

NATRA 1975

RECORD WORLD



Who In The World: Melissa Manchester

HITS OF THE WEEK

SINGLES

GLADYS KNIGHT & THE PIPS, "MONEY" (prod. by Eugene McDaniels) (Sky Forest, BMI). Previewing their "Second Anniversary" lp which musically commemorates their happy label situation, the Pips put the pep back in their step as Ms. Knight increases her bite for some super soul boogie. Long green, growin' gargantuan gold! Buddah 487.

ART GARFUNKEL, "I ONLY HAVE EYES FOR YOU" (prod. by Richard Perry) (Warner Bros., ASCAP). His first of the year brings the Dubin/Warren classic back into the contemporary spotlight akin to the '59 Flamingos version sans the "shoobopshoobop." Could be his biggest solo single for these "Eyes" definitely have it! Columbia 3 10190.

MICHAEL MURPHEY, "CAROLINA IN THE PINES" (prod. by Bob Johnston) (Mystery, BMI). Another story song in the mold of his top 3 "Wildfire" but with more uptempo features to its country-rock profile. Banjo and guitar work bring more sunshine his way in a forest of feelings that should firmly root itself to the charts. Nothin' could be finer! Epic 8 50131.

GEORGE McCRAE, "I AIN'T LYIN'" (prod. by H. W. Casey & Richard Finch) (Sheryl, BMI). The "Rock Your Baby" man whose first chart success preceded wife Gwen's "Rockin' Chair" tells it truer still. The song's verital vivaciousness grows faster than Pinocchio's nose on a 24 hour fib streak! Miami funk strikes again with honest soul! TK 1014.

SLEEPERS

JEFFERSON STARSHIP, "MIRACLES" (prod. by Jefferson Starship & Larry Cox) (Diamondback, BMI). Marty Balin returns to Jeffersonville with a song he wrote, making this the most important and lasting of all Bay Area groups. His vocal magic helps this tug from the top 5 "Red Octopus" package assume monster proportions. Grunt FB 10367 (RCA).

MIKE & BILL, "SOMEBODY'S GOTTA GO (SHO AIN'T ME)" (prod. by Moving Up Prod.) (Moving Up, ASCAP). Distribution problems which plagued this disco smash in some markets on its original label are no longer a barrier to national recognition here. M&B should fill the '60s Sam & Dave niche nicely with a sound that's music in motion. Arista 0139.

TROOPER, "BABY WONCHA PLEASE COME HOME" (prod. by Randy Bachman) (Little Legend/Legendary, BMI). First single effort from the Randy Bachman/Bruce Allen label venture is a rocker with BTO's trademark heavy duty aura but a sound all its own. In lurin' their honey back to the hive, the group attracts a swarm of believers! Legend 40447 (MCA).

JIGSAW, "SKY HIGH" (prod. by Chas. Peate/Belsize Prod.) (Duchess, BMI). This one happens to be a movie theme, but no familiarity with the film "The Dragon Flies" is needed to get into the easy flight of the music itself. Lyrics deal with an explosive romance while the arrangement provides gunpowder by the barrelful! Chelsea 3022

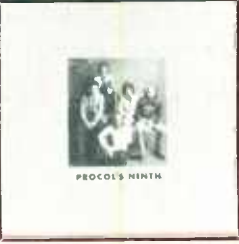
ALBUMS

OHIO PLAYERS, "HONEY." Question: Since their last two lps went platinum, and, considering that this one sounds even better (yes, better!), what's the fate of "Honey"? Answer: Even better! The septet continues to blend a variety of musical forces: "Fopp" is a disco dazzler; "Sweet Sticky Thing" is explosive, and the title tune's as sweet as implied. Mercury SRM 1 1038 (6.98).

PROCOL HARUM, "PROCOL'S NINTH." Progressive radio favorites garner the Flashmaker spot on the FM Airplay Report with this long-awaited gem. Slick yet moving Lieber & Stoller production shows the band at their best, with Gary Brooker's vocals effective. This Harum's beauties include "Pandora's Box" and "I Keep Forgetting." Chrysalis CHR 1080 (WB) (6.98).

CRUSADERS, "CHAIN REACTION." The chain of events on this latest from the instrumental maestros should be heavy jazz play, steady and healthy r&b and progressive exposure and then sturdy pop acceptance. Jazz roots flourish with funky contemporary buds, assuring crossover success. Chain charmers include "Mellow Out" and "Give It Up." ABC Blue Thumb BTSO 6022 (6.98).

QUINCY JONES, "MELLOW MADNESS." Sure to follow in the gold footsteps of his "Body Heat" set, Jones has gathered some of the finest musicians and vocalists for his productions and arrangements. As implied by the title, the mood's smooth, ripe for FM, r&b and pop play. "Is It Love . . ." "Tryin' to Find Out . . ." and the title tune make mellow magic. A&M SP 4526 (6.98).



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RECORD WORLD

Arista Building 'Careers' As Diverse Roster Thrives

By ROBERT ADELS

■ NEW YORK—A *Record World* chart analysis of the first eight months of Arista Records' operation under the leadership of Clive Davis details an impressive statistical profile for the record arm of Columbia Pictures Industries. A string of major successes in pop, r&b and jazz markets—as reflected in both singles and album charts—adds up to Arista's having achieved the stature of a consistent, prominent force in the industry.

Weekly averages show the firm holding down 4.7 positions for singles (pop and r&b) and 6.2 slots for album product (pop, r&b and jazz), during its first 34 weeks as Arista Records.

Official announcement of the new Arista executive team and logo came in mid-November. Nine weeks thereafter, the company had its first number one record—"Mandy" by Barry Manilow. And four weeks later, Arista could boast its first top 10 album: "Barry Manilow II."

With the company subsequently delving into virtually every market (with the exception of country), the following statistics become all the more impressive: 56 percent of Arista's album releases reached the top 150 while 34 percent of its singles charted in the top 100. By any industry standards, the company thus enjoyed most auspicious beginnings.

(Continued on page 106)

ASF Plans Unchanged Despite Klein's Exit

By ELIOT SEKULER

■ LOS ANGELES — Following the recent resignation of Malcolm Klein as president of the American Song Festival, Ted Danz, general manager of the company told *RW* that the Festival's plans remain unchanged. The Festival, now in its second year, will announce semi-finalists on September 21, with the winners scheduled to be announced on a televised program that will air in December. An estimated 60,000 contestants will compete for \$129,776 to be divided among

(Continued on page 110)

■ NEW YORK — The first rock band to be listed with a debut package as a Top Retail Sales item on The Retail Report in 1975—in fact, the first in more than eleven months—is also the initial rock band on Arista's roster—The Outlaws. That distinction, coupled with the company's recently released financial report (*RW*, Aug. 2) and *Record World's* own chart analysis of the salient statistical elements of Arista's first eight months (see separate story) well attest to the ongoing development of a wide variety of new acts.

President Clive Davis, in an interview with *Record World*, noted that while musically variable, all artists currently under Arista contract began "in similar stages of a career."

"I'm not doing anything differently now than I ever did at Columbia," the Arista president explained. "It's identifying artists who have not yet made it but whom you believe can fulfill a bigger potential. It's believing that the future of these artists is very much in front of them . . . and then hiring the appropriate number of people to make sure that every artist gets individualized attention."

(Continued on page 10)

The 20th Annual NATRA Convention agenda appears on p. 20, Section II.

Wonder Re-Signs with Motown; \$13 Million Guarantee Included

■ LOS ANGELES—What was announced as the biggest contract in the history of the record industry has been concluded between Stevie Wonder and Motown Record Corporation. The agreement calls for guarantees to Wonder over a seven-year period of more than \$13 million. The figure represents the largest sum every paid by a record company to an artist, according to the company.

Ewart Abner, president of the Motown Record division of Motown Industries, spearheaded the negotiations for the landmark pact.

In signing the agreement,

Performers Royalty Given Chance Of Passing House Subcommittee

By MICHAEL SHAIN

■ WASHINGTON, D.C.—Lobbyists for the musicians union and the AFL-CIO say they will try to kill the omnibus copyright revision bill when it comes to the floor of the House if it doesn't include the proposed performers royalty. And current speculation in Washington is that the vote in the House Copyright Subcommittee will be a very close one, probably 4-3, one way or the other.

The swing vote will either be Subcommittee Chairman Robert Kastenmeier (D-Wis.) or freshman Congressman Edward Pattison (D-N.Y.). Lining up against the royalty will probably be Rep. Robert Drinan (D-Mass.), Charles Wiggins (R-Cal.) and either Herman Badillo (D-N.Y.) or Pattison. Likely to vote for the royalty are its sponsor, Rep. George Danielson (D-Cal.), Tom Railsback (R-Ill.) and maybe Pattison. That leaves Chairman Kastenmeier, whose vote is perhaps the most crucial and least known. Kastenmeier will have to manage the bill on the floor of the House and his support or opposition may determine its fate.

On the Senate side, the situation is even more unclear. Sen. Hugh Scott held hearings on his own performers royalty bill three weeks ago. But his bill is an amendment to existing law, not the revision bill. The revision bill

was passed out of the Senate Copyright Subcommittee to the full Judiciary last month and it did not contain the new royalty scheme. Scott might choose to force a vote on his royalty bill when the full Judiciary Committee votes on the bill sometime after Labor Day. Or, he may wait until the House votes on its version.

If the Senate and House revision bills differ, they will have to go to a conference committee made up of members of both Judiciary Committees. They will compromise the two versions into one which will have to be approved by both houses.

It seems apparent that Scott has the votes to attach his royalty amendment to the Senate bill in the Judiciary Committee. The royalty was approved on an 8-8 vote last summer but was later defeated on the Senate floor 67-8 in what performers' lobbyists call

(Continued on page 110)

Stigwood Strengthens Ties with Polygram

■ LONDON — The board of The Robert Stigwood Group has announced that they have made arrangements with the Polygram Group, substantial shareholders in The Robert Stigwood Group, under which The Robert Stigwood Group is to be guaranteed income from music publishing and recordings over the next five years of not less than \$10 million.

Negotiations are also proceeding between The Robert Stigwood Group and the Polygram Group with a view to a closer working relationship in the United States and further joint activities.

In view of these developments the board of The Robert Stigwood Group has ended negotiations with Warner Communications, Inc. in connection with Warners conditional proposals to offer to acquire the whole of the issued share capital of The Robert Stigwood Group, Ltd. at a price of \$1 per share, as they no longer consider that these proposals are in the best interest of shareholders.

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Awards

Wonder's awards and accomplishments are innumerable; in the past year alone, the artist has garnered a NARM presidential award, four Grammy Awards, an American Music Award and countless other citations. His last six lps have all gone gold and in all, the artist has garnered 13 gold record awards.

MCA Names Osaki Creative Services VP

■ LOS ANGELES—George Osaki has been promoted to the position of vice president of creative services, announced George R. Jones, MCA Records' vice president of operations. Osaki is responsible for all graphics for the record company. This includes design of album covers, print advertising and television commercials.



George Osaki

A native of Hawaii, Osaki attended the Chicago Art Institute. He worked as art director at Capitol Records before joining MCA as director of creative services.

UJA Music Division Plans 'Execs Club'

■ NEW YORK—The action committee of the music industry division of the UJA-Federation will be approaching key executives within the music industry in the coming weeks for personal donations in addition to the usual corporate contributions. To accomplish this, the committee will contact top line executives at record companies and music publishing companies and ask each for a personal donation of \$100.

Journal

Each contributor of the \$100 sum will have his name featured under the title "The Executives Club of the Music Industry Div. of UJA-Federation" in the special journal being printed for and distributed at the Industry's UJA Banquet honoring I. Martin Pompadur, president of ABC Leisure Group 1., on Nov. 1 at the New York Hilton Hotel.

(Continued on page 111)

Epic Pacts with Full Moon Records

■ NEW YORK—Irwin Segelstein, president, CBS Records, has announced a label arrangement between the Epic and CBS Custom Labels and Full Moon Records. The announcement was made on the heels of the CBS Records 1975 Convention, capping off the annual meetings.

The Full Moon/Epic arrangement was reached by Ron Alexenburg, vice president and general manager, Epic and CBS Custom Labels; and Irv Azoff, principal of Full Moon Records. Full Moon Records adopts its name from Full Moon Productions which has been associated with the Epic Records family for several years.

At the time of the signing, Full Moon Records also announced two appointments, one to Joe Walsh as VP and head of a&r, and one to Dan Fogelberg to the position of vice president.

Among the Epic recording artists who are managed by Azoff and his Front Line Management staff are Dan Fogelberg, REO Speedwagon, Jeffrey Comanor and Minnie Riperton, who is co-managed at Front Line by Jack Kellman. The first new artist to be signed to the Full Moon label will be Bonnie Koloc. Artists not on the Epic roster who are managed by Front Line Management include the Eagles, Denny Henson, Tom Kelly, Joe Walsh and producer Bill Szymczyk.

All product to be released on the Full Moon label will bear the joint Full Moon/Epic logo, and the first album to be issued under the new arrangement will be an album by Dan Fogelberg, entitled "Captured Angel." This release will be followed by the debut Full Moon/Epic album by Bonnie Koloc.



Shown at the official signing ceremony are from left: Irwin Segelstein, president, CBS Records; Steve Popovich, vice president, a&r, Epic Records; Irv Azoff of Full Moon Productions; Walter Yetnikoff, president CBS/Records Group; and Ron Alexenburg, vice president and general manager, Epic and CBS Custom Labels.

ATV Names Rosner Acting Promo Dir.

■ NEW YORK — Effective immediately, Ben Rosner has been retained by ATV Records as acting national promotion director.

Rosner will be handling all aspects of national promotion for the company and its product, and will continue to do so until the position recently vacated by Bruce Greenberg is filled.

MCA Earnings Up

■ LOS ANGELES—In the first six months of 1975 MCA Records attained the highest first half year semi-annual earnings ever achieved by the company, it was announced by MCA, Inc.

Increases

Among the most dramatic increases reported for the first six months of 1975 for MCA Records, Inc. were: the corporation reported an increase in its operating income for its records and music publishing divisions to \$19,130,000 reported for the six months ending June 30, 1975 from \$16,409,000 for the same period in 1974. This represents a 16.6 percent increase from 1974.

Revenue

The six month revenue of those divisions ending June 30, 1975 amounted to \$65,875,000 compared to \$56,561,000 for the same period in 1974, an increase of 16.5 percent.

Powerhouse Picks

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

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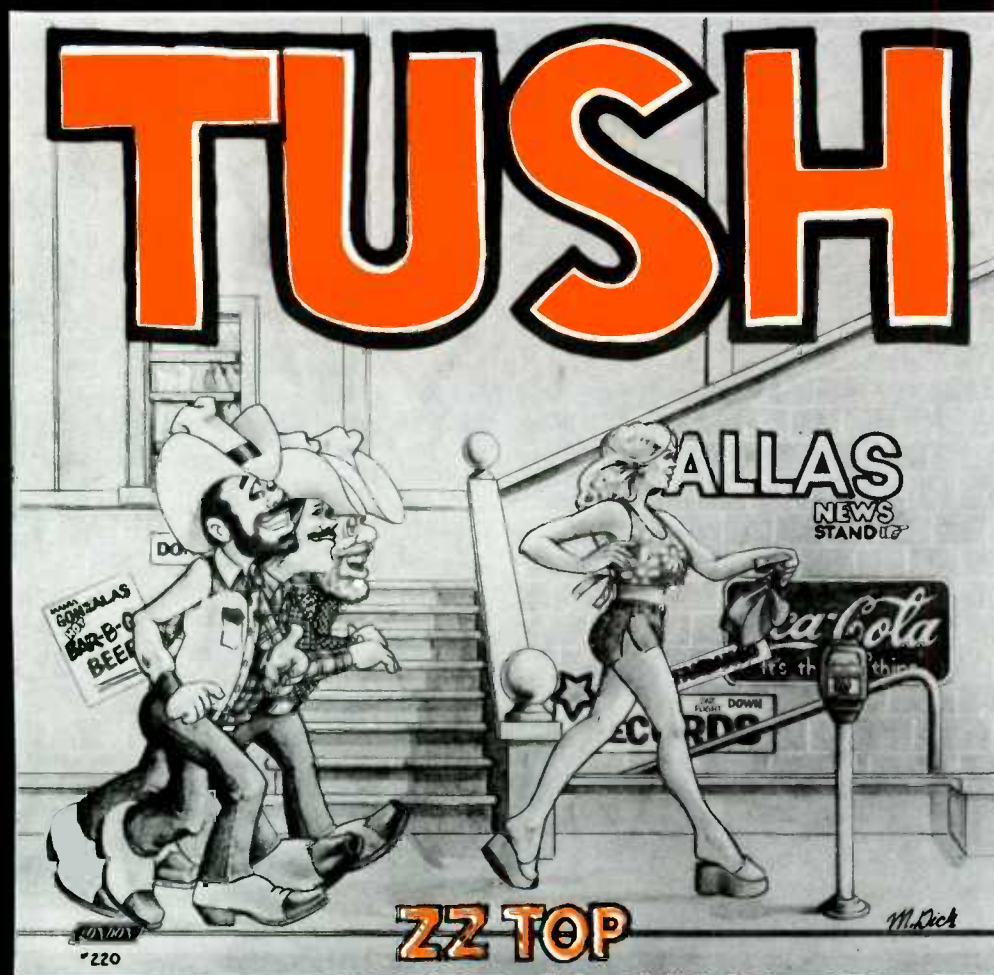
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Thanks to all the AM stations now playing it...
and to all the FM stations that launched it as an
LP cut... "TUSH" is a hit!

BILLBOARD ★ 31
RECORD WORLD ■ 23
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And so is the hit album
it comes from...



BILLBOARD ★ 14
RECORD WORLD ■ 15
CASH BOX ● 16

PS656

LONDON

Merc Names Haywood R&B Promo Director

■ CHICAGO — Lou Simon, senior vice president/director of marketing for Phonogram, Inc./Mercury Records, has announced the appointment of Bill Haywood to the post of national promotion director/r&b, effective August 25. He will be based at Mercury's head office in Chicago.



Bill Haywood

Haywood comes to Mercury from his own advertising, promotion and radio consulting agency, Bill Haywood Associates. Prior to the agency he was program director at WOOK and WOL in Washington, D.C., where he established the first formats for both stations. He was also PD at WLE in Raleigh, N.C. for three years.

'Honey'

Haywood's appointment coincides with the release of The Ohio Players' third Mercury album, "Honey." Other projects he will be involved in immediately include the already charted singles "Under Your Powerful Love" by Joe Tex, "When You're Young And In Love" by Ralph Carter and the Joneses latest, "Love Inflation."

Steppenwolf to Epic

■ LOS ANGELES — Steppenwolf will embark upon an extensive U.S. tour, their largest to date, beginning this week (August 16) at the Boston Gardens. The tour coincides with a series of major announcements from the group, including reorganization and a new label.

Andy Chapin

Keyboard player Andy Chapin has joined veteran members John Kay (lead vocalist), George Biondo (lead guitar), Jerry Edmonton (drums) and Bobby Cochran (bass); and the group (having formerly recorded for CBS Custom Label Mums) has begun a new association with Epic Records. Epic is currently readying an lp titled "Hour Of The Wolf," produced by Steppenwolf and mixed by Roy Halee.

Broadway Scores Strive for Top 40 Potential

By IRA MAYER

(This is the third in a series of articles analyzing renewed interest in the Broadway musical.)

■ NEW YORK — "If some of the current covers hit," says Buddy Robbins, assistant to the president of Chappell Music, speaking of recent recordings of songs from the current Broadway productions "A Chorus Line" and "Chicago," record companies and acts will look to cut songs before a show opens."

While show music and pop music were once synonymous, the age of rock, and the social and musical currents that have characterized that age, have changed the face of pop music since the days of "My Fair Lady," "South Pacific" and the dozens of other shows written and performed during "the era of the best American pop writers," as Thomas Z. Shepard, division VP, Red Seal a&r, RCA Records sees it. (Shepard produces original casters for the label.) If "Hair" and "Godspell" were the exceptions to the rule, they were also not really in the mold of the traditional stage musical.

Bob Baumgart, head of the theater department at Chappell, and Sylvia Herscher at Edwin H. Morris Publishers both cite the fact

that there have been flop shows that yielded successful scores along the way—"On A Clear Day You Can See Forever" and "Mack and Mabel" being two cases in point. "We consider it a hit if it has longevity as a score," says Robbins. But nothing can surpass the momentum of a hit show with a hit score, and virtually everyone involved with Broadway is looking toward "Chorus Line" and "Chicago" to get the steamroller moving. No one is forecasting the up-coming season, and certainly no one would venture to see a "trend" out of two highly successful musicals. On the other hand many people apparently feel that if there are one or two hit musicals fairly early on next season, Broadway may once again find itself taking its place in the contemporary pop world. And the pre-opening hit single that Robbins spoke of would be a tremendous force in establishing that position.

Although some pop performers have looked to the Broadway stage as an outlet for their talents, the majority have simply transferred their concert act with the addition of glorified settings. It would, however, be interesting to explore the possibilities of a Neil Diamond-written Broadway mu-

sical, for example. Baumgart and Robbins agree that the majority of contemporary composers wouldn't appeal to a broad enough audience to be successful as show writers. And Shepard talks of the "fanatic devotion" that is required of those wanting to work in the theater. The money would not be as good as most name pop artists earn from concerts and records, and the success/failure ratio is low especially in view of the amount of time given to the development of any Broadway project. Shepard also feels that most pop composers would have difficulty changing from writing what are essentially monologues to putting together production numbers.

'Established Pens'

Much can happen between now and the beginning of the new season, but at present there are a considerable number of musicals on the boards, most from "established" Broadway pens. Richard Rodgers and Sheldon Harnick are working on "Rex," a musical about Henry VIII; Burton Lane and Harnick are preparing "Upstairs, Downstairs;" Jules Styne and Leslie Bricusse are collaborating on "Seraphina," a musical adaptation of Tennessee Williams' "Rose Tatoo," believed to be the first Williams play to receive a musical treatment); Louis St. Louis and Wes Harris are polishing "Truckload" for a projected September 23 opening; work is reportedly continuing on an Alan Jay Lerner/Leonard Bernstein effort; and Circle In the Square will be reviving Rodgers and Hart's "Pal Joey." Without giving names, RCA indicates that they have plans for two original soundtracks already.

Do publishers and record companies lend financial support to shows? Chappell's policy is "to spend our money on writers" in the way of demos and advances, and to work with the writers as closely as possible in the actual development of the score (especially with newcomers). Shepard does not rule out the possibility of investing, saying, "If you want a show badly and the producer is having trouble capitalizing and you can make the difference, that's the time to throw in money," but again, general policy is to shy away from acting as an angel.

A hit single may not be the only answer, but as "Ease On Down the Road" proved in the case of "The Wiz," it can add strength to a show doing only moderately well in its early stages. It also, however, creates an interest in the theater in general that can only have positive effects all around.

Ariola Signs Love Committee



The Love Committee, a pop/r&b group from Philadelphia, has signed with Ariola America Records. The group, led by writer-singer-producer Ronald Tyson, whose associations include South Shore Commission, O'Jays, Johnny Nash and Dionne Warwick, is pictured here with Jay Lasker and Howard Stark, president and executive vice president of Ariola America. Standing (from left): Joe Freeman of the Love Committee, Howard Stark, Larry Richardson and Norman Frazier of the Love Committee and Arleen Schessel, a national promotion director of Ariola America; (seated): Jay Lasker and Ronald Tyson.

Promo Tour Set For Roger Daltrey

■ LOS ANGELES — MCA recording artist Roger Daltrey will embark on a two week tour of the United States to promote his new album, "Ride A Rock Horse," and to discuss his work in the title role in the Ken Russell film "Tommy," produced by the Robert Stigwood Organisation for Columbia Pictures.

Tom Cat Adds Wirtz

■ LOS ANGELES — Marc Wirtz has been signed to Tom Cat Records by Tom Catalano, president of the label. His first single, "We Could Laugh Forever," has been released.

Wirtz, a writer, arranger and producer, was formerly with EMI Records as a producer and with Robbins Music as a writer. In 1969, he was awarded the Ivor Novello award for best composer.

“EVEN BETTER THAN I KNOW MYSELF”

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CONGRATULATIONS!

FROM



20TH CENTURY MUSIC CORP.

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Peter Rudge: Rolling with The Stones

By BEN EDMONDS

■ LOS ANGELES — "The difference between the Rolling Stones and other groups is that the Stones usually don't plan one tour, they plan one, two or three years. This is the first part of a two to three year campaign — visas notwithstanding, Arkansas police notwithstanding. But it's hoped that we'll continue to tour at least two years with the same company of people. I mean, I don't believe in walking down to the Rainbow and just picking up spare roadies."

The above words are those of Peter Rudge, who, in addition to managing Lynyrd Skynyrd, Golden Earring and the tours of The Who, functioned as manager for the just-completed North American tour of the Rolling Stones. That the tour of the "world's greatest rock & roll band," a potential world's greatest Excedrin headache, went as smoothly as it did can be attributed to a process of planning and coordination normally reserved for world wars and major acts of God.

"We had to build an efficient team first," explained Rudge between phone calls in his Beverly Wilshire suite. "We put a Jules Fisher, a Robin Wagner, a Patrick Stansfield, a Peter Rudge, a Mick Jagger and a Charlie Watts together some nine months before we actually started playing. The first meetings were last October. Fisher had six ideas, one of which was good. Stansfield had five ideas, two of which were good. Rudge had 10 ideas, none of which were good. Jagger and Watts had very good ideas, most of which were used, and it proceeded from there.

"The key to touring with a group like this is to plan far enough ahead to be able to aim for what you want and then, if you don't get it, readjust effectively. It's not last minute; if we'd been sitting around last March before we announced the tour and discovered that something wasn't going to work, we could've started all over again. What so many people do with this situation is to announce a tour and then work out what it's going to involve. With the Stones it's the other way around. And that, really, is the reason for the cancellation of the South American dates. I'll take the blame, but we all thought that we could do North America and then just go down there with a tacky old stage and some sparklers and do a 45 minute set. And to be honest, we just didn't have the time neces-



The Stones prepare their stage strategy.

sary to plan it. It's chaotic down there; in terms of rock & roll, it makes Italy look civilized by comparison."

Unlike the musicians who prefer to leave such details in the hands of people hired for that purpose, the Stones take an active part in the conceptualization and execution of their affairs. "Mick Jagger," by Rudge's estimation, "is the only person that I know in rock & roll who really knows what he wants in terms of the fine print. I mean, touring is his business. On this tour, Charlie Watts has turned out to be the surprise element. Charlie's an artist, and when it came to the point of designing and sitting down with a Robin Wagner, who has extensive Broadway experience, Charlie had more than enough artistic and creative expertise to be able to relate marvelously to Wagner. Mick has always been on top of this end of it, but Charlie has helped tremendously. See, you can get too democratic, like committee voting, so in the final analysis you need a Mick and a Charlie capable of making decisions."

But why should Mick Jagger, with the means to have assembled such an impressive organization to cater to his needs, voluntarily assume the kind of responsibility most aspiring stars would love to be relieved of? "I do it," Jagger stated, "because I like doing it. I sort of set the guidelines, and then run through it with Peter and then check the final arrangements to make sure that everything is in line with what the band's needs are. I enjoy doing it, but it also would seem to me to be essential that I do it. So that if anybody says they don't like something, then I can say I thought of it. It's important that it doesn't come off as if these things were imposed by somebody outside the band. I try and represent the band. Seeing to people's needs is basically Peter's responsibility, but I like to take

that responsibility as well. The people who work on the show know that if they have a real problem, I can help them sort it out."

The smoothness with which this tour has proceeded is both a reaction to the flamboyance of the 1972 Stones tour and the result of a highly polished organizational machine which that tour helped develop. "What we tried to avoid this time," says Rudge, "is that the '72 tour wasn't a rock & roll tour, it was a social tour. It got ridiculously out of hand. We all thought that if we had Truman Capote, or this one or that one, come on the plane for one or two half-

industrial level. And the Stones really surprised people because they were so good musically on that tour. In '69, they'd forgotten how good The Who were, they didn't take into account things like the Allman Brothers being around, and they were caught with their pants down on a playing level. But in '72 they were ready; and in some ways it was the first really big tour. Between '69 when the Stones toured and '72, there wasn't really what I'd call your major 50 city coast-to-coast tour with the whole extravaganza. After '72, the world did it: Dylan, Harrison, Led Zepelin. And, I mean, I remember reading more reviews about the food in '72 than about the music. We wanted to cut all that out, and just be able to go and play it.

"I'm fed up to here with the bloody promoters going on about their woes and the outrageous demands that groups are making these days. Our rider for this tour is only three pages. We do everything. I told them when to sell the tickets. I told them how much the tickets were. I did the deal with Ticketron. I did the staging, lighting, set the advance work. The promoters

The key to touring . . . is to plan far enough ahead . . . and then if you don't get it, readjust effectively.

hour journeys, that they were all going to write a book out of it. Which they did, but it got to ridiculous proportions. So this time we really tried to low-key it. And the reason that we're using station wagons and not limos this time, for example, is for efficiency. We want to make sure that we get to hotels on time and that the right people are driving the bloody things, not some limousine driver who's 65 years old and drunk. We're doing as much of it ourselves as we can; cutting down on things like excessive demands in terms of liquor and food requirements. We're paying for all that. I mean, if we can afford to ask for a \$100 thousand guarantee, we can certainly afford a couple of bottles of wine.

"The thing about '72 is that it was compared not to the '69 tour but to Altamont, so therefore the level of organization had to be dramatically higher. It was kind of like the first tour that had been organized on an

just brought their wives and put their best suit on.

"In fact, the only promoters who are really, really trying are the younger ones. The whole school of promoting is turning over. I think that the promoters who came through the '60s ballroom thing, the A-string promoters, are getting lazy. They've forgotten what the word promotion means. Of course they work; they have their contracts and their relationships with the unions and the fire marshalls and everything else. But—and I'm just talking generally now—I think there's a whole new school of young promoters that's developed in the last 18 months that have begun to really promote. That have begun to print up handbills and posters; that they have begun to print up more than 2 1/2 inch column ads—I mean, you don't really have to promote the Rolling Stones, but you have to make sure it's done fairly, and stylishly."

(Continued on page 101)

The Soul of the Buddah Group

CONGRATULATES

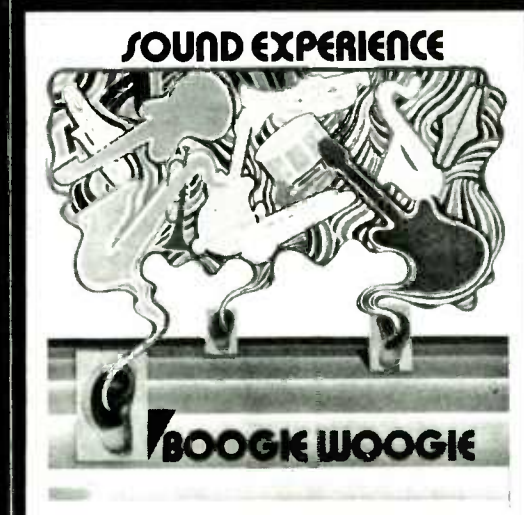
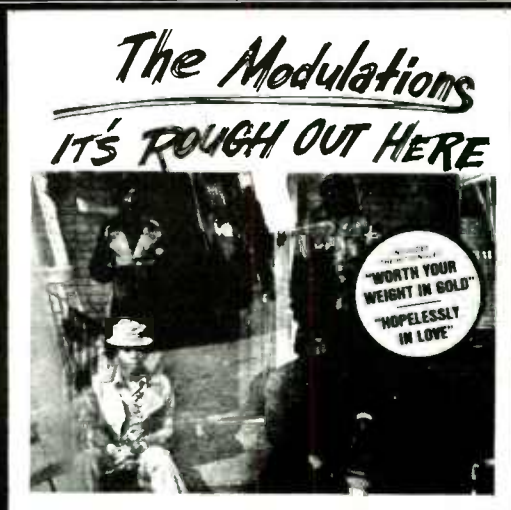
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WITH THESE NEW HIT L.P.'S

BDS 5644



BDS 5638



BDS 5645



BDS 5643

BUDDAH RECORDS

Pleasure from the Soul of the Buddah Group

Clive Davis (Continued from page 3)

The former Columbia Records president sees no change in his philosophy of signing artists. "98 percent of the artists I have been connected with," Davis reflected, "were signed either before they had ever been recorded or after they had made 2 or 3 albums which had not yet broken them."

"I saw the Outlaws the same way I saw Santana before they broke at the Fillmore," he observed of his fast-breaking new act whose album is top 50 after only 3 weeks of top 100 sales action. Speaking of another previously unrecorded find whose product is about to be released, Davis analogized, "And Patti Smith auditioned for me in a demo rehearsal studio, as Laura Nyro had played piano in my office and Mac Davis the guitar in my hotel room."

Citing the "from scratch" examples of Janis Joplin, Blood, Sweat & Tears, Loggins & Messina and Chicago as other examples of the rule, he classified the "quote 'superstar' signing of Neil Diamond" as the albeit profitable exception.

"Even when I took artists from other companies — Earth Wind & Fire, Mott the Hoople or Herbie Hancock — it's been analogous to the signing of a Gil-Scott Heron for example, or a Loudon Wainwright or Eric Carmen, after the Raspberries."

Thus discounting any a&r philosophy which would rely on "roster raiding," Davis does not display interest in any so-called "quota system" of signing either in his quest for the most diversified possible lineup of talent.

'Always Looking'

"I'm always looking for new artists, although the standards must be high. The idea is not to put blinders on and say I can't see another act for the next six months, nor to hesitate signing an artist who is really unique just because there is some analogy that a critic could draw to someone else. I never hesitated to sign Liza Minnelli when we had Streisand, nor Donovan when we had Dylan."

While the Arista president feels that a hit single need not be "the only" element in breaking an act, Davis co-produced Arista's first number one disc, "Mandy."

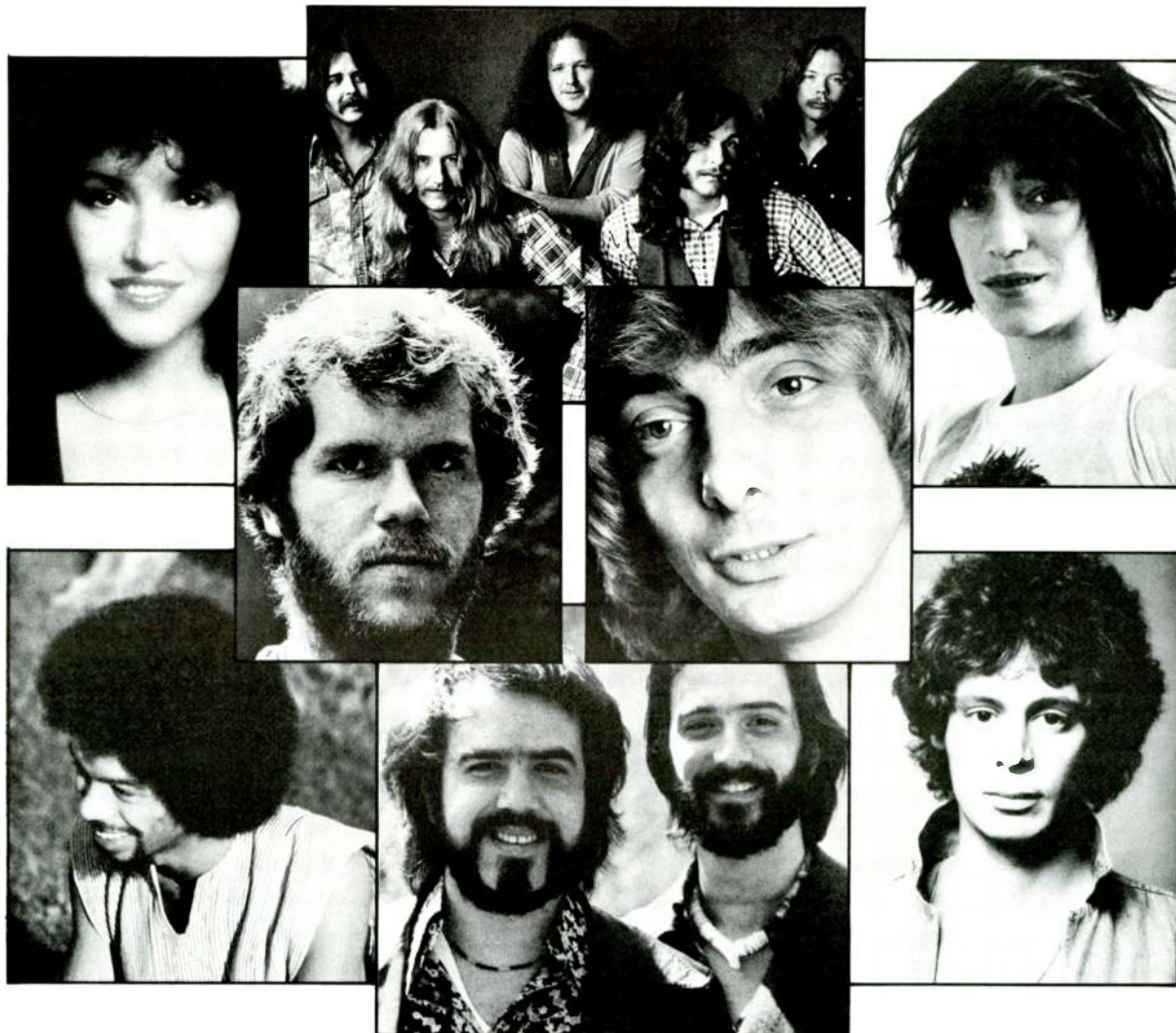
"There'll never be a substitute for a hit single in being able to explode an artist, and for that it's a very crucial element. In degree depending on the particular artist, I am always available if they want to use me as a bouncing-off board. It's a matter of

sitting down with the creative people involved, fortunately being accepted by them — producers and artists—as one of the creative participants with the same belief . . . It's not a matter of intruding."

What are the essential ingredients of the kind of talent with which Davis most enjoys being involved? "I think material is the most important, although again it depends on the kind of artist. If it's an artist who depends on in-person appearances, you're appraising that personal communication as well as a factor . . . But if the material is striking, original, innovative and different, you won't turn down artists whose live performances are still in front of them."

"I want to deal with stars," Davis summed up, "with performing entities that have an ability to communicate—not just play or sing well . . . And while I don't rule out studio groups as a possibility, they would have a big hurdle in mentality to overcome if they're going to make it as artists and think about showmanship."

Arista Hitmakers



Major components of the diverse Arista Records roster include: (top row, from left) Melissa Manchester, The Outlaws, Patti Smith; (middle row, from left) Loudon Wainwright III, Barry Manilow; (bottom row, from left) Gil Scott-Heron, The Brecker Brothers, Eric Carmen.

Who In The World:

Melissa Moves to the Top

■ NEW YORK — Melissa Manchester has arrived. The critical accolades and predictions of greatness afforded her are already being exceeded. Her Arista album, "Melissa," has established her presence with style and authority. The first single from that album, "Midnight Blue," was released last March, but it took its time taking off. Its initial reception came via the MOR stations, but as Melissa continued to tour, winning fan after fan along the route, the single started to move rapidly, reaching **Record World's** top five last week.

"Midnight Blue" has stimulated a strong resurgence of the album, which is currently bulleted at 42 on The Album Charts, enjoying its twelfth week on the chart. Increased sales have sparked a re-discovery of the album for many listeners, who are now finding "Melissa" to be a work of great depth and an album abundant with musical gems.

Programmers at radio stations

nationwide have acclaimed the wealth of great songs, each boasting his own favorite as a sure-shot follow-up hit. Leading the list are "Party Music," "We've Got Time" and "Just Too Many People." After many conferences the decision was made, and "Just Too Many People" is being released as Melissa's next single this week.

Next Album

Meanwhile, Melissa and her group are completing two months' work on her next album at Davlen Studios in Los Angeles. It is due for release in October, with Vinnie Poncia again producing for Richard Perry Productions.

In September, Melissa will return to New York for an engagement at the Schaefer Music Festival on September 12 with long-time friend and fellow Arista recording artist Barry Manilow. From there she goes on the road again for her next national tour.

Motown Disco:

Presenting nine singles that move America more ways than you can shake a stick at. They're being played in discos and on radios and turntables everywhere. They come from the company that started America dancing in the streets. Motown Disco. The most heard, the most talked about, the most successful disco music in America.

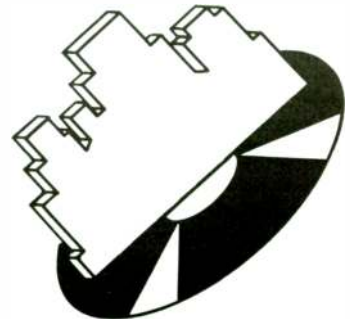
EDDIE KENDRICKS.
"Get The Cream Off The Top" T 54260
from the album, THE HIT MAN T6-338S1



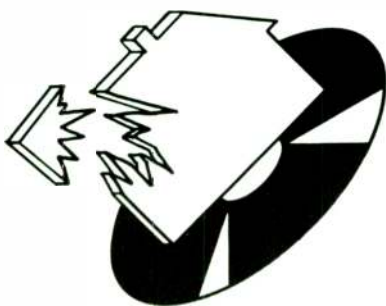
WILLIE HUTCH.
"Love Power" M 1360
from the album, ODE TO MY LADY M6-838S1



HUBERT LAWS.
"Chicago Theme" OJ 27
from the album, CHICAGO THEME CTI 6058S1



THE TEMPTATIONS.
"Glasshouse" G 7144
from the album, A SONG FOR YOU G6-969S1



THE JACKSON FIVE. M 1356
"Forever Came Today"
from the album, MOVING VIOLATION M6-829S1



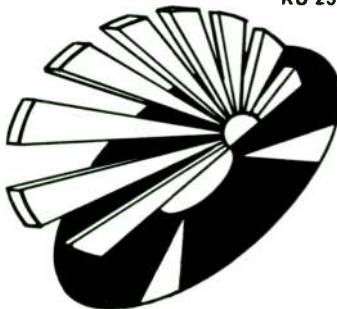
Just Released!
THE DYNAMIC SUPERIORS. M 1359
"Nobody's Gonna Change Me"
from the album, PURE PLEASURE M6-841S1



THE COMMODORES.
"Slippery When Wet" M 1338
from the album, CAUGHT IN THE ACT M6-820S1



ESTHER PHILLIPS.
from the album, WHAT A DIFF'RENCE A DAY MAKES KUDU 925
"What A Diff'rence A Day Makes" KU 23S1



THE MAGIC DISCO MACHINE.
"Control Tower" M 1362
from the album, MAGIC DISCO MACHINE M6-821S1



We've been moving America for 15 years.



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GUESS WHO—RCA PB 10360

ROSANNE (prod. by Jack Richardson/Nimbus 9 Prod.)
(Cummings-Troiano & Assoc./Cirrus/Septima, BMI)

First single from their "Power in the Music" set lets the voice of Burton Cummings mesh more perfectly than ever with Dominic Troiano's guitar wizardry.

SMOKEY ROBINSON—Tamla T 54261F
(Motown)

THE AGONY AND THE ECSTASY (prod. by Smokey Robinson)
(Bertram, ASCAP)

If this doesn't crown him the Michelangelo of soul, then nobody will ever be able to claim the title! Solid ballad follow-up to "Baby, That's Backatcha."

SLY STONE—Epic 8-50135

I GET HIGH ON YOU (prod. by Sly Stone)
(Stone Flower, BMI)

Going the solo route sans band—a la Alice Cooper—the former Family man takes us all in his favorite direction once again. Super commercial heights here.

TANYA TUCKER—MCA 40444

SAN ANTONIO STROLL (prod. by Snuff Garrett)
(Unichappell, BMI)

She follows up "Lizzie and the Rainman" with a tune dripping with even more cross-country potential. Should reach the pop market with its good-timey attitude.

ARTHUR ALEXANDER—
Buddah 492

EVERY DAY I HAVE TO CRY SOME (prod. by Al Cartee & George Soule/Mucle Shoals Music Mill)
(Combine, BMI)

Vocalist who had a soul 'n pop hit string in '62, then penned Steve Alaimo's biggest the following year, returns with his own interpretation of that very tune.

IMPRESSIONS—Curton 0106 (WB)

SAME THING IT TOOK (prod. by Ed Townsend)
(Jay's Ent./Chappell, ASCAP)

It took the pen of Chuck Jackson & Marvin Yancy, working with producer/writer Townsend, to come up with this superior material which the veteran act takes far!

ROGER WHITTAKER—RCA PB 10356

I DON'T BELIEVE IN IF ANYMORE (prod. by Ethel Gabriel)
(Arcola, BMI)

One of the industry's few female in-house producers has provided the "Last Farewell" man with a fine followup indeed, another ballad beauty for his fans.

MARGIE JOSEPH—Atlantic 3290

STAY STILL (prod. by Arif Mardin)
(Glendana, ASCAP)

An Arif Mardin/Margie Joseph collaboration (down to the superfine tune) proves the soulstress' best to date. Smoother-than-silk sound is everything but inert.

LONNIE MACK—Roulette 7175

HIGHWAY 56 (prod. by T. Seals & J. Mack/Bill Stith,
American Mutual)
(Danor/Dadgum, BMI)

That man who instrumentalized "Memphis" into a '60s biggie returns with vocals to meet the contemporary challenge of southern rock. No chart speed limit here!

**JOHN MYATT—Ariola America/
GTO 7602 (Capitol)**

YOUNG YOUNG LOVE (prod. by John Worsley)
(M&W/United Artists, ASCAP)

The Beach Boys sound as only the English could reinterpret it. A uniquely forceful falsetto and international production as this youth stands out front of the pack.

BARRETT STRONG—Capitol 4120

SURRENDER (prod. by Barrett Strong)
(Beechwood/Sanbar, BMI)

New Strong offering has some of the feel of Marvin Gaye's "What's Goin' On" told on a purely romantic level. Give it up and turn it loose: You gotta yield!

ARTHUR LOUIS—Island 033

KNOCKIN' ON HEAVEN'S DOOR (prod. not listed)
(Ram's Horn, ASCAP)

Whatever the reasons for the current Dylan/reggae marriage, here's a new version of the rock bard's '73 hit, adding moog to the melting pot. Portal power!

BASIC BLACK AND PEARL—
Polydor 15111

THERE'LL COME A TIME, THERE'LL COME A DAY
(prod. by Arosan-Cape-Van Winkle/WAM)
(Think Big, CAPAC)

Soul/disco group from Canada has already caused a substantial enough stir to warrant this import B-side to be flipped for U.S. action. Start of a hit string!

HARLEM RIVER DRIVE—Arista 0142

NEED YOU (prod. by Stan Vincent)
(Laser, BMI)

Group named after a New York byway (and noted Bobbi Humphrey album cut) displays early signs of building a big black highway to success on their own.

ATLANTIC OCEAN—Atco 7032

JAWS (prod. by Babbitt & Mironov)
(Walden/Jambitt, ASCAP)

As the tide of "Jaws" novelties begins to sweep over recordom, count this studio group well in the race to ride that perfect wave to top 40 play and sales.

VENTURES—United Artists XW 687 Y

SUPERSTAR REVUE (prod. by Denny Diante & Spencer Proffer)
(Unart/Earthship/Unichappell, BMI)

Instrumental kings of the California sound update their image by going disco with this Vernon Burch conception. Vocally spiced for just the right tastiness.

BLACK IVORY—Buddah 489

FEEL IT (prod. by Robert John & Mike Gately)
(Stone Diamond, BMI)

Title cut from the group's debut album for the label lets you both feel and know why their NYC-based soul sound is about to go national. A tactile tempest.

LAYNG MARTINE, JR.—Barnaby 615
(Janus)

SHOO DOO LOVE YOO (prod. by Ray Stevens/
Ahab Prod.)
(Ahab, BMI)

Man originally responsible for "Rub It In" has a harmonica-tinged country-blues item that's as catchy as they come. This shoo doo sound like one big smash!

JOE ANDERSON—Buddah 480

YOU AND I (prod. by David Jordan & Andrew Smith)
(Diversified/Classified, ASCAP)

East coast regional r&b action has proven a most successful test for this bouncy crossover sound. Now in national release, "powerful production" sums it all up.

KING BISCUIT BOY—Epic 8 50129

NEW ORLEANS (prod. by Tom Werman)
(Rockmasters, BMI)

Strong in-house production of the tune that made Gary "U.S." Bonds a national institution in '60. Canadian blue-eyed blues man adds a definitive crunch to it.

MARC WIRTZ—Tom Cat YB 10359
(RCA)

WE COULD HAVE LAUGHED FOREVER (HAPPY KIND-A-SAD)
(prod. by Marc Wirtz)
(Cataclysmic, BMI)

Male singer-songwriter-producer comes on like a cross between Paul Anka and Lobo on his melodic bow for the label. Accent on sweet harmony assures chartin'.

JOHNSON FAMILY—Atlantic 3283

PEACE IN THE FAMILY (prod. by Bob Ezrin/
Migration Records)
(Me Alone, ASCAP)

Reggae-influenced team who got off 'n runnin' with "1-2-3" turns to a more disco-slanted beat to bring both pax and profit into their fabulously funky family fold.

JAMES BOYS—Pye 71029 (ATV)

WAKE UP LITTLE SUZIE (prod. by Larry Page)
(House of Bryant, BMI)

The song with which the Everly Brothers followed up their initial "Bye Bye Love" success proves itself once again, now as a debut item for this top 40 family act.

QUIET ELEGANCE—Hi 5N 2290 (London)

YOUR LOVE IS STRANGE (prod. by Willie Mitchell)
(Jec, BMI)

The chameleon aspects of a relationship take on r&b hit hues as this female contingent makes a powerful bid for breakout attention from a Memphis base.

After two gold and platinum albums,
the Ohio Players' new album "Honey"
is a natural.

Spread it around.



Mercury SRM-1-1038 Musicassette MCR4-1-1038 8 Track MC8-1-1038 Quad 8 MQ8-1-1038

The Ohio Players, winners of six Record World R&B awards.



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

KING HARVEST

A&M SP 4540 (6.98)

"Dancing In the Moonlight"-famed quartet rekindles that easy flowing, infectious sound with this disc. And, though it has been quite some time between releases, it looks like this one's got sturdy staying power with a natural feel that's immediately grabbing. Earthy delights include "Country Pie," "Little Bit Like Magic" and "As Soon As We Can . . ."



... IS IT SOMETHING I SAID?

RICHARD PRYOR—Reprise MS 2227 (WB) (6.98)

Coming off his highly successful "That Nigger's Crazy" set, Pryor wows 'em once again, further strengthening his grip as one of the top recorded comics of the '70s. His humorous outlook on cultural patterns keeps the laughs a comin', though screening material for on-air or in-store play is advisable.

LAND OF MONEY

HYDRA—Capricorn CP 0157 (WB) (6.98)

Southern rockers dole out boogie-band flavors in the fine tradition of the Macon-based label, with Wayne Bruce's gravelly vocals leading the band's best effort to date. The time's ripe for copping lots of progressive and pop play; tune toppers include "Makin' Plans," "Get Back to the City" and "Slow and Easy."



RITCHIE BLACKMORE'S RAINBOW

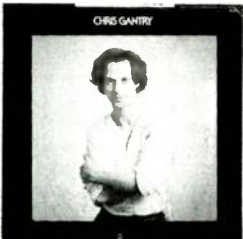
Polydor PD 6049 (6.98)

One of Deep Purple's founding fathers and rock guitar genius emerges with a newly formed group, sounding, not unexpectedly, very much like his aforementioned musical force. The sounds are hard 'n heavy, very much FM-oriented, and highlighted by "Self Portrait," "If You Don't Like Rock n' Roll" and "Snake Charmer." The gold's in the grooves!

CHRIS GANTRY

ABC Dot DOSD 2017 (6.98)

Though Gantry debuts on the country side of the ABC labels, this release goes way beyond country categorization and thereby its limitations; pop and progressive formats should welcome his refreshing style. Down home sounds are at their best on "Harmony," "Come and Lie Down" and "Rock and Roll Health Food Nut." Very reminiscent of early Nilsson.



SPIRIT OF THE BOOGIE

KOOL & THE GANG—De-Lite DEP 2016 (PIP) (6.98)

Combine a track record that's kept this band right up there among the best of them with the fact that the single title tune hit the top slot on The R&B Chart and assumed top 30 positioning on the pop chart and what you have is a sure-selling album! Dazzling disco rhythms haunt this spirit!

SABOTAGE

BLACK SABBATH—Warner Bros. BS 2822 (6.98)

Those heavy metal rockers continue with their patented solid wall of sound, sure to garner progressive play and ensuing sales from the fans gathered over lo these many years. Bassy harmonies set upon rocking riffs are at their forceful best on "Hole In the Sky," "The Thrill of It All" and "Am I Going Insane (Radio)."



DOG DAYS

ATLANTA RHYTHM SECTION—Polydor PD 6041 (6.98)

Those superline Southern sidemen strut their Studio One stuff in even better fashion than on previous releases. Born with instruments in their hands, their expertise comes through 100 percent as they tackle a variety of styles with grace. All cuts dazzle, with special sparklers including "Crazy" and "Silent Treatment."

WHITE LIGHTNIN'

Island ILPS 9325 (6.98)

Debut release from these funky music-makers, with Felix Pappalardi production showing the former Mountain-man in sterling form, is sure to explode on a variety of levels. The trio delivers hard drivin' r&b sounds in a fashion also suitable for pop and progressive exposure, as indicated by "Joke's On You," "Blood Tears" and "Young Blood."



7-6-5-4-3-2-1 BLOW YOUR WHISTLE

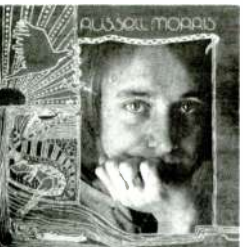
GARY TOMS EMPIRE—PIP 6814 (6.98)

Disco's initially picked up on this group's title tune, then came heavy r&b action which lead to a monster record on the r&b airwaves, with some pop inroads made. That's quite a feat for a brand new group and this ensuing album makes that exhibited potential a reality. Don your dancing shoes for a listen to the title smash and "Feel That Funky Groove."

RUSSELL MORRIS

RCA APL1 1073 (6.98)

Singer/songwriter launches his label affiliation by dispensing sweet sounds embellished by spare but effective musical accompaniment. Ballads are interspersed with faster-paced but flowing rockers, and, as for package pleasers, check out "Sweet Sweet Love," "Hard Road," "Miss Rock 'n Roll" and "Let's Do It." Sure to Russell up lots of sales!



HUB

Capitol ST 11439 (6.98)

Harmonizing trio delivers strong interpretations of contemporary classics and renditions of some not-so-familiar tunes in impressive style. Randy Newman's "Sail Away" is unusually rendered; "Ooh Honey, Honey" is sure to get your body movin'; "Down the Road O' Peace" will be a fast disco fave and "I'm In Love Again" is a '50s-styled sizzler. Hubba!

COUNTRY BOY CITY MAN

MR. CIX—Haze LP 75 01 (6.98)

Small label emerges with a fine set from the rockin' Mr. Cix, sure to have its impact felt soon via the progressive airwaves. The artist rocks 'n rolls his way through the grooves, delivering tight 'n rumblin' sounds that should not be overlooked. Suggested super samples include "Be Yo Man," "Let Them Talk" and "Miss Clean."



GENE CORMAN

Thimble TLP 7 (Audio Fidelity) (6.98)

Artist's debut comes in tandem with the label's introduction into the progressive/pop world. The sounds are soft and of the folk-rock genre, well-suited for both FM and top 40 consideration. The musicians gathered are some of Gotham's finest, with "Minstrel Boy" and "Tie That Binds Us" being the best bets.

They've done it again.



Jive Talkin'
by the Bee Gees,
from their newest album,
"Main Course."

No.1 Billboard, No.1 Cashbox, No.1 Record World.

Congratulations from RSO Records, The Robert Stigwood Organization
and Casserole Music



On RSO Records
Distributed by Atlantic/Atco Records.

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Hosea Wilson: Promoting 20th Century

By DEDE DABNEY and ELIOT SEKULER

■ *Hosea Wilson is one of the industry's leading promotion men. The 20th Century vice president started his career in the recording industry 17 years ago booking shows into the Los Angeles area. Now in charge of promotion for 20th, Wilson's industry experience in between those functions includes maintaining his own label—and doing independent promotion. In the following Dialogue, the vice president of the prominent label lends us his special insight on the pulse of promotion.*



Hosea Wilson

Record World: Do you find that the secondary stations are becoming more research-conscious? Are there still many stations that will play a record simply because they like it?

Hosea Wilson: That depends on the individual promotion man.

RW: Why don't you describe what effective promotion is all about?

Wilson: If you've got a good man working your product and a hip station that's aware of good product, seven out of 10 times you'll get your record played. You can tell a hit and you can tell a record that you have to work on, and a lot of times they'll give you a break, as long as you're honest with them. Promotion, to me, is being fair. I try to be as honest as I can because if I'm not, I lose the stations' trust and that makes it hard to ask for a favor when I really need one. All stations don't play my records but I really baby the ones that do; I concentrate on them as if they were just born, I make love to them. Those are the people that will help you. There are a lot of stations that are prima donnas; they think that they're above reproach and the people at those stations all want to be a&r men. They'll try and tell you how to do things, and you just can't accept that. It isn't up to them to decide how you make your records.

RW: Is that particularly true in major markets?

Wilson: In one or two of the major markets, yes. There are a couple of stations that think they know everything about music. My feeling is that if it's a hit record, play it. I don't deal in personalities; I deal in music only and when a guy becomes a prima donna, I just leave him alone. There are stations that I tell my guys not to even go to. I want them to concentrate on the stations that are helping us. There are so many factors that go into promotion—if you make the sales happen, it makes a station look very silly if they don't play your record. Sometimes they'll put it on reluctantly and they'll accuse me of forcing them to play the record. I'll say that I didn't force them into anything, because if they didn't play it, it's all right with me.

RW: If there are three or four major stations in a given market and two of them go on your product, are the others necessarily forced into playing it?

Wilson: Sometimes that happens. Radio stations are playing a chess game, and that's what makes promotion so interesting.

RW: To what extent do you involve yourself in a&r decisions?

Wilson: If I like a particular sound or groove that I hear, I'll encourage an artist to stay with it. I don't like sound-alikes. There's only one artist that can do a particular thing and have it mean something. There's one Barry White, one Aretha Franklin, one James Brown and one Isaac Hayes. You can't duplicate those people and when somebody comes to me and says, "I've got somebody who sounds just like so-and-so," well, they can keep them because the artist that got to the marketplace first with a particular sound is going to be the one who sells records.

RW: For a while, a lot of people were comparing Barry White to Isaac Hayes. When you first heard Barry, did you agree with that comparison?

Wilson: No. Barry's music is very difficult to compare with anybody else's. His music tracks are in no way similar to anybody else out there. Barry comes from a classical background as opposed to r&b

or what have you, and if you listen to him, he's found a kind of blend that appeals to almost everybody. The music is universal, which is something that I really found out when I went to Europe. In Germany, I heard so much Barry White that I almost didn't like it. Every discotheque that we went to was playing five Barry White records, then Love Unlimited, then Love Unlimited Orchestra. They were playing whole albums at a time. I couldn't believe it.

RW: Do you find that it's getting easier or more difficult to cross a record over from r&b to pop?

Wilson: It's hard.

RW: What factor is most important? Would it be just sales?

Wilson: That doesn't mean anything. It just depends on what the pop station thinks of the record. Love Unlimited came close to 800,000 in sales and the pop stations still wouldn't go on it.

RW: What made the first Barry White record cross over in such a big way?

Wilson: It didn't. We did almost a million on black stations before the white stations even took a chance on it. My point of view is that out of the million people who went out and bought the first Barry White album, a lot of them were white people who had been listening to black radio. I think that anything that black people like is going to catch on with white people as well. You can take Motown as an example; when they were really hot, all the white stations went on them immediately. Then, after black stations quit playing them so much, the whites stopped as well. Whatever the brothers do and make successful, the whites will generally follow and jump on the band wagon. It seems that up until "Can't Get Enough" the white stations went on Barry White records immediately. But now there's only one black artist that the white stations will pick up automatically—Sly Stone.

RW: Do you find that the secondaries in any particular region will be more likely to take a chance on breaking a record—the south, for example?

Wilson: Absolutely. The Leon Haywood record busted out in the South and it's just beginning to generate more play back east. A lot of records break out of there because southerners, I think, are more warm to music and maybe because they don't have as much activity as people in the east. Easterners have something to do all the time, while southerners maybe go to the local clubs or stay home house-partying, playing records and dancing. The way I see it, there are three different kinds of record buyers. First, there are the party-givers who run out and buy something they like as soon as they hear it. The second group are the people who like the record but wait on their checks before they go out and buy it. The third group are the people who hear a record so many times that they feel that they're not hip unless they have it. That's why it's important to have a record in the marketplace as soon as possible once it's starting to get exposure.

I think any company that has more than 10 or 12 r&b acts is overloaded, unless it's a company . . . with a huge department.

RW: If you were to get a record played in a secondary market—say Chattanooga—how long would it take your distributors to get it into the stores?

Wilson: In an out-of-the-way place, you'd have to give it five working days. If we were to order it on Monday, they'd probably try to have the records in there by Friday. It doesn't hurt too much in that kind of market because the people are accustomed to waiting a couple of days. If it goes much longer than that, the people will spend their money on something else and we'd lose the sale.

RW: Including the Westbound roster, how many acts are currently signed to 20th?

Wilson: About 75.

RW: How many of those are considered r&b?

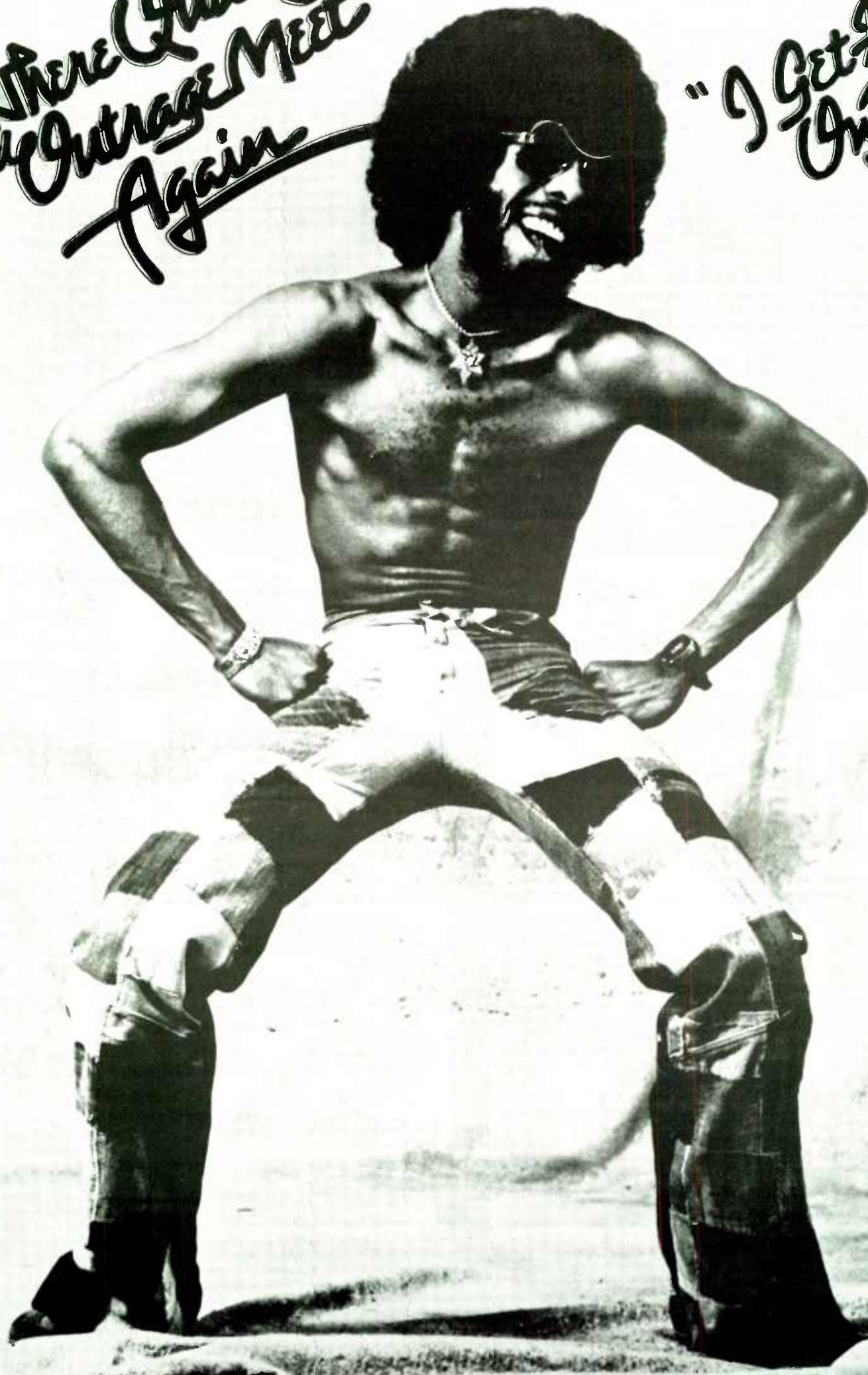
(Continued on page 106)

The new Sly Stone single.

Where Quality
and Outrage Meet
Again

"I Get High
On You"

8-50135



THE COAST

By BEN EDMONDS



■ **FAT 'N' SASSY:** Those two fun-lusting fat persons, **Flo (Mark Volliman) & Eddie (Howard Kaylan)** are finding out that the process of having fun can occasionally be a major pain in the ass. Sections of their new album, "Illegal, Immoral & Fattening," were recorded live at the Roxy and contain—in the best tradition of the rock critics they are—parodies of and satire on several of rock & roll's most esteemed characters. Though several people at Columbia were reportedly nervous at first about the possible legal implications of the satire, the album sailed through the label's tough legal department with ease. Publishing is where the album actually encountered complications. Columbia reportedly normally prefers to pay publishing on only 10 songs per album (or 20 total cents per album, with each of the 10 songs getting 2 cents apiece) but, with the bits and snatches of other people's material they perform, the song count on the Flo & Eddie album totaled 14. So what happened was that, with the band on tour in Australia, producer **Joe Wissert** had to approach the artists parodied and attempt to negotiate a reduced publishing rate on the songbits used. Which meant convincing artists not only to accept being lampooned, but also to subject themselves to such treatment at a lower royalty rate than they're accustomed to. **Marc Bolan** gave a quick OK ("He was in no position to worry about it," said Howard. "A penny's a penny.") **Allen Klein**, whose Abkco holds the rights to "Jumpin' Jack Flash," surprised everyone when he cheerfully assented. And **Jerry Lewis** even gave them use of the "Tibetan Memory Trick" for free! **George Harrison's** lawyers tied things up for awhile, but when Hari finally sat down and listened to the entire album ("in context," according to Mark, "so that he could hear that he wasn't the only guy being made a fool of") he too went for it. **Elton John** thought it was terrific and encouraged them to keep it up; **Joni Mitchell** offered a well-considered "Far out." It looked like all of the heavy duty negotiating had been concluded, when in stepped **Irving Berlin** Music and denied permission for the lyrics to "No Business Like Show Business" to be printed on the album's inner sleeve, ostensibly reasoning that such use might endanger the sales of sheet music on the song. The revision was made, however, and the album is finally expected out in a couple of weeks. One interesting sidelight is that among the people whom Flo & Eddie take good-natured pokes at are **Helen Reddy** and **Earth, Wind & Fire**, the two other acts that Joe Wissert produces. But none of the popstars who feel the sting of the tumid twosome's slings and arrows are really in a position to complain about it, because those who publicly demonstrate that they're too paranoid to be able to laugh at themselves are bound to be laughed at anyway . . . All is far from well in the land of the sometimes-fabulous **Faces**. The extension of the **Rolling Stones** tour, which utilizes the services of Faces guitarist **Ron Wood**, forced **Billy Gaff** (the Faces manager) to cancel the first three dates of their tour, with a potential monetary loss in receipts he estimates at about \$200,000. To voice his displeasure, Gaff even had a press release to that effect issued. The reason that rehearsal time is so important to this Faces tour (which hasn't exactly been the case in the past) is that the band will be supplemented by the **Memphis Horns**

(Continued on page 105)



Congratulations are given to Helen Reddy and her husband-manager Jeff Wald by Jane Fonda (left) and her husband, senatorial candidate Tom Hayden (second from left), at the Capitol recording artist's sell-out engagement at the Universal Amphitheatre in Los Angeles. Ms. Reddy's new single is "No Way To Treat A Lady," the title of her current Capitol album.

ABC Branch Changes

■ **LOS ANGELES** — In a restructuring of the ABC Records branch system, Lou Sebok, vice president and director of field sales and branch operation, has named Lou Verzola general manager ABC Branches. In addition, Howard Bloomfield has become national field credit manager and Charles Trepel field sales manager.

Verzola started at ABC Records in September of 1970 as Los Angeles branch manager. Before that, he had spent fifteen years (1952-67) with Decca and served (from 1967 to 1970) as western regional manager and in national sales at Dot. In his new position, Verzola will continue to report to Sebok and will coordinate branch activities along with serving as liaison between the branches and ABC label headquarters in Los Angeles.

Background

Formerly national branch operational and branch manager, Bloomfield joined ABC Records in 1971 as credit and office manager of the Burbank, California branch. Prior to that he was at A&M Records. His responsibilities will now primarily consist of managing the field credit operations for the ABC branch system.

A veteran of the industry, Trepel has been working for ABC Records since 1959, when the label bought Command Records where he had been employed in the sales department for four years. Until his new appointment, he was national accounts manager. His duties will now include coordination of the efforts of the entire ABC sales and merchandising staff.

Verzola will continue out of the ABC Burbank branch office, while Bloomfield and Trepel will be located at the New York branch.

Jackson Exits A&M, Forms Prod. Firm

■ **LOS ANGELES** — Michael J. Jackson, a&r staff producer at A&M Records for five years, has exited his position from the label to pursue independent production and create his own company, Quiet Stalker Productions.

Jackson started with A&M in 1970 under Chuck Kaye, administering a&r for the label, and became a full-time producer in 1971, working with artists such as Paul Williams, Mimi Farina, Tom Jans, Wayne Berry, Valerie Carter, Howdy Moon, Patti Dahlstrom (for 20th Century Records), and most recently, Pablo Cruise.

Previously, he was with Elektra Records from 1968 to 1970.

His company, Quiet Stalker Productions will be based in Los Angeles. The phone number will be (213) 877-4053.

Wiesel To Head Polymusic Inc.

■ **NEW YORK** — Dr. Werner Vogelsang, president of Polygram Corporation, has announced the appointment of Abe Wiesel to the position of vice president, finance, and general manager of Polymusic Inc.

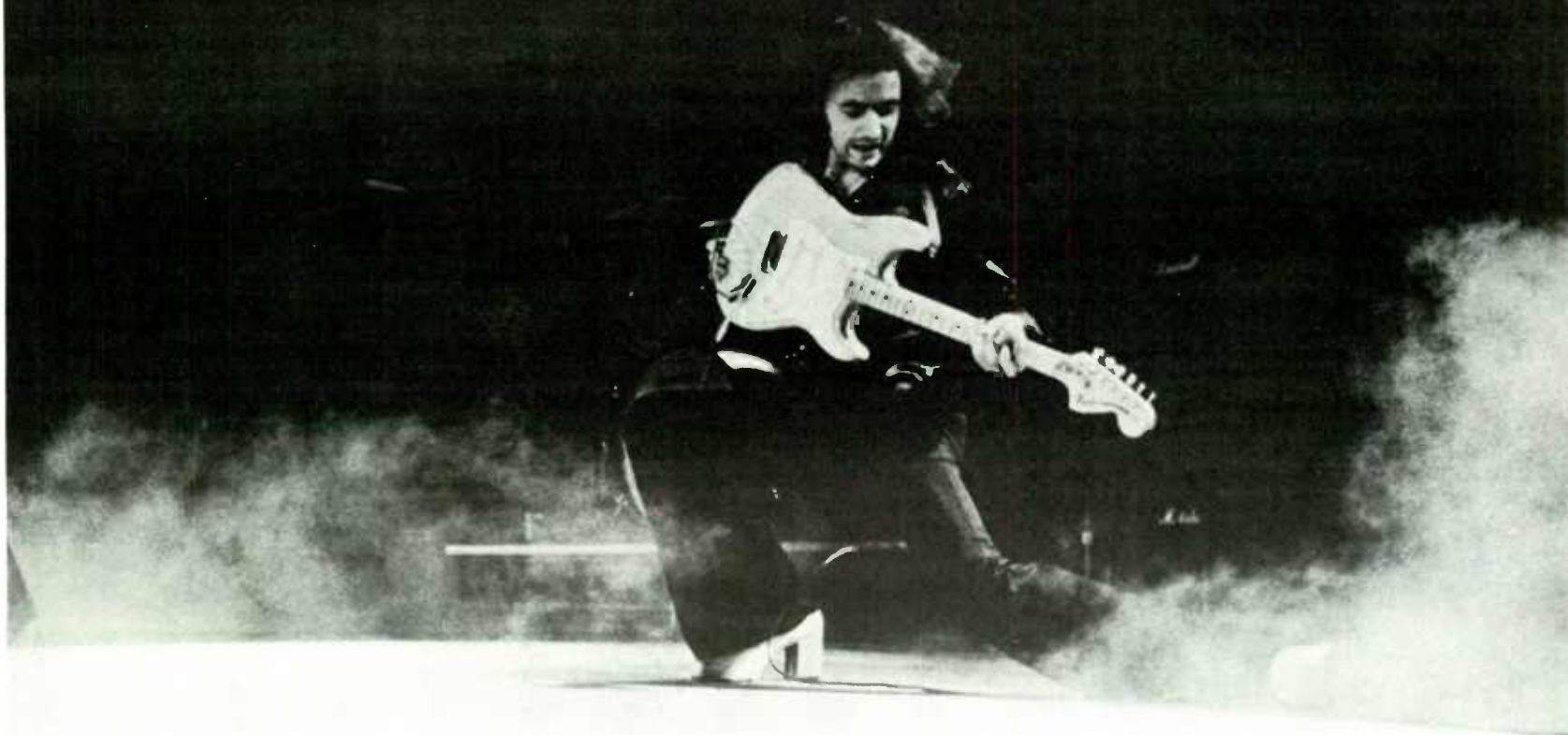
In this position, Wiesel will be responsible for the overall direction of Polymusic, the mail order division of Polygram, which operates classical record clubs under the names of "International Preview Society" and "Great Awards Collections."

Wiesel joined Polymusic in April, 1975 as vice president, finance and operations. Previously, he was executive vice president of Dynamic House/Tele House Inc., a TV promotion mail order record company, and prior to that was with CBS Columbia House for 11 years, most recently as vice president, marketing, planning and administration.

From Deep Purple to a totally new spectrum.

RITCHIE BLACKMORE'S

RAINBOW



Ritchie Blackmore. His guitar helped sell 14 million records in just one year.

Ritchie Blackmore. One of the founders and driving forces of the phenomenally successful group, Deep Purple.

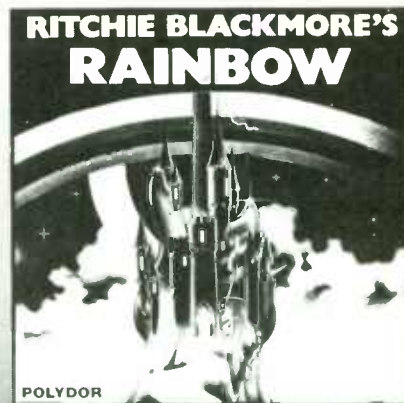
Ritchie Blackmore's Rainbow. Because he decided to go in search of new colors. And found a totally new spectrum of sound.

Blackmore's superstar credentials and the advance word that precedes this album combine to make it one of the

year's most eagerly anticipated releases for rock fans.

Rolling Stone, Crawdaddy, and the cover of Circus Magazine have already committed to Rainbow.

It's time for every store to stock and display this album. And keep their eye on the totally new spectrum on the horizon.



Ritchie Blackmore's
Rainbow
PD-6049



Marketed by Polydor. Distributed by Phonodisc

Available in Canada through Polydor Ltd.

Tight Playlists Come To Country

By DON CUSIC

■ NASHVILLE — Shortening playlists may be a coming trend on country music stations across the nation, with a number of stations—including WJJD in Chicago, WMC in Memphis, WBAP in Fort Worth and WSLR in Akron—trimming down their lists considerably.

The reaction is mixed, with most national promotion and sales personnel conceding that it will probably result in more record sales but that it would be harder to break new acts.

Bill Williams, head of country promotion for Capitol, stated that "We might as well accept it—it's going to happen anyway," stating further that he believed that it would be "the song, not the act" that would be the key to getting programming. "Artists are going to have to cut hit songs to be played," he said.

WMC's Les Acree echoed this sentiment, adding that "not that much product has come out recently that we wanted to add to

our station." The trimming of WMC's list came about "because of less quality records," according to Acree. He added that a number of new acts are breaking, but he finds that the audience is more familiar with songs and not the acts and that established acts are less sure of receiving airplay with each release with the shorter playlists.

Larry Baunach, head of country promotion for ABC Dot, stated that "this will help the bigger hits be even bigger," adding that in most markets, only the hits are racked anyway—usually only the top ten. Baunach also stated that his company "doesn't tell the stations if it's right or wrong—whatever they do, we adapt and adjust." He further stated that he could see the reason for major markets cutting their playlists but that the semi-major markets cutting their playlists meant that artists would not have a starting place to break.

Roy Wunsch of Epic stated that
(Continued on page 116)

AM ACTION

(Compiled by the Record World research department)

■ Barry Manilow (Arista). A good week of adds on his latest, with new airplay on KHJ, CKLW and KJR. A super jump of 30-20 on WLS, supported by strong moves in several other areas: 24-19 WSAI, 33-29 WIXY, 6-2 WHBQ, HB-29 WOKY, also 28-26 WQXI, 29-22 WRKO, 37-36 KILT, 6-6 KDWB, 5-4 WFIL and 2-2 WCOL.

Carpenters (A&M). Another solid group of additions for this record. Now on WQXI, WSAI and KILT; also on WCOL (HB-36), WIXY (39-34), KHJ (HB-29), WMAK (extra-30) and KJR (extra). This record is looking stronger each week.



Paul Simon

Janis Ian (Columbia). Filling in the scoreboard this week with new airplay on WSAI (#27) and KFRC, and really starting to move with great jumps like 39-26 WABC, 20-10 WRKO, 30-18 WHBQ, 29-20 WOKY, 23-17 KILT 17-11 WMAK, HB-27 CKLW, 23-16 KHJ, 25-19 WIXY, 30-23 13Q, 22-18 WQXI, 19-18 WCOL, #10 WFIL, #8 KSTP and #8 KDWB. This record is showing its wide-spread appeal.

David Geddes (Big Tree). This record ran on to the playlists of WHBQ, CKLW and WFIL, along with moves of 21-5 WCOL, 27-15 WQXI, 18-16 WRKO, 12-4 WOKY, 13-2 KDWB, 17-14 KSLQ, extra-KSTB. lp cut-KILT and night play WMAK. Also 21-18 Y100, 32-25 WCFL, 27-20 WPGC and extra-WPIX.



Morris Albert

John Denver (RCA). Last week's Chartmaker continues to gain response with adds at WCOL, WPGC (#28), WQXI, WHBQ, KDWB, WPGC and KILT. Supported by moves such as new-24 WFIL, 40-35 WIXY, new-23 WIBG, 30-25 WMAK and numbered at KTLK.

America (Warner Bros.). Numbered at KLIF, KTLK, WMAK and WCOL, this week found the record being added at WSAI, 13Q, WIXY, KJR and KSTP. After a slow start it has come on very strong.

Paul Simon/Phoebe Snow and Jessy Dixon Singers (Columbia). This week's Chartmaker, added at WFIL, 13Q and WSAI after last week's out-of-the-box adds at WQXI, KILT and WVBF.

CROSSOVER

People's Choice (TSOP) "Do It Any Way You Wanna." An r&b hit, this record follows in the footsteps of Van McCoy as a pop breakout out of New York City, having crossed over with adds on WABC and WPIX.

NEW ACTION

Morris Albert (RCA) "Feelings." WCOL, KHJ, WMAK and WRKO got the feeling and went with the record this week; moves include: 7-4 KFRC, 30-24 KILT, 25-22 WIBG and extra-KIMN.

Austin Roberts (Private Stock) "Rocky." #1 at WCOL for the second week, this record was added at WQXI, 13Q and KILT, following last week's adds at KJR and WIBG. Also extra-24 WMAK. (This week's Powerhouse Pick.)

"Winners
Never Quit,
Quitters
Never Win..."

THE BALLAD AND TRUE
LIFE STORY OF
THE ONLY
UNDEFEATED
HEAVYWEIGHT
CHAMPION OF
THE WORLD
ROCKY MARCIANO

SUNG BY HIS FRIEND AND
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AND WRITTEN BY
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Why Does This Man Read Record World?



As an engineer, he depends on Record World's charts and features for weekly, up-to-date information on the latest trends, sounds and innovations in the recording field.

Remember, Record World reaches the decision makers of today's music industry— for this reason more people select Record World more often to carry their message.

RCA Sets Aug. LP Release

■ NEW YORK — Six debuts are included in RCA's 29-album August release. Making their bows on the RCA label are Daryl Hall and John Oates, Alquin, Stark and McBrien, Juice Newton and Silver Spur, Billy Walker and cellist Lynn Harrell.

Russian Music

There additionally will be three special Russian music albums from the Philadelphia Orchestra; on the Pablo label, there will be an 8-lp package titled "The Tatum Group Masterpieces," and Anita Kerr returns to RCA with "The Anita Kerr Singers."

The release includes:

Popular — "Juice Newton and Silver Spur;" "Rocket Man — A Tribute to Elton John" by Hugo Montenegro and his Orchestra; "Nobody Can Wait Forever," by Alquin; "Big Star" by Stark & McBrien; "Tails Out," by Wayne Berry; "Say Forever You'll Be Mine" by Dolly Parton and Porter Wagoner; "Daryl Hall and John Oates;" "Lovin' and Losin'," by Billy Walker; "The Anita Kerr Singers" starring Anita Kerr, and "The Pridemen."

On Pablo — "The Tatum Group Masterpieces," volumes 1 through 8 individually available, and under the same title, a deluxe 8-record set; and "Oscar Peterson et Joe Pass a Salle Pleyel" (a two-record set).

The soundtrack from "Moses, the Lawgiver," the television series composed and scored by Ennio Morricone, will also be released.

On Red Seal—Brahms: Symphony No. 4 and Academic

Stewart & Faces Film Set by Grod Prod.

■ NEW YORK—The first feature film documenting the live performance of Rod Stewart and Faces will soon be distributed to movie theatres throughout the country. The film is entitled "Roger Grod Productions, Inc. Presents Rod Stewart and Faces Featuring Special Guest Star Keith Richard."

The film, which runs 71 minutes in length, captures the final concert of the Faces' 1974 British Tour at Kilburn State, a reconstructed theater in north London. The event was filmed in color and was recorded and mixed in 24-track studios in Great Britain. Stewart himself helped to edit the film and mix the sound.

The individuals comprising Faces on their 1974 British tour were: Ron Wood (lead guitar and rhythm guitar), Ian McLagan (keyboards), Kenny Jones (drums) and Tetsu Yamauchi (bass). A special guest appearance was made by Keith Richard of the Rolling Stones.

Festival Overture, Leopold Stokowski conducting the New Philharmonia Orchestra; Shostakovich: Symphony No. 5, Eugene Ormandy conducting the Philadelphia Orchestra; Rachmaninoff: Symphony No. 2, Eugene Ormandy conducting the Philadelphia Orchestra; Prokofieff: Alexander Nevsky, Eugene Ormandy conducting the Philadelphia Orchestra; Mozart: Six Quartets Dedicated to Haydn, Vol. 3, the Guarneri Quartet; Schubert: Quintet in C, opus 163, the Guarneri Quartet with cellist Leonard Rose; Dvorak: Cello Concerto in B Minor, cellist Lynn Harrell with James Levine conducting the London Symphony Orchestra, and "A Little Night Music," the original London cast recording.

Deane Exits Burlington

■ NEW YORK—Eddie V. Deane has left his position as general professional manager of Burlington/Felsted. The companies recently terminated east and west coast creative and professional department activities. Among those Deane signed to Burlington were Tim Moore, Stephanie Mills, Greezy Wheels, Olympic Runners, Michael O'Gara and Barry Miles and Silverlight. Deane can be reached at (212) PL 7-8833 or (914) 693-2825.

UA Signs Rod Taylor



Shown celebrating the signing of Rod Taylor to an exclusive recording contract with United Artists Records are (from left) Denny Diante, UA director of artist acquisition and development, a&r; Taylor's manager Steve Binder of Steve Binder Productions; and Al Teller, president, United Artists Records. Actor-composer-writer-singer-poet Taylor has completed a role as Clyde Barrow for a CBS-TV film on the Post-Office slated for 1976. Taylor will begin recording his debut UA album in September at England's Trident Studios.

CBS 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 manage 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.

Clean-Up Campaign Planned by Atlantic

■ NEW YORK—Atlantic Records has announced the start of the department of Youth Parks Clean-Up Campaign. Organized and named after Alice Cooper's current single from his gold-certified Atlantic lp, "Welcome To My Nightmare," the Department of Youth, in conjunction with the City of New York's VIP (Volunteers In the Parks) Program, will commence park clean-up activities on Tuesday, August 12, at noon, in lower Riverside Park.

The VIP Program, run by New York's Parks, Recreation and Cultural Affairs Administration, will supply 200-300 neighborhood Department of Youth Clean-Up workers with DOY sun visors, DOY arm bands and DOY plastic collection bags for the clean-up operation, as well as a truckload of rakes, shovels and brooms. Materials are donated jointly by Atlantic Records and Alice's Alive Enterprises.

It is expected that the Department of Youth Parks Clean-Up Campaign will go into similar operation shortly at other parks in the New York metropolitan area. The campaign is already being planned for operation in other major cities around the U.S. through the rest of the summer, coordinated by the Atlantic Records publicity department in New York.

MOA Exposition Set for Chicago

■ CHICAGO—The 1975 International Music and Amusement Machines Exposition will take place October 17-19 at the Conrad Hilton Hotel here.

Free exhibit space in the press section will be given to publications serving the industry.

new york central

By IRA MAYER

■ SHORT TAKES: Is Elton John working out plans for an animated version of "Captain Fantastic"? . . . America's "H" fetish ("Hearts," "Holiday," etc.) continues this fall with release of a greatest hits package titled "History." . . . Hoyt Axton producing **Commander Cody and His Lost Planet Airmen** . . . From Waterloo Village, New Jersey, RW's Maddy Miller reports spotting Paul Colby front row with Nikon taking pictures of Dolly Parton. The Parton/Gary Stewart show, part of RCA's summer series at Waterloo, attracted one of the largest gatherings of New York press this side of the "Jaws" screening (or the **Stones** at the Garden) . . . Atlantic reissued the AWB single, "If I Ever Lose This Heaven," at DJ suggestions. Minus a verse after the break, it's down to 3:24 . . . Susan Munao reportedly joining the new Caribou Records staff, with Patty Faralla going to Rogers & Cowan . . . The Beacon Theater is setting up a plan whereby the facility, complete with stage crew' lights and box office, will be made available free of charge Monday nights to record companies for showcase purposes. The hope is to gain record company interest in use of the theater for regular concerts. Information is available from Stefan Capan at (212) 686-6670. . . . "Rodgers & Hart" celebrated its 100th performance by giving free tickets to the first 500 couples showing up for the August 7th performance . . . Nigel Olsson's solo album is readying for September release with three self-penned songs, including the up-coming single "Something's Lacking In Me." Olsson is also heard on Rod Stewart's next, as are all of Booker T & the MG's except Booker T . . . John Reid handling Queen . . . Peter Stampfel working on a piece about Rounder Records (named after his original Holy Modal Rounders group. He's now got a band called the Unholy Modal Rounders) for Circular . . . Copies of the imported Neil Sedaka album "Overnight Sensation" are floating around, ¾'s of it being what Rocket will release here in September or October under the title "Hungry Years." Paul Drew got a copy and pulled "Bad Blood," featuring Sedaka and Elton, and Rocket is said to be happy with the problem that's creating . . . Try To Remember" is the only charted show tune from a currently running New York production via Gladys Knight & the Pips' single. The show is "The Fantasticks," now in its 16th consecutive year.

An Open Letter to the Record Business About RICHARD PRYOR

THAT NIGGER'S CRAZY was not the kind of album title dear to the hearts of mid-America's department store buyers.

Yet that album sold. Over a million.

Over-a-million is hardly in the under-the-counter, Ruth Wallis league.

Neither is Richard Pryor.

Over-a-million means more people love hearing/buying/having a new Richard Pryor than a new Andy Williams.

Over-a-million means as well-accepted as The Carpenters.

On July 25, Reprise Records released Richard Pryor's all-new album.

Its title: IS IT SOMETHING I SAID?

We urge the record business to grow up.

Richard Pryor is no closet comic.

There are what used to be called "dirty words" on the album. Apparently, those words aren't upsetting as many people as you might think.

IS IT SOMETHING I SAID? will absolutely not be marketed by Reprise as an under-the-counter album.

Nor as an only-for-blacks album.

The new Richard Pryor album is going to be 100% out front.

Where it deserves to be.

Believe it.



RICHARD PRYOR
is On Warner/Reprise Records
Where He Belongs

DISCO FILE TOP 20

- BRAZIL**
RITCHIE FAMILY—20th Century
- WHAT A DIFFERENCE A DAY MADE**
ESTHER PHILLIPS—Kudu
- DREAMING A DREAM**
CROWN HEIGHTS AFFAIR—Delite
- FOREVER CAME TODAY**
JACKSON 5—Motown (lp cut)
- DO IT ANY WAY YOU WANNA**
PEOPLES CHOICE—TSOP
- SOMEBODY'S GOTTA GO**
MIKE & BILL—Moving Up
- IT ONLY TAKES A MINUTE**
TAVARES—Capitol
- PEACE PIPE**
B.T. EXPRESS—Scepter/Roadshow (lp cut)
- CHINESE KUNG FU**
BANZAI—Scepter
- FLY, ROBIN, FLY**
SILVER CONVENTION—Midland Intl.
- MELLOW BLOW/CHECKMATE**
BARRABAS—Atco (lp cuts)
- SEXY**
MFSB—Phila. Intl.
- FOOT STOMPIN' MUSIC**
BOHANNON—Dakar (lp cut)
- FIGHT THE POWER**
ISLEY BROTHERS—T-Neck (lp cut)
- LADY, LADY, LADY**
BOOGIE MAN ORCHESTRA—Boogie Man
- FREE MAN**
SOUTH SHORE COMMISSION—Wand
- WHEN YOU'RE YOUNG AND IN LOVE**
RALPH CARTER—Mercury
- GET DOWN TONIGHT**
KC & THE SUNSHINE BAND—TK (lp cut)
- THE HUSTLE**
VAN MCCOY—Avco
- TO EACH HIS OWN**
FAITH, HOPE & CHARITY—RCA

Montiel & Mogull



Spanish actress and singer Sara Montiel, whose recordings for Discos Columbia are released in the United States on the Alhambra label, will soon be in New York appearing at Lincoln Center. Publisher Ivan Mogull carried a warning of the impending transit fare hike to Ms. Montiel during his recent trip to Europe. Shown with Ms. Montiel and Mogull (center) is his associate in Ivan Mogull Espanola and director of Discos Columbia, Enrique Garea.

Dick James, Chappell Ink Canadian Pact

NEW YORK—Dick James Music, Inc. has announced that it has entered into an arrangement with Chappell & Co. Ltd. in Canada whereby Chappell will be acting on behalf of Dick James Music in that territory in the exploitation of certain selected compositions.

Negotiations

Negotiations were completed by Joan Schulman and Ron Kramer of the Dick James organization with Jerry Renewych for Chappell.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

As media observers have surely noted, the Hustle is the most written-about and discussed dance since the Twist and the most conspicuous product of the disco revival. Last month, the New York Times ran an article on the first page of its second section called "The 'Hustle' Restores Old Touch to Dancing," complete with a basic footwork diagram for beginners, but this past week Times columnist William Safire, hardly a noted pop culturist, got into the Hustle even more seriously in an Op Ed page essay titled, "On the Hustle." Analyzing the implications of the Hustle as a dance that (1) must be learned, as opposed to the free-form dances of the past 10 years which could be intuitively picked up; (2) requires "mental communication" with one's partner and (3) involves actual body-to-body contact, Safire draws some interesting sociological conclusions. He sees the dance as a return to discipline and responsibility after a long period of "frantic self-expression" and self-absorption both on the dance floor and off. To Safire, the Hustle is a conservative political statement, an indication that "turning inward is no longer 'in'; that personal isolationism has peaked and may already be on the decline." And as such, the Hustle's success is "the most profound political development on the American scene in recent months."

I don't know about "profound" or "political," but the Hustle has meant a return to a more formalized, more involved style of dancing that means more inventiveness and excitement on the dance floor. Which leads me to a prediction of my own, considerably less portentous than Safire's but no less fervently believed-in. I don't think I'll go so far as to predict the revival of major dance marathons, but a small dance contest promotion for RCA's Faith, Hope & Charity last week convinced me that dance contests are the next big form of entertainment in the seventies. Watching good dancers in competition was more fun than most of the concerts I've been to over the past year and as a contest it certainly beats the dreary routine of the Miss America shows. I'm looking forward to 90-minute color specials on TV with one hot couple after the other competing for big prizes. Wouldn't it be great to have star dancers with the sort of pop cultural status we now give football players and rock stars?

(Cont. on page 96)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

VEGAS/WASHINGTON, DC

DJ: Bob Evans

- BRAZIL**—Ritchie Family—20th Century
- DREAMING A DREAM**—Crown Heights Affair—Delite
- EASE ON DOWN THE ROAD**—Consumer Report—Wing & A Prayer
- FLY, ROBIN, FLY**—Silver Convention—Midland Intl. (lp cut)
- FOREVER CAME TODAY**—Jackson 5—Motown (lp cut)
- GET DOWN TONIGHT**—KC & the Sunshine Band—TK (lp cut)
- GIVE IT WHAT YOU GOT**—B.T. Express—Scepter/Roadshow (lp cut)
- IT ONLY TAKES A MINUTE**—Tavares—Capitol
- THREE STEPS FROM TRUE LOVE**—Reflections—Capitol
- WHAT A DIFFERENCE A DAY MADE**—Esther Phillips—Kudu

YESTERDAYS/BOSTON

DJ: Joe Carvello

- BRAZIL**—Ritchie Family—20th Century
- DO IT ANY WAY YOU WANNA**—Peoples Choice—TSOP
- DREAMING A DREAM**—Crown Heights Affair—Delite
- IT ONLY TAKES A MINUTE**—Tavares—Capitol
- LADY, LADY, LADY**—Boogie Man Orchestra—Boogie Man
- ONE WAY STREET**—Beckett Brown—RCA
- PARTY MUSIC**—Pat Lundie—Vigor
- SALSOUL HUSTLE**—Salsoul Orchestra—Salsoul
- WHAT A DIFFERENCE A DAY MADE**—Esther Phillips—Kudu
- WHEN YOU'RE YOUNG AND IN LOVE**—Ralph Carter—Mercury

CORK AND BOTTLE/NEW YORK

DJ: Eddie Rivera

- AFTER YOU'VE HAD YOUR FLING**—Intrepids—Columbia
- LADY, LADY, LADY**—Boogie Man Orchestra—Boogie Man
- LIFE AND DEATH IN G&A**—Love Childs Afro Cuban Blues Band—Roulette
- NEVER GET ENOUGH OF YOUR LOVE**—Street People—Vigor
- PEACE AND LOVE**—Ron Butler & the Ramblers—Playboy
- RAIN 2000**—Megaton—Cenpro
- SOMEBODY'S GOTTA GO**—Mike & Bill—Moving Up
- SUMMER OF '42**—Biddu Orchestra—Epic (import)
- THINK BEFORE YOU STOP**—Notations—Gemigo
- WHAT A DIFFERENCE A DAY MADE/MR. MAGIC**—Esther Phillips—Kudu (lp cuts)

DISCO 1985/LOS ANGELES

DJ: Wayne Thorberg

- BRAZIL**—Ritchie Family—20th Century
- CHINESE KUNG FU**—Banzai—Scepter
- DO IT ANY WAY YOU WANNA**—Peoples Choice—TSOP
- DO THE CHOO-CHOO**—Jack Ashford & the Sound of New Detroit—Blaze
- FAME**—David Bowie—RCA
- FIGHT THE POWER**—Isley Brothers—T-Neck (lp cut)
- HEADQUARTERS (AUGUSTA, GA.)**—Bobby Byrd—International Brothers
- HOLLYWOOD HOT**—Eleventh Hour—20th Century
- THEME FROM THE MAGIC OF THE BLUE**—Blue Magic—Atco (lp cut, not yet available commercially)
- WHAT A DIFFERENCE A DAY MADE**—Esther Phillips—Kudu

Motown Signs Uggams



Leslie Uggams has signed an exclusive contract with Motown Records. The announcement was made by Herb Belkin, Motown vice president of creative operations. Ms. Uggams' first release for the label, titled "Leslie Uggams," was produced by Dramatics producer Don Davis, and will ship in late August. The album features arrangements by David Van de Pitte, Wade Marcus, and Rudy Robinson and was recorded in Detroit, Muscle Shoals, and Las Vegas. Pictured from left are: Grahame Pratt, Ms. Uggams' husband and manager; Leslie Uggams; and Belkin.

Col Names Westcott To Minneapolis Post

MINNEAPOLIS — Ken Yastic, branch manager, CBS Records, Minneapolis branch, has announced the appointment of Mark Westcott to the position of local promotion manager, Columbia Records, Minneapolis.

In his new capacity, Westcott will be responsible for all promotional activities for Columbia recording artists in the Minneapolis/St. Paul region as well as for coordinating artist appearances and tours within this marketing region. He will report directly to Yastic.

Westcott first joined CBS Records as a campus representative at Michigan State University, moved into the single record coordinator position at CBS Records' Terre Haute plant, and most recently was sales representative for CBS Records in the Cincinnati marketing area.

RCA Feliciano Promo

NEW YORK — Jose Feliciano and RCA Records have set in motion an advertising-promotion-personal appearance campaign in support of Feliciano's new album, "Just Wanna Rock 'n' Roll."

The campaign, which began with Feliciano's recent appearance at New York's Bottom Line, will continue in the U.S. as well as in support of a two-week tour of Canada and a subsequent two-week tour of Australia and New Zealand.

RCA is supporting the album with trade advertising, 60-second radio spots for time buys in major markets, a two-sided mobile featuring the album cover and additional radio buys in support of his concert appearances.



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BETTY WRIGHT



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603



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101 THE SINGLES CHART 150

AUGUST 16, 1975

AUG. 16	AUG. 9	
101	102	CLAP YOUR HANDS MANHATTAN TRANSFER—Atlantic 3277 (Newborn-Fields/Man-Tran, ASCAP)
102	103	ROCK & ROLL RUNAWAY ACE —Anchor 21002 (ABC) (American Broadcasting, ASCAP)
103	109	LIKE THEY SAY IN L.A. EAST L.A. CAR POOL —GRC 2014 (Rancan/Act One, BMI)
104	106	HOT SUMMER GIRLS FLASH CADILLAC & THE CONTINENTAL KIDS — Private Stock 026 (Murray-Callander, ASCAP)
105	115	YOU ARE A SONG BATDORF & RODNEY—Arista 0132 (Keca, ASCAP)
106	118	BRAZIL RITCHIE FAMILY —20th Century 2218 (Peer Intl., BMI)
107	124	KEEP YOURSELF ALIVE QUEEN —Elektra 45268 (Feldman/Trident, ASCAP)
108	108	EIGHTEEN WITH A BULLET PETE WINGFIELD—Island 026 (Ackee, ASCAP)
109	—	EVERYTHING'S THE SAME (AIN'T NOTHING CHANGED) BILLY SWAN— Monument ZS8 8661 (Col) (Combine, BMI)
110	114	THE PHONE'S BEEN JUMPIN' ALL DAY JEANNIE REYNOLDS— Casablanca NB 834 (Groovesville, BMI)
111	—	ONLY YOU CAN FOX —Ariola America/GTO 960 (Capitol) (Gurusoma/Chrysalis, ASCAP)
112	133	SO WHAT IF I AM PAPER LACE —Mercury 73694 (Murray- Callander, ASCAP)
113	—	WORK HARD LABOR DIAMOND REO—Big Tree 16043 (Atlantic) (Prolix, ASCAP)
114	101	SHOES REPARATA —Polydor 14217 (New York Times/Sona, BMI)
115	120	TURN BACK THE PAGES STEPHEN STILLS—Columbia 31079 (Gold Hill/Donnie Dacus, ASCAP)
116	—	A FRIEND OF MINE IS GOING BLIND JOHN DAWSON READ— Chrysalis 2105 (WB) (Big Secret, ASCAP)
117	—	WHAT A DIFFERENCE A DAY MADE ESTHER PHILLIPS—Kudu 925F (Motown) (E. B. Marks, BMI/Stanley Adams, ASCAP)
118	121	CHASING RAINBOWS BLUE MAGIC—Atco 7013 (WMOT/Mystic Dragon, BMI)
119	116	WHAT YOU GOT DUKE & THE DRIVERS —ABC 12110 (Cotillion, BMI)
120	125	FLYING HIGH BLACKBYRDS—Fantasy 747 (Blackbyrd, BMI)
121	123	HEY MAMA MARIAM —United Artists XW 6654 (Silver Chalice, no affil.)
122	122	KEEP OUR LOVE ALIVE PATRICIA DAHLQUIST—Epic 8 50125 (Web IV, BMI)
123	—	THE SERENADE THAT WE PLAYED DIANE GILLAND— Raintree 2202 (Ski Cat, BMI)
124	134	THE MILLIONAIRE DR. HOOK —Capitol 4104 (Almo, ASCAP)
125	129	IF I COULD ONLY WIN YOUR LOVE EMMYLOU HARRIS— Reprise RPS 1332 (WB) (Acuff Rose, BMI)
126	130	MAMACITA GRASS ROOTS —Haven 7015 (Capitol) (Screen Gems-Col/Summerhill, BMI)
127	—	WHO LOVES YOU FOUR SEASONS —Warner Bros.-Curb 8122 (Seasons/Jobete, ASCAP)
128	131	(DO YOU WANNA) DANCE DANCE DANCE CALHOON— Warner Spector 0405 (WB) (Mother Bertha, BMI)
129	132	LADY OF THE LAKES SPIRIT —Mercury 73697 (Square Snuff, BMI); Fish Fry, ASCAP)
130	—	WE BELONG TOGETHER DeFRANCO FAMILY—20th Century TC 2214 (Nom/Maureen, ASCAP)
131	—	SKY HIGH JIGSAW —Chelsea 3022 (Duchess, BMI)
132	135	WE BEEN SINGIN' SONGS BARTON STUART—United Artists UA XW 686 Y (Eyes Havit/Unichappell/Unart, BMI)
133	—	ROSANNE GUESS WHO —RCA PB 10360 (Cummings Troiano & Associates/Cirrus/Septima, BMI)
134	—	BUTTERFAT DAVID SANBORN—Warner Bros WBS 8111 (Jasong, ASCAP)
135	—	EVERY DAY I HAVE TO CRY SOME ARTHUR ALEXANDER— Buddah BDA 492 (Combine, BMI)
136	—	SUMMER DAYS LOU CHRISTIE—Slipped Disc 45270 (Elektra) (Screen Gems-Columbia, BMI)
137	—	I GOT STONED AND I MISSED IT JIM STAFFORD— MGM 14819 (Evil Eye, BMI)
138	138	GOOD TIMES (LET THE GOOD TIMES ROLL) PHOEBE SNOW— Shelter 40278 (MCA) (Kags, BMI)
139	—	GET IT UP FOR LOVE DAVID CASSIDY—RCA PB 10321 (Benchmark/Long Dog, ASCAP)
140	141	FOR YOUR LOVE CHRISTOPHER PAUL & SHAWN—Casablanca 838 (Beechwood, BMI)
141	105	BARBARA ANN BEACH BOYS —Capitol 4110 (Shoestring/Cousins, BMI)
142	113	ISLAND WOMAN PABLO CRUISE—A&M 1694 (Almo, ASCAP); Irving/Pablo Cruise, BMI)
143	—	DON'T IT MAKE YOU WANNA DANCE RUSTY WEIR—20th Century 2219 (Prophecy, ASCAP)
144	119	SHOW ME THE WAY PETER FRAMPTON—A&M 1693 (Almo/Fram-Dee, ASCAP)
145	117	SNEAKIN' SALLY THROUGH THE ALLEY ROBERT PALMER— Island 006 (Marsaint, BMI)
146	126	DOOR NUMBER THREE JIMMY BUFFET—ABC 12113 (ABC Dunhill, BMI/Red Pajamas, ASCAP)
147	127	THE ENTERTAINER (IF THEY ONLY COULD SEE ME NOW) J. R. BAILEY— Midland Intl. MB 10305 (RCA) (Multimood, BMI)
148	128	THREE STEPS FROM TRUE LOVE REFLECTIONS—Capitol 4078 (A Dish A Tunes, BMI)
149	136	I COULD DANCE ALL NIGHT ARCHIE BELL & THE DRELLS— TSOP ZS8 4767 (Col) (Mighty Three, BMI)
150	137	LIFE AND DEATH IN G & A LOVE CHILDS AFRO CUBAN BLUES BAND— Roulette 7172 (Daly City, BMI)

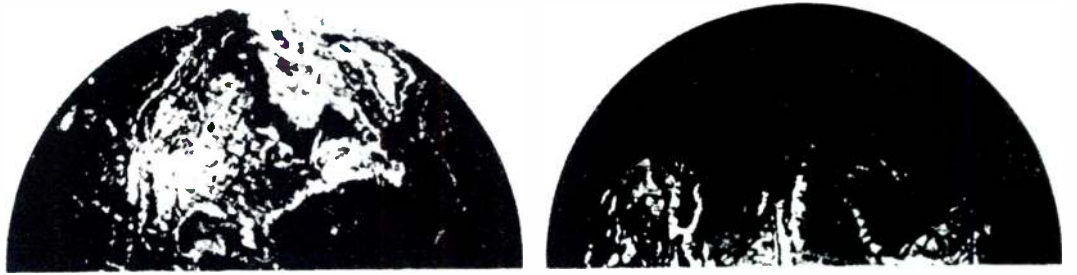
ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

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

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- SEPTEMBER MUSIC (U.S.A.)
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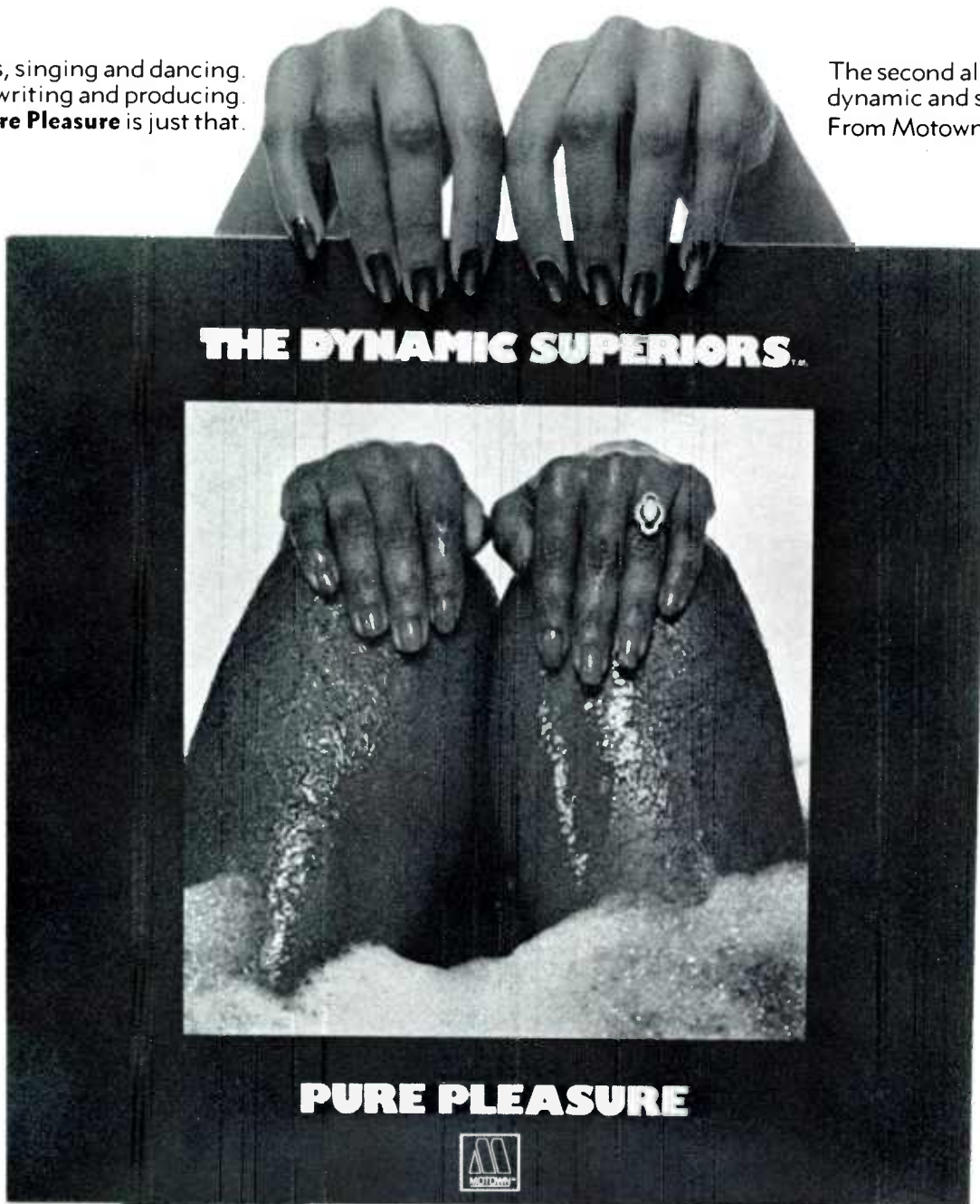
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Includes the smash single,
"Nobody's Gonna Change Me"
(M-1359)

TITLE	ARTIST	Label, Number, (Distributing Label)	WKS. ON CHART
AUG. 16	AUG. 9		
1	1	JIVE TALKIN' BEE GEES RSO 510 (Atlantic)	13
2	7	SOMEONE SAVED MY LIFE TONIGHT ELTON JOHN/ MCA 40421	7
3	2	LISTEN TO WHAT THE MAN SAID WINGS/Capitol 4091	12
4	3	I'M NOT IN LOVE 10cc/Mercury 73678	14
5	6	WHY CAN'T WE BE FRIENDS? WAR/United Artists XW 629 X	17
6	13	GET DOWN TONIGHT KC & THE SUNSHINE BAND/TK 10009	9
7	5	PLEASE MR. PLEASE OLIVIA NEWTON-JOHN/MCA 40418	11
8	14	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS/ Playboy 6024	9
9	12	HOW SWEET IT IS JAMES TAYLOR/Warner Bros. 8109	8
10	11	RHINESTONE COWBOY GLEN CAMPBELL/Capitol 4059	12
11	4	ONE OF THESE NIGHTS EAGLES/Asylum 45257	12
12	17	AT SEVENTEEN JANIS IAN/Columbia 3 10154	8
13	16	FIGHT THE POWER-PART I ISLEY BROS. T-Neck ZS8 2256 (Col)	7
14	15	THE ROCKFORD FILES MIKE POST/MGM 14772	13
15	21	COULD IT BE MAGIC BARRY MANILOW/Arista 0126	8
16	9	THE WAY WE WERE/TRY TO REMEMBER GLADYS KNIGHT & THE PIPS/Buddah 463	16
17	20	THIRD RATE ROMANCE AMAZING RHYTHM ACES/ABC 12078	9
18	25	FAME DAVID BOWIE/RCA PB 10320	7
19	8	MIDNIGHT BLUE MELISSA MANCHESTER/Arista 0116	15
20	24	BLACK SUPERMAN—MUHAMMAD ALI JOHNNY WAKELIN & THE KINSHASA BAND/Pye 71012 (ATV)	16
21	26	THAT'S THE WAY OF THE WORLD EARTH, WIND, & FIRE/ Columbia 3 10172	6
22	23	WASTED DAYS AND WASTED NIGHTS FREDDY FENDER/ ABC Dot DOA 17558	8
23	27	TUSH ZZ TOP /London 5N 220	5
24	28	'TIL THE WORLD ENDS THREE DOG NIGHT/ABC 12114	7
25	22	SWEARIN' TO GOD FRANKIE VALLI/Private Stock 021	14
26	10	DYNAMITE TONY CAMILLO'S BAZUKA/A&M 1666	16
27	29	HOLDIN' ON TO YESTERDAY AMBROSIA/20th Century 2207	9
28	38	(I BELIEVE) THERE'S NOTHING STRONGER THAN OUR LOVE PAUL ANKA WITH ODIA COATES/United Artists XW 685 Y	4
29	39	RENDEZVOUS HUDSON BROS./Rocket 40417 (MCA)	7
30	36	THAT'S WHEN THE MUSIC TAKES ME NEIL SEDAKA/ Rocket 40426 (MCA)	7
31	32	HELP ME RHONDA JOHNNY RIVERS/Epic 8 50121	7
32	37	FEEL LIKE MAKIN' LOVE BAD COMPANY/Swan Song 70106 (Atlantic)	7
33	33	EVERYTME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/ Epic 8 50103	13
34	41	BALLROOM BLITZ SWEET/Capitol 4055	9
35	19	THE HUSTLE VAN McCOY & THE SOUL CITY SYMPHONY/ Avco 5653	17
36	50	RUN JOEY RUN DAVID GEDDES/Big Tree 16044 (Atlantic)	4
37	18	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M 1674	17
38	40	HOPE THAT WE CAN BE TOGETHER SOON SHARON PAIGE AND HAROLD MELVIN & THE BLUENOTES/Phila. Intl. ZS8 3569 (Col)	8
39	49	HOW LONG (BETCHA GOT A CHICK ON THE SIDE) POINTER SISTERS/ABC Blue Thumb BTA 265	5
40	59	SOLITAIRE CARPENTERS/A&M 1721	3
41	34	I'M ON FIRE DWIGHT TWILLEY BAND/Shelter 40380 (MCA)	15
42	30	SLIPPERY WHEN WET COMMODORES/Motown M 1338F	14
43	31	JUST A LITTLE BIT OF YOU MICHAEL JACKSON/ Motown M 1349F	12
44	52	ROCKY AUSTIN ROBERTS/Private Stock 020	6
45	35	MORNIN' BEAUTIFUL TONY ORLANDO & DAWN/ Elektra 45260	9
46	42	(SHU-DOO-PA-POO-POOP) LOVE BEING YOUR FOOL TRAVIS WAMMACK/Capricorn CPS 0239 (WB)	8
47	55	DANCE WITH ME ORLEANS/Asylum 45261	5
48	77	AIN'T NO WAY TO TREAT A LADY HELEN REDDY/ Capitol P 4128	2



49	67	FEELINGS MORRIS ALBERT/RCA PB 10279	5
50	54	GLASSHOUSE TEMPTATIONS /Gordy G 714F (Motown)	6
51	60	DREAM MERCHANT NEW BIRTH/Buddah 470	6
52	53	LOOK AT ME MOMENTS /Stang 5060 (All Platinum)	12
53	69	I'M SORRY JOHN DENVER/RCA PB 10353	2
54	68	THE PROUD ONE OSMONDS/MGM 14791	4
55	64	I BELIEVE I'M GONNA LOVE YOU FRANK SINATRA/ Reprise 1335 (WB)	4
56	65	CAN'T GIVE YOU ANYTHING STYLISTICS/Avco 4656	4
57	58	FOREVER CAME TODAY JACKSON 5/Motown M 1356F	7
58	62	THE BIGGEST PARAKEETS IN TOWN JUD STRUNK/ Melodyland ME 6015 (Motown)	8
59	70	DAISY JANE AMERICA /Warner Bros. 8118	4
60	78	IT ONLY TAKES A MINUTE TAVARES/Capitol 4111	3
61	43	WILDFIRE MICHAEL MURPHEY/Epic 8 50054	22
62	63	SEND IN THE CLOWNS JUDY COLLINS/Elektra 45253	8
63	45	SWEET EMOTION AEROSMITH/Columbia 3 10155	12
64	64	MAGIC PILOT /EMI 3992 (Capitol)	20
65	47	DISCO QUEEN HOT CHOCOLATE/Big Tree 16038 (Atlantic)	13
66	48	ROCKIN' CHAIR GWEN McCRAE/Cat 1996 (TK)	17
67	51	I'M NOT LISA JESSI COLTER/Capitol 4009	20
68	46	WHEN WILL I BE LOVED/IT DOESN'T MATTER ANYMORE LINDA RONSTADT/Capitol 4050	19
69	56	SATURDAY NIGHT SPECIAL LYNIRD SKYNYRD/MCA 40416	8
70	57	HEY YOU BACHMAN-TURNER OVERDRIVE/Mercury 73684	14
71	66	LOVE WON'T LET ME WAIT MAJOR HARRIS/Atlantic 3248	19
72	61	THANK GOD I'M A COUNTRY BOY JOHN DENVER/ RCA PB 10239	22
73	79	GET THE CREAM OFF THE TOP EDDIE KENDRICKS/ Tamla T 54260F (Motown)	3
74	72	BLUEBIRD HELEN REDDY/Capitol 4108	4
75	71	SOONER OR LATER IMPRESSIONS /Curton CMS 0103 (WB)	12

CHARTMAKER OF THE WEEK

76	—	GONE AT LAST PAUL SIMON/PHOEBE SNOW & THE JESSY DIXON SINGERS Columbia 3 10196	1
77	86	KEEP YOUR EYE ON THE SPARROW MERRY CLAYTON/ Ode 66110 (A&M)	4
78	84	ALVIN STONE (BIRTH & DEATH OF A GANGSTER) FANTASTIC FOUR/Westbound WT 5009 (20th Century)	5
79	91	KATMANDU BOB SEGER/Capitol 4116	2
80	—	MAIN TITLE (THEME FROM JAWS) 'JAWS' SOUNDTRACK/ MCA 40439	1
81	—	POR AMOR VIVIREMOS CAPTAIN & TENNILLE/A&M 1715	1
82	—	GAMES PEOPLE PLAY SPINNERS/Atlantic 1284	1
83	—	SWEET MAXINE DOOBIE BROTHERS/Warner Bros. 8126	1
84	—	YOUR LOVE GRAHAM CENTRAL STATION/ Warner Bros. 8105	1
85	92	THIS WILL BE NATALIE COLE/Capitol 4111	2
86	74	TAKE ME IN YOUR ARMS (ROCK ME) DOOBIE BROTHERS/ Warner Bros. 8092	22
87	100	TO EACH HIS OWN FAITH, HOPE & CHARITY / RCA PB 10343	2
88	—	DO IT ANY WAY YOU WANNA PEOPLES CHOICE/ TSOP 4759 (Col)	1
89	97	TWO FINE PEOPLE CAT STEVENS/A&M 1700	2
90	—	(ALL I HAVE TO DO IS) DREAM NITTY GRITTY DIRT BAND/ United Artists XW 655 X	1
91	95	LADY BLUE LEON RUSSELL/Shelter 40378	2
92	94	LET ME MAKE LOVE TO YOU O'JAYS/Phila. Intl. ZS8 3573 (Col)	3
93	93	OH ME, OH MY (DREAMS IN MY ARMS) AL GREEN/ Hi 5N 2288 (London)	3
94	98	DREAMING A DREAM CROWN HEIGHTS AFFAIR/ Delite 1570 (PIP)	3
95	—	I LOVE MAKIN' LOVE TO YOU EVIE SANDS/ Haven 7013 (Capitol)	1
96	99	HOUSE OF STRANGERS JIM GILSTRAP/Chelsea 2013	2
97	—	OUT OF TIME ROLLING STONES/Abkco 5N 4702 (London)	1
98	—	S O S ABBA/Atlantic 4265	1
99	—	MAKE ME FEEL LIKE A WOMAN JACKIE MOORE/ Kayvette 5122 (TK)	1
100	—	HUSTLE!!! (DEAD ON IT) JAMES BROWN/Polydor 1428	1

FLASHMAKER



PROCOL'S NINTH
PROCOL HARUM
Chrysalis

MOST ACTIVE

- RED OCTOPUS—Jefferson Starship—Grunt
- FLEETWOOD MAC—Reprise
- ONE OF THESE NIGHTS—Eagles—Asylum
- OUTLAWS—Arista
- BASEMENT TAPES—Bob Dylan/The Band—Col
- RIDE A ROCK HORSE—Roger Daltrey—MCA

WNEW-FM/NEW YORK

- ADDS:**
- DANCE WITH ARTHUR BROWN—Gull
 - DOG DAYS—Atlanta Rhythm Section—Polydor
 - FIGHTING—Thin Lizzy—Vertigo
 - FREE HAND—Gentle Giant—Capitol
 - MOTOR CITY CONNECTION—Brownsville Station—Big Tree
 - PROCOL'S NINTH—Procol Harum—Chrysalis
 - RITCHIE BLACKMORE'S RAINBOW—Polydor
 - SABOTAGE—Black Sabbath—WB
 - HEAVY ACTION (approximate airplay):**
 - BASEMENT TAPES—Bob Dylan/The Band—Col
 - CAPTAIN FANTASTIC—Elton John—MCA
 - DESTINY—Felix Cavaliere—Bearsville
 - FLEETWOOD MAC—Reprise
 - FROM MIGHTY OAKS—Roy Thomas—Threshold
 - LET THERE BE MUSIC—Orleans—Asylum
 - MAIN COURSE—Bee Gees—RSO
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - OUTLAWS—Arista
 - RED OCTOPUS—Jefferson Starship—Grunt

WBBC-FM/BOSTON

- ADDS:**
- CUNNING STUNTS—Coravon—Janus
 - FIRE ON THE BAYOU—Meters—Reprise
 - FUEL—Lorry Young—Arista
 - GONE AT LAST (single)—Paul Simon/Phoebe Snow & the Jessy Dixon Singers—Col
 - INSEPARABLE—Notolie Cole—Capitol
 - LOW RENT RENDEZVOUS—Ace Spectrum—Atlantic
 - ORLEANS II—ABC (Import)
 - PROCOL'S NINTH—Procol Harum—Chrysalis
 - RUBY STARR & GREY GHOST—Capitol
 - HEAVY ACTION (airplay, listener response):**
 - ADVENTURES IN PARADISE—Minnie Riperton—Epic
 - FLEETWOOD MAC—Reprise
 - LEVEL ONE—Eleventh House—Featuring Lorry Coryell—Arista
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - PURE PLEASURE—Dynamic Superiors—Motown
 - RED OCTOPUS—Jefferson Starship—Grunt
 - RIDE A ROCK HORSE—Roger Daltrey—MCA

- RISING FOR THE MOON—Fairport Convention—Island
- TUBES—A&M
- THE HEAT IS ON—Isley Bros.—T-Neck

WCMF-FM/ROCHESTER

- ADDS:**
- FOX—Ariola America/GTO
 - FUTURAMA—Be-Bop Deluxe—Harvest
 - PROCOL'S NINTH—Procol Harum—Chrysalis
 - SONS OF CHAMPLIN—Gold Mine
 - HEAVY ACTION (airplay, requests):**
 - CUNNING STUNTS—Coravon—BTM
 - DESOLATION BLVD.—Sweet—Capitol
 - DREAM WEAVER—Gary Wright—WB
 - FIGHTING—Thin Lizzy—Vertigo
 - FLEETWOOD MAC—Reprise
 - FREE HAND—Gentle Giant—Capitol
 - OUTLAWS—Arista
 - STORM AT SUNUP—Gino Vonnelli—A&M
 - WORLDS COLLIDE—Hudson-Ford—A&M
 - ZAZU—Wooden Nickel

WBLM-FM/MAINE

- ADDS:**
- DESTINY—Felix Cavaliere—Bearsville
 - FIGHTING—Thin Lizzy—Vertigo
 - FLEETWOOD MAC—Reprise
 - PICK OF THE LITTER—Spinners—Atlantic
 - RANDY PYE—Polydor
 - HEAVY ACTION (airplay—in descending order):**
 - FREE HAND—Gentle Giant—Capitol
 - RIDE A ROCK HORSE—Roger Daltrey—MCA
 - RISING FOR THE MOON—Fairport Convention—Island
 - CUNNING STUNTS—Coravon—BTM
 - BASEMENT TAPES—Bob Dylan/The Band—Col
 - RED OCTOPUS—Jefferson Starship—Grunt
 - TAKE A CHANCE—Jerry Riopelle—ABC
 - RINGS—Gary Burton—ECM
 - HUMMINGBIRD—A&M
 - STILLS—Stephen Stills—Col

WRNW-FM/WESTCHESTER

- ADDS:**
- DANCE WITH ARTHUR BROWN—Gull
 - FIRE ON THE BAYOU—Meters—Reprise
 - I LIKE IT LIKE THAT (single)—Loggins & Messina—Col
 - I'M KEEPING (single)—Pretty Things—Swon Song
 - KNOCKIN' ON HEAVEN'S DOOR (single)—Eric Clapton—RSO
 - LAND OF MONEY—Hydro—Capricorn
 - LIES, LIES, LIES—Bill Horowitz—ESP
 - ORLEANS II—ABC (Import)
 - PARTY MUSIC (single)—Rhinstones—20th Century
 - HEAVY ACTION (airplay):**
 - AMBROSIA—20th Century
 - BASEMENT TAPES—Bob Dylan/The Band—Col
 - FIGHTING—Thin Lizzy—Vertigo
 - HEAD OVER HEELS—Poco—ABC
 - NOW LOOK—Ronnie Wood—WB
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - OUTLAWS—Arista
 - RIDE A ROCK HORSE—Roger Daltrey—MCA
 - VENUS & MARS—Wings—Capitol
 - WHY CAN'T WE BE FRIENDS—War—UA

WMMS-FM/CLEVELAND

- ADDS:**
- FIRE ON THE BAYOU—Meters—Reprise
 - FREE HAND—Gentle Giant—Capitol
 - FROM MIGHTY OAKS—Roy Thomas—Threshold
 - GONE AT LAST (single)—Paul Simon/Phoebe Snow & the Jessy Dixon Singers—Col
 - HEADSTONE—20th Century
 - MORE MILES PER GALLON—Buddy Miles—Cosablonca
 - NONSTOP—B.T. Express—Roadshow
 - PROCOL'S NINTH—Procol Harum—Chrysalis
 - SABOTAGE—Black Sabbath—WB
 - STRAY—Pye
 - HEAVY ACTION (sales, airplay):**
 - DESOLATION BLVD.—Sweet—Capitol
 - DREAM WEAVER—Gary Wright—WB
 - FLEETWOOD MAC—Reprise
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - OUTLAWS—Arista
 - RED OCTOPUS—Jefferson Starship—Grunt
 - RIDE A ROCK HORSE—Roger Daltrey—MCA
 - THE HEAT IS ON—Isley Bros.—T-Neck
 - TUBES—A&M
 - YOU BREAK IT YOU BOUGHT IT—Michael Stanley Band—Epic

WXRT-FM/CHICAGO

- ADDS:**
- FREE HAND—Gentle Giant—Capitol
 - FUTURAMA—Be-Bop Deluxe—Harvest
 - MORE MILES PER GALLON—Buddy Miles—Cosablonca
 - WORST OF MONTY PYTHON—Pye
 - HEAVY ACTION (sales, phones, airplay):**
 - BETWEEN THE LINES—Janis Ian—Col
 - FLEETWOOD MAC—Reprise
 - FOOLISH PLEASURES—Heartsfield—Mercury
 - 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

W-4/DETROIT

- ADDS:**
- FOX—Ariola America/GTO
 - HONEY—Ohio Players—Mercury
 - MOTOR CITY CONNECTION—Brownsville Station—Big Tree
 - NATTY DREAD—Wailers—Island
 - PURE PLEASURE—Dynamic Superiors—Motown
 - SOUTHBOUND & GONE—J. D. Blockfoot—Fantasy
 - HEAVY ACTION (airplay—in descending order):**
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - CAPTAIN FANTASTIC—Elton John—MCA
 - BEAUTIFUL LOSER—Bob Seger—Capitol
 - TOYS IN THE ATTIC—Aerosmith—Col
 - FRAMPTON—Peter Frampton—A&M
 - DRESSED TO KILL—Kiss—Cosablonca
 - RED OCTOPUS—Jefferson Starship—Grunt
 - DESOLATION BLVD.—Sweet—Capitol
 - CHICAGO VIII—Col
 - YOUNG AMERICANS—David Bowie—RCA

KSHE-FM/ST. LOUIS

- ADDS:**
- FROM MIGHTY OAKS—Roy Thomas—Threshold
 - FUTURAMA—Be-Bop Deluxe—Harvest
 - PROCOL'S NINTH—Procol Harum—Chrysalis
 - SABOTAGE—Black Sabbath—WB
 - HEAVY ACTION (approximate airplay):**
 - BASEMENT TAPES—Bob Dylan/The Band—Col
 - FLEETWOOD MAC—Reprise
 - FOOLISH PLEASURES—Heartsfield—Mercury
 - FORCE IT—UFO—Chrysalis
 - MORE MILES PER GALLON—Buddy Miles—Cosablonca
 - MOTOR CITY CONNECTION—Brownsville Station—Big Tree
 - RED OCTOPUS—Jefferson Starship—Grunt
 - RETURN TO FANTASY—Uriah Heep—WB
 - SLADE IN FLAME—WB
 - SOUTHBOUND & GONE—J. D. Blockfoot—Fantasy

KPFT-FM/HOUSTON

- ADDS:**
- FUTURAMA—Be-Bop Deluxe—Harvest
 - GEORGIE FAME—Island
 - NONSTOP—B.T. Express—Roadshow
 - OVER THE RAINBOW—Various Artists—Island (Import)
 - RIGHT MOVE—Chamber Bros.—Avco
 - STREETS—Rolph McTell—20th Century
 - SUNBURST—Eddie Henderson—WB
 - WHITE LIGHTNIN'—Island
 - HEAVY ACTION (airplay—in descending order):**
 - BASEMENT TAPES—Bob Dylan/The Band—Col
 - FLEETWOOD MAC—Reprise
 - JESSIE'S JIG—Steve Goodman—Asylum
 - LIQUID LOVE—Freddie Hubbard—Col
 - RED OCTOPUS—Jefferson Starship—Grunt
 - REAL ELLEN MACILWAIN—Kot'oi (Import)
 - WORST OF MONTY PYTHON—Pye
 - WHAT A DIFFERENCE A DAY MADE—Esther Phillips—Kudu
 - UPON THE WINGS OF MUSIC—Jean Luc Ponty—Atlantic
 - ONE SIZE FITS ALL—Frank Zappa—DiscReet

SLEEPER



FREE HAND
GENTLE GIANT
Capitol

KGB-FM/SAN DIEGO

- ADDS:**
- DREAMING MY DREAMS—Waylon Jennings—RCA
 - FROM MIGHTY OAKS—Roy Thomas—Threshold
 - GONE AT LAST (single)—Paul Simon/Phoebe Snow & the Jessy Dixon Singers—Col
 - I LIKE IT LIKE THAT (single)—Loggins & Messina—Col
 - I'M SORRY (single)—John Denver—RCA
 - NATTY DREAD—Wailers—Island
 - RIDE A ROCK HORSE—Roger Daltrey—MCA

- HEAVY ACTION (airplay, sales):**
- BETWEEN THE LINES—Janis Ian—Col
- CAPTAIN FANTASTIC—Elton John—MCA
- FANDANGO—ZZ Top—London
- GORILLA—James Taylor—WB
- ONE OF THESE NIGHTS—Eagles—Asylum
- OUTLAWS—Arista
- RED OCTOPUS—Jefferson Starship—Grunt
- STILLS—Stephen Stills—Col

KWST-FM/LOS ANGELES

- ADDS:**
- FOX—Ariola America/GTO
 - FUTURAMA—Be-Bop Deluxe—Harvest
 - MELLOW MADNESS—Quincy Jones—A&M
 - PROCOL'S NINTH—Procol Harum—Chrysalis

HEAVY ACTION (airplay—in descending order):

- DREAM WEAVER—Gary Wright—WB
- FLEETWOOD MAC—Reprise
- ORIGINAL SOUNDTRACK—10cc—Mercury
- RED OCTOPUS—Jefferson Starship—Grunt
- RIDE A ROCK HORSE—Roger Daltrey—MCA
- DESOLATION BLVD.—Sweet—Capitol
- STILLS—Stephen Stills—Col
- FREE HAND—Gentle Giant—Capitol
- OUTLAWS—Arista
- SPARTACUS—Triumvirat—Capitol

KSAN-FM/SAN FRANCISCO

- ADDS:**
- KNOCKIN' ON HEAVEN'S DOOR (single)—Eric Clapton—RSO
 - HEAVY ACTION (airplay—in descending order):**
 - ANDY FRASER BAND—CBS (Import)
 - DREAM WEAVER—Gary Wright—WB
 - RIDE A ROCK HORSE—Roger Daltrey—MCA
 - FLEETWOOD MAC—Reprise
 - MORE MILES PER GALLON—Buddy Miles—Cosablonca
 - CRACKIN'—Polydor
 - FORCE IT—UFO—Chrysalis
 - GEORGIE FAME—Island
 - OUTLAWS—Arista
 - A STAR IS BOUGHT—Albert Brooks—Asylum

CHUM-FM/TORONTO

- ADDS:**
- FLEETWOOD MAC—Reprise
 - FOOLISH PLEASURES—Heartsfield—Mercury
 - FREE HAND—Gentle Giant—Capitol
 - GEORGIE FAME—Island
 - HEART OF THE CITY—Borrobos—Atco
 - HUMMINGBIRD—A&M
 - MORE MILES PER GALLON—Buddy Miles—Cosablonca
 - RANDY PYE—Polydor
 - SAILOR—Col
 - THIS TIME WE MEAN IT—R.E.O.—Speedwagon—Epic
 - HEAVY ACTION (sales, airplay):**
 - BASEMENT TAPES—Bob Dylan/The Band—Col
 - CAPTAIN FANTASTIC—Elton John—MCA
 - CHICAGO THEME—Hubert Laws—CTI
 - CHOCOLATE CHIP—Isaac Hayes—ABC
 - ELECTRONIC REALIZATIONS—Synergy—Passport
 - ONE OF THESE NIGHTS—Eagles—Asylum
 - ONE SIZE FITS ALL—Frank Zappa—DiscReet
 - RED OCTOPUS—Jefferson Starship—Grunt
 - STILLS—Stephen Stills—Col
 - VENUS & MARS—Wings—Capitol

Record World Presents
In conjunction with the 20th annual NATRA Convention

THE SOUNDS OF SOUL

R & B

#1 Top New Female Vocalist (Singles)—

Minnie Riperton

#4 Top Female Vocalist (Singles)—

Minnie Riperton

#2 Top Female Vocalist (Albums)—

Minnie Riperton

#1 Top New Female Vocalist (Albums)—

Minnie Riperton



A very special thank you to Ron Alexenburg, LeBaron Taylor,
Jim Tyrrell, Richard Mack and all the R&B promotion men and
salesmen who have helped me come this far.

*I Love You,
Minnie*

Expansion and Growth At Motown Industries

■ HOLLYWOOD — Motown Industries, the largest black owned company in the United States, continued its growth over the past year in many areas, with music remaining as its base.

In the past year, Motown Records has opened its own company in Canada, Motown Records Canada Limited; taken on the distribution domestically of the CTI/Kudu labels, the British based Manticore and Gull labels; and launched its own country label, Melodyland.

CTI/Kudu

The Creed Taylor labels have established themselves as leading jazz-pop music lines in the industry, featuring such artists as Grover Washington, Jr., Esther Phillips, Hubert Laws, George Benson, Bob James, Chet Baker, Joe Farrell, Hank Crawford, Ron Carter and many others.

Grover Washington

Recently, the Grover Washington album, "Mr. Magic," was certified gold, a unique achievement in the jazz field, and the album was a number one r&b, number one jazz and top ten pop album in the U.S.

Esther Phillips' current single, "What A Difference A Day Made," the title song of her recently released album, is currently climbing charts. Hubert Laws' current album "Chicago Theme," and his single of the same title, are both
(Continued on page 55)

Soul Continues To Roll for CBS

■ NEW YORK—CBS Records' recent record shattering sales figures, which were the best in the company's history, are in part due to successes in the black market both by recently established acts and newly-signed artists. The growth of black music has continued unabated. The current disco craze and the attempt by established rock acts to change their sound by putting black characteristics into their music, are a direct result of the pervasiveness of the Philadelphia Sound as the sound of the seventies.

Momentum

But even though Philadelphia International is a major factor in the company's continued ability to influence the black market and the sound of soul in general, the ability to establish new acts such as Labelle (Epic) and to widen the appeal of established acts such as Earth, Wind & Fire (Col), the Isley Brothers (T-Neck) and Ramsey Lewis (Col) has proven to be equally important. The result has been that the CBS/Records Group is becoming a leader in black music and a good place for acts who wish to accelerate their momentum. Recent signings of such prestigious artists as the Jackson Family (Epic), Bill Withers (Col) and Jon Lucien (Col) have added to an already strong roster of talent.

The personnel who have directed and organized the activities of the overall black music

explosion are Walter Yetnikoff, president, CBS/Records Group; Irwin Segelstein, president of CBS Records; Bruce Lundvall, vice president and general manager of Columbia Records; Ron Alexenburg, vice president and general manager of Epic and CBS Custom Labels; Jack Craigo, vice president of marketing, CBS Records; Don Ellis, vice president, Columbia Records a&r, west coast; Mickey Eichner, vice president Columbia Records a&r, east coast; Paul Smith, vice president of sales and distribution, Columbia Records; LeBaron Taylor, vice president of CBS Records special markets; and Jim Tyrrell, vice president of national sales for Epic and CBS Custom Labels.

Equally important in the realization, execution and management of policy decisions and the promotion of product in the black market have been Richard Mack, director of promotion for special markets who works closely with

RCA:

A Commitment to Quality R&B

■ NEW YORK — Commitment is an empty word without supportive actions, and RCA Records is determined to demonstrate the strength of its commitment to r&b to the n-th degree. For example, there was the recent promotion of Tom Draper to division vice president, rhythm & blues, a first for the company. And there's the summer-long "We've got a heart

of soul" campaign, an intensive merchandising effort designed to support both catalogue and new product by all the artists on the RCA (and RCA-distributed) labels.

Earth, Wind & Fire

One of the most gratifying success stories of the year has been that of Earth, Wind & Fire, who have established themselves as one of the top progressive soul bands. Their most recent album, "That's The Way Of The World," went gold within a few weeks after its release. Sparked by the number one single, "Shinin' Star," the album went to number one on The Album Chart. Recently it was declared platinum, signifying sales in excess of two million units and with the release of the title tune as a single, sales are expected to continue at a fast pace. Sales have also picked up on their three previous Columbia
(Continued on page 52)

At Atlantic, R&B Is A Way of Life

■ NEW YORK—After nearly 30 years in a dominating role in the r&b recording field, Atlantic/Atco Records continues to set the pace in the highly competitive areas of marketing, recording and promoting of contemporary black music. Working in 1975 with established artists such as the Spinners, Aretha Franklin and Roberta Flack; building the careers and catalogue of Blue Magic and the Jimmy Castor Bunch; re-establishing Ben E. King's reputation in pop and r&b; and introducing such new r&b forces as the Average White Band, Major Harris, Sister Sledge, Consumer Rappart, Herbie Mann, the Trammps, Barrabas — Atlantic finds itself adhering to the same premises that guided the company through its initial successes in the late '40s, '50s and '60s: Appreciating the importance of the session producer, his rapport with the individual artists and musicians involved in a particular recording situation, leading in turn to recording results, and identifiably familiar music within the strict framework of tradition-

rooted r&b.

In the case of the Spinners, for example, these elements have come together into one of the most important musical associations in Atlantic's history. The Detroit-bred vocal quintet had already been together for at least 15 years by the time they were signed to Atlantic in December, 1971. Before long, Atlantic teamed them up with Philadelphia producer Thom Bell at Sigma Sound Studios. The group also gained the services of manager Buddy Allen, a show business veteran.

Spinners

The Spinners' first single for Atlantic was "I'll Be Around" (July, 1972), certified gold by the RIAA within three months of release. Since then, the Spinners have collected three more gold singles: 1973's "Could It Be I'm Falling In Love" and "One of a Kind (Love Affair)" and 1974's "Then Came You" (with Dionne Warwick). Underscoring their singles successes, all three Spinners albums on Atlantic have been certified gold. Their fourth

album, "Pick of the Litter," has already yielded a hit single, "Games People Play."

In April, 1975, the Spinners headlined Atlantic's European "Supersoul" concert tour, featuring the Jimmy Castor Bunch, Sister Sledge and Ben E. King. "Supersoul" brought the four acts to England, France and Germany, 11 dates in 13 days, and proved itself a highly successful idea, from promotion and marketing standpoints, as well as from a critical perspective.

Approaching its fourth decade as an r&b leader, Atlantic retains the flexibility of foresight tempered with the experience of rich tradition. Having developed most of the familiar patterns of American r&b over the years through the work of such giants as Ahmet Ertegun and Jerry Wexler, Atlantic is able to gear its whole approach selectively toward a total impact on the public. And since Atlantic is distributed by the WEA Corporation, the label is further assured of optimal distribution and sales.

(Continued on page 26)

of soul" campaign, an intensive merchandising effort designed to support both catalogue and new product by all the artists on the RCA (and RCA-distributed) labels.

It is but little more than a year since Draper assumed full responsibility for r&b at RCA, and in that time he has signed more than a dozen acts and attracted several noted producers to the company — these in addition to RCA staples Main Ingredient, Hues Corporation, Wilson Pickett and White Heat. Together with r&b product manager Ray Harris and r&b press and information manager Elliott Horne, Draper has established a solid base for recognition of RCA as a major contributor to the black sounds of 1975.

Perhaps the most interesting working combinations have been the pairings of Van McCoy (via White House Productions) as producer, arranger and songwriter with the groups Choice Four and Faith, Hope & Charity; and producer Allen Toussaint with New Orleans group Chocolate Milk. There is also an in-house disco man, David Todd, who works as a disc jockey at Adam's Apple as well. McCoy, incidentally, credits Todd as the one who introduced him to the dance The Hustle.

In terms of individual acts, this has been a year of great success for such established names as the Main Ingredient, a group currently proud of its most successful album to date, "Rolling Down A Mountainside." The same holds true for Flying Dutchman artist Lonnie Liston Smith, whose "Ex-"
(Continued on page 22)



IT'S BEEN ANOTHER GREAT YEAR... THANK YOU FROM YOUR FRIENDS AT 20TH CENTURY RECORDS!

1975 SINGLES AWARD

- TOP RECORD (SINGLE ARTIST):**
#1 KUNG FU FIGHTING—CARL DOUGLAS
- TOP NEW MALE VOCALIST:**
#2 CARL DOUGLAS
- TOP RECORD (SINGLE ARTIST):**
#9 YOU'RE MY FIRST, MY LAST, MY EVERYTHING—
BARRY WHITE
- TOP RECORD (GROUP):**
#7 I BELONG TO YOU—LOVE UNLIMITED
- TOP INSTRUMENTAL:**
#4 SATIN SOUL—LOVE UNLIMITED ORCHESTRA
- TOP MALE VOCALIST:**
#1 BARRY WHITE
- TOP FEMALE GROUP:**
#3 LOVE UNLIMITED
- MOST PROMISING FEMALE GROUP:**
#1 LOVE UNLIMITED

1975 SINGLES AWARDS

- TOP INSTRUMENTAL ORCHESTRA:**
#1 LOVE UNLIMITED ORCHESTRA:
AND A SPECIAL AWARD TO
BARRY WHITE FOR TOP PRODUCER.

1975 ALBUM AWARDS

- TOP MALE VOCALIST:**
#2 BARRY WHITE
- TOP NEW MALE VOCALIST:**
#3 CARL DOUGLAS
- TOP ALBUM (SOLO ARTIST):**
#3 CAN'T GET ENOUGH—BARRY WHITE
- TOP FEMALE VOCAL GROUP:**
#1 LOVE UNLIMITED
- TOP MOVIE SOUNDTRACK:**
#2 TOGETHER BROTHERS

DISCO AWARDS

- MALE VOCALIST:**
#1 BARRY WHITE
- INSTRUMENTALIST:**
#3 GENE PAGE / BARRY WHITE
- DISCO PRODUCERS AWARD:**
BARRY WHITE / GENE PAGE
- TOP FEMALE GROUP**
#2 LOVE UNLIMITED
- TOP DISCO ORCHESTRA:**
#2 LOVE UNLIMITED ORCHESTRA

**20TH
CENTURY
RECORDS**

A SUBSIDIARY OF
20TH CENTURY-FOX FILM
CORPORATION





Carl Douglas



Ohio Players



Earth, Wind & Fire



Minnie Riperton



B.T. Express



Barry White



Stevie Wonder



Major Harris



Johnny Bristol



Record World 1975

Top Record (Solo Artist)

1. **KUNG FU FIGHTING**
Carl Douglas—20th Century
2. **BOOGIE ON REGGAE WOMAN**
Stevie Wonder—Tamla
3. **LOVE WON'T LET ME WAIT**
Major Harris—Atlantic
4. **SHOESHINE BOY**
Eddie Kendricks—Tamla
5. **ROCK YOUR BABY**
George McCrae—TK
6. **ROCKIN' CHAIR**
Gwen McCrae—Cat
7. **GET DOWN, GET DOWN**
Joe Simon—Polydor
8. **WOMAN TO WOMAN**
Shirley Brown—Truth
9. **YOU'RE THE FIRST, THE LAST, MY EVERYTHING**
Barry White—20th Century
10. **HANG ON IN THERE BABY**
Johnny Bristol—MGM

Top Record (Group)

1. **FIRE**
Ohio Players—Mercury
- SHINING STAR**
Earth, Wind, & Fire—Columbia

2. **BAD LUCK**
Harold Melvin & the Bluenotes—Phila. Intl.
3. **DO IT ('TIL YOU'RE SATISFIED)**
B.T. Express—Scepter/Roadshow
4. **SHAKEY GROUND**
Temptations—Gordy
5. **PICK UP THE PIECES**
AWB—Atlantic
6. **LADY MARMALADE**
Labelle—Epic
7. **I BELONG TO YOU**
Love Unlimited—20th Century
8. **TELL ME SOMETHING GOOD**
Rufus—ABC
9. **SKIN TIGHT**
Ohio Players—Mercury
10. **HAPPY PEOPLE**
Temptations—Gordy

Top Instrumental

1. **EXPRESS**
B.T. Express—Scepter/Roadshow
2. **PICK UP THE PIECES**
AWB—Atlantic

3. **MACHINE GUN**
Commodores—Motown
4. **SATIN SOUL**
Love Unlimited Orchestra—20th Century

Top Male Vocalist

1. **BARRY WHITE**—20th Century
- STEVIE WONDER**—Tamla
2. **EDDIE KENDRICKS**—Tamla
3. **SMOKEY ROBINSON**—Tamla
4. **MAJOR HARRIS**—Atlantic
5. **JAMES BROWN**—Polydor
6. **GEORGE McCRAE**—TK
7. **AL GREEN**—Hi
8. **CARL DOUGLAS**—20th Century
9. **JOE SIMON**—Spring

Top New Male Vocalist

1. **MAJOR HARRIS**—Atlantic
2. **GEORGE McCRAE**—TK
- CARL DOUGLAS**—20th Century
3. **JOHN EDWARDS**—Aware
4. **SUGAR BILLY**—Fast Track



Carol Douglas



AWB



Commodores



Labelle



Gwen McCrae



Love Unlimited

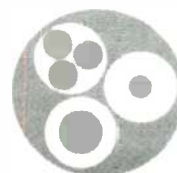


Rufus



Hues Corporation

R&B Singles Awards



Most Promising Male Vocalist

1. JOHNNY BRISTOL—MGM

Top Female Vocalist

1. GWEN McCRAE—Cat
2. BARBARA MASON—Buddah
3. SHIRLEY BROWN—Truth
4. MINNIE RIPERTON—Epic
5. ROBERTA FLACK—Atlantic
6. CANDI STATON—Warner Bros.
7. ARETHA FRANKLIN—Atlantic
8. MARGIE JOSEPH—Atlantic
9. MILLIE JACKSON—Spring
10. CAROL DOUGLAS—Midland Intl.

Top New Female Vocalist

1. MINNIE RIPERTON—Epic
2. SHIRLEY BROWN—Truth

Most Promising Female Vocalist

1. CAROL DOUGLAS—Midland Intl.

Top Male Vocal Group

1. OHIO PLAYERS—Mercury
2. KOOL & THE GANG—Delite
3. SPINNERS—Atlantic
4. TEMPTATIONS—Gordy
5. AWB—Atlantic
6. EARTH, WIND AND FIRE—Columbia
7. HAROLD MELVIN & THE BLUENOTES—Phila. Intl.
8. MIRACLES—Tamla
9. TAVARES—Capitol
10. { COMMODORES—Motown
STYLISTICS—Avco

Top New Male Vocal Group

1. AWB—Atlantic
2. BLACKBYRDS—Fantasy
3. BROTHER TO BROTHER—Turbo

Most Promising Male Vocal Group

1. COMMODORES—Motown

Top Female Vocal Group

1. LABELLE—Epic
2. THREE DEGREES—Phila. Intl.
3. LOVE UNLIMITED—20th Century
4. FIRST CHOICE—Philly Groove

Most Promising Female Vocal Group

1. LOVE UNLIMITED—20th Century

Top Vocal Combination

1. RUFUS—ABC
2. GLADYS KNIGHT & THE PIPS—Buddah
3. { B.T. EXPRESS—Scepter/Roadshow
NEW BIRTH—Buddah/RCA
4. DIONNE WARWICKE & THE SPINNERS—Atlantic
5. HUES CORPORATION—RCA

Most Promising Vocal Combination

1. HUES CORPORATION—RCA



Billy Preston



Van McCoy



Ben E. King



Sharon Paige



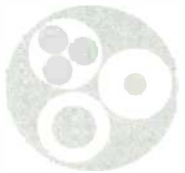
Ike & Tina Turner



Gladys Knight & the Pips



Shirley & Co.



R&B Singles Awards



Top New Vocal Combination

1. B.T. EXPRESS—Scepter/Roadshow
2. DIONNE WARWICKE & THE SPINNERS—Atlantic

Top Instrumental Group

1. COMMODORES—Motown
2. B.T. EXPRESS—Scepter/Roadshow
3. AWB—Atlantic

Most Promising Instrumental Group

1. B.T. EXPRESS—Scepter/Roadshow

Top New Instrumental Group

1. AWB—Atlantic

Top Instrumental Orchestra

1. LOVE UNLIMITED ORCHESTRA—20th Century

Top Instrumental Combination

1. MFSB—Phila. Intl.

Top Instrumentalist

1. BILLY PRESTON—A&M

Top New Instrumentalist

1. VAN MCCOY—Avco
2. GROVER WASHINGTON JR.—Kudu

Encore Award

1. BEN E. KING—Atlantic

Top Vocal Duo

1. IKE & TINA TURNER—UA

Top New Vocal Duo

1. SHIRLEY (AND CO.)—All Platinum

Top Featured Vocalist (Male)

1. { DENNIS EDWARDS—Gordy
THEODORE PENDERGRASS—Phila. Intl.

Top Featured Vocalist (Female)

1. GLADYS KNIGHT—Buddah
2. CHAKA KHAN—ABC

Top New Featured Vocalist (Female)

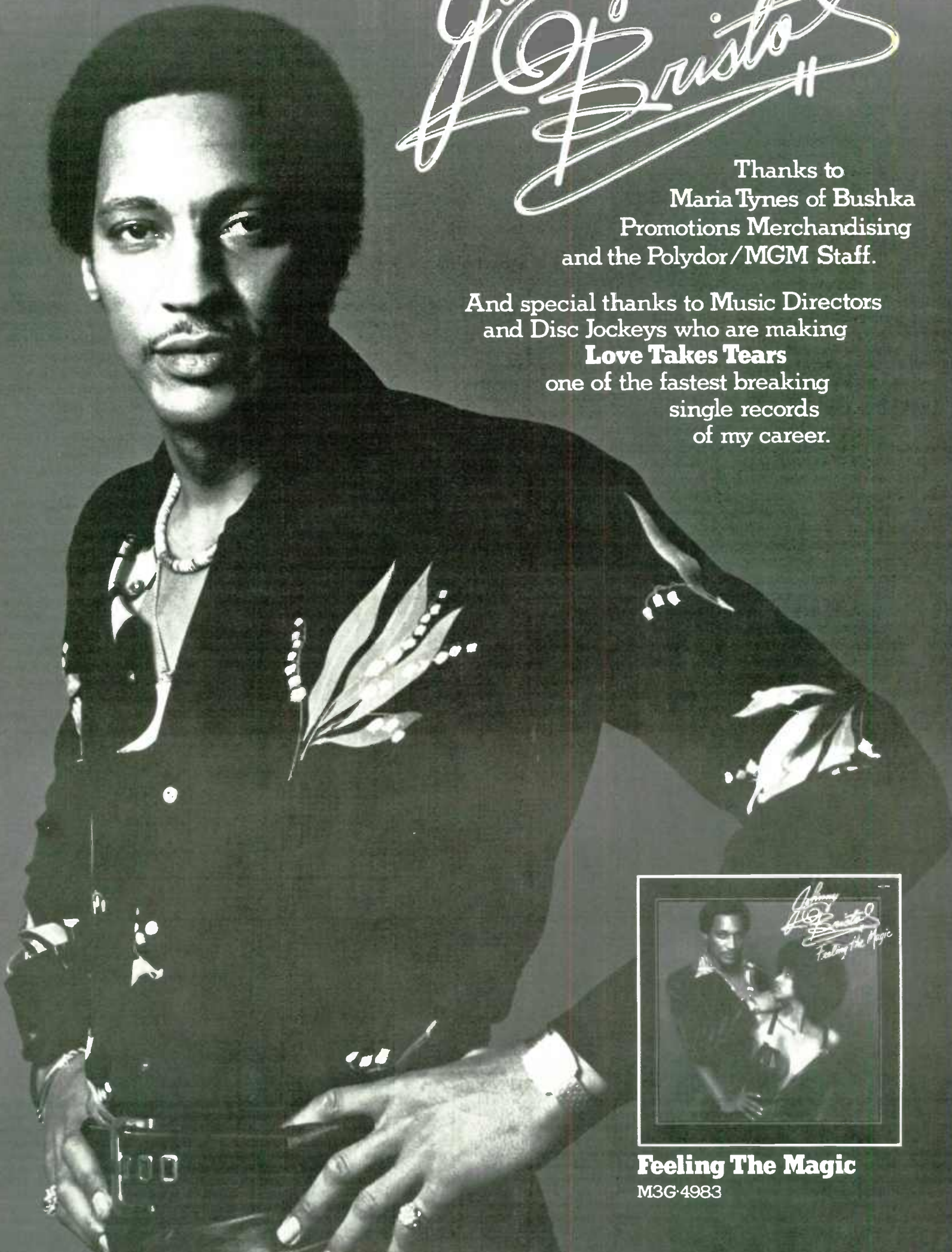
1. SHARON PAIGE—Phila. Intl.

Top Producer

THOM BELL
JOHNNY BRISTOL
GAMBLE-HUFF
SILVESTER & DeCOTEAUX
BARRY WHITE

Top Arranger

THOM BELL
GENE PAGE



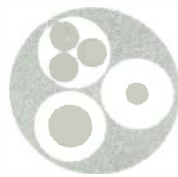
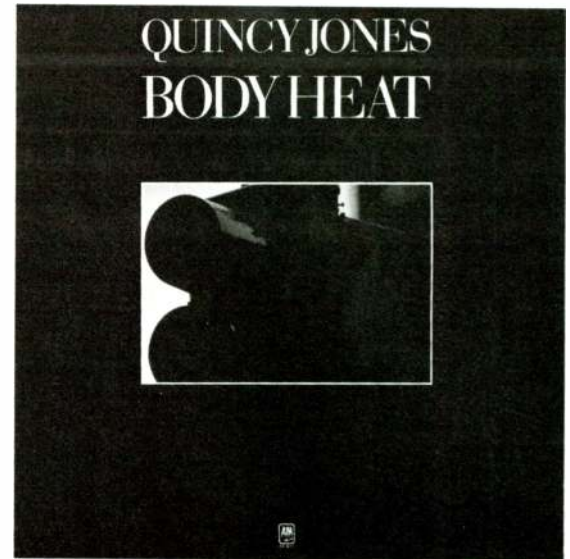
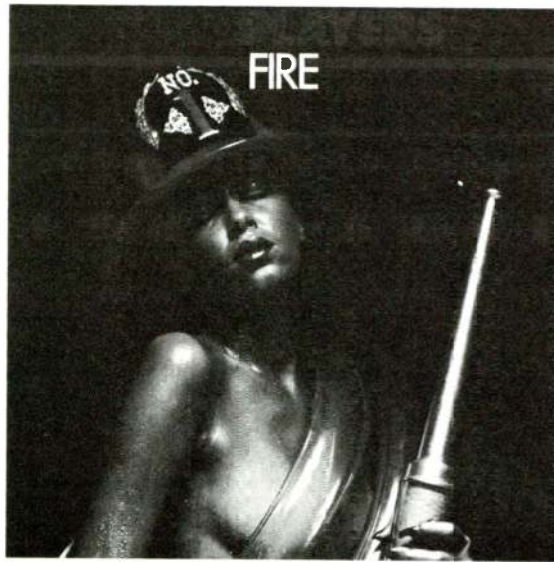
*Johnny
H. Bristol*

Thanks to
Maria Tynes of Bushka
Promotions Merchandising
and the Polydor/MGM Staff.

And special thanks to Music Directors
and Disc Jockeys who are making
Love Takes Tears
one of the fastest breaking
single records
of my career.



Feeling The Magic
M3G-4983



Record World 1975

Top Album (Solo Artist)

1. **FULFILLINGNESS' FIRST FINALE**
Stevie Wonder—Tamla
2. **PERFECT ANGEL**
Minnie Riperton—Epic
3. **CAN'T GET ENOUGH**
Barry White—20th Century
4. **SUN GODDESS**
Ramsey Lewis—Columbia
5. **BODY HEAT**
Quincy Jones—A&M
6. **MR. MAGIC**
Grover Washington Jr.—Kudu
7. **WITH EVERYTHING I FEEL IN ME**
Aretha Franklin—Atlantic
8. **MARVIN GAYE LIVE**
Marvin Gaye—Tamla
9. **THAT NIGGER'S CRAZY**
Richard Pryor—Partee
10. **THRUST**
Herbie Hancock—Columbia

Top Album (Group)

1. **FIRE**
Ohio Players—Mercury
2. **THAT'S THE WAY OF THE WORLD**
Earth, Wind and Fire—Columbia
3. **SKIN TIGHT**
Ohio Players—Mercury
4. **A SONG FOR YOU**
Temptations—Gordy
5. **AWB**
AWB—Atlantic
6. **RAGS TO RUFUS**
Rufus—ABC
7. **TO BE TRUE**
Harold Melvin & the Bluenotes—Phila. Int'l.

8. **DO IT 'TIL YOU'RE SATISFIED**
B.T. Express—Roadshow
9. **NIGHTBIRDS**
Labelle—Epic
10. **LIVE IT UP**
Isley Brothers—T-Neck

Top Instrumental Album

1. **BODY HEAT**
Quincy Jones—A&M
2. **SUN GODDESS**
Ramsey Lewis—Columbia
3. **MR. MAGIC**
Grover Washington Jr.—Kudu
4. **THRUST**
Herbie Hancock—Columbia

Top Male Vocalist

1. **STEVIE WONDER**—Tamla
2. **BARRY WHITE**—20th Century
3. **AL GREEN**—Hi
4. **MARVIN GAYE**—Tamla
5. **JAMES BROWN**—Polydor
6. **CURTIS MAYFIELD**—Curtom
7. **SMOKEY ROBINSON**—Tamla
8. **EDDIE KENDRICKS**—Tamla
9. **BILLY PRESTON**—A&M
10. **MAJOR HARRIS**—Atlantic

Top New Male Vocalist

1. **MAJOR HARRIS**—Atlantic
2. **GEORGE McCRAE**—TK
3. **CARL DOUGLAS**—20th Century

Most Promising Male Vocalist

1. **SMOKEY ROBINSON**—Tamla

Top Female Vocalist

1. **ARETHA FRANKLIN**—Atlantic
2. **MINNIE RIPERTON**—Epic
3. **MILLIE JACKSON**—Spring
4. **ROBERTA FLACK**—Atlantic
5. **GLORIA GAYNOR**—MGM
6. **NANCY WILSON**—Capitol
7. **DIANA ROSS**—Motown
8. **BARBARA MASON**—Buddah
9. **SHIRLEY BROWN**—Truth
10. **ESTHER PHILLIPS**—Kudu

Top New Female Vocalist

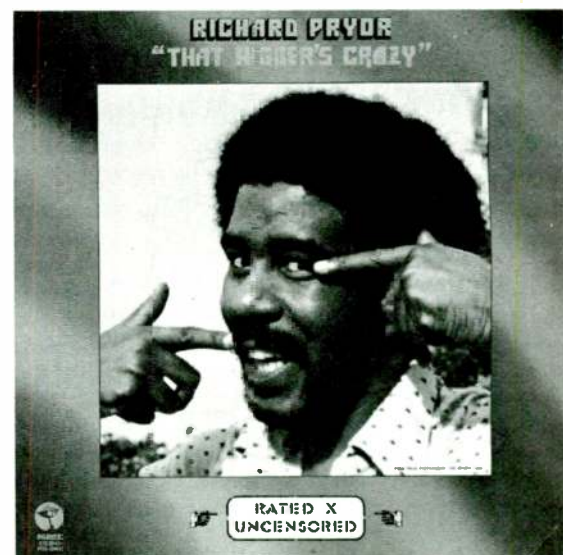
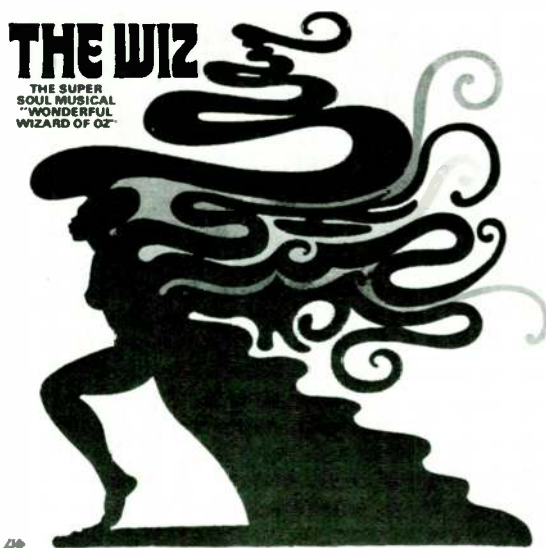
1. **MINNIE RIPERTON**—Epic
2. **GLORIA GAYNOR**—MGM

Most Promising Female Vocalist

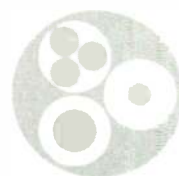
1. **MILLIE JACKSON**—Spring

Top Male Vocal Group

1. **OHIO PLAYERS**—Mercury/Westbound
2. **EARTH, WIND AND FIRE**—Columbia
3. **O'JAYS**—Phila. Int'l.
4. **AWB**—Atlantic/MCA
5. **HAROLD MELVIN & THE BLUENOTES**—Phila. Int'l.
6. **SPINNERS**—Atlantic
7. **TEMPTATIONS**—Gordy
8. **ISLEY BROTHERS**—T-Neck
9. **STYLISTICS**—Avco
10. **BLUE MAGIC**—Atco



R&B Album Awards



Top New Male Vocal Group

1. **AWB**—Atlantic

Most Promising Male Group

1. **BLACKBYRDS**—Fantasy

Top Female Vocal Group

1. **LOVE UNLIMITED**—20th Century
2. **LABELLE**—Epic
3. **THREE DEGREES**—Phila. Int'l.

Most Promising Female Vocal Group

1. **LABELLE**—Epic

Top Vocal Combination

1. **GLADYS KNIGHT AND THE PIPS**—Buddah
2. **RUFUS**—ABC
3. **B.T. EXPRESS**—Roadshow
4. **NEW BIRTH**—Buddah/RCA
5. **HUES CORPORATION**—RCA

Top New Vocal Combination

1. **B.T. EXPRESS**—Roadshow

Most Promising Vocal Combination

1. **HUES CORPORATION**—RCA

Top Featured Vocalists (Male)

- DENNIS EDWARDS**
Temptations—Gordy
- RONNIE ISLEY**
Isley Brothers—T-Neck
- EDDIE LEVERTT**
O'Jays—Phila. Int'l.
- MAURICE WHITE**
Earth, Wind and Fire—Columbia
- PHILLIPE WYNN**
Spinners—Atlantic

Top Featured Vocalists (Female)

- CHAKA KHAN**—ABC
- GLADYS KNIGHT**—Buddah

Top New Featured Vocalist (Male)

1. **THEODORE PENDERGRASS**—Phila. Int'l.

Top New Featured Vocalist (Female)

1. **SHARON PAIGE**—Phila. Int'l.

Top Jazz Crossover

1. **GROVER WASHINGTON JR.**—Kudu

Top Duo

1. **B. B. KING & BOBBY BLAND**—ABC

Top Instrumental Combination

1. **MFSB**—Phila. Int'l.

Top Instrumentalist

1. **RAMSEY LEWIS**—Columbia
2. **BILLY PRESTON**—A&M

Top Original Cast Album

1. **THE WIZ**—Atlantic

Top Movie Soundtrack

1. **CLAUDINE**—Buddah
2. **TOGETHER BROTHERS**—20th Century

Special Achievement

1. **QUINCY JONES**—A&M

Top Comedy Album

1. **THAT NIGGER'S CRAZY**—Richard Pryor—Partee

Top Comedy Artist

1. **RICHARD PRYOR**—Partee

Encore Award

1. **TEMPTATIONS**—Gordy

20th's Soul Soars to New Heights

■ LOS ANGELES—On the eve of its third birthday, 20th Century Records, helmed by president Russ Regan, has made even further strides in the r&b field the past year, continuing to soar with excellent and diversified product while anchored by an expanding staff of industry professionals.

Under the leadership of Hosea Wilson, upped this year to vice president, r&b operations, the "Barry White Machine," including Barry White, Love Unlimited and the Love Unlimited Orchestra, has carried on its outstanding track record with a running total now of six gold albums and five gold singles. With an extensive and well-received European tour completed, White and company continue to set precedents for the industry after establishing the firm with its initial credibility in the field of r&b music.

Once Barry White blossomed, Hosea Wilson began to build a diversified r&b roster. With Paul Lovelace, vice president, promotion, to assist in crossing over r&b product to pop stations, 20th has reason to be proud of numerous other performers. This includes Leon Haywood ("Come And Get Yourself Some"), R.B. Greaves ("Let's Try It Again"), Jesse James ("If You Want A Love Affair"), Ahmad Jamal ("Jamal Plays Jamal") and Carl Douglas, whose "Kung Fu Fighting" not only swept several continents but sold over eight million copies worldwide. Additionally, Ips by Smoked Sugar, Southside Movement and Barbara and the Uniques show great promise, as do other artists such as Rosey Grier ("Take The Time To Love Somebody"), The Younghearts with their "A Taste Of" Ip and the Barry White-produced group, Westwing.

In addition to Lovelace and his staff, r&b is also aided by 20th's marketing team, under vice president, general manager Tom Rodden. Wilson's own supporting cast includes Vernon Thomas, east coast regional man; Norm Thrasher, south regions; Maurice Warfield, west coast promotion; and Annette Williams, r&b office manager. Over the past year Wilson has further strengthened the department by adding two key regional promotion people: Jim Brooks, who functions as mid-west r&b regional director (based in Detroit), and Stephanie McCoy (headquartered in Charlotte, N.C.), who covers the mid-South.

Wilson himself is no stranger to r&b success. He entered into the field in his hometown of Los Angeles as a road manager for Hank Ballard and the Midnighters, later performing similar chores for Etta James and Little Richard.



Hosea Wilson, Russ Regan

During this period he was able to meet hundreds of important radio announcers throughout the nation as a result of his "road" work. He later branched out into concert promotions where he produced a number of dates.

Following a few excursions into record promotion, Wilson joined up with Russ Regan and Uni Records as national r&b promotion director. He then helmed his own indie promo company, Zay Productions.

Soul Stands Tall at Polydor



James Brown, Johnny Bristol, Gloria Gaynor

■ NEW YORK — James Brown, Joe Simon, Gloria Gaynor, Millie Jackson, Johnny Bristol and Crackin' are among the r&b artists Polydor Incorporated has committed itself to and for whom it will continue to offer maximum promotional and marketing support. The six artists mentioned are particularly significant in that they represent the full spectrum

of success ranging from the superstar status of James Brown to the freshly emerging and eagerly anticipated state of Crackin'. The diversity underscores Polydor's dedication toward its artists at all stages of their careers and demonstrates the label's ability to formulate and follow through on long-range campaigns on behalf of those artists.

James Brown

Well into his second decade at the top of his profession, James Brown has amassed a record of achievement that more than lives up to his title—the Godfather of Soul. Following a string of best selling records during the sixties, Brown signed with Polydor in 1971 and the hits kept on coming. Such tunes as "Sex Machine," "Cold Sweat" and "Give It Up Or Turn It Loose" revealed Brown at the peak of his powers. The success of "Reality," "Hell" and "Sex Machine" also established him as a leading album seller of the seventies. More active than ever, Brown's latest single is "Hustle."

Joe Simon's single, "Get Down," has proved to be one of the top selling records of the season. For Simon it has only been the latest success in a career that really kicked off in 1970 when he won the coveted Grammy Award as Best R&B Vocalist for "The Chokin' Kind," which also happened to be his first million-selling record. "You Keep Me Hangin' On" added new converts to the Simon fold and by the time he signed with Spring Records, he had developed a solid and loyal following. With Spring, Simon's popularity soared. His first album on the label, "The Sounds of Simon," was an instant success and, a short time later things broke wide open with release of "Drowning In The Sea Of Love" and "Power Of Love." His latest

(Continued on page 46)

Record World 1975 Disco Awards

Male Vocalist

1. Barry White—20th Century
2. George McCrae—TK
3. Vernon Burch—United Artists
4. Eddie Kendricks—Tamlam
5. Frankie Valli—Private Stock

Male Group

1. Harold Melvin & the Bluenotes—Phila. Intl.
2. The Trammps—Atlantic/Golden Fleece/Buddah
2. Barrabas—Atco
3. Kool & the Gang—Delite
4. Earth, Wind & Fire—Columbia
5. Temptations—Gordy

Instrumentalist

1. Van McCoy—Avco
2. Bohannon—Brunswick
3. Gene Page/
Barry White—Atlantic/20th Century

Vocal Combination

1. B.T. Express—Roadshow
2. Faith, Hope & Charity—RCA
3. Disco Tex & the Sex-O-Lettes—Chelsea
4. Ecstasy, Passion & Pain—Roulette

Producers

- Baker, Harris & Young
Gamble & Huff
Van McCoy
Barry White/Gene Page

Female Vocalist

1. Gloria Gaynor—MGM
2. Betty Wright—Alston
3. Carol Douglas—Midland Intl.
4. Esther Phillips—Kudu

Female Group

1. Labelle—Epic
2. Love Unlimited—20th Century
3. Sister Sledge—Atco
4. First Choice—Philly Groove

Disco Orchestra

1. MFSB—Phila. Intl.
2. Love Unlimited Orchestra—20th Century

Instrumental Group

1. Blackbyrds—Fantasy
2. Crown Heights Affair—Delite
3. AWB—Atlantic

Best New Groups

- AWB—Atlantic
Consumer Rapport—Wing & A Prayer
Crown Heights Affair—Delite
Kokomo—Columbia
Silver Convention—Midland Intl.

On all Record World R&B Awards, unnumbered winners are listed in alphabetical order.

**Thank you
Record World
for voting us
Number 1.**

ALBUMS

**Most Promising Vocal Combination
#1 HUES CORPORATION**

SINGLES

**Most Promising Female Vocalist
#1 CAROL DOUGLAS (Midland Records)**

**Most Promising Vocal Combination
#1 HUES CORPORATION**

DISCO AWARDS

**Best New Groups
#1 SILVER CONVENTION (Midland Records)**

RCA Records and Tapes
We've got a heart of soul.

R&B at ABC: Crossover and Credibility

■ NEW YORK—Under the direction of vice president Otis Smith, ABC Records, recognizing the neglected potential of rhythm and blues in the American sales market, moved to strengthen its position in this dynamic musical idiom. In the past year, according to Al Lewis, director of special projects, and Jeanne Bennett, general manager of r&b, ABC has not only been significantly prominent on the r&b charts, but has expanded its success through crossover action.

Crossover Acts

Rufus featuring Chaka Khan has, for instance, gained success on both pop and r&b charts, while the Pointer Sisters, on ABC Blue Thumb, have even cracked the citadel of country music with their "Fairytale" single. The Mighty Clouds of Joy move from gospel to r&b with the same freedom the Crusaders display in their jazz to r&b explorations. And, of course, both Isaac Hayes (see separate story) and the Fifth Dimension (each a recent addition to the ABC Records family) have large audiences in the pop marketplace, besides their impressive r&b following.

Ms. Bennett and Lewis stress that ABC Records' 14 r&b field promotion men have been largely responsible for implementing Otis Smith's expansion of the r&b wing at ABC into other markets. However, crucial to this concept is the insistence that the individual artist must not compromise his credibility with his r&b audience in order to attract additional fans. The emphasis is on breaking artists from r&b into pop, not forcing an artist to change his style. Through its policy of both acquiring established r&b artists and developing talented unknowns, ABC Records has put together an unusually impressive r&b roster.

Once Billy Davis, Jr., Florence LaRue Gordon, Marilyn McCoo, Lamonte McLemore and Ron Towson joined forces as the Fifth Dimension, success came quickly. One of their first releases, "Go Where You Want to Go," made it to the top ten. Soon after, the group exploded on the scene with "Up, Up and Away," written by Jim Webb.

Their new album, "Earthbound," produced by Jim Webb, on ABC, shows a new funky aspect of the group. Musical labels cannot be pinned on the Fifth Dimension because, as an integral part of the contemporary scene, their repertoire includes ballads, blues, funky up-

tempo songs, romantic harmonies—which all represent the group, especially when given that certain Fifth Dimension touch.

Ron Banks and the Dramatics have, through extensive touring and recording, established themselves as monarchs of the new Motor City Sound. And now, with "The Dramatic Jackpot," Ron, L.J. Reynolds, Lenny Mays, Willie Ford and Larry Demps have exploited their eleven years together in a considerable display of versatility.

From the beginning, Rufus featuring Chaka Khan has worked hard to become established in both the r&b and pop markets with their infectious blend of musical styles. Today, with gold albums and singles to their credit, all the work has paid off

of places in between. His ABC albums and singles outdo each previous release and the sales of this already legendary performer have topped the legacies of the all-time blues men and women.

Bobby Bland

Bobby Bland is now achieving the kind of popularity held by B.B. King as well as the white audience appeal of artists such as Muddy Waters and Howlin' Wolf. And time is on Bland's side—his style of music, a rich amalgam of gospel, blues, and ballads, has made him an important name of the last decade in popular contemporary music.

The Pointer Sisters' three albums, "The Pointer Sisters," "That's a Plenty" and "Live at the Opera House," were met with acclaim from public and critics

Europe, where she performed throughout Germany, France, Norway, Sweden, Britain, and Spain. Returning to New York, Freda became Leslie Uggam's understudy in "Hallelujah, Baby," and, shortly thereafter signed her first recording contract, with ABC-Paramount, followed by others which eventually led to her million-selling records: "Band of Gold," "Bring the Boys Home" and "You Brought the Joy." Three golden discs to her credit—and now, at ABC, a solid gold career to match.

Clarence Carter

In the past, Clarence Carter has treated the world to such r&b greats as "Slip Away," "To Weak To Fight," and "Patches." All three have earned gold rec-



ABC Records includes the following soul "incredibles" in its roster, nine acts that have brought the company consistent success in black music. Pictured here (from left, top row): Isaac Hayes, Rufus, Fifth Dimension, B. B. King, Crusaders; (from left, bottom row): Pointer Sisters, Four Tops, Ron Banks & the Dramatics and Bobby Bland.

with widespread recognition and success as an emerging supergroup. Rufus' third ABC album is "Rufusized."

The Crusaders, collectively and individually, have garnered virtually every award available for a musical group. For 23 years this band has pushed the limits of music, blending jazz with bee bop to get rock and blending rock with the classics to get mellow, memorable sounds. What pleases The Crusaders most is not only the acceptance their music now has in both the (supposed) opposite worlds of rock and jazz but also the way in which it has spread the instrumental sound to new horizons.

Legendary Performer

B.B. King is one of the best known and most popular traditional blues performers today and probably the most singularly successful artist in the entire history of the blues. His appearances have already taken him from Beale Street to the Fillmores West and East, to the Las Vegas Hilton, and thousands

alike, as well as reaching the magic million mark necessary for RIAA gold certification. The sisters also had a major country hit with their single "Fairytale," written by Anita and Bonnie Pointer, which subsequently won a Grammy as the best country song of 1974. Most recently, the sisters were voted All-Star Vocal Group of the Year in Playboy's annual Jazz and Pop Poll. With their current "Steppin'" album, the Pointers continue to expand and refine their own musical tradition.

The magic of the Four Tops is the magic of singing together for 19 years, recording together for 15 years, and still getting better. The Four Tops' first album for ABC Records was "Keeper of the Castle," and since then they have made five more, proving their continuing power, influence and skill in contemporary r&b.

While in New York, Detroit-born Freda Payne met composer-arranger Quincy Jones, and toured extensively as a vocalist with his band. Other engagements led to a lengthy stay in

ords. They, along with other soulful cuts, have brought Clarence Carter a large worldwide following.

The Mighty Clouds of Joy have been singing, dancing and shouting for 15-plus years. During those years they have had one major goal—to carry a message of joy and peace. While playing together over the years, the individual members have developed a sensitivity towards each other and an uncanny timing ability which could pull them through any improvisational situation.

New Artists

A number of ABC Records new r&b artists are beginning to receive gratifying public response. Sylvia Smith, for example, has been recognized as an important performer due to her "Woman of the World" album; and Carl Carlton is now gaining attention for his dynamic and soulful singing as displayed on ABC Records' "You Can't Stop a Man in Love" and "Everlasting Love" albums.

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

★ **QUINCY JONES** ★
"MELLOW MADNESS"

A NEW PINNACLE IN QUINCY'S ALREADY ASTOUNDING CAREER.

On A&M Records & Tapes



Isaac Hayes:

On the Go with Hot Buttered Soul

■ LOS ANGELES—When Record World recently met with Isaac Hayes, his first non-soundtrack album since 1973 had just been released and he was being cautious. Asked how he felt about the commercial potential of "Chocolate Chip," the first release on his ABC-distributed Hot Buttered Soul label, and other product scheduled for the label, Hayes answered, "I feel like testing the water. I couldn't safely say until after the results of a couple of releases." Little more than a month later, however, "Chocolate Chip" was firmly ensconced in the number 16 slot on The Album Chart.

Taking some people's words with a grain of salt would be to tone down the optimism. In Isaac Hayes' case, the reverse is true. Whether with his own solo recordings, or soundtracks such as the one he wrote for the movie "Shaft," or artists he takes under his production wing, there is a consistency that can readily be relied upon.

Memphis Ambience

Hayes explains that consistency is partly a matter of the environment in Memphis — "environment because of the musicians that I have there, because of the influences that surround you. If I came to California or New York (to record) I would blend or I would start sounding like everybody else." And while it's doubtful that Hayes would ever sound "like everybody else" regardless of where he worked, it is indeed understandable that familiarity with a particular studio and the special kind of interaction that grows out of a long-time working relationship with engineers and musicians are important elements in the development and evolution of a distinctive sound.

There is also an appreciation of roots—"sticking to the things that have given me success"—which is not to say Hayes is averse to change. The move to ABC, for instance, was necessary because Hayes felt he wanted to expand his role beyond that of an artist: "I wanted to start my own company and I felt like I had gone as far as I could go at Stax." The Hot Buttered Soul label name was following in his own footsteps—"Hot Buttered Soul" was the album that catapulted Hayes to national prominence; Hot Buttered Soul is his female back-up vocal group; and Hot Buttered Soul, Ltd. is a company he's had for several years. Yet, he is sure to add, "if I see that I'm becoming stereotyped and need a change, then



Isaac Hayes

I will make some kind of alteration."

Why the move specifically to ABC? "We shopped around for deals and ABC was the most attractive one that we came across. Also, meeting with their people I felt very comfortable. You go into negotiations with people sometimes who give you the run-around. Here there was no procrastination during the talks. I felt that they really meant business and really wanted to make a deal."

More directly, Hayes feels that ABC has the promotion and distribution facilities to suit Hot Buttered Soul's needs, for the artists and groups with which he is working are not necessarily exclusively soul acts. Currently set on the roster are the Masqueraders (whose debut is in the can), a female singer known as Geenti, the Hot Buttered Soul girls, Deborah Manning and, finally, a pop-oriented group, Living Color.

Black Music Today

As for Hayes' immediate plans, there's much time to be spent in the Memphis studio he calls home (which, contrary to rumor, is open and "recording full blast") with Hot Buttered Soul acts as well as "some possible engagements and concerts." And where is black music going today?

"At one time blacks tried to cater to whatever they felt would make them accepted as a people on the social level," said Hayes. "But now we say 'the hell with that, this is what we like, this is what we're about and we listen to what we want to.' I think they identify with different things. Blacks aren't really locking in on our music only. They appreciate other music, too."

Isaac Hayes is back in the fold, and if his own optimism is cautious it is only because he has been out of the mainstream for a little bit. Judging by the reaction to "Chocolate Chip," though, he hasn't lost his hold on the popular soul.

Avco Sends Its R&B Sounds To The International Market

■ NEW YORK—Already established as a major r&b force in the United States via their supergroup the Stylistics, who have now been joined at the pinnacle by Van McCoy, Avco Records has branched out with their performers to achieve a degree of international success rarely achieved in soul music.

Foreign Market Success

Currently, both Avco artists are on the charts in such major foreign markets as England and Japan as well as a host of other countries, with more joining all the time. The success of the "big-little" company (a tight artist roster and a handful of highly motivated executives that contrast sharply with the label's constant chart impact) reflects the results of concentration, experience and hard work.

"The Best Of The Stylistics" lp is one of the biggest selling albums in the Japanese and English record business in recent years and is still top five in the U.K.

sonal appearances throughout the world, the universality of their material and their recording approach and the carefully constructed image of the Stylistics emanating from this country. "It requires a tremendous amount of time and attention," Katzel said, "but the results pay the biggest dividends the record business has to offer."

Only recently, both Hugo and Luigi made a special trip to Europe to personally visit with their licensees. They scheduled stopovers in England, Spain, Holland, Germany and France, where they held meetings with their foreign personnel in an effort to tighten their relationships and get a full understanding of each individual market. They went over what had been done in the past and discussed plans for the future, as well as made sure that the flow of information between them was constant. While in England, they reviewed with Phonogram the success of the Stylistics' lp, "Best Of The Stylistics," which, on the



Avco artists the Stylistics and Van McCoy

"You Make Me Feel Brand New" by the Stylistics did 1.9 million in the United States, their biggest single, and then duplicated its success internationally. "Let's Put It All Together," the first Stylistics lp to be produced by Avco's co-presidents Hugo and Luigi and arranged by Van McCoy, went gold in the United States and then added still more luster with its acceptance overseas.

Vice president and general manager Bud Katzel and national promotion director Steve Rudolph attribute the international success of the Stylistics to close liaison with the label's foreign representatives, the group's per-

basis of unit sales, was one of the biggest albums Phonogram has had in years. They both came away with a tremendous feeling of accomplishment, understanding and confirmation of total cooperation from everyone involved.

Added to the current top 10 status of the album, "Disco Baby," from which "The Hustle" was taken, and Van McCoy's long standing in the music industry as a top writer/arranger/producer and performer, Avco's latest breakthrough on the soul front finds the "big-little" label with two of the hottest international soul stars of the '70s.

Thanks Record World

SINGLES

TOP RECORD (GROUP)

#2 Bad Luck—Harold Melvin & the Bluenotes (Phila. Intl.)

TOP MALE VOCAL GROUP

#3 Spinners (Atlantic)

#7 Harold Melvin & the Bluenotes (Phila. Intl.)

TOP FEMALE VOCAL GROUP

#2 Three Degrees (Phila. Intl.)

TOP NEW VOCAL COMBINATION

#2 Dionne Warwick & the Spinners (Atlantic)

TOP VOCAL COMBINATION

#4 Dionne Warwick & the Spinners (Atlantic)

TOP INSTRUMENTAL COMBINATION

#1 MFSB (Phila. Intl.)

TOP FEATURED VOCALIST, FEMALE

#1 Sharon Paige (Phila. Intl.)

TOP FEATURED VOCALIST, MALE

#1 Theodore Pendergrass (Phila. Intl.)

TOP PRODUCER

Thom Bell

Gamble-Huff

TOP ARRANGER

Thom Bell

ALBUMS

TOP ALBUM (GROUP)

#7 To Be True—Harold Melvin & the Bluenotes (Phila. Intl.)

TOP MALE VOCAL GROUP

#3 O'Jays (Phila. Intl.)

#5 Harold Melvin & the Bluenotes (Phila. Intl.)

#6 Spinners (Atlantic)

TOP FEMALE GROUP

#3 Three Degrees (Phila. Intl.)

TOP FEATURED VOCALIST, MALE

Eddie Levertt, O'Jays (Phila. Intl.)

Phillipe Wynn, Spinners (Atlantic)

TOP NEW FEATURED VOCALIST, MALE

#1 Theodore Pendergrass, Harold Melvin & the Bluenotes (Phila. Intl.)

TOP NEW FEATURED VOCALIST, FEMALE

#1 Sharon Paige (Phila. Intl.)

TOP INSTRUMENTAL COMBINATION

#1 MFSB (Phila. Intl.)

Phila. Intl. • TSOP • Golden Fleece
Distributed by Columbia Records

Thanks to Everyone

Kenny Gamble, Leon Huff, Thom Bell
The Gamble/Huff & Bell Family

Pickwick's Soul Parade Secures Steady Sales

■ WOODBURY, N.Y. — Pickwick International, Inc., which for the past three years has been marketing the "Soul Parade Series" of economy priced albums, reports a relatively steady consumer demand despite the past year's lagging economy.

Soul Parade covers r&b, gospel, jazz and blues in the 28 packages presently included in the series. Among those featured in individual albums are such artists as Fats Domino, the Harptones, the Ravens, the Five Keys, the Staple Singers, Dinah Washington and Sarah Vaughn.

The rock & roll music of the late fifties and early sixties is served by several anthology albums. "Funky Fifties" features hits by the Satins, Platters, Jesters, Turbans and Harptones, among others. "Yesterdays" brings back some of the Apollo Theatre performers with cuts by the Clovers, Wilbert Harrison, the Moonglows, Lloyd Price and Huey "Piano" Smith.

Other packages on Soul Parade include "R&B Hitmakers," featuring Jerry Butler & the Impressions, Lee Dorsey, the Silhouettes, Maurice Williams, the Paragons and others, and "R&B Superstars,"

(Continued on page 30)

Artist Support Is the Heart of WB's Soul

■ BURBANK — Sometimes, what you see isn't necessarily all you're getting. While Warner Bros. visits the soul charts regularly—currently being well represented by singles from Graham Central Station, Candi Staton and Curtom's Impressions, and albums from Curtis Mayfield, Graham Central Station, the Natural Four and the Impressions—the label maintains a low but prominent profile. As with pop or country, Warners' orientation continues to reflect a commitment to supporting artists, as opposed to following changing musical fashions.

Dionne Warwicke's participation in the field began with "Don't Make Me Over" in 1962 and has continued since 1972 with Warners, which released her "Dionne" album that January. The association remains one of the label's proudest and is marked by such recordings as 1974's "Then Came You" and her recent single, "Take It From Me"/"Sure Thing." Dionne will celebrate her fourth year with Warners with her fourth lp for the label this fall, produced by Thom Bell.

One of the finest chapters in Warner Bros.' soul success story was written in and around the San Francisco Bay area, a



Dianne Warwicke with Thom Bell

rich musical locale which has furnished the label both Tower of Power and Graham Central Station.

Tower of Power has consistently displayed the capability and versatility to live up to any accolade bestowed upon them. The group has released four best-selling albums with Warners. "Bump City" (which first showcased "Down to the Nightclub" and "You're Still A Young Man"), "Tower of Power" ("So Very Hard to Go," "This Time It's Real," "What Is Hip"), "Back To Oakland" ("Don't Change Horses in the Middle of the Stream") and

this year's "Urban Renewal." Tower's songwriters Emilio Castillo and Steve Kupka are recognized as an inventive and solidly professional team and lead vocalist Hubert Tubbs makes his presence known on any stage he takes. Tower of Power's sixth Warners lp, "In The Slot," is slated for September release.

Graham Central Station

From the same locale, Larry Graham and Graham Central Station have won nothing but superlatives since signing with Warner Bros. Having split from Sly and the Family Stone, Graham wasted no time in reorganizing a top-flight band around himself and recording; by the end of 1974 the group had three hits behind them ("Can You Handle It," "Release Yourself" and "Feel the Need") and their hands on a promising future. The group's recently released third Warners album, "Ain't No 'Bout-A-Doubt It," furnished "Your Love" and offered proof that the direction on both GCS and their record company are pushing in is a positive one.

Candi Staton signed with Warners in 1974. Her debut album, "Candi," yielded a sizable hit in "As Long As He Takes Care of Home"/"Here I Am Again" and a follow-up, "Six Nights And A Day." While she can point proudly to past achievements like "Stand By Your Man" and "I'd Rather Be An Old Man's Sweetheart," Warner Bros. sees her peak still ahead of her.

Ashford & Simpson

While their initial credits came from work as songwriters and producers for Motown, when Nick Ashford & Valerie Simpson decided to move into the recording arena for themselves, they came to Warner Bros. Their professional reputations assured, they have devoted themselves to a performing career emphasizing highly personal treatments of original material released on two lps for Warners, 1973's "Gimme Something Real" and last year's "I Wanna Be Selfish," with a third, "Ashford & Simpson," on the way.

Nor has Warner Bros. been content to keep its soul roster limited, as the recent signing of groups like the Staple Singers and the continuing support of artists like Paul Kelly ("Don't Burn Me" and "Hooked Hogtied & Collared") and Capricorn's Percy Sledge ("I'll Be Your Everything") attests. One of Warner's warmest relationships is the label's long-standing association with Allen

(Continued on page 48)

Crossover: A Working Family Situation

■ NEW YORK—For a little over 16 months, Ray Charles, doubling as chairman of the board and director of a&r, has put a great deal of time and interest into a small company called Crossover Records. Spear-headed by Larry Newton, with the help of enthusiastic executives Chuck Offutt, national director of promotion; Warren Lanier, Jr., west coast promotion; and Al Silver, sales manager, Crossover works as an independent force in the industry. Dealing with independent distributors and looking within for all their needs, Crossover is a tight family unit.

With a comparatively small product load of eight albums a year and a few carefully selected singles, a great deal of time and consideration is put into each Crossover release. As head of a&r, Ray Charles has set the tone for the quality of the artists on the label. Producing many of the artists himself, and with the help of staff producers Eddie Langford and Joel Webster, there is actually a distinctive "Crossover Sound."

'Renaissance'

The major triumph for the label this year has been the audience and airplay response to Charles' latest album, "Renaissance." This album contains songs by many of



Ray Charles

today's best known contemporary songwriters. Charles' version of Stevie Wonder's "Livin' for the City" has received so much airplay that Crossover has rush-released it as a single. In addition, Charles has picked up a new audience. With his version of Randy Newman's "Sail Away," Charles has been garnering heavy FM play.

Charles' most recent discovery and signing is a young songstress named Cyldene Jackson. Ms. Jackson was performing at Tony's Fish Market in the Redondo Beach area of California when Charles' man-

ager, Joe Adams, heard her sing. He invited her to meet with Charles the following day and the result was her signing to the label and the release of her first album, "Fresh," produced by Charles himself.

Joel Webster, record producer, singer, performer and arranger, is a major force in the Crossover family. In addition to the records he produces for Crossover, 24 year old Webster has released his first album this year, "Elixir." Webster has produced other Crossover artists, including his brother Lim Taylor and newly-signed Darrow Fletcher.

Fletcher is a name that has been earning a great deal of well-deserved respect in the industry for the past 10 years. Fletcher's current single release, "Try Something New," may be one of the most important singles for the company this year. Already receiving much airplay and breaking out in several markets, the single has the earmarks of a hit for Crossover.

These artists, in addition to the Raeletts, Billy Brooks, the Sims Twins and Jimmy Holiday, are "The Crossover Family," a family that believes in each other, works on each others records, produces each others albums and applauds each others successes.

ON TOP

Top New Male Vocalist (Singles)

MAJOR HARRIS

Top New Male Vocal Group (Singles)

AVERAGE WHITE BAND

Top New Instrumental Group

AVERAGE WHITE BAND

Encore Award

BEN E. KING

Top New Male Vocalist (Albums)

MAJOR HARRIS

Top Female Vocalist

ARETHA FRANKLIN

Top New Male Vocal Group (Albums)

AVERAGE WHITE BAND

Top Featured Vocalists (Male)

**PHILLIPE WYNN
(SPINNERS)**

Top Original Cast Album

THE WIZ

Best New Groups

**AVERAGE WHITE BAND
CONSUMER RAPPORT**

Tied for 1st place.

WHERE THEY BELONG.

ATLANTIC/ATCO RECORDS CONGRATULATES ITS 1975 RECORD WORLD R&B AWARD WINNERS.



20th NATRA Convention Agenda

BALTIMORE HILTON HOTEL

Tuesday, August 12

- 8 p.m. Miss NATRA Pageant
Speaker—H. R. Crawford, HUD Asst. Secretary

Wednesday, August 13

- 9 a.m. Registration
6 p.m. Cocktail Party—20th Century/Westbound Records
8 p.m. Dinner—Schwartz Bros. Inc.
Speaker—Hon. Julian Bond

Thursday, August 14

- 10 a.m. Women In The Industry
3 p.m. Open Meeting
Speaker—Walter Fauntroy
8 p.m. Dinner—Atlantic Records
Speaker—Congressman Parren Mitchell

Friday, August 15

- 9 a.m. Registration
10 a.m. Announcement of Nominees
3 p.m. Open Meeting: Black Press and NATRA
Speaker—Carlton Goodlett, president, National Newspaper Association
6 p.m. Cocktail Reception—Columbia Records
8 p.m. Dinner—Columbia Records

Saturday, August 16

- 7 a.m. NATRA Golf Tournament
(Forest Park Golf Course)
1 p.m. Luncheon—Polydor/MGM Records
Speaker—Commissioner Benjamin Hooks, FCC
3 p.m. Election of Officers
6 p.m. Cocktail Reception—Motown Records
8 p.m. NATRA Golden Mike Awards Banquet

Sunday, August 17

- 12 noon Swearing in of Officers

COULD THIS BE MAGIC?

**Take a bow,
Mr. Magic,
for turning the trick.**

#1 Top Jazz Crossover:
Grover Washington, Jr.

#2 Top New Instrumental:
Grover Washington, Jr.

#3 Top Instrumental Album:
Grover Washington, Jr.

#6 Top Album: (Solo Artist):
Grover Washington, Jr.

Proudly, on CTI/Kudu.



Distributed by Motown.

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FULFILLINGNESS!

***Congratulations Stevie, Eddie, Smokey
and The Commodores for bringing it all home.***

Singles

Top Male Vocalist:

#1 Stevie Wonder

#2 Eddie Kendricks

#3 Smokey Robinson

Most Promising Male Group:

#1 The Commodores

Top Instrumental Group:

#1 The Commodores

Top Featured Vocalist:

#1 Dennis Edwards of The Temptations

Albums

Top Male Vocalist:

#1 Stevie Wonder

Top Album (Solo Artist):

#1 Stevie Wonder

Most Promising Male Vocalist:

#1 Smokey Robinson

Encore Award:

The Temptations

Winners All, On Motown Records and Tapes.



©1975 Motown Record Corporation

At RCA, A Commitment to Quality R&B

(Continued from page 3)

pansions" album has introduced him to vast new audiences around the country.

Introductions

But 1975 has been especially significant in the RCA r&b department as a year of introductions. For while the "We've got a heart of soul" campaign spotlights Main Ingredient, Hues Corporation, Choice Four and New Birth product, it also serves to mark debuts from Jerry Ross-produced L.T.G. Exchange (the first black rock operetta); Buari; an album by Zulema producer Carl Mauls-By, "Musical Impressions of 'Honey Baby, Honey Baby,'" and Faith, Hope & Charity's simply titled "Faith, Hope & Charity." And even that is just a part of the overall picture.

In 1975 RCA saw and developed new product from Weldon Irvine, the Tymes, Cedar Walton, Blue Mitchell, Zulema, 21st Century, White Heat, Charles Drain, Neil Carter, the Ellington Sisters, Marsha Tinsley, D. J. Rogers, Lola Falana and Vicki Sue Robinson. And on the RCA-distributed Midland International label, headed

by Bob Reno, there was great success for Carol Douglas with her "Doctor's Orders" single and similarly for J. R. Bailey with "The Entertainer." Also on Midland is Silver Convention, a Munich, Germany-based disco group.

International R&B Interest

On the European front, the Tymes single "Ms. Grace" propelled that group to number one status in England, and a two-tour season in that country. Too, RCA has distribution of the T.K. family of labels in Europe, which means that George and Gwen McCrae, Betty Wright, Latimore, Little Beaver and K.C. and the Sunshine Band, among others, come under the RCA umbrella. Division vice president, international, Robert Summer, further reports great demand for Main Ingredient product, and there are hopes of that group's touring Europe soon.

Mention should also be made of Harold Wheeler's "Black Cream" album released by RCA through its production agreement with Gryphon Productions.

Dedication

It takes an unusual degree of dedication on the part of a record

company to make such a concentrated effort in one particular area, especially at a time when the general industry trend is to cut down. But the enthusiasm for r&b product at RCA is not just a cashing-in on a fad. Clearly the company is devoted to building its acts carefully. There is great selectivity on Draper's part in his signings, and Harris sees to it that the merchandising end suits the artists and their product. Virtually everyone involved at every level, from RCA president Kenneth Glancy right through to technicians and field men, gives of their time and energy and are not afraid to allow an artist to develop at his or her own speed. It is a commitment any company would be hard pressed to beat.

The Temptations:

Maintaining a Spot at the Top

LOS ANGELES — There have been changes for the Temptations (Motown) over the last five years—changes in personnel, changes in producers and changes in their home base. Yet in many ways, the

Claridge Cranks Up For R&B Artists

LOS ANGELES — Claridge Records, basically a pop oriented company that recently had a top 10 hit with "Don't Call Us, We'll Call You" by Sugarloaf, is now venturing into the rhythm and blues field under the guidance of its president, Frank Slay. Slay has been responsible for producing many national r&b hits over the past decade, including such classics as "Silhouettes" and "Daddy Cool" by the Rays, "La-Dee-Dah" and "Lucky Ladybug" by Billie and Lillie and "Woman Is A Man's Best Friend" by Teddy and the Twilights.

The two new soul acts signed to Claridge are Five Easy Pieces, who are managed by Ron Towson of the Fifth Dimension, and M. J. Kirkland, a new talent who hails from Yazoo, Mississippi.

Temptations are one of the more stable r&b groups around. Their sound and the focus of their music are constant; and while they are aware of (and contribute to the development of) trends, such as the current disco craze, which tend to shy away from the romantic balladeering that is their own forte, the Temptations have been able to hold their own unique place.

"The disco music," explains Temp Dennis Edwards, "in a sense reflects our society and our time and our economy. Just like in the days of World War II, when money was tight, all people could do was listen to the music. They're not able to go to a lot of shows anymore, so people disco it." There are dangers with the disco boom, according to Edwards, who fears the fact that discos use long cuts and sometimes whole albums, thus, like the radio stations, limiting the number of acts that can be exposed. As far as disco acts in live performance, "You will die trying to do a whole show of discotheque numbers back to back."

Love and loneliness are the mainstays of the Temptations repertoire, though to be sure they do their share of disco-style material as well. And message songs, couched in the harmonic sound that is the group's trademark, are there; "We protested and socially commented ahead of them all for a long time," says Melvin Franklin. But if any one song has characterized the "new" Temptations it is the title track from their "A Song For You" album. It was like somebody had really just found where we had really wanted to be," comments Dennis. "You can get more energy out of a song when you really want to do it."



The RCA family of r&b hitmakers features the likes of (top row, from left) the Main Ingredient; the Hues Corporation; Zulema; Wilson Pickett; (middle row) the Choice Four; L.T.G. Exchange; the Tymes; (bottom row) Nell Carter; Faith, Hope & Charity; and Carol Douglas.

**THANKS NATRA FROM:
HILLERY & VONNY
AND THE PLAYBOY R&B ARTISTS**

BUCK

BOBBY TAYLOR

BRENDA LEE EAGER

(APPEARING ON EBONY MUSIC AWARDS TV SPECIAL)

PHYLLIS ST. JAMES

RUBY WINTERS

WILLIE HENDERSON



Playboy Records

R&B Activity Increases at Arista

■ NEW YORK—Arista Records is currently engaged in a major expansion of its r&b operation both in product and personnel. This wide-ranging intensification began in April when Hank Talbert assumed his post as national director, r&b product for the company. Since that time, Talbert has been assembling an r&b staff to effectively execute the home office plan on a national basis as well as participating in the acquisition of r&b product and talent.

"Our initial moves," said Talbert, "were to hire regional field people in key markets who will function as total field representatives, involved in all aspects of sales, merchandising and promotion." The five recent key appointments include two in Arista's home office: Carol Cruickshank, assistant to national director, r&b product, and Craig Bundy, national coordinator, disco product, as well as the three regional field representatives: Gene Bursleson, Dick Smith and Bobby Gaiters.

Backgrounds

Carol Cruickshank came to Arista with Talbert from Buddah Records, where she served in a similar capacity as assistant to director of r&b operations. She joined the record industry in 1971, as assistant to her brother, Cecil Holmes, then vice president in charge of r&b product for the Buddah Group. Her responsibilities at Arista include coordinating with radio stations and r&b field men, while acting as a liaison with the music trade papers as well. Craig Bundy comes to Arista from London Records, where he served as inventory supervisor, dealing with wholesale and distribution firms. Bundy joined Arista as inventory manager in the production department before Talbert appointed him to the newly formed disco position.

Gene Bursleson, whose responsibilities encompass the southeastern region of the country including Alabama, Florida, Georgia, South Carolina, Mississippi and Tennessee, comes to Arista from his previous post as regional promotion manager for RCA Records. Dick Smith will cover the midwestern region which consists of Illinois, Indiana, Michigan, Missouri and Ohio. Previously, Smith worked for Casablanca Records. Bobby Gaiters comes to Arista from Buddah Records' L.A. office, where he served as regional promotion manager. Prior to that he was national promotion director for Fantasy/Prestige Records. Gaiters' success in the music industry was preceded by an illustrious career in professional football. An All-



Gil Scott-Heron

American from New Mexico State College, Gaiters was the New York Giants' Rookie of the Year in 1961. His territory will include California, Colorado and Washington.

Merchandising

Talbert stressed, "Both myself and our new field representatives hold the view that we must continue to become more oriented towards merchandising as a major promotional tool. Airplay alone is not sufficient to secure the success of a single, album or an artist's career. Total consumer awareness is achieved through follow-up at the retail level, emphasizing promotion at the point of purchase. Arista's approach is to establish a strong image for each new artist we are breaking in today's competitive market."

New Artists

New Arista artists who have gained significant r&b action and strong nationwide airplay include Gil Scott-Heron, the Headhunters, the Brecker Brothers and Tamiko Jones, artists whose previous successes had been confined to jazz play. Talbert explained, "The Black roots of jazz are now being exposed on the AM airwaves." The diversity of the Arista roster being promoted by Arista's r&b operation also includes Linda Lewis, who has made significant impact through disco play, and Peter Nero, who recently released an album of disco hits and love themes of the seventies, as well as established r&b hitmakers Al Wilson, Martha Reeves and the First Choice.

Artists signed to Arista since Talbert's arrival include Jeff Perry and Mike & Bill, whose respective singles, "Love Don't Come No Stronger (Than Yours and Mine)" and "Somebody's Gotta Go," are already breaking. In the studio working on first Arista product are Debbie Taylor, Harlem River Drive and Lorraine Ellison.

Buddah Group's Total Black Experience

■ NEW YORK — The Buddah Group is a company involved with presenting the "total black experience." The major points of concentration this year have been the continuing success of superstars Gladys Knight and The Pips, and the signing of the already established act New Birth whose success has been marked by several gold albums and whose full potential is as yet unrealized. The Buddah Group, in celebrating Gladys Knight and The Pips' second anniversary with the company, held a luncheon at "21" and has put an even stronger push behind its brightest stars.

Gladys Knight and The Pips

A group whose career appears to have no boundaries, Gladys Knight and The Pips have been awarded four gold singles, three gold albums, one of which became platinum, two Grammys and innumerable other awards during their two years with Buddah. Now, Gladys Knight and The Pips have their own summer series on network television and this, in addition to

the success of their current single, "The Way We Were," and the upcoming album, "Second Anniversary," has set the tone for a major advertising and promotion campaign that will continue for the duration of their second anniversary year.

New Birth

New Birth's first album with Buddah, "Blind Baby," is close to gold according to the label, and their single, "Dream Merchant," is on both the RW singles and r&b charts.

Another Buddah signing this year was Jimmie Walker, the star of TV's "Good Times." Walker recorded his album, "Dynomite," at the Cellar Door in Washington, D.C.

On the other end of the performing spectrum, two of Broadway's biggest new hopes have put their recording futures into the hands of The Buddah Group. Both Ben Vereen and Melba Moore are well known for their performances on Broadway and on television and now, with the release of their first solo albums,

(Continued on page 26)



Top: Gladys Knight & the Pips; bottom: New Birth

Thanks for making "Friends."



WAR

"Why Can't We Be Friends?"

The fifth gold album
in a row from **WAR**.
A Far Out Production
On United Artists
Records and Tapes.



©MCMXXV United Artists Music and Records Group, Inc.

Atlantic (Continued from page 3)

Atlantic's reputation as the purveyors of r&b music to a mass, worldwide audience is credited with the proliferating acceptance of r&b by the pop market over the last 15 years. In terms of singles over the last year or so, Atlantic has benefited substantially from this pop/r&b crossover, with certified gold awards achieved by such diverse artists as Major Harris ("Love Won't Let Me Wait"), Average White Band ("Pick Up the Pieces"), the Spinners ("Then Came You"), Eric Clapton ("I Shot the Sheriff"), Blue Magic ("Sideshow"), Roberta Flack ("Feel Like Makin' Love"), and Aretha Franklin ("Until You Come Back To Me"). Several of these same artists also turned over gold certified albums during the same period: Average White Band ("AWB" and "Cut the Cake"), Eric Clapton ("461 Ocean Boulevard") and the Spinners ("New and Improved" and "Mighty Love").

In turn, quite a few of Atlantic's major pop acts, including the Average White Band, Herbie Mann and Barrabas, have benefited from the attention given their music by the r&b market, specifically on the burgeoning discotheque level.

'Disco Disc'

In July, 1975, Atlantic introduced its innovative 12-inch, 33-1/3 rpm "Disco Disc" series, specially created to meet the demands of the high-powered professional playback systems used by discos. Inaugurating the series was a back-to-back stereo version of the instrumental track, "Mellow Blow" by the Spanish group Barrabas, from their new lp,

"Heart of the City," released the same month. In conjunction, Atlantic took up the challenge of the selective (variable) price principle introduced at this year's NARM retailers conference by announcing that "Heart of the City" would be released with an initial price discount that would enable retailers to sell the album as if it were a \$4.98/lp, \$5.97/tape list-price.

In addition to Barrabas, other pop-identified acts have also made inroads into the r&b market: England's Hot Chocolate (produced by Mickie Most) on the Atlantic-distributed Big Tree label; the instrumental group from France the Peppers (also on Big Tree); and Toronto's Johnson Family (produced by Bob Ezrin) on the Atlantic-distributed Migration Records label.

Jazz Crossovers

Along with this ever-increasing pop/r&b crossover, Atlantic has also seen a critical rise in the jazz/r&b crossover market, so much so that several of Atlantic's major artists who fall in this category re-named their music for Atlantic's summer "Sound Waves" lp sales campaign. In the first months of 1975, three artists found themselves simultaneously listed on r&b and jazz charts: Stanley Clarke on the Atlantic-distributed Nemperor Records label; drummer Billy Cobham; and arranger/composer Gene Page. Herbie Mann and the Family of Mann recorded "Hi-Jack" (a tune originally done by Barrabas) and shipped the tune — all in less than a week before Christmas, 1974. The immediate suc-

cess of the single led to the March, 1975, release of the "Discotheque" lp. Then, for several months following, both the "Hi-Jack" single and the "Discotheque" album were listed simultaneously on pop, r&b and jazz charts. Les McCann, Eddie Harris, Willis Jackson, violinist Jean-Luc Ponty, and Michal Urbaniak's Funk Factory project are all part of this jazz/r&b crossover.

Producer's Role

Observing from the above that artists Clarke, Cobham, Mann, Ponty and Urbaniak are all self-produced artists, the fact is that since the earliest days at Atlantic (Ertegun and Wexler) up to the present, the producer's role has always paralleled that of the artist. Today, as performers compete heavier than ever for attention from the strongest record companies in the U.S., Atlantic retains the services of such award-winning 'in-house' producers as Ahmet Ertegun (Manhattan Transfer, Rena Sinakin), Jerry Wexler ("The Wiz" original cast recording, Aretha Franklin, Dee Dee Bridgewater), Arif Mardin (Average White Band, Nikki Giovanni, Margie Joseph, Bee Gees), Jimmy Douglass (Black Heat, Clarence Reid), Joel Dorn (Les McCann), and Geoff Haslam (Eddie Harris).

By maintaining the lead as trend-setters rather than followers, Atlantic Records' influence on American-based r&b music grows every working day. Artistry, production, innovative marketing techniques and the intangible 'soul' of Atlantic Records make r&b a way of life.

Buddah

(Continued from page 24)

it appears that they will be enjoying lucrative recording careers as well.

Barbara Mason & the Futures

The fusion of two of Buddah's other artists, Barbara Mason and a young band called the Futures, has been a very successful experiment. Ms. Mason and the Futures have been touring together for a large part of this past year, so it seemed a natural amalgamation of talents when they got together to record their first single, "We Got Each Other." On their own, they have both released albums this year — "Love's The Thing" by Barbara Mason and "Castles In The Sky" by the Futures.

Other Artists

Other Buddah r&b artists include jazz drummer Norman Connors, whose third album, "Saturday Night Special," was just released; Black Ivory with their first album, "Feel It;" the Modulations' "It's Rough Out Here" and Jae Mason, whose second album for Buddah is "Tender Man." In addition, Jimmy Jackson, Black Satin featuring Fred Parris, Marie Green, Calender, Charisma and Fresh Flavor are about to release singles.

The culmination of Buddah's pride and belief in their r&b artists came last month when they rented the Apollo Theater in Harlem for a weekend called "The Soul of The Buddah Group."



Atlantic's roster of soul superstars, some of which are pictured above, continued to turn out hit after hit in the past twelve months. Pictured here (from left, top row):

Aretha Franklin, Spinners, Herbie Mann, AWB and Roberta Flack; (from left, bottom row): Blue Magic, Ben E. King, Major Harris, Jimmy Castor, Consumer Rapport.

London's Soul Struts to the Top

■ NEW YORK — Al Green and Bloodstone head the London family of r&b stars, which also includes Ann Peebles, Syl Johnson and Clarence Paul.

Al Green

Al Green (who records for Hi, which is distributed by London) began performing with his brothers and did so until he was 16, when his love for pop music became all-consuming and he felt it was time to leave the nest and seek his destiny. He got together with two of his local friends and together they formed the Creations.

In 1967, Green's first solo record, "Back Up Train," was released on Hotline Records and sold upwards of 500,000 copies. Unfortunately, Green did not come up with a potent followup and remained for the time being a "one hit wonder."

Willie Mitchell

It was during this period that Green met his future mentor Willie Mitchell and 18 months after this initial meeting Mitchell had produced and given to the world Green's remake of the Temptations' classic, "I Can't Get Next To You"—it became a hit. The big one, "Tired Of Being Alone," followed and became Green's first million seller in 1971. Before the year was out Green released "Let's Stay Together," earned a platinum record and solidified his stardom.

First Gold LP

"Let's Stay Together" became Green's first gold album as he began a tour which took him to the largest concert halls in the country. His next album, "I'm Still In Love With You," spawned two gold singles (the title cut and "Tired of Being Alone") and Green's theme song, "Love And Happiness."

Early 1973 brought the release of "Call Me," Al's third consecutive gold album and the second that was shipped gold upon release. Also included in the album were three singles which all went gold — "Call Me," "You Ought To Be With Me" and "Here I Am (Come and Take Me)." "Livin' For You," Green's sixth Hi/London album, was released in late 1973 and struck gold immediately. Two smash singles, the title cut and "Let's Get Married," also came off the album.

Upcoming Album

Green's next album is due in September, at which time he will also begin playing a series of dates at New York's famed Apollo Theatre.

Bloodstone

The history of Bloodstone goes back 12 years to Kansas City, Missouri, and a local street group



Al Green, Bloodstone, Ann Peebles

who called themselves the Sinceres. All four members of the group (Charles "Mack" McCormick, Charles Love, Willis Drafen and Harry Williams) grew up in the confining poverty of Kansas City's black ghetto and were originally members of three rival high school bands.

By the summer of '68, the Sinceres had conquered Kansas City and were moving on to Los Angeles. In early '71 they were discovered at a small club called Peyton Place in Los Angeles by George Braunstein and Ron Hamady, two U.C.L.A. students who had dreams of their own to coincide with those of the group. The Sinceres became Bloodstone and things finally began to happen.

Mike Vernon

By July of '72, Bloodstone was headlining shows of their own and appearing at the prestigious Rainbow Theatre in London. They were spotted by producer Mike Vernon and signed to a recording contract by Decca Records (London Records in the United States).

Their first single and album, both entitled "Natural High," earned Bloodstone its first gold record. To date, they have recorded four albums including "Natural High," "Unreal," "I Need Time" and the concept album, "Riddle of the Sphinx."

Ann Peebles

The professional singing career of St. Louis-born Ann Peebles took its most dramatic turn when Willie Mitchell spotted her "sitting in" at the Rosewood Club in Memphis. He immediately signed her to a recording contract with Hi/London and produced her first album, "Part Time Love," which was released in October 1970. In late 1972, "Straight From The Heart," her second album, was released and it included several successful singles—"99 Pounds," "Slipped, Tripped and Fell In Love" and "I Pity the Fool."

TV Appearances

Her third album, "I Can Stand The Rain," includes seven of Ms. Peebles songs composed in collaboration with her husband and

fellow Hi Records musician Don Bryant. Ms. Peebles is now bringing her talents to the people via several national television appearances and an extensive tour.

In 1952 Syl Johnson's family moved from Mississippi to Chicago, and Johnson, a budding singer-songwriter, began absorbing the blues influences readily available in that city.

Studies

While studying music at Chicago's Boston Music School, Johnson gigged with such blues-master as Muddy Waters, Magic Sam, Howlin' Wolf and Junior Wells, whom Johnson ended up backing from 1958 to 1962. In the early '60s, Johnson cut his first r&b hit, "C'mon Sock It To Me," for Twi-Night Records.

After seeing Johnson at Chicago's Burning Spear nightclub, Willie Mitchell signed him to Hi/London and their first sessions resulted in Johnson's first number one r&b hit, "I'm Still Here," in 1970.

Recent Successes

Johnson recently exploded with two successive hits, "We Did It" and "Back For A Taste Of Your Love," the latter also being the title of his first Hi/London album. His current single is entitled "Take Me To The River."

Clarence Paul

After being involved in virtually every facet of the music industry, Clarence Paul is going one step further and turning recording artist with the release of a single on London entitled "I'm In Love Again."

In 1960 Paul went to Detroit and to Motown Records. There he became Stevie Wonder's producer and mentor. In 1967 he split Motown and moved to Los Angeles, where he began pursuing his own career. Paul and Wonder came together again in '74 as co-lyricists for the Aretha Franklin hit "Until You Come Back To Me."

'I'm In Love Again'

Now Paul has decided to record his own material and, with the help of his musical director Charles Greene, has delivered "I'm In Love Again."

Curtom, Gemigo Succeed Through WB Distribution

■ CHICAGO—Curtom and Gemigo Records, helmed by co-presidents Curtis Mayfield and Marv Stuart, have had a most successful year, highlighted by Curtom's distribution deal with Warner Bros. announced in January.

All four of the albums released to date under the terms of the agreement have been chart items: Curtis Mayfield, "America Today;" Impressions, "First Impressions;" Natural Four, "Heaven Right Here on Earth" and Leroy Hutson, "Leroy Hutson."

The Impressions' single, "Sooner or Later," from their album has given Warner Bros. another strong charttopper.

Marv Stuart reports: "Warners' sales and knowledge allows us the freedom to develop our artists and to seek out new artists such as the recent signing of Ed Townsend of Marvin Gaye and Impressions fame, to our label."

A recent successful tour by The Impressions and Natural Four cov-



Curtis Mayfield

ering eight weeks was highlighted by WB time buys, in-store promotions and press interviews coordinated by Bob Regher and Benita Brazier at Warner Bros. and Clarice Polock, Sharon Heyward and Marv Stuart of Curtom.

Curtis Mayfield is keeping active by writing, producing and scoring two Warner Bros. motion pictures: "Let's Do It Again" starring Sidney Poitier, Bill Cosby, J. J. Walker, John Amos (with Poitier directing) with a soundtrack to be performed by the Staple Singers, and "Sparkle," a Robert Stigwood-Warners film. Both albums will be issued on Curtom via WB distribution.

Gemigo Records, a former independent label with chart records from the Notations and Groundhog, and upcoming product from The Jones Girls among others, is now also being distributed by Warner Bros., which gives the line "the help we need and the freedom we must have," according to Stuart.

The first six months of the WB-Curtom/Gemigo relationship have proved most fruitful, but even greater success is certainly on the horizon.

At Brunswick, It's Straight Ahead Soul



Bohannon, Chi-Lites, Tyrone Davis

■ NEW YORK—While Brunswick Records has, for quite sometime now, exhibited a steadfast and healthy hold on the r&b scene, this year marked their entrance onto the disco route to success, primarily via the debut of Bohannon, on the Brunswick-distributed Dakar label. And, while the label has a roster of perennial soul favorites — including the Chi-Lites and Tyrone Davis (the latter also being on Dakar) — that roster is growing, as exemplified by the addition of Sidney Joe Qualls (Dakar) and his very recently released "I Enjoy Loving You" album. The small, family-type operation is continuing in its policy of growth through selectivity. It's a policy that has exhibited a means for growth over the years, one that's definitely well suited for the operation.

Bohannon

Bohannon's initial album release for the label, "Insides Out," showed the label's strength in being able to break a record using new methods, in this particular case accumulating important exposure through the new and wide-open disco market. The group's release kept 'em moving in the disco and then gained strong airplay, which enabled the album to reach top 15 status on The R&B Album Chart and occupy the 101 slot on Record World's pop album chart. The single culled from that set, "Foot Stompin' Music," has made great strides on The R&B Singles Chart as well. It is that kind of vitality and gusto that allows a small label like Brunswick, which is an independent label, to continue to grow within the industry despite heavy competition from larger conglomerates.

Steady Sellers

Both the Chi-Lites and Tyrone Davis are Brunswick's steady, far-reaching sellers, and both have exhibited, over the years, an ability to cross over and make some waves in the pop market while

still retaining their heavy r&b roots and sales power. Each release from both seems to further carve their respective musical niches, thereby adding even more thrust to their already powerful sales potential and appeal in general. Tyrone Davis' current single, "A Woman Needs to Be Loved," is spiraling up the r&b charts, with continuing excitement building over the album from which it was culled, "Home Wrecker." A new single has not as yet been released from the Chi-Lites' latest album, "Half a Love," but with the momentum

(Continued on page 42)

Casablanca and Chocolate City

■ HOLLYWOOD, CAL. — Originally, the title track on a Casablanca Records album by Parliament, "Chocolate City," was, of course, Washington, D.C. and its "vanilla suburbs." Yet, its hopeful theme was one of the triumph of reason over mistrust.

Eventually, "Chocolate City" evolved into a conceptual promotional campaign involving seven Casablanca Records artists. As it grew, however, it began to take on a new meaning within the industry and among consumers, for "Chocolate City" has united a record company with the community it serves.

In addition to the theme album by Parliament, "Chocolate City" residents include albums by Greg Perry ("One For the Road" and his single "I'll Be Comin' Back"), James and Bobby Purify ("You and Me Together Forever"), Hugh Masekela ("The Boy's Doin' It"), and legendary drummer Buddy Miles ("More Miles Per Gallon"), as well as singles by Winners Circle ("What's The Answer Brother") and Jeannie Reynolds, whose "The Phone's Been Jumping All Day" is currently the hottest single in the "Chocolate City" effort. Also included is Al McCarther's "Son of a Rotton Gambler."

(Continued on page 46)

De-Lite Formula: Respect and Patience

■ NEW YORK—The De-Lite family of records (De-Lite, Vigor and Gang), distributed by P.I.P. Records, a division of Pickwick International, has parlayed the formula that brought Kool & the Gang a series of gold singles and albums to include a host of new acts now moving up the charts or in the process of being released.

New Artists

New to the De-Lite label are the Crown Heights Affair ("Dreaming A Dream"), Master Plan ("Benny & The Jets"), Benny Troy, June Carey and Electrified Action. Gang, which has already become an important label via the meteoric rise of the Kay Gees ("Hustle Wit' Every Muscle"), has recently added Tomorrow's Edition to its roster. The Vigor label features the artistry of Pat Lundi ("Party Music"), the Street People, Rhythm Makers and Napoli and Glassen ("A Little Bit Of Timing"). The latter are so popular in Manila that they have recorded "A Little Bit Of Timing" in "Tagalog" for the Philippine market. The disc is being distributed there by

giving creative people the same kind of respect that we want them to show us in our functions of promotion, sales, marketing and direction. If we like the artists' sounds, we don't try to change it or to make them do something that violates their taste. We sign an act because they've got something we heard and liked so much we were willing to make the investment of putting them on our label and then working on their recordings. I can't understand companies who interfere with the very thing that attracted them in the first place."

Patience

As to patience, the success of Kool & the Gang is a case in point and one that reflects completely Fioto's reputation in the record industry of being an executive who means exactly what he says. "It took us four years before the unique combination of soul and jazz that makes Kool & the Gang so special finally caught on with the public. We never made them compromise that sound in all that time and we never stopped working on them for one moment. We



Kool and the Gang

Vigor licensee Vicor Records Distributors.

As the roster has grown, De-Lite president Fred Fioto has instituted a weekly publication called "De-Vi-Ga," that contains listings and news of the three labels and its artists. The publication has become extremely popular and the circulation grows constantly as requests come in to Fioto for names to be added to the complimentary subscription list.

Philosophy

The label's attitude towards its performance is embodied in Fioto's philosophy for running a record company: "We believe in

believed that if we kept on they would happen and the gold singles and albums that are hanging on my wall now give me the greatest satisfaction I've ever had.

Formula for Success

"Today, with Crown Heights Affair, Kool & the Gang and the Kay Gees all on the charts, we're in a position to say that we have a formula that has proven out not just once but over and over again. Backed up by our own people—Ted Eddy, Gabe Vee, Stan Price, Iris Irizarry and the P.I.P. group, in particular Ira Moss and Bugs Bower, we look forward to the biggest and best year in our history."

Four Names That Turn Music Into Magic...

Wilson.

Nancy Wilson has carefully chosen new, solid material by Marvin Gaye, James Taylor, Jim Webb and others, styled it in her inimitable and classic Wilson way, and the result? A gem: **Come Get To This (ST-11386)** includes the single, "He Called Me Baby" (4117). Produced by Gene Page and Billy Page.

Strong.

Barrett Strong recorded the now-classic "Money" and is the writer of "I Heard It Through The Grapevine," "Just My Imagination" and "Papa Was A Rolling Stone." His new album, **Stronghold (ST-11376)**, includes the hit single, "Surrender" (4120), and other new songs written and produced by Mr. Strong.

Tavares.

In The City (ST-11396) is a beautifully balanced album mixing soulful hard rockers with soft, plaintive ballads, and always featuring the crisp and perfect harmonies that have become Tavares' trademark. Includes "It Only Takes A Minute" (4111). Produced by Dennis Lambert and Brian Potter.

Cole.

Natalie Cole possesses a truly distinctive and beautiful voice that does more than mere justice to the legacy of the name that she bears. Like her famous father, Nat King Cole, Natalie is recording for Capitol. Her debut album, **Inseparable (ST-11429)**, includes "This Will Be" (4109). Produced by Chuck Jackson and Marvin Yancy.



UA Spreads the Sound of Soul

■ LOS ANGELES—United Artists Records continues to be one of the major forces in the soul-pop field, as its stable of artists continues to make inroads on the soul charts. In a time when cross-overs seem to be the rule rather than the exception, UA's strong soul showing is reflected in the pop field as well, as many United Artists and Blue Note performers reach a wide range of people.

War

One of the strongest soul and pop acts on the contemporary music scene is UA's War. Managed by Far Out Management's Steve Gold and Jerry Goldstein, War's track record is impressive, boasting four platinum albums, a top 10 soul and pop charted single, "Why Can't We Be Friends?," and a gold album of the same name. Backed by one of the largest advertising, promotion and publicity campaigns in company history, War seems ready to become an even greater force in popular music.

No story detailing the soul field would be complete without the mention of UA's Ike & Tina Turner. One of the most successful acts on the soul circuit, Ike & Tina are currently in the midst of one of their most successful periods, having just completed a tour of the Far East. In addition, due to the reaction to Tina's appearance in Ken Russell's film of "Tommy," UA is releasing a new Tina album, produced by Ike with Denny Diante and Spencer Proffer.

Super soul man Bobby Womack, a man of many musical talents, has just completed co-producing Ron Wood's new album, and is reportedly being contacted by other artists who want the soul man to produce them. He's out with his own album, "I Don't Know What The World Is Coming To," and his recent single, "It's All Over Now," which features fellow funky performer Bill Withers, while making a lot of waves in radio.

The youthful Vernon Burch, writer of the film score to "Report To The Commissioner," has become a soul burner as well, based on his first UA album, "I'll Be Your Sunshine," from which were culled hot soul singles. Burch is currently putting the finishing touches on a new album.

Mandrill, those transplanted Brooklynites currently making their home in southern California's sunny climes, are represented by their first UA album, "Solid," which was a strong pop chart rider, and their current single culled from the album, "Tee Vee." The group is currently



Top: War (left) and Bobby Womack; bottom: Donald Byrd and Ike & Tina Turner

in the midst of a tour that should spread their influence.

Soul-pop thrush Lea Roberts, out with her "Lady Lea" album, is represented by her reading of "Loving You Gets Better With Time," co-written by Vernon Burch. The "Lady Lea" album has spawned several soul singles, including the original soul version of Neil Sedaka's "Laughter In The Rain."

Texas soulman Z. Z. Hill's new album, "Keep On Lovin' You," features the producing talents of Allen Toussaint and Lamont Dozier. Hill's new single, "I Created A Monster," produced by Dozier, is from the album.

Sam & Dave, signed to UA some time ago, are out with a bid for summertime soul, with their re-working of the old hit "Under The Boardwalk." The producer is Steve Cropper.

Odia Coates

Odia Coates also gamers much r&b interest, though she's also a pop artist and one of the most well-known voices in America. It is Odia who is heard behind Paul Anka on "I Believe There's Nothing Stronger Than Our Love," and behind him on "Having Your Baby" and "I Don't Like To Sleep Alone;" Ms. Coates has made several singles culled from her own debut album, "Odia Coates."

Newly-signed to the label are soul group Hidden Strength, with their debut single, "Hustle On Up." They're a discovery of Bob Skaff.

Executive Suite's new single on UA, "Sweet Pearl," looks like another soul-biggie for the label.

Not to be outdone by the UA roster, however, a whole slew of r&b action is garnered by the stellar roster on Blue Note, headed by Donald Byrd. Byrd's recent album, "Stepping Into Tomorrow," and his position as mentor to the Blackbyrds, cer-

tainly qualify him as a leader in the field.

Bobbi Humphrey, just coming off a string of appearances around the country as part of the Newport Festival (Donald Byrd is represented on that tour as well), is preparing her new Blue Note opus, and it promises to be even bigger than her last one, "Satin Doll," which garnered as much interest for the album cover (Ms. Humphrey's baby daughter) as for the soulful music inside. Insiders say some salsa may be in Ms. Humphrey's future.

Striking into the Blue Note heavens is the debut album by Ronnie Laws. A product of Houston and brother of Hubert Laws, his album is called "Pressure Sensitive," produced by Crusader Wayne Henderson.

Sultry soul songstress Marlena Shaw, currently represented by her Blue Note album, "Who Is This Bitch Anyway," from which is culled her current single, "You Taught Me How To Speak In Love," has appeared with Sammy Davis, Jr., and is in the process of growing from within a jazz framework to a more generalized audience.

Waters

Any discussion of Blue Note must include mention of Waters, the very first vocal group ever signed to Blue Note in its 36 year history. Waters, consisting of Oren, Luther, Maxine and Julia Waters, is out with a new single, "To Be There," that has traces of Stylistics-like mellow harmonies. The single was culled from the group's debut Blue Note album.

Piano man Gene Harris, who prefers to be known as a "blues pianist with technique," made some noise with his last Blue Note album, "Astralsignal," and his as yet untitled new one, due out in September, promises more of the superfunk he's noted for.

Newly-signed jazz notable Chico Hamilton looks like a worthy acquisition for the label, for Hamilton has always moved with the times. Hamilton, long a staple on the New York jazz scene, has recently completed scoring for Ralph Bakshi's controversial animated feature "Coonskin." An album is expected shortly.

Eddie Henderson

Recently acquired Eddie Henderson, whose new (and first) Blue Note album, "Sunburst," is a canny combination of progressive and funk, has surrounded himself with some strong sidemen and has come up with a powerful opus.

Blue Note has made inroads in the soul field with another recently signed jazz mainstay, Carmen McRae. Her debut album, "I Am Music," which contains a gospel-influenced tune called "You Know Who You Are," is garnering much progressive r&b play. The album was produced by Roger Kellaway.

Other Blue Note stalwarts include Ronnie Foster, out with a new goodie called "Cheshire Cat" (produced by George Benson), pianist Horace Silver, Moacir Santos (whose newest album, "Carnival Of The Spirits," continues the South American's penchant for beautiful melodies married to strong Afro-Cuban rhythms), Bobby Hutcherson, who is going to be cut in a salsa mode for his next album, and drummer Alphonse Mouzon. Mouzon's last album, "Mind Transplant," was produced by Skip Drinkwater.

All in all, it looks like UA and Blue Note can look back on a soulful past, see a powerful present and look ahead to a funky future.

Pickwick Soul Parade

(Continued from page 18)

which includes the Platters, Joe Tex, the Rivileers, the Hearts and others.

Serving up performances by the Del-Vikings, Ivory Joe Hunter, the Cadillac and the Desires is an album called "Cruisin' With The Cadillac 'n Cats Like That."

In addition to Dinah Washington, Soul Parade's gospel packages include albums by the Staple Singers, Miles Specials and other artists of that genre.

John Lee Hooker and Lightnin' Hopkins are on the "Blues Are Back" collection, while "Bop Jazz Lives" features performances by such artists as Dizzy Gillespie, Charlie Parker and Sonny Rollins.

**THANKS RECORD WORLD
and
Jocks
Retail Stores,
Rack Merchandisers and all people**



**“THE MAESTRO”
BARRY WHITE**

- #1 Top Male Vocalist (Singles)
- #1 Most Promising Female Vocal Group—Love Unlimited
- #1 Top Male Vocalist (Disco)
- #3 Can't Get Enough—Album
- #1 Love Unlimited Orchestra
 - Barry White—Producer
 - Barry White/Gene Page (Disco)
- #2 Love Unlimited Orchestra (Disco)
- #2 Love Unlimited (Female Group—Disco)
- #3 Barry White/Gene Page—Instrumentalist (Disco)
- #4 Satin Soul—Love Unlimited Orchestra (Single)
- #9 You're The First, The Last, My Everything

“RIGHT ON”

SOUL UNLIMITED AND BARRY WHITE PRODUCTIONS, INC.

Island Artists Show R&B Clout

■ LOS ANGELES—Although Island and r&b are relatively new to each other, it is a union that has shown tremendous potential within a very short time.

Among Island's first releases after opening its American offices were records by such underground r&b artists as Swampdog, Charlie Whitehead, Nat Cross and J. D. Bryant. Thus, Island's commitment to the r&b market was made at a very early stage and remains an area in which Island has shown steady progress.

Wailers Crossover

Whitehead's single, "Love Being Your Fool," did very well on the r&b charts as did newly-signed Betty Davis' first Island single, "Shut Off The Light." Swampdog's initial lp, "Have You Heard This Story," and the Meters' album, "Cissy Strut," were both critically acclaimed Island releases with considerable r&b and progressive airplay action. Bob Marley and the Wailers, after a decent showing on the r&b charts, have crossed over to pop and are beginning to soar, close on the heels of Marley's recent nationwide SRO tour.

Island's strongest r&b record thus far, however, is Pete Wingfield's "18 With A Bullet," which made the English top 10 in two weeks and is doing well in the U.S.

According to Reggie LaVong, Island's man in charge of r&b product management, the company's future r&b plans include the imminent release of Betty Davis' first lp on the label, "Nasty Gal," the debut Island singles for the Lovemakers, produced by Clay McMurray and a single for r&b



Bob Marley

institution Ernie K. Doe, called "Let Me Love You." The Ernie K. Doe record signals the beginning of a long-term relationship between Island and Marshall Sehorn, Allen Toussaint's partner in Sansu Productions.

In related areas, LaVong stressed that Island will continue its effort to break reggae, and particularly Bob Marley, into the r&b market and will launch a major across-the-board push for White Lightin', an all black trio produced by Felix Pappalardi, whose music is a unique blend of English influenced rock and pure r&b.

Although in business in America for only about a year now, Island has made important inroads into this distinctly American market. By signing talent of both commercial and artistic import, Island hopes to create the same feel for its r&b family that its rock, pop and reggae product has long possessed.

Mercury's on Fire with R&B Hits

■ CHICAGO—Led by the Ohio Players, the Mercury label of Phonogram, Inc. continues to expand its base within the r&b field.

Besides the Players, who, in the recent Record World Awards, placed second in Top Male Group-Albums and Third in Top Male Group-Singles, the label has the Joneses, a disco-oriented group; consistent chartmaker Roy C.; and Joe Tex, whose new single was recently released on Dial Records, distributed by Phonogram/Mercury.

Platinum Status

Within the past year, the Ohio Players have risen from a relatively unknown band to platinum record status with "Skin Tight" and "Fire," their first two Mercury albums. Additionally, the title tracks from both lps are certified gold singles. The Ohio Players new album is entitled "Honey."

At the beginning of the year, the Ohio Players did their first tour of Europe, highlighted by a sellout concert in London. This was followed by a headlining three-month U.S. tour.

The Joneses have one album in release, "Keepin' Up With The Joneses," and at this writing are climbing the Record World singles chart with "Love Inflation." The record features the new Joneses, composed of Har-

old Taylor, Jimmy Richardson, Freddie Rue, David Evans, and Glenn Dorsey, also the writer/producer of the group.

Joe Tex Returns

Roy C. enjoyed a good-sized hit with "Love Me Till Tomorrow Comes," and a new single is scheduled for release shortly. Joe Tex's recent return to Phonogram/Mercury via Dial is marked by "Under The Powerful Love." As always, the single was produced by Buddy Killen, who was also responsible for producing Tex's "I Gotcha," the biggest selling single in Mercury history.

Also falling into the r&b category is Love Craft, featuring lead singer LaLomie Washburn, who is responsible for writing two songs on the "Rufused" album for Rufus. Love Craft's debut album, "We Love You (Whoever You Are)," features the current single, "I Feel Better."

Also doing well at this writing is the Mercury debut of Ralph Carter, star of the "Good Times" television show. His single, "When You're Young And In Love," is getting disco action across the country. Lee Eldred's first single for Mercury, "Shackin' Baby," is already happening in several southern markets and is beginning to spread nationwide.

More now than ever, the Mercury r&b division is, as the Ohio Players might sing, hot as fire.



Top row, Ohio Players, Joe Tex; bottom row, Ralph Carter, the Joneses.

Quality R&B Product Wins for Westbound

■ DETROIT—1974 proved a landmark year for Detroit-based Westbound Records as president Armen Boladian entered into a long-term pact with 20th Century Records for exclusive U.S. distribution of all products. Boladian and 20th Century president Russ Regan immediately set the agreement into action with a flurry of activity initiated by the readying of the label's roster of talent.

Aided by 20th's Hosea Wilson, vice president, r&b operations, acts such as the Fantastic Four ("Alvin Stone-The Birth And Death Of A Gangster"), Walter "Junie" Morrison, Denise LaSalle ("Here I Am Again") and Spanky Wilson ("Specialty Of The House") are only a sampling of Westbound's r&b product. The roster is diversified further by "r&b-flavored" jazz (Melvin Sparks, Houston Person, Etta Jones, Caesar Frazier), blues (Cat-

fish Hodge) and gospel (the St. James Gospel Choir).

The 20th marketing team, under vice president, general manager Tom Rodden, has also plunged heavily into full-fledged campaigns such as the current Funkadelic program to back the group's lp, "Let's Take It To The Stage," as well as a major tour with War. Additionally, Paul Lovelace, vice president, promotion, as in the case of 20th's r&b product, is constantly working Westbound product to supplement Wilson's efforts.

Launched by Armen Boladian in 1969, Westbound has catapulted into annual grosses of \$4 million with a staff of only four in Detroit, which includes company vice president Bernie Mendelson. Westbound has compiled four gold records as well as a platinum disc.

CURTOM RECORDS

HAS GIVEN BIRTH TO TOTAL CREATIVITY

IN

GEMIGO RECORDS

Parental Guidance

Curtis Mayfield

The Impressions

Natural Four

Leroy Hutson

Jones Girls

Ed Townsend

GROWING UP FAST

The Notations

Rasputin' Stash

Study this list.
There'll be a quiz
later.

Top Record (Group)

#1 Earth, Wind & Fire—"Shining Star"

Top Instrumentalist (Albums)

#1 Ramsey Lewis

Top Featured Vocalists (Male) (Albums)

Maurice White

Top Album (Group)

#2 Earth, Wind & Fire—
"That's the Way of the World"

Top Male Vocal Group (Albums)

#2 Earth, Wind & Fire

Top Instrumental Album

#2 Ramsey Lewis—"Sun Goddess"

#4 Herbie Hancock—"Thrust"

Top Album (Solo Artist)

#4 Ramsey Lewis—"Sun Goddess"

#10 Herbie Hancock—"Thrust"

Top Male Vocal Group (Singles)

#6 Earth, Wind & Fire

DISCO AWARDS

Male Group

#4 Earth, Wind & Fire

Best New Groups

Kokomo

Award winners from Columbia,

Top New Female Vocalist (albums)

#1 Minnie Riperton

Top Female Vocalist (Albums)

#2 Minnie Riperton

Top New Female Vocalist (Singles)

#1 Minnie Riperton

Most Promising Female Vocal Group (Albums)

#1 Labelle

Top Female Vocal Group (Singles)

#1 Labelle

#2 The Three Degrees

Top Featured Vocalists (Male) (Albums)

Ronnie Isley (The Isley Bros.)

Eddie LaVert (The O'Jay's)

Top New Featured Vocalist (Male) (Albums)

#1 Theodore Pendergrass

(Harold Melvin and The Blue Notes)

Top New Featured Vocalist (Female) (Albums)

#1 Sharon Paige

(Harold Melvin and The Blue Notes)

Top New Featured Vocalist (Female) (Singles)

#1 Sharon Paige

Top Instrumental Combination (Albums)

#1 MFSB

Top Instrumental Combination (Singles)

#1 MFSB

Top Album (Solo Artist)

#2 Minnie Riperton—"Perfect Angel"

Top Female Vocal Group (Albums)

#2 Labelle

#3 The Three Degrees

Top Record (Group)

#2 Harold Melvin and The Blue Notes—

"Bad Luck"

#6 Labelle—"Lady Marmalade"

Top Featured Vocalist (Male) (Singles)

#2 Theodore Pendergrass

(Harold Melvin and The Blue Notes)

Top Male Vocal Group (Albums)

#3 The O'Jays

#5 Harold Melvin and The Blue Notes

#8 The Isley Brothers

Top Album (Group)

#7 Harold Melvin and The Blue Notes—
"To Be True"

#9 Labelle—"Nightbirds"

#10 The Isley Brothers—"Live It Up"

Top Male Vocal Group (Singles)

#7 Harold Melvin and The Blue Notes

Top Producer

Thom Bell

Gamble-Huff

Top Arranger

Thom Bell

DISCO AWARDS

Male Group

#1 Harold Melvin and The Blue Notes

Female Group

#1 Labelle

Disco Orchestra

#1 MFSB

Producers

Gamble-Huff

*Quiz:
Who's #1 in black music
these days?*

Epic, Philadelphia International and T-Neck Records and Tapes.



Philadelphia International and T-Neck distributed by CBS Records.

Communication Is Key At WMOT Productions

■ PHILADELPHIA—WMOT (We Men Of Talent) Productions is successful because, according to its two principals, Alan Rubin and Steve Bernstein, "We treat people with respect. We communicate."

"The whole thing in this business is communication and respect," said the pair. "We don't overlook a person because of his position. Whether he's an equipment man or the president of a company, we can relate to him. That's the most important thing—make people feel comfortable, give them as much respect as you expect to receive. We're not just on the receiving end; we spend time with everyone."

Harris and Eli

The backbone of WMOT Productions is producers Norman Harris and Bobby Eli whose "pet projects" are, respectively, Blue Magic and Major Harris. The two producers are cases in point, bearing out Rubin's and Bernstein's belief that Philadelphia talent rarely gets an opportunity to do what it can do best.

Eli, long known as the extraordinary MFSB guitarist, has now developed solid producer credentials as a result of his success with Major Harris. Norman Harris was virtually in limbo when WMOT brought him in to work with Blue Magic, and that combination proved to be a gift of providence.

"People really didn't have full opportunities to do things under the other Philadelphia production companies," said Rubin and Bernstein. "So we checked out their past work, we found out what Norman and Bobby do best, and we had them concentrate on that aspect rather than making them deal with an overall thing."

'Overall Thing'

"The overall thing" might be a good slogan for WMOT because the company is involved in more than just production. WMOT's stated purpose is to produce, manage and direct artists in the right way, to be cognizant of every aspect of an artist's career and pair him or her or them up with the right people inside and outside the studio.

"We do manage artists," said the duo, "but we feel it's important to coordinate managing and producing so that you don't have a manager taking a group one way and a producer taking the group another way. We have full direction—like the shortest distance between two points is a straight line. We keep it in the family."

"When we manage an act, we

(Continued on page 54)

Capitol Builds on a Solid Soul Foundation



Capitol recording artists Tavares, Barrett Strong and Nancy Wilson

■ LOS ANGELES—Two years ago Capitol Records began its soul division. During that time a substantial roster of artists and hit records have been established. Larkin Arnold, general manager of the label's soul division, explained what his objectives have been for the past two years.

"The past two years have been spent," commented Arnold, "setting up a foundation from which to work. Our objective, artist-wise for the first year, was to establish one major act, and we did that with Tavares. We also concentrated heavily on setting up promotion, marketing and sales across the country to back up our future moves."

Nancy Wilson

"In our second year," Arnold continued, "we brought back Nancy Wilson, firmly re-establishing her recording career. Her new album, 'Come Get To This,' is selling very significantly and with the release of her new single, 'He Called Me Baby,' we expect Nancy to return as one of Capitol's major artists."

The hottest success story for the new Capitol soul division is Tavares. Their first album release two years ago, "Check It Out," was a cool combination of lyrics and smooth harmony that shot the five singing brothers into the top of both the r&b and pop charts. The group's second lp, "Hard Core Poetry," moved up the charts even faster with the two-sided single, "Remember What I Told You To Forget" b/w "My Ship." The group's producers, Dennis Lambert and Brian Potter, assisted the group in developing a hard, heavy sound with a touch of class, which is evident on Tavares' third album, "In The City."

Tavares Single

The new Tavares single, "It Only Takes A Minute," was culled from the "In The City" lp. Skip Blackburn, head of Capitol's disco section, reports that, "a special pressing of 'It Only Takes A Minute' was distributed nationally to discos. It is a special 4:46 version and the response to the record has been sensational."

"Capitol's disco section," explained Blackburn, "is now in the developing stages. We are members of the Record Pool in New York, which is a non-profit organization run by the local jocks. Our biggest disco success has been with the Reflections single, 'Three Steps From True Love.'"

"'Three Steps From True Love,'" continued Blackburn, "is the group's debut release and we are quite proud of its success. The Reflections are now working on an album for release in early fall."

Tapestry's "Life Is What You Make It" single was another big disco hit for Capitol.

"We feel that we have opened more and more growth in the disco market, which will lead Capitol to chart climbers."

Two new bright spots on the Capitol soul roster are Natalie Cole and Barrett Strong.

Natalie Cole

Natalie has a musical legacy through her father, Nat "King" Cole. Natalie's first album, "Inseparable," and her single from the lp, "This Will Be," have drawn early indications that Capitol not only has a new r&b star, but a lady with tremendous crossover potential.

"We see Natalie," commented Arnold, "as a lady with a long-term career ahead of her. We are totally committed to making her one of the brightest of the new superstars. She has all of the qualifications and we're more than proud to have her with us."

Barrett Strong is another future star for the Capitol soul division. One of the founding members of the fledgling Motown organization, Barrett had a hit with "Money" in the late '50s. As Motown grew, Barrett developed into one of that firm's most talented songwriters and producers. He co-wrote virtually every major hit by the Temptations from 1966-72, including "Cloud Nine," "I Wish It Would Rain" and the 1972 Grammy winner, "Papa Was A Rolling Stone." He also wrote "I Heard It Through The Grapevine" and "That's The

Way Love Is," two songs that have been substantial hits for more than one artist.

Now on his own as a solo artist, Strong represents a new stronghold in the Capitol soul catalogue.

His album, "Stronghold," has been a breakthrough for Strong, who explained, "I am now able to write the songs the way I want them sung and not have to try and fit my writing to someone else's style."

Covering all bases in the soul spectrum, Capitol recently signed a recording agreement with Jimmy Witherspoon and Far Out Productions, bringing this established blues artist to the label. Witherspoon's initial Capitol album, "Love Is A Five Letter Word," received strong acceptance and he is now preparing another album scheduled for release in the fall.

Other artists in the Capitol soul stable are Barbara Acklin, whose debut Capitol album, "A Place In The Sun," is receiving strong response; Corey Blake, whose new single release is titled "Your Love Is Like A Boomerang;" and Géne Redding, whose initial release, "Blood Brother," appeared on the Haven label (distributed by Capitol) and was produced by Lambert and Potter.

Entering Third Year

"As we move into our third year," stated Arnold, "we see the doubling and tripling of soul releases here at Capitol. We are signing acts in which we see great promise. Since we have succeeded with the acts that we have released, we can foresee a steadily expanding proposition. Basically we have one or two acts to cover the areas known as soul, a family, a bluesman, soul/rock artists, disco artists, strong soloists and singer/songwriters. We are covering all areas of soul with the best talent we can acquire."

"The soul division at Capitol is still in its infancy," Arnold continued, "but our first two years have definitely set a standard and produced the hits to make the soul division a profitable part of the Capitol family."

Greg Perry:

Winning with Self-Taught Style

■ NEW YORK — "I originally started out as an artist, but I realized you have to be more than just an artist to stay around for any length of time. You have to either know someone who has the material, or come up with the material yourself. That's when I set out to be a writer."

So said Greg Perry in an interview with **Record World**. The Casablanca Records' artist-producer-writer, whose first big hit was "Somebody's Sleeping in My Bed," went on to relate how, when he was with other labels, the writer in him was always being "crushed" because of record company fears that he might not have time to write songs for the artists he was producing. But as he became more popular as an artist, Perry began making more musical statements of his own.

Discipline and style are self-taught, Perry commented when asked if he had any "writing teachers." "At Chess Records I ran into Billy Bugis and that was the first time I had anything like quality control. Other than that, no one ever sat down and taught me any secrets of good writing."

As his popularity rises, Perry is constantly being questioned about his plans for a tour. But a

tour at this point, says Perry, would be premature because he feels an artist should have a strong repertoire of original material to perform in concert.

"It really bothers me when I go to see an artist and that artist has only one hit record and can't do anything but that hit record," Perry said. "Ego-wise, being a writer, I would want to do all my own material."

As for the future, Perry wants to strengthen himself as a solo artist and also continue to produce other acts. "I want to produce a lot of artists," he said. "I'd like to produce with the network of people that I have right now. I have a total of about 80 people including three that write and three that produce."

Temptations

(Continued from page 22)

The Temptations have changed, and yet they have remained the same. They've been trend-setters and they've bucked the tide when it wasn't right for them. Too, they've done more than survive. They've established a position for themselves that is clearly defined with only one word: Temptations.

Tavares' Music Appeals To All Age Groups

■ LOS ANGELES—"A lot of good things are going to happen to us," said the members of Capitol recording group Tavares in an interview with **Record World**. "Especially in this next year coming up."

Things are already starting to happen for the popular group with their "Tavares In The City" album, which is a first of sorts for them in that it is a disco-oriented album. And though the group

members feel that the "disco syndrome" may soon fade out ("But hopefully not before this album sells out") they opted for a disco album "because everybody's dancing and we just want to show we sing fast songs as well as the next group."

Pinning down reasons for a group's popularity is a frustrating exercise in many cases, but the members of Tavares feel their popularity boils down to one basic reason: "We like people."

"Our music appeals to people from ages eight to 84. There was a lady in the audience one night, very old, she was on her last legs but she was hanging in there."

"The guys work 24 hours a day; they never let up. They talk to people on the street. They go out and meet the people listening to their music. And they relate and the word gets around."

As for the future, the group expects some big things to start happening with the new album and then they hope to get into more group writing for upcoming projects.

"We think we can do a whole lot of writing together and that's good for each of us as individuals as well as group members. It just takes a little more concentration. Some of us come up with real doozies and forget them while we're sleeping."

Canadian Cooker



On a recent trip to the RCA Canada offices, George McCrae (center) was presented with a platinum record representing 150,000 sales on "Rock Your Baby" by R. F. Cook, vice president and general manager of the record division (left), and Ed Preston, operations manager for central & western Canada. At this moment, "Rock Your Baby" is still one of the biggest selling RCA singles in Canada.

THE YEARS ARE GETTING BETTER FOR WMOT PRODUCTIONS

BLUE MAGIC
1974 and 1975



- #1 —Top New Male Vocal Group—Albums
- #3 —Top New Male Vocal Group—Singles
- #10—Top Male Vocal Group—Albums ('75)

MAJOR HARRIS
1975



- #3 —"Love Won't Let Me Wait"
- #4 —Top Male Vocalist
- #1 —Top New Male Vocalist
- #10—Top Male Vocalist (LP)
- #1 —Top New Male Vocalist (LP)

"SOUND WON'T LET THEM WAIT"

Dave Clark: A Total Record Man

■ "I can do anything in the record business from auditing the books to mixing the compound to making the records." And Dave Clark has 35 years of music industry involvement to back up his words. From his days as a *Downbeat* columnist to the time spent as a promotion man right through to his views on the contemporary black scene, Clark has indeed been the "total record man."



Dave Clark

Record World: How long have you been in the record industry?

Dave Clark: 35 years.

RW: What was your first job?

Clark: My first job—you might say—was when I wrote a record column for *Downbeat* Magazine, a thing called "Swingeroo Is My Business."

RW: What did that consist of?

Clark: Writing about the black musicians, the black bands, black entertainment and the records they have made, and a review of the records—who was on the records, the writers, etc.

RW: In other words, you have seen the record industry grow.

Clark: I've seen it grow from the first black oriented label to a billion dollar business.

RW: You've also been instrumental in writing a lot of tunes . . .

Clark: Altogether I've got about 50 published tunes. Some for B.B. King, some for different artists across the country. Fleetwood Mac did one of our tunes, one of our tunes is in an Aretha Franklin album; Bobby Bland, Carl Carlton—a lot of different artists from way back.

RW: When did people start noticing you?

Clark: I first started in promotion. I wasn't working for the record company; I was working for a booking agency. Joe Glazier was my first account. He had Billie Holiday, Louis Armstrong and Lionel Hampton. I had about six artists with Joe Glazier. He sent me on the road and made sure that all those records were in all the juke boxes across the country where these artists would appear. And when the other agency saw me doing the job that I was doing for Joe Glazier, Moe Gale came in and gave me Ella Fitzgerald, Buddy Johnson and others that he had on his label. It was just a coincidence, but Decca had most of those artists at that time because Decca was the giant as far as being in black music. So when Decca saw the job I had done they gave me some accounts that I didn't have with agencies.

RW: When you started in the industry, was the sound known as sepiá music?

Clark: No, it was known as race music.

RW: And how did you hurdle that obstacle?

Clark: Well, I had no obstacle, because with the help of people like Bob Austin, Ted Tone and Dave Dexter, we were able to move that label. Ace music changed to rhythm and blues.

Getting back to what we were first talking about, before I went to Joe Glazier, there was a Jimmy Launford fan that really started me in the business because Jimmy Launford taught me what it was all about. He started me and said, "Look, you met me in Memphis, Tennessee. I'm not hearing enough of my records on juke boxes"—we used to call them rockollers in those days—"I'm not hearing much of my music on the rockollers and I tell you what I want you to do. I'm going to get some of my records from my record company, and I want you to go out there. I'm going to give you my itinerary and everywhere that you see that I'm playing, I want you to go ahead of me and see that those records are on the jukebox." So in reality my first accomplishment was the Jimmy Launford band. And from then it was Joe Glazier. From there I went to work in a record plant to learn the business from beginning to end. I worked in the mail room, worked in all phases of record manufacturing so I could learn it. I worked on the print, I was a pressman and I was promoted from pressman to press inspector; from there I went to quality control, and from quality control I went into galvanizing. I've been through the whole bit. That's why today I look at people funny when they call me a promotion man, because I'm a total record man. I can do anything in the record business from auditing the books to mixing the compound to making the record.

RW: What are your feelings in reference to what is happening in the industry today?

Clark: There have been drastic changes in the record industry. We're thinking of black record men and the record men as a whole, because there are two things here. With the record men as a whole, the record

industry is repeating itself. They are going back to the same thing that they started with. They are going back to the '20s. They are going far back to the early 1900s. They woke up Scott Joplin. I'm looking for somebody to wake up King Oliver, who was the real giant in jazz music. This is a man who taught Louis Armstrong, this is the man who invented the mood. The music of today is the music of the '30s; it's the music of the '40s, just being repeated. At the time—during the '30s and the '40s—the music didn't get the exposure that it can get now. But now there are many doors open and the black music is not as hard to expose as it was 10 or 15 years ago.

RW: Why was it so hard 10 or 15 years ago?

Clark: The industry didn't want to accept the fact that they depend to a great extent on black music from black musicians, black singers, black writers and black producers. At one time Bing Crosby, Al Jolson, the Andrew Sisters, Guy Lombardo, Paul Whiteman, Benny Griffin—that was the money in the record industry. Today you've got a Barry White, an Isaac Hayes, the Staple Singers, Temptations, the Jackson Five, Rufus, a lot of the new artists—Rance Allen, Main Ingredient. They are your giants today because here's the thing. We'll go back to the time of The Beatles. Just before The Beatles there were groups like the Clovers, the Drifters, the Flamingos, the Ravens; they were making the top records. They were kicking the charts wide open. So what they did they went to look for a white hope. They sent Jimmy Reed and Chuck Berry and Bo Diddley to England. This little group called The Beatles followed these artists around, learning their style. So they took styles from the Jimmy Reeds and the Chuck Berrys, and put them all together and came up as rock stars. So the Beatles were the white hope. So when The Beatles made it, then came the Rolling Stones. They dominated the record business. But all the while they were dominating the business, the black musicians and the black artists weren't asleep because they were in the woodshed getting ready.

RW: Don't you feel that basically—with what you call the white hope—the basic foundation for their music was the gospel sound?

Clark: That's the basic sound for all the black music, because we go back to an early African chant when they first brought the slaves over here. It was the only communication they had; they couldn't talk to the boss, so they would get out on the cotton fields and sing to him and let him know what they were singing to him. The man at that time didn't understand what they were singing, but they would tell him about it all the time. That was a message; that was their only way of communicating because they couldn't go up to the boss and talk to him. And they would let him know what's happening through that song. So here come your spirituals. And that was the basis for all of them.

RW: A lot of blacks today have utilized the gospel sound and

The industry didn't want to accept the fact that they depend to a great extent on black music. . . . The Beatles . . . took styles from the Jimmy Reeds and the Chuck Berrys, and put them all together and came up as rock stars.

coordinated their music around that. They use that as their foundation, the driving rhythm, etc.

Clark: I'll tell you why that is. For instance, you come up in the ghetto, you leave home, you come to New York and you move to a penthouse. Every now and then you get an urge to go back home. So all the black musician is doing is going back to the neighborhood again. Going back and getting the roots. Not going back to get them, because once you got them you don't lose them.

RW: Where do you think the music is going today?

Clark: Today, there is no limit as to where music can go because every day somebody is coming up with a different song. One of the biggest setbacks to music, I think, were the cheaters. What I mean by cheaters is electronics. You take a kid who buys a guitar today, two weeks from now he's playing in a band because he has an electrical instrument and makes the sound that he can make on his guitar. Those cheaters are monsters. At one time I thought that music would be computerized. If we're not careful a computer will be composing all the songs, making all the records, playing all the instruments and everything.

RW: What is the future for Stax?

(Continued on page 56)



AND



EXTEND GREETINGS
AND THANKS TO

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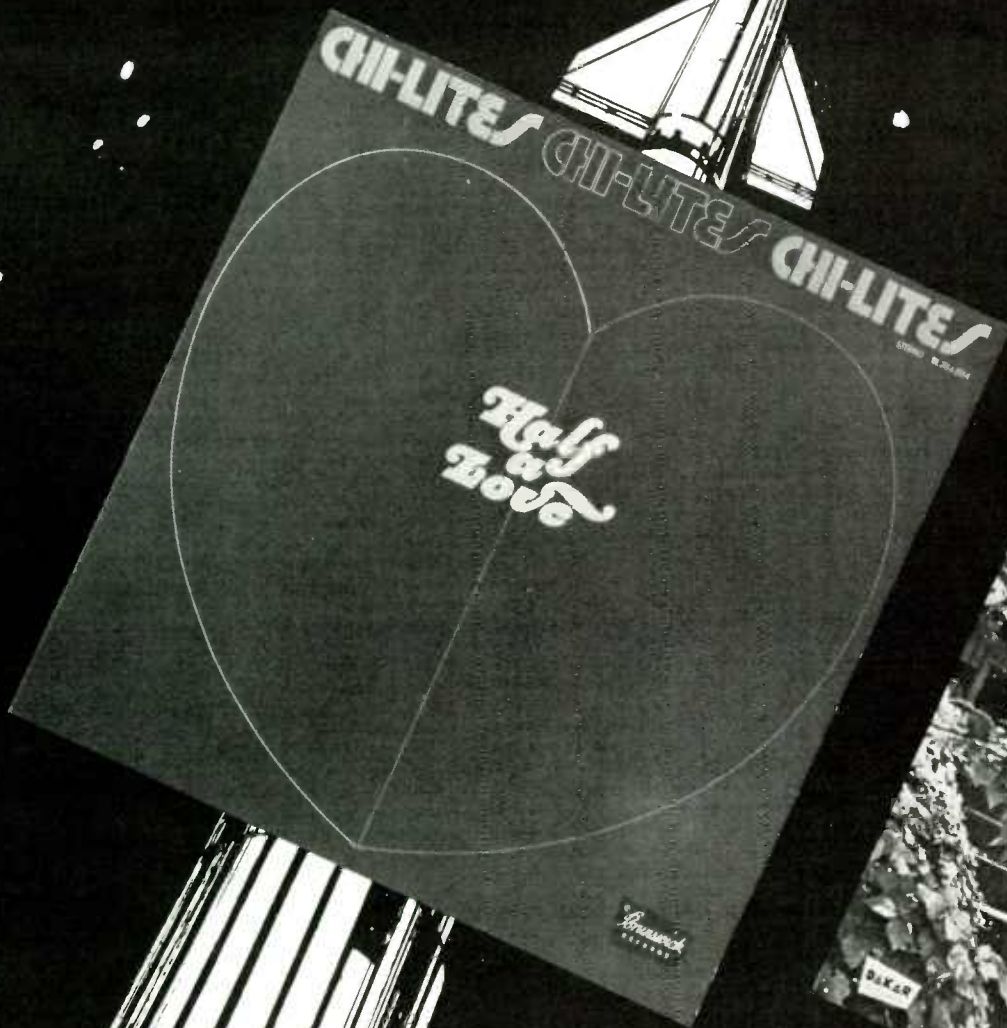


**EXPLOSIVE
'75**

4 EXPL

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CHI-LITES
Current Single
"IT'S TIME FOR LOVE"
BRUNSWICK 55520
from Current Album
"HALF A LOVE"
BRUNSWICK 754204

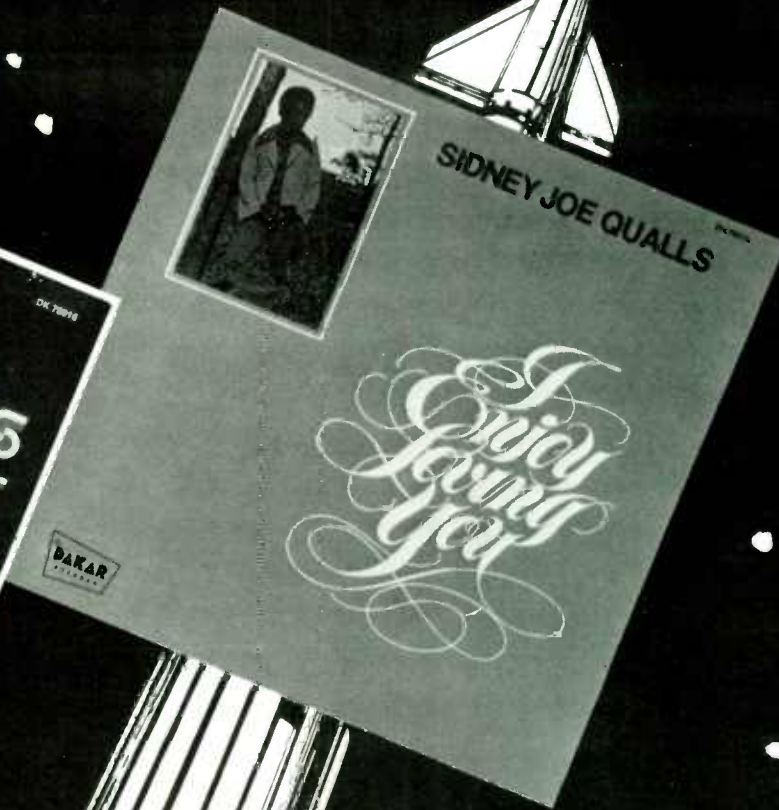
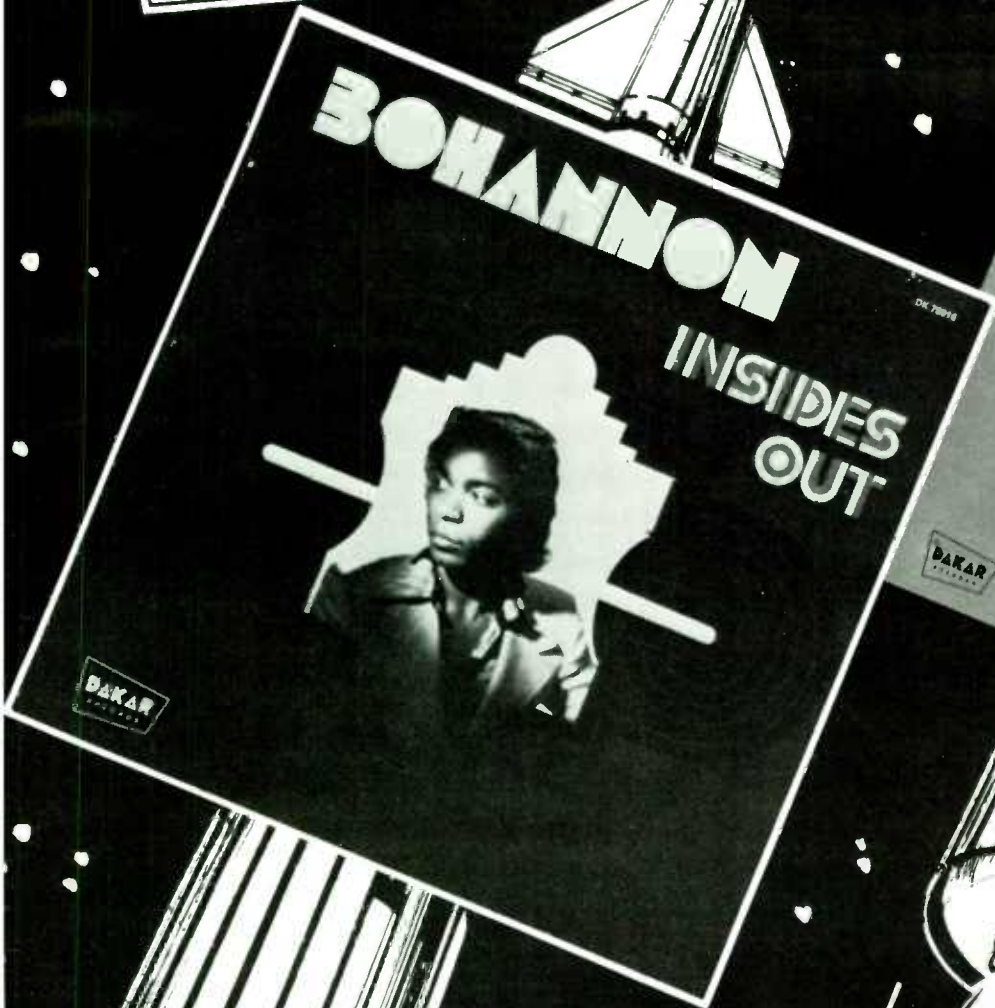
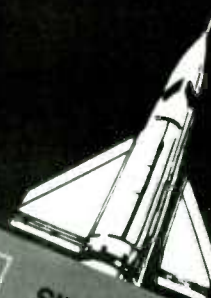
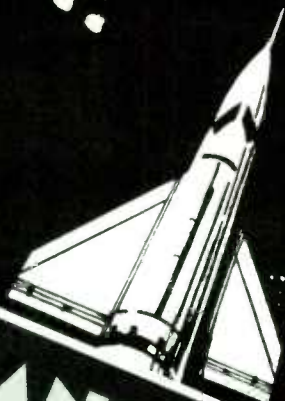


TYRONE DAVIS
Current Single
"A WOMAN NEEDS TO BE LOVED"
DAKAR 4545
from Current Album
"HOME WRECKER"
DAKAR 76915

OSIONS

DM

ID



BOHANNAN
Current Single
"FOOT STOMPIN MUSIC"
DAKAR 4544
from Current Album
"INSIDES OUT"
DAKAR 76916



SYDNEY JOE QUALLS
Current Single
"RUN TO ME"
DAKAR 4546
from Current Album
"I ENJOY
LOVING YOU"
DAKAR 76914

Things Look Good at Roulette

■ NEW YORK — Is the word "Crossover" going to become the equal of the word "God"?

At one time it was only an r&b record that occasionally became a "pop crossover" hit. This was soon followed by the country record that also became a pop crossover hit. Then of late we've had the disco records that have become crossover hits in both the pop and r&b markets. And now, what I consider the biggest "crossover hit of hits"—Frankie Valli's pop smash record of "Swearin' to God," which became an r&b and disco crossover hit simultaneously. Just one big helluva parlay—from r&b or country or disco to pop—and from pop to disco and r&b—which only proves that any one particular kind of music has no boundaries or limits—it is truly the common denominator of pleasure and enjoyment for all of us.

New Artists

The big "cry" of all record companies today is the development of successful new artists. This is a "must" if a company is to show growth and profits. Unless you are a very large company with at least an in-house promotional staff of twenty-five people, I would say it is virtually impossible to break through with a new and pure "pop top forty artist" in today's record market, an act who will have sustaining power; the reason being the same one you have heard at least a thousand times in the past week alone—the tight playlists of not only the primary market pop stations but the secondary market as well.

Now, I am a firm believer that every business man has the right to run his business the way he feels would get him the best results. Therefore, I have no bones

to pick with the stations playing eighteen or twenty—or up to 30 records—if that is what is making money for them and giving them their large audiences and high ratings. One thing is certain: when one of these stations gets around to playing a record, it sure pays off in sales to the record company which owns that particular record. I know I would take objection to anyone trying to tell me how to run our company, if I felt they were not too knowledgeable and understanding in all the facets that go into the running of a record company.

Limited Releases

A little over a year ago, we decided at Roulette that our best route for the success of the company and for the development of new acts was with a limited number of releases of the r&b and disco-type artists with crossover potential and prospects of becoming album sellers. The year 1974 saw us develop one of the most successful new r&b groups in the industry—Ecstasy, Passion & Pain—produced by Bobby Martin out of Philadelphia. The last two releases by this most talented group not only went high on The R&B Chart but made definite strides on the pop charts as well.

At the end of 1974 and beginning of 1975, Roulette's all out efforts paid off when The Moment of Truth's record of "Helplessly" proved to be an r&b and disco hit. Produced by Reid Whitelaw and Norman Bergen, the group is currently getting material together to come out with their first lp.

And just to prove that limited releases with total promotional concentration pays off, our two latest releases were able to hit the r&b charts within two to three weeks of release date; and the



Ecstasy, Passion & Pain

R&B Fires Up Farrell Labels

■ LOS ANGELES—To Chelsea, Roxbury and the newly formed Hot Lix label, r&b is the foremost influence in music today, according to company president Wes Farrell.

R&B music used to be thought of as music just played in the South. Today when you think of soul music, you think of discotheques, dance fads, influences in clothing.

Cross-Section of Ideas

These labels believe soul music is not just a sound but a cross-section of musical ideas which have developed artists and songs to become the backbone of music's future. Their view is that those artists who have been tagged or quoted as strictly r&b artists have a much broader scope as evidenced by their acceptance and skyrocketing popularity in the world market.

first of these to be released showed up on the pop charts within five weeks of its release. I am referring to the Jerry Love and Michael Zager production of an album entitled "Out Among 'Em" by Love Child's Afro Cuban Blues Band from which comes the hit single "Life & Death in G&A." The second of these two releases to show up bulleted on **Record World's** r&b list less than two weeks after its release date was the Joe Carter & Tom Cephas Dynamic Entertainment Complex production of an eight piece self contained group from Richmond, known as Poison, with their instantaneous hit record of "Let Me Lay My Funk On You."

However, the aforementioned facts are not meant to preclude anyone from or mislead anyone into believing that Roulette's doors are not open to a potentially new and exciting so-called pop or country oriented artist. It would just mean that our in-house promotional staff would have to work harder and we would have to invest more dollars and supplement our promotional efforts by hiring additional independent promotion men. I believe such an artist would have a better shot going for him at Roulette because our very limited release schedule would guarantee the artist a well-planned and highly concentrated promotional campaign to enhance the possible success of his or her record.

All of us at Roulette are very optimistic about the future of the aforementioned four artists and look forward to a great second half of '75 and an even brighter '76. Records scheduled for release in the near future include those by a group known as Ghetto Children and Lonnie Mack.

Joe Kolsky



Disco Tex

The company's philosophy is built upon this major influence since it is a company that is involved in all areas of music.

Open Door

In the last year the company has had an open door policy on r&b product. It has gathered it from all areas of the country and has established a chart making roster of artists which includes New York City, William De Vaughn, Marion Jarvis, Jim Gilstrap, Linda Carr, Ronnie Williams, Dee Clark, Charles Brimmer, Jean Knight, Fessor Funk and Slim & The Funky Four.

Simultaneously, the company has had success in breaking Linda Carr, Jim Gilstrap and New York City on international charts in countries throughout the world.

Musical Marriage

This influence in music is not a one way street. As r&b artists have succeeded in crossing over into the once restricted areas of pop music, so have pop artists successfully obtained r&b recognition. Chelsea has been fortunate to have on its label one such act, Disco Tex & the Sex-O-Lettes, which is widely accepted and acclaimed in the r&b market. This marriage of musical forces is the basis of Chelsea, Roxbury and Hot Lix a&r policy.

Brunswick

(Continued from page 28)

of the album building — it had been a top 5 set on the r&b charts and is currently represented on the pop charts as well—we can most likely expect one to explode.

In addition to all that the label has going for it already the Brunswick staff is in the process of breaking yet another r&b artist, Sidney Joey Qualls, with his newly released "I Enjoy Loving You" album. So, it seems that as far as Brunswick is concerned, the motto is straight-ahead soul and continued growth.

**UNITED ARTISTS
RECORDS
CONGRATULATES
IKE & TINA TURNER.
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"TINA TURNER
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CTI Breaks Down the Barriers

■ NEW YORK—CTI Records is in one of its most active periods in some time, according to Buzz Willis, vice president/director of operations.

"As well as Grover Washington's 'Mister Magic,'" Willis said, "four albums are in various stages of developing into strong hits. Hubert Laws' 'The Chicago Theme' is one of our most important current albums, along with Esther Phillips' 'What A Diff'rence A Day Made.' Two other recent releases, Joe Beck's and Phil Upchurch/Tennyson Stephens', are also building momentum."

'Mister Magic'

"'Mister Magic' has sold in excess of 500,000 units, thereby qualifying for the gold status. 'This in itself is a rarity,'" commented Willis, "because few 'jazz' albums have gone gold. Grover's record is a super-crossover—its success is unusually rewarding."

The number one jazz album in the country for an extended period of time, "Mister Magic" has also received much pop and r&b attention.

"The Chicago Theme," released two months ago, is currently listed on The Album Chart and its main track has gained almost instant acceptance among disco deejays.

"Initial reaction to 'The Chicago Theme' was most encouraging," commented Willis, who pointed out that it was the first time that Laws—an accepted jazz flutist—had made inroads into the pop field.

Esther Phillips

Another strong r&b album getting a lot of attention is Esther Phillips' "What A Diff'rence A Day Made." Shortly after it was recorded, test-pressings of the album were passed on to disco deejays, whose spontaneous enthusiasm caused the company to

rush-release a single.

"Critical reaction to and demand for both the single and the album lead us to believe that 'What A Diff'rence A Day Made' will be an all-time giant," Willis said.

Touring

Esther Phillips, who joined CTI four years ago, has scheduled a two-month tour that will take her to Boston, Cleveland, Columbus, Indianapolis, Milwaukee, Toledo and Chicago, with more cities to be added. Extensive in-store, newsprint, radio and TV promos will follow.

Two other albums, "Beck" and "Upchurch/Tennyson," are getting unusual attention, as is George Benson's single, "Supership," his first vocal effort for CTI. "'Supership' has been getting a lot of airplay in recent weeks," Willis commented. "We look at it as a product that may take more time to be accepted since Benson is primarily known as a jazz guitarist."

Continuing Crossovers

With the extensive activity generated by the success of these albums, CTI is looking forward to still more progress in the r&b and pop fields. Willis said, "We have always been number one in jazz—so it is most gratifying to be reaching into the number one area in the general mass pop r&b crossover market."

"Last year, at about this time, we reported that our artists were breaking down barriers between jazz and soul. Right now, it looks like we're breaking down barriers between jazz, soul and pop. In that respect," Willis added, "CTI/Kudu appears to be the pioneer in finally erasing the cliché 'Jazz doesn't sell!' CTI/Kudu has had, and will continue to have, more jazz/soul crossovers into pop than any label in the history of the record business."

Scepter Scores with Disco Power



B.T. Express

■ NEW YORK—In the past twelve months, Scepter Records has become virtually synonymous with "disco." The company has achieved this notoriety through both its selective artist roster and special disco mixes provided to club deejays. The result was a period of success which rivals any in the company's 20-year history.

B. T. Express (Roadshow) garnered three gold records during this time period: one each for their debut single and album, "Do It 'Til You're Satisfied," and a third for the second single from the lp, "Express." The group has just released their second album, "Non-Stop," which, like the first, is produced by Jeff Lane, whose wife Marion discovered the group. Among the awards the group garnered in the **Record World** mid-year wrap-up were Top New Vocal Combination, Singles; Top

New Instrumental Group, Singles; Top New Vocal Combination, Albums; Top New Instrumental Combination, Albums.

Special disco mixes helped other acts break through via the discos. "Free Man" by South Shore Commission (Wand) and "Anything Man" by Bobby Moore (Wand) have become pop and soul hits in this manner as have Bimbo Jet's "El Bimbo" and the currently building "Chinese Kung Fu" by Banzaii.

Servicing the discos through the New York Record Pool was another step towards keeping the label's disco image right up front. Label production chief Mel Cheron contributed funds to help the group open.

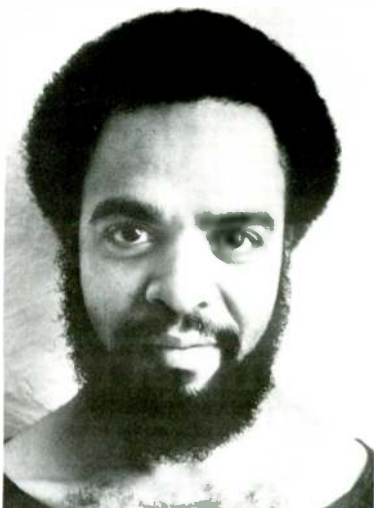
Under the presidency of Florence Greenberg, Scepter Records is certainly setting trends, and the disco sound is what it's all about.

Gary Toms Empire Blows Hit Whistle

■ WOODBURY, N.Y.—PIP Records, a division of Pickwick International, Inc., has had success with the Gary Toms Empire whose "7-6-5-4-3-2-1 (Blow Your Whistle)" disco hit rose to number 90 on the **RW R&B Singles Chart** and is crossing over onto The Singles Chart.

The Gary Toms Empire co-producers and managers, Rick Bleiweiss and Bill Stahl, have repeatedly expressed their belief that the breakthrough achieved by this new group was materially enhanced by both PIP's distribution set-up and by the personal attention of Pickwick International (U.S.A.) president Ira Moss, PIP vice president Bugs Bower and personnel throughout the company.

Nine musicians who have worked with some of the top names in soul and jazz, the Gary Toms Empire is one of new groups emerging from the current prime disco music source. The New York City-based group was formed by Gary Toms two years ago. He started with a trio and developed the group's unique sound over a period of months that saw several personnel changes until the hit-making combination of Gary Toms, lead vocals and keyboard instruments; Rick Kenny, guitar; John Freeman, bass; Eric Oliver, trumpet; Ric Murray, drums; Les Rose, saxophones and flute; Helen 'Chi Chi' Jacobs, lead vocals; Warren Tesoro, percussions and Ervin Toms, lead vocals was reached.



Grover Washington, Esther Phillips



Curtis Mayfield:

Cookin' Up Hits for Curtom & Gemigo

■ As guiding force behind the Curtom and Gemigo Records labels, Curtis Mayfield is contributing to the evolution of the contemporary black sound. In this interview he discusses the business as well as the musical side of his career.

Record World: How did Gemigo Records come into being?

Curtis Mayfield: Actually, Gemigo was a label that we long had in existence, and we more or less used it for bringing together and putting together new artists that we couldn't put into the Curtom stable as yet. Having four or five acts on one label and then bringing your newer things into it can sometimes prove conflicting and against one's better business sense, simply because it's impossible for all of them to get exposed, or even get airplay on that one label.

RW: You said earlier that Gemigo has always been there. Why is it that so few people have ever heard of it?

Mayfield: We were very busy with our first and most important company, Curtom. Gemigo was something we had to give a lot of thought to because it was something we were going to do on an independent basis.

RW: Gemigo was actually being distributed by Buddah?

Mayfield: Curtom was distributed by Buddah Records. At Buddah, on the Curtom contract, they allowed us to record five artists. Any more than five artists had to meet the approval of Buddah Records. We started to develop other artists. We had our five on Curtom. We went to Buddah and asked permission to start a second label and they granted us the permission, but did not want to give us financial assistance or get involved with it.

So they allowed us the freedom to go where we wanted to go with that label. We made a deal with Paramount seven months prior to their deal with ABC, and ABC took it over and we were released out of our commitment. At that time, Curtom was entering a distributorship with Warner Bros. which also stated five artists. They didn't know at the time that we wanted to develop new artists, other than what we already had. They allowed us to independently be Gemigo distributors, which we did up until recently. At this point, Warner Bros. is filing a lawsuit for us. The reason for that is that a lot of the independent distributors can't do enough for you; because

of the economic situation, they have a problem collecting and paying their monies. We feel that right now, the way to develop these artists is via one of these branches.

RW: Do you feel that they are giving proper exposure to your products?

Mayfield: I still feel that Warner Bros. Records is learning the r&b business. They're extremely interested in cooperating with us. They've given us every opportunity to grow, and they've been beautiful to work with. We really were asking to develop their r&b dept. and they're giving that to us.

RW: And still, the company would be something of an albatross without an r&b promotion man.

Mayfield: We have our own promotion staff. Whatever Warners is able to do via their promotion people, as well as the promotion people for their branches, that's a plus, but we don't depend on them. We appreciate it, but we have Emmet Gardner, Sharon Heywood, Barry Resnick, Charles Matthew in Atlanta, and Tony Price in Dallas.

RW: From the viewpoint of an outsider, it would seem that a conflict would occur when your promotion people tell you that they're out of stock at a store in Mobile, Alabama. Wouldn't that put you on the defensive?

Mayfield: No, on the contrary. When we made the deal they told us that they had a lot of learning to do in this field, and when we find a store that's not being supplied, the first thing we should do is call Eddie Rosenblatt in sales. If the store doesn't have stock, and they're not on hold with WEA, they get stock right away. If they're on hold with WEA, Emmet Gardner tries to find out what the reason is. They really cooperate in every aspect with us.

RW: It would seem that by this marriage—Curtom/Gemigo/Warner Bros.—you have drawn a line as to what you can do.

Mayfield: All the problems that we could foresee had been ironed out before we even got into it. There's always room for improvement, and as we see things happening they're checked off, and we're right on it.

(Continued on page 57)

CONGRATS & THANKS TO M.A.T.R.A.

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DELITE RECORDS, DISTRIBUTED BY PIP RECORDS, A DIV. OF PICKWICK INTERNATIONAL, INC.

Capricorn Clicks with Soul Savvy

■ MACON, GA.—Three fine talents—two proven hitmakers and one rising star—represent Capricorn's expansion into the r&b field.

The rising star is a 13-year old Dexter Redding, oldest of Zelma and the late Otis Redding's three children. Last year, Dexter began participating in the Saturday morning talent shows at Macon's Douglass Theater (on the same stage where his father had won the contest a decade earlier). In addition to singing and playing at St. Peter Calver School which he attends, Dexter also performs for the Macon Area Vocational School and on "Ebony Speaks," a community-oriented television show.

With the advice of Capricorn president Phil Walden (who had guided Otis Redding's career), Dexter entered Capricorn Sound Studios to make his first record, "Love Is Bigger Than Baseball" and "God Bless," produced by Paul Hornsby, in August of 1974.

In the spring of 1975, and now at age 14, Dexter re-entered Capricorn Studios to cut "I Hate Hate," a Razy Bailey composition recorded by Bailey in 1974. Bailey produced the sessions and background vocals were supplied by Otis Redding III (Dexter's younger brother), Jenita, Jeneura, and Tammy Bailey (daughters of producer Razy Bailey), and Donna Hall and Leslie Hawkins (aka The Williettes) of the Wet Willie Band.

Percy Sledge

On a warm day in 1966, a young, up-and-coming manager/booking agent boarded a plane in Memphis bound for Muscle Shoals, Alabama. Quin Ivy, a producer of many Muscle Shoals r&b sessions, had been touting a new young singer that he felt could do it all. Ivy played a tape of a new song, and all who heard it realized the vast potential for stardom that this singer had.

The manager/booking agent was Phil Walden; the singer was Percy Sledge; the song was "When A Man Loves A Woman." Walden soon became Percy's manager and agent. Atlantic Records soon signed Percy, released "When A Man Loves A Woman" as his first single, and almost immediately the song zoomed up the charts.

While "When A Man Loves A Woman" was still on the charts, Atlantic released Sledge's second single, "Warm and Tender Love," and it too became a chart hit. Sledge went on to establish himself as one of the top r&b and pop stars of the late '60s with such songs as "Out of Left Field," "It Tears Me Up," "Take Time To Know Her," "My Special Prayer," "Cover Me" and "Come Softly To Me."



Percy Sledge

During the last few years, Sledge has spent most of his time touring Europe and South Africa. No longer under contract with his old label, he and his producer Quin Ivy were looking for a new record company when Walden, Sledge's former manager and current president of Capricorn Records, came back into the picture and signed him to the label and immediately set out to re-establish Sledge in the U.S. single and album markets.

Some of the songs on Sledge's first Capricorn album, "I'll Be Your Everything," include the title track, Jeff Barry's "Walkin' in the Sun," Kenny O'Dell's "Behind Closed Doors," Wendy Waldman's "The Good Love," Mark James' "Blue Water," and Phillip Mitchell's "I Believe in You." "I'll Be Your Everything" was released as the single.

Dobie Gray

It was the lure of movie stardom, not musical stardom, that brought Dobie Gray from Texas to Hollywood in the early '60s. But on his first day in Hollywood, he heard an ad on the radio asking for new singing talent. Seizing the opportunity, Gray called the number and talked to a fellow named Sonny Bono. Gray took the bus out to the record office on Sunset and Bono liked what he heard. The year was 1964.

That same year, Gray recorded "The In Crowd," a song that launched him into instant stardom. He followed with a number of chart records, while building up an impressive reputation in clubs throughout the United States.

In the early '70s, Gray traveled to Nashville to develop a more country-pop approach to his music. The result was the hit "Drift Away."

The signing of Dobie Gray to Capricorn Records in June of 1975 reunited the team of Phil Walden and Frank Fenter with Johnny Musso, Gray's manager. The three had previously worked together in the late '60s, when Walden was starting the Capricorn label, then distributed by Atlantic Records; Frank Fenter was European representative for Atlantic at the time, and Musso was Atlantic's west coast operations manager.

Gray will shortly begin recording his first Capricorn album at Fame Studios in Muscle Shoals, Alabama, with Rick Hall producing. The album is tentatively scheduled for release in October.

Casablanca

(Continued from page 28)

As Casablanca's "Chocolate City" campaign nears the completion of its first four months, Cecil Holmes, label VP, general manager of r&b operations, reviewed the project's status by recalling his initial desire for a music which could both entertain and educate by being viable for disco play while preaching unity and self-survival.

The chronology of Parliament's "Chocolate City" track exemplifies Holmes' thesis. Although Casablanca did not plan to release a single from the album, extensive disco play of the title track convinced the company to press a single for juke box and radio station use only. The response from airplay resulted in the release of "Chocolate City" on the consumer label. Holmes has reported a recent resurgence of interest in the Parliament album. A new single is currently being released, entitled "Ride On."

Contests

Furthermore, Holmes commenced a series of national-wide "Chocolate City" contests in an effort to foster involvement by record buyers with the single. Conducted by local radio stations, listeners were invited to write an essay or create a visual representation of their personal perception of "Chocolate City." Winners received "Chocolate City" T-shirts and participated in buying sprees at sponsoring record stores.

The contest—which was run on such radio stations as KGfJ in Los Angeles, WNJR in Newark, Philadelphia's WDAS and WHUR in the "Chocolate City" itself—crystallized the true impact of this promotion.

Polydor

(Continued from page 12)

In December, 1974, "Never Can Say Goodbye" blasted onto the top 40 and Gloria Gaynor had her first hit. The remake of the Jackson Five classic had already been a top discotheque record for many weeks. In March, 1975, Ms. Gaynor was crowned Queen Of The Discos by the N.A.A.D. in New York City. Her first MGM album, also entitled "Never Say Goodbye," was a top seller too. Her next album, "Experience Gloria Gaynor," is scheduled for September release.

Millie Jackson

Beginning in 1972 with her first album on Spring Records, Millie Jackson has earned the reputation of being a classic r&b vocalist with a style all her own. From that lp came hits like "My Man, A Sweet Man," "Ask Me What You Want" and "A Child Of God." That year, she was named Most Promising Female Vocalist by the National Association of Television and Radio Artists. Her career really heated up with release of her third lp, "Caught Up," a concept album that led to her first Grammy. Now she has followed it up with "Still Caught Up."

Johnny Bristol

During the past decade, Johnny Bristol has worked in the studio with such talents as Diana Ross & the Supremes, Smokey Robinson, David Ruffin, Stevie Wonder, Marvin Gaye and Gladys Knight & the Pips. But after achieving success as a songwriter and record producer, Bristol wanted something more, so in 1974 he entered the performing ranks himself. The first single from his initial MGM album, "Hang On In There Baby," hit the charts quickly. He is currently represented by his latest single, "Love Takes Tears."

Crackin'

San Francisco has a reputation for discovering and nurturing exciting musical talent and ready to take its place right up there with the Bay Area's legendary bands is Crackin', a six member group whose original songs run the gamut from funk to reggae to blues to straight-out, good-time rock and roll. On their debut Polydor album, "Crackin' I," the group comes through as hard-driving and joyful.

'Wanna Dance'

A single from the lp, "Wanna Dance," has just been released. Crackin' lead singer, Bob Bordy, describes their sound as "very electric and high energy."



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Playboy: A Vital R&B Force

■ LOS ANGELES—In the past several years, Playboy Records has proved itself to be a dynamic, rapidly growing label. The past two years have signaled a change in the industry, as well as a change in the r&b market. Executive vice president Tom Takayoshi describes the changes thusly: "The music business is the single most income producing vehicle in the United States today. There is no more exciting or rewarding business. Realizing the significance that r&b music plays in today's markets, we have expanded our operation to include a staff to deal exclusively with that market — which has become one of the most important markets in the record industry today — r&b and disco."

Playboy's advent into the r&b market came about in early 1974, when Hillery Johnson left the MCA label to become Playboy Records' director of r&b music. He brought with him a vast wealth of experience and knowledge of the r&b market. Johnson, Takayoshi and the entire Playboy Records staff have collaborated to successfully bring about the "sound of soul" at Playboy.

R&B Signings

When Johnson assumed his position as director of r&b operations at Playboy Records, in April of '74, Playboy had scored heavily with Mickey Gilley and Barbi Benton in the country market, but there were virtually no r&b artists signed to the label. The summer of 1974 saw the first signing of an r&b artist to the label and the label's first hit in the r&b market: Willie Henderson's "Dance Master." Since then, numerous artists have been signed, and Playboy Records has become a new and vital force in that market.

Hillery Johnson explained his feelings of the r&b market in this way: "The industry is constantly changing, and so is r&b music. Inroads have been made in many areas. The discos have brought about a new way of breaking records in the country, and with a few exceptions, most of the disco music played is performed by black artists. But just as the discos do not play totally black music, the r&b charts do not stick with the 'r&b' label—r&b music has become a sound, not a color. It's a style."

Recent Successes

Johnson's feelings about r&b music are evidenced by one of his most recent successes: Hamilton, Joe Frank and Reynolds' single, "Fallin' In Love." The single is climbing the pop chart, and has now crossed over to the r&b charts.



Brenda Lee Eager

1975 brought a full roster of r&b artists to the Playboy label. Buck, a male vocal quartet from Chicago, was signed early in the year, and their first single release for the label, "I Can't Quit Your Love," has been a major success.

"Get Happy," a disco tune by Phyllis St. James, was recently released. Johnson recently signed Bobby Taylor to the label, who

A Good Year for Spring

■ NEW YORK — Specializing in the marketing of r&b music, Bill Spitalsky and Roy and Julie Rifkind's Spring Records has scored high with its two major artists, Joe Simon and Millie Jackson. Earning a gold album with Millie Jackson's conceptual "Caught Up," Spring followed with a sequel, "Still Caught Up." The initial response to the experiment has been very positive.

Also enjoying a resurgence of success this year was Joe Simon. In addition to his pop and r&b single "Get Down, Get Down (Get On The Floor)," his new "Get Down" album has been receiving excellent airplay and sales.

The Fatback Band, who released their latest album, "Yum Yum," recently, appear to be coming into what will be their biggest year.

Because of the success of these three albums, Spitalsky and the Rifkinds have made the

decision to become a more album-oriented label. Best known in the past for their "instant hit" chart singles, Spring has watched its hottest singles artist enter the R&B and Album Charts. For example, currently recording his first album is Garland Green, whose disco hit "Bumpin' and Stompin'" was a big seller for Spring this year.

On September 22, Joe Simon, Millie Jackson and the Fatback Band will commence upon their first "Spring Soul Package Tour." Concert and television appearances have been set in Britain, France, Belgium and Holland.

Specialized Promotion

Specialized promotions have been devised by Playboy Records, concentrating on the r&b market. The most recent promotion created by the Playboy staff giving black youth an opportunity of winning a "Father's Day Outing." The winners get to take their parents out for dinner and a show at the Playboy Club in Century City, complete with limousine service for the evening. The

promotion is in conjunction with Playboy recording artist Buck's single release, "I Can't Quit Your Love." Continuing their interest in the r&b market, Playboy Records will be providing limousine service for some of the celebrities attending the "Ebony Music Awards" this year. Brenda Lee Eager will be appearing on the program to present the jazz awards.

Building

Playboy Records has been gradually building up their r&b promotion staff, as well as building a full roster of artists. "We're taking it slowly," commented Johnson, "so that every artist on the label can benefit from our full attention. We are growing with our artists — it's almost a family, and every artist gets the attention they deserve. As we add on more artists, we will supplement the staff of the r&b department. We're not looking to build up a roster and then sit back and wait to see who 'hits.' We want every artist to 'hit,' and every artist to have an equal opportunity to garner that 'hit.'"

Johnson recently hired Vonny Sweeney to assist him in his endeavors, a young woman who has extensive background in the r&b market and the expertise and knowledge to coordinate a successful r&b operation.

Inroads

Executive vice president Tom Takayoshi expressed his views thusly, "In a very short space of time, we've made new inroads for the label. We began early last year with great success in the country market, and currently we are enjoying success in the r&b market. The combination of our dedicated r&b staff and the talent of our artists will continue to make us a viable force, and we look forward to even greater success in the r&b market."

WB

(Continued from page 18)

Toussaint, both as a producer of Warner-Reprise and Chrysalis acts like the Meters and Frankie Miller, and as a performer in his own right (on 1972's "Life, Love and Faith" and this year's "Southern Nights").

Curtom

An exclusive distribution affiliation with Curtis Mayfield and Marv Stuart's Curtom Records, effected earlier this year and already reaping benefits in hits by the Impressions, Curtis Mayfield and the Natural Four, further strengthens Warners' soul connection.



Joe Simon, Millie Jackson

Thanks, Record World. And Congratulations Rufus, Chaka, B.B., and Bobby.

1975 SINGLES AWARDS

Top Record (group): #8 – TELL ME SOMETHING GOOD – RUFUS
Top Vocal Combination: #1 – RUFUS
Top Featured Vocalist (female): #2 – CHAKA KHAN

1975 ALBUM AWARDS

Top Album (group): #6 – RAGS TO RUFUS – RUFUS
Top Vocal Combination: #2 – RUFUS
Top Duo: #1 – B.B. KING AND BOBBY BLAND
**And a special award to CHAKA KHAN of RUFUS
for Top Female Featured Vocalist.**

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All Platinum Achieves Intl. Potency

■ ENGLEWOOD, N.J.—The past twelve months have been a time of tremendous international growth for All Platinum Records, headed by Joe and Sylvia Robinson. Barbara Baker, who heads up the company's international department, worked closely with the All Platinum family towards making the company a globally-recognized music maker.

Moments

Domestically, The Moments (Stang) scored heavily with "What's Your Name" and in tandem with the Whatnauts, with "Girls." The most recent side from the group, "Look at Me (I'm in Love)," proved to be the biggest of them all. For their "Look At Me" album, they recorded both the title track and "Girls" in French.

A new duo, Shirley & Co. (All Platinum), debuted with "Shame, Shame, Shame," which went on to become a multi-crossover disco and pop success as well as a number one soul item. They successfully followed their debut up with the single, "Cry, Cry, Cry," and an album called "Disco Dynamite."

Sylvia did well with her All Platinum single, "Pussy Cat," and

the newly-signed Hank Ballard charted with "Hey There Sexy Lady" on Stang.

Retta Young

Retta Young, another new signing to the company on All Platinum, saw her "Sending Out an S. O. S." single pick up action in Europe even before the record was released here in the U.S.

Internationally, five singles helped make the All Platinum family known throughout Europe: "Girls," "Shame, Shame, Shame" and "Sending Out an S. O. S." were all huge pop items in England and on the continent, along with special European single releases of "Who's Got The Monster" by the Rimshots and the Moments' "Dolly My Love."

The album "It's All Platinum" is quickly becoming one of the most important collections on the international scene.

The roster at All Platinum continues to grow in stature with the signings of soul veterans Chuck Jackson and Brook Benton.

The All Platinum family, both executives and artists alike, look forward to continued success as a major independent record company whose music is heard throughout the world.



Sylvia, The Moments, Shirley & Company

ATV-Granite R&B Push

■ LOS ANGELES—Sam Trust, president, ATV Music Group, and his Granite Records have recently entered the r&b field via Edwin Starr and his chart-climber, "Pain."

ATV itself has displayed much diversification, steadily moving into other areas to further embellish the company's position in the industry. Topped by the Maclen catalogue (Lennon & McCartney), the pubbery has also performed admirably with a swelling country catalogue and is enjoying success in the r&b arena.

Besides Edwin Starr's copyrights, Charlie Whitehead and Jerry Williams, Jr. are garnering much acceptance and sales as a result of "Love Being Your Fool," which is on Island Records, featuring Whitehead, while the same song spotlights Travis Wammack on Capricorn. Additionally, the firm has entered into a production deal with Williams as a

producer, the first of many anticipated projects being the Whitehead record.

On the boards is an upcoming lp by Lowell Fulson with ATV's Butch Parker producing for distribution by United Artists in the U.S.

Edwin Starr

Edwin Starr, Granite Records' initial venture into rhythm and blues, brought national recognition to the label. Starr is currently in the studio recording his initial Granite album, which will be released this month, from which a new single will be culled. He has also signed a worldwide co-publishing deal between his own publishing company, Zonal Music, Inc., and ATV Music. He was the composer of such well-known tunes as "Oh How Happy," "Agent Double O Soul" and "Pain," as well as most of the tunes in his new album.

Henry Stone's TK Productions Brings Miami to the World

■ MIAMI — TK Productions has emerged as one of the most powerful forces in the industry today with artists whose recording, performing, writing, arranging and production talents have commanded international attention individually and collectively, heralding a new category of music: The Miami Sound.

Founded in 1970, TK is headed by Henry Stone, one of the first to record the likes of Ray Charles, James Brown and the Allman Bros. in the same little warehouse corner of Hialeah, Florida that has since established the international success stories of such artists as Betty Wright, George McCrae, Gwen McCrae, KC and the Sunshine Band, Latimore, Timmy Thomas and Little Beaver with the relentless push, polished ear for talent and material and production and writing abilities of VP Steve Alaimo, himself a former recording artist and star of Dick Clark's "Where The Action Is," who emphasizes the individuality of each artist.

With consistent r&b and pop chart toppers, explosion onto the disco scene, yearly Grammy, BMI and Record World awards, gold and platinum records with Betty Wright's "Clean Up Woman," Timmy Thomas' "Why 'Can't We Live Together," George McCrae's "Rock Your Baby" and more on the way, with Sherlyn, one of the nation's top r&b publishing companies, Stone's wish to "funk up the world" is definitely happening.

Tone Distributors

Arriving in Miami from California in 1946, Stone built one of the nation's largest independent distribution companies, Tone Distributors. He's a street boy from the Bronx and a trumpeter who understood the business and sound of music. "There was a lot of black talent around so I just started a record company," in between occasional stints with Federal, Chess, Modern, RPM and Deluxe. TK Productions now has its own nationwide network of independent distributors and one stops working its list of affiliate labels: Glades, TK, Drive, Cat, Alston, Blue Candle, Dash, Chim-

neyville, Weird World, Kayvette, Silver Blue, International Bros., Mighty Mo, Dade, Third Stone and Konduko. This gives Stone the freedom to acquire, release, distribute and promote any hot master, independent production or label while servicing his own studio's product.

In addition, TK houses its own promotion, sales, booking, management and publicity teams as well as two studios: TK's still active original Attic Studio, where all of the above mentioned hits were recorded; and a modern 16-track facility which kicked off with the "KC and the Sunshine Band" album.

Betty Wright

Betty Wright is a hot disco queen with "Shoorah Shoorah," "Where Is The Love" and currently "Ooola La" from her fourth Alston album, "Danger High Voltage." She's had two command tours of England within the last six months and starts this fall on tours of the U.S., Europe, S. Africa, Hawaii and Japan with extensive national TV appearances.

Little Beaver is one of the decade's most innovative r&b guitarists. He also shines with his writing and arranging talents, as on his current single, "I Can Dig It Baby."

Latimore's national recording success started with his rendition of "Stormy Monday" from his first Glades lp, "Latimore." His current album, "Latimore III," features "Keep The Home Fire Burning" and "Red Neck & The Soul Band." Latimore is produced by Steve Alaimo.

KC and the Sunshine Band is headed by Casey and Finch, who have become the premier dynamic duo of TK. In addition to having written, produced and arranged George McCrae's smash "Rock Your Baby," they write, produce, arrange and perform everything with their own group and many other TK acts. Their recently released lp, "KC and the Sunshine Band," features "Get Down Tonight," which is bulleting up the charts in literal leaps and bounds while ripping up the

(Continued on page 54)



George McCrae, Gwen McCrae, K.C. and the Sunshine Band

THE MOST LISTENED-TO STATION IN AMERICA
GRAHAM CENTRAL STATION



AIN'T NO 'BOUT-A-DOUBT IT
On Warner Bros. records
and tapes



albums, two of which have already gone gold.

The golden touch has extended to jazz keyboard player Ramsey Lewis, with whom Earth, Wind & Fire leader Maurice White once played. His album, "Sun Goddess," driven by the title tune which was written and produced by Maurice White, has become Lewis' first Columbia gold album.

Equally impressive have been the gains made by the Isley Brothers. Their latest album, "The Heat Is On," featuring the single "Fight The Power," went gold as it hit the number one spot on The Album Chart. It was released on the Isley's own T-Neck label, distributed by CBS Records.

The ability to break new artists is the true test of any record company's strength and in this department it has been an exceptional year. Notable among the achievements has been the commercial arrival of Labelle, who in spite of their ten years or more in the record business are really just beginning the success they have deserved for so long. Their first Epic album, "Nightbirds," sparked by the number one gold single "Lady Marmalade," was the biggest record in their long career and the response given it by the public and the press indicates that Epic has succeeded in establishing Labelle as one of the top black groups in the country. Their second Epic album, produced by Allen Toussaint as was the first, is expected shortly.

Another good example of the CBS/Records Group ability to break new talent comes in the form of Minnie Riperton, the vocalist with the five octave range whose first Epic album, "Perfect

Angel," went gold after the single, "Lovin' You," shot to the top of The Singles Chart. Her second album, "Adventures in Paradise," has been equally well received.

The most consistently dependable source of product in the years since its inception has been Philadelphia International Records, headed by producer-songwriter Kenny Gamble and Leon Huff. Just a few years ago many of the artists on their label were considered "new," but due to their consistent hit making ability, Gamble-Huff, Philadelphia International, their subsidiary labels and the acts associated with them have become the standard bearers for the expanding sound of soul.

The O'Jays have added to their golden streak, which started with the albums "Backstabbers" and "Ship Ahoy," by having their two most recent albums, "Live In London" and "Survival," certified gold within the space of a single week. "Ship Ahoy" has in addition been declared platinum due to the popularity of the gold single, "For The Love Of Money," which joins the gold single "Backstabbers" in the hierarchy of O'Jays hits.

Equally popular are Harold Melvin and the Bluenotes, who have followed up their two hit albums with gold the third time around—"To Be True," featuring two popular hit singles in "Where Are All My Friends" and "Bad Luck." A third single from the album, "Hope That We Can Be Together Soon," featuring vocalist Sharon Paige, is presently moving up the charts.

MFSB has continued the success they first achieved with the num-

ber one single, "TSOP," and album, "Love Is The Message," with another strong album, "Universal Love," and the single, "Sexy." The Three Degrees also entered the ranks of Gamble-Huff hit-makers with the single "When Will I See You Again," which topped The Singles Chart as it went gold; their new album, "International," is on its way to establishing the group as a major force in the Philadelphia Sound.

With the establishment of acts such as Billy Paul, the Intruders and Bunny Sigler, the Gamble-Huff and Bell family are creating excitement in new acts such as Peoples Choice, who have had a hit with "Do It Anyway You Want," and City Limits with the hit "Love Is Everywhere." In addition, new product is expected from Thom Bells' Thunder label.

Future contributions to Columbia/Epic's continued force in the r&b markets are expected from Laura Lee on the Invictus label, Epic's Sly and the Family Stone, Johnny Nash, Shuggie Otis and Booker T, and Columbia's Taj Mahal.

The success of keyboardist Herbie Hancock in opening new markets for jazz with his albums "HeadHunters" and "Thrust," has added to the crossover potential of Columbia's jazz lineup.

Freddie Hubbard's most recent album release, "Liquid Love," follows on the heels of his first Columbia release, "High Energy," and includes the single "Put It In The Pocket," which has already begun picking up airplay on major black stations. Keyboard prodigy David Sancious, a 20 year-old former member of Bruce

Springsteen's band, has picked up FM and black progressive airplay from his debut album, "Forest Of Feeling," produced by Billy Cobham. Weather Report's previous album, "Mysterious Traveller," was gold, and their current release, "Tale Spinnin'," also looks strong. The Tony Williams Lifetime debut album is expected shortly as is a new album from Miles Davis.

Much of the legwork which contributes to the success of this recorded product can be attributed to the efforts of the special markets department headed by VP LeBaron Taylor. They are responsible for the administrative, creative and promotional input. The staff consists of Richard Scott, director of administration; Irene Gandy, associate director of press information and artist affairs; Barry Orms, associate director of product planning; Richard Mack, director of national r&b promotion; and Win Wilford, manager of press information and artist affairs.

The field staff of 15 which report directly to Richard Mack includes Granville White, associate director promotion, midwest region; George Chavous, northeast regional manager; Gerry Griffith, western regional manager. The local promotion managers are Sherry Santifer (New York and New Jersey); Speedy Brown (Cincinnati, Kentucky, Indiana); Vernon Slaughter (Baltimore, Washington, Virginia); Eddie Sims (Los Angeles); Armand McKissick (Philadelphia, Trenton, N.J.); Glen Wright (Cleveland, Pittsburgh); Charles Knox (Chicago, Michigan); and Curtis Mobley (North and South Carolina).



Pictured, top row, from left: T-Neck recording group the Isley Brothers, whose latest album "The Heat Is On" topped the RW album chart and whose "Fight the Power—Part I" single is bulleted at 13 on The Singles Chart; Philadelphia International's Harold Melvin and the Bluenotes featuring Theodore Pendergrass. Together with Sharon Paige, their latest single is "Hope That We Can Be Together Soon;" jazz trumpeter Freddie Hubbard, whose latest Columbia album is "Liquid Love;" the O'Jays, Philadelphia International artists who have four gold and one platinum album to their credit, the most recent being "Survival;" and Earth, Wind & Fire, the Columbia group whose "That's the Way of the World" album and "Shinning Star" single from that album recently topped their respective charts simultaneously. Bottom

row, from left: Epic's Sly Stone; Philadelphia International's Three Degrees, whose current album is "International;" Epic's "Perfect Angel," Minnie Riperton, now out with her second album, "Adventures In Paradise;" Epic's Labelle, due for their second Allen Toussaint-produced effort shortly as follow-up to their "Nightbirds" lp and "Lady Marmalade" number one single; jazz keyboardist Ramsey Lewis, who records for Columbia; and the recently Epic-signed Jackson Family, seen here with CBS Records president Irwin Segelstein (far left), CBS Records Group president Walter Yetnikoff (center) and Epic and CBS Custom Labels VP and general manager Ron Alexenburg (second from right).

**Friday night, August 15,
is CBS night at NATRA.**

**Columbia, Epic, and
Philadelphia International
Records present:
Minnie Riperton,
Jon Lucien,
and Anthony White.**

**What could be
more NATRA'L?**



Edwin Starr—Universal Communication

■ LOS ANGELES — "I was ready to become a part of this company before the papers were drawn up because this company reminds me of the way I started. A very, very small company in Detroit with a lot of very, very beautiful people." Edwin Starr made his mark with such singles as "War," "25 Miles" and "Stopping On Sight" in the late 1960s and 1970. Now, after several years of working mostly in Europe, Starr has signed to Granite Records here and the adrenalin is flowing.

"I see the creation of an actual r&b department," says Starr of Granite. "I see this label becoming a giant in the industry. You cannot become a giant on only one artist. I want to go and get some of these people that I know are super artists and super producers and super writers that nobody else has heard of and possibly open a door for them." Such untapped (so far) talent is a major concern for Starr—along with a new consciousness as to who Edwin Starr is and how best to maximize his potential for reaching the public ear.

"I know inside of me what I can do," Starr explains, "but nobody else ever knew it. I finally surrounded myself with some people who do believe. And that's the most important thing. There is some talent there, there is some creativity and there are human instincts. They believe in that and believing in it makes it far easier to work in a hand-to-hand manner. If all goes well and if my records do what I hope they will do, then that will make the burden of bringing somebody



Edwin Starr

else onto the label that much easier—because the public will be aware of what Granite Records is.

"I'm doing something that I've never done before. I've never sat back and allowed somebody else to lay everything out. I've never done that. I have been a disbeliever in everything and everybody but myself," he adds openly. "That was unfair to me because I had to do everything by myself. Now I'm allowing other people to make decisions and I'm allowing other people to put things together. I think it's far better because I was trying to do too much. I was trying to be the chief cook and bottle washer. As far as the future's concerned, in my mind I know what I want, but what I want may not be the best thing for me, so I'm allowing someone else to make those decisions for me."

Needless to say, Starr also

knows what he doesn't want and will not let himself be steered in directions against the "logical" strains of his own thoughts.

Current Efforts

All of this self-analysis carries over into Starr's current songwriting and producing efforts. He is very concerned with realism in his lyrics, too; to deal with life's conflicts, disagreements and confrontations in a concise yet meaningful way. If you are careful with your subject, and approach it on a level that is not offensive, "you can write about anything in the world. . . . I'm trying to destroy the syndrome that has been built around the male species that a man is not vulnerable and a man is not gullible and a man is hard and unfeeling."

Obviously Edwin Starr has given much consideration to his return to a recording career. And he has given equal thought to establishing goals that can be worthwhile for himself while still communicating in a universal fashion. A tough assignment, but one from which Starr and ourselves can only benefit.

Harris On His Own

■ LOS ANGELES—Ex-Temptation Damon Harris is going "on to success," in his own words, as a solo act.

"I've been with the Temptations for four years and that's about the greatest vocal institution that anybody could be a part of," Harris told **Record World**. "I've acquired a great deal of knowledge working with the Temptations and I'll apply that knowledge and those energies to what I plan to establish on my own."

Producer

Harris' most immediate task is to find a producer—a task which was difficult after his split from the group because he was still legally the property of Motown.

"The day after I left the group," Harris related, "I got on the line and I started to call people. I called people at the trades and told them of my decision; I talked to Tom Dowd and some others. Otis Smith at ABC was interested in me but said he couldn't talk shop because I still belonged to Motown. That really discouraged me at first because I was just out of a group and working solo was so new to me.

"I was frightened because I didn't know what my future was going to be. But I sat down, thought it out, got everything into perspective and got things straightened out."

Harris is a free agent now, just 25 years old, with a great future ahead of him.

TK Productions

(Continued from page 50)

discos nationwide. The group is currently touring England, has scheduled limited personal appearances and a full recording agenda upon their return, to be followed by TV guest spots and a tour of Japan.

Timmy Thomas

Timmy Thomas has been well known since the success of his self-penned million plus seller, "Why Can't We Live Together," off his first lp of the same name.

His new single is "Sexy Woman," produced by Willie Clarke, which will be on his next Glades lp. Thomas wrote the theme song for "Ebony Affair," a new half hour weekly black disco TV show which has already hit 34 syndicated markets nationwide, dedicated to TK and the Miami Sound. Thomas will occasionally host and perform on the show along with other TK and top black recording acts.

George McCrae

After trying to hit with other recordings and making the club rounds for years, George McCrae was about to stick to the business end of show biz when his falsetto and multi-million seller "Rock Your Baby" sent him around the world a dozen times and topped charts everywhere. His second TK lp, "George McCrae," was produced, written and arranged by Casey and Finch and backed by the Sunshine Band. McCrae continues extensive touring and TV appearances, including an early August taping of *Midnight Special*.

Gwen McCrae (wife of George) has hit with "Rockin' Chair," from the lp of the same name, written by Clarence Reid and Willie Clarke and produced by Reid, Clarke and Alaimo. This instant success has skyrocketed her national disco popularity, touring schedule and TV appearances. Gwen will tape "Midnight Special" in early August and is the featured guest star on "Disco 76," a discotheque for TV which will air as a special in the fall.

'Super Jaws'

Henry Stone's current release of "Super Jaws" by the Seven Seas (Glades) was conceived, recorded, pressed and shipped within a week.

Recent acquisitions include distribution of Brad Shapiro's Kayvette Records, kicking off with Jackie Moore's "Make Me Feel Like A Woman," Silver Blue Records, headed by Joel Diamond and Bobby Eli, who are working with debut artist Terry Collins, and John Tropeau (Deodato's lead guitarist), who will release his first solo album on the Marlin label shortly.

WMOT (Continued from page 36)

manage very, very personally, down to the core. Live with the guy, bring him along carefully. You can't do that if you're spreading yourself too thin."

Both Rubin and Bernstein are accountants and they have used their expertise in this field to help artists avoid making bad deals. And they chose to be straightforward when dealing with a record company: "pick 'em up and lay 'em down—this is what we want realistically, no more, no less, no bargaining. If you like it, fine if not, we'll go elsewhere—avoiding the 'I want \$100,000 dollars—well, I'll give you \$50,000 dollars' game."

As WMOT takes on more producers, more writers and more artists, Rubin and Bernstein look back to their gamble—teaming with Norman Harris with Blue Magic and striking gold.

"If we hadn't got ahead on that one, we could have lost a lot of

money and a lot of time. But thank God it all came together. This is a different kind of business, and everything has been fantastic so far."

The future?

WMOT will concentrate on Blue Magic, Major Harris and a newly-acquired group, Tune. Superstar status is their goal for all three.

"We really don't know what kind of future we have, although it's been pretty good so far. We're not sure yet what direction we'll go. Will we have our own label or just stay in independent productions and management? We're feeling things out as we go along.

"But we're not crazy to go out and sign 15 different acts to 80 different labels. We feel that we want to concentrate and build on what we have right now, be selective with a small roster of good artists."

For Motown, A Year of Expansion

(Continued from page 3)

exploding as is Bob James' album, "Two," and the entire CTI line.

Motown, distributors of Manticore and Gull both in the U.S. and Canada, launched major campaigns to introduce and support U.S. tours of such Manticore artists as PFM, Stray Dog, Keith Christmas, Thee Image and Banco. The same applies to Steve Ashley and Isotope on the Gull label, with both labels featuring progressive pop music.

Melodyland, Motown's country label, a first for Motown in this field, kicked off with two number-one country singles in a row by T. G. Sheppard, whose first Melodyland album has just been released, and is climbing the country album charts. But, chart activity reflecting consumer acceptance on artists such as Pat Boone, Jud Strunk, Ronnie Dove, Kenny Serratt and Jerry Naylor, has confirmed Motown's success in the country field.

Motown Records Canada Limited, which recently celebrated its first anniversary, maintains offices and warehouse facilities in Toronto, with complete distribution and promotion structures now well established. The recent two gold albums emanating from the Canadian operation, both Stevie Wonder albums, and the soon to be announced signing of Canadian talent, more than verifies the success of MRCL.

Motown recently opened offices in England and was the first U.S. based record company to open permanent offices in Africa, over a year ago, the latter under the aegis of Motown's international division. The acceptance and historical success of Motown recorded product in the foreign market

for the past 15 years has been overwhelming, thereby dictating the necessity of expansion.

Ewart Abner, president of Motown Records, commented, "It won't move unless it's in the groove, and that's where we intend for our future product to be. Motown has the largest staff of black writers and producers of any company in the record industry," Abner continued. "We have provided a training ground for most of our competition in the business; and, as in the past, we will continue to develop new artists, writers and producers by attempting to provide them with an atmosphere that is conducive to creativity."

Currently, Motown has product on the market by Eddie Kendricks, Willie Hutch, the Jackson Five, the Temptations, the Supremes, Smokey Robinson, the Commodores, the Miracles, Rare Earth and the just released albums by the Dynamic Superiors, Lenny Williams and Arthur Brown.

Smokey Robinson's recent personal appearances have generated additional across the board interest in his entire solo artist catalogue; and Willie Hutch has already established his disco power throughout the U.S. and in Europe. The Temptations' "A Song For You" album has been declared platinum and spawned three hit singles. 1975 has been the year for the Commodores to burst forth as one of the top up and coming acts on the label. Their "Machine Gun" album received international acclaim; and their more recently released "Caught In The Act" album has hit the top fifty on the charts.

Upcoming from Motown in months to come is new album

product by Jerry Butler, Syreeta, G.C. Cameron, Rose Stewart, Michael Jackson, Jermaine Jackson, Diana Ross, Jr. Walker, Marvin Gaye, Stevie Wonder, the Miracles and David Ruffin.

In an effort to gain the greatest amount of exposure for the product being released, Motown, under the direction of Paul Johnson, vice president of promotion, has made several major changes in the promotional staff. Johnson recently appointed Bunky Sheppard national r&b promotion director and Ron Saul national pop promotion director. And, just this past April, Motown in partnership with A&M Records, opened a joint venture branch in the Atlanta market, covering a four state area, Together Record Distributing Co.

Jobete Music, the music publishing arm of Motown Industries, continues to be one of the leaders in the field in being among the nation's top r&b and pop publishing companies. The current movie, "Cooley High," contains many Motown hits which capture the time period for the movie, and Motown has released the two-record soundtrack album. Jobete is also committed to provide original soundtracks for several Fred Williamson productions.

Motown Productions Inc., Motown Industries' film division, is now in active stages with two major films in production—"Mahogany," starring Diana Ross and Billy Dee Williams, produced and directed by Motown's chairman of the board, Berry Gordy, and "Bingo Long & His Travelling All-Stars," a baseball film now on location in Georgia and featuring James Earl Jones, Billy Dee Williams, Richard Pryor and the ex-major leaguer Leon Wagner.

Prodigal Pacts Power Into R&B Product

■ DETROIT—Prodigal Records of Detroit opened its doors in January of 1975. Barney Ales, former executive vice president of Motown, and Gordon Prince, ex-Motown sales manager, came on the record scene with releases by Shirley Alston (lead singer of the Shirelles) and Gary U.S. Bonds. Ronnie McNeir joined the Prodigal roster with his single, "Wendy Is Gone," which rode the r&b charts for 10 weeks.

Prodigal's subsidiary label, Blaze, debuted in June with "Do The Choo-Choo" by Jack Ashford and the Sound of New Detroit. Both labels are distributed in Europe by London Records. Prodigal is scheduling an album release for mid-August and is currently working on releases by the label's new artists: Fantasy Hill, Soft Touch and Eddie Parker. In addition to their own labels, Prodigal has taken on worldwide distribution for another Detroit-based record company, GeNeva.

Prodigal has added two other experienced record men to their staff: Jack Ashford, director of a&r, and Ray Henderson, national promotion director. Prodigal's legal and accounting office in New York is headed up by vice president Alan Rosefield.

Gordon Prince commented: "With the combined record years between Barney Ales, Jack Ashford, Ray Henderson and myself plus all the great unexplored talent sitting around Detroit, how can Prodigal and Blaze Records not be a heavy factor on the music scene?"

Prince also stated that Prodigal maintains an open door policy for new material and artists. They set aside one day a month for the auditioning of new talent.



Soul smashes are an everyday occurrence for the Motown family of artists, which includes, from left (top row): Stevie Wonder; the Temptations; the Miracles; David

Ruffin; Yvonne Fair; (bottom row): the Dynamic Superiors; Eddie Kendricks; Jerry Butler; the Commodores; and Willie Hutch.

Midland Intl's 1st: A Very Good Year

■ NEW YORK — Though initially formed as an international music publishing company by president Bob Reno, Midland International Records' first year has been a fruitful one. Logically enough, Midland International's first major hit single, "Doctor's Orders," was an international copyright which general manager Ed O'Laughlin found in England.

"Doctor's Orders," written by Cook-Greenaway, had originally been recorded by an English singer named Sunny. Carol Douglas' interpretation of the song was to become one of this year's best selling r&b singles and scored as Midland International's first world-wide hit. Ms. Douglas' first album, "The Carol Douglas Album," has had steady sales in America and has done well in several European markets. Ms. Douglas has been in the studio recently recording her next single, "Headline News," another Cook-Greenaway composition.

J. R. Bailey

Another Midland International recording artist who is currently gaining momentum with his first single for the label is well-known r&b singer J. R. Bailey. A veteran of the music business, Bailey was a member of the original Cadillacs in the '50s. Bailey's new recording of "The Entertainer" (the theme from "The Sting") is the first version of the song to be recorded with a vocal track.

Though not exclusively an r&b property, Silver Convention, a ten piece integrated German rock group that has had success in England, is already getting disco and r&b play with their new album "Save Me."



Carol Douglas

Graham Central Station Uses IES System

■ NEW YORK—Graham Central Station has embarked on a 17 city tour for the month of August in conjunction with the release of their third Warner Bros. album, "Ain't No Bout-A-Doubt It."

Sound System

Graham Central Station will be using an IES sound system throughout their tour. During the Warner Bros. Music Show tour of Europe this winter, the group was first exposed to the virtues of the IES system in concerts in Britain, France, Germany, Holland and Belgium.

Warner Bros. Records and Graham Central Station leader Larry Graham and manager Natalie Neilson were impressed with the performance of the system and have arranged with IES to provide sound for the current dates. IES is the American subsidiary of International Entertainment Services of England.

Dave Clark *(Continued from page 38)*

Clark: Stax has had its problems. You hear gossip, they are going to close the doors and all that, but Stax isn't going to close their doors. You can forget that. If anything is going to happen, they are going to open some doors. Stax is headed by Al Bell, a statistician. The man is thinking all the time. And Stax won't close any doors. They've got problems—anybody who comes into the business has problems. I don't know why. I can name you three or four of the big cousins that I know at times had a bank account that was null and void. But in a few weeks they would have money. Stax will survive.

Take the first black cousin, like Swan Records. Many of the big record companies won't admit it but back in the early days Anthony Overton who had Black Swan Records, was a cosmetic manufacturer. He ventured into the record business for a short while and started a label back in the early '20s called Black Swan. From this label came your RCA Victor Bluebirds, your Columbia, your OK Bolallon Records. I can remember when Columbia had the red, white and blue label, some stuff that they got originally from the old Black Swan. In the early days, they hired a few men, some of them black. They weren't producers, they weren't promoters, but they were contracts. What they would do is they would go out and sign the black artist, give him \$25 to do a session, and they would get the songs, the music—they got the whole works for \$25. And the guy that made the record just happened to be making the record.

But there's a change. We didn't get the big money in the beginning. Like in the movie industry. They got a lot of cats out there now who will take a piece just to be in pictures. He's not thinking of Clark Gable; he just makes the picture and says, "oh, that's great." So it was the same way in the early years of the recording business. A lot of guys made a record just to get their voice on that record so somebody would know what he was doing. But today we've got blacks in the business—we've got Otis Smith, we've got Larry Maxwell, we've got Joe Medlin, we've got guys who think business. But we need more. We have record companies today that will take a man

“It's been a long road, but I think we're in. There's no way possible now that they can keep the black man out. . . .”

out of a radio station and in some instances all the man knows about the record is when somebody brings it to him he should put it on the turntable. But as far as the record business, he does not know anything about it. Now some of the guys will come on the radio and do well. You take Apollo Johnson. He studied the record business before he went in. You take Jay Butler—I used to sit down, and Jay Butler would keep me up all night, talking about the record business. He wanted to know what's happening with the record business—how the records were made, what was the process. He learned the record business before he went into it. You take Jim Tyrrell; I knew Jim when he was a musician. When Jim was in the studio making records I used to notice him. The record guys would take a break and Jim and me were in the control room looking at buttons the man's pushing, finding out what's really making the record, what's happening with the record. He wanted to know what it was all about. If the guys would concentrate on the business instead of those ego trips they would be a whole lot better.

RW: You saw Motown when it first started.

Clark: Berry Gordy is one of the greatest brains in the entire entertainment industry. I won't say record industry. I can remember when Gordy was a photographer in a nightclub. I used to go into the dark room with him when he was finishing pictures and he would talk to me about copyrights. He was talking about legal aspects of the business, how to protect their money, what steps do you take to become a member of ASCAP. When Berry came into the business, he came into the business ready. He knew the answers. And he had the talent. He developed his own talent. He found the talent on Detroit's east side.

It's been a long road, but I think we're in. There's no way possible now that they can keep the black man out of this. It's been a long time getting to that top echelon but he'll get there, because today is a new day, and economically they are finding out what to do with that money; they are putting that money in the right spots. I don't know if I will live to see it, but someday there will be a black conglomerate where they can take a lot of the black businesses and put them together. ☺

Golden Goodies



Philadelphia International recording group the O'Jays were recently presented with gold albums for their "Live In London" and "Survival" sets at a party at the Carter Baron in Washington, D.C. In attendance at the affair were, from left: Harry J. Coombs, Leon Huff, Ed "Lord Gas" Richardson, Kenneth Gamble, Henry "Lightin'" Neal, William Powell, Cary Gilbert, Weldon A. McDougal III, Walter Williams, Diana Williams, Gregory Hines, Armand McKissick, Eddie Levert and Vernon Slaughter.

On Its Way Up in '75

MEMPHIS—The theme of Stax Records in mid-1975 was keyed recently at a company meeting by executive vice president Al Bell: "We're on our way!" And the direction is clearly upward.

One of the brightest acts Stax has is the Rance Allen Group, long pigeon-holed as gospel but now crossing into total audience appeal with their new Truth album, "A Soulful Experience."

Shirley Brown, a female soul success story of 1974, is represented with her consistently selling album, "Woman To Woman," on Truth, and follow-up singles as well.

New album packages of proven material on Stax, Volt and Enterprise labels feature the greatest hits of Isaac Hayes, Johnnie Taylor, the Staple Singers and the Dramatics in the "Best Of . . ." series.

Another release from the days of "The Memphis Sound" is now being put together out of the vaults by Terry Manning, and it will consist of all-new material by Booker T and the MG's.

Singles by new artists look especially good for Stax at the present time. Among them are Freddie Waters' "sophistosoul" rendering of "Groovin' On My Baby's Love" on Stax, and the Fiestas'

Respect Records release of "I Can't Shake Your Love (Can't Shake You Loose)," from the group that had the multimillion selling "So Fine" in 1959. Also, the Truth single from Round Robin Monopoly, "Loves Out To Getcha," from their premiere "Alpha" lp, is picking up airplay in many parts of the country. The first single by Teresa Davis, a former member of the Emotions, will be out soon on Stax, titled "If I Were You," and a new duo, Barbara and Joe, are doing well with their initial venture on Respect, "You're Astounding."

Frederick Knight, now on Truth Records, continues his string of hits with his latest, "I Wanna Play With You." And Knight has brought in a group he discovered in Birmingham, the Dynamic Soul Machine, on Respect.

The Stax picture is further brightened with singles by two established soul artists, Eddie Floyd with "Talk To The Man," and Johnnie Taylor with "Try Me Tonight."

The difficulties Stax has faced recently are common knowledge in the record industry, but the Memphis-based record company is coming back strong with a lineup of product by new and established performers.

Curtis Mayfield

(Continued from page 45)

RW: How do you feel about being an administrator as well as a producer?

Mayfield: It's a great feeling in one way, and in other ways it's nothing more than what I've been doing all along. It's just that there's more of it now, and I feel good about that because these were my intentions from the start.

RW: Do you feel this might hinder your creativity?

Mayfield: No. The only thing that I feel hinders one from creating is that he all of a sudden finds himself living way beyond himself. The things we're doing here are no different from the things we were doing five years ago. It's just that we're at a different level.

RW: You've learned a lot, haven't you?

Mayfield: Of course. Even the trials, tribulations, the sad things, are really material. It's all food for thought. If you take it on an individual basis—if I step out of being president and step out of being Curtis Mayfield and an artist—and look at it all, there are many things to write about.

RW: Are you producing all your artists?

Mayfield: Not as of yet. I hope to produce every one of my artists in time, but we do have other producers, and we do have artists who are producers. The name of the game is not that I take on more business just to weight my own personal business, but to open doors so that we can take in people that have the talent. The door is open to come on through. We just closed a deal that you should know about. Ed Townsend is now an artist with Curtom Records. That comes through Ed Townsend producing the Impressions. We're just thrilled about that. That makes six for Curtom—Townsend, Mayfield, the Impressions, Neil White, National Four, and Jones Girls.

RW: Where do you think black music is going?

Mayfield: I don't think it's going anywhere, as long as we don't go anywhere. As long as we're here, I think that black music will always be a leader because of its dominance, aggressiveness and its ability to cue in on relevant scenes.

Whatever the hippest rhythms are will always be the black. That's where we've been and that's where I think we're going. Actually in the years to come, based upon the past 10 years, it will just blossom and take in all the other things that just lay the foundation.

HERE'S HOPING THAT WE CAN GET TOGETHER SOON THANKS FOR COMING WITH AWARDS

**TOP RECORD OF THE YEAR
(GROUP)**

#2 Bad Luck

TOP MALE GROUP

#7 Harold Melvin & The Bluenotes

**NEW TOP FEATURED MALE
AND FEMALE VOCALIST**

#1 Sharon Paige

#1 Theodore Pendergrass

ALBUM

#7 To Be True

#5 Harold Melvin & The Bluenotes

#1 Theodore Pendergrass and Sharon Paige

DISCO

TOP MALE VOCAL GROUP

#1 Harold Melvin & The Bluenotes

MILLION DOLLAR MANAGEMENT

SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "Salsoul Hustle" -- Salsoul Orchestra (Salsoul). Heavy orchestration brings about a delightful, danceable tune. A group that is new and professional, they should be placed among strong contenders in the "disco" market.

DEDE'S DITTIES TO WATCH: "(What Am I Gonna Do) What Am I Gonna Say" --

Lee Bates (Instant-MUPT); "Living For The City" -- Ray Charles (Crossover-UPT); "Sweet Fools" -- Essence (Epic-SLO).

DISCO POTENTIALS: "Control Tower" -- Magic Disco Machine (Motown); "Need You" -- Harlem River Drive (Arista).

In need of a radio announcer? Search no more -- Donnie Lyons, once with station WWWS-FM (Saginaw, Michigan), is willing to relocate and holds a third phone in announcing. You may reach Lyons at (517) 777-9839.

Last week we informed you of the walk-out staged by WHAT-AM (Philadelphia) announcers. According to reliable sources, the air staff walk-out was in protest of Mary Mason. Ms. Mason, who has been with that particular station for several years caused the air personalities to stay out of the station for a day and a half. They have a 60 day moratorium to see if Ms. Mason will conform to total format.

DISCOS: WHAT DO THEY MEAN?

For the last year the discotheque craze has created a stir within the confines of the recording industry.

Many program directors have changed their format to add more uptempo discs, claiming that their listeners want to hear the "Soul Train" and "American Bandstand" sound. Producers enter the studio to conjure up the heavy backbeat and strong rhythm.

It is sellable, but what about the producer who would like to lay down a slow, melodic track with sensitive lyrics? Is it fair to hinder him?

True, sales in the black marketplace have increased with the aid of the O'Jays' "Love Train," Harold Melvin & The Bluenotes' "Bad Luck," the Temptations' "Shakey Ground," B.T. Express' "Do It Til You're Satisfied" and countless others. Again we pose this question: What music is relevant to the Stylistics, Blue Magic, Major Harris, Roberta Flack, Nancy Wilson, Johnny Bristol, Smokey Robinson, the Moments, the Main Ingredient and others? Are some producers stagnating?

Is the discotheque syndrome just a passing fancy or is it going to be around for quite sometime?

Suggested comments invited!

PRIDE IN BLACKNESS

The forthcoming NATRA Convention will convene August 13-16 at the Baltimore Hilton. We have many suggestions for the annual meeting. This being an election year, we feel that the candidates platform will be togetherness. The talents of Gamble/Huff and others should be looked at for everything they hold. This year we feel that during the course of either the awards dinner or one of the meetings, we, as record people, should show our support for them and the other individuals. Your support will make our industry one of respect and pride.

GRC's R&B Features Fresh Talent

■ ATLANTA—Take five unknown r&b artists and get chart action on each—General Recording Corporation (GRC) undertook this challenge and succeeded in establishing these new artists in today's market on the GRC, Aware and Hotlanta labels. Marlin McNichols, r&b promotion director for GRC Records, commented recently on the success of the two-year old company:

"We had opportunities to sign well-known performers. But Michael Thevis, president of GRC, preferred to give a chance to young artists. He wanted to help them fulfill their dreams and this is what we're doing by means of in-depth marketing. It has paid off with chart action for each artist or group."

The Counts (Aware) started by playing jazz 15 years ago. These four Detroit musicians expanded their repertoire into r&b and added soulful vocals to their instrumental expertise. Their initial fame was with the 1968 hit "Jan Jan." Their Aware products, "Funk Pump" and "Love Sign," further develop the now sound of soul music. The Counts have been completely involved in the production of their soon-to-be-released album, "Coming From The Real Side."

John Edwards

John Edwards (Aware) became known for his vocal virtuosity with "Careful Man." His future is promising as he has three top 10 hits out of four releases. Look for a new single to be released this month. An album is in the works for the near future.

Loleatta Holloway (Aware) comes from a strong gospel background. "Cry To Me" carried her to the charts and demonstrated her tremendous potential. Her album, "Cry To Me," is catching



Loleatta Holloway

ears, as is the single, "I Know Where You're Coming From." All of her charms are revealed in the recently released album "Loleatta."

Ripple

The commercial r&b sounds of Ripple (GRC) are well received by all ages. The current single, "This Ain't No Time To Be Giving Up," is now climbing the charts as listeners learn of their vocal highlights. The Ripple vibrations are enriched by their own horn arrangements and original material.

From the Hotlanta label comes Joe Hinton, a singer, songwriter, arranger and producer. He has performed with B.B. King, Bobby "Blue" Bland and Lionel Hampton, and has been heavily involved in the development of the Four Tops, Supremes, and Jr. Walker. Hinton is now using his invaluable experiences and refined talent to shape his own future. His recently released single is "Where Do We Go From Here?" An album is in the works for release this fall.

GRC Records feels it has four top new acts in the r&b field. These are artists that have longevity and will be viable for years to come.

Kool & The Gang's Business

■ Kool and the Gang, those eight progressive musicians from Jersey City who redefined the word "boogie" and elevated it to its current status as America's latest native art form, have created a burgeoning financial empire right on their home turf. While most young bands opt for a couple of years of high level living before settling down to an investment program, Kool and the Gang wisely felt it best to put their earnings to work for them as soon as possible by primarily investing in what they obviously know best: music.

Kool and the Gang operate a multi-phase music operation based in Jersey City, offering the full range of services found pre-

viously in operations several times its size. Currently in full swing are Gang Records, K.G. Productions, Gang Publishing, Threshold Management and Crescent Sama Ltd., a real estate and restaurant development company.

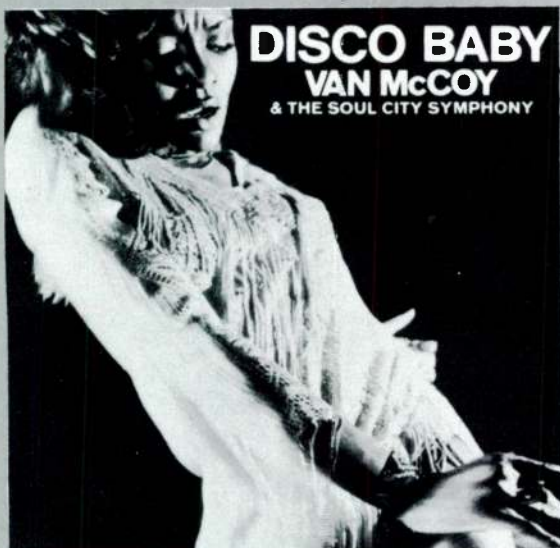
Optimistic

"I am very optimistic about the future of our enterprises," states Dennis Thomas, a member of the group who handles Kool and the Gang's finances. "The gratifying growth experienced by our companies during their first year is not only indicative of our prospects for the future, but also underscores the value of prudent investment in something you know first hand, namely yourself."

IT'S BEEN AN

AVCO

YEAR



Van McCoy

SINGLES:

#1 Top instrumentalist

DISCO AWARD:

#1 Top new instrumentalist

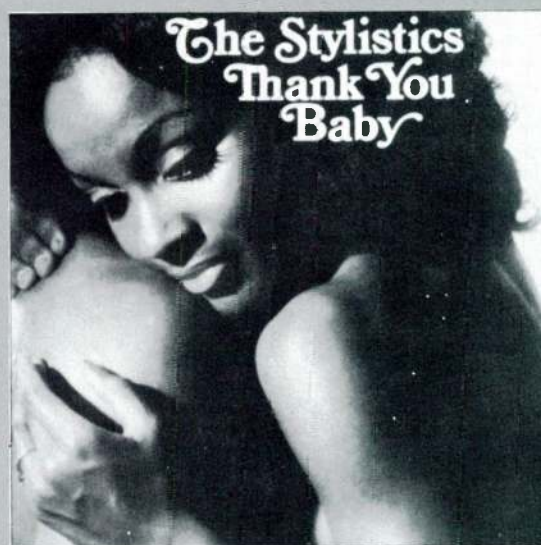
the Stylistics

SINGLES:

Top 10 male vocal group

ALBUMS:

Top 10 male vocal group



There's much more to come on

AVCO

THE GODFATHER OF SOUL HAS A SMASH SINGLE

1 DECADE LATER
HERE'S A RECORD BIGGER THAN
"PAPA'S GOT A BRAND NEW BAG"



Remember "Papa's Bag" sold over 3 million copies
THIS IS A REVOLUTION OF MUSIC DIRECT FROM AFRICA

SALESMAKER OF THE WEEK



BASEMENT TAPES

BOB DYLAN & THE BAND
Columbia

TOP RETAIL SALES THIS WEEK

BASEMENT TAPES—Bob Dylan & The Band—Col
RED OCTOPUS—Jefferson Starship—Grunt
AIN'T NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
OUTLAWS—Arista
PICK OF THE LITTER—Spinners—Atlantic
RIDE A ROCK HORSE—Roger Daltrey—MCA

CAMELOT/NATIONAL

AIN'T NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
GOOD VIBRATIONS—Beach Boys—Reprise
KC & THE SUNSHINE BAND—TK
IS IT SOMETHING I SAID?—Richard Pryor—Reprise
LOVE WILL KEEP US TOGETHER—Captain & Tennille—A&M
MAIN COURSE—Bee Gees—RSO
ONE OF THESE NIGHTS—Eagles—Asylum
OUTLAWS—Arista
RED OCTOPUS—Jefferson Starship—Grunt
THE HEAT IS ON—Isley Brothers—T-Neck

MUSICLAND/NATIONAL

AMBROSIA—20th Century
BASEMENT TAPES—Bob Dylan & The Band—Col
BETWEEN THE LINES—Janis Ian—Col
FANDANGO—ZZ Top—London
FOOLISH PLEASURES—Heartsfield—Mercury
NON-STOP—B.T. Express—Roadshow
OUTLAWS—Arista
RETURN TO FANTASY—Uriah Heep—WB
RHINESTONE COWBOY—Glen Campbell—Capitol
RIDE A ROCK HORSE—Roger Daltrey—MCA

RECORD BAR/NATIONAL

AIN'T NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
BASEMENT TAPES—Bob Dylan & The Band—Col
DIAMONDS AND RUST—Joan Baez—A&M
GORILLA—James Taylor—WB
HONEY—Ohio Players—Mercury
JAWS—MCA (Soundtrack)
ONE OF THESE NIGHTS—Eagles—Asylum
OUTLAWS—Arista
RED OCTOPUS—Jefferson Starship—Grunt
TOYS IN THE ATTIC—Aerosmith—Col

SAM GOODY/EAST COAST

BASEMENT TAPES—Bob Dylan & The Band—Col

DREAMING MY DREAMS—Waylon Jennings—RCA
JESSIE'S JIG—Steve Goodman—Asylum
MAIN COURSE—Bee Gees—RSO
MELISSA—Melissa Manchester—Arista
ONE OF THESE NIGHTS—Eagles—Asylum
OUTLAWS—Arista
RED OCTOPUS—Jefferson Starship—Grunt
THE ORIGINAL SOUNDTRACK—10cc—Mercury
WHY CAN'T WE BE FRIENDS—War—UA

TWO GUYS/EAST COAST

BASEMENT TAPES—Bob Dylan & The Band—Col
BETWEEN THE LINES—Janis Ian—Col
CAPTAIN FANTASTIC—Elton John—MCA
GORILLA—James Taylor—WB
GREATEST HITS—Cat Stevens—A&M
LOVE WILL KEEP US TOGETHER—Captain & Tennille—A&M
NON-STOP—B.T. Express—Roadshow
RED OCTOPUS—Jefferson Starship—Grunt
VENUS & MARS—Wings—Capitol
WHY CAN'T WE BE FRIENDS—War—UA

KING KAROL/NEW YORK

BACK STREET CRAWLER—Kossoff—Island
FAITH, HOPE & CHARITY—RCA
FLEETWOOD MAC—Reprise
FROM MIGHTY OAKS—Ray Thomas—Threshold
FUTURAMA—Be-Bop Deluxe—Harvest
INSEPARABLE—Natalie Cole—Capitol
IS IT SOMETHING I SAID?—Richard Pryor—Reprise
NEW TEETH—Robert Klein—Epic
RIDE A ROCK HORSE—Roger Daltrey—MCA
YOU BREAK IT YOU BOUGHT IT—Michael Stanley Band—Epic

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

AIN'T NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
CAPTAIN FANTASTIC—Elton John—MCA
GORILLA—James Taylor—WB
HEART OF THE CITY—Barrabas—Atco
ONE OF THESE NIGHTS—Eagles—Asylum
PICK OF THE LITTER—Spinners—Atlantic
RED OCTOPUS—Jefferson Starship—Grunt
THE CHICAGO THEME—Hubert Laws—CTI
THE HEAT IS ON—Isley Brothers—T-Neck
VENUS AND MARS—Wings—Capitol

DISCOUNT RECORDS/ CAMBRIDGE, MASS.

AIN'T NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
BASEMENT TAPES—Bob Dylan & The Band—Col
EXPANSIONS—Lonnie Liston Smith—Flying Dutchman
FREE HAND—Gentle Giant—Capitol
FIRE ON THE BAYOU—Meters—Reprise
NASHVILLE—ABC (Soundtrack)
NATTY DREAD—Bob Marley & The Wailers—Island
RED OCTOPUS—Jefferson Starship—Grunt
THE ORIGINAL SOUNDTRACK—10cc—Mercury
TUBES—A&M

GARY'S/RICHMOND

AIN'T NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
BASEMENT TAPES—Bob Dylan & The Band—Col
CAPTAIN FANTASTIC—Elton John—MCA
GREATEST HITS—Cat Stevens—A&M
HEAD OVER HEELS—Poco—ABC
NON-STOP—B.T. Express—Roadshow

ONE OF THESE NIGHTS—Eagles—Asylum
RED OCTOPUS—Jefferson Starship—Grunt
STILLS—Stephen Stills—Col
VENUS AND MARS—Wings—Capitol

FOR THE RECORD/BALTIMORE

AIN'T NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
HONEY—Ohio Players—Mercury
IS IT SOMETHING I SAID?—Richard Pryor—Reprise
IT'S MY PLEASURE—Billy Preston—A&M
KC & THE SUNSHINE BAND—TK
NON-STOP—B.T. Express—Roadshow
PEACH MELBA—Melba Moore—Buddah
PICK OF THE LITTER—Spinners—Atlantic
SAVE ME—Silver Convention—Midland Intl.
THE HIT MAN—Eddie Kendricks—Tamla

WAXIE MAXIE/WASH., D.C.

BASEMENT TAPES—Bob Dylan & The Band—Col
FAITH, HOPE & CHARITY—RCA
IN THE CITY—Tavares—Capitol
IS IT SOMETHING I SAID?—Richard Pryor—Reprise
ODE TO MY LADY—Willie Hutch—Motown
PICK OF THE LITTER—Spinners—Atlantic
RED OCTOPUS—Jefferson Starship—Grunt
RIDE A ROCK HORSE—Roger Daltrey—MCA
THE HIT MAN—Eddie Kendricks—Tamla
THE WAY WE WERE—Willis Jackson—Atlantic

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
GREATEST HITS—Cat Stevens—A&M
HEART OF HEARTS—Bobby Vinton—ABC
PICK OF THE LITTER—Spinners—Atlantic
RED OCTOPUS—Jefferson Starship—Grunt
RIDE A ROCK HORSE—Roger Daltrey—MCA

ROSE DISCOUNT/CHICAGO

BASEMENT TAPES—Bob Dylan & The Band—Col
COME GET TO THIS—Nancy Wilson—Capitol
GREATEST HITS—Cat Stevens—A&M
JAWS—MCA (Soundtrack)
NO WAY TO TREAT A LADY—Helen Reddy—Capitol
RED OCTOPUS—Jefferson Starship—Grunt
RIDE A ROCK HORSE—Roger Daltrey—MCA
STEPPIN'—Pointer Sisters—ABC
Blue Thumb
STILLS—Stephen Stills—Col
THE HEAT IS ON—Isley Bros.—T-Neck

RECORD REVOLUTION/ CLEVELAND

FLAT AS A PANCAKE—Head East—A&M
FLEETWOOD MAC—Reprise
FORCE IT—UFO—Chrysalis
FREE HAND—Gentle Giant—Capitol
HONEY—Ohio Players—Mercury
KC & THE SUNSHINE BAND—TK
OUTLAWS—Arista
PICK OF THE LITTER—Spinners—Atlantic
TAKING OFF—David Sanborn—WB

WHAT A DIFFERENCE A DAY MADE—Esther Phillips—Kudu

POPLAR TUNES/MEMPHIS

A CHORUS LINE—Col (Original Cast)
AIN'T NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
DREAM WEAVER—Gary Wright—WB
FORCE IT—UFO—Chrysalis
HONEY—Ohio Players—Mercury
NON-STOP—B.T. Express—Roadshow
PICK OF THE LITTER—Spinners—Atlantic
RIDE A ROCK HORSE—Roger Daltrey—MCA
RUBY STARR AND GREY GHOST—Capitol
TROOPER—MCA

CIRCLES/ARIZONA

BASEMENT TAPES—Bob Dylan & The Band—Col
CUT THE CAKE—Average White Band—Atlantic
DREAMING MY DREAMS—Waylon Jennings—RCA
FLEETWOOD MAC—Reprise
KC & THE SUNSHINE BAND—TK
BARRY MANILOW I—Arista
NON-STOP—B.T. Express—Roadshow
OUTLAWS—Arista
RETURN TO FANTASY—Uriah Heep—WB
THIS TIME WE MEAN IT—R.E.O. Speedwagon—Epic

WHEREHOUSE/CALIFORNIA

BACK TO EARTH—Rare Earth—Rare Earth
CRACKIN'—Polydor
DESOLATION BOULEVARD—Sweet—Capitol
DREAM WEAVER—Gary Wright—WB
JAWS—MCA (Soundtrack)
OUTLAWS—Arista
RIDE A ROCK HORSE—Roger Daltrey—MCA
RISE SLEEPING BEAUTY—Lenny Williams—Motown
THE WORST OF MONTY PYTHON—Pye
UPON THE WINGS OF MUSIC—Jean-Luc Ponty—Atlantic

LICORICE PIZZA/LOS ANGELES

AMBROSIA—20th Century
BASEMENT TAPES—Bob Dylan & The Band—Col
FLEETWOOD MAC—WB
FORCE IT—UFO—Chrysalis
FREE HAND—Gentle Giant—Capitol
PICK OF THE LITTER—Spinners—Atlantic
RIDE A ROCK HORSE—Roger Daltrey—MCA
ROLLERBALL—UA (Soundtrack)
TUBES—A&M
WHY CAN'T WE BE FRIENDS—War—UA

TOWER/LOS ANGELES

A CHORUS LINE—Col (Original Cast)
DREAM WEAVER—Gary Wright—WB
FEELINGS—Morris Albert—RCA
FIRE ON THE BAYOU—Meters—Reprise
FROM MIGHTY OAKS—Ray Thomas—Threshold
KC & THE SUNSHINE BAND—TK
MORE MILES PER GALLON—Buddy Miles—Casablanca
NATTY DREAD—Bob Marley & The Wailers—Island
OUTLAWS—Arista
PICK OF THE LITTER—Spinners—Atlantic



THE ALBUM CHART

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. 16 AUG. 9

WKS. ON CHART

1 2 **ONE OF THESE NIGHTS**
EAGLES
Asylum 7E 1039



8 F

2 1 **THE HEAT IS ON** ISLEY BROTHERS/T-Neck PZ 33536 (Col) 9 F
3 3 **CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY**
ELTON JOHN/MCA 2142 11 F

4 7 **RED OCTOPUS** JEFFERSON STARSHIP/Grunt
BFL1 0999 (RCA) 5 F

5 4 **CUT THE CAKE** AVERAGE WHITE BAND/Atlantic SD 18140 8 F
6 6 **WHY CAN'T WE BE FRIENDS** WAR/UA LA 441 F 7 F

7 10 **GREATEST HITS** CAT STEVENS/A&M SP 4519 6 F
8 8 **THAT'S THE WAY OF THE WORLD** EARTH, WIND & FIRE/
Columbia PC 33280 23 F

9 5 **LOVE WILL KEEP US TOGETHER** CAPTAIN & TENNILLE/
A&M SP 3405 9 F

10 9 **VENUS AND MARS** WINGS/Capitol SMAS 11419 10 F
11 11 **GORILLA** JAMES TAYLOR/Warner Bros. BS 2866 12 F
12 12 **STILLS** STEPHEN STILLS/Columbia PC 33575 7 F

13 16 **THE BASEMENT TAPES** BOB DYLAN & THE BAND/
Columbia C2 33682 4 H
14 14 **HORIZON** CARPENTERS/A&M SP 4530 8 F

15 18 **FANDANGO** ZZ TOP/London PS 656 14 F
16 13 **MADE IN THE SHADE** ROLLING STONES/Rolling Stones
COC 79102 (Atlantic) 9 F

17 15 **FOUR WHEEL DRIVE** BACHMAN-TURNER OVERDRIVE/
Mercury SRM1 1027 12 F

18 17 **METAMORPHOSIS** ROLLING STONES/Abco ANA 1
(London) 9 F

19 23 **BETWEEN THE LINES** JANIS IAN/Columbia PC 33394 11 F
20 20 **TOYS IN THE ATTIC** AEROSMITH/Columbia PC 33471 16 F

21 19 **MISTER MAGIC** GROVER WASHINGTON, JR.—Kudu 20S1
(Motown) 21 F

22 21 **STAMPEDE** DOOBIE BROTHERS/Warner Bros. BS 2835 14 F

23 28 **GREATEST HITS** TONY ORLANDO & DAWN/Arista 4045 5 F
24 45 **FLEETWOOD MAC**/Reprise MS 2225 (WB) 3 F

25 26 **THE ORIGINAL SOUNDTRACK** 10cc/Mercury SRM 1 1029 10 F

26 59 **NON-STOP** B.T. EXPRESS/Roadshow RS 41001 (Scepter) 3 F
27 25 **CHOCOLATE CHIP** ISAAC HAYES/ABC ABCD 874 9 F

28 29 **HAVE YOU NEVER BEEN MELLOW** OLIVIA NEWTON-JOHN/
MCA 2133 26 F

29 48 **NO 'BOUT-A-DOUBT IT** GRAHAM CENTRAL STATION/
Warner Bros. BS 2876 3 F

30 22 **HEARTS AMERICA**/Warner Bros BS 2852 19 F
31 24 **SURVIVAL** O'JAYS/Phila. Intl. KZ 33150 (Col) 17 E

32 30 **GREATEST HITS** ELTON JOHN/MCA 2128 39 F
33 40 **STEPPIN'** POINTER SISTERS/ABC Blue Thumb BTSD 6071 10 F

34 35 **ONE SIZE FITS ALL** FRANK ZAPPA & THE MOTHERS OF
INVENTION/DiscReet DS 2216 (WB) 5 F

35 31 **TOMMY** SOUNDTRACK/Polydor PD 9502 21 H
36 27 **DIAMONDS AND RUST** JOAN BAEZ/A&M SP 4527 13 F

37 32 **A SONG FOR YOU** TEMPTATIONS/Gordy G6 969S1 28 F
38 37 **CHICAGO VIII**/Columbia PC 33100 19 F

39 39 **TONIGHT'S THE NIGHT** NEIL YOUNG/Reprise MS 221 6 F
40 44 **HEAD OVER HEELS** POCO/ABC ABCD 890 6 F

41 86 **PICK OF THE LITTER** SPINNERS/Atlantic SD 18141 2 F
42 56 **MELISSA** MELISSA MANCHESTER/Arista 4031 12 F

43 61 **RIDE A ROCK HORSE** ROGER DALTRY/MCA 2147 3 F
44 43 **BLUE SKY, NIGHT THUNDER** MICHAEL MURPHEY/Epic
KE 33290 22 E

45 64 **OUTLAWS**/Arista 4042 3 F
46 36 **TWO LANE HIGHWAY** PURE PRAIRIE LEAGUE/RCA
APL1 0933 11 F

47 33 **WELCOME TO MY NIGHTMARE** ALICE COOPER/Atlantic
SD 18130 22 F

48 34 **DISCO BABY** VAN McCOY & THE SOUL CITY SYMPHONY/
Avco AV 69006 14 F

49 57 **MAIN COURSE** BEE GEES/RSO SO 4807 (Atlantic) 7 F
50 50 **STRAIGHT SHOOTER** BAD COMPANY/Swan Song SS 8413 18 F

51 88 **KC & THE SUNSHINE BAND**/TK 603 2 F

52 38 **HEART LIKE A WHEEL** LINDA RONSTADT/Capitol ST 11358 37 F

53 60 **NATTY DREAD** BOB MARLEY & THE WAILERS/Island
ILPS 9281 5 F

54 41 **BLIND BABY** NEW BIRTH/Buddah 5636 12 F

55 55 **MOVING VIOLATION** JACKSON 5/Motown M6 829S1 8 F

56 42 **UNIVERSAL LOVE** MFSB/Phila. Intl. KZ 33158 (Col) 9 F

57 63 **ENDLESS SUMMER** BEACH BOYS/Capitol SVBB 11307 32 F

58 67 **GOOD VIBRATIONS** BEACH BOYS/Reprise MS 2223 (WB) 3 F

59 66 **THE HIT MAN** EDDIE KENDRICKS/Tamla T6 338S1 5 F

60 68 **NO WAY TO TREAT A LADY** HELEN REDDY/Capitol ST 11418 4 F

61 69 **THIS TIME WE MEAN IT** R.E.O. SPEEDWAGON/Epic
PE 33338 3 F

62 58 **TO BE TRUE** HAROLD MELVIN & THE BLUENOTES Featuring
THEODORE PENDERGRASS/Phila. Intl. KZ 33148 (Col) 22 E

63 70 **DREAMING MY DREAMS** WAYLON JENNINGS/RCA
APL1 1062 4 F

64 65 **THE CHICAGO THEME** HUBERT LAWS/CTI 6058S1 (Motown) 3 F

65 91 **AMBROSIA**/20th Century T 434 2 F

66 74 **YOUNG AMERICANS** DAVID BOWIE/RCA APL1 0998 22 F

67 46 **CAUGHT IN THE ACT** COMMODORES/Motown M6 820S1 12 F

68 47 **PHYSICAL GRAFFITI** LED ZEPPELIN/Swan Song SS 2200 23 I

69 49 **ADVENTURES IN PARADISE** MINNIE RIPERTON/Epic
PE 33454 12 F

70 71 **SPIRIT OF AMERICA** BEACH BOYS/Capitol SVBB 11384 16 F

71 73 **BEFORE THE NEXT TEARDROP FALLS** FREDDY FENDER/ABC
Dot DOSD 2020 14 F

72 52 **SOAP OPERA** KINKS/RCA LPL1 5081 14 F

73 53 **TALE SPINNIN'** WEATHER REPORT/Columbia PC 33417 12 F

CHARTMAKER OF THE WEEK



74 — **HONEY**
OHIO PLAYERS
Mercury SRM1 1038 1 F

75 54 **EVERYTINE YOU TOUCH ME (I GET HIGH)** CHARLIE RICH/
Epic PE 33455 6 F

76 62 **MY WAY** MAJOR HARRIS/Atlantic SD 18119 14 F

77 89 **WHAT A DIFFERENCE A DAY MADE** ESTHER PHILLIPS
w/BECK/Kudu 23S1 (Motown) 12 F

78 80 **CHOCOLATE CITY** PARLIAMENT/Casablanca NBLP 7014 15 F

79 71 **SPARTACUS** TRIUMVIRAT/Capitol ST 11382 9 F

80 72 **NUTHIN' FANCY** LYNRYD SKYNYRD/MCA 2137 19 F

81 75 **SNEAKIN' SALLY THROUGH THE ALLEY** ROBERT PALMER/
Island ILPS 9294 9 F

82 87 **COME GET TO THIS** NANCY WILSON/Capitol ST 11386 2 F

83 79 **EXPANSIONS** LONNIE LISTON SMITH/Flying Dutchman
BOL1 0934 (RCA) 14 F

84 76 **BURNIN' THING** MAC DAVIS/Columbia PC 33551 5 F

85 77 **A QUIET STORM** SMOKEY ROBINSON/Tamla T6 337S1 15 F

86 78 **I'LL PLAY FOR YOU** SEALS & CROFTS/Warner Bros. 2848 20 F

87 116 **FROM MIGHTY OAKS** RAY THOMAS/Threshold THS 16 1 F

88 84 **DARK SIDE OF THE MOON** PINK FLOYD/Harvest SMAS 1163
(Capitol) 91 F

89 81 **PICTURES AT AN EXHIBITION** TOMITA/RCA ARL1 0838 15 F

90 83 **TROUBLE IN PARADISE** SOUTHER, HILLMAN, FURAY BAND/
Asylum 7E 1036 10 F

91 — **IS IT SOMETHING I SAID?** RICHARD PRYOR/Warner Bros.
MS 2227 1 F

92 85 **JUDITH** JUDY COLLINS/Elektra 7E 1032 19 F

93 103 **BACK TO EARTH** RARE EARTH/Rare Earth R6 548S1
(Motown) 1 F

94 90 **THE LAST FAREWELL** ROGER WHITTAKER/RCA APL1 0855 13 F

95 100 **STORM AT SUNUP** GINO VANNELLI/A&M SP 4533 1 F

96 96 **JOHN DENVER'S GREATEST HITS**/RCA CPL1 0374 88 F

97 92 **COLD ON THE SHOULDER** GORDON LIGHTFOOT/
Reprise MS 2006 (WB) 25 F

98 93 **STRANGE UNIVERSE** MAHOGANY RUSH/20th Century T 482 5 F

99 94 **COMING DOWN YOUR WAY** THREE DOG NIGHT/ABC
ABCD 888 9 F

100 95 **WALT DISNEY'S MICKEY MOUSE CLUB MOUSEKEDANCE
AND OTHER MOUSEKETEER FAVORITES** Featuring THE
MIKE CURB CONGREGATION & VARIOUS ARTISTS/
Disneyland 1362 16 X

A Crusadynamic New Disco Sound!

AVAILABLE ON   THE CRUSADERS... "CHAIN REACTION"

BTSD-6022



101 THE ALBUM CHART 150

AUGUST 16, 1975

AUG. 16	AUG. 9	
101	97	PHOEBE SNOW/Shelter 2109 (MCA)
102	111	ON THE BORDER EAGLES/Asylum 7E 1004
103	106	AVERAGE WHITE BAND/Atlantic SD 7308
104	112	RETURN TO FANTASY URIAH HEEP/Warner Bros. BS 2869
105	128	FREE HAND GENTLE GIANT/Capitol ST 11425
106	113	NASHVILLE SOUNDTRACK/ABC ABCD 983
107	120	FORCE IT UFO/Chrysalis CHR 1074 (WB)
108	99	BLOW BY BLOW JEFF BECK/Epic PE 33409
109	117	BIRTH AND DEATH OF A GANGSTER FANTASTIC FOUR/ 20th Century/Westbound W 201
110	119	HEART OF HEARTS BOBBY VINTON/ABC ABCD 891
111	105	CLOSEUP FRANKIE VALLI/Private Stock PS 2000
112	122	VERY BEST OF POCO/Epic PEG 33537
113	101	LET'S TAKE IT TO THE STAGE FUNKADELIC/20th Century- Westbound W 215
114	123	STILL CAUGHT UP MILLIE JACKSON/Spring SPR 6708 (Polydor)
115	102	LIFE IS YOU BATDORF & RODNEY/Arista 4041
116	100	AN EVENING WITH JOHN DENVER/RCA CPL 0764
117	133	DESOLATION BOULEVARD SWEET/Capitol ST 11395
118	—	THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868
119	139	TUBES/A&M SP 4534
120	137	A CHORUS LINE ORIGINAL CAST/Columbia PS 33581
121	131	JESSIE'S JIG AND OTHER FAVORITES STEVE GOODMAN/ Asylum 7E 1037
122	125	IT'S MY PLEASURE BILLY PRESTON/A&M SP 4532
123	124	LIQUID LOVE FREDDIE HUBBARD/Columbia PC 33556
124	134	BARRY MANILOW I/Arista 4007
125	127	SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)
126	136	GET DOWN JOE SIMON/Spring SPR 6706 (Polydor)
127	129	ELECTRONIC REALIZATIONS FOR ROCK ORCHESTRA SYNERGY/ Passport PPSD 98009 (ABC)
128	138	DESPERADO EAGLES/Asylum SD 5068
129	130	FUNNY LADY SOUNDTRACK/Arista 9004
130	—	JAWS SOUNDTRACK/MCA 2087
131	—	IN THE CITY TAVARES/Capitol ST 11396
132	98	TODAY ELVIS PRESLEY/RCA APLI 1039
133	108	STEPPING INTO TOMORROW DONALD BYRD/Blue Note BN LA 386 G (UA)
134	—	FEELINGS MORRIS ALBERT/RCA APL1 1018
135	82	PLAYING POSSUM CARLY SIMON/Elektra 7E 1033
136	104	ANNIVERSARY SPECIAL VOL. 1 EARL SCRUGGS REVUE/ Columbia PC 33416
137	107	PHONE CALL FROM GOD JERRY JORDAN/MCA 473
138	114	LEVEL ONE ELEVENTH HOUSE Featuring LARRY CORYELL/ Arista 4052
139	115	JASMINE NIGHTDREAMS EDGAR WINTER/Blue Sky PZ 33483 (Col)
140	118	MISTY RAY STEVENS/Barnaby 6012 (Janus)
141	121	SNOW GOOSE CAMEL/Janus JXS 7016
142	126	BACK HOME AGAIN JOHN DENVER/RCA APLI 0548
143	132	DYN-O-MITE JIMMIE WALKER/Buddah BDS 5635
144	135	INSIDE OUT BOHANNON/Dakar BK 6016 (Brunswick)
145	140	AMERICA'S CHOICE HOT TUNA/Grunt BL1 9820 (RCA)
146	143	THANK YOU BABY STYLISTICS/Avco AV 69008
147	145	I FEEL A SONG GLADYS KNIGHT & THE PIPS/Buddah BDS 5612
148	144	RENAISSANCE RAY CHARLES/Crossover CR 9005
149	109	THE MANHATTAN TRANSFER/Atlantic SD 18133
150	142	THE BRECKER BROTHERS/Arista 4037

151-200 ALBUM CHART

151	EAGLES Asylum SD 5054
152	INSEPARABLE NATALIE COLE/ Capitol ST 11429
153	YOU BREAK IT YOU BOUGHT IT MICHAEL STANLEY BAND/ Epic PE 33492
154	PURE PLEASURE DYNAMIC SUPERIORS/Motown M6 8415P
155	FOOLISH PLEASURES HEARTSFIELD/ Mercury SRM 1 1034
156	NEW AND IMPROVED SPINNERS/ Atlantic SD 18118
157	RED HEADED STRANGER WILLIE NELSON/Columbia KC 33482
158	RHINESTONE COWBOY GLEN CAMPBELL/Capitol SW 11430
159	LOOK AT ME MOMENTS/Stang 1062 (All Platinum)
160	MEMORIES DOC WATSON/ United Artists LA 423H2
161	FLYING START BLACKBYRDS/ Fantasy F 9472
162	TAKING OFF DAVID SANBORN/ Warner Bros. BS 2873
163	BEAUTIFUL LOSER BOB SEGER/ Capitol ST 11378
164	ROCKIN' CHAIR GWEN McRAE/ Cat 2605 (TK)
165	LET ME BE THERE OLIVIA NEWTON- JOHN/MCA 389
166	ODE TO MY LADY WILLIE HUTCH/ Motown 82851
167	STOP ERIC BURDON BAND/ Capitol SMAS 11426
168	FIRE ON THE BAYOU METERS/ Reprise MS 2228 (W8)
169	FAITH, HOPE & CHARITY/RCA APL1 1100
170	BANKRUPT DR. HOOK/Capitol ST 11397
171	POWER IN THE MUSIC GUESS WHO/ RCA APL1 0995
172	RUBY STARR AND GREY GHOST Capitol SMAS 11426
173	MORE MILES PER GALLON BUDDY MILES/Casablanca NBLP 7019
174	OUT AMONG 'EM LOVE CHILD AFRO CUBAN BLUES BAND/ Roulette SR 3916
175	FIRST IMPRESSIONS IMPRESSIONS/ Curton CU 5003 (W8)
176	SILVER CONVENTION/Midland International BKLI 1129 (RCA)
177	CORNREAD EARL & ME SOUNDTRACK/Fantasy 9483
178	FLAT AS A PANCAKE HEAD EAST/ A&M SP 4537
179	LOW RENT RENDEZVOUS ACE SPECTRUM/Atlantic SD 18143
180	BACK STREET CRAWLER PAUL KOSSOFF/Island ILPS 9264
181	LENA & MICHEL LENA HORNE & MICHEL LEGRAND/RCA BLL1 1026
182	THE WILD, THE INNOCENT AND THE E STREET SHUFFLE BRUCE SPRINGSTEEN/Columbia KC 32432
183	THE BOY'S DOIN IT HUGH MASAKELA/Casablanca NBLP 7017
184	TIMELESS JOHN ABERCROMBIE/ ECM 1047 (Polydor)
185	FIGHTING THIN LIZZY/Vertigo VEC 2005 (Mercury)
186	MIRABAI/Atlantic SD 18144
187	PABLO CRUISE/A&M SP 4528
188	ROLLERBALL ORIGINAL SOUNDTRACK/United Artists UA LA 470 G
189	FREE BEER/Southwind SWS 6402 (Buddah)
190	THE BEAU BRUMMELS/Warner Brothers BS 2842
191	DAWN'S NEW RAGTIME FOLLIES TONY ORLANDO & DAWN/ Bell 1130 (Arista)
192	CUNNING STUNTS CARAVAN/ BTM 5000 (Chess/Janus)
193	HEART OF THE CITY BARRABAS/ Atco SD 36 118
194	THE WAY WE WERE WILLIS JACKSON/Atlantic SD 18145
195	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
196	THE SUPREMES/Motown M6 82851
197	CRACKIN'/Polydor PD 6044
198	A STAR IS BOUGHT ALBERT BROOKS/ Asylum 7E 1035
199	HALF A LOVE CHI-LITES/Brunswick 754204
200	A TEAR TO A SMILE ROY AYERS UBIQUITY/Polydor 6046

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CBS Promotion & Sales Awards



At the recent CBS Records 1975 Convention in Toronto, members of the company's promotion and sales force were honored for their achievements over the past year. Pictured above (top row, from left): Stan Monteiro, vice president, national promotion, Columbia Records, presenting the award for Columbia Regional Promotion Marketing Manager of the Year to Gordon Anderson, RPMM, midwest region; Mel Phillips, associate director, national promotion, Epic and CBS Custom Labels, presenting the Epic/Custom Regional Promotion Marketing Manager of the Year award to Bud O'Shea, RPMM, western region; Richard Mack, director, r&b promotion, special markets, CBS Records, presenting Fred Ware, RPMM, southeast region with his award as Special Markets Regional R&B Promotion Marketing Manager of the Year; Bob Sherwood, director, national singles promotion, Columbia Records, presenting the Columbia Local Promotion Manager of the Year award to Stan Byrd, LPM, Dallas branch; (second row): Rick Swig, LPM, San Francisco branch, accepting his award as Epic/Custom Local Promotion Manager of the Year; LeBaron Taylor, vice president, special markets, CBS Records, presenting the Special Markets Local R&B Promotion Manager of the Year award to Armand McKissick, LPM, Philadelphia branch; Paul Smith, vice president, sales and distribution, CBS Records, and Jim Tyrrell, vice president, national sales and merchandising, Epic and CBS Custom Labels, shown with John Kotecki, branch manager, CBS Records New York branch, accepting awards on behalf of the branch, which was named CBS Records Distributor of the Year and Epic/Custom Sales Office of the Year; Paul Smith (far left) presenting members of CBS Records Detroit branch with their award for being Columbia Sales Office of the Year. Shown with Smith (from

left) are Dennis Hannon, branch manager; Stan Samuels, r&b promotion manager; Ron Douglas, Epic/Custom promotion manager; Ben Carusa, salesman; Ray Welch, Columbia promotion manager; John Allen, salesman; Russ Yerge, Columbia promotion manager, and Gene Edwards, salesman; (third row): Stan Monteiro and Bob Sherwood presenting Matty Matthews, LPM, Columbia Records, New York, with the first annual Killer of the Year award; Richard Mack accepting an award from Monteiro on behalf of the special markets promotion team for their efforts on the Earth, Wind & Fire album, "That's the Way of the World," and single, "Shining Star;" Stan Snyder, national accounts marketing, accepting the first annual Stan Snyder award from Monteiro; LeBaron Taylor presenting a gold watch to Granville White, associate director, national r&b promotion, CBS Records special markets, in recognition of 29 years of dedicated work with CBS; (bottom row): Monteiro and Sheila Chlanda, associate director, promotion, secondary markets, presenting a Special Appreciation award to Joe Senkiewicz, LPM, Columbia Records New York branch; Taylor and Mack presenting a Special Appreciation award to Vernon Slaughter, local r&b promotion manager, CBS Records Washington, D.C. branch; Steve Slutzah, associate director, artist development and product management, Epic and CBS Custom Labels, presenting Monteiro with a copy of "Golden Hits" by Stan Monteiro and his Silver Toned Devils, an lp which contains all of the singles which went gold during Monteiro's tenure as head of the Epic/Custom promotion department; and Bob Sherwood presenting Monteiro with a hockey mask signed by the Columbia Records promotion field force.

EWF: Potent Assault on the Senses

■ NEW YORK—"Does anybody here really know what time it is?" Certainly not this reporter, after an overzealous Earth, Wind & Fire (Col) fan made off with my timepiece, obviously planning to treasure it as a keepsake of a memorable evening. But while the goings-on at Madison Square Garden (25) after the performance left something to be desired, the musical portion of the program was outstanding. E,W&F turned on the masses with a marriage of sight and sound, a never-ending barrage of optical and audio inputs which may have dulled one's street wariness, but certainly uplifted one's spirit.

Incredible Rudeness

Weather Report (Col) had the unenviable task of opening for their label companions. Their switched-on jazz-rock, with a heavy percussive accent, was appreciated only by the most faithful and diligent listeners. For, in a display of incredible rudeness, fully three quarters of the audience decided to make their way to their seats during Weather Report's set. Whatever musical contribution the group might have made was all but lost beneath the din of walking and talking.

No sooner had the capacity crowd seated itself in anticipation of the evening's headliners, than Earth, Wind & Fire roared on stage, attended by twin plumes of orange flame, and rendered the 20,000 plus seats at the Garden superfluous. Careening into high gear immediately, the driving, pulsating rhythms which are the group's staple touched off a reaction that eventually settled into a middleground pattern somewhere between mass hysteria and controlled insanity.

Shooting Stars

E,W&F alternated vocal selections with instrumentals, their bold, brassy, boogie style never wavering. The cavernous environs of MSG rendered lyrics outwardly unintelligible but that was of little consequence, inasmuch as all present were fully apprised of

them. A strobe-lit "Shining Star" was a standout, further augmented by "shooting stars"—glowing emerald lights tossed from on high. "Happy Feelin" came across explosively, probably the most physically intense offering in the show. As an encore, "That's the Way of the World" proved to be an apropos, if relatively mellow goodbye.

Circus

Outlandish might be a way to characterize E,W&F. Their style is carnival, or more accurately, circus. Some sort of fire display was to be expected, but there were other visual surprises—a guitarist soaring about the stage à la Peter Pan, a drummer perched on a raised platform that rotated 360 degrees about a horizontal axis (allowing him to prove percussion works both with and against gravity) and a Hollywood premiere finish replete with a pair of powerful, criss-crossing searchlights bouncing their beams off the Garden roof. But all these effects were certainly not sophomoric; rather the special effects wizardry served to accentuate the excitement of the music.

Earth, wind and fire are three of the four primeval elements; therefore it's not unexpected that the group of the same name would be just as basic in its approach to entertainment. Theirs is an assault upon the senses and at the Garden the attack was more than potent. In a nutshell, "It was no Knick game."

Jonathan Skiba

Soul Truth appears this week on p. 58, Section II.

Powers Opens Studio

■ NEW YORK — Jerry Powers, president of Jerry Powers Advertising, has announced the completion of a four track studio to be used for custom radio commercials. The sound studio is located at the agency's office at 405 Park Avenue.

Fly By Night Label Bows

■ LOS ANGELES—Fly By Night Records and Someday Tapes have been formed by Dion Jackson, Brandy Burton and Ron Dungee. Jackson is president of the company, Ron Dungee is head of creative services and will be responsible for artwork, advertising, production and special television and concert promotion.

Brandy Burton, who is vice president in charge of a&r, was

the first black newswoman in Nevada at KVOV Radio in Las Vegas. Prior to that Ms. Burton worked with both Little Richard and Sammy Davis Jr.

First Single

The company, whose offices are located at 8941 Hollywood Hills Rd., Los Angeles, Cal. 90046, has released its first single, "Ain't Nothin' New" b/w "Ashes to Ashes."

Disco File (Continued from page 24)

iastic about, United Artists is having a dance contest to promote War's Madison Square Garden concert this week, with the finals to be held in front of the Garden Tuesday, the 12th.)

News & Notes: I usually don't write about records far in advance of their release, but an exception must be made for the **Armada Orchestra's** debut album for Contempo, a tape of which I heard this past week. Scheduled for release in England and America around the middle of September, the album contains lush and vibrant instrumental versions of three **Detroit Emeralds** songs: "Do Me Right," already around as an import single, "Feel the Need" and "You Want It, You Got It;" **Van McCoy's** "The Hustle;" **Jimmy Ruffin's** "Tell Me What You Want" and the **Four Tops'** "It's the Same Old Song," each cut better than the next. Definitely a contender for the instrumental album of the year . . . The **Biddu Orchestra** album is now out in England (on Epic, which has not yet scheduled it for American release) and is titled "Blue Eyed Soul" after the instrumental from the **Carl Douglas** "Kung Fu Fighting" album which Biddu produced. Included in the album is another version of the title cut, an odd but interesting disco version of the theme from the movie "Exodus," the already successful reworking of the theme from "Summer of '42" (which Epic will release as a 45 in America later this week) and two other possible dance cuts, "Northern Dancer" and "Aranjuez Mon Amour." Bound to be a sought-after import . . . Midland International is putting out its first 12-inch disco-mix record featuring **Silver Convention's** "Fly, Robin, Fly" expanded to 7:39, backed with "Another Girl" (whose title will be changed to "Always Another Girl"), also lengthened to 5:33. One thousand copies are being pressed for distribution to the New York Record Pool and other disco DJs around the country . . . Speaking of the Record Pool, their location at 99 Prince Street is turning into a meeting place and showcase these days, with **B.T. Express** joining the member DJs this past week at the end of a meeting and performing a special set for everyone before cutting a huge cake welcoming them into the Pool. This week, Craig Bundy from Arista is bringing **Mike & Bill** down to the Pool to meet the people who broke "Somebody's Gotta Go" for them.

Recommended singles: the **Ventures'** new "Superstar Revue," a terrific instrumental with vocal touches written by **Vernon Burck**, and available in a 4:28 disco version (UA)—a must; **Harlem River Drive's** pleasant **Stan Vincent** production, "Need You" (Arista); and "Charisma Road" by the **Charisma Band** (Buddah), in spite of its vocals but because of the tight production (especially that introduction) by **Cuba Gooding** and **Luther Simmons** of the **Main Ingredient**. Now out as singles: **George McCrae's** "I Ain't Lyin'" (TK), **Black Ivory's** "Feel It" (Buddah), "Love to Dance This One With You" by **Crystal Grass** (Polydor) and **Cleveland Eaton's** "Chitown Theme" (Black Jazz) in its full 5:03 length—all previously recommended here. I can't wait. (For New Yorkers who want to see what I'm so enthus-

R&B PICKS OF THE WEEK

SINGLE

SMOKEY ROBINSON, "THE AGONY AND THE ECSTASY" (Bertram Music, ASCAP). The "poet" has put down a melodic track with touching and sensitive lyrics. With an aura of the soft touch with a haze of beauty, Robinson should receive a standing ovation for his creativity. Will garner plenty of chart action. Tamla R54261F (Motown).



SLEEPER

GLADYS KNIGHT AND THE PIPS, "MONEY" (Sky Forest Music, BMI). Eugene McDaniels wrote and produced this down-home funk disc. Ms. Knight has gotten back to the style her public is used to hearing. From "The Way We Were" to "Money," her talents overshadow other artists. Watch out—Ms. Knight is back in the "Money." Buddah BDA 487.



ALBUM

GRAHAM CENTRAL STATION, "AIN'T NO 'BOUT-A-DOUBT IT." In an extension of the west coast sound, Larry Graham has what it takes to make it happen pop, progressive and r&b. Explosive, compelling rhythm levels off the voice exchange of "I Can't Stand The Rain," "Your Love" and others. Larry Graham and his Graham Central Station have a brilliant horizon. WB BS 2876.



New Chi-Lite Single

**IT'S TIME
FOR
LOVE**

55520

**from Their Hit L.P.
"HALF A LOVE"**

754204

ALSO AVAILABLE ON BRUNSWICK & DAKAR TAPES

BRUNSWICK

DAKAR

RECORD WORLD THE R&B SINGLES CHART

AUGUST 16, 1975

AUG. 16	AUG. 9	
1	2	GET DOWN TONIGHT KC & THE SUNSHINE BAND—TK 1009
2	1	FIGHT THE POWER—PART I ISLEY BROS.—T-Neck ZS8 3356 (Col)
3	3	HOPE THAT WE CAN BE TOGETHER SOON SHARON PAIGE and HAROLD MELVIN & THE BLUENOTES—Phila. Intl. ZS8 3569 (Col)
4	10	YOUR LOVE GRAHAM CENTRAL STATION—Warner Bros. WBS 8105
5	4	SOONER OR LATER IMPRESSIONS —Curton CMS 0103 (WB)
6	5	THE HUSTLE VAN McCOY & THE SOUL CITY SYMPHONY—Avco 4653
7	7	ROCKIN' CHAIR GWEN McCRAE—Cat 1996 (TK)
8	14	DREAM MERCHANT NEW BIRTH—Buddah 470
9	11	DREAMING A DREAM CROWN HEIGHTS AFFAIR—Delite 1570 (PIP)
10	6	FREE MAN SOUTH SHORE COMMISSION—Wand 11287 (Scepter)
11	12	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE—Columbia 3 18172
12	13	FOREVER CAME TODAY JACKSON 5—Motown M1256F
13	16	GET THE CREAM OFF THE TOP EDDIE KENDRICKS—Tania T 54260F (Motown)
14	18	MAKE ME FEEL LIKE A WOMAN JACKIE MOORE—Kayvette 5122 (TK)
15	17	ACTION SPEAKS LOUDER THAN WORDS CHOCOLATE MILK—RCA PB 10290
16	20	HUSTLE !!! (DEAD ON IT) JAMES BROWN—Polydor 1428
17	19	OH ME, OH MY (DREAMS IN MY ARMS) AL GREEN—Hi 2288 (London)
18	21	THE PHONE'S BEEN JUMPING ALL DAY JEANNIE REYNOLDS—Casablanca 834
19	22	GLASSHOUSE TEMPTATIONS—Gordy G7144F (Motown)
20	29	HOW LONG (BETCHA GOT A CHICK ON THE SIDE) POINTER SISTERS—ABC Blue Thumb BTA 265
21	30	DO IT ANY WAY YOU WANNA PEOPLES CHOICE—TSOP ZS8 47691 (Col)
22	8	THREE STEPS FROM TRUE LOVE REFLECTIONS—Capitol 4078
23	9	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) GARY TOMS EMPIRE—PIP 6504
24	23	LOVE WON'T LET ME WAIT MAJOR HARRIS—Atlantic 3248
25	15	SEXY MSFB—Phila. Intl. ZS8 3567 (Col)
26	28	CAN'T GIVE YOU ANYTHING (BUT MY LOVE) STYLISTICS—Avco 4656
27	24	JUST A LITTLE BIT OF YOU MICHAEL JACKSON—Motown 1349F
28	40	IT ONLY TAKES A MINUTE TAVARES—Capitol 4111
29	35	CHASING RAINBOWS BLUE MAGIC—Atco 7031
30	38	THIS WILL BE NATALIE COLE—Capitol 4099
31	34	POTENTIAL JIMMY CASTOR BUNCH—Atlantic 3270
32	25	SNEAKIN' UP BEHIND YOU BRECKER BROTHERS—Arista 0122
33	27	SLIPPERY WHEN WET COMMODORES—Motown M 1338F
34	27	DO IT IN THE NAME OF LOVE BEN E. KING—Atlantic 3274
35	45	GAMES PEOPLE PLAY SPINNERS—Atlantic 3284
36	31	I COULD DANCE ALL NIGHT ARCHIE BELL & THE DRELLS—TSOP ZS8 4767 (Col)
37	32	I'LL DO FOR YOU ANYTHING YOU WANT ME TO BARRY WHITE—20th Century TC 2208
38	41	YOLANDA BOBBY BLAND—ABC 12105
39	51	FLYING HIGH BLACKBYRDS—Fantasy 747
40	47	I DON'T WANT TO BE A LONE RANGER JOHNNY GUITAR WATSON—Fantasy 739
41	44	EIGHTEEN WITH A BULLET PETE WINGFIELD—Island 026
42	48	LET ME MAKE LOVE TO YOU O'JAYS—Phila. Intl. ZS8 3573 (Col)
43	49	KEEP YOUR EYE ON THE SPARROW MERRY CLAYTON—Ode 66110 (A&M)
44	50	LET ME LAY MY FUNK ON YOU POISON—Roulette 7174
45	33	LOOK AT ME (I'M IN LOVE) MOMENTS—Stang 5060 (All Platinum)
46	55	BRAZIL RITCHIE FAMILY—20th Century 2218
47	36	FOOT STOMPIN' MUSIC BOHANNON—Dakar 4544 (Brunswick)
48	57	GIMME SOME (PART ONE) JIMMY "BO" HORNE—Alston 3714 (TK)
49	64	GIVE IT WHAT YOU GOT B.T. EXPRESS—Roadshow 7003 (Scepter)
50	52	SATISFY MY WOMAN CALVIN ARNOLD—IX Chains NCS 7009 (Mainstream)
51	53	DYNAMITE TONY CAMILLO'S BAZUKA—A&M 1666
52	58	ALVIN STONE (THE BIRTH & DEATH OF A GANGSTER) FANTASTIC FOUR—Westbound WT 5009 (20th Century)
53	60	A WOMAN NEEDS TO BE LOVED TYRONE DAVIS—Dakar 4545 (Brunswick)
54	62	OOOLA LA BETTY WRIGHT—Alston 3715 (TK)
55	63	CHOCOLATE CHIP ISAAC HAYES—ABC 12118
56	54	YOU'RE EVERYTHING I NEED MAJOR LANCE—Osiris 001
57	37	CHOCOLATE CITY PARLIAMENT—Casablanca 831
58	61	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS—Playboy 6024
59	66	I CREATED A MONSTER ZZ HILL—United Artists UA XW 631 X
60	75	MUSIC IN MY BONES JOE SIMON—Spring 159 (Polydor)
61	68	WE GOT EACH OTHER BARBARA MASON & THE FUTURES—Buddah 481
62	69	UNDER YOUR POWERFUL LOVE JOE TEX—Dial 1154 (Phonogram)
63	—	MONEY GLADYS KNIGHT & THE PIPS—Buddah 487
64	—	INSIDE MY LOVE MINNIE RIPERTON—Epic 8 50128
65	—	TO EACH HIS OWN FAITH, HOPE & CHARITY—RCA PB 10343
66	—	WHEN YOU'RE YOUNG AND IN LOVE RALPH CARTER—Mercury 73695
67	—	LIVING FOR THE CITY RAY CHARLES—Crossover 981
68	70	IF YOU WANT A LOVE AFFAIR JESSE JAMES—20th Century TC 2201
69	—	THE GOOD OLD DAYS MAIN INGREDIENT—RCA 10334
70	71	HOUSE OF STRANGERS JIM GILSTRAP—Chelsea 2013
71	72	HUSTLE WIT EVERY MUSCLE KAY GEES—Gang 1325 (PIP)
72	—	WHAT A DIFFERENCE A DAY MADE ESTHER PHILLIPS—Kudu 925
73	73	TRY ME TONIGHT JOHNNIE TAYLOR—Stax 0241
74	—	SO IN LOVE CURTIS MAYFIELD—Curton 0105 (WB)
75	—	LOVE DON'T COME NO STRONGER (YOURS AND MINE) JEFF PERRY—Arista 0133

Teen Queen



Pictured above at the Miss U.S. Teen Talent Pageant held at New York's Town Hall (from left): Stephanie Mills, star of the hit Broadway musical "The Wiz;" promotion executive Pete Bennett, a member of the pageant's judging panel; Renee Crutcher, 16 year old winner of the pageant from Georgia and Hal Jackson, vice president of WBSL and WLIB Radio in New York.

CONCERT REVIEW

Main Ingredient, Gino Vannelli Score with Smooth, Solid Sounds

LOS ANGELES—The Main Ingredient (RCA) delivered a smooth, polished set in their recent appearance at the Scottish Rite Auditorium. The trio, led by singer Cuba Gooding, moved well together as they ran through their easy-to-take repertoire. In performance, the group extends its MOR/soul approach beyond the ballads with which it has become identified (e.g. "Everybody Plays The Fool," "Just Don't Want To Be Lonely") to include other artists' material. Fitting this category were interpretations of the Isley Bros.' "Work To Do," Stevie Wonder's "Girl Blue" and the Fifth Dimension's often overlooked "California My Way," which seemed a natural for the Ingredient, who now call L.A. home, after pulling

up stakes in New York City. "We love it out here," Gooding exclaimed with evangelistic fervor.

The arrangements could have been punchier in spots—especially in the uptempo numbers—and, on the whole their sound was a little too homogeneous to be truly exciting. A couple of tighter, more vigorous numbers (and perhaps a little less complacency on the backup band's part) would be a step in the right direction.

The single, "People Gotta Move," from the album "Powerful People," propelled Gino Vannelli (A&M) into the pop spotlight. As the opening act of this double bill, Vannelli and his band had the opportunity to show off

(Continued on page 107)

Tina in Georgia



Shown at a party thrown for United Artists' Ike & Tina Turner after their appearance at Six Flags Over Georgia are (from left) UA promotion's John Parker, Scott Shannon, program director, KQXI-Atlanta, and Tina Turner. Fans packed the Six Flags Star Spangled Concert Pavilion for the WQXI sponsored concert, reportedly topping all previous attendance records at the 276-acre family amusement park in Atlanta.

RECORD WORLD THE JAZZ LP CHART

AUGUST 16, 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. **SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33195
6. **LIQUID LOVE**
FREDDIE HUBBARD—Columbia PC 33556
7. **SHABAZZ**
BILLY COBHAM—Atlantic SD 1B139
8. **DISCOTHEQUE**
HERBIE MANN—Atlantic SD 1670
9. **LEVEL ONE**
THE ELEVENTH HOUSE Featuring LARRY
CORYELL—Arista 4052
10. **JOE BECK**
Kudu 2151 (Motown)
11. **A TEAR TO A SMILE**
ROY AYERS UBIQUITY—Polydor PD 6046
12. **NO MYSTERY**
RETURN TO FOREVER Featuring CHICK
COREA—Polydor PD 6512
13. **THE BRECKER BROTHERS**
Arista 4037
14. **TWO**
BOB JAMES—CTI 6051S1 (Motown)
15. **THE AURA WILL PREVAIL**
GEORGE DUKE—MPS/BASF MC 25613
16. **STEPPING INTO TOMORROW**
DONALD BYRD—Blue Note BN LA 3695 G
(UA)
17. **NATIVE DANCER**
WAYNE SHORTER—Columbia PC 33418
18. **UNIVERSAL LOVE**
MFSB—Phila. Intl. KZ 33158 (Col)
19. **COUNT BASIE JAM**
COUNT BASIE—Pablo 2310 718 (RCA)
20. **IN THE POCKET**
STANLEY TURRENTINE—Fantasy F 9478
21. **STEPPIN'**
POINTER SISTERS—ABC Blue Thumb
BTS D 602
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. **UPCHURCH/TENNYSON**
PHIL UPCHURCH & TENNYSON STEVENS
—Kudu 2251 (Motown)
25. **SATURDAY NIGHT SPECIAL**
NORMAN CONNORS—Buddah 5643
26. **SURVIVAL OF THE FITTEST**
HEADHUNTERS—Arista 4038
27. **WHAT A DIFFERENCE A DAY MADE**
ESTHER PHILLIPS w/BECK—Kudu
KU 2351 (Motown)
28. **SOLID**
MANDRILL—United Artists LA 408 G
29. **TIMELESS**
JOHN ABERCROMBIE—ECM 1407
(Polydor)
30. **THE BOYS DOIN' IT**
HUGH MASAKELA—Casablanca
NBLP 7017
31. **KOKOMO**
Columbia PC 33442
32. **FLYING START**
BLACKBYRDS—Fantasy F 9472
33. **TOM CAT**
TOM SCOTT & THE L.A. EXPRESS—
Ode SP 77029 (A&M)
34. **POLAR AC**
FREDDIE HUBBARD—CTI 6065 (Motown)
35. **THE WAY WE WERE**
WILLIS JACKSON—Atlantic SD 18145
36. **FUSION III**
MICHAL URBANIAK—Columbia PC 33542
37. **ATLANTIS**
McCOY TYNER—Milestone M 55002
(Fantasy)
38. **I NEED SOME MONEY**
EDDIE HARRIS—Atlantic SD 1169
39. **PHENIX**
CANNONBALL ADDERLY—Fantasy 79004
40. **FEEL**
GEORGE DUKE—MPS/BASF MC 25355

RECORD WORLD JAZZ

By MICHAEL CUSCUNA



■ Gene Perla's PM Records has a growing catalogue with two albums by Dave Liebman's Open Sky and one by Steve Grossman. Perla is currently reworking several new albums, including a trio recording by Elvin Jones, Jan Hammer on keyboards and Perla on bass. Also to be released is a live appearance at Town Hall during a John Coltrane memorial concert by Elvin Jones' group, which then included Chick Corea, Joe Farrell and Perla.

* * *

Paul Bley has launched his own record label, Mastersession. The label will kick off with three albums by the pianist. A solo piano effort and a Bley-Bill Connors-Jimmy Guiffre trio date are recent recordings. The third album will feature unreleased tapes of the 1958 Paul Bley quintet which included Ornette Coleman and Don Cherry. Future plans for the label include new recordings, issuance of older tapes and the reissue of some of Bley's work for other labels. One legendary session that will be in the second release will be the Paul Bley quartet of 1962 with saxophonist John Gilmore.

* * *

A&M's Horizon jazz series, which will be priced at \$5.98, is taking shape under the direction of John Snyder, who will head the label out of A&M's New York office. The initial September release of four albums will include a new album by Dave Liebman, who is now signed to the label, and a beautiful album by the Thad Jones-Mel Lewis Orchestra that was recorded for A&M in 1973, but never released. That album contains the orchestra's "Suite For Pops," which has gotten incredible response at live appearances, including the 1974 Montreux Jazz Festival.

* * *

Andrew White is continuing his own record label with an impressive release of six albums recorded live at the Top O'Foolery in Washington, D.C. on two different nights with two different rhythm sections. The albums offer impressive performances by White and give us an opportunity to hear two of the Blackbyrds in a pure jazz context. The repertoire includes Cannonball Adderley's "Wabash," Wayne Shorter's "Sydney," Charlie Parker's "Red Cross" and Coltrane's "Giant Steps," as well as a wealth of White originals. Especially exciting is volume two, which features an extended performance of Coltrane's "Satellite." Andrew's Music can be reached at 4830 South Dakota Avenue N.E., Washington, D.C. 20017.

Labor and Blue Labor Records continue with an unusual release. On Blue Labor is a beautiful new Louisiana Red album, an amazing solo effort that brings this unusual bluesman's art to light at last. "The Blues Purity of Louisiana Red" includes 11 Red originals and a great interpretation of Slim Harpo's "King Bee." With Red's fine Roulette recordings of the early sixties so rare and his Atco album out of print, this collection is very welcome and long overdue.

On Labor Records comes an unusual album entitled "Ecstasy." Side one features three works by the excellent contemporary classical composer Walter Steffens. Side two contains a second version of Heiner Stadler's "Love In The Middle Of The Air," performed in duet by vocalist Dee Dee Bridgewater and bassist Reggie Workman. The first version is equally breathtaking and can be found on Stadler's "Brain's On Fire" Volume Two.

Labor/Blue Labor is located at 106 Haven Avenue, New York, N.Y. 10032, and distributed by JCOA.

Legrand To Direct 'Blind Love' Film

■ NEW YORK — Michel Legrand will make his motion picture directorial debut in the forthcoming production of "Blind Love." "Blind Love," originally scheduled to be directed by Jack Clayton, was a best-seller in France early this year. It was recently published in the United States by Houghton Mifflin Company. The novel has subsequently been

picked up for publication in Germany, Italy, Scandinavia, England, Japan, Holland and eight other countries.

Written by Patrick Cauvin, "Blind Love" will be an English-language film to be produced by The Condor Group, Ltd., a newly-formed motion picture company headed by Nat Shapiro, Norman Schwartz and Michel Legrand. A screenwriter will be set shortly.

RECORD WORLD THE R&B LP CHART

AUGUST 16, 1975

1. **THE HEAT IS ON**
ISLEY BROTHERS—T-Neck PZ 33536 (Col)
2. **THAT'S THE WAY OF THE WORLD**
EARTH, WIND & FIRE—Columbia
PC 33280
3. **SURVIVAL**
O'JAYS—Phila. Intl. KZ 33150 (Col)
4. **CHOCOLATE CHIP**
ISAAC HAYES—ABC ABCD 784
5. **TO BE TRUE**
HAROLD MELVIN & THE BLUENOTES
Featuring THEODORE PENDERGRASS—
Phila. Intl. KZ 33148 (Col)
6. **WHY CAN'T WE BE FRIENDS?**
WAR—United Artists LA 441 G
7. **NON-STOP**
B.T. EXPRESS—Roadshow RS 41001
(Scepter)
8. **AIN'T NO 'BOUT-A-DOUBT IT**
GRAHAM CENTRAL STATION—
Warner Bros. 2876
9. **DISCO BABY**
VAN McCOY & THE SOUL CITY
SYMPHONY—Avco AV 69006
10. **GET DOWN**
JOE SIMON—Spring SPR 6706 (Polydor)
11. **MISTER MAGIC**
GROVER WASHINGTON JR.—Kudu
KU 2051 (Motown)
12. **CUT THE CAKE**
AVERAGE WHITE BAND—Atlantic
SD 18140
13. **STEPPIN'**
POINTER SISTERS—ABC Blue Thumb
BTS D 602
14. **MOVING VIOLATION**
JACKSON 5—Motown M6 829S1
15. **KC & THE SUNSHINE BAND**
TK 603
16. **PICK OF THE LITTER**
SPINNERS—Atlantic SD 18141
17. **A SONG FOR YOU**
TEMPTATIONS—Gordy G6 969S1
(Motown)
18. **THE HIT MAN**
EDDIE KENDRICKS—Tamlia T6 338S1
(Motown)
19. **FIRST IMPRESSIONS**
IMPRESSIONS—Curtom CU 5003 (WB)
20. **AMERICA TODAY**
CURTIS MAYFIELD—Curtom 5001 (WB)
21. **STILL CAUGHT UP**
MILLIE JACKSON—Spring SPR 6708
(Polydor)
22. **ODE TO MY LADY**
WILLIE HUTCH—Motown M6 838S1
23. **WHAT A DIFFERENCE A DAY MADE**
ESTHER PHILLIPS w/BECK—Kudu
KU 2351 (Motown)
24. **LET'S TAKE IT TO THE STAGE**
FUNKADELIC—20th Century/Westbound
W 215
25. **BIRTH AND DEATH OF A GANGSTER**
FANTASTIC FOUR—20th Century/
Westbound W 201
26. **RENAISSANCE**
RAY CHARLES—Crossover CR 9005
27. **COME GET TO THIS**
NANCY WILSON—Capitol ST 11386
28. **PURE PLEASURE**
DYNAMIC SUPERIORS—Motown
M6 841S1
29. **THE CHICAGO THEME**
HUBERT LAWS—CTI 6058S1 (Motown)
30. **HONEY**
OHIO PLAYERS—Mercury SRM 1 1038
31. **THE BOYS DOIN' IT**
HUGH MASAKELA—Casablanca
NBLP 7017
32. **ADVENTURES IN PARADISE**
MINNIE RIPERTON—Epic PE 33454
33. **LOW RENT RENDEZVOUS**
ACE SPECTRUM—Atlantic SD 18143
34. **IN THE CITY**
TAVARES—Capitol ST 11396
35. **IS IT SOMETHING I SAID?**
RICHARD PRYOR—Warner Bros. NS 2227
36. **A QUIET STORM**
SMOKEY ROBINSON—Tamlia T6337S1
(Motown)
37. **ROLLING DOWN A MOUNTAINSIDE**
MAIN INGREDIENT—RCA APL1 0644
38. **SATURDAY NIGHT SPECIAL**
NORMAN CONNORS—Buddah 5643
39. **FAITH, HOPE & CHARITY**
RCA APL1 1100
40. **UNIVERSAL LOVE**
MFSB—Phila. Intl. KZ 33158 (Col)

DG, Nonesuch and Vox Serve Up Summer Treats

■ NEW YORK—Three record companies delivered their August shipment on the same day, and all three turned up some recordings that should be a delight to the classical buyer. Deutsche Grammophon, now shipping its Archiv with its regular recordings, has several exciting offerings, but none any more totally satisfying than Nathan Milstein's new recording of Bach's Sonatas and Partitas.

Last week in this space the recording debut of the excellent cellist Lynn Harrell in the Dvorak Cello Concerto on RCA won its share of praise; now we look over a space of time to appreciate a great string player who has never aged, Nathan Milstein. The essence of Milstein's work in this three-record set is his musicality and his incredible tone. Because of the kindness of RCA, we have been able recently to hear a lot of Jascha Heifetz, and his technique and sweet sound easily

comes to the mind. Milstein's approach is different. He never seems to make an ugly note, but he never gets beauty at the expense of inner meanings. In these most demanding works a violinist can attempt, he never sounds as though he is playing a technical exercise.

The Second Partita is the one most frequently done, with its incredible concluding Chaconne. Milstein performed this at his November 1973 recital at Carnegie Hall, and he is even better on this disc. The double stops approach the absolute split in sound that is the dream of most violinists, and the content seems richer and more beautiful than ever. All through the second Partita the tone of the violin is that of great richness, almost like a viola.

This music has been recorded so often, one can instantly think of the flashiest recording and of

(Continued on page 101)

CLASSICAL RETAIL REPORT

AUGUST 16, 1975
CLASSIC OF THE WEEK



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

BEST SELLERS OF THE WEEK

MASSENET: LA NAVARRAISE—Popp, Vanzo, Souzay, De Almeida—Columbia
MAHLER: SYMPHONY NO. 6—Horenstein—Nonesuch
STRAVINSKY: RITE OF SPRING—Solti—London

SAM GOODY/N.Y.

HAYDN, MOZART: ARIAS, CANTATAS—Baker—Philips
HAYDN: PRUSSIAN QUARTETS—Tokyo String Quartet—DG
MASSENET: LA NAVARRAISE—Popp, Vanzo, Souzay, De Almeida—Columbia
MAHLER: SYMPHONY NO. 4—Blegen, Levine—RCA
MAHLER: SYMPHONY NO. 6—Horenstein—Nonesuch
COMPLETELY MOZART—Szell—Columbia
LEONTYNE PRICE SINGS POPULAR SONGS—Previn—RCA
SCHUBERT: OCTET—Cleveland Quartet—RCA
RENATA SCOTTO SINGS ARIAS—Columbia
STRAUSS: CELLO SONATA—Rostropovich—Angel

RECORD HUNTER/N.Y.

AFTER THE BALL—Morris, Bolcom—Nonesuch
BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
FLUTE CONCERTOS—Rampal—RCA
HAYDN: COMPLETE SYMPHONIES, VOL. IX—Dorati—London
THE HEIFETZ COLLECTION, VOL. I—RCA
LUCIANO PAVAROTTI: KING OF THE HIGH C'S—London
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
STRAUSS: FOUR LAST SONGS, TOD UND VERKLAERUNG—Janowitz, Karajan—DG
STRAVINSKY: RITE OF SPRING—Solti—London
TCHAIKOVSKY: EUGENE ONEGIN—Vishnevskaya, Mazurok, Rostropovich—Angel

RECORD & TAPE COLLECTORS/ BALTIMORE

19TH CENTURY AMERICAN BALLROOM MUSIC—Nonesuch
GOLDEN DANCE HITS OF 1600—DG

FALLA: PIANO MUSIC—De Larrocha—London
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: SAHDJI—Freeman—Columbia
TCHAIKOVSKY: MANFRED—Previn—Angel

FRANKLIN MUSIC/ATLANTA

FALLA: PIANO MUSIC—De Larrocha—London
CONCERTOS FOR GUITAR AND LUTE—Breame—RCA
HINDEMITH: MATHIS DER MALER SUITE—Horenstein—Nonesuch
KHACHATURIAN: SPARTACUS—Bolshoi, Zhuraitis—Columbia/Melodiya
MAHLER: SYMPHONY NO. 6—Horenstein—Nonesuch
MASSENET: LA NAVARRAISE—Popp, Vanzo, Souzay, De Almeida—Columbia
LEONTYNE PRICE SINGS POPULAR SONGS—Previn—RCA
STRAVINSKY: RITE OF SPRING—Solti—London
TCHAIKOVSKY: MANFRED—Previn—Angel
VAUGHAN WILLIAMS: SIR JOHN IN LOVE—Herincx, Davis—Angel

DISCOUNT RECORDS/ SAN FRANCISCO

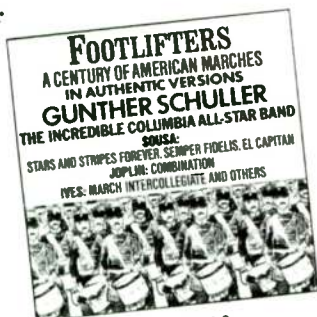
GOLDEN DANCE HITS OF 1600—DG
LISZT: SYMPHONIC TONE POEMS—Solti—London
MASSENET: LA NAVARRAISE—Popp, Vanzo, Souzay, De Almeida—Columbia
ORFF: STREET SONG—BASF
RAVEL: DAPHNIS ET CHLOE—Maazel—London
SCHUBERT: OCTET—Cleveland Quartet—RCA
RENATA SCOTTO SINGS ARIAS—Columbia
STRAVINSKY: RITE OF SPRING—Solti—London
TRUMPET FESTIVAL—Schwartz—Nonesuch

TOWER RECORDS/SAN DIEGO

BACH: MASS IN B MINOR—Corboz—Victrola
BARBER: ADAGIO FOR STRINGS, OTHER SELECTIONS—Schippers—Odyssey
BELLINI: PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
GO FOR BAROQUE—Victrola
HANDEL: CHANDOS ANTHEMS—Willcocks—Argo
HAYDN: COMPLETE SYMPHONIES, VOL. IX—Dorati—London
ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
SCHOENBERG: GURRELIEDER—Boulez—Columbia
TOMITA: PICTURES AT AN EXHIBITION—RCA

MASTERWORKS TWX... FROM COLUMBIA

SOLDIERS, SAILORS, ARCHITECTS, PIZZA BAKERS, IRON WORKERS, SOCIOLOGISTS, CHAIN SALESMEN, BEAUTICIANS, BANK PRESIDENTS, GYNECOLOGISTS, POTTERS, EMBALMERS, TRAINMEN, ACTUARIES, NURSES AND EVERYONE WILL LIFT THEIR FEET WHEN THEY HEAR GUNTHER SCHULLER AND THE INCREDIBLE COLUMBIA ALL-STAR BAND'S "RECORD OF THE MONTH," FOOTLIFTERS... GET WITH YOUR COLUMBIA MAN TO HEAR THE GOOD NEWS... PRICE, MERCHANDISING, ADS, DISPLAYS... FOOTLIFTERS.



XM 33513





LATIN AMERICAN ALBUM PICKS



HOY SE PROHIBE CANTAR

LYDA ZAMORA—Arcano DKL1 3299

Con arreglos de Oscar Toscano, la muy popular intérprete colombiana Lyda Zamora en un muy comercial repertorio. Resaltan "Se prohíbe cantar" (O. Toscano-Boris Roth), "Amor Prohibido" (R. Rossi), "En Donde Está el Amor" (Graciela Arango de Tobón) y "Esas Cosas Maravillosas" (Ricardo Acosta).

■ With arrangements by Oscar Toscano, popular Colombian performer Lyda Zamora is represented by a very commercial repertoire. "Antes de decir Adios" (Luís Gabriel), "Hoy se prohíbe Cantar" (Toscano-B. Roth), "No Nos Veremos más" (Stazo-Silva) and "Esas cosas maravillosas" (R. Acosta).



TONY PABON Y LA PROTESTA

Rico RLP 720

Con arreglos de Carlos de Leon, Sonny Bravo, José Madera y Tommy Rivera, Tony Pabon y su Orquesta La Protesta hacen mover los pies con esta excelente producción salsoul en la cual se lucen "El Capitán" (T. Pabon), "Tú y Yo" (D.R.), "Que tienes Titina" (D.R.), "Madre" (Jorge L. Berges) y "Quien te dijo a tí" (T. Pabon).

■ With arrangements by Carlos de Leon, Sonny Bravo, José Madera and Tommy Rivera, Tony Pabon and his Orchestra La Protesta move one to dance. Good mixing! "Jerigonza" (T. Pabon), "Dejenme Llorar" (H. Aguilar), "El Errante" (J. Ortiz) and "El Quincallero" (J. Ortiz).



TREMENDO CACHE

CELIA Y JOHNNY—Vaya XVS 37

La combinación Celia Cruz y Johnny Pacheco está brindando resultados formidables en ventas. Ritmo, sabor y maestría! "Cúcala" (W. Figueroa), "Oriza eh" (Jr. Cepeda), "La Sopa en Botella" (D.R.), "De la Verdegue" (Curet Alonso) y "Ni Hablar" (A. Munar).

■ The superb combination of Celia Cruz and Johnny Pacheco is a success—rhythm, flavor and mastering! "No Me Hables de Amor" (D.R.), "Tres días de Carnaval" (Carlos Estrada), "No Aguanto Más" (J. Pacheco) and "Mi Hablar" (Anam Munar).



A TI MUJER

JUAN CAMACHO—Audio Latino ALS 4090

Una de las voces más brillantes de España, Juan Camacho se luce en esta gran producción de Juan Pardo. Se incluyen "A Tí Mujer" (J. Pardo-J. Camacho), "Mía" (Juan Camacho-Juan Pardo), "Golondrina" (Juan Pardo), "Tú" (Manolo Galván) y "Cerca de tí" (Juan Pardo-Juan Camacho), entre otras. Bajo licencia Piraña Musical de España.

■ One of the most brilliant voices from Spain, Juan Camacho is at his best in this great production of Juan Pardo. "Mi Soledad" (E. Egaña), "Nadie" (J. Pardo), "Llámame" (Juan Pardo) and "Construir" (Johanna McManus). Licensed by Piraña Musical, Spain.

En Brasil (Continued from page 102)

En treinta y ocho años ya ha vendido 18,000,000 copias y tiene diez y ocho discos de platina que que le ha dado la RCA Brasileña. Tiene 55 años de edad y la disposición de un hombre de 30. Una de las voces más hermosas que escuchamos. Nelson Gonçalves es un gran artista.

Y ahora, separación de un matrimonio de artistas brasileños muy famoso. Se trata de Antonio Marcos y Vanusa. Según la prensa,

la separación legal será hecha cuando vuelta el artista de Europa.

Nonato Buzar (Copacabana) regresó a su casa en Cannes, Francia, después de grabar su primer LP para su nueva casa discográfica. Se presenta todas las noches en el night club "Play Girl" de Cannes y en "La Pignate" en Juan Les Pins. El grupo tiene además de a Nonato, a (Continued on page 104)



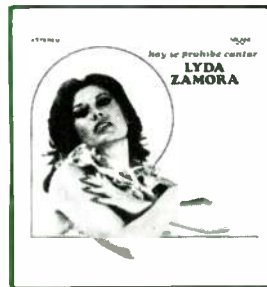
NOVEDADES de CAYTRONICS

...DE AQUI Y DE ALLA...

Hoy estamos con nuevas noticias de la compañía de música latina que cubre de Costa a Costa... CUCO SANCHEZ se presentará el próximo mes de Septiembre en el teatro Puerto Rico de New York. Actualmente CUCO tiene un tema que de seguro gustará mucho "Vencida", canción que lo esta llevando de nuevo a los primeros lugares de popularidad...ROBERTO CARLOS el cantante brasilero se presentará el próximo mes de Octubre en el Madison Square Garden, en un Show que es esperado con ansiedad por los fanáticos del creador de "Amada Amante". Roberto Carlos se está imponiendo de nuevo con el tema "Yo quiero Amigos", con el cual está en el hit parade de latinoamérica...MARCO ANTONIO MUÑIZ, el ídolo de la canción romántica, se puso a la cabeza en Puerto Rico y New York, con la canción "¿Quién lleva los pantalones?", número que ha estado varias semanas en los primeros lugares de Puerto Rico y New York...ENRIQUE CACERES el triunfador siempre, se está oyendo constante con el tema "Empiezo a extrañarte", canción que es muy solicitada por sus admiradoras. El ex-cantante de Los Panchos, es una de esas voces que siempre se oye con agrado y que permanece siempre en la "onda"...PERET el cantante flamenco, vuelve con un número que de seguro gustará, "Santa" cuya letra y música es contagiosa, escalará los primeros lugares de la popularidad, lo mismo que el "Borriquito". Disco este que a pesar de el tiempo se sigue vendiendo como el primer día...RAY RODRIGUEZ y DURO, es una orquesta que toca los ritmos tropicales conocida en New York por "Salsa" con un sabor que los distingue de los demás. Los números "Que sí, que no", y "pienso en ayer" incluidos en su disco de larga duración en el sello mericana se está vendiendo en gran escala. Manteniéndose en el hit parade de Puerto Rico y New York. Sus presentaciones en los mejores centros nocturnos de New York los hacen acreedores de la simpatía que sienten los amantes de esta música para bailar..



LOS IRACUNDOS
DKL1-3306



LYDA ZAMORA
DKL1-3299



ROBERTO CARLOS
CYS - 1439

Hit Parade Caytronics

EXITOS DE HOY

- (1) CAMILO SUSTO PIS 1911
Quieres ser mi amante
- (2) VICENTE FERNANDEZ CYS 1441
El hijo del Pueblo
- (3) JUAN GABRIEL DKL 3298
Se me olvidó otra vez
- (4) LAS JIGUERILLAS CYS 1707
El novillo de puntado
- (5) YOLANDA DEL RIO DKL 1702S
Se me olvidó otra vez
- (6) GERALDO REYES CYS 1440
El rey de los canchales
- (7) MARIA DE LOURDES DKL 13270
Cruz de olvido
- (8) LEO DAN CYS 1424
Tu llegaste cuando menos te esperaba
- (9) ANTONIO MARCOS DKL 13294
Porque llora la tarde
- (10) VALEN DKL 1341
Cuando se muere un amor

EXITOS DE SIEMPRE

- (1) VICENTE FERNANDEZ CYS 1441
Volter, volter
- (2) ESTELA SUÑEZ DKL 1017
La lagrima
- (3) LEO DAN CYS 1424
Mars es mi amor
- (4) CAMILO SUSTO PIS 1909
Algo de mí
- (5) IBELINO DKL 13295
No son palabras
- (6) YOLANDA DEL RIO DKL 1702
La hija de nadie
- (7) LOS PANCHOS CYS 1283
Bastara
- (8) JAVIER SOLIS CYS 1650
Pavasa
- (9) PERET PIS 1400
Borriquito
- (10) SILVANA DI LORENZO DKL 1240
Me muero por estar contigo

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LATIN AMERICAN HIT PARADE

Singles

Colombia

By LAZARO VANEGAS

1. **YO SOLO QUIERO**
ROBERTO CARLOS—CBS
2. **HIJO DE RAMERA**
MANOLO GALVAN—Ariola
3. **DIME QUE PASO?**
BILLY POTONT—CBS
4. **SOLA CON LA LLUVIA**
VICKY—Orbe
5. **SISTER GOLDEN HAIR**
GRUPO AMERICA—Warner Brothers
6. **PIEL**
SERGIO Y ESTIBALIZ—Novola
7. **IMAGINATE**
MASSIMO RANIERI—CBS
8. **SOLA**
EMILIO JOSE—CBS
9. **HOY NOS HEMOS DICHO ADIOS**
JANNET—Hispavox
10. **CANCION DE HARLEM**
FADY ELKURY—CBS

Los Angeles

By KALI (JUAN R. MEONO)

1. **ME ESTA GUSTANDO**
VICTOR YTURBE—Miami
2. **AMIGOS Y AMANTES**
LOS LAZOS—Orfeon
3. **NO PRENDAS LA VELA**
CONJ. TROPICAL CARIBE—Rovi
4. **PARA NO PENSAR EN TI**
ZOYLA FLOR—Raff
5. **LA VIBORA PELIGROSA**
HERMANOS ARELLANO—Anahuac
6. **DEJAME COMPRENDERTE**
LE NUEVA REVELACION—Latin
7. **A LA EDAD DE 14 AÑOS**
VALENTINA LEYVA—Caytronics
8. **CANCION DEL MOLINO ROJO**
NAPOLEON—Raff
9. **EL LIMONERO**
CHALO CAMPOS—Crusoni
10. **CHICANO MEXICANO**
CORNELIO REYNA—Bego

New York (Salsoul)

By JOE GAINES

1. **GUARARE**
RAY BARRETTO—Fania
2. **LA BATALLA DE LOS BARRIOS**
ORCH. NOVEL—T.R.
3. **CUCALA**
CELIA CRUZ—Vaya
4. **VAGABUNDO**
EL GRAN COMBO—EGC
5. **TOMA**
WILLIE COLON—Fania
6. **AMAZONA**
LEBRON BROS.—Cotique
7. **MADRE**
TONY PABON—Rico
8. **SOY FELIZ**
ISMAEL RIVERA—Vaya
9. **CANUTO**
TIPICA 73—Inca
10. **UN DIA BONITO**
EDDIE PALMIERI—Coco

Argentina

By JORGE MONTES

1. **EL TELEFONO LLORA**
CLAUDE FRANCOIS—Music Hall
2. **MELODIA DE DOLANNES**
PAUL DE SENNEVILLE—Music Hall
3. **SOLEADO**
D. SANTACRUZ ENSEMBLE—Odeon
4. **ADIOS AMOR ADIOS**
DYANGO—Odeon
5. **TOMAME O DEJAME**
LUCIANA—Odeon
6. **FUGITIVA**
DAVE—CBS
7. **QUIERES MATAR AL LADRON**
CACHO CASTANA—Phonogram
8. **NO ES QUE ME ARREPIENTA**
LOS VISCONTI—Phonogram
9. **ROCK DEL BOTE**
HUES CORPORATION—RCA
10. **ARRULLA TU NENA**
GEORGE McCRAE—RCA

Albums

Texas

1. **EN ACCION**
COSTA AZUL Y RIGO TOVAR—Novavox
2. **LATIN BREED**
LATIN BREED—GC
3. **WASTED DAYS AND WASTED NIGHTS**
FREDDY FENDER—Starflight
4. **CONTRABANDO Y TRAICION**
LOS TIGRES DEL NORTE—Fama
5. **MI CORAZON LLORO**
KING CLAVE—Orfeon
6. **ISABEL**
JAVIER PASOS—Cara
7. **EI HIJO DEL PUEBLO**
VICENTE FERNANDEZ—Caytronics
8. **SE ME OLVIDO OTRA VEZ**
YOLANDA DEL RIO—Arcano
9. **RAMITA DE MATIMBA**
RENACIMIENTO 74—Ramex
10. **BEFORE THE NEXT TEARDROP FALLS**
ANGELICA MARIA—Sonido Int.

New York

By EMILIO GARCIA

1. **NUMERO 7**
EL GRAN COMBO—EGC
2. **LA VOZ**
HECTOR LAVOE—Fania
3. **ME ESTOY VOLVIENDO TUYA**
SOPHY—Velvet
4. **A QUE NO TE ATREVES**
LILY & EL GRAN TRIO—Montilla
5. **GOOD, BAD & UGLY**
WILLIE COLON—Fania
6. **QUIERES SER MI AMANTE**
CAMILO SESTO—Pronto
7. **EN ESCENA**
ODILIO GONZALEZ—Dial
8. **LA CANDELA**
TIPICA '73—Inca
9. **A FLOR DE PIEL**
JULIO IGLESIAS—Alhambra
10. **CELIA & JOHNNY**
CELIA CRUZ & JOHNNY PACHECO—Vaya

Record World en Colombia

By LAZARO VANEGAS

■ El más veterano y "padre" de los Discjockeys colombianos, **Hernán Restrepo Duque** cortó definitivamente con Sonolux y ya tiene "toldas" nuevas. Codiscos lo recibió con los brazos abiertos y ya está despachando con su propio sello Preludio. Primeras voces: **La Ronca de Oro (Heleniña Vargas)** Jaime Llano González, **Ignacio y Julio**. Ya grabarán también, **Garzón y Collazos** (Los Gardeles de Colombia) **Henry XV** y muchas voces que hacían a Sonolux grande. Hoy en día la prestigiosa casa que durante toda su vida tuvo la representación de la RCA Victor, está como decimos los colombianos, en la "olla" o "pitadora."

Resultó un triunfo **Toña la Negra** de México en sus actuaciones en Colombia. El popular centro nocturno "Candilejas" la presentó en sus escenarios. La empresa Aguilar y Cobo Ltda., dirigida por **Luis Aguilar** está con las pilas muy bien puestas con la concesión de estos artistas veteranos que en otra época fueron furo y que hoy tienen tanto renombre en la gente adulta.

Discomoda de Colombia vuelve a sacar a **Ricky Ray** y **Bobby Cruz** en su viejo LP "Durísimos." Estos causaron un impacto tremendo cuando vinieron a Cali hace como ocho años. Hoy lo dudamos que vuelvan a tener aquella vieja fama.

Trino Mora de Venezuela también nos visitó aunque no con mucha popularidad. En cambio **Pecos Canvas** fué más simpático con todo el mundo.

Como se sabe en el mundo latino, en Medellín murió **Carlos Gardel** en el año 1935. El 24 de Junio se cumplieron 40 años de su trágica muerte. El argentino **Raúl Iriarte**, radicado en Bogotá, organizó un estupendo Festival del Tango y trajo de Argentina a

Armando Moreno, Oscar Larroca y las voces que hicieron época dorada del tango. Todo estupendo en Bogotá, Cali y Medellín. Pero de los artistas extranjeros que últimamente nos han visitado el que más popularidad ha tenido fué **Afric Simone**. Tremendo el Negro dominando su público y tragando candela. Fué un show maravilloso. En el debut en el Teatro **Jorge Eliecer Gaitan** tuvo un desgarramiento en una pierna por lo cual su empresario **Fabio Prieto** casi sufre un síncope. Y por ahora nada más, desde Colombia, lo más hermoso de América del Sur.

En Brasil

(Continued from page 103)

seis músicos y cuatro hermosas cantantes brasileñas. **Manuel Poladian** informa que las próximas "stars" que llegarán para su promoción en Brasil serán **Gloria Gaynor** y **Bill Halley** y sus **Cometas**. Y, por promoción de **Marcos Lazaro**, se habla de que llegarán **Procol Harum** y **Barry White**. Además, Lazaro tiene sus oficinas en México, Caracas y Buenos Aires a toda velocidad.

Y... una vez más, se canceló la visita de los **Rolling Stones**. Según se comenta, la causa fué una alteración en lo que ya estaba arreglado. Las condiciones fueron cambiadas y los promotores brasileños no aceptaron el cambio.

Una figura muy conocida en el medio de discos cambió su dirección: **Manuel Barengeim**, salió de la Phonogram y fué a integrarse a la firma Discos RGE/Fermata.

Suely (Beverly) en jira por el norte, con mucho éxito en sus presentaciones, sigue siendo una de las cantantes más importantes del sello.

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Con La Música De Centroamérica, DICESA Para El Mundo!

Nuestro Rincon (Continued from page 102)

en este sello **Dave McLean** interpreta, en un nuevo "release," los temas "Nos Dijimos Adios" y "Lágrimas en mi Rostro," con grandes posibilidades de éxito . . . "Mi Corazón Lloró" que en interpretación de **King Clave** y el niño **Martín Rodríguez**, ha resultado éxito en varias áreas, sobre todo en México y la costa oeste, ahora tiene su contestación en "Podemos ser felices," interpretada por el propio niño y la joven cancionista argentina **Vidy**, en producción de **Edgardo Obregón**, que voló a Argentina para firmar a Martín como artista exclusivo Orfeón . . . Muy bueno el grupo **Rumba Brava** que Columbia lanzó en España con "Señorito Paco" y "María de la Cabeza" . . . Nuestro más cordial saludo y bienvenida a la revista "Mundo Musical" editada en San Antonio, Texas por el fraternal amigo **Andrew L. Ortiz** (Andy) . . . Me ha encantado el album que CBS acaba de lanzar en Argentina en interpretación de **Raúl Abramzon**. Entre los números se cuentan "Querer por Querer, Amar por Amar," "Balada del Abuelo," "Digo No" y "Nuestra Plaza." Casi todos los números son de la autoría de Abramzon. Dirige artísticamente **Jorge C. Fortunato** y le acompaña **Oscar Cardozo Ocampo** y su Orquesta . . . CBS lanzó en Columbia un nuevo sencillo de **Claudia** con "Lluvia Lluvia" (Victor Manuel García) y "Por tanto Olvidaste" (E. Pinzón) . . . Muy bien **Imelda Miller** en RCA Mexicana con "La Canción del Preso" y "Lo más Hermoso de la Vida" . . . **Pablo "Yoruba" Guzmán** celebrará su cumpleaños durante el transcurso de su "show" radial "El Barrio Nuevo" a través de WQIV-FM en Nueva York, en Agosto 17, con una actuación en vivo de "Jam session." Entre los artistas participantes figurarán **Ray Barretto**, **Manny Oquendo**, **Andy González**, **Nicky Marrero** y **Eddie Martínez**. "Yoruba" está en el aire los Domingos de 10 p.m. a 2 p.m. ¡Felicidades!

Obtuvieron un 20% aumento en los salarios recibidos a través de grabaciones, los músicos de México. En acuerdo firmado entre el Sindicato y Amprofom también se aclaró que sólo se grabarán arreglos musicales que realicen músicos mexicanos y descartarán a los extranjeros . . . Ya estoy preparando mis maletas para mi recorrido por Sudamérica que comenzará este mes . . . Y ahora . . . ¡Hasta la próxima!

The Coast (Continued from page 18)

and a 12-piece string section and will be playing a hefty chunk of new material. And you can also look for an announcement this week that guitarist **Jesse Ed Davis** will also join the band for the tour, which casts Ron Wood's future with the band even further into uncertainty. All of the conjecture, however, might be unnecessary. "I don't think we're going to make any more records," **Rod Stewart** told **John Rockwell** of the NY Times. "If our band's going to break up, it's as near now as it's ever been." . . . **Fee Trenchmouth**, lead singer of the delightful **Tubes**, was arrested in Tijuana last week when he attempted to carry a quarter of a stick of dynamite back across the border. He was fined a total of \$7.50, court costs included, and the dynamite was confiscated. The latter action makes sleeping a lot easier for the management of San Francisco's Boardinghouse, where the Tubes open a six-day engagement on the 12th . . . While in New Orleans recently, **War** took a collective ride around the city in a horse & buggy procession. Group member **Lonnie Jordan** complained during the whole ride about how slow and bumpy it was; the only member of the band to voice such displeasure. At the conclusion, the members exited the carriage single-file. Jordan was the last off, and when he passed the horse that had been pulling the cart, the animal immediately lashed out and bit him in the chest . . . The **Flying Burrito Bros.** were recording at the CBS studios in San Francisco, and decided that one track needed a sloppy late-nite choral effect. Checking out the studio for participants, they found that **Quicksilver Messenger Service** was recording next door and enlisted the aid of everybody who happened to be in the studio. "Hey," said one Flying Burrito when he noticed an unfamiliar face in the throng, "Who's that guy with the dark hair smoking a cigar?" The mystery man turned out to be none other than **Al Coury**, up from L.A. to hear Quicksilver's recording progress, and you can look for his vocal talents on the new FBB album due shortly on Columbia . . . The **Flamin' Groovies** are now officially signed to Sire, and will journey to England in the fall to record an album with **Dave Edmunds** at the console . . . **Uriah Heep's** guitarist **Mick Box** fractured his right wrist in three places when he fell from a Louisville stage last week. No doubt taking inspiration from **Alice Cooper's** recent carrying-on-despite-accident-trick, Box finished the show, and only when the encore had been completed did he allow himself to be rushed to a nearby hospital for treatment . . . **Black Oak Arkansas** took out a \$1-million insurance policy on the voice of lead singer **Jim Dandy Mangrum** while the group was cutting their debut album for MCA. And the punchline is that they actually found a taker!

Point-of-Purchase Power



As an aid in exposing new and established artists, Phonogram, Inc./Mercury Records has recently been utilizing a variety of in-store merchandising devices. These point-of-purchase promotions have included soft sheet posters, easel-backed hard-board displays, kites, a sampler album with six different artists and "In Concert" cards to plug artists' appearances in a given area. Shown above from top left: soft sheet poster reproduction of the Ohio Players "Honey" album jacket; Bachman-Turner Overdrive poster showing the group's gear logo; 10cc poster which is being used as an adjunct to an in-store play campaign; (bottom) Heartsfield poster placed in markets where group has shown success; sampler album for in-store play featuring Spirit, Greenslade, Nicky Hopkins, Love Craft, The Flock and the Sensational Alex Harvey Band; "In Concert" cards announcing local concert or club dates by a Mercury act; and a kite used as part of a window display for Spirit's "Spirit of '76" album.

Bron Reorganizes

■ LONDON—Sydney Bron, chairman of the Bron group of companies has announced that the companies will in future be referred to collectively as The Bron Organisation, and that the umbrella company, Bron Associated Publishers Ltd., has been re-named Bron Organisation Ltd.

Appointment

Bron also announced the appointment of Lillian Bron as managing director of Bronze Records Ltd. She will be in charge of all activities undertaken by the label which has on its roster such artists as Uriah Heep, Manfred Mann's Earth Band, Gene Pitney and Colosseum.

Bill McAllister has been appointed press and public relations officer for the company and Gail Clark has been named product coordinator.

Gerry Bron will continue to run the Bron production company, Hit Record Productions Ltd., which also owns the new quadraphonic Roundhouse Recording Studios, which opened June 1.

CBS Ups Meyerchak

■ NEW YORK—Peter W. Keegan, assistant controller, finance control, CBS Records, has announced the appointment of William G. Meyerchak to the position of director, finance planning and control, CBS Records.

In his new capacity, Meyerchak will be responsible for the preparation of Division Flash, budgets, long range plans, and for the control of the CBS Records Division overhead, head-count, cash reporting and capital budgets. He will report directly to Keegan.

Meyerchak has been with CBS Records since 1973, most recently as manager of financial analysis on the corporate finance staff. He is a graduate of Rensselaer Polytechnic Institute.

Howard Exits BASF

■ NEW YORK—Woody Howard has resigned as head of the BASF music division effective September 19. Future plans will be announced shortly.

Dialogue *(Continued from page 16)*

Wilson: About half. I think that any label that's got more than 10 or 12 r&b acts is over-loaded, unless it's a company like Columbia, with a huge department. I don't have too many personnel; there are nine of us in r&b promotion including the independents. Basically, there are five people other than myself on 20th's payroll, and we're working as many acts as most big companies are—the Atlantics, the Motowns and the Columbias. Most of them have a regional guy, a local guy and someone in the branch; here, we only have regional people. That's why I know that everybody who works for me for any length of time has to be creative and imaginative, they have to know every detail about sales and marketing as well as promotion. It's a very family-like situation. We've got Vernon Thomas working the east coast, Norman Thrasher covering the deep south and Stephanie McCoy handling the mid-south. Jimmy Brooks handles the midwest, Maurice Warfield the west coast and Annette Williams manages the office. They back me 100 percent.

RW: What responsibilities do you delegate to the distributors' personnel?

Wilson: We don't depend on them for any airplay. They back us up.

RW: If you were to expand your staff at this point, do you think you'd get more airplay?

Wilson: I don't need more than a few more people. I'd rather have more merchandising and sales people to follow through on what the promotion department is doing. You can have too many people working on something and you begin to stumble all over each other. I like everybody that works for me to know so much about the business that they can move right into my chair if something happens to me.

RW: Do you think promotion people have to know about more areas of the business than they did a few years ago?

Wilson: They've got to be professionals. It's not only a matter of getting records on the air; they have to work with the distributors, the one-stops and the mom and pop stores as well.

RW: How do you see the relationship between discotheques and r&b radio?

Wilson: The discotheques are never going to sell as many records as radio does. They provide good exposure, but I haven't ever seen 10,000 people in one market go out and buy a record because they heard it in a discotheque. We service discos, and they help just like everything helps. The juke box in the local cafe helps too. New York is just about the only place where you can feel a disco reaction.

RW: Do you listen to your records to determine whether they have a disco feel?

Wilson: I don't even think about that. I do watch the kids on "Soul Train" to see what they're boogieing to because I know that they're gonna run down and buy more of those. But what I really listen to in a record is whether it's mature or juvenile, because if you have a mature record, you're gonna sell a lot of albums.

RW: What is a mature record?

Wilson: A Barry White, the new Leon Haywood album, the Spanky Wilson album on Westbound, the Fantastic Four—things that aren't just bubble gum. They sell albums, and all record companies want to be in the album business as opposed to the singles business.

RW: Have you found any radio stations programming a record because it received disco exposure?

Wilson: I've heard of announcers going to discos, seeing people's reaction to a record and putting it on. I wouldn't want to alienate the discos; they have their good points and tend to inform the audience about what's happening.

RW: There's been some speculation about whether the discos are a passing fad or a permanent fixture of the record business. What do you think?

Wilson: I think that the discos will last as long as there's a recession because it's cheap entertainment. Live entertainment is pricing itself out of the business and the discos provide an alternative. I used to road manage Etta James and Hank Ballard and we'd consider it a good night when we'd make \$1,000. Usually, we'd make \$600 or \$750 for about 15 people. Now everybody wants five grand, and there aren't too many acts that command that kind of following.

RW: You say you were a road manager. How did you get into promotion?

Wilson: After starting as a road manager, I began to promote shows, and I met a lot of disc jockeys. I used to promote the sports arena here and the Palladium and for a while I was promoting shows for KGfJ. I got into the record business from there, worked at Uni for a while and got into my own business, Zay Productions.

RW: What artists were you working with?

Wilson: We had Jesse James, the Younghearts, David T. Walker. I ran the company with three people and very little money.

RW: How have things changed in the last couple of years?

(Continued on page 112)

Arista *(Continued from page 3)*

In all, 16 Arista singles charted during the firm's first 34 weeks, including three top 10 pop items and six top 25 r&b entries. Of these, 11 reached The Singles Chart and 9 entered The R&B Singles Chart. During this period of time, 44 percent of Arista's soul-charted singles crossed over into the pop chart.

Arista saw top 150 chart success with 17 albums in its first 34 weeks, including two top 10 pop and two top 10 jazz entries.

"Barry Manilow II" charted for 31 consecutive weeks, peaking at 8 and remained a top 20 item for eight consecutive weeks. "Funny Lady" which became the industry's first charted single album with a \$7.98 list also became the second top 10 package for the company. (It has been a consistent charter since its release more than 20 weeks ago.)

Gil Scott-Heron provided the company with its first top 10 jazz package in "First Minute of a New Day," which also became a top 50 pop and top 15 r&b charter. The industry debut of "The Brecker Brothers" followed as a top 10 jazz success and top 100 pop item. A multiple crossover phenomenon, the package also begat the top 15 r&b single "Sneakin' Up Behind You," also a pop charter.

The Headhunters' "Survival of the Fittest," likewise an industry debut, attained top 20 jazz status while crossing pop and resulting in an r&b chart single, "God Make Me Funky." Currently, the Arista bow for Larry Coryell & the Eleventh House, "Level One" has assumed top 10 jazz stature while crossing pop.

The top 5 success of Melissa Manchester's pop ballad "Midnight Blue" has sparked renewed chart activity in her "Melissa" album which charted significantly before the single's release. Currently, "Melissa" is bulleted well into the top 50

after some 23 chart weeks.

"Matching Tie and Handkerchief" has seen Arista establish Monty Python's Flying Circus as the first new top 100-charting comedy group in several years, and the first successful British comedy import since the gang from "Beyond the Fringe."

The company also re-established Eric Andersen as a chart singer-songwriter (with the album "To Be True") and has done the same for the duo of Batdorf & Rodney (with their album "Life Is You," currently charted).

Arista's first foray into rock, the southern sound of a new band Outlaws, was released just as the company's fiscal year was coming to its close. In just four weeks, the album has bulleted into the charts up to an amazing 45 spot.

Also just released is the company's original cast album, "Chicago."

Crossover pop successes for soul acts such as Tamiko Jones, Al Wilson and Dooley Silverpoon along with r&b charting for Martha Reeves and First Choice rounds out the company's success with current product; meanwhile, newly recorded product from Tony Orlando & Dawn (currently signed to Elektra) also added to Arista's chart profile.

In addition to seeing Marlo Thomas & Friends' "Free to Be, You and Me" and the "Godspell" soundtrack chart anew, the company had tremendous success with the entire Tony Orlando & Dawn catalogue as well as contractually-due albums ("Prime Time," "Greatest Hits") and singles ("Look in My Eyes Pretty Woman") from the group.

Sparked by the release of "Could It Be Magic," currently top 15 and bulleted, the album "Barry Manilow I" is bulleting back up the charts at 124 this week.

Tubes Promo



A&M's recording group The Tubes toured Los Angeles stores recently to promote their newest A&M album, "The Tubes." Pictured from left are Michael Cotton, Vince Welnick, Re Styles and Laurie of The Tubes at Music Plus in Glendale, California.

The Hudson Bros: Ready to Rocket

By ROBERTA SKOPP

■ NEW YORK—Multi-media artists the Hudson Brothers recently explained their exuberance about being back on the label to which they were initially signed—MCA-distributed Rocket Records—to **Record World**. Spokesman Bill Hudson noted that they were the first American artists to be signed to the label, launching the State-side roster with the Bernie Taupin produced album "Out of Control," and, since their television contract was signed shortly thereafter, they needed a record company that could be immediately supportive, of their recording career. Since, at that time, Rocket was new and not as yet geared to their needs, they decided it would be best to go elsewhere. But, according to brother Bill, the relationship that had developed between the siblings and Elton John and Bernie Taupin was a solid one; one thing led to another, and all are now reunited under the Rocket umbrella.

The Brothers and Bernie Taupin are currently in the midst of preparing another album. Most of the basic tracks were cut in Canada at Timber I, where, according to the Hudsons, the

equipment is "more like one would find in a studio in England." They do all of their own playing, so there was no problem about getting the proper sidemen. As far as direction is concerned, Bill explained: "We feel we're being more ourselves now. That part's coming out much more in our writing, especially since we're doing a lot of writing with Bernie."

The brothers stated that they had no intention of dropping their television show, even though it has caused great image prob-

lems for them. "We enjoy doing it," explained Brett. "As a matter of fact, we're going to do another pilot for John Reid Productions, with David Bell (from England) directing. It will be a variety show, but different from your normal variety show." The difference, however, could not be explained at press time, so we'll just have to wait and see.

In conclusion, the trio stated, practically in unison: "We believe that this is one marriage with a record company that will really work out."



Rocket Records artists The Hudson Brothers huddle in the corridor of radio station WQIV in New York with program director Thom O'Hair and disc jockey Bob Marion. The Hudsons were in town for their three-day SRO engagement at the Bottom Line which will be followed by a series of west coast appearances in the fall. From left: O'Hair, Mark Hudson, Brett Hudson, Bill Hudson, Marion.

Main Ingredient

(Continued from page 98)

a rather elaborate musical production that was heavy on synthesizers, weird sound effects and various percussive devices. Vannelli, a dark and handsome Montreal native, led his five piece group like the conductor of an orchestra, spending a lot of his time making sweeping, dramatic motions with his arms, while his back was to the audience. When he faced front, he was equally broad in his gestures, as if playing to a crowd of 20,000 instead of the much more intimate crowd on hand.

Vannelli's original material wasn't quite as overblown, although his disco-ballads tend to be weak on melody. Conceptually, though, he has some good ideas with "Work First," about a man's need to contribute to society, and "Where Am I Going," which is a lament on growing old too fast. His "Powerful People" and "People Gotta Move" tunes were clearly the highlights of the show. The super electronics set-up was most effective on these funkier numbers.

Vannelli's brother Joe was fine on the keyboards, as were the other four musicians, who did their best to be complementary to the material, some of which can be found on Gino's new lp, "Storm at Sunup."

Mike Harris

Pirates Found Guilty

■ DALLAS—In what are believed to be the first convictions under the Texas anti-piracy law, three men were fined in County Criminal Court here after being found guilty by a jury of a misdemeanor of selling unauthorized duplications of sound recordings.

Charles S. O'Quinn, 41, was fined \$2,000, the maximum for a first offense, and Milton E. Broyles, 38, and William A. Richardson, 34, were fined \$1,500 each. They were convicted of selling pirated versions of James Taylor's "Sweet Baby James" released by Warner Bros. Records.

The three men were arrested last February after selling tapes to undercover police officers at three street corner locations here. After the arrests, police seized more than 3,000 tapes. Records of the trial indicated that the tapes were made in Norman, Okla., and sold here for \$2 each.

Jones Tours England

■ NASHVILLE—George Jones will perform on his first tour of Great Britain September 8-25. The tour, booked by Mervyn Conn Promotions, will also feature Wanda Jackson and will be supported by the Jones Boys.

A/E Releases Two

■ ELKHART, IND.—Two follow-up lps to "Flute Recital" and "Music for Flutes" have been released by A/E "Flute Recital Volume 2" and "Music for Flutes Volume 2."

Superdome Signature



Gregg Allman of the Allman Brothers Band signs a contract with Allen Becker of PACE Management Corp. for a rock concert in the Louisiana Superdome on Aug. 31. The concert, part of the 16 day Grand Opening of the Superdome which will be presented under the auspices of PACE, marks the kickoff of the first Allman Brothers Band concert tour in over a year.

English Tour Completed By Sunshine Band

■ NEW YORK—KC & the Sunshine Band returned Friday, August 8, from a five week tour of England, followed by their first U.S. concert, dedicated to their hometown fans (sponsored by radio station Y100), Saturday, August 9, on Virginia Key.

KC & the Sunshine Band's return to the States will be followed by limited concert engagements, national TV appearances, a heavy studio schedule and a two week tour of Japan.

Grosslight to Regency

■ LOS ANGELES — Peter Grosslight, entertainment attorney formerly with the law firm of Hertzberg and Childs, has joined Regency Artists, Ltd., it was announced by Richard A. Rosenberg, president of Regency. Grosslight will head up business affairs for the talent agency and assumes his new position immediately.

Cole Calls at Chappell



Natalie Cole, Capitol recording artist, paid a recent visit to the New York offices of Chappell Music. Her single, "This Will Be," was written by Chuck Jackson and Marvin Yancy. She will appear at Buddy's Place in New York the week of August 11. Shown above are (from left): Buddy Robbins, assistant to the president; Arlene Simmons of the Kevin Hunter Agency (agent for Ms. Cole); Natalie Cole; personal manager for Jackson and Yancy; Bob Schwaid; Larry Gallagher, Chappell promotion man; and Chappell president Norman Weiser.

FRANCE

By GILLES PETARD



■ U.S. Sounds International is the name of a newly founded company, specializing in the import of records. The company will handle the wholesale market exclusively and aims to cover the growing demand for discoltheque product. Manager **Jean-Jacques Bouchard** and assistant manager **Jean-Claude Ferrand** are running the company from its head offices, located five minutes from Charles DeGaulle Airport. The telephone number is 931-3102; Telex Sounds-92660F.

Annie Cordy (CBS) received a gold record for "La Bonne de Curé" . . . **Claude Francois** has a new single, titled "Le Chanteur Malheureux" . . . "Le tube de 1 "été" is the French way of saying "the smash of the year." Well, it seems this year's tube will be "I'm Not in Love" by 10cc.

Philips is releasing a series of 12 singles of reggae . . . Disques Motors have signed the group Eventuel from Avignon . . . The Festival d'Orange is shaping up as the biggest pop event ever organized in France. The show will be held in the famed Roman Theater, well known for its yearly classical concerts. A fee of 120 francs will cover the whole show, featuring the following artists: on August 15—**Bad Company, Fairport Convention, John Cale, Jeff Roden, Eric Burdon**; on August 16—**Procol Harum, Dr. Feelgood, Ginger Baker, Tangerine Dream**; on August 17—**Renaissance, Lou Reed, Soft Machine, Climax Blues Band, Wishbone Ash, Mahavishnu Orchestra**.

Sparks will be starring in the forthcoming film of **Jacques Tati**. Pathé-Marconi to release in September an album by the **Shadows** titled "Live in Paris" . . . Appointments: **Francoise Deray** to handle publicity at United Artists; **Jacques Marbehant** to be responsible for radio-promo at Polydor.

Current discoltheque craze throughout the country includes "New York City" by **Tabou Combo**, "Shame, Shame, Shame" by **Shirley & Co.** and Motown's "Magic Discomachiné" . . . Kudos to Scepter Records for the beautiful compiling and remixing of oldies in their "Disco-Gold" album.

CANADA

By LARRY LeBLANC



■ TORONTO—**Terry Jacks** will again have his product distributed by London Records in Canada after a two year separation . . . A&R director **Peter Beauchamp** and A&M Records parted company last week. Beauchamp has not yet announced his plans . . . Both **April Wine** and **Bearfoot** are off the road and working on new material for future recording . . . Columbia Records has signed **Small Wonder**, managed by **Martin Onrot** . . . **Bruce Cockburn** at work at Eastern Sound completing production of his next True North album, tentatively titled "Hand Dancing," to be released in mid-October.

Murray McLauchlan's double "live" lp from Halifax, titled "Only The Silence Remains," is slated for mid-August release. He starts work in Sept. on a BBC-TV special to be filmed in Toronto . . . **Dan Hill** has completed his first album and negotiations are underway for a U.S. record tie . . . GRT's **Ian Thomas** is building a 4-track recording studio in his home. Look for an announcement for a U.S. signing for Thomas in the next couple of weeks . . . GRT Records Convention to be held here Aug. 21-22.

Lighthouse on the road for the next 40 days on a cross-Canada jaunt . . . Manager **Ron Sunshine** and the **MacLean & MacLean** comedy duo have parted company . . . Also parting company recently were manager **Wayne Thompson** and **Thundermug** . . . **Scrubaloe Caine** has signed with the Bronco label . . . Newly signed to Columbia is **Youngblood Hawk** . . . **John Allan Cameron** back in Montreal working on his CTV show with **Bill Langstroth** producing. Upcoming

(Continued on page 109)

ENGLAND

■ LONDON—Since the liquidation of B&C Records, artists involved with the company's off-shoot labels, Mooncrest and Trojan have transferred to new outlets. Rock act **Nazareth** switched to EMI while their "My White Bicycle" single climbed the charts, although their future plans have not yet been announced. Another Mooncrest artist, **Gary Benson**, has been signed by **John Fruin** and **Wayne Bickerton's** State label in a deal negotiated with the appointed liquidator of B&C, Laurence Gerrard & Co., resulting in his current breaker, "Don't Throw It All Away," and all future product going to State, which is distributed worldwide by Polydor. Finally, **Judge Dreađ** switched his outrageous hit version of "Je T'Aime" to Cactus after originally planning release on Trojan.

Pye is pleased to have finally re-established **Gladys Knight** here now that her follow-up to "The Way We Were," "The Best Thing That Ever Happened," has broken into the top 50 on Buddah, which they license in the U.K. . . . Congratulations too go to A&M for having finally broken **The Captain & Tennille's** American smash over here as predicted in this column on July 12.

Bay City Rollers' producer **Phil Wainman** has completed 15 tracks with **Mud** out of which will come their first single and album for Private Stock, although their former label, Rak, is still digging out good titles from the can, such as "One Night," which is hitting again for the group. However, **Larry Uttal** and **Peter Knight** can find consolation in having clinched U.S. and Canadian rights to **Peter Skellern**, now with Island in the U.K., and whose "Hard Times" has received instant acclaim. Private Stock plans to launch him Stateside with his last U.K. hit on Decca, "Hold On To Love."

The BTM group kicks off their "Startrucken' 75" European festival tour with **Wishbone Ash** headlining 16 concerts in 12 different coun-

(Continued on page 109)

GERMANY

By PAUL SIEGEL



■ BERLIN—German recording studios are blossoming up all over the country. The newest technical equipment is being used, quite often resembling Japanese, American and English recording devices. Leading the pack of top studios is Teldec's studio in Berlin, with a million dollars worth of equipment and two top engineers, **Martin Fouque** and **Ebehard Sengpiel**. Those studios contain 16-track and quadraphonic equipment while their studio in Frankfurt specializes in a 24-track machine, headed by **H. Pfalzgraf**. Their studios in Cologne are run by **Heinz Geitz**. Another studio that's very active is **Jorg Schmeier's** Audio Tonstudio on Ostpreussendamm in Berlin. Lots of other new studios blooming all over Germany and the new, more technological German studios should bring more business from the industry here.

Topping the singles charts all over the country is "Paloma Blanca" by the **George Baker Selection** on Warner Brothers. That one emerged as a hit from Holland . . . Brand new and looking good is **Adam & Eve's** latest, "Du Gehst Fort" (You're Leaving), from the French hit "Tu T'en Vas."

On the album scene we find a sturdy seller in **Wilfried Jung's** latest on EMI-Electrola. The package is entitled "Oldies Revival, Vol. 1" and includes hits by **Tommy Roe, Fats Domino, Al Martino, Louis Armstrong** and lots more . . . RCA has released a very commercial set by **Reinhard Lokomy** called "Hatte Ich Gewusst" (Had I Known) . . . BASF has a beautiful album in **Erroll Garner's** "Gemini."

Robert Reinhard, public relations person with BASF from Mannheim/Ludwigshefen, made a whirlwind visit to Berlin to firm up plans for the Radio-TV Exposition that is set to take place in August. While here he visited with the new and terrific orchestra conductor **Brasini** and was absolutely overwhelmed after listening to his new material . . . Discos have been breaking hits here too as DDO man **Klaus Quirini** reports . . . Sorry to hear that **Hans-Jürgen Seybusch** no longer with the German television networks . . . Auf wiedersehen!

England (Continued from page 108)

tries throughout this month. Together with MCA, record companies representing other major attractions—RCA (**Lou Reed**), CBS (**Mahavishnu Orchestra**) and EMI (**Soft Machine**)—have also been heavily involved in setting up the massive package, which will visit most European capitols during their 30 days on the road.

Two important deals have been clinched by Pye, which has resigned **Petula Clark** after a brief spell with Polydor, and has secured rights to soul specialist **Dave Godin's** Right On label. Petula returns to Pye where she had countless hits in the fifties and sixties, with "What I Did For Love," which chairman **Louis Benjamin** picked out of a Broadway musical, while Right On label manager **Don Dive** launches with two singles: "Your Autumn Of Tomorrow" by the **Crow** and "You Don't Mean Me No Good" by the **Jelly Beans**.

AIR Studios chief engineer **Bill Price** has been appointed manager of Wessex Studios, which is also part of the Chrysalis group. Former Mooncrest promotion man **Brian Haines** joins Mountain Management to handle promotion on their acts, which include **Nazareth**, **Alex Harvey** and **Ginger Baker**, and ATV Music appoints **Tony Curbishley** as financial director at a time when they lead the way for publishers going computerized.

Alice Cooper is set to bring his "Welcome To My Nightmare" show to England in September when he will present two performances at the Empire Pool (11, 12) and one at the Liverpool Empire (14). Alice also leads the list of current potential hit singles with "Only Women," which is gaining steady airplay, with other certain hits coming from **Rod Stewart**, whose "Sailing" (Warner Bros.), taken from his new album, was written by **Gavin Sutherland**; **Roger Daltrey**, with "Walking The Dog" (Polydor), also from his current album; and **20th Century Steel Band**, whose "Endless Vibrations" (UA) has at least some chart potential. Big albums of the week must of course include Stewart's "Atlantic Crossing," **Procol Harum's** "Procol's Ninth" (Chrysalis) and **Seventh Wave's** "Psi-Fi" (Gull).

Canada (Continued from page 108)

guests include **Valdy**, **Marg Osborne** and **Trish McKinnon**.

A&M Records has a Valdy lp in the can, produced in L.A. by **Paul Rothchild**, which will only be released in the U.S. It consists of many of the songs on his three Canadian lps. Another lp will be recorded in Canada in late August . . . **Gene MacLellan** to be produced by **Ian Tyson** for Capitol.

Cliff Edwards' The Music People is close to pacting a label deal with A&M Records which would include material from **Tom Gallant**, **Louise Rockwood** and **Edwards**. . . First **Ian Tyson** single on Broadland is "The Goodness of Shirley," while Broadland president **Gary Buck** has recorded Tyson's "Summer Wages" himself . . . **Axe's Greg Hambleton** excited over national radio reaction to **Major Hoople's** **Boarding House's** first single on the label, titled "I'm Running After You" . . . New single by **Jack Cornell** on WEA is "Angel" . . . Both **The Stampede** and **King Biscuit Boy** have released new versions of the standard "New Orleans."

Morse Code has signed with Capitol and released the single "Cocktail" . . . About to sign a U.S. recording deal is ex-Bells' vocalist **Jackie Ralph** . . . Capitol is re-releasing three Canadian Capitol albums by **Briane Brown**, **Malika** and **Joso** and **Lee Gagnon**, which had long been deleted. Re-issues include new covers, new titles and a list price of \$4.98 . . . **Elmer Tippet's** first single with the Van-Los label is "Cleaning Out The Closets."

Linda Marlene presently recording at Stoney Productions Studios this month with **Don Marsh** producing . . . **Liverpool** has released its first single on Taurus, titled "Love Is A Medley" . . . International Promotion Consultants' **Bruce Davidson** has recently formed a production company named Wonderful Productions. First release on the Wonderful label is a single, "C'mon Daisy," from the Vancouver production of "What's A Nice Country Like You Doing In A State Like This."

LMI Signs Bobo

■ LOS ANGELES — Lee Magid, president of Lee Magid, Inc., has signed jazz artist Willy Bobo to his firm for personal management.

■ LONDON — The address for Cyril Shane Music Ltd. is 69, Harley House, Marylebone Road, London NW1 5HN; phone: 486-4651. Among the firm's subsidiary companies are Shanfidd Music and Telescore Music.

ENGLAND'S TOP 25

Singles

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

Albums

- 1 HORIZON CARPENTERS/A&M
- 2 VENUS AND MARS WINGS/Capitol
- 3 ONCE UPON A STAR BAY CITY ROLLERS/Bell
- 4 CAPTAIN FANTASTIC ELTON JOHN/DJM
- 5 BEST OF THE STYLISTICS/Avco
- 6 THE ORIGINAL SOUNDTRACK 10cc/Mercury
- 7 MUD ROCK, VOL. 2 MUD/Rak
- 8 BASEMENT TAPES BOB DYLAN & THE BAND/CBS
- 9 STEP TWO SHOWADDYWADDY/Bell
- 10 ONE OF THESE NIGHTS EAGLES/Asylum
- 11 DARK SIDE OF THE MOON PINK FLOYD/Harvest
- 12 ROLLIN' BAY CITY ROLLERS/Bell
- 13 TUBULAR BELLS MIKE OLDFIELD/Virgin
- 14 GREATEST HITS CAT STEVENS/Island
- 15 SIMON AND GARFUNKEL'S GREATEST HITS/CBS
- 16 THE SINGLES: 1969-73 CARPENTERS/A&M
- 17 THE TEN YEARS NON STOP JUBILEE JAMES LAST/Polydor
- 18 24 CARAT PURPLE DEEP PURPLE/Purple
- 19 BEST OF TAMMY WYNETTE/Epic
- 20 BAND ON THE RUN PAUL McCARTNEY AND WINGS/Apple
- 21 ELTON JOHN'S GREATEST HITS/DJM
- 22 THE SNOW GOOSE CAMEL/Decca
- 23 FROM MIGHTY OAKS RAY THOMAS/Threshold
- 24 MADE IN THE SHADE ROLLING STONES/Rolling Stones
- 25 GREATEST HITS OF 10cc/UK

Keys to Ring O'



Bobby Keys has signed a long-term exclusive recording contract with Ring O' Records, it was announced by Al Coury, senior vice president, a&r, Capitol Records Inc., and Ringo Starr. The saxophone player makes his solo recording debut with the single titled "Gimme The Keys" b/w "Honky Tonk (Parts 1 & 2)," scheduled for release August 25, 1975 on the Ring O' Records label (distributed by Capitol).

Musexpo Announces Travel Packages

■ NEW YORK—Roddy Shashoua, president of Musexpo '75, has announced the availability of special travel packages advantageous for participants from the United States. Through Cesia Travel (415 Lexington Avenue, New York, N.Y. 10017, telephone (212) 697-5771) Musexpo '75 has arranged three alternative packages at special rates.

Special Rates

For those who wish to make individual plane reservations, there is a special round trip inclusive tour rate of \$267.00 for airfare via TWA from New York when booked in conjunction with prepaid hotel reservations. Special rates are available on the same basis from other cities.

Also available is an eight-day package, September 20-27, which includes round trip airfare via TWA, hotel accommodations, transfers, portage and taxes at the Flamingo Hotel (\$288 inclusive) or the Riviera Hotel (\$308 inclusive); and a 5-day-package, September 21-25, which includes round trip airfare, hotel accommodations, transfers, portage and taxes at the Las Vegas Hilton for \$288.

Stigwood/Polygram

(Continued from page 3)

The Robert Stigwood Group and Warners Communications, Inc. will continue their close collaboration in all areas of the entertainment industry. Warner Communications' subsidiary Atlantic Records will continue to distribute RSO Records in the U.S.A. and a program of joint film production with Warner Bros. will be announced shortly.

Classical Samplers Planned by RCA

■ NEW YORK — Beginning with August, RCA Records has re-instituted the program of preparing classical sampler albums containing excerpts from each of its new releases.

The first sampler has been sent to some 800 retail buyers, dealers, RCA field sales force and promotion men. It is designed to give these people advance familiarity with forthcoming product in advance of solicitation by RCA salesmen.

The announcement of the samplers was made by Ernie Gilbert, director of Red Seal marketing, who said the samplers were a further extension of an information flow designed to make key people in the industry better aware of RCA's product.

Claridge Sets Release

■ LOS ANGELES — Claridge Records is rush releasing the new Jerry Corbetta/Sugarloaf single, "I Got A Song," which has been culled from their lp, "Don't Call Us, We'll Call You," and the debut single of the Citizens Band, entitled "Daily News," announced Frank Slay, president of Claridge Records.

Jerry Corbetta/Sugarloaf are currently in the studio working on their forthcoming lp which will be produced by Slay. Jerry Corbetta is also currently featured as guest vocalist on the new Disco Tex and The Sex-O-Lettes single "Jam Band."

Slay is also preparing a greatest hits package on Freddie Cannon for Polydor of Germany. Slay produced all of Cannon's hits on Swan during the early sixties including "Palisades Park," "Talahassie Lassie," and "Way Down Yonder in New Orleans."

Performers Royalty

(Continued from page 3)

a procedural vote. (The Senate Commerce Committee asked for the deletion of the performers royalty because hearings had not been held on the idea. At the time, members of the Commerce Committee said their decision was not based on whether or not artists deserved payment, but on the fact that they did not have sufficient time to consider it.)

Two of last year's "nay" votes on the Senate Judiciary Committee are gone this year: Sen. Sam Ervin (D-N.C.) has retired and Sen. Edward Gurney (R.-Fla.) did not run for re-election after he was indicted on kickback charges. Without those two votes, the performers royalty would likely pass Judiciary muster. But Scott fears taking his fight to the floor before the House has acted. If he loses on the floor, and assuming the House passes it, Congressional rules prohibit the conference committee from reinstating a provision that has already been defeated.

If the House decides in favor of the artists and record companies and there's been no Senate vote on the proposal, Scott can then ask the conference committee to put the performers royalty into the compromise bill. The Senate would then have to vote down the entire omnibus package to prevent the royalty from becoming law. And the labor forces say if their royalties are not included in the compromise bill, they'll lobby for defeat of the package. "The bill is a

Eight LP Release Set by London

■ NEW YORK — Herb Goldfarb, vice president, sales and marketing for London Records, has announced an eight album release by the company in August.

Featured in the release are albums by a variety of artists on a variety of London labels, including: Al Green, "Al Green Is Love" and the Bill Black Combo, "The World's Greatest Honky Tonk Band," both on Hi; "Sometimes Words Just Get in the Way," by Orion, on the Phase 4 label; Bernard Herrmann with "The Mysterious Film World of Bernard Herrmann;" three classical lps, "Rimsky - Korsakov: Scheherazade," "Gershwin: Rhapsody in Blue" and "Pachelbel: Canon and Other Baroque Favorites," and a best selling hits album from 10cc, "10cc."

Daniels Goes Gold

■ NEW YORK—The Charlie Daniels Band's Kama Sutra album, "Fire On The Mountain," has been certified gold by the RIAA.

faulty one without it," a labor lobbyist said last week.

Scenarios

There are likely scenarios for the performers royalty. Most of this political maneuvering will not take place until early spring probably. And furious lobbying will not begin until after the respective Judiciary Committees vote the bill out onto the floors of both houses.

It's exceedingly difficult to get members to commit themselves on the performers royalty question—that's not the way things work in Washington. Congressmen don't decide which way to vote, the common wisdom goes, until they have to.

"They've avoided a hard decision on this for a long, long time," one labor spokesman said last week. "It's time they put up or shut up."

ASF

(Continued from page 3)

287 winners. An entrance fee of \$10.85 is charged for each song submitted to the Festival.

The number of entries has remained approximately equal to the number of contestants who entered the contest in its first year, a disappointment to Serling Recreation Organization, the firm that backs the Festival. A substantial sum was spent by the firm on advertising and promotion in the months prior to the deadline for contestants. In addition to the more than \$600,000 in revenue that the American Song Festival has derived from entry fees, the company is still negotiating for television rights. According to Danz, verbal commitments have been made for the show, although nothing has been finalized. The show will be aired in a late-night or daytime slot.

One change in the Song Festival's approach has been to delay the announcement of performers who will appear on the televised awards presentation. Performers will be set following the announcement of semi-finalists on September 21, said Danz, and the choice of performers may be influenced by the material selected in the semi-final competition.

Presidency

The presidency of the Song Festival will be left open for the present, according to Danz, and will probably be filled in the future by a name songwriter. Malcolm Klein resigned the post to form his own management consultancy firm, Malcolm Klein and Associates; he will continue to serve as a consultant to the Festival and as a producer of the televised awards show.

TBS Steps Up Rock Sessions

By ELIOT SEKULER

■ LOS ANGELES—The Burbank Studios recording complex, long considered among the top sound-track studios, has been revamping its facilities and image in an aggressive effort to attract more rock business to its cavernous plant. While several artists have been recording on the TBS stages—James Taylor and the Doobie Bros.' current lps were done there; Jimmy Cliff and Bobby Keys have recently completed work—the image of TBS has remained tied to its soundtrack production.

"The size of the film studio complex and the tight security tend to scare rock musicians off at first," said Jim Winfree, recording chief for TBS. "Once they get here and see what's available in the way of facilities and realize that the security people aren't going to bother them I think they enjoy working in this environment."

One of the moves that Winfree has recently made towards bringing in more rock business has been to bring in engineer Richie Moore as staff mixer and equipment expert. Moore's background includes extensive engineering experience at studios like Heider's, Clover, Village, Sunset Sound, Olympic and EMI in London, and with artists that have included the Rolling Stones, War, Eric Clapton, Canned Heat and Ella Fitzgerald. He was most recently senior mixer/engineer at Kaye-Smith in Seattle.

Equipment Revamping

Moore is currently engaged in re-equipping The Burbank Studios' two sound stages and dub-down room. Scoring One, a 20,000 square foot room that accommodates up to 100 musicians, will be equipped with an API custom console, providing 40 input channels and 30 outputs. Scoring Two, a smaller (approximately 5500 square feet) facility, is presently equipped with a quad-8, 32 input, 24 output console with compumix. Both rooms have 45 foot ceilings, eliminating the need for traps and providing better sound expansion. The dub-down room offers an automated mixing system and 32 input machine. All equipment is interchangeable and all three rooms are set up for mixing as well as recording.

Said Moore, "We're not just replacing equipment but rebuilding the whole facility, updating as much as possible. Whether our client is a big orchestra or a small ensemble, they'll find the best facility in town in terms of comfort and quality."

Moore emphasized that the

size of the two TBS stages offers advantages to relatively small rock groups as well as orchestras. Leakage can be controlled in a large room with minimized use of baffles; paradoxically, a large room can afford a group a more intimate feeling while recording.

Studio Costs

The cost of studio time at TBS, \$125 for daytime work, \$150 at night (the dub-down room has a \$60 day, \$65 night-time charge) includes the use of all TBS facilities; the only additional charge is for tape, and Moore was only half-facetious when he said "we'll throw in the kitchen sink if you need one. We can get time to make up one over in the prop department."

The efforts of Winfree and Moore have already resulted in a step-up of activity. Neil Sedaka has booked the studio for his upcoming album, and Brian Wilson, together with Van Dyke Parks, will be going in to cut an album for Warner Bros. George Martin has used the facility to rehearse America and Proctor and Goodman have been mixing their new live album for Columbia.

No Roses



With the hayfever season in tow Playboy recording artist Charlie Kulis (center) brought no roses to Record World in New York, marking the release of his latest single, "Save A Rose For Me." With Kulis, also bearing no flowers, were producers Neil Portnow (left) and publisher Eddie O'Loughlin.

Brown Forms Piroette

■ SYDNEY, AUSTRALIA — Chelsea Brown, an American performer who has been performing in Australia for the last four months, has announced the formation of Piroette Records here, to be distributed by Festival Records.

Initial Release

Ms. Brown, in conjunction with her personal manager, Kel Hirst, has formed the company to record her own records as well as other Australian artists. The company's first release, slated for this month, is entitled, "The Two Sides Of Chelsea Brown."

MCA Names 'Licensee of the Year'



MCA Records, Inc. has announced that Gallo (Africa) Ltd. is the recipient of MCA's annual "Licensee of the Year Award" for 1974. The decision, made by J.K. Maitland (MCA Records' president), Lou Cook (MCA vice president administration) and Lee Armstrong (MCA vice president international), is predicated on the licensee's efforts to expand sale of product by new MCA artists in each territory. Gallo (Africa) Ltd. is headed by managing director David Fine. Pictured, from left, are Armstrong and Maitland, holding this year's award.

Police Arrest 5 In Piracy Raids

■ COMPTON, CAL.—Police here raided a distributorship and three retail outlets, seizing more than 2000 allegedly pirated tapes and arresting five persons on charges of violating California's anti-piracy statute.

The locations raided included: Woolford Products, Unlimited, 1227 Castlegate here, at which more than 200 tapes were seized and Frederick Woolford was arrested; Soul Explosion, 121 Long Beach Blvd. here, where police grabbed close to 1600 tapes and arrested Charles Moore and Doris Edmonds; B&B Music House, 1800 E. Alondra here, at which more than 250 pirated tapes were taken and Brenda D. Williams was arrested; and Sights & Sounds, Unlimited, 104 Compton here, where 30 tapes were confiscated and Sandra Reed was arrested.

Mirabai Movin'



As her debut album on Atlantic Records, "Mirabai" (produced by Bob Johnston), gathered airplay, singer-songwriter Mirabai began an extensive series of engagements outside of the New York area. She recently played three nights (six sold-out performances) on a bill with Tim Moore at suburban Philadelphia's Main Point Club. Shown backstage at the club are, from left: Air personality Jenny Berger of Philadelphia's WMMR-FM, Mirabai and Main Point owner Bill Scarborough.

World Series Celebs



Mercury recordings artists Bachman-Turner Overdrive recently broke all attendance records when they headlined The World Series of Rock at Three Rivers Stadium in Pittsburgh on July 19. According to Rich Engler of DiCesare/Engler Productions (promoter of the date), 50,000 people attended the event, which began at 12:30 in the afternoon and was climaxed by BTA's appearance that evening. Shown at Three Rivers Stadium (from left) are: Bruce Allen, manager of Bachman-Turner Overdrive; Rich Engler; and Randy Bachman.

Execs Club

(Continued from page 4)

Letters from the music industry division will be going out to a select group of executives. If any executive is desirous of making his \$100 contribution and becoming a member of the music industry's "Executives Club" prior to the arrival of his personal letter, he can do so making his check payable to the "Isarel Emergency Fund (Executives Club)" and sending it immediately to the Music Industry Division, Room 308, UJA-Federation, 220 West 58th St., New York, N.Y. 10019.

C.J. Strauss Signings

■ NEW YORK—C.J. Strauss & Co. has announced the signing of Shirley Bassey (United Artists) and Janis Ian (Columbia) to public relations representation.

Special Poster Set By Lee, Flower Hour

■ NEW YORK—Lee Jeans, which joined the King Biscuit Flower Hour as a sponsor in January, 1975, will be publicizing their relationship with the radio show by giving away a specially designed, 4-color, experimental poster, it was announced by Peter Kauff, the show's producer.

Conceived by Lee Jeans' account executive at Bozell and Jacobs, Dick Parker, and designed by the ad agency's art director, Newton Reeves, in conjunction with Lee's ad director, Jim Londerholm, the 22" x 34" poster features as a centerpiece a photo of a specially created effect captured by award-winning illustrator-photographer Ryszard Horowitz, who photographed the sparks shooting from a charged, exposed condenser with suitable color reflecting backdrop.

Copies Available

Copies of the resulting poster will be on display and available free at each of the 20,000 Lee Jeans outlets within the listening range of the 175 radio stations that carry King Bisuit. Each station carrying the D.I.R.-syndicated show will also receive copies.

Skynyrd Sets Tour

■ NEW YORK — Lynyrd Skynyrd has been slated to play a series of major stadium concerts beginning in Tampa, Florida's Tampa Stadium on August 16 where the seven member group will headline. They are also scheduled to headline on August 19 at the Civic Arena in Charleston, West Virginia.

This tour will be the group's last until early next year. An extensive European tour is currently being planned.

Dialogue (Continued from page 106)

Wilson: The industry right now is in a very troubled situation, because the radio stations are going through a lot of changes. They're not playing as many records as they used to and it's causing the record companies to cut back their personnel. Naturally, that's affecting the r&b departments a great deal. To see the r&b stations cut back their playlists to the same extent as the top 40 stations is depressing. I think that a black station should be programming for black people. I don't think that the answer to their problems lies in cutting their playlists back to 20 or 30 records. I think a reasonable rotation would be 40 or 50 records and that if they played the music, they'd get the ratings. I listen to radio now and think that sooner or later black radio could become automated; it would be easier and cheaper to do that, and then we'd be faced with another unemployment factor. Now take a station like KGFI; they play about 40 or 45 records plus album cuts and they sell. That's a reasonable rotation.

RW: Where are you finding the playlists tightening the most?

Wilson: It's happening in almost all major markets and I don't see the reasons for it. They understand it better than I do because I'm a record man; I'm not in radio. But I think that if a station believes in a record, they should play it without waiting to see if the other station does. ☺

Jepron Productions Sets Pop Festival

■ NEW YORK — Jepron Productions, a newly-formed concert promotion and artists management company, is coordinating the First Annual New York Pop Concert, an all-day music festival scheduled to take place at Freeport Raceway on Sept. 1, 1975 (Labor Day).

A Jepron spokesman reports an estimated one dozen acts will perform during the concert. Acts already signed include Melanie, the Nitty Gritty Dirt Band, Orleans, Tom Paxton, Batdorf & Rodney, Barnaby Bye, Aztec Two-Step, Outlaws, Sky King and Jayne Olderman.

The theme of the concert is to highlight a number of well known groups and surprise artists at a reasonable price rather than centering attention on the appearance of one or two superstar attractions. General admission tickets will be sold at \$6 with a \$7 ticket available at the gate.

Allen Awarded



At his recent opening at the Roxy, A&M artist Peter Allen is shown receiving a BMI Certificate of Achievement for performances on his song, "I Honestly Love You," recorded by Olivia Newton-John. Attending the presentation were from left Ron Anton, vice president of performing rights; Rick Riccobono, director, performing rights; Peter; Meyrick Smith, performing rights; and Jerry Barry, co-writer of "I Honestly Love You."

CLUB REVIEW

Wyler & Ford Have a Future

■ NEW YORK — Gretchen Wyler and Nancy Ford have been writing together for some time now. The reason why the recording industry may not be that familiar with their names is because their works have revolved around efforts on the Great White Way—the Broadway musical "Shelter" for one, and, better known is their work on "The Last Sweet Days of Isaac," for which they wrote the book and music, and won an Obie in addition to other awards. Their collaborations now, however, are on a much more personal level — dealing primarily with the role of the liberated woman—these dual efforts soon to be available to the record-buying public via their currently being recorded album on RCA, with Genya Raven holding the production reigns. This reviewer, however, had the pleasure of a sneak preview performance during a recent engagement (30) by Wyler

& Ford at the Cookery.

The evening's performance kicked off with "You've Been A Long Time Gone," with Wyler on lead vocals and Ford on piano and contributing vocally with soft harmonies. The lyrics of that song were intensely personal, and that intimate feel continued throughout their repertoire and in their onstage manner. "Blackberry Wine" followed, and, being one of the evening's finer songs, truly transmitted a special warmth that seemed characteristic of their appeal. Another tune, "Easy Love," sounded in song very much like the material of Fairport Convention. "Do Watcha Gotta Do (To Make Yourself Happy)" dealt with the relationship of a younger man with an older woman and was spiritedly rendered, and "Whole Woman" was perhaps their most obvious stance on the changing roles of women.

The audience loved them, cheering for more after a second encore. Don't worry, there will be more coming soon, through a well-deserved recording contract.

Roberta Skopp

South Eastern Export Opens Largo Warehouse

■ TAMPA, FLA. — South Eastern Export, Inc., a new company formed to engage in the sale of new and rebuilt record pressing equipment and supplies in the U. S. and Latin American countries, has opened an office and warehouse at 9770 Ulmerton Road in Largo, Fla. Earl Brane is manager of the operation and will supervise the rebuilding of used equipment.

Partners

Partnered in the export operation are Edward R. Bosken, president of Queen City Albums, Inc., and QCA Records, Inc., Cincinnati, and Mateo San Martin, head of South Eastern Records Mfg., Opalaka, Fla. The pair recently formed QCA-South Eastern, a new Florida corporation, to manufacture and distribute 8-track tapes and cassettes in the United States.

Sales and billings are handled out of QCA's Cincinnati office, with the manufacturing and distribution confined to South Eastern's Opalaka plant.

Capt. & Tennille Gold

■ LOS ANGELES — "Love Will Keep Us Together," the first album by A&M artists the Captain and Tennille, has been certified gold by the RIAA.

Edge Adds Bulifant

■ LOS ANGELES — Edge Records has signed actress-singer Joyce Bulifant. Ms. Bulifant is recording her first single for Edge, "I Feel Love," the theme from the motion picture "Benji," backed with "Why's My Daddy Gone?" an original composition. The record was produced by Edge's Ed Hansen with arrangements by Billy Adams.

Pablo Cruises

■ LOS ANGELES — A&M artists Pablo Cruise are about to embark on a national tour with Ode artists Cheech and Chong. The group has just released its first A&M album "Pablo Cruise."

Rod's Squad



Pictured from left, RW's David McGee, WNEW-FM personality Alison Steele, Rod Stewart and Warner Bros. national promotion director Don McGregor are seen at a luncheon and album preview sponsored by Warner Bros. to let members of the press and radio world have a chance to hear "Atlantic Crossing," Stewart's first Warner Bros. solo album.

Mid-State Distributing Names Silverman Pres.

NEW YORK — Jack Silverman has been named president of Mid-State Distributing Company, a division of ABC Record and Tape Sales Corp., it has been announced by Michael P. Mallardi, president of the corporation. Silverman continues in his present capacity as vice president, mid-west region, of ABC Record and Tape Sales Corp.

Mid-State Distributing Company distributes consumer and industrial electronic products and accessories through its eleven branches in Iowa, Missouri and Wisconsin. It also services customers in Washington, Oregon and parts of Idaho through Western Appliance Distributors, whose operations have been consolidated under Mid-State.

Mallardi also announced the promotion of Roy Pockrandt to vice president of Mid-State Distributing Company. Pockrandt joined Mid-State in 1956 and has been general manager prior to his promotion.

Touting the Trammmps



The Trammps were recently welcomed to Atlantic Records with a party thrown in the group's honor at New York discotheque Cecil's. Pictured at the event, also celebrating the release of the Trammps' first Atlantic single, "Hooked For Life"/"I'm Alright," are, from left: Earl Young (lead bass singer and co-producer), Golden Fleece staff songwriter Alan Felder, Ronnie Baker (co-producer), Norman Harris (co-producer) and Atlantic director of artist relations Barbara Jean Harris.

Melanie C'right Deal

NEW YORK — Johnny Bienstock, executive vice president of the Leiber-Stoller-Bienstock organization has announced that the company has acquired worldwide rights to 60 of the songs of the Amelania Music catalogue. The songs involved are all written and composed by Melanie, and include such hits as "Look What They've Done To My Song, Ma."

Yellow Dog Music

The copyrights have been assigned to Yellow Dog Music Inc. for the United States and Canada, to Carlin Music Corp. for the United Kingdom, and to the other various Leiber-Stoller-Bienstock foreign affiliates and licensees for the rest of the world.

Gerald Loeb Dies

NEW YORK — Gerald Loeb, former purchasing manager for the American Society of Composers, Authors and Publishers, died in New York City after a long illness. Loeb, who succumbed to cancer, was 75.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

A POOR MAN'S WOMAN (Jeanne Pruett, BMI)	54	LET THE LITTLE BOY DREAM Jim Malloy (DebDave, BMI)	33
ALIMONY (TRO/Hollis, BMI)	40	LET'S TURN THE LIGHTS ON (First Generation, BMI)	73
ANOTHER WOMAN Crews, Gilmer & Browder (Dan Penn, BMI/Buzz Cason, ASCAP)	7	LOOK AT THEM BEANS Don Davis (Tree, BMI)	52
BACK IN THE U.S.A. Norro Wilson (Chuck Berry/Arc, BMI)	43	LOVE IN THE HOT AFTERNOON Bob Webster & Russ Reeder (Jack, BMI)	6
BANDY THE RODEO CLOWN Ray Baker (Acuff-Rose, BMI)	23	LOVE IS STRANGE (Ben Chazi, BMI)	30
BECAUSE WE LOVE Jack & Misty (Birdwalk, BMI)	83	LOVIN' YOU IS ALWAYS ON MY MIND (Alhond, BMI)	67
BLUE EYES CRYING IN THE RAIN Willie Nelson (Tree, BMI)	34	MAKE IT EASY ON YOURSELF Huffman & Jennings (Act 1, BMI)	100
BLUES STAY AWAY FROM ME Charlie McCoy (Fort Knox, BMI)	96	MEMORIES OF US (Tree, BMI)	42
BOOGIE WOOGIE COUNTRY MAN Jerry Kennedy (Danor, BMI)	27	MOLLY (Mynowa, BMI/Oeloso, ASCAP)	58
BOUQUET OF ROSES Eddie Kilroy (Hill & Range, BMI)	16	MOVIE MAGAZINE STARS IN HER EYES Eddie Kilroy (Tree, BMI)	78
BRINGING IT BACK Owen Bradley (Silverline, BMI)	50	MOVIN' ON Fuzzy Owen (Shade Tree/Kipeth, BMI)	68
DAYDREAMS ABOUT NIGHT THINGS (Chess, ASCAP)	31	MY MUSIC Jim Williamson & Bill Compton (Jasperilla/Gnossos, ASCAP)	95
DEAL Jerry Kennedy (Hallnote, BMI)	9	OH, HOW LOVE CHANGES (Acuff-Rose, BMI)	53
DEAR WOMAN Norro Wilson (Al Gallico/Algee, BMI)	15	ONE MONKEY DON'T STOP NO SHOW Owen Bradley (Forest Hill, BMI)	46
DON'T CRY JONI Owen Bradley (Twitty Bird)	57	PLEASE MR. PLEASE John Farrar (Blue Gum, ASCAP)	4
DON'T DROP IT Sonny James (Elvis Presley/Rumbalero, BMI)	82	PUT ANOTHER LOG ON THE FIRE Tompal Glaser & Shel Silverstein (Evil Eye, BMI)	18
DOOR NUMBER THREE Don Gant (ABC-Dunhill/Red Pajamas, ASCAP)	87	RED ROSES FOR A BLUE LADY Dick Glasser (Mills, ASCAP)	85
DREAMING MY DREAMS WITH YOU Waylon Jennings & Jack Clement (Jack, BMI)	49	RHINESTONE COWBOY Dennis Lambert & Brian Porter (20th Century/House of Weiss, ASCAP)	2
EASY Troy Seals (Danor, BMI)	70	ROCKY Roy Dea and Dickey Lee (Strawberry Hill, ASCAP)	75
EVEN IF I HAVE TO STEAL Dick Heard (Peer, Intl., BMI)	26	SAY FOREVER YOU'LL BE MINE/HOW CAN I Porter Wagoner (Owepar, BMI)	28
EVERYTIME YOU TOUCH ME (I GET HIGH) Billy Sherrill (Algee, BMI/Double R., ASCAP)	64	SHOTGUN RIDER (Mariposa, BMI)	61
FEELIN' Owen Bradley (Danor, BMI)	1	SPRING Billy Sherrill (Galleon/Motola, ASCAP)	8
FROM THIS MOMENT ON Joe Johnson (Four Tay, BMI)	90	STAY AWAY FROM THE APPLE TREE Larry Bcller (Unart/Bougham Hall, BMI)	32
FUNNY HOW TIME SLIPS AWAY Johnny Morris (Tree, BMI)	97	STORMS NEVER LAST Roy Dea (Baron, BMI)	14
GO TO YOUR ROOM AND PLAY Bill Rice (Jack & Bill, ASCAP)	98	TAKE MY HAND (Tree, BMI)	60
HEART TO HEART Jim Foglesong (Short Rose, ASCAP)	65	THAT'S JUST MY TRUCKIN' LUCK Ricci Mareno (Chess, ASCAP)	79
HE LOVES ME ALL TO PIECES J. Howard and C. Fields (Sandburn/Music Craftshop, ASCAP)	74	THAT'S WHEN MY WOMAN BEGINS (Ricci Mareno, SESAC)	36
HELLO LITTLE BLUEBIRD Stan Silver (Prima Donna, BMI)	13	THE BARMAID Charlie Rich & Sy Rosenberg (Tennessee Swamp Fox, ASCAP)	29
HELP YOURSELF TO ME (MaRee/Porter Hones, ASCAP)	80	THE FIRST TIME George Richey (Hartline, BMI)	12
HELPLESS Glenn Sutton (Four Star, BMI)	99	THE SAME OLD STORY Dick Glasser (Hank Williams, Jr., BMI)	39
HERE I AM IN DALLAS (H. Williams, Jr., BMI)	41	THE SEEKER Porter Wagoner (Owepar, BMI)	5
HIJACK (Hanks, BMI)	89	THE TELEPHONE Chet Atkins & Jerry Reed (Vector, BMI)	59
HOME Owen Bradley (King Coal, ASCAP)	44	THINGS Ken Revercomb (Hudson Bay, BMI)	25
I HOPE YOU'RE FEELIN' ME (Don Williams, BMI/Have-A-Tune, ASCAP)	48	THIRD RATE ROMANCE Barry Burton (Fourth Floor, ASCAP)	17
I LOVE THE BLUES AND THE BOOGIE WOOGIE Ron Chaney (Chappell, ASCAP)	10	THIS HOUSE RUNS ON SUNSHINE Norro Wilson (Al Gallico/Algee, BMI)	94
IF I COULD HAVE IT ANY OTHER WAY (Contention, SESAC)	81	THIS IS MY YEAR FOR MEXICO (Jack Music, BMI)	51
IF I COULD ONLY WIN YOUR LOVE Brian Ahern (Acuff-Rose, BMI)	21	(TURN OUT THE LIGHTS AND) LOVE ME TONIGHT Don Williams (Hall-Clement, BMI)	71
IF YOU EVER CHANGE YOUR MIND (Keca, ASCAP)	72	WANTED MAN Joe Johnson (Four Tay/Locomotive, BMI)	45
I'LL BE YOUR STEPPING STONE Norro Wilson (Central Songs, BMI)	38	WASTED DAYS AND WASTED NIGHTS Huey P. Meaux (Travis, BMI)	3
I'LL GO TO MY GRAVE LOVING YOU Jerry Kennedy (American Cowboy, BMI)	19	WHAT I KEEP SAYIN' IS A LIE M. Moore, B. Wayne (Al Gallico, BMI)	84
I'M READY TO YOVE YOU NOW (Chess, ASCAP/Gem, BMI)	88	WHAT IN THE WORLD'S COME OVER YOU George Richey (Starfire, ASCAP)	47
I'M SORRY Milt Okun (Cherry Lane, ASCAP)	86	WOMAN IN THE BACK OF MY MIND Jim Vinneau (Sawgrass, BMI)	11
I'M TO USE TO LOVING YOU Glenn Kenner (Ben Peters, BMI)	37	YOU CAN'T FIND LOVE (IN THE YELLOW PAGES) Bergen White (Kenny Nolan/Coral Rock, ASCAP)	91
IT MUST HAVE BEEN THE RAIN Jimmy Bowen (Keca, ASCAP)	56	YOUR LOVE'S BEEN A LONG TIME COMIN' Carmol Taylor (Algee, BMI)	92
IT'S ALL IN THE GAME (Warner Bros., ASCAP)	69	YOU'RE MY RAINY DAY WOMAN Don Grant (Jack & Bill, ASCAP)	62
I'VE NEVER LOVED ANYONE MORE Glenn Sutton (Window/Screen Gems-Columbia, BMI)	22	YOU'RE NOT THE WOMAN YOU USED TO BE Walter Haynes (Forest Hills, BMI)	20
JUST GET UP AND CLOSE THE DOOR Jerry Kennedy (Window, BMI)	63	YOU BELONG TO ME Chet Atkins (Ridgeway, BMI)	55
LESS THAN THE SONG George Richey & Norro Wilson (Lady Jane, BMI)	66	YOU NEVER EVEN CALLED ME BYMY NAME Ron Bledsoe (Kama Rippa/Turnpike Tom, ASCAP)	24
LET ME TAKE CARE OF YOU Earl Richards (Golden Horn/Red Hurricane, ASCAP)	93		

Fox To Score New 20th Film

NEW YORK—Charles Fox has been signed to compose the music for the 20th Century Fox film "The Duchess and the Dirtwater Fox," starring George Segal and Goldie Hawn. In addition to scoring the film, Fox will collaborate on a song with Sammy Cahn and Melvin Frank, which will be sung by Ms. Hawn in the film.

Holiday Forms Pubs

LOS ANGELES — Solid Sound Music (ASCAP) and Great Day Music (BMI) music publishing firms, have been formed by songwriter/producer Jimmy Holiday here. Holiday, who has written such songs as "Put A Little Love In Your Heart," "All I Ever Need Is You" and "God Bless The Children" will be signing other writers for representation in the publishing field.

Dissension Marks NACSAPE Meet

■ NASHVILLE — In what one promotion man described as "a fiasco," the NACSAPE (National Association of Country Sales and Promotion Executives) meeting ended Wednesday (6) with several members publicly resigning and walking out and other members under sharp fire.

Vice president Bill Mack, one of those who walked out, stated his actions came from "the organization not knowing where it was going" and the feedback he has received from key personnel in the industry indicating that statements he had made in the meeting were being told—often erroneously—outside the meetings in attempts to discredit him.

Others have cited that a number of major record companies are not members of NACSAPE.

Larry Baunach, president of the organization, stated after the meeting that letters will be sent to the membership for suggestions for the next meeting and that members had decided the organization should be less educational and more fraternal.

Don Cusic

WLMD Goes Country



WLMD Radio in Laurel, Maryland has announced a complete change-over to country music from an all-talk station after broadcasting the Country Showcase America Jamboree for the past year. Frank Gosman (left), host of the CSA Jamboree, also announced that the Jamboree would be televised in seven additional markets in Maryland for the coming year. At right is Eric Stevens, WLMD program director.

Melodyland Inks Payne

■ LOS ANGELES—The Clive Fox office has announced that artist/writer Ernie Payne has signed a recording agreement with Melodyland Records. The artist is produced by Jerry Styner for Mike Curb Productions.

Payne recently signed to Fox's management firm and publishing firm, administered by Chappell. His first single, "Take Me (The Way That I Am)," is to be released shortly.

Moeller To Relocate

■ NASHVILLE — W. E. Moeller, president of Moeller Talent, has announced that he is moving his agency to Okarche, Oklahoma effective August 18, 1975. Moeller, recognizing the growth of the country music industry in Oklahoma, has decided to move back to his hometown of Okarche.

All of the artists represented by Moeller Talent will continue to have their personal appearances handled by Moeller Talent.

Jack Andrews, vice president of the agency and Moeller's son-in-law, will continue to operate the agency while Moeller is recovering from the stroke he suffered last November.

Gazelle Records Bows

■ NASHVILLE—Fred Kelly, president of Low Key Productions Inc., has announced the formation of Gazelle Records with offices at 2401 12th Ave. S. The new label will be distributed by International Record Distributing Associates.

Mike Shepherd, executive vice president of IRDA, stated that the initial release for Gazelle Records will be "One Night Stand" by former Capitol recording artist Randy Barlow. The record will be shipped in mid-August.

In addition to Gazelle Records, Low Key Productions, Inc. comprises Low Key Promotions and Rebar Music, BMI.

NASHVILLE REPORT

By RED O'DONNELL



■ Loretta Lynn (Lori) Morgan, 16-year-old daughter of George and Anna Morgan, is going to follow in the tuneful tracks of her late father. The Morgans' youngest has signed a recording contract with Four Star Records and a writers deal with Four Star Music Co., both owned by Music Row veteran Joe Johnson.

Bob Jennings, vice president and general manager of the song publishing firm, said that the pretty young singer "likely will go into a studio right away" for a disc session, under the direction of Johnson.

"The signing of Lori was no 'spur-of-the-moment' thing," Jennings explained. "We had been talking with her and George about joining us for several months. We heard her sing on the Grand Ole Opry and at Opryland USA with George. She has a fresh sound, a fresh clean look and a winning personality."

Jennings also was impressed by Lori's writing. "She wrote a fine song called 'A Child's Dream,' that we intend to cut," Jennings said. "She has the potential of being a hit writer."

As for Lori, a high school junior, she said, "You might say I'm going to try to pick up where Daddy left off. However," she added quickly, "I'm also going to pursue my education."

There is a "strong possibility" that Cher will do one of her CBS-TV shows for the 1975-76 season in Nashville. The site will be at the Grand Ole Opry House in early 1976.

Bill Davis, formerly with the Hee Haw production staff, now director of the Cher series, said:

"We have 'roughly planned' 10 specials—shows with particular themes—for next season and one of them is an all country music show. We talked it over with Cher and she is all for it. Naturally, we'll feature country music entertainers as guest stars.

"Tentatively," Davis said, "we have planned to tape the show in early January, for possible showing in February or March."

Ballantine Books has published a paperback edition of "The Grand Ole Opry Murders" by Marvin Kaye . . . The role (Haven Hamilton) that Henry Gibson portrays in the "Nashville" movie is said to be a generalized take-off on Opry veteran Hank Snow. Whatever, Hank isn't too concerned, if at all.

"I've been told Henry Gibson's characterization imitates me in some respect," Snow says. "However, that doesn't bother me. Some of the best country artists include an impersonation of me in their acts. But I just keep movin' on. I consider it a compliment. At least they know who I am."

No doubt about it, Sue Thompson's latest single for Hickory Records is big. One side is titled "Big Marble Murphy" and the other "Big Daddy," written by Acuff-Rose writers Dallas Frazier and John D. Loudermilk, respectively.

Nashville Brass leader Danny Davis recovering from three broken ribs suffered in a freak accident. It seems that after a TV appearance at Cypress Gardens, Ga., Danny was dining at a nearby restaurant when he began choking on a potato that lodged in his throat.

A friend at the table, hep on first-aid technique, began shaking Danny—and perhaps saved his life. The docs didn't rule out the possibility.

It was, if you want to look at it thataway, a case where the remedy (Continued on page 116)

COUNTRY PICKS OF THE WEEK

SINGLE BILL ANDERSON, "THANKS" (Famous, ASCAP). Whisperin' Bill sings out loud and clear all the blessings in his life—from good crops to a good woman. This has all the makings to be a super smash, perfect drive-time sound with its super production and up-tempo melody. Everybody's gonna be shoutin' about whisperin'! MCA MCA-40443.



SLEEPER BEN REECE, "MIRROR MIRROR" (Soundwaves/Craftshop, ASCAP). Already a monster in the Houston area, this could easily be a big hit nationwide. Super country ballad will have all ears tuned its way with the hook message. Well worth taking a chance here — it's got all the ingredients for a country smash. 20th Century TC-2227.



ALBUM LONZO & OSCAR, "TRACES OF LIFE." Long known as one of the premier comedy duos in country music, Lonzo & Oscar shift direction here and present a serious album. The result is some of the finest harmony heard anywhere. Highlights are title cut, "Lubbock" and "I Hear Your Railroad Whistle." GRC GA 10014.

• LONZO & OSCAR
TRACES OF LIFE



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KBUL, Wichita	KSPO, Spokane	WIRE, Indianapolis
KCKC, San Bernardino	KTTS, Springfield	WJJD, Chicago
KCKN, Kansas City	KVET, Austin	WJQS, Jackson
KENR, Houston	KVOO, Tulsa	WMAQ, Chicago
KIKK, Houston	KWMT, Ft. Dodge	WMNI, Columbus
KJJJ, Phoenix	WAME, Charlotte	WMC, Memphis
KKYX, San Antonio	WBAP, Ft. Worth	WPNX, Columbus
KLAC, Los Angeles	WCMS, Norfolk	WSDS, Ypsilanti
KLAK, Denver	WGBG, Greensboro	WSLR, Akron
KOYN, Billings	WHK, Cleveland	WSUN, St. Petersburg
KPIK, Colorado Springs	WHOO, Orlando	WUBE, Cincinnati
KRAK, Sacramento	WHN, New York	WUNI, Mobile
KRMD, Shreveport	WINN, Louisville	WWOK, Miami
KSMN, Mason City	WEND, Nashville	WWVA, Wheeling
KSOP, Salt Lake City		

SURE SHOTS

Jessi Colter — "What's Happened To Blue Eyes"

Billy Swan — "Everything's The Same (Ain't Nothing Changed)"

LEFT FIELDERS

Pal Rakes — "Live It Up"

Brush Arbor — "Old Fashioned Few"

Fearless Forecast: Again looking like a good chart item is Billy Larkin with "Indian Giver." He's giving listeners what they want at WINN, KCKC, KSPO, KSOP, WUNI and WUBE.

Kitty Wells with "Anybody Out There Wanna Be A Daddy," is beginning to get heavy play and requests. Added play at CCKN and KTTS; charting at WENO.

Bobby Goldsboro is gaining definite interest with "I Wrote A Song"! Picks at WPNX and WUNI; play at KSMN.

"Don't Stop Loving Me" by Don Gibson is sure to be a chartmaker soon with new action at KRMD, WGBG and KSMN!

Brian Collins and "Faithless Love" making great strides! New play in Salt Lake City, Houston and San Antonio!

Everybody listen! "Shhh" by Kathi Barnes will prove to be a charter soon! Added play at KRMD, KKYX, CCKN, KSOP and WJQS.

Jim Mundy's "Blue Eyes And Waltzes" still pulling in strong support with airplay at KPIK, KSMN and WCMS! Pick at KOYN!

Lois Johnson has more than "Hope For the Flowers"! Play at KRMD, KSOP and KSPO; pick at WMNI!

AREA ACTION

Margo Smith — "Paper Lovin'" (WUBE)

Stoney Edwards — "We're Learning How To Smile Again" (WCMS)

Fargo & Fans



ABC Dot artist Donna Fargo is shown signing autographs for fans at Great Adventure's Great Arena. The Arena is being featured as a new venue for rock concerts. It seats 6000.

Hall of Fame Planned in Pa.

■ NEW KENSINGTON, PA. — A Pennsylvania Country Music Hall of Fame is being established near New Kensington, Pa., by Howard Vokes. Vokes, long a crusader for "traditional" country music, plans to induct country artists, both deceased and living, into the Hall of Fame.

Vokes Music

The building will also house the entire Vokes Music operations, including two record firms, a publishing outlet, booking agency and promotional department.

The Bear Facts



During the hectic pace of Charley Pride's recent sold out concert tour of Australia, RCA in Australia was able to give him a little sanctuary—sanctuary being a visit to the Lone Pine Koala Sanctuary in Brisbane. Shown (from left) are Colin Crymble, Queensland sales manager, RCA; Pride, with his hands full of Koala; Peter Harding, promotion director for RCA Australia; and Frank Mancini, division vice president, artists relations, RCA Records, who made the Down Under trip with Pride.

Country Show Planned For Lincoln Center

■ NEW YORK — Lincoln Center will be the site of a country music show (the first in the performing arts center's history) on Tuesday evening, August 12. The free concert will be emceed by Stan Martin of WKTU-FM and will headline Hickory recording artist Don Gibson.

Appearing with Gibson will be Walt Conklin and Willie Samples & the Examples, Breakfast Special and the Central Park Sheiks. The outdoor performance is being presented by Richie Allen Seinfeld and "Friends of Country."

Monument Moves

■ NASHVILLE—Monument Records has moved into new offices located on Nashville's Music Row. The new address is 719 16th Avenue South; phone: (615) 244-6565.

WIRE Picnic Draws Thousands

■ INDIANAPOLIS, IND. — Over 50,000 people attended radio station WIRE's "I Like You" picnic here July 28, with the 10 hour event presenting music from Don Williams, Susan Raye, Mel Tillis, and a number of acts from Indiana.

The "I Like You" picnic, which was free with a sticker, was held in the American Hermitage Park and raised thousands of dollars by sponsoring booths at the park containing games, displays, etc.

The day's highlight was Indianapolis Mayor Richard Lugar proclaiming July 27 as "I Like You" day in Indiana.

Two-Day Festival Planned in Atoka

■ ATOKA, OKLA. — Plans have been announced for a two-day country music festival near Atoka, Oklahoma that is expected to draw between 20,000 and 50,000 people for the Labor Day Weekend.

The festival, "48 Hours in Atoka," is being booked by Terry Cline, agent for the Jim Halsey Company, and a group of Dallas-based investors headed by attorney Jerry Nix. The festival has the endorsement of the Atoka Chamber of Commerce.

West coast Emmy-winning producer, Ray Clevenger has been engaged as technical director for the festival, in charge of sound, staging, lighting and site specifications.

Heading the show are Willie Nelson, Waylon Jennings, Jerry Jeff Walker, Freddy Fender, Larry Gatlin, Jessi Colter and Don Williams. Others appearing include Red Steagall, Johnny Duncan, David Allan Coe, the Don White Band, Debbie Campbell and Freddy Weller.

The festival will include a Sunday morning gospel sing. A 100 foot long hickory-smoked barbecue will be set up and camping facilities and a concession area will be provided, according to sponsors. The show is slated for August 30-31 in a meadow near Atoka, near Oklahoma Highway 43.

Wilson Opens Office

■ NASHVILLE — Happy Wilson has announced the opening of a new office in the CMA Building, 1511 Sigler St., Suite 203, for Gene Goodman's Regent Music, ARC Music and Jewel Music.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

JESSI COLTER—Capitol P-4087

WHAT'S HAPPENED TO BLUE EYES (Baron, BMI)

Jessi follows up "I'm Not Lisa" with a number equally as strong. She'll have no trouble scoring again with this.

CHIP TAYLOR—Warner Bros. WBS 8128

BIG RIVER (Hi Lo, BMI)

The old classic by Johnny Cash gets some new hit treatment from Chip. Roll on, big river!

TANYA TUCKER—MCA MCA-40444

SAN ANTONIO STROLL (Unichappell, BMI)

Easy flowing number from Tanya should give her an easy stroll to the top. Shuffle beat is perfect for drive-time.

JEAN SHEPARD—United Artists UA-XW701-Y

I'M A BELIEVER (IN A WHOLE LOT OF LOVIN') (Birchfield, BMI)

It looks like Jean is slippin' away for another hit. Cute lyrics add sugar and spice to this up-tempo number.

MELODY ALLEN—Mercury 73701

TWO LITTLE FACES (Chisholm/Saucer, BMI)

Solid country sound is right down the pike for a hit as Ms. Allen tells of a problem with cheatin'. Nice melody!

EDDIE RABBITT—Elektra E-45269-A

I SHOULD HAVE MARRIED YOU (Briar Patch/DebDave, BMI)

Eddie can't forgive or forget the lady he's singing about—in fact, he wishes he'd married her. Look for this to hop on the charts in a hurry.

SAMI JO—MGM M 14820

I CAN'T SEE THE GOOD IN YOUR GOODBYE (Lowery, BMI)

Super ballad from Sami Jo that'll get play all over. Great hook and solid production add up to a winner here.

BOBBY G. RICE—GRT GRT-028

I MAY NEVER BE YOUR LOVER (BUT I'LL ALWAYS BE YOUR FRIEND)

(Red Ribbon, BMI)

Bobby sings to the lady he's leaving with the tender message that he'll always be a friend though they won't be lovers. Look for big things here.

STONEY EDWARDS—Capitol P-4124

WE'RE LEARNING HOW TO SMILE AGAIN (Central, BMI)

Stoney gets down to earth in this self-penned number, telling his woman that the good times are starting to come around again.

JOEY MARTIN—Fretone FR 032

ANYTHING TO KEEP FROM GOING HOME (Buckhorn, BMI)

Joey sings a number certain to grab a lot of attention. The singer will do anything to keep from heading back to the homefront—keep an eye out here.

RONNIE PROPHET—RCA PB-50072

SANCTUARY (Chappell, ASCAP)

Canadian superstar has a hit for the American audience—telling all his lady is a "sanctuary." Beautiful idea and song.

PAUL DELICATO—Artists of America AOA-101

LEAN ON ME (Interior, BMI)

Pop smash of a few years back gets the country treatment here. Lean on it!

KEITH SMITH—Crusader CRU 201

APPLE FLAVORED WINE (Adventure, ASCAP)

The singer has replaced his woman with a jar of apple flavored wine—although he'd rather have the former. Take a sip!

LARRY JOHNSON—Black Stallion BS 1026

TAKE IT EASY (Benchmark, BMI)

The Eagles hit gets a super treatment from Larry—and he's a-runnin' down the road, heading for a hit.

Morris Inks Watson

■ NASHVILLE — Gene Watson, whose current single, "Love In The Hot Afternoon," is on Capitol Records, has signed an exclusive booking agreement with the Nashville office of the William Morris Agency, Inc. Watson, a native Texan who currently makes his home in Houston, has previously made guest appearances on the Grand Ole Opry and appeared in Las Vegas at the Golden Nugget.

Watson is managed by Russ Reeder of Houston. The announcement of Watson's signing with the William Morris Agency was made by Bob Neal, head of the Nashville office of that agency.

Talented Twosome



Jim Stafford (left), star of ABC-TV's "The Jim Stafford Show," dropped by the Palomino Club in Los Angeles to see pal Ronnie Milsap before embarking on his current national concert tour. Stafford's hour variety series airs on Wednesday nights.

Nashville Report (Continued from page 114)

was more painful than the cure. The shaking by the friend caused the ribs to crack.

P.S.: The mishap didn't sideline Danny boy. He's performing at state fairs and summer concerts as per usual. However, I'm told he's sworn off french fries for the time being.

The local premiere of the smash "Nashville" movie was attended by Henry Gibson, Keith Carradine and Ronee Blakely, who appear in the film, produced in Nashville last summer.

Incidentally, did you know that Keith's older brother, David Carradine, has been signed to play Woody Guthrie in the "Bound for Glory" film biography of the man who is recognized as the father of American folk music?

UA recording artist Bobby Goldsboro set for visit to NBC-TV's Tonight Show August 21 . . . Conway Twitty and Loretta Lynn headline a country music show Saturday, Oct. 4 at Charlotte Motor Speedway—the eve of the 16th annual Charlotte 500 auto race.

Sidney Singleton, 20-year-old son of flamboyant recording executive-producer Shelby Singleton, has returned to Nashville after working in Paris, France this summer with that country's popular rock 'n roll singer Johnny Hallyday and his road show.

Young Singleton, a University of Tennessee student, reports that 40,000 people attended a Hallyday concert that nearly ended in a riot, when somebody threw a "Molotov cocktail" into the crowd. Luckily, no one was injured seriously.

Incidentally, Hallyday plans to visit the Singletons—Shelby S. is his producer on Phonogram Records—in October.

Misty Rowe, one of the pretties of the syndicated Hee Haw series, has been cast for regular role of Maid Marian in ABC-TV's new comedy series "When Things Were Rotten." The show is described by its executive producer Mel Brooks as a "free-wheeling, comical version of the adventures of Robin Hood and his Merry Men."

Swingin' with Stewart



RCA recording artist Gary Stewart (left) enjoys a break with fellow RCA recording artist Waylon Jennings during Stewart's two-night stint at "The Palomino" Club in L.A. recently. Waylon, who happened to be in town, dropped by to watch Gary's show and ended up on stage singing some of his hits while Gary did harmony.

Country Playlists

(Continued from page 20)

he felt major labels would end up cutting their rosters, while acknowledging that the shorter playlists would definitely sell more records.

Hal Smith of WMOK in Miami, which has cut its playlist to 30, stated that his station did not just compete with country stations, but against all stations in the market and that "good radio" dictated he tighten his format.

Most of those surveyed feel the initial action was triggered by WMAQ in Chicago having a 30 record playlist and being very successful, while also citing that the station gave away thousands of dollars in promotion during that time.



THE COUNTRY ALBUM CHART

AUGUST 16, 1975

AUG. 16	AUG. 9		WKS. ON CHART
1	2	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH—Epic PE 33455	8
2	3	FEELINS' CONWAY TWITTY & LORETTA LYNN—MCA 2143	7
3	4	NARVEL FELTS—ABC Dots DOSD 2025	8
4	1	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	18
5	7	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	8
6	6	MISTY RAY STEVENS—Barnaby BR 6012	8
7	8	TODAY ELVIS PRESLEY—RCA APL 1 1039	8
8	10	DREAMING MY DREAMS WAYLON JENNINGS—RCA APL 1 1062	6
9	5	KEEP MOVIN' ON MERLE HAGGARD—Capitol ST 11365	14
10	14	CHARLEY CHARLEY PRIDE—RCA APL 1 1058	6
11	11	PHONE CALL FROM GOD JERRY JORDAN—MCA 473	16
12	13	YOU'RE MY BEST FRIEND DON WILLIAMS—ABC Dot DOSD 2021	14
13	9	JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ—Mercury SRM 1 1032	12
14	17	MY KIND OF COUNTRY CAL SMITH—MCA 485	5
15	15	I WROTE A SONG ABOUT IT TOM T. HALL—Mercury SRM 1 1033	7
16	12	T. G. SHEPPARD—Melodyland ME 40151	10
17	19	ANNIVERSARY SPECIAL EARL SCRUGGS REVUE—Columbia PC 33416	7
18	22	LIVE IN PICAYUNE JERRY CLOWER—MCA 486	5
19	16	I'M JESSI COLTER—Capitol ST 11363	23
20	20	AN EVENING WITH JOHN DENVER—RCA CPL 2 0765	23
21	18	MICKEY'S MOVIN' ON MICKEY GILEY—Playboy PB 405	16
22	21	LAST FAREWELL ROGER WHITTAKER—RCA APL 1 0855	13
23	23	TANYA TUCKER—MCA 2141	15
24	26	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN—MCA 2123	25
25	27	SMOKEY MOUNTAIN MEMORIES MEL STREET—GRT 8004	6
26	24	WOLF CREEK PASS C. W. McCALL—MGM M3G 4989	21
27	25	STILL THINKIN' ABOUT YOU BILLY CRASH CRADDOCK—ABC ABCD 875	14
28	28	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	34
29	32	IF YOU EVER CHANGE YOUR MIND RAY PRICE—Columbia KC 33472	7
30	29	PIECES OF THE SKY EMMYLOU HARRIS—Reprise 2213	20
31	33	SUPERSONGS ROGER MILLER—Columbia KC 33472	7
32	39	GREATEST HITS, VOL. 1 TOMMY OVERSTREET—ABC Dot DOSD 2027	4
33	45	THE HIGH PRIEST OF COUNTRY MUSIC CONWAY TWITTY—MCA 2144	2
34	31	CHARLIE RICH'S GREATEST HITS—RCA APL 1 0857	15
35	34	JOE STAMPLEY'S GREATEST HITS VOL. 1—ABC Dot DOSD 2023	8
36	41	SONGS OF LOVE JIM REEVES—RCA APL 1 1037	5
37	43	THE BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	3
38	42	BURNIN' THING MAC DAVIS—Columbia PC 479	4
39	38	HONEY ON HIS HANDS JEANNE PRUETT—MCA 479	5
40	37	MAKE THE WORLD GO AWAY DONNY & MARIE OSMOND—MGM M3G 4996	6
41	40	WHAT TIME OF DAY BILLY THUNDERKLOUD & THE CHIEFTONES—20th Century T 471	7
42	51	BEST OF DOLLY PARTON—RCA APL 1 1117	2
43	30	MAGNOLIAS AND MISFITS JIM WEATHERLY—Buddah BDS 5637	9
44	55	EDDIE RABBITT—Elektra CM 3	2
45	35	BOCEPHUS HANK WILLIAMS, JR.—MGM M3G 4988	11
46	46	CHAINS/ANOTHER SATURDAY NIGHT BUDDY ALAN—Capitol ST 11400	6
47	36	41ST STREET LONELY HEARTS CLUB BUCK OWENS—Capitol ST 11390	10
48	47	MISSISSIPPI YOU'RE ON MY MIND STONEY EDWARDS—Capitol ST 11401	8
49	61	FREDDY WELLER—ABC Dot DOSD 2026	2
50	49	DREAM COUNTRY DANNY DAVIS & NASHVILLE BRASS—RCA APL 1 1043	4
51	44	YOU'RE EASY TO LOVE HANK SNOW—RCA APL 1 0908	7
52	—	ONCE UPON A RHYME DAVID ALLEN COE—Columbia KC 33508	1
53	48	HARD TIMES HUNGRY BOBBY BARE—RCA APL 1 0906	14
54	66	FROM THIS MOMENT ON GEORGE MORGAN—4-Star 4S 75 002	2
55	50	I'M THE LONELIEST MAN DON GIBSON—Hickory H3G 4519	11
56	54	SONGS OF FOX HOLLOW TOM T. HALL—Mercury SRM 1 500	34
57	58	BACK HOME AGAIN JOHN DENVER—RCA CPL 1 0548	55
58	57	TAKE ME HOME TO SOMEWHERE JOE STAMPLEY—ABC Dot DOSD 2006	5
59	56	IN CONCERT VARIOUS ARTISTS—RCA CPL 2 1014	16
60	—	YOU'RE NOT THE WOMAN YOU USED TO BE GARY STEWART—MCA 488	1
61	52	REUNION B. J. THOMAS—ABC ABCP 868	19
62	65	BARROOMS AND BEDROOMS DAVID WILLS—Epic KE 33353	25
63	63	LINDA ON MY MIND CONWAY TWITTY—MCA 469	28
64	59	BLANKET ON THE GROUND BILLIE JO SPEARS—UA LA 390 G	22
65	60	WITH ALL MY LOVE LaCOSTA—Capitol ST 11391	12
66	64	OUT OF HAND GARY STEWART—RCA APL 1 0900	23
67	53	COMIN' HOME TO YOU JERRY WALLACE—MGM M3G 4995	9
68	62	STEEL GUITARS OF THE GRAND OLE OPRY SONNY, HAL & WELDON—Mega MLPS 610	9
69	68	GOOD HEARTED WOMAN CONNIE CATO—Capitol 11387	14
70	70	GUITARS OF SONNY JAMES—Columbia KC 33477	13
71	67	CAROLINA COUSINS DOTTIE WEST—RCA APL 1 1041	9
72	71	SINCERELY BRENDA LEE—MCA 477	16
73	69	LOIS JOHNSON—20th Century T 465	14
74	73	FREDDIE HART'S GREATEST HITS—Capitol ST 11374	22
75	74	BACK IN THE COUNTRY LORETTA LYNN—MCA 471	25

“You’ve Lost That Lovin’ Feelin.”

3-10195

And here's where to find it.
Barbara Fairchild's
new single that's already a hit.
On Columbia Records.



Produced by Billy Sherrill

COLUMBIA MARCAS REG © 1975 CBS INC

RECORD WORLD AUGUST 16, 1975



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

AUG. 16	AUG. 9		WKS. ON CHART
1	2	FEELIN'S CONWAY TWITTY & LORETTA LYNN MCA 40420	9
2	3	RHINESTONE COWBOY GLENN CAMPBELL/Capitol 4095	11
3	1	WASTED DAYS AND WASTED NIGHTS FREDDY FENDER/ ABC Dot DOA 17558	10
4	4	PLEASE MR. PLEASE OLIVIA NEWTON-JOHN/MCA 40418	10
5	6	THE SEEKER DOLLY PARTON/RCA PB 10310	11
6	5	LOVE IN THE HOT AFTERNOON GENE WATSON/Capitol 4076	13
7	8	I WANT TO HOLD YOU IN MY DREAMS TONIGHT STELLA PARTON/Country Soul IRDA 039	15
8	11	SPRING TANYA TUCKER/Columbia 3 10127	13
9	9	DEAL TOM T. HALL/Mercury 73686	12
10	12	I LOVE THE BLUES AND THE BOOGIE WOOGIE/ BILLY CRASH CRADDOCK/ABC 12104	9
11	14	WOMAN IN THE BACK OF MY MIND MEL TILLIS/ MGM 14804	10
12	16	THE FIRST TIME FREDDIE HART/Capitol 5099	8
13	13	HELLO LITTLE BLUEBIRD DONNA FARGO/ ABC Dot DOA 17557	11
14	17	STORMS NEVER LAST DOTTSY/RCA PB 10280	14
15	15	DEAR WOMAN JOE STAMPLEY/Epic 8 50114	11
16	19	BOUQUET OF ROSES MICKEY GILLEY/Playboy 6041	7
17	20	THIRD RATE ROMANCE AMAZING RHYTHM ACES/ ABC 12078	10
18	18	PUT ANOTHER LOG ON THE FIRE TOMPALL/MGM 14800	13
19	24	I'LL GO TO MY GRAVE LOVING YOU STATLER BROTHERS/ Mercury 73687	9
20	25	YOU'RE NOT THE WOMAN YOU USED TO BE GARY STEWART/MCA 40414	12
21	26	IF I COULD ONLY WIN YOUR LOVE EMMYLOU HARRIS/ Reprise RPS 1332	8
22	21	I'VE NEVER LOVED ANYONE MORE LYNN ANDERSON/ Columbia 3 10160	9
23	23	BANDY THE RODEO CLOWN MOE BANDY/GRC 2070	8
24	28	YOU NEVER EVEN CALLED ME BY MY NAME DAVID ALLEN COE/Columbia 3 10159	8
25	22	THINGS RONNIE DOVE/Melodyland 5001	10
26	27	EVEN IF I HAVE TO STEAL MEL STREET/GRT 025	8
27	30	BOOGIE WOOGIE COUNTRY MAN JERRY LEE LEWIS/ Mercury 73685	8
28	34	SAY FOREVER YOU'LL BE MINE/HOW CAN I PORTER WAGONER & DOLLY PARTON/RCA PB 10328	6
29	31	THE BARMAID DAVID WILLS/Epic 8 50118	7
30	35	LOVE IS STRANGE BUCK OWENS & SUSAN RAYE/ Capitol 4100	7
31	36	DAYDREAMS ABOUT NIGHT THINGS RONNIE MILSAP/ RCA PB 10335	5
32	33	STAY AWAY FROM THE APPLE TREE BILLIE JO SPEARS/ UA XW 653 Y	6
33	32	LET THE LITTLE BOY DREAM EVEN STEVENS/ Elektra 45254	9
34	39	BLUE EYES CRYING IN THE RAIN WILLIE NELSON/ Columbia 3 10176	5
35	7	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/ Epic 8 50103	13
36	10	THAT'S WHEN MY WOMAN BEGINS TOMMY OVERSTREET/ ABC Dot DOA 17552	16
37	46	I'M TOO USE TO LOVING YOU NICK NIXON/ Mercury 73691	7
38	29	I'LL BE YOUR STEPPING STONE DAVID HOUSTON/ Epic 8 50113	11
39	47	THE SAME OLD STORY HANK WILLIAMS, JR./MGM 14813	6
40	48	ALIMONY BOBBY BARE/RCA PB 10318	5
41	49	HERE I AM IN DALLAS FARON YOUNG/Mercury 73692	5
42	51	MEMORIES OF US GEORGE JONES/Epic 8 50127	5
43	43	BACK IN THE USA CARMOL TAYLOR/Elektra 45255	8
44	52	HOME LORETTA LYNN/MCA 40438	3
45	53	WANTED MAN JERRY WALLACE/MGM 14809	6
46	57	ONE MONKEY DON'T STOP NO SHOW LITTLE DAVID WILKINS/MCA 40427	6
47	62	WHAT IN THE WORLD'S COME OVER YOU SONNY JAMES/ Columbia 3 10184	2



48	59	I HOPE YOU'RE FEELIN' ME CHARLEY PRIDE/RCA PB 10344	3
49	45	DREAMING MY DREAMS WITH YOU WAYLON JENNINGS/ UA XW 680 Y	4
50	70	BRINGING IT BACK BRENDA LEE/MCA 40442	2
51	67	THIS IS MY YEAR FOR MEXICO CRYSTAL GAYLE/ UA XW 680 Y	4
52	63	LOOK AT THEM BEANS JOHNNY CASH/Columbia 3 10177	4
53	64	OH, HOW LOVE CHANGES DON GIBSON & SUE THOMPSON/Hickory 350	4
54	68	A POOR MAN'S WOMAN JEANNE PRUETT/MCA 40440	4
55	56	YOU BELONG TO ME JIM REEVES/RCA PB 10299	11
56	60	IT MUST HAVE BEEN THE RAIN JIM WEATHERLY/ Buddah 467	8
57	77	DON'T CRY JONI CONWAY TWITTY/MCA 40407	2
58	58	MOLLY DORSEY BURNETTE/Melodyland 6007	7
59	61	THE TELEPHONE JERRY REED/RCA PB 10325	6
60	65	TAKE MY HAND JEANNIE SEELEY/MCA 40428	5
61	66	SHOTGUN RIDER MARTY ROBBINS/MCA 40425	4
62	73	YOU'RE MY RAINY DAY WOMAN EDDY RAVEN/ ABC 12111	3
63	38	JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ/Mercury 73682	13
64	54	FARTHEST THING FROM MY MIND RAY PRICE/ABC 12095	12
65	79	HEART TO HEART ROY CLARK/ABC Dot DOA 17565	2
66	69	LESS THAN A SONG PATTI PAGE/Avco CAV 613	7
67	72	LOVIN' YOU IS ALWAYS ON MY MIND ROGER MILLER/ Columbia 3 10107	5
68	40	MOVIN' ON MERLE HAGGARD/Capitol 4085	13
69	74	IT'S ALL IN THE GAME JERRY JAYE/Columbia 3 10170	4
70	75	EASY TROY SEALS/Columbia 3 10173	5

CHARTMAKER OF THE WEEK

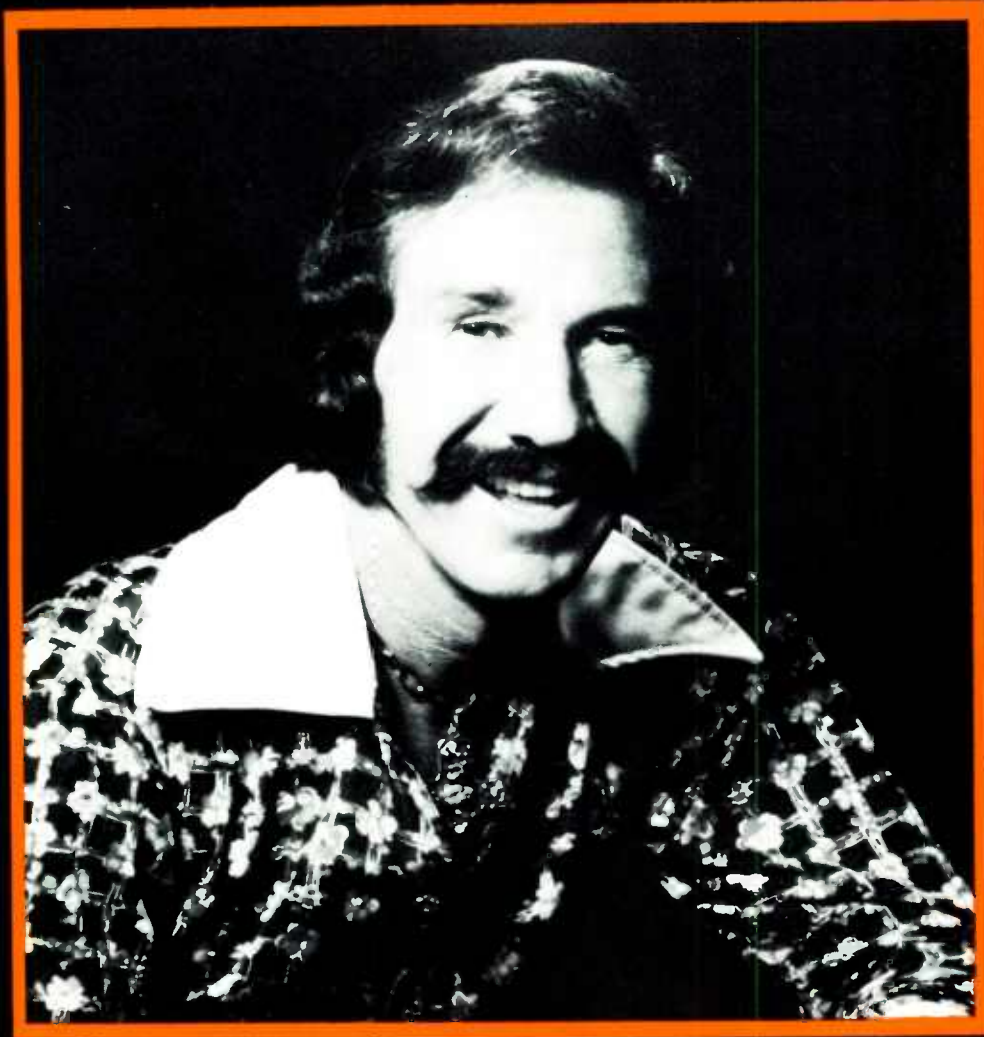
71	—	(TURN OUT THE LIGHTS AND) LOVE ME TONIGHT DON WILLIAMS ABC Dot DOA 17568	1
72	84	IF YOU EVER CHANGE YOUR MIND RAY PRICE/ Columbia 3 10150	2
73	78	LET'S TURN THE LIGHTS ON LARRY GATLIN/ Monument ZS8 8657	4
74	76	HE LOVES ME ALL TO PIECES RUBY FALLS/50 States FS33	9
75	—	ROCKY DICKEY LEE/RCA PB 10361	1
76	—	ANOTHER WOMAN T. G. SHEPPARD/Melodyland 6016	1
77	81	FALLING LEFTY FRIZZELL/ABC 12103	7
78	80	MOVIE MAGAZINE STARS IN HER EYES BARBI BENTON/ Playboy 6043	4
79	82	THAT'S JUST MY TRUCKIN' LUCK HANK THOMPSON/ ABC Dot DOA 17556	7
80	88	HELP YOURSELF TO ME ROY HEAD/Shannon SH 833	2
81	83	IF I COULD HAVE IT ANY OTHER WAY KENNY SERRATT/ Melodyland 6014	5
82	55	DON'T DROP IT FARGO TANNER/Avco CAV 612	12
83	85	BECAUSE WE LOVE JACK & MISTY/Epic 8 50122	6
84	86	WHAT I KEEP SAYIN' IS A LIE DEBI HAWKINS/ Warner Bros. WBS 8104	4
85	71	RED ROSES FOR A BLUE LADY EDDY ARNOLD/MGM 14780	11
86	—	I'M SORRY JOHN DENVER/RCA PB 10353	1
87	90	DOOR NUMBER THREE JIMMY BUFFETT/ABC 12113	3
88	89	I'M READY TO LOVE YOU NOW SARAH JOHNS/ RCA PB 10333	3
89	94	HIJACK HANK SNOW/RCA PB 10338	2
90	97	FROM THIS MOMENT ON GEORGE MORGAN/ 4-Star 5 1009	2
91	93	YOU CAN'T FIND LOVE (IN THE YELLOW PAGES) MICHAEL BALDWIN/Epic 8 50124	3
92	92	YOUR LOVE'S BEEN A LONG TIME COMIN' MAVIS YERBY/ Bryan 1017	3
93	95	LET ME TAKE CARE OF YOU BOBBY LEWIS/ Ace of Hearts 00502	3
94	41	THIS HOUSE RUNS ON SUNSHINE LaCOSTA/Capitol 4082	12
95	96	MY MUSIC COMPTON BROTHERS/ABC Dot DOA 17563	3
96	99	BLUES STAY AWAY FROM ME CHARLEY McCOY/ Monument ZS8 8660	2
97	—	FUNNY HOW TIME SLIPS AWAY NARVEL FELTS/ ABC Dot DOA 17569	1
98	100	GO TO YOUR ROOM AND PLAY SHARON VAUGHN/ ABC Dot DOA 17553	2
99	—	HELPLESS BARRELL McCALL/Avco CAV 615	1
100	—	MAKE IT EASY ON YOURSELF TOMMY JENNINGS/ Paragon 102	1





SHOOTING UP THE CHARTS!

MARTY ROBBINS



'SHOTGUN
RIDER'

MCA 40425

PRODUCED BY MARTY ROBBINS

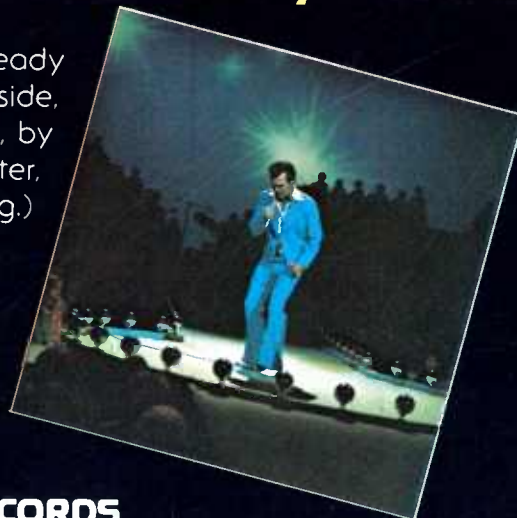
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Two smash hits on his newest album –
Conway Twitty:
The High Priest of Country Music.

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

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