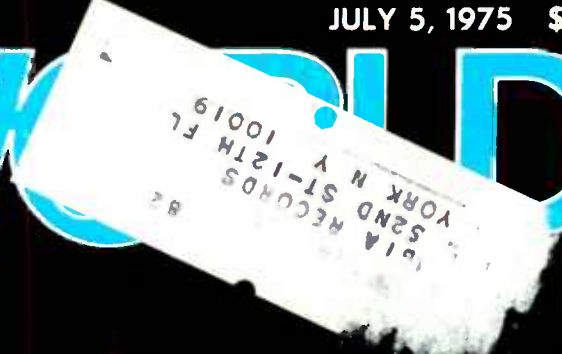


RECORD WORLD



Who In The World: ZZ Top

HITS OF THE WEEK

SINGLES

MCA RECORDS
ELTON JOHN, "SOMEONE SAVED MY LIFE TONIGHT" (prod. by Gus Dudgeon) (Big Pig/Leeds, ASCAP). The most ambitious cut from the history-making "Captain Fantastic" lp—running its full 6:45 as this week's Chart-maker—is Elton's answer to "Hey Jude." Performance advances the level of elegance that made his "Your Song" ours. MCA 40421.

AM RECORDS
CAT STEVENS, "TWO FINE PEOPLE" (prod. by Cat Stevens) (Cat B.V., ASCAP). Few artists can feel safe including their newest release on their concurrent and initial "Greatest Hits" package, but then how many have this man's sleek track record? A fine, fine production which has all the earmarks of his best—and biggest yet. A&M 1700.

abc
THREE DOG NIGHT, "'TIL THE WORLD ENDS" (prod. by Jimmy Ienner w. Bob Monaco) (Leeds/Antique, ASCAP). The talents of songwriter Dave Loggins have already contributed "Pieces of April" to 3DN's bag of hit tricks. Now he comes up with the kind of tune that tastefully obscures all the boundaries separating "adult" from "top 40." ABC 12114.

Fantasy
BLACKBYRDS, "FLYING HIGH" (prod. by Donald Byrd/Blackbyrd Prod.) (Blackbyrd, BMI). Even this record's stock number is airborne! Guys who soared with "Walkin' in Rhythm" send out a similarly broad-based sound from their musical cloud nine. This one's even more spirited, once again inviting pop, soul and MOR markets to fly along. Fantasy 747.

SLEEPERS

STEPHEN STILLS, "TURN BACK THE PAGES" (prod. by Stephen Stills w. Bill Halverson and Ron & Howie Alpert). (Gold Hill/Donnie Dacus, ASCAP). His strongest single creation since "Love the One You're With" coincides with his label debut and post-Manassas solo reincarnation. Latin tinges help him turn over a new leaf as a hitmaker. Columbia 3 10179.

MERCURY
RALPH CARTER, "WHEN YOU'RE YOUNG AND IN LOVE" (prod. by Reid Whitelaw & Norman Bergen) (Wren, BMI). While J.J. takes the comedy road to disc glory, his "Good Times" kid vid junior debuts as a powerful disco vocalist. Giant Van McCoy copyright that first clicked for Ruby & the Romantics ('64) looks fine in its new threads. Mercury 73695.

AM RECORDS
PERSUASIONS, "ONE THING ON MY MIND" (prod. by Tony Camillo/Camillo-Marcucci Prod.) (Big Cigar/Common Go./Packet Full of Tunes/Touch of Gold, BMI). Couple the "Bazuka" man with one of the most "dynamite" soul acts around and you get the raw power of a capella stylization wrapped up in a fully orchestrated package. A&M 1698.

Casablanca
CHRISTOPHER, PAUL AND SHAWN, "FOR YOUR LOVE" (prod. by Mike Curb & Tony Scotti) (Beechwood, BMI). Long before Ed Townsend teamed up to help Marvin Gaye "Get It On" (1958 to be exact), the writer hit hard as an artist with this tune. This Osmonds sounding re-make could become the biggest pop record for the young company to date. Casablanca 838.

ALBUMS

NEIL YOUNG, "TONIGHT'S THE NIGHT." Young further affirms the tradition he has established over these many years—successfully making music in a style that is immediately, recognizably his very own. Progressive appeal, as always, seems to be inherent, as highlighted by "World on a String," "Roll Another Number" and the title track. Reprise MS 2221 (WB) (6.98).

GUESS WHO, "POWER IN THE MUSIC." Burton Cummings-led group maintains top-draw commercial and aesthetic aspects, thus making this release a treat for both pop and FM formats. Musicianship, writing and vocalization are superfine, and, though the band leans more heavily on ballads this time out, the power-packed selections are the best. RCA APL1 0995 (6.98).

MILLIE JACKSON, "STILL CAUGHT UP." This soulful songstress' last lp, "Caught Up," helped bring her potent r&b stylings into the pop world, and this disc is sure to enhance that transition. The triangle dealt with on that release is sequelled here, with the wife's feelings expressed on one side and the mistress on the flip. FM, r&b and pop power. Spring 6708 (Polydor) (6.98).

POCO, "HEAD OVER HEELS." For their label bow these musicmakers put their best foot forward and yield perhaps their best set to date. The formula that has worked so well for the Eagles is put to good use here as smooth harmonies are set upon gently flowing melodies. Rusty Young's pedal steel genius is especially evident on "Lovin' Arms." ABC ABCD 890 (6.98).



Poco Is Head Over Heels



ABCD-890

POCO

With Their First Album On  **Records**

RECORD WORLD

Chess/Janus Relocates; Schlachter Resigns, DeJoy, Mason Upped

■ LOS ANGELES — Chess/Janus Records has announced the relocation of its offices from New York to Los Angeles. Eddie DeJoy, who was formerly both national promotion director and head of west coast operations, has been promoted to Chess/Janus vice president and general manager, replacing Marvin Schlachter who resigned as head of both labels. Allan Mason, formerly director of artist development, has been promoted to vice president of a&r. DeJoy will report directly to GRT's executive vice president Tom Bonetti.

(Continued on page 41)

UA Appoints Licata VP, General Manager

■ LOS ANGELES — Al Teller, president, United Artists Records of America, has announced the appointment of Sal Licata to the newly-created post of vice president and general manager, United Artists Records.

(Continued on page 41)



Sal Licata

RCA Holding Regional Meets

■ NEW YORK — RCA Records began a series of three regional sales and promotion meetings Friday in Monticello, N.Y., Indianapolis and San Diego for introduction of its July product to members of its sales and promotion staff throughout the nation.

To emphasize the importance of the company's commitment to introducing and establishing new artists during the coming months, an executive team headed by RCA Records president Ken Glancy and including Mike Berniker, director, contemporary artists & repertoire; Tom Draper,

(Continued on page 10)

Lasker Deal Imminent

■ NEW YORK—Record World has learned that Capitol Records has been negotiating for the distribution rights to a new Jay Lasker/Ariola Records U.S. label venture and a deal is imminent. Complete details will be announced next week.

Capitol Suing Grand Funk

■ LOS ANGELES — Capitol Records, Inc., has brought suit in New York Supreme Court to prevent Grand Funk Railroad from performing for MCA Records until the group has fulfilled its obligation to deliver to Capitol the fifth and sixth albums of new material which Capitol alleges are called for under Capitol's existing six-album contract.

The Capitol contract, which commenced November 21, 1972, provides for the recording of two albums per year over a three-year term, with a total guarantee against royalties of \$3 million.

(Continued on page 41)

Aiken Decision Reverberates In Copyright Revision Talk

By MIKE SHAIN

■ WASHINGTON, D.C. — The case of George Aiken, his fried chicken stand, and the radio he plays for his customers' enjoyment has been decided by the Supreme Court: The act of turning on a radio or TV in a place of business is not liable for copyright fees under the 1909 law.

But were the proposed copyright revision law—now in hearings before a House Judiciary subcommittee — in effect today, would Aiken and businesses like his still be exempt?

Among those in Washington integrally involved in the revision effort there are stark differences of opinion. To Tom Brennan, counsel for the Senate copyright subcommittee and the man who helped write the bill presently under consideration, "the George Aikens of this world would be liable." Barbara Ringer is the registrar of copyrights for the U.S. and also a principal in the bill. "My feeling is that he would not be liable," she said

Return Seven Indictments In Federal Industry Probe

By ROBERT ADELS

■ NEWARK—In the first actions to be taken against former and present business executives and corporations following a two year Federal investigation of the music industry, probe coordinator Jonathan L. Goldstein, U. S. Attorney for the District of New Jersey, announced (24) that grand juries sitting in Newark, Philadelphia and Los Angeles had returned a total of seven indictments charging 19 individuals and six firms (all under one corporate umbrella) with various criminal offenses.

In summary, the following were named and charged in the indictments:

- David Wynshaw (in the Southern District of New York) on charges of allegedly failing to report some \$225 thousand in income during 1969-1972, in his post as former CBS artist relations director and for allegedly filing false income tax returns for those years.

- David Wynshaw and Pasquale Falconio, a/k/a Pat Falcone (in the Southern District of New York) on charges of alleged conspiracy, mail and wire fraud and the interstate transportation of stolen property. The indictment alleges that the two set up five "sham" companies and thus falsely collected in excess of \$75,000 for goods and services from CBS.

- Kenneth Gamble, Leon Huff, Earl Shelton, Joseph Medlin, Edward Richardson a/k/a Lord Gas,

(Continued on page 48)

Clive Davis Indicted For Tax Evasion

■ NEW YORK — At the same press conference (24) at which U.S. Attorney Jonathan Goldstein announced indictment of several individuals and corporations for payola-related offenses, the government spokesman for the two year old probe of the music business also announced that Arista Records president Clive Davis had been indicted on charges of income tax evasion. When the floor was opened for questions, Goldstein then characterized Davis' indictment as being "wholly unconnected" with any "pay for play" actions.

Davis has been indicted for alleged income tax evasion relating to some \$90,000 in expenses while president of CBS Records. General feeling in industry circles maintains that this announcement was made concurrently with the other indictments to "play up" a

(Continued on page 49)

RIAA Statement Stresses Perspective

■ NEW YORK—The RIAA, whose 49 member companies produce and market some 85 percent of recorded product sold in the U.S. issued the following statement in the wake of the various indictment announcements made last week:

Text

"It would be inappropriate for this Association to comment on the charges in the indictments . . .

(Continued on page 48)

Zembu Prod. Formed

■ NEW YORK — Jerry Schoenbaum and Skip Drinkwater have announced the formation of Zembu Productions, Inc. Zembu will offer a complete service to artists, writers and producers, which will include production, publishing, management and placement of acts.

Skip Drinkwater has produced such artists as the James Montgomery Band, Norman Connors, Eddie Henderson, Link Wray, Larry Coryell and Alphonse Mouzon for such labels as Atlantic, Arista, Polydor, Blue Note, Buddah and Capricorn.

Schoenbaum and Drinkwater are in the process of finalizing a production deal with a major label, which will be announced shortly.

Schoenbaum will be located on the east coast, and can be contacted at 10 West 66th Street, New York City, 10023; phone: (212) 873-3566. Drinkwater will be working on the west coast and can be reached at 3701 Clay Street, San Francisco, California, 94118; phone: (415) 668-7294.

N.Y. Recording Acad. Elects New Governors

■ NEW YORK—Five new governors, including past Grammy nominees, have been elected and 10 incumbents have been re-elected to the board of governors of the New York chapter of the Recording Academy (NARAS).

Serving for the first time will be conductor Harold Wheeler, composer Kenny Ascher, educational record producer Ruth Roberts, and in the at-large category vice president and general manager, producer Bruce Lundvall of Columbia Records and musician, arranger, composer, vocalist, photographer and annotator Sy Johnson. Wheeler, Ascher and Lundvall have all been nominated for Grammys, while Ms. Roberts is a past Freedom Foundations Award winner.

(Continued on page 49)

CBS Names Saines Masterworks VP

■ NEW YORK—Irwin Segelstein, president, CBS Records, has announced the appointment of Marvin Saines to the position of vice president, Masterworks, CBS Records Division.

In his new capacity, Saines will be responsible for all the recording activities of classical product in the United States. He will continue to provide the overall direction and supervision of the a&r, marketing and merchandising operations for the Columbia Masterworks and Odyssey labels. He will report to Bruce Lundvall, vice president, general manager, Columbia Records.

Saines joined Columbia Masterworks in June, 1974 in the position of director, Masterworks, USA. Prior to that, he was vice president of Discount Records.



Marvin Saines

Pickwick Launches Rock & Roll Promo

■ WOODBURY, N.Y. — Pickwick International marketing vice president Richard G. Lionetti has announced the launching of an extensive merchandising program, utilizing the theme "The Happy Days of Rock 'N Roll."

The campaign includes six new albums just released on Pickwick Records and 32 catalogue lps by the Beach Boys, Chuck Berry, Paul Anka, Fats Domino, Jerry

Von Winterfeldt Heads Polydor A&R Operation

■ NEW YORK—Bill Farr, president of Polydor Incorporated, has announced that Mike von Winterfeldt, vice president of the company's international division, has assumed new responsibilities to include the heading up of the label's national a&r operation.



Mike von Winterfeldt

Continuing his present duties in the area of international repertoire, von Winterfeldt will now become involved in the acquisition of new talent in America along with the guiding and developing of artists' careers and the maintaining of liaisons with the international affiliates.

In his new capacity, von Winterfeldt will be assisted by Ron Moseley, director of a&r, east coast, who will continue to head the label's national promotion operation and John Guess, director of a&r, west coast.

(Continued on page 49)

Powerhouse Picks

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

Elton John (MCA) "Someone Saved My Life Tonight." Already happening in virtually every market as an lp cut and finally released as a single in a full six-minute version. An assured top five record.

James Taylor (Warner Bros.) "How Sweet It Is (To Be Loved By You)." This old Motown hit is snowballing into a certain smash record, garnering several markets with amazing speed and taking great jumps everywhere.

Lee Lewis, Dion & the Belmonts, Bill Haley & the Comets, Lloyd Price and many more.

One of the new album releases, a 12-tune sampler titled "The Happy Days of Rock 'N Roll," will be sent to each participating retailer for in-store play. A free-standing record and tape floor merchandiser, capable of holding 200 albums, 96 8-track tapes or any combination of the two, is available complete with a display sign. Pickwick International has prepared a giveaway flyer with a newspaper format, featuring photos and articles on the artists in the promotion, along with illustrations of several album covers, which is being sent to retail stores in packs of 500 copies. Full color window display streamers are also available.

Additional Releases

In addition to the "Happy Days of Rock 'N Roll" lp, the new albums being released by Pickwick International to coincide with this merchandising program are an anthology, "The Original '50s" and four other albums.



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It's worth going downtown for.

TUSH



Their new single. One of the most requested songs on their new album.



"TUSH" on ZZ TOP is one of the strongest reaction cuts in the country.
Mike Harrison, RADIO & RECORDS

"TUSH" is a tremendous rock'n'roll cut. Pulling strong phones.
Kal Rudman, THE FRIDAY FRIDAY MORNING QUARTERBACK

"TUSH" . Reported to THE GAVIN REPORT for 4 consecutive weeks as the most popular cut on "Fandango."

Marquis Ent. To Sponsor Florida Jam

■ NEW YORK — Marquis Enterprises, which has now teamed with Lawrence Crane, founder and former president of the television mail order business Dynamic House/Tele House to coordinate and guide its efforts in the contemporary market, will sponsor a "Florida Jam" rock festival in Tampa on July 5 headlining ZZ Top, Johnny Winter, War, the Ozark Mountain Daredevils and Pure Prairie League. Marquis has already presented David Bowie, the Jackson Five and Marvin Gaye at Radio City Music Hall; Crosby, Stills, Nash and Young at Dallas Stadium; and Ike and Tina Turner, Gladys Knight and the Pips, Sonny and Cher and the Carpenters in theatre-in-the-round.



Lawrence Crane

Crane, who is headquartered at Marquis' New York City office at Rockefeller Center, will coordinate a long-term booking stint at Radio City Music Hall

Thevis Pacts Shinko

■ LOS ANGELES — GRC's music publishing division (Thevis Music Group) has signed their first foreign subpublishing agreement for the representation of the more than 1000 copyrights contained in their five music publishing companies, with Shinko Music Publishing Co., Ltd., of Japan, it was jointly announced by Michael Thevis, president of TMG, and S. Kusano, president of Shinko.

Catalogues

Featuring a wide variety of material in the catalogues (Act One, Moonson, Silver Thevis, Grapevine and Nolanta), TMG copyrights include songs by such writers as Sammy Johns, Sam Dees, Mike Greene, Clinton Moon, Byron Paul, Paul Huffman, Joan Keller, Dorothy Norwood, Ginger Boatwright and Al Gardner. In addition, as a result of TMG's acquisition to worldwide representation rights to the Joye Music (Australia) catalogue, songs by such "Down Under" writers as Kevin Johnson, Keith Jacobsen and Andy Gibb are also included in the subpublishing agreement with Shinko.

(Continued on page 46)

beginning this fall and encompassing at least 26 weeks worth of concert attractions.

In addition to sponsoring two other summer concerts following the "Florida Jam," Marquis has contracted with the Chicago Park district to book (in a co-production deal with Star Trek Productions) the concerts in Soldiers Field this summer. The August 2 concert will have a line-up headlining Marvin Gaye, Aretha Franklin, the Jackson Five, Stevie Wonder and Bobby Vinton.

The Marquis operation is headed by entertainment field veteran Donjo Medlevine, certified public accountant Joe Borinstein and Jerry Kaufman, who handles the financial side of Marquis Enterprises.

Donjo Medlevine

Medlevine made his name in the entertainment field during the '40s and '50s with his Chez Paree night club in Chicago, which offered star attractions such as Frank Sinatra, Sammy Davis, Jr., Dean Martin, Jerry Lewis, Sophie Tucker, Louis Prima and others for a \$2.50 admission. In 1969, he opened the Mill Run Theater in Niles, Illinois, just outside Chicago, making use of the then-new revolving stage. In 1970 Medlevine opened the Circle Star Theatre in San Carlos, California, based on the same concept as the Mill Run.

O'Jays Go Gold

■ NEW YORK — Philadelphia International recording artists O'Jays' "Live In London" album has been certified gold by the RIAA.

Ace's Up



On the western lap of their current American tour, Anchor Records' Ace cavorts backstage at Hollywood Bowl with Jerald H. Rubinstein, chairman of ABC Records. At top, from left, are Acemen Alan "Bam" King and Tex Comer, Rubinstein, Paul Carrack and the group's producer, John Anthony. At bottom: Ace members Fran Byrne and Phil Harris, both winners of the First Annual Pong Competition held at a recent bash given in the group's honor at the Tennis Club in Beverly Hills.

Funk Fete



MCA Records celebrated the signing of Grand Funk Railroad on June 19 with a gala party in Ashley's Restaurant. The occasion was honored by a very special guest in attendance, Lew Wasserman, president and chief executive officer, MCA, Inc. Shown enjoying the festivities are (from left): Don Brewer, Craig Frost, Frank Funk Railroad manager Andrew Cavaliere, Wasserman, Mark Farner and Mel Schacher.

Motown Announces Disco DJ Contest

■ LOS ANGELES — Motown Records announced a special "Disco Dee-Jay" contest last week, a national competition inviting anthology submissions from the nation's disco dee-jays for the fourth upcoming album in the label's Disc-O-Tech series. Participants will be requested to submit their choice of six disco-oriented selections from the Motown repertoire. Selections may vary from Motown standards to obscure collector's items from the singles or albums of the Motown family of labels.

Paul Johnson, Motown's vice president of promotion, made the announcement at a New York luncheon last week, which was attended by more than two hundred area deejays, representing the city's most popular discos. The luncheon was coordinated by

Carl Griffin, Jobete's east coast director and Rikki Mores, the company's professional representative.

Nationally, additional entry forms are being mailed out and are available through disco promoter Mark Simon's Provocative Promotions, 6606 Sunset Blvd., Hollywood, California 90028.

Two winners will be selected by Motown executives on the basis of originality, commercial value and continuity for disco programming. Each winner, whose selections will make up one side of Motown's next disco album release, will receive an all-expense paid trip to Los Angeles to participate in the final selection and preparation of the new "Disc-O-Tech" album, credit as executive coordinator of the album and a coordinator's fee.

The contest was conceived by Motown's creative vice president, Suzanne de Passe, and coordinated by Tom Noonan, the label's director of marketing, and Paul L. Johnson.

Proffer Leaves UA

■ LOS ANGELES — Spencer Proffer has announced his resignation from his post as head of a&r for United Artists Records to pursue further record production activities. While at UA, Proffer, together with Denny Diante, have had seven chart records over the course of the last nine months including the top 10 Paul Anka/Odia Coates hit "One Man Women," the top 15 soul charter "Changes" by Vernon Burch, "Laughter In The Rain" by Lea Roberts and Ike and Tina Turner's current "Baby — Get It On." Proffer & Diante are currently completing some

(Continued on page 41)

SHU-DOO-PA-POO-POOP

LOVE BEING YOUR FOOL

(CPS 0239)



(SHU-DOO-PA-POO-POOP)

LOVE BEING YOUR FOOL

TRAVIS WAMMACK'S

NEW SMASH ON

CAPRICORN RECORDS.

MACON, GA.

A FAME PRODUCTION PRODUCED BY RICK HALL

THE COAST

By BEN EDMONDS



■ THAT'S ENTERTAINMENT: Alice Cooper, long known as a performer willing to go to any lengths to get his name in the papers (any papers), pulled out all the stops to secure for himself this column's lead item for the second consecutive week. Fifteen minutes into his Vancouver show, Alice somehow managed to fall off his oversized toybox prop, causing great physical injury (and untold embarrassment) to his person. But good ol' Alice, ever the showbiz trooper in the grand tradition of his

heroes Ann-Margret and Iggy Pop, was bandaged on the spot and returned to finish the show, which didn't impress the audience half as much as the fact that they actually got to see real blood. He was rushed to the hospital immediately following his performance for 12 stitches and treatment of his six cracked ribs. Those expecting an obvious crack about Alice Cooper and women bleeding ain't gonna get it . . . Strategy is reportedly now being mapped out for Paul Simon to undertake his first sustained solo tour sometime in the fall . . . Ruby Starr, whom several people will testify to having seen blow Black Oak off the stage on her good nights, literally busted a gut on one such recent occasion. Recuperation from the required surgery will delay the recording of her debut album for Capitol a full six weeks . . . The proposed series of August dates in this country by Led Zeppelin is looking more and more like a reality . . . "Lynyrd Skynyrd," manager Pete Rudge took a breather from the Stones tour to inform us, "is no longer being booked into hotels, but into jails to save the police the trouble of putting them in, as they have spent four of the last seven nights in jail." In Los Angeles, it's also the surest way to meet a healthy number of your fans.

BUT WHOLESOME UNDERNEATH: Any movement toward the door at what appeared to be the conclusion of the X-rated War party at the Sunset stripjoint The Body Shop was immediately frozen when Steve Gold suddenly leaped onto the stage with a \$500 bill clenched in his teeth. "Five hundred bucks," he said (as well as you can when your mouth is filled with paper), "to the best dancer in the place," and so after several hours of professional bump & grind the floor was opened to amateurs. This being a recession, about a half a dozen guests (of both sexes) leaped at the chance. When the contest, judged in "Queen For A Day" fashion, ended in a tie, Gold exercised time-honored wisdom and tore the bill in half. Among those who didn't need the money badly enough to take off their clothes were Joe Cocker, Eric Mercury, Don Cornelius, Chuck Negron and Ray Manzarek. One of the professional strippers, hearing the first few bars of an unfamiliar War number she was supposed to perform to, was heard screaming at the elderly gent who ran the lights and tapes, "What's goin' on here? Why can't I have 'Slippin Into Darkness' or 'The Cisco Kid'? I always get stuck with the turkeys!" . . . We got a phone call last week from Jeff Wald, objecting to our use of the adjective "conservative" in conjunction with the naming of Helen Reddy as permanent hostess of the "Midnight Special." The show, he promised in response to our published skepticism, will continue to give exposure to worthy new talent in the progressive vein. To back up this contention, he invited managers of talent that fits the above description to contact him and he'll see what he can do . . . Danny Goldberg was the only person seen actually walking out of the Bad Company party at the Mayfair Music Hall; the rest of us were staggering at best . . . After a short number of upcoming concerts, Maria Muldaur flies to Copenhagen to rehearse with Count Basie in preparation for their joint performance at Montreaux . . . Maggie Bell is now sitting with the script for an important London theatrical production . . . Bill McEwen will open the Aspen Recording Society Studio for a special presentation to the industry of the Nitty Gritty Dirt Band's newly-completed album "Dreams" . . . One thing proved by the A&M picnic is that the Tubes are great entertainers even when they're just standing around . . . August 31 is the date of Bill Graham's next "Day On The Green" concert at the Oakland Stadium, and it's an all-British show featuring Robin Trower, Fleetwood Mac, Peter Frampton and Dave Mason . . . Dropping by the Record Plant in Sausalito during sessions for the first Crackin' album were Sly and members of the Family Stone, Buddy Miles and Lenny White (of Chick Corea's band) . . . The "hush hush" atmosphere surrounding the late July CBS convention has prompted all kinds of speculation about the CBS artists who might perform. Get the label's talent roster and pick out the rumor that's most appealing to you . . . Will somebody out there please do something interesting before next week?

CONCERT REVIEW

The Rolling Stones Are The Best

■ NEW YORK — The Rolling Stones (Rolling Stones) are the best rock band around and they proved it throughout their concert on Sunday (22) at Madison Square Garden.

Given the above statement it is interesting to consider exactly how they proved their supremacy, for the Stones were not their usual overpowering selves. Large numbers of people probably felt unfulfilled at the end of the show, but even larger numbers must have felt as though they had been to the mountain, had seen the promised land and had found it to be truly prosperous.

Keith Richards, feeling great empathy for each other's playing, immersed themselves in frequently intriguing guitar pas-de-deux, as on "Heartbreaker" when Wood powered the song from above, his solo lines soaring up and away while Keith provided the punch underneath with his always solid rhythm work.

It was a different kind of Stones concert, with Jagger obviously still the star but less enticing this time, as if the point was to dig what the band was doing musically and to ride on its very unique energy. Songs were reworked to emphasize the



The Rolling Stones performing in Boston during their current U.S. tour.

In 1970, this reporter saw the Stones in concert in Dallas and their music was very good; in 1972, this reporter saw the Stones at the Forth Worth Convention Center and left that concert believing rock music could not be played any better. In retrospect, and after seeing them at the Garden on Sunday, one realized that the Stones were impossibly good that night in Fort Worth; to judge them by such a standard is perhaps unfair, since a group shouldn't be expected to reach such a peak repeatedly, even if they are the best. Yet the memory lingers on, because that night was so rare.

An Event

So the Stones didn't match their Fort Worth peak but one can hardly declaim against their Sunday concert. From the first tentative chords of "Honky Tonk Women" to the final frenzy of "Sympathy for the Devil" (devoid of the satanic overtones that made Altamont inevitable), the concert was an Event. But the Event was not free-flowing; it was herky-jerky, unevenly paced, with the Stones lending themselves to longer instrumental excursions than they had in previous appearances; Ron Wood and

uncommon: The classic, oft-imitated musical intro to "Gimmie Shelter" was discarded in favor of a slow, churning, fuzzy lead and the song remained instrumentally sluggish until Mick went into the chorus and finally brought it to life.

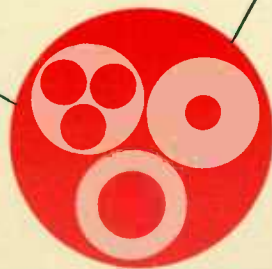
No Surprises

There were no real surprises (unless it was Jagger playing guitar on "Fingerprint File") but there were scattered pleasures (and everyone has different pleasures during a Stones concert): Keith, alone in a red spotlight, coaxed out the mournful opening chords to "You Can't Always Get What You Want," as the band gradually built the music behind him . . . Wood's guitar wailed and protested as Mick cavorted on the tips of the star that was a stage and Billy Preston constructed an impenetrable chord wall — the band churned on in such a manner until Mick and Keith joined voices to bring the song home dramatically on the last chorus; "Tumbling Dice" revealed itself to be a latent Stones classic, actually sounding better as the years pass; "It's Only Rock 'n' Roll," not one of their classics, but, as the Stones

(Continued on page 30)

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Columbia To Release 'Basement Tapes' LP

■ NEW YORK — Columbia Records is preparing to release a two-record set of Bob Dylan and the Band's legendary "Basement Tapes." The material was recorded in sessions between June and October in 1967 in the upstate home of The Band known as Big Pink.

Including 24 songs in all, the double lp set includes several songs and performances which have never before been available, on bootleg albums or otherwise. "The Basement Tapes" set is due for release by Columbia at the beginning of July.

The personnel on "The Basement Tapes" album consists of Bob Dylan (guitar, vocals), Rick Danko (bass, vocals), Garth Hudson (organ, vocals), Richard Manuel (piano, drums, vocals), Robbie Robertson (lead guitar, vocals). The material on the album was cut live, without overdubbing, and has been remastered for release on record by Columbia. The recording sessions which resulted in "The Basement Tapes" took place following a national tour in 1966.

Columbia has planned a major merchandising campaign in support of the release of "The Basement Tapes."

Chelsea Names Two To Promo Posts

■ LOS ANGELES — The first restructuring of Chelsea Records' promotion force since the recent appointment of Craig Dudley as national promotion director has been announced by Chelsea president Wes Farrell.

Lois Kennedy has been named midwest regional promotion director while Bruce Bowles has been tabbed southern regional promotion director.

Kennedy will operate from Cincinnati. She most recently did promotion in the Cincinnati-Louisville area for United Artists Records. Previously she did independent promotion for United Airlines and the Gulf Oil Company, and was national sales director for WBZ-TV in Boston.

Bowles had been southern regional promotion director for Motown and previously was with MCA in Atlanta. He will be based in Memphis.

David Leaves London

■ NEW YORK — Michael David, who has been national publicity director at London Records for the last six months, has exited his post. David came to London Records from Cashbox Magazine where he was singles reviewer.

David can be contacted at (201) 487-0865 or (212) 757-3164.

Johnny Musso Forms Management Company

■ LOS ANGELES—Johnny Musso has entered into the personal management field, helming his own operation, Moose Management, headquartered at 8913 Sunset Blvd., Los Angeles. Simultaneously, Musso has announced his firm's acquisition of veteran artist Dobie Gray and El Chicano.



Johnny Musso

Musso was previously with MCA Records for five and a half years, where he served as vice president/a&r. Musso's diverse background also includes an association with Atlantic Records, where he served as west coast general manager from 1968-70. Earlier in his career, Musso worked as a promotion man for a number of major record labels. Additionally, he produced the soundtrack lp of the television movie "Sunshine," which included Cliff de Young's single, "My Sweet Lady." As a producer Musso was also responsible for El Chicano's single "Tell Her She's Lovely."

E, W & F Get Gold

■ NEW YORK — Columbia recording group Earth, Wind & Fire's recent single, "Shining Star," has been certified gold by the RIAA.

In Praise of Manilow



At a party held last week in New York's Make Believe Ballroom, Arista recording artist Barry Manilow received the Record World award for most promising new male singer for both albums and singles. Arista records president Clive Davis surprised Manilow at the party by presenting him with a gold record for million dollar sales on his album "Barry Manilow II," from which came the certified gold single "Mandy." In the photo at left, RW's Roberta Skopp presents the Record World award to Manilow; in the photo at right, Davis and Manilow are shown with Manilow's gold album.

RCA Regional Meets (Continued from page 3)

director, rhythm & blues artists & repertoire; Mel Ilberman, division vice president, commercial operations; Jack Kiernan, division vice president, marketing; John Rosica, director, product merchandising; and Herb Helman, division vice president, public affairs are flying to each of the meetings to showcase some of the new talent for the entire RCA sales force.

The announcement was made by Jack Kiernan, division vice president, marketing, who said: "We have had an excellent first six months of 1975 and these meetings are being conducted to intensify our sales impetus through the balance of the year in addition to introducing to our field staff some of the exciting new talent we will be introducing to help maintain our momentum through to the end of the year."

Overall planning for the meetings has been under the supervision of Dick Carter, director of sales, and Tony Montgomery, director, national promotion.

In addition to introduction of July product, those attending the meeting will be apprised of plans for continuing campaigns on other new RCA artists including Michael Bolotin, Deadly Nightshade, Elliott Murphy, Nancy Nevins, Pure Prairie League, Lonnie Liston Smith, Tomita, Leslie West and Roger Whittaker.

There also will be previews of new product coming from RCA's established artists, as well as sales and promotion campaigns being formulated to introduce that product.

Attending the San Diego meeting will be RCA staffers from Washington, Montana, Idaho, Wyoming, Colorado, Utah, Nevada, California, Arizona, New Mexico, Hawaii and Alaska.

At Indianapolis will be members from Texas, Oklahoma, Kansas, Nebraska, North and South Dakota, Minnesota, Iowa, Mis-

souri, Arkansas, Mississippi, Wisconsin, Illinois, Indiana, Michigan, Kentucky, Ohio, West Virginia, Tennessee, Alabama, Georgia, North and South Carolina, Florida and the western portions of New York and Pennsylvania. At Monticello will be representatives from Virginia, Washington, D.C., Maryland, Delaware, New Jersey, Vermont, New Hampshire, Maine, Massachusetts, Connecticut, Rhode Island and eastern Pennsylvania and New York.

20th Promo Shifts

■ LOS ANGELES—Paul Lovelace, vice president, promotion, 20th Century Records, has named Billy Pfordresher to the newly created position of national promotion manager and Bruce Brantseg as national secondary promotion manager, effective immediately.



From left: Bruce Brantseg, Paul Lovelace, Billy Pfordresher.

Pfordresher, who was 20th's west coast promo manager until now, was formerly promotion manager at Record Merchandising, Los Angeles. He began his tenure at 20th in March, 1974. Brantseg, who joined 20th in October, 1974, has been working secondary stations and now heads the department.

Further beefing up his department, Lovelace has added staffers in other areas. Sandy Horn will helm Southern California promotion with responsibilities to include Los Angeles, San Francisco and Phoenix. Mike Kraft will work Charlotte from his base in Atlanta. The Houston market will be serviced by John Shuler, while Len Evenoff works Cleveland, Detroit and Pittsburgh. The entire staff will report directly to Lovelace at 20th's home office in Los Angeles where Brantseg and Pfordresher are also based.

Claridge Moves

■ LOS ANGELES—Claridge Records has relocated its offices to a new address, 6381 Hollywood Blvd., Suite 318, Hollywood, California 90028, effective immediately. The phone number (213) 469-8149 remains the same. The record company also houses Chicory Advertising, Cannon Point Music, Chicory Productions, Chicory Management, Canterbury Enterprises and Conley Music.

A RECORD GROWS IN PEORIA.

The amazing-but-true story of Head East
and their first album, "Flat As A Pancake."

Head East, a five-piece rock & roll band from Illinois decided, not too long ago, to do it all themselves. They went into a studio in Peoria, recorded an album, designed the package, and hired a management firm to test market the record in St. Louis and Kansas City.

To make a short story shorter, Head East soon found itself with the most requested song on Kansas City FM radio with an album cut called "Never Been Any Reason." Meanwhile, the album was racking up phenomenal sales in both cities.

Now, that same record is in a new, hot-off-the-griddle A&M package but it still contains all those same rousing, energy-packed ingredients that made it famous.

F L A T A S A P A N C A K E

HEAD EAST



"FLAT AS A PANCAKE" THE WORLD DEBUT OF HEAD EAST.

(SP 4537)

ON A&M RECORDS

World Radio History

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Jim Tyrrell on Aggressive Merchandising

By ROBERT ADELS

■ Jim Tyrrell, vice president of national sales and merchandising for Epic Records and the CBS Custom Labels, began his musical career as a studio musician, working with talents as diverse as James Brown and The Monkees. Before joining CBS, he was field manager for Buddah and vice president of product development for International Tape Cart-ridge. In addition to addressing himself to the marketing of records in this Dialogue, Tyrrell also discusses FORE (Fraternity of Recording Executives), an organization of music and media professionals concerned with improving the opportunities and conditions in the leisure-oriented industries for blacks. As founder and president of FORE, he has been responsible for the organization's PACE (Providing Avenues for Continuing Encouragement) award, a unique scholarship presentation made simultaneously, on an annual basis, to a black high school graduate and a distinguished business person, placing them in a lifelong mentor-student relationship.



Jim Tyrrell

Record World: What part of your job at Epic and the CBS Custom Labels revolves around creative decision making and what part is follow-through on tried and true methods of operations?

Tyrrell: It's about half and half, especially since we have had the job of breaking artists. We don't have a roster of established artists, so that meant we had to be considerably innovative in developing specific campaigns for each of the artists as they came along; and we're fortunate too that they run across a pretty broad spectrum—from Labelle to Charlie Rich.

Each of these campaigns has been unique in its own way. There's no routine that we can turn to, no "number 27" that you automatically trigger and then follow up on.

RW: How do you test the effectiveness of various merchandising aids used in a campaign?

Tyrrell: There are certain things that are basic. A poster has to have some elements that will attract a casual passerby: You don't create a poster just because you have an album to merchandise.

We've come up with a concept in posters here where we use them as catalogue merchandisers and artist personality combinations. Our Charlie Rich poster, which brought those two elements together for the first time, worked so well company-wide that it's been done several times since. And we've come up with a concept of putting an additional piece of provocative copy below the photo matter, printed on a white background, to promote new artists—something that ties into what we're doing with the rest of the campaign and something the consumer can relate to. For Labelle, we coined a thematic idea: "The Sound of Silver Soul."

In the case of a new or relatively underexposed act, you're not selling the artist so much as you are selling the concept of beauty and attractiveness, either in the artist himself or in the graphic matter. The stores can then begin with the use of the poster as an eye-catcher.

RW: How does the competition for display space effect your campaigns?

Tyrrell: There is no competition, but you don't create posters in a vacuum. Whatever sales support material you create, there has to be some attendant product worthy of the effort behind it. There has to be some general media activity, and there should be lots of other promotional activity going on at the same time.

With reservations, retailers look forward to receiving all kinds of display-materials — posters, streamers, cut-out or set-up displays, easel-backs and mobiles—because it's basic merchandising to use some device to attract the consumer's attention. Those particular reservations usually take one of the following forms:

That (a) the subject matter is not such that it warrants a display

piece, (b) the album in question itself isn't worth the effort or (c) the materials provided are supplied in the wrong quantity and/or size.

We have tried to digest all of these comments and come up with the most useful display pieces we can.

RW: How is an Epic and a CBS Custom Label piece of product marketed within the CBS structure?

Tyrrell: We turn one solid face to the world. We're one company: CBS Records. In respect to certain Epic and Custom product, there are consumer and trade campaigns which I develop for a given album or groups of albums independently. There are also a great number which are conjunctive with Columbia label campaigns.

Our campaign on Philadelphia International segued — a nicely musical term—into a conjunctive all label "Soul & Jazz" campaign, providing a continuity for a specific segment of the market. We are now in the midst of a rock and progressive music consumer blitz developed around recent heavy releases on the Epic and CBS Custom Labels that was expanded to an all-label campaign.

We have one sales force. I talk to the salesmen when I want specific information on a specific account. And when there's something going on out there that they are particularly excited about, they'll pick up the phone and tell me. It could be activity on a new piece of product, or general action on an entire act's catalogue. That's the marvelous thing about the organization—we have so large a force and yet we still can maintain that kind of personal, close contact. The normal course of business is for my dialogue to be with our regional directors and branch managers. They in turn direct their local marketing groups.

RW: How much can an individual salesman's initiative mean to the success of a project?

Tyrrell: I have found that salesmen can break an album on their own, absent airplay and other things: Given aggressive retailing with an aggressive account you can do just about anything. It gives you early indication that you have something you can be very confident about in spreading to other places.

For instance, a salesman may discover that in-store play can move 5 or 10 copies at a time. That kind of instant catch is always a plus. But another beauty of this organization is that usually we get the airplay right along with the placement in stores and their development of in-store activity.

“ Given aggressive retailing with an aggressive account you can do just about anything. ”

RW: How often can that "aggressive retailing" you speak of stem from the retailers themselves?

Tyrrell: I attended the Record Bar Convention a few months ago. I thus talked to a lot of their store managers in one place, at one time—and not once did I hear anybody say, "Well, if you get it on radio . . ." or "When it goes top 40 . . ." All these guys instead telling us "We can break an album . . . We know how to display it, how to pitch our customers." And that pitch gets into the word of mouth thing too—which is what really sells records anyway.

In that respect, the store manager is as influential as radio, which is like a wall-to-wall carpet with no place on it any more defined than any other.

The ultimate goal is sales; promotion is not the ultimate goal. Promotion is the means to the goal. And it's not so much "sales" in the normal record company sense as "sell-through"—that's the key word with us here.

RW: Within the past six months Record World has followed how Epic and the CBS Custom Labels have broken several new acts. More recently, you've gotten behind Jeff Beck—an act who has had a certain degree of success for a substantial period of time—and saw his latest album really take off. What kind of "artist breaking" role is most difficult?

(Continued on page 27)

**"YOU BREAK IT, YOU BOUGHT IT!"
WE'RE
BREAKING IT,
THEY'RE
BUYING
IT!**

PE 33492



The Michael Stanley Band: a brand-new album of hardline rock & roll that's setting the pace for summer—blistering!

Already named FM Flashmaker of the Week in *Record World*—and the FM airplay is big and building: Cleveland, Atlanta, Denver, Seattle, Chicago, L.A. and San Francisco areas, and more being added every day.

Plus a knockout of a new single, just released: "I'm Gonna Love You," and a heavy nationwide tour schedule that's already begun.

**"YOU BREAK IT, YOU BOUGHT IT!"
IT'S A SMASH. FROM THE MICHAEL STANLEY BAND.
ON EPIC RECORDS AND TAPES.**

On Tour:

July 1, Corpus Christi, Tex./July 2, Houston, Tex./July 3, San Antonio, Tex./July 5, Abilene, Tex./July 6, El Paso, Tex./July 8, Amarillo, Tex./July 9, Dallas, Tex.

Produced and Engineered by Bill Szymczyk for Pandora Productions.

EPIC MARCA REG. © 1985 EMI INC.

UA Promo Shifts

■ LOS ANGELES—Ray Anderson, vice president, promotion, United Artists Records of America, has announced several promotions for his department.

Jackie Dean will coordinate all r&b activity east of the Mississippi. Based in Atlanta, Dean most recently handled regional r&b promotion in the south.

Stewart Sank, previously New York promotion manager, will become east coast album promotion manager.

Named regional promotion managers are Jack Campbell (San Francisco, Los Angeles, Seattle and Denver), Jack Satter (Dallas, Houston, St. Louis and Minneapolis), Mike Conwisher (Chicago, Detroit, Cleveland and Cincinnati), Larry Cohen (Philadelphia, New York, Baltimore-Washington, Buffalo, Boston-Hartford and Pittsburgh), John Parker (Atlanta, Memphis and Nashville), and Tom Moore (Miami, New Orleans, Charlotte and Shreveport).

The remainder of the UA promotion staff consists of local promotion managers Tom Schoberg (Baltimore-Washington) and Jim Heathfield, relocating from Memphis to Los Angeles.

Natl. Staff

All UA promotion personnel will continue to receive direction from the UA national promotion staff, Mike Kagan (national singles), Billy Bass (national albums) and Ed Levine (Blue Note); Gene Armond, based in New York, is national special projects manager.

London Pacts Tara

■ NEW YORK — Herb Goldfarb, vice president of sales and marketing, London Records, has announced the appointment of Tara Record and Tape Distributing Co. Inc. as exclusive distributor for all London and London Group product in the Atlanta market, effective immediately. The area includes the states of Georgia, Alabama, and eastern Tennessee.

Tara is headed by Ms. Gwen Kesler, a veteran of the southeastern area record business for many years, and sales manager Randy Sanders.

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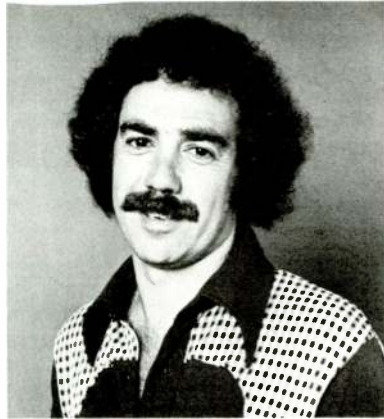
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Fantasy Taps Marshall

■ BERKELEY—Dave Marshall has joined Fantasy / Prestige / Milestone as director of national promotion. Marshall's experience spans 13 years, and includes both regional and national stints with London Records, and, most recently, with Private Stock. Marshall will be based in Berkeley, and is currently in the process of relocating his family from the east coast.



Dave Marshall

In a parallel move, Bob Mercer has been appointed national FM promotion director, in addition to his duties as west coast regional promotion. Mercer will continue to be based in Los Angeles.

MCA, Legend Pact



J. K. Maitland, president of MCA Records, Inc. and Bruce Allen, managing director of Legend Records, Ltd. have announced the signing of a long-term production and distribution agreement between the two labels. The agreement calls for the exclusive services of Randy Bachman as producer of artists on the Legend label. Bachman was recently awarded the Juno Award in Canada as "Producer of the Year" for 1974. The first product to be released under this agreement will be an album by the group Trooper, tentatively set for release in mid-July to coincide with the group's concert tour of the United States. Trooper will be the opening act for Bachman-Turner Overdrive on this tour. Shown above at the signing are, from left: Lou Cook, MCA vice president of administration; Maitland; Allen; Bachman.

War Merchandising Blitz Set

■ LOS ANGELES—Far Out Productions and United Artists Records have announced a major merchandising and advertising campaign for War's "Why Can't We Be Friends?" album, released last week. The focal point of this merchandising campaign is the "Why Can't We Be Friends?" face/logo that appears on the album cover.

Special merchandising aids in the form of tool kits will be distributed to record outlets, radio stations and the press. Two separate tool kits are utilized: one in-store retail kit, and one promotion/publicity kit.

Bill Donovan Dies

■ NEW YORK — Bill Donovan, operations manager for CBS Records' southeast region, died on Friday morning, June 20. Donovan died of cancer after a short illness. He was 53 years old.

Donovan came to CBS Records in 1965 in the position of operations manager, which he had held for the past 10 years. Prior to coming to CBS Records, he worked for Decca Records for more than 28 years.

The promotion and publicity tool kit is housed in a python-skinned-designed corrugated box with handle. The kit includes the new album, a specially designed press kit, post cards with the face/logo on cover, four-inch square stick-on, rectangular buttons, frizbee and T-shirt.

The in-store merchandising tool kit includes 30"x30" catalogue posters, order forms, special record-bin divider card, counter handout discographies, mobilis, easel back on album jacket and scores of rectangular buttons. Heavy emphasis will be placed on the War catalogue along with the "Why Can't We Be Friends?" album.

All distributors and UA field personnel will receive, in addition to the kits, special dealer ads, catalog dealer ads; ad minus, album release sheet and order form with catalogue.

Outdoors

Illuminated War billboards of the album with a flashing gold tooth are presently up on the Sunset Strip and New York's DeMille Theatre.

Additional advertising for the campaign includes consumer and trade publication ads and billboards displayed on buses in major cities. Also, subways in New York and Chicago are now displaying the billboards.

On July 5, aerial advertising will be flown over Los Angeles and New York area beaches as well as Long Island, Southern New Jersey and North New Jersey.

War embarks on a three-month national tour on the first of July.

R&C Names Lieberman To West Coast Post

■ LOS ANGELES — Frank H. Lieberman has been named west coast publicity manager of Rogers & Cowan's contemporary music division, it was announced by Paul Bloch, senior vice president in charge of the contemporary music department.

Additionally, Bloch said Mae Boren Axton, recently named to head R&C's new Nashville office, will be coming to Los Angeles for meetings to discuss additional expansion of the firm's music operation in Nashville.

Prior to joining R&C, Lieberman most recently was publicity and advertising director of the Las Vegas Tropicana Hotel and previously was a critic/feature writer for the Los Angeles Herald-Examiner and sports-writer for the Long Beach Independent, Press-Telegram.

CONCERTS EAST

IN ASSOCIATION WITH

E.R.A.
PRODUCTIONS



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SAY

THANKS!

TO

ALICE COOPER

&

NEW ORLEANS*

JUNE 7, 1975

*21,274

*RECORD NUMBER OF
PEOPLE OUTDOORS
IN NEW ORLEANS.

*\$166,432

*RECORD GROSS
BOX OFFICE RECEIPTS
IN NEW ORLEANS.



TEMPTATIONS—Gordy G 7144F
(Motown)

GLASSHOUSE (prod. by Jeffrey Bowen & Berry Gordy)
(Jobete, ASCAP/Stone Diamond, BMI)

Having proven stones an easy boulder to shoulder ("Papa Was a Rolling . . ."), soul vets now deal with the kind you shouldn't throw. Shattering performance!

ERIC MERCURY—Mercury 73699
(Phonogram)

SWEETIE-PIE (prod. by Trevor Lawrence & Eric Mercury)
(Daddy Black, ASCAP/Patri-Mani, BMI)

Black singer-songwriter has been searchin' for just the right vehicle to put him in orbit. Tasty hunk o' funk sets him right in the cockpit awaiting blast-off.

LESLEY GORE—A&M 1710

IMMORTALITY (prod. by Quincy Jones & Tom Bahler)
(Lil Bits & The Witch, ASCAP/Kidada, BMI)

Complex yet catchy comeback item for that reigning mid-60s pop queen. Being re-united with the man who brought her those early hits proves a sound choice.

JEFF PERRY—Arista 0133

LOVE DON'T COME NO STRONGER (YOURS AND MINE) (prod. by Jeffrey L. Perry/J.L.P. Prod.)
(J.L.P., ASCAP)

New act might stir up some Sam Cooke comparisons as this cut gets around—which is pretty good company any way you slice it. They don't come no stronger!

GRASS ROOTS—Haven 7015 (Capitol)

MAMACITA (prod. by Dennis Lambert, Brian Potter, Rob Grill)
(Screen Gems-Columbia/Summerhill, BMI)

Former Dunhill golden boys move under the L&P dome to debut with a song last cut by Mark Lindsay. Their past pop credentials and new sound blend well.

LOBO—Big Tree BT 16040 (Atlantic)

WOULD I STILL HAVE YOU (prod. by Phil Gernhard)
(Famous, ASCAP)

A quiet page from the book of why it's lonely at the top. Artist relates how hard it often is to distinguish love from adulation when you're big and famous.

JOHNNY BRISTOL—MGM 14814

LOVE TAKES TEARS (prod. by Johnny Bristol)
(Bushka, ASCAP)

Up until now, his "Hang On In There Baby" has represented the epitome of his super-talented soulfulness. But this love analysis makes an even stronger case.

JAMES BROWN—Polydor 14281

HUSTLE!!! (DEAD ON IT) (prod. by James Brown)
(Dynatone/Belinda/Unichappell, BMI)

First the dance, then the Van McCoy instrumental giant—and now King James' original vocal chant on the disco craze. "The Twist" of the seventies?

RAY THOMAS—Threshold 5N 67020
(London)

HIGH ABOVE MY HEAD (prod. by Ray Thomas & Derek Varnals)
(Tomo's, ASCAP/Pocket Full of Tunes/Common Good, BMI)

Moody Blues man of flute and "Tuesday Afternoon" fame follows Graeme Edge and Hayward/Lodge in releasing a head-turning solo debut. Akin to Ringo.

EDDIE KENDRICKS—Tamla T 54260F
(Motown)

GET THE CREAM OFF THE TOP (prod. by Brian Holland)
(Stone Diamond/Gold Forever, BMI)

Sensuous soul of the first order. Thick gobs of throbbing, churning grade A stuff is what he's delivering in his surest top router since "Boogie Down."

NATALIE COLE—Capitol 41099

THIS WILL BE (prod. by Chuck Jackson & Marvin Yancy)
(Jay's Ent./Chappell, ASCAP)

Guys responsible for cutting early Independents hits guide Nat King's daughter to her own royal throne. The impact of Aretha, but a princess in her own right.

ALBERT BROOKS—Asylum 45259

PARTY FROM OUTER SPACE (FEATURING PHONY HITS) (prod. by Albert Brooks & Harry Shearer)
(Tourist, ASCAP)

A surprise appearance by Linda Ronstadt highlights this spoof of the Dickie Goodman anthology hit discs, as Brooks creates his own music for a crazy storyline.

BATAAN—Epic 8-50123

WOMAN DON'T WANT TO LOVE ME (prod. by Bataan/Salsoul Records: Joe and Ken Cayre)
(Laminations/Big Elk, ASCAP)

Salsoul star makes a solid bid for pop acceptance with this Robert Lamm song. Joe brings Chicago feelings to an early Santana level of Latin excitement.

BILLY PAUL—Phila. Intl. ZS8 3572 (Col)

JULY, JULY, JULY, JULY (prod. by Gamble-Huff)
(Mighty Three, BMI)

Not just another summer song, but one that could wear well as future gold for all seasons. Man who told us 'bout "Me and Mrs. Jones" meets an untempo mood.

JOHNNIE TAYLOR—Stax 0241

TRY ME TONIGHT (prod. by Don Davis)
(Gröovesville, BMI)

First release from the label's certified gold man in over a year has a lot of the same promise as "I Believe in You." A soulful offering you shouldn't refuse.

ORLEANS—Asylum 45261

DANCE WITH ME (prod. by Charles Plotkin)
(Holl/Mo'ahanna, BMI)

Could be for the "Let There Be Music" men what "Best of My Love" was to Eagles. Mellow invitation should receive positive, multi-format responses.

PHYLLIS ST. JAMES & LA MANCHA—
Playboy 6026

GET HAPPY (prod. by Don Mancha & Mickey Stevenson/Master Prod.)
(Mikim, BMI)

Act that comes on like a potential Labelle combines moog touches and an incessant beat to spread their soulful smile over everybody's face. Reason to rejoice!

FIFTH AVENUE Featuring **CAROL TOWNES**—Buddah 457

WHEELER DEALER (prod. by Scribbles/Ron Ron Prod.)
(Cast Iron/Vibrato, BMI)

Cash register sound effects which begin this side could echo in lots of the real thing. Group has the spirit of uptempo Gladys Knight and a style all their own.

NOTATIONS—Gemigo GMS 0500 (WB)

THINK BEFORE YOU STOP (prod. by Rich Tufo & Gerald Dickerson)
(Sifo/Gemigo, BMI)

If the title doesn't grab you, then the easy disco beat and stellar soul vocals will. Masterpiece of crossover production technique doesn't have time to stop.

BOBBY BYRD—Intl. Brothers 902 (TK)

HEADQUARTERS (AUGUSTA, GA.) (prod. by W. Clarke, C. Reid)
(Sherlyn, BMI)

Former soul foamer from James Brown's retinue made his comeback with "Back from the Dead." Now he comes alive again with one of his roughest toughest.

RONNIE WALKER—Event 225 (Polydor)

JUST CAN'T SAY HELLO (ONCE YOU'VE SAID GOOD-BYE) (prod. by Ronald B. Walker, Vincent Montana Jr.)
('Bout Time/Gaucha/Belinda, BMI)

Philly-styled balladeer has a bit of Theodore Pendergrass on his strident side, but tempers it with a singular smoothness on the other. Ultra-satin soul.

RICK CUNHA—Columbia 3-10174

BEST FRIENDS (prod. by Ken Mansfield)
(Next Stop/January/Frontlawn, BMI)

Jessi Colter's co-producer does a fine job with the former GRC artist of "Yo Yo Man" fame. Subtle pop/country item is the title theme from a new film.

JIMMY BUFFET—ABC 12113

DOOR NUMBER THREE (prod. by Don Gant)
(ABC/Dunhill, BMI/Red Pajamas ASCAP)

Monty Hall was never quite like this! A new twist to "Let's Make a Deal" turns this cut from JB's "A1A" album into a portal opener full of fun and profit.

BLACK OAK ARKANSAS—Atco 7019

BACK DOOR MAN (prod. by Richard Padolor)
(For Fatched, ASCAP)

BOA's Jim Dandy to the rescue this time in an almost narrative style. Cajun-infused rocker is an original, not the oldline blues nor Doors same name classic.

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GREATEST HITS

CAT STEVENS—A&M SP 4519 (6.98)
Soft-spoken in song and introspective in verse, Cat Stevens has created a very special niche in contemporary music. Culled from previously released albums, the compilation also contains his hit single of last year, "Another Saturday Night," and the new and lovely single, "Two Fine People"—all factors sure to make this a Cat-egorical success.



NOW LOOK

RONNIE WOOD—Warner Bros. BS 2872 (6.98)
Currently touring as guest guitarist with the Stones, with rumors circulating about him possibly becoming a permanent band member, R.W.'s second solo effort exhibits his maturation. Expect FM turntables to keep this one spinnin'—especially with cuts "I Got Lost When I Found You," "I Can't Stand the Rain" and "If You Don't Want My Love."



THE TUBES

A&M SP 4534 (6.98)
Newly formed band, under the production auspices of Al Kooper, displays the potential of supergroup status. The music's heady electric but precise, lyrics and vocals clearly effective, and progressive play seems a natural off-shoot. Try "Space Baby," "What Do You Want From Life," "Boy Crazy" and "Mondo Bondage."



JESSIE'S JIG & OTHER FAVORITES

STEVE GOODMAN—Asylum 7E 1037 (6.98)
"City of New Orleans" author makes his label bow (and premiere self-production) boasting his patented countrified rock sound. The faves include the instrumental title tune, "It's A Sin to Tell a Lie," "I Can't Sleep" and "Door Number Three." FM programmers take notice; after all, a Goodman's hard to find.



LIQUID LOVE

FREDDIE HUBBARD—Columbia PC 33556 (6.98)
Hubbard's special styling has been consistently bringing him more and more renown, and, with the influx of jazz into a more contemporary genre, more and more sales and airplay. Exposure on all levels should be fantastic for this one, as a listen to "Midnight at the Oasis," the disco-directed "Put It In the Pocket" and the title tune will confirm.



A STAR IS BOUGHT

ALBERT BOOKS—Asylum 7E 1035 (6.98)
Brooks is out with a concept set, sort of a "how-to" album on getting your records on the air and thusly becoming a star. It's a must for all people involved in the industry, sure to keep 'em rolling from start to finish. Highlighting the set is "The Englishman-German-Jew Blues" featuring Albert King on guitar.



BARTERING

BARON STEWART—UA LA419 G (6.98)
Newcomer Stewart emerges with a set suitable for pop, progressive and MOR programming. The mood created is a gently mellow one, ideal for smooth seguing, with flowing lyrics effective with sparse accompaniment. Package potentials include "I'm No Stranger Than You," "Don't Drag It On" and "After the Storm."



GOOD VIBRATIONS—BEST OF THE BEACH BOYS

Reprise MS 2223 (Warner Bros.) (6.98)
What's left to say? Time and experience have shown us that these deliriously delicious sounds are just as tasty and viable now as they were in their heyday. Each and every cut dazzles, with the fave raves being "Sail On Sailor," "God Only Knows," "Darlin'," "Do It Again" and lots, lots more. The best vibrations.



GET DOWN

JOE SIMON—Spring SPR 6706 (Polydor) (6.98)
Following the footsteps of his hit single "Get Down, Get Down (Get on the Floor)," this album is sure to make the perennial r&b charter a sturdy major in the pop league as well. In addition to the aforementioned smash, Simon sez it best on "Fire Burning," "In My Baby's Arms" and "Music in My Bones." Disco dynamite!



ONE SIZE FITS ALL

FRANK ZAPPA AND THE MOTHERS OF INVENTION—DiscReet DS 2216 (Warner Bros.) (6.98)
Wierd 'n wonderful (wierd insofar as their collective sense of humor, wonderful in their superb musicianship), Zappa and troupe are certain to get the FM airwaves in motion and stir sales. Fans are loyal and steadily accumulating; disc delights include "Inca Roads," "Andy" and "Can't Afford No Shoes."



HEART OF HEARTS

BOBBY VINTON—ABC ABCD 891 (6.98)
Being among the crop of previous hit-makers to recently chart again, there's little doubt that Vinton will do anything but score well with this one, too. The current single, "Wooden Heart," should receive MOR and top 40 play along with "Lovely Lady" and "You've Got Your Mama's Eyes." Racks stock up.



THE CASE OF THE 3-SIDED DREAM IN AUDIO COLOR

RAHSAAN ROLAND KIRK—Atlantic SD 1674 (6.98)
Hornman Kirk, ably abetted by smooth Joel Dorn production, emerges with a disc that goes beyond jazz categorical limitations. The possibilities are endless; the musicianship terrific; and the special selections include "Dreams," "High Heel Sneakers" and "The Entertainer." Retailers display in jazz, r&b and pop bins.



LARRY SANTOS

Casablanca NBLP 7018 (6.98)
Deep voiced singer/songwriter bows displaying a style reminiscent of early Richie Havens product, and, with due exposure, sales will ensue on a retail level. In-store play would assist, especially with selections "Early In the Morning," "Can't Get You Off My Mind," "Meet Me Tonight" and "Long, Long Time."



THE TROGGS

Pyg 12112 (ATV) (6.98)
It's been quite sometime since the sensuous strains of Chip Taylor's "Wild Thing" entertained the charts, yet their straight-ahead commercial appeal has not faded with time. Larry Page production maintains relentless rhythm that's sure to please, as indicated by "I Got Lovin' If You Want It" and an updated "Wild Thing."

RCA, Jewelry Chain In Mancini Promo

■ NEW YORK—RCA Records and the Kay Jewelry chain have finalized plans for a July Henry Mancini promotion in conjunction with the national opening of "Return of the Pink Panther," the new Blake Edwards-Sir Lew Grade film which has a soundtrack written by Mancini.

Utilizing the film's title, the promotion involves 68 east-of-the-Mississippi stores of the jewelry chain and a heavy radio campaign.

The stores will feature Henry Mancini window displays employing Pink Panther posters and album covers. Special Henry Mancini flyers have been made up for stores located in shopping malls.

The radio campaign will offer a free Mancini album for each customer purchasing a total of \$50 in merchandise at the participating stores.

Fusion Signs Two

■ NEW YORK—Fusion Musical Productions has signed two new acts to their stable of artists, it was announced by Michal Urbaniak, chief producer and head of the firm.

The first artist is Urbaniak's wife and lead vocalist Urszula Dudziak. She has a solo album release on Columbia with a second, to be produced by Urbaniak, already in the works.

Also signed to Fusion Musical Productions is a vocal group led by arranger/composer Bernard Kafka. For six years, Kafka was leader of the Novi Singers. He also handled the vocal arrangements for the newly released Fusion Productions album "Funk Factory" on Atlantic.

Lurie at the Line



Epic recording artist Elliot Lurie recently made his first visit to the Bottom Line in New York for a special engagement. For Lurie, formerly the lead singer of Looking Glass, this represented his first live appearance in New York in more than two years. With his new band, Lurie performed songs from his Looking Glass days, such as "Brandy," as well as new material from his current Epic lp, simply entitled "Elliot Lurie." Shown above backstage at The Bottom Line following his opening night performance are (from left): Diane Hyatt, manager, Epic a&r, east coast; Lurie; Ron Alexenburg, vice president and general manager, Epic and CBS Custom Labels; Bob Schwaid, Lurie's manager; and Ira Sherman, product manager, Epic and CBS Custom Labels.

Bang and Bartell



Posing together at the Bottom Line in New York are Bang recording artist Paul Davis and Rochell Strab of Bartell Broadcasting.

Shelter, Coppertone In Joint Promotion

■ LOS ANGELES—Shelter Records in conjunction with The Coppertone Corporation, (a subsidiary of Plough Inc.), has announced a joint radio promotion featuring product giveaways on selected major and secondary market Top 40 radio stations which are currently programming "I'm On Fire," by the Dwight Twilley Band. Each station will solicit calls on their respective request lines and the winning caller will receive a Shelter album (either Leon Russell's "Will 'O the Wisp," or Richard Torrance and Eureka's, "Belle of the Ball") and a five ounce can of Solarcaine sun burn spray to "Put out the fire."

Participants

Some of the markets participating to date include: Houston, Louisville, San Antonio, Dayton, Cleveland, Bismark, Rapid City, Eagon (Minn.) and Orange Park (Florida).

The Coppertone sales force is also servicing the "I'm On Fire," single as part of their summer merchandising program.

Dozier Doubles as Artist and Producer

By BEN EDMONDS

■ LOS ANGELES — Pop in the '60s was dominated by a number of very influential musical partnerships: Lennon & McCartney, Jagger & Richard, Simon & Garfunkel, CSN&Y. Not the least of these was the team of Holland-Dozier - Holland, a songwriting/producing trio that defined a sound which helped create an empire for Motown Records and whose sales for that label are approaching the 100 million mark. Over a decade later, the Dozier third of that partnership continues to distinguish himself as a write, producer and artist.

Anybody who cruised through the last decade with a car radio can instantly identify the "Motown Sound." Lamont Dozier, who now bases his many activities in Los Angeles, talked to **Record World** about the origins of that sound and the legend which it gave rise to. "It actually began," he remembered, "with a song called 'Come And Get These Memories,' which we'd written for the Vandellas. I was tired of that '50s sound, that real hard rock & roll; it didn't have any class. So when we wrote that song, I added some jazz chords and a little c&w to the everyday rock chords. Most of the cats on that session were jazz players, but we used the rock approach to the drums and pop strings. One day Berry Gordy came into the studio to hear what we were doing, and he said 'Who did that?' Which made me scared, right, because the whole thing was like a shot in the dark. But it turned out that he loved it, and the whole thing took off from there. See, if you listen to those records, you can hear little bits of a lot of different musics, and that's why they were successful. It was a sound that you could identify with no matter what kind of music you were interested in."

The Holland - Dozier - Holland team became a virtual hit-making machine, turning out classic after classic for, among others, Diana Ross & the Supremes, Marvin Gaye and the Four Tops. Despite this phenomenal streak, Holland-Dozier-Holland left Motown in 1967 to found Invictus Records. "I realized," said Dozier of that decision to exit Motown, "that I wanted to run my own show. It became like a factory, and I felt it was unfair to my creative abilities. It was a formula that we believed in, but nothing lasts forever."

Invictus hits by Honeycone, Freda Payne and the Chairman Of the Board established a new formula, but Dozier discovered that having your own company has its own particular drawbacks. "On the business end, we didn't

have efficient administration; it was mismanaged all the way around. I didn't want to have to get into that, and after awhile the whole thing just wasn't feeling right. I lost that secure feeling in what I was doing. To get that back, I had to get out." Contributing to this disenchantment with the business was a lengthy period of lawsuit activity between the trio and Motown which, according to Dozier, "gained nothing; the lawyers made all the money."

Dozier's escape was California and a solo recording deal with ABC. His two albums to date for that label, "Out Here On My Own" and "Black Bach," were critical successes and produced a string of r&b hits which have also dented the pop charts. While an appalling number of his r&b contemporaries have done little more than merely churning out "product" to meet the demands of the disco trend, Dozier has been exploring different territory. He's maintained the strong melodic intelligence of his Motown and Invictus work, but, true to eclectic form, has drawn from a variety of musics to create a new synthesis. "I think I've developed a certain sound again," he said. "I'm writing earthy tunes, trying to create real feeling." The jazz of yesterday has always interested me, and there are aspects of that which I mix with r&b. I just hope that I'm never so closed that I can't admit new influences into my music."

To keep himself open to new influences and creative possibilities, Dozier engages in a wide range of activities beyond his solo recording. Current production credits include the Originals ((Motown), Z.Z. Hill (UA) and Joy, a new group he's producing independently. He scored the recent NBC movie "Nevada Smith," has written music for the upcoming Della Reese TV situation comedy, and is working on his own screenplay. A new album is nearly complete, and that's talk of his first solo tour coming together in the fall. "If you want to see an artist work with an audience," he laughs, "come and see my show in Detroit. Elvis Presley's got nothin' on me!" Considering the quality of his work from the very beginning, you'd best reserve your tickets right now."

Harris Joins Taylor

■ LOS ANGELES—Reprise recording artist Emmylou Harris joins the James Taylor tour for the month of July in fourteen concerts in nine cities in the East, midwest and West.

Miles Lourie: A Perfect Misfit

By ROBERT ADELS

■ NEW YORK — A music business veteran of more than a dozen years, Miles Lourie is a self-described "admitted misfit in this industry of ours." This attitude certainly comes from no sour grapes attitude — for his major client, Barry Manilow (Arista) is one of this year's hottest new acts. Why then the allusion to being out of step with his contemporaries?

"It comes directly from the sense of what I'm doing," Lourie explains. "I just find it difficult understanding in my soul why the business appears to be so unstable."

Philosophy

Having gone this far with Lourie's philosophy, you might then expect him to attack a vested interest other than his own. But he doesn't. According to his own analysis, much of what can be improved upon with the industry stems from a long-perpetuated belief that an artist "shouldn't have to worry about being a businessman." In Lourie's view, "There's nothing inconsistent about an artist having himself together in business as well as creative areas. An artist should never abdicate any life and death responsibility completely to another party: he must always be his own chairman of the board."

What then is the function of a manager? "He's the orchestrator of the artist's career," Lourie explains. "He should always be a year or so ahead of his client's place in the business world so as to advise him in the most knowledgeable way possible." The word "advise" is a key to the way Lourie views the artist-manager relationship. "Nothing a manager, lawyer or agent does of major import on behalf of an artist should be done without that client's knowledge. And those functions should ideally be represented by different people."

Roles

"Although I am a lawyer—and that's how I first got involved with Barry's career — I do not handle his affairs on that end any longer. To do so would be a conflict of interest," according to Lourie. A professional who becomes a "partner" in an artist's career (by virtue of a percentage rate of remuneration, for example) is not in the best of positions to give unbiased long-term advice to his client as Lourie perceives it.

Only artists who accept their dual roles of creator/businessman can expect to survive for any length of time in this manager's realm of experience. But

it's just that kind of "surviving artist" which the industry is increasingly looking to develop. Lourie is a manager who believes that success in the business field for an artist is "90 percent saying that that you can handle it." It's an attitude that facilitates teamwork all around in the business of career-building.

'Personal'

If Lourie is a "misfit," then the word can't be all bad. His thoughts on personal management — with the accent on the first syllable—provide some very positive food for thought.

Cruise at the Roxy



Following an appearance at L.A.'s Roxy, members of A&M's Pablo Cruise celebrate their signing with the William Morris Agency. Shown (from left) are Cruise-mate Bud Cockrell; Peter Golden and Dan Spellens of William Morris; Bob Brown, the group's manager; and Cory Lerois, Dave Jenkins and Steve Price, all of Pablo Cruise.

new york central

By IRA MAYER

■ IT'S A ROLLING STONE CITY: There are eight million people in New York City, and it's doubtful that there are five left who don't know the **Stones** were in town this week. After what was reportedly not one of the best performances Sunday, opening night (though still a few notches above anyone else, it is generally agreed), the sound crew stayed in the Garden 'til 8 the next morning, with **Mick** and **Keith** showing up later in the day to work out the kinks of the previous evening. There was a pre-concert party at the Penn Plaza Bar, a post-concert bash at Atlantic PR chief **Earl McGrath's** home (reported on by society columnist **Eugenia Sheppard**), and a crew party at Le Jardin Wednesday night (to which **Sylvia Miles** was not supposed to be admitted) and who knows what else by the time this reaches your hands. The New York Times topped its opening week of the tour coverage by covering the NY shows and with a Times Magazine and an Arts & Leisure piece. **Robert Christgau** summed up the feelings of many in the Village Voice saying that "when they're good, they're transcendent and when they're bad they're just good."

SITTIN' & LISTENIN': **Bob Dylan** and **Clive Davis** (chatting together) at the **John Philips/Genevieve Waite** opening at the Other End . . . **Gato Barbieri** to hear **Oliver Nelson's** big band at the Bottom Line . . . **Art Garfunkel** and "Chicago" (the Broadway show) producer **Martin Richards** to catch **Jane Olivor** at Gypsy's.

NEW FACES: The line-up at the Other End is a mini folk festival for over the summer, with **Ramblin' Jack Elliott**, **Tracy Nelson**, **Jim Dawson**, **Martin Mull**, **Phil Ochs** and **Glen Yarbrough & the Original Limelighters** set in coming weeks. A photo gallery by **Ruth Bernal** has also been added. Meanwhile, the refurbished Village Gate, right across the street, is actively reentering the jazz market with performances by **Ahamd Jamal**, **Lonnie Liston Smith**, **Charles Earland**, **Norman Connors** and **Charles Mingus** carrying the **Art D'Lugoff** room through September.

NOTED: **Black Oak Arkansas**, said to be in the final stages of a deal with MCA, will still deliver three more albums to Atlantic, according to our sources . . . **Canyon** finishing its MagnaGlide debut at K&K Studio City . . . Japanese magazine Music Life has put out an international edition issue with an incredible amount of color and black & white photos (most by **Chuck Pulin** and **Neal Preston**). The photos are uniformly excellent and the color reproduction such that the on-stage **Allman Brothers** two-page spread makes you feel as though you're in the audience. You might want to write to editor **Haruko Minakami** c/o Shinko Music Publishing Co. Ltd., Wako Bldg., 2-13, Tsukasa-cho, Kanda, Chiyoda-ku, Tokyo, Japan for a copy. It would make a great Christmas book item for a publisher here . . . While a full review will appear soon, suffice it to say for now that "Chicago" is a very entertaining Broadway evening, with **Chita Rivera** dancing and singing as if energy were going out of style. The book is weak, and often the production overshadows everything else, but **Kander** and **Ebb** write consistently fine melodies and the overall impression is very favorable . . . The Flashmakers, dauntless RW softballers, are now 1-1-1 for the season having tied CAM Tuesday, 11-11, catching up from a 6-0 second inning shutout . . . **Lynyrd Skynyrd's Ronnie Van Zandt**, who ran out to buy his first guitar after hearing the **Stones** in 1965, met Mick Wednesday night. "He sure don't shake hands like **Merle Haggard**," was Van Zandt's idol comment.

WEA Names Bagley Branch Credit Mgr.

■ ATLANTA — Bill Biggs, Warner/Elektra/Arista's Atlanta regional branch manager has announced the appointment of Beverly "Sam" Bagley to branch credit manager. She had been administrative assistant at the WEA branch credit department for the past year.

Previously to joining WEA, Ms. Bagley had been with Univac for four years as manager of their order-entry and stock-records department.

Ms. Bagley will report directly to Biggs.

'Summer Sizzler' Promo Set by Wes Farrell Org.

■ LOS ANGELES—The Wes Farrell Organization has launched its "summer sizzler" campaign with the shipping of "The Best Of The Bitter End Years" on the Roxbury label and "Electric Tommy" on the Chelsea label. Four additional releases are scheduled in the next two months, according to Chelsea/Roxbury president Wes Farrell.

Upcoming lps include Jim Gilstrap's "Sing Your Daddy," Wayne Newton's "The Midnight Idol" and new albums from Lulu and Marion Jarvis.

Vee for Victory



Bobby Vee stopped by RW's west coast offices recently to tell us about his new single on the Shadybrook label, titled "(I'm) Lovin' You." Pictured in photo are Vee (left) enthusiastically describing the new record while RW's Spence Berland smiles his approval.

Who In The World:

ZZ Top Spins Its Way to Success

■ Since the release of "Tres Hombres," ZZ Top's third London album — the album that earned them their first gold record and included their hit single "La Grange" — the three man blues-rock group from Texas has been busy touring, turning their once-cult following into now-mass popularity.

"Fandango," the fourth ZZ Top album on London Records, was released in May. The reason for the long wait between albums was summed up by the group's manager/producer Bill Ham: "Flooding the market with albums is not what I consider doing things right, especially when the quality might suffer. We were also on the road constantly. We weren't going to release anything that wasn't exactly right; otherwise it isn't fair to the listeners." Judging by the industry and consumer reaction to the new album, the time is right for "Fandango," and for ZZ Top. With the album currently dominating charts, playlists and airplay/sales reaction reports, a single has now emerged. "Tush"—as a result of widespread album-cut airplay and requests—is being released this week.

ZZ Top, popularly known now as "that little ol' band from Texas," was formed in 1970, the culmination of the trio's years in the center of the Texas blues/rock/psychedelic scene. Billy Gibbons (guitar/vocals) had been lead guitarist in Moving Sidewalks, a Houston psychedelic group; Dusty Hill (bass/vocals) had played bass in different Dallas groups, including American Blues; Frank Beard (drums/percussion) had drummed in a number of Houston bands.

With the guidance of Bill Ham, ZZ Top cut their first album, which was released in January, 1971. The album clearly established them as a hard-driving, blues-rock recording powerhouse. At the same time, again through Ham's careful direction, the band started making the public aware of their existence. In bars, dimly-lit Texas clubs and concerts, ZZ Top began paying their dues. It wasn't long before they gained a firm foothold on

More Gold for Denver

■ NEW YORK—"Thank God I'm a Country Boy," last week became the fourth John Denver single in 18 months to be certified as a gold record by the Recording Industry Association of America.

the hard-core concert circuit, quickly earning the reputation of being a "tough act to follow."

"Rio Grande Mud," their second album, was released in March, 1972. Already enjoying "superstar" popularity throughout the South, word of their dynamic stage presence was now beginning to spread across the country. By the time "Tres Hombres" was released in July of 1973, ZZ Top was transcending their second-on-the-bill status to the place where they have remained ever since—major headliners. In the past year and a half they have set attendance records that are staggering. On Labor Day, 1974, ZZ Top held its "First Annual Rompin' Stomp'n' Barndance and Bar B.Q." at the University of Texas in Austin, headlining over Santana, Joe Cocker and Bad Company. The event drew over 80,000 fans, proving an adage that Bill Ham has believed in from the beginning: "The truth is ZZ Top is the truth."

Further proof of the ZZ Top "truth" is, according to Herb Goldfarb, London sales/marketing vice president, "Fandango" has already achieved gold sales status and is awaiting RIAA certification, and "Tres Hombres" is now near platinum status. Although the crowd-pleasing, near riot-raising ZZ Top stage appearances and Texas blues-rock recording skill have not yet reached some, it is destiny that 1975 will be the year for "that (not so) little ol' band from Texas."

Yes Affair



Atlantic recording artists Yes and manager Brian Lane recently hosted a party following the group's June 21 Hollywood Bowl sell-out. Shown celebrating are, from left, James Caan, Ronnie Caan, Brian Lane and his wife, Elaine.

Da Kroob to London

■ NEW YORK—London Records has announced the addition of Mel Da Kroob to its chain of district managers now servicing independent distributors throughout the U.S. Da Kroob joins London after 10 years with the Motown organization where he served in all phases of the record sales division, including national marketing director.



Mel Da Kroob

Prior to Motown, Da Kroob's experience was with Arc-Jay-Kay Distributors in Detroit. He will be responsible for sales in the Michigan, Ohio, Western Pennsylvania, Minnesota, and Iowa area, announced Herb Goldfarb, vice president of sales and marketing.

Da Kroob now joins a six man regional setup reporting to Sy Warner, national sales manager.

Gold 'Hustle'

■ NEW YORK—The Van McCoy single of "The Hustle" went gold last week, according to Bud Katzel, vice president and general manager of Avco.

Six 'Twofer' LPs Set by Milestone

■ BERKELEY, CAL. — Milestone Records has announced the release of six new "twofer," another installment in the ongoing twofer program at Fantasy/Prestige/Milestone.

The new Milestone double albums are: Thelonious Monk, "Brilliance;" Bill Evans, "Peace Piece and Other Pieces;" Jimmy Heath, "Fast Company;" Wynton Kelly, "Keep It Moving;" George Russell, "Outer Thoughts;" and the Staple Singers, "Great Day."

The six new Milestone twofers contain material originally released on the Riverside label. Most were recorded during the late fifties/early sixties, and most have been unavailable for some time.

Delmar To Market 'Sound-Alike' Tapes

■ LOS ANGELES — Delmar Industries, a Salt Lake City firm with executive offices here, will this month launch a campaign to market 8-track "sound-alike" tapes on a national basis. The company will utilize a national network of independent distributors who will concentrate on retail outlets that are currently selling recordings as well as others, in various types of locations, that have previously not been involved in records or tape product.

Delmar is headed by Dean Rowell with David Silver serving as vice president and international marketing director. National marketing coordinator is Rick Ward.

The tapes will be sold at a list price of \$2.98 and will be packaged in both blister and non-blister packages. The firm's catalogue now contains approximately 100 titles with an additional eight titles to be added each month.

According to Silver, the label has already set 16 distributors to handle the line; their names as well as those of additional distributors will be announced in the near future.

Delmar Industries is located at 6330 Arizona Circle, Los Angeles 90045; phone (213) 641-9130.

Jarrico Relocates

■ LOS ANGELES — Tony Ricco, president of Jarrico Management, has announced that his firm has moved to new offices. Jarrico's new address is 9100 Sunset Blvd. #255 Los Angeles, Cal. 90069; phone: (213) 550-8661.

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101 THE SINGLES CHART 150

JULY 5, 1975

JULY 5	JUNE 28	
101	101	FUNNY HOW LOVE CAN BE FIRST CLASS —UK 5N 59033 (London) (Southern, ASCAP)
102	110	DREAM MERCHANT NEW BIRTH —Buddah 470 (Saturday, BMI)
103	107	HONEY TRIPPIN' MYSTIC MOODS—Soundbird 5002 (Sutton Miller) (Ginseng/Medallion Avenue, ASCAP)
104	103	AIN'T NO USE COOK E. JARR & HIS KRUMS —Roulette 20426 (Adam R. Levy & Father/Missile, BMI)
105	104	IT'S ALL UP TO YOU JIM CAPALDI —Island D25 (Ackee, ASCAP)
106	111	FEELINGS MORRIS ALBERT —RCA PB 10279 (Fermata Intl., ASCAP)
107	108	PARADISE TED NEELEY —United Artists XW 644 X (Unichappell/Salmon/Muhon, BMI)
108	109	HOT FUN IN THE SUMMERTIME SLY & THE FAMILY STONE —Epic 8 50019 (Stone Flower, BMI)
109	118	FREE MAN SOUTH SHORE COMMISSION —Wand 1287 (Scepter) (Mighty Three, BMI)
110	120	TWO LANE HIGHWAY PURE PRAIRIE LEAGUE —RCA PB 10302 (Rotgut, ASCAP)
111	148	MARY ANN ANDY KIM —Capitol 4086 (Joachim, BMI)
112	112	SHOES REPARATA —Polydor 14217 (New York Times/Sona, BMI)
113	—	DREAMING A DREAM CROWN HEIGHTS AFFAIR —Delite 1570 (PIP) (Delightful, BMI)
114	106	BYE BYE BABY BAY CITY ROLLERS —Arista 0120 (Saturday/Seasons Four, BMI)
115	116	TOP OF THE WORLD (MAKE MY RESERVATION) CANYON —MagnaGlide MGN 323 (London) (Kaskat, BMI)
116	—	LIFE AND DEATH IN G & A LOVE CHILD'S AFRO CUBAN BLUES BAND —Roulette 7172 (Daly City, BMI)
117	133	ACTION SPEAKS LOUDER THAN WORDS CHOCOLATE MILK —RCA PB 10290 (Marsaint, BMI)
118	119	ISLAND WOMAN PABLO CRUISE —A&M 1695 (Almo, ASCAP; Irving/Pablo Cruise, BMI)
119	—	WHAT AN ANIMAL FLUDD —Private Stock 025 (Welbeck, ASCAP)
120	121	S O S ABBA —Atlantic 3265 (Countless, BMI)
121	—	KEEP YOUR EYE ON THE SPARROW MERRY CLAYTON —Ode 66110 (A&M) (Leeds/Duchess, ASCAP)
122	125	SHOW ME THE WAY PETER FRAMPTON —A&M 1693 (Almo/Fram-Dee, ASCAP)
123	123	WONDERFUL BABY DON McLEAN —United Artists XW 614X (Unart/Yahweh, BMI)
124	124	(BABY) DON'T LET IT MESS YOUR MIND DONNY GERRARD —Rocket 40405 (MCA) (Don Kirshner, BMI)
125	126	1-2-3 JOHNSON FAMILY —Atlantic 3264 (Champion/Stone Diamond, BMI)
126	127	OUR LAST SONG TOGETHER BO DONALDSON & THE HEYWOODS —ABC 12108 (Don Kirshner, BMI)
127	128	ANOTHER NIGHT HOLLIES —Epic 8 50110 (Famous, ASCAP)
128	131	GIMME SOME LOVIN' JOHN LIVIGNI —Raintree 2200 (Irving, BMI)
129	141	LOVE DO ME RIGHT ROCKIN' HORSE —RCA PB 10265 (Brown Eyes/Sunbury, ASCAP)
130	130	PLEASE TELL HIM I SAID HELLO DEBBIE CAMPBELL —Playboy 6037 (Chrysalis, ASCAP)
131	138	BLUE SKY JOAN BAEZ —A&M 1703 (No Exit, BMI)
132	—	DANCE WITH ME ORLEANS —Asylum 45261 (Hall/Mojohanna, BMI)
133	135	STARS IN OUR EYES SUGARLOAF/JERRY CORBETTA —Claridge 405 (Claridge/Corbetta, BMI)
134	—	BARBARA ANN BEACH BOYS —Capitol 4110 (Shoestring/Cousins, BMI)
135	136	YOUR LOVE (IS THE ONLY LOVE) PAUL REVERE AND THE RAIDERS —Columbia 3 10126 (ABC Dunhill, BMI)
136	137	CHARMER AL MARTINO —Capitol 4071 (Burlington/Andustin, ASCAP)
137	140	GERONIMO'S CADILLAC CHER —Warner Bros. 8096 (Mystery, BMI)
138	—	LADY BLUE LEON RUSSELL —Shelter 40378 (MCA) (Skyhill, BMI)
139	144	TAKE GOOD CARE OF YOURSELF THREE DEGREES —Phila. Intl. Z58 3568 (Col) (Mighty Three, BMI)
140	142	ISN'T IT ALWAYS LOVE KAREN ALEXANDER —Asylum 45252 (Bonoff, BMI)
141	132	THE KID GETS HOT FALLEN ANGELS —Arista 0128 (Skellongs, ASCAP)
142	145	SUPERMAN SUPERMAN LES VARIATIONS —Buddah 465 (Intersong USA/Chappell, ASCAP)
143	—	OUR LAST SONG TOGETHER BOBBY SHERMAN —Janus 254 (Don Kirshner, BMI)
144	150	IT'S IN HIS KISS LINDA LEWIS —Arista 0129 (Hudson Bay, BMI)
145	146	WHOLE LOT OF LOVING GUYS & DOLLS —Epic 8 50109 (Dick James, BMI)
146	129	EL BIMBO BIMBO JET —Scepter 12406 (Artie Wayne/Riezner, ASCAP)
147	—	THE ENTERTAINER (IF THEY ONLY COULD SEE ME NOW) J. R. BAILEY —Midland Intl. MB 10305 (RCA) (Multimood, BMI)
148	117	RUN TELL THE PEOPLE DANIEL BOONE —Pye 71001 (ATV) (Page Full Of Hits, ASCAP)
149	—	SUPERSHIP GEORGE "BAD" BENSON —CTI 25F (Arista, ASCAP)
150	—	CLAP YOUR HANDS MANHATTAN TRANSFER —Atlantic 3277 (Newborn-Fields/Man Tran, ASCAP)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AT SEVENTEEN Brooks Arthur (Mine/April, ASCAP)	77	MIDNIGHT BLUE Vini Poncia (New York Times/Romanian Pickleworks, BMI)	14
ATTITUDE DANCING Richard Perry (C'est/Maya, ASCAP)	47	MISTY Ray Stevens (Vernon, ASCAP)	23
BABY THAT'S BACKATCHA Smokey Robinson (Bertram, ASCAP)	42	MORNIN' BEAUTIFUL Hank Medress & Dave Appell (Apple Cider/Music of the Times, ASCAP; Little Max/New York Times, BMI)	37
BAD LUCK Gamble-Huff (Mighty Three, BMI)	39	OLD DAYS James William Guercio (Make Me Smile/Big Elk, ASCAP)	52
BAD TIME Jimmy Jenner (Cram Renraff, BMI)	31	ONE OF THESE NIGHTS Bill Szymczyk (Benchmark/Kicking Bear, ASCAP)	12
BALLROOM BLITZ Phil Wainman (Chinnichap/RAK, BMI)	93	ONLY WOMEN Bob Ezrin (Ezra/Early Frost, BMI)	16
BEFORE THE NEXT TEARDROP FALLS Huey Meaux (Shelby Singleton, BMI)	28	ONLY YESTERDAY Richard Carpenter (Almo/Sweet Harmony/Hammer & Nails, ASCAP)	48
BLACK FRIDAY Gary Katz (American Broadcasting, ASCAP)	43	PHILADELPHIA FREEDOM Gus Dudgeon (Big Pig/Leeds, ASCAP)	54
BLACK SUPERMAN-MUHAMMAD ALI Robin Blanchflower (Drummer Boy, BMI)	95	PLEASE MR. PLEASE John Farrar (Blue Gum, ASCAP)	17
BURNIN' THING Gary Klein (Screen Gems-Columbia/Song Painter, BMI)	81	PLEASE PARDON ME (YOU REMIND ME OF A FRIEND) Bob Monaco (Kengorus/Palladium, ASCAP)	51
COULD IT BE MAGIC Barry Manilow & Ron Dante (Kamikazi/Angeldust, BMI)	71	RAG DOLL Jay Senter & Larry Knechtel (Hampstead Heath, ASCAP)	58
CUT THE CAKE Arif Mardin (Average/Cotillion, BMI)	25	REMEMBER WHAT I TOLD YOU TO FORGET Dennis Lambert & Brian Potter (ABC Dunhill/One of a Kind, BMI)	44
DISCO QUEEN Mickey Most (Finchley, ASCAP)	36	RENDEZVOUS Bernie Taupin (Lornhole, BMI)	99
DO IT IN THE NAME OF LOVE Bert de Coteaux & Tony Silvester (Penumbra, BMI)	91	RHINESTONE COWBOY Dennis Lambert & Brian Potter (20th Century/House of Weiss, ASCAP)	30
DYNAMITE Tony Camillo (Tonob, BMI)	24	ROCKIN CHAIR Steve Alaimo, Willie Clark & Clarence Reid (Sherlyn, BMI)	13
EVERY TIME YOU TOUCH ME (I GET HIGH) Billy Sherrill (Algee, BMI/Double R., ASCAP)	62	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) Rick Bleiweiss & Bill Stahl (Cookaway, ASCAP)	98
FALLIN' IN LOVE Jim Price (J.C., BMI)	68	SATURDAY NIGHT SPECIAL Al Kooper (Duchess/Hustlers, BMI)	75
FAME David Bowie & Harry Maslin (Main Man/John Lennon/Ceilidh, ASCAP)	90	SEND IN THE CLOWNS Arif Mardin (Beautiful/Revelation, ASCAP)	96
FEEL LIKE MAKIN' LOVE Bad Company (Badco, ASCAP)	85	SEXY Gamble-Huff (Mighty Three, BMI)	60
FIGHT THE POWER—PART I E., M., R., O. & R. Isley & C. Jasper (Bovina, ASCAP)	87	SHAKEY GROUND Jeffrey Bowen & Berry Gordy (Jobete, ASCAP)	70
FOREVER CAME TODAY Brian Holland (Stone, Agate, BMI)	80	SHINING STAR Maurice White w. Charles Stepney (Saggiflame, ASCAP)	29
GET DOWN, GET DOWN (GET ON THE FLOOR) Raeford Gerald & Joe Simon, (Gaucho/Belinda, BMI)	26	(SHU-DOO-PA-POO-POOP) LOVE BEING YOUR FOOL Rick Hall (Mr. Dogg/ATV, BMI)	79
GET DOWN TONIGHT H. W. Casey, R. Finch (Sherlyn, BMI)	74	SISTER GOLDEN HAIR George Martin (WB, ASCAP)	9
GIVE THE PEOPLE WHAT THEY WANT Gamble-Huff (Mighty Three, BMI)	46	SLIPPERY WHEN WET James Carmichael & Commodores (Jobete, ASCAP)	40
GOT TO GET YOU INTO MY LIFE Jimmy Jenner (Macien, BMI)	100	SNEAKIN' UP BEHIND YOU Randy Brecker (Carmine Street, BMI)	67
HELP ME RHONDA Johnny Rivers (Irving, BMI)	88	SOMEONE SAVED MY LIFE TONIGHT Gus Dudgeon (Big Pig/Leeds, ASCAP)	35
HEY YOU Randy Bachman (Ranbach/Top Soil, BMI)	21	SOMETHIN' 'BOUT YOU BABY I LIKE Tri-Lo & Stan Silverberg (Colgems/Glory, ASCAP)	92
HOLDIN' ON TO YESTERDAY Freddie Piro (Rubicon, BMI)	59	SOONER OR LATER Ed Townsend (Cheritown, BMI)	70
HOPE THAT WE CAN BE TOGETHER SOON Gamble-Huff (Mighty Three, BMI)	76	SPIRIT OF THE BOOGIE R. Bell, Kool & the Gang (Delightful/Gang, BMI)	34
HOW LONG John Anthony (American Broadcasting, ASCAP)	41	SURE FEELS GOOD Johnny Sandlin (Crabshaw, ASCAP)	84
HOW SWEET IT IS (TO BE LOVED BY YOU) Lenny Waronker & Russ Titelman (Stone Agate, BMI)	45	SWEARIN' TO GOD Bob Crewe (Heart's Delight/Caseyem/Desiderata, BMI)	10
I WANNA DANCE WIT 'CHOO Bob Crewe (Heart's Delight/Caseyem/Desiderata, BMI)	49	SWEET EMOTION Jack Douglas (Daskel, BMI)	53
I'LL DO FOR YOU ANYTHING YOU WANT ME TO Barry White (Sa-Vette/January, BMI)	56	T-R-O-U-B-L-E no producer listed (Jerry Chestnut, BMI)	55
I'LL PLAY FOR YOU (HEAR THE BAND) Louis Shelton Dawnbreaker, BMI)	33	TAKE ME IN YOUR ARMS (ROCK ME) Ted Templeman (Stone Agate, BMI)	18
I'M NOT IN LOVE 10cc (Man-Ken, BMI)	11	THANK GOD I'M A COUNTRY BOY Milt Okun w. Kris O'Connor (Cherry Lane, ASCAP)	22
I'M NOT LISA Ken Mansfield & Waylon Jennings (Baron, BMI)	6	THAT'S WHEN THE MUSIC TAKES ME Neil Sedaka & 10cc (Don Kirshner/ATV, BMI)	83
I'M ON FIRE Oister (Tarka, ASCAP)	38	THE BIGGEST PARAKEETS IN TOWN Mike Curb & Don Costa (Pierre Cossette/Every Little Tune, ASCAP)	24
IT'S ALL DOWN TO GOODNIGHT VIENNA Richard Perry (Lennon/ATV, BMI)	57	THE HUSTLE Hugo & Luigi (Van McCoy/Warner-Tamerlane, BMI)	5
JACKIE BLUE Glyn Johns & David Anderle (Lost Cabin, BMI)	69	THE LAST FAREWELL Denis Preston (Arcola, BMI)	27
JIVE TALKIN' Arif Mardin (Casserole, BMI)	19	THE ROCKFORD FILES Mike Post (Leeds, ASCAP)	32
JUDY MAE Boomer Castleman (Tree, BMI)	61	THE WAY WE WERE/TRY TO REMEMBER Ralph Moss/Colgems/Chappell, ASCAP)	20
JUST A LITTLE BIT OF YOU Brian Holland (Gold Forever/Stone Diamond, BMI)	50	THIRD RATE ROMANCE Barry Burton (Fourth Floor, ASCAP)	86
KEEP OUR LOVE ALIVE Paul Davis & Phil Benton (Web IV, BMI)	32	'TIL THE WORLD ENDS Jimmy Jenner w. Bob Monaco (Leeds/Antique, ASCAP)	89
LISTEN TO WHAT THE MAN SAID Paul McCartney (McCartney/ATV, BMI)	8	WASTED DAYS AND WASTED NIGHTS Huey P. Meaux (Travis, BMI)	73
LIZZIE AND THE RAINMAN Snuff Garrett (House of Gold, BMI)	65	WHEN WILL I BE LOVED Peter Asher (Acuff-Rose, BMI)	4
LONG HAIRED COUNTRY BOY Paul Hornsby (Kama Sutra/Rada, BMI)	64	WHY CAN'T WE BE FRIENDS? Jerry Goldstein with Lonnie Jordan (Far Out, ASCAP)	15
LOOK AT ME (I'M IN LOVE) Goodman & Ray (Gambi, BMI)	63	WILDFIRE Bob Johnston (Mystery, BMI)	2
LOVE WILL KEEP US TOGETHER Captain w. Toni Tennille (Don Kirshner, BMI)	1	WOODEN HEART Bob Morgan (Gladys, ASCAP)	97
LOVE WON'T LET ME WAIT Bobby Eli (Mighty Three/Friday's Child/WMOT, BMI)	3		
MAGIC Alan Parsons (Al Gallico, BMI)	7		
MAKE THE WORLD GO AWAY Mike Curb (Tree, BMI)	72		
ME AND MRS. JONES J. L. Reynolds, Ron Banks, Don Davis (Assorted, BMI)	66		

RADIO WORLD

Stereo Productions Pacts BBC

NEW YORK—Stereo Radio Productions Ltd. (SRP) and the British Broadcasting Corporation (BBC) have concluded a two year agreement that will permit Great Britain's "beautiful music" to be heard in the United States for the first time. The news came at a press conference in New York from Jim Schulke, president of SRP, and Phil Stout, SRP vice president and creative director.

At the same time it was announced that the task of picking the best of the BBC "beautiful music" arrangements for export to the U.S. will fall to Emison, a division of EMI. First of the recordings are to be delivered to SRP on July

15. SRP will program the recordings and then distribute them within their normal music package delivery to the 70 SRP clients throughout the U.S.

"All of the sound is BBC-copyrighted," Schulke stated, "and in licensing it from them we are accorded all rights and protections from copyright infringement."

The agreement also permits SRP to suggest special arrangements to be recorded by BBC orchestras. This will include special "beautiful music" arrangements of current contemporary hits, as well as modern arrangements of standards and renditions of hit show or film music.

COUNTRY RADIO

By CHARLIE DOUGLAS

WPLO Appreciation Week has been shortened by one day. It used to be a Monday through Friday affair, but acts are hard to get on Fridays so the station has shortened it. PD **Jim Clemens** says nearly 45,000 good folk showed up at the Fishing Derby on Stone Mountain where the rain made for good fishing. The line-up is **Jim Tyler** (new from WNOR), **Hugh Jarrett**, **Bob Grayson**, **Randy Blake** and **Jim Morgan**. Over on the FM side **Les Reed** and **Jonathan Adams** share the air with **Melvin**, your friendly automation machine.

Bob Cole of WWOK (Miami) runs a truckers' show complete with Mother Trucker T-shirts . . . **Moon Mullins**, the returned PD at WINN (Louisville), is happy over his #2 ranking among 18-49'ers. The line-up is **Bucks Braun**, **B. J. Koltee**, **Al Risen** (MD), **Richard Braun** (no relation), **Karl Shannon** and **Dan Breeden**. WINN operates a three person news staff. The format for the long time country AM'er is 65 to 70 records with good emphasis on new product, heavy on class album cuts in housewife times, and about 100 all-time super hits carted that get strong play, all tied in with the Chrome-Key package from Century 21 Jingles out of Dallas.

Lee Ranson, the six year veteran of WXCL (Peoria), reports a dominant number one position in the 18 plus market in Pulse. The line-up is **Don Elliott**, **Lee Ranson**, **Chuck Urban**, **Bill Bro**, **Gordon Michaels** and **Jack Stevens**. The station has held with a winning format for six years with only minor adjustments. The playlist comprises 75 singles with six to eight added weekly, depending on the meld of the product, two album cuts per hour and a couple of souvenirs each hour. WXCL is active in promotional projects: the Spirit of '76 window stickers are successful, the Spirit of '76 station softball team is serious, playing three league teams weekly, with all proceeds going to charity—nearly \$8,500 so far—and the record is 15 wins against two losses. Wonder if they'd like to donate to the International Charlie Douglas Bourbon Drinkers Society? WXCL will have their own tent for six hour remote broadcasts during the upcoming nine day Heart Of Illinois fair and is pleased that it's almost an all country scene, starring folks like **Johnny Rodriguez**, **Mel Tillis**, **Ronnie Milsap**, etc.

John Friskillo, PD at WJQS, has one of those enviable markets where the last time anybody took a rating they did just great, and in Jackson, Mississippi they measure their success by billing, which is the answer to it all, and they are doing just fine, thank you. The line-up is **Arthur Reed III**, **John Friskillo**, **Dan Steele** and **Ron Harrington**. The station plays 60 records, adding five or more per week, as they come in and as they fit. They play two album cuts per hour in the housewife times and four oldies an hour through the schedule. The station is hauling 20 couples off to Nashville on their first bus tour in mid August.

Please send all country radio information direct to Charlie Douglas, P.O. Box K, Picayune, Miss. 39466.

AM ACTION

(Compiled by the Record World research department)

Eagles (Asylum). After a smashing debut of their brand new lp last week (29 with a bullet on the Record World album chart), the action on the single fires on to #12 bullet nationally. New airplay on WABC, WFIL, 13Q, WDGY and WDRQ and some great jumps like 29-19 KHJ, 18-7 WRKO, 28-18 WQXI, 12-6 WHBQ, 24-17 KFRC, 26-14 KLIF, 19-8 KIMN, 23-13 WIXY, 26-22 KILT, 17-16 KDWB, 26-21 WCOL and 17-14 KJR make this one of the strongest records out currently.

10cc (Mercury). Added to two real biggies this week — WABC and WLS (19) — and taking splendid jumps in several markets. Action as follows: 22-13 KHJ, 21-11 KFRC, 24-17 WNOE, 13-9 KJR, 33-22 KIMN, 15-10 KILT 22-12 WIXY, 18-9 13Q, 17-15 WSAI, 7-5 KDWB, 2-1 WCOL, 17-15 KLIF, 19-18 WHBQ, #4 WRKO, #6 WQXI, #4 WFIL, extra-25 WOKY, 17-11 WPIX; also added to WDRQ.



Neil Sedaka

Gwen McCrae (Cat). Coming home as a solid pop item, this recent #1 r&b-er garners WABC, KHJ, WRKO and KDWB. It moves HB-19 WFIL, 25-23 KJR, 21-17 WCOL, 28-22 WSAI, 14-11 WIXY, HB-20 KFRC, is #3 WQXI, #9 WNOE, #3 KSLQ, #9 KILT, #16 WDRQ and #9 Y100.

KC and the Sunshine Band (TK). Previously mentioned here as a potential crossover item, this prediction rings true now as the major pop stations in key markets begin to give this one a chance. New on WNOE and WIXY (disco), it moves 30-28 13Q and 12-7 Y100. Sales following accordingly wherever aired.

James Taylor (Warner Bros.). Last week's New Action item retains that initial momentum and excitement and gains many new areas of primary action. New on KLIF, KFRC, KJR, WPGC, KJOY, plus more. Movement: HB-36 WCOL, ex-28 KHJ, HB-27 WRKO, 30-17 WHBQ, 30-24 KIMN and extra WSAI. How sweet it is.



Janis Ian

Michael Jackson (Motown). Sure fire pop crossover activity on this huge r&b record, with the added support of KHJ this week. Also on WTIK and WIXY.

NEW ACTION

Elton John (MCA) "Someone Saved My Life Tonight." Well, it's finally out — the long-awaited single release from the much aired lp cut off the current #1 album. Approximately 80 percent of the primary stations in the country went on it within a week. The remainder should fall in line, making it solid across the board by next week. Newly added to WABC, WSAI and WOKY, it moves 20-17 13Q, HB-19 KLIF, 12-10 KSLQ, 25-18 WFIL, LP-32 KILT, 20-18 WIXY, 39-35 KIMN, 8-3 WCOL, HB-27 KFRC, HB-30 WQXI, 27-26 WRKO, 24-20 WHBQ, 20-19 WNOE, #7 KDWB, LP KHJ and extra WPIX.

Neil Sedaka (Rocket) "That's When The Music Takes Me." This third single release from the current "Sedaka's Back" lp meets with excellent response in the past two weeks. An immediate add on KFRC last

(Continued on page 27)



We've got a heart of soul.

APL1-1021



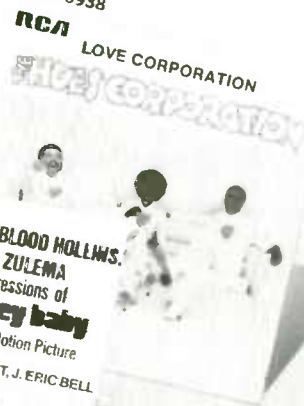
APL1-1046
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APL1-0938



RCA

THE MAIN INGREDIENT

Rolling Down A Mountainside



APL1-0644

RCA

THE 4 CHOICE



APL1-0913

RCA

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Performing Musical Impressions of
honey baby. honey baby
The Kelly-Jordan Enterprises Motion Picture
DIANA SANDS, CALVIN LOCKHART, J. ERIC BELL

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RCA Records and Tapes

World Radio History



THE SINGLES CHART

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

JULY 5	JUNE 28	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE A&M 1672	11
2	2	WILDFIRE MICHAEL MURPHEY/Epic 8 50054	16
3	3	LOVE WON'T LET ME WAIT MAJOR HARRIS/ Atlantic 3248	16
4	4	WHEN WILL I BE LOVED LINDA RONSTADT/Capitol 4050	13
5	7	THE HUSTLE VAN McCOY & THE SOUL CITY SYMPHONY/ Avco 4653	11
6	6	I'M NOT LISA JESSI COLTER/Capitol 4009	14
7	8	MAGIC PILOT/EMI 3992 (Capitol)	14
8	10	LISTEN TO WHAT THE MAN SAID WINGS/Capitol 4091	6
9	5	SISTER GOLDEN HAIR AMERICA/Warner Bros. 8086	12
10	13	SWEARIN' TO GOD FRANKIE VALLI/Private Stock 021	8
11	14	I'M NOT IN LOVE 10cc/Mercury 73678	8
12	21	ONE OF THESE NIGHTS EAGLES/Asylum 45257	6
13	16	ROCKIN' CHAIR GWEN McCRAE/Cat 1996 (TK)	11
14	19	MIDNIGHT BLUE MELISSA MANCHESTER/Arista 0116	9
15	17	WHY CAN'T WE BE FRIENDS? WAR/United Artists XW 620X	11
16	9	ONLY WOMEN ALICE COOPER/Atlantic 3254	14
17	23	PLEASE MR. PLEASE OLIVIA NEWTON-JOHN/MCA 40418	5
18	11	TAKE ME IN YOUR ARMS (ROCK ME) DOOBIE BROTHERS/ Warner Brothers 8092	16
19	22	JIVE TALKIN' BEE GEES/RSO 510 (Atlantic)	7
20	24	THE WAY WE WERE/TRY TO REMEMBER GLADYS KNIGHT & THE PIPS/Buddah 463	10
21	18	HEY YOU BACHMAN-TURNER OVERDRIVE/Mercury 73683	8
22	12	THANK GOD I'M A COUNTRY BOY JOHN DENVER/RCA PB 10239	16
23	25	MISTY RAY STEVENS/Barnaby 614 (Chess/Janus)	13
24	27	DYNAMITE TONY CAMILLO'S BAZUKA/A&M 1666	10
25	15	CUT THE CAKE AWB/Atlantic 3261	13
26	20	GET DOWN, GET DOWN JOE SIMON/Spring 156	15
27	26	THE LAST FAREWELL ROGER WHITTAKER/RCA PB 50030	14
28	28	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOA 17540	21
29	29	SHINING STAR EARTH, WIND & FIRE/Columbia 3 10090	19
30	36	RHINESTONE COWBOY GLEN CAMPBELL/Capitol 4095	6
31	30	BAD TIME GRAND FUNK/Capitol 4046	14
32	38	THE ROCKFORD FILES MIKE POST/MGM 14772	7
33	33	I'LL PLAY FOR YOU (HEAR THE BAND) SEALS & CROFTS/ Warner Bros. 8075	12
34	37	SPIRIT OF THE BOOGIE/SUMMER MADNESS KOOL AND THE GANG/Delite 1567 (PIP)	11



CHARTMAKER OF THE WEEK

35	—	SOMEONE SAVED MY LIFE TONIGHT ELTON JOHN MCA 40421	1
36	42	DISCO QUEEN HOT CHOCOLATE/Big Tree 16038 (Atl)	7
37	63	MORNIN' BEAUTIFUL TONY ORLANDO & DAWN/ Elektra 45260	3
38	41	I'M ON FIRE DWIGHT TWILLEY BAND/Shelter 40380	9
39	31	BAD LUCK (PT. I) HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. ZS8 3562 (Col)	14
40	45	SLIPPERY WHEN WET COMMODORES/Motown M1338F	8
41	35	HOW LONG ACE/ Anchor ANC 2100 (ABC)	19
42	39	BABY THAT'S BACKATCHA SMOKEY ROBINSON/Tamla T54258F (Motown)	12
43	43	BLACK FRIDAY STEELY DAN/ABC 12101	8
44	40	REMEMBER WHAT I TOLD YOU TO FORGET TAVARES/ Capitol 4010	12
45	79	HOW SWEET IT IS JAMES TAYLOR/Warner Bros. 8109	2
46	47	GIVE THE PEOPLE WHAT THEY WANT O'JAYS/ Phila. Intl. ZS8 3565 (Col)	9
47	34	ATTITUDE DANCING CARLY SIMON/Elektra 35246	9
48	46	ONLY YESTERDAY CARPENTERS/A&M 1677	15
49	48	I WANNA DANCE WIT 'CHOO DISCO TEX & THE SEX-O-LETTES Featuring MONTI ROCK III/Chelsea 3015	13



50	60	JUST A LITTLE BIT OF YOU MICHAEL JACKSON/Motown 1349F	6
51	53	PLEASE PARDON ME (YOU REMIND ME OF A FRIEND) RUFUS Featuring CHAKA KHAN/ABC 12099	6
52	32	OLD DAYS CHICAGO/Columbia 3 10131	11
53	57	SWEET EMOTION AEROSMITH/Columbia 3 10155	6
54	49	PHILADELPHIA FREEDOM ELTON JOHN BAND/MCA 40365	18
55	52	T-R-O-U-B-L-E ELVIS PRESLEY/RCA PB 10278	9
56	54	I'LL DO FOR YOU ANYTHING YOU WANT ME TO BARRY WHITE/20th Century TC 2208	6
57	62	IT'S ALL DOWN TO GOODNIGHT VIENNA RINGO STARR/ Apple 1882	3
58	67	RAG DOLL SAMMY JOHNS/GRC 2062	5
59	74	HOLDIN' ON TO YESTERDAY AMBROSIA/20th Century 2207	3
60	71	SEXY MFSB/Phila. Intl. ZS8 35667 (Col)	4
61	44	JUDY MAE BOOMER CASTLEMAN/Mums ZS8 6033 (Col)	10
62	70	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/ Epic 8 50103	7
63	68	LOOK AT ME (I'M IN LOVE) MOMENTS/Stang 5060	6
64	56	LONG HAIRD COUNTRY BOY CHARLIE DANIELS BAND/ Kuma Sutra 601	8
65	50	LIZZIE AND THE RAINMAN TANYA TUCKER/MCA 40402	10
66	55	ME AND MRS. JONES RON BANKS AND THE DRAMATICS/ ABC 12090	9
67	72	SNEAKIN' UP BEHIND YOU BRECKER BROTHERS/Arista 0122	5
68	77	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS/ Playboy 6024	3
69	51	JACKIE BLUE OZARK MOUNTAIN DAREDEVILS/A&M 1654	21
70	58	SHAKEY GROUND TEMPTATIONS/Gordy G7142F (Motown)	15
71	81	COULD IT BE MAGIC BARRY MANILOW/Arista 0126	2
72	76	MAKE THE WORLD GO AWAY DONNY & MARE OSMOND/MGM 14807	3
73	83	WASTED DAYS AND WASTED NIGHTS FREDDY FENDER/ ABC Dot DOA 17558	2
74	85	GET DOWN TONIGHT KC & THE SUNSHINE BAND/TK 10009	3
75	84	SATURDAY NIGHT SPECIAL LYNRYD SKYNYRD/MCA 40416	2
76	86	HOPE THAT WE CAN BE TOGETHER SOON SHARON PAIGE AND HAROLD MELVIN & THE BLUENOTES/Phila. Intl. ZS8 3569 (Col)	2
77	99	AT SEVENTEEN JANIS IAN/Columbia 3 10154	2
78	80	SOONER OR LATER IMPRESSIONS/Curtom CMS 0103 (WB)	6
79	91	(SHU-DOO-PA-POO-POOP) LOVE BEING YOUR FOOL TRAVIS WAMMACK/Capricorn CPS 0239 (WB)	2
80	—	FOREVER CAME TODAY JACKSON 5/Motown M 1356F	1
81	87	BURNIN' THING MAC DAVIS/Columbia 3 10148	5
82	89	KEEP OUR LOVE ALIVE PAUL DAVIS/Bang 718	2
83	—	THAT'S WHEN THE MUSIC TAKES ME NEIL SEDAKA/ Rocket 40426 (MCA)	1
84	90	SURE FEELS GOOD ELVIN BISHOP/Capricorn 0237 (WB)	2
85	—	FEEL LIKE MAKIN' LOVE BAD COMPANY/Swan Song 70106 (Atlantic)	1
86	95	THIRD RATE ROMANCE AMAZING RHYTHM ACES/ ABC 12078	3
87	—	FIGHT THE POWER (PART I) ISLEY BROS./T-Neck ZS8 2256 (Col)	1
88	—	HELP ME RHONDA JOHNNY RIVERS/Epic 8 50121	1
89	—	'TIL THE WORLD ENDS THREE DOG NIGHT/ABC 12114	1
90	—	FAME DAVID BOWIE/RCA PB 10320	1
91	92	DO IT IN THE NAME OF LOVE BEN E. KING/Atlantic 3274	4
92	—	SOMETHIN' 'BOUT YOU BABY I LIKE TRINI LOPEZ/ Private Stock 024	1
93	96	BALLROOM BLITZ SWEET/Capitol 4055	3
94	97	THE BIGGEST PARAKEETS IN TOWN JUD STRUNK/ Melodyland ME 6015 (Motown)	2
95	98	BLACK SUPERMAN-MUHAMMAD ALI JOHNNY WAKELIN & THE KINSHASA BAND/Pye 71012 (ATV)	10
96	100	SEND IN THE CLOWNS JUDY COLLINS/Elektra 45253	2
97	—	WOODEN HEART BOBBY VINTON/ABC 12100	1
98	93	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) GARY TOMS EMPIRE/PIP 6504	5
99	—	RENDEZVOUS HUDSON BROS./Rocket 40417 (MCA)	1
100	—	GOT TO GET YOU INTO MY LIFE BLOOD, SWEAT & TEARS/ Columbia 3 10151	1

FLASHMAKER



RED OCTOPUS
JEFFERSON STARSHIP
Grunt

MOST ACTIVE

- CAPTAIN FANTASTIC**—Elton John—MCA
- VENUS & MARS**—Wings—Capitol
- ONE OF THESE NIGHTS**—Eagles—Asylum

WNEW-FM/NEW YORK

- ADDS:**
HEAD OVER HEELS—Poco—ABC
HQ—Roy Harper—Harvest (Import)
IT'S MY PLEASURE—Billy Preston—A&M
NIGHT ON BALD MOUNTAIN—Fire Ballet—Passport
NEW LOOK—Ron Wood—WB
ONE SIZE FITS ALL—Frank Zappa—DiscReet
RACHEL FARO II—RCA
RED OCTOPUS—Jefferson Starship—Grunt
RIDE A DARK HORSE—Roger Daltrey—Polydor (Import)
TONIGHT'S THE NIGHT—Neil Young—Reprise
HEAVY ACTION (approximate airplay):
BEHIND THE EYES—Tim Moore—Asylum
CAPTAIN FANTASTIC—Elton John—MCA
DIAMONDS & RUST—Joan Baez—A&M
GET OFF OF MY CLOUD—Alexis Korner—Col
MADE IN THE SHADE—Rolling Stones—Rolling Stones
MAIN COURSE—Bee Gees—RSO
ONE OF THESE NIGHTS—Eagles—Asylum
ROGER McGUIINN & BAND—Col
STILLS—Stephen Stills—Col
VENUS & MARS—Wings—Capitol
WMMR-FM/PHILADELPHIA
ADDS:
ELECTRONIC REALIZATIONS—Synergy—Passport
HQ—Roy Harper—Harvest (Import)
LEVEL ONE—Eleventh House feat. Larry Coryell—Arista
LOST GONZO BAND—MCA
RED OCTOPUS—Jefferson Starship—Grunt
RIISING FOR THE MOON—Fairport Convention—Island (Import)
WHY CAN'T WE BE FRIENDS—War—UA
HEAVY ACTION (sales, phones, airplay):
BLOW BY BLOW—Jeff Beck—Epic
CAPTAIN FANTASTIC—Elton John—MCA
ELECTRONIC REALIZATIONS—Synergy—Passport
GORILLA—James Taylor—WB
HARMOUR LOVE (single)—Slyreeta—Motown
TROUBLE IN PARADISE—Souther, Hillman, Furay—Asylum
VENUS & MARS—Wings—Capitol
WLIR-FM/LONG ISLAND
ADDS:
A FRIEND OF MINE IS BLIND—Billy Preston—A&M
LEVEL ONE—Eleventh House feat. Larry Coryell—Arista
LOOK NOW—Ron Wood—WB
ONE SIZE FITS ALL—Frank Zappa—DiscReet
RED OCTOPUS—Jefferson Starship—Grunt

- TALES FROM THE BLUE COCOONS**—Neutrons—UA (Import)
TONIGHT'S THE NIGHT—Neil Young—Reprise
YOU BREAK IT YOU BOUGHT IT—Michael Stanley Band—Epic
HEAVY ACTION (airplay—in descending order):
AMBROSIA—20th Century
FRAMPTON—Peter Frampton—A&M
YOU BREAK IT YOU BOUGHT IT—Michael Stanley Band—Epic
RED OCTOPUS—Jefferson Starship—Grunt
WHO DO YOU OUT DO—Lon & Derrek—A&M
TWO LANE HIGHWAY—Pure Prairie League—RCA
KATY LIED—Steely Dan—ABC
BRECKER BROTHERS—Arista
TROUBLE IN PARADISE—Souther, Hillman, Furay—Asylum
WBLM-FM/MAINE
ADDS:
BECK—Joe Beck—Kudu
BITCH IS BLACK—Yvonne Fair—Motown
DREAMING MY DREAMS—Waylon Jennings—RCA
HEAD OVER HEELS—Poco—ABC
HIRTH FROM EARTH—Hirth Martinez—Bearsville
INSIDE OUT—Flock—Mercury
LEVEL ONE—Eleventh House feat. Larry Coryell—Arista
RED OCTOPUS—Jefferson Starship—Grunt
SPIRAL—Andrew Hill—Arista
WHY CAN'T WE BE FRIENDS—War—UA
HEAVY ACTION (airplay—in descending order):
CUT THE CAKE—AWB—Atlantic
STILLS—Stephen Stills—Col
VENUS & MARS—Wings—Capitol
THE HEAT IS ON—Isley Bros.—T-Neck
ONE OF THESE NIGHTS—Eagles—Asylum
UPON THE WINGS OF MUSIC—Jean Luc Ponty—Atlantic
STEPPIN'—Painter Sisters—ABC Blue Thumb
MEMORIES—Doc Watson—UA
PABLO CRUISE—A&M
BEHIND THE EYES—Tim Moore—Asylum
WOUR-FM/UTICA
ADDS:
A FRIEND OF MINE IS BLIND—John Dawson Read—Chrysalis
AIN'T NO BACKIN' UP NOW—Isis—Buddah
FUEL—Larry Young—Arista
MARVIN & FARRAR—Capitol
PALE PALE MOON—Mike Greene—ABC
RACHEL FARO II—RCA
RED OCTOPUS—Jefferson Starship—Grunt
RING—Gory Burton—RCA
STILLS—Stephen Stills—Col
THAT OTHER MILE—Randall Bramblett—Polydor
HEAVY ACTION (airplay, requests—in descending order):
CAPTAIN FANTASTIC—Elton John—MCA
SOUTHERN NIGHTS—Allen Toussaint—WB
LIFE IS YOU—Batdorf & Rodney—Arista
BEHIND THE EYES—Tim Moore—Asylum
AMBROSIA—20th Century
VENUS & MARS—Wings—Capitol
ADVENTURES IN PARADISE—Minnie Riperton—Epic
CUT THE CAKE—AWB—Atlantic
STEPPIN'—Painter Sisters—ABC Blue Thumb
JESS RODEN—Island
WORJ-FM/ORLANDO
ADDS:
A FRIEND OF MINE IS BLIND—John Dawson Read—Chrysalis
LOST GONZO BAND—MCA
NEW TEETH—Robert Klein—Epic
PABLO CRUISE—A&M

- RACHEL FARO II**—RCA
RED OCTOPUS—Jefferson Starship—Grunt
STILLS—Stephen Stills—Col
HEAVY ACTION (sales, airplay—in descending order):
CAPTAIN FANTASTIC—Elton John—MCA
VENUS & MARS—Wings—Capitol
ONE OF THESE NIGHTS—Eagles—Asylum
TOYS IN THE ATTIC—Aerosmith—Col
THE HEAT IS ON—Isley Bros.—T-Neck
BRECKER BROTHERS—Arista
JASMINE NIGHTDREAMS—Edgar Winter—Blue Sky
SPARTACUS—Triumvirat—Capitol
FANDANGO—ZZ Top—London
WSDM-FM/CHICAGO
ADDS:
HEAD OVER HEELS—Poco—ABC
JASMINE NIGHTDREAMS—Edgar Winter—Blue Sky
LEVEL ONE—Eleventh House feat. Larry Coryell—Arista
NEW TEETH—Robert Klein—Epic
ODIA COATES—UA
SNOW GOOSE—Camel—Janus
SONGS FOR A RAINY DAY—John Shine—Col
STILLS—Stephen Stills—Col
UNIVERSAL LOVE—MFSB—Phila. Intl.
WELL KEPT SECRET—James Last—Polydor
HEAVY ACTION (approximate airplay):
ADVENTURES IN PARADISE—Minnie Riperton—Epic
BLUE SKY NIGHT THUNDER—Michael Murphey—Epic
DIAMONDS & RUST—Joan Baez—A&M
GORILLA—James Taylor—WB
INTERNATIONAL—Three Degrees—Phila. Intl.
LOVE WILL KEEP US TOGETHER—Captain & Tennille—A&M
MELISSA—Melissa Manchester—Arista
ORIGINAL SOUNDTRACK—10cc—Mercury
PLAYING POSSUM—Carly Simon—Elektra
STEPPIN'—Painter Sisters—ABC Blue Thumb
WEBN-FM/CINCINNATI
ADDS:
A FRIEND OF MINE IS BLIND—John Dawson Read—Chrysalis
BEHIND THE EYES—Tim Moore—Asylum
CUT THE CAKE—AWB—Atlantic
LIFE IS YOU—Batdorf & Rodney—Arista
MIDNIGHT ON THE WATER—David Bromberg—Col
RED OCTOPUS—Jefferson Starship—Grunt
STILLS—Stephen Stills—Col
STRONGBOW—Buddah
TONIGHT'S THE NIGHT—Neil Young—Reprise
HEAVY ACTION (airplay):
CAPTAIN FANTASTIC—Elton John—MCA
DIAMONDS & RUST—Joan Baez—A&M
ONE OF THESE NIGHTS—Eagles—Asylum
ORIGINAL SOUNDTRACK—10cc—Mercury
STEPPIN'—Painter Sisters—ABC Blue Thumb
TALE SPINNIN'—Weather Report—Col
TROUBLE IN PARADISE—Souther, Hillman, Furay—Asylum
TWO LANE HIGHWAY—Pure Prairie League—RCA
VENUS & MARS—Wings—Capitol
WZMF-FM/MILWAUKEE
ADDS:
HEAD OVER HEELS—Poco—ABC
LEVEL ONE—Eleventh House feat. Larry Coryell—Arista

- STILLS**—Stephen Stills—Col
TONIGHT'S THE NIGHT—Neil Young—Reprise
HEAVY ACTION (sales, phones—in descending order):
CAPTAIN FANTASTIC—Elton John—MCA
COLE YOUNGER—Anchor
CRIME OF THE CENTURY—Supertramp—A&M
FANDANGO—ZZ Top—London
IAN HUNTER—Col
TWO LANE HIGHWAY—Pure Prairie League—RCA
KSHE-FM/ST. LOUIS
ADDS:
BACK TO EARTH—Rare Earth—Rare Earth
GET IT ON (single)—Ike & Tina—UA
HEAD OVER HEELS—Poco—ABC
HIT THE ROAD JACK (single)—Stampede—MWE (Import)
LIFE IS YOU—Batdorf & Rodney—Arista
POWER IN THE MUSIC—Guess Who—RCA
RACHEL FARO II—RCA
RED OCTOPUS—Jefferson Starship—Grunt
ROGER McGUIINN & BAND—Col
SLADE IN FLAME—WB
HEAVY ACTION (approximate airplay, requests):
CAPTAIN FANTASTIC—Elton John—MCA
DIAMONDS & RUST—Joan Baez—A&M
GORILLA—James Taylor—WB
MADE IN THE SHADE—Rolling Stones—Rolling Stones
ONE OF THESE NIGHTS—Eagles—Asylum
SPARTACUS—Triumvirat—Capitol
STILLS—Stephen Stills—Col
TWO LANE HIGHWAY—Pure Prairie League—RCA
VENUS & MARS—Wings—Capitol
SLEEPER

LOST GONZO BAND
MCA
KGB-FM/SAN DIEGO
ADDS:
CUT THE CAKE—AWB—Atlantic
ELECTRONIC REALIZATIONS—Synergy—Passport
MAIN COURSE—Bee Gees—RSO
RED OCTOPUS—Jefferson Starship—Grunt
SNEAKIN' SALLY THROUGH THE ALLEY—Robert Palmer—Island
STILLS—Stephen Stills—Col
WHY CAN'T WE BE FRIENDS—War—UA
HEAVY ACTION (airplay, sales):
BLOW BY BLOW—Jeff Beck—Epic
CAPTAIN FANTASTIC—Elton John—MCA
FANDANGO—ZZ Top—London
ONE OF THESE NIGHTS—Eagles—Asylum
ORIGINAL SOUNDTRACK—10cc—Mercury
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
SNOW GOOSE—Camel—Janus
VENUS & MARS—Wings—Capitol

- KMET-FM/LOS ANGELES**
ADDS:
DREAMING MY DREAMS—Waylon Jennings—RCA
HEAD OVER HEELS—Poco—ABC
IT'S MY PLEASURE—Billy Preston—A&M
LOST GONZO BAND—MCA
MY WAY—Major Harris—Atlantic
RED OCTOPUS—Jefferson Starship—Grunt
SONS OF CHAMPLIN—Gold Mine
TONIGHT'S THE NIGHT—Neil Young—Reprise
TUBES—A&M
TWO LANE HIGHWAY—Pure Prairie League—RCA
HEAVY ACTION (airplay, sales):
CAPTAIN FANTASTIC—Elton John—MCA
GORILLA—James Taylor—WB
METAMORPHOSIS—Rolling Stones—Abkco
ONE OF THESE NIGHTS—Eagles—Asylum
THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
VENUS & MARS—Wings—Capitol
KOME-FM/SAN JOSE
ADDS:
ATLANTIS—Polydor
CHOCOLATE CHIP—Issac Hayes—ABC
CUT THE CAKE—AWB—Atlantic
GET OFF OF MY CLOUD—Alexis Korner—Col
RED OCTOPUS—Jefferson Starship—Grunt
SONS OF CHAMPLIN—Gold Mine
STILLS—Stephen Stills—Col
TAKE A CHANCE—Jerry Riopelle—ABC
UPON THE WINGS OF MUSIC—Jean Luc Ponty—Atlantic
WHY CAN'T WE BE FRIENDS—War—UA
HEAVY ACTION (sales, airplay):
CAPTAIN FANTASTIC—Elton John—MCA
DIAMONDS & RUST—Joan Baez—A&M
GORILLA—James Taylor—WB
METAMORPHOSIS—Rolling Stones—Abkco
ONE OF THESE NIGHTS—Eagles—Asylum
SNOW GOOSE—Camel—Janus
STAMPEDE—Doobie Bros.—WB
STEPPIN'—Painter Sisters—ABC Blue Thumb
STILLS—Stephen Stills—Col
VENUS & MARS—Wings—Capitol
KZEL-FM/EUGENE, ORE.
ADDS:
GET OFF OF MY CLOUD—Alexis Korner—Col
INSIDE OUT—Flock—Mercury
LOST GONZO BAND—MCA
ROGER McGUIINN & BAND—Col
SONS OF CHAMPLIN—Gold Mine
THAT OTHER MILE—Randall Bramblett—Polydor
TUBES—A&M
WELL KEPT SECRET—James Last—Polydor
WHY CAN'T WE BE FRIENDS—War—UA
YOU BREAK IT YOU BOUGHT IT—Michael Stanley Band—Epic
HEAVY ACTION (airplay, phones):
BEAU BRUMMELS—WB
CUT THE CAKE—AWB—Atlantic
DREAMING MY DREAMS—Waylon Jennings—RCA
JASMINE NIGHTDREAMS—Edgar Winter—Blue Sky
MEMORIES—Doc Watson—UA
ONE OF THESE NIGHTS—Eagles—Asylum
RED OCTOPUS—Jefferson Starship—Grunt
STILLS—Stephen Stills—Col

Musexpo '75 Adds Talent Showcase

■ NEW YORK — International Musexpo '75 president Roddy Shashoua has announced the inclusion of a talent showcase as part of the Musexpo record and music industry marketplace that will take place at the Las Vegas Convention Center on September 21-24.

American interests may use this opportunity to add performance impact to the introduction of new acts to international affiliates. Foreign managers, agents and record companies may capitalize on the opportunity to showcase promising talent and gain entry into the American market.

"In keeping with the professional nature of the audience," Shashoua has secured the Convention Center Rotunda for the talent showcase. Showcases will be scheduled during the regular Musexpo daytime hours and will be limited in both the number of acts in each showcase and the length of each performance. All participants in Musexpo '75 will be informed of showcase schedules and talent through the general Convention information channels.

Shashoua also announced that an Official Musexpo '75 International Directory will be distributed to all participants.

Motown Releases Five

■ LOS ANGELES—Motown Records shipped five albums in June, including lps by Rare Earth, Eddie Kendricks, Willie Hutch and the soundtrack to the film "Murph The Surf." The fifth album of the release is the American debut of Banco, the Italian group newly signed to the Manticore label, distributed by Motown.

Rare Earth

Rare Earth has added five new members who are featured on the "Back To Earth" album, released on the Rare Earth label. The album was produced by Minnie Riperton/Crusaders producer Stuart Levine.

Tour

In support of the album, Rare Earth has embarked on an extensive secondary and major market tour for the summer months, playing a series of dates with such groups as War and the Average White Band. Motown has prepared a major tour-support advertising and merchandising campaign for these dates.

Eddie Kendricks

Eddie Kendricks' new lp, his sixth solo lp on the Tamla label, is titled "Hit Man" and features the Holland-Dozier-Holland song, "Get The Cream Off The Top," which has been set as a single.

Dialogue (Continued from page 12)

Tyrrell: There is a different kind of pride attached, but in terms of the job, I don't think one is any more difficult than any other. It's certainly easier with a known quantity, where the talent is respected.

In the case of Jeff Beck's "Blow By Blow" album, we recognized early that this was a marvelous music creation and sent 8-track cartridges of the album to everyone in the field, a month prior to its release. That started to spread the excitement internally—a very important event.

RW: Do you get a chance to go on the road as often as you'd like?

Tyrrell: Thanks to Alexander Graham Bell, I can and do do that to an extent seven days a week. It's not unusual to find Ron Alexenburg, Steve Popovich and myself here until 2 in the morning. We're on the phone on week-ends; and I do get in my car and travel to call on stores.

When I do get out on the road physically during the week—which is not as often as I like—I make sure each day is just as busy. I don't fly in the middle of the day for example—it's got to be as early in the morning or as late at night as possible. That way every day I'm away, it becomes maximumly useful.

RW: What's your personal overview of the current economy as it relates to the record business?

Tyrrell: Well, get ready for a record business cliché that I truly feel is the case: I think the health of a given company is tied directly to the quality of its product.

Now there certainly has been a downturn because of a reduction in inventory investment due to tight money. But I'm seeing sound businessmen everywhere I look. And necessarily in these times, you'd expect a cut-back from sound businessmen, especially in an area like country music, a line most sensitive to general economic changes. But even here our singles are back to normal and I expect albums will head in the same direction.

RW: What about public reaction to price increases?

Tyrrell: Any price increase is shocking to the consumer. But I think the public has digested this like all other price increases. It was just more noticeable at first because it happened at a time when we weren't so very hot as an industry.

It was the dealer who needed the price increase as well as the manufacturers—they need the increased dollar revenue, and increased margins. That was part of the motivation. For God forbid we should wind up at a time when there are fewer retailers, one stops or jobbers out there than there are now. That wouldn't be growth, and it would never allow for an upturn in business.

RW: Black promotion executives are certainly not a rare breed in the business, but in the field of sales the case is much different. Would you care to address that point?

Tyrrell: Yes I would. Part of the excitement of being an executive is that the more visibility I get, the more I'm referred to as the black executive. You know that's an important part of my personal perspective. A white guy sitting here would be a sales executive of whatever quality; I am a black sales executive of whatever quality, so I expect everyone would want to relate to what kind of black I am. If I perform well my race can share that pride with me.

Something I felt a need for a while back proved to take form in an organization I am now involved in, and one I've been involved in now for some time: FORE.

It was a strictly national organization when I joined it. But people saw the need for reorganizing it in such a way as there would be local chapters allowing a day-to-day kind of dialogue rather than a once-a-year thing.

RW: How long had FORE been in existence before your activities helped change its relationship to the black community?

Tyrrell: About five years. It began as an offshoot of NATRA, with promotion guys who were NATRA members and felt that there was nothing in the NATRA program that addressed itself to serve their own concerns. There was not then and there still is not within NATRA a program for record people.

Those promotion guys organized themselves. My involvement came later, in about 1967; and my strong involvement began about four years ago when I really got involved with the establishment of the first local chapter of FORE in New York.

We meet once a month, and have been for more than four years. I haven't missed one meeting. The first year of the organization we worked with a temporary officership so as to develop the membership and then have a really fair democratic election. We have about 100 members now, and I'm in my second two-year term as president.

(Continued on page 41)

Screen Gems Meets in California



Lester Sill (center), president, presides over the annual Screen Gems—Columbia/Columbia Music executive staff meeting held recently at the Burbank Studios in California. Discussing the past year's activities and future plans were representatives from the Hollywood, New York, Nashville, Miami and London offices, including (from left) Ira Jaffe, Roger Gordon, Ray Walter, Brendan Cahill, Irwin Robinson, Irwin Schuster, Paul Tannen, Frank Hackinson, Lee Reed and Jack Rosner. Absent from the photograph were Danny Davis, Dick Berres and Mike Hirsch.

AM Action (Continued from page 23)

week, followed this week by KILT, WQXI and KIMN. The talk as well as the action is positive and promising.

Janis Ian (Columbia) "At Seventeen." Developing slowly but solidly, the key activity on this disc began in Philly on WIP and WIBG (25-22). Each week it has gained another market or two, the most significant being Denver (KIMN) and Dallas (KLIF) last week and this week adds of WCOL, WMAK, WCAO, KKDJ, KEEL, plus others. Phone response is incredible and immediate and a very good sales buzz reported wherever the record is exposed. Also on a host of other secondaries.

Summer entertainment begins with The Wide World of Music ON Records



An ACE album
"Five-A Side" ANCL 2001



GATO BARBIERI
"Gato - Chapter 4, Alive in New York"
ASD 930,3



ANGELO BOND
"Bondage" ABCD 889

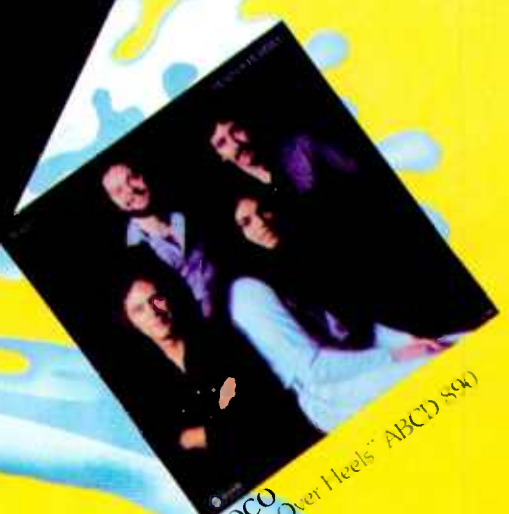


NARVEL FELTS
"Narvel Felts" DOSD 2025

ISAAC HAYES
"Chocolate Chip" ABCD 874



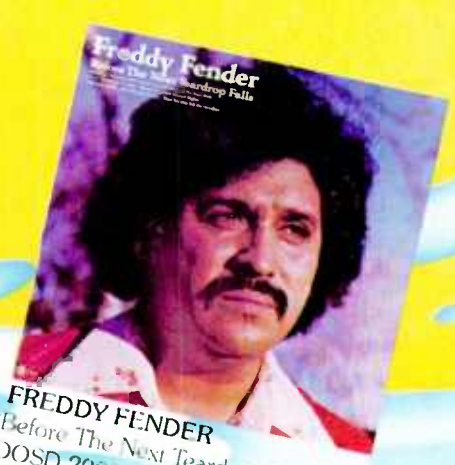
POCO
"Head Over Heels" ABCD 890



THE FOUR TOPS
"Night Lights Harmony" ABCD 862



FREDDY FENDER
"Before The Next Teardrop Falls"
DOSD 2020



THE POINTER SISTERS
"Steppin'" BTSID 6021

STEELEY DAN
"Katy Lied" ABCD 846



FREDDY WELLER
DOSD 2026



BOBBY VINTON
"Heart of Hearts" ABCD 891



THREE DOG NIGHT
"Coming Down Your Way" ABCD 888



DISCO FILE

TOP 20

1. **FOREVER CAME TODAY**
JACKSON 5—Motown (lp cut)
2. **SEXY**
MFSB—Phila. Intl.
3. **DREAMING A DREAM**
CROWN HEIGHTS AFFAIR—Delite
4. **EASE ON DOWN THE ROAD**
CONSUMER RAPPORT—Wing & A Prayer
5. **STOP AND THINK**
TRAMMPS—Golden Fleece (lp cut)
6. **FOOT STOMPIN' MUSIC**
BOHANNON—Dakar
7. **FREE MAN**
SOUTH SHORE COMMISSION—Wand
8. **THREE STEPS FROM TRUE LOVE**
REFLECTIONS—Capitol
9. **THE HUSTLE**
VAN MCCOY—Avco
10. **CHICAGO THEME**
HUBERT LAWS—CTI (lp cut)
11. **BAD LUCK**
HAROLD MELVIN & THE BLUE NOTES—Phila. Intl. (lp cut)
12. **WHAT A DIFFERENCE A DAY MAKES**
ESTHER PHILLIPS—Kudu
13. **SWEARIN' TO GOD**
FRANKIE VALLI—Private Stock (lp cut)
14. **IT'S IN HIS KISS**
LINDA LEWIS—Arista
15. **PEACE AND LOVE**
RON BUTLER & THE RAMBLERS—Playboy
16. **EL BIMBO**
BIMBO JET—SCEPTER
17. **TORNADO**
THE WIZ ORIGINAL CAST—Atlantic (disco version)
18. **LADY, LADY, LADY**
BOOGIE MAN ORCHESTRA—Boogie Man
19. **K-JEE**
MFSB—Phila. Intl. (lp cut)
20. **GET DOWN TONIGHT**
KC & THE SUNSHINE BAND—TK

Odyssey and Stax Set Production Deal

■ NASHVILLE — Lou Lofredo of Odyssey Productions has announced a production agreement with Stax Records president Jim Stewart.

The deal involves artist Freddie Waters initial rushed single release of "Groovin' on My Baby's Love" and "Kung Fu and You Too" for the U.S. and Canada.

The sessions were produced by arranger, producer and writer team of Ted Jarrett and Bob Holmes who are based in Nashville with My Time Productions in the Audio Media Studios.

Phillipe Wynne Rejoins Spinners

■ NEW YORK—Atlantic Records has announced that Spinners' lead singer Phillipe Wynne has fully recovered from what Dr. Claud R. Young of the 14th Street Clinic in Detroit diagnosed as "acute follicular tonsillitis peritonsil abscess tonsillar hypertrophy chronic recurrent tonsillitis." Wynne will rejoin the Spinners on July 5 for a concert at the Oakland Coliseum and continue on with the group's schedule which includes a week at the Greek Theater in Los Angeles followed by dates in New Orleans, Oklahoma, Kansas City, Detroit and a six-night stint at
(Continued on page 36)

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Van McCoy, who already has one of the 10 best disco albums of the year so far in "Disco Baby" (Avco), has come up with another: his production for Faith, Hope & Charity, due for release early in July but already out to discotheque DJs in New York on special bright red vinyl pressings. If the most eagerly anticipated cut—the remake of his own song (for Brenda & the Tabulations), "Little Bit of Love" turns out a disappointment (perhaps because one was hoping for something entirely new, a transformation of the sort Brian Holland accomplished with "Forever Came Today"), McCoy proves himself still a master of the mood and message of disco music for the '70s in the rest of the album. The two best—already listed on Richie Conte's list from Hadaar—are "To Each His Own" and "Mellow Me," both with a bright, sharp Ecstasy, Passion & Pain feel (though the group is a one-man, two-woman trio). "To Each His Own" reflects the attitude of the disco crowd as accurately and directly as Everyday People's "I Like What I Like" once did: "To each his own/that's my philosophy/I don't know what's right for you/You don't know what's right for me." Other favorites: "Don't Go Looking for Love," "Find a Way," "Let's Go to the Disco"—all over four minutes—and "Disco Dan," the first song I know of about a disco DJ: "From his booth each night he blows your mind/with his mix and his tricks."

Another much-discussed album now available: Scepter's "Disco Gold," the best of the disco repackages yet released because it contains the most hard-to-get material in specially re-mixed, re-edited and, in most cases, lengthened versions whipped up by Tom Moulton, who seems to have singlehandedly invented the profession of disco mixer. There are four cuts to a side, all over four minutes, most over five, and including a knockout, 6:34 "Make Me Believe in You" by Patti Joe (originally written and produced by Curtis Mayfield), Ultra
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Discotheque Hit Parade

(Listings are in alphabetical order, by title)

OIL CAN HARRY'S/LOS ANGELES

DJ: Terry Pance

- EASE ON DOWN THE ROAD—Consumer Rapport—Wing & A Prayer (disco version)
- FIGHT THE POWER—Isley Brothers—T-Neck (lp cut)
- FOOT STOMPIN' MUSIC—Bohannon—Dakar (lp cut)
- FOREVER CAME TODAY—Jackson 5—Motown (lp cut)
- GET DOWN TONIGHT—KC & the Sunshine Band—TK
- GET YA SOME—Melvin Sparks—20th Century/Westbound (lp cut)
- HE'S MY MAN—Supremes—Motown (lp cut)
- THE HUSTLE—Van McCoy—Avco
- STOP AND THINK—Trammps—Golden Fleece (lp cut)
- SURVIVAL—O'Jays—Phila. Intl. (lp cut)

THE ALLEY/NEW YORK (QUEENS)

DJ: Frank Strivelli

- BAD LUCK—Harold Melvin & the Blue Notes—Phila. Intl. (lp cut)
- CHICAGO THEME—Hubert Laws—CTI (lp cut)
- DISCO STOMP/FOOT STOMPIN' MUSIC—Bohannon—Dakar (lp cuts)
- DREAMING A DREAM—Crown Heights Affair—Delite
- FOREVER CAME TODAY—Jackson 5—Motown (lp cut)
- FREE MAN—South Shore Commission—Wand
- LA BALANGA/EL BIMBO—Bimbo Jet—Pathe (Import)/Scepter
- LOVE INFLATION—Joneses—Mercury
- SEXY—MFSB—Phila. Intl.
- WHAT A DIFFERENCE A DAY MAKES—Esther Phillips—Kudu

HADAAR/NEW YORK (STATEN ISLAND)

DJ: Richie Cante

- CHICAGO THEME—Hubert Laws—CTI (lp cut)
- DANCE DANCE DANCE—Calhoon—Warner Spector
- DREAMING A DREAM—Crown Heights Affair—Delite
- FOREVER CAME TODAY—Jackson 5—Motown (lp cut)
- I COULD DANCE ALL NIGHT—Archie Bell & the Drells—TSOP
- LADY, LADY, LADY—Boogie Man Orchestra—Boogie Man
- STOP AND THINK—Trammps—Golden Fleece (lp cut)
- THREE STEPS FROM TRUE LOVE—Reflections—Capitol
- TO EACH HIS OWN/MELLOW ME—Faith, Hope & Charity—RCA (lp cuts, not yet available)
- WHAT A DIFFERENCE A DAY MAKES—Esther Phillips—Kudu

UNO'S CAFE DISCO/NEW YORK (THE BRONX)

DJ: Desi DJ

- DISCO QUEEN—Hot Chocolate—Big Tree
- DISCO STOMP—Bohannon—Dakar (lp cut)
- DREAMING A DREAM—Crown Heights Affair—Delite
- FOREVER CAME TODAY—Jackson 5—Motown (lp cut)
- IT'S IN HIS KISS—Linda Lewis—Arista
- STOP AND THINK—Trammps—Golden Fleece (lp cut)
- TORNADO—The Wiz Original Cast—Atlantic (disco version)
- THREE STEPS FROM TRUE LOVE—Reflections—Capitol
- UNDECIDED LOVE—Chequers—Creole (import)
- WHAT A DIFFERENCE A DAY MAKES—Esther Phillips—Kudu

On the 'Ball'



Camposer Cannonball Adderley and lyricist/librettist Diane Lampert take a break at the Berkeley studios of Fantasy Records during the recording of their folk opera, "Big Man (The Legend of John Henry)," with Joe Williams singing the title role. The album will be released in July.

Rolling Stones

(Continued from page 8)

played it on Sunday, a tune ripe with untapped energy; Preston, a sorely needed and much appreciated addition to the George Harrison tour, again proved himself to be rock's best relief pitcher when he stepped out for two numbers that did wonders for the crowd after the Stones' "sad song" (i.e., "Angie," "Wild Horses") set.

There were the steel bands from Brooklyn playing as an "opening act" and their inclusion was a stroke of genius (partially negated by the Stones' late arrival onstage) because theirs is the insistent rhythm of New York City — that rhythm permeating Central Park on weekends, filtering out from Bethesda Fountain — a warning to some, a percussive muse to others, but always the sound of the city.

And there was the now-famous stage, a six-pointed start with hydraulic points and multi-colored neon lights around its edges.

And finally there was the Stones — us in microcosm; the best band because they're the most durable, the most productive, and moreover because they have defined a generation, spoken for it in the way any generation's greatest artists must. They have crystallized our feelings.

Such grandiosity as that on display at the Garden would be pure hokum and monumentally ludicrous if attempted by any other group — what group but the Stones could supersede the excitement created by everything that went on before it? And if one believes that the Stones seemed lethargic on Sunday, one also remembers Krakatoa, after being declared dormant, suddenly erupting and burying, within hours, an entire city.

David McGee

SALESMAKER OF THE WEEK



ONE OF THESE NIGHTS
EAGLES
Asylum

TOP RETAIL SALES THIS WEEK

- ONE OF THESE NIGHTS**—Eagles—Asylum
- CUT THE CAKE**—Average White Band—Atlantic
- VENUS & MARS**—Wings—Capitol
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- THE HEAT IS ON**—Isley Brothers—T-Neck

ABC/NATIONAL

- CHOCOLATE CHIP**—Isaac Hayes—ABC
- EVERYTIME YOU TOUCH ME**—Charlie Rich—Epic
- HORIZON**—Carpenters—A&M
- I FEEL A SONG**—Gladys Knight & the Pips—Buddah
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- METAMORPHOSIS**—Rolling Stones—Abkco
- TODAY**—Elvis Presley—RCA
- TWO LANE HIGHWAY**—Pure Prairie League—RCA
- UNIVERSAL LOVE**—MFSB—Phila. Intl.
- VENUS & MARS**—Wings—Capitol

CAMELOT/NATIONAL

- CAPTAIN FANTASTIC**—Elton John—MCA
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- METAMORPHOSIS**—Rolling Stones—Abkco
- MISTER MAGIC**—Grover Washington Jr.—Kudu
- ONE OF THESE NIGHTS**—Eagles—Asylum
- SPIRIT OF AMERICA**—Beach Boys—Capitol
- SURVIVAL**—O'Jays—Phila. Intl.
- THE HEAT IS ON**—Isley Brothers—T-Neck
- THE ORIGINAL SOUNDTRACK**—10cc—Mercury
- VENUS & MARS**—Wings—Capitol

KORVETTES/NATIONAL

- CHOCOLATE CHIP**—Isaac Hayes—ABC
- CUT THE CAKE**—Average White Band—Atlantic
- INITIATION**—Todd Rundgren—Bearsville
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- METAMORPHOSIS**—Rolling Stones—Abkco
- MISTER MAGIC**—Grover Washington Jr.—Kudu
- ONE OF THESE NIGHTS**—Eagles—Asylum
- STILLS**—Stephen Stills—Col
- SURVIVAL**—O'Jays—Phila. Intl.
- VENUS & MARS**—Wings—Capitol

MUSICLAND/NATIONAL

- CHOCOLATE CHIP**—Isaac Hayes—ABC
- DYN-O-MITE**—Jimmie Walker—Buddah
- HORIZON**—Carpenters—A&M
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M

- MADE IN THE SHADE**—Rolling Stones—Rolling Stones
- MISTY**—Ray Stevens—Barnaby
- MOVING VIOLATION**—Jackson Five—Motown
- ONE OF THESE NIGHTS**—Eagles—Asylum
- STRANGE UNIVERSE**—Mahogany Rush—20th Century
- THE HEAT IS ON**—Isley Brothers—T-Neck

RECORD BAR/NATIONAL

- CAPTAIN FANTASTIC**—Elton John—MCA
- CHOCOLATE CHIP**—Isaac Hayes—ABC
- CUT THE CAKE**—Average White Band—Atlantic
- HORIZON**—Carpenters—A&M
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- ONE OF THESE NIGHTS**—Eagles—Asylum
- STILLS**—Stephen Stills—Col
- THE HEAT IS ON**—Isley Brothers—T-Neck
- VENUS & MARS**—Wings—Capitol
- WHY CAN'T WE BE FRIENDS**—War—UA

TWO GUYS/EAST COAST

- CAPTAIN FANTASTIC**—Elton John—MCA
- CHOCOLATE CHIP**—Isaac Hayes—ABC
- HORIZON**—Carpenters—A&M
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- MADE IN THE SHADE**—Rolling Stones—Rolling Stones
- ONE OF THESE NIGHTS**—Eagles—Asylum
- PICTURES AT AN EXHIBITION**—Tomita—RCA
- THE ORIGINAL SOUNDTRACK**—10cc—Mercury
- TWO LANE HIGHWAY**—Pure Prairie League—RCA
- VENUS & MARS**—Wings—Capitol

SAM GOODY/EAST COAST

- CAPTAIN FANTASTIC**—Elton John—MCA
- MADE IN THE SHADE**—Rolling Stones—Rolling Stones
- MANHATTAN TRANSFER**—Atlantic
- METAMORPHOSIS**—Rolling Stones—Abkco
- ONE OF THESE NIGHTS**—Eagles—Asylum
- PICTURES AT AN EXHIBITION**—Tomita—RCA
- PLAYING POSSUM**—Carly Simon—Elektra
- TOYS IN THE ATTIC**—Aerosmith—Col
- TWO LANE HIGHWAY**—Pure Prairie League—RCA
- VENUS & MARS**—Wings—Capitol

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

- CAPTAIN FANTASTIC**—Elton John—MCA
- DISCO BABY**—Van McCoy & the Soul City Symphony—Avco
- FOUR WHEEL DRIVE**—Bachman-Turner Overdrive—Mercury
- GORILLA**—James Taylor—WB
- IN THE POCKET**—Stanley Turrentine—Fantasy
- MOVING VIOLATION**—Jackson Five—Motown
- THE HEAT IS ON**—Isley Brothers—T-Neck
- THE ORIGINAL SOUNDTRACK**—10cc—Mercury
- TOMMY**—Polydor (Soundtrack)
- VENUS & MARS**—Wings—Capitol

DISCOUNT RECORDS/ CAMBRIDGE MASS.

- BETWEEN THE LINES**—Janis Ian—Col
- CUT THE CAKE**—Average White Band—Atlantic
- GORILLA**—James Taylor—WB
- METAMORPHOSIS**—Rolling Stones—Abkco
- ONE OF THESE NIGHTS**—Eagles—Asylum
- SPARTACUS**—Triumvirat—Capitol
- STILLS**—Stephen Stills—Col
- THE HEAT IS ON**—Isley Brothers—T-Neck
- THE RING**—Gary Burton—ECM

- TO BE TRUE**—Harold Melvin & the Blue-notes featuring Theodore Pendergrass—Phila. Intl.

GARY'S/RICHMOND

- CAPTAIN FANTASTIC**—Elton John—MCA
- CUT THE CAKE**—Average White Band—Atlantic
- DIAMONDS & RUST**—Joan Baez—A&M
- MADE IN THE SHADE**—Rolling Stones—Rolling Stones
- ONE OF THESE NIGHTS**—Eagles—Asylum
- STAMPEDE**—Doobie Brothers—WB
- TOMMY**—Polydor (Soundtrack)
- TROUBLE IN PARADISE**—Souther, Hillman, Furay Band—Asylum
- TWO LANE HIGHWAY**—Pure Prairie League—RCA
- VENUS & MARS**—Wings—Capitol

CUTLER'S/NEW HAVEN

- BRECKER BROTHERS**—Arista
- CUT THE CAKE**—Average White Band—Atlantic
- FOUR WHEEL DRIVE**—Bachman-Turner Overdrive—Mercury
- GREATEST HITS**—Tony Orlando & Dawn—Arista
- METAMORPHOSIS**—Rolling Stones—Abkco
- ONE OF THESE NIGHTS**—Eagles—Asylum
- SPARTACUS**—Triumvirat—Capitol
- THE HEAT IS ON**—Isley Brothers—T-Neck
- VENUS & MARS**—Wings—Capitol
- WHY CAN'T WE BE FRIENDS**—War—UA

WAXIE MAXIE/ WASHINGTON, D.C.

- BACK TO EARTH**—Rare Earth—Rare Earth
- CHOCOLATE CHIP**—Isaac Hayes—ABC
- CUT THE CAKE**—Average White Band—Atlantic
- EXPANSIONS**—Lonnie Liston Smith—Flying Dutchman
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- MADE IN THE SHADE**—Rolling Stones—Rolling Stones
- ONE OF THESE NIGHTS**—Eagles—Asylum
- RENAISSANCE**—Rav Charles—Crossover
- STILLS**—Stephen Stills—Col
- THE HEAT IS ON**—Isley Brothers—T-Neck

FOR THE RECORD/BALTIMORE

- BLIND BABY**—New Birth—Buddah
- CHOCOLATE CHIP**—Isaac Hayes—ABC
- CHOCOLATE CITY**—Parliament—Casablanca
- CUT THE CAKE**—Average White Band—Atlantic
- EXPANSIONS**—Lonnie Liston Smith—Flying Dutchman
- HORIZON**—Carpenters—A&M
- LET'S TAKE IT TO THE STAGE**—Funkadelic—Westbound
- ONE OF THESE NIGHTS**—Eagles—Asylum
- STEPPIN'**—Pointer Sisters—ABC Blue Thumb
- WHY CAN'T WE BE FRIENDS**—War—UA

POPLAR TUNES/MEMPHIS

- CUT THE CAKE**—Average White Band—Atlantic
- GET DOWN**—Joe Simon—Spring
- HIT MAN**—Eddie Kendricks—Tamla
- HORIZON**—Carpenters—A&M
- METAMORPHOSIS**—Rolling Stones—Abkco
- ONE OF THESE NIGHTS**—Eagles—Asylum
- STILL CAUGHT UP**—Millie Jackson—Spring
- STILLS**—Stephen Stills—Col
- UPON THE WINGS OF MUSIC**—Jean Luc Ponty—Atlantic
- WHY CAN'T WE BE FRIENDS**—War—UA

NATL. RECORD MART/MIDWEST

- CUT THE CAKE**—Average White Band—Atlantic
- HORIZON**—Carpenters—A&M
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M

- MADE IN THE SHADE**—Rolling Stones—Rolling Stones
- METAMORPHOSIS**—Rolling Stones—Abkco
- ONE OF THESE NIGHTS**—Eagles—Asylum
- STILLS**—Stephen Stills—Col
- THE HEAT IS ON**—Isley Brothers—T-Neck
- TWO LANE HIGHWAY**—Pure Prairie League—RCA
- VENUS & MARS**—Wings—Capitol

RECORD REVOLUTION/ CLEVELAND

- CHICAGO THEME**—Hubert Laws—CTI
- CUT THE CAKE**—Average White Band—Atlantic
- MADE IN THE SHADE**—Rolling Stones—Rolling Stones
- METAL MACHINE MUSIC**—Lou Reed—RCA
- ONE OF THESE NIGHTS**—Eagles—Asylum
- STILLS**—Stephen Stills—Col
- THE HEAT IS ON**—Isley Brothers—T-Neck
- VENUS & MARS**—Wings—Capitol
- WHY CAN'T WE BE FRIENDS**—War—UA
- YOU BREAK IT YOU BOUGHT IT**—Michael Stanley Band—Epic

ONE OCTAVE HIGHER/CHICAGO

- CAPTAIN FANTASTIC**—Elton John—MCA
- CHICAGO VIII**—Col
- CUT THE CAKE**—Average White Band—Atlantic
- DISCO BABY**—Van McCoy & the Soul City Symphony—Avco
- HORIZON**—Carpenters—A&M
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- ONE OF THESE NIGHTS**—Eagles—Asylum
- SURVIVAL**—O'Jays—Phila. Intl.
- THE HEAT IS ON**—Isley Brothers—T-Neck
- VENUS & MARS**—Wings—Capitol

CIRCLES/ARIZONA

- ATLANTIS**—McCoy Tyner—Milestone
- BACK TO EARTH**—Rare Earth—Rare Earth
- CHICAGO THEME**—Hubert Laws—CTI
- CUT THE CAKE**—Average White Band—Atlantic
- DISCO BABY**—Van McCoy & the Soul City Symphony—Avco
- HORIZON**—Carpenters—A&M
- LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M
- METAMORPHOSIS**—Rolling Stones—Abkco
- ONE OF THESE NIGHTS**—Eagles—Asylum
- WHY CAN'T WE BE FRIENDS**—War—UA

LICORICE PIZZA/LOS ANGELES

- BETWEEN THE LINES**—Janis Ian—Col
- CUT THE CAKE**—Average White Band—Atlantic
- DESOLATION BOULEVARD**—Sweet—Capitol
- FOREST OF FEELINGS**—David Sancious—Epic
- GORILLA**—James Taylor—WB
- ONE OF THESE NIGHTS**—Eagles—Asylum
- STILLS**—Stephen Stills—Col
- TOYS IN THE ATTIC**—Aerosmith—Col
- TROUBLE IN PARADISE**—Souther, Hillman, Furay Band—Asylum
- WHY CAN'T WE BE FRIENDS**—War—UA

WHEREHOUSE/CALIFORNIA

- COME GET TO THIS**—Nancy Wilson—Capitol
- DESOLATION BOULEVARD**—Sweet—Capitol
- DREAMING MY DREAMS**—Waylon Jennings—RCA
- HIT MAN**—Eddie Kendricks—Tamla
- IN THE POCKET**—Stanley Turrentine—Fantasy
- NASHVILLE**—ABC (Soundtrack)
- NO WAY TO TREAT A LADY**—Helen Reddy—Capitol
- STILLS**—Stephen Stills—Col
- THE TUBES**—A&M
- WIND & THE LION**—Arista (Soundtrack)

TITLE, ARTIST, Label, Number (Distributing Label)

JULY 5 JUNE 28

WKS. ON CHART	TITLE, ARTIST, Label, Number (Distributing Label)	WKS. ON CHART
1	1 CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN MCA 2142 (5th Week)	5 F
2	3 VENUS AND MARS WINGS /Capitol SMAS 11419	4 F
3	4 STAMPEDE DOOBIE BROTHERS/Warner Bros. BS 2835	8 F
4	2 FOUR WHEEL DRIVE BACHMAN-TURNER OVERDRIVE/Mercury SRML 1027	6 F
5	5 HEARTS AMERICA /Warner Bros. BS 2852	14 F
6	8 LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/A&M SP 3405	3 E
7	7 SURVIVAL O'JAYS/Phila. Intl. KZ 33150 (Col)	11 E
8	15 THE HEAT IS ON ISLEY BROTHERS/T-Neck PZ 33536 (Col)	4 F
9	29 ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039	2 F
10	10 MISTER MAGIC GROVER WASHINGTON, JR./Kudu 201S (Motown)	15 F
11	6 THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE/Columbia PC 33280	17 F
12	12 TOMMY SOUNDTRACK /Polydor PD 9502	15 H
13	11 FANDANGO ZZ TOP/London PS 6566	8 F
14	23 METAMORPHOSIS ROLLING STONES/Abkco ANA 1 (London)	3 F
15	37 MADE IN THE SHADE ROLLING STONES/Rolling Stones COC 79102 (Atlantic)	3 F
16	20 GORILLA JAMES TAYLOR/Warner Bros. BS 2866	6 F
17	9 WELCOME TO MY NIGHTMARE ALICE COOPER/Atlantic SD 18130	16 F
18	19 ADVENTURES IN PARADISE MINNIE RIPERTON/Epic PE 33454	6 F
19	18 GREATEST HITS ELTON JOHN/MCA 2128	33 F
20	13 CHICAGO VIII /Columbia PC 33100	13 F
21	17 A SONG FOR YOU TEMPTATIONS/Gordy G6 969S1 (Motown)	22 F
22	26 DIAMONDS AND RUST JOAN BAEZ/A&M SP 4527	7 F
23	27 DISCO BABY VAN McCOY & THE SOUL CITY SYMPHONY/Avco AV 69006	8 F
24	46 CUT THE CAKE AVERAGE WHITE BAND/Atlantic SO 18140	2 F
25	16 SPIRIT OF AMERICA BEACH BOYS/Capitol SVBB 11384	10 F
26	44 CHOCOLATE CHIP ISAAC HAYES/ABC ABCD 874	3 F
27	66 HORIZON CARPENTERS/A&M SP 4530	2 F
28	22 TOYS IN THE ATTIC AEROSMITH/Columbia PC 33471	10 F
29	35 PICTURES AT AN EXHIBITION TOMITA/RCA ARL1 0838	9 F
30	36 TWO LANE HIGHWAY PURE PRAIRIE LEAGUE/RCA APL1 0933	5 F
31	31 HEART LIKE A WHEEL LINDA RONSTADT/Capitol ST 11368	31 F
32	14 PLAYING POSSUM CARLY SIMON/Elektra 7E 1033	10 F
33	28 SOAP OPERA KINKS/RCA LPL1 5081	8 F
34	40 BLIND BABY NEW BIRTH/Buddah BDS 5636	6 F
35	24 HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/MCA 2133	20 F
36	33 STRAIGHT SHOOTER BAD COMPANY/Swan Song SS 8413 (Atlantic)	12 F
37	21 PHYSICAL GRAFFITI LED ZEPPELIN/Swan Song SS 2200 (Atlantic)	17 I
38	38 BLUE SKY, NIGHT THUNDER MICHAEL MURPHEY/Epic KE 33290	16 E
39	52 UNIVERSAL LOVE MFSB/Phila. Intl. KZ 33158 (Col)	3 F
40	42 MY WAY MAJOR HARRIS/Atlantic SD 18119	8 F
41	30 AN EVENING WITH JOHN DENVER /RCA CPL 0764	18 J
42	25 BLOW BY BLOW JEFF BECK/Epic PE 33409	13 F
43	43 I'LL PLAY FOR YOU SEALS & CROFTS/Warner Bros. 2848	14 F
44	45 THE LAST FAREWELL ROGER WHITTAKER/RCA APL1 0855	7 F
45	32 JUDITH JUDY COLLINS/Elektra 7E 1032	13 F
46	34 BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ABC Dot DOSD 2020	8 F
47	53 TALE SPINNIN' WEATHER REPORT/Columbia PC 33417	6 F
48	56 CAUGHT IN THE ACT COMMODORES/Motown M6 820S1	6 F
49	49 IN THE POCKET STANLEY TURRENTINE/Fantasy F 9478	9 F
50	51 AMERICA'S CHOICE HOT TUNA/Grunt BL1 0820 (RCA)	7 F
51	39 TO BE TRUE HAROLD MELVIN & THE BLUE NOTES Featuring THEODORE PENDERGRASS/Phila. Intl. KZ 33148 (Col)	17 E



52	54 PHONE CALL FROM GOD JERRY JORDAN/MCA 473	5 F
53	55 A QUIET STORM SMOKEY ROBINSON/Tamla T6 33751	9 F
54	57 INITIATION TODD RUNDGREN/Bearsville BR 6957 (WB)	4 F
55	65 TROUBLE IN PARADISE SOUTHER, HILLMAN, FURAY BAND/Asylum 7E 1036	4 F

CHARTMAKER OF THE WEEK

56	STILLS STEPHEN STILLS Columbia PC 33575	1 F
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57	61 BETWEEN THE LINES JANIS IAN/Columbia PC 33394	5 F
58	60 EXPANSIONS LONNIE LISTON SMITH/Flying Dutchman BOLI 0934 (RCA)	8 F
59	63 THE MANHATTAN TRANSFER /Atlantic SD 18133	6 F
60	70 THE ORIGINAL SOUNDTRACK 10cc/Mercury SRM 1 1029	4 F
61	— WHY CAN'T WE BE FRIENDS? WAR/United Artists UA LA 441G	1 F
62	47 DISCOTHEQUE HERBIE MANN/Atlantic SD 1670	10 F
63	48 HE DON'T LOVE YOU LIKE I LOVE YOU TONY ORLANDO & DAWN/Elektra 7E 1034	9 F
64	73 TODAY ELVIS PRESLEY/RCA APL1 1039	3 F
65	69 WALT DISNEY'S MICKEY MOUSE CLUB MOUSEKEDANCE AND OTHER MOUSEKETEER FAVORITES Featuring THE MIKE CURB CONGREGATION & VARIOUS ARTISTS/Disneyland 1362	10 F
66	75 STEPPIN' POINTER SISTERS/ABC Blue Thumb BTSD 6071	4 F
67	41 NUTHIN' FANCY LYNRYD SKYNYRD/MCA 2137	13 F
68	64 STEPPING INTO TOMORROW DONALD BYRD/Blue Note BN LA 386G (UA)	13 F
69	50 DRESSED TO KILL KISS/Casablanca NBLP 7016	11 F
70	72 ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	26 F
71	59 JUKE JOINT JUMP ELVIN BISHOP/Capricorn CP 0151 (WB)	8 F
72	74 FIRE ON THE MOUNTAIN CHARLIE DANIELS BSB/Kama Sutra KANSB 2603	25 F
73	77 COMING DOWN YOUR WAY THREE DOG NIGHT/ABC ABCD 888	3 F
74	58 SUPERNATURAL BEN E. KING/Atlantic SD 18132	9 F
75	78 DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 1163 (Capitol)	85 F
76	62 CHOCOLATE CITY PARLIAMENT/Casablanca NBLP 7014	9 F
77	67 SEX MACHINE TODAY JAMES BROWN/Polydor PD 6042	5 F
78	68 FIVE-A-SIDE ACE/Anchor ANCL 2001 (ABC)	14 F
79	71 KATY LIED STEELY DAN/ABC ABCD 846	14 F
80	87 SNEAKIN' SALLY THROUGH THE ALLEY ROBERT PALMER/Island ILPS 9294	3 F
81	76 WILL O' THE WISP LEON RUSSELL/Shelter SR 2138 (MCA)	11 F
82	89 SPARTACUS TRIUMVIRAT/Capitol ST 11382	3 F
83	90 MOVING VIOLATION JACKSON 5/Motown M6 829S1	2 F
84	84 PHOEBE SNOW /Shelter 2109 (MCA)	36 F
85	85 JUST A BOY LEO SAYER/Warner Bros. BS 2836	17 F
86	93 TANYA TUCKER /MCA 2141	2 F
87	88 COLD ON THE SHOULDER GORDON LIGHTFOOT/Reprise MS 2006 (WB)	19 F
88	79 THE AURA WILL PREVAIL GEORGE DUKE/MPS/BASF/25613	7 F
89	92 THANK YOU BABY STYLISTICS/Avco AV 69008	2 F
90	91 CHASE THE CLOUDS AWAY CHUCK MANGIONE/A&M SP 4518	4 F
91	95 MATCHING TIE AND HANDKERCHIEF MONTY PYTHON/Arista 4039	2 F
92	100 DISCO TEX AND HIS SEX-O-LETES /Chelsea CHL 505	2 F
93	94 JOHN DENVER'S GREATEST HITS /RCA CPL1 0374	82 F
94	98 DYN-O-MITE JIMMIE WALKER/Buddah BDS 5635	2 F
95	97 BACK HOME AGAIN JOHN DENVER/RCA APL1 0548	50 F
96	96 YOUNG AMERICANS DAVID BOWIE/RCA APL1 0998	16 F
97	99 AIN'T LIFE GRAND BLACK OAK ARKANSAS/Atco SD 36 111	2 F
98	108 JASMINE DREAMS EDGAR WINTER/Blue Sky PZ 33483 Col	1 F
99	109 MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)	1 F
100	80 AVERAGE WHITE BAND /Atlantic SD 7308	36 F

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- 151 ELECTRONIC REALIZATIONS FOR ROCK ORCHESTRA SYNERGY/ Passport PPSD 98009 (ABC)
- 152 THE CHOICE FOUR/RCA APL1 0913
- 153 DIAMOND HEAD PHIL MANZANERA/ Atco SD 36 113
- 154 BANKRUPT DR. HOOK/Capitol ST 11397
- 155 JOURNEY/Columbia PC 33388
- 156 BEHIND THE EYES TIM MOORE/ Asylum 7E 1042
- 157 LET ME BE THERE OLIVIA NEWTON-JOHN/MCA 389
- 158 MAKE THE WORLD GO AWAY DONNY & MARIE OSMOND/ MGM 4996
- 159 WARRIOR ON THE EDGE OF TIME HAWKIND/Atco SD 36 115
- 160 I FEEL A SONG GLADYS KNIGHT & THE PIPS/Buddah BDS 5612
- 161 NEWBORN JAMES GANG/ Atco SD 36112
- 162 USA KING CRIMSON/Atlantic SD 18136
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- 164 OUT AMONG 'EM LOVE CHILDS AFRO CUBAN BLUES BAND/ Roulette SR 3016
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- 166 GET DOWN JOE SIMON/Spring SPR 6706 (Polydor)
- 167 TOM SCOTT & THE L.A. EXPRESS Ode 77021 (A&M)
- 168 BACK TO EARTH RARE EARTH/Rare Earth R6 54851 (Motown)
- 169 MISTY RAY STEVENS/Barnaby 6012 (Chess/Janus)
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- 171 LATIMORE III Glades 7505 (TK)
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- 173 ARMAGEDDON/A&M SP 4513
- 174 WE LOVE YOU WHOEVER YOU ARE LOVE CRAFT/Mercury SRM 1 1031
- 175 SPIRIT OF '76 SPIRIT/Mercury SRM 2 B04
- 176 NATIVE DANCER WAYNE SHORTER/ Columbia PC 33418
- 177 NASHVILLE SOUNDTRACK/ ABC ABCD 893
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- 181 NANCY NEVINS Tom Cat BYL 1 1063 (RCA)
- 182 TAKE A CHANCE JERRY RIOPELLE/ ABC ABCP BB6
- 183 DESOLATION BOULEVARD SWEET/Capitol ST 11395
- 184 NIGHT LIGHTS HARMONY FOUR TOPS/ABC ABCD B62
- 185 LET'S TAKE IT TO THE STAGE FUNKADELIC/20th Century Westbound W 215
- 186 RING GARY BURTON QUARTET WITH EBERHARD WEBER/ECM 1051 (Polydor)
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- 190 SUPREMES Motown M6 B28S1
- 191 FRIENDS SPIDERMAN/Power B146 (Ambassador)
- 192 KOKOMO Columbia PC 3342
- 193 CHAPTER 4: ALIVE IN NEW YORK GATO BARBIERI/Impulse ASD (ABC)
- 194 THE DEADLY NIGHTSHADE Phantom BPN 9055 (RCA)
- 195 DIAMOND REO Big Tree BT 89507 (Atlantic)
- 196 DAWN'S NEW RAGTIME FOLLIES TONY ORLANDO & DAWN/Bell 1130 (Arista)
- 197 MICHAEL BOLOTIN RCA APL1 0992
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| 113 | 119 | CLOSEUP FRANKIE VALLI/Private Stock PS 2000 |
| 114 | — | EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/ Epic PE 33455 |
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Mariposa: A Festival for the 'Common Man'

By IRA MAYER

■ TORONTO—In its eight years on Centre Island, off Toronto, the Mariposa Folk Festival has earned a reputation as a gathering dedicated to the elimination of a festival "star" system and to the exchange of various forms of folk music among musicians, scholars and fans. In the process of achieving its goals, Mariposa has modified the format of each successive festival—the balance between workshops and concerts, the kinds of workshops (instructional, song-swaps, thematic)—and increasingly looked for new talent, whether full-time professionals or not.

If there is any criticism to be leveled at the 1975 Mariposa festival (June 20-22) it is that form has overtaken content. Mariposa, like the rock festivals of the late '60s and early '70s, has become an environment. Unlike the rock festivals, the crowds are more directly music oriented, there is no need for a star system (the festival sells out before a roster is published) and there is a high level of general involvement in the music, dance and craft areas. But the spark that has in the past ignited Mariposa to more than an especially well-organized festival in a beautiful setting was lacking this year. Even that, however, is minor in the context of what the festival does accomplish.

Specifically, Mariposa is an all daytime event, from 10 a.m. to 8:30 p.m., with seven stages running simultaneously throughout each day. In addition, there is a crafts area. The stages themselves are spaced far enough apart so that each is physically independent of the next; and although sound bleeds from one area to the other, that is part of Mariposa's charm: you hear the applause from somewhere else and wonder what you're missing, or hear a harmony or an unusual instrument, and so wander from something with which you are familiar to something more foreign. You can sit in front of one stage and listen to everything that comes on it, or walk continuously from one place to another sampling, stopping to spend time at anything that strikes your fancy. There are trees (and inevitably sun) all around, and plenty of open space between stage areas for jamming or tossing a frisbee or eating some melon. Performers wander as freely (and sometimes aimlessly) as the fans and are unusually receptive to conversation. Visitors (performers who have appeared at Mariposa) have almost become a tradition, but usually show up for an afternoon. This year two past regulars ambled about for the entire week-

end—Steve Goodman and John Prine, on what one might call a busman's holiday.

One method of measuring performer impact at Mariposa is watching the growth in crowds attracted over the course of the weekend. (Capacity is 8000 people per day plus performers and staff.) Willie P. Bennett, a Montreal-based songwriter who has traces of Murray McLauchlan and Eric Andersen, built a nice following for himself singing with banjo, bass, fiddle and guitar accompaniment. Kate and Anna McGarrigle, whose solo concert we missed late Sunday, did well in workshops singing in French as well as English and performing both traditional and original material. Each has a unique voice, but the effect of the duets they share is at times very powerful, while their humor is both sophisticated and earthy. Ken Bloom, an instrumentalist at home with strings, reeds and/or clapped hands, rivaled David Amram in his ability to introduce mass audience participation. Bloom, opening a concert for David Bromberg,

received one of the few genuine ovations of the weekend.

Many of the workshops strained to build on the theme listed in the program, but without exception those hosted by Gilles Losier, a French-Canadian bass cellist interested in French-Canadian and Acadian (Cajun) music, were lively and informed, with a healthy sprinkling of step-dancing. And from quite another part of the world, the Afro-Caribbean Theater workshop presented a colorful and meaningful music/dance/theater hour Sunday afternoon. Throughout the festival Canadian Indian and Inuit natives performed at their own stage.

An Environment

Mariposa has become an environment, and perhaps the focus has shifted a little too much toward the event (and the great amount of organizational planning that goes into it) and away from the music. But music and dance there were aplenty, and after five years in attendance six is already marked off on the 1976 calendar.

Grand Canyon



While in town recently, to complete their album, London-distributed MagnaGlide recording act Canyon visited the Record World offices to talk about their single, "Top of the World," and forthcoming album, both of which are initial releases for the newly formed Kasenetz & Katz label. Pictured above, from left, are (top row) Canyon-ers Richard Carmichael, Randy Davidson, Bill Frazier and Mark Lance; (bottom row) RW's Maddy Miller, MagnaGlide general manager Steve Bramberg and London New York promotion rep Doree Berg.

FBI Seizes Tapes

■ NEW YORK—FBI agents seized more than 5800 allegedly pirated versions of copyrighted tapes in a raid on Glow Electronics Ltd. at 786 Sixth Avenue here and arrested Roger M. Hoff, vice president of the firm, on charges of violating the Federal Copyright Law.

J. Wallace LaPrade, director of the FBI's New York office, said the seized 8-track tapes, wholesaled at \$1.25 each, had an estimated retail value of \$28,500. They included pirated versions of recordings by such artists as Eric Clapton, Neil Diamond, Herbie Mann and Olivia Newton-John.

Making Music Makes Alexis Korner Happy

■ NEW YORK — Alexis Korner (Col) sat in the Record World offices looking young-old and not at all worried. For years his various blues bands in England have spawned superstars (Mick Jagger, Keith Richards, Brian Jones, Charlie Watts, Steve Marriott, etc.) while he has remained the "Father of British Blues," admired and respected by all, but not quite a star. He accepts his standing philosophically—Alexis is doing what he wants to do, i.e., making music, and that's what makes him happy.

Music for Kicks

"I play music for kicks," Alexis stated nonchalantly, "not money. If I can earn big money I'll take it, but I'm not unhappy now."

Korner is currently in the midst of what he describes as "a promotional tour and nothing else" in hopes of generating some interest in his new album, "Get Off My Cloud." The title song is that old familiar one penned by his former "pupils," Jagger and Richard. The album also includes Korner versions of rock and soul classics such as Larry Williams' "Slow Down" and Marvin Gaye's "Ain't That Peculiar," in addition to four Korner originals. In toto it marks an auspicious label debut for the "Father of British Blues."

"It's a departure for me in one way," Korner said in explaining his choice of material. "There's no straight blues on the record; it's basically a rock 'n' roll cum country type of sound. But on the other hand, it's no departure at all because people don't know me here except for what I'm doing musically at this very moment."

A Little Help

Korner received some help from his friends (Richards, Marriott, Peter Frampton, the Kokomo rhythm section and even his daughter, who sings on one cut) on "Get Off My Cloud," and though he finds these artists pleasing to work with, he doesn't consider them a *sine qua non* for cutting an album. He prefers not to depend upon big names for help in his musical ventures.

"Once I become dependent upon them," he surmised, "then I lose the freedom to ring, don't I? Now, if I need a guitarist for a particular cut, I can pick and choose and they're all glad to help. I really don't want to lose that type of freedom."

Is a tour in the offing?

Korner shrugged and smiled his you-know-and-I-know smile. "If the album happens," he answered evenly, "then I'll tour. If it doesn't, I won't."

"That's all."

David McGee

CLASSICAL RETAIL REPORT

JULY 5, 1975

CLASSIC OF THE WEEK



TOMITA
PICTURES AT AN EXHIBITION
 RCA

BEST SELLERS OF THE WEEK

TOMITA: PICTURES AT AN EXHIBITION—RCA
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel

DISCOUNT RECORDS/BOSTON

BEETHOVEN: QUINTET FOR PIANO AND WINDS—Serkin, Marlboro—Columbia
BEETHOVEN: STRING QUARTETS—Budapest String Quartet—Odyssey
JUDITH BLEGEN AND FEDERICA VON STADE AT LINCOLN CENTER—Columbia
HAYDN: STRING QUARTETS—Budapest String Quartet—Odyssey
THE COMPLETE HEIFETZ, VOL. IV—RCA
MASSENET: LA NAVARRAISE—Popp, Vanzo, Souzay, De Almeida—Columbia
SCHOENBERG: GURRELIEDER—Boulez—Columbia
SCHOENBERG, WEBERN—Verklaerte Nacht, Orchestral Works—Marriner—Angel
SCHUMANN: KRLEISLERIANA, HUMERESKE—Ashkenazy—London
RENATA SCOTTO IN ARIAS—Columbia

SAM GOODY/N.Y.

BACH: COMPLETE FLUTE SONATAS—Rampal—Odyssey
BEETHOVEN: SYMPHONY NO. 9—Ozawa—Philips
CHOPIN, LISZT: PIANO SONATAS—Joselson—RCA
JOPLIN: PIANO RAGS, VOL. III—Rifkin—Nonesuch
LUCIANO PAVAROTTI: KING OF THE HIGH C'S—London
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
THE INTIMATE GUITAR OF ANDRES SEGOVIA—RCA
STRAUSS: FOUR LAST SONGS, TOD UND VERKLAERUNG—Janowitz, Karajan—DG
TOMITA: PICTURES AT AN EXHIBITION—RCA
TOMITA: SNOWFLAKES ARE DANCING—RCA

RECORD HUNTER/N.Y.

AFTER THE BALL—Morris, Bolcom—Nonesuch

BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
HANDEL: ARIAS—Baker—Philips
HAYDN: COMPLETE SYMPHONIES VOL. IX—Dorati—London
JOPLIN: PIANO RAGS, VOL. III—Rifkin—Nonesuch
LUCIANO PAVAROTTI: KING OF THE HIGH C'S—London
RAVEL: PIANO CONCERTOS—Simon—Vox
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
SYMPHONIES AND FANFARE—Nonesuch
TOMITA: PICTURES AT AN EXHIBITION—RCA

RECORD & TAPE COLLECTORS/BALTIMORE

CAPTAIN BLOOD—Gerhardt—RCA
LISZT: TONE POEMS—Soltri—London
MOZART: PIANO CONCERTO NO. 25—Fleisher, Szell—Columbia
MOZART: SYMPHONIES NOS. 35, 40, SERENADE—Marriner—Philips
RAVEL: PIANO CONCERTOS—Simon—Vox
RAVEL: DAPHNIS ET CHLOE—Maazel—London
SCHOENBERG: GURRELIEDER—Boulez—Columbia
STRAUSS: COMPLETE WORKS, VOL. III—Kempe—EMI (Import)

TOWER RECORDS/SAN DIEGO

BEETHOVEN: SYMPHONY NO. 5—Boehm—DG
BEETHOVEN: SYMPHONY NO. 7—Mehta—London
BRITTEN: WAR REQUIEM—William Hall Chorale—Klavier
DEBUSSY: COMPLETE ORCHESTRAL MUSIC, VOL. IV—Martino—Angel
EUGENE FODOR IN PRIZE WINNING SOLOS—RCA
HAYDN: STRING QUARTETS—Tokyo String Quartet—DG
RAVEL: DAPHNIS ET CHLOE—Maazel—London
SCHOENBERG: PELLEAS UND MELISANDE—Karaan—DG
TCHAIKOVSKY: VIOLIN CONCERTO—Fodor—RCA
TOMITA: PICTURES AT AN EXHIBITION—RCA

MUSIC ON RECORDS/PORTLAND

BACH: BRANDENBURG CONCERTOS—Collegium Aureum—Victrola
BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
GO FOR BAROQUE—Victrola
JOPLIN: EASY WINNERS—Perlman, Previn—Angel
MUSIC OF PRAETORIUS—Munro—Angel
RAVEL: COMPLETE ORCHESTRAL WORKS—Skrowacewski—Vox
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
SCHUBERT: MASS IN E-FLAT—Leinsdorf—Seraphim
TOMITA: PICTURES AT AN EXHIBITION—RCA

Renata Scotto for Columbia

By SPEIGHT JENKINS

■ NEW YORK — Columbia Records has long had little real contact with opera; aside from a few works conducted by Leonard Bernstein, new entries of opera into their catalogue have been rare. Since Marvin Saines has become chief of Masterworks, there has been an amazing change: Columbia has not only started issuing the important vocal product of Melodiya (*War and Peace*, et al.) and signing up some of the hottest young opera singers (Frederica von Stade, Judith Blegen) but it has gone into the business of issuing a complete opera for the first time, Massenet's *La Navarraise*, which was discussed in this column a few weeks ago.

Of equal importance to all this—and to record dealers probably more significant—is for Columbia to find an established female star around whom a sales pitch can be made and many albums cut. Beverly Sills, Leontyne Price,

Joan Sutherland, Gundula Janowitz and Janet Baker have become associated in the public mind with Angel, RCA, London, Deutsche Grammophone and Philips, respectively. Now Columbia has entered these lists with a bang in the person of Renata Scotto.

Miss Scotto flashed on the international sweepstakes in 1957 when she subbed for Maria Callas as Amina in *La Sonnembula* at the Edinburgh Festival. Callas had never agreed to sing the last performance in that festival, and refused to do so. Though reports circulated then that she had cancelled, they were untrue. Whatever the reason, however, Miss Scotto got her chance and made a great success. In the years since she has appeared everywhere in the opera world.

In the United States her Metropolitan Opera debut came as *Madama Butterfly* in 1965, and (Continued on page 47)

MASTERWORKS TWX... FROM COLUMBIA

COLUMBIA'S NEXT RELEASE IN AUGUST WILL MATCH MAJOR ARTISTS TO EXCITING MUSIC THAT THEY PERFORM SUPERBLY... JANET BAKER, LEONARD BERNSTEIN/MAHLER... BOULEZ/STRAVINSKY... BIGGS/BAROQUE... JOHN WILLIAMS/BACH... AND A NEW "RECORD OF THE MONTH," GUNTHER SCHULLER CONDUCTS AN INCREDIBLE BAND IN AUTHENTIC VERSIONS OF AMERICAN MARCHES BY SOUSA, IVES, JOPLIN ETC... THE SOUND OF GENIUS HAS NEVER SOUNDED BETTER.



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SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD: Personal Pick: "Tippin'"** — G.C. Cameron (Motown). Cameron places a tender, delicate touch on self penned lyrics. This could be the number which will make him known throughout the music world.

DEDE'S DITTIES TO WATCH: "July, July, July, July"—Billy Paul (P.I.R.-UPT); "You Bring The Sun In The Morning"—Fay Hauser (SMI-UPT); "One Thing On My Mind"—Persuasions (A&M-UPT).

DISCO POTENTIALS: "Get The Cream Off The Top"—Eddie Kendricks (Tamla); "Get Happy"—Phyllis St. James and LaMancha (Playboy).

Ray Evans formerly with Southland Record Distributors, Atlanta, is now looking for a position in promotion. Due to the recent cutback at the distributorship Evans was released. He would like the opportunity to utilize his talent in the field of sales and promotion. You may contact him at (404) 349-7429.

The Newark Grand Jury has handed out indictments to Clive Davis, Nat Tarnapole, Joe Medlin, Fred Rector, Edward "Lord Gas" Richardson, Earl Shelton, Harry Coombs, Kenny Gamble, Leon Huff, Melvin Moore, Burke Johnson and others. See story on page 3.

Contacted by RW, Kenny Gamble commented: "We deny all charges, no further comment at this time."

Ms. Pat Bush has left Los Angeles to undertake a position in promotion with Sound Gems Records in Philadelphia. Ms. Bush has held positions with such companies as Crossover and Chelsea Records. Prior to her recent employment she was working for Johnny Bristol.



background in the creative field.

Several weeks ago Win Wilford was appointed manager, press information and artist affairs of CBS special markets. He will be responsible for the coordination of artist tours and artist relations. In the past he served as a representative in New York with the Edward Windsor Wright Corporation. Win came to Columbia with a

(Continued on page 40)

Historic First



An historic first appearance by the Charles Mingus Jazz Workshop quintet at New York's Bottom Line preceded the group's departure for a five week European tour, to be highlighted by a headlining appearance at the Montreux International Festival on July 20. The Bottom Line engagement was signified by performances of material from Mingus' two most recent Atlantic albums, "Mingus Moves" and "Mingus at Carnegie Hall." The group also performed new compositions from the forthcoming (September) double-release, "Mingus Infinite One" and "Mingus Infinite Two," albums to be issued under separate covers. Shown (from left are): Charlie Brown of Atlantic's jazz department, Mingus, artist relations director Barbara Harris and Stan Meises of the Atlantic press department.

ASCAP Successful In WEBB Action

■ **BALTIMORE** — Judge Joseph H. Young of the U.S. District Court here has fined WEBB, owned by J. B. Broadcasting, for copyright infringement in a case brought against the radio station by ASCAP. J.B.'s majority stockholder is James Brown.

Fine

Because WEBB does not pay a licensing fee to ASCAP, the station was fined a total of \$9,250 plus legal fees for broadcast of some 31 ASCAP copyrights. The suit combined two legal actions brought by the licensing organization against WEBB in 1973; another suit filed against the station by ASCAP on February 26 has yet to come to trial.

In all, ASCAP has completed seven copyright infringement suits against Brown-owned stations.

In the course of this ruling, Judge Young enjoined any future WEBB performances of the 31 titles in question including Stevie Wonder's "Superstition" and Bob Dylan's "I Shall Be Released."

Wynne Rejoins Spinners

(Continued from page 30)

Howard Stein's Westchester Premier Theater, August 26-31.

Wynne began receiving outpatient treatment from the 14th Street Clinic after the Spinners returned to the United States from their "Supersoul" tour of Europe in April. A letter from Dr. Young to Buddy Allen Management ordered the singer to forego any performing for two to three weeks prior to a planned tonsilectomy operation and then for two to three weeks afterward, allowing for recuperation.

It was later decided by private physicians that a tonsilectomy would be unwise due to Wynne's allergy to penicillin and because of the danger any singer faces from a throat operation. The abscess is being treated on a periodic basis rather than by surgery.

The five Spinners then took a vote and decided, rather than forfeit valuable bookings through May and June, to take on John Edwards (who records for the GRC Corporation of Atlanta) as a temporary substitute singer. Edwards receives a portion of Wynne's share of the earnings, with the balance going to Wynne.

R&B PICKS OF THE WEEK

SINGLE THE **STYLISTICS**, "CAN'T GIVE YOU ANYTHING (BUT MY LOVE)" (Avco Embassy Music Publishing, ASCAP). A dynamic introduction for a group which has paved the way for more young upcoming artists. Arranger Van McCoy adds his own unique artistry by way of horns and an abundance of strings. Romantically inclined, the Stylistics, headed by Russell Tompkins, show their versatility with a fast moving ditty. Superbly executed. Avco AV-4656.

SLEEPER **NATALIE COLE**, "THIS WILL BE" (Jay's Enterprises, Ltd/Chappell & Co., Inc., ASCAP). Producers Chuck Jackson and Marvin Yancy have unveiled this young lady whose popularity will increase with one listen. She has taken the fame of her late father, and added her own portrayals as to how a tune should be sung. Like father like daughter: soft yet explosive. Ms. Cole's debut single is extracted from her new album, entitled "Inseparable." Capitol P-4109.

ALBUM THE **MODULATIONS**, "IT'S ROUGH OUT HERE." Headed for a direct hit lp, this group has spent many a day singing with harmony. Led by compelling rhythm laced with falsetto sound, they are destined for major chart action. "It's Rough Out Here" has all the ingredients to become a hit single. Other suggested cuts are: "I'm Hopelessly In Love," "Love At Last" and "Head On Collision With Heartbreak." Buddah BDS 563B.





Freddie Hubbard has just completed his new Columbia album.

Freddie Hubbard is practically everyone's No. 1 trumpet player. He's a Grammy Award winner, and topped the *Playboy* and *down beat* jazz polls. And on his new album "Liquid Love," he's still out there in front.

"Liquid Love" is some of the most different music of Freddie's career, including a surprising version of "Midnight at the Oasis" and a funky "Put It in the Pocket," as well as three Hubbard originals. There's been immediate and growing airplay across the country on R&B, FM and jazz stations.



PC 33556

"Liquid Love" is the album.
Freddie Hubbard is the artist.
Columbia Records is the label.

JULY 5, 1975

JULY 5	JUNE 28		
1	3	THE HUSTLE VAN McCOY & THE SOUL CITY SYMPHONY—Avco 4653	
2	1	LOVE WON'T LET ME WAIT MAJOR HARRIS—Atlantic 3248	
3	2	ROCKIN' CHAIR GWEN McCRAE—Cap 1996 (TK)	
4	5	SLIPPERY WHEN WET COMMODORES—Motown M 1338F	
5	4	LOOK AT ME (I'M IN LOVE) MOMENTS—Stang 5060 (All Platinum)	
6	14	JUST A LITTLE BIT OF YOU MICHAEL JACKSON—Motown 1349F	
7	6	GIVE THE PEOPLE WHAT THEY WANT O'JAYS—Phila. Intl. ZSB 3565 (Col)	
8	7	THE WAY WE WERE/TRY TO REMEMBER GLADYS KNIGHT & THE PIPS—Buddah 463	
9	8	CUT THE CAKE/PERSON TO PERSON AWB—Atlantic 3261	
10	13	SOONER OR LATER IMPRESSIONS—Curtom CMS 0103 (WB)	

11	9	SPIRIT OF THE BOOGIE / SUMMER MADNESS KOOL & THE GANG—Delite 1567 (PIP)	
12	10	SHACKIN' UP BARBARA MASON—Buddah 459	
13	11	WHY CAN'T WE BE FRIENDS? WAR—United Artists XW 629X	
14	19	SEXY MSFB—Phila. Intl. ZSB 3567	
15	16	MISTER MAGIC GROVER WASHINGTON JR.—Kudu 924F (Motown)	
16	18	I'LL DO FOR YOU ANYTHING YOU WANT ME TO BARRY WHITE—20th Century TC 2208	
17	15	ME & MRS. JONES RON BANKS & THE DRAMATICS—ABC 12990	
18	22	FREE MAN SOUTH SHORE COMMISSION—Wand 11287 (Scepter)	
19	25	DO IT IN THE NAME OF LOVE BEN E. KING—Atlantic 3274	
20	24	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) GARY TOMS EMPIRE—PIP 6504	
21	40	FIGHT THE POWER, PART I ISLEY BROS.—T-Neck ZSB 2256 (Col)	
22	27	PLEASE PARDON ME (YOU REMIND ME OF A FRIEND) RUFUS Featuring CHAKA KHAN—ABC 12099	
23	23	HURT MANHATTANS—Columbia 3 10140	
24	17	GET DOWN, GET DOWN JOE SIMON—Spring 156 (Polydor)	
25	20	WHAT CAN I DO FOR YOU? LABELLE—Epic 8 50097	
26	39	GET DOWN TONIGHT KC & THE SUNSHINE BAND—TK 10009	
27	12	TAKE ME TO THE RIVER SYL JOHNSON—Hi 5N 2285 (London)	
28	34	SNEAKIN' UP BEHIND YOU BRECKER BROTHERS—Arista 0122	
29	33	LOVE BEING YOUR FOOL CHARLIE WHITEHEAD—Island 007	
30	36	THREE STEPS FROM TRUE LOVE REFLECTIONS—Capitol 4078	
31	37	CHOCOLATE CITY PARLIAMENT—Casablanca 831	
32	21	BABY THAT'S BACKATCHA SMOKEY ROBINSON—Tamla T54258F (Motown)	
33	47	HOPE THAT WE CAN BE TOGETHER SOON SHARON PAIGE & HAROLD MELVIN & THE BLUENOTES—Phila. Intl. ZSB 3569 (Col)	
34	35	COME AN' GET YOURSELF SOME LEON HAYWOOD—20th Century TC 2191	
35	26	BAD LUCK (PART I) HAROLD MELVIN & THE BLUENOTES—Phila. Intl. ZSB 3562 (Col)	
36	38	ACTION SPEAKS LOUDER THAN WORDS CHOCOLATE MILK—RCA PB 10290	
37	29	SEVEN LONELY NIGHTS FOUR TOPS—ABC 12096	
38	28	KEEP THE HOME FIRES BURNING LATIMORE—Glades 1726 (TK)	
39	42	PAIN EDWIN STARR—Granite 522	
40	51	FEELIN' THAT GLOW ROBERTA FLACK—Atlantic 3271	
41	58	FOREVER CAME TODAY JACKSON 5—Motown M1356F	
42	48	WEARIN' TO GOD FRANKIE VALLI—Private Stock 021	
43	52	CRY, CRY, CRY SHIRLEY (AND COMPANY)—Vibration 535 (All Platinum)	
44	55	DREAMING A DREAM CROWN HEIGHTS AFFAIR—Delite 1570 (PIP)	
45	31	NO CHARGE SHIRLEY CAESER—Scepter/Hob 12402	
46	—	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE—Columbia 3 19172	
47	49	WENDY IS GONE RONNIE McNEIR—Prodigal 614	
48	57	THE PHONE'S BEEN JUMPING ALL DAY JEANNIE REYNOLDS—Casablanca 834	
49	43	IT AIN'T NO FUN SHIRLEY BROWN—Truth TRA 3223 (Stax)	
50	56	DREAM MERCHANT NEW BIRTH—Buddah 470	
51	59	GOD BLESS OUR LOVE CHARLES BRIMMER—Chelsea 3017	
52	60	SEXY SUMMER FAMILY PLANN—Drive 6242 (TK)	
53	30	SHAKEY GROUND TEMPTATIONS—Gordy G7142F (Motown)	
54	64	MAKE ME FEEL LIKE A WOMAN JACKIE MOORE—Kayvette 5122 (TK)	
55	63	GOOD LOVIN' IS JUST A DIME AWAY ORIGINALS—Motown 1325F	
56	32	WHAT AM I GONNA DO WITH YOU BARRY WHITE—20th Century TC 2177	
57	41	REACH OUT FOR THE MOON (POOR PEOPLE) ANGELO BOND—ABC 12077	
58	46	FOREVER IN LOVE LOVE UNLIMITED ORCHESTRA—20th Century 2197	
59	61	I ONLY FEEL THIS WAY WHEN I'M WITH YOU JIMMY BRISCOE & THE LITTLE BEAVERS—Pi Kappa 604	
60	—	YOUR LOVE GRAHAM CENTRAL STATION—Warner Bros. WBS 8105	
61	—	OH ME, OH MY (DREAMS IN MY ARMS) AL GREEN—Hi 5N 2288 (London)	
62	66	I DON'T WANT TO BE A LONE RANGER JOHNNY GUITAR WATSON—Fantasy 739	
63	65	LOVE INFLATION (PT. I) JONESES—Mercury 73689	
64	73	FOOT STOMPIN' MUSIC BOHANNON—Dakar 4544 (Brunswick)	
65	62	IS IT TRUE BARRETT STRONG—Capitol 4052	
66	70	FAME DAVID BOWIE—RCA PB 10320	
67	74	YOU'RE EVERYTHING I NEED MAJOR LANCE—Osiris 001	
68	—	I COULD DANCE ALL NIGHT ARCHIE BELL & THE DRELLS—TSOP ZSB 4767 (Col)	
69	69	I AM HIS LADY MELBA MOORE—Buddah 452	
70	72	THREE STEPS FROM TRUE LOVE BILLY DAVIS—ABC 12106	
71	71	LONDON EXPRESS OLIVER SAIN—Abet 9460 (Nashboro)	
72	—	POTENTIAL JIMMY CASTOR BUNCH—Atlantic 3270	
73	75	DISCO QUEEN HOT CHOCOLATE—Big Tree 16038 (Atlantic)	
74	—	LOVE AND DEATH IN G & A LOVE CHILDS AFRO CUBAN BLUES BAND—Roulette 7172	
75	68	LOVE BLIND MARTHA REEVES—Arista 0124	

Disco File (Continued from page 30)

High Frequency's classic "We're on the Right Track" expanded to 5:17, "I Love You, Yes I Do" and "Arise and Shine" by the Independents and George Tindley's "Wan Tu Wah Zuree." On the package's back cover there's a long list of over 200 names of discotheque DJs from around the country under the heading, "Thanks, For Without Your Help This Album Would Not Be Possible." Thank you, Scepter.

Also out: Calhoon's "(Do You Wanna) Dance Dance Dance" (Warner Spector), recommended here a few months back and then delayed for a number of reasons. Now it's available to DJs on a one-sided 12-inch disc that runs 6:19 in length, plenty of time for some fine instrumental breaks. . . . Shirley (And Company)'s album (Vibration), remarkable more for its cover—a crudely-drawn cartoon of Shirley gesturing cryptically to Richard M. Nixon, perhaps illustrating the title, "Shame, Shame, Shame"—than for its contents: vocal and instrumental versions of the title cut and its follow-up, "Cry Cry Cry," and seven other cuts. One of them, "I Gotta Get Next to You," includes these lines: "I gotta get next to you/Closer than one can be next to you/If that ain't close/Then I'll eat my shoe." I'm not kidding.

Producer Sonny Casella is releasing Black Rock's "New York City Bump" (Blackwood Records) this week, a complex, very long (nearly 9 minutes) record of a "day in the life of the city." Casella recorded live street and subway sounds that run as a background montage through the song and give it a fascinating cinema verite feel: police calls, barking dogs, confrontations, ravings, all ending with a subway conductor announcing, "42nd Street, Times Square . . . step lively." Casella, who wrote and produced Dooley Silverpoo's "Bump Me Baby," reports he also produced the Ritchie Family's "Brazil," previously released in France and Canada and just out on 20th Century here. Already picking up the past week or so as an import in New York, "Brazil," a new version of the pop-Latin standard, was recorded at Philadelphia's Sigma Sound and arranged by Richard Rome, so this is another MFSB combination and a good one. Although Casella claims his production credit has been unfairly taken away from him on "Brazil," the record includes this note: "Special Thanks to Sonny Casella."

"Brazil" was one of the many imports brought by the office this past week by Desi DJ from Uno's Cafe Disco in the Bronx who is one of the most active freelance importers on the New York disco scene. His speciality seems to be lush European instrumentals like those by England's Armada Orchestra (whose product should be available here soon, the fruits of Scepter's American release deal with Contempo) or Love Sounds' lovely disco-styled version of the standard "Ebb Tide" (Pye, also from England). On Desi's top 10, another import which fits into this mold, "Undecided Love" by the Chequers (Creole, from England), with an instrumental and a vocal side (also recommended this week by Frank Strivelli at the Alley). The rest of Desi's import batch I'll have to get to in a later column; meanwhile check him and his collection out.

Watch for: "Makin' Love to Ya," with vocal and instrumental sides by a group called Got-Cha (Sterling Disc) which Frank Strivelli had dropped off at his club last week. Even over the phone it sounded real nice.

Recommended: Some instrumentals—"I Wouldn't Treat a Dog (The Way You Treated Me)," a biting version of the recent Bobby Bland single by Rhythm Heritage (ABC) which I heard and loved for the first time at New York's suddenly super-popular 12 West (DJ: Tom Savarese) this past weekend; "Doctor's Music," a typically quirky entry by The Peppers (who are now on the Big Tree); "I Can't Quit Your Love," the old Four Tops record re-done instrumentally by Bobby Taylor and Thom Bell (as BT and TB) (Phila. Intl.) who also produced and arranged (Gene Page joined them for the latter job, making quite a threesome)—and "Think Before You Stop" by the Notations (Gemigo), which has taken a lot of obvious elements from both the Spinners and Blue Magic but gets off into something on its own, too; a message song called "What's the Answer, Brother" by Winner's Circle (Casablanca) with a 5:45 disco version; "Magic's in the Air" by Ronnie Walker which has a very up Stylistics sound and a beautiful chorus (on Event); Ralph Carter's sweet "When You're Young and in Love" (Mercury) with a 5:04 disco version that Rich Pampinella has already called to recommend, though we both noted cops from other disco records (notably "I'll Be Holding On") and, finally, best for last, the Persuasions great change-of-style release, "One Thing on My Mind," the Evie Sands record beautifully reworked by Tony Camillo (A&M).

THE BEST ON BRUNSWICK

BOHANNON

"Foot Stompin' Music"

DK 4544

BOHANNON (L.P.)

"Insides Out"

DK 76916

TYRONE DAVIS

"A Woman Needs To Be Loved"

DK 4545

TYRONE DAVIS (L.P.)

"Home Wreckers"

DK 76915

SYDNEY JOE QUALLS

"Run To Me"

DK 4546

SYDNEY JOE QUALLS (L.P.)

"I Enjoy Loving You"

DK 76914

CHI-LITES L.P.

"Half A Love"

BR 754204

ALSO AVAILABLE ON BRUNSWICK & DAKAR TAPES

BRUNSWICK

DAKAR

JULY 5, 1975

1. **MISTER MAGIC**
GROVER WASHINGTON, JR.—Kudu KU 2051 (Motown)
2. **TALE SPINNIN'**
WEATHER REPORT—Columbia PC 33417
3. **DISCOTEQUE**
HERBIE MANN—Atlantic SD 1670
4. **THE AURA WILL PREVAIL**
GEORGE DUKE—MPS/BASF MC 25613
5. **IN THE POCKET**
STANLEY TURRENTINE—Fantasy F 9478
6. **SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33195
7. **EXPANSIONS**
LONNIE LISTON SMITH—Flying Dutchman BDL 1-0934 (RCA)
8. **CHASE THE CLOUDS AWAY**
CHUCK MANGIONE—A&M SP 4518
9. **NATIVE DANCER**
WAYNE SHORTER—Columbia PC 33418
10. **TWO**
BOB JAMES—CTI 6051 (Motown)
11. **THE BRECKER BROTHERS**
Arista AL 4037
12. **NO MYSTERY**
RETURN TO FOREVER Featuring CHICK COREA—Polydor PD 6512
13. **TOM CAT**
TOM SCOTT & THE L.A. EXPRESS—ODE SP 77029 (A&M)
14. **A TEAR TO A SMILE**
ROY AYRES UBIQUITY—Polydor PD 6046
15. **POLAR AC**
FREDDIE HUBBARD—CTI 6065 (Motown)
16. **ATLANTIS**
McCOY TYNER—Milestone M 55002 (Fantasy)
17. **SURVIVAL OF THE FITTEST**
HEADHUNTERS—Arista 4038
18. **CHICAGO THEME**
HUBERT LAWS—CTI 6058S1 (Motown)
19. **UNIVERSAL LOVE**
MFSB—Phila. Intl. KZ 33158 (Col)
20. **JOE BECK**
Kudu 2151 (Motown)
21. **SHABAZZ**
BILLY COBHAM—Atlantic SD 18139
22. **FUSION III**
MICHAL URBANIAK—Columbia PC 33542
23. **FEEL**
GEORGE DUKE—MPS/BASF MC 25355
24. **I NEED SOME MONEY**
EDDIE HARRIS—Atlantic SD 1169
25. **STEPPIN'**
POINTER SISTERS—ABC Blue Thumb BTSD 602
26. **RESTFUL MIND**
LARRY CORYELL—Vanguard BDS 79352
27. **SATIN DOLL**
BOBBI HUMPHREY—Blue Note LA 3344 G
28. **LINGER LANE**
BOBBY HUTCHERSON—Blue Note BN LA 369 G (UA)
29. **STEPPING INTO TOMORROW**
DONALD BYRD—Blue Note BN LA 3695 G (UA)
30. **SOLID**
MANDRILL—United Artists UA LA 408G
31. **CHAPTER 4: ALIVE IN NEW YORK**
GATO BARBIERI—Impulse ASD 9303 (ABC)
32. **UPON THE WINGS OF MUSIC**
JEAN-LUC PONTY—Atlantic SD 18138
33. **UPCHURCH/TENNYSON**
PHIL UPCHURCH & TENNYSON STEVENS Kudu 2251 (Motown)
34. **WHO IS THIS BITCH ANYWAY?**
MARLENA SHAW—Blue Note BN LA 397 G (UA)
35. **STANLEY CLARKE**
Nemperor NE 431 (Atlantic)
36. **STORIES TO TELL**
FLORA PURIM—Milestone 9058 (Fantasy)
37. **FLYING START**
BLACKBYRDS—Fantasy F 9472
38. **KOKOMO**
Columbia PC 33442
39. **PICTURES AT AN EXHIBITION**
TOMITA—RCA ARLI 0838
40. **LEVEL ONE**
THE ELEVENTH HOUSE Featuring LARRY CORYELL—Arista 4052

Soul Truth (Continued from page 36)



Atlantic recording poetess Nikki Giovanni, a native of Knoxville, Tennessee, and a graduate of Fisk University in Nashville, was honored recently by Gov. Ray Blanton with the Outstanding Tennesseean Award for her achievements in human relations. The award was presented at the governor's office in Nashville, at which time Monday, June 23, 1975, was proclaimed "Black Woman Day" in Tennessee. Shown at the presentation are (from left): Gov. Blanton, Giovanni, and Atlantic Records promotion representative David 'Flash' Fleischman.

A Lifetime of Hits



Columbia recording artist Tony Williams recently visited The Bottom Line in New York for a special engagement. Williams, who has previously played with such musicians as Miles Davis, Eric Dolphy, Jack Bruce and many others, performed in front of his new Tony Williams Lifetime group. The jazz-rock drummer is currently touring the U.S., after which he will record his first album for Columbia. Shown above at The Bottom Line following Williams' opening night performance are (from left); Irwin Segelstein, president; CBS Records; Tony Williams; Bruce Lundvall, vice president, and general manager, Columbia Records; and Nat Weiss, Williams' manager.

Decca To Release Bobbi Martin Disc

■ NEW YORK—Foreign Distribution Division of London Records, Inc. has acquired Bobbi Martin's Green Menu label release, "Man Was Made To Love Woman," for release by the Decca Record Co., Ltd. in the United Kingdom, Eire, Scandinavia, Germany and Austria and, in separate negotiations, Barclay Records has obtained the rights to the record for France, Switzerland and the Benelux countries, and is rush releasing the record in those countries.

Apogee Adds Rankin, Fairport Convention

■ LOS ANGELES—Apogee Agency has signed Little David recording artist Kenny Rankin and Island recording artists Fairport Convention to exclusive booking representation deals, according to agency president Burk Dennis.

Atlantic recording poetess Nikki Giovanni, a native of Knoxville, Tennessee, and a graduate of Fisk University in Nashville, was honored recently by Gov. Ray Blanton with the Outstanding Tennesseean Award for her achievements in human relations. The award was presented at the governor's office in Nashville, at which

'Whistle' Disc Goes to CBS Intl.

■ WOODBURY, N. Y.—The current hit record "7-6-5-4-3-2-1 (Blow Your Whistle)" by the Gary Toms Empire on PIP Records, a division of Pickwick International, has been acquired for international distribution outside of the U.S. and Canada by CBS Records International.

Exclusively Jazz Formed by Scott

■ NEW YORK—Buddy Scott has announced the formation of a new firm, Exclusively Jazz Ltd. Exclusively Jazz will direct its efforts in the area of independent promotional marketing of jazz product. Its functions will also zero in on artist acquisitions and consultation.

Offices will be located at 300 W. 55th Street, New York, N.Y. 10019; phone (212) 581-3332.

JULY 5, 1975

1. **THE HEAT IS ON**
ISLEY BROTHERS—T-Neck PZ 33536 (Col)
2. **THAT'S THE WAY OF THE WORLD**
EARTH, WIND & FIRE—Columbia PC 33280
3. **SURVIVAL**
O'JAYS—Phila. Intl. KZ 33150 (Col)
4. **MISTER MAGIC**
GROVER WASHINGTON JR. Kudu KU 2051 (Motown)
5. **TO BE TRUE**
HAROLD MELVIN & THE BLUENOTES
Featuring THEODORE PENDERGRASS—Phila. Intl. KZ 33148 (Col)
6. **DISCO BABY**
VAN McCOY & THE SOUL CITY SYMPHONY—Avco AV 69006
7. **BLIND BABY**
NEW BIRTH—Buddah BDS 5636
8. **A SONG FOR YOU**
TEMPTATIONS—Gordy G6 96951 (Motown)
9. **CHOCOLATE CHIP**
ISAAC HAYES—ABC ABCD 874
10. **MOVING VIOLATION**
JACKSON FIVE—Motown M6 82951
11. **UNIVERSAL LOVE**
MFSB—Phila. Intl. KZ 33158 (Col)
12. **ADVENTURE IN PARADISE**
MINNIE RIPERTON—Epic PE 33454
13. **A QUIET STORM**
SMOKEY ROBINSON—Tamlam T6 33751 (Motown)
14. **CUT THE CAKE**
AVERAGE WHITE BAND—Atlantic SD 18140
15. **CAUGHT IN THE ACT**
COMMODORES—Motown M6 82051
16. **INSIDES OUT**
BOHANNON—Dakar BK 6916 (Brunswick)
17. **THE DRAMATIC JACKPOT**
RON BANKS & THE DRAMATICS—ABC ABCD 867
18. **CHOCOLATE CITY**
PARLIAMENT—Casablanca NBLP 7014
19. **THANK YOU BABY**
STYLISTICS—Avco AV 69008
20. **IN THE POCKET**
STANLEY TURRENTINE—Fantasy F 9478
21. **MY WAY**
MAJOR HARRIS—Atlantic SD 18119
22. **ROLLING DOWN A MOUNTAINSIDE**
MAIN INGREDIENT—RCA APL1 0644
23. **INTERNATIONAL**
THREE DEGREES—Phila. Intl. KZ 33162 (Col)
24. **LATIMORE III**
LATIMORE—Glades 7505 (TK)
25. **WHY CAN'T WE BE FRIENDS?**
WAR—United Artists UA LA 441 G
26. **EXPANSIONS**
LONNIE LISTON SMITH—Flying Dutchman BDL1 0934 (RCA)
27. **AMERICA TODAY**
CURTIS MAYFIELD—Curtom CU 5001 (WB)
28. **THE HIT MAN**
EDDIE KENDRICKS—Tamlam T6 33851 (Motown)
29. **BIRTH AND DEATH OF A GANSTER**
FANTASTIC FOUR—20th Century/Westbound W 201
30. **RENAISSANCE**
RAY CHARLES—Crossover CR 9005
31. **SOLID**
MANDRILL—United Artists UA LA 408G
32. **CHICAGO THEME**
HUBERT LAWS—CTI 6058 (Motown)
33. **DISCOTECHQUE**
HERBIE MANN—Atlantic SD 1670
34. **BACK TO EARTH**
RARE EARTH—Rare Earth R6 54851 (Motown)
35. **LOOK AT ME**
MOMENTS—Stang 1026 (All Platinum)
36. **LET'S TAKE IT TO THE STAGE**
FUNKADELIC—20th Century/Westbound W 215
37. **JUST ANOTHER WAY TO SAY I LOVE YOU**
BARRY WHITE—20th Century T 466
38. **STEPPIN'**
POINTER SISTERS—ABC Blue Thumb BTSD 602
39. **GET DOWN**
JOE SIMON—Spring SPR 6706 (Polydor)
40. **OUT AMONG 'EM**
LOVE CHILDS AFRO CUBAN BLUES BAND—Roulette SR 3016

Capitol Sues Grand Funk

(Continued from page 3)

Last week, Grand Funk announced its intention to fulfill its remaining obligations to Capitol by delivering a two-lp "live" album consisting of songs all of which the group had already recorded for Capitol at least once and had released once, twice, or even three times in earlier Capitol albums.

In its lawsuit, which was instituted against both Grand Funk and MCA Records on June 13, 1975, Capitol maintains that it has the right to suspend the term of its contract with Grand Funk until Grand Funk fulfills its obligation to deliver two lps of new material: that is, musical compositions not previously recorded for Capitol.

Chess/Janus Shifts

(Continued from page 3)

GRT Music Tapes will assume the sales and accounting functions of Chess/Janus Records but will not change their basic record distribution policies. Chess/Janus will continue exclusive distribution arrangements with independent record wholesalers and GRT Music Tapes will continue to market all tape lines on a non-exclusive basis.

History

GRT acquired the Chess labels from Leonard and Phil Chess in 1968. Janus Records was formed as a joint venture with Pye Records of England a year later. In 1971 GRT purchased Pye's interest in Janus and consolidated both Chess and Janus into one company. Chess/Janus will continue to distribute Barnaby Records, owned by singer Andy Williams, BTM Records, owned by British Talent Management and certain Westbound lps by Ohio Players and Funkadelic, in addition to the artists under contract to the Chess/Janus labels.

'Open Door'

DeJoy and Mason plan an "open door" a&r policy and can be contacted at 8776 Sunset Boulevard in Los Angeles, phone: (213) 659-6444.

UA Promotes Licata

(Continued from page 3)

Licata was most recently vice president, sales, for United Artists. In his new post the United Artists promotion and creative services departments will now report to Licata, as well as the UA merchandising, production and artist development departments.

Background

Licata was previously president of Blue Thumb Records; he was

Epic Signs Spanky & Our Gang



Spanky & Our Gang have signed a long-term contract with Epic Records. The Gang has completed the recording of their first album under the production of Chip Young at Youngun Studios in Murfreesboro, Tennessee. Pictured at the signing fete are, from left (seated): Steve Popovich, vice president, a&r, Epic Records; Spanky McFarlane; and Chip Young; (standing): drummer Jim Moon; Al Warbucks, personal manager of Spanky & Our Gang; steel guitarist Marc McClure; Bonnie Garner, a&r coordinator, CBS Records, Nashville; bass player Bill Plummer; session musician Bobby Woods; and guitarist Nigel Pickering.

with Blue Thumb for four years, beginning as national sales and general manager, and progressing to vice president and general manager to president.

Prior to his tenure at Blue Thumb, Licata was with Tower Records, a subsidiary of Capitol, for five years, where he was assistant national sales manager in charge of Tower's east coast office; he was initially Tower's east coast regional sales and promotion manager. Prior to that he did independent promotion in Cleveland, was with Big Top Records in New York and, at the very beginning of his career, did local promotion for Cosnat Distributing in Cleveland.

Licata is headquartered at United Artists' offices in Los Angeles.

Stephen Stills Tours

■ NEW YORK — Stephen Stills' first solo tour in almost two years began June 20-21 with two sold-out performances at Pine Knob, Clarkston, Mich., to be followed by Tanglewood on June 28 and the Saratoga Arts Festival on June 29.

Album Release

The tour, which will continue through August 4 at HIC in Honolulu, coincides with Columbia's release of "Stills," his first album since Manassas' "Down The Road" was released in 1973.

Back-up

Stills will be backed by Donnie Dacus (guitar), Joe Lala (congas), Jerry Aiello (organ), George Perry (bass), Ronald Ziegler (drums) and Rick Roberts (guitar).

In September, Stills will return to Miami to record another album set for release October 1, to be followed by a tour of colleges in November.

Proffer Leaves UA

(Continued from page 6)

work with UA acts.

Contact

Proffer may be reached c/o David Berman, his attorney, at Mitchell, Silberberg and Knupp in Los Angeles (213) 553-5000, or his home (213) 274-5854.

Dialogue (Continued from page 27)

The majority of the members are executives; then there are a few ground types anxious to get in and we have others with affiliations on the periphery of the record business in other media. But primarily we are record-business oriented.

RW: How does your scholarship program at FORE-PACE-work?

Tyrrell: We get a selection of candidates from the New York City high schools as we have a correspondence ongoing with the Chancellor of the Board of Education. We have our own selection board and we interview each applicant.

The purpose of the scholarship program is one of "access" made easier. Access to business is difficult for blacks only in that they don't know very much about what goes on inside those hallowed halls. No one they know has ever been in there. It's like "How do you feel when you're dead?" You don't know anyone who's ever been there to tell you.

But you can pick up a lot by osmosis if the opportunity is presented to you. We're attempting to deal with that situation.

RW: How effective do you think FORE has been?

Tyrrell: We have successfully dealt with employment situations, and have become intimately involved in several. We've also on occasion helped people out legally. We do not necessarily have to act legally in all of those situations, but we do where we feel that will be effective.

The most help that the organization has been able to provide to the greatest number takes place via our seminar programs where we expand the horizons of everybody, so that they can become aware of the great number of things going on in the business that they otherwise would know nothing about. The panels we've put together have been outstanding, including some of the best people in the business. Everyone who gives of their time and expertise comes away having had a truly rewarding experience.

RW: What is the outlook for other local FORE chapters developing across the country?

Tyrrell: New York at this moment is the first and only solid local chapter. There are loosely gathered groups in Los Angeles and Chicago, but they haven't officially organized as chapters. The problem is finding the leadership talent; ideally I mean motivated leadership, it takes a lot of time and dedication, and takes quite a bit away from your private life. ☺

Caedmon Taps W. Botsford

■ NEW YORK — Ward Botsford has been named executive producer for Caedmon Records, Inc. He joined Caedmon recently after serving as production director from 1965-1971.

Background

Botsford's career spans more than 20 years as a producer, director and author of over a dozen books and major aired productions. He served as vice president and repertoire director for VOX Productions, Inc. from 1952-1965. Prior to rejoining Caedmon earlier this year, he was an independent producer of educational radio and television programs.

Gross Joins UA Music

■ LOS ANGELES—Mike Stewart, chairman of the board, United Artists Music and Records Group and Wally Schuster, vice president, United Artists Music Publishing Group, have announced the appointment of Janet Gross to the post of assistant to the vice president, publishing. Ms. Gross will report directly to Schuster.

Record World en Ecuador

By MARCELO NAJERA

■ ECUADOR—La "Nueva Generación" de artistas de la canción moderna ha tenido gran movimiento ultimamente. Las etiquetas nacionales se esmeran por poner a su alcance técnicas sonoras y sus mejores esfuerzos para colocarlos en el más alto nivel, de entre todos ellos que constituyen el aporte de esta generación a la historia musical del País. El público ha dejado sus esperanzas depositadas en el arte de **Miguel Arturo** del elenco Sona, **Betty Silva** una cantante de condiciones si se quiere, excepcionales, ella graba para Teen "Cuéntale y "Perdon" (De la Colina).

Nemesio luego de su exitazo con "La Mina" entréga ahora un número muy bueno de **Cristano Martín** titulado "Esclavo De La Tierra" para el sello RCA. Fadisa lanzó "Vuelvete" (Los Cazadores) con la Corporación De Venus, tema que además marca el retorno a su grabadora este Grupo Capitalino . . . **Romano** de la **Constelación Estelar** fué contratado al interior donde tuvo que

cantar varias veces "Creo En Ti" (Cherato). Nombres Como **Jimmy Chiriboga**, **Los Errantes**, **Nueva Generación**, **Jose Delfin**, despuntan con un gran futuro . . . En estos días aparecerá el 2do. LP. "Por Todo Lo Alto" de **Tito Del Salto** acompañado por la Rondalla De Ney Moreira y con pasillos de antología como: "Pasional," "Negra Mala," "El Panoelo Bianco," "El Lirico," "Luz De Luna," Etc. es decir una serenata ecuatoriana por todo lo alto. La introducción de la Rondalla a su interpretación dá al pasillo un cariz tan original y tierno que subyuga. Producción y supervisión para el sello Angelito de **Enrique Marquez De La Plata** y **Eduardo Jairala**. ¡Y dice!

Hay un éxito por aca que ha entrado fuerte: La Cartera" de la **Orquesta Harlow**: igual rumbo tomaron "Un Dia Bonito" y "Mi Cumbia" de **Eddi** . . . "El Caminante" **Roberto Torres**, hoy se hace llamar tambien "El Castigador" y con ese pretexto se arma

(Continued on page 44)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Sigue comentandose fuertemente la desvinculación de **Sandro** con el sello CBS en Argentina. Entre las versiones más fuertes figuran su total independencia al grabar, cerrando contrato independientemente con la firma grabadora que estimen tanto él como su representante **Oscar Anderle** en cada país en particular. Según parece, las reuniones entre ellos y un alto ejecutivo de Orfeón de México en Buenos Aires, abre la posibilidad de que sea éste sello quien lo lance en México. En relación con Buenos Aires, se han albierto las interrogantes de RCA (que unicamente se ocuparía del lanzamiento de sus grabaciones en Argentina) Phonogram y el nuevo sello T.K. que dirige **Hugo Horacio Piombi**, en el cual, de realizarse la operación, mantendrían intereses económicos **Sandro** y **Anderle**. En Estados Unidos se abre la interrogante Caytronics, que es la firma que ha estado lanzando sus grabaciones a través del conglomerado CBS, que distribuye **Joe Cayre** en Estados Unidos y Puerto Rico. Existen fuertes detalles que ponen todo en absoluta duda. Uno es la cantidad determinada que pide **Sandro** por el territorio y el otro y quizás más importante, la reacción naturalmente desfavorable que resultaría de CBS, al determinar su propio distribuidor el lanzar libremente a su ex-artista. De todas maneras, creo que todo el proceso irá en detrimento de **Sandro**, ya que innegablemente CBS hizo a **Sandro** la estrella que es hoy en día, y la falta de promoción fuerte a favor del artista, le ha hecho practicamente perder muchos mercados internacionales, hasta tanto se determine quienes se harán cargo de su hoy debilitada promoción.



Sandro

El nombramiento de **Joe Cain**, ex-director de Tico-Alegre, como Director del sello Mericana, división de Caytronics Corp. abre también interrogantes. A **Joe Cain** le sobran ahora motivaciones para lanzarse a una batalla campal con los otros sellos de la modalidad "salsoul" y en especial con Fania, empresa en la cual duró aproximadamente un mes, como director de los sellos Tico y Alegre. **Joe** proclama una política de "puertas abiertas" a todo talento que llegue a Mericana y no dudo en ningún momento que logre producciones de primer orden y que active el sello de manera impresionante. Ahora bien, lo importante será también como manejará Mericana su promoción de ahora en adelante? De todas maneras, es ésta una brillante oportunidad que le abrirá las puertas a nuevos talentos y talentos insatisfechos con las habituales políticas promocionales o de grabación actuales . . . El amigo



Felipe Luciano

René de Coronado es ahora Director de Programas de KMPG, Radio Variedades, P.O. Box 1414, Hollister, California. ¡Saludos René! . . . Lanzó el sello IRT en Chile al nuevo grupo **Maleza**. ¡Según parece vienen con gran fuerza! . . . **Cátulo Castillo** improvisó la siguiente elegía en los funerales del grande de por siempre, **Anibal Triolo**: "Las historias de tango tienen vieja memoria. Nacen todas del mismo corralón de extramuros y por eso le crecen sus malvones oscuros que mueren en la sombra . . . sin llegar a la gloria. Murió el gorrión . . . Más queda la divisa de quien estira el fueye, todavía . . . Miremos hacia arriba . . . Qué alegría . . . Está cantando Troilo . . . en la cornisa . . ." ¿Que más decir?



Laureano Brizuela

Lupe Hernández ha pasado a ser Director de Promoción Radial de KITA Radio, P.O. Box 3408, Modesto, California, donde agradecerá

(Continued on page 43)



INCA WILLIE ROSARIO OTRA VEZ



XSLP 1044

CONTAINS THE HIT SINGLE

ANTONIA

CATCH THE FANIA ALL STARS LIVE AT:

Madison Square Garden, NYC, July 11, 1975

Roberte Clemente Coliseo, San Juan, July 18, 1975

LATIN AMERICAN HIT PARADE

Singles

Ecuador

By **MARCELO NAJERA**

- QUIERES SER MI AMANTE?**
CAMILO SESTO—Ariola
- LA CARTERA**
ORQUESTA HARLOW—Fania
- BANDOLERO**
J. C. CALDERON—CBS
- MANDY**
BARRY MANILOW—Arista
- OLVIDARTE JAMAS**
ASTELES VERDES—Felix
- POR TODO LO ALTO**
TITO DEL SALTO—Angelito
- FEELINGS (DIME)**
MORRIS ALBERT—Lluvia de Estrellas
- UN VERANO EN NUEVA YORK**
GRAN COMBO—EGC
- POR CULPA DE TU AMOR**
LOS ERRANTES—Sona
- RECUERDO AQUEL TIEMPO**
DARWIN—Estelar

Guatemala

By **RADIO INTERNACIONAL**

- MI CORAZON LLORO**
KING CLAVE—Indica
- OH CAROL**
KARINA—Dideca
- COMO SE**
FERNANDO VALADEZ—Dideca
- MI SANGRE LATINA**
NELSON NED—Dideca
- YO SOLO QUIERO**
ROBERTO CARLOS—Indica
- AMOR DE FLACOS**
LUIS AGUILA—Indica
- CORAZON CORAZON**
JULIO IGLESIAS—Dila
- POR UN ADIOS**
EMILIO JOSE—Sisa
- FATALIDAD**
ANTHONY RIOS—Fonica
- PORQUE YO TE QUIERO**
TRADICION—Dicesa

Phoenix

By **KIFN (HUMBERTO R. PRECIADO)**

- MI CORAZON LLORO**
KING CLAVE—Orfeon
- ESCRIBEME Y CUENTAME TU VIDA**
AMERICA MARTIN—Gavi
- LOS HOMBRES NO DEBEN LLORAR**
KING CLAVE—Orfeon
- LA SEGUNDA LAGRIMA**
ANGELICO MARIA—Son. Int.
- FLOR MORENA**
LORENZO DE MONTECLARO—Rex
- VIVA MATAMOROS**
CONJ. TROPICAL CARIBE—Musimex
- SE ROMPIO LA CADENA**
APOCALIPSIS—Latin Int.
- LA SONRISA DE TUS LABIOS**
REVELACION 2000—Gas
- NO TE PREOCUPES POR MI**
LOS JOVENES—Falcon
- EL REY DE LOS CAMINOS**
GERARDO REYES—Caytronics

New York

By **EMILIO GARCIA**

- PORQUE LLORA LA TARDE**
SONIA SYLVESTRE—Karen
- A QUE NO TE ATREVES**
LILY & EL GRAN TRIO—Montilla
- POR RETENERTE**
ODILIO GONZALEZ—Dial
- QUIERES SER MI AMANTE**
CAMILO SESTO—Pronto
- LAS GAITAS DE LAS LOCAS**
SIMON DIAS—All Art
- COMO NO VOY A QUERETE**
ANTHONY RIOS—Discolor
- A FLOR DE PIEL**
JULIO IGLESIAS—Alhambra
- ODIAME**
DANNY RIVERA—Velvet
- CONSEJO DE AMOR**
ROSAURA SOTO—Dial
- CONTIGO Y AQUI**
ELIO ROCA—Miami

Albums

Texas

- MI CORAZON LLORO**
KING CLAVE—Orfeon
- EL HIJO DEL PUEBLO**
VICENTE FERNANDEZ—Caytronics
- CANTA A MEXICO**
JULIO IGLESIAS—Alhambra
- SE ME OLVIDO OTRA VEZ**
YOLANDA DEL RIO—Arcano
- EN LA CUMBRE**
COSTA AZUL—NovaVox
- U.S.A.**
LATIN BREED—GC
- BEFORE THE NEXT TEARDROP**
ANGELICA MARIA—Sonido Int.
- FEELINGS (DIME)**
MORRIS ALBERT—Audio Lat'no
- MANANA**
LA FAMILIA—Freddie
- PURO NORTE VOL. 4**
LUCHA VILLA—Musart

New York

By **EMILIO GARCIA**

- NUMERO 7**
EL GRAN COMBO—EGC
- LA VOZ**
HECTOR LAVOE—Fania
- A QUE NO TE ATREVES**
LILY & EL GRAN TRIO—Montilla
- QUIERES SER MI AMANTE**
CAMILO SESTO—Pronto
- LAS GAITAS DE SIMON**
SIMON DIAS—All Art
- ME ESTOY VOLVIENDO TUYA**
SOPHY—Velvet
- EN ESCENA**
ODILIO GONZALEZ—Dial
- LA CANDELA**
TIPICA—'73-Inca
- A FLOR DE PIEL**
JULIO IGLESIAS—Alhambra
- CELIA & JOHNNY**
CELIA CRUZ & JOHNNY PACHECO—Vaya

Record World en Texas

By **GUILLERMO LOZANO**

■ Una vez se iluminó el ambiente artístico de San Antonio con lo más selecto del mundo de las grabaciones. La estación de radio KCOR celebró su XXIX Aniversario con la presencia de **Angelica Maria, Alberto Vazquez, Gerardo Reyes, Maria De Lourdes, Felipe Arriaga, Estrellita, El Palamo Y El Gorrion, Juanello, Lupita D'Alesio, Jorge Vargas, Napoleon, Ruben Rodriguez, Lalo Rodriguez, Rosario De Alba, Maria Medina, Gregorio Zarate, Chelo Y Su Conjunto, Memo El Siete Negro, Luis Demetrio, Victor Manuel Sosa, Belinda, Alberto Pino y Fernando Allende**, así como el **Mariachi San Miguel De Salvador Padilla**.

Todo esto en el más brillante de los espectáculos. Un marathon que duró, casi seis, horas, y al finalizar el público todavía pedía mas . . . Sería muy difícil hablar de cada actuación. Todos se superaron y dejaron en cada uno de los asistentes la mejor de las impresiones. Los representantes, de todas las casas grabadoras hicieron gala de generosidad en su más amplia colaboración, los artistas regresaron con la mayor de las satisfacciones. Y nosotros felices. Pero no falta pelo en la

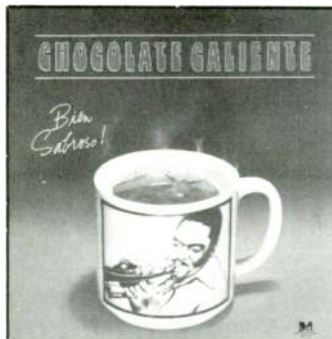
copa, pobres de quienes tienes que trabajar bajo la representación de **Fanny Schatz**, ¿sabrán sus representantes de su absoluta falta de educación? Puede perjudicarlos en el medio. **Angelica Maria** cosechó carretadas de aplausos. Se dijo entre bambalinas que para Diciembre espera la cigüeña. **Gerardo Reyes** cantó para un público que le pidió todo su repertorio, que grande! **Nydia Caro** estaba anunciada pero tuvo que ser intervenida quirúrgicamente en Nueva York. **Felipe Arriaga** dejó un zarape para sus admiradoras. **Estrellita** nos cautivó. **Juanello** se descubrió que era clavadista de la Quebrada de Acapulco y fue objeto de entrevistas de todos los diarios. **Napoleón** dejó un gran recuerdo, **Maria Medina** se superó, ¡que linda!. **Luis Demetrio** demostró lo enorme que es como compositor e intérprete. El más feliz de todos: **Victor Manuel Sosa**. Nunca olvidará su noche de actuación en San Antonio. Vivimos tres días como una familia, y al regresar a su lugar de origen nos dejaron una profunda tristeza. Este grupo nos ganó el corazón.

Nuestro Rincon (Continued from page 42)

el envío de muestras. KITA mantendrá 16 horas diarias de programación en Español y es la única emisora en Modesto. Muestras también serán agradecidas en: **Mack Lockrie**, KCMX Radio, P.O. Box 399, Ishland, Oregon 97520 . . . **Ray Barretto y Felipe Luciano** estuvieron en el show "Midday Live" por WNEW-TV en Nueva York, charlando sobre la Escena Latina en la gran metrópoli. En relación con Ray, aspira a una posición en el "Board of Governor's de el Capitulo NARAS de Nueva York . . . Actuando **Laureano Brizuela** de Argentina en el Centro Español de Miami. Laureano viene de México donde realizó extensiva promoción y regresará a Buenos Aires en tres semanas . . . Discolor lanzó el sencillo de **Anthony Rios**, en el cual interpreta el talento dominicano "No me Abandonarás" y "Venganza," con el acompañamiento orquestal de **Buby Lavecchia**. Esta grabación ha sido realizada en Buenos Aires y amenaza con convertirse en impacto internacional. El talento relacionado en ella se lo merece. ¡Anthony suena muy bien! . . . Firmó el gran declamador argentino **Roberto Vicario** con RCA de Argentina . . . **Danny**, artista producido por **Ricardo Kleinman** en Buenos Aires ha dejado de ser parte del elenco Music Hall . . . Sicomericana celebra este mes su "25th Anniversary." Con 25 años a su haber y siendo la primer empresa grabadora en la Argentina, **Nestor Selazco** se siente muy orgulloso de los triunfos logrados. ¡Adelante y felicitaciones! . . . Y ahora . . . ¡Hasta la próxima!

As per rumors that come to our office, **Sandro** is free to record with whatever company he decides, but it seems he will go independent in his productions, granting the rights to release his recordings to specific companies in every country in particular. It looks like either RCA or Phonogram will sign for the distribution of his product in Argentina, but there is also the possibility that the new label, TK, managed by **Hugo Horacio Piombi**, could be the one to distribute and promote **Sandro** in Argentina, with the strong possibility that **Sandro** and **Anderle**, his personal manager, could be financially connected with the new label. Regarding Mexico, one top executive

(Continued on page 44)



XMS-131



MERICANA RECORDS

CHOCOLATE Y SU ORQUESTA

"Chocolate Caliente"
Featuring The Hit Single
"Nicolasa"

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	Puerto Rico	(809) 726-5205

Nuestro Rincon (Continued from page 43)

from Orfeon Videovox was, several weeks ago, in Argentina and it seems that **Sandro** and **Anderle** will fly to Mexico in order to sign a distributional agreement with that firm. With regard to the distribution of Sandro's recordings in the States and Puerto Rico, the natural distributor looks to be Caytronics Corp., which is the enterprise that had been handling this artist in this territory, but the question arises on how CBS will react when finding out that their own distributor is the one who is going to get the distribution of the product of their ex-artist. Anyway, CBS was the label that made a success out of **Sandro** and it seems to us that everything should be immediately fixed by **Sandro** and **Anderle**, because the promotion of this artist is weakening more and more, showing a very dangerous declining figure in the sales of his records.

Appointment of **Joe Cain** as director for Mericana Records, a subsidiary of Caytronics Corp. of New York is another up to the minute matter. Joe has very strong personal motivations to make a complete success out of Mericana, since he stayed a few weeks as director of Tico-Alegre, when Fania took over the distribution of these labels in the States. As an arranger, producer and director, Joe is the only executive with enough background and experience to really make it big with any salsoul label, such as Mericana, but the question is how is Mericana prepared to handle the promotion of their product, in which Fania and all affiliated labels are so strong. If **Joe Cayre** handles the situation in the proper way and takes advantage of Cain's motivations, I am sure Mericana will be a very strong competitor for all salsoul product coming out of New York. On the other hand, Mericana's policy of opening doors to all new or unsatisfied talents is a rumor which is spreading very heavily in the Latin market in New York. Anyway, pressure is so heavy that even **Joe Cain**, a personal friend of this writer for years, mailed me a memo, in which he considered it an "insult" on my part to refer to his appointment of director of Mericana so vaguely a few weeks ago.

Rene de Coronado is now programming director for KMPG Radio, Radio Variedades, P.O. Box 1414, Hollister, California. Best regards Rene! . . . IRT label from Chile released a new group called **Maleza**, with great international possibilities . . . **Anibal Troilo**, one of the top personalities of the Argentinean tango, passed away a few weeks ago.

Lupe Hernandez is programming director for KITA Radio, P.O. Box 3408, Modesto, California, the only radio station in the area with 16 hours daily of Spanish programming . . . Deejay copies will also be appreciated: **Mack Lockrie**, KCMX Radio, P.O. Box 399, Ashland, Oregon 97520 . . . **Ray Barreto** and **Felipe Luciano** appeared on the "Midday Live" show on WNEW-TV in New York several weeks ago to talk about what is happening in the Latin scene in New York. Speaking of Ray, he is running for office on the board of governor's of the New York chapter of NARAS . . . **Laureano Brizuela** from Argentina is performing at the Centro Español in Miami for two weeks . . . Discolor released a new single by **Anthony Rios** containing "No Me Abandonaras" b/w "Venganza," backed by **Buby Lebecchia** and his orchestra. Beautiful arrangements, with Anthony at his best . . . **Roberto Vicario**, very famous poem reciter from Argentina, signed with RCA in Buenos Aires . . . Sicamericana is celebrating this month their 25th Anniversary. It was the first recording company established in Argentina. Congratulations **Nestor Selazco** . . . And that's it for the time being!



LATIN AMERICAN ALBUM PICKS



BLONDE LATIN

W.R.C.L.—Fania XSLP 00487

Con arreglos de Slim Pezin, este grupo de muy talentosos músicos franceses logran plenamente un sonido espectacular. Se destacan "Origenius" (Pezin-Houari-Honore-Bourboin), "Johnny's No Good" (Joe Bataan), "Acuyuyé" (J. Pacheco), "Lamento de un Guajiro" (I. Miranda) y "Cheche Cole" (W. Colon).

■ With arrangements by Slim Pezin, this group of very talented French musicians achieves great and different sounds with their own touch. Latin flavor with a touch of French accent. No vocals. "Ghana's" (W. Colon), "Jazzy" (Brewster-Colon), "Bread and Water" (W. Colon) and "Origenius" (Pezin-Houari-Honore-Borboin).

FRUKO



FRUKO EL GRANDE

FRUKO Y SUS TESOS—Fuentes MFS 3292

Con Joe Arroyo y Wilson Saoko en las partes vocales, Fruko sigue adelante con su salsa. Muy buenas interpretaciones de "Manyoma" (J. E. Estrada), "Amada Ven" (J. Arroya), "Los Charlos" (Roberto Solano), "La Vi Partir" (I. Villaneuva M.) y "Una fiesta con Ochun" (Celina y Reutilio).

■ With Joe Arroyo and Wilson Saoko taking care of the vocals, Fruko and his Tesos render their spicy Colombian salsa. "Confundido" (M. Char), "Me Tenian Amarrado con P" (A. Fernández), "Pajarillo" (Alvaro J. Arroyo) and "Flores Silvestres" (A. J. Arroyo).



LA MAFIA

LA MAFIA—Anahuac ANC 874

La Mafia interpreta su música norteña con un toque especial. Producida por Jaime de Aguinada. "Tú Eres Todo" (R. Garay), "Estrellita del Mar" (P. Pena), "Me Voy" (P. Pena) y "En la Espumita del Río" (D.R.A.). Rancheras, bokras, cumbias y baladas.

■ La Mafia, northern ranchera music group with their own touch, should sell big in areas exposed to this type of music. "Sueños de Amor" (P. Pena), "Vendrás" (P. Pena), "Me Voy" (P. Pena) and "La Bigotona" (D.R.A.). Boleros, rancheras, cumbias and ballads.



LEO DAN

LEO DAN—Caytronics CYS 1442

El argentino Leo Dan sigue dominando su mercado natural. Aquí se luce tanto como interprete que como compositor. "Cuando un Amor se Va" (L. Dan), "Si te encuentras Solo" (L. Dan), "Esa Pared" (L. Dan) y "Que Dios te aleje de Mí" (L. Dan).

■ Talented Leo Dan, composer and performer, stays on top. Here he renders his own themes, such as "Ya Paso lo que Paso," "Sabor a Prohibido," "Mi Barrio es Tepito," "Al Final del Verano" and "Mi Ultima Serenata."

En Ecuador (Continued from page 42)

alboroto en la programación radial para el País. El **Gran Combo** (EGC) tiene también algo pesado y con el mejor sabor de **Rafael Ithier** y su combo "Vagabundo y "Un Verano en Nueva York", escuchamos también un sabor a "Chocolate Armenteros, aunque sus discos aún no se amacén . . . Continuando con gran impulso Onix lanzo "Serie Ecuatorianísima Vol. 3" esta vez es el reconocido internacionalmente arte de los **Hnos. Mino Naranjo** que se plasma en el acetato para volcar

su sentimiento interpretativo en canciones araudales. Se incluyen "Olvidame Nomas", "Arbol Frondoso", "Para Tus Ojos", "Como Si Fuera Un Niño", "Recordandote", compartiendo así honores con **Gonzalo Benitez** (Vol. 1) y los **Hnos. Villamar** (Vol. 2).

La otra corriente nos brinda a **Barry Manilow** (Arista) interpretando "Mandy", "Mrs. Vanderbilt" de **Paul McCartney** y **Wings**, "Lady Marmalade" por **Labelle** (Epic), **Bachman-Turner Overdrive** (Mercury) y todos los hits de **Barry White** y Co!

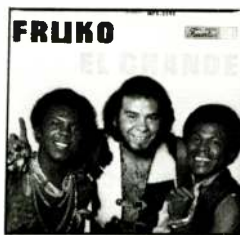


NUEVAMENTE EL SENSACIONAL

FRUKO EL GRANDE

Disfrute sus grandes interpretaciones:

"SI YO ENCONTRARA UN AMOR"—"MANYOMA"
 "EL SON SI SE FUE DE CUBA"—"EL PRESO"
 "ME TENIAN AMARRADO CON P"—"PAJARILLO"
 "UNA FIESTA CON OCHUN"—"CONFUNDIDO"
 "FLORES SILVESTRES"—"LOS CHARCOS"
 "LO VI PARTIR"



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Mercury Signs Fennelly



Celebrating the signing of Michael Fennelly to Phonogram, Inc./Mercury at the Mercury offices in Los Angeles are, from left: Dave Swaney, Michael Fennelly's representative; Denny Rosenantz, general manager-a&r, responsible for signing Fennelly; Fennelly; and Denny Bruce, his producer.

ABC Retail Div. Taps Pearlman

■ CHERRY HILL, N. J. — Allen Pearlman, an audio executive with over 20 years of merchandising experience, has been named audio merchandising manager of American Broadcasting Companies' Retail Music and Record Division, it was announced by Al Franklin, president of the division. He will report to Franklin and will be based in the division's Cherry Hill, New Jersey office.

Duties

Pearlman will supervise audio marketing, advertising and promotion for the division's chain of "complete sound" Wide World of Music Stores located in various major cities across the country. Each store will contain a complete inventory of records and tapes, a full selection of stereo components and consoles, portable radios, television sets, tape recorders, sheet music, books, musical instruments and accessories.

For the last 20 years, Pearlman has been active in various marketing capacities, developing advertising programs, sales training programs, store layout campaigns, and many merchandising programs in the New York and Philadelphia areas.

Strauss Inks Stills

■ NEW YORK — C.J. Strauss & Company has been retained by Gold Hill Enterprises, Inc. as exclusive public relations representatives for Stephen Stills, whose first album for Columbia Records, "Stills," was released this month to coincide with his return to the concert stage following a two year absence.

Can. Booking Liaison Set by Mr. I. Mouse

■ NEW YORK—Ira Blacker, president of Mr. I. Mouse, Ltd., has announced a new service for artists under his management which will provide comprehensive tour bookings in concert halls, universities and high schools throughout Canada.

Concept Entertainment Consultants of Toronto will exclusively handle Canadian bookings for Blacker's acts, in coordination with his American agency representatives, the Heller-Fischel Agency of Los Angeles and the Paragon Agency of Macon, Ga. I. Mouse artists who will immediately receive the benefits of this liaison include German group Kraftwerk and British band Savoy Brown, among others.

Tom Wilson, president of Concept Entertainment Consultants, can be reached at 57 Spadina Avenue, Suite 201, Toronto, Ont., M5V2J2, Canada; phone: (416) 366-8535.

Country Intl. Signs Van Trevor

■ NEW YORK—Country International Records, an independent firm based here, has signed Van Trevor to a recording agreement. Trevor will go into the studio in late June and will be produced by Hank Hunter.

Premier Inks Strongbow

■ NEW YORK—Frank Barsalona, president of Premier Talent Associates, and Ron Sunshine of Always Sunshine Management have jointly announced the signing of Southwind recording group Strongbow for exclusive representation by Premier Talent.

CONCERT REVIEW

Pink Floyd: Consistent Magnificence

■ NEW YORK—Traditionally, Pink Floyd's (Col) live performances have flirted with magnificence; their current tour was no exception. Record World was present at all three metropolitan area concerts, one outdoors (Roosevelt Stadium, 14) and two indoors (Nassau Coliseum, 16-17). Pink Floyd has always created a visual spectacular unparalleled in rock 'n roll. They have consistently invested heavily in their future by spending large sums of money on their equipment. Pink Floyd travels with possibly the best sound system in the world, providing high voltage dosages of quadraphonic sound. Their lightshow, usually more synchronized with the mood of the music, was a springboard for the mental diver.

Pink Floyd made the transition from a "cult band" to a "mass appeal band" via "Dark Side of The Moon," their immensely popular Harvest album. They opened their two hour plus show with some new material. Their first number, "Raving and Drooling," was quite reminiscent of "Careful With That Axe, Eugene," complete with melodramatic screams. "Shine on You Crazy Diamond" was a typical Pink Floyd ditty, sporting attractive, melodic motifs. The song ended with a beautiful splash of reflected light filling the auditorium with thousands of shafts of bright light.

Returning after a short break, Pink Floyd delivered a spectacular version of "Dark Side of The Moon." Assisted by a rear projected film on a massive moon shaped screen, Pink Floyd took the audience on an excursion limited only by the audience's imagination. Musical highlights occurred often during this set. David Gilmour dispensed volume crazed guitar solos that bathed the crowd in waves of sound; Rick Wright demonstrated his versatility on various keyboards with highly im-

aginative spacey and electronic compositions; Roger Waters rumbled in his own distinctive style on bass, while Nick Mason powered his way through the entire show on drums.

The music flowed so beautifully that the spectators were mesmerized. The band has a special ability to take unpredictable alternations of sound and mold them into a familiar introductory phrase to a song. Pink Floyd is the master of taking what could be a monotonously repetitive passage and turning it into an infectious, intricate and intriguing harmonic vessel. This is the third tour featuring "Dark Side of The Moon," but it isn't stale. "Oohs" and "ahs" greeted virtually every cut, notably "Breathe" and "Money." Through constant experimentation with unusual time signatures and rhythmic ambiguities, Pink Floyd created a new masterpiece within the framework of "Dark Side of The Moon."

The hallmark of any Pink Floyd concert is their use of a vast assortment of special effects. One of the main criticisms about the band is that they rely on the special effects too much. The current tour utilizes: flash cans, smoke, a huge mirrored ball, swirling lights, a plane that crashes in an explosion behind the stage, a feature film, and snow falling from the roof, to name a few. Needless to say, the crowd loved them all. Undeniably, the special effects heighten the mental and emotional energy.

After a lengthy ovation, Pink Floyd returned and performed the now classic "Echoes." They took the simple, pungent tune and put it through drastic changes of mood in a final display of bravura. Pink Floyd concerts always end the same way, with the cult followers muttering to themselves "what can they do next?"

Matthew Mark

Tanya On A Tear



Bringing some excitement into the ordinarily drab, dull lives of Record World staffers was MCA recording artist Tanya Tucker while in town recently for a promotion tour. Pictured above, from left: RW's Howard Levitt taking his usual afternoon nap was tripped upon by MCA promotion man Ray D'Ariano (who usually maintains a most dignified demeanor) as helpful RWer Mike Vallone makes sure no bones are broken, while a calm and composed RWer, Roberta Skopp, falls against the wall, Tanya rushes to administer first aid and RW's Toni Profera soothes pain in both her cheek and stomach; RW art director Mitchell Kanner making sure Tanya has no broken bones, and Record World vice president and managing editor Mike Sigman in a touching pose with Tanya.

GERMANY

By PAUL SIEGEL



■ BERLIN—It seems that more and more Europeans are showing lots of interest in **Roddy Shashoua's** new music venture that's set to unite industryites worldwide—Musexpo '75. German readers who have not as yet made their reservations should contact **Jerry Toger** in Munich, telephone 186068 at Leonrodstrasse 42, or **Bengt Landergren** at telephone 502-261 at Forst Haus Gravenbruch, 9, 6087 Neu Isenburg, 2, Germany. The home office in New York is located at 1350

Avenue of the Americas, New York, N.Y. 10019; telephone: (212) 489-9245 . . . The song that was a worldwide hit in the '60s, "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini," has been newly re-recorded in both English and German versions, by 15 year-old **Maggie Mae** on M Records. Well, the heat wave has broken loose and it looks like it may be an international hit once again!

Congratulations to **Dr. Josef Bamberger** who has simultaneously received his doctorate in sociology and economics and has a British hit single in Germany, "Precious Love," by **Engelbert Humperdinck** on Decca . . . BASF is out with their strongest single of the year, "Der Grosse Zampano," by **Freddy Breck** . . . UA has a great new single with **Ike & Tina Turner** entitled "Baby, Get It On" . . . **Hans Baum's** RCA label has a new **Nilsson** single, "Kojak Colombo" . . . **Friederich Schmidt's** Ariola label looks hot with **Jack White's** production of his star **Tony Marshall** . . . M Records doing well with **Peter Straube's** "Errinerung."

On the album scene we find UA especially hot with **Shirley Bassey** . . . K-Tel doing well with "Powerhits," which features 20 original hits by 20 original artists. In that same genre and also doing well is **Wilfried Jung's** EMI-Electrola with "20 Schlager Super-Version" . . . **Carl Orff** is the classical composer here whose albums are really scoring.

K-Tel president **Gary Kieves** off for some negotiating in Japan . . . **Gaby Richt**, hard working publicity person at UA, recently deservedly promoted . . . Congratulations to **Larry Uttal** for signing **Nancy Sinatra** . . . EMI-Electrola's **Wilfried Jung** recently back from a hectic but happy trip to the States . . . A newly formed orchestra, conducted by **Pahe Brasini**, will be surprising the world soon with a splendid rendition of "Restons Ensemble" (Forever My Love) . . . Auf Wiedersehn 'til next week!

FRANCE

By GILLES PETARD



■ **Michel Bonnet**, general manager of Pathé-Marconi, spent an evening at the Opera with President Giscard d'Estaing. During an informal conversation he stressed the importance of alleviating the high tax (TWA) on records and of fostering French artists . . . We were pleased to have the visit of **Seymour Stein**, president of Sire-Passport, who unveiled his project for a double album featuring female soul singers from the past two decades, the material being culled

from different companies.

During recent Musicoramas, gold discs were presented to the **Rubettes** by **Jacques Kerner** (Polydor), and to **Barry White** by **Hubert** (Europe I) . . . Singer **Christophe**, currently hitting with "Les Nuits Bleues," is writing the music for "Jackpot," the forthcoming movie of **Terrence Young** . . . Polydor is releasing an album, "Soul Explosion," featuring 12 different artists from the MGM, Just Sunshine, Glades, Chelsea and Polydor labels . . . Among this year's strongest hits is "A Vava Inou Va" by the Kabyle duo **Idir**, released on Oasis (distrib. Pathé).

(Continued on page 47)

ENGLAND

By RON McCREIGHT

■ LONDON—Purple Records will, in the future, utilize its new Oyster label for all its acts excluding **Deep Purple**, who will remain on the existing label. Purple, with new guitarist **Tommy Bolin**, plans to commence work on their next album in Munich sometime during August, aiming for October release, while departing member **Richie Blackmore** and his new band, **Rainbow** (formerly a four piece known as **Elf**), are already close to completing their first set, which will be part of the launch of Oyster. Another of our most important rock acts, **Black Sabbath**, is also back in the news after nearly a year's break. They will play a three month tour of the States from July 16th, during which they will tape an appearance for "Midnight Special" in Los Angeles.

Island Records has taken a big step towards total independency by opening its own distribution center, incorporating manufacturing facilities and extensive warehousing space with a staff of over 60 to operate it. However, Island has also announced that existing sales and distribution arrangements with EMI are to continue.

Another success story comes from Magnet, the independent label set up by former accountant **Michael Levy** and writer/artist/producer **Peter Shelley** 18 months ago. Hits by **Alvin Stardust**, **Peter Shelley**, **Guys & Dolls**, **Susan Cadogan** and **Silver Convention** have given Levy cause to project a turnover in excess of £3 million for 1975. In addition to Magnet's considerable chart success here, the company has enjoyed high sales in Europe, Australia, South Africa and Japan in recent months, and now Epic is to launch the label in the U.S. After a run of six top 10 singles, **Alvin Stardust** switches producers, from Shelley to **Roger Greenaway** who has also written, with **Geoff Stephens**, his new single, "Sweet Cheatin' Rita," out this week.

Bell played host to its international licensees at the Portman Hotel while United Artists welcomed **Fred Astaire** to the country to record two solo albums, his first outing on disc in more than 10 years, although Polydor has just issued MGM's compilation of his best known titles from various movies under the title of "A Shine On Your Shoes." The **Beach Boys** have also arrived for their Wembley appearance with **Elton John**, which coincides with the release of "Sail On Sailor," a certain hit from the "Holland" album (Reprise).

BBC Records has renewed its existing distribution pact with Polydor, although their overseas licensing deal has been terminated by mutual agreement. Former Phonogram managing director and Famous Records U.K. chief **Leslie Gould** is currently in New York with BBC Records general manager **Roy Tempest**, acting as consultant for the label's international affairs.

David Essex heads an impressive list of singles out this week with "Rolling Stone" (CBS), with other potential hits coming from **Bryan Ferry** ("You Go To My Head"—Island), **Christopher Rainbow** ("Mr. Man"—Polydor), **Peter Sarstedt** ("Tall Tree"—Warner Bros.) and **Gary Benson** ("Don't Throw It All Away"—Mooncrest). RCA has flipped the **Cassidy** single and is going with "I Write The Songs" to avoid any offense "Get It Up For Love" may cause. Two albums that will make a big impact are Chrysalis' album of the last night at The Rainbow, featuring **Procol Harum**, **Frankie Miller**, **Sassafras**, **Richard & Linda Thompson**, **John Martyn**, **Kevin Coyne** and **Hatfield & The North**, titled "Over The Rainbow," and the **Eagles'** "One Of These Nights," for which Elektra/Asylum has extensive promotion plans.

Thevis Pacts Shinko

(Continued from page 6)

"Chevy Van," a composition of Sammy Johns as recorded by the artist for the GRC label and recently certified by the RIAA as a gold record, along with "I Don't Know What it is but it Sure is Funky (Funky Bump)" by Ripple, will be two of the immediate major promotional plug songs in Japan by Shinko, working in conjunction with GRC's

licensee for records, Nippon Columbia.

Negotiations with Shinko's S. Kusano and Joe Miyasaki were handled by Bobby Weiss and his One World of Music international licensing agency in behalf of TMG, following Weiss' personal visit to Tokyo recently to observe the music publishing scene.

CBS International Taps Richard Thomas

■ NEW YORK—Peter de Rouge-mont, vice president of CBS Records' European operations, has announced the appointment of Richard T. Thomas as European pop promotion coordinator, reporting to Marcus Bicknell, director of product and artists' development, Europe.



Richard Thomas

Thomas will be responsible for the coordination of the promotional activities of CBS' international artists and CBS' European affiliates, especially in the fields of concert tours, television and radio appearances and printed and promotion material.

Thomas graduated from Kent University at Canterbury, England in 1969 with an Honours degree in politics and government. After three years managing the rock groups Skin Alley and Hawkwind as a director of Clearwater Productions, he was for two years a director of Gemini Artists Management Agency Ltd.

Three Dog Sets Tour

■ LOS ANGELES — Three Dog Night will be embarking on an extensive tour of the U.S. beginning July 3, it was announced by Joel Cohen, president of Kudo III Management, Inc. The tour will be themed "Coming Down Your Way," the title of Three Dog Night's recently released album on ABC Records. T-shirts, stickers, and posters will carry the "Coming Down Your Way" logo, which will also be used in all ads, print, radio and TV, promoting the dates.

Music Machine Moves

■ LOS ANGELES—Indie producer George Tobin has announced the relocation of his Music Machine Studio from Las Vegas to 11724 Ventura Blvd., Studio City, Cal. Wiley Brooks, formerly with Paramount Studios in Hollywood, has joined Music Machine as staff engineer.

Tobin has also resumed his indie production activities thru the newly formed Shady Lady Music Co. Phone number for both ventures is (213) 769-9451.

McLeese To Alligator

■ CHICAGO — Bruce Iglauer, president of Alligator Records, has announced the appointment of Richard McLeese as operations manager for the label.

McLeese brings to Alligator experience in a number of different areas of the music industry. He has worked in radio as a blues disc jockey for WBCR-FM (Beloit, Wisconsin) and has been involved on the retail level as blues and jazz buyer for Johnny B. Goode Records in Wheaton, Ill. McLeese, 22, is a graduate of Beloit College, and will be coming to Alligator following a year of teaching in the North Chicago, Illinois School System.

Feliciano Tours Canada

■ LOS ANGELES—Jose Feliciano has been set for a two week tour of Canada beginning July 28. Feliciano will perform in Toronto, Vancouver, Winnipeg, Calgary, Edmonton, Hamilton and London, Ontario.

Renata Scotto

(Continued from page 35)

she sang Cio-Cio-San in a memorable radio broadcast on New Year's night of 1966. Her Met career has been a strange one, however. Some years she has come; other seasons she has not appeared, and she is one of those sopranos who has never starred in a new production. The reasons probably have come from her unusual voice: as the record notes on her new Columbia release point out, she has a two octave range moving up to a high E-flat. But in some performances in the late sixties and early seventies, these high notes sounded more like fire whistles than bel canto.

Through it all however, she was building a strong New York public; Miss Scotto has the kind of individual instrument that cannot be heard without reaction. And at least to this reporter, in the last two seasons she has gained control of her upper register to an astonishing degree. This plus her excellent

sense of phrasing, her extraordinary vocal acting and her passionate femininity delivers the sine qua non of opera success: a real star.

Free Performances

Miss Scotto is apparently interested in making her New York public bigger and better. She has agreed to sing five free performances of *Madama Butterfly* in the New York City parks starting on July 1 in Central Park. No soprano of her international stature has sung in a whole series of these Park concerts before. It should boost sales of her new record, certainly in this area.

The new record which gives us a taste of her verismo style today, shows a mature interpreter with almost everything working for her. It should be highly recommended to anyone who either has not liked Miss Scotto in the past or does not know her; her fans will buy two. This is marvelous Italian singing, full of feeling and phrased with nothing short of genius. The high register works like a charm.

Commitment

Other sopranos can phrase and sing high notes; why should most opera lovers fight to listen to this record again and again? Because it is so committed. This is the kind of singing that pinpoints the meaning of words and serves up a world of emotion, all intensely feminine. Whether she is singing the famous aria from *La Rondine*, *Manon Lescaut's* "In trelle quine morbide" or best of all *Adriana's* two arias from *Adriana Lecouvreur*, the character walks out of the vinyl into your living room.

In an interesting autobiography recently published detailing the plight of a woman artist in the male-dominated art world in the United States, Judy Chicago talks about how women must create out of their own experience, not what they think men want to see or in this case hear. Though one can hardly imagine Miss Scotto as a militant feminist and it's dangerous if not impossible for a man to decide what is female, her voice seems to conjure up at different times the lover, the mother and young girl with astonishing directness. She seems far less calculated and more honest and genuinely moved than most other singers performing today.

Summit

However, one wants to explain it, the record is a great one. Miss Scotto is a major singer who has been captured by Columbia at the summit—or perhaps second dawn—of her career. Let this record play out in your stores, and anyone who loves the human voice will take one or more home.

They Went Thataway



Posing in front of the Paragon Agency in Macon, Ga., the Outlaws prepare to ride the concert trail after signing a long-term booking agreement. The group's first lp, entitled "The Outlaws" will be released on Arista Records by early July. Pictured standing, from left are Outlaw Monty Yoho; manager Alan Walden; Outlaw Henry Paul; Paragon Agency president Alex Hodges (mounted); Outlaw Billy Jones; and Paragon agent Jerry Womack. Pictured kneeling are Outlaws Hughie Thomasson and Frank O'Keefe.

France (Continued from page 46)

Shawn Phillips and Don McLean have been starring at Musico-ramas recently, while the Canadian group *Beau Dommage* is currently touring the country . . . Marie Laforet has left Polydor to join *Gérard Tournier's* Sonopresse . . . Duncan Richards, Capitol and ABC label manager, has left Pathé, where he is replaced by *Maxime Schmitt* . . . Music publishing: Editions Rideau Rouge has signed up *Combine Music (Billy Swan)* and *Dark Horse (George Harrison)*.

Eddie Mitchell will be off to Nashville to record yet another lp . . . *Russ Regan*, president of 20th Century, interviewed in Paris by *Show Magazine* . . . Kudos for *Minnie Riperton's* "Adventures in Paradise" (Epic).

Indictments (Continued from page 3)

Harry Coombs, Benjamin Krass and six corporations under the Gamble-Huff umbrella (not including Philadelphia International Records, but naming Gamble-Huff, Gamble and North Bay Records along with Assorted Music, Huga Management and Cheyenne Prod.) charged (in the Eastern District of Pa.) with two conspiracies: (1) alleged commercial bribery, mail and wire fraud "to defraud radio stations . . . and the listening public of the loyal and faithful services of disc jockeys . . . and other radio station employees" and (2) allegedly paying and agreeing to pay radio station employees in cash and services "to influence the selection of records broadcast." The indictment claims over \$35 thousand in such payments from 1970-73. (Medlin is currently with Polydor Records.)

- Nat Tarnopol, Brunswick/Dakar Records president (in the District of New Jersey) with alleged personal income tax evasion in excess of \$103 thousand and alleged corporate tax evasion of over \$184 thousand (1971-1974). Charged with him on alleged conspiracy, mail and wire fraud counts are current and past officers and employees Peter Garris, Carl Davis, Irving Wiegand, Lee Shep, Melvin Moore and Carmine DeNoia a/k/a Doc Wassel. The indictment alleges a conspiracy whereby recorded product was sold by various illegal means (in excess of \$371 thousand), from 1971 to the present, and a portion of the sum "was used to make illegal payments to employees of radio stations." This alleged "scheme," the indictment continues, defrauded artists, writers and publishers of "royalties due."

- WAOK-AM (Atlanta) program director Paul Burke Johnson charged (in the District of New Jersey) with alleged perjury before the Newark grand jury relative to his denying receiving payments from Gamble-Huff officers and firms in the form of Western Union money orders, checks and articles of clothing.

- Fred Rector, L.A. and Chicago-based indie promotion man charged (in the Central District of California) with alleged income tax evasion (1972-73). (Rector's attorney told *Record World*: "My client has only been charged with failure to 'timely make and file' these returns, which he had in fact done prior to any investigation. He has been charged with a misdemeanor of which he is not guilty.")

- Indicted in the Southern District of New York on charges relating solely to an alleged \$90 thousand in income tax invasion

during 1970-72 was Clive Davis, currently president of Arista Records. (See separate story.)

At the press conference, Goldstein described these indictments as "the first stage of a continuing, ongoing nationwide investigation . . . of large record companies."

In a telephone interview with *Record World* the following day, Goldstein commented that there are "further matters before these and other grand juries," and declined comment on the who, what, when and where of any possible future indictments.

The government probe into the record and music industry began in 1973 as a result of findings of the Federal Bureau of Narcotics and Dangerous Drugs—yet no mention of "drugola" was made in the indictments.

When questioned about the absence of any drug use or payoff references, Goldstein would only say that such terms were "not appropriate" in these cases.

When questioned as to why, with the exception of Johnson's indictment, no names of radio stations or radio personnel were cited in payola accusations, Goldstein replied that that would be "unfair," and later that radio personnel "have been of tremendous assistance in our investigations." Regarding the granting of immunity of these parties in exchange for grand jury testimony, Goldstein responded it would be "inappropriate to give a blanket general statement," but when pressed to be more specific did say that "the use of immunity is not strange to this office."

Goldstein also cited the cooperation of the IRS and FCC who

July Album Release Set by Audiofidelity

■ NEW YORK — Bill Singer, national sales manager of Audiofidelity Enterprises, has announced the release of eight albums as part of the company's "July is Jazz Month" campaign. The albums, on the Black Lion, Chiaroscuro, and Enia labels, are now enroute to distributors.

Being released on the Black Lion label are: "Hear Me Talkin'" by Ruby Braff; "Jumpin' on the West Coast!" by Buddy Tate. On the Chiaroscuro label are: "Blue Four" by Joe Venuti; "The Joy of Sax" by Lawrence Freeman with Jess Stacy and Cliff Leeman; and "Dave McKenna Quartet" by the Dave McKenna Quartet featuring Zoot Sims. The Enia label is adding: "Live at Pio's" by Ben Webster; "Songs of Love" by Tete Montolio; and "Drifting" by Walter Norris.

provided a core of accounting specialists to examine the subpoenaed books of companies on a "check by check, voucher by voucher" basis.

Trials

No date for trial has been set in any of these cases, but Goldstein is under a national Congressional edict, as are all U.S. attorneys, to bring cases to court within six months. No arrests were made of the indicted individuals. "They will be notified through their lawyers and asked to surrender in the next week to a week and a half," Goldstein concluded.

Press Conference

During the press conference, in response to a question regarding the Davis and Gamble-Huff indictments, the probe coordinator stressed that neither case "charges CBS in any way."

He also denied that these indictments were a result of the probe being aimed in any specific way at the black community.

In a separate but related development prior to the announcement of these indictments, District of Columbia House Representative Walter E. Fauntroy simultaneously announced in Chicago (23) that he had signed as an artist to Stax Records and was calling for "the (black) caucus to look into the recording industry, as well as investigate a project of the Internal Revenue Service called 'Operation Sound' in which black entertainers are harassed with unnecessary tax investigations and claims."

Fauntroy, a former aide to Dr. Martin Luther King, plans to record a gospel album.

RIAA Statement

(Continued from page 3)

The matter is now in the courts and the courts will determine the facts.

"It is appropriate, however, to note that there are thousands of companies and individuals in the music and recording industries. It would be wrong and unfair to suggest that the practices alleged in the indictments represent typical business behavior in these industries.

Special Action

"Our Association, through its Board of Directors, earlier developed a Special Action to insure that business practices within the industry are based on sound legal and moral principles. RIAA officials have also encouraged other segments of the recording, music publishing and broadcasting industries to adopt similar standards."

Aiken Case

(Continued from page 3)

broad, threatening not just the rights organization's ability to collect royalties from small businesses which might use music to lure customers or entertain employees, but then from almost all wired systems: department stores, terminals and factories. Most importantly, it could free the Muzak Corp. from some \$3 million it pays yearly to the three organizations: ASCAP (BMI and SESAC). That sweeping a decision was clearly not what ASCAP bargained for when it began litigation three years ago in a local Pittsburgh court.

And now what elevates the question of "are the George Aikens of this world liable?" from its minor status in the concern over what types of performance the new bill will protect.

Mrs. Ringer at the U.S. Copyright Office believes that the new bill will establish "more right" over the large-scale and sophisticated retransmission of broadcast signals (namely, cable TV and "professional" sound systems) than the court decision would allow now. "The intent" of the bill, she believes, "is not to capture this kind of small use."

Brennan agrees that the "mom and pop store" use of a radio or TV will be exempted by the new law. The revision bill, he says, brings the scope of performance liability "to the state of the law before the cable TV cases." It was on the basis of those court decisions—the cases which found that since the 1909 law did not foresee cable TV and the retransmission of broadcast signals, they didn't have to pay—that Aiken escaped performance fees. The new bill establishes liability for cable transmission.

Where they differ is in the definition of "small use." To Mrs. Ringer, Aiken was a mom-and-pop operation. To Brennan, George Aiken's extended speaker system made him a large-scale user of copyrighted music.

Around the country, copyright owners and the users of copyrighted material are looking to the House copyright subcommittee and its counsel, Herb Fuchs, to set the record straight. The question is: Where does small end and large-scale use of music begin?

WB Music Inks Previn

■ LOS ANGELES — Ed Silvers, president of Warner Bros. Music, has announced a long-term relationship between the writer/artist Dory Previn and Warner Bros. Music.

Felsted Pacts Greezy Wheels



Greezy Wheels and Felsted Music Corporation have entered into a long-term worldwide co-publishing agreement. Eddie V. Deane, general professional manager, and Mimi Trepel, managing director of Felsted, negotiated the deal with Slippery-Slidey Music, Greezy Wheels' publishing firm, prior to the release of their first album on London Records. Pictured at a reception for Greezy Wheels at Armadillo Club in Austin, Texas are from left (front row): Mary Egan; Riley Osbourne; Madrile Wilson (second row): Michael David; Cleve Hattersley; Deane; Tracy and Mike Pugh.

Brownsville Station Becomes Quartet

■ LOS ANGELES—Detroit musician Bruce Nazarian has joined the rock trio Brownsville Station which becomes a foursome effective immediately. The announcement was made by Al Nalli, manager of the group.

Nazarian comes to Brownsville with varied experiences as a studio musician and member of several rock groups, including the Eighth Day with which he was lead singer and guitarist. With Brownsville Station, he will be featured on vocals, guitar and keyboards.

Curtom Inks Townsend

■ CHICAGO — Curtom Record Co. has announced the exclusive signing of Ed Townsend to a recording contract. Townsend is known for his writing and producing of Marvin Gaye's "Let's Get It On" and the Impressions "Finally Got Myself Together" and "Sooner Or Later."

NARAS Governors

(Continued from page 4)

Re-elected to the board have been singer Anne Phillips, producer Al Steckler, engineer Ray Moore, musician Ted Sommer, arranger Garry Sherman, art director Bill Levy and at-large governors Connie DeNave, Marilyn Jackson, Nat Shapiro and Tommy West.

The first meeting of the new board was held on Thursday (26). Still serving for another year are Manny Albam, Selma Brody, Will Holt, Larry Keyes, Sid Maurer, Tom Morgan, Dan Morgenstern, Horace Ott, Jimmy Owens, Allan Raph, Bobby Rosengarden, Stephen Schwartz, Tom Shepard and Mary Travers.

Von Winterfeldt

(Continued from page 4)

Von Winterfeldt brings to his new position more than 18 years of music industry experience in a wide variety of fields. Since joining Polydor in 1957, he has worked in branch management, label management and sales promotion. Prior to his appointment as vice president, international, he served as head of popular music management at the Polydor International headquarters in Hamburg.

Blakley Show Cancelled

■ NEW YORK — Singer-actress Ronee Blakley, currently starring in the movie "Nashville," has cancelled her scheduled June 25-29 appearance at Paul Colby's The Other End. The club has arranged for a special engagement by Arista recording artist Patti Smith to fill the open dates left by Blakley's cancellation. Appearing with Ms. Smith is United Artists recording artist Baron Stewart, held over by popular demand from the previous week.

ABC Record & Tape Starts Gold Series

■ FAIRFIELD, N. J.—ABC Record & Tape Sales Corp. will be introducing "20 Years of Gold," an oldies singles program, on a national basis beginning July 15, according to Herb Mendelsohn, the company's vice president, marketing.

Singles will be featured by year, and not alphabetically listed by title or artist as they normally are.

There will be 300 titles, almost all number one sellers over the years 1955-1974. They will be shrink-wrapped on an individual card which indicates the title, the artist and the year that it was a best seller.

Michael Stanley Band—Cooperative Venture

■ DENVER—On stage their pacing was like that of a good pitcher, with a fastball rock 'n roller segueing neatly into softer stuff. Working in a genre that they share with the Eagles, J.D. Souther, et al, The Michael Stanley Band (Epic) was versatile enough to keep the Ebbet's Field club crowd listening and consistent enough to keep them interested.

The band is the first permanent outfit that Michael Stanley has worked with since he began recording on producer Bill ("The Unspellable") Szymczyk's Tumbleweed label a couple of years ago. His third album, and first on Epic Records was released in June. Stability would seem to agree with Stanley; it's his most cohesive record to date, tasteful, well-written and, for the most part, lacking the heavily introspective quality that mired his earlier work.

"The strong point of this band is its flexibility," said Stanley, pointing with a sweep of his arm at members of his group who were scattered around the room. "We can do acoustic things or rock 'n roll with the best of them. It's just that we're not a banal rock band; we won't limit ourselves to one thing."

Stanley's last album featured such players as Joe Walsh, Dan Fogelberg and Paul Harris. "I haven't sacrificed anything in the way of musicianship by going with this band as opposed to Joe Walsh's group. And now there's a total involvement with the music." Added bassist Danny Pecchio: "It isn't just four separate personalities now; we have a group personality that changes somewhat on every song that we do."

The Epic album was written by both Stanley and lead guitarist Jonah Koslen and both of them believe that the collaboration has been mutually beneficial. "It's a nice thing," said Koslen. "You can get to a point in writing a song where you just lose it; there isn't any apparent direction to go with it. We're in a position now with each other where we can say, 'I've got this song and I've reached dead end. You guys take it and work it out.'" Prolific writers, the group has already composed more than enough material for the next album.

Sedaka's Vegas Debut

■ LOS ANGELES—Winding up a world-wide concert tour, Rocket recording artist Neil Sedaka has been signed to make his Nevada nightclub debut.

The veteran singer/writer will appear with the Smothers Bros. July 4-17 at Harrah's Lake Tahoe. He'll then appear with the Carpenters at the Riviera Hotel in Las Vegas, Aug. 21-Sept. 3.

The group has been working steadily on the road for the past few months, playing dates along the Eagles tour, with Z Z Top and R.E.O. Speedwagon. Stanley and company, as well as manager David Spero, recognize the need to keep working. "Epic's doing a hell of a job," Stanley reported in appreciation of Epic's George Chaltas, eavesdropping nearby. "Now it's just a matter of getting out and playing."

Eliot Sekuler

Davis Indicted For Tax Evasion

(Continued from page 3)

relatively weak case against the music business—in short, that the U.S. Attorney was using a "name" to make the indictments look stronger than the alleged evidence warranted.

The consumer press reacted with bold headlines that obscured the distinctions between the indictments, members of the industry felt, to make what they considered to be the "best" of the story, in terms of selling newspapers.

Columbia Pictures Industries reacted swiftly to prevent any rumors that their relationship with Clive Davis would be negatively affected in any way by this chain of events. CPI issued the following statement to that end:

"Alan J. Hirschfield, president of Columbia Pictures Industries, Inc., announced that Columbia had studied the charges against Clive Davis, head of Columbia's Arista Records subsidiary. Mr. Hirschfield noted that Mr. Davis had not been charged with any alleged payola or similar matters. He further noted that Columbia fully intends to continue its relationship with Mr. Davis as president of its Arista Records subsidiary, and expects that Arista, under Mr. Davis' leadership, will continue to be a major force in the record industry."

Prior to the CPI announcement, Davis made public the following personal statement: "For two years, my family and I have suffered from malicious rumors and insinuations growing out of the investigation of the record industry. The indictment against me . . . clearly establishes that all those rumors and insinuations were false."

The Davis statement continues, "What is involved are tax charges. The issues are apparently the same as those raised in the CBS civil suit against me which was brought over two years ago. I am innocent of those charges, and I shall respond on those issues at the appropriate time and place."

ABC Realigns Country Division; Jim Foglesong To Direct Operation

By DON CUSIC

■ NASHVILLE—The ABC/Country and ABC/Dot labels are merging into one organization under the direction of Jim Foglesong, it was announced by ABC chairman Jerold H. Rubinstein. The merger, effective immediately, will involve the combining of facilities, personnel and contractees under the ABC/Dot logo.

In a discussion with *Record World* concerning the merger, Foglesong, who has been head of the Dot operation for four and a half years and president since 1973, stated that he is "moving cautiously" with the merger, adding that "there are a lot of good people in both organizations" he didn't want to lose.

UA Signs McKeon

■ NASHVILLE — Singer-songwriter Tom McKeon recently signed a recording agreement with United Artists Records. The announcement was issued by Larry Butler, United Artists Records' director of country product.

McKeon, who has had songs recorded by Wilma Burgess, Bud Logan, Burt Reynolds, Tommy Cash, Kitty Wells and others, is produced for Windchime Productions, Inc. by Johnny Slate and Larry Henley. McKeon will write for Sandstorm Music, Inc., a Windchime affiliated publishing company. UA rush-released Tom's first single for the label, "Hard Time Charlie Soft Shoes," on June 26.

Clark Hospitalized

■ NASHVILLE — Roy Clark has been admitted to St. Thomas Hospital in Nashville for bronchial pneumonia after performing at the Lewis-Clark Expedition for muscular dystrophy.

No one has been dismissed from either company, stated Foglesong, saying that "all the personnel are still working and collecting paychecks."

The merger will mean that all country product will be on the ABC/Dot label. This will include artists such as Johnny Carver, Roy Clark, Billy "Crash" Craddock, Narvel Felts, Freddy Fender, Lefty Frizzell, Ferlin Husky, Diana Trask, Freddy Weller and Don Williams.

Rubinstein journeyed to Nashville to confer with the parties and make the decision of the merger. Previously, the two companies were operating from two different offices with two different staffs and rosters.

Foglesong has stated that "ABC/Dot is aiming to be the number one country label," adding that the revised roster is already responsible for much chart and sales success. Rubinstein added, "A single country music operation is not only more efficient, it is more effective, giving us a harder hitting more directed approach to the problems of sales and promotion."

Melodyland Artists Cut TV Soundtrack

■ LOS ANGELES — Melodyland recording artists T. G. Sheppard, Pat Boone, Jerry Naylor, Terry Stafford and Kenny Saratt have been set to sing the soundtrack songs to "Live For Now," a 90 minute feature depicting the daredevil feats of the Death Riders, a touring group.

The music was composed by Jerry Styner with lyrics by Porter Jordan. Porter Jordan, his wife, Diane Jordan and Tommy Cash also sing songs for the movie. The theme song, "Live For Now," is sung by T. G. Sheppard.

Halsey Signs Campbell



Jim Halsey (left) has announced the signing of Playboy recording artist Debbie Campbell for exclusive representation with the Jim Halsey Agency. With Miss Campbell and Halsey is Terry Cline, booking agent for the Agency.

'Nashville' TV Series Planned by Show Biz

■ NASHVILLE — Show Biz, Inc. has unveiled plans for production of a new half-hour television series, "Nashville On The Road."

The series, set for a September debut, co-stars Jerry Clower and Jim Ed Brown.

Both artists are represented by Top Billing, which is acting as talent packager for "Nashville On The Road." Now in pre-production, the series will begin actual taping in July.

NASHVILLE REPORT

By RED O'DONNELL



■ Tennessee Ernie Ford, a Capitol recording artist for 25 years, just cut his 68th album for the label—religious songs for fall release. Although he is frequently in and out of Music City, it was Ford's first disc session in Nashville. West coaster Steve Stone produced at Columbia Studios. By the time you're reading this, Ernie and family will be en route to Honolulu where they'll spend the summer. The Fords own a beachfront condominium in the 50th state.

Faron Young and his Hilda are celebrating their 21st wedding anniversary. "I don't know how that lovely lady has put up with me this long," said the uninhibited unpredictable Faron, who now wears a small diamond earring in his right ear. Why? "Well," he explains, "I'm on the water wagon—and every time I have an urge to take a snort, I twist the earring and it gets me out of the notion."

Faron adds: "I'm walking the straight and narrow. The straight part isn't so bad—it's that narrow part."

What Faron is, is a blithe spirit—who's had some fun with the spirits!

Danny Davis & the Nashville Brass are scheduled for a performance in Holland. Oh, no, not the land of wooden shoes and windmills. Danny & Co. are booked for Holland, Mich. July 26—at the Ottawa Fair.

Songwriter Jim Weatherly has written numerous country songs—"You're the Best Thing That Ever Happened to Me," for instance—but the former Ole Miss quarterback from Pontotoc, Miss., says he's either consciously or subconsciously always writing songs or picking up ideas for them for soul and/or rhythm & blues artists.

The songs are written, he believes, so that a performer is not locked to the meter or beat.

"That's why I think there is success in rhythm & blues. R&B artists feel their music. They sing a little bit behind the beat or suddenly rush ahead of it and then pause."

(Continued on page 52)

COUNTRY PICKS OF THE WEEK

SINGLE

WILLIE NELSON, "BLUE EYES CRYING IN THE RAIN" (Milene, ASCAP). The Red Headed Stranger comes with his first release from Columbia, and it's a real jewel—the classic Fred Rose song. The emotion packed performance will move you, as the distinctive Nelson voice and the tastefully funky production lend itself to radio play and jukes. Look for this to go all the way. Columbia 3-10176.

SLEEPER

LITTLE DAVID WILKINS, "ONE MONKEY DON'T STOP NO SHOW" (Forest Hills, BMI). Little David turns loose on this number, which he penned himself, about a gal who can't slow down a fast man. Little David tells her that he can live without it—but you won't be able to after one listen. The little monster has a big little record. Give it a spin and wait for the requests! MCA MCA-40427.

ALBUM

JAMES TALLEY, "GOT NO BREAD, NO MILK, NO MONEY, BUT WE SURE GOT A LOT OF LOVE." James Talley has hung around Nashville for a good number of years waiting for a chance to be heard. This is his chance, and if you don't give him a listen, you'll be missing a sensitive artist with a great future. Great cuts on "Take Me To The Country," "W. Lee O'Daniel" and "Calico Gypsy." Capitol ST-11416.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KBOX, Dallas	KRMD, Shreveport	WHDG, Orlando
KBUL, Wichita	KSMN, Mason City	WHYD, Columbus
KCKC, San Bernardino	KSOP, Salt Lake City	WIL, St. Louis
KCKN, Kansas City	KSPO, Spokane	WINN, Louisville
KDJW, Amarillo	KTTS, Springfield	WIRE, Indianapolis
KENR, Houston	KVET, Austin	WJJD, Chicago
KFDI, Wichita	KVOO, Tulsa	WJQS, Jackson
KIKK, Houston	KWMT, Ft. Dodge	WMC, Memphis
KJJJ, Phoenix	WAME, Charlotte	WPLO, Atlanta
KKYX, San Antonio	WBAM, Montgomery	WSLC, Roanoke
KLAK, Denver	WCMS, Norfolk	WSLR, Akron
KMAK, Fresno	WENO, Nashville	WUNI, Mobile
KOYN, Billings	WGBG, Greensboro	WWOK, Miami
KRAK, Sacramento	WHK, Cleveland	

SURE SHOTS

Buck & Susan — "Love Is Strange"
Marty Robbins — "Shotgun Rider"
Jerry Reed — "The Telephone"
Hank Williams, Jr. — "The Same Old Story"

LEFT FIELDERS

Bruce Nelson — "It's My Mind That's Broken"
Tommy Jennings — "Make It Easy On Yourself"
Linda Calhoun — "Momma, Let Me Find Shelter"
Fearless Forecast: It's Willie Nelson's first single on Columbia, and it's tough! "Blue Eyes Cryin' In the Rain" gets brand new life and will put Willie back at the top!

Numbers continue to pile up on "Third Rate Romance." The Amazing Rhythm Aces are booming in both country and pop arenas.

Houston air personality Bruce Nelson is making some waves in Memphis and Mason City as well as his hometown; it could happen with this record!

Jack and Misty are off to a swift start; "Because We Love" is a mover at KCKN, KKYX, KFDI, KSPO, KITS and WCMS.

The Jennings family continues to turn out hit records. Note the recent success of Waylon and wife Jessi Colter on the charts! Now add brother Tommy, whose "Make It Easy On Yourself" is growing rapidly in the Austin, Columbia and Kansas City markets.

It's a good followup to a recent #1: Billie Jo Spears will hit again with "Stay Away From The Apple Tree"! Strong in southwestern markets and spreading!

The early success of Earl Conley's "I Have Loved You, Girl" at WINN, WBAM and KFDI indicates a strong chart entry!

Nick Nixon continues to make huge strides, especially strong in southern markets.

Linda Calhoun stirs interest at WIL, WJQS and WHYD with her first MGM single.

"Summer Song" is showing for Cliff Cochran in Indianapolis and Amarillo.

It's not shippen as a single yet, but Charley Pride's lp cut, "I Hope You're Feelin' Me," is already surging at WPLO, WWOK and WHK!

Now on Melodyland, Kenny Serratt is showing initial strength in Tulsa, Montgomery and Billings with "If I Could Have It Any Other Way."

FM Switch: KRG1-FM in Grand Island, Nebraska is making the move to full-time country! Manager is Jay Vavricek at Box G, Grand Island, Nebraska 68801.

AREA ACTION

Fred Carter, Jr. "Honky Tonk" (KCKN, WINN)
Molly Bee — "California Country" (WIRE, KBOX)
Ikey P. Sweat — "I Could Never Pass A Honky Tonk" (KIKK)
Sharon Vaughan — "Go To Your Room" (WBAM, WCMS)

Taylor Signs Lunsford

■ NASHVILLE—Joe Taylor, president of the Joe Taylor Artist Agency, has announced that Mike Lunsford of Starday Records will be represented exclusively by him and staff of Bob Bean and Ken Rollins. The agents will be coordinators of Taylor's personal appearances.

Edge Inks Lewis

■ LOS ANGELES—Edge Records has signed country-western recording artist Dave Lewis of Pecos, Texas. Lewis' first recording for Edge, "The Loneliest Cowboy," is scheduled for release this month, according to the Los Angeles-based country music label.

IRDA Pacts Wago

■ NASHVILLE—Mike Shephard of IRDA has announced the completion of a major distribution deal with Wago Records of Nashville. Wago has recently signed as a recording artist Donna Douglas, who is known for her role as Ellie May Clampett on "The Beverly Hillbillies" TV show. Wago has plans to release both a single and album on Douglas in the near future, which will be produced by Paul Huffman and Joanie Keller.

Leon Everette

Also signed by Wago is artist Leon Everette, who will also be releasing a single soon. Everette's bookings are currently being handled by Acuff-Rose Artists' Corporation.

All Wago product will be distributed by IRDA.

NSA Hosts Show At Fan Fair

■ NASHVILLE — The Nashville Songwriters' Association got their first chance to present the talent belonging to that organization Thursday, June 12, during the Fourth International Country Music Fan Fair held in Nashville, Tennessee.

Biff Collie

Emceed by Biff Collie, chairman of the board of NSA, the show presented such songwriters as Harlan Howard ("Heartaches By The Number"); Kenny O'Dell ("Behind Closed Doors"); Ray Pennington ("Birds and Children Fly Away"); Don Wayne ("Country Bumpkin"); and Kenny Price ("Sheriff of Boone County").

WB Music Relocates

■ NASHVILLE — The offices of Warner Brothers Music have moved to 817 16th Avenue South in Nashville. Their telephone number remains (615) 255-5693.

Butler Honored

■ NASHVILLE — Larry Butler, director of country product for United Artists Records, has been honored by the mayor of his home town, Pensacola, Florida, with the announcement that August 2 will be Larry Butler Day.

Butler will appear in a concert with Billie Joe Spears and a host of other Nashville friends at the Pensacola Municipal Auditorium. The show is being sponsored by JTOM Productions, Pensacola, Florida.

Columbia Fetes Roberts



Columbia Recording Studios in Nashville hosted an informal party in honor of Cal Roberts, vice president, Columbia Operations, marketing, and Tom Van Gessel, vice president, Columbia Records Productions and Studio Sales. Guesting at the party were many of Columbia's custom recording and custom press clients. The cocktail party and studio open house was coordinated by Norm Anderson, manager, Nashville studio operations, and Jerry Parkins, account executive, Columbia Record Productions. Pictured from left are: Billy Sherrill, vice president, a&r, CBS Records, Nashville; Ron Bledsoe, vice president, operations, CBS Records, Nashville; Cal Roberts; Columbia recording artist Connie Smith; Tom Van Gessel; Jo Walker, executive director, Country Music Association; and Norm Anderson.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

JEANNIE SEELY—MCA MCA-40428

TAKE MY HAND (Tree, BMI)
HOW BIG A FIRE (Tree, BMI)

Jeannie's best effort yet—a sing-a-long sure to grab lots of attention and requests. Take her record!

HANK WILLIAMS, JR.—MGM M 14813

THE SAME OLD STORY (Hank Williams, Jr., BMI)

Hank Jr. comes forth with a great song that'll have no trouble taking to the charts. Same old story—brand new song.

BOBBY BARE—RCA PB-10318

ALIMONY (TRO-Hollis, BMI)

From his "Hard Time Hungry's" album, a Shel Silverstein song about the married man's nightmare—alimony. It'll collect!

FARON YOUNG—Mercury 73692

HERE I AM IN DALLAS (Hank Williams, Jr., BMI)

TOO MUCH OF NOT ENOUGH OF YOU (Ben Peters, BMI)

A choice here as Faron comes with an up-tempo number on side one with a cute hook and a strong, heartaching ballad on side two.

EARL CONLEY—GRT GRT-027-A

I HAVE LOVED YOU GIRL (BUT NOT LIKE THIS BEFORE) (Blue Moon, ASCAP)

Easy flowing number should take over the airwaves with no problem. A great drive time sound.

BILLIE JO SPEARS—United Artists UA-XW653-Y

STAY AWAY FROM THE APPLE TREE (Unart/Brougham Hall, BMI)

Billie rolls up her blanket on the ground and comes out with a super ballad about the temptations of a woman.

CAROLYN HESTER—Capitol P-4101

DON'T TOUCH ME (Tree, BMI)

The great Hank Cochran ballad comes back once again in hit form. Look for plenty of requests here.

LONZO AND OSCAR—GRC GR 2063

WHEN THE FIELDS IN THE VALLEY TURN GREEN (Above, BMI/Beyond, ASCAP)

Nice, full flowing feel from Lonzo and Oscar as they get serious and do some fine harmony. A pure delight!

TIM HOLLIDAY—United Artists UA-XW669-Y

WHILE EVERYBODY'S HAVING A GOOD TIME (United Artists, ASCAP)

Peppy tune has a lot of bounce per ounce. Take a listen—everybody will have a good time!

PAUL OTT—Monument ZS8 8655

I'M THE SOUTH (Combine, BMI)

A very moving, spoken word recording that sings the praises of one of the finest ladies around—Dixie. It'll be popular all over!

SHERRY BRYCE—MGM M 14812

CONGRATULATIONS (Beechwood/Richbare, BMI)

Soulful sound has pretty Sherry congratulating the man who broke her heart. Congratulate her on a hit.

JERRY JAYE—Columbia 3-10170

IT'S ALL IN THE GAME (Warner Bros., ASCAP)

Country version of the old pop hit will stand on its own as it collects the dimes and requests.

RAY DUNN—Soundwaves SW 4517

SUNDAY MORNING WOMAN (Soundwaves/Hitkit, BMI)

Super country twin fiddle sound will be popular with every country fan. A Sunday morning woman all week long!

Nashville NARAS-ites



Newly elected officers of the Nashville chapter of NARAS are, from left: Ron Chancey, treasurer; W. Robert Thompson, president; Bill Ivey, first vice president, Bill Hall, second vice president; and Mary Reeves Davis, secretary.

Nashville Report (Continued from page 50)

One of Weatherly's compositions in this genre is "Midnight Train to Georgia," a hit for **Gladys Knight & the Pips**. Gladys & the Pips also didn't do too badly in the sales marts with Jim's "Neither One of Us Wants to Be the First to Say Goodbye," done in soul-pop style.

It's difficult to imagine the pairing, but **Roy Clark** and **Jerry Lewis**, with an assist from **Minnie Pearl**, did a three-man benefit show here for the Muscular Dystrophy Fund. A turnout of almost 10,000 applauded. Clark's easy-going approach to entertaining worked okay with Lewis' intense clowning and mugging. The chemistry was there, believe it or not.

Somebody swiped songwriter-musician **Steve Christie's** Ovation guitar, and **Early Williams**, song plugger for Tree International, quipped: "It was a first; first time for a stolen Ovation instead of a standing ovation."

"Do you know," asks **Jim Pelton**, "a fine railroad song reminds me of a guitarist of similar stature? I refer to 'Atkins-'n', Topeka and the Santa Fe.'" (Ugh!)

There is now a thoroughfare in Canonsburg, Pa. named "**Bobby Vinton Street**." The same town also has a "**Perry Como Avenue**." The reason? Como and Vinton are natives of Canonsburg—both born on the same street (Smith), for that matter.

New writer-singer on the local scene: **Bobbie Lee Russell**, young good-looking Cherokee Indian from Blackwell, Oklahoma. Bobbie Lee—not to be confused with Bobby Russell of "Honey" and "Little Green Apples" fame & royalty fortune—has written and recorded a song titled "Mercy" for Blue Velvet Records. (Bobby Vinton should be on that label???) "Mercy" is to be distributed by the local IRDA Co.

Doug Kershaw and **Pamela Eson** were wed at home plate in the Astrodome before a National League game between Cincinnati and Houston. Among the hundreds who received invitations were **President and Mrs. Gerald Ford**. (They had a previous engagement.) Meanwhile, the Kershaw lovebirds are settled down in a Denver nest.

Loretta Lynn and **Conway Twitty** are booked for eight shows in California next month. They open July 18 at Long Beach and close the tour July 27 with a performance in San Diego. (By the way, they'll appear in Phoenix, Ariz. July 17). Cities on the trip also include Oakland, Sacramento, Redding, Fresno, Imperial and San Bernardino.

Gilley and Benton Record as Duet

■ **LOS ANGELES**—Mickey Gilley and Barbi Benton have completed recording their first duet for Playboy Records, it was announced by producer Eddie Kilroy. The two sides, "Let's Sing A Song" and "Roll Me Like A Wheel," will be released in two months.

U.S. Birthday Fete Set

■ **STAUNTON, VA.**—"A Happy Birthday U.S.A." celebration will be held in Staunton, Virginia July 3-4 featuring the Statler Brothers, Charlie McCoy and Johnny Russell, as well as a number of local groups from that area.

The entertainment is free and will begin with a gospel concert at 9 p.m. on July 3.



THE COUNTRY ALBUM CHART

JULY 5, 1975

JULY 5	JUNE 28		WKS. ON CHART
1	1	KEEP MOVIN' ON MERLE HAGGARD—Capitol ST 11365	8
2	2	PHONE CALL FROM GOD JERRY JORDAN—MCA 473	10
3	3	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	12
4	5	YOU'RE MY BEST FRIEND DON WILLIAMS—ABC Dot DOSD 2021	8
5	6	TANYA TUCKER MCA 2141	9
6	4	MICKEY'S MOVIN' ON MICKEY GILLEY—Playboy PB 405	10
7	8	I'M JESSI COLTER Capitol ST 11363	17
8	11	JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ—Mercury SRM 1 1032	6
9	9	LAST FAREWELL ROGER WHITTAKER—RCA APL1 0855	7
10	14	STILL THINKIN' ABOUT YOU BILLY CRASH CRADDOCK—ABC ABCD 875	8
11	10	AN EVENING WITH JOHN DENVER RCA CPL2 0765	17
12	7	WOLF CREEK PASS C. W. McCALL—MGM M3G 4989	15
13	13	CHARLIE RICH'S GREATEST HITS RCA APL1 0857	9
14	15	SMOKEY MOUNTAIN MEMORIES MEL STREET—GRT 8004	10
15	12	REUNION B. J. THOMAS—ABC ABCP 868	13
16	25	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH—Epic PE 33455	2
17	16	IN CONCERT VARIOUS ARTISTS—RCA CPL2 1014	10
18	20	HARD TIME HUNGRY'S BOBBY BARE—RCA APL1 0906	8
19	21	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN—MCA 2133	19
20	30	T. G. SHEPPARD Melodyland ME 40151	4
21	23	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	28
22	22	LOIS JOHNSON 20th Century T 465	8
23	24	WITH ALL MY LOVE LaCOSTA—Capitol ST 11391	6
24	25	GOOD HEARTED WOMAN CONNIE CATO—Capitol ST 11387	8
25	27	PIECES OF THE SKY EMMYLOU HARRIS—Reprise 2213	14
26	37	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	2
27	43	NARVEL FELTS ABC Dot DOSD 2025	2
28	28	GUITARS OF SONNY JAMES Columbia KC 33477	7
29	31	BOCEPHUS HANK WILLIAMS, JR.—MGM M3G 4988	5
30	46	41st STREET LONELY HEARTS CLUB BUCK OWENS—Capitol ST 11390	4
31	19	SONGS OF FOX HOLLOW TOM T. HALL—Mercury SRM 1 500	28
32	17	BLANKET ON THE GROUND BILLIE JO SPEARS—UA LA390 G	16
33	58	TODAY ELVIS PRESLEY—RCA APL1 1039	2
34	32	DON'T LET THE GOOD TIMES FOOL YOU MELBA MONTGOMERY—Elektra CM2	9
35	41	MAGNOLIAS AND MISFITS JIM WEATHERLY—Buddah BDS 5637	3
36	42	MISSISSIPPI YOU'RE ON MY MIND STONEY EDWARDS—Capitol ST 11401	3
37	49	MISTY RAY STEVENS—Barnaby BR 6012	2
38	39	WHATCHA GONNA DO WITH A DOG LIKE THAT SUSAN RAYE—Capitol ST 11393	5
39	53	JOE STAMPLEY'S GREATEST HITS, VOL. 1 ABC Dot DOSD 2023	2
40	18	SINCERELY BRENDA LEE—MCA 477	10
41	29	OUT OF HAND GARY STEWART—RCA APL1 0900	17
42	—	FEELINS' CONWAY TWITTY & LORETTA LYNN—MCA 2143	1
43	45	I'M THE LONELIEST MAN DON GIBSON—Hickory H3G 4519	5
44	44	SING SOME LOVE SONGS PORTER WAGONER—RCA APL1 1056	4
45	50	CAROLINA COUSINS DOTTIE WEST—RCA APL1 1041	3
46	52	COMIN' HOME TO YOU JERRY WALLACE—MGM M3G 4995	3
47	26	A LITTLE BIT SOUTH OF SASKATOON SONNY JAMES—Columbia KC 3428	—
48	—	I WROTE A SONG ABOUT IT TOM T. HALL—Mercury SRM 1 1033	1
49	33	BACK HOME AGAIN JOHN DENVER—RCA CPL1 0548	49
50	51	ERNIE FORD SINGS & GLEN CAMPBELL PICKS Capitol ST 11389	4
51	34	BARROOMS TO BEDROOMS DAVID WILLS—Epic KE 33353	19
52	46	MIND YOUR LOVE JERRY REED—RCA APL1 0787	6
53	55	GATHER ME MARILYN SELLARS—Mega MLPS 609	4
54	38	JOHN R. CASH Columbia KC 33370	7
55	—	YOU'RE EASY TO LOVE HANK SNOW—RCA APL 1 0908	1
56	48	CLASSIC STYLE OF LEFTY FRIZZELL ABC 861	7
57	40	FREDDIE HART'S GREATEST HITS Capitol ST 11374	16
58	—	ANNIVERSARY SPECIAL EARL SCRUGGS REVUE—Columbia PC 33416	1
59	47	SPECIAL DELIVERY DAVE DUDLEY—UA LA366 G	11
60	54	BOOGIE WOOGIE COUNTRY MAN JERRY LEE LEWIS—Mercury SRM 1 1030	14
61	57	LINDA ON MY MIND CONWAY TWITTY—MCA 469	22
62	65	STEEL GUITARS OF THE GRAND OLE OPRY SONNY, HAL & WELDON—610	3
63	—	SUPERSONGS ROGER MILLER—Columbia KC 33472	1
64	63	BARGAIN STORE DOLLY PARTON—RCA APL1 0950	15
65	—	WHAT TIME OF DAY BILLY THUNDERCLOUD & THE CHIEFTONES—20th Century T 471	1
66	60	A PAIR OF FIVES (BANJOES THAT IS) ROY CLARK & BUCK TRENT—ABC Dot DOSD 2015	16
67	61	WONDERFUL WORLD OF EDDY ARNOLD MGM M3G 4992	8
68	66	BACK IN THE COUNTRY LORETTA LYNN—MCA 471	19
69	67	A LEGEND IN MY TIME RONNIE MILSAP—RCA APL1 0846	21
70	71	PROMISED LAND ELVIS PRESLEY—RCA APL1 0873	23
71	56	SUNSHINE SAMMI SMITH—Mega MLPS 611	7
72	59	SOUTHBOUND HOYT AXTON—A&M SP 4510	11
73	62	CONNIE SMITH SINGS HANK WILLIAMS GO5PEL Columbia KC 33414	9
74	70	TANYA TUCKER'S GREATEST HITS Columbia KC 33355	18
75	64	VASSAR CLEMENTS Mercury SRM 1 10 22	10



Just look at the charts. "Why Don't You Love Me" is 16 with a star in *Billboard*, 23 with a bullet in *Cash Box*, and 24 right here in *Record World*.

Connie gives every song something special. That's why everything she's recorded has hit the charts. And "Why Don't You Love Me" brilliantly continues the great Connie Smith tradition.

On Columbia Records.



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number


JULY 5
JUNE 28

WKS. ON CHART

1	2	RECONSIDER ME NARVEL FELTS ABC Dot DOA 17549		14
2	11	MOVIN' ON MERLE HAGGARD/Capitol 4085		7
3	8	TOUCH THE HAND CONWAY TWITTY/MCA 40407		7
4	4	LIZZIE AND THE RAINMAN TANYA TUCKER/MCA 40402		11
5	5	THERE I SAID IT MARGO SMITH/20th Century TC 2172		12
6	6	LITTLE BAND OF GOLD SONNY JAMES/Columbia 3 10121		11
7	3	TRYIN' TO BEAT THE MORNIN' HOME T. G. SHEPPARD/ Melodyland 6006		14
8	1	WHEN WILL I BE LOVED LINDA RONSTADT/Capitol 4050		12
9	18	JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ/Mercury 73682		7
10	14	THAT'S WHEN MY WOMAN BEGINS TOMMY OVERSTREET/ ABC Dot DOA 17552		10
11	12	SHE TALKED A LOT ABOUT TEXAS CAL SMITH/MCA 40394		11
12	13	DREAMING MY DREAMS WITH YOU WAYLON JENNINGS/ RCA PB 10270		10
13	20	CLASSIFIED C. W. McCALL/MGM 14801		9
14	15	PICTURES ON PAPER JERIS ROSS/ABC 12064		11
15	7	YOU'RE MY BEST FRIEND DON WILLIAMS/ABC Dot DOA 17550		13
16	26	EVERY TIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/ Epic 8 50103		7
17	21	HELLO I LOVE YOU JOHNNY RUSSELL/RCA PB 10258		10
18	23	T-R-O-U-B-L-E ELVIS PRESLEY/RCA PB 10278		9
19	24	DEAL TOM T. HALL/Mercury 73686		6
20	22	FREDA COMES, FREDA GOES BOBBY G. RICE/GRT 021		10
21	30	I WANT TO HOLD YOU IN MY DREAMS TONIGHT STELLA PARTON/Country Soul IRDA 039		9
22	34	LOVE IN THE HOT AFTERNOON GENE WATSON/Capitol 4076		7
23	29	WHAT TIME OF DAY BILLY THUNDERKLOUD & THE CHIEFTONES/20th Century TC 2181		9
24	25	WHY DON'T YOU LOVE ME CONNIE SMITH/Columbia 3 10135		8
25	27	EARLY SUNDAY MORNING CHIP TAYLOR/Warner Bros. WBS 8090		10
26	33	THE SEEKER DOLLY PARTON/RCA PB 10310		5
27	28	COUNTRY D.J. BILL ANDERSON/MCA 40404		8
28	31	THE DEVIL IN MRS. JONES BILLY LARKIN/Bryan 1018		11
29	9	HE'S MY ROCK BRENDA LEE/MCA 40385		13
30	39	FEELINS' CONWAY & LORETTA/MCA 40420		3
31	43	PLEASE MR. PLEASE OLIVIA NEWTON-JOHN/MCA 40418		4
32	41	HELLO LITTLE BLUEBIRD DONNA FARGO/ABC Dot DOA 1755		5
33	38	FARTHEST THING FROM MY MIND RAY PRICE/ABC 12095		6
34	57	WASTED DAYS AND WASTED NIGHTS FREDDY FENDER/ ABC Dot DOA 17558		4
35	37	UNCHAINED MELODY JOE STAMPLEY/ABC Dot DOA 17551		9
36	10	WORD GAMES BILLY WALKER/RCA PB 10205		16
37	49	RHINESTONE COWBOY GLEN CAMPBELL/Capitol 4095		5
38	42	MR. RIGHT AND MRS. WRONG MEL TILLIS & SHERRY BRYCE/MGM 14803		8
39	40	GOD'S GONNA GETCHA (FOR THAT) GEORGE & TAMMY/ Epic 8 50099		9
40	47	STORMS NEVER LAST DOTTSY/RCA PB 10280		8
41	48	MY HONKY TONK WAYS KENNY O'DELL/Capricorn CPS 0233		6
42	55	SPRING TANYA TUCKER/Columbia 3 10127		7
43	50	DEAR WOMAN JOE STAMPLEY/Epic 8 50114		5
44	52	THIS HOUSE RUNS ON SUNSHINE LA COSTA/Capitol 4082		6
45	46	YOU KNOW JUST WHAT I'D DO LOIS JOHNSON/ 20th Century TC 2187		8
46	51	SEARCHIN' MELBA MONTGOMERY/Elektra 45247		8
47	56	WOMAN IN THE BACK OF MY MIND MEL TILLIS/MGM 14804		4
48	60	I LOVE THE BLUES AND THE BOOGIE WOOGIE BILLY CRASH CRADDOCK/ABC 12104		3
49	53	I DON'T LOVE HER ANYMORE JOHNNY PAYCHECK/ Epic 8 50111		6

50	59	I'LL BE YOUR STEPPING STONE DAVID HOUSTON/ Epic 8 50113	5
51	16	THE MOST WANTED WOMAN IN TOWN ROY HEAD/ Shannon 829	13
52	19	FIREBALL ROLLED A SEVEN DAVE DUDLEY/United Artists UA XW630 X	11
53	62	PUT ANOTHER LOG ON THE FIRE TOMPALL/MGM 14800	7
54	17	FORGIVE AND FORGET EDDIE RABBITT/Elektra 45237	15
55	65	THINGS RONNIE DOVE/Melodyland 6001	4
56	45	HONEY ON HIS HANDS JEANNE PRUETT/MCA 40395	9
57	35	I AIN'T ALL BAD CHARLEY PRIDE/RCA PB 10336	15
58	54	I'M NOT LISA JESSI COLTER/Capitol 4009	20
59	32	MISTY RAY STEVENS/Barnaby 614	16
60	67	BURNIN' THING MAC DAVIS/Columbia 3 10148	6
61	73	THE FIRST TIME FREDDIE HART/Capitol 4099	2
62	75	BANDY THE RODEO CLOWN MOE BANDY/GRC 2070	2
63	76	LET THE LITTLE BOY DREAM EVEN STEVENS/Elektra 45254	3
64	72	THIRD RATE ROMANCE AMAZING RHYTHM ACES/ ABC 12078	4
65	69	GHOST STORY SUSAN RAYE/Capitol 4063	8

CHARTMAKER OF THE WEEK

66	—	BOUQUET OF ROSES MICKEY GILLEY Playboy 6041		1
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67	71	DON'T DROP IT FARGO TANNER/Avco CAV 612	6
68	81	I'VE NEVER LOVED ANYONE MORE LYNN ANDERSON/ Columbia 3 10160	3
69	68	ROLLIN' IN MY SWEET SUNSHINE DOTTIE WEST/RCA PB 10269	9
70	78	I'LL GO TO MY GRAVE LOVING YOU STATLER BROTHERS/ Mercury 73687	3
71	—	THE BARMAID DAVID WILLS/Epic 8 50118	1
72	77	LYING IN MY ARMS REX ALLEN, JR./Warner Bros. WBS 8095	6
73	79	LOVE YOU BACK TO GEORGIA FREDDY WELLER/ ABC Dot DOA 17554	6
74	82	STRINGS JOHNNY CARVER/ABC 12097	4
75	85	BACK IN THE U.S.A. CARMOL TAYLOR/Elektra 45255	2
76	90	IF I COULD ONLY WIN YOUR LOVE EMMYLOU HARRIS/ Reprise 1332	2
77	88	YOU'RE NOT THE WOMAN YOU USED TO BE GARY STEWART/MCA 40414	6
78	—	LOVE IS STRANGE BUCK OWENS & SUSAN RAYE/ Capitol 4100	1
79	84	A STRANGER IN MY PLACE ANNE MURRAY/Capitol 4072	5
80	72	RED ROSES FOR A BLUE LADY EDDY ARNOLD/MGM 14780	5
81	83	LONELY RAIN WYNN STEWART/Playboy 6035	4
82	97	EVEN IF I HAVE TO STEAL MEL STREET/GRT 025	2
83	86	BOOM BOOM BARROOM MAN NAT STUCKEY/RCA PB 10307	3
84	87	YOU BELONG TO ME JIM REEVES/RCA PB 10299	5
85	98	BOOGIE WOOGIE COUNTRY MAN JERRY LEE LEWIS/ Mercury 73685	2
86	—	I'M TOO USED TO LOVING YOU NICK NIXON/Mercury 73691	1
87	89	MAKE THE WORLD GO AWAY DONNY & MARIE OSMOND/MGM 14807	5
88	—	LESS THAN THE SONG PATTI PAGE/Avco CAV 613	1
89	92	HE LOVES ME ALL TO PIECES RUBY FALLS/50 States FS 33	3
90	91	THERE HAS TO BE A LOSER DIANA TRASK/ABC Dot DOA 17555	4
91	93	YOU NEVER EVEN CALLED ME BY MY NAME DAVID ALLEN COE/Columbia 3 10159	2
92	94	WE'VE GOT IT ALL TOGETHER NOW GUY & RALNA/ Ranwood 1029	3
93	—	MOLLY DORSEY BURNETTE/Melodyland 6007	1
94	96	GOODNIGHT, IT'S TIME TO GO CONNY VAN DYKE/ ABC Dot DOA 18562	2
95	95	IF I KNEW ENOUGH TO COME OUT OF THE RAIN CONNIE EATON/ABC 12098	3
96	99	DON'T TAKE IT AWAY JODY MILLER/Epic 8 50117	2
97	100	IT MUST HAVE BEEN THE RAIN JIM WEATHERLY/ Buddah 467	2
98	—	THAT'S JUST MY TRUCKIN' LUCK HANK THOMPSON/ ABC Dot DOA 17556	1
99	—	I'VE GOT A LOTTA MISSIN' YOU TO DO JERRY MAX LANE/ABC 12091	1
100	—	FALLING LEFTY FRIZZELL/ABC 12103	1



Mel Tillis has a roaring hit.

“Woman In The Back Of My Mind”

M 14804



It's the smash single from his album (M 3G 4987), and it's captivating the entire country. Racing up the charts. “Woman In The Back Of My Mind” is quickly becoming one of Mel's greatest hits of all time. Which is why the MGM lion's purr has turned into a roar.



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F.B.I. SAYS, "IT LOOKS LIKE A HIT!"

**'ALVIN STONE
(BIRTH & DEATH
OF A GANGSTER)'**

WT-5009

A FANTASTIC NEW SINGLE BY

FANTASTIC FOUR



FROM THIS FANTASTIC ALBUM



W-201



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