

RECORDS WORLD

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Who In The World:

Capricorn Records

On The Occasion Of Its Fifth Anniversary With A Top Roster of Rock, Country And Soul Acts, The Phil Walden-Helmed Firm Has Much To Celebrate. See Special Section.

HITS OF THE WEEK

SINGLES

MCA RECORDS
OLIVIA NEWTON-JOHN, "I HONESTLY LOVE YOU" (prod. by John Farrar/Festival Records Intl.) (Irving / Woolnough / Broadside, BMI). Big change of pace ballad for the countrified lass features a Peter Allen/Jeff Barry copyright handled with delicate, lush production. Its pure emotive qualities insure her yet another top 10 super triumph. MCA 40280.

Delite
KOOL & THE GANG, "HIGHER PLANE" (prod. by Kool & the Gang Ent.) (Delightful/Gang, BMI). Having gone gold twice with a "boogie!" and a "hollywood!" the group tries for three in a row in yet another elevated dance groove. Soul algow from their forthcoming "Light of Worlds" album. They mightily take you even higher! Delite 1562 (PIP).

OSMONDS
"LOVE ME FOR A REASON" (prod. by Mike Curb Prod.) (Jobete, ASCAP). The long wait is over. The family men have their first in well over a year, and it's a surefire winner. A ballad in a Stylistics bag, this is one great "Reason" everyone will agree on. Donnie & Marie now have some friendly sibling hit rivalry going with their clan. MGM 14746.

WILLIAM DE VAUGHN
"BLOOD IS THICKER THAN WATER" (prod. by Frank Fioravanti & John Davis) (Philmela/Common Good, BMI; Melomega/Coral Rock, ASCAP). The "Be Thankful" man is back with another soulful parable. Its well-intentioned punch should result in some blood-red bullets. A flowin' future for De Vaughn and only! Roxbury 2001 (Chelsea).

SLEEPERS

THRESHOLD
GRAEME EDGE BAND, "WE LIKE TO DO IT" (prod. by Tony Clarke) (Threshold, PRS). First of a forthcoming list of solo projects from the Moody Blues kicks off as their drummer joins forces with British writer-musician Adrian Ben Gurvitz. Repetitiously infectious fun item sounds to be an international novelty smash. Threshold 5N-67018 (London).

EPIC
REDBONE, "SUZIE GIRL" (prod. by Pat & Lolly Vegas / Tribal Prod.) (Blackwood, BMI). Prominently featuring the string sound that made "Come and Get Your Love" gold, America's foremost Indian band turns one further pop corner. Lyrically strong, this rhythm ballad has a melody hook that'll allow everyone to know Suzie as a hit chick. Epic 8-50015.

ABC
BOBBY VINTON, "MY MELODY OF LOVE" (prod. by Bob Morgan) (Pedro/Galahad, BMI). Bobby's own lyrical treatment of a European hit that topped the British charts as "Don't Stay Away Too Long." His version incorporates a Polish refrain and a strong understanding of the American market on his first for the label. Super comeback disc! ABC 12002.

INCREDIBLE BONGO BAND
"KIBURI" (prod. by Michael Viner & Perry Botkin Jr.) (Sylverpride and Joy, BMI). Pounding out a beat that's a potential "Soul Makossa" from our own shores, the logo debuts under its new distribution agreement quite auspiciously. Subliminal vocals spur its appeal still further. It's most assuredly the 'buris! Pride 7601.

ALBUMS

A&M
JOE COCKER, "I CAN STAND A LITTLE RAIN." The long-awaited album is here and even one listen will show that it was well-worth the anticipation. Cocker's ability to vocally reach out and grab your heart is unfaded, with "It's a Sin When You Love Somebody" leading the pack of gems, and "Don't Forget Me" sparkling too. Real, real good. A&M SP-3633 (6.98).

CAPITOL
THE RIGHTEOUS BROTHERS, "GIVE IT TO THE PEOPLE." A "Haven-ly" comeback from the Brothers who never lost that lovin' feelin'. "Rock And Roll Heaven," which reached the top three, is included, as is the soon-to-be released single title track, which bears resemblance to the aforementioned hit. Meriting a righteous place on the charts. Haven ST-9201 (Capitol) (6.98).

MCA
MARVIN HAMLISCH, "THE ENTERTAINER." Reaching quick and lofty musical heights, this piano master's release is perfectly timed with his thrust into the limelight, to guarantee optimum sales success. His market is wide and varied, and fans will thrill to his virtuoso exposition on the selections of Joplin, Jelly Roll Morton, Joseph Lamb and Berlin. MCA MCA-2115 (6.98).

CAPITOL
TAVARES, "HARD CORE POETRY." Second time out for these r&b hit-makers with excellent cross-over capabilities draws them closer to that accomplishment. Super production from Lambert & Potter and delicious harmonies combine for a spectacular set, with their previous hit "Too Late" and the thumping "My Ship" assuring hard core hitdom. Capitol ST-11316 (6.98).



ABC Holds Annual Sales/Promo Meet; Purchase Of Famous Labels Highlights Convention

Columbia Convention Coverage Continues Atlantic Sees Strongest Week Ever For Singles

'Summer Market' Analyzed Dialogue: Capricorn's Frank Fenter and Diana Kaylan

"LOVE ME FOR A REASON"

(M-14726)

The *Osmonds'* brand new single straight from their soon-to-be released album.



CBS Records Convention Features Top Artists

■ LOS ANGELES—Two major artist announcements and the promotion of Bruce Lundvall to VP and general manager of Columbia Records highlighted the CBS Records '74 convention as execs and talent shared the spotlight.

Bob Dylan and Barbra Streisand both renewed their ties with the label: Dylan rejoined the Columbia fold (see story below) after two Asylum albums, and Ms. Streisand agreed to a new long-term commitment with the label.

Talent played a continuing role at the week-long event, with nightly shows and luncheons featuring such CBS artists as Neil Diamond, Dave Mason, Jeff Beck, Sly Stone, Boz Scaggs, Buddy Miles, Portsmouth Sinfonia, Edgar Winter, Rick Derringer, Shuggie Otis, Johnny Tillotson, Dan Fogelberg, Johnny Nash, Roger
(Continued on page 55)

Dylan Back to Col

■ NEW YORK—Bob Dylan has signed a new long-term contract with Columbia Records. The announcement was made by Irwin Segelstein, president, CBS Records, last Friday night (2) at the CBS Records Annual Convention in Los Angeles.

Dylan thus returned to Columbia Records, the label which has previously released 15 of his recordings. Of those 15, 11 albums have been declared gold.

New Look for Mercury

■ CHICAGO—Mercury Records has revealed a new label design for singles and albums, the first major design change in four years.

The familiar label with black lettering has now been replaced
(Continued on page 49)



Atlantic Red Hot

■ NEW YORK—Atlantic Records has reported the completion of the biggest week for single sales in the company's 26 year history. A total of 1,500,000 singles were sold at the close of business the week ending August 2, according to the label. Included in the week's activity was the certification of two gold singles: "Feel Like Makin' Love" by Roberta Flack and "Sideshow" by Blue Magic.

Atlantic's hot streak on the Record World singles chart includes: Number 2—"Feel Like Makin' Love," Roberta Flack (Atlantic); number 5—"Sideshow," Blue Magic (Atco); number 9—"Waterloo," ABBA (Atlantic); number 20 with a bullet—"I Shot The Sheriff," Eric Clapton (RSO); number 21 bullet—"Wild Thing," Fancy (Big Tree); number 28 bullet—"Then Came You," Dionne Warwick & Spinners (Atlantic); number 35 bullet—"It's Only Rock 'N Roll (But I Like It)," Rolling Stones (Rolling Stones).

Also number 47—"Rings," Lobo (Big Tree); number 70—"Secretary," Betty Wright (Aston); number 76—"My Love,"
(Continued on page 49)

The Summer Market: A Re-Evaluation

By LENNY BEER

■ NEW YORK—The days when radio stations used to program for the summer and the airwaves were literally crowded with exultations of the summer season appear to be over, as this summer continues the trend of the past few years towards less airplay for "summer" records and therefore, more than ever, less production of specialized summer product. A quick glance at The Singles Chart shows only one true "summer" hit, "Beach Baby" by First Class (UK), and one "summer" song in the early stages of its growth, "Wombling Summer Party" by the Wombles (Columbia).

However, a close examination of today's chart as compared to one of December 15 at the Christmas peak and that of August 18 of last year reveals a rather startling new trend emerging in the

Beginning this week, Record World will list the top 25 albums and singles from England as a regular feature. See page 52.

ABC Annual Sales/Promotion Meet Spotlights Purchase of Famous Labels

■ LOS ANGELES—ABC Records' recently concluded annual Sales and Promotion Meeting at the Beverly Hilton here was significantly enhanced by two things—the conspicuous presence of top ABC corporate officers visiting from New York, and the nailing down of a deal with Gulf + Western for the acquisition by ABC of that company's Famous Music record labels. Conducted by ABC Records president Jay Lasker, the meeting also marked the record company's 20th year, and coincidentally the 10th anniversary of the founding of Dunhill Records.

On hand for the opening session Friday morning (2), and speaking for the parent companies, were Leonard Goldenson, ABC board chairman; Elton Rule, president of the American Broadcasting Companies; and I. Martin Pompadur, president, ABC Leisure Group.

News of the actual signing of

Pictures & additional news of ABC Meet on page 39.

the agreement with Gulf + Western came later in the day, though Lasker had made the announcement to ABC field personnel attending the meeting that morning. The acquisition brings to ABC Records the Famous family of labels, including Paramount (which as a label will be phased out), Dot, Neighborhood, Blue Thumb and Tara. Dot president Jim Fogelson and his vice president of merchandising Larry Baunach spoke briefly on the talent that Dot catalogue has to offer and, by way of example, introduced Donna Fargo.

Lasker also announced a new affiliation with Myrrh Records, a division of Word, Inc., of Waco, Texas, for distribution of that company's white gospel catalogue. On hand to acknowledge the ABC-Myrrh tie was the latter's a&r chief, Billy Ray Hearn, and Word president Jarrell McCracken.

Otherwise, the Friday morning meeting was given over to an Impulse presentation taped by that label's a&r head, Ed Michel, as well as previews of new albums by Terry Cashman and Tommy West, produced by Steve Barri; England's Claire Hamill,
(Continued on page 39)

ABC/G&W Transaction Changes Dist. Picture

By GARY COHEN

■ NEW YORK—The sale to ABC of the Famous Music record division again changes the picture for independent distributors, who will be losing the Paramount, Dot and distributed labels to ABC's recently completed network of branch distributors.

Sources at ABC/Dunhill told Record World that they have already begun the process of pulling the Famous line from indie distributors around the country, while ABC promotion men have reportedly begun working some Famous product.

Lion's Share

Whatever the final disposition of Famous' distributed labels, ABC has picked up the lion's share with Dot, Paramount, Neighborhood, and Blue Thumb.

(Continued on page 49)

summer. Because many of the companies hold back the release of their big artists for the fall and the Christmas peak, the summer has become the best opening for breaking through with artists who have never previously succeeded. The December 15 chart shows only three "first hit" artists in the top 50 (the DeFranco Family) on 20th Century, Al Wilson on Rocky Road and El Chicano on MCA), whereas the current chart shows not only five "first hit" artists in the top 10 (Paper Lace on Mercury, Blue Magic on Atco, Dave Loggins on Epic, ABBA on Atlantic and Rufus on ABC), but no less than 17 in the top 50. Last summer's chart confirms this new summer market showing 13 "first hit" artists in the top 50 headed by Maureen McGovern (20th Century at #1).

So it appears that the summer is emerging as the time to not only break through with new artists but to succeed with artists who have tried and failed to
(Continued on page 45)

Country Music Show To Tour U.S.S.R.

■ NASHVILLE—At the invitation of the State Department, Tennessee Ernie Ford, Sandi Burnett and 21 singers, dancers and musicians from Opryland will tour the U.S.S.R. with a country music show. The tour will leave the United States Sept. 12 and return Oct. 11.

The show, written by Opryland musical director George Marby, will feature country music in a historical perspective — from its early roots in mountain music to the current top country songs.

Titled "Country Music U.S.A.," the show's producer is Richard Kuegeman, director of live entertainment at Opryland. It is jointly sponsored by the State Department, the State of Tennessee and Opryland USA. All songs are original arrangements and the

(Continued on page 59)

Anti Promo Chief For Farrell Labels

■ LOS ANGELES—Wes Farrell has announced the appointment of Don Anti to the newly created post of national promotion director of the Chelsea and Roxbury labels.



Don Anti

"I'm giving Don a free rein to organize the department and to select a staff he feels will allow our labels the maximum growth," says Farrell. "We're going to make these decisions as

(Continued on page 44)

Wissert Producing Helen Reddy LP

■ LOS ANGELES—Joe Wissert will produce Helen Reddy's new Capitol album to be released in late fall, it was announced by Jeff Wald, Ms. Reddy's personal manager.

Before the Reddy assignment, Wissert produced such artists as Earth, Wind and Fire, Gordon Lightfoot, and The Turtles. "We are very pleased with our new association with Joe," stated Wald. Ms. Reddy is currently in the studio completing the album in between her extensive August-September personal appearance schedule.

Chappell/Morris Administration Pact

■ NEW YORK — In connection with a recently announced administration/marketing pact with Chappell Music Co. Inc., E.H. Morris VP and professional staff head Agnes Tracy Kelliher has advised **Record World** that "our creative staff will remain intact."

New Offices

The Morris offices will re-locate September 1 to 810 7th Avenue, "maintaining separate offices . . . and a separate staff," the vice president continued.

The thrust of the Chappell-Morris pact is to offer administration and marketing services for the company initially founded in 1939 by Johnny Mercer and Buddy Morris, for a two-year period in the United States with Chappell offering an augmentation of staff for exploitation and promotion of the catalogue.

Jack Lee will continue to handle the standard Morris catalogue; Peter Silvestri, Sylvia Herscher and Steve Morris will continue on with Morris in their respective positions of comptroller-director of royalties, theatre department head and west coast operations head.

Among Morris' future Broadway projects are "Mack & Mabel," "Sheba" and "Shenandoah." They are represented on the Great

(Continued on page 44)

Private Stock Names Marshall

■ NEW YORK—Irv Biegel, executive vice president and general manager of Private Stock Records, Ltd., has announced the appointment of Dave Marshall as director of national promotion for the newly-formed company.

Prior to joining Private Stock Records, Marshall spent eight years at London Records, where, for the past three years, he has been national promotion manager. Prior to that position, Marshall directed London's east coast promotion.



Dave Marshall

'Sting' Goes Platinum

■ LOS ANGELES — The original motion picture soundtrack of "The Sting" on MCA Records, with music conducted and adapted by Marvin Hamlisch, has attained platinum status indicating one million units sold, according to the label.

CBS Records Convention Highlighted By Lundvall, Alexenburg Addresses

(The following are excerpts from CBS Records Convention speeches by Bruce Lundvall, vice president and general manager of Columbia Records, and Ron Alexenburg, vice president, sales and distribution, Epic and Columbia Custom Labels.)

Bruce Lundvall

"... as an industry we've lived through the profit squeeze, the vinyl crunch, the price spiral, the returns pinch, (the chapter 11 shut-down), the top 40 shut-out, and the Newark fandango. A rather ominous obstacle course to say the least and one that put the skill and agility of each one of you to the supreme test—one that put our industry leadership on the line. And looking back on the past 12 months, I don't remember any cheering sections on the sidelines. Just the usual collection of cynics ever ready to recite chapter and verse as to why it wasn't going to work and how our glory days would soon become mere memories. How fast they were to mistake a continuity of brilliant leadership for interim caretaker management. How slow they were to recognize our depth of creative leadership at every level. Their perceptions were clearly the product of envy and tunnel vision . . . and their proclamations were unpleasant, unfair and patently untrue.

"Our accomplishments since last we met, both answer our critics and speak for themselves. Profitability—as always, was a top priority—and our leadership was apparent in the intelligent adjustment of prices to return a fair profit to our customers and to checkmate the spiraling costs of today's business at our end. A firm-but-fair returns policy brought reason

(Continued on page 31)

Ron Alexenburg

"In 1970, there was one custom label, Barnaby. Today, there are eight custom labels, and custom billing during the past four years has increased over 780 percent. In the first six months of this year, we are 61 percent ahead of last year. These numbers not only reflect the greatness of the individual label heads, but the exceptional performance of our entire field organization as well.

"The phenomenal growth and success of Epic from 1970 thru 1973 adds up to an increase in net sales of 62 percent. This is even more dramatic when we realize that in the first six months of 1974, Epic is already 23 percent ahead of last year.

"One of the most distinctive aspects of Epic is that for a label with a relatively small roster, it is a total record company with music in every area. Not only does Epic have diversity in its music, but its artists are leaders in their respective fields. Each of the three biggest acts on Epic is tops in his style—from Sly, who like a 'black Beatles,' totally revitalized and redirected r&b music; to Charlie Rich, who gave crossover a new meaning, and who went on to become the strongest selling artist for Epic in '73; to the Edgar Winter group who are rapidly becoming America's premier rock 'n' roll band.

"Aware that new artists are the life-

(Continued on page 31)



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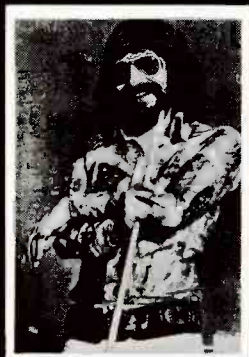
By now you have in your hands the next No. 1 single record.

“WE LIKE TO DO IT”

The debut single by The Graeme Edge Band.

Featuring Adrian Ben Gurvitz.

Produced by Tony Clarke.



The Moody Blues have embarked on a series of individual projects. The first... “WE LIKE TO DO IT.” The Graeme Edge single.

“WE LIKE TO DO IT”
A first edition.

THS 67018



Distributed By London Records.

It'll put a smile on your face.

UJA Names Massler 'Man of the Year'

■ NEW YORK—The music division of the United Jewish Appeal will honor Al Massler as their "Man Of The Year" at a dinner-dance to be held at the New York Hilton Hotel on Saturday, November 2.

Co-chairman of the Ninth Annual Dinner-Dance of the United Jewish Appeal music division are Herb Goldfarb, vice president of sales and marketing for London Records; Irv Biegel, executive vice president and general manager of Private Stock Records; David Rothfeld, merchandise manager of E. J. Korvettes; and Theodora Zavin, senior vice president of BMI.

NARM Convention Committee Named

■ BALA CYNWYD, PA. — Appointments to the 1975 NARM Convention have been announced by Jules Malamud, NARM executive director, and NARM president, David Lieberman. The Convention will be held March 2-March 6, 1975 at the Century Plaza Hotel in Los Angeles, California.

Convention chairman and chairman of the convention committee is Jay Jacobs (Knox Record Rack Co., Knoxville, Tenn.). Other NARM regular members serving on the convention committee are Barrie Bergman, Alfred Chotin, Richard Greenwald, Norman Hausfater, Ernest Leaner, David Siebert, Jack Silverman, Sydney Silverman and Peter Stocke.

Continuing the procedure instituted in planning the 1974 convention, six manufacturer/advisors, from NARM Associate Member companies, will also serve on the convention committee. The manufacturer advisors to the convention committee are Bob Fead (A&M Records); Joel Friedman (Warner/Elektra/Atlantic Corp.); Martin Kasen (Peter Pan Industries); Bruce Lundvall (Columbia Records); Tom Noonan (Motown Record Corp.); and Lou Simon (Phonogram/Mercury).

Abramson Appointed Phonogram VP

■ CHICAGO — Irwin Steinberg, president of Phonogram, Inc., has announced the appointment of Jules Abramson to the position of vice president national sales.



Jules Abramson

Abramson will assume the vice presidency after serving as national sales manager since 1970. He will continue to oversee all sales functions in the pop, country, classical and r&b fields which involve all Phonogram labels including Mercury, Philips, Vertigo and Dial.

Abramson joined the company in 1964 as Mercury branch manager in Philadelphia, then took on the duties of eastern regional marketing manager in 1968, covering all markets from Boston to Washington and as far west as Cleveland. He then moved to Mercury's headquarters in Chicago and the national position.

Ross Parker Dies

■ LONDON — Songwriter-comedian Ross Parker died (2) at his home in Kent at age 59.

A longtime writer for the British musical stage, his most recent lyrical success was a setting of the chorale "Ode to Joy" from Beethoven's Ninth Symphony, recorded by Miguel Rios as an international hit, "Song of Joy." His most prolific period was World War II when he wrote such standards as "There'll Always Be an England" and "We'll Meet Again."

Merrill Grant Named President Of Newly-Formed Don Kirshner Prod.

■ LOS ANGELES — Merrill Grant has been named president of Don Kirshner Productions, a newly formed corporate entity which is an outgrowth of Kirschner's recent successes in the television industry, announced Kirshner. This represents a major thrust into the television business by Kirschner Entertainment Corporation.



Merrill Grant

Grant inherits a broad scope of activity, indicating Don Kirshner Productions to be a major packager, creator and producer of all facets of television programming. Already in active production is a primetime situation comedy pilot for NBC, a daytime game show pilot for CBS, and several late night mysteries for ABC. Additionally, Don Kirshner's Rock Concert, currently syndicated in 125 markets, has been renewed for an additional 52 weeks firm by its sponsors of the first season.

Kirshner and Grant will also immediately put new projects into network development, which will include primetime situation comedies, dramatic movies for TV and dramatic series. They also plan daytime projects to include

game shows, serials and specials, as well as programming for children.

Viacom VP

Merrill Grant resigned his position as vice president of Viacom Enterprises to move over to the presidency of Don Kirshner Productions.

Threshold Restructures

■ NEW YORK—Jerry Weintraub, head of Management III who was recently appointed to manage the business affairs of the Moody Blues on a world-wide basis and assumes the administrative responsibilities for the group collectively and individually as well as being responsible for Threshold Records, Threshold Music and all tour activities, met with members of the Moody Blues in London to announce the following restructuring of the existing Moody Blues/Threshold Records and Music framework:

Gerry Hoff has been appointed European manager of Threshold Records.

Peter Jackson becomes liaison manager between Weintraub and the Moody Blues in London.

Cyril Simons, the head of Leeds Music, will continue to handle the Threshold Music catalogue and any individual publishing companies for all territories except the United States and Canada.

Michael Balin will continue as United Kingdom legal advisors; Ivor Casson continues as chartered accountant to the group; Colin Berlin and Barry Clayman of MAM will continue as agents to the Moody Blues; and Nick Massey continues as head of publicity.

Legal Aspects

Stevens H. Weiss has been appointed as U.S. attorney to represent the legal aspects on behalf of the Moody Blues, Threshold and Jerry Weintraub's Management III, coordinating with Michael Balin.

WB Pacts Womack In Production Deal

■ BURBANK — Bobby Womack and his Sound Productions, Inc. have signed a production agreement with Warner Bros. Records, announced Mo Ostin, chairman and Joe Smith, president. Under the agreement, Womack will provide product for release by the label including a new single just completed by former Motown artist Mary Wells.

Warners plans to release the Womack-Wells collaboration, "If You Can't Give Her Love, Give Her Up," on August 14. It's Ms. Wells' first single in over three years.



Bobby Womack joins Joe Smith and Mo Ostin in celebrating the signing of a production agreement between Womack and Warner Bros. Records.

WAR
CIVIC AUDITORIUM
ALBUQUERQUE
AUGUST 2nd
6,200
(NEW HOUSE ATTENDANCE RECORD)
SOLD OUT!
UNITED ARTISTS RECORDS

DARK HORSE RECORDS



“Running on a dark race course with A&M Records”

THE COAST

KAREN FLEEMAN



■ Although many comments have been dropped that **Anne Murray** would leave Capitol Records to sign with Epic, the latest word on the street is that she will stay with her current label . . . On the executive level, **Herb Belken** left Atlantic and is negotiating with the creative services department of a major label based in L.A. . . . **Tony Harrington** also exited Atlantic and will be working for **Peggy Lee** in public relations . . . Publicist **Sharon Lawrence** left Rocket Records, but she says that **Elton** is still #1 with a bullet in her charts . . . At Capitol, **Elaine Corlette**, national artist relations manager, and **Toby Mamis**, director of artist development, are no longer with the company. **Mamis** has re-formed his public relations firm, "The Famous Toby Mamis," based in New York . . . Condolences go to Capitol's **Stu Yahm**, who broke his ankle in the tower last week. Also, to **Jay Lasker**, whose Rolls Royce was stolen during the ABC Convention at the Beverly Hilton. The car was eventually returned to him, stripped . . . Atlantic Records will distribute **Nat Weiss'** (**John McLaughlin's** manager) newly formed record label, Nemperor Records. **Jann Hammer** and **Jerry Goodman**, former members of **Mahavishnu Orchestra**, have recorded an album together at Caribou for the label, scheduled for an early fall release.

IN OTHER NEWS: A new album, inspired by the legend of King Arthur and the Knights of the Round Table, has been conceived by keyboardist **Rick Wakeman**. The album will be recorded in Belgium after the end of Wakeman's up-coming U.S. tour, "Journey to the Centre of the Earth," which will debut September 14 at Madison Square Garden in New York. Wakeman plans to introduce the album with a spectacular "King Arthur Day" festival at Tintagel, Cornwall, the site
(Continued on page 56)

RITA TURNER



NARAS Panel Views Artist-Label Deals

■ BURBANK—An all-encompassing examination of the increasingly competitive situation of the artist today searching out a new label deal was attended by over 300 at the NARAS-sponsored session held at The Burbank Studios recently.

Four viewpoints in artist-label negotiations were represented on a panel consisting of artist attorney Jay Cooper, record company lawyer William Kaplan, indie producer Bones Howe and business manager Jerry Rubenstein.

The session traced the current roster-trimming at the manufacturer level to basic economic conditions within the industry, but made clear that the potential of the specific act as viewed by the company in question still determines the direction of any subsequent negotiations.

GRC Pacts ATA

■ ATLANTA—GRC Records and the Thevis Music Group have acquired complete record and music publishing rights on a world-wide basis of product on the Australian record label, ATA.

The announcement, made jointly by GRC president Michael Thevis and Kevin Jacobsen, managing director of ATA, marks the first time an American record and music publishing operation has acquired complete disc and song publishing rights from an Australian firm for international representation. The pact excludes Australia and New Zealand.

In excess of 20 albums and 18 singles have been acquired by GRC of ATA product for marketing under the GRC trademark featuring Australians such as Col Joye, Little Pattie, Jack Lesberg, Sandy Scott, Mike McClellan, the Ray Price Quintet, Laurie Allen and the Webb Brothers.

Tokyo Hospitality



While attending the annual CMA board of directors meeting in Tokyo, Japan earlier this year, and serving as an advisor to the Tokyo International Music Festival, Record World publisher Bob Austin attended a dinner at the home of Japanese music publisher Shin Watanabe. Pictured from left: Watanabe, Austin, Mrs. Austin, Sony of Japan president Akio Morita (who was incorrectly identified in last week's issue), Mrs. Morita and Mrs. Watanabe.

AMC Honoree



Paul Shore, president of Shorewood Packaging Corporation (right), is shown discussing cancer research with Dr. Gopal Sharma in a laboratory at the American Medical Center in Denver, Colorado. Shore is being honored as the AMC's 1974 Humanitarian Award recipient and will be feted with a dinner in his honor on September 14, 1974 at the Plaza Hotel in New York City. Tickets are available through Shorewood Packaging offices or AMC offices in New York City.

NARAS Moves

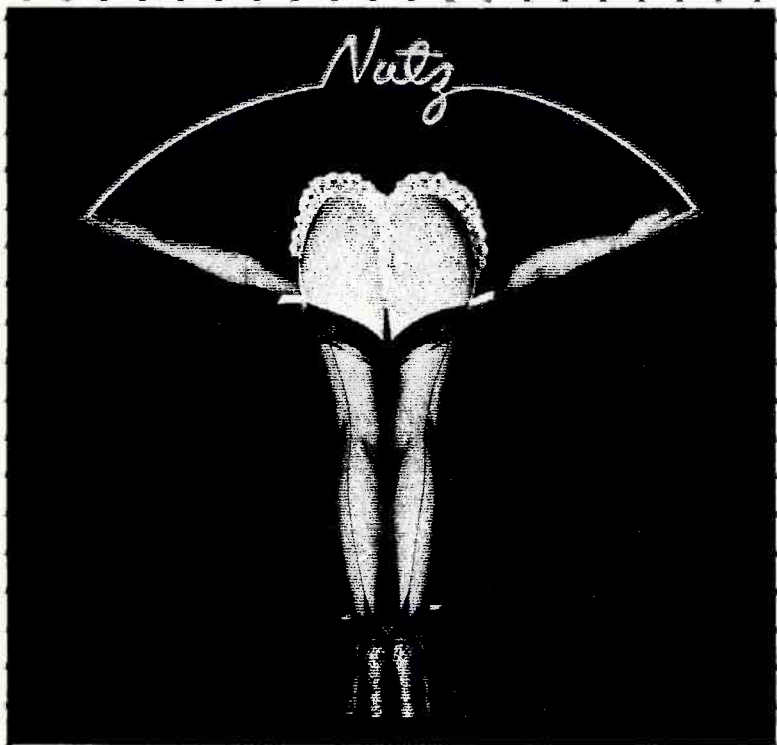
■ LOS ANGELES — The Record Academy (NARAS) will be moving to new and expanded headquarters on August 15, 1974, according to its national president Bill Lowery.

New Location

The new office will be situated at 4444 Riverside, Toluca Lake, California 91505; telephone: (213) 843-8233. The office will continue to be headed by the Academy's national manager, Christine Fannon. These quarters will be shared by the Los Angeles Chapter of the Record Academy with executive director Betty T. Jones in charge.

UN Concert Postponed

■ HOLLYWOOD — The United Nations Association - sponsored concert to benefit victims of the African drought has been indefinitely postponed, announced the co-producers of the concert, Michael Viner and Bill Graham.





Charlie Rich as the Mysterious Stranger



Friday, August 16
8:30-9:30 P.M. (E.D.T.)
ABC-TV



Anne Murray as the Rival Ranch Owner



Chicago...



Meanwhile Back at the Ranch



sponsored by



Produced by: Bill Lee & Hank Saroyan

Directed by: John Moffitt

Written by: Robert Arthur

**dick clark
teleshows, inc.**
representation by



a
**dick clark
teleshows, inc.**
production

GORDON LIGHTFOOT—Reprise 1309
CAREFREE HIGHWAY (prod. by Lenny Waronker)
 (Moose, CAPAC)

Another chart fireball from the folk-rock Canadian who last brought you "Sundown." Song about running away from trouble should be a homefree hit.

GILBERT O'SULLIVAN—MAM 5N-3641
 (London)

A WOMAN'S PLACE (prod. by Gordon Mills)
 (MAM, BMI)

What was once gospel is now proper controversy. His "in the home" philosophy on his best rocker since "Get Down" will bring female response of all sorts.

CHI-LITES—Brunswick B 55514

YOU GOT TO BE THE ONE (prod. by Eugene Record)
 (Julio-Brian, BMI)

Probably their most obvious crossover since "Have You Seen Her," the act blends ballad and boogie magic into one tall, cool glass of funk. Definitely the one!

MAC DAVIS—Columbia 3-10018

STOP AND SMELL THE ROSES (prod. by Gary Klein)
 (Screen Gems-Columbia/Songpainter, BMI;
 Colgems, ASCAP)

Title tune from his exploding album will figure as a major charter in the wake of his summer TV series and his prior "One Hell of a Woman" success. Flower power!

BOBBY GOLDSBORO—United Artists
 UA-XW529-X

HELLO SUMMERTIME (prod. by Bob Montgomery &
 Bobby Goldsboro)
 (Shada, ASCAP)

Last year at this time, his "Summer (The First Time)" was making waves. Now he takes on the season with his already famous Coke jingle. Top 40 soda pop!

IMAGINATION—20th Century 2117

THERE'S ANOTHER ON YOUR MIND (prod. by
 Clarence Johnson) (Jason Sean, ASCAP)

Chicago blues meets the all-city soul sound in a production that's as powerful as it is distinctive. Fantastic fusion has to righteously stun the r&b market.

GINO VANNELLI—A&M 1614

PEOPLE GOTTA MOVE (prod. by Gino & Joe Vonnelli)
 Joe Vonnelli) (Almo/Gemo, ASCAP)

Intriguing newcomer combines elements of Lee Michaels and Steely Dan on this impressive side. One listen and you've got to be doin' it just like he says to!

LTG EXCHANGE—Fania WF 11278

(Scepter)
KEEP ON TRYING (prod. by Jerry Ross)
 (Screen Gems, BMI)

Group broadens their disco demographics with a strongly orchestrated uptempo number that doesn't sacrifice an inch of their dance floor command. A pusher!

SONNY BONO—MCA 40271

OUR LAST SHOW (prod. by Sonny Bono)
 (Chris-Marc, BMI)

His first solo session in nine years is a highly personal account of his break-up with Cher. Ballad should be the subject of considerable attention and play.

STYX—Wooden Nickel WB-10027
 (RCA)

LIES (prod. by John Ryan; Chicago Kid Prod./Bill
 Trout) (4 Star, BMI)

One midwestern hit that still sounds like a national smash. Consistent lp sellers have just what it takes on their re-make '66 Knickerbockers rocker.

GARCIA—Round 4504

LET IT ROCK (prod. by John Kahn)
 (Arc, ASCAP)

Chuck Berry's '60 B-side to "Too Pooped to Pop" has since become an r&r standard. Jerry's version from his "Compliments" set is the most commercial to date.

JIM DAWSON—RCA PB-10040

FOUR STRONG WINDS (prod. by Terry Cashman &
 Tommy West/Cashwest Prod.)
 (M. Witmark & Sons, ASCAP)

It's hard to believe this oft-cut Ian Tyson tune has yet to make it as a single. Dawson's magic should be enough to put the classic in its rightful public place.

PAUL DA VINCI—Mercury 73611
 (Phonogram)

YOUR BABY AIN'T YOUR BABY ANYMORE
 (prod. by E. Seago & P. Da Vinci)
 (Channel, PRS)

Falsetto that helped to launch the Rubettes' "Sugar Baby Love" has already decided to go solo. His first is another doo-wopper in a slick picture frame.

FAIR PLAY—Silver Blue 817 (Polydor)

GUILTY (prod. by Tony Camillo)
 (ATV, BMI)

Most crossover-oriented female group to emerge in some time takes an English hit and treats it to some U. S. soul might. Hit conviction is self-evident.

ELVIN BISHOP—Capricorn 0202 (WB)

TRAVELIN' SHOES (prod. by Johnny Sandlin)
 (Crabshaw, ASCAP)

First cullin' from his fine "Let It Flow" album takes the gospel phrase and infuses it with a new rockin' storyline super-punch. Walkin' in the right direction!

AFRICAN MUSIC MACHINE—Soul Power
 117 (Jewel/Paula)

MR. BROWN (prod. by Louis Villery)
 (Su-Ma/Rogan, BMI; Sound City, ASCAP)

Lively tribute to the life and hits of the Godfather of Soul. Bumpin' groove reprises his recent biggies in one heavy homogenous riff. James' fame is aflame!

JAMES TAYLOR—Warner Bros. 8015

LET IT ALL FALL DOWN (prod. by David Spinozza)
 (Country Road, BMI)

Nihilistic hymn of anarchy gets the hauntingly up musical treatment from the "Fire and Rain" man. Wise first culling from his "Walking Man" album for a hit run.

HAMILTON BOHANNON—Dakar 4335
 (Brunswick)

KEEP ON DANCING (PART 1) (prod. by Hamilton
 Bohannon) (Hog, ASCAP)

Title cut from the disco man's ever-spinnin' album should turn the lp into a chart giant as well as do it to it as a single out to floor the pop-soul market.

LES EMMERSON—Polydor 14247

CLICHES (prod. by Les Emerson/Trilium Music)
 (Coloneye/Unichappell, BMI)

Canadian founder and producer of Five Man Electrical Band has his best solo effort in this tone of small talk and big emotions. The quintescent lovesong!

NEW BIRTH—RCA PB-10017

**I WASH MY HANDS OF THE WHOLE DAMN DEAL,
 PART 1** (prod. by Harvey Fuqua/Fuqua III &
 Basement Prod.) (Dunbar/Rutri, BMI)

Group takes on a decidedly Family Stationish glow on this first single from their new album. Pounding rhythm and wall-to-wall wailin' will see them clean up.

LOST GENERATION—Innovation II
 8002 (WB)

**YOUR MISSION (IF YOU DECIDE TO ACCEPT IT)
 PART 1** (prod. by Lowrell Simon Sr.)
 (Kinman-Quintrac, BMI)

Group best remembered for "The Sly, Slick and the Wicked" is right on the comeback case a la the former TV series starring Peter Graves. Most exceptional!

LEON WARE—Paramount 0308 (Famous)

GIRL, GIRL, GIRL (prod. by Jules Chalkin & Michael
 Arciaga) (Famous, ASCAP; Ensign, BMI)

This light, bright soul theme from "The Education of Sonny Carson" could easily be a box office bonus for the already heavily-accepted film. Movie magic!

JANE MERYLL—Brut 819 (Buddah)

MORE THAN ONCE (prod. by Dick Lavsky & Dave
 Bellin) (Brut, ASCAP)

Tune originally penned as a promo spot for "NBC Nightly News" takes the form of a lovesong sung from the human interest angle. A potential bullet-in!

BOBBY WHITESIDE—Curtom 2001

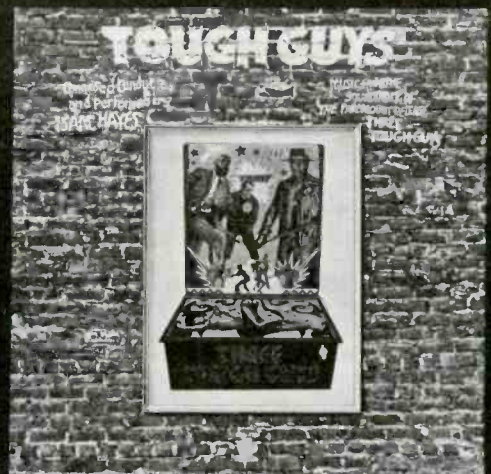
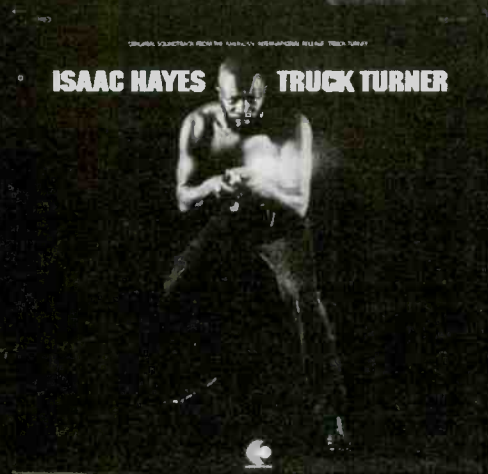
(Buddah)
WHY DON'T YOU GROW UP (prod. by Bobby
 Whiteside) (Trendsetters, ASCAP)

Label's first commitment to pop-country is a family-oriented saga of a nervous father learning too late of the joys of patient parenthood. Cleverly spun.

Isaac Hayes Scores Again



...with Truck Turner. Third in a series of sound track albums written, produced and performed by Isaac Hayes. Experience Truck Turner. Scored by Isaac Hayes to score with you.



Available on Enterprise Records and Tapes. A division of the Stax Organization.

NOBODY DOES IT LIKE ME

SHIRLEY BASSEY—UA UA-LA214-G (6.98)
Chanteuse of distinction graces the grooves, sure to bask in the afterglow of her recent successful concert tour. Devotees, new and old alike, ensure sales ascendancy, as Ms. Bassey's easy vocal style adorns the likes of "When You Smile," "I'm Nothing Without You," "The Trouble with Hello Is Goodbye" and the vivacious title tune.



SWEET LOU

LOU DONALDSON—Blue Note BN-LA259-G (UA) (6.98)
Alto saxophonist supreme struts his stuff, as he has for about twenty years now, with his unique horn flavor bringing out the intrinsic feel of the compositions. "Lost Love" is delicately fervid; "Hip Trip" is exactly what the title implies; and "If You Can't Handle It, Give It To Me" is aptly funkified. Sweet, ripe and juicy.



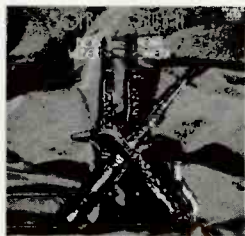
LEO KOTKE/PETER LANG/JOHN FAHEY

Takoma C-1040 (5.98)
Three of the finest acoustic guitarists on the musical scene today demonstrate why their reputation is of such a lofty nature. Kottke's brilliance is especially evident on "Cripple Creek" and "Anyway;" Lang's genius is aglow on "St. Charles Shuffle;" and Fahey's agility is well represented on "Sunflower River Blues."



SOPRANO SUMMIT

BOB WILBER/KENNY DAVERN—World Jazz WJLP-S-5 (5.98)
Wilber and Davern join forces here with Dick Hyman, Bob Rosengarten, Bucky Pizzarelli, George Duvivier and Milt Hinton to add a '70s flair to jazz oldies. Connoisseurs will thrill to renditions of the Ellington standard "The Mooche," Bechet's piece-de-resistance "The Fish Vendor" and the classic "Song of Songs."



NOW AND FOREVER

LETTERMEN—Capitol SW-11319 (5.98)
The trio that has been captivating crowds since their first major hit of "The Way You Look Tonight" in 1961 continues to ride high 13 years later with their special soft-styled harmonies. Their vast votary will surely flock to the stores for this one, with "Touch Me In The Morning/The Way We Were" topping the set.



THE FINGER POINTERS

THE CHOICE FOUR—RCA APL1-0643 (5.98)
Van McCoy production of the funky four-some enables the skillful vocalists to debut with optimum effect. The musicianship is superb with the likes of John Tropea, David Spinozza and McCoy himself embellishing the rhythmic tracks. The bumpy title track single is already accumulating attention and "The Woman I'm Being True To" is outstanding as well.



THE SONGS OF JIM WEATHERLY

Buddah BDS 5608 (6.98)
One of contemporary music's most popular tunesmiths makes his Buddah bow a soft and sensitive one. His lyrics are poignant and hard-hitting, as he balladeers his way through the grooves, doling easy listening pleasure in abundance. "My First Day Without Her" and "You Are a Song" are heart-warming.



PERFORMANCE

ESTHER PHILLIPS—Kudu KU-18 (CTI) (6.98)
The penetrating vocal style of this top calibre thrush has for too long gone without the great public recognition deserved, but slowly and assuredly Ms. Phillips is garnering widespread acclaim, and this disc is the one to send her to the summit. She is a true artiste, with verification especially evident on "Such a Night" and "I Feel The Same."



ELLINGTON! JOHNNY HODGES

VARIOUS ARTISTS—Onyx 216 (5.98)
A wonderful collection spanning 18 years of the alto saxist's career beginning with an Ellington big-band set from 1946 right through to some previously unreleased material recorded as part of an educational series in 1964. The highlights run from Billy Strayhorn's "Midriff" to the bluesy "We Fooled You" and Hodges and Gonsalves on "Good Queen Bess."



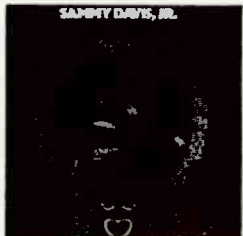
BROKEN RAINBOWS

MICHAEL D'ABO—A&M SP-3634 (6.98)
On his second A&M effort this original Manfred Mann-ite receives super Elliot Mazer production and is ably abetted by Mike Bloomfield, Graham Nash and superb session guitarist Teddy Irwin. He performs his well-known, self-penned "Handbags & Gladrag," with "Fuel to Burn" and "Sitting on a Wooden Floor" excelling too. FMers listen!



GREAT CONNECTIONS

OSCAR PETERSON—BASF MC 21281 (6.98)
Jazz pianist supreme joins forces with bassist N.H. Orsted-Pedersen and drummer Louis Hayes, making for a smooth sailing set. Ellington's "Just Squeeze Me" is lovingly rendered; "Younger Than Springtime" is a fast-paced pleaser; and Goodman's "Soft Winds" is a jazz devotee's delight. A veritable audio treat!



THAT'S ENTERTAINMENT

SAMMY DAVIS, JR.—MGM M3G 4965 (6.98)
The man regarded by many as the biggest all-around talent in show business breezes through some of the finest songs to emerge from those glorious MGM musicals. Best of the batch is a medley of Astaire favorites (featuring the classic "I Guess I'll Have To Change My Plans") and Bandwagon's bijou "A Shine On Your Shoes."



BAD HABITS

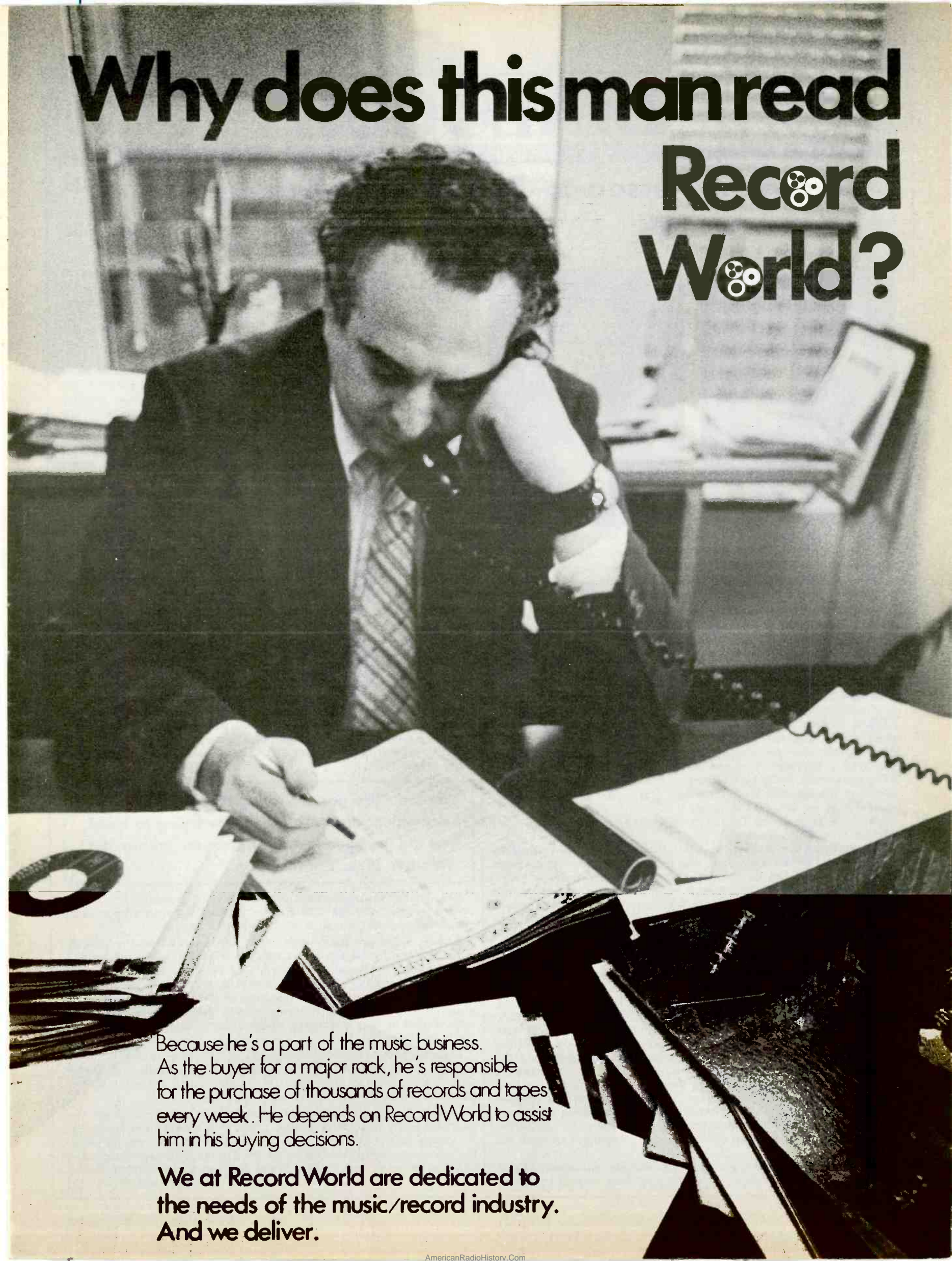
HEADSTONE—Dunhill DSD-50174 (.98)
Former leader/founder of Rare Bird, Mark Ashton, has gone on to accumulate a new assemblage for this ABC debut. The European single, "High On You," is a richly rocking selection that possesses potent commercial appeal Stateside, too. The up-tempo tunes are the best—the aforementioned track and "Take A Plane."



COSMIC FUNK

LONNIE LISTON SMITH & THE COSMIC ECHOES—Flying Dutchman BDL1-0591 (RCA) (6.98)
Jazz takes a funky turn, as Smith and his band of movin' musicians team their talents up with fine Bob Thiele production. Jazz and FM stations could program the selections well, with "Peaceful Ones" and Coltrane's "Naima" sure to garner attention and acclaim.

Why does this man read Record World?



Because he's a part of the music business. As the buyer for a major rack, he's responsible for the purchase of thousands of records and tapes every week. He depends on Record World to assist him in his buying decisions.

We at Record World are dedicated to the needs of the music/record industry. And we deliver.

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Capricorn: A Person-to-Person Record Company

By RITA TURNER



Frank Fenter



Diana Kaylan

■ On the occasion of Capricorn's fifth anniversary, Capricorn executive vice president Frank Fenter and director of advertising Diana Kaylan speak in this Dialogue of their pride in the company's accomplishments and of what lies ahead for the Macon-based label.

Record World: With Capricorn's home base located in Macon, what unique situations are created in coordinating the activities of the company within the industry, specifically with Warners?

Frank Fenter: None really. It is no different than if you were in Hollywood. It's exactly the same. One has to travel. If you're in L.A. you have to work with New York, and if you're in New York you have to work with L.A. National companies obviously can service from the west coast, and we service in the same way.

Diana Kaylan: You would think there would be a problem inherent in the fact that there is a time difference, but the people in Macon usually stay very late. They are very industrious people because it is such a personal company. As for Macon being almost 3,000 miles away, there really isn't too much problem communicating their ideas and the ideas of both Larry Saul and myself to Warner Bros., because they are usually the same.

RW: How large is the Capricorn office in Los Angeles, and what function does it serve?

Kaylan: There are three of us here: Lynn Richardson, who assists both Larry and myself, Larry Saul, vice president and general manager of Capricorn, and I'm director of advertising and creative services. Larry's main function is as a liaison between Capricorn and Warner Bros., setting up album and single schedules, album release schedules and checking on packaging. He really deals with all facets of Warner Bros. in making sure that ideas from Macon are communicated to Warner Bros., and are followed through. It's difficult to give details on his job, because it's really a liaison function. As a problem comes up, Larry takes care of it for Capricorn, and obviously, because he's situated in Los Angeles, he can take care of it a lot quicker than someone in Macon usually can. I handle all advertising, initiating schedules for advertising, initiating the ads and radio and television spots, the graphics, and then the media placements as well. That is a function that I did not have the opportunity to do at Warner Bros. during the three years that I worked there. I performed the function of planning campaigns, and as far as I'm concerned, a complete campaign is planned with the total look in mind, and now I can do that. The Elvin Bishop "Let It Flow" campaign was planned from beginning to end with an entire image incorporating the album, the package and the total campaign. The same applies to Wet Willie, which was probably the most comprehensive campaign Capricorn has undertaken.

RW: Recently Capricorn expanded to include a promotion staff based here in Los Angeles, and a director of sales located in Macon.

Is Capricorn seeking "self-contained" status, or were there problems originating from being affiliated with such a large company?

Fenter: No, we are not looking for self-contained status. We've always been very self-determined and we have always wanted to guide our own future within the auspices of a great conglomerate like Warner Bros. We are not trying to build up an independent organization, we're trying to build up an independent organization within the Warner Bros. organization. The reason that I believe our national sales office should be in Macon instead of on the west coast is because you can travel to either coast in the same amount of time, and he deals with most of our promotion men constantly, in addition to meeting with Phil and myself all of the time. It makes sense for him to be in Macon. Larry Saul is on the west coast because he is the general manager of the company, and he is there to see that our day to day process at Warner Bros.—be it advertising, be it printing of sleeves, promotion, whatever—functions in each department. At Warner Bros., every day we have someone going by who is the general manager of Capricorn Records.

Kaylan: We are manufactured by Warner Bros., and distributed through WEA. Therefore we are distributed with a lot of other labels, so we find it necessary to establish our own priorities. Warner Bros. sometimes has priorities that differ from ours, and with the increase of our sales and the company as an entity within the industry, it was necessary to create the additional staff. Obviously the sales, promotion and advertising directors at Warner Bros. do not have time to devote their entire attention to Capricorn product, and we know that our producers and our acts deserve that attention.

RW: Does Capricorn utilize Warners' art facilities or creative services?

Kaylan: Yes we do, especially on merchandising campaigns. I work very closely with Adam Somers at Warners in initiating and following through the merchandising campaigns. On advertising campaigns, I work with Shelley Cooper and Ed Thrasher on the look of some of our ads. I would say that most of the ads themselves I do independently. However, on the implementation of the campaigns I work very closely with the Warners staff. Working with so many talented people, we really have a tremendous opportunity to create cohesive campaigns, with major thrusts that involve all elements of the company at one time.

Fenter: "We are not trying to build up an independent organization, we're trying to build up an independent organization within the Warner Bros. organization."

RW: Diana, you mentioned your experience working at Warners. Would you describe the difference in working for such a large label compared to working with a label the size of Capricorn.

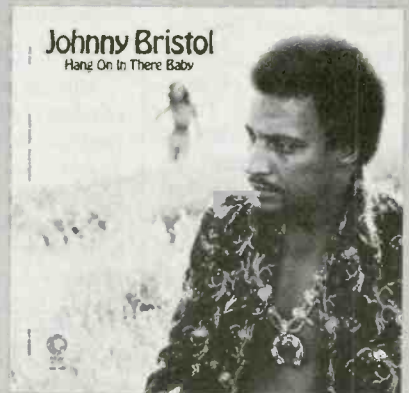
Kaylan: There are many differences, but I would not necessarily attribute them to the fact that Capricorn is a small label, but instead to the people who are at its head, Phil Walden and Frank Fenter. It is a very personal label, and the executive heads of the company take a personal part in every function of the company. This obviously creates a better relationship among the employees of Capricorn. I find it very gratifying working for a smaller company, in particular Capricorn.

RW: Recently Capricorn instigated a full-scale expedition into country music, initiated by the signings of Kitty Wells and Kenny O'Dell. What created the interest in country music, and what further plans are involved with the country expansion?

Fenter: We have always been a full-fledged record company. We don't have any musical prejudice, and we've always intended to go into every aspect of music. I don't think that we will ever go MOR, but we've always anticipated being in r&b, we've always anticipated being in country, and top-40. We're not just a one-handed record

(Continued on page 53)

**Johnny Bristol's "Hang On In There Baby"
keeps on hangin' in there.**



**First a smash hit single.
Now a smash hit album**
(M3G 4959)

Johnny Bristol is hot
"Hang On In There Baby"
is just the beginning.
So get his new album.
And watch it go like fire.



RADIO WORLD

The Record Breakers:

KJR—Breakout Station in a Responsive Market

By LENNY BEER

(The following is the first in a multi-part series on key breakout stations across the country.)

■ SEATTLE—KJR, Seattle, has become one of the most-watched radio stations by national trades and tip sheets because it consistently tips off the potential of records long before most important stations consider them for airplay. So, even though most estimates say that Seattle can move a maximum of 15,000 records, this city, due to the presence of KJR, is an important breakout market for the success or failure of records. In an exclusive interview with **Record World**, KJR's widely-respected MD, Gary Shannon, talked about his station and the Seattle market, a breakout area with a populus that responds quicker to new product and exciting new groups than other markets.

The Playlist

KJR plays somewhere around 40 current records which are broken into categories. Shannon calls this the "KJR music list and nothing but that," and not a reflection of the top 40 records in Seattle. The top 20 are the "hits." These twenty are determined by sales, sales and response projections, the gut feelings of key station personnel and phone requests. The next 10 records are based strictly on a projection of the gut feelings and phone response to records, with new additions and records with less response rounding out the playlist. Approximately five new records are added each week at a Tuesday meeting which is attended by those who decide the music to be played: Shannon, PD Nick Anthony and Ric Hansen. There is no exact formula or science that determines the results of the meeting. The station is "not a super research-oriented one," but one which attempts to pick

the music the public will react to. Then they let the people decide the results of their action. The basic goal of the three programmers is to find "hit songs" (even if they are not yet released songs from albums) and play them to determine a reaction from the marketplace.

Last week KJR added three records which can be labeled "unsafe" (not sure hits). Each was added on its own merits as well as what the combination would do for the station and for the people of Seattle. They went on the just-released first single from the Souther, Hillman, Furay Band (Asylum) because they were "impressed by the attention given by many stations to the record as an lp cut as well as the excitement generated by the new band, good album sales, and its potential for appeal to the 18-24 audience slot." Peter Noone's new single (Casablanca) was added because of its cross-demographic appeal to not only teens and sub-teens but its nostalgia appeal to adult females. Without an album or any significant support elsewhere, Shannon feels this was the most "unsafe" of the three. Leon Haywood (20th Century) was put on for its acceptance by the programmers, taking note of regional action elsewhere and its feel as a potential hit.

Outside Sources

KJR does do sales surveys of its market, reaching out for information from ABC Records and Tapes racks which cover the K-Mart and Valu-Mart stores in its area as well as receiving information from Tosh's One-Stop and some selected retail shops in the area. Shannon also mentioned that the station pays attention to the national trades and certain tip sheets, particularly the Bill Gavin Report. They also used input from KJR as well as WCOL, WOKY, KILT and KTAC.

Hits And Misses

Shannon stressed that everything on the station does not have the same rotation. The staff has a "most exposure list" of the records that are "hot." They also pay extra attention to records which their own projections combined with input from listeners and national projections dictate.

Flo and Eddie Show Gets Syndication

■ HOLLYWOOD — The Flo and Eddie Show, last heard locally in Los Angeles, is now syndicated on KMET. The show which debuted Saturday night (10) at midnight will be aired in 25 markets.

The show, which has a completely live atmosphere, is totally customized to suite the needs of each individual market, including the intro and the IDs for the show. The pair will conduct informal living room conversations with artist/friends. The first guest on the new show will be Harry Nilsson.

Stations airing the show include WVV-FM Boston, WIIN Atlanta, WHCN-FM Hartford, WNAT-FM Indianapolis, KFIG-FM Fresno, WABX-FM Detroit, WORJ-FM Orlando and WCMF-FM Rochester.

AM ACTION

(Compiled by the Record World research department)

■ **Olivia Newton-John** (MCA). Smash of the Week! Debuting as chartmaker on Record World's Singles Chart, the record garnered KLIF, WRKO, KFRC, KIMN, KILT, WPIX and WCOL as a night extra.

Barry White (20th Century). This r&b giant continues his relentless success. Additions this week include: WRKO, KFRC, KILT, WIXY and KSLQ. Some excellent moves this week are: 19-9 CKLW, 28-21 WQXI, 22-14 WPIX, 28-24 WTIX, 39-30 WCOL and 35-29 KLIF.



Olivia Newton-John

Eric Clapton (RSO). With his lp holding the #1 spot on The Record World Album Chart this week and the single most definitely heading for the same spot, the RSO artist maintains consistent positive action on radio charts everywhere: 10-8 WDGY, 34-18 WQAM, 10-4 13Q, 20-11 WHBQ, 16-10 KFRC, 28-17 KHJ, HB-25 CKLW, 10-4 KIMN, 15-8 WQXI, 9-5 WOKY, 12-6 KILT, 24-16 WIXY, 27-12 WFIL, 23-18 WIBG and 5-2 WSAI; also filling in the marketplace with adds at WPIX and WTIX.

Stevie Wonder (Tamla). Another sureshot for the Tamla superstar, "You Haven't Done Nothing" takes some nice jumps on stations where aired: 36-27 KLIF, 40-17 KILT, HB-28 WMAK and 38-25 WCOL. Additions this week include: WQAM, WQXI and WIBG.

Dionne Warwick and the Spinners (Atlantic). Now a confirmed pop smash this new combination of super talents garners the key stations needed to clear the way to the top. They include: KLIF, WRKO, WHBQ, KFRC, KHJ, WOKY, WMAK, and WFIL. The record takes a significant jump on major crossover station, CKLW 13-7.

Lynyrd Skynyrd (MCA) looks like a definite hit for the southern group. Additions this week are: WDGY, WRKO, WOKY, WIBG and WFUN with many fine jumps on

(Continued on page 45)

LEAVE THE FLYING TO US . . .



Go Where You Want, and When You Want Aircraft Leases

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(513) 231-6520
(201) 892-9506

AUGUST 17, 1974

1. **BODY HEAT**
QUINCY JONES—A&M SP 3617
2. **HEADHUNTERS**
HERBIE HANCOCK—Columbia KC 32731
3. **SCOTT JOPLIN: THE RED BACK BOOK**
GUNTHER SCHULLER—Angel S 36060
4. **CROSSWINDS**
BILLY COBHAM—Atlantic SD 7300
5. **STREET LADY**
DONALD BYRD—Blue Note LA 040-F (UA)
6. **SPECTRUM**
BILLY COBHAM—Atlantic SD 7268
7. **SCOTT JOPLIN: PIANO RAGS, VOLS. 1 & 2**
JOSHUA RIFKIN—Nonesuch HB 73026 (Elektra)
8. **REGGAE**
HERBIE MANN—Atlantic SD 1655
9. **MYSTERIOUS TRAVELLER**
WEATHER REPORT—Columbia KC 32494
10. **APOCALYPSE**
MAHAVISHNU ORCHESTRA—Columbia KC 32957
11. **YESTERDAYS**
GATO BARBIERI—Flying Dutchman BDL1 0550 (RCA)
12. **LOVE, SEX, AND THE ZODIAC**
CANNONBALL ADDERLEY—Fantasy F 9445
13. **MAGIC AND MOVEMENT**
JOHN KLEMMER—Impulse AS 9269 (ABC) BDL1-0550 (RCA)
14. **TREASURE ISLAND**
KEITH JARRETT—Impulse AS 9274 (ABC)
15. **POWER OF SOUL**
IDRIS MUHAMMAD—Kudu 917 (Motown)
16. **I AM NOT AFRAID**
HUGH MASEKELA—Blue Thumb BTS 6015
17. **WINTER IN AMERICA**
GIL-SCOTT HERON—Blue Thumb BTS 6015
18. **VISIONS**
PAUL HORN—Epic KE 32837
19. **BIG FUN**
MILES DAVIS—Columbia PG 32866
20. **ONE**
BOB JAMES—CTI 6043 (Motown)
21. **BLACKBYRDS**
Fantasy F 9444
22. **LOVE IS THE MESSAGE**
MFSB—Phila. Intl. KZ 32707 (Columbia)
23. **WHIRLWINDS**
DEODATO—MCA 410
24. **DEODATO**
EUMIR DEODATO—CTI 6029 (Motown)
25. **SOLAR WIND**
RAMSEY LEWIS—Columbia KC 32897
26. **SCRATCH**
CRUSADERS—Blue Thumb BTS 6010
27. **STRAIGHT AHEAD**
BRIAN AUGER'S OBLIVION EXPRESS—RCA APL1-0454
28. **MORE SCOTT JOPLIN RAGS**
NEW ENGLAND CONSERVATORY RAG-TIME ENSEMBLE—Schuller-Golden Crest 6
29. **BLACK BYRD**
DONALD BYRD—Blue Note LA047-F (UA)
30. **LONDON UNDERGROUND**
HERBIE MANN—Atlantic SD 1648
31. **IN CONCERT**
FREDDIE HUBBARD & STANLEY TURRENTINE—CTI 6044 (Motown)
32. **JAMALCA**
AHMAD JAMAL—20th Century T 432
33. **LAYERS**
LES McCANN—Atlantic SD 1642
34. **HYMN OF THE SEVENTH GALAXY**
RETURN TO FOREVER FEATURING CHICK COREA—Polydor PD 5536
35. **IN CONCERT**
DEODATO-AIRTO—CTI 6041 (Motown)
36. **BLUES ON BACH**
MODERN JAZZ QUARTET—Atlantic SD 1652
37. **LEAVING THIS PLANET**
CHARLES EARLAND/FREDDIE HUBBARD—Prestige PR 66002
38. **SALT PEANUTS**
SUPERSAX—Capitol ST 11271
39. **AFRICA BRASS SESSIONS**
JOHN COLTRANE—Impulse AS 9273
40. **UNSUNG HEROES**
CRUSADERS—Blue Thumb BTS 6007

RECORD WORLD AUGUST 17, 1974

Mangione Makes Music A Challenge for Youth

By IRA MAYER

■ NEW YORK—"In most educational experiences, no one's really challenging the kids. I've seen them rise to the occasion."

Chuck Mangione is one of an increasing number of classically schooled jazz and pop artists dedicated to giving aspiring young musicians a chance to learn what making live music is all about—by giving them the opportunity to perform. "What's lost in professionalism," he says, "is gained in enthusiasm." And the words are not empty. When Mangione plays the Monterey Jazz Festival this September, he will be using an orchestra made up of high school students.

This interest in young musicians stems from a variety of experiences, the most specific being how "school didn't provide the direction I wanted." Mangione, a flugelhornist-composer-arranger and conductor, has sought to integrate classical and jazz forms, something the Eastman School of Music didn't offer him and something he feels should be available for those who follow him.

Dick Hyman:

Keepin' Jelly Rollin'

■ NEW YORK—Two men a revival don't make—but they sure are trying. And while Bob Greene has been receiving the lion's share of publicity for his re-creations of Jelly Roll Morton's Red Hot Peppers and the arrangements they used, Dick Hyman is coming up strong with his transcriptions of the Morton piano solos arranged for orchestra.

Commissioned Work

Commissioned by the Columbia Masterworks label, "Ferdinand 'Jelly Roll' Morton" represents a year's formal research by Hyman into Morton's work as a composer and soloist. Digging out the 78s he used to listen to with his brother, listening to a 12-record Library of Congress series and delving in to Bob Altshuler's 78 collection he studied and transcribed the music.

The record, says Hyman, a long-time New York studio musician and arranger, is not a re-creation of Morton's original work, "but things he might not have had the chance to do." Thus some of the tunes are orchestrated for an 18-piece band; some for ten pieces, some for trio, and there is one piano solo to place the whole work in perspective. (Among the featured soloists is jazz violinist Joe Venuti.)

According to Hyman, reaction has been strongly favorable from
(Continued on page 45)



Chuck Mangione

Another factor involved in Mangione's championing of young musicians comes from the pop world's "superstar syndrome" whereby fame comes and goes in relatively quick cycles. The problem, Mangione explained to *Record World* recently, is one of a lack of perspective as to where the music has come from. "I'm no great historian," he said, "but improvised music has an impressive career and much of it is on record." Unfortunately, he maintains, few of the young jazz musicians seem to be listening to the older material—only the newest.

Mangione tours extensively both in this country and in Eur-

ope (he plays Los Angeles August 24 at Shrine Auditorium, and will participate in George Wein's European Newport festivals) using his own band and occasionally playing with symphony orchestras. And although he finds the orchestral situation somewhat restrictive in that he usually has to conduct (making it difficult to act as a soloist), he finds the discipline involved a good exercise and enjoys the interplay of elements. For Chuck Mangione it's a challenge—much in the way he seeks to challenge the up-and-coming in his field.

Ira Mayer

Fresh Start Tours

■ LOS ANGELES — Fresh Start (Dunhill), set to debut on the west coast at the Whisky next month, has returned to the road on the second leg of their national trek with Bachman-Turner Overdrive. While in Los Angeles, appearances for the group on "In Concert" and "The Midnight Special" are expected to be firmed up. Chalice Productions is spearheading ABC's promotional efforts behind the group's album "What America Needs . . ." and single, "Free."

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The Capricorn Studio Is Homemade

■ MACON — Perhaps the most important link in the chain of the music process is the recording studio. It is there that the creative energies of singers, musicians, producers, engineers and a host of other technicians are concentrated on reels of tape that dictate the future of the recording artist and the record label itself. Considering these facts, Capricorn Records has spent considerable time and money in the building of the Capricorn Sound Studios in Macon, located five blocks away from the company's administrative offices.

Furniture Store

The rainbow-colored building that used to be a furniture store was rebuilt as a studio some five years ago. In their search for perfection, Capricorn has changed the studios' set-up three times, the final change coming under the direction of Westlake Audio one year ago. Capricorn Sound grew from its original equipment of four tracks to eight, and now to 24 tracks in, 16 out. In addition, the studios contain one four-track machine, and two two-track ma-

chines. The quad control room employs Studer machines and an Associated Processes control board.

The studios are under the direction of Capricorn a&r vice-president Johnny Sandlin. Johnny, a musician himself, was a former member of Hourglass, a band that included Duane and Gregg Allman. Sandlin moved to Macon in 1969 as a studio drummer and soon became involved in producing records. His credits with Capricorn include The Allman Brothers Band's "Brothers and Sisters," Gregg Allman's "Laid Back," Wet Willie's "Drippin' Wet," Johnny Jenkins' "Ton-Ton Macoute" and the upcoming Richard Betts album, "Highway Call."

Sandlin's staff includes: Ovie Sparks, chief engineer; Sam Whiteside, engineer; Dennis Darling, maintenance engineer; and Tony Humphreys, Carolyn Harriss, and Richard Schoff, tape technicians. In addition to Sandlin, Paul Hornsby has lent his talents, both as a musician and a producer, to many Capricorn artists, including the Marshall Tucker Band's two albums and the recent debut of Grinderswitch on record. Aaron Roberts is in charge of the studio's over-all operation.

(Continued on page 26)

Capricorn Country Flourishing

■ MACON — Capricorn Records entered the country music field in 1973 with the signing of writer/musician/performer Kenny O'Dell. Kenny has written such songs as "Beautiful People," "Next Plane to London," "If It's Alright With You," "I Take It On Home" and "Behind Closed Doors," the biggest country song of 1973. "Behind Closed Doors" garnered the NARAS Grammy for Best Country Song of the Year, as well as the Country Music Association's award as Best Song of the Year. Kenny recently completed his first album for Capricorn, titled "Kenny O'Dell." Set for an August 9th release, the album was recorded at Nashville's Sound Shop Studio, and was written and produced by Kenny. Songs on the record include "Behind Closed Doors," "House of Love," "Let's Go Find Some Country Music" and "You Bet Your Sweet, Sweet Love."

In December of 1973, Capricorn signed "The Queen of Country Music," Miss Kitty Wells. The country music industry took notice of Capricorn Records when it learned that Miss Wells was

Frank Fenter

(Continued from page 22)

job with Chappell Music Publishing representing the Chess and Liberty catalogues. From there, Frank moved over to the Arc Music catalogue under Gene and Harry Goodman and worked there for 18 months. A renewed acquaintanceship with then Yardbirds producer Georgio Gomelsky led to the Yardbirds recording some old Willie Dixon songs published by Arc. At a reception, Gomelsky introduced Fenter to Roland Rennie, who then was president of Polydor Records in Europe. Rennie offered Fenter a job as label manager for Atlantic Records in England.

Frank Fenter first met Phil Walden at London's Kensington Palace Hotel in October, 1966. The two were arranging for Otis Redding's appearance on the British TV show, "Ready, Steady, Go!" The meeting resulted in Redding becoming the first artist to have an entire "Ready, Steady, Go!" solely devoted to himself. Walden and Fenter became very good friends in a short time, and later put together the monumental "Hit the Road Stax" show. Comprised of Otis Redding, Sam & Dave, Eddie Floyd, Booker T. and the MGs, Arthur Conley and the Markys, the show blasted through Europe on 21 dates. Frank became label manager of Atlantic Records in Europe and made frequent stops in Macon whenever his travels brought him near the southern states.

(Continued on page 26)

leaving her lifetime recording contract with MCA to record for Capricorn. Her first single for Capricorn was the Bob Dylan song, "Forever Young," produced by Johnny Sandlin and Paul Hornsby in Macon at Capricorn Sound, the first time Miss Wells had recorded outside Nashville. Her first album for Capricorn is now completed and includes such tunes as "I've Been Loving You Too Long," "Do Right Woman," "Too Stubborn," "The Loving's Over" and her new single, "What About You."

Bobby Thomson is another member of Capricorn's rapidly expanding country roster. A veteran of television's "Hee-Haw" and countless recording sessions in Nashville, Bobby is one of the country's premier banjo pickers. He recently played on Paul McCartney's Nashville sessions.

Pretty Chris Christman is a country artist getting considerable crossover airplay for her first Capricorn single, "Apron Strings." Chris, who had previously been a member of the groups Ivory, Lip Service and Good Grief, was discovered by her producer Jerry Fuller. Chris is currently at work
(Continued on page 61)

Phil Walden

(Continued from page 22)

Agency) and establishing two sheet music publishing outfits (Rear Exit and No Exit Music).

"This business is like a lot of other businesses," Walden said. "But with a relatively small label like Capricorn, we're able to give all of our artists individual attention and help them in their recording careers because of it."

Of course, Capricorn isn't really what one would consider to be a small record company anymore. The list of artists continues to grow, and their records continue to place high on the charts.

Such acts as the Marshall Tucker Band, Wet Willie, Martin Mull, Livingston Taylor, Elvin Bishop, Kenny O'Dell, Kitty Wells and Dexter Redding (Otis Redding's 13-year old son), enhance the label's image and Walden's reputation.

In Macon, a stranger can ask almost any native about Phil Walden, and hear the downhome reply, "No, I never met him, but I've heard of him."

A lot of other folks have heard of Walden too and they will continue to hear from him, his acts and his recording company in the future. The creative atmosphere has lived in Macon for years (as evidenced by the early careers there of Redding, Little Richard, and James Brown).

It just took a fellow named Phil Walden to bring that creativity to the fore.

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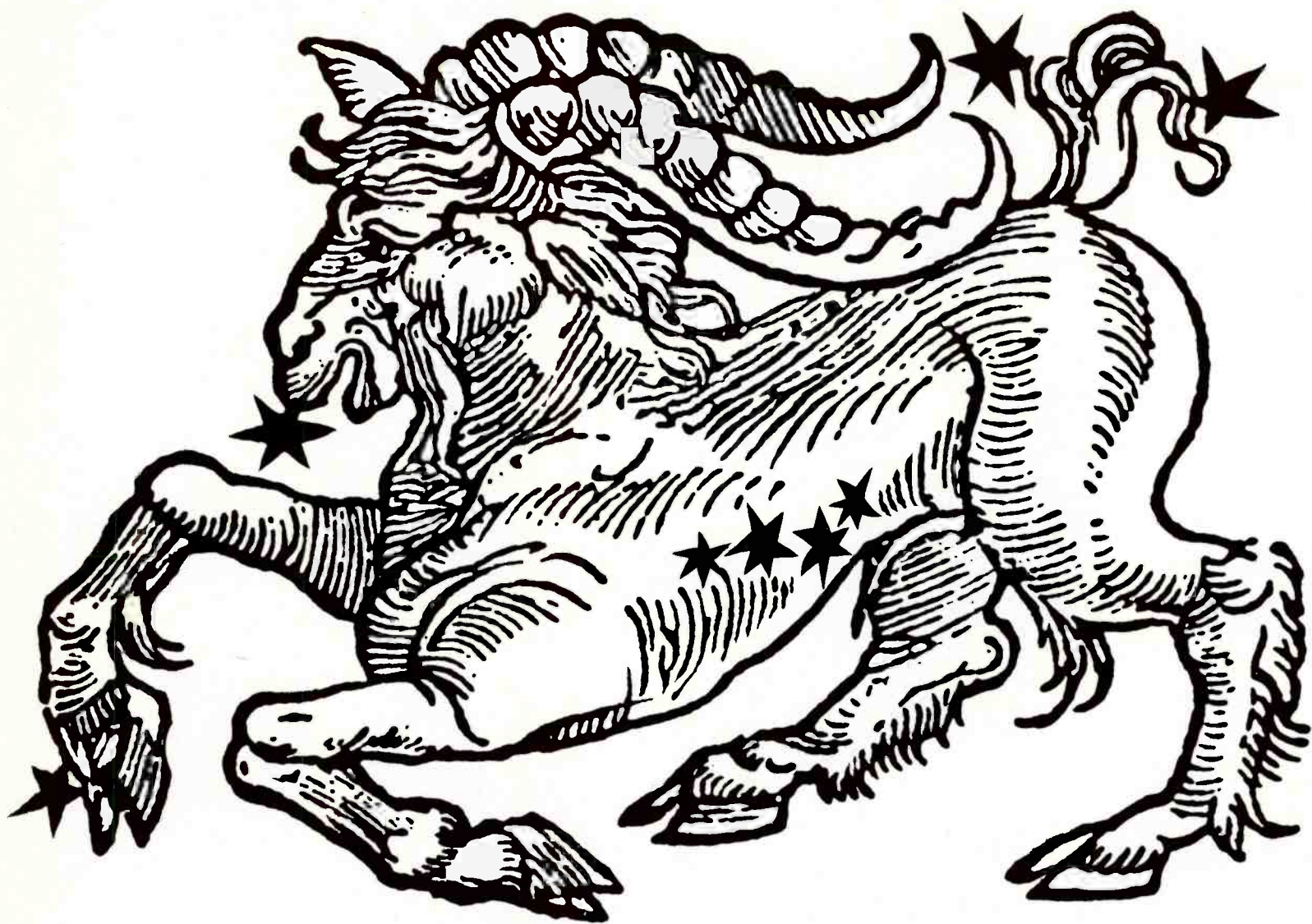
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Capricorn's Barbecue Bash



The annual Capricorn Barbecue feting the artists, employees and associates of the Macon-based label, recently took place with a gala celebration. Pictured above, enjoying the festivities are (from left), top row: Gregg Allman, Capricorn Records president Phil Walden and Mrs. Phil Walden standing at the shoreline; Mo Ostin and Frank Fenter chatting after a hearty meal; Mike Hyland, vice president in charge of public relations for Capricorn and Clyde Bakemmo, executive director of a&r for Warners taking a break between activities; Jack Hall of the Wet Willie Band taking

an after dinner walk. Middle row: Mrs. Gregg Allman chatting with Chuck Leavell, Allman Bros. Band piano player; a group of picnickers getting ready for a cruise around the lake; Mo Ostin and Elmer Valentine, owner of the Whisky a Go Go; Mo Ostin and Frank Fenter posing for a photographer at the end of the day. Bottom row: Hamming it up is Jimmy Hall, lead singer for Wet Willie; promoter Bill Graham and Bette Midler looking like they just stepped out of the '50s; Gregg and Janice Allman; Bunky Odum of Capricorn Records.

Capricorn Studio

(Continued from page 24)

Johnny Sandlin is justifiably proud of the entire Capricorn Sound operation. He feels that Macon's "laid-back" musical environment has provided the best atmosphere possible to create the best sounds possible. And since the studio is an in-house arrangement, it is used exclusively by Capricorn recording artists.

Recent activity at the studios has included Hydra's initial album, produced by Dan Turberville; Elvin Bishop's first Capricorn lp, produced by Johnny Sandlin; Grinderswitch's debut album, produced by Paul Hornsby; James Montgomery Band's upcoming release, produced by Tow Dowd; and current sessions by the Marshall Tucker Band. All this business is keeping the 24-hour operation at Capricorn Sound quite busy.

Frank Fenter

(Continued from page 24)

In August, 1969, Phil Walden met with Frank Fenter and asked him to come to Macon and join in the new Capricorn Records company. Walden played Fenter a new group that Walden had signed. The group was the Allman Brothers Band. "When Phil played me the Allman Brothers tape," said Frank, "I knew we had something. I never doubted for a second that we'd knock 'em dead!"

Going Strong

That was five years ago; and as Capricorn's executive vice president, Frank Fenter is still going strong. He takes great pride in the fact that Capricorn has thrived on bringing new bands, new records and new acts to the forefront of the music industry. "I don't think it takes any genius to get a
(Continued on page 60)

Capricorn's Growth

(Continued from page 22)

ton and Scott Boyer), Martin Mull, and a growing list of others.

Since its inception five years ago, Capricorn has claimed seven gold albums (five released by the Allman Brothers Band, one an anthology of Duane Allman's guitar playing, and Gregg Allman's solo effort "Laid Back") and three platinum albums (for three releases of the Allman Brothers Band).

Perhaps the most unique aspect of the Capricorn story focuses on the company's use of its studio.

"A lot of people build studios to rent as well as to record bands," says Walden. "But we have ours here for our artists; we don't rent it out. We want our bands to go in there and learn how to use the facilities. It's quite a bit different from just playing live concerts."

After five years, Capricorn (now affiliated with Warner Brothers

Records) is currently in the midst of an expansion into the country music field (the original intention of the label was to record rhythm and blues singers), a significant shift considering the primarily rock-blues albums Capricorn has turned out in the past.

Country Artists

The recently signed country artists listed in the Capricorn stable now include Miss Kitty Wells, the "Queen of Country Music;" composer Kenny O'Dell, who penned "Behind Closed Doors" for Charlie Rich last year and who is returning to live performances and recording after a lengthy layoff; country-oriented musician Larry Henley, as well as Johnny Darrell, Bobby Thompson, Chris Christman and Tom McKeon.

(Continued on page 55)

RCA Releases 26 in August

■ NEW YORK—A new album by Harry Nilsson, a Red Seal Tchaikovsky and Ives festival and U.S. release of the Humperdinck opera, "Hansel and Gretel," starring Anna Moffo, Christa Ludwig and Dietrich Fischer-Dieskau, lead off a 26-album release for August by RCA Records.

Seven Red Seal albums are being released simultaneously as discrete 4-channel Quadradiscs while three popular albums are appearing as Quadradiscs for the first time.

On the RCA label are "Pussy Cats," by Harry Nilsson; "Stephen Michael Schwartz;" "The Finger Pointers" by the Choice Four; "Porter 'n' Dolly" by Porter Wagoner and Dolly Parton; and "September Energy" by Centipede.

From Red Seal—Tchaikovsky: Symphony No. 6 in B Minor with Leopold Stokowski conducting the London Symphony Orchestra; "Spectacular Overtures" by Eugene Ormandy and the Philadelphia Orchestra; "Amazing Grace" by Sherill Milnes; Ives: Symphony No. 4 featuring Jose Serebrier conducting the London Philharmonic Orchestra; Humperdinck: Hansel and Gretel starring Anna Moffo, Christa Ludwig and Dietrich Fischer-Dieskau with the Bavarian Rundfunk Orchestra conducted by Kurt Eichhorn; Ives: Symphony No. 2 with Eugene

HHV Teams With Shearer

■ LOS ANGELES—Hecht Harman Vukas Creative Communications, Inc. have announced the formation of Karen Shearer Communications, an independent public relations firm which will function in association with HHV. Karen Shearer was formerly public relations director for MCA Records and has recently returned from London where she established affiliates for the two companies.

Rosenblatt to 20th Post



Herb Eiseman (left) president, 20th Century Music Corporation, and Russ Regan (right), president, 20th Century Records, have jointly announced the addition of attorney Gerald Rosenblatt as director of business affairs for both firms. Rosenblatt will report directly to Regan on record business and Eiseman in conjunction with publishing.

Ormandy conducting the Philadelphia Orchestra; Tchaikovsky: Symphony No. 5 in E Minor and Symphony No. 4 in F Minor with Eugene Ormandy conducting the Philadelphia Orchestra; and "The Entertainer" with organist Virgil Fox.

Flying Dutchman — "Whatever Happened to Johnny Bothwell?" and "A Touch of Ragtime" by George Segal and the Imperial Jazzband.

Wooden Nickel—"R. I. P. Siegel-Schwall" by the Siegel-Schwall Band and "Mo" by Mo McGuire.

Camden—"Im Movin' On" by Hank Snow; "Country and Western Jamboree" by various artists; "My Way" by Paul Anka; "The Three Bells" by Jim Ed Brown; "A Christmas Songbook" by the Living Voices; and "20 Great Victor Recordings of Songs from 'That's Entertainment'."

Educational—"Classical Music for People Who Hate Classical Music" and "Family Fun with Familiar Music" by Arthur Fiedler and the Boston Pops Orchestra.

CBS Cites Engineers

■ NEW YORK—Calvin Roberts, vice president, operations marketing, announced eight major engineering awards at the CBS Records Convention in Los Angeles last week. The awards were given for outstanding achievement either in the engineering, mixing or mastering of an album or single by an artist on the Columbia or Epic label.

The eight major awards were given to CBS Records' staff engineers from New York, Nashville and San Francisco. The awards, with one exception, were given for studio engineering and mixing; one award was given for studio mastering. The awards were as follows:

Lou Bradley for the album and single "Behind Closed Doors," the album "Very Special Love Songs" and the single "The Most Beautiful Girl" (Charlie Rich); Glenn Kolotkin for the albums "Love Devotion Surrender" (Santana/Mahavishnu) and "Welcome" (Santana); Jack Ashkinazy for the single "Love Me Like A Rock" (Paul Simon); Roy Hallee for the album "Angel Clare" (Art Garfunkel); and Tim Geelan and Russ Payne for the album "Live" (Johnny Winter).

Three additional engineers were also cited for their contributions to various CBS Records studio projects over the past year. The three were M. C. Rather, George Horn and Casper Mondello.

WB Names Ed West Business Affairs VP

■ BURBANK — Mo Ostin, chairman, and Joe Smith, president, have named Ed West to the position of vice president of business affairs for Warner Bros. Records.



Ed West

In his new position, West will be responsible for administering the legal department, supervising all artist contracts, negotiating contracts for licensing of Warner Bros. Records' product and negotiating joint ventures with other companies.

West will also be Warner Bros. Records' liaison for business with WEA International, conferring regularly with Neshui Ertegun and Phil Rose, heads of that company.

In his new position, West will report directly to Smith and Ostin.

Times Pacts with Mandel and Sachs

■ NEW YORK — Murray Deutch, president of the New York Times Music Publishing Corp., has announced that he has formed a publishing company with Mandel & Sachs which will be known as Dorchester Publishing.

Mandel & Sachs have just completed the music and lyrics for "Gambler's Paradise," a stage musical to star Alfred Drake and scheduled to open in Toronto in October. They are also currently working on a musical film for young audiences with Weintraub-Heller Associates, an opera to be presented at the 1976 Madewood Arts Festival and on the musical score for "Great Expectations," a Robert Fryer production.

McCormick to Shadybrook Label

■ LOS ANGELES—Gayle McCormick, former lead singer with "Smith," has signed an exclusive, long term contract with Shadybrook Records, Inc., it was announced by Shadybrook's president, Joe Sutton. Miss McCormick's initial album for Shadybrook will be produced by Joe Porter and distributed by Fantasy Records. Release date is scheduled for mid-August.

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ALL SHOOK UP Chapman & Chinn (Elvis Presley/Travis, BMI)	65	MOONLIGHT SPECIAL Ray Stevens (Ahab, BMI)	52
ANNIE'S SONG Milt Okun (Cherry Lane, ASCAP)	24	MOST LIKELY YOU GO YOUR WAY (Dwarf, ASCAP)	85
ANOTHER SATURDAY NIGHT Car Stevens (Kags, BMI)	43	MY LOVE Larry McKinley (McCarney/ATV, BMI)	76
BALLERO Jerry Goldstein (Far Out, ASCAP)	98	MY THANG James Brown (Dynatone/Belinda, BMI)	56
BE THANKFUL FOR WHAT YOU GOT William DeVaughn (Coral Rock/ Melomega, ASCAP)	58	NOTHING FROM NOTHING Billy Preston (Almo, ASCAP)	26
BEACH BABY John Carter (John Carter, PRS)	46	ON & ON Curtis Mayfield (Curtom, BMI)	40
BILLY DON'T BE A HERO Murray & Callander (Murray/Callander, ASCAP)	66	PLEASE COME TO BOSTON Jerry Crutchfield (Leeds/Antique, ASCAP)	7
BOOGIE BANDS AND ONE NIGHT STANDS Greg Dempsey (Fez/Abernathy & Eye, BMI)	80	RADAR LOVE Golden Earring (Larry Shayne, ASCAP)	37
CALL ON ME James William Guericco (Big Elk, ASCAP)	11	RIKKI, DON'T LOSE THAT NUMBER Gary Katz (ABC, ASCAP)	19
CAN'T GET ENOUGH Bad Company (Badco, ASCAP)	86	RINGS Phil Gernhard (Unart, BMI)	47
CAN'T GET ENOUGH OF YOUR LOVE Barry White (Sa-Vette/January, BMI)	29	RIVER'S RISIN' Rick Derringer (Silver Steed, BMI)	69
CAPTAIN HOWDY (Ricks/Lonely Goose, BMI)	91	ROCK AND ROLL HEAVEN Lambert & Potter (Caesars/E. H. Morris/Zapata, ASCAP)	4
CITY IN THE SKY Al Bell (Rhomers/NY Times, BMI)	74	ROCK ME GENTLY Andy Kim (Joachim, BMI)	14
CLAP FOR THE WOLFMAN Jack Richardson (BLC/Walrus-Moore/Septima, BMI)	41	ROCK THE BOAT John Florez/Warner- Tamerlane/High Ground, BMI)	27
DON'T CHANGE HORSES Tower of Power (Len-Lon, BMI)	95	ROCK YOUR BABY Casey & Finch (Sherlyn, BMI)	15
DON'T KNOCK MY LOVE Hal Davis (Erya, BMI)	48	RUB IT IN Ron Chancey (Ahab, BMI)	24
DON'T LET THE SUN GO DOWN ON ME Gus Dudgeon (Big Pig/Leeds, ASCAP)	3	SECRETARY Clarke & Reid (Sherlyn, BMI)	70
DOOR TO YOUR HEART Don Davis (Groovesville, BMI)	63	SHININ' ON Todd Rundgren (Leftover, BMI)	25
EARACHE MY EYE Lou Adler (India, ASCAP)	67	SIDESHOW Norman Harris (Friday's Child/ Poo-Poo/Six Strings, BMI)	5
EYES OF SILVER Ted Templeman (Warner-Tamerlane, BMI)	79	SKIN TIGHT Ohio Players (Ohio Players/Unichappell, BMI)	89
FALLIN' IN LOVE Richard Podolor (Song Mountain, ASCAP)	87	STEPPIN' OUT (GONNA BOOGIE TONIGHT) Doug Morris & Eric Stevens (Levine & Brown, BMI)	83
FEEL LIKE MAKIN' LOVE Joel Dorn, Roberta Flack (Skyforest, BMI)	2	SUGAR BABY LOVE Wayne Bickerton (Pamscene/ATV, BMI)	42
FINALLY GOT MYSELF TOGETHER Ed Townsend (Cheritown, BMI)	64	SUGAR LUMP Leon Haywood (Homecoming/Jim-Edd, BMI)	82
FISH AIN'T BITIN' McKinley Jackson (Bullet-Proof, BMI)	34	SURE AS I'M SITTING HERE Jimmy Ienner (Tree, BMI)	22
FREE Steve Barri/Chalice Prod. (Donna Marra/Fifth Floor/Mappo Time Period, ASCAP)	96	SWEET HOME ALABAMA Al Kooper (Duchess/Hustlers, BMI)	49
FREE MAN IN PARIS (Crazy Cow, BMI)	50	TAKIN' CARE OF BUSINESS Randy Bachman (Ranbach/Top Soil, BMI)	12
FUNKY PARTY Clarence Reid (Sherlyn, BMI)	100	TELL HER LOVE HAS FELT THE NEED Wilson & Caston (Stone Diamond, BMI; Jobete, ASCAP)	64
GET OUT OF DENVER Bob Seger & Punch (Gear, ASCAP)	90	TELL ME SOMETHING GOOD Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP)	10
GOOD THINGS DON'T LAST FOREVER Bobby Martin (Golden Fleece, BMI)	73	THAT'S NOT HOW IT GOES Mike Vernon (Crystal Jukebox, BMI)	92
HANG ON IN THERE BABY Johnny Bristol (Bushka, ASCAP)	17	THE AIR THAT I BREATHE Richards & The Hollies (Landers-Roberts/April, ASCAP)	38
HAPPINESS IS JUST AROUND THE BEND Silvester, Simmons & Gooding (Blackwood, BMI)	44	THE MAN THAT TURNED MY MAMA ON Billy Sherrill (Tree, BMI)	62
I HONESTLY LOVE YOU John Farrar (Irving/Woolnough/Broadside, BMI)	72	THE NIGHT CHICAGO DIED Murray & Callander (Murray/Callander, ASCAP)	1
I LOVE MY FRIEND Billy Sherrill (Algee, BMI)	60	THEN CAME YOU Thom Bell (Mighty Three, BMI)	28
I SAW A MAN AND HE DANCED WITH HIS WIFE Snuff Garrett (Senor, ASCAP)	77	THIS HEART Lambert & Potter (ABC-Dunhill, BMI)	55
I SHOT THE SHERIFF Tom Dowd (Cayman, ASCAP)	20	TIME FOR LIVIN' Sly Stone (Stoneflower, BMI)	39
IF YOU LOVE ME (LET ME KNOW) John Farrar (Al Gallico, BMI)	57	TIN MAN George Martin (WB, ASCAP)	75
IF YOU TALK IN YOUR SLEEP (Easy Nine/Elvis, BMI)	30	TRAVELIN' PRAYER Michael Stewart/ Family Prod. (Rippartha/Higher, ASCAP)	93
I'M LEAVING IT (ALL) UP TO YOU Mike Curb (Venice, BMI)	16	WALK ON Neil Young (Silver Fiddle, BMI)	68
IT COULD HAVE BEEN ME Limbo & Buckins (Senor, ASCAP)	84	WATERLOO Polar Music (Overseas, BMI)	9
IT'S ONLY ROCK N' ROLL (BUT I LIKE IT) Glimmer Twins (Promopub B. V., ASCAP)	35	WHO DO YOU THINK YOU ARE Steve Barri (American Dream, ASCAP)	32
KALIMBA STORY Wissert & White (Sagfire, BMI)	53	WILD THING Mike Hurst (Blackwood, BMI)	21
KEEP ON SMILIN' Tom Dowd (No Exit, BMI)	13	WILDWOOD WEED Gernhard & Lobo (Parody, BMI)	6
KUNG FU Curtis Mayfield (Camad, BMI)	36	WOMBLING SUMMER PARTY Mike Batt (April, ASCAP)	88
LET'S PUT IT ALL TOGETHER Hugo & Luigi (Avco, ASCAP)	33	YOU AND ME AGAINST THE WORLD Tom Catalano (Almo, ASCAP)	18
LOVE IS THE ANSWER (Avco, ASCAP)	99	YOU CAN'T BE A BEACON Stan Silver (Martin Cooper/Fargo House, ASCAP)	61
LOVER'S CROSS Peter Schekeryk (Blendingwell, ASCAP)	78	YOU HAVEN'T DONE NOTHING' Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP)	45
MA! HE'S MAKING EYES AT ME Tommy Scott (Mills, ASCAP)	94	YOU LITTLE TRUSTMAKER Billy Jackson (Dramatis/Bacon Fat, BMI)	71
MACHINE GUN James Carmichael (Jobete, ASCAP)	31	YOU WON'T SEE ME Brian Ahern (Maclen, BMI)	59
MANY RIVERS TO CROSS John Lennon (Irving, BMI)	97	(YOU'RE) HAVING MY BABY Rick Hall (Spanka, BMI)	8
		YOU'RE WELCOME, STOP ON BY Bobby Womack (Unart/Bobby Womack, BMI)	51
		YOU GOT TO KEEP ON BUMPIN' Ronald Bell (Gang/Delightful, BMI)	81



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AUGUST 17, 1974

AUG. 17	AUG. 10	
101	102	SURFIN' U.S.A. BEACH BOYS—Capitol 3924 (Arc, BMI)
102	103	WALL STREET SHUFFLE 10cc—UK 49203 (London) (Man-Ken, BMI)
103	—	AIN'T NO LOVE IN THE HEART OF THE CITY BOBBY BLAND— Dunhill 15003 (ABC, ASCAP)
104	106	DO IT BABY MIRACLES—Tamla T54248F (Motown) (Jobete, ASCAP)
105	107	MIDNIGHT FLOWER FOUR TOPS—Dunhill 15005 (Bullet-Proof, BMI)
106	108	DANCING IN THE STREETS DOVELLS—Event EV 214 (Spring) (Jobete, ASCAP)
107	109	LIVE IT UP, PART 1 ISLEY BROTHERS—T-Neck ZS8-2254 (Col)
108	110	YOU TURNED MY WORLD AROUND FRANK SINATRA—Reprise 1208 (Screen Gems-Columbia, BMI)
109	122	LITTLE BIT OF HEAVEN B. W. STEVENSON—RCA PB 10012 (Purusha, BMI)
110	111	RINGS REUBEN HOWELL—Motown M 1305F (Unart, BMI)
111	114	IT'S RAINING RICK DERRINGER—Blue Sky ZS7-2753 (Col) (Derringer, BMI)
112	118	SHANG-A-LANG TINKER'S MOON—Polydor 15091 (Martin/Outlet, PRS)
113	119	RAINDROPS BARBARA ACKLIN—Capitol 3892 (Angelshel/Eight-Nine, BMI)
114	—	DANCING IN THE STREETS SWEET PETE—RCA APBO-0326 (Jobete, ASCAP)
115	—	SANGRIA WINE JERRY JEFF WALKER—MCA 40250 (Groper, BMI)
116	120	ANOTHER LOVE STORIES—Kama Sutra 594 (Buddah) (Famous, ASCAP)
117	—	KEEP ON SEARCHING MARGIE ALEXANDER—Future Stars FSA 1005 (Stax) (Future Stars/East-Memphis, BMI)
118	—	MEET ME ON THE CORNER DOWN AT JOE'S CAFE PETER NOONE— Casablanca NEB 0017 (Barry Mason/Mustana, PRS)
119	126	YOU BILL WITHERS—Sussex 518 (Interior, BMI)
120	123	YOU BRING OUT THE BEST IN ME NATURAL FOUR—Curtom CR 2000 (Buddah) (Silent Giant/Aopa, ASCAP)
121	—	ONE DAY AT A TIME MARILYN SELLARS—Mega 205 (Acoustic, BMI)
122	125	LIGHT SHINE JESSIE COLIN YOUNG—Warner Bros. WB 7816 (Pigfoot, ASCAP)
123	—	SUMMER GIRL CRAIG RUHNKE—UA-XW506-W (Unart/Crunky, BMI)
124	127	A MIDSUMMER NIGHT IN HARLEM CHARLIE THOMAS & THE DRIFTEERS— Muscor MU 1498 (Arral, ASCAP)
125	128	THROW A PENNY BEE GEES—RSO SO 410 (Atlantic) (Casserole, BMI)
126	129	BONEY FINGERS HOYT AXTON—A&M 1607 (Lady Jane/Irving, BMI)
127	130	THE NEED TO BE JIM WEATHERLY—Buddah BDA 420 (Keca, ASCAP)
128	132	A NEW ROCK AND ROLL MAHOGANY RUSH—20th Century TC 2111 (Bridgeport, BMI)
129	134	UP FOR THE DOWN STROKE PARLIAMENT—Casablanca NEB 0013 (WB) (Malbiz/Ricks, BMI)
130	131	SAVE THE SUNLIGHT HERB ALPERT & THE T.J.B.—A&M 1542 (Low-Sal, BMI)
131	133	HAPPINESS IS NEW YORK CITY—Chelsea 3000 (Mighty Three, BMI)
132	124	ONE MAN BAND LEO SAYER—WB 7824 (Chrysalis, ASCAP)
133	—	IN THE BOTTLE BROTHER TO BROTHER—Turbo 039 (All Platinum) (Brouhaha, ASCAP)
134	105	THE BEST TIME OF MY LIFE JOE SIMON—Spring 149 (Polydor) (Gaucho/Belinda, BMI)
135	—	FUNKY MUSIC SHO NUFF TURNS ME ON YVONNE FAIR—Motown 13067 (Stone Agate, BMI)
136	—	WILD NIGHT MARTHA REEVES—MCA 40274 (WB) (Caledonia Soul, ASCAP)
137	—	VIRGIN MAN SMOKEY ROBINSON—Tamla T54250F (Motown) (Tamla, ASCAP)
138	140	PRESIDENTIAL RAG ARLO GUTHRIE—Reprise 1211 (Howard Beach, ASCAP)
139	113	WATERMELON MAN HERBIE HANCOCK—Columbia 4-46073 (Hancock, BMI)
140	121	SWEET LADY MOMENTS—Stang 5054 (All Platinum) (Gambi, BMI)
141	117	DANCE PARTY MUSIC CARL JAMES & JACKIE IRVIN—GRC 2007 (Actone/Power House, BMI)
142	135	MIDNIGHT AND YOU SOLOMON BURKE—Dunhill D 15009 (Very Own, BMI)
143	136	TELL ME THAT I'M WRONG BLOOD, SWEAT & TEARS—Columbia 4-46059 (Blackwood/Teaumck, BMI)
144	137	HARLEM SONG FADY EL KOURY—Jamie 1421 (Dandelion, BMI)
145	138	1-2-3 CHAMBERS BROTHERS—Avco 4638 (Champion/Jobete/ Double Diamond, BMI)
146	139	MY COO CA CHOO ALVIN STARDUST—Bell 45454 (Magnet, BMI)
147	141	CAJUN MOON J.J. CALE—Shelter 40238 (MCA) (Audigram, BMI)
148	142	MAIN LINE ASHFORD & SIMPSON—Warner Bros. 7811 (Nick-O-Van, ASCAP)
149	143	WORSE COMES TO WORST BILLY JOEL—Columbia 4-46055 (Home Grown/Tinker Street, BMI)
150	144	FAITH IN THE FAMILIES POCO—Epic 5-11141 (Fool's Gold, ASCAP)

THANKS
ROBERTA FLACK
FOR MAKING
"FEEL LIKE
MAKIN' LOVE"
GOLD AND #1
WRITER/PRODUCER
EUGENE McDANIELS

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THE SINGLES CHART

TITLE	ARTIST	Label, Number, (Distributing Label)	WKS. ON CHART
AUG. 17	AUG. 10		
1	4	THE NIGHT CHICAGO DIED PAPER LACE Mercury 73492	9
2	1	FEEL LIKE MAKIN' LOVE ROBERTA FLACK/Atlantic 3203	10
3	2	DON'T LET THE SUN GO DOWN ON ME ELTON JOHN/ MCA 40259	9
4	3	ROCK AND ROLL HEAVEN RIGHTEOUS BROTHERS/ Haven 7003 (Capitol)	14
5	6	SIDESHOW BLUE MAGIC/Atco 6961	15
6	11	WILDWOOD WEED JIM STAFFORD/MGM 14737	7
7	8	PLEASE COME TO BOSTON DAVE LOGGINS/Epic 5-11115	14
8	20	(YOU'RE) HAVING MY BABY PAUL ANKA/United Artists XW454-W	7
9	10	WATERLOO ABBA/Atlantic 3035	13
10	16	TELL ME SOMETHING GOOD RUFUS/ABC 12010	11
11	12	CALL ON ME CHICAGO/Columbia 4-46062	9
12	13	TAKIN' CARE OF BUSINESS BACHMAN-TURNER OVERDRIVE/Mercury 73474	13
13	15	KEEP ON SMILIN' WET WILLIE/Capricorn 1143 (WB)	13
14	18	ROCK ME GENTLY ANDY KIM/Capitol 3895	10
15	7	ROCK YOUR BABY GEORGE McCRAE/T.K. 1004	13
16	22	I'M LEAVING IT (ALL) UP TO YOU DONNY & MARIE OSMOND/MGM 14735	6
17	19	HANG IN THERE BABY JOHNNY BRISTOL/MGM 14715	8
18	21	YOU AND ME AGAINST THE WORLD HELEN REDDY/ Capitol 3897	15
19	5	RIKKI, DON'T LOSE THAT NUMBER STEELY DAN/ABC 12014	6
20	30	I SHOT THE SHERIFF ERIC CLAPTON/RSO 500 (Atlantic)	11
21	24	WILD THING FANCY /Big Tree 15004 (Atlantic)	7
22	23	SURE AS I'M SITTING HERE THREE DOG NIGHT/ Dunhill 15001	12
23	9	ANNIE'S SONG JOHN DENVER/RCA APBO-0295	8
24	29	RUB IT IN BILLY "CRASH" CRADDOCK/ABC 12013	6
25	27	SHININ' ON GRAND FUNK/Capitol 3917	6
26	32	NOTHING FROM NOTHING BILLY PRESTON/A&M 1544	14
27	14	ROCK THE BOAT HUES CORP./RCA APBO-0232	5
28	37	THEN CAME YOU DIONNE WARWICKE & SPINNERS/ Atlantic 202	4
29	36	CAN'T GET ENOUGH OF YOUR LOVE BARRY WHITE/ 20th Century TC 2120	12
30	26	IF YOU TALK IN YOUR SLEEP ELVIS PRESLEY/RCA APBO-0208	10
31	17	MACHINE GUN COMMODORES/Motown M1307F	3
32	45	WHO DO YOU THINK YOU ARE BO DONALDSON & THE HEYWOODS/ABC 12006	4
33	39	LET'S PUT IT ALL TOGETHER STYLISTICS/Avco 4640	9
34	28	FISH AIN'T BITIN' LAMONT DOZIER/ABC 12012	2
35	55	IT'S ONLY ROCK N' ROLL (BUT I LIKE IT) ROLLING STONES/ RS 19301 (Atlantic)	8
36	38	KUNG FU CURTIS MAYFIELD/Curtom 1999 (Buddah)	13
37	25	RADAR LOVE GOLDEN EARRING/MCA 40202	17
38	31	THE AIR THAT I BREATHE HOLLIES/Epic 5-11100	6
39	49	TIME FOR LIVIN' SLY & THE FAMILY STONE/Epic 5-11140	14
40	33	ON AND ON GLADYS KNIGHT & THE PIPS/Buddah 423	5
41	48	CLAP FOR THE WOLFMAN GUESS WHO/RCA APBO-0324	7
42	51	SUGAR BABY LOVE RUBETTES/Polydor 14089	3
43	56	ANOTHER SATURDAY NIGHT CAT STEVENS/A&M 1602	7
44	47	HAPPINESS IS JUST AROUND THE BEND MAIN INGREDIENT/ RCA APBO-0305	2
45	64	YOU HAVEN'T DONE NOTHIN' STEVIE WONDER/ Tamla T5425F (Motown)	4
46	57	BEACH BABY FIRST CLASS/UK 49002 (London)	5
47	50	RINGS LOBO/Big Tree BT 175008 (Atlantic)	5
48	53	DON'T KNOCK MY LOVE DIANA ROSS & MARVIN GAYE/ Motown M129F	4
49	58	SWEET HOME ALABAMA LYNRYD SKYNYRD/ Sounds of the South/MCA 40258	4
50	60	FREE MAN IN PARIS JONI MITCHELL/Asylum 11041	4



51	52	YOU'RE WELCOME, STOP ON BY BOBBY WOMACK/ UA XW439-W	7
52	59	MOONLIGHT SPECIAL RAY STEVENS/Barnaby 604 (Chess/Janus)	4
53	54	KALIMBA STORY EARTH WIND & FIRE/Columbia 4-46070	5
54	34	FINALLY GOT MYSELF TOGETHER IMPRESSIONS/ Curtom 1997 (Buddah)	17
55	35	THIS HEART GENE REDDING/Haven 7000 (Capitol)	15
56	40	MY THANG JAMES BROWN/Polydor 14244	11
57	41	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN/ MCA 40209	19
58	44	BE THANKFUL FOR WHAT YOU GOT WILLIAM DeVAUGHN/ Roxbury BRBO-0236	18
59	42	YOU WON'T SEE ME ANNE MURRAY/Capitol 3868	19
60	71	I LOVE MY FRIEND CHARLIE RICH/Epic 8-20006	3
61	65	YOU CAN'T BE A BEACON (IF YOUR LIGHT DON'T SHINE) DONNA FARGO/Dot 17506 (Famous)	8
62	66	THE MAN THAT TURNED MY MAMA ON TANYA TUCKER/ Columbia 4-46047	4
63	69	DOOR TO YOUR HEART DRAMATICS/Cadet 5704 (Chess/Janus)	4
64	68	TELL HER LOVE HAS FELT THE NEED EDDIE KENDRICKS/ Tamla T54249F (Motown)	3
65	74	ALL SHOOK UP SUZI QUATRO/Bell 45477	2
66	43	BILLY, DON'T BE A HERO BO DONALDSON & THE HEYWOODS/ABC 11435	20
67	86	EARACHE MY EYE CHEECH & CHONG/Ode 66102 (A&M)	2
68	72	WALK ON NEIL YOUNG/Reprise 1209	5
69	76	RIVER'S RISIN' EDGAR WINTER/Epic 5-11143	4
70	73	SECRETARY BETTY WRIGHT/Alston 4622 (Atlantic)	5
71	80	YOU LITTLE TRUSTMAKER TYMES/RCA PB 10022	2

CHARTMAKER OF THE WEEK

72	—	I HONESTLY LOVE YOU OLIVIA NEWTON-JOHN/ MCA 40280	1
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73	75	GOOD THINGS DON'T LAST FOREVER ECSTASY, PASSION & PAIN/Roulette 7145	6
74	77	CITY IN THE SKY STAPLE SINGERS/Stax STA 0215	5
75	84	TIN MAN AMERICA/Warner Bros. 7839	2
76	79	MY LOVE MARGIE JOSEPH/Atlantic 3032	7
77	88	I SAW A MAN AND HE DANCED WITH HIS WIFE CHER/ MCA 40273	2
78	82	LOVER'S CROSS MELANIE/Neighborhood NRA 4215 (Famous)	4
79	81	EYES OF SILVER DOOBIE BROTHERS/WB 7832	4
80	87	BOOGIE BANDS AND ONE NIGHT STANDS KATHY DALTON/ DiscReet DIS 1210 (WB)	2
81	83	YOU GOT TO KEEP ON BUMPIN' KAY GEES/Gang 321 (Delite)	6
82	89	SUGAR LUMP LEON HAYWOOD/20th Century TC 2103	3
83	—	STEPPIN' OUT (GONNA BOOGIE TONIGHT) TONY ORLANDO & DAWN/Bell 45-601	1
84	85	IT COULD HAVE BEEN ME SAMI JO/MGM South 7034	5
85	98	MOST LIKELY YOU GO YOUR WAY (AND I'LL GO MINE) BOB DYLAN/Asylum 11043	2
86	100	CAN'T GET ENOUGH BAD COMPANY/ Swan Song SS 70015 (Atlantic)	2
87	—	FALLIN' IN LOVE SOUTHER, HILLMAN, FURAY BAND/ Asylum E-45201	1
88	93	WOMBLING SUMMER PARTY WOMBLIES/Col 3-10013	4
89	—	SKIN TIGHT OHIO PLAYERS/Mercury 73609	1
90	90	GET OUT OF DENVER BOB SEGER/Palladium/Reprise 1205	4
91	95	CAPTAIN HOWDY SIMON STOKES/Casablanca 1007 (WB)	4
92	94	THAT'S NOT HOW IT GOES BLOODSTONE/London 1055	3
93	—	TRAVELIN' PRAYER BILLY JOEL/Columbia 3-10015	1
94	99	MA! HE'S MAKING EYES AT ME LENA ZAVARONI/ Stax STA 0205	2
95	96	DON'T CHANGE HORSES TOWER OF POWER/WB 7828	3
96	—	FREE FRESH START /DUNHILL 15002	1
97	97	MANY RIVERS TO CROSS NILSSON/RCA PB 10001	3
98	46	BALLERO WAR/UA XW 432-W	10
99	92	LOVE IS THE ANSWER VAN McCOY/Avco 4639	3
100	—	FUNKY PARTY CLARENCE REID/Alston 4621 (Atlantic)	1

FLASHMAKER OF THE WEEK



FULLFILLINGNESS' FIRST FINALE
STEVIE WONDER
Tamla

TOP FM AIRPLAY THIS WEEK

FULLFILLINGNESS' FIRST FINALE—
Stevie Wonder—Tamla
I CAN STAND A LITTLE RAIN—
Joe Cocker—A&M
IRISH TOUR '74—Rory Gallagher—
Polydor

WNEW-FM/NEW YORK

BORN AGAIN—Rare Bird—Polydor
FACES IN REFLECTION—George Duke—
BASF
FANTASY FILM WORLD OF BERNARD
HERMANN—London Phase 4
IRISH TOUR '74—Rory Gallagher—
Polydor
OILY RAGS—Signature
ONE—Bob James—CTI
OUTSIDE THE LAW—Epitaph—
Billingsgate
PHOEBE SNOW—Shelter
REGGAE—Herbie Mann—Atlantic
ROMANCE IS ON THE RISE—Genevieve
Waite—Paramour

WBCN-FM/BOSTON

ANTHOLOGY—Four Tops—Motown
ANTHOLOGY—Jr. Walker & the All Stars
—Motown
JOHNNY SHINES & COMPANY—
Biograph
LIVE CONVENTION—Fairport Convention
—Island (Import)
LOVING YOU IS CHANGING ME (single)
—Charles Mann—ABC
MACHINE GUN—Commodores—Motown
PHOEBE SNOW—Shelter
RAGS TO RUFUS—Rufus—ABC

WMMR-FM/PHILADELPHIA

BORN AGAIN—Rare Bird—Polydor
I CAN STAND A LITTLE RAIN—Joe Cocker
—A&M
IRISH TOUR '74—Rory Gallagher—
Polydor
LIVE AT DRURY LANE—Monty Python—
Charisma (Import)
SOLO CONCERTS—Keith Jarrett—ECM

WCMF-FM/ROCHESTER

BE THANKFUL FOR WHAT YOU'VE GOT—
William DeVaughn—Roxbury
BLUES & BLUEGRASS—Mike Auldridge—
Takoma

IRISH TOUR '74—Rory Gallagher—
Polydor
THE MIRROR—Spooky Tooth—Island
TROPIC APPETITES—Carla Bley—Watt
YOU DON'T NEED A REASON TO SING—
Douglas Dillard—20th Century

WBAB-FM/LONG ISLAND

AVALANCHE—Mountain—Windfall
CHILD OF THE NOVELTY—Mahogany
Rush—20th Century
IN NEED OF TIME—Bloodstone—London
LYDIA—Cold Blood—WB
RUMBLE—Link Wray—Polydor
SPACE RANGERS—Neil Merryweather—
Mercury
THE WONDER OF IT ALL—Heartsfield—
Mercury

WRNW-FM/WESTCHESTER

BORN AGAIN—Rare Bird—Polydor
DARYL WAY'S WOLF—London
IRISH TOUR '74—Rory Gallagher—
Polydor
LEVIATHAN—Mach
QUO—Status Quo—A&M
RUSH—Moon
STREET CREATURES—Jobriath—Elektra
THE SONGS OF JIM WEATHERLY—Buddha
WHALE MEAT AGAIN—Jim Capaldi—
Island
YOU DON'T NEED A REASON TO SING—
Douglas Dillard—20th Century

WORJ-FM/ORLANDO

BORN AGAIN—Rare Bird—Polydor
FRANKIE MILLER'S HIGHLIFE—Chrysalis
ROCK YOUR BABY—George McCrae—TK
THE MIRROR—Spooky Tooth—Island
THIRD ANNUAL PIPEDREAM—Atlanta
Rhythm Section—Polydor
WILD HONEY & 20/20—Beach Boys—
WB
YOU'RE GONNA LOVE YOURSELF IN THE
MORNING—Bonnie Koloc—Ovation

WABX-FM/DETROIT

DOWN TO EARTH—Undisputed Truth—
Gordy
FRIENDS—B. B. King—ABC
HAMBURGER CONCERTO—Focus—Atco
PHOEBE SNOW—Shelter
RUMBLE—Link Wray—Polydor

WEBN-FM/CINCINNATI

ANOTHER SATURDAY NIGHT (single)—
Cat Stevens—A&M
FULLFILLINGNESS' FIRST FINALE—Stevie
Wonder—Tamla
HAMBURGER CONCERTO—Focus—Atco
I CAN STAND A LITTLE RAIN—
Joe Cocker—A&M
IT'S ONLY ROCK 'N ROLL (single)—
Rolling Stones—Rolling Stones
STARS & STRIPES FOREVER—Nitty Gritty
Dirt Band—UA
WHALE MEAT AGAIN—Jim Capaldi—
Island

WXRT-FM/CHICAGO

AVALANCHE—Mountain—Windfall
CHILD OF THE NOVELTY—Mahogany
Rush—20th Century
FULLFILLINGNESS' FIRST FINALE—
Stevie Wonder—Tamla
THE GREAT PRETENDER—Michael Dinner
—Fantasy
WILD MAGNOLIAS—Polydor

KSHE-FM/ST. LOUIS

CHILD OF THE NOVELTY—Mahogany
Rush—20th Century
FULLFILLINGNESS' FIRST FINALE—Stevie
Wonder—Tamla
HERE COME THE WARM JETS—Eno—
Island
KAMIKAZE—Deke Leonard—UA
RUMBLE—Link Wray—Polydor
THE GREAT PRETENDER—Michael Dinner
—Fantasy
THE MIRROR—Spooky Tooth—Island

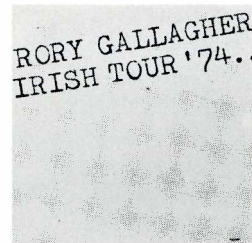
KBPI-FM/DENVER

BORN AGAIN—Rare Bird—Polydor
BROKEN RAINBOWS—Michael D'Abo—
A&M
I CAN STAND A LITTLE RAIN—
Joe Cocker—A&M
I & II—Seals & Crofts—WB
RUMBLE—Link Wray—Polydor
SPACE RANGERS—Neil Merryweather—
Mercury

KPFT-FM/HOUSTON

BLUES & BLUEGRASS—Mike Auldridge
Takoma
FRANKIE MILLER'S HIGHLIFE—Chrysalis
FULLFILLINGNESS' FIRST FINALE—Stevie
Wonder—Tamla
HAMBURGER CONCERTO—Focus—Atco
HERE COME THE WARM JETS—Eno—
Island
IRISH TOUR '74—Rory Gallagher—
Polydor
KAMIKAZE—Deke Leonard—UA
WILD MAGNOLIAS—Polydor

FM SLEEPER OF THE WEEK



IRISH TOUR '74
RORY GALLAGHER
Polydor

KZEW-FM/DALLAS

FRIENDS—B. B. King—ABC
FULLFILLINGNESS' FIRST FINALE—Stevie
Wonder—Tamla
I CAN STAND A LITTLE RAIN—
Joe Cocker—A&M
IT'S ONLY ROCK 'N ROLL (single)—
Rolling Stones—Rolling Stones
MARTHA REEVES—MCA
PHENOMENON—UFO—Chrysalis
SMALL TALK—Sly & the Family Stone—
Epic
THE NIXON MADRIGAL (single)—
Sweet Grass—Cycle

KDKB-FM/PHOENIX

FULLFILLINGNESS' FIRST FINALE—Stevie
Wonder—Tamla
HERE COME THE WARM JETS—Eno—
Island
JUST A TASTE OF THE KID—Bill Amesbury
—Casablanca

LOU CHRISTIE—3 Brothers
SYREETA—Motown
THE MIRROR—Spooky Tooth—Island
THE WORLD BECAME THE WORLD—
PFM—Manticore
UNFINISHED PICTURE—Rupert Hine—
Purple (Import)

KPRI-FM/SAN DIEGO

EARACHE MY EYE (single)—Cheech &
Chong—Ode
SHEET MUSIC—10cc—UK
STREET PARTY—Black Oak Arkansas—
Atco

KOME-FM/SAN JOSE

AVALANCHE—Mountain—Windfall
CECILIO & KAPONO—Col
CHILD OF THE NOVELTY—Mahogany
Rush—20th Century
FRANKIE MILLER'S HIGHLIFE—Chrysalis
FRIENDS—B. B. King—ABC
ILLUSIONS ON A DOUBLE DIMPLE—
Triumvirat—Harvest
JUST A TASTE OF THE KID—Bill Amesbury
—Casablanca
PHENOMENON—UFO—Chrysalis

KMET-FM/LOS ANGELES

DANCING IN THE STREETS (single)—
Dovells—Event
GROOVER'S PARADISE (single)—
Doug Sahn—WB
I CAN STAND A LITTLE RAIN—
Joe Cocker—A&M
LIVE IT UP (single)—Isley Brothers—
T-Neck

KSAN-FM/SAN FRANCISCO

ANOTHER LOVE (single)—Stories—
Kama Sutra
FRANKIE MILLER'S HIGHLIFE—Chrysalis
FULLFILLINGNESS' FIRST FINALE—Stevie
Wonder—Tamla
HAMBURGER CONCERTO—Focus—Atco
HANG ON IN THERE BABY—Johnny
Bristol—MGM
IRISH TOUR '74—Rory Gallagher—
Polydor
IT'S ONLY ROCK 'N ROLL (single)—
Rolling Stones—Rolling Stones
KAMIKAZE—Deke Leonard—UA
KIMONO MY HOUSE—Sparks—Island
RUMBLE—Link Wray—Polydor

KZEL-FM/EUGENE, ORE.

BLUES & BLUEGRASS—Mike Auldridge—
Takoma
CAN YOU HEAR IT—Voices of East
Harlem—Just Sunshine
HELL—James Brown—Polydor
I CAN STAND A LITTLE RAIN—
Joe Cocker—A&M
KAMIKAZE—Deke Leonard—UA
MACHINE GUN—Commodores—Motown
PICKIN' UP—Red, White & Blue(grass)—
GRC
QUO—Status Quo—A&M
THE MIRROR—Spooky Tooth—Island

CHUM-FM/TORONTO

ANOTHER WORLD (single)—Elliot
Hoffman—TSOP
AVALANCHE—Mountain—Windfall
EVERYONE IS EVERYBODY ELSE—
Barclay James Harvest—Polydor
FLORENCE WARNER—Epic
FULLFILLINGNESS' FIRST FINALE—Stevie
Wonder—Tamla
I CAN STAND A LITTLE RAIN—
Joe Cocker—A&M
IRISH TOUR '74—Rory Gallagher—
Polydor
LETTERS (single)—Ron Nigrini—Attic
SAVING GRACE—Jerry Riopelle—ABC
SPACES—Larry Coryell—Vanguard

Lundvall Speech (Continued from page 4)

to an industry plummeting its way toward a 50 percent consignment course. An epidemic of packaging overkill was handled with sensitivity and the highest standard of graphic arts is no longer encumbered by wasteful ego feeding. Aggressive catalog merchandising which in 1973 accounted for an amazing 35 percent of our total billing continues with fervor in the current year. The creation of Limited Edition and the revitalization of our \$4.98 line have, in one year, set totally new standards in the so called economy record business. It was a year in which we also put our advertising and merchandising expertise to the test. What works? What no longer works? What may work better? And at what cost per generated sale? Supplements, roto-sections, piggy-back spots. Television advertising, the computer-pack merchandising concept. We have found some answers, we turned some new tricks . . . and we're still experimenting. To be satisfied with rote technique would be to abdicate our merchandising leadership.

"Recognizing that the concept of cross-over grows from the root of specialization, we reorganized and expanded the vital sub-businesses that make up our total business. In country music . . . in contemporary pop . . . in the classical area . . . and in the dramatically growing black music business. . . it's unrealistic to expect either musical or technological revolutions to come along every few years to dramatically spur our industry on to the next billion dollars—and I'm sure that you've grown as tired as I have of hearing about our two billion dollar industry—for the last five years. The fact is that we are in a far more mature industry today and if we're going to see that next billion it will be through an even finer tuning to the evolutionary process that starts with the music and ends up sometimes years later in terms of enlightened public taste.

It's a known fact that one major record company spent over 40,000 dollars last year for T-shirts—I'd rather support our artists than "Fruit of the Loom"! If the ambience of the full line store attracts the avid fan, there's strong evidence to support the theory that this very atmosphere may well turn away the older less active record buyer who may

feel out of place mingling with the youth culture. Without beating the proverbial dead horse the opportunity for the racked discount and department store to reach both the active and occasional purchaser through department expansion and increased selectivity has never been more at hand.

"We began testing television advertising back at the time when many of our competitors considered Charlie Lamb's tip sheet *The Mass Media*. We learned that it didn't work; or more correctly, that it did work but the resulting sales increases just didn't justify the cost. And then rather curiously, a handful of renegades came along and created a whole new business—and the Broadcast packages taught us that we didn't have a monopoly on good ideas. With annual sales estimated at well over 100 million dollars—television obviously sells records—and with efficiency! This Fall we'll be entering the Broadcast business through retail on a test basis. Right now we're involved in a nationwide spot TV blitz campaign. All year long we've been testing and with an impressive incidence of success. Just ask the LA Branch whether television sells records!

"The whole point is that we're searching for the key to unlock a whole new record buying audience—a more aware, more conditioned audience—an audience at the threshold of purchase.

"I can think of no avenue of experimentation that offers greater potential for increasing the base of our business . . . and we're going to find that key in the months ahead.

"So these are just a few of the directions we'll be moving in. None of them revolutionary—all of them like the music and the public taste—**evolutionary**. And all of them, like the company you keep; steps ahead of an ever more sophisticated competition.

"To specialize and to cross over, to master all of the avenues of exposure and to find new ones. To aggressively develop new artists and to expand the market for our established stars. And always to step up to the music with an open mind. The public just may not be far behind.

Alexenburg Speech (Cont. from page 4)

blood of the record industry, Epic's new artists are chosen with discrimination and care—so that they too can set the paces in their fields. Minnie Riperton, King Biscuit Boy, Michael Fennelly, Florence Warner, John Hiatt, Rupert Holmes—these are the pacesetters of tomorrow. A kaleidoscope of different sounds and styles—but each is distinctive and a future musical leader.

"But perhaps the greatest thing about Epic is its wonderful association with Columbia—which puts all of us into contact and communication with all of you. It avails us and our artists of the talent and enthusiasm of a promotion and marketing team that has no peers. It allows us to work closely with people like Arnold Levine, John Berg, Ed Lee and legions more, too numerous to mention—but you know who you are.

"In the midst of this, Epic has tried to develop its own look and style. The Epic team—newly joined by Mel Phillips, assistant national promotion director—is

stronger, more flexible, and, of course, crazier than ever. (Like the business we're in.) In the time between last year's convention to now, Epic has established a separate publicity department of its own under the supervision of Bob Altschuler, with Bob Sarlin and Susan Blond in New York, Pat Siciliano here on the coast, and Dan Beck for the total company in Nashville.

"This is the challenge of Epic—a direction, a way to go. No one thinks of us as a singles company these days—not while we're selling two and a half million Charlie Rich albums and a million and a half Edgar Winter albums.

"In every record market across this country, and, in fact, across the world through CBS Records International, Epic and our family of custom labels is truly emerging. Growth can be measured in more ways than one. Our growth is not simply a staggering story of increased profits and percentages, it is also the story of a company which has become musically complete.

Rhythmic Grins from Atlanta



Polydor feted the Atlantic Rhythm Second on their own turf to kick-off a full-scale promotional push which will continue in New York, August 14-18 at Max's Kansas City. The day was highlighted by an open-air picnic in Stone Mountain Park and a live performance at Alex Cooley's Electric Ballroom. Pictured during the festivities are (from left) Buddy Buie, Atlantic Rhythm Section producer; Jerry Schoenbaum, president of Polydor Records; Billy Lowery; and Georgia Governor James Carter.

Fantasy Inks Blackfoot



Singer/songwriter J. D. Blackfoot (right), is seen signing a contract with Fantasy Records president Ralph Kaffel (left), as his manager, Randy Nauert, looks on. While living briefly in New Zealand, J. D. Blackfoot recorded an album called "The Song of Crazy Horse." It will be released in the U.S. on Fantasy Records in late August.

Sutom Music Bows

■ LOS ANGELES—Singer Sue Thompson has formed Sutom Music Publishing Company, with offices at 9229 Sunset Boulevard.

Jerry Barber is vice president of the new company.

new york central

By IRA MAYER

■ CHAPTER CHANGES II: Last week we reported on the imminent sale of Max's Kansas City following Chapter XI proceedings. Legal and financial hassles developed in the interim, and as of press time, original owner **Micki Ruskin** was still in charge. **Sam Hood**, who single-handedly developed the Upstairs at Max's club, and who booked it until very recently, is no longer associated with the club or the restaurant (and will be announcing plans shortly). **Teddy Wainwright** and **Faris Bouhafa**, who have essentially run the club and taken care of its day-to-day business for some time now, are currently booking the room as well, and point out that they are continuing with the club operation, are booked through Labor Day (**Atlanta Rhythm Section**, **Orleans**, **Patti Smith**, **Rory Gallagher**) and are currently working on September.

SITTING IN: Showcasing and working in an act in front of regular audiences is becoming increasingly difficult—especially during the summer when local bars are not as well patronized as they are in the winter—as unless there is some kind of record company publicity (or interest), the chances of finding an audience at all are scarce. Such was the case for **Virgil Young and the Young'uns** when they appeared Thursday (1) at CBGB's in the Bowery. The group could use a more discriminating audience than the dozen or so friends who sat at the front tables in order to help gain the fluidity which would give their performance more than an amateur feel. Individually, the elements were there.

IN PRINT: **Jan Hodenfield** in the N.Y. Post with a column/feature on producer **Richard Perry** . . . **Crawdaddy's** latest covering everything from the Miss USA pageant to **Salvador Dali** to **Doc Watson** . . . An

(Continued on page 37)

CBS Golf Results

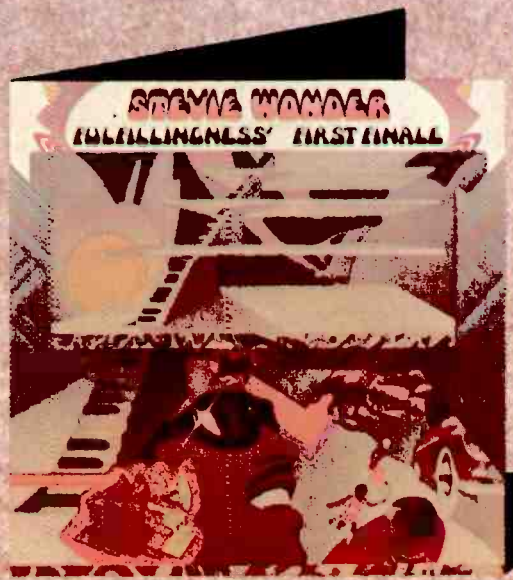
■ LOS ANGELES—Results of the CBS Convention Golf Tournament, held Thursday, August 1, were: Hacker (122); tie among Don Biederman, Eric Cizek and John Hochstein; long drive, front 9, Randy Brown; long drive, back 9, Tom Mabry; closest to pin, front, John Kotecki; closest to pin, back, Bob Norwood; gentleman of the year, John Hammond; 3rd place low net, Tom Mabry; 2nd place low net, Bud O'Shea; winner low net, Nick Barna; 3rd place low gross, Tom Reany, Charles Miller, Bob Norwood, Bob Ewald; 2nd place low gross, Hershall Orr; winner low gross, Red Richards; best team score (57), George Chavous, Nick Barna and Jim Carnavali.

Song Fest Names Jury

■ NEW YORK—The American Song Festival has announced judges for the finals: Leonard Feather, Henry Mancini, Artie Mogull, Ms. Mardi Nehrbass, Forest Hamilton, Ms. Ellen Willis, Bill Lowery, Jerry Teifer, Arnold Gosewich, Cliff Stone, Lou Van Rees and Skitch Henderson.

STEVIE WONDER'S FULFILLINGNESS' FIRST FINALE:





TG-3251

AN OVERTURE TO THE FUTURE.



© 1974 Motown Record Corporation



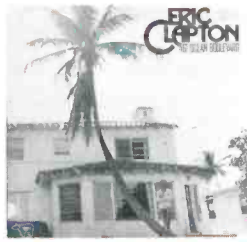
THE ALBUM CHART

PRICE CODE

A — 5.98 C — 7.98
 B — 6.98 D — 9.98
 E — 11.98

TITLE, ARTIST, Label, Number (Distributing Label)
 AUG. 17 AUG. 10

WKS. ON CHART	TITLE, ARTIST, Label, Number (Distributing Label)
5	1 3 461 OCEAN BOULEVARD ERIC CLAPTON RSO SO 4801 (Atlantic)
7	2 1 BACK HOME AGAIN JOHN DENVER/RCA CPL1-0548
7	3 2 CARIBOU ELTON JOHN/MCA 2116
28	4 4 BACHMAN-TURNER OVERDRIVE 11 /Mercury SRM 1-697
6	5 5 BEFORE THE FLOOD BOB DYLAN/The Band/Asylum AB 201
36	6 6 JOHN DENVER'S GREATEST HITS /RCA CPL1-0374
36	7 7 BAND ON THE RUN PAUL McCARTNEY & WINGS/Apple SO 3414
2	8 36 FULLILLINGNESS' FIRST FINALE STEVIE WONDER/Tamla T6-332S1 (Motown)
10	9 9 JOURNEY TO THE CENTRE OF THE EARTH RICK WAKEMAN/A&M SP 3621
14	10 10 ON STAGE LOGGINS & MESSINA/Columbia PG 32848
27	11 8 SUNDOWN GORDON LIGHTFOOT/Reprise MS 2177
14	12 13 TRES HOMBRES ZZ TOP/London XPS 631
12	13 15 MOONTAN GOLDEN EARRING/MCA 396
7	14 16 LIVE IN LONDON O'JAYS/Phila. Intl. KZ 32953 (Col)
6	15 17 MARVIN GAYE LIVE /Tamla T6-333S1 (Motown)
20	16 18 PRETZEL LOGIC STEELY DAN/ABC ABCD 808
4	17 21 STOP AND SMELL THE ROSES MAC DAVIS/Columbia KC 32582
5	18 27 SOUTHER, HILLMAN, FURAY BAND /Asylum 7E-10006
21	19 19 CHICAGO VII /Columbia C2-32810
5	20 30 BAD COMPANY SWAN SONG/SS 8410 (Atlantic)
11	21 12 DIAMOND DOGS BOWIE/RCA CPL1-0374
7	22 22 WALKING MAN JAMES TAYLOR/Warner Bros. W 2794
6	23 24 FROM THE MARS HOTEL GRATEFUL DEAD/Grateful Dead GD 102
9	24 25 IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN/MCA 411
12	25 11 LET'S PUT IT ALL TOGETHER STYLISTICS/Avco 69001
11	26 28 BODY HEAT QUINCY JONES/A&M SP 3617
34	27 14 THE STING ORIGINAL SOUNDTRACK/MCA 2040
3	28 50 ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307
9	29 31 THAT NIGGER'S CRAZY RICHARD PRYOR/Partee PBS 2404 (Stax)
4	30 37 LIVE ON STAGE IN MEMPHIS ELVIS PRESLEY/RCA CPL1-0576
17	31 26 BRIDGE OF SIGHS ROBIN TROWER/Chrysalis CHS 1057 (WB)
4	32 57 RAGS TO RUFUS RUFUS/ABC ABCX 809
44	33 20 GOODBYE YELLOW BRICK ROAD ELTON JOHN/MCA 2-10003
13	34 23 SHOCK TREATMENT EDGAR WINTER GROUP/Epic PE 32461
18	35 35 LOVE SONG FOR JEFFREY HELEN REDDY/Capitol SO 11284
29	36 29 COURT AND SPARK JONI MITCHELL/Asylum 7E-1001
18	37 39 ON THE BORDER EAGLES/Asylum 7E-1004
6	38 40 HOLIDAY AMERICA /Warner Bros. W 2808
4	39 46 SMALL TALK SLY & THE FAMILY STONE/Epic PE 32930
7	40 41 FREEDOM FOR THE STALLION HUES CORP./RCA APL1-0323
60	41 42 DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11247 (Capitol)
50	42 32 BEHIND CLOSED DOORS CHARLIE RICH/Epic KE 32247
59	43 43 POEMS, PRAYERS & PROMISES JOHN DENVER/RCA LSP 4499
16	44 53 SECOND HELPING LYNRYD SKYNYRD/Sounds of the South 413 (MCA)
14	45 45 SKIN TIGHT OHIO PLAYERS/Mercury SRM 1-705
45	46 48 AMERICAN GRAFFITI SOUNDTRACK/MCA 2-8001
19	47 44 BUDDHA AND THE CHOCOLATE BOX CAT STEVENS/A&M SP 3623
9	48 33 HIS 12 GREATEST HITS NEIL DIAMOND/MCA 2106



24	49 34 WHAT WERE ONCE VICES ARE NOW HABITS DOOBIE BROTHERS/Warner Bros. W 2750
6	50 38 WONDERWORLD URIAH HEEP/Warner Bros. W 2800
3	51 67 SANTANA'S GREATEST HITS /Columbia PC 33050
5	52 52 THE HOLLIES /Epic KE 32514
9	53 47 STOP ALL THAT JAZZ LEON RUSSELL/Shelter SR 2108 (MCA)
8	54 49 GARCIA JERRY GARCIA/Round RX 102
22	55 60 OPEN OUR EYES EARTH, WIND & FIRE/Columbia KC 32712
34	56 51 MARIA MULDAUR /Reprise MS 2148
2	57 72 ON THE BEACH NEIL YOUNG/Reprise R 2180
21	58 58 SHININ' ON GRAND FUNK/Capitol SWAL 11278
8	59 59 DIANA ROSS LIVE AT CAESARS PALACE /Motown M6 801S1
13	60 55 OZARK MOUNTAIN DAREDEVILS /A&M SP 4411
22	61 61 BLUE MAGIC /Atco SD 7038
3	62 73 HELL JAMES BROWN/Polydor PD 2-9001
22	63 54 LOVE SONG ANNE MURRAY/Capitol ST 11266
63	64 63 YOU DON'T MESS AROUND WITH JIM JIM CROCE/ABC ABCD 756
7	65 56 MYSTERIOUS TRAVELLER WEATHER REPORT/Columbia KC 32494
16	66 76 BABY DON'T GET HOOKED ON ME MAC DAVIS/Columbia KC 31770
11	67 65 BEST OF BREAD VOL. TWO /Elektra 7E-1005
18	68 64 APOSTROPHE FRANK ZAPPA/DiscReet DS 2175 (WB)
3	69 79 SOME NICE THINGS I'VE MISSED FRANK SINATRA/Reprise F 2195
5	70 75 KEEP ON SMILIN' WET WILLIE/Capricorn CP 0128 (WB)
2	71 82 STARS AND STRIPES FOREVER NITTY GRITTY DIRT BAND/United Artists UA LA184-J2
36	72 71 I GOT A NAME JIM CROCE/ABC ABCD 797
11	73 62 CLAUDINE SOUNDTRACK GLADYS KNIGHT & THE PIPS/Buddah BDS 5602
19	74 85 DAWN'S NEW RAGTIME FOLLIES /Bell 1130
22	75 66 MIGHTY LOVE SPINNERS/Atlantic SD 7296
38	76 74 SHIP AHOY O'JAYS/Phila. Intl. KZ 32408 (Columbia)
5	77 78 ANTHOLOGY DIANA ROSS & THE SUPREMES/Motown M9 794A3
43	78 69 IMAGINATION GLADYS KNIGHT & THE PIPS/Buddah BDS 5141

CHARTMAKER OF THE WEEK:

79	— ILLUSIONS ON A DOUBLE DIMPLE TRIUMVIRAT Harvest ST 11311 (Capitol)	1	B
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13	80 68 SWEET EXORCIST CURTIS MAYFIELD/Curtom CRS 8601
9	81 70 DARK LADY CHER/MCA 2113
57	82 83 BEST OF BREAD /Elektra EKS 75056
51	83 77 INNERVISIONS STEVIE WONDER/Tamla T326L (Motown)
13	84 84 ROAD FOOD GUESS WHO/RCA APL1-0405
1	85 107 ROCK YOUR BABY GEORGE McCRAE/T.K. 501
29	86 80 HOTCAKES CARLY SIMON/Elektra 7E-1002
7	87 81 PIANO RAGS: SCOTT JOPLIN VOLS. 1 & 2 JOSHUA RIFKIN/Nonesuch HB 73026 (Elektra)
10	88 — JIM STAFFORD /MGM SE 4947
23	89 86 LYNYRD SKYNYRD /Sounds of the South 363 (MCA)
4	90 89 TOGETHER BROTHERS ORIGINAL SOUNDTRACK/20th Century ST-101
37	91 93 THE SINGLES 1969-73 CARPENTERS/A&M SP 3601
1	92 102 STREET PARTY BLACK OAK ARKANSAS/Atco SD 36-101
27	93 88 LOVE IS THE MESSAGE MFSB/Phila. Intl. KZ 32707 (Col)
8	94 87 BACHMAN-TURNER OVERDRIVE /Mercury SRM 1-673
6	95 90 SCOTT JOPLIN: THE RED BACK BOOK NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE/Angel S 36060
7	96 95 SENSE OF DIRECTION CLIMAX BLUES BAND/Sire SAS 7501 (Famous)
36	97 92 TUBULAR BELLS MIKE OLDFIELD/Virgin 13-104 (Atlantic)
21	98 94 WAR LIVE /United Artists LA193-J2
23	99 98 EUPHRATES RIVER MAIN INGREDIENT/RCA APL1-0335
68	100 99 TALKING BOOK STEVIE WONDER/Tamla T319L (Motown)

New York Central (Continued from page 31)

extremely insightful piece by **Pauline Kael** in New Yorker on the pop culture side of cinema which, while making only casual references to rock, is very much about that subject, too. All one has to do is substitute a few record titles for movie names . . . Big spread in *Oui* magazine on rock.

NOTED: Publicist **Myrna Post** has joined Guttman & Pam Ltd. (now Guttman Pam Post) and opened a N.Y. office for them at 527 Madison Avenue . . . **Toby Goldstein** joining Gibson & Stromberg's N. Y. office . . . **Barbi Benton's** Playboy Club opening (7) was attended by **Alice Cooper, Cindy Lang** and **Andy Warhol**, who were joined afterward by **Hugh Hefner** for a special invitation dinner party with **Rudolf Nureyev**. . . **Bill Withers** has recorded some public service announcements for immunization against childhood diseases, and has also produced two Withers-penned tracks for **Gladys Knight & the Pips** . . . Charges dismissed against **Ike Turner** for trying to cheat the telephone company by using a frequency box to make calls from public phones.

INTERNATIONAL ACHORD: A preliminary agreement has been reached between ASCAP and the Soviet copyright organization VAAP. In Moscow with ASCAP president **Stanley Adams** were ASCAP general counsel **Bernard Korman** and ASCAP international affairs man **Dr. Rudolf Nissim**. Final details are to be worked out later this year when VAAP officials visit N.Y.

THE ALBUM CHART ARTISTS CROSS REFERENCE

AMERICA	38	PAUL McCARTNEY & WINGS	7
ASHFORD & SIMPSON	142	GEORGE McCRAE	85
BACHMAN-TURNER OVERDRIVE	4, 94	JONI MITCHELL	36
BAD COMPANY	20	MOTT THE HOOPLE	111, 133
BEACH BOYS	28, 140	MARIA MULDAUR	56
ELVIN BISHOP	121	MOUNTAIN	123
BLACKBYRDS	113	ANNE MURRAY	63
BLACK OAK ARKANSAS	92	NAZARETH	137
BLUE MAGIC	61	NEKTAR	148
BLUE OYSTER CULT	126	NEW BIRTH	116
BOWIE	21	NEW ENGLAND RAGTIME ENSEMBLE	95
BREAD	67, 82	OLIVIA NEWTON-JOHN	24
JAMES BROWN	62	NITTY GRITTY DIRT BAND	71
J. J. CALE	144	OHIO PLAYERS	45
JIM CAPALDI	105	O'JAYS	14, 76
CARPENTERS	91	MIKE OLDFIELD	97
CHEECH & CHONG	130	OZARK MOUNTAIN DAREDEVILS	60
CHER	81	PINK FLOYD	41
CHICAGO	19	POCO	145
ERIC CLAPTON	1	ELVIS PRESLEY	30
CLIMAX BLUES BAND	96	RICHARD PRYOR	29
BILLY COBHAM	108	HELEN REDDY	35
COMMODORES	135	CHARLIE RICH	42, 107, 114
RITA COOLIDGE	127	JOSHUA RIFKIN	87
JIM CROCE	64, 72, 117	MINNIE RIPERTON	138
MAC DAVIS	17, 66	DIANA ROSS	59, 77
DAWN	74	RUFUS	32
DeFRANCO FAMILY	110	LEON RUSSELL	53
JOHN DENVER	2, 6, 43	SANTANA	51
NEIL DIAMOND	48	SEALS & CROFTS	106, 124
BO DONALDSON AND THE HEYWOODS	136	CARLY SIMON	86
DOOBIE BROTHERS	49	FRANK SINATRA	69
BOB DYLAN	5	SLY AND THE FAMILY STONE	39
EAGLES	37	SOUNDTRACKS:	
EARTH, WIND & FIRE	55	AMERICAN GRAFFITI	46
EMERSON, LAKE & PALMER	122	CLAUDINE	73
ENO	119	THAT'S ENTERTAINMENT	131
BRYAN FERRY	139	THE STING	27
FOCUS	128	TOGETHER BROTHERS	90
FUNKADELIC	125	SOUTHER, HILLMAN, FURAY BAND	18
JERRY GARCIA	54	SPARKS	141
MARVIN GAYE	15	SPINNERS	75
GOLDEN EARRING	13	STEELY DAN	16
GRAND FUNK	58	CAT STEVENS	47
GRATEFUL DEAD	23	JIM STAFFORD	88
GUESS WHO	84	BARBRA STREISAND	109
ARLO GUTHRIE	146	STEVIE WONDER	
HOLLIES	52	STYLISTICS	25
HERBIE HANCOCK	103	SYREETA	132
HUES CORPORATION	40	JAMES TAYLOR	22
BILLY JOEL	143	10cc	120
ELTON JOHN	3, 33	THREE DOG NIGHT	104
QUINCY JONES	26	TRIUMVIRAT	79
KANSAS	147	ROBIN TROWER	31
CAROLE KING	134	URIAH HEEP	50
KING CRIMSON	129	RICK WAKEMAN	9
GLADYS KNIGHT & THE PIPS	78	WAR	98
KOOL & THE GANG	112	WEATHER REPORT	65
KRIS KRISTOFFERSON	101	WET WILLIE	70
LED ZEPPELIN	115	EDGAR WINTER GROUP	34
GORDON LIGHTFOOT	11	STEVIE WONDER	8, 83, 100
LOGGINS & MESSINA	10	BILL WYMAN	149
LYNYRD SKYNYRD	44, 89	JESSE COLIN YOUNG	150
MFSB	93	NEIL YOUNG	57
MAHAVISHNU ORCHESTRA	118	FRANK ZAPPA	68
MAIN INGREDIENT	99	ZZ TOP	12
CURTIS MAYFIELD	80	LENA ZAVARONI	102

RECORD WORLD 101 THE ALBUM CHART 150

AUGUST 17, 1974

AUG. 17	AUG. 10	
101	91	SPOOKY LADY'S SIDESHOW KRIS KRISTOFFERSON/Monument PZ 32914 (Columbia)
102	104	MA! HE'S MAKING EYES AT ME LENA ZAVARONI/Stax STS 5511
103	96	HEADHUNTERS HERBIE HANCOCK/Columbia KC 32731
104	97	HARD LABOR THREE DOG NIGHT/Dunhill DSD 50168
105	114	WHALE MEAT AGAIN JIM CAPALDI/Island 1LPS 9254
106	101	UNBORN CHILD SEALS & CROFTS/Warner Bros. W 2761
107	103	VERY SPECIAL LOVE SONGS CHARLIE RICH/Epic KE 32531
108	100	CROSSWINDS BILLY COBHAM/Atlantic SD 7300
109	106	THE WAY WE WERE BARBRA STREISAND/Columbia PC 32801
110	105	SAVE THE LAST DANCE FOR ME DeFRANCO FAMILY FEATURING TONY DeFRANCO/20th Century T441
111	109	THE HOOPLE MOTT THE HOOPLE/Columbia PC 32871
112	110	WILD & PEACEFUL KOOL & THE GANG/Delite DEP 2013
113	118	BLACKBYRDS/Fantasy F9444
114	108	THE BEST OF CHARLIE RICH/Epic KE 31933
115	115	LED ZEPPELIN 4/Atlantic SD 7208
116	130	COMIN' FROM ALL ENDS NEW BIRTH/RCA APL1-0495
117	117	LIFE AND TIMES JIM CROCE/ABC ABCD 769
118	111	APOCALYPSE MAHAVISHNU ORCHESTRA/Columbia KC 32957
119	132	HERE COME THE WARM JETS ENO/Island 1LPS 9268
120	128	SHEET MUSIC 10cc/UK AUKS 53107 (London)
121	126	LET IT FLOW ELVIN BISHOP/Capricorn CP 0134 (WB)
122	124	BRIAN SALAD SURGERY EMERSON, LAKE & PALMER/Manticore MC 66660 (Atlantic)
123	136	AVALANCHE MOUNTAIN/Windfall KC 33088 (Col)
124	—	I & II SEALS & CROFTS/Warner Bros. 2WS 2809
125	129	STANDING ON THE VERGE OF GETTING IT ON FUNKADELIC/Westbound WB 1001 (Chess/Janus)
126	113	SECRET TREATIES BLUE OYSTER CULT/Columbia KC 32858
127	112	FALL INTO SPRING RITA COOLIDGE/A&M SP 3627
128	138	HAMBURGER CONCERTO FOCUS/Atlantic SD 36-100
129	116	STARLESS & BIBLE BLACK KING CRIMSON/Atlantic SD 7398
130	131	LOS COCHINOS CHEECH & CHONG/Ode SP 77019 (A&M)
131	121	THAT'S ENTERTAINMENT SOUNDTRACK/MCA 2-11002
132	145	STEVIE WONDER PRESENTS SYREETA/Motown M6-808S1
133	119	ROCK & ROLL QUEEN MOTT THE HOOPLE/Atlantic SD 7279
134	135	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
135	—	MACHINE GUN COMMODORES/Motown M6 79851
136	140	BO DONALDSON AND THE HEYWOODS/ABC ABCD 824
137	137	RAMPANT NAZARETH/A&M SP 3641
138	143	PERFECT ANGEL MINNIE RIPERTON/Epic KE 32561
139	—	THESE FOOLISH THINGS BRYAN FERRY/Atlantic SD 7304
140	—	WILD HONEY & 20/20 BEACH BOYS/Reprise 2MS 2166
141	—	KIMONO MY HOUSE SPARKS/Island 1LPS 9272
142	120	I WANNA BE SELFISH ASHFORD & SIMPSON/Warner Bros. BS 2789
143	122	PIANO MAN BILLY JOEL/Columbia KC 32544
144	123	OKIE J.J. CALE/Shelter SR 2107 (MCA)
145	124	SEVEN POCO/Epic KE 32895
146	123	ARLO GUTHRIE/Reprise MS 2183
147	139	KANSAS/Kirshner KZ 32817 (Columbia)
148	—	REMEMBER THE FUTURE NEKTAR/Passport PPS 98002 (Famous)
149	127	MONKEY GRIP BILL WYMAN/Rolling Stones COC 79100
150	146	LIGHT SHINE JESSE COLIN YOUNG/Warner Bros. BS 2790



Kaptivatingly 'Kinky,' a small part of the RCA Records bunch is seen here pasting mirror labels on the Kinks' new single, "Mirror of Love." Also prominently displayed for the kameraman are "Mirror of Love" mirrors, 'Preserve the Kinks' T-Shirts, and the Preservation albums, Act 1, and Act 2. From left these Kink Krazies are: Topper Schroeder, manager, national album sales; Karen Williams, coordinator, MOR promotion; Peschke Leiby and Jeanine Gallo, RCA promotion department; Morty Gilbert, manager, national single sales; Willy 'Super Hype' Bass, manager, national album promotion; Steve Kahn, manager, product merchandising; Sylvia De Graf and Rochelle Greenblatt, RCA promotion department. Not shown, but holding on the phone, is Tom Cossie, director, national promotion.

Knight Joins MDA

■ LOS ANGELES—Len Chapman, branch manager of Music Distributors of America (MDA), has announced the appointment of David Knight to the position of western promotion manager for MDA Distributors. Knight, who spent almost four years with Metromedia Records in various capacities including national promotion director and director of a&r, will be based in Los Angeles and be responsible for promotion of the MDA owned Trip/Springboard/Upfront and Buckboard labels for the 11 western states and for the Scepter Records line in the Southern California area.

GRC Names Three



Three new marketing analysts recently named to GRC Records in Atlanta include (from left) D. Ray, northern regional marketing analyst; Cheryl Frogge, southern regional marketing analyst; and Teena Scogin, midwest regional marketing analyst. The girls are responsible for contacting all retail market accounts across the country in keeping with GRC's new product releases. They report directly to Oscar Fields (seated), vice president of marketing for GRC.

'Phantom' Soundtrack Planned by A&M

■ Jerry Moss, president of A&M Records, has announced that the soundtrack album from the forthcoming "Phantom" film will be released in September.

Alpert and the Brass Plan Hospital Benefit

■ LOS ANGELES — Herb Alpert and the Tijuana Brass will present a special benefit concert at the San Diego Civic Theatre August 24, to help provide needed equipment for a new hospital in Tijuana.

The concert will be preceded by a dinner at the Westgate Hotel for the 200 holders of the golden circle tickets. Tickets for the concert can be purchased through Ticketron in San Diego.

Alpert has been a previous supporter of the Sacra Corazon Hospital building fund and the current drive is to provide the facility with modern medical equipment.

MCA Names Tashjian

■ LOS ANGELES—Ralph Tashjian has been named promotion manager of the New York branch of MCA Records, Inc. The announcement was made by Vince Cosgrave, vice president of national promotion for the label.

Formerly with MCA's promotion department in Seattle, Tashjian's appointment is effective immediately.

Assuming Tashjian's duties in Seattle is Gregg Feldman, who comes to MCA from CTI Records, where he served as regional manager in the San Francisco office.

In Memoriam: Cass Elliot

By TONY LAWRENCE

(Tony Lawrence, former west coast editor for RECORD WORLD, is the associate director of product management, Columbia Records, west coast.)

■ CASS ELLIOTT: singer. That voice that so penetrated "Dream A Little Dream Of Me" with its simple sweetness. I was a fan, a little of sorts, about everything Cass did and was, and her abilities went beyond those of vocalist. Cass had an abundance of wit and style. From the time of the Big Tree to waiting on tables to the ultimate stardom of the Mamas and Papas, she never lost her sense of humor or sense of the absurd. The stories of Cass inviting 3000 audience members from a Mamas and Papas concert to a party started the whole notion of rock and roll wealth. She had it and she enjoyed it. She never seemed to flaunt it.

And that sense of humor . . . Working as a critic for The Hollywood Reporter (in June 1970) I was asked to review "The Mama Cass Television Special." Her guests were no less than Joni Mitchell, John Sebastian and Mary Travers. What was most apparent was that Cass, singing beautifully as ever, had the gift of contemporary vocalist combined with the gift of television star. Her later appearances as guest host of the Johnny Carson Show were ample verification of the fact. Cass always seemed at ease in public (save for her single Vegas debacle), and when her career didn't seem to go quite right (such as her alliance with Dave Mason in January 1971—an alliance which resulted in a very underrated album on Blue Thumb), Cass was out there giving her all.

The other beauty of Cass was her self-perception. Once, during a segment of the now defunct "Get It Together" show (where she played co-hostess to Dick Clark), she took random questions from the audience. One young man asked: "Do you ever sing in the shower?" Cass replied: "No, I'm usually too busy." Cass Elliott will be truly noted and long remembered.

Chicago Does TVer

■ NEW YORK—Columbia recording group Chicago will star in a television special on the ABC television network on Friday, August 16. The hour-long show, entitled "Chicago: Meanwhile Back At The Ranch," will be aired from 8:30-9:30 p.m., EDT. Appearing with Chicago will be Epic recording artist Charlie Rich.

"Chicago: Meanwhile Back At The Ranch" was taped at various locations on the Caribou Ranch in Colorado owned by Chicago producer James William Guercio. The ranch, in addition to providing a backdrop for the TV show, is also the site of the recording studios where Chicago makes its albums.

Also appearing on the TV show will be Capitol recording artist Anne Murray.

DeSykes Disc Distrib. Acquired by Chalice

■ LOS ANGELES—Lee Lasseff and David Chackler of Chalice Productions have acquired the current no. 1 single in England for distribution in the U.S. and Canada by ABC Records. The artist is Stephanie DeSykes, a member of Rain, which is in turn the group that backs her on the single. The tune is entitled "Born With a Smile On My Face" and was written by two other singers in the group, Roger Hollman and Simon May.

"Born With a Smile On My Face" is scheduled for immediate release by ABC.

Elton Pacts Simone

■ LOS ANGELES — Elton John, MCA recording artist, has retained Peter Simone & Associates to coordinate and supervise all public relations on his behalf.

The announcement was made by John Reid, Elton's manager and Peter Simone, president of Peter Simone & Associates.

Simone will also provide public relations representation for Rocket Records' artists the Kiki Dee Band.

Patterson To DiscReet



Harold Berkman, vice president and general manager of DiscReet Records has announced that Brenda Patterson has been signed to the label. National promo director Louis Newman (right) disclosed that her first album for DiscReet will be released in January preceded by a single.

At ABC Sales & Promotion Meet . . .



ABC staffers gathered in Los Angeles last week for the company's annual Sales and Promotion Meeting. Pictured above are (from left), top row: ABC Records vice president Howard Stark, Mrs. Jay Lasker, ABC Records president Jay Lasker and Los Angeles Mayor Tom Bradley; I. Martin Pompadur, president, ABC Leisure Group; American Broadcasting Companies president Elton Rule, Lasker and Leonard Goldenson, chairman of the board, ABC, Inc. Middle row: Rule, Anchor Records president Ian Ralfini, Lasker, Word Inc. president Jarrell McCracken, and Goldenson; Jim Fogelsong, president,

Dot Records; David Chackler (standing) and Lee Lasseff (right) of Chalice Productions, with Lasker and ABC Records vice president Marv Helfer. Bottom row: Steve Barri, vice president, a&r, ABC Records; Barri, trade liaison and a national promotion director for secondary markets Marvin Deane, and Lindy Blaskey, managing director, a&r; Lasker and Claire Hamill, English singer on Ray Davies' Konk label, which is distributed in the U.S. and Canada by ABC.

ABC Meet (Continued from page 3)

who was present to showcase a few tracks from her new album produced by Ray Davies for his Konk label; and Michael Omartian, who produced an album for himself, making an ABC debut as a singer, and for Jay Gruska, a newcomer to the label.

After an afternoon of seminars attended by various segments of the company—branch managers, r&b. promotion, publicity, publishing — the ABC field force rallied for cocktails and dinner in an elaborate circus setting conceived by creative services director Craig Bowers, followed by an entertainment program featuring Three Dog Night. Also billed were Gabriel Kaplan, Claire Hamill and a new group figuring in the upcoming album release,

Blessings.

The Saturday morning (3) product presentation brought together artists and producers, both new and long associated with the ABC roster. In the former category were three male singer-songwriters making their bow on the label—Sam Parsons, Billy Kyle and George Clinton, all of whom put in personal appearances. So did Chaka Khan, to "sing along" with Rufus on their gold record-winning single "Tell Me Something Good."

Another relative newcomer to ABC, Freda Payne, was represented with the playing of her new single "I Get Carried Away" from her album "Payne & Pleasure."

Lasker opened with a preview

of soon-to-be-released gospel albums, 21 in all, highlighted by a playing of "It's Time" by the Mighty Clouds of Joy, the just-released single from their album.

Taped presentations by artists recently signed to ABC spotlighted Dusty Springfield, Clarence Carter and Kinky Friedman, the latter co-produced by Willie Nelson and Steve Barri. Lee Young, Sr., also introduced product by Popcorn Wiley.

Barri, for his part, took the stage to remark on the Bobby "Blue" Bland/B.B. King "Together" album taped live in Hollywood this last week, and on a live album by the Four Tops to be cut at the end of the month.

Don Gant, head of ABC's Nashville operations, introduced new

product by Johnny Carver, Bobby Wright and Jimmy Buffet, as well as a few tracks by a studio group he formed called Nashville Corale.

Steely Dan producer Gary Katz explained that the group was presently writing and should be ready to go into the studio for a start on their new album in about two weeks. Katz will also be producing Blessings.

Lee Lasseff and David Chackler of Chalice Productions introduced product by Earl Silver and the English group Headstone, whose lead singer and guitar player is Mark Ashton.

The morning ended with brief comments by the heads of London-based companies recently affiliated with ABC — Ian Ralfini,

(Continued on page 45)

SOUL TRUTH

By DEDE DABNEY



■ **Hollywood:** Upon arriving in sunny L.A. we found loads of openings — one which included a showing of the O'Jays at the Greek Theatre.

This show opened Tuesday, July 30th with special guest star Bobby Womack and his revue. As the show opened the pulsating rhythm of Womack was heard through the waves of "Harry the Hippie," a favorite of the audience. Needless to say Womack's innovative talents were extended to the other artists who were exposed on the show, Sandra and John Blair, violinists, who added that slight touch of class. In closing his segment of the O'Jays show, "I Can Understand It," touched off the pace for the headlining act. After an intermission, curtains opened to the new O'Jays show and the production was quite extensive. Out of the blue came fog with impressions of a ship with shadows of dancers. Emerging from the floor of the stage out of the fog came Eddie Lovette clad in jeans and a ripped shirt and barefoot. The remainder of the group, dressed similarly, set the pace for an evening to be remembered. "Ship Ahoy" was the beginning theme, turning the intangible into the tangible. After the audience gave them a standing ovation they exited, then came out in the usual attire only to set a new pace of footstomping and hand clapping, with "Put Your Hands Together." They did renditions of all their hit singles which were produced by Gamble/Huff. One melodic tune which enhanced their performance was "Wildflower;" that also with a beautiful production. The new O'Jays show first seen in Los Angeles, never will be forgotten. You must see it to experience a totally new experience.

Monday, August 5th was the opening of the NATRA convention held at the Century Plaza Hotel. Many known celebrities showed up only to find that the agenda that was scheduled did not run true to form. However, there was a seminar which was titled "The Recognition of a Heritage: Radio, Records, Rhythm & Reality." Coinciding with this symposium was a special luncheon, by invitation only, at which the invitees did not show up. Well, we shall see how the remainder of the convention goes.

Norman Whitefield just left the studio after producing an album for David Ruffin and Yvonne Fair. Fair's new lp is entitled "A Bad Mother Trucker."

There is a strong rumor that Brian and Eddie Holland have definitely gone back to Motown. As you know the Holland brothers were once with Motown and had a string of hits. We will see how it all goes down.

The recent buying of Paramount records has caused much curiosity within the realms of the company structure. We only hope that their r&b department doesn't change for both Jimmy Brooks and Grace Spann have been making much headway in that field of the industry.

Subscribe to Record World

RECORD WORLD THE R&B LP CHART

AUGUST 17, 1974

1. **FULLFILLINGNESS' FIRST FINALE**
STEVIE WONDER—Tamlam T6-33251 (Motown)
2. **MARVIN GAYE LIVE**
TAMLA T6 3351 (Motown)
3. **LIVE IN LONDON**
O'JAYS—Phila. Intl. KZ 32953 (Columbia)
4. **SKIN TIGHT**
OHIO PLAYERS—Mercury SRM 1-705
5. **FREEDOM FOR THE STALLION**
HUES CORP.—RCA APL1-0323
6. **RAGS TO RUFUS**
RUFUS—ABC ABCX 809
7. **THAT NIGGER'S CRAZY**
RICHARD PRYOR—Partee PRS 2404 (Stax)
8. **OPEN OUR EYES**
EARTH, WIND & FIRE—Col KC 32712
9. **BODY HEAT**
QUINCY JONES—A&M SP 3617
10. **LET'S PUT IT ALL TOGETHER**
STYLISTICS—Avco AV 69001
11. **BLUE MAGIC**
Arco SD 7038
12. **SWEET EXORCIST**
CURTIS MAYFIELD—Curtom CRS 8601
13. **HELL**
JAMES BROWN—Polydor PD 2-9001
14. **WAR LIVE**
WAR—UA LA193-J2
15. **ROCK YOUR BABY**
GEORGE McCRAE—T.K. 501
16. **LIVE AT CAESARS PALACE**
DIANA ROSS—Motown M6-80151
17. **SHIP AHOY**
O'JAYS—Phila. Intl. KZ 32408 (Columbia)
18. **MIGHTY LOVE**
SPINNERS—Atlantic SD 7296
19. **SMALL TALK**
SLY & THE FAMILY STONE—Epic PE 32930
20. **CLAUDINE SOUNDTRACK**
GLADYS KNIGHT & THE PIPS—Buddah BDS 5062
21. **TOGETHER BROTHERS ORIGINAL SOUNDTRACK—**
20th Century ST 101
22. **STANDING ON THE VERGE OF GETTING IT ON**
FUNKADELIC—Westbound WB 1001
23. **COMIN' FROM ALL ENDS**
NEW BIRTH—RCA APL1-0495
24. **THE PAYBACK**
JAMES BROWN—Polydor PD 2-3007
25. **FINALLY GOT MYSELF TOGETHER**
IMPRESSIONS—Curtom CRS 8091
26. **WILD AND PEACEFUL**
KOOL AND THE GANG—Delite DEP 2013
27. **HEADHUNTERS**
HERBIE HANCOCK—Columbia KC 32731
28. **BE THANKFUL FOR WHAT YOU GOT**
WILLIAM DE VAUGHN—Roxbury RXL 100 (Chelsea)
29. **INNERVISIONS**
STEVIE WONDER—Tamlam T 326L (Motown)
30. **IMAGINATION**
GLADYS KNIGHT & THE PIPS—Buddah BDS 5141
31. **BLACKBYRDS**
Fantasy F 9444
32. **INNER SPECTRUM**
ACE SPECTRUM—Atlantic SD 7299
33. **MARTHA REEVES**
MCA 414
34. **THREE THE HARD WAY**
IMPRESSIONS—Curtom CRS 8602-ST (Buddah)
35. **TOBY**
CHI-LITES—Brunswick BL 754200
36. **FRIENDS**
B.B. KING—ABC ABCD-825
37. **DREAMER**
BOBBY BLAND—Dunhill DSX 50169
38. **SWEET SURRENDER**
MARGIE JOSEPH—Atlantic SD 7277
39. **I WANNA BE SELFISH**
ASHFORD & SIMPSON—Warner Bros. BS 2789
40. **I NEED TIME**
Bloodstone/London APS 647

Ace Spectrum's new single. "Don't Send Nobody Else" # 3012 from their hit album

SD 7299

ACE SPECTRUM
INNER SPECTRUM



Produced by Tony (Champagne) Silvester & Ed (Easy) Zant for Cosmic Man Productions & Ace-Spec Corporation



On Atlantic Records & Tapes

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PBS-2404

RICHARD PRYOR

A total of 38,000 people turned out on two consecutive nights to attend his recent concert in Washington, D. C.

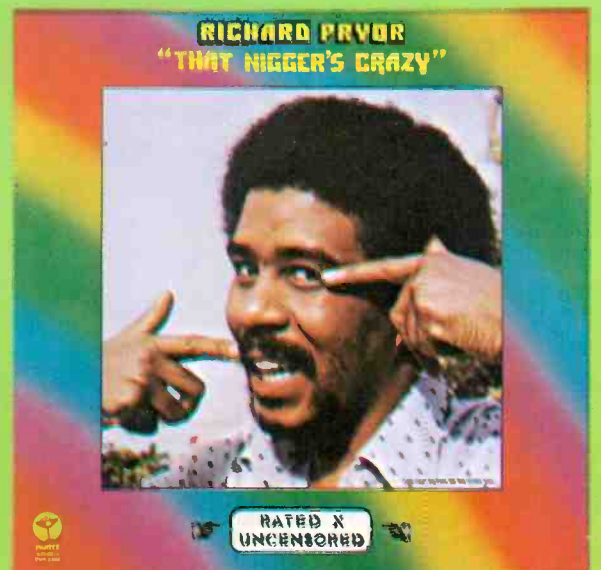
And he's getting the same fantastic response in New York, Chicago, Los Angeles, San Francisco and Memphis just to name a few. It's the kind of national support he's earned.

Find out what all the excitement's about.

"That Nigger's Crazy" is charted for success by way of laughter.

So take a break from the hassle and treat yourself to

"THAT NIGGER'S CRAZY"



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PARTEE RECORDS AND TAPES from the Stax Organization, Memphis, USA.

Record World en Chicago

By BLAS RODRIGUEZ

■ CHICAGO — Antonio Aguilar, anuncia que se presentará este año de nuevo con su gran espectáculo ranchero, pero ha transferido la fecha para el mes de Noviembre en los días 15, 16 y 17, para no interferir con los actos de los festejos patrióticos mexicanos. Como siempre su escenario en el Anfiteatro Internacional, con la inevitable compañía y actuación de **Flor Silvestre Toñito y Pepito**.

Uno de los grupos jóvenes que mas se destacan en estos momentos traspasando ciudades y fronteras es el de **Los Humildes**, con dos éxitos: "Ambicion" y "Amor Eterno" . . . Si comparamos las actuales programaciones de Radio de Chicago, con las de hace algunos años, tenemos que reconocer en justicia que han mejorado en un 75%.—Por ejemplo antes, salvo excepciones, cada productor se aferraba a presentar la música de acuerdo con su nacionalidad y origen. Hoy, por el contrario la mayor parte de los locutores trata de complacer a la mayoría de nuestra compleja Colonia Latina, influyendo en esto posiblemente la producción de música moderna. Pero tampoco se olvida lo típico y tradicional, ni tampoco las melodías instrumentales que últimamente se escuchan a menudo. El curioso es observar aún dentro de una misma nacionalidad las "especialidades" por aquello de que cada cual tiene "lo suyo" y es lógico que quiera "lo suyo," pero en definitiva "lo Mejor" es lo que me gusta a mi. ¿Entendido?

Juan Torres, el popular organizista mexicano será presentado con su Organo Melodico, por primera vez, los días 23, 24 y 25 de

Agosto, reservandose para esa oportunidad los salones de uno de los "Ball Rooms" más grandes del Mundo, y las pistas del lujoso Casino Internacional de los **Hermanos Garza** recientemente inaugurado. Por el Casino hemos saludado a **Jose Jose, Carlos Lico y Cornelio Reyna**.

Lo que si es criticable, es que aún en los programas de radio más caracterizados, se haga omisión y olvido en muchas ocasiones, del nombre de intérpretes y autores y hasta del título de la canción que se presenta. Y esto si merece una rectificación, pues más que dejación u olvido luce una falta de respeto . . . Con nosotros en días pasados, **Pepe Garcia**, de Los Angeles, en plan de promoción de los discos Latin International, línea que ahora se amplía con la adquisición de licencias de caracter internacional. Aprovechando la estancia del entusiasmado y optimista amigo tuvimos la oportunidad de visitar el Canal 26 de Televisión para asistir a la transmisión de "Viernes Espectaculares" con 3 horas de duración, dirigido y animado por el popular y polifacético **Esteban Velasquez**, observando con agrado el dinamismo y originalidad que imprime el joven artista a sus producciones, lo cual le ha valido para conquistar posiblemente la mayor audiencia en un programa latino televisado. Por cierto **Esteban** acaba de grabar en Mexico un nuevo L.P. para la compañía Capitol. También es de observar las mejoras técnicas introducidas en el Canal 26 . . . ¡Mucho lo criticamos anteriormente!

Carlos Rios, también anuncia

(Continued on page 48)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Desde hace algún tiempo he venido leyendo y oyendo la opinión de colegas en el periodismo especializado norteamericano, quienes al referirse al futuro de la radio en Español en Estados Unidos se muestran negativos, al considerar que al pasar del tiempo, el Español pasará al desuso y los individuos que hoy lo esgrimen con tenacidad y orgullo, serán asimilados por la gran congregación de habla inglesa que indiscutiblemente integra este gran país de América. Soy uno de esos que

lo esgrimen con tenacidad y orgullo, por ello, paso a extractar comentarios publicados por el Miami Herald, Periódico de inmensa circulación en el área floridana y que no siempre se muestra exquisito en cuanto a las cosas latinas, bajo la firma de **John Dorschner**, del "staff de editores de este periódico. Dice Dorschner: "En las oficina, Maria y Jorge están sentados en sus escritorios y conversando—en Español, por supuesto. Jean, sentada cerca de ellos, no entiende un simple "oye o "mira". Ella está sufriendo de una "paranoia de estar dejada fuera," una "nostalgia triste xenophobic". ¿Están ellos hablando de mí? ¿Se estarán riendo de mí? De cualquier manera, ¿qué estarán hablando en Español?—Quizás Jean simplemente se sienta allí, enfurruñada, en suspenso. Quizás diga: "Hey, sean corteses, hablen Inglés", lo cual hará que los cubanos la miren a ella con la misma idea en mente con la cual ellos catalogan el hacho de que se odia a los cubanos. Escenas como esta se repiten diariamente en oficinas tiendas a través de toda el arena, en una ciudad que es ahora 52 por ciento latina y en un "county" con más de 380,000 residentes con apellidos latinos. Es la repetición de un drama que ha existido en los Estados Unidos por siglos: Un nuevo grupo de inmigrantes llegan, aprenden Inglés lentamente y gradualmente abandonan su lengua original, mientras los norteamericanos nativos reaccionan en variados grados de hostilidad a esta gente nueva que suena extraño en sus medios, Pero ahora con los cubanos, existe un nueva elemento,— un orgullo cultural nuevo que está creciendo en muchos grupos étnicos en los Estados Unidos—y el Español es retenido con más tenacidad que otras lenguas en el pasado. Y sigue en otras citando la opinión del sociolokista de la Universidad de Miami, **Aaron Lipman** y otras altas personalidades desde psicólogos, banqueros, especialistas en problemas de personal, eac. cerrando su artículo con la opinión de **Aaron Lipman** que dice; "El Español va a durar por mucho más tiempo que cualquier otra lengua hablada por otros inmigrantes. Es Mejor que los norteamericanos se acostumbren a ella."

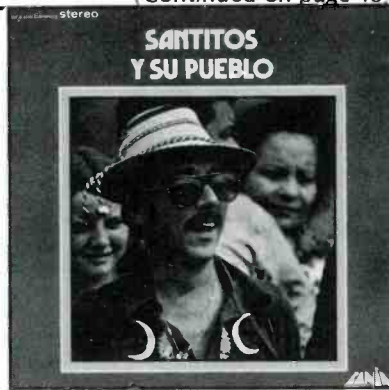
Lamento que el espacio no me permita reproducir todo este artículo que sí refleja una realidad absoluta. El hombre ha puesto el dedo en la llaga exactamente donde está el mal. ¡Y me alegro!

Conozco a fondo todos los grupos étnicos latinos de Estados Unidos. Sé de sus trabajos, de sus esfuerzos, del orgullo que les ha mantenido firme en sus propósitos. Sé de los sufrimientos por ello de los puertorriqueños, de los cubanos, de los mexicanos, de los españoles y de toda y cada una de nuestras nacionalidades. Sé lo que han sufrido cuando en minoría sufrieron las descortesías habituales de los ciudadanos de una gran nación que se considera perfecta, al recibir inmigrantes que por motivos no citables, ellos consideraron como que "sonaban raro." Todo ello ha creado orgullosos traumatizados si así quieren llamarlos. Hace años, nuestros abuelos y padres latinos, quizás perseguidos por los complejos tenaces producto del propio medio, trataban de forzar a sus descendientes a hablar Inglés y hasta se honraban cuando decían nefastamente: "No, mis hijos no saben Español, hablan Inglés, aun cuando yo mismo casi no puedo entenderlos." Hoy todo ha cambiado. El Español es motivo de vida, orgullo y esfuerzo. Los norteamericanos tendrán que acostumbrarse a ello, porque América es más hispano parlante que jnglés parlante y el futuro se encargará de ello. En cuanto a Estados Unidos, la radio, los discos, los periódicos, las culturas, las mentalidades y los desarroll-

(Continued on page 47)



Santitos Y Su Pueblo



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LATIN AMERICAN HIT PARADE

Singles

New York

By EMILIO GARCIA

1. **QUE VOY HACER CON ESTE AMOR**
HILDA MURILLO—Remo
2. **ME CASO EL SABADO**
VICENTE FERNANDEZ—Caytronics
3. **SIEMPRE ESTOY PENSANDO EN ELLA**
LEO DAN—Caytronics
4. **YO LO COMPRENDO**
MARCO ANTONIO MUNIZ—Arcano
SOPHY—Velvet
5. **HAPPY BIRTHDAY MY DARLING**
NELSON NED—UA Latino
6. **QUE SERA DE TI**
DANNY RIVERA—Velvet
7. **PRUEBA DE AMOR**
TANIA—Top Hits
8. **ME PARE DE QUERERTE**
EL GRAN TRIO—Montilla
9. **ROMPAMOS EL CONTRATO**
PELLIN RODRIGUEZ—Borinquen
TEDDY TRINIDAD—International
10. **TONTO**
ANGELICA MARIA—Sonido International
HNOS. MINO NARNJO—Remo

Venezuela

By CLEMENTE VARGAS JR.

1. **AMOR TRACIONERO**
LOS TERRICOLAS—Discomoda
2. **PARCES UNA NENA**
LEO DAN—CBS
3. **LA CARTERA**
LARRY HARLOW—Palacio
4. **CARACOLITO**
OSWALDO MORALES—Suramericana
5. **VUELVE**
LOS CAZADORES—Discoteca
6. **MI GUITARRA**
JUAN PARDO—RCA
7. **CAMPESINO DE MI TIERRA**
TANIA—Discoteca
8. **TU CARINO SE ME VA**
PECOS KANVAS—Suramericana
9. **EL RATON**
CHEO FELICIANO—Palacio
10. **EL DIA QUE ME QUIERAS**
ROBERTO CARLOS—CBS

Brasil

By OLAVO BIANCO

1. **EXCUSE ME**
JUNIOR—RCA
2. **GITA**
RAUL SEXAS—Phillips
3. **A NOTE MAIS LINDA DO MUNDO**
ODAIR JOSE—Polydor
4. **ONDE VA A VACA VAI O BOI VAI**
ATRAZ
JOAO DA PRAIA—Beverly
5. **ERES TU**
MOCEDAD DE AMERICA—Copacabana
6. **SHE MADE ME CRY**
PROLHAS—RCA
7. **MANHAS DE STEMBRO**
VANUSA—Continental
8. **ERES TU**
MOCEADES—RCA
9. **MENINA FACEIRA**
ROBERTO LEAL—RGE
10. **I'LL NEVER WALK ALONE AGAIN**
EDWARD CLIFF/CENTRAL PARK—RCA

Colombia

By LAZARO VANEGAS

1. **ESTACIONES EN EL SOL**
ANA Y JAIME—Famoso
2. **LOS HOMBRES NO DEBEN LLORAR**
KING CLAVE—Fuentes
3. **MI AMIGO EL PUMA**
SANDRO—CBS
4. **A LAS PUERTAS DEL CIELO**
GIGLIOLA CINQUETTI—CBS
5. **BRINDO POR TI, BRINDO POR MI**
TORMENTA—RCA
6. **TE JURO QUE TE AMO**
LOS TERRICOLAS—Discomoda
7. **NUESTRA HISTORIA DE AMOR**
CLAUDIA—CBS
8. **BARRACUDA**
AFRIC SIMONE—Orbe
9. **SOY ASI**
MICKY—RCA
10. **PORQUE TE VAS**
JEANNETTE—Hisvovox

Albums

New York

1. **QUE VOY A HACER CON ESTE AMOR**
HILDA MURILLO—Remo
2. **ME CASO EL SABADO**
VICENTE FERNANDEZ—Caytronics
3. **DISFRUTO HASTA EL CABO**
GRAN COMBO—EGC
4. **LA PROTESTA DE LOS FEOS**
JOHNNY VENTURA—Mate
5. **SIEMPRE ESTOY PENSANDO EN ELLA**
LEO DAN—Caytronics
6. **TE TENGO QUE DECIR ADIOS**
SOPHY—Velvet
7. **SALSA**
ORQUESTA HARLOW—Fania
8. **EN CONCIERTO**
DANNY RIVERA—Velvet
9. **TRAIGO DE TODO**
ISMAEL RIVERA—Velvet
10. **EN ACCION**
NELSON NED—UA Latino

Puerto Rico

1. **SALSA**
ORQUESTA HARLOW—Fania
2. **EL CONDE**
PETE "EL CONDE" RODRIGUEZ—Fania
3. **CAMILO SESTO**
CAMILO SESTO—Pronto
4. **CORPORACION LATINA**
CORPORACION LATINA—Music Gem
5. **EN CONCIERTO**
DANNY RIVERA—Velvet
6. **LA PROTESTA DE LOS FEOS**
JOHNNY VENTURA—Mate
7. **SIEMPRE ESTOY PENSANDO EN ELLA**
LEO DAN—Caytronics
8. **TRAIGO DE TODO**
ISMAEL RIVERA—Tico
9. **A TI**
LOS ANGELES NEGROS—UA Latino
10. **SOPHY**
SOPHY—Velvet

Record World en Miami

By OMAR MARCHANT

■ MIAMI—Saludo amigos, desde Miami—la nueva capital del disco—en esta, nuestra primera columna para **Record World**, donde siempre trataremos de llevar inquietudes y palpaciones de nuestro excitante mundo musical y del disco en esta soleada ciudad floridana.

Escuchamos el nuevo álbum grabado por **Julio Iglesias** recientemente en los Studios Columbia de España. Buen repertorio y excelentes temas como: "Por el amor de una mujer" y "Aun me queda la esperanza." **Julio Iglesias** también grabará un LP en la onda "ranchera," atendiendo a la gran demanda en el mercado mejicano.

Sigue pegando fuertemente en la costa sureste de Estados Unidos **Oscar De Fontana** con el tema "Te Esperare En La Playa." Esta obra, y la version de "Esperame" salen para el mercado de Centro América bajo el sello "Latinoamericano," quienes obtuvieron de Alhambra todos los derechos.

Gestiones de la gerencia de la firma Parnaso para mudarse a Miami. Estan negociando la com-

pra de varias naves en el area de Hialeah para montar sus oficinas y fábricas, asi como su centro de distribución.

Los discos Musart ya están sacando a la venta el nuevo álbum de **Roberto Ledesma**. Su éxito actual "Se Me Olvido Que Te Olvide" (Lolita de la Colina) es un buen presagio de ventas seguras.

Recien finalizaron la grabación de su ultimo LP en los studios de **Frank Linale** (Linale's Sound Studio) los muchos de los **Judge's Nephews**, el grupo musical de super acopladas voces que triunfaron asombrosamente en Las Vegas, Eddie, Carlos y Javier son de origen cubano.

Ya casi terminado el álbum grabado en Miami del cantante colombiano **Ernesto Alejandro**. Solamente en la grabación de la sección rítmica se emplearon 30 horas de estudio, lo que refleja dedicación y profesionalismo. Los arreglos son de **Toly Ramirez**.

En el ambiente de "salsa" están compitiendo en la radio local de

(Continued on page 49)

Nuestro Rincon (Continued from page 46)

os hispano-parlantes irán tomando fuerza no para desaparecer, sino para consolidarse. Por eso, la radio latina en Estados Unidos seguirá aumentando gradualmente, y nadie podrá evitarlo, porque ya los latinoamericanos que viven en Estados Unidos, deparán de hablar Español, unicamente el día an que los maten, y esa posibilidad es no remota, sino impactable. Por eso, los latinos en Estados Unidos, producen radio, discos y periódicos en el cual el idioma Español es motivo de orgullo y satisfacción y ven con tan malas caras a los españoles y latinoamericanos que, sin haber sufrido los dolores de la postergación y la humillación, siguen esgrimiendo otro idioma en sus propios países como símbolos de superioridad y aceptación general de buenos porque vienen de "allá." No . . . porque ya la cosa se has convertido en un trauma ancestral y eso no lo para nadie . . . por eso seguiremos escribiendo sobre discos en Español, en Español, por largo tiempo y en buena honra . . . Y ahora . . . ¡Hasta la próxima!

(Continued on page 48)



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TICO-ALERE ALLSTARS PRONTO LLEGARAN

CONCERT REVIEW

Fania All-Stars Stage MSG Fling

■ NEW YORK—Madison Square Garden got a Latin soulful recently (26) when Jerry Masucci presented the Fania All-Stars with Manu Dibango, Jorge Santana, and Ray Barretto and his new band, filling the arena with 23,000 beautiful people. In every respect, it was a tumultuous success: the artists, the crowd, the music, the sound, the costumes, the color and the atmosphere were just beautiful.

Opening the concert was Ray Barretto in his debut with his new band, featuring Ruben Blades and Tito Gomez on the vocals. "Indestructible" tore up the audience as it always does. Ray also did "Ganto Abacua," and "Eso Es Amor."

Manu Dibango followed and kept the audience spellbound with his showmanship and interpretation of "Soul Makossa," "Senga" and "Ashiko Go."

Throughout the evening the show was hosted by many of New York's leading deejays including Paquito Navarro (WHOM), Polito Vega (WBNX), Joe Gaines (WEVD), Dick Sugar (WHBI), Izzy Sanabria and Sym-

phony Sid, who came to New York from Florida to say hello to his old fans. Frankie Crocker and Kenny Webb of WBLS also greeted the enthusiastic audience.

And then came the Fania All-Stars opening with "Descarga Neuva." The crowd really had a great time with "Mi Gente," as Hector LaVoe got more of the audience to join in the chorus. "Viva Tirado" and "Chanchuyo" followed, with all of the great vocalists (Ismael Miranda, Hector LaVoe, Ismael Quintana, Santos Colon, Cheo Feliciano and Bobby Cruz) participating in the chorus of the latter. It was during this performance that Jorge Santana played his heart out and flipped out the beautiful audience with a dynamite solo. Other highlights of the concert were Ismael Miranda doing "Borinquen Tiene Montuno," Cheo Feliciano singing "El Raton," Santos Colon and Ismael Quintana with "La Fania Castigando" and "Hermandad Fania," sung by Bobby Cruz. Of course, one of the greatest Latin band ever assembled, the Fania All-Stars, accompanied each of the vocalists.

Nuestro Rincon (Continued from page 47)

For some time I have been reading and listening to opinions expressed by colleagues in the trade regarding the future of Spanish radio in the States. They look at it negatively and reflect a complete lack of proper information. "Spanish will be eradicated and those that today insist on speaking it in all communities will be assimilated as other languages have been in the past" . . . "B.S." . . . Since I am one of those that keep insisting on the fact that radio and records in Spanish will keep growing with great force in the States, I would like to mention some opinions expressed by **John Dorschner**, from the staff of the Miami Herald, a prominent newspaper in the Florida area. **Dorschner** wrote in a recent article: "In the office, Maria and Jorge are sitting at their desks and chattering—in Spanish, of course. Jean, sitting near them, doesn't understand a single 'oye' or 'mira.' She's suffering through a 'I'm-left-out' paranoia, a xenophobic homesick blues. Are they talking about me? Are they laughing at me? Why are they speaking Spanish anyway? Jean just sits, pouting, wondering. She says, 'Hey, be polite, speak English,' which causes the Cubans to glare at her as they mentally catalogue the fact that she hates Cubans.

(Continued on page 49)



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LATIN AMERICAN ALBUM PICKS



ZULU

Iempsa Odeon ELD 0201144

Zulu es un toque muy diferente que merece atención. Excelentes mezclas y sonido! "Sana Camaleón" y "Si en el Cielo yo Viviera" resaltan de modo absoluto. Otros temas también excelentes son "Como una Escalera," "Tus Palabras" y "Candela." Aurtoría de Zulu.

■ Zulu has a different touch! Could make it real big! Excellent sound and mixing! Winners could be "Sana Camaleón" and "Si en el Cielo yo Viviera." Other superb cuts are "Mariño Grande," "Candela," "Tus Palabras" and "Como una Escalera."

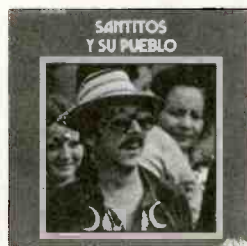


LA FANTASTICA 2001

Mericana XMS 123

Muy buena producción que merece promoción amplia. ¡Buena mezcla! "No Puedo Más" (Sammy López), "Moliendo Café" (D.A.R.), "Las Nenas" (S. Leon) y "El Final" (León).

■ Excellent salsoul production that deserves good promotion. "No Puedo Mas," "Rumbero Bueno" (S. Leon), "Sagitarisus" (León) and "Wild Flowers" (D.A.R.). Produced by Ralph Lew.



SANTITOS Y SU PUEBLO

SANTOS COLON—Fania SLP 00462

Con arreglos orquestación dirigida por Calandrelli, Santos Colon encuentra gran respaldo para interpretar hermosos boleros, tales como, "Rechazada" (M.A. Amadeo), "Reflexión" (Orlando de la Rosa), "Hoy" (R. Cole) y "En la Distancia" (Bobby Manrique).

■ With arrangements and orchestra directed by Calandrelli, Santitos Colon offers a superb bolero's package here. "El Agua" (José Donate), "Solo" (T. Amadeo), "Los Pequeños Detalles" (C. Velazquez) and "Pesar" (B. Landesttoy).

(Continued on page 49)

En Chicago (Continued from page 46)

para el popular y elegante "Boston Ball Room," la presentación del **Conjunto Acapulco Tropical**, conjunto que se proyecta con fuerza de vendedores en nuestro mercado. 23, 24 y 25 de Agosto, alternando el día 24 con el **Orgáno Melódico** en el Aragon. El "Boston Ball Room," ha sido el escenario donde hasta ahora se han presentado grupos y artistas como **Los Kora, La Tropa, Angeles' Negros, Los Graduados, Antonio Zamora, Marco Antonio Sasquez, Lucha Villa**, y muchos más que hacen interminable la lista de popularidades.

Estuvieron actuando por Chicago, **Celia Cruz, Ismael Rivera, Chaparro, Javier Vasquez y Los Satelites** . . . La Nueva Planta De Radio, con 24 horas de transmisión "En Español," se espera

que esté en el aire antes del fin de año con el beneplácito de la colonia latina que será la definitiva la beneficiada con la realización de este proyecto . . . Se argumentan razones de un tipo y de otro, para justificar lo que sucede en el mercado de los discos. Unas muy lógicas, otras muy dudosas, pero en fin existe la realidad de una "baja" sorprendente comparando datos y estadísticas. Para nosotros tiene mucho que ver la producción en masa falsificada que ya no se detiene ni con las grabaciones originales de actualidad, sin que nada ni nadie ponga remedio ó cato a esta situación de relajó en la Industria. Y cabe una pregunta: ¿Son Sordos o Ciegos Los Principales Interesados? . . . Y por ahora . . . Punto.

Distribution Picture

(Continued from page 3)

The Dot line, with Donna Fargo and Roy Clark, Blue Thumb with the Pointer Sisters and previously released Dave Mason material, and Paramount with the soundtracks and various artists, had been responsible for the lion's share of Famous' business, according to some of the label's indie distributors. All of that now moves to branch distribution with ABC.

In the past few months, two important labels that had formerly been distributed by major labels with branch operations, have gone the indie route. Island, previously handled by Capitol and Chelsea/Roxbury, previously handled by RCA, both went independent. And CTI, who had been branch, then independently distributed, joined Motown's cadre of independent distributors.

Recently, then, there had been no further erosion of lines carried by indie distributors. Two labels that had been distributed by major labels with branches switched distribution, but remained in the branch fold: Sounds of the South moved from MCA to Polydor, while Shelter switched from Capitol to MCA. Two other changes also can be considered as cancelling each other out as positives or negatives for independent distributors: the Grateful Dead left Warner Brothers and set up their own independently distributed label, but ABC picked up the Duke/Peacock/Songbird lines.

En Miami

(Continued from page 47)

Miami estas tres orquestas: **Gran Combo, Conjunto Universal y Orquesta Suprema.**

Causó sensación en la televisión latina de Miami la presentación de **Celia Cruz**. Celia hizo una aparición especial en el popular programa "Solo Para Bailadores."

"Maria, Maria, Maria, (A. Figueroa-J. Valero) causando impacto por esta zona en la versión de **Cesar Costa**, del sello Musart.

Latin Album Picks

(Continued from page 48)



CUANDO ESTOY EN TUS BRAZOS

OLGUITA—Borinquen ADG 1271

Muy buenas orquestaciones acompañan al nuevo lanzamiento Olguita. Gran repertorio internacional. "Cuando Estoy en tus Brazos" (Ortega-Fransen), "Necesito" (Michel Alejandro), "A las Puertas del Cielo" (Pace-Panzeri-Pilat-Conti) y "No Dejaré que te Vayas" (A. Morales).

■ Superb orchestrations are backing the new voice of Olguita in an outstanding international repertoire. "Ahora Yo sé" (Ribeiro-Dos Santos), "El Amor es un Poco Loco (Baglioni-Coggio) and "Te Quise, Te Quiero y te Querré" (Juan Pardo).

Mindbending



Jim Hudson, vice president of Apostol Enterprises has announced the signing of Wayne Fontana (seated) and the Mindbenders to an exclusive management contract. Currently based in the U.S., Wayne Fontana and the Mindbenders are looking into label offers by American based labels as an outlet for their catalogue of original material.

Mercury's New Look

(Continued from page 3)

with a four color scene depicting highlights in the skyline of the city of Chicago such as the John Hancock Centre, Water Tower and Marina Towers. Standing out from these landmarks is One IBM Plaza, the new home of Phonogram, Inc. Reflected in the IBM Building is the North American Life Assurance Building, the home of Mercury for 25 years. The label was designed for Mercury by Album Graphics, Inc. of Chicago.

The new label will go into effect with the August 12 release of the new Bachman-Turner Overdrive album "Not Fragile."

In addition new disc jockey labels have been designed with the same Chicago skyline scene done in blue outline on white label.

Other Phonogram labels including Philips, Vertigo and Dial will not undergo label design change at this time.

Atlantic

(Continued from page 3)

Margie Joseph (Atlantic); number 86 bullet—"Can't Get Enough," Bad Company (Swan Song) and number 100 — "Funky Party," Clarence Reid, (Alston).

Nuestro Rincon

(Continued from page 48)

"Scenes like this one are being repeated daily in offices and stores throughout the area, in a city that is now 52 percent Latin, in a county with 380,000 Spanish-surnamed residents. It's all a repetition of a drama that's been going on in the United States for centuries: A new immigrant group arrives, slowly learning English, gradually abandoning its original language. Native Americans react with varying degrees of hostility to this new, strange-sounding people in their midst. But now, with the Cubans, there's a new element—a growing cultural pride that's affecting many U.S. ethnic groups—and Spanish is being retained with more tenacity than were other languages in the past. For both Americans and Cubans now, attitudes toward the Spanish language are a small but real irritation, definitely less important than gripes about salary, somewhat more significant than, say, complaints about the water cooler. Supervisors usually try to ignore the problem. If that doesn't work, some try 'encouraging' the use of English. Others issue terse memos prohibiting employees from speaking Spanish to each other.

"It's an issue that no one wants to discuss, really, because it's very touchy from the standpoint of equal-opportunity laws," says **John Holt**, head of the Personnel Association of Greater Miami. 'But the problem is prevalent in many areas.' The issue can be more than 'touchy.' Says a spokesman for the Miami office of the Equal Employment Opportunity Commission (EEOC): 'For the employer to prohibit the speaking of anyone's native language is a violation of Title 7 (of the 1964 Civil Rights Act). If we receive a complaint about such a rule, we would honor the complaint.' In Washington, D.C. an EEOC spokesman is not so definite in his opinion, but says the commission has never upheld an employer's rule prohibiting a foreign language. It is almost certainly illegal, says the Washington spokesman, to ban employees from using their native language in non-work areas—coffee room, cafeterias, rest rooms. Even in work areas, it may be illegal—unless the employer can show a strong 'business necessity.'

"Cultural differences aside, social observers say there's a simple psychological reaction to hearing a language you don't understand. 'You feel left out, alienated,' says UM sociologist **Aaron Lipman**. 'Americans are extremely ethnocentric. We view differences as a threat. And we are rather violent people, so we react with hostility to the threat. Most Americans don't know how difficult it is to acquire a second language. Even after a person has learned it, it's still easier to talk in his own.' Observers also agree that, with the Cubans, unlike other immigrant groups, the native language is going to remain a strong force and 'Spanish is going to last for a much longer time than the languages of other immigrants. Americans had better get used to it.' "

I'm sorry that a matter of space does not permit me to mention the whole article in this column. It's a shame!

Now, the whole thing with Latins is quite different. They are strongly fastened to their heritage and culture. It doesn't matter if you are considering Cubans or Puerto Ricans, Spanish or Peruvians, Mexicans or Colombians. It doesn't matter if they are immigrants or born Americans of Latin descendants. They consider themselves Latins . . . and that's it. They will fight for their language because it is simply a way to express their complaint for those years of prejudice and the discouragement of being Latins and sounding different. Spanish will keep growing with more and more intensity. It is not only a matter of languages. It is a matter of pride. More and more radio stations will go Spanish and the influence of Latin music in the American market will grow stronger. A whole movement had started regarding decreasing the promotion of American records in Latin countries unless Americans start showing more acceptance for Latin and European product. In order to understand this whole matter either you have to be a Latin or to be fully and deeply involved with Latins. That's why, I am sure, this writer will keep writing about Latin records in Spanish for quite a long time and Latin radio will keep flourishing in the States with great intensity.

And, as a matter of fact, a few years ago, parents forced their sons to learn and speak English because it was the only way to survive in an English society. Even so, they wouldn't understand a word they were saying. It was very easy to hear that saying: "Oh, my sons do not speak Spanish." Oh that terrible trauma! Today, it is very normal to hear: "Well, my son knows English but he speaks Spanish, and we are proud of it." See the difference!

ENGLAND

By RON McCREIGHT

■ LONDON—Mike Oldfield will perform his new album, "Hergest Ridge," in concert at the Royal Albert Hall in November, shortly after its release on Virgin. The show will feature many of the musicians from "Tubular Bells" which Oldfield also presented live at the venue last year.

Warner Bros. is going strong with new albums by Wizzard ("Introducing Eddy and the Falcons"), Adam Faith (issued in three weeks) and Maria Muldaur. The company also has a potential big hit by Rab Noakes ("Branch") and has just re-signed British band Back Door for the world outside the U.S. and Canada.

Profitable signing for Rocket Records—Capital Radio deejay Kenny Everett, who will cut an album based on his radio show. Although rumors have often been denied, another big signing could take place for the label in February next year!

Bee Gees commence a three-month tour of Canada, New Zealand, Australia, Japan and the Far East on August 20, while Allan Clarke (EMI), the Glitter Band (Bell) and Mud (Rak) stay at home for tours throughout the early fall. As previously reported, Georgie Fame has reformed the Blue Flames and commences his tour on August 24 at the Reading Festival, completing his scheduled 20 dates on September 22 in Darlington. The Band are due in for a special concert at the Wembley Stadium, which has a 100,000 capacity on September 14, marking their return to the U.K. after 3 years.

Hit singles on the way for Medicine Head ("Mama Come In"—WVA) and Brian Protheroe ("Pinball"—Chrysalis). Good to see that

(Continued on page 51)

JAPAN

コンフィデンス

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

■ The Third Tokyo Music Festival International Contest proved to be an effective means of promotion for both Grand Prix winners Rene Simard and the Three Degrees, winners of the Gold Prize. The finals of the contest were broadcast live on the TBS Network to an estimated audience of 12,000,000. CBS/Sony Records reports a tremendous demand of Rene's prize-winner, "Midore-Iro No Yane," since the broadcast. The previously unranked single soared to the number twenty position on Confidence's Top 100 singles chart for the week of July 15, and was bulleted at no. 7 on July 22, being ranked at no. 3 on August 5. Sales of the Three Degrees latest single, "When Will I See You Again," have also increased as a result of the contest. It was ranked at no. 79 on July 15, and at 54 on August 5. Shirley Bassey's guest appearance at the Festival was also telecast live, sparking a rise in her popularity. To keep up with Shirley's rising popularity, King Records launched a strong promotional campaign by releasing five of her albums, including "When You Smile."

The Nitty Gritty Dirt Band will make their second visit to Japan at the middle of this month to give seventeen performances in several major cities under the promotion of Udo Music, Inc.

Toha Attractions has invited Tom Jones to make a second visit to Japan in November. The ever popular Welshman is scheduled to hold

(Continued on page 52)

Well Done René!



We thank the world for your songs...

The 3rd Tokyo Music Festival, June 29-30, at the Imperial Theatre was far, far better than ever before... Here's to the next time!



13-year old René Simard of Canada receives the Frank Sinatra Award from the guest judge for singing the Grand Prix winner "Midori-Iro no Yane".

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BORDER LINES

By LARRY LeBLANC



■ TORONTO—Recording recently at RCA was singer-composer **Bob Ruzicka**. He put down 6 sides for future RCA release . . . Daffodil Records has worked out a national distribution agreement with a major label which will be announced shortly . . . Quality artist **Michael Argue** recording at Eastern Sound with **John Capek** arranging and **Bob Morten** producing. First single for the label will be "Dancing With Your Lady."

Glowinski and Gee advertising firm now supervising all Quality Records advertising including radio spots and print media . . . CHUM-FM (Toronto) taped the recent appearance here by **America**. Canadian distribution of the tape is being handled by WEA's **Larry Green** . . . New single for **Gordon Lightfoot** is an edited and remixed version of "Carefree Highway." Lightfoot's "Sundown" single currently topping charts in South Africa, Australia and Holland. It has also turned up on British charts . . . **Larry Utall** here conferring with Attic Records heads **Al Mair** and **Tom Williams**. Attic's successful debut group **Fludd** appear at Ontario Place on August 29. The date is being utilized as a showcasing of the group to American agents and record firms.

When **Tom T. Hall** cancelled out of a **Charlottetown** gig, RCA's **Mercy Brothers** turned up and wowed the crowd. Response to the group was deafening . . . **John Capek** producing English session for Quebec singer **Karo** at Thunder Sound . . . **Alice Cooper** in town this week for sessions with **Bob Ezrin** . . . Polydor and Ben Kaye Associates have pacted a long-term agreement over **Tinker's Moon** . . . **Justin Paige** recording at Manta Sound with **Lee De Carlo** producing. Sides are for an eventual lp . . . Capitol's **Babe Ruth** to appear in Montreal on Aug. 14 at Places des Nations. Next evening the band will tape a session for CHOM-FM . . . CHUM-FM (Toronto) staff all battling with an outbreak of German measles.

(Continued on page 52)

GERMANY

By PAUL SIEGEL



■ VIENNA—Reporting from charming Vienna this week and discovering the importance of radio station "ORF." They broadcast twenty-two hours each day and have a very successful format, which is instrumental in breaking open new records for the European market, which, in some cases, reach the American pop-charts. The station is headed by **Ernst Grisseman** and is not only popular in Austria, but is gaining widespread listenership in Switzerland and Germany as well.

Presently the hottest Viennese single, which is due for release in Germany soon, is by Hungarian thrush **Aniko Benko** with two smash sides, "Sag Zum Leben Ja" (Say Yes To Life) and "Geh Zu Ihr" (Go To Her). Both were produced by talented "ORF" disc jockey and programmer, **Eva Maria Kaiser**. . . Highly recommended are all albums out by **Erika Pluhar**, a Viennese stage and television actress, whose exciting song interpretations are of great merit.

Dr. Erich Kleinschuster chatting about his successful middle European tour with **Shirley Bassey**, as he and his "ORF Big Band" backed the great United Artists chanteuse . . . Surprising information: Germany's greatly successful artists **Peter Alexander** and **Udo Jurgens** are not German but are in fact Austrian . . . Visited with musical expert (who's eighty-five years young) **Frau Marianne Kaiser**. She's still playing the piano to accompany her talented vocal-poet, **Stevie**, who is interpreting **Richard Wagner** themes . . . Auf Wiederseh 'til next week!

England (Continued from page 50)

albums from **Ronnie Lane** ("Anymore For Anymore"—GM) and **Stevie Wonder**, whose long awaited follow-up to "Innervations," "Fulfillingness' First Finale," has been released by Motown. **Donovan** to return on Epic soon with new titles produced by **Andrew Oldham**, and **Dave Mason's** new set for the label is ready for September release.



RECORD WORLD SALUTES CANADIAN ARTISTS

Record World's September 7th issue will spotlight the Canadian entertainment field. Prepared by Canadian Editor Larry LeBlanc, David Farrell, Peter Taylor and Patrick Harbron, the section will spotlight top Canadian artists in the rock, MOR and country fields.

Over 40 artists will be introduced with the focus on Canadians living in Canada and those working within the Canadian industry.

Issue Date: September 7, 1974

Ad Deadline: August 26

ENGLAND'S TOP 25

AUGUST 17, 1974

SINGLES

- 1 **ROCK YOUR BABY** GEORGE McCRAE/Jayboy
- 2 **WHEN WILL I SEE YOU AGAIN** THREE DEGREES/Phila. Intl.
- 3 **BORN WITH A SMILE ON MY FACE** STEPHANIE DE SYKES/Bradleys
- 4 **YOU MAKE ME FEEL BRAND NEW** STYLISTICS/AVCO
- 5 **SUMMERLOVE SENSATION** BAY CITY ROLLERS/Bell
- 6 **ROCKET MUD**/RAK
- 7 **AMATEUR HOUR** SPARKS/Island
- 8 **BAND ON THE RUN** PAUL McCARTNEY AND WINGS/Apple
- 9 **KISSIN IN THE BACK ROW** DRIFTERS/Bell
- 10 **ROCK THE BOAT** HUES CORPORATION/RCA
- 11 **WHAT BECOMES OF THE BROKENHEARTED** JIMMY RUFFIN/Tamla
- 12 **TONIGHT** RUBETTES/Polydor
- 13 **IT'S ONLY ROCK 'N ROLL** ROLLING STONES/Rolling Stones
- 14 **YOUNG GIRL** GARY PUCKETT AND UNION GAP/CBS
- 15 **I SHOT THE SHERIFF** ERIC CLAPTON/RSO
- 16 **PLEASE PLEASE ME** DAVID CASSIDY/Bell
- 17 **SHE** CHARLES AZNAVOUR/Barclay
- 18 **SHE'S A WINNER** INTRUDERS/Phila. Intl.
- 19 **THE SIX TEENS** SWEET/RCA
- 20 **MY GIRL BILL** JIM STAFFORD/MGM
- 21 **I'M LEAVING IT ALL UP TO YOU** DONNY AND MARIE OSMOND/MGM
- 22 **JUST FOR YOU** GLITTER BAND/Bell
- 23 **YOUR BABY AIN'T YOUR BABY ANYMORE** PAUL DA VINCI/Penny Farthing
- 24 **IF YOU GO AWAY** TERRY JACKS/Bell
- 25 **BANANA ROCK** WOMBLES/CBS

ALBUMS

- 1 **BAND ON THE RUN** PAUL McCARTNEY AND WINGS/Apple
- 2 **TUBULAR BELLS** MIKE OLDFIELD/Virgin
- 3 **THE SINGLES 1969-73** CARPENTERS/A&M
- 4 **CARIBOU** ELTON JOHN/DJM
- 5 **ANOTHER TIME, ANOTHER PLACE** BRYAN FERRY/Island
- 6 **JOURNEY TO THE CENTRE OF THE EARTH** RICK WAKEMAN/A&M
- 7 **DIAMOND DOGS** BOWIE/RCA
- 8 **KIMONO MY HOUSE** SPARKS/Island
- 9 **DARK SIDE OF THE MOON** PINK FLOYD/Harvest
- 10 **AND I LOVE YOU SO** PERRY COMO/RCA
- 11 **SHEET MUSIC** 10cc/UK
- 12 **GOODBYE YELLOW BRICK ROAD** ELTON JOHN/DJM
- 13 **SOLO CONCERT** BILLY CONNOLLY/Transatlantic
- 14 **HIS 12 GREATEST HITS** NEIL DIAMOND/MCA
- 15 **GREATEST HITS** SIMON AND GARFUNKEL/CBS
- 16 **REMEMBER ME THIS WAY** GARY GLITTER/Bell
- 17 **INNERVISIONS** STEVIE WONDER/Tamla
- 18 **THE STING** SOUNDTRACK/MCA
- 19 **LIVE AT DRURY LANE** MONTY PYTHON/Charisma
- 20 **BAD COMPANY**/Island
- 21 **LAUGHTER IN THE RAIN** NEIL SEDAKA/Polydor
- 22 **BEFORE THE FLOOD** BOB DYLAN THE BAND/Island
- 23 **BEHIND CLOSED DOORS** CHARLIE RICH/Epic
- 24 **THE WAY WE WERE** ANDY WILLIAMS/CBS
- 25 **DIANA AND MARVIN** DIANA ROSS AND MARVIN GAYE/Tamla

JAPAN'S TOP 10

SINGLES

1. **MEOTO KAGAMI**
TONOSAMA KINGS—Victor
2. **TSUIOKU**
KENJI SAWADA—Polydor
3. **MIDORI-IRO NO YANE**
RENE SIMARD—CBS/Sony
4. **USO**
KIYOSHI NAKAJO—Canyon
5. **HITONATSU NO KEIKEN**
MOMOE YAMAGUCHI—CBS/Sony
6. **AI FUTATABI**
CORO NOGUCHI—Polydor
7. **HAMAHIRUGAO**
HIROSHI ITSUKI—Tokuma
8. **KOI NO AMERICAN FOOTBALL**
FINGER 5—Phonogram
9. **FUREAI**
MASATOSHI NAKAMURA—Columbia
10. **USUNASAKE**
KIYOSHI NAKAJO—Canyon

ALBUMS

1. **GOLDEN PRIZE VOL. 2**
CARPENTERS—King
2. **KOORI NO SEKAI**
YOSUI INOUE—Polydor
3. **ORIGINAL NO SEKAI**
HIROSHI ITSUKI—Tokuma
4. **GRAND DELUXE**
TONOSAMA KINGS—Victor
5. **TAEKO**
LILY—Toshiba
6. **USO**
KIYOSHI NAKAJO—Canyon
7. **NATSU NO KANJO**
SAORI MINAMI—CBS/Sony
8. **GRAND DELUXE**
SHINICHI MORI—Victor
9. **LIVE**
YOSUI INOUE—Polydor
10. **AI HITOSUJI**
AKI YASHIRO—Teichiku

ITALY

By ALEX E. PRUCCHINI

■ Folk singer **Joan Baez** returned to Italy for a concert at Milan's Vigorelli which drew approximately 20,000 people. Italy's progressive group **Area** shared the bill. Ms. Baez went through her top hits and evoked thunderous applause when she sang in Italian . . . The open air pop festival of Santa Monica on the Adriatic Riviera is still not firmed up. Top British and American acts tentatively scheduled include **Lou Reed**, **Faces**, **Mahavishnu Orchestra** and others. Local authorities seem to be reluctant about giving the go-ahead.

As we get further into the Summer, seaside resorts are becoming the hottest attractions, featuring acts like **Charles Aznavour** and **Juliette Greco**. Rumors are spreading again that **Liza Minelli** will be in for at least one August concert . . . **Orietta Berti** has re-signed with Phonogram and finds time between appearances to get into the studio to ready her September release . . . Another Phonogram artist, **Orme**, back in the studio laying down tracks for an up-coming release while **Nuovi Angeli** and **Fausto Leali** will be away with live appearances.

French star **Michel Fugain** has a new single out on Philips entitled "Estate Insieme" . . . Durium taking great pains putting together old material for a series of albums to go under the banner of "Jazz Live" . . . Ciao!

Border Lines (Continued from page 51)

TV Productions and RCA have cooperated in producing a new **Al Chearney** lp titled "Ukrainian Fiddle Favourites" . . . **Martin Onrot** will bring in **PFM** to the Victory Theatre on Aug. 22 . . . CBS producer **Ann Hunter** taped **Dianne Brooks** at the 4 Seasons utilizing **Brian Ahearn's** elaborate remote sound booth . . . **Scott Cameron** new PD at CHSC (St. Catherine's) . . . A&M Records has sent **Charity Brown** record parts to its Japanese affiliate due to excitement over "Eliza Stone."

Valdy came out of summer hiding to appear at the London City Festival. He'll return to this area at the end of the month for three days of media commitments . . . The annual Canadian Entertainment Conference in Kitchener will be held November 7-10 at the Valhalla Inn in Kitchener. For further information write: C.E.C., 194 Weber St. E., Kitchener, Ontario, N2H 1E4 . . . **Anne Murray** back from her brief summer holiday for a debut appearance at New York's Central Park, Schaefer Festival. Following that stint she flew to L.A. for a 3-day appearance with **Loggins and Messina** at the Universal Amphitheatre. She's set to record in Eastern Sound at the end of month.

Japan (Continued from page 50)

several concerts in Tokyo, Osaka and Kyushu during his week-long stay here.

One hundred fifty new recording artists debuted between January and June this year, a decline from the number of acts which first appeared during the same period in 1973 and 1972 (193 and 229, respectively). The decreasing figures reflect Japanese company policies emphasizing quality rather than quantity in the selection of new talent.

Toshiba EMI will start releasing the EMI label on September 5. The label will focus on releasing and promoting U.K. EMI-produced records, which have been released here on the Odeon label.

Reception for Reuben



Shown here at Motown Records press reception for Reuben Howell are, from left, Spence Berland, Record World VP; Howell; and Suzanne dePasse, Motown's VP, creative division.

Capitol's August Album Release

■ LOS ANGELES — Three entries from Capitol's newly formed soul wing and two double albums by Tennessee Ernie Ford headline the label's thirteen album August release, announced Don Zimmermann, CRI senior vice president, marketing.

Soul Trio

The new Capitol soul wing has scheduled "All In Love Is Fair" by Nancy Wilson, "Hard Core Poetry" by Tavares, and "Dawn of Awareness" by Monomono, a Nigerian group.

In celebration of Tennessee Ernie Ford's twenty-fifth anniversary in the record industry, Capitol is releasing two double record sets; "Yesterday Today" and "Hymns Gospel."

Country and Pop

Country offerings include Anne Murray with "Country" and Red Stegall with "Finer Things In Life." Also included in the schedule are Andy Kim's debut album, entitled "Andy Kim;" "New Day" by the Stampedeers; "Voyage To Uranus" by Atmospheres featuring Clive Stevens; and "Now and Forever" from the Lettermen. Completing the release is "The World is Still Waiting for the Sunrise," from Les Paul and Mary Ford, and "Give It To The People," from the Righteous Brothers on the Capitol-distributed Haven label.

Burke Forms Firm

■ LOS ANGELES — Sonny Burke, staff songwriter for Jobete Music, has announced the formation of an independent production and publishing company to be known as Free Delivery. The new company will be administrated by Michael Arciaga, president of Filmusic.

Sparta Florida Group Pacts Rich Pubberies

■ LONDON — Jeffrey S. Kruger, president of the Sparta Florida Group of Companies, has announced a major five-year deal with the three publishing companies owned and operated by Charlie Rich and his manager Seymour Rosenberg. These are Makamint Music, Makamillion Music and Double R Music which Sparta will represent worldwide with the exception of domestic U.S.A.

Catalogue Items

In recent months Sparta Florida has acquired representation of the New Keys Catalogue, the Barton Group of Companies, controlling Frank Sinatra songs and the Damont Group of Publishing Companies.

Impulse Releases

■ LOS ANGELES — Ed Michel, director of a&r for ABC/Impulse Records, announced at ABC's August Sales and Promotion Meeting that the label will be issuing ten new releases in August and September. Highlighting the release is "Crystals," from Sam Rivers featuring the Harlem Ensemble; and two albums from the late John Coltrane, "His Greatest Years, Vol. III" and "John Coltrane/Rashid Ali Duo."

Also included in the release is "The Bass," a three-record set; Gato Barbieri's "Chapter Three—Viva Emiliano Zapata;" Pharoah Sanders' "Love In Us All;" and Michael White's "Go With the Flow."

Retrospective Sets

In addition, Impulse will be releasing three other retrospective albums, "Milt Jackson — The Impulse Years," "Elvin Jones—The Impulse Years," and Duke Ellington's "Toodle-oo."

Dialogue (Continued from page 16)

company. We started out that way, and we've had great success, but Phil's history, and my history both really come out of rhythm and blues. Country is just another extension of something that Capricorn is interested in. If you want to be a record company, I think that you have to be in all phases.

Kaylan: I think that Phil has always had an interest in the country field, but has never before had the opportunity of signing such a great country star and legend as Kitty Wells. Capricorn has hired Gene Amonette to be in charge of country promotion, so obviously there is recognition that we are going to be doing more, and that it has to be handled differently than our other projects.

RW: What is the Capricorn philosophy regarding the artist roster—to take some gambles, or to maintain a tight and selective policy?

Fenter: We're going to try and hold it with what we have, and make the acts that we have. We're trying not to oversign, though one can never turn down good acts. At the same time you can only do so much. We're not going to turn down a good act, but we're not going to go too far. We're going to try and hold it to a very selective roster.

Kaylan: Sometimes we hear of acts through other acts. It was Wet Willie who discovered the Marshall Tucker Band. They turned Phil on to the group; Phil listened and loved them. The group had been touring, but there was absolutely no exposure on them. We have had well known acts come to our label such as Elvin Bishop. He is doing better now than he was ever doing before.

RW: In terms of merchandising and promotion, what are the advantages of a tight roster?

Kaylan: Obviously we get to spend more time on each act. The roster is not really small, but because of the competence of the people that are working on the label, and their high level of energy, we spend a lot of time with all of our acts. There is a point that I would as my example. Wet Willie had a number of albums out without gaining significant chart action. Had they been on a larger label, they would have been dropped after the first album. This week the smash single, "Keep On Smilin'," is number 13 with a bullet in **Record World**, and it is because Phil Walden and Capricorn Records believed in them and stuck with them. Capricorn does not sign a group to give them a chance with one single and then drop them.

RW: It is often said that a great deal of Capricorn's success is generated from its extraordinary artist relations policy. How does Capricorn go above and beyond the call of duty compared to other record companies?

Fenter: We have a good relationship with all of our artists; they come to our homes and we go to theirs. That is because we like them, it is not just a business relationship. We get together socially with our acts, not because we think that we need to make an appearance, but because we like them.

Kaylan: Also, Capricorn is more concerned with the public appearances of acts than any other label around. Everyone within the organization makes it their personal responsibility to make sure that an act is around, being seen and being booked. Although Phil doesn't make bookings, he makes certain that the acts secure the proper

(Continued on page 61)

Grand Opening



The ABC Retail Record Division headed by Al Franklin opened its first super-sized record and music store in the Altamonte Hall near Orlando, Florida. Bo Donaldson, of the Heywoods, who flew in from Hollywood for the gala event, is pictured holding his group's initial album. With him are, from left, Arthur DeFalcis, Orlando store manager, Larry Levine, audio merchandising manager of the ABC Leisure Group's Retail Music and Record Division and Al Franklin, president of the Retail Record Division. A second Wide World of Music Store has opened at Brookwood Village in Birmingham, Alabama.

RCA's Eugene Fodor

By SPEIGHT JENKINS

■ NEW YORK — On August 24 the state of Colorado will celebrate "Eugene Fodor Day," probably the first such celebration for an American violinist. It is taking place for the 24-year-old erstwhile cowboy because of his sharing top violin honors at the Tchaikovsky Competition, which takes place every four years. His victory marked the first time an American has ever even placed in the contest.

Though many suggest that Fodor should have won the whole thing — and many in the audience wept when he didn't — the violinist has little cause to complain. Within no time after the victory, everybody was fighting for his services and the reasons are personal as well as musical.

Fodor is one of those charmed creatures who has great talent in his chosen musical instrument and movie-star good looks to go with it. For the publicity machines of this country, the chance was too great to miss: He has been booked as a soloist with a score of orchestras next season; plus a Carnegie Hall recital; he managed his first New York area recital on August 3 at the Caramoor Festival (45 miles north of the city in Katona, N. Y.); and RCA grabbed him to make a record that will be issued to coincide with his day in Colorado.

The recording sessions took place in New York on July 31, and during his lunch break he could see *RW* for a few minutes. Actually, that time had to be shortened if he was to have any rest at all before a CBS and ABC taping session, but his father appeared on the scene to fill in for a few minutes for his now famous son.

The Fodors are Hungarian (his mother is Italian) and with Eugene's great-grandfather being a famous violinist, the love of the fiddle was deeply ingrained in his father as a child. Mr. Fodor said that his son had worked in Colorado for eight years with Harold Whipler, a pupil of Efrem Zimbalist, and at 17 had come to Juilliard to study with Galamian. Fodor's work on the violin, oddly enough, paralleled that of his brother who now plays in the Denver Symphony.

The big break for the young Fodor came when he won a full scholarship for a year with Jascha Heifetz in 1971. At the recording studio he expounded on his work with Heifetz: "Of course his influence is great, but it's hard to

describe what he taught me. His lessons went to interpretation, to the description of a way of life with music. He was definitely not pedagogic." He paused and smiled, a transformation of his face into a look that has made many a man a movie star, and went on, "Heifetz worked on the pieces suited to a soloist. He only knows that kind of repertoire, and what he works on is geared to show brilliance. I've profited a great deal being around such an individual." Told that his playing had obvious touches of Heifetz in it — nobody who knows the fiddle could miss it — he replied, "Maybe so, but I feel my own style became more individual through studying with somebody no one could duplicate. His originality feeds my own."

The concert at Caramoor contained a lot of showy, virtuosic numbers, but to Fodor it was "a very serious, intense program. That night a capacity audience sat under canvas cover as a slashing thunderstorm cleared the humid air. Then Fodor, accompanied by Jonathan Feldman, showed off as sweet a violin tone as has been heard in these parts in a long time. Nothing technical gave him any problems: chords, double-stops, trilling flowed out, and the tone stayed pure. He still has some growing to do in ultimate musicianship as the Brahms Sonata in D (Opus 108) showed, but the quality of the recital makes one long to hear that Carnegie Hall recital (which hopefully will contain some Bach, Mozart and Beethoven) and RCA's record.

The recording contains much of what he played in the Moscow competition: Isaye's Ballade (Sonata No. 3) which he played well at Caramoor, the two gruelling, difficult Paganini Caprices, 17 and 24, Tchaikovsky's Waltz Scherzo and Melancolique, Wieniawski's Scherzo-Tarantelle and Polonaise Brillante and a transcription of the march from Prokofiev's Love for Three Oranges (the two last were his encores at Caramoor, and have of ten been encores of Jascha Heifetz).

Fodor's producer was the old wizard of RCA, Jack Pfeiffer, the man responsible for the Rachmaninoff series and a world of others. He closely shepherded Fodor and kept the press out of the sessions to give his young charge as much rest as possible. The recording should be a great beginning to a major musical career.

CLASSICAL RETAIL REPORT

AUGUST 17, 1974

CLASSIC OF THE WEEK



TOMITA
SNOWFLAKES ARE DANCING
RCA

BEST SELLERS OF THE WEEK

TOMITA: SNOWFLAKES ARE DANCING—RCA
BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
HALEVY: LA JUIVE—Arroyo, Moffo, Tucker, Gaiotti, De Almeida—RCA
JOPLIN: PIANO RAGS, VOLS. I, II—Rifkin—Nonesuch
JOPLIN: RED BACK BOOK—Schuller—Angel
SCHUMANN: FAUST—Harwood, Fischer-Dieskau, Britten—London

KING KAROL/N.Y.

ALBENIZ: IBERIA—De Larrocha—London
CAVALLI: EGISTO—Bavarian State Opera—Eurodisc
DELIUS: KOANGA—Groves—Angel
CHARLES IVES: 100TH ANNIVERSARY—Columbia
KORNGOLD: VIOLIN CONCERTO—Hoelscher—RCA
SAINT SAENS: SYMPHONY NO. 3—Fox Ormandy—RCA
SCHUMANN: FAUST—Harwood, Fischer-Dieskau, Britten—London
STRAUSS: SINFONIA DOMESTICA—Karojan—Angel
TOMITA: SNOWFLAKES ARE DANCING—RCA
WAGNER: SIEGFRIED—Hunter, Remedios, Goodall—EMI (Import)

RECORD HUNTER/N.Y.

BACH: COMPLETE FLUTE SONATAS—Rompal—Odyssey
BEETHOVEN: COMPLETE PIANO CONCERTOS—Ashkenazy, Solti—London
BOITO: MEFISTOFELE—Caballe, Domingo, Ligi, Treigle, Rudel—Angel
HALEVY: LA JUIVE—Arroyo, Moffo, Tucker, Gaiotti, De Almeida—RCA
MASSENET: THERESE—Tourangeou, Davies, Quilico, Bonyngue—London
PUCCINI: TURANDOT—Sutherland, Caballé, Pavarotti, Mehta—London
ROSSINI: ARIAS—Horne—London
SCHUMANN: FAUST—Harwood, Fischer-Dieskau, Britten—London
VERDI: I VESPRI SICILIANI—Arroyo, Domingo, Milnes, Raimondi, Levine—RCA
WAGNER: SIEGFRIED—Hunter, Remedios, Goodall—EMI (Import)

DISCOUNT RECORDS/SYRACUSE

BACH: BRANDENBURG CONCERTOS—Collegium Aureum—Victrola
BACH: BRANDENBURG CONCERTOS—Concentus Musicus—Das Alte Werk
BACH: COMPLETE FLUTE SONATAS—Rompal—Odyssey
BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
GREGORIAN CHANTS—Vox Box
HANDEL: WATER MUSIC, ROYAL FIREWORKS MUSIC—La Chambre du Roy—Columbia
HOLST: THE PLANETS—Boult—Angel
JOPLIN: PIANO RAGS, VOLS. I, II—Rifkin—Nonesuch
JOPLIN: RED BACK BOOK—Schuller—Angel
TOMITA: SNOWFLAKES ARE DANCING—RCA

FRANKLIN MUSIC/ATLANTA

BERLIOZ: ROMEO AND JULIET—Ghiaurov, Ludwig, Maazel—London
BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
HALEVY: LA JUIVE—Arroyo, Moffo, Tucker, Gaiotti, De Almeida—RCA
BEST OF HOFFMANN—Angel
JOPLIN: PIANO RAGS, VOLS. I, II—Rifkin—Nonesuch
JOPLIN: RED BACK BOOK—Schuller—Angel
SAINT SAENS: TONE POEMS—Dervaux—Angel
SCHUMANN: FAUST—Harwood, Fischer-Dieskau, Britten—London
TOMITA: SNOWFLAKES ARE DANCING—RCA

WHEREHOUSE/CALIFORNIA

BOITO: MEFISTOFELE—Caballe, Ligi, Domingo, Treigle, Rudel—Angel
DELIUS: KOANGA—Groves—Angel
DELIUS: SEA DRIFT—Groves—Angel
HALEVY: LA JUIVE—Arroyo, Moffo, Tucker, Gaiotti, De Almeida—RCA
JOPLIN: PALM LEAF RAG—Southland Stingers—Angel
JOPLIN: PIANO RAGS, VOLS. I, II—Rifkin—Nonesuch
JOPLIN: RED BACK BOOK—Schuller—Angel
SCHUMANN: FAUST—Harwood, Fischer-Dieskau, Britten—London
TOMITA: SNOWFLAKES ARE DANCING—RCA
VAUGHAN WILLIAMS: DONA NOBIS PACEM—Boult—Angel

TOWER RECORDS/SAN DIEGO

BERLIOZ: ROMEO AND JULIET—Ghiaurov, Ludwig, Maazel—London
BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
COPLAND: APPALACHIAN SPRING—Copland—Columbia
CORNET FAVORITES—Schwartz—Nonesuch
DELIUS: KOANGA—Groves—Angel
MUSIC FOR FLUTE AND TAPE—Baron—Nonesuch
HANDEL: COMPLETE FLUTE SONATAS—Rompal—Odyssey
HOLST: THE PLANETS—Stokowski—Seraphim
TOMITA: SNOWFLAKES ARE DANCING—RCA
VARESE: PERCUSSION MUSIC—North Jersey Percussion Ensemble—Nonesuch

Holmes Is Where The Mind Twirls

■ NEW YORK — Rupert Holmes (Epic) has a non-stop mind. While his "Widescreen" album has only been in release a few weeks, he's already conjuring up methods to the madness of his future recorded projects. The same man who wrote a hit about cannibalism for the Buoy ("Timothy" on Scepter) is planning a number of stranger concepts, including a potential "mystery" single pair, wherein the clues to a murder would be contained on one release and the solutions to the crime would comprise a follow-up disc.

His current single from his motion picture-conceptualized album is stirring some present controversy too, although on the surface it doesn't appear to concern itself with anything quite so flesh-crawling. His "Our National Pastime" melody borrows a bit from Francis Scott Key's "The Star Spangled Banner" and it seems some listeners have become so irate at his "tampering with tradition" as to send "hate mail" to him as well as to stations which have aired the disc. Almost the same scattered resistance greeted Jose Feliciano's version of our national anthem when he recorded it in his own style.

To hear "Widescreen" is to enter this English-born, American-resident's mind on all its many layers. While most of the cuts are dramatic or comedic plotlines set to music, the closing "Psycho Drama" is a complete comedy featuring such famous voices as WNEW-FM's Alison Steele and Ed Herlihy in support of his fancy.

Rupert's home in a wide range of "Widescreen" images, and hearing is seeing is believing.

Robert Adels

CBS Convention

(Continued from page 3)

McGuinn, Johnny Mathis, Bruce Springsteen, Albert Hammond, Booker T., Taj Mahal, Jeffrey Comanor, Dave Loggins, Donovan and the Hollies' Terry Sylvester. Other artists who popped up for the galas included Cher, Doris Day, the Eagles' Glen Frey, Joe Don Baker, Joe Walsh and Olivia Newton-John.

The line-up of CBS Records execs playing host to the acts included Goddard Lieberson, president, CBS Records Group; Irwin Segelstein, president, CBS Records; Charles Koppelman, vice president, a&r, Columbia Records; Don Ellis, vice president a&r, Epic Records; and Ron Bledsoe, vice president, operations, CBS Records, Nashville. The only non-staffer who hosted a show was Columbia artist David Steinberg.

CLUB REVIEW

Cold Blood Runs Hot at the Bottom Line

■ NEW YORK—Long a mainstay of the San Francisco rock scene, Cold Blood (Warner Bros.) appears to have taken a giant step towards establishing itself on a national level. For starters, they went into four months of self-imposed "re-adjustment" and came out of it with a slightly revamped line-up, dropping one horn and adding piano. Then they enlisted the considerable talents of noted Memphis session man Steve Cropper as producer, the upshot of this move being an album, "Lydia," of which the band is justifiably proud.

A recent appearance at the Bottom Line (17) displayed in action the prodigious musical talents of Cold Blood. On tunes such as "Come Back Into My Life Again" and "No Hands," the band soared collectively, threatening to send the entire club into orbit. "Funky On My Back" saw the band in a jazz-tinged mood as Lydia Pense and Max Haskett joined forces, alternately harmonizing and sparing brilliantly on vocals. Ms. Pense remains one of rock's most underrated female singers; she is

as powerful and soulful as any of her more publicized peers and she proved this point time and again throughout the evening.

Steve Cropper's influence on Cold Blood is readily apparent upon listening to the new material. Besides producing "Lydia," he also penned what may turn out to be the group's *piece de resistance*: "Consideration."

As performed by the band, this tune, built around a simple bass ostinato phrase, is a song for all seasons—a true classic. The rhythm is infectious; it grabs hold and doesn't let go, lingering in the mind long after the song has ended. Lydia's vocal was appropriately restrained but tough on the verses; the horns built up tension until she finally belted out the chorus: "Give me some consideration/give me some consideration/if you want my love." Then it began again. They did an extended version of the song and when it ended the audience was limp, but craving more. A perfect ending to the evening. Positively sublime.

David McGee

Event Pacts Fatback Band



Spring/Event label principals Roy and Jules Rifkind and Bill Spitalsky have announced the signing of the Fatback Band to an exclusive recording contract on the Event label. The group's debut single on Event entitled "Keep On Steppin'" ships this week and their album by the same title is scheduled for September release. Pictured with the Fatback Band are, from left, (standing) Bill Spitalsky, Roy Rifkind and (seated) Jules Rifkind.

GRT Releases 13 Tapes

■ SUNNYVALE, CAL.—GRT Music Tapes has released 13 new recordings on 8-track tape with two simultaneous releases on cassette.

Released through ABC Records are "Locomotive GT," B. B. King's new album, "Friends," also available on cassette; and the original soundtrack album to the forthcoming film "The Lords of Flatbush," featuring the '50s style original compositions of composer Joe Brooks.

A performance of Bellini's "Norma" by Beverly Sills is available in a three-cartridge set on

8-track and cassette through the Audio Treasury label.

Still More

Additional releases include product by Sonny Stitt on Cadet, Little Walter on Chess, the Mills Bros. on Ranwood and six new releases from Paramount's Twin-set Series of all-time favorites, including "Anytime" by Eddie Fisher, "All Time Polka Hits" by Six Fat Dutchmen, "Roy Clark," "A Six Pack To Go" by Hank Thompson, "Honeycomb" by Jimmie Rodgers and "Pat Boone's Greatest Hits."

CLUB REVIEW

Waylon Wails to a Wide-Rangin' Crowd

■ BOTTOM LINE, NYC—Walking on stage with the unmistakable bearing of a star, singing his songs with the undeniable conviction of a helluva natural man, Waylon Jennings (RCA) opened his all-too-short engagement here (2) with one of his earlier hits, "The Only Daddy That'll Walk the Line." A hard-hitting talent who has just begun to reach his rightful place in country music and who is also beginning to see some even more overdue recognition from the rock scene, Waylon kept up a fevered pace for 21 numbers during his opening set. The audience was a complete cross-section of age and lifestyle, reflecting the broad appeal of his

(Continued on page 61)

Capricorn's Growth

(Continued from page 26)

As recently as a couple of years ago, only the younger townfolks in Macon knew anything about Capricorn Records. Today, however, just about anyone interested in placing the city on the map—and in making money—claims some sort of association with Capricorn.

Walden and his record company employees like the atmosphere. After all, as the folks at Capricorn often point out, "there's not much to do here but eat red hot chicken and make music."

Laid back and successful, indeed!

Adano, Filmusic Pact

■ LOS ANGELES—Milo Angelo Adano, head of Adano Music, has entered into an exclusive co-publishing agreement with Filmusic. The announcement was made by Michael Arciaga, president of Filmusic.

Something 'Gold'

■ LOS ANGELES—Rufus, featuring Chaka Khan, has earned its first gold record for their million-selling single "Tell Me Something Good" from their album "Rags To Rufus" on ABC Records, according to the label.

Mercury Rushes Rush

■ CHICAGO—Phonogram, Inc. is living up to the name of its latest talent acquisition, the Canadian group, Rush. The album "Rush" is being rush-released three weeks after the group was signed to the Mercury label.

CONCERT REVIEW

Frye and Murphey: Mimicry and Music

■ LOS ANGELES—Delayed from performing because of a faulty sound system, David Frye at first tried to "ad-lib it" to a restless audience by offering off-the-wall comments and antics with the faulty microphones. After becoming cognizant of the fact that the audience wasn't too enthused about the whole situation, he decided to exit and re-enter when repairs were completed. Once into his routine, he strutted around the stage and mimicked everyone from Gregory Peck to Marlon Brando in his role as "The Godfather."

Frye was preceded by a torch-like female vocalist backed up by a sloppy trio of musicians who presented the audience with three tunes, "Superstar," "I Believe In Music" and "Feelin' Alright." The main reason for the lack of tightness and presentation in the band was probably due to the fact that they had just formed their group the very day of their opening night at the Troubadour (16).

Michael Murphey

Opening the show was Michael Murphey (Epic) who displayed a warm, genuine attitude to an equally responsive audience. Murphey jested and related stories of various past experiences between numbers, which really kept the audience participation on a high-spirited level.

The group, although tight, is strikingly reminiscent of Loggins and Messina in their material and presentation. It consisted mostly of country-flavored rock with the exception of a pretty tune, "Boy From The Country," in which Murphey displayed his clear strong vocal abilities as well as his fine musicianship.

Karen Fleeman

Wacky Quacky



Warner Bros. recording artists Quacky Duck dropped by Record World's offices during their week long stay in Los Angeles. The man with the big nose is an RW staffer who wishes to remain anonymous.

Hoffman Pacts KB&S

■ NEW YORK—Music industry publicist Marty Hoffman has formed an affiliation between his PR firm, Martin Hoffman Associates and the Katz, Baker & Schwartz Advertising Agency. Hoffman recently joined the ad company as vice president and director of public relations. He will headquarter at the KB&S offices, 545 Madison Avenue. His new phone number is (212) 751-8809.

Under the combined operation of the companies, Hoffman will remain active in the music industry as well as working with the agency's other clients in non-entertainment business areas.

SG-Col Intl. Action

■ NEW YORK—Returning from London where he met with several Screen Gems-Columbia/Colgems foreign reps, Irwin Robinson, vice president and general manager, reported several moves being made in the international area.

In Italy, Edizioni Musicali Screen Gems-Columbia S.R.L. has beefed up its promotion department and has decided to create its own in house printed music service.

"Additions to the promotion department have also been made in Japan through our exploitation agent, Alfa Music Ltd. of Tokyo," Robinson said.

"In Holland a new promotion and exploitation department has been in operation for the past three months and we are very pleased with the results. We are making use of taped interviews and films of our writer/artists in every possible area."

On a slightly different front, Screen Gems-Columbia Music Ltd., the UK arm of Screen Gems-Columbia/Colgems Music has fully developed the use of its new recently installed 8 track studio.

The Coast (Continued from page 10)

of King Arthur's castle. Both album release and celebration are scheduled for early 1975 . . . The title of **Ronnie Wood's** (guitarist with the **Faces**) new album was inspired when **Mick Jagger**, who showed up to lend a helping hand, impatiently exclaimed, "Come on, I've got my own album to do," after a false start during the recording of one track. The album, entitled "I've Got My Own Album to Do," also features **Keith Richard** and **Rod Stewart**, and is to be released soon . . . MCA will release two **Elton John** albums around Christmas. One will be Elton's first album, never before released in America, entitled, "Empty Skies." The other is, "The Best of Elton John." Ticket sales for the forthcoming Elton tour are going well. In L.A., the three concerts scheduled October 3-5 at the Forum in Inglewood were sold out within eight hours of the tickets going on sale . . . **Jerry Garcia**, of the **Grateful Dead**, will perform at a benefit concert for victims of the drought in Ethiopia in Berkeley on August 23. The benefit is the first of a series of regional concerts to be organized by the Ethiopian Famine Relief Committee in San Francisco. Also on the bill are **Merle Saunders** and the **Rowan Bros.** . . . Joining **Eric Clapton** on stage during the encore song, "Layla," at his final U.S. tour concert in West Palm Beach, Fla., were **Pete Townsend**, **Keith Moon**, **Joe Walsh** and **Patti Harrison**. Moon really got into the number, and smashed his moroccos to bits. In Pittsburgh, Pa., Clapton was joined onstage by the **Band**, and played "Happy Birthday" to **Robbie Robertson** . . . **Chip Monck**, stage production whiz late of the **Rolling Stones**, will be involved in several concerts to be held in Zaire, Africa, during the **George Forman-Muhammad Ali** championship fight in September. Some of the acts involved will be the **O'Jay's**, the **Four Tops**, **Aretha Franklin**, **Stevie Wonder** and the **Crusaders**. The concerts will be part of a week long festival in the African nation, the prize fight being the main event.

IN OTHER MEDIA: **Kink Ray Davies**, who has been hailed as the "Charles Dickens of Rock," has written a short musical play called "Starmaker" for British television. Davies will star, and the rest of the band will be involved, performing the eight new songs Davies wrote for the play . . . The Kinks, **Humble Pie**, **Roxy Music** and **Blue Swede** are the international rock performers for "Wide World: In Concert," Friday, August 16, taped at the Rainbow Theatre in London . . . **Mick Jagger** has been signed to star in a new movie, "Joe Bunch and All That Glitters," that will be filmed in San Francisco next January by Universal Pictures . . . **Marc Bolan** and **David Bowie** are making a film together, with Bowie to write the screenplay and Bolan to pen the music. "We'll both have small roles, and we'll both direct," according to Bolan . . . **Cheech & Chong** cartoons: Due to the recent success of their cartoon-short, "Basketball Jones," C&C may soon incorporate their zany characters into a feature length animated movie . . . **Kahlil Gibran's** book, "The Prophet," is being made into an album and stage play. Atlantic Records will release the album this fall, which features narration by actor **Richard Harris**. The new album will include a musical score by **Arif Mardin** . . . **Bobby Roberts** has come up with a new movie, "Death Wish," which is embellished with a **Herbie Hancock** score.

RECORDING: **Jeff Beck** is currently in the studio with ex-**Beatles'** producer, **George Martin**, putting a guitar album together for Epic Records . . . "Smiler" will be the title of **Rod Stewart's** forthcoming solo album. Included on the album will be songs written exclusively for him by **Paul McCartney** and **Elton John**. The album will be released to coincide with his European tour with the Faces . . . Although **Emerson, Lake and Palmer** will continue to play together, each member has announced plans to cut solo albums . . . **B. B. King** and **Bobby Blue Bland** have joined forces and are waxing a new joint blues album for ABC Records . . . **Leon Russell** and the **Gap Band** cut some tracks in Nashville, where some of Paul McCartney's band sat in . . . Producer **John Boylan** has been busy scheduling sessions lately. Recently he was at the Record Plant in L.A. finishing **Danny O'Keefe's** latest, with the **Eagles** as rhythm section on a cut called "Steel Guitar." Boylan takes **Brewer & Shipley** in the studios on August 15, and will go to San Francisco's Record Plant to cut **Commander Cody** in September . . . **Don Ellis**, VP of a&r at Epic, announced the signing of **Booker T. Jones**, and the upcoming on Epic entitled, "Booker." **Jim Keltner** will play on the album . . . For you jazz buffs: **Stan Kenton** claims that the infusion of rock has saved jazz from a bleak future. Kenton has recorded a new album based on the music of **Chicago** and **Blood, Sweat and Tears**, entitled "Stan Kenton Plays Chicago" . . . **Bill Evans'** first album on Fantasy, "The Tokyo Concert," will be released this month.

Congrats go to former **Record World** music editor **Fred Goodman** on his recent appointment as professional manager of UFO music, Island Records' pubbery.

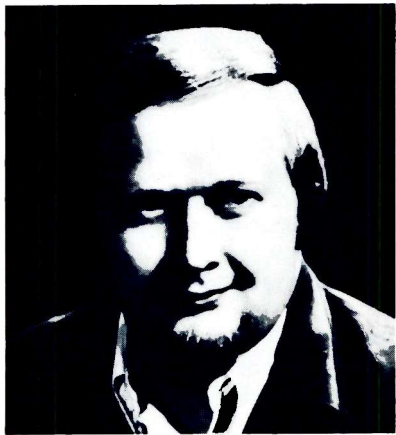
Mull Joins Avco Country Division

■ NASHVILLE — George Richey, recently appointed vice president in charge of Avco Records' Nashville-based country music division, has named Frank Mull as the local director of national country sales and promotion. Frank Mull joins Avco after three and a half years as Mercury Records' national country sales and promotion manager. Prior to his position with Mercury he was with Capitol for three years, primarily serving as their southeast regional country sales and promotion manager.

Over a year ago, Mull was one of the key organizers and founders of the National Association of Country Sales and Promotion Executives. He was elected as the Association's first president.

Country Music Force

In making the appointment, Hugo & Luigi, Avco Records copresidents stated: "We join George Richey in welcoming aboard the Avco team such an outstanding country music executive as Frank Mull. We know he will make a major contribution in assisting George Richey in developing Avco Records as a major force in the country music scene."



Frank Mull

Shepherd Leaves WB

■ NASHVILLE — Mike Shepherd has resigned his position as director of marketing for Warner Brothers in Nashville to enter the independent promotion field. Shepherd will be handling country and pop accounts in Nashville, Memphis, Atlanta, Louisville, Knoxville and Birmingham. He can be reached at (615) 824-1784.

4 Star Ups Sale

■ NEW YORK — Joe Johnson, president of 4 Star Music Co., Inc., has announced the elevation of Peter Sale from office manager of 4 Star Music to the position of vice president & general manager of 4 Star's west coast operations. Sale is comptroller of the 4 Star Music Complex and has been with 4 Star for ten years, starting with the company as an accountant.

Van Dyke Does Flicks

■ LOS ANGELES — Conny Van Dyke, Dot Records artist, makes a major motion picture breakthrough later this year, upon the release of two films.

The first due is "W.W. and the Dixie Dance Kings," in which Ms. Van Dyke co-stars with Burt Reynolds. Thereafter, it's "Framed," co-starring opposite the hero of "Walking Tall," Joe Don Baker.

Her initial single for Dot, meanwhile, will be the title song from "Framed," a love ballad that's already a part of her nitery and club act.

Ms. Van Dyke plays "Dixie" to Burt Reynolds' "W.W." in their big-screen teaming, a country music saga about an itinerant band, whose members include Jerry Reed.

She's the girlfriend as well in "Framed," sticking by gambler Joe Don Baker as a crooked deal changes his life and ignites the action.

Cusic Joins RW As Southeastern Ed.

■ NASHVILLE — John Sturdivant, vice president and general manager of Record World's Nashville office, has announced that Don Cusic has rejoined the magazine as southeastern editor. Cusic had previously worked for Record World as an editorial assistant in 1973.

Most recently, Cusic had worked in the public relations department of the Country Music Association.

Don Cusic was born in Leonardtown, Maryland and attended the University of Maryland, where he obtained a B.S. in Journalism. He spent several years working with newspapers in Maryland and Tennessee as a photographer, sports writer and columnist.

Cusic left his post as editor of

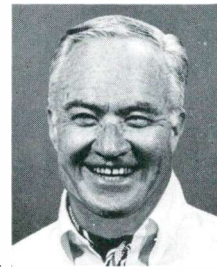
the Jackson County Times, a weekly newspaper in middle Tennessee to move to Nashville as a musician. Shortly afterwards, he joined the Record World staff to assist in the Country Music Special.



Don Cusic

NASHVILLE REPORT

By RED O'DONNELL



■ Johnny Mathis, whose Columbia hits include "Chances Are," "It's Not for Me to Say" and "Misty," slipped into Nashville to record some of Larry Gatlin's songs with Gatlin producing. The sessions were at Chip Young's ultra-modern studio in the rustic setting of Murfreesboro, a town about 30 miles south of Nashville.

I suppose you've heard that Avco Records opened a country division in Nashville with George Richey as boss and Frank Mull as promotion manager. Avco is well known in the pop and rhythm and blues field but branching into country surprised some of the natives.

Way it was told to me, the chairman of the board of the entire Avco operation attended a meeting of some of the company's music biggies and said, "Why don't we make some country records? I like that music."

And it wasn't long before Avco went the Nashville Sound route.

The story may not be true but it's interesting—to me anyhow.

Jerry Newton, older brother of singer Wayne Newton, is quietly living and working in the Nashville area. He bought a 450-acre farm near Fayetteville, Tenn. and a 341-acre tract near Petersburg. Fayetteville and Petersburg are within 'hiking distance' of Music City, U.S.A.

However, Jerry, former member of Wayne's act, is not here to pursue his show business career.

"I'm no longer interested in that phase of my life. I am raising cattle and don't have any plans to return to entertaining," he said.

Newton is deeply involved in breeding and raising Brangus cattle—

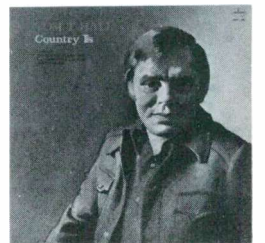
(Continued on page 59)

COUNTRY PICKS OF THE WEEK

SINGLE **DOLLY PARTON, "LOVE IS LIKE A BUTTERFLY"** (Owepar, BMI). The lady simply gets better with every record. The rich complexity and sparkling clarity of her voice are showcased perfectly on this light and soaring ballad. This self-penned number builds its own appeal as Dolly glides through the image-filled lyrics. The vivid word constructions together with her vocal performance say this song will storm country and pop charts with ease. RCA PB 10031.

SLEEPER **KITTY WELLS, "WHAT ABOUT YOU"** (Hillard/Range, BMI). This is the Queen of Country Music's second release from the Macon-based label, and it's a great story line that Kitty treats with cryin' emotion. This is another in a long line of hits that will grab the mass audience of faithful followers that she has acquired. Producer Paul Hornsby backs Kitty with a bread n' butter country arrangement that enhances her soulful vocals. Capricorn CPR 0082.

ALBUM **"COUNTRY IS," TOM T. HALL.** Tom T. Hall is a genius of observation. He has that special ability to make everyday happenings become larger than life in his songs. These eleven stories about life tell us more about "The Storyteller" and his observations. Every cut is a stunner, with highlights including "Forget It," "I Feel Like Flying Away," "The Loneliest Girl In The Crowd" and "Country Is." Mercury SRM-1-1009.



The Grand Ole Opry — Some Questions and Answers

By BOB ANDERSON

■ The Grand Ole Opry continues to attract audiences at a record-setting pace. Since moving into the new house, the most famous show in the history of show business has averaged 16,000 persons each weekend. Since July, every show has been a sellout (4400) bringing the total attendance to 22,000 each weekend (the additional Friday matinee has also been a sellout). This is a healthy jump in attendance from the past two years, when the average weekly draw was 8500 in 1972 and 9000 in 1973 at Ryman Auditorium (3000 cap.). The Opry is now sold out through mid-November for Saturday performances and through September for Friday night's show. A Sunday afternoon show has now been added which will run through Labor Day. But despite the increased ticket demands, many in Nashville music community feel that country music today has passed the Grand Ole Opry by. It is interesting to note that of last year's Grammy Award winners none were Opry members. One CMA Award winner was an Opry member. Of the top 75 records on the Record World country singles chart, 11 Opry members hold chart positions. To get both sides of the story, Record World contacted operations managers, promotion directors, a&r directors and artists asking them to give their opinion of the Opry's ability to enhance an artist's career and the Opry's ability to keep pace with the rest of the music industry. All those surveyed were very vocal, but because of their relationship with WSM, some asked not to be quoted. Record World also talked to Opry and general manager Bud Wendell. Following are the questions and representative answers, in the first of a two-part series.

Industry Reaction

Can the Opry break an Act?

Frank Jones, in charge of Capitol Records' country division: "They are a tremendous vehicle for exposure, but I'm not sure they can break an act."

Ron Bledsoe, VP in charge of the CBS Nashville office: "No, not the Opry by itself. Only a unique situation would allow that to happen, It's an in-person thing."

Don Gant, director of Nashville operations for ABC/Dunhill Records: "Not by itself, no. Country music has spread so much that one show can't do it. You have to reach the whole country."

Larry Baunach, VP in charge of sales and promotion for Dot Records: "It has no effect by itself. It's one of the many building blocks. There must be an intensive national airplay campaign to break an artist."

Jerry Bradley, director of Nashville operations for RCA Records: "I don't think so. The crowd size helps, but only a hit song can do it. However, they can add support to a hit."

Is it beneficial to have an artist who is a member?

Frank Jones: "It is prestigious to be associated with the name that's known world-wide."

Ron Bledsoe: "Yes, especially a new artist. It's not a necessity, but it's helpful."

Nick Hunter, director of sales and promotion for Atlantic's country division: "Only if I can get free Opry tickets."

Bill Williams, Epic country promotion director: "It's like everything else, if you don't have other things going, it's not going to help."

Bob Alou, director of MGM country operations: "Evidently Tom T. Hall doesn't think so."

Do you feel the Opry is reflective of country music today?

Vince Cosgrave, VP in charge of promotion for MCA Records: "For the purists, it's great. It represents traditional country music, but makes no recognition of contemporary country. But I'm not sure it should. However, because of their tradition, another culture has started, the cosmic or progressive element of country music."

Ron Bledsoe: "Many of the people of the Opry aren't in the mainstream in terms of selling records. The Opry is basically traditional country music, but that's not what the people are buying in large numbers. There certainly is a place for the Opry. I feel it's good that traditional acts have a place to display their talents. It's unfortunate that the masses aren't buying that type music."

Frank Jones: "They're representative of traditional country music and some current country, but you don't have a great number of pop-country acts appearing because of their instrumentation. It's still one of the greatest shows on earth."

Have you ever noticed any sales increases after an artist has appeared on the Opry?

Jerry Bradley: "In the long run, yes. In the short run, no. But anytime you appear before 8800 people, it has to help."

Don Gant: "Some locally, perhaps."

Larry Baunach: "There isn't enough exposure in doing the Opry alone to influence sales, because of the nature of the marketplace."

Jerry Kennedy, VP and operations manager of Mercury Record's Nashville office: "I'm not sure there's a barometer to measure the effect of playing the Opry."

Is the Opry reflective of country music today?

Larry Baunach: "You don't hear the same arrangements as you would hear on records, but they try to be reflective of today within the traditional format of the Opry."

Jim Glaser, formerly of the Glaser Brothers: "It's not a reflection of country music today because the top stars aren't on it. But it is a reflection of country music."

(Continued on page 60)

Bud Wendell Speaks Out

Record World: What do you think the real drawing power of the Opry really is?

Bud Wendell: I think undoubtedly the real drawing power of the Opry is the acts. I think it goes without saying that we have 63 members of the Opry and on any given show we can have 20 to 50 acts. Obviously that's a very unique experience in itself, for somebody to be able to go to see a country music show and see the top names in country music perform on one stage at one time.

Then I think that there is also the tradition. Many people that come to the Opry have been coming for many years and I think they are intrigued by the tradition and by the longevity. And I suppose since we have moved to the new house there's bound to be an interest in the new home of the Grand Ole Opry. There was a great response and a great interest in seeing the Opry before we moved and I don't know if we were ever able to actively measure what that interest was. We were somewhat restricted with a smaller facility as compared to a larger seating capacity. That's a very hard item to measure.

RW: Are you every sorry that you left?

Wendell: No.

RW: The "Tom T. Hall incident" has been on people's minds recently, and that brings to mind the question of what the instrumentation policy of the Opry is. Is it set down as a guideline of some sort?

Wendell: I would say that the policy is something that has evolved over a period of years. Thinking back on the early days of the Opry there was a period of time when they had no electrification and prior to that no amplification. I heard a story that when they first decided to use the drums they used them behind the curtain for a number of months and finally someone put one out where everyone could see it on the stage.

A great deal of the mail that we receive seems to indicate that there's a very strong nostalgic feeling among the people who come to the Opry. They like to see us hold on to some of the older feelings, older traditions and the older instrumentation and so I guess what I'd have to say is that we to a degree in that respect have for many years and will have to continue to react to what we feel is the desire of the audience and the desire of the performer.

RW: Is there any set rule to restrict anyone from using drums or strings?

Wendell: I think we have been reluctant to put a full set of drums on the stage. But I think that will come in the not too distant future. But I think even many of the artists have mixed feelings about that. I think the artists themselves get a certain amount of feedback from the audiences. I think that they have a feeling too that there is a mystique in holding on to the old traditions. I don't know if when you say strings if you are talking about a fourteen piece fiddle section. I don't know that that has ever come up. Like oboes.

RW: Just what is the membership requirement for becoming a member of the Opry.

Wendell: Membership is by invitation. And when a person is invited to be a member of the Grand Ole Opry we invite them to be a member from that point on. We explain the credit system which means that over a period of a year they accumulated a minimum of twenty credits with a point for each show they work. And if they feel they can make the commitment and want to make the commitment, that's all there is to it. It's a handshake situation.

RW: In essence you must make twenty appearances a year. Then the twenty appearances is the only requirement?

Wendell: I would have to say that by virtue of inviting someone to become a member of the Opry we also feel confident that they are the kind of artist that would reflect credit on the Opry.

(Continued on page 60)

COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KAWA, Waco	KWJJ, Portland	WHN, New York
KAYO, Seattle	WACT, Tuscaloosa	WINN, Louisville
KBUC, San Antonio	WBAP, Ft. Worth	WKDA, Nashville
KCKC, San Bernardino	WCMS, Norfolk	WMC, Memphis
KENR, Houston	WCOU, Lewiston, Me.	WMNI, Columbus
KFDI, Wichita	WEET, Pittsburgh	WNCR, Cleveland
KKYX, San Antonio	WEET, Richmond	WUNI, Mobile
KLAC, Los Angeles	WENO, Nashville	WVOJ, Jacksonville
KNEW, Oakland	WCMA, Hollywood, Fla.	WWVA, Wheeling
KSMN, Mason City	WHK, Cleveland	WXCL, Peoria

Super stardom is flying in on the wings of Dolly Parton's new "Love Is Like A Butterfly." Added at WENO, WMC and WKDA.

Willie Nelson and Tracy Nelson have teamed up for a real hot item in "After The Fire Is Gone." It's picked at WGMA and WNCR! Heavy request item in San Antonio and Ft. Worth.

Johnny Carver can't keep a secret! He's singing "Don't Tell (That Sweet Ole Lady Of Mine)." It's picked at WMNI, KFDI, WEET and WXCL! Also playing at WITL and KENR.

Sunday Sharpe is telling everyone "I'm Having Your Baby" — it looks like a winner for this sharp young lady with play and heavy requests at WHK, WXCL, WINN, WNCR, WACT, KFDI, WUNI, KWJJ, WENO and WMC.

Lots of folks putting their money on Dave Dudley's "Counterfeit Cowboy" with pick at WBAP and play at WXCL, WEET, KWJJ and WENO.

Conway Twitty sings "I See The Want To In Your Eyes" — and the deejays want to play it. Picks at KLAC and KNEW, added at WMC, WCMS and WKDA.

Charley Pride knows how to pick 'em with "Mississippi Cotton Pickin' Delta Town." WCMS also picks it! Heavy play at WINN, WUNI, KAYO, WKDA, KFDI and WMC.

Hoyt Axton has his "Boney Fingers" on KSMN, WXCL, KLAC, KAYO and WWVA.

Nobody is forgetting that Moe Bandy has "Honk Tonk Amnesia" — stations reporting good reaction are WXCL, WNCR, WCOU, KKYX and WMNI.

Roy Clark is narrowing the gap with his "Great Divide" with added play at WEET, WHK, WXCL, WCOU and KKYX.

Tammy Wynette is talking "Woman To Woman" and there are plenty of listeners! KKYX and WITL have both picked it.

Donny and Marie Osmond are leaving it all up to the jocks — and the jocks are charting 'em.

'Hee-Haw' Prop



Writer Bud Wingard uses ASCAP's associate director Charlie Monk as a "Hee-Haw" prop while he signs an ASCAP writer's contract. Wingard, who writes many of the jokes used on the popular nationally-syndicated show, is also a songwriter—and recently switched his affiliation to ASCAP. Monk dressed appropriately for the event in his everyday attire.

U.S.S.R. Tour

(Continued from page 4)

choreography is being done by Carl Jablonski, who was nominated for an Emmy for his choreography in the "NBC Follies."

Cities in the U.S.S.R. tentatively set for the tour include Yerevan, Tblisi, Baku, Leningrad and Moscow.

The talent from Opryland USA are all currently appearing in productions there and were chosen from special auditions.

The show was written at a special request from the State Department.

Music Row Adds New Buildings

■ NASHVILLE — A park, several new office buildings and two motels are being added to the population of Nashville's Music Row.

The park, located at the corner of 16th and Division across from the Country Music Hall of Fame is expected to be completed by Oct. 16. Unnamed so far, the park is being constructed by the Nashville Housing Authority and will contain three levels of pools, exposed aggregate sidewalks and benches, trees and flowers. After its completion, it will be turned over to the Nashville Metro Parks Commission. The new park will cost \$103 thousand and cover the approximately 171'x100' area.

A new building costing \$3 million and housing 4-Star Music is going up on the corner of 17th and South. The 4-Star Building, which will house a parking lot, two studios and a gourmet restaurant in addition to office space, is expected to be ready in early 1975.

The Joe Talbot and Associates Building is currently under construction on Hawkins St. at 15th Ave. So., next door to the Mercury Building. The building is a two story affair with 10,000 sq. feet of space. The cost is approximately \$400 thousand and plans call for it to open in February. It will house the business

office for United Record Pressing, MFP and Precision Record Pressing. In addition, other office space will be available for lease to other music related businesses.

Browning-Scott and Associates are constructing a twelve story building on the corner of 17th and South, across from the new 4-Star Building. Nine stories will be above ground and three will be underground for use as a parking lot.

Plans call for the first floor to consist of commercial shops and the top floor will be a penthouse that will provide a beautiful view of the southwest section of Nashville. The building is scheduled to be completed in mid to late September and will cost approximately \$3 million. It is managed by BHS Management Co. who have reported that several music related firms plan to move into the building upon its completion.

All three of the new office buildings presently have space available.

The two new motels are the Spence Manor Lodge on 16th across from the Country Music Hall of Fame, and the Hall of Fame Motor Inn which is located on the corner of 15th and Division in back of the Country Music Hall of Fame. Both are completed and are renting rooms.

Nashville Report (Continued from page 57)

a cross between a Brahma and an Angus.

"I didn't come to this section with any notion of getting into country music," he explained.

"I'll tell you exactly how it all happened.

"My family and I wanted a change of scenery from the western part of the U.S. So I sold my ranch in Arizona (4,500 acres) and we—my wife, our son **Dean** and my father-in-law **Marvin Sneed**—drove all over the nation in our motor home.

"We must have covered about 8,000 miles. There were few, if any, sections of the country we didn't visit. We weren't 'touted' on middle Tennessee but when we saw it, we all agreed it was what we were looking for."

Newton says he does not miss the singing of the spotlight. "What I enjoy is working on our farms—my father-in-law is the manager—and living the quiet and simple life."

Master guitarist **Chet Atkins** says he worries about the future of country music.

He's worried because the distinctions between music types—country, rock, rhythm & blues and blues—are breaking down.

"I kinda hate to see the country music get all mixed up with other musics," Atkins told Associated Press reporter **Chris Cabot**.

"I hate to see country music lose its true identity, which it gradually is doing.

"All musics are losing their identities," he added. "They're all coming together."

As an RCA vice president however, Atkins has produced all types of material and has helped engineer the growth and success of progressive country music—the so-called Nashville Sound.

"I am responsible for some of the changes," he admitted. "I added strings and a horn or two. I didn't make anybody do it. I just went along with the times. But I am partly to blame and I apologize.

"Yet," he said wistfully, "a music dies when it becomes a parody of itself. It's happened to some extent in rock music and it can happen to country music.

"It all depends on the creative people—the writers, the musicians, the engineers and the producers."

Frank Fenter

(Continued from page 26)

big name signed and make it," he asserted.

Rosy Future

Frank is certain of a rosy future for Capricorn Records. "We have a dozen fingerling acts that will be full-grown trout in a few years. Our strength has always been in developing new acts. That's the true essence of a record company. If there's any more excitement than that, I haven't found it yet."

Opry Comments

(Continued from page 58)

Jerry Bradley: "They're authentic. Reflective of some parts of country music, but not all parts."

Frank Mull, former country sales and promotion director for Mercury Records: "I don't think it's country music as the average new fan expects to be. In that respect, it's a deterrent to country music. It sets country music back to a never-expanding audience."

Bob Alou: "The original conception of the Opry was to be a showcase for the best in country music. It has now become the archives."

Bud Wendell

(Continued from page 58)

RW: How do you consider inviting someone? What do you look for when you start to evaluate?

Wendell: We are looking for artists who are in a building point in their career, a consistency of record sales, appearances, a desire on their part to be a member of the Opry, an artist who fits into the family concept of the Opry, who would enjoy being a member and be proud of being a member and a person who would contribute to the Opry.

RW: Once they become a member or even if they are just making a guest appearance, what is the pay scale for an artist and/or musician to perform on the Opry?

Wendell: The leaders get \$46 per show. Members of their traveling band get \$23 per show. Staff musicians, who are musicians who pick each week, for the first show they get \$18 and for each additional show during the course of the evening they get \$14.50.

RW: In comparison with what an artist can make on a Friday or Saturday night anywhere in the country in a package show, that \$46 is very low. How do you justify the discrepancy between the two.

Wendell: I would be the first to admit that an artist and his band could make more money playing a date somewhere else than they can playing here. I think that the artists must equate it with whatever they feel the personal value of what they get out of the Grand Ole Opry is. We have had advertisers on the Grand Ole Opry who believe that on a given a Saturday night there are 8 to 10 million people listening to the Grand Ole Opry. I guess you would equate it also with them working a network television show for scale. They, in a situation like that, would make considerably less than if they were making a personal appearance. But the exposure they would get on that show or the Grand Ole Opry—they would have to put some sort of a value on it themselves. As many of the artists would tell you, there is a great financial value in being able to associate themselves with the Grand Ole Opry.

RW: Is the Opry Radio Show profitable?

Wendell: Yes, it is a profitable show. It takes the two elements of the people coming through the gate and the advertisers to sustain the show.

RW: Could you raise the rates on the advertising, not the gate?

Wendell: Of course you could raise the rates to a point beyond which you would lose advertising support. Everything has a value.

RW: Has any thought been given to a syndicated radio show of the Opry?

Wendell: Yes. We did a delayed broadcast Opry show for many years in the middle to latter '60s in which we pressed business and sold the show in markets around the United States and Canada.

RW: Why was it stopped?

Wendell: It was successful from the exposure standpoint to the artist which was our aim in creating the show. And it was sold to varying size markets on a per day figure. As I recall we sold it for as low as \$2 a day to \$8 a day. Like anything being a syndicated radio show or a television show and being on the air for four or five years, there was a lack of interest in it and frankly, because of a lack of interest, we folded it up. ☹

Over Our Street



In town to record the theme from the upcoming NBC-TV series "Sea to Shining Sea," Tommy Overstreet (Dot) dropped by our New York office with Famous PR director, Howard Bloom (left). The 'shining' face in the middle belongs to RW's Sandee Oxman.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

CHARLEY PRIDE—RCA PB-10030

MISSISSIPPI COTTON PICKING DELTA TOWN (Hall-Clement, BMI)

Pride proves his eminence once again with a contagious song that's perfection in commercial appeal. More ammunition for Charley's dynamite career.

ROY DRUSKY—Capitol P-3942

DIXIE LILY (Big Pig, ASCAP)

Drusky sculpts some fine sounds about the river life. Producer Audie Ashworth backs Roy with bright and crisp sessionwork. A sparkler!

KENNY PRICE—RCA PB-10039

LET'S TRUCK TOGETHER (Kenny Price, BMI)

Price makes the most of the C.B. radio craze with a clever mover that's a great chart offering. Listener response will be immediate on this great airplay item at 1:57.

SAM NEELY—A&M 1612

YOU CAN HAVE HER (Harvard Big Billy, BMI)

The song starts with a laid back intro, then builds into a dynamic and refreshing number. Keep your eye on this one.

BILLY WALKER—MGM M-14742

FINE AS WINE (Briarpatch/Debdave, BMI)

Expect heavy action on this rodeo tune that gets a perfect country reading from Billy. He'll bring this one home.

KAREN WHEELER—RCA PB-10034

WHAT CAN I DO (TO MAKE YOU HAPPY) (Pi-Gem, BMI)

Karen keeps her career in high gear with this up-tempo tune. Catchy melody will grab your ear from the first listen.

DOYLE HOLLY—Barnaby B605

JUST ANOTHER COWBOY SONG (Front Lawn, BMI)

JANUARY BITTERSWEET JONES (Lloyd of Nashville/Front Lawn, BMI)

Holly charges this mellow song with his illuminating vocals. The sky's the limit on this flowing ballad.

TONY BOOTH—Capitol P-3943

WORKIN' AT THE CAR WASH BLUES (American Broadcasting/Blendingwell, ASCAP)

Booth provides a country interpretation of the Jim Croce song. It's a great story line and Tony hooks it with gusto.

TOM McKEON—Capricorn CPS 0201

THE DEVIL CAME TO BIRMINGHAM (Tree/Windchime, BMI)

This is McKeon's first Capricorn release, and this solid performance foretells big things from this actor/songwriter. Watch this sleeper!

DARRELL McCALL—Atlantic CY-4200

IF YOU DON'T KNOW YOUR ROSES (Rodeo Cowboy/Hill & Range, BMI)

The emotion is here to pull the phones on the first play. Powerful production puts this hit package together perfectly.

DEBBIE HAWKINS—Warner Brothers WB 7838

MAMA NEVER TOLD ME (Al Gallico, ASCAP)

Infectious rhythm together with a great hook will take Debbie high into the charts. Earthy vocals launch this one big.

CRAIG CHAMBERS—Fraternity F 1234

SWEET LOVIN' WOMAN (Broughum Hall, BMI)

HALF A MINER (Tree, BMI)

A super airplay item at 1:50, this solid country disc debuts Chambers as a winner. Everything's in place for a hot outing.

FLOYD "GIB" GUILBEAU—A/S A/S 4542

DIXIE, HER AND I (Chesdel, BMI)

ROBIN (Chesdel, BMI)

A jumpin' number that's sure to brighten up the airwaves. Gib's emotional vocal performance puts the crowning touch on a biggie!

Waylon Jennings (Continued from page 55)

"renegade" righteous material and delivery.

Album Cuts

Sticking mostly to the songs from his last three albums while bringing a heavier, more steam-rolin' beat to all the tunes, Waylon had the crowd foamin' at the mouth with sturdy stuff like his new single "I'm a Ramblin' Man" and the title tune country chart-topper from his current lp, "This Time." But the unmistakable highlight of the event was a new driving tribute to the founder of western swing, "Bob Willis Is Still the King."

His band was tight, and his own guitar playing (although not prominently featured in the total context of his impact) fiery. Waylon Jennings is the logical and most enjoyable extension of what used to be called "rockabilly." Jennings has clearly made his own peace with the world through his music, and helps his audience to do the same.

Linda Hargrove

Opening for Waylon was singer Linda Hargrove (Elektra), who looks like she could be a stand-in for any member of Poco. Shunning the Nashville bouffant and understated emotionalism typically displayed by most country singers, the long and straight-haired blue-jeaned Hargrove was joined by band member and soloist in his own right Larry Ballard (Elektra) and a strong

band. Together they worked a strong set proving again that youth and country green blend together rather successfully when the songwriting talents are there.

Robert Adels

Capricorn Country

(Continued from page 24)
in Los Angeles on sessions for her initial album.

Other additions to Capricorn country are Larry Henley, Johnny Darrell and Tom McKeon. Henley, a former member of the Newbeats, has written many country hits, including Tammy Wynette's "Till I Get It Right." His first Capricorn single is called "I'll Come Running Back to You," and Larry recently began recording his first lp in Nashville with Johnny Slate producing. Johnny Darrell first recorded many recognizable hits such as "Son of Hickory Holler's Tramp," "Honney" and "Green, Green Grass of Home." His debut single for Capricorn will be "Orange Blossom Special," a track from his lp now in production in Nashville. Tom McKeon is one of Capricorn's latest acquisitions. Tom's first measure of success came as a songwriter for people like Tommy Cash and Burt Reynolds. His new single is "The Day the Devil Came to Birmingham," with the flip side of "Havin' A Hard Time."

Capricorn country is growing like a proud oak, and the sound couldn't be sweeter!

Dialogue (Continued from page 53)

management and booking agents. Phil is the manager of many of the groups on the label, so he is able to direct their activities more effectively.

RW: Last year Capricorn launched new merchandising ideas by advertising in Women's Wear Daily and Vogue Magazine. How has that venture turned out?

Fenter: It has opened up, and as a matter of fact, since then I have seen a number of other companies stretch out into these areas. I've seen ads for records in Penthouse and other magazines. These are the type of projects that I think we can experiment with due to the nature of being a small company. We're getting into all kinds of things at the moment, and Diana is fantastic at that. In acquiring someone of Diana's talents we have obviously gained even more creativity. We will always look for other avenues to pursue in merchandising. I think that a small company like this should not look for what the major is doing, but for what the major isn't doing.

RW: What lies ahead in both change and expansion with Capricorn Records in general?

Fenter: Not really that much. We're going to extend our staff by two or three people in Macon, mainly in the field of visual promotion and marketing. Then we're going to become a nice, tight community unit, and just build on what we have. Warners is a great organization, and if we can learn to use that organization to its fullest, I don't think that there is any limitation to what we can do. I like to feel that everyone at Capricorn really feels like a part of the organization.

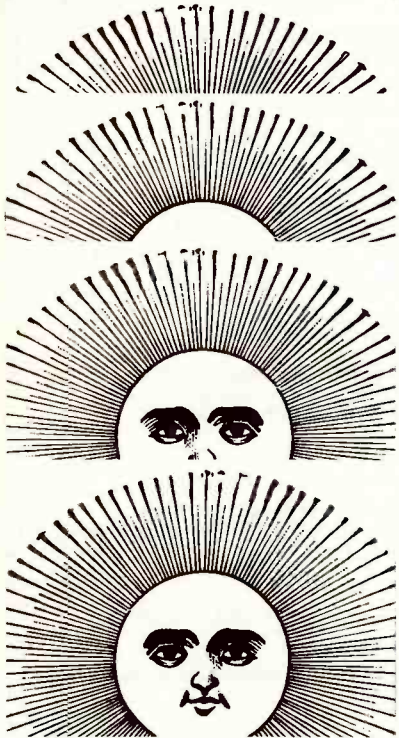
Kaylan: August is Capricorn month, and it is giving us an opportunity to express how seriously we have taken our success. We have become visually prominent in sales, merchandising, promotion, publicity, and virtually every aspect of the record industry. Capricorn is a happening label. We are successful, and we are happening with style. ☺



THE COUNTRY ALBUM CHART

AUG. 17	AUG. 10		WKS. ON CHART
1	1	IF YOU LOVE ME OLIVIA NEWTON-JOHN—MCA 411	11
2	2	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 33247	69
3	7	COUNTRY PARTNERS CONWAY & LORETTA—MCA 427	7
4	3	BEST OF CHARLIE RICH—Epic KE 31933	13
5	8	RUB IT IN BILLY CRASH CRADDOCK—ABC ABCX-817	9
6	6	LORETTA LYNN'S GREATEST HITS, VOL. 2—MCA 420	11
7	5	COUNTRY BUMPKIN CAL SMITH—MCA 424	11
8	4	COUNTRY FEELING CHARLEY PRIDE—RCA APL1-0534	14
9	10	BOOGITY BOOGITY RAY STEVENS—Barnaby BR 6003	9
10	9	STOP AND SMELL THE ROSES MAC DAVIS—Columbia KC 32582	16
11	16	IN MY LITTLE CORNER OF THE WORLD MARIE OSMOND—MGM M3G-4944	6
12	14	SPOOKY LADY'S SIDESHOW KRIS KRISTOFFERSON—Monument PZ 32914	12
13	13	VERY SPECIAL LOVE SONGS CHARLIE RICH—Epic KE 32531	22
14	12	THERE WON'T BE ANYMORE CHARLIE RICH—RCA APL1-0433	29
15	15	HOUSTON, I'M COMING TO SEE YOU GLEN CAMPBELL—Capitol 11293	10
16	11	PURE LOVE RONNIE MILSAP—RCA APL1-0500	16
17	20	I-40 COUNTRY JERRY LEE LEWIS—Mercury SRM1-710	8
18	17	HANG IN THERE GIRL FREDDIE HART—Capitol ST 11296	15
19	18	FOR THE LAST TIME BOB WILLIS & TEXAS PLAYBOYS—UA-LA216-J2	11
20	24	GOOD AND COUNTRY MARTY ROBBINS—MCA 421	6
21	26	JEANNE PRUETT—MCA 388	5
22	27	IT'S THAT TIME OF NIGHT JIM ED BROWN—RCA CPL1-0572	6
23	33	BACK HOME AGAIN JOHN DENVER—RCA CPL1-0548	3
24	22	BLUE GRASS COUNTRY DANNY DAVIS & NASHVILLE BRASS—RCA APL1-0565	7
25	30	VERY BEST OF DON GIBSON—Hickory H3G-4502	7
26	28	WHISPERING BILL ANDERSON—MCA 416	6
27	21	LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 389	31
28	23	FULLY REALIZED CHARLIE RICH—Mercury SRM2-7505	24
29	25	WOMAN, YOUR NAME IS MY SONG TOMMY OVERSTREET—Dot DOS 26021	18
30	35	SEXY LADY FREDDIE WELLER—Columbia KC 32958	5
31	41	ELVIS—LIVE ON STAGE IN MEMPHIS—RCA CPL1-0606	4
32	34	THANK YOU WORLD STATLER BROTHERS—Mercury SRM 1-707	9
33	19	SMILE FOR ME LYNN ANDERSON—Columbia KC 32941	9
34	29	THIS IS BRIAN COLLINS—Dot DOS 26017	10
35	36	LEAN IT ALL ON ME DIANA TRASK—Dot DOS 26032	11
36	37	TWO WAY STREET MEL STREET—GRT 8002	7
37	38	MAMA KERSHAW'S BOY DOUG KERSHAW—Warner Bros. BS 2793	12
38	40	COUNTRY HAM JERRY CLOWER—MCA 417	5
39	42	FRECKLES AND POLLYWOG DAYS FERLIN HUSKY—ABC ABCX-818	4
40	43	STOMP THEM GRAPES MEL TILLIS—MGM M3G-4960	4
41	46	FIVE FEET HIGH AND RISING JOHNNY CASH—Columbia C 32951	5
42	56	ONE DAY AT A TIME MARILYN SELLARS—Mega MLPS-602	3
43	32	THIS TIME WAYLON JENNINGS—RCA CPL1-0539	17
44	47	SHE SURE LAID THE LONELIES ON ME BOBBY G. RICE—GRT 8001	4
45	53	LOVE IS A GENTLE THING BARBARA FAIRCHILD—Columbia C 32960	3
46	31	RAGGED OLD FLAG JOHNNY CASH—Columbia KC 32917	13
47	49	IF WE MAKE IT THROUGH DECEMBER—MERLE HAGGARD—Capitol ST 11276	24
48	39	HOUSE OF LOVE DOTTIE WEST—RCA APL1-0543	10
49	45	HONKY TONK ANGEL CONWAY TWITTY—MCA 406	21
50	48	COUNTRY BOOTS BOOTS RANDOLPH—Monument KZ 32912	12
51	44	GOOD TIMES ELVIS PRESLEY—RCA CPL1-0475	21
52	50	LULLABYS, LEGENDS AND LIES BOBBY BARE—RCA ACL2-0290	37
53	57	I'D FIGHT THE WORLD JIM REEVES—RCA APL1-0537	12
54	62	CONNIE SMITH NOW—RCA APL1-0607	2
55	66	THAT'S YOU AND ME HANK SNOW—RCA APL1-0608	2
56	—	HEY THERE, GIRL DAVID ROGERS—Atlantic SD 7306	1
57	58	BEST OF LESTER FLATT—RCA APL1-0578	4
58	51	THE ENTERTAINER ROY CLARK—Dot DOSI-2001	21
59	52	HELLO LOVE HANK SNOW—RCA APL1-0441	26
60	55	LIVE AT THE JOHNNY MACK BROWN HIGH SCHOOL LESTER "ROADHOG" MORAN & CADILLAC COWBOYS—Mercury SRM-1708	9
61	59	NO CHARGE MELBA MONTGOMERY—Elektra EKS-75079	17
62	54	ANOTHER LIVELY SONG TAMMY WYNETTE—Epic KE 32745	21
63	65	JIM STAFFORD—MGM SE 4947	20
64	—	IN CONCERT FLOYD CRAMER—RCA APL1-0661	1
65	61	WOULD YOU LAY WITH ME TANYA TUCKER—Columbia KC 32744	24
66	68	A GOOD WOMAN'S LOVE JERRY REED—RCA APL1-0544	13
67	60	SNAP YOUR FINGERS DON GOBSON—Hickory H3F-4509	18
68	63	MY THIRD ALBUM JOHNNY RODRIGUEZ—Mercury SRM1-699	24
69	64	CHET ATKINS PICKS ON JERRY REED—RCA APL1-0545	8
70	69	BLUEGRASS FESTIVAL LESTER FLATT—RCA APL1-0588	7
71	67	RED ROSE FROM THE BLUE SIDE OF TOWN GEORGE MORGAN—MCA 422	6
72	71	AMAZING LOVE CHARLEY PRIDE—RCA APL1-0397	40
73	72	YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY—MCA 366	57
74	70	IS IT WRONG SONNY JAMES—Columbia KC 32805	14
75	74	FOR THE PEOPLE IN THE LAST HARD TOWN TOM T. HALL—Mercury SRM1-687	34

JIMMIE PETERS



You asked for it...

"Every Day With You"

(MCA 40270)

Originally Released
As The Flip Side For
"What's Left Of
Her (Is Right For Me)"
Now A Smash
Country Single

Produced by Snuffy Miller

MCA RECORDS



THE COUNTRY SINGLES CHART

AUGUST 17, 1974

AUG. 17	AUG. 10		WKS. ON CHART
1	2	AS SOON AS I HANG UP THE PHONE CONWAY & LORETTA—MCA 40251	10
2	3	YOU CAN'T BE A BEACON DONNA FARGO—Dot 17506	11
3	7	OLD MAN FROM THE MOUNTAIN/HOLDING THINGS TOGETHER MERLE HAGGARD—Capitol 3900	8
4	4	THE MAN THAT TURNED MY MAMA ON TANYA TUCKER—Columbia 4-46047	10
5	6	THE GRAND TOUR GEORGE JONES—Epic 5-11122	11
6	8	HELP ME ELVIS PRESLEY—RCA APBO-0280	10
7	9	THE WANT TO'S FREDDIE HART—Capitol 3898	9
8	10	DRINKIN' THING GARY STEWART—RCA APBO-0281	11
9	1	RUB IT IN BILLY CRASH CRADDOCK—ABC 11437	12
10	15	ANNIE'S SONG JOHN DENVER—RCA APBO-0295	8
11	12	MAKIN' THE BEST OF A BAD SITUATION 10 DICK FELLER—Asylum AS-11037	
12	13	SUNDOWN 13 GORDON LIGHTFOOT—Reprise RK-1194	
13	21	DANCE WITH ME 7 JOHNNY RODRIGUEZ—Mercury 73493	
14	18	MY WIFE'S HOUSE 9 JERRY WALLACE—MCA 40248	
15	16	CAN I COME HOME TO YOU 11 BILL ANDERSON—MCA 40243	
16	19	TELTALE SIGNS 8 JERRY LEE LEWIS—Mercury 73491	
17	23	I'LL THINK OF SOMETHING 7 HANK WILLIAMS, JR.—MGM 14731	
18	24	TALKIN' TO THE WALL 7 LYNN ANDERSON—Columbia 4-46056	
19	26	I WOULDN'T WANT TO LIVE 6 DON WILLIAMS—Dot DOA-17516	
20	27	THIS TIME I ALMOST MADE IT 8 BARBARA MANDRELL—Columbia 4-46054	
21	22	FIELD OF YELLOW ROSES 9 CHARLIE RICH—Mercury 73498	
22	5	THAT SONG IS DRIVING ME CRAZY 12 TOM T. HALL—Mercury 73488	
23	30	STANDING IN YOUR LINE 7 BARBARA FAIRCHILD—Columbia 4-46054	
24	25	THANK YOU WORLD 10 STATLER BROTHERS—Mercury 73485	
25	31	I NEVER KNEW 7 CONNIE SMITH—Columbia 4-46058	
26	34	PLEASE DON'T TELL ME HOW THE STORY ENDS 4 RONNIE MILSAP—RCA APBO-0313	
27	29	I'LL DO ANYTHING IT TAKES 7 JEAN SHEPARD—United Artist UA-XW 422-W	
28	36	KEEP ON LOVIN' ME 6 JOHNNY PAYCHECK—Epic 5-11142	
29	38	OLD HOME FILLER UP AND KEEP ON-A-TRUCKIN' CAFE 5 C.W. McCall—MGM 14738	
30	37	BIG FOUR POSTER BED 4 BRENDA LEE—MCA 40262	
31	14	MARIE LAVEAU 15 BOBBY BARE—RCA APBO-0261	
32	39	I'LL COME BACK 8 RED SOVINE—Chart 5220	
33	11	STOMP THEM GRAPES 14 MEL TILLIS—MGM 14720	
34	20	DON'T YOU THINK 12 MARTY ROBBINS—MCA 40236	
35	42	(IT'S A) MONSTERS' HOLIDAY 4 BUCK OWENS—Capitol 3907	
36	28	BOOGIE WOOGIE 10 CHARLIE McCOY & BAREFOOT JERRY—Monument ZS7-8611	
37	40	THE WRONG IN LOVING YOU 5 FARON YOUNG—Mercury 73500	
38	45	I'M LEAVING IT (ALL) UP TO YOU 4 DONNY & MARIE OSMOND—MGM 14735	
39	43	LET ME MAKE THE BRIGHT LIGHTS SHINE FOR YOU 5 BOB LUMAN—Epic 5-11138	
40	41	THAT'S YOU AND ME 6 HANK SNOW—RCA APBO 0307	
41	48	IF I MISS YOU AGAIN TONIGHT 3 TOMMY OVERSTREET—Dot DOA-17515	
42	52	A MI ESPOSA CON AMOR 3 SONNY JAMES—Columbia 3-10001	
43	50	WHO LEFT THE DOOR TO HEAVEN OPEN 4 HANK THOMPSON—Dot DOA-17512	
44	17	STATUE OF A FOOL 13 BRIAN COLLINS—Dot DOA-17499	
45	56	I'M A RAMBLIN' MAN 2 WAYLON JENNINGS—RCA JH-10020	
46	55	BONAPARTE'S RETREAT 2 GLENN CAMPBELL—Capitol 3926	
47	59	BETWEEN LUST AND WATCHING TV 2 CAL SMITH—MCA 40265	
48	53	WE LOVED IT AWAY 3 GEORGE & TAMMY—Epic 5-11151	
49	68	HONKY TONK AMNESIA 2 MOE BANDY—GRC 2024 (Blue)	
50	66	HIGHWAY HEADIN' SOUTH 3 PORTER WAGONER—RCA APBO-0328	
51	51	SIX DAYS ON THE ROAD 5 JOHNNY RIVERS—Atlantic 45-3028	
52	67	I WISH THAT I HAD LOVED YOU BETTER 3 EDDY ARNOLD—MGM 14734	
53	54	NATURAL WOMAN 6 JODY MILLER—Epic 5-11134	
54	63	YOUR PRETTY ROSES CAME TOO LATE 3 MELBA MONTGOMERY—Elektra EK-45894	
55	72	I OVERLOOKED AN ORCHID 2 MICKEY GILLEY—Playboy 6004	
56	58	EVERYBODY NEEDS A RAINBOW 9 BOBBY WRIGHT—ABC 11443	
57	57	HARLAN COUNTY 5 WAYNE KEMP—MCA 40249	
58	60	LEAVE ME ALONE (RUBY RED DRESS) 3 ARLEEN HARDEN—Capitol 3911	
59	73	I LOVE MY FRIEND 2 CHARLIE RICH—Epic 8-20006	
60	62	HOUSE OF LOVE 4 DOTTIE WEST—RCA APBO-0321	
61	49	DOWN THE ROAD I GO 7 DON WILLIAMS—JM142	
62	65	BEST DAYS OF THE REST OF OUR LOVE 4 BUD LOGAN & WILMA BURGESS—Shannon 820	
63	70	FINER THINGS IN LIFE 2 RED STEAGALL—Capitol 3913	
64	—	WOMAN TO WOMAN 1 TAMMY WYNETTE—Epic 8-50008	
65	75	PLEASE DON'T STOP LOVING ME 2 PORTER & DOLLY—RCA JH-10010	
66	—	GOOD OLE FASHIONED LOVE SONG 1 DON GIBSON & SUE THOMPSON—Hickory H-324	
67	33	SEXY LADY 13 FREDDY WELLER—Columbia 4-46040	
68	32	ONE DAY AT A TIME 18 MARILYN SELLARS—Mega 205	
69	69	IT COULD HAVE BEEN ME 4 SAMI JO—MGM-South 7034	
70	74	WILDWOOD WEED 2 JIM STAFFORD—MGM 14737	
71	—	COME ON IN AND LET ME LOVE YOU 1 LOIS JOHNSON—20th Century TC 2106	
72	—	SAVE THE BEST 1 BENNY LINDSAY—Royal American RA-1020	
73	—	THROW AWAY THE PAGES 1 RANDY BARLOW—Capitol T3883	
74	—	THE WAY I'M NEEDING YOU 1 CLIFF COCHRAN—Enterprises 9103	
75	—	HANGIN' ON TO WHAT I'VE GOT 1 FRANK MEYERS—Caprice 199	

RONNY ROBBINS



"Let The Music Play"

(MCA 40261)

Ronny's
Single Captures
A
Love Affair
That Won't End...
The Music Plays
On And On

Produced by Marty Robbins

MCA RECORDS

*Record World's Country Male
Artist of the Decade**

Following in the footsteps
of all his big hits

SONNY JAMES

THE SOUTHERN GENTLEMAN

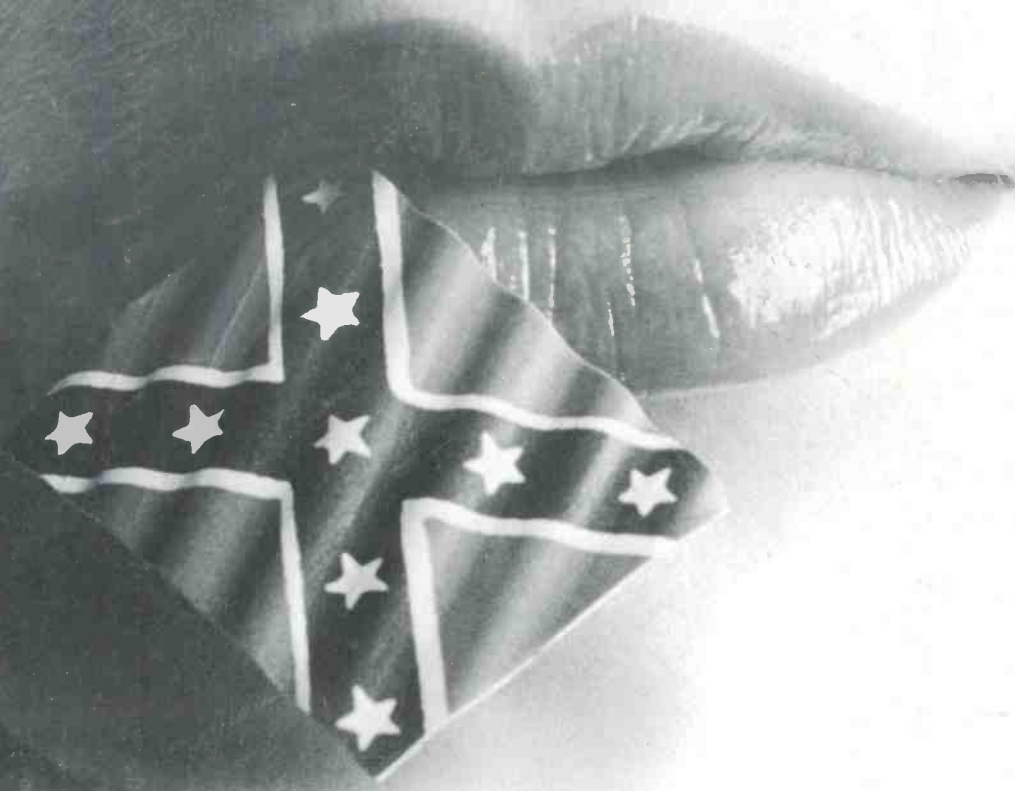
A Mi Esposa Con Amor (To My Wife With Love)

3-10001



Columbia
Records

Sharing honors with
Johnny Cash, Buck Owens, and Charley Pride.



LYNNARD SKYNNER

A hit single from "Second Helping," lyrics that touches everyone and everything from:

SWEET HOME ALABAMA

MCA-40258

Produced by Al Kooper



MCA RECORDS