Who In The World:
ZZ Top

HITS OF THE WEEK

SINGLES

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

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

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

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

SLEEPERS


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

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

CHRISTOPHER, PAUL AND SHAWN, "FOR YOUR LOVE" [prod. by Mike Curb & Tony Scott] (Beechwood, BMI). Long before Ed Townsend teamed up to help Marvin Gaye "Get It On" (1975 to be exact), the writer hit hard as an artist with this tune. This Osmonds sounding re-make could become the biggest pop record for the young company to date. Casablanca 838.

ALBUMS

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

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

MILLIE JACKSON, "STILL CAUGHT UP." This soulful songstress' last lp, "Caught Up," helped bring her potent r&b stylings into the pop world, and this disc is sure to enhance that transition. The triangle dealt with on that release is sequelled here, with the wife's feelings expressed on one side and the mistress' on the flip, FM, R&B and pop power. Spring 8708 (Polydor) (6.98).

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

With Their First Album On abc Records
Chess/Janus Relocates; Schlachter Resigns, DeJoy, Mason Upped

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

(Continued on page 41)

UA Appoints Licata VP, General Manager

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

(Continued on page 41)

RCA Holding Regional Meets

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

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

(Continued on page 10)

Lasker Deal Imminent

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

Capitol Suing Grand Funk

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

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

(Continued on page 41)

Return Seven Indictments In Federal Industry Probe

By ROBERT ADELS

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

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

Aiken Decision Reverberates In Copyright Revision Talk

By MIKE SHAIN

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

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

Among those in Washington integrally involved in the revision effort there are stark differences of opinion. To Tom Brennan, counsel for the Senate copyright subcommittee and the man who helped write the bill presently under consideration, “the George Aikens of this world would be liable.” Barbara Ringer is the registrar of copyrights for the U.S. and also a principal in the bill. “My feeling is that he would not be liable,” she said last week, “though this case does fall into an unclear area.” And finally, Herb Fuchs, the counsel for the House copyright subcommittee, a veteran of these revision efforts of more than 10 years, says: “I just don't know.”

Controversy

The controversy here is—in the context of the entire 77-page revision bill, more than a decade of haggling and the prospect of sweeping changes in copyright law—a minor item. It just so happened that this particular minor item made it all the way to the Supreme Court earlier this year. And the 1909 copyright has proven itself so unworkable in terms of modern technology that Mrs. Ringer calls the decision a “distressing sign of the court's inability to cope with the present law.”

The performing rights organization lost much in the way of copyright propriety in this court decision. The 7-2 decision was not a narrow one but quite

(Continued on page 48)

RIAA Statement Stresses Perspective

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

Text

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

(Continued on page 48)
Zembo Prod. Formed

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

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

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

Schoenbaum will be located on the east coast, and can be contacted at 666 West 66th Street, New York City, 10023; phone: (212) 873-3566. Drinkwater will be working on the west coast and can be reached at 3701 Clay Street, San Francisco, California, 94118; phone: (415) 668-7294.

N.Y. Recording Acad. Elects New Governors

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

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

CBS Names Saines Masterworks VP

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

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

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

Pickwick Launches Rock & Roll Promo

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

The campaign includes six new albums just released on Pickwick Records and 91 catalogue Ips by the Beach Boys, Chuck Berry, Paul Anka, Fats Domino, Jerry Lee Lewis, Dion & the Belmonts, Bill Haley & the Comets, Lloyd Price and many more.

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

von Winterfeld Heads Polydor A&R Operation

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

Mike von Winterfeldt

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

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

Powerhouse Picks

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

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

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

Additional Releases

In addition to the “Happy Days of Rock ‘N Roll” lp, the new von Winterfeldt and Alphonse Mouzon will coincide with this merchandising program are an anthology, “The Original ‘50s” and four other albums.
It's worth going downtown for.

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

"TUSH" on ZZ TOP is one of the strongest reaction cuts in the country.
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"TUSH" is a tremendous rock'n'roll cut. Pulling strong phones.
Kal Rudman, THE FRIDAY FRIDAY MORNING QUARTERBACK

"TUSH". Reported to THE GAVIN REPORT for 4 consecutive weeks as the most popular cut on "Fandango."
Marquis Ent. To Sponsor Florida Jam

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

Lawrence Crane

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

Thevis Packs Shinko

- LOS ANGELES — GRC’s music publishing division (Thevis Music Group) has signed their first foreign subpublishing agreement for the representation of more than 100 copyrights contained in their five music publishing companies, with Shinko Music Publishing Co., Ltd., of Japan. It was jointly announced by Michael Thevis, president of TMG, and S. Kusano, president of Shinko.

Catalogues

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

(Continued on page 46)

Funk Fete

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

Motown Announces Disco DJ Contest

- LOS ANGELES—Motown Records announced a special “Disco Dee-jay” contest last week, a national competition inviting anthologies submissions from the nation’s disco deejays for the fourth upcoming album in the label’s Disc-O-Tech series. Participants will be requested to submit their choice of six disco-oriented selections from the Motown catalogue. Selections may vary from Motown standards to obscure collector’s items from the singles or albums of the Motown family of labels.

Paul Johnson, Motown’s vice president of promotion, made the announcement at a New York luncheon last week, which was attended by more than two hundred area deejays, representing the city’s most popular discos. The luncheon was coordinated by Carl Griffin, Jobete’s east coast director and Rikki Moress, the company’s professional representative.

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

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

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

Proffer Leaves UA

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

On the western leg of their current American tour, Anchor Records’ Ace cavorts back-stage at Hollywood Bowl with Jerold H. Rubinstein, chairman of ABC Records. At top, from left, are Aecom Alan “Bam” King and Ted Comer, Rubinstein, Paul Carrack and the group’s producer, John Anthony. At bottom: Ace members Fran Byrne and Phil Harris, both winners of the First Annual Pong Competition held at a recent bash given in the group’s honor at the Tennis Club in Beverly Hills.

(Continued on page 41)
SHU-DOO-PA-POO-POO

LOVE BEING YOUR FOOL
(CPS 0239)

(SHU-DOO-PA-POO-POO)

LOVE BEING YOUR FOOL

TRAVIS WAMMACK’S

NEW SMASH ON

CAPRICORN RECORDS.

MACON, GA.

A FAME PRODUCTION PRODUCED BY RICK HALL
CONCERT REVIEW

The Rolling Stones Are The Best

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

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

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

An Event

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

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

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

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

No Surprises

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

Record World Award Winners

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Johnny Musso

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

E, W & F Get Gold

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

In Praise of Manilow

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

RCA Regional Meets

(Continued from page 3)

20th Promo Shifts

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

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

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

Clardie Moves

LOS ANGELES—Clardic Records has relocated its offices to a new address, 6381 Hollywood Blvd., Suite 318, Hollywood, California effective immediately. The phone number (213) 469-8149 remains the same. The record company also houses Chicory Advertising, Cannon Point Music, Chicory Productions, Chicory Management, Canterbury Enterprises and Conley Music.
A RECORD GROWS IN PEORIA.
The amazing-but-true story of Head East and their first album, "Flat As A Pancake."

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

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

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

"FLAT AS A PANCAKE" THE WORLD DEBUT OF HEAD EAST ON A&M RECORDS
Jim Tyrrell on Aggressive Merchandising

By ROBERT ADELS

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

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

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

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

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

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

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

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

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

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

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

That (a) the subject matter is not such that it warrants a display piece, (b) the album in question itself isn’t worth the effort or (c) the materials provided are supplied in the wrong quantity and/or size.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on page 27)
"YOU BREAK IT, YOU BOUGHT IT:"
WE'RE BREAKING IT, THEY'RE BUYING IT!

The Michael Stanley Band: a brand-new album of hardline rock & roll that's setting the pace for summer—blistering!
Already named FM Flashmaker of the Week in Record World—and the FM airplay is big and building: Cleveland, Atlanta, Denver, Seattle, Chicago, L.A. and San Francisco areas, and more being added every day.
Plus a knockout of a new single, just released: "I'm Gonna Love You," and a heavy nationwide tour schedule that's already begun.

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

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

Produced and Engineered by Bill Szymczyk for Pandora Productions.
Fantasy Taps Marshall

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

War Merchandising Blitz Set

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

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

Bill Donovan Dies

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

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

MCA, Legend Pact

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

London Pacts Tara

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

Tara is headed by Ms. Gwen Kesler, a veteran of the southeastern area record business for many years, and sales manager Randy Sanders.
CONCERTS EAST
IN ASSOCIATION WITH
E.R.A.
PRODUCTIONS

WISH TO SAY

THANKS!
TO
ALICE COOPER
&
NEW ORLEANS

JUNE 7, 1975

21,274  RECORD NUMBER OF PEOPLE OUTDOORS IN NEW ORLEANS.

$166,432  RECORD GROSS BOX OFFICE RECEIPTS IN NEW ORLEANS.
TEMPTATIONS—Gordy G 7144F
(Motown)

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

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

ERIC MERCURY—Mercury 73699
(Phonogram)

SWEETIE PIE—(prod. by Trevor Lawrence & Eric Mer-
curry) (Deddy Black, ASCAP/Patti, M. M., BMI)

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

LESLEY GORE—A&M 1710

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

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

JEFF PERRY—Arista 0133

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

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

GRASS ROOTS—Haven 7015 (Capitol)

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

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

LOBO—Big Tree BT 16040 (Atlantic)

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

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

JOHNNY BRISTOL—MGM 14814

LOVE TAKES TEARS—(prod. by Johnny Bristol) (Bushka,
ASCA0

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

JAMES BROWN—Polydor 14281

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

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

RAY THOMAS—Threshold SN 67020
(London)

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

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

EDDIE KENDRICKS—Tamla T 54260F
(Motown)

GET THE CREAM OFF THE TOP—(prod. by Brian Hol-
olland) (Stone Diamond/Gold Forever, BMI)

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

NATALIE COLE—Capitol 41099

THIS WILL BE—(prod. by Chuck Jackson & Marvin
Fanye) (Matty's Ent./Chappell, ASCAP)

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

ALBERT BROOKS—Asylum 45259

PARTY FROM OUTER SPACE—(Featuring Phony
HITS)—(prod. by Albert Brooks & Harry Shearer)
(Tourist, ASCAP)

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

BATAAN—(MCA)

EPIC 8-50123

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

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

BILLY PAUL—Philco, Intl. ZS 3572 (Col)

JULY, JULY, JULY, JULY—(Bobby Clarke/H-Huff,
Mighty Three, BMI)

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

JOHNNIE TAYLOR—Stax 0241

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

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

ORELANS—Asylum 45261

DANCE WITH ME—(prod. by Charles Plotkin) (Hill/\nMoajhanna, BMI)

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

PHYLLIS ST. JAMES & LA MANCHA—

Playboy 6026

GET HAPPY—(prod. by Don Mancha & Mickey Stevenson)
(Mixing Prod.) (BMI)

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

FIFTH AVENUE Featuring CAROL TOWNE—

Buddah 457

WHEELER DEALER—(prod. by Scribisses/Ron Ron Prod.)
(Cast Iron)/V/brato, BMI

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

NOTATIONS—Gemigo GMS 0500 (WB)

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

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

BOBBY BYRD—Intl. Brothers 902 (TK)

HEADQUARTERS (AUGUSTA, GA.)—(prod. by W.
Clarence, C. Red) (Shelby, BMI)

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

RONNIE WALKER—Event 225 (Polydor)

J U S T C A N ' T S A Y HELLO (O N E Y O U ' V E S A D D O G-\nBEY)—(prod. by Ronald B. Walker, Vincent Montana
Jr.) (Heart&/Glosoo/Belinda, BMI)

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

RICK CUNHA—Columbia 3-10174

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

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

JIMMY BUFFETT—ABC 12113

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

Monty Hall was nearly quite like this!
A new twist to "Let's Make a Deal" turns
this cut from JB's "A1A" album into a
portal opener fully of fun and profit.

BLACK OAK ARKANSAS—Atco 7019

BACK DOOR MAN—(prod. by Richard Ponder) (Far
Fetched, ASCAP)

BOA's Jim Dandy to the rescue this time
in an almost narrative style. Cajun-infused
rocker is an original, not the oldline blues
or Doors same name classic.
Congratulations!

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

NOW LOOK
RONNIE WOOD—Warner Bros. 85 2972 (6.98)
Currently touring as guest guitarist with the Stones, with rumors circulating about him possibly becoming a permanent band member, R.W.'s second solo effort exhibits his maturation. Expect FM turntables to keep this one spinning—especially with cuts "I Got Lost When I Found You," "I Can't Stand the Rain" and "If You Don't Want My Love."

THE TUBES
A&M SP 4524 (6.98)
Newly formed band, under the production auspices of Al Kooper, displays the potential of supergroup status. The music's heady electric but precise, lyrics and vocals clearly effective, and progressive play seems a natural off-shoot. Try "Space Baby," "What Do You Want From Life," "Boy Crazy" and "Mondo Bondage."

JESSIE'S JIG & OTHER FAVORITES
STEVE GOODMAN—Asylum 7E 1027 (6.98)
"City of New Orleans" author has his label bow (and premiere self-production) boasting his patented countrified rock sound. The faves include the instrumental title tune, "It's A Sin to Tell a Lie," "I Can't Sleep" and "Door Number Three." FM programmers take notice; after all, a Goodman's hard to find.

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

A STAR IS BOUGHT
ALBERT BOWS—Asylum 7E 1025 (6.98)
Brooks is out with a concept set, sort of a "how-to" album on getting your records on the air and thusly becoming a star. It's a must for all people involved in the industry, sure to keep 'em rolling from start to finish. Highlighting the set is "The Englishman-German-Jew Blues" featuring Albert King on guitar.

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

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

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

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

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

THE CASE OF THE 3-SIDED DREAM IN AUDIO COLOR
BANSAN ROLAND KIRR—Atlantic SD 1674 (6.98)
Hornman Kirk, ably abetted by smooth Joel Dorn production, emerges with a disc that goes beyond jazz categorical limitations. The possibilities are endless; the musicianship terrific; and the special selections include "Dreams," "High Heel Sneakers" and "The Entertainer." Retailers display in jazz, r&b and pop bins.

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

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

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

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

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

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

Fusion Signs Two

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

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

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

Lurie at the Line

Epic recording artist Elliot Lurie recently
made his first visit to the Bottom Line in New
York for a special engagement. For Lurie,
formerly the lead singer of Looking Glass,
this represented his first live appearance in New York in more than two years.

With his new band, Lurie performed songs from his Looking Glass days, such as “Brendy,” as well as new material from his current Epic lp, simply entitled “Elliot Lurie.” Shown above backing at The Bottom Line following his opening night performance are (left to right): Diane Hyott, manager, Epic a&m, east coast; Lurie; Ron Alexenburg, vice
president and general manager, Epic and CBS Custom Labels; Bob Schwold, Lurie’s
manager; and Ira Sherman, product manager, Epic and CBS Custom Labels.

Bang and Bartell

Shelter, Copertone
In Joint Promotion

LOS ANGELES—Shelter Rec-
ords in conjunction with The
Copertone Corporation, (a sub-
sidary of Plough Inc.), has an-
nounced a joint radio promotion
featuring product giveaways on
selected major and secondary
market Top 40 radio stations
which are currently programming
“Im On Fire,” by the Dwight
Twiley Band. Each station
will solicit calls on their respective
request lines and the winning
caller will receive a Shelter album
either Leon Russell’s “Will O’ the
Wisp,” or Richard Tarrance and
Eureka’s, “Belle of the Ball)” and
a five ounce can of Solaracine
sun burn spray to “Put out the
fire.”

Participants

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

The Copertone sales force is also
servicing the “Im On Fire,”
which will be part of their summer
merchandising program.

Dozier Doubles as Artist and Producer
BY BEN EDMONDS

LOS ANGELES—Pop in the
’s60s was dominated by a number of very influential musical part-
nerships: Lennon & McCartney,
Jagger & Richard, Simon & Gar-
kul, and lead vocalist Urszula
Dudziak, who now bases his many activities in Los Angeles, talked to
Record World about the origins of that sound and the legend that
gave rise to it.

"When I began," he remembered, "with a song called ‘Come And Get
These Memories,’ which we’d written for the Vandellas. I was
sick of that ‘50s sound, that real hard rock & roll; it didn’t have
any class. So when we wrote that song, I added some jazz
chords and a little c&w to the everyday rock chords. Most of
the cars on that session were jazz players, but we used the rock
approach to the drums and pop strings.

One day Berry Gordy
came into the studio to hear what we were doing, and he said ‘Who
did that?’ Which made me scared, right, because the whole thing
was like a shot in the dark. But it turned out that he loved it, and
we were on our own from there. See, if you listen to those
records, you can hear little bits of a lot of different musics, and
that’s why they were successful. It was a sound that we could identify with no matter what kind of
music you were interested in.

The Holland - Dozier - Holland
team became a virtual hit-making
machine, turning out classic after
classic for, among others, Diana
Ross & the Supremes, Marvin
Gaye and the Four Tops. Despite
this phenomenal streak, Holland-
Dozier also felt that they had
achieved everything in the late
1960’s to find Invictus Records.

“I realized," said Dozier of that
decision to exit Motown, “that I
wanted to run my own show.
It became like a factory, and
it felt it was unfair to my creative
abilities. It was a formula that
we believed in, but nothing lasts
forever.

Invictus hits by Honeycone,
Freda Payne and the Chairman
Of the Board established a new
formula, but Dozier discovered
that having your own company
has its own particular drawbacks.

"On the business end, we didn’t
have efficient administration; it
was mismanaged all the way
around. I didn’t want to have to
get into that, and after awhile the whole thing just was feel-

ing right. I lost that secure feel-
ing in what I was doing. To get
that back, I had to get out.”

Contributing to this disenchantment
was the daily grind. A lengthy
period of lawsuit activity between
the trio and Motown which,
according to Dozier, "gained nothing; the lawyers made all the money.

Dozier’s escape was California
and a solo recording deal with
ABC. His two albums to date
for that label, “Out Here On My
Own” and “Black Bach,” were
critically well received and
produced a string of &b hits which have
deserved the pop charts. While
an anappening number of his &b
contemporaries have done little
more than merely churn out
"product", Dozier means to meet the
requirements of the disco trend.

Dozier has been exploring different territory.
He’s maintained the strong melodic
intelligence of his Motown and Invictus work, but, true to
eclectic form, has drawn from a
variety of musics to create a new
synthesis. “I think I’ve developed
my own sound, that’s all.” he
said. "I’m writing earthy tunes,
truly trying to create real feeling. The jazz
of yesterday has always inter-
ested me, and there are aspects
of that which I mix with &b. I
just hope that I’m never so
closed that I can’t admit new
influences into my music.”

To keep himself open to new
influences and creative possibilities,
Dozier engages in a wide range of
tours and performances. He
played a recent club tour
and a solo recording. Current produc-
tion credits include the Originals
(Motown), Z.Z. Hill (UA) and
joy, a new group he’s producing
independently. He scored the re-
cent NBC movie “Nebraska Smith,”
has written music for the upcoming
Della Reese TV situation comedy,
and is working on his latest screenplay.

Harris Joins Taylor

LOS ANGELES—Reprise record-
ing artist Emmylou Harris joins
the James Taylor tour for the
month of July in fourteen
concerts in nine cities in the East,
midwest and West.
Miles Lourie: A Perfect Misfit
By ROBERT ADELS

NEW YORK — A music business veteran of more than a dozen years, Miles Lourie is a self-described "admitted misfit in the business world." This attitude certainly comes from no sour grapes attitude—for his major client, Barry Manilow (Arista) is one of this year's hottest new acts. According to his own analysis, much of what can be improved upon with the industry stems from a long-perpetuated belief than an artist "shouldn't worry about being a businessman." In Lourie's view, "There's nothing inconsistent about a artist having himself together in business as well as creative areas. An artist should never abdicate any life and death responsibility completely to another party; he must always be his own chairman of the board." What then is the function of a manager? "He's the orchestrator of the artist's career," Lourie explains. "He should always be a year or so ahead of his client's place in the business world so as to advise him in the most knowledgeable way possible." The word "advise" is a key to the way Lourie views the artist-manager relationship. Any manager, lawyer or agent does of major import on behalf of an artist should be done without that client's knowledge. And those functions should ideally be represented by different people.

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

"All artists who accept their dual roles of creator/businessman can expect to survive for any length of time in this manager's realm of experience. But it's just that kind of "surviving artist" which the industry is increasingly looking to develop. Lourie is a manager who believes that success in the business field for an artist is 90 percent saying that you can handle it." It's an attitude that facilitates teamwork all around in the business of career-building.

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

Cruise at the Roxy

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

WEA Names Bagley Branch Credit Mgr.

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

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

'Summer Sizzler' Promo Set by Wes Farrell Org.

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

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

Vee for Victory

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

**ZZ Top Spins Its Way to Success**

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

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

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

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

**Da Kroob to London**

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

- Before joining Motown, Da Kroob was director of sales for the first two albums by ZZ Top, "Fandango" and "Tres Hombres," for which he was responsible for sales in the Michigan, Ohio, Western Pennsylvania, Minnesota, and Iowa area, announced Herb Goldfarb, vice president of sales and marketing.

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

**Gold 'Hustle'**

- NEW YORK—The Van McCoy single of "The Hustle" went gold last week, according to Bud Katz, vice president and general manager of A
cvo.

**Six 'Twofer' LPs Set by Milestone**

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


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

**Delmer To Market 'Sound-Alike' Tapes**

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

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

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

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

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

**Jarrico Relocates**

- LOS ANGELES — Tony Ricco, president of Jarrico Management, has announced that his firm has moved to new offices. Jarrico's new address is 9100 Sunset Blvd. #235 Los Angeles, Cal. 90069; phone: (213) 550-8661.

**Subscribe to Record World**
Stereo Productions Pacts BBC

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

At the same time it was announced that the task of picking the best of the BBC “beautiful music” arrangements for export to the U.S. will fall to Emison, a division of EMI. First of the recordings are to be delivered to SRP on July 15. SRP will program the recordings and then distribute them within their normal music package delivery to the 70 SRP clients throughout the U.S.

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

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

COUNTRY RADIO

By CHARLIE DOUGLAS

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

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

Lee Ranson, the six year veteran of WXCL (Peoria), reports a domination rank number one position in the 18 plus market of Peoria. The line-up is Don Elliott, Lee Ranson, Chuck Urban, Bill Bro, Gordon Michaels and Jack Stevens. The station has held with a winning format for six years with only minor adjustments. The playlist comprises 75 singles with six to eight added weekly, depending on the meld of the product, two album cuts per hour and a couple of souvenirs each hour. WXCL is active in promotional projects: the Spirit of 76 window stickers are successful, the Spirit of '76 station football team is serious, playing three league teams weekly, with all proceeds going to charity—nearly $6,500 so far—and the record is 13 wins against two losses. Wonder if they'd like to donate to the International Charlie Douglas Bourbon Drinkers Society? WXCL will have their own tent for six hour remote broadcasts during the upcoming nine day Heart Of Illinois fair and is pleased that it's almost an all country scene, starring folks like Johnny Rodriguez, Mel Tills, Ronnie Milsap, etc.

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

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

RADIO WORLD

AM ACTION

(Compiled by the Record World research department)

* Eagles (Asylum). After a smashing debut of their brand new lp last week (29 with a bullet on the Record World album chart), the action on the single fires on #12 bullet nationally. New airplay on WABC, WFIL, 15Q, WQG1 and WDRQ and some great jumps like 29-19 KHJ, 18-7 WRKO, 28-18 WXJL, 12-6 WBQ, 24-17 KFRC, 26-14 KLIF, 19-8 KIIN, 23-13 WIXY, 28-22 KILT, 17-16 KDBW, 26-21 WCOL and 17-14 KJZR make this one of the strongest records out currently.

10cc (Mercury). Added to two real buggies this week—WABC and WLS (19)—and taking splendid jumps in several markets. Action as follows: 22-13 KHJ, 21-11 KFRC, 24-17 WNOE, 15-9 KJZ, 33-22 KIIN, 15-10 KILT 22-12 WIXY, 18-9 13Q, 17-15 WSAI, 7-5 KDBW, 2-1 WCOL, 17-15 KLIF, 19-16 WHBQ, #4 WRKO, #5 WQXI, #4 WFIL, extra-25 WOKY, 17-11 WPIX, also added to WDRQ.

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

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

James Taylor (Warner Bros.). Last week's New Action item retains that initial momentum and excitement and gains many new areas of primary action. New on KLF, KFRC, KJZ, WPGC,KJOY, plus more.

Movement: HB-36 WCOL, ex-28 KHJ, HB-27 WRKO, 30-17 WHBQ, 30-24 KIIN and extra WSAI. How sweet it is.

Michael Jackson (Motown). Sure fire pop crossover act. Moving on this huge rb&g record, with the added support of KHJ this week. Also on WTIX and WIXY.

NEW ACTION

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

We've got a heart of soul.
**The Singles Chart**

**Title, Artist, Label, Number, (Distributing Label)**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label</th>
<th>Number, (Distributing Label)</th>
<th>Wks. On Chart</th>
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<tbody>
<tr>
<td><strong>1</strong> SOONER OR LATER</td>
<td>IMPERIAL</td>
<td></td>
<td>15</td>
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<tr>
<td><strong>2</strong> I DON'T WANT TO BE</td>
<td>JUDY COLLINS / MCA</td>
<td></td>
<td>20</td>
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<tr>
<td><strong>3</strong> I'M NOT A GIRL</td>
<td>RAMBLIN' ROBES / JUBILEE</td>
<td></td>
<td>21</td>
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<tr>
<td><strong>4</strong> I'M NOT SURE</td>
<td>BOBBY SOULE / CAPITOL</td>
<td></td>
<td>23</td>
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<tr>
<td><strong>5</strong> I'M NOT SURE</td>
<td>BOBBY SOULE / CAPITOL</td>
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<td><strong>6</strong> I'M NOT SURE</td>
<td>BOBBY SOULE / CAPITOL</td>
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<td><strong>7</strong> I'M NOT SURE</td>
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<td><strong>8</strong> I'M NOT SURE</td>
<td>BOBBY SOULE / CAPITOL</td>
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<tr>
<td><strong>9</strong> I'M NOT SURE</td>
<td>BOBBY SOULE / CAPITOL</td>
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<tr>
<td><strong>10</strong> I'M NOT SURE</td>
<td>BOBBY SOULE / CAPITOL</td>
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<td>23</td>
</tr>
</tbody>
</table>

**Chartmaker of the Week**

- **SOMEBODY SAVED MY LIFE**
  - **TOMMY BANOVA / FEDERAL**

**50**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label</th>
<th>Number, (Distributing Label)</th>
<th>Wks. On Chart</th>
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<tr>
<td><strong>60</strong> JUST A LITTLE BIT OF YOU</td>
<td>MICHAEL JACKSON / MOTOWN</td>
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<td>13</td>
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<tr>
<td><strong>51</strong> PLEASE PARDON ME</td>
<td>CARRIE/ RUPFUS</td>
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<tr>
<td><strong>52</strong> OLD DAYS</td>
<td>CHICAGO/Columbia 3</td>
<td></td>
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<td><strong>53</strong> SWEET EMOTION</td>
<td>AEROSMITH/Columbia 3 10155</td>
<td></td>
<td>13</td>
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<tr>
<td><strong>54</strong> PHILADELPHIA FREEDOM</td>
<td>ELTON JOHN BAND/MCA</td>
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<td>18</td>
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<tr>
<td><strong>55</strong> I'M GONNA MAKE YOU M</td>
<td>ELVIS PRESLEY / RCA</td>
<td></td>
<td>9</td>
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<tr>
<td><strong>56</strong> I'M GONNA MAKE YOU M</td>
<td>ELVIS PRESLEY / RCA</td>
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<tr>
<td><strong>57</strong> IT'S ALL DOWN TO GOOD</td>
<td>VIENNA RINGO STARR</td>
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<td><strong>58</strong> RAG DOLL</td>
<td>SAMMY JOHNS / GRC</td>
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<td><strong>59</strong> HOLDIN' ON TO YESTERDAY</td>
<td>AMBROSIA / 20th Century</td>
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<td><strong>60</strong> SEXY MFSB/Philia, Int'l</td>
<td>ZSB 35667 (Col)</td>
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<td><strong>61</strong> JUDY MAE BOOMER CASTLEMAN/Mums</td>
<td>ZSB 6033 (Col)</td>
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<tr>
<td><strong>62</strong> EVERYTIME YOU TOUCH ME</td>
<td>I GET HIGH</td>
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<td><strong>63</strong> LOOK AT ME (I'M IN LOVE)</td>
<td>MONTY/LOU GIORDANO</td>
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<td><strong>64</strong> LONG HAIRD COUNTRY BOY</td>
<td>CHARLIE DANIELS BAND</td>
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<td><strong>65</strong> LIZZIE AND THE RAINMAN</td>
<td>TANYA TUCKER / MCA</td>
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<tr>
<td><strong>66</strong> ME AND MRS. JONES RON BANDS AND THE DRAMACS</td>
<td>ABC 12090 (Motown)</td>
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<tr>
<td><strong>67</strong> SPEAKIN' UP BEHIND</td>
<td>BRECKER BROTHERS/Arista</td>
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<tr>
<td><strong>68</strong> FALLIN' IN LOVE</td>
<td>HAMILTON, JOE FRANK &amp; REYNOLDS/</td>
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<td><strong>69</strong> JACKIE BLUE OZARK MOUNTAIN DAREDEVILS</td>
<td>A&amp;M 1654 (Motown)</td>
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<tr>
<td><strong>70</strong> SHAKEY GROUND TEMPTATIONS</td>
<td>Gordy 7142F (Motown)</td>
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<tr>
<td><strong>71</strong> COULD IT BE MAGIC</td>
<td>BARRY MANILOW/Arista</td>
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<tr>
<td><strong>72</strong> MAKE THE WORLD GO AWAY</td>
<td>DONNY &amp; MARIE</td>
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<td><strong>73</strong> WASTED DAYS AND WASTED DAYS</td>
<td>FREDDY FENDER/</td>
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<td><strong>74</strong> GET DOWN TONIGHT</td>
<td>KC &amp; THE SUNSHINE BAND/TK</td>
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<td><strong>75</strong> SATURDAY NIGHT SPECIAL</td>
<td>LYNDRY SKYNYRD / MCA</td>
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<td><strong>76</strong> HOPE THAT WE CAN BE TOGETHER SOON</td>
<td>SHARON PAIGE</td>
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<td><strong>77</strong> AT SEVENTEEN</td>
<td>JANIS IAN/Columbia 3 10154</td>
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<td><strong>78</strong> SOONER OR LATER IMPRESSIONS</td>
<td>Custom CMS 0103 (WB)</td>
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<td><strong>79</strong> (SHU-DOO-PA-POO-POO)</td>
<td>LOVE BEING YOUR FOOL</td>
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<td><strong>80</strong> FOREVER CAME TODAY</td>
<td>JACKSON 5/Motown 1536f</td>
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<td><strong>81</strong> BURNIN' THING</td>
<td>MAC DAVIS/Columbia 3 10148</td>
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<td><strong>82</strong> KEEP OUR LOVE ALIVE PAUL DAVIS/Bong 718</td>
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<td><strong>83</strong> WHAT'S THAT THE MUSIC MAKES YOU DO</td>
<td>NEIL SEDAKA/</td>
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<td><strong>84</strong> SURE FEELS GOOD</td>
<td>ELVIN BISHOP/Capricorn 0237 (WB)</td>
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<td><strong>85</strong> FEEL LIKE MAKIN' LOVE</td>
<td>BAD COMPANY/Swan Song</td>
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<td><strong>86</strong> THIRD RATE ROMANCE</td>
<td>KIM HAMILTON, ANYTHING BUT</td>
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<td><strong>87</strong> FIGHT THE POWER</td>
<td>ISLEY BROS./J. -Neck</td>
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<td><strong>88</strong> HELP ME RONDA</td>
<td>JOHNNY RIVERS/Epic 8 50121</td>
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<td><strong>89</strong> TIL THE WORLD ENDS</td>
<td>THREE DOG NIGHT/ABC 12114</td>
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<td><strong>90</strong> FAME DANNY BOWIE/RCA</td>
<td>10320 (Motown)</td>
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<td><strong>91</strong> DO IT IN THE NAME OF LOVE</td>
<td>BEN E. KING/Atlantic 3274</td>
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<td><strong>92</strong> SOMETHING 'BOUT YOU BABY I LIKE TRINI LOPEZ</td>
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<td><strong>93</strong> BALLROOM BLITZ</td>
<td>SWEET/Capitol 4055</td>
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<td><strong>94</strong> THE BIGGEST PARAKEETS IN TOWN JUD STRUNK</td>
<td>Melodyland, ME 6015 (Motown)</td>
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<td><strong>95</strong> BLACK SUPERMAN-MUHAMMAD ALI JOHNNY WACELIN &amp; THE KINSHASA BAND/Pye 71012 (ATV)</td>
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<td><strong>96</strong> SEND IN THE CLOANS</td>
<td>JUDY COLLINS/Elektra 45253</td>
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<td><strong>97</strong> WOODEN HEART BOBBY VINTON /ABC 12200</td>
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<tr>
<td><strong>98</strong> 7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)</td>
<td>GARY TOMS EMPIRE</td>
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<tr>
<td><strong>99</strong> RENDEZVOUS</td>
<td>HUSCIOUS BROS./RCA 40417 (MCA)</td>
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<tr>
<td><strong>100</strong> GOT TO GET YOU INTO MY LIFE</td>
<td>BOWIE/ROCK &amp; ROLL /CBS</td>
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</tbody>
</table>
**M ost A ctive**

CAPTAIN FANTASTIC – Elton John – MCA

VENUS & MARS – Wings – Capitol

ONE OF THESE NIGHTS – Eagles

**WNEW/FM/NEW YORK**

**A ds**

HEAD OVER HEELS – Poco – ABC
HQ – Roy Harper – Harvest

IT’S MY PLEASURE – Billy Preston – A&M

NIGHT ON BALD MOUNTAIN – New York

LOOK – Ron Wood – WB

ONE SIZE FITS ALL – Frank Zappa

RACHEL FARO II – RCA

RED OCTOPUS – Jefferson Starship

RIDE A DARK HORSE – Roger Chapman – Island

TONIGHT THE NIGHT – Neil Young – Reprise

MUSIC ACTION (approximate airplay)

BEHIND THE EYES – Jim Moore – A&M

CAPTAIN FANTASTIC – Elton John

DIAMONDS & RUST – Joan Baez – A&M

GET OFF OF MY CLOUD – Alvin Simon

JAM – The Shade – Rolling Stones – Rolling Stones

MAMA – Bee Gees – RSO

ONE OF THESE NIGHTS – Eagles

ROYAL ALBUM & BAND – Col

STILLS – Stephen Stills – Col

VENUS & MARS – Wings – Capitol

WORJ/FM/PHILADELPHIA

**E lectronic Realizations**

Synergy – Postpartum
HQ – Ray Harper – Harvest (import)

LEVEL ONE – Eleventh House

LOST GONZO BAND – MCA

RED OCTOPUS – Jefferson Starship – Grunt

RISING FOR THE MOON – John Lennon

SAND – Bee Gees – RSO

WHY CAN’T WE BE FRIENDS – War – UC

HEAVY ACTION (sales, phones, airplay)

BLOW BY BLOW – Jeff Beck – Epic

CAPTAIN FANTASTIC – Elton John

CAPTAIN FANTASTIC – Elton John – A&M

SOUTHERN NIGHTS – Allen Toussaint

LIFE IS YOU – Baldor & Rodney

BEHIND THE EYES – Jim Moore – A&M

AMBROSIA – 20th Century

VENUS & MARS – Wings – Capitol

ADVENTURE OF A LIFETIME – Minnie Riperton – Epic

CUT THE CAKE – AB – Atlantic

STEPHEN HAWKING – Blue Thumb

JESSI ROSE RODGERS

WORJ/FM/PHILADELPHIA

**T A L E S FROM THE BLUE COCONUTS**

Ninots – UA (import)

TONIGHT’S THE NIGHT – Neil Young – Reprise

YOU BREAK IT YOU Bought It – Michael Stanley – Epic

HEAVY ACTION (airplay, in descending order)

AMERISOUND – 20th Century

FRANKEN – Peter Frampton – A&M

YOU BREAK IT YOU Bought It – Michael Stanley – Epic

RED OCTOPUS – Jefferson Starship

GIFT – Stephen Stills – Col

HEAVY ACTION (sales, phones, in descending order)

CAPTAIN FANTASTIC – Elton John

VENUS & MARS – Wings – Capitol

ONE OF THESE NIGHTS – Eagles

TOS IN THE ATTIC – Aerosmith

THE HEAT IS ON – Iley Bros.

BRECKER BROTHERS – Arista

JASMINE NIGHTDREAMS – Edgar Winter – Blue Sky

SPARROW – Triumph – Capitol

FANDANGO – ZZ Top – London

I LANETHE – Col

TWO LANE HIGHWAY

Purie Prairie League – RCA

KSE-FM/ST. LOUIS

**A ds**

BACK TO EARTH – Rare Earth – Rare Earth

GET IT ON (single) – Ike & Tina

HEAD OVER HEELS – Poco – ABC

HIT THE ROAD JACK – single

JAMES BROWN – M.I.P.

LIFE IS YOU – Baldor & Rodney

ARISTA

POWER ACTION

GUESS WHO – RCA

RACHEL FARO II – RCA

RED OCTOPUS – Jefferson Starship – Grunt

ROGER McQUINN & BAND – Col

SLIDE IN FRAME – WB

HEAVY ACTION (approximate airplay, requests)

CAPTAIN FANTASTIC – Elton John – MCA

DIAMONDS & RUST – Joan Baez – A&M

GORILLA – James Taylor – WB

MADE IN THE SHADE – Rolling Stones

ONE OF THESE NIGHTS – Eagles

SPARROW – Triumph – Capitol

STILLS – Stephen Stills – Col

TWO LANE HIGHWAY

Pure Prairie League – RCA

VENUS & MARS – Wings – Capitol

SLEEPER

LOST GONZO BAND – MCA

KGB-FM/SAN DIEGO

**A ds**

CUT THE CAGE – AB – Atlantic

 Electronic Realizations

Synergy – Passport

MAIN COURSE – Bee Gees – RSO

RED OCTOPUS – Jefferson Starship

STEPHEN HAWKING – Blue Thumb

TONGIHTS THE NIGHT – Neil Young – Reprise

HEAVY ACTION (airplay, sales)

BLOW BY BLOW – Jeff Beck – Epic

CAPTAIN FANTASTIC – Elton John

VENUS & MARS – Wings – Capitol

WORJ/FM/ST. LOUIS

**A ds**

HEAD OVER HEELS – Poco – ABC

VENUS & MARS – Wings – Capitol

HEAVY ACTION (sales, phones, airplay)

CAPTAIN FANTASTIC – Elton John

COLE YOUNGER – Acme

CRIME OF THE CENTURY – Supertramp – A&M

FANDANGO – ZZ Top – London

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**A ds**

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Musexpo'75 Adds Talent Showcase

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

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

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

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

Motown Releases Five

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

Rare Earth

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

Tour

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

Eddie Kendricks

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

Screen Gems Meets in California

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

AM Action (Continued from page 23)

week, followed this week by KILT, WQXI and KIMM.

The talk as well as the acton is positive and promising.

Jannis Ian (Columbia) "At Seventeen." Developing slowly but solidly, the key act on this disc began in Philly on WIP and WIBG (20-22). Each week it has gained another market or two, the most significant being Denver (KIMM) and Dallas (KLIF)

last week and this week adds of WCOL, WMEX, WCAO, KKDJ, KEEL, plus others. Phone response is incredible and immediate and a very good sales buzz reported wherever the record is exposed. Also on a host of other secondaries.

Dialogue (Continued from page 12)

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

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

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

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

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

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

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

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

RW: What about public reaction to price increases?

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

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

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

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

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

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

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

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

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

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

(Continued on page 41)
Summer entertainment begins with The Wide World of Music on abc Records.

GATO BARBIERI
"Gato - Chapter 4, Alive in New York"
ASD 9303

ANGELO BOND
"Bondage" ABCD 889

NARVEL FELTS
"Narvel Felts" DOSD 2025

An ACE album
"Five A Side" ANCL 2101
DISCO FILE
TOP 20

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

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

Another much-discussed album now available: Scepter's "Disco Gold," the best of the disco repackages yet released because it contains the most hard-to-get material in specially re-mixed, re-edited and re-arranged versions. Chopped up by Tom Moulton, who seems to have singlehandedly invented the profession of disco mixer. There are four cuts to a side, all over four minutes, most over five, and including a knockout, 6:34 "Make Me Believe in You" by Patti Joe (originally written and produced by Curtis Mayfield), Ultra (Continued on page 38).

On the 'Ball'

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

Rolling Stones (Continued from page 8) played it Sunday, a tune ripe with untapped energy; Preston, a sorely needed and much appreciated addition to the George Harrison tour, again proved himself to be rock's best relief pitcher when he stepped out for two numbers that did wonders for the crowd after the Stones' "sad song" (i.e., "Angie," "Wild Horses") set.

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

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

And finally there was the Stones—us in microcosm; the best band because they're the most durable, the most productive, and moreover they have defined a generation, spoken for it in the way any generation's greatest artists must. They have crystallized our feelings, such grandiosly as that on display at the Garden would be pure hokum and monumentally ludicrous if attempted by any other group; what group but the Stones could supersede the excitement created by everything that went on before it? And if one believes that the Stones seemed lethargic on Sunday, we also remembers Krataska, after being declared dormant, suddenly erupting and bursting, within hours, an entire city.

David McGee

DISCO THEQUE HIT PARADE

(Listings are in alphabetical order, by title)

OIL CAN HARRY'S/LOS ANGELES
DJ: Terry Pence
EASE ON DOWN THE ROAD—Consumer Rapport—Wing & A Prayer (disco version)
RIGHT ON THE POWER—Flip Brothers—T. Neck (lp cut)
FOOTSTOMPIN' MUSIC—Bohanon—Dakar (lp cut)
FOREVER CAME TODAY—Jackson 5—Motown (lp cut)
GET DOWN TONIGHT—KC & the Sunshine Band—TX
GET YA SOMES—Melvin Sparks—20th Century/Westbound (lp cut)
HIS MY MAN—Supremes—Motown (lp cut)
THE HUSTLE—Van McCoy—Avco
STOP AND THINK—Trammps—Golden Fleece (lp cut)
SURVIVAL—O Joys—Phila, Intl. (lp cut)
THE ALLEY/NEW YORK (QUEENS)
DJ: Frank Shrevari
BAD LUCK—Harold Melvin & the Blue notes—Phila, Intl. (lp cut)
CHICAGO THEME—Hubert Laws—CTI (lp cut)
DISCO STOMP/FOOTSTOMPIN' MUSIC—Bohanon—Dakar (lp cut)
CREAMING A DEM—Crown Heights Affair—Deltone
FOREVER CAME TODAY—Jackson 5—Motown (lp cut)
FREE MAN—South Shore Commission—Wbnd
LA BANGLA,EL BIMBO—Bimbo Jet—Paiete (Import)/Scepter
LOVE IS A CONCEAL—Joneses—Mercury
SEXY—MFSB—Phila, Intl.
WHAT A DIFFERENCE A DAY MAKES—Esther Phillips—Kudu

HADAAR/New York (Staten Island)
DJ: Richie Conte
CHICAGO THEME—Hubert Laws—CTI (lp cut)
DANCE DANCE DANCE—Calihan
WANTED: SPECTOR
DREAMING A DREAM—Crown Heights Affair—Deltone
FOREVER CAME TODAY—Jackson 5—Motown (lp cut)
I COULD DANCE ALL NIGHT—Annie Bell & the Dolls—Bimbo
LADY, LADY, LADY—Booie Man Orchestra—Booie Man
STOP AND THINK—Trammps—Golden Fleece (lp cut)
THREE STEPS FROM TRUE LOVE—Reflections—Capitol
TO EACH OWN/MELLOW ME—Faith, Hope & Charity—RCA (lp cuts, not yet available)
WHAT A DIFFERENCE A DAY MAKES—Esther Phillips—Kudu

UNO'S CAFE DISCO/NEW YORK (THE BRONX)
DJ: Desi DJ
DISCO QUEEN—Hot Chocolate—Big Tree
DISCO STOMP—Bohanon—Dakar (lp cut)
DREAMING A DREAM—Crown Heights Affair—Deltone
FOREVER CAME TODAY—Jackson 5—Motown (lp cut)
IT'S IN HIS KISS—Linda Lewis—Arista
STOP AND THINK—Trammps—Golden Fleece (lp cut)
TORNADO—The Wiz Original Cast—Atlantic (disco version)
THREE STEPS FROM TRUE LOVE—Reflections—Capitol
UNDECIDED LOVE—Chequers—Creeol
WHAT A DIFFERENCE A DAY MAKES—Esther Phillips—Kudu

Odyssey and Stax
Set Production Deal

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

The deal involves artist Freddie Waters initial rushed single release of "Grownup On My Baby's Love" and "Kung Fu and You Too" for the U.S. and Canada. The sessions were produced by arranger, producer and writer team of Terry Jamet and Bob Holmes who are based in Nashville with My Time Productions in the Audio Media Studios.

Phillip Wynne
Rejoins Spinners

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

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<thead>
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<th>Week</th>
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**ALBUM CROSS REFERENCE**

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<td>Average White Band</td>
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<td>Bob Seger &amp; The Silver Bullet Band</td>
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**151-200 ALBUM CHART**

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Mariposa: A Festival for the 'Common Man'

By IRA MAYER

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

If there is any criticism to be leveled at the 1975 Mariposa festival (June 20-22) it is that form has overlapped with content. Mariposa, like the rock festivals of the late '60s and early '70s, has become an environment. Unlike the rock festivals, the crowds are more directly music oriented, there is no need for a box office (the festival sells out before a roster is published) and there is a high level of general involvement in the music, dance and craft areas. But the spark that has in the past ignited Mariposa to more than an especially well-organized festival in a beautiful setting was lacking this year. Even that, however, is minor in the context of what the festival does accomplish. Specifically, Mariposa is an all day-time event, from 10 a.m. to 8:30 p.m., with seven stages running simultaneously throughout each day. In addition, there is a crafts area. The stages themselves are spaced far enough apart so that each is physically independent of the next, and although sound from one reaches to the other, that is part of Mariposa's charm: you hear the applause from somewhere else and wonder what you're missing, or hear a harmony or an unusual instrument, and so wander from something with which you are familiar to something more foreign. You can sit in front of one stage and listen to everything that comes on it, or walk continuously from one place to another sampling, stopping to spend time at anything that strikes your fancy. There are trees (and inevitably sun) all around, and plenty of open space between stage areas for jamming or Tonying a frisbee or eating somemelon. Performers wander as freely (and sometimes aimlessly) as the fans and are unusually receptive to conversation. Visitors (performers who have appeared at Mariposa) have almost become a tradition, but usually show up for an afternoon. This year two past regulars ambled about for the entire week-end—Steve Goodman and John Prine, on what one might call a busman's holiday.

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

Many of the workshops strained to build on the theme listed in the program, but without exception those hosted by Gilles Losier, a French-Canadian bass cellist interested in French-Canadian and Acadian (Cajun) music, were lively and informed, with a healthy sprinkling of step-dancing and from quite another part of the world, the Afro-Caribbean Theater workshop presented a colorful and meaningful music/dance/theater hour Sunday afternoon. Throughout the festival Canadian Indian and Inuit natives performed at their own stage. All the workshops were 20-22) is that form has overlapped with content. Mariposa, like the rock festivals of the late '60s and early '70s, has become an environment. Unlike the rock festivals, the crowds are more directly music oriented, there is no need for a box office (the festival sells out before a roster is published) and there is a high level of general involvement in the music, dance and craft areas. But the spark that has in the past ignited Mariposa to more than an especially well-organized festival in a beautiful setting was lacking this year. Even that, however, is minor in the context of what the festival does accomplish. Specifically, Mariposa is an all day-time event, from 10 a.m. to 8:30 p.m., with seven stages running simultaneously throughout each day. In addition, there is a crafts area. The stages themselves are spaced far enough apart so that each is physically independent of the next, and although sound from one reaches to the other, that is part of Mariposa's charm: you hear the applause from somewhere else and wonder what you're missing, or hear a harmony or an unusual instrument, and so wander from something with which you are familiar to something more foreign. You can sit in front of one stage and listen to everything that comes on it, or walk continuously from one place to another sampling, stopping to spend time at anything that strikes your fancy. There are trees (and inevitably sun) all around, and plenty of open space between stage areas for jamming or Tonying a frisbee or eating somemelon. Performers wander as freely (and sometimes aimlessly) as the fans and are unusually receptive to conversation. Visitors (performers who have appeared at Mariposa) have almost become a tradition, but usually show up for an afternoon. This year two past regulars ambled about for the entire week-end—Steve Goodman and John Prine, on what one might call a busman's holiday.

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Renata Scotto for Columbia
By SPEIGHT JENKINS

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

Of equal importance to all this — and to record dealers probably more significant — is for Columbia to find an established female star around whom a sales pitch can be made and many albums cut. Beverly Sills, Leontyne Price, Joan Sutherland, Gundula Janowitz and Janet Baker have become associated in the public mind with Angel, RCA, London, Deutsche Grammaphone and Philips, respectively. Now Columbia has entered these lists with a bang in the person of Renata Scotto.

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

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

By DEDE DABNEY

HOLLYWOOD: Personal Pick: "Tippin" - $1.C. Cameron (Motown). Cameron places a tender, delicate touch on self penned lyrics. This could be the number which will make him known throughout the music world.

DEDE'S DITRIES TO WATCH: "July, July, July" - Eddie Kendricks (Tamla); "Get Happy" - Phyllis St. James and LaMancha (Playboy).


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

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

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

(Continued on page 40)

R&B PICKS OF THE WEEK

THE SYLISTICS. "CAN'T GIVE YOU ANYTHING (BUT MY LOVE)" (Avco Embassy Music Publishing, ASCAP). A dynamic introduction for a group which has paved the way for more young upcoming artists. Arranger Van McCoy adds his own unique artistry by way of horns and an abundance of strings. Romantically inclined, the Stylistics, headed by Russell Tompkins, show their versatility with a fast moving ditty. Superbly executed. Avco AV-4666.

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

THE MODULATIONS. "IT'S ROUGH OUT HERE." Headed for a direct hit lp, this group has spent many a day singing with harmonic. Led by compelling rhythm laced with falsetto sound, they are destined for major chart action. "It's Rough Out Here" has all the ingredients to become a hit single. Other suggested cuts are: "I'm Hopelessly In Love," "Love At Last" and "Head On Collision With Heartbreak." Buddah BDS 5638.

Wynne Rejoins Spinners (Continued from page 30)

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

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

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

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

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

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

"Liquid Love" is the album. Freddie Hubbard is the artist. Columbia Records is the label.
Disco File (Continued from page 30)

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

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

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

"Brazil" was one of the many imports brought by the office this past week by Desi J) from Uno's Cafe Disco in the Bronx who is one of the most active freelance importers by those by England's Armada Orchestra (whose product should be available here soon, the fruits of Scepter's American release deal with Contempo) or Love Sounds' lovely disco-styled version of the standard "Ebb Tide" (Pye, also from England). On Desi's top 10, another import with a "disco feel" this week is "I Love You," the Chris Montez (England), with an instrumental and a vocal side (also recommended this week by Frank Strivelli at the Alley). The rest of Desi's import batch I'll have to get to in a later column; meanwhile check his collection out.

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

Recommended: Some instrumentals—"I Wouldn't Treat a Dog (The Way You Treated Me)", a bitting version of the recent Bobby Bland single by Rythmic Heritage (ABC) which I heard and loved for the first time at New York's suddenly super-popular 12 West (DJ: Tom Savarese) this past weekend, "Doctor's Music," a typically quirky entry by the Poppers (who are the two Peppers who are the Big Tree); "Can't Quit Your Love," the old Four Tops record re-done by Scepter's Studio; "Magnifying Glass" by Bobby Taylor and Tom Bell (as BT And TB) (Phil. Intl.) who also produced and arranged (Gene Page) joined them for the latter job, making quite a threesome—and "Think Before You Stop" by The Notations (Gemio) which has taken a lot of obvious elements from both the Spinners and Blue Magic but gets off into something on its own. To make a message song called "What's the Answer, Brother" by 10 for Winner's Circle (Casablanca) too a 5:45 disco version called "My Turn in the Air" by Ronnie Walker which has a very up Stylistics sound and a beautiful chorus (on Event); Ralph Carter's sweet 'When You're Young and in Love' (Merry) with a 5:04 disco version that Rich Pampinella has already called to recommend, though we both noted cops from other disco records (notably "I'll Be Holding On") and, finally, best for last, the Persuasions' great change-of-style release, "One Thing On My Mind," the Evie Sands record beautifully reworked by Tony Camillo (A&M).
THE BEST ON BRUNSWICK

BOHANNON
“Foot Stompin’ Music” DK 4544

BOHANNON (L.P)
“Insides Out” DK 76916

TYRONE DAVIS
“A Woman Needs To Be Loved” DK 4545

TYRONE DAVIS (L.P)
“Home Wreckers” DK 76915

SYDNEY JOE QUALLS
“Run To Me” DK 4546

SYDNEY JOE QUALLS (L.P)
“I Enjoy Loving You” DK 76914

CHI-LITES L.P.
“Half A Love” BR 754204

ALSO AVAILABLE ON BRUNSWICK & DAKAR TAPES

BRUNSWICK DAKAR
JULY 5, 1975

1. MISTER MAGIC GROVER WASHINGTON, JR.—Kudu
   KU 2501 (Motown)
2. TALE SPINNING WEATHER REPORT—Columbia PC 33417
3. DISCOTHEQUE C/JAYS—PRES MAI—Atlantic SD 1670
4. THE AURA WILL PREVAIL GEORGE DUKE—MPS/BASF MC 25613
5. THE BAND STANLEY TURRENTINE—Fantasy F 9478
6. SUN GODDESS DONALD BYRD—Blue Note
   NL 1080 (RCA)
7. EXPANSIONS LONNIE LISTON SMITH—Flying Dutchman
   BLD 1 0104 ( RCA)
8. CHASE THE CLOUDS AWAY CHUCK MANSIONE—A&M SP 4518
9. NATIVE DANCER WAYNE SHORTER—Columbia PC 33418
10. GROOVIN' BOB JAMES—CTI 6051 (Motown)
11. THE BRECKER BROTHERS ACETEL AT 4007
12. NO MYSTERY RETURN TO FOREVERFeaturing CHICK
   COREA...Polydor PD 6457
13. TOM CAT TOM SCOTT & THE L. A. EXPRESS—Ode SP 77029 (A&M)
14. A FEAR TO A SMILE ROY APRES UB 516—Polydor
   PD 6066
15. POLAR AC FREDDIE HUBBARD—CTI 6065 (Motown)
16. ATLANTIS MARCO TYNER—Milestone M 55502 (Fantasy)
17. REVIVAL OF THE FITTEST HEADLINERS—Arista 4039
18. CHICAGO THEME HUBERT LANE—CTI 60561 (Motown)
19. UNIVERSAL LOVE MFS—Phila., Intl. KZ 33158 (Col)
20. JOE BECK Kudu 2531 (Motown)
21. ASUS BILL COBHAM—Atlantic SD 18139
22. FUSION III MICHAEL URBANIAK—Columbia PC 35542
23. FEEL GEORGE DUKE—MPS/BASF MC 25556
24. I NEED SOME MONEY MFS—Phila., Intl. KZ 33169 (Col)
25. STEPPIN’ POINTER SISTERS—ABC Blue Thumb
   052D 602
26. BESTFUL MIND CHICAGO—Vanguard BD 79352
27. SATIN DOLL BOBBI HUMPHREY—Blue Note LA 334 G (Col)
28. LINGER LANE BOBBY HUTCHERSON—Blue Note
   LA 589 G ( UA)
29. STEPPING INTO TOMORROW DONALD BYRD—Blue Note
   BN LA 395 G ( UA)
30. SOLID JAZZ—MFS—Phila., Intl. KZ 33169 (Col)
31. UPON THE WINGS OF MUSIC JEAN-LUC PONTY—Atlantic SD 18186
32. UPCHURCH/TENNYSON PHIL UPCHURCH & TENNYSON
   STEVENS Kudu 2251 (Motown)
33. WHO IS THIS BITCH ANYWAY MAKERIA SWAP—Blue Note
   BN LA 397 G ( UA)
34. STANLEY CLARKE NEMOBER M 601 (Atlantic)
35. STORIES TO TELL FLORA PURIM—Milestone 9058 (Fantasy)
36.andin BLACKYDSS—Fantasy F 6473
37. KOKOMO PEARL ALTMAN—PC 33442
38. PICTURES AT AN EXHIBITION TOMITA—RCA AR 1838
39. LEVEL ONE THE ELEVENTH HOUSE featuring LARRY
   COFFETT—Arista 4052

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

A Lifetime of Hits

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

Decca To Release Bobbi Martin Disc

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

Whistle Disc Goes to CBS Intl.

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

Exclusively Jazz Formed by Scott

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

Office will be located at 300 W. 55th Street, New York, N.Y.

10019; phone (212) 581-3332.
Capitol Sues Grand Funk
(Continued from page 3)
Last week, Grand Funk announced its intention to fulfill its remaining obligations to Capitol by delivering a two-LP "live" album consisting of songs all of which the group had already recorded for Capitol at least once and had released once, twice, or even three times in earlier Capitol albums.
In its lawsuit, which was instituted against both Grand Funk and MCA Records on June 13, 1975, Capitol maintains that it has the right to suspend the term of its contract with Grand Funk until Grand Funk fulfills its obligation to deliver two 2-LPs of new material: that is, musical compositions not previously recorded for Capitol.

Chess/Janus Shifts
(Continued from page 3)
GRT Music Tapes will assume the sales and accounting functions of Chess/Janus Records but will not change their basic record distribution policies. Chess/Janus will continue exclusive distribution arrangements with independent record wholesalers and GRT Music Tapes will continue to market all tape lines on a non-exclusive basis.

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

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

UA Promotes Licata
(Continued from page 3)
Licata was most recently vice president, sales, for United Artists. In his new post the United Artists promotion and creative services departments will now report to Licata, as well as the UA merchandising, production and artist development departments.

background
Licata was previously president of Blue Thumb Records; he was with Blue Thumb for four years, beginning as national sales and general manager, and progressing to vice president and general manager to president.
Prior to his tenure at Blue Thumb, Licata was with Tower Records, a subsidiary of Capitol, for five years, where he was assistant national sales manager in charge of Tower's east coast office; he was initially Tower's east coast regional sales and promotion manager. Prior to that he did independent promotion in Cleveland, was with Big Top Records in New York and, at the very beginning of his career, did local promotion for Cosnat Distributing in Cleveland.
Licata is headquartered at United Artists' offices in Los Angeles.

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

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

Back-up
Stills will be backed by Donnie Dacus (guitar), Joe Lala (congas), Jerry Aiello (organ), George Perry (bass), Ronald Ziegler (drums) and Rick Roberts (guitar).
In September, Stills will return to Miami to record another album set for release October 1, to be followed by a tour of colleges in November.

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

Proffer Leaves UA
(Continued from page 6)
work with UA acts.

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

Dialogue
(Continued from page 27)
The majority of the members are executives; there are a few ground types anxious to get in and we have others with affiliations on the periphery of the record business in other media. But primarily we are record-business oriented.

RW: How does your scholarship program at FORE-PACE-work?
Tyrell: We get a selection of candidates from the New York City high schools as we have a correspondence ongoing with the Chancellor of the Board of Education. We have our own selection board and we interview each applicant.
The purpose of the scholarship program is one of "access" made easier. Access to business is difficult for blacks only in that they don't know how much about what goes on inside those hallowed halls. No one they know has ever been in there. It's like "How do you feel when you're dead?" You don't know anyone who's ever been there to tell you.
But you can pick up a lot by osmosis if the opportunity is presented to you. We're attempting to deal with that situation.

RW: How effective do you think FORE has been?
Tyrell: We have successfully dealt with employment situations, and have become intimately involved in several. We've also on occasion helped people out legally. We do not necessarily have to act legally in all of those situations, but we do where we feel that will be effective.
The most help that the organization has been able to provide to the greatest number takes place via our seminar programs where we expand the horizons of everybody, so that they can become aware of the great number of things going on in the business that they otherwise would know nothing about. The panels we've put together have been outstanding, including some of the best people in the business. Everyone who gives of their time and expertise comes away having had a truly rewarding experience.

RW: What is the outlook for other local FORE chapters developing across the country?
Tyrell: New York at this moment is the first and only solid local chapter. There are loosely gathered groups in Los Angeles and Chicago, but they haven't officially organized as chapters. The problem is finding the leadership talent; ideally I mean motivated leadership. It takes a lot of time and dedication, and takes quite a bit away from your private life.

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

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

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

By MARCELO NAJERA

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

Nemesio luego de su exitazo con “La Mina” entra ahora un número muy bueno de Cristano Martín titulado “Escavo De La Tierra” para el sello RCA. Fadisa lanzó “Vuelvetes” (Los Cazadores) con la Corporación De Venus, tema que además marca el retorno a su grabadora este Grupo Capitalino. Romano de la Constelación Estelar fue contratado al interior donde tuvo que cantar varias veces “Creo En Ti” (Cherato). Nombres como Jimmy Chiriboga, Los Errantes, Nueva Generacion, Jose Delfin, despiertan con un gran futuro. En estos días aparecerá el 2do. LP “Por Todo Lo Alto” de Tito Del Salto acompañado por la Ron-dalla De Ney Moreira y con pasillos de antología como: “Pasional”, “Negra Mala”, “El Panuelo Blanco”, “El Lirico,” “Luz De Luna,” etc. es decir una serenata ecuatoriana por todo lo alto. La introducción de la Rondalla a su interpretación da al pasillo un cariz tan original y tierno que subyuga. Producción y supervisión para el sello Angelito de Enrique Marquez De La Plata y Eduardo Fajara. ¡Y dice!

Hay un éxito por acá que ha entrado fuerte; La Cartera’ de la Orquesta Harlow: igual rumbo tomaron ”Un Dia Bonito” y “Mi Cumbia” de Eddie ... “El Cami-nante” Roberto Torres, hoy se hace llamar también “El Castigado” y con ese pretexto se arma.

(Continued on page 44)

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**Otra vez**

**WILLIE ROSARIO**

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**CONTAINS THE HIT SINGLE**

**ANTONIA**

**CATCH THE FANIA ALL STARS LIVE AT:**
Madison Square Garden, NYC, July 11, 1975
Roberte Clemente Coliseo, San Juan, July 18, 1975

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**DESDE NUESTRO RINCON INTERNACIONAL**

By TOMAS FUNDORA

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

El nombramiento de Joe Cain, ex-director de Tico-Alegre, como Director del sello Mericana, división de Caytronics Corp. abre también interrogantes. A Joe Cain le sobran ahora motivaciones para lanzarse a una batalla campal con los otros sellos de la modalidad "salsoul" y en especial con Fania, empresa en la cual duró aproximadamente un mes, como director de los sellos Tico y Alegre. Joe proclama una política de "puertas abiertas" a todo talento que llegue a Mericana y que el sello esté abierto al momento que logre producciones de primer orden y que active el sello de manera impresionante. Ahora bien, lo importante será también como manejará Mericana su promoción de ahora en adelante? De todas maneras, es ésta una brillante oportunidad que le abrirá las puertas a nuevos talentos y tales de insatisfechos con las habituales políticas promocionales o de grabación actuales. El amigo René de Coronado es ahora Director de Programa de KMPG, Radio Variedades, P.O. Box 1414, Holister, California. ¡Saludos René! ... Lanzó el sello IRT en Chile al nuevo grupo Maleza. ¡Según parece vienen con gran fuerza! ... El Cabello Castillo improvisó la siguiente elegía en los funerales del grande de por siempre, Anibal Triolo: “Las historias de tango tienen vieja memoria. Nadie tuvo el mismo coraje de extramuros y por eso le crecen sus malones oscuros que mueren en la sombra ... sin llegar a la gloria. Murió el gorrión ... Más queda la divisa de quien estira el fueye, todavía ... Miramos hacia arriba ... ¿Qué alegria ... Está cantando Triolo ... en la cornisa ... ¿Que más decir? ... Lupe Hernández ha pasado a ser Director de Promoción Radial de KITA Radio, P.O. Box 3408, Modesto, California, donde agradecerá.

(Continued on page 43)
Nuestro Ronco (Continued from page 42)

As per rumors that come to our office, Sandro is free to record with whatever company he decides, but it seems he will go independent with his productions, granting the rights to release his recordings to specific companies in every country in particular. It looks like either RCA or Phonogram will sign for the distribution of his product in Argentina, but there is also the possibility that the new label, TK, managed by Hugo Horacio Piombi, could be the one to distribute and promote Sandro in Argentina, with the strong possibility that Sandro and Anderfe, his personal manager, could be financially connected with the new label. Regarding Mexico, one top executive (Continued on page 44)

Record World in Texas

By GUILLERMO LOZANO

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

Todo esto en el más brillante de los espectáculos. Un maratón que duró, casi seis, horas, y al finalizar el público todavía pedía mas... Sería muy difícil hablar de cada actuación. Todos se superaron y dejaron en cada uno de los asistentes la mejor de las impresiones. Los representantes, de todas las casas grabadoras hicieron gala de generosidad en su más amplia colaboración, los artistas regresaron con la mayor de las satisfacciones. Y nosotros felices. Pero no falta pelo en la copa, pobres de quienes tienes que trabajar bajo la representación de Fanny Schatz, saben sus representados de su absoluta falta de educación? Puede perjudicarlos en el medio. Angelica Maria cosechó carretradas de aplausos. Se dijo entre bambalinas que para Diciembre espera la Cigüeña, Gerardo Reyes cantó para un público que le pidió todo su repertorio, que grande! Nydia Caro estaba anunciada pero tuvo que ser intervenida quirúrgicamente en Nueva York. Felipe Arriaga dejó un zarpazo para sus admiradoras. Estrellita nos cautivó. Juanuelo se descubría que era clavadista de la Quebrada de Acapulco y fue objeto de entrevistas de todos los diarios. Napoleon dejó un gran recuerdo, Maria Medina se superó, ¡que linda! Luis Demetrio demostró lo enemigo que es como compositor y intérprete. El más feliz de todos: Victor Manuel Sosa. Nunca olvidará su noche de actuación en San Antonio. Vivimos tres días como una familia, y al regresar a su lugar de origen nos dejaron una profunda tristeza. Este grupo nos ganó el corazón.

"Chocolate Caliente" Featuring The Hit Single "Nicolasa"

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Nuestro Rincon (Continued from page 43)
from Orfeon Videovox was, several weeks ago, in Argentina and it seems that Sandro and Anderle will fly to Mexico in order to sign a distributional agreement with that firm. With regard to the distribution of Sandro's recordings in the States and Puerto Rico, the natural distributor looks to be Caytronics Corp., which is the enterprise that had been handling this artist in this territory, but the question arises on how CBS will react when finding out that their own distributor is the one who is going to get the distribution of the product of the ex-artist. Anyway, CBS was the label that made a success out of Sandro and it seems to us that everything should be immediately fixed by Sandro and Anderle, because the promotion of this artist is weakening more and more, showing a very dangerous declining figure in the sales of his records.

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

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

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

En Ecuador (Continued from page 42)

BLONDE LATIN
WCL-FM—Fonix XLP 06487
Con arreglos de Slim Pezin, este grupo de muy talentosos músicos franceses logran plenamente un sonido espectacular. Se destacan "Originieu" (Pezin-Houari-Honore-Bourbon), "Johnny's No Good" (Joe Falana), "Acuyuyii" (J. Pacheco), "Lamento de un Guajira" (L. Miranda) y "Cheche Cole" (W. Colon).

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

FRUKO EL GRANDE
FRUKO Y SUS TESOS—Fuentes MFS 3292
With Joe Arroyo and Wilson Saeko in the parts vocales, Fruko sigue adelante con su salsoul. Muy buenos interpretaciones de "Manyoma" (J. E. Estrada), "Amada Ven" (J. Arroyo), "Los Charsos" (Roberto Solano), "La Vi Partir" (L. Villaneuva M.) y "Una fiesta con Ochun" (Celina y Reutillo).

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

LA MARFA
LA MARFA—Avenue ANC 874
La Marfa interpreta su música norteña con un toque especial. Produzida por Jaime de Aguinald, "Tú Eres Todo" (R. Garay), "Estrellita del Mar" (P. Pena), "Me Voy" (P. Pena) y "En la Espumita del Rio" (D.R.A.). Rancheras, boyzas, cumbias y baladas.

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

LEO DAN
LEO DAN—Caytronics CYS 1442
El argentino Leo Dan sigue dominando su mercado natural. Aquí se luce tanto como interprete que como compositor. "Cuando un Amorse Va" (L. Dan), "Si te encuentras sola" (L. Dan), "Esa Pared" (L. Dan) y Que Dios te ajee de Mi" (L. Dan).

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

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En Ecuador (Continued from page 42)


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

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

ABC Retail Div. Taps Pearlman

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

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

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

Strauss Inks Stills

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

Can. Booking Liaison Set by Mr. I. Mouse

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

Concept Entertainment Consultants of Toronto will exclusively handle Canadian bookings for Blacker’s acts, in coordination with his American agency representatives, the Heller-Fischel Agency of Los Angeles and the Paragon Agency of Macon, Ga. I. Mouse artists who will immediately receive the benefits of this liaison include German group Kraftwerk and British band Savoy Brown, among others. Tom Wilson, president of Concept Entertainment Consultants, can be reached at 57 Spadina Avenue, Suite 201, Toronto, Ont., M5V 1J2, Canada; phone: (416) 366-8535.

Country Intl. Signs Van Trevor

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

Premier Inks Strongbow

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

Pink Floyd: Consistent Magnificence

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

Pink Floyd made the transition from a “cult band” to a “mass appeal band” via “Dark Side of the Moon,” their immensely popular Harvest album. They opened their two hour plus show with some new material. Their first number, “Raving and Drooling,” was a typical Pink Floyd dirty, sporting attractive, melodic motifs. The song ended with a beautiful splash of reflected light filling the auditorium with thousands of shafts of bright light.

Returning after a short break, Pink Floyd delivered a spectacular version of “Dark Side of the Moon.” Assisted by a rear projected film on a massive moon screen, Pink Floyd took the audience on an excursion limited only by the audience’s imagination. Musical highlights occurred often during this set. David Gilmour dispensed volume crazed guitar solos that bathed the crowd in waves of sound; Rick Wright demonstrated his versatility on various keyboards with highly imaginative spacey and electronic compositions; Roger Waters rumbled in his own distinctive style on bass, while Nick Mason powered his way through the entire show on drums.

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

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

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

Matthew Mark

Tanya On A Tear

Bringing some excitement into the ordinarily drab, dull lives of Record World staffers was MCA recording artist Tanya Tucker while in town recently for a promotion tour.

Pictured above, from left: RW’s Howard Levi and Tucker’s ultra-loyal fan Wes Ecker. Tucker is a long-time RW fan, and her fans are now pretty well acquainted with her on and off stage. Tucker laughs and chats with fans before the show. Tucker, however, is happy to be away from her home in Texas, where she spends the rest of the year.
By PAUL SIEGEL

GERMANY

BERLIN—It seems that more and more European artists are showing lots of interest in Roddy Shashoua's new music venture that's set to unite indusries worldwide-Musexpoo '75. German readers who have not as yet made their reservations should contact Jerry Toger in Munich, telephone 186608 at Leonrodrostrasse 42, or Bengt Landergren at telephone 502-261 at Forst Haus Gravenbruch, 9, 6087 Neu Isenben, 2, Germany. The home office in New York is located at 1350 Avenue of the Americas, New York, N.Y. 10019; telephone: (212) 489-9245 . . . The song that was a worldwide hit in the '60s, "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini," has been newly recorded in both English and German versions, by 15-year-old Maggie Mae on M Records. The heat wave has taken loose and it looks like it may be an international hit once again!

Congratulations to Dr. Josef Bamberger who has simultaneously received his doctorate in sociology and economics and has a British hit single in Germany, "Precious Love," by Engellbert Humperdinck on Decca . . . BASF is out with their strongest single of the year, "Der Grosse Zapmano," by Freddy Breck . . . UA has a great new single with Ike & Tina Turner entitled "Baby, Get It On" . . . Hans Baum's RCA label has a new Nilsson single, "Kojak Colombo". Friedrider Schmidt's Ariola label looks hot with Jack White's production of his star Tony Marshall . . . M Records doing well with Peter Straube's "Rerrinerung." On the album scene we find UA especially hot with Shirley Bassey . . . K-Tel doing well with "Powerhits," which features 20 original hits by 20 original artists. In that same genre and also doing well is Willfried Jung's EMI-Electrola with "20 Schlager Super-Version". Carl Orff is the classical composer here whose albums are really scoring.

K-Tel president Gary Kieves off for some negotiating in Japan . . . Gaby Richt, hard working publicity person at UA, recently deservedly promoted . . . Congratulations to Larry Uttal for signing Nancy Sinatra . . . EMI-Electrola's Willfried Jung recently back from a hectic but happy trip to N.Y. with his new single, "A Thousand Years," conducted by Pahe Brasin, will be surprising the world soon with a splendid rendition of "Restons Ensemble" (Forever My Love) . . . AUF Wiedersehen 'til next week!

By GILLES PETARD

FRANCE

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

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

By RON McCREIGHT

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

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

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

Bell played host to its international licensees at the Portman Hotel while United Artists welcomed Fred Astaire to the country to record two solo albums, his first outing on disc in more than 10 years, although Polydor has just issued MGM's compilation of his best known titles from various movies with the title of "A Shine On Your Shoes." The Beach Boys have also arrived for their Wembley appearance with Elton John, which coincides with the release of "Sail On Sailor;" a certain hit from the "Holland" album (Reprise). Records has renewed its existing distribution pact with Polydor, although their own deals with Chess remained by mutual agreement. Former Phonogram managing director and Famous Records U.K. chief Leslie Gould is currently in New York with BBC Records general manager Roy Tempest, acting as consultant for the label's international affairs.

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

Thevis Pacts Shinko

(Continued from page 6)

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

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

Richard Thomas

Thomas will be responsible for the coordination of the promotional activities of CBS' international artists and CBS' European affiliates, especially in the fields of concert tours, television and radio appearances and printed and promotion material. Thomas graduated from Kent University at Canterbury, England in 1969 with an Honours degree in politics and government. After three years managing the rock groups Skin Alley and Hawkwind as a director of Clearwater Productions, he was for two years a director of Gemini Artists Management Agency Ltd.

Three Dog Sets Tour

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

Music Machine Moves

Music Machine Moves

Music Machine Studio from Las Vegas to 11724 Ventura Blvd., Studio City, Cai. Willey Brooks, formerly with Paramount Studios in Hollywood, has joined Music Machine as staff engineer. Tobin has also resumed his indie production activities thru the newly formed Shady Lady Music Co. Phone number for both ventures is (213) 769-9451.

Mcleese To Alligator

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

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

Feliciano Tours Canada

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

They Went Thataway

France (Continued from page 46)

Shawn Phillips and Don McLean have been starring at Musicorama recently, while the Canadian group Beau Dommage is currently touring the country.

France

The new record, certainly in this area.

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

Commitment

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

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

Summit

However, one wants to explain it, the record is a great one. Miss Scotto is a major singer who has been captured by Columbia at the summit—or perhaps second dawn—of her career. Let this record play out in your stores, and any- one who loves the human voice will take one or more home.
Indictments (Continued from page 3)

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

- Nat Tarnopol, Brunswick/Da Kar Records president (in the District of New Jersey) with alleged personal income in excess of $103 thousand and alleged corporate tax evasion of over $184 thousand (1971-74). Charged with him on alleged conspiracy, mail and wire fraud counts are current and past officers and employees Peter Garris, Carl Davis, Irving Wiegan, Lee Shep, Melvin Moore and Carmine DeVecchio for a 21 count indictment. The indictment alleges a conspiracy whereby recorded product was sold by various illegal means (in excess of $371 thousand), from 1971 to the present, and a portion of the sum "was used to make illegal payments to employees of radio stations." This alleged "scheme," the indictment continues, defrauded artists, writers and publishers of "royalties due."

- WAOK-AM (Atlanta) program director Paul Burke Johnson charged (in the District of New Jersey) with alleged perjury before the Newark grand jury relative to his denying receiving payments from Gamble-Huff officers and firms in the form of Western Union money orders, checks and wire transfers of $10 thousand. In the indictment, Rector is charged with mail and wire fraud and conspiracy to defraud radio stations. The indictment alleges a conspiracy whereby recorded product was sold by various illegal means (in excess of $371 thousand), from 1971 to the present, and a portion of the sum "was used to make illegal payments to employees of radio stations." This alleged "scheme," the indictment continues, defrauded artists, writers and publishers of "royalties due."

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

- Indicted in the Southern District of New York on charges relating solely to an alleged $90 thousand in income tax evasion during 1970-72 was Clive Davis, currently president of Arista Records. (See separate story.)

At the press conference, Goldstein described these indictments as "the last stage of a continuing, ongoing nationwide investigation ... of large record companies." In a telephone interview with Record World the following day, Goldstein commented that there are "further matters before these and other grand juries," and declined comment on the who, when, what and where of any possible future indictments.

The government probe into the record and music industry began in 1973 as a result of findings of the Federal Bureaus of Narcotics and Dangerous Drugs—yet no mention of "drugula" was made in the indictments. When questioned about the absence of any drug use or pay-off references, Goldstein would only say that such terms were "not appropriate" in these cases. When questioned as to why, with the exception of Johnson's indictment, no names of radio stations or radio personnel were cited in particular accusations, Goldstein replied that that would be "unfair," and later that radio personnel "have been of tremendous assistance in our investigations."

Regarding the granting of immunity to witnesses and parties involved in grand jury testimony, Goldstein responded it would be "inappropriate to give a blanket general statement," but when pressed to be more specific did say that "the use of immunity is not strange to this office." Goldstein also cited the cooperation of the IRS and FCC who provided a core of accounting specialists to examine the subpoenaed books of companies on a "check by check, voucher by voucher" basis.

Trials

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

Press Conference

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

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

In a separate but related development prior to the announce- ment of these indictments, District of Columbia House Repre- sentative Walter E. Fauntroy si- multaneously announced in Chi- cago (23) that he had signed as an artist to Stax Records and was calling for "the (black) caucus to look into the recording industry, as well as investigate a project of the Internal Revenue Service called 'Operation Sound' in which black entertainers are harassed with unnecessary tax investiga- tions and claims."

Fauntroy, a former aide to Dr. Martin Luther King, plans to re- cord a gospel album.

July Album Release

Set by Audiofidelity

- NEW YORK—Bill Singer, na- tional sales manager of Audiofi- dentity Enterprises, has an- nounced the release of eight albums as part of the company's "July is Jazz Month" campaign. The albums, on the Black Lion, Chiaroscuro, and Enia labels, are now en route to distributors.

Being released on the black Lion label are: "Hear Me Talkin'" by Ruby Braff; "Jumpin' on the West Coast!" by Buddy Tate. On the Chiaroscuro label are: "Blue Four" by Joe Venuti; "The Joy of Sax" by Lawrence Freeman with Jess Stacy and Cliff Leeman; and "Dave McKenna Quartet" by Dave McKenna. On the Enia label are: "Tete Montoliu," and "Drifting" by Walter Norris.

Aiken Case (Continued from page 3)

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

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

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

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

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

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

WB Music Inks Previn

Mary Phen Schwartz, Tom Horace ernors Connie DeNave, arranger Garry Sherman, Moore, producer

“Finally been

NARAS producing of Marvin

Curtom Inks Townsend

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

Brownsville Station

Becomes Quartet

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

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

Custom Inks Townsend

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

NARAS Governors

(Continued from page 4)

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

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

Von Winterfeldt

(Continued from page 4)

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

Blakley Show Cancelled

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

ABC Record & Tape Starts Gold Series

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

Singles will be featured by year, and not alphabetically listed by title or artist as they normally are. There will be 300 titles, almost all number one sellers over the years 1955-1974. They will be shrink-wrapped on an individual card which indicates the title, the artist and the year that it was a best seller.

Michael Stanley Band—Cooperative Venture

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

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

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

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

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

Sedaka’s Vegas Debut

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

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

Davis Indicted

For Tax Evasion

(Continued from page 3)

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

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

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

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

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

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

Eliot Sekuler
ABC Realigns Country Division; Jim Fogleson To Direct Operation
By Don Cusic

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

In a discussion with Record World concerning the merger, Fogleson, who has been head of the Dot organization for more than a half year and president since 1973, stated that he is “moving cautiously” with the merger, adding that “there are a lot of good people in both organizations” he didn’t want to lose.

UA Signs McKeon

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


Clark Hospitalized

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

Melodyland Artists Cut TV Soundtrack

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

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

NASHVILLE Report

NASHVILLE — Show Biz, Inc. has unveiled plans for production of a new half-hour television series, “Nashville On The Road.” The series, set for a September debut, co-stars Jerry Clower and Jim Ed Brown.

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

**By MARIE RATLIFE**

**Station Check List**

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**SURE SHOTS**

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

**LEFT FIELDERS**

Bruce Nelson — "It's My Mind That's Broke"
Tommy Jennings — "Make It Easy On Yourself"
Linda Calhoun — "Momma, Let Me Find Shelter"
Fearless Forecast: It's Willie Nelson's first single on Columbia. Don't let it tough! "Blue Eyes Cryin' In The Rain" gets brand new life and will put Willie back at the top!

**Edge Inks Lewis**

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

**IRDA Pacts Wago**

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

Leon Everette

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

All Wago product will be distributed by IRDA.

**NSA Hosts Show At Fan Fair**

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

**Bill Collie**

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

**WB Music Relocates**

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

**Butler Honored**

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

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

**Columbia Fetes Roberts**

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

JEANIEE SEELY--MCA MCA-40428
TAKE MY HAND (Tree, BMI)

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

BOBBY BARE--RCA PB-10318
ALMONY (Tro-Hollis, BMI)

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

FARON YOUNG--Mercury 73692
HERE I AM IN DALLAS (Hank Williams, Jr., BMI)

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

EARL CONLEY--GRT GRT-027-A
I HAVE LOVED YOU GIRL (BUT NOT LIKE THIS BEFORE) (Blue Moon, ASCAP)

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

BILLIE JO SPEARS--United Artists UA-XW653-Y
STAY AWAY FROM THE APPLE TREE (Unart/Brougham Hall, BMI)

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

CAROLYN HESTER--Capitol P-4101
DON’T TOUCH ME (Tree, BMI)

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

LONZO AND OSCAR--GRC GR-2063
WHEN THE FIELDS IN THE VALLEY TURN GREEN (Above, BMI/Beyond, ASCAP)

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

TIM HOLIDAY--United Artists UA-XW669-Y
WHILE EVERYBODY HAS A GOOD TIME (United Artists, ASCAP)

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

PAUL OTT--Monument ZSB 8655
I’M THE SOUTH (Combine, BMI)

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

SHERRY BRUCE--MGM M 14812
CONGRATULATIONS (Beechwood/Richbare, BMI)

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

JERRY JAYE--Columbia 3-10170
IT’S ALL IN THE GAME (Warner Bros., ASCAP)

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

RAY DUNN--Soundwaves SW 4517
SUNDAY MORNING WOMAN (Soundwaves/Hikit, BMI)

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

Nashville NARAS-ites

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

Nashville Report (Continued from page 50)

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

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

Somebody swooped songwriter-musician Steve Christie’s Ovation guitar, and Early Williams, song pluggers for Tree International, quipped: “It was a first; first time for a stolen Ovation instead of a standing ovation.”

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

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

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

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

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

GIlley and Benton Record as Duet

U.S. Birthday Fete Set

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

The entertainment is free and will begin with a gospel concert at 9 p.m. on July 3.
JULY 5, 1975

1. KEEP MOVIN' ON MERLE HAGGARD—Capitol ST 11365
2. PHONE CALL FROM GOD JERRY JORDAN—MCA 473
3. BEFORE THE TEARDROP FALLS FREDDY FENDER—ABC Dot DODS 2020
4. YOUR BEST FRIEND DON WILLIAMS—ABC Dot DODS 2021
5. TANYA TUCKER MCA 2142
6. MICKEY'S MOVIN' ON MICKEY GILEY—Playboy PB 405
7. I'M JESSI COLTER Capitol ST 11363
8. JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ—Mercury SRM 1 1032
9. LAST FAREWELL ROGER WHITTAKER—RCA APL 0855
10. STILL THINKIN' ABOUT YOU BILLY CRASH CRADDOCK—ABC ABCD 875 8
11. AN EVENING WITH JOHN DENVER RCA CPL 0765
12. WOLF CREEK PASS C. W. MCCALL—MGM MSG 4989
13. CHARLIE RICH'S GREATEST HITS RCA APL 0857
14. SMOKY MOUNTAIN MEMORIES MEL STREET—GRT 8004
15. REUNION B. J. THOMAS—ABC ABCP 868
16. EVERYTIME YOU TOUCH ME I (GET HIGH) CHARLIE RICH— Epic PE 53455
17. IN CONCERT VARIOUS ARTISTS—RCA CPL 21014
18. HARD TIME HUNGRY ROBBY BARE—RCA APL 0906
19. HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN—MCA 2133
20. T. G. SHEPPARD Melodyland ME 40151
21. HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358
22. LOIS JOHNSTON 20th Century T 455
23. WITH ALL MY LOVE LUCY CRARY—Capitol ST 11391
24. GOOD HEARTED WOMAN CONNIE CATO—Capitol ST 11387
25. MOTHERS OF THE SKY EMILY YOU HARRIS—Reprise 2213
26. REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482
27. NARVEL FELTS ABC Dot DODS 2025
28. GUITARS OF SONNY JAMES Columbia KC 33477
29. CURFESSUS HANK WILLIAMS, JR.—MGM MSG 4988
30. 41st STREET LONELY HEARTS CLUB BUCK OWENS—Capitol ST 11390
31. SONGS OF FOX HOLLOW TOM T. HALL—Mercury SRM 1 500
32. BLANKET ON THE GROUND BILLIE JO SPEARS—SAPLA 1039 G
33. TODAY ELVIS PRESLEY—RCA APL 1039
34. DON'T LET THE GOOD TIMES FOOL YOU MELBA MONTGOMERY—Elektra CM2
35. MAGNOLIAS AND MISFITS JIM WEATHERLY—Buddah BDS 5537
36. MISSISSIPPI YOU'RE ON MY MIND STONEY EDWARDS—Capitol ST 11401
37. MISTY RAY STEVENS—Barnaby BR 6012
38. WHATCHA GONNA DO WITH A DOG LIKE THAT SUSAN RAYE—Capitol ST 11393
39. JOE STAMPLEY'S GREATEST HITS, VOL. 1 ABC Dot DODS 2023
40. SINCERELY BRENDA LEE—MCA 477
41. OUT OF HAND GARY STEWART—RCA APL 0900
42. FEELIN'S CONWAY TWITTY & LORETTA LYNNE—MCA 2143
43. I'M THE LONELIEST MAN DON GIBSON—Hisory HSG 4519
44. SOME LOVE SONGS PORTER WAGONER—RCA APL 1056
45. CAROLINA COUSINS JODIE WEST—RCA APL 1041
46. COMIN' HOME TO YOU JERRY WALLACE—MGM MSG 4995
47. A LITTLE BIT SOUTH OF SASKATOON SONNY JAMES—Columbia KC 3429
48. I WROTE A SONG ABOUT IT TOM T. HALL—Mercury SRM 1 1033
49. BACK HOME AGAIN JOHN DENVER—RCA CPL 0548
50. ERNIE FORD SINGS & GLEN CAMPBELL PICKS Capitol ST 11389
51. SARROOMS TO BEDROOMS DAVID WILLS—Epic KE 33355
52. MIND YOUR LOVE JERRY REED—RCA APL 0787
53. GATHER ME MARILYN SELLSAR—Mega MPS 809
54. JOHN R. CASH Columbia KC 3370
55. YOU'RE EASY TO LOVE HANK SNOW—RCA APL 1 0908
56. CLASSIC STYLE OF LEFTY FRIZZELL ABC 861
57. ANNIVERSARY SPECIAL EARL SCRUGGS REVEAL—Columbia PC 33416
58. SPECIAL DELIVERY JIMMY DILLER—SAPLA 1039 G
59. BOOGIE WOOGIE COUNTRY MAN JERRY LEE LEWIS—Mercury SRM 1 1030
60. LINDA ON MY MIND CONWAY TWITTY—MCA 469
61. STEEL GUITARS OF THE GRAND OLE OPRY SONNY HALL & WELDON—SAPLA 1040
62. SUPERSONGS ROGER MILLER—Columbia KC 33472
63. BARGAIN STORE DOLLY PARTON—RCA APL 0901
64. WHAT TIME OF DAY BILLY THUNDERKLOU DR THE CHIEFTONES—Capitol ST 471
65. A PAIR OF RAVES (SANJOS THIS IS) ROY CLARK & BUCK TRIPPE—ABC Dot DODS 2015
66. WONDERFUL WORLD OF EDY ARNOLD MGM MSG 4992
67. BACK IN THE COUNTRY LORETTA LYNNE—MCA 471
68. LEGEND IN MY TIME DONNIE MISER—RCA APL 0846
69. PROMISED LAND ELVIS PRESLEY—RCA APL 0873
70. SUNSHINE SAXMI SMITH—Mega MPS 611
71. SOUTHBOUND HOYT AXTON—A&M SP 4510
72. CONNIE SMITH SINGS HANK WILLIAMS GOSPEL Columbia KC 33414
73. TANYA TUCKER'S GREATEST HITS Columbia KC 33355
74. VASSAR CLEMENTS Mercury SRM 1 1022
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### CHARTMAKER OF THE WEEK

- **Bouquet of Roses**
  - MICKEY GILLEY
  - Playboy 6041

### WEEK OF JULY 5, 1975

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Mel Tillis has a roaring hit.

"Woman In The Back Of My Mind"

M 14804

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

"ALVIN STONE (BIRTH & DEATH OF A GANGSTER)"

WT-5009

A FANTASTIC NEW SINGLE BY

FANTASTIC FOUR

FROM THIS FANTASTIC ALBUM

MANUFACTURED AND DISTRIBUTED BY 20TH CENTURY RECORDS CORP.

PRODUCED BY HI KENT FOR WESTBOUND RECORDS, INC.