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, "STEEPIN' 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 rock, they tell the old
break-up story with rip-roarin'
razzmatat. 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 deepy's delight:
hard rock with its own verbal high-
energy intro. The 'Smokin' in the
Boys Room' brigade is oblate with
another top 40 fracic. Big Tree BT
16001 (Atlantic).

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

LEON RUSSELL, "LEAVING WHIPPORWILL"
(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 state-
ment 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 for-
mer Poco-re 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. Asy-
um 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 Morris-
son 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)
(Aima/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 thermome-
ters. A&M 1606.

AL STEWART, "NOSTRADAMUS" (prod. by John
Anthony/Kinetic Prod.) (Dick James,
BMI). Astrologer-prophet from 16th
century France has his musical por-
trait 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 firma-
ment. 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 does the
producer's cap as he appropriately
funkifies the commercial tracks. MGM
M3G 4959 (6.98).

ANNE MURRAY, "COUNTRY." Although the album is entitled "Coun-
try," 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 musician 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 rhythm as well as highly
driving moods with their musical
gility, 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 cate-
gory strut their stuff with superb pro-
duction and arrangement from Bobby
Martin. Their former r&b hit, "I
Wouldn't Give You Up" is included in
the suilling set as is their current soul
charter "Good Things Don't Last For-
ever." Roulette SR 3013 (5.98).
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.
MCA Earnings Milestone

UNIVERSAL CITY, CAL.—MCA Inc. board chairman Lew W. 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 disc is increasingly becoming key 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 disc were hit singles in the U.S.

A hit pattern for the duet of Diana Ross & Marvin Gaye in Britain has also been publicized 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 acc. (Continued on page 103)

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 Lieberson, president, CBS Records Group; Irwin Segelstein, president, CBS Records; Walter Yetnikoff, president, CBS International; Bruce Lundvall, vice president, marketing, CBS Records; Jack Craig, 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 presentation of the albums reviewed, 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 Craig 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)

Lundvall Promoted

LOS ANGELES—Irwin Segelstein, president of Columbia Records, announced at the Columbia Convention Friday (21) 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.

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. As a result of these changes, industry 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 the record market captured by the direct-to-consumer TV marketers.
• The failure to research and develop new records for markets 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)

Key Execs Open CBS Convention

LOS ANGELES — Following the opening remarks of CBS Records Group president Goddard Lieber-son 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)
CBS Names Nine in Realignment Of Inventory Mgmt. & Dist. Deps.

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 initiatives 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 1973 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.

Handelman 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 $29,510,000 from $27,530,000, an increase of 6 percent. Second quarter 1974 revenues increased to $1,177,447,000 from $1,129,901,000 in 1973, an increase of 7 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 $59,500,000 from $56,300,000, an increase of 6 percent. Six-month 1974 revenues increased to $335,864,000 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 $29,510,000 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 $56,244,000 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 existed 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.

(Continued on page 11)

Handelman Earnings Off

DETROIT — Handelman Company has announced that net earnings for the fiscal year ended April 30, 1974 were $2,177,000 or $.50 per share, compared to $3,559,000 or $1.26 per share for the prior year. Sales for the year were $105,721,000, compared to $101,338,000 for the prior year.

David Handelman, president, expressed disappointment in the fiscal results. He stated that net earnings after taxes were negatively impacted primarily by a number of items in the following approximate amounts: increase in year-end adjustment to bad debts provision, reflecting slowly-down in the economy and the impact of tight money on customer payment—$600,000; year-end inventory adjustment based on physical inventory examination—$700,000; net increase in advertising and promotional expenses—$750,000; and increased operating and overhead expenses—$1,000,000.

Handelman noted that the company had instituted no price increases in the last fiscal year, but that as of July 1, 1974 the company had instituted a 2% percent price increase. Further, he stated that the company is involved in an extensive inventory control program designed to better control inventory and to maximize the ability of its customers to achieve higher sales.

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 Aug. 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. Elliot 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-Elektro-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 $1.98 copies at the old price is depleted.

(Continued on page 103)
With A Sizzling New Chart Single!

SUZI QUATRO

"ALL SHOOK UP"

BULLETING AT 74

ON BELL RECORDS

GET READY!

SUZI WILL BE SHAKING UP THE WHOLE COUNTRY DURING HER AMERICAN INVASION OF MAJOR CITIES OF AUGUST-SEPTEMBER WITH URIAH HEEP!

www.americanradiohistory.com

AmericanRadioHistory.Com
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 re-packaging 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 $9.80 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 at the same $9.98.

Wonder 'Fulfills'

LOS ANGELES — Stevie Wonder's latest Motown album, "Fulfillness' 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 Nothing," which is also included in the album and features the Jackson Five singing background.

Candi Comes Home to WB

In OTHER NEWS: The Kinks will soon be celebrating a decade of rock 'n' roll, and to commemorate, RCA has reissued the original Kinks' tee-shirt, "Preserve The Kinks." The tee-shirt 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 for payment five nights of Dylan concerts in London this September. A spokesman for Graham did not deny the rumors, but...

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 Shteha, 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.
CHAPPELL ON THE MOVE

CHAPPELL SHIFTS NEW YORK HEADQUARTERS 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. 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.

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) 675-0937.

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 WRITER/ARTISTS IN PEAK ACTIVITY

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

Todd Rundgren is currently in his New York studio working with Daryl Hall and John Oates on the duo’s third Atlantic LP. 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 LP “Sweet Sixteen”, co-produced with Calvin Carter, commemorating his 16th Anniversary in show business. He has also just produced a new LP with Oscar Brown, Jr. (Atlantic). Other product coming out includes Cooker’s first LP (Scepter), and a new single from The Independents, a follow-up to their chart record “Rose 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

“Ree”—Richard Rodgers and Sheldon Harnick
“Chicago”—Fred Ebb and John Kander
“Mack and Mabel”—Jerry Herman (E. H. Morris)
“Gypsy”—Julie Styne and Stephen Sondheim
“Good News”—DeSylva, Brown & Henderson
“Laugh A Little, Cry A Little”—Gary William Friedman and Arnold Horwitt
“Current and Touring”
“Who’s That Baby”—Tom Jones & Harvey Schmidt

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 II”—Ohio Players (Mercury)
“Take The Time To Tell Her”—Jerry Butler (Mercury)

LPs
“Skin Tight”—Ohio Players (Mercury)
“That’s Entertainment”—Soundtrack (MCA)
“Parchman”—James Brown (Polydor)
“Hello”—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.

Activity to be continued at New Headquarters - 810 Seventh Avenue (212) 977-7200
Joe Robinson on the Successful Black Businessman

By DEDE DABNEY

The talent and know-how and the finer points of a successful black 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 furthered his thoughts by speaking out freely and candidly.

Record World: I'd like to know where you as an independent manufacturers 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 do, 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 discrimination in the United States of America against the black people. The economic discrimination—if we straighten 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. While 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 and wanted us to have, we've even 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 the 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: Staying in this 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—don't being 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? 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.

A Family Production. Produced by Michael Stewart.
BLUE SWEDE—EMI 3938 (Capitol) NEVER MY LOVE (prod. by Bengt Palmers) (Wainer-Tamerlane, BMI) Sweet lovesong which the Addrisi 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 Jansen & Bobby Horn) Hit Brigade/Gross Kopps Prod.) (Harvard/Big Bally, 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/Future-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/Leads, 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-Ghezi, 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 KOLO—Ovation 1049 YOU’RE GONNA LOVE YOURSELF IN THE MORNING (prod. by David Paul Briggs) (Combine, BMI) With Bonnie’s stuff together like never before, label should see a national break-out on this memorable, compelling Ballard. Sunshine perfection on all fronts.

SCAFFOLD—Warner Bros. WBC 8001 LIVERPOUL JOU (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 Dee Airai, Phil Ramirez) (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 Larry Murray) (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—Titan Ti-100 (Avco) COME AND ASK ME (prod. by Jerry Aarons & Coner Russell) (Original Del’s) (General Crook Prod./Eville/Avenb, 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 Frey) (Ensign, 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—Rainwood 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) (Akee, 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 Dall’elio) (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. Erden) (Festival Records) (Corbiera, 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 Dallis Smith) (Renaissance Prod.) (Joel Sill & Friends/Irving) (Old World, BMI) Silk-and-lace violin intro gives way to a churmin’ 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 Marina) (Hitherto, BMI) Canadian hard rockers sure know of what they sing. This may not be a revolution in music, but it is the fresh stuff of which stompin’ hits are made.

HOYT AXTON—A&M 1607 BONEY FINGERS (prod. by Allen McDougall & Hoyt Axton) (Teddy Jane/Irving, BMI) From the “Life Machine” album which last cracked 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.) (Impire/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 “Troglydote.” 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. Neat “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/Balkin Maduri Prod.) (A Song/Shado, 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'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.

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**MARVIN GAYE ON TOUR**

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RAY STEVENS GREATEST HITS
Barnaby RR 5004 (Chess) (6.98)
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 poigniant 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
HILO 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 six-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 Spinnozza. Production credits are a la Michael Cuscoana, with Kenyatta's styles ranging from swing to lush jazz to a mellow reggae.

SAVING GRACE
JERRY RIOPELLE—ABC ARK 827 (5.98)
On his first ABC album Riopelli is already garnering FM attention, retaining the FM Sleper 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
BWL 1-0499 (RCA) (5.98)
Talented singer/songwriter, in her third Wooden Nickel effort, now broadens her scope by including other tunsmiths' 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 vues into "Rainmaker").

WILD HONEY & 20/20
BEACH BOY'S—Reprise 2 MS 2166
Warner Bros, 17 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—
Savoy GG 99551 (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 (Ibris 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 Mousorgsky's "Night On Bald Mountain," the new single.

CLASSIC FILM SCORES OF BETTE DAVIS
GERHARDT/NATIONAL PHILHARMONIC—
Red Seal AR 1-0183 (5.98)
A set to delight the vast voriety 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 6929 (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 288 6006 (Chess) (6.94)
A two-record set to delight the vast following that Phil and Don have accumulated since their return 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.

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

Tony for the Best Musical Play, "Raisin."

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

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

Academy Of Country Music Song Of The Year.

Broadcast Music Incorporated
The World's Largest Performing Rights Organization

AWARDTIME AT BMI

The Single Of The Year.

The Album Of The Year.

All of the Top 10 Memphis Music Awards.

www.americanradiohistory.com
AmericanRadioHistory.Com
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.

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 KJH, 2 WAKY, 5 WCOL and jumped 15-3 at WMAK.

Eric Clapton (RSO). "I Shot The Sheriff" is now achieving the same success that his album is currently attaining. The album, "461 Ocean Boulevard," is a bulletin #5 and the single moved 7-4 WRKO, 8-2 WCOL, 22-10 KIMN, 18-10 WDQY, 18-10 L3Q, 24-9 WOY; 8-1 WMAK, 12-5 WSAI, 4-2 KJH and was added at: KJH, WQAM, WFIX, WPUN 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 KJH, extra-39 WCOL and 30-22 WPX.

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 KJH, 37-33 KLIF, extra-34 WCOL, HB-33 KIMN, 25-22 WRKO, 29-26 KFRC, 27-25 KJH 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 KJH, HB-36 KIMN, HB-30 WFIL and was picked at: WIXY, WCOL, WQAM, L3Q, WOKY, WMAK, KLIF, WPFX, WQXI and WPFL.

Cheech y Chong (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: WPX, WAYS, L3Q, WPUN, KIMN, WSAI, KQV and WPGC.

Cheech y Chong (Ede) 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 KJH 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, KJH, WFIL, WCOL and many others.

Record Sales of Colo.
In Major Denver Move

CHICAGO — Don George has been appointed local promotion man for the Cleveland/Cuyahoga/ 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.

WE LIKE TO DO IT.

It'll put a smile on your face.

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 KDJ as a disc jockey and the music director, Phil Kelly from KNDE as deejay and assistant PD, as well as Bob McLain from WMP, 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.” Further more, 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 Mone cat that is being offered in a contest sponsored by RKO Radio's station 99X in New York. "The Rock The Boat" boot is one of six being given free to contest winners at RKO Radio stations across the country.

**Black Sabbath, Doobies Garner Platinum Awards**

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

**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 Warwicke, Glen Campbell, Paul Anka, Kris Kristofferson and Charlie Rich.

The company, headed by president Harvey Palash (hence the P 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 cooperation and consent of the artist in questions: "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 number of new releases, there is a solid market for country music.

(Continued on page 113)

**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 Matthew 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 August 10, participating chains are Elroy Enterprises' Record World for chains 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 their August 7 event at Sam Goody in New York.

(Continued on page 113)

**Radio World August 10, 1974**

**RW Restructures Radio Section**

Beginning this week, Record World's radio section will undergo several major revisions. The new emphasis of the section will be geared to records and news, with formats, rationales for adding new records, market research methodology and competition for market control among those areas receiving special attention.

We ask your patience and indulgence while we are reorganizing and restructuring our coverage in this vital area of the music industry, but more importantly, we welcome your cooperation, aid and ideas in helping us to provide you, the people who are the world of radio, the most effective and useful information possible.

Beginning next week, we will be running a multi-part series on the radio stations which are consistently breaking new records and affecting the national charts and tip sheets. We call this series "The Record Breakers."
Hot summer sounds abound on Motown.

The Commodores. "Machine Gun." M6-798S1. 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. "Fulfillingness' 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." G6-196S1. 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

©1974 Motown Record Corporation
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.

Yentikoff Presides

With CBS International president Walter Yentikoff 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

New Columbia Albums and Artists Introduced at CBS Convention

LOS ANGELES — Albums by artists spanning the full 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 aid 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, Frank Zappa, R. James, Robert Lamm, Barbara Mandrell, Roger McGuinn, Santana, Connie Smith, Rick Springfield, Barbra Streisand and Uru

tana.

'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 Symphony, and a roll 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 "Firesign Theatre" recordings to be released on Columbia in the near future.

New Artist Presentations

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

Bernstein Feted

A report on the special presentation of an album by composer Leonard Bernstein at the CBS Records Convention. Along with news of Columbia's upcoming classical releases, a recording in progress at the Record World's Classic Section was featured.

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 Sureburg, 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 Harrison & the Fabulous Rainbow. And Grandpa Jones' "Sweat & Tears." Also Smith, "My Old Fashioned Double Decker" set, a barber shop quartet, a weight gues, a stiff man, a tomahawk and knife throwing Indian named Grey.

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.

Among the new albums released were new albums from Carlin's "The Goose," 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 the annual 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 division managers as Allen Blach, director, merchandising planning administration, CBS Records; Linda Barton, director, product management, Columbia Records; Steve Harris, director, artist promotion, Columbia Records; and Bob Gordon, manager, retail advertising, CBS Records.

Among the topics discussed was the use of special advertising vehicles, including a Sunday roto and comic sections, as well as TV advertising outlets, expanded piggy-back radio ad buys, and various newspaper supplement advertising possibilities. There was also an exhibition of the newly established computerized retail fulfillment center. Answered 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.

'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 Kansass, the hard-driving band which is the first group on the new Krschner 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 formed 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.

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, Al Stewart, 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 Columbia’s Biggest Convention Ever (Continued on page 3)

Taylor, vice president, special events, and his staff held meet-}

ings 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 CBS Records 1974 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-

tion. This year there were five different bands and a special “country” luncheon. On Friday, a special show featured newcomers to Columbia, Epic and Columbia Custom Labels.

Best Convention to Date

The CBS Records 1974 Convention, the most expansive and productive in the company’s history, was coordinated by Christopher Wright, director, marketing planning and administration, CBS Records, who handled the arrangements for the week-long extravaganza. Responsible for the excellent stage productions for the numerous presentations and performances during the convention were Chip Monck and Abe Jacob, of BMI Consultants, New York.

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 of the past year, were announced by Steve Popovitch, vice president, national promotion, Columbia Records; Stan Montiero, director, national promotion, Epic Records; 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/Custome Regional Promotion Manager of the Year—Bill Heath, southeastern region; R&B Promotion Manager of the Year—The Bill Craig, midwest region and Russell Timmons, southwestern region; Columbia Local Promotion Manager of the Year—Don Colberg, Philadelphia branch; Epic/Custome Local Promotion Manager of the Year—Julie Godsey, Cincinnati; CBS Local R&B Promotion Manager of the Year—Armund Kissick, Philadelphia branch; Columbia Country Promotion Manager of the Year—Roy Wunsch, St. Louis branch; Epic/Custome Country Promotion Manager of the Year—Mike Guiler, country marketing manager, Dallas; Merchandiser of the Year—Frank Mooney, branch manager, CBS Records’ Los Angeles branch.

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

The Second Annual George Bower Memorial Award, in honor of the late assistant director of national promotion for Columbia Records—Zim Zemarel, regional promotion manager, southern region, for best example of the quality, dedication and drive which Bremer 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 Adult Contemporary Promotion, awards were given to Don Colberg, Mark Hartley, Earl Rilson, Russ Yerge and Gene Denoonvich. In the category of FM Promotion, awards went to Don Colberg, Mark Hartley, Matty Matthews, Mike Pilott, Dave Demers and Paul Rappaport. Lastly, in the category of Country Promotion, awards went to Roy Wunsch, Mike Pilott, Stan Byrd and Joe Casey. All of the recipients are local promotion managers, with the exception of Denoonvich, Demers and Casey, who are regional managers.

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 acts, 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 identified 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 a hilarious 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 look at the upcoming albums. The visuals were geared to the music in such a manner as to complement the songs in either an emotional or comedic light. The film segments offered glimpses of the artists in both candid and “in concert” situations, as well as

(CBS Albums Showcased)

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Far Eastern Hospitality

While in Japan recently to attend the annual CMA board of directors meeting and to act as an advisor to the Tokyo International Music Festival, Record World publisher Bob Austin attended a dinner at the home of Japanese music publisher Shin Watanabe. Portrait from left: Watanabe, Austin, Mrs. Austin, CBS/Sony of Japan president Norte Ogho, Mrs. Ogho 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 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 “Kenny O’Dell;” and the debut album by Atlana’s Hydra, titled simply “Hydra.” Two albums will be reissued 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 albums 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. Another 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 a folk-inflected jugband music accented by a strong collective sense of humor. Their musicianship was excellent, and the corn overplayed 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 B&S&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

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 five-year 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 (centered) during the signing ceremonies is Suzanne de Passe, Motown’s vice president, creative division.

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www.americanradiohistory.com
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 Booba; 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 buoyancy 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 slicker 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 Ips 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 night 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

FACES IN REFLECTION

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!
### AUGUST 10, 1974

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<th>No.</th>
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<th>Artist</th>
<th>Label</th>
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<td>IT’S RAINING</td>
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<td>BONEY FINGERS</td>
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<td>UP FOR THE DOWN STROKE</td>
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<td>MIDNIGHT AND YOU</td>
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<td>MY CO CA CHOO</td>
<td>ALVIN STARDUST—Bell 45454 (Magnet, BMI)</td>
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<td>140</td>
<td>TRENCHER RAG</td>
<td>AFRO OUTLIER—Reprise 1211 (Howard Begun, ASCAP)</td>
<td>142</td>
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<td>141</td>
<td>CAJUN MOON</td>
<td>J. J. CALE—Shelter 40236 (MCA) (Audigrom, BMI)</td>
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<tr>
<td>142</td>
<td>LINEALI FRAZIER</td>
<td>SIMPSON &amp; Warner Bros. 7811 (Nick-O-Val, BMI)</td>
<td>142</td>
<td></td>
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<tr>
<td>143</td>
<td>WORSE COMES TO WORST</td>
<td>BILL JOEL—Columbia 4-46055 (Homegrown/Tinker Street, BMI)</td>
<td>130</td>
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<td>144</td>
<td>FAITH IN THE FAMILIES</td>
<td>TELMO 5-11141 (Fool’s Gold, ASCAP)</td>
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<td>145</td>
<td>WARMIN’ UP THE BAND</td>
<td>DON EVERY—Ode 60644 (A&amp;M/Liamone, BMI)</td>
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<td>146</td>
<td>THE MAN YOU ARE</td>
<td>ME IN JANIS—IAN—Columbia 4-46034 (Frank, ASCAP)</td>
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<td>147</td>
<td>LOVE TRAIN</td>
<td>BUNNY SIGLER—Phila. Intl. 253 3546 (Columbia, BMI)</td>
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<td>148</td>
<td>WHEN I NEED YOU MOST</td>
<td>TOMMY LEONIETTI—Epic 5-11123 (Lou Levy/Fields, BMI)</td>
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<td>149</td>
<td>WHAT GOES UP (MUST COME DOWN)</td>
<td>TYRONE DAVIS—Dakar 45453 (Brunswick/Julo-Brian, BMI)</td>
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<td>150</td>
<td>FIGHT 309 TO TERRIERES</td>
<td>VICKI BRITTON—Bell 45452 (Peso/Mighty USA, BMI)</td>
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RARE EARTH HAS COME A LONG WAY SINCE 'GET READY'

AND NOW THEY ARE READY!

THE MOTOWN SOUND

AMERICAN TALENT INTERNATIONAL LTD.

RON STRASNER ASSOCIATES
Leaving Whippoorwill

A new single from Leon's album "Stop All That Jazz" SR-2108
Produced by Denny Cordell and Leon Fussell
<table>
<thead>
<tr>
<th>TITLE, ARTIST, Label, Number, (Distributing Label)</th>
<th>AUG.</th>
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<th>WKS. ON CHART</th>
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<tbody>
<tr>
<td>1 FEEL LIKE MAKIN' LOVE ROBERTA FLACK Atlantic 3203</td>
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<td>2 DON'T LET THE SUN GO DOWN ON ME ELTON JOHN/ MCA 40259</td>
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<td>3 ROCK AND ROLL HEAVEN RIGHTOUSE BROTHERS/ Haven 7003 (Capitol)</td>
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<td>4 THE NIGHT CHICAGO DIED PAPER LACE/Mercury 73492</td>
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<td>5 RIKKI, DON'T LOSE THAT NUMBER STEELY DAN/ ABC 12014</td>
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<td>6 SIDESHOW BLUE MAGIC/Ato 6961</td>
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<td>7 ROCK YOUR BABY GEORGE McCRAE/T.K. 1004</td>
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<td>8 PLEASE COME TO BOSTON DAVE LOGGINS/ Epic 5-11115</td>
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<td>9 ANNIE'S SONG JOHN DENVER/RCA APBO-0295</td>
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<td>10 WATERLOO ABBA/Atlantic 3035</td>
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<td>11 WILDWOOD WEEP JIM STAFFORD/MGM 14737</td>
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<td>12 CALL ON ME CHICAGO/Columbia 4-4606</td>
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<td>13 TAKIN' CARE OF BUSINESS BACHMAN-TURNER OVERDRIVE/Mercury 73478</td>
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<td>14 ROLL THE BOAT HUES CORP./RCA APBO-0232</td>
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<td>15 KEEP ON SMILIN' WET WILLIE/Capicorn 1143 (WB)</td>
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<td>16 TELL ME SOMETHING GOOD RUFUS/ABC 12010</td>
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<td>17 MACHINE GUN COMMODORES/Motown M1307F</td>
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<td>18 ROLLING IN THE BAGS ANDY KIM/Capitol 3895</td>
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<td>19 HAND ON IN THERE BABY JOHNNY BRISTOL/MGM 14715</td>
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<td>20 (YOU'RE) HAVING MY BABY PAUL ANKA/ United Artists XW454-W</td>
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<td>21 YOU AND ME AGAINST THE WORLD HELEN REDDY/ Capitol 3897</td>
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<td>22 I'M LEAVING IT ALL UP TO YOU DONNY &amp; MARIE OSMOND/MGM 14735</td>
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<td>23 SURE AS I'M SITTING HERE THREE DOG NIGHT/ Dunhill 15001</td>
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<td>24 WILD THING FANCY/Big Tree 15004 (Atlantic)</td>
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<td>25 RADAR LOVE GOLDEN EARRING/MCA 40202</td>
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<td>26 IF YOU TALK IN YOUR SLEEP ELVIS PRESLEY/ RCA APBO-0208</td>
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<td>27 SHININ' ON GRAND FUNK/Capitol 3917</td>
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<td>28 FISH AIN'T BITIN' LAMONT DOZIER/ABC 12012</td>
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<td>29 RUB IT IN BILLY 'CRACK' CRADDOCK/ABC 12013</td>
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<td>30 I SHOT THE SHERIFF ERIC CLAPTON/RSO 500 (Atlantic)</td>
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<td>31 THE AIR THAT I BREATHE HOLLIES/Epic 5-11100</td>
<td>16</td>
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<td>32 NOTHING FROM NOTHING BILLY PRESTON/A&amp;M 1544</td>
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<td>33 ON AND ON GLADYS KNIGHT &amp; THE PIPS/Buddah 423</td>
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<td>34 FINALLY I GAVE MYSELF OVERIMPRESSIONS/ Custom 1997 (Buddah)</td>
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<td>35 THIS HEART GENE REDDING/Haven 7000 (Capitol)</td>
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<td>36 CAN'T GET ENOUGH OF YOUR LOVE BARRY WHITE/ 20th Century TC 2120</td>
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<td>37 THEN CAME YOU DIONNE WARWICKE &amp; SPINNER'S/ Atlantic 202</td>
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<td>38 KUNG FU CURTIS MAYFIELD/Custom 1999 (Buddah)</td>
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<td>39 LET'S PUT IT ALL TOGETHER STYLISTICS/Avco 4640</td>
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<td>40 MY THANG JAMES BROWN/Polydor 14244</td>
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<td>41 LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN/ MCA 40209</td>
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<td>42 YOU DON'T SEE ME ANNE MURRAY/Capitol 3868</td>
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<td>43 BILLY, DON'T BE A HERO BO DONALDSON &amp; THE HEYWOODS/ABC 1143</td>
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<td>44 BE THANKFUL FOR WHAT YOU GOT WILLIAM DeVAUGHN/Roxbury BRBO-0236 (Delite)</td>
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<td>45 WHO DO YOU THINK YOU ARE BO DONALDSON &amp; THE HEYWOODS/ABC 12006</td>
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<td>46 BALLERO WAR/UA XW432-W</td>
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<td>47 HAPPINESS IS JUST AROUND THE BEND MAIN INGREDIENT/ RCA APBO-0305</td>
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<td>48 CLAP FOR THE WOLFMAN GUESS WHO/RCA APBO-0324</td>
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<td>49 TIME FOR LIVIN' SLY &amp; THE FAMILY STONE/Epic 5-11140</td>
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<td>50 RINGS LOBO/Big Tree BT 175008 (Atlantic)</td>
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<td>51 SUGAR BABY LOVE RUBETTES/Polydor 14089</td>
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<td>52 YOU'RE WELCOME, STOP ON BY BOBBY WOMACK/ UA XW439-W</td>
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<td>53 DON'T KNOCK MY LOVE DIANA ROSS &amp; MARVIN GAYE/ Motown M1296F</td>
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<tr>
<td>54 KALIMBA STORY EARTH WIND &amp; FIRE/Columbia 4-46070</td>
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**CHARTMAKER OF THE WEEK**

55 — IT'S ONLY ROCK N ROLL (BUT I LIKE IT) ROLLING STONES Rolling Stones RS 19301 (Atlantic) 1

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[Link to AmericanRadioHistory.com](http://www.americanradiohistory.com)
AUGUST 10, 1974

THE FM AIRPLAY REPORT

Flashmaker of the Week

FULLFILLINGNESS' FIRST FINALE
STEVIE WONDER
Tamla

Top FM Airplay This Week

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

WNEW/NEW YORK
CREATURES OF THE STREET—Jobiath—Electra
FULLFILLINGNESS' 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

WBKN/BOSTON
ANOTHER SATURDAY NIGHT (single)—Cat Stevens—A&M
COSMIC FUNK—Lennie Liston Smith—Flying Dutchman
EARACHE MY EYE (single)—Cheech & Chong—Ode
FRANK MILLER'S HIGHLIFE—Chrysalis
FULLFILLINGNESS' 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 OLY RAGS IN LONDON—Flying Dutchman

WMMR/PHILADELPHIA
ANOTHER LOVE (single)—Stevie Wonder—Label
KIMAKAZE—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/LONG ISLAND
FRANKIE MILLER'S HIGHLIFE—Chrysalis
FRIENDS—B. B. King—ABC
FULLFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
NOTHING YOU CAN DO (single)—Average White Band—Atlantic
PHENOMENON—UFO—Chrysalis
SANTANA'S GREATEST HITS—Col

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

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

WTKC/BALTIMORE
AVANTGARDE—Mountain—Windfall
BEST OF MANFRED MANN—Janus
BORN AGAIN—Rare Bird—Polydor
CHILD OF THE NOVELTY—Mahogany Rush—20th Century
CREATURES OF THE STREET—Jobiath—Electra
HAMBURGER CONCERTO—Focus—Atco
ILLUSIONS ON A DOUBLE DIPPLE—Triumvirat—Harvest
OUTSIDE THE LAW—Epithet—Billingsgate
REFUSE—Cherry
SPACE RANGER—Neil Merryweather—Mercury

WOWF/NORFOLK, VA.
BECKY HOBBS—MCA
BIG BOB WOON STRAIN—Ken Burian—Blue Thumb
FULLFILLINGNESS' 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—Epithet—Billingsgate
SISSEL—Jason Lindh—CTI
THE MADCAP LAUGHS/BARRETT—Syd Barrett—Harvest
WILD MAGNOLIAS—Polydor

KWDO/DOUGLAS, WASHINGTON
FRIENDS—B. B. King—ABC
FULLFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
HERE COME THE WARM JETS—Eno—Island
KIMAKAZE—Deke Leonard—UA
PROBE SNOW—Shelter
SHEET MUSIC—10cc—UK
THAT PREDATOR—Michael Dinner—Fantasy
THOSE FOOLISH THINGS—Bryan Ferry—Atco

FM Sleeper of the Week

KIMONO MY HOUSE
SPARKS
Island

FULLFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
IT'S ONLY ROCK 'N ROLL (single)—Rolling Stones—Rolling Stones
JUNE 1, 1974—Ayers, Cole, Eno & Nico—Island (Import)
KIMONO MY HOUSE—Sparks—Island
LIVE—Gabor Szabo & Charles Lloyd—Blue Thumb
PROBE SNOW—Shelter
SHEET MUSIC—10cc—UK
THAT PREDATOR—Michael Dinner—Fantasy
THOSE FOOLISH THINGS—Bryan Ferry—Atco

KZEL/EUGENE, OREGON
FRIENDS—B. B. King—ABC
FULLFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
IT'S ONLY ROCK 'N ROLL (single)—Rolling Stones—Rolling Stones
JUNE 1, 1974—Ayers, Cole, Eno & Nico—Island (Import)
KIMONO MY HOUSE—Sparks—Island
LIVE—Gabor Szabo & Charles Lloyd—Blue Thumb
PROBE SNOW—Shelter
SHEET MUSIC—10cc—UK
THAT PREDATOR—Michael Dinner—Fantasy
THOSE FOOLISH THINGS—Bryan Ferry—Atco

KZEL/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 DIPPLE—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—Bennie Maupin—Yeti
RECORD WORLD PRESENTS
THE SOUL OF SUCCESS

R & B

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
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 crossover 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 people 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.

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.

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 teamworking 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

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...
Record World 1974

TOP RECORD
1. LET'S GET IT ON
   Marvin Gaye—Tamla
2. MIDNIGHT TRAIN TO GEORGIA
   Gladys Knight & the Pips—Buddah
3. BEST THING THAT EVER HAPPENED TO ME
   Gladys Knight & the Pips—Buddah
4. THE LOVE I LOST
   Harold Melvin & the Bluenotes—Phil. Intl.
5. KEEP ON TRUCKIN’
   Eddie Kendricks—Tamla
6. JUNGLE BOOGIE
   Kool & the Gang—Delite
7. BOOGIE DOWN
   Eddie Kendricks—Tamla
8. THE PAYBACK
   James Brown—Polydor
9. HURTS SO GOOD
   Millie Jackson—Spring
10. UNTIL YOU COME BACK TO ME
    Aretha Franklin—Atlantic

TOP MALE VOCALIST
1. EDDIE KENDRICKS—Tamla
2. MARVIN GAYE—Tamla
3. JAMES BROWN—Polydor
4. BARRY WHITE—20th Century
5. STEVIE WONDER—Tamla
6. AL GREEN—Hi
7. JOHNNIE TAYLOR—Stax
8. JOE SIMON—Spring
9. BOBBY WOFLACK—UA
10. BOBBY BLAND—ABC
11. TYRONE DAVIS—Dakar
12. B. B. KING—ABC
13. DON COVAY—Mercury
14. AL WILSON—Rocky Road
15. WILSON PICKETT—RCA

TOP NEW MALE VOCALIST
1. LAMONT DOZIER—ABC
2. WILLIAM DeVAUGHN—Chelsea
3. LEON HAYWOOD—20th Century
4. SMOKEY ROBINSON—Tamla

TOP FEMALE VOCALIST
1. ARETHA FRANKLIN—Atlantic
2. MILLIE JACKSON—Spring
3. ANN PEEBLES—Hi
4. DIANA Ross—Motown
5. ROBERTA FLACK—Atlantic
6. BETTY WRIGHT—Alston
7. MARGIE JOSEPH—Atlantic
8. SYLVA—All Platinum

TOP NEW FEMALE VOCALIST
1. ANNETTE SNELL—Dial

TOP MALE VOCAL GROUP
1. STYLISTICS—Aco
2. HAROLD MELVIN & THE BLUENOTES—Phil. Intl.
3. JACKSON FIVE—Motown
4. ISLEY BROS.—T-Neck
5. CHI-LITES—Brunswick
6. TEMPTATIONS—Gordy
7. O'JAYS—Phil. Intl.
8. SPINNERS—Atlantic
9. MAIN INGREDIENT—RCA
10. MOMENTS—Stang
11. PERSUADERS—Atco
12. BLOODSTONE—London
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. ECSTACY, 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 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 SELF-CONTAINED GROUP
1. EARTH, WIND & FIRE—Columbia
2. GRAHAM CENTRAL STATION—Warner Bros.

TOP NEW INSTRUMENTAL GROUP
1. LOVE UNLIMITED ORCH.—20th Century
the gamble-huff & bell family

THE SOUND OF PHILADELPHIA

PRODUCER OF THE DECADE

Winner: Gamble-Huff

ALBUM PRODUCER OF THE YEAR

Winner: Gamble-Huff

MALE VOCAL GROUP-ALBUM AWARDS

Winner: #1 O'JAYS (Ship Ahoy)
#4 SPINNERS (Mighty Love)
#5 HAROLD MELVIN & THE BLUE NOTES (Black and Blue)

TOP ALBUM OF THE YEAR

#2 SHIP AHoy (O'JAYS)

RECORD OF THE YEAR

#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

**Winner!** Thom Bell

INSTRUMENTAL GROUP ALBUM

**Winner!** M.F.S.B. "LOVE IS THE MESSAGE"

INSTRUMENTAL GROUP

**Winner!** M.F.S.B.

TOP MALE VOCAL GROUP

**Winners!**

#1 Stylistics

#4 Harold Melvin & the Blue Notes

LABELS

PHILADELPHIA INTERNATIONAL RECORDS

T.S.O.P. RECORDS

GOLDEN FLEECE RECORDS

THUNDER RECORDS
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<th>Top Male Vocalist</th>
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<tr>
<td>Stevie Wonder</td>
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<td>Eddie Kendricks</td>
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<td>Barry White</td>
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<td>20th Century</td>
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<td>James Brown</td>
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<td>Isaac Hayes</td>
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<td>Enterprise</td>
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<td>Bobby Womack</td>
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<td>B. B. King</td>
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<td>Al Wilson</td>
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<td>Temptations</td>
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<td>Gordy</td>
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<td>Isley Brothers</td>
<td>1974</td>
<td>T Neck</td>
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<td>Main Ingredient</td>
<td>1974</td>
<td>RCA</td>
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<td>Spinners</td>
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<td>Bloodstone</td>
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<tr>
<td>Millie Jackson</td>
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<td>Spring</td>
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<td>Ann Peebles</td>
<td>1974</td>
<td>Hi</td>
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<td>Betty Davis</td>
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<td>Pointer Sisters</td>
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<td>Blue Thumb</td>
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<tbody>
<tr>
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<td>Motown</td>
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<tr>
<td>Ashford &amp; Simpson</td>
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<td>WB</td>
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<tr>
<td>War</td>
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<td>UA</td>
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<td>Earth, Wind &amp; Fire</td>
<td>1974</td>
<td>Columbia</td>
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<tr>
<td>Kool &amp; The Gang</td>
<td>1974</td>
<td>Delite</td>
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<tr>
<td>Sly &amp; The Family Stone</td>
<td>1974</td>
<td>Epic</td>
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R&B Album Awards

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

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—Dde

TOP NEW INSTRUMENTAL GROUP
1. LOVE UNLIMITED ORCH.—20th Century
2. FUNK INC.—Prestige

TOP ALBUM
1. INNERTIVISIONS
   Stevie Wonder—Tamla
2. SHIP AHOY
   O'Jays—Phil. Intl.
3. LET'S GET IT ON
   Marvin Gaye—Tamla
4. IMAGINATION
   Gladys Knight & the Pips—Buddah
5. LOVE IS THE MESSAGE
   MFSB—Phil. 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
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
MANU DIBANGO
ROBERTA FLACK
ARETHA FRANKLIN
MARGIE JOSEPH
THE SPINNERS

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

© 1974 Atlantic Recording Corp. WEA Warner Communications Company
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 “Rhythm 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 intrinsically 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 observation concerns our responsibility to our public, our membership and our mutual industry.

Time flies. Although over twenty years ago the whole country hucklebuckled 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 deejays, 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 definitely 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 spokesmen—who have even less means of freedom of expression than their white counterparts—should definitely be hooked 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 laborer 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 to 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

©1974 Chelsea Records Corp. — Roxbury Records Corp.
9200 Sunset Boulevard, Los Angeles, Calif. 90069  (213) 273-4922
A Product of the Wes Farrell Organization
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 blower flashing colors, electronic ebullience, and conspicuous consumerism that ultimately leads them down a dead-end street of frustration—sometimes called "Pa-a-r-tees!"

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 apotitical. We want—and desperately need—something more than just "Soul Power." Uh umm. 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—inately 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 hang 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 30408

MFSB
#1 Instrumental Group, singles
#1 Instrumental Group, albums
#5 album, "LOVE IS THE MESSAGE"
KZ 30707

HAROLD MELVIN & THE BLUE NOTES
#2 Male Vocal Group, singles
#4 single, "THE LOVE I LOST" 257 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

*Also available on tape
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 Love-lace, 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 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 and platinum records, several already established artists such as Bill Withers, Dennis Coffey, the Soul Searchers and the Presidents, Avant's determination made him tackle this major 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 Searchers (Continued on page 22)

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. ABC r&b product can often be counted on to break 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 on the Four Tops and Bland, 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 the charts. And 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 "Dedication to My Father." Newley-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 creditable 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 bulldog single, "Tell Me Something Good."

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, "Easymemary 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)
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 Early

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."

More Than Before

THE PERSUASIONS

ON A&M RECORDS
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 chart-topping "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 Sheaert Festival and L.A.'s Creek 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 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 Side" and is currently completing an album called "Tina Turns the Country On" which reveals a heretofore untapped side of her.

(Continued on page 26)
NANCY WILSON - ALL IN LOVE IS FAIR
Nancy's first album with producer, Gene Page, includes brilliant compositions by Stevie Wonder, Thom Bell and Linda Creed, Paul McCartney, and Johnny "Guitar" Watson.

ST-11317

MONOMONO - DAWN OF AWARENESS

ST-11327

Distributed by Capitol Records

GENE REDEERING - 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

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. Produced by Dennis Lambert and Brian Potter.

ST-11316

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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 scenes in the promotion and marketing 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 Phillip Mack, director for national R&B promotion-special markets.

The ability to establish artists as major acts at the top of the R&B music market has been 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. Herb Henderson’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 earned a gold record and reached the pop music charts.

But CBS Records has achieved what all record companies must do to maintain credibility—establish new acts. This year, MSFB (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 MSFB, the consistency of R&B crossovers Johnny Mathis and Billy Paul, the CBS Records group is enjoying its greatest year in R&B promotion. But evidence 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 Bluenotes, The Three Degrees, The Ebonys, 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.”

Sly & The Family Stone, 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 Trammps and another Philly group, the Ethic. 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 R&B 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 Courtenay, Ujima, Shuggie Otis, Booker T, Lee Dorsey and Bill Smith.

**Stax Records**

Comparable to the pervasive-ness 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 a king of the South. Rounding out Stax artists roster are such promising acts as Carla Thomas, Lee Dawson, 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 twist—R&B—to his repertoire and

(Continued on page 26)
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 RECORDS
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 coordination 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.

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 Lambert and Potter’s new label, the team has also produced for Capitol Records the latest Tavares album, “Hard Core Poetry.”

R & B at Capitol: A Foundation for the Future

Where R&B Stands For ‘Record Buyer’

ABC

The ABC’s of R&B

SUSSEX

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)

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.

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 makes. 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 Lornard Dozier, and Lucille’s guitar master B. B. King, RW’s Blues Artist of the Decade; (bottom row) the valiantous Freda Payne; Rufus; whose Stiever Wonder-produced “Tell Me Something Good” broke them wide open, and the legendary Don Robey discovery Bobby Bland, now tastefully produced by Steve Barri.

(Continued from page 16)
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 Escher (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" Clyde 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.

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 comes 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 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 Fioravanti and John Davis, comes from 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 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 "Looking Back At Me" by 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 McCorkick, 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 album is... (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 metropolitan 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 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.

Walters-Byrd Show Time

Donald Byrd's band featured a fifteen-year-old trumpet player, his sister's son, and a sixteen-year-old trombone player, both from Los Angeles. The latter, who had just graduated from high school, is now studying to become a musicologist.

World News

Chicago—The new "Chicago—Second City" LP, released by the Chicago-based label, has been featured on the Hit List on a number of stations.

Boston—A new single, "Don't Let Me Be Lonely Again," by the young singer, "Chic," has been a hit on the New England market.
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 display potential hotter than a Sunday in August.

"COLD BLOODED" The Bar-Kays/STAX 5504
"THE WARRIOR" Isi'n Tomba/STAX 5516
"T-R-E-E" The Temprees/STAX 5515

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 street corners have now moved up the ladder to star-dom. While boasting its r&b roster with Teddy 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 discovered 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 Lebanon 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 (Cin., 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 “nicked and dimed” around Philadelphia for a number of years, playing backup 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)

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 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 between r&b, rock and pop to disappear altogether. A recently released single by an artist named Yvonne Fair is a good example. The song, “Funky Music Sho ‘Nuff Turns Me On” was written and produced by Motown’s Norman Whitfield. It demonstrates Motown’s optimum use of its own creative resources. To begin with, Yvonne Fair is the first solo female artist to be produced by Whitfield. (Some say she sounds a bit like a combination of Tina Turner and a female James Brown.) Next, Whitfield has used another group he produces, the Undisputed Truth (their new album has just been released) to back her. Then, as the ultimate capper on an already strong record, there’s a guest appearance by Marvin Gaye, who sings back up. The result literally transcends categorization. This sort of unusual, creative, product is right in line with Motown’s unique and innovative way of doing things. And, however the times may change, it proves that there will always be a “Motown Sound.”

Motown Magic

Motown continues in the forefront of black music with perennial Temptation attractions, top row, from left, Stevie Wonder, the Miracles and Marvin Gaye. Top Gary 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.

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 electronic jazz 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, “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, 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 fervently 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 already sold well on the r&b market, but as his recent sessions produced by Alan 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, who have an album, “Back ‘Atcha,” 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 we wish would sit 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 Orla 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 soul/kro 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 has continued to supply the record-buying public with a large group of soul-favorites, as both United Artists and Blue Note keep on keepin’ on.

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"HAPPINESS IS BEING WITH YOU"
DK 4536
from Current Album
"IT'S ALL IN THE GAME"
DK 76909

BOHANAN BAND
Current Single (Part 1 & 2)
"KEEP ON DANCING"
DK 4535
from Current Album
"KEEP ON DANCING"
DK 76910
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 Ingredients, the New Birth, Wilson Pickett (in recent years), the Hues Corporation and William DeVaughn (via the Roxbury label) as major contributors to 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, Kingwood, 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 Swanee 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 boatrackin' and hitmakin' Hues Corporation, and the ever-wrecked 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 34).

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."

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 Rosscee 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"

www.americanradiohistory.com
**On Making R&B Famous**

**NEW YORK** — Famous Music and its related labels, Just Sunshine Records and Gemo Records, 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')."

Bobby 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 her tutelage, making friends with people like Jimi Hendrix, Eric Clapton, Clive Davis and Ahmet Ertegun. The former 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."

Reedings Inspiration

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, 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 group 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 hit, "Sweet Soul Music." Conley, who's been with Capricorn Records since 1972, recently signed 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)

**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).

**Robert Knight: The Double Life**

**NASHVILLE** — Robert Knight is living a double life. After some recorded success in the late 60's, 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)
NATRA...THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS THANKS 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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 Mary Johnson like "Move Two Mountains" and that sort of thing and the record before that. So Berry was pushing 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 Falcons 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 think 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, may record several 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 approached 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—compared to the feeling ten years ago, but it must still be a feeling that the young people 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...
Hear their new album, Hard Core Poetry (ST-11316), featuring their hit single, Too Late (3882).

PERSONAL MANAGEMENT: BRIAN PANELLA
Huffiration to deal was effort. Chisa's African Memphis partner Levine signed Chisa's second label, 1966, taking "There of being called introspective. "People music.

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ules music, and this, the music, 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 one of 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 cuts 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 aware of 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, signing the label under a contract 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 All-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)

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 "Geminii."

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 Cadillacs.

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."

Gamble & Huff Sampler Set by 20th Music

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.

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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The new single and album title song:
"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 Cleftones, 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 airplay; 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, however, 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 Esclasy, 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 Esclasy, Passion and Pain. Our next big project will be a new self-contained group of nine people called Moment of Truth produced by Reid Whiteau 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 Gemigo 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."

Eclasy, 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 r&b 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 concert with the convention, Warner Bros. is putting out a special NATRA release including Paul Kelly's "Hooked, Hooted 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 Herbice 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 ("Rejuvention"), 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 Quadrifonics, Windy City and the Last 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 Ip 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.

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.

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 group 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 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 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 promotion director, Varrell 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.
THANKS NATRA

#1 VOCAL COMBINATION (SINGLES)  #1 VOCAL COMBINATION (ALBUMS)
#2 SINGLE, "MIDNIGHT TRAIN TO GEORGIA"  #3 SINGLE, "BEST THING THAT EVER HAPPENED TO ME"
#4 ALBUM, "IMAGINATION"  #2 SOUNDTRACK, "CLAUDINE"

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(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 "Lov-ing Mary" 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.

(Continued from page 16)

Sister and Tones musician Ann -Margret. Chicago's James ing "You" from "The Gap Man". It in of Ahmad formers.

Shelter (Continued from page 32)

this gospel flair, but at the same time include jazz and pop over-tones 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 McCready album.

Mary McCready

Mary McCready 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 song-writer/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, "Jeezbel," 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 their rhythm 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 Holland's 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 not the best approach."

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 Lamont Holland. At the National Association of Broadcasters: "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."
Thank you Record World, for naming us the Number One new self-contained group, singles; and the Number Two self-contained group, albums. Earth, Wind & Fire

"Open Our Eyes." KC 327/2
On Columbia Records and Tapes
Produced by Maurice White and Joe Wissert.
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 ongoing 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-and-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.

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.
MY THANKS TO NATRA

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"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-style organization such as Brunswick could well put 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 disco—“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).

SAS (Continued from page 36)

writer/producer, Seldenberg 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 Ben Vereen regarding the starring role.

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

Brunswick Soul Power

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 inhouse 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 Earl 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.

Gladen 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 Deltones, 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 Trammps, of whom Earl Young is also the bass lead singer. Besides the Trammps, 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 his very soon.

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

Brunswick Soul Power

The Brunswick stable of soul superstars includes the likes of (from left) Chi-Lites, Tyrone Davis, Jackie Wilson and Lionel Hampton.
THANK YOU RECORD WORLD FOR VOTING US SINGLE PRODUCERS OF THE YEAR

AND A SPECIAL THANKS TO EDDIE KENDRICKS FOR HIS DELIVERY OF "KEEP ON TRUCKIN'" AND "BOOGIE DOWN"

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 Maceo & the Black Footed Hawks, 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.

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."

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 musicians 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 hear 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)

Ray Charles (Continued from page 40)

and maybe I better . . . . " You know, they're hesitant about letting them record loose unless someone 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 this 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
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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 records — including the 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 released his second album 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.”

“Evelastin 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.

CTI: Success Through Artistic Identity

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 Muh­hammad, Bernard Purdie and Ralph MacDonald.

Esther Phillips

Esther Phillips’ fourth album for Kudu, titled “Performance,” is set to be released momentarily. Her latest single, “Soul A Night,” is on the fast 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 Turre­tine (“The Baddest Turrentine”).

Breaking Down Barriers

Cred 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.

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 they too get an audience to make like “Soul Train” is happening in the aisles and on the dance floor. Their hour-long set, after a long introductory jam, stuck to this deservedly success­ful effort, and included their first song for the label, “Jive Turkey.”

“Five 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 pigeon-holed 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 road 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 label.

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 the 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 Adderley, 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 considerable airplay.

Magic Maker: Kool & the Gang Find Path to Success

Kool & the Gang's recent release of "Find Your Path" has been a major hit for the band. The record features a blend of jazz and soul, with lead vocals by James Brown and backing vocals by Chic. The album has been praised for its innovative sound and catchy tunes.

Capricorn (Continued from page 34)

Blessed," 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 Left Field," "Take Time To Know Her" and "Push Mr. Pride Aside." Percy has been recording at Muscle Shoals Sound Studios in Alabama, and 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.

Chess/Janus

(Continued from page 32)

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.

Cheese/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.

Name Changes

They changed names a few more times—their label was 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 Fiore'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 Fiore 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."
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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 for proper exposure and promotion, 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."

Doors

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—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 family's "Blindsman." 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 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.

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 Philpy'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.

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," an easy rocking soul song, scheduled for release August 5. Gospel vocalist, 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 McCrea, Phoebe Snow, Ray Rowe and the O'Neal Twins are all on the rise on Shelter.

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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

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Welcome,
NATRA

Bobby Womack

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 Mary Stuart and Curtis Mayfield.

The Curtom label is distributed by Buddah Records and the newly formed Gemigo label is distributed by Famous Music.

Curtom had its strongest 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 anticipation 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' "Clandine" 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 should reach gold status, according to Stuart.

Mayfield and Stuart are now looking forward to opening their own television and movie department 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.

Paragon Agency

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 Tyne-S Davis, Betty Swan, 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 think 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 philosophy seems to be, it certainly is getting big results. Many of their acts have currently charted R&B songs, among those are Tyne-S 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 Dyanmite." 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.

Johnny Lloyd

(Continued from page 18)

...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 Chamberlain 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, United, 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.

Paragon Agency

(Continued from page 18)

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Buddah

(Continued from page 18)

...and he's a murderer tumbled 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 benefited 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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RECORD WORLD AUGUST 10, 1974 SECTION II

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FAR OUT Productions & United Artists Records Wish To Congratulate

Top Self-contained Group: #1—WAR
Top 10, Album: #7—Deliver The Word—WAR

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 Cochran, Cleo Lewis and Sammie Hills. 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 Jonesez, 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 Jonesez 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 Duke" 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 Wood Singers, has a newly released single, "Big Black Cloud." On the west coast, singer Gene Dozier is slated to release a single soon.

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 & The Pips, King Curtis, Wilbur Harrison, Alton Sterling, 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 songs as "Warm and Tender Love" (for Harrison and Percy Sledge, respectively).

King Curtis

Robinson's eyes shine as he talks of his relationships with the people behind them are relished 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 show 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 readhead 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 place in the world 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 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 changeable.

Currently in charge of developing a black product budget line for Pickwick, Robinson's in the process of compiling 30 albums for the label — 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 Rollo. 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 horrific. 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 3500 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 sensuous! 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, features Rudy Copeland vocals.

Ice
(P-10075)
Impelling horns and vocals.
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. The 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 records 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 money you must have. Now, if you don't get the chains and the big racks and department store vendors, 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 inter- states that manufacturers' products are sold as—unless 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 depart-

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 us, 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.
Congratulations and Thanks to NATRA for Record World's R&B 1974 Awards

KOOL AND THE GANG on De-Lite Records

No. 1 Self-Contained Group
No. 3 Self-Contained Group
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 turner-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 octive vocals in 12 original single releases and followed a formidible 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 Mc Nichols, Mc Nichols, for heavy involvement in R&B product scheduled for the next months' releases, expanded GRC's R&B department with the hiring of Bobby Patterson, Leon Anderson and Maurice Watkins to handle the southeast, central and west regions, as well as two independent reps to cover the east and west coasts.

As former co-owner of a Detroit production company, Mc Nichols 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, Mc Nichols is planning extensive marketing campaigns for the promotion of 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.

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.

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 all 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 are playing it and singing it basically that way was that the people that listed mostly to the so-called pop music didn't do nothing about rhythm and blues, 'till 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 Int'l.

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 Hitmakers" 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 Lightnin' 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.
B.T. EXPRESS
"DO IT"
("Till Your Satisfied")

GENERAL CROOK
WDS697
SINGLE
"Fever In The Funk House"
W11276

LTG EXCHANGE
WDS698
SINGLE
"Keep On Trying"
W11278

The Independents "Let It Be A Lesson" W11279 SHIPPING SOON!

Don Downing "Dream World" S12397 NEW DISCO MIX!

....Badd!
Soul Bunny Congratulates NATRA
SALESMAKER OF THE WEEK

ERIC CLAPTON
461 OCEAN BOULEVARD
RSO

TOP RETAIL SALES THIS WEEK

461 OCEAN BLVD.—Eric Clapton—RSO
FULFILLINGNESS’ FIRST FINALE—Steve 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
FULFILLINGNESS’ FIRST FINALE—Steve 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
COME FROM ALL ENDS—New Birth—RCA
461 OCEAN BLVD.—Eric Clapton—RSO
FROM THE MARS HOTEL—Grateful Dead—Grateful Dead
FULFILLINGNESS’ FIRST FINALE—Steve 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
MUSICLAND/NATIONAL

461 OCEAN BLVD.—Eric Clapton—RSO
MUSIC MAKING EYES AT ME—Lena Zavaroni—Stax
ON THE BEACH—Neil Young—Reprise
SANTANA’S GREATEST HITS—Col
SEALS & CROFTS 1, 2 & III—WB
SMALL TALK—Sly & The Family Stone—Epic
SOUTHER HILLMAN, FURAY BAND—Asylum
THAT NIGGER’S CRAZY—Richard Pryor—Parrot

MUSICLAND/NATIONAL

461 OCEAN BLVD.—Eric Clapton—RSO
MUSIC MAKING EYES AT ME—Lena Zavaroni—Stax
ON THE BEACH—Neil Young—Reprise
SANTANA’S GREATEST HITS—Col
SEALS & CROFTS 1, 2 & III—WB
SMALL TALK—Sly & The Family Stone—Epic
SOUTHER HILLMAN, FURAY BAND—Asylum
THAT NIGGER’S CRAZY—Richard Pryor—Parrot

MIND’S EYE—Jon Lucien—RSO
PERFECT ANGEL—Minnie Riperton/Epic
RAGS TO RUPUS—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
FULFILLINGNESS’ FIRST FINALE—Steve Wonder—Tamla
JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
LIVE ON STAGE IN MEMPHIS—Elvis Presley/RCA
RAGS TO RUPUS—Rufus—ABC
STOP ALL THAT JAZZ—Leon Russell—Motel

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
MOUNTAIN—Glenfiddich—MCA
SECOND HELPING—Lynyrd Skynyrd—Sounds of the South
SOUTHER HILLMAN, FURAY BAND—Asylum
WALKING MAN—James Taylor—WB

MUSHROOM/New Orleans

FULFILLINGNESS’ FIRST FINALE—Steve Wonder—Tamla
HAMBURGER CONCERTO—Focus—Atco
HERE COME THE WARM JETS—Eno—Island
KIMONO MY HOUSE—Sparks—Island
ILLUSSIONS ON A DOUBLE DIME—Triumph/Manfred
KING BISCUIT BOY—Epic
REFREGER—Churchis
TWO DOUGHNUT THINGS—Bryan Ferry—Atlantic
WHALE MEAT AGAIN—Jim Capaldi—Island
WILD MAGNOLIAS—Polydor

NATL. RECORD MART/MIDWEST

AVALANCHE—Mountain—Col
BAD COMPANY—Swan Song
BLACKBIRD—Fantasy
FULFILLINGNESS’ FIRST FINALE—Steve Wonder—Tamla
KING KAROL/N.Y.
AVALANCHE—Mountain—Col
BAD COMPANY—Swan Song
BLACKBIRD—Fantasy
BODY HEAT—Quincy Jones—A&M
ENDING SUMMER—Beach Boys—Capitol
461 OCEAN BLVD.—Eric Clapton—RSO
LIVE—Marvin Gaye—Tamla
MUSICLAND/NATIONAL

461 OCEAN BLVD.—Eric Clapton—RSO
MUSIC MAKING EYES AT ME—Lena Zavaroni—Stax
ON THE BEACH—Neil Young—Reprise
SANTANA’S GREATEST HITS—Col
SEALS & CROFTS 1, 2 & III—WB
SMALL TALK—Sly & The Family Stone—Epic
SOUTHER HILLMAN, FURAY BAND—Asylum
SYREETA—Motown
UP FOR THE DOWN STROKE—Parliament—Casablanca

LIVE CONVENTION—Fairport Convention—Island (Import)
MONTY PYTHON LIVE AT DRURY LANE—Island (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—Bryan Rice/Polydor
CARIBOU—Elton John—MCA
EUPHATES RIVER—Main Ingredient—RCA
461 OCEAN BLVD.—Eric Clapton—RSO
FREEDOM FOR THE STALLION—Hues Corp.
RSO
FRIENDS—B. B. King—ABC
FULFILLINGNESS’ FIRST FINALE—Steve Wonder—Tamla
GOLDEN EARRINGS—Capitol
HAMBURGER CONCERTO—Focus—Atco
HERE COME THE WARM JETS—Eno—Island
I NEED TIME—Bloodstone—London
LYDIA—Cold Blood—WB
RAGS TO RUPUS—Rufus—ABC
ROCK YOUR BABY—George McCrae—TK
SMALL TALK—Sly & The Family Stone—Epic
THAT NIGGER’S CRAZY—Richard Pryor—Parrot
WHEREHOUSE/CALIFORNIA

BACHMANN-TURNER OVERDRIVE II—
BACK HOME AGAIN—John Denver—RCA
BAD COMPANY—Swan Song
CARIBOU—Elton John—MCA
461 OCEAN BLVD.—Eric Clapton—RSO
FULFILLINGNESS’ FIRST FINALE—Steve Wonder—Tamla
ILLUSSIONS ON A DOUBLE DIME—Triumph/Manfred
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
ENDING SUMMER—Beach Boys—Capitol
461 OCEAN BLVD.—Eric Clapton—RSO
FROM THE MARS HOTEL—Grateful Dead—Grateful Dead
FULFILLINGNESS’ FIRST FINALE—Steve 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
FULFILLINGNESS’ FIRST FINALE—Steve 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

www.americanradiohistory.com
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."
## '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 Fariser 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 the beginning 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 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 Fariser at "Zaire 74" headquarters.

All legal affairs are being handled by the law firm Caper and Thall, 1780 Broadway, N.Y., phone: (212) 765-5036.

### 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 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.

### Hebbs Helms Label

**SALEM, MASS.—**Singer Bobby Hebbs 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"

Hebbs first came into prominence as the singer-songwriter who scored with the charttopping "Sunny" (Mercury) in 1966.

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### Gold-Gathering Ladies

#### THE R&B WORLD SINGLES CHART

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<td>LIE TO ME</td>
<td>BILL WITHERS</td>
<td>DUNHILL</td>
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<td>112</td>
<td>I'M GONNA MAKE YOU LOVE ME AGAIN</td>
<td>BILLY JOEL</td>
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<td>BILLY JOEL</td>
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<td>I'M GONNA MAKE YOU LOVE ME AGAIN</td>
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<td>I'M GONNA MAKE YOU LOVE ME AGAIN</td>
<td>BILLY JOEL</td>
<td>DOT</td>
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### Hebbs Helms Label

**SALEM, MASS.—**Singer Bobby Hebbs has set up his own record company here at 176 Federal Street: Crystal Ball Records. His first release under the logo is "Evil Woman."
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
Montreux Festival: A Stunning Triumph

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’ “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 fine form. The repertoire, which features Alphonse Mouzon on percussion, also included Mike Mandel on keyboards and synthesizer. Mandel, who is blind, was definitely the most impressive electronic player at the Festival. Coryell seems to combine the finest elements of Charlie Christian and Jimi Hendrix, and perhaps a trace of Teddy Wilson, his idol, 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 Earl Sax tone Sextet and Sonny Rollins with his new band. Woody was as always predictable while Charles Earl Sax tone 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 jingle sounds simulated through percussion by her husband Artro. She also introduced an intense and moving young Brazilian singer/ composer named 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, Mtomo 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 encore later, the people still wanted more, but Mahavishnu wisely called it a nip. 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 Montreux 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 screen 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.
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 Knows It All!" from his "Innervations" 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 Beginnings 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 Limie & Family Cookin' single, "A Walkin' 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 $19,826,000, 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 $.34 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 $6,405,000, or an increase of 148.4 percent.

MCA Inks James

George Lee, MCA Records vice president-eastern operations, recently 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. Mailand, 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 their firm will be making major booking agency and recording affiliations.

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 decision 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 contact 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

Todd, Hall & Oates

Todd Rundgren is producing Daryl Hall and John Oates' third album 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 Mattola, Chappell's New York contemporary manager.

NARM Names Souvall Scholarship Group Head

BALA CYNWYD, PA. — George Souvall, president of Alta Distribution of Philadelphia, 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, Springfield, Mass.); 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 Klyzman (ABC Records & Tape Sales, Woodside, N.Y.); Harold Okinow (Lieberman Enterprises, Minneapolis, Minn.); Howard Rosen (Mid America Specialty Distributors, Chicago, Ill.); Charles N. Sing (Hi World Distributors, 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 advisor 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 $1.50; 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.

www.americanradiohistory.com
En mi primera información desde Brasil, me gustaría informar a los lectores acerca de algo que está sucediendo actualmente en el mercado del disco.

El método más importante en promoción, el medio que realmente va producir 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 Televisión más importantes aquí, están usando este sistema. Por cada historia, dos álbumes 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 fácilmente la influencia de la TV, ya que las compañías discográficas (subsidiarias o conectadas con las emisoras de TV), solamente lanzan el álbum, 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 sello que está siendo más promovido en São Paulo es: "Manhãs de Setembro" (mamá de Septiembre), representado por Vanusa (Continental), y en Rio de Janeiro: "Stop, Look, Listen (To your Heart)", presentado por Diana Ross & Marvin Gaye (Motown/ Tapecar).

Después del show en el "Carnegie Hall,", Nelson Ned volvió al Brasil, para efectuar presentaciones en los shows más importantes del momento, mostró su disco de oro que recibió 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 tipográficos involuntarios: La Sección "Artista de la Semana" concedida a Antonio Zamora salió bajo el título "Discjockey 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. Aprovecha 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)
**LATIN AMERICAN HIT PARADE**

### Singles

**New York (Salsoul)**

By EMILIO GARCIA

1. **EL SON DE SANCTURCE**
   - GRAN COMBO—EGC
2. **LAS CUARENTA**
   - ISRAEL MIRANDA—Fania
3. **NO BABAY**
   - ORQUESTA MARLOW—Fania
4. **ROBINE**
   - JOHNNY VENTURA—Male
5. **ORGULLOSA**
   - SMALL RIVER—Tico
6. **EL CATERO**
   - ORQUESTA NOVEL SUPER TIPICA—TR
7. **EL DIA DE SUERTE**
   - WILLIE COLON—Fania
8. **ASI NO SE QUIERE A NADIE**
   - TIPICA—Fania
9. **LOS CAMPADRES**
   - PETE "CONDE" RODRIGUEZ—Fania
10. **INDESTRUCTIBLE**
    - RAY BARRETO—Fania

**Los Angeles**

By KALI

1. **EL DIA QUE ME QUIERAS**
   - ROBERTO CARLOS—Caytronics
2. **ES POR EL COMETA**
   - LOS DINERS—CBS
3. **ME IMPORTA**
   - LOS SILVER—Miami
4. **SI LLORÉ**
   - LOS ANGELES NEGROS—International
5. **EL CANTONITO**
   - EL PALMCO Y EL MORRIN—Gas
6. **ESA LA QUE DICES QUE QUIERIEN**
   - JUAN TORRES—MusArt
7. **AY NO DIGAS**
   - CHRIS MONTEY—Caytronics
8. **AMOR ETERNO**
   - FELIPE ARTIGAS—Caytronics
9. **LA VIBRA**
   - CHELOY Y SU CONJUNTO—MusArt
10. **RECORRIENDO MIS AMORES**
    - VIRGINIA LOPEZ—Gas

**Mexico**

By VILO ARIAS SILVA

1. **COME SURO**
   - LOS BABY'S—Peerless
2. **ESPEJISMO**
   - ANAVELLO—CBS
3. **PERDONAME**
   - ESTRELLITA—Cien Riff
4. **MI CORAZON NO SE VENDE**
   - FINA NEVAEZ—Peerless
5. **ESTA RUSA RITA**
   - JUAN GABRIEL—RCA
6. **Y TU PAJETA**
   - ANTONIO ZAMORA—Capitol
7. **SI TE VAS QUE TE URDA UNA PENA**
   - JOE SEQUEL—RCA
8. **PROPESTA**
   - ROBERTO CARLOS—CBS
9. **NO LLORES CORAZON**
   - LOS SOLITARIOS—Peerless
10. **QUIEN TE DIO QUE TE QUIERO**
    - ESTRELLITA—Cien Riff

(Continued from page 104)

**Conozca a su D.J.**

Nada en Guayaquil, Ecuador, Betty Pina ha trabajado en radio desde que tenía quince años, habiéndose iniciado en Quito, Ecuador, en Radio Capitol, em- presa radial en la cual actuaba como locutora (Discjockey), (tenía un programa de comaplacencias musicales), pasando después a ocupar plazas en otras radio- misoras capitalinas.

Betty nació el 21 de Abril de 1949 y está actualmente divorcia- da, madre de la hermosa Maria Cristina.

(Continued on page 106)

(Meet Your D.J.)

Lleva varios años en Miami, donde siempre se ha visto rela- cionado en su profesión radial, habiendo sido por más de tres años Directora Musical de la WLTO (Radio Latino) y actual- mente prestando sus servicios en WCMQ (Radio Alegre) donde se ocupa de programar música de balada y moderna, compartiendo sus obligaciones en esta especial- idad con Tony Rivas, que se ocupa de programar toda la

(Continued on page 106)

**Nuestro Rincon**

(Continued from page 104)

la Protesta, en el cual se han incluido entre otros números, “El Capitán”, “La Jerigonzal” y “Madre”. . . . Solo Records acaba de lanzar el Tercer Album de Primitivo Rodriguez titulado “Amorosa,” que se espera supera las ventas de su anterior “Poema”. . . . Resultó triunfador en Cuarto Lugar en el Festival de Benidorm, España, la cantante colombiana Clemencia Torres, con la canción de Jose Luis Perales titulada “Llegaré Mañana. Al mismo tiempo, Clemencia fué acreditada en el Festival con el “Premio de la Critica” como “La Mejor Interprete”. . . . 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 Ortiz Pino, que se encuentra en la Babel de Hierro dandole los últimos toques a la nueva grabación de Manoella Torres. Agradezco la llamada tele- fónica 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 interpretar 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, recien estrenada secretaria de Rinel Sousa en Caytronics Corp. Mercy esta a cargo adicionalmente de Promoción y Publicidad. Mercys es hija de nuestro fraternal colega en el periodismo Jose Alfredo Lopez (Joalo) . . . . Lanzó Hispanox en España al dueto Yerbabuena en “Con Mi Guitarra en la Playa.” Los integrantes de Yerbabuena son Paco y Jose 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 Meri- cana Records . . . Y ahora . . . ¡Hasta la próxima!

(Continued on page 106)

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**TICO-ALLGEL ALL STARS**

PRONTO LLEGARÁN
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 este terreno.

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 de la mañana por FM 92. Mujer afable y de trato gentil, habrá 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 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 exquisitete de la mujer sur-americana 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: Chinchin de Triana, a flamenco singer that gives his personal touch in some of the songs in this heavy instrumental recording; Max Bennett and Lenny La Blanc, electric bass players; Jimmy Gordon played drums on "Pachucito" and "Funky Flamenco." Drums on "Malaugheita," "Sangria!" and "Zambra" were played by Hal Blaine, and Jimmy Evans played on "Bugaloona Sonata" and "John's Wedding." Clayton Ivey played keyboard and did the string and woodwind arrangements. Trumpeters were Ben Cadley (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, Columbia; 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. "Pachucito" 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 111)
New York Central (Continued from page 22) great amount of strength. Martha Veler, opening the show, is one of those performers who walk 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 the MFSB (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 is that we 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 set 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 by Layla Bowie.

THE ALBUM CHART ARTISTS CROSS REFERENCE

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108 THE BEST OF CHARLIE RICH/Epic KE 31933
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112 FALL INTO SPRING RITA COOGLIDE/A&M SP 3627
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114 WHALE MEAT AGAIN JIM CAPALDI/Island ILPS 9254
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116 STARLESS & BIBLE BLACK KING CRIMSON/Atlantic SD 7398
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122 PIANO MAN BILLY JOEL/Columbia KC 32544
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130 COMIN' FROM ALL ENDS NEW BIRTH/RCA APL1-0495
131 LOS COCOCHOS CHEECH & CHONG/Ode SP 7019 (A&M)
132 HERE COME THE WARM JETS ENO/Island ILPS 9268
133 ARLO GUTHRIE/Reprise MS 2183
134 TALENTS OF THE GREAT RUNNERS ROBERT HUNTER/
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135 TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
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141 BOOGITY, BOOGITY RAY STEVENS/Barnaby BR 6003
142 A NEW LIFE MARSHALL TUCKER BAND/Capricorn CP 0124 (WB)
143 PERFECT ANGEL MINNIE RIPERTON/Epic KE 32561
144 YOU SMILE—THE SONG BEGINS HERB ALPERT & THE T.J.B./
A&M SP 3250
145 STEVIE WONDER PRESENTS SYREETA/Motown M6-80851
146 LIGHT SHINE JESSE COLIN YOUNG/Warner Bros. BS 2790
147 LIVE GENESIS/Charisma CAS 1666 (Buddah)
148 LET ME IN YOUR LIFE ARETHA FRANKLIN/Atlantic TD 7292
149 BURN DEEP PURPLE/Warner Bros. W 2766
150 QUEEN I/Elektro EKS 75082

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www.americanradiohistory.com
Tony shown in currently preparing success; Rebel band manager, broadcast staff producers been Edward Lewis By LARRY (Island) Miki the Philadelphia Rubettes and EMI (GM) Major LONDON—After October. studio manager and Antony Hidley of Love" (Polydor) proved by "Tommy" Band, are Roy RECORDAORLD RECORDAORLD PRESS recording by Peter Krebbs and associate editor Harry Schild will shortly be located at Haller Strasse 36, 2 Hamburg 13, but chart editor Killy Gripe 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" . . . Sigl Loch's WEA has a hot single in "Der Clou" from the award-winning film "The Sting". Telder 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. Cerg Publishing hot as a pistol with "Locomotion" and the new Grand Funk Electrola/Capitol single . . . While Dr. Greg is vacationing in the Swiss Alps, Heinz Korn is helming those spacious Electrola/Capitol offices in Cologne . . . It's no wonder that Willird Jung's EMI-Electrola empire is leading the German chart race—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 Wiedersehn 'til next week when I'll be reporting from Vienna!
THANKS TO ALL WHO MADE IT POSSIBLE

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*IN COMPETITION WITH 301 SONGS ENTERED FROM 27 COUNTRIES*
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 Wilfen penning "More Often Than Not" . . . Shawne Jackson to record in L.A. in Sept. with Dom Troiano producing.

Fluid 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 Martynie 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 amusement 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'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
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 boîte, 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 accentuated his dramatic vocal approach with onstage strutting and some avant-garde 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 best, and perhaps his 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.

Robert Skopp

BOWIE LOOK-ALIKES

As a part of RCA Records' promotion of David Bowie's Madison Square Gardens appearances, RCA's New York branch ran a David Bowie look-alike contest. Seen here is the winner, Jeannie 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 Jeannie 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 quadraphonic sound, August 5 and 6 in Cleveland.

Michael Tilson Thomas will make his conducting debut with the Cleveland Orchestra at the concert which will precede the recording. The 120-voice Cleveland Orchestra Chorus and a boy's choir will also perform.

CBS SPEECHES

(Carried from page 3)

Jack Craigo, 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 conservatism's strength (making itself felt in the record market through changing musical tastes). Craigo 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 interesting data which he believes to be giving him a constant "pulse on public tastes and overall quality of product."

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 the English lyrics); John Harfield: The Six Sonatas for Flute and Harpsichord, Jean-Pierre Rampal, Robert Veyron-LaCroix; Bruckner: Symphony No. 4, Bruno Walter; Mozart: 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-Elektro-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 Mason 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 forecasting 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 products. 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 will be expanded to include the coordination of components for CHD and CSP within operations.

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 copyrighted CBS records manufactured or distributed by CBS Inc., or advertising or selling such sound recordings.

The issuance of the injunction climax a civil unfair competition action brought by CBS Records against Big Wheel and Leonard B. Hoberman, the firm's president.

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.
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 maestro, now with a red blazer carelessly slung over his shoulders, sat the table in constant rapport with his engineer and producer, John McClure, as he listened to the plays. 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 onlookers and yet he seemed oblivious to anything but what he heard.

Production

Smoking continuously, he said to McClure, "I hate that snare so 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? Is the sound OK?"

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 copyst, Arnold Bernstein) never made me a bound score?" He was told that the score had been prepared for Donald 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 Troubled in Tahiti with Nancy Williams and Julian Patrick and two Haydn symphonies, Number 95 and 96 with the N.Y. Philharmonic complete the package.

(Carried 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 Cleve-

Land will take a minimum of two sessions a year, one session each year for the next three years.

BERLIOZ SYMPHONIE FANTASTIQUE

SOLTi

London

BEST SELLERS OF THE WEEK

BERLIOZ: SYMPHONIE FANTASTIQUE

Solti—London

JOPLIN: PIANO RAGS, VOLS. 1, II—Rifkin—Nonesuch

JOPLIN: RED BACK BOOK—Schuller—Angel

SAM GOODY/N.Y.

BACH: COMPLETE FLUTE SONATAS—Rampol—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: APPALACHAIN SPRING—Copland—Columbia

MANDEL: COMPLETE FLUTE SONATAS—Rampol—Odyssey

CHARLES IYES: 100TH ANNIVERSARY—Columbia

SAINT-SAENS: SYMPHONY NO. 3—Fox—RCA

WAGNER: SIEGFRIED—Hunters, Remedios, McIntyre, Goodall—EMI (Import)

DISCOUNT RECORDS/SYRACUSE

BACH; BRANDENBURG CONCERTOS- Collegium Aureum—Vitrava

BACH; BRANDENBURG CONCERTOS—Concertus Musicus—Das Alte Werk

BEEHOVEN: SYMPHONY NO. 9—Stokowski—London

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London

HANDEL: WATER MUSIC—La Chambre du Roy—Paris

HOLST: THE PLANETS—Boult—Angel

JOPLIN: PIANO RAGS, VOLS. 1, II—Rifkin—Nonesuch

JOPLIN: RED BACK BOOK—Schuller—Angel

TOMITA: SNOWFLAKES ARE DANCING—RCA

RECORD & TAPE COLLECTORS/ BALTIMORE

BEETHOVEN: SYMPHONY NO. 9—Boehm—DG

CHABRIERT: IMPRESSIONS D'ITALIE—Walfisch—London

BERLIOZ: SYMPHONIE FANTASTIQUE

SOLTi—London

JOPLIN: PIANO RAGS, VOLS. 1, II—Rifkin—Nonesuch

JOPLIN: RED BACK BOOK—Schuller—Angel

TOMITA: SNOWFLAKES ARE DANCING—RCA

RECORD WORLD AUGUST 10, 1974

HANDEL: SONATAS FOR RECORDER—

Klovian

HANDEL: WATER MUSIC—La Chambre du Roy—Columbia

CHARLES IYES: 100TH ANNIVERSARY—

Columbia

MOZART: EARLY SYMPHONIES—

Mariner—Philips

MOZART: VIDINIZ CONCERTOS NOS. 4, 5—Oistrakh—Angel

SCHUBERT: DEATH AND THE MAIDEN—

Cleveland Quartet—RCA

TOMITA: SNOWFLAKES ARE DANCING—

RCA

MUSIC OF WAGNER, VOL. III—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. 1, II—

Rifkin—Nonesuch

JOPLIN: RED BACK BOOK—Schuller—

Angel

MAHLER: SYMPHONY NO. 10—Morris—

Philips

RUSSIAN ORCHESTRA WORKS—

Lloyd Jones—English Philips (Import)

SHOSTAKOVICH: SYMPHONY NO. 3—

Kondrashin—Angel

VAUGHAN-WILLIAMS: ORCHESTRAL MUSIC—Mariner—Argo

THE MUSHROOM/NEW ORLEANS

BACH; BRANDENBURG CONCERTOS—

Richter—DG

BACH; BRANDENBURG CONCERTOS—

Rinnert—Nonesuch

BACH: CANTATA 106—Toepfer, Hoefiger, Adam, Richter—DG

HOLST: THE PLANETS—Mehta—London

JOPLIN: PIANO RAGS, VOLS. 1, II—

Rifkin—Nonesuch

JOPLIN: RED BACK BOOK—Schuller—

Angel

PEARSON: TERPSICHORE—Terpsichore Collegium—DG

TCHAIKOVSKY: 1812 OVERTURE—Metha—

London

TOWER RECORDS/SAN DIEGO

BERLIOZ: SYMPHONIE FANTASTIQUE—

Solti—London

DELIUS: KOANGA—Graves—Angel

MUSIC FOR FLUTE AND TAPE—

Baren—Nonesuch

HANDEL: COMPLETE FLUTE SONATAS—

Rampol—England

HAYDN: SYMPHONIES, VOL. VIII—

Darrett—London

HOLST: THE PLANETS—Boult—Angel

MAHLER: SYMPHONY NO. 2—Walter—

Odyssey

VAUGHAN-WILLIAMS: DONA NOBIS PAXEM—Boult—Angel

VAUGHAN-WILLIAMS: FANTASIA ON A THEME OF THOMAS TALLIS—

Mariner—Argo

VIVALDI: THE FOUR SEASONS—

Zukerman—Columbia

RECORD WORLD AUGUST 10, 1974
Bobby Womack Feded with a Picnic

United Artists recording star Bobby Womack was honored recently with a pre-concert picnic held before his appearance at Los Angeles’s 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, aka, with maskap Billy Superball; Los Angeles Councilman Dave Cunningham, Womack’s manager Steve Labor, 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 concert 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, Melodia de Arrabal,” “La Cumparsita,” “El Corzo,” “Ausencia,” “Me enamoré una vez,” “Adolfo Muchachos,” “Alma en Pena” and “Esta Noche me Emborracho.”

Sergio Blanched was named promotional and publicity manager for Discos Musart, S.A. in Mexico . . . Rico Records signed in New York the popular singer Joe Vallee . . . 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 Rodriguez 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 Carytronics Corp. Mercy is also taking care of promotion and advertising mailings and is the daughter of our friend and colleague José Alfredo Lopez (loalo) . . . Hispavox released in Spain a new duet named Verhashena formed by Paco and Jose from Andalucia. 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 Cayer for Mericana Records signed the distribution agreement . . . And that’s it for the time being!

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.

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 fue rico para Brasil, hablando acerca de las visitas de importantes artistas americanos, la primera fue Liza Minelli, luego tuvimos a Tom Jones, y más recientemente Alice Cooper. Bien, un gerente brasileño, y por cierto uno de los más importantes, traerá a traer un artista, que es el sueño de cada empresario: Frank Sinatra. Vendrá o no vendrá ? . .

El nuevo sencillo de Mocedad De America, “Dime Senor,” fue lanzado ésta semana por Copacabana. Algunas radios en São Paulo, ya están tocando dicho sencillo ejecutado por este grupo; lo que más llama 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 cual 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 mannmoth 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 named for the first time with Leonard R. Batchelor. His 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 Silverman’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.
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 enigmatic 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 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 mind 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 upbeat 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 rushing '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 3717 Directors Row, Suite 411, Memphis, Tennessee 38133; phone (901) 396-3780.

Another Dimension

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 producer, he explains, are not meant 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 mixing, 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 his artists' 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's jazz artists and the time. Which is why Ed Michel considers the studio his home.

'Ainie's Song' Is Gold

"NEW YORK — John Denver's latest RCA single, "Ainie'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 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 sound dynamics consisted mainly of bassist Alan Lancaster, rhythm guitarist Richard Parfitt and vocalist-lead guitarist Francis Rossi topping the stage and tossing their long manes of hair around.

The louder Status Quo played, the louder the audience clammed for more, and by the end of the set, quite a few people were dancing in the aisles, their hands covering their ears.

Karen Fleeman

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'Ansell Pershing (seated), Lamont McLemore, Florence LaRue Gordon and Ron Townson.

Toni Profera

Record World August 10, 1974

www.americanradiohistory.com
Wedding in White

20th Century recording artist Barry White did some dual celebrating last week—his marriage to Gladione Jeanes 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: Geddean and White; 20th Century Fox Film Corporation president Gordon Stulberg; Regan; and Larry and Gloria Nunes; in right photo, Geddean and White are pictures 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 Piano Giants" (Original Recordings, 1938-1940) (A John Hammond Collection);
- "Theology 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 McGuiness, 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 Peellaert, and features a painting-by-painting text by noted English rock writer, Nik Cohn.

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/Custome 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/Custome 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' Woman" on the Mums label. All five singles are scheduled for release immediately after the Convention.

Staging at CBS Meet Handled by Chip Monck

LOS ANGELES—Chip Monck, who has staged concerts for The Rolling Stones and other major groups, was called on to do the staging for CBS Records' 1974 Convention. Monck was chiefly responsible for converting the main ballroom of the Century Plaza Hotel, scene of the dinner shows for the convention into a multi-purpose concert hall.

Staged '73 Meet

Monck, who also staged the Columbia and Epic Convention last year at the Fairmont Hotel in San Francisco, was faced again with the challenge of transforming a ballroom into a flexible cabaret big enough to accommodate a 32-piece orchestra, yet intimate enough to present some of CBS Records' smaller, unamplified acts. He was joined by Abe Jacob, a sound expert who is Monck's associate in CMI Consultants, Inc.

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 Otis 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 (Soupys'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 Schafer, 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 Muldoon'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 other men were "voiced over" the visuals.

Live Acts

In addition to these "live" performances by newcomers Starstream (Columbia) and Labelle (Epic) highlighted the final portion of the show.

Some of the most important work in preparing the presentation involved scripting and 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, 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 lines 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 Dann, Pia Skender and Sam Harrell. In addition, there were these awards given to Epic/Custome personnel: the First Ever Silver-Tongued Devil Award was given to Dan Walker, local promotion manager, Epic/Custome, 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/Custome, New York branch; and a certificate was given to John Babcock, director, artist relations, Epic/Custome 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, especially 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 144, and his number 25 album sold 28.)

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 basis, was being done on "top eight" albums. It now appears that tonnage is being done only on the top three records, with sales distributed proportionately among the rest.

$1.29 Sales

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 $9.8 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 successes 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 12 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—Memores, 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 cassette tapes. 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, $62 million in goods were sold in 1973 by the TV marketers. Among those of the TV Marketers was Warner Communications, whose 4-recording, $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 complaint 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 Kona Sound artists Ian Lloyd and Stories. Pictured from left are Bryan Maday, Rich Ranno, Kenneth Bichel, RW heavy Mitchell Konner, Buddha's New York promotion man Barry Fiedel, Ian Lloyd and Kenny Adriansen.

GRC Taps Hughes

ATLANTA — Michael Thevis, president of GRC Recording Corporation (GRC), has announced the appointment of Jimmy Hughes to the title of creative services director of GRC, Aware and Hollanda labels.

In his 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 Buzz Wiburn, president of GRC.

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 have recently hit 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 Court Enjoins Tape Co.

OKLAHOMA CITY — State District Court Judge Jack R. Parr has issued a temporary injunction against Magnitron, Inc., and Alvin R. (Buddy) Warner, the company's vice president, barring them from making or selling unauthorized duplication of tape recordings produced by CBS Records, A&M Records, MCA Records, Warner Bros. Records and Elektra Records.

Magnitron and Warner were also barred from using album titles or the band's likenesses of the performers who record for the five record companies.

The issuance of the injunction climaxed a series of suits that were inaugurated last January when CBS, A&M, MCA and Warner Bros. brought an action in U.S. District Court in Massachusetts, charging Magnitron and Wildlife Enterprises, a distributor of Magnitron tapes, with unfair competition. In April, the defendants' motion that the case be dismissed for lack of jurisdiction was denied by the court and the action is still pending.

Meanwhile, in February, Magnitron instituted a suit in the Oklahoma State District Court against all four of the record companies, plus Elektra Records, alleging loss of business by virtue of the record companies' threats to their customers. In both, the record companies filed their answer along with a cross-petition seeking a permanent injunction and damages. The temporary injunction issued by Judge Parr is an outgrowth of that action.

Magnitron has meanwhile testified that it is no longer in business.

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. Ads for the album 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 promotion campaign on Mr. Chapin, as well as on the American composer-artist. In addition to all normal promotional channels, the new publicity 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 association with commercial radio and television companies, and through their association with Great Western Festivals, one of England's major concert promotion companies, and 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, star songwriter and Barry White's publishing interests, married Kathryn Kovin here last week (4).

Al Bell Receives Popularity Award

Al Bell, chairman of the board of Stax Records, was one of five winners at the American Eagle's fourteenth "On Parade." Pictured above, Bell (right) is presented with a citation by Mayor Larry Langford of Nashville, Tenn., and a gold record as a nod 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 Swingin.'"

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 up 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 R&W 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

Worldwide Forms Label

LOS ANGELES — Worldwide Artists 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 Emmanus, 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 fantactic 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, "Fulfillingness' First Finale," it's well on its way. "I've been receiving on her recent tour, she has definitely succeeded in doing so: "It's been a beautiful experience towards 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 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.

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 administer 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 Fame's publishing moving to Nashville, Autry is planning to record a single here as a Christmas release.

NASHVILLE REPORT

By RED O’DONELL

■ 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 Dianne Warren.

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 hits 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 everywhere at all hours of the day and 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 112)

COUNTRY PICKS OF THE WEEK

CONWAY TWITTY, "I SEE THE WANT TO IN YOUR EYES" (Rose Records, 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 master of this earthy type tune, and he charges it with his personality and imagination. MCA 40262.

REX ALLEN, JR., "ANOTHER GOODBYE SONG" (Tree, BMI). This steady traveling Larry Butler-Morita 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.

JEAN SHEPARD, "I'LL DO ANYTHING IT TAKES" (West Rowers, BMI). 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 gentle "I'm Comin' Running 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
- KAYO, Seattle: WBAP, Ft. Worth
- KCKC, San Bernardino: WCMF, Norfolk
- KKFX, San Antonio: WEPR, Pittsburgh
- KLAC, Los Angeles: WENO, Nashville
- KNEW, Oakland: WHK, Cleveland
- KTIS, Springfield: WHN, New York
- KWMJ, Ft. Dodge: WHO, Des Moines
- WHOK-FM, Lancaster
- WINN, Louisville
- WMC, Memphis
- WPPI, Washington
- WSLC, Roanoke
- WTIK, Durham
- WUNI, Mobile

"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 WPXI.

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 WPXI; 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.

**NARAS Dollars Combat Piracy**

Don Gent (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 in Nashville, Tennessee as 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 Rae (right), past national president of NARAS, current board member, trustees 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.

**THAT'S YOU AND ME**

HANK SNOW—RCA APL-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**

Col 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.

**COUNTRY ALBUM PICKS**
COUNTRY SONGS 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 it amounts! Count on this one!

OLIVIA NEWTON-JOHN—MCA 40280
I HONESTLY LOVE YOU (Irvingle/Woolnough/Broodside, 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
YOU DON'T COME TO ME (Wynterrel, BMI)

Wynn stays in the "braid and butter" category as this disc will create strong jukebox impact. A lonely, wistful song that offers a solid hook line. Smooth and commercial!

JOHNNY CARVER—ABC 12017
DON'T TELL THAT SWEET OLD LADY OF MINE (Levine and Brown, BMI)

Till we find it all again! (Dunnell, 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
COUNTRYFEET COWBOY (Newkeys, BMI)

This talking song will catch your ear from the last listen. The title gives insight into the ending and 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 SARGEANT—Mercury 73608
DAY TIME LOVER (Hallnote, BMI)

Too low to get HIGH (Hallnote, BMI)

A shuffle with sales written all over it. Sargeant 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 DDA-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 AROUND AND TURN ME ON (4-Star, BMI)

This disc software flowing song with impact and class. An easy-listen-to-tounday that will get a strong run.

BOB DUNCAN—Capitol 3935
TELL ME AGAIN (Unishappell/Shelmerdine, BMI)

A blissful, tightly produced disc that thoroughly captures the mood of the lyrics. This happy feeling will get big radio sparking.

LINDA WEST—API Atteiram APL-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.

COUNTRY ALBUMS OF THE WEEK

AUGUST 10, 1974

WKS. ON CHART

1 IF YOU LOVE ME OLIVIA NEWTON-JOHN—MCA 411
2 GLOWING DOORS CHARLIE RICH—EPIC EE 28347
3 BEST OF CHARLIE RICH—EPIC EE 31933
4 COUNTRY FEELING CHARLEY PRIDE—RCA APL-5534
5 HUNGRY BUMPON CAL SMITH—MCA 424
6 LORRETTA LYNN'S GREATEST HITS, VOL. 2—MCA 420
7 COUNTRY PARTNERS CONWAY & Loretta—MCA 427
8 RUB IT IN BILL CRACK CRASHDOCK—ABC ABC-817
9 THAT THREE ROSES MAC DAVIS—Columbia KC 32582
10 BOOYOO BOOGIE RAY STEVENS—Barnaby BR 6003
11 PURE LOVE RONNIE MILSAP—RCA APL-5500
12 THERE WOULDN'T CO TO ANYMORE CHARLEY RICH—MCA 40433
13 THE MIDNIGHT RIDER DION GIBSON—MCA 399
14 SPOOKY LADY'S SIDESHOW KIS KRISTOFFERSON—Monument PZ 32914
15 LADIES, I'M GONNA SEE YOU GLEN CAMPBELL—Capitol 11293
16 IN MY LITTLE CORNER OF THE WORLD MARIE OSMOND—
MGM MG-4944
17 HANG IN THERE GIRL FREDDIE HART—Capitol ST 11299
18 FOR THE LAST TIME BILLY & TEXAS PLAYBOYS—MGM UA-LA126-JJ
19 SMILE FOR ME LYNN ANDERSON—Columbia KC 32941
20 I-60 COUNTRY JERRY LEE LEWIS—Mercury SM 710
21 LEAVE ME BE WITH CHARLIE DON GIBSON—Hickory HC 389
22 BLUE GRASS COUNTRY DANNY DAVIS & NASHVILLE BRASS—RCA APL-5565
23 FULLY REALIZED CHARLIE MURPHY—Mercury SM 27505
24 GOOD AND COUNTRY MARTY ROBBINS—MCA 421
25 WOMAN, YOUR NAME IS MY SONG TOMMY OVERSTREET—
Dot Dot 26021
26 JEANNE PRUITT—MCA 384
27 IT'S THAT TIME OF NIGHT JIM ED BROWN—RCA APL-5575
28 WHISPERING BILL ANDERSON—MCA 416
29 THIS IS BILL CONNOLLY—Dot Dot 26017
30 VERY BEST OF DON GIBSON—Hickory MG-4502
31 BONDED OLD FLAG JOHNNY CASH—Columbia KC 32917
32 THIS TIME WAYLON JENNINGS—RCA CPL-10359
33 BACK HOME AGAIN JOHN DENVER—RCA CPL-5054
34 LINDA HAMILTON—COUNTRY BROTHERS—Mercury SM-707
35 LADY FREDDY WELLER—Columbia KC 32958
36 LEAN IT ALL ON ME DIANA TRASK—Dot Dot 26032
37 TWO WAY STREET MEL MILLER—GRT 8002
38 ROMA KERSHAW'S BOY DOUG KERSHAW—Werner Bros. BS 2793
39 HOUSE OF LOVE DOTTIE WEST—RCA CPL-0543
40 COUNTRY MAMA JERRY CLOVER—MCA 417
41 COUNTRY LIVES—LIVE ON STAGE IN MEMPHIS—RCA CPL-4006
42 36 FRED AND POLLYWOOD DAYS FERLIN HUNSKY—ABC ABCX 818
43 STOMP THEM GRAPES MEL TILLIS—MGM MG-4960
44 GOOD TIMES ELVIS PRESLEY—RCA CPL-0575
45 HONEY TOWN ANGEL CONWAY TWITTY—MCA 406
46 FEEL THE HIGH AND RISING JOHNNY CASH—Columbia KC 32951
47 SHE SURE LAID THE LONELINESS ON ME BOBBY G. RICE—GRT 8001
48 COUNTRY BOOTS BOOTS RANDOLPH—Monument KC 32912
49 IF WE MAKE IT THROUGH DECEMBER MERILY HAGGARD—
Capitol ST 11276
50 LULLABIES, LEGENDS AND LIES BOBBY BARE—RCA ACL-2029
51 THE ENTERTAINER ROY CLARK—Dot Dot 1-2001
52 HELLO LOVE HANK SNOW—RCA APL-5541
53 LOVE IS A GENTLE THING BARBARA FAIRCHILD—Columbia C 32960
54 ANOTHER LONELY SONG TAMMY WYNETTE—EPIC EE 27440
55 LIVE AT THE JOHN MACK BROWN HIGH SCHOOL LESTER
ROADHOG MORAN &CADILLAC COWBOYS—Mercury SM-708
56 YOU'RE GOING TO AT A TIME MARILYN SELLS—Mega MPLS-602
57 I'D FIGHT THE WORLD JIM REEVES—RCA APL-5437
58 BASS OF LESTER FLATT—RCA APL-2078
59 NO MUGS MELBA MONTGOMERY Elektro EKS-7509
60 THE LOST HILLBILLY DON GIBSON—Hickory H3F-4509
61 WOULD YOU LOVE ME WITH TANYA TUCKER—Columbia KC 32744
62 CONNIE SMITH RIA APL-1067
63 JOHNNY WRIGHT MERRILL BROWN—Mercury SM-693
64 COUNTRY ROSES JERRY REED—RCA APL-0545
65 JIM STAFFORD—MGM SE 4947
66 THAT'S YOU AND ME HANK SNOW—RCA APL-2078
67 ROBERT FREDERICK THE BLUE SIDE OF TOWN GEORGE MORGAN—
MCA 422
68 MY GOOD WOMAN'S LOVE JERRY REED—RCA APL-5542
69 BLUEGRASS FESTIVAL LESTER FLATT—RCA APL-0558
70 IS IT WRONG SONNY JAMES—Columbia KC 32905
71 AMAZING LOVE CHARLEY PRIDE—RCA APL-1039
72 I'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY—MCA 356
73 I WALKED INTO LOVE (BUD LOGAN WILMA BURGESS—
Monument SM-1002
74 FOR THE PEOPLE IN THE LAST HARD TIMES TOM T. HALL—
Mercury SM-1687
75 PHASES AND STAGES WILLIE NELSON—Atlantic SD 72911

www.americanradiohistory.com
**HANK, JR.'s Greatest Yet!**

I'll Think of Something

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<tbody>
<tr>
<td>AUG. 8th</td>
<td>CHENANGO COUNTY FAIR</td>
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<td>NORWICH, N.Y.</td>
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<td>AUG. 25th</td>
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<td>AUG. 31st</td>
<td>THE BARN STEAK HOUSE</td>
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<td>HOLIDAY ISLAND, ARK.</td>
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Produced by Jim Vienneau for Curb-Vienneau Productions
Written by Jerry Foster & Bill Rice
Published by Jack & Bill Music Co. (ASCAP)
**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 so 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."
Phonogram Inc. is proud to announce the addition of the great Roy Orbison to Mercury Records.

First release
"SWEET MAMMA BLUE"
mercury 73610
and it will get to you

Written by Roy Orbison & Joe Melson
Produced by Roy Orbison & Jerry Kennedy

Exclusively on Mercury Records, Distributed By Phonogram, Inc.

2510 Franklin Road, Nashville, Tennessee 37204
LEON HAYWOOD SWEETENS THE CHARTS WITH "SUGAR LUMP"
TC-2103

FROM HIS NEW ALBUM T-4410

PRODUCED BY LEON HAYWOOD

WHERE HIS FRIENDS ARE!