

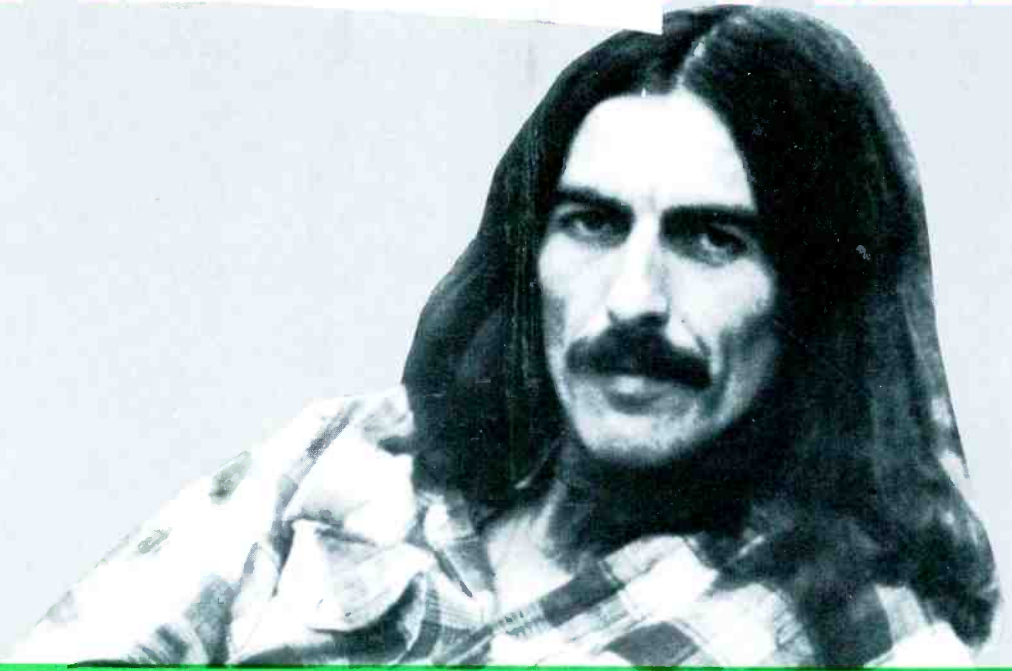
RECORD WORLD

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LOS ANGELES CA 90046

Who In The World:

Dark Horse Records

George Harrison, Exclusive Producer
And Spirit Behind Dark Horse Records,
Is Readying The First A&M-Distributed
Projects Under The World-Wide Pact.
See Story On Page 22.



HITS OF THE WEEK

SINGLES

TONY ORLANDO & DAWN, "STEPPIN' OUT (GONNA BOOGIE TONIGHT)" (prod. by Medress & Appell) (Levine & Brown, BMI). With their summer TV series, this threesome has never been more in the public eye. Returning to ragrock, they tell the old break-up story with rip-roarin' razmataz. Should be their biggest since "Yellow Ribbon." Bell 45-601.



BROWNSVILLE STATION, "KINGS OF THE PARTY" (prod. by Doug Morris & Eric Stevens) (Big Leaf, ASCAP). From their proudly pubescent "School Punks" album, a deejay's delight: hard rock with its own verbal high-energy intro. The "Smokin' in the Boys Room" brigade is ablaze with another top 40 frolic. Big Tree BT-16001 (Atlantic).



BOWIE, "1984" (prod. by Bowie/MainMan Prod.) (MainMan/Chrysalis, ASCAP). Futuristic phantasmagorical fulfillment of Bowie's sci-fi epic promise is realized in the theme from his "Midnight Special" TV shot. Radio listeners and record buyers howlin' 'bout this facet of his gold "Diamond Dogs" album have singled it out. RCA PB-10026.



LEON RUSSELL, "LEAVING WHIPPORHILL" (prod. by Denny Cordell & Leon Russell) (Skyhill, BMI). The one that should launch his innovative "Stop All That Jazz" set to even loftier chartings. His most universal statement since "A Song for You" takes wings from sorrowful slide guitar work and melancholic lyrics. Shelter SR-40277 (MCA).



SLEEPERS

SOUTHER, HILLMAN, FURAY BAND, "FALLIN' IN LOVE" (prod. by Richard Podolor) (Song Mountain, ASCAP). Folk-rock lovesong with a pounding rhythm track and the lead vocals of former Poco-ite Richie Furay enables the trio to start their singles career off on the sunny side of the top 40 street. And they all bullet up! Asylum E-45201.



MARTHA REEVES, "WILD NIGHT" (prod. by Richard Perry) (WB/Caledonia Soul, ASCAP). The former Vandella vixen finds her solo breakout biggie in the universal appeal of this Van Morrison smash. From its boogie bottom to its tight top, this is one evening you won't soon forget! Special kudos to Trevor Lawrence's horn charts. MCA 40274.



QUINCY JONES, "IF I EVER LOSE THIS HEAVEN" (prod. by Quincy Jones & Ray Brown) (Almo/Jobete, ASCAP). While "Body Heat" radiates album chart warmth, this cut written by pop/r&b veterans Pam Sawyer and Leon Ware builds its own sultry appeal. Male/female duet should register red hot on MOR, top 40 and soul market thermometers. A&M 1606.



AL STEWART, "NOSTRADAMUS" (prod. by John Anthony/Kinetic Prod.) (Dick James, BMI). Astrologer-prophet from 16th century France has his musical portrait painted by one of England's most talented artists. Super re-mix and edit from his timeless "Past Present & Future" lp foretells the rise of a new star in pop's firmament. Janus 243.



ALBUMS

JOHNNY BRISTOL, "HANG ON IN THERE BABY." Famed songwriter turns artist and has a major smash the first time out. The album's title track is currently a top twenty pop hit and is slotted in the top ten r&b chart-wise. The impassioned singer also dons the producer's cap as he appropriately funkifies the commercial tracks. MGM M3G 4959 (6.98).



ANNE MURRAY, "COUNTRY." Although the album is entitled "Country," this Canadian thrush has made a strong impact on the pop market as well, with sales sure to emanate from both areas. Essentially a "best of" set, the deep-throated songstress' vocals glide over favorites the likes of "Snowbird" and "Danny's Song." Capitol ST 11324 (5.98).



"LEVIATHAN." Sextet of Arkansas-born musicians debut in tight and professional form, achieving a fine balance between electrical energy and softer-styled selections. Their approach should garner them quick acclaim, as they create rhapsodic as well as highly driving moods with their musical agility, as "Arabesque" highlights. Mach AMA 12501 (London) (6.98).



"ECSTASY, PASSION & PAIN." The second-place winners of Record World's Top New R&B Vocal Combination category strut their stuff with superb production and arrangement from Bobby Martin. Their former r&b hit, "I Wouldn't Give You Up" is included in the sizzling set as is their current soul charter "Good Things Don't Last Forever." Roulette SR 3013 (5.98).



RECORD WORLD
PRESENTS

R&B

THE SOUL OF SUCCESS
IN CONJUNCTION WITH THE
19th ANNUAL NATRA CONVENTION

TYMES

**The Tymes
Chart veterans
finding new life
in 1974**

"YOU LITTLE TRUSTMAKER"

The single that's signaling the triumphant
return of one of the 60's biggest groups.

PB-10022

RCA Records and Tapes

MCA Earnings Milestone

■ UNIVERSAL CITY, CAL.—MCA Inc. board chairman Lew R. Wasserman has announced that net income for the first half of 1974 was the highest for any six month period in the company's history and net income for the second quarter was the highest for any one quarter.

Income, Earnings Up

Net income for the first six months of 1974 amounted to \$25,287,000 compared to \$12,566,000 for the same period in 1973, an increase of 101.2 percent. Earnings per share were \$3.01 compared to \$1.50 for the first half of 1973. Revenues amounted to \$305,652,000 versus

(Continued on page 103)

U.S.-Exported Soul Takes on Intl. Flavor

By ROBERT ADELS

■ NEW YORK—As r&b increases its hold on the international music scene, the success of specific artists and discs is increasingly becoming keyed to the unique nature of each individual market. European charts continue to maintain their own sense of cultural identity with a clearly American import.

The situation is most evident in Britain where, along with the English success of current or recent U.S. releases, hit singles that are only to be found as album cuts here are top charters.

The Three Degrees are currently hitting with "When Will I See You Again," a British follow-up to their previous U.K. smash "Year of Decision." Neither discs were hit singles in the U.S.

The hit pattern for the duet of Diana Ross & Marvin Gaye in Britain has also been predicated on U.S. album cuts. Currently

(Continued on page 103)

'Zaire 74' Festival

■ NEW YORK—Following months of negotiations, a three-day continuous all-black musical experience called "Zaire 74" will be held in the 20 du Mai Stadium (capacity: 100,000) in Kinshasa, capital of the Republic of Zaire, on September 20-22, it was announced by Festival of Zaire Inc. principals Don King and Lloyd Price. The promoters were granted rights by Le Bureau de President

(Continued on page 100)

ABC Buys G&W Record Division

■ NEW YORK — It was reported throughout the trade last week that an agreement in principle had been reached between Gulf & Western and ABC whereby ABC would purchase the record division of Gulf & Western, Famous Music. No details of the deal were available at press time, but were expected this week after the deal had been completed and the papers signed. The purchase was understood to include the record division of Famous only, and not the publishing division, which will reportedly remain with Gulf & Western.

Sire Not Included

■ Sire Records announced that the sale of Famous Music Corp. to ABC did not include the assignment of Famous' distribution contract with the Sire and Passport labels. Sire and Passport are currently represented on the charts with albums by Climax Blues Band, and last year ac-

(Continued on page 103)

Multi-Level Marketing Methodology Responds to New Industry Changes

By GARY COHEN

■ NEW YORK—A number of significant changes in the marketing and sale of records have been taking place over the past few months, factors that have affected record sales in one way or another. And as a result of those changes, industryites from the manufacturers through the sub-distributors to the retailers are finding it necessary to make changes in the traditional ways they had been doing business.

Among the key factors causing changes:

- The increase in list price to \$6.98 on most new releases, and across-the-board increases to \$6.98 by some labels on catalogue product.
- The increase in singles price to \$1.29 with resultant jumps in the selling price in stores.
- The exploding blank tape market.
- The increasing percentage of

CBS Records 1974 Convention Largest and Most Successful Ever

■ LOS ANGELES—Following on the heels of the most successful first half year ever recorded by CBS Records, more than 1000 persons attended the company's 1974 Convention held here last week at the Century Plaza Hotel. Representatives of the Columbia, Epic and Columbia Custom Labels, members of the CBS International family from throughout the world, artists and

guests attended the week-long activities, which concluded Saturday night with a gala dinner and show. The affair, including artists in every field of recorded music, was brought to a climax with a performance by Columbia recording artist Barbra Streisand.

Attendees heard talks by Arthur R. Taylor, president, CBS, Inc.; Goddard Lieberman, president, CBS Records Group; Irwin Segelstein, president, CBS Records; Walter Yetnikoff, president, CBS International; Bruce Lundvall, vice president, marketing, CBS Records; Jack Craigo, vice president, sales and distribution, CBS Records; and Ron Alexenburg, vice president, sales and distribution, Epic and Columbia Custom Labels.

A key highlight of this year's meetings, based on the theme "The Family of Music 74," was the album product presentation.

Of the albums previewed, 30 were from the Columbia label, while Ron Alexenburg introduced 18 on Epic and 17 on the Custom Labels and Stax Records.

In addition to the sales, promotion, and a&r meetings held, Jack Craigo moderated a unique "Musical Exposure" seminar and Al Teller, vice president, merchandising, CBS Records, hosted a special merchandising meeting and panel discussion.

A Columbia singles presentation was moderated by Steve Popovich, vice president, promotion, and Bob Sherwood, associate director, promotion, while the Epic and Custom Labels singles presentation was held by Stan Monteiro, director, promotion, and Mel Phillips, associate director, promotion. Also, LeBaron

(Continued on page 21)

Key Execs Open CBS Convention

■ LOS ANGELES — Following the opening remarks of CBS Records Group president Goddard Lieberman and CBS Records president Irwin Segelstein, several other key executives at the CBS Records Convention addressed their own troops in terms of both the general business outlook and the success the company has achieved during the last year.

(Continued on page 111)

Lundvall Promoted

■ LOS ANGELES—Irwin Segelstein, president of Columbia Records, announced at the Columbia Convention Friday (2) the promotion of Bruce Lundvall to the post of vice president and general manager of Columbia Records.

Lundvall's responsibilities will include a&r, all marketing, sales and distribution, and promotion. Lundvall joined Columbia in 1960, holding various posts up to his most recent position as vice president, director of marketing. He will report directly to Segelstein.

the record market captured by the direct-to-consumer TV marketers.

• The failure to research and develop new markets for records and further exploit the present generation of record-buying consumers.

• The failure to properly merchandise available product.

A further change has occurred in consumer buying habits, directly attributable to the "soft" economy. Many retailers have noticed a more cyclical buying pattern by consumers. There is more shopping done on Fridays and Saturdays after payday and less shopping during the week. Similarly, sales are reported significantly stronger after the first and fifteenth of the month, statistical information coming from discount centers, department stores and other non-record merchants

(Continued on page 116)

CBS Names Nine in Realignment Of Inventory Mgmt. & Dist. Depts.

■ NEW YORK — Floyd Kershaw, director, inventory management and distribution, has announced a total of nine appointments as part of a major realignment of the CBS Records inventory management and distribution department.

Kershaw announced the promotion of Edward Simek to the position of director, forecasting and planning. In his new capacity, Simek will be responsible for providing planning and creative initiative in directing the forecasting and planning department and for establishing cooperative relationships with all profit centers to effectively meet individual service and production demands. He will report directly to Kershaw.

Simek first joined CBS Records in June, 1970 as an inventory analyst. He was later promoted to the post of manager, inventory

planning, a position he has held until this new promotion.

The restructuring of the inventory management and distribution also included the following appointments:

Douglas Bisset has been promoted to manager, production planning. His primary responsibilities include the development of short and long range production and related raw material requirements and liaison between profit centers to balance forecast demand with operating capability.

John Messina, previously manager, inventory control, has been promoted to manager, CRU product forecasting. His efforts will be directed solely toward servicing of CRU sales and marketing department needs.

Anne Marie McLaughlin, previously supervisor, production statistics, has been promoted to manager, reporting and budgeting. She will compile and analyze statistical data required for preparation of finished goods, raw material and production budgets, and will issue all inventory management reports.

(Continued on page 111)

WCI Earnings Up

■ NEW YORK — Warner Communications Inc. has reported that second quarter 1974 fully diluted earnings per share increased 22 percent to \$.66 from \$.54 in 1973. Net income rose to \$13,418,000 from \$12,609,000, an increase of 6 percent. Second quarter 1974 revenues increased to \$177,447,000 from \$129,901,000 in 1973, an increase of 37 percent.

For the six months ended June 30, 1974, fully diluted earnings per share increased 26 percent to \$1.45 from \$1.15 in 1973. Net income rose to \$29,510,000 from \$27,510,000, an increase of 9 percent. Six-month 1974 revenues increased to \$352,864,000 from \$269,525,000 in 1973, an increase of 31 percent.

For the second quarter, income from operating units increased to \$14,189,000 from \$10,766,000 in 1973, an increase of 32 percent. For the six months ended June 30, 1974, income from operating units rose to \$30,381,000 from \$23,317,000 in the 1973 period, an increase of 30 percent.

Revenues in the records, tapes and music publishing category increased from \$50,643,000 to \$61,264,000 for the three month period ending June 30, 1974, over the same period in 1973. For the six months ended June 30, the revenue rose from \$108,946,000 to \$132,470,000.

Backer Exits Impulse

■ BOSTON — Steve Backer has exited his position as general manager of ABC/Impulse Records. Backer will announce future plans shortly.

ABC Inks Vinton

■ LOS ANGELES — Jay Lasker, president of ABC Records, has announced the signing of Bobby Vinton to the label. Vinton's first single, "My Melody of Love," a German song for which he wrote new lyrics, has been set for immediate release.

Vinton comes to ABC after 15 years at Epic Records, where he recorded such number one songs as "Roses Are Red," "Blue Velvet," "There, I've Said It Again" and "Mr. Lonely." "My Melody of Love" marks his reunion with producer Bob Morgan, onetime head of a&r at Epic and now his personal manager, who produced those hit records, as well as many others, for him.



Pictured from left: Jay Lasker, Bobby Vinton, Bob Morgan and ABC vice president Dennis Lavinthal.

Cass Elliot Dies

■ LONDON—"Mama" Cass Elliot died in London on July 29, at the age of 33. Allan Carr, her manager, announced that her body was flown to Los Angeles on August 2 for burial.

Best known as a member of the Mamas and the Papas, she began her solo career in 1968. She had recently completed a successful two-week engagement at the London Palladium which was to have been the start of a two-month tour of Britain. Ms. Elliott is survived by a daughter, Owen Vanessa; her mother, Bess Cohen; a brother, Joseph Cohen; and a sister, Leah Kunkel.

WEA Ups Singles Price

■ BURBANK, CAL.—The Warner-Elektra-Atlantic group of companies have announced increases in the list prices of singles to \$1.29, effective July 29. All new singles released after that date on all of the WEA labels will carry the suggested list of \$1.29; similarly raised to \$1.29 are all of their oldies series. Regarding current releases, only certain singles have been raised immediately. In the majority of instances, records are being assigned new numbers in the \$1.29 series as existing stock of the \$.98 copies at the old price is depleted.

(Continued on page 103)



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ON
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AMERICAN INVASION
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WITH
URIAH HEEP!

THE COAST

KAREN FLEEMAN



■ "I'M A YO-YO" Should probably be the title of **John Lennon's** next song, as he could certainly write it from personal experience. After hearing news that he is being ordered out of the country, a New York judge has ruled that Lennon must remain in the U.S. at least long enough to

RITA TURNER



stand trial in a breach of contract suit brought against him by his former business manager **Allen Klein**. Klein claims that the former **Beatle** made an oral agreement with him for a percentage of Lennon's income . . . Wounded pride: **David Johansen**, lead singer of the **New York Dolls**, recently commented, "I've been insulted in hick towns before, but never in a big city like this one," after being asked to leave by the Roxy management after the second day of their four day booking at The Roxy Theatre in L.A. It seems that The Rocky Horror Show and the Roxy management were equally disgusted with the Dolls' conduct and their guests. They were reportedly an hour late for their opening night performance, and arrived with a large group of friends to an already full theatre . . . Publicity whiz **Gary Stromberg** and **Fanny's** manager **Roy Silver** competed in the first annual "Lion of China" Chinese cooking contest held recently in Silver's house. Assisting Stromberg in his culinary efforts was publicist **Patti Mitsui** and assisting Silver was **Jean Millington** of Fanny. Judging the contest were **Mrs. Neil Diamond**, **Albert Grossman** and **Carol Wayne**. Winner Silver immediately challenged **Michael Chow** of Mr. Chow's Chinese restaurant in Beverly Hills to the next cook-off. Chow has accepted. Spectators included **Ryan O'Neal**, **Patti Quatro**, **Neil Diamond** and **Jerry Rubinstein** . . . On the other coast, another group of hungry people stopped traffic recently in New York. It was none other than **Clive Davis**, searching for a place to eat at the late hour of 2:00 a.m. in Greenwich Village. He had gone to see **David Bowie** mixing his forthcoming live album in a nearby studio. With Davis were Bowie, **Bette Midler** and **Paul Simon** . . . **Leon Russell** has opened his \$500,000 Grand Lake (Okla.) retreat to the Tulsa Boys Home for their use during the hot months. Leon specified that he did not care how many boys the home brought in, so it looks like it will be quite a house party. Youngsters are enjoying an Olympic-sized swimming pool, boat dock and fishing docks, plus the two-story, old English-style resort . . . The much talked about all day jam starring **Crosby, Stills, Nash and Young** at the Ontario Motor Speedway near Los Angeles this weekend has suddenly been postponed. Promoters **Bill Graham** and **Finkel** and **Koplik** in Los Angeles have arranged to move the concert up to September 21. Ontario Mayor **Paul Treadway** said that more than the heat was involved in the postponement. He said the tickets were moving slower than for the recent Ontario Jam, a rock concert nationally televised on ABC's "In Concert" series.

REWARD: \$500 (no questions asked) is being offered by P.F.M., for the return of four guitars stolen from their dressing room the last night of their recent Whisky appearance. Any information regarding the stolen guitars should be given to Atlantic Records. **Santana** graciously lent P.F.M. their equipment on recent gigs. Attending the closing performance at the Whisky were **John Mayall** and **Peggy Lee** . . . **Burl Ives'** \$15,000 Hauser guitar, a gift from **Pablo Casals**, was broken during a performance at the Negget in Sparks, Nevada. A stage hand tripped and broke the neck of the guitar . . . Other activities in L.A. this week: Familiar faces seen at the **Rolling Stones'** film charity premier of "Ladies and Gentlemen, The Rolling Stones," included **Ryan O'Neal**, **Peter Noone**, **John Kaye**, **Olivia Newton-John**, and **Elizabeth Montgomery**. Elizabeth and Olivia also attended **Helen Reddy's** opening at the Universal Amphitheatre, along with **Dory Previn**, **Mike Douglas**, **Brenda Vaccaro**, **Ruth Buzzi**, **Jack Benny**, **George Burns**, **Peter Lawford**, **George Kennedy** and **Rod McKuen**.

IN OTHER NEWS: **The Kinks** will soon be celebrating a decade of rock n' roll, and to commemorate, RCA has reissued the original Kinks' teeshirt, "Preserve The Kinks." The teeshirt ties in with the title of their current album, "Preservation Act II" . . . Rock promoter **Bill Graham** is set to launch a world-wide concert business, and his first attraction may be **Bob Dylan**. Graham is said to be making arrangements to present five nights of Dylan concerts in London this September. A spokesman for Graham did not deny the rumors, but

(Continued on page 115)

Distribution Changes Put Some Albums On New Labels

■ NEW YORK — As a result of changes in distribution, several albums that were formerly available on one label are now available from another. The two early Allman Brothers albums, "Allman Brothers Band at Fillmore East" and "Beginnings," the repackaging of the first two Allman albums on Capricorn, are still on Capricorn but distributed by Warner Brothers, who acquired the rights to the albums from Atlantic. The albums, both two record sets, list for \$7.98 each, while the tapes for each list for \$9.97. The albums had listed for \$6.98 while on Atlantic, while the tapes listed for \$7.97.

In addition, "Layla" by **Derek & The Dominos**, is no longer being distributed by Atlantic, having gone over to Polydor. The album listed for \$9.98 while on Atlantic; the Polydor price for the two record set is \$7.98. The tape price remains the same at \$9.98.

Wonder 'Fulfills'

■ LOS ANGELES — **Stevie Wonder's** latest Motown album, "Fulfillingness' First Finale," shipped over one half-million copies on the day of its release and has become the fourth consecutive album released by Wonder to sell over one million dollars, announced **Ewart Abner**, president of Motown Records.

Concurrent with the release of the new album, Motown released the single, "You Haven't Done Nothin'," which is also included in the album and features the **Jackson Five** singing background.

Candi Comes Home to WB



In conjunction with this week's NATRA convention, Warner Bros. Records has announced the signing of Ms. **Candi Staton** to a long-term exclusive recording contract. Present for the signing formalities in Muscle Shoals were (from left) producer **Rick Hall**, **Candi** and **John Salstone**, representing Warner Bros. The deal which brings Candi to Warners includes the continued production services of **Hall**, who produced all of the successful soul stylist's past hits on his own Fame label, including "Stand By Your Man," "Sweet Feeling," "He Called Me Baby," "I'm Just A Prisoner," "In The Ghetto" and many others.

Putter-ing About



Record World publisher **Bob Austin** (left) and record industry veteran **Al Massler**, who will be honored as "Man of the Year" by the Music Division of the United Jewish Appeal at their Annual Dinner-Dance on November 2, give the golf ball a momentary rest on the putting green of **Morris Levy's** upstate New York farm, where Levy hosted the group of people involved in this year's UJA event and their families.

DJM Names Two

■ NEW YORK—**Robert Spitz**, professional manager of **Dick James Music**, east coast, has announced the appointment of **Arthur Braun** and **Elizabeth Mondine** as assistant to the professional manager, east coast and west coast, respectively.

Braun will be reporting directly to Spitz and although he is based in New York, two of his prime target areas will be Nashville and Atlanta, in line with the expansion of **Dick James Music** into the country field.

Braun comes to **Dick James Music** from **Spice Productions**, where he was director of a&r.

Ms. **Mondine**, as assistant to **Dick Bozzi**, **Dick James** professional manager, west coast, will work the full range of James' extensive song catalogs. In addition, she is currently working on a number of television projects. She has been with the company 14 months.

CONTEMPORARY TIMES

"ALL THE MUSIC
THAT'S FIT TO PRINT
AND RECORD"

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HOT TODAY
HOTTER TOMORROW

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TO 810 SEVENTH AVENUE ON AUGUST 5 (212) 977-7200

NEW YORK WORKSHOP SIGNS FIRST ACT TO MAJOR LABEL

The New York Songwriters Workshop has signed its first artist to a major record label.

Landy McNeal, recently-appointed Director of the Workshop, announced that writer/artist Rob Hegel has been signed to a recording agreement with RCA Records. McNeal brought Hegel and his lyricist partner Carol George to the Workshop.



Landy McNeal

A writer, producer and artist himself, Landy has written such chart hits as The Fifth Dimension's "On The Beach", "One Light, Two Lights" and "Brand New World" and was recently represented by a chart hit "Making My Daydream Real" by We The People.



Jerry Butler

We are especially grateful to Jerry Butler and his entire Chicago Writers Workshop. Established in 1969, it has developed such quality talent as A&M recording artist Charles Bevel, Terry Callier, and

The Independents (Wand).

The New York Workshop is located at 13 East 16th Street, (212) 675-0376.

CHAPPELL HAS THE HITS IN PRINT



Chappell's rapidly growing print division is putting out some of its most exciting product to date with books representing every major field of music including "The Songs of Richard Rodgers", "Small Talk" by Sly and The Family Stone, "The Songs of Kris Kristofferson", "The Songs of Hank Williams" and "Scotty and the Musical Kingdom".

WEISER STRESSES CHAPPELL GROWTH



Chappell is "on the move", not only physically with its new quarters, but actively with its strongest year ever in chart activity, acquisition of new writers and catalogs, and its constantly continuing efforts to develop new outlets for its tremendous array of standard, contemporary, country and R&B material. We are proud of our new home, our staffs in New York, Los Angeles, Nashville and Toronto, and most importantly, the great writers who are such a vital part of the "Chappell Family".

Why don't you come up and see "Chappell On The Move"?

CHAPPELL CHART ACTION

Singles

- "My Thang"—James Brown (Polydor)
- "How Do You Feel The Morning After"
—Millie Jackson (Spring)
- "Best Time Of My Life"
—Joe Simon (Spring)
- "Jive Turkey, Part I"
—Ohio Players (Mercury)
- "Take The Time To Tell Her"
—Jerry Butler (Mercury)

LPs

- "Skin Tight"—Ohio Players (Mercury)
- "That's Entertainment"
—Soundtrack (MCA)
- "Payback"—James Brown (Polydor)
- "Hell"—James Brown (Polydor)

Chappell Music is also represented in chart LPs by Diana Ross, Roberta Flack, Bo Donaldson & The Heywoods, Helen Reddy, Cleo Laine, Lynn Anderson, Billy Crash Craddock and more.

CHAPPELL WRITER/ARTISTS IN PEAK ACTIVITY

Chappell is experiencing peak activity with its roster of writer/artists and producers.



Daryl Hall, Todd Rundgren,
John Oates & Tommy Mottola

Todd Rundgren is currently in his New York studio working with Daryl Hall and John Oates on the duo's third Atlantic L.P. Two Chicago Workshop artists—Terry Callier and Charles Bevel—will be recording soon. The Philadelphia-based production team of Kenny Gamble and Leon Huff have just signed to produce Callier, and Dave Rubinson will produce Bevel's second album for A&M. Singer/writer Jerry Butler is represented by his new Mercury L.P. "Sweet Sixteen", co-produced with Calvin Carter, commemorating his 16th Anniversary in show business. He has also just produced a new L.P. with Oscar Brown, Jr. (Atlantic). Other product coming out includes Cooker's first L.P. (Scepter), and a new single from The Independents, a follow-up to their chart record "Arise and Shine", among others. Some of the new Chappell writers who will be recording are Errol Sober, just signed to ABC, and Bob Duncan to Capitol.

CHAPPELL SCORES IN THEATRE AND FILM

NEW SEASON

- "Rex"—Richard Rodgers and Sheldon Harnick
- "Chicago"—Fred Ebb and John Kander
- "Mack and Mabel"—Jerry Herman
(E. H. Morris)
- "Gypsy"—Jule Styne and Stephen Sondheim
- "Good News"—DeSylva, Brown & Henderson
- "Laugh A Little, Cry A Little"—Gary William
Friedman and Arnold Horwitt

CURRENT AND TOURING

- "The Fantasticks"—Tom Jones & Harvey Schmidt
- "Lorelei"—Jule Styne, Betty Comden,
Adolph Green and Leo Robin
- "Sugar"—Jule Styne and Bob Merrill
- "I Do! I Do!"—Tom Jones & Harvey Schmidt

FILM

- "That's Entertainment"
- "The Three Musketeers"—Michel Legrand
- "Going Places"—Stephane Grappelli
- Coming—"Funny Lady"—with songs by
Fred Ebb and John Kander
Columbia Pictures/Screen Gems

Activity to be continued at New Headquarters - 810 Seventh Avenue (212) 977-7200

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Joe Robinson on the Successful Black Businessman

By DEDE DABNEY

■ *The talent and know-how and the finer points of a successful businessman are heard in this Dialogue by way of the strong voice of Joe Robinson, president of All-Platinum Records. Robinson's independent label along with his artists have been an essential part of our industry. He furthers his thoughts by speaking out freely and candidly.*

Record World: I'd like to know where you as an independent manufacturer think r&b is going.

Joe Robinson: I don't really think that they should use the phrase "r&b" because that only categorizes black people against white people. If you're black, it's r&b, if you're white, it's pop—no matter what you sound like. Music should be music; black, white, Chinese, opera, country or anything, it's music. It's either good music or bad music.

RW: How do you feel that can be overcome?

Robinson: First of all, we can't start with music. We have to overcome the discrimination in the United States of America against the black people. The economic discrimination—if we straightened that out, I think the music discrimination will follow trend.

RW: How can we become aware of the fact that we are sitting on a billion dollar business and utilize that?

Robinson: By becoming owners, record manufacturers, by buying radio stations, newspapers, television stations—then the blacks will realize what it's all about. Tell them to own something within the music media. Once they do that, then all eyes open to what it really is. I am thinking about black people becoming record manufacturers, owning radio stations, owning newspapers, owning television stations. White companies' eyes have always been open to black music. Their eyes are open to anything that is making money. They know what it is so we don't have to teach them what black music is—they know what it is.

What greater corporation is there than the bond that we have in common as black people. Now, if you can't get them together as a race, how do you think you are going to be able to get the record producers and the songwriters together? First of all, we have to get our heads together as black people.

A black man in America, as we all know, was brought here against his will, so he is walking on a land that's not his own. We were given a religion they wanted us to have, we've been given a tongue to speak that they wanted us to have, kids were taken away from their mothers in slavery so we have no roots; and a tree without a root will soon die. We are a dead race walking around on a land not our own.

RW: It would seem to me that in a business of communications we would be capable of communication with one another. What is our general problem then?

Robinson: Togetherness. You see, by the teaching that we had that came down to us from the white people, there's always a desire to conquer things between black people. How can you love something that you don't know anything about? You know, we don't know anything about ourselves as a whole. Do you think that this man who brought you here as a slave who worked you for hundreds of years would teach you anything that is right?

Let's go back and start from scratch and start teaching the right thing to one another.

RW: Being in the business that we're in, I have found a little more unity through being in the music business per se, although we're like a basket of crabs. As soon as one gets to the top, there's another one to pull it down.

Robinson: That's correct. All those that are doing that pulling down, we have to do some pulling on them. Whatever way it has to be done, that's what has to be done.

RW: Exactly, but I know that in your position a lot of people have said, "Well, Joe Robinson has a record company, etc., is he helping the black man?"

Robinson: You want to know what I'm doing to help him? I employ 40 black people. I teach them the business, I teach the young

kids how to be songwriters, record producers, recording engineers. There's no place in the country that a kid can learn how to become a mastering technician but he can in our mastering room. We've got kids that came here and didn't know how to answer the telephone and who are now recording engineers and mastering technicians. This is what we're doing to help the black people. We're feeding them every Friday when they get paid. Something is being done. Now I see my donation to black people as this—not donating to the NAACP, Urban League or whatever, we get a thousand calls here, the first thing they say is "We're black." And I tell them they're no blacker than we are. And they got the wrong number when they call on me. We're trying to do something to benefit ourselves.

RW: Kenny Gamble and Leon Huff say that they have to teach the black kids that come through there that show business is a career.

Robinson: It's a business. It's self-explanatory. Show business. Until the black artists, writers and producers learn that this is a business, they will be in the same condition as all the older ones that have come this way and now are laying around talking about what the white man did to them. The white man didn't do nothing to them. They did it to themselves, because they didn't conduct it like a business.

RW: Do you have any suggestions as to how one could get involved in the business per se?

Robinson: Water reaches its own level. If a person wants to get in the record business, he will eventually get in the record business. It's all according to the individual, what they want to do. And anything a person wants to do, they'll do.

RW: There are basically three independent black companies left.

Robinson: Sussex, Motown and myself.

RW: What encouraged you to stay as an independent?

Robinson: The money. Who can count my money better than I can first? And as an independent you have the first count on the money. If you're not an independent, someone else has got the first count on the money and whatever they say is it.

RW: You have your own promotion staff, too?

Robinson: Yes, we do—five people. They cover the whole United States. And we have certain independents that we put on when we get a record that goes pop.

RW: Do you find that you have any problem getting airplay?

Robinson: No, not really. If we got a record we get our share of the airplay. We get our share of the problems also. Lack of understanding, which it shouldn't be. But once again, I go back to understanding what it's all about and the understanding of what black really is and the love of one another.

RW: How many artists are on the label?

Robinson: We have about 22 artists.

"Until the black artists, writers and producers learn that this is a business, they will be in the same condition as all the older ones that have come this way and are now laying around talking about what the white man did to them."

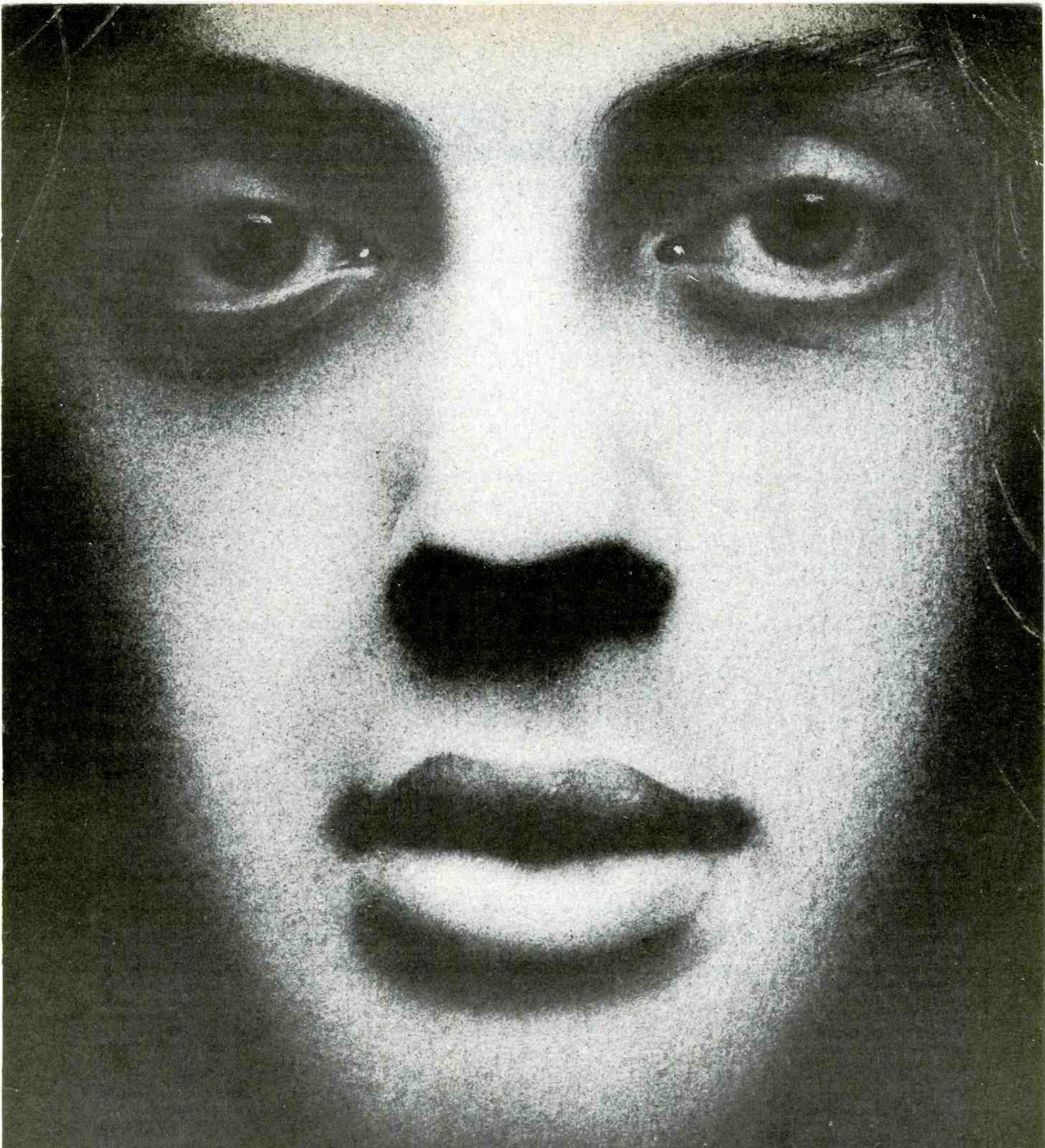
RW: And they're all going with the same company?

Robinson: Ninety percent of everything that's done is written by the staff songwriters here and goes into Gambi Music.

RW: With Sylvia, when did she decide to come back out of retirement to become an artist?

Robinson: Well, I guess everybody knows the story about that. She really doesn't want to get involved in that end of it anymore. She tried about seven, eight different people on this track, to try to get them to come off on it the way she wanted to come off on it. Basically, Sylvia's a writer and producer and that's what she wanted done, so she said she'd put it out herself. And it started her doing it again and she started selling records. So, she's in the record business.

(Continued on page 62, Section II)



The cut that started it all.

Side one, cut one—"Travelin' Prayer"—is the driving musical prelude to both the album and the song "Piano Man." It's probably the most obvious "single" on the entire star-making album. And now it is a single.

"Travelin' Prayer" by Billy Joel. On Columbia Records.

3-10015

A Family Production. Produced by Michael Stewart.

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BLUE SWEDE—EMI 3938 (Capitol)
NEVER MY LOVE (prod. by Bengt Palmers)
 (Warner-Tamerlane, BMI)

Sweet lovesong which the Addrissi Brothers first penned for the Association gets an uptempo retread from the "Hooked" men. "Never never" = "ooga chugga."

SAM NEELY—A&M 1612

YOU CAN HAVE HER (prod. by Danny Jonssen & Bobby Holt: Hit Brigade/Gross Kupps Prod.)
 (Harvard/Big Billy, BMI)

What a turnaround for the rockin' Roy Hamilton '61 hit! This basically laid-back version saves its power for the hook chorus, resulting in a dynamic disc.

MARGIE ALEXANDER—Future Stars
 FSA-1005 (Stax)

KEEP ON SEARCHING (prod. by Clarence Carter)
 (Future Stars/East-Memphis, BMI)

Basic stroll beat is swathed in contemporary soul cloth as new female vocalist debuts with her producer's famed style. Label moniker tells the truth!

DAVE LOGGINS—Vanguard VSD-35177
BUILDING CONDEMNED (prod. by Jerry Crutchfield & Glenn Keener) (Antique/Leeds, ASCAP)

Act breaking with "Please Come to Boston" cut a few masterpieces before his current smash. This one is energetic, horn-powered, gospel-gritty message stuff.

DONNIE ELBERT—All Platinum 2351
LOVE IS STRANGE (prod. by Donnie Elbert)
 (Ben-Ghazi, BMI)

First release in a long time for Donnie is a most contemporary rendering of the "Pillow Talk" lady's first hit. Soul spins will lead to pop interest.

BONNIE KOLOC—Ovation 1049
YOU'RE GONNA LOVE YOURSELF IN THE MORNING
 (prod. by David Poul Briggs) (Combine, BMI)

With Bonnie's stuff together like never before, label should see a national break-out on this memorable, compelling ballad. Sunshine perfection on all fronts.

SCAFFOLD—Warner Bros. WBC 8001
LIVERPOOL LOU (prod. by Paul McCartney)
 (Miller, ASCAP)

British group which has only met with minimal Stateside success so far is due to tip the scales in their American favor. Music hall meets busker sing-a-long.

PHOEBE SNOW—Shelter SR-40278
 (MCA)

LET THE GOOD TIMES ROLL (prod. by Dino Airali, Phil Ramone)
 (Atlantic/Travis, BMI)

Coffeehouse funk rendering of the Shirley & Lee two-time ('56 & '60) hit gets a renewed stance via Persuasions' backing. Exudes a high soul energy level.

SEVERIN BROWNE—Motown M1303F
LOVE SONG (prod. by Lorry Murrey)
 (Stein & Von Stock, ASCAP)

Here's a man who finds triangle tunes out of date; he's written a song about a heptagonal affair. Numerology and new morality meet in clever material.

5 WAGERS—Tiara TI-100 (Avco)

COME AND ASK ME (prod. by Jerry Aaron & Carter Russell/Original Dells) (General Crook Prod./Evolle/Avemb, BMI)

New logo bows under Hugo & Luigi ties with a black act and sound featuring an ably-supported falsetto lead. Safe bet to launch the label with a hit.

PERCY FAITH & HIS ORCHESTRA—
 Columbia 3-10010

THEME FROM CHINATOWN (prod. by Ted Glasser)
 (Ensign, BMI)

Successful movies oft beget hit themes. No one knows it better than Percy whose biggest was from "A Summer Place." Wall-to-wall inscrutable beauty.

PRELUDE—Island 002

AFTER THE GOLDRUSH (prod. by Fritz Fryer)
 (Cotillion/Broken Arrow, BMI)

Not the black streetcorner a capella, but the angelic English choir variety, shows off Neil Young's tune like a diamond in a platinum setting. Priceless!

FINAL TOUCH—Blue Thumb BTA 258

IT'S SPINNING LOVE (prod. by T. Bongiovi, M. Monardo & J. Ellis) (Albomo, BMI)

Beginning with the carnival sounds of "Sideshow," twirlin' entry spirals into a hit-sounding orbit, swirling out colorful pop/soul prospects. Round rouser!

GUY & RALNA—Ranwood 1000

LOVING YOU (prod. by Guy Hovis/Southern Pride)
 (Elvis Presley, BMI)

Elvis ballad hit from '57 gets the kind of reading Charlie Rich might give the standard. Duo from Lawrence Welk TVer have their best pop shot yet here.

JIM CAPALDI—Island 003

IT'S ALL RIGHT (prod. by Jim Capaldi)
 (Ackee, ASCAP)

Taking calypso and reggae as pop history, this Traffic member solos on a synthesis of the best from each tradition. Quietly infectious and McCartney-esque.

GIGLIOLA CINQUETTI—Columbia
 3-10014

TO THE DOOR OF THE SUN (prod. by Gianni Daldello)
 (Blackwood, BMI)

Her Italian hit has been Anglicized for an international sound every bit as strong and festive as "Those Were the Days." Portals to watch, to be sure!

SISTER JANET MEAD—A&M 1611

TAKE MY HAND (prod. by Martin B. Erdman/
 Festival Records) (Conberra, BMI)

Her follow-up to "The Lord's Prayer" is not Biblical in derivation, but Divinely inspired nonetheless. Catchy ballad could get to be a habit with programmers.

APPLE & APPLEBERRY—ABC 12003

SUFFERING A LOVE (prod. by Dallas Smith/
 Renaissance Prod.) (Joel Sill & Friends/Irving/
 Old World, BMI)

Silk-and-lace violin intro gives way to a churnin' soul ballad, well-delivered by two blue-eyed brothers in sound. Most painless cure for programming doldrums.

MAHOGANY RUSH—20th Century
 TC-2111

A NEW ROCK AND ROLL (prod. by Frank Marino)
 (Bridgeport, BMI)

Canadian hard rockers sure know of what they sing. This may not be a revolution in music, but it sure is the fresh stuff of which stompin' hits are made.

HOYT AXTON—A&M 1607

BONEY FINGERS (prod. by Allan McDougall & Hoyt Axton) (Lady Jane/Irving, BMI)

From the "Life Machine" album which last cranked out "When the Morning Comes" comes this duet with the Joni Mitchell-voiced Renee Armand. Dig-it!

ROSS RYAN—Mainstream 5559

I AM PEGASUS (prod. by Peter Dawkins)
 (Sterling, ASCAP)

The mythological horse took wings when he wanted to travel. This import, hit-proven in Australia, shall accomplish the same feat as Down Under rises up.

JIMMY CASTOR BUNCH—Atlantic 3045
THE EVERYTHING MAN (prod. by Castor-Pruitt Prod.)
 (Jimpire/Sambo, BMI)

Title tune from the act's debut album with the label is a disco-oriented chugger. Their best shot at top charting since "Troglodyte." Bunch o' boogie!

RUSTY WIER—ABC 12019

STONED, SLOW, RUGGED (prod. by Jim Mason/
 Chalice Prod.) (Prophecy, ASCAP)

Saga of a hangover set to country rock straight from down home city should garner him exposure. Neo-"head" music about mornings when nothing goes right.

MAUREEN McGOVERN—20th Century
 TC-2109

GIVE ME A REASON TO BE GONE (prod. by Carl Maduri/Belkin-Moduri Prod.) (A Song/Shada,
 ASCAP)

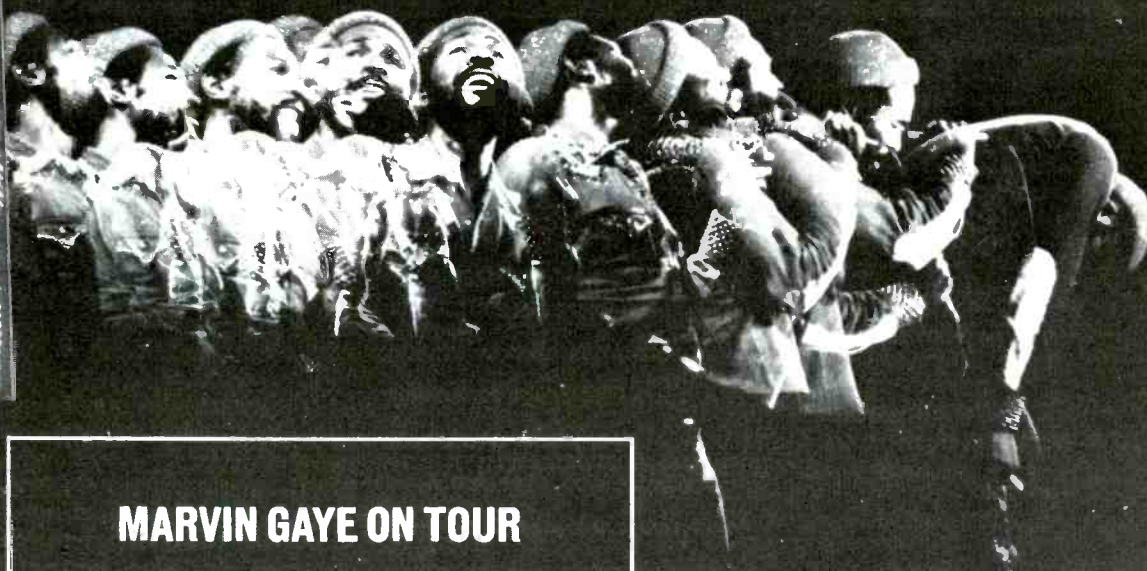
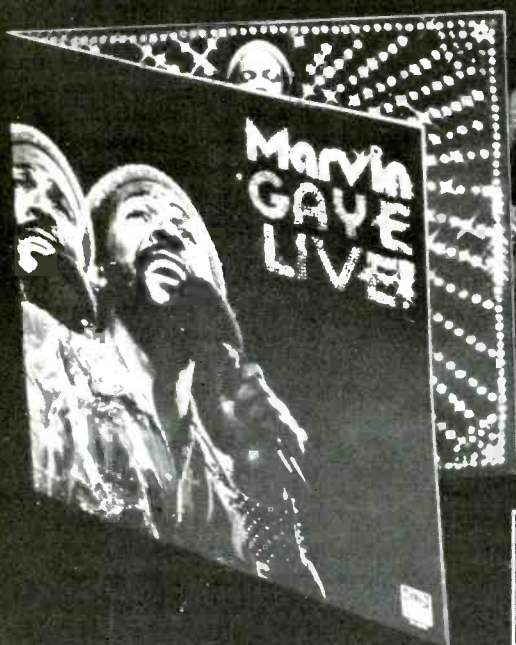
"The Morning After" gal gets more polished with each release. This one from her "Nice to Be Around" set is an MOR effort with sad lyrics and a happy sound.

MARVIN GAYE LIVE

"Marvin Gaye's return was not a concert, it was an event."

John L. Wasserman, *San Francisco Chronicle*

Oakland Coliseum. A jam-packed Arena. His first public appearance in more than four years, and Motown's microphones captured all of the excitement. The hits as well as the new. Not just an album. An event.



MARVIN GAYE ON TOUR

<u>DATE</u>	<u>CITY</u>	<u>LOCATION</u>
August 3 and 4	Washington, D. C.	Capital Center
August 5	Atlanta, Ga.	Stadium
August 9	Indianapolis, Ind.	Civic Center
August 10	Philadelphia, Pa.	Spectrum
August 11	Chicago, Ill.	Amphitheatre
August 12	Pittsburgh, Pa.	Civic Center
August 16	Charleston, S. C.	Coliseum
August 17	Norfolk, Va.	Scope Arena
August 18	Baltimore, Md.	Civic Center
August 23	Nassau, N. Y.	Coliseum
August 24	Richmond, Va.	Coliseum
August 25	Jersey City, N. J.	Roosevelt Stadium



©1974 Motown Record Corporation

RAY STEVENS GREATEST HITS

Barnaby BR 5004 (Chess) (6.94)
Ever since Stevens first hit the charts in 1961 with "Jeremiah Peabody's Poly Unsaturated . . ." he has consistently received strong pop action. And, with his recent number one "Streak" into chartdom, the sales success of this compilation of his best material is inevitable. "Everything Is Beautiful" and "Ahab the Arab" help make this a prize-package.



LORRAINE ELLISON

Warner Bros. BS 2780 (6.98)
The impassioned vocals of this soulful songstress are well presented, with delicate yet powerful Ted Templeman production being embellished by poignant strings and horns compliments of Nick DeCaro. Ms. Ellison is a spirited singer of the highest calibre, as "Walk Around Heaven" and "No Relief" exemplify her vocal prowess.



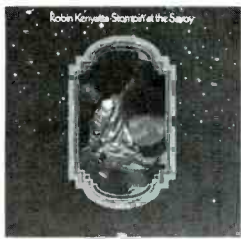
REGGAE

HERBIE MANN—Atlantic SD 1655 (6.98)
Flautist extraordinaire sheds his former instrumental-styled crowns for the royalty of reggae on this set. He has surrounded himself with some of the finest musicians including Mick Taylor, Albert Lee and Pat Rebillot, and chose to record the melodic selections in England. The Temptations hit "My Girl" occupies one side.



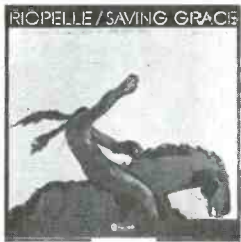
STOMPIN' AT THE SAVOY

ROBIN KENYATTA—Atlantic SD 1656 (6.98)
Jazz sax-man (and flautist) takes a funkier turn with this set, on which he is ably abetted by several notables including Eumir Deodato, Dr. John, Ron Carter, Al Mouzon and David Spinozza. Production credits are a la Michael Cuscuna, with Kenyatta's styles ranging from swing to lush jazz to a mellow reggae.



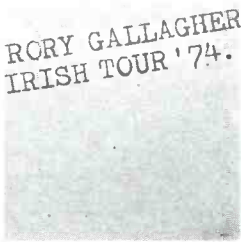
SAVING GRACE

JERRY RIOPELLE—ABC ABCX-827 (5.98)
On his first ABC album Riopelli is already garnering FM attention, attaining the FM Sleeper of the Week position on last week's FM Airplay Report. "Livin' The Life" is a rhythmic rouser and could very well be the single culled from the package and "You and I" is an up-tempo blues pleaser.



IRISH TOUR '74

RORY GALLAGHER—Polydor PD2-9501 (9.98)
Two-record set from this long-standing guitarist was compiled from live recordings of his recent tour of Ireland. All the vibrancy of a live performance has been captured, as his bluesy guitar dexterity and gravelly vocals mix well, especially on "Walk On Hot Coals" and "Back On My (Stompin' Ground)."



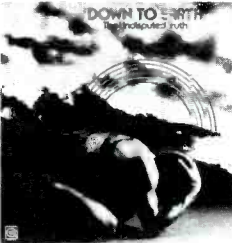
SKETCHES

MEGAN McDONOUGH—Wooden Nickel BWL1-0499 (RCA) (5.98)
Talented singer/songwriter, in her third Wooden Nickel effort, now broadens her scope by including other tunesmiths' material as well as her own compositions. Highlighting the package are Carole King's "What Am I Gonna Do" and Stevie Wonder's "Jesus Children of America" (which segues into "Rainmaker").



WILD HONEY & 20/20

BEACH BOYS—Reprise 2 MS 2166 Warner Bros.) (7.98)
This second Beach Boys re-release within the past month (this one requiring a label switch since these sets were originally issued on Capitol), should be in great demand, because aside from the fact that they're absolutely wonderful, the material has been unavailable for some time now. Visibly sweet!



DOWN TO EARTH

THE UNDISPUTED TRUTH—Gordy G6-96851 (Motown) (6.98)
Solidly established r&b hitmakers cover some of the top tunes in this latest set. "Brother Louie" is sweetly rendered, Chicago's "Just You 'N' Me" is give an r&b styling and their version of "The Girl's Alright With Me" is a danceable delight. Also included in the package is their hit single, "I'm a Fool for You."



NO WORD ON ME

DICK FELLER—Asylum CM-1 (6.98)
After penning hits for Johnny Cash and Jerry Reed, this clever writer/singer/guitarist makes his Asylum bow in fine fashion. The single culled from the set, "Makin' the Best of a Bad Situation," is already making strong inroads both country and pop-wise, as fast-paced humor reigns. A very funny Feller!



ONE

BOB JAMES—CTI 6043 (6.98)
This leading arranger has gathered together an impressive list of musicians (Idris Muhammad, Eric Weissberg, Thad Jones and Grover Washington, Jr.) to enhance his latest exciting instrumental set. The album is highlighted by a unique interpretation of Moussorgsky's "Night On Bald Mountain," the new single.

CLASSIC FILM SCORES OF BETTE DAVIS

GERHARDT/NATIONAL PHILHARMONIC—Red Seal ARL1-0183 (5.98)
A set to delight the vast votary of one of the silver screen's all-time great ladies. One listen to Max Steiner's "Now Voyager" theme and you can see Paul Henreid lighting both cigarettes and the sweet strains of Alfred Newman's "All About Eve" theme immediately fill your heart with compassion for Margo Channing.



HIGHLIGHTS OF VIRGIN

MISSION—Paramount PAS 6092 (Famous) (6.98)
A unique presentation featuring the best of the previously released deluxe multiple-record set of the rock opera bearing the same name. The recently released single, "Fear No Evil," is a commercial chugger that is already garnering heavy r&b play as well as accumulating some pop action, paving the way for strong album sales.



THE EVERLY BROTHERS GREATEST HITS

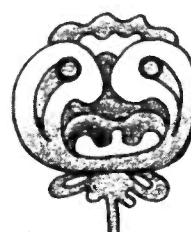
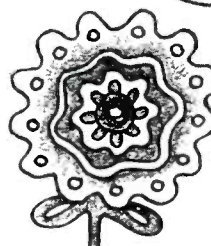
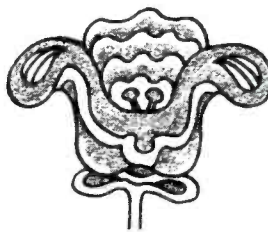
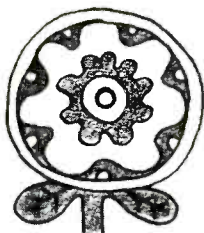
Barnaby 2BR 6006 (Chess) (6.94)
A two-record set to delight the vast following that Phil and Don have accumulated since their top score in 1957 with "Bye Bye Love." Between the years of 1957 and 1967 the duo had a total of thirty-five chart records, the best of which are included here. Tunes to titillate include the aforementioned hit, "Wake Up, Little Susie" and "Bird Dog."





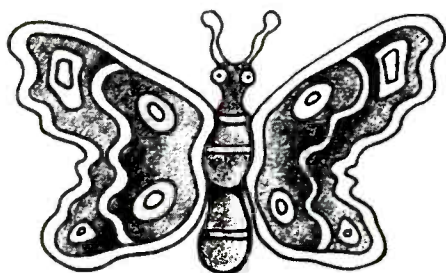
19 of the 30 pop music Grammy awards, again the majority.

Tony for the Best Musical Play, "Raisin."



Emmy for the music for "The Autobiography of Miss Jane Pitman."

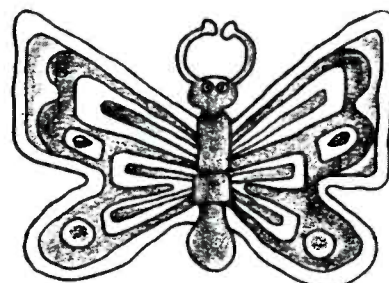
AWARDTIME AT BMI



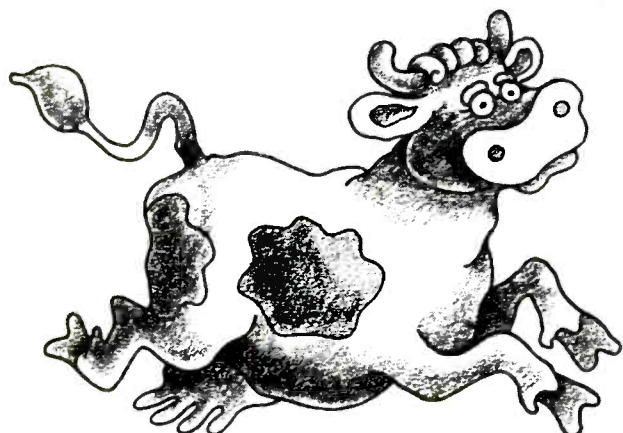
The Single Of The Year.



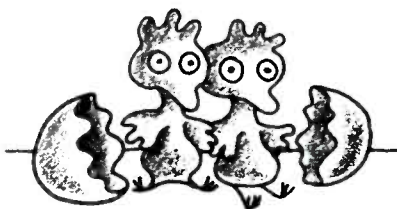
Music for the Cannes Film Festival award-winning film, "The Conversation."



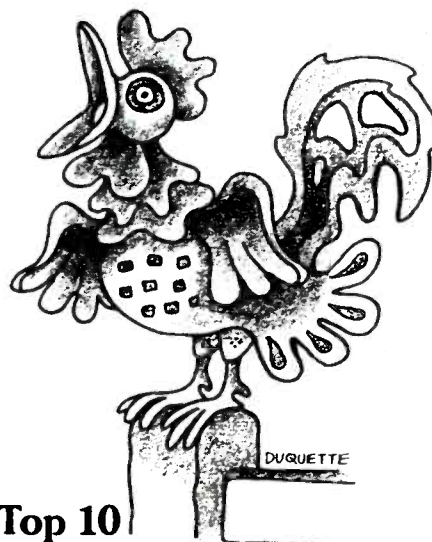
The Album Of The Year.



Academy Of Country Music Song Of The Year.



Both Pulitzer prizes in music (Roger Sessions, Donald Martino).



DUQUETTE

Broadcast Music Incorporated

The World's Largest Performing Rights Organization **BMI**

All of the Top 10 Memphis Music Awards.

Olivia Newton- John

From her
current hit
album
If You Love Me,
Let Me Know,
it's our pleasure
to release
this single,
a most requested
selection.

I Honestly Love You

love and
Olivia
the best
of life.



MCA-40280

Produced by John Farrar

MCA RECORDS

AM ACTION

(Compiled by the Record World research department)

■ **Rufus** (ABC). Now a confirmed pop smash, this r&b crossover filled in the key stations that it needed to secure it being a top-ten record. Additions this week included: WABC, WLS, WFIL, WSAI and WQAM. It is #1 at WIXY, 5 WHBQ, 4 KHJ, 2 WAKY, 5 WCOL and jumped 15-3 at WMAK.



Lynyrd Skynyrd
WFUN and KSLQ.

Barry White (20th Century). The latest from the r&b monster himself was picked immediately at WABC and now is being added everywhere else. Some of this week's heaviest additions are: WQXI, WFIL, WTIX, KIMN, WDGY and CKLW. It moved 26-21 KHJ, extra-39 WCOL and 30-22 WPIX.

Bo Donaldson and the Heywoods (ABC). The follow-up to their #1 song "Billy, Don't Be A Hero" is taking off like another top 10 smash. It moved 28-23 WHBQ, 25-22 KJR, 37-33 KLIF, extra-34 WCOL, HB-33 KIMN, 25-22 WRKO, 29-26 KFRC, 27-25 KHJ and picked up new airplay at: WDGY, WSAI, KILT and WQXI.

Rolling Stones (Rolling Stones). The Stones, as usual, are getting immediate airplay response on their latest single. It moved 26-23 WRKO, extra-27 KFRC, 30-26 KHJ, HB-36 KIMN, HB-30 WFIL and was picked at: WIXY, WCOL, WQAM, 13Q, WOKY, WMAK, KLIF, WPIX, WQXI and WCFL.



Cheech y Chong

Lynyrd Skynyrd (MCA). The group's first single release from their "Second Helping" lp took off in the South and is now spreading northward. It moved 29-14 WMAK, 13-10 KILT, 35-28 KLIF, extra-29 WAKY and was added at WHBQ, KFRC and KIMN.

Cat Stevens (A&M) is getting immediate reaction to his version of the Sam Cooke classic, "Another Saturday Night." It was added this week at: WPIX, WAYS, 13Q, WFUN, KIMN, WSAI, KQV and WPGC.

Cheech y Chong (Ode) have another novelty smash produced by Lou Adler entitled "Earache My Eye." It is receiving reaction at: CKLW, WIXY, KIMN, WCOL and KILT, among others.

CROSSOVERS

Leon Haywood (20th Century) is receiving very early crossover reaction to his new single, "Sugar Lump." It is #26 at WOKY and was added at KJR and KLIF.

Curtis Mayfield (Curtom). This top 10 r&b smash picked up the crucial crossover addition, CKLW, this week and now looms as a pop threat.

NEW ACTION

Olivia Newton-John (MCA). "I Love You, Honestly I Do" has been receiving tremendous airplay as an lp cut and is now available as a single. Immediately converting their airplay from lp to the single are: KILT, KJR, WFIL, WCOL and many others.

Capricorn Taps Pucci

■ **MACON, GA.** — Mike Hyland, vice president in charge of public relations for Capricorn Records, has announced the appointment of Mark Pucci as assistant publicity director for the Macon-based label, effective immediately. Previous to joining Capricorn, Pucci served as the music editor for the River City Review newspaper in Memphis for two years. He has also been a freelance writer, having been published in such publications as Rolling Stone, Zoo World, Circus, and Phonograph Record Magazine.

Pucci's duties will include working with all touring Capricorn acts, with special emphasis on the label's most recent additions, as well as extensive work with Capricorn's country artists. He will also be involved in Capricorn's in-house publicity, such as the Capricorn Macon News.

George Joins Mercury

■ **CHICAGO** — Don George has been appointed local promotion man for the Cleveland/Buffalo/Pittsburgh areas for Phonogram, Inc., announced Stan Bly, national promotion director. George will be based in Cleveland.

Before joining Phonogram, he worked for five years at Brothers Record Distributors in Cleveland.

Record Sales of Colo. In Major Denver Move

■ **DENVER** — Record Sales of Colorado, Denver's largest independent distributorship, and the associated Musical Isle of America rack-jobbing and one-stop branch, have completed a move to new quarters which will afford nearly a 100 percent increase in working space, according to Bob Krug, general manager.

Coincidentally, the company announced special merchandising events tying in with new retail locations being opened by two of the firm's major accounts. Operations in the new 4105 Holly Street location officially commenced Monday, July 29 and the company immediately began gearing for the most active month in its history. A housewarming reception is tabbed for a date within the next fortnight to be followed by the two special in-store promotions now definite for the week of August 12.

The big move was hastened by the recent acquisition by Record Sales of the Island, Playboy and GRC labels. The distributorship also handles label families including Motown, 20th Century, Chess/Janus, Buddah, Scepter, Famous, BASF, Sussex, Vanguard, Mainstream, Savoy, All-Platinum and Delite.

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THIS WEEK!

Staff & Format Changes Instituted by KROY

By LENNY BEER

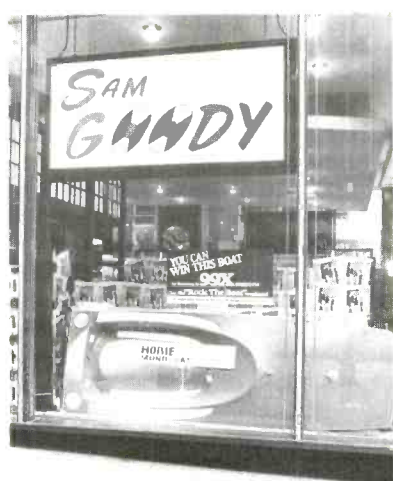
■ SACRAMENTO, CAL. — An almost complete turnover has taken place at KROY here. The station, which has served as a secondary top 40 test market for the San Francisco area, has hired Jack Daniels as the program director, Steve Dahl from KKDJ as a disc jockey and the music director, Phil Kelly from KNDE as deejay and assistant PD, as well as Bob McLain from WMPG, Chip Hobart from WRKO, Ken Sutherland from KISN and Tom Chase from KOZE as on-the-air jocks.

Presentation

These aren't the only changes being instituted by Daniels and the new staff. In a phone conversation with Dahl, *Record World* learned that KROY will be rearranging its format in an attempt to make its "approach and presentation more mature" by toning down the pace, removing the gimmicks and basically making a full-scale attempt to "communicate with the people." Furthermore, in their drive to open their appeal to the 18-34 demographic category, Daniels, Kelly and Dahl are in the process of cutting back the play list from approximately 40 to 25 current records and tightening its oldies to the "super best" of the crop. However, Dahl was quick to point out that the station will not restrict itself to the top of the national hit parade for its record choices and will play records that the station believes in and records that appeal to the people in the listening area.

Daniels will also be keeping the air talents of Bob Castle and Terry Nelson at the station, which appears to be on its way towards establishing itself as even more of a factor in the California market.

'Boat' Rocker



Smack in the middle of Sam Goody's window on Sixth Avenue at 51st Street, surrounded by the Hues Corporation's RCA Records albums of "Freedom For The Stallion," from which the single "Rock The Boat" exploded, is a Hobie 12 Mono-Cat that is being offered in a contest sponsored by RKO Radio's station 99X in New York. The "Rock The Boat" boat is one of six being given free to contest winners at RKO Radio stations across the country.

Diamond P Enterprises:

Syndication with Simplicity and Style

By BEVERLY MAGID

■ LOS ANGELES — One of the largest syndicators in radio programming, Diamond P Enterprises produces, on a weekly basis, "The Dick Clark Music Machine" and "Continental Country," as well as the monthly "Star of the Month," jingle packages and commercials. In addition, there are the "audio-biographies," 6 or 12 hour specials on such artists as Burt Bacharach, Dionne Warwick, Glen Campbell, Paul Anka, Kris Kristofferson and Charlie Rich.

The company, headed by president Harvey Palash (hence the P

Black Sabbath, Doobies Garner Platinum Awards

■ BURBANK, CAL. — "Black Sabbath," the first album by the group of the same name, and "Toulouse Street" by the Doobie Brothers, have both sold over one million units and have thus qualified for Warner Bros. Records' platinum record award, according to the label.

'Elektra/Asylum Month' Begun at WLIR-FM

■ NEW YORK—Live radio exposure, coordinated with heavy radio advertising and in-store merchandising aids, is the focal point for WLIR-FM's "Elektra/Asylum Month," a special four-week joint promotion now underway between the Hempstead, Long Island, station and Elektra/Asylum Records. WLIR's weekly live concert series will feature a different E/A act each Tuesday evening.

Initial Shows

The first concerts in the series featured Elektra artists Ian Matthews and Harry Chapin, broadcast from the series' home at Ultra-Sonic Recording Studios in Hempstead. In addition, Asylum artists Linda Ronstadt and the Souther, Hillman, Furay Band are scheduled to appear in special pre-taped concerts on August 6 and 13 respectively. The Ronstadt show was taped during her recent appearance at My Father's Place, Roslyn, L. I., while the SHF Band segment is being recorded at the Arie Crown Theatre in Chicago.

Impact

To maximize the series' impact, WLIR-FM provides heavy airplay for the featured artists during regular programming. Elektra/Asylum will also boost that exposure through a heavy schedule of radio spots throughout the promotion, linked for each two weeks of the promotion with a different retail chain or chains. From July 29 through Aug. 10, participating chains are Elroy Enterprises' Record World chain and their chain of Times Square Stores record departments; for the second half of the promotion, the Sam Goody stores throughout the Metropolitan area will participate, with special emphasis placed on

in Diamond P), started back in 1967 and initially concentrated on television production. Then, when TV times got rough, radio seemed more feasible and the era of the audio-biography was born with a 12-hour special on Bacharach. Producer Philip Browning pointed out to *Record World* that their specials differed in that the programs are always done with the cooperation and consent of the artist in question: "At that time, the only other radio special had been an unauthorized one about Elvis Presley, but it was only Presley's music and conversations about him, not with him. I won't do a show unless I can spend enough time with the artist, and can get his or her cooperation. The nicest week of my life was spent in Delight, Ark., interviewing all the various members of Glen Campbell's family and childhood friends."

'Continental Country'

There's also "Continental Country," a weekly three-hour program featuring oldies, current hits, new product and interviews with country artists and groups, hosted by Jerry Naylor, and heard in over 150 markets. Browning is convinced that with the num-

(Continued on page 113)

(Continued on page 113)

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The Commodores.
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Here's the album with the
hit instrumental single of
the summer. But if you
think "Machine Gun" is
something, wait 'til you
hear the Commodores
vocalize. You'll know why
they're the smash of
Europe, the rage of the
Jet Set. So, jet with it!

Just released!
Junior Walker
& The All Stars
Anthology and The Four
Tops Anthology.
Junior Walker & The
All Stars M7-786R2
Four Tops M9-809A3.

Stevie Wonder. "Fullfill-
ingness' First Finale."
T6332S1. When Stevie
Wonder creates a new
album, the whole world
listens. And for Stevie,
this album represents the
completion of one creative
cycle, and the beginning
of another. An overture
to the future.

The Undisputed Truth.
"Down To Earth." G6-968S1.
The only thing down to
earth about this album is
its title. The rest is sky high
R & B. The kind that only
The Undisputed Truth can
do, and only Norman
Whitfield can produce.
That's why there's
only one Truth.
The Undisputed Truth.

Just released!
Junior Walker
& The All Stars
Anthology and The Four
Tops Anthology.
Junior Walker & The
All Stars M7-786R2
Four Tops M9-809A3.



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CBS International Holds Meets During Week-Long Convention

■ LOS ANGELES — CBS Records International marked its most successful year to date as delegates from six continents assembled for a week-long series of meetings in conjunction with CBS Records' 1974 Convention at the Century Plaza Hotel.

Yetnikoff Presides

With CBS International president Walter Yetnikoff presiding, more than 100 representatives of the company's affiliates and subsidiaries gathered for a series of meetings and panel sessions. In addition to delegates from the New York office, executives were on hand from Europe, Japan, South Africa, Australia, Latin America and Canada.

Piracy Report Given At CBS Convention

■ LOS ANGELES — A report on piracy, featuring a slide and tape presentation, was the opening session at the CBS Convention here. Present to discuss piracy and its effects on the industry were Edward Kelman, senior attorney for CBS Records, Donald Biederman, general attorney of CBS Records, Jules Yarnell of the RIAA and Burt Pines, Los Angeles city attorney.

State & Federal Laws

It was noted at the meeting that there are now a total of 27 states that have laws against piracy, along with several high court decisions plus Federal Appeals Court decisions affirming the constitutionality of the Federal anti-piracy law. While some courts have been lenient in
(Continued on page 115)

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The CBS Records International Conference was highlighted by four important meetings.

On Tuesday, International chief Yetnikoff chaired a general meeting which included a panel consisting of Richard Asher, (executive vice president, CBS International managing director CBS U.K.), Nick Cirillo (vice president of operations, CBS International, New York), Peter de Rougemont (vice president, CBS International European operations), Terry Lynd (vice president and general manager, CBS Canada), Norio Ohga (president, CBS/Sony), Bill Smith (managing director, CBS Australia) and Manuel Villarreal (vice president, Latin American operations). This general meeting was attended by all CBS International Conference delegates, and included a lengthy question-and-answer session regarding the conducting of business on an international basis and the problems presently facing this business.

Marketing Meet

On Wednesday, Bunny Freidus (director of U.S. popular product) chaired a marketing meeting for all marketing, promotions and merchandising delegates. The major topics of this meeting centered around the effectiveness
(Continued on page 110)

New Columbia Albums and Artists Introduced at CBS Convention

■ LOS ANGELES — Albums by artists spanning the entire spectrum of recorded music were among the 30 new albums previewed on the Columbia label at the CBS Records' 1974 Convention. Both established artists and newly signed acts were represented before the gathered CBS Records personnel at the Century Plaza Hotel.

Presentations of the new albums were made with the benefit of diverse audio-visual displays, including extensive slide shows and several live appearances by various artists. Most of the 30 Columbia albums introduced at the convention will be released in the weeks following the annual meetings.

The presentations included new product by such established Columbia recording artists as Blood, Sweat & Tears, Vikki Carr, Chicago, Ray Conniff, Mac Davis, Miles Davis, Barbara Fairchild, Maynard Ferguson, Herbie Hancock, Dr. Hook & the Medicine Show, Freddie Hubbard, Sonny James, Robert Lamm, Barbara Mandrell, Roger McGuinn, San-

'New York Block Party' Hosted by Yetnikoff

■ LOS ANGELES — Walter Yetnikoff, president of CBS Records International, hosted a party billed as "The First Original, Genuine, Turn of The Century New York Block Party in L.A." last Tuesday night (30) as part of CBS Records' 1974 Convention.

The International Party was held on the "Hello Dolly" set at 20th Century Fox Studios, a short walk away from the Century Plaza Hotel, where CBS staffers and guests were headquartered. Old fashioned double-decker buses delivered guests to the "Hello Dolly" set where a "cast of thousands" frolicked in a Brooklyn, New York, setting from 8 p.m. until well past midnight.

A myriad of entertainers, including a magician, a fire eater, a hurdy gurdy man, a barber shop quartet, a weight guesser, a stilt man, a tomahawk and knife throwing Indian named Grey
(Continued on page 110)

Bernstein Feted

■ A report on the special presentation paying homage to conductor composer Leonard Bernstein at the CBS Records 1974 Convention, along with news of Columbia's upcoming classical release can be found in **Record World's** Classical Section, page 112.

tana, Connie Smith, Rick Springfield, Barbra Streisand and Urbamba.

The Firesign Theatre performed live at various intervals in the presentation of the new albums and newly-signed Columbia group Stardrive, featuring Robert Mason, made a special live appearance as well. There were three films also shown, featuring Tom Rush, the Portsmouth Symphonia, and a preview of "Elephant Steps," a multi-media opera composed by Stanley Silverman and conducted by Michael Tilson-Thomas. A fourth film shown, starring the inimitable W.C. Fields, inaugurated a series of W.C. Fields recordings to be released on Columbia in the near future.

New Artist Presentations

Finally, there were a series of new artist presentations, spotlighting five acts recently signed to the Columbia label. American Tears, Cecilio & Kapon, Cottonwood South, Journey and Diana Markovitz are the new additions to the Columbia roster whose debut albums were previewed at the convention.

Col Custom Labels, Stax Release 17

■ LOS ANGELES — Columbia Custom Labels and Stax Records have announced the release of seventeen new albums. The announcement was made by Ron Alexenburg, vice president of Epic and Columbia Custom Labels, during the CBS Records 1974 Convention.

The seventeen new albums include product from Enterprise, Invictus, Monument, Mums, Philadelphia International, Stax, T-Neck and We Produce. The albums were showcased at various live, slide and film presentations for all attendees. A complete listing of Custom albums follows:

On Invictus, "A Powerful Woman," by Laura Lee and "Skin I'm In," by Chairman of the Board. Monument releases include an album by Ronnie Hawkins, Larry Gatlin's "Rain-Rainbow," Grandpa Jones' "What's For Supper?" and "The Nashville Hit Man" by Charlie McCoy. An album by Albert Hammond and Steppenwolf's, "Slow Flux" are the releases on Mums, while Philadelphia International features a pair of quad albums, "Billy Paul Live In Europe" and "The O'Jays, Live In London." T-Neck offers a single selection, The Isley Brothers' "Live It Up" album. Stax Records introduced six new albums including "Soul Street," by Eddie Floyd, The Staple Singers with "City In The Sky" and an Ipi 'n Tombia disc, "The Warrior," which features Margaret Singana. Rounding out the new releases are "Coldblooded" by the Bar-Kays on Volt, O. B. McClinton's "If You Loved Her That Way" on Enterprise and "Three" by The Tempress on We Produce.

Epic Albums Previewed At CBS Convention

■ LOS ANGELES — Epic Records announced the release of eighteen new albums at the CBS Records 1974 Convention.

Attendees at the convention were introduced to the new Epic releases via slide, film and live presentations at both formal and informal gatherings during the week.

Albums

Among the albums released were new albums from Argent, Colin Blunstone, George Jones, Johnny Nash, Shuggie Otis, Johnny
(Continued on page 115)

Merchandising Meet Held at CBS Convention

■ LOS ANGELES—Al Teller, vice president, merchandising, CBS Records, moderated a special merchandising meeting at CBS Records 1974 Convention. It was the most wide-ranging, comprehensive meeting of its kind ever held by the Columbia, Epic and Columbia Custom Labels.

The meeting began with a review of the major merchandising campaigns initiated in the first half of 1974 and plans were discussed for various key merchandising campaigns set to be launched in the months following the convention. There was also a panel session discussion between field personnel and such New York staffers as Roselind Blanch, director, merchandising planning administration, CBS Records; Linda Barton, director, product management, Columbia Records; Steve Harris, director, artist development; Bruce Harris, product management, Epic & Columbia Custom Labels; Peggy Mulhall, manager, broadcast advertising, Columbia Records; Arnold Levine, VP and creative director, CBS Records; and Bob Gordon, manager, retail advertising, CBS Records.

Among the topics discussed was the use of special advertising vehicles, including Sunday roto and comic sections, new TV advertising outlets, expanded piggyback radio ad buys, and various newspaper supplement advertising possibilities. There was also an extensive review of the newly established computerized retail fulfillment center. Assorted new innovations, made possible by this new advertising display system, were deliberated at the merchandising meeting.

Also included in the meeting was a special presentation by Frank Mooney, branch manager, CBS Records, Los Angeles, and Randy Brown, former field sales manager of the L.A. branch and now branch manager, CBS Records, Denver, concerning a Charlie Rich television promotion campaign initiated by the CBS Records Los Angeles sales office.

'Exposure' Seminar Held at CBS Meet

■ LOS ANGELES — An innovative "Musical Exposure" Seminar, which explored current and new opportunities in artist promotion and development, was held at CBS Records' 1974 Convention. The seminar, moderated by Jack Craig, vice president, sales and distribution, CBS Records, examined, with the participation of experts, the impact of various types of media on the consumer's selection of recorded music.

CBS '74 Convention Features Live Talent

■ LOS ANGELES—More than 25 artists, all members of the Columbia, Epic and Columbia Custom Labels family, performed at the CBS Records' 1974 Convention. The artists performed at five banquet shows and a sixth special "Country Luncheon" at the Century Plaza Hotel.

Even before things officially got under way at the Convention, a special concert was held on Monday evening to introduce recently signed performers. Those performing were Kansas, the hard-driving band which is the first group on the new Kirshner Records label; Cottonwood South, a band led by Angel South, the former lead guitarist with Chase; American Tears, a newly-signed rock band from New York; Rick Springfield, who is working on his second Columbia album and who was recently signed to play the lead in the film, "The Buddy Holly Story;" and recently-reformed Sailor, a European-based band.

Wednesday's concert featured the diverse talents of Santana, Tammy Wynette and George Jones, Janis Ian, Mac Davis and Johnnie Taylor while Thursday night's concert featured Loggins and Messina, Tom Rush, Steppenwolf, Freddie Hubbard and Blood, Sweat and Tears.

Four of the Columbia, Epic and Custom Labels family's strongest groups appeared in the Friday night concert, at which David Steinberg emceed and performed: Poco, the Staple Singers, Charlie Rich and Earth, Wind and Fire.

Saturday night's gala affair featured a rare appearance by Barbra Streisand, Herbie Hancock and Ray Coniff. In addition, the audience was introduced to the

(Continued on page 119)

Columbia's Biggest Convention Ever

(Continued from page 3)

Taylor, vice president, special markets, and his staff held meetings and seminars.

During the week's activities, Walter Yetnikoff presided over a series of meetings with CBS International delegates from six continents and hosted a gala "block" party on the "Hello Dolly" set at the 20th Century Fox Studios.

Another important feature of the annual convention was the presentation of awards to members of the CBS Records promotion and sales staffs. Thirteen major awards, given for exceptional achievements over the past year, were announced by various label execs.

As always, "live" music was a major highlight of the conven-

CBS Presents Staff Awards

■ LOS ANGELES—The Columbia, Epic and Columbia Custom Labels honored members of their promotion and sales staffs during the CBS Records 1974 Convention. The awards, given for outstanding achievements over the past year, were announced by Steve Popovich, vice president, national promotion, Columbia Records; Stan Montiero, director, national promotion, Epic and Columbia Custom Labels; LeBaron Taylor, vice president, special markets, CBS; Ron Alexenburg, vice president, sales and distribution, Epic and Columbia Custom Labels; and Al Teller, vice president, merchandising, CBS Records.

Awards Presented

Thirteen major awards were bestowed at a special luncheon at the convention site at the Century Plaza Hotel. They were as follows:

Columbia Regional Promotion Manager of the Year—Terry Powell, western region; Epic/Custom Regional Promotion Manager of the Year—Bill Heard, southwest region; Regional R&B Promotion Manager of the Year—(tie) Bill Craig, midwest region and Russell Timmons, southwest region.

Columbia Local Promotion Manager of the Year—Don Colberg, Philadelphia branch; Epic/Custom Local Promotion Manager of the Year—Julie Godsey, Cincinnati branch; Local R&B Promotion Manager of the Year—Armand McKissick, Philadelphia branch.

Columbia Country Promotion Manager of the Year—Roy Wunsch, St. Louis branch; Epic/Custom Country Promotion Manager of the Year—Mike Gusler, country marketing manager, Dallas; Merchandiser of the Year—Frank Mooney, branch manager, CBS Record's Los Angeles branch.

Salesman of the Year—Danny Yarborough, salesman, Atlanta branch; Columbia Sales Office of the Year—Los Angeles branch; Epic/Custom Sales Office of the Year—Dallas branch.

The Second Annual George Brewer Memorial Award (in honor of the late assistant director of national promotion for Columbia Records)—Zim Zemarel, regional

promotion manager, southeast region, for best exemplifying the qualities of integrity and dedication which Brewer possessed.

In addition to these thirteen major awards, a series of secondary awards, for exceptional contributions at the promotion level, were also distributed. For the Columbia label, there were 21 additional awards given in four categories: In the category of Single Promotion, awards went to Don Colberg, Roy Wunsch, Stan Byrd, Tim Kehr and Ed Hynes. In the category of Adult Contemporary Promotion, awards went to Don Colberg, Roy Wunsch, Mark Hartley, Earl Rollison, Russ Yerge and Gene Denonovich. In the category of FM Promotion, awards went to Don Colberg, Mark Hartley, Matty Matthews, Mike Pillot, Dave Demers and Paul Rappaport. Lastly, in the category of Country Promotion, awards went to Roy Wunsch, Mike Pillot, Stan Byrd and Joe Casey. All of the recipients are local promotion managers, with the exception of Denonovich, Demers and Casey, who are regional managers.

(Continued on page 115)

CBS Albums Showcased In Multi-Media Preview

■ LOS ANGELES—A special, two day, multi-media presentation offering detailed previews of upcoming albums on the Columbia, Epic and Columbia Custom Labels was premiered at CBS Records' 1974 Convention. The two part preview was produced by Arnold Levine, vice president, advertising, CBS Records.

Slide Presentation

Based on the theme, "The Family Of Music 74," the initial installment of the two-part program was unveiled on Friday, via a slide presentation spotlighting both new and established artists on CBS Records. Beginning with an audio-visual look at artists who came to the company as "unknowns" and played their way to superstar status, the presentation traced the careers of such diversified groups as Edgar Winter, Herbie Hancock and Earth, Wind and Fire before progressing to a list of promising newcomers.

Multi-Media Show

The second half of "The Family of Music 74," on Saturday, combined segments of live, filmed and slide entertainment. The show was begun with a live sketch by the Firesign Theater, who offered running comedic commentary on a thematic basis throughout the proceedings. The film and slide portion of the event portrayed the musical careers of a variety of CBS artists, ending with a brief preview of their forthcoming albums. The visuals were geared to the music in such a manner as to compliment the songs in either an emotional or comedic light. The filmed segments offered glimpses of the artists in both candid and "in concert" situations, as well as

(Continued on page 115)

Far Eastern Hospitality



While in Japan recently to attend the annual CMA board of directors meeting and to act as an adviser to the Tokyo International Music Festival, Record World publisher Bob Austin attended a dinner at the home of Japanese music publisher Shin Watanabe. Pictured from left: Watanabe, Austin, Mrs. Austin, CBS/Sony of Japan president Norio Ohga, Mrs. Ohga and Mrs. Watanabe.

Mass Merchandising Campaign Planned for 'Capricorn Month'

■ MACON, GA.—The month of August, Capricorn Month, will see the largest merchandising and promotional campaign ever launched in the five-year history of the label. During the month, Capricorn will also release six albums, the largest single monthly release ever. The albums include "Highway Call" by Richard Betts; "Duane Allman: An Anthology, Vol. II;" Kenny O'Dell's debut album titled "Kenny O'Dell;" and the debut album by Atlanta's Hydra, titled simply "Hydra." Two albums will be re-issued by the label, the first album by Wet Willie, originally released in 1971, titled "Wet Willie," and Johnny Jenkins' "Ton-Ton Macoute," originally released in 1970.

The theme for the entire campaign centers on peaches, and the merchandising and promotional aids include the first Capricorn Sampler album aptly titled "Peaches—The Pick of the Crop." The "Peaches" album includes 24 songs by 24 Capricorn artists including selections from the forthcoming Richard Betts album, the live Gregg Allman album, the Duane Allman Anthology and Kenny O'Dell's debut album. Other selections are by Wet Willie, the Marshall Tucker Band, Percy Sledge, White Witch, Kitty Wells, Johnny Darrell and Maxayn. A coupon advertisement will appear in many consumer magazines with the album being sold at cost.

For in-store displays, Capricorn Records will supply an authentic peach crate, to be filled with Capricorn albums. The crate will bear the inscription "Capricorn Records—The Pick of the Crop," and will feature all six of the al-

bums released during August plus the Allman Brothers Band's "Brothers and Sisters," Wet Willie's "Keep On Smilin'," Gregg Allman's "Laid Back" and many others with appropriate divider cards.

A set of Capricorn posters, featuring the Allman Brothers Band, Gregg Allman, Richard Betts, Wet Willie and the Marshall Tucker Band, plus a special

(Continued on page 23)

Laid Back Prod. Signs McCarthy

■ LOS ANGELES — Bob Glassenberg of Laid Back Productions has announced the signing of Kevin McCarthy to an exclusive management contract. Laid Back will represent McCarthy in all fields of management, production and bookings.

McCarthy, 22, lives in Chicago and has appeared in several clubs in that area. He performs his own compositions on piano and sings. He is the second artist to be signed by the newly formed management company. Arnold Finkel, head of Laid Back in Chicago, will handle McCarthy's representation from that city.

UA Rushes 'Testify'

■ LOS ANGELES—Meetings have been concluded between Michael Stewart, president of United Artists Records, and Bob Archibald, producer/engineer and manager of Cornelius Bros. & Sister Rose, with the result being the rush-release of the soul-pop act's new single "Got To Testify (Love)" and the September release of the group's new album, "Got To Testify."

Archibald, owner of Miami's Music Factory recording studio complex, and other United Artists executives formulated plans for a massive advertising, promotion, publicity and merchandising campaign for the group.

new york central

By IRA MAYER

■ CHAPTER CHANGES: Max's Kansas City, Inc., which includes the restaurant and the club (Upstairs at Max's), has filed for Chapter XI. Reliable sources have reported that the enterprise has been sold and that the new owner, Donald Soviero, took possession on Monday (5). The Chapter XI figures, as reported in the NY Times: Liabilities \$293,000; assets \$150,000. No one was available for comment on specifics of the sale.

UNDER THE STARS: While for many it has seemed as though NY was on vacation these last few weeks, it took two chance strolls to remind us that even when the city slows down it still maintains a relatively vigorous tempo.

Walking through Central Park (30) we came upon a free NY Philharmonic concert under the baton of **Pierre Boulez**—the Sheep Meadow packed with young people sharing picnic dinners and politicians seeking signatures and support.

At the South Street Seaport Museum Pier (27) it was a rather different scene. With the Brooklyn and Manhattan Bridges framing the stage and the East River as a backdrop, the **Star Spangled Washboard Band** entertained several hundred people with electrified jugband music accented by a strong collective sense of humor. Their musicianship was excellent, and the corn overlaid just enough to make it palatable. A tremendously entertaining band.

Concurrently, Saturday night there was the **Blood, Sweat & Tears/Tim Buckley** bill at Schaefer, at which **Al Kooper** played with the band he helped found for the first time in five years. **Jim Fielder**, also a charter BS&T member, was in Buckley's back-up band.

SITTING IN: **Ian Matthews** (Elektra) proved disappointing as a live performer at the Bottom Line, in his lack of a sense of stage manner. Much of his set (25) was too low-keyed though a few new songs and his closing "A Losing End" (the **Neil Young** tune) exhibited a

(Continued on page 107)

Who In The World:

Dark Horse's Debut

■ HOLLYWOOD — This month, A&M Records will launch a major promotional campaign to announce the first release from Dark Horse Records. Dark Horse Records will have the exclusive services of George Harrison as a producer.

The first album will be a rock/pop affair from an English duo, Splinter, consisting of Bobby Purvis and Bill Elliott, both of whom hail from Newcastle, England.

In September, Dark Horse will release an album by Ravi Shankar and Friends. Both albums are produced by George Harrison.

A&M will distribute Dark Horse Records throughout the world. The label will have offices in London, Los Angeles and Rotterdam.

ABC Names Weiser

■ LOS ANGELES — Rick Weiser has been appointed associate professional manager of the ABC Records music publishing subsidiaries, ABC/Dunhill Music, Inc. (BMI) and American Broadcasting Music, Inc. (ASCAP), according to Gerald Teifer, vice president and general manager of the companies.

Duties

In making the announcement, Teifer stated that Weiser will concentrate on placing songs with artists and a&r men under the supervision of professional manager Hal Yoergler. Additionally, he will be responsible for coordinating activities in the print area.

Houston Re-Signs



Motown Records has re-signed songstress **Thelma Houston** to a new contract and will release her latest single, "Doin' Wrong For So Long (It Just Comes Naturally)," in the early part of August. The single was produced by Terry Woodford and Clifton Ivey. Shown here with Ms. Houston (seated) during the signing ceremonies is Suzanne de Passe, Motown's vice president, creative division.

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RECORD WORLD**

Hot to Trot



Motown Records has signed a new group, Fox Trot, to the label. Pictured here at the contract signing are (from left) Allan Rinde, Fox Trot's manager; George Michalski; Leigh Stephens; Gary Richwine; David Beebe; Suzanne dePasse; Motown's vice president of creative division; Ken Mansfield, producer of Fox Trot; and Tom Noonan, Motown's acting director of marketing.

CLUB REVIEW

Voices Carry the Line

■ NEW YORK — The Voices of East Harlem had some 150 people dancing at their tables and in the aisles when they opened a four-day stay at the Bottom Line Monday (29). With nine voices and four back-up musicians, the stage was filled with a vigorous crew dedicated to getting its soul sounds across and the club was filled with the music and energy of the combined forces of group and audience.

Full Force

Although the Voices may not as yet have decided whether they want to be a slick, highly stylized group or more of a funky street band, the sheer infectiousness of their enthusiasm is quite overwhelming. They sing full force and in smaller aggregations making their hour or so on stage seem but a fraction of that time.

Using both original material and some standards in the course of their show, and with most of the members dancing with assorted patrons around the room by the end of the show the Voices of East Harlem had reinforced the love of long-time admirers and won over the skeptics as well.

Ray Bryant

Opening was the jazz trio of piano stylist Ray Bryant, complementing the Voices' set with an equal amount of bouyancy and winning loud cheers all along the way.

Ira Mayer

AGAC Forms CLEF

■ NEW YORK — The American Guild of Authors and Composers (AGAC) recognizing the special needs of songwriters, has established a foundation known as the Composers Lyricists Educational Foundation (CLEF).

Among the goals of CLEF are: to conduct seminars, provide music scholarships, accumulate a music library and to accumulate a fund for indigent writers.

Capricorn Month

(Continued from page 22)

poster featuring the entire Capricorn Records roster will be available for in-store display, as well as utilized for radio promotion, etc.

Also prepared is a special press kit featuring photos and biographies on the artists whose albums are being released in August, a peach sticker and a Capricorn poster. The entire press kit will be placed in a special folder bearing the logo of the Peaches campaign.

Advertising

Advertising during Capricorn Month will include four different radio spots highlighting several of the new August albums, plus lps from the catalogue. A fully animated television spot is planned and will be aired in the ten major TV markets on youth-oriented shows as well as late movies, etc. The full color television spots will also be available to be placed by the WEA staff.

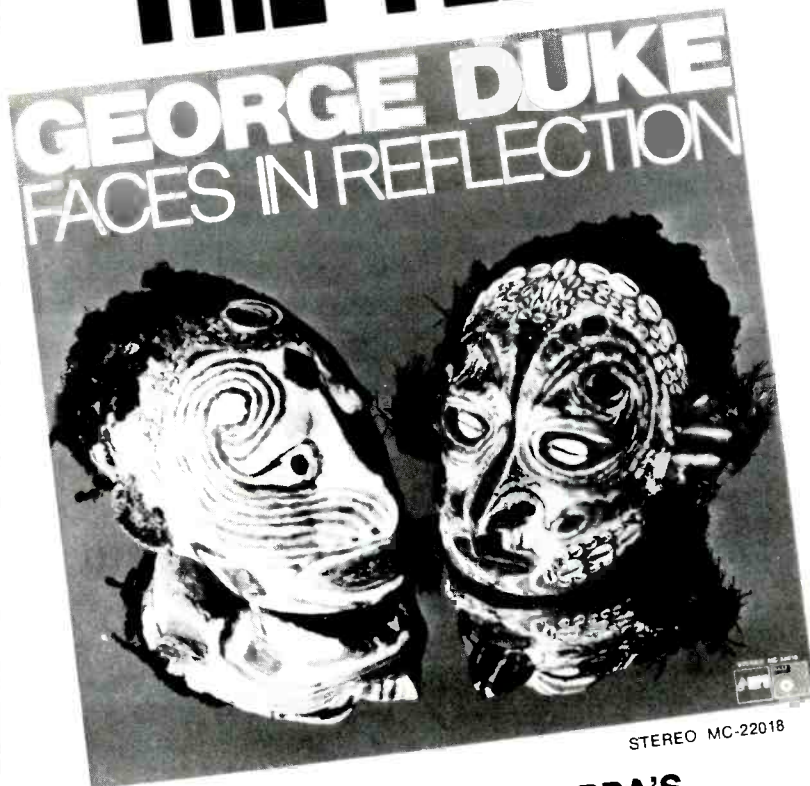
The entire Peaches campaign has been put into effect by Diana Kaylan, Capricorn's director of advertising and creative services. The Peaches TV spot was produced by Diana Kaylan and Chuck Swensen.

Ovation for Laura



Ovation recording artist Laura Yager (left) popped up at the Record World offices recently to chat about her third album release, "Play With Fire." Ms. Yager is currently in the midst of a tour of top vacation spots, including Reno and Aruba. With Ms. Yager is RW's Roberta Skopp.

THE FINEST KEYBOARD ALBUM OF THE YEAR!



GEORGE DUKE, FRANK ZAPPA'S FAVORITE KEYBOARD WIZARD, HAS A STUNNING NEW ALBUM: "FACES IN REFLECTION"

TODAY'S HIT, TOMORROW'S GOLD! DON'T MISS IT!



BASF SYSTEMS
CROSBY DRIVE, BEDFORD, MASS. 01730

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE



101 THE SINGLES CHART 150

ALL SHOOK UP Chapman & Chinn (Elvis Presley/Travis, BMI)	74	MOST LIKELY YOU GO YOUR WAY (Dwarf, ASCAP)	98
ANNIE'S SONG Milt Okun (Cherry Lane, ASCAP)	9	MY LOVE Larry McKinley (McCartney/ATV, BMI)	79
ANOTHER SATURDAY NIGHT Cat Stevens (Kags, BMI)	56	MY THANG James Brown (Dynatone/Belinda, BMI)	40
BALLERO Jerry Goldstein (Far Out, ASCAP)	46	NOTHING FROM NOTHING Billy Preston (Almo, ASCAP)	32
BE THANKFUL FOR WHAT YOU GOT William DeV Vaughn (Coral Rock/ Melomega, ASCAP)	44	ON & ON Curtis Mayfield (Curton, BMI)	33
BEACH BABY John Carter John Carter, PRS)	57	ONE HELL OF A WOMAN Rick Hall (Screen Gems/Song Painter/Sweet Glory, BMI)	63
BETWEEN HER GOODBYE AND MY HELLO J. Porter (Keca, ASCAP)	78	PUT OUT THE LIGHT Jim Price (ABC-Dunhill/Speed, BMI)	62
BILLY DON'T BE A HERO Murray & Callander (Murray/Callander, ASCAP)	43	PLEASE COME TO BOSTON Jerry Crutchfield (Leeds/Antique, ASCAP)	8
BOOGIE BANDS AND ONE NIGHT STANDS Greg Dempsey (Fez/Abernathy & Eye, BMI)	87	RADAR LOVE Golden Earring (Larry Shayne, ASCAP)	25
CALL ON ME James William Guercio (Big Elk, ASCAP)	12	RIKKI, DON'T LOSE THAT NUMBER Gary Katz (ABC, ASCAP)	5
CAN'T GET ENOUGH Bad Company (Badco, ASCAP)	100	RINGS Phil Gernhard (Unart, BMI)	50
CAN'T GET ENOUGH OF YOUR LOVE Barry White (Sa-Vette/January, BMI)	36	RIVER'S RISIN' Rick Derringer (Silver Steed, BMI)	76
CAPTAIN HOWDY (Ricks/Lonely Goose, BMI)	95	ROCK AND ROLL HEAVEN Lambert & Potter (Caesars/E.H. Morris/Zapata, ASCAP)	3
CITY IN THE SKY Al Bell (Rhomers/NY Times, BMI)	77	ROCK ME GENTLY Andy Kim (Joachim, BMI)	18
CLAP FOR THE WOLFMAN Jack Richardson (BLC/Walrus-Moore/Septima, BMI)	48	ROCK THE BOAT John Florez (Warner- Tamerlane/High Ground, BMI)	14
COME MONDAY Don Gant (ABC/Dunhill, BMI)	67	ROCK YOUR BABY Casey & Finch (Sherlyn, BMI)	7
DON'T CHANGE HORSES Tower of Power (Len-Lon, BMI)	96	RUB IT IN Ron Chancey (Ahab, BMI)	29
DON'T KNOCK MY LOVE Hal Davis (Erva, BMI)	63	SECOND AVENUE Tim Moore (Burlington/Andustin, ASCAP)	91
DON'T LET THE SUN GO DOWN ON ME Gus Dudgeon (Big Pig/Leeds, ASCAP)	2	SECRETARY Clarke & Reid (Sherlyn, BMI)	73
DOOR TO YOUR HEART Don Davis (Groovesville, BMI)	69	SHININ' ON Todd Rundgren (Leftover, BMI)	27
EARACHE MY EYE Lou Adler (India, ASCAP)	86	SIDESHOW Norman Harris (Friday's Child/ Poo-Poo/Six Strings, BMI)	6
EYES OF SILVER Ted Templeman (Warner-Tamerlane, BMI)	81	SUGAR BABY LOVE Wayne Bickerton (Pamscene/ATV, BMI)	51
FEEL LIKE MAKIN' LOVE Joel Dorn, Roberta Flack (Skyforest, BMI)	1	SUGAR LUMP Leon Haywood (Homecoming/Jim-Edd, BMI)	89
FINALLY GOT MYSELF TOGETHER Ed Townsend (Cheritown, BMI)	34	SUNDOWN Lenny Waronker (Moose, CAPAC)	61
FISH AIN'T BITIN' McKinley Jackson (Bullet-Proof, BMI)	28	SURE AS I'M SITTING HERE Jimmy Ienner (Tree, BMI)	23
FREE MAN IN PARIS (Crazy Cow, BMI)	60	SWEET HOME ALABAMA Al Kooper (Duchess/Hustlers, BMI)	58
GET OUT OF DENVER Bob Seger & Punch (Gear, ASCAP)	90	TAKIN' CARE OF BUSINESS Randy Bachman (Ranbach/Top Soil, BMI)	13
GOOD THINGS DON'T LAST FOREVER Bobby Martin (Golden Fleece, BMI)	75	TELL HER LOVE HAS FELT THE NEED Wilson & Caston (Stone Diamond, BMI; Jobete, ASCAP)	68
HANG ON IN THERE BABY Johnny Bristol (Bushka, ASCAP)	19	TELL ME SOMETHING GOOD Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP)	16
HAPPINESS IS JUST AROUND THE BEND Silvester, Simmons & Gooding (Blackwood, BMI)	47	THAT'S NOT HOW IT GOES Mike Vernon (Crystal Jukebox, BMI)	94
HOLLYWOOD SWINGING Kool & The Gang (Gang/Delightful, BMI)	70	THE AIR THAT I BREATHE Richards & The Hollies (Landers-Roberts/April, ASCAP)	31
I LOVE MY FRIEND Billy Sherrill (Algee, BMI)	71	THE MAN THAT TURNED MY MAMA ON Billy Sherrill (Tree, BMI)	66
I SAW A MAN AND HE DANCED WITH HIS WIFE Snuff Garrett (Senor, ASCAP)	88	THE NIGHT CHICAGO DIED Murray & Callander (Murray/Callander, ASCAP)	4
I SHOT THE SHERIFF Tom Dowd (Cayman, ASCAP)	30	THEN CAME YOU Thom Bell (Mighty Three, BMI)	37
IF YOU LOVE ME (LET ME KNOW) John Farrar (Al Gallico, BMI)	41	THIS HEART Lambert & Potter (ABC-Dunhill, BMI)	35
IF YOU TALK IN YOUR SLEEP (Easy Nine/Elvis, BMI)	26	TIME FOR LIVIN' Sly Stone (Stoneflower, BMI)	49
I'M LEAVING IT (ALL) UP TO YOU Mike Curb (Venice, BMI)	22	TIN MAN George Martin (WB, ASCAP)	84
IT COULD HAVE BEEN ME Limbo & Buckins (Senor, ASCAP)	85	WALK ON Neil Young (Silver Fiddle, BMI)	72
IT'S ONLY ROCK N' ROLL (BUT I LIKE IT) Glimmer Twins (Promopub B. V., ASCAP)	55	WATERLOO Polar Music (Overseas, BMI)	10
KALIMBA STORY Wissert & White (Sagifire, BMI)	54	WHO DO YOU THINK YOU ARE Steve Barri (American Dream, ASCAP)	45
KEEP ON SMILIN' Tom Dowd (No Exit, BMI)	15	WILD THING Mike Hurst (Blackwood, BMI)	24
KUNG FU Curtis Mayfield (Camad, BMI)	38	WILDWOOD WEED Gernhard & Lobo (Parody, BMI)	11
LET'S PUT IT ALL TOGETHER Hugo & Luigi (Avco, ASCAP)	36	WOMBLING SUMMER PARTY Mike Batt (April, ASCAP)	93
LOVE IS THE ANSWER (Avco, ASCAP)	92	YOU AND ME AGAINST THE WORLD Tom Catalano (Almo, ASCAP)	21
LOVER'S CROSS Peter Schekeryk (Blendingwell, ASCAP)	82	YOU CAN'T BE A BEACON Stan Silver (Martin Cooper/Fargo House, ASCAP)	65
MA! HE'S MAKING EYES AT ME Tommy Scott (Mills, ASCAP)	99	YOU HAVEN'T DONE NOTHING Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP)	64
MACHINE GUN James Carmichael (Jobete, ASCAP)	17	YOU LITTLE TRUSTMAKER Billy Jackson (Dramatis/Bacon Fat, BMI)	80
MANY RIVERS TO CROSS John Lennon (Irving, BMI)	97	YOU WON'T SEE ME Brian Ahern (Maclen, BMI)	42
MOONLIGHT SPECIAL Ray Stevens (Ahab, BMI)	59	(YOU'RE) HAVING MY BABY Rick Hall (Spanka, BMI)	20
		YOU'RE WELCOME, STOP ON BY Bobby Womack (Unart/Bobby Womack, BMI)	52
		YOU'VE GOT TO KEEP ON BUMPIN' Ronald Bell (Gang/Delightful, BMI)	83

AUGUST 10, 1974

AUG. 10	AUG. 3	
101	103	FUNKY PARTY CLARENCE REID—Alston 4621 (Atlantic) (Sherlyn, BMI)
102	110	SURFIN' U.S.A. BEACH BOYS—Capitol 3924 (Arc, BMI)
103	111	WALL STREET SHUFFLE 10cc—UK 49203 (London) (Man-Ken, BMI)
104	114	FREE FRESH START—Dunhill 15002 (Donna Martin/Fifth Floor/ Mappo Time Period, ASCAP)
105	105	THE BEST TIME OF MY LIFE JOE SIMON—Spring 149 (Polydor) (Gaucho/Belinda, BMI)
106	—	DO IT BABY MIRACLES—Tamla T54248F (Motown) (Jobete, ASCAP)
107	120	MIDNIGHT FLOWER FOUR TOPS—Dunhill 15005 (Bullet-Proof, BMI)
108	—	DANCING IN THE STREETS DOVELLS—Event EV 214 (Spring) (Jobete, ASCAP)
109	124	LIVE IT UP, PART 1 ISLEY BROTHERS—T-Neck ZS8-2254 (Col) (Bovina, ASCAP)
110	—	YOU TURNED MY WORLD AROUND FRANK SINATRA—Reprise 1208 (Screen Gems-Columbia, BMI)
111	115	RINGS REUBEN HOWELL—Motown M 1305F (Unart, BMI)
112	—	TRAVELIN' PRAYER BILLY JOEL—Columbia 3-10015 (Rippartha/Higher, ASCAP)
113	113	WATERMELON MAN HERBIE HANCOCK—Columbia 4-46073 (Hancock, BMI)
114	127	IT'S RAINING RICK DERRINGER—Blue Sky ZS7-2753 (Col) (Derringer, BMI)
115	—	SKIN TIGHT OHIO PLAYERS—Mercury 73609 (Ohio Players/ Unichappel, BMI)
116	118	OOH, YOU PUT A CRUSH ON ME ORIGINALS—Soul S35113F (Motown) (Jobete, ASCAP)
117	116	DANCE PARTY MUSIC CARL JAMES & JACKIE IRVIN—GRC 2007 (Actone/Power House, BMI)
118	—	SHANG-A-LANG TINKER'S MOON—Polydor 15091 (Martin/Outler, PRS)
119	123	RAINDROPS BARBARA ACKLIN—Capitol 3892 (Angelshel/Eight-Nine, BMI)
120	—	ANOTHER LOVE STORIES—Kama Sutra 594 (Buddah) (Famous, ASCAP)
121	122	SWEET LADY MOMENTS—Stang 5054 (All Platinum) (Gambi, BMI)
122	—	LITTLE BIT OF UNDERSTANDING B. W. STEVENSON—RCA PB 10012 (Purusha, BMI)
123	126	YOU BRING OUT THE BEST IN ME NATURAL FOUR—Curton CR 2000 (Buddah) (Silent Giant/Aopa, ASCAP)
124	125	ONE MAN BAND LEO SAYER—WB 7824 (Chrysalis, ASCAP)
125	133	LIGHT SHINE JESSE COLIN YOUNG—Warner Bros. WB 7816 (Pigfoot, ASCAP)
126	128	YOU BILL WITHERS—Sussex 518 (Interior, BMI)
127	—	A MIDSUMMER NIGHT IN HARLEM CHARLIE THOMAS & THE DRIFTERS— Musicor MU 1498 (Artal, ASCAP)
128	129	THROW A PENNY BEE GEES—RSO SO 410 (Atlantic) (Casserole, BMI)
129	—	BONEY FINGERS HOYT AXTON—A&M 1607 (Lady Jane/Irving, BMI)
130	—	THE NEED TO BE JIM WEATHERLY—Buddah BDA 420 (Keca, ASCAP)
131	131	SAVE THE SUNLIGHT HERB ALPERT & THE T.J.B.—A&M 1542 (Low-Sal, BMI)
132	134	A NEW ROCK AND ROLL MAHOGANY RUSH—20th Century TC 2111 (Bridgeport, BMI)
133	138	HAPPINESS IS NEW YORK CITY—Chelsea 3000 (Mighty Three, BMI)
134	140	UP FOR THE DOWN STROKE PARLIAMENT—Casablanca NEB 0013 (WB) (Malbiz/Ricks, BMI)
135	102	MIDNIGHT AND YOU SOLOMON BURKE—Dunhill D 15009 (Very Own, BMI)
136	104	TELL ME THAT I'M WRONG BLOOD, SWEAT & TEARS—Columbia 4-46059 (Blackwood/Teaumck, BMI)
137	112	HARLEM SONG FADY EL KOURY—Jamie 1421 (Dandelion, BMI)
138	109	1-2-3 CHAMBERS BROTHERS—Avco 4638 (Champion/Jobete/Double Diamond, BMI)
139	130	MY COO CA CHOO ALVIN STARDUST—Bell 45454 (Magnet, BMI)
140	142	PRESIDENTIAL RAG ARLO GUTHRIE—Reprise 1211 (Howard Beach, ASCAP)
141	141	CAJUN MOON J.J. CALE—Shelter 40238 (MCA) (Audigram, BMI)
142	119	MAIN LINE ASHFORD & SIMPSON—Warner Bros. 7811 (Nick-O-Val, ASCAP)
143	132	WORSE COMES TO WORST BILLY JOEL—Columbia 4-46055 (Home Grown/Tinker Street, BMI)
144	135	FAITH IN THE FAMILIES POCO—Epic 5-11141 (Fool's Gold, ASCAP)
145	136	WARMIN' UP THE BAND DON EVERLY—Ode 60046 (A&M) (Jamarine, ASCAP)
146	137	THE MAN YOU ARE IN ME JANIS IAN—Columbia 4-46034 (Frank, ASCAP)
147	139	LOVE TRAIN BUNNY SIGLER—Phila. Intl. ZS7 3546 (Columbia) (Assorted, BMI)
148	143	WHEN I NEED YOU MOST OF ALL TOMMY LEONETTI—Epic 5-11123 (Lou Levy, ASCAP)
149	144	WHAT GOES UP (MUST COME DOWN) TYRONE DAVIS—Dakar 4543 (Brunswick) (Julio-Brian, BMI)
150	145	FLIGHT 309 TO TENNESSEE VICKI BRITTON—Bell 45453 (Peso/Mighty USA, BMI)

LISTEN TO
"SUPERJAM"

ON NBC RADIO AUGUST 11

TAPED LIVE IN CONCERT
NASSAU COLISEUM
JULY 3, '74

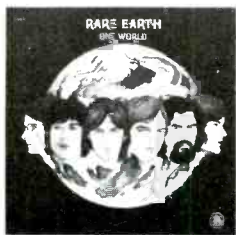
Gladys Knight & The Pips
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SAS
INC.

RARE EARTH HAS COME A LONG WAY SINCE 'GET READY'

AND NOW THEY ARE *READY!*

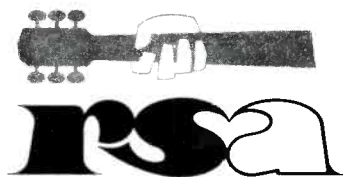


NEXT

THE MOTOWN SOUND



AMERICAN TALENT INTERNATIONAL LTD.



RON STRASNER ASSOCIATES

Leon Russell



Leaving Whippoorwill

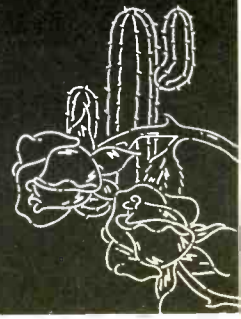
SR-43277

A new single from Leon's album "Stop All That Jazz" SR-2108
Produced by Denny Cordell and Leon Russell



SHELTER

Distributed by MCA Records Inc.





THE SINGLES CHART

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

AUG. 10	AUG. 3		WKS. ON CHART
1	4	FEEL LIKE MAKIN' LOVE ROBERTA FLACK Atlantic 3203	9
2	1	DON'T LET THE SUN GO DOWN ON ME ELTON JOHN/ MCA 40259	8
3	3	ROCK AND ROLL HEAVEN RIGHTEOUS BROTHERS/ Haven 7003 (Capitol)	13
4	11	THE NIGHT CHICAGO DIED PAPER LACE/Mercury 73492	8
5	6	RIKKI, DON'T LOSE THAT NUMBER STEELY DAN/ ABC 12014	14
6	7	SIDESHOW BLUE MAGIC/Atco 6961	14
7	5	ROCK YOUR BABY GEORGE McCRAE/T.K. 1004	12
8	12	PLEASE COME TO BOSTON DAVE LOGGINS/ Epic 5-11115	13
9	2	ANNIE'S SONG JOHN DENVER/RCA APBO-0295	11
10	10	WATERLOO ABBA/Atlantic 3035	12
11	16	WILDWOOD WEED JIM STAFFORD/MGM 14737	6
12	13	CALL ON ME CHICAGO/Columbia 4-46062	8
13	14	TAKIN' CARE OF BUSINESS BACHMAN-TURNER OVERDRIVE/Mercury 73478	12
14	8	ROCK THE BOAT HUES CORP./RCA APBO-0232	13
15	20	KEEP ON SMILIN' WET WILLIE/Capricorn 1143 (WB)	12
16	19	TELL ME SOMETHING GOOD RUFUS/ABC 12010	10
17	18	MACHINE GUN COMMODORES/Motown M1307F	9
18	22	ROCK ME GENTLY ANDY KIM/Capitol 3895	9
19	21	HANG ON IN THERE BABY JOHNNY BRISTOL/MGM 14715	7
20	27	(YOU'RE) HAVING MY BABY PAUL ANKA/ United Artists XW454-W	6
21	24	YOU AND ME AGAINST THE WORLD HELEN REDDY/ Capitol 3897	8
22	28	I'M LEAVING IT (ALL) UP TO YOU DONNY & MARIE OSMOND/MGM 14735	5
23	26	SURE AS I'M SITTING HERE THREE DOG NIGHT/ Dunhill 15001	6
24	29	WILD THING FANCY/Big Tree 15004 (Atlantic)	10
25	9	RADAR LOVE GOLDEN EARRING/MCA 40202	12
26	25	IF YOU TALK IN YOUR SLEEP ELVIS PRESLEY/ RCA APBO-0208	11
27	32	SHININ' ON GRAND FUNK/Capitol 3917	5
28	31	FISH AIN'T BITIN' LAMONT DOZIER/ABC 12012	8
29	30	RUB IN IT BILLY "CRASH" CRADDOCK/ABC 12013	7
30	38	I SHOT THE SHERIFF ERIC CLAPTON/RSO 500 (Atlantic)	5
31	17	THE AIR THAT I BREATHE HOLLIES/Epic 5-11100	16
32	39	NOTHING FROM NOTHING BILLY PRESTON/A&M 1544	5
33	15	ON AND ON GLADYS KNIGHT & THE PIPS/Buddah 423	13
34	23	FINALLY GOT MYSELF TOGETHER IMPRESSIONS/ Curtom 1997 (Buddah)	16
35	33	THIS HEART GENE REDDING/Haven 7000 (Capitol)	14
36	50	CAN'T GET ENOUGH OF YOUR LOVE BARRY WHITE/ 20th Century TC 2120	3
37	47	THEN CAME YOU DIONNE WARWICKE & SPINNERS/ Atlantic 202	4
38	48	KUNG FU CURTIS MAYFIELD/Curtom 1999 (Buddah)	7
39	46	LET'S PUT IT ALL TOGETHER STYLISTICS/Avco 4640	4
40	35	MY THANG JAMES BROWN/Polydor 14244	10
41	40	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN/ MCA 40209	18
42	36	YOU WON'T SEE ME ANNE MURRAY/Capitol 3868	18
43	42	BILLY, DON'T BE A HERO BO DONALDSON & THE HEYWOODS/ABC 11435	19
44	34	BE THANKFUL FOR WHAT YOU GOT WILLIAM DeVAUGHN/Roxbury BRBO-0236 (Chelsea)	17
45	69	WHO DO YOU THINK YOU ARE BO DONALDSON & THE HEYWOODS/ABC 12006	2
46	37	BALLERO WAR/UA XW432-W	9
47	51	HAPPINESS IS JUST AROUND THE BEND MAIN INGREDIENT/ RCA APBO-0305	6
48	58	CLAP FOR THE WOLFMAN GUESS WHO/RCA APBO-0324	4
49	75	TIME FOR LIVIN' SLY & THE FAMILY STONE/Epic 5-11140	5



50	55	RINGS LOBO/Big Tree BT 175008 (Atlantic)	4
51	61	SUGAR BABY LOVE RUBETTES/Polydor 14089	6
52	57	YOU'RE WELCOME, STOP ON BY BOBBY WOMACK/ UA XW439-W	6
53	63	DON'T KNOCK MY LOVE DIANA ROSS & MARVIN GAYE/ Motown M1296F	4
54	60	KALIMBA STORY EARTH WIND & FIRE/Columbia 4-46070	4

CHARTMAKER OF THE WEEK

55	—	IT'S ONLY ROCK N' ROLL (BUT I LIKE IT) ROLLING STONES Rolling Stones RS 19301 (Atlantic)	1
56	77	ANOTHER SATURDAY NIGHT CAT STEVENS/A&M 1602	2
57	64	BEACH BABY FIRST CLASS/UK 49002 (London)	3
58	66	SWEET HOME ALABAMA LYNRYD SKYNYRD/ Sounds of the South/MCA 40258	3
59	68	MOONLIGHT SPECIAL RAY STEVENS/Barnaby 604 (Chess/Janus)	3
60	70	FREE MAN IN PARIS JONI MITCHELL/Asylum 11041	3
61	44	SUNDOWN GORDON LIGHTFOOT/Reprise 1194	19
62	59	PUT OUT THE LIGHT JOE COCKER/A&M 1539	7
63	45	ONE HELL OF A WOMAN MAC DAVIS/Columbia 4-46004	19
64	—	YOU HAVEN'T DONE NOTHIN' STEVIE WONDER/ Tamla T54252F (Motown)	1
65	71	YOU CAN'T BE A BEACON (IF YOUR LIGHT DON'T SHINE) DONNA FARGO/Dot 17506 (Famous)	7
66	72	THE MAN THAT TURNED MY MAMA ON TANYA TUCKER/ Columbia 4-46047	3
67	43	COME MONDAY JIMMY BUFFETT/Dunhill D 15008	13
68	81	TELL HER LOVE HAS FELT THE NEED EDDIE KENDRICKS/ Tamla T54249F (Motown)	2
69	73	DOOR TO YOUR HEART DRAMATICS/Cadet 5704 (Chess/Janus)	3
70	49	HOLLYWOOD SWINGING KOOL & THE GANG/Delite 561	17
71	84	I LOVE MY FRIEND CHARLIE RICH/Epic 8-20006	2
72	76	WALK ON NEIL YOUNG/Reprise 1209	4
73	78	SECRETARY BETTY WRIGHT/Alston 4622 (Atlantic)	4
74	—	ALL SHOOK UP SUZI QUATRO/Bell 45477	1
75	79	GOOD THINGS DONT LAST FOREVER ECSTASY, PASSION & PAIN/Roulette 7145	5
76	88	RIVER'S RISIN' EDGAR WINTER/Epic 5-11143	3
77	83	CITY IN THE SKY STAPLE SINGERS/Stax STA 0215	4
78	82	BETWEEN HER GOODBYE AND MY HELLO GLADYS KNIGHT & THE PIPS/Soul S35111F (Motown)	6
79	80	MY LOVE MARGIE JOSEPH/Atlantic 3032	6
80	—	YOU LITTLE TRUSTMAKER TYMES/RCA PB 10022	1
81	85	EYES OF SILVER DOOBIE BROTHERS/WB 7832	3
82	86	LOVER'S CROSS MELANIE/Neighborhood/NRA 4215 (Famous)	3
83	87	YOU GOT TO KEEP ON BUMPIN' KAY GEES/Gang 321 (Delite)	5
84	—	TIN MAN AMERICA /Warner Bros. 7839	1
85	89	IT COULD HAVE BEEN ME SAMI JO/MGM South 7034	4
86	—	EARACHE MY EYE CHEECH & CHONG/Ode 66102 (A&M)	1
87	—	BOOGIE BANDS AND ONE NIGHT STANDS KATHY DALTON/DiscReet DIS 1210 (WB)	1
88	—	I SAW A MAN AND HE DANCED WITH HIS WIFE CHER/ MCA 40273	1
89	95	SUGAR LUMP LEON HAYWOOD/20th Century TC 2103	2
90	92	GET OUT OF DENVER BOB SEGER/Palladium/Reprise 1205	3
91	91	SECOND AVENUE TIM MOORE/ A Small Record Company SRA 0601 (Famous)	4
92	96	LOVE IS THE ANSWER VAN McCOY/Avco 4639	2
93	—	WOMBLING SUMMER PARTY WOMBLES/ Columbia 3-10013	1
94	99	THAT'S NOT HOW IT GOES BLOODSTONE/London 1055	2
95	97	CAPTAIN HOWDY SIMON STOKES/Casablanca NEB 1007 (WB)	3
96	100	DON'T CHANGE HORSES TOWER OF POWER/WB 7828	2
97	98	MANY RIVERS TO CROSS NILSSON/RCA PB 10001	2
98	—	MOST LIKELY YOU GO YOUR WAY (AND I'LL GO MINE) BOB DYLAN/Asylum 11043	1
99	—	MA! HE'S MAKING EYES AT ME LENA ZAVARONI/ Stax STA 0205	1
100	—	CAN'T GET ENOUGH BAD COMPANY/Swan Song SS 70015 (Atlantic)	1

FLASHMAKER OF THE WEEK



FULFILLINGNESS' FIRST FINALE
STEVIE WONDER
Tamla

TOP FM AIRPLAY THIS WEEK

FULFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
KIMONO MY HOUSE—Sparks—Island
FRIENDS—B. B. King—ABC
PHENOMENON—UFO—Chrysalis

WNEW-FM/NEW YORK

CREATURES OF THE STREET—Jobriath—Elektra
FULFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
I CAN STAND A LITTLE RAIN—Joe Cocker—A&M
PHENOMENON—UFO—Chrysalis
QUO—Status Quo—A&M
RUMBLE—Link Wray—Polydor

WBCN-FM/BOSTON

ANOTHER SATURDAY NIGHT (single)—Cat Stevens—A&M
COSMIC FUNK—Lonnie Liston Smith—Flying Dutchman
EARACHE MY EYE (single)—Cheech & Chong—Ode
FRANKIE MILLER'S HIGHLIFE—Chrysalis
FULFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
IT'S ONLY ROCK 'N ROLL (single)—Rolling Stones—Rolling Stones
KIMONO MY HOUSE—Sparks—Island
LYDIA—Cold Blood—WB
OLIVER EDWARD NELSON AND OILY RAGS IN LONDON—Flying Dutchman

WMMR-FM/PHILADELPHIA

ANOTHER LOVE (single)—Stories—Kama Sutra
KAMIKAZE—Deke Leonard—UA
LIVE CONVENTION—Fairport Convention—Island (Import)
MAN WHO SOLD THE WORLD (single)—Lulu—Chelsea
NOTHING YOU CAN DO (single)—Average White Band—Atlantic
PICKETT IN THE POCKET—Wilson Pickett—RCA
PUTNAM STRING COUNTY BAND—Rounder
WHALE MEAT AGAIN—Jim Capaldi—Island

WLIR-FM/LONG ISLAND

FRANKIE MILLER'S HIGHLIFE—Chrysalis
FRIENDS—B. B. King—ABC
FULFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
NOTHING YOU CAN DO (single)—Average White Band—Atlantic
PHENOMENON—UFO—Chrysalis
SANTANA'S GREATEST HITS—Col

WCMF-FM/ROCHESTER

BORN AGAIN—Rare Bird—Polydor
CHILD OF THE NOVELTY—Mahogany Rush—20th Century
FULFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
HERE COME THE WARM JETS—Eno—Island
IT'S ONLY ROCK 'N ROLL (single)—Rolling Stones—Rolling Stones
KAMIKAZE—Deke Leonard—UA
NOTHING YOU CAN DO (single)—Average White Band—Atlantic
PHENOMENON—UFO—Chrysalis
THIRD ANNUAL PIPEDREAM—Atlanta Rhythm Section—Polydor
WHALE MEAT AGAIN—Jim Capaldi—Island

WPLR-FM/NEW HAVEN

CHILD OF THE NOVELTY—Mahogany Rush—20th Century
HERE COME THE WARM JETS—Eno—Island
HOLES & MELLOW ROLLS—Gabriel Kaplan—ABC
KIMONO MY HOUSE—Sparks—Island
REJUVENATION—Meters—WB
RUMBLE—Link Wray—Polydor
SNAFU—Capitol
THE MADCAP LAUGHS/BARRETT—Syd Barrett—Harvest
UP FOR THE DOWN STROKE—Parliament—Casablanca
WILD MAGNOLIAS—Polydor

WKTK-FM/BALTIMORE

AVALANCHE—Mountain—Windfall
BEST OF MANFRED MANN—Janus
BORN AGAIN—Rare Bird—Polydor
CHILD OF THE NOVELTY—Mahogany Rush—20th Century
CREATURES OF THE STREET—Jobriath—Elektra
HAMBURGER CONCERTO—Focus—Atco
ILLUSIONS ON A DOUBLE DIMPLE—Triumvirat—Harvest
OUTSIDE THE LAW—Epitaph—Billingsgate
REFUGEE—Charisma
SPACE RANGER—Neil Merryweather—Mercury

WOWI-FM/NORFOLK, VA.

BECKY HOBBS—MCA
BIG BOW WOW STRAIN—Ken Burgan—Blue Thumb
FULFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
FACES IN REFLECTION—George Duke—BASF
IT'S ONLY ROCK 'N ROLL (single)—Rolling Stones—Rolling Stones
KIMONO MY HOUSE—Sparks—Island
OUTSIDE THE LAW—Epitaph—Billingsgate
SISSSEL—Jason Lindh—CTI
THE MADCAP LAUGHS/BARRETT—Syd Barrett—Harvest
WILD MAGNOLIAS—Polydor

WPDQ-FM/JACKSONVILLE

ACES—Bill & Taffy—RCA
FRIENDS—B. B. King—ABC
LIVE—Gabor Szabo & Charles Lloyd—Blue Thumb
RHINOS, WINOS & LUNATICS—Man—UA
SHEET MUSIC—10cc—UK

WORJ-FM/ORLANDO

FRIENDS—B. B. King—ABC
FULFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
IT'S ONLY ROCK 'N ROLL (single)—Rolling Stones—Rolling Stones
LEO KOTTKE, PETER LANG, JOHN FAHEY—Takoma
PHENOMENON—UFO—Chrysalis

WABX-FM/DETROIT

ANOTHER TIME, ANOTHER PLACE—Bryan Ferry—Island (Import)
COLOURS OF CHLOE—Eberhard Weber—ECM
FULFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
ILLUSIONS ON A DOUBLE DIMPLE—Triumvirat—Harvest
JUNE 1, 1974—Ayers, Cale, Eno & Nico—Island (Import)
KIMONO MY HOUSE—Sparks—Island
ON THE BEACH—Neil Young—Reprise
SMALL TALK—Sly & the Family Stone—Epic
THE MADCAP LAUGHS/BARRETT—Syd Barrett—Harvest
WHALE MEAT AGAIN—Jim Capaldi—Island

KADI-FM/ST. LOUIS

BORN AGAIN—Rare Bird—Polydor
MAGIC—Cheryl Dilcher—A&M
I & II—Seals & Crofts—WB
PHENOMENON—UFO—Chrysalis

FM SLEEPER OF THE WEEK



KIMONO MY HOUSE
SPARKS
Island

KUDL-FM/KANSAS CITY

FULFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
HERE COME THE WARM JETS—Eno—Island
KAMIKAZE—Deke Leonard—UA
PHOEBE SNOW—Shelter
SHEET MUSIC—10cc—UK
THE GREAT PRETENDER—Michael Dinner—Fantasy
THESE FOOLISH THINGS—Bryan Ferry—Atco

KBPI-FM/DENVER

AVALANCHE—Mountain—Windfall
CHILD OF THE NOVELTY—Mahogany Rush—20th Century

FRIENDS—B. B. King—ABC
FULFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
SMALL TALK—Sly & the Family Stone—Epic
WILD MAGNOLIAS—Polydor

KPRI-FM/SAN DIEGO

BAD COMPANY—Swan Song
FULFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
KIMONO MY HOUSE—Sparks—Island
SMALL TALK—Sly & the Family Stone—Epic
SOUTHER, HILLMAN, FURAY BAND—Asylum

KGB-FM/SAN DIEGO

ANOTHER SATURDAY NIGHT (single)—Cat Stevens—A&M
FULFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
IRISH TOUR '74—Rory Gallagher—Polydor
IT'S ONLY ROCK 'N ROLL (single)—Rolling Stones—Rolling Stones
LET IT FLOW—Elvin Bishop—Capricorn

KMET-FM/LOS ANGELES

AFTER THE FIRE HAS GONE (single)—Willie Nelson & Tracy Nelson—Atlantic
ANOTHER LOVE (single)—Stories—Kama Sutra
JUMP BACK (single)—Tom Scott & the L.A. Express—Ode
LENNY WILLIAMS—WB
REFUGEE—Charisma
RUMBLE—Link Wray—Polydor
SEXY IDA (single)—Ike & Tina Turner—UA
SHEET MUSIC—10cc—UK
SYREETA—Motown
THE WILD, THE INNOCENT & THE E STREET SHUFFLE—Bruce Springsteen—Col

KZEL-FM/EUGENE, ORE.

FRIENDS—B. B. King—ABC
FULFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
IT'S ONLY ROCK 'N ROLL (single)—Rolling Stones—Rolling Stones
JUNE 1, 1974—Ayers, Cale, Eno & Nico—Island (Import)
KIMONO MY HOUSE—Sparks—Island
LIVE—Gabor Szabo & Charles Lloyd—Blue Thumb
PHOEBE SNOW—Shelter
SHEET MUSIC—10cc—UK

CHUM-FM/TORONTO

ANOTHER TIME, ANOTHER PLACE—Bryan Ferry—Island (Import)
DARYL WAY'S WOLF—London
EARACHE MY EYE (single)—Cheech & Chong—Ode
HAMBURGER CONCERTO—Focus—Atco
ILLUSIONS ON A DOUBLE DIMPLE—Triumvirat—Harvest
IT'S ONLY ROCK 'N ROLL (single)—Rolling Stones—Rolling Stones
MIRROR IMAGE—Blood, Sweat & Tears—Col
SANTANA'S GREATEST HITS—Col
YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Bonnie Koloc—Ovation

RECORD WORLD PRESENTS
THE SOUL OF SUCCESS

RR & BB

IN CONJUNCTION WITH
THE 19th ANNUAL
NATRA CONVENTION

Thanks for putting us on.

The Choice Four
Crown Heights Affair
Carolyn Franklin
Friends of Distinction
Darren Green
The Hues Corporation
Weldon Irvine
Jon Lucien
The Main Ingredient
Wilson Pickett
The Tymes
Zulema
Harvey Fuqua
Hell Storm
The Last Stop
The New Birth
Sweet Rain

RCA Records and Tapes

Motown Scores Across the Board

■ LOS ANGELES—Just a little more than three years ago, Motown Records Corporation moved its corporate headquarters from the Motor City to Hollywood. The company's chairman, Berry Gordy, was soon hard at work putting together the much acclaimed film, "Lady Sings the Blues," starring Diana Ross. The move was also the beginning of one of the biggest, most dramatic corporate realignments in the record business. Berry Gordy—always the visionary—saw new horizons for Motown Records. His famous "Motown Sound" was about to undergo a metamorphosis and re-birth that would make it a *universal* sound.

Crossing Over

The word was out. And, as it turned out, the word was "cross-over." Stevie Wonder, Marvin Gaye, Diana Ross, The Jackson Five, Smokey Robinson, The Temptations, Eddie Kendricks, Jr. Walker & The All Stars, The Miracles: all the mainline Motown acts began to crossover to either pop or rock or both. With an enlightened listening public and changing record buying tastes, it was a transition that was bound to happen, and Motown took full advantage of the situation through creative product planning, sales promotion, and marketing. Today a new Stevie Wonder album is greeted with the same critical and public enthusiasm as a Beatles or a Stones album. Marvin Gaye's "Let's Get It On" is just as likely to be heard on an underground FM station as on a soul station. Diana Ross is an artist of universal appeal, a superstar. Since their smash Las Vegas debut, The Jackson Five is assured across-the-board acceptance. Both of Smokey Robinson's solo albums have generated cross-

over action. Eddie Kendricks' streak of single success which began with "Keep On Truckin'" has built to a point where his newest release, "Tell Her Love Has Felt The Need" shows strong cross-over potential. And Jr. Walker, a consistent seller, could break almost anytime.

Pop Promotion

To meet the new demand for the product, and to service it to its fullest potential, Motown has expanded and realigned its marketing and promotion departments. Now, in addition to having a fully staffed, autonomous r&b promotion department, there's a fully staffed pop promotion department. The two departments work independently but in tandem. And if an r&b record shows the least sign of crossing over, the pop promotion men are on top of it. The result is better service to r&b accounts as well as pop accounts. In some cases—as in the introduction of Motown's highly acclaimed Anthology Series—both departments work the same product simultaneously. (Continued on page 26)

Agenda, Addresses

■ The NATRA Convention Agenda appears on page 10 of this section. The address by NATRA president Cecil Hale is on page 12, and NATRA executive director Richard Thomas' statement appears on page 14.

CBS Record Group Triumphs With Black Talent, New Labels

■ NEW YORK—Until as recently as the late sixties, some of the most creative r&b sounds could be heard on the ghetto street-corners in many major U. S. cities. The best that many of these harmonizing youngsters could envision was the opportunity to be discovered by some r&b producer passing by.

Potential Realized

But gradually things began to change. Record companies, realizing the potential growing market in the r&b product, began signing groups to produce their own sounds, and as a result, r&b music mushroomed into one of the biggest-selling areas in the record industry.

Indicative of this spectacular success has been CBS Records.

The Columbia/Epic and Columbia Custom Labels have not only produced hit records, but they have also helped to establish independent record companies through CBS Records distribution.

New Acts, Labels

As a result, CBS Records has deeply influenced the r&b market by establishing new black-owned labels, producing new r&b hit records and establishing new recording careers for artists as well as the newly created record companies.

This accomplishment has required the personal energies of the entire Columbia/Epic and Custom Label team. The key people credited with this coordinated major breakthrough are Bruce

(Continued on page 20)

Tom Draper:

Rockin' the R&B Boat with RCA

By IRA MAYER

■ NEW YORK—RCA hasn't always been rockin' the r&b boat the way they are today, which is something Tom Draper is quick to point out. Draper, recently appointed head of a&r in RCA's rhythm and blues division, has been with the company for ten years, and has seen it go through the changes which have brought

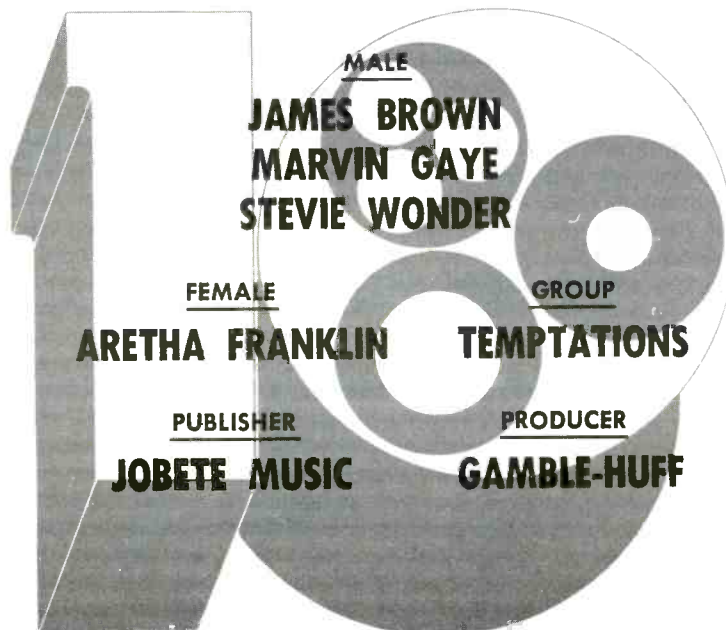
it its current chart-topping success.

"What we've got here," Draper told *Record World* in his tenth floor office, "is a solid teamwork approach to everything, and it's proved to be the winning combination for us. We've got a total communication network going between us, throughout every department, and I think that the lack of 'politics' has contributed immensely to our success this year." And while the department itself acts in large degree autonomously, its relationship to the rest of the company is strong. "What we're experiencing today is the culmination of a lot of effort. Naturally we feel good about it because we feel we're at the right place at the right time."

The right place and time is a matter of r&b's place in the broad spectrum of popular music, according to Draper. "It's beginning to influence people on a global level, not just out of New York or Detroit. We're reaching beyond the limits of a city or a region, or even a nation. When you get records like a Hues Corporation or a George McCrae, that have international appeal, we're talking about the beginnings of a trend that is not unlike that of an Elvis Presley of the '50s. We're talking about a movement that I'm sure will surpass that of the rock generation of the '50s and the early '60s. And I think it's incumbent upon ourselves as

(Continued on page 30)

R&B DECADE AWARDS



Atlantic Seat of 'Soul Explosion'

By HOWARD LEVITT

■ NEW YORK—"Our sales are at the highest level since I've been with the company," stated Atlantic's vice president/director of r&b product Henry Allen, and as a man who has spent some twenty-odd years watching the label's r&b talent fulfill the promise that their sweet sounds have always held, he fairly glows with pride as he elaborates on the reasons why.

The sales power of the Atlantic soul roster has always been a force to be reckoned with, as evidenced by the continual gold-gathering of the likes of Aretha Franklin, Roberta Flack, the Per-

(Continued on page 46)



Marvin Gaye



Eddie Kendricks



Diana Ross & Marvin Gaye



Lamont Dozier



Aretha Franklin



Gladys Knight & the Pips



Ike & Tina Turner



Billy Preston



Herbie Hancock



MFSB

Record World 1974

TOP RECORD

- 1. LET'S GET IT ON**
Marvin Gaye—Tamla
- MIDNIGHT TRAIN TO GEORGIA**
Gladys Knight & the Pips—Buddah
- BEST THING THAT EVER HAPPENED TO ME**
Gladys Knight & the Pips—Buddah
- THE LOVE I LOST**
Harold Melvin & the Bluenotes—Phila. Intl.
- KEEP ON TRUCKIN'**
Eddie Kendricks—Tamla
- JUNGLE BOOGIE**
Kool & the Gang—Delite
- BOOGIE DOWN**
Eddie Kendricks—Tamla
- THE PAYBACK**
James Brown—Polydor
- HURTS SO GOOD**
Millie Jackson—Spring
- UNTIL YOU COME BACK TO ME**
Aretha Franklin—Atlantic

TOP MALE VOCALIST

- 1. EDDIE KENDRICKS**—Tamla

- MARVIN GAYE—Tamla
- JAMES BROWN—Polydor
- BARRY WHITE—20th Century
- STEVIE WONDER—Tamla
- AL GREEN—Hi
- JOHNNIE TAYLOR—Stax
- JOE SIMON—Spring
- BOBBY WOMACK—UA
- BOBBY BLAND—ABC
- TYRONE DAVIS—Dakar
- B. B. KING—ABC
- DON COVAY—Mercury
- AL WILSON—Rocky Road
- WILSON PICKETT—RCA

TOP NEW MALE VOCALIST

- 1. LAMONT DOZIER**—ABC
- WILLIAM DeVAUGHN—Chelsea
- LEON HAYWOOD—20th Century
- SMOKEY ROBINSON—Tamla

TOP FEMALE VOCALIST

- 1. ARETHA FRANKLIN**—Atlantic
- MILLIE JACKSON—Spring

- ANN PEEBLES—Hi
- DIANA ROSS—Motown
- ROBERTA FLACK—Atlantic
- BETTY WRIGHT—Alston
- MARGIE JOSEPH—Atlantic
- SYLVIA—All Platinum

TOP NEW FEMALE VOCALIST

- 1. ANNETTE SNELL**—Dial

TOP MALE VOCAL GROUP

- 1. STYLISTICS**—Avco
- HAROLD MELVIN & THE BLUENOTES—Phila. Intl.
- JACKSON FIVE—Motown
- ISLEY BROS.—T-Neck
- CHI-LITES—Brunswick
- TEMPTATIONS—Gordy
- O'JAYS—Phila. Intl.
- SPINNERS—Atlantic
- MAIN INGREDIENT—RCA
- MOMENTS—Stang
- PERSUADERS—Atco
- BLOODSTONE—London



Stylistics



Annette Snell



Tavares



First Choice



Earth, Wind & Fire



Pointer Sisters



Creative Source



Kool & the Gang

R&B Singles Awards

TOP NEW MALE VOCAL GROUP

1. **TAVARES**—Capitol
2. **NATURAL FOUR**—Curtom
3. **BLUE MAGIC**—Atco
4. **JONESES**—Mercury

TOP FEMALE VOCAL GROUP

1. **FIRST CHOICE**—Philly Groove

TOP NEW FEMALE VOCAL GROUP

1. **POINTER SISTERS**—Blue Thumb

TOP VOCAL COMBINATION

1. **GLADYS KNIGHT & THE PIPS**—Buddah
2. **STAPLE SINGERS**—Stax
3. **SOUL CHILDREN**—Stax
4. **INDEPENDENTS**—Wand
5. **NEW BIRTH**—RCA

TOP NEW VOCAL COMBINATION

1. **CREATIVE SOURCE**—Sussex

2. **ECSTASY, PASSION & PAIN**—Roulette

TOP VOCAL DUO

1. **IKE & TINA TURNER**—UA

TOP NEW VOCAL DUO

1. **MARVIN GAYE & DIANA ROSS**—Motown

TOP SELF-CONTAINED GROUP

1. **KOOL & THE GANG**—Delite
2. **SLY & THE FAMILY STONE**—Epic
3. **OHIO PLAYERS**—Mercury
4. **WAR**—UA

TOP NEW SELF-CONTAINED GROUP

1. **EARTH, WIND & FIRE**—Columbia
2. **GRAHAM CENTRAL STATION**—Warner Bros.

TOP PRODUCER

Frank Wilson & Leonard Caston

TOP ARRANGER

Thom Bell

TOP INSTRUMENTALIST

1. **BILLY PRESTON**—A&M

TOP NEW INSTRUMENTALIST

1. **HERBIE HANCOCK**—Columbia

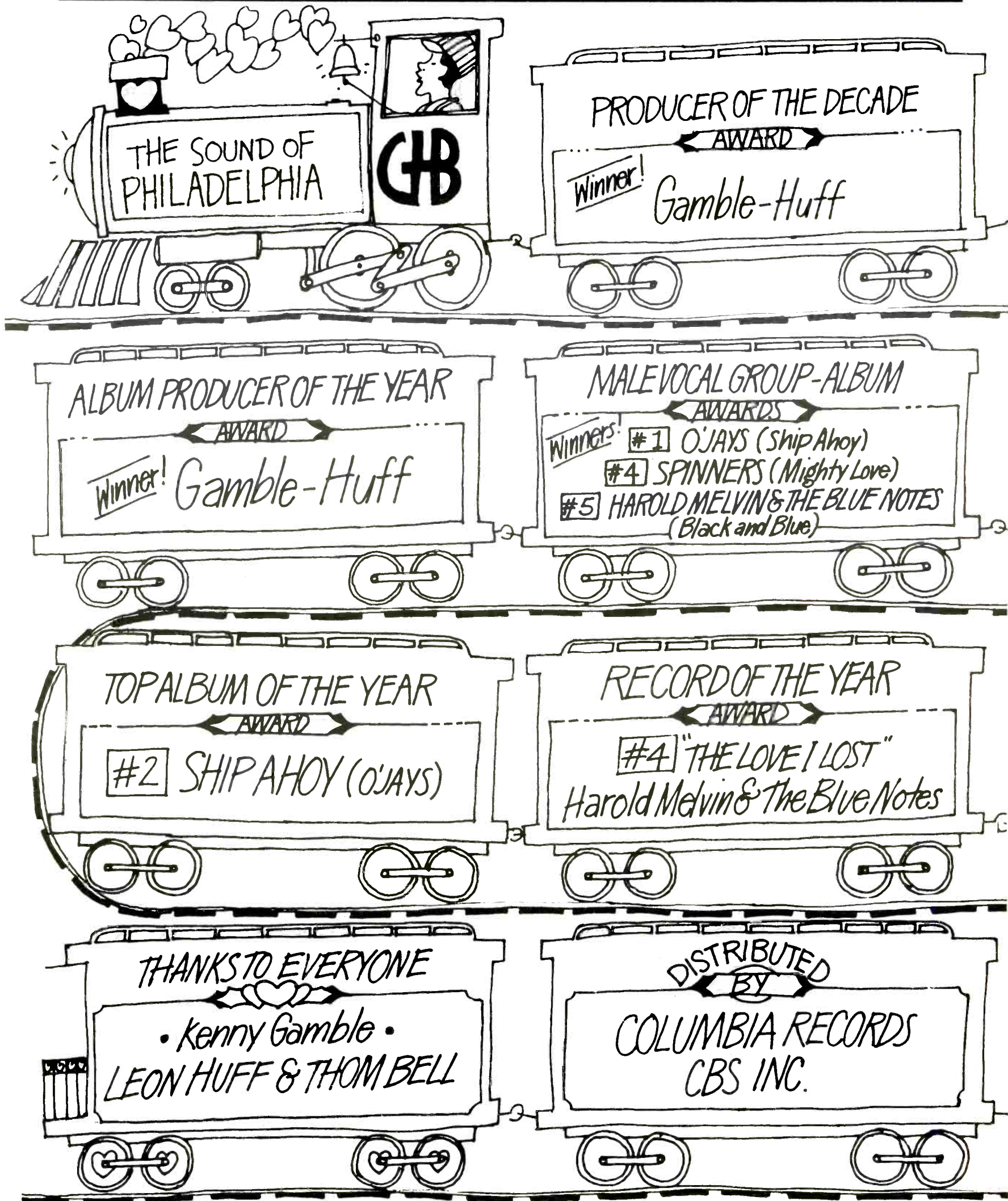
TOP INSTRUMENTAL GROUP

1. **MFSB**—Phila. Intl.

TOP NEW INSTRUMENTAL GROUP

1. **LOVE UNLIMITED ORCH.**—20th Century

the gamble-huff & bell family



THE SOUND OF
PHILADELPHIA

GB

PRODUCER OF THE DECADE

AWARD

Winner!

Gamble-Huff

ALBUM PRODUCER OF THE YEAR

AWARD

Winner! Gamble-Huff

MALE VOCAL GROUP-ALBUM

AWARDS

Winners:

#1 O'JAYS (Ship Ahoy)

#4 SPINNERS (Mighty Love)

#5 HAROLD MELVIN & THE BLUE NOTES
(Black and Blue)

TOP ALBUM OF THE YEAR

AWARD

#2 SHIP AHOY (O'JAYS)

RECORD OF THE YEAR

AWARD

#4 "THE LOVE I LOST"
Harold Melvin & The Blue Notes

THANKS TO EVERYONE

• Kenny Gamble •
LEON HUFF & THOM BELL

DISTRIBUTED
BY

COLUMBIA RECORDS
CBS INC.

...Thanks RECORDWORLD.

ARRANGER OF THE YEAR

AWARD

Winner!

Thom Bell

INSTRUMENTAL GROUP ALBUM

AWARD

Winner!

M.F.S.B.

"LOVE IS THE MESSAGE"

INSTRUMENTAL GROUP

AWARD

Winner!

M.F.S.B.

TOP MALE VOCAL GROUP

AWARDS

Winners!

#1 Stylistics

#4 Harold Melvin & the Blue Notes

PHILADELPHIA
INTERNATIONAL
RECORDS.

T.S.♥P
RECORDS.

GOLDEN FLEECE
RECORDS.

THUNDER
RECORDS.



Stevie Wonder



Aretha Franklin



O'Jays



Smokey Robinson



Millie Jackson



Blue Magic



Herbie Hancock



Pointer Sisters



Tower of Power



MFSB



'Cleopatra Jones'

Record World 1974

TOP MALE VOCALIST

1. **STEVIE WONDER**—Tamla
2. **EDDIE KENDRICKS**—Tamla
3. **MARVIN GAYE**—Tamla
4. **BARRY WHITE**—20th Century
5. **JAMES BROWN**—Polydor
6. **ISAAC HAYES**—Enterprise
7. **AL GREEN**—Hi
8. **BOBBY WOMACK**—UA
9. **B. B. KING**—ABC
10. **JOHNNIE TAYLOR**—Stax

TOP NEW MALE VOCALIST

1. **SMOKEY ROBINSON**—Tamla
2. **AL WILSON**—Rocky Road
3. **LAMONT DOZIER**—ABC

TOP MALE VOCAL GROUP

1. **O'JAYS**—Phila. Intl.
2. **TEMPTATIONS**—Gordy
3. **ISLEY BROS.**—T Neck
4. **MAIN INGREDIENT**—RCA
5. **SPINNERS**—Atlantic
6. **HAROLD MELVIN & THE BLUENOTES**—Phila. Intl.
7. **BLOODSTONE**—London
8. **FOUR TOPS**—Dunhill

9. **STYLISTICS**—Avco
10. **SMOKEY ROBINSON & THE MIRACLES**—Tamla
11. **JACKSON FIVE**—Motown

TOP NEW MALE VOCAL GROUP

1. **BLUE MAGIC**—Atco
2. **TAVARES**—Capitol
3. **MANHATTANS**—Columbia

TOP FEMALE VOCALIST

1. **ARETHA FRANKLIN**—Atlantic
2. **DIANA ROSS**—Motown
3. **ROBERTA FLACK**—Atlantic
3. **ESTHER PHILLIPS**—Kudu

TOP NEW FEMALE VOCALIST

1. **MILLIE JACKSON**—Spring
2. **ANN PEEBLES**—Hi
3. **BETTY DAVIS**—Just Sunshine

TOP FEMALE VOCAL GROUP

1. **LOVE UNLIMITED**—20th Century

TOP NEW FEMALE VOCAL GROUP

1. **POINTER SISTERS**—Blue Thumb

TOP VOCAL DUO

1. **IKE & TINA TURNER**—UA

TOP NEW VOCAL DUO

1. **DIANA ROSS & MARVIN GAYE**—Motown
2. **ASHFORD & SIMPSON**—WB

TOP VOCAL COMBINATION

1. **GLADYS KNIGHT & THE PIPS**—Buddah

TOP NEW VOCAL COMBINATION

1. **CREATIVE SOURCE**—Sussex

TOP SELF-CONTAINED GROUP

1. **WAR**—UA
2. **EARTH, WIND & FIRE**—Columbia
3. **KOOL & THE GANG**—Delite
4. **SLY & THE FAMILY STONE**—Epic



Love Unltd.



Ike & Tina Turner



Gladys Knight & the Pips



War



Donald Byrd



Graham Central Station



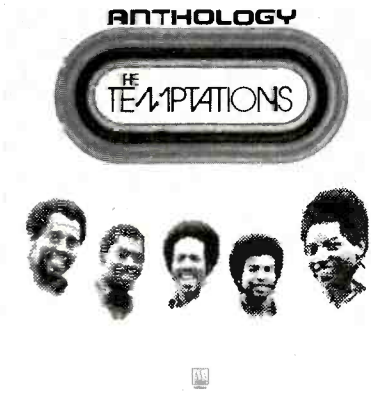
Diana Ross & Marvin Gaye



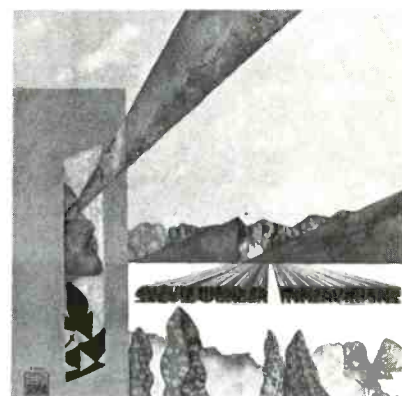
B. B. King



'The Payback'



'Temptations Anthology'



'Innervisions'

R&B Album Awards

- 5. NEW BIRTH—RCA
- 6. MANDRILL—Polydor
- 7. FUNKADELIC—Westbound
- 8. OHIO PLAYERS—Mercury
- 9. CHAMBERS BROTHERS—Avco

TOP NEW SELF-CONTAINED GROUP

- 1. GRAHAM CENTRAL STATION—WB
- 2. TOWER OF POWER—WB
- 3. FRED WESLEY & THE JBs—People

TOP INSTRUMENTALIST

- 1. DONALD BYRD—Blue Note
- 2. GROVER WASHINGTON, JR.—Kudu
- 3. DAVID T. WALKER—Ode

TOP NEW INSTRUMENTALIST

- 1. HERBIE HANCOCK—Columbia
- 2. BOBBI HUMPHREY—Blue Note
- 3. MANU DIBANGO—Atlantic

TOP INSTRUMENTAL GROUP

- 1. MFSB—Phila. Intl.
- 2. CRUSADERS—Blue Thumb

TOP NEW INSTRUMENTAL GROUP

- 1. LOVE UNLIMITED ORCH.—20th Century
- 2. FUNK INC.—Prestige

TOP ALBUM

- 1. INNERVERSIONS Stevie Wonder—Tamla
 - 2. SHIP AHOY O'Jays—Phila. Intl.
 - 3. LET'S GET IT ON Marvin Gaye—Tamla
 - 4. IMAGINATION Gladys Knight & the Pips—Buddah
 - 5. LOVE IS THE MESSAGE MFSB—Phila. Intl.
 - 6. STONE GON' Barry White—20th Century
 - 7. DELIVER THE WORD War—UA
 - 8. WILD & PEACEFUL Kool & the Gang—Delite
 - 9. EDDIE KENDRICKS Eddie Kendricks—Tamla
- THE PAYBACK
James Brown—Polydor

- 10. UNDER THE INFLUENCE OF Love Unlimited—20th Century

TOP SOUNDTRACK ALBUM

- 1. CLEOPATRA JONES—WB
- 2. CLAUDINE Gladys Knight & the Pips—Buddah
- 3. SAVE THE CHILDREN—Motown

TOP LIVE ALBUM

- 1. LIVE AT THE SAHARA TAHOE Isaac Hayes—Enterprise

TOP GREATEST HITS ALBUM

- 1. ANTHOLOGY Temptations—Motown

TOP DOUBLE-LP PACKAGE

- 1. THE PAYBACK James Brown—Polydor

TOP PRODUCER GAMBLE/HUFF

HUMANITARIAN AWARD B. B. KING—ABC

19th NATRA Convention Agenda

Century Plaza, Los Angeles

Agenda: August 5-10, 1974

Monday, August 5

All day—private screening and tour of Paramount Studios

Luncheon—Paramount (place not designated)

Cocktail Party—Paramount—Dr. James Barringer (Host);
Robert Goodfried (Co-Host); Art Wield (Co-Host)

Tuesday, August 6

WORKSHOPS

10 a.m.—Investment Opportunities In Africa

Conducted by: Dan Matthews, Dick Gregory, 10 African
Ambassadors

10 a.m.—Contract Negotiations

Conducted by: Al Chambers, Al Sampson, Jane Talbert

3:00 p.m.—Which Black Radio Network And Why?

Conducted by: Roy Woods, Ralph Featherstone

Screening—20th Century

7:00 p.m.—President's Cocktail Reception—20th Century—
Barry White, Host

Wednesday, August 7

WORKSHOPS

10 a.m.—The New Role Of Women In Media

Conducted by: Carolyn Tucker, Irene Johnson Ware,
Earlene Fischer, Felicia Jeeter, Chris Clay

10 a.m.—New Technological Developments

Conducted by: Fred Dukes, Early Monroe

3:00 p.m.—FM: The New Wave Of Black Radio

Conducted by: Rod McGrew, Frankie Crocker,
Rudy Runnels, Jess Fax, Tom Jones

Chaired by: Jerry Boulding

Cocktail Party—A&M

Dinner—Capitol

Thursday, August 8

WORKSHOPS

10 a.m.—Procurement (Methodology) Radio &
TV Stations

Conducted by: Angela Shaw, Norm Hodges, Brenda Irons,
Bill Summers, Charles Tate

10 a.m.—Employment Opportunities In The Media

Conducted by: Darrow Dillingham, George Duncan,
Jim Kelsey, George Wilson

Luncheon—ABC Records—Honorable Ben Hooks,
F.C.C. Commissioner, Speaker

3:00 p.m.—The Future of AM Radio: Is There A
Place For You?

Conducted by: Sonny Taylor, Jim Maddox, Chuck Smith,
Roland Bynum, Ernest James

Chaired by: Jerry Boulding

Luncheon—ABC/Dunhill Records

Dinner—KoKo Records

Friday, August 9

WORKSHOPS

10 a.m.—Investments

Conducted by: Ted Ledbetter, Al Bell, Clarence Avant,
Ewart Abner, Andrew Carter, John Procopé

10 a.m.—Opportunities in TV

Conducted by: Randy Daniels, Mark Warren, Jim Blocker,
Quincy Jones, Don Cornelius, Tony Brown

3:00 p.m.—Relationships Between Printed & Vocal Media

Conducted by: Bob Johnson, Opile Dukes, Charlene
Hunter, Roy Woods, Ralph Featherstone

Luncheon—Atlantic Records—Rev. Jesse Jackson, Speaker

Cocktail Party—Motown Records

Dinner—Motown Records

Saturday, August 10

WORKSHOPS

10 a.m.—Promotion

Conducted by: Ted Power, Don King

10 a.m.—Trades

Conducted by: Dede Dabney, Radcliff Joe, Hosea Wilson,
Enoch Gregory, Jo Jo Jameols, Jeff Dickson, Paul Johnson,
Don Drossell

10 a.m.—Media Irresponsibility & Accountability

Conducted by: Al Chambers, Angela Shaw,
Dr. Lionel Barrow

Trip to Disneyland (Women & Children)

Golf Tournament

Awards Dinner—NATRA and CBS

MANU DIBANGO
ROBERTA FLACK
ARETHA FRANKLIN
MARGIE JOSEPH
THE SPINNERS

Atlantic Records Congratulates It's 1974 Record World R&B Award Winners.



CECIL HALE

PRESIDENT'S STATEMENT

Although NATRA is now nineteen years old, that time span seems relatively short when we consider the fact that a great proportion of our listeners—and *daily* supporters—might not even have been born when our organization was first founded. To many of them, the age nineteen represents their last fling with teenage fancies, and the threshold to adulthood.

In the nearly two decades that NATRA has existed the group has grown and matured, both in membership and stature. From an association of "Rythm and Blues and Gospel" oriented "disc-jockeys of America" to a very serious service organization seeking to promote exchanges of information relating to the communication's field and it's workers throughout the world.

We had no alternative but to become the National Association of Television and Radio Artists. In doing so we realized that, just as most name changes today imply a new national consciousness as well as a new commitment for social changes, NATRA, not only made a progressive move in semantics but, saw our destiny inextricably entwined to the future of the communications industry as a whole.

As one who has spent the last fourteen years of my life dedicated to the development, to the best of my ability, the art of communication through the medium of radio, I have consequently developed some observations which I think are valid. My observance concerns our responsibility to our public, our membership and our mutual industry.

Time flies. Although over twenty years ago the whole country *hucklebucked* to the rhythm of Charlie Parker's original tune, "NOW" wasn't the time when Bird lived. But today we can hear—and see—"Supersax." My point is that categorical manipulation must cease to be used against us, for "Now is the time" for Black music—as a whole—to be accepted as an important part of our heritage.

Only ten years ago, Marshall McLuhan (one who understood media as an "extension of man") reminded the country that radio's immediate aspect is "a private experience [whose] subliminal depths are charged with resonated echoes of tribal horns and antique drums—with power to turn the psyche and society into a single echo chamber." And if this could be said of

radio in general, it is even more true of Black radio in particular.

At that time in history, we, Black *dee jays*, had little power. While we did have so-called "disc-jockey cults," our range was so limited that beyond our local listening cadres, to the masses of this nation (white folks) we might have sounded like we were "speakin' tongues" in the *Tower of Babel*. We were hardly out of the days when most Black speech patterns were considered "mumbo jumbo."

Then, the more popular radio announcers—*white on white stations*—refused to play R & B, although they did play some popularly accepted



Black music stars whose appeal was to the general or pop market. Their categorization of Black music further victimized us by the *divide and rule* method. We didn't truly understand then that there could be such diversity in our heritage. Frankly speaking, we didn't recognize the intensity of this factor.

We were also speaking with too many individual voices, sometimes inaudible, sometimes confused—of little significance and, even, lesser impact. But as NATRA's program progressed, we started to re-organize those many scattered voices. And as they started fusing together, they got clearer, louder and more conducive to the times. By tightening up our organization, those scattered resonating voices into one collective voices—NATRA's, we became more politically conscious; sociologically responsive; and last, but denitely *not* least, an economically potent unit, ready and willing to lend our assistance wherever and whenever possible.

Today, at a time when broadcast journalists in general have been under heavy attack by this country's present administration, Black media spokes-

men—who have even less means of freedom of expression than their white counterparts—should definitely be hooking up a common program to aid our people everywhere. In view of our past predicament, necessity should dictate our policies. We need not apologize to anyone for our decisions, for we are only doing what we *must* do in order to survive collectively.

In recognizing our heritage we must also recognize our importance in the building, development and *revolutionizing* of this country. From our rich ancestral royal Afrikan past to the *Old South's* plantation *soft hats* (not no 'hardhats') laying the economic foundation of America. From the first martyr nearly two hundred years ago at Bunkerhill to a media obscured hero defending "law and order" at the Watergate complex, two years ago, Black people have been on the case. And I might add, that our historic surveillance at Watergate was much more dramatic than the media molded image sometime back, when our appropriate line according to Hollywood image makers, would've been: "Who dat say 'who dat' when I say *who dat?*"

As far as unwarranted attacks on NATRA by the powers that be, I only want to say this. We intend to defend the integrity of our collective unit. We will deal with specifics when our detractors offer some details. But after reviewing our various chapters, affiliates and camaraderie, we feel assured as one Brother recently pointed out, that we don't expect to have to go before the media (in Disneyland no less) and appeal: "I'm not a crook!"

In closing we say, yes, our attitudes have definitely changed; and for the better of both our organization and the industry itself. Black artists are no longer willing to just be concerned with being the laboring factor of the economic whole. If you've been listening, as I have, then you must have noticed that they now demand "respect." They ask "when will we be paid for the work we've done," and admonish those still trying to block our path to "get ready for the big payback."

And those lyrics are not meant to be mere soliloquies nor monologues. They are the background music for a dialogue concerned with a more equitable economic relationship between those who create the product—the musical story of our glorious heritage—and those who control that *precious* commodity which is our inherited art, a part of our *soul*. A new day is here, and we must all learn to dance to its rhythm. Of course, as an old Afrikan proverb states, "He who cannot dance will say the drum is bad." Sorry 'bout that, but that is the new reality.

CHELSEA ROXBURY

SALUTES THE 19TH
ANNUAL NATRA CONVENTION
WITH OUR SOUL OF SUCCESS

LP
SOULFUL ROAD

NEW YORK CITY

45
HAPPINESS IS

BE THANKFUL FOR
WHAT YOU'VE
GOT LP

BLOOD IS THICKER
THAN WATER

HELL OF A FLY
45

GLADIE
KING

WILLIAM DEVAUGHN

FESSOR FUNK

MARION
JARVIS

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9200 Sunset Boulevard, Los Angeles, Calif. 90069 (213) 273-4922
A Product of the Wes Farrell Organization

RICHARD C. THOMAS

EXECUTIVE DIRECTOR'S STATEMENT

As we celebrate the nineteenth anniversary of NATRA, reminiscing about the struggle we've come through together, we must plan carefully for the struggle ahead. While the nation is about less than two years away from the Bicentennial of its independence from oppressive control, we're still about seeking ours.

But even more frightening is the realization that we're also only ten years away from 1984, that symbolic date in the George Orwell classic novel when the omnipresent "Big Brother" would control us all through his total control of the communication's network. NATRA sees, as one of its priorities, the need to organize the component parts of our membership—and the communication's industry as a whole—to vigilantly guard against the general public subconsciously accepting a society based on "Negative Utopia."

It is the duty of NATRA to guide our constituents, especially our youth, past the sometimes blinding psychedelic strobe lights, mind blowin' flashing colors, electronic ebullience, and conspicuous consumerism that ultimately leads them down a dead-end street of frustration—sometimes called "Pa-a-r-tee!"

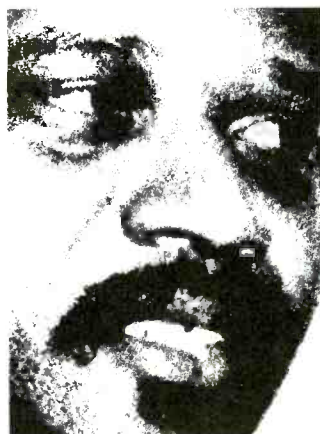
In an age of growing political awareness, we can least afford our youthful wards to rush herd-like into any kind of "party" that is apolitical. We want—and desperately need—something more than just "Soul Power." Uh uhnn. Can't be about that no more.

For in recognizing one's heritage, one must always remember that a heritage is something historically and culturally relevant, that, like a baton in a relay race, must be passed on—intact—to the next generation. It is given with enthusiastic optimism, but unless it is translated properly—and protected by its inheritors, all of its values will soon be diminished.

In today's multi-billion dollar

entertainment/communications complex, Black People have made a tremendous contribution. However, across the board, they have not shared equally in the profits of their blood, sweat and tears. This is an area that greatly concerns all NATRA members.

It has been said that the invention of radio made the disk jockey. That is academic. More interesting is the thought, that the intention of disk jockeys made the Top Forty. And the Black disk jockey is the most authentic



translator—innately equipped—to interpret Black music, the bedrock of contemporary music in America.

NATRA realizes that the enemies of Black opportunity in this society wish to maintain the status quo. By unfounded charges, innuendoes and malicious propaganda, such enemies have tried to discredit Black disk jockeys—the rank and file membership of our organization. But thankfully, this is no "Mystic Knights of the Seven Seas" operation. Because of our stability, integrity, solvency, and responsibility, NATRA is ready, willing and able to defend its members against any unwarranted attack on their character.

At nineteen, NATRA is a mature organization. Our Blueprint For Change, initiated some time back, will, with your help, soon be in full implementation. Such projects like a job bank (for out of work members);

training programs aligned with colleges and universities, to recruit individuals and refine their talents for the communications industry; a life insurance plan, hospitalization benefits, a credit union; are all part of the new positive action policy of NATRA.

Let's face it. Rhythmically, we have tap danced, shuffled along, camel walked, and shook our black bottoms with syncopated frenzy to both fame and fortune. We grinded, twisted, shing-a-linged, watusied, mashed potatoes, popcorned, monkeyed and did the dog—and, sometimes, the dog did us! We're now in the process of boogie-ing, boogie-ing down, and jungle boogie-ing our individual ways to SuperStardom. In fact, we've been literally doin' it to death.

But what good is it if, as many giants in the performing arts that we have provided for all occasions, once we get inside a TV control room, the knobs, switches and pushbutton operation of the television monitor is denied to us? Must we remain as baffled in technology in the studios as we are looking at the instrument panel at Cape Canaveral? How can we get over, if we can't even get on?

When we truly look at the situation, realistically, we will realize that as far as technological advancement in our industry is concerned, it is imperative that we develop a group of communication's technicians par excellence. We've got to increase control over the means to produce more relevant programming and record production. This is no veiled threat, it's merely part of our new reality. It is the mandate that NATRA has been given; it is our contribution to the heritage that we hope to hand over to those that come behind us.

Congratulations to all of our winners

SOUL CHILDREN

#3 Vocal Combination, singles

THE O'JAYS

#1 Male Vocal Group, albums
#2 album, "SHIP AHOY"
KZ 32408*

MFSB

#1 Instrumental Group, singles
#1 Instrumental Group, albums
#5 album, "LOVE IS THE MESSAGE"
KZ 32707*

HAROLD MELVIN & THE BLUE NOTES

#2 Male Vocal Group, singles
#4 single, "THE LOVE I LOST"
ZS7 3533

GAMBLE-HUFF

Producer of the Year Award, albums
Producers of the Decade

THOM BELL

Arranger of the Year, singles

THE ISLEY BROTHERS

#3 Male Vocal Group, albums
#4 Male Vocal Group, singles

ISAAC HAYES

Top Live Album, "LIVE (AT THE SAHARA TAHOE)"
ENS 2-5005*

THE STAPLE SINGERS

#2 Vocal Combination, singles

HERBIE HANCOCK

#1 New Instrumentalist, singles
#1 New Instrumentalist, albums

EARTH, WIND & FIRE

#1 New Self-Contained Group, singles
#2 Self-Contained Group, albums

SLY & THE FAMILY STONE

#2 Self-Contained Group, singles
#4 Self-Contained Group, albums

THE MANHATTANS

#3 New Male Vocal Group, albums

On Columbia, Epic, T-Neck[†], Enterprise[†], Stax[†],
and Philadelphia International[†] Records

[†]Distributed by Columbia/Epic Records



At 20th, The Hits Just Keep Coming

■ LOS ANGELES — Things are humming at 20th Century Records in preparation for the NATRA convention. 20th president Russ Regan and national and r&b promotion topper Hosea Wilson are planning a number of auspicious events for the visitors, including the Presidential Reception for NATRA president Cecil Hale, co-hosted by Barry White. In addition, a special screening of 20th's film, "Together Brothers," featuring Barry's score with music by Barry, Love Unlimited and the Love Unlimited Orchestra will be screened for NATRA members.

Less than two years since its birth, 20th has really got its act together, primarily because of two basic reasons—product and personnel. Since inception it has been the collective thinking of Regan and his staff to build a fine r&b roster. For openers they have had incredible success with Barry White, Love Unlimited and the Love Unlimited Orchestra, thereby giving the company real credibility in this highly specialized area of music. Further, Paul Lovelace, 20th's pop promotion director, then assisted in crossing over r&b product to pop stations.

Diversification

Once the genius of Barry White bloomed, Hosea (aided by 20th's crack marketing team under vp, general manager Tom Rodden), began rolling up his sleeves in his quest, in earnest, for a diversified hit r&b roster. Hosea had previously joined up with Russ

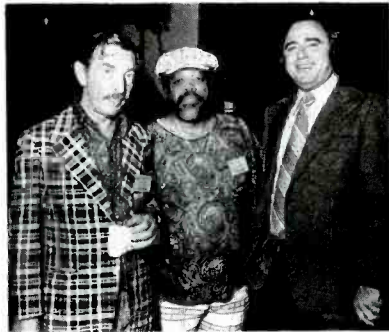
At Sussex Records: Growth and Potential

■ LOS ANGELES—Since opening Sussex Records in March, 1970, Clarence Avant's then budding record company has expanded in size, today boasting a strong roster of artists and a very successful publishing company, Interior Music.

Indie Move

The success and growth of Sussex Records comes as a surprise to many who predicted a short life expectancy when the company left the comfortable fold of Buddah Records to go independent. With an impressive list of gold records and several already established artists such as Bill Withers, Dennis Coffey, the Soul Searchers and the Presidents, Avant's determination made him tackle this massive project. With the help of a few very devoted people, Sussex broke through the charts within the first six months of independence. First was Creative Source, then the Soul Search-

(Continued on page 22)



Pictured at last year's NATRA convention, from left, are Bob Austin, Hosea Wilson, 20th Century Records r&b promotion chief and Russ Regan, the label's president.

Regan and the now legendary Uni Records as national r&b promotion director. Well known top-selling artists on the label, a meteor much like 20th, included the Chi-Lites, the Foundations, Hugh Masakela and Bill Cosby.

Besides Barry White's unbelievable track record (seven RIAA certifications), his current single "Can't Get Enough" (heading the same way) and the "Together Brothers" soundtrack lp, 20th is proud of numerous other per-

(Continued on page 44)

ABC Zeroes in on R&B

■ LOS ANGELES—At ABC Records, soul is the message. Not setting any limitations, the label currently has as many crossovers on the pop charts as it has strong hits on the r&b charts. And with the r&b and crossover promotion departments now both headed by Arleen Schesel and overseen by vice president Otis Smith, ABC r&b product can often be counted on to break on both charts almost simultaneously.

Not being limited by a blues and pop gap, ABC recently devoted extensive promotion to a concert at the world-famous Hollywood Bowl starring Bobby Bland, the Four Tops and B. B. King. The evening was SRO, and the company is now readying albums representing all three chart-toppers. The Four Tops, 20-year veterans in making gold, automatically break on the r&b and pop charts, as illustrated by their "Meeting of the Minds" lp. At present the Tops have two singles on each chart. Their next album, titled "Live," is scheduled for a September release. King and Bland, meanwhile, are about to

be represented by their first joint effort, "Together," also scheduled for the fall. Separately, King has just come out with his "Friends" lp and Bland with the deeply moving "Dreamer."

Newly-acquired singing star Freda Payne is drawing more response than ever with her recently-released "Payne and Pleasure" album. Ms. Payne, too, triumphed in a concert situation not long ago when she performed at the Third Tokyo Music Festival and received its Best Artist award.

Rufus

In only a year, Rufus, featuring Chaka Khan, have done exactly what the title of their latest ABC lp predicted, moving from "Rags to Rufus." The album has been the most powerful boost for the group thus far, especially as it contains their bulldozing single, "Tell Me Something Good."

Tribe, with their "ethnic stew" sound, and Bobby Hutton have been picking up momentum with every new release.

Lamont Dozier, singer and all-around record man, has summed up the feeling of many with his single, "Fish Ain't Bitin'," from his first ABC album, "Out Here on My Own." Presently he is at work on his next lp, "Black Bach."

Mighty Clouds

The Mighty Clouds of Joy's "It's Time" is breaking on the r&b scene rapidly. Recorded at the Sigma Sound Studios in Philadelphia and produced by David Crawford, it carries that big, bad Philly sound.

Richard "Popcorn" Wylie is nearing completion of his first album for ABC, "Extrasensory Perception," and hard-hitting Solomon Burke is staying on top of things with his top-notch single, "Midnight and You."

Clarence Carter has begun what promises to be a long relationship with ABC. His first album for the label, "Real," is scheduled for release later this month. And completing the potent list of r&b artists at ABC are Charles Wright, whose second album for the label, "90 Day Cycle People," is soon to be released; O. V. Wright, produced by Willie Mitchell; Charles Mann, Carl Carlton and Reggie Garner.

Gospel

ABC has not been expanding in the r&b field solely. With the acquisition of the Duke/Peacock family of labels, the company now stands out in the gospel field.

Lee Young Sr., director of Duke/Peacock, says, "Within the next year I can foresee the gospel product competing successfully

(Continued on page 22)

Key R&B Producers on the Making of a Sound

By DEDE DABNEY

■ During the past year, Record World spoke with a number of the top producers in the r&b field who have enjoyed the benefits of a highly identifiable sound and crossover success. The following are excerpts from these interviews:

Thom Bell

When we spoke to Thom Bell, we asked him about the uniqueness of the Philadelphia sound, and how it is achieved by the musicians involved. He responded:

"It's different: musicians play differently; they are acclimated to our songs, the studio is used to our sound, and for the artist, everything is based on the same thing all the time. Singers, musicians, studios, mixers, masters, engineers, the air personalities, are all geared to our specific sound."

People have often asked Bell what his secret to success consists of. He furthered his dialogue by stating: "An artist doesn't have to fit you—you have to fit the artist."

Tommy's lyricist Linda Creed has the creative motivation to have successfully born innumerable hits for all the productions of T.B. She's the woman behind the giant. Lyrically, Creed has been conceptually spirited by the artist and their sound. Bell states, "You just don't write to be writing," and she doesn't. "You have to write as the person is. If the person is soft, you can't give him a loud song, because his abilities, mentally and physically, aren't loud."

The sweetness of the track and the melody coupled with imaginative, creative lyrics continue to give the duo of Thom Bell and Linda Creed a bright future.

Gamble-Huff

In continuing with the Philadelphia sound we will follow through by listening to what Kenny Gamble and Leon Huff had to say about their slick million-dollar sound. "Love is the Message" was the fitting title for our Dialogue of March 10, 1973. Gamble states: "Some of the people we've admired, and whose sound we've instituted within our sound include George Shearing and Wes Montgomery. It's basically our rhythm sound that's unique. It's basically songs that pertain to love and to the situations of the world today, and how people should sit down and calculate all the things that are happening and try their best to get it together."

Having tagged the sound themselves, it's just a matter of identifying the city and what the city represents.

(Continued on page 44)

THE PERSUASIONS

came out of Brooklyn's Bedford-Stuyvesant area in the mid-'60s, singing street corner style to an audience accustomed to a sophisticated electronic sound. Their dynamic vocal harmonies brought them rave reviews and they still reign as the all-time aces of a cappella.

On their A&M debut album, they've stretched out, and for the first time, instruments back them on several songs. Their new single,

"I REALLY GOT IT BAD FOR YOU"

Produced by Jeff Barry

(AM 1521)

is one of those songs. Released just a few short weeks ago, it has already been picked by all the trades and picked up by many stations. It's the kind of single you'd expect from an album called "*More Than Before*."

(EP 3635)



ON A&M RECORDS

UA: 'A Soul Locomotive'

■ LOS ANGELES—With a roster of artists that ranges from the soul-pop powerhouse music of War to the super-funky stylings of Bobby Womack to the electricity of Ike & Tina Turner to the successful street sound of Donald Byrd and the entire Blue Note family of artists, United Artists Records has revealed itself to be, in the words of spokesman for the company, "a soul locomotive,

duo-dynamo. Ike is currently represented with a single culled from the duo's gospel album, "The Gospel According to Ike and Tina," called "Father Alone." Tina's out with a single called "Sexy Ida" and is currently completing an album called "Tina Turns the Country On" which reveals a heretofore untapped side of her.

(Continued on page 26)



United Artist Records' united soul front continues the label's black hot streak. Pictured (top row, from left): RW's 1974 top self-contained group on albums, War; the long-standing solo singer-singwriter and now barbeque sauce inventor Bobby Womack; Donald Byrd, who continues to play a decisive role in spreading jazz into the total soul picture. Veteran duos and new instrumentalists (bottom row, from left) also shared in UA's success: Ike & Tina Turner, flautist Bobbi Humphrey and recently-inked Sam & Dave.

steamin' on the right track." It may sound a little overwritten, but the proof is in the performance and the past reveals that UA's commitment has meant great success, both aesthetically and financially. And the future looks equally as bright.

UA's War, guided by Far Out Management, has had four platinum albums, including their current chartriding "War Live," and a whole slew of smash singles, including their currently molten "Ballero," culled from the aforementioned live opus.

UA's Bobby Womack is hot on the charts with his current single "You're Welcome, Stop on By," the second single from his "Lookin for a Love Again" album, the title tune of which was a hot chart item. Womack, currently putting the finishing touches on a country-soul album called, aptly enough, "Black in the Saddle Again," is in the midst of a major tour, which has included appearances at New York's Shaefer Festival and L.A.'s Greek Theatre.

Any discussion of the soulful roots at UA would not be complete without mention of the incomparable Ike and Tina Turner. Long a cult group, they were exposed to the white record-buying audience by their tour with the Rolling Stones several years ago—and since that time, it's been onward and upward for this soul

Henry Stone: From Miami to McCrae

■ HIALEAH, FLA. — Henry Stone came to Miami in 1946, at which time he started Miami's first distributing business with labels such as Black & White Records. But his first love in the music industry was producing talent, and he found a good many artists in Florida, artists such as Ray Charles whom he discovered at a school for the blind in St. Augustine. Stone was the first to record him as well as James Brown.

In 1948, Stone formed the Deluxe label with King Records, at which time he left the distributing business for a few years. With King Records, he built a small studio in Miami and began to record the Charms.

According to Stone, it kept "... building up. I've always had a Betty Wright, a Sam and Dave, a Clarence Reid, a Steve Alaimo, a John Lee Hooker, or an Allman Brothers," he explains, "... always something going with someone."

It wasn't until this past year that Henry Stone really got into what he calls "heavy recording," though—most notably with T.K. Records and George McCrae's chart-topping hit, "Rock Your Baby." That song, the creation of Richard Finch and H. W. Casey, has sold more than two million

Buddah and the Black Soundtrack

■ NEW YORK — As the wave of rock receded in the early Seventies, a powerful resurgence of black music captured the interest of the contemporary music public. One of the new forms of this music was fascinating in itself: the black motion picture soundtrack.

If not the historical first, Curtis Mayfield's "Super Fly" stands, for many people, as the great example of the black soundtrack. In addition to being a platinum album and 'father' of numerous gold singles, "Super Fly" was the first musical composition ever awarded a gold tape by Ampex, for more than a million tape units in sales.

Given the tremendous success of "Super Fly"—born of an agreement between Buddah's president Art Kass and the producers of the movie—Buddah has continued in this direction. The 1973/74 season has seen two significant new soundtrack albums. The first is the historic collaboration between Gladys Knight & The Pips (as performers) and Curtis Mayfield (as writer & producer) on the soundtrack album, "Claudine." The second is the first soundtrack by The Impressions: "Three The Hard Way."

Artist Appeal

These albums clearly have a life of their own, given the tremendous appeal of the artists involved. While the film was still in the initial phases of release, the "Claudine" album shot up the charts and was certified as a gold album, as was the first single taken from it, "On And On." (These represent gold records number five and six for Gladys Knight & The Pips, who in their first 16 months with Buddah, have released four gold singles, one gold and one platinum album.) With a renaissance of popularity due to their latest studio lp and single "Finally Got Myself Together," The Impressions' soundtrack is enjoying strong and growing sales, as the movie becomes a box office smash.

'The Hard Way'

An amusing response to "Three The Hard Way" shows how this works. One of the actors in the film also played the role of 'Freddie' in "Super Fly." At the film's climax, at a mountaintop reservoir, high above Los Angeles, Freddie scales a rocky ledge in order to save hero, Jim Brown, from an ambush. Freddie wrestles the gun away from the 'heavy,' but as the shot fires off harmlessly into the air, Jim Brown turns around to see his pal, Freddie,

(Continued on page 60)

Johnny Lloyd Heads R&B at Buddah Group

■ NEW YORK — "The last six months have been totally successful"—this is the enthusiastic report of Buddah's director of r&b, Johnny Lloyd. Since his arrival at Buddah's head offices in New York City about six months ago, Buddah has enjoyed a string of r&b successes that would be the envy of any company. "The beginning of it all was Gladys Knight & the Pips "Best Thing That Ever Happened To Me," a gold single from the group's platinum album "Imagination," that went right up to the top."

"But from a certain point of view," continued Lloyd, "The most satisfying achievement has been with the Impressions. After a sustained period of hard work, which has included the expansion of the group from three to four members, the Impressions are really breaking through. It looks like 'Finally Got Myself Together' is going to be a gold sin-

(Continued on page 60)



George McCrae

copies and brought T.K. (and Henry Stone) to national prominence.

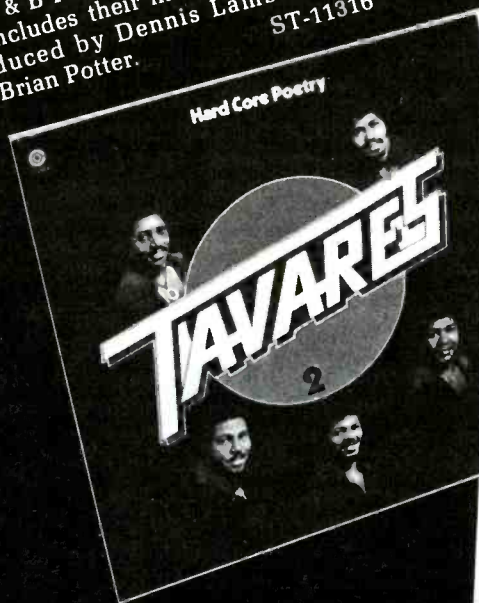
In addition to T.K.'s current success, Stone is still involved in distribution through Tone Distributors, which wife Muriel oversees. Then there is T.K. Productions—an independent group of record labels distributed through Tone (Alston Records, with such artists as Betty Wright, Clarence Reid, the Beginning of the End and Jimmy "Bo" Horne; Glades Records' Timmy Thomas; Cat Records' Gwen McCrae — George's wife, naturally; and T.K.'s George McCrae and K.C. and the Sunshine Band).

Rounding out the operation is Sherlyn Publishing, working the copyrights of the entire catalogue.

SOUL FOR SALE

**TAVARES 2 —
HARD CORE POETRY**
The #1 Top New Male Vocal
Group (Singles) in Record World's
R & B Poll, has a new album that
includes their hit, Too Late. Pro-
duced by Dennis Lambert and
Brian Potter.

ST-11316



**NANCY WILSON —
ALL IN LOVE IS FAIR**
Nancy's first album with pro-
ducer, Gene Page, includes bril-
liant compositions by Stevie
Wonder, Thom Bell and Linda
Creed, Paul McCartney, and
Johnny "Guitar" Watson.

ST-11317



**GENE REDDING —
BLOOD BROTHER**
Gene's sensational debut album
includes his hit, This Heart, and
his new single, Blood Brother
(7003). Written and produced by
Dennis Lambert and Brian Potter.
On Haven Records and Tapes.

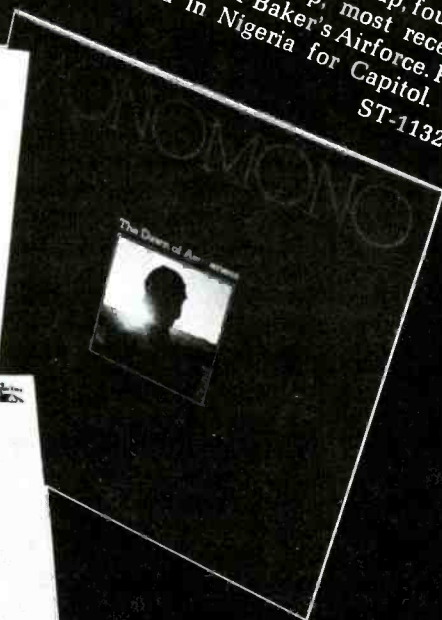
ST-9200



Distributed by
Capitol Records

**MONOMONO —
DAWN OF AWARENESS**
Music From The Mother Land —
Africa 1974. Monomono is the
name of a Nigerian group, founded
by Joni Haastrup, most recently
with Ginger Baker's Airforce. Pro-
duced in Nigeria for Capitol.

ST-11327



CBS Group Scores Spectacular R&B Gains (Continued from page 3)

Lundvall, CBS vice president of marketing; Ron Alexenburg, vice president of Epic sales and distribution; Jack Craig, Columbia vice president of sales and distribution; Don Ellis, vice president of Epic a&r; Charles Koppelman, Columbia Records vice president of a&r; LeBaron Taylor, vice president of CBS special markets; and Al Teller, CBS vice president of merchandising.

Intricately involved behind the sales and promotion scenes in supporting the decisions of CBS Records in the r&b market are other key individuals. They are Rick Blackburn, director of national sales for Columbia Records; Jim Tyrell, vice president of national sales for Epic and Columbia Custom Labels; Steve Popovich, vice president of national promotion for Columbia Records; Stan Monteiro, director of national promotion for Epic and Columbia Custom Labels; and Richard Mack, director for national r&b promotion special markets.

The ability to establish artists as major acts at the top of r&b music is exemplified by the company's consistency in record sales. Columbia recording artists Earth, Wind & Fire, who never had a gold album before coming to the Columbia label, have had the last two of their three Columbia albums certified gold. Herbie Hancock's second album on the Columbia label, "Head Hunters," went gold. Probably the most spectacular record success in the past year has been the Philadelphia International label recording group, the O'Jays. Their last two albums, "Backstabbers" and "Ship Ahoy," have each enjoyed product sales well over the one million mark with their singles "For The Love Of Money" and "Backstabbers" going gold as well.

But CBS Records has achieved what all record companies must do to maintain credibility—establish new acts. This year, MFSB (Mother, Father, Sister, Brother), the studio musicians behind the Gamble-Huff & Bell Family, had their second album, "Love Is The Message," as well as their hit single, "TSOP" (The Sound of Philadelphia), certified gold, topping the r&b and pop music charts.

With the success of Earth, Wind & Fire, the O'Jays, Herbie Hancock and MFSB, the consistency of r&b crossovers Johnny Mathis and Billy Paul, the CBS Records group is enjoying its greatest year in r&b product. But as evidenced by the growing artists roster on its fourteen active r&b product labels, the company's future seems even greater.

Ron Alexenburg, Epic and Custom Label vice president, sees the company's role as ever-expanding: "We are just tapping the surface. With the creative expertise of such independent labels as Philadelphia International, Stax and Golden Fleece as well as our own company labels, we are attracting not only fresh talent, but established artists too."

Added Attractions

The attraction is greater than one thinks. Philadelphia International, with Kenny Gamble and Leon Huff, probably the hottest producers in the past few years, have just added jazz giants Thad Jones and Mel Lewis to their roster of established stars such as Harold Melvin & the Blue Notes, the Three Degrees, the Ebony's, Bunny Sigler and the growing popularity of Spiritual Concept. It is no wonder that the Philly group's musical style had been trademarked the "Philly Sound."

Sprouting from under the umbrella of the Gamble-Huff & Bell Family are Golden Fleece, TSOP, Gamble, and Thunder Records. In less than just one year, the Golden Fleece label has already caused murmurs in the r&b market with the hit singles of the Tramps and another Philly group, the Ethics. Product is expected soon on the label's new artists, the Spice Of Life, Kaleidoscope, Dust and Robert Upchurch. On the TSOP Label, the Philly Sound will be further expanded with new singles by Talk of the Town, Peoples Choice, Frankie & the Spindles and Elliott Hoffman.

The Gamble Label, with the Intruders, the Mello Moods and the

Dandridge Choral Ensemble, is currently at work on new releases. The speculation is that the Intruders will be coming with another heavy follow-up to their hit album, "Save The Children."

The biggest up-coming surprise is the virtuoso independent-producer Thom Bell. Thom, with that Midas touch, has just completed product on his own newly created label, Thunder Records, with a singing duo, Derek & Cyndi; the new product is also forthcoming for his blossoming Force of Nature group.

Invictus Records has just signed and recorded Laura Lee and her new single, "I Need It Just As Bad As You," is following the success of her past hits. In addition, Chairman of the Board is coming with new product, and single-producer Brian Holland has just completed product on himself and singer Tyrone Edwards.

New Custom Labels

The new custom labels which are just making inroads are: We Produce Records with the Temprees; Kirshner Records with the "oldie but goodie" Five Satins; Monument Records with Maxine Weldon and Willie Hobbs; and Mums Records with the Jackson Sisters.

These labels cannot be ignored because a label with just one or two artists can make it just as big. A fine example of this is the success of the T-Neck Label with the Isley Brothers. Their first album, "3+3," distributed by CBS Records, was a gold album, and already their new single, "Live It Up," shows promise of more black gold.

Epic, whose growing r&b artist

roster seems to be matching the massiveness of Columbia's, has gained its acclaim with the incomparable Sly & the Family Stone. Sly's first album on Epic, "Fresh," was certified gold, and all indications are that his latest album release, "Time For Living," will go gold very soon. At the same time, Epic has just signed LaBelle, and with the already growing recognition of the former Rotary Connection singer Minnie Riperton, along with Johnny Nash, has given the label a solid r&b base. Rounding out the label roster are artists such as Howard Tate, Lou Courtney, Ujima, Shuggie Otis, Booker T, Lee Dorsey and Bill Smith.

Stax Records

Comparable to the pervasiveness of the Philly Sound in the r&b market is the Memphis sound of Stax Records. With such recording stars as Isaac Hayes, the Staple Singers, Johnnie Taylor, Little Milton, Rufus Thomas, Albert King, the Dramatics and the Emotions, Stax has become the r&b king of the South. Rounding out Stax artists roster are such promising acts as Carla Thomas, Lee Denson, Stu Gardner, Hot Sauce, William Bell, the MG's, O. B. McClinton, Donald Nix, David Porter, Kim Weston, Eric Mercury, Mel & Tim, the Barkays, and Freddie Robinson.

Completing the labels is Columbia with its versatile artist roster, which can easily point to the success of its golden giants, Earth, Wind & Fire, and Herbie Hancock. However, Johnny Mathis has just added another new twist—r&b—to his repertoire and

(Continued on page 26)

CBS Super Soul Stable



Columbia/Epic and the Columbia Custom Labels boast a bevy of soul talent. Shown here (top row, from left) are: Sly Stone (Epic), O'Jays (Phila. Intl.), Manhattans (Columbia) and MFSB (Phila. Intl.). Also pictured (bottom row, from left) are: Herbie Hancock (Columbia), Earth, Wind & Fire (Columbia), Isaac Hayes (Enterprise) and Johnnie Taylor (Stax).

**Only A Number One Group*
Could Make A Single
So Great!**

THE PLAYER - PART 1

Produced by Stan Watson & Norman Harris—PG 200

**Exploding
In Discos
Everywhere!**



FIRST CHOICE

***Record World 1974 R&B Poll**

#1 FEMALE VOCAL GROUP - SINGLES

ON PHILLY GROOVE RECORDS

Exclusively Distributed by

BELL RECCRDS

R & B at Capitol: A Foundation for the Future

■ LOS ANGELES — Slightly more than a year ago, Brown Meggs, chief executive officer, Capitol Records, Inc., announced the appointment of Larkin Arnold to the newly created post of general manager of r&b. Arnold had served as an attorney in Capitol's law department, and prior to that as a legislative aide to Senator Stuart Symington following his graduation from American University and Howard University Law School. Upon his appointment, Arnold was given responsibility for overall direction and co-ordination of all aspects of the label's activities in the black music field, including repertoire selection, marketing, and new artist development.

Less than three months later, Tavares, one of the first r&b groups signed by Arnold, jumped into the charts with their first single release, "Check It Out," and by the end of the year had been voted by **Record World** as the #1 New R&B Group of the Year. Quite an auspicious start for the new r&b wing of Capitol Records, and no one is more pleased than the man in charge of it all.

"I'd have to say that the first year has been quite successful in more ways than one," Arnold says in his 8th floor office at the Capitol Tower. "We've already broken one act. We've had numerous chart singles. But perhaps most importantly, we've done the ground work, and laid the foundation for future and greater successes. Things are moving according to plan, if not faster, and this year should be even bigger. We feel that to effectively penetrate a market such as soul, a central division such as ours is needed within a company. We now have that. The soul wing will also give us an 'in' for breaking certain acts that eventually may become more popular on pop, jazz or MOR charts as well."

To implement his ideas, Arnold added Matt Parsons to the staff midway through last year as national r&b promotion manager. Parsons came to Capitol following 14 years with such labels as Mercury, Scepter and Motown, and he is now responsible for the co-ordination of radio promotion throughout the nation. Along with Parsons, Arnold has added promotion and salespeople specializing and experienced in black product, and he is utilizing the services of Edward Windsor Wright, one of the foremost black PR firms in the nation. Major black accounts also have been set-up in retail areas that now give the label access to consumers who previously have not been reached.



Tavares

Besides the breaking of Tavares, the soul wing roster today boasts Barbara Acklin; the Chicago-based group, Coda; a Nigerian group, Monomono; and long-time Capitol recording artist Nancy Wilson.

"Up to this point," Arnold continues, "we've been concentrating on singles. We've had only one album release, the Tavares "Check It Out" lp, but this August will be Capitol's Soul Month. We will be releasing three new albums, including a new Tavares album, a debut album by Monomono and a new album by Nancy Wilson. We're excited about the release not only because it's great music, but also because it signals that we're moving into a much bigger arena."

In addition to the soul wing of Capitol Records, Bhaskar Menon, president of Capitol Records, Inc., announced in December 1973

Sussex

(Continued from page 16)

ers and Bill Withers.

"The music business," Avant says, is all about the excitement of a new artist and it is frustrating to hear 'when it is not charted.' The argument is always that radio stations don't need the record companies, they need one another. Can you imagine 7000 stations all news? Even Nixon would release those tapes. If you get stations in Georgia and Ohio on Creative Source or Ralph Graham and some station in Chicago says it ain't on the charts, well neither is he. They too were new at one time. Masterfleet, Ralph Graham, Lonette McKee and Jerry Moore are new and very important to the survival of Sussex Records. It's amazing that New

(Continued on page 42)

that Capitol Records had signed distribution rights with the newly formed Dennis Lambert-Brian Potter label, Haven Records. Two artists on the label have already had significant impact on the r&b field: Gene Redding and Margo Thunder. Gene Redding, in less than six months has already had two chart singles, and a successful album release, "Blood Brother."

In addition to Lambert and Potter's new label, the team has also produced for Capitol Records the latest Tavares album, "Hard Core Poetry."

Roulette:

Where R&B Stands For 'Record Buyer'

By JOE KOLSKY

■ NEW YORK—September of this year marks my 19th anniversary in the record business. It was in mid-September of 1955 that Morris Levy, the late Morris Gurlick, Phil Kahl and myself bought a considerable interest in the late George Goldner's Rama and Tico Record companies.

It was the Rama label that was responsible for the very first smash in so-called "race" records: "Gee" by The Crows. (Tico Records—then and now—was and is the foremost Latin record label in the record industry.) "Race" records eventually came to be known as r&b or "black" records.

(Continued on page 40)

ABC

(Continued from page 16)

with r&b and pop on the charts—breaking all barriers." Those starting to break barriers are King James Version, the Williams Brothers, Andrea Vereen & St. Marks Choir and Carl Bean & Universal Love. They make music that is moving out of the church and into the mainstream of contemporary sound but without losing its message.

The ABC's of R&B



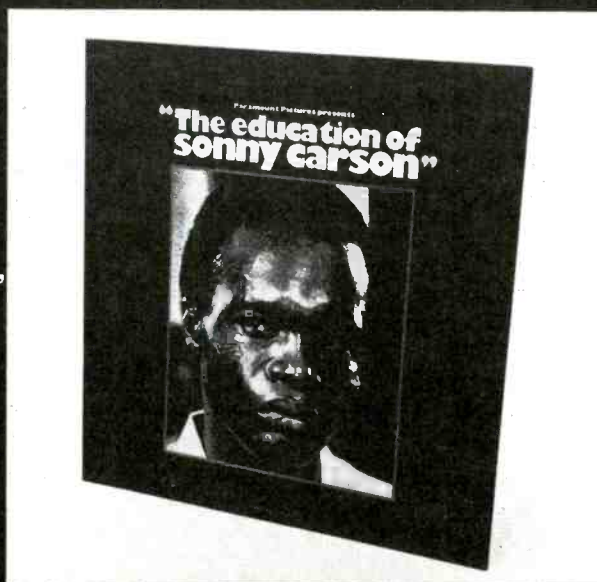
ABC/Dunhill drove their soul machine into 1974 with one of the most impressive black artist rosters in the business. Former Detroit acts, Southern blues legends and new talent a solid r&b year make. Pictured from left (top row): the ever-soulful Four Tops; former Motown producer and now RW's top new male vocalist in his own right Lamont Dozier, and Lucille's guitar master B. B. King, RW's Blues Artist of the Decade; (bottom row): the voluptuous Freda Payne; Rufus, whose Stevie Wonder-produced "Tell Me Something Good" broke them wide open, and the legendary Don Robey discovery Bobby Bland, now tastefully produced by Steve Barri.

**Brothers and Sisters,
Welcome.**

**Linda Clifford
Betty Davis
Norman Feels
Boby Franklin
George & Teddy
Jenny's Daughters
Jones Girls
Stephanie Mills
The Mission
Notations
The Voices of East Harlem**

Paramount Records/Gemigo Productions/Just Sunshine Records

**Just Released!
Original Motion
Picture Soundtrack
"The Education Of Sonny Carson"
PAS 1045**



**Distributed By Famous Music Corp.
A Gulf - Western Company**

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK: Personal Pick:** "Keep On Searching" — Margie Alexander (Future Stars). This new artist has the sound to make her number one in her category. Produced by Clarence Carter, the roots are there for a total expression of the blues.

DEDE'S DITTIES TO WATCH: "There Ain't No Way" — Brenda Lee Eager (Mercury-SLO); "Get It While It's Hot" — William Bell (Stax-UPT); "Sexy Ida (Part 2)" — Ike & Tina Turner (UA-UPT).

DISCO POTENTIALS: "You Little Trustmaker" — The Tymes (RCA); "Git In There" — Betty Davis (Just Sunshine).

Boo Frazier has opened his own label based out of New Jersey. Frazier's label is entitled Booman and Sherry Records and his concept will deal with both jazz and r&b. Be watching for further details.

Radio Station WEAS-AM in Savannah, Georgia, has gone 24 hours. They also have a new format, progressive, along with a new line-up. 6-10a.m. — "Wildman" Cylde Baccus; 10-2p.m. — Jimmy "The Burner" Lee; 2-6p.m. — "Funky" Don Whipple; 6-10p.m. — Tommy "The Zodiac" Lester; 10-2a.m. — Brother Crazy; 2a.m.-6a.m. — Dr. Soul G.G. Allen.
Tie-Up

In conclusion for this year's NATRA issue, we have given you a birdseye view of the "Metropolitan Sound," (the sounds of the cities). Regardless of which area of the country our music hails from, it's music. No matter what sound is heard through the discs you receive its communication.

Let this be a thought that you carry with you throughout the entire convention. Communicate with one another on a one-to-one basis and this convention should be the most rewarding.

"Funky Music 'Sho 'Nuff" — Yvonne Fair stopped by Record World to say thanks to the public and to those who have given her the play

necessary to make her recording on Motown a success.

Wes Farrell Organization: Proud Soul Product

■ **LOS ANGELES**—The Wes Farrell Organization takes pride in the fact that its Chelsea and Roxbury labels have played an important role over the past year in the r&b field. The success of New York City and William DeVaughn has laid a very solid foundation for their goals in the field and has enabled them to further their growth pattern in the area.

Long before these two record companies were formed, soul music represented an important role in Wes Farrell's life. In the company's growth as far back as the early '60s they were successful with music being recorded by such soul greats as Solomon

Burke, the Shirelles, the Vibrations and James Brown.

New York City, produced by Thom Bell, is recognized as one of the true giants in the industry. William DeVaughn, produced by Frank Fiorvanti and John Davis, comes out of Philadelphia. A new lady, Marion Janis, is upon the scene breaking with her first record, produced by Lionel Whitfield and TMI in Memphis. George Tobin and Jim Webb have produced some very exciting records for Brown Sugar featuring Clydie King.

Another name to remember is Fessor Funk and his Queen's 8th Street Funk Band.

London Records:

Taste and Talent Equal R&B Success

■ **NEW YORK**—With its London, Hi and MAM labels, London Records has made its mark in the r&b field through the variety of its top selling artists. With Al Green their pride and joy, and a broad range of black artists from Ann Peebles to Erroll Garner—with several stops between—London and its related labels have regularly maintained their chart-topping r&b stature.

When Al Green met Willie Mitchell an instant friendship developed. And Mitchell, who was vice president of Hi Records of Memphis, immediately joined forces with Al.

The combination was nothing less than electric. First there was "Tired Of Being Alone," and then "Look What You Done For Me" and the Al Green/Willie Mitchell

team had their first two million-selling singles. Then came the cruncher, "Let's Stay Together," which not only sold over 2-million copies but successfully implanted the name and sound of Al Green in every music listener's head, riding the top of every national and local chart for weeks. And it's been uphill since then!

Bloodstone is Charles McCormick, Harry Williams, Charles Love and Willis Draffen. It was in L.A. that they recorded their first London album, "Natural High." With the help of producer Mike Vernon the album and the title song single (which went gold) are masterpieces of fusion music, white with black, fifties' harmonies and melodies in contemporary settings. Their second London

(Continued on page 38)

Rocky G. Promotions Expands Operations

■ **NEW YORK**—The independent black promotion company, Rocky G. Promotions, now in its second year serving the Boston to Washington market, has announced that it will expand its operations from black AM and FM stations to include "all mainstream FM stations." Stated Rocky G., "There are a number of reasons for this move, but first among them is the quality and number of black lps. Black music is at the beginning of a tremendous new growth cycle, and it is clear that the entire FM spectrum is where these new albums belong and where they are going."

New Staff

Joining Rocky G. in his expanded operations are his two daughters, Maria and Michelle, both college students, who have worked informally with their

father for the last several years. The young women will be responsible for store and discotheque contacts and reports.

Along with the excellence of the new product, Rocky G. stated that the expansion of his operations was the fruit of his strong relationships with "the wonderful program and music directors at the major northeast stations. Everywhere, there is a new awareness of the importance and appeal of black album product. I have found radio personnel receptive and enthusiastic throughout the area."

Rocky G. Promotions is located at 1247 Hastings Street, Teaneck, N.J., (201) 836-0395, and in midtown Manhattan at 810 Seventh Avenue, 21st Floor, New York, N.Y. 10019, phone: (212) 582-6900.

Proud Parents



Shown backstage at a recent Donald Byrd-Bobbi Humphrey concert at Los Angeles' Shrine Auditorium are, from left, Blue Note artist Donald Byrd, United Artists' Dee Dee McNeil, Blue Note artist Bobbi Humphrey, holding her new baby Ricci Linn, and Ms. Humphrey's husband Rickey Hayes.

Now Here's A Feast You Can Format!



Stax brings you a summer sound festival that features more variety than a seven-course meal...more excitement than a family reunion...and airplay potential hotter than a Sunday in August.



- | | | | |
|---|--|---|--|
| "COLD BLOODED"
The Bar-Kays/VOS-9504 | THE WARRIOR
Ipi 'n Tombia, STS-5516 | "SOUL STREET"
Eddie Floyd, STS-5512 | "IF YOU LOVED HER
THAT WAY"
O. B. McCilnton/ENS-7506 |
| "T-REE"
The Temprees/XPS-1905 | "TRUCK TURNER"
Isaac Hayes/ENS-2-7507 | CITY IN THE SKY
Staple Singers, STS-5516 | |

Stax Records are distributed through Columbia Records. The Stax Organization, Memphis USA.

CBS Group (Continued from page 20)

continues to captivate audiences. The Manhattans, who started out singing on streetcorners have now moved up the ladder to stardom. While boosting its r&b roster with Buddy Miles, Taj Mahal, Ronnie Dyson and Anacostia, the jazz roster continues to bloom with such greats as Herbie Hancock, Miles Davis, Ramsey Lewis and Weather Report, all of whom have displayed r&b crossover appeal. Latin-rock has also penetrated the r&b market with strong sales from Santana.

Records must be played at the radio stations with constant updates on r&b product, and responsible for making sure that legwork is completed is newly-created special markets department.

Under the direction of special markets vice president LeBaron Taylor, the New York staff provides all the administrative, creative, and promotional input. They are Dick Scott, director of administration; and John Manning, associate director of press information and services; and Richard Mack, director of national r&b promotion.

Working closely with Richard Mack is a national field force of fifteen r&b personnel. They are, Granville White, associate director of national r&b promotion; Andre Perry, regional manager, northeast; William Craighead, regional manager, midwest; Russell Timmons, regional manager, southeastern; Fred Ware, regional manager, southern; and Gerald Griffith, regional manager, western. Reporting to the regional managers: Sherry Santifer, local promotion (New York, New Jersey); Speedy Brown, local promotion (Cinn., Kentucky, Ind.);

Golden Fleece Records: Philly's New Hitmakers

■ PHILADELPHIA—Norman Harris, Ronnie Baker and Earl Young—owners of the new Golden Fleece Records out of Philadelphia—have touched all of the bases in their musical careers.

The threesome began together as a working band—Baker on bass, Harris on guitar and Young on drums. They “nickle and dimed it” around Philadelphia for a number of years, playing back-up for various artists, and serving as house band in a number of clubs. On one such gig, they were discovered by Weldon McDougal, now director of public and artist relations for the Gamble, Huff and Bell Family. With Weldon, Baker, Harris and Young produced Eddie Holman.

(Continued on page 48)

George Chavous, local promotion (Florida, New Orleans); Vernon Slaughter, local promotion (Baltimore, Washington, Virginia); Eddie Simes, local promotion (Los Angeles); Armand McKissick, local promotion (Phila., Trenton, N. J.); Glenn Wright, local promotion (Cleveland, Pittsburgh); Charles Knox, local promotion (Chicago, Michigan); and Curtis Mobley, local promotion (North and South Carolina).

Motown (Continued from page 3)

Motown President, E. Abner notes with pride the success of the Anthology Series: “These are packages of universal appeal, classic and historical moments in the growth of Pop music. They can’t be classified as just r&b or just pop or rock. People buy them for different reasons, and their acceptance is across-the-board.”

New Acts

Even Motown’s new r&b acts show strong crossover potential. The Commodores scored crossover action with their single, “Machine Gun”—an instrumental from a group known for its vocals. Syreeta, as stunningly beautiful to look at as she is to listen to, is fast becoming the darling of the FM underground stations as well as the r&b stations. Her newest album, “Stevie Wonder Presents Syreeta,” is unique for its dual appeal—her own fresh style, coupled with Stevie’s distinctive, tasteful production.

The fact is that all of Motown’s new product has taken on new dimensions which may some day very well help cause the line be-

UA (Continued from page 18)

Talking about pioneers, Blue Note’s (the UA-distributed jazz label) Donald Byrd must certainly be counted as one, for he was one of the early experimenters with electronics and the beat of rock (he calls it “the beat of the street”), combining them with his thoughtful trumpet style to come up with a whole new kind of music. His current album is “Street Lady.”

Blue Note’s Bobbi Humphrey,

the flautist with the soulful sound, oftentimes appears with Byrd, but is an artist with a budding career in her own right. Her current single, culled from her “Blacks and Blues” album, “Harlem River Drive,” is seeing success in both r&b and jazz.

The Blue Note roster of contemporary stars include such soul heavies as Horace Silver, Bobby Hutcherson and Lou Donaldson and Gene Harris, who, in a recent development, has decided to leave his Three Sounds image behind him and come out front with a more basic and more soulful sound. His new album is tentatively called “Astralsignal.”

Other Acts

Other soulful stars on UA include the Cornelius Bros. and Sister Rose, currently putting the finishing touches on a whole slew of new songs that reveal a more aggressive sound, a more feverishly funky combination of talent and style.

A soulman star poised on the brink of superstardom (with strong crossover potential) is Z. Z. Hill, who has always sold well on the r&b market, but as his recent sessions produced by Allan Toussaint reveal, seems ready to bust out all over the place.

UA took a further step into the pop-soul market with the recent signing of super-soul duo Sam & Dave, whose new album “Back ‘Acha,” is in the works. The first single is “A Little Bit of Good (Cures a Whole Lot of Bad).”

One of the most fascinating aspects of the music business, and one in which UA is involved right now is the various directions “crossovers” can come from.

Crossovers

Such is the case, interestingly enough, with Paul Anka’s chart smash, “You’re Having My Baby,” which is obviously a pop smash, but is getting solid r&b radio station support as well. In line with that, however, UA is rush-releasing a soul-answer version by Odia Coates (who sings on Anka’s version), thereby getting even more r&b exposure for the tune.

Lea Roberts has recently been in the studio. UA wants to take her the silken soul route, thereby giving Ms. Roberts the chance to explode across the board.

UA is hot on a new act, Vernon Burch. The tall young black man, once part of soul-instrumental group the Bar-Kays, is currently putting the finishing touches on his first solo album.

UA, then, continues to supply the record-buying public with a large group of soul-favorites, as both United Artists and Blue Note keep on keepin’ on.

Motown Magic



Motown continues in the forefront of black music with perennial Tamla attractions, top row, from left, Stevie Wonder, the Miracles and Marvin Gaye. Top Gordy performers the Temptations, bottom row, left, have also proved their longevity while Syreeta (Motown) is on her way to becoming a major female vocalist for the label.



AND



EXTEND GREETINGS
AND THANKS TO

NATRA

FOR A

BLOCKBUSTER

CHI-LITES

Current Single
"YOU GOTTA BE ONE"
BR 55514
from Current Album
"TOBY"
BL 754200



The Comedy Album Of The Year!
Joel Siegel Presents an Earle Doud Record Album
The Honest to God! We Really Mean It!
Very Last Nixon Album
BL 754201



Brunswick
RECORDS

BLOCKBUSTER '74



TYRONE DAVIS

Current Single

"HAPPINESS IS BEING WITH YOU"

DK 4536

from Current Album

"IT'S ALL IN THE GAME"

DK 76909



BOHANNAN BAND

Current Single (Part 1 & 2)

"KEEP ON DANCING"

DK 4535

from Current Album

"KEEP ON DANCING"

DK 76910

BLOCKBUSTER 74

DAKAR
RECORDS

Rockin' the R&B Boat with RCA (Continued from page 3)

record executives and as people dealing in the record industry to recognize that this is a very significant and important trend. And I think we've got to start setting our sights beyond just what they're doing in Chicago . . . We've got to start looking at music as music and tear down the lines of rigid and strict demarcation."

'Limited Access'

Part of the problem of breaking down such barriers and of bringing r&b across as fully as Draper would like to see is, in his words, "the limited access to product and market exposure." Specifically, he refers to top-40 radio's tendency to follow rather than lead in the breaking of new acts. "We are not maximizing our marketing efforts because our means of exposure are so limited," he says emphatically. "And that ties into the explosion of black music. Fortunately, r&b radio did not go the same way as top-40, and by and large, r&b and country radio have been the salvation of this country for the last few years.

"R&B is experimental radio, just like country radio, in trying new artists. Top-40 is like yesterday. That's why the abundance of

oldies. R&B radio is today and tomorrow. They're interested not only in sustaining the superstar of yesterday, say a Wilson Pickett, but they're also interested in breaking a new act like a Choice Four . . . I don't mean to make a blanket indictment of top-40 radio. What I mean to say is that I think they have to begin to reassess their relative situation in terms of the dynamics of the market."

Talent

Naturally, from the record company perspective, all of this depends on a talent roster — writers, performers, and producers as well as corporate talent—and an ability to utilize it with ingenuity and direction. Having established the Main Ingredient, the New Birth, Wilson Pickett (in recent years), the Hues Corporation and William DeVaughn (via the Roxbury label) as major contributors in the r&b — and occasionally as crossover artists in the pop-field—they could just continue to build on their strengths. But Draper is equally proud of "a roster of new acts that people may or may not have heard of at this point, but who they will definitely hear of tomorrow."

In addition, says Draper, his door is open to anyone. "We want people—producers, artists, managers—to feel that they can come here first with a piece of product, and that we will be receptive to auditioning the product or tunes, or whatever. We have tried. It hasn't been easy because we're still playing catch-up. We're seeing and hearing from people who two or three years ago would have had second thoughts because of the lack of direction or the lack of commitment in the area of r&b music. It's not that the company was not going to do anything, but we were still feeling our way, and people sensed that. Today they feel that we are getting it together."

Teamwork

And returning to the theme of a teamwork approach, Draper repeatedly interjects the names of his co-workers and of their various enthusiasms for the projects at hand at any given moment—how he knows he can "yell down the hall" or call someone on the phone, and of how they'll be there no matter when or why. (Draper himself recounts his July 4 "vacation" during which he flew to Los Angeles to hear a

new group, returned to New York within minutes of a Hues Corporation promotional boat ride up the Hudson, caught a midnight shuttle to Boston because he'd promised an RCA act to be there, and returned to his office the next morning!)

With that kind of spirit and devotion, there is little doubt that RCA will be able to maintain its role in the r&b ranks—and to expand it broadly in due time. "We've grown from infancy to adolescence in a relatively short time," concludes Draper. "We can't wait until we have arrived at the stage of total manhood!"

Nashboro Maintains A Selective Roster

■ NASHVILLE—Nashboro Records continues its policy of select releases in the r&b field according to Bud Howell, company president. Howell says Nashboro and its labels, Excello, Mankind, Abet, Nasco, Creed and Kenwood would rather concentrate on fewer artists with quality product than to shotgun releases. However, this policy does not preclude the signing of new acts such as Little Royal who has just joined the company and from whom great things are expected.

Oliver Sain

Currently Oliver Sain is riding high with his Abet single of "Bus Stop," while the Seventh Wonder prepares their new release. Other records expected out shortly are by Bits and Pieces and Mike Bradley.

Spirituals

In the Black Spiritual line, Nashboro continues to ride high under the direction of Shannon Williams. Williams, who took several of his acts on a successful tour of Europe recently, has compiled an enviable record as the producer of such acts as the Consolers, the Supreme Angels, the Swannee Quintet, the Stars of Faith, Isaac Douglas, Harrison Johnson, the 21st Century Singers, the B.C. & M. Choir, Dorothy Love Coates and the Voices of Nashville among others.

Blues Catalogue

Of course, Nashboro also relies heavily on its blues catalogue with such giants as Slim Harpo, Whispering Smith, Lightning Slim, Arthur Gunter, Lonesome Sundown and Lazy Lester leading the way.

Then too the Nashville based complex has been very successful with the Kenwood line which includes 14 albums by the late Mahalia Jackson.

RCA Soul Ingredients



This year has proved the best yet for RCA's roster of super black attractions. Pictured from left (top row): the "Just Don't Want to Be Lonely" men, the Main Ingredient; the boatrockin' and hitmakin' Hues Corporation, and the ever-wicked Wilson Pickett; (bottom row): the Harvey Fuqua-produced "eggs-traordinary" New Birth; the "Finger Pointer" quartet Choice Four and the jazz/soul of the High Priestess, Nina Simone.

WHERE YOUR HAPPY FRIENDS ARE...THANKS!!

**OUR LOVE AND SPECIAL THANKS TO
THE MAN AND HIS MUSIC, BARRY WHITE!**

RECORD WORLD R&B-SINGLES

TOP MALE VOCALIST:
#4— BARRY WHITE

TOP NEW INSTRUMENTAL GROUP:
#1— LOVE UNLIMITED ORCHESTRA

RECORD WORLD R&B ALBUM

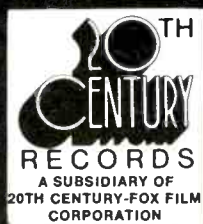
TOP MALE VOCALIST:
#4— BARRY WHITE

TOP FEMALE VOCAL GROUP:
#1— LOVE UNLIMITED

RECORD WORLD R&B ALBUM

TOP NEW INSTRUMENTAL GROUP:
#1— LOVE UNLIMITED ORCHESTRA

TOP 10 RECORDS OF THE YEAR:
6— STONE GON' — BARRY WHITE
#10— UNDER THE INFLUENCE OF
— LOVE UNLIMITED



WHERE YOUR FRIENDS ARE!

Chess/Janus—Soul Innovators

■ NEW YORK — By giving legendary soul artists a totally new recording environment and backing them with intensive multimedia promotional and publicity support, Chess/Janus achieved new levels of success this year for their artists and developed new directions for their music.

Producers

Top producers were selected to bring the unique sound of each artist into the contemporary milieu. Don Davis records the Dells, Gabriel Mekler produces Etta James and some of the best young talent in Philadelphia worked on the new Whispers album. In each instance, material was written especially for the artist.

The Dells achieved the first gold record of their twenty-one year career late in 1973 with "Give Your Baby A Standing Ovation." They're now on the charts with an innovative concept album, "The Dells Vs. The Dramatics," that combines them with another top vocal group.

Marvin Schlachter, president of Chess/Janus, has been instrumental in the triumphant return of Etta James. The two albums she's released in the past year, "Etta James" and the current

"Come A Little Closer," along with such singles as "All The Way Down" and "Out In The Street Again," have brought Etta new acclaim from every direction and solidly established her on the contemporary scene.

After several years on the Janus label, the Whispers are making their biggest breakthrough on the charts with the "Bingo" album, which includes their two biggest singles, "A Mother For My Children" and "Bingo."

Cymande

From the very beginning, Chess/Janus has been attuned to the new sounds of creative young soul bands. The company introduced Cymande, a group of West Indians living in London, whose jazz rock sound with African and Caribbean undertones has been featured on three popular Janus albums.

Arman Boladian's Westbound Records, which is distributed by Chess/Janus, has developed such important progressive soul bands as Funkadelic, the Ohio Players and the Counts. Every Funkadelic album, right up to their current opus, "Standing On The Verge Of Getting It On," has taken soul music further and further

(Continued on page 54)

Avco:

The Soul of a 'Big-Little Company'

■ NEW YORK—The Stylistics, as one of r&b's big-time super groups, lend credence to the Avco Records philosophy of not selling music by category, but just selling music.

From the outset, Avco co-presidents Hugo and Luigi's efforts to promote and build the Stylistics was aimed at reaching as vast an audience as possible and to appeal to all segments of the record buying public. The company's approach (Hugo and Luigi like to think of Avco as a "big-little company") to the Stylistics was that this was *not* r&b music or black music. It is true that the company aimed its initial promotion thrust toward r&b radio stations. But this, too, was based not on the sound of the music and its appeal but the state of radio programming as it now operates.

The success of their approach is illustrated by the Stylistics' recent hit single and album—"Let's Put It All Together."

The company maintains that to break the restrictive barriers of top 40 formula radio they must look to the black oriented radio stations. At least there is an even handed possibility of getting your record exposed. The record company has an outlet to discover the all important question: Does their product have commercial appeal? Will it sell? Exposure will give you the answer and exposure can be secured at the so-called r&b radio station.

Maximum Support

Another element for Avco is a compact artist roster and concentrating on each artist's creative effort for maximum support. And Bud Katzel, Avco vice president and general manager, points out another key element. There is strength and a profit posture, he says, for the independent distributor in supporting the well financed small independent record manufacturer he represents.



The Stylistics

PESANTE RECORDS

PRESENTS

"BOODI SHAKES MONEY"

b/w

"PAPER MAN"

BY

JADE

SOON TO BE RELEASED

CARMEN LINDSEY'S NEW LP

BE WATCHING FOR BOTH

Diverse R&B from Shelter

■ LOS ANGELES — From Shelter Records comes a short, but diverse r&b roster.

Gap Band

The Gap Band is a 7-member group from Tulsa, Oklahoma who recently have been travelling on the road with Leon Russell as part of his back-up troupe. The nucleus of the group is the Wilson Brothers, Ronnie and Robert, with Charles Wilson standing out as the lead vocalist and keyboard man. Other members include Tommy Lokey on trumpet; Chris Clayton, sax; O'dell Stokes, guitar; and Roscoe Smith on drums.

The Wilson Brothers' musical roots are firmly planted in gospel.

Their father was and is a Holiness Preacher in the Church of God and Christ. Irma Wilson, their mother, played piano and trumpet and taught them all how to play and sing at an early age. As soon as the Wilson brothers learned how to sing, they became part of the service at the Reverend's church in Ada, Oklahoma. As Charles Wilson tells it, "Ma played piano, we sang, and then dad preached. We were the warm-up act and believe me, we really had to warm them up."

'Magicians' Holiday'

Several cuts on their album, "Magicians' Holiday," show off (Continued on page 44)

OUR GRATEFUL THANKS

#1

Top New Male Vocalist
Singles Category

LAMONT DOZIER

His current single: "Fish Ain't Bitin'"

#3

Top New Male Vocalist
Album Category

LAMONT DOZIER

Humanitarian
B.B.KING

His recent album: "Friends"

 abc Records

On Making R&B Famous

■ NEW YORK — Famous Music and its related labels, Just Sunshine Records and Gemigo Productions, have been making major moves into the field of r&b of late. Famous has just established its first r&b promotion department, headed by Jim Brooks, to concentrate exclusively on promoting and breaking new and established black artists. The department will open with a Paramount Records and Pictures Day during the annual convention of the National Association of Television and Radio Announcers (NATRA), August 5-11, in Los Angeles. Paramount's day, August 6, will include a screening of the picture, "The Education of Sonny Carson," a luncheon, a tour of the Paramount Studios and an evening cocktail party. Sonny Carson himself will attend the festivities to promote the film and soundtrack album, scheduled for release on July 25.

The special promotion department was created due to a tremendous increase in Famous's stable of r&b artists, which includes the following:

Stephanie Mills has been signed to star as Dorothy in "Wiz," the \$1.5 million, all black version of "The Wizard of Oz," and already has two singles and a promotion tour to her credit.

Jenny's Daughters, Luvie, Ellie and Essie Coleman, currently represented by "Dirty Feet," are all daughters of Jenny Coleman. North Carolina born and raised, the trio has lived in the Bronx for the past five years, toured Europe and appeared at the Apollo Theater with the Four Tops.

The Gents, three Newark, New Jersey natives, began performing ten years ago at the age of 9. Willie Wrights, Jr. drums for the Gents and sings bass; Sidney Davis tackles the falsetto notes, while Gerald Davis III sings tenor and works out the twist and turn choreography. The Gents' first single is "The Bigger the Cushion (The Better The Punchin')."

Boby Franklin's first single, "Lady's Choice," will be distributed by Paramount Records. Franklin (no relation to Aretha) is a Chicago native whose single was released in his home area by the local Fee Records Company.

Another group, the Mission, was formed when its eight members, male and female, met as the backup band for one of the "Jesus Christ Superstar" road shows, became the original cast of Father John O'Reilly's rock opera "Virgin," and recorded their current r&b hit, "Fear No Evil," when Paramount Records released the lp, "Highlights from the Rock Opera Virgin."

Betty Davis, a native of Durham, North Carolina, has been making huge waves in the recording world. The ex-wife of jazz virtuoso Miles Davis, Betty entered music under his tutelage, making friends with people like Jimi Hendrix, Eric Clapton, Clive Davis and Ahmet Ertegun. The former high fashion model was determined to make it on her own, however, and not only wrote all the songs on her first album, "Betty Davis," but wrote and produced her second Just Sunshine lp, "They Say I'm Different."

(Continued on page 40)

Capricorn's Got Soul

■ MACON, GA. — Rhythm and blues has played a major role in the development of much of the popular music of today, as well as expanding in its own scope to the respectable position it now holds. R&B has come a long way from its humble beginnings on what were then-called "race records."

Redding's Inspiration

In the mid-sixties, r&b was enjoying a burst of musical activity that saw many areas of the South as the starting point for the sounds that were finding their way to the urban centers of the North. In Macon, Georgia, a young singer named Otis Redding was one of the main driving forces of r&b, who created a legend that was to continue despite his tragic, untimely death. The man who guided Otis Redding's career was Phil Walden; and almost two years after Otis' death, Walden's dream of Capricorn Records became a reality. Phil Walden is the first to admit the major role that r&b has played in the development of popular music. "Most of the guys in our bands were raised in the South listening to rhythm and blues," said Walden. "They picked up the sound because they were always around it. The South has always had a great influence on American music. Black music has just never been given the credit it deserves."

In keeping with his belief in the possibilities of r&b, Walden set out to develop r&b artists on his young label. The growing list of Capricorn's r&b artists currently includes Maxayn, Arthur Conley, Dexter Redding and newly-signed Percy Sledge.



Maxayn

Maxayn, which is both the name of a lady and the group, was the first California group to be signed to Capricorn Records. In addition to Maxayn, who sings and plays piano, the band includes Andre Lewis, who sings and plays bass, organ, and clarinet; Hank Redd, who plays guitar and is the band's newest member; and Emilio Thomas, the group's drummer.

Arthur Conley

Soul veteran Arthur Conley is immediately remembered for his big hit, "Sweet Soul Music." Conley, who's been with Capricorn Records since 1972, recently resigned with the Macon-based label after having spent the last two years performing at clubs and concerts in Europe and Africa. Capricorn has released several singles by Arthur Conley, with his newest, "It's So Nice (When It's Somebody Else's Wife)," having just been released. The single was produced by Jerry "Swamp Dogg" Williams and recorded at Capricorn Sound Studios in Macon.

Dexter Redding is the oldest of Zelma and the late Otis Redding's three children, Dexter, 13, began singing in church as well as along with his famous daddy's records. He plays guitar and the drums, and last year began participating in the same Macon talent shows that his father had won some ten years before. In August of 1973, Mrs. Redding decided that it was time for Dexter to record. His first Capricorn single, "Love Is Bigger Than Baseball," backed with "God" (Continued on page 54)

Robert Knight: The Double Life

■ NASHVILLE — Robert Knight is living a double life. After some recorded success in the late '60s, most notably the soul hit "Everlasting Love," he settled into being a chemistry student at Nashville University. He's already completed two years of postgrad- (Continued on page 52)

Famous Shines with Black Magic



Paramount Records as well as the Famous-distributed Just Sunshine label has a lot of black magic going for them. Pictured from left: the exuberant and youthful Voices of East Harlem (Just Sunshine); Broadway's newest star-to-be Stephanie Mills (Paramount) and the evocative and funky Betty Davis (Just Sunshine).

SAS:

Rational Approach Brings Maximum Success

By ROBERTA SKOPP

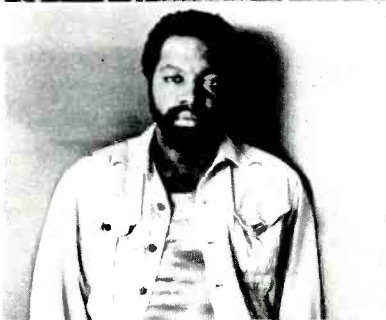
■ NEW YORK — Sid Seidenberg helms SAS, Inc., the direction-management firm that helped bring Gladys Knight & the Pips and B.B. King out from secondary spots and into the national lime-light (both having become virtual household names since Seidenberg's major exposure push).

Having come from an accountant-business manager background, Seidenberg's approach is level-headed and extremely well-planned. He had previously functioned as business manager and accountant for several well-known entertainers (including Tom Jones, Engelbert Humperdinck and B.B. King) until 1968 when King induced him to shed the former crowns and take on the role of manager, a profession that Seidenberg went into "full steam ahead."

To best meet the needs of his artists, Seidenberg felt that they should be provided with management divisions that would best serve their purposes, and developed his "Family of Stars" theory. He formed PASCO, a publicity function, but also employs independent public relations operations, with direction from PASCO. He believes that all of his artists should own 100 percent of their copyrights, and sired MASCO to administer that service. And, with the recent advent of music entertainers making strong impact on both television and film screens, came the need for a division to handle that particular aspect, TAFSCO.

Each act handled by SAS gets special attention. Five year plans are drawn up, and, in view of the enormous success of the acts that they handle, this is one case where that old proverb, "patience is a virtue," is aptly applied.

Seidenberg believed that B. B. King, although a blues legend for over twenty-five years, was not as well-known as he should be in all entertainment circles. He geared King's activities towards a mass appeal audience. Seidenberg's goals were to extract King from a typical "blues act" syndrome and make him financially secure; to dignify the blues as an art form; and to expose him to the whole world (internationally)—all three goals are now history. His future plans for King include a TV show and a film, the latter presently in the works, entitled "Looking at the Blues Through the Life of B. B. King" (a documentary about rising from the fields to blues heights).



Pictured top to bottom, Gladys Knight & the Pips, B.B. King, Gene McDaniels.

In addition, King recently signed a twenty-four week deal to appear at the Las Vegas Hilton and Flamingo Hotels over a year and a half — a high six-figure deal, which is unprecedented for a blues artist.

When Gladys Knight left Motown for Buddah she also signed with Seidenberg, who knew that the time was right for the act to break wide open. He attributes much of the success to the assistance received from Buddah, in addition to a massive television exposure push. Plans are now ready for a film (she has received ten offers and they are presently wading their way through the scripts), and efforts are being directed towards a network TV series—a goal that Seidenberg feels must be obtained in stages.

Seidenberg is now directing a large portion of his energy towards breaking Eugene McDaniels, who most recently wrote and produced the Roberta Flack hit, "Feel Like Makin' Love." In addition to breaking him as a

(Continued on page 48)

Don Davis: Talent Behind the Scenes

By DEDE DABNEY

■ The Dramatics, Dells, Johnnie Taylor and others have all been handled with the explosive creativity of Don Davis. Davis' background starts with the motorcity sound of Motown Records. Throughout the years he has quietly been behind the scenes extending his talent to all parts of the country.

Record World: How did you start in the business?

Don Davis: I think the beginning was playing guitar and recording sessions, and naturally from working recording sessions you can sort of see what producers are trying to get at; then you have a chance to see what a track sounds like in the raw. And, sometime later, when the track is finally finished, you have a chance to see what it ends up like. Then I sort of began to wonder how I would have done this or how I would have treated this particular song had I been a producer.

RW: What recording sessions did you play in?

Davis: At that time there was a fellow in town (Detroit) whose name was Robert West. I guess he is really the father of the Detroit recording industry. He had a group called the Falcons. He had just recorded "I Found A Love" and he did that in Ohio, but at the same time he was working some other projects in Detroit. His were some of the first sessions that I did.

Motown was in its embryonic stages and Berry was working out of the house on Philadelphia, I believe. Every time I'd see him, he would coach me about doing some rehearsing for a session. At that time he was running around with a tape recorder in his hand trying to get the Miracles recorded. He didn't have any big hits then other than some hits that he had gotten on Marv Johnson like "Move Two Mountains" and the records before that. So Berry was approaching me then to come by and rehearse and do sessions. So, I started doing sessions regularly for Motown. Some of the Mary Wells sessions were some of my first.

RW: This is about the late '50s, early '60s?

Davis: Yes, I'd say the late '50s.

RW: So you have seen black music grow.

Davis: I think at that time there were at least three strains of black music, three dominant strains. One was the real heavy blues oriented style. Then there was another strain that was going on through New York that the Coasters were doing, and it was more or less the good and strong r&b songs that went pop as contrasted with the blues type of thing that just sold largely through the black market. The third would be the type of entertainer like Billy Eckstein, who would have some black appeal, but would be very strongly white-oriented.

What happened after that, was that Motown seemed to have taken the best of all three of these strains and came up with a hybrid that was entirely their own, which encompassed smoother lyrics than the blues and more melodic lines than the typical New York things. I would say they brought a beat and a sophistication to music. Coming from that time to now, as far as what's happening with the music—I feel the music has to be kept saleable. First of all, there is still a market for blues, but not nearly as wide as it used to be. The feeling of the blues is emotional—parts of it are still widely accepted. What I like to do is sort of take the emotional part of the old blues and capture it into records of today. There have been a lot of things that have happened in the last couple of years to black music in the sense that the need for talent has somewhat been put in the background. This happened with the white music some time ago. You find an intrusion of a type of talent where a person or an artist can come in, make a record and not really be able to sing that well or play that well, but still have something to offer that the market can identify with, sort of an unprofessionalism—I guess that would be the best way to put it—which is widely accepted, and so now, sometimes as a producer, it's not a matter of looking for an act that can really sing, or looking for an act that can really deliver a tune; this would have been the approach five years ago. Today it would be looking for someone that can do the job, and the person that can do the job may not necessarily be able to sing well, may not necessarily be able to deliver a tune, may not necessarily be able to deliver a feeling as compared to the feeling ten years ago, but it must still be a feeling that the young public can identify with.

Also there's the strong need now for freedom in music. Music isn't nearly as confined as it was five years ago. There's a strong need for freedom in syncopation, which James Brown has been doing for

(Continued on page 50)

TAVARES



#1

Top New Male Vocal Group - Singles

#2

Top New Male Vocal Group - Albums

**Hear their new album, *Hard Core Poetry* (ST-11316),
featuring their hit single, *Too Late* (3882).**

PERSONAL MANAGEMENT: BRIAN PANELLA



Stewart Levine:

The Soul-Jazz-Rock Fusion

■ LOS ANGELES — Perhaps the most chronicled phenomenon to emerge this year has been the success of the "new" jazz, an eclectic music that incorporates elements of rock, r&b and the improvisational music that has traditionally been labeled jazz. Increasingly, musicians are protesting the pigeon-holing of musical styles and this, together with a new-found mass acceptance of instrumental music, has led to national recognition for a variety of artists who previously had found their music channeled into a more limited market. Such names as Herbie Hancock, the Crusaders, Chick Corea and Hugh Masekela have become as ubiquitous in the pop and soul fields as they once had been on the jazz scene.

Stewart Levine, producer of the Crusaders and Hugh Masekela and co-owner, along with Masekela of Chisa Record Productions, was among the first to explore the possibilities of the "new" music. Originally a jazz saxophonist in the late '50s and early '60s, he sensed a stagnation in the jazz medium; musical cults that had formed around the legends of Coltrane and Charlie Parker had become too esoteric, too introspective. "People were tapping their fingers instead of tapping their toes," said Levine. "There seemed to be nowhere to go with the music that was being called jazz at that time. A great deal of activity, though, was taking place in the r&b field. I became extremely excited by the prospects of what could be done by improving on a basic groove, just as we do now with the Crusaders."

Levine formed Chisa Records in 1966, originally as an independent label, and signed a South African singer named Letta Mbulu. The original concept was that of an African Memphis-style sound, taking African songs and working in English lyrics. Soon after Chisa's formation, the company affiliated with Uni Records and Levine signed Chisa's second artist, Hugh Masekela (now a full partner in the concern). Their first effort, "Grazing In The Grass," was a huge seller. The production deal with Uni, however, proved to be limiting. Chisa moved over to Motown for a while ("where we learned a lot") and eventually found its way to its current long-standing affiliation with Blue Thumb Records.

Levine, who professes an admiration for such production and songwriting teams as Gamble and Huff and Holland-Dozier-Holland, was instrumental in the Jazz Cru-

saders metamorphosis into the Crusaders and in the musical change that the group simultaneously underwent. As a producer, Levine claims that his criteria in the studio is "not is it hip, but whether it feels good. The old jazz form," he continued, "was a very subjective art. I don't know anybody who really produced jazz records; they didn't have any real function. A producer has to have an objective attitude-and with that form of music, objectivity was impossible. I think that the best of the r&b bands today are doing far more creative things than are taking place in avant-garde jazz."

Levine is currently in New York working with the government of Zaire on a musical festival that will take place in September. The festival, timed to coincide with the Ali-Frazier heavyweight boxing championship, will feature as participants the top names in American r&b and contemporary African music. His latest effort with the Crusaders, a 2-lp set titled "Southern Comfort" will be released later this month.

London (Continued from page 24)

album "Unreal," recorded in England with Vernon again at the controls, is a natural extension of the fusion music made possible by their flexibility and vast talent.

Ann Peebles

Ann Peebles' first Willie Mitchell-produced album, "Part Time Love," was released in October, 1970. Not only did she receive immediate attention from r&b radio and critics, but, almost cultishly, the rock press picked up on her. In late 1972 "Straight From The Heart," her second album, was released. It was preceded by the release of several successful singles from it . . . "99 Pounds," "Slipped, Tripped



(From left) Stix Hooper of the Crusaders, Stewart Levine and Hugh Masekela.

Gamble & Huff Sampler Set by 20th Music

■ LOS ANGELES—Herb Eiseman, president of 20th Century Music Corp., has announced the completion of a special sampler album devised to familiarize everyone with the firm's Gamble & Huff copyrights, obtained recently when Fox Fanfare Music took over the administration of

Double Diamond Music.

The album contains excerpts from some 40 Gamble & Huff hits, circa 1967-1970. Double Diamond Music owns rights to over 100 Gamble & Huff songs. The sampler is being shipped to over 600 record producers, artists, managers, etc.

And Fell In Love," and "I Pity The Fool."

As Errol Garner's reputation as a performing artist grew, both the size of Garner's audience and its make-up developed. On March 27, 1950 he made his solo concert debut in Cleveland's Music Hall. Since that time his programs of improvisations have become highlights of the international concert circuit. His most recent London recording is "Gemini."

Otis Clay

Otis Clay is the kind of pulsating soul singer that Memphis is known for. "Trying To Live My Life Without You," his first Hi album, illustrates a no-bones

funkiness that immediately establishes Clay as a singer of the first rank.

"I'll Always Be Your Lover" is the debut MAM/London single by a black singer/songwriter named J.R. Bailey. Bailey's singing career began in the '50s when he was one of the original Cadillac.

Syl Johnson

Syl Johnson's "Back For A Taste of Your Love" is his first Hi Records album release as well as the title of his latest single. The album traces Syl's Hi career from 1970 to the present, including their initial collaboration, "The Love You Left Behind."



Some of the r&b stars responsible for London Records' motion in the soul field are from left: Al Green (Hi), Bloodstone (London) and Ann Peebles (Hi).

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"LET'S PUT IT ALL TOGETHER"

And from the same album:
"LOVE IS THE ANSWER"
Van McCoy & The Soul City Symphony.



AVCO

Roulette (Continued from page 22)

The very first record George Goldner produced after the formation of the new company was the multi-million seller, "Why Do Fools Fall In Love" by Frankie Lymon and The Teenagers. This was followed by more hits from The Teenagers as well as from such groups as The Cletones, The Heartbeats, The Valentines, etc.

The big difference between 1955 and 1974 is that now these records would first have to "break" at the r&b stations and then crossover into the pop market. In 1955 when we first released The Teenagers record, it exploded in a matter of one week off the play of two "so-called" black stations, one "purported" white station in New York, and one white station in Cleveland.

R&B-Record Buyer

If there is anything my twenty years in the record business has taught me, it is that r&b stands for "record buyer." Then and now the people — teenagers, young adults and middle-agers — who listen to radio stations that play predominantly r&b records react quickly and become record buyers sooner than those listening to the top 40 stations. This has always been especially true in the singles market and is now beginning to show up in the album market as well, as more and more r&b stations are playing album cuts as part of their regular programming.

Furthermore, r&b records have a better track record of "selling through," when given enough air-play; we as manufacturers can thus realize a larger profit with smaller percentage of returns in relation to sales.

It is only in the last few years that the so-called major record companies decided that the r&b record market was a lucrative one and they all jumped into it in a very big way, almost simultaneously.

Going 'All Out'

In order to compete in today's marketplace, we at Roulette have recently decided to trim our roster considerably, to go "all out" on every release and to be sure to get the right producer for each artist. This is evident by the fact that when we signed Ecstasy, Passion and Pain—who were recently voted the No. 2 new Vocal Group for Singles in the **Record World** polls for 1974—we did not issue another record for six weeks after their first release of "I Wouldn't Give You Up," (produced by Bobby Martin in Philadelphia) when it became a proven hit, nor did we release another record for seven weeks after the release of their second record until "Good Things Don't Last Forever" proved to be an even bigger hit. Their first album is now shipping.

New Artists

I firmly believe this heavy concentration has paid off for us with Ecstasy, Passion and Pain. Our next big project will be a new self-contained group of nine people called Moment of Truth produced by Reid Whitelaw and Norm Berger whose first release entitled "Your Love" is scheduled in early August. Another newly signed artist is a self-contained group of eight featuring both male and female leads, known as the Ghetto Children.

The Genius of Ray Charles

By DEDE DABNEY

■ Ray Charles is a man who indeed needs no introduction, as almost anyone who has ever heard a disc spin on a turntable has encountered the soulful strains of the individual who, in many ways, has laid the groundwork for much of today's successful r&b music. In the following interview, Charles concerns himself with his multi-faceted involvements in the music industry, from recording to the philosophy behind his new label, Crossover Records.

Record World: You've been proclaimed the genius of the music world per se. How do you feel about that?

Ray Charles: It's lovely. I would never argue with the people. After all, you don't fight a thing like that. For me it's a brilliant honor, a great tribute 'cause certainly there's an awful lot of entertainers out there. So it's a marvelous feeling that people, not only the public but the musicians themselves, feel this way.

RW: How do you feel about performing in a supper club as compared to a concert?

Charles: Well, a club is—I almost said something ridiculous—I almost told you a club is a club and a concert hall is a concert hall. But actually what I'm trying to say is that the atmosphere in a club is different in a sense in that people may be eating or drinking and in a concert hall the people are basically in their seats and they may whisper or something like that but it's quieter. It's not that the supper club people are making noise but they are moving about, the knives and the forks and a guy may have his hands full at the time when you stop playing the song, so he might not be able to clap right then 'cause he's cutting his steak and he can't put the knife down. And you have to understand the situations of what happens in a club of this nature. But overall, I don't perform any differently. I don't play one way for a club and one way for a concert. They all want to hear the same thing.

RW: I was wondering how a Las Vegas club compares to, say, the Waldorf?

Charles: No real difference for me. I find people to be about the same. I think that, if anything, you might get a little looser crowd in Vegas than at the Waldorf. Now this doesn't mean that the people don't enjoy the music as well as the others, it just means that it's a style, a feeling when a person comes into a club here. They've already got built up in their minds that "Wow, this is the ultimate of elegance" (Continued on page 50)

Famous (Continued from page 34)

The Voices of East Harlem started out in 1969 as a choral group to raise money for Anna Griffin who helped her husband run the East Harlem Federated Youth Association. The dynamism and energy that inspired these 32 youngsters, all under the age of 21, was too much to keep them in the political rallies and neighborhood churches they were playing, and the group soon graduated to international concert and film stages. The Voices have recorded three albums; "Right On Be Free" on Elektra, "The Voices of East Harlem" on Just Sunshine and their new disc, set for July 25 release, "Can You Feel It."

Gemigo Roster

Linda Clifford first hit the r&b charts last November when she scored with her debut single on the Gemigo label, "Long, Long Winter." Her second single is "After Loving You." Another Ge-

migo artist is Chuck Ray, whose debut single, "Wishing Well," is slated for imminent release. The Detroit native is backed by a six piece band and produced by Leo Grans. Also on Gemigo are: three sisters, Brenda (18), Valerie (19) and Shirley Jones (20), who comprise the Jones Girls. Their introductory single is "Will You Be There."

Norman Feels

From his first "doo wop" era songs at the age of 13, through to street corner and gospel efforts, Norman Feels' music has been a part of his life—in his heart even when he became disillusioned with his commercial gospel career. About a year ago he returned with "Norman Feels," his debut album featuring tunes he had written as far back as his high school days (more than a decade ago). He has just completed his second Just Sunshine album, "Where or When."



Ecstasy, Passion & Pain

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Belief Brings Big Results For Warner Bros. R&B Dept.

■ BURBANK, CAL.—Warner Bros. Records has more than doubled its r&b activities since the time of last year's NATRA meet. This expansion has been seen in terms of artists, personnel, affiliate labels and, most impressively, in the area of hit records. David Banks, Warner Bros. director of special projects, whose responsibilities cover Warners' involvement in black music puts it this way: "We've lived up to our 'we believe in soul' motto and we've reaped the rewards because our efforts go beyond a mere slogan. The sales of Ashford & Simpson, Tower of Power and Graham Central Station clearly are not the product of rhetoric—we've broken these acts and others through careful planning, true expertise in the field and plain old hard work. Our involvement can be summed up in two words: total commitment."

NATRA Release

In conjunction with the convention, Warner Bros. is putting out a special NATRA release including Paul Kelly's "Hooked, Hogtied and Collared," as well as an album of previously unreleased material by Richard Pryor, "Pryor Commitments," plus two double album collections by Earth, Wind & Fire ("Another Time") and Herbie Hancock ("Treasure Chest"). In addition to these releases, Warner Bros. has recently put out new albums by Tower of Power's Lenny Williams, Lorraine Ellison, the Meters ("Rejuvenation"), while distributing "Up For The Down Stroke," the new Parliament album on Casablanca.

Part of the reason for Warners' current soul success lies in its r&b promotion force which includes Ed Pugh in the southeast, Harold Burnside in the Washington-Baltimore-Philadelphia markets, Bob Frost in the northeast, Ron Ellison in the midwest, Lou

Wills covering the west coast and southwest, plus WEA men Willie Smith in Cleveland and Charlie Geer working out of Atlanta.

Black music is an important component in the releases of a number of Warner distributed labels. Casablanca Records has such artists as Gloria Scott (produced by Barry White), Karen Pree, Greg Perry and Danny Cox, in addition to the Parliament. Casablanca also is the home of the administrative and promotional talents of Cecil Holmes. The Kwanza label has come up with a winner in Black Ivory and is preparing a release by Arnold Blair produced by Ed Townsend, while Innovation II Records, based in Chicago, has such artists as the Quadraphonics, Windy City and the Lost Generation on its growing roster. Capricorn Records' Macon sound extends to soul with the likes of Maxayn, Arthur Conley, Percy Sledge and Johnny Jenkins.

Future releases from Warner Bros. and Reprise include new product by Jay Dee, whose lp is now under production by Barry White, England's Osibisa, producer and writer Allen Toussaint and a newly signed trio, Silver, Gold and Platinum. Warners also expects to be releasing the results of new Dionne Warwick solo sessions later this year. Warner Bros. has entered into a production deal with Bobby Womack's Sound Productions bringing the considerable talents of Mary Wells back to the Reprise label, while another major signing recently announced is that of Candi Staton, who continues to be produced by Rick Hall in Muscle Shoals.

Warner Bros. expects to be stepping up its activities in the coming months with several major announcements in the offing. In Burbank, belief in soul continues to be an important factor at Warner Bros. Records.

In the (Philly) Groove

■ PHILADELPHIA—Stan Watson, with his Bell-distributed Philly Groove label, has seen the hits come via the Delfonics and their million selling recording of "La La Means I Love You" and with a very up and coming trio of ladies, the First Choice, with their hit of "Armed and Extremely Dangerous." Aside from the business responsibilities that he handles for the label, Watson is the producer of the two aforementioned hits.

Watson considers himself a "very lucky man." After trying his hand in several business projects he managed to scrape up enough money to open up a record shop in New York in 1966. With that venture came a group that needed management, who later became known as the Delfonics.

He picked up a demo record that the group had made and started playing it for people, but it was his wife's special enthusiasm that stirred him on. He explained, "She was always the one with the good ear, and since she liked it, I took it over to a friend of mine, Tommy Bell." At that time Bell was a writer and arranger for Cameo Parkway, which was then the biggest label in town.

Bell offered some sound advice and "He Don't Really Love You" was cut. Watson went all out on promotion, the record didn't make it, but he didn't give up.

'La La' Hits

Watson proceeded to get some money together to go back into the studio and came out with "La La Means I Love You." He was able to get airplay, which led to the label distribution deal with Bell and, at last, that wonderful million seller.

In 1971 Georgie Woods of radio station WDAS sent the First Choice to Watson. At a second shot in the studio with them the hit that thrust them into national popularity was born, "Armed and Extremely Dangerous," a smash



First Choice

which went both pop and r&b. Receiving much critical acclaim, they are among the most promising r&b female vocalists on the scene today.

Helping Watson achieve and maintain his successful label is Philly Groove's national promotional director, Varnell Johnson. In 1967 Johnson started at A&L Distributors as assistant to the assistant shipping clerk. He worked long and hard and was promoted to return manager. In 1969 he began in sales and promotion and was one of the first black record sales representatives for major distributors. He remained with A&L for five years. It was in 1973 that he assumed his position with Philly Groove.

Sussex

(Continued from page 22)

York, Chicago and Los Angeles, with populations in the millions, are the last to hear a new artist.

"But optimism prevails. We anticipate an immense potential for growth and profit for Sussex in the coming year."

The Paragon Agency: Booking the Best

■ MACON, GA. — The Paragon Agency, located in offices at 1019 Walnut Street in Macon, is one of the largest agencies booking r&b acts in the United States. Originally begun as Phil Walden Artists and Promotion and then Walden Artists and Promotions, the agency became known as the Paragon Agency in 1970, with a staff of two agents and three secretaries. In the mid-to-late '60s,

(Continued on page 60)

Stax Pacts Pye

■ LONDON — The Stax Organization has signed a long term licensing agreement with the Pye Records Group for distribution and sales of Stax product in the United Kingdom.

Soul Bunny Steps Out



The Soul Bunny more than nibbled on the r&b charts this year. Three top Warner Bros. acts (from left) were the major reason: Tower of Power, the horn-rockers from San Francisco; another brass-and-guitar contingent, Graham Central Station; and longtime hit songwriting team and now one of the top new vocal duos of the year, Ashford & Simpson.

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20th Century (Continued from page 16)

formers. This includes the return of Ahmad Jamal; Leon Haywood ("Sugar Lump") and the "Keep It in the Family" album; the Younghearts, now on an Australian tour and charted single, "Me And You" from their "Do You Have Time" lp. Others are Hodges, James and Smith via their "Loving Man" and national tours with Ann-Margret. Chicago's Southside Movement is another good example with "Mississippi Cut-

back," and a new lp, "Moving." Also Tom Brock, the Lovelites, the Imaginations, Barbara and the Uniques, North, South, East & West, John Byrd, Jesse James, Big City, Patti Hendrix and Westwing.

Hosea is backed by a supporting cast including east coast regional man Vernon Thomas, southern region's Norm Thrasher and Maurice Warfield, west coast promo, who trained for the job at 20th.



20th's soul stars include, top: Barry White, Love Unlimited; center: Leon Haywood, Ahmad Jamal, Southside Movement; bottom: Hodges, James & Smith, the Younghearts.

Shelter (Continued from page 32)

this gospel flair, but at the same time include jazz and pop overtones which the group developed playing in groups in their early teens.

The Gap Band can be heard on Leon's latest album as well as the new Mary McCreary album.

Mary McCreary

Mary McCreary is a powerful musician who writes and sings her own songs, plays piano, and does all her own arrangements and back-up vocals. A member of several groups, Mary's most successful association was with Little Sister who had two hit singles, "Somebody's Watching You" and "You're the One," produced by Sly Stone. She went from Little Sister to the New Generation, a rock choir. Last year Mary was signed to the Shelter label.

Mary's debut album for Shelter, "Butterflies in Heaven," was released and established her as an

energetic and accomplished songwriter/piano player with a voice described as "... one of those voices—a 12 mile range with never a crack, powerful without being noisy, very pure without being syrup, clear without being studied."

On her new album, "Jezebel," Mary stakes out musical territory inhabited by few other artists. She has written all but one of the songs and arrangements, and plays lead piano on most of them. She has been joined in the studio by friends like Leon, Chuck Rainey, Andy Newmark, Jose Feliciano, Tower of Power and Charles Larkey.

Phoebe Snow combines torch songs and studied arrangements, in her debut album, appropriately titled, "Phoebe Snow." All but two songs are written by the artist. The lady plays a mean

(Continued on page 58)

Producers on the Making of a Sound

(Continued from page 16)

Albums have become more and more influential within the individual markets. When asked about public appeal and the conception of each Philadelphia International album, Gamble had this to say: "It's really a couple of concepts within an album because our songs fluctuate between love songs and love affairs to social problems. The albums deal with everyday life."

Gamble and Huff are all about music, trying to open doors for other blacks and expose their talent, trying to create a situation where show business can be a career. Gamble and Huff have matured as a company, adding to their roster approximately 20 writers and producers. A great majority have proven to be prolific in their area.

Recently the corporation phased Tommy Records out, along with Gamble Records. In their place we find Thunder and TSOP (The Sound of Philadelphia). Stretching out to other facilities of communication, Gamble and Huff have acquired jazzmen Thad Jones, Mel Lewis and Monk Montgomery to give Philadelphia International Records that well-rounded versatility.

In conclusion, they summarized: "The Philadelphia sound is just a combination of what the city's all about; it's about being the City of Brotherly Love."

Willie Mitchell

The man behind Al Green, Ann Peebles, Syl Johnson, Otis Clay and Quiet Elegance is none other than Memphis soulman Willie Mitchell. A moving, pulsating rhythm best describes the Mitchell magic.

Willie Mitchell, president of Hi Records (distributed by London) feels that in a very short time, music companies will disregard the term "r&b." In time, record companies will cease categorizing music "because now the pop stations are playing it, and some of the r&b stations are playing pop music. But the one thing about r&b today is that it has more class now than ever before."

The difference between the many sounds of the cities are the techniques used. Memphis in particular goes for the heavy rhythm which happens, according to Mitchell, to be the sound's major component.

Mitchell's successful sound can be attributed to the bass-line or the heavy rhythm but just as readily "his guys," as he calls them. His particular musicians have been together eighteen years. "People play together, they think alike. When they put something on tape, it's really put there from the heart."

From the heart, the Memphis sound is deep, from the drums and the horns all the way to the classic strings. But the delivery of the song itself is just as important, for the motivation is there: it's all brotherhood.

Detroit's Past

In recent months there has been a drastic change within the confines of Invictus Records which consisted of the writing team of Holland, Dozier and Holland. Several months ago, Lamont Dozier moved to Los Angeles to undertake a position which he never previously mastered, that of an artist. After signing a contract with ABC Records, an album and a single were released—the album entitled "Out Here On My Own," the single "Tryin' To Hold on to Woman." The lp has served as a stepping stone to the bright horizon for a gifted producer.

We spoke to the Hollands as they were commencing the deal with Columbia Records. Brian Holland stated that it entailed more than distribution. Promotion seemed to be a primary factor in Holland's mind as well as Lamont's.

Speaking for Eddie Holland, Clarence Tucker, once a&r director for Motown, stated: "The Hollands' original talent was to create an independent black force in the industry." To take it further, after viewing their staff, we found that the black independent force was noticeable. Encompassing all the creativity found throughout the Motor City, Invictus Records picked up on every source of communication."

When asked what HDH was also about, be it love or demonstration songs, Holland stated, "We're just about hit products." If by public consensus the market should change—they would change.

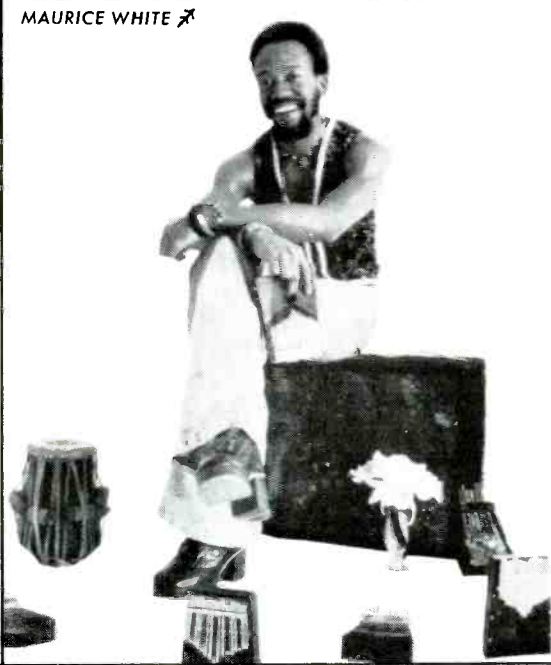
The Detroit sound? "I really wouldn't know what label to give it," stated Brian Holland. At the time, Lamont furthered the discussion: "We have our own sound and it's unique. Our way of producing, our way of composing, our chord structure . . . the way we create a song is different from anyone else."

(Continued on page 46)

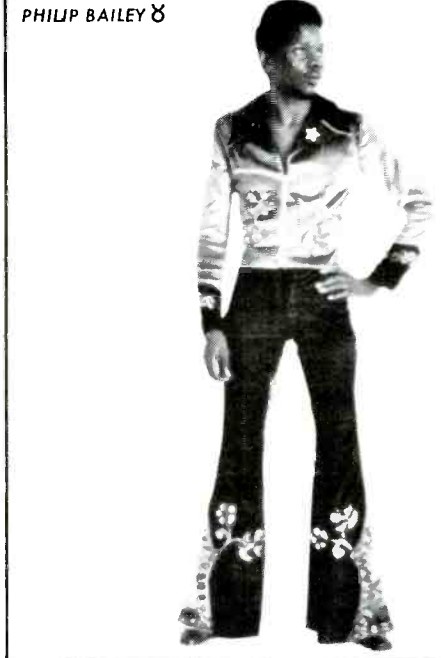
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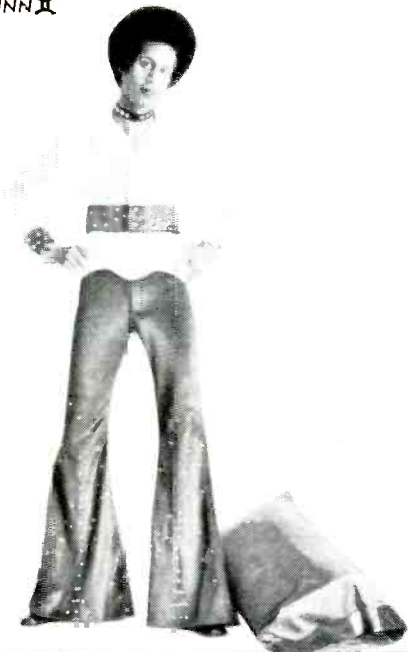
MAURICE WHITE ♂



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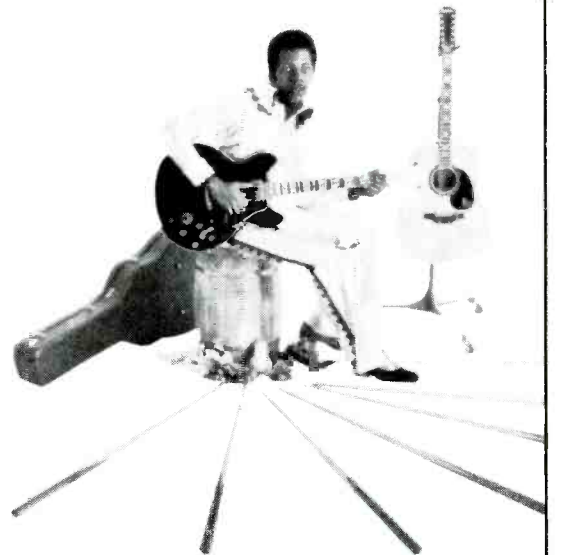


LARRY DUNN ♂



Thank you Record World,
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singles;
and the Number Two
self-contained group,
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ANDREW WOOLFOLK ♂



RALPH JOHNSON ♀



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“Open Our Eyes.” KC 32712
On Columbia Records ♀ and Tapes
Produced by Maurice White and Joe Wissert.

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Atlantic Records:

The Seat of the 'Soul Explosion'

(Continued from page 3)

suaders and the Spinners, to name a few. But, as Allen points out proudly, the label has achieved much visible success not only through the unqualified talents of such artists themselves, but through its continual dedication in promoting and exposing both old and new faces alike.

"Our yearly r&b promotion has been quite successful dollar-wise," he notes, "and it's something we have found to be invaluable." This year's theme, "Soul Explosion '74," is in evidence from Boston to Burbank, with T-shirts, posters and other accouterments attracting attention wherever the strains of soul are heard.

Allen, however, is quick to point out that it hasn't been the drive and dedication of the label's personnel and artists alone that has brought such success and notoriety. The changing face of radio and more specifically, r&b stations, has had a great deal to do with the on-going rise in sales, especially in the area of albums. "The past two years have seen a tremendous upsurge in album sales on our r&b roster," indicated Allen. "Major r&b stations have

been playing more and more album cuts and that adds tremendous impetus along with crossover action."

A successful r&b department can't depend solely on established talent, as Allen pointed out. "We've always been leaders or pioneers in the field," he opined, "and developing new artists, adding new faces and establishing them takes a long time, but is vital to the future."

As if to make his point more clearly, Allen paused, turned to his tape deck, and said, "I want you to hear something." The tape spun around and out came the sounds of a yet-to-be-released group, the New Foundation, performing a tune entitled "Darlin' You're All I Need . . ." The soulful power of the group's 19 year old lead singer was potent enough to elicit a reaction that comes only when listening to a group that is sure to go places.

With its superb stable of established stars, the sounds of those still unheard, and such up-coming talent as Blue Magic, Ace Spectrum, Margie Joseph and others, Atlantic records is truly the home of a "soul explosion."

Kool & the Gang Find Path to Fame

■ NEW YORK — Many people have just become aware of Kool & the Gang via their current million-selling hits, "Hollywood Swinging" and "Jungle Boogie," or their gold album, "Wild And Peaceful" on De-Lite Records. But the group has been working together since the mid-'60s, slowly building a loyal following and developing some of the most original sounds being played today.

When the band started out in Jersey City, N. J., they weren't thinking about having gold records or reaching the top of the charts. They were just seven young musicians who wanted to play jazz. As a result, when they eventually turned to soul music, they did it their own way.

Kool & the Gang started in jazz and found their own route to funk and fame. They didn't

(Continued on page 54)



Kool & the Gang

Atlantic's Soul Superstars



The Atlantic and Atco logos have longstanding r&b traditions to live up to. These last twelve months have proved healthy for both growing and firmly established artists alike. Pictured from left (top row): Lady Soul Aretha Franklin and the "Sideshow" men Blue Magic; (bottom row): the Persuaders and Roberta Flack.

Producers (Continued from page 44)

Barry White

Over the past year there emerged a new artist whose finesse coupled with musical appeal took the country by storm. Hailing from the west coast is "The Prophet," Barry White, and his mellifluous orchestrations. Together with soulful monologues, they have made a superstar out of a self-made man.

Barry's musical background began at the tender young age of seventeen when he decided to get off the streets "and all the b.s." to do something constructive. Through listening and learning he finally got it together as he states: "It's just a basic thing, you know. You set a goal and you go after it." Nobody started him in the business per se, but through diligent and tedious research, he mastered his writing and producing abilities.

Having a refreshing concept, White states, is due to "lyrics, arrangements and the sound of the artist." His reason for staying in the background for so long? "Timing."

Directions in the black market have been an issue which many are concerned with. Barry White feels that it's all being updated, headed towards good music. "Black music is really being elevated now and I'm very happy because it's going to elevate the minds of the black people also. Music has a lot of strength. There's a lot of food for thought in there, and that's the way I deal with it. I want to make it just as hard as I can for any producer to put out b.s. when he puts out a record. You know, at a certain time of year you can turn on the radio and there ain't nothing but shit on there. Well, I'm trying everything I can to clean that up on my end."

One more aspect of White's success is attributable to the discotheques, where many of his hits met with their initial positive reactions.

Barry White, artist and producer for 20th Century Records, has been helping with a new image of black music. His lush, melodic love songs have become classics. R&B now has a new face—that is another shade of White. ☺

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ARMEN BOLADIAN

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“HOME” — SPANKY WILSON — E-627

“TRYING TO FORGET” — DENISE LA SALLE — W-229

“SLEEP TALK” — OHIO PLAYERS — W-228

Brunswick Boosts and Boasts Better Black Music

By ROBERT ADELS

■ NEW YORK—With its financial and commercial headquarters here and its artistic and creative center in Chicago, the past twelve months have seen the Brunswick organization into its fourth successful year as an independent label whose clear goal is black music with international appeal.

During late 1973 and 1974, the label's "bread and butter" acts continued to sell records in vast amounts: the Chi-Lites (Brunswick) and Tyrone Davis (Dakar). A small family-styled organization such as Brunswick could well pat itself on the back for simply sustaining their careers during the past year without endeavoring to do anything else. But like all successful labels of any size, the watchword at Brunswick is always growth through selectivity.

Chi-Lites, Tyrone

The Chi-Lites is still the biggest selling album act for the label, while the vocal group continues to hold their own as consistent top 10 singles makers. With their just released "Toby" album timed to lead into the excitement of their new single "You Got to Be the One," the group and the label are looking to this fine piece of Eugene Record production as becoming their biggest to date.

Tyrone Davis is proportionately the strongest tape-selling act on the label, and each single further advances his status as an album attraction. His latest album "It's All in the Game" will get a further boost when the label releases "Happiness Is Being with You" to follow-up his most recent biggie "What Goes Up (Must Come Down)."

Both acts continue to experience good crossover sales, but in the case of Davis, whom label VP of promotion Mel Moore claims sells some one million singles in the black market alone on an annual basis, crossover is obviously not a "make it or break it" criterion.

New Acts

The recently established BRC subsidiary is about to explode, according to Moore, with an album by a group from Winston-Salem, The Eliminators. Their "Get Satisfied" set will be released shortly and deejay feedback will determine the first single.

Without a national top 10 single, Brunswick has already proven it can break an lp act. Bohannon (Dakar) is one example. Moore credits the musicmen at the discos—"the street jocks"—and the continuing appeal of the cut "South African Man" with the band leader's growing acceptance in 1974. Upcoming will also be an album from another developing act, Sidney Joe Qualls (Dakar).



Carl Davis



Melvin Moore

Throughout the four years of its existence as an indie, Moore credits the local men at the distributor level for keeping Brunswick a growing concern. "I can't throw them enough bouquets, they're just beautiful" he comments. Moore is also pleased with the performance of James Howard as the company's southern regional man (working out of Atlanta) and the sales expertise of Pete Garris.

Nat Tarnopol

Brunswick's president is of course industry veteran Nat Tarnopol. While many indies are operated on a partnership basis, silent or otherwise, Tarnopol's sole ownership of the company has allowed it to pursue one consistent but market-reflective direction. From the company's in-house production staff headed by VP Carl Davis and a staff that includes Ray Daniels and Alonzo Tucker comes the label's own version of the Chicago sound. But an occasional master purchase deal is also possible under the structure.

Comedy Album

Just last month, Brunswick issued its first comedy project, "The Very Last Nixon Album" produced by "First Family"-

originator Earle Doud. With a number of other contemporary albums of this nature out in the marketplace, label personnel feel that they have the one with the best credentials.

Surmounting Problems

Although the year just passed saw problems with vinyl, transportation and the economy as a whole, Moore finds the company's selective product "recession-resistant" due to the ingrained demand in the black market for inexpensive home entertainment. And even with the current industry-wide price increase, labels with as strong an artist roster as Brunswick find the future very bright.

SAS (Continued from page 36)

writer/producer, Seidenberg said that "he will be signed to a major label as an artist, with the information to be announced shortly." McDaniels' talents are now being geared in the direction of scoring soundtracks and Broadway musicals. In fact, he has already written "Testify," a show on which they are conferring with

Golden Fleece

(Continued from page 26)

This led them to further success, and in 1968 they signed with Clyde Otis. During this period, they successfully produced a number of artists, including the late, great Clyde McPhatter.

Baker, Harris, and Young have played on sessions for B. B. King, Barbara Mason, Jackie Moore, the Delfonics, Brenda and the Tabulations, the Manhattans, Blue Magic and the First Choice, as well as for a number of Philadelphia International artists. They have to their credit more than 100 top 10 records.

MFSB Members

Baker, Harris, and Young are all members of the MFSB Orchestra—Baker on bass, Harris on guitar and Young on drums.

Baker, Harris, and Young together arrange and produce and write for the Trammpps, of whom Earl Young is also the bass lead singer. Besides the Trammpps, the Golden Fleece label has also contracted such artists as the Ethics, Robert Upchurch, the Spice of Life and Kaleidoscope. Golden Fleece, under the creative guidance of Baker, Harris and Young, is sure to see a multitude of hits very soon.

Golden Fleece Records is the newest addition in the growing family of Philadelphia International Records.

Ben Vereen regarding the starring role.

Other acts receiving the benefit of Seidenberg's skills include Stories, one of the first pop acts to break r&b; the Sweet Inspirations, who Seidenberg hopes to expose on their own rather than as a supporting act; and the Dick Clark Rock & Roll Review.

Brunswick Soul Power



The Brunswick stable of soul superstars includes the likes of (from left) Chi-Lites, Tyrone Davis, Jackie Wilson and Lionel Hampton.

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FRANK WILSON



LEONARD CASTON

Polydor: A Family of Families

By ROBERT ADELS

■ NEW YORK—The soul music generated by the artists affiliated with Polydor Records truly results from a family of family affairs. James Brown and his People Records, the Spring and Silver Blue Record stable of talent along with Polydor's own black performers taken together add up to a wealth of r&b professionals with a bright past and an even more promising future.

James Brown

Polydor's first major commitment to soul was their inking of James Brown to the label and the taking on of his own People Records for distribution in 1971. This year, Brown and his own artists proved hotter than ever. The Godfather of Soul himself scored with the album and single "The Payback" (his 41st and 42nd respective gold discs), his current smash "My Thang" and his just-released double-album set "Hell," which contains the single as well as a re-worked version of his '63

hit "These Foolish Things," marking a return to balladry for the long-funky **Record World** R&B Artist of the Decade.

Brown's People Records roster continues strong with the advancement of the careers of Maceo & the Macks, Fred Wesley & the JB's and "The Female Preacher" Lyn Collins. People's latest discovery is Sweet Charles, with a just-released single and lp.

Spring Records

Spring Records' two major acts, Joe Simon and Millie Jackson, combined forces to cut the biggest soul soundtrack album of the year, "Cleopatra Jones." From it came one of 1974's top 10 r&b singles, Millie's "It Hurts So Good." Simon, whose chart career goes all the way back to '66, had another solid twelve months as well-evidenced by the title and success of his current release: "The Best Time of My Life."

(Continued on page 58)

Don Davis (Continued from page 36)

the last five years or eight years. He's been very free, and his music has been very strongly syncopated, more so than most of the black music. I think it sort of opened the way and set the stage for guys like Kool & the Gang that bring about a real, syncopated, free type of music, and not necessarily have good lyrics, and not necessarily have a melody, just an overall do-what-you-wanna type of thing.

RW: In other words, you're saying that this is sort of a buyer appeal, more so than anything else? You as a professional producer, do you feel that it hinders your creativity somewhat?

Davis: I don't feel that it hinders so much as it does challenge, for the simple reason that as a producer in an open market you must always contend with the attitudes of the market place, you know, and the new generations bring about more attitudes and different times bring about different attitudes in the marketplace, and you have to be observant of these and maybe at a point it may present itself as an obstacle. We may have to make an adjustment to a new attitude.

RW: Do you find that the location of where you produce has anything to do with the type of sound you come up with?

Davis: Most definitely. The localities like South versus North, and northwest versus northeast, and West versus East, it has just as much influence on the way the musicians play, especially the natives of these particular parts of the country. They have a different expression of music, just as a southerner would have a different dialect from a northerner. I would say, in the South, the musicians have a very strong country-western influence, more so than they have, say, in many northwest industrial areas, and this country-western influence stretches down into their style. Even though a musician in the South might be trying to mimic a musician in the North, it would still sort of come out with that country-western influence. So what you have is a different expression, not only from the influence of other musics in that locality, but also influenced by the lifestyle of these people in the locality. In the South, the musicians are much easier going because life is much more easy-going than it is in the North, or say a place like New York, and they tend to cooperate and perfect a product more thoroughly than they would in other localities, for the simple reason that they take their music in the South as a whole, the musicians seem to take their music a little more personally than they do in the North. If they made a mistake, and even if the producer was not aware of the mistake, they wouldn't think about leaving that

(Continued on page 52)

R&B TNT



Taking part in the Atlantic "Soul Explosion '74," vocalist Margie Joseph is joined by Atlantic's local New Orleans promotion man Walter Moorehead. The occasion was an autograph signing session in a local Woolworth to celebrate the success of Margie's second single, "My Love," taken from her recent album "Sweet Surrender."

Ray Charles (Continued from page 40)

and maybe I better . . . " You know, they're hesitant about letting themselves loose unless somebody else does it first. They're holding back 'cause they don't want to be the one to get out there and make a fool of themselves. But in Vegas, it's naturally much looser. But I understand both styles and I understand why they're that way but I find like working here, now I know this is what basically goes through a lot of people's minds. So what I do to overcome that is I give them the feeling, at least I try to give them the feeling, that like "Hey, look, this is me right here. I'm not playing to the Empire Room. I'm playing to you. So we can do whatever we want here and ain't nobody gonna be embarrassed. I'm not playing you little old chamber music stuff, I'm givin' you the sho' nuff stuff like it is. So if I ain't embarrassed, you don't need to be embarrassed." And it usually works. Once you get the people moving and swinging with you—I don't do this by asking them, I just do this by doing what I'm doing, my movements, my emotions and what I'm singing—the people eventually get the idea, the sense of relaxed, we can get into this thing too, it's alright.

RW: You have a newly-formed company Crossover, and your new affiliation with Larry Newton. Are you very happy with that?

Charles: Yes. I think, just from the indications we've had, that we're gonna do very well. I mean, it's in its infancy now but just looking at what we've seen so far, it looks well. The ingredients are there and we think that the thing should really go. But you know how records are. Records are a very, very strange thing. Not only are they very perishable items, but in today's market, it can be very slippery. It's not like selling Coca-Cola, where you basically have a set stage to work on. You put out a record and the public either likes it or they don't. And if they don't, or even if they do like it, the point is that that record goes and you gotta chase the whole thing all over again. The next record's got to be different. It can't be the same Coca-Cola that you had last week.

RW: In other words you have a basic concept when you go into the studio.

Charles: My basic concept is in whatever song I'm going to sing. First of all, I take a song that I really have pure faith in, faith that I can do it justice. There are a lot of good songs out there but I don't feel I can handle them all. But when I select a song I select a song that I really love doing, I really enjoy, I can feel the thing, and I work on it and try to perform it to the best of my ability. Once we do that, which is all you can do, then you put the record out. However, like anything else, once a record is out and after you've played the song many more times after recording, you find things naturally that you wish you had done on the tape. But even if you had, you have no assurance that that would've made it sell more or less. It's just that you have personal feelings about it.

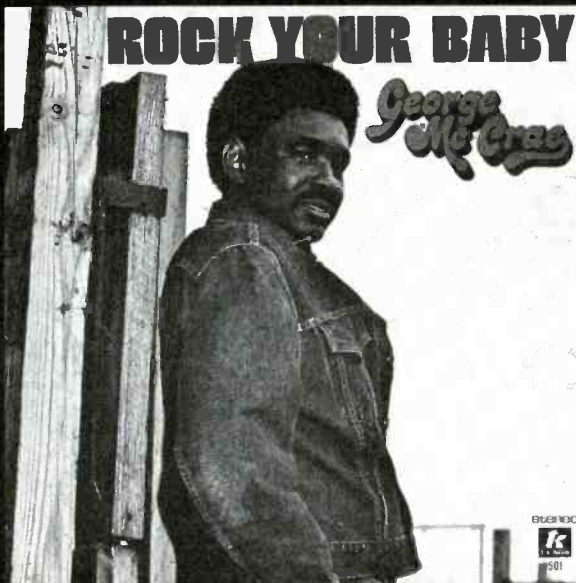
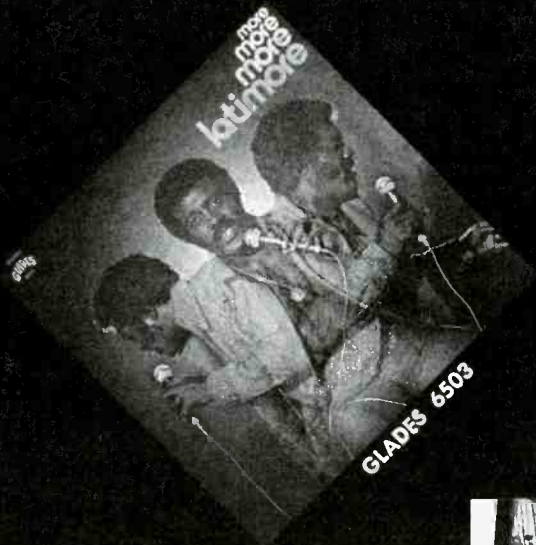
RW: Where do you think the industry is going? In which direction?

Charles: I'm constantly asked that question and I never have an answer for it. That's like trying to predict the future. I really don't know what direction. I think as long as the people in the music industry—meaning the singers and the musicians and the writers, in conjunction with the producers and the technicians and engineers—keep trying different things, these things enhance the music a

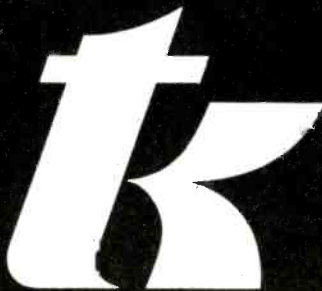
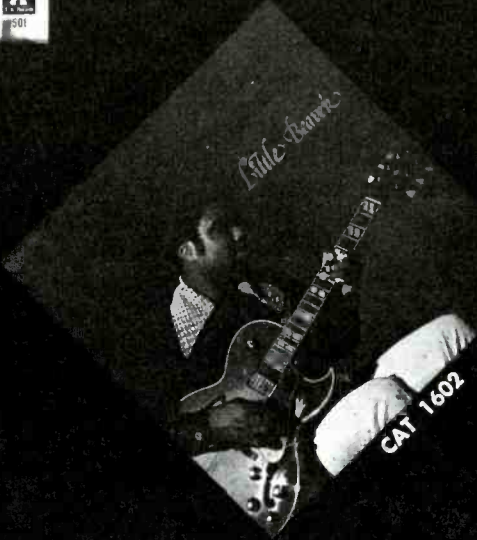
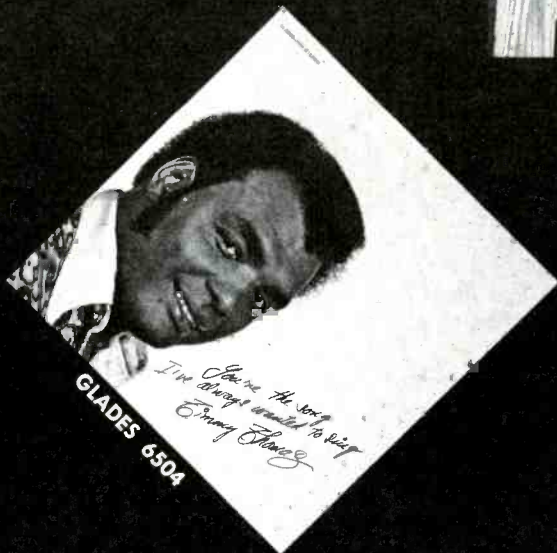
(Continued on page 66)

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CTI: Success Through Artistic Identity

■ NEW YORK—The year at CTI has been marked by many changes, not the least being the distribution agreement which the company signed with Motown Record Corporation. The agreement, viewed by the company as a giant step forward, brings CTI's line of labels (CTI, Kudu, Three Brothers, Salvation and Metronome) directly into mass marketing, while it enables the firm to retain its individuality and own character, as well as the artistic identity it has developed in the four years of its existence.

With producer Creed Taylor firmly at the helm, CTI now looks forward to a very successful year, especially in the r&b field where it has become a major force through its Kudu label. Soul artists represented on that label include Idris Muhammad, Grover Washington, Jr., Hank Crawford and Esther Phillips.

Idris Muhammad

Muhammad, whose "Power of Soul" album was released two months ago, is receiving heavy attention at radio stations across the country. A single culled from the album, "Power of Soul," is high on the soul and jazz charts.

Grover Washington, Jr., one of the artists currently touring Japan

Robert Knight

(Continued from page 34)

uate study toward becoming a Doctor of Philosophy in Organic Chemistry.

But in England he's still known as a recording artist. Robert has recently toured there twice following the success of his "Love on a Mountain Top," which went to #2 on the British charts.

Knight has resumed his recording career while at the same time pursuing the remaining few credits he needs for his degree. Six months ago, if you asked him which of the two things he considered more important for him, music would have come second. "My singing career wasn't exactly booming. I was contemplating throwing the whole thing in."

But now, thanks entirely to the British record buying public, he's changed his mind. "Music is now the main thing in my life. It means more to me now than ever before. I intend to stay a pop singer for as long as the public wants me."

"Everlasting Love" has been released as a single in the United States on Monument. Now, American audiences will have an opportunity to hear what they've been missing for the past few years. It's time Robert Knight was appreciated in his own country.

in a CIT-sponsored series of concerts, reaffirmed his position as one of the label's top instrumentalists with "Soul Box," a two-record set which has been a constant seller since its release last year.

Hank Crawford, who was once a member of Ray Charles' band, also did very well with his last release, "Wildflower." His newest effort for the label, "Don't You Worry 'Bout A Thing," will be released in September. The album features, in addition to Crawford, Bob James, Idris Muhammad, Bernard Purdie and Ralph MacDonald.

Esther Phillips

Esther Phillips' fourth album for Kudu, titled "Performance," is set to be released momentarily. It contains her latest single, "Such A Night." Ms. Phillips is currently on the last leg of a tour which has taken her from Toronto to New York's Bitter End, Cincinnati and Cleveland.

"Esther Phillips at the Boarding

House," a special taped last April when she appeared in San Francisco's famous club, will be shown on the PBS network the week of August 21.

Since the agreement with Motown went into effect, several new artists have been signed to the CTI label. Among them are Jim Hall, Chet Baker, Joe Beck and Phil Upchurch.

Bob James

Currently, CTI is massively promoting Bob James' first album, "One," and the single excerpted from it, "Night On Bald Mountain." According to Lou Munson, CTI VP/sales & marketing, "NOBM" looks like the label's biggest crossover single since "Also Sprach Zarathustra" last year.

In forthcoming months, the company plans to release new albums by George Benson ("Bad Benson"), Milt Jackson ("Olinga"), Freddie Hubbard ("The Baddest Hubbard"), and Stanley Turrentine ("The Baddest Turrentine").

Breaking Down Barriers



Creed Taylor's CTI/Kudu artists have broken down many of the barriers between jazz and soul. Here, from left, are three prominent examples of acts with wide followings in both camps: Grover Washington, Jr., Esther Phillips and Idris Muhammad.

Don Davis (Continued from page 50)

mistake unchanged, you know, whereas you can find, in the North, where everything is in a hurry, and the lifestyle is in a hurry, and the musicians are leaving your session going to another session, if there's a flaw, even though the musician knows that he made this flaw, he would tend to not say anything. So the dispositions are different too, I'd say, from one locality to the other.

RW: You have started your own company. What did you see for the future, for you and for the industry itself, in reference to black music?

Davis: Well, as far as my part of the country is concerned, to me it's a vehicle for up and coming writers and up and coming producers, and also in the South. First of all, I love the business and I love to see talented people in the business have some sort of outlet to make it. The facility that I've put up is geared for this type of thing. We're like robbing any and all young writers and young producers that feel that they have something to contribute. Now, as far as the future of black business is concerned, I think that it really lies in the hands of the youth, as does anything else, and another reason for our opening doors to the youth is because the youth comes with different ideas. They're more in tune with the trends of today, and they come in and they reflect this. We like to encourage and foster individualism on behalf of these new producers and writers, and we like to see them express themselves, and express themselves in terms of the marketplace. ☺

CONCERT REVIEW

J5, Players at Garden Give SRO New Meaning

■ MADISON SQUARE GARDEN, NYC—Used to be that standing ovations were connected to singular song showstoppers. Not so any longer, if the Jackson Five/Ohio Players bill here (27) is a trendsetter. You had to stand on your seat throughout the entire show to see what was going on, 'cause everyone else was. But what was lost in comfort was gained in appreciative speed. To put it mildly, the bill was "paarty" personified.

Jackson Five

From only a marquee glance, it would seem the bookers put these acts together with the same lack of foresight which, in a non-soul analogy, might couple the Osmonds with the Climax Blues Band. After all, aren't the Ohio Players (Mercury) your basic progressive black contingent while the Jackson Five (Motown) are teenybop heaven? Somehow, there was a fantastic trade-off in appeal this night as the Players never got too heavy for basic boogie while the Five proved they've grown up one hell of a lot in the past few years.

The J5 opened their headliner set with a Motown classic usually connected with Rare Earth, "Hum Along and Dance," then hitting a Stevie Wonder-penned newie "Too Late to Change the Time." Both songs proved the band to be tight but inventive, as Michael Jackson's matured tenor displayed an emotional range to match. They even included a spunky version of "Papa Was a Rolling Stone" in their act, saving their own first few hits as a closer and "Dancin' Machine" as a superior encore.

Ohio Players

The Players whose first Mercury album "Skin Tight" has gone gold in a little over two months after release without a crossover hit, proved why they too get an audience to make like "Soul Train" is happening in the aisles and on the seats. Their hour-long set, after a long introductory jam, stuck to this deservedly successful effort, and included their first single for the label, "Jive Turkey." It's no jive that this act, on first examination, seems to be another Sly Stone that just so happens to have an almost exclusively black following at the moment. The horn, bass and vocal power is there for everyone to get off on, however.

The Ohio Players are the taut epidermal layers of a new body of soul-rooted, mass-appeal music; you can hear the heartbeat!

Robert Adels



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Fantasy Records:

Soul Success Is No Daydream

BERKELEY, CAL.—Fantasy/Prestige/Milestone, often pigeonholed as a "jazz label," has the artists and producers to obtain crossover success with their product, while not neglecting a more traditional black music, soul.

Blackbyrds

Typical of a jazz-rock crossover is the Blackbyrds, who have hit the charts with their very first album release—"The Blackbyrds." The Blackbyrds have been touring extensively, often working with soul superstars like Gladys Knight & the Pips, Sly Stone and Richard Pryor. The last week of July found them on the west coast, working with Donald Byrd and Bobbi Humphrey and performing at the NATRA convention. The Blackbyrds are six young music majors from Howard University in Washington, D.C. They all studied under Donald Byrd and although they often work with Donald, it must be stressed that the band is most definitely holding their own, quickly becoming stars in their own right. Their first album was produced by Sky High Productions, Larry Mizell's company. Mizell is responsible for many jazz-soul "crossovers" in the past year or so, including Donald Byrd's "Black Byrd" and Bobbi Humphrey's "Black and Blues." Sky High Productions signed a production contract with Fantasy which calls for Mizell to produce three more albums for the labels.

Soul songstress Betty Everett has also been active on the charts in the last few months, with her album, "Love Rhymes" and two singles from it, "Sweet Dan" and the just-released "Try It, You'll Like It." She has just completed recording another album for Fantasy, produced by David Axelrod.

David Axelrod, a talented arranger/composer/producer, has his first album under his own name out this month on Fantasy. Called "Heavy Axe," the lp is most definitely a soul album, and contains a superb version of Carly Simon's "You're So Vain." Axelrod has worked for many years with Cannonball Adderly, and has a strong jazz background.

Johnny "Guitar" Watson is another upcoming talent on the Fantasy label. Johnny is a prolific writer and arranger; he wrote "Sweet Dan" for Betty Everett, and co-produced her album with Axelrod. Johnny's first Fantasy album, " has proven to be something of a sleeper. Released originally almost a year ago, a single from the lp, "Like I'm Not Your Man," this summer has received notable airplay.

Fantasy/Prestige/Milestone is

quite active in recruiting new soul/jazz talent to the label. Ice is a six-man horn-vocal group currently residing in Paris. Their first album, "Ice," has just been released, and is rapidly picking up airplay and sales. The group, originally from New York City, has a full, pulsating sound with lyrics reflecting the black experience.

Another new talent to the labels is Stanley Turrentine. Turrentine has just completed his first album for Fantasy. Arranged and conducted by Gene Page, the lp features Stanley's soulful tenor sax, with broad, lush arrangements and female vocals. Turrentine did several numbers written for him by Gene Page, and the Bobby Womack tune on Aretha Franklin's latest album, "I'm In Love." The "Pieces of Dreams," will be released in August, and most assuredly has cross-over potential.

Capricorn *(Continued from page 34)*

Bless," was released in October, 1973. Zelma Redding admits that she is proceeding slowly with Dexter's progress. "I don't want things to happen too fast for Dexter. He's got a good path to follow that his father left him, and he has plenty of time. Education is also very important." Dexter is anxious to go out and record a hit record; and his forthcoming single, "Funny," and the flip side, "Lu-Lu," might be the one.

Percy Sledge

The latest addition to Capricorn's r&b ranks is Percy Sledge, who had such hits as "When A Man Loves A Woman," "Out of

Chess/Janus *(Continued from page 32)*

toward its outer limits. The "Pain," "Pleasure" and "Ecstasy" albums by the Ohio Players are classics, as is the Counts' exciting debut lp, "What's Up Front That Counts."

One of the best-received albums from Chess/Janus this past

Magic Maker:



Holding one of his favorite albums, WJPC program director Sonny Taylor pauses with the group responsible for the music, Atlantic's Blue Magic. Standing to his right is Atlantic's regional marketing director Eddie Holland. The members of Blue Magic are (from left) Keith Beaton, Wendell Sawyer, Vernon Sawyer, Ted Mills and Richard Pratt.

Left Field," "Take Time To Know Her" and "Push Mr. Pride Aside." Percy has been recording at Muscle Shoals Sound Studios in Alabama, with his first single for Capricorn, "I'll Be Your Everything," due out shortly. The recording sessions were produced by Percy's manager, Quinn Ivey. Enough material for an album was recorded, and the announcement of the lp's release should be forthcoming. Those musicians playing on the Muscle Shoals sessions included Barry Beckett, keyboard; Rogers Hawkins, drums; Jimmy Johnson, guitar; and David Hood, bass.

Kool & the Gang Find Path to Success

(Continued from page 46)

follow any of the accepted formulas for making hit records. Every breakthrough they achieved was on their own terms.

Originally, the group was known as the Jazziacs. They played local clubs around Jersey City and sometimes in New York. In between their jazz gigs, they backed r&b artists. Eventually, they started playing their own jazz interpretations of the currently popular soul songs.

Name Changes

They changed names a few more times—they were the Soul Town Review and the New Dimensions before choosing their current name. By 1969 they were writing original material which was impressive enough to get them a recording contract with Fred Fioto's De-Lite Records.

They've had thirteen singles on the charts since then, starting with "Kool & The Gang By Kool & The Gang." Many of those early records weren't gigantic hits, but Fioto had faith in the group. It all paid off this year when "Jungle Boogie" went to number one and the gold rolled in.

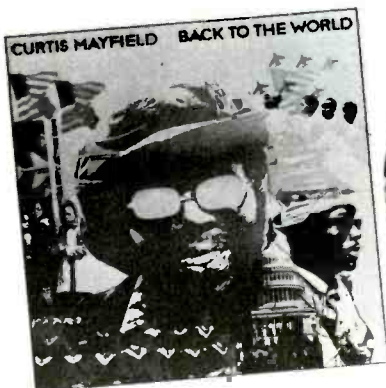
But Kool & The Gang is still dedicated to jazz. They've backed every one of their funky, danceable singles with a jazz tune on the flip side. And they recently took the jazz tracks from some of their earlier albums and put them all onto one lp, titled "Kool Jazz."



Chess/Janus/Cadet Records have kept up with the times because their long-standing roster members continue to hit with contemporary product. Here (from left) are two acts whose careers have weathered many changes in soul styles while keeping their own sense of artistic identity intact: The Dells and Etta James.

OUR SOULAR SYSTEM

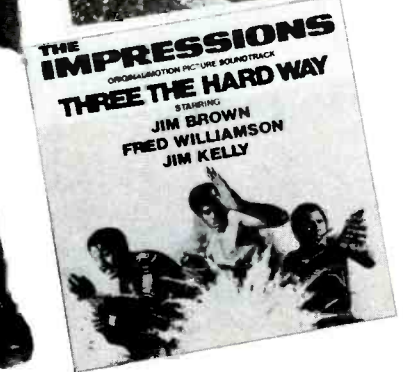
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Little Milton Pays His Dues

MEMPHIS — The record business has seen countless examples of it: A performer, highly talented but not totally together or properly exposed and promoted, will labor in small clubs and put out a few minor hits or some records that get generally ignored. Then he may attain a following in a certain category, a sort of cult allegiance. And then something happens that brings attention from a mass audience and instantly there's another overnight sensation who worked ten or twenty or thirty years to get there.

That appears to be what is happening to Little Milton, a ten-year mainstay in the rhythm-and-blues field. What is pushing Little Milton through the door is, in part, the success of his r&b cover of the Charlie Rich smash, "Behind Closed Doors," which is one of the tracks in his just-released Stax album, "Blues 'N' Soul."

Doorways

For Little Milton Campbell during his journey down a seemingly endless corridor, some doors have been opened, others have remained tightly shut and a few have been inches apart just enough to get in a peek but not a foot.

Little Milton is a hard-working performer, confident enough to know that given the opportunity he can excel and smart enough to know that opportunity does not always knock. But no matter; it doesn't always come easy—as a matter of fact, for Little Milton, it rarely has.

Background

From Inverness to Leland and Greenville, Mississippi, most of Milton's youth was spent "plowing, picking, chopping, and riding tractors." And, he says, "I surely couldn't see myself doing that for the rest of my life." A guy named Eddie Cusic saw to it that he didn't have to and gave Milton his first gig at the age of 15, with a stunning salary of \$1.50 a night.

"All that time, I discovered that I had good possibility," he says frankly. "I nursed the thought in my mind that I was going to be a successful artist, and I wasn't satisfied with being a mediocre local talent."

Showing the drive that has been so much a force in his life, Milton came to Memphis, then after ventures with Sun, Meteor and Bobbin Records, he journeyed to Chicago, signed with Chess Records, and had a smash in 1964 with his famous "Blindman." Once more a swinging door swung open somewhat, and Little Milton unleashed "We're Gonna Make It," "If Walls Could

Talk," and "Grits Ain't Groceries," all three gold.

Jumps to different record companies would seem to make Little Milton a gypsy of the recording world. However, that is merely more evidence of a burning desire to become a premier artist, and not what the unfamiliar may construe as chronic company disloyalty.

His upward mobility drive guided him into a contract with the Stax Organization in early 1971, and of Stax he said, "The future is looking brighter for me here each second." Since signing with Stax he has recorded a number of singles and an earlier album, all of which have been well received. "Blues 'N' Soul" looks like it will be his biggest lp yet, on any label.

'Chittlin' Circuit'

Of one possibly limiting influence on his career, Little Milton says, "I'm well aware that many of the places I have appeared regularly are regarded as being

on the so-called 'chittlin' circuit,' and that was primarily because I handled my own affairs through Camil Productions. But those 'chittlin' circuit' places have remained special to me because they were my survival kit in the past and they kept me working constantly. Naturally I would appreciate playing some of the more exclusive clubs on the coast or in Vegas, and all I need now is more opportunities, more open doors."

Keys

A combination of factors appear ready to open locks and reveal Little Milton to those who have not looked behind closed doors. Talent, experience and ambition are understood attributes that those who are locked up often cannot see, will not consider and are depriving themselves of. But that doesn't matter, because from now on the doors can only swing open for Little Milton as he shows what blues and soul are really all about.

Shelter

(Continued from page 44)

acoustic guitar and adds her own special treatment to the familiar, such as Leonard Lee's "Let the Good Times Roll," and Jesse Fuller's "San Francisco Bay Blues."

Ray Rowe

A brand new artist on Shelter is Ray Rowe who earlier this year left the Gap Band as lead singer to try his luck as a solo artist. His first single is "Ooh, Baby, Baby," an easy rocking soul song, scheduled for release August 5.

Gospel vocalists, the O'Neal Twins, debut on the Shelter label in September. Their album, "The O'Neal Twins," features the twins' vocals and arrangements with session work by Leon Russell.

The Gap Band, Mary McCreary, Phoebe Snow, Ray Rowe and the O'Neal Twins are all on the rise on Shelter.

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RECORD WORLD**

Polydor's R&B Family



From left, James Brown, Joe Simon, Mandrill.

Polydor (Continued from page 50)

Joel Diamond's Silver Blue Records, which like People and Spring is a Polydor-distributed label, boasts the soul talents of the Brooklyn-born Invitations whose discs are co-produced with Philly's Bobby Martin.

Mandrill

Polydor Records itself also has a soul family of its own worth boasting about. With the label now for more than three years as a highly successful album act

is Mandrill. The Bedford-Stuyvesant residents show their Panamanian and Cuban ancestry in the Latin aspect of their street soul.

New Acts

Two new acts give signs of becoming two important sellers during the coming months for Polydor. The New Orleans soul of Wild Magnolias has been unleashed with the color and party atmosphere of the Mardi Gras on

their debut album, incorporating Indian and soul influences to create a sound with r&b and progressive rock appeal. New female vocalist Debbie Taylor, produced by David Jordan, has a two-sided hopeful single in her just-released r&b version of "Superstar" b/w the evocatively-titled "A Good Woman Don't Grow on Trees."

At Polydor, the family tree of soul, having taken firm root, keeps on growing.

Welcome,
NATRA

Bobbin
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ON UNITED ARTISTS RECORDS & TAPES 

The Curtom/Gemigo Story

■ CHICAGO — Curtom and Gemigo Records are located in their own building in Chicago. The building is located in a residential area on the North Side of Chicago, and is complete with a 24 track recording studio, writers and producers workshop, a management company, several publishing companies, all headed by Marv Stuart and Curtis Mayfield.

The Curtom label is distributed by Buddah Records and the newly formed Gemigo label is distributed by Famous Music.

Curtom has had its biggest year, with every record released hitting the charts. The label has seen the combined sales on Natural Four's singles, "Can This Be Real" and "Love That Really Counts" totalling in excess of a million records and their album is still on the charts.

Impressions

Curtom's biggest thrill has been the renewed success of the Impressions with their current smash "Finally Got Myself Together" nearing the million mark and their album also doing well. To coincide with the resurgence of the Impressions the group has just finished their first movie soundtrack "Three The Hard Way."

Curtis Mayfield's production of Gladys Knight and the Pips' "Claudine" soundtrack and their current single "On and On" has now been certified gold and Curtis Mayfield's new single "Kung Fu" and his "Sweet Exorcist" is climbing up the charts and soon



Curtis Mayfield

should reach gold status, according to Stuart.

Mayfield and Stuart are now looking forward to opening their own television and movie departments to seek out new developments in both of these fields.

Curtis is also starring with Al Green and Melba Moore in an upcoming Columbia Pictures film entitled "Mimi."

The Gemigo label is a further extension into the r&b field, reported Mayfield. They have been very active in signing up several artists to record on this label and now are getting to recording them.

The Gemigo artists are Linda Clifford, Jones Girls, Chuck Ray, Leo Graham, and the Notations. A major press party presenting these artists is being planned for August in Chicago.

Johnny Lloyd (Continued from page 18)

gle, having crossed the 800,000 mark and going strong."

Along with the Impressions on the Curtom label, Lloyd and company have piloted Curtis Mayfield's new album, "Sweet Exorcist," and single "Kung Fu" to a stunning chart trajectory. In addition, they have consolidated the position of the Natural Four after their first hit, "Can This Be Real." Lloyd also mentioned Curtom artist Leroy Hutson. "A major, major talent—there is no doubt in my mind that it's going to happen for Leroy Hutson. Generally speaking," Lloyd noted, "Curtom is in one of the strongest positions in its history as part of the Buddah family."

Since Lloyd's arrival in New York, two new members have been added to Buddah's r&b staff. They are Theus Braden, Buddah's southern regional promotion man, and Buddah's first r&b promo woman, Karen Chamber-

lain for the Baltimore/Washington area. Braden and Chamberlain join Charles Cantrell in Atlanta, Robert Lee in Memphis and Billy Hendricks in Philadelphia. "Our track record speaks for itself. But it's clear that the job each of these people is doing has been just tremendous."

Jae Mason

On the Buddah label, Lloyd cited a brand new talent, Jae Mason, whose debut album "Cross Roads" has stirred a lot of interest among critics and radio stations. Other important acts on that label also include Funkhouse Express, Midnight Movers, Unltd., Futures, Modulations and Family Connection.

Also under Johnny Lloyd's direction are the other independent r&b labels: Bluff City, with Gary "U.S." Bonds; Ebony Sound with the Soul Generation, and Seventy-7 with Ann Sexton, Jackie Beavers and Brief Encounter.



Gladys Knight & the Pips

Paragon Agency (Continued from page 18)

the agency was representing such top r&b acts as Otis Redding, Arthur Conley, Sam & Dave, Percy Sledge, Al Green, Johnnie Taylor, Clarence Carter, Etta James and Eddie Floyd. With the development of a contemporary southern rock music scene, Paragon expanded its scope to eventually include some of the top rock acts in the country, like the Allman Brothers Band, Wet Willie, Lynyrd Skynyrd and the Marshall Tucker Band. Rhythm and blues acts remained a solid part of Paragon's roster, however; and the last few years have seen more promising r&b music makers come under the Paragon banner.

Current Roster

The current roster of Paragon's clients includes such r&b acts as Tyrone Davis, Bettye Swann, Clarence Carter, Candi Staton, the Southside Movement, Z. Z. Hill, Maxayn, Arthur Conley, Dexter Redding and King Floyd. These artists represent a variety of music styles and labels, but Paragon

manages to give personal attention with an eye to the future to each. Zelma and Rogers Redding (the late Otis Redding's wife and brother) work as a team in handling the r&b booking, as well as scouting the country in search of new talent. Paragon checks out the big and the small towns of the country looking for acts with their own creativity and that capacity to develop an individualized musical style.

Breaking with Exposure

When an act does sign with Paragon, the agency looks out for the best interests of their people. With a new band or artist, that interest is often towards getting the all-important exposure needed to break acts. Alex Hodges explained, "Sometimes we'll take less money just to get the artist exposed." At the same time, Paragon is selective in the dates they book. "Sometimes you have to turn things down because they're not good for the artists' future."

Whatever Paragon's philoso-

phy seems to be, it certainly is getting big results. Many of their acts have currently charted r&b songs, among those are Tyrone Davis with "What Goes Up (Must Come Down);" Clarence Reid's "Funky Party;" Solomon Burke with "Midnight and You;" and King Floyd's "I Feel Like Dynamite." The rest of Paragon's acts have either a new album in the works or a new single due out shortly. These include Clarence Carter, who is currently in Los Angeles for recording sessions; the Southside Movement, whose current single is "Mississippi Cutback;" Arthur Conley's new single "It's So Nice (When It's Somebody Else's Wife);" and Zelma's son, Dexter Redding, whose new single, "Funny," should be out in September.

All of this activity keeps the Paragon office and staff of eleven moving all the time. In addition to Zelma and Rogers Redding, the agents are Paragon president Alex Hodges, and Terry Rhodes.

Buddah

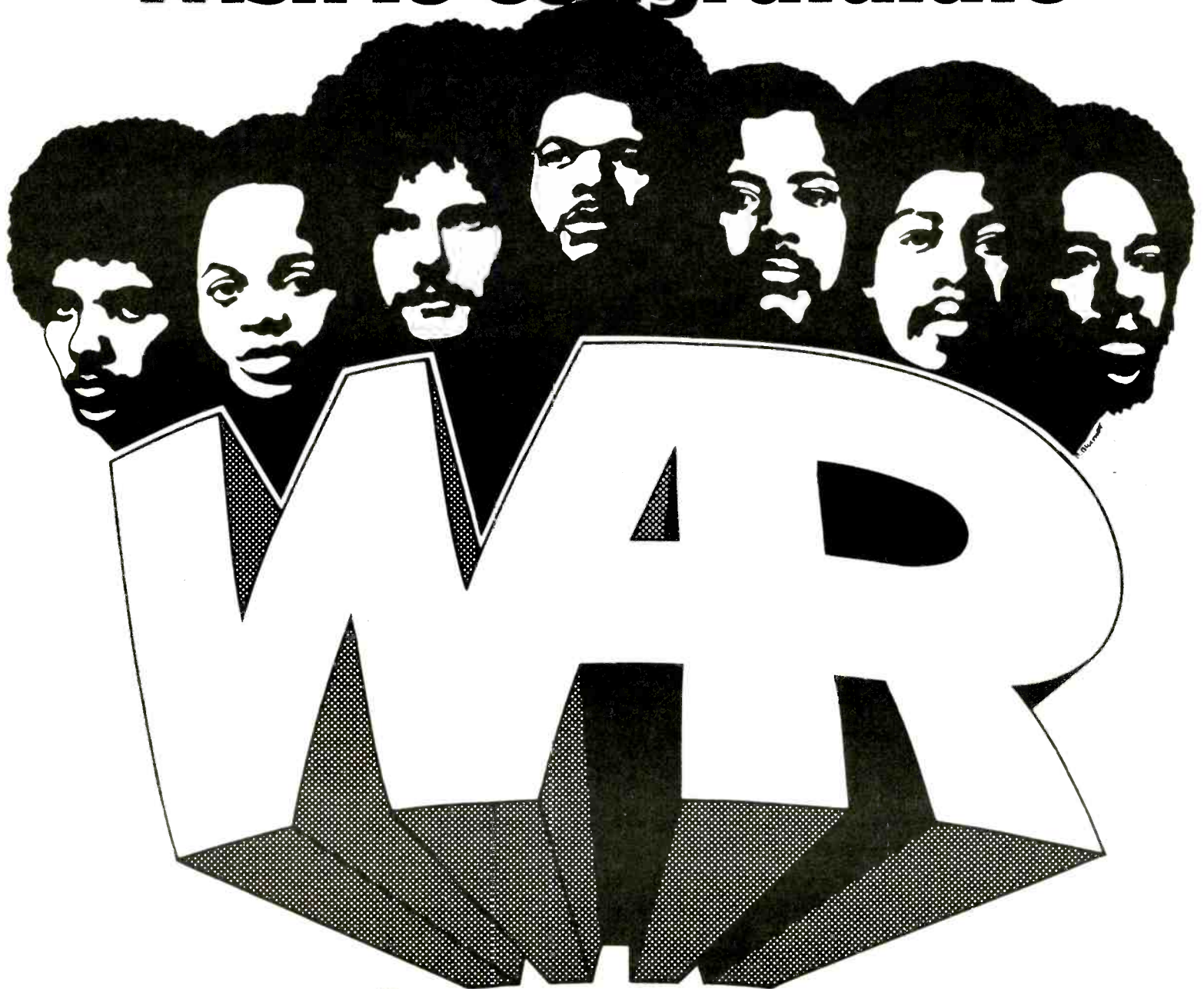
(Continued from page 18)

and his would-be murderer tumble off the cliff, and fall to the fatal rocks down below . . . to a chorus of amused and enthusiastic cries from the audience of "Freddie's dead!" "Freddie's Dead," of course, was one of the gold singles from "Super Fly."

Soundtracks

The Buddah Group has long been in the vanguard of black music, both due to its pioneering independent distribution deals with black labels in the late sixties and then with the soundtracks of black films. Gladys Knight & The Pips, Curtis Mayfield, and the Impressions have contributed significantly to and benefitted from the phenomenon of the black soundtrack album. These and other Buddah artists will continue to be involved in motion picture projects.

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A FAR OUT Production On United Artists Records & Tapes



Phonogram/Mercury—Multi-Faceted R&B

■ NEW YORK — It's only appropriate that the Ohio Players should be one of Phonogram/Mercury's biggest selling acts in 1974, for Mercury has been active in the r&b field since 1948 when they came out with records by Eddie "Cleanhead" Vinson and Bill Samuels. It certainly has not hurt Mercury's roster to be based in Chicago where much of r&b originated, and the company has maintained its r&b interests over the years with such artists as Brook Benton, Dinah Washington, Gene Chandler and —on the Mercury distributed Dial label—Joe Tex, who sold over two million copies of "I Gotcha."

Ohio Players

In the past few months, Mercury has had chart success with the Ohio Players, whose debut album for the label, "Skin Tight," went gold within ten weeks of release. In addition, the Joneses, a Brooklyn-based quintet under the direction of Glen Dorsey, has had success with "Hey Babe (Is The Gettin' Still Good?)." That single was a number one record in many regional markets and reached number 13 on the r&b charts. The Joneses plan to follow up its success with their new single, "Sugar Pie Baby," set for release shortly. Don Covay, a "Legend In His Own Time" and a big favorite of the J. Geils Band, presently has a hit with his single, "It's Better To Have (And Not Need)" in both r&b and pop markets. Covay's "Super Dude" was a critical success in addition to being a commercial success and his new album, recorded in Muscle Shoals and as yet untitled, will be released shortly.

Jerry Butler

The Ice Man, Jerry Butler, has been recording for 16 years and his new album is called, fittingly enough, "Sweet Sixteen." It's produced by Calvin Carter, who produced the Impressions' "For Your Precious Love" when Butler was lead singer for the group.

Brenda Lee Eager

Formerly paired with Butler and now out with a single of her own, is Brenda Lee Eager. Ms. Eager's single is entitled "There Ain't No Way," and was produced and written by Ed Townsend, who also produces both the Impressions and Marvin Gaye. Ms. Eager is presently in California preparing her stage act for an upcoming fall tour.

Located in Nashville under the direction of Buddy Killen, Dial Records is still active and successful in the r&b field. Jean Knight, who had a tremendous hit with "Mr. Big Stuff," records

for Dial, as does Annette Snell. New r&b artists on Mercury include Kitty Haywood, who is one of the busiest session singers in Chicago. Ms. Haywood, who works with her group, The Haywood Singers, has a newly released single, "Big Black Cloud." On the west coast, singer Gene Dozier is slated to release a single soon.



Phonogram Records saw much r&b chart success this year with the Mercury recordings of Ohio Players and Don Covay, both self-produced acts who write their own material.

Bobby Robinson: Veteran Hitmaker

By IRA MAYER

■ NEW YORK — The story of Bobby Robinson's involvement in the development of rhythm & blues as a commercial medium is a matter of names like Gladys Knight and the Pips, King Curtis, Wilbur Harrison, Alan Freed, Buster Brown and "Fanny Mae," Elmore James and Sam Cooke, to name a few. And the list is a

reflection of the various roles Robinson has played: producer, writer, manager, radio man and friendly advisor.

With 28 years in the business logged behind him ("I was there and acquainted with everyone since World War II," he told **Record World** proudly), Robinson takes credit for such diverse things as the naming of Gladys Knight & The Pips, ("They used to be called just The Pips, but I didn't think that had the right sound to it") of getting Sam Cooke out of gospel and into rock and roll ("I lost him because I didn't have the money to buy out his contract at the time"), producing such all time hits as "Kansas City" and writing such song as "Warm and Tender Love" (for Harrison and Percy Sledge, respectively).

King Curtis

Robinson's eyes shine as the names roll forward and memories of his relationships to the people behind them are relived in his mind. "King Curtis," he recalled, "was well known locally as a saxophonist, but after eight or ten records, still didn't have a hit. I used to study him in clubs to find out what was wrong." Having determined that, Robinson took Curtis into the studio and produced the song which took the reedman over the top: "Soul Twist."

Eying the Future

Bobby Robinson, however, is not riding on past laurels so much as using them as a springboard. Groups such as those already named, as well as the Satins, the Scarlets, the Velvets and the Channels, among others, found their musical ways under Robinson's guidance. Today, he says he has some dozen acts he feels have great potential and whom he'd like to help get on the road and into the field.

"I'm happy to see soul music—which has become the blanket name now — take its rightful place," he said. "If you looked at the charts a few years ago, you were lucky if one or two songs were out of the r&b world. But since the 'Motown sound' came in, it's been much stronger . . . If a record is good, it's good and it gets accepted. There's still a lot to go in exposure—but it's coming."

Currently in charge of developing a black product budget line for Pickwick, Robinson's in the process of compiling 30 albums for the label—which for anyone else might be an all-encompassing project. For Bobby Robinson, it's just another starting point!

Dialogue *(Continued from page 10, Section I)*

RW: Tell us something about your new set-up.

Robinson: We have two studios, we have our own mastering room. Everything here is self-contained. Everything is right here: musicians, staff, everything.

RW: How is it that you decided to go into the record business?

Robinson: I'll tell you, it's a funny story. Years ago, I walked into RCA Victor with Sylvia and Bob Rolontz. Bob told Sylvia that they had sold 75,000 records that day. This was on a record that Mickey & Sylvia had cut. I didn't know anything about the record business but I knew one thing—to move 75,000 records would have to represent \$75 thousand at that time. And I said, "\$75 thousand a day? This is the kind of business I want to be in!" I started to make preparations to go into it, saving my money, getting to meet people. I went to the NATRA convention. And I got to know most of the people that could help me and show me the right direction. Finally, Rodney Jones said, at the Atlanta convention, "We got to have more black manufacturers." So, I asked him if he meant it, and he said he meant it and I said well, now it's time to do it. And I took a shot.

RW: Do you have problems collecting your money?

Robinson: Yes, we do. That's a big problem in the industry—collecting your money from the distributors. The distributors themselves have opened the door for new business for people like RCA, Columbia and Warner Bros.—those who have their own branches—by not paying the independents on time. If they paid the independent on time they wouldn't need Columbia or Warner Bros. or RCA, you know? They wouldn't need them. Of course, this is their problem because if they take my records and sell them, I'm going to get my money one way or the other. You can print that, too. We don't ask them to do anything for us other than sell our record and pay us our money. We don't ask them for promotion, we don't ask them for nothing—just sell our records and pay us our money.

RW: You have any problem with returns?

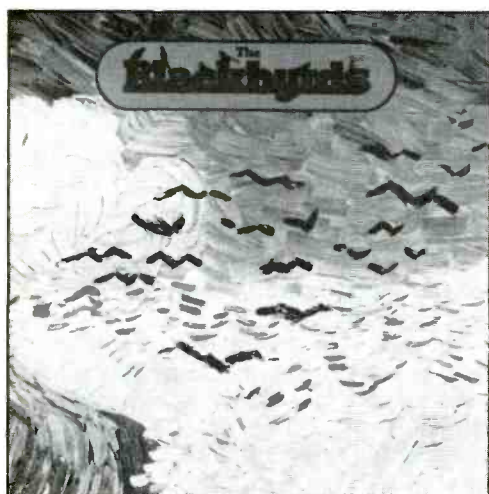
Robinson: Oh, that's a very bad word. It's horrible. It's one of the bad points of manufacturing period, whether you're independent or with a conglomerate. It doesn't make any difference.

RW: I know it's a bad word because when I was working at a one-stop, and like three quarters of the distributors said, don't send us the returns, we don't want the returns. They would send us maybe 1500 copies of the record and 1000 would be returned to them and they just didn't want to hear tell of it.

(Continued on page 64)

Fantasy/Prestige/Milestone

Movers.



The Blackbyrds
(F-9444)

*Dynamic! The single: "Do It Fluid",
b/w "Summer Love" (F-729)*



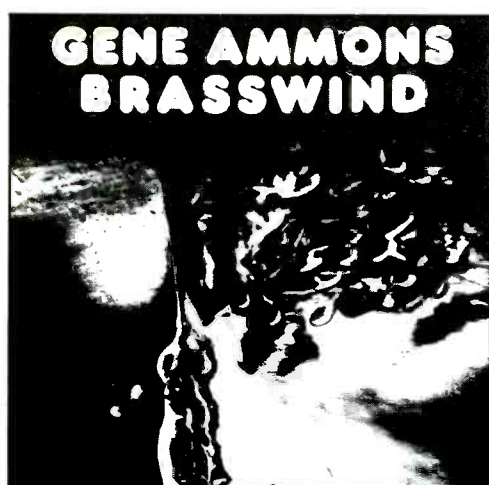
Betty Everett
Love Rhymes (F-9447)

*Smooth and sensual! The singles:
"Sweet Dan" (F-714) and "Try It,
You'll Like It" (F-725)*



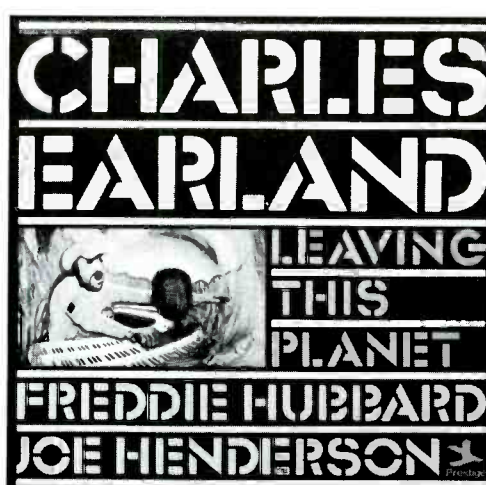
Johnny "Guitar" Watson
Listen (F-9437)

*Soulful! The single: "Like I'm Not
Your Man" (F-721)*



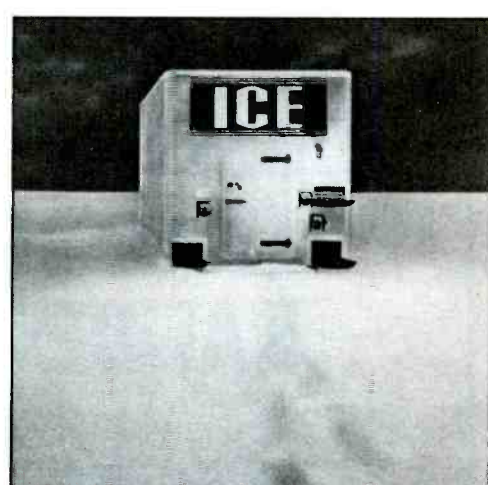
Gene Ammons
Brasswind (P-10080)

Mellow! That's "Jug".



Charles Earland
Leaving This Planet (P-66002)

*Powerful! The title single, out soon,
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Dialogue *(Continued from page 62)*

Robinson: Because they couldn't return it to the manufacturer because the manufacturer had a 20 percent return privilege with them. This is one of the most horrible things in the industry. They should do something to combat it, but up until this point they haven't.

RW: What do you think can help that situation?

Robinson: A lot of it has to do with distributors trans-shipping records out of their territories. You take New York, where you have maybe seven different distributors shipping in here, you'll get an overflow of records that's horrible. Especially on a hit. And what happens is that the local distributor ends up with them all going back to him. And so he's not protected. Of course, this is the distributor's problem but it ends up as a manufacturing problem.

RW: I don't understand how they could just over-ship that way.

Robinson: Well, it's a very easy thing. Suppose a record is a big, big record, let's say in the New York area, you have guys on the phone down at the distributors selling the one-stops. The one-stops don't call them. They say, "Well, how can we use 2000 of this number?" It's coming from St. Louis in here, right? It doesn't get here fast enough, right? He calls Hartford and gets 2000 from there. He apparently has 4000 on hand. And that's just in that one-stop. When you do this thirty times in a market you're going to have quite a few records and there are going to be quite a few records left. Also, at the end of a record, a dead record is something you can't give away. When it's over, it's over. At the end of a record you must remember, on a big record—say a million seller—that record is in every record shop in the United States. Not one record now, it may be ten, fifteen left, in every record shop in the United States. How many are left on the floor in the one-stops? All that's got to come back, you know?

RW: Have you ever thought about going into a distributorship?

Robinson: No, years ago it could have worked. Today, you need \$2 million to be an accurate distributor. First of all, you've got to be able to carry the big chains where most of the records are sold—30-60-90 days, sometimes 120 days, before they pay you. You think that certain big chain stores and certain big outfits would pay on time. They're the worst payers! You've got to be able to carry the manufacturer in 45 days. So, however big your business is, that's the amount of money you must have. Now, if you don't get the chains and the big racks and department stores, you're not going to sell records. Not with the momma and papa stores. You've got to get the big boys and the big boys control the money. They hold it, play with it, do whatever they want to do with it and pay you when they get ready. For instance, a big chain, if I was a distributor and I cut them off and wouldn't sell them right, they owe \$400 thousand let's say, they get on the phone and call another distributor and they trans-ship it right in here.

RW: It would seem that the government could control that.

Robinson: No, because actually what you're doing is fair. It's interstate but all manufacturers' products are sold intrastate. The dress you've got on, the rings, the pretty shoes, all that stuff is sold across the United States. They can't control that. But with all that, if you get the proper exposure on your records and they're hit records, you can overcome it all.

RW: Are All Platinum, Stang, Vibration, all your other labels—do they have a particular sound when they're produced? Do you go in with an idea, a concept?

Robinson: Well, both of those studios are just running. They're just cutting, and we'll come up with a thing that sounds like a hit and we'll run with it.

RW: So, in other words, you don't have any particular sound.

Robinson: No, no. Everything is different on every artist. We now are thinking more on the line of albums, you know, instead of 45s. We're going to try to come out with albums with all the artists, you know, and try to break singles out of the albums, because the lp sales are so much bigger, and today black albums are selling big and money is bigger on albums.

RW: Have you ever thought about opening a merchandising department?

Robinson: Yes, there's two things that I do need here that I don't have and I think like this—as long as you know where you're short, you got the ballgame beat. We don't have the proper sales force or the proper salesmen. I've seen educational companies do 50-75,000 albums a month with the proper sales force.

RW: What do you see as your future?

Robinson: Well, I would like to make this a very large company and diversify a lot of it into maybe radio stations. Maybe even a television station. Not only for me, but for all the people concerned that help to make it, to invest their money in broadcasting, something that's sound and something that's black. ☺

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No. 1 Self-Contained Group

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GRC's R&B: Still Growing Strong

■ ATLANTA—GRC, headed by president Michael Thevis, burst into the record industry last year with a heavy roster of r&b acts—listing many relatively unfamiliar names except for gospel veteran turned-r&b, Dorothy Norwood.

From June to January (1973) not only did GRC initiate a steady flow of releases, but commanded a successful demand for product. During the first few months, over 12 singles were released . . . eight of which were rhythm & blues. All eight attained ratings in **Record World's** r&b chart.

Steady Charters

GRC has found itself positioned as a major contender for the r&b spotlight with a steady release of product by Ripple, Deep Velvet, the Counts, Loleatta Holloway, John Edwards and Jimmy Lewis. Ripple surprised the industry with airplay crossover from r&b to pop on their first single "I Don't Know What It is, But It Sure Is Funky."

Ripple

From Ripple's rocketing send-off, the expanding record label followed with additional product successes by r&b songstress Dorothy Norwood, and Chicago self-styled crooner John Edwards.

Norwood's first disc, "There's Got To Be Rain," provided the thrust necessary to complete her career transition to rhythm & blues. She released a second single and now plans to record an lp for a winter release.

Edwards emerged slowly and somewhat unpretentiously into r&b. He lashed out his high octave vocals in two separate single releases and followed in formidable fashion with his debut lp "John Edwards" which lead to a series of concert tours with 'Godfather of Soul' James Brown. His songwriting talents will also be heard in the title score for Thevis' new motion picture, "Poor Pretty Eddie," slated for a late August release.

Expansion

With the addition of artists to the GRC roster, the firm expanded its operation to include offices in Nashville and Los Angeles, maintaining its southeast headquarters in Atlanta. Recently named to head the r&b marketing division of all Aware and Hotlanta product is Marlin McNichols. McNichols, foreseeing the heavy involvement in r&b product scheduled for the next months' releases, expanded GRC's r&b department with the hiring of Bobby Patterson, Les Anderson and Maurice Watkins to handle the southeast, central and midwest.

Not to be overlooked as future

artist potential is the tight four-member vocal group, Deep Velvet. The Detroit act gained considerable airplay from their first single "Hanna Mae." Deep Velvet, currently gigging throughout the midwest, will be working on a new single and album for release on the Aware label.

Among the new artists signed to GRC's Hotlanta label within the last year include Jimmy Lewis and Joe Hinton.

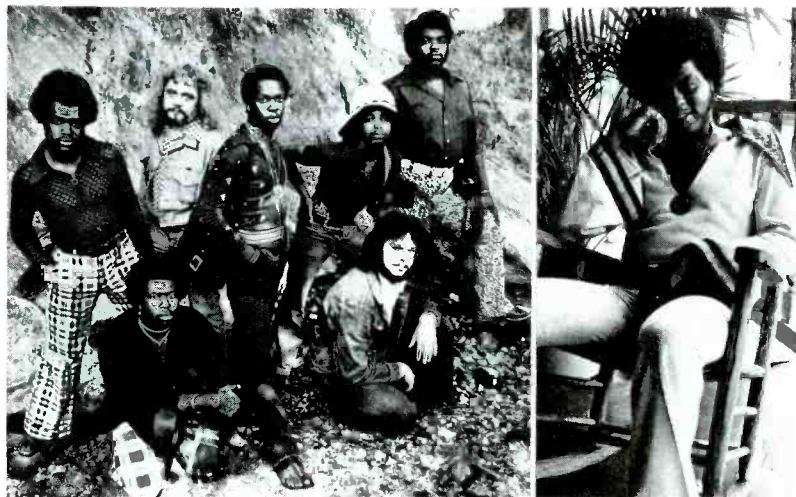
Since signing with GRC, Lewis has completed over 12-original songs for his album "Jimmy Lewis; Totally Involved," which features his new single, "It Ain't What's On A Woman."

Hinton, currently readying a three-member back up vocal group and band for his upcoming

regions, as well as two independent reps to cover the east and west coasts.

As former co-owner of a Detroit production company, McNichols joined GRC as a producer and is currently responsible for producing artists Dorothy Norwood, Deep Velvet and the Counts. He also co-produces Joe Hinton.

In his new position, McNichols is planning extensive marketing campaigns for the promotion of five new r&b releases from the firm: "Help Me My Lord" by Loleatta Holloway; "Careful Man" by John Edwards; "The Bump" by Floyd Smith; "You Were Right On Time" by Ripple; and "Ain't What's On A Woman" by Jimmy Lewis.



Ripple, John Edwards

Ray Charles (Continued from page 50)

great deal, kept it fresh. So the main thing is not so much where it's going as how well it stays fresh. That's what really counts. It'll find its own way, but we can't let it get dull.

RW: The music that you're into today, you are bending a little but yet you're not. You are the same Ray Charles that you were several years ago.

Charles: That's right. I just do different things. It's not that I really bend. You must remember that I am a musician, at least I think I am, so therefore, I'm not confined to any one kind of thing. I like to do other kinds of things in music. If you can have a guy like Elvis Presley singing a song like "What'd I Say," I don't see no reason why I can't sing a song like "Til There Was You." The thing for me is to sort of explore music. I love to just go around to different branches of music and taste a little from each one. But I know you can never get away from your roots.

I think what happened in music, the so-called soul music or the rock and roll or the rhythm and blues or race music, in spite of the fact that people been playing it and singing it basically that way was that the people that listened mostly to the so-called pop music didn't do nothing about rhythm and blues, 'til a couple of guys like Carl Perkins or Elvis Presley exposed the people of the pop field to what was happening in the so-called blues field. They couldn't get the feel of the rhythm and blues but what they could say was "this is where I got it from" which caused the populace to say, "Wow, if this guy got this from Ray Charles or Little Richard, lemme listen to Ray Charles or Little Richard himself and see what he sounds like. Lemme see what the originator sounds like." You can see—lots of kids listen to Muddy Waters on the underground stations, but I was listening to him when I was ten years old. And he's still singing the same way he was then.

After all is said and done, I think music is the one thing that, thank God, we have been able to get together on. ☺

At Pickwick Intl. Soul Is Economical

■ NEW YORK — For the past two years, Pickwick International has been presenting some of the best soul music available on a highly acclaimed series of economy-priced albums. Originally released under the Harlem Hit Parade logo, the series is now on the Soul Parade label. Soul Parade covers r&b, gospel, jazz and blues in the twenty lps released thus far. More releases are planned in the fall.

Robinson Consults

Since April of this year, Bobby Robinson has been serving as a consultant to Soul Parade. He's currently involved in revitalizing the entire line, procuring strong new product, changing some album covers and working on plans to make Soul Parade a major entity in the record business.

The series already offers some of the top names in soul music. Such classic artists as Fats Domino, the Harptones, the Ravens, the Five Keys and the Staple Singers are featured in individual albums.

The talent line-up is even more impressive on several anthology albums in the series. "R&B Hit-makers" features Jerry Butler & The Impressions, Lee Dorsey, the Silhouettes, Maurice Williams, the Paragons and others doing their biggest hits. "R&B Superstars" includes The Platters, Joe Tex, the Rivileers, the Hearts and others.

More Oldies

Major hits by the Turbans, Jesters, Five Satins, Clovers, Platters, Huey 'Piano' Smith and Bobby Day are on the "Funky Fifties" album. "Yesterdays" includes Wilbert Harrison, the Jesters, Paragons and Don Covay.

Reaching into areas often overlooked in other collections or '50s music, "Crusin' With The Cadillacs 'n Cats Like That" features such lesser known greats as the Desires and the Charades along with the better-known Cadillacs and Del-Vikings.

Blues, Jazz

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

Although Pickwick International isn't traditionally thought of as a soul label, its Pickwick 33 and Soul Parade labels, and the De-Lite (Kool & The Gang) label, which it distributes, have released some of the best soul music available anywhere.

Scepter/Wands' Got It....

B.T. EXPRESS "DO IT"

("Till Your Satisfied")

S12395



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Rod-Tex Pictures

GENERAL CROOK

WDS697

SINGLE

"Fever In The Funk House"

W11276



LTG EXCHANGE

WDS698

SINGLE

"Keep On Trying"

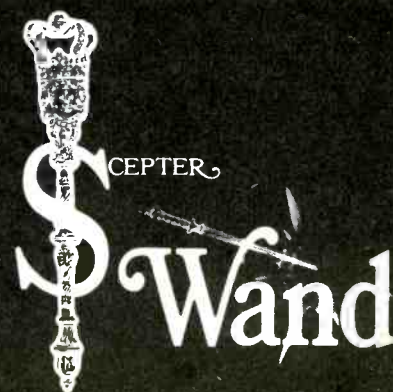
W11278

Got It....

The Independents "Let It Be A Lesson" W11279 SHIPPING SOON!

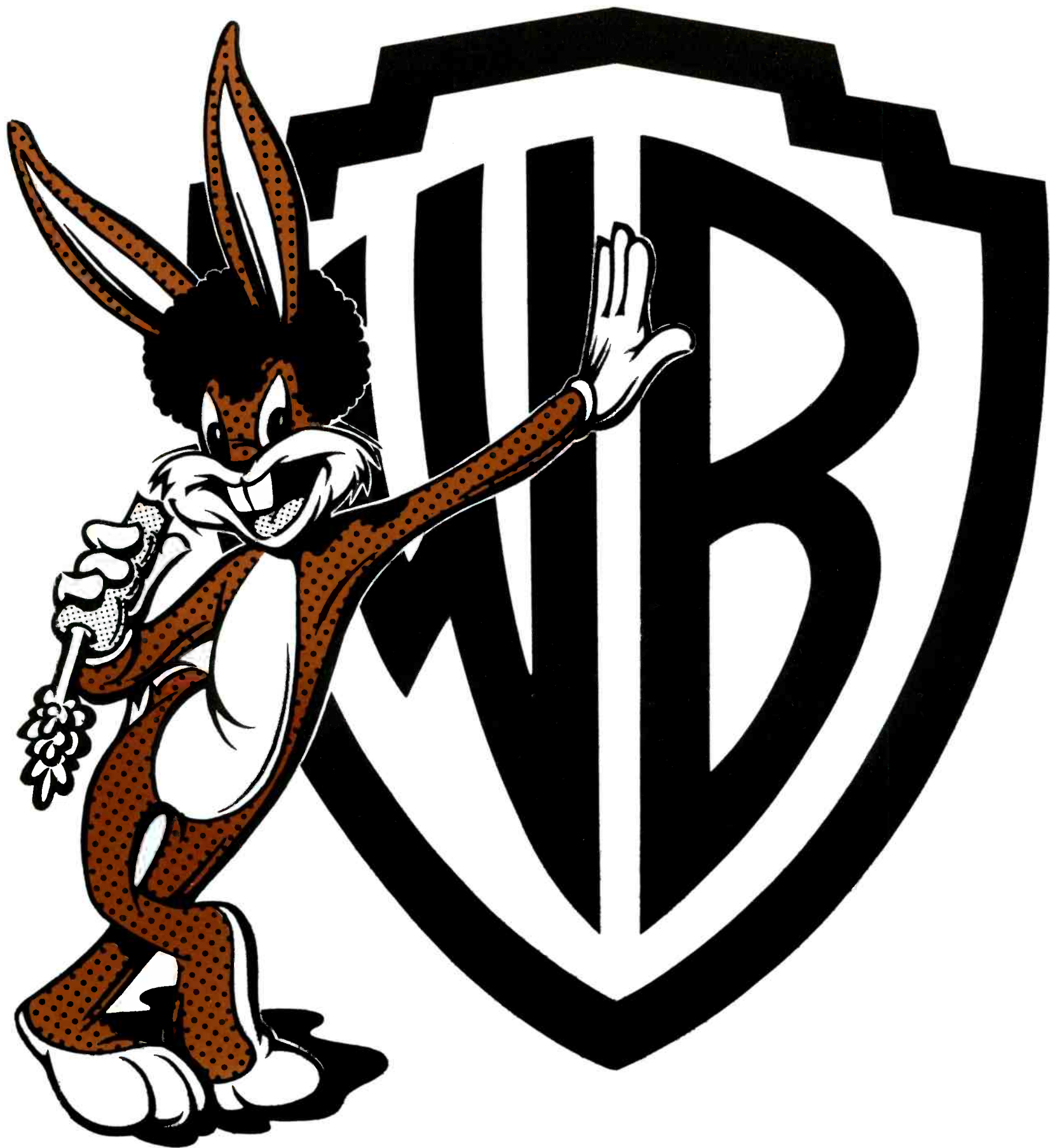
Don Downing "Dream World" S12397 NEW DISCO MIX!

...Badd!



254 W. 54th STREET • NEW YORK 10019

Soul Bunny Congratulates NATRA



SALESMAKER OF THE WEEK



461 OCEAN BOULEVARD
ERIC CLAPTON
RSO

TOP RETAIL SALES THIS WEEK

461 OCEAN BLVD.—Eric Clapton—RSO
FULLFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
BAD COMPANY—Swan Song
CARIBOU—Elton John—MCA
SOUTHER, HILLMAN, FURAY BAND—Asylum
ON THE BEACH—Neil Young—Reprise

RECORD BAR/NATIONAL

BACK HOME AGAIN—John Denver—RCA
BAD COMPANY—Swan Song
BEFORE THE FLOOD—Bob Dylan/The Band—Asylum
CARIBOU—Elton John—MCA
461 OCEAN BLVD.—Eric Clapton—RSO
FULLFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
ON THE BEACH—Neil Young—Reprise
SECOND HELPING—Lynyrd Skynyrd—Sounds of the South
SOUTHER, HILLMAN, FURAY BAND—Asylum
WINTER IN AMERICA—Gil-Scott Heron—Strata East

KORVETTES/NATIONAL

BACK HOME AGAIN—John Denver—RCA
CARIBOU—Elton John—MCA
COMIN' FROM ALL ENDS—New Birth—RCA
461 OCEAN BLVD.—Eric Clapton—RSO
FROM THE MARS HOTEL—Grateful Dead—Grateful Dead
FULLFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
REMEMBER THE FUTURE—Nektar—Passport
SANTANA'S GREATEST HITS—Col
SENSE OF DIRECTION—Climax Blues Band—Sire
SOME NICE THINGS I'VE MISSED—Frank Sinatra—Reprise
SOUTHER, HILLMAN, FURAY BAND—Asylum

DISC RECORDS/NATIONAL

BACK HOME AGAIN—John Denver—RCA
BAD COMPANY—Swan Song
CARIBOU—Elton John—MCA
461 OCEAN BLVD.—Eric Clapton—RSO
HERE COME THE WARM JETS—Eno—Island
JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
MARIA MULDAUR—Reprise
ON THE BEACH—Neil Young—Reprise
ON THE BORDER—Eagles—Asylum
STREET LADY—Donald Byrd—Blue Note

MUSICLAND/NATIONAL

461 OCEAN BLVD.—Eric Clapton—RSO
MA HE'S MAKING EYES AT ME—Lena Zavaroni—Stax
ON THE BEACH—Neil Young—Reprise
SANTANA'S GREATEST HITS—Col
SEALS & CROFTS I & II—WB
SMALL TALK—Sly & The Family Stone—Epic
SOUTHER, HILLMAN, FURAY BAND—Asylum
THAT NIGGER'S CRAZY—Richard Pryor—Partee

TWO GUYS/EAST COAST

BAD COMPANY—Swan Song
CARIBOU—Elton John—MCA
ENDLESS SUMMER—Beach Boys—Capitol
461 OCEAN BLVD.—Eric Clapton—RSO
HOLLIES—Epic
RAMPANT—Nazareth—A&M
SMALL TALK—Sly & The Family Stone—Epic
SOME NICE THINGS I'VE MISSED—Frank Sinatra—Reprise
SOUTHER, HILLMAN, FURAY BAND—Asylum
THE WAY WE WERE—Andy Williams—Col

SAM GOODY/EAST COAST

AVALANCHE—Mountain—Col
BAD COMPANY—Swan Song
DIAMOND DOGS—David Bowie—RCA
ENDLESS SUMMER—Beach Boys—Capitol
461 OCEAN BLVD.—Eric Clapton—RSO
FULLFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
LIVE ON STAGE IN MEMPHIS—Elvis Presley—RCA
ON THE BEACH—Neil Young—Reprise
SANTANA'S GREATEST HITS—Col
SMALL TALK—Sly & The Family Stone—Epic

DISCOUNT/BOSTON

BACK HOME AGAIN—John Denver—RCA
BAD COMPANY—Swan Song
BEFORE THE FLOOD—Bob Dylan/The Band—Asylum
BLACKBYRDS—Fantasy
FULLFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
KIMONO MY HOUSE—Sparks—Island
MACHINE GUN—Commodores—Motown
RAGS TO RUFUS—Rufus—ABC
SOUTHER, HILLMAN, FURAY BAND—Asylum
SYREETA—Motown

KING KAROL/N.Y.

AVALANCHE—Mountain—Col
BAD COMPANY—Swan Song
CARIBOU—Elton John—MCA
FULLFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
LET'S PUT IT ALL TOGETHER—Stylistics—Avco
LIVE—Marvin Gaye—Tamla
ON THE BEACH—Neil Young—Reprise
ROCK YOUR BABY—George McCrae—TK
SKIN TIGHT—Ohio Players—Mercury

FOR THE RECORD/BALTIMORE

BEFORE THE FLOOD—Bob Dylan/The Band—Asylum
461 OCEAN BLVD.—Eric Clapton—RSO
FREEDOM FOR THE STALLION—Hues Corp.—RCA
FULLFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla

MIND'S EYE—Jon Lucien—RCA
PERFECT ANGEL—Minnie Riperton—Epic
RAGS TO RUFUS—Rufus—ABC
SMALL TALK—Sly & The Family Stone—Epic
SYREETA—Motown
UP FOR THE DOWN STROKE—Parliament—Casablanca

POPLAR TUNES/MEMPHIS

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

GARY'S/RICHMOND

BACK HOME AGAIN—John Denver—RCA
BEFORE THE FLOOD—Bob Dylan/The Band—Asylum
CARIBOU—Elton John—MCA
461 OCEAN BLVD.—Eric Clapton—RSO
GARCIA—Jerry Garcia—Round
KEEP ON SMILIN'—Wet Willie—Capricorn
MOONTAN—Golden Earring—MCA
SECOND HELPING—Lynyrd Skynyrd—Sounds of the South
SOUTHER, HILLMAN, FURAY BAND—Asylum
WALKING MAN—James Taylor—WB

MUSHROOM/NEW ORLEANS

FULLFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
HAMBURGER CONCERTO—Focus—Atco
HERE COME THE WARM JETS—Eno—Island
KIMONO MY HOUSE—Sparks—Island
ILLUSIONS ON A DOUBLE DIMPLE—Triumvirat—Harvest
KING BISCUIT BOY—Epic
REFUGEE—Charisma
THESE FOOLISH THINGS—Bryan Ferry—Atlantic
WHALE MEAT AGAIN—Jim Capaldi—Island
WILD MAGNOLIAS—Polydor

NATL. RECORD MART/MIDWEST

AVALANCHE—Mountain—Col
BAD COMPANY—Swan Song
BLACKBYRDS—Fantasy
BODY HEAT—Quincy Jones—A&M
ENDLESS SUMMER—Beach Boys—Capitol
461 OCEAN BLVD.—Eric Clapton—RSO
LIVE—Marvin Gaye—Tamla
RAGS TO RUFUS—Rufus—ABC
SOUTHER, HILLMAN, FURAY BAND—Asylum
STOP & SMELL THE ROSES—Mac Davis—Col
THAT NIGGER'S CRAZY—Richard Pryor—Partee

RECORD REVOLUTION/CLEVE.

ANOTHER TIME, ANOTHER PLACE—Bryan Ferry—Island (Import)
BAD COMPANY—Swan Song
CHILD OF THE NOVELTY—Mahogany Rush—20th Century
FOXY FOXY (single)—Mott The Hoople—CBS England
JUNE 1, 1974—Ayers, Cale, Eno, Nico—Island (Import)

LIVE CONVENTION—Fairport Convention—Island (Import)
MONTY PYTHON LIVE AT DRURY LANE—Charisma (Import)
PHENOMENON—UFO—Chrysalis
SOUTHER, HILLMAN, FURAY BAND—Asylum
STANDING ON THE VERGE OF GETTING IT ON—Funkadelic—Westbound

ONE OCTAVE HIGHER/CHICAGO

BODY HEAT—Quincy Jones—A&M
BORN AGAIN—Rare Bird—Polydor
CARIBOU—Elton John—MCA
EUPHRATES RIVER—Main Ingredient—RCA
461 OCEAN BLVD.—Eric Clapton—RSO
FREEDOM FOR THE STALLION—Hues Corp.—RCA
FRIENDS—B. B. King—ABC
FULLFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
GOLDEN EARRINGS—Capitol
HAMBURGER CONCERTO—Focus—Atco
JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M

CIRCLES/PHOENIX

ENDLESS SUMMER—Beach Boys—Capitol
461 OCEAN BLVD.—Eric Clapton—RSO
FULLFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
HERE COME THE WARM JETS—Eno—Island
I NEED TIME—Bloodstone—London
LYDIA—Cold Blood—WB
RAGS TO RUFUS—Rufus—ABC
ROCK YOUR BABY—George McCrae—TK
SMALL TALK—Sly & The Family Stone—Epic
THAT NIGGER'S CRAZY—Richard Pryor—Partee

WHEREHOUSE/CALIFORNIA

BACHMAN-TURNER OVERDRIVE II—Mercury
BACK HOME AGAIN—John Denver—RCA
BAD COMPANY—Swan Song
CARIBOU—Elton John—MCA
461 OCEAN BLVD.—Eric Clapton—RSO
FULLFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
ILLUSIONS ON A DOUBLE DIMPLE—Triumvirat—Harvest
LOVE SONG FOR JEFFREY—Helen Reddy—Capitol
ON THE BEACH—Neil Young—Reprise
TRES HOMBRES—Z Z Top—London

TOWER/LOS ANGELES

BAD COMPANY—Swan Song
ENDLESS SUMMER—Beach Boys—Capitol
461 OCEAN BLVD.—Eric Clapton—RSO
FROM THE MARS HOTEL—Grateful Dead—Grateful Dead
FULLFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
GREAT PRETENDER—Michael Dinner—Fantasy
LET IT FLOW—Elvin Bishop—Capricorn
ON THE BEACH—Neil Young—Reprise
PERFECT ANGEL—Minnie Riperton—Epic
SMALL TALK—Sly & The Family Stone—Epic

LICORICE PIZZA/LOS ANGELES

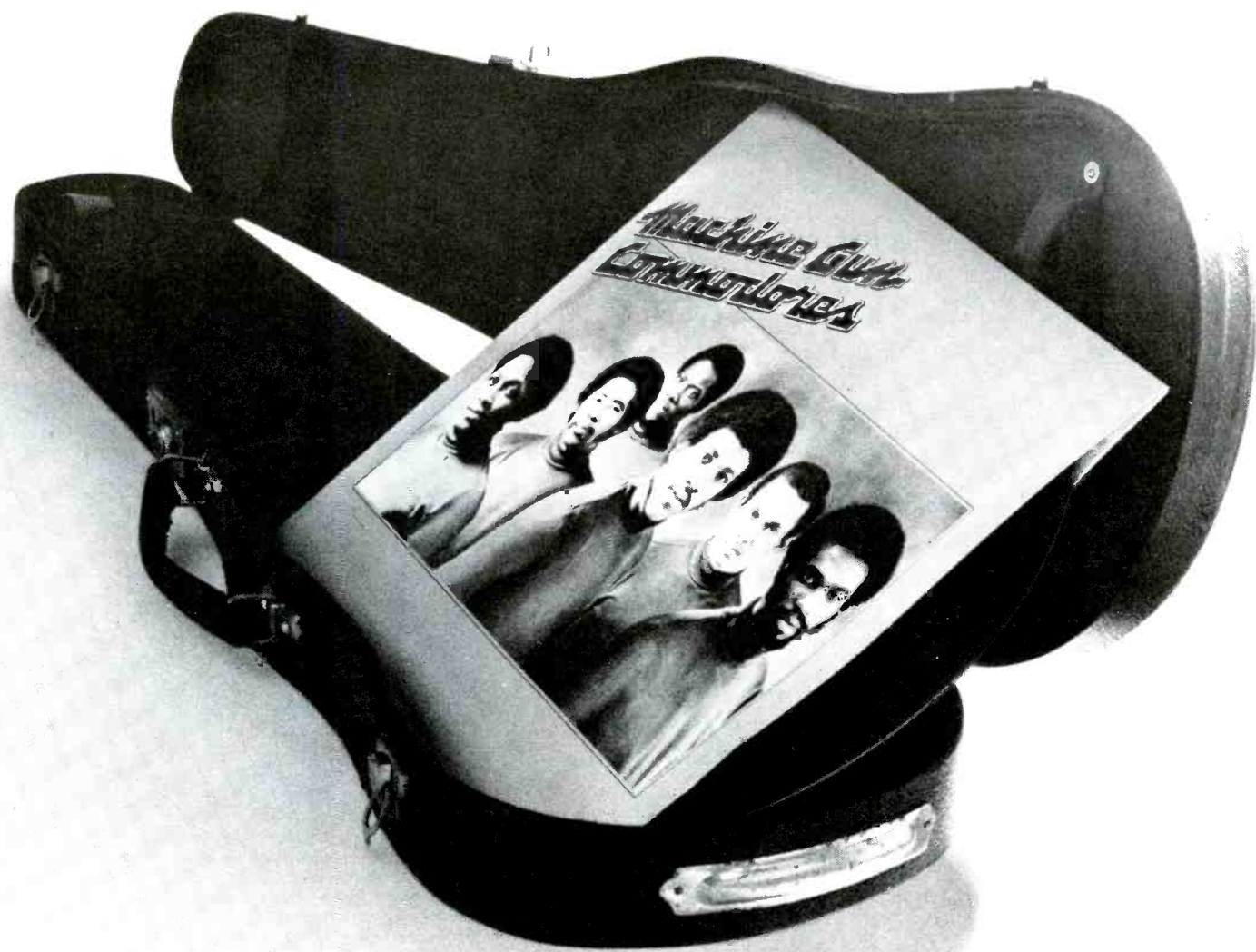
BAD COMPANY—Swan Song
CARIBOU—Elton John—MCA
461 OCEAN BLVD.—Eric Clapton—RSO
FROM THE MARS HOTEL—Grateful Dead—Grateful Dead
FULLFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
HERE COME THE WARM JETS—Eno—Island
IRISH TOUR '74—Rory Gallagher—Polydor
ON THE BEACH—Neil Young—Reprise
RAMPANT—Nazareth—A&M
SOUTHER, HILLMAN, FURAY BAND—Asylum

THE COMMODORES'

The album with the hit single of the same name, M6-79851.

MACHINE GUN

Copyright 1974 Motown Record Corporation



Watch for their new single from the album, "I Feel Sanctified."

THE R&B SINGLES CHART

AUGUST 10, 1974

AUG. 10	AUG. 3	SINGLES	ARTIST	RECORD COMPANY
1	1	FEEL LIKE MAKIN' LOVE	ROBERTA FLACK—Atlantic 3025	
2	2	ROCK YOUR BABY	GEORGE McCRAE—T.K. 1004	
3	3	YOU'RE WELCOME, STOP ON BY	BOBBY WOMACK—UA XW439-W	
4	9	TELL ME SOMETHING GOOD	RUFUS—ABC 12010	
5	10	KUNG FU	CURTIS MAYFIELD—Custom 1999 (Buddah)	
6	4	MY THANG	JAMES BROWN—Polydor 14344	
7	7	MY LOVE	MARGIE JOSEPH—Atlantic 3032	
8	11	TIME FOR LIVIN'	SLY & THE FAMILY STONE—Epic 5-11140	
9	5	MACHINE GUN	COMMODORES—Motown M 1307F	
10	13	HAPPINESS IS JUST AROUND THE BEND	MAIN INGREDIENT—RCA APBO-0305	

11	19	HANG ON IN THERE BABY	JOHNNY BRISTOL—MGM 14715	
12	12	GOOD THINGS DON'T LAST FOREVER	ECSTASY, PASSION & PAIN—Roulette R 7156	
13	15	FUNKY PARTY	CLARENCE REID—Alston 4621 (Atlantic)	
14	20	CITY IN THE SKY	STAPLE SINGERS—Stax STA 0215	
15	16	SECRETARY	BETTY WRIGHT—Alston 4622 (Atlantic)	
16	18	THE BEST TIME OF MY LIFE	JOE SIMON—Spring 149 (Polydor)	
17	17	DANCE MASTER	WILLIE HENDERSON—Playboy P6007	
18	25	NOTHING FROM NOTHING	BILLY PRESTON—A&M 1544	
19	14	MIDNIGHT AND YOU	SOLOMON BURKE—Dunhill 15009	
20	26	KALIMBA STORY	EARTH, WIND & FIRE—Columbia 4-46070	
21	27	DON'T KNOCK MY LOVE	DIANA ROSS & MARVIN GAYE—Motown M1296F	
22	22	DOOR TO MY HEART	DRAMATICS—Cadet 5704 (Chess/Janus)	
23	29	RAINDROPS	BARBARA ACKLIN—Capitol 3892	
24	31	THEN CAME YOU	DIONNE WARWICKE & SPINNERS—Atlantic 3029	
25	6	ROCK THE BOAT	HUES CORP.—RCA APBO-0232	
26	32	BLOW THE WHISTLE	SOUL SEARCHERS—Sussex 517	
27	8	ON AND ON	GLADYS KNIGHT AND THE PIPS—Buddah 423	
28	34	LET'S PUT IT ALL TOGETHER	STYLISTICS—Avco 4640	
29	36	THAT'S NOT HOW IT GOES	BLOODSTONE—London 1055	
30	37	UP FOR THE DOWN STROKE	PARLIAMENT—Casablanca NEB 0013 (WB)	
31	40	FUNKY PARTY SHO' NUFF TURNS ME ON	YVONNE FAIR—Motown M 1306F	
32	21	BALLERO	WAR—UA XW432-W	
33	42	LIVE IT UP (PT. 1)	ISLEY BROTHERS—T-Neck ZS8 2254 (Col)	
34	23	HOW DO YOU FEEL	THE MORNING AFTER MILLIE JACKSON—Spring 147 (Polydor)	
35	43	YOU BRING OUT THE BEST IN ME	NATURAL FOUR—Curtom 2000 (Buddah)	
36	44	TELL HER LOVE HAS FELT THE NEED	EDDIE KENDRICKS—Tamlam T54249F (Motown)	
37	49	CAN'T GET ENOUGH OF YOUR LOVE	BARRY WHITE—20th Century TC 2120	
38	39	I FEEL LIKE DYNAMITE	KING FLOYD—Chimneyville CH 10202	
39	46	STANDING ON THE VERGE OF GETTING IT ON	FUNKADELIC—Westbound 224	
40	41	YOUR LOVE IS PARADISE	EXECUTIVE SUITE—Babylon 1113	
41	58	IN THE BOTTLE	BROTHER TO BROTHER—Turbo 039 (All Platinum)	
42	50	MIDNIGHT FLOWER	FOUR TOPS—Dunhill 15005	

'Zaire 74' Black Music Festival Set To Coincide with Foreman-Ali Bout

(Continued from page 3)

du Zaire to present a three-day musical festival preceding the Foreman-Ali fight.

Subsequently, an agreement was concluded by Festival in Zaire, Inc. with "Zaire 74," headed by Stewart Levine and Hugh Masekela, to physically produce what they call the super bowl of the music world—the Olympics of black musical sound.

Levine and Masekela said that Alan Pariser has been named executive coordinator of "Zaire 74."

'Cultural Explosion'

Masekela said that "Zaire 74" will bring together in a "black cultural explosion," the elite of black-American contemporary pop-rock performers with their African counterparts as well as outstanding black artists from other nations around the world.

"Zaire 74" will be part of a week-long celebration leading up to the world heavyweight championship fight between world champion George Foreman and challenger and former champion Muhammad Ali.

Levine and Masekela said that top black stars have already been signed and they will be announced shortly. In addition, negotiations are almost completed with a major Hollywood production company to film the week-long activities for a forthcoming theatrical feature to be released internationally.

Levine and Masekela also revealed that a series of albums will be produced and will be distributed by at least two major record companies.

"Zaire 74" is located in New York at Suite 303, 39 West 55th Street, New York, New York 10019, phone: (212) 757-2707. All information relative to special VIP package tours and arrangements for traveling to the Republic of Zaire for both the three-day music festival and the Foreman-Ali fight will be handled by Alan Pariser at "Zaire 74" headquarters.

All legal affairs are being handled by the law firm Caper and Thall, 1780 Broadway, N.Y., phone: (212) 765-5038.

Gold-Gathering Ladies



The Pointer Sisters gather with members of Blue Thumb Records' staff back-stage at the Universal Amphitheater as news arrived that their second Blue Thumb lp, "That's A Plenty," had received RIAA gold certification. Their latest album, "The Pointer Sisters Live At The Opera House," is currently being shipped. Pictured in the photo (back row, from left) are Ruth, Anita, Bonnie and June Pointer. Surrounding them, in "opera house" T-shirts, are Blue Thumb staff members.

CTI Inks Baker

■ NEW YORK—Chet Baker, one of the major exponents of the "cool" style of jazz in the 1950s, has signed a long-term recording contract with Creed Taylor's CTI Records.

After several years in Europe, Baker recently returned to the U.S. He has just completed his first album for CTI, in which he plays opposite Paul Desmond. The album is set to be released in the early Fall.

Hebb Helms Label

■ SALEM, MASS.—Singer Bobby Hebb has set up his own record company here at 176 Federal Street: Crystal Ball Records. His first release under the logo is "Evil Woman."

'Sunny'

Hebb first came into prominence as the singer-songwriter who scored with the chart-topping "Sunny" (Mercury) in 1966.

New Release

From The Brunswick-Dakar Label

**TYRONE
DAVIS**

**“Happiness Is Being
With You”**

B/W

“Where Lovers Meet”

DK 4536

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE

BRUNSWICK

DAKAR

AUGUST 10, 1974

1. **MARVIN GAYE LIVE**
Tamla T6 33351 (Motown)
2. **LIVE IN LONDON**
O'JAYS—Phila. Intl. KZ 32953 (Columbia)
3. **LET'S PUT IT ALL TOGETHER**
STYLISTICS—Avco AV 69001
4. **SKIN TIGHT**
OHIO PLAYERS—Mercury SRM 1-705
5. **FREEDOM FOR THE STALLION**
HUES CORP.—RCA APL1-0323
6. **BODY HEAT**
QUINCY JONES—A&M SP 3617
7. **THAT NIGGER'S CRAZY**
RICHARD PRYOR—Pardee PRS 2404 (Stax)
8. **RAGS TO RUFUS**
RUFUS—ABC ABCX 809
9. **CLAUDINE SOUNDTRACK**
GLADYS KNIGHT & THE PIPS—
Buddah BDS 5062
10. **OPEN OUR EYES**
EARTH, WIND & FIRE—Col KC 32712
11. **BLUE MAGIC**
Atco SD 7038
12. **SWEET EXORCIST**
CURTIS MAYFIELD—Curton CRS 8601
13. **WAR LIVE**
WAR—UA LA193-J2
14. **SHIP AHOY**
O'JAYS—Phila. Intl. KZ 32408 (Columbia)
15. **LIVE AT CAESARS PALACE**
DIANA ROSS—Motown M6-80151
16. **HELL**
JAMES BROWN—Polydor PD 2-9001
17. **MIGHTY LOVE**
SPINNERS—Atlantic SD 7296
18. **FINALLY GOT MYSELF TOGETHER**
IMPRESSIONS—Curton CRS 8091
19. **THE PAYBACK**
JAMES BROWN—Polydor PD 2-3007
20. **TOGETHER BROTHERS**
ORIGINAL SOUNDTRACK—
20th Century ST 101
21. **SMALL TALK**
SLY & THE FAMILY STONE—
Epic PE 32930
22. **FULFILLINGNESS' FIRST FINALE**
STEVIE WONDER—Tamla T6-33251
(Motown)
23. **STANDING ON THE VERGE OF
GETTING IT ON**
FUNKADELIC—Westbound WB 1001
24. **I WANNA BE SELFISH**
ASHFORD & SIMPSON—
Warner Bros. BS 2789
25. **HEADHUNTERS**
HERBIE HANCOCK—Columbia KC 32731
26. **WILD AND PEACEFUL**
KOOL AND THE GANG—Delite DEP 2013
27. **ROCK YOUR BABY**
GEORGE McCRAE—T.K. 501
28. **INNERVISIONS**
STEVIE WONDER—Tamla T 326L (Motown)
29. **IMAGINATION**
GLADYS KNIGHT & THE PIPS—
Buddah BDS 5141
30. **BLACKBYRDS**
Fantasy F 9444
31. **INNER SPECTRUM**
ACE SPECTRUM—Atlantic SD 7299
32. **BE THANKFUL FOR WHAT YOU GOT**
WILLIAM DE VAUGHN—
Roxbury RXL 100 (Chelsea)
33. **COMIN' FROM ALL ENDS**
NEW BIRTH—RCA APL1-0495
34. **MARTHA REEVES**
MCA 414
35. **THREE THE HARD WAY**
IMPRESSIONS—
Curton CRS 8602-ST (Buddah)
36. **TOBY**
CHI-LITES—Brunswick BL 754200
37. **FRIENDS**
B.B. KING—ABC ABCD-825
38. **SWEET SURRENDER**
MARGIE JOSEPH—Atlantic SD 7277
39. **MYSTERIOUS TRAVELLER**
WEATHER REPORT—Columbia KC 32494
40. **DREAMER**
BOBBY BLAND—Dunhill DSX 50169

Montreux Festival: A Stunning Triumph

■ The following is the conclusion of a two-part article on the Montreux Festival.

By RITCHIE YORK

One of the most memorable programs in the series was Piano Night, subsequently re-titled "A Special Tribute to Duke Ellington." Four outstanding pianists—Jay McShann, Earl "Fatha" Hines, Roland Hanna and Cecil Taylor—took turns at the keyboards, sans rhythm sections, and whipped up a solo storm. It was virtually impossible to compare the individual styles but the peaks came in McShann's "Satin Doll," Hines' "In My Solitude," Hanna and McShann's duet on "C Jam Blues" and Cecil Taylor's new music, the suite "Silent Tongues." Hines in particular was at top form, demonstrating himself to be the prime mover in the Ellington tradition.

The Eleventh House with Larry Coryell were the audience favorites at the "Exploration in Jazz" evening and it must be said that Coryell was in top form. The new group, which features Alphonse Mouzon on percussion, also included Mike Mandel on keyboards and synthesizer. Mandel, who is blind, was definitely the most impressive electronics player at the Festival. Coryell seems to combine the finest elements of Charlie Christian and Jimi Hendrix, and perhaps a trace of Chuck Berry, in his fiery fusion of rock, jazz and blues.

Randy Weston was also popular with the audiences in his demonstration of the real African roots of rock, jazz and blues. Weston knows where its all coming from and he proved it in a versatile rhythmic set.

The Thad Jones/Mel Lewis combination continues to keep the big band tradition alive and their Montreux performance was well up to par. It provided a pleasant contrast to the raging elements of free form in evidence at the Festival. Vocalist Denise Bridgwater was also worthy of mention.

"Another Milestone in Jazz" was a long affair featuring Woody Herman, Flora Purim, the Charles Earland Sextet and Sonny Rollins with his new band. Woody was as always predictable while Charles Earland was somewhat disappointing. Flora Purim, the Brazilian vocalist riding hot on the tanned-heels of Astrud Gilberto, gave a fine display of completely different music, featuring in particular, the jungle sounds simulated through percussion by her husband Airto. She also introduced an intense and moving young Brazilian singer/composer name of Milton Nascimento.

But the night belonged, without doubt, to the legendary Sonny Rollins, the tenor sax champ who once again pointed up the vast differences between the best and the rest. He introduced a new band comprising Rufus Harley on bagpipes, pianist Stanley Cowell, bass player Bob Cranshaw, Mtumo on congas and percussion, drummer David Lee and guitarist Masuo. The bagpipes as a solo instrument in a legitimate blues setting was a fascinating experiment that came off well. Harley ripped off a few solos that nothing less than Rollins' sax-playing brilliance could follow.

Claude Nobs didn't call the final concert "An Explosive Ending" for no reason. It marked the return to live appearances by Mahavishnu John McLaughlin and the Mahavishnu Orchestra featuring Jean-Luc Ponty on electric violin. Mahavishnu hit the stage at midnight after sets by the Gil Evans Orchestra and Richard Abrams. Three and a half hours and four encores later, the people still wanted more, but McLaughlin wisely called it a night.

McLaughlin's very comprehension of modern music is often broader and deeper than most of his contemporaries. He struck a charismatic pose in short hair and an all-white outfit. The repertoire came from past successes and his new album, "Apocalypse"—long, extended essays upon melodic themes. (McLaughlin claims this is the first real Mahavishnu Orchestra.)

The set was a vision of the future, space age music here at last. This was one of the finest performances in many a moon. McLaughlin showed us where the music is going and proved once and for all that rock is a valid and serious music form.

The entire Festival featured outstanding sound quality (credit to Montarbo of Bologna) and outstanding organization. Mention is also due to TV director Jean Bovon of Swiss Broadcasting, who demonstrated quite brilliantly that the small screen and the big music can blend together well, if innovation is not regarded as a plague. Many U.S. artists, highly dissatisfied with North American TV production standards and values, were delighted to find a completely different outlook in practise at Montreux.

At Montreux the main concern is not how many dollars are passing through the box office, but how sweet the music that vibrates from the amplifiers is.

Next year, Claude Nobs plans to drop all musical labeling and simply call the 9th event the Montreux Festival. That in itself is a monumental step forward for all musical styles.

AUGUST 10, 1974

1. **HEADHUNTERS**
HERBIE HANCOCK—Columbia KC 32731
2. **SCOTT JOPLIN: THE RED BACK BOOK**
GUNTHER SCHULLER—Angel S 36060
3. **BODY HEAT**
QUINCY JONES—A&M SP 3617
4. **CROSSWINDS**
BILLY COBHAM—Atlantic SD 7300
5. **MYSTERIOUS TRAVELLER**
WEATHER REPORT—Columbia KC 32494
6. **STREET LADY**
DONALD BYRD—Blue Note LA040-F (UA)
7. **SCOTT JOPLIN: PIANO RAGS
VOLS. 1 & 2**
JOSHUA RIFKIN—Nonesuch HB 73026
(Elektra)
8. **SPECTRUM**
BILLY COBHAM—Atlantic SD 7268
9. **POWER OF SOUL**
IDRIS MUHAMMAD—Kudu KU 917
10. **VISIONS**
PAUL HORN—Epic KE 32837
11. **APOCALYPSE**
MAHAVISHNU ORCHESTRA—
Columbia KC 32957
12. **REGGAE**
HERBIE MANN—Atlantic SD 1655
13. **LOVE, SEX AND THE ZODIAC**
CANNONBALL ADDERLEY—Fantasy F 9445
14. **MAGIC AND MOVEMENT**
JOHN KLEMMER—Impulse AS 9269 (ABC)
15. **TREASURE ISLAND**
KEITH JARRETT—Impulse AS 9274 (ABC)
16. **YESTERDAYS**
GATO BARBIERI—
Flying Dutchman BDL1-0550 (RCA)
17. **I AM NOT AFRAID**
HUGH MASEKELA—Blue Thumb BTS 6015
18. **WINTER IN AMERICA**
GIL-SCOTT HERON—Strata-East 19742
19. **BIG FUN**
MILES DAVIS—Columbia PG 32866
20. **WHIRLWINDS**
DEODATO—MCA 410
21. **SCRATCH**
CRUSADERS—Blue Thumb BTS 6010
22. **DEODATO**
EUMIR DEODATO—CTI 6029
23. **SOLAR WIND**
RAMSEY LEWIS—Columbia KC 32897
24. **LOVE IS THE MESSAGE**
MFSB—Phila. Intl. KZ 32707 (Columbia)
25. **BLACKBYRDS**
Fantasy F 9444
26. **STRAIGHT AHEAD**
BRIAN AUGER'S OBLIVION EXPRESS—
RCA APL1-0454
27. **ONE**
BOB JAMES—CTI 6043
28. **LONDON UNDERGROUND**
HERBIE MANN—Atlantic SD 1648
29. **BLACK BYRD**
DONALD BYRD—Blue Note LA047-F (UA)
30. **IN CONCERT**
FREDDIE HUBBARD
& STANLEY TURRENTINE—CTI 6044
31. **MORE SCOTT JOPLIN RAGS**
NEW ENGLAND CONSERVATORY
RAGTIME ENSEMBLE/
SCHULLER—Golden Crest 6
32. **LAYERS**
LES McCANN—Atlantic SD 1642
33. **JAMALCA**
AHMAD JAMAL—20th Century T432
34. **HYMN OF THE SEVENTH GALAXY**
RETURN TO FOREVER FEATURING CHICK
COREA—Polydor PD 5536
35. **IN CONCERT**
DEODATO-AIRTO—CTI 6041
36. **SALT PEANUTS**
SUPERSAX—Capitol ST 11271
37. **INTRODUCING THE ELEVENTH
HOUSE WITH LARRY CORYELL**
Vanguard VSD 79342
38. **BLUES ON BACH**
MODERN JAZZ QUARTET—
Atlantic SD 1652
39. **LEAVING THIS PLANET**
CHARLES EARLAND-FREDDIE HUBBARD—
Prestige PR 66002
40. **UNsung HEROES**
CRUSADERS—Blue Thumb BTS 6007

RECORD WORLD AUGUST 10, 1974

Soul Increases Its International Status; Markets Follow Unique Product Route

(Continued from page 3)

charting there with "Stop, Look and Listen," the duo previously scored with yet another American lp cut, "You Are Everything." The Chi-Lites followed up their international hit single "Homely Girl" with the track "I Found Sunshine" released for the British market.

The Isley Brothers crossed the Atlantic with "Summer Breeze" only after an lp cut released as a U.K. single, "Highways of My Life," re-established their British chart power. And Stevie Wonder's U.K. follow-up to "Livin' for the City" was a never-released-in-the-U.S. single version of "He's Mistra Know It All" from his "Innervisions" album.

The British market has also displayed its proclivity to pick up on American soul hits years after their U.S. success. Currently climbing their chart is Jimmy Ruffin's "What's Become of the Broken Hearted," a hit here back in 1966. Since January, other oldies such as Begining of the End's "Funk Nassau" (from 1971) and Robert Knight's "Everlasting Love" (from 1967) have also been big sales items.

U.S. Reverberations

The U.K. success of the American "B" side of Act One's single has caused Spring Records here to flip it over in favor of the British choice, "Tom the Peeper." Avco Records released the Limmie & Family Cookin' single, "A Walkin' Miracle," in this country only after it scored as a British hit, while Bell has just issued the

MCA Milestone

(Continued from page 3)

revenues of \$160,066,000 for the first six months of 1973, an increase of 91 percent.

For the three months ended June 30, 1974, net income was \$14,926,000, an increase of 139.7 percent over net income of \$6,227,000 for the second quarter of 1973. Earnings per share were \$1.77 compared to \$.74 for the three months ended June 30, 1973. Revenues for the 1974 second quarter increased 104.7 percent to \$154,150,000 from 75,291,000 for the same period of 1973.

For the three months ended June 30, 1974, net income in the records and music division was \$8,977,000, an increase of 204.2 percent over net income of \$2,951,000 for the same quarter a year earlier. The comparative increase for the first six months of the year in that division was \$16,409,000 as against \$6,605,000, or an increase of 148.4 percent.

Drifters' "Like Sister and Brother" after similar U.K. action. (The Drifters have seen a British resurgence in the past two years while their renewed American chart action is just now becoming a reality.)

Other Markets

While Ike & Tina Turner's "Nutbush City Limits" did better as an r&b than a pop hit in its U.S. release, it has become an international top 10 item in markets as diverse as Italy, West Germany, Denmark and Switzerland. "Revolution," a James Brown album released almost two years ago in the U.S. is now a top 10 item in Spain. Album cuts by Smokey Robinson ("Just My Soul Responding") and Diana Ross ("All of My Life") have also been big charters in diverse world markets.

While the entire Western World seems to be soul-conscious, selective release schedules in European markets have proven that the various countries can well prosper when local labels can make a&r decisions independent of American charts.

Minnie Riperton

The Little Lady with the Big Voice

By KAREN FLEEMAN

■ LOS ANGELES—Minnie Riperton, Epic recording artist, possesses an unusual gift of a four and a half to five octave range. She is a coloratura who is comfortable at first and second soprano, and can descend to first alto. Her voice has been known to be indistinguishable from a violin when she hits certain high notes and lingers on them and sustains them with amazing flawlessness.

Ms. Riperton began singing in Chicago at an early age in church. At the age of eleven she began opera lessons, but made the deci-

MCA Inks James



George Lee, MCA Records vice president-eastern operations, recently has announced the signing of Tommy James to a long-term contract for the label. His debut single for MCA is titled, "Glory, Glory," and is slated for August release. Present at the signing are (from left) J. K. Maitland, president of MCA Records; Tommy James; George Lee; and John Apostel, James' manager.

Rich Mountain Tower To New Directions

■ NEW YORK — New Directions Management heads Kevin Hunter and Ron Sunshine have announced the signing of Rich Mountain Tower for exclusive representation for whom the firm will be making major booking agency and recording affiliations.

sion not to pursue an operatic career, as she felt there was little room for a young black singer to obtain a significant degree of success in that field.

In 1963 she signed a contract with Chess Records. In her eight years on the label, Riperton worked with the likes of Ramsey Lewis, Muddy Waters, Fontella Bass, Etta James, the Dells and Johnny Nash. For about six months she went under the pseudonym of "Andrea Davis" upon the advice of the company, soon became disenchanted with the phoniness of the whole deal, and reclaimed her original name. Riperton recorded several numbers with the Rotary Connection in the late '60s, and when the group disbanded, she went on to record a solo album, "Come To My Garden."

Now on Epic Records, she has recorded a new album, "Perfect Angel," in which two of the tracks were especially written for her by Stevie Wonder, including the title track, which is his description of her. Wonder also helped to arrange and produce the album, and his Wonderlove band is featured on every cut. Riperton is

(Continued on page 117)

NARM Names Souvall Scholarship Group Head

■ BALA CYNWYD, PA. — George Souvall, president of Alta Distributing Company of Phoenix, Arizona and Salt Lake City, Utah, has been named chairman of the NARM scholarship committee. The appointment was jointly announced by Jules Malamud, NARM executive director and David Lieberman, NARM president.

Serving with Souvall on the scholarship committee are Robert Anderson (Major Distributors, Settle, Wash.); William Hall (J. L. Marsh, Inc., Pacoima, Calif.); John Halonka (Beta Distributors, New York, N.Y.); Jay Jacobs (Knox Record Rack Co., Knoxville, Tenn.); Lou Klayman (ABC Record & Tape Sales, Woodside, N.Y.); Harold Okinow (Lieberman Enterprises, Minneapolis, Minn.); Howard Rosen (Mid America Specialty Distributors, Chicago, Ill.); Charles N. Stephens (Hit Records, Chicago, Ill.); and John Sullivan (Banco Distributors, St. Louis, Mo.).

The NARM scholarship committee's prime responsibility is to select the recipients of the annual NARM scholarship Awards. The committee works closely with William G. Owen, secretary of the University of Pennsylvania, who serves as the academic adviser to the NARM Scholarship Foundation.

ABC/G&W Deal

(Continued from page 3)

counted for gross billing in excess of \$5 million. Sire further announced that earlier this week they had served Famous Music with a lawsuit alleging damages totaling \$5 million.

In commenting on the situation Sire directors Seymour Stein and Richard Gottehrer said "we are at present considering several offers from a new national distribution pact. We are also mulling over the possibility of marketing our own product through key independent distributors."

Price Increases

(Continued from page 4)

Jewel/Paula

In addition, Jewel/Paula announced new prices for records, citing increased costs of recording studios, musicians, postage, freight and raw materials. Singles will list for \$1.29 and will cost \$.50; gospel albums list for \$5.98 and cost \$2.45; soul, c&w and jazz albums list for \$6.98 and cost \$2.95. Tapes are at \$6.98 list, cost \$3.86, and with one free on ten, the price is reduced to \$3.46. The new prices went into effect July 1.

Todd, Hall & Oates



Todd Rundgren is producing Daryl Hall and John Oates' third lp for Atlantic Records. The Chappell Music writer/artists recently had a chart single, "She's Gone." Shown above are (from left): Daryl Hall, Todd Rundgren, John Oates and Tommy Mottola, Chappell's New York contemporary manager.

Record World en Brasil

By OLAVO BIANCO

■ En mi primera información desde Brasil, me gustaría informar a los lectores acerca de algo que esta sucediendo actualmente en el mercado del disco.

El método más importante en promoción, el medio que realmente vende discos en Brasil es la . . . TV. Como? Muy simple. Las audiencias formadas no solamente de amas de casa, pero también por jóvenes estudiantes, importantes ejecutivos, trabajadores de construcción, empleados de Banco, etc. siguen con gran interés, las series conocidas aquí como: "Novelas." Algunas de estas series, tienen una duración de cinco a seis meses, y el tema de las mismas, algunas veces especialmente grabadas, pueden producir un hit en 24 horas. Las dos estaciones de Television más importantes aquí, estan usando este sistema. Por cada historia, dos albumes son lanzados, uno conteniendo el "score" doméstico y el otro el Internacional. El doméstico es producido con canciones brasileñas, por autores brasileños y presentado por artistas locales, el Internacional contiene canciones que son licenciadas por compañías brasileñas y compañías de discos extranjeros de los Estados Unidos y Europa.

Siguiendo la lista de popularidad brasileña, se puede notar facilmente la influencia de la TV., ya que las compañías disqueras (subsidiarias o conectadas con las emisoras de TV), solamente lanzan el album, dejando el standard play y sencillos, para las compañías que son propietarias o licenciadas del producto original.

Como les decía anteriormente, la TV, es el más importante medio de promoción, pero la Radio

viene seguidamente. El sencillo que está siendo más promovido en São Paulo es: "Manhás de Setembro" (mañanas de Septiembre), representado por **Vanusa** (Continental), y en Rio de Janeiro: "Stop, Look, Listen (To Your Heart)", presentado por **Diana Ros & Marvin Gaye** (Motown/Tapecar).

Después del show en el "Carnegie Hall," **Nelson Ned** volvió al Brasil, para efectuar presentaciones en los shows mas importantes del momento, mostró su disco de oro que recibí del Sr. **Thomas Fundora** en el "Carnegie" (Continued on page 113)

Correction

■ En nuestra anterior edición fechada en Agosto 3, 1974 fueron cometidos los siguientes errores tipograficos involuntarios: La Sección "Artista de la Semana" concedida a Antonio Zamora salió bajo el título "Disclockey de la Semana," en la Sección de Hit Parade y bajo la clasificación de Albums se hubieron de situar bajo el título de Miami el Hit Parade de Albums de Chicago y en el de California, se omitió la clasificación de "Salsoul" dando la impresión que era el de música general de la zona. Aprovecho la oportunidad para agradecer la comprensión en los errores tipográficos en las diferentes columnas que de tiempo en tiempo aparecen en nuestra Sección y al mismo tiempo la falta de los créditos al pie de las columnas que en ocasiones no han sido concedidos a nuestros correspondientes. Agradezco toda la comprensión de nuestros lectores.

(Continued on page 106)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Verdaderamente, no conozco personalmente a ninguno de los involucrados en la producción del álbum "Pachuco" que acabo de retirar de mi plato reproductor, pero sí conozco al temple de gente que es capaz de producir cosas como éstas y les felicito de todo corazón. Con una influencia netamente española, esta gran producción le da una cachetada a todos los que en España misma se han vendido a los ritmos de todos los anglosajones del mundo y traicionan a su propia música. Lo que **Ruben** y **Vicente Romero**, de Santa Fe, New Mexico, los músicos involucrados y **Peter Tevis** han realizado en Estados Unidos es una verdadera contestación a todos aquellos que se preguntaban en España ¿qué podemos hacer con nuestra música original? . . . Bueno, búsquense una muestra y verán. En esta grabación toman parte: **Ruben Romero**, gran guitarrista clásico, **Chinin de Triana**, cantante gitano que da sus ligeros toques, flamencos en algunas piezas, **Max Bennett** y **Lenny La Blanc** en el bajo eléctrico, **Jimmy Gordon** que tocó los "drums" en "Pachuco" y "Funky Flamenco," Hal Blaine que tocó los "drums" en "Malagueña," "Sangria" y "Zambra," Jimmy Evans que lo hizo en "Bugaloo Sonata" y "John's Wedding," Clayton Ivey que se encargó del "keyboard" y realizó los arreglos de cuerdas y viento, los trompetistas **Ben Cauley** y **Harrison Callaway**, el trombonista **Charles Rose**, **Ronnie Eades** en el saxo baritono y **Harvey Thompson** en el saxo tenor. Los arreglos estuvieron a cargo de **Ruben Romero** y **Peter Tevis** y fué realizada la grabación en los estudios de Capitol y Elektra Records de Hollywood, California, Widget Studio, Muscle Shoals, Alabama y Broadway Sound Studio de Sheffield, Alabama. Los ingenieros de sonido fueron **David Johnson**, **Bill Fair**, **Hugh Davies**, **Bruce Martin** y **David Johnson** que realizó la mezcla total. El sello productor lo ha sido Eagle y ojalá todo el triunfo merecido les sonría . . . Se lo merecen! ! !

Se acaba de crear en México la nueva asociación Productores Fonográficos Mexicanos A.C., dirigida por **Roberto Ayala**, **Mauricio Castro**, **Raúl del Valle**, **Celestino Ortega**, **Eloy Chávez** y **Gustavo Corres**. En esta asociación se están agrupando "en principio" las diez grabadoras de discos de las llamadas pequeñas. Bueno, ¡éxitos! . . . **Pedro Vargas** fué designado "Hijo Predilecto de Guanajuato" en amplias ceremonias que se efectuaron en su honor. Recibió su nombre una calle en su ciudad natal . . . Gran conmoción en México con el lanzamiento de la nueva grabación de **Carlos Gardel**, en la cual se han substituido a través de los modernos procedimientos electrónicos, las guitarras que le acompañaban por la moderna orquesta de **Alfredo de Angelis**. Entre los temas que han entrado en esta "limpieza electrónica" llevada a cabo por el técnico de sonido **José Solé**, figuran "Yira, Yira," "Duelo criollo," "Melodía de Arrabal," "La Cumparsita," "El Corzo," "Ausencia," "Me Enamoré una Vez," "Adiós Muchachos," "Alma en Pena," y "Esta Noche me Emborracho."



Yerbabuena

Nombrado **Sergio Blanchet** Gerente de Publicidad y Promoción de Radio de Discos Musart S.A. en México . . . Rico Records de Nueva York acaba de firmar como artista exclusivo al popular **Joe Valle** . . . **Tony Pabon**, Director Musical de Rico Records es el "Host" en su propio programa de televisión titulado "Esto es lo Nuestro" en el cual se programa 100% de música salsoul. Tony acaba de grabar un nuevo álbum con su

(Continued on page 105)



CHEO FELICIANO
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Doran Music, 538 So. Broadway, Los Angeles, Calif. (213) 628-6751
Nehi Record Dist., 2527 W. 9th St., Los Angeles, Calif. (213) 380-2644

LATIN AMERICAN HIT PARADE

Singles

New York (Salsoul)

By EMILIO GARCIA

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

Mexico

By VILO ARIAS SILVA

1. COMO SUFRO
LOS BABY'S—Peerless
2. ESPEJISMO
JUANELLO—CBS
3. PERDONAME
ESTRELLITA—Cisne Raff
4. MI CORAZON NO SE VENDE
PINA NEVAREZ—Peerless
5. ESTA ROSA ROJA
JUAN GABRIEL—RCA
6. Y TU PALETA?
ANTONIO ZAMORA—Capitol
7. SI TE VAS ME QUEDARA UNA PENA
JOSELESS—RCA
8. PROPUESTA
ROBERTO CARLOS—CBS
9. NO LLORES CORAZON
LOS SOLITARIOS—Peerless
10. QUIEN TE DIJO QUE TE QUIERO
ESTRELLITA—Cisne Raff

Los Angeles

By KALI

1. EL DIA QUE ME QUIERAS
ROBERTO CARLOS—Caytronics
2. ES POR EL COMETA
LOS DINNERS—CBS
3. NO ME IMPORTA
LOS SILVERS—Miami
4. SI LLORE
LOS ANGELES NEGROS—International
5. QUE BONITO
EL PALOMO Y EL GORRION—Gas
6. ESA LA QUE DICES QUE QUIERO
JUAN TORRES—Musart
7. AY NO DIGAS
CHRIS MONTES—Caytronics
8. AMOR ETERNO
FELIPE ARRAGA—Caytronics
9. LA NUERA
CHELO Y SU CONJUNTO—Musart
10. RECORDANDO MIS AMORES
VIRGINIA LOPEZ—Gas

New York (Salsoul)

By JOE GAINES-WEVD

1. AVISALE A MI CONTRARIO
ROBERTO ROENA Y SU APOLLO
SOUND—International
2. LA ESCALERA
CHEO FELICIANO—Vaya
3. MUJER MIA
JOE BATAAN—Mericana
4. MI MUJER PIDE MAS
NACHO SANABRIA—Borinquen
5. EL KIKIRIKI
ORCH. COLON—Rico
6. SWING Y SON
CHARLIE PALMIERI—Coco
7. NO HAY AMIGO
ORCH. HARLOW—Fania
8. VIVA TIRADO
FANIA ALL STARS—Fania
9. ORGULLOSA
ISMAEL RIVERA—Tico
10. NO QUIERO LLANTO
EL GRAN COMBO—EGC

Albums

California (Salsoul)

1. INDESTRUCTIBLE
RAY BARRETTO—Fania
2. SALSOU
JOE BATAAN—Mericana
3. CESTA ALL STARS
CESTA ALL STARS—Coco
4. RALPHI
RALPH PAGAN—Fania
5. SALSA
ORQ. HARLOW—Fania
6. VOLUMEN 5
GRAN COMBO—EGC
7. VOLUMEN II
TIPICA 73—Inca
8. SENTIDO
EDDIE PALMIERI—Coco
9. LA MUSICA BRAVA
ANDY HARLOW—Vaya
10. LO MATO
WILLIE COLON—Fania

Chicago

1. AMBICION
LOS HUMILDES—Fama
2. DISFRUTALO HASTA EL CABO
GRAN COMBO—EGC
3. LA SALSA DE BORINQUEN
VOLUMEN 3—Borinquen
4. ORGANO MELODICO NO. 19
JUAN TORRES—Musart
5. ALBUM DE ORO
LOS BABY'S—Peerless
6. TRAIGO DE TODO
ISMAEL RIVERA—Tico
7. ZACAZONAPAN
ANTONIO ZAMORA—Latin Int.
8. ME PARA DE QUERERTE
EL GRAN TRIO—Montilla
9. QUIERO SER FELIZ
LOS FREDDY'S—Peerless
10. LATIN, SOUL, ROCK
FANIA ALL STARS—Fania

Nuestro Rincon (Continued from page 104)

orquestra **La Protesta**, en el cual se han incluido entre otros números, "El Capitán," "La Jerigonza" y "Madre" . . . Solo Records acaba de lanzar el Tercer Album de **Primitivo Rodríguez** titulado "Amorosa," que se espera supere las ventas de su anterior "Poema" . . . Resultó triunfadora en Cuarto Lugar en el Festival de Benidorm, España, la cantante colombiana **Clemencia Torres**, con la canción de **José Luis Perales** titulada "Llegaré Mañana." Al mismo tiempo, Clemencia fue acreditada en el Festival con el "Premio de la Crítica" como "La Mejor Intérprete" . . . **Angel**, cantante argentino de gran proyección se encuentra actuando en México. Estuvo de paso por Nueva York en compra de equipos con la grata compañía de **Jaime Ortíz Pino**, que se encuentra en la Babel de Hierro dándole los últimos toques a la nueva grabación de **Manoella Torres**. Agradezco la llamada telefónica de ambos.

Surge en México como nueva figura del canto, uno de los hijos de **Pedro Infante**. **Pedro Suárez** canta un tono más arriba que Pedro y aunque el público le pide interprete las canciones de éxito de su padre, Pedro declara que no intenta continuar con ese repertorio y que espera poder apartarse de su estilo a medida que su promoción vaya adelante . . . Mis cordiales saludos a **Mercy Lopez**, recién estrenada secretaria de **Rinel Sousa** en Caytronics Corp. Mercy está a cargo adicionalmente de Promoción y Publicidad. Mercy es hija de nuestro fraternal colega en el periodismo **José Alfredo López** (Joaló) . . . Lanzó **Hispavox** en España al dueto **Yerbabuena** en "Con Mi Guitarra en la Playa." Los integrantes de Yerbabuena son **Paco** y **José** de Andalucía . . . Adquirió RCA Records los derechos de distribución del sencillo de **Joe Bataan** en el cual se incluyó "Latin Strut" que ya figura en las tablas de éxitos R&M en Estados Unidos. Firmaron **Robert Summer** a nombre de RCA Records y **Joe Cayre** a nombre de Mericana Records . . . Y ahora . . . ¡Hasta la próxima!

(Continued on page 106)

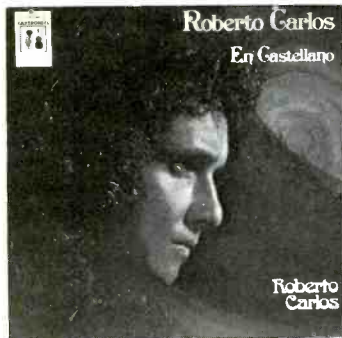
Conozca a su D.J. (Meet Your D.J.)

■ Nacida en Guayaquil, Ecuador, **Betty Pino** ha trabajado en radio desde que tenía quince años, habiéndose iniciado en Quito, Ecuador, en Radio Capitol, empresa radial en la cual actuaba como locutora (Discjockey), (tenía un programa de complacencias musicales), pasando después a ocupar plazas en otras radio-misoras capitalinas.

Betty nació el 21 de Abril de 1949 y está actualmente divorciada, madre de la hermosa María Cristina.

Lleva varios años en Miami, donde siempre se ha visto relacionada en su profesión radial, habiendo sido por más de tres años Directora Musical de la WLTO (Radio Latino) y actualmente prestando sus servicios en WCMQ (Radio Alegre) donde se ocupa de programar música de balada y moderna, compartiendo sus obligaciones en está especialidad con Tony Rivas, que se ocupa de programar toda la

(Continued on page 106)



Roberto Carlos
En Castellano

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TICO-ALL-GR-ALL STARS PRONTO LLEGARAN

Disc Jockey (Continued from page 105)

música de salsa, y Directora Musical de WCMQ FM 92, donde ha ido demostrando también un excelente don de programación. El sonido de FM92, con la especialidad de estereofonía, da grandes posibilidades a la música lanzada al aire en estereo.

A más de dirigir el movimiento de oficinas de la empresa, **Betty Pino** tiene en el aire su programa "El Show de **Betty Pino**" que sale al aire los Domingos de 9 a 12 del día por FM-92.

Mujer afable y de trato gentil, hará muy buen uso de todas las muestras de música internacional que vengan dirigidas a: Betty Pino, WCMQ-FM 92 Radio, 478 West 28 St., Hialeah, Florida, donde promete ofrecer la más amplia difusión a toda obra llegada a sus manos. Voz femenina de gran



Betty Pino

colorido y captación que se ha ido captando la simpatía y el afecto del Miami Latino, Betty Pino lleva el mensaje, el toque y la exquisitez de la mujer suramericana a la radio floridana.

Por su amplia ejecutoria y talento, es para nosotros una gran satisfacción ofrecerlas a Uds. como la "Disc Jockey de la Semana."

Nuestro Rincon (Continued from page 105)

I do not personally know the people related to the production of the album titled "Pachuco" released by Eagle Records, but they deserve the best of congratulations. The album is totally influenced by music from Spain and it shows how many great things can be done taking this kind of music and treating it adequately. **Ruben** and **Vicente Romero** are from Santa Fe, New Mexico. Ruben is an excellent classical Spanish guitar player and he shows how good he is in this album. **Peter Tevis** was the producer of the album and arranger of some of the themes. Others were arranged by **Ruben Romero**. Involved in this record were the following personnel: **Chinin de Triana**, a flamenco singer that gives his personal touch in some of the songs in this heavily instrumental recording; **Max Bennet** and **Lenny La Blanc**, electric bass players; **Jimmy Gordon** played drums on "Pachuco" and "Funky Flamenco." Drums on "Malagueña," "Sangría!" and "Zambra" were played by **Hal Blaine**, and **Jimmy Evans** played on "Bugaloo Sonata" and "John's Wedding." **Clayton Ivey** played keyboard and did the string and woodwind arrangements. Trumpeters were **Ben Cauley** (who is featured with Ruben on "Gypsy Blues") and **Harrison Callaway**. **Charles Rose** played trombone. **Ronnie Eades** played baritone sax and **Harvey Thompson**, tenor sax. The album was recorded at Capitol and Elektra Records, Hollywood, California; Widget Studio, Muscle Shoals, Alabama; and Broadway Sound Studio, Sheffield, Alabama. Engineers were **David Johnson**, **Bill Fair**, **Hugh Davies** and **Bruce Martin** and remix was done by David Johnson. "Pachuco" is a blend of Spanish soul offered by flamenco guitarist **Ruben Romero** and mixed with some of the greatest rock drummers and funk musicians in the field, which deserves the best of luck!

Asociacion de Productores Fonográficos Mexicanos A.C. was created in Mexico by ten of the so call small labels. The association was (Continued on page 113)



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LATIN AMERICAN ALBUM PICKS

PACHUCO

Eagle LPS 3132

No existen palabras con qué describir esta gran producción influenciada por la música de España, en arreglos modernísimos y con grandes posibilidades. Ruben Romero en la guitarra hace derroche de talento. Salpicado por líricos por Chinín de Triana. Basicamente gran instrumental. Felicidades a Vicente Romero y todos los músicos involucrados. Producido por Peter Tevis. Resaltan "Pachuco" (R. Romero), "Sangría" (R. Romero), "Malagueña" (Lecuona), "Funky Flamenco" (R. Romero) y "John's Wedding" (R. Romero).



■ Great achievement! Ruben and Vicente Romero offer their best here. Ruben is a superb guitar player. Instrumental strongly influenced by Spanish music. Superb arrangements and orchestrations. A masterpiece! Deserves the best of luck! "Pachuco," "Gypsy Blues," "Funky Flamenco," "Zambra" and "Malagueña." Produced by Peter Tevis. Congratulations to all!

CUMBIA CON SALSA VOL. 4

HERMES NIÑO Y SUS COLOMBIAN BOYS—
Latin International DLIS 2027

Repertorio de cumbias interpretados con gran sabor y salsa. "Mueve el Esqueleto" (Graciela A. de Tobón), "Caballo Grande" (G. do Tobón), "Guarapo de Caña" (M. Yepes) y "El Caracol" (Carlos Arnedo). Arreglos de Ramón Ropain y dirección de Hermes Niño.



■ Cumbias arranged by Ramon Ropain and performed by Hermes Niño and his Colombian Boys with their special touch. "Alegría Ballenato" (T. Nieto), "Cumbia con Guaguancó" (Hermes Niño) and "Y que te Vas" (R. de Agamez).

CELIA Y JOHNNY

Vaya XVS-31

Celia Cruz y Johnny Pacheco unen sus talentos en una gran realización. Excelente presentación con portada doble. Excelente contenido encabezado por "Quimbara" (Jr. Cepeda), "El Paso del Mulo" (Díaz Calvet), "Canto a La Habana" (A. Castillo) y "El Tumbao y Celia" (J. Pacheco).



■ Two great talents in a package full of rhythm, stamina, Cuban flavor and salsa. "Toro Mata" (D.R.), "El Paso del Mulo" (Díaz Calvet), "El Pregón del Pescador" (D.R.) and "Lo Tuyo es Mental" (Anam Munar).

ZAMOT

Mericana XMS 122

Johnny Zamot, la labor de esplendidos músicos, y Manny Roman en las partes vocales han logrado una grabación comercial y vendedora. "No Me Digas" (Zamot), "La China" (R. Marrero), "La Negra Tomasa" (Zamot) y "Me Dejaron Fuera" (Marrero).



■ Zamot, good musicians and Manny Roman taking care of the vocals is a winning combination. Superb danceable package! "Aquadilla" (Zamot), "Soul Makossa" (Dibango), "Oh, Vida" (D.A.R.) and "No Me Digas" (Zamot).

Correction (Continued from page 104)

■ In our previous issue the following typesetting error occurred: The section "Artist of the Week" covered by singer Toño Zamora was erroneously titled "Disc Jockey of the Week." Our Latin Album Charts reflected two errors: The chart from Chicago was titled Miami and the California

chart was supposed to be also under the classification of "salsoul." I take the opportunity to express my appreciation to all our readers when from time to time typesetting errors occur in our columns in Spanish.

Tomas Fundora

New York Central (Continued from page 22)

great amount of strength. **Martha Velez**, opening the show, is one of those performers who walks on stage and you know that something's there. Her rock-soul set needs refinement but succeeds already in pulling listeners unfamiliar with her talent immediately into her clutches. . . . **Steve Baron** (Paramount) brought his two week old band to Max's (31) singing his sometimes impressionistic, sometimes surrealistic (and always vivid) works. A new song, "Graffiti," based on a scrawling ("I was scared") which Baron once saw stood out in an already strong group of songs. An intense writer and performer, the most meaningful compliment he's received he told us before the show (and which is indeed symbolic of his potential impact), was when a lady came up to him after a recent performance to tell of how she had heard him a few years ago and how that performance had inspired her to write her first song.

NOTED: Peter Cook and Dudley Moore, Broadway's "Good Evening" duo, recording a live album at the Bottom Line Sunday (4) afternoon. . . . Rolling Stone magazine setting up a Washington, D.C. bureau. . . . **Mary Travers** hosting a syndicated radio show (with 200 stations reportedly lined up). The debut will feature an interview with **Bob Dylan**, to be followed by shows featuring **Helen Reddy, Melissa Manchester and Earl Scruggs**. . . . A story on ticket pricing and scalping in Money magazine. . . . And a new secretary at Capitol's offices here lays claim to a birth-bestowed moniker of **Layla Bowie**.

THE ALBUM CHART ARTISTS CROSS REFERENCE

AUGUST 10, 1974			
HERB ALPERT	144	MAIN INGREDIENT	98
AMERICA	40	MARSHALL TUCKER BAND	142
ASHFORD & SIMPSON	120	CURTIS MAYFIELD	68
BACHMAN-TURNER OVERDRIVE	4, 87	PAUL McCARTNEY & WINGS	7
BAD COMPANY	30	GEORGE McCRAE	107
BEACH BOYS	50	JONI MITCHELL	29
ELVIN BISHOP	126	MOTT THE HOOPLE	109, 119
BLACKBYRDS	118	MOUNTAIN	136
BLACK OAK ARKANSAS	102	MARIA MULDAUR	51
BLUE MAGIC	61	ANNE MURRAY	54
BLUE OYSTER CULT	113	NAZARETH	137
BOWIE	12	NEW BIRTH	130
BREAD	65, 83	NEW ENGLAND RAGTIME ENSEMBLE	90
JAMES BROWN	73	OLIVIA NEWTON-JOHN	25
J. J. CALE	123	NITTY GRITTY DIRT BAND	82
JIM CAPALDI	114	OHIO PLAYERS	45
CARPENTERS	93	O'JAYS	16, 74
CHEECH & CHONG	131	MIKE OLDFIELD	92
CHER	70	OZARK MOUNTAIN DAREDEVILS	55
CHICAGO	19	PINK FLOYD	42
ERIC CLAPTON	3	POCO	125
CLIMAX BLUES BAND	95	ELVIS PRESLEY	37
BILLY COBHAM	100	RICHARD PRYOR	31
RITA COOLIDGE	112	QUEEN	150
JIM CROCE	63, 71, 117	HELEN REDDY	35
MAC DAVIS	21, 76	CHARLIE RICH	32, 103, 108
DAWN	85	JOSHUA RIFKIN	81
DEEP PURPLE	149	MINNIE RIPERTON	143
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JOHN DENVER	1, 6, 43	RUFUS	57
NEIL DIAMOND	33	LEON RUSSELL	47
BO DONALDSON AND THE HEYWOODS	140	SANTANA	67
DOOBIE BROTHERS	34	SEALS & CROFTS	101
BOB DYLAN	5	CARLY SIMON	80
EAGLES	39	FRANK SINATRA	79
EARTH, WIND & FIRE	60	SLY AND THE FAMILY STONE	46
EMERSON, LAKE & PALMER	124	SOUNDTRACKS:	
ENO	132	AMERICAN GRAFFITI	48
FOCUS	138	CLAUDINE	62
ARETHA FRANKLIN	148	THAT'S ENTERTAINMENT	121
FUNKADELIC	129	THE STING	14
JERRY GARCIA	49	TOGETHER BROTHERS	89
MARVIN GAYE	17	SOUTHER, HILLMAN, FURAY BAND	27
GENESIS	147	SPINNERS	66
GOLDEN EARRING	15	RAY STEVENS	141
GRAND FUNK	58	STEELY DAN	18
GRATEFUL DEAD	24	CAT STEVENS	44
GUESS WHO	84	BARBRA STREISAND	106
ARLO GUTHRIE	133	STEVIE WONDER	136
HOLLIES	52	STYLISTICS	11
HERBIE HANCOCK	96	SYREETA	145
HUES CORPORATION	41	JAMES TAYLOR	22
ROBERT HUNTER	134	10cc	128
BILLY JOEL	122	THREE DOG NIGHT	97
ELTON JOHN	2, 20	ROBIN TROWER	26
QUINCY JONES	28	URIAH HEEP	38
KANSAS	139	RICK WAKEMAN	9
CAROLE KING	135	WAR	94
KING CRIMSON	116	WEATHER REPORT	56
GLADYS KNIGHT & THE PIPS	69	WET WILLIE	75
KOOL & THE GANG	110	EDGAR WINTER GROUP	23
KRIS KRISTOFFERSON	91	STEVIE WONDER	36, 77, 99
LED ZEPPELIN	115	BILL WYMAN	127
GORDON LIGHTFOOT	8	JESSE COLIN YOUNG	146
LOGGINS & MESSINA	10	NEIL YOUNG	72
LYNYRD SKYNYRD	53, 86	FRANK ZAPPA	64
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MAHAVISHNU ORCHESTRA	111	LENA ZAVARONI	104



101 THE ALBUM CHART 150

AUGUST 10, 1974

AUG. 10	AUG. 3	
101	96	UNBORN CHILD SEALS & CROFTS/Warner Bros. W 2761
102	112	STREET PARTY BLACK OAK ARKANSAS/Atco SD 36-101
103	100	VERY SPECIAL LOVE SONGS CHARLIE RICH/Epic KE 32531
104	108	MA! HE'S MAKING EYES AT ME LENA ZAVARONI/Stax STS 5511
105	93	SAVE THE LAST DANCE FOR ME DeFRANCO FAMILY FEATURING TONY DeFRANCO/20th Century T441
106	104	THE WAY WE WERE BARBRA STREISAND/Columbia PC 32801
107	147	ROCK YOUR BABY GEORGE McCRAE/T.K. 501
108	103	THE BEST OF CHARLIE RICH/Epic KE 31933
109	84	THE HOOPLE MOTT THE HOOPLE/Columbia PC 32871
110	109	WILD & PEACEFUL KOOL & THE GANG/Deluxe DEP 2013
111	102	APOCALYPSE MAHAVISHNU ORCHESTRA/Columbia KC 32957
112	101	FALL INTO SPRING RITA COOLIDGE/A&M SP 3627
113	107	SECRET TREATIES BLUE OYSTER CULT/Columbia KC 32858
114	124	WHALE MEAT AGAIN JIM CAPALDI/Island ILPS 9254
115	121	LED ZEPPELIN 4/Atlantic SD 7208
116	113	STARLESS & BIBLE BLACK KING CRIMSON/Atlantic SD 7398
117	118	LIFE AND TIMES JIM CROCE/ABC ABCD 769
118	127	BLACKBYRDS/Fantasy F9444
119	114	ROCK & ROLL QUEEN/MOTT THE HOOPLE/Atlantic SD 7279
120	116	I WANNA BE SELFISH ASHFORD & SIMPSON/Warner Bros. BS 2789
121	117	THAT'S ENTERTAINMENT SOUNDTRACK/MCA 2-11002
122	105	PIANO MAN BILLY JOEL/Columbia KC 32544
123	122	OKIE J. J. CALE/Shelter SR 2107 (MCA) (Atlantic)
124	125	BRIAN SALAD SURGERY EMERSON, LAKE & PALMER/Manticore MC 66660 (Atlantic)
125	120	SEVEN POCO/Epic KE 32895
126	134	LET IT FLOW ELVIN BISHOP/Capricorn CP 0134 (WB)
127	115	MONKEY GRIP BILL WYMAN/Rolling Stones COC 79100
128	126	SHEET MUSIC 10cc/UK AUKS 53107 (London)
129	137	STANDING ON THE VERGE OF GETTING IT ON FUNKADELIC/Westbound WB 1001 (Chess/Janus)
130	—	COMIN' FROM ALL ENDS NEW BIRTH/RCA APL1-0495
131	131	LOS COCHINOS CHEECH & CHONG/Ode SP 77019 (A&M)
132	—	HERE COME THE WARM JETS ENO/Island ILPS 9268
133	133	ARLO GUTHRIE/Reprise MS 2183
134	106	TALES OF THE GREAT RUM RUNNERS ROBERT HUNTER/Round RX 101
135	142	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
136	—	AVALANCHE MOUNTAIN/Windfall KC 33088 (Col)
137	143	RAMPANT NAZARETH/A&M SP 3641
138	—	HAMBURGER CONCERTO FOCUS/Atlantic SD 36-100
139	132	KANSAS/Kirshner KZ 32817 (Columbia)
140	—	BO DONALDSON AND THE HEYWOODS/ABC ABCD 824
141	135	BOOGITY, BOOGITY RAY STEVENS/Barnaby BR 6003
142	119	A NEW LIFE MARSHALL TUCKER BAND/Capricorn CP 0124 (WB)
143	—	PERFECT ANGEL MINNIE RIPERTON/Epic KE 32561
144	123	YOU SMILE—THE SONG BEGINS HERB ALPERT & THE T.J.B./A&M SP 3250
145	—	STEVIE WONDER PRESENTS SYREETA/Motown M6-808S1
146	130	LIGHT SHINE JESSE COLIN YOUNG/Warner Bros. BS 2790
147	129	LIVE GENESIS/Charisma CAS 1666 (Buddah)
148	136	LET ME IN YOUR LIFE ARETHA FRANKLIN/Atlantic SD 7292
149	139	BURN DEEP PURPLE/Warner Bros. W 2766
150	128	QUEEN II/Elektra EKS 75082

ENGLAND

By RON McCREIGHT

■ LONDON—After several weeks of speculation, Decca chairman Sir Edward Lewis has finally appointed former EMI Australia managing director Ken East as MD of the British company. Next move at the top could be over at Polydor! Staff reshuffles too in Pye's creative division and CBS's marketing and promotion areas. Peter Summerfield has been appointed licensed product manager with all label managers reporting to him, whilst Robin Blanchflower becomes a&r chief replacing Peter Prince who is now deputy managing director at Pye. In addition, Lynton Guest and Jimmy Edwards join the company as staff producers with Mark Plummer and Norman Lewis coming in as assistant press officers reporting to Brian Gibson. CBS has appointed Tony Woollcott as creative marketing manager, Colin Forsey moves to manager, broadcast marketing, Paddy Fleming becomes artist promotion manager and Arthur Sheriff switches from field promotion to artist development manager.

Surprising decision by leader Steve Harley to split his Cockney Rebel band immediately upon completion of their first and overwhelmingly successful British tour. However, a new band is expected to be formed before too long. UK tours just announced for the Glitter Band, whose new Bell single, "Just For You," is set for instant success; the Scaffold, who recently played the Victoria Palace and are currently preparing a follow up to "Liverpool Lou" (Warner Bros.) with George Martin producing; and in from the States for cabaret dates is Roy Orbison who recently signed to Mercury. Popular new British band Snafu are crossing the Atlantic for a two month tour before their second Phonogram album, "Situation Normal," is issued in October.

In a recent chart survey on the quarter ending June 30, CBS was shown to be forging ahead as top singles and albums label, whilst EMI remain as most successful company overall in both markets. Decca topped the mid-price album section and the Rubettes' "Sugar Baby Love" (Polydor) proved to be the largest selling single during the period.

Major acting roles for two British talents, Ray Davies and Arthur Brown. Davies stars in a TV musical play "Starmaker" for which he also composed the music, and Brown has clinched the role of Priest in the "Tommy" movie.

The Moodies Threshold Studio was opened by Sir Edward Lewis. The studio has been built within Decca's West Hampstead complex and the 24/32 track facilities were specifically designed for quad by Tom Hidley of Westlake Audio in L.A.

Unusual single by DJM by Willy Zango imaginatively produced by Kaplan Kaye and sends up the Sweet, Mud, Glitter, Stardust and the Rubettes . . . title—"The Voice Of Melody." Potential hits also from the Philadelphia Flyers (an English band), "Run and Hide" parts 1 and 2 (GM) which is a Radio Luxembourg Power Play first week out, and Miki Antony whose first for ATV's Bradleys label is "We made it last summertime." Albums by Ian Thomas (DJM) and Sandy Denny (Island) are two worthy of large sales.

Mystery as to why EMI a&r man Joop Visser was marched off to court by police on Wednesday!

BORDER LINES

By LARRY LeBLANC



■ TORONTO—Mercury has announced the U.S. signing of two Canadian acts: Rush and Neil Merryweather. Both have lps being released shortly in the U.S. . . . UA Records has released Mike Graham's current lp in Japan and France . . . New Edward Bear single, "Freedom For The Stallion," was recorded at Manta Sound with producer Gene Martynec.

The Guess Who, recording recently at Nimbus 9 studios, kicked off an extensive Summer concert tour Aug. 2 at Hampton Roads Coliseum in Norfolk, Va. and wind-up the season Sept. 2-3 at the

(Continued on page 110)

JAPAN

コンフィデンス

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

■ Toshiba EMI began releasing Haven Records here this month. Toshiba's acquisition of the label resulted from an agreement between Haven Records and Capitol Records in which Capitol obtained worldwide distribution rights for the Haven label. The initial record from Toshiba is the Righteous Brothers' single, "Rock And Roll Heaven," which will be followed by Gene Redding's album. Toshiba EMI is also promoting British rock by coining the phrase, "Third Generation Rock." The company categorizes the history of rock music as follows: First Generation Rock—the golden age of rock 'n roll and blues from Elvis Presley to the Beatles; Second Generation Rock—the early British era of rock—from the Beatles and Stones to David Bowie and T. Rex; Third Generation Rock—the arrival of new rock artists. Among the third generation rock artists, Toshiba is conducting a special drive on Cockney Rebel, Gerdie, Carmen and Kathi McDonald.

CTI Summer Jazz concerts will be held here in August, promoted by Ai Music, Inc. Since 1972, CTI has held jazz concerts outside of the United States, and the first CTI "Jazz in Japan" concert was held last Summer. Musicians participating in this year's concert are Hank Crawford, Ron Carter, Hubert Laws, George Benson, Benn Riley, Grover Washington and Johnny Hammond.

Polydor K.K. developed a special promotional campaign for Flamenco music and released six albums on July 21. Featured in the Flamenco series are Sabicas, Maria Vargas and Paco De Lucia, La Sallago, Pepe El Culata and Nino Ricardo. There are many Flamenco fans in Japan and Polydor believes that sales potential will be very high because these albums should be an integral part of any Flamenco fan's collection.

CBS/Sony Records will develop a "Best Rock Collection" series in August. The project is aimed at extensive sales of the company's rock albums and forty albums released in the past will be released again on August 1 and August 21.

Nippon Phonogram Records will release a "Clifford Brown Collection" on the EmArcy label on August 5. The series, available only in Japan, consists of eleven albums recorded from 1954 to 1956. The retail price of each album is 1300 yen.

GERMANY

By PAUL SIEGEL



■ BERLIN—Germany's key trade magazine for over a generation, Musik-Informationen & Automatenmarkt, is opening up another office in Hamburg. Editor-in-chief Peter Krebbs and associate editor Harry Schild will shortly be located at Haller Strasse 76, 2 Hamburg 13, but chart editor Killy Griple will remain in the home city. A big party is planned for September.

BASF released Manfred Morgan with two "A" sides: "Halt, Stop" and "Ich Sah Die Liebe" . . .

Sigi Loch's WEA has a hot single in "Der Clou" from the award-winning film "The Sting" . . . Teldec hot on the album trail with "Duke Ellington and His Memories" . . . Very unusual release in a German science fiction album "Sci Fi Party" on Cosmic Courier Records in Quadro Sound.

John Denver's new release, "Poems, Prayers & Promises," has a big market here . . . Gerig Publishing hot as a pistol with "Locomotion" and the new Grand Funk Electrola/Capitol single . . . While Dr. Gerig is vacationing in the Swiss Alps, Heinz Korn is helping those spacious Electrola/Capitol offices in Cologne . . . It's no wonder that Wilfried Jung's EMI-Electrola empire is leading the German charts—he has thirty-six labels!

Gaby Richt's United Artists firm now is enhanced with the "Big 3" Famous catalogue containing oh-so many hit standards . . . Auf Wiederseh'n 'til next week when I'll be reporting from Vienna!

THANKS TO ALL WHO MADE IT POSSIBLE

***THE # 1 GOLD PRIZE WINNER
THE THREE DEGREES**



**WITH THE GAMBLE-HUFF TUNE
"WHEN WILL I SEE YOU AGAIN?"
WINNER OF THE TOKYO INTERNATIONAL MUSIC FESTIVAL**

**** IN COMPETITION WITH 301 SONGS ENTERED FROM 27 COUNTRIES***



DISTRIBUTED BY CBS RECORDS

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Border Lines (Continued from page 108)

West Auditorium in Anchorage, Alaska . . . Columbia Records has signed longtime duo **Myles and Lenny** . . . London Records recently held a branch managers' and a national promotion meeting in Montreal . . . **Bachman-Turner Overdrive's** new lp has been completed and will be released Aug. 21 . . . **Sugar Cane** from Vancouver has just completed its first lp which will be released shortly on Celebration along with a single . . . New **Bill King** single from his current Capitol lp is "Blue Skies, Blue Skies."

First **Rick Neufeld** under RCA banner is "A Love Worth Living For," produced by Champlain Productions . . . Engineer **Mark Smith**, currently living in L.A., is spending a great deal of time commuting back to Toronto for various sessions . . . Polydor Records has picked up the rights to all **Paul Anka** material originally released on ABC/Paramount in the late '50s and early '60s. The deal covers 18 titles. A greatest hits album will be released in the Fall . . . 20th Century Records will handle U.S. distribution of **Mahogany Rush's** new lp "Child of the Novelty" . . . **Michal Hasek** has issued a new version of the **David Wiffen** penning "More Often Than Not" . . . **Shawne Jackson** to record in L.A. in Sept. with **Dom Troiano** producing.

Fludd is currently touring in the Maritimes . . . New single for Mushroom artist **Alexis** is "Everybody Knows Canada You're A Lady" . . . **Susan Jacks** on tour in the West . . . **Willi Morrison** and **Ian Guenther** to L.A. for recording with **Mark Smith** . . . **Ray Materick** currently recording at Manta Sound with **Lee De Carlo** engineering and **Gene Martynec** producing . . . Debut single by **Peter Mendieta** on Rada is "Sometimes a Breeze" . . . Capitol Records has packaged an **Anne Murray** country lp which will be released shortly.

Ren Grevatt Associates has been appointed U.S. PR rep for **Murray McLauchlan** . . . "Sing A Good Song" TVer has been renamed "The Cliff Edwards Show" after its host . . . A-side for new **Marty Butler** release is "Fly, Little White Dove Fly" which was a hit for the **Bells** some time ago. Of course, Butler and **Bob Bilyk** wrote the tune. The new version, released on Columbia, was produced by **Ben Kaye** and arranged by **David Van De Pitte** . . . **Gary Buck's** Broadland Music to handle publishing chores for **Ian Tyson**.

CBS Intl. Meet (Continued from page 20)

of worldwide promotions, release planning, films and artist tours. Present musical also trends were discussed.

On Friday, Peter de Rougemont chaired a European managers meeting for 20 of the International Conference's ranking executives.

Prior to the convention, CBS International manufacturing representatives from Latin America, Japan, Canada, Australia, England and the European Continent met for inspection tours of Columbia Records three plants in Terre Haute, Ind., and the completely-automated Columbia Record plant in Santa Maria, Calif. On Wednesday, they gathered at the Century Plaza Hotel for an afternoon meeting chaired by Michi Yoshimura (director of manufacturing and engineering services, CBS International, New York).

CAM Gets TV Rights To Sugar Catalogue

■ NEW YORK—CAM has been appointed sub-publishers of TV rights for all film scores from the extensive catalogue of Sugar Music of Milan.

The territories included in the agreement will cover the United States and Canada.

The meeting focused on many of the problems confronting today's international manufacturing market, and various delegates related experiences and concepts which they felt might prove beneficial to one another. On Friday, this same international manufacturing group participated in a joint meeting with representatives from Columbia Records to discuss the availability of critical materials and to exchange ideas for future developments. This joint meeting was co-chaired by Sam Burger (vice president, U.S. Disc and Tape Manufacturing) and by International's Michi Yoshimura.

'Block Party'

(Continued from page 20)

Otter and a juggler riding a unicycle mingled amidst amusements complete with a calliope, a penny arcade, plus elephant and camel rides.

A variety of international dishes, including Chinese egg-rolls, champagne, pizza and beer, Mexican tacos and American amusement park cotton candy were served continuously from a number of colorfully decorated catering booths. The unique idea was extremely well-received by the guests.



RECORD WORLD SALUTES CANADIAN ARTISTS

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

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

Issue Date: September 7, 1974

Ad Deadline: August 26

CLUB REVIEW

Jobriath: Surprising The Curious Crowd

■ NEW YORK — The saga of Jobriath (Elektra) leaves one perplexed in attitude. The enormous publicity that preceded the release of his first album, "Jobriath," left expectations that were not quite filled. The second album, "Creatures of the Street," was much more readily received. When he recently (24) appeared at New York's best boite, the Bottom Line, the audience was generally surprised at a better-than-expected performance.

The stage must be set. Four back-up musicians provided tight and professional music, costumed in a way to complement their leader. Jobriath went through several fashion changes and was best physically described by a patron as "looking like Mary Martin in 'Peter Pan'." He accented his dramatic vocal approach with onstage strutting and some avant-garde dance effects, and whether or not qualitatively good, he did keep the audience's interest aroused.

The capacity crowd appreciated his efforts as he began his set with "Good Times," an adept rocker, went on to "Scumbag," one of the more melodic compositions from his latest album, and highlighted his set with "Liten Up," by far his best number. His band, the Preachers, were well versed in their musical abilities, and Jobriath himself performed on acoustic guitar and piano for several selections.

His unusual vocal efforts are weak at times, and perhaps polish would erase those flaws. There are occasions when the mixing drowned his vocals (to the point where lyrics were inaudible) and one had to really strain one's ear to get the message. However, with a little work, he may well be the star whose rise we are awaiting.

Roberta Skopp

Court Favors CBS In Piracy Case

■ MINNEAPOLIS — U. S. District Court Judge Earl R. Larson has issued a permanent injunction against Big Wheel Racing and Marine, Inc., barring the firm from making unauthorized duplications of sound recordings manufactured or distributed by CBS Inc., or advertising or selling such sound recordings.

The issuance of the injunction climaxed a civil unfair competition action brought by CBS Records against Big Wheel and Leonard B. Hoberman, the firm's president.

Bowie Look-Alikes



As a part of RCA Records' promotion of David Bowie's Madison Square Garden appearances, RCA's New York branch ran a David Bowie look-alike contest. Seen here is the winner, Jeanne Delgado (center) flanked by RCA's local promotion man Steve Greenberg (left) and Pam Webber, an RCA employee and a former winner of a national Bowie look-alike contest. For winning the contest Jeanne received a \$200 gift certificate from The Different Drummer, two tickets to the Bowie concert at Madison Square Garden and a complete Bowie catalogue.

Masterworks to Record Quad 'Carmina Burana'

■ NEW YORK — Columbia Masterworks will record Carl Orff's masterpiece for large chorus and orchestra, "Carmina Burana," for the first time in quadrasonic sound, August 5 and 6 in Cleveland.

Michael Tilson Thomas will make his conducting debut with the Cleveland Orchestra at the concerts which will precede the recording. The 120-voice Cleveland Orchestra Chorus and a boy's choir will also perform.

CBS Speeches

(Continued from page 3)

Jack Craig, Columbia Records VP of sales and distribution, referred to three chief external influences as being of increasing concern to the industry: the economy (as particularly evidenced in the tight credit situation); the law (which insists on equal treatment for individual customers); and consumerism's strength (making itself felt in the record market through changing musical tastes).

Craig also indicated a bottom price of \$2.99 in the economy album market as indicative of the year ahead, and praised the development of the "consumer pack" which offers immediate artist tour support to the retailer.

Ron Alexenburg, VP of sales and distribution for Epic and Columbia Custom Labels, cited the increasing growth of his area and announced that to date, they had garnered 11 gold records for the year. He was later presented with a "23 in '73" plaque signifying last year's gold streak.

Jim Tyrrell, VP of national sales for Epic and Columbia Custom Labels, praised the various a&r departments of the group for keeping a constant "pulse on public tastes and overall quality of product."

CLUB REVIEW

Imus in the Evening; Big Ego & Big Laughs

■ JIMMY'S, NYC—You've got to have an ego to succeed as a disc jockey—the bigger the better. The problem is that the biggest often find it difficult to contain and content themselves with only a vocal outlet. It has often been said that all deejays are frustrated something else, based on the principle that had they any talent other than a pretty and/or convincing voice, they'd be someplace else. Happily for the ego of one Don Imus, there's at least one extant example of having your mike and making it too.

With two RCA albums to his credit and a third on the way, Imus has already proven himself to be hilarious enough to hold your attention when there are no hits or spots to fill in the gaps. His June appearance at Jimmy's proved he could hold the live crowds equally as well, and now he's back by popular demand, doing Friday and Saturday evening shows in addition to his day job as WNBC's morning man.

Live 'n Lively

Having badmouthed the world all week from 6-10 hardly leaves Imus a crewcut Sampson of satire. On the contrary, his barbs are all the sharper for the rigors of his schedule. This madman to whom nothing but himself is sacred, knows the difference between radio and room humor. Utilizing the impression talents of radio friend Larry Kenney (soon-to-be of WHN, whose voice appears on the phone during his set), a lowdown Baptist church organist Albertine Robinson and four jingle-tested back-up vocalists, Imus' 90-minute show is a triumph of bad taste, balloon-busted idols and big laughs.

No offendable stone is left unturned. By typically steering clear of the when-it's-not-going-well-intimidate-your-audience school of comedy, his routine is only as personal as you care to take it. Even when his outrageous zestfulness hits a snag, it is the overall impression of the complex workings of his mind which leave you with a general feeling of "Wow! What's this guy doing on the radio?"—which is exactly what he'd have you think! For Imus, the medium is only half the message.

Robert Adels

MRS Cancels ARB

■ NEW YORK — Record World has learned from key industry sources that Metro Radio Sales has cancelled its subscription to ARB's rating service.

Odyssey Highlights 5

■ LOS ANGELES — Five new Odyssey classical releases were highlighted in the Columbia Masterworks Product Presentation at CBS Records' 1974 Convention. The albums were:

Kurt Weill: "The Threepenny Opera" (complete, sung in German with Lotte Lenya); Mozart: The Six Sonatas for Flute and Harpsichord, Jean-Pierre Rampal, Robert Veyron-LaCroix; Bruckner: Symphony No. 4, Bruno Walter, Columbia Symphony; A Tribute to Jennie Tourel (two records); Mozart: Concerto No. 9; Haydn: Concerto in D Major, Igor Kipnes, harpsichord, Neville Marriner, conductor.

WEA Taps Roberts

■ HOLLYWOOD — Mike Spence, Warner-Elektra-Atlantic Corporation's Cleveland regional branch manager, has announced the appointment of Gil Roberts as sales manager of WEA's Detroit sales office.

CBS Realignment

(Continued from page 4)

Eugene Masson has joined the forecasting and planning department as manager, plans development. In this position he will assist in the evaluation, development and implementation of new planning techniques in all areas of forecasting.

Renee Gilman has been named supervisor, inventory planning systems, and will be responsible for development and creation of specialized EDP exception reports.

In addition, concurrent changes in the inventory management and distribution department include these three appointments:

Andrew Dulis has been promoted to supervisor, CRU product forecasting, reporting to John Messina. His primary responsibility will be to research historical data and develop initial production and component requirements for all CRU new release product. Andy will also work closely with CRU sales and marketing in servicing Stax and other Custom Labels.

Sarah Vega has been promoted to supervisor, operations reporting, and will assist in the preparation and issuance of all inventory management reports on a daily, weekly and monthly basis. She will report to Anne Marie McLaughlin.

Diane Fox has been promoted to supervisor, production coordination and will report to Peter Teed. She will continue to supervise the releasing and listing department. However, her responsibilities have been expanded to include the coordination of components for CHD and CSP within operations.

Bernstein's Fifteenth with Columbia

By SPEIGHT JENKINS

■ NEW YORK—Every successful conductor has his way with musicians, but to watch Leonard Bernstein at work with any orchestra is something special. Unsurprisingly, the sound is what he wants, but Bernstein always has the knack of making his men love him in the process.

Ballet Score

In early June the New York recording studios for Columbia Records echoed to the sounds of *The Dybbuk*, Bernstein's new full-length ballet score which had received its premiere only a few nights before with the New York City Ballet. As he did when he recorded *Carmen* with the Met Opera orchestra, Bernstein chose to record the score with the ballet orchestra, who had first brought his notes to life. The feeling of camaraderie that developed in the theater (Bernstein told them after the first night that they were the best theater orchestra in the world) had clearly carried over to studio. The men seemed intent but relaxed and confident of their ability with the score.

A few minutes before noon, Bernstein, clad in a Harvard T-shirt and gray slacks, declared in a mild voice, "Why don't we ever get anything we can use until the afternoon? Let's take a break." In the sound booth the maestro, now with a red blazer carelessly slung over his shoulders, sat at the table in constant rapport with his engineer and producer, John McClure, as he listened to replays. The scene itself—a basically twenties room loaded with sound equipment—was made more unusual by the number of people, fifteen or twenty, just standing and staring at Bernstein. What he said, his reactions, the different expressions on his face, all had a reflection in his on-lookers and yet he seemed oblivious to anything but what he heard.

Production

Smoking continuously, he said to McClure, "That snare is too loud." "There's nothing I can do," answered the producer. "He's playing too loud." Bernstein next turned to a musician who had wandered in, "What can we do to prevent the harp and piano to be ahead of the winds?" Answering his own question, he said, "Would you tell them to be later than the beat; it will take of the sound." Constantly Bernstein referred to the score on his desk, and he

suddenly exclaimed, "Where did this score come from? How is it Arnie (his well-known, lifelong copyist, Arnold Arnstein) never made me a bound score?" He was told that the score had been prepared for Donal Henahan, the music critic of the New York Times, who had reviewed *The Dybbuk*, and Bernstein said, "Oh, our friend Mr. Henahan gets one, and not me. I see."

Back and forth through the tape, he moved, making points, marking his score and finally Bernstein said, "It's going to be good. They play it wonderfully. It's just so tricky; every bar has a problem."

He pushed back his chair and moved swiftly out into the recording room surrounded by his entourage. Reaching his chair in the studio, he raised his baton and in a voice, both gentle and firm, said, "Where we get into trouble is at point X, then Y, then Z. Let's try all of them first . . ." and the session moved on through the afternoon.

Convention

This week in Los Angeles the results of that session will be played at the CBS Records 1974 convention. On Saturday, August 3, Bernstein was honored for fifteen years with Columbia Masterworks, and *The Dybbuk*, plus three other recordings, were released to celebrate the event.

Bernstein did much to build the popularity of the works of Gustav Mahler in this country during his years at the N.Y. Philharmonic, and his second recording of the Resurrection Symphony (No. 2) now comes out with Janet Baker, Sheila Armstrong, the Edinburgh Festival Chorus and the London Symphony. His opera *Trouble in Tahiti* with Nancy Williams and Julian Patrick and two Haydn symphonies, Number 95 and 96 with the N.Y. Philharmonic complete the package.

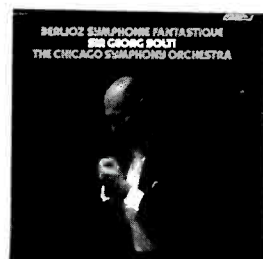
(Continued on page 113)

**Cleveland Orchestra
Pacts with London**

■ NEW YORK—London Records has announced the signing of a new recording contract with the Cleveland Orchestra. The agreement, signed by London and the Musical Arts Association of Cleveland, outlines a series of recordings each year for the next three years.

CLASSICAL
RETAIL REPORT

AUGUST 10, 1974

CLASSIC OF THE WEEK

BERLIOZ
SYMPHONIE FANTASTIQUE
SOLTI
London

BEST SELLERS OF THE WEEK

BERLIOZ: SYMPHONIE FANTASTIQUE
—Solti—London

JOPLIN: PIANO RAGS, VOLS. I, II
—Rifkin—Nonesuch

JOPLIN: RED BACK BOOK—Schuller—Angel

SAM GOODY/N.Y.

BACH: COMPLETE FLUTE SONATAS—Rampal—Odyssey

BERLIOZ: SYMPHONIE FANTASTIQUE
—Solti—London

CARLOS: SWITCHED-ON BACH II—Columbia

HOMAGE TO PABLO CASALS—Columbia
CHINESE PEOPLE'S REPUBLIC COMMITTEE:
YELLOW RIVER CONCERTO—Ormandy—RCA

COPLAND: APPALACHIAN SPRING—Copland—Columbia

HANDEL: COMPLETE FLUTE SONATAS—Rampal—Odyssey

CHARLES IVES: 100TH ANNIVERSARY—Columbia

SAINT-SAENS: SYMPHONY NO. 3—Fox, Ormandy—RCA

WAGNER: SIEGFRIED—Hunter, Remedios, McIntyre, Goodall—EMI (Import)

DISCOUNT RECORDS/SYRACUSE

BACH: BRANDENBURG CONCERTOS—Collegium Aureum—Victrola

BACH: BRANDENBURG CONCERTOS—Concentus Musicus—Das Alte Werk

BETHOVEN: SYMPHONY NO. 9—Stokowski—London

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London

HANDEL: WATER MUSIC—La Chambre du Roy—Columbia

HOLST: THE PLANETS—Boult—Angel

JOPLIN: PIANO RAGS, VOLS. I, II—Rifkin—Nonesuch

JOPLIN: RED BACK BOOK—Schuller—Angel

TOMITA: SNOWFLAKES ARE DANCING—RCA

**RECORD & TAPE COLLECTORS/
BALTIMORE**

BETHOVEN: SYMPHONY NO. 9—Boehm—DG

CHARPENTIER: IMPRESSIONS D'ITALIE—Wolff—London

HANDEL: SONATAS FOR RECORDER—Klavier

HANDEL: WATER MUSIC—La Chambre du Roy—Columbia

CHARLES IVES: 100TH ANNIVERSARY—Columbia

MOZART: EARLY SYMPHONIES—Marriner—Philips

MOZART: VIOLIN CONCERTOS NOS. 4, 5—Oistrakh—Angel

SCHUBERT: DEATH AND THE MAIDEN—Cleveland Quartet—RCA

TOMITA: SNOWFLAKES ARE DANCING—RCA

MUSIC OF WAGNER, VOL. II—Boult—Angel

**DISCOUNT RECORDS/
ANN ARBOR**

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London

CRUMB: NIGHT OF THE FOUR MOONS—Columbia

IVES: THREE PLACES IN NEW ENGLAND—Thomas—DG

JOPLIN: PIANO RAGS, VOLS. I, II—Rifkin—Nonesuch

JOPLIN: RED BACK BOOK—Schuller—Angel

MAHLER: SYMPHONY NO. 10—Morris—Philips

RUSSIAN ORCHESTRAL WORKS—Lloyd-Jones—English Philips (Import)

SHOSTAKOVICH: SYMPHONY NO. 3—Kondrashin—Angel

VAUGHAN-WILLIAMS: ORCHESTRAL MUSIC—Marriner—Argo

**THE MUSHROOM/
NEW ORLEANS**

BACH: BRANDENBURG CONCERTOS—Richter—DG

BACH: BRANDENBURG CONCERTOS—Ristenpart—Nonesuch

BACH: CANTATA 106—Toepper, Haefliger, Adam, Richter—DG

HOLST: THE PLANETS—Mehta—London

JOPLIN: PIANO RAGS, VOLS. I, II—Rifkin—Nonesuch

JOPLIN: RED BACK BOOK—Schuller—Angel

PRÆTORIUS: TERPSICHORE—Terpsichore Collegium—DG

TCHAIKOVSKY: 1812 OVERTURE—Metha—London

TOWER RECORDS/SAN DIEGO

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London

DELIUS: KOANGA—Groves—Angel
MUSIC FOR FLUTE AND TAPE—Baren—Nonesuch

HANDEL: COMPLETE FLUTE SONATAS—Rampal—Odyssey

HAYDN: SYMPHONIES, VOL. VIII—Dorati—London

HOLST: THE PLANETS—Boult—Angel

MAHLER: SYMPHONY NO. 2—Walter—Odyssey

VAUGHAN-WILLIAMS: DONA NOBIS PACEM—Boult—Angel

VAUGHAN-WILLIAMS: FANTASIA ON A THEME OF THOMAS TALLIS—Marriner—Argo

IVALDI: THE FOUR SEASONS—Zukerman—Columbia

Bobby Womack Feted with a Picnic



United Artists recording star Bobby Womack was honored recently with a pre-concert picnic held before his appearance at Los Angeles' Greek Theatre. Shown above, enjoying the summer breezes are (from left): Womack being greeted by UA president Michael Stewart; Spencer Proffer, UA national executive director, a&r, with madcap Billy Superball; Los Angeles Councilman Dave Cunningham, Womack's manager Steve Leber, Stewart and Los Angeles Laker basketball star Jim Price. Womack's concert featured performances from his upcoming "Black In The Saddle Again" album.

Nuestro Rincon (Continued from page 106)

created by **Roberto Ayala, Mauricio Castro, Raúl del Valle, Celestino Ortega, Eloy Chavez and Gustavo Corres** . . . **Pedro Vargas** was honored by his home town citizens as "Beloved Son" and a street of his home town was named in his honor . . . Great commotion in Mexico with the re-release of recordings by **Carlos Gardel** substituting the guitars with the modern orchestra of **Alfredo de Angelis**. The electronic cleaning was done by engineer **José Solé** and now Carlos Gardel can be heard accompanied by the great sound of a modern orchestra. Although most of the recordings were done over thirty years ago, they keep selling in all markets in Latin America where "tango" keeps being a king and Carlos Gardel is the top interpreter of such music all through these years. Polemics, arguments and complaints are heard all over regarding the substitution of the original instruments used in this cut, but it will garner more and more sales. Carlos Gardel is the no. 1 record seller in the country. Some of the themes electronically cleaned are: "Yira Yira," "Duelo Criollo, Melodía de Arrabal," "La Cumparsita," "El Corzo," "Ausencia," "Me Enamoré una Vez," "Adiós Muchachos," "Alma en Pena" and "Esta Noche me Emborracho."

Sergio Blanced was named promotional and publicity manager for Discos Musart, S.A. in Mexico . . . Rico Records signed in New York the popular singer **Joe Valle** . . . **Tony Pabon**, musical director for Rico Records, is the host on his own TV show in New York titled "Esto es lo nuestro," in which 100 percent of the whole programming is salsoul music. Tony just recorded a new album with his **Orchestra La Protesta** in which "El Capitán," "La Jerigonza" and "Madre" are included . . . Solo Records has released a new album by **Primitivo Rodríguez** titled "Amorosa" which is expected to sell as well as his previous on the label titled "Poema" . . . **Clemencia Torres** from Colombia was a winner at the Festival of Benidorm, Spain. She won fourth place but was selected by the critics as the "Best Performer" . . . **Angel**, Argentinean singer performing in Mexico was in New York buying electronic equipment accompanied by **Jaime Ortiz Pino** who was there giving the final touch to a new recording by **Manoella Torres**. Thanks for calling me!

Pedro Suarez, son of famous **Pedro Infante**, has released in Mexico a new single. Although he is always asked to perform songs popularized by his father, he declared that he does not intend to follow this pattern and will drop it as soon as his promotion permits it . . . My best regards to **Mercy Lopez**, personal secretary of **Rinel Sousa**, vice president of Caytronics Corp. Mercy is also taking care of promotion and advertising mailings and is the daughter of our friend and colleague **José Alfredo Lopez** (Joaló) . . . Hispavox released in Spain a new duet named **Yerbabuena** formed by **Paco** and **José** from Andalucía. The theme that is enjoying promotion by them is "Con mi Guitarra en la Playa" and it seems it is going to make it . . . RCA got the rights for distribution in the States of the single by **Joe Bataan** containing "Latin Strut" that is already on the r&b charts of **Record World**. **Robert Summer** for RCA Records and **Joe Cayre** for Mericana Records signed the distribution agreement . . . And that's it for the time being!

En Brasil

(Continued from page 104)

Hall." La semana pasada ocurrió una coincidencia: **Nelson Ned** hacía presentaciones en la TV, en dos diferentes canales al mismo tiempo, explicación: ambos shows habían sido grabados anteriormente.

La primera mitad de este año fué rico para Brasil, hablando acerca de las visitas de importantes artistas americanos, la primera fué **Liza Minelli**, luego tuvimos a **Tom Jones**, y más recientemente **Alice Cooper**. Bien, un gerente brasileño, y por cierto uno de los más importantes, tratará de traer un artista, que es el sueño de cada empresario: **Frank Sinatra**. Vendrá o no vendrá? . . .

El nuevo sencillo de **Mocedad De America**, "Dime Señor," fué lanzado ésta semana por Copacabana. Algunas radios en São Paulo, ya están tocando dicho sencillo, ejecutados por este grupo; lo que está causando una gran curiosidad es el hecho, que han rehusado todas ofertas para presentaciones en Televisión.

El grupo **Secos E Molhados** (Continental), que fué el grupo hit del año, está preparando un nuevo álbum, el cuál será lanzado durante el mes de Agosto, un "TV Special" ha sido programado para ésta ocasión. El primer álbum impuso un mayor record en ventas, y fué todo un suceso.

Bernstein's 15th

(Continued from page 112)

Columbia also featured its other artists this month; in a mammoth convention time release many of the company's big guns were represented. Vladimir Horowitz, heard live this spring in Cleveland and Washington, recently recorded a second Chopin album—mazurkas, etudes, preludes, waltzes, and polonaises. And Glenn Gould's reading of Bach's Gamba Sonatas finds him teamed for the first time with Leonard Rose. Ruth Laredo's first record for Columbia begins a complete cycle of the piano music of Rachmaninoff, and Daniel Barenboim has completed the fourth volume of his series on Sir Edward Elgar.

Finally, Michael Tilson Thomas' first Columbia recording is Stanley Silvermann's *Elephant Steps*, a pop opera heard a few years ago in the New York area, and the Yale Theater Orchestra's version of Ives' "Music for Theater Orchestra" will be Columbia's second volume commemorating the centennial of the birth of Charles Ives.

Diamond P

(Continued from page 18)

bers of young people becoming fans of country music, that the biggest trends in music for the next few years will be coming from this category: "People really relate to the simple honesty of country music. Especially in these times, when the world is not feeling too secure anyway. I think that pop and country audiences are getting closer all the time."

'Music Machine'

The latest of the projects is the Dick Clark Music Machine which features oldies, current hits, album cuts and Clark interviewing contemporary and oldie artists. First aired at the end of April, it's already being heard in more than 98 markets.

Diamond P's creative staff also includes executive VP and director Frank Furino and writer Ken Kresne.

'E/A Month'

(Continued from page 18)

those locations on Long Island.

To generate in-store reaction and consumer identification with the series, merchandising aids for the promotion will include special banners, posters and flyers highlighting the featured artists and the concert schedule. Special pricing will also be offered on the entire Elektra/Asylum catalog.

Coordinating the series promotion for Elektra/Asylum are Jon Peisinger, east coast regional sales manager, and Bruce Shindler, New York promotion representative. WLIR-FM's live concerts are directed by Mike Colchamiro, in conjunction with music director Gil Colquitt and Ken Weintraub, director of music sales.

CONCERT REVIEW

Lightfoot Illuminates The Amphitheatre

■ LOS ANGELES — After 10 albums and 400 published songs, singer/songwriter Gordon Lightfoot (Reprise) is finally being afforded the enthusiastic recognition that he rightfully deserves as one of this decade's most prolific musical poets. Appearing before a capacity audience on the opening night of a four-day engagement at the Universal Amphitheatre (5), Lightfoot showed himself to be a mellow and easygoing performer. Backed only by a lead guitar (Terry Clements) and an electric bass (Richard Haynes), Lightfoot kept the evening simple, without pretension, and played many of his hits along with more traditional folk songs.

Characteristics

As a singer, Lightfoot has a distinct and caressing voice and is one of the few singer/songwriters who is able to do justice to his own music. His lyrics and melodies are joined comfortably in a musical marriage that elaborates and makes believable the physical and emotional images in his songs. But those complicated, clever and deeply vivid lyrics remain Lightfoot's strongest point, and more than any one

CLUB REVIEW

Jamal at the Rainbow: Jumpin' with Jazz

■ NEW YORK — On Wednesday night (17) the audience at the Rainbow Grill was treated to the experience of being totally engulfed in the keyboard expertise of Ahmad Jamal (10th Century).

24 Albums Worth

With more than two decades as a professional jazz pianist and 24 albums to his credit (the last two on 20th Century — "Jamal '73," followed by "Jamaica"), the enticing and dynamic approach that Jamal uses at the piano maintains his image as one of the most compelling and exciting jazz instrumentalists around today.

Included in the set (the most commercial sounding piece heard) was the theme from "MASH," from his most recent lp, currently on the jazz chart for at least five months.

Concert Sound

Seeming more like a concert recital than a nightclub act, Jamal and his current band, consisting of bass, conga player and drums, manages to create a buoyant, delicate, yet intense atmosphere of music, making the 20th Century quartet an astounding success at the Rainbow Grill.

Toni Profera

album shows, because of the variety of his songs, an evening with this man illustrates the point magnificently.

Lightfoot played to a warm and receptive audience. For many, it seemed to be their personal evening with the singer; they screamed their requests loudly and he performed as many of them as time would allow. By the very nature of his music, of course, the evening was not a riotous one, but a pleasant and human one. Still, Lightfoot included just enough flash to remind us that this was indeed a concert, while all the while displaying his unaffected talent as a lyrical storyteller.

Teya Ryan

Graham Ties the Knot

■ LOS ANGELES — In nuptial news, Don Graham, national director of promotion and special projects for United Artists Records, was married July 29 to Robin Wilson.

'Cassidy Live!' Rushed by Bell

■ NEW YORK — Bell Records is rush releasing "Cassidy Live!" by David Cassidy, recorded on location at his British concert tour.

Don Dortch Forms Firm

■ MEMPHIS — Don Dortch, a former officer and co-founder of Continental Artists, Inc. in Memphis, has left that firm to form his own booking and management firm, Don Dortch International, Inc.

The new offices are located at 3171 Directors Row, Suite 411, Memphis, Tennessee 38131; phone (901) 396-3780.

Another Dimension



Record producer John Florez has been named as the new producer of Bell Records' recording artists the 5th Dimension. Florez will produce the 5th Dimension's new single scheduled for release later this summer. Shown with Florez (center, third from left) are (from left) the 5th's Billy Davis, Jr., Marilyn McCoo, arranger D'Arnell Pershing (seated), Lamonte McLemore, Florence LaRue Gordon and Ron Townson.

Miking A Flying Saucer Means Music to Michel

By IRA MAYER

■ NEW YORK — "If a flying saucer lands (in the studio during a session) I want to be able to mike it," says Ed Michel, the man who produces all of the jazz output for Impulse Records. In 1973 alone, he produced 51 albums for the label—not counting his outside projects.

Parameters

The flying saucer analogy, however, represents Michel's attitude toward jazz in the studio. The musicians, he explains, are reluctant to give any information about what it is they're about to do while playing, jazz being a "free" medium. But in order to capture the music properly on tape, there have to be "general parameters" and some plans for miking, volume levels and the like. "You have to get used to the technical options that are available," says the producer/engineer. "But you do need some clues to what's going to be happening."

Changing Perspectives

How has the latter-day studio changed the face of jazz? "Perspectives change," Michel explains, "because of greater individual definition." He sees his role as that of a sideman who must be able to interact with the group or the musician in much the same way the musicians themselves must be able to, for while the technology allows a certain degree of increased freedom (multiple tracks allow for easier covering of mistakes), in the case of jazz, the music is recorded essentially "live."

Also of interest to Michel is the matter of reissues of old jazz material. Here again, he explains, technology has paved the way for better reproductions of early recordings—improved signal-to-noise ratios, clarified balances, etc. But the significance of such reissues,

he insists, is in their value in providing historical perspective for young musicians and fans—something he finds lacking in many of the artists he records.

As for the current Impulse roster, Michel sees the label as building a catalogue for the future as well as a viable stable for today—as a label dedicated to building its artists over a period of time. Which is why Ed Michel considers the studio his home.

'Annie's Song' Is Gold

■ NEW YORK — John Denver's latest RCA single, "Annie's Song," has been certified gold by the RIAA.

CONCERT REVIEW

Gallagher Gratifies Civic Ctr. Crowd

■ LOS ANGELES — The audience at Rory Gallagher's (Polydor) recent performance at the Santa Monica Civic Auditorium (26) truly defined the meaning of a loyal following. Upon entering the stage, Gallagher was greeted by thousands of ravenous fans who could hardly wait for him to render his first note.

Along with his superb lineup of Lou Martin on piano, Gerry McAvoy on bass and Rod DeAth on drums, Gallagher generated a first rate set which ranged from hard driving rock tunes like "Messin' With The Kid" to softer acoustic type numbers, including "Going to My Home Town."

Gallagher still plays in a blues-based vein, but is an adept enough musician to prevent himself from becoming repetitious in his techniques and presentation. He does so with much precision and taste.

An encore of 30 minutes had the floor of the auditorium literally shaking beneath the feet of the cheering audience, who still begged for more after the two hour set.

Status Quo

Status Quo (A&M) who were also on the bill, played a loud, rocking set, that suffered somewhat from repetitious riffs.

The group's stage dynamics consisted mainly of bassist Alan Lancaster, rhythm guitarist Richard Parfitt and vocalist-lead guitarist Francis Rossi loping about the stage and tossing their long manes of hair around.

The louder Status Quo played, the louder the audience clamored for more, and by the end of the set, quite a few people were dancing in the aisles, albeit with their hands covering their ears.

Karen Fleman

Wedding in White



20th Century recording artist Barry White did some dual celebrating last week—his marriage to Glodean James of Love Unlimited and a week-long engagement at the Greek Theatre. Russ Regan, president of 20th Century, hosted a surprise wedding reception for White and partner Larry Nunes who wed as well. Pictured above (from left) are: Goldean and White; 20th Century Fox Film Corporation president Gordon Stulberg; Regan; and Larry and Gloria Nunes; in right photo, Goldean and White are pictured with RW's Spence Berland and Rita Turner.

Jazz & Blues Reissues Introduced by Columbia

■ LOS ANGELES—Columbia Records introduced four historical jazz and blues recordings at CBS Records' 1974 Convention. The albums are:

"The Complete Robert Johnson" (A John Hammond Collection); "The Original Boogie Woogie Piano Giants" (Original Recordings, 1938-1940) (A John Hammond Collection); Theolonius Monk: "Who's Afraid of the Big Bad Monk?"; and "The Best of Lambert Hendricks & Ross."

CBS to Distribute 'Rock Dreams' Book

■ LOS ANGELES—"Rock Dreams," an all-color paperback book, will be distributed to record outlets across the country by CBS Records. The announcement was made at CBS Records' 1974 Convention by Tom McGuinness, director, special product sales. The book will be published in the United States by Popular Library, a CBS, Inc., company.

"Rock Dreams," is the first book to be distributed to record stores throughout the country by the CBS branch offices. The 9x12 paperback consists of 116 original paintings, the result of three years work by the noted Belgian artist Guy Peelaert, and features a painting-by-painting text by noted English rock writer, Nik Cohn.

Epic Albums

(Continued from page 20)

Paycheck, Redbone and REO Speedwagon.

The new release includes Epic debut albums from Asleep At the Wheel, Booker T., Lou Courtney, Dan Fogelberg, Dave Loggins, Labelle, Masters of the Airwaves, Allan Rich, Terry Sylvester and Vigross and Osborne.

Epic Previews Singles

■ LOS ANGELES—Stan Monteiro, director, national promotion, Epic and Columbia Custom Labels, announced the release of five new singles on the Epic/Custom Labels at the CBS Records 1974 Convention. Along with Mel Phillips, associate director, national promotion, Epic and Columbia Custom Labels, Monteiro presented the five new singles as well as several other future singles on the Epic/Custom Labels.

Three new Epic singles presented to the CBS Records personnel at the Convention were David Houston's "Can't You Feel It," Donovan's "Rock 'n Roll With Me" and Redbone's "Suzie Girl." Two new Custom Label singles previewed were the Soul Survivors' "City Of Brotherly Love" on the TSOP label and Steppenwolf's "Straight Shootin' Women" on the Mums label. All five singles are scheduled for release immediately after the Convention.

The Coast (Continued from page 8)

indicated that they did not want to announce any of their plans until all of the details had been finalized . . . Mo Ostin and Warner Bros. recently hosted a party for Mary Wells ("My Guy") and brother-in-law/producer, Bobby Womack, on the occasion of her inking with the Reprise label . . . Silverhead has reportedly split up, and lead singer, Michael Des Barres, is forming a band with Hunt and Tony Sales (Soupy's kids), who are veterans of Todd Rundgren's band . . . Pinnacle Artists Agency Ltd. has filed a complaint before the California Labor Commission to collect commissions to total not less than \$109,727.73 from Three Dog Night.

THE DUKE: T two-hour TV special, titled, "In a Sentimental Mood at Ravina—A Tribute to Duke Ellington," will be broadcast on CBS television on Monday, September 3. The show is being produced by Jim Schaffer, ex-editor of Down Beat Magazine. Sarah Vaughan will sing with the Ellington Band, now being led by Duke's son, Mercer . . . Earth, Wind and Fire are currently involved in a film entitled, "That's the Way of the World," in which they have acting roles. They are presently recording a soundtrack album for the movie, which is about the music business . . . Crosby, Stills, Nash and Young will headline at London's Wembley Stadium on September 14, before an expected audience of 100,000. Sharing the bill will be Joni Mitchell with Tom Scott and the L.A. Express and The Band . . . Joe Boyd is in town polishing Maria Muldaur's forthcoming release, and is negotiating with several artists who want him to produce their future albums.

Album Showcase

(Continued from page 21)

implementing scattered scenes from a variety of cinematic sources, including several W. C. Fields shorts and the feature length production, "Elephant Walk." Interviews with artists, producers and a&r men were "voiced over" the visuals.

Live Acts

In addition, "live" performances by newcomers Stardrive (Columbia) and Labelle (Epic) highlighted the final portion of the show.

Some of the most important work in preparing the presentation involved scripting and the editing and mixing of music, and Levine gave much credit to Joel Steiger, who prepared the script and aided in the sound mix, and Nancy Steiger, who worked on the sound mix.

Credits

Levine also credited Ted Bernstein, who supplied visuals and artwork; Angelo Mazzarino, who art directed the presentation; and Don Hunstein, Sandy Speiser and Art Maillet, who did all shooting of visuals. The presentation was programmed by Bob Fine and Al Weisner under the direction of Bill Lyons.

Piracy Report

(Continued from page 20)

prosecuting and fining convicted pirates, Yarnell said jail terms and stiffer fines are being handed out against convicted pirates.

Endorsement

In addition, city attorney Pines endorsed state and Federal bills to make piracy a felony.

Yarnell praised the Justice Department and the FBI enforcement of piracy laws and foresees major raids and continuing indictments in the near future.

CBS Staff Awards

(Continued from page 21)

For the Epic and Columbia Custom Labels, there were several additional awards bestowed upon local promotion managers for outstanding service in their areas. Four Triple-Play Awards were presented to promotion managers who achieved 3 additions on major radio stations in one week. Receiving these awards were Julie Godsey, Lou Mann, Dan Pinckard and Sam Harrell. In addition, there were these awards given to Epic/Custom personnel: the First Annual Silver-Tongued Devil Award was given to Dan Walker, local promotion manager, Epic/Custom, Seattle branch, for being the most devilishly articulate local promotion man in the field this year: the "Ray Free, here, WHN" Award was given to Ray Free, local promotion manager, Epic/Custom, New York branch; and a certificate was given to John Babcock, director, artist relations, Epic/Custom west coast, for meritorious service in the area of artist relations.

New Marketing Methodology (Continued from page 3)

The increase in list to \$6.98 on new albums by hit artists has not significantly hurt their sales; examples are the new John Denver and Elton John albums, one and two respectively on **Record World's** album chart. Both went platinum (**RW**, August 3) in five weeks, with no consumer resistance. Other albums, however, have not fared as well; rack jobbers and retailers report: (a) a drop off in sales on new albums on the ones and twos of new artists; (b) a decline in sales of some catalogue albums that jumped to \$6.98; (c) a still larger spread in sales between the best selling albums and those in the next category. (One major national rack jobber sold 1266 on his number one album [John Denver] last week; his number 10 album sold 542, and his number 25 album sold 281.) In a story on new marketing strategies (July 6), **Record World** indicated that mass-selling of an album or "tonnage," formerly done on a top 40 album, was now being done on "top eight" albums. It now appears that tonnage is being done only on the top three records, with sales divided proportionately among the rest.

\$1.29 Singles

What the singles hike means is as yet unclear. Interviews with key industry leaders reveal that it will be 60 to 90 days before definitive information is available on the effect of the increase. The first record released at \$1.29, and therefore the first test, is Three Dog Night's "Sure As I'm Sitting Here," 23 with a bullet this week, in its sixth week on the chart. (Records originally released at \$.98 and then raised to \$1.29 would not provide the same data.) The Three Dog Night single will provide the initial indication of the effect on sales, with further information available with the success of other records after two or three months. It will also provide an opportunity for retailers to analyze their own selling prices on singles, with some having gone over \$1 and some having stayed just under (**Record World**, July 13).

Blank Tape

Retailers throughout the country have reported a phenomenal growth—in fact, an "explosion"—in blank tape sales in the last year. These figures are confirmed by the blank tape manufacturers themselves, and the International Tape Association, who estimate that sales of C-60 blank cassettes jumped from 120 million to 180 million this year, an increase of 50 percent. The increase is attributed to heavy TV and consumer press advertising by the

major companies — Memorex, Scotch and TDK, among others. Another factor boosting tape sales: a change from single tape merchandising to multiple sales, coupled with a reduction in selling price. A single 60 minute Memorex tape used to sell for around \$2; now, a three-pack retails on sale for \$2.99, or \$1 per tape for a name brand (and not a private label economy tape). Consumers are reportedly taping albums among themselves, as the sound reproduction available from cassette decks on the market today provides sound that is equal to or superior to sound available from pre-recorded cassettes. And another problem that has inhibited the growth of pre-recorded tape sales, although progress is being made against it, is the drain on record industry revenues from bootleg tapes.

The TV Marketers

In 1973, Dynamic House, Tampa Marketing, K-Tel and other record related advertisers spent some \$62 million on TV advertising, an increase from \$30 million in 1972. Assuming that these companies spent 10 percent of their gross sales on their advertising budgets, \$620 million in goods were sold in 1973 by the TV marketers. Among those of the TV Marketers was Warner Communications, whose 4-record, \$10.88 "Superstars of the Seventies" set was advertised to the tune of \$2,270,000 and was available through normal record-carrying outlets. But the great majority of the other advertised albums were "not available in stores," evoking screams of com-

plaint from rack jobbers and retailers coast-to-coast. Ironically, K-Tel's cutouts are of the more popular hit anthology budget/cutouts available in record stores, but in most cases, the front-line merchandise is not. The record labels themselves, it is felt, should be preparing their own packages on a similar scale, vigorously pursuing this market.

In light of the marketing situation, a number of more astute retailers have been paying keen attention to TV appearances by major artists and to artist concerts and tours as a way of selling records. Both Mac Davis and Dawn, who have weekly TV shows (see separate story), have been merchandised to gain additional sales. Additionally, profit-conscious retailers are merchandising the individual and collective catalogues of Crosby, Stills, Nash & Young to coincide with their tour. But many retailers, in response to a **Record World** survey, said they had no special plans to emphasize these albums over other releases.

Analysis

As a result, industry-wide record sales, while over \$2 billion annually at list price and roughly \$1 billion at wholesale prices, grew at a rate of slightly less than five percent last year. With external influences exerting pressure on sales and profits, the key to success for some companies has been in placing a renewed emphasis on marketing, sales and merchandising, using every aid available to capture those potential sales. ☺

Tall Stories



Dropping by the Record World offices recently were Kama Sutra artists Ian Lloyd and Stories. Pictured from left are Bryan Maday, Rich Ranno, Kenneth Bichel, RW heavy Mitchell Kanner, Buddha's New York promotion man Barry Fiedel, Ian Lloyd and Kenny Aaronson.

GRC Taps Hughes

■ ATLANTA — Michael Thevis, president of General Recording Corporation (GRC), has announced the appointment of Jimmy Hughes to the title of creative services director of GRC, Aware and Hotlanta labels.

In this capacity, Hughes will be responsible for creative design and coordination of all trade and consumer advertising for GRC. He is also accountable for all album cover designs for product releases.

Prior to joining GRC, Hughes was art director for a major magazine publisher in Los Angeles for two years.

Hughes will report directly to Buz Wilburn, president of GRDC.

ASCAP Names Cohen

■ NEW YORK — Ms. Bernice Cohen has been named to the membership department of the American Society of Composers, Authors and Publishers (ASCAP) to assist with activities relating to the musical theater, ASCAP president Stanley Adams has announced.

Ms. Cohen, a native of New York City and a musicologist with a B.A. degree from New York University, has produced musical revues and is a veteran employee of the Society who has served in an executive capacity in the survey and distribution area.

Dick Clark Vegas Show Draws Record Crowds

■ LAS VEGAS — Since opening at the Las Vegas Hilton July 24, "Dick Clark's Good Ol' Rock 'N Roll" has drawn overflow crowds every night. On Saturday, July 27, the show broke the Vegas Hilton's house record, with over 600 patrons having to be turned away at the door. Even the late show, which begins at 3:05 a.m., has drawn full houses, with such Las Vegas personalities as Connie Stevens, the Four Tops and James Darren dropping in to see the performance.

Featured in the show, which runs through August 19, are Freddie Cannon, Cornell Gunter & the Coasters, and Jackie Wilson. Jeff Kutash and the Greasy Kids perform dance numbers from the 50s, 60s and 70s, with Jim DeNoon and Combustion serving as the back-up band.

UA Music Pacts TVS

■ LOS ANGELES — Wally Schuster, vice president, United Artists Music Publishing Group, has announced that United Artists Music has acquired the rights to the theme song for the TVS College Basketball Game of the week. —

BTO LP Spearheads Mercury Release

■ CHICAGO — Bachman Turner Overdrive spearheads the all-Mercury August release from Phonogram, Inc.

The Canadian band's third album for the label, entitled "Not Fragile," comes out as the groups' first album, "Bachman Turner Overdrive," enters its second year on the charts, and their second album, "Bachman Turner Overdrive II," sits in the top 5.

The August release also includes the debut album from Paper Lace, who are presently in the top 5 nationally with their single "The Night Chicago Died." The album, entitled "Paper Lace" will feature "Chicago" as well as the original version of "Billy, Don't Be A Hero."

Another Canadian band, Rush, which is the name of the album as well as the group, is being released in the U.S.

An extensive marketing plan has been laid out by Mercury for

the Bachman Turner Overdrive "Not Fragile" album, according to Lou Simon, vice president/marketing. A limited number of specially constructed, marble paperweights with the BTO logo placed on top in medallion form, will be mailed with the album. In addition, an extensive press kit will accompany the package. Further marketing plans are set for October to give further impetus to the product. Advertising will be used in consumer and trade press, and radio ads have been prepared to coincide with the groups' extensive tour dates.

Radio ads have been prepared for the Rush album to coincide with their American tour dates, in addition to specially selected print ads. Also, an advertising plan has been laid out for the Paper Lace album, centering, once again, on a radio presentation.

Lion Pacts Transaction

■ NEW YORK — In a move to further propel activities at the newly-formed music publishing division of Lion International, the U.K. company has engaged the services of Transaction Music, Ltd., a New York-based firm, to acquire rights to American songs and music catalogues. In the first of such acquisitions, Mildred Fields, director of Transaction, has concluded a deal for British Lion to represent Harry Chapin's Story Songs, Ltd. in the United Kingdom.

John A. Craig, managing director of British Lion Music, will immediately effect plans for a promotional campaign on the American composer-artist. In addition to all normal promotional channels, the new pubbery will make broad use of unique methods of exploitation available through its parent company's associations such as with Mills & Allen, one of England's major poster companies for a billboard and poster campaign on Chapin; through British Lion Film's association with commercial radio and television companies, and through their association with Great Western Festivals, one of England's major concert promotion companies, and all other cinema advertising outlets.

Plans call for a re-release in England of Chapin's "Taxi" to coincide with the concentrated promotional thrust.

Radcliffe Ties Knot

■ HOLLYWOOD — Sterling Radcliffe, staff songwriter with Barry White's publishing interests, married Kathryn Kavin here last week (4).

Al Bell Receives Popularity Award



Al Bell, chairman of the board of Stax Records, was one of five winners at Reve Gipson's fourteenth annual "Youth on Parade." Pictured above, Bell (right) is presented with a citation by Mayor Tom Bradley, proclaiming his good works for the people of Los Angeles.

'Hollywood' Gold

■ NEW YORK — Kool & the Gang have received a third gold record in less than six months for their current million-selling hit, "Hollywood Swinging."

The Persuasions: Hits and Hoops

■ NEW YORK — Here were baritone, 2nd tenor lead and bass, and three-fifths of a basketball team at one and the same time. The Persuasions (or part of them) were visiting **Record World!**

The A&M recording group, noted for years as the primary acapella street band, has started using a back-up band in recent months, which is something new to their live performances, but old hat for a group which has done extensive studio work as back-up singers for others.

As for their own career (their latest single is "I Really Got It Bad For You"), the instruments haven't changed things. They knew what to expect, and it wasn't a shock or a hassle, they explain collectively. And they continue playing to concert and club audiences 48 out of 52 weeks a year. Still, on their next stay in New York, the Persuasions are bent on challenging **RW** on the basketball court. If the energy they exude in the presence of a hoop comes anywhere near that they produce (and induce) on stage—well, we'll just have to go down singing.

Ira Mayer



Pictured, from left, Persuasions Herbert Rhoad, Sweet Joe "Jesse" Russell and Jimmy Hayes. Not pictured: Willie C. Daniels and Jerry Lawson.

Worldwide Forms Label

■ LOS ANGELES — Worldwide Artistes Management of London has formed its own record label, WWA Records, for Europe and the United Kingdom, with Phonogram distributing in the latter two areas.

Managing the record label is Brian Shepherd, who is assisted by a four-man staff throughout Europe and the United Kingdom.

The newest label acquisition is songwriter Scott English, who has cut his first single for WWA.

Worldwide, headed by Pat Meehan, now has its own management wing, Excellency Music Publishing Co., and owns the talent agency, NEMS. Each of its pop groups also has its own publishing company.

Artists include Black Sabbath, Gentle Giant, Snafu, Groundhogs, Stray Dog and English. Stray Dog is one group not on the WWA Records label. The acts are represented on various labels in the United States and Canada.

Gruska Cuts Album

■ NEW YORK — Jay Gruska, singer-writer, has completed his first album for ABC Records, to be released August 8. Gruska has signed an exclusive songwriter agreement with Harrison Music Corp., reports Harrison president Hannah Russell. The album is entitled "Gruska On Gruska."

Minnie Riperton

(Continued from page 103)

also featured on a duet with Wonder on his current album, "Fulfillingness' First Finale."

"Working with Stevie was just a beautiful experience," said Minnie, "a fantastic experience. The energy, the love that was there at those moments were really wonderful. He's such a fantastic human being. Just an all around genuine person. We just had a good time, and felt really right."

Minnie Riperton is a lady who wants to touch people with her music, and judging by her current album, and the amazing response that she has been receiving on her recent tour, she has definitely succeeded in doing so: "It's been a beautiful experience touring. A lot of hard work. People all over the country were looking out for my music. It was my first time going out as a solo artist to the world. I've been receiving nothing but standing ovations and encores. It's beautiful. They loved my music, they loved my act, and it was just a marriage, and I'm really happy about it."

RCA Taps Sellers

■ NEW YORK—The appointment of Al Sellers as country music product manager, RCA Records, was announced by Jack Miller, director of merchandising, RCA Records.

Sellers joins RCA Records after having been an announcer and salesman for radio station WDON in Wheaton, Maryland, for the past eight years.



Al Sellers

James Brolin Disc Released by Artco

■ OKLAHOMA CITY — Actor James Brolin's first record release is being serviced this week by Artco Records and Tapes. "California On My Mind," written by Tony Joe White, along with "Rodeo Rider," written by Troy Seals and Don Goodman, make up the single release.

Singing Debut

Brolin will make his singing debut on an NBC Television special titled "Young Country." Brolin will host the show and perform "Rodeo Rider." Brolin's guests on "Young Country" include Kris Kristofferson, Rita Coolidge, Hoyt Axton, Buffy Ste. Marie, Diana Trask, Johnny Rodriguez and others. The special will air in late August.

Epic Inks Graves

■ NASHVILLE — Dobro virtuoso Josh Graves has signed a recording contract with Epic Records. Graves, a former member of Flatt & Scruggs and the Earl Scruggs Revue, will be produced by Tommy Allsup. Josh's first album is entitled "Alone at Last."

Times Square Becomes 'Country Music Square'

■ NEW YORK—Michael J. Molinari, with the cooperation of the Department of Public Events of the City of New York, has announced that Times Square will be renamed "Country Music Square" in honor of Country Music Month. A sign changing ceremony is set for Tuesday, October 1, 1974.

October is the month set aside in observance of Country Music and in a statement issued in New York, Molinari commented, "In view of the continuing worldwide acceptance of country music, it's most significant that the 'Crossroads of the World' be renamed on this day to signal the beginning of New York's month long observance."

In honor of the event, Mayor Beame will officially proclaim October as Country Music Month throughout the City of New York.

Singletree Pacts Autry

■ NASHVILLE—Singletree Music, Inc. has completed negotiations with Gene Autry to administrate Autry's publishing companies. Catalogues involved are Golden West Melodies, Western Music, Ridgeway Music and Camarillo Music, with a total of several thousand songs. With the Country Music Hall of Famer's publishing moving to Nashville, Autry is planning to record a single here as a Christmas release.

NASHVILLE REPORT

By RED O'DONNELL



■ The past Wednesday (31) marked the tenth anniversary of **Jim Reeves'** death in the crash of a private plane near Nashville.

Yet even in death Gentleman Jim remains popular. His records continue among the best sellers. He sells from 80,000-100,000 annually with each single release (about two a year), and RCA says he—or rather his records—rank among the label's top sellers yearly.

Jim's widow **Mary** is now the wife of **Terry Davis**—a happily married pair. Terry contends he is not too involved in the operation of Jim Reeves Enterprises, which includes several song publishing companies, a record label or two and a talent agency.

"Mary is the boss," Davis says. However, together they own and operate a 700-acre Hereford cattle ranch about 70 miles east of Nashville near the town of Sparta (Sparta is the home of **Lester Flatt**).

The ranch is managed by Davis and is already a proven success. Davis recently entered eight bulls in a Fair near here and won four blue ribbons and the grand champion of the show.

"Pretty good," says Davis, "considering this was our first show."

Meanwhile, away from the ranch and back with Mary, she believes a movie about Jim would be a box office click. "I'd agree to it if we could find anybody to play the role of Jim. I'm thinking seriously about it," she says.

Word from the west coast is that **Bobby Russell** is collaborating with composer **Burt Bacharach** and they have come up with seven tunes which have already been recorded, some by **Glen Campbell** and others by **Dionne Warwick**.

Donna Fargo's current top single, "You Can't Be A Beacon (If Your Light Don't Shine)," was written by **Marty Cooper**. It is the first of Donna's seven no. 1 hit singles for Dot that she didn't write.

It is said that Nashville, because of its status as a music-entertainment center, has one of the highest percentages of unlisted telephone numbers in the world (South Central Bell says the exact total is classified information). Many Music Rowers change their unlisted numbers as frequently as every two months.

"I think phone numbers change according to how popular you are," a well known singer said. "I went for two years without changing mine and then I got a hit record and the calls started coming from every where at all hours of the night."

"Frankly, I believe," the singer said, "not all entertainers crave total privacy or isolation. We don't want to live as hermits. We don't mind calls from friends or calls that have to do with legitimate business."

"It's those 3 a.m. rings when the wife, kids and you are asleep. Most of those come from people at parties who will say, "let's call old so-and-so and talk to him. He'll be glad to hear we like his record."

(Continued on page 122)

COUNTRY PICKS OF THE WEEK

SINGLE CONWAY TWITTY, "I SEE THE WANT TO IN YOUR EYES" (Rose Bridge, BMI). His latest release from the "I'm Not Through Loving You Yet" album is an automatic giant. The expansive, passionate Wayne Carson ballad is given a super delivery by "Mr. T." You expect solid country from Conway and you get that and more in this outing. His vocal strength together with fluid phrasing makes this an illuminating musical tour de force. Conway's a master of this earthy type tune, and he charges it with his personality and imagination. MCA 40282.



SLEEPER REX ALLEN, JR., "ANOTHER GOODBYE SONG" (Tree, BMI). This steady traveling Larry Butler-Martha Sharpe tune perfectly displays the delicacy, texture and strength of Allen's voice. The song is the story of a musician's life, and Rex emotes the message with simple virtuosity that's sure to build the audience he won with "Goodbye." It may take more than one listen, but the tune lingers long after the song is over. A deft and satisfying performance deserving great critical acclaim. Watch this quiet smash! Warner Brothers WBS 8000.



ALBUM "I'LL DO ANYTHING IT TAKES," JEAN SHEPARD. This is an album that will be a delight to programmers everywhere. Each of the eleven cuts has its own special appeal as Jean makes each her own with a combination of immediacy and refinement. You can't go wrong no matter what track you choose, with highlights like "At The Time," the especially personalized "I Love," "I Just Had You On My Mind," a mellow "Love Came Pouring Down" or the title cut. A superb listening experience. United Artists UA-LA 307R.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KAWA, Waco	WAME, Charlotte	WHOK-FM, Lancaster
KAYO, Seattle	WBAP, Ft. Worth	WINN, Louisville
KCKC, San Bernardino	WCMS, Norfolk	WMC, Memphis
KKYX, San Antonio	WEPP, Pittsburgh	WPIK, Washington
KLAC, Los Angeles	WENO, Nashville	WSLC, Roanoke
KNEW, Oakland	WHK, Cleveland	WTIK, Durham
KTTS, Springfield	WHN, New York	WUNI, Mobile
KWMT, Ft. Dodge	WHO, Des Moines	

"The "Great Divide" is aligning the stations on Roy Clark's side! There's picks and play from Oakland to Norfolk, including WBAP, KWMT, KTTS, WUNI and WPIK.

The catchy lyric will catch listeners to Johnny Carver's "Please Don't Tell That Sweet Old Lady of Mine." It's getting calls in Nashville, Ft. Worth and Norfolk.

Tammy Wynette will add to her long chain of number one's with the just-out "Woman To Woman." It's picked in Seattle and Springfield; moving cross-country from WHN to KLAC!

Diana Trask's course on how to "Hold On To Your Man" is gaining believers in major markets! Looks like her heaviest in awhile.

Duet Doings: Terri Lane and Jimmy Nall are getting great southern response to "Why You Do Things You Do," David Houston and Barbara Mandrell's "Ten Commandments" is consistently hot all over the country; as is Porter and Dolly's "Please Don't Stop Loving Me."

Jim Mundy's "She's No Ordinary Woman" meeting with extraordinary reaction in the midwest; could be a BIG one!

Larry James at WUNI reports HOT reaction from Mobile listeners to Bill Anderson's lp cut "Proof."

Bobby Penn's "Watch Out for Lucy" is the pick at WINN; Dobie Gray's version is hot in Nashville.

Regional Reports: Jack Reno's "Jukebox" making noise in Norfolk; Ronnie Robbins' "Let The Music Play" is picked at WPIK; Larry Trider's "Barroom Star" added in Springfield; Sammi Smith's "Long Black Veil" picked at WENO; Curtis Potter's "If She Keeps Loving Me" good in San Antonio; Rita Coolidge added at WHN.

Colossal counts continue on Charlie Rich, Waylon Jennings.

Charlie Walker is making a re-entry into the chart ranks with "Odds and Ends." Good reaction this week from Texas and the midwest.

The Wilburn Brothers are also back on playlists with "There Must Be More To Love Than This." Particularly good in east coast markets.

Live Talent at CBS Convention

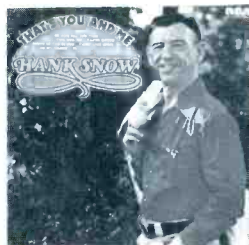
(Continued from page 21)
talents of Japanese singer Katsuko Kanai.

Country Luncheon

The "Country Luncheon" featured performances by Larry Gatlin (Monument), David Allen Coe (Col), Jody Miller (Epic), Johnny

Paycheck (Epic) and Sandi Burnett (Col). The back-up band consisted of Charlie McCoy (Monument), Lloyd Green (Monument), Josh Graves (Epic) and Tommy Allsup, who is leader of the Epic recording group, Nashville.

COUNTRY ALBUM PICKS



THAT'S YOU AND ME

HANK SNOW—RCA APL1-0608

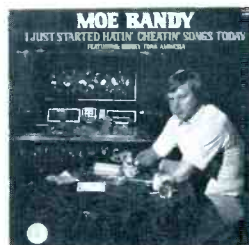
Hank's in fine form as he hits with another superb collection of country material. His classic and easy style of singing enhances each tune and suddenly every one becomes his own. Songs to savor include "One Minute Past Eternity," "All I Can Hold To," "Brand on My Heart," "Mama Tried," "I Keep Dreaming of You All the Time." More country finery from Mr. Snow.



ROY CLARK

Dot PAS2-1040

Four sides of country entertainment are included in this Twinset from Roy. Old and new fans alike will enjoy this stellar collection of previously released material (20 songs). Roy's amazing versatility shines bright as he moves from the gospel sound of "Jesus Is a Soul Man" to the jumpin' banjo of "Rocky Top."



I JUST STARTED HATING CHEATING SONGS TODAY

MOE BANDY—GRC GA-10005

There's a ton of solid country punch in these ten songs by Bandy. This is the first country album from Nashville GRC, and it's a dandy. Producer Ray Baker shuns any tricks or frills and backs Bandy with good basic arrangements using steel, fiddle and piano to perfectly embellish Moe's energetic vocals. This disc is laden with attention getters and single possibilities.

NARAS Dollars Combat Piracy



Don Gant (left), president of Nashville Chapter of NARAS (National Academy of Recording Arts & Sciences) presents to Henry Romersa (center), national coordinator for the NARAS Institute, a check contributing toward the Anti-Piracy National Symposium which is to be held September 13-14 at Nashville's Vanderbilt University Underwood Auditorium. The NARAS Institute is the educational branch of the recording academy and is co-sponsoring the Symposium with Vanderbilt School of Law as recently announced. Involved in the presentation is Wesley Rose (right), past national president of NARAS, current board member, trustee and chairman of the education committee for the Nashville Chapter and member of the board of directors of the NARAS Institute. The Nashville Chapter board of governors voted unanimously to make the money available in order that the Institute may sponsor events such as this to further increase the knowledge and inform those participating from the music industry as well as law enforcement personnel from around the nation.



THE COUNTRY ALBUM CHART

AUGUST 10, 1974

AUG. 10	AUG. 3		WKS. ON CHART
1	1	IF YOU LOVE ME OLIVIA NEWTON-JOHN—MCA 411	10
2	3	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 33247	68
3	2	BEST OF CHARLIE RICH—Epic KE 31933	12
4	4	COUNTRY FEELING CHARLEY PRIDE—RCA APL1-0534	13
5	6	COUNTRY BUMPKIN CAL SMITH—MCA 424	10
6	7	LORETTA LYNN'S GREATEST HITS, VOL. 2—MCA 420	10
7	12	COUNTRY PARTNERS CONWAY & LORETTA—MCA 427	6
8	10	RUB IT IN BILLY CRASH CRADDOCK—ABC ABCX-817	8
9	9	STOP AND SMELL THE ROSES MAC DAVIS—Columbia KC 32582	15
10	15	BOOGITY BOOGITY RAY STEVENS—Barnaby BR 6003	8
11	5	PURE LOVE RONNIE MILSAP—RCA APL1-0500	15
12	8	THERE WON'T BE ANYMORE CHARLIE RICH—RCA APL1-0433	28
13	13	VERY SPECIAL LOVE SONGS CHARLIE RICH—Epic KE 32531	21
14	16	SPOOKY LADY'S SIDESHOW KRIS KRISTOFFERSON— Monument PZ 32914	11
15	17	HOUSTON, I'M COMING TO SEE YOU GLEN CAMPBELL—Capitol 11293	9
16	19	IN MY LITTLE CORNER OF THE WORLD MARIE OSMOND— MGM M3G-4944	5
17	11	HANG IN THERE GIRL FREDDIE HART—Capitol ST 11296	14
18	18	FOR THE LAST TIME BOB WILLIS & TEXAS PLAYBOYS—UA-LA216-J2	10
19	14	SMILE FOR ME LYNN ANDERSON—Columbia KC 32941	8
20	23	I-40 COUNTRY JERRY LEE LEWIS—Mercury SRM1-710	7
21	20	LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 389	30
22	24	BLUE GRASS COUNTRY DANNY DAVIS & NASHVILLE BRASS— RCA APL1-0565	6
23	22	FULLY REALIZED CHARLIE RICH—Mercury SRM2-7505	23
24	28	GOOD AND COUNTRY MARTY ROBBINS—MCA 421	5
25	25	WOMAN, YOUR NAME IS MY SONG TOMMY OVERSTREET— Dot DOS 26021	17
26	32	JEANNE PRUETT—MCA 388	4
27	33	IT'S THAT TIME OF NIGHT JIM ED BROWN—RCA APL1-0572	5
28	30	WHISPERING BILL ANDERSON—MCA 416	5
29	29	THIS IS BRIAN COLLINS—Dot DOS 26017	9
30	34	VERY BEST OF DON GIBSON—Hickory H3G-4502	6
31	27	RAGGED OLD FLAG JOHNNY CASH—Columbia KC 32917	12
32	21	THIS TIME WAYLON JENNINGS—RCA CPL1-0539	16
33	55	BACK HOME AGAIN JOHN DENVER—RCA CPL1-0548	2
34	35	THANK YOU WORLD STATLER BROTHERS—Mercury SRM1-707	8
35	41	SEXY LADY, FREDDY WELLER—Columbia KC 32958	4
36	37	LEAN IT ALL ON ME DIANA TRASK—Dot DOS 26032	10
37	40	TWO WAY STREET MEL STREET—GRT 8002	6
38	39	MAMA KERSHAW'S BOY DOUG KERSHAW—Warner Bros. BS 2793	11
39	38	HOUSE OF LOVE DOTTIE WEST—RCA APL1-0543	9
40	42	COUNTRY HAM JERRY CLOWER—MCA 417	4
41	51	ELVIS—LIVE ON STAGE IN MEMPHIS—RCA CPL1-0606	3
42	54	FRECKLES AND POLLYWOG DAYS FERLIN HUSKY—ABC ABCX-818	3
43	56	STOMP THEM GRAPES MEL TILLIS—MGM M3G-4960	3
44	26	GOOD TIMES ELVIS PRESLEY—RCA CPL1-0575	20
45	31	HONKY TOWN ANGEL CONWAY TWITTY—MCA 406	20
46	52	FIVE FEET HIGH AND RISING JOHNNY CASH—Columbia C 32951	4
47	57	SHE SURE LAID THE LONELIES ON ME BOBBY G. RICE—GRT 8001	3
48	36	COUNTRY BOOTS BOOTS RANDOLPH—Monument KZ 32912	11
49	50	IF WE MAKE IT THROUGH DECEMBER MERLE HAGGARD— Capitol ST 11276	23
50	46	LULLABYS, LEGENDS AND LIES BOBBY BARE—RCA ACL2-0290	36
51	43	THE ENTERTAINER ROY CLARK—Dot DOS 1-2001	20
52	47	HELLO LOVE HANK SNOW—RCA APL1-0441	25
53	63	LOVE IS A GENTLE THING BARBARA FAIRCHILD—Columbia C 32960	2
54	45	ANOTHER LONELY SONG—TAMMY WYNETTE—Epic KE 32745	20
55	53	LIVE AT THE JOHNNY MACK BROWN HIGH SCHOOL LESTER "ROADHOG" MORAN & CADILLAC COWBOYS—Mercury SRM1-708	8
56	68	ONE DAY AT A TIME MARILYN SELLARS—Mega MLPS-602	2
57	61	I'D FIGHT THE WORLD JIM REEVES—RCA APL1-0537	11
58	62	BEST OF LESTER FLATT—RCA APL1-0578	3
59	48	NO CHARGE MELBA MONTGOMERY—Elektra EKS-75079	16
60	44	SNAP YOUR FINGERS DON GIBSON—Hickory H3F-4509	17
61	49	WOULD YOU LAY WITH ME TANYA TUCKER—Columbia KC 32744	23
62	—	CONNIE SMITH NOW RCA APL1-0607	1
63	58	MY THIRD ALBUM JOHNNY RODRIGUEZ—Mercury SRM1-699	23
64	59	CHET ATKINS PICKS ON JERRY REED—RCA APL1-0545	7
65	65	JIM STAFFORD—MGM SE 4947	19
66	—	THAT'S YOU AND ME HANK SNOW—RCA APL1-0608	1
67	60	RED ROSE FROM THE BLUE SIDE OF TOWN GEORGE MORGAN— MCA 422	5
68	69	A GOOD WOMAN'S LOVE JERRY REED—RCA APL1-0544	12
69	64	BLUEGRASS FESTIVAL LESTER FLATT—RCA APL1-0588	6
70	67	IS IT WRONG SONNY JAMES—Columbia KC 32805	13
71	71	AMAZING LOVE CHARLEY PRIDE—RCA APL1-0397	39
72	70	YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY—MCA 366	50
73	66	WAKE ME INTO LOVE BUD LOGAN & WILMA BURGESS— Shannon SHA-1002	9
74	73	FOR THE PEOPLE IN THE LAST HARD TOWN TOM T. HALL— Mercury SRM1-687	33
75	72	PHASES AND STAGES WILLIE NELSON—Atlantic SD 7291	18

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

DON GIBSON—Hickory H327
BRING BACK YOUR LOVE TO ME (Acuff-Rose, BMI)
DRINKING CHAMPAGNE (Acuff-Rose, BMI)

This is a simple case of addition. Start with one great singer, add another strong-self-penned song and excellent session work and you total a hit! Count on this one!

OLIVIA NEWTON-JOHN—MCA 40280
I HONESTLY LOVE YOU (Irving/Woolnough/Broadside, BMI)
 This cut from her "If You Love Me" album is Olivia's most sublime vocal performance to date. A tantalizing love song from the multi-market talent.

WYNN STEWART—Atlantic CY-4025
WHY DON'T YOU COME TO ME (Wynternel, BMI)
 Wynn stays in the "bread and butter" category as this disc will create strong jukebox impact. A lonely, wistful song that offers a strong hook line. Smooth and commercial!

JOHNNY CARVER—ABC 12017
DON'T TELL (THAT SWEET OLE LADY OF MINE) (Levine and Brown, BMI)
TILL WE FIND IT ALL AGAIN (ABC/Dunhill, BMI)
 A lively number from the writers of "Tie A Yellow Ribbon." Carver delivers this clever ditty in hit style. Flip side deserves a listen also.

HOYT AXTON—A&M 1607
BONEY FINGERS (Lady Jane/Irving, BMI)
 Axton builds on his "When The Morning Comes" success with another rouser. Hoyt's off and running again, so watch this one.

DAVE DUDLEY—Rice RR 5069
COUNTERFEIT COWBOY (Newkeys, BMI)
 This talking song will catch your ear from the first listen. The title gives insight into the ending but it still will surprise listeners.

JACK RENO—UA UA-XW502-W
JUKEBOX (Tree, BMI)
 A clever tune from the jukeboxes' viewpoint that's sure to pull the coins. Will grab 'em where the wine flows.

GARY SARGEANTS—Mercury 73608
DAY TIME LOVER (Hallnote, BMI)
TOO LOW TO GET HIGH (Hallnote, BMI)
 A shuffle with sales written all over it. Sargeants hooks this one for a fast ride on the charts. Very nice.

TERRY STAFFORD—Atlantic CY-4026
STOP IT YOU LOVE ME (Chappell and Company, ASCAP)
 Stafford hits high gear with this easy-does-it Rory Bourke tune. A light n' bright airplay jewel.

THE COMPTON BROTHERS—Dot DOA-17511
SWEET HONKY TONK MUSIC (Famous, ASCAP)
SECRET MEMORIES (Brothers Two, ASCAP)
 A bright, movin' number that will pull the phones. Interesting production and sing-along melody make this great listening.

CARL BELEW—MCA 40276
WELCOME BACK TO MY WORLD (4-Star, BMI)
TURN OUT THE LIGHTS AND TURN ME ON (4-Star, BMI)
 Carl delivers this softly flowing song with impact and class. An easy-to-listen-to sound that will get a strong run.

BOB DUNCAN—Capitol 3935
TELL ME AGAIN (Unichappell/Shelmer-Poe, BMI)
 A blissful, tightly produced disc that thoroughly captures the mood of the lyrics. This happy feeling will get big radio showcasing.

LINDA WEST—API Atteiram API-1052
I HEAR THOSE CHURCH BELLS RINGING (Pocket Full of Tunes/
 Saturday Night, BMI)
(PUT YOUR WIFE) BACK IN YOUR LIFE (No. Pub. Listed)
 This song says that Linda is on her way to stardom. A crisp and spirited delivery that lays solid groundwork for national prominence.

HANK, JR.'s Greatest Yet!



I'll Think of Something

M14731

Exclusively on MGM RECORDS



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NASHVILLE, TENN. 37203 / (615)244-4336

Produced by Jim Vienneau for
Curb-Vienneau Productions

Written by Jerry Foster & Bill Rice

Published by Jack & Bill Music Co. (ASCAP)

See Hank Williams, Jr. when he appears in your area!

AUG. 8th - CHENANGO COUNTY FAIR
NORWICH, N.Y.
AUG. 9th - CASS COUNTY FAIR
CASSOPOLIS, MICH.
AUG. 10th - WISCONSIN VALLEY FAIR
WAUSAU, WISC.

AUG. 11th - ILLINOIS STATE FAIR
SPRINGFIELD, ILL.
AUG. 15th - UPPER PENINSULA STATE FAIR
ESCANABA, MICH.
AUG. 16th - WHITESIDE COUNTY FAIR
MORRISON, ILL.

AUG. 18th - LONE STAR RANCH
REED'S FERRY, N.H.
AUG. 21st - ASHEVILLE COLISEUM
ASHEVILLE, N.C.
AUG. 23rd - CALHOUN COUNTY FAIR
MARSHALL, MICH.

AUG. 24th - WILL COUNTY FAIR
PEOTONE, ILL.
AUG. 25th - CENTENNIAL CELEBRATION STAGE
WHEELERSBURG, OHIO
AUG. 30th - MEMORIAL STADIUM
FORT WALTON BEACH, FLA.
AUG. 31st - THE BARN STEAK HOUSE
HOLIDAY ISLAND, ARK.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

A MI ESPOSA CON AMOR George Richey (Marson, BMI)	52	KEEP ON LOVIN' ME' Billy Sherrill (Danor, BMI)	36
ANNIE'S SONG Milt Okun (Cherry Lane, ASCAP)	15	LEAVE ME ALONE (RUBY RED DRESS) Frank Jones (Anne-Rachel/Brooklyn, ASCAP)	60
AS SOON AS I HANG UP THE PHONE Conway Twitty (Twitty Bird, BMI)	2	LET ME MAKE THE BRIGHT LIGHTS SHINE FOR YOU Glenn Sutton (Danor, BMI)	46
BEST DAY OF THE REST OF OUR LOVE Logan & Reeves (Above, ASCAP; Beyond, BMI)	65	MAKIN' THE BEST OF A BAD SITUATION Larry Butler (Tree, BMI)	12
BETWEEN LUST AND WATCHING TV B. Anderson (Stallion, BMI)	59	MARIE LAVEAU Bobby Bare (Evil Eye, BMI)	14
BIG FOUR POSTER BED Owen Bradley (Evil Eye, BMI)	37	MY WIFE'S HOUSE (4-Star/Ace, BMI; Burlo, SESAC)	18
BONAPARTE'S RETREAT Jimmy Bowen (Acuff-Rose, BMI)	55	NATURAL WOMAN Billy Sherrill (Screen-Gems/Columbia, BMI)	54
CAN I COME HOME TO YOU Owen Bradley (Tree, BMI)	16	OLD HOME FILLER UP Sound Recorders (American Gramophone, SESAC)	38
COME MONDAY Don Gant (ABC/Dunhill, BMI)	44	OLD MAN FROM THE MOUNTAIN Merle Haggard (Shade Tree, BMI)	7
DADDY LOVES YOU, HONEY Steve Stone (Burlington-Hiller, ASCAP)	64	ONE DAY AT A TIME Wesley Bros. (Acoustic, BMI)	32
DANCE WITH ME Jerry Kennedy (Hallnote, BMI)	21	PLEASE DON'T STOP LOVING ME Bob Ferguson (Owepar, BMI)	75
DON'T YOU THINK Marty Robbins (Mariposa, BMI)	20	PLEASE DON'T TELL ME HOW THE STORY ENDS Collins & Johnson (Combine, BMI)	34
DOWN THE ROAD I GO Allen Reynolds (Regent, BMI)	49	RUB IT IN Ron Chancey (Ahab, BMI)	1
DRINKIN' THING Roy Dee (Rose Bridge, BMI)	10	SEXY LADY Billy Sherrill (Roadmaster, BMI)	33
EVERYBODY NEEDS A RAINBOW Don Gant (Chappell, ASCAP)	58	SIX DAYS ON THE ROAD Rivers & Montgomery (Newkeys/Tune, BMI)	51
FIELD OF YELLOW DAISIES Jerry Kennedy (Makamillion, BMI)	22	STANDING IN YOUR LINE Jerry Crutchfield (Duchess, BMI)	30
FINER THINGS IN LIFE Glenn Sutton (Keca, ASCAP)	70	STATUE OF A FOOL Jim Fogelson (Sure Fire, BMI)	17
HARLAN COUNTY Walter Haynes (Golden Horn, ASCAP)	57	STOMP THEM GRAPES Jim Vienneau (Sawgrass, BMI)	11
HELP ME Felton Jarvis (First Generation, BMI)	8	SUNDOWN Lenny Waronker (Moose, CAPAC)	13
HIGHWAY HEADIN' SOUTH Bob Ferguson (Owepar, BMI)	66	TALKIN' TO THE WALL Glenn Sutton (Folio, BMI)	24
HONKY TONK AMNESIA Ray Baker (Blue Crest/Hill & Range)	68	TELLTALE SONGS Stan Kesler (Jack O'Diamonds, BMI)	19
HOUSE OF LOVE Billy Davis (House of Gold, BMI)	62	THANK YOU WORLD Jerry Kennedy (American Cowboy, BMI)	25
I LOVE MY FRIEND Bill McElhinney (Algee, BMI)	73	THAT SONG IS DRIVING ME CRAZY Jerry Kennedy (Hallnote, BMI)	5
I NEVER KNEW S. D. Shafer (Acuff-Rose, BMI)	31	THAT'S YOU AND ME J. Weaver (Lowbeam, BMI)	41
I OVERLOOKED AN ORCHID Eddie Kilroy (Peer Intl, BMI)	72	THE GRAND TOUR Billy Sherrill (Al Gallico/Algee, BMI)	6
I WISH THAT I HAD LOVED YOU BETTER Curb & Costa (NY Times/Twin Forks, BMI)	67	THE MAN THAT TURNED MY MAMA ON Billy Sherrill (Tree, BMI)	4
I WOULDN'T WANT TO LIVE Don Williams (Don Williams, BMI)	26	THE WANT TO'S George Richey (Blue Book, BMI)	9
IF I MISS YOU AGAIN TONIGHT Ricci Mareno (Ricci Mareno, SESAC)	48	THE WRONG IN LOVING YOU Jerry Kennedy (Top Five, BMI)	40
I'LL DO ANYTHING IT TAKES Larry Butler (Tree, BMI)	29	THEY DON'T MAKE 'EM LIKE MY DADDY Owen Bradley (Passkey, BMI)	35
I'LL THINK OF SOMETHING Jim Vienneau (Jack & Bill, ASCAP)	23	THIS TIME I ALMOST MADE IT Billy Sherrill (Julep, BMI)	27
I'M A RAMBLIN' MAN Waylon Jennings (Tree, BMI)	56	THOSE LAZY HAZY CRAZY DAYS OF SUMMER Clifftone Stone (Comet, ASCAP)	61
I'M LEAVING IT ALL UP TO YOU Mike Curb (Venice, BMI)	45	TREAT ME LIKE A LADY Mel Tillis (Sawgrass, BMI)	71
I'M NOT THROUGH LOVING YOU YET Owen Bradley (Twitty Bird, BMI)	47	WE LOVED IT AWAY Billy Sherrill (Algee, BMI)	53
IT COULD HAVE BEEN ME Limbo & Buckins (Senior, ASCAP)	69	WILDWOOD WEED Phil Gernhard & Lobo (Pardoy, BMI)	74
IT HURTS TO KNOW THE FEELING'S GONE Jerry Bradley (Hill & Range, BMI)	43	WHO LEFT THE DOOR TO HEAVEN OPEN Larry Butler (Bob Moore, ASCAP)	50
IT'LL COME BACK D. L. Worden (Tree, BMI)	39	YOU CAN'T BE A BEACON Stan Silver (Martini Cooper/Fargo House, ASCAP)	3
(IT'S A) MONSTER'S HOLIDAY Buck Owens (Blue Book, BMI)	42	YOUR PRETTY ROSES CAME TOO LATE Pete Drake (Jack & Bill, ASCAP)	63

Nashville Report (Continued from page 118)

"Sure, but not at 3 a.m."

Where do the callers get the unlisted numbers?

"I don't know," the singer said. "It's a mystery. I got a call from Denver the other day. I asked the caller how he got my number. He said a guy in Victoria, British Columbia gave it to him."

"Who knows how the numbers leak out. Maybe there is a game people play to see how many unlisted numbers they can collect."

"At present I have to change my number every six months or so—I'm not too hot on the charts now."

"I'll bet some of the superstars like Charley Pride, Charlie Rich, Johnny Cash and Merle Haggard have to change their numbers every time the telephone company will allow."

"Dolly Parton? A girl like her must change hers after every call."

COWEN & ANDERSON
MOSS ROSE KNOWS



THE COUNTRY SINGLES CHART

AUGUST 10, 1974

AUG. 10	AUG. 3	WKS. ON CHART
2	3 RUB IT IN BILLY CRASH CRADDOCK—ABC 12013	11
3	4 AS SOON AS I HANG UP THE PHONE CONWAY & LORETTA—MCA 40251	9
4	5 YOU CAN'T BE A BEACON DONNA FARGO—Dot 17506	10
5	6 THE MAN THAT TURNED MY MAMA ON TANYA TUCKER—Columbia 4-46047	9
6	7 THAT SONG IS DRIVING ME CRAZY TOM T. HALL—Mercury 73488	11
7	8 THE GRAND TOUR GEORGE JONES—Epic 5-11122	10
8	9 OLD MAN FROM THE MOUNTAIN/HOLDING THINGS TOGETHER MERLE HAGGARD—Capitol 3900	7
9	10 HELP ME ELVIS PRESLEY—RCA APBO-0280	9
10	11 THE WANT TO'S FREDDIE HART—Capitol 3898	8
	12 DRINKIN' THING GARY STEWART—RCA APBO-0281	10

11	16 STOMP THEM GRAPES MEL TILLIS—MGM 14720	13	44	40 COME MONDAY JIMMY BUFFETT—Dunhill 15008	6
12	13 MAKIN' THE BEST OF A BAD SITUATION DICK FELLER—Asylum AS-11037	9	45	53 I'M LEAVING IT (ALL) UP TO YOU DONNY & MARIE OSMOND—MGM 14735	3
13	15 SUNDOWN GORDON LIGHTFOOT—Reprise 1194	12	46	54 LET ME MAKE THE BRIGHT LIGHTS SHINE FOR YOU BOB LUMAN—Epic 5-11138	4
14	9 MARIE LAVEAU BOBBY BARE—RCA APBO-0261	14	47	26 I'M NOT THROUGH LOVING YOU YET CONWAY TWITTY—MCA 40224	14
15	24 ANNIE'S SONG JOHN DENVER—RCA APBO-0295	7	48	57 IF I MISS YOU AGAIN TONIGHT TOMMY OVERSTREET—Dot DOA-17515	2
16	17 CAN I COME HOME TO YOU BILL ANDERSON—MCA 40243	10	49	49 DOWN THE ROAD I GO DON WILLIAMS—JMI 402	6
17	7 STATUE OF A FOOL BRIAN COLLINS—Dot DOA-17499	12	50	59 WHO LEFT THE DOOR TO HEAVEN OPEN HANK THOMPSON—Dot DOA-17512	6
18	21 MY WIFE'S HOUSE JERRY WALLACE—MCA 40248	8	51	56 SIX DAYS ON THE ROAD JOHNNY RIVERS—Atlantic 3028	4
19	25 TELLTALE SIGNS JERRY LEE LEWIS—Mercury 73491	7	52	63 A MI ESPOSA CON AMOR SONNY JAMES—Columbia 3-1000	2
20	11 DON'T YOU THINK MARTY ROBBINS—MCA 40236	11	53	68 WE LOVED IT THAT WAY GEORGE & TAMMY—Epic 5-11151	2
21	31 DANCE WITH ME JOHNNY RODRIGUEZ—Mercury 73493	6	54	55 NATURAL WOMAN JODY MILLER—Epic 5-11134	5
22	23 FIELD OF YELLOW ROSES CHARLIE RICH—Mercury 73498	8	55	— BONAPARTE'S RETREAT GLEN CAMPBELL—Capitol 3926	1
23	28 I'LL THINK OF SOMETHING HANK WILLIAMS, JR.—MGM 14731	6	56	— I'M A RAMBLIN' MAN WAYLON JENNINGS—RCA PB-10020	1
24	29 TALKIN' TO THE WALL LYNN ANDERSON—Columbia 4-46056	6	57	62 HARLAN COUNTY BOBBY WRIGHT—ABC 11443	4
25	27 THANK YOU WORLD STATLER BROTHERS—Mercury 73485	9	58	60 EVERYBODY NEEDS A RAINBOW WAYNE KEMP—MCA 40249	8
26	37 I WOULDN'T WANT TO LIVE DON WILLIAMS—Dot DOA-17516	5	59	— BETWEEN LUST AND WATCHING TV CAL SMITH—MCA 40265	1
27	34 THIS TIME I ALMOST MADE IT BARBARA MANDRELL—Columbia 4-46054	7	60	69 LEAVE ME ALONE (RUBY RED DRESS) ARLEEN HARDEN—Capitol 3911	2
28	22 BOOGIE WOOGIE CHARLIE MCCOY & BAREFOOT JERRY—Monument ZS7-8611	9	61	61 THOSE LAZY HAZY CRAZY DAYS OF SUMMER TEX WILLIAMS—Granite 507	5
29	35 I'LL DO ANYTHING IT TAKES JEAN SHEPARD—United Artists UA-XW422-W	6	62	67 HOUSE OF LOVE DOTTIE WEST—RCA APBO-0321	3
30	36 STANDING IN YOUR LINE BARBARA FAIRCHILD—Columbia 4-46053	6	63	73 YOUR PRETTY ROSES CAME TOO LATE MELBA MONTGOMERY Elektra 45894	2
31	39 I NEVER KNEW CONNIE SMITH—Columbia 4-46058	6	64	64 DADDY LOVES YOU, HONEY DORSEY BURNETTE—Capitol 3887	4
32	19 ONE DAY AT A TIME MARILYN SELLARS—Mega 205	17	65	71 BEST DAY OF THE REST OF YOUR LIFE BUD LOGAN & WILMA BURGESS—Shannon 820	3
33	20 SEXY LADY FREDDY WELLS—Columbia 4-46040	12	66	74 HIGHWAY HEADIN' SOUTH PORTER WAGONER—RCA APBO-0328	2
34	41 PLEASE DON'T TELL ME HOW THE STORY ENDS RONNIE MILLSAP—RCA APBO-0313	3	67	75 I WISH THAT I HAD LOVED YOU BETTER MOE BANDY—GRC 2024	2
35	18 THEY DON'T MAKE 'EM LIKE MY DADDY LORETTA LYNN—MCA 40233	15	68	— HONKY TONK AMNESIA EDDY ARNOLD—MGM 14734	1
36	42 KEEP ON LOVIN' ME JOHNNY PAYCHECK—Epic 5-11142	5	69	70 IT COULD HAVE BEEN ME SAMI JO—MGM South 7034	3
37	43 BIG FOUR POSTER BED BRENDA LEE—MCA 40262	3	70	— FINER THINGS IN LIFE RED STEAGALL—Capitol 3913	1
38	48 OLD HOME FILLER UP AND KEEP ON-A-TRUCKIN' CAFE C. W. McCALL—MGM 14738	4	71	65 TREAT ME LIKE A LADY SHERRY BRYCE—MGM 14726	5
39	44 IT'LL COME BACK RED SOVINE—Chart 5220	7	72	— I OVERLOOKED AN ORCHID MICKEY GILLEY—Playboy 6004	1
40	46 THE WRONG IN LOVING YOU FARON YOUNG—Mercury 73500	4	73	— I LOVE MY FRIEND CHARLIE RICH—Epic 8-20006	1
41	45 THAT'S YOU AND ME HANK SNOW—RCA APBO-0307	5	74	— WILDWOOD WEED JIM STAFFORD—MGM 14737	1
42	50 (IT'S A) MONSTER'S HOLIDAY BUCK OWENS—Capitol 3907	3	75	— PLEASE DON'T STOP LOVING ME PORTER & DOLLY—RCA PB-10010	1
43	38 IT HURTS TO KNOW THE FEELING'S GONE NAT STUCKEY—RCA APBO-0288	8			



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