

RECORD WORLD



Who In The World: Freddy Fender

HITS OF THE WEEK

SINGLES

CARPENTERS, "SOLITAIRE" (prod. by Richard Carpenter w. Karen Carpenter) (Don Kirshner, BMI/Kirshner, ASCAP). Neil Sedaka should see yet another of his tunes reach the top in '75. This one's as subtly beautiful as "Love Will Keep Us Together" is pumpin' happy. Karen & Richard lay their cards on the table: a winning hand! A&M 1721.

DOOBIE BROTHERS, "SWEET MAXINE" (prod. by Ted Templeman) (Lansdowne/WB, ASCAP; Windecor, BMI). After a barrelhouse piano intro, the boys zoom back into that familiar rockin' groove which continues to work chart miracles for them without any sign at all of waning. Salute to their lady love is a boogie and then some! Warner Bros. 8126.

ALICE COOPER, "DEPARTMENT OF YOUTH" (prod. by Bob Ezrin; My Own/Black Widow-KRU Prod.) (Ezra/Early Frost/All By Myself, BMI). Alice returns to his "Eighteen" stance, a pose that he even surpasses. The supreme spokesman for angry young men everywhere is even more vital and exciting here. Bound to prove a bureau of hit power! Atlantic 3280.

B. T. EXPRESS, "GIVE IT WHAT YOU GOT" (prod. by Jeff Lane/Dock, O Prod.) (Triple O/Jeff-Mar, BMI). Group that last chugged at high speed on their "Express" instrumental is back on the vocal track. First single from their new lp stokes the furnace of another "Do It 'Til You're Satisfied" crossover with red hot hit coals! Roadshow 7003 (Scepter).

SLEEPERS

ISAAC HAYES, "CHOCOLATE CHIP" (prod. by Isaac Hayes/Hot Buttered Soul Records) (Incense, BMI). With his label debut album of the same name a major chart confection, the "Shaft" man bites into his strongest single in years. This is one cookie monster to which everyone can relate. Nothin' says hit lovin' like somethin' from his soul oven! ABC 12118.

FAITH HOPE & CHARITY, "TO EACH HIS OWN" (prod. by Van McCoy/White House Prod.) (Van McCoy/Warner-Tamerlane, BMI). Act that comes on like a cross between First Choice and the Hues Corporation should be the fastest rising combination of '75 thanks to Van McCoy's hustlin' production. Each second confirms their super potential! RCA PB 10343.

ALZO, "SUNDAY KIND OF LOVE" (prod. by Richard Golub/Wonder Boys Inc.) (MCA, ASCAP). Louis Prima-penned ballad is best remembered for several doo-wop treatments in the nifty fifties. This remake is kind of the Harptones gone Nashville, and the overall effect is one of an off-the-waller that could click as a big novelty a la "Misty." A&M 1719.

COTTON, LLOYD & CHRISTIAN, "I GO TO PIECES" (prod. by Mike Curb & Michael Lloyd/Mike Curb Prod.) (Mole Hole, BMI). Del Shannon wrote it; Peter & Gordon took it top 10 in 1965. Ten years later it still sounds like a super hit, one that returns in a sparkling new top 40 outfit for the seventies. Proves to be wholly commercial! 20th Century 2217.

ALBUMS

SPINNERS, "PICK OF THE LITTER." The ultimate crossover conglomerate, which has kept r&b and pop turntables spinnin' for four Thom Bell collaborations, continues to strengthen that firm grip. Smooth disco ditties and rapturous lovesongs are slickly delivered. The picks of this litter include "Games People Play," "Honest I Do," "Sweet Love of Mine." Atlantic SD 18141 (6.98).

GENTLE GIANT, "FREE HAND." Skillfully melding jazz and rock influences, the English ensemble has been steadily garnering acclaim and accumulating sales. Musical sophistication is compelling here with a quick listen indicating top chart climbing potential. Hand-some cuts for this giant include "Just the Same" and "Mobile." Capitol ST 11428 (6.98).

GARY WRIGHT, "DREAM WEAVER." This week's FM Airplay Report Sleeper is about to wake and do some jumpin' via spins, sales and chart positioning! The former Spooky Tooth-er's first label venture (and second solo effort) flaunts his soulful vocals backed for the most part by drums and keyboards. The best of dreams are woven on "Let It Out" & "Blind Feeling." WB BS 2868 (6.98).

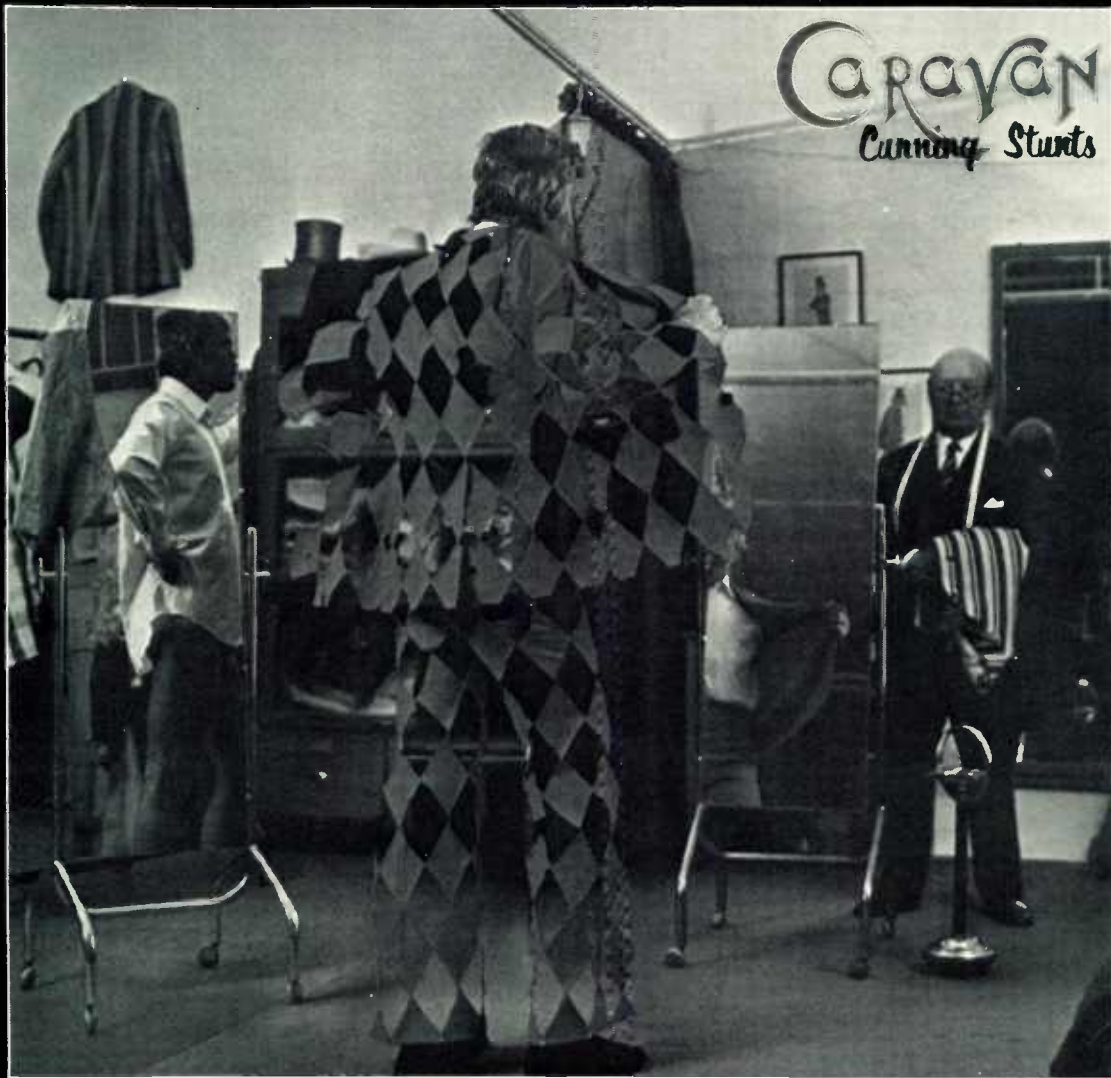
ORIGINAL CAST, "CHICAGO." Picture the Windy City sometime in the late '20s; spice it up with characters played by Gwen Verdon, Chita Rivera and Jerry Orbach; zing it with music by John Kander and lyrics by Fred Ebb and then wrap it all up with direction and choreography by Bob Fosse... all resulting in a hit show with a high calibre cast lp. Arista 9005 (7.98).



Stunning.

"Cunning Stunts".

The new LP by Caravan.



BTM-5000

Caravan—that pleasantly insane British group. A year in the making, "Cunning Stunts" is a musical tour from baroque to berserk. "Cunning Stunts" by Caravan. Stunning.

CARAVAN WILL BE TOURING THE U.S.A. SOON.



A DYNAMIC NEW MUSIC FORCE

Nationally Distributed by Chess, Janus Records, a division of GRT Corporation
Also Available on GRT Music Tapes

RECORD WORLD

Arista Reports Financial Gains

■ NEW YORK — Elliot Goldman, executive vice president of Arista Records, has announced that for the fiscal year ending June 30, 1975, inclusive of the first eight months since Arista's formation, the company scored gains in net revenues and an increase of more than 600 percent in operating profit over the previous year. Despite a substantial carry over loss in the first quarter of the fiscal year, Arista's operating profits escalated more than three million dollars for the year, according to company spokesmen.

In its first eight months of operation, Arista has established a substantial number of major recording artists, introducing several new acts for a diversified artist roster. According to company spokesmen, virtually every album recorded and released during the first year has made the charts.

The label reports major activity for product from Barry Manilow, Melissa Manchester, Gil Scott-Heron, and the "Funny Lady" soundtrack. Barry Manilow scored with his million-seller "Mandy," one the first number one songs for 1975, "It's A Miracle" (both from the gold album "Barry Manilow II") and the currently bulleted "Could It Be Magic." Ms. Manchester has also moved into the top 5 of the singles charts with her hit "Midnight Blue" and her "Melissa" album is now bulleted back up the charts as well. Gil Scott-Heron, emerging as one of the most prominent black spokesmen of the '70s saw his first Arista release "The First Minute of a New Day" climb high on pop, r&b, and jazz charts.

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Guercio Bows Caribou At CBS Convention

■ TORONTO — James Guercio's newly formed Caribou label will be distributed by CBS Custom Labels, it was announced at CBS Records 1975 Convention by Walter Yetnikoff, president, CBS Records Group.

Guercio's production credits include his records by the Buckinghams, an album by Blood, Sweat and Tears, an association with the Firesign Theater, and the entire Chicago catalogue.

(Continued on page 17)

1975 CBS Convention Hailed As Most Productive Ever

■ TORONTO — More than 800 persons left here on Sunday (27) after participating in the CBS Records 1975 Convention, the most productive convention that the company has ever held. Top executives and representatives of the Columbia, Epic and CBS Custom Labels, members of the CBS International family from throughout the world, artists and guests gathered at the Royal York Hotel in Toronto for the four-day affair, which was highlighted by gala banquets and live shows each night. Meetings covering every facet of the CBS Records operation were held throughout the four days and served to review the company's performance over the first half of the year and set guidelines for the remainder of 1975.

Attendees heard live talks by Arthur R. Taylor, president, CBS Inc.; Walter Yetnikoff, president, CBS/Records Group; and Irwin Segelstein, president, CBS Records. In lieu of live speeches, Bruce Lundvall, vice president

and general manager, Columbia Records, and Ron Alexenburg, vice president and general manager Epic and CBS Custom Labels, made their address to the convention in the form of a joint film. In addition, Jack Craig, vice president, marketing, CBS Records, made a special speech which was accompanied by a multi-media presentation to the CBS Records personnel, and Paul Smith, vice president, sales and distribution, CBS Records, also made a unique presentation covering new trends and company plans in the sales area.

Always a key element of the annual CBS Records Convention, the new product presentations this year presented an especially wide range of both new and established artists. New albums and singles by artists in the areas

More coverage of the CBS Records 1975 Convention, including the texts of the speeches by Walter Yetnikoff and Irwin Segelstein, begins on pp. 20-21.

Upturn Seen In Covers of Show Tunes

By IRA MAYER

(This is the second in a series of articles analyzing the revival of interest in the Broadway musical.)

■ NEW YORK — The Broadway musical season just ended has seen an upturn in cover activity, and observers credit basically three factors: different kinds of scores wherein contemporary (rock and r&b especially) rhythms are integrated into the music—as opposed to the "rock musicals" such as "Hair" and "Jesus Christ Superstar" of a few years ago; the re-emergence of vocalist/interpreters; and the appeal of musicals to younger audiences.

While the majority of cover versions of Broadway tunes are still album cuts by MOR and pop artists, The Singles Chart in recent months has reflected both the contemporary, the traditional and Broadway musical with two songs in particular: "Consumer Rapport's "Ease On Down the Road," from the score of "The Wiz," and Judy Collins' version of "Send in the Clowns" (68 with a bullet on The Singles Chart this week), a work drawn from the 1973 production, "A Little Night Music."

In 1973 the original cast album of "Godspell" (an off-Broadway production still running) was the direct source of "Day By Day," the first original cast hit of the rock era. Also, there were the Fifth Dimension, Oliver, Three Dog Night and the Cowsills' covers of songs from "Hair" which saw considerable chart action. But in general, Broadway has not these last few years been fertile hit territory.

"Hair," "Superstar" and "Grease" brought new audiences into Broadway theaters and the half-price Theater Development Fund box office, which sells tickets at half-price a few hours before curtain, has encouraged many people to "go spend an evening at the theater, not at a specific show," as Sylvia Herscher, of the Edwin H. Morris publishing company puts it.

Whether composers are writing better melodies than in recent years is not really a measurable question. But clearly there is a closing of the gap between what one hears on Broadway and what gets played over the air-

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of country, rock, pop, classical, middle of the road and all the musical ground in between were showcased via a multi-media presentation produced by Arnold Levine, vice president, advertising and sales promotion materials, CBS Records, and his staff.

Columbia Records introduced more than 25 new records at the convention, while the Epic and CBS Custom Labels previewed more than 22 new releases. Among the CBS Custom Labels represented by new product at the Convention were Blue Sky, TSOP, Monument and the newly formed Caribou label. Also introduced were five new classical albums on the Columbia Masterworks and Odyssey labels.

The highlight of the convention was the appearance of many acts on the CBS artist roster who performed as part of five live shows, four dinner concerts and one country luncheon. Eighteen major artists entertained the CBS Records personnel in all, including such top Columbia recording artists as Paul Simon, Phoebe Snow, Stephen Stills, Billy Joel and Bill Withers. The Epic and CBS Custom Labels presented an equally impressive array of talent headed by the Hollies (Epic), Jeff Beck (Epic), Dan Fogelberg (Epic), Harold Melvin and the Blue Notes (Phila. Intl.), Jon Lucien (Columbia), Willie Nelson (Columbia), David Wills (Epic), Boz Scaggs (Columbia), Kokomo (Columbia), Joe Stampley (Epic), Troy Seals (Columbia), Michael Stanley (Epic), Larry Jon Wilson (Monument), Michael Pagliaro & Les Rockers (Columbia).

As is the case each year, however, the majority of the time and energy at the CBS Records 1975 Convention was spent in meetings dealing with the various

(Continued on page 45)

Taylor Talk Stresses Pride in Record Group

■ TORONTO — Arthur Taylor, president of CBS, Inc., told delegates at the CBS Convention in Toronto that the corporation has pride in its Record Group and that he and CBS Inc. appreciate the vitality of the record companies and give them their total support.

(Continued on page 45)

RCA Names Pudwell Dir., Product Dist.

■ NEW YORK—John Pudwell has been named director of product distribution for RCA Records, it was announced by Mel Ilberman, division vice president, commercial operations.

Reporting directly to Ilberman, Pudwell will be responsible for the maintenance of inventory control and the distribution of RCA Records.

Pudwell joined RCA Records in 1956, as a quality analyst. He subsequently became manager, quality, a post which led to his being named manager, product assurance, and, with the introduction of Stereo 8, Pudwell was appointed manager, product assurance and product coordination, recorded tapes. In 1969, he was named manager, product assurance and manufacturing coordination, RCA Records, a position in which he was responsible for product assurance and quality of all RCA's domestic plants and studios, and established pre and post recording policies and procedures as well as RCA's product warranty.



John Pudwell

In 1972, Pudwell was chosen to spearhead the company's entry into the discrete, compatible 4-channel record market. As director, new product development, he was responsible for coordinating all 4-channel disc activities, worked closely with a&r, marketing and scheduling functions.

WB Signs Ronee Blakley



Warner Brothers chairman of the board Mo Ostin and president Joe Smith have announced the signing of Ronee Blakley to the label. Ms. Blakley, currently starring in the film "Nashville," has begun recording her debut for WB in Muscle Shoals, Alabama, with Jerry Wexler producing. This is Wexler's first project as an independent. Pictured, from left: Smith, Blakley, Wexler and Ms. Blakley's manager, Jerry Weintraub of Management III.

WCI Income Earnings Set Company Record

■ NEW YORK — Warner Communications Inc. has reported record second quarter fully diluted earnings per share of \$.76, against the \$.65 earned in 1974, the previous second quarter record. Net income was \$13,318,000, compared to \$13,209,000 last year. The larger gain in per share results than in net income was due to a significant decline in the number of shares outstanding as a result of the company's stock purchase program. Second quarter revenues were \$154,679,000, compared to \$177,447,000 in 1974.

Last Year's Figures

For the six months ended June 30, 1975, fully diluted earnings per share rose to a record \$1.51, against \$1.42 last year. Net income of \$27,572,000 compared to \$29,048,000 earned in the first six months of 1974. First half revenues were \$325,968,000 in 1975, against the record \$352,864,000 achieved last year.

ABC Record & Tape Taps Herb Fisher

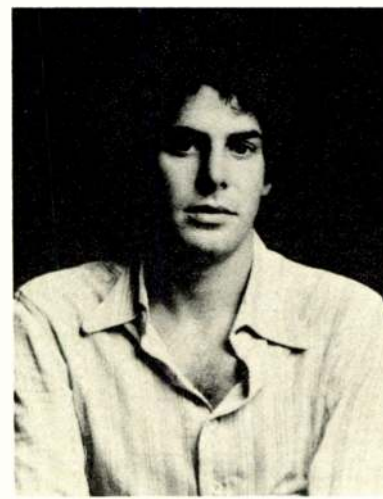
■ FAIRFIELD, N.J.—Herb Fisher has been named national account executive for ABC Record and Tape Sales Corp., Herb Mendelsohn, vice president, marketing for the company, has announced.

Background

Prior to joining ABC, Fisher was vice president of sales, western division, with DYN Electronics. In this capacity, he had responsibility for all sales in the western U.S., including those involving international and domestic military operations. He also spent 13 years in merchandising and operation with the Thrifty Drug Chain.

A&M Ups Birnbaum

■ LOS ANGELES — A&M vice president of a&r Kip Cohen has announced that effective immediately, Roger Birnbaum has been promoted to the position of director of contemporary a&r. Birnbaum had previously been working as an assistant to Cohen.



Roger Birnbaum

Powerhouse Picks

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

Earth, Wind and Fire (Columbia) "That's The Way of the World." The follow-up to their previous hit has crossed from r&b to top 40 with major adds and strong upward moves. The record, while doing well r&b, is proving itself to be even stronger as a top 40 hit and has established the group as a genuine pop act.



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**Z.Z. HILL
CREATED
A
MONSTER.**

"I Created A Monster" UA-XW631 Y
by Z. Z. Hill.
Produced by Lamont Dozier.

On United Artists  Records.

©MCLXXV United Artists Music and Records Group, Inc.

UA Signs Dr. John



Al Teller, president, United Artists Records, has announced the signing of Dr. John to an exclusive recording contract with the label. The Doctor's debut United Artists album, to be produced by Bob Ezrin, will be released in the fall. Dr. John, managed by Roy Silver and Richard Flanzer of Los Angeles-based management firm Blue Peacock, is reportedly meeting with Ezrin to plan his new album which will include a wide range of material and appearances by several important music figures. The signing ceremony, held recently at Los Angeles nightclub, Mr. Chow's, featured (from left) Flanzer, Teller, Dr. John and Silver, decked out in robes for the occasion.

London Sets Campaign For Ray Thomas LP

■ NEW YORK — Herb Goldfarb, vice president of sales and marketing for London Records, has announced a major marketing campaign by the label to promote the next solo project by a member of the Moody Blues, Ray Thomas. The flautist and founding member of the Moodies, Thomas's debut solo album, "From Mighty Oaks," is slated for release this week.

Promotional Tour

Thomas will open the campaign with a 12 day promotional tour of the U.S. and Canada for press and radio interviews. Accompanied by Gerry Hoff, president of Threshold Records (the Moodies' label), and Don Wardell, director of creative services for London, Thomas will visit Los Angeles from August 3-5, San Francisco from August 6-9, Montreal from August 10-12, and end in New York August 12-15.

Merchandising Aids

Promotional merchandising aids for the single, "High Above My Head," released last week, and for "From Mighty Oaks" include Ray Thomas T-shirts, window displays, in-store appearances, in-store promotional albums, posters and a radio interview lp from FM airplay.

A&M Promotes Two

■ LOS ANGELES — Effective immediately, Louise Barnum and Janis Imberton have been promoted to new positions in the production division of A&M Records, announced Bob Fead, vice president, sales and distribution.

Background

Ms. Barnum has been named manager of record productions. She was formerly the assistant production manager. Ms. Imberton has been named manager of jacket production. She was formerly in charge of inventory control for the label.

Bicentennial Songbooks Issued by Chappell

■ NEW YORK — Chappell Music Company is releasing Bicentennial music collections. Entitled The Heritage Collection, the four-volume set contains the best of American music in the areas of the musical theater and folk music.

The Heritage Collection consists of 2 two-volume sets — The Best Loved Songs of the American Stage (Volumes I and II) and America's Best Loved Folk Songs (Volumes I and II).

The Heritage Collection will be sold at music and book stores across the country and through mail order media. The Best Loved Songs of the American Stage was edited and produced by Murray Sporn and Johnny Dentato for the Song Book Company. Jerry Silverman compiled and edited America's Best Loved Folk Songs.

Flying High



The Eagles were recently presented with their fourth gold lp by Asylum Records, following RIAA certification of "One Of These Nights." The presentation was made after the Eagles two sold-out performances at Pine Knob in Detroit. Pictured, from left (front row) are: Jeff Franklin, AT; Lou Maglia, E-A east coast sales; Jerry Sharell, E-A director of advertising and artist relations; Ralph Ebler, E-A east coast artist relations; Mel Posner, E-A president; and Rip Pelley, E-A Detroit promo rep. Standing, from left: Randy Meisner; Bernie Leadon; Irv Azoff, Eagles manager; Glenn Frey; Don Henley; Don Felder; Burt Stein, E-A mid-west promo rep; and Fred Katz, WEA sales manager—Cleveland.

Tam Paton & Barry Perkins Gear for U.S. 'Rollermania'

By IRA MAYER

■ NEW YORK — "We want the American kids to discover the Bay City Rollers for themselves," explains Tam Paton, manager of the Glasgow-based group, currently the rage of Europe. Paton and BCR business manager Barry Perkins had arrived a few hours earlier in New York to solidify arrangements for introducing the BCR to these shores. The biggest failing of other British Isle groups seeking to spread their success to the U.S., they said, was an "We're the biggest thing in England since The Beatles so we're going to wipe out the United States" attitude. Hype is a word that comes up frequently as Paton and Perkins speak. Hype, they insist, is what they are trying to avoid.

American representation is being handled by Sid Bernstein, though Paton retains the title of manager; and the current plan is to make maximum use of press and television in the initial stages of presenting the Bay City Rollers to American audiences. The official debut will be via satellite from London on the first "Howard Cossell Show" September 20, with a follow-up appearance from New York the next week; and although the single, "Bye Bye Baby," was released here by Arista, Paton says that much thought is going into the decision as to what record might best serve to break the group open. An album, "Bay City Rollers," is due from Arista in early September.

Paton has great fears of comparisons made — at home and here — to the early stages of The Beatles' career. He points out repeatedly that the Bay City Roll-

ers are young (mostly 19 and 20) and that The Beatles, while starting out with a young audience, carried their fans with them as they grew and matured, leaving a vacuum among the pre-teen and young teen audience. Also, Perkins adds, Paton has long believed there was room for a clean-cut group with the kind of image that now characterizes the BCR. Working together for more than seven years now, Paton and the BCR have been looking to fill those gaps.

New Faces

The evolution of the Bay City Rollers image is not something Paton takes full credit for. Much was the result of trial and error as eight personnel changes over the years brought new faces and personalities into the group. For example, the tartans that are now associated with the individual Rollers were not, per se, a pre-planned gimmick. First there were light brown suits, then red, then pink, then trousers with holes up the legs. Once they even tried spraying the Rollers with gold paint. Eventually they hit on tartans. Similarly, Paton explains, having known the group since the members were 13 and 14 years old, there was little opportunity for visiting bars or pubs with them — thus the Coca Cola and milk that adorn press conference tables (and hotel suites of their managers).

"The image wasn't contrived," is the way Perkins puts it. "People who came into the group came because they wanted to be that kind of fresh face. Getting parents to give Tam their kids and trust wouldn't have been easy otherwise."

How do they all (managers and group) survive the pressure of the hysteria BCR appearances generate in Scotland, England and throughout Europe? "We'll never know," says Paton bluntly. They try to avoid massive venues at home, he adds, and yet there have been times the crowds outside the theaters (even when they do three or four shows in 3-4000 seat halls) numbered in the tens of thousands. "The Rollers are sensible though," says Perkins, "and will leave the stage if they see a gig goes out of control."

Part of that hysteria is the source of some of the comparisons to The Beatles, and Paton reminds people that no one could hear The Beatles at the early concerts, what with all the screaming and shouting. He also feels that those people who dismiss the Bay City Rollers on strictly musi-

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CARPENTERS SOLITAIRE

(AM 1721)

The only game in town and the new single.



From the album, "Horizon."

(SP 4530)

ON A&M RECORDS

Produced by Richard Carpenter
Associate Producer Karen Carpenter

World Radio History

THE COAST

By BEN EDMONDS



■ **THE GREAT LOST ELTON ALBUM:** Though it's commonly assumed that "Empty Sky" was the first Elton John album, in reality there was an album which preceded it by several months on which EJ played a significant part. The young **Tony King**, then working out of **Dick James'** office for **George Martin's** Air London company and an aspiring producer, had a concept for a band that, not unlike the **Plastic Ono Band**, would be expanded or reduced to meet the demands of any form of

music it chose to mercilessly attack. Called the **Bread & Beer Band**, its initial lineup consisted of **Caleb Quaye** on guitar, **Roger Pope** on drums, **Hollies** bassist **Barnie Calvert**, two **Jamaican** percussionists and **Elton John**, then a contract songwriter for Dick James Music on piano. An initial single for Decca having met with a favorable response, the group went into Abbey Road studios and cut an album, engineered by **Geoff Emerick** and co-produced by **Tony King** and **Chris Thomas**. Included on this hardly-historic lp were hardly-classic reworkings of songs like "Mellow Yellow," "Woolly Bully," "Zorba The Greek" and "Quick Joey Small," which might help to explain why the album was never released. King recently located a tape of the album, and together with **David Larkham** (who had actually kept the artwork originally intended for the record) had an acetate made up and designed a package for it. The label listed the company as Rubbish Records, with the catalogue number being Trash-01. The album was presented to Elton for his birthday this year and he was, in the words of one ex-Apple employee who would've preferred to remain silent, "suitably impressed." Those with an eye to buying up the master and then rush-releasing an exploitive album would be wasting their time; it's been placed far beyond the reach of your greedy little fingers. Sorry . . . When **Ian Anderson** and **Terry Ellis** visited the Los Angeles Coliseum weekend before last to see the Motocross, it wasn't exclusively because the **Jethro Tull** singer is a motorcycle fanatic . . . His production deal with the label hasn't really been made public, but Warners this week shipped the first single on (**Mike**) **Curb** Records, a **Four Seasons** thing called "Who Loves You," produced by **Bob Gaudio** . . . After the completion of their signing ceremony with MCA, **Black Oak Arkansas** were taken on a special tour of Universal Studios. One of the group members decided to give the tourists crowding the area a little taste of Arkansas soul, so he dropped his pants and mooned the masses as the tour vehicle passed by. Most of the on-lookers, we understand, wrote the stunt off as some kind of promo for an X-rated Universal production . . . **John Fogerty** took a couple of days off from his concentrated recording schedule at Wally Heider's in San Francisco and flew to Los Angeles to play five tracks from the solo album for the Asylum brass, just so they'd have an idea of what he was up to. What he was up to, described by one person as "flat-out rock & roll," so excited the record company people that they're turning all possible wheels to speed the album's release. The former **Credence Clearwater Revival** leader is mixing the album now, so it shouldn't be long . . . One night during **Jimmy Witherspoon's** recent engagement at the Parisian Room, he was joined onstage for an impromptu jam by **John Mayall**, **Elkie Brooks** and **Joe Cocker** . . . When UA's **Al Teller** and Grateful Dead's **Ron Rakow** huddled with their respective batteries of lawyers and accountants in San Francisco to iron out the details of that label's signing of that group, their proposals and counterproposals in proper legal terminology were getting nowhere. So Teller and Rakow slipped off to the Trident bar in Sausalito, where they quickly and efficiently worked out the entire deal on a napkin . . . **Ringo Starr** is being sued for divorce by his wife **Maureen**. Assuming that the divorce goes through—Ringo not being expected to contest the action—that leaves **Paul McCartney** as the only ex-Beatle still happily tied to his first wife . . . You're not gonna believe this, but the producers of the "King Biscuit Flower Hour" syndicated radio concert series report that the largest fan mail response to any performance in the program's two-and-a-half year history was recently garnered by **Slade** (told ya you wouldn't believe it) . . . **Herb Pederson**, who had gained a studio reputation as one of LA's finest singers after leaving the **Dillards** a couple of years ago, debuted his own material last weekend at McCabe's Guitar Shop, and the incredible reaction he got has turned a lot of record company ears in his direction . . . Earth Starship reports that the **Beach Boys** have purchased an old barn in Big Sur with the intention of turning it into a recording studio. It would sure be nice if they put it to work and finally finished that new album that we've all been waiting

(Continued on page 40)

Winning Combination



Kudu Records artist **Esther Phillips** (second from left) knows what a difference a song makes—the artist, currently receiving the disco action with "What A Difference A Day Makes," is shown here with the song's lyricist and co-publisher, **Stanley Adams**, ASCAP president (third from left), and **Joseph Auslander** (left), president of Marks Music (BMI), the co-copyright owner. **Simo Doe**, CTI/Kudu national sales and promotion director, and **Ted Daryll**, Marks' professional manager, look on.

Polydor Promotes Davis

■ **NEW YORK**—Sterling Devers, vice president, marketing, for Polydor Incorporated, has announced the appointment of **Diana Davis** as national manager of marketing services.

In this capacity, Ms. Davis will have responsibility for the coordinating of all releases on the Polydor and MGM labels. She will be involved in the ordering of album components and the follow-through of related marketing campaigns.

Prior to her promotion, Ms. Davis worked in a variety of marketing capacities for the label, including that of release coordinator for MGM in Los Angeles.

Cash Dividend Policy Planned by Pickwick

■ **WOODBURY, N.Y.**—The board of directors of Pickwick International, Inc. has adopted a quarterly cash dividend policy. The first quarterly dividend of \$.08 per share will be payable on September 19, 1975 to shareholders of record on August 20, 1975.

Hammersmith Signs With Mercury



Charles Fach, senior vice president, a&r, Phonogram/Mercury (left), is shown with **Bruce Allen** (manager of Hammersmith) after signing Hammersmith to the Mercury label worldwide. An album is scheduled for release on August 15 with extensive tour plans being coordinated by **Bruce Allen** and **Paul Smith** (RPM Booking). The signing of Hammersmith marks the continuing relationship with Phonogram and **Bruce Allen**, who also manages **Bachman-Turner Overdrive**.

Gershwin Tribute Nears Sell-Out

■ **LOS ANGELES**—At presstime, the **Dorothy Chandler Pavilion** here was close to being sold out for the **Ira Gershwin Tribute** scheduled for July 27. The Tribute, directed by **Gower Champion**, was to be held as a benefit for the **Reiss-David Child Care Center**, an institution that treats children suffering from emotional and mental illness. The Center, which is currently celebrating its 25th year, is suffering from a lack of funds after Federal aid cut-backs.

Entertainers participating in the event include **Frank Sinatra**, **Ray Charles**, **Liza Minnelli**, **Tony Bennett**, **Ethel Merman**, **Ben Vereen**, **Jack Lemon**, the **Ray Charles Singers**, **Nancy Walker**, **Rock Hudson**, **Bernadette Peters**, **Sammy Cahn**, **Brock Peters**, the **Albert McNeil Jubilee Singers** (a 30-member choir), **Nanette Fabray**, **Thomas Carey**, **John Green**, **Delcina Stevenson** and **Clifton Davis**. **Jack Elliott** will act as musical director.

The event, for which tickets have been scaled from \$7.50 to \$250, is expected to raise approximately \$250 thousand for the Center.

'Night Dreams' Pilot Airs Early August

■ **LOS ANGELES**—The first of two "Night Dreams" pilots was filmed July 15 with an airdate set for August 1, preempting "The Midnight Special." The show will be a concept-oriented program featuring contemporary and rock acts along with comedy. The theme of the first show is love, with special guests the **Spinners**, **10cc**, **Black Oak Arkansas**, **Tanya Tucker** and **B. J. Thomas**. "Night Dreams" is directed by **Art Fisher**. **Susan Richards** is associate producer.

By proclamation of the Mayor of Casablanca, the following cities have been chosen for Chocolate City Revivals... Far Out!

July

- 18 San Antonio/Arena
- 19 Dallas/Convention Center
- 22 New Orleans/Municipal Auditorium
- 24 Birmingham, Ala./Municipal Auditorium
- 25 Mobile, Ala./Municipal Auditorium
- 26 Monroe, La./Coliseum
- 27 Shreveport, La.
- 31 Jackson, Miss./Coliseum

August

- 1 Atlanta/Omni
- 2 Memphis, Tenn./Ellis Auditorium
- 3 Louisville, Ky./Convention Center
- 4-5 Detroit/Pine Knob
- 16 New York/Madison Square Garden (Go get them Ted Wolff)
- 19 Waterbury, Conn./Civic Center
- 22 Cape Cod/Coliseum
- 30 Cleveland/Public Auditorium

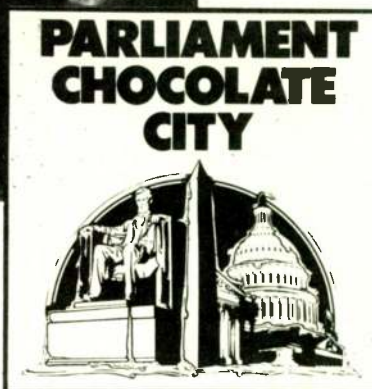
More to come.



Far Out... Thanks to all our friends at Far Out Management and War... we're happy to be exploding across the country with you.

Parliament
CHOCOLATE CITY
NBLP 7014

Includes "Chocolate City," and their new single "Ride On."



The Parliament on Casablanca Records and Tapes... from Chocolate City.



Casablanca, Oasis Set Distrib. Pact

■ LOS ANGELES — Neil Bogart, president of Casablanca Records, has announced an agreement with Giorgio Moroder's new Munich-based Oasis Records, whereby Casablanca will manufacture and distribute all Oasis product throughout the United States (including its territories and possessions), Canada and Japan.

Albums

Albums by three Oasis artists are due to be released here within the next month: "Welt-schmerz" by Schloss, a German hard-rock trio; a debut lp by songstress Donna Summer, an American living in Germany who has already earned two gold records on the continent; and "Einzeltgänger," an excursion into electronic music conducted and produced by Moroder.

Capt. and Tennille Set National Tour

■ LOS ANGELES — A&M recording artists The Captain and Tennille have been set for their first major tour. The duo will cover 24 cities in eight weeks. The tour kicks off in Minneapolis on August 28 and ends in Phoenix on October 31, 1975. Joining the tour will be Toni Tennille's sisters, Melissa and Louisa, as background vocalists; Andy Boettner as percussionist-vocalist; Gary Sims as guitarist-vocalist; and Christopher Augustine as drummer. Artie Congero has been set as road manager.

TV Appearance

Additionally, The Captain and Tennille taped a guest spot on the Muhammed Ali special which airs nationally over ABC on September 13.

Murphey Goes Gold

■ NEW YORK — Epic recording artist Michael Murphey's single, "Wildfire," has been certified gold by the RIAA.

'Poetry Man' Honored



David Coombs (ASCAP western regional director) and Tad Maloney (ASCAP assistant western regional director) stopped by Shelter Records last week to personally present Dino Airali and Tarka Music with their ASCAP Awards for Phoebe Snow's Shelter single "Poetry Man." From left in the above photo are Coombs, Airali, Tad Maloney, Don Williams (vice president of Skyhill Publishing Co., Inc.) and Carol Lee Keller (Tarka Music).

Cy House Dies

■ ATLANTA — Simon "Cy" House, manager of London Records southeast branch, passed away July 21 in Atlanta, Georgia, the victim of a heart attack. He was 59.

House was a 30 year veteran of the music business, working with Columbia Records in Florida, King Records and other companies. He spent the past 13 years with London, being appointed branch manager in 1970.

The funeral, held Tuesday, July 22, in Atlanta, was attended by London Records executives, as well as representatives of the entire Atlanta music and record industry.

Eric Clapton Month Planned by RSO

■ NEW YORK — RSO Records has designated August as "Eric Clapton Month," with the special release of a new "live" album, a new single and the opening of the second half of Clapton's North American tour.

The album, it was announced by RSO Records president Bill Oakes, will herald this second wing of Clapton's North American tour. "E.C. Was Here," pro-

Atlantic Signs Mama's Pride

■ NEW YORK—Atlantic Records president Jerry Greenberg has announced the signing of the St. Louis-based hard rock band, Mama's Pride. The group's debut album on Atlantic, "Mama's Pride," was produced by Arif Mardin at Criteria Studios in North Miami, and has been set for late-August release.

Mama's Pride have been together for three years, and are co-managed by Alan Walden and Charlie Brusco of Walden & Brusco, Inc. of Macon, Georgia; they are being booked nationally by Steve Cole & Associates of Atlanta.

duced by Tom Dowd (featuring a jacket and sleeve designed by Clapton), was recorded in concert in various cities round the world. RSO will ship the album in mid-August through its distributors, Atlantic Records.

On July 28, RSO will rush-release the new single by Eric Clapton, Bob Dylan's "Knockin' On Heaven's Door" b/w "Someone Like You," produced by Albhy Galuten (keyboarder who has worked on Clapton's last three albums). The single, recorded with Clapton's regular band, will not be available on any album.

On Sunday, August 3, at the P&E Coliseum in Vancouver, British Columbia, Clapton starts the second half of his North American tour, 22 dates in four weeks; the tour is presented jointly by Clapton's manager, Robert Stigwood, in association with Jerry Weintraub. The tour and the release of "E.C. Was Here" will be supported by a full promotional and merchandising campaign, including a comprehensive advertising program linking the tour and lp.

Rankin LP Re-Serviced

■ LOS ANGELES — Ben Hurwitz, vice president of Little David Records, has concluded a deal with Atlantic Records for a re-distribution of Kenny Rankin's previous album, "Like A Seed," effective immediately.

Hurwitz said the new distribution for the year-old Rankin album came as a response to requests for the disc from retailers across the country.

Bearde Purchases 'Plymouth' Option

■ LAS VEGAS, NEVADA — Chris Bearde has purchased an option on a new rock opera by Paul Harry, Matt Rollins and Paul Kleinman titled "Plymouth." A special audition preview of the work will be done in one of the small theaters in the Grand Hotel here August 1. A love story set in the 1600s, Bearde feels it would be particularly appropriate for the bi centennial year.

RCA Promotes Adelman

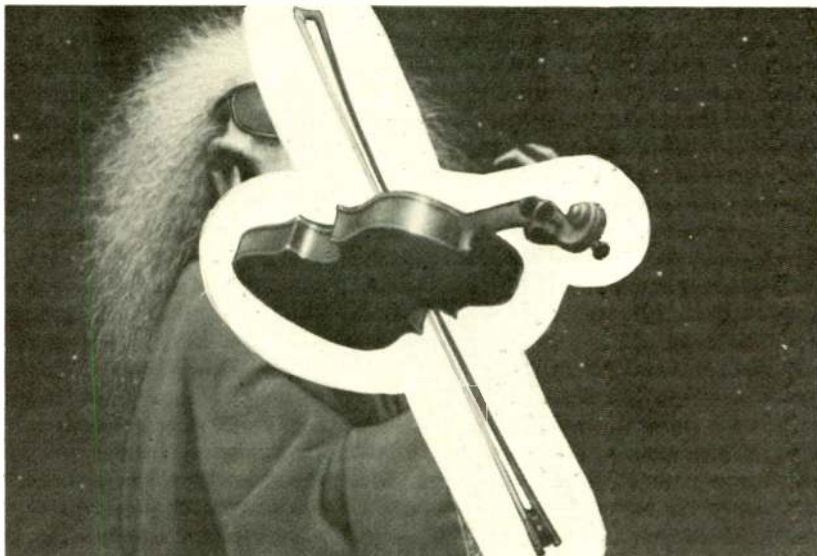
■ NEW YORK—Len Adelman has been promoted to the post of director, marketing services at RCA Records, it was announced by Jack Kiernan, division vice president, marketing, to whom Adelman will report.



Len Adelman

Effective immediately, Adelman will be responsible for the administration of the sales, promotion and advertising functions of the entire marketing activity at the company, as well as for the budgets and procedures of the RCA sales offices throughout the country. He will supervise the scheduling process for all RCA Records product and also act as coordinator for Caytronics and Magtac, RCA licensees respectively for Spanish product and reel-to-reel tapes.

Adelman joined RCA Records in August, 1966, as administrator of financial budgets, after serving as division controller of Colpix Records for ten years. In 1968, he was named manager, budgets and subsequently in June of 1971, he became manager, financial operations, his position until his current promotion.





"EVEN BETTER THAN I KNOW MYSELF"

TC-2213

A NEW SONG WRITTEN ESPECIALLY FOR

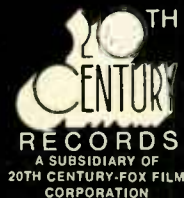
MAUREEN MCGOVERN

BY

PAUL WILLIAMS

WINNER OF THE
TOKYO SONG FESTIVAL 1975

AND RELEASED ON



PRODUCED BY CARL MADURI

FOUR SEASONS—Warner Bros.—
Curb 8122

WHO LOVES YOU (prod. by Bob Gaudio/
Mike Curb Prod.) (Seasons/Jobete, ASCAP)

First effort from Frankie Valli's group since their Motown exit also coincides with the bow of a new WB custom logo. Their trademark sound moves onward!

HUBERT LAWS—CTI 27 (Motown)

THE CHICAGO THEME (LOVE LOOP) (prod. by
Creed Taylor) (Trunk, ASCAP)

Jazzman has been getting superb disco reaction to this cut off his latest album, which is currently a top chart item. Should flow from soul to pop acceptance.

CALENDER—Buddah 488

HYPERTENSION (PT. 1) (prod. by Paul L. Kyser/
Pi Kappa Records) (Kama Sutra/Wanderik, BMI)

Not since Huey Smith's "High Blood Pressure" has the medical term received such a pumpin' musical treatment. In the disco vein, headin' for top 40's heart!

ROY AYERS—Polydor 14275

NO QUESTION (prod. by Roy Ayers)
(Roy Ayers Ubiquity/Michelle Bird, ASCAP)

Commercial concept from the vivacious vibes man should have answers aplenty for both soul and pop markets. Definitive vocals assert his hit authority.

STERLING WHIPPLE—RCA PB 10349

IN SOME ROOM ABOVE THE STREET (prod. by
Roy Dea) (Tree, BMI)

His name alone might suggest Charmin bathroom tissue, but his music quickly brings his talents to the fore. Cross-country colossus deserves a squeeze.

TROGGS—Pye 71035 (ATV)

SUMMERTIME (prod. by Larry Page)
(Dick James, BMI)

One of the most appealing of the new crop of summer hit hopefuls utilizes a stuttering gimmick to best advantage. The British group of "Wild Thing" fame.

JEANNIE REYNOLDS—Casablanca 834

THE PHONE'S BEEN JUMPING ALL DAY (prod. by
Don Davis & Norma Toney) (Groovesville, BMI)

Woman has had soulful sides before, but this is her first crossover opportunity of major proportions. She's got more pow than Ma Bell has plugs to pull.

DEADLY NIGHTSHADE—Phantom

HB 10331 (RCA)

HIGH FLYING WOMAN (prod. by Felix Cavaliere/
Shanti Prod.) (Phantom/Nucky Light, ASCAP)

A massive radio contest push could make this tune the most visible musical part of the woman's liberation movement since "I Am Woman." Raises consciousness!

DISCO TEX & THE SEX-O-LETTES—

Chelsea 3026

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

First single from the multi-artist concept album to do without the voice of Monte Rock III lets the rhythm section do their own vocal thing unaccompanied.

MAIN INGREDIENT—RCA PB 10334

THE GOOD OLD DAYS (prod. by Gooding &
Simons/LTC Prod.) (JLP/Jasmine, ASCAP)

Following "Rolling Down a Mountainside" with an uptempo climber about recalling personal memories of the past, MI have a way with their next good old hit.

'JAWS' SOUNDTRACK—MCA 40439

MAIN TITLE (THEME FROM 'JAWS') (prod. not listed)
(Duchess, BMI)

John Williams composed and conducts these gripping moments from the soundtrack of the super-suspenseful film. Music exhibits its own bite as a real maw-ther.

SAM & DAVE—United Artists XW531 Y

UNDER THE BOARDWALK (prod. by Steve Cropper)
(Hudson Bay, BMI)

Former Stax duo is unusually pop-slanted here on this re-make of the Drifters summer of '64 smash. Appropriate production makes it a brand new "shore" shot.

WATER AND POWER—Fantasy 749

MR. WEATHERMAN (prod. by Harvey Fuqua &
Earle Sutton/Honey Records) (Spiral, BMI)

A non-political but extremely soulful bow from a vocal group that exhibits a lot of the foxy stuff that has helped to break New Birth. A new hit forecast here!

FREEWAY—MCA 40431

SAME OLD STORY (prod. by Freeway)
(Almo, ASCAP)

This English rock band has either done the disco scene or has been listening closely to AWB records. Either way, they really know what white funk's all about!

GOT-CHA'—Sterling Disc 101

MAKIN' LOVE TO YA' (prod. by Roy Norman)
(Ronor, BMI)

Individually, group members hail from as far away as Tel Aviv. But together they prove strong proponents of the New York disco sound. Their moniker is right!

MARLENA SHAW—Blue Note

BNXW691 Y (UA)

YOU TAUGHT ME HOW TO SPEAK IN LOVE (prod. by
Benard Ighner/George Butler) (Almo, ASCAP)

Stunning ballad from "Who Is This Bitch Anyway?" sees her soar to the head of the class with a wistful, Roberta Flack-like delivery. Rates an A-plus!

DIAMOND REO—Big Tree 16043

(Atlantic)

WORK HARD LABOR (prod. by Dave Shaffer)
(Prolix, ASCAP)

Change of pace for the Pittsburgh-based rockers as they mellow a bit for this tale of toilin' away for love. Musical sweat of brow should yield them success.

BOBBY TAYLOR—Playboy 6046

WHY PLAY GAMES (prod. by Bobby Taylor)
(Jobete/Stone Agate, ASCAP)

Former lead of the Motown Vancouvers who had a hit streak in '68. Now he's going it solo and pleads with his lady to really get serious about their love affair.

JANICE—Fantasy 748

I TOLD YOU SO (prod. by Fuqua, Saddler & Barnett/
Honey Records) (Saddler-Barnett, BMI)

Vocal combination with a female lead in the Gloria Gaynor groove debuts with a bouncer based on one of those irresistible phrases that never goes out of style.

CHARISMA BAND—Buddah 483

CHARISMA ROAD (prod. by Gooding & Simmons/
Addie Prod.) (Dudley, BMI)

Guys who are responsible for the Main Ingredient's sound grow in stature as producers with this unusual swift 'n smooth blend of appealing soul vocal textures.

RUSTY WIER—20th Century 2219

DON'T IT MAKE YOU WANNA DANCE? (prod. by
Glen Spreen/Chalice Prod.) (Prophecy, ASCAP)

Title cut from the country rocker's album is singled out to compel you to move in all the right directions with his laid back boogie. Yes, it makes you wanna!

EDDIE ALBERT—Wonderland 1776 (AA)

AURA LEE (prod. by Ralph Stein)
(Refrain, ASCAP)

The P.D. melody which gave Elvis Presley "Love Me Tender" is returned to its folk origins as the "Green Acres" man employs it as a musical Bicentennial salute.

CITIZENS BAND—Claridge 407

DAILY NEWS (prod. by Carter & Corbetta)
(Claridge/Webber, ASCAP)

Newsroom teletype sounds open this studio version of the headlines and the active pulsebeat mightily carries itself on through. Jumpin' journalism!

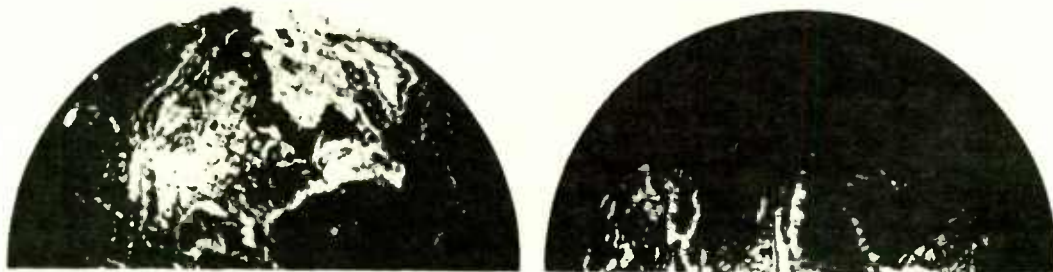
MONICA KENNEDY & CHEER LEADERS—

C&S 2916

FOOTBALL PETE (prod. by Col. S. L. Lewis)
(Silverstate, ASCAP)

Could it be pigskin season already? This spritely novelty brings the sport closer to a musical home with pom poms shakin' to a good-timey rock 'n roll beat.

You can join the most important companies from around the world at



INTERNATIONAL MUSEXPO '75

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FROM MIGHTY OAKS

RAY THOMAS—*Threshold THS 16* (London) (6.98)
Original Moody Blues-ite makes his solo debut, displaying his group roots in addition to individual expertise. Dealers should display with Hayward & Lodge set to spur sales, as FMers are sure to do likewise via segues. The orchestrally sweeping set is topped by the rockin' "High Above My Head" single and "Love Is the Key."



FAITH HOPE & CHARITY

RCA APL 1100 (6.98)
Van McCoy production of Brenda Hilliard (Faith), Albert Bailey (Hope) and Diane Destry (Charity) starts these newcomers onto a promising path to chartdom as their unique vocal combinations are aptly embellished by McCoy's stirring musical savvy. Danceable delights include "Just One Look," "To Each His Own," "Rescue Me" and "Let's Go to the Disco."



PURE PLEASURE

DYNAMIC SUPERIORS—*Motown M6 84151* (6.98)
Quintet lives up to their titling with this release, delivering pungently pleasurable sounds in an incredibly dynamic manner. It's hard to keep your toes from tappin' and your hips from shakin', as a listen to "Deception," "Pleasure" and "Face the Music" indicates. Ashford & Simpson production makes this disc 99 and 44 100ths percent pure pleasure!



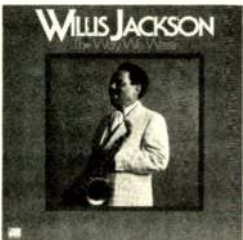
INSEPARABLE

NATALIE COLE—*Capitol ST 11429* (6.98)
Debut outing for the daughter of the great singer exhibits a sturdy vocal prowess, embellished by a sense of phrasing and drama, that leads one to believe in a bright future for Ms. Cole. The tracks are both vibrant and gently flowing, with her talents showcased best with "Needing You" and "This Will Be."



THE WAY WE WERE

WILLIS JACKSON—*Atlantic SD 18145* (6.98)
Superfine tenor saxist Jackson delivers renditions of popular chartmakers with his unique and moving interpretations, the styles being lushly his own. The entire lp is well orchestrated and buoyed by a hint of funk; "Brown Eyed Girl" (of Isley Brothers fame), "Then Came You" and the oft-covered title track highlight.



BIG BAND MACHINE

BUDDY RICH—*Groove Merchant GM 3307* (6.98)
In an explosive manner Rich displays his drum expertise as, together with his entourage of skillful jazzmen, he delivers rock-famed gems and a brilliant version of "West Side Story '75." The package lends itself to FM and MOR play, in addition to the usual jazz airings. A "Tommy" medley is super, as is a jazzed up "Ease On Down the Road."



CRACKIN'—I

CRACKIN'—*Polydor PD 6044* (6.98)
Band bows dispensing disco directed rhythms sure to keep the foot stompin' population pleased and the airwaves bouncy. The sextet is tight as tight can be, bringing together assorted influences that fit to a tee. They're out to show the folks a good time, the best of which are had with "Wanna Dance?," "Fall In Line" and "Jump Up."



RHINESTONE COWBOY

GLEN CAMPBELL—*Capitol SW 11430* (6.98)
Campbell's success has always been a well-known fact with rack jobbers, and this time out sales should grow to even greater degrees considering his single title track smash, which is bulleted at 14 on the **Record World** chart this week. Deluxe packaging (catch those cacti) and lots of tasty tunes assure more than rhinestones.



THE HARDER THEY CLIMB THE HARDER THEY FALL

DAVID CASSIDY—*RCA APL1 1066* (6.98)
England's fave rave may well assume that labeling Stateside too, with this release being his most appealing and commercial set to date. Cassidy's premiere RCA lp shows him sounding better vocally and musically than ever before, with play sure to emerge on all levels. The single, "Get It Up For Love," is the tune topper.



LOW RENT RENDEZVOUS

ACE SPECTRUM—*Atlantic SD 18143* (6.98)
Whether tackling disco dazzlers or sweeping lovesongs, this Gotham-based trio has found a hitmaking home with Tony Silvester's crisp 'n dynamic production. "Beautiful Love" has that disco backbeat but boasts of sweet harmonies and commercial appeal; disco magic is at full force with "Keep On Holding On," and "Third Rate Romance" is first class.



MORE MILES PER GALLON

BUDDY MILES—*Casablanca NBLP 7019* (6.98)
Long time rock & roller makes his Casablanca entrance with one of his most spirited and varied discs to date. Musical maturation is obvious and progressive play, in addition to other format appeal, is sure to start this motor movin'. Cuts sure to get your engine revved include "Nasty Disposition" and "Do It to Me."



MOTOR CITY CONNECTION

BROWNSVILLE STATION—*Big Tree BT 89510* (Atlantic) (6.98)
Consistent touring should abet sales and push play for the latest from these boogieers. The sounds are up and thumpin', with their rock & rolling roots at their gutsiest best. Punk rock reigns as always, topped here by "Automatic Heartbreak," "Self Abuse," "Give It to Get It" and "Load of Love." A non-stop mover!



SHA NA NOW

SHA NA NA—*Kama Sutra KS85 2605* (Buddah) (6.98)
Fifties imitators slide into a new musical bag under the production auspices of Tony Camillo, now balancing interpretations of bygone biggies with more updated material and direction. The single, "The Only Light Of My Horizon," is a lovely smoothie, with other now wows including "Shanghied" and "Circles of Love."



SAVE ME

SILVER CONVENTION—*Midland Intl. BKLI 1129* (RCA) (6.98)
Most of the groups that have recently broken out of Germany emerged as predominantly progressive artists, with Silver Convention being the first to explode on the disco scene, as witnessed by the action on their title track single. The entire album beats with a gyration provoking sound.



RADIO WORLD

Radio Short Takes

By LENNY BEER

■ The Doctor Demento Show, now in its second year of national syndication, with over 100 markets carrying the show, is looking for another salesman with national agency and direct client contacts. Call Larry Gordon or Tom Gamache at (213) 466-3444 in Hollywood if interested. Other Demento happenings include the release of the first Doctor Demento album this fall on Warner Brothers Records.

WDRQ music director Ted Ferguson has taken ill and can be reached at the Providence hospital in the Detroit area. The affable Ferguson, who is one of the industry's most dedicated market researchers, has a virus ailment and is undergoing tests. Drop him a line or call him directly at the hospital.

J.J. Jordan from WHBQ (Memphis) has now moved to Boston where he is in the program director spot at WRKO, working with music director Christy Wright. Dave Williams is now the new program director at WHBQ.

In the tight playlist department, WABC (New York) added only one record this week—the Spanish version of "Love Will Keep Us Together," by the Captain & Tennille—(A&M). The single is called "Por Amor Vivremos," with lyrics by Armando Martinez, A&M label manager with the firm's Mexican licensee.

There is much talk in the San Francisco area that KYA-FM is going to be opening a progressive station to compete with market giant KSAN-FM. It is not surprising that a challenger would appear in the post-Donahue era, but Bonnie Simmons and company are still a more than formidable leader.

AM ACTION

(Compiled by the Record World research department)

■ KC and the Sunshine Band (TK). This Miami breakout (#1 Y100 for the second week) continues to surge upward with adds at WSAI, KFRC and WHBQ, and upward jumps at the following: 28-24 WQXI, 40-30 WCOL, HB-23 WFIL, HB-20 WIBG, 19-7 WNOE, 32-30 WIXY and HB-27 WMAK.

David Bowie (RCA). The top 40 picture for this record continues to improve, as it receives major adds at KFRC, WHBQ, KJR, WFIL and WIBG. It jumped NM-27 KHJ, 39-31 WIXY, HB-35 WCOL and NM-29 WRKO.

ZZ Top (London). The little ol' band from Texas rides upward with adds at Y100, WNOE, WIXY and WIBG. Also numbered at KHJ, WRKO, WHBQ and WCFL.

CROSSOVER

Hamilton, Joe Frank and Reynolds (Playboy). This record keeps heading upward with moves of 29-21 Y100, 11-10 WCOL, 22-19 KDWB, HB-21 KLIF, 26-22 WSAI, 26-14 KHJ, 25-20 KFRC, 25-24 WHBQ, 28-20 WRKO, 29-27 CKLW, 17-14 KJR, 29-24 WCFL, 21-14 WIBG, 38-36 KTLK, 22-18 KXOK, HB-23 WNOE, 17-12 WIXY and 10-4 WMAK. WFIL went with the record this week. The record has become a reverse crossover with adds at several major black stations across the nation and debuts on the r&b chart at 64 with a bullet.

NEW ACTION

Carpenters (A&M) "Solitaire." The third single from the "Horizon" album debuts in its first week as this week's Chartmaker. Numbered at KTLK, on at KIMN and added this week at KJR, WMAK and KKDJ, along with many other secondaries.

David Geddes (Big Tree) "Run Joey Run." Following WRKO's lead last week, this record continues its run upward with major adds at Y100, WCOL, KDWB, WCFL and KTLK. Also it moved this week HB-28 WRKO.

Rascals TV Package Planned by Farrell

■ LOS ANGELES — The Wes Farrell Organization has completed a television marketing package containing the greatest hits of The Rascals, it was announced by WFO's national director of professional activities Jay Warner.

The national project was worked out by Warner Bros. Special Projects, Jay Warner for Coral Rock Music, and Suffolk Marketing's Malcolm Smith.

The two album set, to be aired in August via an extensive na-

tional campaign, features 24 of the group's hits, including "Lonely Too Long," "A Beautiful Morning," "Groovin'," "People Got To Be Free," "How Can I Be Sure" and "Island Of Love."

Masters

In the case of The Rascals, all the recordings are owned by Atlantic Records and all of the publishing, with the exception of two tunes, are owned by Coral Rock Music.

Blue Note Day in L.A.



The Los Angeles City Council and Mayor Tom Bradley recently proclaimed Blue Note Records Day throughout Los Angeles, and in honor of the occasion, presented a proclamation to representatives of the company. Performing at a picnic held later in the day were Donald Byrd, Bobbi Humphrey and vocal group Waters. Shown above at the presentation are, from left: Nduyanyu Bernard Comas, United Artists publicity, special markets; L.A. councilman Robert Farrell; Dr. George Butler, vice president, Blue Note; L.A. councilwoman Pat Russell; Charlie Lourie, Blue Note director of merchandising; Eddie Levine, Blue Note director of promotion; and L.A. councilman Emani Bernardi.

Laudin' Loudon



Arista recording artist Loudon Wainwright so impressed the assembled gathering when he performed at a recent top-level conference of Columbia Pictures Motion Picture and Television Programming executives, that a special pilot television series will be written for him, and two motion pictures have been submitted to him for musical scoring and songs. Pictured from left are Alan Hirschfeld, president of Columbia Pictures Industries Inc.; Wainwright; and Clive Davis, president of Arista Records.

DIR Signs Travers As Talk Show Host

■ NEW YORK — Mary Travers has signed an exclusive contract with DIR Broadcasting to host a new nationally syndicated radio music and talk show to be entitled "With Mary," it was announced jointly by Bob Meyrowitz, president of DIR, Alan Steinberg, executive vice president, and Peter Kauff, vice president.

To be aired on all 175 DIR Broadcasting outlets, the same stations that carry DIR's "King Biscuit Flower Hour," "With Mary" will feature Ms. Travers in in-depth conversation with some of the world's most famous music personages.

Sponsors

"With Mary" will be sponsored nationally by Pioneer Electronics and the 3-M company, both of whom also sponsor the King Biscuit Flower Hour, and the announcement of the show's first guest star, as well as the debut air-date, will be made shortly.

DISCO FILE TOP 20

- FOREVER CAME TODAY**
JACKSON 5—Motown (lp cut)
- DREAMING A DREAM**
CROWN HEIGHTS AFFAIR—Delite
- WHAT A DIFFERENCE A DAY MAKES**
ESTHER PHILLIPS—Kudu
- BRAZIL**
RITCHIE FAMILY—20th Century
- DO IT ANY WAY YOU WANNA**
PEOPLES CHOICE—TSOP
- FOOT STOMPIN' MUSIC**
BOHANNON—Dakar (lp cut)
- CHINESE KUNG FU**
BANZAI!—Scepter
- SOMEBODY'S GOTTA GO**
MIKE & BILL—Moving Up
- CHICAGO THEME**
HUBERT LEWIS—CTI (lp cut)
- SEXY**
MFSB—Phila. Intl.
- THREE STEPS FROM TRUE LOVE**
REFLECTIONS—Capitol
- STOP AND THINK**
TRAMMPS—Golden Fleece (lp cut)
- FIGHT THE POWER**
ISLEY BROTHERS—T-Neck (lp cut)
- FREE MAN**
SOUTH SHORE COMMISSION—Wand
- THE HUSTLE**
VAN MCCOY—Avco
- DANCE DANCE DANCE**
CALHOON—Warner Spector
- MELLOW BLOW**
BARRABAS—Atco (lp cut)
- TO EACH HIS OWN**
FAITH, HOPE & CHARITY—RCA (lp cut)
- IT ONLY TAKES A MINUTE**
TAVARES—Capitol
- PEACE PIPE**
B.T. EXPRESS—Scepter/Roadshow (lp cut)

Sinatra Session



Frank Sinatra and producer Snuff Garrett are shown in a recent L.A. session rehearsing "I Believe I'm Gonna Love You," the new Reprise ballad currently bulletted. The song was written by Gloria Sklerov and Harry Lloyd. Flip on this first collaboration between Sinatra and Garrett is "The Only Couple On The Floor."

Famous To Handle Blacker Pubberies

NEW YORK — Sid Herman, administrative head of Famous Music Publishing Companies, has announced that Famous Music will be handling Ira Blacker's music publishing interests. Blacker represents Kraftwerk in addition to many other international rock groups. The deal was precipitated because of the successful working relationship the two have had with Kraftwerk, which Blacker manages and Famous publishes.

The deal will involve the following groups: Jane, Brain, Metronome Records; Missus Beasley, Motown Records; Atlantis, Polydor Records; Tea, record deal pending; Jean Blacker, record deal pending; Hank Cardell, record deal pending.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

In last week's issue, Dede Dabney, Record World's r&b editor, posed a few questions about discos and disco music that deserve some response in this column. While acknowledging the impact of disco-style music on the record industry and its increasing dominance of radio station playlists, Dede is apparently concerned that this direction is sweeping other, less aggressive styles of music aside. "What about the producer who would like to lay down a slow melodic track with sensitive lyrics?" she asks. "Is it fair to hinder him?" Certainly not, but are producers actually being "hindered" from making traditional slow records? And are they being deprived of airplay? Of the performers Dede listed as among those potentially threatened by this trend, the majority—the Moments, Major Harris, Blue Magic, the Stylistics, Johnny Bristol, the Main Ingredient—have done very well over the past year, many of them successful both in the disco field and out. Another on the list, Smokey Robinson, currently has his most successful album as a solo artist in "A Quiet Storm," an epitome of passionate, sweet ballad styling. And Gladys Knight, Minnie Riperton and Al Green haven't exactly fallen on hard times when it comes to successful ballads.

So I think it's safe to say that the popularity of disco music hasn't prevented performers and producers in other styles from breaking through and I don't think anyone is predicting an all-out disco takeover (I can see it now: program directors, like the bad guy bullies in Western movies, skimming records like bullets at people's feet, commanding them to dance or else). If record producers and radio stations are following the disco directions, it's hardly on a whim. It is, for the moment, a sound that people want to hear, with the sort of vitality and freshness many of us found lacking on the music scene in recent years.

This brings us to Dede's final question: Is the "discotheque syndrome," as she calls it, just a fad or will it last? This is a favorite

(Continued on page 32)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

THE MONESTARY/NEW YORK (QUEENS)

DJ: Paul Casella
BRAZIL—The Ritchie Family—20th Century
CONTROL TOWER—Magic Disco Machine—Motown (lp cut)
FACE THE MUSIC—Dynamic Superiors—Motown (lp cut)
IT ONLY TAKES A MINUTE—Tavares—Capitol
KEEP YOUR EYE ON THE SPARROW—Merry Clayton—Ode
MELLOW BLOW—Barrabas—Atco (lp cut)
PEACE PIPE—B.T. Express—Scepter/Roadshow (lp cut)
SUMMER OF '42—Biddu Orchestra—Epic (import)
TO EACH HIS OWN—Faith, Hope & Charity—RCA (lp cut)
WHAT A DIFFERENCE A DAY MAKES—Esther Phillips—Kudu

CLUB CASABLANCA/NEW YORK

DJ: Bob Gordon
BRAZIL—The Ritchie Family—20th Century
CHINESE KUNG FU—Banzai!—Scepter
DO IT ANY WAY YOU WANNA—Peoples Choice—TSOP
DREAMING A DREAM—Crown Heights Affair—Delite
FOREVER CAME TODAY—Jackson 5—Motown (lp cut)
I LIKE IT/FLY, ROBIN, FLY—Silver Convention—Midland Intl (lp cuts)
IT ONLY TAKES A MINUTE—Tavares—Capitol
PEACE PIPE—B.T. Express—Scepter/Roadshow (lp cut)
SUMMERTIME—James Last—Polydor (lp cut)
WHAT A DIFFERENCE A DAY MAKES—Esther Phillips—Kudu

L'ESPRESSO/DETROIT

DJ: Paul Christy
CHICAGO THEME—Hubert Laws—CTI (lp cut)
DYNAMITE—Tony Camillo's Bazuka—A&M
EASE ON DOWN THE ROAD—Consumer Rappart—Wing & A Prayer
FIGHT THE POWER—Isley Brothers—T-Neck (lp cut)
FREE MAN—South Shore Commission—Wand
GET DOWN TONIGHT—KC & the Sunshine Band—TK
THE HUSTLE—Van McCoy—Avco
I COULD DANCE ALL NIGHT—Archie Bell & the Drells—TSOP
7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)—Gary Toms Empire—PIP
SEXY—MFSB—Phila. Intl.

GALAXY 21/NEW YORK

DJ: Walter Gibbons
BRAZIL—The Ritchie Family—20th Century
CHI-TOWN THEME—Cleveland Eaton—Black Jazz
DO IT ANY WAY YOU WANNA—Peoples Choice—TSOP
FOREVER CAME TODAY—Jackson 5—Motown (lp cut)
IT ONLY TAKES A MINUTE—Tavares—Capitol
ONE WAY STREET—Beckett Brown—RCA
PEACE PIPE/DISCOTIZER—B.T. Express—Scepter/Roadshow (lp cuts)
SOMEBODY'S GOTTA GO—Mike & Bill—Moving Up
2 PIGS AND A HOG—Cooley High Original Soundtrack—Motown (lp cut)
WHAT A DIFFERENCE A DAY MAKES—Esther Phillips—Kudu

Grover Goes Gold



Kudu recording artist Grover Washington's "Mister Magic" album has sold in excess of 500,000 units, thereby qualifying it for gold status. Pictured above, at an informal gathering held in the CTI offices, are (from left): producer Creed Taylor, Grover Washington, and Buzz Willis, CTI's vice president/director of operations.

Imagination Mgmt. Formed by Bergh

NEW YORK — Jerry Bergh has announced the opening of Imagination Management Incorporated. The newly-formed New York-based company is headed by Bergh and has been conceived to give the artist optimum personal attention. In keeping with this philosophy, Bergh intends to keep the operation on a small scale.

At the same time Bergh has announced the signing of Sammy Hager, formerly the lead singer-composer of the group Montrose. A recording contract is now in the works for Hager and if all goes according to schedule, Bergh expects an October release date.

Prior to creating Imagination Management, Bergh served as vice president in charge of new talent of the Dee Anthony Organization. He has also been associated with the Robert Stigwood Organization in an executive capacity.

Imagination Management's offices are located at 540 La Guardia Place, New York, New York 10012; phone: (212) 533-5853.

Divine 'Destiny'



Bearsville artist, producer, writer, and all-around terrific person Felix Cavaliere recently stopped over to talk with RW's Roberta Skopp about his newly released "Destiny" album. Cavaliere is currently in the midst of planning some long-awaited club appearances, hopefully with the studio musicians he worked with on the album.

Chasing Rainbows with Blue Magic



On the first blue-skyed day in the Big Apple in close to two weeks, Blue Magic came "Chasing Rainbows" in the RW offices. Figuratively, of course—"Chasing Rainbows" being the group's latest single release on Atco Records. Pictured presenting a copy of the single to RW's Ira Mayer is Steve Epstein of WMOT Productions. Far left is Atlantic New York promotion man Steve Leeds. A recently completed album is scheduled for early fall release.

Island Taps Mullen

■ Liam Mullen has been appointed director of operations, Canada, for Island Records, announced Charles Nuccio, president, Island Records, Inc.

Mullen, a veteran of seventeen years in the music business, will handle promotion, press and tour coordination functions as well as working with Island's three Canadian distributors to insure maximum exploitation of Island product.

Mullen comes to Island from Love Productions, where he worked with Island and Daffodil Records product in cooperation with Quality Records, Ltd. Prior to that, he was A&M Records' Canadian national promotion director, and helped establish A&M.

Mullen's long career includes stints as a radio station music director (CKGM AM and FM in Montreal), road manager for the Beatles in 1964 and a promotion man for Atlantic Records.

Caribou Label

(Continued from page 3)

Ron Alexenburg, vice president, Epic and CBS Custom Labels, said that "CBS Records is very pleased that Caribou is joining our family of Custom Labels, and we are looking forward to a long association with Jim's label. His enormous talent is a guarantee of Caribou's success."

Among Guercio's latest achievements are his Caribou ranch-recording studio, which has become a favored recording location for many artists, and organizing the recent cross-country Summer of '75 tour featuring Chicago and the Beach Boys. Guercio also appeared on stage during the tour, playing bass guitar for the Beach Boys.

The first Caribou album release was announced at the convention, an lp by Gerrard, lead singer of a nine-piece group bearing his name.

London Names Pepe Publicity Director

■ NEW YORK — Don Wardell, director of creative services for London Records, has announced that Barbara Pepe has been appointed director of publicity for the label. In this capacity she will be responsible for all written material, including artist biographies and press releases. She will also coordinate national publicity for all London artists on tour.

Immediately prior to her new position, Ms. Pepe was New York correspondent for the Philadelphia-based Concert Magazine, as well as a freelance writer for various music publications.

Legrand To Compose For 'Monte Cristo'

■ PARIS — Michel Legrand will make his debut as the composer of his first major legitimate musical production when "The Count of Monte Cristo" premieres on Sept. 16 in Brussels, Belgium, at the Teatre de la Monnaie.

Long-Run Engagement

The musical production, based on the Alexander Dumas classic, will play four weeks in Brussels and then move for a long-run engagement at the Teatre Champs Elysees.

The show is produced by J. T. Vital and directed by Jean Claude Auvray of the Paris Opera, from a book by Jean Cosmos, with lyrics by Eddy Marnay.

Nightshade Contest Set by Phantom/RCA

■ NEW YORK — An expenses-paid weekend in New York, including air fare and tickets to the U.S. Women's Tennis Open at Forest Hills, will be the grand prizes in a contest being launched to support "High Flying Woman," the current single by the Deadly Nightshade on Phantom Records, distributed by RCA Records. Radio stations will encourage phone-in responses from female listeners by asking them to describe a personal experience or realization that has changed their lives and made them a "High Flying Woman."

Phantom/RCA will provide up to seven produced contest spots or scripts to the stations with space for local modifications. Over two dozen examples of "High Flying Woman" will be offered, ranging from such well-known women as Billie Jean King, Amelia Earhart and Grandma Moses to relatively unknown women of accomplishment.

The contest, which was created for the RCA sales and promotion force by Phantom Records, will offer a Deadly Nightshade album and a T-shirt imprinted with "High Flying Woman" and the

radio station call letters to each caller whose story is aired. On the final day of the promotion, one of the callers at each station will be selected at random to receive a weekend in New York and tickets to the tennis tournament.

The contest format was designed to increase radio station awareness of the Deadly Nightshade, a three-woman rock band, and to demonstrate the existing market for the "High Flying Woman" single.

Chrysalis Sets EMI As Denmark Licensee

■ LONDON — Chris Wright, chairman of Chrysalis Records Limited, has announced the conclusion of a licensing agreement for the territory of Denmark with EMI A/S following negotiations between Des Brown, director of international exploitation, and Kurt Mikkelsen, managing director of EMI.

EMI will have the entire Chrysalis catalogue available for distribution to dealers soon.

The first release on Chrysalis via EMI in Denmark will be the new Procol Harum album, "Procol's Ninth," which is being rush released in Denmark prior to U.K. release following a Procol Harum concert in Copenhagen.

new york central

By IRA MAYER

■ UNCHAIN MY HEART? Bowzer mercifully kept his chain in his pocket until just before he was ready to leave. Which was quite some time. There were three things to talk about, and he and Screamin' Scott Simon, representing their fellow Sha Na Na'ers were determined to talk about them, regardless of what havoc it would wreak in the RW offices. There's the new album, "Sha Na Now," a new stage act (with but one of the old songs we all know and love and little from the new album), and some television appearances.



schedule would permit.

S'WONDERFUL: Which is the only way to describe Esther Phillips' opening at the Bottom Line (10). The comparisons to the late Dinah Washington go further than her singing Ms. Washington's one-time theme, "What A Difference A Day Makes." The vocal effects, the phrasing, the feeling that goes into each song are part of a great jazz-vocal tradition. Ms. Phillips carries that tradition on with great style, earmarking it with her own twists and turns.

(Continued on page 42)

By the time Bowzer and Screamin' had discovered who in the RW offices had gone to the same high schools they did, we were so confused we dug out our Record Worlds and searched out the tour plans as previously announced (you, too, can do the same by checking the July 12th issue Bowzer is pictured holding). The TV show on which to look for them is Ben Vereen's.

Unquestionably the highlight of the afternoon came when Bowzer agreed to play on the RW softball team whenever his

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Lieberman Enterprises: Racking Mass Merchandisers

By DAVID MCGEE



David Lieberman



Harold Okinow

■ Lieberman Enterprises (home office—Minneapolis) is a family-owned mini-conglomerate with more than 125 locations from coast-to-coast. Rack jobbing accounts for fully 60 percent of Lieberman's business, with the remainder coming from the operation of snack bars in covered-mall shopping centers and distribution of coin-operated amusement machines in a four state area around Minnesota. David Lieberman is president of the company. He came into the family record distribution business as a salesman in 1955, following graduation from the University of Minnesota. He is a NARM board member and immediate past president of NARM. Harold Okinow is a 1950 graduate of the University of Minnesota who started with Lieberman Enterprises in 1966 when the company shifted its emphasis from distribution to rack jobbing. Okinow is now in charge of Lieberman Enterprises' record business.

Record World: What are some of the problems facing rack jobbers today?

David Lieberman: A major problem facing rack jobbers today is our disorderly marketplace. This is the situation: the manufacturer has two different kinds of outlets that sell to the ultimate consumer. One is the independent record dealer whose business is basically selling prerecorded music product. These are knowledgeable people. There's a buyer on the scene at each individual store who can collect the sales data and do a reasonably intelligent job of reordering. As such they have an advantage under any circumstance because they can buy direct from the distributor. The other outlet, which is the major segment of the market, is the mass merchandiser who sells all kinds of product and has to depend upon a service distributor—a rack jobber or whatever—to really run his department for him.

So in reality the rack jobber is an agent or a tool of the manufacturer. He's a required entity that the manufacturer has for reaching his marketplace, and without the rack jobber there will be a great loss in penetration because, very frankly, only a very few mass merchandisers could even consider setting up their own operations. They've gone that route before and they discovered, based upon the margins involved and other things, that it's more economical for them to go through a rack jobber. And of course they're prepared, they know that, and either they'll have to sacrifice margins a little bit in order to be competitive or they'll be slightly off the mark competitively with the retailer. There is a large group of retailers who give away new product to garner a large share of the market; they make it very difficult for the mass merchant to be competitive, and they make it much less interesting for him to be in the business.

Harold Okinow: In Phoenix, Arizona, a few months ago, a super retailer opened up and started advertising at a \$3.66 price. Shortly after that, one of the large department stores called up their rack jobber and told them to take their records back because they were going out of business. Why? Because they were jealous of their price image. They chose not to be in the business. As these give-away retailers spread throughout the United States we're going to see many of these mass merchandisers decide that they're going to put that 70 square feet they have in their record departments into anti-freeze or something else and the industry is going to suffer. It follows that a pricing policy that will enable the big mass merchant-

disers to be competitive in the market is very, very important.

Lieberman: What Harold omitted is the fact that the super retailers buy at the same price as the rack jobbers. The rack jobber supposedly gets a functional discount for performing a function—that function being getting records into the mass merchandiser who can't have a record department any other way but through a service distributor. So the rack jobber is paid for that function and that covers racks, the buyers or merchandiser, the salesman who visits the store, inventory control systems, and all the things that have to be done to keep that kind of a person in the business. It's expensive to keep the mass merchandiser in business but if the manufacturers want penetration they must pay the rack jobbers for performing their function. We know that our penetration is not so good right now—we get all excited about a gold album and that's what?—400,000 units or whatever it is—so losing outlets isn't going to help anyone; it's not going to improve penetration. For every mass merchant that drops out, there isn't going to be a retailer picking up that volume.

RW: Getting back to your own operation, do you find that department stores are cutting down on the size of their record departments? Are they able to pay their bills now?

Lieberman: The good solid mass merchants pay all their bills; at the same time, interest costs, while not quite as horribly high as they were nine months ago, are still plenty hefty. These merchants are very turn-conscious and very return-on-investment conscious and we are too. After all, we're really in business together: they provide the space, the lights, inventory investment and the personnel and we provide the racks and furnish them with merchandise and advertising and so forth.

RW: Is it possible that these department stores might again try to set up their own record departments?

Lieberman: I think that the costs of doing so are such, and especially when the sales base is only your own, that it makes this a fairly difficult thing to do. I think there's a climate among the manufacturers, although nothing has been done yet, to think about redefining the functional discount. The functional discount is really something the manufacturer pays the service distributor for doing work with the mass merchandiser on his behalf, and the self-service account which really doesn't perform that same function wouldn't be entitled to the same functional discount.

I think the amount of systems and effort it takes for a non-knowledgeable, non-record type account to do it themselves will offset the savings. That's why the rack jobber was born. And those same economics still hold true today.

RW: You mentioned in brief how harmful give-away pricing can be. Exactly why, from your standpoint, is this practice anathema to good business?

... a pricing policy that will enable
 “ the big mass merchandisers to be competitive is very, very important.”

Lieberman: I think we degrade our product in the eyes of the consumer and we create a glut situation at the other end as far as the slower moving product is concerned. It's like "Alice in Wonderland"—we've got it all turned around. We should be getting closer to full price with a hot product and generating enough dollars so that we can afford to mark down slow moving product in order to sell it off; that would be a great boon as far as returns are concerned.

But it's also a matter of value. There's not a concert you can go to by a top artist for, say, less than six dollars per ticket. I'm not saying that a record is a substitute for a concert because there's something about being there, the ambience, the excitement and so forth. But we're talking about one person, and more often it's two, and the ticket prices are six and seven dollars, or however high it can go, for a one time experience. Really, the value is there at \$6.98-7.98 for a permanent piece of entertainment.

(Continued on page 33)

I'd like to thank the artists who entertained
80,000 of my friends at my third annual Fourth of July
picnic at Liberty Hill, Texas:

Kris Kristofferson, Rita Coolidge,
The Pointer Sisters, David Allen Coe,
Charlie Daniels Band, Billy Swan, Alex Harvey,
Doug Sahm Quintet, Johnny Bush,
Donnie Fritts, Delbert McClinton, Milton Carroll,
Billy "C" Floyd Tillman, Paul English,
Mickey Raphael, Jody Payne, Bobby Nelson
and Bea Spears.

Willie Nelson



On Columbia Records

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Yetnikoff Lauds Change and Movement

Following is the text of the CBS Convention keynote address, delivered by Walter Yetnikoff, president of the CBS' Records Group:

■ TORONTO—Some of you know me fairly well and to a number of others I am virtually a stranger. My contact with a lot of you has only been a number of convention speeches in which I persistently pointed out that the International Division was the no. 1 overseas record company. However, I think there are many of you who know that most of the time I have spent with CBS Records has not been on the International side alone.

When I first joined the company in 1961, I traveled around the country handling the legal problems involved in moving a distribution system away from independents into the newly forming company branches. In that role, I met many of our field people for the first time, and through them received my on-the-spot practical education in the record business.

I suppose my appointment reflects what has occurred at CBS Records in recent times—change and movement. I don't have to tell you that we have passed through a period of tremendous change and we are not the same company we were a year ago. Many of us are in new jobs and have taken on new responsibilities.

Separate label heads have been established for Columbia and Epic/Custom with Bruce Lundvall and Ron Alexenburg taking full responsibility for the activities of their areas. Jack Craig, Paul Smith and Don Dempsey have moved up into new marketing and sales roles. Steve Popovich is running Epic a&r and Stan Monteiro has shifted to Columbia to fill Steve's old spot. Mickey Eichner has moved up to head Columbia a&r on the east coast.

International Dinner Opens CBS Convention

■ TORONTO — Richard Asher, president, CBS Records International, and Terence Lynd, vice president & general manager, Columbia Records of Canada, co-hosted a unique opening night party for the 1975 CBS Records Convention.

Party at Old Mill

The party, which was held on Tuesday night (22), took place at the Old Mill restaurant in the Humber Valley of Toronto, Ontario. An Old English theme was the mood-setting of the evening. More than 700 guests were escorted to the restaurant's gardens by hostesses in English costumes. In attendance were executives from CBS Records subsidiaries throughout the world, representatives from the Columbia/Epic field force, Canadian recording artists and convention guests.

Before, during and after the evening meal, entertainment was provided by a myriad of magicians, court jesters, fire eaters, jugglers, tumblers and other circus acts. In addition, an ESP practitioner, a strolling minstrel and a gypsy woman who read the foam on beer glasses were on hand to enliven the affair.

I mention this to highlight the fact that all these moves were made from within the record company. They demonstrate both the ability and growth capabilities of our executives and the confidence placed by CBS in the people within the record group.

I have left the international job with a great deal of peace of mind knowing that Dick Asher will be running the division. Dick, as you know, was both executive vice president of the International Division and was also in charge of our English company. In addition to leading that company to an incredible increase in sales and profits, Dick supervised the rearrangements of our U.K. company, so that not only did its sales and profits figures alter substantially, but its texture and feel are completely different from a few years ago. It is now the kind of company that has developed from scratch. Its own roster of outstanding British talent has accomplished things such as capturing over 25 percent of the U.K. singles charts at a given time, breaking Tammy Wynette's "Stand By Your Man" to number 1 on the English charts this spring, some 7 years after its initial release in the United States, and giving new life to the album careers of Andy Williams, Johnny Mathis, and Ray Connif.

Dick's successor also comes from within our family. Maurice Oberstein, who now runs the British company, is one of the most versatile and experienced men I have ever worked with.

Last year, both Irwin and Goddard spoke of the cooperation between the domestic and international divisions. Not only will this be continued, but it will be further amplified between Dick and Irwin, and I know that we will be seeing more David Essexes, Kokomos, Ian Hunters and other potential stars from abroad being made available to Columbia and Epic.

I have been talking about changes and people moving from within the CBS Records

family—moving up to fill more demanding posts. There is one man who has been an indispensable part of this change, but who did not move up from within the record family. Whether Irwin Segelstein adopted you or you adopted him, I'm not sure. However, one thing is clear—there is now no more dedicated record man than Irwin. Ever since the upheaval in our company of two years ago, he has been working successfully to restructure CBS Records, so that we would again become the strongest organization in our industry. It is impossible to catalogue all of Irwin's accomplishments over the past two difficult years.

Some of the restructuring I have already touched on. To those changes and accomplishments can be added the creation of a fifth region, which was called for by our field force; the creation of an a&r presence which was sorely missing on the west coast under the leadership of Don Ellis, Gregg Geller and their staffs, which have put us back into the ballgame within the music community in California, and the re-signing of Barbra Streisand, Paul Simon, Mac Davis, Bob Dylan, Chicago, and virtually every one of our superstars.

(Continued on page 34)

CBS Stars Shine at Convention

■ TORONTO—More than 18 major artists who record for the Columbia, Epic and CBS Custom Labels performed at the CBS Records 1975 Convention. Four gala banquet shows and one special country luncheon served as the venues for the live appearances by the CBS recording artists, many of whom were showcasing new material before the gathered CBS Records personnel.

Honor Lieberson At CBS Meet

■ TORONTO—Goddard Lieberson was honored by a special film presentation at the CBS Records' 1975 Convention. The film consisted of tributes by a number of his friends in and out of the company with whom he had been associated throughout his career. Lieberson managed to steal his own tribute by use of interpolated one-liners extracted from a series of Playback TV shows done in the mid-fifties.

Lieberson retired in May after 36 years with CBS Records, during which he played a major role in building the world's leading producer and manufacturer of recorded music. At the time of his retirement, he was president of the CBS/Records Group, and director and senior vice president of CBS Inc.

Lundvall, Alexenburg Appear on Film In CBS Convention Presentation

■ TORONTO — Discarding the usual formal speeches for a film parody on "CBS Reports," Bruce Lundvall, vice president and general manager, Columbia Records, and Ron Alexenburg, vice president and general manager, Epic and CBS Custom Labels, reviewed the successes of the past year and sketched plans for the future in a presentation at the CBS Records 1975 Convention.

In a question and answer format which dominated the film, both men praised last year's move to separate label heads, with Lundvall citing the resultant "far greater concentration" of efforts and Alexenburg the "diversification" afforded both labels and artists. The changes, too, suggested Lundvall, have given CBS Records "the strongest marketing team we've ever had and the number one marketing team in the industry."

New artist development was cited by both men as a key to success. Among the achievements in this area stressed by Alexenburg were Michael Murphey, Minnie Riperton, Billy Swan, Labelle, Dan Fogelberg and the Three De-

grees. He particularly praised the job done by the field staff, adding: "The same dedication that has worked for artists like Michael Murphey and Janis Ian has worked for our field staff."

On the Columbia side, Lundvall cited Journey and Kokomo as groups "breaking through right now" who will become major groups in the future. He indicated that Aerosmith was "very close to superstardom" on the basis of one gold album and two more sure to come their way by year's end; that Janis Ian, "probably our proudest example," would be a superstar by December 31; and that Earth, Wind & Fire had grown from limited sellers of albums prior to coming to Columbia to their present status of artists who exceed one million units with their efforts.

Looking to the future, Lundvall saw the paring down of the present Columbia artists roster and the signing of new talent on a selective basis as the challenge, with a goal of taking five new artists into the 150,000 to 200,000 unit range over the next year.

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Wednesday night's concert featured the diverse talents of Stephen Stills, Bill Withers, the Hollies and Michel Pagliaro and Les Rockers. Stills, who signed with Columbia Records recently, is currently represented by his debut album for the label, entitled "Stills." Withers, another major signing announced by Columbia in recent months, is currently working on his first record for the company, due for release in September. The Hollies have long been one of the steadiest groups, both commercially and aesthetically, on the Epic Records roster. Their latest album is entitled "Another Night." Michel Pagliaro & Les Rockers is a French-Canadian rock group recently added to the Columbia Records family. Pagliaro & Company are a major attraction in Canada and their first state-side album is scheduled for fall release by Columbia.

Thursday night's banquet/show was highlighted by performances by Harold Melvin & the Blue Notes, Jon Lucien, Kokomo and Michael Stanley. Philadelphia International recording group Harold Melvin & the Blue Notes recently garnered its third gold record for their most recent album, "To Be True." Jon Lucien performed many of the songs from his upcoming lp, "Song For My Lady," his first effort since joining the Columbia roster several months ago. British recording group Kokomo brought their unique sound to the convention, performing songs from their first Columbia album, entitled "Kokomo." The Michael Stanley Band, a new Epic recording group, also appeared, doing material from their recently released debut album, "You Break It . . . You

(Continued on page 44)

CBS Promo & Sales Awards Presented at '75 Convention

■ TORONTO — The Columbia, Epic and CBS Custom Labels honored members of their promotion and sales staffs during the CBS Records 1975 Convention. The awards were given to various field personnel for outstanding achievements over the past year and were announced by Stan Monteiro, vice president, national promotion, Columbia Records; Mel Phillips, associate director, national promotion, Epic and CBS Custom Labels; Richard Mack, director, r&b promotion, special markets, CBS Records; Paul Smith, vice president, sales and distribution, CBS Records; Jim Tyrrell, vice president, national sales and merchandising, Epic and CBS Custom Labels; and Don Dempsey, vice president, merchandising, Columbia Records.

Eleven major awards were bestowed over the course of the four day meetings at the Royal York Hotel in Toronto. They were as follows:

Columbia Regional Promotion Marketing Manager of the Year—Gordon Anderson, RPMM, mid-west region (Anderson is now based in the CBS Records New York office); Epic/Custom Regional Promotion Marketing Manager of the Year—Bud O'Shea, RPMM, western region; Special Markets Regional R&B Promotion Marketing Manager of the Year—Fred Ware, RPMM southeast region.

Columbia Local Promotion Manager of the Year—Stan Byrd, LPM, Dallas branch; Epic/Custom Local Promotion Manager of the Year—Rick Swig, LPM, San Francisco branch; Special Markets Local R&B Promotion Manager of the Year—Armand McKissick, LPM, Philadelphia branch.

Upcoming CBS LPs Previewed in Toronto

■ TORONTO — Upcoming albums on Columbia, Epic and CBS Custom Labels were premiered by a special multi-media presentation at the CBS Records 1975 Convention. The program was produced by Arnold Levine, vice president, advertising & sales promotion, CBS Records.

The presentation previewed all 60 album releases shipping within 90 days of the convention. Running in separate segments over three days, the preview used a mixture of film and slides in a visually varied multi-screen concept. The film and slides were alternated for rhythm, movement in balance, achieving what Levine believes was informative and successfully showcased the new albums.

CBS Records Distributor of the Year—New York branch; Columbia Sales Office of the Year—Detroit branch; Epic/Custom Sales Office of the Year—New York branch; Salesman of the Year—Milt Goldstein, New York branch.

The first annual Goddard Lieberman Award was also given to Lou Weinstein, who retired from his position at the CBS Records' New York branch after selling CBS Records for more than 43 years. A special film was shown in tribute to Weinstein, who is credited with selling more than 50,000,000 records. The film was previously shown at a luncheon

(Continued on page 44)

CBS Intl. Division Sees Expanded Role

■ TORONTO — CBS Records International Division played an expanded role at the CBS Records 1975 Convention in Toronto. The fact that the site of the meetings was in international territory, the first time the convention has been held outside the United States since 1972, plus the attendance of more than 200 delegates from six continents, the greatest number of CBS International personnel ever to be present at a CBS Records convention, helped to magnify the participation of the International Division.

(Continued on page 43)

Columbia, Epic/Custom Labels Hold Special Promotions Meetings

■ TORONTO — In addition to the annual awards ceremony and singles presentation made by the CBS Records promotion departments at the CBS Records 1975 Convention, the respective promotion forces of the Columbia and Epic/Custom Labels also held separate meetings to discuss past, present and future plans for the national promotion of the companies' product. The Columbia meeting was chaired by Stan Monteiro, vice president, national promotion, Columbia Records. The Epic/Custom Labels meeting was headed by Mel Phillips, associate director, national promotion, Epic and CBS Custom Labels.

In both meetings, the agenda covered such topics as the relation between promotion and merchandising, the development of regional programs in conjunction with merchandising and publicity, the citing of priorities among the current product on the Columbia, Epic and CBS Custom Labels, and the presentation by several of the regional

Segelstein Stresses Growth From Within

Following is the text of CBS Records president Irwin Segelstein's speech at the 1975 convention:

In each area, in each of our businesses, we are dedicated to leadership—to that special quality of leadership that CBS and its affiliates have come to represent in the U.S. and around the world.

As for our keynote speaker this morning—Walter Yentikoff. Not only does he bring to his new role, experience, decisiveness, dynamism and a remarkable intelligence, but no one I know is more personally committed to the continuing of our leadership in records worldwide.

This morning you heard two themes stated by Arthur Taylor and Walter Yentikoff—seemingly contradictory themes—change and continuity. But, it is these two elements acting together that have made us a company where growth is generated from within. Many of the changes have been enumerated already. Clearly at the management level Goddard Lieberman, after 36 years of the most distinguished service to CBS and the record industry, passed the baton with confidence because he felt his successors could carry on in the great tradition he helped establish.

Change—upward mobility—is the order of the day in the field force as well. Half of our branch managers are new in their markets or in their jobs. Many are products of our field training program.

There is change and advancement in all areas—regional directors, branch managers, movement to new cities, shifts from promotion to a&r, the restructuring of product management, label heads, the construction of our artists development network, music publishing, finance men moving to a tighter, reorganized a&r administration department, revitalization of our recording studio operation—all these and many more are testimony to CBS Records' ability to change for the better with the people we've got.

Nor are we finished. Starting next week, with the highest priority, I will be meeting with Jim Tyrrell, Paul Smith, Jack Craig,

Ron Alexenburg and Bryce Lundvall to restructure our country marketing procedure to better support our growing artist roster and the fine a&r efforts. Shortly after Labor Day, you will all be receiving that official memo to the organization with names, places and dates. Suffice it to say that we intend to be second to none in country music and in Nashville.

I don't believe it's necessary to dwell today on the economic obstacles we've had to overcome in the last year or two—particularly in the last six months. Costs in all phases of manufacturing, packaging and promotion are rising. Artists' royalties are spiraling. Raw materials price increases, inventory reduction, money crunch, concert business slump and an entire litany of recession/inflation-related horrors have been added to the old standbys such as restrictive play lists.

Some of these problems will diminish as things get better and others will remain with us, but CBS Records will prosper and grow in spite of the externals if we do the job in music, artists, marketing and merchandising, manufacturing and in man and woman power.

Our market research tells us that our sales profits by music category parallels almost exactly the music-buying profile of the consumer.

As a full-line record company devoted to the entire music spectrum—rock, country, r&b, MOR, classical, progressive and jazz—we have the know-how in a&r and marketing, and expertise to anticipate and capitalize on the ever-changing popular tastes in music. Not incidentally, it also has given us the advantage in achieving that all-important crossover.

The recent superstar re-signings and the new signing of established and potential stars have been discussed this morning. You can be certain that you will have the product to work. The mission we are giving to Bruce and Ron, Mickey Eichner, Steve Popovich, Don Ellis and the a&r staffs at Columbia and Epic is to come up with the bands and the solo artists who will break through in the all-important 50 percent of all buyers in the contemporary music area. It's not a well-kept industry secret that one of our competitors out-performs us in this crucial area. Well, you're on notice in a&r and marketing. We intend to overtake and surpass them and we intend to start now.

It's been said—and I suppose I've said it as often as the next guy—that there is no dominant musical trend in 1975—no Presley, no Beatles—to radically alter and expand the music scene and the record market with it. Well, that's not entirely so. One

(Continued on page 44)

Monteiro Honored At CBS Convention

■ TORONTO—Columbia Records VP of promotion Stan Monteiro was surprised at the CBS Convention Tuesday night (22) with a combination roast and party hosted by Epic general manager Ron Alexenburg, under whom he had served as Epic promo VP, prior to his present post.

Plaque

Monteiro received a plaque from Epic in recognition of 25 gold records he brought home for the division, and personal praise from past and present associates. Among those who spoke in honor of the occasion were CBS Records president Irwin Segelstein, Epic and CBS Custom Labels VP of sales Jim Tyrrell and Epic a&r VP Steve Popovich.

The Original 'Pictures'

By SPEIGHT JENKINS

■ NEW YORK—Musicologist Paul Lamm spent his life working on a variorum or original version of the works of Modest Mussorgsky. With Mussorgsky the work was incredibly difficult because almost all of his work had become well-known in versions orchestrated by other composers. Mussorgsky didn't have a Romantic idea of orchestrations, and his peers saw this as ineptitude.

The most famous non-Mussorgsky orchestrations are that of Nicolai Rimsky-Korsakov for *Boris Godunov* and Maurice Ravel for *Pictures at an Exhibition*. For the former, Mussorgsky orchestrated quite a bit but much was left undone. Even in Russia as the Bolshoi Opera has recently proved in New York, the Rimsky version of *Boris* is still performed. In the U.S. we have been finicky about it for a long time.

As early as 1953, Rudolf Bing asked Karel Rathaus to prepare a version of *Boris* from the Lamm originals, and though it was not

considered a very successful job it was used for a decade. Then in 1963 (when Georg Solti led the opera at the Met) the version prepared by Dmitri Shostakovich was used. Though some liked that very much, many did not consider it successful. Last season Thomas Schippers went back to Lamm and came up with a performing edition as close to Mussorgsky as anyone can get, and it had an enormous success. The barbarity and color of 1598 in Russia had never seemed so clear.

Piano Piece

For *Pictures* the whole scene has been different. Mussorgsky only wrote it as a piano piece which is still performed; it received at least three performances last season in New York on recital programs. In 1922, however, Ravel took the piano cycle inspired by pictures and drawings by the painter and architect Viktor Hartmann and made the familiar orchestration that anyone who has

(Continued on page 42)

CLASSICAL RETAIL REPORT

AUGUST 2, 1975
CLASSIC OF THE WEEK

DAPHNIS ET CHLOE
LORIN MAAZEL
THE CLEVELAND ORCHESTRA



RAVEL
DAPHNIS ET CHLOE
MAAZEL
London

BEST SELLERS OF THE WEEK

RAVEL: DAPHNIS ET CHLOE—Maazel—London
GOLDEN DANCE HITS OF 1600—DG

SAM GOODY/N.Y.

BACH: COMPLETE FLUTE SONATAS—Rampal—Odyssey
GLAZUNOV: RAYMONDA—Svetlanov—Angel
HANDEL: COMPLETE FLUTE SONATAS—Rampal—Odyssey
MASSENET: LA NAVARRAISE—Popp, Vanzo, Souza, De Almeida—Columbia
MUSSORGSKY: BORIS GODUNOV (HIGHLIGHTS)—Ghiaurov, Karajan—London
PROKOFIEV: WAR AND PEACE—Vishnevskaya, Bolshoi Opera—Columbia/Melodiya
RAVEL: DAPHNIS ET CHLOE—Maazel—London
RENATA SCOTTO SINGS OPERA ARIAS—Columbia
SIBELIUS: KALEVALA—Groves—Angel
IN MEMORIAM RICHARD TUCKER—Columbia

RECORD HUNTER/N.Y.

BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
CHOPIN: COMPLETE WALTZES—Simon—Fox
FAURE: PIANO QUARTET—Rubinstein, Guarneri—RCA
JOPLIN: EASY WINNERS—Perlman, Trevin—Angel
MOZART: DIE ZAUBERFLOETE—Lear, Wunderlich, Fischer-Dieskau, Boehm—DG
LUCIANO PAVAROTTI IN CONCERT—London
FROKOFIEV: COMPLETE WORKS—Martinon—Vox
RAVEL: PIANO CONCERTOS—De Larrocha—London
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
TOMITA: SNOWFLAKES ARE DANCING—RCA

RECORD & TAPE COLLECTORS/ BALTIMORE

TRIOS FOR FLUTE, CELLO & PIANO—N. Y. Camerata—Vox
GOLDEN DANCE HITS OF 1600—DG

GARCIA: REQUIEM—Columbia
MESSIAEN: VINGT REGARDS—Serkin—RCA
MOZART: SYMPHONIES NOS. 35, 40, SERENADE—Marriner—Philips
ORFF: DER MOND—Kegel—Philips
RAVEL: DAPHNIS ET CHLOE—Maazel—London
STIL: SAHDI—Columbia
WILSON: AKWAN—Columbia
KARAJAN CONDUCTS WAGNER, VOL. I—Angel

DISCOUNT RECORDS/ BOULDER, COLO.

BEETHOVEN: MISSA SOLEMNIS—Jochum—Philips
BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
DELIUS: VILLAGE ROMEO AND JULIET—Davies—Angel
HAYDN: QUARTETS—Tatrai Quartet—Hungaraphon
HAYDN: TRUMPET CONCERTO—Andre—DG (Archiv)
MESSIAEN: VINGT REGARDS—Serkin—RCA
MOZART: COSI FAN TUTTE—Caballe, Baker, Davis—Philips
TCHAIKOVSKY: SYMPHONY NO. 6—Rozhdestvensky—Angel/Melodiya
TOMITA: PICTURES AT AN EXHIBITION—RCA
WAGNER: DER RING DES NIBELUNGEN—Nilsson, Windgassen, Solti—London

TOWER RECORDS/SAN DIEGO

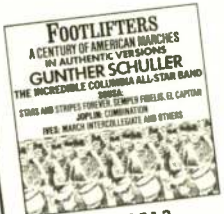
BACH: BRANDENBURG CONCERTOS—Rampal—RCA
BEETHOVEN: SYMPHONY NO. 9—Ozawa—Philips
GOLDEN DANCE HITS OF 1600—DG
DEBUSSY: COMPLETE ORCHESTRAL MUSIC, VOL. V—Martinon—Angel
DVORAK, TCHAIKOVSKY: SERENADES FOR STRINGS—Barenboim—Angel
HAYDN: STRING QUARTETS—Tokyo Quartet—DG
HEIFETZ COLLECTION, VOL. I-VI—RCA
LISZT: TONE POEMS—Solti—London
RAVEL: DAPHNIS ET CHLOE—Maazel—London
TOMITA: PICTURES AT AN EXHIBITION—RCA

5TH AVE. RECORD/SEATTLE

GOLDEN DANCE HITS OF 1600—DG
DEBUSSY: COMPLETE ORCHESTRAL WORKS, VOL. II—Martinon—Angel
FAURE: REQUIEM—Barenboim—Angel
MOSZKOWSKI VIOLIN CONCERTO—Treger—Louisville
MOZART: SIX PIANO CONCERTOS FROM 1784—Serkin, Schneider—RCA
ORFF: STREETSONG—BASF
RAVEL: DAPHNIS ET CHLOE—Maazel—London
SAINT-SAENS: SAMSON ET DALILA—Ludwig, King, Patane—RCA
VAUGHAN WILLIAMS: PASTORALE MUSIC—Boult—Angel
WAGNER: DER RING DES NIBELUNGEN—Nilsson, Windgassen, Solti—London

MASTERWORKS TWX... FROM COLUMBIA

JOINING "FOOTLIFTERS," THE SENSATIONAL COLUMBIA MASTERWORKS "RECORD OF THE MONTH" WILL BE AN EXCITING DISC BY JANET BAKER AND LEONARD BERNSTEIN; E. POWER BIGGS AND THE 4 ANTIPHONAL ORGANS AT FREIBURG, JOHN WILLIAMS PLAYING BACH AND THE "KING OF THE FLUTE," JEAN PIERRE RAMPAL IN "SUITE FOR FLUTE & JAZZ PIANO" ... SHIPPING AUGUST 11th.



XM 33513



M 33532



M 33514



M 33233



M2 33510



"When You're Young and In Love"

PB-10342

The new single from the Choice 4 album.
Written and produced by Van McCoy.



We've
got a heart
of soul

RCA
Records
and Tapes

APL1/APS1/APK1-0913



THE SINGLES CHART



TITLE, ARTIST, Label, Number, (Distributing Label)

TITLE	ARTIST	Label, Number, (Distributing Label)	WKS. ON CHART
1	3	ONE OF THESE NIGHTS EAGLES Asylum 45257	10
2	1	LISTEN TO WHAT THE MAN SAID WINGS/Capitol 4091	10
3	4	I'M NOT IN LOVE 10cc/Mercury 73678	12
4	10	JIVE TALKIN' BEE GEES /RSO 510 (Atlantic)	11
5	5	MIDNIGHT BLUE MELISSA MANCHESTER/Arista 0116	13
6	7	PLEASE MR. PLEASE OLIVIA NEWTON-JOHN/MCA 40418	9
7	9	WHY CAN'T WE BE FRIENDS WAR/United Artists XW 620 X	15
8	2	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M 1674	15
9	11	SOMEONE SAVED MY LIFE TONIGHT ELTON JOHN/ MCA 40421	5
10	12	THE WAY WE WERE/TRY TO REMEMBER GLADYS KNIGHT & THE PIPS/Buddah 463	14
11	14	DYNAMITE TONY CAMILLO'S BAZUKA/A&M 1666	14
12	8	THE HUSTLE VAN McCOY & THE SOUL CITY SYMPHONY/ Avco 5653	15
13	6	SWEARIN' TO GOD FRANKIE VALLI/Private Stock 021	11
14	17	RHINESTONE COWBOY GLEN CAMPBELL/Capitol 4095	10
15	18	HOW SWEET IT IS JAMES TAYLOR/Warner Bros. 8109	6
16	16	MORNIN' BEAUTIFUL TONY ORLANDO & DAWN/ Elektra 45260	7
17	19	THE ROCKFORD FILES MIKE POST/MGM 14772	11
18	25	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS/ Playboy 6024	7
19	13	MAGIC PILOT /EMI 3992 (Capitol)	18
20	27	FIGHT THE POWER—PART I ISLEY BROS./T-Neck ZS8 2256 (Col)	5
21	15	ROCKIN' CHAIR GWEN McCRAE/Cat 1996 (TK)	15
22	20	WILDFIRE MICHAEL MURPHEY/Epic 8 50054	20
23	33	GET DOWN TONIGHT KC & THE SUNSHINE BAND/TK 10009	7
24	24	DISCO QUEEN HOT CHOCOLATE/Big Tree 16038 (Atl)	11
25	34	AT SEVENTEEN JANIS IAN/Columbia 3 10154	6
26	38	COULD IT BE MAGIC BARRY MANILOW/Arista 0126	6
27	44	THIRD RATE ROMANCE AMAZING RHYTHM ACES/ ABC 12078	7
28	31	JUST A LITTLE BIT OF YOU MICHAEL JACKSON/Motown M 1349F	10
29	29	I'M ON FIRE DWIGHT TWILLEY BAND/Shelter 40380	13
30	32	SLIPPERY WHEN WET COMMODORES/Motown M 1338F	12
31	42	WASTED DAYS AND WASTED NIGHTS FREDDY FENDER/ ABC Dot DOA 17558	6
32	43	BLACK SUPERMAN—MUHAMMAD ALI JOHNNY WAKELIN & THE KINSHASA BAND/Pye 71012 (ATV)	14
33	41	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE/ Columbia 3 10172	4
34	39	HOLDIN' ON TO YESTERDAY AMBROSIA/20th Century 2207	7
35	37	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/ Epic 8 50103	11
36	46	'TIL THE WORLD ENDS THREE DOG NIGHT/ABC 12114	5
37	23	WHEN WILL I BE LOVED LINDA RONSTADT/Capitol 4050	17
38	45	HELP ME RHONDA JOHNNY RIVERS/Epic 8 50121	5
39	40	(SHU-DOO-PA-POO-POOP) LOVE BEING YOUR FOOL TRAVIS WAMMACK/Capricorn CPS 0239 (WB)	6
40	22	I'M NOT LISA JESSI COLTER/Capitol 4009	18
41	52	FAME DAVID BOWIE/RCA PB 10320	5
42	53	TUSH ZZ TOP /London 5N 220	3
43	48	HOPE THAT WE CAN BE TOGETHER SOON SHARON PAIGE AND HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. ZS8 3569 (Col)	6
44	51	THAT'S WHEN THE MUSIC TAKES ME NEIL SEDAKA/ Rocket 40426 (MCA)	5
45	47	SWEET EMOTION AEROSMITH/Columbia 3 10155	10
46	49	SATURDAY NIGHT SPECIAL LYNRYD SKYNYRD/MCA 40416	6
47	54	RENDEZVOUS HUDSON BROS./Rocket 40417 (MCA)	5
48	61	(I BELIEVE) THERE'S NOTHING STRONGER THAN OUR LOVE PAUL ANKA with ODIA COATES/United Artists XW 685Y	2
49	66	BALLROOM BLITZ SWEET/Capitol 4055	7



50	57	FEEL LIKE MAKIN' LOVE BAD COMPANY/Swan Song 70106 (Atlantic)	5
51	30	THANK GOD I'M A COUNTRY BOY JOHN DENVER/ RCA PB 10239	20
52	35	HEY YOU BACHMAN-TURNER OVERDRIVE/Mercury 73683	12
53	21	LOVE WON'T LET ME WAIT MAJOR HARRIS/Atlantic 3248	17
54	55	LOOK AT ME MOMENTS/Stang 5060 (All Platinum)	10
55	26	MISTY RAY STEVENS/Barnaby 614 (Chess/Janus)	17
56	36	TAKE ME IN YOUR ARMS (ROCK ME) DOOBIE BROTHERS/ Warner Bros. 8092	20
57	28	ONLY WOMEN ALICE COOPER/Atlantic 3254	18
58	67	GLASSHOUSE TEMPTATIONS /Gordy G 714F (Motown)	4
59	58	THE LAST FAREWELL ROGER WHITTAKER/RCA PB 50030	18
60	56	SISTER GOLDEN HAIR AMERICA/Warner Bros. 8086	16
61	76	HOW LONG (BETCHA GOT A CHICK ON THE SIDE) POINTER SISTERS/ABC Blue Thumb BTA 265	3
62	64	FOREVER CAME TODAY JACKSON 5/Motown M 1356F	5
63	50	SEXY MFSB/Phila. Intl. ZS8 35667 (Col)	8
64	73	DANCE WITH ME ORLEANS/Asylum 45261	3
65	70	SOONER OR LATER IMPRESSIONS/Curtom CMS 0103 (WB)	10
66	69	THE BIGGEST PARAKEETS IN TOWN JUD STRUNK/ Melodyland ME 6015 (Motown)	6
67	89	RUN JOEY RUN DAVID GEDDES/Big Tree 16044 (Atl)	2
68	77	SEND IN THE CLOWNS JUDY COLLINS/Elektra 45253	6
69	78	DREAM MERCHANT NEW BIRTH/Buddah 470	4
70	79	ROCKY AUSTIN ROBERTS/Private Stock 020	4
71	75	FEELINGS MORRIS ALBERT/RCA PB 10279	3
72	81	BLUEBIRD HELEN REDDY/Capitol 4108	2
73	82	I BELIEVE I'M GONNA LOVE YOU FRANK SINATRA/ Reprise 1335 (WB)	2
74	83	CAN'T GIVE YOU ANYTHING STYLISTICS/Avco 4656	2
75	84	DAISY JANE AMERICA/Warner Bros. 8118	2
76	59	CUT THE CAKE AWB/Atlantic 3261	17
77	65	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOA 17540	25
78	87	THE PROUD ONE OSMONDS/MGM 14791	2
79	60	RAG DOLL SAMMY JOHNS/GRC 2062	9
80	62	SNEAKIN' UP BEHIND YOU BRECKER BROTHERS/Arista 0122	9
81	63	SPIRIT OF THE BOOGIE/SUMMER MADNESS KOOL & THE GANG/Delire 1567 (PIP)	15
82	74	BAD LUCK (PT. I) HAROLD MELVIN AND THE BLUENOTES/ Phila. Intl. ZS8 3562 (Col)	18
83	88	BLUE SKY JOAN BAEZ/A&M 1703	4
84	71	SHINING STAR EARTH, WIND & FIRE/Columbia 3 10090	23
85	86	GOD BLESS OUR LOVE CHARLES BRIMMER/Chelsea 3017	4

CHARTMAKER OF THE WEEK

86	—	SOLITAIRE CARPENTERS A&M 1721	1
87	85	SOMETHIN' 'BOUT YOU BABY I LIKE TRINI LOPEZ/ Private Stock 024	2
88	—	IT ONLY TAKES A MINUTE TAVARES/Capitol 4111	1
89	—	GET THE CREAM OFF THE TOP EDDIE KENDRICKS/ Tamlia T 54260F (Motown)	1
90	96	ALVIN STONE (BIRTH & DEATH OF A GANGSTER) FANTASTIC FOUR/Westbound WT 5009 (20th Century)	3
91	93	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) GARY TOMS EMPIRE/PIP 6504	9
92	98	THE SEEKER DOLLY PARTON/RCA PB 10310	2
93	100	KEEP YOUR EYE ON THE SPARROW MERRY CLAYTON/ Ode 66110 (A&M)	2
94	94	FREE MAN SOUTH SHORE COMMISSION/Wand 1287 (Scepter)	3
95	99	ACTION SPEAKS LOUDER THAN WORDS CHOCOLATE MILK/ RCA PB 10290	2
96	—	OH ME, OH MY (DREAMS IN MY ARMS) AL GREEN/ Hi 5N 2288 (London)	1
97	—	SURE FEELS GOOD ELVIN BISHOP/Capricorn 0237 (WB)	5
98	—	LET ME MAKE LOVE TO YOU O'JAYS/Phila. Intl. ZS8 3573 (Col)	1
99	92	WOODEN HEART BOBBY VINTON/ABC 12100	5
100	—	DREAMING A DREAM CROWN HEIGHTS AFFAIR/Delite 1570 (PIP)	1



SALESMAKER OF THE WEEK



RED OCTOPUS
JEFFERSON STARSHIP
Grunt

TOP RETAIL SALES THIS WEEK

RED OCTOPUS—Jefferson Starship—Grunt
BASEMENT TAPES—Bob Dylan & The Band—Col
ONE OF THESE NIGHTS—Eagles—Asylum
AIN'T NO 'BOUT-A-DOUBT IT—Graham Central Station—WB

CAMELOT/NATIONAL

CAPTAIN FANTASTIC—Elton John—MCA
GORILLA—James Taylor—WB
GREATEST HITS—Tony Orlando & Dawn—Arista
HORIZON—Carpenters—A&M
LOVE WILL KEEP US TOGETHER—Captain & Tennille—A&M
ONE OF THESE NIGHTS—Eagles—Asylum
OUTLAWS—Arista
STILLS—Stephen Stills—Col
THIS TIME WE MEAN IT—R.E.O. Speedwagon—Epic
WHY CAN'T WE BE FRIENDS—War—UA

MUSICLAND/NATIONAL

AMBROSIA—20th Century
BARRY MANILOW I—Arista
BASEMENT TAPES—Bob Dylan & The Band—Col
GOOD VIBRATIONS—Beach Boys—Reprise
HEAD OVER HEELS—Poco—ABC
HEART OF HEARTS—Bobby Vinton—ABC
ONE SIZE FITS ALL—Frank Zappa & the Mothers of Invention—DiscReet
RED OCTOPUS—Jefferson Starship—Grunt
THIS TIME WE MEAN IT—R.E.O. Speedwagon—Epic
TONIGHT'S THE NIGHT—Neil Young—Reprise

RECORD BAR/NATIONAL

AMBROSIA—20th Century
CAPTAIN FANTASTIC—Elton John—MCA
FREE BEER—Southwind
GORILLA—James Taylor—WB
GREATEST HITS—Cat Stevens—A&M
ONE OF THESE NIGHTS—Eagles—Asylum
OUTLAWS—Arista
RED OCTOPUS—Jefferson Starship—Grunt
RIDE A ROCK HORSE—Roger Daltrey—MCA
STEPPIN'—Pointer Sisters—ABC Blue Thumb

KING KAROL/NEW YORK

BASEMENT TAPES—Bob Dylan & The Band—Col
CAPTAIN FANTASTIC—Elton John—MCA
GORILLA—James Taylor—WB
GREATEST HITS—Cat Stevens—A&M
JUDITH—Judy Collins—Elektra
NATTY DREAD—Wailers—Island
NON-STOP—B.T. Express—Roadshow
ONE OF THESE NIGHTS—Eagles—Asylum
RED OCTOPUS—Jefferson Starship—Grunt
VENUS & MARS—Wings—Capitol

TWO GUYS/EAST COAST

BASEMENT TAPES—Bob Dylan & The Band—Col
CAPTAIN FANTASTIC—Elton John—MCA
GREATEST HITS—Cat Stevens—A&M
GREATEST HITS—Tony Orlando & Dawn—Arista
LOVE WILL KEEP US TOGETHER—Captain & Tennille—A&M
ONE OF THESE NIGHTS—Eagles—Asylum
PICTURES AT AN EXHIBITION—Tomita—RCA
RED OCTOPUS—Jefferson Starship—Grunt
STILLS—Stephen Stills—Col
VENUS & MARS—Wings—Capitol

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

CAPTAIN FANTASTIC—Elton John—MCA
CHICAGO THEME—Hubert Laws—CTI
GREATEST HITS—Cat Stevens—A&M
MOVING VIOLATIONS—Jackson Five—Motown
ONE OF THESE NIGHTS—Eagles—Asylum
RED OCTOPUS—Jefferson Starship—Grunt
THE HEAT IS ON—Isley Brothers—T-Neck
THE ORIGINAL SOUNDTRACK—10cc—Mercury
VENUS & MARS—Wings—Capitol
WHAT A DIFF'RENCE A DAY MAKES—Esther Phillips—Kudu

DISCOUNT RECORDS/ CAMBRIDGE, MASS.

BASEMENT TAPES—Bob Dylan & The Band—Col
CLOSEUP—Frankie Valli—Private Stock
DIAMONDS & RUST—Joan Baez—A&M
HORIZON—Carpenters—A&M
KC & THE SUNSHINE BAND—TK
NON-STOP—B.T. Express—Roadshow
ONE OF THESE NIGHTS—Eagles—Asylum
RED OCTOPUS—Jefferson Starship—Grunt
TALE SPINNIN'—Weather Report—Col
THE HEAT IS ON—Isley Brothers—T-Neck

CUTLER'S/NEW HAVEN

BASEMENT TAPES—Bob Dylan & The Band—Col
CLOSEUP—Frankie Valli—Private Stock
DISCOTHEQUE—Herbie Mann—Atlantic
EXPANSIONS—Lionie Liston Smith—Flying Dutchman
FLEETWOOD MAC—Reprise
METAMORPHOSIS—Rolling Stones—Abkco
MISTER MAGIC—Grover Washington Jr.—Kudu
AIN'T NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
RIDE A ROCK HORSE—Roger Daltrey—MCA
TONIGHT'S THE NIGHT—Neil Young—Reprise

GARY'S/RICHMOND

BLIND BABY—New Birth—Buddah
CAPTAIN FANTASTIC—Elton John—MCA
HEAD OVER HEELS—Poco—ABC
LOVE WILL KEEP US TOGETHER—Captain & Tennille—A&M
NO WAY TO TREAT A LADY—Helen Reddy—Capitol
ONE OF THESE NIGHTS—Eagles—Asylum
ONE SIZE FITS ALL—Frank Zappa & the Mothers of Invention—DiscReet
RED OCTOPUS—Jefferson Starship—Grunt
STILLS—Stephen Stills—Col
VENUS & MARS—Wings—Capitol

FOR THE RECORD/BALTIMORE

AIN'T NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
ADVENTURES IN PARADISE—Minnie Riperton—Epic
BASEMENT TAPES—Bob Dylan—Col
BERSERKLEY CHART BUSTERS, VOL. I—Berserkley

CHOCOLATE CHIP—Isaac Hayes—ABC
IN THE CITY—Tavares—Capitol
MIND TRANSPLANT—Alphonse Mouzon—Blue Note
ONE OF THESE NIGHTS—Eagles—Asylum
RED OCTOPUS—Jefferson Starship—Grunt
STEPPIN'—Pointer Sisters—ABC Blue Thumb

WAXIE MAXIE/WASH., D.C.

AIN'T NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
BASEMENT TAPES—Bob Dylan & The Band—Col
COME GET TO THIS—Nancy Wilson—Capitol
IT'S MY PLEASURE—Billy Preston—A&M
MAIN COURSE—Bee Gees—RSO
NO WAY TO TREAT A LADY—Helen Reddy—Capitol
NON-STOP—B.T. Express—Roadshow
RED OCTOPUS—Jefferson Starship—Grunt
STEPPIN'—Pointer Sisters—ABC Blue Thumb
THE WAY WE WERE—Willis Jackson—Atlantic

NATL. RECORD MART/MIDWEST

AIN'T NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
BASEMENT TAPES—Bob Dylan & The Band—Col
CUT THE CAKE—Average White Band—Atlantic
GOOD VIBRATION—Beach Boys—Reprise
GREATEST HITS—Cat Stevens—A&M
HEART OF HEARTS—Bobby Vinton—ABC
ONE OF THESE NIGHTS—Eagles—Asylum
RED OCTOPUS—Jefferson Starship—Grunt
RIDE A ROCK HORSE—Roger Daltrey—MCA
STILLS—Stephen Stills—Col

RECORD REVOLUTION/ CLEVELAND

AIN'T NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
BASEMENT TAPES—Bob Dylan & The Band—Col
CUNNING STUNTS—Caravan—Janus
DREAM WEAVER—Gary Wright—WB
FLEETWOOD MAC—Reprise
ONE OF THESE NIGHTS—Eagles—Asylum
OUTLAWS—Arista
RIDE A ROCK HORSE—Roger Daltrey—MCA
RED OCTOPUS—Jefferson Starship—Grunt
TAKING OFF—David Sanborn—WB

POPLAR TUNES/MEMPHIS

AIN'T NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
BASEMENT TAPES—Bob Dylan & The Band—Col
DREAM WEAVER—Gary Wright—WB
FLEETWOOD MAC—Reprise
FORCE IT—UFO—Chrysalis
RETURN TO FANTASY—Uriah Heep—WB
RIDE A ROCK HORSE—Roger Daltrey—MCA
THIS TIME WE MEAN IT—R.E.O. Speedwagon—Epic
TROOPER—MCA
VERY BEST OF POCO—Epic

SPEC'S/FLORIDA

CHASE THE CLOUDS AWAY—Chuck Mangione—A&M
IMAGES—Michel Legrand & Phil Woods—RCA
KC & THE SUNSHINE BAND—TK
MAIN COURSE—Bee Gees—RSO
ONCE I LOVED—Esther Satterfield—Sagoma

ONE SIZE FITS ALL—Frank Zappa & the Mothers of Invention—DiscReet
RED OCTOPUS—Jefferson Starship—Grunt
STILL CAUGHT UP—Millie Jackson—Spring
STORM AT SUNUP—Gino Vanelli—A&M
WHAT A DIFF'RENCE A DAY MAKES—Esther Phillips—Kudu

MUSHROOM/NEW ORLEANS

AIN'T NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
BASEMENT TAPES—Bob Dylan & The Band—Col
CUT THE CAKE—Average White Band—Atlantic
FLEETWOOD MAC—Reprise
GREATEST HITS—Cat Stevens—A&M
ONE OF THESE NIGHTS—Eagles—Asylum
ONE SIZE FITS ALL—Frank Zappa & the Mothers of Invention—DiscReet
RED OCTOPUS—Jefferson Starship—Grunt
STORM AT SUNUP—Gino Vanelli—A&M
WHY CAN'T WE BE FRIENDS—War—UA

ROSE DISCOUNT/CHICAGO

BASEMENT TAPES—Bob Dylan & The Band—Col
GREATEST HITS—Cat Stevens—A&M
HORIZON—Carpenters—A&M
LOVE WILL KEEP US TOGETHER—Captain & Tennille—A&M
MADE IN THE SHADE—Rolling Stones—Rolling Stones
NASHVILLE—ABC (Soundtrack)
NO WAY TO TREAT A LADY—Helen Reddy—Capitol
STILLS—Stephen Stills—Col
THE HEAT IS ON—Isley Brothers—T-Neck
VENUS & MARS—Wings—Capitol

WHEREHOUSE/CALIFORNIA

COME GET TO THIS—Nancy Wilson—Capitol
DESOLATION BOULEVARD—Sweet—Capitol
FEELINGS—Morris Albert—RCA
FORCE IT—UFO—Chrysalis
HIT MAN—Eddie Kendricks—Tamla
HORIZON—Carpenters—A&M
MADE IN THE SHADE—Rolling Stones—Rolling Stones
NON-STOP—B.T. Express—Roadshow
STORM AT SUNUP—Gino Vanelli—A&M
THIS TIME WE MEAN IT—R.E.O. Speedwagon—Epic

LICORICE PIZZA/LOS ANGELES

BASEMENT TAPES—Bob Dylan & The Band—Col
GORILLA—James Taylor—WB
GREATEST HITS—Cat Stevens—A&M
ONE SIZE FITS ALL—Frank Zappa & the Mothers of Invention—DiscReet
OUTLAWS—Arista
RED OCTOPUS—Jefferson Starship—Grunt
STILLS—Stephen Stills—Col
THE HEAT IS ON—Isley Brothers—T-Neck
TONIGHT'S THE NIGHT—Neil Young—Reprise
WHY CAN'T WE BE FRIENDS—War—UA

TOWER/LOS ANGELES

A CHORUS LINE—Col
AIN'T NO 'BOUT-A-DOUBT IT—Graham Central Station—WB
FLEETWOOD MAC—Reprise
HEAD OVER HEELS—Poco—ABC
IT'S MY PLEASURE—Billy Preston—A&M
NON-STOP—B.T. Express—Roadshow
OUTLAWS—Arista
RIDE A ROCK HORSE—Roger Daltrey—MCA
STORM AT SUNUP—Gino Vanelli—A&M
WHAT A DIFF'RENCE A DAY MAKES—Esther Phillips—Kudu

14



THE ALBUM CHART

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

TITLE, ARTIST, Label, Number (Distributing Label)

AUG. 2 JULY 26

1 **2** THE HEAT IS ON
 ISLEY BROTHERS
 T-Neck PZ 33536 (Col)



WKS. ON CHART

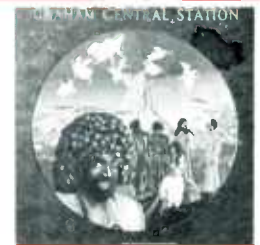
7 F

2	1	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039	6	F
3	3	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN/MCA 2142	9	F
4	6	CUT THE CAKE AVERAGE WHITE BAND/Atlantic SD 18140	6	F
5	5	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 3405	7	E
6	8	WHY CAN'T WE BE FRIENDS WAR/United Artists UA LA 441F	5	F
7	4	VENUS AND MARS WINGS/Capitol SMAS 11419	8	F
8	7	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE/ Columbia PC 33280	21	F
9	9	MADE IN THE SHADE ROLLING STONES/Rolling Stones COC 79102 (Atlantic)	7	F
10	19	RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)	3	F
11	12	GORILLA JAMES TAYLOR/Warner Bros. BS 2866	10	F
12	14	STILLS STEPHEN STILLS/Columbia PC 33575	5	F
13	30	GREATEST HITS CAT STEVENS/A&M SP 4519	4	F
14	13	HORIZON CARPENTERS/A&M SP 4530	6	F
15	11	FOUR WHEEL DRIVE BACHMAN-TURNER OVERDRIVE/ Mercury SRM1 1027	10	F
16	10	METAMORPHOSIS ROLLING STONES/Abkco ANA 1 (London)	7	F
17	15	MISTER MAGIC GROVER WASHINGTON JR./Kudu 20S1 (Motown)	19	F
18	17	STAMPEDE DOOBIE BROTHERS/Warner Bros. BS 2835	12	F
19	18	HEARTS AMERICA/Warner Bros. BS 2852	17	F
20	22	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33471	14	F
21	24	FANDANGO ZZ TOP/London PS 656	12	F
22	21	SURVIVAL O'JAYS/Phila. Intl. KZ 33150 (Col)	15	E
23	20	DIAMONDS AND RUST JOAN BAEZ/A&M SP 4527	11	F
24	45	THE BASEMENT TAPES BOB DYLAN & THE BAND/ Columbia C2 33682	2	H
25	16	CHOCOLATE CHIP ISAAC HAYES/ABC ABCD 874	7	F
26	23	TOMMY SOUNDTRACK/Polydor PD 9502	19	H
27	25	A SONG FOR YOU TEMPTATIONS/Gordy G6 969S1 (Motown)	26	F
28	38	BETWEEN THE LINES JANIS IAN/Columbia PC 33394	9	F
29	29	GREATEST HITS ELTON JOHN/MCA 2128	37	F
30	32	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 2133	24	F
31	37	THE ORIGINAL SOUNDTRACK 10cc/Mercury SRM 1 1029	8	F
32	28	WELCOME TO MY NIGHTMARE ALICE COOPER/Atlantic SD 18130	20	F
33	26	DISCO BABY VAN McCOY & THE SOUL CITY SYMPHONY/ Avco AV 69006	12	F
34	42	GREATEST HITS TONY ORLANDO & DAWN/Arista 4045	3	F
35	27	TWO LANE HIGHWAY PURE PRAIRIE LEAGUE/ RCA APL1 0933	9	F
36	36	CHICAGO VIII/Columbia PC 33100	17	F
37	33	HEART LIKE A WHEEL LINDA RONSTADT/Capitol ST 11358	35	F
38	34	BLIND BABY NEW BIRTH/Buddah 5636	10	F
39	31	UNIVERSAL LOVE MFSB/Phila. Intl. KZ 33158 (Col)	7	F
40	39	TALE SPINNIN' WEATHER REPORT/Columbia PC 33417	10	F
41	52	ONE SIZE FITS ALL FRANK ZAPPA & THE MOTHERS OF INVENTION/DiscReef DS 2216 (WB)	3	F
42	51	TONIGHT'S THE NIGHT NEIL YOUNG/Reprise MS 2221 (WB)	4	F
43	43	BLUE SKY, NIGHT THUNDER MICHAEL MURPHEY/Epic KE 33290	20	E
44	41	PHYSICAL GRAFFITI LED ZEPPELIN/Swan Song SS 2200 (Atlantic)	21	I
45	50	STEPPIN' POINTER SISTERS/ABC Blue Thumb BTSD 6071	8	F
46	46	CAUGHT IN THE ACT COMMODORES/Motown M6 820S1	10	F
47	40	SPIRIT OF AMERICA BEACH BOYS/Capitol SVBB 11384	14	F
48	48	STRAIGHT SHOOTER BAD COMPANY/Swan Song SS 8413 (Atlantic)	16	F
49	35	ADVENTURES IN PARADISE MINNIE RIPERTON/Epic PE 33454	10	F
50	58	HEAD OVER HEELS POCO/ABC ABCD 890	4	F
51	44	SOAP OPERA KINKS/RCA LPL1 5081	12	F

52	49	MY WAY MAJOR HARRIS/Atlantic SD 18119	12	F
53	47	TROUBLE IN PARADISE SOUTHER, HILLMAN, FURAY BAND/ Asylum 7E 1036	8	F
54	53	PLAYING POSSUM CARLY SIMON/Elektra 7E 1033	14	F
55	61	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/ Epic PE 33455	4	F
56	60	MOVING VIOLATION JACKSON 5/Motown M6 829S1	6	F
57	56	JUDITH JUDY COLLINS/Elektra 7E 1032	17	F
58	54	A QUIET STORM SMOKEY ROBINSON/Tamla T6 337S1 (Motown)	13	F
59	57	I'LL PLAY FOR YOU SEALS & CROFTS/Warner Bros. 2848	18	F
60	62	TO BE TRUE HAROLD MELVIN & THE BLUENOTES Featuring THEODORE PENDERGRASS/Phila. Intl. KZ 33148 (Col)	20	E
61	59	EXPANSIONS LONNIE LISTON SMITH/Flying Dutchman BOL1 0934 (RCA)	12	F
62	55	PICTURES AT AN EXHIBITION TOMITA/RCA ARL1 0838	13	F
63	73	MELISSA MELISSA MANCHESTER/Arista 4031	10	F
64	74	MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)	5	F
65	68	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	30	F
66	69	SNEAKIN' SALLY THROUGH THE ALLEY ROBERT PALMER/ Island ILPS 9294	7	F
67	75	THE CHICAGO THEME HUBERT LAWS/CTI 6058S1 (Motown)	4	F
68	72	BURNIN' THING MAC DAVIS/Columbia PC 33551	3	F
69	64	SPARTACUS TRIUMVIRAT/Capitol ST 11382	7	F
70	82	NATTY DREAD BOB MARLEY & THE WAILERS/Island ILPS 9281	3	F
71	71	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 1163 (Capitol)	89	F
72	70	NUTHIN' FANCY LYNRYD SKYNYRD/MCA 2137	17	F
73	80	THE HIT MAN EDDIE KENDRICKS/Tamla T6 338S1 (Motown)	3	F
74	63	WALT DISNEY'S MICKEY MOUSE CLUB MOUSEKEDANCE AND OTHER MOUSEKETEER FAVORITES Featuring The MIKE CURB CONGREGATION & VARIOUS ARTISTS/ Disneyland 1362	14	X
75	77	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOSD 2020	12	F
76	86	NO WAY TO TREAT A LADY HELEN REDDY/Capitol ST 11418	2	F
77	88	DREAMING MY DREAMS WAYLON JENNINGS/RCA APL1 1062	2	F
78	78	BLOW BY BLOW JEFF BECK/Epic PE 33409	16	F

CHARTMAKER OF THE WEEK

79 — NO 'BOUT-A-DOUBT IT
 GRAHAM CENTRAL STATION
 Warner Bros. BS 2876



80	81	CHOCOLATE CITY PARLIAMENT/Casablanca NBLP 7014	13	F
81	66	COMING DOWN YOUR WAY THREE DOG NIGHT/ ABC ABCD 888	7	F
82	65	THE LAST FAREWELL ROGER WHITTAKER/RCA APL1 0855	11	F
83	119	OUTLAWS/Arista 4042	1	F
84	—	FLEETWOOD MAC/Reprise MS 2225 (WB)	1	F
85	85	COLD ON THE SHOULDER GORDON LIGHTFOOT/Reprise MS 2006 (WB)	23	F
86	112	GOOD VIBRATIONS BEACH BOYS/Reprise MS 2223 (WB)	1	F
87	96	YOUNG AMERICANS DAVID BOWIE/RCA APL1 0998	20	F
88	—	RIDE A ROCK HORSE ROGER DALTRY/MCA 2147	1	F
89	137	THIS TIME WE MEAN IT R.E.O. SPEEDWAGON/Epic PE 33338	1	F
90	91	STRANGE UNIVERSE MAHOGANY RUSH/20th Century T 482	3	F
91	79	JASMINE NIGHTDREAMS EDGAR WINTER/Blue Sky PZ 33483 (Col)	5	F
92	92	JOHN DENVER'S GREATEST HITS/RCA CPL1 0374	86	F
93	87	PHOEBE SNOW/Shelter 2109 (MCA)	40	F
94	—	NON-STOP B.T. EXPRESS/Roadshow RS 41001 (Scepter)	1	F
95	83	TODAY ELVIS PRESLEY/RCA APL1 1039	7	F
96	84	THE MANHATTAN TRANSFER/Atlantic SD 18133	10	F
97	93	AN EVENING WITH JOHN DENVER/RCA CPL 0764	22	J
98	76	STEPPING INTO TOMORROW DONALD BYRD/Blue Note BN LA 386G (UA)	17	F
99	67	PHONE CALL FROM GOD JERRY JORDAN/MCA 473	9	F
100	97	BACK HOME AGAIN JOHN DENVER/RCA APL1 0548	54	F

SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD: Personal Pick:** "For The Love Of You" — Isley Brothers (T-Neck). On this cut, extracted from their latest, hot selling lp, Ronnie Isley's performance is superb. This slow and melodic ditty should be their next single.

DEDE'S DITTIES TO WATCH: "Party Music" — Pat Lundy (Vigor-UPT);

"Why Play Games" — Bobby Taylor (Playboy-UPT);

"Eighteen With A Bullet" — Pete Wingfield (Island-SLO).

DISCO POTENTIALS: "Moving On" — Dynamic Soul Machine (Respect); "Love Power" — Willie Hutch (Motown).

WUSS-AM (Atlantic City) has gone through managerial changes in the last few weeks. Champe Haggins, who was the PD, is no longer in that position — in fact he is no longer at the station. Hy Litt, who was general manager, is no longer holding down that post and is no longer on the air. The owners of the station, ABCD Corporation, had a cutback due to economic reasons, and also felt that the station needed a newer and more refreshing sound, aimed toward the community. Changes in personnel are as follows: Jimmy Byrd, new general manager, is on the air from 6-10 a.m.; Kingsley Smith, new program and music director, 10-3 p.m.; John R., 3-8 p.m.; Warren Only, 8-12 midnight; Ansel Vee, midnight-6 a.m., along with Ron King as weekend announcer. Byrd also has a need for a jock to hold down summer shifts; please send tapes and resumes to him.

American Bandstand, according to the television network, cannot play Eddie Kendricks' "Get The Cream Off The Top" and the Temptations' "Glasshouse." All this is due to the lyrical content of both tunes. However, ABC Radio is still playing both.

Damon Harris, former member of the Temptations, is now a free agent. He received his release from Motown Records a couple of weeks ago.

The forthcoming NATRA Convention will convene August 13-16 at the Baltimore Hilton. We have many suggestions for the annual meeting. This being an election year, we feel that the candidates platform will be togetherness. The talents of Gamble/Huff and others should be looked at for everything they hold. This year we feel that during the course of either the awards dinner or one of the meetings, we, as record people, should show our support for them and the other individuals. Your support will make our industry one of respect and pride.

Flying Dutchman Re-Signs Smith



Flying Dutchman keyboard artist Lonnie Liston Smith, whose album with the Cosmic Echoes, "Expansions," is distributed by RCA Records, has signed a new, three-year contract with Bob Thiele's Flying Dutchman label. Shown here, at the signing ceremony surrounding Smith are (from left): his manager, Joe Fontana; RCA Records manager, press & information, Elliot Horne; Thiele; and Mel Ilberman, RCA Records division vice president, commercial operations.

FORE Honors McCoy



Avco recording artist Van McCoy was honored on July 14 at the 4th Annual Disco Party sponsored by FORE (Fraternity of Recording Executives). Avco presented McCoy with a gold record for a million sales of his hit single, "The Hustle," and FORE presented him a plaque for outstanding achievement in the music business. Channel 5 covered the event for its late-night news program and live entertainment was provided by the Finishing Touch, Trance and Blue Mystic. FORE is a non-profit corporation headed by Jim Tyrrell, vice president of CBS Records, and it sponsors monthly seminars and numerous workshops throughout New York City covering nearly every phase of the music business. The Fraternity also awards an annual scholarship to an outstanding high school graduate at its Pace Scholarship Awards Dinner. Shown above are, from left: McCoy, displaying the FORE plaque, and Tyrrell.

Memphis Music Week Sponsored by LOVE

■ **MEMPHIS** — LOVE, International, a Memphis-based organization, is sponsoring a week of activities, August 24-29, 1975. The week is being proclaimed by the city as "LOVE, International Salutes Musicians of Memphis Week."

Activities are planned for each day during the week. The grand finale will be "Let's Roast A Great Musician," at the Clear-pool Beverly Room and the honoree is Gene "Bowlegs" Miller.

Dick St. Nicklaus Signs with Buddah

■ **NEW YORK** — Dick St. Nicklaus, a 25-year old singer-song-writer-producer, has been signed to Buddah Records, announced Art Kass, president of the label. The artist's debut disc, "Hanky Panky Man," will be released within the next two weeks.

St. Nicklaus, who goes on a tour of the northwest August 15, wrote the material with Lamont Dozier and MacKinley Jackson. It was produced by Lamont Dozier for Summit Productions.

R&B PICKS OF THE WEEK

SINGLE **MINNIE RIPERTON**, "INSIDE MY LOVE" (DickieBird, BMI/Jobete Music, ASCAP). Venture into the soft sound of a talent blessed with a spine-tingling voice. "Inside My Love" relays this artist's personal message of love. Cut taken from her recent lp, "Adventure In Paradise," is, in itself, total paradise. "Beauty is as beauty does" is the definitive reaction once you hear these lyrics and this voice. Listen to Minnie Riperton as she takes you inside her world. Epic 8-50128.

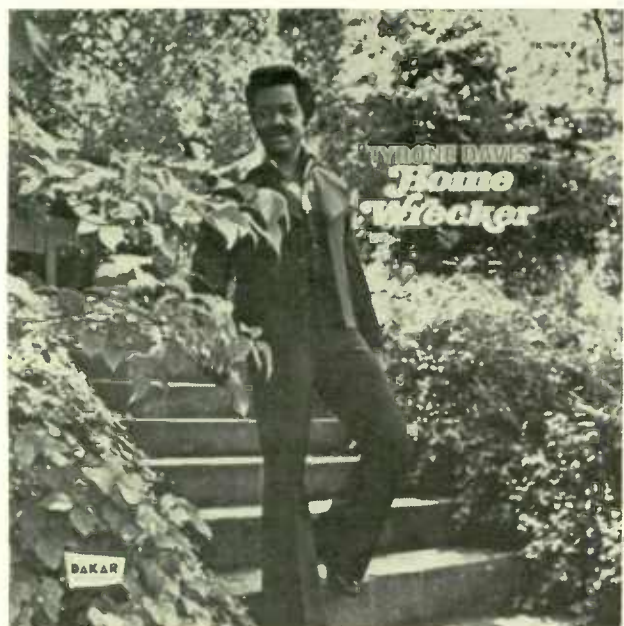
SLEEPER **WATER AND POWER**, "MR. WEATHER-MAN" (Spiral Music, BMI). The powerful talents of Harvey Fuqua are coupled with the compelling new sound of this group and the combination should garner much chart action. After a brief hiatus, Fuqua has returned with the sound that makes this particular single stand out. Saxophone, in particular, stands out on this tune. Single marks the debut of Fuqua's new production company, Honey. Fuqua's artistry proves itself — this group is destined to be hot. Fantasy F-749.

ALBUM **ESTHER PHILLIPS w/BECK**, "WHAT A DIFF'RENCE A DAY MAKES." Ms. Phillips' haunting voice will turn some heads. Though bound to evoke memories of the late Dinah Washington's version, the title cut nevertheless allows Ms. Phillips to assert her own very unique vocal presence. Other cuts excellent for programming: "I Can Stand A Little Rain," "Turn Around, Look At Me," and "You're Coming Home." Esther Phillips has returned with an excellent album. Kudu KU-23 (Motown).



4

FROM BRUNSWICK & DAKAR



Also Available on Tape from Brunswick & Dakar



THE R&B SINGLES CHART

AUGUST 2, 1975

AUG.	JULY	
1	26	
1	1	FIGHT THE POWER—PART I ISLEY BROS.— T-Neck ZS8 2256 (Col)
2	5	GET DOWN TONIGHT KC & THE SUNSHINE BAND—TK 10009
3	7	HOPE THAT WE CAN BE TOGETHER SOON SHARON PAIGE and HAROLD MELVIN & THE BLUENOTES—Phila. Intl. ZS8 3569 (Col)
4	4	SOONER OR LATER IMPRESSIONS—Curton CMS 0103 (WB)
5	2	THE HUSTLE VAN MCCOY & THE SOUL CITY SYMPHONY— Avco 4653
6	6	FREE MAN SOUTH SHORE COMMISSION—Wand 11287 (Scepter)
7	3	ROCKIN' CHAIR GWEN McCRAE—Cat 1996 (TK)
8	8	LOVE WON'T LET ME WAIT MAJOR HARRIS—Atlantic 3248
9	9	SEXY MSFB—Phila. Intl. ZS8 3567 (Col)
10	14	THREE STEPS FROM TRUE LOVE REFLECTIONS—Capitol 4078
11	13	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) GARY TOMS EMPIRE—PIP 6504
12	11	SLIPPERY WHEN WET COMMODORES—Motown M 133BF
13	10	JUST A LITTLE BIT OF YOU MICHAEL JACKSON—Motown 1349F
14	16	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE—Columbia 3 19172
15	17	SNEAKIN' UP BEHIND YOU BRECKER BROTHERS— Arista 0122
16	19	FOREVER CAME TODAY JACKSON 5—Motown M1356F
17	25	YOUR LOVE GRAHAM CENTRAL STATION— Warner Bros. WBS B105
18	22	DREAMING A DREAM CROWN HEIGHTS AFFAIR— Delite 1570 (PIP)
19	20	ACTION SPEAKS LOUDER THAN WORDS CHOCOLATE MILK—RCA PB 10290
20	12	DO IT IN THE NAME OF LOVE BEN E. KING—Atlantic 3274
21	23	OH ME, OH MY (DREAMS IN MY ARMS) AL GREEN—Hi 5N 2288 (London)
22	27	MAKE ME FEEL LIKE A WOMAN JACKIE MOORE—Keyvette 5122 (TK)
23	28	DREAM MERCHANT NEW BIRTH—Buddah 470
24	33	GET THE CREAM OFF THE TOP EDDIE KENDRICKS—Tamlia T 54260F (Motown)
25	15	LOOK AT ME (I'M IN LOVE) MOMENTS—Strang 5060 (All Platinum)
26	31	THE PHONE'S BEEN JUMPING ALL DAY JEANNIE REYNOLDS—Casablanca 834
27	35	HUSTLE I I I (DEAD ON IT) JAMES BROWN—Polydor 142B
28	34	GLASSHOUSE TEMPTATIONS—Gordy G7144F (Motown)
29	18	I'LL DO FOR YOU ANYTHING YOU WANT ME TO BARRY WHITE—20th Century TC 220B
30	21	CHOCOLATE CITY PARLIAMENT—Casablanca 831
31	38	I COULD DANCE ALL NIGHT ARCHIE BELL & THE DRELLS— TSOP X58 4767 (Col)
32	24	THE WAY WE WERE/TRY TO REMEMBER GLADYS KNIGHT & THE PIPS—Buddah 463
33	26	GIVE THE PEOPLE WHAT THEY WANT O'JAYS—Phila. Intl. ZS8 3565 (Col)
34	29	CUT THE CAKE/PERSON TO PERSON AWB—Atlantic 3261
35	37	SWEARIN' TO GOD FRANKIE VALLI—Private Stock 021
36	44	CAN'T GIVE YOU ANYTHING (BUT MY LOVE) STYLISTICS—Avco 4656
37	30	SPIRIT OF THE BOOGIE/SUMMER MADNESS KOOL & THE GANG—Delite 1567 (PIP)
38	46	HOW LONG (BETCHA GOT A CHICK ON THE SIDE) POINTER SISTERS—ABC Blue Thumb BTA 265
39	42	FOOT STOMPIN' MUSIC BOHANNON—Dakar 4544 (Brunswick)
40	41	GOD BLESS OUR LOVE CHARLES BRIMMER— Chelsea 3017
41	47	POTENTIAL JIMMY CASTOR BUNCH— Atlantic 3270

42	32	PLEASE PARDON ME (YOU REMIND ME OF A FRIEND) RUFUS Featuring CHAKA KHAN—ABC 12099
43	50	DO IT ANY WAY YOU WANNA PEOPLES CHOICE—TSOP ZS8 47691 (Col)
44	53	CHASING RAINBOWS BLUE MAGIC—Atco 7031
45	48	THE ENTERTAINER (IF THEY COULD ONLY SEE ME NOW) J.R. BAILEY—Midland Intl. MB 10305 (RCA)
46	49	YOU'RE EVERYTHING I NEED MAJOR LANCE—Osiris 001
47	54	HARMOUR LOVE SYRETA—Motown 1353
48	52	I DON'T WANT TO BE A LONE RANGER JOHNNY GUITAR WATSON—Fantasy 739
49	61	IT ONLY TAKES A MINUTE TAVARES—Capitol 4111
50	59	THIS WILL BE NATALIE COLE—Capitol 4099
51	57	YOLANDA BOBBY BLAND—ABC 12105
52	58	EIGHTEEN WITH A BULLET PETE WINGFIELD—Island 026
53	55	LIFE AND DEATH IN G & A LOVE CHILDS AFRO CUBAN BLUES BAND—Roulette 7172
54	51	I ONLY FEEL THIS WAY WHEN I'M WITH YOU JIMMY BRISCOE & THE LITTLE BEAVERS—Pi Kappa 604
55	63	KEEP YOUR EYE ON THE SPARROW MERRY CLAYTON—Ode 66110 (A&M)
56	64	DYNAMITE TONY CAMILLO'S BAZUKA— A&M 1666
57	66	LET ME MAKE LOVE TO YOU O'JAYS—Phila. Intl. ZS8 3573 (Col)
58	60	IT'S ALL OVER NOW BOBBY WOMACK—United Artists XW 674
59	65	SATISFY MY WOMAN CALVIN ARNOLD—IX Chains NCS 7009 (Mainstream)
60	62	JUST YOU AND ME TAMIKO JONES—Arista 0134
61	67	LET ME LAY MY FUNK ON YOU POISON—Roulette 7174
62	68	FLYING HIGH BLACKBYRDS—Fantasy 747
63	—	GAMES PEOPLE PLAY SPINNERS—Atlantic 3284
64	—	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS—Playboy 6024
65	70	HE'S MY MAN SUPREMES—Motown M 1358F
66	69	ONE THING ON MY MIND PERSUASIONS—A&M 169B
67	—	GIMME SOME (PART ONE) JIMMY "BO" HORNE— Alston 3714 (TK)
68	71	A WOMAN NEEDS TO BE LOVED TYRONE DAVIS—Dakar 4545 (Brunswick)
69	72	LOVE IS MISSING FROM OUR LIVES DELLS & THE DRAMATICS—Cadet 5710 (Chess/Janus)
70	—	ALVIN STONE (THE BIRTH OF DEATH OF A GANGSTER) FANTASTIC FOUR—Westbound WT 5009 (20th Century)
71	—	OOOLA LA BETTY WRIGHT—Alston 3715 (TK)
72	73	(BABY) DON'T LET IT MESS YOUR MIND DONNY GERRARD—Rocket 40405 (MCA)
73	74	IF YOU WANT A LOVE AFFAIR JESSE JAMES—20th Century TC 2201
74	75	HUSTLE WIT EVERY MUSCLE KAY GEES—Gang 1325 (PIP)
75	—	TRY ME TONIGHT JOHNNIE TAYLOR—Stax 0241

Disco File (Continued from page 16)

music business question and a hard one to answer. First, discotheque music has been around for several years now but it's only in the past year that it's taken on some sort of identity and been treated as a separate genre of music. When producers began to hook into the resurgence of discotheques and consciously apply themselves to the new style of dance music they were nurturing, that style became more defined and, unfortunately, more predictable. So, to some extent, what started out as an underground phenomenon has been commercialized into a fad whose very popularity may kill it before long. But disco music is not hula hoops and it still remains a highly varied and largely unpredictable style—just look at the range of material and treatment represented in the Disco File Top 20. Any trend that can encompass Hubert Laws' "Chicago Theme," "Chinese Kung Fu," "Forever Came Today," Esther Phillips' "What a Difference a Day Makes" and B.T. Express' new "Peace Pipe" is broad and rich enough to keep from turning stagnant and rigid in the near future. Meaning the fad may pass, discotheques may fade as a prominent social phenomenon, but the music will remain because it's too strong not to.

New items on the lists this week: The Dynamic Superiors' "Face the Music," a sharp, cutting, change-of-pace production by Nick Ashford and Valerie Simpson (who also wrote the song), which Paul Casella put on his Top 10 from the Monastery in the first week out. The only complaint, also voiced by Phil Gill from Watu Wazuri, is that, at 3:08, the song's not long enough. Also recommended from the Dynamic Superiors' new album (on Motown): "Deception" and a strong message song that's worth a try called "Nobody's Gonna Change Me" . . . Merry Clayton's comeback record, "Keep Your Eye on the Sparrow," an uneven but powerful production by Gene McDaniels (Ode) is on Casella's list as well because he reports both he and his crowd are totally knocked out by it. . . . Walter Gibbons, who plays at the popular new private club in New York, Galaxy 21, admits that "2 Pigs and a Hog" from the "Cooley High Original Soundtrack" (Motown) is very short (1:46) but he says he uses two copies back-to-back and they love it. The cut is essentially some very hard percussion, particularly striking because of the lack of any other instrumentation until the very end. Also on the soundtrack album: "Baby Love," "You Beat Me to the Punch," "Fingertips," "Ooo Baby Baby" and other Motown classics . . . If Bob Gordon from Club Casablanca had his way, he'd list the whole Silver Convention album ("Save Me" on Midland International) but I insisted he choose two cuts. His choice: "Fly, Robin, Fly," which is shaping up as the favorite, and "I Like It." Gordon is also playing Sundays at 12 West . . . Paul Christy, who reports this week for the first time from the new L'Esprit in Detroit, is also the program director at W4-FM in that city.

Best news I heard all week: David Ruffin is back in the recording studio—this time in New York with Van McCoy producing the sessions for Motown. Should be a winning combination.

Off-the-Wall Dept.: United Artists has issued several albums of original motion picture scores—not, apparently, the actual soundtracks, but recently-recorded versions of the actual scores—and among them is Max Steiner's score for "King Kong," which turns out to be quite extraordinary. Listen in particular to "Jungle Dance/Anne Is Offered to Kong," the music that accompanied that terrific scene of the Americans' first cautious observation of the natives and their ritual dance. There's a steady drumbeat through most of the track and a pounding, driving mood is created by the orchestra. It certainly couldn't be played just anywhere in the evening, but I suspect that, placed carefully, "Jungle Dance" could upset or at least amuse some of the ready-for-anything crowds.

Recommended, but not for all tastes: Sunny Gale's "I Wanna Know" (on the special Disco-Soul label, available only to DJs right now, through RCA), an involving, invigorating production and arrangement by Vince Montana, MFSB's vibes player, also the arranger on Black Ivory's great "What Goes Around (Comes Around)." "I Wanna Know" is 5:58 and available on a regular 7-inch single but at 33 1/3 speed; on the other side is a version of Third Time Around's "Soon Everything's Gonna Be Alright" by Schatz. And try "Who Loves You" by the Four Seasons (Warner Bros./Curb) released as a single with a production by Bob Gaudio full of surprising touches, though perhaps a few too many changes for many dance floors. See what you think.

RECORD WORLD THE JAZZ LP CHART

AUGUST 2, 1975

1. **MISTER MAGIC**
GROVER WASHINGTON JR.—Kudu
KU 2051 (Motown)
2. **EXPANSIONS**
LONNIE LISTON SMITH—Flying
Dutchman BDL 1 0934 (RCA)
3. **CHICAGO THEME**
HUBERT LAWS—CTI 6058S1 (Motown)
4. **SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33195
5. **TALE SPINNIN'**
WEATHER REPORT—Columbia PC 33417
6. **DISCOTHEQUE**
HERBIE MANN—Atlantic SD 1670
7. **SHABAZZ**
BILLY COBHAM—Atlantic SD 18139
8. **TWO**
BOB JAMES—CTI 6051S1 (Motown)
9. **THE BRECKER BROTHERS**
Arista 4037
10. **NO MYSTERY**
RETURN TO FOREVER Featuring CHICK
COREA—Polydor PD 6512
11. **IN THE POCKET**
STANLEY TURRENTINE—Fantasy F 9478
12. **A TEAR TO A SMILE**
ROY AYERS UBIQUITY—Polydor
PD 6046
13. **JOE BECK**
Kudu 2151 (Motown)
14. **LIQUID LOVE**
FREDDIE HUBBARD—Columbia PC 33556
15. **LEVEL ONE**
THE ELEVENTH HOUSE Featuring LARRY
CORYELL—Arista 4052
16. **THE AURA WILL PREVAIL**
GEORGE DUKE—MPS/BASF MC 25613
17. **NATIVE DANCER**
WAYNE SHORTER—Columbia PC 33418
18. **UNIVERSAL LOVE**
MFSB—Phila. Intl. KZ 33158 (Col)
19. **STEPPING INTO TOMORROW**
DONALD BYRD—Blue Note BN LA 3695 G
(UA)
20. **CHASE THE CLOUDS AWAY**
CHUCK MANGIONE—A&M SP 4518
21. **SURVIVAL OF THE FITTEST**
HEADHUNTERS—Arista 4038
22. **UPCHURCH/TENNYSON**
PHIL UPCHURCH & TENNYSON
STEVENS—Kudu 2251 (Motown)
23. **CHAPTER 4: ALIVE IN NEW YORK**
GATO BARBIERI—Impulse ASD 9303
(ABC)
24. **COUNT BASIE JAM**
COUNT BASIE—Pablo 2310 718 (RCA)
25. **STEPPIN'**
POINTER SISTERS—ABC Blue Thumb
BTSD 602
26. **ATLANTIS**
McCOY TYNER—Milestone M 55002
(Fantasy)
27. **POLAR AC**
FREDDIE HUBBARD—CTI 6065 (Motown)
28. **TOM CAT**
TOM SCOTT & THE L.A. EXPRESS—
Ode SP 77029 (A&M)
29. **FUSION III**
MICHAL URBANIAK—Columbia PC 33542
30. **SOLID**
MANDRILL—United Artists LA 408G
31. **I NEED SOME MONEY**
EDDIE HARRIS—Atlantic SD 1169
32. **KOKOMO**
Columbia PC 33442
33. **UPON THE WINGS OF MUSIC**
JEAN-LUC PONTY—Atlantic SD 18138
34. **TIMELESS**
JOHN ABERCROMBIE—ECM 1407
(Polydor)
35. **THE BOYS DOIN' IT**
HUGH MASAKELA—Casablanca NBLP 7017
36. **FLYING START**
BLACKBYRDS—Fantasy F 9472
37. **FEEL**
GEORGE DUKE—MPS/BASF MC 25355
38. **SATURDAY NIGHT SPECIAL**
NORMAN CONNORS—Buddah 5643
39. **RESTFUL MIND**
LARRY CORYELL—Vanguard 79352
40. **WHAT A DIFF'RENCE A DAY MAKES**
ESTHER PHILLIPS w/BECK—Kudu
KU 2351 (Motown)

RECORD WORLD AUGUST 2, 1975

Dialogue (Continued from page 18)

What we should do, and what would also be great in the eyes of the consumer, is go with variable pricing on the items that are older and have had their sales run—sell them at the lower price.

RW: One of the topics discussed at the Retailers Convention was the price of singles. Do you think the price should be rolled back to less than a dollar on singles?

Lieberman: The prices have to be rolled back to where the buyer gets the single for a dollar including tax. We must be able to price our singles so that the store can sell them for \$.92 to \$.94 cents, figuring the highest tax that there might be in the country, and still bring it in under one dollar at retail. What happens, I think, is that we lose the multiple sales. The real hot item still sells but it's the second purchase the customer makes that's going by the boards. Where they were going to buy three, two are being purchased; where they were going to buy two, one is being purchased. You're breaking that dollar barrier. In the singles business, radio is the key for promotion and is really the only salesman for the first purchase of that record, when the customer takes it home and plays it for his friends and they decide to go out and buy the record. On some of the new product—on some of the new artists being broken—I think the lack of multiple sales is hurting them. We've done some tests on our accounts which were willing to work on a smaller margin on singles, and with them we brought the price down to one dollar and found that sales increased considerably.

RW: What about introducing albums by new artists at lower prices and then, as their popularity rises, increasing the price of their albums?

Okinow: Absolutely—manufacturers should do that. But after their popularity rises, they are almost forced to raise prices because the artists negotiate new deals.

Lieberman: Right now, Columbia is about the only one really doing that with any consistency, but we think it's the right way to go. We know one thing, for example, that country product at \$6.98 has been a problem. Hit country product with a big single on it—sure you'll sell it. The country buyer is a very faithful buyer, very artist-loyal, and you know there just aren't the dollars there to buy at those prices. Columbia is right on the money in keeping their country line a dollar below.

RW: As it stands, do you hesitate to go with product by new artists?

Lieberman: No, because I think that anyone who is really knowledgeable in our business knows that the life's blood of our business is the new artist. We've got to satisfy the public's appetite for new artists, because with the constant exposure that an artist gets when he has a hit it's hard for him or her to sustain material and difficult to sustain the customer's interest in the tenth, fifteenth or twentieth album. What's new is the name of the game and our organization is thoroughly committed to exposing new artists because that's part of our obligation to the industry and to ourselves—to help create tomorrow's hits.

Okinow: Don't forget that we have a very limited ability when it comes to promotion of new artists. If product by a new artist is accompanied by the proper support from the label, then we go along and do all we can.

Lieberman: Obviously the record shop is the area where more of that new act-breaking is done because that's where the customer comes in and asks for the new artist. Retailers have the facilities for doing this; they are music stores and they perform this very important function. But we partake too. If a promotional campaign generates some initial response at the record shop level that indicates some potential, and the manufacturer involved indicates he'd like to go further in getting exposure, we certainly back it up by putting that product in our locations.

RW: You were at the Retailers Convention and you heard the discussion on merchandising. What changes do you feel need to be made in this area?

Lieberman: Mainly what we'd like to see is a different approach to advertising—using advertising more creatively. The manufacturers create a demand in the marketplace for the product and a lot of money they're spending now is stroke money—keep the account happy, keep their name before the public and therefore it's a stroke to us because it's our account. We have to keep them happy. I think if that money were actually spent more creatively, creating some customer demand . . . let's face it—when we run an ad for account X, the loyal customer of account Y doesn't go running over to X; he goes into Y store and sees that he has the same thing. So really, wherever records are sold, the approach to creating demand for new products is one that doesn't even make sense.

(Continued on page 40)

RECORD WORLD THE R&B LP CHART

AUGUST 2, 1975

1. **THE HEAT IS ON**
ISLEY BROTHERS—T-Neck PZ 33536 (Col)
2. **SURVIVAL**
O'JAYS—Phila. Intl. KZ 33150 (Col)
3. **THAT'S THE WAY OF THE WORLD**
EARTH, WIND & FIRE—Columbia
PC 33280
4. **CHOCOLATE CHIP**
ISAAC HAYES—ABC ABCD 874
5. **TO BE TRUE**
THEODORE PENDERGRASS—Phila. Intl.
KZ 33148 (Col)
6. **MISTER MAGIC**
GROVER WASHINGTON JR.—Kudu
KU 2051 (Motown)
7. **CUT THE CAKE**
AVERAGE WHITE BAND—Atlantic
SD 18140
8. **WHY CAN'T WE BE FRIENDS?**
WAR—United Artists LA 441 G
9. **DISCO BABY**
VAN McCOY & THE SOUL CITY
SYMPHONY—Avco AV 69006
10. **A SONG FOR YOU**
TEMPTATIONS—Gordy G6 969S1 (Motown)
11. **THE HIT MAN**
EDDIE KENDRICKS—Tamla T6 33851
(Motown)
12. **GET DOWN**
JOE SIMON—Spring SPR 6706 (Polydor)
13. **MOVING VIOLATION**
JACKSON 5—Motown M6 829S1
14. **BLIND BABY**
NEW BIRTH—Buddah BDS 5636
15. **AMERICA TODAY**
CURTIS MAYFIELD—Curton 5001 (WB)
16. **STEPPIN'**
POINTER SISTERS—ABC Blue Thumb
BTSD 602
17. **INSIDES OUT**
BOHANNON—Dakar BK 6916 (Brunswick)
18. **LET'S TAKE IT TO THE STAGE**
FUNKADELIC—20th Century/Westbound
W 215
19. **FIRST IMPRESSIONS**
IMPRESSIONS—Curton CU 5003 (WB)
20. **RENAISSANCE**
RAY CHARLES—Crossover CR 9005
21. **UNIVERSAL LOVE**
MFSB—Phila. Intl. KZ 33158 (Col)
22. **BIRTH AND DEATH OF A GANGSTER**
FANTASTIC FOUR—20th Century/
Westbound W 201
23. **COME GET TO THIS**
NANCY WILSON—Capitol ST 11386
24. **CAUGHT IN THE ACT**
COMMODORES—Motown M6 820S1
25. **KC & THE SUNSHINE BAND**
TK 603
26. **BACK TO EARTH**
RARE EARTH—Rare Earth R6 548S1
(Motown)
27. **THE CHICAGO THEME**
HUBERT LAWS—CTI 6058S1 (Motown)
28. **LOOK AT ME**
MOMENTS—Stang 1026 (All Platinum)
29. **ODE TO MY LADY**
WILLIE HUTCH—Motown M6 838S1
30. **AIN'T NO 'BOUT-A-DOUBT IT**
GRAHAM CENTRAL STATION—Warner
Bros. BS 2876
31. **STILL CAUGHT UP**
MILLIE JACKSON—Spring SPR 6708
(Polydor)
32. **NON-STOP**
B.T. EXPRESS—Roadshow RS 41001
(Scepter)
33. **THE BOYS DOIN' IT**
HUGH MASAKELA—Casablanca NBLP
7017
34. **WHAT A DIFF'RENCE A DAY MAKES**
ESTHER PHILLIPS w/BECK—Kudu
KU 2351 (Motown)
35. **A QUIET STORM**
SMOKEY ROBINSON—Tamla T6 337S1
(Motown)
36. **THANK YOU BABY**
STYLISTICS—Avco AV 69008
37. **ROLLING DOWN A MOUNTAIN SIDE**
MAIN INGREDIENT—RCA APL1 0644
38. **ADVENTURES IN PARADISE**
MINNIE RIPERTON—Epic PE 33454
39. **CHOCOLATE CITY**
PARLIAMENT—Casablanca NBLP 7014
40. **HALF A LOVE**
CHI-LITES—Brunswick 754204

Who In The World:

Freddy Fender & the Tex-Mex Explosion

■ ABC/Dot recording artist Freddy Fender isn't spending much of July back home in Corpus Christi. In addition to "live" appearances in such locales as the Cleveland, Ohio, Coliseum (July 12), Los Angeles, Palomino Club (18), Peoria, Illinois "Heart of Illinois" Fair (19), Hollywood Bowl (20) and the Lexington, Kentucky, Bluegrass Fair (21), the crossover country crooner is currently making his mark in the television medium.

So far this month, Fender has taped a segment of "That Good Old Nashville Music" (July 8), the Mike Douglas Show (9), a spot for the Democratic National Telethon (9), "American Bandstand" (13) and "Night Dreams" (14). On the 16th, he made his fourth appearance in three months on the Dinah Shore Show and, on the 29th he will tape a Dean Martin special to air September 6. Finally, the Tex-Mex performer is set to guest on the pilot episode of "Latin Beat," taping at the beginning of August.

All this activity, of course, comes from the number one (pop and country) single "Before the Next Teardrop Falls," which Fender originally cut for Huey Meaux' Crazy Cajun label and was subsequently purchased by ABC/Dot.

Fender's album of the same name also took off on the charts and, on the strength of his second single, "Wasted Days and Wasted Nights," shows no signs of falling. But though this national success is new to Fender, he's hardly an overnight discovery.

Born Baldemar G. Huerta in the south Texas valley border town of San Benito, Fender picked up his stage name in the late fifties as a name that would help his music sell better with "Gringos." He can remember sitting on the street corner facing Pancho Galvan's grocery store, plunking at his three-string guitar. It didn't have a back on it, but it sure sounded pretty good to the young boy and the crowd of little kids listening. Music kept a lot of them happy, even when it was hard for their mama to put beans on the table.

When he was 16, Fender dropped out of high school and joined the Marines for three years. He got to see California, Japan and Okinawa; but mainly, he says, "I got my point of view from the time I spent in the brig. It seemed that I just couldn't adjust myself to such a disciplined way of life. I always liked to play the guitar in the barracks and to drink, so much so that sometimes

I forgot where or who I was."

The late fifties found Fender back in San Benito, playing beer joints, Chicano dances and starting a singing career. He even began recording some all-Spanish Chicano records, and by 1958 these were doing well in Texas and Mexico. Next he turned to some Tex-Mex rockabilly music for recordings, and cut "Holy One" and "Wasted Days and Wasted Nights" in 1959. Then in 1960 he cut "Crazy, Crazy, Baby." Everything went beautifully until May, Friday the 13th, 1960. Fender was busted for "grass" in Baton Rouge, Louisiana. "I'm not bitter," he says, "but if friends ask I still say that the three years I had to spend in Angola State prison was a long time for a little mistake."

Time in prison was hard, but music made it better. Every Saturday and Sunday Fender would play on the "walk" for fellow convicts. He even recorded an album of Chicano songs on a portable tape recorder at the prison. In July, 1963 he headed for home from prison on a Trailways bus, but soon came back to Louisiana, singing at Papa Joe's on Bourbon

Street in New Orleans until 1968.

By 1969 Fender was back in the "valley," playing again with a Chicano orchestra and learning new trades. He was beginning to feel that "maybe I was getting too old and should go ahead and hang up my gloves. So I went to work as a mechanic and played music on weekends, getting \$1.60 an hour and \$28 a night picking so that I didn't starve to death." By 1974 he was living in Corpus Christi, Texas and a friend told him about Huey Meaux, a recording producer from Houston who had produced some big hits on B. J. Thomas, Joe Berry and his good friend Doug Sahm. He accepted his material and they started recording. It was in one of these sessions that Fender cut his "Before the Next Teardrop Falls."

Right now, he and Meaux are cutting their second album for ABC/Dot at Sugar Hill Recording Studios in Houston. It's tentatively titled "Are You Ready For Freddy?" and displays Fender's versatility in material ranging from Cajun tunes through bluesy South Louisiana songs to the unique Spanish/English style Freddy popularized in his first lp.

Yetnikoff's Keynote Speech

To sum up, everyone in this room owes Irwin a tremendous debt of gratitude and I look forward to working with him closely in the years to come.

I have been talking about changes in our company. There are also, obviously, great changes that have taken place in our industry. A short time ago we believed that the record industry was recession-proof, immune to the economic problems facing the rest of the world. We assumed there would always be plenty of dollars to satisfy the public taste for music. But, look what's happened!

All of you know how difficult it has been on the street lately. A number 1 single frequently does not go gold these days. One of our toughest competitors recently admitted dismissing about 50 employees. Reports are circulated that a half dozen other companies are cutting staffs on both coasts.

But we are organized to take advantage of the situation, not to fall victim to it.

This can only be done, however, if we admit that this company cannot rest on its past laurels. We are the biggest, we are the best. However, the industry looks at us and asks, "But, what have you done lately?"

OK. What have we done lately?

I have heard it said that we have been living off the past. That for the last 2 years we haven't signed any important new artists. Then what about Janis Ian, Bill Withers, Labelle, Phoebe Snow, Minnie Riperton, Johnny Rivers, Stephen Stills, Michael Murphey, Jon Lucien, Journey, the Michael Stanley Band, David Essex, Kokomo, the Jackson Family—and I'm out of breath.

And what about those artists signed a few years ago, but who have only recently become superstars because of your efforts. What about Earth, Wind & Fire, the resurgence of Dan Fogelberg, Ramsey Lewis, Aerosmith, Herbie Hancock, the Isley Brothers on T-Neck, Billy Swan on Monument and the incredible roster of Philadelphia International, the O'Jays, MFSB, the Three Degrees, Harold Melvin/Sharon Paige and

the Blue Notes, and Billy Paul and I'm sure I've left some out—I'm out of breath again.

Despite all these recent accomplishments, we still can't rely on our past reputation. This is a time when the work of everyone in this company must count. At the halfway point this year, we have 17 gold records, but you and I know that we are not the industry leader in those terms.

You're going to be called again and again to stretch and come up with the same sort of superb job you have just done on Janis Ian, clearly cutting across the grain and breaking a quality artist with what is really not a formula top 40 song; or breaking a Minnie Riperton on the third single off an album; and your management and a&r staff are going to be called on again and again, not only to find the brand new artists who belong with this company, but to sign the established superstars who also belong with us.

We must take an aggressive stance and we're going to do it dynamically, with style and with integrity. We have the tools for it and I know we have the guts for it. Our recent signing of the Jackson Family, Stephen Stills and Phoebe Snow are indicative of our current posture and future direction.

It couldn't be put better than the answer recently given by the Jackson's at their press conference. Asked why they signed with Epic Records, they replied, "Because everything is possible at CBS." They're right. Everything is possible, but only if we make it so.

It's possible for us to take Neil Diamond's first two Columbia albums to focus all our energies and, despite competitive releases, to sell almost five million copies around the world.

It's possible when we're all pushing together to put MFSB on literally every published chart in the world.

It's possible for our factories, which we often take too much for granted, to operate at such a high degree of efficiency that our customer return because of faulty rec-

Newton & Silver Spur Sign with RCA

■ NEW YORK — Juice Newton and Silver Spur have signed an exclusive recording contract with RCA Records. Their first album for RCA, "Juice Newton and Silver Spur," will be released in August.

Material

Produced by Bones Howe, the group consists of Juice Newton, Otha Young and Tom Kealey. The group writes most of its material, with Young writing eight of the 10 songs on the new album and Kealey writing the two others.

Bay City Rollers

(Continued from page 6)

cal terms are being unfair: "The musicians can't even hear themselves on stage!" He further suggests that comparisons to Lennon and McCartney are premature in that the Rollers have not had time to develop their real writing talents.

Determination and enthusiasm are the keys for the moment. There is a 230,000 member Bay City Rollers fan club and 15 full-time workers answer what Paton and Perkins estimate to be more than 30,000 letters a day. It's as though there is but one more plateau: the United States.

(Continued from page 20)

ords is somewhere in the neighborhood of one half of one percent.

It's possible with a concentrated drive by our various marketing elements, with particular assistance from the special markets department, to have become the no. 1 company in black music, or drama close to it.

It's possible, when all our gears are meshing, to have the no. 1 and no. 2 albums on all three trade charts for an entire month, as we did in May of this year, and to couple that with the no. 1 single on all the trade charts.

The acts I am referring to, of course, are Earth, Wind & Fire and Chicago. Everything is possible.

It is my pleasure to announce a new association with the man who produced the entire Chicago catalogue and other hits too numerous to mention, James William Guercio. Jimmy has started his own Caribou label which will be distributed by the CBS Custom Labels. He will be working at Caribou with the kind of exciting artists that he has been connected with throughout his career as one of the world's most talented and respected producers.

As you heard last night, we have concluded a product arrangement with Maurice White, the driving, creative force of Earth, Wind & Fire. In addition to continuing his leadership role with the group, Maurice will be producing other artists for the Columbia label. Not only is Maurice White one of the most creative musical men around today, but also one of the nicest and warmest human beings.

I would like to end with this closing thought: we have been through many hardships and changes. Now the possibilities for further success are limitless.

No one has any quick schemes to offer to convert these possibilities into reality. Things are going in the right direction. We will not be complacent. Our job is to create the future and our combined energies must and will be channelled behind tomorrow.

CLUB REVIEW

Amazing Rhythm Aces Delight Nashville Fans

■ NASHVILLE — They may have a "Third Rate Romance," but the Amazing Rhythm Aces (ABC) are a first rate band, as they proved at the Exit Inn recently. The group, which records in Memphis, has a tight show that clearly shows roots deep in the old r&b sound with some generous sprinklings of country and rock 'n roll.

Set

Besides their hit, which closed the show and inevitably brought the house down, the Amazing Rhythm Aces also showed themselves as fine writers and performers on songs such as "You Hit The Nail On The Head" and the other highlight of the show (besides "Third Rate Romance"), the vintage Charlie Rich song, "Who Will The Next Fool Be," that had lead singer Russell Smith wringing every bit of emotion from the potent lyrics.

Line Up

The Amazing Rhythm Aces have six members — guitar, bass, drums, organ, piano and their lead singer, who also plays guitar, harmonica, or anything else he gets his hands on. They are adept at providing the crowd with the blues, rockabilly, country or just plain funky, barroom bandstand music — all to the delight of the audience.

Beau Brummels

Opening the show were the Beau Brummels (Warner Bros.), who have regrouped after a hiatus from the music scene. Two hits from the past, "Just A Little" and "Laugh Laugh," provided the highlights for their set. The British influence is still heard in their material and the crowd response was phenomenal on the two above-mentioned songs. Unfortunately, the rest of their set failed to have the same impact.

Don Cusic

CLUB REVIEW

Mel Torme: A Singer's Singer

■ LAS VEGAS—Before an appreciative audience during a weekend in Las Vegas, one of the industry's long-standing talents, Mel Torme (Atlantic), entertained and brought the crowd to its feet with his accomplished singing, arranging, piano and drum playing.

Torme, called by many a "singer's singer," changes keys, sings up and down, and constantly changes rhythms during his performances. Even more impressive than the mere super presence of his voice though, are his orchestrations, which are dynamic, exciting and never anything but superb.

The highlight of the performance and of his recently released "Live at the Maisonette" album is a multi-part Gershwin medley, which starts with "I Got Rhythm" and proceeds through "S Wonderful," "Oh Bess, O Where's My Bess" (from "Porgy and Bess"), "Swanee," and concludes with "I'll Build A Stairway to Paradise." This medley glides out of Torme and his orchestra into the hearts of all within range and is reason enough on its own to run out and purchase his Atlantic set.

Torme also entertained the audience with "The Christmas Song" made famous by Nat King Cole but written by Mel Torme. It somehow seemed paradoxical on the July 4 weekend in Las Vegas but was well received by all, especially this reviewer, who had never realized that Torme wrote the tune.

The other major highlight of the evening was a tribute to Gene Krupa, in which Torme took to the drums to excite the crowd. It was not the most musically talented piece of the evening but was easily the most crowd pleasing.

Lenny Beer

A Sizeable Turnout



MCA Records threw a southern ribs 'n' chicken barbeque on the Universal lot in honor of recording group Black Oak Arkansas, who recently signed with the label. Wilt Chamberlain (a giant of another industry) showed up to join in the festivities. Pictured (from left) are Butch Stone (Black Oak Arkansas' manager), Jim "Dandy" Mangrum (lead vocals and washboard for Black Oak), Wilt and RW's Elot Sekuler.

Caravan PR to InterComm

■ NEW YORK — Chess/Janus Records and British Talent Managers (BTM) have retained InterComm Public Relations Associates to represent Caravan, which recently released the album "Cunning Stunts" on BTM

Records (the new label founded by British Talent Managers and Chess/Janus Records for GRT Corporation.

Tour

Caravan will begin their second tour of the U.S. this fall.

Night Time



Shown prior to their concert at Ron Delsener's Schaefer Music Festival are ABC recording artists Three Dog Night paying a midday visit to Record World. Pictured from left are RW's Toni Profara, Chuck Negron of Three Dog Night, RW's Roberta Skopp, Danny Hutton and Cory Welles of Three Dog Night and RW's Mike Vallone.

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Record World en Puerto Rico

By ANGEL I. FONFRIAS

■ La "Peer International Corporation" de Puerto Rico, editora de música; el distrito "Exchange de Puerto Rico"; las televisoras WIPR y WIPM canales 6 y 3 del Pueblo de Puerto Rico bajo la dirección del Sr. **Alberto Cordero Albino**; la Federación de Músicos-Unión #468 que dirige **Abraham Peña**, cooperan para que se ofrezca un "Gran" concierto exponiendo la música eterna del "Jíbaro Ilustre," **Rafael Hernández**-Este año Rafael cumple diez años de haber entrado en la historia al pertenecer a la inmortalidad. Las autoridades municipales aguadillanas teniendo al frente a la Sra. **Igartua**, alcaldesa, participarán activamente para que el concierto resulte todo un éxito. El domingo 19 de octubre, irá al aire esa actividad con la participación de la Orquesta de Conciertos **Arturo Somohano**-bajo la dirección de **Gualberto R. Capdeville** como cortesía de la Federación de Músicos, la senadora cantante **Ruth Fernández**, la dinámica **Mirta Silva**, **Las Imperiales** (cuatro figu-

ras de la canción), **Lydia Sosa**, excelente cancionera. La música a interpretarse, será toda de **Rafael Hernández**. La ciudad natal de Rafael, Aguadilla, vestirá sus mejores galas para recibir conocidas figuras de nuestro mundo. Estará **Doña María P. viuda de Rafael Hernández** y sus hijos. Más información en torno a este regio acontecimiento, en futuras publicaciones. Se perfilan tres Festivales a celebrarse en San Juan. El Festival Nacional que celebrará **Paquito Cordero** para seleccionar la canción y el intérprete que participará representando a Puerto Rico en el Festival OTI-Este último se ofrecerá en San Juan el día 15 de noviembre-el Nacional se ofrecerá la primera semana de octubre y el "Tercer Festival Internacional De La Cancion Y La Voz," a ofrecerse a fines de octubre. **Charlie Vázquez** tiene a su cargo, este Festival, junto a un grupo de connotadas figuras identificadas con la farándula local e internacional. Una nueva per-

(Continued on page 38)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ El proceso de integración de todos los mercados en las Américas va en progreso muy fuerte. El mensaje va siendo recibido poco a poco. El éxito fuerte del mercado norteamericano "Love will keep us together" interpretado por **Captain & Tennille**, acaba de ser lanzado al mercado latino en Estados Unidos y por ende a toda Latinoamérica y España, en idioma castellano, interpretado por los artistas originales y con versión castellano del fraterno **Armando Martínez**. Démosle acogida a la promoción de la versión en castellano y ya estaremos actuando con mentalidad disciplinada en el proceso. Por otra parte, del modo en que está avanzando **Morris Albert** con su "Feelings" dentro del gran mercado norteamericano, es claro indicio de un proceso que si Dios quiere, ya no lo para nadie . . . Unicamente nosotros, los latinos, de no seguir insistiendo . . . Nuestro aplauso al sello A&M! . . . nuestro reconocimiento a RCA de Norteamérica. Respectivamente han sido los de la iniciativa. **Marsal Productions, Inc.** acaba de nombrar como Gerente de Promoción a **María Elda Alvarez Flores** ¡Éxitos en el desempeño de sus funciones le deseamos! . . . **Felipe Luciano** hará varios "shows" radiales en WBL (FM) Nueva York. El primero será en Julio 13 y los otros en Julio 20 y 27 en el horario de 2 a 7 p.m. y en

Julio 19 y 26 de 4 a 8 p.m. Aun cuando el tiempo completo de sus "shows" no será específicamente dedicado a música latina sino también a "soul" y "jazz," Felipe incluirá lógicamente también gran cantidad de música latina. ¡Éxitos! . . . **Santiago Elizalde** de Argentina ha entrado a formar parte del elenco del sello Disfal, en producción de **Richard Mochulske** . . . Filmando en Argentina **Elio Roca** una nueva película bajo el título "Te Necesito tanto Amor" basada en un libro de su autoría conjuntamente con **Eduardo Alvarez**. La música de la película es de **Mike Ribas** . . . **Sergio**



Primitivo Santos

Denis está dando fuerte en Argentina con "Vive" un tema de su propia autoría . . . Para los que me piden el dato sobre **Jorge Calandrelli**,



Lindomar Castilho

ahí les va: Estudio Musical Jorge Calandrelli, Lavalle 1506, 1er. Piso, Of. 8, Buenos Aires . . . **Parnaso** acaba de lanzar al larga duración de **Sonia Lambrini** titulado "Romántica y Sensual." Entre los temas se ofrecen "Qué más me puedes Dar?," "Enseñame a Perder," "Te Amaré con la fuerza de un volcán" y otros. También en Parnaso un nuevo long playing de **Lucho Muñoz**, la ex-primer voz de **Los Galos** con "La Retirada," "Punto Final" y "Simplemente Basura" entre otras . . . **Coco Records** me anuncia la formación de la nueva etiqueta **Graffiti Records**, en la cual actúa **Harvey Averde**

como Presidente, **Junior Cardona** como Vice y **Sam Goff** como Secretario Tesorero. **Graffiti Records** será distribuido por **Coco Records**. El primer "release" será "Desengaño Par II" con "Venezuela" por **La Corporación Latina** y en producción de **Junior Cardona**. **Graffiti Records** lanzará toda la producción de **Corporación Latina**, incluyendo sus previos tres álbumes.



Wilson Simonal

Actuando exitosamente **Alfredo Gutierrez**, el popular acordeonista colombiano en Panamá. Entre los éxitos de Alfredo se cuentan "Mi Pueblo," "Alicia la Campesina," "El Higuero," "Venus la Momposina" y "Aguas Cantarinas" . . . **Rico Records** lanzará próximamente un nuevo long playing de **Joe Valle** y el primero en los últimos diez años, al tiempo en que acaban de terminar el tercer long playing de **Primitivo Santos** con su cantante **Juan Lan Franco** con los temas "Nuestro Rincón," "Merengue Pa' Ti" y "Merengue con Salsa" . . . **Tony Pabon**

(Continued on page 39)



CHARLIE PALMIERI AND HIS ORCHESTRA



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LATIN AMERICAN ALBUM PICKS



NOVEDADES de CAYTRONICS



EL GRAN COMBO 7
GRAN COMBO—EGC-SLP 011

Con arreglos y producción de Rafael Ithier y Andy Montañez y Charlie Aponte en las partes vocales, el Gran Combo de Puerto Rico se luce en su nuevo éxito "Matilde Lina" (D.R.). También mueven los pies "Te Vas a arrepentir" (R. Angleró), "Desde Panamá" (S. Lazo), "Un Verano en Nueva York" (R. Barretto) y "Si me Muero" (R. Hernández). Muy buena salsa puertorriqueña!

■ With arrangements and production by Rafael Ithier and with Andy Montañez and Charlie Aponte taking care of the vocals, Gran Combo of Puerto Rico is making it again with "Matilde Lina." Also superb performances of "Vagabundo" (R. Giraldes), "Antero" (R. Angleró) and "Te vas a arrepentir" (R. Angleró). Spicy Puerto Rican salsa!



LINDOMAR CASTILHO
LINDOMAR CASTILHO—Arcano DKL T297

Después de espectaculares éxitos en Brasil y Latinoamérica, vuelve Lindomar fuertemente con esta nueva grabación. Sabor a pueblo y masa! "Eres Loca de Verdad" (L. Castilho-R. Adriano), "Si Dios me Quisiera Oír" (Izilda Simoes), "El Fruto de Nuestro Amor" (L. Castilho-R. Adriano), "Dos Vidas" (O. Navarro-Portinho) y "El Rico Pobre" (L. Castilho-R. Adriano). Extremadamente comercial!

■ After smashing in Brazil and Latin America, Lindomar Castilho is back with this new winner. Very commercial package! "El Error Más Feliz de Mi Vida" (L. Castilho-R. Adriano), "Fin de la Senda" (L. Castilho-Adriano) and "La Moral de un Hombre Pobre" (Tony-Sebastiao F. da Silva).



OTRA VEZ
WILLIE ROSARIO—Inca XSLP 1044

Con arreglos de Louie Ramirez y Bobby Valentin, vocales por Junior Toledo y el super talentoso Willie Rosario, hacen de ésta producción una gran creación salsoul. Fantásticos músicos! "Antonia" (Chivirico Davila), "Oriente" (Miguelito Valdés), "Casualidades" (J. Toledo) y "Otra Vez" (Antonio Carlos Jobim). Album dedicado a Al Santiago!

■ With arrangements of Louie Ramirez and Bobby Valentin, and vocals by Junior Toledo and the super talented Willie Rosario as leader and timbales player, this is a superb salsoul production. It really moves! "Domigo de Verano" (J. Toledo), "Cuando Llegará" (J. Toledo), "No Lloers, Corazón" (Curet Alonso) and "Solitario" (J. Toledo). Album dedicated to Al Santiago!



SUPER-POWER
CONJUNTO UNIVERSAL—Velvet LPV 1498

Con arreglos y dirección de Jaime García y vocales por Eduardo Gual, Aquiles Santiago, Manuel Santayana, Gerar Santos y Jorge Hernández, el Conjunto Universal brinda aquí su salsa miamense. Muy buenos en "La Gorda" (D.R.). También se incluyen "Don José" (N. Salazar), "Caramelo" (D.R.), "El Dolor de Antonia" (A. Mateo) y "Mi Cumbia" (D.R.).

■ With arrangements and direction by Jaime Garcia, Conjunto Universal from Miami offers here their Miami salsa. Smashing with "La Gorda." Also included "Ni Gorda ni Flaca" (D.R.), "Yo te Recuerdo" (A. Manzanero), "Que Dice el dicho" (D.R.) and "Cumbande" (D.R.).

...DE AQUI Y DE ALLA...

De nuevo esta semana con más noticias de Caytronics la firma de discos de música latina más grande de Estados Unidos...**ROCIO DURCAL** llega al mercado de Estados Unidos con los temas "Sola" y "Donde Estarán Nuestros Tiempos". Dos canciones que en España estarán en los primeros lugares del "Hit Parade". Y que ahora han sido lanzados en el sello Pronto, para beneplácito de los que gustan de la buena música romántica...**"CHOCOLATE"** con su gran orquesta tiene en el Hit Parade de New York la canción "Nicolasa". Este número está incluido en el primer disco de larga duración que "Chocolate" graba en el sello "Mericana", después que se separó de Roberto Torres. "Nicolasa" tiene un ritmo muy pegajoso que de seguro gustará a los amantes de la "salsa...**ANTONIO MARCOS** autor de la popular canción "Porqué Llora la Tarde", la que está en todos los "Hits Parade" de Estados Unidos, tiene otro número con el sugestivo título "Mi Secreto" que de seguro tendrá el mismo éxito que su anterior. Por cierto este número de Antonio Marcos ha sido "fusilado" por otros cantantes de Puerto Rico y República Dominicana...**LAUREANO BRIZUELA** estuvo por New York en viaje de promoción siendo entrevistado por el periodista Luis García de la emisora "La Voz de América". Después partió hacia Miami en donde hizo presentaciones en radio como en televisión local. Siendo también contratado para actuar en un nite-club de esta ciudad por dos semanas...**VICENTE FERNANDEZ** el nuevo ídolo de la juventud de New York, estará en el mes de Octubre en la capital del Mundo, para presentarse conjuntamente con Roberto Carlos. Este Show será presentado por la firma Caytronics en el Madison Square Garden de New York, en donde intervendrán las estrellas de más resonancia de CBS-Caytronics. Será el tercer cañonazo musical de Caytronics este año...**IMELDA MILLER** "La cantante de México" esta penetrando con el tema "Cuando tú vuelvas", canción de su propia inspiración, que ha gustado muchísimo entre los amantes de canciones bellas...**OLGA GUILLOT** a firmado con CBS de España por 5 años. Desde ahora le damos la bienvenida a la linda cantante cubana en la gran familia Caytronics...**CAMILO SESTO** sigue al frente de los cantantes de su mismo estilo. El tema ¿Quieres ser mi Amante? esta en los primeros lugares en venta en Puerto Rico, New York y California. Es que Camilo es bueno, más que bueno, buenísimo... Bueno queridos lectores nos veremos la próxima



CARMEN SILVA
DKL1 - 3298



ROBERTO CARLOS
CYS - 1439



VICENTE FERNANDEZ
CYS - 1441

Hit Parade Caytronics

EXITOS DE HOY

- (1) - CAMILO SESTO PTS-1011 ¿Quieres ser mi Amante?
- (2) - VICENTE FERNANDEZ CYS-1441 El hijo del Pueblo
- (3) - JUAN GABRIEL DK21-3283 Se me olvidó otra vez
- (4) - LAS JILGUERILLAS CLT-7102 El novillo despuinado
- (5) - YOLANDA DEL RIO DKL21-3283 Se me olvidó otra vez
- (6) - GERALDO REYES CYS-1440 El rey de los caminos
- (7) - MARIA DE LOURDES DKL1-3270 Cruz de olvido
- (8) - LEO DAN CYS-1424 Tu llegaste cuando menos te esperaba
- (9) - ANTONIO MARCOS DK11-3294 Porque llora la tarde
- (10) - VALEN DKAD-3301 Cuando se muere un amor

EXITOS DE SIEMPRE

- (1) - VICENTE FERNANDEZ CYS-1333 Volver, volver
- (2) - ESTELA NUÑEZ DKL1-3012 Una lágrima
- (3) - LEO DAN CYS-1253 Mary es mi amor
- (4) - CAMILO SESTO PTS-10002 Algo de mí
- (5) - HELENO DKL1-3238 No son palabritas
- (6) - YOLANDA DEL RIO DKL1-3202 La hija de nadie
- (7) - LOS PANCHOS CYS-1283 Basura
- (8) - JAVIER SOLIS CYS-1050 Payaso
- (9) - PERET PTS-1000 Borrachito
- (10) - SILVANA DI LORENZO DKL1-3240 Me muero por estar contigo

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LATIN AMERICAN HIT PARADE

Albums

Brazil

By OLAVO A. BIANCO

1. ESCALADA "INTERNACIONAL" TRILHA DE NOVELA—S. Livre/RCA
2. NELSON DE TODOS OS TEMPOS NELSON GONCALVES—RCA
3. ALEGRIA TRISTE ODAIR JOSE—Polydor/Philips
4. CUCA LEGAL "INTERNACIONAL" TRILHA DE NOVELA—S. Livre/RCA
5. MEU RICO PORGUGUES "INTERNACIONAL" TRILHA DE NOVELA—Continental
6. CANTA, CANTA MINHA GENTE MARTINHO DA VILA—RCA
7. RELAYER YES—Atlantic/Continental
8. O IMPORTANTE QUE NOSSA EMOCAO PAULA, MARCIA E GUDIN—Odeon
9. ALEM DE TUDO BENITO DE PAULA—Copacabana
10. EXCELSIOR "A MAQ. DO SOM VOL. 3" DIVERSOS—Som Livre/RCA

Miami

By OSCAR GUTIERREZ

1. A FLOR DE PIEL JULIO IGLESIAS—Alhambra
2. A MEXICO JULIO IGLESIAS—Alhambra
3. ME ESTOY VOLVIENDO TUYA SOPHY—Velvet
4. LAS GAITAS DE SIMON SIMON DIAZ—All Art
5. LISSETTE LISSETTE—Borinquen
6. QUIERO VERTE A MI LADO ROBERTO CARLOS—Caytronics
7. EL GRAN COMBO 7 GRAN COMBO—EGC
8. NUEVAMENTE PENARANDA—Fuentes
9. HOY VIKKI CARR—Columbia
10. DIME (FEELINGS) MORRIS ALBERT—Audio Latino

Singles

San Antonio, Texas

By KCOR (G. ANTUNEZ)

1. MI CORAZON LLORO KING CLAVE—Orfeon
2. BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—C.C. ANGELICA MARIA—Sonido Int.
3. VIVA MATAMOROS XAVIER PASSOS—Cara TROPICAL CARIBE—Rovi
4. LOS HOMBRES NO DEBEN LLORAR KING CLAVE—Orfeon ALBERTO VAZQUEZ—Gas
5. QUE ESPERABAS JUANELLO—Caytronics
6. MI PLEGARIA CESAR—Alhambra
7. SI ACASO VUELVES VICENTE FERNANDEZ—Caytronics
8. QUIERES SER MI AMANTE? CAMILO SESTO—Pronto
9. ISABEL XAVIER PASSOS—Cara
10. ME ESTA GUSTANDO VICTOR YTURBE—Miami MARIA MEDINA—RCA

Redlands, Cal.

By KCAL (BARDO SANCHEZ)

1. UN MUNDO RARO JULIO IGLESIAS—Alhambra
2. TE DEJE, TE DEJE VALENTINA LEYVA—Caytronics
3. YO TE ADORO MUNDOS DISTINTOS—Capitol
4. MALDITO ORGULLO MERMANTAS NUNEZ—Orfeon
5. ESCUCHE LAS GOLONDRINAS VICENTE FERNANDEZ—Caytronics
6. QUE VUELVAS LOS BRIOS—Latin
7. QUIERO LA NUEVA REVELACION—Latin
8. SE ROMPIO LA CADENA APOCALIPSIS—Latin
9. ME ESTA LLAMANDO CANCUN LUIS DEMETRIO—Gas
10. EL REY DE LOS CAMINOS GERARDO REYES—Caytronics

En Puerto Rico (Continued from page 36)

sonalidad en la canción popular, Saul Nizzaro—Ya sabrán de él muy pronto. Lucecita, ofreció durante siete noches en la sala del teatro Radio City—un magnífico concierto que dedicó "al pueblo".

Ya seleccionó música para su primer álbum, la conocida actriz y cancionera Camille Carrion. El auge en la grabación y uso de música "del ayer" en este mer-

cado, ha conseguido que los primeros éxitos de hoy, lo constituyen obras del pasado. Comparen señores, esas melodías de antaño, con lo que se escucha hoy—obras conocidas como modernas. ¡Sin comentarios!

Danny Rivera ha entrado en la conciencia pública una vez más, cantando música "vieja". Su úl-

(Continued on page 39)

Tampa, Fla.

By WSOL (WOODY GARCIA)

1. UNA MUCHACHA MAS CHARYTIN—Alhambra
2. TU VIDA ES UN ESCENARIO BETTY MISSIEGO—Audio Latino
3. ENSENAME A PERDERTE SONIA LAMBRINI—Parnaso
4. QUIERES SER MI AMANTE? CAMILO SESTO—Pronto
5. HASTA MANANA CHEO FELICIANO—Fania
6. CUATRO PAREDES OSCAR DELUGO—Audio Latino
7. TIEMPO PARA AMAR CLAUDIA—Caliente
8. NO QUISIERA QUERERTE OLGUITA—Borinquen
9. EL ROMANTICON KING CLAVE—Claromer
10. YO LISSETTE—Borinquen

New York (Salsoul)

By JOE GAINES

1. TOMA WILLIE COLON—Fania
2. GUARARE RAY BARRETTO—Fania
3. LA BATALLA DE LOS BARRIOS ORCH. NOVEL—T.R.
4. CANUTO TIPICA 73—Inca
5. VAGABUNDO EL GRAN COMBO—EGC
6. MADRE TONY PABON—Rico
7. CUCALA CELIA CRUZ—Vaya
8. AMAZONA LEBRON BROS.—Cotique
9. UN DIA BONITO EDDIE PALMIERI—Coco
10. SOY FELIZ ISMAEL RIVERA—Vaya

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en la "Selección de Valores Latinos de Nueva York y Puerto Rico 1975"



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Record World en Colombia

By JAVIER GARCIA MUNOZ

■ Pensamientos: Quiero que a partir de este momento usted que es un hombre de discos esté documentado de una verdad en el mercado nuestro y la situación colombiana en lo referente a la Industria Fonográfica.

Lo normal en la difusión de los temas importantes en nuestro medio es que seamos eco de lo que ocurre en los ámbitos internacionales, pero ya en 1975 podemos darnos cuenta de que los Hits Parades de México, Estados Unidos Latino, Centro y Sur América tienen de base éxito a Colombia, aún así sin ser grabadas en nuestra Patria. Con esto queremos comentarles que nuestra idiosincracia ha tomado perspectivas importantes en la historia del disco o sea que los Hits Parades de nuestras ciudades están siendo estudiados para difusión y promoción en nuestros países.

¿Qué pasa? Los Dis-Jockeys o lanzadiscos que elaboran nuestros Hits Parades en su gran mayoría han sabido subeditarse con las baladas (Música moderna) y están haciendo desaparecer de

nuestras listas de éxitos reales de músicaailable en ventas (porros - cumbias - paseaditos - meringues-salsas etc.) y todo lo de nuestro folclor, están deshaciéndose de la música que ha producido y ha mostrado a los países de Colombia.

Somos uno de los países de más rico folclor en el mundo. No podemos olvidar que las grandes fábricas de discos son una gran base de músicaailable. En verdad debemos sentirnos orgullosos de poseer un verdadero folclor y aumentar el hermetismo para el éxito de nuestra rica música que tantas sonrisas produce en la alegría de nuestras fiestas.

No deshechemos nuestra música que día a día irá perdiendo importancia, sí nosotros los colombianos nos olvidamos de nuestra alegría y nuestro pueblo, contamos con más de 1.000 compositores importantes en materia rítmica que han obtenido éxitos en muchos países. ¡Por qué México, Argentina, Venezuela y España están a la vanguardia inter-

(Continued on page 39)

Nuestro Rincon (Continued from page 36)

y su **Orquesta La Protesta** obtuvieron resonado triunfo en sus actuaciones en el "night club" "El Mirador" de Chicago . . . Lanzará Borinquen Records próximamente un nuevo elepe del talentoso cantante **Felo Bohr**, al tiempo que anuncian la firma de la cantante jibara puertorriqueña **Chanita**, que hubo de vender fuertemente en las Navidades pasadas el tema "Voten por Yo." También de Borinquen, **Lisette** está pegando fuerte en Miami y comenzando a moverse en otras áreas con "Lo Voy a Dividir" . . . El respaldo absoluto que ya comienza a hacerse sentir hacia **Lindomar Castilho** con "El Patrón" y "Hechicera" y a **Antonio Marcos** con "Amantes" y "Nadie puede evitar" asegura grandes ventas internacionales para RCA. Otro artista que va fuerte también es **Wilson Simonal** con "Samba de mi Soledad" y "Color de Pecado" . . . Y ahora . . . ¡Hasta la próxima!

A&M has released "Love Will Keep Us Together" by the **Captain & Tennille** in Spanish. The single containing "Por amor Viviremos" (Neil Sedaka-Howard Greenfield-A. Martínez) b/w "Broddy Bounce" (Daryl Dragon) will be strongly promoted among the Latin population in the States and will be immediately released by all A&M licensees in order to support the promotional campaign of these performers in their original version in Spanish in order to stop any cover versions. Well, things are developing in the proper way since all deejays will receive this version in their own language all through Latin America. On the other hand, the way RCA is treating **Morris Albert** with his "Feelings" is showing that the whole movement is showing strength. If Latin and Spanish product start being benefited with the proper attention in the American market, and, on the other hand, American artists start releasing product in Spanish, the whole thing will mean higher figures for everybody in every country. More and more Latin countries are strongly supporting campaigns favoring music performed in Spanish and they are making idols of those American artists who, instead of neglecting Spanish as a way to reach those markets, went ahead and worked a little harder and also recorded in that language using the very same musical tracks of their hits in English.

Marsal Productions, Inc. just named **María Elda Alvarez Flores** as their promotion manager. Congratulations! . . . **Felipe Luciano** has been doing shows on radio station WBL5-FM (New York). He was scheduled for July 13, 20 and 27 from 2-7 p.m. and on July 19 and 26 from 4-8. His time on the air will not be devoted entirely to Latin music, although he will play as much of it as possible. The station, which features lots of soul and jazz, has been programming a lot of Latin sounds . . . **Santiago Elizalde** from Argentina was signed to Disfal under the production of **Richard Mochulske** . . . **Elio Roca** is filming in Argentina via "Vive," one of his own themes (CBS) . . . For the ones who had been asking me for the address of Maestro **Jorge Calandrelli**: Lavalle 1506, 1er. Piso, Of. 8, Buenos Aires, Argentina . . . Parnaso has just released an album by **Sonia Lambrini** containing "Qué más me Puedes Dar," "Enseñame a Perderte" and "Te Amaré con la fuerza de un Volcan," among others. The album is titled "Romantica y Sensual" . . . Also on Parnaso is a new album by **Lucho Muñoz**, ex-member of the popular Chilean group **Los Galos** . . . **Coco Records** has announced the formation of **Graffiti Records** with **Harvey Averde** as president, **Junior Cardona**, vice president, and **Sam Go.** secretary-treasurer. **Graffiti Records** will be nationally distributed by **Coco Records**. The first release on the new label is entitled "Desengaño Part II" b/w "Venezuela" by **La Corporación Latina** and produced by **Junior Cardona**. **Graffiti Records** will be releasing all **Corporación Latina** product, including the past three albums . . . **Alfredo Gutierrez**, Colombian accordion player, is touring Panama with great success. Some of his international hits are "Mi Pueblo," "Alicia la Campesina," "El Higuero" and "Aguas Cantarinas" . . . **Rico Records** will release a new album by **Joe Valle**, the first one in 10 years. Also on this label, a new album by **Primitivo Santos** with **Juan Lan Franco** on the vocals will be rushed out in three weeks. Some of the tunes are "Nuestro Rincón," "Merengue Pa'Ti" and "Merengue con Salsa" . . . **Tony Pabon** and his **La Protesta Orchestra** were a success at the "El Mirador" in Chicago . . . **Borinquen Records** will release an album by talented singer **Felo Bohr** in several weeks. They also signed **Chanita**, a very popular singer who sold thousands of records last Christmas. Also on this label, **Lisette** is making it with "Lo voy a dividir" in several areas. The strongest one is Miami . . . The absolute and complete backing of RCA for **Lindomar Castilho** with "El Patrón" b/w "Hechicera" and **Antonio Marcos** with "Amantes" b/w "Nadie puede evitar" will mean heavy international sales. Also in this new promotional campaign is **Wilson Simonal** from Brazil with "Samba de mi Soledad" and "Color de Pecado" . . . And that's it for the time being!

En Puerto Rico (Continued from page 38)

timo "elepe" tiene las mejores ventas actualmente. Seguirá el cultivo de esas obras musicales, de hoy, de ayer, de siempre. Se comenta el respaldo que viene recibiendo la labor que despliega el representante **Herman Badillo**, para lograr que se apruebe el proyecto que eleva la tarifas que como regalías autorales se pague

por los discos grabados en música popular. El mencionado proyecto está respaldado por las editoras de música y compositores de todos los estados.

Ednita Nazario

Ednita Nazario-magnífica intérprete de bellas canciones populares, aparecerá en Salón Caribe, del Hotel Caribe Hilton, durante el mes de agosto, luego irá a Europa hasta Monte Carlo, en el Mónaco-siempre acompañada con su director musical **Mandy Vizoso**-Ednita está señalada para tener su propio programa por el canal 2 cada sábado. Fué un éxito la presentación del grupo Folklorico de Baires que orienta **Tony De Astro**, durante la convención celebrada en Lima, Perú recientemente. Fomento Turístico de Puerto Rico auspició su presentación como parte de la Convención-**José Luis Moneró** cantando como siempre fué del agrado general, volverá a grabar para Marvela-Serán obras del "Ayer" que vendió siempre bien. José Luis está al frente de su orquesta amenizando actos bailables. **Oscar Solo**, ese magnífico intérprete y bailarín nuestro, se trasladará hasta New York para ingresar en una escuela que lo ayudará a pulir aun más su arte, en el cual, ya es muy bueno.

En Colombia

(Continued from page 38)

nacional de creaciones y producciones artísticas?

Existe una ley en Venezuela decretada por el gobierno, de difusión el uno por el uno, o sea, un disco producido en Venezuela (Arreglado y grabado en Venezuela) y otro de producción extranjera. Este decreto fué lanzado en Venezuela oficialmente hace un año y actualmente nuestra radio ha logrado gran difusión de las producciones venezolanas, resultado positivo para nuestros hermanos venezolanos.

Mientras en Colombia nosotros logremos un decreto similar recordemos y escuchemos producción nacional que sí tiene calidad y necesita difusión. Casos similares al de Venezuela ocurren en España, México y Argentina.

RICO RECORDS presenta sus nuevos releases de EL GRAN COMBO y NACHO SANABRIA



Gran Combo Vol. 7
EGC SLP 011



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Broadway Covers (Continued from page 3)

waves. Television is also a significant factor, mirroring as it does much of the music heard on AM radio, be it artist performances or commercials. And television advertising, used extensively by Broadway this year for the first time, is credited with giving substantial additional life to some shows (non-musicals as well).

Chappell Music lists three covers already released on material from "Chicago"—Cathy & the Richettes doing "Roxie" (Groove Merchant) and Ella Fitzgerald singing "Roxie" and "My Own Best Friend" (Pablo). In addition, Liza Minnelli, Bing Crosby, Lee Konitz and Andre Kostelanetz all have songs from the show in the can, with Fred Astaire planning to record "Roxie." The original cast album has been released by Arista.

The Edwin H. Morris Company, which has been steadily working the scores of "Mack and Mabel" and "Shenandoah," points out that it is extremely early in the

life of "A Chorus Line" for covers to be surfacing and predicts great activity within the next month. "What I Did For Love" has already been recorded and released by Jack Jones (RCA) and Beverly Bremers (Columbia), with Andy Williams and Johnny Mathis (both Columbia) soon to follow. The original cast album is on Columbia.

Cover activity—as ticket sales—appears to be snowballing and although it is too early to talk about next season, if the quality of scores continues to rise along the line of '74-'75 it is very possible that we'll be hearing much more of Broadway outside the theater next year.

Starship Sets Tour

■ NEW YORK — Grunt Records' Jefferson Starship have announced a month long tour. Commencing on July 31 and ending on August 30, the Starship will play 18 dates in the month they are out. The tour kicks off in El Paso on July 31.

The Coast (Continued from page 8)

on for longer than I care to think about . . . Apparently Patti Smith's plans to have her first album produced by Tom Dowd are no longer operable, and she's looking for suggestions (Call me, Patti) . . . For a bio when Sire Records releases their upcoming Troggs repackaging, ABC publicity head Michael Ochs is considering sending out Lester Bangs' epic 48 page Troggs harangue that appeared in Who Put The Bomp magazine some years back (in which, if I remember correctly, the band was actually mentioned a couple of times) . . . Also on the music tape which accompanied our Apollo astronauts on their historic voyage was Chicago's "Wake Up Sunshine," personally selected by the spacemen . . . If anybody out there requires the services of an excellent English drummer, Tim Roper has recently left Ducks Deluxe and has relocated in Los Angeles, where he can be reached at (213) 656-7940 . . . Gary Rowles, the lead guitarist with Richard Torrance & Eureka, is contemplating naming his new baby girl Roxanne . . . Jose Feliciano is attempting to set up a meeting with Jerry Ford, at which time he'll attempt to pitch the President on adopting a braille format on paper currency similar to that presently being employed by the Dutch . . . Mark Forster of Premier Talent is now handling Black Sabbath, and after their summer tour of the States the band will do Europe beginning in October. The purpose of all of this tour activity is to hopefully replace the group's metal monster image with something a little more contemporary . . . Calhoun (whose "Dance Dance Dance" looks like the first hit for Phil Spector's label) will join Gwen McCrae on the mid-August CBS "Disco 76" special . . . Nice to see the first new Jan & Dean release in nine years, "Fun City," which was co-written and produced by Jan Berry and Jim Pewter . . . Auf Wiedersehn 'til next week!

Dialogue (Continued from page 33)

Okinow: If it sounds like we're suggesting that we get less advertising dollars for our accounts it's because that is what's happening. It makes more sense, for the future of the industry, to spend more dollars more creatively.

RW: What are the problems facing the industry today? Where is the record business going? What is the future of rack jobbing?

Lieberman: I think that we've talked about some of the problems already. The upcoming challenge is video, as far as our industry is concerned. It's not a problem; it's an opportunity coming two or three years down the road and it's something that's going to affect us and something we're going to be involved in. Tape piracy—we certainly can't lull ourselves into thinking it's over, even though the momentum seems to be turning our way; but we still can't relax our defense as far as that's concerned. I think there's been an erosion in sales and profit. I think that the biggest problem is the creation of an orderly marketplace. When I say orderly I don't mean controlled, I mean orderly—there's a difference. We have a free enterprise system in our country and I'm all for it, but other industries have plenty of competition and there's still an orderly marketplace where they can make a profit. Now it's become very very difficult for this segment to do anything and I think that's going to be the major concern for the rack jobber and manufacturer right now. I think the thing that was encouraging about NARM, and I hope it wasn't lip service, was that there were mass merchandisers there who were expressing their concern, and the manufacturers, when they heard their stories, talked to the merchandisers.

Maybe in the past there was an idea, "Let's press those records, make those tapes and let them sell them at any price they want to—just move the product." That's kind of the short run view and that's changing. I think the thoughtful manufacturers are concerned about where we're going to be two or three years from now if it happens that the prerecorded music business is a less desirable thing.

RW: Are you optimistic about the future of the record industry, regardless of the recession?

Lieberman: The industry is not recession-proof; it's recession-resistant in that cheap, home entertainment will always be in demand, although of course people buy more when times are good. There is less of an impact in our business, but I say we're foolish to think that it can't hurt us.

What we have to look for is more quality, and I mean quality of profit as well as of product. That's really the bottom line—the fact that we do degrade your product by footbaling it around. Records are the greatest entertainment value, there's no question about it, and by emphasizing that fact we'll improve the profitability of our industry. ☺

Talent at the Troub



Following a successful opening at Doug Weston's Troubadour, Columbia recording artist Roger McGuinn (left) was greeted backstage by (from left) Donovan, and Columbia Records' Don Ellis and Ellen Bernstein. McGuinn is currently hitting major markets for the promotion of his latest lp release, entitled "Roger McGuinn & Band."

Arista Financial Gains (Continued from page 3)

The "Funny Lady" soundtrack album, featuring Barbra Streisand, is approaching gold status with the movie in general national release, according to the label.

In addition, Arista released product by diverse talents such as Monty Python, The Brecker Brothers, The Headhunters, and Eric Andersen with strong sales and chart response.

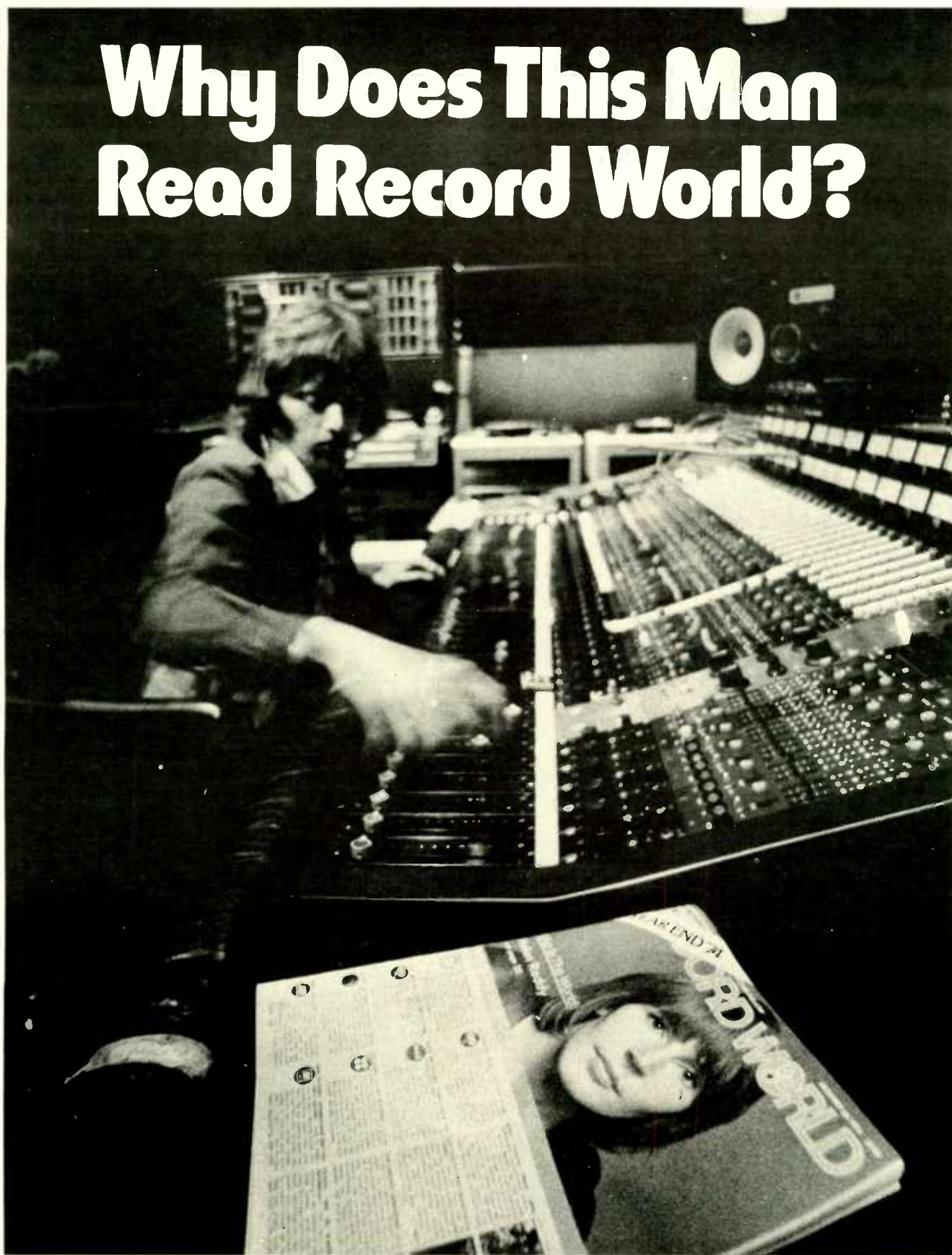
The label also reports that all product in the Tony Orlando and Dawn catalogue continues to sell at a very heavy pace. "Ragtime Follies" and "Tuneweaving" became gold during the year with "Prime Time" rapidly approaching gold status. The newly released "Greatest Hits" album is currently bulleted. Both Marlo Thomas' "Free To Be — You and

Me" soundtrack from her television special and the "Godspell" soundtrack and original cast albums remain perennial best-sellers, according to the company.

Goldman further commented that, "Year-end figures also show very strong initial sales on first Arista product from Batdorf & Rodney, Larry Coryell and The Eleventh House, and an extremely fast breaking new group, the Outlaws.

"With all of this plus eagerly anticipated first Arista albums in the fall by key artists including Eric Carmen, Patti Smith, Loudon Wainwright, The Bay City Rollers, David Pomeranz, Harvey Mason, Airto, and Jennifer Warren, Arista looks forward to an even bigger year in '75-'76."

Why Does This Man Read Record World?



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

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

GERMANY

By PAUL SIEGEL



■ BERLIN—Everyone here is preparing for the International Berlin Exposition to be held in August. New recordings, electronic equipment and television devices will be on display as we all get a view of the future of Audiovision with the 'Ted' system. Teldec director **Kurt Richter** has been working on the project for several years now and expectations are that this will revolutionize our industry on a worldwide basis. Firms from around the world, totalling 350, will be represented.

On the singles scene we find Warner Brothers really hot this summer with a new group from Holland, the **George Baker Selection**, and their recording of "Paloma Blanca" . . . Another summer ditty, doing well for Ariola and M Records, is "Itsy Bitsy . . ." from **Maggie Mae** . . . EMI-Electrola steaming with artists **Katja Ebstein**, **Adam & Eve**, **Heino** and **Howard Carpendale**, who just seem to keep putting out those hits.

In the album field Intercord's **Reinhard Mey** doing quite well with "20:UHR" . . . Phonogram also scoring with their new release of "Force It" from **UFO** . . . BASF hot with **Berry Lipman's** latest, "The World Is Full of Love" . . . And CBS and RCA are also scoring, with "Santana's Greatest Hits" and **George McCrae's** new lp respectively.

EMI-Electrola's **Klaus Werner**, in addition to all of his other responsibilities, is currently working on the RIAS Parade Show with world-famed label artist **Al Martino** . . . Sorry to learn of the death of **Dieter Eberle**, who passed away at the age of 31 after much success producing at CBS . . . Congratulations to **Rudy Schroder**, director of Berlin's Edition Meisel, for his silver anniversary . . . RCA has just signed Swedish recording artists **Gitte**, who was formerly with EMI-Electrola . . . Auf Wiedersehn 'til next week!

'Pictures' (Continued from page 22)

ever attended many concerts must have heard. This listener can still remember the sense of Carnegie Hall shaking when Leonard Bernstein performed the piece in the mid-fifties, and few orchestral selections show any more clearly the brilliance of a modern symphony orchestra. Currently there are more than 25 stereo recordings, not to mention the currently best-selling record of electronic music prepared by Tomita from the familiar music.

BASF

Now comes BASF with what is a real surprise: an earlier and very different orchestration of *Pictures* by a student of Rimsky-Korsakov's: one Michail Tushmalov. First performed on November 30, 1891, when Mussorgsky had been dead only 10 years, it was conducted by Rimsky and so must have had his approval. Tushmalov was born in 1861, served as an opera conductor in Warsaw and Tiflis, dying there five years after the birth of his version of *Pictures*. Information on Tushmalov comes from the record jacket; he does not exist in Groves Dictionary.

The version is as different as Schippers' *Boris* is from Rimsky's. But in a surprising way. Instead of being all color and romantic sweetness, this *Pictures* is somber, Slavic and darkly tinted. Where

one expects brass and lightness, there are heavy chords. Since all the piano selections are not used, there is not as much repetition of the promenade music, and the Great Gate of Kiev bursts on one more surprisingly.

Munich Philharmonic

Marc Andrae conducts the Munich Philharmonic for the recording. The sound is not particularly good, and the leadership does not strike this listener as being all it could be. In terms of sales, however, it would seem that this is a natural record to push. Every classical record buyer has to have already at least one *Pictures*. Now they have a chance to hear an earlier version, a purely Russian one, and a new treatment of music thrice familiar. Three other Mussorgsky pieces are included: Scherzo in B flat major (his first orchestral composition), "Intermezzo in modo classico for Orchestra" (dedicated to Borodin) and Ceremonial March (one of his last pieces). The last definitely has a relation to *Boris* and the second to *Khovanschina*. The three are very interesting, because they are very faithful to Mussorgsky's fascinating use of color and harmony.

It's an extremely interesting recording, and if given the proper push a lot of people will buy it just for curiosity. They will not be disappointed.

ENGLAND

By RON McCREIGHT

■ LONDON—A staggering list of names has been revealed by BBC Radio 1 producer **Dave Price** who is responsible for the Weekly Revue Program "Rosko's Roundtable." The list of guests over the past 18 months is more like a "Who's Who of Rock" with people such as **Ellie Greenwich**, the **Four Tops**, **Billy Preston**, **Roy Wood**, **Neil Sedaka**, **Stevie Wonder**, **Terry Jacks**, **Maggie Bell**, **David Essex**, **Leo Sayer**, **Elton John**, **Rod Stewart**, **Jonathan King**, **Larry Utall** and **Little Richard** all making appearances over this period.

More personnel changes at United Artists following their recent expansion program, with former label manager, **Alan Warner** heading up a new popular music department, and is replaced by **Tim Read**, who in turn is succeeded by **Sue Brown** as press officer. Re-organization too at Bronze Records, where chairman **Sydney Bron** appoints **Lillian Bron** as managing director of the record division, which will now operate under the umbrella of the Bron Organisation, with other subsidiaries including Bron Associated Publishers. CBS also joins the trend of realigning certain departments, and new managing director **Maurice Oberstein's** new appointments affect **George Ridnell** (managing director of CBS manufacturing), **Vic Ridgwell** (director of distributor services), **Jack Florey**, former sales manager (commercial director) and **John Matr** (general manager, sales).

At a cost of \$500 thousand, the recently formed independent label Jet Records has secured a worldwide deal (outside U.S. and Canada) to represent **Roy Wood**, **Wizzard** and **ELO Don Arden's** company, now one of Britain's leading indie labels, currently trying to break regular chartmaker **Lynsey De Paul's** current single, "Rhythm and Blue Jean Baby," and forthcoming releases include an album by **David Carridine**.

CBS threw a lunch party to mark the opening of **David Essex' U.K.** tour, while we still await details of his planned Stateside visit, set for later this year. Essex, whose current "Rolling Stone" single is proving to be one of his biggest here, turned deejay last week to host a record show for London's commercial station, Capital Radio.

Ian Hunter heads the list of new singles with another cut from his first solo album, titled "Who Do You Love" (CBS), although **Alex Harvey** should enjoy his first hit single (after three chart albums) with his send-up of **Tom Jones' hit**, "Delilah," recorded live at his Hammersmith Odeon Concert. **Bob Marley and the Wailers** have a strong contender with "Natty Dread" (Island) and their current British tour will help it on its way. **Pete Wingfield** follows his current hit, "Eighteen with a Bullet," with an album titled "Breakfast Special" (Island), clearly the album of the week.

Former Young Blood Records chief **Miki Dallon** will now concentrate on his newly formed Pilot Production Company, and although a deal with Polydor has been secured, Dallon will be producing for various labels including Young Blood in the future.

N.Y. Central (Continued from page 17)

There were songs from past Kudu albums, and several from her current set recorded with **Joe Beck** heading up the band (Beck was not on hand at the Bottom Line). "What A Difference A Day Makes" could not have been followed, and Ms. Phillips wisely encoored with just another take on the chorus. The magic was there.

NOTED: **Cannonball Adderley** is recovering from a heart attack suffered in Gary, Indiana, with radio stations WRVR, WQIV, KJAZ, KBCA and WJZZ complying with a request from Adderley's wife, **Olga James**, to ask their listeners to pray for her husband. . . . The **RW Flashmakers** held King Karol tight until the bottom of the seventh inning, going down 1-0 in the most exciting game of the season. Once again the sterling combination of pitcher **Mitchell Kanner** and captain/first baseman **David McGee** kept the team on top of the action. It was a hard-fought battle. . . . The September Circus magazine has a **Lou Reed** interview conducted by **Elliott Murphy**. . . . Cover stories on "A Chorus Line" in Saturday Review/World, the Sunday News Magazine and the Times Arts & Leisure section, among the other press the show is receiving. . . . Village Voice with an extended account of the **Willie Nelson** 4th of July picnic by **Patrick Carr**.

At the Tokyo Music Festival . . .



Winners of the Fourth Annual Tokyo Music Festival International Contest were announced via live Tokyo Broadcasting System telecast July 13th. Pictured in performance or at festival events are, top row, from left: Grand prize winner Maureen McGovern (U.S.A.); golden prize winner Akira Fuse (Japan); silver prize winner Nicole Croisille (France); and co-silver prize winner Sister Sledge (U.S.A.). Center, from left:

recipient of the bronze prize and the foreign judges' award Hatsumi Shibata (Japan); TBS president Hiroshi Suwa and the Three Degrees (U.S.A.); bronze prize best singers awards—Commodores (U.S.A.). Bottom row, from left: Bronze prize winner Algin Chamfort (France); chairman of the judges' panel Ryoichi Hattori; and Watanabe Music president Misa Watanabe with Sister Sledge.

CBS Intl. Expands Role at Convention

(Continued from page 21)

CBS Records International president M. Richard Asher presided over a series of meetings involving nearly 200 representatives of CBS International subsidiaries from throughout the world. The various discussions and presentations covered all aspects of the international operation, including marketing plans, artist development, present musical trends in different parts of the globe and company strategies for the upcoming year.

Latin A&R

The CBS Records International schedule was marked by several important meetings:

On Tuesday (22), Sol Rabinowitz, vice president, a&r and music publishing, CRI, chaired a Latin a&r meeting, the first to be held on such a large scale at the

CBS Records Convention. This gathering, attended by approximately 30 persons, was highlighted by product presentations from Spain, Italy and Latin America.

On Wednesday (23), International president M. Richard Asher chaired the managing directors meeting. Among those attending were Peter de Rougemont, vice president, European operations; Manuel Villarreal, vice president, Latin American operations; A.W.T. Smith, vice president, Australian operations; Norio Ohga, president, CBS/Sony; plus managing directors from 20 countries.

Also on Wednesday, the bulk of the international product presentations were made at an a&r meeting headed by Sol Rabinowitz. New product licensed to CBS International on Melanie and

the Gary Toms Empire were debuted to the affiliates who showcased their latest releases, including Great Britain, France, Germany, Spain, South Africa, Scandinavia and Canada.

PIR

On Saturday (26), there was a special CBS Records International/Philadelphia International lunch. Over the meal, Philadelphia International Records executives discussed the success of their product overseas and talked with representatives of each territory to formulate plans for the marketing and merchandising of existing and future PIR product. Philadelphia International is a CBS Custom Label.

On Saturday (26), Peter de Rougement chaired the Council of Europe meeting attended by chief European operations staffers and

ranking executives from each European subsidiary.

Prior to the outset of the CBS Records 1975 Convention, Columbia Records of Canada also held a series of pre-convention meetings in Toronto hosted by Columbia of Canada's president, Terry Lynd, and executive vice president, Jack Robertson.

On Tuesday (22), Columbia of Canada's three major divisions (records, distribution and retail stores) met simultaneously. Bert Dunseith, director of sales distribution, chaired a field marketing meeting of the Columbia Record division covering sales, promotion and merchandising. A highlight of the meeting was the unveiling of new Canadian releases by John Williams, director, French language a&r, and Bob Gallo, director, English language a&r.

Segelstein Address (Continued from page 21)

music source—or is a resource—has, through the years filled the void, and has infused vitality, energy, imagination and, yes, art into our business. And it hasn't hurt sales either. Of course, I'm referring to r&b, soul, black progressive music that has come out of the black experience.

Our accomplishments in this area and our goals cannot be overstressed. You heard Walter a short while ago say we're no. 1 or damn close to it. Damn close to it is not good enough. We're going to be no. 1! And, that is another challenge I lay down to a&r, marketing, sales and special markets.

None of this special emphasis means a lessening of attention to the other categories of music—country, which we covered earlier—MOR, classical, cast albums, soundtracks. We lead in these areas and will continue to do so.

You will have the product to work with—albums and singles and second singles off the albums. I can assure you on behalf of a&r and our label heads that we intend to deliver on our commitments.

There are challenges and goals for marketing, merchandising, advertising, promotion, sales and distribution as well.

You are recognized throughout the industry as the best record marketing organization ever put together. Your ability to sell records is a major attraction to artists and to custom labels. It's what gives us that vital first look—that first shot. Your strength, further enhanced by the results obtained by CBS Records International as the no. 1 record company all over the world, cannot be matched.

In the months ahead, you'll be facing many of the same old problems—but the same old solutions won't do. And maybe we'll need some new tools.

I mentioned market research earlier. Just over a year ago we funded a market research program that is unparalleled in the industry. The fruits of this effort are becoming available as you can tell from the planning meetings last November, the regional directors meeting in N.Y. recently, and this week at the branch managers meeting in Toronto.

So, your challenges are to re-define your market—expand your market. For example, the 25-35 year old segment of our population will be expanding in the next few years. These are consumers who have been leading record buyers. Can we hold them as prime consumers?

How do we use TV? Where has it worked? Where have we failed?

Is point of sale the record store or record department? Or is it in the concert hall? Or both?

If we can coupon for Aerosmith in an auditorium in Akron with amazing sales results, will it work elsewhere?

If Johnny Mathis can fill music theaters for week-long engagements, can we get his fans back into the record stores on the

Lundvall, Alexenburg Appear on Film

(Continued from page 20)

The Columbia chief singled out the signings of Stephen Stills, Bill Withers and Phoebe Snow over the past year as most significant.

Alexenburg suggested the challenge for the 1975-76 year was "To sign the most important new talent and break through with them." The Epic and CBS Custom Labels chief looked forward to working with an impressive array of newly-signed artists including the Jackson Family, Johnny Rivers, and the rosters of James Guercio's Caribou Custom Label and Irving Azoff's Full Moon Custom Label.

shopping malls? Should we coupon for Johnny? Can we take a lesson from our TV colleagues and plan a daytime merchandising program to bring that shopper back to the stores?

Can we develop a promotion/merchandising strategy that will break Kokomo out of N.Y. where 60 percent of its sales have taken place?

Can we integrate the new RPMM effectively into daily branch activity?

These are just a few of the challenges for the upcoming year, and the techniques and solutions will be found starting now—this week—here in Toronto.

You're in for some very exciting, stimulating, and informative sessions in the next few days. And for a lot of brilliant music.

I said you'll have the product to work with. That starts in Toronto too. You'll be seeing product presentations for what may be the strongest lineup of key releases in the company's history.

Those of us who have been here since Sunday and Monday have already felt the buzz of great new product, of confidence and of a company on the move with the best damn record men in the world in all our business operations and manufacturing, music publishing, custom pressing and special product and international activities.

When we leave here, you'll take with you another theme that's been stated here this morning—the point that the Jacksons stated so aptly—"Everything is possible at CBS."

Block Named VP By CBS Intl.

■ NEW YORK — Peter de Rouge-mont, vice president, European operations has announced the promotion of Norman Block to the position of vice president, European business affairs for CBS Records International.

Block joined CBS Records in January 1970 with a background in government services and private law. In March of that year, he moved to Paris, France as director of business affairs, Europe for CBS Records International S.A.

Expanded Merchandising Meet Held at CBS Convention

■ TORONTO — Don Dempsey, vice president, merchandising, CBS Records, moderated a special merchandising meeting at the CBS Records 1975 Convention, an expanded seminar which reflected the great strides that the CBS Records family has made in the merchandising area in the past year.

In addition to a review of major merchandising campaigns initiated in the first half of 1975 and the formulation of plans for key merchandising campaigns set to be launched in the months following the convention, there was a panel discussion involving field personnel and various members of the CBS Records staff in New York.

Participating in the seminar were: Paul Smith, vice president, sales and distribution, CBS Records; Jim Tyrrell, vice president, merchandising and national sales,

Live Shows at CBS Meet

(Continued from page 20)

A special Friday afternoon luncheon at the Inn on the Park restaurant (the only show which did not take place in the Canadian Room of the Royal York Hotel) was the site of this year's country show. The artists who comprised the show were Larry Jon Wilson, Troy Seals, David Wills, Joe Stampley and Willie Nelson. Monument recording artist Wilson performed many of the tunes from his debut lp, "New Beginnings." Singer-songwriter Troy Seals recently signed an exclusive recording contract with Columbia and came to the convention to perform his current single, "Easy," and other songs from his upcoming album. David Wills enjoyed great success with his debut Epic album, "Barrooms To Bedrooms," and played numbers from the lp as well as his upcoming disc, to be entitled "Everybody's Country." Epic recording artist Joe Stampley also presented material from his upcoming album, to be entitled "Billy Get Me A Woman." Stampley is currently represented by his single, "Dear Woman." Columbia recording artist Willie Nelson made his first public appearance since his annual July 4th Picnic in Texas, performing songs from his first Columbia lp, "Red Headed Stranger," as well as other material from throughout his career.

Friday night's show featured the appearances of Boz Scaggs, Jeff Beck and Dan Fogelberg. Boz Scaggs performed material from all four of his Columbia albums, including his most recent effort,

"Slow Dancer." Beck brought the new Jeff Beck group to the convention, performing songs from his Epic album, "Blow By Blow." Epic's Dan Fogelberg played songs from his debut Epic lp, "Souvenirs," and from his "Captured Angel" album, due for release in August or September.

Saturday Show

Saturday night's festivities revolved around the talents of Billy Joel, Phoebe Snow and Paul Simon. Columbia recording artist Billy Joel performed songs from his first two Columbia albums as well as several from his upcoming lp, due in the fall. Phoebe Snow, who was recently signed to Columbia, enhanced the show with her unique singing and songwriting stylings. She performed songs from her first album as well as from her upcoming Columbia debut. Columbia artist Paul Simon capped off the live shows with a sprinkling of material from throughout his career. He also played many of the songs from his new Columbia lp, entitled "Still Crazy After All These Years," due for release in the fall.

The staging of all of the shows was planned and executed by Sam Hood, director, artist development, CBS Records, and Jock McLean, manager, artist services, CBS Records. The Canadian Room of the Royal York Hotel was converted into a multi-purpose concert hall, with lighting, staging and sound arranged for each individual artist. Sound and lighting equipment was supplied by Showco.

CBS Awards

(Continued from page 21)

in June at the Statler Hotel which was attended by members of the entire music industry.

As well as these 11 major awards, several additional awards for exceptional contributions at the promotion level were also distributed at the Convention. The first annual Killer of the Year award was given to Matty Matthews, local promotion manager, Columbia Records' New York branch; a special Earth, Wind & Fire promotion award was given to Richard Mack, director, r&b promotion, CBS Records, and his special markets promotion staff, as well as to all other promotion and sales personnel; The first annual Stan Snyder award was presented to Stan Snyder, vice president, national accounts marketing, CBS Records; and a special Appreciation award was given to Joe Senkiewicz, local promotion manager, Columbia Records, New York branch.

CBS Press Dept. Hosts Slide Show

■ TORONTO—For the first time ever at a CBS Records Convention, the department of press & public information treated those in attendance at the 1975 gathering in Toronto to a full-scale presentation on its roles and functions.

Built around the idea of showing Dracula why he should sign with CBS Records, the 20 minute skit employed a mix of film and slides as it portrayed Casper Friendly, supernatural talent agent, taking Dracula, in the role of a new artist, on a guided tour of all facets of publicity that are marshalled to break new artists and to support established ones.

The presentation was conceived and planned by the members of the department and was produced by Judy Paynter, director, press & public information, Columbia Records, with the assistance of CBS Records engineer Russ Payne, CBS Records senior photographer Sandy Speiser, Expomotion Film Company and Staging Techniques, Inc.

New Singles Previewed At CBS Convention

■ TORONTO — The respective promotion departments of the Columbia, Epic and CBS Custom Labels announced the imminent release of 13 new singles at the CBS Records 1975 Convention. Stan Monteiro, vice president, national promotion, Columbia Records, presented seven songs to be issued by Columbia as singles within a couple of weeks after the convention. Mel Phillips, associate director, national promotion, Epic and CBS Custom Labels, presented six songs to be released as singles.

Monteiro showcased the following Columbia singles: David Essex, "Rolling Stone;" Dudes, "Saturday Night;" Art Garfunkel, "I Only Have Eyes For You;" Loggins & Messina, "I Like It Like That" b/w "Angry Eyes;" Ebony, Ivory and Jade, "Samson;" Barbara Fairchild, "You've Lost That Lovin' Feelin';" and Barbra Streisand, "My Father's Song."

Phillips introduced the following Epic and Custom Label singles: Michael Murphey, "Carolina In the Pines" (Epic); Essence, "Sweet Fools" (Epic); Billy Swan, "Everything's The Same" (Monument); Labelle, "Messin' Up My Mind" (Epic); Tammy Wynette, "A Slightly Used Woman" (Epic); selections from Dan Fogelberg's upcoming "Captured Angel" album.

Convention Wrap-Up (Continued from page 3)

aspects of the CBS Records operation and the music industry as a whole. In addition to large meetings which invited the participation of all attendees, each department held individual meetings in which discussions, presentations and question and answer periods all increased communication within the company and helped to set the tone for the company's activities for the second half of 1975. The merchandising, promotion, press and information, classical and college representative departments all made their individual and collective contributions in making the 1975 convention the most effective in the history of CBS Records.

Awards

Another important regular feature of the annual convention was the presentation of awards to members of the CBS Records promotion and sales staff. Eleven major awards, given for exceptional achievements over the past 12 months, were announced by Stan Monteiro, vice president, national promotion, Columbia Records; Mel Phillips, associate

CBS Records Honors Engineering Staff

■ TORONTO — CBS Records honored members of its engineering staff during the 1975 Convention in Toronto. Five top engineers were in attendance at the meetings and four major awards were presented to CBS Records engineers by Calvin Roberts, vice president, operations marketing, CBS Records.

Awards

The four major awards were presented in the form of gold records, citing the contributions of the engineers in helping to make these albums successful. Don Puluse, CBS Records engineer based in New York, was given two gold records, one for the mixing of Labelle's "Lady Marmalade" single and one for the mixing of that group's "Nightbirds" lp. Jack Ashkinazy, CBS Records engineer based in New York, was given a gold record for the mastering of Ramsey Lewis' "Sun Goddess" album. The fourth gold record went to John Guerriere, also based in New York, for the mixing of the "Sun Goddess" album.

The five guest engineers in attendance at the CBS Records 1975 Convention were: Norbert Ward, Nashville; George Horn, San Francisco; Michael Fusaro, San Francisco; Murray Zimney, New York; and Don Puluse, New York.

director, national promotion, Epic and CBS Custom Labels; Richard Mack, director, national r&b promotion, special markets, CBS Records; Paul Smith, vice president, sales and distribution, CBS Records; Jim Tyrrell, vice president, national sales and merchandising, Epic and CBS Custom Labels; and Don Dempsey, vice president, merchandising, Columbia Records.

Hosts

Acting as hosts for the CBS Records 1975 Convention in Toronto was the CBS Records International Division. M. Richard Asher, president, CBS Records International, and Terry Lynd, president, Columbia of Canada, greeted the attendees at the opening reception and continued throughout the four-day affair to play a major role in the overall convention. More than 200 delegates from CBS Records subsidiaries in six continents gathered for the convention, held in international territory for the first time since 1972.

Jack Craigo, vice president,

Action's New Address

■ CLEVELAND — Action Music Sales, Inc. has announced its new address: 6541 Eastland Road, Hayes Industrial Park, Cleveland, Ohio 44142; phone: (216) 243-0300.

Promo Meetings

(Continued from page 21)

promotion administration; and the three Epic/Custom regional promotion marketing managers: Al Gurewitz, midwest; Don Miller, southeast; and Bill Heard, southwest.

At the same time as the Columbia and Epic/Custom Labels promotion meetings were being held, the CBS Records special markets staff met for a third promotion meeting. Chaired by LeBaron Taylor, vice president, special markets, CBS Records, and Richard Mack, director, national r&b promotion, CBS Records, the meeting covered the same items as the Columbia and Epic/Custom meetings, with the discussions revolving around the black recording artists on the Columbia, Epic and CBS Custom Labels. Also attending the special markets promotion meeting were Granville White, associate director, national promotion; George Chavous, regional promotion manager, northeast; Bill Craig, regional promotion manager, midwest; Fred Ware, regional promotion manager, southwest; and Gerald Griffin, regional promotion manager, west coast.

marketing, CBS Records was the chairman of the 1975 convention committee. Credit for the success of the CBS Records 1975 Convention also goes to Roselind Blanch, director, merchandising planning and administration, CBS Records, who coordinated and executed all arrangements for the four-day extravaganza. Responsible for staging the live shows were Sam Hood, director, artist development, CBS Records, and Jock McLean, manager, artist services, CBS Records. Sound and lighting equipment were supplied by Showco.

Taylor Talk

(Continued from page 3)

In his speech, Taylor stressed the point that at CBS there is "management solidity." "We have prevailed over past problems," Taylor said, and he noted that there is now continuity from within in management at CBS Records. Taylor lauded the Columbia, Epic and CBS Custom labels for their consistent growth and predicted continuing strong future growth for the entire Records Group.

Partnership in Dignity

Taylor also stressed in his speech that the corporation intends to advance women and blacks within the organization. "We are striving for a partnership in dignity," said Taylor. Because of the nature of the business—with black product accounting for an increasing amount of sales—and because of the amount of black talent within the industry, Taylor feels blacks should play a more important role in the industry.

In reference to industry problems, Taylor said "We have the resources equal to meet any problems that may arise." One looming problem, in Taylor's opinion, is the signing of artists. Noting that the cost of signing artists is rising, Taylor said the industry's strength could be sapped if companies didn't take strong stands—"CBS must have the courage to say yes when the time is right and must have the conviction to say no when necessary." Taylor advised that in negotiating deals with artists, the company should stress the strength of the CBS distribution system.

A change in the corporation's attitude was Taylor's final point. He said there is now closer communication in the corporation and that the "dignity of individuals" is now considered. Taylor felt that personnel at all levels within the organization should be able to speak their minds and be heard when they please.

Kahanek Exits Paragon

■ NASHVILLE — Elroy Kahanek has announced his resignation as vice president of Paragon Records. Kahanek, personal manager of T. G. Sheppard, plans to devote full time to the management of the artist and to his independent promotion activities.

Copyright Discussion Held by NSA, AGAC

■ NASHVILLE — Representatives of the American Guild of Authors/Composers (AGAC), met with officers and directors of the Nashville Songwriters Association in Nashville on July 17 to discuss the Copyright Law revision which is currently in committee in the House of Representatives, Washington.

Ervin Drake, president of AGAC, represented the organization, along with Lew Bachman, AGAC executive director. Representing NSA were Ron Peterson, Sharon Rucker, John Denny, Kenny O'Dell, Don Wayne, Glen Martin, Ray Pennington and Maggie Cavender.

Drake and Bachman explained in detail what AGAC is doing through its 3000 strong membership of songwriters toward an amendment revision which will be most responsive to the basic requirements of the songwriter.

A rap session followed and all present agreed in principle that both organizations being songwriter groups, combined effort should ensue whereby all congressmen should have complete information concerning the need of the songwriter for a forceful revision of the Copyright law. Toward this end, Ron Peterson, vice president of NSA, appointed those present for the meeting and Bob Best of Washington, D.C. as the copyright committee to work in conjunction with the committees of AGAC in New York and California. Coordination of this effort will be made through the local NSA office.

Lefty Frizzell Dies

■ NASHVILLE — Legendary country artist Lefty Frizzell died Saturday, July 19, in Nashville, following a massive stroke. The singer was 47.

Born March 31, 1928 in Corsicana, Texas, William Orville Frizzell acquired the nickname "Lefty" from his southpaw knockout punch as a teenage boxer. He was discovered by Don Law and signed to Columbia Records where he stayed for 23 years. His first record was "If You've Got The Money Honey, I've Got The Time," backed with "I Love You A Thousand Ways," and both sides reached number one. In 1952, Frizzell had four songs in the top 10 at one time. Later, in the 1960s, he recorded the classic "Saginaw, Michigan."

Frizzell was on ABC Records at the time of his death and has several unreleased sides. Survivors include his wife, Alice, his parents, Mr. and Mrs. Maoman Frizzell of Kipton, Cal., and a daughter and two sons. The funeral was held Tuesday, July 22 in Nashville.

Branson to Nationwide

■ NASHVILLE — Joe Gibson, president of Nationwide Sound Distributors, has announced the appointment of Vicki Branson as head of national country promotion.

Working from NSD's Nashville office, Ms. Branson's duties will include coordinating the promotional activities of the several independent promotion people working NSD product and acting as liaison with the sales department. Prior to her appointment with NSD, she was associated with Cash Box Magazine's Nashville office.

Gibson has also announced the appointment of Cathy Gibson to the position of office manager for the Nashville-based firm.

NASHVILLE REPORT

By RED O'DONNELL



■ Veteran singer **Lefty Frizzell** (47), shortly before his death (July 19) told an interviewer: "When I sing a song, I want it to sound like it's the last thing I'll ever say in my life." Friends agree that Lefty lived every day as though it was the last of his life. Perhaps that is the best philosophy of life; who knows? Lefty was the second well-known country music entertainer to die this month. **George Morgan** died of heart attack July 7.

Bluegrass long-termer **Lester Flatt**, 11 days after undergoing heart surgery, walked out of the hospital and said, "I'm going fishing today." Incidentally, the 61-year-old Flatt was transferred from the hospital to his home in his show's bus. "I should be back at work by mid-August," Flatt said.

Funny feller **Dick Feller** has moved to New York City and says he has found a new way to write songs. "I hypnotize myself—and ideas and words flow like a river," Feller said straight-faced. "I've written 35 songs in the past 35 months," Feller, whose "Lord, Mr. Ford" was big for **Jerry Reed**, explained. "I consider all of them good."

Bobby Braddock, who writes novelty—or off-beat-type tunes—is writing an instrumental about a kitchen stove. He's going to call it "Hum On The Range." (Braddock also is the worst punster on Music Row.)

Chet (Mr. Guitar) **Atkins** turned down an offer to help judge "The Miss and Mr. Nude America Contest" next Saturday at Rose Lawn, Ind. "I'm church people," was Chester B.'s succinct reply to the sponsors.

The Grand Ole Opry—soon to celebrate its 50th anniversary—is headed for an all-time high attendance-wise. Opry manager **Hal Durham** predicts an overall turnout of more than 800,000. 1974's 751,546 is the previous high. By the way, reserved seat tickets are sold out through Dec. 13.

Diana Trask, native of Warburton, Australia, is the no doubt "most southern-born" country music singer.

An alumnus of **Mitch Miller's** not-too-long-ago "Sing-A-Long" television series, Diana says of the music she now sings: "Country music is the living history of the average American. I've found it speaks for most people in this country, and I've tried hard to make it my own."

Diana, her husband **Tom Ewen** and their two sons moved here from New York eight years ago, and now live on a small farm in suburban Mt. Juliet.

Glen Campbell has been enshrined in the Arkansas Hall of Fame at Little Rock. Campbell, as most of you know, is a native of Delight, Ark. . . . **Flip Wilson's** recording, "Berries in Salinas," on his Little David label, is about the plight of the migrant farm worker. Flip recites the song's verses to a country music background and then sings the chorus. He describes it as a "country music record with soul!"

"It was funny and it really happened to me on a plane flight from Los Angeles to Nashville the other day," said an amused **Chet Atkins**. "I sat next to actor and former Olympic swimmer champ **Buster Crabbe**. I recognized him right off and we began talking. When we got off the plane in Nashville, he said, 'I'm glad to have met you **Merle Haggard**.'"

"Sherwin's Song," a name inspired by country singer **Sherwin Lin-**
(Continued on page 49)

COUNTRY PICKS OF THE WEEK

SINGLE



JOHNNY DUNCAN, "JO AND THE COWBOY" (Combine, BMI). The big man's finest single to date, produced by Larry Gatlin and penned by Duncan, has an easy-going cowboy feel that'll have all the request lines lit brighter than the national Christmas tree. This one will go all the way and then some—he's riding a winner. Columbia 3-10182.

SLEEPER



BRIAN COLLINS, "FAITHLESS LOVE" (Goldenspread & Benchmark, ASCAP). Originally on the Linda Ronstadt "Heart Like A Wheel" album, this masterful song, penned by J.D. Souther, is handled superbly by Collins. Expect bundles of requests once this hits the airwaves. Super production will make this a sure fire hit. ABC/Dot DOA-17564.

ALBUM

CONWAY TWITTY, "THE HIGH PRIEST OF COUNTRY MUSIC." Conway is indeed the "high priest of country music" and his emotion-packed voice is showcased perfectly on this selection of material, which includes his recent chart-topper, "Touch The Hand," as well as "Amanda," "I'll Live In Dreams of Loving You Again" and "I'm Goin' Crazy and She's Just Goin'." MCA MCA-2144.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KBOX, Dallas	KVET, Austin	WJQS, Jackson
KBUL, Wichita	KVOO, Tulsa	WKDA, Nashville
KCKC, San Bernardino	KWMT, Ft. Dodge	WMAQ, Chicago
KCKN, Kansas City	WAME, Charlotte	WMC, Memphis
KENR, Houston	WAXU, Lexington	WMNI, Columbus
KFDI, Wichita	WENO, Nashville	WMOP, Ocala
KIKK, Houston	WGBG, Greensboro	WPLO, Atlanta
KJJJ, Phoenix	WHK, Cleveland	WPNX, Columbus
KKYX, San Antonio	WHO, Des Moines	WSDS, Detroit
KLAK, Denver	WHOO, Orlando	WSLR, Akron
KNEW, Oakland	WIL, St. Louis	WSUN, St. Petersburg
KOYN, Billings	WINN, Louisville	WUNI, Mobile
KSOP, Salt Lake City	WIRE, Indianapolis	WVOJ, Jacksonville
KSPO, Spokane	WJJD, Chicago	WWOK, Miami
KTTS, Springfield		

SURE SHOTS

Sonny James -- "What In The World's Come Over You"
Conway Twitty -- "Don't Cry Joni"

LEFT FIELDERS

Darrell McCall -- "Helpless"
Mike Lunsford -- "Tonight My Lady Learns To Love"
Tommy Jennings -- "Make It Easy On Yourself"
Paul Ott -- "I Am The South"

Fearless Forecast: Roy Clark will rocket back to the top of the charts this time out! "Heart to Heart" has an infectious beat and lyric.

Jimmy Buffett is opening "Door Number Three" for a lot of listeners at KENR, KIKK, WHO, KKYX, WJQS and WMOP.

"Don't Cry Joni" was getting a lot of attention while the other side of Conway Twitty's single was going to the top; now MCA has pressed the song as an "A" Side single and reshipping to all markets. It's already booming at WMAQ, WUNI, WWOK, KFDI, KTTS and KIKK.

Youngster Jeff Allen is getting a lot of attention with his moving version of the standard "Wabash Cannonball." Activity in Kansas City, Nashville and Salt Lake City.

Roy Head is showing initial strength in the South with "Help Yourself to Me."

There's a steady buildup of interest in Tommy Jennings' "Make It Easy On Yourself" at WHK, WGBG, KVET and WPNX.

Super Strong: Larry Gatlin, Hank Snow, Charley Pride.

Tom McKeon is drawing interest to "Hard Time Charley's Soft Shoes" in Nashville, Spokane and Jacksonville.

Album Interest: "I Should Have Married You" from the new Eddie Rabbitt lp is the unanimous choice of Don Walton at KFDI, Larry Barwick at KJJJ and Steve Leader at KNEW.

Paul Ott's "I Am The South" continues to be super heavy at WHOO, WSUN, WVOJ and WGBG; now spreading into the midwest with the addition of KFDI!

Ben Reece's "Mirror, Mirror" is already hot in Houston; now it's been picked up and re-shipped on 20th Century; look for a hit reflection nationwide!

"Sanctuary" is already a hit in Canada for Ronnie Prophet; it's now released in the States and picked at WPNX; spinning at WENO.

KCKN is showing super heavy requests on the "B" side of Terri Stubbs, "Pickin' On A Rainbow."

AREA ACTION

Howdy Glen -- "I Can Almost See Houston" (KLAK)
Sally June Hart -- "Takin' What I Can Get" (WUNI)
Dickey Lee -- "Rocky" (WENO)
Ray Faubus -- "Keep The Bar Doors Open" (KLAK)

Guys and Dolly



In support of her new single, "The Seeker," and new album, "The Best of Dolly Parton," Dolly Parton has hit the road on an extensive midwestern tour, which covered both pop and country outlets. Seen here arriving in Cleveland where she kicked off the tour, Dolly was met by Dom Violini (left), RCA Records' branch manager in Cleveland, and by Bill Catino, the label's regional country promotion manager. In addition to Cleveland, Miss Parton also visited Columbus, Cincinnati, Louisville, Indianapolis and Chicago.

CMA Board Meet Held in Vancouver

■ VANCOUVER — The third quarterly board meeting of the Country Music Association was held in Vancouver, British Columbia, July 15-16. The meeting was called to order by CMA president Jerry Bradley, with board chairman Bill Denny presiding.

CMA director Bud Wendell reported on the Fourth International Country Music Fan Fair held this past June 9-15. The final count showed that 9289 fans registered for the full convention, while more than 3000 purchased daily tickets, bringing total attendance to over 12,000.

Considerable attention was focused on the many CMA activities scheduled for this October, such as the Music City Pro-Celebrity Golf Tournament, the CMA Awards Show, the Talent Buyer's Seminar, the October board meeting, the October membership meeting, the Founding Presidents' Award, the CMA D.J. Awards, the Artist-D.J. Tape Session, the annual CMA Banquet and Show and 1975's "October Is Country Music Month" celebration.

Board members were also brought up-to-date as to international activities, record merchandising developments and anti-piracy progress.

On Tuesday (10), the board
(Continued on page 49)

Pro-Celeb Golf Tilt To Feature Fivesomes

■ NASHVILLE — Plans are now underway for the Eleventh Annual Music City Pro-Celebrity Golf Tournament, set for October 10-12 at Nashville's Harpeth Hills Golf Club. According to tournament director Frank Rogers, one significant change in this year's event will be a switch to the now popular fivesomes format, rather than traditional foursomes. In addition, the field will be increased from 35 to 36 such groups.

Group Make-Up

Each of the 36 fivesomes will consist of a member of the Tennessee Country Gentlemen's Association, a celebrity, a member of the Professional Golfer's Association, a music industry executive and a general business executive. Entry fees for both executives categories have been set at \$750.

Invitations are now being mailed and announcements will be made as acceptances are received. Practice rounds will be held on Friday, October 10, with competition scheduled for October 11-12. A season ticket costs \$12.50 and provides admittance to the tournament on all three days.

Sponsors

The tournament is co-sponsored by the Country Music Association, the Nashville Area Chamber of Commerce, the Tennessean, and WSM, Inc. Proceeds from the tourney go to the Country Music Foundation, the Nashville Area Junior Chamber Charities and Nashville Memorial Hospital.

Bicentennial Roadshow Set by Top Billing

■ NASHVILLE—Top Billing, Inc., has unveiled plans for production of a special bicentennial roadshow to be tabbed "The God & Country Spectacular." The show will unite country comic Jerry Clower and The Fabulous Happy Goodman Family, and will debut in January.

Staging

The show will be professionally choreographed, featuring Hollywood-style lighting effects, custom designed costumes, a unique sound system and specially-designed background sets.

PULLEYBONE?

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

SONNY JAMES—Columbia 3-10184

WHAT IN THE WORLD'S COME OVER YOU (Starfire, ASCAP)

The Southern Gentleman is in perfect form on this super ballad. The distinctive vocal and guitar work should bring this one home to the top.

DARRELL McCALL—Avco CAV-615

HELPLESS (Four Star, BMI)

An old number that never sounded better, as Darrell brings western swing from coast to coast. Honky tonkin'.

DON WILLIAMS—ABC/Dot DOA 17568

TURN OUT THE LIGHTS (AND LOVE ME TONIGHT) (Hall-Clement, BMI)

The easy-going style and sound of Don Williams is showcased perfectly with this Bob McDill song. Turn out the lights and turn it on!

T. G. SHEPPARD—Melodyland ME 6016

ANOTHER WOMAN (Dan Penn, BMI/Buzz Cason, ASCAP)

T.G. has another chart buster, culled from his "Devil In The Bottle" album. Another woman, another hit.

BRENDA LEE—MCA MCA-40442

BRINGING IT BACK (Silverline, BMI)

Brenda is coming on strong with this super ballad that'll pull requests everywhere. Soulful country!

ANDRA WILLIS—Capitol P-4114

ONLY FOR MY MAN (Unichappell, BMI)

Up-tempo country sound should put Andra high on the charts. She's standing by her man all the way on this one.

STEVE YOUNG—Blue Canyon BC 135

MY OKLAHOMA (Golden Chain/Ridge, BMI)

THE WHITE TRASH SONG (Warner-Tamerlane, BMI)

Side one is a beautiful ballad about the Sooner state; side two is an up-tempo number sung from the bottom. Either way, you can't go wrong.

SALLY JUNE HART—Buddah BDA-479-N

TAKIN' WHAT I CAN GET (Natural Songs, ASCAP)

Country-politan sound has songstress telling of a love that's almost over. You'll be takin' requests for this.

PAL RAKES—Bryan B-1023

LIVE IT UP (Al Gallico, BMI/Sorayda, BMI/Galleon, ASCAP)

Super building ballad with the message that you'd better live it up if you can't live it down. Play it up!

JAN STARK—Jed Jed 2-75

TAKE MY RING OFF OF YOUR FINGER (Cedarwood, BMI)

Solid country sound has Jan and the twin fiddles bringing home the message that if you're gonna run around, take the ring off.

HAMBURGER BROTHERS—4 Star 5-1016

OMAR THE VAMPAR (Four Tay, BMI)

The Hamburger Brothers will make you roll with this slapstick number. What the heck, go for the neck!

SHERRI POND—Music City Workshop WRS 7409

REVIVAL (Figtree, SESAC)

Sherry sings about a love revival. A big fish for this little pond.

BRUSH ARBOR—Capitol P-4118

OLD FASHIONED FEW (House of Hits, BMI)

Movin' number from west coast group that sings of a dying breed—the old fashioned type. New fashion hit!

Texas, Where Local Talent Is Tops

By DON CUSIC

■ NASHVILLE — It's not hard to get caught up in the fever of "Texas music" when you're in the Lone Star State. The loose and easy, hell raisin' atmosphere is perfect for enjoying the music and having a good time. Willie Nelson's picnic is ample proof that huge crowds — and especially crowds of young people — are attracted to country music.

To explain the appeal and success of country music in clubs in Texas would require a whole dissertation on the socio-economic development of the area. Suffice it to say that Texas is unique, successful and enjoyable while you're there, but it's doubtful that infectious enthusiasm will spread to other parts of the country with any regularity in the immediate future. This is not to say other parts of the country can't enjoy, appreciate or love "Texas music," it's just that clubs in other parts of the country usually attract a different type of clientele.

One thing is certain — records have broken from Texas, especially Houston, that have gone on to become national hits. Part of this is due to the willingness of stations in that state to support local artists who have a record out, even if it's only locally distributed and on a small label. Mickey Gilley had "Room Full of Roses" on Astro Records and it was originally played in Houston before it broke nationally. "Love In The Hot Afternoon" by Gene Watson and "Before The Next Teardrop Falls" by Freddy Fender are other examples of success coming because radio stations have recognized local talent.

Other artists such as Willie Nelson, Jerry Jeff Walker, Doug Sahm and Rusty Wier have enjoyed tremendous success in Texas —

enough to make a profit for themselves just by exposure there alone. It has also provided a firm base for launching artists into national prominence. "Blue Eyes Crying In The Rain," Nelson's new release, has received phenomenal response in Texas—due largely to his impressive track record in that area.

Too often, local artists and small labels aren't taken seriously with many stations not playing the hometown artists releases. While many would perhaps fall by the wayside and not achieve national recognition, the fact that local artists are not given the opportunity on the radio stations cuts off an avenue an artist has for national success. In the past, many stations had local shows and supported local artists and these were the stepping stones to prominence.

Fortunately, Texas radio has been a leader in recognizing local talent and songs and giving them a shot at national exposure—and a shot in the arm for country music. Hopefully, other areas and stations will become more active in grooming local talent and releases giving country music additional input.

Chappell To Administer Ray Griff Pubberies

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

Sampling the Sound



Woodland Studios in Nashville hosted a grand opening recently to demonstrate their new Westlake mastering room. Pictured from left are Glenn Snoddy, president of Woodland; Bob Sowell, mastering engineer; Tom Hidley, president of Westlake Audio; and Jim Pugh, chief engineer at Woodland.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ Bob Ward has resigned his position as PD at WWVA (Wheeling, W. Va.) and is returning to school. No successor has yet been named . . . WIRE (Indianapolis) is pulling off the biggest picnic going at America Heritage Park on July 27 from noon 'til 10 p.m. Entertainment scheduled included, among dozens of others, Mel Tillis, Susan Raye and Don Williams. Admission is free as long as listeners show up with an "I Like You" bumper sticker from the station. WIRE rounded up 14 local sponsors and made the bumper stickers available at 125 outlets.

Mike Hoyer of KBUL in Wichita made an excellent gesture in letting the listeners know about some industry feelings towards George Morgan. Mike printed four paragraphs of his thoughts about George in the station survey sheet. Only station I've seen that did it. Jay Marvin leaves WWOD (Lynchburg) and heads to KLOZ-FM (El Paso); the station is new to country format . . . KLOC (Modesto) is looking for an experienced air personality. Above average pay and excellent benefits. The American Bar Association just awarded the station its Certificate of Merit for a documentary, "A Matter of Life and Death," dealing with the State's efforts to return the death penalty. WIRE will receive the award on the 12th of August in Montreal.

Dave Donohue, PD at WHK (Cleveland), has resigned. No reasons were given. If you're in the market you can reach him at 189 Sandra Drive, Lot 172 Cleveland, Ohio 44135 . . . Jack Reno is looking; you can reach him at 606 371-5469 . . . WITL is in the market for a PM drive personality.

The second annual Country Music Seminar in Memphis will be held at the Memphis Hilton on the 16th of August. Contact Bob Young at WMC for full details . . . Craig Scott has an opening in the Plough Chain. Get in touch, via tape and resume, at WJJD (Chicago) . . . Ron Jones will be the new PD at WHK (Cleveland).

WMAQ drew 12,000 in the rain for the Lamb's Farm benefit in Libertyville, Illinois. All proceeds go to the Lamb's Farm for mentally retarded children. Dave Dudley was the main performer.

If a charming lady named Dee Goff comes along and wants to come into the studio and plug a record, look closely before opening the door. She showed up at our place about 11:30 one night, and when I looked around to say hello, the first thing I saw was a six foot boa constrictor she was carrying wrapped around her arm, with part of it tucked into the belt loops of her pants. Soon after going into cardiac arrest I made nearly any promise she wanted to hear. The record she's pushing isn't "Sneaky Snake," but should be.

Please forward all Country Radio information to Charlie Douglas, P.O. Box K, Picayune, Miss. 39466.

CMA Meet (Continued from page 47)

attended a luncheon hosted by Dalt Elton and Tom Peacock of radio station CKWX in Vancouver. CMA director Bill Anderson spoke to the group, which included many advertising executives, news media representatives and country music entertainers and businessmen from the Vancouver area.

Later that evening, the CMA board and other music industry

guests attended a cocktail party and reception given by BMI Canada Limited. Host for the affair was the organization's general manager, Cam Ritchie.

As a special note, the Mayor of Vancouver, Art Phillips, proclaimed the week of July 14 as Country Music Week in that city. Bill Denny accepted the official proclamation on behalf of the CMA.

Nashville Report (Continued from page 46)

ton's singing, won her first race at Fonner Park racetrack, Grand Island, Neb. The filly isn't the only thoroughbred in owner Del Rathman's stable lyrically tagged. He also owns "For the Good Times" (Kris K. or Ray P.?) and "I Walk the Line" (J. Cash, for sure).

"I especially enjoy Donny & Marie Osmond's recording of 'Make the World Go Away' (written by Hank Cochran)," said Jim Pelton, "and am wondering if it also wasn't a favorite of our Apollo astronauts as they awaited the takeoff signal at the launching pad?"

My weekly report on Stella Parton, sister of the buxom Dolly:

"It's a tough row to hoe—people expect you to be just like your more talented sister," said Stella. "Like last week I was performing in an Ohio town and a woman in the audience yelled 'You'll never fill Dolly's shoes.'

"I stopped the music, laughed and said, 'It's not Dolly's shoes that I'm worried about filling.'"



THE COUNTRY ALBUM CHART

AUGUST 2, 1975

AUG. 2	JULY 26		WKS. ON CHART
1	1	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER ABC Dot DOSD 2020	16
2	4	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH— Epic PE 33455	6
3	3	JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ— Mercury SRM 1 1032	10
4	2	KEEP MOVIN' ON MERLE HAGGARD—Capitol ST 11365	12
5	9	FEELINS' CONWAY TWITTY & LORETTA LYNN—MCA 2143	5
6	8	NARVEL FELTS—ABC Dot DOSD 2025	6
7	17	MISTY RAY STEVENS—Barnaby BR 6012	5
8	10	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	6
9	12	TODAY ELVIS PRESLEY—RCA APL 1 1039	6
10	6	PHONE CALL FROM GOD JERRY JORDAN—MCA 473	14
11	11	T. G. SHEPPARD—Melodyland ME 40151	8
12	16	DREAMING MY DREAMS WAYLON JENNINGS—RCA APL 1 1062	4
13	5	YOU'RE MY BEST FRIEND DON WILLIAMS—ABC Dot DOSD 2021	12
14	14	I'M JESSI COLTER—Capitol ST 11363	21
15	7	TANYA TUCKER—MCA 2141	13
16	19	I WROTE A SONG ABOUT IT TOM T. HALL—Mercury SRM 1 1033	5
17	17	MICKEY'S MOVIN' ON MICKEY GILLEY—Playboy PB 405	14
18	22	CHARLEY CHARLEY PRIDE—RCA APL 1 1058	4
19	23	MY KIND OF COUNTRY CAL SMITH—MCA 485	3
20	20	LAST FAREWELL ROGER WHITTAKER—RCA APL 1 0855	11
21	21	AN EVENING WITH JOHN DENVER—RCA CPL 2 0765	21
22	15	WOLF CREEK PASS C. W. McCALL—MGM M3G 4989	19
23	18	STILL THINKIN' ABOUT YOU BILLY CRASH CRADDOCK—ABC ABCD 875	12
24	31	ANNIVERSARY SPECIAL EARL SCRUGGS REVUE—Columbia PC 33416	5
25	25	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	32
26	24	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN— MCA 2133	23
27	26	PIECES OF THE SKY EMMYLOU HARRIS—Reprise 2213	18
28	28	MAGNOLIAS AND MISFITS JIM WEATHERLY—Buddah 5637	7
29	27	CHARLIE RICH'S GREATEST HITS—RCA APL 1 0857	13
30	29	JOE STAMPLEY'S GREATEST HITS, VOL. 1—ABC Dot DOSD 2023	6
31	34	SMOKEY MOUNTAIN MEMORIES MEL STREET—GRT 8004	4
32	41	LIVE IN PICAYUNE JERRY CLOWER—MCA 486	3
33	30	BOCEPHUS HANK WILLIAMS, JR.—MGM M3G 4988	9
34	33	41ST STREET LONELY HEARTS CLUB BUCK OWENS—Capitol ST 11390	8
35	39	IF YOU EVER CHANGE YOUR MIND RAY PRICE—Columbia KC 33560	4
36	40	SUPERSONGS ROGER MILLER—Columbia KC 33472	5
37	32	MISSISSIPPI YOU'RE ON MY MIND STONEY EDWARDS— Capitol ST 11401	7
38	38	YOU'RE EASY TO LOVE HANK SNOW—RCA APL 1 0908	5
39	42	MAKE THE WORLD GO AWAY DONNY & MARIE OSMOND— MGM M3G 4996	4
40	43	WHAT TIME OF DAY BILLY THUNDERCLOUD & THE CHIEFTONES— 20th Century T 471	5
41	45	HONEY ON HIS HANDS JEANNE PRUETT—MCA 479	3
42	37	I'M THE LONELIEST MAN DON GIBSON—Hickory H3G 4519	9
43	36	REUNION B. J. THOMAS—ABC ABCP 868	17
44	35	HARD TIME HUNGRIES BOBBY BARE—RCA APL 1 0906	12
45	55	GREATEST HITS, VOL. 1 TOMMY OVERSTREET—ABC Dot DOSD 2027	2
46	53	SONGS OF LOVE JIM REEVES—RCA APL 1 1037	3
47	52	BURNIN' THING MAC DAVIS—Columbia PC 33551	2
48	51	CHAINS/ANOTHER SATURDAY NIGHT BUDDY ALAN— Capitol ST 11400	4
49	44	COMIN' HOME TO YOU JERRY WALACE—MGM M3G 4995	7
50	49	SONGS OF FOX HOLLOW TOM T. HALL—Mercury SRM 1 500	32
51	47	IN CONCERT VARIOUS ARTISTS—RCA CPL 2 1014	14
52	61	DREAM COUNTRY DANNY DAVIS & NASHVILLE BRASS— RCA APL 1 1043	2
53	46	WITH ALL MY LOVE LaCOSTA—Capitol ST 11391	10
54	48	GOOD HEARTED WOMAN CONNIE CATO—Capitol ST 11387	12
55	50	CAROLINA COUSINS DOTTIE WEST—RCA APL 1 1041	7
56	—	THE BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	1
57	54	BLANKET ON THE GROUND BILLIE JO SPEARS—UA LA390 G	20
58	60	TAKE ME HOME TO SOMEWHERE JOE STAMPLEY— ABC Dot DOSD 2006	3
59	57	STEEL GUITARS OF THE GRAND OLE OPRY SONNY, HAL & WELDON— Mega MFS 610	7
60	62	BACK HOME AGAIN JOHN DENVER—RCA CPL 1 0548	53
61	58	GUITARS OF SONNY JAMES—Columbia KC 33477	11
62	59	LOIS JOHNSON—20th Century T 465	12
63	63	OUT OF HAND GARY STEWART—RCA APL 1 0900	21
64	66	LINDA ON MY MIND CONWAY TWITTY—MCA 469	26
65	65	SINCERELY BRENDA LEE—MCA 477	14
66	67	BARROOMS AND BEDROOMS DAVID WILLS—Epic KE 33353	23
67	56	ERNIE FORD SINGS AND GLEN CAMPBELL PICKS—Capitol ST 11389	8
68	64	WATCHA GONNA DO WITH A DOG LIKE THAT SUSAN RAY— Capitol ST 11393	9
69	69	FREDDIE HART'S GREATEST HITS—Capitol ST 11374	20
70	71	BACK IN THE COUNTRY LORETTA LYNN—MCA 471	23
71	68	SING SOME LOVE SONGS PORTER WAGONER—RCA APL 1 1056	8
72	70	DON'T LET THE GOOD TIMES FOOL YOU MELBA MONTGOMERY— Elektra CM 2	13
73	72	A LITTLE BIT SOUTH OF SASKATOON SONNY JAMES— Columbia KC 33428	13
74	74	JOHN R. CASH—Columbia KC 33370	11
75	73	MIND YOUR LOVE JERRY REED—RCA APL 1 0787	10



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	WKS. ON CHART
AUG. 2	JULY 26
1 2 EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH Epic 8 50103	11
2 5 WASTED DAYS AND WASTED NIGHTS FREDDY FENDER/ ABC Dot DOA 17558	8
3 8 FEELINS' CONWAY TWITTY & LORETTA LYNN/MCA 40420	7
4 4 THAT'S WHEN MY WOMAN BEGINS TOMMY OVERSTREET/ABC Dot DOA 17552	14
5 6 LOVE IN THE HOT AFTERNOON GENE WATSON/Capitol 4076	11
6 9 PLEASE MR. PLEASE OLIVIA NEWTON-JOHN/MCA 40418	8
7 12 THE SEEKER DOLLY PARTON/RCA PB 10310	
8 13 RHINESTONE COWBOY GLEN CAMPBELL—Capitol 4095	9
9 10 I WANT TO HOLD YOU IN MY DREAMS TONIGHT STELLA PARTON/Country Soul IRDA 039	13
10 11 DEAL TOM T. HALL /Mercury 73686	10
11 1 JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ/Mercury 73682	11
12 3 TOUCH THE HAND CONWAY TWITTY/MCA 40407	11
13 7 MOVIN' ON MERLE HAGGARD /Capitol 4085	11
14 17 HELLO LITTLE BLUEBIRD DONNA FARGO/ABC Dot DOA 17557	9
15 18 SPRING TANYA TUCKER /Columbia 3 10127	11
16 19 DEAR WOMAN JOE STAMPLEY/Epic 8 50114	9
17 21 I LOVE THE BLUES AND THE BOOGIE WOOGIE BILLY CRASH CRADDOCK/ABC 12104	7
18 22 WOMAN IN THE BACK OF MY MIND MEL TILLIS/MGM 14804	8
19 26 PUT ANOTHER LOG ON THE FIRE TOMPALL/MGM 14800	11
20 23 STORMS NEVER LAST DOTTSY/RCA PB 10280	12
21 30 THE FIRST TIME FREDDIE HART/Capitol 5099	6
22 32 BOUQUET OF ROSES MICKEY GILLEY/Playboy 6041	5
23 28 THINGS RONNIE DOVE/Melodyland 6001	8
24 27 THIS HOUSE RUNS ON SUNSHINE LaCOSTA/Capitol 4082	10
25 33 I'VE NEVER LOVED ANYONE MORE LYNN ANDERSON/ Columbia 3 10160	7
26 34 THIRD RATE ROMANCE AMAZING RHYTHM ACES/ABC 12078	8
27 35 BANDY THE RODEO CLOWN MOE BANDY/GRC 2070	6
28 29 BURNIN' THING MAC DAVIS/Columbia 3 10148	10
29 31 I'LL BE YOUR STEPPING STONE DAVID HOUSTON/ Epic 8 50113	9
30 36 YOU'RE NOT THE WOMAN YOU USED TO BE GARY STEWART/MCA 40414	10
31 41 I'LL GO TO MY GRAVE LOVING YOU STATLER BROTHERS/ Mercury 73687	7
32 40 EVEN IF I HAVE TO STEAL MEL STREET/GRT 025	6
33 14 RECONSIDER ME NARVEL FELTS/ABC Dot DOA 17549	18
34 39 LET THE LITTLE BOY DREAM EVEN STEVENS/Elektra 45254	7
35 46 YOU NEVER EVEN CALLED ME BY MY NAME DAVID ALLEN COE/Columbia 3 10159	6
36 45 BOOGIE WOOGIE COUNTRY MAN JERRY LEE LEWIS/ Mercury 73685	6
37 44 THE BARMAID DAVID WILLS/Epic 8 50118	5
38 15 DREAMING MY DREAMS WITH YOU WAYLON JENNINGS/ RCA PB 10270	14
39 49 IF I COULD ONLY WIN YOUR LOVE EMMYLOU HARRIS/ Reprise RPS 1332	6
40 47 LOVE IS STRANGE BUCK OWENS & SUSAN RAYE/ Capitol 4100	5
41 48 SAY FOREVER YOU'LL BE MINE/HOW CAN I PORTER WAGONER & DOLLY PARTON/RCA PB 10328	4
42 16 LIZZIE AND THE RAINMAN TANYA TUCKER/MCA 40402	15
43 55 STAY AWAY FROM THE APPLE TREE BILLIE JO SPEARS/ United Artists XW 653 Y	4
44 25 T-R-O-U-B-L-E ELVIS PRESLEY/RCA PB 10278	13
45 57 DAYDREAMS ABOUT NIGHT THINGS RONNIE MILSAP/ RCA PB 10335	3
46 54 BACK IN THE USA CARMOL TAYLOR/Elektra 45255	6
47 20 WHAT TIME OF DAY BILLY THUNDERCLOUD & THE CHIEFTONES/20th Century TC 2181	13



48 62 BLUE EYES CRYING IN THE RAIN WILLIE NELSON/ Columbia 3 10176	3
49 24 HELLO, I LOVE YOU JOHNNY RUSSELL/RCA PB 10258	14
50 38 MY HONKY TONK WAYS KENNY O'DELL/Capricorn CPS 0233	10
51 37 CLASSIFIED C. W. McCALL/MGM 14801	11
52 50 I DON'T LOVE HER ANYMORE JOHNNY PAYCHECK/ Epic 8 50111	10
53 52 FARTHEST THING FROM MY MIND RAY PRICE/ABC 12095	10
54 63 I'M TOO USE TO LOVING YOU NICK NIXON/Mercury 73691	5
55 58 DON'T DROP IT FARGO TANNER/Avco CAV 612	10
56 67 THE SAME OLD STORY HANK WILLIAMS, JR./MGM 14813	4
57 60 MOLLY DORSEY BURNETTE/Melodyland 6007	5
58 69 HERE I AM IN DALLAS FARON YOUNG/Mercury 73692	3
59 73 ALIMONY BOBBY BARE/RCA PB 10318	3
60 74 MEMORIES OF US GEORGE JONES/Epic 8 50127	3
61 66 YOU BELONG TO ME JIM REEVES/RCA PB 10299	9
62 64 THE TELEPHONE JERRY REED/RCA PB 10325	4

CHARTMAKER OF THE WEEK

63 — HOME LORETTA LYNN MCA 40438	1
64 71 WANTED MAN JERRY WALLACE/MGM 14809	4
65 72 IT MUST HAVE BEEN THE RAIN JIM WEATHERLY/ Buddah 467	6
66 42 THERE I SAID IT MARGO SMITH/20th Century TC 2172	16
67 — I HOPE YOU'RE FEELIN' ME CHARLEY PRIDE/RCA PB 10344	1
68 81 ONE MONKEY DON'T STOP NO SHOW LITTLE DAVID WILKINS/MCA 40427	4
69 77 TAKE MY HAND JEANNIE SEELY/MCA 40428	3
70 70 RED ROSES FOR A BLUE LADY EDDY ARNOLD/MGM 14780	9
71 78 SHOTGUN RIDER MARTY ROBBINS/MCA 40425	2
72 76 LESS THAN A SONG PATTI PAGE/Avco CAV 613	5
73 80 OH, HOW LOVE CHANGES DON GIBSON & SUE THOMPSON/Hickory 350	2
74 — LOOK AT THEM BEANS JOHNNY CASH/Columbia 3 10177	1
75 87 A POOR MAN'S WOMAN JEANNE PRUETT/MCA 40440	2
76 75 LONELY RAIN WYNN STEWART/Playboy 6035	8
77 82 LOVIN' YOU IS ALWAYS ON MY MIND ROGER MILLER/ Columbia 3 10107	3
78 88 THIS IS MY YEAR FOR MEXICO CRYSTAL GAYLE/ United Artists XW680 Y	2
79 86 IT'S ALL IN THE GAME JERRY JAYE/Columbia 3 10170	2
80 84 EASY TROY SEALS/Columbia 3 10173	3
81 83 HE LOVES ME ALL TO PIECES RUBY FALLS/50 States FS33	7
82 79 MAKE THE WORLD GO AWAY DONNY & MARIE OSMOND/ MGM 14807	9
83 93 LET'S TURN THE LIGHTS ON LARRY GATLIN/ Monument ZS8 8657	2
84 97 MOVIE MAGAZINE STARS IN HER EYES BARBI BENTON/ Playboy 6043	2
85 — YOU'RE MY RAINY DAY WOMAN EDDY RAVEN/ABC 12111	1
86 91 FALLING LEFTY FRIZZELL/ABC 12103	5
87 90 (ALL I HAVE TO DO IS) DREAM NITTY GRITTY DIRT BAND/ United Artists XW 655 Y	4
88 89 THAT'S JUST MY TRUCKIN' LUCK HANK THOMPSON/ ABC Dot DOA 17556	5
89 92 IF I COULD HAVE IT ANY OTHER WAY KENNY SERRATT/ Melodyland 6014	3
90 95 BECAUSE WE LOVE JACK & MISTY/Epic 8 50122	4
91 96 I GOT A YEARNING PAUL DAVIS/Bang 718	3
92 — I'M READY TO LOVE YOU NOW SARAH JOHNS/ RCA PB 10333	1
93 94 I DON'T LIKE TO SLEEP ALONE BOBBY SMITH/Playboy 6040	4
94 100 WHAT I KEEP SAYIN' IS A LIE DEBI HAWKINS/ Warner Mros. WBS 8104	2
95 — YOUR LOVE'S BEEN A LONG TIME COMIN' MAVIS YERBY/ Bryan 1017	1
96 — DOOR NUMBER THREE JIMMY BUFFETT/ABC 12113	1
97 43 FREDA COMES, FREDA GOES BOBBY G. RICE/GRT 021	14
98 — YOU CAN'T FIND LOVE (IN THE YELLOW PAGES) MICHAEL BALDWIN/Epic 8 50124	1
99 — MY MUSIC COMPTON BROTHERS/ABC Dot DOA 17563	1
100 — LET ME TAKE CARE OF YOU BOBBY LEWIS/Ace of Hearts 00502	1



In Memoriam
Lefty Frizzell

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