

# RECORD WORLD

PAUL POLITI  
ORIGINAL SOUND RECORDS  
7120 SUNSET BLVD  
LOS ANGELES CA 90046  
8 12-75R

## Who In The World: CBS Records International

In This Week's Dialogue, CBS Records International President Walter Yetnikoff Discusses The Company's Strides In The World-Wide Marketing Of Discs And Tapes Throughout Some 30 Foreign Countries. For Photo Identification, See Page 17.



## HITS OF THE WEEK

### SINGLES

**CAROLE KING, "JAZZMAN"** (prod. by Lou Adler) (Colgems, ASCAP). Clearly the most animated single from the "Tapestry" lady since "I Feel the Earth Move" features the fine sax solos of Tom Scott, along with her own strong overdubbing. Solid indication that her "Wrap Around Joy" album could prove another royal history maker. Ode 66101 (A&M).



**JAMES BROWN, "PAPA DON'T TAKE NO MESS, PART 1"** (prod. by James Brown) (Dynatone/Belinda, BMI). Soul Papa's got a brand new bag, carefully fashioned from disco and pure black leather funk. One dance heaven of a single from his "Hell" album, and one mother of a follow-up to "My Thang." This one's surely messin' with the very best! Polydor 14255.



**EAGLES, "JAMES DEAN"** (no prod. listed) (Benchmark, ASCAP). Second culling from their "On the Border" set should outdistance their top 20 "Already Gone." Legendary screen idol of the '50s still stands tall as a rebellious figure, worthy of the contemporary missive that these men definitely deliver with all due cause, speed and prowess. Asylum 45202.



**DAVID ESSEX, "AMERICA"** (prod. by Jeff Wayne/JWM) (April/Jeff Wayne, ASCAP). Fusing images from Eddie Cochran's "Summertime Blues," Paul Simon's continental classic and bottleneck riffs, the multi-media Briton takes his "Rock On" revolution one "ka-ka-ka" refrain further. The biggest stutterer's delight since "My Generation." Columbia 3-10005.



### SLEEPERS

**STEPPEWOLF, "STRAIGHT SHOOTIN' WOMAN"** (prod. by Steppenwolf) (Scar, BMI). Now that the group's internal problems have been solved, the lead vocals of John Kay rejoin the hard rockers for another magic carpet chartride. New label affiliation will aid them in securing a new image as bullseye boogie musicians firin' from the hip. Mums ZS8 6031 (Col).



**RASPBERRIES, "OVERNIGHT SENSATION (HIT RECORD)"** (prod. by Jimmy Ienner) (CAM-USA, BMI). Group which had patterned much of their sound after the Beatles switches into a Beach Boys gear. Dynamic production is in total command of goosebumps and a good time feeling. Parenthetical title should soon prove to be stark, stellar reality. Capitol 3946.



**FOCUS, "HAREM SCAREM"** (prod. by Mike rockers of "Hocus Pocus" fame make their singles bow on the label with an even funkier instrumental, also abetted by non-verbal vocals. One Vernon) (Radmus, ASCAP). Dutch whopper of an edit from their meaty "Hamburger Concerto" album that holds the pickle, but leaves the lettuce to follow. Atco 7002.



**LITTLE BEAVER, "PARTY DOWN—PART 1"** (prod. by Willie Clarke & Steve Alaimo) (Sherlyn, BMI). Much in the groove of "Rock Your Baby" but with the lights turned way down to a mellow yellow, this party item is most assuredly headed "Hollywood!" Nothing frilly or fancy—just some dam fine performing and producing. Cat 1993 (TK).



### ALBUMS

**BACHMAN-TURNER OVERDRIVE, "NOT FRAGILE."** Canadian heavyweight gears that have revved up rock 'n roll's course are enroute to yet more gold status. The gait is hard, tight and rhythmic; the horsepower propellants are "Roll On Down the Highway," "You Ain't Seen Nothing Yet" and the resilient title track. Bachman-Turner Platinum-Drive! Mercury SRM 1-1004 (6.98).



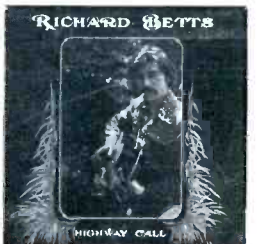
**PAUL ANKA, "ANKA."** The man who made it with "Diana" in 1957 has spiraled into the numero uno position on The Singles Chart this week with "(You're) Having My Baby," a sure sales spur. He's no longer a lonely boy and his puppy love has ripened into a smooth, easy-listening style. "One Man Woman/One Woman Man" is a goodie too. UA UA-LA314-G (6.98).



**HARRY NILSSON, "PUSSYCATS."** Don your sunglasses for listening, as the stars participating sparkle—Ringo Starr, Keith Moon, Klaus Voormann, and John Lennon garnering production credits. A mixture of r&r vintage gems and Nilsson newies, "Loop de Loop" is the best golden oldie while "Don't Forget Me" and "All My Life" are the fresh jewels. RCA CPL1-0570 (6.98).



**RICHARD BETTS, "HIGHWAY CALL."** Allman Brothers lead guitarist solos to provide us with good, honest music. If categorization is called for, it would most likely be rock and roll with a sweet country twang, as Betts' agile talents are embellished by flowing Johnny Sandlin production and fine fiddlin' from Vassar Clements. Best Betts! Capricorn CP 0123 (WB) (6.98).



RECORD WORLD SPECIAL SECTION DEDICATED TO MEXICO

# SHE

**“She is whatever we make her to be.”**



**“SHE”**: a new single from **ROSKO** on **A&M Records**.

(AM 1619)

Produced by Rosko Productions

## Retail Price Hike Keyed to Markets

By GARY COHEN

■ NEW YORK—Aside from California, where a renewed price war is underway among the major record retailers, consumers in major markets are paying a minimum of four dollars and change for \$6.98 list albums on sale. In non-major markets and rural areas, the sale price is closer to five dollars. But in California, where retail competition is among

(Continued on page 59)

## RW Expands LP Chart

■ Beginning this week, **Record World** is expanding album chart listings from 150 to 200 spaces in order to better serve the needs of the industry. Also, we are instituting a new price code lettering system for The Album Chart to correspond to the system most employed by retailers. See story on page 6.

## '74 NATRA Conclave Cites History, Talent

By DEDE DABNEY

■ LOS ANGELES—Approximately 600 delegates migrated to Los Angeles' Century Plaza Hotel to form one of the most productive NATRA conventions in nineteen years.

By August 5 most of the contributors to the convention had not arrived, but opening events continued as scheduled with the basic theme being "The Recognition Of A Heritage," produced by Harvey Fuqua, Olga Adderly and Mary Jane Hewitt. Following the

(Continued on page 22)

## RCA Int'l Meets In Mexico City

■ MEXICO CITY — Representatives from RCA Records' subsidiary companies and licensees from Latin America, Europe and Asia have concluded the sixth annual conclave for the presentation of product here in Mexico's capital city.

More than 60 a&r and publishing executives were present for

(Continued on page 26)

For the RIAA and CBS Records responses to "The Trouble With Rock," see page 4.

## Stewart Chairman of New UA Music and Records Group; Teller Named President of UA American Record Division

■ LOS ANGELES — Michael Stewart, chairman of the board of the United Artists Music and Records Group, has announced the appointment of Alvin N. Teller as president and chief operating officer of the United Artists Records of America Division. In addition, Teller was named vice president and member of the board of directors of the newly-formed Group.



Al Teller

Stewart, in making the announcement, stated that he was personally delighted that Teller agreed to join United Artists and feels confident that his contribution will result in a significant growth of the company.

Teller, 29, joins United Artists from CBS where he served most recently as vice president, merchandising, CBS Records. He began his career in the record industry in 1969 as assistant to the president of CBS Records and has subsequently held a variety of marketing posts in that company.

In his most recent position as vice president, merchandising, Teller was responsible for the overall development and execution of marketing campaigns for all Columbia artists.

In addition, Teller was responsible for all artist development

(Continued on page 17)

## Phonodisc National Sales Meeting Convenes Under Polygram Umbrella

■ NEW YORK — The Sheraton Harbor Island Hotel in San Diego has been chosen as the site for the first Phonodisc Incorporated national sales convention since parent company Polygram Inc. acquired the former UDC distribution set-up. The three-day affair beginning Wednesday (21)

will be highlighted by seminars, product presentations and talent —both recording and executive. In addition to the attendance of the entire Phonodisc sales force, key foreign execs of Polygram Inc., Polydor overseas, UA Records affiliates from abroad and

(Continued on page 59)

## The Trouble with CBS News

■ It's difficult to understand what the CBS News Department thought it was doing in its program "The Trouble with Rock." At the very least, it was a cannibalistic attack upon its sister company, CBS Records.

But more than that, it was a shoddy demonstration of journalistic accusation by implication with unsubstantiated innuendoes against the entire record industry. Parading before the TV audience a series of somewhat less than overwhelmingly successful anonymous and identified record promoters to suggest that they perforce had to promote their product by illegitimate means, without giving any accounting of the result of these means—for instance, what hits they produced as opposed to those who used legitimate promotional methods — and then attempting to project their actions upon the entire record industry, seems to us to be the height of irresponsible reporting.

We must say straightforwardly, we suspect the motives of the CBS News Department in putting on this badly produced —and, yes, tacky—program. There must be a better way of demonstrating objectivity to the FCC. Perhaps one of its reporters should inform the CBS News Bureau that Nixon and Agnew are no longer in office.

■ LOS ANGELES — Eric Pleskow, president and chief executive officer of United Artists, has announced the formation of the United Artists Music and Records Group, to be headed by Michael Stewart, who has been named chairman of the board of the Group.



Michael Stewart

Within the newly formed Group there will be five divisions: United Artists Records of America, which will act as the domestic record company and be responsible in the United States for the acquisition and development of talent and the production, marketing and exploitation of recordings issued under the United Artists and Blue Note labels; the Music Publishing Division, consisting of Robbins Music, Big Three Music and United Artists Music, all of which rank among the largest music publishers in the world; the Mass Merchandising Division, which includes Musical Isle of America; the Manufacturing Division, consisting of All Disc, located in New Jersey, Research Craft, located in Los Angeles, and LTD, the tape duplicating operation, located in Omaha, Nebraska; and the International Division, which includes the wholly owned and operated subsidiary companies in England, Canada, France and Germany.

Pleskow stated that as a result of this reorganization, Stewart will be better able to concentrate on the overall policy and planning of the entire Group, which is necessary for the continued growth and expansion of United Artists' activities in the record and music publishing fields.

Pictorial highlights of the CBS Records Convention appear on page 28.

## Peter Knight Named GM Of Private Stock, U.K.

■ NEW YORK — Larry Uttal has announced that he has appointed Peter Knight Jr. as general manager of the UK Branch of his new record company, Private Stock Records, Ltd., an independent joint-venture company formed with EMI Ltd.



Larry Uttal (left) and Peter Knight, Jr.

Knight joins Private Stock Records from Phonogram International where, for the past two and a half years, he has been the UK representative of their Dutch head office, pop division, also representing all overseas Phonogram companies in Britain.

## Blackburn to Monument As Executive VP, GM

■ NASHVILLE — Fred Foster, president of Monument Records, has announced the appointment of Rick Blackburn to the newly-created position of executive vice president and general manager. Monument recently celebrated the third year of their CBS Records distribution affiliation.

Blackburn will leave his present post as director of sales for Columbia Records in New York to start officially in Monument's Nashville-based offices on September 16.

Blackburn, who will report directly to Foster, will be working closely with CBS in all areas of marketing, merchandising, advertising, sales and promotion.



Rick Blackburn

## 'Endless' Gold

■ HOLLYWOOD — Nine weeks after its release, "Endless Summer," the double Capitol album of early Beach Boys favorites, has been certified gold by the RIAA.

## Capitol Income Up

■ HOLLYWOOD — Bhaskar Menon, president and chief executive officer of Capitol Industries-EMI, Inc., reported net income of \$7,322,000 or \$1.72 per share including an extraordinary gain of \$1,120,000 for the fiscal year ended June 30, 1974. This compares with net income for the prior year of \$5,624,000 or \$1.23 per share, including an extraordinary gain of \$392,000.

### Inclusions

As a consequence of a decision to discontinue Merco's leased-department and rack-jobbing operations on June 1, 1974, the net income reported above includes: (a) an after-tax provision in fiscal 1974 for loss on disposal and phase-out of \$2,841,000, and (b) after-tax operating losses of \$657,000 in fiscal 1974 as compared with \$507,000 in fiscal 1973.

### Menon Comments

Commenting on the results for the year, Menon said:

"Despite uncertain economic conditions prevailing throughout the year, net income from the continuing operations of our US and Canadian record companies, our Magnetic Products division and our music publishing activities increased by \$3,961,000 or 69 percent over the previous fiscal year. Capitol Records highlighted this excellent performance and received 23 Record Industry Association of America gold record awards during the year—the highest ever in our 32 year history."

The board of directors declared a quarterly dividend of \$.08 per common share payable September 15, 1974 to shareholders of record August 25, 1974.

## CBS Records, RIAA Speak Out Against 'The Trouble with Rock'

■ NEW YORK—CBS Records issued the following statement in answer to various allegations made during CBS-TV's "The Trouble with Rock" immediately following the news special's broadcast (11):

"In the CBS News special report of August 11 entitled 'The Trouble with Rock,' various allegations about CBS Records are made by disgruntled ex-employees and charges against the record industry are made by other individuals with an apparent self-interest in attacking major record companies. Most of these accusations are dealt with and refuted in the statements by CBS which are quoted in the broadcast and recapitulated below.

(Continued on page 60)

## E/A Inks Traffic For U.S./Canada

■ NEW YORK — David Geffen, Elektra/Asylum Records chairman, and Chris Blackwell, Island Records head, have completed a special agreement bringing Traffic under Asylum distribution in the U.S. and Canada. Under the new agreement, the forthcoming Traffic album, "When the Eagle Flies," is being released as a special Asylum/Island label project, with release set for September 7 to coincide with the initial dates of Traffic's first U.S. tour in 18 months.

### Studio Album

Recorded in London and at Steve Winwood's Gloucestershire home, "When the Eagle Flies" is the first studio album from the English unit since their last tour, and features the current touring line-up: Steve Winwood (vocals, keyboards, guitar) Jim Capaldi (percussion, vocals), Chris Wood (saxes, flute) and newest member Rosco Gee (bass). The new album was produced by Traffic and Chris Blackwell.

The Premier talent-booked tour slated to begin September 13 and continue through early November will include some 35 dates in 33 cities tying into radio and print advertising, at both the consumer and trade levels. All print materials for advertising and special marketing and merchandising aids will be keyed to the album's black - and - white cover graphics.

Package graphics will also include a specially-designed label derived from the cover design. Both the Asylum and Island logos will be featured on the back cover layout.

■ WASHINGTON, D.C.—The Recording Industry Association of America, Inc. (RIAA) has issued the following comment on a CBS News Special, "The Trouble With Rock," (11) in response to inquiries from reporters who received advanced copies of the script from CBS News.

"The CBS News Special does not reflect an accurate picture of the music or broadcast industries. The program was largely a rehash of year-old material, previously well-publicized.

"CBS News failed to distinguish between hearsay and reported allegations regarding a few, and the honest, moral, law abiding practices of the overwhelming majority of those in the music and

(Continued on page 60)



1700 Broadway, New York, N.Y. 10019  
Area Code (212) 765-5020

PUBLISHER **BOB AUSTIN** EDITOR IN CHIEF **SID PARNES**

**MIKE SIGMAN**/EDITOR  
**LENNY BEER**/RESEARCH EDITOR  
**HOWARD LEVITT**/ASSOCIATE EDITOR  
**GARY COHEN**/NEWS EDITOR  
**MITCHELL KANNER**/ART DIRECTOR  
**Robert Adels**/Reviews Editor  
**Roberta Skopp**/Assistant Editor  
**Ira Mayer**/Assistant Editor  
**Toni Profera**/Assistant Chart Editor  
**Dede Dabney**/R&B Editor  
**Michael Schanzer**/Assistant Art Director  
**Sandee Oxman**/Production  
**Speight Jenkins**/Classical Editor  
**Irene Johnson Ware**/Gospel Editor  
**Richard Robinson**/A-V Editor

**Wes Lucas**/Advertising Sales

### WEST COAST

**SPENCE BERLAND**

VICE PRESIDENT

WEST COAST MANAGER

**Karen Fleeman**/Assistant Editor

**Rita Turner**/Assistant Editor

**Linda Nelson**/Production

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

### NASHVILLE

**JOHN STURDIVANT**

VICE PRESIDENT

SOUTHEASTERN MANAGER

**Don Cusic**/Southeastern Editor

**Marie Ratliff**/Research

**Ellen Wood**/Production

**Red O'Donnell**/Nashville Report

806 16th Ave. So., Nashville, Tenn. 37203

Phone: (615) 244-1820

### LATIN AMERICAN OFFICE

**TOMAS FUNDORA**

VICE PRESIDENT

LATIN AMERICAN MANAGER

**Carlos Marrero**/Assistant Manager

3140 W. 8th Ave.

Hialeah, Fla. 33012

(305) 823-8491

(305) 821-1230 (night)

### ENGLAND

**NOEL GAY ORGANISATION**

24 Denmark St.

London, W.C.2, England

Phone: 836-3941

### JAPAN

**ORIGINAL CONFIDENCE**

CBO Queen Building

18-12 Roppongi 7-chome

Minato-ku Tokyo

### GERMANY

**PAUL SIEGEL**

EUROPEAN EDITOR

Tauentzienstrasse 16, 1 Berlin 30, Germany

Phone: Berlin 2115914

### FRANCE

**GILLES PETARD**

8, Quai de Stalingrad,

Boulogne 92, France

Phone: 520-79-67

### CANADA

**LARRY LE BLANC**

22 Walmer Road, Apt. 604

Toronto, Canada

Phone: (416) 967-1104

### ITALY

**ALEX E. PRUCCHINI**

Via Corno Di Cavento N. 21, Milan

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

Copyright © 1974 by  
**RECORD WORLD PUBLISHING CO., INC.**  
VOL. 30, No. 1418

# PAPER LACE'S PREMIERE ALBUM. GET READY FOR A BARRAGE OF BULLETS.



## PAPER LACE

SRM-1-1008 8-Track MC8-1-1008 Musicassette MCR4-1-1008

Featuring these top hits: "The Night Chicago Died,"  
"Billy, Don't Be a Hero" (original English recording)  
and other dynamite tracks.



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

## WB Inks Dory Previn



Singer, songwriter and composer Dory Previn has signed an exclusive recording contract with Warner Bros. Records. The announcement was made jointly by Mo Ostin, chairman of the board and label president Joe Smith, seated to her left. Her first album for Warners is planned for release in early September, produced by Nik Venet.

## RW Alters Chart Code

■ NEW YORK — Effective with this issue, **Record World** has changed the system of price coding on the Top 100 Album Chart, adopting the letter codes used by many of the nation's leading retailers and rack jobbers.

The system, with E for \$5.98, F for \$6.98, G for \$7.98, H for \$9.98, and I for \$11.98, is identical to the one employed by the Korvettes chain, ABC Record & Tape Sales and the Alexander's chain of department stores in the metropolitan New York area. In addition, there are supplemental codes for \$8.98, \$10.98, and other higher priced and lower priced budget and economy albums.

In changing the price codes, **Record World** has adopted the system used by many retailers in identifying and categorizing their in-store stock and selling prices.

## Goody Sales & Earnings Reach Record Mark

■ MASPETH, N.Y. — Sam Goody, Inc. has reported record sales and record earnings for the three and six month period ended June 30, 1974.

Sam Goody, president of the chain of retail home entertainment centers, announced that sales for the quarter ended June 30 were approximately \$8,138,980 as against \$6,747,904 for the same period 1973, an increase of approximately 20.6 percent. Sales for the six month period were \$15,626,950 as against \$13,587,353 for the same period in 1973, an increase of approximately 15 percent.

Earnings for the quarter ended June 30 were \$137,641 or \$.21 per share, as against \$670 for the prior year. For the six month period, net profit was \$167,206 or \$.25 per share compared to a loss of \$26,428 in 1973.

## Disc TV Advertising Up in Second Quarter

By GARY COHEN

■ NEW YORK—Record, tape and related spot television advertising in the second quarter of 1974 rose by 53 percent to \$17,011,000, according to the latest figures supplied by the Television Bureau of Advertising (TVB), based on Broadcast Advertiser Reports. Of that \$17 million, \$15,649,500 was spent on record and tape advertising, with the balance on television sets and radios. In addition, the 53 percent increase was the largest increase of any product category.

For the six month period of January through June of 1974, advertising of records and tapes (excluding radios and TVs), rose to \$37,386,900 from \$24,898,400 for the same period in 1973, an increase of slightly more than 50 percent.

Of the six new companies appearing on the Top 100 list for the first time, one is record-related: Brookville Marketing Corporation, with estimated second quarter expenditures of \$1,323,900. And of the five companies who increased their spending by more than \$1.5 million, two were record related: Dynamic House, who increased by \$1,605,400 to \$4,105,000, and Adam VIII Ltd., whose spending increased by \$1,591,200 to \$1,600,600. Brookville, Dynamic House and Adam VIII qualified for positions 67, 15 and 54 respectively, on TVB's list of the Top 100 advertisers.

Other record related TV advertisers and their amounts: K-Tel, with expenditures of \$2,092,000; CBS, \$1,270,400; and Ronco Teleproducts, \$1,009,000.

Total advertising revenue for national and spot came to \$412 million in the second quarter, an increase of 1.5 percent over last year. The largest advertiser was Proctor & Gamble, with expenditures of \$19,678,300.

## Abkco Revenues Down

■ NEW YORK — Abkco Industries, Inc. announced revenues for the nine months ended June 30, 1974 amounting to \$5,540,856 with a loss of \$225,031 or \$.15 per share, as compared to revenues of \$8,164,771 and earnings of \$596,322 or \$.41 per share for the nine months ended June 30, 1973.

Operations for the third quarter ended June 30, 1974 resulted in a loss of \$84,176 or \$.05 per share compared to a loss of \$69,923 or \$.04 per share for the corresponding period in 1973. Revenues for the quarter amounted to \$1,645,905 as compared to \$1,345,534 for the same period in 1973.

## 'Spiritual Commitment' Key to Zaire '74

■ NEW YORK—Capitalized at \$2 million with a performers roster balancing top-name American r&b acts with local African talent, and plans for an audience of 100,000 people for each of its scheduled three-night runs, Zaire Festival '74 has the potential to be one of the largest soul events in history. The festival is timed to coincide with the Muhammad Ali/George Foreman fight set for the same country, and will be held Sept. 20-22.

### Enthusiasm

"Spiritual commitment" is the term Lloyd Price, one of the organizers of the music festival, uses repeatedly to emphasize the theme behind the event. He credits Don King productions with putting the whole thing together, and the production company hired Stewart Levine and Hugh Masekela to act as producers. Meeting with Price, Levine and Masekela in the recently opened Zaire '74 offices here, it was evident how much enthusiasm they all have for the project.

Price and Masekela spar good-naturedly, acting as spokesmen, pointing to requests from some 60 heads of state to attend, explaining how the population of Zaire is 22 million and how the fight and festival should be able to give support to each other. Arrangements for film and record coverage are currently being negotiated, as is Voice of America radio coverage.

Putting such a festival together is difficult. Bringing it off successfully is that much harder. If the excitement Price and Masekela display so readily is representative of the devotion all around, Zaire '74 will be the soul shot heard 'round the world!

Among the most recent performers signed to the festival are Miriam Makeba and Manu Dibango. Ten key personnel have already left on a "tactical or reconnaissance trip," to Kinshasa, where the festival is to take place.

Ira Mayer

## Private Stock Names Weinstein

■ NEW YORK — Beverly Weinstein has been named vice president in charge of production at Larry Uttal's new label, Private Stock Records, Ltd.

With Uttal for the past ten years, Ms. Weinstein had directed and co-ordinated all production functions at Bell Records in close communication with printers, fabricators and record pressers. She earned a vice presidency in 1971.

## Davis Names Backer In Production Pact

■ NEW YORK—In the first major production pact announced by Clive Davis since he assumed his position as consultant to the record and music operations of Columbia Pictures Industries, Steve Backer has been signed to a long-term, worldwide, exclusive agreement to produce for Bell Records.



Steve Backer

"The appointment of Steve Backer is the first step in our program to diversify and broaden the areas of music in which the company will be represented," stated Davis. "We're delighted to have a producer with the talent and background of Steve Backer associated with us. He will be a major factor in our effort to make the company an important force in progressive music in the years to come."

Backer was formerly general manager of Impulse Records.

## Digest Music Division Names Howard, Habig

■ NEW YORK—Ira Howard and Joseph Habig, veterans of the music-recording industry, have joined the creative staff of the Reader's Digest recorded music division. Both will work with Bill Simon, Digest a&r producer, and Simone Bedient, administrator, in the creation of new record packages for the Digest.

Ira Howard most recently was with Belwin-Mills as general professional manager, and was for 13 years with Cash Box Magazine as reporter, record reviewer and editor. He also has been associated with the Big Three and with Screen Gems-Colgems publishing groups.

Habig comes to Reader's Digest after 19 years as a producer for RCA records. For 10 years, he served in the Red Seal division producing sessions for such artists as Marian Anderson, Van Cliburn, the Chicago Symphony, and the Philadelphia Orchestra. For the past nine years he has produced for the RCA special projects department working exclusively on Digest product.

As reorganized, the creative department reports to Bill O'Neill, manager of the recorded music division, with main headquarters in Pleasantville, N.Y.

# Superspecta WINNERS

No. 1 FUNKY STUFF  
No. 2 JUNGLE BOOGIE

No. 3 HOLLYWOOD SWINGING  
No. 4 WILD AND PEACEFUL

**KOOL** AND THE **GANG**

OFF-TRACK  
BETTING



ROBERT "SPIKE" MICKENS  
Photo by Bernie Block

RICK "WEST" WESTFIELD

GEORGE "FUNKY" BROWN

DENNIS "D.T." THOMAS

FRED FIOTO  
PRES. DE-LITE RECORDS

ROBT. "KOOL" BELL

RONALD BELL

CLAYDES "CLAY" SMITH  
Available on DE-LITE RECORDS

# THE COAST

KAREN FLEEMAN



■ **Beatles** to reform? "No," said **Ringo**, at a recent tea held for the press in his honor at Capitol Records. "We're all good friends, but are not considering getting back together at this point. Perhaps in five years when we need the money." Ringo chatted with the press after the tea and discussed upcoming plans, including movie ventures he would like to get involved in, but stated that he did not like to plan things too far in advance, and would rather take things as they come. Ringo is now en route to France. **Tony King**, Apple Records' mainstay, was also present for the reception. **Keith Moon** of **The Who** also attended, and discussed future plans he has, including several movie roles. Moon also dropped by the Whisky to catch **Masters of the Airwaves'** opening night performance . . . Chinese authorities have denied visitation visas to the **Rolling Stones**. "I think they didn't want their youth turning out like the decadent, deplorable youth of the West," stated **Mick Taylor**, currently in Hong Kong. The Stones are considering performing a concert in Hong Kong, and there is talk that a massive world tour is being planned for 1975. Other projects include a **Mick Jagger/David Bowie** movie . . . Congrats go to **J. Geils'** **Peter Wolf** and actress **Faye Dunaway** who recently tied the marital knot . . . After searching in vain for a specific toy that his young son **David** had requested, promoter **Bill Graham** decided to call the hotel for other suggestions. Not being able to remember his room number, Graham asked to be connected to "Bill Graham's room." A voice on the other end answered, "this is **The Reverend Billy Graham**," and Bill promptly said, "cut out the ---- (expletive deleted), and let me talk to David." The voice on the other end replied, "I do not appreciate your language," and hung up. It was, in fact, the Rev. Billy Graham who was staying in the same hotel.

**The New York Dolls** have been signed to appear in a Warner Bros. movie "Hey Good Looking." . . . The **Allman Brothers Band** and the **Eagles** played a benefit for the North American Indian Fund at Boston Gardens . . . Eagle **Glenn Frey** presented **J.D. Souther**, of The Southur, Hillmond, and Furry Band (sic), with a scrapbook containing all of the newspaper clippings, reviews, etc., that had ever misspelled the group's name. It was reported to be quite sizeable . . . 20th Century Fox has acquired movie rights to "The Rocky Horror Show," and are planning to release it in 1975. **Lou Adler** will be the executive producer. **Michael White** will remain producer, with **James Sharman** directing. **Tim Curry** who starred in the London and Los Angeles productions will make his film debut in the production. Filming will start in London in October.

Let It Bleed: The action got a little heavy at **Rodney Bingenheimer's** English Disco Monday last, when **Iggy Pop** and **James Williamson** of the **Stooges**, and **Nigel Harrison** from **Silverhead**, performed a play entitled, "Murder of the Virgin." Adding to the dramatics, Iggy pulled out a knife and sliced his chest (many times), collapsed on stage, and had to be carried off. The bloody slides were shown between sets at the Whisky the following night. Sorry, no condolences are offered . . . Both the L.A. and N.Y. offices of **Gibson, Stromberg & Jaffe** have relocated. The L.A. office has moved to the old Playboy Penthouse, 8560 Sunset Blvd. Much to **Bob** and **Gary's** dismay, the bunnies have relocated as well . . . **Chicago** drummer **Danny Seraphine** opened a new club in the city of the same name. The club, "Beginnings," will open this month with Chicago performing the first night . . . **June Pointer** of the **Pointer Sisters** has been hospitalized from exhaustion. June only recently recovered from a bout with mononucleosis. The other Pointers will carry on without her for the time being, so no dates have been cancelled. Also hospitalized this week was **Groucho Marx**. A family spokesman stated that Groucho is having a series of tests run at the request of his physician.

**Iron Butterfly** will go on the road soon, with original members **Eric Braunn** and **Ron Bushy** . . . **Joe Cocker** has a new band, the name is **Cock 'n Bull**, and it includes **Henry McCullough**, formerly of **Wings**, **Alvin Lee** has formed a new group, after almost ten years as lead singer and guitarist for **Ten Years After**. They have signed with Columbia, and the first lp, "Solo Flight," is due out in mid October . . . **Steely Dan** wants to add members to the group, and hopes to even-

(Continued on page 39)

RITA TURNER



## London Realigns Promotion Dept.

■ NEW YORK — D. H. Toller-Bond, president of London Records Inc., has announced the re-alignment of London Records' promotion department under Don Wardell, director of promotional services. Brian Interland will become national promotion manager.

Interland, a 10 year veteran in the business, started with London Records three years ago as local promotion man in Boston. From there he was promoted to east coast promotion and then to FM before taking this new position.

### Jim Sullivan

Jim Sullivan has joined the department in charge of FM and secondary markets.

The company will appoint a national head of r&b promotion within the next two weeks.

## Reno's Midland Intl. Names Promo, PR Reps

■ NEW YORK—Bob Reno, president of the RCA-distributed Midland International Records, has announced that the new label has retained the services of four independent promotion men in major markets throughout the country. In addition, Richard Gersh Associates has been retained as public relations counsel for the label and its artists.

Midland International will be utilizing the services of Carl Strube in the northeastern area, Rocky "G" in the r&b market, Alan Mitnick in the southwest and Richard Paladino on the west coast. More independents will be added in the near future.

## CBS Records' July Makes Sales History

■ NEW YORK—Irwin Segelstein, president of CBS Records, has announced that the past month was the most successful July in the division's history. The announcement follows the best first half year ever registered by CBS Records. All areas of recorded music contributed to the Columbia, Epic and Custom Labels' substantial sales growth.

According to Segelstein, "the month of July is generally acknowledged as one of the slower months of the year for record and tape sales. This year, however, CBS Records has kept up the momentum built up over the first six months of the year and the result has been the best month of July in our history."

### Hot Artists

For the Columbia label, sales have remained steady on the 11 albums that became gold over the first six months of the year. In addition, recent releases by such Columbia artists as Chicago, Mac Davis, Weather Report, Andy Williams, Tanya Tucker, Earth Wind & Fire, Lynn Anderson and Barbara Mandrell have climbed up the charts in the past month.

The Epic and Columbia Custom labels picked up their seventh gold record of the year when the Edgar Winter Group's "Shock Treatment" lp was certified last month. In addition to releases which were previously declared gold, recent product by such Epic/Custom artists as the Hollies, Dave Loggins, the O'Jays (Philadelphia International), Kris Kristofferson (Monument) and Sly & The Family Stone has added to the overall sales in the month of July.

## Capricorn Tokens of High Esteem



Following the highly successful third annual Capricorn Records barbeque, Phil Walden, president of Capricorn Records, and Frank Fenter, executive vice president, presented Mo Ostin, chairman of the board of Warner Bros. Records, and Joe Smith, president, with rare silver coin plaques as a "token" of their appreciation to Warners. Pictured from left: Smith, Walden, Ostin and Fenter.



# SIREWORKS SIREWORKS SIREWORKS

**SIRE RECORDS & PASSPORT  
RECORDS ARE PROUD  
TO ANNOUNCE THESE HIT  
ALBUMS ARE NOW  
AVAILABLE THROUGH  
YOUR NEAREST  
ABC RECORDS BRANCH**



Cashbox 62



Cashbox 132



Cashbox 151

CLIMAX BLUES BAND – Sire SAS 7501

RENAISSANCE – Sire SAS 7502

NEKTAR – Passport PPS 98002

ATLANTA  
ABC/DUNHILL REC. BR.  
3230 Oakcliff Industrial St. 30340  
(404) 458-8721  
SKIP BYRD

BELTSVILLE, MD.  
(Balti.-Wash.)  
ABC/DUNHILL REC. BR.  
10225 Southard Dr. 20705  
(301)937-1850  
937-5733  
RUSS FLANAGAN

BOSTON  
ABC/DUNHILL REC. BR.  
6 Henshaw St.  
Woburn, Mass. 01801  
(617) 935-7450  
PAUL BROUSSEAU

BURBANK—L.A.  
ABC/DUNHILL REC. BR.  
209 S. Lake St. 91502  
(213) 849-6033  
LOU VERZOLA

CLEVELAND  
ABC/DUNHILL REC. BR.  
2233 W. 110th St. 44102  
(216) 252-2700  
LOU SICUREZZA

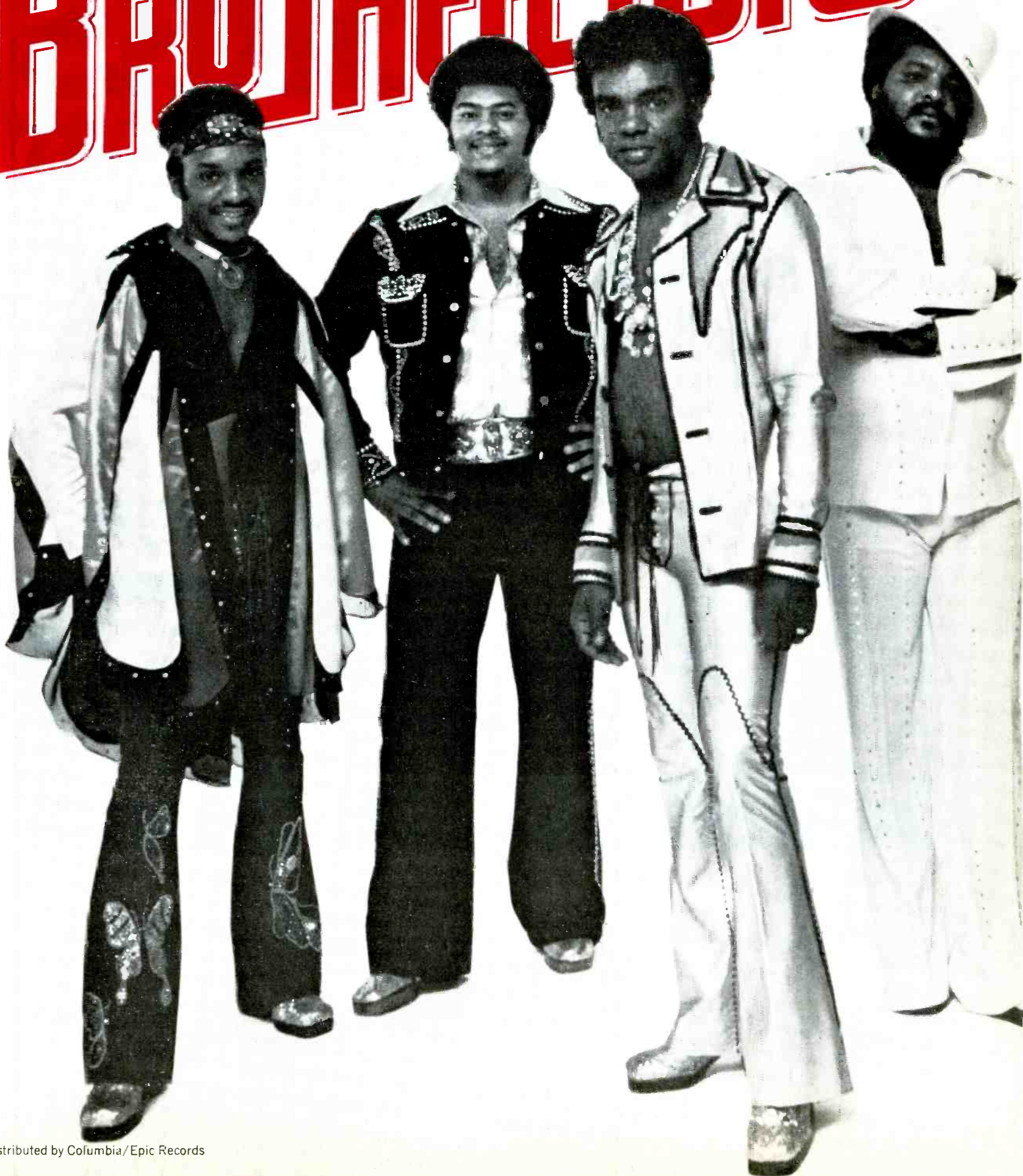
CHICAGO  
ABC/DUNHILL REC. BR.  
120 King St.  
Elk Grove Village, Ill. 60007  
(312) 439-9700  
JOHN CONNER

DALLAS BRANCH  
4845 Cash Road  
Dallas, Texas 75247  
(214) 634-9770  
Charles Stewart

WOODSIDE  
ABC/DUNHILL REC. BR.  
47-39 49th St. 11377  
(212) 786-6255  
STAN DRAYSON

Sire Records  Passport Records  AGENCY: CMA, Richard Halem

# HAPPY BROTHERS DAY



TNECK  
T-Neck distributed by Columbia/Epic Records



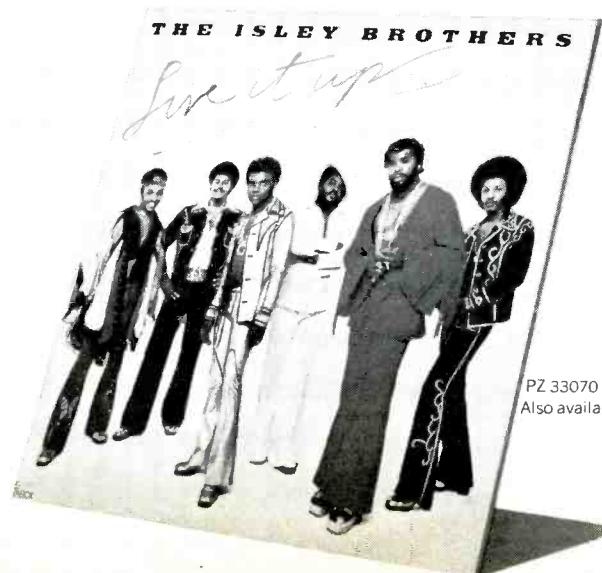
## ***The album and the single are here.***

The long-awaited Isley Brothers album, "Live It Up," is here at last and already the single (also "Live It Up"<sup>ZS8 2254</sup>) is busting out all over the place.

It's a certified R&B smash, with airplay across the board. Every major market in the United States is playing "Live It Up" and it's barely been out a week.

And the Top 40 excitement is mounting fast, breaking out of Boston, Philadelphia, Shreveport, and Stockton.

***Join the celebration.  
"Live It Up." The Isley Brothers.  
On T-Neck Records***



PZ 33070  
Also available on tape

**ALICE COGGSWELL**—Midland International MB-10036 (RCA)

**YOU JUST LEAD THE WAY (AND I'LL BE RIGHT BEHIND)** (prod. by Tony Camillo) (Midsong, ASCAP)

First outing from the new Bob Renohelmed diskery unites the production expertise that has clicked for Gladys Knight with the eagerness of a solid debut.

**FATBACK BAND**—Event 217 (Polydor)  
**KEEP ON STEPPIN'** (prod. by Fatback Band) (Clita, BMI)

With the top 40 having recently seen successful "Keep On . . ." invocations like "tuckin'," "smilin'" and "bumpin'," this disco item should follow in hit pursuit.

**TERRY SYLVESTER**—Epic 8-20002  
**FOR THE PEACE OF ALL MANKIND** (prod. by Ron Richards) (Landers-Roberts/April, ASCAP)

Maintaining his role as a prime Hollies member, Terry now debuts as a solo act with a new Hammond/Hazelwood tune even more stunning than "The Air . . ."

**CORNELIUS BROTHERS & SISTER ROSE**—UA XW533-X

**GOT TO TESTIFY (LOVE)** (prod. by Bob Archibald) (Unart/Stage Door, BMI)

First release in some time for the "Treat Her Like a Lady" gang features the Philly sound with their Miami family manner. Tell it all, brothers and sister!

**JOHNNY NASH**—Epic 8-50021  
**YOU CAN'T GO HALFWAY** (prod. by Johnny Nash, Gordon Dewitty) (Cissi, ASCAP)

His reggae hit string easily accommodates this catchy item, and so will programmers. Winsome tune combines gospel and folk sources with an "all-the-way" attitude.

**PATTI DAHLSTROM**—20th Century 2113  
**HE DID ME WRONG, BUT HE DID IT RIGHT** (prod. by Bill Schnee) (Patti Dahlstrom/Camp, ASCAP)

One of the most uniquely intriguing writer-stylists around has found her commercial groove in this compelling view of sex and the single girl. Right on target!

**DELLS**—Cadet 5703 (Chess/Janus)  
**LEARNING TO LOVE YOU WAS EASY (IT'S SO HARD TRYING TO GET OVER YOU)** (prod. by Don Davis) (Groovesville, BMI)

Utilizing the arranging artistry of longtime Motown master Paul Riser, the ever hit-present act wails it from their forthcoming and well-titled "Mighty Mighty" set.

**J. J. CALE**—Shelter 40290 (MCA)  
**I'LL BE THERE (IF YOU EVER WANT ME)** (prod. by Audie Ashworth) (Ernest Tubbs, BMI)

The tempo is faster and the song more country than on his previous efforts. But his persistent basement boogie is still very much in evidence. J. J. jumps!

**JOHN CULLITON MAHONEY**—Amherst 701

**THE BALLAD OF EVEL KNEIVEL** (prod. by Ron Kramer/Len Levy Assoc.) (T. B. Harms, ASCAP)

The mad cyclist's Snake River Canyon jump on September 8 should coincide with this intriguing musical salute's sales surge. An all-format daredevil!

**LATIMORE**—Glades 1722 (TK)  
**LET'S STRAIGHTEN IT OUT** (prod. by Steve Alaimo) (Sherlyn, BMI)

Bearing a decidedly different sound from the Thomas/McCrae school of funk for which the Henry Stone labels are known, this soul ballad could be a builder.

**PERRY COMO**—RCA PB-10045  
**TEMPTATION** (prod. by Pete Spargo) (Robbins, ASCAP)

Same tune that garnered gold for Perry in '45 is a new contemporary guarantee that his next 29 years will be as hit-blessed. Spargo's done a superb job.

**TRIUMVIRAT**—Harvest 3947 (Capitol)

**DIMPLICITY** (prod. by Jurgen Fritz) (Beachwood, BMI)

German rockers who combine the dynamics of Pink Floyd with the more melodious mainstream British sound offer one single dimple to go from their "Illusions . . ." lp.

**GREAT PRIDE**—MGM 14741  
**SHE'S A LADY** (prod. by Walt Kahn) (Scully, ASCAP)

A sound that could just, singlehandedly, establish a new top 40 subdivision of the Philly sound. Amazingly hooked production is a Vanilla Fudge for '74.

**SAMMY DAVIS, JR.**—MGM 14736  
**THAT'S ENTERTAINMENT** (prod. by Mike Curb & Don Costa/Alto Prod.) (Chappell, ASCAP)

Produced with the same family-oriented ambience that livened his "Candy Man" success all the way to the top, this perennial is entertainment and then some!

**HERMAN ADELSON**—Roulette 7157  
**HIGHER ON YOUR LOVE** (prod. by Lou Hemsey/Sandy, Irene & Harry Parsons) (E. B. Marks/Robey, BMI)

Writer Bill Robey and the Miami-based sunshine of the performer combine forces to create the same excitement level that gave the label "Tighter and Tighter."

**ROGER MCGUINN**—Columbia 3-10019  
**SAME OLD SOUND** (prod. by Bill Halverson) (Blackwood/Patian, BMI)

First culling from the Byrds founder's upcoming "Peace on You" solo sessions is a fresh "My Back Pages" in a folk-rock boogie binding. Well-read and well bred!

**TYRONE DAVIS**—Dakar 4536 (Brunswick)

**HAPPINESS IS BEING WITH YOU** (prod. by Willie Henderson) (Julio-Brian, BMI)

Warm puppies and other personal Utopianisms can't offer what this man's latest soul smash has got. Sequel to "What Goes Up" is downright dynamite!

**DONOVAN**—Epic 8-50016  
**ROCK 'N ROLL WITH ME** (prod. by Andrew Oldham) (MainMan/Chrysalis, ASCAP)

Hey wot? The original British flower powerite gleaming with a Bowie tune? His first hit he didn't write strews glitter garlands on the comeback course.

**LEON LEE**—Crossover 977  
**HE WAS A MAN—PART I** (prod. by John Davis/Bry-Wek) (Bry-Wek/Racer, ASCAP)

William DeVaughn's producer takes on a new project, infusing him with Stevie Wonder-ish promise. Song saga boasts the bountiful bottom of a "Shaft" to boot.

**OHIO PLAYERS**—Westbound 228 (Chess/Janus)

**SLEEP TALK** (prod. by Ohio Players) (Bridgeport, BMI)

Group now big on Mercury had lots of great sounds in their "Funky Worm" days. From their "Ecstasy" album, another side of the midwestern musical thespians.

**WEATHER REPORT**—Columbia 3-10004  
**CUCUMBER SLUMBER** (prod. by Wayne Shorter, Joe Zawinul) (Mulato/Embamba, BMI)

Jazz rockers who first rose to the avant garde vanguard with a series of crossover albums now offer a crisp, juicy instrumental sleeper for top 40 hit seeding.

**JIMMY LEWIS**—Hotlanta 305 (GRC)  
**IT AIN'T WHAT'S ON THE WOMAN** (prod. by Jimmy Lewis) (Act One, BMI)

Recalling the early style of Joe Tex, Lewis delivers a "Hold On to What You've Got"-type reading wherein a Romeo is trapped by Plain Jane. Gets it on!

**PERCY MAYFIELD**—Atlantic 3207  
**I DON'T WANT TO BE THE PRESIDENT** (prod. by Johnny Watson/Ragmat Prod.) (Percy Mayfield/Cotillion, BMI)

Writer of "Please Send Me Someone to Love" and holder of a personal patent on the uptown blues, Percy makes a comeback comment with soulful style.

**DON OLIVER**—Murbo 1060  
**DYNAMITE!** (prod. by Brandon & Holgate) (Murbo, BMI)


New black motion picture and recording find has a twin hit fuse that will be simultaneously lit. His detonation box is wired to both pop and soul markets.

# POLYDOR RECORDS

## "Where The New Excitement Is"

### RECORDS WORLD THE FM AIRPLAY REPORT

**FLASHMAKER OF THE WEEK**



**FULFILLINGNESS' FIRST FINALE**  
STEVIE WONDER  
Tamla

**TOP FM AIRPLAY THIS WEEK**  
FULFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla  
I CAN STAND A LITTLE RAIN—Joe Cocker—A&M  
IRISH TOUR '74—Rory Gallagher—Polydor

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

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

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

**WCMR-FM/ROCHESTER**  
BE THANKFUL FOR WHAT YOU'VE GOT—William DeVaughn—Roxbury  
BLUES & BLUEGRASS—Mike Auldridge—Takoma

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

**WBAB-FM/LONG ISLAND**  
AVALANCHE—Mountain—Windfall  
CHILD OF THE NOVELTY—Mahogany Rush—20th Century  
IN NEED OF TIME—Bloodstone—London  
LYDIA—Cold Blood—WB  
RUMBLE—Link Wray—Polydor  
SPACE BANGERS—Neil Merryweather—Mercury  
THE WONDER OF IT ALL—Heartsfield—Mercury

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

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

**WABX-FM/DETROIT**  
DOWN TO EARTH—Undisputed Truth—Gordy  
FRIENDS—B. B. King—ABC  
HAMBURGER CONCERTO—Focus—Atco  
PHOEBE SNOW—Shelter  
RUMBLE—Link Wray—Polydor

**CHUM-FM/TORONTO**  
ANOTHER WORLD (single)—Eliot Hoffman—ISOP  
AVALANCHE—Mountain—Windfall  
EVERYONE IS EVERYBODY ELSE—Barclay James Harvest—Polydor  
KAREN WARREN—Epic  
FULFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla  
I CAN STAND A LITTLE RAIN—Joe Cocker—A&M  
IRISH TOUR '74—Rory Gallagher—Polydor  
LETTERS (single)—Ron Niran—Aric  
SAVING GRACE—Jeny Ripelle—ABC  
SPACES—Larry Coryell—Vanguard

**WXRT-FM/CHICAGO**  
AVALANCHE—Mountain—Windfall  
CHILD OF THE NOVELTY—Mahogany Rush—20th Century  
FULFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla  
THE GREAT PRETENDER—Michael Dinner—Fantasy  
WILD MAGNOLIAS—Polydor

**KSHE-FM/ST. LOUIS**  
CHILD OF THE NOVELTY—Mahogany Rush—20th Century  
FULFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla  
HERE COME THE WARM JETS—Eno—Island  
KAMIKAZE—Deke Leonard—UA  
RUMBLE—Link Wray—Polydor  
THE GREAT PRETENDER—Michael Dinner—Fantasy  
THE MIRROR—Spooky Tooth—Island

**KBPI-FM/DENVER**  
BORN AGAIN—Rare Bird—Polydor  
BROKEN RAINBOWS—Michael D. Abo—A&M  
I CAN STAND A LITTLE RAIN—Joe Cocker—A&M  
I & H—Seals & Crofts—WB  
RUMBLE—Link Wray—Polydor  
SPACE BANGERS—Neil Merryweather—Mercury

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

**FM SLEEPER OF THE WEEK**  
RORY GALLAGHER  
IRISH TOUR '74..

**IRISH TOUR '74 RORY GALLAGHER**  
Polydor

### Billboard SPECIAL SURVEY for Week Ending 8/17/74

## Billboard FM Action

© Copyright 1974 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means—electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publishers.

**1 PHOEBE SNOW, Shelter: KLDF FM KOMH FM CHUM FM WTKR FM KZAP FM WDOI FM WOUR FM WBEU FM KEMY FM WSDM FM WDTF FM WZZQ FM WABX FM WNEW FM**

**2 LINK WRAY, LINK WRAY RUMBLE, Polydor: KZAP FM WDOI FM WOUR FM KEMY FM WMNR FM KOME FM WBEU FM WNEW FM WPLR FM WABX FM WSDM FM WDTF FM WZZQ FM WABX FM WNEW FM**

**3 UFO, PHENOMENON, Chrysalis: KBPI FM WDTF FM WOUR FM WRAS FM W149 FM KEMY FM WNEW FM WPLR FM WABX FM WSDM FM WDTF FM WZZQ FM WABX FM WNEW FM**

**4 ATLANTA RHYTHM SECTION, THIRD ANNUAL PIPE DREAM, Polydor: WNEW FM KZAP FM KEMY FM WDOI FM WTKR FM WBEU FM WABX FM WOUR FM**

**5 JOE COCKER, I CAN STAND A LITTLE RAIN, A&M: W149 FM WDTF FM WNEW FM WMNR FM CHUM FM KLDF FM KBPI FM**

**MICHAEL DINNER, THE GREAT PRETENDER, Fantasy: KBPI FM KEMY FM WRAS FM WMNR FM WBRW FM WOUR FM KSHE FM**

**ENO, HERE COME THE WARM JETS, Island: WMNR FM KZAP FM WOUR FM WPLR FM WABX FM KSHE FM WBRU FM**

**PARLIAMENT, UP FOR THE DOWN STROKE, Casablanca: WOUR FM WDOI FM WNEW FM WBRW FM KZAP FM**

**RARE BIRD, BORN AGAIN, Polydor: WOUR FM KOME FM WDOI FM WBEU FM KBPI FM WNEW FM WOUR FM**

**6 FRANKIE MILLER'S HIGHLIFE, Chrysalis: W149 FM WOUR FM KZAP FM WDOI FM WOUR FM WOUR FM KOME FM**

**DEKE LEONARD, KAMIKAZE, United Artists: WMNR FM KSHE FM WMNR FM WOUR FM KZAP FM WBRU FM**

**7 EPITAPH, OUTSIDE THE LAW, Billingsgate: WOUR FM WBEU FM WMNR FM WNEW FM KEMY FM**

**PETER PETER IVERS, TERMINAL LOVE, Chrysalis: WMNR FM WDOI FM WABX FM WOUR FM KZAP FM**

**THE WILD MAGNOLIAS, Polydor: KEMY FM KZAP FM KBPI FM WBRU FM WPLR FM WDTF FM KZAP FM**

**LONNIE LISTON SMITH, COSMIC FUNK, Flying Dutchman: KZAP FM KILH FM WDTF FM KZAP FM**

**LENNY WILLIAMS, Warner Bros.: KZAP FM KEMY FM KUTE FM KAGB FM KLDF FM**

**8 BILL AMESBURY, JUST A TASTE OF THE WIND, Warner Bros.: KZAP FM KOME FM**

**RORY GALLAGHER, IRISH TOUR '74, Polydor: KGB FM WOUR FM CHUM FM WNEW FM WDTF FM WOUR FM WRAS FM WBRU FM**

**BOB DYLAN, JUST A TASTE OF THE WIND, Warner Bros.: WOUR FM WRAS FM WBRU FM**

**LARRY CORYELL, SPACES, Vanguard: CHUM FM**

**JACKIE DE SHANNON, YOUR BABY IS A LADY, Atlantic: KZAP FM**

**MICHAEL D-ABO, BROKEN RAINBOW, A&M: KEPI FM**

**ICE, Prestige: KAGB FM**

**NEIL INNES, HOW SWEET TO BE AN IDIOT, (Import) United Artists: WOUR FM**

**JOHNNY JENKINS, TON TON MA-COUTE, Capricorn: W149 FM**

**SAMMY JOHNS, GRC, KTMS FM**

**ROBIN KENYATTA, STOMPIN' AT THE SAVOY Atlantic: WSDM FM**

**NEW BIRTH, COMING FROM ALL ENDS, RCA: KILH FM**

**MICKEY NEWBURY, I CAME TO HEAR THE MUSIC, Electra: CHUM FM**

**KENNY O'DELL, Capricorn: W149 FM**

**ESTHER PHILLIPS, PERFORMANCE, Kudu: WDOI FM**

**MONTY PYTHON, LIVE AT DRURY LANE, (Import) Charisma: WDOI FM**

**THE EDUCATION OF SONNY CARSON, SOUNDTRACK TO, Paramount: KZAP FM**

**ELEPHANTS MEMORY, RCA: WDOI FM**

**LORRAINE ELLISON, Warner Bros.: WMNR FM**

**NORMAN FEELS, WHERE OR WHEN, Sunshine: KAGB FM**

**THE FOUR TOPS, ANTHOLOGY, Motown: KZAP FM**

**FRESH START, WHAT AMERICA NEEDS, ABC: W149 FM**

**JAN GARBREK/BOBO STETSON, WITCH-TAL-TO, WBRW FM**

**BARKLEY JAMES HARVEST, EVERYONE IS EVERYBODY ELSE, Polydor: CHUM FM**

**MARVIN HAMLISCH, THE ENTERTAINER, MCA: KLDF FM**

**JOHNNY HAMMOND, HIGHER GROUND, CTI: CHUM FM**

**GIL SCOTT HERON, WINTER IN AMERICA, Strata-East: WBRU FM**

**ISAAC REDD HOLT, ISAAC, WSDM FM**

**SNAFU, Capitol: WPLR FM**

**STATUS QUO, QUO, A&M: WNEW FM**

**STEPSON, ABC: WOUR FM**

**BOBBY PIERCE, NEW YORK, Muse: KILH FM**

**ROGER RUSKIN SPEAR, UNUSUAL WPRB FM**

**BOB SIRGLER, SEVEN, WNOE FM**



PD 6026

RORY GALLAGHER  
IRISH TOUR '74..

PD 2 9501



PD 6025



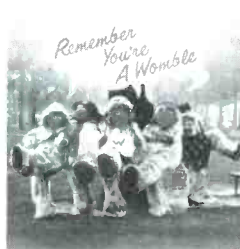
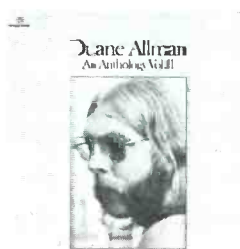
PD 6506



PD 6027

## ANTHOLOGY, VOL. II

**DUANE ALLMAN**—Capricorn 2CP 0139 (WB) (9.98)  
A wide ranging collection covering all aspects of the late Allman brother's varied endeavors. The compilation contains sessionman efforts as well as Allman Bros. cuts and some previously unreleased material. His genius is evident throughout the two-record set, with sales and chart ascension inevitable.



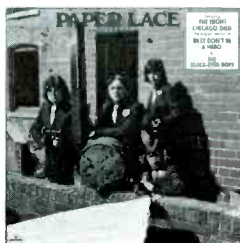
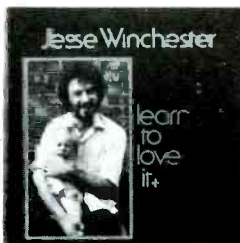
## REMEMBER YOU'RE A WOMBLE

**THE WOMBLES**—Columbia KC 33140 (5.98)  
Their infectiously good-time rhythms and harmonies have already taken England by storm and their American acceptance is on the horizon. Bubblegum with a Beach Boys flavor dominates the package as the furry funsters will keep 'em smiling with "Wombling Summer Party," the reggae-styled "Banana Rock" and the title tune.

## LEARN TO LOVE IT

**JESSE WINCHESTER**—Bearsville BR 6953 (WB) (6.98)

The "Yankee Lady" man is a poignant lyricist who envelops his prose in a sea of tranquil melodies, with this album furthering that fine tradition. The mood of the set is luxuriously gentle, with his special brand of sensitivity especially evident on "How Far to the Horizon?" and the lovely "Mississippi, You're on My Mind."



## PAPER LACE

**Mercury SRM-1-1008 (6.98)**  
English foursome that have hit hard State-side with "The Night Chicago Died" and scored in their homeland with the original version of "Billy, Don't Be a Hero" dispense pop sounds with dexterity. A dazzling debut album, sales are in the grooves with the aforementioned hits, "Black-Eyes Boys" and "Hitchin' a Ride."

## HOOKED, HOGTIED & COLLARED

**PAUL KELLY**—Warner Bros. BS 2812 (6.98)  
Vocalist supreme with an already growing "cult" following sings his ever-lovin' heart out. His vocal prowess has for too long gone unnoticed by the masses, but this latest effort possesses pop, r&b and FM potential. Best of the batch include "Let Your Love Come Down," "Till I Get to My Baby's Love" and "I'm Into Something I Can't Shake Loose." Get Hooked!



## FEATS DON'T FAIL ME NOW

**LITTLE FEAT**—Warner Bros. BS 2784 (6.98)  
Musical magnificence as rock is presented in a sincere state, embellished only by high calibre material, the finest musicianship and vocal honesty. All tunes included are tight, rhythmic and gutsy; back-up vocals from Emmy Lou Harris, Fran Tate and Bonnie Raitt are superb. "Rock And Roll Doctor" and "Oh Atlanta" are bouncy beauties.

## TASTY

**GOOD RATS**—Warner Bros. BS 2813 (6.98)  
Long Island's crowning home-grown band premiers with national prominence in the offing. The quintet provides masterful musicianship and crisp harmonies, as they rock their way into the limelight with the rollicking "Back to My Music" and the delightfully appealing "Fred Upstairs & Ginger Snappers." Umm umm good!

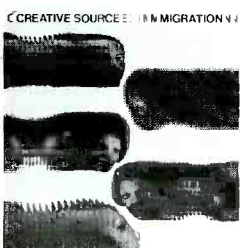


## VERITIES & BALDERDASH

**HARRY CHAPIN**—Elektra 7E-1012 (6.98)  
America's foremost storyteller has mastered his art even further, as one listen to the powerfully hard-hitting "Cat's in the Cradle" indicates. The musicianship (John Tropea, Allan Schwartzberg, Don Payne and Don Grolnick) is simply superb, as it surrounds Chapin's lyrical brilliance with exactly the proper touches.

## CITY IN THE SKY

**STAPLE SINGERS**—Stax STS-5515 (6.98)  
Gospel-oriented r&b family are a steady selling and hit-making foursome, and this recent release is no exception to that established rule. The package contains their current r&b smash single, the album's title tune, as well as other sumptuous sounds such as "Something Ain't Right" and "If It Ain't One Thing It's Another."

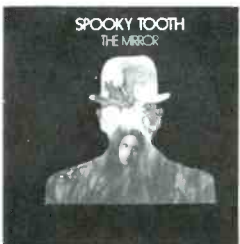
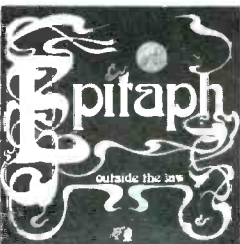


## MIGRATION

**CREATIVE SOURCE**—Sussex SRA-8035 (6.98)  
One of the best vocal combinations to appear on the music scene in quite some time delivers an album that euphoniously exhibits their melodic harmonies. Their ability to interpret songs is potent, as exemplified on Bill Withers' "Harlem," Carole King's "Corazon" and the Williams/Nichols charmer, "Let Me Be The One."

## OUTSIDE THE LAW

**EPITAPH**—Billingsgate BG-1009 (5.98)  
Although a German hard-rock band recording in Chicago may seemingly be an unusual combination, the results in the grooves are proof positive that unusual couplings often work well. Tight melodies are offset by propelling harmonies, as "Reflexion" and "Woman" serve as ample examples of their promise.

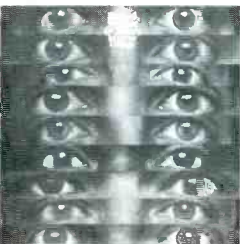


## THE MIRROR

**SPOOKY TOOTH**—Island ILPS 9292 (6.98)  
Well established British band takes its second Island outing (the first since the label has gone independent), generating high energy rock in fine fashion. The title track is a metallic mover; "The Hooper" could become a fast FM favorite; and "Two Time Love" is strong on commerciality with its bluesy rock aura of top-notch quality.

## MIRROR IMAGE

**BLOOD, SWEAT & TEARS**—Columbia KC 32929 (5.98)  
Long-standing musicmen emerge in new form, as vocal control is shared by Jerry LaCroix and Jerry Fischer. Each takes over on certain tunes, but the best offerings occur when the lead position is alternated between the two. Stronger r&b and jazz influences seem to have cropped up, with "Look Up to the Sky" and "Are You Satisfied" being package pleasers.



## VOYAGE TO URANUS

**ATMOSPHERES FEATURING CLIVE STEVENS**—Capitol ST-11320 (6.98)  
Second set furthers Stevens' jazz orientation as his musical agility on saxophone, flute echoplex and wah-wah pedal is ornately displayed. The tunes are fast-paced and a high energy level is maintained throughout the set, as "Inner Spaces and Outer Places" and the climactic title track highlight the package.

# ANKA

#1 IN BILLBOARD #1 IN CASHBOX #1 IN RECORD WORLD

## The past was just a beginning.



© MCMLXXIV United Artists Records, Inc.

**Few of rock's early stars have been able to move out of the past and beyond the nostalgic. Paul Anka has not only made that transition, he has established himself as one of music's major contributors.**

**His latest contribution: "Anka," which includes his enormously popular, "(You're) Having My Baby."**

**On United Artists Records and Tapes.**



**Produced by Rick Hall at Fame Recording Studios, Muscle Shoals.**

# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Walter Yetnikoff on the Marketing Momentum of CBS Records International

By GARY COHEN

■ Walter Yetnikoff graduated Phi Beta Kappa from Brooklyn College in 1953, and three years later received his law degree from Columbia Law School, where he was also editor of the *Columbia Law Review*. After two years in the army and three years in private practice, he came to CBS as an attorney in 1961 and was promoted to general attorney for the CBS Records Group in 1965. In 1969, Yetnikoff became executive vice president of the CBS international division, and was named president of CBS Records International in 1971. In this interview, Yetnikoff explains his role as president of CBS International and details his and the company's involvement in product, sales and merchandising records overseas, and details some of the problems and peculiarities of the international record market.



Walter Yetnikoff

**Record World:** Can you briefly outline your responsibilities as president of CBS Records International.

**Walter Yetnikoff:** The literal answer to that is no, it can't be done briefly. CBS Records International is an extremely large organization. By itself, it compares in size with the largest of the foreign and domestic record companies, covering the entire world, including the United States. Thus, it's very difficult to briefly describe one's duties in overseeing a sizeable operation. We're involved with product, sales, marketing, finance, administration and logistics—with all those phases of business activity as well as signing artists for all parts of the world.

Very often these days, when the American record company is talking to an artist, we are also talking to the same artist to make international arrangements. This is not to say that we negotiate two separate contracts, but there are certain things that American artists must be satisfied with in terms of the international market, because it has the potential to be 50 percent of his or her sales. So my duties as president of this division are the same as the duties as the president of any record company, plus the added burden of dealing with constant currency fluctuations, foreign laws, foreign regulations, restrictions on dividends, etc., and complicated logistical problems.

**RW:** You are obviously larger than most domestic record companies including their foreign operations in terms of sales. Why is CBS Records involved in international: how did you get involved in it, and what specifically different or unique factors are involved in CBS' involvement with international?

**Yetnikoff:** I think one has to take a look at the historical background. If you go back 10 or 12 years, CBS Records International was already in South America and Canada. It was not in Europe, nor was it in Japan where the big growth factors have recently taken place. Under the aegis of Goddard Lieberman, long-range decisions were made on a dual basis: One, that we ought to conduct business through our own subsidiaries, rather than taking the easy route of licensing at high royalty rates, or high guarantees which would have given us an immediate return but would not have given us the distribution profits we are getting today; second, under Mr. Lieberman's direction, the decision was made to develop our own local product in each local market where we entered as a subsidiary, rather than just become a distributor of American product—rather than just have physical facilities, such as factories and warehouses, and office buildings and studios. The product became paramount.

**RW:** And how much of your sales are done in local product?

**Yetnikoff:** Well, in local product today, on an overall average, in

excess of 60 percent of our sales are derived from non-U.S. repertoire, so obviously the decision has paid off. A third factor was a bit of luck—that we had the local product ready, and we had the physical and organizational facilities also ready at the time the music business explosion took off in the late sixties. And we were able to ride the crest of the explosion, because of the correct decision that had been taken a few years earlier. Perhaps it's not right to refer to that as luck: maybe foresight is a better term.

**RW:** How many countries do you deal with?

**Yetnikoff:** We are in business through subsidiaries in approximately 30 world areas which cover every major market except for: Russia, where we are beginning to make some inroads; Communist China; and black Africa. We're currently devoting a great deal of time and effort to the latter because I believe that the black African market, within the next five to ten years or perhaps even shorter, will be one of the major markets of the world, not only from a demographic point of view but because of the great tradition of Africa as a musical source for the rest of the world. That's an area we intend to focus on very strongly in terms of entering with our own subsidiaries. Absent the communist and black African areas we are not in yet, we are in every other major market. There are a few smaller countries, such as Portugal, where we license. Otherwise we do business everywhere directly.

**RW:** For CBS Records International then, what are the top countries in terms of sales?

**Yetnikoff:** I think it might be easier to answer that in two ways: one in terms of the size of the markets and two, perhaps in terms of our strength in the various markets. With a caveat at the beginning that industry figures are very, very hard to come by outside the United States, I would say that the biggest record markets in the world today are: Japan, the U.K., Germany and France; and I would include Canada as one of the largest international markets.

**RW:** Do you consider South America a top five market?

**Yetnikoff:** Perhaps if taken as a whole. However, I consider the various countries in South America as separate markets, just as I consider the various European countries as separate markets. In terms of our own sales, we have great strength in the South American markets, with a particularly large share of the market. That is because we've been there for many, many years. We've been established in Mexico and Brazil for 20 to 25 years. Our entry into Europe is perhaps 10 or 12 years old, so we have proportionately greater strength in South America. We find Mexico, Brazil and Argentina to be very large markets where our share is roughly 20 to 25 percent or more. In a country like Costa Rica and the surrounding areas, our market share is perhaps 40 percent or more, so for us the Latin American market is very strong and we have developed a powerful local catalogue. As I'm sure you and your readers know, it's local product which sells to a greater degree than international product in many of the South American markets. This is not to say that international product does not do quite well.

**"There are certain things that American artists must be satisfied with in terms of the international market, because it has the potential to be 50 percent of his or her sales."**

**RW:** The United States is figured to be a two-billion dollar a year record industry market. What part of the world record market does the U.S. have?

**Yetnikoff:** As a rough rule of thumb, sales outside the United States are at least as great as sales in the United States. If you want to use list price as a peg, then we're talking about the U.S. at two billion dollars. I would then have to estimate the markets outside the United States as being \$2.5 billion, perhaps even a little greater.

**RW:** What are the fastest growing foreign markets?

(Continued on page 39)



# CBS/Melodiya Pact Announced As International Cultural First

By ROBERT ADELS

■ NEW YORK—In a climate characterized by increasing international detente on the political scene and the good will indicated by the U.S.S.R.'s recent joining of the Universal Copyright Convention on the industry level, CBS Records International and the Soviet Union's International Trade Organization for Cultural Goods (MK), announced a bilateral licensing agreement at a joint press conference last week (12) in the Green Room of the Hilton here.

The new pact was described by Igor Preferansky, director of record industry activities for MK, as "a landmark in Soviet-American relations," while CBS Records International president Walter Yetnikoff stated that he looked to the agreement as "only the beginning of what I hope will lead to a great cultural exchange."

MK, in its governmental role as the international policy maker for the Russian label Melodiya (which some ten years ago combined all Soviet recording activities under one banner), has agreed to allow CBS first refusal rights for all U.S.S.R. recorded product not yet covered by existing pacts for the U.S. and Canada, and in a precedent-setting reciprocal move, will see selected CBS catalogue distributed in the Soviet Union. While Melodiya discs had been available in this country under a former pact with Capitol, this marks the first time any American recordings of any sort have been made available to the Russian market.

Although there is still some ironing out of last minute details to be done, some form of joint logo identification is planned for the reciprocal pact, with the U.S. setting all marketing plans for the American Melodiya product while the Soviets will do the same for

their release of American masters. While the U.S./Melodiya agreement is an exclusive "first right" deal in terms of Soviet product in American release, the MK is free to negotiate other U.S. recordings pacts: potentially, internal arrangements with non-CBS American labels.

The first Columbia/Melodiya release in the U.S. and Canada, set for October, will encompass six classical albums including the U.S.S.R. Bolshoi Theatre Orchestra's performance of Tchaikovsky's "The Nutcracker," which CBS Records Group president Goddard Lieberman noted at the gathering "has probably been performed more extensively here than in its homeland."

Initial Melodiya/Columbia product for Soviet distribution will include popular and jazz recordings by Frank Sinatra, Duke Ellington, Ella Fitzgerald and Miles Davis, the pop and rock of Ray Conniff and Blood, Sweat & Tears, as well as classical performances of Stravinsky and Horowitz.

The specifics of the agreement between CBS Records and MK were negotiated by Sol Rabinowitz, VP of a&r and music publishing for CBS Records International and Igor Preferansky, director of record industry activities for MK, as represented throughout the negotiations by Bernard Lubner and Sidney Justin of Celebrity Concerts Corporation, a Los Angeles based firm.

Preferansky and Yuri Melnik, senior economist attached to the Embassy of the U.S.S.R. in Washington, were guests at the CBS Records Convention where they received a rousing greeting upon being introduced at a product presentation of Melodiya's recordings.



Shown here at the joint CBS/Melodiya press conference, from left: CBS Records International VP of a&r, Sol Rabinowitz; CBS Records International president Walter Yetnikoff; CBS Records Group president Goddard Lieberman; MK director of record industry activities Igor Preferansky; and Yuri Melnik, senior economist attached to the U.S.S.R. Embassy in Washington.

## Bill Chase Killed In Plane Crash

■ JACKSON, MINN.—Bill Chase, founder and leader of the Epic Records group Chase, was killed in a plane crash along with three members of his band, the pilot and co-pilot of the small plane. The band members killed were Wallace Yohn, John Emma and Walter Clark.

Chase, who had three albums released on Epic since 1971, had been trumpeter for the Woody Herman band for nine years. At the time of his death, he was on his way to a performance at the Jackson County Fair in Minnesota.

To promote the release of Chase's most recent album, Epic hosted a party for the group in Chicago last February 28, which was attended by local radio and press personalities, in addition to Epic Records vice president for sales and distribution Ron Alexenburg. In a note to the Epic staff and field force, Alexenburg stated "Bill was very much a part of our family of artists. He knew everyone involved with CBS Records on a first name basis and his energy and warmth shall be remembered forever."

Funeral services were held August 14 at the Star of the Sea Church in Squantum, Mass.

## Al Teller

(Continued from page 3) activities for the Columbia label and guided their career-building.

Teller is credited with a number of innovations in Columbia's marketing strategy, including creation of rock TV shows, use of television advertising, development of piggy-back radio spots, installation of a branch sales office audio visual communications system, and the recent implementation of a computerized fulfillment system for in-store display material.

Teller holds both B.S. and M.S. degrees from Columbia University and an M.B.A. from the Harvard Business School.

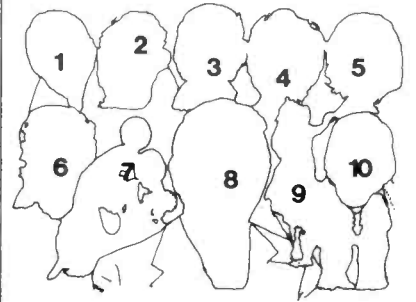
## Record Bar Expands

■ DURHAM, N.C.—Expansion at the Record Bar chain is continuing unabated, as Record Bar president Barrie Bergman has announced the opening of ten new locations during August, bringing the total number of outlets in the chain to 57. In addition, five additional stores are expected to be opened by October.

The Record Bar, originally a southern-based full line record store chain chiefly in mall locations, now has stores in such major markets as Los Angeles, Phoenix, Atlanta, St. Louis, New Orleans and Denver.

## FBI Seizes Tapes

■ SHELBY, N. C. — FBI agents raided a private residence in a rural section of Cleveland County occupied by Doug Brown, doing business as Interstate Enterprises, Inc., seized 10,000 allegedly pirated versions of copyrighted tapes and officially sealed a quantity of duplicating equipment pending the filing of charges.



## Who In The World Photo Identification

Pictured in the cover photo are some of the world-wide roster of talent helping CBS Records International to achieve global success: 1) Charlie Rich (U.S.), 2) Gigliola Cinquetti (Italy), 3) David Essex (U.K.), 4) Mari Amachi (Japan), 5) Albert Hammond (U.S.), 6) Roberto Carlos (Brazil), 7) Three Degrees (U.S.), 8) CBS Records International president Walter Yetnikoff, 9) The Wombles (U.K.) and 10) Ray Conniff (U.S.)

**WAR CIVIC CENTER ST. PAUL AUGUST 8th**

**22,060** (NEW HOUSE ATTENDANCE RECORD)

**SOLD OUT!**

WAR CIVIC CENTER ST. PAUL AUGUST 8th

WAR CIVIC CENTER ST. PAUL AUGUST 8th

## Cousin Brucie:

### Another 'Institution' Moves to WNBC

By IRA MAYER

■ NEW YORK — When Wolfman Jack came to the east coast a little over a year ago to work at WNBC radio, a publicity campaign was mounted around the theme, "Cousin Brucie's days are numbered." Little did the station realize at the time the real meaning of that statement for the 13-year WABC veteran. As of August 19, Cousin Brucie is working for WNBC (Wolfman having returned to the west coast).

Bruce "Cousin Brucie" Morrow told *Record World* in an interview recently that he had been looking for a loophole in his ABC contract for about four years as he became increasingly disenchanted by the station's tighter and tighter playlists.

#### 'Dehumanization'

"Radio is being dehumanized by statisticians," moving to tighter playlists according to Morrow. And so, when ABC offered to renegotiate Morrow's contract — there were still three years left—Morrow took the opportunity to make the switch to NBC.

The most immediate question in such a change, however, is why move from a number one position to a station which has been unable to establish itself as a real force in the New York market. Morrow readily admits the financial and other benefits (he now has weekends off, taping his Saturday and Sunday shows), as negotiated by manager Sid Bernstein, were part of his considerations. Another part was the challenge of bringing success to the station — he sees himself as providing needed "spark" to increase interest in WNBC — and the personal freedoms he's getting as Cousin Brucie. But why, we asked, does he think he'll be able to pull off what Wolfman Jack was unable to do?

#### New York Sound

"When I heard Wolfman Jack, who happens to be one hell of a man and a very fine talent — he's not New York. It is not a New York sound. Here's a rather basic problem with an ABC: they have some of their executives who want to take our so-called format and try to put it in San Francisco, where it failed. It was put into Los Angeles, it failed . . . WABC is a very, very unique institution. It is New York City. Cousin Brucie is New York City. You cannot take a New York City sound, put it into Pittsburgh and expect it to

please everybody. Radio is a highly regional and local medium, except on special occasions. The radio thing, the 'disc jockey' — I hate the word — is a product of a local area. He reflects what is happening . . . the attitudes, the mores, feelings, no-nos and yes-yeses of a particular area. Take that and try to transplant it . . . it will bomb on its face. As far as Wolfman, Wolfman is a west coast personality. Probably if I went out to Los Angeles, I'd fall on my face in local radio. I wouldn't go to Los Angeles, and I know that."

#### Strictly 'On-Air' Role

Morrow will not have any direct say over the general playlist for WNBC, and hopes that his presence will be sufficient to call interest to the station and to encourage other changes there. His shows will be programmed for him by Jeff Mazzei, and he plans to continue with his unique combination of "music, talk and kookiness" — what's come to be associated with, as he calls it, the "institution of Cousin Brucie (my kids even call me Cousin Daddy)."

Aside from his radio duties, Morrow will also continue to make personal appearances ("You can't lock yourself up in an ivory tower with a microphone like most people do and say, 'I'm a radio person.'") and is in the process of developing, with Bernstein, a game show concept for NBC television.

"I'm 38 years old," says Morrow. "Plenty of juice left in me. Plenty of kick. And I am very

(Continued on page 19)

### 'Nough' Said



The members of Bad Company recently visited WMMR-FM deejay Ed Sciacny. Currently in the middle of a coast-to-coast American tour, the band is hot with their Swan Song album "Bad Co" and single "Can't Get Enough." Pictured from left: Simon Kirke and Boz Burrell of Bad Company; Chris Uncango, Atlantic local promotion manager; Sciacny; and Mick Ralphs and Paul Rogers of the group.

### Monteiro Masterminds 'Game Plan' For Positive Promotion Results

By LENNY BEER

■ NEW YORK—Over the past two years Epic Records has achieved phenomenal success in crossing over both r&b and country acts, as well as in breaking new artists and continuing action with their established acts. Much of this has been credited to Stan Monteiro, whose knowledge of all phases of the industry has led to his position as national promotion director. Monteiro is a believer in basics as he told *Record World* in

an exclusive interview. He believes a system should be set and coordinated with the home office and the field force joining together to develop and break the hits. Everything comes together in a game plan for each record and is carried out with precise timing.

#### Basics of Promotion

Monteiro outlines the basics of promotion in a 4-point plan which encompasses the entire Epic organization. First, the music must be there, and due to the musical acumen of the Epic and Custom Label a&r departments, it has been there time and time again. Next comes what Monteiro refers to as the "tools"—having the key executive talent, having this talent geared to moving on a record, and having the distribution system that can get a record into the stores. The third element is having the right kind of people in the field—Monteiro mentions that his people know their markets, study each station, get the store reports they deserve and, most importantly, have developed the one-on-one relationship with their PD's, resulting in positive action. Finally, Monteiro points to motivation — instilling excitement, providing the necessary facts and the positive attitude needed to achieve. Monteiro credits Ron Alexenburg, VP of sales & distribution for Epic and Columbia Custom Labels, with furthering his education in motivating people. He feels Alexenburg is the "greatest motivator in the world."

#### The Game Plan

With all these factors running at an optimum level, Monteiro is then ready to make his move on a record. On some of his records he feels the company must start regionally, then build strength and move to a national concentration. Others, due to circumstances, necessitate a national push right out of the box. An example of this is "Please Come To Boston" by Dave Loggins (Epic), a 4-minute ballad by a new artist that is now a top ten record. Monteiro believed in it from the start and his game plan was for a national blitz—radio, tip sheets, trades, stores—everyone. With the whole company behind the record, Monteiro hoped to "create excitement and narrow the odds against the record."

With regard to crossover

(Continued on page 19)

### Country Radio On the Rise

■ NASHVILLE—The Country Music Association's annual radio survey shows that 1116 stations now program country music on an exclusive basis—a 10 percent increase over 1973. In addition, 1363 stations program country music at least three hours per day while 434 stations air country up to three hours daily.

The CMA country music radio survey brings out another interesting fact: radio stations now program 27,499 hours of country on a daily basis.

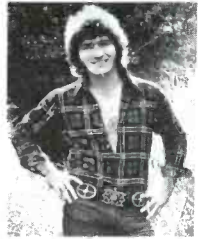
More than 6800 questionnaires were sent to all radio stations in the United States and Canada. Approximately 4000 were returned showing better than a 57 percent return. It is of interest to note that many non-country stations also returned the survey. It should also be pointed out that none of the above figures include airplay of country crossovers or country music specials programmed by stations with other than country formats.

# AM ACTION

(Compiled by the Record World Research Department)

■ **Dionne Warwicke & Spinners** (Atlantic). This r&b crossover is now proving to be a pop sensation. It moved 7-5 CKLW, extra-18 KFRC, 27-19 WRKO, 18-16 WCOL, 24-17 WPIX, HB-24 WFIL, 30-25 WCFL, 29-21 WOKY, 28-23 WHBQ and picked up additions at: WIXY, WTIQ, KILT, KSLQ and WIBG. This has the potential to be a #1 record.

**Cat Stevens** (A&M) is making good moves and picking up additions in many markets. Major jumps this week include: 22-12 WDCY, 22-17 WOKY, 25-20 WFUN and new airplay at: KFRC, KHJ, WIXY, KILT and WQXI.



Mac Davis

**Stevie Wonder** (Tamla). Another smash is cooking as indicated by moves of 27-19 KLIF, 19-14 WAKY, 33-21 WQAM, 17-9 KILT and additions at WCFL, WFUN and WPIX.

**Olivia Newton-John** (MCA) appears to be heading not only for a #1 record, but possibly for a grammy award. "I Honestly Love You" jumped 15-7 WSAI, 27-13 WCOL, 33-14 KILT, 28-19 WFIL, extra-19 WIBG, HB-25 KIMN, 39-32 KLIF, extra-24 KFRC, 27-22 WPIX while gaining new airplay at: WHBQ, KHJ,

(Continued on page 29)

## Bruce Morrow

(Continued from page 18)

angry at the industry — that they are allowing statisticians, people who don't have any sensitivity to human beings that are in the audience, allowing them to control programming in the creative part of this industry.

"I don't say lead with your chin. I'm not saying become 'Major Bowes Amateur Hour.' I don't believe in that either. But I believe records should go on and you shouldn't have to play chicken rock and wait 'til the damn thing goes on WNEW or something else for 24 weeks and then put it on. . . ."

"There's a lot of good talent out there that deserves to be exposed on the air," concludes Morrow. "NBC does this. ABC does not. I'm not just picking on WABC. I'm picking on the dehumanized radios, the stations that stayed in the '60s. Little by little the foundation is being chipped away."

## 'Boulevard' of Gold



Eric Clapton was presented with a gold record to celebrate a million dollars worth of sales on his chart-topping RSO album "461 Ocean Boulevard." Pictured at the end of this coast-to-coast concert tour are from left: Bill Oakes, president of RSO Records; Clapton; and Tom Dowd, producer of the album.

## Chattin' with Chapin



Following a live radio concert by Harry Chapin (center), second in a series of four concert broadcasts originating from WLIR-FM, Hempstead, N. Y. and Ultra-Sonic Studios as part of the station's special "Elektra/Asylum Month," Chapin paused to meet with (from left): Mike Colchamira, director for the concert series; Steve Goetz, Ultra-Sonic engineer; Paul Robinson, WLIR's program director; Gil Colquitt, music director; Jon Peisinger E/A east coast regional sales manager; Bruce Shindler, E/A New York promotion rep. and Ken Weintraub, director of music sales for the station.

# new york central

By IRA MAYER

■ **THE ROCKET'S RED GLARE:** If there is political significance to rock and roll, it has rarely been more evident than when **Crosby, Stills, Nash & Young** played Roosevelt Stadium in New Jersey last Thursday night (8). First, the announcement from the stage that **Richard Nixon** had resigned, the setting off of fireworks and then, as a closing offering to the 30,000-plus in attendance, a rendering of the group's musical reaction to the killings at Kent State University at the time of the U.S. bombing of Cambodia, "Ohio."

It was, in general, more of an emotional evening than a musical one. The four voices were, with the exception of Neil Young's, tired and hoarse, and there was great difficulty among them in putting their harmonies together. The group also complained that the audience was too noisy and that they couldn't hear each other on stage, eventually doing one acoustic number instead of the full set of about 45 minutes that had been the norm on the tour.

As a footnote, we'd like to point out that in conversations with friends there seems to emerge a pattern to Neil Young's live appearances: In area concerts over the last few years he has performed on the nights that **Lyndon Johnson** died, that **Nixon** announced that the Vietnam war was over, and now the night a president resigned.

**SITTING IN:** **Larry Raspberry and the Highsteppers** more than lived up to their album title, "Highsteppin' and Fancy Dancin'," when they appeared at the Bottom Line last week. Spirited southern rockers, blending gospel and rock in much the same way as **Leon Russell** but with greater humor and a more earthy attack, they may one day have to change their name to the Highjumpers . . . **Janis Cercone**, evidencing more polish than in previous appearances, and with lead guitar, bass and drums backing her, made a fine opener at the Metro. With a song dedicated to movie stars, the self-explanatory "My Father's House" and "Outside Woman" the special highlights, her vocal and writing abilities shone brightly . . . **Sha Na Na's Lenny Baker** and **Elvin Bishop** jamming with **James Cotton** during his stint at the Bottom Line; **Stephen Stills** joining **Bonnie Raitt** on the first night of her two day, advance sell-out there; and **Helen Humes** sitting in with the fine Boston group **Roomful of Blues**.

**NO SHOW:** Two of the three "superstar" concerts set for New York, California and Houston, to aid the drought-stricken peoples of Africa, have been cancelled by **Mike Viner**, one of the primary organizers, the third "postponed," for lack of major act support.

(Continued on page 38)

## Stan Monteiro

(Continued from page 18)

product, a Monteiro specialty, timing and awareness are stressed in the "plan." Monteiro feels the c&w product has to be crossed from country to MOR to pop. If the transition works smoothly and the timing is right, as was the case with Charlie Rich, the response is enormous as three separate markets can be delivered for sales. With r&b product, Monteiro points to the importance of timing again as he works closely with Richard Mack, director of r&b promotion, to cross the record in a market at the exact point where sales are substantial and increasing from r&b play. When the record shows it can be a pop hit, he turns on the national push apparatus and the show is in motion again.

Sometimes the plan doesn't work out as originally designed, and Monteiro feels that this is the time to listen to the people, both from his staff and the industry. If there are believers he will continue to fight for a record, capitalize on breakthroughs and bide his time waiting for the major move. In summation, Monteiro believes that promotion is a simple field which relies on the basics. His distinction is that he has succeeded with more diverse product than any other man in the industry. An understanding of how to deal with his varied product, how to motivate his people and how to pick the precise moment to cross over a record have placed Stan Monteiro at the top of his profession.

AUGUST 24, 1974

1. **FULLFILLINGNESS' FIRST FINALE**  
STEVIE WONDER—Tamla T6-33251 (Motown)
2. **MARVIN GAYE LIVE**  
Tamla T6-33351 (Motown)
3. **LIVE IN LONDON**  
O'JAYS—Phila. Intl. KZ 32953 (Columbia)
4. **SKIN TIGHT**  
OHIO PLAYERS—Mercury SRM1-705
5. **RAGS TO RUFUS**  
RUFUS—ABC ABCX 809
6. **THAT NIGGER'S CRAZY**  
RICHARD PRYOR—Partee PRS 2404 (Stax)
7. **OPEN OUR EYES**  
EARTH, WIND & FIRE—Columbia KC 32712
8. **BODY HEAT**  
QUINCY JONES—A&M SP 3617
9. **ROCK YOUR BABY**  
GEORGE McCRAE—T.K. 501
10. **HELL**  
JAMES BROWN—Polydor PD 2-9001
11. **FREEDOM FOR THE STALLION**  
HUES CORP.—RCA APL1-0323
12. **BLUE MAGIC**  
Atco SD 7038
13. **SMALL TALK**  
SLY & THE FAMILY STONE—Epic PE 32930
14. **SWEET EXORCIST**  
CURTIS MAYFIELD—Curtom CRS 8601
15. **LET'S PUT IT ALL TOGETHER**  
STYLISTICS—Avco AV 69001
16. **COMIN' FROM ALL ENDS**  
NEW BIRTH—RCA APL1-0495
17. **WAR LIVE**  
WAR—UA LA193-J2
18. **LIVE AT CAESARS PALACE**  
DIANA ROSS—Motown M6-80151
19. **SHIP AHOY**  
O'JAYS—Phila. Intl. KZ 32408 (Columbia)
20. **TOGETHER BROTHERS**  
ORIGINAL SOUNDTRACK—20th Century ST 101
21. **MIGHTY LOVE**  
SPINNERS—Atlantic SD 7296
22. **STANDING ON THE VERGE OF GETTING IT ON**  
FUNKADELIC—Westbound WB 1001
23. **CLAUDINE SOUNDTRACK**  
GLADYS KNIGHT & THE PIPS—Buddah BDS 5602
24. **BE THANKFUL FOR WHAT YOU GOT**  
WILLIAM DeVAUGHN—Roxbury RXL 100 (Chelsea)
25. **WILD AND PEACEFUL**  
KOOL AND THE GANG—Delite DEP 2013
26. **FINALLY GOT MYSELF TOGETHER**  
IMPRESSIONS—Curtom CRS 8901
27. **THE PAYBACK**  
JAMES BROWN—Polydor PD2-3007
28. **INNERVISIONS**  
STEVIE WONDER—Tamla T326L (Motown)
29. **IMAGINATION**  
GLADYS KNIGHT & THE PIPS—Buddah BDS 5141
30. **BLACKBYRDS**  
Fantasy F 9444
31. **TOBY**  
CHI-LITES—Brunswick BL 754200
32. **INNER SPECTRUM**  
ACE SPECTRUM—Atlantic SD 7299
33. **FRIENDS**  
B.B. KING—ABC ABCD-825
34. **DREAMER**  
BOBBY BLAND—Dunhill DSX 50169
35. **I NEED TIME**  
BLOODSTONE—London APS 647
36. **HEADHUNTERS**  
HERBIE HANCOCK—Columbia KC 32731
37. **SWEET SURRENDER**  
MARGIE JOSEPH—Atlantic SD 7277
38. **PERFECT ANGEL**  
MINNIE RIPERTON—Epic KE 32561
39. **MARTHA REEVES**  
MCA 414
40. **KEEP ON DANCIN'**  
BOHANNON—Dakar DK 76910 (Brunswick)

# SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "You Bring Out the Best in Me" — Derek and Cindy (Thunder). Introduced at the NATRA convention, this brother and sister act has a most refreshing sound. Together they have the harmony and melodic voices to receive national recognition.

One of the highlights of the convention was when Record World presented Leon Huff, partner of Kenny Gamble, his decade award at a press party held specifically for that purpose.

Capitol Records' dinner was received quite well when the audience viewed Tavares and Nancy Wilson. Tavares, a family act, has much versatility in their dynamic choreography, and add interest by interchanging the lead singer. Spending approximately a half-hour on stage, they sang their hit "Too Late" along with "Check It Out," and completed their portion of the show with "Livin' for the City." Closing out this company's contribution to the nineteenth annual NATRA convention was Nancy Wilson. Ms. Wilson's new album, entitled "All In Love Is Fair," was highlighted at the dinner. Although she commented that she did not have the time to rehearse the lyrics, while reading from lead sheets, her delivery of the title tune was simply magnificent. She also did some of the audience's favorites, such as "Greatest Performance" and "Can't Take My Eyes Off Of You." Attending this dinner was Aretha Franklin who did not stay for the entire affair. Nancy Wilson and Tavares were the dinner and desert that made this company something to look forward to in the year to come.

Wednesday, August 8, the dinner sponsored by KoKo Records was a program to be remembered. An original production by Johnny Baylor and Dino Woodard depicting the survival of an independent record company in the form of a radio show, had to be the most significant skit for everyone to utilize. Just plant the seed and watch it grow.

Motown night was that Friday. To have been there would and could only do justice to this company. Opening their particular segment — and a definite contribution to the convention — was G. C. Cameron. Preceding him was the chairman of the board, Berry Gordy Jr., who has stated that rumors to the effect that there would be changes within the company were totally misconstrued. Following the speech, Smokey Robinson, the emcee, introduced Cameron. A movie of the "old Motown" showing the transformation of name acts had to be the first highlight of the dinner. Then the almighty Temptations danced on stage to do some of the old to bring in the new. Singing their new single "Glass House," soon to be released and produced by Gordy, the Temptations proved to many that they still had that tender touch.

Jackson 5 closed Motown night opening with "Skywriter." The youngest member of the family, Janet, who along with her brother, did a fine rendition of the Sonny and Cher TV show. The finale was "Dancin' Machine," joined by the Temptations. Motown's production once again gave the delegates an enjoyable night.

Finally came the Awards Dinner (See separate story).

AUGUST 24, 1974

1. **BODY HEAT**  
QUINCY JONES—A&M SP 3617
2. **HEADHUNTERS**  
HERBIE HANCOCK—Columbia KC 32731
3. **CROSSWINDS**  
BILLY COBHAM—Atlantic SD 7300
4. **SCOTT JOPLIN: THE RED BACK BOOK**  
GUNTHER SCHULLER—Angel S 36060
5. **REGGAE**  
HERBIE MANN—Atlantic SD 1655
6. **SCOTT JOPLIN: PIANO RAGS, VOLS. 1 & 2**  
JOSHUA RIFKIN—Nonesuch HB 73026 (Elektra)
7. **SPECTRUM**  
BILLY COBHAM—Atlantic SD 7268
8. **STREET LADY**  
DONALD BYRD—Blue Note LA040-F (UA)
9. **MYSTERIOUS TRAVELLER**  
WEATHER REPORT—Columbia KC 32494
10. **YESTERDAYS**  
GATO BARBIERI—Flying Dutchman BD11-0550 (RCA)
11. **LOVE, SEX AND THE ZODIAC**  
CANNONBALL ADDERLEY—Fantasy F 9445
12. **APOCALYPSE**  
MAHAVISHNU ORCHESTRA—Columbia KC 32957
13. **MAGIC AND MOVEMENT**  
JOHN KLEMMER—Impulse AS 9269 (ABC)
14. **ONE**  
BOB JAMES—CTI 6043 (Motown)
15. **TREASURE ISLAND**  
KEITH JARRETT—Impulse AS 9274 (ABC)
16. **I AM NOT AFRAID**  
HUGH MASEKELA—Blue Thumb BTS 6015 (ABC)
17. **BLACKBYRDS**  
Fantasy—F 9444
18. **WINTER IN AMERICA**  
GIL-SCOTT HERON—Strata-East 19742
19. **POWER OF SOUL**  
IDRIS MUHAMMAD—Kudu 917 (Motown)
20. **BIG FUN**  
MILES DAVIS—Columbia PG 32866
21. **LOVE IS THE MESSAGE**  
MFSB—Phila. Int'l KZ 32707 (Columbia)
22. **WHIRLWINDS**  
DEODATO—MCA 410
23. **DEODATO**  
EUMIR DEODATO—CTI 6029 (Motown)
24. **SOLAR WIND**  
RAMSEY LEWIS—Columbia KC 32897
25. **MORE SCOTT JOPLIN RAGS**  
NEW ENGLAND CONSERVATORY RAG-TIME ENSEMBLE-SCHULLER—Golden Crest 6
26. **VISIONS**  
PAUL HORN—Epic KE 32837
27. **SCRATCH**  
CRUSADERS—Blue Thumb BTS 6010 (ABC)
28. **STRAIGHT AHEAD**  
BRIAN AUGER'S OBLIVION EXPRESS—RCA APL1-0454
29. **IN CONCERT**  
FREDDIE HUBBARD & STANLEY TURRENTINE—CTI 6044 (Motown)
30. **BLUES ON BACH**  
MODERN JAZZ QUARTET—Atlantic SD 1652
31. **LONDON UNDERGROUND**  
HERBIE MANN—Atlantic SD 1648
32. **BLACK BYRD**  
DONALD BYRD—Blue Note LA047-F (UA)
33. **JAMALCA**  
AHMAD JAMAL—20th Century T432
34. **LEAVING THIS PLANET**  
CHARLES EARLAND/FREDDIE HUBBARD—Prestige PR 66002
35. **AFRICA BRASS SESSIONS**  
JOHN COLTRANE—Impulse AS 9273 (ABC)
36. **LAYERS**  
LES McCANN—Atlantic SD 1642
37. **HYMN OF THE SEVENTH GALAXY**  
RETURN TO FOREVER FEATURING CHICK COREA—Polydor PD 5536
38. **SALT PEANUTS**  
SUPERSAX—Capitol ST 11271
39. **SOLO CONCERTS**  
KEITH JARRETT—ECM 3-1035/37 (Polydor)
40. **IN CONCERT**  
DEODATO/AIRTO—CTI 6041 (Motown)

# 3 GIGANTIC SELLERS from BRUNSWICK & DAKAR



## CHI-LITES THEIR HIT SINGLE "YOU GOT TO BE THE ONE"

55514

## TYRONE DAVIS HIS HIT SINGLE "HAPPINESS IS BEING WITH YOU"

DK 4536



## BOHANNON HIS HIT SINGLE "KEEP ON DANCIN'"

DK 4535

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE

# RECORD WORLD THE R&B SINGLES CHART

AUGUST 24, 1974

AUG. 24	AUG. 17	
1	5	HANG ON IN THERE BABY JOHNNY BRISTOL—MGM 14715
2	1	TELL ME SOMETHING GOOD RUFUS—ABC 12010
3	2	FEEL LIKE MAKIN' LOVE ROBERTA FLACK—Atlantic 3203
4	4	KUNG FU CURTIS MAYFIELD—Curton 1999 (Buddah)
5	10	CITY IN THE SKY STAPLE SINGERS—Stax STA 0215
6	7	TIME FOR LIVIN' SLY & THE FAMILY STONE—Epic 5-11140
7	11	KALIMBA STORY EARTH, WIND & FIRE—Columbia 4-46070
8	9	HAPPINESS IS JUST AROUND THE BEND MAIN INGREDIENT—RCA APBO-0305
9	3	ROCK YOUR BABY GEORGE McCRAE—T.K. 1004
10	13	NOTHING FROM NOTHING BILLY PRESTON—A&M 1544

11	19	THEN CAME YOU DIONNE WARWICKE & SPINNERS—Atlantic 3029
12	16	DON'T KNOCK MY LOVE DIANA ROSS & MARVIN GAYE—Motown M1296F
13	26	LIVE IT UP (PT. 1) ISLEY BROTHERS—T-Neck Z58 2254 (Col)
14	14	SECRETARY BETTY WRIGHT—Alston 4622 (Atlantic)
15	12	FUNKY PARTY CLARENCE REID—Alston 4621 (Atlantic)
16	18	RAINDROPS BARBARA ACKLIN—Capitol 3892
17	25	UP FOR THE DOWNSTROKE PARLIAMENT—Casablanca NES 0102 (WB)
18	22	LET'S PUT IT ALL TOGETHER STYLISTICS—Avco 4640
19	29	CAN'T GET ENOUGH OF YOUR LOVE, BABE BARRY WHITE—20th Century TC 2120
20	21	DOOR TO YOUR HEART DRAMATICS—Cadet 5704 (Chess/Janus)
21	28	YOU BRING OUT THE BEST IN ME NATURAL FOUR—Curton 2000 (Buddah)
22	40	DO IT BABY MIRACLES—Tamla T54248F (Motown)
23	30	TELL HER LOVE HAS FELT THE NEED EDDIE KENDRICKS—Tamla T54249F (Motown)
24	24	BLOW THE WHISTLE SOUL SEARCHERS—Sussex 517
25	32	STANDING ON THE VERGE OF GETTING IT ON FUNKADELIC—Westbound 224
26	33	IN THE BOTTLE BROTHER TO BROTHER—Turbo 039 (All Platinum)
27	27	THAT'S NOT HOW IT GOES BLOODSTONE—London 1055
28	35	MIDNIGHT FLOWER FOUR TOPS—Dunhill 15005
29	42	YOU HAVEN'T DONE NOTHIN' STEVIE WONDER—Tamla T54252F
30	6	YOU'RE WELCOME, STOP ON BY BOBBY WOMACK—UA XW439-W
31	31	FUNKY MUSIC SHO 'NUFF TURNS ME ON YVONNE FAIR—Motown M 1306F
32	8	MY THANG JAMES BROWN—Polydor 14344
33	48	DO IT ('TIL YOU'RE SATISFIED) B.T. EXPRESS—Scepter 12395
34	15	THE BEST TIME OF MY LIFE JOE SIMON—Spring 149 (Polydor)
35	36	I FEEL LIKE DYNAMITE KING FLOYD—Chimneyville CH 10202
36	43	SUGAR LUMP LEON HAYWOOD—20th Century TC 2103
37	44	YOU BILL WITHERS—Sussex 518
38	45	LOVE MAKES IT RIGHT SOUL CHILDREN—Stax 0218
39	33	YOUR LOVE IS PARADISE EXECUTIVE SUITE—Babylon 1113
40	20	MY LOVE MARGIE JOSEPH—Atlantic 3032
41	23	MACHINE GUN COMMODORES—Motown M 1307F
42	50	ALL STRUNG OUT ON YOU PERSUADERS—Atco 6964
43	17	DANCE MASTER WILLIE HENDERSON—Playboy P6007
44	53	SKIN TIGHT OHIO PLAYERS—Mercury 73609
45	34	GOOD THINGS DON'T LAST FOREVER ECSTASY, PASSION & PAIN—Roulette R 7156
46	54	KEEP ON SEARCHING MARGIE ALEXANDER—Future Stars FSA 1005 (Stax)
47	47	YOU'VE GOT TO KEEP ON BUMPIN' KAY-GEES—Gang 321 (Delite)
48	48	MAIN LINE ASHFORD & SIMPSON—Warner Bros. 7811
49	49	I REALLY GOT IT BAD FOR YOU PERSUASIONS—A&M 1531
50	37	MIDNIGHT AND YOU SOLOMON BURKE—Dunhill 15009
51	51	LOVE IS THE ANSWER VAN McCOY—Avco 4639
52	64	AIN'T NO LOVE IN THE HEART OF THE CITY BOBBY BLUE BLAND—Dunhill 15003
53	65	VIRGIN MAN SMOKEY ROBINSON—Tamla T54250F (Motown)
54	56	DO IT FLUID BLACKBYRDS—Fantasy 729
55	59	EBONY PRINCESS JIMMY BRISCOE & THE LITTLE BEAVERS—Pi Kappa 600
56	57	I NEED IT JUST AS BAD AS YOU LAURA LEE—Invictus Z57 1264 (Columbia)
57	55	PUT YOUR MUSIC WHERE YOUR MOUTH IS OLYMPIC RUNNERS—London 202
58	63	HAPPINESS IS NEW YORK CITY—Chelsea 3000
59	70	I'M A FOOL FOR YOU UNDISPUTED TRUTH—Gordy G7139F (Motown)
60	39	ROCK THE BOAT HUES CORP.—RCA APBO-0232
61	46	BETWEEN HER GOODBYE AND MY HELLO GLADYS KNIGHT AND THE PIPS—Soul S35111F (Motown)
62	—	AIN'T NOTHING LIKE THE REAL THING ARETHA FRANKLIN—Atlantic 3200
63	—	YOU GOT TO BE THE ONE CHI-LITES—Brunswick B 55514
64	66	DON'T CHANGE HORSES (IN THE MIDDLE OF THE STREAM) TOWER OF POWER—WB WBS 8010
65	—	PAPA DON'T TAKE NO MESS, PT. 1 JAMES BROWN—Polydor PD 14255
66	68	FEVER IN THE FUNKHOUSE FUNKHOUSE GENERAL CROOK—Wand 11276 (Scepter)
67	69	HOOKED, HOGTIED AND COLLARED PAUL KELLY—Warner Bros. WBS 8008
68	72	SUMMERTIME IN THE CITY MANHATTANS—Col 4-46081
69	71	THE FINGER POINTERS, PT. 1 CHOICE FOUR—RCA APBO-0315
70	73	ROCK ME AGAIN & AGAIN & AGAIN & AGAIN LYN COLLINS—People 641
71	74	DON'T SEND NOBODY ELSE ACE SPECTRUM—Atlantic 3012
72	—	THE PLAYER, PT. 1 FIRST CHOICE—Philly Groove 200 (Bell)
73	—	I WASH MY HANDS OF THE WHOLE DAMN DEAL NEW BIRTH—RCA PB 10017
74	52	ON AND ON GLADYS KNIGHT AND THE PIPS—Buddah 423
75	—	PARTY DOWN, PT. 1 LITTLE BEAVER—Cap 1993 (TK)

## NATRA (Continued from page 3)

opening presentation was an "Historical Analysis of Cultural Behavior" out of which the show form evolved. "Early Attempts To Be Self-Determining" was the next symposium followed by "Realities of How to Make It Happen Today." These three sessions were following the basic theme of the convention, "Radio, Records, Rhythm and Reality."

One of the most productive seminars was that of the "New Role of Black Women in Media" which outlined the pitfalls, the advantages and solutions for those women who are serious about change. A new coalition was formed within the structure of NATRA to bring about the positiveness necessary to make the organization work.

Heading the symposium were: Carolyn Tucker of WWL-TV, New Orleans; Irene Johnson Ware, ABC/Dunhill; Earlene Fischer, ABC Records (Chicago); Felicia Jeeter, KNBC (Los Angeles); Chris Clay, Chelsea Records; and Angela Shaw, FCC Attorney.

"New Employment Opportunities for Blacks in Radio" was another extension of the convention geared toward the internal structure of a radio station. On this panel were: Sonny Jim Kelsey, Sonderling Broadcasting Corp.; Jerry Boulding; and Darrow Dillingham, RKO VP.

All seminars were well-attended although many were simultaneously scheduled, two or three at the same hour.

### Awards Dinner

The annual awards dinner completed the event.

Awards were as follows: Most Promising Male Vocalist: William DeVaughn, accepted by Chris Clay of Chelsea Records; Best Instrumental Group: MFSB, ac-

cepted by Norman Harris of Golden Fleece Records; Best Blues Singer: B.B. King, accepted by Don Eason of ABC; Best Instrumental Album: "Headhunters," Herbie Hancock, accepted by LeBaron Taylor of CBS; Best Mixed Group: Gladys Knight & the Pips, accepted by Johnny Lloyd of Buddah Records; Best Male Vocal Group: The Spinners, accepted by Alan Lott of Atlantic Records; Most Promising Group: Blue Magic, accepted by Alan Rubin of Atlantic Records; Most Promising Female Vocalist: Margie Joseph, accepted by Eddie Holland of Atlantic Records. The accolades continued with Best Female Vocalist: Aretha Franklin, accepted by Barbara Harris of Atlantic Records; Best Male Vocalist: Stevie Wonder, accepted by Ewart Abner, president of Motown Records; Best Female Vocal Group: Pointer Sisters, accepted by Jimmy Brooks, director of r&b promotion, Paramount Records; Promotion Man: Paul Johnson; Best Record of the Year: "Killing Me Softly," accepted by Sonny Wood of Atlantic Records; Best Album of the Year: Let's Get It On," accepted by Bunky Sheppard of Motown Records; Record Company of the Year: Atlantic Records, accepted by Paul Johnson; Producer of the Year: Thom Bell.

Special awards were presented as follows: The Martin Luther King Award: Frank Wills, security guard responsible for capturing the Watergate burglars; International Humanitarian Award: Dick Gregory, accepted by Cecil Hale. Accepting a check for \$5,000 was William "Boy" Brown in whose honor a dinner was given March 9 in New York.

Entertainment was provided by Flip Wilson and Motown's Stevie Wonder.

## B.B. and Bobby



B.B. King and Bobby Bland, after recently completing a recording session for their ABC Records "Together" album, took time to pose for the cameras. Pictured above (from left) are Steve Barri, the album's producer; Bland; engineer Phil Kaye; ABC vice president Marv Helfer; and King.

# PROGRAMMING PARADISE

"City In The Sky" takes you through a metamorphosis, a change of spirit that makes you smile, clap your hands and sing along . . . suddenly wrapped in the enchantment that is The Staple Singers. Call it magic, but also call it music . . . music that knows no airplay



category because no one is immune to their charm, no one is exempt from their spell. Get out your copy and listen to all eleven cuts. You can tell the Staple Singers are doin' it again. With "City In The Sky", a perfect tribute to their past, a perfect anthem to their future, and a programming paradise.



City In The Sky/STS-5515

Stax Records are distributed through Columbia Records.



# BORDER LINES

By LARRY LeBLANC



■ TORONTO—Recording at Sound City in L.A. is William "Smitty" Smith late of **Motherlode**. He's working on a solo album . . . Due to Mercury's recent signing of **Rush**, Polydor is rush-releasing the group's record lp in Canada. The group will tour cross-country in November . . . New **Jay Telfer** single on Axe, produced by **Greg Hambleton**, is titled "Anything More Than Your Smile" . . . **Fludd** to record at Manta Sound in August and September with an album, "Great Expectations," due to be released in November

**New Potatoes** played at Ontario Place on Aug. 8 . . . **Bachman-Turner Overdrive's** 3rd Mercury lp being shipped now. Also available is a 90 minute radio documentary on the group, complete with interviews and selections of the band's music. Contact **Gord James** at CKOC (Hamilton) (416) 545-5885 . . . Columbia Records heavily promoting **Chicago** due to the band's recent appearance at the P.N.E. in Vancouver and their upcoming show at the C.N.E. here. Columbia is offering a special customer incentive on their complete catalogue in both disc and tape format. Additional merchandising support includes an illustrated dealer mailing, multi-product wall posters, radio spots plus national and trade print support.

**John Mills**, Q.C., general manager of CAPAC, has authored a book for Canadian songwriters titled "You and the Music Business . . . A practical Guide For Canadian Songwriters, Composers and Publishers" (Continued on page 25)

# GERMANY

By PAUL SIEGEL



■ BERLIN—Additional money is to be invested in Germany's EMI label, Electrola, with plans for greater production to be finalized through EMI chairman **John Reed**. The decision was reached in view of the fact that Electrola in Cologne has had some of the highest record sales on the continent, much to the pleasure of director **Wilfred Jung**, head of the German division.

Tamla is hot in Germany with "Machine Gun" by the **Commodores**, produced in the States by **James Carmichael** and distributed here by **Helmuth Fest** of Tamla . . . **Blue Swede** to tour Germany coinciding with the release of their latest single, "Silly Milly" . . . Metronome hot on the album trail with "Chanson Festival" and new jazz album from pianist and arranger **Claude Bolling** entitled "Jingle Boogie," keeping the company happy.

**Mike Karnstedt** of Peer Music Publishers recently returned to his Hamburg offices after spending a week in Nashville recording **Gene Nash** with talented German arranger/composer **George Moslener** . . . WEA's public relations staffer **Conny Schnur** singing the praises of one of his hottest acts, **Gordon Lightfoot** . . . Eagerly awaiting commentary from BASF salesperson **Joachim Seitz**, based in the Mannheim offices, on **Mario Fusco's** new release here, "Granada" b/w "I Couldn't Live a Day Without Your Love" . . . Auf Wiedersehn 'til next week!



# RECORD WORLD SALUTES CANADIAN ARTISTS

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

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

**Issue Date: September 7, 1974**

**Ad Deadline: August 26**



# ENGLAND

By RON McCREIGHT

■ LONDON—Dylan's decision to re-sign with CBS world-wide comes as a surprise after only two albums with **David Geffen** which Island issued here. CBS has also clinched Stateside rights to all of **Alvin Lee's** solo product which will be handled by Chrysalis throughout the rest of the world. Another major signing completed by Warner Brothers who now have also secured representation here for **Phil Spector's** label, to be named Warner-Spector, with first releases being the **Crystals' "Da Doo Ron Ron"** and the **Ronettes' "Be My Baby."**

Virgin Records is planning a massive promotion and marketing campaign for **Mike Oldfield's "Hergest Ridge"** album to be released on August 30. £10,000 worth of television advertising and window displays, as well as extensive radio and press advertising, has already been arranged to launch the package towards the 1½ million target set by "Tubular Bells." Released the same day, **Adam Faith's "I Survive"** lp, which will receive similar treatment from Warner Brothers with the notable addition of a huge, floodlit billboard sight in the center of town featuring a picture of Faith taken by **Lord Snowdon.**

Polygram Leisure Group chairman **Steve Gottlieb** will temporarily be replaced by Polydor managing director **John Fruin** while he undergoes an advanced management course during the last three months of the year. Reshuffles also at RCA and Threshold: **Geoff Hannington** has appointed a business affairs manager bringing in **Richard Madigan** from the New York office with **Lionel Burdge** (international a&r) and **Graham Haysom** (UK a&r replacing **Mike Everett** who recently moved to the company's international marketing division). Other important appointments—**Rob Dickens**, who replaces **Tony Roberts** as general manager at Warner Brothers Music, and former Polydor man in Hamburg **Chris Youle** returns here to take up the post of European label manager for RSO.

BBC-TV's "Top Of The Pops" has returned after being "blacked" for seven weeks by industrial disputes. The general slight slump in the singles market, since the vital "plug" show has been off the air, should now be at an end. More TV news comes from top British girl vocalist **Cilla Black** who switches to ATV to make a situation comedy series after eight years with the BBC.

New Bell chief **Tony Roberts** takes over with nine singles figuring in the top 50 and commences the tough task of sustaining the label's dominance in the singles field with strong releases throughout the month from **Showaddywaddy** ("Rock and Roll Woman"), the **Pearls** ("Wizard Of Love"), **Vicky Britton** ("Flight 309 to Tennessee"), **Bo Cooper** ("Don't Call It Love") and **Diana Demo** ("Jet Set Lover").

London's commercial music station, Capital, has secured the services of top deejay/presenter **Michael Aspel** who will fill the mid morning slot following on from **Kenny Everett's** breakfast program which has played a vital part in the station's phenomenal success this year.

**Leonard Cohen** plays the Albert Hall on September 20 at the end of his long awaited British tour. Recent chart topper **Charles Aznavour** also visits in September but has not included any London dates, and MCA is hopeful of **Cher** coming in during November for television dates and concerts.

**Gilbert O'Sullivan** gives us a taste of funkier things to come with a new MAM single, "A Woman's Place," and another certain top tenner is **Cat Stevens' "Another Saturday Night"** (Island), also just released. **Denny Doherty's** American hit "You'll Never Know" (Paramount/Ember) is in with a strong chance too. Albums of the week are **Ian Mathews' "Journeys From Gospel Oak"** (Mooncrest) and **Tony Ashton/Jon Lord's "First Of The Big Bands"** (Purple).

## Border Lines *(Continued from page 24)*

... **Percy Faith** returned to Ontario Place to conduct the **Toronto Symphony Orchestra** and to announce that the Percy Faith Award will be available to the University of Toronto Faculty of Music. The award, valued at \$1,000, will be granted to a U of T student of outstanding talent or achievement in the second, third, or fourth year of any fulltime Faculty of Music program . . . Newly signed to Pizzaz management firm is the Sunbury group **Canada** which is currently concentrating on colleges in the northeast U.S.

Producer **Bob Ezrin's** new label, Migration Records, will be distributed by Atlantic Records. Ezrin will also continue to produce groups outside the label including **Alice Cooper** who is in the Nimbus 9 studio this week . . . Coming soon is a new **Robert Charlebois** lp. The French-Canadian star has been working on a TV special with director **David Acomba** . . . New Ontario promo rep for Polydor is **Erick Van Miltenburg** . . . **Bolt Upright** expected to turn up with a new name in the next couple of months.

# ENGLAND'S TOP 25

AUGUST 24, 1974

## SINGLES

- 1 **WHEN WILL I SEE YOU AGAIN** THREE DEGREES/Phila. Intl.
- 2 **ROCK YOUR BABY** GEORGE McCRAE/Jayboy
- 3 **YOU MAKE ME FEEL BRAND NEW** STYLISTICS/Avco
- 4 **SUMMERLOVE SENSATION** BAY CITY ROLLERS/Bell
- 5 **BORN WITH A SMILE ON MY FACE** STEPHANIE DE SYKES/Bradleys
- 6 **ROCK THE BOAT** HUES CORPORATION/RCA
- 7 **ROCKET** MUD/RAK
- 8 **WHAT BECOMES OF THE BROKENHEARTED** JIMMY RUFFIN/Tamla
- 9 **I SHOT THE SHERRIF** ERIC CLAPTON/RSO
- 10 **IT'S ONLY ROCK AND ROLL** ROLLING STONES/Rolling Stones
- 11 **AMATEUR HOUR** SPARKS/Island
- 12 **BAND ON THE RUN** PAUL McCARTNEY AND WINGS/Apple
- 13 **TONIGHT** RUBETTES/Polydor
- 14 **I'M LEAVING IT (ALL) UP TO YOU** DONNY AND MARIE OSMOND/MGM
- 15 **JUST FOR YOU** GLITTER BAND/Bell
- 16 **PLEASE PLEASE ME** DAVID CASSIDY/Bell
- 17 **HELLO SUMMERTIME** BOBBY GOLDSBORO/United Artists
- 18 **SHE'S A WINNER** INTRUDERS/Phila. Intl.
- 19 **HONEY HONEY** SWEET DREAMS/Bradleys
- 20 **YOUR BABY AIN'T YOUR BABY ANY MORE** PAUL DA VINCI/Penny Farthing
- 21 **KISSIN' IN THE BACK ROW** DRIFTERS/Bell
- 22 **YOUNG GIRL** GARY PUCKETT AND THE UNION GAP/CBS
- 23 **MR. SOFT** COCKNEY REBEL/EMI
- 24 **SHE** CHARLES AZNAVOUR/Barclay
- 25 **STOP, LOOK, LISTEN** DIANA ROSS AND MARVIN GAYE/Tamla

## ALBUMS

- 1 **BAND ON THE RUN** PAUL McCARTNEY AND WINGS/Apple
- 2 **TUBULAR BELLS** MIKE OLDFIELD/Virgin
- 3 **THE SINGLES 1969-73** CARPENTERS/A&M
- 4 **ANOTHER TIME, ANOTHER PLACE** BRYAN FERRY/Island
- 5 **KIMONO MY HOUSE** SPARKS/Island
- 6 **CARIBOU** ELTON JOHN/DJM
- 7 **AND I LOVE YOU SO** PERRY COMO/RCA
- 8 **DARK SIDE OF THE MOON** PINK FLOYD/Harvest
- 9 **CASSIDY LIVE** DAVID CASSIDY/Bell
- 10 **JOURNEY TO THE CENTRE OF THE EARTH** RICK WAKEMAN/A&M
- 11 **DIAMOND DOGS** BOWIE/RCA
- 12 **GREATEST HITS** SIMON AND GARFUNKEL/CBS
- 13 **HIS 12 GREATEST HITS** NEIL DIAMOND/MCA
- 14 **REMEMBER ME THIS WAY** GARY GLITTER/Bell
- 15 **GOODBYE YELLOW BRICK ROAD** ELTON JOHN/DJM
- 16 **THE BEATLES 1967-1970** BEATLES/Apple
- 17 **INNERVISIONS** STEVIE WONDER/Tamla
- 18 **ROCK YOUR BABY** GEORGE McCRAE/Jayboy
- 19 **SHEET MUSIC** 10cc/UK
- 20 **SOLO CONCERT** BILLY CONNOLLY/Transatlantic
- 21 **BEHIND CLOSED DOORS** CHARLIE RICH/Epic
- 22 **THE WAY WE WERE** ANDY WILLIAMS/CBS
- 23 **DIANA AND MARVIN** DIANA ROSS AND MARVIN GAYE/Tamla
- 24 **BRIDGE OVER TROUBLED WATER** SIMON AND GARFUNKEL/CBS
- 25 **GREATEST HITS** GLEN CAMPBELL/Capitol

# RCA Records International Meets in Mexico



Mexico City provided the setting for these pictorial highlights of the ongoings of RCA Records International's recent a&r/publishing conclave. (Top row, from left): Marc Exiga, marketing manager, RCA S. A. France with Andy Nagy, manager of operations, eastern region, Canada; Helcio do Carmo, international department manager for RCA Ltda. Brazil and Tokugen Yamamoto, regional director, Far East, RCA Records; Jose A. Hutt, president of Dicesa, RCA's El Salvador licensee with Suzy de von Schwedler, general manager of F. T. A.'s record division in Peru, Helcio do Carmo, manager of RCA Ltda. international department in Brazil and Osmar Zandomenigui, manager of a&r for RCA Ltda. Brazil; Joseph Cayre, president of Caytronics Corp. (U. S. distributor of RCA's Latin American product) and Guillermo Infante, regional director, Latin America, RCA Records. (Middle row, from left): Alberto Galtes, managing director for RCA S. A., Spain with Pedro Vargas, one of RCA's leading Mexican artists; Adolfo Pino, managing director of RCA Records in Brazil; Carlos Rom, general manager of

RCA's licensee in Puerto Rico; Beatriz Lupo, Argentina and Mario Pizzurno, manager of a&r for RCA Ltd., Argentina; Roberto Recalde, general manager of Fadisca, RCA licensee in Ecuador with Vicente Paez, sales manager and Marco Recalde, production manager, same company and Jose Vias, director of international planning & administration for RCA Records. (Bottom row, from left): Rogelio Alpizar, sales supervisor for RCA SA de CV, Mexico and Ricardo Londono, general manager of RCA licensee, Sonolux, Colombia; Milton Rodriguez, a&r producer, Sonolux; Laureano Rojas, general manager of Lauro Ltd., RCA licensee in Bolivia; Jose Vias, director of international planning and administration for RCA Records, and Horacio Bulnes, assistant general manager of RCA Ltd. in Argentina; Alfredo Gil, Jr., manager of RCA Publishing in Mexico with Arturo del Pozo, manager of tape sales for RCA Mexico and Beatriz Lupo, manager of RCA Publishing in Argentina.

## RCA International *(Continued from page 3)*

the five day meeting hosted by RCA Mexico and conducted by Joe Vias of RCA Records' home office in New York. Eighteen nations were represented; more than 150 delegates, guests and artists were present for various social activities including a Tuesday night Fiesta Palace Hotel banquet at which a host of RCA's Mexican artists entertained.

The talent line-up featured Maria Medina, Jose-Jose, Alicia Juarez, Acapulco Tropical, Juan Gabriel, Marco Antonio Munoz,

Lucifer, Pepe y sus Colegiales, Imelda Miller and Estela Nunez.

### International Representation

Meeting at the Fiesta Palace Hotel were representatives from Mexico, the United States, El Salvador, Panama, Colombia, Venezuela, Ecuador, Peru, Bolivia, Chile, Argentina, Brazil, Puerto Rico, Canada, Spain, France and Japan.

Welcoming the guests were Kenneth Glancy, president, RCA Records; Robert D. Summer,

division VP, RCA Records International; and Louis Couttolenc, general manager of RCA's Mexican recording subsidiary.

Dealt with during the separate meetings of artists and repertoire, and RCA's publishing companies were: a presentation of product immediately forthcoming; plans for future product; and publishing and talent acquisitions.

The actual product presentation was conducted by Jose Vias, director of international planning and administration.

Summer, who guides the activities of all RCA's subsidiaries and licensees, said: "This meeting, with its interplay of ideas, has become our most valuable tool in establishing acts beyond the borders of their native countries."

Among the special guests at the conference was Junior, a star under contract to RCA Spain, who has had hit records in numerous South American nations and who will soon be launched in an English-speaking career.

## Double Premieres for DG

By SPEIGHT JENKINS

■ NEW YORK—Polydor has announced that James J. Frey has been named vice president of its classical division and U.S. head of Deutsche Grammophon. He will be in overall charge of distribution, marketing and any recordings made by the German company in the United States. Before his official appointment, he and Alison Ames, the classical publicity officer for DG, talked to **RW** about some exciting upcoming releases.

Daniel Barenboim, recently sidelined because of the severe illness of his wife, cellist Jacqueline Du Pre, led and acted as soloist in a piano transcription of the Beethoven Violin Concerto (Opus 61) with the English Chamber Orchestra released this month. Beethoven himself made the transcription about a year after the violin concerto's premiere in 1806. He also wrote cadenzas for the piano, which Barenboim plays. As the cadenzas originally used in the Violin Concerto were lost, these piano cadenzas have been themselves transcribed for violin. Beethoven himself is reputed to have played the transcription.

Barenboim's recording is, of course, imbued with the German romantic feeling so characteristic of the young conductor. But even allowing that he is a disciple of Furtwangler, the feeling of the piano version is much sweeter and more poetic than the usual violin version. Barenboim's playing is committed and virtuosic; he treads just this side of excess sentimentality and gives lots of heart. One may not prefer the piano version (certainly this is less gingery than any of the other piano concertos), but it is a fascinating addition to anyone's library, and Barenboim's performance taken on its own terms, is exciting.

Another addition to the catalogue is the world premiere of a newly discovered violin concerto of Niccolò Paganini: No. 6, in E minor. Pietro Berri, president of the Genoa Paganini Society, accidentally discovered the score in an antique shop in London. Evidence indicates that the concerto received its first performance, with Paganini as soloist, at La Scala, Milan, on May 26, 1815. This makes it earlier than the first violin concerto which was given its premiere in 1818. Salvatore Accardo, who plays on

the DG recording, performed the solo part in the first performance after the discovery, last October. Federico Mompellio reconstructed the orchestral score from indications in the violin-piano score discovered.

Charles Dutoit conducts the London Philharmonic in DG's recording. Particularly moving is the adagio second movement, which is sweet and yet very thoughtful. The piece is filled with technical hurdles, and Accardo leaps each. Others have a richer tone, but he is pure and very listenable. The piece demands virtuoso brilliance, and great intensity; Dutoit and Accardo give it both.

All DG can hope is that the reaction to this newly discovered Paganini work will be as warm as that which greeted his last undiscovered work: the Concerto No. 3 in E major. Recorded by Alexander Gibson and the London Symphony Orchestra with Henryk Szeryng as soloist, it brought Philips many sales.

Sales are very much on the minds of DG executives. Several months ago, the price squeeze that forced DG up to \$7.98 list price per record knocked the label off of most of the **RW** Classical Retail Reports. In the last month, several things have happened according to Miss Ames: "People have grown used to the price, and we have records they can't get anywhere else. The American record companies have now listed at \$6.98, and we can easily justify our \$1 rise over that as part of the cost of importing. And we do give people a record pressed with great care, in Germany." Whatever the reason, sales are booming for the Germany company, and they plan further important releases in addition to those discussed above.

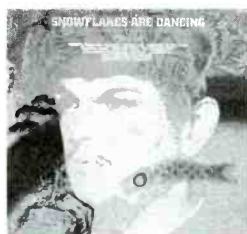
Stressing the international nature of its orchestras and conductors, DG will soon issue Tchaikovsky's Symphony No. 6 ("Pathétique") with Claudio Abbado, the new permanent conductor of the Vienna Philharmonic, leading his orchestra, and Strauss' Death and Transfiguration together with his Four Last Songs (with Gundula Janowitz) and Schumann's first and fourth symphonies with Herbert von Karajan leading the Berlin Philharmonic. Karajan also has recorded the new Orff work he led

(Continued on page 29)

## CLASSICAL RETAIL REPORT

AUGUST 24, 1974

### CLASSIC OF THE WEEK



**TOMITA**  
**SNOWFLAKES ARE DANCING**  
RCA

### BEST SELLERS OF THE WEEK

**TOMITA: SNOWFLAKES ARE DANCING**—RCA  
**BACH: COMPLETE FLUTE SONATAS**—Rampal—Odyssey  
**BERLIOZ: SYMPHONIE FANTASTIQUE**—Solti—London  
**CHARLES IVES: 100TH ANNIVERSARY**—Columbia  
**JOPLIN: PIANO RAGS, VOLS. I, II**—Rifkin—Nonesuch

### SAM GOODY/N.Y.

**BACH: COMPLETE FLUTE SONATAS**—Rampal—Odyssey  
**BERLIOZ: SYMPHONIE FANTASTIQUE**—Solti—London  
**HOMAGE TO PABLO CASALS**—Columbia  
**HANDEL: COMPLETE FLUTE SONATAS**—Rampal—Odyssey  
**CHARLES IVES: 100TH ANNIVERSARY**—Columbia  
**JOPLIN: PIANO RAGS, VOLS. I, II**—Rifkin—Nonesuch  
**LUCIANO PAVAROTTI: KING OF THE HIGH C'S**—London  
**SAINT-SAENS: SYMPHONY NO. 3**—Fox, Ormandy—RCA  
**WAGNER: SIEGFRIED**—Hunter, Remedios, Goodall—EMI (Import)

### KING KAROL/N.Y.

**ALBENIZ: IBERIA**—De Larrocha—London  
**FANSHAWE: AFRICAN SANCTUS**—Ambrosian Singers—Philips  
**CHARLES IVES: 100TH ANNIVERSARY**—Columbia  
**MASSENET: THERESE**—Tourangeau, Davies, Quilico, Bonyxae—London  
**SAINT-SAENS: SYMPHONIES NOS. 1, 2**—Martinon—Angel  
**SAINT-SAENS: TONE POEMS**—Dervaux—Angel  
**SIBELIUS: TEMPEST SUITES**—Jalas—London  
**STRAUSS: ALSO SPRACH ZARATHUSTRA**—Karajan—DG  
**30 GREATEST HITS FROM THE WORLD'S GREATEST OPERETTAS**—RCA  
**TOMITA: SNOWFLAKES ARE DANCING**—RCA

### DISCOUNT RECORDS/ATLANTA

**BERLIOZ: SYMPHONIE FANTASTIQUE**—Solti—London  
**BERNSTEIN: CANDIDE**—Bernstein—Col  
**HOLST: THE PLANETS**—Mehta—London

**JOPLIN: PALM LEAF RAG**—Southland Stingers—Angel  
**JOPLIN: RED BACK BOOK**—Schuller—Angel  
**RACHMANINOFF: VESPER**—Sveshnikov—Angel  
**SHOSTAKOVICH: SYMPHONY NO. 15**—Shostakovich—Angel  
**STRAUSS: SINFONIA DOMESTICA**—Karajan—Angel  
**TOMITA: SNOWFLAKES ARE DANCING**—RCA  
**VERDI: I VESPRI SICILIANI**—Arroyo, Domingo, Milnes, Raimondi, Levine—RCA

### TOWER RECORDS/SAN DIEGO

**BACH: COMPLETE FLUTE SONATAS**—Rampal—Odyssey  
**BERLIOZ: ROMEO ET JULIETTE**—Ludwig, Ghiaurov, Maazel—London  
**HANDEL: WATER MUSIC**—Malgire—Col  
**HAYDN: SYMPHONIES NO. 1-19**—Dorati—London  
**CHARLES IVES: 100TH ANNIVERSARY**—Columbia  
**PACHELBEL: KANON**—Paillard—Erato  
**SAINT-SAENS: TONE POEMS**—Dervaux—Angel  
**SHOSTAKOVICH: SYMPHONY NO. 3**—Kondrashin—Melodiya/Angel  
**TOMITA: SNOWFLAKES ARE DANCING**—RCA  
**VIVALDI: CONCERTOS FOR VIOLIN AND ORCHESTRA**—Zukerman—Columbia

### MUSIC ON RECORDS/PORTLAND

**BOITO: MEFISTOFELE**—Caballe, Ligi, Domingo, Treigle, Rudel—Angel  
**DELIUS: KOANGA**—Groves—Angel  
**GO FOR BAROQUE**—Victrola  
**JOPLIN: PALM LEAF RAG**—Southland Stingers—Angel  
**JOPLIN: PIANO RAGS, VOLS. I, II**—Rifkin—Nonesuch  
**JOPLIN: RED BACK BOOK**—Schuller—Angel  
**SAINT-SAENS: SYMPHONY NO. 3**—Fox, Ormandy—RCA  
**TOMITA: SNOWFLAKES ARE DANCING**—RCA  
**VERDI: I VESPRI SICILIANI**—Arroyo, Domingo, Milnes, Raimondi, Levine—RCA  
**VILLA LOBOS: BACHLANAS BRASILEIRAS**—Villa Lobos—Turnabout

### MUSIC STREET/SEATTLE

**BACH: COMPLETE FLUTE SONATAS**—Rampal—Odyssey  
**BAROQUE HEAD**—Orphic Egg  
**BERLIOZ: SYMPHONIE FANTASTIQUE**—Solti—London  
**CARLOS: SWITCHED-ON BACH II**—Col  
**DELIUS: KOANGA**—Groves—Angel  
**CHARLES IVES: 100TH ANNIVERSARY**—Columbia  
**JOPLIN: PIANO RAGS, VOLS. I, II**—Rifkin—Nonesuch  
**MOZART: SIX GREAT PIANO CONCERTOS**—Casadesus, Szell—Columbia  
**TOMITA: SNOWFLAKES ARE DANCING**—RCA  
**PASTORAL MUSIC OF VAUGHAN-WILLIAMS**—Angel

# Sights and Sounds at the CBS Convention



Pictorial highlights of the recent CBS Convention at the Century Plaza Hotel in Los Angeles. (Top row, left to right): Welcoming speeches by Arthur R. Taylor, president, CBS, Inc.; Goddard Lieberman, president, CBS Records group; Irwin Segelstein, president, CBS Records; Bruce Lundvall being promoted to vice president and general manager by Segelstein; and Ron Alexenburg, vice president, sales and distribution, Epic and Columbia Custom Labels, delivering his speech. (Second row): Alexenburg; Al Bell, chairman of the board, Stax Organization; LeBaron Taylor, vice president, special markets, CBS Records; Lundvall; and Segelstein at a Stax breakfast; Lundvall, Jack Craigo, vice president, sales and distribution, CBS Records; Steve Paul, president, Blue Sky Records; Alexenburg; and Rick Dobbis, vice president, Blue Sky Records at a Blue Sky Records meeting; Alexenburg; Fred Foster, president, Monument Records; Mrs. Fred Foster; Walter Dean, executive vice president, CBS Records; and Segelstein, at a Monument Records luncheon; Steve Popovich, vice president, national promotion, Columbia Records, receiving a watch presented by Bob Sherwood, associate director, national promotion, Columbia Records singles product; Alexenburg; Walter Yetnikoff, president, CBS Records International; and Norio Ohga, president, CBS Sony, at CBS International's Block Party. (Third row): Yetnikoff; Jim Tyrrell, vice president, sales, Epic Records; Billy Paul, Philadelphia International artist; Bunny Freidus, director,

U.S. popular product, CBS International; and Bill Heard, regional promotion manager, CBS Records, southwest region, at CBS International party; Barbra Kelly, assistant to CBS Records president Segelstein; Lieberman; and Don Ellis, vice president, Epic a&E; Epic/Custom "triple play" winners: Dan Pinckard, local promotion manager, Atlanta; Sam Harrell, local promotion manager, Houston; Julie Godsey, local promotion manager, Cincinnati; and Lou Mann, local promotion manager, Miami, with Stan Monteiro, director, national promotion, Epic and Columbia Custom Labels; on the "musical exposure" panel: Ron Delsener, New York promoter; Ed Rubin, Magma Artists; George Wilson, Bartel Broadcasting; Don Cornelius, host of "Soul Train"; Dave Marsh, music editor of Newsday; George Meier, publisher of Walrus; Winston Saunders, discotheque deejay; Arlyne Rothberg, manager of David Steinberg, Carly Simon and Diane Keaton; and Jorn Winther, producer of "In Concert" and "California Jam" TV shows; from Epic/Custom luncheon: Larry Douglas, promotion manager, Mums Records, Hal Landers, co-owner, Mums Records; Alexenburg; Bobby Roberts, co-owner, Mums Records; and Steve McCormick, promotion manager, Mums Records. (Fourth row): CBS artists Neil Diamond, Charlie Rich, Mac Davis and the Staple Singers. (Fifth row): Additional artists Tammy Wynette & George Jones, Earth, Wind & Fire, the Firesign Theatre and the Wombles.

## Phonogram Taps Knemeyer

■ CHICAGO—George Knemeyer has been named to the newly created post of artist relations and artist tour manager for Phonogram, Inc., announced Lou Simon, senior vice president, marketing, and Mike Gormley, director of publicity. He will be based in Chicago and will report to Simon and Gormley.

The new position will cover various functions throughout the marketing department. Working with all marketing heads, Knemeyer will coordinate window displays and in-store appearances by artists, arrange promotional tours etc. He will also help in the presentation of artists through the press media.

## S/S/R Inks Kim

■ LOS ANGELES—Capitol recording artist Andy Kim, whose recent Capitol single is "Rock Me Gently," has signed with Solters/Sabinson/Roskin Inc. for public relations.

Kim has completed an album for Capitol which is slated for release this month.

## Phonodisc Taps Barbera

■ NEW YORK—Frank A. Barbera has been named vice president, Phonodisc, in an announcement from Wornall F. Farr, president of Phonodisc, Inc.

Barbera was previously director of auditing and financial analysis for Polygram Corporation, Phonodisc's parent company.

## DG (Continued from page 27)

in its Salzburg Festival premiere last summer, *De Temporum Fine Comoedia*. Christa Ludwig, Peter Schreier and Josef Greindl head the cast, and the orchestra is the Cologne Radio Symphony.

All the Karajan releases are set for September; this month besides Abbado's *Pathetique* and the Barenboim Beethoven, DG brings out Sibelius First Symphony in E minor with Okko Kamu conducting the Helsinki Radio Symphony, Eugene Jochum leading the London Philharmonic in Haydn's Symphony No. 99 and 100, and two Beethoven violin sonatas with Yehudi Menuhin and Wilhelm Kempff.

Karl Bohm, now celebrating his 80th birthday with a spate of performances at the Salzburg Festival, has long been a DG artist. The company is reissuing his complete Beethoven set one symphony by one, and in September will put out the Seventh. Bohm has also recorded the complete Schubert cycle of symphonies and the company will reissue the Sixth backed with the Incidental music to *Rosamunde*. Two Haydn symphonies led by Jochum (Nos. 95 and 96) and a reissue of Dvorak Symphony No. 6 conducted by Rafael Kubelik complete DG's Symphonic September.

Another record of more than usual interest that month will be Emil Gilels and his daughter Elena in Mozart's *Concerto for Two Pianos* (K. 365), a lovely work written by Mozart for performance with his sister (although they probably never played it together).

The two DG executives also stressed the importance of the of the label's Archive series. "For 25 years," said Frey, "Archive has had a tradition of being the best in early or pre-Baroque music. And in that vein, in October we will issue a new recording of Monteverdi's *Orfeo* (1607)." Archive has also gone into lots of series—early dance music for one. "And this dance material," he went on, "has been great for classical radio stations. It's short and fits in perfectly—and beautifully—in little spaces that are hard to fill. In only the last three months, the increase in Archive exposure has been tremendous."

As DG moves into the Fall, it more and more wants to stress its international base: "The Vienna and Berlin Philharmonics and the Boston Symphony—those are three pretty good orchestras to have under contract, don't you think?" And Frey turned back to taking up the duties as head of DG in the United States.

## Willie Walks In



Willie Henderson (Playboy) in L.A. for a two-week engagement at the Playboy Club coinciding with the NATRA convention, dropped by Record World's west coast offices to greet VP Spence Berland (right) and r&b editor Dede Dabney, in town to cover the meet.

## 'That's A' Gold

■ LOS ANGELES — The Pointer Sisters' second album, "That's A Plenty," has been certified gold by the Recording Industry Association of America (RIAA), according to Blue Thumb Records president Sal Licata.

## ABC Pacts Sire

■ LOS ANGELES — Sire Records has entered into a long-term agreement with ABC Records for the marketing of the Sire and Passport labels in the United States. The agreement, which takes effect immediately, was concluded after meetings last week between Sire/Passport principals Seymour Stein, Richard Gottelher and Marty Scott and, representing ABC president Jay Lasker, executive vice president Howard Stark and vice president Dennis Lavinthal. Sire's existing agreement with GRT Tapes remains in effect.

### Stein Comments

In commenting on the new pact, Stein said, "We had numerous options, but after seeing ABC in operation we were overwhelmed by their total belief in Sire and our long-range goals, by their determination to propel the ABC Records division to the most prominent heights in our industry and by their promotion staff, which is already second to none in the business."

Jay Lasker commented, "I'm extremely pleased and feel very gratified that after the negotiations we were able to make a deal for Sire and Passport Records. The fantastic track record of Seymour Stein, Richard Gottelher and Martin Scott is well known throughout the industry. I look forward to a long, profitable and personally pleasurable relationship within this very important deal, which further moves our company into complete diversification and the excitement of all kinds of recorded entertainment."

## Atlantic Scores Big at NATRA Convention

■ NEW YORK—Atlantic Records received an unprecedented eight awards at National Association of Television and Radio Artists' Convention held recently in Los Angeles at the Century Plaza. Never before has Atlantic Records been so honored for its achievements.

### The Honors

Top honors belonged to: Spinners, Best Male Vocal Group; Aretha Franklin, Best Female Vocalist of the Year; Blue Magic, Most Promising Vocal Group; Margie Joseph, Most Promising Female Vocalist; Thom Bell, Producer of the Year; Roberta Flack's "Killing Me Softly," Best

Record of the Year; Paul L. Johnson, Atlantic Record's national director of r&b promotion, Promotion Man of the Year; and Atlantic Records, Record Company of the Year.

Atlantic Records led all other record companies by garnering these highly coveted, prestigious awards. Henry Allen, vice president of r&b product, stated, "I'd like to give credit to our complete Atlantic staff and all those in every department who worked cooperatively in such an effective manner to bring about this honor. It takes all the people in a company to make a situation like this go."

## AM Action (Continued from page 19)

CKLW, WCFL, KSLQ and WQXI.

Helen Reddy (Capitol). This record has been struggling for some time, but now is establishing a hit pattern. It moved 5-3 WCFL, 12-8 WCFL, 14-11 KILT, 19-16 WIBG, 31-25 WQAM, 39-27 KIMN, 22-17 WAKY, 22-19 WTIK, HB-28 WFUN, 22-19 WIXY, 26-18 KLIF while picking up major airplay at: WABC, WQXI and WFIL.

Cheech y Chong (Ode) keeps picking up incredible amounts of new airplay each week and should be the biggest hit yet for the dynamic duo. This week's majors to go are: WRKO, KFRO, WOKY, KSLQ and WIBG.

### CROSSOVERS

Ohio Players (Mercury). The title tune from the group's "Skin Tight" album is already the #1 r&b tune in New York City and appears as a pop threat thanks to an addition by Neil McIntyre at WPIX. Look for many majors to follow in the next few weeks.

### NEW ACTION

Mac Davis (Columbia) is becoming a national sensation due to his summer replacement TV show. His "Stop And Smell The Roses" album is already top 10 and his single of the same name went right on WCFL, KIMN, WAKY and WSAI.

Blue Swede (EMI). The group which scored with "Hooked On A Feeling" now returns with another oldie, "Never My Love" which was added at: WOKY, WSAI, WCFL and many secondaries.

Redbone (Epic) have a new single entitled "Suzie Girl" which was an immediate pick at KJR and KDWB.

# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

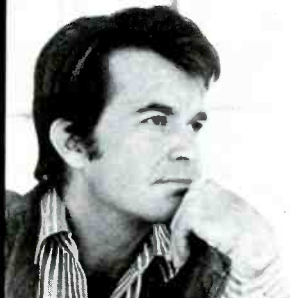


# 101 THE SINGLES CHART 150

AUGUST 24, 1974

AUG. 24	AUG. 17	
101	101	SURFIN' U.S.A. BEACH BOYS—Capitol 3924 (Arc, BMI)
102	109	LITTLE BIT OF UNDERSTANDING B. W. STEVENSON—RCA PB 10012 (Pushka, BMI)
103	123	SUMMER GIRL CRAIG RUHNKE—UA-XW560-X (Unart/Ruhnke, BMI)
104	106	DANCING IN THE STREETS DOVELLS—Event 214 (Spring) (Jobete, ASCAP)
105	107	LIVE IT UP, PART 1 ISLEY BROTHERS—T-Neck ZS8-2254 (Col) (Bovina, ASCAP)
106	114	DANCING IN THE STREETS SWEET PETE—RCA APBO-0326 (Jobete, ASCAP)
107	127	THE NEED TO BE JIM WEATHERLY—Buddah 420 (Keca, ASCAP)
108	108	YOU TURNED MY WORLD AROUND FRANK SINATRA—Reprise RPS 1303 (Screen Gems-Columbia, BMI)
109	110	RINGS REUBEN HOWELL—Motown M 1305F (Unart, BMI)
110	115	SANGRIA WINE JERRY JEFF WALKER—MCA 40250 (Groper, BMI)
111	130	SAVE THE SUNLIGHT HERB ALPERT & THE T.J.B.—A&M 1542 (Low-Sal, BMI)
112	112	SHANG A-LANG TINKERS MOON—Polydor 15091 (Martin/Outlet, PRS)
113	113	RAINDROPS BARBARA ACKLIN—Capitol 3892 (Angelshel/Eight Nine, BMI)
114	117	KEEP ON SEARCHING MARGIE ALEXANDER—Future Stars FSA 1005 (Stax) (Future Stars/East Memphis, BMI)
115	116	ANOTHER LOVE STORIES—Kama Sutra 594 (Buddah) (Famous, ASCAP)
116	—	IF I EVER LOSE THIS HEAVEN QUINCY JONES—A&M 1606 (Almo/Jobete, ASCAP)
117	118	MEET ME ON THE CORNER DOWN AT JOE'S CAFE PETER NOONE—Casablanca NES 0106 (WB) (Barry Mason/Mustang, PRS)
118	119	YOU BILL WITHERS—Sussex 518 (Interior, BMI)
119	120	YOU BRING OUT THE BEST IN ME NATURAL FOUR—Curton CR 2000 (Buddah) (Silent Giant/Aopa, ASCAP)
120	111	IT'S RAINING RICK DERRINGER—Blue Sky ZS7-2753 (Col) (Derringer, BMI)
121	122	LIGHT SHINE JESSE COLIN YOUNG—Warner Bros. WBS 8006 (Pigfoot, ASCAP)
122	125	THROW A PENNY BEE GEES—RSO SO 410 (Atlantic) (Casserole, BMI)
123	102	WALL STREET SHUFFLE 10cc—UK 49203 (London) (Man-Ken, BMI)
124	124	A MIDSUMMER NIGHT IN HARLEM CHARLIE THOMAS & THE DRIFTERS—Musicor 1498 (Airtal, ASCAP)
125	126	BONEY FINGERS HOYT AXTON—A&M 1607 (Lady Jane/Irving, BMI)
126	128	A NEW ROCK AND ROLL MAHOGANY RUSH—20th Century TC 2111 (Bridgeport, BMI)
127	—	FAIRYTALE POINTER SISTERS—Blue Thumb BTA 258 (Parathumb/Pologrounds, BMI)
128	—	DOCTOR, DOCTOR UFO—Chrysalis CRS 2100 (WB) (Intersong, U.S.A./Chappell, ASCAP)
129	—	YOU CAN HAVE HER SAM NEELY—A&M 1612 (Harvard/Big Billy, BMI)
130	133	IN THE BOTTLE BROTHER TO BROTHER—Turbo 039 (All Platinum) (Brouhaha, ASCAP)
131	131	HAPPINESS IS NEW YORK CITY—Chelsea 3000 (Mighty Three, BMI)
132	129	UP FOR THE DOWNSTROKE PARLIAMENT—Casablanca NES 0104 (WB) (Malbiz/Ricks, BMI)
133	135	FUNKY MUSIC SHO NUFF TURNS ME ON YVONNE FAIR—Motown M1306F (Stone Agate, BMI)
134	136	WILD NIGHT MARTHA REEVES—MCA 40274 (Caledonia Soul, ASCAP)
135	137	VIRGIN MAN SMOKEY ROBINSON—Tamlam T54250F (Motown) (Tamlam, ASCAP)
136	—	STRAIGHT SHOOTIN' WOMAN STEPPENWOLF—Mums ZS8-6031 (Col) (Scar, BMI)
137	134	THE BEST TIME OF MY LIFE JOE SIMON—Spring 149 (Polydor) (Gaucho/Belinda, BMI)
138	138	PRESIDENTIAL RAG ARLO GUTHRIE—Reprise RPS 1305 (Howard Beach, ASCAP)
139	—	WATCH OUT FOR LUCY DOBIE GREY—MCA 40268 (Danor/Dadgum, BMI)
140	139	WATERMELON MAN HERBIE HANCOCK—Columbia 4-46073 (Hancock, BMI)
141	—	DO IT FLUID BLACKBYRDS—Fantasy 729 (Blackbyrd/BMI)
142	—	SUMMERTIME IN THE CITY MANHATTANS—Columbia 4-46081 (Blackwood/BMI)
143	140	SWEET LADY MOMENTS—Stang 5054 (All Platinum) (Gambi, BMI)
144	—	LEAVING WHIPPORWHILL LEON RUSSELL—Shelter 40277 (MCA) (Skyhill, BMI)
145	141	DANCE PARTY MUSIC CARL JAMES & JACKIE IRVIN—GRC 2007 (Actone/Power House, BMI)
146	—	JUMP BACK TOM SCOTT & THE L.A. EXPRESS—Ode 66048 (A&M) (India, ASCAP)
147	142	MIDNIGHT AND YOU SOLOMON BURKE—Dunhill D 15009 (Very Own, BMI)
148	143	TELL ME THAT I'M WRONG BLOOD, SWEAT & TEARS—Columbia 4-46059 (Blackwood/Teaumck, BMI)
149	144	HARLEM SONG FADY EL KOURY—Jamie 1421 (Dandelion, BMI)
150	132	ONE MAN BAND LEO SAYER—Warner Bros. WBS 8009 (Chrysalis, ASCAP)

AIN'T NO LOVE IN THE HEART OF THE CITY Steve Barri (ABC, ASCAP).....	99	MOST LIKELY YOU GO YOUR WAY (Dwarf, ASCAP).....	83
ALL SHOOK UP Chapman & Chinn (Elvis Presley/Travis, BMI).....	58	MY LOVE Larry McKinley (McCartney/ATV, BMI).....	88
ANNIE'S SONG Milt Okun (Cherry Lane, ASCAP).....	34	NEVER MY LOVE Bengt Palmers (Warner-Tamerlane, BMI).....	87
ANOTHER SATURDAY NIGHT Cat Stevens (Kags, BMI).....	33	NOTHING FROM NOTHING Billy Preston (Almo, ASCAP).....	22
BE THANKFUL FOR WHAT YOU GOT William DeVaughn (Coral Rock/Melomega, ASCAP).....	65	ON & ON Curtis Mayfield (Curton, BMI).....	64
BEACH BABY John Carter (John Carter, PRS).....	38	ONE DAY AT A TIME (Buckhorn, BMI).....	96
BOOGIE BANDS AND ONE NIGHT STANDS Greg Dempsey (Fez/Abernathy & Eye, BMI).....	74	PLEASE COME TO BOSTON Jerry Crutchfield (Leeds/Antique, ASCAP).....	7
CALL ON ME James William Guercio (Big Elk, ASCAP).....	27	RADAR LOVE Golden Earring (Larry Shayne, ASCAP).....	48
CAN'T GET ENOUGH Bad Company (Badco, ASCAP).....	57	RIKKI, DON'T LOSE THAT NUMBER Gary Katz (ABC, ASCAP).....	29
CAN'T GET ENOUGH OF YOUR LOVE, BABE Barry White (Sa-Vette/January, BMI).....	23	RINGS Phil Gernhard (Unart, BMI).....	45
CAPTAIN HOWDY (Ricks/Lonely Goose, BMI).....	91	RIVER'S RISIN' Rick Derringer (Silver Steed, BMI).....	62
CITY IN THE SKY Al Bell (Rhomers/NY Times, BMI).....	72	ROCK AND ROLL HEAVEN Lambert & Potter (Caesars/E. H. Morris/Zapata, ASCAP).....	13
CLAP FOR THE WOLFMAN Jack Richardson (BLC/Walrus-Moore/Septima, BMI).....	89	ROCK ME GENTLY Andy Kim (Joachim, BMI).....	11
DO IT BABY Freddie Perren (Jobete, ASCAP).....	31	ROCK THE BOAT John Florez (Warner-Tamerlane/High Ground, BMI).....	40
DON'T CHANGE HORSES Tower of Power (Len-Lon, BMI).....	94	ROCK YOUR BABY Casey & Finch (Sherlyn, BMI).....	43
DON'T KNOCK MY LOVE Hal Davis (Erva, BMI).....	46	RUB IT IN Ron Chancey (Ahab, BMI).....	20
DON'T LET THE SUN GO DOWN ON ME Gus Dudgeon (Big Pig/Leeds, ASCAP).....	5	SECRETARY Clark & Reid (Sherlyn, BMI).....	68
DOOR TO YOUR HEART Don Davis (Groovesville, BMI).....	60	SHININ' ON Todd Rundgren (Leftover, BMI).....	24
EARACHE MY EYE Lou Adler (India, ASCAP).....	54	SIDESHOW Norman Harris (Friday's Child/Poo-Poo/Six Strings, BMI).....	8
EYES OF SILVER Ted Templeman (Warner-Tamerlane, BMI).....	77	SKIN TIGHT Ohio Players (Ohio Players/Unichappell, BMI).....	82
FALLIN' IN LOVE Richard Podolor (Song Mountain, ASCAP).....	80	STEPPIN' OUT (GONNA BOOGIE TONIGHT) Medress & Appell (Levine & Brown, BMI).....	70
FEEL LIKE MAKIN' LOVE Joel Dorn, Roberta Flack (Skyforest, BMI).....	3	STOP AND SMELL THE ROSES Gary Klein (Screen Gems-Columbia/Songpainter, BMI).....	78
FINALLY GOT MYSELF TOGETHER Ed Townsend (Cheritown, BMI).....	79	SUGAR BABY LOVE Wayne Bickerton (Pamscene/ATV, BMI).....	35
FISH AIN'T BITIN' McKinley, Jackson (Bullet-Proof, BMI).....	52	SUGAR LUMP Leon Haywood (Homecoming/Jim-Edd, BMI).....	75
FREE Steve Barri/Chalice Prod. (Donna Marta/Fifth Floor/Mappo Time Period, ASCAP).....	93	SURE AS I'M SITTING HERE Jimmy Ienner (Tree, BMI).....	30
FREE MAN IN PARIS (Crazy Cow, BMI).....	41	SWEET HOME ALABAMA Al Kooper (Duchess/Hustlers, BMI).....	39
FUNKY PARTY Clarence Reid (Sherlyn, BMI).....	98	TAKIN' CARE OF BUSINESS Randy Bachman (Ranbach/Top Soil, BMI).....	17
GOOD THINGS DON'T LAST FOREVER Bobby Martin (Golden Fleece, BMI).....	71	TELL HER LOVE HAS FELT THE NEED Wilson & Caston (Stone Diamond, BMI; Jobete, ASCAP).....	61
HANG ON IN THERE BABY Johnny Bristol (Bushka, ASCAP).....	14	TELL ME SOMETHING GOOD Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP).....	6
HAPPINESS IS JUST AROUND THE BEND Silvester, Simmons & Gooding (Blackwood, BMI).....	42	THAT'S NOT HOW IT GOES Mike Vernon (Crystal Jukebox, BMI).....	90
I HONESTLY LOVE YOU John Farrar (Irving/Woolnough/Broadside, BMI).....	32	THE AIR THAT I BREATHE Richards & The Hollies (Landers-Roberts/April, ASCAP).....	55
I LOVE MY FRIEND Billy Sherrill (Algee, BMI).....	47	THE MAN THAT TURNED MY MAMA ON Billy Sherrill (Tree, BMI).....	63
I SAW A MAN AND HE DANCED WITH HIS WIFE Snuff Garrett (Senor, ASCAP).....	69	THE NIGHT CHICAGO DIED Murray & Callander (Murray/Callander, ASCAP).....	2
I SHOT THE SHERIFF Tom Dowd (Cayman, ASCAP).....	9	THEN CAME YOU Thom Bell (Mighty Three, BMI).....	18
IF YOU LOVE ME (LET ME KNOW) John Farrar (Al Gallico, BMI).....	95	THIS HEART Lambert & Potter (ABC-Dunhill, BMI).....	73
IF YOU TALK IN YOUR SLEEP (Easy Nine/Elvis, BMI).....	56	TIME FOR LIVIN' Sly Stone (Stoneflower, BMI).....	37
I'M LEAVING IT (ALL) UP TO YOU Mike Curb (Venice, BMI).....	10	TIN MAN George Martin (WB, ASCAP).....	67
IT COULD HAVE BEEN ME Limbo & Bucks (Senor, ASCAP).....	81	TRAVELIN' PRAYER Michael Stewart/Family Prod. (Rippartha/Higher, ASCAP).....	84
IT'S ONLY ROCK 'N' ROLL (BUT I LIKE IT) Glimmer Twins (Promopub B. V., ASCAP).....	21	WALK ON Neil Young (Silver Fiddle, BMI).....	66
KALIMBA STORY Wissert & White (Sagafire, BMI).....	51	WATERLOO Polar Music (Overseas, BMI).....	16
KEEP ON SMILIN' Tom Dowd (No Exit, BMI).....	12	WHO DO YOU THINK YOU ARE Steve Barri (Belize/American Dream, ASCAP).....	25
KINGS OF THE PARTY Morris & Stevens (Big Lead, ASCAP).....	85	WILD THING Mike Hurst (Blackwood, BMI).....	19
KUNG FU Curtis Mayfield (Camad, BMI).....	36	WILDWOOD WEED Gernhard & Lobo (Parody, BMI).....	4
LET'S PUT IT ALL TOGETHER Hugo & Luigi (Avco, ASCAP).....	26	WOMBLING SUMMER PARTY Mike Batt (April, ASCAP).....	86
LOVER'S CROSS Peter Schekeryk (Blendingwell, ASCAP).....	76	YOU AND ME AGAINST THE WORLD Tom Catalano (Almo, ASCAP).....	15
MA! HE'S MAKING EYES AT ME Tommy Scott (Mills, ASCAP).....	97	YOU CAN'T BE A BEACON Stan Silver (Martin Cooper/Fargo House, ASCAP).....	53
MACHINE GUN James Carmichael (Jobete, ASCAP).....	44	YOU HAVEN'T DONE NOTHIN' Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP).....	28
MIDNIGHT FLOWER Barri, Lambert & Potter (Bullet-Proof, BMI).....	100	YOU LITTLE TRUSTMAKER Billy Jackson (Dramatis/Bacon Fat, BMI).....	59
MOONLIGHT SPECIAL Ray Stevens (Ahab, BMI).....	49	(YOU'RE) HAVING MY BABY Rick Hall (Spanka, BMI).....	1
		YOU'RE WELCOME, STOP ON BY Bobby Womack (Unart/Bobby Womack, BMI).....	50
		YOU GOT TO KEEP ON BUMPIN' Ronald Bell (Gang/Delightful, BMI).....	92



**DICK CLARK'S**  
"GOOD OL' ROCK 'N' ROLL"

BREAKS ALL ATTENDANCE RECORDS FOR  
4 WEEKS AT LAS VEGAS HILTON HOTEL

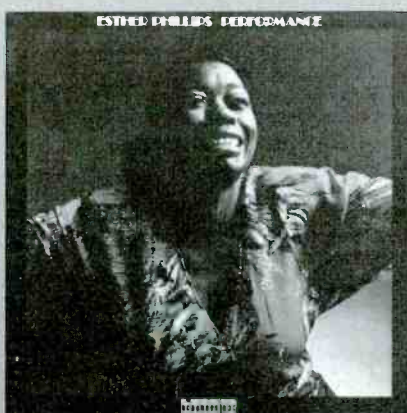
Direction • Management  
**SIDNEY A. SEIDENBERG, INC.**  
1414 Avenue of the Americas  
New York, New York 10019  
Telephone: (212) 421-2021

# CTI/KUDU

**Explodes  
On the Scene  
with  
MOTOWN'S  
Massive  
Marketing  
Machine**



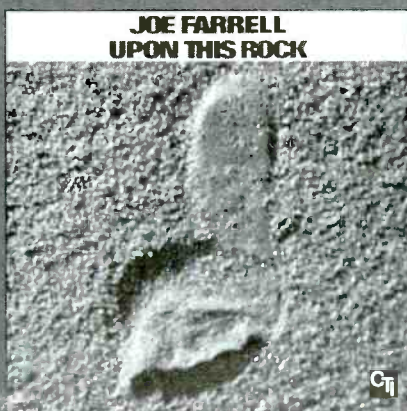
Contains his hit single "Night on Bald Mountain," plus "In The Garden" and "Feel Like Makin' Love" **CTI 6043**



**KUDU 18**



**KUDU 17**



**CTI 6042**

## Contact Your Local **CTI/KUDU** Distributors

*ABC Record & Tape Sales/Seattle  
All South Distributor/New Orleans  
Almar Music Merchandisers/Denver  
Alpha Distributing Corp./New York  
Heilicher Bros. of Minneapolis/Minneapolis  
Heilicher Bros. of Florida/Miami  
Heilicher Bros. of Texas  
Dallas/Houston  
London Records, Southeast Dist. Corp./Atlanta  
London Records, Midwest Dist. Corp. (Ohio)  
Cleveland/Pittsburgh  
London Records, Midwest Dist. Corp./Niles, Illinois  
London Records, Northeast Dist. Corp./Mountainside, New Jersey  
London Records, Northeast Dist. Corp./Boston, Mass.  
Associated Distributors/Phoenix  
Stan's/Shreveport  
M. S. Distributor/Chicago  
Music Trend/Detroit  
Record Sales Corp./Nashville  
Memphis  
Record Merchandising/San Francisco  
Los Angeles  
Schwartz Bros./Philadelphia  
Washington, D.C.  
Baltimore  
Music Craft/Honolulu*

An exceptional single from her forthcoming, "Wrap Around Joy" album.

# Carole King

## JAZZMAN



ODE 66101



Produced by Lou Adler

ODE RECORDS, INC. © Distributed by A&M Records, Inc.





# THE SINGLES CHART

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


AUG. 24  
AUG. 17

WKS. ON  
CHART

<b>1</b>	<b>8</b>	<b>(YOU'RE) HAVING MY BABY</b> PAUL ANKA United Artists XW454-W		<b>8</b>
<b>2</b>	<b>1</b>	<b>THE NIGHT CHICAGO DIED</b> PAPER LACE/Mercury 73492		<b>10</b>
<b>3</b>	<b>2</b>	<b>FEEL LIKE MAKIN' LOVE</b> ROBERT FLACK/Atlantic 3203		<b>11</b>
<b>4</b>	<b>6</b>	<b>WILDWOOD WEED</b> JIM STAFFORD/MGM 14737		<b>8</b>
<b>5</b>	<b>3</b>	<b>DON'T LET THE SUN GO DOWN ON ME</b> ELTON JOHN/ MCA 40259		<b>10</b>
<b>6</b>	<b>10</b>	<b>TELL ME SOMETHING GOOD</b> RUFUS/ABC 12010		<b>12</b>
<b>7</b>	<b>7</b>	<b>PLEASE COME TO BOSTON</b> DAVE LOGGINS/Epic 5-11115		<b>15</b>
<b>8</b>	<b>5</b>	<b>SIDESHOW</b> BLUE MAGIC/Atco 6961		<b>16</b>
<b>9</b>	<b>20</b>	<b>I SHOT THE SHERIFF</b> ERIC CLAPTON/RSO 500 (Atlantic)		<b>7</b>
<b>10</b>	<b>16</b>	<b>I'M LEAVING IT (ALL) UP TO YOU</b> DONNY & MARIE OSMOND/MGM 14735		<b>7</b>
<b>11</b>	<b>14</b>	<b>ROCK ME GENTLY</b> ANDY KIM/Capitol 3895		<b>11</b>
<b>12</b>	<b>13</b>	<b>KEEP ON SMILIN'</b> WET WILLIE/Capricorn CPS 0043 (WB)		<b>14</b>
<b>13</b>	<b>4</b>	<b>ROCK AND ROLL HEAVEN</b> RIGHTEOUS BROTHERS/ Haven 7003 (Capitol)		<b>15</b>
<b>14</b>	<b>17</b>	<b>HANG ON IN THERE BABY</b> JOHNNY BRISTOL/MGM 14715		<b>9</b>
<b>15</b>	<b>18</b>	<b>YOU AND ME AGAINST THE WORLD</b> HELEN REDDY/ Capitol 3897		<b>10</b>
<b>16</b>	<b>9</b>	<b>WATERLOO</b> ABBA/Atlantic 3035		<b>14</b>
<b>17</b>	<b>12</b>	<b>TAKIN' CARE OF BUSINESS</b> BACHMAN-TURNER OVERDRIVE/Mercury 73474		<b>14</b>
<b>18</b>	<b>28</b>	<b>THEN CAME YOU</b> DIONNE WARWICKE & SPINNERS/ Atlantic 3202		<b>6</b>
<b>19</b>	<b>21</b>	<b>WILD THING</b> FANCY/Big Tree 15004 (Atlantic)		<b>12</b>
<b>20</b>	<b>24</b>	<b>RUB IT IN</b> BILLY "CRASH" CRADDOCK/ABC 12013		<b>9</b>
<b>21</b>	<b>35</b>	<b>IT'S ONLY ROCK N' ROLL (BUT I LIKE IT)</b> ROLLING STONES/ Rolling Stones RS 19301 (Atlantic)		<b>3</b>
<b>22</b>	<b>26</b>	<b>NOTHING FROM NOTHING</b> BILLY PRESTON/A&M 1544		<b>7</b>
<b>23</b>	<b>29</b>	<b>CAN'T GET ENOUGH OF YOUR LOVE, BABE</b> BARRY WHITE/20th Century TC 2120		<b>5</b>
<b>24</b>	<b>25</b>	<b>SHININ' ON</b> GRAND FUNK/Capitol 3917		<b>7</b>
<b>25</b>	<b>32</b>	<b>WHO DO YOU THINK YOU ARE</b> BO DONALDSON & THE HEYWOODS/ABC 12006		<b>4</b>
<b>26</b>	<b>33</b>	<b>LET'S PUT IT ALL TOGETHER</b> STYLISTICS/Avco 4640		<b>5</b>
<b>27</b>	<b>11</b>	<b>CALL ON ME</b> CHICAGO/Columbia 4-46062		<b>10</b>
<b>28</b>	<b>45</b>	<b>YOU HAVEN'T DONE NOTHIN'</b> STEVIE WONDER/ Tamla T54252F (Motown)		<b>3</b>
<b>29</b>	<b>19</b>	<b>RIKKI, DON'T LOSE THAT NUMBER</b> STEELY DAN/ABC 12014		<b>16</b>
<b>30</b>	<b>22</b>	<b>SURE AS I'M SITTING HERE</b> THREE DOG NIGHT/ Dunhill 15001		<b>8</b>
<b>31</b>	<b>41</b>	<b>CLAP FOR THE WOLFMAN</b> GUESS WHO/RCA APBO-0324		<b>6</b>
<b>32</b>	<b>72</b>	<b>I HONESTLY LOVE YOU</b> OLIVIA NEWTON-JOHN/ MCA 40280		<b>2</b>
<b>33</b>	<b>43</b>	<b>ANOTHER SATURDAY NIGHT</b> CAT STEVENS/A&M 1602		<b>4</b>
<b>34</b>	<b>23</b>	<b>ANNIE'S SONG</b> JOHN DENVER/RCA APBO-0295		<b>13</b>
<b>35</b>	<b>42</b>	<b>SUGAR BABY LOVE</b> RUBETTES/Polydor 14089		<b>8</b>
<b>36</b>	<b>36</b>	<b>KUNG FU</b> CURTIS MAYFIELD/Curtom 1999 (Buddah)		<b>9</b>
<b>37</b>	<b>39</b>	<b>TIME FOR LIVIN'</b> SLY & THE FAMILY STONE/Epic 5-11140		<b>7</b>
<b>38</b>	<b>46</b>	<b>BEACH BABY</b> FIRST CLASS/UK 49002 (London)		<b>5</b>
<b>39</b>	<b>49</b>	<b>SWEET HOME ALABAMA</b> LYNRYD SKYNYRD/ Sounds of the South/MCA 40258		<b>5</b>
<b>40</b>	<b>27</b>	<b>ROCK THE BOAT</b> HUES CORP./RCA APBO-0232		<b>15</b>
<b>41</b>	<b>50</b>	<b>FREE MAN IN PARIS</b> JONI MITCHELL/Asylum 11041		<b>5</b>
<b>42</b>	<b>44</b>	<b>HAPPINESS IS JUST AROUND THE BEND</b> MAIN INGREDIENT/ RCA APBO-0305		<b>8</b>
<b>43</b>	<b>15</b>	<b>ROCK YOUR BABY</b> GEORGE McCRAE/T.K. 1004		<b>14</b>
<b>44</b>	<b>31</b>	<b>MACHINE GUN</b> COMMODORES/Motown M1307F		<b>11</b>
<b>45</b>	<b>47</b>	<b>RINGS</b> LOBO/Big Tree BT 175008 (Atlantic)		<b>6</b>
<b>46</b>	<b>48</b>	<b>DON'T KNOCK MY LOVE</b> DIANA ROSS & MARVIN GAYE/ Motown M1296		<b>6</b>
<b>47</b>	<b>60</b>	<b>I LOVE MY FRIEND</b> CHARLIE RICH/Epic 8-20006		<b>4</b>
<b>48</b>	<b>37</b>	<b>RADAR LOVE</b> GOLDEN EARRING/MCA 40202		<b>14</b>
<b>49</b>	<b>52</b>	<b>MOONLIGHT SPECIAL</b> RAY STEVENS/Barnaby 604 (Chess/Janus)		<b>5</b>
<b>50</b>	<b>51</b>	<b>YOU'RE WELCOME, STOP ON BY</b> BOBBY WOMACK/ UA XW439-W		<b>8</b>

<b>51</b>	<b>53</b>	<b>KALIMBA STORY</b> EARTH WIND & FIRE/Columbia 4-46070	<b>6</b>
<b>52</b>	<b>34</b>	<b>FISH AIN'T BITIN'</b> LAMONT DOZIER/ABC 12012	<b>10</b>
<b>53</b>	<b>61</b>	<b>YOU CAN'T BE A BEACON (IF YOUR LIGHT DON'T SHINE)</b> DONNA FARGO/Dot 17506 (Famous)	<b>9</b>
<b>54</b>	<b>67</b>	<b>EARACHE MY EYE</b> CHEECH & CHONG/Ode 66102 (A&M)	<b>3</b>
<b>55</b>	<b>38</b>	<b>THE AIR THAT I BREATHE</b> HOLLIES/Epic 5-11100	<b>18</b>
<b>56</b>	<b>30</b>	<b>IF YOU TALK IN YOUR SLEEP</b> ELVIS PRESLEY/ RCA APBO-0208	<b>13</b>
<b>57</b>	<b>86</b>	<b>CAN'T GET ENOUGH</b> BAD COMPANY/Swan Song SS 70015 (Atlantic)	<b>3</b>
<b>58</b>	<b>65</b>	<b>ALL SHOOK UP</b> SUZI QUATRO/Bell 45477	<b>3</b>
<b>59</b>	<b>71</b>	<b>YOU LITTLE TRUSTMAKER</b> TYMES/RCA PB 10022	<b>3</b>
<b>60</b>	<b>63</b>	<b>DOOR TO YOUR HEART</b> DRAMATICS/Cadet 5704 (Chess/Janus)	<b>5</b>
<b>61</b>	<b>64</b>	<b>TELL HER LOVE HAS FELT THE NEED</b> EDDIE KENDRICKS/ Tamla T54249F (Motown)	<b>4</b>
<b>62</b>	<b>69</b>	<b>RIVER'S RISIN'</b> EDGAR WINTER/Epic 5-11143	<b>5</b>
<b>63</b>	<b>62</b>	<b>THE MAN THAT TURNED MY MAMA ON</b> TANYA TUCKER/ Columbia 4-46047	<b>5</b>
<b>64</b>	<b>40</b>	<b>ON AND ON</b> GLADYS KNIGHT & THE PIPS/Buddah 423	<b>15</b>
<b>65</b>	<b>58</b>	<b>BE THANKFUL FOR WHAT YOU GOT</b> WILLIAM DeVAUGHN/ Roxbury BRBO-0236	<b>19</b>
<b>66</b>	<b>68</b>	<b>WALK ON</b> NEIL YOUNG/Reprise RPS 1304	<b>6</b>
<b>67</b>	<b>75</b>	<b>TIN MAN AMERICA</b> /Warner Bros. WBS 8014	<b>3</b>
<b>68</b>	<b>70</b>	<b>SECRETARY</b> BETTY WRIGHT/Alston 4622 (Atlantic)	<b>6</b>
<b>69</b>	<b>77</b>	<b>I SAW A MAN AND HE DANCED WITH HIS WIFE</b> CHER/ MCA 40273	<b>3</b>
<b>70</b>	<b>83</b>	<b>STEPPIN' OUT (GONNA BOOGIE TONIGHT)</b> TONY ORLANDO & DAWN/Bell 45601	<b>2</b>
<b>71</b>	<b>73</b>	<b>GOOD THINGS DON'T LAST FOREVER</b> ECSTASY, PASSION & PAIN/Roulette 7145	<b>7</b>
<b>72</b>	<b>74</b>	<b>CITY IN THE SKY</b> STAPLE SINGERS/Stax STA 0215	<b>6</b>
<b>73</b>	<b>55</b>	<b>THIS HEART</b> GENE REDDING/Haven 7000 (Capitol)	<b>16</b>
<b>74</b>	<b>80</b>	<b>BOOGIE BANDS AND ONE NIGHT STANDS</b> KATHY DALTON/ DiscReet DSS 1300 (WB)	<b>3</b>
<b>75</b>	<b>82</b>	<b>SUGAR LUMP</b> LEON HAYWOOD/20th Century TC 2103	<b>4</b>
<b>76</b>	<b>78</b>	<b>LOVER'S CROSS</b> MELANIE/Neighborhood NRA 4215 (Famous)	<b>5</b>
<b>77</b>	<b>79</b>	<b>EYES OF SILVER</b> DOOBIE BROTHERS/WB WBS 8011	<b>5</b>

**CHARTMAKER OF THE WEEK**

<b>78</b>	—	<b>STOP AND SMELL THE ROSES</b> MAC DAVIS Columbia 3-10018		<b>1</b>
<b>79</b>	<b>54</b>	<b>FINALLY GOT MYSELF TOGETHER</b> IMPRESSIONS/ Curtom 1997 (Buddah)		<b>18</b>
<b>80</b>	<b>87</b>	<b>FALLIN' IN LOVE</b> SOUTHER, HILLMAN, FURAY BAND/ Asylum 45201		<b>2</b>
<b>81</b>	<b>84</b>	<b>IT COULD HAVE BEEN ME</b> SAMI JO/MGM South 7034		<b>6</b>
<b>82</b>	<b>89</b>	<b>SKIN TIGHT</b> OHIO PLAYERS/Mercury 73609		<b>2</b>
<b>83</b>	<b>85</b>	<b>MOST LIKELY YOU GO YOUR WAY (AND I'LL GO MINE)</b> BOB DYLAN/Asylum 11043		<b>3</b>
<b>84</b>	<b>93</b>	<b>TRAVELIN' PRAYER</b> BILLY JOEL/Columbia 3-10015		<b>2</b>
<b>85</b>	—	<b>KINGS OF THE PARTY</b> BROWNSVILLE STATION/ Big Tree BT 16001 (Atlantic)		<b>1</b>
<b>86</b>	<b>88</b>	<b>WOMBLING SUMMER PARTY</b> WOMBLES/Col 3-10013		<b>5</b>
<b>87</b>	—	<b>NEVER MY LOVE</b> BLUE SWEDE/EMI 3938 (Capitol)		<b>1</b>
<b>88</b>	<b>76</b>	<b>MY LOVE</b> MARGIE JOSEPH/Atlantic 3032		<b>8</b>
<b>89</b>	—	<b>DO IT BABY</b> MIRACLES/Tamla T54248F (Motown)		<b>1</b>
<b>90</b>	<b>92</b>	<b>THAT'S NOT HOW IT GOES</b> BLOODSTONE/London 1055		<b>4</b>
<b>91</b>	<b>91</b>	<b>CAPTAIN HOWDY</b> SIMON STOKES/Casablanca NES 0102 (WB)		<b>5</b>
<b>92</b>	<b>81</b>	<b>YOU GOT TO KEEP ON BUMPIN'</b> KAY GEES/ Gang 321 (Delite)		<b>7</b>
<b>93</b>	<b>96</b>	<b>FREE FRESH START</b> /Dunhill 15002		<b>2</b>
<b>94</b>	<b>95</b>	<b>DON'T CHANGE HORSES</b> TOWER OF POWER/WB WBS 8010		<b>4</b>
<b>95</b>	<b>57</b>	<b>IF YOU LOVE ME (LET ME KNOW)</b> OLIVIA NEWTON-JOHN/ MCA 40209		<b>20</b>
<b>96</b>	—	<b>ONE DAY AT A TIME</b> MARILYN SELLARS/Mega 205		<b>1</b>
<b>97</b>	<b>94</b>	<b>MA! HE'S MAKING EYES AT ME</b> LENA ZAVARONI/ Stax STA 0205		<b>3</b>
<b>98</b>	<b>100</b>	<b>FUNKY PARTY</b> CLARENCE REID/Alston 4621 (Atlantic)		<b>2</b>
<b>99</b>	—	<b>AIN'T NO LOVE IN THE HEART OF THE CITY</b> BOBBY BLAND/ Dunhill 15003		<b>1</b>
<b>100</b>	—	<b>MIDNIGHT FLOWER</b> FOUR TOPS/Dunhill 15005		<b>1</b>

## FLASHMAKER OF THE WEEK



**I CAN STAND A LITTLE RAIN**  
JOE COCKER  
A&M

### TOP FM AIRPLAY THIS WEEK

**I CAN STAND A LITTLE RAIN**—Joe Cocker—A&M  
**HIGHWAY CALL**—Richard Betts—Capricorn  
**ANTHOLOGY, VOL. II**—Duane Allman—Capricorn  
**THE MIRROR**—Spooky Tooth—Island

### WNEW-FM/NEW YORK

**ANTHOLOGY, VOL. II**—Duane Allman—Capricorn  
**GIVE IT TO THE PEOPLE**—Righteous Brothers—Haven  
**BY CHOICE**—Strawbs—A&M (Import)  
**HIGHWAY CALL**—Richard Betts—Capricorn  
**HIT RECORD** (single)—Raspberries—Capitol  
**HOLLYWOOD SITUATION**—Hudson Brothers—Casablanca  
**JAZZMAN** (single)—Carole King—Ode  
**TASTY**—Good Rats—WB  
**VERITIES & BALDERDASH**—Harry Chapin—Elektra  
**WELCOME BACK**—Emerson, Lake & Palmer—Manticore

### WBCN-FM/BOSTON

**CONFESSIN' THE BLUES**—Little Walter—Chess  
**FEATS, DON'T FAIL ME NOW**—Little Feat—WB  
**FRIENDS**—B. B. King—ABC  
**GOLDEN EARRINGS**—Capitol  
**HERE COME THE WARM JETS**—Eno—Island  
**I CAN STAND A LITTLE RAIN**—Joe Cocker—A&M  
**PERFORMANCE**—Esther Phillips—Kudu  
**ROCK YOUR BABY**—George McCrae—TK  
**RUMBLE**—Link Wray—Polydor

### WMMR-FM/PHILADELPHIA

**AFTER THE GOLD RUSH** (single)—Prelude—Island  
**ANTHOLOGY, VOL. II**—Duane Allman—Capricorn  
**FEATS, DON'T FAIL ME NOW**—Little Feat—WB  
**FOXY, FOXY** (single)—Mott the Hoople—CBS (Import)  
**HIGHWAY CALL**—Richard Betts—Capricorn  
**ROCK & ROLL WITH ME** (single)—Donovan—Epic  
**SHE IS A LADY** (single)—Great Pride—MGM  
**STRAIGHT SHOOTIN' WOMAN** (single)—Steppenwolf—Mums

### WLIR-FM/LONG ISLAND

**FEATS, DON'T FAIL ME NOW**—Little Feat—WB

**HIGHWAY CALL**—Richard Betts—Capricorn  
**I CAN STAND A LITTLE RAIN**—Joe Cocker—A&M  
**IRISH TOUR '74**—Rory Gallagher—Polydor  
**JAZZMAN** (single)—Carole King—Ode  
**JOHN FAHEY, PETER LANG, LEO KOTTKE**—Takoma  
**KAMIKAZE**—Deke Leonard—UA  
**TASTY**—Good Rats—WB  
**THE MIRROR**—Spooky Tooth—Island  
**WELCOME BACK**—Emerson, Lake & Palmer—Manticore

### WOUR-FM/UTICA

**ANTHOLOGY**—Jr. Walker & the All Stars—Motown  
**BAD HABITS**—Headstone—Dunhill  
**HIGHWAY CALL**—Richard Betts—Capricorn  
**HYDRA**—Capricorn  
**I CAN STAND A LITTLE RAIN**—Joe Cocker—A&M  
**RIP**—Siegel-Schwall Band—Wooden Nickel  
**SPACE RANGERS**—Neil Merryweather—Mercury  
**THE ENTERTAINER**—Marvin Hamlisch—MCA  
**THE MIRROR**—Spooky Tooth—Island

### WPLR-FM/NEW HAVEN

**ANTHOLOGY, VOL. II**—Duane Allman—Capricorn  
**FACES IN REFLECTION**—George Duke—BASF  
**HYDRA**—Capricorn  
**IRISH TOUR '74**—Rory Gallagher—Polydor  
**LEARN TO LOVE IT**—Jesse Winchester—Bearsville  
**LEVIATHAN**—Mach  
**ROUND TRIP**—Sadao Watanabe—Vanguard  
**SAVING GRACE**—Jerry Riopelle—ABC  
**TASTY**—Good Rats—WB  
**VERITIES & BALDERDASH**—Harry Chapin—Elektra

### WKTK-FM/BALTIMORE

**FEATS, DON'T FAIL ME NOW**—Little Feat—WB  
**I CAN STAND A LITTLE RAIN**—Joe Cocker—A&M  
**I NEED TIME**—Bloodstone—London  
**IN THE SOOP**—Martin Mull—Vanguard  
**LORD, PROTECT ME FROM MY FRIENDS**—Rockville Junction—20th Century  
**QUO**—Status Quo—A&M  
**THE GREAT PRETENDER**—Michael Dinner—Fantasy  
**THE MIRROR**—Spooky Tooth—Island

### WOWI-FM/NORFOLK, VA.

**BAD HABITS**—Headstone—Dunhill  
**COSMIC FUNK**—Lonnie Liston Smith—Flying Dutchman  
**HIGHWAY CALL**—Richard Betts—Capricorn  
**IRISH TOUR '74**—Rory Gallagher—Polydor  
**KAMIKAZE**—Deke Leonard—UA  
**LIVE AT DRURY LANE**—Monty Python—Charisma (Import)  
**MIRRORS & CHANGES**—Bob Zentz—Folk-Legacy  
**PASS ON THIS SIDE**—Thornton, Fradkin & Unger—ESP  
**PERFORMANCE**—Esther Phillips—Kudu  
**THE ENTERTAINER**—Marvin Hamlisch—MCA

### WPDQ-FM/JACKSONVILLE

**ANTHOLOGY, VOL. II**—Duane Allman—Capricorn

**BIG BOW WOW STRAIN**—Ken Burgan—Blue Thumb  
**HIGHWAY CALL**—Richard Betts—Capricorn  
**I CAN STAND A LITTLE RAIN**—Joe Cocker—A&M  
**PICKIN' UP**—Red, White & Blue(grass)—GRC  
**PUSSYCATS**—Nilsson—RCA  
**QUO**—Status Quo—A&M  
**RIDE 'EM COWBOY**—Paul Davis—Bang  
**SPACE RANGERS**—Neil Merryweather—Mercury

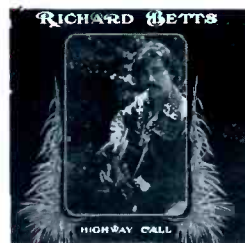
### WABX-FM/DETROIT

**ANTHOLOGY, VOL. II**—Duane Allman—Capricorn  
**FEATS, DON'T FAIL ME NOW**—Little Feat—WB  
**GIVE IT TO THE PEOPLE**—Righteous Brothers—Haven  
**IRISH TOUR '74**—Rory Gallagher—Polydor  
**LIGHT OF LOVE**—T. Rex—Casablanca  
**NOT FRAGILE**—Bachman-Turner Overdrive—Mercury  
**REMEMBER THE FUTURE**—Nektar—Passport  
**RIP**—Siegel-Schwall Band—Wooden Nickel  
**ROUND TRIP**—Sadao Watanabe—Vanguard  
**THIRD ANNUAL PIPEDREAM**—Atlanta Rhythm Section—Polydor

### WXRT-FM/CHICAGO

**FANTASY FILM WORLD OF BERNARD HERMANN**—Phase 4  
**I CAN STAND A LITTLE RAIN**—Joe Cocker—A&M  
**IRISH TOUR '74**—Rory Gallagher—Polydor  
**RADIO COMICS**—Dudley Riggs' Brave New Workshop—ASI  
**THE ENTERTAINER**—Marvin Hamlisch—MCA  
**THE MIRROR**—Spooky Tooth—Island

## FM SLEEPER OF THE WEEK



**HIGHWAY CALL**  
RICHARD BETTS  
Capricorn

### KSHE-FM/ST. LOUIS

**CHILD OF THE NOVELTY**—Mahogany Rush—20th Century  
**I CAN STAND A LITTLE RAIN**—Joe Cocker—A&M  
**QUO**—Status Quo—A&M  
**RUSH**—Mercury  
**SAVING GRACE**—Jerry Riopelle—ABC  
**SPACE RANGERS**—Neil Merryweather—Mercury  
**THE GREAT PRETENDER**—Michael Dinner—Fantasy

### KBPI-FM/DENVER

**ANTHOLOGY, VOL. II**—Duane Allman—Capricorn  
**BAD HABITS**—Headstone—Dunhill  
**FEATS, DON'T FAIL ME NOW**—Little Feat—WB  
**GIVE IT TO THE PEOPLE**—Righteous Brothers—Haven  
**HIGHWAY CALL**—Richard Betts—Capricorn

**JAZZMAN** (single)—Carole King—Ode  
**NOT FRAGILE**—Bachman-Turner Overdrive—Mercury  
**TASTY**—Good Rats—WB  
**THE ENTERTAINER**—Marvin Hamlisch—MCA

### KUDL-FM/KANSAS CITY

**ANTHOLOGY, VOL. II**—Duane Allman—Capricorn  
**HEY, MR. DREAMER**—Steve Eaton—Capitol  
**HIGHWAY CALL**—Richard Betts—Capricorn  
**HYDRA**—Capricorn  
**I CAN STAND A LITTLE RAIN**—Joe Cocker—A&M  
**IRISH TOUR '74**—Rory Gallagher—Polydor  
**RIP**—Siegel-Schwall Band—Wooden Nickel  
**SPACE RANGERS**—Neil Merryweather—Mercury  
**THE MIRROR**—Spooky Tooth—Island

### KPRI-FM/SAN DIEGO

**I CAN STAND A LITTLE RAIN**—Joe Cocker—A&M  
**ILLUSIONS ON A DOUBLE DIMPLE**—Triumvirat—Harvest  
**JAZZMAN** (single)—Carole King—Ode  
**LYDIA**—Cold Blood—WB

### KMET-FM/LOS ANGELES

**CITY IN THE SKY** (single)—Staple Singers—Stax  
**DREAMER**—Bobby Bland—Dunhill  
**DUCKS DELUXE**—RCA  
**HAMBURGER CONCERTO**—Focus—Atco  
**ILLUSIONS ON A DOUBLE DIMPLE**—Triumvirat—Harvest  
**LAST OF THE ROCK STARS** (single)—Elliott Murphy—Polydor  
**PUSSYCATS**—Nilsson—RCA  
**ROOTS**—Ian Carr's Nucleus—Vertigo (Import)  
**SPACE RANGERS**—Neil Merryweather—Mercury  
**WATCH OUT FOR LUCY** (single)—Dobie Grey—MCA

### KSAN-FM/SAN FRANCISCO

**I CAN STAND A LITTLE RAIN**—Joe Cocker—A&M  
**PUSSYCATS**—Nilsson—RCA  
**THE MIRROR**—Spooky Tooth—Island  
**THIRD ANNUAL PIPEDREAM**—Atlanta Rhythm Section—Polydor

### KZEL-FM/EUGENE, ORE.

**BROKEN RAINBOWS**—Michael D'Abo—A&M  
**GIVE IT TO THE PEOPLE**—Righteous Brothers—Haven  
**NOT FRAGILE**—Bachman-Turner Overdrive—Mercury  
**PERFORMANCE**—Esther Phillips—Kudu  
**RIP**—Siegel-Schwall Band—Wooden Nickel  
**THE ENTERTAINER**—Marvin Hamlisch—MCA  
**THE GREAT PRETENDER**—Michael Dinner—Fantasy  
**THE TRIO**—Oscar Peterson—Pablo  
**TOKYO CONCERT**—Bill Evans Trio—Fantasy

### CHUM-FM/TORONTO

**BLUES & BLUEGRASS**—Mike Auldridge—Takoma  
**FRIENDS**—B. B. King—ABC  
**JOHN FAHEY, PETER LANG, LEO KOTTKE**—Takoma  
**KIMONO MY HOUSE**—Sparks—Island  
**QUO**—Status Quo—A&M  
**RIP**—Siegel-Schwall Band—Wooden Nickel  
**THE ENTERTAINER**—Marvin Hamlisch—MCA  
**THIRD ANNUAL PIPEDREAM**—Atlanta Rhythm Section—Polydor

## SALESMAKER OF THE WEEK



### FULFILLINGNESS' FIRST FINALE STEVIE WONDER Tamla

#### TOP RETAIL SALES THIS WEEK

- FULFILLINGNESS' FIRST FINALE—  
Stevie Wonder—Tamla
- 461 OCEAN BOULEVARD—  
Eric Clapton—RSO
- BAD COMPANY—Swan Song
- RAGS TO RUFUS—Rufus—ABC
- CARIBOU—Elton John—MCA
- BACK HOME AGAIN—John Denver—  
RCA

#### RECORD BAR/NATIONAL

- BACK HOME AGAIN—John Denver—RCA
- BAD COMPANY—Swan Song
- CARIBOU—Elton John—MCA
- COMIN' FROM ALL ENDS—  
New Birth—RCA
- 461 OCEAN BLVD.—Eric Clapton—RSO
- FULFILLINGNESS' FIRST FINALE—  
Stevie Wonder—Tamla
- LIVE—Marvin Gaye—Tamla
- RAGS TO RUFUS—Rufus—ABC
- SECOND HELPING—Lynyrd Skynyrd—  
Sounds of the South
- THAT NIGGER'S CRAZY—Richard Pryor—  
Partee

#### KORVETTES/NATIONAL

- CARIBOU—Elton John—MCA
- 461 OCEAN BLVD.—Eric Clapton—RSO
- FREEDOM FOR THE STALLION—  
Hues Corporation—RCA
- FULFILLINGNESS' FIRST FINALE—  
Stevie Wonder—Tamla
- I CAN STAND A LITTLE RAIN—  
Joe Cocker—A&M
- ON THE BEACH—Neil Young—Reprise
- RAGS TO RUFUS—Rufus—ABC
- SANTANA'S GREATEST HITS—Col
- SOUTHER, HILLMAN, FURAY BAND—  
Asylum
- WALKING MAN—James Taylor—WB

#### MUSICLAND/NATIONAL

- DREAM A LITTLE DREAM OF ME—  
Mama Cass—Pickwick
- FROM THE MARS HOTEL—  
Grateful Dead—Grateful Dead
- FULFILLINGNESS' FIRST FINALE—  
Stevie Wonder—Tamla
- HELL—James Brown—Polydor
- ONE DAY AT A TIME—  
Marilyn Sellars—Mega
- RAGS TO RUFUS—Rufus—ABC
- ROCK YOUR BABY—George McCrae—TK
- ROOM FULL OF ROSES—Mickey Gilley—  
Playboy
- SECOND HELPING—Lynyrd Skynyrd—  
Sounds of the South

#### DISC RECORDS/NATIONAL

- BACK HOME AGAIN—John Denver—RCA
- BAD COMPANY—Swan Song
- CARIBOU—Elton John—MCA

- CHILD OF THE NOVELTY—  
Mahogany Rush—20th Century
- CLAUDINE (Soundtrack)—Gladys Knight  
& the Pips—Buddah
- FULFILLINGNESS' FIRST FINALE—  
Stevie Wonder—Tamla
- LIVE—Marvin Gaye—Tamla
- RAGS TO RUFUS—Rufus—ABC
- SHEET MUSIC—10cc—UK
- SKIN TIGHT—Ohio Players—Mercury

#### SAM GOODY/EAST COAST

- BACK HOME AGAIN—John Denver—RCA
- BEFORE THE FLOOD—  
Bob Dylan/The Band—Asylum
- BLACKBYRDS—Fantasy
- CARIBOU—Elton John—MCA
- ENDLESS SUMMER—Beach Boys—Capitol
- 461 OCEAN BLVD.—Eric Clapton—RSO
- KIMONO MY HOUSE—Sparks—Island
- PRETZEL LOGIC—Steely Dan—ABC
- SHEET MUSIC—10cc—UK
- SHININ' ON—Grand Funk—Capitol

#### TWO GUYS/EAST COAST

- BACK HOME AGAIN—John Denver—RCA
- CARIBOU—Elton John—MCA
- ENDLESS SUMMER—Beach Boys—Capitol
- 461 OCEAN BLVD.—Eric Clapton—RSO
- FULFILLINGNESS' FIRST FINALE—  
Stevie Wonder—Tamla
- I & II—Seals & Crofts—WB
- JOURNEY TO THE CENTRE OF THE  
EARTH—Rick Wakeman—A&M
- RAGS TO RUFUS—Rufus—ABC
- STOP AND SMELL THE ROSES—  
Mac Davis—Col
- WHALE MEAT AGAIN—Jim Capaldi—  
Island

#### DISCOUNT/BOSTON

- ANOTHER TIME, ANOTHER PLACE—  
Bryan Ferry—Island (Impart)
- BAD COMPANY—Swan Song
- BLACKBYRDS—Fantasy
- 461 OCEAN BLVD.—Eric Clapton—RSO
- ILLUSIONS ON A DOUBLE DIMPLE—  
Triumvirat—Harvest
- INNER SPECTRUM—Ace Spectrum—  
Atlantic
- KIMONO MY HOUSE—Sparks—Island
- LIVE—Marvin Gaye—Tamla
- REJUVENATION—Meters—Reprise
- THAT NIGGER'S CRAZY—Richard Pryor—  
Partee

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

- BACK HOME AGAIN—John Denver—RCA
- BAD COMPANY—Swan Song
- DIAMOND DOGS—Bowie—RCA
- 461 OCEAN BLVD.—Eric Clapton—RSO
- FULFILLINGNESS' FIRST FINALE—  
Stevie Wonder—Tamla
- HOLIDAY—America—WB
- LIVE—Marvin Gaye—Tamla
- ON THE BEACH—Neil Young—Reprise
- RAGS TO RUFUS—Rufus—ABC
- SOUTHER, HILLMAN, FURAY BAND—  
Asylum

#### KING KAROL/N.Y.

- COMIN' FROM ALL ENDS—  
New Birth—RCA
- 461 OCEAN BLVD.—Eric Clapton—RSO
- FULFILLINGNESS' FIRST FINALE—  
Stevie Wonder—Tamla
- ILLUSIONS ON A DOUBLE DIMPLE—  
Triumvirat—Harvest
- IRISH TOUR '74—Rory Gallagher—  
Polydor
- KIMONO MY HOUSE—Sparks—Island
- LIVE AT BUDDY'S PLACE—Buddy Rich—  
Groove Merchant
- MOONTAN—Golden Earring—MCA

- NOBODY DOES IT LIKE ME—  
Shirley Bassey—UA
- SMALL TALK—Sly & The Family Stone—  
Epic

#### GARY'S/RICHMOND

- BACK HOME AGAIN—John Denver—RCA
- BEFORE THE FLOOD—  
Bob Dylan/The Band—Asylum
- CARIBOU—Elton John—MCA
- COUNTRY—Anne Murray—Capitol
- FROM THE MARS HOTEL—  
Grateful Dead—Grateful Dead
- FULFILLINGNESS' FIRST FINALE—  
Stevie Wonder—Tamla
- IF YOU LOVE ME LET ME KNOW—  
Olivia Newton-John—MCA
- KEEP ON SMILIN'—Wet Willie—Capricorn
- SOUTHER, HILLMAN, FUPAY BAND—  
Asylum

#### POPLAR TUNES/MEMPHIS

- BACHMAN-TURNER OVERDRIVE II—  
Mercury
- BACK HOME AGAIN—John Denver—RCA
- BAD COMPANY—Swan Song
- BEFORE THE FLOOD—  
Bob Dylan/The Band—Asylum
- CARIBOU—Elton John—MCA
- 461 OCEAN BLVD.—Eric Clapton—RSO
- JOURNEY TO THE CENTRE OF THE  
EARTH—Rick Wakeman—A&M
- LIVE ON STAGE IN MEMPHIS—  
Elvis Presley—RCA
- RAGS TO RUFUS—Rufus—ABC
- STOP ALL THAT JAZZ—Leon Russell—  
Shelter

#### MUSHROOM/NEW ORLEANS

- ENDLESS SUMMER—Beach Boys—Capitol
- FULFILLINGNESS' FIRST FINALE—  
Stevie Wonder—Tamla
- HERE COME THE WARM JETS—  
Eno—Island
- I NEED TIME—Bloodstone—London
- ILLUSIONS ON A DOUBLE DIMPLE—  
Triumvirat—Harvest
- RAGS TO RUFUS—Rufus—ABC
- REJUVENATION—Meters—Reprise
- SOLO CONCERTS—Keith Jarrett—ECM
- WEREN'T BORN A MAN—  
Dana Gillespie—RCA
- WHALE MEAT AGAIN—Jim Capaldi—  
Island

#### NATL. RECORD MART/MIDWEST

- BAD COMPANY—Swan Song
- ENDLESS SUMMER—Beach Boys—Capitol
- 461 OCEAN BLVD.—Eric Clapton—RSO
- FULFILLINGNESS' FIRST FINALE—  
Stevie Wonder—Tamla
- I NEED TIME—Bloodstone—London
- ILLUSIONS ON A DOUBLE DIMPLE—  
Triumvirat—Harvest
- KIMONO MY HOUSE—Sparks—Island
- LIVE—Marvin Gaye—Tamla
- SOUTHER, HILLMAN, FURAY BAND—  
Asylum
- STARS & STRIPES FOREVER—  
Nitty Gritty Dirt Band—UA
- STREET PARTY—Black Oak Arkansas—  
Atco

#### RECORD REVOLUTION/CLEVE.

- BAD COMPANY—Swan Song
- CHILD OF THE NOVELTY—  
Mahogany Rush—20th Century
- FULFILLINGNESS' FIRST FINALE—  
Stevie Wonder—Tamla
- I CAN STAND A LITTLE RAIN—  
Joe Cocker—A&M
- KIMONO MY HOUSE—Sparks—Island
- OUTSIDE THE LAW—Epitaph—  
Billingsgate

- RUSH—Mercury
- SHEET MUSIC—10cc—UK
- SOUTHER, HILLMAN, FURAY BAND—  
Asylum
- THE MIRROR—Spooky Tooth—Island

#### ONE OCTAVE HIGHER/CHICAGO

- BACHMAN-TURNER OVERDRIVE II—  
Mercury
- BAD COMPANY—Swan Song
- CARIBOU—Elton John—MCA
- FULFILLINGNESS' FIRST FINALE—  
Stevie Wonder—Tamla
- I CAN STAND A LITTLE RAIN—  
Joe Cocker—A&M
- ILLUSIONS ON A DOUBLE DIMPLE—  
Triumvirat—Harvest
- IRISH TOUR '74—Rory Gallagher—  
Polydor
- QUO—Status Quo—A&M
- RAGS TO RUFUS—Rufus—ABC
- THE MIRROR—Spooky Tooth—Island

#### WHEREHOUSE/CALIFORNIA

- BACK HOME AGAIN—John Denver—RCA
- BAD COMPANY—Swan Song
- CARIBOU—Elton John—MCA
- COMIN' FROM ALL ENDS—  
New Birth—RCA
- COUNTRY—Anne Murray—Capitol
- ENDLESS SUMMER—Beach Boys—Capitol
- 461 OCEAN BLVD.—Eric Clapton—RSO
- FULFILLINGNESS' FIRST FINALE—  
Stevie Wonder—Tamla
- ILLUSIONS ON A DOUBLE DIMPLE—  
Triumvirat—Harvest
- RAGS TO RUFUS—Rufus—ABC

#### LICORICE PIZZA/LOS ANGELES

- BAD COMPANY—Swan Song
- CARIBOU—Elton John—MCA
- 461 OCEAN BLVD.—Eric Clapton—RSO
- FULFILLINGNESS' FIRST FINALE—  
Stevie Wonder—Tamla
- FROM THE MARS HOTEL—  
Grateful Dead—Grateful Dead
- HERE COME THE WARM JETS—  
Eno—Island
- I CAN STAND A LITTLE RAIN—  
Joe Cocker—A&M
- JOURNEY TO THE CENTRE OF THE  
EARTH—Rick Wakeman—A&M
- ON THE BEACH—Neil Young—Reprise
- PHOEBE SNOW—Shelter

#### TOWER/LOS ANGELES

- CARIBOU—Elton John—MCA
- COUNTRY—Anne Murray—Capitol
- FULFILLINGNESS' FIRST FINALE—  
Stevie Wonder—Tamla
- HOME FREE—Dan Foaelberg—Col
- I CAN STAND A LITTLE RAIN—  
Joe Cocker—A&M
- PHOEBE SNOW—Shelter
- SHEET MUSIC—10cc—UK
- SNOWFLAKES ARE DANCING—  
Isao Tomita—RCA Red Seal

#### CIRCLES/PHOENIX

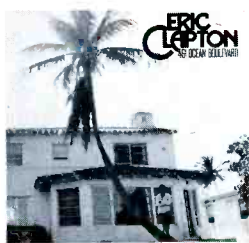
- AMERICAN GRAFFITI—MCA
- BAD COMPANY—Swan Song
- COMIN' FROM ALL ENDS—  
New Birth—RCA
- 461 OCEAN BLVD.—Eric Clapton—RSO
- FULFILLINGNESS' FIRST FINALE—  
Stevie Wonder—Tamla
- HELL—James Brown—Polydor
- MACHINE GUN—Commodores—Motown
- RAGS TO RUFUS—Rufus—ABC
- ROCK YOUR BABY—George McCrae—TK
- THE MIRROR—Spooky Tooth—Island



# THE ALBUM CHART

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

TITLE	ARTIST	Label, Number (Distributing Label)	WKS. ON CHART
1	1	<b>461 OCEAN BOULEVARD</b> ERIC CLAPTON RSO SO 4801 (Atlantic)	6 F
2	2	<b>BACK HOME AGAIN</b> JOHN DENVER/RCA CPL1-0548	8 F
3	8	<b>FULLFILLINGNESS' FIRST FINALE</b> STEVIE WONDER/ Tamla T6-332S1 (Motown)	3 F
4	3	<b>CARIBOU</b> ELTON JOHN/MCA 2116	8 F
5	4	<b>BACHMAN-TURNER OVERDRIVE II</b> /Mercury SRM 1-696	29 F
6	5	<b>BEFORE THE FLOOD</b> BOB DYLAN/THE BAND/ Asylum AB 201	7 I
7	6	<b>JOHN DENVER'S GREATEST HITS</b> /RCA CPL1-0374	37 F
8	7	<b>BAND ON THE RUN</b> PAUL McCARTNEY & WINGS/ Apple SO 3414	37 F
9	17	<b>STOP AND SMELL THE ROSES</b> MAC DAVIS/Columbia KC 32582	5 E
10	9	<b>JOURNEY TO THE CENTRE OF THE EARTH</b> RICK WAKEMAN/A&M SP 3621	11 F
11	13	<b>MOONTAN</b> GOLDEN EARRING/MCA 396	13 F
12	15	<b>MARVIN GAYE LIVE</b> /Tamla T6-333S1 (Motown)	7 F
13	18	<b>SOUTHER, HILLMAN, FURAY BAND</b> /Asylum 7E-1006	6 F
14	14	<b>LIVE IN LONDON</b> O'JAYS/Phila. Intl. KZ 32953 (Col)	8 E
15	20	<b>BAD COMPANY</b> /Swan Song SS 8410 (Atlantic)	6 F
16	16	<b>PRETZEL LOGIC</b> STEELY DAN/ABC ABCD 808	21 F
17	12	<b>TRES HOMBRES</b> Z Z TOP/London XPS 631	15 F
18	10	<b>ON STAGE</b> LOGGINS & MESSINA/Columbia PG 32848	15 G
19	19	<b>CHICAGO VII</b> /Columbia C2-32810	22 H
20	28	<b>ENDLESS SUMMER</b> BEACH BOYS/Capitol SVBB 11307	4 F
21	23	<b>FROM THE MARS HOTEL</b> GRATEFUL DEAD/ Grateful Dead GD 102	7 F
22	22	<b>WALKING MAN</b> JAMES TAYLOR/Warner Bros. W 2794	8 F
23	32	<b>RAGS TO RUFUS</b> RUFUS/ABC ABCX 809	5 E
24	24	<b>IF YOU LOVE ME (LET ME KNOW)</b> OLIVIA NEWTON-JOHN/ MCA 411	10 F
25	11	<b>SUNDOWN</b> GORDON LIGHTFOOT/Reprise MS 2177	28 F
26	26	<b>BODY HEAT</b> QUINCY JONES/A&M SP 3617	12 F
27	30	<b>LIVE ON STAGE IN MEMPHIS</b> ELVIS PRESLEY/RCA CPL1-0606	5 F
28	29	<b>THAT NIGGER'S CRAZY</b> RICHARD PRYOR/Partee PBS 2404 (Stax)	10 E
29	21	<b>DIAMOND DOGS</b> BOWIE/RCA CPL1-0374	12 F
30	39	<b>SMALL TALK</b> SLY & THE FAMILY STONE/Epic PE 32939	5 F
31	57	<b>ON THE BEACH</b> NEIL YOUNG/Reprise R 2180	3 F
32	25	<b>LET'S PUT IT ALL TOGETHER</b> STYLISTICS/Avco 69001	13 F
33	35	<b>LOVE SONG FOR JEFFREY</b> HELEN REDDY/Capitol SO 11284	19 F
34	44	<b>SECOND HELPING</b> LYNRYD SKYNYRD/ Sounds of the South 413 (MCA)	17 F
35	27	<b>THE STING</b> ORIGINAL SOUNDTRACK/MCA 2040	35 F
36	38	<b>HOLIDAY AMERICA</b> /Warner Bros. W 2808	7 F
37	37	<b>ON THE BORDER</b> EAGLES/Asylum 7E-1004	19 F
38	41	<b>DARK SIDE OF THE MOON</b> PINK FLOYD/Harvest SMAS 11163 (Capitol)	61 F
39	40	<b>FREEDOM FOR THE STALLION</b> HUES CORPORATION/ RCA APL1-0323	8 E
40	31	<b>BRIDGE OF SIGHS</b> ROBIN TROWER/Chrysalis CHS 1057 (WB)	18 F
41	33	<b>GOODBYE YELLOW BRICK ROAD</b> ELTON JOHN/ MCA 2-10003	45 I
42	51	<b>SANTANA'S GREATEST HITS</b> /Columbia PC 33050	4 F
43	43	<b>POEMS, PRAYERS &amp; PROMISES</b> JOHN DENVER/ RCA LSP 4499	60 E
44	45	<b>SKIN TIGHT</b> OHIO PLAYERS/Mercury SRM 1-705	15 F
45	46	<b>AMERICAN GRAFFITI</b> SOUNDTRACK/MCA 2-8001	46 H
46	34	<b>SHOCK TREATMENT</b> EDGAR WINTER GROUP/ Epic PE 32461	14 F
47	36	<b>COURT AND SPARK</b> JONI MITCHELL/Asylum 7E-1001	30 F
48	42	<b>BEHIND CLOSED DOORS</b> CHARLIE RICH/Epic KE 32247	51 E
49	47	<b>BUDDHA AND THE CHOCOLATE BOX</b> CAT STEVENS/ A&M SP 3623	20 F



50	48	<b>HIS 12 GREATEST HITS</b> NEIL DIAMOND/MCA 2106	10 F
51	62	<b>HELL</b> JAMES BROWN/Polydor PD 2-9001	4 H
52	49	<b>WHAT WERE ONCE VICES ARE NOW HABITS</b> DOOBIE BROTHERS/Warner Bros. W 2750	25 F
53	55	<b>OPEN OUR EYES</b> EARTH, WIND & FIRE/Columbia KC 32712	23 E
54	66	<b>BABY DON'T GET HOOKED ON ME</b> MAC DAVIS/ Columbia KC 31770	17 E
55	58	<b>SHININ' ON</b> GRAND FUNK/Capitol SWAE 11278	22 F
56	50	<b>WONDERWORLD</b> URIAH HEEP/Warner Bros. W 2800	7 F
57	52	<b>THE HOLLIES</b> /Epic KE 32514	6 E
58	53	<b>STOP ALL THAT JAZZ</b> LEON RUSSELL/Shelter SR 2108 (MCA)	10 F
59	54	<b>GARCIA</b> JERRY GARCIA/Round RX 102 (Grateful Dead)	9 F
60	69	<b>SOME NICE THINGS I'VE MISSED</b> FRANK SINATRA/ Reprise F 2195	4 F
61	60	<b>OZARK MOUNTAIN DAREDEVILS</b> /A&M SP 4411	14 F
62	74	<b>DAWN'S NEW RAGTIME FOLLIES</b> /Bell 1130	20 E
63	79	<b>ILLUSIONS ON A DOUBLE DIMPLE</b> TRIUMVIRAT/ Harvest ST 11311 (Capitol)	2 F
64	64	<b>YOU DON'T MESS AROUND WITH JIM</b> JIM CROCE/ ABC ABCD 756	64 F
65	59	<b>DIANA ROSS LIVE AT CAESARS PALACE</b> /Motown M6 801S1	9 F
66	71	<b>STARS AND STRIPES FOREVER</b> NITTY GRITTY DIRT BAND/ United Artists UA LA184-J2	3 H
67	56	<b>MARIA MULDAUR</b> /Reprise MS 2148	35 F
68	70	<b>KEEP ON SMILIN'</b> WET WILLIE/Capricorn CP 0128 (WB)	6 F
69	61	<b>BLUE MAGIC</b> /Atco SD 7038	23 F
70	85	<b>ROCK YOUR BABY</b> GEORGE McCRAE/T.K. 501	2 E
71	63	<b>LOVE SONG</b> ANNE MURRAY/Capitol ST 11266	23 E
72	72	<b>I GOT A NAME</b> JIM CROCE/ABC ABCD 797	37 F
73	65	<b>MYSTERIOUS TRAVELLER</b> WEATHER REPORT/Columbia KC 32494	8 E
74	67	<b>BEST OF BREAD VOL. TWO</b> /Elektra 7E-1005	12 F
75	68	<b>APOSTROPHE'</b> FRANK ZAPPA/DiscReet DS 2175 (WB)	19 F
76	88	<b>JIM STAFFORD</b> /MGM SE 4947	11 F
77	73	<b>CLAUDINE SOUNDTRACK</b> GLADYS KNIGHT & THE PIPS/ Buddah BDS 5602	12 F
78	77	<b>ANTHOLOGY</b> DIANA ROSS & THE SUPREMES/Motown M9 794A3	6 H
79	76	<b>SHIP AHOY</b> O'JAYS/Phila. Intl. KZ 32408 (Columbia)	39 E
80	92	<b>STREET PARTY</b> BLACK OAK ARKANSAS/Atco SD 36-101	2 F
81	82	<b>BEST OF BREAD</b> /Elektra EKS 75056	58 F

CHARTMAKER OF THE WEEK

82 116 **COMIN' FROM ALL ENDS**  
 NEW BIRTH  
 RCA APL1-0495



83	83	<b>INNERVISIONS</b> STEVIE WONDER/Tamla T326L (Motown)	52 E
84	75	<b>MIGHTY LOVE</b> SPINNERS/Atlantic SD 7296	23 F
85	80	<b>SWEET EXORCIST</b> CURTIS MAYFIELD/Curtom CRS 8601	14 F
86	84	<b>ROAD FOOD</b> GUESS WHO/RCA APL1-0405	14 E
87	81	<b>DARK LADY</b> CHER/MCA 2113	10 F
88	78	<b>IMAGINATION</b> GLADYS KNIGHT & THE PIPS/ Buddah BDS 5141	44 E
89	89	<b>LYNRYD SKYNYRD</b> /Sounds of the South 363 (MCA)	24 F
90	91	<b>THE SINGLES 1969-73</b> CARPENTERS/A&M SP 3601	38 F
91	86	<b>HOTCAKES</b> CARLY SIMON/Elektra 7E-1002	30 F
92	87	<b>PIANO RAGS: SCOTT JOPLIN VOLS. 1 &amp; 2</b> JOSHUA RIFKIN/Nonesuch HB 73026 (Elektra)	8 F
93	90	<b>TOGETHER BROTHERS</b> ORIGINAL SOUNDTRACK/ 20th Century ST-101	5 F
94	93	<b>LOVE IS THE MESSAGE</b> MFSB/Phila. Intl. KZ 32707 (Col)	28 E
95	94	<b>BACHMAN-TURNER OVERDRIVE</b> /Mercury SRM 1-673	9 F
96	95	<b>SCOTT JOPLIN: THE RED BACK BOOK</b> NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE/Angel S 36060	7 F
97	96	<b>SENSE OF DIRECTION</b> CLIMAX BLUES BAND/ Sire SAS 7501 (Famous)	8 F
98	105	<b>WHALE MEAT AGAIN</b> JIM CAPALDI/Island ILPS 9254	1 F
99	98	<b>WAR LIVE</b> /United Artists LA193-J2	22 H
100	99	<b>EUPHRATES RIVER</b> MAIN INGREDIENT/RCA APL1-0335	24 E

# TRIUMVIRAT triumphant!



Out of their shell-this fast breaking  
new group has busted wide open!

The album:  
ILLUSIONS ON A DOUBLE DIMPLE

(ST-11311)

The single:  
DIMPLICITY (b/w A MILLION DOLLARS)

(#3947)

The trades:  
Record World-FM Sleeper of the Week  
#2 in Billboard FM Action  
Record World-Chartmaker of the Week  
Cash Box-Newcomer Pick  
Walrus-Radio Reaction & Merit Album Pick



PREMIERE AMERICAN TOUR THIS FALL.



Triumvirat, From Germany, on Harvest Records and Tapes  
Distributed by Capitol Records

# 101 THE ALBUM CHART 150

AUGUST 24, 1974

AUG. 24	AUG. 17			
101	100	TALKING BOOK	STEVIE WONDER/Tamla T319L (Motown)	
102	101	SPOOKY LADY'S SIDESHOW	KRIS KRISTOFFERSON/ Monument PZ 32914 (Columbia)	
103	97	TUBULAR BELLS	MIKE OLDFIELD/Virgin 13-104 (Atlantic)	
104	102	MA! HE'S MAKING EYES AT ME	LENA ZAVARONI/ Stax STS 5511	
105	104	HARD LABOR	THREE DOG NIGHT/Dunhill DSD 50168	
106	103	HEADHUNTERS	HERBIE HANCOCK/Columbia KC 32731	
107	106	UNBORN CHILD	SEALS & CROFTS/Warner Bros. W 2761	
108	107	VERY SPECIAL LOVE SONGS	CHARLIE RICH/Epic KE 32531	
109	113	BLACKBYRDS	/Fantasy F9444	
110	—	I CAN STAND A LITTLE RAIN	JOE COCKER/A&M SP 3633	
111	124	I & II	SEALS & CROFTS/Warner Bros. 2WS 2809	
112	112	WILD & PEACEFUL	KOOL & THE GANG/Delite DEP 2013	
113	108	CROSSWINDS	BILLY COBHAM/Atlantic SD 7300	
114	115	LED ZEPPELIN 4	/Atlantic SD 7208	
115	119	HERE COME THE WARM JETS	ENO/Island ILPS 9268	
116	120	SHEET MUSIC	10cc/UK AUKS 53107 (London)	
117	117	LIFE AND TIMES	JIM CROCE/ABC ABCD 769	
118	121	LET IT FLOW	ELVIN BISHOP/Capricorn CP 0134 (WB)	
119	128	HAMBURGER CONCERTO	FOCUS/Atlantic SD 36-100	
120	123	AVALANCHE	MOUNTAIN/Windfall KC 33088 (Col)	
121	122	BRAIN SALAD SURGERY	EMERSON, LAKE & PALMER/ Manticore MC 6660 (Atlantic)	
122	109	THE WAY WE WERE	BARBRA STREISAND/Columbia PC 32801	
123	125	STANDING ON THE VERGE OF GETTING IT ON	FUNKADELIC/ Westbound WB 1001 (Chess/Janus)	
124	—	COUNTRY	ANNE MURRAY/Capitol ST 11324	
125	136	BO DONALDSON AND THE HEYWOODS	/ABC ABCD 824	
126	135	MACHINE GUN	COMMODORES/Motown M6 798S1	
127	110	SAVE THE LAST DANCE FOR ME	DeFRANCO FAMILY FEATURING TONY DeFRANCO/20th Century T441	
128	132	STEVIE WONDER PRESENTS SYREETA	/Motown M6-808S1	
129	—	THE MIRROR	SPOOKY TOOTH/Island ILPS 9292	
130	130	LOS COCHINOS	CHEECH & CHONG/Ode SP 77019 (A&M)	
131	111	THE HOOPLE	MOTT THE HOOPLE/Columbia PC 32871	
132	140	WILD HONEY & 20/20	BEACH BOYS/Reprise 2MS 2166	
133	138	PERFECT ANGEL	MINNIE RIPERTON/Epic KE 32561	
134	134	TAPESTRY	CAROLE KING/Ode SP 77009 (A&M)	
135	—	I NEED TIME	BLOODSTONE/London APS 647	
136	139	THESE FOOLISH THINGS	BRYAN FERRY/Atlantic SD 7304	
137	141	KIMONO MY HOUSE	SPARKS/Island ILPS 9272	
138	114	THE BEST OF CHARLIE RICH	/Epic KE 31933	
139	137	RAMPANT	NAZARETH/A&M SP 3641	
140	127	FALL INTO SPRING	RITA COOLIDGE/A&M SP 3627	
141	118	APOCALYPSE	MAHAVISHNU ORCHESTRA/Columbia KC 32957	
142	—	CHILD OF THE NOVELTY	MAHOGANY RUSH/ 20th Century T-451	
143	143	PIANO MAN	BILLY JOEL/Columbia KC 32544	
144	148	REMEMBER THE FUTURE	NEKTAR/Passport PPS 89002 (Famous)	
145	131	THAT'S ENTERTAINMENT	SOUNDTRACK/MCA 2-11002	
146	126	SECRET TREATIES	BLUE OYSTER CULT/Columbia KC 32858	
147	129	STARLESS & BIBLE BLACK	KING CRIMSON/Atlantic SD 7398	
148	133	ROCK & ROLL QUEEN	MOTT THE HOOPLE/Atlantic SD 7279	
149	142	I WANNA BE SELFISH	ASHFORD & SIMPSON/ Warner Bros. BS 2789	
150	150	LIGHT SHINE	JESSE COLIN YOUNG/Warner Bros. BS 2790	

# 151-200 NEW & ACTIVE

151.	LYDIA	COLD BLOOD/Warner Bros. BS 2606	176.	LIVE AT BUDDY'S PLACE	BUDDY RICH/Groove Merchant GM 3301
152.	TURN OF THE CARDS	RENAISSANCE/Sire SAS 7502 (Famous)	177.	WHAT AMERICA NEEDS	FRESH START/Dunhill DSX 50175
153.	IRISH TOUR '74	RORY GALLAGHER/Polydor PD2-9501	178.	I AM NOT AFRAID	HUGH MASEKELA/Blue Thumb BTS 6015
154.	DREAMER	BOBBY BLAND/Dunhill DSX 50169	179.	TUNEWAVING	DAWN/Bell 1112
155.	REGGAE	HERBIE MANN/Atlantic SD 1655	180.	JUST A SINGER	LOBO/Big Tree BT 89501 (Atlantic)
156.	TRUCK TURNER	SOUNDTRACK-ISAAC HAYES/Enterprise ENS 2-7507 (Stax)	181.	MAC DAVIS	/Columbia C 32206
157.	ANTHOLOGY	SMOKEY ROBINSON & THE MIRACLES/Motown M793-R3	182.	THE VERY BEST OF GORDON	LIGHTFOOT/United Artists UA LA243-G
158.	WILD MAGNOLIAS	/Polydor PD 6026	183.	SNOWFLAKES ARE DANCING	ISAO TOMITA/RCA ARL1-0488
159.	BE THANKFUL FOR WHAT YOU GOT	WILLIAM DeVAUGHN/Roxbury RXL 100 (Chelsea)	184.	PHOEBE SNOW	/Shelter SR 2109 (MCA)
160.	RUB IT IN	BILLY "CRASH" CRADDOCK/ABC ABCX 817	185.	ONE BOB JAMES	/CTI 6043
161.	MARTHA REEVES	/MCA 414	186.	ONE DAY AT A TIME	MARILYN SELLARS/Mega MLPS 1602 (PIP)
162.	COUNTRY PARTNERS	LORETTA LYNN & CONWAY TWITTY/MCA 427	187.	KING BISCUIT BOY	/Epic KE 32891
163.	CHICAGO	/Columbia KGP 24	188.	NOBODY DOES IT LIKE ME	SHIRLEY BASSEY/United Artists UA LA214-G
164.	PERRY PERRY	COMO/RCA CPL1-0585	189.	WINTER IN AMERICA	GIL-SCOTT HERON/Strata East 19742
165.	WATERLOO	ABBA/Atlantic SD 18101	190.	SWEET SURRENDER	MARGIE JOSEPH/Atlantic SD 7277
166.	FRIENDS	B. B. KING/ABC ABCD 825	191.	THE WAY WE WERE	ANDY WILLIAMS/Columbia KC 32949
167.	CHICAGO VI	/Columbia KC 32400	192.	REJUVENATION	METERS/Reprise MS 2200
168.	IN MY LITTLE CORNER OF THE	WORLD MARIE OSMOND/MGM M3G 4944	193.	THE LORD'S PRAYER	SISTER JANET MEAD/A&M SP 3639
169.	THE MADCAP LAUGHS	BARRETT SYD BARRETT/Harvest SABB-11314 (Capitol)	194.	LAYLA	DEREK & THE DOMINOS/Polydor PD2-3501
170.	BORN AGAIN	RARE BIRD/Polydor PD 6506	195.	ONE MORE FOR THE ROAD	FRANK SINATRA/Capitol ST 11309
171.	COME SEE ME	'ROUND MIDNIGHT NINO TEMPO & 5TH AVE. SAX/A&M SP 4369	196.	CLOSE UP THE HONKY TONKS	THE FLYING BURRITO BROS./A&M SP 3631
172.	TOBY	CHI-LITES/Brunswick BL 75420	197.	THE GREAT PRETENDER	MICHAEL DINNER/Fantasy F-9454
173.	INNER SPECTRUM	ACE SPECTRUM/Atlantic SD 7299	198.	THIRD ANNUAL PIPEDREAM	ATLANTA RHYTHM SECTION/Polydor PD 6027
174.	RAGGED OLD FLAG	JOHNNY CASH/Columbia KC 32917	199.	KAMIKAZE	DEKE LEONARD/United Artists UA LA306-G
175.	SCHOOL PUNKS	BROWNSVILLE STATION/Big Tree BT 89500 (Atlantic)	200.	PHENOMENON	UFO/Chrysalis CHR 1059 (WB)

## N. Y. Central *(Continued from page 19)*

AIN'T NO MOUNTAIN HIGH ENOUGH: Thanks to UPI, we offer the top 3 records from the People's Republic of China. In descending order, they are, "Long Live Chairman Mao," "Sailing the Seas Depends on the Helmsman" and "Oh, How I Love To Carry Manure Up the Mountainside for the Commune."

NOTED: An Esquire list of golden oldies, collector-style, including the **Five Sharps**' "Stormy Weather" on Jubilee, reportedly worth \$1000 . . . Aaron Russo has signed **Manhattan Transfer** to a management agreement . . . College magazine now a monthly with its September issue on the stands . . . Boston's Performance Center, that city's Bottom Line counterpart, has closed following backer withdrawal. A complete accounting of what happened was reported by **Kit Rachlis** in the August 7 Real Paper. It might bear looking into that, with the exception of the Bottom Line here (the Roxy policy is different), the South has proven generally more fertile territory than anywhere else for large-size clubs.

COUNTRY ROADS: The third season of Country In New York concerts debuts in September at the Felt Forum with a show featuring **Dolly Parton**, **Ronnie Milsap** and **Bobby Bare** . . . The old Electric Circus is scheduled to open as the Cow Palace, September 6—a country music nightclub. Plans are for the initial one floor operation to expand to three, with live music on two floors and a country discotheque in between. Richard Laurence Enterprises, Inc. are the entertainment and publicity directors.

# The Coast (Continued from page 8)

tually incorporate a full-sized orchestra in the show. Two female back-up singers were recently added.

Other News: **B. B. King** won the Downbeat magazine blues singer category, the **Pointer Sisters** were named best vocal group, and the late **Duke Ellington** won as a composer. **Miles Davis** is presently working on a tribute album to the Duke . . . **Leslie West** and **Corky Laing** of **Mountain** journeyed to Long Island's "My Father's Place" to see **Barry Bailey**, guitarist with the **Atlanta Rhythm Section**. They had heard that most guitar players in the South say he's the best around, and aren't prepared to argue the point . . . All three nights of Louisiana cajun fiddler **Doug Kershaw's** upcoming Palamino Club date have been sold out, and another engagement will have to be scheduled. Kershaw made his debut on **Johnny Carson's** show years ago when **Dylan** appeared the same night . . . **Flash Cadillac and the Continental Kids** are anxiously awaiting the chance to go to Sweden where they are hot on the charts, and hope to buy "some of those far-out wooden shoes." When told that the wooden shoes are from Holland, their scintillating reply was, "What's it to ya?" In the meantime, they are busy in the States with a Bakersfield Civic concert August 23, along with **Z. Z. Top** and **Brownsville Station** and taping "In Concert" with the **O'Jays**, **Chris Jagger** and the **Hues Corp.** August 30 . . . **King Biscuit Boy** and his new band are on a nationwide tour with **Electric Flag** . . . **Snafu** is presently on tour in America with **ELP**, and will be coming out with a second album in October . . . **David Essex** plans to tour the States in the fall . . . **Santana** has been added to the Ontario Jam line-up, which was postponed 'till September 21.

## THE ALBUM CHART ARTISTS CROSS REFERENCE

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

# Dialogue (Continued from page 16)

**Yetnikoff:** The fastest growing markets in recent years would have to be Japan and England.

**RW:** Any specific reasons why?

**Yetnikoff:** The Japanese situation is an impressive one. There are a number of factors that are contributing to the booming record market in that country. One is the strong musical heritage, including western music which exists in Japan, and another important reason is simply economics. Japan has gone through an economic miracle and although the economy is now slowing down, the music boom continues. The Japanese exhibit a great love for records. They are treated as pieces of art, listened to again and again and never ignored. England is another country which has experienced a tremendous phenomenon in recorded music in the past year. I have the feeling that people in England buy the things that bring them enjoyment, including records of course, because they don't feel the need to save money. There is no point to it: they live in a semi-socialist state—that's an awful phrase—but the government to a large extent takes care of social needs. In addition of course, musical interest has been traditionally strong. It is obviously redundant at this stage to talk of the Beatles and the Stones, and Yes and Black Sabbath, and the various acts which have emerged from the U.K. In many ways, English artists were in the forefront of the rock revolution. Certainly the musical taste of the English people is one of the reasons for that market being very strong.

**RW:** How well do r&b, classical, or country music do overseas?

**Yetnikoff:** Let's take one at a time. Classical music does better overseas than it does in the United States. I think what's occurred with classical music in this country is not that the dollar sales have actually gone down—they've remained relatively stable while pop music has exploded, so in proportion it appears to have gone down. Overseas, the ratio of classical sales to pop sales is greater than in the United States. Europe and Japan particularly do very well in classical sales. The figures, you know, swing widely for various sales periods, so we've had examples where 15 to 18 percent of our sales, during a specific period in a country like Japan, have been classical sales.

**"The attitude still exists in most foreign countries that if a dealer calls up and he wants three records, you get someone on a bicycle and the three records are delivered."**

**RW:** As opposed to domestically?

**Yetnikoff:** I'm sure it's far less—substantially under ten percent.

**RW:** What about r&b or country?

**Yetnikoff:** Country is an interesting phenomenon and it really depends on the artist. Johnny Cash has done tremendously well overseas. Jim Reeves, on the RCA label, particularly in a country like England, is constantly on the mid-priced charts. This varies widely from artist to artist. I recall Lynn Anderson, whose "Rose Garden" was a tremendous world-wide smash immediately on the heels of its success in the United States. Charlie Rich is another country artist who has now begun to show strong potential overseas. So to answer your question, it really depends on the artist and the material rather than on the "country" label.

In terms of r&b, again it's somewhat less than it is in the United States, because you don't start off with the black demographics you have here. Labels are awkward, because many r&b artists are obviously pop artists today in terms of the size of their sales. But accepting the classification as black artists, you don't have quite the same success overseas because of the missing black audience, although there is a history of some success such as with the Motown sound in many places. I think what a number of black artists need overseas is perhaps more personal appearances so people get to see them and know their music better, and with that I think that r&b or black music is on the verge of taking off overseas. We have had tremendous success with the Philadelphia International label in Europe and particularly in the U.K., where each week it seems that there are two or three Philadelphia International singles of ours on the U.K. charts following an extensive tour by many of the artists. In short, I don't think it's taken off to the same extent as here, but I think it's on the verge of doing so.

**RW:** Record prices in the United States have been \$5.98 recently, while many companies have gone to \$6.98, discounted down to around \$4.00 to \$4.50 for an album. Can you give us an idea of what prices consumers overseas pay for records in the various countries?

*(Continued on page 57)*

## Record World en Ecuador

By MARCELO NAJERA

■ Vayan en primer lugar las más sinceras felicitaciones para **Tomas Fundora**, flamante Vicepresidente de **Record World**. Su nuevo triunfo es motivo de satisfacción para quienes estamos vinculados a su labor, lo admiramos como profesional realizado y amigo entrañable . . . Ahora las últimas novedades discográficas de nuestro País: Los **Soberanos del Ritmo** como se ha dado por llamar a los **Hermanos Vaca**, sonora que en todo el País goza de una multitud de bailarines, acaba de lanzar otro fenomenal larga duración, segundo para el sello Orion, incluye entre otros números "Guayaquil" dedicada a este hermoso puerto en su mes de Aniversario. Con "La Flor De Los Andres" **Ana Lucia Proano**, Onix lanzó una placa de larga duración titulada "Escuchame." Encontramos su impacto "Idilio," (Angel Orquiza), "Entrega Final" (Humberto Saltes), "Pensando En Ti" (Edgar Espinoza), en honor a su tierra "Riobamba Sultana" (Luis A. Nieto) y por supuesto el pasillo de **Hortencia Maldonado** "Escuchame" El acompañamiento a cargo de **Naldo Campos** . . . **Johnny**, hizo su debut discográfico para el sello Estelar, grabó: "Dejame Conocer" (Paul Anka), "Sigue Tu Camino" y "La Manana Me Sorprende" . . . **Lan Farrer**, Luego de cosechar algunos triunfos en Colombia, grabó para Orion "Por Fin Logre Tener Tu Amor" (Carlos Baeza) y "Ahi Van Camino Hacia El Altar" (Palito Ortega). Sus presentaciones en público y para la televisión han hecho de él un ídolo de las jovencitas . . . Tengo entendido que en Agosto se realizará en México una convención de productores de la RCA, los Ejecutivos de Fadisa estarán

allí presentes y con esta oportunidad **Olmedo Torres** grabó para ese sello dos hermosas páginas nacionales "Cabanal" y "Ponchito De Colores" . . . Un sencillo que es una joya de nuestra música, es el que acaban de grabar las inolvidables **Hermanas Mendoza Suasti**: de **Gabriela Mistral** y **Nicolás Fiallos** el pasillo "Besos" y la tonada "Poquito A Poquito" (Nicolás Fiallos) con el acompañamiento de **Rosalino Quintero** y el conjunto de **Los Gatos** respectivamente . . . En canal 2 de televisión se rindió homenaje a los hermanos **Miño Naranjo**, algo justo, ya que como ningún otro artista nacional, el dúo ha llevado el nombre y sentimiento musical ecuatoriano a mayor número de países del mundo. En el acto estuvieron presentes con su arte interpretativo: **Hector Jaramillo**, **Jimmy Chiriboga**, **Maximo Leon**, animó el programa y relievó la trayectoria de los homenajeados nuestro gran amigo **Lucho Galvez**. Felicitaciones **Hermanos Mino Naranjo** por esos 16 años De Triunfos . . . **Jinsop** de quien se habló en diferentes tonos sobre su alejamiento de las grabadoras, vuelve a impactar con "Cuando Estar Cerca De Mi" y "Viva El Amor," dos estupendos temas de Gustavo Pacheco en los que se luce también **Hector "Manito" Bonilla** con su acompañamiento y arreglos. Precisa la táctica contra la saturación, total, el público estará con **Jinsop** largo rato más . . . Tenemos conocimiento que **Hilda Murrillo** dejó grabado en los Estados Unidos un Long-Play para el sello Remo-Records. Esperamos escucharlo para comentar de él . . . Y será hasta nuestra próxima nota . . . ¡Gracias!

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



Rammiro

■ Se ha presentado en México un proyecto para la nueva ley Federal del Derecho de Autor. En la elaboración del proyecto tomaron parte la Sociedad de Autores y Compositores de Música, Editores Mexicanos de Música, Asociación Mexicana de Productores de Fonogramas, Asociación de Productores de Películas la Cámara de Radiodifusión y la Cámara de la Industria Editorial. La actual Ley Autoral, aprobada en 1963 contiene según opinión de los expertos, serios inconvenientes porque agrupa dentro de un mismo orden jurídico las diferentes ramas de la creatividad como son música, pintura, escultura, teatro, cine, radio y T.V. Se prende que la nueva ley encauce definitivamente la creatividad de los autores mexicanos y los proteja . . . Entre grandes planes y proyectos tomados durante la reciente reunión de las subsidiarias y licenciadas RCA de Latinoamérica que tuvo lugar en México, resaltó la designación de **Guillermo Infante** como Director para Latinoamérica de todas las operaciones RCA, con base en México. ¡Vaya nuestra más cordial felicitación al talentoso ejecutivo mexicano!

Acaba de anunciar **Cadet Records** de Los Angeles, la formación de una nueva etiqueta dentro de su organización, dirigida al lanzamiento de producto latino. La nueva etiqueta se llamará **Sonido Latino** y está dedicada en su mayoría a producto mexicano. **Javier P. Ambriz** ha sido nombrado como director de este nuevo empeño, reportando a su presidente **Jules Bihari**. Ambriz acaba de completar los primeros doce álbumes que serán lanzados en este mes y ha unido fuerzas con **Howard Alperin** en la costa oeste y **Bob Herrington** en la este, para coordinar el movimiento de ventas . . . Firmó T.R. Records un contrato de distribución con CBS International, concediéndole los derechos en Sur y Centro América, incluyendo México. T.R. acaba de completar la grabación de un nuevo álbum de **Kako** y otro de **Cindy Rodríguez**, hija del desaparecido gran talento boricua **Tito Rodríguez**.



Blanca Rosa Gil

**Rammiro** de Fuentes, Colombia, acaba de obtener el primer premio en el Festival de la Canción Moderna que acaba de concluir en la Ciudad de Buga, Colombia. Su segundo elepé titulado "Rammiro Internacional" acaba de ser lanzado al mercado en Colombia. Fuentes está también dando los pasos para presentar a **Alfredo Gutiérrez** con **Joe Arroyo** en los vocales, el tema que hiciera famoso **Pedro Infante**, "El Gavilán pollero" . . . También comienza a situar como éxito "No soy tu Esclava" la nueva estrella del sello International **Blanca Rosa Gil**, número también incluido en su "álbum" "Punto y Aparte" en el cual figura como éxito "Camas Gemelas" de **Lolita de la Colina** . . . Según fuertes rumores provenientes de Nueva York, la gran figura radial **Dick "Ricardo" Sugar**, que durante más de 25 años ha dictado pauta en la radiofonía latina en la gran metrópoli saldrá del aire próximamente. ¡Lo lamento! . . . Otra figura radial, nuestro "Discjockey del Año" en la Selección de Valores Internacionales 1974, **Art "Arturo" Kapper** me anuncia su decisión de abandonar su popular "Show de Arturito" que sale al aire por WRHC en Miami, Fla. Arturo, batallador incansable por la música latina y a quien se debe en gran parte el auge de la música "salsoul" en el área del gran Miami considera que debe dedicarle más tiempo a su querida familia.

(Continued on page 41)



**FANIA**  
**ORCHESTRA**  
**DICUPE**  
**AQUI LLEGAMOS**



ORCHESTRA DICUPE  
AQUI LLEGAMOS

Compatible Stereo SLP 00463

**Distributors:**  
Record Merch. Co., Inc., 1525 So. Berendo Blvd., Los Angeles, Calif. (213) 385-9162  
Musica Latina, 2360 West Pico Blvd., Los Angeles, Calif. (213) 385-2151  
Doran Music, 538 So. Broadway, Los Angeles, Calif. (213) 628-6751  
Nehi Records Dist., 2527 W. 9th St., Los Angeles, Calif. (213) 380-2644



# LATIN AMERICAN HIT PARADE

## Singles

### Argentina

By ROBERTO VICTOR CICUTA

1. NOSOTROS DOS Y NADIE MAS QUIQUE VILLANUEVA—RCA
2. EL HIJO QUE ME PROMETISTES LOS LINCES—RCA
3. Y TE HAS QUEDADO SOLA LOS IRACUNDOS—RCA
4. COMO NO VOY A QUERERTE LOS PRADOS—CBS
5. HAPPY BIRTHDAY MY DARLING NELSON NED—Samantha
6. POR QUE TE AMO MAS QUE A MI JUAN MARCELO—RCA
7. AMANTE LATINO ROBITO—Odeon
8. PROPUESTA ROBERTO CARLOS—CBS
9. MUJER DE PIERNAS LARGAS, VESTIDA DE NEGRO MUNGO JERRY—Music Hall
10. BASTA DE PROMESAS SILVANA DI LORENZO—RCA

### Puerto Rico

By WKVM

1. TEMES VITIN AVILES
2. NO HAY AMIGO LARRY HARLOW
3. YO LO COMPRENDO SOPHY
4. BORINQUEN TIENE MONTUNO ISMAEL MIRANDA
5. LOS HOMBRES NO DEBEN LLORAR KING CLAVE
6. HAPPY BIRTHDAY MY DARLING NELSON NED
7. SOLO HE VIVIDO CORPORACION LATINA
8. HOMENAJE A RAFAEL VICTOR AGUILAR
9. SIEMPRE ESTOY PENSANDO EN ELLA LEO DAN
10. YOU MAKE ME FEEL BRAND NEW THE STYLISTICS

### New York (Salsoul)

By EMILIO GARCIA

1. LAS CUARENTA ISMAEL MIRANDA—Fania
2. EL SON DE SANTURCE EL GRAN COMBO—EGC
3. NO HAY AMIGO ORQUESTA HARLOW—Fania
4. ORGULLOSA ISMAEL MIRANDA—Tico
5. BOBINE JOHNNY VENTURA—Mate
6. LOS COMPADRES PETE "CONDE" RODRIGUEZ—Fania
7. EL DIA DE SUERTE WILLIE COLON—Fania
8. EL CARTERO ORQUESTA NOVEL SUPER TIPICA—TR
9. ASI NO SE QUIERE A NADIE TIPICA 73—Fania
10. INDESTRUCTIBLE RAY BARRETTO—Fania

### Phoenix

By KIFN

1. DEJENME SI ESTOY LLORANDO LA LEYENDA—Musimex
2. CORAZON LAS MONTIEL—Gas
3. LA NUEVA ZENaida RAMON AYALA—Tex Mex
4. CHICA DE MI CORAZON BANDA SABINAS—Musimex
5. QUE LEJOS ANDO J. LUIS GAZCON—Capitol
6. ME GUSTA TU CARINO YOLANDA Y TRIO PERLA NEGRA—Arcano
7. NO HAY AMOR BLAS HURTADO—Capitol
8. AMOR ETERNO FELIPE ARRIAGA—Caytronics
9. LINDO NAYARIT ROSENDA BERNAL—Latin Int
10. AUNQUE SUENES CON OTRA ANGELICA MARIA—Sonido Int

## Albums

### Miami

1. PUNTO Y APARTE BLANCA ROSA GIL—International
2. DANDO CANDELA CONJUNTO UNIVERSAL—Velvet
3. TE QUIERO . . . PERO ME ARREPIENTO MARCO ANTONIO MUNIZ—Arcano
4. CELIA Y JOHNNY CELIA CRUZ—Vaya
5. YO LO COMPRENDO SOPHY—Velvet
6. EN ACCION NELSON NED—UA Latino
7. THE SALSA FAMILY ORQ. SUPREMA—Sound Triangle
8. DISFRUTELO HASTA EL CABO GRAN COMBO—EGC
9. LATIN—SOUL—ROCK FANIA ALL STARS—Fania
10. CERCA DE TI LUIS GARCIA—Audio Latino

### Brasil

By OLAVO BIANCO

1. EXCELSIOR A MAQUINA DO SOM DIVERSOS—Som Livre/RCA
2. EU FUI FELIZ E NAO SABIA NELSON NED—Copacabana
3. 48 CRASH SUZI QUATRO—Odeon
4. NOI DUE PER SEMPRE WESS & DORI GHEZZI—Young/Fermata
5. GOLPE DE MESTRE TRILHA DE FILME—MCA/Chantecler
6. FANTASTICOS DIVERSOS—RCA
7. LEMBRANCAS ODAIR JOSE—Polydor
8. SE NAO FOR POR AMOR BENITO DI PAULA—Copacabana
9. TALES FROM TOPOGRAPHIC OCEANS YES—Continental
10. TOQUINHO, VINICIUS E AMIGOS TOQUINHO & VINICIUS—RGE

## Record World en Puerto Rico

By ANGEL I. FONFRIAS

■ En nuestro ambiente estamos viendo como jóvenes cantantes que teniendo magníficas voces, de presencia agradable y gestos que son sinónimo de que controlan el escenario con la capacidad de un profesional y no teniendo como demostrar sus capacidades, invierten sus dineros grabando sus primeros discos de 45rpm-buscando la oportunidad que los medios locales les niegan. Asi vienen destacándose artistas de la talla de **Luis Rogelio-Arundel-Roberto Patricio, Justo Poven-tud**, entre otros.

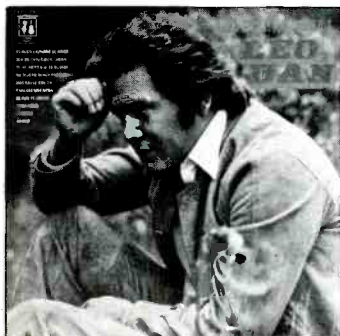
Dolorosa es la forma en que muchas radioemisoras les cierran las puertas a esos valores-hay oficiales que les dicen: "cuando tu disco se esté vendiendo bien, entonces tráelo para dejarlo escuchar" . . . ¡Qué sarcasmo más doloroso! . . . Exhortamos a esos valores en el arte interpretativo a que sigan luchando, la de ellos, llegará. **Sophy**-"Velvet," todo un gran suceso en el Caribe Hilton—Un fuerte aplauso a esta artista nuestra que tanto vale. La compositora **Lolita de la Colina-**

"Tico," ha sido invitada por el director de orquesta **Pocho Perez** a participar en el Festival que se celebrará en México para seleccionar al cantante que representará ese país en el Festival de OTI. El lujoso hotel Hyatt del sector del Condado, se propone ofrecer todos los meses, un fin de semana dedicado al talento local, eso es, se presentarán actos con figuras de la farándula puertorriqueña. La senadora **Ruth Fernández**, el Sr. **Abraham Peña**-Presidente de la Unión Local de Músicos y el Sr. **Nino Costa**-Director artístico de la mencionada hospedería, en reunión celebrada recientemente, dieron a conocer tan importante dato. Por fin les va llegando la hora a los nuestros. **Oscar Solo**-"Hit Parade" y la magnífica agrupación **The Thunders** abrirán el próximo 28 de agosto, una nueva temporada en el Hunca Munca, salón muy conocido del Hotel El San Juan. Auguramos un verdadero suceso para **Oscar** y **los Thunders**. A propósito de **Oscar Solo**-regresó de España donde (Continued on page 42)

## Nuestro Rincon (Continued from page 40)

**Carlos Barbería** acaba de lanzar en Nueva York un sencillo con su Orquesta **Kubavana**, conteniendo "Dueña de mi Corazón" de **Pepé Delgado** y "Aguaceros de Mayo," en la etiqueta **Discolando** . . . Ya comienza **Larry Moreno** ha aparecer en variados "rankings" de éxitos de popularísimas emisoras en las costas este y oeste de Estados Unidos. Adelante Larry! . . . Agradecí esta semana la visita de **Adolfo Pino**, Presidente de RCA de Argentina y Brasil y de **David Webgrait** de Apsa, licenciada RCA de Uruguay . . . Está obteniendo fuerte ventas **Oscar Delugo** con su interpretación de "Qué Fuiste para Mí" de **Chico Novarro**. Proximamente Audio Latino pondrá a la venta su larga duración conteniendo este éxito . . . Y ahora . . . ¡Hasta la próxima!

(Continued on page 42)



CYS-1390

**CAYTRONICS**

"The Latin Music Company"

New York (212) 541-4090  
California (213) 737-0197  
Texas (512) 222-0106

Florida (305) 822-6967  
Chicago (312) 521-1800  
Puerto Rico (809) 725-9561



**LEO DAN**

Featuring the hit single

"Siempre Estoy Pensando en Ella"

**MARDI GRAS RECORDS**

Proudly Presents

"LA NUEVA ERA  
de **Raul Marrero**"

ESTE LP CONTIENE  
LOS HITS

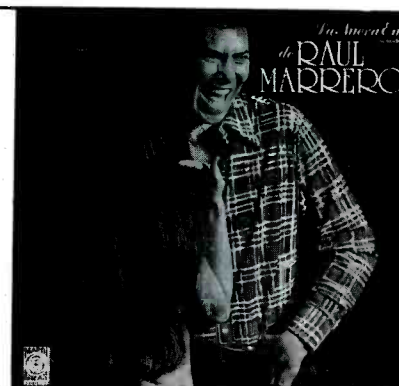
"QUIERO BESARTE"

y

"PROHIBIDO"

MARDI GRAS (45)

M-104



**MARDI GRAS CM5102  
COMPATIBLE STEREO**

New York Dist.: All Art Distributors, 639 10th Ave., N.Y.C. (212) 541-8347  
Malverne Distributors, Inc., 35-35 35th St., L.I.C., N.Y.C. (212) 392-5700  
Puerto Rico Dist.: Allied Wholesale, Calle Cerra 610 Santurce, P.R. 00927 (809) 725-9255  
Miami Dist.: Sonido y Discos Inc., 1160 S.W. 1st St., Miami, Fla. 33130 (305) 373-1740

**TICO-ALLERE ALL STARS** PRONTO LLEGARAN

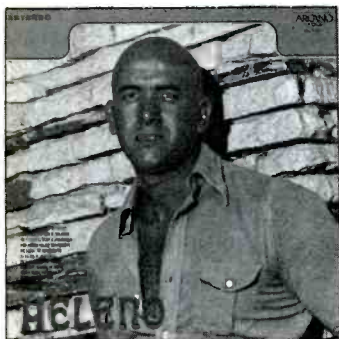
## Nuestro Rincon (Continued from page 41)

A new project that could serve as basic in the development of the new Songwriters Law in Mexico was spurred by several associations such as Sociedad de Autores y Compositores de Música, Editores Mexicanos de Música, Asociación Mexicana de Productores de Fonogramas, Asociación de Productores de Películas and Cámara de Radiodifusión y Cámara de Industria Editorial. The present law is not quite specific enough since it includes in one group all kinds of creators (painters, sculptors, actors, etc.) without regard to classification by profession. The new law is supposed to more effectively protect the songwriters of Mexico . . . Among very important matters and plans announced by the meeting in Mexico of all RCA licensees and branches of Latin America, news regarding the appointment of **Guillermo Infante** as Latin America operations director was revealed to all present. Well, sounds great! . . . Our congratulations to the very energetic Mexican executive!

Cadet Records Inc., has announced the formation of a new label, Super Sonido, devoted to Mexican music. **Javier P. Ambriz** has been named operating head of the new label by the firm's president, **Jules Bihari**. Ambriz has completed production for the first twelve albums, which are scheduled for release this month. Ambriz is joining forces with **Howard Alperin** on the west coast, teamed with **Bob Herrington** on the east coast, to coordinate sales . . . T.R. Records from New York, signed an exclusive distribution agreement with CBS International, in order to press and distribute their whole catalogue in Central and South America, including Mexico. **Phil de Carlo**, president of T.R. is also announcing the release of an album by **Kako** and one by **Cindy Rodriguez**, daughter of the talented Puerto Rican singer **Tito Rodriguez**, who passed away several months ago.

**Rammiro**, exclusive artist of Fuentes, Colombia was the first place winner at the "Festival of the Modern Song" that took place in Buga City, Colombia. A new album by this singer titled "Rammiro Internacional" was released this week by Fuentes. Also from this label, an album by **Los Bestiales** with **Joe Arroyo** taking care of the vocals was released in which "El Gavilan Pollero," the smash hit of several years ago by the late **Pedro Infante**, was included . . . **Blanca Rosa Gil** is making it again, now with "No Soy tu Esclava" also included in her album containing "Camas Gemelas" released two months ago by International label . . . Rumors are flying that **Dick "Ricardo" Sugar**, a very important deejay in New York and most influential and instrumental in the popularity of Latin music in the area, will be off the air. It's a shame! Hope it will not become a reality . . . Also, **Art "Arturo" Kapper** our "D.J. of the Year" revealed to me this week his intention of going off the air. His popular "Show of Arturito" is aired by WRHC in the Miami area and enjoys a heavy radio audience. Arturo plans to relax with his family for a while before announcing his new plans.

**Carlos Barbería** recorded with his **Orchestra Kubavana** a single, "Dueña de mi Corazón" b/w "Aguaceros de Mayo" on Discolando label . . . **Larry Moreno** from Argentina is starting to show great strength in various charts in the States and Latin America. The theme is "Una Hermosa Tentación" . . . **Adolfo Pino** from RCA Argentina and Brazil and **David Webgrait** visited our offices in Miami last week. . . . **Oscar Delugo** is moving nicely via "Qué Fuiste para Mí" released by Audio Latino several weeks ago . . . And that's it for the time being!



DKLI-3267

**CAYTRONICS**

"The Latin Music Company"

New York (212) 541-4090 Florida (305) 822-6967  
California (213) 737-0197 Chicago (312) 521-1800  
Texas (512) 222-0106

**ARCANO**  
RECORDS

**HELENO**



## LATIN AMERICAN ALBUM PICKS



### CARMITA JIMENEZ

Borinquen SDG 1267

Con arreglos y dirección musical de José Pujal, la gran voz puertorriqueña Carmita Jiménez ofrece un repertorio interpretado con gran maestría. "El Tiempo que te Quede Libre" (J. A. Espinosa), "Ahí van Camino hacia el Altar" (P. Ortega), "Nunca Supe Más de Tí" (S. Denis) y "Matame" (J. Montana).

■ With arrangements and direction by José Pujal, the talented Puerto Rican singer Carmita Jimenez offers an outstanding package. "Por tí" (O. Franco), "Corre que Corre" (R. Monclova) and "Sin tí" (T. Guisat).



### LINDOMAR CASTILHO

Arcano DKLI-3258

Album conteniendo los dos éxitos fuertes de Lindomar, "Voy a Rifir mi Corazón" (Castilho-Letinho-Lozov) y "Corazón Vagabundo" (Petter-Petter-Avila). El interprete brasileño pudiese vender fuerte en la costa oeste de Estados Unidos de recibir promoción. Otros temas son "Mi Vida Cambió" (Dell Rosso-Silva Santos-Lozov) y "Vestida de Blanco" (Soriano-da Silva-Lozov).

■ Brazilian singer Lindomar Castilho sold very well with "Voy a Rifir mi Corazón" and "Corazón Vagabundo" in several countries. Could be a big seller on the west coast if promoted. Others are "Yo Amo a tu Mamá" (Clayton-Lozov), "Aleluya del Amor" (Castilho-Avila) and "Si Yo Pudiera" (Castilho-Lozov).



### CESAR

Alhambra ALS 5001

Nueva voz de Guatemala lanzada en Estados Unidos. Cesar interpreta entre otras "Mi Plegaria" (Martin Perez-Rodas), "Hoy que te Dejo" (M. Pérez), "Lloraré" (Carlos Gerardo) y "Amor Vuelve" (M. Pérez).

■ New voice from Guatemala released in the States. Cesar could make it with his album in which are included "Quierela Corazón" (M. Pérez), "Deslizate" (C. Gerardo), "Agradezco tu Actitud" (M. Pérez) and "Amor Vuelve."



### MOSAICOS DEL 74

MARIMBA ORQUESTA AVE LIRA—

Latin International DLIS 4019

Con Luís R. Morales y Carlos H. O. Galindo en las partes vocales, la Marimba Orquesta Ave Lira se luce en un repertorio muyailable. Vende bien en áreas centroamericanas y de dicha población étnica. "Ay! Los Calos" (F. H. Cabrera), "La Gatita" (Justo Catan), "Mosaico Bailable del 74" y "La Patita" (Monrroy).

■ With Luís R. Morales and Carlos H. O. Galindo taking care of the vocals, Marimba Orquesta Ave Lira offers here a very danceable repertoire. Selling nicely in Central America and areas populated in the U.S. by Latins, such as California, Texas, New Orleans and Chicago.

## En Puerto Rico (Continued from page 41)

filmó dos programas para la televisión de aquel país. Siguen en pie de popularidad, la recia personalidad de **Pellin Rodriguez**. Pellin—"Borinquen" está dando mucha atención al repertorio de nuestros grandes compositores del "ayer." Bellas obras de **Rafael Hernández** y de **Pedro Flores**, están siendo grabadas por el y todas han sido éxitos en nuestro ambiente . . . A propósito de **Pedro Flores**, se acaba de or-

ganizar un Patronato Pro Casa A Don Pedro Flores, formado por destacadas personalidades del país, entre ellas: Lcdo. **Santiago Polanco Abreu**, Lcdo. **José R. Fournier**, Lcdo. **Agustín Mangual**, Juez de la Corte Suprema de Bayamón, el literato **Carlos Orama Padilla** y quien escribe, **Angel I. Fonfrías**. Los objetivos de dicha organización: lograr que finalmente **Pedro Flores** pueda contar (Continued on page 49)

Derrochando Capacidad y Profesionalismo

## RCA Supero Ampliamente Todos Los Records de Ventas de Su Historia



Louis Couttolenc

### Violento Exitode Juanello Con El Tema 'Espejismo'

■ MEXICO — Inesperado y violento éxito alcanza **Juanello**. Natural de Atoyac, Guerrero; llegó hace poco a la capital con sueños de triunfo. Posteriormente, fué escuchado en una sesión de nuevos valores que frecuentemente realiza el sello CBS; y grabó su primer tema, "Espejismo," el cual se ha constituido en el "cañonazo" radial de la temporada en toda la República.

**Juanello** con esta producción, ha ingresado por la puerta grande, siendo en los programas de pedidos musicales el intérprete más solicitado, poniéndose a la altura de cantantes de fama como **Roberto Carlos**, **Sandro** y **Juan Gabriel**.

■ MEXICO — Consolidada definitivamente la imagen de RCA de México. Los positivos resultados que han logrado en ventas y audición; han superado todas las expectativas, y ubican a sus ejecutivos con una aureola de capacidad y profesionalismo indiscutible.

El año pasado, en nuestra edición especial, comenté precisamente que la reestructuración que había sufrido RCA., iba a resultar provechosa, ya que el antiguo equipo humano de los grandes éxitos, nuevamente ocu-

paba sus lugares.

**Louis Couttolenc** actual Presidente, supo re-ubicar a sus ejecutivos de confianza, otorgándole amplios poderes a **Guillermo Infante**; hombre identificado plenamente con el sello; que derrocha cada vez mayor superación profesional. Su capacidad ha rebasado los límites, constituyéndose en el centro-motor de la grabadora.

De esta forma, la mancuerna **Couttolenc-Infante**, marcan una nueva época en el medio ejecutivo disquero de México.

### Convencion Gigante de RCA Latina en Mexico

■ MEXICO—Convención gigante de RCA Latinoamericana en México. Teniendo como asistentes a 44 delegados de 17 países, encabezados por **Kenneth D. Glancy**, Presidente de RCA Records y **Robert D. Summer**, Vice-Presidente de División RCA Records Internacional, se llevó a cabo la Convención de mayor asistencia en la historia latina de RCA.

Paralelamente con este magno certamen, RCA. de México celebra sus 40 años de existencia, los

cuales quedaran simbolizados en una enorme placa de bronce con la siguiente inscripcion:

**Kenneth D. Glancy**, Presidente RCA Records.

**Robert D. Summer**, Division Vice-Presidente RCA Records Internacional.

En reconocimiento a la extraordinaria labor de RCA S.A. de C.V. en Mexico, durante 40 años y a su Presidente y Director General **Louis Couttolenc**.

### Nota del Editor (Editor's Note)

■ Para nosotros, los que hemos estado siempre pendientes del desarrollo discográfico y radial de México, es una gran satisfacción el poder ser testigos de la línea ascendente que mantiene la industria discográfica en la Patria de Juárez y Zapata. Vaya nuestra más amplia felicitación y nuestro mayor aplauso a todos los hombres involucrados en tal desarrollo y que les sirva de pauta el tremendo impacto que la música de México está llevando en todo nuestro mundo discográfico.

Having had a constant watchful eye out for the continuing accomplishments of the Mexican musical community, it is with

great pleasure that we salute its place in the Latin American world. To the industry there which has consistently shown its strength and stamina — to its executives, enterprises, radio stations and personalities, and recording talents—we at **Record World** are proud to extend our heartiest congratulations on the broad spectrum of Mexico's commitment to music.

**Tomás Fundora**

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

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

### Estrellita La Cantante Del Momento

■ MEXICO — Convertida en la intérprete del momento, **Estrellita** se ubicó en primer plano en todo México. Bajo la dirección artística del capacitado **Edgardo Obregón**, apareció su primera producción con el sello de la pujante compañía Cisne-RAFF; y ante el asombro de todos, en breve tiempo estaba colocada en primerísimo lugar de las listas de popularidad con su tema "Perdóname", que se mantuvo por mucho tiempo en el privilegiado lugar.

Pero, el éxito no podía quedar en un solo tema, y el compromiso de director se interprete era cubrir el hit; y no defraudaron a sus miles de admiradores. Hoy nuevamente mantiene su popularidad con el numero "Quien te dijo que te quiero" que en forma inusitada se coloca como la favorita de la juventud.



Estrellita

# RCA FELICITA A RECORD WORLD



Y LE AGRADECE HABER NOMINADO A SUS ARTISTAS

# POR SU 10º ANIVERSARIO ...



**PEDRO VARGAS**  
MKLA - 91



**ESTELA NUÑEZ**  
MKS - 1988



**HUGO AVENDAÑO**  
MKS - 1983



**LOS 3 DIAMANTES**  
MKS 2311



**ARMANDO MANZANERO**  
MKS - 1984



**JOSELES**  
MKS - 1997



**CONJUNTO ACAPULCO TROPICAL**  
CAMS - 670



**EXCLUSIVOS COMO LOS MEJORES EN SU GENERO**

## Mexico Debe Exigir Reciprocidad Promocional

■ MEXICO — La reciprocidad, es una palabra que en algunos países a pasado al olvido, y que México, debe exigir en voz y con todo derecho.

### Temas Extranjeros

Los temas é interpretes que llegan al mercado mexicano, son apoyados con igual y muchas veces con mayor interes que los nacionales, y las listas de éxitos, se integran constantemente con más de un 50% de intérpretes extranjeros, respetándose en la mayoría de los casos al cantante original, y más aún cuando éste pertenece al mismo sello.

### Varios Ejemplo

Así tenemos el caso de **Roberto Carlos y Sandro**, que han recibido un apoyo promocional tan grande, que se han convertido

en "monstruos"; lo mismo sucede con la imagen que ostentan en la actualidad **Silvana di Lorenzo y Heleno** de RCA; **Julio Iglesias y Demis Rousso** de Polydor; y **Camilo Sesto** de Musart. La lista seria interminable. Por estas razones, urge que las compañías de México exijan a sus filiales, cuando son del mismo sello, o a sus representantes en el extranjero, igual apoyo para sus temas e interpretes.

### Musicos Mejicanos

El medio musical de México, cuenta con un numerosísimo grupo de compositores y cantantes de gran calidad, capacitados para triunfar en cualquier plaza del mundo, y no es justo, que México de todo, sin recibir nada.

## El Acapulco Tropical Supero El Million De Copias Vendidas

■ MEXICO — Destrozando la lógica, y desterrando la idea de que México es un medio de ventas limitadas, **El Conjunto Acapulco Tropical**, llego a superar todos los records de ventas existentes en el mercado nacional, en el periodo del año 73.

### Las Ventas Monstruosas

Con una música simple, alegre y comercial, dieron el salto a la popularidad con ventas "monstruosas", constituyéndose los

muchachos acapulqueños en la novedad de la temporada.

### Hit Records

Sus hit's, son innumerables, ya que cada elepe que han grabado tienen la particularidad, que en las emisoras de mayor "rating," se escuchan todos los números, como sucedió con el L.P. que lleva su nombre "Acapulco Tropical", siguiendole "Mi Novia Fea", "Vicky" por citar algunos, y ahora surge su nuevo éxito "La Maestranza."



Conjunto Acapulco Tropical

## Pina Nevarez: La Revelacion Juvenil

■ MEXICO—Pina Nevarez se ubico definitivamente como la revelacion juvenil de la balada moderna.

Impulsada fuertemente por su sello Peerless, y con la dedicación y empeño que le pone a su profesion, **Pinaha** conquistado mercados y admiradores.

### "Mi Corazón No se Vende"

La temporada 73-74 ha sido para la creadora en México del tema "Tonto," la mejor época de su carrera artística, ya que vió cristalizados muchos anhelos, y además logró colocar varios éxitos en las listas de popularidad; siendo su reciente producción "Mi Corazón No se Vende," un hitazo radial en toda la Republica.

El futuro de **Pina** se vislumbra sólido. Los contratos, después de que un artista se da a conocer, vienen solos, y eso es precisamente lo que esta pasando con la artista Peerless.

### Un Papel Importantísimo

Su imagen, se acrecienta cada vez más, y se proyecta con fuerza hacia el extranjero. Claro está, que un papel importantísimo en la vida profesional de **Pina Nevarez**, es la orientación y consejos de los directivos de su grabadora; entre los que destacan **Alejandro Saldivar**, Sub-gerente General, y **Agustín Hernández Aguirre**, Gerente de Publicidad, Promoción y Relaciones Publicas de Peerless, quienes le han sabido sacar el mejor provecho a sus aptitudes como artista, colocandola en el envidiable lugar que actualmente ostenta.

## Grandioso El Homenaje A Pedro Vargas

■ MEXICO — 45 años de lucha profesional acaba de cumplir don Pedro Vargas, el "Samurai", el embajador musical de México, el compadre del alma del desaparecido maestro **Augustin Lara**, o también conocido como la voz romántica de todos los tiempos.

### El Homenaje a Don Pedro

**Don Pedro**, está recibiendo infinidad de homenajes. Sus múltiples amigos, le han hecho llegar su admiración y respeto, pero lo que más emocionó al querido intérprete fué el homenaje que la tributó su pueblo San Miguel Allende, Gto. Sus paisanos dijeron presente, y la familia RCA tambien, encabezados por **Guillermo Infante** y **Jose Martin del Campo**.



Pina Nevarez

## Beatriz Adriana A Espana

■ MEXICO—Con un éxito en su poder titulado "Que el Mundo Ruede," **Beatriz Adriana** salió a España con muchas ansias de triunfo. Sus actuaciones estarán centradas en la ciudad de **Marbella**, y a representando nada menos que al departamento de **Turismo**. La carrera de **Beatriz** a sido vertiginosamente ascendente, y esperamos que el viaje sea la consolidación de esta futura reina del "folclor" de México.



Beatriz Adriana



ANTONIO AGUILAR



LUCHA VILLA

# LOS ARTISTAS NUMERO 1 EN MEXICO EN EL SELLO DE MAS PRESTIGIO



JUAN TORRES



FLOR SILVESTRE



MIKE LAURE



CHELO



CARLOS CAMPOS



CARLOS LICO



LUPE MEJIA "LA YAQUI"



ROBERTO LEDESMA



LOS FELINOS



LOS ARAGON



RICARDO REY

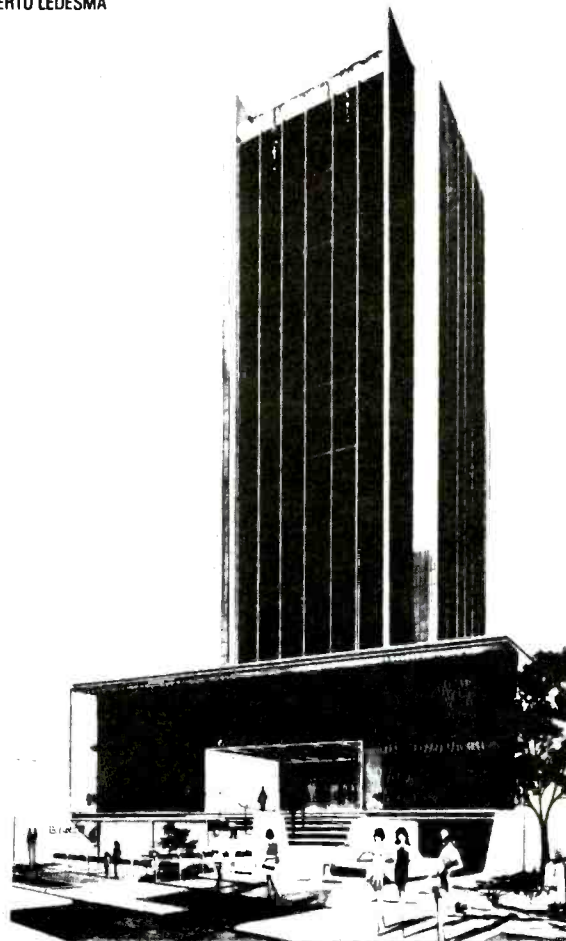
Discos Musart, S. A. (527 01 00)  
P. O. Box 17503  
México 17, D. F. México

Musical Records Co. (212) 581-3235  
642 W. 10 Avenue  
New York, N. Y. 10036

Musical Records Co. (512) 349-1433  
135 Braniff Dr.  
San Antonio, Texas 78216  
U. S. A.

Musical Records Co. (213) 737-0937  
2958 West Pico Blvd.  
Los Angeles, California 90006  
U. S. A.

Musical Records Company (305) 887-2638  
780 W. 27th Street  
Hialeah, Florida 33011  
U. S. A.



## Exito de Musart en Su Linea Internacional

■ MEXICO — La Línea Internacional de Discos Musart, alcanza el índice más positivo de su época. La imagen que siempre a sostenido de compañía seria, le está dando los frutos que se esperaban venir desde hacía mucho. Y es precisamente en la línea internacional, que la grabadora dirigida por don **Eduardo Baptista Van-derlets**, está logrando elevadas cifras en ventas.

### Los Exitos Nacionales

Así tenemos por ejemplo, que el tema de la película "El Golpe" es éxito nacional; lo mismo **Elton John** con su "Adios Calle de Ladrillo"; **Camilo Sesto** con "Ayudame" y el conjunto que se ubicó en el difícil medio norteamericano **Mocedades**, que ha logrado acaparar una hora sintonía en una emisora de elevadísimo "rating," tiempo que se refleja automáticamente en muy buenas ventas.

### Las Dos Figuras Estelar

Por otro lado, también tengo que citar los resultados que obtienen en el género del re-

## Nuevas Grabaciones De Manoella Torres

■ MEXICO — **Manoella Torres**, una de las artistas más admiradas y queridas de México, terminando lo que será su nueva producción para el mercado mundial. Las grabaciones de la baladista del año, según nuestra Selección de Valores, se realizan en los estudios de Columbia Records de Nueva York, bajo la supervisión de **Jaime Ortiz Pino**, Director Gerente artístico de CBS Mexico.



Manoella Torres

vido Rock and Roll, en el que su figura estelar **Bill Haley**, vuelve a ser el gran vendedor de antes, al lado de otra gran estrella como **Brenda Lee**.

### Credito a Luis Alberto San Martin

Ahora bien, en estos resultados hay que darle su lugar a **Luis Alberto San Martin**, actual Gerente de la Línea Internacional, quien en una mancuerna muy estrecha con don **Eduardo Baptista**, han sabido incrementar con sellos de mucho prestigio el catalogo internacional que actualmente ostenta Discos Musart.

## EMMI La Editoria de Mayor Prestigio

■ MEXICO—La competencia por la obras, es realmente una "guerra" sin tregua. Cada día que pasa, surge una nueva pieza, que puede convertirse en "hit," o puede pasar desapercibida, pero de todas maneras sale al mercado. Esta pugna silenciosa, se libra duramente entre todas las casas editoras, y lógicamente en la mayoría de los casos se impone la que está mejor constituida, por que cuenta con el equipo humano capacitado precisamente para estas batallas editoriales.

### La Editora EMMI

En este caso, La Editora EMMI —Editorial Mexicana de Musica Internacional S.A.—se ubica en el primer plano indiscutiblemente.

## Augusto Monsalve Ratifica Su Calidad Profesional

■ MEXICO — Conocedor profundo del medio artístico mundial, y con una aureola de prestigio ganado a base de mucho esfuerzo en el mercado estadounidense; **Augusto Monsalve**, actual Gerente General de la Editorial EMMI, ha ratificado en el tiempo que lleva en México, que su calidad está en un nivel de ejecutivo grande.

**Augusto Monsalve**, es el prototipo del ejecutivo disquero por convicción. Siente la música, y vive cada tema que le presenta ya sea el compositor más brillante, como el más humilde.

En cada ser humano hay talento, declara, y "yo voy en busca de ese talento". "Las obras no son producto de la casualidad, hay que ir a su encuentro.



Eduardo Baptista

La trayectoria de sus éxitos, no son de ahora. Su historial, se remonta a época pasada, pero la imagen se ha agigantado, y sus obras están constantemente en la popularidad, lo que da como resultado, que los compositores de todas las nacionalidades, toquen la puerta de la EMMI en busca de apoyo y orientación. Y no salen defraudados, por que tras sus puertas, hay profesionales honrados y concientes de su labor.

### Sus Muchos Éxitos

En la actualidad, y como un ejemplo de su prestigio, podemos citar algunos de sus muchos éxitos como "Mi Corazón No se Vende," "Si Te vas me quedara una Pena," "La Silla Vacía."

Y cuando la temporada se pone difícil, hay que ingeniárselas para lograr sacar éxitos". Palabras llenas de realidad de **Augusto**.

### 21 Canciones

Su inquietud, lo ha llevado a ser el forjador de un Festival de Canciones, que está en pleno proceso eliminatorio. Saldrán un promedio de 21 canciones que proceden de los Estados de Sinaloa, Sonora, Estado de Mexico, Monterrey, Guadalajara, Merida, Veracruz y Tijuana. Para luego en Octubre proximo, realizar lo que será la gran final, que tendrá como sede la Ciudad de Tijuana. Y en donde deben surgir ininidad de obras de calidad, que llevaran obligadamente el sello EMMI.

## Mexico's Top 10

By VILO ARIAS SILVA

- 1. COMO SUFRO**  
LOS BABY'S—Peerless
- 2. ESPEJISMO**  
JUANELLO—CBS
- 3. PERDONAME**  
ESTRELLITA—Cisne RAFF
- 4. ESTA ROSA ROJA**  
JUAN GABRIEL—RCA
- 5. NO LLORES CORAZON**  
LOS SOLITARIOS—Peerless
- 6. PROPUESTA**  
ROBERTO CARLOS—CBS
- 7. MI CORAZON NO SE VENDE**  
PINA NEVAREZ—Peerless
- 8. QUIEN TE DIJO QUE TE QUIERO**  
ESTRELLITA—Cisne RAFF
- 9. MI ULTIMO FRACASO**  
LOS CHICANOS—RCA
- 10. ¿Y TU PALETA?**  
ANTONIO ZAMORA—Capitol

## Eduardo Baptista Jr. A La Vice Presidencia De Discos Musart

■ MEXICO — Siguiendo con la tradición del prestigiado apellido **Baptista**; que en época pasada lo hizo memorable el jefe de la familia disquera **Baptista**, el Licenciado en Administracion de Empresas **Eduardo Baptista Jr.**, tomo posesión de la Vice Presidencia de la compañía.



Eduardo Baptista, Jr.

Lleno de juventud y deseos, trata de conocer profundamente todos los secretos del mundo del disco, ya que esta obligado a convertirse en el brillante ejecutivo que todos los de la familia Musart esperan.



## 'Ciudad de Mexico' El Nuevo Tema de Antonio Zamora

■ MEXICO — El creador de grandes éxitos como "Zacazonapan," "El Agente Viajero," "Todo Sin Ca" y la reciente ¿Y tu Paleta?. Acaba de terminar de grabar lo que es su mas reciente producción "Ciudad de Mexico," con el mismo corte musical de sus hit's anteriores.



Antonio Zamora

## Juan Gabriel:

# La Figura del Año

■ MEXICO — Juan Gabriel, es el asombro de propios y extraños. Todos se preguntan, ¿Cómo es que compone tantos y tan buenos temas?. Sus piezas, suman cientos, y sus éxitos lo mismo. Todos los intérpretes, quieren grabar sus composiciones, y razón no les falta, ya que número que graban de Juan Gabriel se hace "hit" violentamente. Y como un ejemplo de la tremenda capacidad creativa de este joven compositor, tenemos que fué una pieza de su inspiración titulada "Tu Sigues Siendo el Mismo", que le devolvió la popularidad como intérprete, a la olvidada y acabada hasta ese momento Angelica Maria.

### La Figura Del Año

Juan Gabriel, ha demostrado una sensibilidad con sentido comercial increíble, por lo que merecidamente esta vez se ganó el título de la figura del año.

### "Esta Rosa Roja"

Y como es su costumbre, nuevamente ocupa un destacado lugar en las listas de popularidad

con su reciente producción "Esta Rosa Roja", pieza que se constituye en éxito nacional.



Juan Gabriel

## En Puerto Rico

(Continued from page 42)

con el hogar que nunca ha tenido . . . Nuestras felicitaciones a la compositora **Puchi Balseiro**, por el magnífico "elepe" que lanzó al mercado conteniendo sus mejores canciones . . . **Edward**-una voz diferente en el ambiente farandulero borícuca, acaba de lanzar su primer 45rpm conteniendo dos obras del reputado galeno dominicano, Dr. **Federico Asmar Sánchez**-en el sello U. R. **Charlie Vázquez** se propone mantener activo el Festival Internacional de la Voz y la Canción. Informa el amigo Charlie que pronto citará a una reunión donde expondrá los planes para la celebración del tercer Festival . . . Luego del éxito de la puertorriqueñísima **Celines**- "Fania" en las salas del Hyatt y del Sheraton-hoteles locales de alta categoría, se prepara para su debut en Londres y en Las Vegas . . . **Dommy Acevedo**, magnífico guitarrista, prima voz y director por años del reputado trío, **Los Rubies**, se propone lanzar varios "elepés" al mercado en su sello Moon Records. Dommy prepara un interesante concurso para la radio local que será muy bien recibido . . . mantendremos informados a nuestros lectores. Se

(Continued on page 60)



**BABY'S**  
como sufro

*Peerless*

**LOS 5  
GRANDES  
DE MEXICO**  
y de Latinoamérica



**SONOR'S**  
calor de arena

*Peerless*

no flores corazón  
**SOLITARIOS**



**PINA  
NEVAREZ**

mi corazón no se vende

si acaso vuelves  
**FREDDY'S**



## Crece La Imagen De Cisne-Raff

■ MEXICO—La compañía grabadora de los caballerosos hermanos **Rafael y Raul Ficachi**, se colocó con imagen grande en el mercado nacional; proyectándose violentamente con mucho sentido profesional hacia el extranjero.



Rafael Ficachi

Hace unos años atrás, era empresa pequeña, limitada a ediciones cortas; pero poco a poco y luego de depurar ejecutivos, paralelamente con el ingreso de otros, logro conformar un equipo humano tan completo, que los resultados no se hicieron esperar.

**José Antonio Sánchez**, en la Gerencia de Publicidad; **Edgardo Obregón** a cargo de la Gerencia de Dirección Artística y **Nacho Aguilar** en Ventas; son los ejecutivos que forman la columna vertebral de la grabadora, y que han sabido explotar al máximo, las aptitudes artísticas del elenco que actualmente ostentan como son **Estrellita**— primer lugar de popularidad con su "Perdóname"—, **Enrique Guzman**—reviviendo sus grandes épocas de rock—, **Tiny Morrie**—la sensación de la balada moderna—, **Perez Prado**—El Rey del Manbo—, **Los Tropiclos**, **Zoilita Flor**, **Los Castro**, **Jorge Rivero** y otros que destacan nitidamente en el mercado de México.

Estos resultados, claro está, son producto de la promoción bien encaminada por la Gerencia respectiva, que se ve complementada por la excelente producción que está logrando **Edgardo Obregon**, experimentado director artístico, y quien fué precisamente que ubicó a **Estrellita** en el lugar que ostenta como intérprete, al grabarle dos auténticos numera-sos.

De esta forma, la imagen de Cisne-Raff crece y se agiganta cada vez mas en todos los circuitos artísticos, su prestigio de confianza ubicándose como de respeto y mucho futuro.

## Raul Cervantes Ayala, Ejemplo de Periodismo Honorado y Limpio

■ MEXICO—El periodismo es la profesión, que los ojos del mundo vigilan, critican y en las demas ocasiones aceptan. Los periodistas, somos en la mayoría de los casos, blanco de duros ataques, por que el sentido de tal o cual comentario, no esta de acuerdo con los intereses de cierto sector. Este año, por primera vez nuestra Selección de Valores Internacionales, había que llenar precisamente esa difícil designación, la del mejor periodista de América Latina. Y después de muchos cables y opiniones, adhiriéndose a nuestra propuesta, fué designado y con mucha justicia, **Raul Cervantes Ayala**, brillante periodista de la prestigiada casa Editorial Excelsior de México.

El historial periodístico de **Raul**, es inmensamente amplio y podríamos llenar todo un libro de anécdotas, satisfacciones y también por que no decirlo de decepciones.

**Cervantes Ayala**, se inició en el periodismo en 1944. Su especialidad fué la de periodista deportivo, alternando su actividad con las publicaciones *Novedades* y *La Afición*. Hasta el año 54, su ágil pluma se dejó sentir en los agueridos comentarios deportivos; pero ese mismo año, deja el terreno deportivo, ingresando al periodico *Excelsior* como columnista de espectáculos en las especialidades de radio, teatro, cine, televisión y discos. Y ha sido precisamente en este diario, que **Raul Cervantes** ha logrado la consolidación definitiva, como el brillante y decente periodista que actualmente es.



**Cervantes Ayala** recibe el premio "El Compadrito del Año" en Guadalajara, Jalisco. El pergamino lo otorga la emisora XEDKT.

## Luis Daniel: Un Baladista Con Futuro

■ MEXICO — Más pudo la vida artística, que la profesión de arquitecto, y **Luis Daniel** lucha indismayablemente por colocarse en este difícil medio.

Como identificación tiene el tema "Tu Pañuelo", en donde demuestra que no está equivocado, y que su futuro artístico le deparará infinidad de satisfacciones; ya que personalidad, voz y simpatía son los atributos que le sobran.



Raul Cervantes Ayala

Su trayectoria en *Excelsior*, es conocida en toda America, y sus notas y comentarios periodísticos se leen desde Sudamerica hasta el Japon.

Pionero de Festivales es creador de infinidad de premios, como El Disco de Oro de Hollywood; Palma de Oro de Los Angeles; La Victoria de Oro de Nueva York; Wurlitzer de Mexico, que fué la estatuilla más preciada de los años 1950 al 59, por que era la presea que se otorgaba realmente al artista que le merecía, sin ningún arreglo comercial, "El Pipila de Oro" de Salamanca; "Victoria de oro de Penjamo; Juventino Rosas; Joaquin Pardave; Fresa de Oro de Irapuato; El Beethoven de Oro, Plata y Bronce de Baja California; y El Americo de Mexico, que se entrega a nivel internacional y que representa en simbolo de la Cadena Comentaristas de Discos de America Latina, CACODI.

Por otro lado, **Cervantes Ayala**, también fue el iniciador de los programas radiales a base de discos. El mismo, los producía

para que posteriormente hablaran los locutores. Su historial dentro de la radio, es también muy extenso, como que estuvo en las emisoras 590-XEPH; 620-XENK y en donde permaneció mayor tiempo, la emisora XERCN.

## El Divulgador De La Musica

Indestructible en sus ideas, e incansable viajero, **Raul Cervantes**, se ha convertido en el principal divulgador de la musica e interpretes mexicanos. En sus recorridos, que frecuentemente son por Centro y Sudamerica, lleva como costumbre de 10 a 12 rollos de películas; por que en cada visita, da conferencias, ya sea tocando el tema del disco, o la vida de los compositores de Mexico, como son los casos de **Consuelito Velazquez** — actual Presidenta de la Sociedad de Autores y Compositores de Mexico—; **Miguel Pons**; **Sabre Marroquin**; **Miguel Prado**; **Claudio Estrada**; **Gabriel Ruiz**, y el maestro **Carlos Gomez Barrera**.

La palabra amistad, tiene un hondo significado en la vida de **Raul Cervantes**, es por eso que su forma de actuar y proceder, le ha dado como resultado infinidad de amigos por lo que desde estas líneas, envía un fraternal saludo a **Raul Matas** de España, **David Odria** de Peru, **Fermin Restrepo** de Colombia, **Clemente Vargas** de Venezuela, **Miguel Smirnoff** y **Pancho Caino** de Argentina, **Ricardo Garcia** de Chile, **Yoni Manzo** de Panama, **Fernando Gomiz** de Puerto Rico, **Ivan Silva**



Otra distinción para **Raúl Cervantes**. Sus 20 años de labor profesional la premia **Ramon Cáceres** del Columbia College Panamericano y **Rubén Rodríguez**, Presidente de la Asociación Nacional de Periodistas de México.

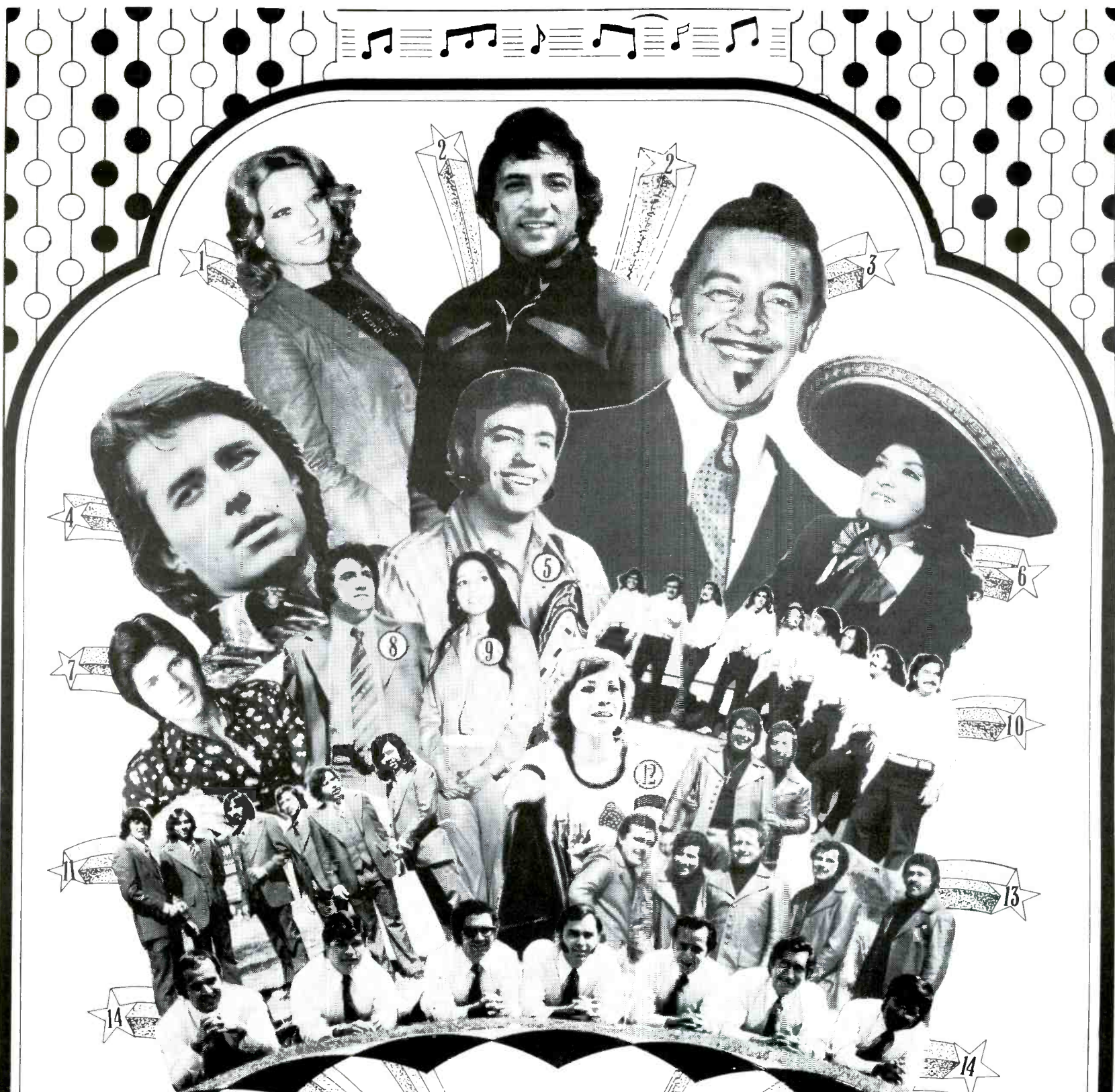
de Washington, **Joaquin Vergara** de Nueva York, **Jose Chapa** de Chicago, **Silvia Mendez** de Los Angeles, y **Emilio Tanigawa** de Japon.

## El Mejor Periodista

De esta forma, **Record World**, presenta el brillante y limpio historial de un hombre de prensa, querido y estimado en toda America Latina, que fué nominado en nuestra selección de valores internacionales como el mejor periodista latino, y que debe servir de ejemplo, por su justa y honrada pluma.



Luis Daniel



# los artistas estelares de **MÉXICO**

## graban discos

- 1-ESTRELLITA
- 2-JORGE CASTRO
- 3-PEREZ PRADO
- 4-ENRIQUE GUZMAN
- 5-TINY MORRIE
- 6-CHAYITO VALDEZ
- 7-JORGE RIVERO

- EDUARDO NUÑEZ-8
- ZOYLA FLOR-9
- LOS SAYLOR'S-10
- LOS BARBAROS-11
- MONICA YGUAL-12
- LOS PALADINES-13
- LOS VALARRUES-14



## Las Emisoras Que Marcan Los Exitos

■ MEXICO — Identificados plenamente con sus oyentes, y creando constantemente hit's en el mercado nacional, Radio Variedades y Radio Exitos, se mantienen como las emisoras que ostentan el mayor "rating."

Muchas veces, las emisoras tratan de sorprender al auditorio adjudicándose triunfos que realmente no les pertenecen, y mas aún, si el éxito musical es a nivel nacional.

En México, la competencia es durísima, sin tregua. Muchas radiodifusoras con programas

nutridos musicales, propalan la noticia que son las de mayor "rating." Pero, como el mejor termometro es el público, las encuestas y las preferencias comerciales, han dado como resultado que Radio Variedades y Radio Exitos del grupo Radio Centro, se ubiquen honestamente como las de mayor auditorio, y esto se debe definitivamente a la calidad profesional de su programación musical, que esta constantemente dando exitos.

## Premio Al Sensacional Rousso



Demmis Rousso, recibe de manos de Luis Baston Director General de Polydor de Mexico, un significativo disco-trofeo; como premio a las superventas lograndas en el mercado mexicano.

## El Dificil Puesto de Publicista

■ MEXICO—Convertido en el silón mas inseguro de las grabadoras mexicanas, y que por la importancia del mismo, se ha vuelto en el problema sin solución para la mayoría de las compañías; la Gerencia de Publicidad y Promoción, tiene cada vez menos ejecutivos capaces para ocupar el cargo.

### La Interpretacion

La violenta evolución de temas e intérpretes, el trato directo con los periodistas especializados, y la relación estrecha que deben de tener con los programadores radiales, hacen del ejecutivo que ocupa el puesto, un ser humano especial, que obligatoriamente debe ostentar destreza para todas las circunstancias, y una rapidez mental innata.

### Ejecutivo Ideal

Es por todas estas razones, que al destacar un ejecutivo en el cargo, resulta un merito muy digno de elogio. En este caso, es el sello Peerless, quien se ostenta de tener en **Agustín Hernández Aguirre** el Gerente de Publicidad y Promoción que nitidamente destaca en el medio disquero de México. Su forma de impulsar las

novedades, no solo en el mercado nacional, sino proyectado en el internacional, superando la frialdad que en la mayoría de los casos existe entre el ejecutivo y el periodista o programador radial, ubican a **Agustín Hernández**, como el ejecutivo ideal para el difícil cargo, que muchos aspiran, pero pocos pueden sostenerse.



Agustín Hernández

## El Festival OTI en Su Fase Nacional en Septiembre

■ MEXICO — Gran ambiente reina entre compositores e intérpretes, al acercarse la fecha de la iniciación de la fase nacional del Festival OTI; en donde se buscara la canción que representara a México en la gran final internacional que tendrá como escenario el puerto de Acapulco.

### Las Cuarenta Canciones

**Mario de la Piedra**, al frente de la organización, ha dado a conocer que serán 40 canciones las que participaran en esta eliminatoria, la cual esta apoyada

por la SACM -Sociedad de Autores y Compositores de Mexico.

### La Cancion Triunfadora

Como se recordará, el año pasado en Bello Horizonte, Brazil; fué el tema de Mexico "Que Alegre va Maria" interpretado por Imelda Miller, que resultó la canción triunfadora en la final internacional. Adjudicándose automáticamente con el primer lugar le sede. Por lo que este año, México lleva doble compromiso, defender el título y ser anfitrión.

## Franck Pourcel Visto Capitol



Franck Pourcel, estuvo de paso por Mexico, y visito la compañía Capitol, que tiene la representación exclusiva de todas sus producciones. En la grafica aparece sosteniendo su album mas reciente, acompañado por John Bush y Fernando Hernandez, maximos ejecutivos de Capitol de Mexico.

**OSCAR CHAVEZ**



**VICTOR YTURBE**



**PATRIZIO**



Felicitan a  
RECORD WORLD por su X Aniversario




emmi

ESTA EN

emmi

ESTA EN

LO CONTEMPORANEO

LO CONTEMPORANEO

ME QUEDARIA UNA PENA

ME QUEDARIA UNA PENA

SI TE VAS ME QUEDARIA UNA PENA

SI TE VAS ME QUEDARIA UNA PENA

HASTA QUE VUELVAS

HASTA QUE VUELVAS

MI CORAZON NO SE VENDE

MI CORAZON NO SE VENDE

EL TIEMPO QUE TE QUEDE LIBRE

EL TIEMPO QUE TE QUEDE LIBRE

TE AMO

TE AMO

EDITORIAL EMMI  
FELICITA  
A RECORD WORLD POR SU  
INTERES EN EL MERCADO  
ARTISTICO  
LATINOAMERICANO  
Y LO CONGRATULA EN SU  
DECIMO ANIVERSARIO.

LO CONTEMPORANEO

LO CONTEMPORANEO

ME QUEDARIA UNA PENA

ME QUEDARIA UNA PENA

SI TE VAS ME QUEDARIA UNA PENA

SI TE VAS ME QUEDARIA UNA PENA

HASTA QUE VUELVAS

HASTA QUE VUELVAS

MI CORAZON NO SE VENDE

MI CORAZON NO SE VENDE

EL TIEMPO QUE TE QUEDE LIBRE

EL TIEMPO QUE TE QUEDE LIBRE

emmi

ESTA EN

emmi

ESTA EN

MARIANO ESCOBEDO 166 . 1er. PISO  
TELEFONO 5-45-69-40 MEXICO 17, D.F.

# DISCOS CAPITOL

DE MEXICO S.A. DE C.V.

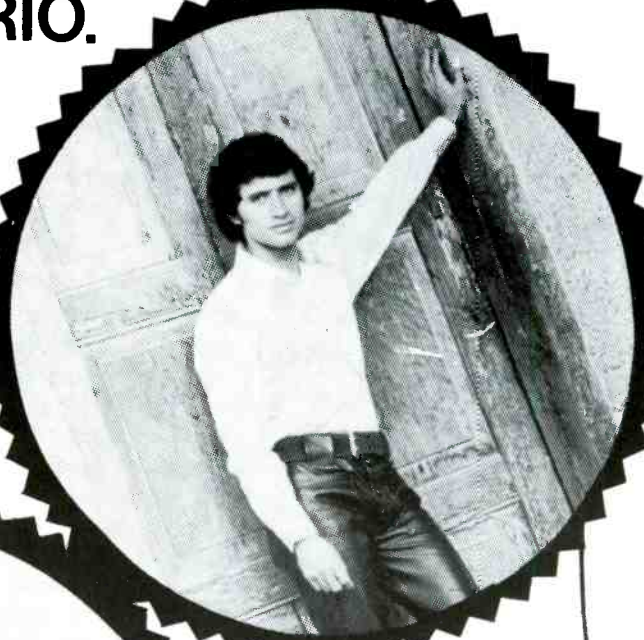
AGRADECE LOS PREMIOS CONCEDIDOS  
A SUS ARTISTAS Y FELICITA A:

# RECORD WORLD

EN SU ANIVERSARIO.



Rosenda  
Bernal



Toño  
Zamora



La Tropa  
Loca



## Cinco Exitos Consecutivos

■ MEXICO — Indiscutiblemente, el año 74 fué la temporada de **Roberto Carlos** en México. Alcanzó hasta cinco hit's consecutivos como fueron "Detalles", "Amada, Amante", "La Montaña", "La Distancia" y "El Día que Me Quieras". Sin contar, con el numero "Propuesta", que entra actualmente como cañonazo.

El la foto, R.C. aparece acompañado por el dinámico y capacitado **Raul Bejarano**, Direc-

tor General de la División discos CBS. de México, quién con la calidad profesional que lo caracteriza, dirigió hábilmente al equipo CBS, en las campañas promocionales y de ventas del carioca, alcanzando resultados sensacionales. En su elenco internacional, el sello naranja, además de Roberto Carlos también ha ubicado en lugar destacadísimo a **Sandro, Vikky Carr** y **Los Cinco Musicales**.



Roberto Carlos

## La Agresividad Es Seguridad Profesional

■ MEXICO — Nuevamente el agresivo programador **Gabriel Hernandez**, ocupa el privilegiado lugar del medio radial musical de México. En este difícil e importante puesto, que significa la puerta de entrada de todas las producciones nuevas, y que en la mayoría de las veces, es la radio la que hace los éxitos, **Gabriel Hernández**, demuestra una madurez profesional muy depurada. Su zagacidad y vision por los temas que en el futuro se convierten en hit's, lo ubican definitivamente como el programador radial de mayor seguridad profesional, y que se distingue de los demas programadores por su originalidad.

### El Programador Radial

Los temas, que lanza en el mercado **Gabriel**, en casi todas las ocasiones, son piezas que por vez primera escucha el auditorio de México, pero que al cabo de varias semanas de programación se convierten en éxitos, y por consiguiente, las demas estaciones tienen necesariamente que programar.

El programador radial, tiene obligadamente que tener agresividad en su forma de pensar, no puede por ningun motivo ser pasivo, y esta es la cualidad que identifica a **Gabriel Hernandez**,

y que hace de las estaciones radiales que programa las de mayor rating, como son Radio Variedades y Exitos.



Gabriel Hernandez acompañado de Estrellita artista Cisne-Raff quien acaparo por muchas semanas el primer lugar con el tema "Perdoname."


## Mex-Melody Nueva Incorporacion A Cisne-RAFF

■ MEXICO — Un nuevo sello extranjero, incorporó Cisne-RAFF a su catalogo. Mex-Melody de Zaragoza Escobedo con sede en Dallas, es la importante marca, que cuenta con un durísimo catalogo norteno y tropical; en cuyo elenco destacan **Los Hermanos Prado, Los Gavilanes, Crazy Kings, Homero Prado** y **Los Populares de Nueva Rosita**.



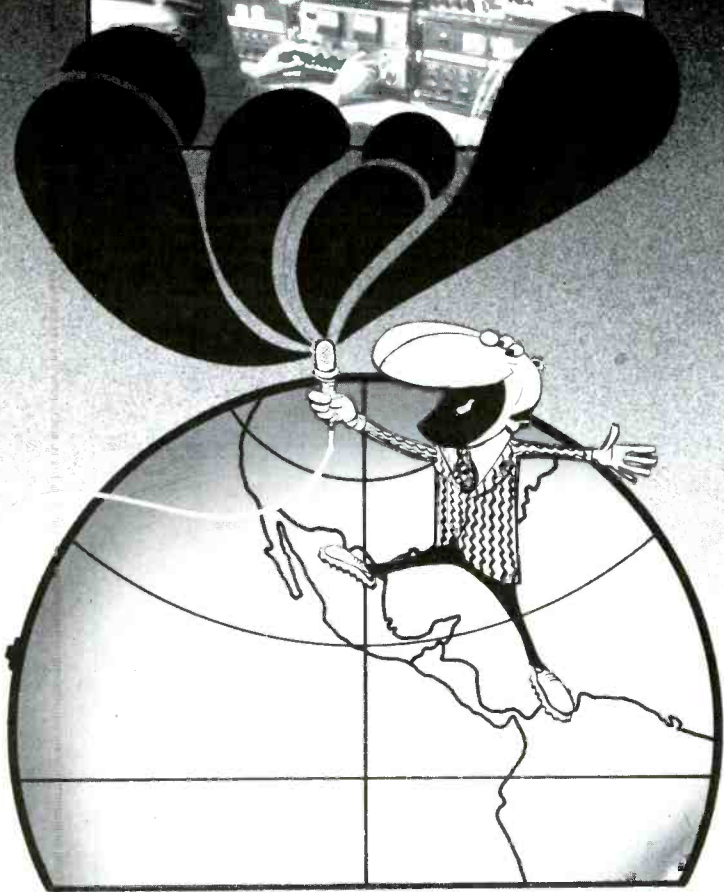
# felicita a sus artistas exclusivos

CUCO SANCHEZ • ENRIQUE CACERES • GERARDO REYES • GUALBERTO CASTRO  
 • LA SONORA SANTANERA • LAS HERMANAS HUERTA • LAS JILGUERILLAS  
 • LAS POTRANQUITAS DEL NORTE • LEO DAN • LOS PANCHOS  
 • MANDELLA TORRES • SONIA LOPEZ • VICENTE FERNANDEZ

por haber sido nominados por  como **LOS TRIUNFADORES DEL '73**



**Gabriel Hernandez** Director Artístico de:  
**Radio EXITOS y**  
**Radio VARIEDADES**



AGRADECE A:

Record  
World

LA NOMINACION Y  
 FELICITA A LA SECCION  
 LATINA POR LA IMPORTANCIA  
 QUE HA LOGRADO  
 EN EL  
 "MERCADO MUNDIAL"

# RECORD WORLD EN MEXICO

By VILO ARIAS SILVA



■ MEXICO—El año pasado nuestra edición especial se vistió dignamente, secundada por las grabadoras con una inquietud muy sincera.

Hoy, nuestro especial Mexico 74, ha crecido en paginas y apoyo. Es una edición, de esfuerzo mutuo. En donde he podido constatar que el apoyo es más abierto. Está el deseo de proyectarse hacia el extranjero, y razón no les falta.

La industria discográfica mexicana crece de una forma incontenible. Ejecutivos, compositores é interpretes, ya no piensan solo en el mercado nacional. Sus miras, están puestas en los mercados extranjeros. Y esto nos llena de infinita satisfacción, ya que el medio disquero de México, en todos sus aspectos tiene elementos humanos valiosísimos, y profesionalmente capacitados para triunfar en cualquier plaza, que el mundo debe conocer.

Retornaron de Los Angeles, Cal. los maximos ejecutivos de CBS, Mexico **Manuel Villarreal, Armando de Llano y Raul Bejarano**; quiénes asistieron a la interesante Convención Latina que se llevó a cabo en esa ciudad . . . ¡Qué manera de haber pegado **Juanello!**, su "Espejismo" se escucha en todas partes, y las ventas son asombrosas . . . Lo mismo ocurre con los ya conocidos **Los Baby's** su "Como Sufro,"



Armando de Llano

trepó al primer lugar de popularidad . . . Continúa **Pasquale** cosechando triunfos en el elegante centro nocturno "El Circo" del Holiday Inn. Su nueva producción, ya salió, y el numero que mas gusta es "Todo me recuerda que no estas" . . . **Estrellita**, que se mantuvo por muchas semanas al tope de las listas de éxitos, cubrió el "Perdoname" con otro numerazo "Quien te dijo que te quiero." Felicitaciones para el equipo Cisne-RAFF, pero les va una recomendación. La portada del elepe de **Estrellita**, no está de acuerdo ni con la calidad de la producción, ni mucho menos con la imagen de la compañía . . . ¡Justo premio para **Guillermo Infante!** Es la primera vez en la historia de RCA, Mexico, que un ejecutivo ocupa un cargo internacional. Claro está, que la trayectoria y capacidad de **Guillermo Infante** así lo ameritaban. En nota futura, daré todos los pormenores del nombramiento y sus fines . . . Cita cumbre de la Editora Peer en México. Estuvieron presentes, la señora **Monique Peer, Ralph Peer, Provi Garcia** y consejeros. Los acuerdos y planes futuros, fueron tomados en mesa redonda con asistencia de **Augusto Monsalve**, Director General de la EMMI- Editora Mexicana de Musica Internacional-representante de la Peer en Mexico . . . "Mi Ciudad," es el nuevo lanzamiento de **Antonio Zamora**. Su director artístico, **Chucho Rincon**, grabo este numero estrenando consola . . . Reunión nacional de promotores Peerless. De costa a costa, cubren todas las plazas, y se respira alto sentido de profesionalismo, con un ambiente de familia unida. Al frente de esta cita, estuvieron **Alejandro Zaldivar** Sub-gerente general, y **Agustin Hernandez** Gerente de Publicidad y Promocion; quienes dedicaron varios dias de charlas, abarcando todos los angulos de la promoción . . . Buen número el de **Patrizio**, "Acuerdate de Mi," gana sinpatizantes en forma abrumadora. En este sentido hay que destacar la labor de **Chamin Correa**, su director artístico, el cual tambien dirige a **Victor Iturbe** "Piruli," que ha colocado otro éxito titulado "Nenita" . . . Incabable la capacidad creativa de **Juan Gabriel**. A parte de la infinidad de temas que otorga a muchos interpretes, coloco con su interpretación otro hit en ventas, "Esta Rosa Roja" invadió toda la republica . . . De mucho éxito la visita de **Danny Daniel**. El compositor de "16 Años" y "Por el amor de una mujer," ratifico en todas sus actuaciones la fama que venia precedido . . . ¡Y será hasta la proxima desde México!



Pasquale



Guillermo Infante

director artístico, **Chucho Rincon**, grabo este numero estrenando consola . . . Reunión nacional de promotores Peerless. De costa a costa, cubren todas las plazas, y se respira alto sentido de profesionalismo, con un ambiente de familia unida. Al frente de esta cita, estuvieron **Alejandro Zaldivar** Sub-gerente general, y **Agustin Hernandez** Gerente de Publicidad y Promocion; quienes dedicaron varios dias de charlas, abarcando todos los angulos de la promoción . . . Buen número el de **Patrizio**, "Acuerdate de Mi," gana sinpatizantes en forma abrumadora. En este sentido hay que destacar la labor de **Chamin Correa**, su director artístico, el cual tambien dirige a **Victor Iturbe** "Piruli," que ha colocado otro éxito titulado "Nenita" . . . Incabable la capacidad creativa de **Juan Gabriel**. A parte de la infinidad de temas que otorga a muchos interpretes, coloco con su interpretación otro hit en ventas, "Esta Rosa Roja" invadió toda la republica . . . De mucho éxito la visita de **Danny Daniel**. El compositor de "16 Años" y "Por el amor de una mujer," ratifico en todas sus actuaciones la fama que venia precedido . . . ¡Y será hasta la proxima desde México!



## Kimono Their Party



Island Records hosted a party in Los Angeles last week in honor of the homecoming of Sparks, a local group who have established themselves in England with their "Kimono My House" album, which was recently released here on the Island label. Pictured above during the festivities are (from left): Charley Nuccio, president, Island Records, Inc.; Island recording artist Jim Capaldi; Spence Berland, Record World vice president; and Russell and Ron Mael, leaders of Sparks.

### New Product Previewed At Chess/Janus Meet

■ NEW YORK — The company's new fall product and plans for special promotion efforts designed to fit the specific needs of each album released were the subjects of a two day seminar conducted by Chess/Janus Records for key promotional personnel from all over the United States. The confab was the first meeting of the company's entire enlarged and restructured promotion department.

#### Speakers

Marvin Schlachter, president of Chess/Janus, Stan Hoffman, executive vice president, Harold Komisar, director of marketing and Eddie DeJoy, director of west coast operations, were the primary speakers, and new product from the Chess/Janus Fall release was played.

#### Fall Release

The Fall release consists of German rock group Eloy in their U.S. debut "Inside," and Harvey Mandel's "Feel The Sound of Harvey Mandel," both on Janus; "The Mighty Mighty Dells," "Satan" by Sonny Stitt and "Solid Ivory" by Ramsey Lewis on Cadet; "Cross My Heart" by Billy Stewart and "You Can All Join In" by the Violinaires on Chess.

### Spinosa Joins Peters

■ NEW YORK — Peters International Inc., the U.S.-based record manufacturing and import firm, has announced the appointment of Chris Spinosa to the post of promotion and marketing director.

### Five Albums from A&M See Vitt TV Campaign

■ HOLLYWOOD — Barry Grieff, director of merchandising for A&M Records, has announced that Vitt Media International has been retained to help co-ordinate an intensive television advertising campaign for the company during August and September.

The campaign will concentrate on the albums by: Cat Stevens ("Buddha & the Chocolate Box"), Quincy Jones ("Body Heat"), Ozark Mountain Daredevils, Rick Wakeman ("Journey to the Center of the Earth") and Rita Coolidge ("Fall Into Spring").

A&M will schedule significant levels of television advertising in major markets. The program is designed to generate maximum album and tape sales for distributors and local retailers. Five separate 30-second television commercials were created by A&M's creative services department for use during the campaign.

### Motown Releases 4

■ HOLLYWOOD — Ewart Abner, president of Motown Records, has announced the label's August album release schedule.

Included are the latest Miracles album, "Do It Baby;" "Child of Love," debuting the talents of Love Child; Puzzle's third album, "How Do We Get Out Of This Business Alive;" and Willie Hutch's "Mark of the Beast," which he wrote and produced.

The latest release in Motown's continuing Anthology series will be Martha Reeves and the Vandellas, a two album set which contains a 12-page brochure devoted to the artists' career.

## Dialogue (Continued from page 39)

**Yetnikoff:** That question is difficult to answer because two or three years ago currencies had a stable relationship to each other, so I could tell you that a mark is worth so many dollars, or so many cents. I could tell you what a yen was worth. But now it fluctuates up and down daily. It's very difficult to talk in terms of American dollars where you have wide currency swings. In general, the answer to your question is that in Latin America the prices are pretty much the same as in the United States, perhaps slightly cheaper. Generally, in the U.K. they're more or less the same as in the United States, perhaps a little less, but more or less the same, insofar as albums are concerned. On the European continent and in Japan, record prices are substantially higher than in the United States. If I had to translate it, a Japanese album might sell for eight dollars, while in various places on the Continent, records will sell for seven or eight dollars.

The difference is that you don't have discounting to anywhere the same extent as you have in the United States. When I say a Japanese album may sell for eight dollars, that's what the consumer pays for it. From the record company's point of view, although the consumer price may be high, the revenue is not always that high. There are various purchase and excise or VAT-type taxes in many of the foreign countries, and there no longer is an excise tax on records in the United States. That tends to increase the price overseas. In England the prices are in a state of fluctuation right now, and you sort of have to wait a few weeks to see how the prices settle in. That's on albums. Singles, generally, are higher than in the United States. The U.S. appears to be going to a \$1.29 single which would bring it more or less in line with what the single price has been overseas for quite a while: it's always been higher there than here.

**RW:** As long as we're on the subject of configurations, what about tape sales: 8-track, cassette, reel-to-reel?

**Yetnikoff:** On tape again it varies widely from country to country. Tape generally does not have quite the same acceptance that it has in the United States. It is beginning to grow more and more: there are various markets that are becoming 20 percent tape markets, for example. Even in Latin America there are 10-15 percent tape markets.

**RW:** When CBS here in the United States signs a new artist, do you also try to sign his rights for overseas?

**Yetnikoff:** As a matter of course. In almost all circumstances, it is not CBS domestic or CBS international which makes a deal. It is the corporation which makes the deal with an artist. So generally—I mean 99 percent of the time—we will sign an artist for world-wide rights. On occasion you will find a situation where an artist was already committed in a particular territory, and rather than lose the artist, we will sign him for a limited territory. Thus, if the artist is available for the world, our position, with almost no exception, will be that we will not sign him unless he gives us world-wide rights.

**RW:** How is CBS Records International structured, in terms of offices around the world?

**Yetnikoff:** We're structured in a regional sense as well as having subsidiaries in each individual country. For example, on the Continent we have a regional office, with a regional marketing staff, a regional business affairs staff, etc. An artist who is traveling in Europe can go to one person or one set of offices and take care of all his problems in Europe. When he is on tour, he doesn't have to go country-by-country; there's one place where he can deal with everything. The same is true of Latin America, where we are structured regionally. We also have a large staff in New York, which deals with various promotional and merchandising areas.

**RW:** What kind of success have you had breaking overseas artists here, and breaking American artists overseas?

**Yetnikoff:** Some of the specific examples of American artists of ours who do extremely well overseas are Simon & Garfunkel, or Simon and/or Garfunkel, who are exceptional overseas artists. We've done extremely well with middle-of-the-road artists, such as Andy Williams, Ray Conniff, and others; Santana has done extremely well overseas, so has Mahavishnu; Albert Hammond and the Three Degrees on Philadelphia International are examples of artists who have done far better for us overseas than in the United States.

Crossing back the other way, one of the things that I felt we were not successful at in past years was getting English artists for England and the United States. We suffered from a deficiency in this area. Now, there's been a management change in our U.K. company, with Dick Asher in the last two years, and we are coming up with a number of English contemporary artists who have been successful in England and in the United States. Some examples would be David Essex, Johnny Nash, Mott the Hoople. We also have the Wombles with three singles and two albums on the U.K. charts, which we're very hopeful of

*(Continued on page 58)*

## Dialogue *(Continued from page 57)*

breaking in the United States.

Another interesting phenomenon is that artists seem now to be emerging from the Continent who stand a great chance in the United States. There seems to be an upsurge in jazz, or jazz-related musicians in this country, at least with our label—Weather Report, Mahavishnu and Herbie Hancock—and you find a tremendous jazz influence on the Continent. I think we're going to start seeing Continental artists who will be successful in the United States, which has not, as you know, happened frequently. This is changing now and I hope we'll be in the forefront of it. An example would be—someone we're encouraged by—a Polish artist named Michal Urbaniak who plays an electric violin, and whose wife uses her voice as a musical instrument. His first album was recently released; he's a Polish artist signed to our German company who we think can be successful in the United States. As I've said earlier, this is something that I think we can do better than we have done in the past, and we are making every effort to do so.

**RW:** What is CBS's relationship with Sony in Japan?

**Yetnikoff:** We're equal partners, joint venturers in CBS/Sony, which is a Japanese record company. It started out five years ago, obviously with zero sales, and now is in the neighborhood of over 50 million dollars in sales annually, which is quite an achievement in a few years. I would say, without question, it's the most profitable company in Japan. It's probably number two in terms of sales.

**RW:** Can you outline the international distribution picture, and highlight the peculiarities of some of the different countries, and do rack jobbers overseas have the same hold on the market that they have here in the United States?

**Yetnikoff:** Well, I think you have to look in general around the world, and I keep using the same caveat, that it varies from country to country. One of the differences you generally see is that distribution is simpler in the sense that there are fewer middlemen. You are generally dealing on a direct-to-dealer relationship in most foreign countries, without one-stops, without rack jobbers. In fact, I would say that the small dealer generally receives far better service overseas than he does in the United States. The attitude still exists in most foreign countries that if a dealer calls up and he wants three records, you get someone on a bicycle and the three records are delivered. The other great difference—again it does vary in different countries—but the other great difference is, you don't have the availability of a few thousand radio stations, as you do in the United States. In most foreign countries, particularly on the Continent, and to a lesser degree in England where you now have commercial radio, you have a limited number of radio stations. You don't have whatever the United States has—three, four, or five thousand radio stations. So that makes it much more difficult; I mean, you talk about tight playlists in the United States, it is a lot tighter if you only have two radio stations, and one of them is an MOR station, and the other is a news station. So personal appearances are needed by many artists. Those are the two great differences. The lack of what I had earlier termed middlemen—subdistributors—has in some senses, slowed down the growth of foreign markets, because there are certain types of outlets which are reached in the United States by the racks which are not reached in many foreign countries. There's probably a tremendous untapped segment of the foreign buying public, because of the lack of distribution facilities or the means of reaching the supermarkets, the department stores, the non-traditional record outlets which are reached in the United States. I think that many foreign record countries are a little leery of the rack jobbing experience of the United States, recognizing the good points but also a little leery because of the control that the racks have exercised in the distribution area.

**RW:** According to NARM, 12 percent of the records sold in the United States are sold in record stores. What percentage would you say is it overseas in retail record outlets, as opposed to discount centers, department stores, supermarkets?

**Yetnikoff:** It would have to be closer to 80 percent overseas. You just don't have visible rack jobbing operations.

**RW:** What about the organizational structure of CBS Records International overseas? How is the organization set up?

**Yetnikoff:** Well, we have discussed the fact that we have regional offices. Going below the regional office, we have companies in almost every single country. You're dealing with the individual tastes or the national tastes of particular markets, and no one sitting in New York, or any other particular spot in the world can really be qualified to determine what the Belgian taste is, or what the Japanese taste is, or what the Mexican taste is. You may have a feel for it, but it would be

*(Continued on page 59)*

## Ringo Starr's Shining



Ringo Starr was presented with three gold records and one platinum album by Capitol Records. He received a platinum album representing the sale of one million units of the "Ringo" lp, and three RIAA certified gold records for singles "You're Sixteen" and "Photograph," and the abovementioned album. Presenting the Capitol-distributed Apple golden goodies are (from left): Al Coury, CRI senior vice president, a&r/promotion/artist development; Ringo; Bhaskar Menon, chairman, president and chief executive officer, Capitol Records, Inc.; and Don Zimmermann, CRI senior vice president, marketing.

## Sondheim Exits Bell

■ NEW YORK—Gloria Sondheim has left her position at Bell Records after four and a half years with the company. Ms. Sondheim was involved in the areas of publicity, foreign promotion and artist relations and served as international liaison for foreign licensees.

She is currently considering offers from various record companies in their international divisions.

## Magnavox Goes SQ

■ NEW YORK — Columbia Records has announced that the Magnavox Company has been licensed to manufacture and market audio equipment containing the SQ quadrasonic system. Magnavox introduced two receivers with SQ in its new "MX" high fidelity component series at the recent Consumer Electronics Show in Chicago. Two more "MX" receivers with SQ logic are expected to debut in the fall and other popular priced Magnavox audio systems will also have SQ decoding capability.

Recently, it was also announced that N.V. Philips, the major Netherlands based multi-national audio equipment manufacturer and Thomson-Brandt, France's largest electronics company, will also manufacture SQ consumer audio equipment.

## Nickel Taps Vaughn

■ CHICAGO — Wooden Nickel Records has announced the appointment of Dave Vaughn as national promotion director for the label. Vaughn comes to Wooden Nickel following positions as regional and local promotion man for Paramount Records and MCA Records, respectively.

## Island Taps Schuster

■ NEW YORK—Charley Nuccio, president of Island Records, has announced the appointment of Amanda Schuster as east coast director of promotion.

Ms. Schuster comes to Island from four years in the promotion department at Vanguard Records. Before that, she worked in the educational music department of Mills Music.

Ms. Schuster will be working at the New York Island office with Herb Corsack, executive vice president of operations; she will report to Pat Pipolo, director of national promotion, in Los Angeles.

## Grateful Dead Records Lawsuit Dismissed

■ VAN NUYS, CAL.—The lawsuit filed by Grateful Dead Records and Ice Nine Publishing Company against Ramont Company, d/b/a Kester Marketing, Charles Schlang, Edward Barksy and Disc Records, has been settled by all the parties to the suit.

The suit, which involved the purchase and sale of infringing pirated records of the album "The Wake of the Flood," has been dismissed. The defendants, who obtained copies of the album without knowledge of the album's illegal source, are cooperating with the plaintiffs in an attempt to determine the source of manufacture of the pirated albums and to aid federal authorities in commencing appropriate prosecution under the Copyright Act.

**SUBSCRIBE TO  
RECORD WORLD**

## Retail Prices

(Continued from page 3)

the keenest in the country, consumers are getting \$5.98 and \$6.98 albums at a maximum sale price of \$3.79, and as cheaply as \$3.48.

Analysis of prices charged to consumers reveals a steady rise over the past few years, in light of increases in list prices and increases in the costs of store operation. In New York, for example, the cheapest sale price for an "across-the-board" album sale at Korvettes, Goody's or Alexander's is approximately \$4.15 to \$4.35 for a \$6.98 list. For extra-special sales of one or two titles, the price drops to \$3.99. But with those very few exceptions, sale prices in the New York chains are consistently above the "magic dollar figure" of four dollars. There have been no across-the-board album sales here for under four dollars since the majority of records went to \$6.98 list. Previously, \$5.98 list albums had been sold for \$3.49 to \$3.69 on sale, an increase from the \$3.19 to \$3.49 of a year ago.

Moving west from New York, discounting is not as much of a factor, as stores and chains like Disc Records, Discount Records, Record Bar, National Record Mart and the Musicland chain offer sale prices on \$6.98 albums at approximately \$4.98, often going as high as \$5.49. The only exceptions are in markets where one store or chain does not have a dominant position, and in campus locations, where locally operated or student run stores give the chains an extra measure of competition.

The picture changes drastically in California, where "the more we sell, the more we lose," since "we're not here to make money, we're here to make friends," appears to be the dominant philosophy. Sale price at the Wherehouse chain for \$5.98 is \$3.19, and for \$6.98 is \$3.79. At Licorice Pizza, \$5.98 albums go for \$3.28 and \$6.98s sell for \$3.48. And at Tower's Los Angeles store, both \$5.98 and \$6.98 albums go on sale for \$3.66, although it is reported they are considering adding a \$6.98 price.

Regular selling price is low in California also. Prices are as follows on \$5.98; \$4.25 (Wherehouse); \$3.98 (Licorice Pizza); and \$3.99 (Tower). \$6.98 list selling price is \$4.96, \$4.98 and \$4.66 at Wherehouse, Licorice Pizza and Tower respectively. Those prices compare with the national average of the usual or standard discount of list minus \$1 plus or minus a few cents.

Nationwide selling price for tapes approximates the album figures.

## Second Piracy Booklet Issued by CBS Records

■ NEW YORK—CBS Records has circulated a second edition of "Progress Against Piracy," a booklet on record and tape piracy first presented to the music industry in March, 1974. The booklet, over 5000 copies of which are currently in circulation, was prepared and updated through the efforts of the CBS Records' law department.

The new edition of the booklet includes information about the latest cases, newest statutes and the most recent federal and state reinforcements being applied in the courts against unauthorized duplication of sound recordings.

## Phonodisc Meet

(Continued from page 3)

the domestic Polydor Inc. and United Artists labels will take part in the conclave.

Major opening addresses will take place Thursday (22). Speaking will be Kurt Kinkele, executive VP of Polygram B. V., Phonodisc president and Polygram VP of marketing Bill Farr and Don England, Phonodisc Incorporated VP of sales. Also in attendance will be Polydor Inc. president Gil Beltran, MGM label head Jimmy Bowen and Polydor label president Jerry Schoenbaum, as well as Polygram U.S. president Bob Brockway and United Artist Music and Record Group chairman Mike Stewart.

A complete agenda follows:

**Wednesday, August 21:** intra-Phonodisc sales and operations meetings followed by an evening welcoming cocktail party for all key execs and the Phonodisc sales force (branch and regional and operations managers, buyers and product personnel).

**Thursday, August 22:** (Morning) opening addresses by Kinkele, Farr and England; trade publication panel discussion; United Artist product presentation. (Afternoon) advertising and merchandising seminar conducted by Sal Forlenza, president of D.A.F. Control and Tower Record exec John Shire; country market A-V presentation. (Evening) country bar-b-que and outdoor country show featuring a major MGM/Hickory performer and two new United Artist country attractions.

**Friday, August 23:** (Morning) Polydor presentation; Deutsche Grammophon product presentation. (Afternoon) MGM product presentation. (Evening) cocktails, banquet and show featuring a major Polydor Inc. act and a new UA recording artist (Midnight): special United Artists party hosted by Mike Stewart with entertainment by major Blue Note artists.

## CONCERT REVIEW

## Reddy Astounds The Amphitheatre

■ LOS ANGELES — There were several pleasant surprises in store for the audience present at Helen Reddy's opening at the Universal Amphitheatre recently (29). One was the fact that Ms. Reddy (Capitol) demonstrated that she is striving to improve and develop new aspects of her crystal clear, versatile voice.

The opening selection was delightfully sprinkled with hints of jazz, as she sustained her voice in a new manner, bending and sliding the notes around for an instrument-like effect. "Long Hard Climb" was next, and again the element of jazz blended perfectly with her rich, powerful pop style, creating a new interest for the audience. On this selection and on some of her other popular songs, the arrangements varied somewhat from the single release versions, providing a new sound to the well known radio hits.

"Angie, Baby," Reddy's next single, is distinctly different from the usual tone of her repertoire. Although it is still basically commercial material, there is a special flavor of rock 'n roll, both in lyrical message and style of delivery, that is uniquely distinguishable from Reddy's usual pop-rock style.

Conversing with the audience seemed more natural than in past

performances, and her stage presence was remarkably smoother and less contrived. Taking a few moments to talk about her role in the movie "Airport '75," Reddy commented that it provided her with a perfect opportunity, "to be both the singing and flying nun at the same time." She ran down the story plot for the audience, and introduced a song that she sang in the movie, "Best Friends."

Paul Williams (A&M) opened the show and stole the hearts of the entire audience. He has a versatile, tightly controlled voice that enables him to change moods and style drastically at will. Williams took control with his warm rapport and emotional nature, and commented that he usually writes about his two favorite subjects, love and friends. Highlighting his set were "We've Only Just Begun," "Rainy Days and Mondays" and a new song entitled "Sad Song."

The audience demanded two encores, and Williams returned revealing his excitement at the overwhelming approval. He is not afraid to let the world know he is overflowing with love, sensitivity and honest emotion. Now he he is finding out what a damned good performer he is.

Rita Turner

## Dialogue (Continued from page 58)

ridiculous for any individual, even a group of individuals sitting in the United States to assume the arrogant posture that they can determine the taste—the national taste—of various countries. Now, commercially, with the existence of the Common Market in Europe today of which England is a part, it is theoretically possible to set up an organization which could deal with Europe as a whole. We have chosen to have a regional office and we prefer to have separate companies in each country, despite the Common Market and the lowering of the commercial barriers. The distribution patterns are different in each country, but more important, national tastes are totally different, and you really have to have people who are familiar with the culture and the heritage and the musical tastes of that particular country. Even though we are having commercial barriers reduced, at least from my point of view, we're going to continue to have companies in each country operating with an atmosphere of freedom, certainly from the product point of view. ☺



## Wacky Khakis



Brownsville Station members (from left) Michael Lutz, Cub Koda and Henry "H-Bomb" Weck, are seen in pre-production phases of their forthcoming motion picture, "Brownsville Station Joins the Army." The screenplay was written by the Big Tree recording artists.

### CONCERT REVIEW

## 'Report, Renaissance Resplendent at Civic

■ LOS ANGELES — "Space Report" would probably be a better suited name for the group Weather Report (Columbia) as the music provided at their Santa Monica Civic concert (10) practically sent the audience to another universe. The talented group of five clearly demonstrated that they are the cream of the crop in avant garde jazz, with technical expertise second to none. It would be ludicrous to attempt to identify the highlights of the show, as each member's solo and the exceptional improvisation during the entire performance warranted mention. Alphonso Johnson, the new member of the group who replaced Miroslav Vitous, alternated from clarinet to saxophone, and blew the audience away during an intense, high-pitched clarinet solo, eventually accompanied by the synthesizer. Each member of Weather Report demonstrated incredibly fast and technically perfect playing. The exceptionally high level of musical consciousness attained by the group left the sophisticated audience in a hypnotic trance.

Renaissance (Sire) provided a refreshing set of their specially blended English metal folk-rock. The music was basically gentle, with occasional hard driving qualities. Annie Haslam's sparkling rich vocals often hinted of Grace Slick in sound but not style. The dramatic differences in the musical sounds of the group within songs were splendidly bridged, affording a smooth and soothing continuity throughout. Outstanding numbers included the title track of the "Ashes Are Burning" album, and "Mother Russia," from their recent "Turn of the Cards" lp. **Rita Turner**

## NARAS Ballots For Hall of Fame

■ NEW YORK—Members of the Record Academy (NARAS) will be receiving their initial nominations forms for entries into the NARAS Hall of Fame. All recordings released prior to the start of the Grammy Awards in 1958 are eligible, and entire will comprise the initial nominated recordings list submitted to the 90-man elections committee. Their votes will pare down the list to 25 final nominations; a second round of voting by the same committee of carefully selected experts will determine next year's five entries into the Hall of Fame.

### Lowery's Statement

NARAS national president Bill Lowery has urged members to list only those records of lasting qualitative or historical significance which in their opinion are truly worthy of consideration for the high honor. Nominations will be announced during the first week of January 1975, and the names of the winning recordings will be revealed on March 1st during the Academy's Grammy Awards telecast.

### Committee Formed

To further develop the NARAS Hall of Fame concept and its voting procedures, and to assist co-chairmen Paul Weston and Frank Jones, Lowery has also announced the formation of a Hall of Fame committee consisting of Murray Allen, Brooks Arthur, Jay Cooper, Bill Denny, Lew Green, John Hammond, Goddard Lieber, Lincoln Mayorga, Wesley Rose, F. M. Scott III and John Scott Trotter.

## RIAA

(Continued from page 4)

radio industries.

"The broad-brush, sweeping allegations presented by CBS News paint the innocent along with those few who may be guilty. This is terribly unfair.

### CBS Failures

"CBS News also failed to tell its viewers that the recording industry has taken strong action to insure that business practices are based on sound legal and moral principles. Over a year ago, the member companies of the recording industry association adopted a comprehensive action program, involving thorough intracompany investigations and strict standards of employee and corporate conduct. RIAA also urged law enforcement agencies to investigate and prosecute any corrupt practices."

## CBS Records Statement

(Continued from page 4)

"It is illustrative of the character of the allegations to note the statement made by James Fouratt, who appears on but is not identified in the broadcast. Described on the broadcast as 'a former CBS Records employee,' Fouratt, who left CBS in 1969, five years ago, after less than a year with the company, says that he falsified his expense accounts to cover purchase of drugs which, to quote him, 'no one at CBS would ever approve.' Fouratt's 1969 separation from CBS came years before any government investigation of the record industry.

"Any fair-minded viewer of the broadcast, particularly with additional knowledge of the background of such accusations as those made by Fouratt, should be able to judge accurately their intrinsic lack of substance.

### CBS' Major Points

"A list of pertinent points from the broadcast dealing with CBS Records follows:

"(1) The broadcast stated that David Wynshaw, a discharged CBS Records employee being sued by the company for misuse of funds, said CBS Records has spent half a million dollars for 'bribes to black radio stations and that these funds were concealed in the promotion budget for CBS Records.'

"CBS response, quoted on the broadcast: 'All promotion expenditures and the manner of making these expenditures have been thoroughly investigated and meticulously audited, and no basis has been discovered for this allegation, let alone any supporting evidence.'

"(2) The broadcast said, 'Press reports placed the total loss to CBS Records from various schemes at one to two million dollars, such schemes asserted to include supplying of gratis records to underworld figures, albums which could be quickly converted to cash.'

"CBS response, quoted on the broadcast: 'There is no evidence that the company was defrauded of anything like \$2 million or even as much as half of that.'

"Additional CBS response, made available to but not quoted on the broadcast: 'Like all other large record companies, CBS Records distributes a certain number of free records for promotion purposes. This is an industry practice. However, we have no proof—and again, this matter has been carefully investigated — that any irregularities existed. Certainly, with the stringent controls we have instituted, there would be no way significant irregularities could oc-

cur in the future.'

"(3) The broadcast reported allegations by unidentified sources 'that CBS Records employees had supplied drugs to rock stars.'

"CBS response, quoted on the broadcast: 'A most searching investigation into this charge has revealed no evidence of wrongdoing. Our long-standing policy with respect to drugs is absolutely clear. We don't permit drugs or drug trafficking of any kind, and any employee found guilty of violating the policy in any respect will be discharged immediately.'

"(4) The broadcast said 'former employees of CBS Records tell us that there were several ways to get the drugs considered important in doing business with this generation of pop stars.' The only ex-employee quoted thereafter in direct support of that allegation is the unidentified Fouratt, the employee who left CBS Records five years ago after a tenure of less than a year, who said 'I would just write it up on my expense account . . . you know as expenses. I didn't say what it was . . . And if anyone was ever asked . . . I'm convinced that no one at CBS would ever approve it . . . in a sense it was a Water-gate morality.'

"CBS response, quoted on the broadcast:

"The CBS response was quoted earlier on the broadcast, and Fouratt's allegation later in the broadcast was followed up only by a Mick Jagger statement that 'people in all industries graft . . . part of the American way of life . . .' For the record, it should be pointed out that the broadcast had previously included a direct and categorical denial as outlined in item 3.

### Summary

"The Trouble with Rock' above all, documents the degree to which discharged employees and others, given in many instances the protection of anonymity and the freedom of non-specific allegations, have sought to attack the whole medium. Where the charges have been made against CBS Records, our responses speak for themselves."

## En Puerto Rico

(Continued from page 49)

viene discutiendo los pro y contra en torno al proyecto del Senado de Puerto Rico #1006-conocido como Instituto Puertorriqueño de Artes e Industria Cinematográfica. Ya han expuesto sus puntos de vista personalidades en el campo de la producción fílmica.

## Softball Game Planned For Muscular Dystrophy

■ NASHVILLE—A benefit softball game, a huge country music show and special raffles will all be featured in Oklahoma City during the Jerry Lewis Labor Day telethon for Muscular Dystrophy. A spokesman for Conway Twitty's organization, who sponsors the softball tournament, said they hope to raise \$75,000 from the event. Last year \$10,000 was raised.

The events will begin August 27 with a concert at the State Fair Grounds Arena that will feature 36 artists.

The softball tournament will commence Wednesday, August 28 at Tost Stadium. Teams featured include the local Oklahoma City deejays, local all-stars, female country artists, wives of the male country artists, all male artists, Dot Records' Shindiggers and Conway Twitty's Twitty Birds, the last two teams meeting after winning the Fan Fair softball tournament in Nashville in June.

Portions of the tournament and show will be taped for broadcast over national television.

## 'Rosing' Occasion



United Talent, Inc. has announced the signing of an exclusive booking agreement with Mickey Gilley (Playboy). Mickey's first release, "Room Full of Roses," was a number one record. Shown here are, from left: Sherwood Cryer, Mickey's personal manager; Mickey; and Jimmy Jay, general manager of United.

## 'Fairytale' Comes True For Pointer Sisters

■ NASHVILLE — If you judge by appearances, you'd probably never guess that the Pointer Sisters would have a record on the country charts. The four sisters, all black, have been a rage in the pop field with their 1940's dress, barbershop harmonies and stage shows.

Then one day, two of the sisters wrote a song called "Fairytale" that went into their Blue Thumb album "That's a Plenty." The cut was "discovered" by the Nashville staff of Dot Records, sister label to Blue Thumb. The song—solid country recorded in Nashville—was picked in **Record World** and came on The Country Singles Chart this week at 74 with a bullet.

Tremendous sales and request reaction on the single, along with national chart activity, resulted in a recent radio interview with WSM's Ralph Emery wherein the Pointers openly disclosed their own personal happiness over having a country hit.

"This is not a 'put on' with us," noted Anita Pointer in speaking for the group, "because country music is a real part of our heritage. We grew up with it—listening at night with our grandfather to "The Grand Ole Opry" and "Louisiana Hayride" from our home in Arkansas. We've always liked country music. So, all of us are naturally thrilled to receive the reaction we've been getting lately in country markets. It's really one of the most exciting things to ever happen during our career."

The song is not their only link with the country field. It seems they have a lot in common with the Carter Sisters—each family has an "Anita" and a "June" amongst its ranks.

Future plans call for The Pointers to be releasing additional country product.

Don Cusic

## 'Nashville' Film Shoots at Exit/In

■ NASHVILLE — The Exit/In in Nashville was recently used for scenes in the movie "Nashville" currently being filmed here and directed by Robert Altman. The club, a listening room where top recording artists appear regularly, was used exactly as it is during each performance.

The scene shot there involved a trio who had recorded a hit, being called to the stage from the audience for an impromptu performance. The trio, Billy, May and Tom, are played by Alan Nichols, Christina Raines and Keith Carradine respectively.

Also seated in the audience during the Exit/In sequence are

Geraldine Chaplin playing the role of a journalist and Lily Tomlin, who is the wife of a lawyer having an affair with one of the members of the group.

The crew and cast for the film have also been seen on Nashville's Music Row filming portions of the movie. The plot involves a number of people who come to Nashville searching for a place in the music business and who all end up at the same place—Centennial Park, at a political rally.

The movie is scheduled for release in October during the Grand Ole Opry's Birthday Celebration with the world premiere set for Nashville.

# NASHVILLE REPORT

By RED O'DONNELL



■ The hot and heavy news this week—more than a rumor—is that **Buck Owens** and statuesque **Lisa Todd** (of the "Hee Haw" series) are as Suzy Knickerbocker might report "a romantic two-some." . . . I couldn't track down Bashful Buck for a comment but a spokesman for the Capitol recording artist confirmed that they have been dating—holding hands, dining together and other such courtship type things—for the past couple of months or so. "I can't say for certain how serious it is at this time," **Record World** was told, "but I believe the romance has progressed beyond the 'good friends' stage."

Buck and the lovely-to-look-at Lisa met, of course, on "Hee Haw," but as I understand it, their togetherness is no joke at this stage.

**Loretta Lynn** performed Saturday (17) at a Fan Fair in Lynden, Wash. A sentimental booking, so to speak.

Lynden (pop. 2500) is where Loretta won her first singing contest. The prize was \$25.

"That was 13 years ago this summer," recalled Loretta. "I beat out about 20 other contestants. **Mooney** (her husband), the kids and I then lived in Custer, Wash. (pop. 325). Custer is about eight miles from Lynden.

"Sure I remember it well," Loretta said. "I sang 'Gone,' then a big record hit for **Ferlin Husky**. I encored with 'Fallen Star.'

"However that isn't the reason I remember it so well. During the songfest there was a mule-pulling contest underway nearby, and some of the crowd started to drift over to it. When I started singing, they all came back. Honest."

Loretta is suffering these days with migraine headaches. "If it's not one pain, it's the other," she said.

"I am thinking seriously of taking some of those treatments where

(Continued on page 65)

## COUNTRY PICKS OF THE WEEK

**SINGLE** **JOHNNY RUSSELL**, "SHE BURN'T THE LITTLE ROADSIDE TAVERN DOWN" (Forrest Hills, BMI). Johnny's gonna burn the charts up with this. Seems his sweet young thang got fed up with the tavern being a rival to the homefront, so she introduced the perfect match. Should heat up the jukeboxes in every roadside tavern in town. RCA PB-10038.

**SLEEPER** **SAMMI SMITH**, "LONG BLACK VEIL" (Cedarwood, BMI). A re-make of this classic from the woman's point of view, soft and smooth as only Sammi can do. Extra voices on track are very intriguing. Superb production should let Ms. Smith walk these hills with a hit! Mega MR1214.

**ALBUM** "COUNTRY," **ANNE MURRAY**. Anne has taken her singles that were country and packaged them together for a "perfect album." There's not a bad cut here. Tracks include "A Stranger in My Place," "Snowbird," "Cotton Jenny," "He Thinks I Still Care" and her latest release destined to be a smash, "Son of a Rotten Gambler." Capitol ST 11324.



# The Grand Ole Opry — Some Questions and Answers

By BOB ANDERSON

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

## Industry Reaction

*How would you improve the Opry?*

Larry Baunach, VP in charge of sales and promotion for Dot Records: "There is a great need for the Opry as a tradition, but WSM tries to exert more influence than it deserves because it needs to be a full time country music station first."

Tom McEntee, national country promotion director for ABC: "I wouldn't have moved the Opry. It's been taken out of the hands of the little people, by changing the atmosphere for elegance. They should get someone who is in touch with the music industry. Get fresh faces, allow for instrumentation to get the major artists. Pay more and allow guest shots with wider country style acts. If they would work with the record industry, we'd be happy to work with them."

Bill Williams, Epic country promotion director: "Modernize to get young people interested. Pay more to get major acts in there, and offer a block of tickets to record companies."

Frank Mull, local director, national country sales and promotion for Avco: "Change the format to have an act do 15 minutes or longer. People hear an artist do one song and they're cheated. They must decide whether they want to please the live or radio audience."

Jerry Chestnut, president of Passkey publishing and an award-winning writer: "What should be done is to get a major part of the artists whose records they play on the radio and present them on the Opry. What's resented by many people is that WSM plays top artists on radio or shows them on stage in a TV show, then runs a commercial pitch saying you can't be a true country fan unless you see the Opry in person. When someone gets there, they see few, if any of those same people they've heard on WSM. This is a misconception and many new country fans go away disillusioned."

Ron Bledsoe, VP of operations for CBS Records, Nashville: "I wouldn't try to improve the Opry. It is a repository for authentic country music—a tradition, and I respect it for that. They play for 20,000 people each weekend and are sold out well in advance—and have been for quite a while, so they must be doing something right. I'm always glad when our artists appear there."

Booking agents, when questioned about the importance of the Opry, were in general agreement that the Opry name is still a selling point. The key word here is name. All agreed that the name itself has a certain amount of prestige and that promoters often ask if an artist is a member of the Opry. But promoters must know that an artist is a member in order to advertise that fact, since the Grand Ole Opry is copyrighted by WSM. Bookers were also in agreement that when trying to book an artist, popularity and whether they have a hit record is more important than an Opry affiliation.

The people who count the most, those who pay to see the Opry, were questioned also. In a survey of over 100 Opry goers, everyone enjoyed the show. Seventy-five percent said they would return in the future. Of those surveyed, 65 percent saw what they had expected to see; 35 percent were disappointed. Those 35 percent enjoyed the show, but wanted to see more stars and new acts. They gave reasons as to why they had come to the Opry: had always heard about it; wanted to say they'd been once; had seen it on TV; and wanted to see the new building. These people had come to the Opry because they wanted to see a monument, the country music shrine.

## Bud Wendell Speaks Out

**Record World:** Has any thought been given to a syndicated television show of the Opry show as it's done on a Saturday night?

**Bud Wendell:** Yes. I guess we've had as many television producers look at the Grand Ole Opry on a Saturday night as any other entertainment form and I think without exception, each one has gone away thinking it was a fantastic show, a happening. But we have steadfastly held to the Opry as it is: to change it for television changes the Grand Ole Opry. We just are not interested in changing the Grand Ole Opry.

**RW:** Had the Ryman continued, you would have had problems with television. But since you have television equipment in the new house would it make it a little more feasible to do it now?

**Wendell:** Slightly so, from a production standpoint. But not from a programming standpoint, because any time you get into television you immediately get into rehearsals, time, blocking. The show then would have to conform to the television way of doing business. The informality, the spontaneity which contributes to the success of the Opry, they just don't conform to television form of programming.

**RW:** Do you think the Grand Ole Opry is reflective of country music today? How would you answer the record man who says "You are not reflective of what I'm doing at my record company"?

**Wendell:** If he says we are not reflective, he could be saying we don't have some of his acts on the Opry. He might be saying you are not reflective of my style of producing records today. And if he feels that we should have a 34 piece orchestra on the Opry because some of his sessions have a 34 piece orchestra, I would presume he is saying we aren't reflective of what he is doing.

**RW:** Is it reflective of the new young people, of what is being played on the radio from an artist, from a musical standpoint?

**Wendell:** I think you would have to go back somewhat to the fact that the Opry was not created yesterday. When I said we invite them in, we invite them in to stay. And with 60 some odd acts in the Grand Ole Opry, many of whom have not been members for many years, there are only so many spots on a given show.

So I think that that is perhaps a programming problem, but certainly we have tried to make it easier for an artist to maintain membership as far as appearances. Though I know many of the artists feel a responsibility they feel they want to work more than the number of performances required in a year. So there are many factors involved in it.

**RW:** Many of the top stars are not members of the Opry, like Donna Fargo, Charlie Rich, Charley Pride or Tanya Tucker. Is there a drive to get them to join now?

**Wendell:** No. I think of each of those that you mentioned to the best of my knowledge have worked the Opry on many occasions when they are in Nashville. And I'm sure that each of them would express themselves as to why they work the Opry or don't work it.

**RW:** Do you think that people who visit the Opry are disappointed when they don't see the people they would see on "Good Ole Nashville Music"? Do you think there is a discrepancy between the two groups of people they see?

**Wendell:** I suppose no more so than if they were listening on one Saturday night and came the next Saturday night and didn't see the same people. The "Good Ole Nashville Music" is a syndicated show of which we are the packager. Just as there are non-Opry member guests occasionally on the Grand Ole Opry, there are non-Opry members on "Good Ole Nashville." That show is not owned by us. They rent our facilities. The talent on the shows is determined by the sponsors, the networks and the agencies.

**RW:** What do you envision as the future of the Grand Ole Opry?

(Continued on page 63)

# COUNTRY HOT LINE

By MARIE RATLIFF

## Station Check List

Reporting this week (alphabetically):

KKCC, San Bernardino	WBAP, Ft. Worth	WINN, Louisville
KENR, Houston	WCMS, Norfolk	WIRE, Indianapolis
KFDI, Wichita	WEEP, Pittsburgh	WMC, Memphis
KKYX, San Antonio	WEET, Richmond	WPIK, Washington
KOYN, Billings	WENO, Nashville	WTUU, Toledo
KRAK, Sacramento	WESC, Greenville	WUBE, Cincinnati
KVOO, Tulsa	WGBG, Greensboro	WUNI, Mobile
KWJJ, Portland	WHN, New York	WWOK, Miami
WAME, Charlotte	WHO, Des Moines	WWVA, Wheeling

The Delta is a popular musical place right now! Superstar Charley Pride is sweeping the country with nearly unanimous reports on "Mississippi Cotton Picking Town." (WWOK is getting good response to flip "Mary Go Round.") Apprentice superstar Larry Gatlin's "Delta Dirt" on Monument is just shipped and piling up requests in the South and southeast.

Don Gibson's swinging plea to "Bring Back Your Love to Me" is moving rapidly into major markets such as WIRE (pick), WBAP, WUBE, KENR, WENO.

Mickey Gilley adds to his list of chart-toppers with the golden oldie "I Overlooked an Orchid." It's spreading onto playlists like a forest fire!

A sleeper that's happening! Rex Allen, Jr.'s "Another Goodbye Song" is breaking out in New York, Ft. Worth and Cincinnati; picked at KOYN.

It's the second time around this year for "Stop and Smell the Roses." Mac Davis has it this time, out of his lp; it's picking up at WIRE, KKCC, WUNI and KENR.

With a wide variety of choices, several tunes are being aired from Tom T. Hall's just-shipped lp "Country Is." The title tune, rumored to be coming as a single, is playing at WCMS, as is "Goin' to Hell in a Basket." WMC reports good response to "Over the Rainbow."

It's her most "pop-sounding" release to date, but Olivia Newton-John's "I Honestly Love You" still gets the calls and sales. Action showing up in Indianapolis, Mobile, Miami, Norfolk and Louisville; Bruce Nelson at KENR is moving in a different direction with "Home Ain't Home Anymore" as his pick.

Jack Reno's "Jukebox" is pulling coins and calls in the upper Midwest area.

Jeanne Pruett is showing early strength with "Welcome to the Sunshine (Sweet Baby Jane)."

New program director at WHOO in Orlando is Mike Burger, who has been doing an airshift there for some time. Added to the air staff is Bob Nyles, formerly of WDXN in Clarksville, Tennessee.

Regional Raves: Jack Kittel's "Psycho" on GRC drawing calls and sales at WESC; Craig Chambers' "Sweet Lovin' Woman" on Fraternity added at KOYN; Paul Craft's "It's Me Again, Margaret" on Truth is the most requested new entry in Houston; Tom McKeon's "The Devil Came to Birmingham" on Capricorn is picked in Louisville; Atlanta James' "You'd Better Hold On" and George Morgan's "Candy Mountain Memory" picked at WENO.

Initial reaction to Kenny O'Dell's "I'll Find Another Way to Say I Love You" is very good in Wichita, Louisville and Nashville.

Red Williams' "Why Does the Last Time Have to Be the Best" on GRC eliciting raves from WMC's Les Acree; added at WINN.

(Continued on page 64)

# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**LORETTA LYNN**—MCA 40283

**TROUBLE IN PARADISE** (House of Gold, BMI)

The devil has gotten behind Loretta's closed doors on this Kenny O'Dell penned tune, but she ain't cheatin' on the vocals; she lets loose on this one!

**JOHNNY CASH**—Columbia 3-10011

**THE JUNKIE AND THE JUICE HEAD (MINUS ME)** (Combine, BMI)

Ole John ain't preachin' on this Kris K. tune. His best in a long time, jocks and jukes should cash in on this disc.

**JEANNE PRUETT**—MCA 40284

**WELCOME TO THE SUNSHINE (SWEET BABY JANE)** (War Drum, BMI)

**WHAT MY THOUGHTS DO ALL THE TIME** (Jeanne Pruett, BMI)

Tempo is up on this record, and that's where it's headed on the charts! Looks like Jeanne might have another satin disc.

**LARRY GATLIN**—Monument ZS8-8622

**DELTA DIRT** (First Generation, BMI)

Gatlin guns down a fast movin' single. "Delta Dirt" won't be gatherin' any dust on the turntables!

**WHITEY SHAFER**—Hickory H328

**MY HOUSE IS YOUR HONKY TONK** (Acuff-Rose, BMI)

Good solid country that Whitey wrote and sings, lettin' the folks know that a man's home ain't necessarily his castle!

**BUDDY ALAN**—Capitol 3944

**CALL MY NUMBER, CALL MY NAME** (Gold Book, ASCAP)

A driving tune that will drive onto playlists and jukes. Deejays will be calling his name and operators will be calling his number.

**MIKE LUNSFORD**—Gusto GO 5-5563

**SNAKE RIVER CANYON** (Tommy Till, BMI)

Evil Knieval won't be the only listener on this one. Should jump on every turntable.

**THE MOMS AND DADS**—GNP Crescendo 478

**YOUR CHEATIN' HEART** (Fred Rose, BMI)

**MY BLUE HEAVEN** (Leo Feist, ASCAP)

Funky country horn will blow your mind. This instrumental will make your ears smile.

**BUZZ MARTIN**—Ranwood R-966

**DUMP TRUCK DRIVERS** (Logger, ASCAP)

**RETIRED SONG** (Logger, ASCAP)

Dump this one on the turntable and it will spin its way on the playlists. Cute novelty number that will haul it home.

**LA COSTA**—Capitol 3945

**GET ON MY LOVE TRAIN** (Al Gallico/Algee, BMI)

Clear the tracks for this one!! Should choo-choo right up the charts!

**PAUL CRAFT**—Truth TRA-3205

**IT'S ME AGAIN, MARGARET** (Acuff-Rose, BMI)

Give this a "P" rating for "play" and listen to the dimes drop in the slot. Verry interesting!

**RED WILLIAMS**—GRC 2027

**WHY'D THE LAST TIME (HAVE TO BE THE BEST)** (Press, BMI)

**COME ON BOY** (Don Crews, BMI)

First time out of the stall and this newcomer is riding a winner. He hooks a strong ballad for all the slowdancers.

**FERLIN HUSKSY**—ABC 12021

**A ROOM FOR A BOY NEVER USED** (Tree, BMI)

**RING OF STRING** (Lloyd of Nashville, BMI)

Super story from the sensitive pen of Dick Feller. Gentle and sad, there should be a place in every heart and on every playlist for this one.

## Bud Wendell *(Continued from page 62)*

**Wendell:** I think that if you had asked the question five years ago, the answer would not be much different from my answer today. I think the Opry has changed and grown and will continue to grow. I really doubt that the format will ever change.

I think that there is strong support among the membership of the Grand Ole Opry. They see it as a place where they can put something of themselves into the historical position the Opry has in the business. It has been a tremendous exposure medium for the artists over the years and I think it will continue to be. But I would have to say that I don't have a blueprint in the drawer somewhere.

It's a piece of history, a piece of Americana. I think that anything that is as important to the country music business as the Grand Ole Opry should be very slow to change.

**RW:** Would you like to see the Grand Ole Opry obtain the power to break an artist. Say a power such as "The Johnny Carson Show" or "The Midnight Special"?

**Wendell:** I would look at it more as a contributor to the career of an artist, not as an ability to break artists. The more it can do for country music, the more it can do for artists.

**RW:** At one time the Opry was the be-all and end-all because it was the only showcase for country music. Because of the proliferation of radio stations, it has lessened to a degree as the business itself has expanded. Do you think that the Opry could have that be-all and end-all power?

**Wendell:** I don't think that if the Opry were on network radio today that it would have anywhere near the impact that we had 20 or 30 years ago. Syndicated television is just as successful as the number of stations as they get clearances on. They all have a life span of a certain number of years. If, in fact, you go on network television for one season and go off in one season that could have a negative effect. Ideally, in time to come, with the television facilities that we have built into the Opry we could have, say, four television specials a year. Something that would have a long run life. I think that would be ideal.

**RW:** Have you ever had the occasion to ask anyone to leave? Or have you ever politely asked anyone not to show up anymore because of moral reasons?

**Wendell:** I can think of several that left of their own volition. I can only think of one that I have asked to leave, or was terminated.

## Memphis Mayor Salutes Country

■ MEMPHIS — "Memphis Country Music Day" was declared August 1 by Wyeth Chandler, Mayor of Memphis. He presented the proclamation to Jim Queen, president of Country Memphis Style, Inc., a non-profit organization formed to promote country music and country artists from Memphis.

Recently CMS staged a free concert in cooperation with the Memphis Park Commission to "spotlight" Memphis country music. Native country artists that appeared included Ace Cannon, Jerry Jaye, Tommy Ruble, Beverly Wilks, Bill Black's Combo, Paul-ette Tyler, Jack Crocker, We Too and Johnny Moore.

Country Memphis Style also presents an FM radio program one day each week where they present and interview local talent.

## Windchime Expands

■ NASHVILLE — Growth in personnel and office space as well as product extension mark the current expansion movement under way for Windchime Productions, Inc., according to owners Johnny Slate and Larry Henley. Newly quartered at 1201 16th Ave. South in Nashville, personnel in addition to Slate, Henley and associate Larry Keith now includes graphic designer Ken Aronson and girl Friday Kathi Murdock. West coast representation is handled by L. A. attorney Don Moss.

The firm's recently-established BMI publishing wing Windchime Music, Inc. has also signed writers Rick Lyons, David Heston and Wayne Smotherman, who join Slate and Keith on the roster.

Production activity for Windchime includes releases on Capricorn, Epic, United Artists and GRC.

## Hotline *(Continued from page 63)*

Another country convert; WVIM in Vicksburg, Mississippi has made the format change, naming Bert Carrier as program director. Mailing address is P.O. Box 76.

Continued super heavy action on Conway Twitty, Willie Nelson & Tracy Nelson, Tammy Wynette, Sunday Sharpe, Hoyt Axton.

Newcomer Lee Wright's Chart single "Coming Back from Amy's" is showing well in Virginia markets.

*"It's great songs & tremendous performances—  
That has kept this man at the top of the charts  
for over 20 years."*

# "THE WRONG IN LOVING YOU"

# 73500

## FARON YOUNG

ALSO AVAILABLE ON  
8 TRACK MC8-1698  
& MUSICASSETTE MCR4-1698

MERCURY RECORDS  
Distributed by PHONOGRAM, INC.

SRM 1-698



Exclusive Booking:  
BILLY DEATON TALENT AGENCY  
1314 Pine St.  
Nashville, Tenn. 37203  
(615) 244-4259





# THE COUNTRY ALBUM CHART

AUGUST 24, 1974

AUG. 24	AUG. 17		WKS. ON CHART
1	3	COUNTRY PARTNERS CONWAY & LORETTA—MCA 427	8
2	1	IF YOU LOVE ME OLIVIA NEWTON-JOHN—MCA-411	12
3	2	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 33247	70
4	5	RUB IT IN BILLY CRASH CRADDOCK—ABC ABCX-817	10
5	4	BEST OF CHARLIE RICH—Epic KE 31933	14
6	6	LORETTA LYNN'S GREATEST HITS, VOL. 2—MCA 120	12
7	9	BOOGITY, BOOGITY RAY STEVENS—Barnaby BR 6003	10
8	10	STOP AND SMELL THE ROSES MAC DAVIS—Columbia KC 32582	17
9	11	IN MY LITTLE CORNER OF THE WORLD MARIE OSMOND—MGM M3G-4944	7
10	8	COUNTRY FEELING CHARLEY PRIDE—RCA APL1-0534	15
11	12	SPOOKY LADY'S SIDESHOW KRIS KRISTOFFERSON—Monument PZ32914	13
12	13	VERY SPECIAL LOVE SONGS CHARLIE RICH—Epic KE 32531	23
13	23	BACK HOME AGAIN JOHN DENVER—RCA CPL1-0548	4
14	7	COUNTRY BUMPKIN CAL SMITH—MCA 424	12
15	14	THERE WON'T BE ANYMORE CHARLIE RICH—RCA APL1-0433	30
16	17	I-40 COUNTRY JERRY LEE LEWIS—Mercury SRM1-710	9
17	16	PURE LOVE RONNIE MILSAP—RCA APL1-0500	17
18	20	GOOD AND COUNTRY MARTY ROBBINS—MCA 421	7
19	19	FOR THE LAST TIME BOB WILLS & TEXAS PLAYBOYS—UA-LA216-J2	12
20	21	JEANNE PRUETT—MCA 388	6
21	22	IT'S THAT TIME OF NIGHT JIM ED BROWN—RCA APL1-0572	7
22	31	ELVIS—LIVE ON STAGE IN MEMPHIS—RCA CPL1-0606	5
23	25	VERY BEST OF DON GIBSON—Hickory H3G-4502	8
24	15	HOUSTON I'M COMING TO SEE YOU GLEN CAMPBELL—Capitol ST 11293	11
25	18	HANG IN THERE GIRL FREDDIE HART—Capitol ST 11296	16
26	26	WHISPERING BILL ANDERSON—MCA 416	7
27	30	SEXY LADY FREDDY WELLER—Columbia KC 32958	6
28	27	LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 389	32
29	24	BLUE GRASS COUNTRY DANNY DAVIS & NASHVILLE BRASS—RCA APL1-0565	8
30	42	ONE DAY AT A TIME MARILYN SELLARS—Mega MLPS-602	4
31	41	FIVE FEET HIGH AND RISING JOHNNY CASH—Columbia C 32951	6
32	40	STOMP THEM GRAPES MEL TILLIS—MGM M3G-4960	5
33	32	THANK YOU WORLD STATLER BROTHERS—Mercury SRM1-707	10
34	38	COUNTRY MAN JERRY CLOWER—MCA 417	6
35	35	LEAN IT ALL ON ME DIANA TRASK—Dot DOS 26032	12
36	39	FRECKLES AND POLLYWOG DAYS FERLIN HUSKY—ABC ABCX-818	5
37	29	WOMAN, YOUR NAME IS MY SONG TOMMY OVERSTREET—Dot DOS 26021	19
38	37	MAMA KERSHAW'S BOY DOUG KERSHAW—Warner Bros. BS 2793	13
39	45	LOVE IS A GENTLE THING BARBARA FAIRCHILD—Columbia C 32960	4
40	28	FULLY REALIZED CHARLIE RICH—Mercury SRM2-7505	25
41	55	THAT'S YOU AND ME HANK SNOW—RCA APL1-0608	3
42	44	SHE SURE LAID THE LONELIES ON ME BOBBY G. RICE—GRT 8001	5
43	33	SMILE FOR ME LYNN ANDERSON—Columbia KC 32941	10
44	56	HEY THERE, GIRL DAVID ROGERS—Atlantic SD 7306	2
45	54	CONNIE SMITH NOW—RCA APL1-0607	3
46	47	IF WE MAKE IT THROUGH DECEMBER MERLE HAGGARD—Capitol ST 11276	25
47	64	IN CONCERT FLOYD CRAMER—RCA APL1-0661	2
48	53	I'D FIGHT THE WORLD JIM REEVES—RCA APL1-0537	13
49	36	TWO WAY STREET MEL STREET—GRT 8002	8
50	34	THIS IS BRIAN COLLINS—Dot DOS 26017	11
51	43	THIS TIME WAYLON JENNINGS—RCA CPL1-0539	18
52	46	RAGGED OLD FLAG JOHNNY CASH—Columbia KC 32917	14
53	51	GOOD TIMES ELVIS PRESLEY—RCA CPL1-0475	22
54	49	HONKY TONK ANGEL CONWAY TWITTY—MCA 406	22
55	48	HOUSE OF LOVE DOTTIE WEST—RCA APL1-0543	11
56	57	BEST OF LESTER FLATT—RCA OPL1-0578	5
57	63	JIM STAFFORD—MGM SE 4947	21
58	—	ROOM FULL OF ROSES MICKY GILLEY—Playboy PB128	1
59	52	LULLABYS, LEGENDS AND LIES BOBBY BARE—RCA ACL2-0290	38
60	66	A GOOD WOMAN'S LOVE JERRY REED—RCA APL1-0544	14
61	50	COUNTRY BOOTS BOOTS RANDOLPH—Monument KZ 32912	13
62	59	HELLO LOVE HANK SNOW—RCA APL1-0441	27
63	58	THE ENTERTAINER ROY CLARK—Dot DOS 1-2001	22
64	—	GEORGE JONES SINGS HIS SONGS—RCA APL1-0612	1
65	62	ANOTHER LONELY SONG TAMMY WYNETTE—Epic KE 32745	22
66	61	NO CHARGE MELBA MONTGOMERY—Elektra EKS-75079	18
67	—	SUPER CONNIE CATO—Capitol ST 11321	1
68	65	WOULD YOU LAY WITH ME TANYA TUCKER—Columbia KC 32744	25
69	60	LIVE AT THE JOHNNY MACK BROWN HIGH SCHOOL LESTER "ROADHOG" MORAN & CADILLAC COWBOYS—Mercury SRM1-708	10
70	67	SNAP YOUR FINGERS DON GIBSON—Hickory H3F-4509	19
71	68	MY THIRD ALBUM JOHNNY RODRIGUEZ—Mercury SRM1-699	25
72	72	AMAZING LOVE CHARLEY PRIDE—RCA APL1-0397	41
73	69	CHET ATKINS PICKS ON JERRY REED—RCA APL1-0545	9
74	73	YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY—MCA 366	58
75	70	BLUEGRASS FESTIVAL LESTER FLATT—RCA APL1-0588	8

## Nashville Report (Continued from page 61)

they stick needles in you. You know, acupuncture."

"When?" she was asked.

"Soon as I find out if the treatments do my lawyer any good. He's also a migraine headache sufferer."

Talent lined up for the **Hank Williams Country & Western Festival**, Sept. 13-15 at Cathedral Caverns Park, Guntersville, Ala., includes **Charlie McCoy, Freddie Hart, Jeanne Pruett, Jeannie C. Riley, Mickey Gilley, David Rogers and Peggy Sue and Sonny Wright.**

**Carl Smith**, after a six months vacation, plans to resume his personal appearance career Sept. 1, and has signed with **Buddy Lee's** agency. Smith's first single for Hickory Records (with which he signed recently) is scheduled for release later this month. Produced by **Wes Rose**, it's titled "Dream, Dream, Dream."

Didja know that **Katie Gillion**, super-secretary to president **Jim Fogelsong** at Dot diskery, reigned as "Miss Jacksonville State U." (Ala.) in 1970? . . . So, Jacksonville State is known for something other than producing top-ranked basketball teams?

The Country Music Association's annual radio survey shows that 1116 stations now program country music on an exclusive basis—a 10 percent increase over 1973. In addition, 1363 stations air at least three hours of country music daily. The survey, compiled from 4000 replies to 6800 questionnaires, shows that stations now broadcast 27,499 hours of country tunes per day.

**Roy Orbison's** first for Mercury is "Sweet Mama Blue," b/w "And It Will Get To You." Co-written by Orbison and **Joe Melson** (produced by **Jerry Kennedy**) . . . **Ray Stevens**, who just completed an engagement in Las Vegas, returns later this year for a booking at MGM's new hotel . . . Under a new policy, Playboy Clubs are going to showcase talent other than "house acts" (a girl singer and comedian) . . . **Barbi Benton**, country singer, was the first signed . . . Others likely will follow ? ? ?

**Lonzo & Oscar's** latest for GRC is "From Your Shoulder to Mine" b/w "God Is the Color of Love." Latter was written by Nashvillian **Wanda Ballman** . . . **LeRoy Van Dyke** signed with **Jim Halsey's** talent agency . . . Any truth to talk that Halsey is establishing an office in Nashville?

Publisher **Jim Pelton** describes a hitchhiker on a one-way street as a guy with a single trek mind.



**PAUL  
CLICK  
Has A  
Winner  
"Smokey,  
Trucks &  
C.B. Radios"**

(Brokun #NR4709)

Joe Taylor Artist Agency

Dist. by: **Nationwide Sound Dist.**  
207 12th Avenue S.  
Nashville, Tn. 37202  
(615) 242-2471

THE MOST FAMOUS DUET IN COUNTRY  
MUSIC HISTORY HAS A NEW HIT  
TO ADD TO THEIR OTHERS

# Porter 'n' Dolly

## "Please Don't Stop Loving Me"

(PB-10010)

exclusively on RCA RECORDS



APL1-0646



# THE COUNTRY SINGLES CHART

AUG. 24	AUG. 17			WKS. ON CHART
2	2	YOU CAN'T BE A BEACON	DONNA FARGO—Dot 17506	12
3	3	OLD MAN FROM THE MOUNTAIN/HOLDING THINGS TOGETHER	MERLE HAGGARD—Capitol 3900	9
3	1	AS SOON AS I HANG UP THE PHONE	CONWAY & LORETTA—MCA 40251	11
4	5	THE GRAND TOUR	GEORGE JONES—Epic 5-11122	12
5	6	HELP ME	ELVIS PRESLEY—RCA APBO-0280	11
6	7	THE WANT TO'S	FREDDIE HART—Capitol 3898	10
7	10	ANNIE'S SONG	JOHN DENVER—RCA APBO-0295	9
8	8	DRINKIN' THING	GARY STEWART—RCA APBO-0281	12
9	13	DANCE WITH ME	JOHNNY RODRIGUEZ—Mercury 73493	8
10	14	MY WIFE'S HOUSE	JERRY WALLACE—MCA 40248	10
11	4	THE MAN THAT TURNED MY MAMA ON	TANYA TUCKER—Columbia 4-46047	11
12	18	TALKIN' TO THE WALL	LYNN ANDERSON—Columbia 4-46056	8
13	19	I WOULDN'T WANT TO LIVE	DON WILLIAMS—Dot DOA-17516	7
14	26	PLEASE DON'T TELL ME HOW THE STORY ENDS	RONNIE MILSAP—RCA APBO-0313	5
15	16	TELLTALE SIGNS	JERRY LEE LEWIS—Mercury 73491	9
16	17	I'LL THINK OF SOMETHING	HANK WILLIAMS, JR.—MGM 14731	8
17	9	RUB IT IN	BILLY CRASH CRADDOCK—ABC 11437	13
18	20	THIS TIME I ALMOST MADE IT	BARBARA MANDRELL—Columbia 4-46054	9
19	23	STANDING IN YOUR LINE	BARBARA FAIRCHILD—Columbia 4-46053	8
20	25	I NEVER KNEW	CONNIE SMITH—Columbia 4-46058	8
21	11	MAKIN' THE BEST OF A BAD SITUATION	DICK FELLER—Asylum 11037	11
22	30	BIG FOUR POSTER BED	BRENDA LEE—MCA 40262	5
23	12	SUNDOWN	GORDON LIGHTFOOT—Reprise 1194	14
24	29	OLD HOME FILLER UP AND KEEP ON-A-TRUCKIN' CAFE	C. W. McCALL—MGM 14738	6
25	27	I'LL DO ANYTHING IT TAKES	JEAN SHEPARD—United Artists UA-XW422-W	8
26	28	KEEP ON LOVIN' ME	JOHNNY PAYCHECK—Epic 5-11142	7
27	32	IT'LL COME BACK	RED SOVINE—Chart 5220	9
28	35	(IT'S A) MONSTER'S HOLIDAY	BUCK OWENS—Capitol 3907	5
29	15	CAN I COME HOME TO YOU	BILL ANDERSON—MCA 40243	12
30	22	THAT SONG IS DRIVING ME CRAZY	TOM T. HALL—Mercury 73488	13
31	38	I'M LEAVING IT (ALL) UP TO YOU	DONNY & MARIE OSMOND—MGM 14735	5
32	37	THE WRONG IN LOVING YOU	FARON YOUNG—Mercury 73500	6
33	39	LET ME MAKE THE BRIGHT LIGHTS SHINE FOR YOU	BOB LUMAN—Epic 5-11138	6
34	43	WHO LEFT THE DOOR TO HEAVEN OPEN	HANK THOMPSON—Dot DOA-17512	5
35	41	IF I MISS YOU AGAIN TONIGHT	TOMMY OVERSTREET—Dot DOA-17512	4
36	42	A MI ESPOSA CON AMOR	SONNY JAMES—Columbia 3-10001	4
37	40	THAT'S YOU AND ME	HANK SNOW—RCA APBO-0307	7
38	45	I'M A RAMBLIN' MAN	WAYLON JENNINGS—RCA PB-10020	3
39	46	BONAPARTE'S RETREAT	GLEN CAMPBELL—Capitol 3926	3
40	47	BETWEEN LUST AND WATCHING TV	CAL SMITH—MCA 40265	3
41	48	WE LOVED IT AWAY	GEORGE & TAMMY—Epic 5-11151	4
42	49	HONKY TONK AMNESIA	MOE BANDY—GRC 2024	3
43	50	HIGHWAY HEADIN' SOUTH	PORTER WAGONER—RCA APBO-0328	4
44	21	FIELD OF YELLOW DAISIES	CHARLIE RICH—Mercury 73498	10
45	59	I LOVE MY FRIEND	CHARLIE RICH—Epic 8-20006	3
46	24	THANK YOU WORLD	EDDY ARNOLD—MGM 14734	11
47	52	I WISH THAT I HAD LOVED YOU BETTER	STATLER BROS.—Mercury 73485	4
48	55	I OVERLOOKED AN ORCHID	MICKY GILLEY—Playboy 6004	3
49	33	STOMP THEM GRAPES	MEL TILLIS—MGM 14720	15
50	54	YOUR PRETTY ROSES CAME TOO LATE	MELBA MONTGOMERY—Elektra EK-45894	4
51	60	HOUSE OF LOVE	DOTTIE WEST—RCA APBO-0321	5
52	64	WOMAN TO WOMAN	TAMMY WYNETTE—Epic 8-50008	2
53	53	NATURAL WOMAN	JODY MILLER—Epic 5-11134	7
54	31	MARIE LAVEAU	BOBBY BARE—RCA APBO-0261	16
55	65	PLEASE DON'T STOP LOVING ME	PORTER & DOLLY—RCA PB-10010	3
56	58	LEAVE ME ALONE (RUBY RED DRESS)	ARLEEN HARDEN—Capitol 3911	4
57	62	BEST DAY OF THE REST OF YOUR LOVE	BUD LOGAN & WILMA BURGESS—Shannon 820	5
58	63	FINER THINGS IN LIFE	RED STEAGALL—Capitol 3913	3
59	66	GOOD OLE FASHIONED COUNTRY LOVE	DON GIBSON & SUE THOMPSON—Hickory H-324	2
60	56	EVERYBODY NEEDS A RAINBOW	BOBBY WRIGHT—ABC 11443	10
61	34	DON'T YOU THINK	MARTY ROBBINS—MCA 40236	13
62	57	HARLAN COUNTY	WAYNE KEMP—MCA 40249	6
63	—	LIKE A FIRST TIME THING	RAY PRICE—Columbia 3-10006	1
64	71	COME ON IN AND LET ME LOVE YOU	LOIS JOHNSON—20th Century TC 2106	2
65	70	WILDWOOD WEED	JIM STAFFORD—MGM 14737	3
66	69	IT COULD HAVE BEEN ME	SAMI JO—MGM South 7034	5
67	—	TEN COMMANDMENTS OF LOVE	DAVID HOUSTON & BARBARA MANDRELL—Epic 8-20005	1
68	75	HANGIN' ON TO WHAT I'VE GOT	FRANK MEYERS—Caprice 199	2
69	73	THROW AWAY THE PAGES	RANDY BARLOW—Capitol 3883	2
70	74	THE WAY I'M NEEDING YOU	CLIFF COCHRAN—Enterprise 9103	2
71	72	SAVE YOUR BEST	BENNY LINDSAY—Royal American RA-1020	2
72	—	AFTER THE FIRE IS GONE	WILLIE NELSON & TRACY NELSON—Atlantic 4028	1
73	—	YOU CAN SURE SEE IT FROM HERE	SUSAN RAYE—Capitol 3927	1
74	—	FAIRYTALE	POINTER SISTERS—Blue Thumb 254	1
75	—	I'M HAVING YOUR BABY	SUNDAY SHARPE—United Artists UA-XW507-X	1

# ONE MORE TIME TO NUMBER ONE!



**“DANCE WITH ME (JUST ONE MORE TIME)”**

(Mercury #73493)

## JOHNNY RODRIGUEZ

*FROM HIS CURRENT L.P.*

**“MY THIRD ALBUM”**  
(SRMI-699)

*Also Available On 8-Track MC8-1-699 And Cassette MCR4-1-699*

Exclusively On Mercury

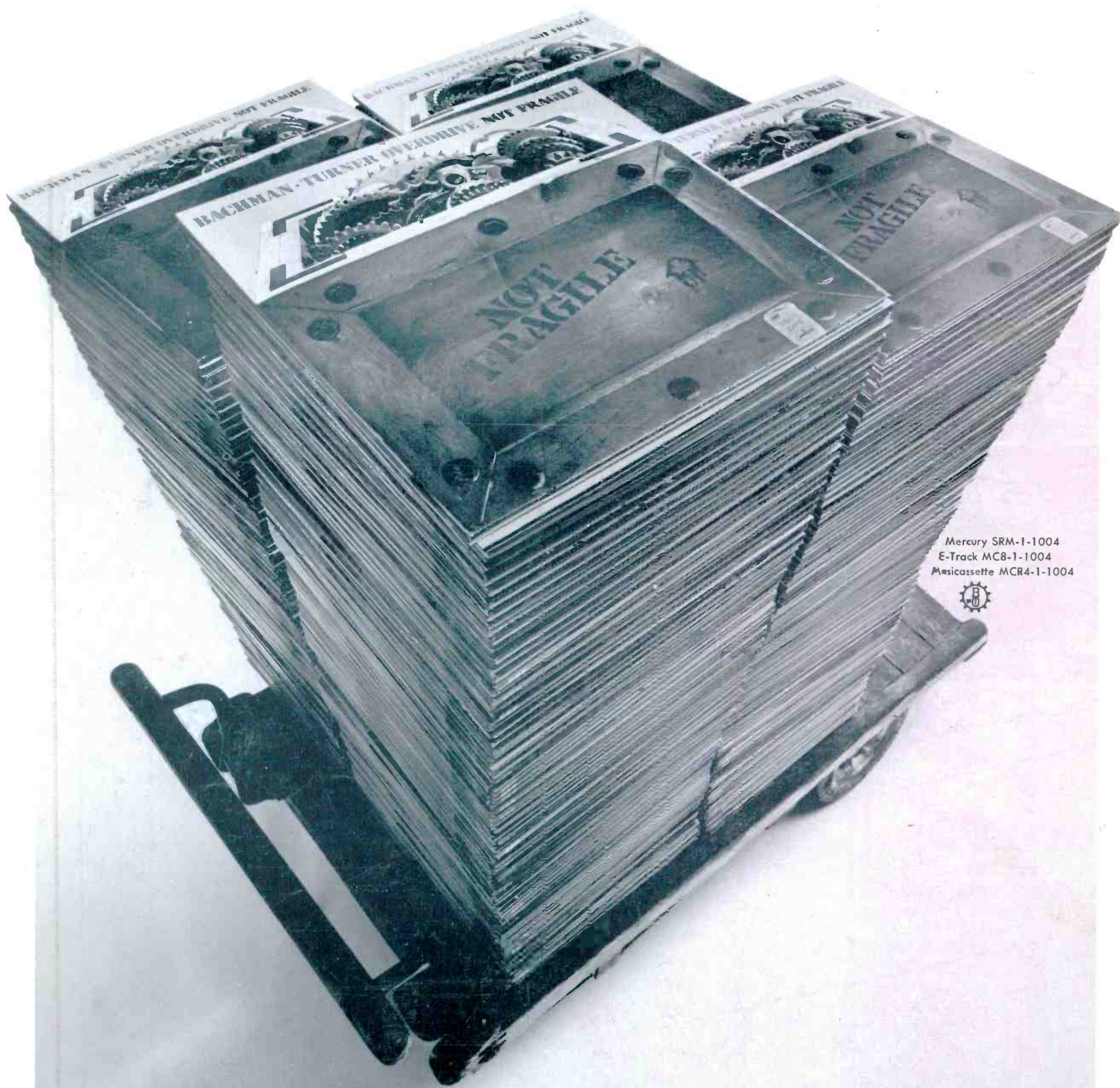


Exclusively Booked by:

William Morris Agency  
2325 Crestmoor  
Nashville, Tenn. 37215

Published by Hallnote Music

# BACHMAN-TURNER OVERDRIVE'S THIRD ALBUM, "NOT FRAGILE!" GET A LOAD OF IT.



Mercury SRM-1-1004  
E-Track MC8-1-1004  
Masicassette MCR4-1-1004



products of phonogram, nc., one BN plaza, chicago, ill.  
a polygram company