBB—Baltimore
WHAT—Philadelphia
WILD—Boston
WLIB—New York
WLOK—Memphis
WNJR—Newark

WOBS—Jacksonville
WOL—Washington, D.C.
WORL—Orlando
WUFO—Buffalo
WVCO—Columbus
WVOL—Nashville
WWIN—Baltimore



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

Roy Radin Associates Opens Coast Office

■ NEW YORK — Roy Radin, president of Roy Radin Associates, has announced the expansion of the multi-faceted company with the opening of a Los Angeles branch at 9255 Sunset Boulevard, to be headed by Leon Mirell.

Radin, who has also formed a TV and film production company with Mirell, called Mirell-Radin Productions, will spend half the month on the coast and half the month at his New York offices in Hampton Bays. The New York offices will continue to be staffed by Murray Becker, who joined RRA 13 months ago after a 23-year career in artist management, and Tim Hatcher, who specialized in college booking before joining Radin in January of this year.

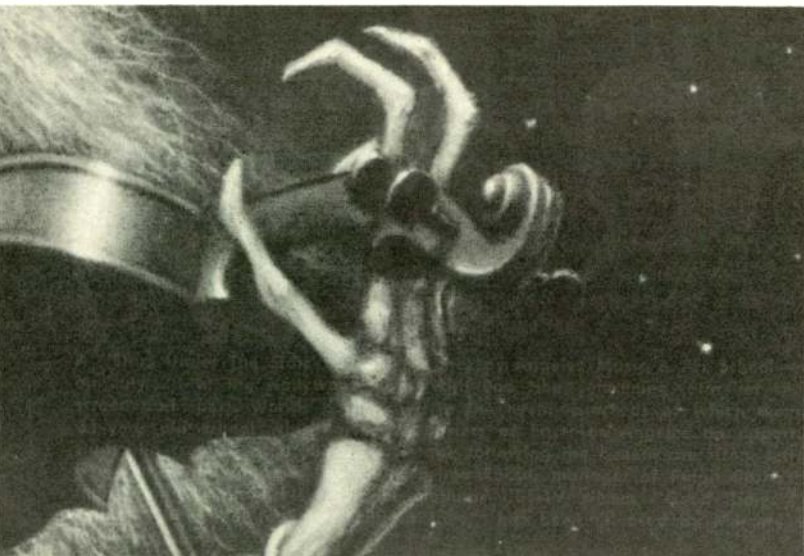
Leon Mirell, who formed his own production company, Mirell Productions, after leaving an ABC-TV vice presidency in 1968, produced the successful "Combat" and "Shindig" series for ABC, and six films.

Rick Bernstein, formerly of Scandore-Bernstein Management and prior to that of the television departments of GAC and CMA, was named to a vice presidency of RRA's coast office, reporting to Mirell.

Mirell and Radin have formed Mirell-Radin Productions in order to concentrate on several film and television projects the company has been developing, while the parent company, Roy Radin Associates, will continue with its emphasis on artist management.

Auto Tragedy Takes 5 Lives

■ ATLANTA — Doris Mephram and Quilla Sheffield (sisters of Gwen Kesler, president of Tara Record & Tape Disturbing Company here), Quilla's children Jane and Mark, and Mrs. Alice G. Kesler (mother of the three sisters) died in a car accident July 9.



10cc Taking 'Strawberry' on the Road

By ROBERT ADELS

■ NEW YORK—When 10cc member Lol Creme talks of "taking Strawberry on the road, as kind of a therapy," he's not speaking of a new psychological technique which relies on fruit. In an exclusive trans-Atlantic telephone interview with **Record World**, the spokesman for the Mercury recording group whose current "I'm Not in Love" is number 3 on The Singles Chart and whose package "The Original Sound-track" is a bulleted 26 on The Album Chart discussed the ultimate goal of bringing the sound environment of their recording studio (Strawberry) to the concert-going public.

Therapy

"With most bands," Creme explained, "it's therapy for them to stop touring long enough to get back into the studio. But for us it's therapy to leave Strawberry Studios, and try to take what it has taught us out in front of people."

Strawberry was founded by 10cc member Eric Stewart along

with engineer Peter Tattersall back before Graham Gouldman had joined forces with Kevin Godley and Creme—in fact before the group had any name at all.

"Originally, we — Eric, Kevin and myself produced demos and sent them around to various record companies. The first one that was picked up was "Neanderthal Man," for which we were named Hotlegs." Although they refer to the tune as "sort of a game we developed merely to test the studio's equipment," the record went to number one in England and was a top 20 item here in the U.S. in 1970.

Hotlegs only toured briefly, but that tour brought writer-musician Graham Gouldman into the picture. He joined them on the road and then came back to Strawberry as a permanent member of the quartet.

"Actually, we thought of ourselves as studio songwriters, but no one else wanted to do our material, so we were forced to do it ourselves," Creme continued. "Neanderthal Man" had given

them the reputation they needed to have more of their demos-slash productions heard in the local music scene: it was Jonathan King who picked up on the next, one called "Donna," another British charttopper.

Hotlegs to 10cc

How did Hotlegs become 10cc? No mystery here, according to Creme: "We never really called ourselves anything. Jonathan came up with that name and we sort of got stuck with it. Names don't matter—all that is important is what you put out under it."

Creme regards "Donna" as "a joke, but a commercial joke" that helped the band set forth goals the quartet would strive to maintain from there on out. The stretch as Hotlegs had been but a brief break in what Creme calls a growing but also a "sheltered" experience in the studio. (The headliner for their live dates was The Moody Blues, of which member Justin Hayward sits on Strawberry's board of director.) And that brief span of time brought home some important facts: "If you don't play live, you don't know who your audience is; you even forget how to play standing up."

The songs and the music had to come first. They made 1974 their "year of the road" and discovered that 1) their audience was "heads as well as kids" and that 2) they could indeed play standing up. But still not headliners here in the States, they had to resort to other group's sound systems on two American tours. And as Creme details, "Whatever standards are out there, ours have to be higher."

October Tour

The inevitable headlining 10cc U.S. tour is now expected to begin in October—thanks to their current Mercury/Phonogram success—wending its way across our fair land from west coast to east.

"It will be one hundred percent music," as the 10cc spokesman foretells it. "We don't leap around like a bunch of idiots—we're just not a high energy band. Our forte is sound, that sound we have developed at Strawberry the effect of which is to create atmospheres. That's why we've developed a light show of our own which can enhance that atmosphere, but 'theatrics?' No, we are definitely not theatrical."

Also on tour, as part of the creation of the studio atmosphere, will be two inventions of which 10cc are most proud. The first is the "gizmo," which Creme describes as a mechanical unit de-

(Continued on page 24)

'Music Is' to Times Publishing



Murray Deutch, president and chief executive officer of the New York Times Music Publishing Corp. announced a co-publishing and administration agreement between his firm and Malvolio Music Publishing Inc. for the score of a new musical "Music Is," with music by Richard Adler, lyrics by Will Holt and book by George Abbott. The show, which is based on Shakespeare's "Twelfth Night," is targeted for Broadway for the '76-'77 season. Pictured above, from left, are: Irv Lichtman, N. Y. Times Music professional manager, east coast; Adler; Holt and Deutch.

Stessel to CBS Post

■ NEW YORK — Debbie Newman, manager, CBS Records' College program, has announced the appointment of Larry Stessel to the position of supervisor, CBS Records' College Program.

In his new capacity, Stessel will be responsible for the daily execution of the College Program operations. He will report to Newman and work closely with her in the supervision of the CBS Records college representatives and the maintenance of close liaisons with college radio stations, newspapers and concert promoters throughout the country.

In January 1975

ABC released Lasker, Stark and Fox

Now in August 1975

Lasker, Stark and Ariola America release Fox

FOX

Already has substantial credentials.

The single: "Only You Can"

has reached #1 or top 3 in over seven countries (England, Germany (400,000 sales), etc.)

The album: "Fox"

top 5 in England with over 100,000 sold to date.

A very cunning first release by



from England's



Stock now available at your Capitol Distributor.

LOGGINS & MESSINA—

Columbia 3-10188

I LIKE IT LIKE THAT (prod. by Jim Messina)
(Thursday, BMI)

One of the best of the good-time rock 'n' roll bands reworks this standard with a smile thrown in Elvis' direction. L&M know the name of the game—hit!

RON BANKS & THE DRAMATICS—

ABC-12125

(I'M GOING BY) THE STARS IN YOUR EYES
(prod. by Don Davis) (Groovesville, BMI)

Mood building is this group's forte and you can almost feel the late-night lights changing colors as those stars reflect a love warm and true.

BILLY SWAN—Monument

ZS8 8661 (Col)

EVERYTHING'S THE SAME (AIN'T NOTHING CHANGED) (prod. by Chip Young & Billy Swan)
(Combine, BMI)

Swan has made the transition from country to pop before and this has the same feel. And though not quite everything's the same, the hit potential is.

THE TRAMMPS—Atlantic 3286

HOOKED FOR LIFE (prod. by Baker, Harris & Young) (Golden Fleece, BMI)

No mistaking the message here, but the pulsating beat really takes over—which is what counts once inside the discos. Love is a hook, too.

C. L. GOODSON—Island IS-030

18 YELLOW ROSES (prod. by Don Lee / 1-2-3 Records) (Hudson Bay, BMI)

The late Bobby Darin's tune makes for Island's first foray into the country market. Goodson's deep-hearted voice contrasts the pedal steel perfectly.

VANCE OR TOWERS—A&M 1717

DO WHATEVER WE WANT (prod. by Tom Gamache / Production Legere) (Irving, BMI)

Straight-ahead rocker firmly entrenched in the electric medium. Clever lyric is worth a special kind of listen. Let them do what they want on your turntable.

THE FIESTAS—Respect TAA-2509 (Stax)

I CAN'T SHAKE YOUR LOVE (prod. by Randy Stewart & Willie Hall) (East/Memphis, BMI; rap only, Half & Half, BMI)

The same Fiestas of the 1958 hit "So Fine" are back with a lovers' ballad tailored to 1975. Seventeen years isn't always that long a time.

CHILDREN OF ALL AGES—

Different Drummer DD 45001

STRAWBERRIES IN THE WINTER (prod. by Children of All Ages & John Hill / Michlin & Hill) (1974 Mom's Best, ASCAP)

With an all-star studio man's band you'd expect the farthest out of jazz sounds (Rebblot, Brecker, Irwin, etc.) but this is down home all the way.

ERIC CLAPTON—

RSO SO-513 (Atlantic)

KNOCKIN' ON HEAVEN'S DOOR (prod. by Albhy Galuten) (Ram's Horn, ASCAP)

Fresh from his latest studio sessions, Mr. C comes a knockin' with this Dylan song of not so long ago. No fancy licks—just a clean, well-polished effort.

ESSENCE—

Epic 8-50133

SWEET FOOLS (prod. by Frank Rand & Willie Henderson) (Bald Medusa, ASCAP)

"We're nothing but sweet fools alone" is a point well made here in a strong and elaborate r&b mold out of Chicago. The opening is solidly classic rock.

BAREBACK ROCKERS—Private Stock

PS 030

GIDDYAP GIRL (RIDE YOUR HORSEY HOME)

(prod. by Bob Crewe) (Heart's Delight / Desiderata, BMI)

The Derby is over, but the race is still on. Crewe is a triple crown winner and jockeys this one right into position. Post time is chart time.

SHA NA NA—Kama Sutra

KA 603 (Buddah)

YOU'RE THE ONLY LIGHT ON MY HORIZON NOW

(prod. by Tony Camillo) (C.A.M.-U.S.A., BMI)
First single from the recently released "Sha Na Now" set is a deliberate effort at combining an oldies consciousness with an up-to-date tune and arrangement.

ERIC ANDERSEN—Arista AS0141

BE TRUE TO YOU (prod. by Tom Sellers)
(Wind and Sand, ASCAP)

Title track from Andersen's Arista album debut is gentle and mellow with an exceptionally strong chorus/hook. Choral back-up swells the sound.

SAMI JO—MGM M 14820

YOU'RE A PART OF ME (prod. by Jimmy Bowen / 1-2-3 Records) (Brown Shoes/Chappell, ASCAP)

Sami Jo's wonderfully expressive style is at its best rolling into the chorus and soaring on the verses. Songs—this one especially—are a part of her.

PHYLLIS HYMAN—Private Stock PS 034

LEAVIN' THE GOOD LIFE BEHIND (prod. by George Kerr / Double K / Desert Moon Ent.)
(Desert Moon / Wesaline, BMI)

A multi-textured production best heard on your feet on a crowded dance floor. The pace makes it a good way to work up a sweat.

LOU CHRISTIE—Slipped Disc E-45270-A
(Elektra)

SUMMER DAYS (prod. by Tony Romeo / Wherefore)
(Screen Gems-Columbia, BMI)

A new arm of the Elektra/Asylum/None-such family debuts with an easy-going pop number from a veteran of the genre. Summer days are happy days.

CHOICE FOUR—

RCA PB-10342

WHEN YOU'RE YOUNG AND IN LOVE
(prod. by Van McCoy) (Wren, BMI)

A superb coupling—McCoy brings out the best in a soft song from his own pen. The Choice Four give the tune a soulful reading that should please many.

GILBERT O'SULLIVAN—

MAM ZXDR 57682 (London)

I DON'T LOVE YOU BUT I THINK I LIKE YOU
(prod. by Gordon Mills) (M.A.M., ASCAP)

More squarely a rocker than some of his earlier efforts; maybe there's more than a change of heart. The feeling's mutual Mr. O', and that's just fine.

PETER NERO—

Arista AS 0125

THEME FROM 'THE YOUNG AND THE RESTLESS'

(prod. by Tony Silvester & Bert de Coteaux)
(Screen Gems-Columbia, BMI)

One of the most popular of television soap operas provides a theme for exploration by this established pianist. A summer-place kind of song.

BLOOD, SWEAT & TEARS—

Columbia 3-10189

YESTERDAY'S MUSIC (prod. by Jimmy Ienner / CAM) (Lady Casey, BMI)

Lots of ideas and styles are blended without losing the Blood, Sweat & Tears identity. David Clayton-Thomas is front and center with full support all around.

NANCY WILSON—Capitol P-4117

HE CALLED ME BABY (prod. by Gene Page & Billy Page) (Central Songs, BMI)

A woman of real style, Ms. Wilson is unafraid to up-date her sound with this tune culled from her "Come Get To This" lp. A most mature baby.

LILY TOMLIN—Polydor PD 14283

EDITH ANN (prod. by Omnipotent)
(Omnipotent, BMI)

Two brief bits taken from Ms. Tomlin's recent television special could make a nice change of pace in any format. Laughter is mixed down so do your own.

SOUTH SIDE COALITION—

Brown Dog BD 9007

GET OFF YOUR SEATS AND JAM (prod. by Larry Tinsley) (Mr. Tinsley's/Brent, BMI)

Euphemistically speaking, quite an ass-mover—available in a longer disco version as well as this shortened one. Dance to the music, they used to say.

RICHARD "POPCORN" WYLIE—

ABC-12124

GEORGIA'S AFTER HOURS (prod. by McKinley T. Jackson) (Dozier & Aandika, BMI)

From Wylie's "E.S.P." album, this could be a dancer in many a before or after hours spots. Horn and bass riffs underline the voice most appropriately.

Now...from the Moody Blues

Ray Thomas

and his first solo LP.



THS 16



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Jerry Weintraub
Management III

Stills Impressive in Coast Concert

■ LOS ANGELES — With the exception of a CSNY revival, Stephen Stills (Columbia) has kept a relatively low profile since the last rumblings of his Manassas group. While fellow Buffalo Springfield/CSNY alumni were variously turning up in the credits of other peoples' records, ruminating over pre-recorded solo albums or forming new supergroups with names that still sound like those of law partnerships, Stills has been quietly ensconced in some Coloradoan nook or cranny. Whether or not absence makes the heart of the rock audience grow fonder is open to debate; it undoubtedly stirs up a bit of curiosity. And it was a combination of hard core Stills fans, '60s nostalgia buffs and a legion of the curious that almost filled the Hollywood Bowl for the artists' recent performance there.

Three Parts

The show was portioned out in three parts, beginning with a set of oldies that had been canonized by one band or another that Stills has performed with. We had the the anthemesque "Love The One You're With" for openers, followed by the classic "Wooden Ships" and one of Neil Young's best songs, "The Loner." There's a quality in Stills' voice that seems to make the lyrics to whatever song he sings stand out in bold face. The same vocal tension that once made "For What It's Worth" sound like an eloquent call to arms would probably add terse significance to a nursery rhyme, and Stills' vigorous treatment of songs by Young, and later in the set, some Fred Neil, Beatles and traditional blues material served to further emphasize that quality. As a vocalist, Stills has grown considerably, adding more depth and more versatility to his sizeable repertoire.

Stills was backed by an outfit called the Stray Gators, consisting

of veteran percussionist Joe Lala, a former Manassas member, keyboardist Jerry Aiello, Rick Roberts on guitar, George Perry on bass, Donnie Dacus, a standout guitarist-vocalist of whom we'll probably hear a good deal more and drummer Ronald (Tubby) Ziegler (no relation).

Acoustic Set

Following a brief intermission, Act II of Stills' show was an extremely acoustic set, with Stills accompanying himself impressively on guitars and competently on banjo. The latter instrument is not the artist's forte, but his accompaniment to an inaudibly titled tune worked wonders in terms of establishing an intimate mood in the cavernous amphitheatre. Intimacy, unfortunately, was not apparently what an extremely vocal segment of the audience had in mind. From the seats located near to the stage it was impossible to determine whether their cacophonous pleadings for more volume and boogie were justified complaints or just so much more quaalauded delirium. Whatever it was, it effectively marred the most personal and most moving facet of Stills' concert and it was with some difficulty that the remainder of the crowd took in the staccato guitar picking that sparked "Tree Top Flier," a newer song, the old "Crossroads Blues" and a polemical "Buying Time."

Boogie Glut

If it was boogie that the audience wanted they were given the chance to glut themselves when Stills was re-joined by his Stray Gators. "Turn Back The Pages," a current single, was given an extended kick-out-the-jams kind of treatment in which Stills' considerable talent as a guitar virtuoso, as well as that of Donnie Dacus, was dazzlingly showcased at a volume that compensated for any

CBS College Dept. Outlines Operations

■ NEW YORK — Debbie Newman, recently appointed manager of the CBS Records college department, narrated a special presentation on the college program at the recent CBS Records 1975 Convention in Toronto. It was the first time that the college department had been so strongly represented at the annual meetings.

This expanded representation is merited by the fact that CBS Records currently boasts one of the most extensive college programs of any record company. Through the efforts of 25 campus representatives and two regional college promotion managers in the northeast and western regions, CBS Records is able to penetrate the college market, exploiting all possible outlets to gain additional exposure for CBS recording artists on campus.

Functions and Goals

The college department presentation outlined the primary functions and goals of the college program across the country. Among the facets of the college operation pointed out by Ms. Newman were (a) the work by campus reps with non-commercial college radio stations, (b) the gaining of print exposure through the college press, (c) the utilization of the college concert market as a part of the CBS Records' "New Artist Development" campaign to provide exposure for new artists and the contact maintained by college reps with the concert promoters in their respective areas, (d) the use by the college reps of promotional albums, point-of-sale materials and other merchandising tools in dealing with retail outlets, both on and off campus, and (e) the enthusiasm generated by the college program for Columbia, Epic and CBS Custom Label artists on campuses and in university towns throughout the country.

former deficiency. After allowing the band to present some of their own material (which included yet another hymn to the state of Colorado) Stills closed out the concert, the shifting melodies of "Judy Blue Eyes" serving as an encore.

The Elvin Bishop Band (Capricorn) opened with his "Juke Joint Jump" ensemble, reviewed fairly recently (5-3) in *RW*. Bishop's group has grown tighter since their last appearance in this city and the further assimilation of new vocalist Michael Thomas has smoothed out the group's sound. As in the past, the group was most impressive in a series of hot jams.

Eliot Sekuler

The CBS Records college representatives are students, working part-time for CBS Records as an extension of the local sales branches on their college campuses. Coordinating their efforts along with Ms. Newman are Harvey Leeds, northeast regional manager; David Gales, western regional manager; and Larry Stessel, recently appointed supervisor of the college program.

Looking for an Echo



Atlantic recording artist Kenny Vance (left) is shown accompanying CBS-TV newscaster Joel Siegel on a tour of the natural echo chamber under the arch at Erasmus Hall High School. Vance, founder and 13-year member of Jay and the Americans, took Siegel along Flatbush Avenue, prowling for strays to join in harmonizing with him under the arch.

August LP Release Readied by MCA

■ LOS ANGELES — Rick Frio, MCA vice president of marketing, has announced the company's album releases for August, 1975. They include: Eumir Deodato's "First Cuckoo," "Pyramid of Love and Friends" by El Chicano, "Smokey," a debut album by English group Smokey, Bert Kaempfert's "Moon Over Miami" and Dale Menten's "I Really Wanted To Make A Movie," on the Tally label (distributed by MCA). A pair of country albums are also slated for August release, Ernest Tubb's "Ernest Tubb" and Loretta Lynn's "Home."

Piazzolla to Chrysalis

■ LOS ANGELES — Chrysalis Records president Terry Ellis has announced the signing of writer-arranger-musician Astor Piazzolla to the label, with his initial Chrysalis album, "Libertango," slated for release Oct. 1.

Piazzolla, a 53-year-old Argentinian who is known for popularizing the tango in concert rather than dance form, has written eight original tunes for the album being produced by Aldo Pagano.

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THE OSMONDS SUMMER TOUR 1975

OSMONDS ITINERARY

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 July 28—Civic Arena, Bismarck, North Dakota
 July 30—Garrett Coliseum, Greensboro, North Carolina
 July 31—Civic Center, Birmingham, Alabama
 August 1—Civic Center, Knoxville, Tennessee
 August 2—Civic Center, Atlanta, Georgia
 August 4—Charlotte Coliseum, Charlotte, North Carolina
 August 5—Memorial Aud., Greenville, South Carolina
 August 6—Capitol Pk. Center, Landover, Maryland (Wash., D.C.)
 August 7—Eastern State Expo, Springfield, Massachusetts
 August 8—Allentown Fair, Allentown, Pennsylvania
 August 11—Civic Arena, Pittsburgh, Pennsylvania
 August 12—Kentucky State Fair, Louisville, Kentucky
 August 13—Illinois State Fair, Springfield, Illinois
 August 14—Wisconsin State Fair, Milwaukee, Wisconsin

August 15—Indiana State Fair, Indianapolis, Indiana
 August 16—Washington Park, Homewood, Illinois
 August 18—Civic Aud., Knoxville, Tennessee
 August 19—Mid South Coliseum, Memphis, Tennessee
 August 20—Mississippi River Fest., Edwardsville, Illinois
 August 22—Minnesota State Fair, St. Paul, Minnesota
 August 23—Iowa State Fair, Des Moines, Iowa
 August 25—Canadian Nat'l Exhibition, Toronto, Canada
 August 26—Michigan State Fair, Detroit, Michigan
 August 29—Fair, Ottawa, Canada
 September 1—Ohio State Fair, Columbus, Ohio
 September 3—Myriad, Oklahoma City, Oklahoma
 September 4—Assembly Center, Tulsa, Oklahoma
 September 5—Nebraska State Fair, Lincoln, Nebraska
 September 6—Kansas State Fair, Topeka, Kansas

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Beechwood Signs Snow



Capital recording artist Tom Snow has signed an exclusive long-term publishing agreement with Beechwood Music, announced George Lee, vice president and general manager of Capital's music publishing companies. Snow's debut Capital album, "Taking It All In Stride," was released last month. Pictured with Snow (seated left) are Stu Yohm (seated right), general professional manager, Beechwood Music, Los Angeles and Lee (standing).

Outlaws to Appear With Rolling Stones

■ NEW YORK—Arista artists will be opening two dates for the Rolling Stones. The Outlaws will appear on the bill August 4 in Louisville and at the closing show of the current Stones' tour, August 8 in Buffalo's 80,000 seat Rich Stadium.

Sedaka Covered

(Continued from page 4)

Sparkling Sedaka's return to prominence is The Captain & Tennille's record-setting number-one tune "Love Will Keep Us Together," and Sedaka's own number-one single "Laughter In The Rain."

The others are "Our Last Song Together," Bo Donaldson & The Heywoods' current single; "Sad Eyes," just recorded by Maria Muldaur; Sedaka's MOR hit "The Immigrant" and his current top 50 success, "That's When The Music Takes Me."

L.T.G. Exchange: Touching All Bases

By ROBERTA SKOPP

■ NEW YORK—It all started in Stowe, Vermont and it just might end up on Broadway. That statement refers to Jerry Ross' production of the L.T.G. Exchange's operetta "Susie Heartbreaker," with explanation of the time spent between Stowe and the Great White Way to follow.

Background

Veteran producer Jerry Ross recently signed a production deal with RCA. Ross' background includes a string of hit records: "Ma Belle Amie," by Tee Set, "Venus" by Shocking Blue, "Sunday Will Never Be the Same" and "Lazy Day" by Spanky & Our Gang, "Sunny" by Bobby Hebb, and many others. Ross decided he wanted to do some funky numbers and a friend of his told him about a group that was playing up in Stowe; the group being, of course, the L.T.G. Exchange. The first black soul/rock operetta "Susie Heartbreaker" is the re-

sult of that meeting.

Walter Chiles, the operetta's composer and electric pianist for the band, had been formulating the idea for some time. It's the story of a ghetto child; the trials and tribulations undergone. Currently the group and Ross would like to take their concept album to the Broadway stage, with talks with Joe Kipness and Joseph Papp presently underway. As Ross explained while recently visiting **Record World** with Chiles, "What we're hoping for is a spinoff in reverse, similar to what happened with 'Tommy.' But all this takes time."

Ross further expounded: "What we tried to do was to keep the continuity flowing, as opposed to the way with which I've worked with previous recordings, and with the group's first set. We tried to put it together in the manner in which the group performs it. We tried to touch a lot of bases—r&b, FM, soul and pop play has emerged thus far." "Mad Money" is the very-recently re-

leased single, with promotion copies containing the original long version on one side and an edited short version on the flip.

Songs From the Score

Chiles then explained that the group was currently gigging, performing most of the songs from the score in their live sets. "We're slowly incorporating dialogue as well," he continued. Chiles also said that the group would hopefully be getting together a showcase for New York audiences. In addition, Chiles chatted about the group's involvement with the Afro-American Fund, dealing specifically with hunger problems. "We're concerned with hunger wherever it's coming from," he stated.

The L.T.G. Exchange is leaving for Trinidad sometime this month, during which time they will tour with Les Variations. It's expansion they're looking for—to listen to the rhythms and music that are prevalent there and to then incorporate them into their own distinct sound.

Platinum for Mendes



Recently Stevie Wonder, on behalf of Black Bull, Inc. presented a platinum lp to Sergio Mendes for his contribution to "Fulfillingness' First Finale." Mendes translated into Portuguese the lyrics to "Birds of Beauty," a cut off the album.

'Chocolate Chip' Gold

■ LOS ANGELES — Isaac Hayes' first lp under an agreement with ABC Records, "Chocolate Chip," has been certified gold by the RIAA, announced Jerold H. Rubinstein, ABC Records chairman.

The album, on Hayes' Hot Buttered Soul label (marketed by ABC), was released in May. It was both produced and arranged by Hayes.

Coastin' with Clark



Dick Clark and Cornell Gunter of the Coasters are seen checking last minute details for their opening at the Thunderbird Hotel in Las Vegas for the "Dick Clark Good Old Rock and Roll Review." Clark re-signed Cornell Gunter and the Coasters for the second time, having broken all attendance records when they last played the Las Vegas Hilton, last July. Also on the show that will run for four weeks will be Jackie Wilson and Dion.

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FAIR PLAY FOR CUBAN PEOPLE

Simon and Jackson Set Tour Plans

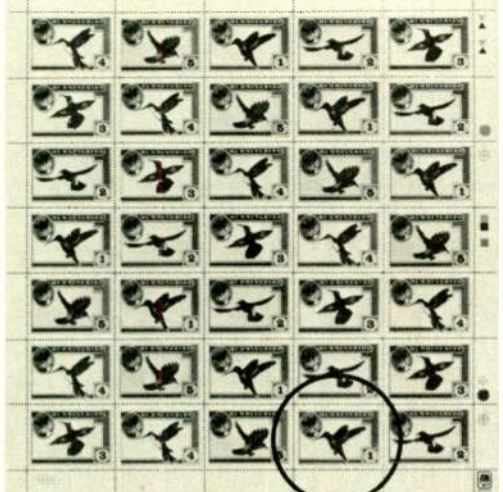
■ NEW YORK — Spring Records has announced that both Joe Simon and Millie Jackson will be embarking on tours during the month of August. Ms. Jackson whose current album, "Still Caught Up," is currently climbing up the album charts alongside Simon's "Get Down" lp, has just finished taping segments on "Soul Train" in addition to making an appearance at the Ebony Awards in Los Angeles.

WHO'S WHO IN HUMMINGBIRD.



Inside this potent and rhythmic mixture of rock/jazz/reggae/street lies the versatility and inventiveness of Hummingbird's ingredients:

Max Middleton (keyboards): Max has performed with Jeff Beck on Rough and Ready, Jeff Beck Group, and his current Blow By Blow album as well as contributing his talents to the new Jack Bruce-Mick Taylor band.



Bobby Tench (vocals, guitar): Bobby sang lead vocals on the Rough and Ready and Jeff Beck Group along with adding his powerful vocals to the new Freddie King album.

Conrad Isadore (drums): Conrad was a member of Stephen Stills' Manassas. He played with Hendrix on Stills' first solo album. He's played and toured with Joe Cocker. He's one of the main songwriters in Hummingbird and, in short, a drummer's drummer.

Clive Chaman (bass): Clive, Bobby, Max, and Conrad have just completed the backing on Linda Lewis' new album and single. Cozy Powell, drummer in the old Beck band, has utilized Clive's fine bass lines with his new group, Hammer. He just completed an album and tour with Brian Auger's Oblivion Express. (He also appeared on Rough and Ready and Jeff Beck Group.)

Bernie Holland (guitar): Classical guitarist John Williams asked Bernie to write with him and they're in the process of creating a "guitar suite." Along with guest appearances with Georgie Fame, one of Bernie's songs is on Jeff Beck's current album, Blow By Blow.

And if all that isn't enough, Hummingbird's first album contains some sparkling vocal support from Linda Lewis.

"This is an album of supreme class from start to finish..."
— *Melody Maker*

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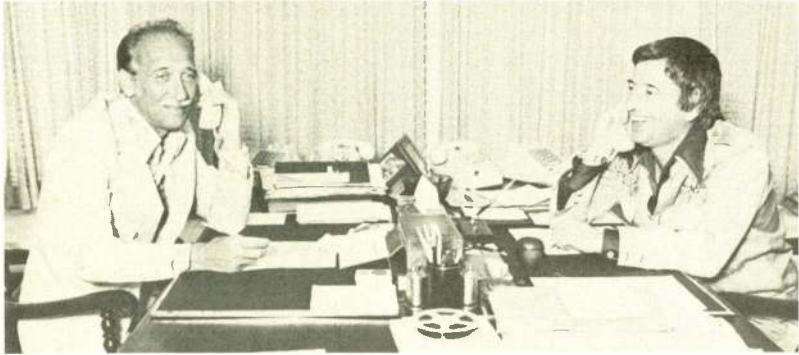


DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Hugo & Luigi: Supersuccessful Partnership

By ROBERTA SKOPP



Hugo Peretti, (left), Luigi Creatore

(Hugo Peretti and Luigi Creatore—more commonly and affectionately known to the industry as simply Hugo & Luigi—formed a partnership in 1953 that has resulted in a myriad of hit records from artists including Patti Page, Pearl Bailey and Sarah Vaughan, and running right through to current chartoppers from Van McCoy and the Stylistics. Their past accomplishments include starting at Mercury Records in 1955 where they were the a&r heads in New York; forming Roulette Records in 1956; becoming independent producers for RCA in 1959; starting Avco Records, of which they are currently co-presidents, in 1970; and time spent in between for Broadway production ventures in addition to independent record producing and writing. Presently they write, produce for and run Avco Records. Throughout their illustrious record careers they have always shared a desk, in addition to sharing the innumerable musical credits. It seemed fitting that they share the following Dialogue as well.)

Record World: You two have been together for a long time. How long has it been?

Hugo & Luigi: About 25 years.

RW: And how did it start?

Hugo & Luigi: We're cousins. But we met at a concert. And we were very bored at this concert. The funny part of it was that it happened to be a relative of ours who was giving the concert, and we had to go because of that. At the end of the concert we got together and went out for a cup of coffee and that's how the whole thing started.

RW: And what exactly did you decide when you went out for that cup of coffee?

Hugo & Luigi: I was writing and he was blowing in a pit band and doing some arrangements and we thought we should get together and do some things. And we did get together and did a bunch of children's records. We wrote them and produced them and sold them to various companies, like Peter Pan, Columbia, etc.

We also did jingles. We started writing a lot of jingles together. And we started opening an office and one thing led to another and we went to Mercury Records and then started Roulette.

RW: You started Roulette Records?

Hugo & Luigi: Yes. And we left there and went to RCA.

RW: Why did you leave Roulette?

Hugo & Luigi: Well, we got an offer we couldn't refuse from RCA. And then we were there for five years. And then we left RCA (our contract ran out) and we always wanted to do a show, so we took two years off and did a Broadway show, with Shirley Jones and Jack Cassidy.

RW: When did you start Avco?

Hugo & Luigi: About 5 years ago. The first two years were disastrous, because we were trying to compete in acid rock, which was prevalent then. We didn't really like it and we started a label and that was the current thing. So we got a bunch of people making a bunch of albums and it really wasn't working. We were losing a lot of money for the company. And they're nice people—we didn't want to do that. So we took a weekend off and we said, "You know, we've been in this business all our lives, and we can't make a hit in the middle of this." So we went back to our roots, which is black music. We had done, even in the early days, Sarah Vaughan and Sam Cooke,

black acts that we really liked.

And we started looking for black product and we were really very lucky. One of the first acts that we picked up was the Stylistics.

RW: How did that come about?

Hugo & Luigi: It started with a master that we bought. The first record was a master made in Philadelphia.

RW: You weren't working with Thom Bell at that time?

Hugo & Luigi: No.

RW: Did you suggest that marriage?

Hugo & Luigi: Yes. And we also officiated at the divorce. But we picked up that master and put it out, and we had fair luck with it. It didn't make the pop charts but did well in r&b and we felt that we had an act; that was what was important.

When we pick an act now we never look for the one record. We want talent. We've made our living and wherever we've gotten by working with talent. We were convinced the Stylistics were talented and after the first record they went back in and made some more records which were just horrible. So we knew something had to be done, so we figured we'd better get them a good producer. That's how we contacted Thom Bell.

As long as we're on the subject of Thom Bell, who we admire very much, there is a lot of misconception of what happened and we would like to clear that.

After Thom had done, possibly the third album, he was up here and we were talking about the next album which we needed by January. And he was busy with the Spinners, busy with this and busy with that. He said, "Well, look the first I can get to them will be in June or something like that." And we said, "Well you know you're talking about a fall album and we need a winter album and you're pushing us six months later with our biggest act and we really can't afford that." So he said, "Well then get somebody else to do this one and I'll do some others for you." It wasn't an unfriendly thing; he said "I'm just too busy." So we said "Well, we don't know who to get, and if we did get somebody else they would want continuity on the act. We have to go get a name producer, and he's not going to come in for one album; he's going to say, "where do I stand?" So Thommy said, "Why don't you guys get off your asses and do it yourselves? Nobody can do it better than you." And we hadn't recorded in five years. So we decided to give it a shot and we started on our writing routine, which consists of getting up and being in the office at 7, and we meet George Weiss with whom we write. When we write a show or an album we come in the office at 7 and we write til 10 or 11 and then we go out and run the office. This happens every morning, and nobody is allowed to punk out even if they're up 'til 2 o'clock the night before. You must be here at 7 otherwise you're

When we pick up an act now we never
“look for the one record. We want
talent.”

a bad guy. We wrote an album for them and called them in and did it and it was a very successful album—it was a gold album. And then we just naturally continued. We got the fever again, we were in the studio and we liked it back there and needed an arranger. Hugo remembered Van McCoy who had done some things for us a couple of years previous—unsuccessful things—but we liked Van's talent and feeling for a song. We called Van and asked if he would arrange for them. He said yes, and he came in. As we worked with Van, we thought we should do something with him as an instrumentalist. And we did an album with him called "Love Is The Answer," which was not a hit album. It sold some and it helped build him as an artist; a lot of people liked what he did—a lot of pds and disc jockeys. But then if you have faith in somebody you do more than one. That one side, "Love Is The Answer" was picked up by discos—that really helped him a lot, because he got a lot of acceptance. He's been around—everybody knows Van. They were just waiting for him to do something.

(Continued on page 35)

The Wells Fargo Band.



Show business has changed in the last 100 years.
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A & M Signs Vance or Towers



Jerry Moss, president of A&M Records, has announced the signing of Vance or Towers to the label. The duo's first single, "Love Me Lady," has just been released. Pictured from left are Larry Gordon, co-manager; Jerry Moss; Michael Towers; Tom Gamache, co-manager; and Glen Vance.

WB's Doobie Promo

■ LOS ANGELES — The Doobie Brothers' latest Warner Bros. album, "Stampede," has been the subject of an intensive international promotion and publicity campaign, utilizing billboards in five major cities and other coordinated efforts to increase worldwide consumer awareness of the band and lp.

Billboards featuring "Stampede" cover art were erected at the beginning of July in London (Trafalgar Square); Paris (L'Opera); Hamburg (Mainstation); Tokyo (Ginza); and Sydney. All will run for at least two months. The project was overseen by Burbank's international creative services department, which coordinated timing, locale, duration, and art for the campaign.

Upon release of the lp, the same Burbank-based department sent the lp, with a personal letter, to over 250 press reviewers throughout the world, including Soviet satellite countries.

AWB Goes Gold

■ NEW YORK—"Cut The Cake," the second album on Atlantic Records by the Average White Band, has been certified gold by the RIAA.

Eight from Capitol

■ LOS ANGELES—Don Zimmermann, senior vice president, marketing, Capitol Records has announced the company will release eight albums in August. The release will include a two record "live" album by Grand Funk Railroad, "Caught In The Act," "Woman's World" by Sylvia Tyson, Hub's "Hub," "Monda Harris 2" by Monda Harris and Guthrie Thomas' "Guthrie Thomas I." Also included are three country lps, Gene Watson's "Love In The Hot Afternoon," "Texas Gold" by Asleep at the Wheel and Freddie Hart with "Freddie Hart Presents The Heartbeats."

10cc

(Continued from page 14)

signed to sustain guitar tones. (The instrument debuted on "Old Wild Men," a cut on the group's "Sheet Music" album, their second U.K. release).

The second advance in studio (and now live) music making has no name nor even a simple description. It's the "natural sound device" which enabled some 256 voices to come together on "I'm Not In Love." This ostensive definition is more accurate than simply calling it a new kind of synthesizer which, according to Creme, is misleading.

Another way, apart from touring, that 10cc can get out into the world is to travel. "We can write anywhere we can find some quiet. In fact even though Strawberry was built purposely as the first major studio outside of London to avoid that whole group scene, it's gotten so booked up and busy now that sometimes we have to get away."

While another studio is being built (as Strawberry's reputation has brought everyone from Neil Sedaka to Paul McCartney there to record), 10cc has taken to the road for privacy. They recently went to Paris and came back with a song about a hurricane called "Honolulu Lulu" which should surface on their next album. (Interestingly enough, their "Une Nuit a Paris" suite was written in Stockport, home of Strawberry.)

As for their current album, the entire "Soundtrack" concept grew out of the Paris suite idea and their sardonic yet good-natured wit. We'd actually like to do a real soundtrack for someone, there being no film as yet for the one we did write. Maybe Mel Brooks? Creme queried, being a fanatical fan of his films, especially "The Producers" of which he is the proud owner of a much-used print.

What of the forthcoming 10cc album? The question is especially important since both Phonogram and the group seem to agree that that's where the next single should come from.

"Well, we want to be just as surprised as the public," Creme concluded in that funny/sly stance that has come to be called 10cc.

20th Pacts Pacific

■ LOS ANGELES — Russ Regan, president, 20th Century Records, and Tom Rodden, the label's vice president/general manager, have announced the firm's association with San Francisco Bay Area distributorship, Pacific Record and Tape Dist., Inc., which will handle all 20th and West-bound product, effective immediately.

new york central

By IRA MAYER

■ REFLECTIONS ON AN UP-BEAT CBS CONVENTION: Reporting from just north of the border in Toronto, the RW reps at the recent CBS convention agreed that enthusiasm was riding high for the coming year—quite in contrast to the Los Angeles gathering last year. The tone was set with CBS president Arthur Taylor's remarks to the effect of "striving for a partnership in dignity, and that personnel at all levels within the organization should be able to speak their minds and be heard when they please."

As for the entertainment side—including Irwin Segelstein's emcee chores with such comments as "There are more presidents here tonight than Italy has had since World War II" — highlights were country crossover contender Larry Jon Wilson, along with established pros Willie Nelson and Joe Stampley; the English group Kokomo sounding ready for a great future here; Boz Scaggs, who may start a black-tie trend for live concerts; and the Hollies, ready to return as strong as before. Vikki Carr stayed an extra day to hear the country luncheon show and said that her best recordings were made in Nashville, adding that it would be a vacation to work there on her next album.

EARL WILSON WASN'T THE ONLY ONE RINGSIDE: Nor Jules Styne for that matter, when Marc Allen Trujillo filled the tables and bleachers at Gypsy's Thursday (24). We were there, too, to hear the effervescent Trujillo belting or crooning as befit the individual numbers. And drawing from such diverse sources as Melissa Manchester, Barry White and songs written especially for him, Trujillo was put to the test of adapting to different styles and moods. The audience responded with the same kind of enthusiasm that came from the stage.

UNDERSTUDY OF THE WEEK DEPT.: Liza Minnelli reportedly flew into town middle of last week to join rehearsals of "Chicago." Gwen Verdon left the show due to throat problems and will be out for six weeks (or so the official reports say). As of press time there was nothing official as to whether (when) Ms. Minnelli would join the cast.

(Continued on page 31)

Rogers Upped at CBS

■ SAN FRANCISCO—Al Bergamo, branch manager, CBS Records' San Francisco branch, has announced the appointment of Greg Rogers to the position of local promotion manager, Columbia Records, San Francisco branch.

In his new capacity, Rogers will be responsible for the promotional activities of the Columbia label throughout the northern California area as well as for artist relations within the San Francisco market. He will report directly to Bergamo.

America Honored

■ LOS ANGELES—Warner Bros. recording group America was honored on July 31 by Los Angeles' Mayor Thomas Bradley at City Hall with a cultural citation for their year-long activities and involvement with ecology and the environment.

America, consisting of members Dewey Bunnell, Dan Peek and Gerry Beckley, "have become," as stated in the citation, "ambassadors of ecology in bringing attention to our environment." The group physically surrounds their shows with trees, plants and flowers.

America appeared at the Hollywood Bowl on August 3 with producer George Martin, who was giving his only United States performance. Martin produced many of the Beatles' earlier hits and also produced America's hit singles "Tin Man," "Lonely People," and "Sister Golden Hair" from their Warner Bros. albums "Homecoming" and "Hearts."

CBS Appoints Pike To Hartford Post

■ NEW YORK — Phil Balsam, branch manager, CBS Records' Hartford Branch, has announced the appointment of Dave Pike to the position of local promotion manager, Epic and CBS Custom Labels, Hartford.

Pike will be responsible for the promotional activities of the Epic and CBS Custom Labels in the Hartford area, as well as for coordinating artist's appearances and tours within the Hartford market.

Fantasy Names Two New Distributors

■ BERKELEY — Fantasy/Prestige/Milestone has announced new agreements with two different distributors.

Action Music Sales, Inc. will be handling all three labels in the Cleveland area. Mangold/Bertos distributors in Charlotte, N.C., will be handling all three labels in both North and South Carolina.

CBS Promotes Schnur

■ NEW YORK — Gary Mankoff, director, marketing finance analysis, CBS Records, has announced the promotion of Larry Schnur to the position of manager, marketing finance analysis.

In his new capacity, Schnur will be responsible for providing financial services to all marketing departments and advising the controller on the financial implications of current and proposed Columbia, Epic, and CBS Custom Label marketing and sales strategies.

London and the Pops



London Records has announced the signing of the Boston Pops and Arthur Fiedler, whose product will appear on the Phase 4 label. Fiedler and the Pops recently completed sessions at Boston's Symphony Hall for their first recordings on the Phase 4 label. The recordings, including "Music from Peer Gynt," "Nutcracker Suite," and a collection of Strauss waltzes (Fiedler studied with Johann Strauss III in Vienna in 1915), will be released in early Fall and will be the object of an extensive promotion campaign by London. In September, the entire Boston Pops orchestra will be flown to Los Angeles for a special PBS tribute to Fiedler and the orchestra on the occasion of Fiedler's 80th birthday. Shown above at one of the sessions are, from left: Michael Mailes, Pat Collier and Malcolm Hogg of the London/Decca engineering team; John Harper, London's director of classical sales; Fiedler; Ray Few, Phase 4 producer; Bernie Fass, London's director of production.

American Music Fair Reset for September

■ NEW YORK—The Great American Music Fair, an all-day contemporary music event, originally set for Saturday, August 23 at the New York State Fair Grounds in Syracuse, has been rescheduled for Tuesday, September 2, according to a joint announcement from John Scher, president of Monarch Entertainment Bureau, the New Jersey-based promoter of the affair, and John Dyson, commissioner of the New York State Department of Agriculture and Markets, which has supervisory

control of all activities at the Fair Grounds.

All acts originally scheduled for the event have now been reconfirmed for the new date, Scher announced. Those acts include the Beach Boys, the Doobie Brothers, the Jefferson Starship, America, the New Riders of the Purple Sage and the Stanky Brown Group.

Mercury Attracting Indie Producers

■ CHICAGO — In contrast to its previous reliance on in-house producers, Phonogram, Inc./Mercury Records is becoming increasingly attractive to established independent producers with successful backgrounds. Indicative of this trend are recent releases by David Rubinson and Felix Pappalardi.

Rubinson Producing Heartsfield

Rubinson produced the new album by Mercury recording group Heartsfield, entitled "Foolish Pleasures." The group moved from their home in Chicago to San Francisco to facilitate living and rehearsing near Rubinson's base. Rubinson, known for his work with Taj Mahal, Moby Grape, and more recently Herbie Hancock and the Pointer Sisters, has also assumed management responsibilities for Heartsfield.

Pappalardi agreed to produce the reunited Flock's first Mercury album ("Inside Out") after seeing the group open two shows for Mountain in the Midwest last year and then hearing a tape done by the group in 1974.

Atkins 'Atlanta' Disc Released by RCA

■ NEW YORK—"The Night Atlanta Burned," Chet Atkins' version of a song with an historic past, has been released as a single by RCA Records.

The song was composed by an unknown student at a music academy in Atlanta. When General Sherman put the torch to the city on November 15, 1864, someone retrieved the charred sheet music from the academy.

Original Music

Several years ago, country singer-songwriter John D. Loudermilk learned the song from the late Ernest Moon, into whose hands the original music had passed. Loudermilk then transcribed the song from memory and it was from this transcription that Atkins derived his arrangement.

Cin-Kay Label Bows

■ LOS ANGELES—The formation of Cin-Kay Records, a new label based here has been announced by Hal Freeman, president of the new firm. The first product to be released by Cin-Kay is a single titled "West Virginia," by Eddie Bailes. Mike Sheppard will be handling promotion out of Nashville and distribution will be through IRDA, also in Nashville, Tenn.



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RADIO WORLD

Crackin' Crowds 'em In



Crackin', a new group on Polydor Records, previewed their first product before an overflow crowd of 500 press, disc jockeys, program directors, record store people and celebrities of The Orphanage in San Francisco, Thursday, July 17. As a search light revolved outside the nightspot, Crackin' debuted their single, "Wanna Dance?", and the album, "Crackin' I." Sly Stone and Jerry Martini of the Family Stone as well as Chepito of Santana were on hand. Shown backstage at The Orphanage are from left, (kneeling): Leslie Smith of Crackin'; Emil Patrone, west coast regional director, Phonodisc; Steve Breen, promotion, Phonodisc; Rae Otey, promotion, Polydor; Bill Farr, president, Polydor, Inc.; Lou Gordon, manager, Crackin'; Lester Abrams of Crackin'; Ron Mosley, a&r, east coast, Polydor; (standing): Ron Resnick, west coast promotion, Crackin'; David Forman, promotion, Phonodisc; Alan Mostov, public relations; Peter Bunetta of Crackin'; Joel Turtle, Crackin' attorney; Bob Bordy of Crackin'; Fred Salem; George Clinton of Crackin'; Mike Mesnick, CPA; Tom Flye, recording engineer; Arno Lucas of Crackin'; John Guess, west coast a&r director, Polydor-MGM; Niles Siegel, Polydor album promotion; "Cheese" Chudacoff of Crackin'.

MGM, Griffin Pact; LP Set For Fall

■ LOS ANGELES—Murray Schwartz, president of Merv Griffin Productions has announced that the company has completed recording an album titled "As Time Goes By," a collection of popular songs sung by Merv Griffin. The album is slated for release on the MGM/Griffin label and will be earmarked for distribution in the fall of '75. Stephen H. Dorff produced the session for Hobby Horse Productions.

WB August LPs

■ LOS ANGELES—Ed Rosenblatt, vice president and director of sales and promotion for Warner Brothers Records, has announced the company will be shipping five new albums in August. Slated for release on Warner/Reprise are "Atlantic Crossing" by Rod Stewart, Black Sabbath's "Sabotage," The Meters' "Fire On the Bayou" and "Richard Pryor's "Is It Something I Said?" "Procol's Ninth" by Procol Harum will be released on the Chrysalis label.

Vinton Power



ABC recording artist Bobby Vinton performed a selection of his hits at a recent CBS party held in the Waldorf Hotel in New York. Vinton will soon be hosting his own show on CBS, with Chris Beard producing. Shown together at the party are, from left: Beard; promotion executive Pete Bennett; Vinton; and Tom Leahy, vice president and general manager of WCBS-TV.

AM ACTION

(Compiled by the Record World research department)

■ **KC and the Sunshine Band** (TK). Retaining the #1 spot in Miami (Y100) for the third consecutive week, this huge r&b record fills in the few remaining areas with picks on WABC, KHJ, WRKO and KJR. Significant jumps include 30-20 WIXY, 20-13 WIBG, 23-18 WFIL, 25-18 KILT, 24-20 WQXI, 30-26 WHBQ, 9-6 CKLW, HB-24 KFRC, 17-14 KXOK, 7-5 13Q, 7-5 WNOE and #34 KTLK. Also nearing the top in black sales this week nationally.

Janis Ian (Columbia). Broke into several new major markets this week with new airplay on WABC, CKLW, WHBQ and 13Q. Strong upward movement in most areas. Jumps include 32-25 WIXY, 14-10 WFIL, 28-22 WQXI, HB-23 KHJ, 23-20 WRKO, 19-17 KJR, 24-18 Y100, 24-22 WNOE, 19-18 KLIF, HB-29 WOKY, 30-25 WCFL, 29-21 KTLK, 11-8 WIBG and 9-9 KDWB.



Carpenters

David Bowie (RCA). This disc is one of the fastest moving records around, with some half-chart jumps to support breakout sales and super phone response. Jumps include 30-17 WQXI, 27-16 KHJ, 29-17 WRKO, 31-17 WIXY, 16-11 WNOE, 35-23 WCO, 29-24 WHBQ, HB-27 KFRC, HB-22 WFIL, 27-23 13Q, HB-39 KILT, 19-15 KTLK and 2-2 CKLW.

Earth, Wind and Fire (Columbia). Following a pattern similar to their recent #1 record, this follow-up cut from the lp continues to envelop more pop areas with the driving sound. New this week on KFRC, KILT, WIBG and Y100. Also on WNOE (#4), KSLQ (#11), WRKO (#28), WIBG (#27), WCOL (#27) along with KJR, KXOK and KLIF.



John Denver

Carpenters (A&M). The second week of action on this newie proves to be exceptional. Additions on KHJ, KLIF, WIXY and WCOL. Also on KJR, KTLK, WMAK, KKDJ, Z93, KSTP and WHHY plus a myriad of other secondaries.

ZZ Top (London). Certainly one to be aware of, this record breaks new ground with adds on WQXI, WFIL, CKLW and KXOK. Upward moves include 23-19, KHJ, HB-24 KJR, 27-26 WRKO, 18-14 WHBQ, 26-25 KFRC, 38-25 WIXY, extra-23 WNOE, 35-28 KILT and HB-30 WIBG.

Paul Anka (UA). Maintains positive response in all markets where aired. Action as follows: 24:-19 WIXY, 40-31 KILT, 25-19 KLIF, 29-22 WOKY, HB-37 WCOL, 25-22 CKLW, 17-15 WSAI, 25-22 WIBG, 20-19 KDWB, extra KJR, extra WNOE and added this week to WCFL and KXOK (this week's Powerhouse Pick).

CROSSOVER

Tavares (Capitol). This strong r&b record obtains potent crossover status with the support of WCOL this week, following the lead of some super strong pop secondaries scattered throughout the country. Also some small outbursts of pop sales in markets now seeing only black play. Early pop indicators point straight up!

(Continued on page 67)

Pure Enjoyment at The Forum

■ NEW YORK—Pure unabashed enjoyment—the kind of live performance that leaves you with a warm glow, an innate satisfaction that you have been entertained—that was the bottom line at the Felt Forum Sunday (20) when Gladys Knight and the Pips (Buddah) headlined a show which also included commendable efforts by Blue Magic (Atco) and The Moments (Stang).

It was a scintillating triple-header throughout, from Blue Magic's initial entrance amid dry ice vapor to Gladys and the Pips' fond farewell to a crowd on its feet. Perpetual motion was the common denominator for all three ensembles, every vocal offering spiced with production and choreography.

The Moments, a very jovial and personable quartet, acquitted themselves admirably. Beginning with the increasingly popular and always funky "Release Yourself," the group continued in a somewhat more sedate vein with a Sylvia Robinson (who was seated in the fifth row) tune, "(I Found) Love On a Two Way Street." "When the Morning Comes" and the title song from their "Look At Me, I'm In Love" album were two more tender, pleasing selections in the set. If there was any negative factor surrounding The Moments appearance, it was their unfortunate lot being sandwiched between two other acts quite literally at the top of their respective games.

Had they been paired with a group possessing any lesser quantum of stature and talent, Blue Magic undoubtedly would have stolen the show. As it were, only Gladys and the Pips' own bit of prestidigitation prevented the larceny from coming to fruition. Nevertheless, Blue Magic displayed an enthralling verve and vibrancy.

Energy, vitality, enthusiasm defined their performance, dominated by mellow, blended, but not all dull, tunes like "Just Don't Want To Be Lonely," "I Like You," and "Just Chasing Rainbows" (the latter two off their soon to be released third album). Exposing a "Philly Sound" capability, the group was effervescent with a rendition of "Bad Luck." The fog again rolled in during a "Sideshow" finale culminating in a photoflash disappearance almost as brilliant as the Magic itself.

On any other evening these performances would have left an audience satiated. Not so Sunday, for the two aforementioned groups were merely hors d'oeuvres serving only to whet the appetite. And as a main

course, Gladys Knight and the Pips were delectable.

"I Feel a Song in My Heart" and "I Heard It Through the Grapevine" were the bookends on a sixty minute set punctuated by one memorable song after another. There were bold, bouncy tunes like "Midnight Train To Georgia" and "Imagination," showcasing the Pips' very special steppin' out routines. There were softer but still stirring offerings, "Where Peaceful Waters Flow" and "The Best Thing That Ever Happened to Me." And then there were the moving, bitter-sweet songs of life and love, "Don't Want to Be the First to Say Goodbye" and "Try to Remember/The Way We Were."

Gladys and the Pips scaled the heights with their very entrance on stage. From that point on there were no valleys in a lofty performance. Probably the most exhilarating aspect of the entire show was the amazing rapport they established with the audience. Genuine affection flowed continuously back and forth between entertainers and entertained. Contentment was the emotion one felt at evening's end and not even the dismal sight of a rain-drenched Eighth Avenue could blot out the ray of sunshine Gladys and her supporting cast had so generously provided.

Jonathan Skiba

Fantasy Adds Hayhurst

■ BERKELEY — Fantasy Records has announced the signing of Frank Hayhurst, a Bay Area singer / songwriter. Hayhurst's first album, "Your Love, My Love" has been released.

Troggs Time



ATV Records recently hosted a party in New York for the resurging Troggs, whose new album on the Pye label is entitled "The Troggs." "Summertime," a song from the album, has been released as a single. At the party, The Troggs were introduced to Chip Taylor, who wrote their biggest single to date, "Wild Thing." Shown above from left are: Troggs Colin Fletcher and Reg Presley; Chip Taylor; Troggs Ronnie Bond and Tony Murray.

Saying Yes to Yes



Atlantic recording group Yes was hosted to a private party at the Bijou Cafe in Philadelphia by club-owner and concert promoter Larry Magid, celebrating the pair of sold-out Yes concerts at the 20,000-seat Spectrum. Shown relaxing at the Bijou are, from left: Mrs. Larry Magid, Atlantic's special projects coordinator Tunc Erim, Larry Magid, Frank Barsalona of Premier Talent (rear), Atlantic Records president Jerry Greenberg, Yes manager Brian Lane (rear), and Yes lead singer Jon Anderson.

NARM Sends \$47,000 To Scholarship Winners

■ NEW YORK — The NARM Scholarship Foundation has announced that it has sent out its checks to cover the 1975-76 academic year to the 47 NARM scholarship winners now attending colleges and universities throughout the United States.

The NARM Scholarship Foundation, an arm of the National Association of Recording Merchandisers, Inc. each year awards scholarships to employees and children of employees of NARM member companies. The total value of each scholarship is \$4,000, \$1,000 of which is paid each year to the institution of the student's choice for the student's use for a period of four academic years.

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CRYSTAL WORLD . . . POLYDOR

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Me By My Name"
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An Unforgettable Cello Concerto

By SPEIGHT JENKINS

■ NEW YORK — Record retailers have been complaining recently about the classical market being slow. And, regrettably, certain excellent records such as the Scottotaria record on Columbia or the Ashkenazy - Zukerman Beethoven record on London have not made a big chart splash.

Remarkable Performance

This month RCA is coming out with a new record that can only fail if the individual record dealer allows it to do so. It has two young, personable musicians playing familiar music, and the performance is one of the most remarkable to have appeared this year. It is the debut recording of the Avery Fisher Award winner Lynn Harrell playing the Dvorak Cello Concerto, with James Levine conducting the London Symphony Orchestra.

Before any dealer sells this record, he should take it home and listen to it. It may be a cello and an orchestra but in fact it could be a singer in an extended scene

with orchestra. For Harrell and Levine clearly conceive of the cello as either a baritone or a mezzo-soprano, and the sound of the instrument is used throughout the concerto as would be the great voice of a singer.

Levine, of course, is famous for his opera. As principal conductor of the Metropolitan Opera (and the company's music director, effective September 1976), most of his recordings have been of opera. He is famous particularly for his Verdi although New Yorkers have reveled in his Berg (Wozzeck), his Mozart (Don Giovanni) and his Rossini (Il Barbiere di Siviglia). What he has found in Harrell is an instrumentalist who unites perfectly with his theatrical, romantic instinct.

Harrell's approach to this familiar concerto can be felt in his first powerful entrance. His is not the heavy dark tone of Rostropovich or the light, buoyant, purely instrumental sound of Janos

(Continued on page 69)

CLASSICAL RETAIL REPORT

AUGUST 9, 1975
CLASSIC OF THE WEEK



**MASSENET
LA NAVARRAISE**
POPP, VANZO, SOUZAY,
DE ALMEIDA
Columbia

BEST SELLERS OF THE WEEK

MASSENET, LA NAVARRAISE—Popp, Vanzo, De Almeida—Columbia
GOLDEN DANCE HITS OF 1600—DG
RAVEL: DAPHNIS ET CHLOE—Maazel, London
TOMITA: PICTURES AT AN EXHIBITION—RCA

RECORD HUNTER/N.Y.

AFTER THE BALL—Morris, Bolcom—Nonesuch
BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyng—London
JOPLIN: EASY WINNERS—Perlman, Previn—Angel
ORSF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
LUCIANO PAVAROTTI: KING OF THE HIGH C'S—London
RAVEL: COMPLETE ORCHESTRAL WORKS—Skrowacewski—Vox
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
SCHUBERT: QUINTET IN C—Weller Quintet—London
STRAVINSKY: RITE OF SPRING—Solti—London
TCHAIKOVSKY: EUGENE ONEGIN—Vishnevskaya, Mazurok, Rostropovich—Angel

FRANKLIN MUSIC/ PHILADELPHIA

FAURE: BARCAROILES—Collard—Philips
GARCIA: REQUIEM—Freeman—Columbia
THE HEIFETZ COLLECTION, VOLS. I-VI—RCA
MAHLER: DAS KLAGENDE LIED—Knaben Chorus—Telefunken
MASSENET: LA NAVARRAISE—Popp, Vanzo, Souzay, De Almeida—Columbia
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
SCHOENBERG: PIERROT LUNAIRE—Laine—RCA
STILL: SADHJI—Freeman—Columbia
TOMITA: PICTURES AT AN EXHIBITION—RCA
IN MEMORIAM: RICHARD TUCKER—Columbia

RECORD & TAPE COLLECTORS/ BALTIMORE

19TH CENTURY BALLROOM MUSIC—Nonesuch

CRUMB: MAKROKOSMOS III (MUSIC FOR A SUMMER EVENING)—Burge—Nonesuch
GOLDEN DANCE HITS OF 1600—DG
GARCIA: REQUIEM—Freeman—Columbia
MAHLER: SYMPHONY NO. 6—Horenstein—Nonesuch
MASSENET: LA NAVARRAISE—Popp, Vanzo, Souzay, De Almeida—Columbia
MOZART: SYMPHONIES NOS. 35, 40, SERENADE—Marriner—Philips
SCHOENBERG: PIERROT LUNAIRE—Laine—RCA
STILL: SADHJI—Freeman—Columbia
WILSON: AKWAN—Freeman—Columbia

TOWER RECORDS/SAN DIEGO

BEEHOVEN: MIDDLE QUARTETS—Budapest String Quartet—Columbia
GOLDEN DANCE HITS OF 1600—DG
DEBUSSY: COMPLETE ORCHESTRAL WORKS, VOL. V—Martinon—Angel
FALLA: PIANO MUSIC—De Larrocha—London
HAYDN: STRING QUARTETS—Tokyo String Quartet—DG
THE CHRISTOPHER PARKENING ALBUM—Angel
RAVEL: DAPHNIS ET CHLOE—Maazel—London
SCARLATTI: SONATAS—Barbosa—Westminster
SCHUBERT: PIANO TRIOS—Rubenstein, Fournier, Szerying—RCA
TOMITA: PICTURES AT AN EXHIBITION—RCA

VOGUE RECORDS & BOOKS/ LOS ANGELES

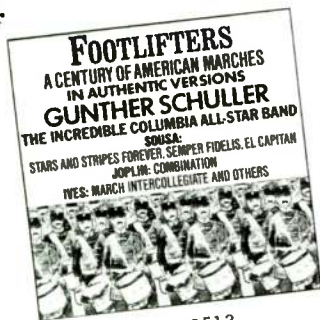
BRIAN: SYMPHONIES NOS. 6-16—Freedman—Lyrita (Import)
CHERUBINI: REQUIEM—Muti—Angel
MARTINU: VIOLIN CONCERTO—Sok—Supraphon
MASSENET: LA NAVARRAISE—Popp, Vanzo, Souzay, De Almeida—Columbia
PACHELBEL: KANON—Marriner—Angel
RAVEL: COMPLETE ORCHESTRAL WORKS—Skrowacewski—Vox
RAVEL: DAPHNIS ET CHLOE—Maazel—London
RENATA SCOTTO SINGS ARIAS—Columbia
STRAUSS: COMPLETE ORCHESTRAL WORKS, VOL. III—Kempe—EMI (Import)
TOMITA: PICTURES AT AN EXHIBITION—RCA

5TH AVE. RECORDS/SEATTLE

CHERUBINI: REQUIEM—Muti—Angel
GOLDEN DANCE HITS OF 1600—DG
GOTTSCHALK: PIANO MUSIC—Pennario—Angel
MASSENET: LA NAVARRAISE—Popp, Vanzo, Souzay, De Almeida—Columbia
MASSENET: THAIS—Moffo, Carreras, Bacquier, Rudel—RCA
MOZART: PIANO CONCERTOS NOS. 14-19—Serkin, Schneider—RCA
RAVEL: DAPHNIS ET CHLOE—Maazel—London
SCHOENBERG: GURRELIEDER—Boulez—Columbia
STRAUSS: ALSO SPRACH ZARATHUSTRA—Haitink—Philips
WAGNER: DER RING DES NIBELUNGEN—Nilsson, Windgassen, Solti—London

MASTERWORKS TWX... FROM COLUMBIA

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DISCO FILE TOP 20

AUGUST 9, 1975

1. **BRAZIL**
THE RITCHIE FAMILY—20th Century
2. **DREAMING A DREAM**
CROWN HEIGHTS AFFAIR—Delite
3. **FOREVER CAME TODAY**
JACKSON 5—Motown (lp cut)
4. **WHAT A DIFFERENCE A DAY MADE**
ESTHER PHILLIPS—Kudu
5. **SOMEBODY'S GOTTA GO**
MIKE & BILL—Moving Up
6. **DO IT ANY WAY YOU WANNA**
PEOPLES CHOICE—TSOP
7. **PEACE PIPE**
B.T. EXPRESS—Scepter/Roadshow (lp cut)
8. **CHINESE KUNG FU**
BANZAI!—Scepter
9. **SEXY**
MFSB—Phila. Intl.
10. **IT ONLY TAKES A MINUTE**
TAVARES—Capitol
11. **FOOT STOMPIN' MUSIC**
BOHANNON—Dakar (lp cut)
12. **MELLOW BLOW/CHECKMATE**
BARRABAS—Atco (lp cuts)
13. **CHICAGO THEME**
HUBERT LAWS—CTI (lp cut)
14. **GIMME SOME**
JIMMY "BO" HORNE—Alston
15. **FREE MAN**
SOUTH SHORE COMMISSION—Wand
16. **FIGHT THE POWER**
ISLEY BROTHERS—T-Neck (lp cut)
17. **TO EACH HIS OWN**
FAITH, HOPE & CHARITY—RCA (lp cut)
18. **THE HUSTLE**
VAN MCCOY—Avco
19. **FLY, ROBIN, FLY**
SILVER CONVENTION—Midland Intl. (lp cut)
20. **DANCE DANCE DANCE**
CALHOON—Warner Spector

RCA Promotes Rosica

(Continued from page 4)

him for the additional and overall responsibility of his new job," Kiernan said. "We're confident that his experience and expertise will add new direction and energy to our efforts in both of these vital areas of our business."

Rosica entered the music business as promotion manager for Lescoe Distributors in Philadelphia, in 1956. Samples of hits he helped break then were "Happy, Happy, Birthday Baby" by the Tune Weavers and "Get A Job" by the Silhouettes.

During the past three years, before joining RCA Records for a second time, Rosica held the position of vice president of marketing at ABC Records and vice president of promotion at CTI Records. Prior to that, he served A&M Records in a promotion capacity.

From 1959 through 1967, Rosica worked for RCA Records where, in his last post for the company, he was, simultaneously, national promotion manager and national singles sales manager. Earlier in his career, Rosica worked in radio as both a music director and disc jockey at a Philadelphia station.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ The best of the new singles: (1) "Salsoul," a sensational instrumental which sounds like it could be the best, longest (6:41) cut on the new MFSB album but is, in fact, by the new Salsoul Orchestra (Salsoul), produced, arranged and conducted by Vince Montana (who also wrote the song). The rhythm section was recorded in New York, the strings and horns at Sigma Sound in Philadelphia. Sounds like the next major instrumental. The other side is "Salsoul Hustle," a shorter version of the same cut that runs 3:24.

(2) "Hooked for Life," the Trammps' first release on Atlantic and a continuation of their trademark sound under the direction of Baker, Harris & Young—not as inspired as their best work, but attractive. Atlantic is planning to bring out a longer version on their classy 12-inch Disco Disc series in the next few weeks. And don't overlook the B side, a wonderful '50s update song called "I'm Alright" that jumps like the group's earlier version of "Shout."

(3) "Waterbed," Herbie Mann's slick version of the LTG Exchange record, also scheduled for release as an Atlantic Disco Disc, though the length is not expected to be significantly longer than the commercial release (3:50) due out this week. The vocals here are stronger than on "Hijack" and the overall sound is punched-up, steamier, not as raw as the LTG original, but just accessible enough to be the perfect follow-up to "Hijack."

(4) "Peace in the Family" by, appropriately, the Johnson Family (Atlantic), which is more left field than those above but it's a message a lot of people will get into and a production by Bob Ezrin, best known for quite different work with Alice Cooper.

Also recommended: "Cheer-Up Syrup" by David "K" & the Blue Ties (Spigot), an oddity built around a carnival-style New York radio jingle (the Palisades Amusement Park tune, written by the Park's owner Gladys Shelley) set in an ornate disco frame. Very cute and
(Continued on page 34)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

CHARISMA/NEW YORK

- DJ: Fernanda Oquenda ("Spike")
BRAZIL—The Ritchie Family—20th Century
CHEER-UP SYRUP—David "K" & the Blue Ties—Spigot
DREAMING A DREAM—Crown Heights Affair—Delite
GIMME SOME—Jimmy "Bo" Horne—Alston
KEEP YOUR EYE ON THE SPARROW—Merry Clayton—Ode
SEXY—MFSB—Phila. Intl.
SOMEBODY'S GOTTA GO—Mike & Bill—Moving Up
STOP AND THINK—Trammps—Golden Fleece (lp cut)
TO EACH HIS OWN—Faith, Hope & Charity—RCA (lp cut)
WHAT A DIFFERENCE A DAY MADE—Esther Phillips—Kudu

SCARLETT'S/WESTHAMPTON BEACH, NEW YORK

- DJ: Bill Vas
BRAZIL—The Ritchie Family—20th Century
CHECKMATE/MELLOW BLOW—Barrabas—Atco (lp cuts)
DO IT ANY WAY YOU WANNA—Peoples Choice—TSOP
DREAMING A DREAM—Crown Heights Affair—Delite
FOREVER CAME TODAY—Jackson 5—Motown (lp cut)
IT ONLY TAKES A MINUTE—Tavares—Capitol
KEEP YOUR EYE ON THE SPARROW—Merry Clayton—Ode
PEACE PIPE—B.T. Express—Scepter/Roadshow (lp cut)
SOMEBODY'S GOTTA GO—Mike & Bill—Moving Up
WHAT A DIFFERENCE A DAY MADE—Esther Phillips—Kudu

LE CLUB/NEW YORK

- DJ: Kay Beckett
BRAZIL—The Ritchie Family—20th Century
CHECKMATE—Barrabas—Atco (lp cut)
FREE MAN—South Shore Commission—Wand
GIMME SOME—Jimmy "Bo" Horne—Alston
MELLOW ME—Faith, Hope & Charity—RCA (lp cut)
PEACE PIPE—B.T. Express—Scepter/Roadshow (lp cut)
SEXY—MFSB—Phila. Intl.
SOMEBODY'S GOTTA GO—Mike & Bill—Moving Up
WE'RE ON THE RIGHT TRACK—Ultra High Frequency—Scepter (lp version)
WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercury

WATU WAZURI/NEW YORK (BROOKLYN)

- DJ: Phil Gill
BRAZIL—The Ritchie Family—20th Century
CHECKMATE/FAMILY SIZE—Barrabas—Atco (lp cuts)
FACE THE MUSIC—Dynamic Superiors—Motown (lp cut)
I LIKE IT/ANOTHER GIRL—Silver Convention—Midland Intl. (lp cuts)
IT ONLY TAKES A MINUTE—Tavares—Capitol
MAGIC IN THE AIR—Ronnie Walker—Event
MR. MAGIC—Esther Phillips—Kudu (lp cut)
PEACE PIPE/WHATCHA THINK ABOUT THAT?—B.T. Express—Scepter/Roadshow (lp cuts)
SALSOU—Salsoul Orchestra—Salsoul
SOMEBODY'S GOTTA GO—Mike & Bill—Moving Up

Aria Alpert Born

■ LOS ANGELES—Lani Hall, wife of A&M executive and recording artist Herb Alpert, gave birth to an 8 lbs., 7 1/2 ounce girl July 25 at Riverside Hospital in North Hollywood, California. The child was named Aria and is the couple's first. Ms. Hall is also a singer with the T.J.B.

Draper Named RCA VP

(Continued from page 4)

len Toussaint and Marshall Sehorn, that resulted in Chocolate Milk joining RCA's fold, was also affected by Draper. Another producer Draper has brought to the label is Carl Maults-By, who has just completed Zulema's next album; Maults-By functions as an RCA Records in-house producer.

A ten-year veteran with RCA, Tom Draper joined the company in 1965 as a sales trainee in the Consumer Electronics Division, in Detroit. In 1966, he became a Stereo 8 salesman in that city for the RCA Distributing Corp., and, in 1967, he became a distributor salesman for the Consumer Electronics Division of the RCA Distributing Corp., still in Detroit.

Draper's tenure with RCA Records began in 1969, as a regional r&b promotion man in the Motor City. He moved to the New York office in 1971, when he was appointed manager, merchandising, contemporary and r&b music. In 1972, he was named national r&b promotion manager, a post he held until named manager, rhythm and blues music, RCA Records, in February, 1974.

Little David Returns To Atlantic Distrib.

(Continued from page 3)

The first major new album release (lps from George Carlin and Kenny Rankin) from Little David is scheduled for early fall. Rankin, who goes on an extensive national tour starting in September, will be the subject of a major advertising and promotional campaign by Little David and Atlantic.

Actor/comedian Franklin Ajaye was signed in July to an exclusive contract with Little David Records and Monte Kay Management, and a debut lp from Ajaye on Little David is being planned.

Little David's move to Atlantic is actually a return, since Atlantic has distributed Little David from 1971-73, following its formation as an independent label by Monte Kay and Flip Wilson in 1969. During this previous association, ten albums were released (by Flip Wilson, Kenny Rankin, George Carlin, Dan Cassidy, Burns & Schreiber, and the Committee), including three albums certified gold by the RIAA.

Elvis Conquers The Coliseum

■ UNIONDALE, L.I.—When Elvis Presley (RCA) walked onstage at the Nassau Coliseum (19) and the flashbulbs went off and the fans' screams shattered windows in the surrounding neighborhood, this reporter—always an isle of serenity in a sea of chaos—visualized a scene from Presley's life wherein Col. Parker, after reciting to Elvis the latest figures on income derived from the sale of Elvis products, leans forward and nods his head assuredly as he says, "You're bigger than U.S. Steel."

Lack of Challenges?

Well, if Elvis isn't bigger than U.S. Steel he's certainly more popular, and that extraordinary popularity goes right to the heart of the problem which has plagued him throughout his career: because his fans demand nothing more than his mere presence, because of their uncritical acceptance of anything he does, Elvis suffers from a lack of challenges. Creeping complacency reared its head during his previous tour, and at the Coliseum, rather than go full-blast for the entire show, Elvis laid back and chose his moments (four by this reporter's count). The remainder of his time was spent pacifying the hordes gathered at the foot of the stage, as he tossed off his early hits with a minimum of exertion.

When Elvis returned to the real world in 1968, via a television special, there was an urgency in

his timing. Having been away from the public for some eight years, he had become a parody of himself, an unnatural likeness of the tough Memphis boy who shook this country to its roots in 1956.

Urgency

On that night in 1968, possibly the most crucial night of his career, Elvis made the best music of his life; and if there really was some mythical crown to be reclaimed, then he did just that. His first national tour of the '70s had the same kind of urgency: jokes were kept to a minimum and Elvis spat fire at every turn. It was truly a sight to behold.

He didn't work that hard at the Coliseum, but when he did turn it on one saw the stuff of which legends and dreams are made. Significantly, two of the songs delivered straight were gospel numbers—"How Great Thou Art" and Kris Kristofferson's "Why Me." He may laugh off his old hits but he will not deny where he came from. To hear his strong rich baritone soaring on the first number is to realize how insignificant most other rock singers are in comparison. On "Poke Salad Annie" the legendary guitarist James Burton was at last able to flash because Elvis was pushing the band harder than he would all night; "I'm Leaving" was Elvis' choice for no-nonsense balladeering and once again it was the voice that did it—soft, mellow, even fragile-sounding at times.

Crossroads

Elvis' performance here indicated to this lifelong Elvis fan that the King is again at a crossroads in his career. It's very possible that Elvis is not long for those Coliseum-type affairs, these mass gatherings of the faithful. But where he will find another challenge is pure conjecture at this point.

David McGee

Stafford TVer



Jim Stafford (left) is shown chatting with Ann Gardner, national promotion director of Famous Music, during a break in rehearsals for his new ABC-TV summer series, "The Jim Stafford Show." Ms. Gardner has been on the road with Stafford promoting his current MGM album, "Not Just Another Pretty Foot," and was in Los Angeles for the taping of the show. Stafford's producer, Phil Gernhard, is also executive producer of the television series.

Engelbert and the Philly Sound



The "Philly Sound" may be taking on a whole new dimension, following an agreement by Gordon Mills and Joel Diamond for Bobby Eli to produce Engelbert Humperdinck's new recording sessions (Humperdinck's American releases are on the Parrot label distributed by London Records). Eli, lead guitarist for MFSB, has previously been involved with Major Harris, Blue Magic and Main Ingredient. Pictured at Sigma Sound Studios in Philadelphia are from left: Barbara Ingram, background singer; Norman Harris, guitarist; John Collins, percussionist; Carla Benson, background singer; Joel Diamond, president of Silver Blue Productions; Earl Young, drummer; Ron Kersey, keyboard player; Bobby Eli, producer; Walt Maguire, vice president of a&r for London Records; Diane Miller from Sigma Sound Studios; Carlton Kent, keyboard player; Evette Benton, background singer; Engelbert Humperdinck and Larry Washington, conga player.

Katakis to Carpenters Pubbery



Songwriter Michael Katakis is the first writer signed to the Carpenters publishing company, Hammer & Nails Music (ASCAP), it was announced by the A&M recording artists, currently on a summer concert tour. Pictured are (from left) Hammer & Nails professional manager Ed Sulzer, Katakis, Karen Carpenter and Richard Carpenter.

N.Y. Central (Continued from page 24)

NO LIE, BWANA: The following release is said to have emanated from the office of MCA New York promotion man Ray D'Ariano: "Howie Levitt, associate editor of **Record World**, has been named chairman of the board and director of the New York Chapter of the Radio and Record Wrestling Association (R.R.W.A.)." According to the release, MCA album promotion director Jon Scott has been named president of the L.A. branch, with meetings set for Boston, Cleveland and Denver. Your mat or mine?

NOTED: The same Mr. Levitt reports from Atlanta that **White Lightnin'**, new on Island Records, are a "tight, talented, hard-driving r&b dynamo" . . . **Randy Wood**, president of L&W Records and ERH Sales became a grandfather to a baby girl July 27 at 4:30 . . . And another new person was recently born to Mr. & Mrs. **Herb Alpert** . . . **Bruce Springsteen** sold out a mid-August five-night stand at the Bottom Line within five days of the advertised announcement.

Metronome, Mojo Pact

■ LOS ANGELES — PBR International managing director Patrick Boyle and Gerhard Weber, managing director of Metronome Records GMBH have concluded an agreement whereby Metronome will become the licensee for Mojo Records of Los Angeles for the territories of Germany, Austria and Switzerland. Metronome will be releasing the first product in August, two lps by organist Jimmy Smith. Titles are "Paid In Full" and "Jimmy Smith '75."

SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "Ride On" — Parliament Infectious beat makes for an interesting groove. Parliament's "Chocolate City" album has been well received throughout the country.

DEDE'S DITTIES TO WATCH: "Stump Juice" — Jimmy McGriff (Groove Merchant-UPT); "He Called Me Baby" — Nancy Wilson (Capitol-UPT); "I Love You" — Opus VII (Gramophon-SLO).

DISCO POTENTIALS: "Music In My Bones" — Joe Simon (Spring); "The Chicago Theme" — Hubert Laws (CTI).

WMOT Productions, the company who manages Blue Magic and Major Harris, has just signed The Dells.

Jr. Walker has re-signed with Motown Records. That "Walk In The Night" saxophone player has not named a producer as of yet.

Also coming from that company is news of Leslie Uggams.

New York's G. Keith Alexander of WBL5-FM is relocating to the Windy City of Chicago. Alexander will be holding down the noon-4 p.m. slot at the sister station of WVON-AM, WNUS-FM. Frankie Crocker is the consultant at this station.

Songstress Minnie Riperton will headline the show Friday night at the NATRA convention. She will headline the CBS Records night. She reports that she's planning to do one heck of a show because the people in the audience will be those who started her career and helped make her a success.

Meanwhile, moving right along with convention preparations, Maurice "Hot Rod" Hubert has stated that there will be no workshops this year but strong positive meetings will take place with business discussions revolving around music and other significant items.

Walt Disney never dreamed that his idea of a place for the families of America to go and have fun would turn out to be a "Soul Action on Parade." Last week Major Harris and Blue Magic opened at Disneyland, adding to the beauty of looking back to the days that were Harris's hit tune, "Love Won't Let Me Wait," was well received, and exhibited class and charisma. Blue Magic brought their own aura of magic to the show. Under the roller coaster with Mickey Mouse hovering over you, who could go wrong with some of the new and a lot of the old?

Where do the disco deejays go to pick up that product to be heard throughout the city of New York?

(Continued on page 34)

Who In The World:

'Hit Man' Homes In on Success

■ **HOLLYWOOD** — Eddie Kendricks has a rather blunt definition for his fourth album. "'Hit Man' ain't got nothin' to do with bumpin' nobody off. It gets its title from the fact that I make hit records."

With "Get The Cream Off The Top" bulleting up The R&B and Singles Charts, the "Hit Man" album at number 11 on The R&B Chart and 66 with a bullet on The Album Chart, Kendrick's explanation is on target. Smashes, such as "Boogie Down," "Keep On Truckin'," "Shoeshine Boy" and "Sagittarius" have placed Kendrick inside the magic circle that includes such Motown stars as Smokey Robinson, Marvin Gaye and Stevie Wonder.

His smooth tenor voice and velvet interpretation of some of today's top songs have led to his increased acceptance as an album artist as well. With completion of his current performance tour, the slender entertainer could emerge not only as one of America's foremost vocal talents, but a sex symbol of paramount proportions.

Kendricks is originally from Alabama and like so many aspiring musicians of the time, came to the North, attracted by the Motown mystique. His ensuing role in the Primes, who were later to become the Temptations, is well known.

The success of his solo career however, has become a legend of hard work, perseverance and enormous risk. It was, in fact, only two months after his departure from the Temptations that he debuted at New York's Apollo Theatre and left the stage with a standing ovation. Two weeks later, he supported the Supremes' opening at Los Angeles' Greek Theatre. At the end of his set, he received a second standing ovation.

Kendricks' return to the Apollo left the audiences literally dancing in the aisles. The critics described him as a "warm, human per-

former." In Washington, D.C., the Washington Post noted that Kendrick's rapport with his audience equalled that of a "matinee idol." By the time Kendrick appeared at Detroit's Cobo Hall, the city where it all began, it was evident to the capacity crowd—and the mob of people swarming outside hoping for a glimpse—that a new star had been born.

Six smash singles and four consistently-selling albums later, Eddie Kendrick is within a hair's breadth of becoming a household name. His latest album, "Hit Man," features more of his finely tuned falsetto coupled with the writing and production of such contemporary studio men as Barret Strong, Leonard Caston, Kathy Wakefield and Brian Holland (of Holland-Dozier-Holland fame) and Frank Wilson.

"I always try to sing about unique things we can all relate to," Kendrick smiles. "On this album, there is a cut called 'Skippin' Work' Today' and we can all relate to that. We also did one called 'Body Talk' and I can surely relate to that. Generally, I like songs to be fun."

What about Kendrick the performer?

"Basically, we try to keep our rhythm tight. On top of that, I try to give the audience what they want. Times are hard these days and audiences are more demanding. You have to work harder, but then the turn-on when you're successful is that much greater."

In addition to performing, Kendrick has discovered that he has a talent for songwriting, with a number of songs already being planned for his next album release. He also is producing a vocal group called The Posse.

When asked his long-term ambitions, Kendrick laughed and simply said that he wants to become known as "an honest human being," and "an all-around entertainer—one who can do it all."

R&B PICKS OF THE WEEK

SINGLE



FANTASTIC FOUR, "ALVIN STONE (The Birth & Death Of A Gangster)" (Bridgeport Music, BMI). Detroiters and other metropolitan people can relate to the lyrics put down dramatically on this tune. Laced with a picturesque monologue, the Four's performance is superb. Missing from the recording scene for quite awhile, they have been longing to exhibit their talent and expertise to their audience. Extracted from the album of the same title, the Fantastic Four have arrived. Westbound WT-5009 (20th Century).

SLEEPER



KALEIDOSCOPE, "THANK YOU" (Mighty Three Music/Golden Fleece, BMI). Written by Al Felder and Norman Harris, this number has all the ingredients to garner heavy chart action. Featuring the sound of Philadelphia, young and new best describe Kaleidoscope. Get into the birth of a new talent. TSOP ZS8 4770-3 (Col).

ALBUM

THE SPINNERS, "PICK OF THE LITTER." The Spinners have set a pattern of newness. "Pick Of The Litter" is exactly what the title expresses. "Games People Play" features the voice of Evette Benson, which adds more body to this melodic tune. Destined to be another feather in the caps of the Spinners, this album is a musical teaser. Atlantic SD 18141.



**Two Hit Singles From
BRUNSWICK & DAKAR**

**TYRONE DAVIS
“A Woman Needs
To Be Loved”**

DK 4545

FROM HIS L.P. “HOME WRECKERS”

DK 76915

**BOHANNON
“Foot Stompin’ Music”**

DK 4544

FROM HIS L.P. “INSIDES OUT”

DK 76916

ALSO AVAILABLE ON BRUNSWICK & DAKAR TAPES



THE R&B SINGLES CHART

AUGUST 9, 1975

AUG. 9	AUG. 2	
1	1	FIGHT THE POWER—PART I ISLEY BROS.— T-Neck ZS8 2256 (Col)
2	2	GET DOWN TONIGHT KC & THE SUNSHINE BAND—TK 10009
3	3	HOPE THAT WE CAN BE TOGETHER SHARON PAIGE and HAROLD MELVIN & THE BLUENOTES—Phila. Intl. ZSB 3569 (Col)
4	4	SOONER OR LATER IMPRESSIONS —Curton CMS 0103 (WB)
5	5	THE HUSTLE VAN McCOY & THE SOUL CITY SYMPHONY— Avco 4653
6	6	FREE MAN SOUTH SHORE COMMISSION —Wand 112B7 (Scepter)
7	7	ROCKIN' CHAIR GWEN McCRAE—Cat 1996 (TK)
8	10	THREE STEPS FROM TRUE LOVE REFLECTIONS —Capitol 407B
9	11	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) GARY TOMS EMPIRE/ PIP 6504
10	17	YOUR LOVE GRAHAM CENTRAL STATION—Warner Bros. WBS 8105

11	18	DREAMING A DREAM CROWN HEIGHTS AFFAIR— Delite 1570 (PIP)
12	14	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE— Columbia 3 18172
13	16	FOREVER CAME TODAY JACKSON 5—Motown M1256F
14	23	DREAM MERCHANT NEW BIRTH—Buddah 470
15	9	SEXY MSFB—Phila. Intl. ZSB 3567 (Col)
16	24	GET THE CREAM OFF THE TOP EDDIE KENDRICKS—Tama T 54260F (Motown)
17	19	ACTION SPEAKS LOUDER THAN WORDS CHOCOLATE MILK—RCA PB 10290
18	22	MAKE ME FEEL LIKE A WOMAN JACKIE MOORE—Kayvette 5122 (TK)
19	21	OH ME, OH MY (DREAMS IN MY ARMS) AL GREEN—Hi 2288 (London)
20	27	HUSTLE!! (DEAD ON IT) JAMES BROWN—Polydor 1428
21	26	THE PHONE'S BEEN JUMPING ALL DAY JEANNIE REYNOLDS— Casablanca 834
22	28	GLASSHOUSE TEMPTATIONS—Gordy G7144F (Motown)
23	8	LOVE WON'T LET ME WAIT MAJOR HARRIS—Atlantic 3248
24	13	JUST A LITTLE BIT OF YOU MICHAEL JACKSON— Motown 1349F
25	15	SNEAKIN' UP BEHIND YOU BRECKER BROTHERS— Arista 0122
26	12	SLIPPERY WHEN WET COMMODORES—Motown M 1338F
27	20	DO IT IN THE NAME OF LOVE BEN E. KING—Atlantic 3274
28	36	CAN'T GIVE YOU ANYTHING (BUT MY LOVE) STYLISTICS—Avco 4656
29	38	HOW LONG (BETCHA GOT A CHICK ON THE SIDE) POINTER SISTERS—ABC Blue Thumb BTA 265
30	43	DO IT ANY WAY YOU WANNA PEOPLES CHOICE—TSOP ZSB 47691 (Col)
31	31	I COULD DANCE ALL NIGHT ARCHIE BELL & THE DRELLS— TSOP XSB 4767 (Col)
32	29	I'LL DO FOR YOU ANYTHING YOU WANT ME TO BARRY WHITE—20th Century TC 2208
33	25	LOOK AT ME (I'M IN LOVE) MOMENTS—Stang 5060 (All Platinum)
34	41	POTENTIAL JIMMY CASTOR BUNCH— Atlantic 3270
35	44	CHASING RAINBOWS BLUE MAGIC—Atco 7031
36	39	FOOT STOMPIN' MUSIC BOHANNON—Dakar 4544 (Brunswick)
37	30	CHOCOLATE CITY PARLIAMENT—Casablanca 831
38	50	THIS WILL BE NATALIE COLE—Capitol 4099
39	32	THE WAY WE WERE/TRY TO REMEMBER GLADYS KNIGHT & THE PIPS— Buddah 463
40	49	IT ONLY TAKES A MINUTE TAVARES—Capitol 4111
41	51	YOLANDA BOBBY BLAND—ABC 12105
42	45	THE ENTERTAINER (IF THEY COULD ONLY SEE ME NOW) J.R. BAILEY—Midland Intl. MB 10305 (RCA)

43	33	GIVE THE PEOPLE WHAT THEY WANT O'JAYS—Phila. Intl. ZSB 3565 (Col)
44	52	EIGHTEEN WITH A BULLET PETE WINGFIELD—Island 026
45	63	GAMES PEOPLE PLAY SPINNERS—Atlantic 3284
46	47	HARMOUR LOVE SYREETA—Motown 1353
47	48	I DON'T WANT TO BE A LONE RANGER JOHNNY GUITAR WATSON— Fantasy 739
48	57	LET ME MAKE LOVE TO YOU O'JAYS—Phila. Intl. ZSB 3573 (Col)
49	55	KEEP YOUR EYE ON THE SPARROW MERRY CLAYTON—Ode 66110 (A&M)
50	61	LET ME LAY MY FUNK ON YOU POISON—Roulette 7174
51	62	FLYING HIGH BLACKBYRDS—Fantasy 747
52	59	SATISFY MY WOMAN CALVIN ARNOLD—IX Chains NCS 7009 (Mainstream)
53	56	DYNAMITE TONY CAMILLO'S BAZUKA— A&M 1666
54	46	YOU'RE EVERYTHING I NEED MAJOR LANCE—Osiris 001
55	—	BRAZIL THE RITCHIE FAMILY— 20th Century 2218
56	35	SWEARIN' TO GOD FRANKIE VALLI— Private Stock 021
57	67	GIMME SOME (PART ONE) JIMMY "BO" HORNE— Alston 3714 (TK)
58	70	ALVIN STONE (THE BIRTH & DEATH OF A GANGSTER) FANTASTIC FOUR—Westbound WT 5009 (20th Century)
59	60	JUST YOU AND ME TAMIKO JONES—Arista 0134
60	68	A WOMAN NEEDS TO BE LOVED TYRONE DAVIS—Dakar 4545 (Brunswick)
61	64	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS—Playboy 6024
62	71	OOOLA LA BETTY WRIGHT—Alston 3715 (TK)
63	—	CHOCOLATE CHIP ISAAC HAYES—ABC 12118
64	58	GIVE IT WHAT YOU GOT B.T. EXPRESS—Roadshow 7003 (Scepter)
65	65	HE'S MY MAN SUPREMES—Motown M 1358F
66	—	I CREATED A MONSTER ZZ HILL—United Artists UA XW 631X
67	69	LOVE IS MISSING FROM OUR LIVES DELLS & THE DRAMATICS— Cadet 5710 (Chess/Janus)
68	—	WE GOT EACH OTHER BARBARA MASON & THE FUTURES—Buddah 481
69	—	UNDER YOUR POWERFUL LOVE JOE TEX—Dial 1154
70	73	IF YOU WANT A LOVE AFFAIR JESSE JAMES—20th Century TC 2201
71	—	HOUSE OF STRANGERS JIM GILSTRAP—Chelsea 2013
72	74	HUSTLE WIT EVERY MUSCLE KAY GEES—Gang 1325 (PIP)
73	75	TRY ME TONIGHT JOHNNIE TAYLOR—Strax 0241
74	34	CUT THE CAKE/PERSON TO PERSON AWB—Atlantic 3261
75	—	MUSIC IN MY BONES JOE SIMON—Spring 159 (Polydor)

CONCERT REVIEW

The Temps Are Still Tops

■ HOLLYWOOD—On Friday, July 18, The Emperors Of Soul, the Temptations, came out of the "woodshed" to entertain a host of Motown executives (not to mention their friendly fans). After finishing an extended engagement in Gaitherbury, Maryland where they performed in front of record-breaking audiences, one can understand why.

As the group was introduced, a screen was used as a backdrop in order to show Dennis, Otis, Melvin, Richard and Glenn in action in different scenes. One would have believed that the roaring twenties were back, but then the Temptations were announced again and out they came through the screen to the sound of shouts and yells of excitement. They started their show with "Hello Young Lovers," a fine greeting to everyone. Next came "Glasshouse," where the choreography was back to the old Temptations.

As the pace slowed up, Dennis Edwards' superb rendition of "A Song For You" had the women motivated to tears and sighs. "Memories," with those excellent sensitive lyrics, again brought back memories of the past. The past was fully recreated, however, when the entire group took part in singing those oldies but goodies the Temptations are known for. "Love Medley" had overtones of the tender sound of love and encompassed such tunes as "If," "The Way We Were" and "All In Love Is Fair."

Dynamic is the only word that can describe the explosive closing. "Fireflies" was sung after a standing ovation, coupled with special lighting reflected on mirrored balls which gave the effect of a natural lightning bug. All in all, under the starlit sky the Temptations proved that they are back to stay.

Dede Dabney

Soul Truth (Continued from page 32)

The Record Pool is a one-stop on the east coast, located at 99 Prince St. Designed to enable the working announcer to do away with the headaches of going from one company to other, it is meeting with much success.

What were the circumstances of the wildcat walkout at WHAT-AM (Phila.) that caused the station to go off the air for several days? Watch for details next week.

Disco File (Continued from page 30)

just the sort of novelty that could catch on, especially with an instrumental side of 4:28. "Cheer-Up Syrup" is already on Spike's list from Charisma, a new club for the young & Latin crowd in New York. To continue: "Police Stopped the Party" by Willard King (Raintree) is a two-part funky, loud houseparty record just right when you're feeling rowdy; Martin Mull's instrumental, "Do the Dog" (Capricorn), manages to be both a send-up of the AWB funk-for-the-seventies style and a neat cover of it at the same time; and Charity Brown's ultra-bright version of the great Ruby & the Romantics' record, "Our Day Will Come" (A&M), which is on the other side of their version of "Take Me in Your Arms (Rock Me a Little While)," recommended some time back. Now out on singles: Isaac Hayes' "Chocolate Chip," both vocal and instrumental (ABC), with the latter cut to a generous 4:05; Popcorn Wylie's excellent "Georgia's After Hours" (ABC) and Hubert Laws' "Chicago Theme," which is available in its album length (5:37) or cut to 3:15 on either side of the 45 (on CTI).

Highly recommended: Felix Cavaliere's new album, "Destiny" (Bearsville), basically a return to and a refinement of his Young Rascals style with the whole first side just terrific, especially the title cut and "Never Felt Love Before." Along with the new Dynamic Superiors album, "Destiny" is the record I find myself listening to most often these days. Also check out Ronnie Laws' "Pressure Sensitive" album (Blue Note) with a fine version of "Momma," the very strong cut on the recent Hodges, James & Smith album, written by guitarist Roland Bautista who plays on both lps. Ronnie Laws is Hubert's younger brother and a saxophonist; production is by Wayne Henderson from the Crusaders, who also brought along Joe Sample and Wilton Felder from the group.

Feedback: Phil Gill from Watu Wazuri in Brooklyn recommends "Flight," a striking four-minute instrumental from David Sanborn's first album, "Taking Off" (Warner Brothers), which reminds me of a jazzier, more Latin-styled "Lady Lady Lady," with beautiful string work and a lot of changes. Unusual and worth a try . . . Calender's "Hypertenstion," originally released on Pi Kappa Records, is now on Buddah; I still recommend Part 2.

AUGUST 9, 1975

1. **MISTER MAGIC**
GROVER WASHINGTON, JR.—Kudu
KU 2051 (Motown)
2. **EXPANSIONS**
LONNIE LISTON SMITH—Flying
Dutchman BDL 1 0934 (RCA)
3. **THE CHICAGO THEME**
HUBERT LAWS—CTI 6058S1 (Motown)
4. **TALE SPINNIN'**
WEATHER REPORT—Columbia PC 33417
5. **SHABAZZ**
BILLY COBHAM—Atlantic SD 18139
6. **DISCOTHEQUE**
HERBIE MANN—Atlantic SD 1670
7. **SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33195
8. **TWO**
BOB JAMES—CTI 6051S1 (Motown)
9. **LIQUID LOVE**
FREDDIE HUBBARD—Columbia PC 33556
10. **NO MYSTERY**
RETURN TO FOREVER Featuring CHICK
COREA—Polydor PD 6512
11. **A TEAR TO A SMILE**
ROY AYERS UBIQUITY—Polydor PD 6046
12. **THE BRECKER BROTHERS**
Arista 4037
13. **LEVEL ONE**
THE ELEVENTH HOUSE Featuring LARRY
CORYELL—Arista 4052
14. **JOE BECK**
Kudu 21S1 (Motown)
15. **IN THE POCKET**
STANLEY TURRENTINE—Fantasy F 9478
16. **THE AURA WILL PREVAIL**
GEORGE DUKE—MPS/BASF MC 25613
17. **STEPPING INTO TOMORROW**
DONALD BYRD—Blue Note BN LA 3695 S
(UA)
18. **NATIVE DANCER**
WAYNE SHORTER—Columbia PC 33418
19. **UNIVERSAL LOVE**
MFSB—Phila. Intl. KZ 33158 (Col)
20. **COUNT BASIE JAM**
COUNT BASIE—Pablo 2310 718 (RCA)
21. **UPCHURCH/TENNYSON**
PHIL UPCHURCH & TENNYSON
STEVENS—Kudu 22S1 (Motown)
22. **CHAPTER 4: ALIVE IN NEW YORK**
GATO BARBIERI—Impulse ASD 9303
(ABC)
23. **CHASE THE CLOUDS AWAY**
CHUCK MANGIONE—A&M SP 4518
24. **SURVIVAL OF THE FITTEST**
HEADHUNTERS—Arista 4038
25. **STEPPIN'**
POINTER SISTERS—ABC Blue Thumb
BTSD 602
26. **ATLANTIS**
McCOY TYNER—Milestone M 55002
(Fantasy)
27. **KOKOMO**
Columbia PC 33442
28. **POLAR AC**
FREDDIE HUBBARD—CTI 6065 (Motown)
29. **SOLID**
MANDRILL—United Artists LA 408G
30. **TIMELESS**
JOHN ABERCROMBIE—ECM 1407
(Polydor)
31. **THE BOYS DOIN' IT**
HUGH MASAKELA—Casablanca
NBLP 7017
32. **SATURDAY NIGHT SPECIAL**
NORMAN CONNORS—Buddah 5643
33. **FLYING START**
BLACKBYRDS—Fantasy F 9472
34. **WHAT A DIFFERENCE A DAY MADE**
ESTHER PHILLIPS w/BECK—Kudu
KU 23S1 (Motown)
35. **FUSION III**
MICHAL URBANIAK—Columbia
PC 33542
36. **TOM CAT**
TOM SCOTT & THE L.A. EXPRESS—
Ode SP 77029 (A&M)
37. **UPON THE WINGS OF MUSIC**
JEAN-LUC PONTY—ATLANTIC SD 18138
38. **I NEED SOME MONEY**
EDDIE HARRIS—Atlantic SD 1169
39. **FEEL**
GEORGE DUKE—MPS/BASF MC 25355
40. **THE WAY WE WERE**
WILLIS JACKSON—Atlantic SD 18145

RECORD WORLD AUGUST 9, 1975

Dialogue (Continued from page 22)

RW: After 25 years you two are still working and getting along with each other very well. That says a lot about you. Why have you been able to do this?

Hugo & Luigi: We have always had a lot of fun in this business. You can get crazy in this business if you can't have fun. When we have very important meetings and people are all uptight, well, when they leave we close the door and go into gales of laughter over the whole thing. Because it's funny, it's fun, we work hard, we work sometimes from seven in the morning until midnight. But we're enjoying it, and that's the thing.

RW: Are you going to stay basically r&b crossing over to pop?

Hugo & Luigi: If we can't crossover an artist then we're not interested. If somebody would bring us a real hard r&b act that's going to remain in the r&b field, forget it.

RW: What makes a record a crossover hit?

Hugo & Luigi: Well it starts with the song: the song has to have a chance of going pop. And then the interpretation can't be too deeply r&b oriented. That means it's r&b oriented, it's not stone r&b. "The Hustle"—that's both sides. But you see, the black artist, and we're just making a general statement, is a hell of a singer. You know, way back when we started with Sarah Vaughan, you just die when you hear a good black artist sing. There's nobody that can come close.

What we would like to do now is develop maybe 3 more artists of that stature. And we don't want one hundred acts. We want this company to have five top acts. The way the company is running, we don't have our distributors loaded with crap. You know, three releases a week of this guy, and work on this and do an act.

RW: Do you think there's any difference in promotion, merchandising and marketing as far as crossing the records over beyond the initial feel?

Hugo & Luigi: No. Because you have to go to the r&b stations first, and foremost, and they develop the act.

RW: You don't service the Stylistics pop at the same time that you service r&b?

Hugo & Luigi: Now we do. Because they're that big. So let's say we take an act that we're going to do next week: You can service them pop but they're not going to play them. Sometimes we'll service a new act MOR if the record is that way. It's hard to go to the real hard core pop stations.

But thank God for the r&b stations, because they still have the enthusiasm that you used to find in pop stations 20 years ago—when they really liked the record and they wanted to play it. Now you can find r&b stations that will respond to you like that. And you can't do it on the top 40 format because those stations wait 'til you're top 40. Then you don't have to respond.

So then you do go and you look for the communication, the response from a couple of key stations so that you can get it played and if there is a sell-through the world knows about it. As soon as there's a sell-through you get on the phone, "They're selling in Washington"—you know you can't lie. And then you get another one and another one. And then when you're solidly entrenched you can then walk across the street to the pop station and say, "Hey, we sold 30,000 records in your town, do you want to pay attention to this?" And then they do.

RW: You're writers, you're producers and you're executives. But what are your proper titles here?

Hugo & Luigi: We're called co-presidents. That's how we didn't get in an argument over that one.

RW: Do you see one of your jobs taking over and becoming more important than another?

Hugo & Luigi: No. We like the creative thing—the writing—it's more creative, you know. Just being an executive you can be creative, and there's a kick to it, figuring out how to run the label so it works.

You know, you're sitting in an office and you're creating. Whether you're writing it or you're producing it—you're working with the bones and you're putting it together and you go in and you don't know whether it's going to work or not. And then this thing happens and the whole country loves it. I still get a kick out of it. I (Luigi) got a kick out of Jimmy Rodgers years ago and recently, I was up at my place in Candlewood and I walked on the dock and the guy at the next dock comes down whistling "The Hustle." And I said "Do the Hustle." And he looked at me as if to say how did I know that. Because I don't discuss what I do up there. But it's still a kick you know.

RW: Now, what artists have you discovered?

Hugo & Luigi: Jimmy Rodgers.

(Continued on page 67)

AUGUST 9, 1975

1. **THE HEAT IS ON**
ISLEY BROTHERS—T-Neck PZ 33536 (Col)
2. **SURVIVAL**
O'JAYS—Phila. Intl. KZ 33150 (Col)
3. **THAT'S THE WAY OF THE WORLD**
EARTH, WIND & FIRE—Columbia
PC 33280
4. **CHOCOLATE CHIP**
ISAAC HAYES—ABC ABCD 784
5. **TO BE SURE**
HAROLD MELVIN & THE BLUENOTES
Featuring THEODORE PENDERGRASS—
Phila. Intl. KZ 331 48 (Col)
6. **MISTER MAGIC**
GROVER WASHINGTON JR.—Kudu
KU 2051 (Motown)
7. **WHY CAN'T WE BE FRIENDS?**
WAR—United Artists LA 441 G
8. **DISCO BABY**
VAN McCOY & THE SOUL CITY
SYMPHONY—Avco AV 69006
9. **CUT THE CAKE**
AVERAGE WHITE BAND—Atlantic
SD 18140
10. **GET DOWN**
JOE SIMON—Spring SPR 6706 (Polydor)
11. **THE HIT MAN**
EDDIE KENDRICKS—Tamla T6 338S1
(Motown)
12. **MOVING VIOLATION**
JACKSON 5—Motown M6 829S1
13. **STEPPIN'**
POINTER SISTERS—ABC Blue Thumb
BTSD 602
14. **AMERICA TODAY**
CURTIS MAYFIELD—Curton 5001 (WB)
15. **A SONG FOR YOU**
TEMPTATIONS—Gordy G6 969S1
(Motown)
16. **FIRST IMPRESSIONS**
IMPRESSIONS—Curton CU 5003 (WB)
17. **NON-STOP**
B.T. EXPRESS—Roadshow RS 41001
(Scepter)
18. **AIN'T NO 'BOUT-A-DOUBT IT**
GRAHAM CENTRAL STATION—
Warner Bros. BS 2876
19. **LET'S TAKE IT TO THE STAGE**
FUNKADELIC—20th Century/Westbound
W 215
20. **KC & THE SUNSHINE BAND**
TK 603
21. **BIRTH AND DEATH OF A GANGSTER**
FANTASTIC FOUR—20th Century/
Westbound W 201
22. **COME GET TO THIS**
NANCY WILSON—Capitol ST 11386
23. **RENAISSANCE**
RAY CHARLES—Crossover CR 9005
24. **ODE TO MY LADY**
WILLIE HUTCH—Motown M6 838S1
25. **THE CHICAGO THEME**
HUBERT LAWS—CTI 6058S1 (Motown)
26. **BACK TO EARTH**
RARE EARTH—Rare Earth R6 548S1
(Motown)
27. **WHAT A DIFFERENCE A DAY MADE**
ESTHER PHILLIPS w/BECK—Kudu
KU 23S1 (Motown)
28. **PICK OF THE LITTER**
SPINNERS—Atlantic SD 18141
29. **STILL CAUGHT UP**
MILLIE JACKSON—Spring SPR 6708
(Polydor)
30. **LOOK AT ME**
MOMENTS—Stang 1026 (All Platinum)
31. **INSIDES OUT**
BOHANNON—Dakar BK 6916 (Brunswick)
32. **THE BOYS DOIN' IT**
HUGH MASAKELA—Casablanca
NBLP 7017
33. **BLIND BABY**
NEW BIRTH—Buddah BDS 5636
34. **ADVENTURES IN PARADISE**
MINNIE RIPERTON—Epic PE 33454
35. **A QUIET STORM**
SMOKEY ROBINSON—Tamla T6 337S1
(Motown)
36. **ROLLING DOWN A MOUNTAIN INSIDE**
MAIN INGREDIENT—RCA APL1 0644
37. **PURE PLEASURE**
PURE PLEASURE—Motown M6 841S1
38. **LOW RENT RENDEZVOUS**
ACE SPECTRUM—Atlantic SD 18143
39. **UNIVERSAL LOVE**
TAVARES—Capitol ST 11396
40. **IN THE CITY**
TAVARES—Capitol ST 11396

CBS Convention Highlights



Approximately 900 people from every part of the world gathered in Toronto, Canada, at the Royal York Hotel, for the 1975 CBS Records Convention. It was considered to be one of the most productive conventions ever held by CBS Records with those gathered attending the four-day series of meetings, seminars, discussions, presentations and shows. Pictured above, from left, are: (top row) Arthur Taylor, president, CBS, Inc. officially inaugurating the convention with a keynote address; Walter Yetnikoff, president, CBS Records Group, delivering his speech to the CBS Records personnel. Following the keynote addresses, Irwin Segelstein, president, CBS Records, spoke to the staff and continued, throughout the convention activities, to act as the master of ceremonies for the live performances each evening. In lieu of live speeches, Bruce Lundvall, vice president and general manager, Columbia Records and Ron Alexenburg, vice president and general manager, Epic and CBS Custom Labels, addressed the convention via a film presentation. Both are pictured at later points in the meeting, addressing the CBS personnel; (second row) Jack Craig, vice president, marketing, CBS Records, in addition to delivering a multi-media presentation on new artist development, acted as chairman of the CBS Records 1975 Convention committee; Goddard Lieberson, who recently retired as president of the CBS Records Group, was honored at the convention with a special film tracing his years of dedication and service to the CBS Records family; Paul Smith, vice president, sales and distribution, CBS Records, pictured following a special sales meeting which he chaired; Epic recording group Labelle was awarded a gold record for its album "Nightbirds." Pictured from left during the presentation are: Don Ellis, former head of a&r for Epic Records and now vice president, west coast a&r, Patti Labelle; Alexenburg; Sarah Dash (Labelle); Stan Monteiro, former head of promotion for Epic and now vice president, national promotion, Columbia Records; Nona Hendryx (Labelle); Labelle manager Vicky Wickham; and Segelstein; (third row) a major announcement was made of the inception of a production deal between Maurice White

of Earth, Wind & Fire and Columbia Records. Shown celebrating are: Verdine White of EW&F, CBS Records Germany managing director Rudy Wolpert, White, Yetnikoff, CBS Records' special markets national r&b promotion director Richard Mack and CBS Records' special markets vice president LeBaron Taylor. For the first time during a CBS Records Convention, the press and information department gave a multi-media presentation. Shown after the presentation are Columbia Records press and information director Judy Paynter; CBS Records, Nashville press and information associate director Dan Beck; Columbia Records west coast press and information director Gail Roberts; CBS Records general publicist Glen Brunman and CBS Records chief writer Gary Kenton; CBS Records International held a gala reception to kick things off on Tuesday evening. Shown at the affair are James William Guercio, who attended the convention to participate in the announcement of his new Caribou label, a CBS Custom Label; Yetnikoff; Columbia Records of Canada executive vice president of marketing Jack Robinson and Mrs. Robinson; the grand finale of the live performance came at the conclusion of the set by Paul Simon (far right), who closed the show on Saturday night (25) and was joined onstage for several encores by his former partner and Columbia recording artist Art Garfunkel (second from right); (bottom row) Philadelphia International recording group Harold Melvin & the Blue Notes closed the show on Thursday night (24) and were presented a special gold record for their recent "To Be True" album. Headlining the show on opening night was recently signed Columbia artist Stephen Stills; Columbia recording artist Billy Joel opened the show on Saturday night; Headlining the Friday afternoon country luncheon was Columbia artist Willie Nelson; Recently signed Columbia record artist Phoebe Snow, who, following her own set on Saturday night, joined Paul Simon onstage for a rendition of a single which they recorded together, "Gone At Last."

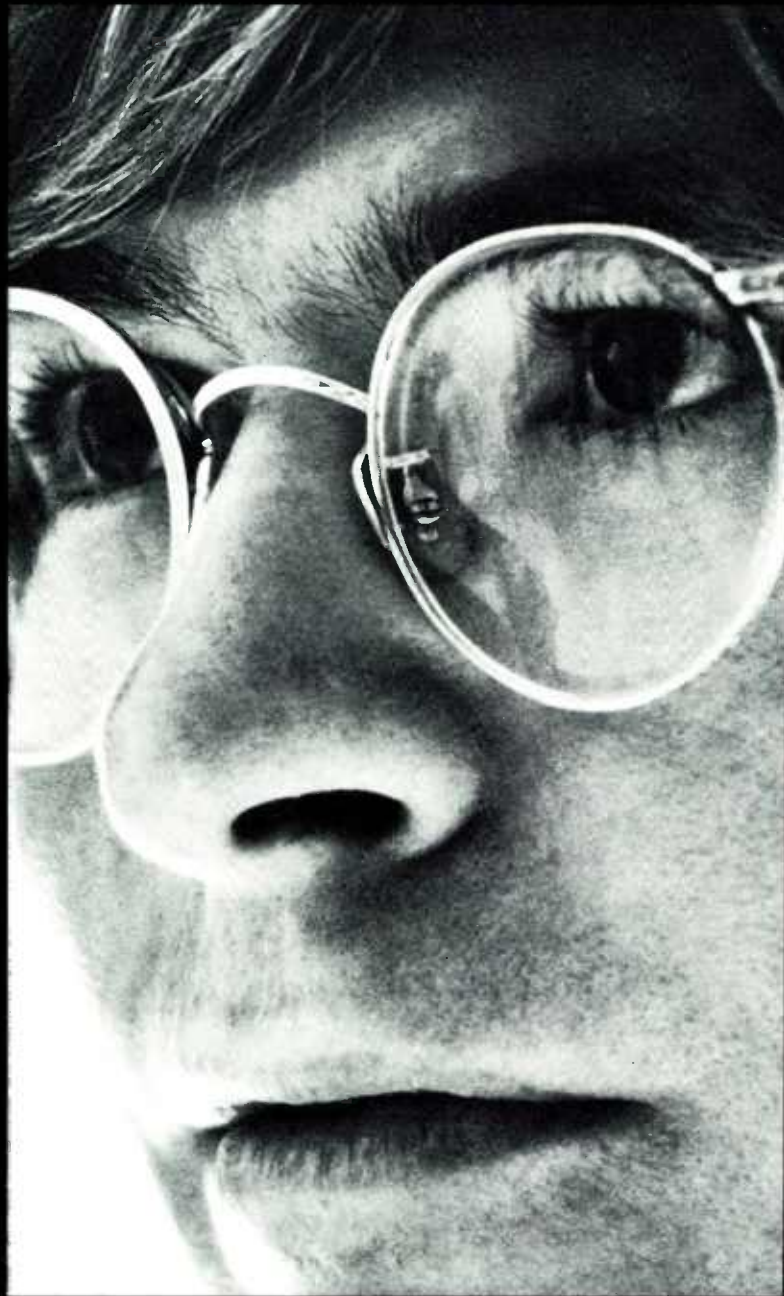
ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T NO WAY TO TREAT A LADY (Colgems Music Corp., ASCAP)	77	MAGIC Alan Parsons (Al Gallico, BMI)	44
ALVIN STONE (THE BIRTH & DEATH OF A GANGSTER) Al Kent (Bridgeport, BMI)	84	MIDNIGHT BLUE Vini Poncia (New York Times/Roumanian Pickleworks, BMI)	8
AT SEVENTEEN (Mine/April, ASCAP)	17	MISTY Ray Stevens (Vernon, ASCAP)	76
BAD LUCK Gamble-Huff (Mighty Three, BMI)	87	MORNIN' BEAUTIFUL Hank Medress & Dave Appell (Apple Cider/Music of the Times, ASCAP; Little Max/New York Times, BMI)	35
BALLROOM BLITZ Phil Wainman (Chinnichap/RAK, BMI)	41	OH ME, OH MY (DREAM IN MY ARMS) Willie Mitchell (Jec/Al Green, BMI)	93
BLACK SUPERMAN-MUHAMMAD ALI Robin Blanchflower (Drummer Boy, BMI)	24	ONE OF THESE NIGHTS Bill Szymczyk (Benchmark/Kicking Bear, ASCAP)	4
BLUEBIRD Joe Wissert (Skyhill, BMI)	72	ONLY WOMEN Bob Ezrin (Ezra/Earl Frost, BMI)	73
BLUE SKY David Kershenbaum & Joan Baez (No Exit, BMI)	81	PLEASE MR. PLEASE John Farrar (Blue Gum, ASCAP)	5
CAN'T GIVE YOU ANYTHING (BUT MY LOVE) Hugo & Luigi (Avco Embassy, ASCAP)	65	RENDEZVOUS Bernie Taupin (Lornhole, BMI)	39
COULD IT BE MAGIC Barry Manilow & Ron Dante (Kamikazi/Angledust, BMI)	21	RHINESTONE COWBOY Dennis Lambert & Brian Potter (20th Century/House of Weiss, ASCAP)	11
CUT THE CAKE Arif Mardin (Average/ Cotillion, BMI)	83	ROCKIN' CHAIR Steve Alaimo, Willie Clark & Clarence Reid (Sherlyn, BMI)	48
DAISY JANE George Martin (WB, ASCAP)	70	ROCKY Bob Montgomery (Strawberry Hill, ASCAP)	52
DANCE WITH ME Charles Plotkin (Hall/ Mojohanna, BMI)	55	RUN JOEY RUN Paul Vance (Music of the Times, ASCAP)	50
DISCO QUEEN Mickey Most (Finchley, ASCAP)	47	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) Rick Bleiweiss & Bill Stahl (Cookaway, ASCAP)	90
DREAM MERCHANT James Baker & Melvin Wilson (Saturday, BMI)	60	SATURDAY NIGHT SPECIAL Al Kooper (Duchess/Hustlers, BMI)	56
DREAMING A DREAM Nerangis-Britton (Delightful, BMI)	98	SEND IN THE CLOWNS Arif Mardin (Beautiful/Revelation, ASCAP)	63
DYNOMITE Tony Camillo (Tonob, BMI)	10	SHINING STAR Maurice White w. Charles Stepney (Saggitflame, ASCAP)	88
EVERYTIME YOU TOUCH ME (I GET HIGH) Billy Sherrill (Algee, BMI/ Double R., ASCAP)	33	(SHU-DOO-PA-POO-POOP) LOVE BEING YOUR FOOL Rick Hall (Mr. Dogg/ATV....	42
FALLIN' IN LOVE Jim Price (Spitfire, BMI)	14	SISTER GLDEN HAIR George Martin (WB, ASCAP)	75
FAME David Bowie & Harry Maslin (Main Man/John Lennon/Ceilidh, ASCAP)	25	SLIPPERY WHEN WET James Carmichael & Commodores (Jobete, ASCAP)	30
FEEL LIKE MAKIN' LOVE Bad Company (Badco, ASCAP)	37	SNEAKIN' UP BEHIND YOU Randy Brecker (Carmine Street, BMI)	82
FEELINGS M. Albert (Fermata Intl., ASCAP)	67	SOLITAIRE Richard Carpenter w. Karen Carpenter (Don Kirshner, BMI/Kirshner, ASCAP)	59
FIGHT THE POWER—PART I E., M., R., O. & R., Isley & C. Jasper (Bovina, ASCAP)	16	SOMEONE SAVED MY LIFE TONIGHT Gus Dudgeon (Big Pig/Leeds, ASCAP)	7
FOREVER CAME TODAY Brian Holland (Stone, Agate, BMI)	58	SOONER OR LATER Ed Townsend (Cheritown, BMI)	71
GET DOWN TONIGHT H. W. Casey, R. Finch (Sherlyn, BMI)	13	SPIRIT OF THE BOOGIE R. Bell, Kool & the Gang (Delightful/Gang, BMI)	85
GET THE CREAM OFF THE TOP Brian Holland (Stone Diamond/Gold Forever, BMI)	79	SURE FEELS GOOD Johnny Sandlin (Crabshaw, ASCAP)	96
GLASSHOUSE Jeffrey Bowen & Berry Gordy (Jobete, ASCAP/Stone Diamond, BMI)	54	SWEARIN' TO GOD Bob Crewe (Hearts Delight/Caseyems/Desiderata, BMI)	22
HELP ME RHONDA Johnny Rivers (Irving, BMI)	32	SWEET EMOTION Jack Douglas (Daskel, BMI)	45
HEY YOU Randy Bachman (Ranbach/ Top Soil, BMI)	57	TAKE ME IN YOUR ARMS (ROCK ME) Ted Templeman (Stone Agate, BMI)	74
HOLDIN' ON TO YESTERDAY Freddie Piro (Rubicon, BMI)	29	THANK GOD I'M A COUNTRY BOY Mill Okun w. Kris O'Connor (Cherry Lane, ASCAP)	61
HOPE THAT WE CAN BE TOGETHER SOON Gamble-Huff (Mighty Three, BMI)	40	THAT'S THE WAY OF THE WORLD Maurice White/Charles Stepney (Saggitflame, BMI)	26
HOUSE OF STRANGERS (Apple Cider/ Music of the Times, ASCAP; Little Max/ New York Times, BMI)	99	THAT'S WHEN THE MUSIC TAKES ME Neli Sedaka & 10cc (Don Kirshner/ATV, BMI)	36
HOW LONG (BETCHA GOT A CHICK ON THE SIDE) David Robinson & Friends (Polo Grounds, BMI/Ebbets Field, ASCAP)	49	THE BIGGEST PARAKEETS IN TOWN Mike Curb & Don Costa (Pierre Cosette/Every Little Tune, ASCAP)	62
HOW SWEET IT IS (TO BE LOVED BY YOU) Lenny Waronker & Russ Titelman (Stone Agate, BMI)	12	THE HUSTLE Hugo & Luigi (Van McCoy/ Warner-Tamerlane, BMI)	19
I BELIEVE I'M GONNA LOVE YOU Snuff Garrett (Senor/Sergeant, ASCAP)	64	THE LAST FAREWELL Denis Preston (Arcola, BMI)	80
(I BELIEVE) THERE'S NOTHING STRONGER THAN OUR LOVE Rick Hall (Spanka, BMI)	38	THE PROUD ONE Mike Curb (Seasons Four/Saturday, BMI)	68
I'M NOT IN LOVE 10cc (Man-Ken, BMI)	3	THE ROCKFORD FILES Mike Post (Leeds, ASCAP)	15
I'M NOT LISA Ken Mansfield & Waylon Jennings (Baron, BMI)	51	THE SEEKER Porter Wagoner (Owepar, BMI)	89
I'M ON FIRE Oister (Tarka, ASCAP)	34	THE WAY WE WERE/TRY TO REMEMBER Ralph Moss (Colgems/Chappell, ASCAP)	9
I'M SORRY (Cherry Lane Music Co., ASCAP)	69	THIRD RATE ROMANCE Barry Burton (Fourth Floor, ASCAP)	20
IT ONLY TAKES A MINUTE Dennis Lambert & Brian Potter (ABC Dunhill/ One of a Kind, BMI)	78	THIS WILL BE (Jay's Ent./Chappell, ASCAP)	92
JIVE TALKIN' Arif Mardin (Casserole, BMI)	1	'TILL THE WORLD ENDS Jimmy Ienner w. Bob Monaco (Leeds/Antique, ASCAP)	28
JUST A LITTLE BIT OF YOU Brian Holland (Gold Forever/Stone Diamond, BMI)	31	TO EACH HIS OWN (Van McCoy Music/ Warner-Tamerlane, BMI)	100
KATMANDU (Gear, ASCAP)	91	TUSH Bill Ham (Hamstein, BMI)	27
KEEP YOUR EYE ON THE SPARROW Eugene McDaniels (Leeds/Duchess, ASCAP)	86	TWO FINE PEOPLE (Cat PUBLISHING B.V., ASCAP)	97
LADY BLUE (Shyhill, BMI)	95	WASTED DAYS AND WASTED NIGHTS Huey P. Meaux (Travis, BMI)	23
LET ME MAKE LOVE TO YOU Gamble-Huff (Mighty Three, BMI)	94	WHEN WILL I BE LOVED Peter Asher (Acuff-Rose, BMI)	46
LISTEN TO WHAT THE MAN SAID Paul McCartney (McCartney/ATV, BMI)	2	WHY CAN'T WE BE FRIENDS? Jerry Goldstein with Lonnie Jordan (Far Oct, ASCAP)	6
LOOK AT ME (I'M IN LOVE) Goodman & Ray (Gambi, BMI)	53	WILDFIRE Bob Johnston (Mystery, BMI)	43
LOVE WILL KEEP US TOGETHER Captain w. Toni Tennille (Don Kirshner, BMI)	18		
LOVE WON'T LET ME WAIT Bobby Eli (Mighty Three/Friday's Child/WMOT, BMI)	66		

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AUG. 9	AUG. 2	
101	102	SHOES REPARTA—Polydor 14217 (New York Times/Sona, BMI)
102	104	CLAP YOUR HANDS MANHATTAN TRANSFER—Atlantic 3277 (Newborn-Fields/Man-Tran, ASCAP)
103	114	ROCK & ROLL RUNAWAY ACE—Anchor 21002 (ABC) (American Broadcasting, ASCAP)
104	108	S O S ABBA—Atlantic 4265 (Countless, BMI)
105	106	BARBARA ANN BEACH BOYS—Capitol (Shoestring/Cousins, BMI)
106	107	HOT SUMMER GIRLS FLASH CADILLAC & THE CONTINENTAL KIDS— Private Stock 026 (Murray-Callander, ASCAP)
107	134	I LOVE MAKIN' LOVE TO YOU EVIE SANDS—Haven 7013 (Capitol) (Big Cigar/Blen/Common Good/Pocketful/Every Little/ Touch of Gold/American Dream, BMI/ASCAP)
108	109	EIGHTEEN WITH A BULLET PETE WINGFIELD—Island 026 (Ackee, ASCAP)
109	121	LIKE THEY SAY IN L.A. EAST L.A. CAR POOL—GRC 2014 (Rancan/Act One, BMI)
110	120	(ALL I WANT TO DO IS) DREAM NITTY GRITTY DIRTY BAND— United Artists XW 655X (Acuff Rose/House of Bryant, BMI)
111	—	DO IT ANY WAY YOU WANNA PEOPLES CHOICE—TSOP 4759 (Col) (Mighty Three, BMI)
112	129	YOUR LOVE GRAHAM CENTRAL STATION—Warner Bros. 8105 (Nineteen Eighty-Five, BMI)
113	103	ISLAND WOMAN PABLO CRUISE—A&M 1695 (Almo, ASCAP; Irving/ Pablo Cruise, BMI)
114	117	THE PHONE'S BEEN JUMPIN' ALL DAY JEANNIE REYNOLDS— Casablanca NB 834 (Groovesville, BMI)
115	—	YOU ARE A SONG (BATDORF & RODNEY)—Arista 0132 (Keca, ASCAP)
116	116	WHAT YOU GOT DUKE & THE DRIVERS—ABC 12110 (Cotillion, BMI)
117	119	SNEAKIN' SALLY THROUGH THE ALLEY ROBERT PALMER— Island 006 (Marsaint, BMI)
118	128	BRAZIL RITCHIE FAMILY—20th Century 2218 (Peer Intl., BMI)
119	101	SHOW ME THE WAY PETER FRAMPTON—A&M 1693 (Almo/Fram-Dee, ASCAP)
120	122	TURN BACK THE PAGES STEPHEN STILLS—Columbia 31079 (Gold Hill/Donnie Dacus, ASCAP)
121	—	CHASING RAINBOWS BLUE MAGIC—Atco 7013 (Wimot; Mystic Dragon, BMI)
122	124	KEEP OUR LOVE ALIVE PATRICIA DAHLQUIST—Epic 8 50125 (Web IV, BMI)
123	133	HEY MAMA MARIAH—United Artists XW 6654 (Silver Chalice, no affil.)
124	126	KEEP YOURSELF ALIVE QUEEN—Elektra 45268 (Feldman/Trident, ASCAP)
125	127	FLYING HIGH BLACKBYRDS—Fantasy 747 (Blackbyrd, BMI)
126	111	DOOR NUMBER THREE JIMMY BUFFET—ABC 12113 (ABC Dunhill, BMI/Red Pajamas, ASCAP)
127	125	THE ENTERTAINER (IF THEY ONLY COULD SEE ME NOW) J. R. BAILEY— Midland Int'l., MB 10305 (RCA) (Multimood, BMI)
128	115	THREE STEPS FROM TRUE LOVE REFLECTIONS—Capitol 4078 (A Dish A Tune, BMI)
129	—	IF I COULD ONLY WIN YOUR LOVE EMMY LOU HARRIS— Reprise RPS 1332 (WB) (Acuff Rose, BMI)
130	130	MAMACITA GRASS ROOTS—Haven 7015 (Capitol) (Screen Gems-Col/ Summerhill, BMI)
131	131	(DO YOU WANNA) DANCE DANCE DANCE CALHOON— Warner Spector 0405 (WB) (Mother Bertha, BMI)
132	—	LADY OF THE LAKES SPIRIT—Mercury 73697 (Square Snuff, BMI, Fish Fry, ASCAP)
133	—	SO WHAT IF I AM PAPER LACE—Mercury 73694 (Murray Callander, ASCAP)
134	136	THE MILLIONAIRE DR. HOOK—Capitol 4104 (Almo, ASCAP)
135	—	WE BEEN SINGIN' SONGS BARON STUART—United Art sts UAXW 686 Y (Eyes Havit Music/Unichappel Music Inc./Unart Music Corp, BMI)
136	140	I COULD DANCE ALL NIGHT ARCHIE BELL & THE DRELLS—TSOP ZS8 4767 (Col) (Mighty Three, BMI)
137	110	LIFE AND DEATH IN G & A LOVE CHILDS AFRO CUBAN BLUES BAND— Roulette 7172 (Daly City, BMI)
138	142	GOOD TIMES (LET THE GOOD TIMES ROLL) PHOEBE SNOW— Shelter SR 40278 (MCA) (Kags, BMI)
139	118	PLEASE TELL HIM THAT I SAID HELLO DEBBIE CAMPBELL—Playboy 6037 (Chrysalis, ASCAP)
140	135	OUR LAST SONG TOGETHER BO DONALDSON & THE HEYWOODS— ABC 12108 (Don Kirshner, BMI)
141	145	FOR YOUR LOVE CHRISTOPHER PAUL & SHAWN—Casablanca 838 (Beechwood, BMI)
142	112	OUR LAST SONG TOGETHER BOBBY SHERMAN—Janus 254 (Don Kirshner, BMI)
143	148	TWO LANE HIGHWAY PURE PRAIRIE LEAGUE—RCA PB 10302 (Rotgut, ASCAP)
144	139	IMMORTALITY LESLEY GORE—A&M 1710 (Lil Bits & The Witch, ASCAP/ Lidado, BMI)
145	141	SUPERSHIP GEORGE "BAD" BENSON—CTI 25F (Motown) (Arista, ASCAP)
146	143	IF YOU THINK YOU KNOW HOW TO LOVE ME SMOKEY—MCA 40429 (Chinnichap, BMI)
147	144	(BABY) DON'T LET IT MESS YOUR MIND DONNY GERRARD—Rocket 40405 (MCA) (Don Kirshner, BMI)
148	146	EL BIMBO BIMBO JET—Scepter 12406 (Artie Wayne/Reizner, ASCAP)
149	147	STARS IN OUR EYES SUGARLOAF/JERRY CORBETTA—Claridge 405
150	123	CAN'T LIVE THIS WAY BARNABY BYE—Atlantic 3266 (Bye/Walden, ASCAP)



“I’m Sorry”

PB-10353

A new hit single
by John Denver
from his
forthcoming album,
“Windsong.”
APLI-1183

Management III
Jerry Weintraub

Produced by
Milt Okun

RCA
Records and Tapes



THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1 4 JIVE TALKIN' BEE GEES RSO 510 (Atlantic)	12
2 2 LISTEN TO WHAT THE MAN SAID WINGS/Capitol 4091	11
3 3 I'M NOT IN LOVE 10cc/Mercury 73678	13
4 1 ONE OF THESE NIGHTS EAGLES/Asylum 45257	11
5 6 PLEASE MR. PLEASE OLIVIA NEWTON-JOHN/MCA 40418	10
6 7 WHY CAN'T WE BE FRIENDS? WAR/United Artists XW 629X	16
7 9 SOMEONE SAVED MY LIFE TONIGHT ELTON JOHN/ MCA 40421	6
8 5 MIDNIGHT BLUE MELISSA MANCHESTER/Arista 0116	14
9 10 THE WAY WE WERE/TRY TO REMEMBER GLADYS KNIGHT & THE PIPS/Buddah 463	15
10 11 DYNAMITE TONY CAMILLO'S BAZUKA/A&M 1666	15
11 14 RHINESTONE COWBOY GLEN CAMPBELL/Capitol 4095	11
12 15 HOW SWEET IT IS JAMES TAYLOR/Warner Bros. 8109	7
13 23 GET DOWN TONIGHT KC & THE SUNSHINE BAND/TK 10009	8
14 18 FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS/ Playboy 6024	8
15 17 THE ROCKFORD FILES MIKE POST/MGM 14772	12
16 20 FIGHT THE POWER—PART I ISLEY BROS./T-Neck ZS8 2256 (Col)	6
17 25 AT SEVENTEEN JANIS IAN/Columbia 3 10154	7
18 8 LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M 1674	16
19 12 THE HUSTLE VAN McCOY & THE SOUL CITY SYMPHONY/ Avco 5653	16
20 27 THIRD RATE ROMANCE AMAZING RHYTHM ACES/ ABC 12078	8
21 26 COULD IT BE MAGIC BARRY MANILOW/Arista 0126	7
22 13 SWEARIN' TO GOD FRANKIE VALLI/Private Stock 021	21
23 31 WASTED DAYS AND WASTED NIGHTS FREDDY FENDER/ ABC Dot DOA 17558	7
24 32 BLACK SUPERMAN—MUHAMMAD ALI JOHNNY WAKELIN & THE KINSHASA BAND/Pye 71012 (ATV)	15
25 41 FAME DAVID BOWIE/RCA PB 10320	6
26 33 THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE/ Columbia 3 10172	5
27 42 TUSH ZZ TOP/London 5N 220	4
28 36 'TIL THE WORLD ENDS THREE DOG NIGHT/ABC 12114	6
29 34 HOLDIN' ON TO YESTERDAY AMBROSIA/20th Century 2207	8
30 30 SLIPPERY WHEN WET COMMODORES/Motown M 1338F	13
31 28 JUST A LITTLE BIT OF YOU MICHAEL JACKSON/ Motown M 1349F	11
32 38 HELP ME RHONDA JOHNNY RIVERS/Epic 8 50121	6
33 35 EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/ Epic 8 50103	12
34 29 I'M ON FIRE DWIGHT TWILLY BAND/Shelter 40380	14
35 16 MORNIN' BEAUTIFUL TONY ORLANDO & DAWN/ Elektra 45260	8
36 44 THAT'S WHEN THE MUSIC TAKES ME NEIL SEDAKA/ Rocket 40426 (MCA)	6
37 50 FEEL LIKE MAKIN' LOVE BAD COMPANY/Swan Song 70106 (Atlantic)	6
38 48 (I BELIEVE) THERE'S NOTHING STRONGER THAN OUR LOVE PAUL ANKA with ODIA COATES/United Artists XW 685Y	3
39 47 RENDEZVOUS HUDSON BROS./Rocket 40417 (MCA)	6
40 43 HOPE THAT WE CAN BE TOGETHER SOON SHARON PAIGE AND HAROLD MELVIN & THE BLUENOTES/Phila. Intl. ZS8 3569 (Col)	7
41 49 BALLROOM BLITZ SWEET/Capitol 4055	8
42 39 (SHU-DOO-PA-POO-POOP) LOVE BEING YOUR FOOL TRAVIS WAMMACK/Capricorn CPS 0239 (WB)	7
43 22 WILDFIRE MICHAEL MURPHEY/Epic 8 50054	21
44 19 MAGIC PILOT/EMI 3992 (Capitol)	19
45 45 SWEET EMOTION AEROSMITH/Columbia 3 10155	11
46 37 WHEN WILL I BE LOVED/IT DOESN'T MATTER ANYMORE LINDA RONSTADT/Capitol 4050	18
47 24 DISCO QUEEN HOT CHOCOLATE/Big Tree 16038 (Atl)	12



48 21 ROCKIN' CHAIR GWEN McCRAE/Cat 1996 (TK)	16
49 61 HOW LONG (BETCHA GOT A CHICK ON THE SIDE) POINTER SISTERS/ABC Blue Thumb BTA 265	4
50 67 RUN JOEY RUN DAVID GEDDES/Big Tree 16044 (Atlantic)	3
51 40 I'M NOT LISA JESSI COLTER/Capitol 4009	19
52 70 ROCKY AUSTIN ROBERTS/Private Stock 020	5
53 54 LOOK AT ME MOMENTS/Stang 5060 (All Platinum)	11
54 58 GLASSHOUSE TEMPTATIONS/Gordy G 714F (Motown)	5
55 64 DANCE WITH ME ORLEANS/Asylum 45261	4
56 46 SATURDAY NIGHT SPECIAL LYNRYD SKYNYRD/MCA 40416	7
57 52 HEY YOU BACHMAN-TURNER OVERDRIVE/Mercury 73683	13
58 62 FOREVER CAME TODAY JACKSON 5/Motown M 1356F	6
59 86 SOLITAIRE CARPENTERS/A&M 1721	2
60 69 DREAM MERCHANT NEW BIRTH/Buddah 470	5
61 51 THANK GOD I'M A COUNTRY BOY JOHN DENVER/ RCA PB 10239	21
62 66 THE BIGGEST PARAKEETS IN TOWN JUD STRUNK/ Melodyland ME 6015 (Motown)	7
63 68 SEND IN THE CLOWNS JUDY COLLINS/Elektra 45253	7
64 73 I BELIEVE I'M GONNA LOVE YOU FRANK SINATRA/ Reprise 1335 (WB)	3
65 74 CAN'T GIVE YOU ANYTHING STYLISTICS/Avco 4656	3
66 53 LOVE WON'T LET ME WAIT MAJOR HARRIS/Atlantic 3248	18
67 71 FEELINGS MORRIS ALBERT/RCA PB 10279	4
68 78 THE PROUD ONE OSMONDS/MGM 14791	3

CHARTMAKER OF THE WEEK

69 — I'M SORRY JOHN DENVER RCA PB 10353	1
70 75 DAISY JANE AMERICA/Warner Bros. 8118	3
71 65 SOONER OR LATER IMPRESSIONS/Curtom CMS 0103 (WB)	11
72 72 BLUEBIRD HELEN REDDY/Capitol 4108	3
73 57 ONLY WOMEN ALICE COOPER/Atlantic 3254	19
74 56 TAKE ME IN YOUR ARMS (ROCK ME) DOOBIE BROTHERS/ Warner Bros. 8092	21
75 60 SISTER GOLDEN HAIR AMERICA/Warner Bros. 8086	17
76 55 MISTY RAY STEVENS/Barnaby 614 (Chess/Janus)	18
77 — AIN'T NO WAY TO TREAT A LADY HELEN REDDY/ Capitol P 4128	1
78 88 IT ONLY TAKES A MINUTE TAVARES/Capitol 4111	2
79 89 GET THE CREAM OFF THE TOP EDDIE KENDRICKS/Tamla T 54260F (Motown)	2
80 59 THE LAST FAREWELL ROGER WHITTAKER/RCA PB 50030	19
81 83 BLUE SKY JOAN BAEZ/A&M 1703	5
82 80 SNEAKIN' UP BEHIND YOU BRECKER BROTHERS/Arista 0122	10
83 76 CUT THE CAKE AWB/Atlantic 3261	18
84 90 ALVIN STONE (BIRTH & DEATH OF A GANGSTER) FANTASTIC FOUR/Westbound WT 5009 (20th Century)	4
85 81 SPIRIT OF THE BOOGIE/SUMMER MADNESS KOOL & THE GANG/Delite 1567 (PIP)	16
86 93 KEEP YOUR EYE ON THE SPARROW MERRY CLAYTON/ Ode 66110 (A&M)	3
87 82 BAD LUCK (PT. I) HAROLD MELVIN AND THE BLUENOTES/ Phila. Intl. ZS8 3562 (Col)	19
88 84 SHINING STAR EARTH, WIND & FIRE/Columbia 3 10090	24
89 92 THE SEEKER DOLLY PARTON/RCA PB 10310	3
90 91 7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) GARY TOMS EMPIRE/PIP 6504	10
91 — KATMANDU BOB SEGER/Capitol 4116	1
92 — THIS WILL BE NATALIE COLE/Capitol 4111	1
93 96 OH ME, OH MY (DREAMS IN MY ARMS) AL GREEN/ Hi 5N 2288 (London)	2
94 98 LET ME MAKE LOVE TO YOU O'JAYS/Phila. Intl. ZS8 3573 (Col)	2
95 — LADY BLUE LEON RUSSELL/Shelter 40378	1
96 97 SURE FEELS GOOD ELVIN BISHOP/Capricorn 0237 (WB)	6
97 — TWO FINE PEOPLE CAT STEVENS/A&M 1700	1
98 100 DREAMING A DREAM CROWN HEIGHTS AFFAIR/ Delite 1570 (PIP)	2
99 — HOUSE OF STRANGERS JIM GILSTRAP/Chelsea 2013	1
100 — TO EACH HIS OWN FAITH, HOPE & CHARITY/RCA PB 10343	1



FLASHMAKER



MORE MILES PER GALLON
BUDDY MILES
Casablanca

MOST ACTIVE

- RED OCTOPUS—Jefferson Starship—Grunt
- FLEETWOOD MAC—Reprise
- ONE OF THESE NIGHTS—Eagles—Asylum
- OUTLAWS—Arista

WBCN-FM/BOSTON

- ADDS:**
- BERSERKLEY CHARTBUSTERS—Berserkley
 - BYE BYE PRETTY BABY—Susan Webb—Anchor
 - DESTINY—Felix Cavaliere—Bearsville
 - FREE BEER—South Wind
 - MIRABAI—Atlantic
 - NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
 - PHENIX—Cannonball Adderley—Fantasy
 - RIDE A ROCK HORSE—Roger Daltrey—MCA
 - ROWANS—Asylum
 - THE WORST OF MONTY PYTHON—Pye
- HEAVY ACTION: (airplay, listener response):**
- BASEMENT TAPES—Bob Dylan/The Band—Col
 - FLEETWOOD MAC—Reprise
 - K. C. & THE SUNSHINE BAND—T.K.
 - NASHVILLE—ABC (Soundtrack)
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - PICK OF THE LITTER—Spinners—Atlantic
 - PURE PLEASURE—Dynamic Superiors—Tamla
 - RED OCTOPUS—Jefferson Starship—Grunt
 - RISING FOR THE MOON—Fairport Convention—Island
 - TUBES—A&M

WMMR-FM/PHILADELPHIA

- ADDS:**
- FIGHTING—Thin Lizzy—Vertigo
 - FREE HAND—Gentle Giant—Capitol
 - FUTURAMA—Be-Bop Deluxe—Harvest
 - MORE MILES PER GALLON—Buddy Miles—Col
 - SONS OF CHAMPLIN—Gold Mine
- HEAVY ACTION (sales, airplay):**
- BASEMENT TAPES—Bob Dylan/The Band—Col
 - CUNNING STUNTS—Caravan—Janus
 - OUTLAWS—Arista
 - RANDY PYE—Polydor
 - RED OCTOPUS—Jefferson Starship—Grunt
 - RIDE A ROCK HORSE—Roger Daltrey—MCA

WLIR-FM/LONG ISLAND

- ADDS:**
- CRACKIN'—Polydor
 - FREE HAND—Gentle Giant—Capitol
 - HUMMINGBIRD—A&M
 - LIES, LIES, LIES—Bill Horowitz—ESP
 - MOTOR CITY CONNECTION—Brownsville Station—Big Tree
 - ORLEANS II—ABC (Import)
 - REAL ELLEN MACILWAIN—Kot'ai (Import)
 - RUBY STARR & GREY GHOST—Capitol
 - TROOPER—Legend
 - WHITE LIGHTNIN'—Island

- HEAVY ACTION (airplay—in descending order):**
- FLEETWOOD MAC—Reprise
 - WORLDS COLLIDE—Hudson-Ford A&M
 - RED OCTOPUS—Jefferson Starship—Grunt
 - HUMMINGBIRD—A&M
 - ROWANS—Asylum
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - OUTLAWS—Arista
 - GORILLA—James Taylor—WB
 - AMBROSIA—20th Century
 - SNEAKIN' SALLY THROUGH THE ALLEY—Robert Palmer—Island

WHCN-FM/HARTFORD

- ADDS:**
- ALBUM OF THE SOUNDTRACK OF THE TRAILER—Monty Python—Charisma (Import)
 - FOOLISH PLEASURES—Heartsfield—Mercury
 - FUTURAMA—Be-Bop Deluxe—Harvest
 - HIGHER THEY CLIMB, HARDER THEY FALL—David Cassidy—RCA
 - LIES, LIES, LIES—Bill Horowitz—ESP
 - RISING FOR THE MOON—Fairport Convention—Island
 - TALES FROM THE BLUE COCOON—Neutrons—UA (Import)
 - THAT OTHER MILE—Randall Bramblett—Polydor
 - THIS TIME WE MEAN IT—R.E.O.—Speedwagon—Epic
 - WHAT A DIFFERENCE A DAY MADE—Esther Phillips—Kudu
- HEAVY ACTION (approximate airplay):**
- AMBROSIA—20th Century
 - DREAM WEAVER—Gary Wright—WB
 - FLEETWOOD MAC—Reprise
 - FREE HAND—Gentle Giant—Capitol
 - I'M ON FIRE—(single)—Dwight Twilley Band—Shelter
 - NATTY DREAD—Wailers—Island
 - ONE SIZE FITS ALL—Frank Zappa—DiscReet
 - OUTLAWS—Arista
 - RED OCTOPUS—Jefferson Starship—Grunt
 - SONS OF CHAMPLIN—Gold Mine

WORJ-FM/ORLANDO

- ADDS:**
- BASEMENT TAPES—Bob Dylan/The Band—Col
 - DREAM WEAVER—Gary Wright—WB
 - FLEETWOOD MAC—Reprise
 - FUTURAMA—Be-Bop Deluxe—Harvest
 - MORE MILES PER GALLON—Buddy Miles—Casablanca
 - NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
 - RUBY STARR & GREY GHOST—Capitol
 - SLOW DAZZLE—John Cale—Island
 - SONS OF CHAMPLIN—Gold Mine
 - THE WORST OF MONTY PYTHON—Pye
- HEAVY ACTION (sales, airplay, requests—in descending order):**
- ONE OF THESE NIGHTS—Eagles—Asylum
 - VENUS & MARS—Wings—Capitol
 - OUTLAWS—Arista
 - SNEAKIN' SALLY THROUGH THE ALLEY—Robert Palmer—Island
 - TWO LANE HIGHWAY—Pure Prairie League—RCA
 - FOOLISH PLEASURES—Heartsfield—Mercury
 - DIAMONDS & RUST—Joan Baez—A&M
 - RED OCTOPUS—Jefferson Starship—Grunt

WXRT-FM/CHICAGO

- ADDS:**
- CUNNING STUNTS—Caravan—Janus
 - DESTINY—Felix Cavaliere—Bearsville
 - FLEETWOOD MAC—Reprise
 - FORCE IT—UFO—Chrysalis
 - PALE PALE MOON—Mike Greene—GRC

- RETURN TO FANTASY—Uriah Heep—WB
 - RUBY STARR & GREY GHOST—Capitol
 - STREETS—Ralph McTell—20th Century
 - SUNBURST—Eddie Henderson—Blue Note
 - TAKING OFF—David Sanborn—WB
- HEAVY ACTION (sales, airplay, phones):**
- BASEMENT TAPES—Bob Dylan/The Band—Col
 - BETWEEN THE LINES—Janis Ian—Col
 - JESSIE'S JIG—Steve Goodman—Asylum
 - MATCHING TIE & HANDKERCHIEF—Monty Python—Arista
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - ONE SIZE FITS ALL—Frank Zappa—DiscReet
 - RED OCTOPUS—Jefferson Starship—Grunt
 - STILLS—Stephen Stills—Col
 - TOYS IN THE ATTIC—Aerosmith—Col

WZMF-FM/MILWAUKEE

- ADDS:**
- FLEETWOOD MAC—Reprise
 - FOOLISH PLEASURES—Heartsfield
 - NEVER BEEN ANY REASON—(single)—Head East—A&M
 - RIDE A ROCK HORSE—Roger Daltrey—MCA
- HEAVY ACTION (sales, phones—in descending order):**
- LAKESHORE DRIVE—Aliotta, Haynes & Jeremiah—Big Foot
 - FANDANGO—ZZ Top—London
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - OUTLAWS—Arista
 - RED OCTOPUS—Jefferson Starship—Grunt
 - TOYS IN THE ATTIC—Aerosmith—Col

WKDA-FM/NASHVILLE

- ADDS:**
- CUNNING STUNTS—Caravan—Janus
 - FLAT AS A PANCAKE—Head East—A&M
 - FLEETWOOD MAC—Reprise
 - FOOLISH PLEASURES—Heartsfield—Mercury
 - MORE MILES PER GALLON—Buddy Miles—Casablanca
 - NIGHT ON BALD MOUNTAIN—Fireball—Sire
 - NOW LOOK—Ron Wood—WB
 - RETURN TO FANTASY—Uriah Heep—WB
 - TROGGS—Pye
- HEAVY ACTION (airplay):**
- CAPTAIN FANTASTIC—Elton John—MCA
 - FANDANGO—ZZ Top—London
 - GORILLA—James Taylor—WB
 - METAMORPHOSIS—Rolling Stones—Abkco
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - STILLS—Stephen Stills—Col
 - TONIGHT'S THE NIGHT—Neil Young—Reprise
 - VENUS & MARS—Wings—Capitol
 - WHY CAN'T WE BE FRIENDS—War—UA
 - WILL O' THE WISP—Leon Russell—Shelter

KSHE-FM/ST. LOUIS

- ADDS:**
- DREAM WEAVER—Gary Wright—WB
 - MORE MILES PER GALLON—Buddy Miles—Casablanca
 - MOTOR CITY CONNECTION—Brownsville Station—Big Tree
 - SOUTHBOND & GONE—J. D. Blackfoot—Fantasy
- HEAVY ACTION (approximate airplay):**
- FLEETWOOD MAC—Reprise

- FOOLISH PLEASURES—Heartsfield—Mercury
- FORCE IT—UFO—Chrysalis
- FREE BEER—South Wind
- HEAD OVER HEELS—Poco—ABC
- HUMMINGBIRD—A&M
- OUTLAWS—Arista
- RETURN TO FANTASY—Uriah Heep—WB
- RIDE A ROCK HORSE—Roger Daltrey—MCA
- THIS TIME WE MEAN IT—R.E.O.—Speedwagon—Epic

KBPI-FM/DENVER

- ADDS:**
- DREAM WEAVER—Gary Wright—WB
 - FREE HAND—Gentle Giant—Capitol
 - FROM MIGHTY OAKS—Ray Thomas—Threshold
 - GONE AT LAST (single)—Paul Simon/Phoebe Snow and the Jessy Dixon Singers—Col
 - KNOCKIN' ON HEAVEN'S DOOR (single)—Eric Clapton—RSO
 - RISING FOR THE MOON—Fairport Convention—Island
 - THIS TIME WE MEAN IT—R.E.O.—Speedwagon—Epic
- HEAVY ACTION (sales, airplay, requests—in descending order):**
- ONE OF THESE NIGHTS—Eagles—Asylum
 - OUTLAWS—Arista
 - RED OCTOPUS—Jefferson Starship—Grunt
 - VENUS & MARS—Wings—Capitol
 - FLEETWOOD MAC—Reprise
 - BASEMENT TAPES—Bob Dylan/The Band—Col
 - BETWEEN THE LINES—Janis Ian—Col
 - STILLS—Stephen Stills—Col
 - CAPTAIN FANTASTIC—Elton John—MCA
 - GORILLA—James Taylor—WB

KDKB-FM/PHOENIX

- ADDS:**
- BANCO—Manicore
 - DANCE WITH ARTHUR BROWN—Chrysalis
 - FREE HAND—Gentle Giant—Capitol
 - FROM MIGHTY OAKS—Ray Thomas—Threshold
 - JESSIE'S JIG—Steve Goodman—Asylum
 - MICHAEL O'GARA—London
 - MORE MILES PER GALLON—Buddy Miles—Casablanca
 - NINTH—Pracal Harum—Chrysalis (Import)

SLEEPER



FUTURAMA
BE-BOP DELUXE
Harvest

- HEAVY ACTION (airplay, phones):**
- BASEMENT TAPES—Bob Dylan/The Band—Col
 - FLEETWOOD MAC—Reprise
 - OUTLAWS—Arista
 - RED OCTOPUS—Jefferson Starship—Grunt
 - RIDE A ROCK HORSE—Roger Daltrey—MCA
 - RISING FOR THE MOON—Fairport Convention—Island

- STILLS—Stephen Stills—Col
- TUBES—A&M
- WHY CAN'T WE BE FRIENDS—War—UA
- YOU BREAK IT YOU BOUGHT IT—Michael Stanley Band—Epic

KMET-FM/LOS ANGELES

- ADDS:**
- DREAM WEAVER—Gary Wright—WB
 - FOX—Ariola America/GTO
 - FREE HAND—Gentle Giant—Capitol
 - MORE MILES PER GALLON—Buddy Miles—Casablanca
 - NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
 - NON-STOP—B.T. Express—Roadshow
 - ROWANS—Asylum
 - WHAT A DIFFERENCE A DAY MADE—Esther Phillips—Kudu
- HEAVY ACTION (airplay, sales):**
- CAPTAIN FANTASTIC—Elton John—MCA
 - CAUGHT IN THE ACT—Commodores—Motown
 - GORILLA—James Taylor—WB
 - METAMORPHOSIS—Rolling Stones—Abkco
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - STILLS—Stephen Stills—Col
 - VENUS & MARS—Wings—Capitol

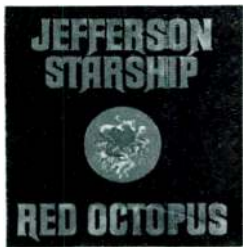
KSAN-FM/SAN FRANCISCO

- ADDS:**
- CRACKIN'—Polydor
 - DREAM WEAVER—Gary Wright—WB
 - FIGHTING—Thin Lizzy—Vertigo
 - FLEETWOOD MAC—Reprise
 - FORCE IT—UFO—Chrysalis
 - MORE MILES PER GALLON—Buddy Miles—Casablanca
 - NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
- HEAVY ACTION (airplay—in descending order):**
- DREAM WEAVER—Gary Wright—WB
 - FLEETWOOD MAC—Reprise
 - RIDE A ROCK HORSE—Roger Daltrey—MCA
 - ANDY FRASER BAND—CBS (Import)
 - RED OCTOPUS—Jefferson Starship—Grunt
 - MORE MILES PER GALLON—Buddy Miles—Casablanca
 - CRACKIN'—Polydor
 - FIGHTING—Thin Lizzy—Vertigo
 - TUBES—A&M
 - ONE SIZE FITS ALL—Frank Zappa—DiscReet

KZEL-FM/EUGENE, ORE.

- ADDS:**
- CRACKIN'—Polydor
 - CUNNING STUNTS—Caravan—Janus
 - FREE HAND—Gentle Giant—Capitol
 - FUTURAMA—Be-Bop Deluxe—Harvest
 - INSEPARABLE—Natalie Cole—Capitol
 - MICHAEL O'GARA—London
 - MORE MILES PER GALLON—Buddy Miles—Casablanca
 - ROLLERBALL—UA (Soundtrack)
 - TROOPER—Legend
- HEAVY ACTION (airplay, phones):**
- CUT THE CAKE—AWB—Atlantic
 - FLEETWOOD MAC—Reprise
 - RED OCTOPUS—Jefferson Starship—Grunt
 - RIDE A ROCK HORSE—Roger Daltrey—MCA
 - ROCKIN' THE WORLD—Earthquake
 - STORM AT SUNUP—Gino Vanelli—A&M
 - TUBES—A&M
 - WHAT A DIFFERENCE A DAY MADE—Esther Phillips—Kudu

SALESMAKER OF THE WEEK



RED OCTOPUS JEFFERSON STARSHIP Grunt

TOP RETAIL SALES THIS WEEK

- RED OCTOPUS—Jefferson Starship—Grunt
BASEMENT TAPES—Bob Dylan & The Band—Col
FLEETWOOD MAC—Reprise
ONE OF THESE NIGHTS—Eagles—Asylum
GREATEST HITS—Cat Stevens—A&M
RIDE A ROCK HORSE—Roger Daltrey—MCA

ABC/NATIONAL

- AMBROSIA—20th Century
BACK TO EARTH—Rare Earth—Rare Earth
BARRY MANILOW I—Arista
BASEMENT TAPES—Bob Dylan & The Band—Col
POWER IN THE MUSIC—Guess Who—RCA
RED OCTOPUS—Jefferson Starship—Grunt
RETURN TO FANTASY—Uriah Heep—WB
STILL CAUGHT UP—Millie Jackson—Spring
THIS TIME WE MEAN IT—R.E.O. Speedwagon—Epic
VERY BEST OF POCO—Epic

CAMELOT/NATIONAL

- BASEMENT TAPES—Bob Dylan & The Band—Col
CUT THE CAKE—Average White Band—Atlantic
GOOD VIBRATIONS—Beach Boys—Reprise
GREATEST HITS—Cat Stevens—A&M
LOVE WILL KEEP US TOGETHER—Captain & Tennille—A&M
ONE OF THESE NIGHTS—Eagles—Asylum
OUTLAWS—Arista
RED OCTOPUS—Jefferson Starship—Grunt
THE HEAT IS ON—Isley Brothers—T-Neck
WHY CAN'T WE BE FRIENDS—War—UA

RECORD BAR/NATIONAL

- FLEETWOOD MAC—Reprise
GORILLA—James Taylor—WB
JAWS—MCA (Soundtrack)
MELISSA—Melissa Manchester—Arista
ONE OF THESE NIGHTS—Eagles—Asylum
OUTLAWS—Arista
PICK OF THE LITTER—Spinners—Atlantic
RED OCTOPUS—Jefferson Starship—Grunt
RIDE A ROCK HORSE—Roger Daltrey—MCA
WHAT A DIFF'RENCE A DAY MADE—Esther Phillips—Kudu

SAM GOODY/EAST COAST

- ANNIVERSARY SPECIAL, VOL. I—Earl Scruggs Revue—Col
BASEMENT TAPES—Bob Dylan & The Band—Col
JESSIE'S JIG—Steve Goodman—Asylum

- MAIN COURSE—Bee Gees—RSO
MELISSA—Melissa Manchester—Arista
ONE OF THESE NIGHTS—Eagles—Asylum
RED OCTOPUS—Jefferson Starship—Grunt
THE ORIGINAL SOUNDTRACK—10cc—Mercury
TODAY—Elvis Presley—RCA
VENUS & MARS—Wings—Capitol

TWO GUYS/EAST COAST

- AIN'T NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
BASEMENT TAPES—Bob Dylan & The Band—Col
BETWEEN THE LINES—Janis Ian—Col
CAPTAIN FANTASTIC—Elton John—MCA
GREATEST HITS—Cat Stevens—A&M
LOVE WILL KEEP US TOGETHER—Captain & Tennille—A&M
RED OCTOPUS—Jefferson Starship—Grunt
THE HEAT IS ON—Isley Brothers—T-Neck
VENUS & MARS—Wings—Capitol
WHY CAN'T WE BE FRIENDS—War—UA

KING KAROL/NEW YORK

- A CHORUS LINE—Col
BASEMENT TAPES—Bob Dylan & The Band—Col
CAPTAIN FANTASTIC—Elton John—MCA
GORILLA—James Taylor—WB
HEAD OVER HEELS—Poco—ABC
NON-STOP—B.T. Express—Roadshow
RED OCTOPUS—Jefferson Starship—Grunt
RIDE A ROCK HORSE—Roger Daltrey—MCA
VENUS & MARS—Wings—Capitol
WHY CAN'T WE BE FRIENDS—War—UA

ALEXANDER'S/N.Y.-N.J.-CONN.

- CAPTAIN FANTASTIC—Elton John—MCA
GORILLA—James Taylor—WB
GREATEST HITS—Cat Stevens—A&M
NON-STOP—B.T. Express—Roadshow
ONE OF THESE NIGHTS—Eagles—Asylum
RED OCTOPUS—Jefferson Starship—Grunt
THE HEAT IS ON—Isley Brothers—T-Neck
THE ORIGINAL SOUNDTRACK—10cc—Mercury
VENUS & MARS—Wings—Capitol
WHY CAN'T WE BE FRIENDS—War—UA

DISCOUNT RECORDS/ CAMBRIDGE, MASS.

- BASEMENT TAPES—Bob Dylan—Col
DIAMONDS & RUST—Joan Baez—A&M
EXPANSIONS—Lonnie Liston Smith—Flying Dutchman
FANDANGO—ZZ Top—London
KC & THE SUNSHINE BAND—TK
MIRABAI—Atlantic
RED OCTOPUS—Jefferson Starship—Grunt
THE HEAT IS ON—Isley Brothers—T-Neck
TOYS IN THE ATTIC—Aerosmith—Col
WHAT A DIFF'RENCE A DAY MADE—Esther Phillips—Kudu

GARY'S/RICHMOND

- BASEMENT TAPES—Bob Dylan & The Band—Col
FLEETWOOD MAC—Reprise
FOUR-WHEEL DRIVE—Bachman-Turner Overdrive—Mercury
GREATEST HITS—Cat Stevens—A&M
HEAD OVER HEELS—Poco—ABC
IT'S MY PLEASURE—Billy Preston—A&M
NO WAY TO TREAT A LADY—Helen Reddy—Capitol
ONE OF THESE NIGHTS—Eagles—Asylum
RED OCTOPUS—Jefferson Starship—Grunt
STILLS—Stephen Stills—Col

FOR THE RECORD/BALTIMORE

- AIN'T NO 'BOUT-A-DOUBT IT—Graham Central Station—WB

- COOLEY HIGH—Motown (Soundtrack)
IN THE CITY—Tavares—Capitol
KC & THE SUNSHINE BAND—TK
LOOK AT ME—Moments—Stang
NON-STOP—B.T. Express—Roadshow
ONE OF THESE NIGHTS—Eagles—Asylum
PEACH MELBA—Melba Moore—Buddch
PICK OF THE LITTER—Spinners—Atlantic
RED OCTOPUS—Jefferson Starship—Grunt

WAXIE MAXIE/WASH., D.C.

- AIN'T NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
BASEMENT TAPES—Bob Dylan & The Band—Col
COME GET TO THIS—Nancy Wilson—Capitol
FAITH, HOPE & CHARITY—RCA
IT'S MY PLEASURE—Billy Preston—A&M
MAIN COURSE—Bee Gees—RSO
PICK OF THE LITTER—Spinners—Atlantic
RED OCTOPUS—Jefferson Starship—Grunt
RIDE A ROCK HORSE—Roger Daltrey—MCA
STIPPIN'—Pointer Sisters—ABC Blue Thumb

NATL. RECORD MART/MIDWEST

- AIN'T NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
AMBROSIA—20th Century
BASEMENT TAPES—Bob Dylan & The Band—Col
COME GET TO THIS—Nancy Wilson—Capitol
FLEETWOOD MAC—Reprise
GOOD VIBRATIONS—Beach Boys—Reprise
GREATEST HITS—Cat Stevens—A&M
HEART OF HEARTS—Bobby Vinton—ABC
RED OCTOPUS—Jefferson Starship—Grunt
RIDE A ROCK HORSE—Roger Daltrey—MCA

ONE OCTAVE HIGHER/ CHICAGO

- BASEMENT TAPES—Bob Dylan & The Band—Col
CAPTAIN FANTASTIC—Elton John—MCA
CHOCOLATE CHIP—Isaac Hayes—ABC
MELISSA—Melissa Manchester—Arista
ONE OF THESE NIGHTS—Eagles—Asylum
RED OCTOPUS—Jefferson Starship—Grunt
STILLS—Stephen Stills—Col
THE HEAT IS ON—Isley Brothers—T-Neck
VENUS & MARS—Wings—Capitol
WHY CAN'T WE BE FRIENDS—War—UA

RECORD REVOLUTION/ CLEVELAND

- DESOLATION BOULEVARD—Sweet—Capitol
FLAT AS A PANCAKE—Head East—A&M
FLEETWOOD MAC—Reprise
FORCE IT—UFO—Chrysalis
FREE HAND—Gentle Giant—Capitol
FROM MIGHTY OAKS—Ray Thomas—Threshold
MIRABAI—Atlantic
OUTLAWS—Arista
RIDE A ROCK HORSE—Roger Daltrey—MCA
TUBES—A&M

POPULAR TUNES/MEMPHIS

- AIN'T NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
BASEMENT TAPES—Bob Dylan & The Band—Col
FLEETWOOD MAC—Reprise
FORCE IT—UFO—Chrysalis
LET'S TAKE IT ON THE STAGE—Funkadelic—Westbound

- NON-STOP—B.T. Express—Roadshow
RED OCTOPUS—Jefferson Starship—Grunt
RIDE A ROCK HORSE—Roger Daltrey—MCA
THIS TIME WE MEAN IT—R.E.O. Speedwagon—Epic
TROOPER—MCA

MUSHROOM/NEW ORLEANS

- AIN'T NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
BACK TO EARTH—Rare Earth—Rare Earth
BASEMENT TAPES—Bob Dylan & The Band—Col
FLEETWOOD MAC—Reprise
GREATEST HITS—Cat Stevens—A&M
NON-STOP—B.T. Express—Roadshow
ONE OF THESE NIGHTS—Eagles—Asylum
RIDE A ROCK HORSE—Roger Daltrey—MCA
STORM AT SUNUP—Gino Vanelli—A&M
WHY CAN'T WE BE FRIENDS—War—UA

CIRCLES/ARIZONA

- BARRY MANILOW I—Arista
BASEMENT TAPES—Bob Dylan & The Band—Col
FLEETWOOD MAC—Reprise
GREATEST HITS—Cat Stevens—A&M
NON-STOP—B.T. Express—Roadshow
PURE PLEASURE—Dynamic Superiors—Motown
RED OCTOPUS—Jefferson Starship—Grunt
RETURN TO FANTASY—Uriah Heep—WB
THE ORIGINAL SOUNDTRACK—10cc—Mercury
WHAT A DIFF'RENCE A DAY MADE—Esther Phillips—Kudu

WHEREHOUSE/CALIFORNIA

- BASEMENT TAPES—Bob Dylan & The Band—Col
CUNNING STUNTS—Caravan—BTM
DIAMONDS & RUST—Joan Baez—A&M
FROM MIGHTY OAKS—Ray Thomas—Threshold
KC & THE SUNSHINE BAND—TK
MORE MILES PER GALLON—Buddy Miles—Casablanca
RED OCTOPUS—Jefferson Starship—Grunt
RHINESTONE COWBOY—Glen Campbell—Capitol
TAKING OFF—David Sanborn—WB
TUBES—A&M

TOWER/LOS ANGELES

- A CHORUS LINE—Col
DESTINY—Felix Cavaliere—Bearsville
FREE HAND—Gentle Giant—Capitol
FROM MIGHTY OAKS—Ray Thomas—Threshold
HEAD OVER HEELS—Poco—ABC
INSEPARABLE—Natalie Cole—Capitol
LOW RENT RENDEZVOUS—Ace Spectrum—Atlantic
ROWANS—Asylum
THE BOY'S DOIN' IT—Hugh Masakela—Casablanca
TUBES—A&M

EVERYBODY'S RECORDS/ NORTHWEST

- BASEMENT TAPES—Bob Dylan & The Band—Col
BETWEEN THE LINES—Janis Ian—Col
FIGHTING—Thin Lizzy—Vertigo
FLEETWOOD MAC—Reprise
FORCE IT—UFO—Chrysalis
JESSIE'S JIG—Steve Goodman—Asylum
RED OCTOPUS—Jefferson Starship—Grunt
SPARTACUS—Triumvirat—Capitol
TAKING OFF—David Sanborn—WB
TIMELESS—John Abercrombie—ECM



THE ALBUM CHART

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

TITLE, ARTIST, Label, Number (Distributing Label)
 AUG. 9 AUG. 2

TITLE, ARTIST, Label, Number (Distributing Label)	WKS. ON CHART
1 1 THE HEAT IS ON ISLEY BROTHERS T-Neck PZ 33536 (Col) (2nd Week)	8 F
2 2 ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039	7 F
3 3 CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN/MCA 2142	10 F
4 4 CUT THE CAKE AVERAGE WHITE BAND/Atlantic SD 18140	7 F
5 5 LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE A&M SP 3405	8 F
6 6 WHY CAN'T WE BE FRIENDS? WAR/UA LA 441F	6 F
7 10 RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)	4 F
8 8 THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE/ Columbia PC 33280	22 F
9 7 VENUS AND MARS WINGS/Capitol SMAS 11419	9 F
10 13 GREATEST HITS CAT STEVENS/A&M SP 4519	5 F
11 11 GORILLA JAMES TAYLOR/Warner Bros. BS 2866	11 F
12 11 STILLS STEPHEN STILLS/Columbia PC 33575	6 F
13 9 MADE IN THE SHADE ROLLING STONES/Rolling Stones COC 79102 (Atlantic)	8 F
14 14 HORIZON CARPENTERS/A&M SP 4530	7 F
15 15 FOUR WHEEL DRIVE BACHMAN-TURNER OVERDRIVE/ Mercury SRM1 1027	11 F
16 24 THE BASEMENT TAPES BOB DYLAN & THE BAND/ Columbia C2 33682	3 H
17 16 METAMORPHOSIS ROLLING STONES/Abkco ANA 1 (London)	8 F
18 21 FANDANGO ZZ Top/London PS 656	13 F
19 17 MISTER MAGIC GROVER WASHINGTON JR./Kudu 20S1 (Motown)	20 F
20 20 TOYS IN THE ATTIC AEROSMITH/Columbia PC 33471	15 F
21 18 STAMPEDE DOOBIE BROTHERS/Warner Bros. BS 2835	13 F
22 19 HEARTS AMERICA/Warner Bros. BS 2852	18 F
23 28 BETWEEN THE LINES JANIS IAN/Columbia PC 33394	10 F
24 22 SURVIVAL O'JAYS/Phila. Intl. KZ 33150 (Col)	16 E
25 25 CHOCOLATE CHIP ISAAC HAYES/ABC ABCD 874	8 F
26 31 THE ORIGINAL SOUNDTRACK 10cc/Mercury SRM 1 1029	9 F
27 23 DIAMONDS AND RUST JOAN BAEZ/A&M SP 4527	12 F
28 34 GREATEST HITS TONY ORLANDO & DAWN/Arista 4045	4 F
29 30 HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/MCA 2133	25 F
30 29 GREATEST HITS ELTON JOHN/MCA 2128	38 F
31 26 TOMMY SOUNDTRACK/Polydor PD 9502	20 H
32 27 A SONG FOR YOU TEMPTATIONS/Gordy G6 969S1	27 F
33 32 WELCOME TO MY NIGHTMARE ALICE COOPER/Atlantic SD 18130	21 F
34 33 DISCO BABY VAN McCOY & THE SOUL CITY SYMPHONY/ Avco AV 69006	13 F
35 41 ONE SIZE FITS ALL FRANK ZAPPA & THE MOTHERS OF INVENTION/DiscReet DS 2216 (WB)	4 F
36 35 TWO LANE HIGHWAY PURE PRAIRIE LEAGUE/RCA RCA APL1 0933	10 F
37 36 CHICAGO VIII/Columbia PC 33100	18 F
38 37 HEART LIKE A WHEEL LINDA RONSTADT/Capitol ST 11358	36 F
39 42 TONIGHT'S THE NIGHT NEIL YOUNG/Reprise MS 2221	5 F
40 45 STEPPIN' POINTER SISTERS/ABC Blue Thumb BTSD 6071	9 F
41 38 BLIND BABY NEW BIRTH/Buddah 5636	11 F
42 39 UNIVERSAL LOVE MFSB/Phila. Intl. KZ 33158 (Col)	8 F
43 43 BLUE SKY, NIGHT THUNDER MICHAEL MURPHEY/Epic KE 33290	21 E
44 50 HEAD OVER HEELS POCO/ABC ABCD 890	5 F
45 84 FLEETWOOD MAC/Reprise MS 2225 (WB)	2 F
46 46 CAUGHT IN THE ACT COMMODORES/Motown M6 820S1	11 F
47 44 PHYSICAL GRAFFITI LED ZEPPELIN/Swan Song SS 2200	22 I
48 79 NO 'BOUT-A-DOUBT IT GRAHAM CENTRAL STATION/ Warner Bros. BS 2876	2 F
49 49 ADVENTURES IN PARADISE MINNIE RIPERTON/Epic PE 33454	11 F



50 48 STRAIGHT SHOOTER BAD COMPANY/Swan Song SS 8413	17 F
51 47 SPIRIT OF AMERICA BEACH BOYS/Capitol SVBB 11384	15 F
52 51 SOAP OPERA KINKS/RCA LPL1 5081	13 F
53 40 TALE SPINNIN' WEATHER REPORT/Columbia PC 33417	11 F
54 55 EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/ Epic PE 33455	5 F
55 56 MOVING VIOLATION JACKSON 5/Motown M6 829S1	7 F
56 63 MELISSA MELISSA MANCHESTER/Arista 4031	11 F
57 64 MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)	6 F
58 60 TO BE TRUE HAROLD MELVIN & THE BLUENOTES Featuring THEODORE PENDERGRASS/Phila. Intl. KZ 33148 (Col)	21 E
59 94 NON-STOP B. T. EXPRESS/Roadshow RS 41001 (Scepter)	2 F
60 70 NATTY DREAD BOB MARLEY & THE WAILERS/ Island ILPS 9281	4 F
61 88 RIDE A ROCK HORSE ROGER DALTRY/MCA 2147	2 F
62 52 MY WAY MAJOR HARRIS/Atlantic SD 18119	13 F
63 65 ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	31 F
64 83 OUTLAWS/Arista 4042	2 F
65 67 THE CHICAGO THEME HUBERT LAWS/CTI 6058S1 (Motown)	5 F
66 73 THE HIT MAN EDDIE KENDRICKS/Tamla T6 338S1 (Motown)	4 F
67 86 GOOD VIBRATIONS BEACH BOYS/Reprise MS 2223 (WB)	2 F
68 76 NO WAY TO TREAT A LADY HELEN REDDY/Capitol ST 11418	3 F
69 89 THIS TIME WE MEAN IT R.E.O. SPEEDWAGON/Epic PE 33338	2 F
70 77 DREAMING MY DREAMS WAYLON JENNINGS/RCA APL1 1062	3 F
71 69 SPARTACUS TRIUMVIRAT/Capitol ST 11382	8 F
72 72 NUTHIN' FANCY LYNRYD SKYNYRD/MCA 2137	18 F
73 75 BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOSD 2020	13 F
74 87 YOUNG AMERICANS DAVID BOWIE/RCA APL1 0998	21 F
75 66 SNEAKIN' SALLY THROUGH THE ALLEY ROBERT PALMER/ Island ILPS 9294	8 F
76 68 BURNIN' THING MAC DAVIS/Columbia PC 33551	4 F
77 58 A QUIET STORM SMOKEY ROBINSON/Tamla T6 337S1	14 F
78 59 I'LL PLAY FOR YOU SEALS & CROFTS/Warner Bros. 2848	19 F
79 61 EXPANSIONS LONNIE LISTON SMITH/Flying Dutchman BOLI 0934 (RCA)	13 F
80 80 CHOCOLATE CITY PARLIAMENT/Casablanca NBLP 7014	14 F
81 62 PICTURES AT AN EXHIBITION TOMITA/RCA ARL1 0838	14 F
82 54 PLAYING POSSUM CARLY SIMON/Elektra 7E 1033	15 F
83 53 TROUBLE IN PARADISE SOUTHER, HILLMAN, FURAY BAND/ Asylum 7E 1036	9 F
84 71 DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 1163 (Capitol)	90 F
85 57 JUDITH JUDY COLLINS/Elektra 7E 1032	18 F

CHARTMAKER OF THE WEEK

86 — PICK OF THE LITTER
 SPINNERS
 Atlantic SD 18141



87 105 COME GET TO THIS NANCY WILSON/Capitol ST 11386	1 F
88 125 KC & THE SUNSHINE BAND/TK 603	1 F
89 117 WHAT A DIFF'RENCE A DAY MADE ESTHER PHILLIPS/ w/BECK/Kudu 23S1 (Motown)	11 F
90 82 THE LAST FAREWELL ROGER WHITTAKER/RCA APL1 0855	12 F
91 109 AMBROSIA/20th Century T 434	1 F
92 85 COLD ON THE SHOULDER GORDON LIGHTFOOT/ 20th Century T 482	4 F
93 90 STRANGE UNIVERSE MAHOGANY RUSH/20th Century T 482	4 F
94 81 COMING DOWN YOUR WAY THREE DOG NIGHT/ ABC ABCD 888	8 F
95 74 WALT DISNEY'S MICKEY MOUSE CLUB MOUSEKEDANCE AND OTHER MOUSEKETEER FAVORITES Featuring The Mike Curb Congregation & Various Artists/ Disneyland 1362	15 X
96 92 JOHN DENVER'S GREATEST HITS/RCA CPL1 0374	87 F
97 93 PHOEBE SNOW/Shelter 2109 (MCA)	41 F
98 95 TODAY ELVIS PRESLEY/RCA APL1 1039	8 F
99 78 BLOW BY BLOW JEFF BECK/Epic PE 33409	17 F
100 97 AN EVENING WITH JOHN DENVER/RCA CPL 0764	23 J

DON'T BE FOOLED
BY THE TITLE?
THE 5th DIMENSIONS
EARTHBOUND
IS HEADED STRIGHT UP UP
AND AWAY!



ABCD-897

abc Records

101 THE ALBUM CHART 150

AUGUST 9, 1975

AUG. 9	AUG. 2	
101	102	LET'S TAKE IT TO THE STAGE FUNKADELIC/20th Century Westbound W 215
102	103	LIFE IS YOU BATDORF & RODNEY/Arista 4041
103	112	BACK TO EARTH RARE EARTH/Rare Earth R6 548S1 (Motown)
104	104	ANNIVERSARY SPECIAL VOL. 1 EARL SCRUGGS REVUE/Columbia PC 33416
105	106	CLOSEUP FRANKIE VALLI/Private Stock PS 2000
106	107	AVERAGE WHITE BAND/Atlantic SD 7308
107	99	PHONE CALL FROM GOD JERRY JORDAN/MCA 473
108	98	STEPPING INTO TOMORROW DONALD BYRD/Blue Note BN LA 386G (UA)
109	96	THE MANHATTAN TRANSFER/Atlantic SD 18133
110	122	STORM AT SUNUP GINO VANNELLI/A&M SP 4533
111	120	ON THE BORDER EAGLES/Asylum 7E 1004
112	124	RETURN TO FANTASY URIAH HEEP/Warner Bros. BS 2869
113	121	NASHVILLE SOUNDTRACK/ABC ABCD 983
114	116	LEVEL ONE ELEVENTH HOUSE Featuring LARRY CORYELL/Arista 4052
115	91	JASMINE NIGHTDREAMS EDGAR WINTER/Blue Sky PZ 33483 (Col)
116	—	FROM MIGHTY OAKS RAY THOMAS/Threshold THS 16 (London)
117	131	BIRTH AND DEATH OF A GANGSTER FANTASTIC FOUR/20th Century/Westbound W 201
118	118	MISTY RAY STEVENS/Barnaby 6012 (Chess/Janus)
119	127	HEART OF HEARTS BOBBY VINTON/ABC ABCD 891
120	—	FORCE IT UFO/Chrysalis CHR 1074 (WB)
121	101	SNOW GOOSE CAMEL/Janus JXS 7016
122	137	VERY BEST OF POCO/Epic PEG 33537
123	134	STILL CAUGHT UP MILLIE JACKSON/Spring SPR 6708 (Polydor)
124	129	LIQUID LOVE FREDDIE HUBBARD/Columbia PC 33556
125	138	IT'S MY PLEASURE BILLY PRESTON/A&M SP 4532
126	100	BACK HOME AGAIN JOHN DENVER/RCA APL1 0548
127	130	SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)
128	—	FREE HAND GENTLE GIANT/Capitol ST 11425
129	133	ELECTRONIC REALIZATIONS FOR ROCK ORCHESTRA SYNERGY/Passport PPSD 98009 (ABC)
130	136	FUNNY LADY SOUNDTRACK/Arista 9004
131	142	JESSIE'S JIG AND OTHER FAVORITES STEVE GOODMAN/Asylum 7E 1037
132	111	DYN-O-MITE JIMMIE WALKER/Buddah BDS 5635
133	—	DESOLATION BOULEVARD SWEET/Capitol ST 11395
134	—	BARRY MANILOW I/Arista 4007
135	110	INSIDE OUT BOHANNON/Dakar BK 6016 (Brunswick)
136	—	GET DOWN JOE SIMON/Spring SPR 6706 (Polydor)
137	—	A CHORUS LINE ORIGINAL SOUNDTRACK/Columbia PS 33581
138	—	DESPERADO EAGLES/Asylum SD 5068
139	—	TUBES/A&M SP 4534
140	123	AMERICA'S CHOICE HOT TUNA/Grunt BL1 9820 (RCA)
141	126	SHABAZZ BILLY COBHAM/Atlantic SD 18139
142	128	THE BRECKER BROTHERS/Arista 4037
143	115	THANK YOU BABY STYLISTICS/Avco AV 69008
144	108	RENAISSANCE RAY CHARLES/Crossover CR 9005
145	139	I FEEL A SONG GLADYS KNIGHT & THE PIPS/Buddah BDS 5612
146	132	DRESSED TO KILL KISS/Casablanca NBLP 7016
147	135	TANYA TUCKER/MCA 2141
148	113	I'M JESSI COLTER/Capitol ST 11663
149	114	INITIATION TODD RUNDGREN/Bearsville BR 6957 (WB)
150	119	IN THE POCKET STANLEY TURRENTINE/Fantasy F 9478

151-200 ALBUM CHART

151	STOP ERIC BURDON BAND/Capitol SMAS 11426
152	FEELINGS MORRIS ALBERT/RCA APL1 1018
153	LOOK AT ME MOMENTS/Stang 1062 (All Platinum)
154	YOU BREAK IT YOU BOUGHT IT MICHAEL STANLEY BAND/Epic PE 33492
155	OUT AMONG 'EM LOVE CHILDS AFRO CUBAN BLUES BAND/Roulette SR 3916
156	HALF A LOVE CHI-LITES/Brunswick 754204
157	PURE PLEASURE DYNAMIC SUPERIORS/Motown M6 841S1
158	NEW AND IMPROVED SPINNERS/Atlantic SD 18118
159	JAWS/Original Soundtrack MCA MCA 2087
160	IN THE CITY TAVARES/Capitol ST 11396
161	MEMORIES DOC WATSON/United Artists LA 423H2
162	THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868
163	EAGLES/Asylum SD 5054
164	FLYING START THE BLACKBYRDS/Fantasy F 9472
165	BEAUTIFUL LOSER BOB SEGER/Capitol ST 11378
166	LET ME BE THERE OLIVIA NEWTON-JOHN/MCA 389
167	ODE TO MY LADY WILLIE HUTCH/Motown 828S1
168	ROCKIN' CHAIR GWEN McRAE/Cat 2605 (TK)
169	TAKING OFF DAVID SANBORN Warner Bros. BS 2873
170	RED HEADED STRANGER WILLIE NELSON/Columbia KC 33482
171	FOOLISH PLEASURES HEARTSFIELD/Mercury SRM 1 1034
172	BANKRUPT DR. HOOK/Capitol ST 11397
173	INSEPARABLE NATALIE COLE/Capitol ST 11429
174	PABLO CRUISE A&M SP 4528
175	THE BEAU BRUMMELS/Warner Brothers BS 2842
176	FIRST IMPRESSIONS IMPRESSIONS/Curtom CU 5003 (WB)
177	POWER IN THE MUSIC GUESS WHO/RCA APL1 0995
178	THE SUPREMES/Motown M6 828S1
179	CORNBREAD EARL & ME SOUNDTRACK/Fantasy 9483
180	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
181	KOKOMO/Columbia PC 3342
182	A STAR IS BOUGHT ALBERT BROOKS/Asylum 7E 1035
183	LENA & MICHEL LENA HORN & MICHEL LEGRAND/RCA BL1 1026
184	THE BOY'S DOIN IT HUGH MASAKELA/Casablanca NBLP 7017
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Resultados positivos de un profesional equipo:

RCA Supera Imagen Y Ventas Con Produccion De Calidad

■ MEXICO—De acuerdo con la época, y superando constantemente la calidad de su producto; RCA. de México, logra conservar el privilegiado lugar que siempre ha ostentado, elevando paulatinamente el índice de sus ventas. Estos resultados, son precisamente como consecuencia de un sistema debidamente sincronizado, en base de un equipo humano altamente profesional, en el cual destacan sus máximos ejecutivos **Louis Cauttalenc y Guillermo Infante**.

Tanto Louis como Guillermo,

tienen una larguísima trayectoria dentro del medio disquero nacional é internacional, y su experiencia, influye decididamente en el movimiento de cada uno de los departamentos por los que pasa el largo proceso para la aparición de un nuevo producto.

Una muestra de Planeación. Los resultados de la maquinaria RCA., quedan demostrados en cada lanzamiento. Y, como uno de los ejemplos más recientes, se puede citar el que actualmente obtienen con la brillante grabación del tema "Tiempo," que

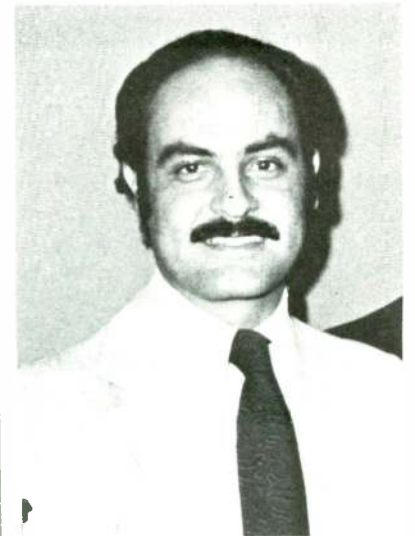
grabaron a duo Marco Antonio Muñiz y José José. Desde que el disco apareció, su difusión fué arrolladora en toda la República, y paralelamente la distribución ha sido tan perfecta, que se logró en corto tiempo promoción y enormes ventas. En resumen, una gran empresa, dirigida por capacitados y honestos ejecutivos.

Toda la obra editorial de esta sección ha sido preparada por Vila Arias Silva.

All editorial copy in the special section was prepared by Vila Arias Silva.



Louis Cauttalenc



Guillermo Infante

Incansable luchador:

King Clave Merecía El Triunfo Que Vive

■ MEXICO — México le dió el apoyo que Argentina le negó, y **King Clave**, después de luchar muchos años contra la adversidad, logró el triunfo que merecidamente le correspondía. De carácter sencillo, y con sentimiento de poeta; **King Clave** se ha convertido en el nuevo ídolo de América Latina, superando con cifras y resultados, a muchos de los que se autotitulan ídolos.

Tres temas han sido sus cartas presentación. Pero lo más asombroso, es que en menos de 6 meses, solo en el mercado mexicano, se acerca al millón de copias vendidas, estando como el intérprete más escuchado de todas las emisoras del País.

King Clave, no solo es un triunfador como intérprete, también ha comenzado a cotizarse como el versátil compositor que es. De su inspiración, tiene cientos de temas que el mundo debe conocer. En cada uno existe una leyenda, un mensaje; extraídos de la vida diaria. Muchos de ellos, por motivos comerciales tienen que ser postergados, como aquellos ser postergados, como aquellos versos que en un sencillo iba a lanzar Orfeón para el día de la madre, pero por lo apretado del tiempo, el mundo no lo escuchará hasta el próximo año.

King Clave, nació para ser artista. Siempre ha llevado como únicas armas, su guitarra y su sentimiento. Grita orgulloso "Soy ar-

gentino, nací en un bello pueblito llamado Formosa" — "pero agradezco infinitamente a México, el País que me abrió el camino del éxito." Y México, no solo le abrió el camino, sino que continúa apoyándolo, por que el artista de calidad no tiene nacionalidad, pertenece al mundo, a sus admiradores; Y **King Clave**, tiene la calidad del autentico ídolo de multitudes.

Nota Del Editor

By TOMAS FUNDORA

■ En esta Edición Especial de **Record World** dedicada a México en este 1975 deseo resaltar varios puntos en extremo interesantes y plausibles. A pesar de no ser estos los mejores momentos para un amplio despliegue de fuerza y desarrollo, ya que muchos han sido los puntos en contra para tales y el más poderoso la escasez de materia que hubo de reflejarse fuertemente en México, la industria mexicana ha demostrado tenacidad, desarrollo, energía y confraternidad y brazos abiertos.

El aumento de la producción nacional ha sido en extremo amplio, comenzando ya fuertemente a invadir territorios que desde hace largo tiempo estaban ausentes de la lista como mercados fuertes del producto mexicano. Quizás el país más nacionalista de Latinoamérica ha dado una amplia demostración de asimilación del producto de otros países de habla castellana y anglosajona. México ha hecho éxitos ostensibles de talentos extranjeros con la misma fuerza con que ha hecho los propios. Ojalá Latinoamérica en general y España en particular observen detenidamente el proceso y sepan devolver un poco de lo mucho recibido en el 1974 y 1975 de México.

La labor desplegada por una radio más madura, más amplia para acoger lo foraneo y más práctica para lanzar a los cuatro

(Continued on page 60)



King Clave

ESTOS SON LOS



MKS-2025
MARIA MEDINA



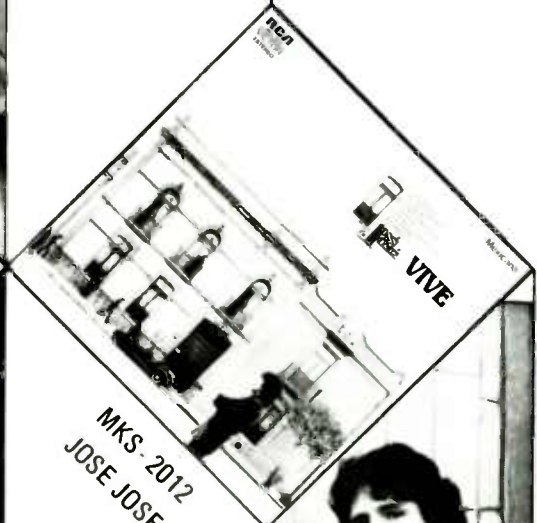
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YOLANDA DEL RIO



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RCA

EXITOS DEL '75



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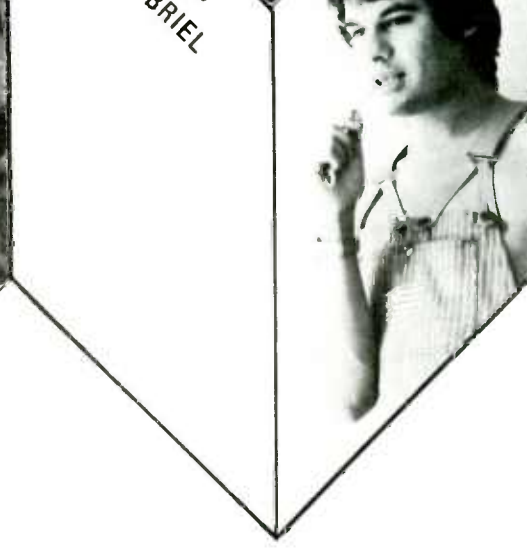
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GAMS-740
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MKS-2035
JUAN GABRIEL



naturalmente... RCA

Gabriel Acapara Las Preferencias Como Compositor E Intérprete

■ MEXICO — El tiempo pasa, y la figura de **Juan Gabriel** se agiganta. El compositor-intérprete más brillante del género moderno de los últimos tiempos, ha superado ampliamente todo lo que se esperaba.

Creador de un discutido estilo, es el cantante que arrastra masas; y como compositor, es el cerebro comercial que todos quieren grabar.

Sus obras musicales, entre las que se cuentan "No Tengo Dinero" que lo dió a conocer, hasta su más reciente hitazo "Se me olvidó otra vez," le han deparado una tranquila seguridad económica.

En la actualidad, **Juan Gabriel** acaba de terminar lo que fué su primera temporada en centro nocturno, y resultó una verdadera sorpresa. El compositor-intérprete, se presentó acompañado de un selecto ballet, bailando y cantando, y no lo hizo mal. Agradó, fué ovacionado y tuvo el reconocimiento general, de que el artista estrella de México, trata de superarse.

(Continued on page 59)



Juan Gabriel

La Revelación Juvenil del Año:

Rosalba Una Voz Con Mucho Futuro

■ MEXICO — La ubicamos en nuestra Selección de Valores, como la Revelación Juvenil del Año. Y es justicia, lo que hacemos con la voz de **Rosalba**.

Desesperada como las que reciben se inician, ambiciosa como todo ser humano, **Rosalba** ha de-

Interes En Polydor Por Los Nuevos Valores Nacionales

■ MEXICO—Discos Polydor, se ha convertido en una de las compañías que mantienen un interés constante, por brindar apoyo a los nuevos valores nacionales.

Hace 10 años la idea, y el elenco nacional, se ha ido incrementando poco a poco, hasta llegar a ser uno de los más sólidos.

Muchos de los artistas con que cuenta en la actualidad la compañía que dirige **Luis Bastón Talamantes**, están ubicados como firmes valores nacionales; entre los que figuran **Victor Yturbe "Pirulí," Los Hermanos Banda, Oscar Chavez, Tehua, La Generación 2,000, Patrizio, Los Silver y el Grupo Yndio**. Y entre los nuevos valores, surgen **Fernando**

Riba, Paulina, Salvador Amor, Silvia Roan, María Historia, y Jaime Alejandro y su Grupo Vagabundo.

Por otro lado, también hay que considerar, el intenso desarrollo de campañas promocionales en todos los medios de difusión. Sus ejecutivos, visitan constantemente todo el interior del País, y están pendientes del movimiento discográfico, en donde tienen un papel importantísimo el dinámico **Lic. Enrique de Noriega y Jaime Mejido.**

Objetivo

La labor es intensa y efectiva, y el objetivo es alcanzar el éxito dentro y fuera de la República Mexicana.

La Nueva Etapa De Musart



Juan Torres, César Costa, el Lic. Eduardo Baptista y Lucha Villa, unidos en una familia, que vive plenamente la nueva etapa de Discos Musart. En la foto, en una de las entregas de premios, que los artistas Musart se hicieron merecedores por sus éxitos.

Los Joao Se Consolidan Con Otro Exito Lagrimas De Cocodrilo

■ MEXICO—Los **Joao**, que saltaron a la popularidad con el buen número "Chiquilla," el cual se mantiene todavía entre los grandes favoritos, consolidan definitivamente su imagen, con otro éxito titulado "Lágrimas de Cocodrilo."

Los **Joao**, son producto de la nueva etapa que vive Musart. En la actualidad, se respira un aire

de superación y confianza; y los éxitos han comenzado a surgir constantemente, y como es lógico, las ventas se incrementan en mayor volumen. Con: "Lágrimas de Cocodrilo," los jóvenes artistas, han tanido el mismo apoyo radial que con "Chiquilla," y no solo ha sido en la Capital, también en el interior, el tema prende y agarra fuerza.

mostrado que es propietaria de una voz con mucho futuro.

Su primera grabación "No Conozco al mundo sin tí," la dió simplemente a conocer; pero su segunda producción, en la que realizó con matices brillantes, la versión en castellano del difícil tema "Lovin' You" de **Minnie Riperton**, "Amándote," la ubica como una intérprete de excelentes cualidades, ganándose el título de Revelación Juvenil, el cual se consolidó con su siguiente éxito "Como Agua Clara que Camina."

Rosalba, que cuenta con todo el apoyo de su sello Melody, ha ido ubicándose lentamente en este difícil medio, y sus ventas llegan a cifras cada vez mayores.

Los Strwck Otra Vez Como En Sus Epocas De Triunfo

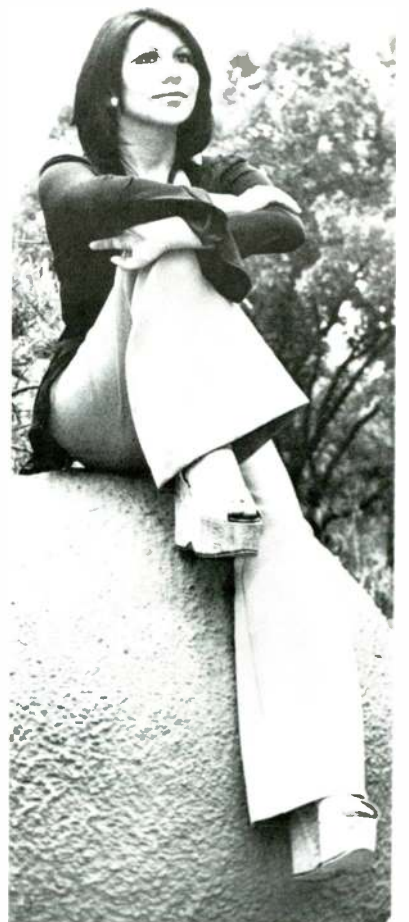
■ MEXICO—Nuevamente el grupo de **Los Strwck**, reviven sus épocas de grandes triunfos.

Identificados plenamente por su corte romántico de siempre, se ven favorecidos, por la fuerte difusión que tiene su reciente producción "Cuanto se Sufre," la que ingresó violentamente a las listas de éxitos, con el apoyo de las emisoras de mayor rating de la Capital.

Este grupo, es otro de los grandes valores de la pujante grabadora Melody, que realiza con tenacidad y garra un desarrollo discográfico muy efectivo.

Los Strwck, recorren en la actualidad, las principales plazas del interior, y su éxito cobra cada vez mayor fuerza, el cual se vislumbra que llegará a ser hit nacional.

Pero mientras su segunda producción está en pleno proceso de promoción, ya se prepara el lanzamiento de su primer L.P.; en el cual **Rosalba** luce en cada tema una voz envidiable, interpretando números románticos y alegres; sin dejar de tener en cuenta el sentido comercial, en el que, el maestro **Jan Pool**, demuestra la gran calidad profesional que derrocha en cada arreglo musical. Justa al futuro prometedor de esta juvenil intérprete.



Rosalba

KING CLAVE

EL IDOLO QUE AMERICA LATINA ESPERABA



ARTISTA
EXCLUSIVO



CONTINUA INSUPERABLE CON SUS
3 HITS



LOS HOMBRES NO DEBEN LLORAR
.....
MI CORAZON LLORO
.....
USTED ME DEJO LLORANDO
.....



Victor Yturbe

Mexico's Top 10

By VILO ARIAS SILVA

SINGLES

1. **MI CORAZON LLORO**
KING CLAVE—Orfeon
2. **SE ME OLVIDO OTRA VEZ**
JUAN GABRIEL—RCA
3. **MARIPOSAS LOCAS**
SIMON DIAZ—Peerless
4. **MI AMIGA, MI ESPOSA, MI AMANTE**
RIGO TOVAR—Melody
5. **LOS HOMBRES NO DEBEN LLORAR**
KING CLAVE—Orfeon
6. **LLUEVE SOBRE MOJADO**
CAMILO SESTO—Musart
7. **TIEMPO**
MUNIZ—JOSE JOSE—RCA
8. **QUE GANAS CON LLORAR?**
LOS FREDDY'S—Peerless
9. **ME ESTA GUSTANDO**
VICTOR ITURBE—Polydor
10. **QUE SERA SI TE VAS**
NAPOLION—Cisne RAFF

ALBUMS

1. **MI CORAZON LLORO**
KING CLAVE—Orfeon
2. **LLUEVE SOBRE MOJADO**
CAMILO SESTO—Musart
3. **SE ME OLVIDO OTRA VEZ**
JUAN GABRIEL—RCA
4. **MARIPOSAS LOCAS**
SIMON DIAZ—Peerless
5. **MI AMIGA, MI ESPOSA, MI AMANTE**
RIGO TOVAR—Melody
6. **CHIQUILLA**
LOS JOAO—Musart
7. **CHAMBACU**
AURITA CASTILLO—Peerless
8. **LOS HOMBRES NO DEBEN LLORAR**
KING CLAVE—Orfeon
9. **ME ESTA GUSTANDO**
VICTOR ITURBE—Polydor
10. **YO QUIERO AMIGOS**
ROBERTO CARLOS—CBS

El Payaso 'Piruli' Se Convirtio En La Voz Romantica De Mexico

■ MEXICO — El payaso "Piruli," quedó sepultado y en ese instanteació lo que sería en el futuro, la voz romántica de México.

Victor Yturbe, colgó definitivamente de colores y desterró las pinturas, para dedicarse íntegro al canto. Y no se equivocó, ya que dió inicio a una de las carreras más sólidas entre los cancionistas mexicanos.

Sus éxitos, han seguido uno tras otro, y recordamos desde

"Mi Segundo Amor," "Te Pido y te Ruego," "Felicidad," "Verónica," "Míenteme," "Ven, ven mi amor" y "Adiós Tristeza;" hasta sus más recientes "Yo lo Comprendo" y "A que no."

Doce elepés, figuran en la colección de grabaciones de Victor Yturbe para el sello Philips, que distribuye Miami Records en Estados Unidos; y con gran fuerza, acaba de aparecer "Me está gustando," y "Payaso Piruli" compuesta especialmente para Victor por Roberto Cantoral.

King Clave Dueno Del Primer Lugar De Popularidad Y Rompe Todos Los Records De Ventas

■ MEXICO—King Clave, la figura del año en nuestra Selección de Valores, se adueñó del primer lugar de popularidad, y permanece firme; a pesar de que surgen muchos temas de gran impacto, dentro del conglomerado de artistas latinos que se escuchan en México.

El compositor-intérprete argentino, que ha tenido una de las campañas promocionales, más efectiva de los últimos tiempos (mérito grande para "Beco" Rota, cuasante directo de este "monstruo" musical), cubrió brillantemente su hitazo "Los Hombres no deben Llorar," por el actual hit nacional "Mi Corazón Lloró," sin dar tiempo a que le arrebatara el primer lugar otros grandes temas como "Llueve sobre Mojado" de Camilo Sesto, "El Vendedor" de Mocedades, "Yo Quiero Amigos" de Roberto Carlos, "Se me olvidó otra vez" de Juan Gabriel y el comercial número polémica "Las Mariposas Locas" de Simón Díaz.

LOS GRANDES TRIUNFADORES DE AMERICA

Peerless



SOLITARIOS



BABY'S



SONOR'S



FREDDY'S



LA NIEBLA



marco antonio VAZQUEZ



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- CARMELA Y RAFAEL
- CESAR COSTA
- CHELO
- MARIO EDUARDO
- FLOR SILVESTRE
- OLGA GUILLOT
- MIKE LAURE
- CARLOS LICO
- LOS FELINOS
- LOS JOAO
- MARIAN
- JUAN OCHOA
- TIRZO PAIZ
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Un disquero que lleva el triunfo en el alma:

'Beco' Rota Le Inyecta A Orfeon El Dinamismo Profesional Que Le Faltaba

■ MEXICO — Incansable viajero, leal amigo, audaz disquero y valiente hombre de negocios; José Angel "Beco" Rota, se ha ganado a base de esfuerzo y capacidad, un lugar estimado y respetado en el medio discográfico de México.

"Beco" Rota, llegó hace algunos años, como un insignificante desconocido. Traía solo su experiencia, adquirida por el correr de los años y los países. La lucha que venía a entablar, era realmente heroica.

Apareció como ejecutivito de Orfeón, un sello que hasta este corresponsal, se había olvidado de visitar. Y nó par falta de tiempo, sino que era la casa discográfica negativa; en la cual los ejecutivos entraban pensando solo . . . ¿cuanto tiempo durarían?. Esta forma de pensar, se había generalizado. Los artistas, solicitaban sus cartas de retiro, y Orfeón se mantenía por inercia. No había inquietud, no existía cariño por la compañía, visitarla era perder el tiempo inutilmente.

Hasta que apareció "Beco." Se instaló en un comodo y viejo escritorio, colgó sus amuletos y levantó sus cañones.

Su Primer Exito

Le dieron libertad de acción, y logra en corto tiempo, la primera satisfacción, con un "Palito" Ortega olvidado, que nadie creía en él. "Prometimos no Llorar," se convirtió en hit nacional, y luego, como un reto, logra también el éxito con la contestación a "Prometimos no Llorar."

Pero el sello, era Orfeón, en el cual nadie creía; y estos primeros éxitos de Rota, no fueron tomados en cuenta.

La lucha continuaba, el "Beco" de sangre siciliana y nacionalidad argentina, no daba un paso atrás, ni siquiera para tomar impulso. Buscaba material, entablaba contacto con todos sus amigos del mundo, tocaba las puertas de las emisoras y se acercaba al periodismo. De pronto, aparece con los discutidos, pero novedosos Secos y Mojados, que se convirtieron de la noche a la mañana, en los favoritos de la televisión; y su tema "Vira, Vira," violentamente se fué al primer lugar de popularidad.

El resultado, era el mismo. Orfeón continuaba gris. El apoyo era precario.

Aparece King Clave

Hasta que viene la batalla, que cambia el curso de la compañía. "Beco" Rota, convertido en "Mariscal de Campo," logra los derechos, del que más tarde se



Rota, con la sonrisa característica; siempre hablando de temas nuevos, y como log enormes ventas.

convertiría en el nuevo ídolo de América Latina, King Clave. Lo orienta, lo cuida, lo dirige musicalmente; y por fin, lo lanza en México.

King Clave, revienta como una bomba nuclear. "Los Hombres no deben Llorar," se escucha y canta de costa a costa, la gente de todas las edades, lo hace su favorito. Los pedidos llegan por millares, y las ediciones se agotan en horas.

Las prensas de Orfeón, que hasta ese momento, habían quedado inactivas y hasta descompuestas por falta de uso, entran a un ritmo violento, sin darse abasto a la gran demanda.

El dinamismo de "Beco" Rota, hacía despertar a Orfeón. Desde ese momento, nace la inquietud. Y el jefe mayor, imparte la orden . . . "reestructuración total. Orfeón tiene y debe de convertirse en un orgullo de México."

Contratan ejecutivos. Experimentados y veteranos directores artísticos, aceptan las tentadoras ofertas. Los artistas, quieren in-

corporarse al elenco. Se reorganiza, el departamento de promoción, que aunque hasta la fecha adolece de efectividad, despierta y comienza a funcionar.

Y, cuando "Los Hombres no deben Llorar," está en pleno auge, aparece la segunda producción de King Clave, "Mi Corazón Lloró." Comentario general . . . ¿Como es posible, que estando todavía en su mejor momento el primer número, aparezca el segundo, sin dar tiempo que las ventas y difusión decaigan, para cubrirlo?

Demuestra Su Capacidad

La audacia de "Beco," dá resultados y King Clave, se convierte en su propio competidor; y los dos temas, se van de la mano en ventas y popularidad. Pero, no satisfecho con los resultados, y con el triunfo en el alma; Orfeón, acepta lanzar la tercera producción de King Clave, "Usted me dejó Llorando" rápidamente se introduce en las listas de popularidad; y se produce ese fenómeno, que se vive de vez en cuando en este noble negocio del disco. Tres temas del mismo artista, se disputan el primer lugar, acaparando el 80% de las ventas de la compañía. Y, este corresponsal, contra toda su política, tiene que introducir los tres números en el hit parade de México, cosa que nunca había ocurrido. Pero, era justo, honesto y verídico. King Clave, se convertía en ídolo de las multitudes, y "Beco" Rota en el triunfador anónimo para el público; pero admirado y respetado en el medio disquero, periodístico y radial de México.



Hace muchos años. Con cara de niño. Empezaba a conocer los secretos del medio musical.



En pie de "guerra," con la rasta en la cintura y el cigarrillo en la mano.

Que sí, estaba consciente, que el triunfo de King Clave, se debía a la capacidad profesional de un aguerrido luchador disquero.

La Otra Cara De Orfeon

De esta forma, Orfeón vuelve a nacer. Y con la inyección de dinamismo que se ha contagiado en toda la compañía, se lanza a la conquista de mercados extranjeros, contando con la incorporación de artista del valor de Enrique Guzmán, Los 3 Ases, Virginia López, Palito Ortega, Mona Bell, La Sonora Santanera y su gran estrella, King Clave.

"Beco" Rota, está satisfecho, pero no conforme. Se repite a cada instante . . . "Orfeón tiene conque ser la mejor grabadora de México." El apoyo de Rogerio Azcárraga, Presidente y Director General, es amplio. Hay confianza en la capacidad de "Rotá." Los tiempos han cambiado, ahora el desconocido ejecutivo que llegó y entabló una lucha, sin más armas que su voluntad y experiencia; tiene el respaldo total, y la competencia se ha desatado hasta en la propia compañía; ya que la totalidad de los directores artísticos que manejan el elenco nacional, tienen que demostrar su capacidad, y no existe otro camino, que superando el éxito de King Clave, que realmente es un paquete difícil.

Rigo Tovar Y Su Costa Azul Imponen Un Estilo Que Gusta

■ MEXICO — Con los compromisos, que no les dá tiempo para descansar. **Rigo Tovar y su Conjunto Costa Azul**, son la novedad tropical del momento. A pesar, que sus grandes hits, tienen plenamente la identificación del género romántico; **Rigo** es el favorito de las masas populares, que gustan de lo alegre.

Con "Lamento de Amor," el grupo cobró notoriedad, para posteriormente, agarrar fuerza con el número "Cuando tu Cariño," y en la actualidad, disputar los primeros lugares con "Mi amiga, mi esposa, mi amante."

Los recorridos de **Rigo Tovar**, por el interior del país son intensos, y sus triunfos se conocen también en todo el Sur de la Unión americana, de donde acaban de retornar como grandes triunfadores.

La promoción por parte del sello Melody, que lo tiene en exclusiva, es ampliamente satisfactoria, y desde hace algún tiempo, toda su producción, recibe fuerte impulso en Centro y Sudamérica.

La demanda de sus grabaciones, es grande. Sin embargo, la fama tan inusitada que rodea al grupo, y en especial a su director y cantante **Rigo Tovar**.



Rigo Tovar, se ha impuesto con un estilo que le llega al pueblo. Sus admiradoras, suman millares, así como la venta de sus discos; de los que ya es costumbre, que en cada lanzamiento, coloca un hit.

Peerless Alcanza Su Mejor Epoca En Ritmos Tropicales

■ MEXICO — Teniendo en "Las Mariposas Locas" de **Simón Díaz** y el conjunto de **Hugo Blanco**, el éxito tropical más brillante de la temporada; Peerless de México, pasa por lo que representa el mejor momento de su época, en cuanto a éxitos tropicales se refiere.

"Las Gaitas de Simón," que es como se identifica el elepé, también figura entre los grandes vendedores del mes, al igual que el sencillo.

La aceptación popular del discutido tema "Las Mariposas Locas," ha ido acrecentándose, y las prensas del sello Peerless, tratan de abastecer los enormes pedidos de toda la República.

Chambacú otro hit

Por otro lado, **Aurita Castillo**, también logra fuerte difusión con su tropical número "Chambacú," el cual muchas emisoras de rating elevado, figura en el primer lugar de popularidad, y se extiende vertiginosamente a nivel nacional.

También Serenata Huasteca

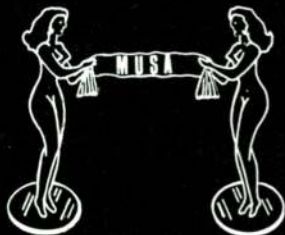
Los **Sonor's**, no se quedan a atrás, y su más reciente grabación "Serenata Huasteca," aspira con fuerte apoyo a convertirse en éxito.

De esta forma, el sello mexicano Peerless, que dirigen con mucho acierto el Ing. **Heinz Klincwort**, **Leo Porias** y **Alejandro Saldivar** atraviesa por el mejor momento de su género tropical, en donde precisamente se concentra todo el apoyo promocional.



Alejandro Saldivar

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Raúl Vieyra, actual Presidente de la Unión de Periodistas de Espectáculos de México.

John Bush Deja La Dirección De EMI-Capitol A Robert Ascott

■ MEXICO — Después de varios años, al frente de la EMI-Capitol de México, **John Bush**, deja el cargo, el cual será ocupado por **Robert Ascott**.

Con el cambio de poder, Disco EMI-Capitol, también cambió de casa, inaugurando modernas oficinas, en las que están instalados todos los departamentos, incluyendo, los estudios de grabación, bajo los sistemas más revolucionarios de la época.

De Incógnito

El nuevo Presidente **Robert Ascott**, tomará posesión oficial a partir de la primera quincena de Agosto; fecha en la que, el capacitado y caballerosa **John Bush**, se traslade a Italia, para hacerse cargo de la representada en ese País.

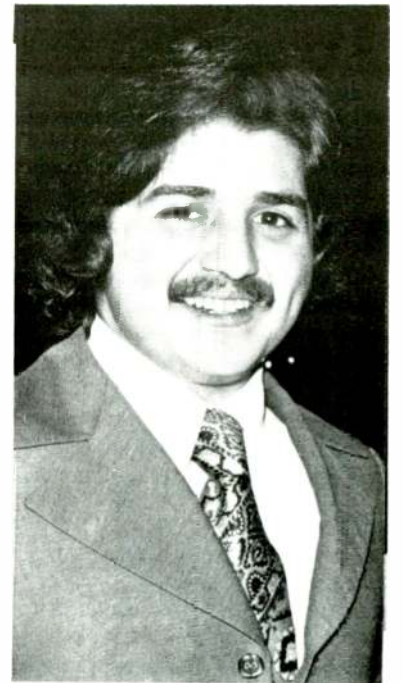
Robert Ascott, llegó a México de incógnito, y su permanencia ha sido de reconocimiento y ac-

Siguen Entre Los Preferidos



Los Solitarios, continúan entre la preferencia del público romántico. Su reciente grabación "Por que Volviste," es la más solicitada en cada una de sus presentaciones, tema que además ostenta muchas posibilidades para llegar a éxito.

matación; tiempo en el cual ha vivido pegado al funcionamiento de la compañía. Por lo que todo parece indicar, que la toma de posesión oficial del nuevo Presidente, será con pleno conocimiento de los sistemas internos de EMI-Capitol de México.



Sergio Blanchet

Sergio Blanchet Resiste Con Altura La Dura Batalla De Publicista

■ MEXICO — Con mucho entusiasmo y cariño al medio, **Sergio Blanchet**, joven de la nueva generación de publicistas disqueros, resiste con altura y dignidad, la dura lucha del incómodo cargo.

Experimentado en promoción radial, se integró al equipo de Discos Musart, cuando el sello del apellido **Baptista**, comenzaba una beneficiosa reestructuración en todos sus departamentos. **Sergio**, ocupó el sillón con el ímpetu de la juventud que quiere salir adelante. Y no defraudó. Es pieza importante, en el sistema positivo que actualmente lleva la compañía, en promoción y publicidad; ganándose la confianza con resultados y honestidad.

Una Agrupación de Profesionales:

Se Unen Los Periodistas De Espectáculos De México

■ MEXICO — Los periodistas profesionales de espectáculos de México, decidieron unirse, y nació la agrupación más poderosa del periodismo escrito del medio artístico, en el que aceptaron su integración, los más prestigiados, honestos y profesionales periodistas.

Unánime Felicitación

Con el nacimiento de la UPEM (Unión de Periodistas de Espectáculos de México), se recibieron de todos los sectores, la aceptación unánime. Y como una ratificación pública, de esas muestras de simpatía; el día de la toma de posesión, todos los sectores vinculados con los espectáculos (Televisión, Radio, Discos, Empresarios), y también las fuentes oficiales del gobierno, dijeron presente; felicitando efusivamente a todos sus integrantes.

Verídicas Palabras

El Lic. **Miguel Alemán Velasco**, Vice-Presidente de Televisa (canales, 2, 4, 5 y 88) tomó la protesta a la junta directiva, dando muestras de satisfacción, al mismo tiempo que manifestaba... "Nos felicitamos, que surja una agrupación profesional, como esta Unión de Periodistas de Espectáculos de México; donde se han agrupado viejos y jóvenes profesionales, que son los auténticos represen-

tantes del periodismo especializado". Palabras llenas de veracidad, de un hombre que por muchos años ha convivido con el periodismo especializado de México, y concedor profundo de todos sus alcances.

La Junta Directiva

La primera junta directiva de la UPEM, quedó integrada de la siguiente manera: Presidente, **Raúl Vieyra** de Excelsior; Vice-Presidente, **José Antonio Cano** de Cine Mundial; Secretario de Organización y Acuerdos, **Ramón**

Inclán de Novedades; Tesorero, **Manuel Pallares** de El Sol de México; Secretario de Actas, **Alejandro Alvarado** de El Universal; Secretario de Coordinación y Asuntos Internacionales, **Vilo Arias Silva** de Record World; Secretario de Relaciones Públicas, **Juan Jaime Larios** de El Universal; Secretario de Eventos Especiales, **Fernando Villanueva** de Últimas Noticias; Secretario de Prensa y Difusión, **Wilber Torre** de La Prensa y Secretario de Relaciones Culturales, **Raúl Cervantes Ayala** de Excelsior.



La Junta Directiva, el día de la protesta. Figuran Manuel Pallares de El Sol de México, Vilo Arias de Record World, Juan Jaime Larios de El Universal, Fernando Villanueva de Últimas Noticias, Alejandro Alvarado de El Universal, Wilber Torre de La Prensa, Raúl Vieyra de Excelsior, dirigiendo las palabras de agradecimiento, y Raúl Cervantes Ayala de Excelsior.

ESTA ES LA RAZON



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Manuel Villarreal

Importantes Acuerdos Para el Futuro De CBS De Mexico en La Cita Mundial

■ MEXICO—La plana mayor de CBS. Columbia Internacional de México, integrada por **Manuel Villarreal**, Presidente; **Armando de Llano**, Vice Presidente y Gerente General; **Raúl Bejarano**, Gerente de la División Discos y **Jaime Ortiz Pino**, Gerente de la Dirección Artística, se trasladó a Toronto, Canadá; para asistir a la Convención Anual 75 de CBS.

En esta cita, que tiene caracteres muy importantes todos los años, se fijan acuerdos y se aprueban presupuestos, que regirán durante los próximos 365 días en cada País, donde CBS. tiene filiales.

Para México, la cita reunió puntos vitales para el futuro. La imagen de compañía grande, en cualquier parte, es una responsabilidad tremenda. Todos los ojos, amigos y enemigos, están puestos en cada paso que den; y muchas veces, esa imagen se mide por el número de éxitos musicales que acumulan durante el año.

La Competencia

La competencia en México, es cada vez mayor. Y es por este motivo, que los acuerdos, que ya se deben haber tomado al salir esta edición publicada, sean de vital importancia para el futuro de la filial mexicana.



Armando De Llano

Jose Jose y Marco A. Muñoz: Artistas De Indiscutible Proyeccion Internacional

■ MEXICO—Indiscutiblemente 2 figuras que son orgullo de México. Su calidad, ha quedado demostrada dentro y fuera del País. **José José** y **Marco Antonio Muñoz**, año con año, ingresan a nuestra Selección de Valores, por que sus méritos así lo exigen. Y no es que falten figuras nuevas, sino que su temperamento artístico, continúa ascendente, extendiéndose paulatinamente hacia los mercados internacionales.

Renato Leduc

Ambos intérpretes tienen un público, ambos tienen sus admira-

doras, ambos llenan lugares donde se presentan, y ambos han grabado un tema que marcha vertiginosamente a los primeros lugares de popularidad.



Jose Jose

"Tiempo," del poeta **Renato Leduc**, en las voces de **José José** y **Marco Antonio Muñoz**, quedó brillante; y con la misma brillantez, avanza incontenible.

Sin Egoismos

Tanto **José José** como **Marco**, se lucen en su estilo. No tratan de cubrirse y sobresalir uno más que el otro. Cada quien, tiene su "Tiempo" en la grabación, y el resultado es sencillamente grande. El tema, ya se canta en todo México, y seguramente será de esos que quedan para el catálogo eterno.



Raul Bejarano

Brillantes Exitos Del Elenco Internacional De Discos Gamma

■ MEXICO—Con paso firme, sistemas organizados y derrochando entusiasmo; Discos Gamma, obtiene y multiplica sus éxitos, con su elenco internacional.

Karina gran Figura

Karina, la creadora de "Oh Carol," "Luna Blanca" y su actual hit "Palabras de Cristal," se ha convertido en la gran figura femenina de la compañía y de México. La evolución de **Karina**, ha sido violenta y consistente. Su primer

éxito "Oh Carol," se introdujo en todas las emisoras, que hicieron del tema, el gran favorito. Y, algunos programadores radiales (como es su costumbre), le dieron la vuelta al sencillo, el cual traía "Luna Blanca," y también prendió, consolidándose automáticamente la imagen de **Karina**.

Acertada Dirección

En este proceso de resultados positivos, hay que destacar, la acertada dirección, que desde el sillón mayor, implanta **Carlos Camacho**, su Director General. Los muchos años en el medio, le han dado a **Camacho**, la experiencia necesaria, que es de vital importancia en el funcionamiento de una compañía. Al lado de **Karina**, también existen en Gamma otros triunfadores, como **Nelson Ned** con su "Happy Birthday"; **Morris Albert** con "Feelings" y "Dime" (versión en castellano); **Los Terrícolas** con el "Te Juro que te amo" y "Llorarás" y la nueva voz de **Janet**, que comienza agarrar fuerza con el tema "Por que te Vas."



Carlos Camacho



Marco A. Muniz

Dieron Que Hablar



Estrellita y **Edgardo Obregón**, hicieron noticia. Su unión artística, fué de unos resultados asombrosos. Ella, se constituyó en una primerísima figura de la interpretación, y él se adjudicó en nuestra Selección de Valores, la nominación del mayor Director Artístico del Año. Como consecuencia de estos resultados, **Estrellita** fué premiada por su compañía, con un Disco de Oro, por las enormes ventas que logró durante la temporada 74-75.

Reconocimiento a 'Nacho' Morales:

Melody Surge Agresiva Y Se Abre Paso A Base De Hits



Ignacio Morales

■ MEXICO—Un reconocimiento de admiración, para "Nacho" Morales Perea. El disquero por convicción, que inició hace algunos años atrás, una carrera heroica; contra el tiempo, las circunstancias y las envidias.

Hacer una historia de la trayectoria de Melody (Discos y Cartuchos de Mexico), sería llenar un inmenso libro. Pero, lo importante, es que hoy en día, después de haber superado los años de angustia, arremete con el vigor de los triunfadores, y se abre paso a base de hits.

Sinónimo de Respeto

La pequeña oficina, ha crecido. Se ha convertido en una inmensa é incansable fábrica de producir discos. Y ya el nombre de Melody, es sinónimo de respeto.

"Nacho Morales, no descansa. Continúa en pie de "guerra." Vive y evoluciona con la época. Su cargo, como Vice-Presidente de AMPROFON (Asociación Mexicana de Productores de Fonogramas), es como un justo premio a sus ideales. Su espíritu agresivo, es su identificación. No titubea, ni lo piensa dos veces para llevar adelante un proyecto. Claro está, que tiene la ventaja de ser el

dueño, el que decide; y esta situación, en el medio disquero, significa ganar un valioso tiempo.

Hacia el Exterior

El proyecto de expansión de la compañía, vá mas allá de las fronteras mexicanas. El producto Melody, se encamina a la internacionalización; y está siendo impulsado con miras a los mercados extranjeros.

Su elenco, en el que figuran Rosalba (La revelación Juvenil del

año), Rigo Tovar y su Conjunto Costa Azul (El conjunto revelación y que mayores hits nacionales ha acumulado), Los Strwck, Raúl Vale, Los Pulpos, El Grupo El Final y Perlita Leduc, están preparando grabaciones, pensando precisamente en tratar de abrir las puertas de los mercados extranjeros. Por lo que ya México, puede contar con Melody, como una vigorosa fábrica Nacional, que crece incontenible.



La actual Junta Directiva de AMPROFON (Asociación Mexicana de Productores de Fonogramas). El Ing Heinz Klincwort, Presidente en pleno discurso, y lo acompañan el Lic. Enrique de Noriega, Ignacio Morales y Guillermo Acosta.



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Chavez Se Gano Prestigio y Respeto A Base De Constante Superacion

■ MEXICO—Pocas veces, surgen en el cargo de Director Artístico de una emisora, una mujer. Y en México, **María del Consuelo Chavez**, es la excepción.

"Chelo," como cariñosamente la llaman en el medio, se inició en 1955, como ayudante de programación en la emisora Discoteque de Radio Femenina. Nunca se imaginó **María del Consuelo**, que años más adelante, se iba a convertir, en uno de los principales pilares de la programación radial mexicana.

Vienen los Cambios

En 1956, se hace cargo oficialmente de la programación de Radio Femenina; pero en 1958, la organización Radio Mil, adquiere los derechos y convierte a la Discoteque en Radio ECO. Con este cambio de propietario, **María del Consuelo**, es postergada y pasa a ocupar su antiguo puesto de ayudante de programación. Pero "Chelo," ya mostraba fibra y calidad. Y esta postergación, no la desanima. Por el contrario, le toca el amor propio, y le da fuerzas para continuar superandose.

María del Consuelo, en ese tiempo, ya se había familiarizado con el puesto; a tal grado, que

sobre la teoría, era la ayudante de programación, pero sobre la práctica, era "Chelo" la que llevaba el mando de la emisora.

Se hace justicia

Los años transcurren, y en 1969, el destino hace justicia; ocupando "Chelo" Chavez oficialmente el puesto de Directora Artística de Radio ECO.

A partir de ese momento, "Chelo" y Radio ECO, se hacen notar. Emplea todos los recursos y conocimientos que había adquirido con el correr de los años, convirtiéndose Radio ECO, en la emisora más prestigiada del género romántico de México, que tanto difunde los temas antiguos como los modernos. Los resultados, son cada vez más grandes, y el público la hace su favorita, elevándose el rating paulatinamente, surgiendo de su programación arrolladores hit's nacionales; como "Y Simplemente te regalo una rosa" de **Leonardo Favio**; "La Señal" de **Los Montejos**; "Y Volveré" de **Los Angeles Negros** y "La Nave del Olvido" de **Jose Jose**, por citar algunos. Como se puede apreciar por esta clase de hit's, "Chelo" demuestra amplios conocimientos, ya que fueron temas que se pasearon triunfales por to-



María del Consuelo Chavez, en su pastura habitual. Tratando de buscar nuevos éxitos.

da América Latina; y en México, fué Radio ECO, la primera emisora en lanzarlos al aire, y hacerlos éxitos.

Honesta declaración

Los 20 años que ha vivido pegada al medio disquero, le dan todos los derechos para opinar sobre la producción actual, y con mucho pesar, "Chelo" manifiesta . . . "La producción de México,

ha bajado ostensiblemente en calidad. Y aunque parezca ilógico, pero es el artista extranjero, el que mejor interprete el gusto del pueblo mexicano."

Por estas razones, y con mucha justicia; **María del Consuelo Chavez**, se ganó la nominación en nuestra Selección de Valores, como la mejor Disc Jockey del Año.

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Transcedentales Cambios En Discos Cisne Raff

■ MEXICO—La compañía grabadora que dirijen los hermanos **Rafael y Raúl Ficachi**, incrementan con fuerza sus relaciones internacionales; y su distribución en el mercado mexicano, se robustece con muchas marcas de prestigio, como Movie Play de España; Bego de Mcallen, Tex.; Discos Cronos de Guadalajara, Jal.; Buena Suerte Records de Los Angeles, Cal.; Mex Melody de Dallas, Tex.; Discos Norteño, Hurricane Records, Discos Dark de Venezuela, Nipón Columbia de Japón y Dicesa de Castro América.



Rafael Ficachi

En cuanto al organigrama interno, la compañía ha quedado estructurada de la siguiente forma: Director General, **Raúl Ficachi**; Gerente Comercial, **Lic. Ramón Martínez Durán**; Gerente de Ventas, **Ignacio Aguilar de la Torre**; Director Artístico, **Ignacio González**; Jefe de Promoción y Publicidad, **Juan Camacho** y Gerente de la División Internacional, **Jaime Reyes Castro**.

Buen elenco

Así mismo, el elenco artístico que integra el sello Cisne RAFF., ha tenido resultados muy satisfactorios. **Estrellita**, se distinguió con su éxito "Con la Pasión mas grande," número que ocupó varios meses, los primeros lugares de popularidad; **Eduardo Nuñez y su Banda Tropical**, con "La Cumbia Bonita" y "La Cumbia Yaqui;" **Napoleón**, surgiendo inusitadamente con un tema que tiene todo para convertirse en hit nacional, titulado "Que será si te vas;" **Chayito Valdez**, con "Mi Soldadita;" **Los Bárbaros**, con su "Bésame;" **Los Saylor's** en su inconfundible estilo chicano, que tanto gusta en México, lograron enormes ventas con "La que yo Quiero." También **Perez Prado** con "Tivolí Mambo;" **Monica Ygual** con "Que será mañana"

y **Zoila Flor**, constituida en una revelación ranchera de mucho futuro, colocó su versión de "Para no pensar en ti."

Entre las nuevas promesas, se ubica **Jorge Rivero**, artista de cine, que incursionó con marcado éxito en la interpretación moderna, pero que debido a sus cualidades, han decidido lanzarlo como cantante ranchero. En este mismo caso, se encuentra **Jorge Castro**, poseedor de una voz netamente romántica, al cual le están dando un nuevo perfil interpretativo,

Gabriel Acapara

(Continued from page 48)

Juan Gabriel, es la voz que gusta, a pesar de que a sus detractores gratuitos no les parece. Es el intérprete, que se dá el lujo de dar ventaja, como ha ocurrido con su reciente hit "Se me olvidó otra vez"; tema que fué lanzado hace mucho tiempo atrás por **Yolanda del Rio y José Gazcón**, pero que llegó a ser éxito en la voz de **Juan Gabriel**, superando las ventas de ambos artistas. Y la historia se repite con "Lágrimas, y Lluvia" que lanzó también hace muchos meses **Estela Nuñez**, y que acaba de aparecer en la voz de **Juan Gabriel**, vislumbrándose como un futuro hit.

adaptandolo más a lo comercial. Para el gusto infantil, también Cisne RAFF. tiene un fuerte exponente en el ratoncito **Topo Gigio**, que con temas de actualidad acaparó durante el año grandes ventas. Y, se apresta a lanzar un nuevo elepé, apoyado por los programas de televisión.

Crecimiento paulatino

De esta forma, el sello de los hermanos **Ficachi** continúa con su crecimiento paulatino que inició tiempo atrás. Su penetración en el público consumidor, ha sido a base de sistemas muy planeados, los mismos, que con los cambios que exigen los mercados extranjeros, tratan de penetrar en el medio internacional.



Raúl Ficachi

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Vicente Fernandez

Vicente Fernandez Sigue Como El Mejor Interprete Ranchero

■ MEXICO—Manteniendo el primerísimo lugar de siempre, **Vicente Fernandez**, continúa como el mejor representante de la interpretación ranchera.

La inquietud de **Vicente**, siempre ha estado latente en su ánimo; y en estos momentos, logra una de sus grandes ambiciones; realizar una extensa temporada de presentaciones por Europa.

El triunfador, del éxito más brillante en las últimas temporadas del género ranchero, "El Rey," inició su itinerario, que tendrá una duración de 45 días, visitando España, para continuar por Holanda, Inglaterra, Italia y Francia. Mientras en México, su grabación que realizó a duo con **Felipe Arriaga**, "Adiós al Soldado," llega con mucha simpatía al gusto popular.



Germain

Agustin Hernandez Dirige La Primera Oficina De Promocion Internacional

■ MEXICO—Nació en México, la primera oficina de promoción internacional. **Agustin Hernandez**, ejecutivo disquero de larga trayectoria, publicista y promotor por convicción y hombre de relaciones públicas; al frente de un selecto equipo, dirige la empresa Hernandez y Asociados S.A., con el entusiasmo y capacidad que lo ha identificado siempre.

Plena Confianza

Sus relaciones nacionales é in-

ternacionales, en principio, le han facilitado el camino. Las muestras de simpatía, por este importante paso, le han llegado de todos los rincones latinos del mundo. Muchos, esperaban esta independencia de **Agustin Hernandez**. Ha llegado el momento de dar la pelea, y él, está preparado para la lucha.

Los conocimientos que posee, están mas que demostrados. Muchas fueron las propuestas,

cuando quedó libre de compromiso; pero, su idea estaba puesta en la independencia. Y como lo ha manifestado . . . "estoy convencido de salir adelante, y no pienso regresar a grabadora." Declaración llena de fé, y seguridad profesional.

King Clave depositó su confianza

Uno de los primeros artistas en depositar su confianza, ha sido **King Clave**, considerado en la actualidad, como el nuevo idolo de Latinoamerica.

La temporada de actuaciones, que cumplirá a partir del 1ro de Agosto al 16 de Septiembre próximo en México, está orientada y canalizada por Hernandez y Asociados S.A. Así como tambien, todas las presentaciones en Televisión.

Tambien Moacyr Franco

La segunda figura internacional en unirse al elenco, ha sido la estrella brasilera **Moacyr Franco**, quien además de ser uno de los mejores show-men latinos, surge en México muy fuerte con su primer lanzamiento "Un Cafecito y la cuenta."

De Brasil, tambien la juvenil **Martinha**, ha quedado incorporada.

No puede haber fallas

El elenco va creciendo. Muchos son los pedidos y las solicitudes; pero hay que seleccionar los artistas. La responsabilidad, es enorme. Y no pueden haber fallas. **Agustin**, mira con fé el futuro. Está seguro de sus alcances, y los artistas, tienen igual confianza.

Los primeros pasos han sido fructíferos, por lo que se abrió un futuro enorme, para la primera oficina de promoción internacional de México.



Momentos en que King Clave, estampa su firma que lo liga en exclusiva con Hernandez y Asociados S.A.; a su lado Agustin Hernandez Aguirre, Director General de la primera oficina de Promoción Internacional creada en México.

Nota Del Editor (Continued from page 45)

vientos el producto propio, ha sido en extremo favorable. La televisión ha aumentado su fuerza de modo ostensible. Los cuerpos de promoción han alertado sus filas. Los cuerpos de ejecutivos mexicanos han demostrado mayoría de edad comercial. México merece nuestro más amplio aplauso y reconocimiento. Hace pocos días, y quizás con más oportunidad de profundizarme en la historia mexicana y visitando ruinas milenarias aztecas, me vino un pensamiento a la mente: "La industria discográfica mexicana también está rindiendo honor a un país con una hermosa historia . . . y está haciendo historia en la industria discográfica internacional" . . . ¡Un abrazo . . . así de grande . . . a todos los involucrados!

Germain La Voz De Los Angeles Negros Triunfa Como Solista

■ MEXICO — **Germain de la Fuente**, la voz de **Los Angeles Negros**, que se paseara triunfal con el hitazo mundial "Y Volveré," se ha quedado definitivamente a radicar en México, convertido en un calificado solista.

'Soy lo Prohibido'

Después de su separación del grupo, **Germain** se echó encima la tarea de buscar sus propios elementos, y al cabo de un tiempo, ha podido integrar un

acoplado conjunto, que lo acompaña en todas sus giras. Y fué, precisamente con este grupo, que logró su primer éxito como solista con "Soy lo Prohibido," tema que estuvo ideal para su estilo de interpretar.

En la actualidad, **Germain de la Fuente**, quien sigue perteneciendo al sello Capitol, realiza intensa actividad; y sus giras dentro y fuera del territorio mexicano, son agotadoras.

En Su Mejor Epoca



Una de las mejores exponentes del género folclórico, es sin lugar a dudas, **Enriqueta Jimenez** "La Prieta Linda," que pasa por el mejor momento de su carrera artistica. Entre los proyectos de Queta, figuran una extensa gira por Europa, para lo cual, prepara vestuario y un aguerrido mariachi.

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RECORD WORLD EN MEXICO

By VILO ARIAS SILVA



■ MEXICO—Un año más de lucha. De esfuerzo. De satisfacciones y también de decepciones. Nuestra Edición Especial 75, ha crecido. Todos los sellos discográficos, quisieron estar presentes. El apoyo, es noble y sincero. Y así lo acepto. Las expresiones de aliento, nacen de todos los rincones. Los inconformes, también dan muestras de simpatía.

Nuestra edición abarca, la totalidad de los aspectos más destacados del medio discográfico de México. No he querido, pasar por alto ningún detalle; reconociendo y elogiando con justicia, la labor de compositores, intérpretes y ejecutivos, a pesar, de que algunos de ellos, no son de mi simpatía; pero, que profesionalmente, son elementos dignos de admiración.

Las felicitaciones, me la hacen llegar para todo el equipo latino de **Record World**, que agradezco, en nombre de nuestro Director **Tomás Fundora**, y de todos los corresponsales. Valientes y llenas de profundo sentimiento de un hombre agradecido, las declaraciones de **King Clave** en Argentina. Las cuales, son reproducidas en la revista especializada "Dimes y Diretes" de Buenos Aires. En la contraportada, ilustrada con una foto de **King Clave**, dice "¡Muchas gracias México!. ¡Gracias a tu gente!. A tus periodistas. A tus disc jockeys. A Siempre en Domingo. A Orfeón Videovox; por abrirme las puertas de Latinoamérica, EE.UU., España, Francia y MI PAIS." Palabras de tremendo significado, al reconocer, el nuevo ídolo latino, que México le dió el apoyo que Argentina le Negó . . . Siguen llegando las denuncias a mi escritorio. Intérpretes y compositores, que visitan Los Angeles, Cal., tristemente comprueban como son estafados sus intereses. La duplicidad de cartuchos, y el poco interés por detenerlos, está dando lugar a que muchos piensen "si estos estafadores, se llevan el dinero ilegalmente con nuestro esfuerzo, mejor nos convertimos en piratas."



King Clave

La AMPROFON (Asociación Mexicana de Productores de Fonogramas) tiene la palabra. Si los distribuidores y representantes de los sellos mexicanos, no defienden el producto que se les confía, para el mercado latino de EE.UU., hay que hacerlo desde México. Es criminal y asqueroso, que se firme un convenio de representación, a sabiendas que el productor va a ser estafado, por su propio hombre de confianza. Hay que investigar a estos gansers, antes de firmar ó prorrogar un acuerdo de distribución. Felizmente, la AMPROFON, cuenta en estos momentos con un Presidente como



Heinz Klincwort

Heinz Klincwort, quien vive anhelando la exterminación de estos criminales . . . ¡Que manera de prender **Ricardo Ceratto** con su tema "Que mas Dá"! La difusión es de costa a costa . . . Agradezco los saludos desde Brasil de



Ricardo Ceratto

Genival Melo, **Nelson Ned**, **Moacyr Franco** y **Pedrito Michelena**. Y para tu información, mi buen amigo **Melo**, "El Cafecito y la cuenta" de **Moacyr**, va obteniendo el apoyo radial, que le hacía falta; y el número comienza a gustar . . . Lleno de felicidad, retornó **José José**, después de asistir como invitado especial a la Convención Latina de RCA. que se efectuó en España. Su actuación, en la cena de clausura, le abre las puertas de todas las filiales, quienes por su calidad que derrochó **José José**, después de asistir como invitado especial a la Convención Latina de RCA. que se efectuó en España. Su actuación, en la cena de clausura, le abre las puertas de todas las filiales, quienes por su calidad que derrochó **José José**, se comprometieron a impulsarlo fuertemente en sus respectivos países. Según me informan, la Convención tuvo un lucimiento brillante. Congratulaciones, para **Guillermo Infante**, Director del evento . . . **Carlos Lico**, incursiona con muchas posibilidades como intérprete folclórico, y lanza su primer elepé, que se identifica con un tema de **Sergio Esquivel** titulado "Tengo un amor atrapado" . . . Por fin encontró **Napoleón**, el tema que le puede dar la popularidad que tanto busca. "Que será si te vas," va que vuela a los primeros lugares . . . ¡Y será hasta la próxima desde México!

Musart Premio a Cesar Costa



De manos del Lic. Eduardo Baptista Jr., causante de la transformación positiva que ha sufrido Musart; Cesar Costa, recibe un Disco de Oro, por sus 15 años de actividad artística, misma que comenzó precisamente en Discos Musart. Lo acompañan, Raúl Velasco, Francisco Bosh y Sergio Blanchet.

Ricardo Ceratto Se Afianza Como Figura Grande En Mexico

■ MEXICO—Por la puerta grande, ingresó **Ricardo Ceratto** al medio musical de México. Su primer lanzamiento, un sencillo bajo el sello EMI-Capitol que lo tiene en exclusiva, titulado "Que mas Dá," comienza a escucharse en toda la República, siendo uno de los temas, que mayores posibilidades tiene para coronarse esta temporada.

Fama de Triunfador

El historial de **Ricardo** como cantante, compositor y brillante acordeonista, es de fama internacional. Ganador como compositor del último Festival OTI ("Hoy Canto por Cantar"), acaba de obtener, un honroso cuarto lugar en el Festival de Benidorm, en España, con el número "Me Estoy acostumbrando a tí," y por lo que según trascendió; participantes y asistentes, no estuvieron de acuerdo con los resultados, del



Laura Alegria

que todos opinaban, que **Ricardo Ceratto** debió ocupar una mejor colocación.

En México, **Ricardo** desde un comienzo ha convivido principalmente con la provincia, obteniendo multitudes enormes en cada uno de sus recitales, en los que a quedado demostrada y reconocida su calidad, en sus tres especialidades.

De esta forma, **Ricardo Ceratto** se convierte en otro de los múltiples artistas latinos, que se ganan la admiración del pueblo mexicano.

Laura Alegria Entre Los Nuevos Valores Que Destacan

■ MEXICO—Muchas son las jóvenes intérpretes que sueñan, con lograr fama y figuración, pero muy pocas logran la meta.

Esta vez, es otro rostro juvenil, el que se lanza en pos de esa conquista. **Laura Alegria**, destaca entre los nuevos valores. Su primera grabación "Que Tonta Fuí," hace pensar que no se ha equivocado de profesión, y que tiene un futuro con muchas posibilidades.

Amplio Apoyo

Laura, graba la marca Peerless, en la cual, desde un comienzo ha recibido el más amplio apoyo, y su imagen comienza ya a ser conocida en todos los medios informativos. Su inquietud artística, viene de familia. Ella, es descendiente directa de dos grandes artistas mexicanos, pero, quiere triunfar sin apoyarse en ese pasado. Y razón no le falta, por que la juvenil intérprete, posee suficientes cualidades como para destacar en esta difícil profesión.



Tehua



Raul Velasco

Raul Velasco La Plataforma Musical Para El Impulso De Los Artistas Latinos En TV

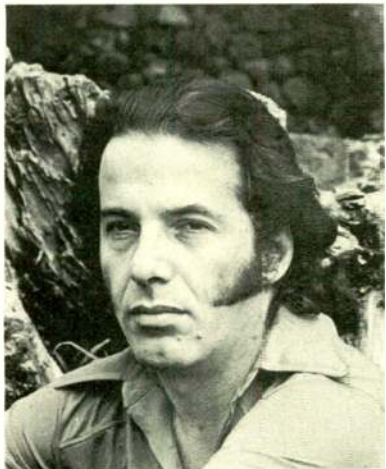
■ MEXICO — Agudo periodista, dinámico hombre de empresa y conductor de "Siempre en Domingo," el mejor programa musical de la televisión en México, Raúl Velasco se ha convertido, en la plataforma obligada para el impulso de los artistas latinos.

La frase, se ha generalizado, y no faltan a la verdad, cuando aseguran . . . "Si llegas a México, y no te presentes en el programa de Raúl Velasco, no puedes decir que has triunfado."

El Kilométrico programa, que conduce Raúl todos los domingos, es una base promocional, para todos los artistas con ó sin fama

que estén en México.

La demanda es enorme. Las programaciones, se estructuran con varios meses de anticipación, y el rating, crece cada año de una forma monstruosa. No hay discriminación, las puertas están abiertas para todos los que tienen aptitudes; y Raúl con la sencillez que lo caracteriza, domingo a domingo, presenta artistas, impulsa valores y hace pasar muchas horas de diversión, a millares de televidentes de todo el País.



Oscar Chavez

Tehua y Oscar Chavez Difunden Con Calidad El Folclore Mexicano

■ MEXICO — En Tehua y Oscar Chavez, existen dos auténticos rescatadores y exponentes del folclore. Ambos caminan siempre, buscando revivir aquellas canciones del acervo tradicional de México, que permanecían en el olvido. Oscar, ha demostrado con sus álbumes, que puede realizar grabaciones de mucha calidad, como "Mariguana," "La-

tinoamerica Canta," "Herencia Lírica Mexicana," "La Llorona" y "Tropicánias," entre las que mayores han tenido. y Tehua, no se queda atrás, ya que surge brillante, luciendo con su álbum "Añoranzas Mexicanas," el cual tuvo tanta aceptación, que la campaña se vió obligada a realizar una segunda grabación, pero a dúo con Oscar Chavez, que fué una sorpresa para sus seguidores.



Raul Velasco en el programa de TV, al lado de Jorge Castro y Roberto Cantoral en el último Festival OTI, del cual es obligado maestro de ceremonia.

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Record World en Benidorm

By BETTY PINO (Enviada especial)

■ La ciudad de Benidorm se vistió de gala una vez más para celebrar el "Décimo Séptimo Festival de la Canción," donde artistas y compositores de mucha categoría y de fama internacional presentaron sus canciones para ser sometidas y sacar de ellas una ganadora. Se premiaba al mejor intérprete y a la mejor canción. Como ustedes saben en este Festival, aunque pueden participar cantantes de otros países, las canciones tienen que ser únicas y exclusivamente de autores españoles. Con nuestra querida Lissette sucedió lo siguiente: ella fue a competir, pero cuando llegó a España dos semanas antes de celebrarse el Festival para ensayar la canción con la que participaría, el tema "No lloraré de la inspiración de Angel Martínez Llorente, no fue de su agrado y dijo que esa canción no iba con el estilo de ella.

La primera noche en el "Eder Jai," lugar donde se efectuó el Festival, ante un público de 1500 personas, se presentaron los 11 primeros artistas, entre los cuales

estaba **Juan Camacho**, el futuro ganador, y como invitado de honor el formidable **Julio Iglesias**. La segunda noche fue ya más emocionante, pues esa era la noche en que se seleccionarían a los 10 finalistas. Muchos nervios y tensión existía entre los expectantes que esperaban el fallo de los jueces, y fue en la piscina del Hotel "Don Pancho," en Benidorm donde se dieron a conocer los diez finalistas, entre los cuales estaban: **Juan Camacho**, con su canción "A ti Mujer," **Braulio** y el tema "Dejalo volver," **Luis Hierro** y "Aún," **Mara Dolores** y **Jesús** con "Los versos hablan," **Mona** y **Luis** con la canción "Mañana será otro día," **Ricardo Cerrato** con su lindo tema "Me estoy acostumbrando a ti," **Angel Galán** y "Quiero que sepas," **Danny** con "Soy vividor," **Fernando Brosed** con la canción "Enséñame a besar," que quedaría luego en tercer lugar, y por último **Alvaro Brito** con "El día que entré en tu vida."

La tercera y última noche había
(Continued on page 66)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Desde el primer momento en que tuve la oportunidad de oír a **Juan Camacho** en "Mía" (Juan Camacho-Juan Pardo) y "Llámame" (Juan Pardo) en producción de **Juan Pardo** para Piraña Musical y lanzada por CBS en España, supe que el cantante español tenía grandes probabilidades de triunfo. En varias áreas su interpretación de "Mía" y "Colondrina" obtuvieron éxito interesante. Ahora acaba de resultar ganador en primer lugar con "A tí Mujer" (Juan Camacho-Juan Pardo) en

el "Décimo Séptimo Festival de la Canción de Benidorm," España. El tema le da a **Juan Camacho** la gran oportunidad esperada y su triunfo no se ha hecho esperar. "A tí Mujer" resulta de esos números con "pegue" y la promoción montada está comenzando a dar frutos inmediatos. El conglomerado CBS en Latinoamérica se ha movilizado activamente a favor de esta nueva figura española. Si bien es cierto que "Mía" fue cubierta por varios intérpretes en diversas áreas, en el caso de "A tí Mujer" no ha de pasar lo mismo. Audio Latino, empresa que representa con exclusividad sus grabaciones a través de Piraña Musical, acaba de lanzar esta semana el nuevo simple con el número ganador de Benidorm, dos semanas antes del lanzamiento de su elepé del cual ya se había lanzado un simple promocional con "Llámame" y "Colondrina." El programa "Festival de Benidorm 1975" presentado en seis horas de programación a través de FM 92 en Miami, en producción del talentoso **Hector Viera** y presentando a **Betty Pino**, programadora de la emisora de Miami, en entrevistas con los participantes, comentarios y los números ganadores en el Festival fue un gran esfuerzo de la emisora y un gran trabajo resultado de gran planeamiento y dedicación. Este programa fue patrocinado en su totalidad por la emisora FM-92 y WCMQ de **Herb Dolgoff** y Sonido y Discos, empresa de la cual es filial la etiqueta Audio Latino de Miami. El resultado ha sido éxito inmediato de **Juan Camacho** con su "A tí Mujer." ¡Felicidades a Piraña Musical, CBS, **Juan Pardo** y **Juan Camacho**.



Juan Camacho

Se lanza simultáneamente en varios países la nueva grabación "Cuerdas Vallenatas" en interpretación de **Toño Fuentes**, con su guitarra hawaiana (Cuerdas que Lloran) y **Alfredo Gutiérrez**. El álbum brinda un hermoso conjunto de folklore vallenato colombiano y se espera que Fuentes de Colombia logre altas ventas. Entre los temas figuran "Río Crecido," "Mi Pueblo," "Te Sigo Esperando," "Tu Cumpleaños" y "Dina Luz" entre otras... Va tomando fuerza de éxito el sencillo lanzado por TR Records del grupo **Azteca**, en el cual se incluyó "Linda Chicana" . . . **Pellín Rodríguez** está vendiendo fuerte su interpretación de "Se Vende un Corazón en el sello Borinquen. La promoción en Puerto Rico de este número está brindando altos resultados. Al mismo tiempo se anuncia la próxima grabación de Pellín de un long playing con temas navideños, gran potencial para las próximas fiestas... De esta misma etiqueta, **Raphy Leavitt** y su **Orquesta La Selecta**, están dando fuerte en la Isla del Encanto con "Dueña y Señora" . . . El "Beacon Theater" de Nueva York ofrecerá en Octubre 25 un concierto con **Gato Barbieri** de Latin-jazz, en presentación de la empresa New Audiences. **Steve Metz** y **Steve Singer**, propietarios del teatro, planean presentar en esta sala más espectáculos latinos en el futuro próximo... Vico Records acaba de lanzar un sencillo de **Titti Soto** interpretando con



Alfredo Gutierrez



Titti Soto

(Continued on page 67)

TI CO THE HISTORY OF EDDIE PALMIERI

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CARMEN SILVA



AMOR CON AMOR SE PAGA
CARMEN SILVA—Arcana DKL1 3298

Con su voz gruesa, pastosa y el peculiar acento brasileño, Carmen Silva va hacia adelante con su estilo. Bellos arreglos! Ya como éxito "Amor con Amor se Paga" (L. Wanderley-Katia-Pepe Avila), le siguen "No te dejaré partir" (Orlando-Mendez-Lozov), "No Voy a Llorar" (G. Nunes-B. Barbosa-Lozov) y "Yo Puedo ser así, pero te amor" (Clayton-M. Lozov).

■ With her heavy and unique voice touched with her Brazilian accent in Spanish, Carmen Silva is going ahead with "Amor con Amor se Paga." Also outstanding in this package are "Vuelve querido" (A. Morisod-P. Avila), "Si tú supieras" (Portinho-Falcao-M. Lozov) and "Un Nuevo Día Nacera" (Bruh-Lose-P. Avila).



COCINANDO SALSA
BABY GONZALEZ CON LA ORQUESTA RIVIERA—
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La labor de varios arreglistas, buenos músicos y un sonido muy propio, Baby González y la Orquesta Rivera ofrecen aquí un muy variado repertorio que invita a bailar. "Amalia's Bembe" (Chico Alvarez), "Llanto de Luna" (Julio Gutiérrez), "El Muerto se fué de rumba" (Rafael Blanco Suaso), "Oye mi Guaguancó" (Mike García) y "Así es la Humanidad" (Pedrito Hernández).

■ Several arrangers, good musicians and their own sound make a very saleable package out of Baby González and his Orchestra Riviera. "Mata Ciguaraya" (Lino Frías), "Tú (Te Arrepentirás)" (L. Freire) and "Con la verde Si" (L. Quiñones).



A GUIRO PELAO
LOS HERMANOS LOPEZ ORCHESTRA—Tica RLP 721
Con Dawin Santiago y Junior Armando, la Orquesta de los Hermanos Lopez brinda aquí una muy vendedora producción sal-soul. Muy buena mezcla! "A Guiro Pelao" (Juan Lopez Ramirez), "Arrepentida" (Candelario Santiago), "La Ultima Copa" (Caruso-Canaro), "Maldición" (Carlos Faufan) y "Nuestro Son" (Alexis Trinta-Dawin Santiago).

■ With Dawin Santiago and Junior Armando taking care of the vocals, Orchestra Hermanos Lopez offers a very saleable package. Good mixing! "Tú me Sabes Comprender" (D. R.), "Yo Vivo para Ti" (D. R.), "No me Vayas a Engañar" (D. R.), more.



LISSETTE
Barinquen 4 P-D-1282

Arreglos de Cardozo Ocampo y Peque Rossino respaldan a Lissette con un gran sonido orquestal en excelentes interpretaciones de "Lo Voy a Dividir" (R. Livi), "Carta a una Hija" (Lissette), "La Extranjera" (Sergio Fiallo) y "Soy" (Willie Chirino).

■ A great orchestra, with arrangements by Cardozo Ocampo and Peque Rossino, is backing Lissette in a very valuable package. A hit with "Lo voy a dividir." Also, "Mi Amiga" (Lissette), "Ya me crecen Alas" (J. C. de Mingo) and "Que estarás Pensando" (Lissette).



NOVEDADES de CAYTRONICS

...DE AQUI Y DE ALLA...

De nuevo con más noticias de las actividades de Caytronics. JUAN CAMACHO cantante español, ganó el primer premio en el Festival de Benidorm, celebrado recientemente, con la canción "A tí mujer". Otrs de nuestros artistas que se coloca entre los triunfadores...ROBERTO TORRES ha penetrado en Oeste con el tema "El castigador". El creador del "Caminante" es uno de los mejores en el sello Mericana...VALENTINA LEYVA tiene, un nuevo sencillo en el mercado, con un tema que tiene un nombre muy sugestivo, "A la edad de 14 años". Valentina ha penetrado muy bien con otro número que se escucha mucho "Te deje, te deje"...CAMILO SESTO fue el ganador como el primer cantante del año. Este galardón se le otorgó en el programa. "El gran musical". programa que se trasmite desde Madrid, a toda España. Camilo superó como el año pasado a Julio Iglesias, Raphael y Serrat...ROBERTO CANTORAL es el autor del tema "Soy los prohibido" que ha sido "fusilado" por tantos otros cantantes. Los que no han podido fusilar estos cantantes, es el sentimiento que Cantoral le pone a su canción, y por lo que es solicitada por sus admiradoras...JUAN GABRIEL el fecundo compositor mexicano está de nuevo en el parade, ahora con el tema "Que sea mi condena". Otra canción que ha escalado dintel de la popularidad, por la forma magistral de la interpretación de Juan Gabriel...LEO DAN el popular cantante argentina, radicado en México, vuelve a imponer un tema de su cosecha, que a nuestro juicio es uno de los mejores de su repertorio. "Quién te dijo" es el título de la canción, que se escucha y está entre los primeros lugares del hit parade de California ...AL ANCHO DE LA NACION se escucha el nuevo número de Sandro "Dime que más quiero". Canción que de seguro pondrá al ídolo de América entre los primeros cantantes de su género. Sandro, siempre Sandro. YOLANDA DEL RIO su carrera artística, en ascenso. "Si Dios me ayuda" es la canción que mantiene, a Yolanda en el hit parade de Estados Unidos. Podemos asegurar, que Yolanda, llegó a éste país a quedarse..



JUANELLO
CYS - 1446



LINDOMAR CASTILLO
DKL1 - 3297



VALEN
DKL1 - 3304

Hit Parade Caytronics

EXITOS DE HOY

- (1) CAMILO SESTO PIS-1011
"Quienes se me amante"
- (2) VICENTE FERNANDEZ CYS-1441
"El tipo del pueblo"
- (3) JUAN GABRIEL DK 21-3283
"Se me olvidó otra vez"
- (4) LAS HILGURILLAS C11-7102
"El novillo deprimido"
- (5) YOLANDA DEL RIO DKL1-3283
"Se me olvidó otra vez"
- (6) GERLADRI YES CYS-1440
"El rey de los caninos"
- (7) MARIA DE LOURDES DKL1-3270
"Cruz de Olvido"
- (8) LEO DAN CYS-1424
"Te llegaste cuando menos te esperaba"
- (9) VALEN DK AG-9301
"Cuando se nime un amor"
- (10) ANTONIO MARCOS DKL1-3294
"Porque llora la tarde"

EXITOS DE SIEMPRE

- (1) VICENTE FERNANDEZ CYS-1333
"Vuelve, Vuelve"
- (2) ESTELA NUÑEZ DKL1-3017
"Una lagrima"
- (3) LEO DAN CYS-1253
"Mary es mi amor"
- (4) CAMILO SESTO PIS-10002
"Algo de mi"
- (5) HÉLENO DKL1-3238
"No son palabritas"
- (6) YOLANDA DEL RIO DKL1-3202
"La hija de nadie"
- (7) LOS PANCHOS CYS-1283
"Basura"
- (8) JAVIER SOLIS CYS-1050
"Payaso"
- (9) PERFECT PIS-1000
"Borracho"
- (10) SILVANA DI LORENZO DKL1-3240
"Me muero por estar contigo"

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LATIN AMERICAN HIT PARADE

Singles

Miami

By WQBA (MARIO RUIZ)

1. **DIME (FEELINGS)**
MORRIS ALBERT—Audio Latino
2. **PORQUE LLORA LA TARDE**
ANTONIO MARCOS—Arcano
3. **EL TUMBAO Y CELIA**
CELIA Y JOHNNY—Vaya
4. **NO SE, NO SE**
LA PANDILLA—Alhambra
5. **LO VOY A DIVIDIR**
LISSETTE—Borinquen
6. **CREES QUE CANTO POR TI**
DANNY DANIEL—Miami
7. **ADIOS HOY SOBRAN LAS PALABRAS**
FERNANDO DE MADARIAGA—Arcano
8. **MATILDE LINA**
GRAN COMBO—EGC
9. **SOLA**
ALICIA BRUNI—Mate
10. **ME VOY, ME VOY**
LOS DIABLOS—Latin Int.

Bakersfield, Cal.

By KWAC (ALFREDO RODRIGUEZ)

1. **USTED ME DEJA LLORANDO**
KING CLAVE—Orfeon
2. **CORRESPONDEME POR DIOS**
ANACANI—Anahuac
3. **RISAS EN LA LLUVIA**
LA EDAD—Capitol
4. **ME ESTA GUSTANDO**
VICTOR YTURBE—Miami
5. **MELANCOLIA**
JOSE AUGUSTO—Latin Int.
6. **EL PRESUPUESTO**
RAY BARRETTO—Fania
7. **FLOR MORENA**
LORENZO DE MONTECLARO—Aro
8. **COMO QUISIERA**
LOS ZORROS—Capitol
9. **VEINTE ANOS**
MOACYR FRANCO—Audio Latino
10. **EL ESCLAVO**
ANTONIO ZAMORA—Latin Int.

Puerto Rico

By WKAQ (JOSE JUAN ORTIZ)

1. **DUENA Y SENORA**
LA SELECTA
2. **DECISION**
SIGLO XXI
3. **TOMA**
WILLIE COLON
4. **AMOR DE LA CALLE**
HECTOR LAVOE
5. **EL BIMBO**
BIMBO JET
6. **PORQUE TE QUIERO HASTA**
EL DILIRIO
LOS CUATRO SOLES
7. **MATILDE LINA**
GRAN COMBO
8. **JARRO PICHAO**
LOS BEDUINOS
9. **GUARARE**
RAY BARRETTO
10. **ECHAME LA BENDICION**
ORQUESTA MUNDO

New York

By EMILIO GARCIA

1. **A QUE NO TE ATREVES**
LILY & EL GRAN TRIO—Montilla
2. **PORQUE LLORA LA TARDE**
SONIA SYLVESTRE—Karen
3. **POR RETERNESTE**
ODILIO GONZALEZ—Dial
4. **LOS HOMBRES NO DEBEN LLORAR**
KING CLAVE—Cloromar
5. **COMO NO VOY A QUERERTE**
ANTHONY RIOS—Discolor
6. **QUIERES SER MI AMANTE**
CAMILO SESTO—Pronto
7. **ODIAME**
DANNY RIVERA—Velvet
8. **LAS GAITAS DE LAS LOCAS**
SIMON DIAS—All Art
9. **A FLOR DE PIEL**
JULIO IGLESIAS—Alhambra
10. **TU ME ABANDONASTE**
NELSON NED—WS Latino

En Benidorm *(Continued from page 64)*

en el Eder Jai un ambiente muy tenso, los participantes tuvieron que interpretar por última vez su canción para de esta manera dar el fallo final.

Una vez interpretadas todas las 10 canciones finalistas, el "Eder Jai" con orgullo presentó directamente de la Vegas el show formidable de Telly Zavallas, conocido mundialmente como el teniente **Kojak**. El público disfrutó enormemente de este espectáculo donde el teniente **Kojak** estuvo siempre acompañado de guapas muchachas que formaban parte de su show.

Y el momento decisivo llegó, el momento de las votaciones. Se pusieron en contacto con todas las provincias del país, y empezó la votación. Fueron unos momentos super emocionantes, los votos eran exclusivamente uno para **Juan Camacho** y otro para **Braulio**, éste último no pudo resistir esta situación y salió con unos amigos, mientras que Camacho sentado en una butaca con un grupo de amistades se consumía de los nervios. Las votaciones fueron así:

2 votos para **Fernando Brossed** con la canción "Enséname a besar," letra y música de **Alejandro Jaén**, 12 votos para **Braulio**

con su tema "Déjalo volver" de su propia inspiración, y 16 votos para **Juan Camacho** con "A ti Mujer," letra y música **Juan Pardo** y **Juan Camacho**.

Desde un comienzo se notaba que el tema a "Ti Mujer" de **Juan Camacho** era uno de los favoritos del público. Juan, al interpretarla con ese estilo personal y con esa fuerza interpretativa, estaba demostrando una gran calidad artística y el público lo supo apreciar. Su productor **Juan Pardo**, le había dicho, tu canción es buena y vale, así que ve a Benidorm y gánala, y así lo hizo.

Braulio fúe el rival más fuerte de **Camacho** en todo el festival. Su canción "Déjalo Volver" de la cual era su propio autor, un tema muy tierno y sentimental que robó los aplausos del público al igual que Camacho, se llevó el segundo lugar. En cuanto a la crítica, la cosa estuvo bastante clara a favor de **Braulio** como mejor intérprete y "Dejalo volver como mejor canción, pero parece que la crítica no coincidió con los jurados y el triunfador fué el valenciano de la voz de oro **Juan Camacho** con su Canción "A Ti Mujer."

Albums

Argentina

By JORGE MONTES

1. **MUSICA JOVEN**
VARIOS—RCA
2. **SOUL EXPLOSION**
VARIOS—RCA
3. **BOLIHITS**
VARIOS—Phonogram
4. **ARRULLA TU NENA**
GEORGE McCRAE—RCA
5. **VEN A VERME ALREDEDOR**
DE MEDIANOCHÉ
NINO TEMPO—OD
6. **NO TENGO LO SUFICIENTE**
BARRY WHITE—Microphon
7. **VENDIENDO INGLATERRA POR**
UNA LIBRA
GENESIS—Phonogram
8. **YO TE RECUERDO**
ROBERTO CARLOS—CBS
9. **RUIDOS VOL. 8**
VARIOS—Phonogram
10. **HASTA CIERTO PUNTO**
ORNELLA VANONI—Microphon

Puerto Rico

1. **GUARARE**
RAY BARRETTO—Fania
2. **CANCIONES DE AMOR**
DANNY RIVERA—Velvet
3. **THE GOOD THE BAD AND THE UGLY**
WILLIE COLON—Fania
4. **LA VOZ**
HECTOR LA VOE—Fania
5. **CONTIGO Y AQUI**
ELIO ROCA—Miami
6. **CAMILO SESTO**
CAMILO SESTO—Pronto
7. **DECISION**
SIGLO XXI—Borinquen
8. **VOLUMEN 7**
GRAN COMBO—EGC
9. **ODILIO EN ESCENA**
ODILIO GONZALEZ—Dial
10. **PLANTE BANDERA**
TOMMY OLIVENCIA—Fania

Record World en Guatemala

By ALEX LUGO

■ Por estos días todos los Grupos, Solistas y Orquesta locales así como las Casas Grabadoras están preparando lo mejor de sus producciones para la época que se avecina, los mejores meses en cuanto a éxitos y ventas se refiere. ¡Veremos quien se adelanta! . . . **Daniel Salazar** un joven valor de la Canción Guatemalteca con suficiente "Cancha" en el ámbito Internacional, esta finalizando su primer Larga Duración que tiene muchas posibilidades de éxito en sus diez cortes, Revistas Internacionales como "Vanidades," "Cosmopolitan," "Vistazo," "Buen Hogar," Etc. comentaron favorablemente del joven cantante y su personalidad artística en E.E.U.U. y Europa, algunos lo nominaron "El Soltero del Mes" ¡Hay mucho futuro en **Daniel Salazar!** Solo falta trabajar más a fondo su línea melódica y mucha Promoción Internacional y . . . ¡Tendremos otro idolo Chapín!

Comanche

Comanche el formidable Grupo Juvenil Guatemalteco sigue cosechando éxitos Internacionales. Dentro de pocos días serán editados en Peru, Argentina, y Chile sus producciones, especialmente su éxito "Casas de Cartón" . . . "Dideca" (Discos de Centroamérica) anunció que ha cedido su catálogo de producción nacional a "Discos Melody" en México y a "Suradis" de Venezuela ¡Felicidades! . . . **Paola** se llama una nueva voz Guatemalteca que esta entrando duro en el gusto popular con un añejo tema remozado "Nocturnal." Mucha atención con esta chica ¡Va rumbo al éxito!

Sonia Fausto

Otra feliz triunfadora **Sonia**

Fausto, al momento de aparecer estas notas estará en Benidorm (España) participando en el mundialmente famosa Festival, en representación de Centroamérica, su clasificación en el "Pre-Festival Benidorm 75" realizado en San José, Costa Rica le dió el derecho a tal nominación. Deseamos los mejores triunfos a esta guapa representativa de nuestro territorio . . . Mientras, "La Carta" su LP y Sencillo, respectivamente sigue colocada en el sitio de honor de las listas de éxito en el área.

Carlos Alvarado

Reapareció nuestro buen amigo **Carlos Alvarado** en el ambiente farandulero de Centroamérica, Carlitos un viejo zorro del disco se mantuvo alejado del área por mucho tiempo ocupado en sus negocios particulares, hoy ya esta en funciones desde Sonido Industrial S.A. (SISA). Desde la querida Managua, Nicaragua ¡Bienvenido! **Hugo Leonel Vaccaro** legendaria figura de la canción comienza a escucharse nuevamente con dos lindos temas "Quiero volver a ser tu amante" e "Isabel" temas extractados de su LP editado y grabado en España por Discos Alhambra, aquí su edición es con "Fonica."

Victor Manuel Porras

Victor Manuel Porras el creador de un añejo éxito "La Gallinita Josefina" está en estudios de grabación grabando sus propias producciones . . . Al momento Victor Manuel es el compositor Guatemalteco que más le han sido grabadas sus canciones por artistas nacionales e internacionales . . . Y ahora . . . ¡Buena música! desde el país de la "Eterna Primavera."

Nuestro Rincon *(Continued from page 64)*

sus **Banana Ladies**, los números "Latin Pompa Parti" y "More Pompa" en producción de **Ralph Lew** . . . Rico Records está preparando el lanzamiento del primer "elepé" de **Nestor Sánchez**, cantante de la **Orquesta La Protesta**, como solista. También de esta empresa un nuevo "álbum" de **José Miguel Class** en el cual se han incluido "Igual que el Tren," "El Zorzal" y otros . . . Los **Hermanos Rigual** triunfan en conciertos ofrecidos por "Friends of the World" en diversas ciudades de Estados Unidos. En estos momentos actúan en Washington, D.C. . . . Dando de nuevo con fuerza **Morris Albert** en Brazil con otro tema en Inglés. En esta oportunidad se trata de "Leave Me" . . . **Tony Carpenter** comienza a mover fuertemente su interpretación de "Pequeña Flor" en España, bajo la etiqueta Columbia . . . Se presentará próximamente en Colombia el Maestro **Porfi Jiménez** de Venezuela. Su interpretación de "El Exorcista" anda de éxito en varios territorios.

Moacyr Franco viajó esta semana a Estados Unidos para filmar algunas escenas interesantes en la nación norteamericana para presentarlas en su show especial de televisión, transmitido mensualmente por la red televisora de Brasil Globo. Entre los puntos importantes de este viaje, Moacyr filmará con **Pelé** y su grupo **Cosmo** y escenas en Disney World de La Florida. **Moacyr Franco** está actualmente recibiendo gran promoción internacional con su grabación en castellano de "Un Cafécito y la Cuenta" y "Viente Años."

AM Action *(Continued from page 26)*

NEW ACTION

John Denver (RCA). "I'm Sorry." Currently Chart-maker of the Week, being the newest record to obtain the most major airplay, with immediate support from WSAI, WFIL, WIXY, WIBG and KTLK (last week). The talk on this one is electrifying.

Paul Simon (Columbia) "Gone At Last." Super response on this brand new release by Paul Simon, ably assisted by the five voices of Phoebe Snow and the Jessy Dixon Singers, the latter lending their gospel support to this toe-tapping number. Already raisin' the roof in the studios at WQXI and KILT. Watch this one.

The Coast *(Continued from page 12)*

grammable on their stations. Though the answer to the latter question was unanimously yes, none of them could correctly identify the artist, and all of them were therefore shocked to discover that it was none other than the **Fifth Dimension**, until now hardly what you'd call an FM staple . . . **Kitty Bruce**, the daughter of **Lenny**, will do some musical recording in the near future with **Phil Spector** . . . **Jimmy Jenner** set to produce **Ted Neely's** next album . . . For all you pop tycoons who're looking to make that solid real estate investment, be advised that two Los Angeles landmarks are said to be on the block: the site of **Rodney Bingenheimer's** English Disco is available for a monthly rental figure of only \$600 (twice what Rodney was paying, but that's the price of fame); and the Beverly Hills Hotel, reportedly on sale for a piddling \$26 million.

Star Time in L.A.



A "Stars Under The Stars" benefit for the Los Angeles Music & Art School was held on July 20 at the Hollywood Bowl with Bob Hope emceeding. Stars of the stage, screen and sports worlds participated in the event, proceeds of which went to the 31-year old school which gives youngsters of East Los Angeles an opportunity to study the creative arts. Shown backstage following the benefit are, from left: **Vinnie Dee**, public relations for the event; **Selma Rubin**, manager of **Ralph Carter**; **Ricardo Montalban**; **Ralph Carter**, (of the popular CBS-TV sitcom "Good Times") whose single, "When You're Young and In Love," has been released by Mercury Records; and **Bob Hope**.

Dialogue *(Continued from page 35)*

RW: How did you find him?

Hugo & Luigi: He just came in and auditioned once and . . .

RW: Where were you at the time?

Hugo & Luigi: We were at Mercury. And we wanted to put him on at Mercury and they said they had enough artists. We weren't allowed to put him on then.

RW: What were you doing at Mercury?

Hugo & Luigi: We were the a&r men of Mercury, New York. That's where we started—at Mercury. At Mercury we did Georgia Gibbs and some Patti Page and Sarah Vaughan—producing. We weren't writing much then. In those days it was frowned upon if you wrote. And we were the producers. So we used other songs, you know.

So we auditioned Jimmy Rodgers. We kind of liked him but they had too many boys. So when we left Mercury we started Roulette Records, and we needed a new artist. It's hard to find new kids when you have a new label and all that. So we said, "Hey, how about that kid Jimmy Rodgers?" And we could not find him. So we put a detective agency on him. Because we heard he had gone back to Seattle but we didn't know Seattle. The guy found him in a lumber camp in Seattle. And he called me and said, "What did the detective want?" We said, "Do you still want to make a record?" And he said, "Sure." And we said, "Okay, we'll send you a ticket, come in." So he came in and we put him up in a hotel on 49th Street. We didn't know for three days that this kid was sitting in the hotel and he would come to rehearsal and all that—and he didn't have money to eat, so he was eating chocolate bars. We sent him the ticket and he came, and he didn't ask for anything. He was too shy. So finally we fed him. And we made "Honey Comb." His first record.

RW: What hits did you write for artists other than Rodgers?

Hugo & Luigi: A couple of other people we brought in—just skipping around—Peggy March, who had that one tremendous record—"I Will Follow Him." It made her an international act. And the Tokens, "The Lion Sleeps Tonight." We wrote and produced that record. Then they did it again and Hank Medress, who was one of the Tokens, then produced "The Lion Sleeps Tonight" again a couple of years ago, and it was a hit all over again. He told us he copied our record and just inverted some of the parts. Sam Cooke—we have to take a little credit there. He had one hit—"You Send Me"—when we took him and then he'd been cold. So we asked him to come with us to RCA.

RW: How do you think you've been able to be so consistently successful, from Sam Cooke to "The Lion Sleeps Tonight" to the Stylistics and Van McCoy?

Hugo & Luigi: You have to be involved and you have to be willing to change. Change is the only constant in our business. And you have to be willing to do that. And the people who say, "I am great," "I am a singer and I am great," or "I am a conductor," or "I am a producer, and what I do is great and that's the way I'm going to do it," but when the change comes, they're doing it the old way. You have to keep your ears to the ground and go with the changes. When disco records came in, we didn't say "The hell with this, let's just do ballads." We went into that and we created one of the first disco packages and of the most successful, because that Van McCoy album was a disco concept package. And then luckily we got "The Hustle" out of it, it's a big one. But even if it wasn't a big one, it was designed for what's going on now. Next year may be something else.

RW: Now, with all these changes, do you feel like it's less of you coming through than there was at the beginning?

Hugo & Luigi: No, because it's the same thoughts and the same ideas coming through and it's a matter of changing the communication of those ideas. But you find yourself listening more. And between us we have, I think, 4 or 5 teenagers. And I found myself (Hugo) really listening to them. I don't think the average parent would even pay any attention, but I find myself listening to what they're talking about. Sometimes I don't understand; I try to find out what makes them really want to go.

RW: Do you ever sit down and say, "Hey, listen, we have to talk about how we're going to change?"

Hugo & Luigi: No, never. We're just conscious that some things don't seem to be what is happening. We're very conscious of that, we always have been. When we started in Mercury when Georgia Gibbs was on, rock and roll was a new word. People said, "What is that with the beat and all? That will go away." But we said, "That's not going away, they're going to keep doing it, and we better get into it." So we started by changing as soon as we got the job. We were changing and not doing the regular ballad but this thing with a beat, a heavy beat, with a rhythm out front instead of in back where it always had been. And we did that because that's what they're buying. So we were changing. And we've always been conscious of what is going on today. ☺

GERMANY

By PAUL SIEGEL



■ BERLIN—Polydor in Germany has moved to new, modern headquarters and is now located at Hohebleichen 14-26, 2 Hamburg 63. The new a&r chief of "Deutsche" German production is **Reimer Timm**, who formerly did a&r for BASF Records. While there, he was best known for his success with **Cindy & Bert**, **Freddy Breck** and **Professor Robert Stolz**. While with Polydor, Timm will be dealing with — pop-wise — **James Last**, **Freddy Quinn**, **Daliah Lavi**, **Roberto Delgado**, **Lars Berg-hagen**, **Bata Illic** and **Irene Sheer**. Classically, he will be working with **Herbert Von Karajan**, **Karl Bohm** and lots of other great artists. It looks like lots of sunny skies ahead for Reimer Timm and his new affiliation.

The top new single of the week is from **Cindy & Bert**, on BASF. It's "Wenn Die Rosen Erbluhen In Malaga" and was produced by **Kurt Feltz** . . . Hot on their heels is Polydor's **Bata Illic** with "Ich Hab' Noch Sand In Den Schuh'n" . . . And, it looks like **Heino's** heading for the number one chart slot with his current EMI-Electrola single, "Die Scharze Bar-bara."

On the album scene we find Metronome Records in Hamburg going great guns with their "Streets of London" album from **Ralph McTell** . . . EMI-Electrola doing, of course, superbly with the latest **Wings** release, "Venus & Mars" . . . And, naturally, Polydor really scoring with **James Last's** newie, "Well Kept Secret" . . . Classically, watch for **Carl Orff's** "Lamenti" set on BASF.

One of Germany's leading journalists and PR persons, **Mike Andries**, has left his position at EMI-Electrola and started his own press bulletin, Musik-Promotion Munich . . . American artist **David Cassidy** recently visited Germany and his record company here, RCA. He also made an appearance on the television show "Disco" . . . Famous DDO (German Diskothek Organization) chief **Klaus Quirini** slated for the portrait of the month in Musik-Informationen . . . Big party expected for **Rudy Schroder's** 25th anniversary with Berlin's Edition Meisel . . . Auf wieder-sehn 'til next week!

CANADA

By LARRY LeBLANC



■ TORONTO—Press officers **Charley Prevost** of A&M and **Richard Glanville-Brown** of Polydor have each resigned their positions. Prevost will apparently be working with **Supertramp**, while Glanville-Brown has not yet announced his intentions . . . Polydor Records flew 20 media reps to Regina last week to mark the opening date of **Bachman-Turner Overdrive's** summer Canadian tour. Airplay from CHUM radio chain has resulted in Polydor here releasing "Quick Change Artist" as the band's new single.

WEA's **Larry Green** presented **Alice Cooper** and producer **Bob Ezrin** with company awards for platinum equivalent for the "Welcome To My Nightmare" lp . . . Only available in Canada is a WEA packaging of **Deep Purple** 24-carat tracks . . . Headed for U.S. release on Polydor are "There'll Come A Time, There'll Come A Day" by **Basic Black and Pearl**, and "Gimme Some Time" by **Ian Sebastian**. Both records have been released here by Montreal-based Wam Records.

Sylvia Tyson has been added to **John Denver's** two Canadian National Exhibition dates. Meanwhile, headliners **Barry White** and **Eagles** have dropped out . . . New single for RCA **Guess Who** is "Roseanne" from their "Power In The Music" lp. Currently, the group is on a 40 day U.S. tour with a few Canadian dates.

The Pittson Corporation has sold seven programs of **Tommy Makem and Rayan's Fancy** to Radio Telefis Eireann—the State TV network in the Irish Republic . . . **George Hamilton IV** TVer, now taping for this season, continues with **Lynn Jones** as a resident vocalist and with **Cathie Stewart** as a semi-regular cast member . . . Quality Records has signed **Sweet Blindness**.

ENGLAND

By RON McCREIGHT

■ LONDON—Another wave of oldies has emerged during the usual recess around this time of year, led by the seasonal **Brian Hyland** hit of the sixties, "Sealed with a Kiss," which is happening again in a big way. Although not nearly of the same vintage, the **Chi-Lites'** "Have you Seen Her," recently re-released by Brunswick, is another current top tenner, and now RCA is trying again with the **Zager and Evans** classic, "In the Year 2525." However, more to the point is the rush to revive old copyrights by both new and old artists, with **Ray Stevens**, **Judge Dread**, **Linda Lewis**, **Nazareth**, **Davies and Estelle**, the **Sensational Alex Harvey Band**, **Showaddywaddy**, **Donny and Marie** and the **Sharonettes** all now figuring in the top 50 with covers of hits from past years.

Following the announcement by several other major companies a few weeks ago to increase all retail prices, EMI has followed suit with a general rise of 20 percent on all its products. EMI singles from August 1 will be 65 pence and albums £2.99, and although RCA, together with DJM, has also made increases, they are not quite as hard hitting with their singles prices being 59 pence and 65 pence and lps £2.79 and £2.75 respectively.

Major promotion and marketing campaigns are underway for new product by the **Doobie Brothers** (WB) and **Manfred Mann** (Bronze). Warners has employed "Cowboys" to stampede through 15 coastal towns around the country, distributing postcards and disc vouchers for the Doobies' current chart album, "Stampede." Bronze is employing a more modern form of transport to get their campaign for the Manfred single, "Spirits in the Night," 'off the ground' and has utilized its own executive express aircraft to transport the promotion men who will be delivering 50 balloons to each of the six commercial radio stations, with 50 carrying returnable prize tags for a free album and 50 for a single.

JAPAN

コンフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

■ Casablanca Records made its debut here through Victor Musical Industries on July 25. The first Casablanca products from Victor are "Kiss" and "Rock And Roll Survivors" by **Fanny**. The second release consists of "One For The Road" by **Greg Perry**, "Chocolate City" by **Parliament** and "Harry & Tonto."

Toshiba EMI has launched the second series of "Blues Collector's Item" by releasing "Soul Of The Blues" by **Big Joe Williams**. The August releases are "The Battle Of Blues Shouters" by **Eddie "Clean-head" Vinson** and **Jimmy Witherspoon**; "Blues Anthology—4 Down South Blues" by various artists on August 5; "I Get So Weary" by **T-Bone Walker**; and "Brownie McGhee & Sonny Terry" on August 20.

There is a boom of "Lili Marleen," spurred by a book entitled "Have You Ever Listened To Lili Marleen?" written by **Akira Suzuki**. Several Japanese versions of the song have been released in addition to **Lale Andersen's** and **Marlene Dietrich's** versions. This week the Japanese version by **Tokiko Kato** is bulleted at 25 on the Confidence Singles Chart, while Dietrich's German version is ranked at 42 and her English version at 93, with Andersen's at 82.

CBS/Sony Records has released an album, "Get Down With Soul & Disco Hits," which was specially compiled by the company, aimed at extensive sales of its soul catalogue due to the situation where soul discotheque is now booming in the major cities of Japan. The album contains 14 original soul hits by the original artists, including the **Three Degrees'** "TSOP," **Earth, Wind & Fire's** "Shining Star," **Harold Melvin & the Bluenotes'** "Bad Luck," **O'Jays'** "Back Stabbers," **Labelle's** "Lady Marmalade" and **Sly & the Family Stone's** "Thank You."

Cello Concerto (Continued from page 28)

Starker. It comes closest to his teacher, Leonard Rose, but it is unique: a rich, singing sound with a variable vibrato and more than enough technical agility. What Harrell has in large measure is the knowledge of how to make a statement with his instrument: he does not just enter and play; he puts himself into a constant dialogue with the orchestra. And Levine handles the rhythm, the rubato and the general sound to show off the cellist's every wish.

High, Clear Sound

At the end of the second movement he rises to a final high G on which he trills perfectly and like the best baritone keeps the shade of dark color in the note while still achieving a high, clear sound. The similarity to the way the Russian baritone Yuri Mazurok sings is inescapable. Harrell's general treatment of the high register is consistently lyrical. In the third movement the cellist's bow control passes every test, but in all his work there is feeling, a brilliant use of vibrato and capacity for extreme and expressive dynamics. The whole is much slower and more ruminative than other Dvorak Cello Concertos on record; it sounds right and Harrell is everywhere comfortably.

New York City-born

This young Lochinvar was born in New York City where his father, Mack Harrell, was a leading and well-loved baritone of the Metropolitan Opera. Lynn lived the first 12 years of his life at the Osborne across the street from Carnegie Hall; at that time his father accepted a position at Southern Methodist University in Dallas and was inspired to follow the cello by the principal cellist of the Dallas Symphony, Lev Aronson.

In 1962 he came back to New York to study with Rose at Juilliard. By the next year he was taken as principal cellist with the Cleveland Orchestra where he remained until George Szell died, in 1970. The collaboration with Levine began back in Aspen, in 1962. When Harrell arrived in Cleveland, he found Levine an assistant conductor, and the two forged a musical partnership.

Working with Levine on the student orchestra at the Cleveland Institute of Music, he prepared the strings and grew closer and closer to the conductor's ideas on repertory and playing. Because of the munificence of a young Cleveland Maecenas, John Gidwitz, Levine conducted a score of concert operas in Cleveland with Metropolitan Opera stars. Harrell led the cello section in this as well. A unity of thought about music and reper-

tory was further cemented by many joint recitals with Levine at the piano. This will continue next winter when the two play at the Frick Museum here prior to Harrell's debut with the N. Y. Philharmonic with Levine on the podium.

In discussing the kind of rapport the two have that has brought about this Dvorak record, Harrell said, "It's a matter of thousands of conversations about music and as many hours playing it. This kind of coordination comes only when two musicians have worked together for a long time and have a mental agreement; in our case it took place over the most formative period of our lives as well. And I have just as much a vocal orientation as does Jim. I believe in the direct and emotive impact of music. It must hit the listener as directly as if I were speaking—or singing."

Harrell went on to talk about his feeling for the vocal side of the cello, "Because my father was such a great artist, I was raised hearing the value of vocal effects and the phenomenon of what a good singer can do with his voice. A great cellist such as Janos Starker is a master of bow control and emphasizes the instrumental approach to the instrument. I value that and try to use this when there are complicated instrumental passages. It's just that I value color and line more than I do the strictly virtuoso elements of the cello."

Harrell is under contract to RCA and has made a sonata record, with Levine at the piano, that will be issued in January. His talent fits in with the search outlined by Red Seal director Thomas Z. Shepard last January in *RW* for the best of young American talent. Having in the past year won the Avery Fisher Award and with it many new concerts all over the country, Harrell is well on his way to big time stardom.

On the basis of this record he will make it; his acceptance by the public, however, rests in large part with the individual record dealer. The public must hear that this record is unusual.

CBS Intl. Ups Edell

■ NEW YORK—Sol Rabinowitz, CBS Records International vice president of music publishing and a&r services, has announced the appointment of Ms. Betty Edell to manager of the department.

Ms. Edell will administer contracts and act as liaison negotiating for the acquisition of subpublishing and record licensing rights for April Music and CBS Records International affiliates.

ENGLAND'S TOP 25

Singles

- 1 GIVE A LITTLE LOVE BAY CITY ROLLERS/Bell
- 2 BARBADOS TYPICALLY TROPICAL/Gull
- 3 TEARS ON MY PILLOW JOHNNY NASH/CBS
- 4 MISTY RAY STEVENS/Janus
- 5 JIVE TALKIN' BEE GEES/RSO
- 6 IF YOU THINK YOU KNOW HOW TO LOVE ME SMOKEY/RAK
- 7 SEALED WITH A KISS BRIAN HYLAND/ABC
- 8 IT'S IN HIS KISS LINDA LEWIS/Arista
- 9 THE HUSTLE VAN McCOY/Avco
- 10 JE T'AIME JUDGE DREAD/Cactus
- 11 ROLLING STONE DAVID ESSEX/CBS
- 12 I CAN'T GIVE YOU ANYTHING (BUT MY LOVE) STYLISTICS/Avco
- 13 HAVE YOU SEEN HER CHI-LITES/Brunswick
- 14 EIGHTEEN WITH A BULLET PETE WINGFIELD/Island
- 15 ACTION SWEET/RCA
- 16 DELILAH SENSATIONAL ALEX HARVEY BAND/Vertigo
- 17 I WRITE THE SONGS DAVID CASSIDY/RCA
- 18 DIVORCE TAMMY WYNETTE/Epic
- 19 NEW YORK CITY T. REX/EMI
- 20 HIGH WIRE LINDA CARR AND THE LOVE SQUAD/Chelsea
- 21 BLANKET ON THE GROUND BILLIE JOE SPEARS/UA
- 22 SHERRY ADRIAN BAKER/Magnet
- 23 DOLLY MY LOVE MOMENTS/All Platinum
- 24 I'M NOT IN LOVE 10cc/Mercury
- 25 FOOT STOMPIN' MUSIC HAMILTON BOHANNON/Brunswick

Albums

- 1 HORIZON CARPENTERS/A&M
- 2 VENUS AND MARS WINGS/Capitol
- 3 ONCE UPON A STAR BAY CITY ROLLERS/Bell
- 4 BEST OF THE STYLISTICS/Avco
- 5 THE ORIGINAL SOUNDTRACK 10cc/Mercury
- 6 CAPTAIN FANTASTIC ELTON JOHN/DJM
- 7 STEP TWO SHOWADDYWADDY/Bell
- 8 ONE OF THESE NIGHTS EAGLES/Asylum
- 9 MUD ROCK, VOL. 2 MUD/RAK
- 10 ROLLIN' BAY CITY ROLLERS/Bell
- 11 TUBULAR BELLS MIKE OLDFIELD/Virgin
- 12 THE BASEMENT TAPES BOB DYLAN/CBS
- 13 THE SINGLES: 1969-73 CARPENTERS/A&M
- 14 DARK SIDE OF THE MOON PINK FLOYD/Harvest
- 15 GREATEST HITS CAT STEVENS/Island
- 16 GREATEST HITS OF 10cc/UK
- 17 ELTON JOHN'S GREATEST HITS/DJM
- 18 MADE IN THE SHADE ROLLING STONES/Rolling Stones
- 19 BEST OF TAMMY WYNETTE/Epic
- 20 SIMON AND GARFUNKEL'S GREATEST HITS/CBS
- 21 BAND ON THE RUN PAUL McCARTNEY AND WINGS/Apple
- 22 24 CARAT PURPLE DEEP PURPLE/Purple
- 23 WHEN WILL I SEE YOU AGAIN JOHNNY MATHIS/CBS
- 24 THANK YOU BABY STYLISTICS/Avco
- 25 PHYSICAL GRAFFITI LED ZEPPELIN/Swan Song

Antilles Label

(Continued from page 3)

"We're not going to sign bands to Antilles and it won't be a proving ground for new talent; it's a music line. Everything that is sent to Antilles will be screened and if it meets esoteric standards, we'll put it out. We'll run the gamut of musical tastes, from an album of Irish whistles to collections or traditional blues."

Antilles product will also include music by established artists who may want to record material that is inconsistent with their usual approach; instrumental albums or anything of an experimental nature will be considered by the label.

According to Island, new marketing and promotion techniques are being developed to prevent Antilles Records from being forced into competition with full-priced labels. Although a certain number of albums will be made available to radio stations and press, Antilles will not be serviced to the same extent as other Island product and will not be promoted in the same manner. The distributors and retailers of Antilles product will play a key role in exposing Antilles product to the general public.

Antilles Records will not be serviced to radio stations and will not be promoted in the same manner as other Island albums. "They'll be displayed in their own racks in key stores," said Nuccio. "Every album will be laminated so as to be identifiable to consumers. Hopefully, after the second or third release, people will start asking 'what's new on Antilles?' because they'll know that there are things available on the label that can't be found anywhere else."

Due to the musically rarified nature of Antilles' albums, airplay potential will be somewhat limited and advertising budgets will of necessity be restricted. Island believes nevertheless that the Antilles line will attract attention from the press and enough adventurous souls whose appetite for unusual music would make Antilles albums profitable. By reducing costs of promotion and selling Antilles albums on a limited returns basis (5 percent of total sales per quarter) Island estimates that the albums could earn a profit on sales of less than ten thousand units, varying considerably with the cost of individual packages.

Approximately 40 albums will be released on the new label during the coming year. Distributors set to date are as follows: Alpha (New York), Progress (Cleveland), M.S. (Chicago), Erik Mainland (San Francisco) and JEM (New Jersey).

Performance Royalty Question

(Continued from page 3)

asked to clarify the apparent shift. "We neither object to nor support the bill," the official said. "But," he added, "she did clear her testimony with us beforehand and if we'd have had any objections, we would have raised them then."

If the White House endorsement of the royalty was tacit and somewhat weak, Barbara Ringer's was not. "I have no doubt whatsoever about the constitutionality of record performance royalties," she told Senator Scott. The royalty, she said, is a "matter of justice and fairness. Performing artists have been whipsawed between a dwindling audience (for live music) and broadcasters and have had no right to collect royalties" from the radio and TV industry which supplanted live theater.

Support from these two government officials noticeably strengthened the ailing case for a performers fee. But Ms. Ringer, for one, recognized the performers fee issue could be a "killer provision," threatening passage of the comprehensive revision package. "Should opposition continue," she said, "the royalty must yield to the priority of omnibus revision."

"I've found this a lonely business since 1941," Senator Scott then sighed. The Senate minority leader is close to conductor-arranger Fred Waring who sued several radio stations in the early '40s to prevent them from using his records on the air without payment. Each year since then Senator Scott has tried to gain legislative relief for performers within Congress. "Some of my colleagues think me a little crazy to keep pushing this," he allowed.

The RIAA submitted for the record its Cambridge Research study which found that nearly 75 percent of all radio programming was music and that more

than two-thirds of those records programmed were not current product.

"Over the last few years we've seen a resurgence of older recordings," RIAA president Stanley Gortikov pointed out. "Airplay of older recordings drastically cuts exposure opportunities for new records. It does little or nothing to generate more record sales, though it helps radio's own goals" of building an audience.

"We suggest that airplay of sound recordings," he went on, "does more to attract advertising profits to radio stations than it does to sell sound recordings. Only some recordings played over the air benefit performers and companies."

And the recording companies were able, during the course of their testimony, to turn one of the broadcasters' own arguments against them. Just a few weeks before last Wednesday's performers' royalty hearings, the National Association of Broadcasters was in front of the same committee to argue for a provision that will make cable TV liable for copyrighted payments. The cable industry makes its living from retransmitting over-the-air broadcast signals to those willing to pay a monthly subscription fee. "Copyright laws must insure," the NAB argued back then, "that those who profit without paying compensation, of any sort, do so in violation of the intent of the Constitution's framers." That position, Gortikov was quick to point out, sounded remarkably similar to the one he and the musicians unions were taking.

The two instances were not alike, NAB President Vincent Wasilewski countered later in the morning. "We were not asking for payment to ourselves," he said, "but to the copyright proprietors," namely the movie

producers and sports teams.

The juke box manufacturers and background music services oppose the idea of a performers royalty alongside the broadcasters, though neither group sent representatives to last week's hearings. Also absent was the sponsor of the amendment on the performers royalty, Rep. George Danielson (D-Cal.). That's not considered a good sign since, if he thought passage was likely, he'd have been present to take credit for his sponsorship.

The broadcasters presented their own study on how sales revenues, mechanicals and composer/publisher royalties are divided among writers, publishers, artists and manufacturers. Dr. Fredric Stuart, a Hofstra University researcher, found that, far and away, recording companies get the lion's share of money that flows into the industry. Artists got the next biggest slice of the pie, while composers and publishers shared the smallest portion.

Studying some \$17 million in sales and airplay royalties generated by a "random sample of records," the manufacturers got \$10 million, artists \$4.2 million, publishers \$1.2 million and composers \$1.5 million. The problem, the broadcasters believed, was "better taken care of within the employer-employee relationship," Wasilewski said. In other words, the NAB study found most of the money in the music business going to manufacturers. If studio musicians and singers were underpaid for recordings which went on to sell millions of copies, the artists should look to the record companies for the support they need.

Radio, the NAB stated, was the "third partner" in the creative process which exposed records free of charge. And the performers royalty threatened that delicate balance.

Much of the confusion and wrangling over the performers' royalty issue stems from recording's half-way status as copyrightable material. Copyrights are established for two purposes: to protect a creative work from unauthorized duplication or plagiarism and to allow a creator to collect royalties from those who do use his works for profit. Recordings are recognized by the courts and Congress as copyrightable, creative works, but only for the purpose of preventing piracy, not for collecting royalties. And because the sound recording is neither fish nor fowl under the present copyright law, no one, including the members of Congress, knows quite how to treat it.

Granite Signs Christopher



ATV Music Group president Sam Trust has personally signed songstress Lyn Christopher to ATV subsidiary label Granite Records. Ms. Christopher's initial release, the Elton John-Bernie Taupin collaboration of "Harmony" (produced by Ron Johnson), is now being shipped. The record marks first entry into the pop field for Granite. Pictured from left are Trust, Christopher and Sol Greenberg, Granite's director of marketing.

Pioneer To Sponsor Classical Radio Show

■ MOONACHIE, N.J. — U.S. Pioneer Electronics Corporation has expanded its sponsorship of syndicated radio programs to include classical as well as rock. The company has been active in rock radio through the sponsorship of "The King Biscuit Flower Hour," "BBC Presents" and "The Mary Travers Show." Their most recent radio project, however, takes them into the classical music field with a 90-minute broadcast of the New Jersey Symphony Orchestra performing an all Tchaikovsky concert conducted by Henry Lewis.

"We have always recognized the broad range of musical tastes represented by our public," said Bernie Mitchell, president of Pioneer High Fidelity, "and with this

Philips Gears Campaign To U.S. Video Market

■ MONTVALE, N.J. — Philips Broadcast Equipment Corporation has launched a major advertising and promotional program to introduce its Norelco video cassette system here in the U.S. Originally launched in Britain and Europe as a competitor to the Sony U-Matic cassette system, the Norelco VCR system has been sold there as both an educational-industrial tool and as a home entertainment unit with great success. But in the U.S. Sony, Panasonic, JVC, TEAC, Concord and other promoters of the U-Matic cassette video system have had almost two years to establish their unit prior to Philips' entry into the market place with the Norelco machines.

Easy Operating Features

Readily admitting that their system is in competition with the U-Matic system—ad lines include "It came out second to come in first"—Philips is touting the lightweight, easy operating features of their cassette recorder as well as having put together a complete TV production center that packs in two suitcases. The Philips' system does not have editing or other post-production level equipment in the line, considered a major advantage for a manufacturer competing with Sony's full line of small tape format gear, and has yet to introduce a color camera system and battery operated portable system, the present promotion concentrating on the play-record cassette deck and the two suitcase two-camera production system.

program, we have realized a first step in broadening our support of all types of music. The very positive response we have already received from participating stations suggests that we have moved in the right direction, and we will continue to seek avenues to satisfy the full spectrum of musical tastes."

The program, produced as a joint venture by DIR Broadcasting and Philip Stogel Company, Pioneer's ad agency, is already set for broadcast on 20 stations.

Audio/Video Notes

■ The success of coin-collecting TV "pong" games and Magnavox's relatively unsophisticated TV Odyssey Game has inspired a number of electronics firms to begin development of computer-originated TV games in the \$100 to \$150 range. Multi-color, three-dimensional games generated on the TV screen will be even more complex than the TV games now found in arcades and amusement centers. Magnavox will be reportedly one of the first with an updated, more involved version of their Odyssey Game . . . Manhattan Cable television channel C carrying "Creating With Alan Corby Show," produced by Corby and Spencer Drate. Recent shows have focused on album design and on rock photography, the latter with Bob Gruen as guest . . . Consumer electronics is taking many fun turns; the latest is the introduction of a portable ESP test machine from Edmund Scientific, developed by The Amazing Kreskin . . . Shure Brothers has introduced a new Model PE610 Feedback Controller to provide graphic equalization and cut feedback in music sound systems, thus increasing power output . . . An understanding of audio tape coatings and the technical jargon commonly used to discuss tape performance of two of the tops in the latest issue of The Inside Track—one of the two newsletters published by Memorex for free distribution through its dealers . . . Sansui QS matrix to be used by the recently formed Entr'acte Recording Society of Chicago for their releases of classical recordings.

Components on the Increase

■ NEW YORK — Japanese and American high-fidelity component manufacturers have reached new levels of consumer electronics sophistication with their current component lines. Concentrating on the so-called "audiophile" market, they are now promoting hi-fi systems that can include up to 15 separate components to get the sound out of the record's grooves and into the stereo speakers.

Some of these components have been introduced in an effort to give the listener more control over the sound reproduced. These include graphic equalizers which cost from \$50 to \$300 per channel. Other new components promise more faithful reproduction—Dolby and DBX noise reduction units, direct drive turntables, electronic cross-over networks—but the biggest increase in number of components needed to build the "ideal" system comes in the separation of the tradition stereo amplifier into a pre-amplifier and an amplifier. The pre-amplifier box is the familiar face-plate of volume, bass, treble, balance and function controls. The amplifier, also known as the power amplifier, is a separate unit which simply amplifies the signal from the pre-amp and supplies it to the speaker input terminals. Power amplifiers can cost up to \$1,200 and pre-amplifiers run from \$200 up.

Most major manufacturers—Pioneer, Sansui, Sony, Panasonic, Kenwood—are now producing a power amp and pre-amp as sepa-

rate components. Giving them competition are new power amp kits from Heathkit and Dynakit, as well as a number of small U.S. manufacturers such as SAE and Crown.

The separation of the pre-amplifier and power amplifier follows by a couple of years the division of the amplifier section from the radio tuner section. The result is that greater fidelity of sound is possible—often simply because the consumer is spending more to get all the components necessary to build a complete system. But there are advantages, including the use of electronic cross-over and other filter and equalization networks between the pre-amplifier and the power amplifier.

Sansui Expands Component Line

■ WOODSIDE, N.Y.—Sansui Electronics Corporation has continued to expand its series of quality high-power components, dubbing their "Definition Series," with the introduction of Model BA-3000 amplifier. In keeping with their "high-power claims," Sansui's new amp delivers a continuous 170 watts per channel and has a built-in strapping circuit which supplies 340 watts in mono.

The Model BA-3000 incorporates a number of Sansui's own technological innovation including a Sansui designed toroidal coil type power transformer and an exclusive protection circuit to insure total safety in operation. The unit is priced at \$899.95.

Kooper Uses Video



During his recent appearance at the Bottom Line in New York, Al Kooper video taped his sets for future TV use. Shown in photo are Kooper (right) with Richard Namm of Professional Video Services and cameraman Wayne Hyde, who provided the video backup for the taping through the facilities of local NY video house Windsor Total Video.

ASI Signs Linton

■ Cain, a rock group of midwest origin, and Sherwin Linton, a country singer also from the midwest, have signed long-term artist agreements with ASI Records.

Cain's first album, entitled "A Pound of Flesh," features all original material and is scheduled for release in mid-August. Linton's first album is entitled "Dusty Roads and Prairie Towns" and is due for release in six to eight weeks.

ASI has also announced that M/S Distributing of Chicago will be distributing ASI Records for the Chicago-Milwaukee area.

Caldwell, Walker Join Dove Awards Program

■ NASHVILLE — Stage set designer and orchestra conductor for the 1975 Dove Awards presentation program have been announced by John T. Benson, III, chairman of the committee for the Gospel Music Association.

Benson stated that John Caldwell, a director of Vineyard, Inc., has been retained to design the stage set. He will assist the committee in writing the script and producing the show scheduled for 8 p.m., Sept. 29 at Nashville's Grand Ole Opry House in Opryland, U.S.A.

Benson also announced that Bill Walker, Nashville arranger, will conduct the full Dove Awards orchestra for the second straight year.

Balloting for the 1975 Dove Awards is currently in its second phase with ballots scheduled to be mailed Aug. 1 to industry members of GMA for the second round of voting. In the initial round, members nominated their choices in 13 categories. Any nomination receiving five or more votes is placed on the second ballot. Deadline for returning the ballot is Aug. 22.

(Continued on page 74)

Kerr and Whipple Sign with RCA

■ NASHVILLE—RCA has signed two new artists through their Nashville office. Anita Kerr, who was formerly with the label, has been re-signed by RCA vice president Chet Atkins.

Miss Kerr's first single under the new contract, "At Seventeen" and "The Masterpiece" will be released in August. An album, "The Anita Kerr Singers," will be released later in the year.

Sterling Whipple was signed by producer Roy Dea recently. His first single, "In Some Room Above The Street," has just been released.

Gospel Radio Seminar Names Committee Heads

■ NASHVILLE — Dates for the 1976 Gospel Radio Seminar have been set and committee appointments made for the event, which is sponsored by the Gospel Music Association. Neil Newton, general chairman, has stated that the seminar is to be held May 7-8, 1976 at the Airport Hilton Hotel in Nashville, where the 1975 seminar was held. Broadcast registration fee is \$30 and industry registration is \$50.

Newton has appointed the following people to coordinate events leading to the 1976 seminar:

Industry contacts and printed matter—Steve Aune and Ken Harding; mailing and press information—Ed Allen and Dave Wortman; keynote speaker, wrap-up speaker and banquet show—Charlie Monk and Lou Hildreth; food and registration—Judy Harris and Sylvia Mayes; agenda—Jim Black (others will be named later); secretary and accounting—Norma Boyd.

Registrations may be made during the National Quartet Convention at the GMA Booth. The next meeting of the committee is scheduled Aug. 8, 1975 in the ASCAP building in Nashville.

NSD To Distribute Sunflower Records

■ NASHVILLE — Joe Gibson, president of Nationwide Sound Distributors, has added Sunflower Records to the roster of independent labels which NSD distributes nationally.

Sunflower Records is headed up by Vic Willis of the Grand Ole Opry Willis Brothers, who is also newly selected head of ACE.

Willis will produce all product from Sunflower. The label will maintain five or six acts including Buddy Ring, Kit Johnson and the Crouse Twins and Kit and Kay.

Capitol Signs Griff



Capitol Records has announced the acquisition of Ray Griff as the newest addition to their roster, with his first single on the label, "You Ring My Bell," being released immediately. Griff is also author on the song. Shown with Griff during official signing ceremonies, is VP and GM of Capitol's country division, Frank Jones.

Williams Joins Peer

■ NASHVILLE—Monique I. Peer, president of the Peer-Southern Organization, has announced the appointment of Thomas Williams as manager of Peer-Southern's Nashville office.

In addition to independent production, Williams has previously served as national promotion director for Cinnamon Records and national country sales director for Warner Brothers Records, along with a stint at Billboard magazine.

Taylor Inks James

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

NASHVILLE REPORT

By RED O'DONNELL



■ Stuttering comedian Mel Tillis accepted a collect telephone call the other day from Paris, France and talked for more than five minutes—without stuttering.

"How come you didn't stutter?" asked a friend. "Cc-a-u-se," stammered the MGM recording artist, "it was co-ss-t-ing five doll-ll-lars a m-m-m-m-inute."

MCA artist Loretta Lynn's press agent complained of soreness in his limbs.

"I hope," sympathized Loretta, "you aren't coming down with very close veins."

Kris Kristofferson, filming the "Vigilante Force" movie in Hollywood, says, "Acting sure beats working for a living." He adds, "I want to be a director—when I grow up."

Buck Owens, whose guitar is painted red, white and blue, has been ridiculed for the "Americanism" it projects.

"The red, white and blue guitar is a constant reminder how I feel about this country," Buck says. "I'm not trying to prove anything and I don't want to come on like a Tennessee volunteer, but I'm damn proud of the United States—and not afraid to show it over and over again."

Jim Pelton talking: "I put a quarter in the juke box to hear 'Red Roses for A Blue Lady' by Eddy Arnold, then sat down at my table to order a drink of Four Roses and a Pink Lady."

Jethro Tull group is flying around the country on a tour. The rockers' publicist—winging it with them—is Barbara Birdfeather!

Segments of Faron Young's boffo performance recently at Disneyworld (Orlando) were filmed and will be included on one of the World of Disney TVers this fall.

(Continued on page 76)

COUNTRY PICKS OF THE WEEK

SINGLE BILLY SWAN, "EVERYTHING'S THE SAME (AIN'T NOTHING CHANGED)" (Combine, BMI). The same infectious sound that Billy had on "I Can Help" is here again and it's a sure shot to take off to the top. Clean, clear vocal, the trademark organ laying a firm base and the happiest music around make this a "can't miss." Guaranteed to pull more requests than a dentist pulls teeth. Monument ZS8 8661.

SLEEPER CHRIS GANTRY, "LILY OF THE VALLEY" (Ensign, BMI). The premier poet of underground Nashville has his first solid commercial single. Metaphors from the rhymes showcased with a smooth country production add up to a winner. You'll surprise yourself when you put it on—the listeners will demand to hear more and more. Perfect drive time sound. ABC/Dot DOA-17570.

ALBUM GLEN CAMPBELL, RHINESTONE COWBOY." Glen's finest effort will cover all areas and be especially well received in the country-politan market. The hit single, "Rhinstone Cowboy," as well as what should be the next single smash, "Country Boy (You've Got Your Feet In L.A.)," are what folks are wanting to hear from Glen. "Pencils For Sale" and "Comeback" are also great. Capitol SW-11430.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KBOX, Dallas	KMAK, Fresno	WIL, St. Louis
KBUL, Wichita	KRMD, Shreveport	WINN, Louisville
KCKC, San Bernardino	KSOP, Salt Lake City	WIRE, Indianapolis
KCKN, Kansas City	KSPO, Spokane	WITL, Chicago
KDJW, Amarillo	KTOW, Tulsa	WJJD, Chicago
KENR, Houston	KTTS, Springfield	WJQS, Jackson
KFDI, Wichita	KWJJ, Portland	WMC, Memphis
KGFX, Pierre	WAME, Charlotte	WPLO, Atlanta
KIKK, Houston	WBAM, Montgomery	WUNI, Mobile
KJJJ, Phoenix	WCMS, Norfolk	WVOJ, Jacksonville
KKYX, San Antonio	WENO, Nashville	WWOK, Miami
KLAC, Los Angeles	WHK, Cleveland	WXCL, Peoria
KLAK, Denver	WHOO, Orlando	

SURE SHOTS

- Don Williams — "Love Me Tonight"
Ray Price — "If You Ever Change Your Mind"
Brenda Lee — "Bringing It Back"
John Denver — "I'm Sorry"

LEFT FIELDERS

- Dale Van Horn — "Someone Loves You Honey"
Ronnie Prophet — "Sanctuary"
Johnny Duncan — "Jo and the Cowboy"

Fearless Forecast: Dickey Lee will make it back to chart prominence with his cover of the pop hit "Rocky." Superb performance and fan-oriented lyric make an unbeatable combination! Early supporters include KENR, WMC, KRMD, WENO and KFDI.

Billy Walker is in winning form on "If I'm Losing You;" already a mover in the South!

"Another Woman" is another hit for T. G. Sheppard! Initial reaction registered in Kansas City, St. Louis, Denver, Wichita, Springfield and Memphis.

Charlie McCoy brings instrumental action to playlists at WPLO, KSOP, KSPO, KBUL and KLAK in the form of oldie "Blues Stay Away From Me."

Don Gibson is going non-stop up the charts with "Don't Stop Loving Me."

New sounds from producer Larry Gatlin help Johnny Duncan's "Jo and the Cowboy" get a first start in Texas and the midwest.

Dave Young joins the staff at KAYO in Seattle as music director. He was formerly at WNCR in Cleveland.

Darrell McCall's "Helpless" getting a lot of help at KCKC, KKYX, WENO, KRMD, KSOP and KSPO.

Newcomer Dale Van Horn is drawing attention to "Someone Loves You Honey" in Cleveland, Kansas City and Montgomery.

LeRoy Van Dyke is "Busted" frequently on turntables in the midwest.

Ronnie Prophet is hitbound with "Sanctuary." It's a pick at KBOX; a strong mover at WIRE, WVOJ, KDJW and KSPO.

Jim Mundy continues to build followers of "Blue Eyes and Waltzes" at WXCL, KCKN, KFDI, WENO and WVOJ.

AREA ACTION

- Karen Wiltz — "Happy Feelings" (KRMD)
Keith Carradine — "I'm Easy" (KCKN, WCMS)
Danny Hargrove — "That Kind of Girl" (KWJJ)

CLUB REVIEW

Style and Polish are Paramount In Stevens' Country Presentation

■ LOS ANGELES—That you needn't be from the American South to play country music has long been proven by such imported talent as Olivia Newton-John, Anne Murray and Diana Trask. Another addition to country music's international roster is Stu Stevens (Granite), who recently made his Los Angeles debut at the Palomino Club.

First U.S. Tour

Stevens has steadily gained recognition as a pop-country artist in England and Canada, and is currently on his first American tour. His show consists of the smooth showmanship of Tom Jones combined with rich and powerful vocals that are comparable to Johnny Cash. The show may have been a bit too slick at times for the somewhat restless audience.

Versatile

Stevens is a versatile performer who is able to cover a wide range of material from contemporary songs to standard ballads, which he delivered in a very professional and polished set. This was best

exemplified with a version of the Charlie Rich hit, "The Most Beautiful Girl In The World," and "The Ballad of El Tigre," which he sang in classic Marty Robbins style. He also sang selections from his newly released album, "Returning Your Call," including "Julie's Gone" and his recent single, "Woman, Woman, My Wife."

(Continued on page 74)

Aces Up



Charlie Monk (left) welcomes Amazing Rhythm Aces writer/performer Russell Smith (center) to Nashville. On the right is Memphis publisher/producer Knox Phillips, who heads the production company, Southern Rooster, responsible for "Third Rate Romance," for which the Amazing Rhythm Aces received an ASCAP Chartbuster Award.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ The WPLO Atlanta Appreciation Day was a huge success with 15,000 country fans showing up and staying in the midst of a torrential downpour to hear the likes of Carl Smith, Eddie Rabbitt, Conrad Taylor, C. W. McCall, Tompall Glaser, Mary Kay Hanes, Red White and Bluegrass, Stella Parton, Nick Dixon, Johnny Russell, Dickey Lee, Dottsy and Vern Oxford.

Many country stations showing quite well in the latest ARB book. KOOO (Omaha) is looking good with numbers up while their FM country showed a drop in totals; KVOO (Tulsa) is strong in the market with a 17.5 up from 16.4; KBEC (Oklahoma City) showed a good gain in women; WHO (Des Moines) with a sort of split format, moves from 20.3 to 18.7; and full country KSO went up 9.7 to 11.5 with the biggest gains in women.

Dave Donahue, formerly with WHK (Cleveland) is still enjoying time out; no plans yet announced, but he's ready to talk to a heavy station . . . WIRK-FM (West Palm Beach) is looking for an all-nighter. Call Dave Roberts, PD, at (305) 965-2911 . . . First phone air man needed KGUY (Palm Springs); send tapes, no calls . . . More on the ARBs: Johnny Gray and WYDE (Birmingham) looking super, up in nearly all periods and demos, and the seesaw continues in split market Jacksonville with WVOJ down 12.4 to 7.0, and WQIK-AM dropped a little while the FM rose some.

Bob Pittman has been moved up to operation manager of WMAQ. He will supervise the music, concentrate on production and continue his airshift . . . The WIRK line-up is R.J. Hartman, Mary Grant, Randy Marsh, Dave Roberts and Bill Elliott . . . Jim Cash is looking for a progressive country slot. Call him at (703) 349-1707. He was recently with WEET.

The KRMD line-up is Sonny Harville, Paul Bain, Marty Sullivan, Murray Brigham, Don Griffith and Johnny Parker . . . Ed Chandler moves into the operations manager job at KSON (San Diego) . . . Dave Young goes from KMGS to KMAK (Fresno) . . . Starday just came out with the first in what should be a continuing series of two-sided hit singles of hard to get old-timers like Hawkshaw Hawkins, Red Sovine and George Morgan. It's good to have fresh copies and for most new country stations, just good to have copies . . . Jimmy Rabbitt moves to KGBS-FM.

Talley To Capitol



Capitol Records has announced the signing of James Talley to the label. His first release on Capitol is entitled "W. Lee O'Daniel and The Light Crust Doughboys." Pictured from left are Frank Jones, vice president and general manager, country division; James Talley; his son Jason; and Bill Williams, national country sales and promotion manager.

Stu Stevens

(Continued from page 73)

Stu Steven's distinctive vocals and comfortable presentation make him an enjoyable performer to watch and listen to, thereby giving him all the possibilities it takes for a successful pop-country entertainer.

Adrienne Johnson

Ticket Taker



Mrs. Frances Preston is shown purchasing tickets for the 1975 Dove Awards presentation program from Jerry Clower, who is to serve as master of ceremonies for the event on Monday, Sept. 29 at 8 p.m. in the Grand Ole Opry House at Opryland, U.S.A. in Nashville. Mrs. Preston is vice president of BMI's Nashville office.

Dove Award

(Continued from page 72)

Third and final ballot will contain the top five nominations in 12 of the categories and the top 10 nominations in the Song of the Year category. Final ballots are scheduled to go into the mail about Sept. 1.

Tickets for the Dove Awards are priced at \$15 each and may be ordered from the Gospel Music Association, P.O. Box 1201, Nashville, Tenn. 37202. Seating at the Opry House will be awarded on a first come basis to ticket purchasers.

CLUB REVIEW

Jennings' Appeal Attracts All Ages

■ EVANSVILLE, IND. — Waylon Jennings (RCA) live performance is a truly worthwhile experience. At a recent performance at the Executive Inn Club in Evansville, Indiana, Jennings played to an audience that defied definition—old, young, middle-aged, from straight, diehard country fans to the "cosmic cowboy" set.

Waylon's appeal to a broad base of country fans is also reflected in the charts as his "Dreaming My Dreams" album is currently 10 with a bullet on the country charts and bulleted at 70 on the pop album chart. With another single forthcoming from the album shortly, it should gather even more attention.

Waylon played two sets in Indiana, with his first set comprised mainly of songs from his most recent album, including "Waymore's Blues," "Bob Wills Is Still The King," "Dreaming My Dreams," "Are You Sure Hank Done It This Way" and "Let's All Help The Cowboy Sing The Blues." His second set was comprised of older songs, including the Jimmie Rodgers number, "T for Texas," as well as "Honky Tonk Heroes," "You Ask Me To" and "This Time."

Tompall Glaser

A special treat — and insight into the planned "Outlaw" show — came about in Indiana when Tompall Glaser (MGM) showed up and played a short set which included "Last Thing On My

Mind" and his hit, "Put Another Log On The Fire." Tompall also went over extremely well, with a most enthusiastic audience response for "Put Another Log."

In a second set, Dr. Hook (Capitol), who had driven 300 miles from Chicago just to catch Waylon's show, came up and did two numbers. Lamenting that he "didn't realize it would take all day driving" to reach there, it was still quite a compliment to Waylon that another performer would take the time to journey and watch him perform.

Waylon Jennings has achieved the distinction of having a cult following of industry people and pop fans as well as having a large, traditional country audience. The image he presents on stage is a very masculine figure with a sensitive voice; no wonder that women follow him and men try to imitate him.

No Dancing

Recently, he's been performing concerts for the most part, but the club date in Indiana allowed him close contact with the audience and the chance for him and his band, the Waylors, to perform in an intimate atmosphere. The only negative thing about the whole evening was that they wouldn't let anyone dance while he played—and with that trademark heavy beat of his, it was almost too much to ask an audience to sit still.

Don Cusic

Dating Game?



WMC in Memphis, Mercury Records, and Johnny Rodriguez combined for a "Win A Date With Johnny Rodriguez" contest over the station. Entrants sent letters telling in 25 words or less why they would like a date with Rodriguez. Cheryl Lynch won over approximately 5000 other entrants. Shown, from left, are: Jack Pride, promotion for Phonogram, Inc./Mercury Records; Bob Young, program director of WMC; Ms. Lynch; Rodriguez; Glenda Acree; and Les Acree, music director of WMC.

'PLO Appreciation Day Draws Huge Turnout

■ ATLANTA—The Eighth Annual WPLO Appreciation Day was held in Atlanta last week, covering four days and entertaining thousands of people in shopping center parking lots, with a number of recording artists donating their time and talent for the occasion. The only damper was on Thursday night's show, when a heavy rain fell. Many, however, stayed to listen—covered with plastic and umbrellas as the entertainers played before the rain-soaked audience.

Alan Keaton won the talent contest, allowing him to advance to the semi-finals in the Grand Ole Opry Talent search to commemorate their 50th Anniversary.

The event was headed by WPLO's Jim Clemens with assistance from his staff of announcers, including Jim Tyler, Bob Grayson, Jim Morgan, Hugh Jarrett, Randy Blake, Les Reed and Jerry Kearns.

Artists who appeared on the show were Kenny Price, Johnny Russell, Barbi Benton, Narvel Felts, Moe Bandy, Tom T. Hall, Sharon Vaughn, Dotsy, Gene Watson, Billie Jo Spears, the Amazing Rhythm Aces, Eddie Rabbitt, Carmol Taylor, C. W. McCall (who played three nights), Dickey Lee (who played two nights), David Wills, Vernon Oxford, Dottie West, Little David Wilkins, Lonzo and Oscar, Charlie McCoy, Freddy Weller, Larry Gatlin, Stan Hitchcock, Jamey Ryan, Randy Boone, Carl Smith, Stella Parton, Mary Kay James, Rex Gosden, David Rodgers, Red, White and Blue (grass) and Tompall Glaser.

No Owens Tourney

■ BAKERSFIELD, CAL. — Buck Owens has announced that the Buck Owens Celebrity Invitational Tennis and Golf Tournament will not be held this year.

Brown Wins Opry Omaha Semi-Finals

■ NASHVILLE — Debbie Brown, from Kansas City, Missouri, sang her way to top honors on the Grand Ole Opry's talent search semi-finals show in Omaha on Saturday, July 12. Miss Brown also played the fiddle and piano during her two numbers as she walked away with the Opry's first place cash prize of \$500 on the show as well as a trip to Nashville for the national finals this October. She was being sponsored by radio station KBIL in Kansas City.

The Opry's \$300 cash award for first runner-up went to Louise May Luedke, WXCO Radio's entry from Wausau, Wisconsin, while Barbara Alan captured second runner-up honors and \$200 cash as KWRE's entry from Warrenton, Missouri.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

DICKEY LEE—RCA PB-10361

ROCKY (Strawberry Hill, ASCAP)

Definitely Dickey's finest outing so far, it's about a gal named Rocky. A smooth road ahead for this one—it'll go all the way.

NARVEL FELTS—ABC/DoT DOA-17569

FUNNY HOW TIME SLIPS AWAY (Tree, BMI)

The classic voice of Narvel in combination with this Willie Nelson classic adds up to a sure fire winner. Sounds like Narvel is drifting away on another hit.

KATHY BARNES—MGM M 14822

SHHH (Singletree, BMI)

Moving ballad, it'll be hard to keep quiet about this. She's available for another hit.

KEITH CARRADINE—ABC ABC-12117

I'M EASY (Lion's Gate & Easy Music, ASCAP)

From the movie "Nashville," it's written and sung by an actor who proves he's multi-talented. This'll be a hit—easy!

DAVE DUDLEY—United Artists UA-XW693-Y

WAVE AT 'EM BILLY BOY (Blue Echo, ASCAP)

Dave's got his rig rolling down the highway of hits. Wave at 'em, Dave!

CONNIE EATON—ABC/DoT DOA-17571

WHO'S GONNA LOVE ME NOW (Acoustic, BMI)

Very touching, sensitive ballad that'll have pretty Connie eatin' up the requests. A question that's on a lot of folks' minds—and she sings it super.

TOMMY ROE—Monument ZS8 8662

RITA AND HER BAND (Low-Twi, BMI)

Tommy's gonna row, row, row a hit down the river as he sings the story of playing in a band with a singer named Rita.

BILLY LARKIN—Bryan B-1026

INDIAN GIVER (Blue Moon, ASCAP)

A word of warning that there's a man who's an "Indian giver" when it comes to love. Sounds like a hit teepee to keep your wigwam.

SUE THOMPSON—Hickory H 354

BIG MABEL MURPHY (Acuff-Rose, BMI)

The unique voice of Sue is the perfect vehicle for this Dallas Frazier song about a big ole gal. A big ole sound for Ms. Thompson.

KAY ADAMS—Granite G 525

COUNTRY DREAMER (McCartney/ATV, BMI)

A wistful country song written by ex-Beatle Paul. Will prove popular on the request line.

MARGO SMITH—20th Century TC-2222

PAPER LOVIN' (Jidobi, BMI)

When you write sweet nothin's to your poochie, you call it paper lovin'. That's the message and the moral—write on!

REG LINDSAY—Con Brio CB K 105

I'D WALK A MILE FOR A SMILE (Con Brio, BMI)

It's gotten so bad for this boy that he'd walk a mile for a smile. Funky!

JACK HARPER—Hard Times NR 6024-1

SHE'S MY WIFE (Marwatts, BMI)

Could be a big national hit; already doing well in some markets. It's got all the ingredients for a smash!

GET HIGH ON



Promoted By Chuck Chellman
Distributed By NSD
Publisher, Adventure Music

Nashville Report (Continued from page 72)

Conway Twitty, his wife Mickey and their family, residents of Norman, Okla. for 17 years, are moving to Nashville this fall.

Moe Bandy's new single on GRC is titled "Bandy the Rodeo Clown," and written by Whitey Shaffer and the late Lefty Frizzell. Was this Lefty's last involvement as a songwriter?

Lynn Anderson sings "The Last One of Me" in an upcoming Columbia Pictures' full-length animated cartoon. It's titled "The Earth Is Our's Too," and deals with ecology.

Bob McCracken is going to promote his new single, "I Can't Afford to Buy It Anymore," on Carolou Records, the hard, hot way. He is going to hitchhike from Nashville to Cincinnati via Louisville and return the thumb route by way of St. Louis.

McCracken will call on radio stations along the way, emphasizing the songs—there is no money available to buy gas, meat, beans, etc. during the current recession.

McCracken, former drummer with Tommy Overstreet's band, is co-writer of the song with Lou Vododya, formerly associated with DuPont Co. as supervisor. Vododya also owns the label.

And why is it called Carolou? That's the name of the houseboat anchored at Rock Harbor (on nearby Old Hickory Lake).

Singer-writer Jim Stafford, one-time member of Bill Carlisle's Grand Ole Opry band, is a native of Eloise, Fla. He now lives in Hollywood.

"I'm sort of a cross between a hick and a hippie. I guess you might call me a 'hickie.'"

Yeah, but where is Eloise?

"You go south in Central Florida and when you get lost, that's it—Eloise, Florida," he said.

Birthdaying: James Blackwood, Peggy Little, Mel Tillis, Webb Pierce, Wayne Walker, Merle Kilgore.

Personal: I'm on a semi-vacation, so this week's column is shorter than usual, for which I'm sure the space editors will utter a not-so-silent prayer. (Editor's Note: Amen!!!)

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THE COUNTRY ALBUM CHART

AUGUST 9, 1975

AUG. 9	AUG. 2		WKS. ON CHART
1	1	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	17
2	2	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH—Epic PE 33455	7
3	5	FEELIN'S CONWAY TWITTY & LORETTA LYNN—MCA 2143	6
4	6	NARVEL FELTS—ABC Dot DOSD 2025	7
5	4	KEEP MOVIN' ON MERLE HAGGARD—Capitol ST 11365	13
6	7	MISTY RAY STEVENS—Barnaby BR 6012	7
7	8	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	7
8	9	TODAY ELVIS PRESLEY—RCA APL 1 1039	7
9	3	JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ—Mercury SRM 1 1032	11
10	12	DREAMING MY DREAMS WAYLON JENNINGS—RCA APL 1 1062	5
11	10	PHONE CALL FROM GOD JERRY JORDAN—MCA 473	15
12	11	T. G. SHEPPARD—Melodyland ME 40151	9
13	13	YOU'RE MY BEST FRIEND DON WILLIAMS—ABC Dot DOSD 2021	13
14	18	CHARLEY CHARLEY PRIDE—RCA APL 1 1058	5
15	16	I WROTE A SONG ABOUT IT TOM T. HALL—Mercury SRM 1 1033	6
16	14	I'M JESSI COLTER—Capitol ST 11363	22
17	19	MY KIND OF COUNTRY CAL SMITH—MCA 485	4
18	17	MICKEY'S MOVIN' ON MICKEY GILLEY—Playboy PB 405	15
19	24	ANNIVERSARY SPECIAL EARL SCRUGGS REVUE—Columbia PC 33416	6
20	21	AN EVENING WITH JOHN DENVER—RCA CPL 2 0765	22
21	20	LAST FAREWELL ROGER WHITTAKER—RCA APL 1 0855	12
22	32	LIVE IN PICAYUNE JERRY CLOWER—MCA 486	4
23	15	TANYA TUCKER—MCA 2141	14
24	22	WOLF CREEK PASS C. W. McCALL—MGM M3G 4989	20
25	23	STILL THINKIN' ABOUT YOU BILLY CRASH CRADDOCK—ABC ABCD 875	13
26	26	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN—MCA 2133	24
27	31	SMOKEY MOUNTAIN MEMORIES MEL STREET—GRT 8004	5
28	25	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	33
29	27	PIECES OF THE SKY EMMYLOU HARRIS—Reprise 2213	19
30	28	MAGNOLIAS AND MISFITS JIM WEATHERLY—Buddah BDS 5637	8
31	29	CHARLIE RICH'S GREATEST HITS—RCA APL 1 0857	14
32	35	IF YOU EVER CHANGE YOUR MIND RAY PRICE—Columbia KC 33560	5
33	36	SUPERSONGS ROGER MILLER—Columbia KC 33472	6
34	30	JOE STAMPLEY'S GREATEST HITS, VOL. 1—ABC Dot DOSD 2023	7
35	33	BOCEPHUS HANK WILLIAMS, JR.—MBM M3G 4988	10
36	34	41ST LONELY HEARTS CLUB BUCK OWENS—Capitol ST 11390	9
37	39	MAKE THE WORLD GO AWAY DONNY & MARIE OSMOND—MGM M3G 4996	5
38	41	HONEY ON HIS HANDS JEANNE PRUETT—MCA 479	4
39	45	GREATEST HITS, VOL 1 TOMMY OVERSTREET—ABC Dot DOSD 2027	3
40	40	WHAT TIME OF DAY BILLY THUNDERCLOUD & THE CHIEFTONES—20th Century T 471	6
41	46	SONGS OF LOVE JIM REEVES—RCA APL 1 1037	4
42	47	BURNIN' THING MAC DAVIS—Columbia PC 33551	3
43	56	THE BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	2
44	38	YOU'RE EASY TO LOVE HANK SNOW—RCA APL 1 0908	6
45	—	THE HIGH PRIEST OF COUNTRY MUSIC CONWAY TWITTY—MCA 2144	1
46	48	CHAINS/ANOTHER SATURDAY NIGHT BUDDY ALAN—Capitol ST 11400	5
47	37	MISSISSIPPI YOU'RE ON MY MIND STONEY EDWARDS—Capitol ST 11401	8
48	44	HARD TIME HUNGRIES BOBBY BARE—RCA APL 1 0906	13
49	52	DREAM COUNTRY DANNY DAVIS & NASHVILLE BRASS—RCA APL 1 1043	3
50	42	I'M THE LONELIEST MAN DON GIBSON—Hickory H3G 4519	10
51	—	BEST OF DOLLY PARTON—RCA APL 1 1117	1
52	43	REUNION B. J. THOMAS—ABC ABCP 868	18
53	49	COMIN' HOME TO YOU JERRY WALLACE—MGM M3G 4995	8
54	50	SONGS OF FOX HOLLOW TOM T. HALL—Mercury SRM 1 500	33
55	—	EDDIE RABBIT—Elektra CM 3	1
56	51	IN CONCERT VARIOUS ARTISTS—RCA CPL 2 1014	15
57	58	TAKE ME HOME TO SOMEWHERE JOE STAMPLEY—ABC Dot DOSD 2006	4
58	60	BACK HOME AGAIN JOHN DENVER—RCA CPL 1 0548	54
59	57	BLANKET ON THE GROUND BILLY JO SPEARS—UA LA390 G	21
60	53	WITH ALL ME LOVE La COSTA—Capitol ST 11391	11
61	—	FREDDY WELLER—ABC Dot DOSD 2026	1
62	59	STEEL GUITARS OF THE GRAND OLE OPRY SONNY, HALL & WELDON—Mega MLPS 610	8
63	64	LINDA ON MY MIND CONWAY TWITTY—MCA 469	27
64	63	OUT OF HAND GARY STEWART—RCA APL 1 0900	22
65	66	BARROOMS AND BEDROOMS DAVID WILLS—Epic KE 33353	24
66	—	FROM THIS MOMENT ON GEORGE MORGAN—4-Star 4S 75 002	—
67	55	CAROLINA COUSINS DOTTIE WEST—RCA APL 1 1041	8
68	54	GOOD HEARTED WOMAN CONNIE CATO—Capitol ST 11387	13
69	62	LOIS JOHNSON—20th Century T 465	13
70	61	GUITARS OF SONNY JAMES—Columbia KC 33477	12
71	65	SINCERELY BRENDA LEE—MCA 477	15
72	67	ERNIE FORD SINGS AND GLEN CAMPBELL PICKS—Capitol ST 11389	9
73	69	FREDDIE HART'S GREATEST HITS—Capitol ST 11374	21
74	70	BACK IN THE COUNTRY LORETTA LYNN—MCA 471	24
75	68	WATCHA GONNA DO WITH A DOG LIKE THAT SUSAN RAYE—Capitol ST 11393	10

Barbi



Benton Purrs
While Country Stirs!

"Movie Magazine Stars
in Her Eyes" P6043

Barbi Benton's new single
on Playboy Records. 



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

AUG. 9	AUG. 2		WKS. ON CHART
1	2	WASTED DAYS AND WASTED NIGHTS FREDDY FENDER ABC Dot DOA 17558	9
2	3	FEELIN'S CONWAY TWITTY & LORETTA LYNN/MCA 40420	8
3	8	RHINESTONE COWBOY GLEN CAMPBELL/Capitol 4095	10
4	6	PLEASE MR. PLEASE OLIVIA NEWTON-JOHN/MCA 40418	9
5	5	LOVE IN THE HOT AFTERNOON GENE WATSON/ Capitol 4076	12
6	7	THE SEEKER DOLLY PARTON/RCA PB 10310	10
7	1	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/Epic 8 50103	12
8	9	I WANT TO HOLD YOU IN MY DREAMS TONIGHT STELLA PARTON/Country Soul IRDA 039	14
9	10	DEAL TOM T. HALL/Mercury 73686	11
10	4	THAT'S WHEN MY WOMAN BEGINS TOMMY OVERSTREET/ ABC Dot DOA 17552	15
11	15	SPRING TANYA TUCKER/Columbia 3 10127	12
12	17	I LOVE THE BLUES AND THE BOOGIE WOOGIE BILLY CRASH CRADDOCK/ABC 12104	8
13	14	HELLO LITTLE BLUEBIRD DONNA FARGO/ABC Dot DOA 17557	10
14	18	WOMAN IN THE BACK OF MY MIND MEL TILLIS/MGM 14804	9
15	16	DEAR WOMAN JOE STAMPLEY/Epic 8 50114	10
16	21	THE FIRST TIME FREDDIE HART/Capitol 5099	7
17	20	STORMS NEVER LAST DOTTSY/RCA PB 10280	13
18	19	PUT ANOTHER LOG ON THE FIRE TOMPALL/MGM 14800	12
19	22	BOUQUET OF ROSES MICKEY GILLEY/Playboy 6041	6
20	26	THIRD RATE ROMANCE AMAZING RHYTHM ACES/ ABC 12078	9
21	25	I'VE NEVER LOVED ANYONE MORE LYNN ANDERSON/ Columbia 3 10160	8
22	23	THINGS RONNIE DOVE/Melodyland 6001	9
23	27	BANDY THE RODEO CLOWN MOE BANDY/GRC 2070	7
24	31	I'LL GO TO MY GRAVE LOVING YOU STATLER BROTHERS/ Mercury 73687	8
25	30	YOU'RE NOT THE WOMAN YOU USED TO BE GARY STEWART/MCA 40414	11
26	39	IF I COULD ONLY WIN YOUR LOVE EMMYLOU HARRIS/ RCA Release RPS 1332	7
27	32	EVEN IF I HAVE TO STEAL MEL STREET/GRT 025	7
28	35	YOU NEVER EVEN CALLED ME BY MY NAME DAVID ALLEN COE/Columbia 3 10159	7
29	29	I'LL BE YOUR STEPPING STONE DAVID HOUSTON/ Epic 8 50113	10
30	36	BOOGIE WOOGIE COUNTRY MAN JERRY LEE LEWIS/ Mercury 73685	7
31	37	THE BARMAID DAVID WILLS/Epic 8 50118	6
32	34	LET THE LITTLE BOY DREAM EVEN STEVENS/Elektra 45254	8
33	43	STAY AWAY FROM THE APPLE TREE BILLIE JO SPEARS/ UA XW 653 Y	5
34	41	SAY FOREVER YOU'LL BE MINE/HOW CAN I PORTER WAGONER & DOLLY PARTON/RCA PB 10328	5
35	40	LOVE IS STRANGE BUCK OWENS & SUSAN RAYE/Capitol 4100	6
36	45	DAYDREAMS ABOUT NIGHT THINGS RONNIE MILSAP/ RCA PB 10335	4
37	12	TOUCH THE HAND CONWAY TWITTY/MCA 40407	12
38	11	JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ/ Mercury 73682	12
39	48	BLUE EYES CRYING IN THE RAIN WILLIE NELSON/ Columbia 3 10176	4
40	13	MOVIN' ON MERLE HAGGARD/Capitol 4085	12
41	24	THIS HOUSE RUNS ON SUNSHINE LaCOSTA/Capitol 4082	11
42	28	BURNIN' THING MAC DAVIS/Columbia 3 10148	11
43	46	BACK IN THE USA CARMOL TAYLOR/Elektra 45255	7
44	33	RECONSIDER ME NARVEL FELTS/ABC Dot DOA 17549	19
45	38	DREAMING MY DREAMS WITH YOU WAYLON JENNINGS/ RCA PB 10270	15
46	54	I'M TOO USED TO LOVING YOU NICK NIXON/Mercury 73691	6
47	56	THE SAME OLD STORY HANK WILLIAMS, JR./MGM 14813	5



48	59	ALIMONY BOBBY BARE/RCA PB 10318	4
49	58	HERE I AM IN DALLAS FARON YOUNG/Mercury 73692	4
50	42	LIZZIE AND THE RAINMAN TANYA TUCKER/MCA 40402	16
51	60	MEMORIES OF US GEORGE JONES/Epic 8 50127	4
52	63	HOME LORETTA LYNN/MCA 40438	2
53	64	WANTED MAN JERRY WALLACE/MGM 14809	5
54	53	FARTHEST THING FROM MY MIND RAY PRICE/ABC 12095	11
55	55	DON'T DROP IT FARGO TANNER/Avco CAV 612	11
56	61	YOU BELONG TO ME JIM REEVES/RCA PB 10299	10
57	68	ONE MONKEY DON'T STOP NO SHOW LITTLE DAVID WILKINS/MCA 40427	5
58	57	MOLLY DORSEY BURNETTE/Melodyland 6007	6
59	67	I HOPE YOU'RE FEELIN' ME CHARLEY PRIDE/RCA PB 10344	2
60	65	IT MUST HAVE BEEN THE RAIN JIM WEATHERLY/Buddah 467	7
61	62	THE TELEPHONE JERRY REED/RCA PB 10325	5

CHARTMAKER OF THE WEEK

62	—	WHAT IN THE WORLD'S COME OVER YOU SONNY JAMES Columbia 3 10184	1
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63	74	LOOK AT THEM BEANS JOHNNY CASH/Columbia 3 10177	2
64	73	OH, HOW LOVE CHANGES DON GIBSON & SUE THOMPSON/ Hickory 350	3
65	69	TAKE MY HAND JEANNIE SEELY/MCA 40428	4
66	71	SHOTGUN RIDER MARTY ROBBINS/MCA 40425	3
67	78	THIS IS MY YEAR FOR MEXICO CRYSTAL GAYLE/UA XW680 Y	3
68	75	A POOR MAN'S WOMAN JEANNE PRUETT/MCA 40440	3
69	72	LESS THAN A SONG PATTI PAGE/Avco CAV 613	6
70	—	BRINGING IT BACK BRENDA LEE/MCA 40442	1
71	70	RED ROSES FOR A BLUE LADY EDDY ARNOLD/MGM 14780	10
72	77	LOVIN' YOU IS ALWAYS ON MY MIND ROGER MILLER/ Columbia 3 10107	4
73	85	YOU'RE MY RAINY DAY WOMAN EDDY RAVEN/ABC 12111	2
74	79	IT'S ALL IN THE GAME JERRY JAYE/Columbia 3 10170	3
75	80	EASY TROY SEALS/Columbia 3 10173	4
76	81	HE LOVES ME ALL TO PIECES RUBY FALLS/50 States FS33	8
77	—	DON'T CRY JONI CONWAY TWITTY/MCA 40407	1
78	83	LET'S TURN THE LIGHTS ON LARRY GATLIN/Monument ZS8 8657	3
79	—	HEART TO HEART ROY CLARK/ABC Dot DOA 17565	1
80	84	MOVIE MAGAZINE STARS IN HER EYES BARBI BENTON/ Playboy 6043	3
81	86	FALLING LEFTY FRIZZELL/ABC 12103	6
82	88	THAT'S JUST MY TRUCKIN' LUCK HANK THOMPSON/ ABC Dot DOA 17556	6
83	89	IF I COULD HAVE IT ANY OTHER WAY KENNY SERRATT/ Melodyland 6014	4
84	—	IF YOU EVER CHANGE YOUR MIND RAY PRICE/ Columbia 3 10150	1
85	90	BECAUSE WE LOVE JACK & MISTY/Epic 8 50122	5
86	94	WHAT I KEEP SAYIN' IS A LIE DEBI HAWKINS/ Warner Bros. WBS 8104	3
87	87	(ALL I HAVE TO DO IS) DREAM NITTY GRITTY DIRT BAND/ UA XW 655 Y	5
88	—	HELP YOURSELF TO ME ROY HEAD/Shannon SH 833	1
89	92	I'M READY TO LOVE YOU NOW SARAH JOHNS/ RCA PB 10333	2
90	96	DOOR NUMBER THREE JIMMY BUFFETT/ABC 12113	2
91	91	I GOT A YEARNING PAUL DAVIS/Bang 718	4
92	95	YOUR LOVE'S BEEN A LONG TIME COMIN' MAVIS YERBY/ Bryan 1017	2
93	98	YOU CAN'T FIND LOVE (IN THE YELLOW PAGES) MICHAEL BALDWIN/Epic 8 50124	2
94	—	HIJACK HANK SNOW/RCA PB 10338	1
95	100	LET ME TAKE CARE OF YOU BOBBY LEWIS/ Ace of Hearts 00502	2
96	99	MY MUSIC COMPTON BROTHERS/ABC Dot DOA 17563	2
97	—	FROM THIS MOMENT ON GEORGE MORGAN/4-Star 5 1009	1
98	93	I DON'T LIKE TO SLEEP ALONE BOBBY SMITH/Playboy 6040	5
99	—	BLUES STAY AWAY FROM ME CHARLIE McCOY/ Monument ZS8 8660	1
100	—	GO TO YOUR ROOM AND PLAY SHARON VAUGHN/ ABC Dot DOA 17553	1

**From
BILLY "CRASH" CRADDOCK'S
exploding album, comes a
blockbuster single:
"I LOVE THE BLUES AND
THE BOOGIE WOOGIE"**

ABC-12104



abc Records

the Minstrel's back



Jethro Tull 1975 U.S. Tour—Part 2

July 24	Vancouver, B.C.	August 15	Roanoke
July 25	Seattle	August 16	Charlotte
July 26	Portland	August 17	Macon
July 28	Oakland	August 18	Huntsville
July 30	Salt Lake City	August 19	Columbia
August 1	Dallas	August 20	Knoxville
August 2	Houston	August 21	Johnson City
August 4	Shreveport	August 23	Jackson, Miss.
August 5	New Orleans	August 24	Little Rock
August 6	Nashville	August 25	Jackson, Tenn.
August 7	Birmingham	August 26	Mobile
August 8	Savannah	August 27	St. Petersburg
August 9	Greensboro	August 28-29	Miami
August 11	Louisville	August 30	Lakeland
August 12	Charleston	August 31	Jacksonville
August 13	Richmond		

Look for the new single "Minstrel in the Gallery" from the forthcoming album of the same name on **Chrysalis** Records and Tapes.

World Radio History