

# RECORD WORLD

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## A Tribute To: Gamble, Huff and Bell

### HITS OF THE WEEK

#### SINGLES

**JOHN DENVER, "THANK GOD I'M A COUNTRY BOY"** (prod. by Milton Okun w. Kris O'Connor) (Cherry Lane, ASCAP). Having brought "Back Home Again" all the way home pop and country, the musical sense and taste behind this choice from his "An Evening With . . ." set is undeniably on target. His TV special ratings prove he's still tops! RCA PB-10239.

**GORDON LIGHTFOOT, "RAINY DAY PEOPLE"** (prod. by Lenny Waronker) (Moose, CAPAC). Warm, cozy tune about folks who understand what it takes to surround a gloomy situation with mellow magic. First single culled from his "Cold on the Shoulder" album will provide the next chart rainbow for the "Sundown" man. Reprise 1328.

**HOLLIES, "SANDY"** (prod. by Ron Richards) (Laurel Canyon, ASCAP). Neither the Larry Hall nor the Ronny & the Daytonas oldie, but an original from the promising pen of Bruce Springsteen. With it, "The Air That I Breathe" men waft another winning ballad skyward. Lyrically and melodically, another " . . . Heavy" for the British band. Epic 8-50086.

**JOHNNY BRISTOL, "LEAVE MY WORLD"** (prod. by Johnny Bristol) (Buddah, ASCAP). Previewing the album that will establish the noted producer as a household name performer comes a globally-monikered grabber out to leave no market unspun. Should even top "Hang On in There Baby" as it orbits upwards, pop and soul. MGM 14792.

#### SLEEPERS

**JIMMY BUFFETT, "A PIRATE LOOKS AT FORTY"** (prod. by Don Gant) (ABC-Dunhill, BMI). While he himself hasn't seen the other side of the pivotal age, Buffett has a remarkable knack for describing it. This limitless piece of demographic dauntlessness should ship him out of port under more steam than anything since "Come Monday." ABC Dunhill D-15029.

**BETTY WRIGHT, "WHERE IS THE LOVE"** (prod. by W. Clarke, H. W. Casey & R. Finch) (Sherlyn, BMI). Lady who struck gold in "Clean Up Woman" clothes now dons the garb of a disco queen with this year's answer to "Rock Your Baby." Miami funk answers this question with nothing but hit affirmation. You'll find it all right down here! Alston 3713 (TK).

**SKY KING, "MAKES ME FEEL SO GOOD"** (prod. by Martyn Ford w. Steve Cropper/Sky King Co.) (Flying Crown, ASCAP). Chris Brubeck's new band comes on like a cross between Chicago and Guess Who at the Mardi Gras. High-spirited pledge of love takes its vows with a discernable difference. Elixir of rock and dixieland brews. Columbia 3-10115.

**LEA ROBERTS, "ALL RIGHT NOW"** (prod. by Denny Diante & Spencer Proffer) (Irving, BMI). Lady who was the first to cut "Laughter in the Rain" does a soul number on the famous Free manifefto. Song which has been begging for such a treatment will have you on your knees pleading for more. Dynamically A-O.K.! United Artists XW626-X.

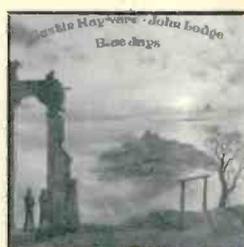
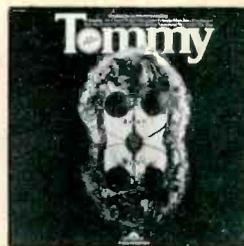
#### ALBUMS

**SOUNDTRACK, "TOMMY."** Third version of the rock opera now sports an all-star cast including Eric Clapton, Elton John, Ann-Margret, Jack Nicholson, Oliver Reed and Tina Turner in addition to original Who stars. Unquestionably the long-awaited film of the year with big box office business inevitable, the soundtrack will soon find itself in a top chart slotting. Polydor PD 2 9502 (9.98).

**ROBERTA FLACK, "FEEL LIKE MAKIN' LOVE."** Ooh . . . The Flack feel flows as it mellows the soul through her flawless synthesis of sounds. Roberta retains a rhapsodic warmth through all the love selections, this time with growth via jazz-oriented backing. The smash title track ensures a gold result with "Feelin' That Glow" and "I Wanted It Too" also topping. Atlantic SD 18131 (6.98).

**JUSTIN HAYWARD & JOHN LODGE, "BLUE JAYS."** Moody Blues guitarist and bassist don a duo role for this orchestral outing, which bears resemblance in structure to previous group efforts. Intricate arrangements are complemented by sweeping harmonies with "This Morning" and "I Dreamed Last Night" indicating their flight to success. Threshold THS 14 (London) (6.98).

**GOLDEN EARRING, "SWITCH."** Dutch delights further their Track tradition on this second label release, as Barry Hay's onstage eroticism grabs hold of vinyl too. The selections are heavy metal movers spiced with the quintet's dramatic flavor, as the exciting "Love Is a Rodeo," "Troubles & Hassles" and "Kill Me (Ce Soir)" tunelessly testify. Track/MCA-2139 (6.98).



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# RECORD WORLD

## NARM Retailers List Resolutions

■ LOS ANGELES—The Retailers Meeting at the 17th Annual NARM Convention resulted in a series of resolutions which the group unanimously approved for consideration by the industry. The meeting, chaired by Barrie Bergman, president of the Record Bar, was attended by NARM members representing over 850 free-standing retail outlets.

"This group," Bergman said, "represents a major segment of the independent full-time retailing part of our industry, and their point of view must be of interest to the manufacturers, distributors and labels."

The resolutions were discussed prior to publication with a panel of representatives from major manufacturers and labels, including Ed Rosenblatt of Warners, Jack Kiernan of RCA, Jack Craigo of Columbia and Dave Glew of Atlantic. Following are the retailers' recommendations:

1. As of last year, unit sales are consistently down. It was felt that the recent price increases were primarily responsible for this fact. The price increase also made it necessary to reduce the number of units in retail inventory. The combination of their effects are to the detriment of the industry on both a short and long term basis.

2. It was agreed that the purchase of pre-recorded music is a habit pattern which can to a large degree be influenced by the easy and relatively inexpensive availability of singles through traditional retail outlets.

(Continued on page 79)

## Juke Box Spokesman Answers Stan Cornyn

■ NEW YORK — Ben Chicofsky, managing director of the Music and Amusement Association, Inc., formerly Music Operators of New York, Inc., the largest juke box trade association in the country, agrees with and says a 17th point should be added to Stan Cornyn's 16 suggestions in the latter's "The Day Radio Died" speech given at NARM and printed in full in *Record World* (3/15): That juke boxes and juke box operators represent "the most potential exposure in the singles record field." In an interview with *RW*, Chicofsky, responding to *RW*'s printed text of Cornyn's speech, said that this area has been completely overlooked by the record manufacturers who now complain about a lack of media for exposure of their records.

(Continued on page 89)

## Valli Tops Chart For Private Stock

■ NEW YORK — Private Stock Records, under the leadership of president Larry Uttal, is this week enjoying its first number one record: Frankie Valli's "My Eyes Adored You." The single has been successfully followed by Valli's "Closeup" album debuting at a bulleted 136 in its first week of release.

## Solo Alumni of Group Efforts Display Singles Chart Clout

By ROBERT ADELS

■ NEW YORK — An examination of The Singles Chart this week shows how groups from the rockin' '50s through to the contemporary '70s have provided and continue to turn out an abundant talent pool from which top solo vocalists of 1975 have emerged. Single performers who are either alumni of past groups or members of ongoing teams account for 19 of *Record World*'s top 100 listings this week, including three top 10 singles and Chartmaker of the Week.

Leading the pack at a bulleted 1 is Frankie Valli, lead singer of The Four Lovers of the '50s but best known as the focal point of

The Four Seasons who busted out in 1962 with "Sherry." Valli had a streak of solo successes from '66 to '69 but his current "My Eyes Adored You" has become the strongest charter of his career.

At a bulleted 4 is Minnie Riperton (Epic) with "Lovin' You." An alumnus of one of the first black progressive bands, Rotary Connection, she is currently coming into her own.

Former Beatle Ringo Starr (Apple) is a bulleted 6 with "No No Song." The drummer-vocalist's solo success had been sporadic until producer Richard Perry stepped into the picture last year with the "Photograph" album. Another former Beatle, John Lennon, is currently coming off of one hit, "#9 Dream," while he's bulleting up the charts at 61 with the follow-up, "Stand By Me."

That particular song was originally the second solo hit for Ben E. King, currently enjoying a chart renaissance with his Atlantic recording "Supernatural Thing, Part 1," bulleted at 12. King first came to prominence as Clyde McPhatter's replacement as lead singer of The Drifters in '59; he had a solo chart run on Atco from '61 to '69, but his current release is his biggest single since 1963's "I (Who Have Nothing)."

Linda Ronstadt is coming off her first number one single as a solo performer with "You're No Good" (Capitol). She began her career in the late sixties with the Stone Poneys who scored their

(Continued on page 89)

## Bowie vs. MainMan

■ NEW YORK — Legal action between David Bowie and the MainMan companies comes at a time when RCA Records has just released the artist's "Young Americans" album.

A temporary restraining order which was placed on the lp was lifted on Friday in New York and at press time RCA Records was no longer under any restrictions to sell and promote the album. There may be further hearings.

The following related developments took place prior to the Friday decision:

(Continued on page 89)

## MCA's Lee Outlines Plans For Proposed Credit Group

By ELIOT SEKULER

■ LOS ANGELES—The formation of a national industry credit group consisting of national credit managers of record and tape manufacturers was set into motion at the recent NARM convention here. In a meeting organized by George Lee, MCA's national credit manager, a consensus agreed on the objectives of the organization, which would supplement information provided by the regional credit bureaus currently in operation. In addition, the national credit group would serve as a forum in which problems and developments involving national accounts could be raised.

### More Credit Control

The cooperative exchange of information, according to Lee, would afford participating companies more credit control of accounts that are buying in more than one region. At present, Lee asserted, the individual branches of several distribution systems are frequently aware of the credit status of only the locations with which they are directly dealing, and may not know the status of the same account in another market.

### In Attendance

Eight other national credit managers attended the meeting, including Gilbert Khilil of the Ampex

Corporation, J. Faulkner of Capitol Records, Eugene Friedman of Columbia Records Sales, E. L. Lieske of GRT Corporation, S. Friedman of Phonodisc Inc., E. B. Amiri of RCA Records, D. Lider of United Artists and Irwin Goldstein of WEA. The meeting was also addressed by a member of the Southern California Credit Men's Association.

### Objectives

The participants agreed to meet three times per year with the first meeting scheduled for early June in New York. Future meetings will take place in alternating sites located on the east and west coasts and the midwest. The objectives of the group, as outlined by Lee, are as follows:

1. To supplement the already existing activities of regional credit groups, but on a national level.

2. To discuss problems and trends involving accounts that are national in nature, as well as to bring into focus any regional problem of mutual concern.

3. To invite, from time to time, as guests, one or more accounts, to mutually evaluate relations between accounts and vendor, to promote a better understanding among us of credit's role and value in our industry.

## 'R&R' PR Firm Formed by Azoff

■ LOS ANGELES — Irv Azoff, president of Front Line Management Company, has announced the formation of a new subsidiary public relations company, "R & R" Public Relations. Trudy Green, formerly an account executive with Gibson, Stromberg & Jaffe, has been appointed to head the newly-formed company.



Trudy Green

Before joining Gibson & Stromberg, Ms. Green ran press and promotions for the Essex Music Group in England, and prior to that had her own company which dealt with many British record labels and artists.

"R & R" Public Relations will deal exclusively with worldwide publicity for all artists managed by Azoff at Frontline as well as his Full Moon Records label.

Azoff said his main aim in forming an 'in-house' publicity company is that his own company is now expanding to such an extent that it has become imperative to maintain and develop closer association between his artists and the press, via a direct contact from his offices at Front Line Management.

## RCA Names Abramson Album Promo Manager

■ NEW YORK — Michael Abramson has been appointed manager, national album promotion, RCA Records. The announcement was made by Tony Montgomery, director, promotion, to whom he will report.

Abramson joined RCA Records in 1972 as the company's local promotion representative working out of the Cleveland branch. In 1973 he moved to New York where he was appointed manager, product merchandising. In this position Abramson acted as product manager for many of RCA's top acts, including David Bowie, Lou Reed and the Kinks, among others.

(Continued on page 89)

## Mogull and Sunday Debut New Firm

■ LOS ANGELES—Arthur Mogull and Michael Sunday have announced their affiliation in an enterprise directed towards the development of new talent for publishing and production. Under the agreement, Sunday will bring artist's into Mogull's organization and will also help develop artists presently signed to that office.

The first co-venture is the Masters of the Airwaves, a four-man group discovered and produced by Sunday, with one album on Epic Records. Sunday recently resigned his position as Epic's director of contemporary product in Hollywood. He can be reached at (213) 980-5690.

## Becce Joins RCA

■ NEW YORK—Mike Becce has been appointed manager, national singles promotion, RCA Records. The announcement was made by Tony Montgomery, director, promotion, to whom he will report.



Mike Becce

Becce, a seasoned veteran in the music business, was most recently national promotion director for Polydor Inc., a position he held from 1973.

A 1956 graduate of Manhattan College with a Bachelor's Degree in Business Administration, Becce started in the music business at the old WMGM radio station in New York where he was assistant music director.

## Winston Named Pres. Of Malverne Distrib.

■ NEW YORK — Jerry Winston, vice president, director of marketing, has been appointed president of Malverne Distributors, Inc.

Winston, a thirty year veteran of the record business, was founder of Mardi Gras Records, a Latin label in the '50s, and for many years was president of Wendy Distributors, a New Jersey-based distributorship.

At the same meeting, the following officers were appointed: Joe Grippo, vice president; Harvey Maybrown, secretary; and William Shocket, chairman.

## UA Names Bass Album Promo Dir.

■ LOS ANGELES—Ray Anderson, vice president, promotion, United Artists Records, has announced the appointment of Bill Bass to the post of national album promotion director.



Bill Bass

Bass was most recently national album promotion manager for RCA Records. He had previously been program director (and, later, acting general manager) for WMMS-Cleveland, program director of WNCR in Cleveland, and manager of retail operations for Stark Records' retail merchandising operation, Music Grotto.

He will be headquartered in Los Angeles and will report to Anderson.

## Huesman Named Mgr., Together in Atlanta

■ LOS ANGELES — In a joint announcement from Tom Noonan, acting vice president of marketing of Motown Records, and Bob Fead, vice president of sales and distribution for A&M Records, Chuck Huesman has been named the branch manager for Together Distributing Company in Atlanta, Georgia.

### Responsibilities

Huesman will be responsible for overseeing the entire Motown/A&M operation in Atlanta. He was formerly the southern regional sales representative for A&M Records.



Chuck Huesman

## More Olivia Gold

■ LOS ANGELES — The MCA single "Have You Never Been Mellow" by Olivia Newton-John has been certified gold by the RIAA.



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RECORD WORLD MARCH 22, 1975



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# Hayward & Lodge Soar as 'BlueJays' Duo

By ROBERT ADELS

■ NEW YORK—Should it come as a surprise that 2800 people showed up at Carnegie Hall last Monday (10), with more than ten times that many turned away for lack of space, merely to hear an album? The creators behind the music which led to the World Premiere Playback of "BlueJays," Justin Hayward and John Lodge of the Moody Blues (Threshold), don't think so.

They told **Record World**: "Our U.S. manager, Jerry Weintraub—who could have just as easily waited for his tape to arrive in the mail, as our fans could have held out for the arrival of 'BlueJays' in the stores—flew 12,000 miles to hear the final mix in our London studio."

Answering the question of the current status of the Moodies, that old "Have you broken up?" query always following any solo endeavor from an established group member, John Lodge replied: "Some of us have just been taking a rest since completing our world tour back in March of last year. We, Justin and I, obviously aren't resting. We found ourselves together at Threshold Studios last June and never asked any questions. We ended up with thirteen tracks, and so in effect, we've already started on 'BlueJays Volume Two.'"

That is not to say that the Moody Blues as a whole are currently planning to work on a group endeavor, but Justin Hayward feels that the "never asking questions" aspect of the entire act is partly what has held them together all this time. He alluded to a kind of non-verbal communication between all five group members which may, when the time is right, result in the quintet putting together a new project as a complete unit. "But for now," Justin summarized, "We feel the music John and I have made, two cuts of which being the first time we have officially collaborated as songwriters, stands on its own."

Despite the anticipated success of the Carnegie Hall Playback, Lodge and Hayward never envi-

## Monument Signs Roe

■ NASHVILLE — Fred Foster, president of Monument Records, has announced the signing of Tommy Roe to a recording contract with the Monument label. This reunites him with Felton Jarvis, who produced two of Roe's earlier hits: "Everybody" and "Sheila."

Roe's first single for Monument, "Glitter and Gleam," is being rush released this week. It was produced by Felton Jarvis at Youngun Sound outside of Nashville.



Justin Hayward (left), John Lodge

sioned doing it more than once prior to the album's simultaneous worldwide release on their own London-distributed label. "It's like a concert in any particular city," Justin explained. "You only get that buzz the first night, and to find it again you have to go somewhere else."

Which brings up the question of touring. Planning to use the studio personnel from "BlueJays" in a forthcoming tour of Europe, Britain and the U.S. beginning in late Summer, Lodge & Hayward discussed their desire to do something a bit different:

"It all depends on the reception of the album of course," Justin detailed, "but my idea of an ideal tour would be to play only three or four major halls, one night each, in Europe—and then do the same in England and the U.S." John elaborated further: "Sure, it would be a money-losing proposition, but most tours, especially with the precision we demand in our organization, usually are for any British band working . . . the double tax situation and all of that."

On disc, "BlueJays" is notably a departure from former Moody Blues project in that the fullness of the sound more often comes from a live string section. In fact, there is no mellotron at all on "BlueJays"—although "cosmic" qualities do appear in the guise of other types of synthesized keyboards.

The inspiration for the project, according to its creators, came out of the fact that although any writer in the Moody Blues always had creative control over his self-penned contributions to the group's recorded repertoire, the realities of such a conglomerate of talents left only 2-3 cuts for each member in terms of displaying their individual artistic wares.

"Both of us had much more in us than three songs a year," Lodge related. "There were so many more songs we simply 'needed'

to record, and that in turn resulted in 'BlueJays.'"

The album title itself which both group members feel might well evolve into the name by which they as a duo will become known to the mass public, came from the original artwork Phil Travers showed them for the package. Although the total concept was re-worked from the designer's first visual conception of the music within, two azure birds which were an important part of the initial artwork provided the inspiration for the album's eventual moniker.

We're proud of everything we've done in the past as part of the Moodies," Lodge explained, "and we will be including that music as part of our upcoming tour. But the concept of 'BlueJays' we feel will establish its own identity."

And while the current "resting" status of the Moody Blues as a unit may be a bit too amorphous right now to rest comfortably with an audience, much of which greets each succeeding MB album with a missionary fervor, it is soothing to know that "BlueJays" is presently in flight. The journey is a most rewarding one.

## 'Rock Concert' Special

■ NEW YORK—"Don Kirshner's Rock Concert" will celebrate its second anniversary with special telecasts on March 21 in Los Angeles and March 22 in New York. The program will feature rock stars including Mick Jagger and the Rolling Stones, Seals & Crofts, Black Oak Arkansas, Johnny Winter, Ike & Tina Turner, Linda Ronstadt, Maria Muldaur, Jim Croce (in a special filmed segment), Billy Preston and the Eagles.

The show will air in Los Angeles, Friday, March 21 from 11:30 p.m. to 1:00 a.m. on KLTATV, and in New York on Saturday, March 22, 11:30-1:00.

The Second Anniversary special will be supported by a full-scale media advertising blitz, including full-page ads in TV Guide, New York Magazine, and ads in many newspapers around the country.

The program of special encore performances includes: "Silver Train," "Angie," "Dancing With Mr. D." (the Rolling Stones); "Time In a Bottle" (Jim Croce); "Out-a-Space" (Billy Preston); "Diamond Girl," "Paper Airplane" (Seals & Crofts); "Jumpin' Jack Flash" (Johnny Winter); "Hot & Nasty," "Jim Dandy" (Black Oak Arkansas); "Proud Mary" (Ike & Tina Turner); "Midnight At The Oasis," "I'm A Woman" (Maria Muldaur); "Desperados," "You're No Good" (Linda Ronstadt with Eagles).

## Davis On 51st State

■ NEW YORK—In the most recent airing of WNET's 51st State (16), producer Ken Walz examined the career of Arista Records president Clive Davis, contrasting Davis' life with that of Ellen Gould, an unknown singer. After interviews with **Record World** publisher Bob Austin, WNEW-FM disc jockey Dave Herman and New York concert promoter Ron Delsener, the cameras followed both Ms. Gould and Mr. Davis through some of their respective daily routines. The show culminated in a filmed report of a live audition staged by the show at Reno Sweeney here in order to bring Ms. Gould and Mr. Davis together.



Clive Davis, Ken Walz

Walz, who has been responsible for promotional films of Bette Midler, served as associate producer of the Columbia Records promo film "The Family of Music" (re-edited into four television specials) and for a variety of educational and commercial television concerts, served as producer/director/reporter of the 30-minute documentary on Davis.

51st State is a production of WNET/13. Executive producer is Gordon Hyatt; senior correspondent: Beth Fallon. Segment producer/reporters, in addition to Walz, were Raenelle Garris, Molly Haskell, A.J. and Craig Mikhitarian.

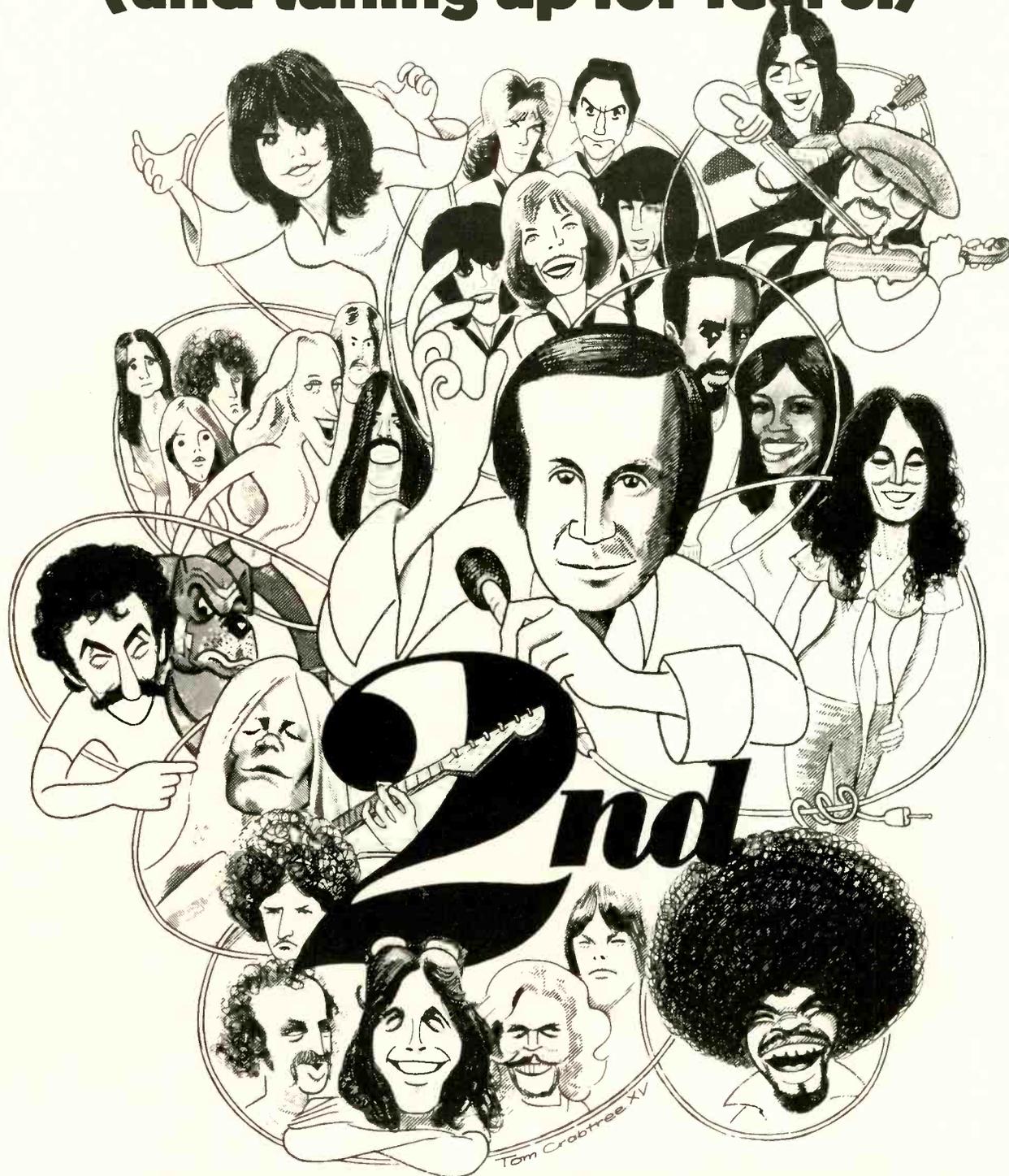
The second half of the show was devoted to a report on reggae music. The program is available to other National Educational Television Network stations.

## Atlantic Inks Sinakin

■ NEW YORK — Ahmet Ertegun, chairman of the board of Atlantic/Atco Records, has announced the signing of vocalist-songwriter Rena Sinakin to the label. Ms. Sinakin writes, arranges and performs her own songs.

For the songstress' first Atlantic single, "Pure Love In My Heart," as well as her forthcoming album, Leon Huff coordinated the recording sessions at Philadelphia's Sigma Sound Studios. Huff directed backup musicians MFSB and Norman Harris, as well as the handling of backing vocals. Ahmet Ertegun, executive producer, also co-produced the sessions with Ms. Sinakin.

# Superstars All Together on Don Kirshner's Second Anniversary Show (and tuning up for Year 3.)



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LINDA RONSTADT AND THE EAGLES, BILLY PRESTON.**

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**In Los Angeles: Friday, March 21  
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# THE COAST

By BEN EDMONDS

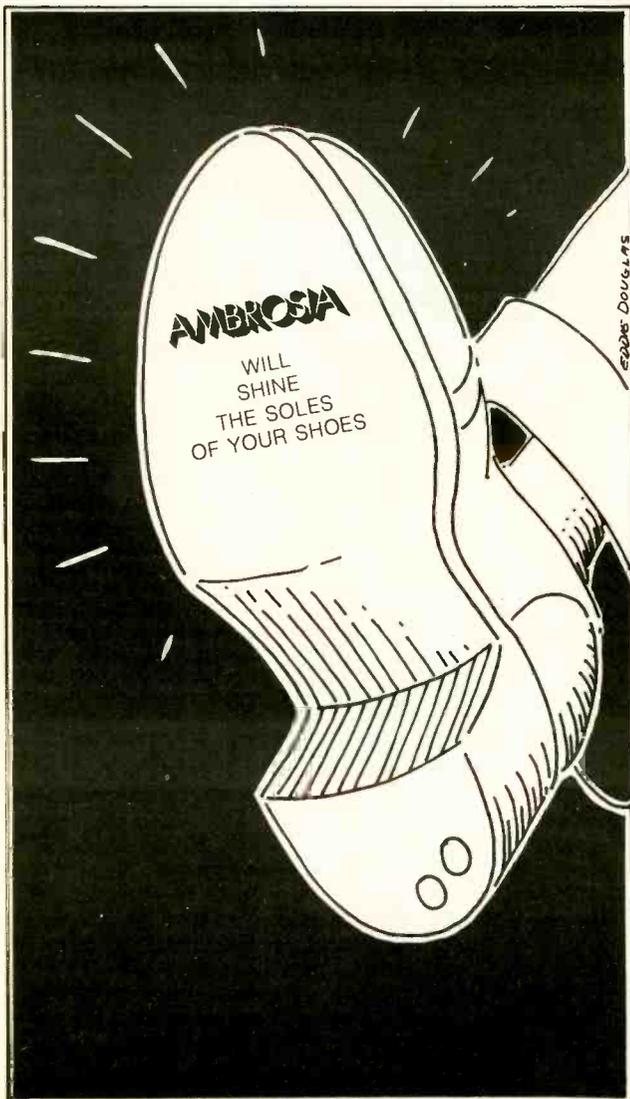


■ A NOD'S AS GOOD AS A WINK (TO A BLIND SECURITY GUARD): Rod Stewart & the Faces climaxed their LA visit by hosting an ultra-security bash at the Greenhouse. Among the select few hundred were Jimmy Page, Ryan and Tatum O'Neal, Zep manager Peter Grant, Cher, Gregg Allman, David Cassidy, Bobby Womack, Joe Smith, Iggy Pop, Pink Floyd manager Steve O'Rourke, David Blue, Dennis Wilson, Dave Mason, assorted Deep Purples and Foghats, Albert Grossman, Billy

Gaff, Britt Ecklund, Bernie Taupin, Michael Des Barres, Jerry Beckley and Peter Asher. Sequestered in a voraciously guarded back room were Bob Dylan, Joni Mitchell, Bryan Ferry, Elton John and Rod, which made for a scene that one observer likened to "a rock & roll last supper." Paul and Linda McCartney got in; the rest of Wings didn't. The people who got turned away, in fact, would've made for a better party than most you'll see in Hollywood these days . . . One of the highlights of the Faces shows at the Forum actually took place in the tuning room where, as a warm-up exercise, Rod, Mick Jagger and Bobby Womack harmonized on a couple of the latter's tunes, "It's All Over Now" (which the Stones popularized and Rod resurrected) and "That's The Way I Feel About Cha" . . . Though he arrived too late to make Rod's party, David Bowie is indeed in town. He was spotted at Oz Studios one evening, in the company of Jean Millington and Cam Davis (of Fanny) and Iggy Pop, the crew reportedly cutting demos of recent pop material. And whatever the outcome of the litigation surrounding Bowie's "Young Americans" lp, rest assured that album sales certainly won't suffer on account of all the publicity.

I'LL GIVE IT AN 85 CUZ YOU CAN SMILE TO IT: To test material for his forthcoming album with Harry Shearer (of the Credibility Gap), comedian Albert Brooks collars anybody who comes to his door—be they mailmen, delivery boys or Jehovah's Witnesses—and lays down

(Continued on page 91)



## Arista Signs Monty Python

■ NEW YORK—Clive Davis, president of Arista Records, has announced that the company has signed British comedy group Monty Python to a long-term exclusive recording contract. The group's popular television series, "Monty Python's Flying Circus," is currently enjoying Public Television's highest audience ratings while continuing to add PBS stations in markets throughout the country.

The group's forthcoming album,

"Matching Tie & Handkerchief," features three sides on a single disc and is now being rush-released by Arista Records.

### In States

Monty Python is currently visiting the State on a promotional tour in support of the new album, their TV series, and to attend a preview of their new movie, "Monty Python & The Holy Grail," at a special midnight screening at the Filmex Movie Festival in Los Angeles.



Enjoying a reception at Sardi's in honor of Arista's signing of Monty Python are Arista president Clive Davis (center) and group members (from left) Michael Palin, Terry Gilliam, Graham Chapman and Terry Jones.

## Calif. Piracy Bill Postponed in Committee

■ LOS ANGELES — Proposed legislation that would impose tougher penalties on manufacturers, distributors and retailers of pirated recordings was postponed following a hearing held on March 12 by the Committee on Criminal Justice.

The bill, which was introduced by California Assemblyman Michael Antonovich, would make the manufacture or distribution of any pirated recording a felony. The retailing or possession for retailing of such recordings would be classified as a misdemeanor under the terms of Antonovich's bill.

During the March 12 hearing, testimony was introduced by Jules Yarnell, attorney and special counsel for anti-piracy legislation and enforcement for the RIAA.

A spokesman for Antonovich told RW that the bill would probably come to vote within the committee in the near future.

## A&M Names Fitch To Regional Sales

■ LOS ANGELES — Effective immediately, Dave Fitch has been named the southern regional sales representative for A&M Records, announced Bob Fead, vice president of sales and distribution. Fitch, who was formerly the western special projects promotional representative for the label, will be working out of Together Distributing Company, Norcross, Georgia.

## 20th-Westbound Ships First LP

■ LOS ANGELES—Armen Boladian, president, Westbound Records, has completed the initial 20th-Westbound album, "When We Do," featuring Walter "Junie" Morrison, former lead singer of the Ohio Players, with 20th Century Records now shipping products nationally. Boladian and 20th head Russ Regan recently finalized a pact calling for exclusive distribution of all Westbound product throughout the U.S. via a new label, 20th-Westbound.

### Promotion

The album will be backed by an array of special in-store aids to introduce the artist, showcased earlier on a number of Westbound albums with the Ohio Players, "Pain," "Pleasure," "Ecstasy." Junie's first solo effort "When We Do," was written and produced by the artist, who performs all vocals and plays virtually all instruments except strings, provide by the Detroit Symphony Orchestra.

## DJM Promotes Braun

■ NEW YORK—Dick James Music, Inc. has announced the appointment of Arthur Braun to the position of professional manager, east coast. Prior to his appointment, Braun has worked in the professional department of Dick James Music, Inc. for the past year.



Justin Hayward · John Lodge  
Blue Jays

**From the Moody Blues  
comes  
Justin Hayward and John Lodge  
comes  
"Blue Jays."**

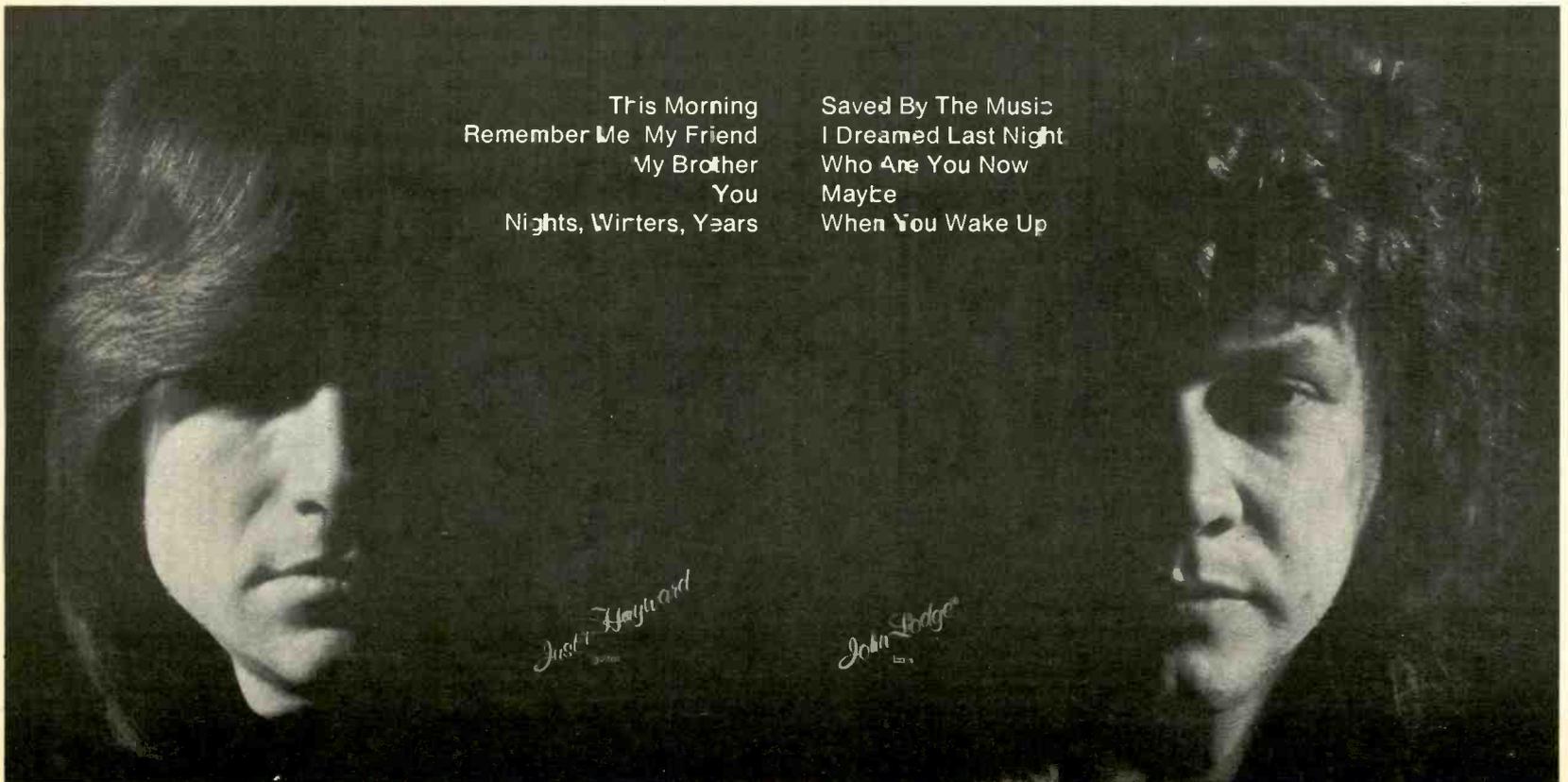
The album of 1975

Producer Tony Clarke  
Jerry Weintraub, Management III

THS-14



Distributed by London Records  
Also available on Ampex Tape



This Morning  
Remember Me My Friend  
My Brother  
You  
Nights, Winters, Years

Saved By The Music  
I Dreamed Last Night  
Who Are You Now  
Maybe  
When You Wake Up

*Justin Hayward*

*John Lodge*

## PR Firm Expands

■ LOS ANGELES—Faralla & Woltag, Inc., a public relations firm based here, has announced that, effective immediately, Susan Munao will be joining the firm as a full partner. The company's current principals Pat Faralla and Lydía Woltag disclosed that the company name will now be Faralla, Woltag, & Munao.

Munao was most recently the VP of Gibson, Stromberg, & Jaffe in charge of their east coast operations. She is an eight year music veteran having been associated with Capitol Records, Levinson & Ross, and April/Blackwood Music.

In addition, the firm has added Peggy Martin, who had been working with Atlantic Records' west coast PR department for the past year. She will be working in the L.A. office along with Pat Faralla, Lydia Woltag and Ron Baron.

Frank Barron, formerly with Gibson, Stromberg and Jaffe, has also joined the firm as a consultant.

Ron Baron handles all of the press releases and the editing of the company's national newsletter, "Wisewords & Wisecracks." The N.Y. office under the aegis of Munao will also have Lois Amendola working from it. Amendola is also an alumnus of GS&J.

## Mathis Soiree



Columbia recording artist Johnny Mathis hosted a special party at his home in Hollywood during the NARM gathering. Pictured above, from left, are: vice president and general manager of Columbia Records Bruce Lundvall, CBS Records president Irwin Segelstein, CBS/Records Group president Goddard Lieberman and Mathis; Mathis with Record World publisher Bob Austin.

## London Pacts Houghton Mifflin To Distribute Argo Product

■ NEW YORK—London Records, Inc. has designated Houghton Mifflin Company to distribute its Argo list of spoken word recordings.

In making the announcement, Charles Schicke, director of special projects for London, said that the Boston-based book publishing firm would serve as the primary distributor of the Argo spoken line to the educational market.

Argo is one of the several labels London distributes in the United States. Its list includes the complete works of Shakespeare in

uncut performance by the Marlowe Dramatic Society and Professional Players, whose ranks include Sir John Gielgud, Irene Worth, Richard Johnson, Ian Richardson, Dorothy Tutin, Alan Bates, and the late Max Adrian.

Argo also offers an English literature series recorded in association with the British Council and Oxford University Press. The series encompasses English literature from Beowulf to Brathwaite. The recordings, many of which are offered on cassette, include the works of John Milton, Robert Burns, William Blake, William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley and Alfred, Lord Tennyson.

Recent releases in children's literature have been a complete recording of Antoine De Saint-Exupery's *The Little Prince* read by Peter Ustinov and J. R. R. Tolkien's *The Hobbit* narrated by Nicol Williamson. *The Hobbit* was published by Houghton Mifflin in the United States.

Future Argo releases will include *The Secret Garden* narrated by Glenda Jackson, *Winnie-the-Pooh*, and Kipling's *The Jungle Books*.

The latest Argo recording project, "500 Years of Great Drama in the English Language," will feature dramatic works ranging in time from medieval miracle plays to contemporary drama.

## CBS Promotes Chavous

■ NEW YORK — Richard Mack, director, national r&b promotion, special markets, CBS Records, has announced the appointment of George Chavous to the position of northeast regional promotion manager, special markets, CBS Records.

### Responsibilities

In his new capacity, Chavous will be responsible for the promotion and merchandising of all black product on the Columbia, Epic and CBS Custom Labels in the northeast marketing region. He will also supervise the activities of the local promotion managers in the area, including such major markets as New York, Philadelphia, Boston and others. He will report directly to Mack.

### Background

Chavous first joined CBS Records in 1972 and held various positions before being promoted to local promotion manager, special markets, Houston, a position he has held until this new move.

## Rising Sales, Profits Reported by Pickwick

■ NEW YORK — Pickwick International, Inc. has reported new record sales and profits for the quarter ended January 31, 1975.

### Third Quarter

During the third quarter of fiscal 1975 ended January 31, sales rose 11 percent to \$67,237,654 from \$60,381,162 achieved during the same period of the prior year. Net income increased 7 percent to \$3,005,911 from \$2,816,900, and earnings per share rose to \$0.67 from \$0.63 in the comparable period of the previous year.

### Nine Month Sales

The sales for the nine month period ended January 31 increased 32 percent to \$182,205,911 compared with \$138,137,216 during the same nine month period of the previous year. Net income showed a growth of 12 percent or \$7,107,283 as against \$6,372,264. Earnings per share for this same period rose to \$1.59 from \$1.43.

## Two Greats Meet



Producer Snuff Garrett recently held a bar-b-que at his home, co-hosted by 20th Century Records president Russ Regan. Pictured above during the festivities from left, are: Regan being greeted by Garrett while guest of honor Roy Rogers looks on; Glodean and Barry White with Dale Evans and Roy Rogers.

**AMBROSIA**  
WILL WARM UP YOUR EAR LOBES

EDDIE JOUJIAS

**DYNO-**

**WITE**

(AM 1666)

**A new single by Tony Camillo's**

**BAZUKA**

**Breaking fast out of New York!  
Frankie Crocker of WBLS-FM  
did it again!**



## Tull Makes Tracks On Garden Trestle

■ NEW YORK — The two shows at Madison Square Garden (7 & 10) sold out before any print ads appeared — and Jethro Tull (Chrysalis) was well on its way to another pair of area successes. The stage antics of leader Ian Anderson were as outrageous as ever and in many ways uniquely well-suited to arena performances. The exaggerated movements and the virtually constant prancing — including a three-sided trestle running along the sides and rear of the stage—provide a show in and of themselves. That the group plays an interesting melange of acoustic and electric rock at the same time is a test of physical coordination that might just amaze Jack LaLanne.

### Versatility

Drawing most of their material from the band's "Thick As A Brick" and "War Child" albums, Anderson switched from throaty, guttural vocals to sometimes sweet, sometimes hard-edged flute solos to acoustic guitar and saxophone. "My God, My God," the "Thick As A Brick" suite, "Ladies" and the "War Child" song brought loud cheers of rec-

ognition and several ovations throughout the more than two-hour, non-stop musical/gymnastic show.

The contrast between acoustic and electric components made for relatively frequent changes in dynamics — these always accompanied by different physical posturings and carefully timed lighting effects. A variety of differently costumed people made their way across the stage, too—a conductor who opened the proceedings with slapstick dropped pants, a zebra and a scantily clad young lady who brought Anderson his instruments as needed. It was indeed a show designed to make the most — musically and visually — of every minute on stage, and if subtlety is not Jethro Tull's style, neither was it in any demand from the 20,000 fans who hung from the Garden's rafters that Friday night.

Openings for Tull was Spanish-oriented Carmen. Roberto Amara's flamenco dancing blended perfectly with the music and the tightly delivered set was highlighted by "Bulerias."

Ira Mayer

## Capitol Signs Strong

■ LOS ANGELES — Capitol Records has signed Barrett Strong to an exclusive long-term recording contract, announced Al Coury, senior vice president, a&r promotion/artist development, Capitol Records, Inc.



Coury, Strong, Arnold

Negotiating the agreement for the Grammy Award-winning singer-songwriter were managers Ron Strasner and Cholly Bassoline of Ron Strasner Associates, together with Capitol's Coury and Larkin Arnold, general manager, soul division.

Strong's initial album for the label is titled "Stronghold" and features original tunes penned by the artist and co-writer Billy Always. Strong also produced the lp, which is due for April release.

## Col 'Burana' Album Sees Strong Sales

■ NEW YORK — Columbia Masterworks' current recording of Carl Orff's "Carmina Burana," featuring the Cleveland Orchestra under Michael Tilson Thomas, conductor, is selling as a pop album according to Pierre Bourdain, director, product management, Columbia Masterworks.

"The 'Carmina Burana' album is selling in areas and to accounts that do not normally carry classical records," says Bourdain. "We feel that this tremendous interest in Orff's piece is due to several factors: Firstly, the work itself, although composed in 1936, is of contemporary interest to today's record-buying public, whether they be classically or popularly oriented. Second, the planning of this record was two years in the making and the performance is sensational. Lastly, we offered the disc at a special low price for a trial period in order to make it a more accessible item."

### Special Price

Columbia Masterworks will continue to offer the album at the special low price until the end of the designated 90-day trial period. Columbia Masterworks has also supported the lp with numerous special promotions, including large-scale advertising buys, in-store displays and "Carmina Burana" T shirts.

## Six 'Twofer' Albums Released by Prestige

■ BERKELEY, CAL. — Prestige Records has announced the release of six new double-album sets in their continuing "twofer" program. This new release brings the total number of twofers in current release to 93.

New twofers include work by Sonny Rollins, Dizzy Gillespie, Milt Jackson, Gil Evans and Tadd Dameron. Two other sets are "Jam Session in Swingville," featuring Coleman Hawkins and Pee Wee Russell, and "Piano Giants, Vol. I," which is a collection of single cuts by prominent pianists of the last 25 years, from Duke Ellington to McCoy Tyner.

Additionally, Fantasy/Prestige/Milestone has completed a twofer catalogue for use by distributors, salesmen and record stores, which accurately lists all albums in the twofer series, the tunes and personnel, and identifies the liner note authors.

The Sonny Rollins twofer is called "Saxophone Colossus and More," while Dizzy Gillespie is represented by "The Giant."

Milt Jackson's twofer is "Opus de Funk," and Gil Evans and Tadd Dameron are in the release with a set called "The Arrangers' Touch."

## Kerner & Wise Expand

■ HOLLYWOOD — Producers Kenny Kerner & Richie Wise have jointly announced the opening of new west coast offices at 6290 Sunset Boulevard, Suite 1514, Los Angeles 90028; (213) 462-0949.

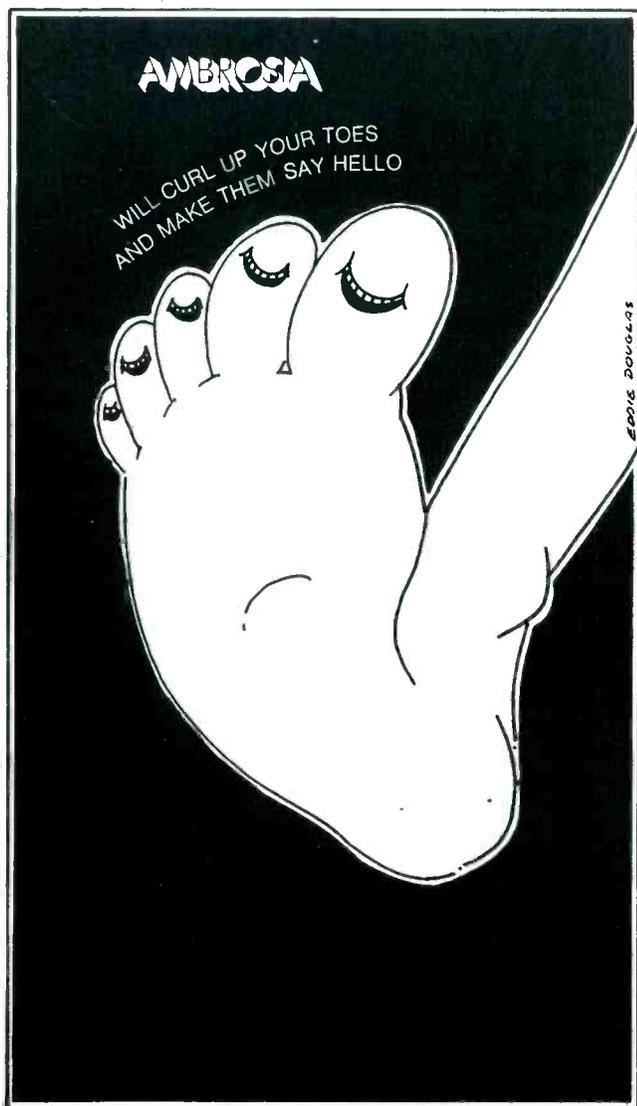
Approaching their second anniversary as a studio team, the pair now have five gold records under their belts and a total of 11 chart singles and seven albums. Their current product includes the Gladys Knight & the Pips (Buddah) single "Love Finds Its Own Way" and the new Badfinger (WB) album "Pros & Cons."

Their year-old publishing complex is actively seeking new material as Kerner & Wise themselves plan to resume songwriting together for the first time in five years.

## Faces in a Crowd



Rod Stewart and the Faces gave a party for their friends recently at the Greenhouse in Los Angeles. Pictured above, Joe Smith (center), president of Warner Bros. Records, joins Rod and Britt Ekland in celebrating the group's two sold out nights at the Forum.



abc Records<sup>TM</sup>

congratulates

**Rufus** featuring **Chaka Khan**



© NARAS

Best R & B vocal performance by a group for their single

**Tell me something good**

## AM ACTION

(Compiled by the Record World research department)

■ **Sammy Johns** (GRC). This disc continues to be a driving force on radio and sales charts in nearly all markets. A good week, addition-wise with new airplay on KHJ, CKYW, KFRC, and WQAM. Significant moves are 12-7 WQXI, 21-14 KJR, HB-23 WNOE, 26-19 WIBG, 10-5 WCOL, HB-24 WFIL, 21-18 WIXY, 30-28 WOKY, 14-12 KLIT, 4-1 WMAK, 35-30 WCFL, 18-11 KDWB, 25-22 WHBO and 30-26 WRKO.

**Paul Anka** (UA). Last week's *Record World* chartmaker, this strong follow-up picks up another host of stations this week. New biggies are WOKY, WSAI (27), WNOE, WDGY, WCOL and WMAK (extra). Progress on initial airplay from last week, including 28-19 KDWB, HB-HB WQXI and HB-30 CKLW.



Earth, Wind & Fire

■ **Ozark Mountain Daredevils** (A&M). Great numbers and continued acquisition of primary stations along with break-out sales reports indicates smash potential here. Brand new radio exposure on WFIL, WHBQ, KILT, WCFL and WNOE. Some good moves include 17-8 WCOL, 26-23 KHJ, 16-7 KDWB, 29-23 KJR, HB-26 KRFC, HB-HB WOKY, 28-11 WIBG and 8-6 WDGY.

(Continued on page 90)

AND MOST OF ALL

**AMBROSIA**

WILL MAKE YOU

HAPPY

EDDIE DOUGLAS

### Scott Shannon:

## Programming A Prime Target Area

By TONI PROFERA

■ **Scott Shannon**, who recently moved from WMAK in Nashville to WQXI in Atlanta, is considered one of the more colorful and original people involved in radio programming on a secondary level. In this, the second of two parts of a discussion with *Record World*, Shannon talks of the necessity for personal involvement in local market research, programming techniques, station sound and special projects and publicity.



Scott Shannon

**Record World:** Let's talk about research.

**Scott Shannon:** At WQXI we do complete wholesale surveys and we do retail surveys. We hit about 15 record shops. Now, we do weigh some of these record shops. It's like a presidential election—certain cities in the country always project the final results early. In each city, we find a record shop that's projectible. We don't release this information. We don't make it public because there's a possibility the credibility of that shop could be in jeopardy—not that any record company would ever hype a record shop. I don't want to infer that, but I want to protect it from happening. A lot of my research is done personally because I am single and I'm out almost every night with different types of people and in different situations.

**RW:** Your research has the personal touch?

**Shannon:** Yes, we know just about what every person who works in our radio station thinks about a certain record at all times. And we found out there are certain salesmen that work at our radio station that can pick a hit, there are certain secretaries that can pick a certain kind of record and we utilize this to the fullest.

**RW:** You watch the reaction and expression of the clientele?

**Shannon:** Constantly. Discotheques are a great place to find records. Sometimes the overall market sales on discotheque records are not what people would like to think they are, especially a city like Atlanta where there's not a bunch of discotheques. We also pay an awful lot of attention to requests. We weigh the requests, too.

**RW:** Do you look at any other types of exposure?

**Shannon:** I try to get into a lot of restaurants with juke boxes because some times you will find a hit on a juke box that's not being played on the radio.

**RW:** Is there any difference in your programming involving commercials and the way you cluster records, promotions and contests at WQXI than at WMAK?

**Shannon:** No. As a matter of fact, when people come to Atlanta from Nashville, they say they feel right at home. I like a very comfortable kind of radio station. Our current sound can be compared to a WFIL, KILT or a KFRC. That's the category we're in. KFRC's a little bit more up than we are, but WFIL and KILT are very similar to our sound.

We try to have the same jocks on the same shifts all the time. When the "morning man" is out of town, we have only one jock that fills in for him. And the "night jock" only works at night. We do a lot of public appearances. We work as a team and it's like a family.

We have an incredible time. For instance, just recently we put together a "WQXI DeeJay Family Portrait." An afternoon session was set with a good photographer. We stopped by a costume store and

(Continued on page 90)

### Peterson Exits KHJ

■ **LOS ANGELES—Record World** has learned that Gerry Peterson has resigned his position as program director at KHJ in Los Angeles. At press time there was no information as to future plans for Peterson nor is there any word as to his replacement.

■ **Record World** Country Radio columnist Charlie Douglas' ongoing series of spotlights on key country radio stations continues this week with coverage of Wichita powerhouse KBUL. See story on page 98.

abc Records

TM

congratulates

# The Pointer Sisters



© NARAS

Best country vocal performance by a group for their single

## Fairytale

**CARL DOUGLAS BAND**—20th Century 2179

**BLUE EYED SOUL (PT. 1)** (prod. by Biddu/Sibiddu) (Chappell, ASCAP)

Taking a page from the Love Unlimited hitbook, label pulls the much-touted instrumental track off the "Kung Fu Fighting" lp. Color the view "big!"

**TAVARES**—Capitol 4010

**MY SHIP** (prod. by Dennis Lambert & Brian Potter) (ABC-Dunhill/One of a Kind, BMI)

Having built up a solid soul following with their recent hit string, act turns to a very pop-oriented piece of material to really come into its own.

**GROVER WASHINGTON, JR.**—Kudu 924F (Motown)

**MISTER MAGIC** (prod. by Creed Taylor) (Antisia, ASCAP)

Title cut from horn man's soul-infused jazz album also features facile licks from a tasty guitar friend. Could be for him what "Chameleon" was for Hancock.

**DYNAMIC SUPERIORS**—Motown M1342F

**LEAVE IT ALONE** (prod. by Nick Ashford & Valerie Simpson/Hopsack & Silk) (Nick-O-Val, ASCAP)

Guys who scored with the nostalgic "Shoe Shoe Shine" brush up for their second chart glow in a row. Unique vocals put the ballad in a class by itself!

**ANDY WILLIAMS**—Columbia 3-10113

**CRY SOFTLY** (prod. by Billy Sherrill) (Tree/Algee, BMI)

From Andy's Nashville sessions, a new song built around Liszt's "Liebestraum" theme. In more ways than one, this monster has all the earmarks of a classic.

**JAMES COTTON BAND**—Buddah 461

**FEVER** (prod. by Al Dotoli w. James Cotton Band) (J&C, ASCAP)

A hit for Peggy Lee in '58, and then for the McCoys in '65, returns to the blues roots with which the late Little Willie John first unveiled it. Hot material!

**CRYSTAL GLASS**—Polydor 15101

**CRYSTAL WORLD** (prod. not listed) (Midsong, ASCAP) French-originated disco favorite now comes to the U.S. via the import-proven route. The label's biggest instrumental since "Jungle Fever."

**SYL JOHNSON**—Hi 5N-2285

(London)  
**TAKE ME TO THE RIVER** (prod. by Willie Mitchell) (Jec/Al Green, BMI)

One of the best examples of Al Green's songwriting genius off his "Explores . . ." sessions is just the thing to bust his fellow Memphis-ite wide open with soul.

**RAY STEVENS**—Barnaby B-614 (Chess/Janus)

**MISTY** (prod. by Ray Stevens/Ahab. Prod.) (Vernon, ASCAP)

"The Streak" man has his first fun concept of '75 in this serious (?) fiddle and banjo-powered trip over the Erroll Garner classic. Lead us on, Ray!

**RICK CHAMBERS**—Atco 7010

**LOOK AT ME** (prod. by Joel Dorn & Jonathan Dorn) (Silver Blue/Walden, ASCAP; Oceans Blue, BMI)

First product of the year from the Grammy-winning Joel Dorn has the easy-on-the-ears appeal of much of his work with Roberta Flack. Keep an eye!

**DENISE LaSALLE**—20th Century/Westbound WT-5004

**MY BRAND ON YOU** (prod. by Crajon Ent.) (Ordena/Bridgeport, BMI)

Long-awaited label debut for the "Trapped By a Thing Called Love" lass sets her up in a rhythmic groove for renewed chart stature. Her "X" means excellent!

**FALLEN ANGELS**—Arista 0113

**JUST LIKE ROMEO AND JULIET** (prod. by Jack Richardson/Nimbus 9 Prod.) (Jobete, ASCAP; Stone Agate, BMI)

Take the re-organized Looking Glass of "Brandy" fame, add a jigger of '64 vintage Reflections, and you've mixed the best of two eras for a new beginning.

**CANDI STATON**—Warner Bros. 8078

**HERE I AM AGAIN** (prod. by Rick Hall/Fame Prod.) (Muscle Shoals Sound, BMI)

Rapping it up once more in "As Long As He Takes Care of Home" ribbons, Candi kisses another ballad with her own style. Caloric chart confection.

**SPLINTER**—Dark Horse DH-1003 (A&M)

**CHINA LIGHT** (prod. by George Harrison) (Screen Gems-Columbia, BMI)

U.K. twosome under the mentorship of Harrison captures a new slant on the Seals & Crofts school of dueting. East meets West here on brilliant grounds!

**SPARKS**—Island 023

**ACHOO** (prod. by Muff Winwood) (Ackee, ASCAP)

From their biggest album to date, "Propaganda," comes a sneeze of top 40 things to come. What they've got is catching and no known cure exists!

**SAUNDRA PHILLIPS**—Brown Dog 9004 (Mainstream)

**MISS FATBACK** (prod. by Gregory Carmichael) (Brent/Delyle, BMI)

At long last, a soul salute to excess poundage. Plump funkies, unite! Like this foxy mama relates: "Nobody wants a bone but a dog." Heavyweight contender!

**RONNY BUTLER & THE RAMBLERS**—Playboy 6034

**PEACE AND LOVE** (prod. by Major Lance) (Blue Marlin/Playboy, BMI)

Artists are from Nassau, but bring with them an urban interpretation of island music. Foxy vocals augment the track much in the Philly "TSOP" groove.

**NIGHTHAWKS**—Aladdin 5557

**KEEP COOL** (prod. by Nighthawks/Aladdin) (Ragmar, BMI)

J. Geils-sounding band has bought the logo rights to the '50s west coast soul stable. Strong act rubs the magic lamp with a sound that should wish its way up.

**LITTLE JOHNNY TAYLOR**—Ronn 83 (Jewel/Paula)

**I DON'T WANT IT ALL** (prod. not listed) (Pollyday, BMI)

Uptempo reworking of Roscoe Gordon's '60 soul hit—then titled "Just a Little Bit"—proves one hefty chunk of sensual funk. These grooves can fog glass!

**ANGELO BOND**—ABC 12077

**REACH FOR THE MOON (POOR PEOPLE)** (prod. by McKinley Jackson & Angelo Bond) (ABC Dunhill/Bondage, BMI)

Latin-monikered soul brother has a fine natural falsetto that goes far and wide to grab you where you live. Goodtime feeling pervades a hard luck tale.

**FREDA PAYNE**—ABC 12079

**I GET CARRIED AWAY** (prod. by McKinley Jackson) (Bullet-Proof/Ala King, BMI)

While her biggest singles have been churnin' items, Freda's longtime command of more contemplative material is also well known. Her ballad hit is here!

**SIMON BUTTERFLY**—Murbo 1063

**RAIN, RAIN RAIN** (prod. by Bernd Simon) (Bourne, ASCAP)

Singer-songwriter big in Germany brings a gentler touch from there to here than has been the case recently. English vocal highlights an international spirit.

**ANN PEEBLES**—Hi 5N-2284 (London)

**BEWARE** (prod. by Willie Mitchell) (Jec, BMI)

The other woman has become an oft-used theme in contemporary r&b music; but leave it to Ann to tell the story like you're hearing it for the first time.

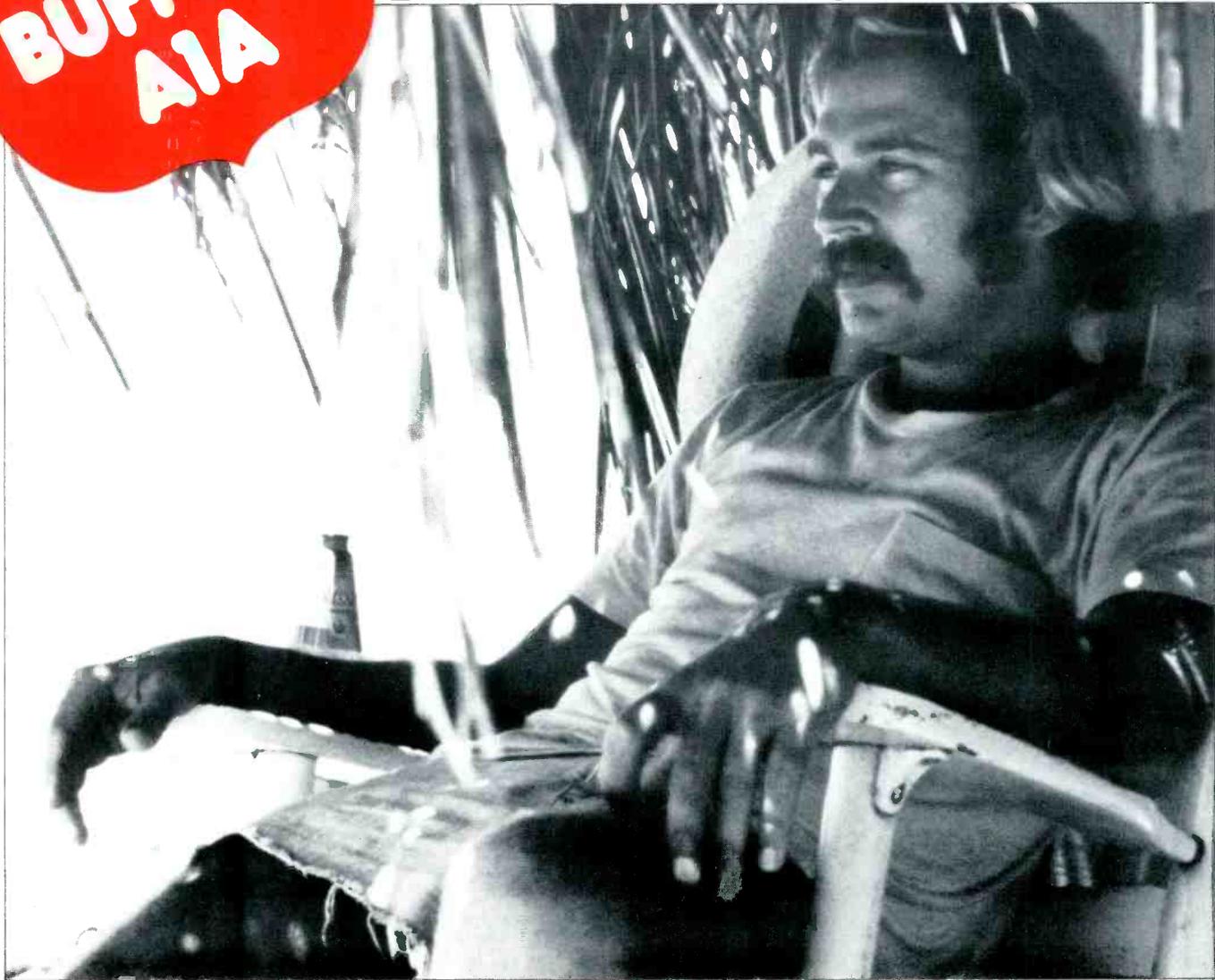
**CRESCENT STREET STOMPERS**—20th Century 2176

**JUDY PLAYED THE JUKEBOX** (prod. by H. Hagopian/Aquarius) (Macaulay/Tic-Toc, BMI)

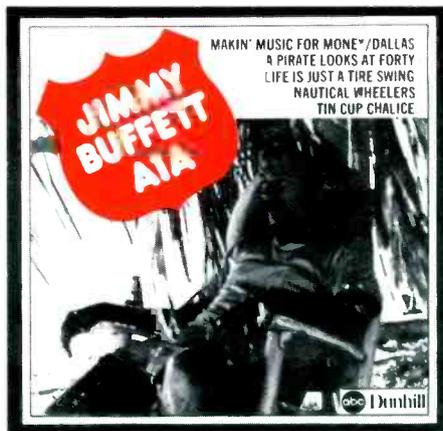
Emphasis on disco platter spinning might see the mechanical variety take a back seat—but not when such a positive top 40 hopeful as this is getting our ear.



# Jimmy Buffett is not just another pretty songwriter.



One listen to *A1A* starts you looking for your own new superlatives to describe this writer and singer, who has everything except a pigeonhole.



DSD-50183

abc **Dunhill**

**GRT**  
MUSIC TAPES

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BPLI-0954



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**SUICIDE SAL**

MAGGIE BELL—Swan Song SS 8412 (Atlantic) (6.98)

The visceral vocal prowess of Ms. Bell makes her a songstress of magnetic nature. "I Saw Him Standing There" is a rock 'n rolling grabber; "What You Got" is a terrific rouser; "In My Life" receives a heartfelt interpretation; and "Comin' On Strong" amply displays the dexterity of Page and the Scottish singer. Bell's swell!



**LOU REED LIVE**

RCA APL1-0959 (6.98)

More live goodies from the gutter gossamer king of punk rock. Recorded at New York's famed Academy of Music, the disc is vibrantly produced by Steve Katz and contains rocky selections Reed revelers are sure to adore: "Walk On the Wild Side," "Vicious," "Satellite of Love" and "Sad Song." A sure sales score.



**KOKOMO**

Columbia PC 33442 (6.98)

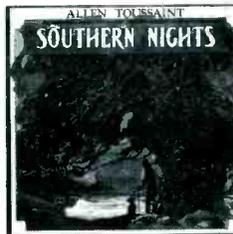
Debut Stateside release from this English entourage (there's a total of 10 of 'em) makes it easy for one to understand their British success: They're a full-flavored band, building majestic vocal blends upon a solid, progressive base. "Anytime," "It Ain't Cool (To Be Cool No More)" and "Feeling This Way" spotlight the bow.



**SCUTHERN NIGHTS**

ALLEN TOUSSAINT—Reprise MS 2186 (WB) (6.98)

Famed New Orleans producer dons his artist cap once again, providing funk injected into both chuggers and ballads. That rockin' southern feel shines from start to finish, with FM and pop potential lying in "Last Train," "Basic Lady," "You Will Not Lose" and "Worldwide." Guaranteed to warm northern nights too!



**THE HOTEL ORCHESTRA**

Pye 12106 (ATV) (6.98)

A long-time favorite as an import item, this delightful disc is now available in the good old USA via ATV's recently established label. For fun and fine FM segues, the recommended big band bonanzas include "South Ramparts Street Parade," the classic "In the Mood" (a great version) and "Tuxedo Junction." It's the cat's pajamas!



**ALIVE & PICKIN'**

DOUG KERSHAW—Warner Bros. BS 2851 (6.98)

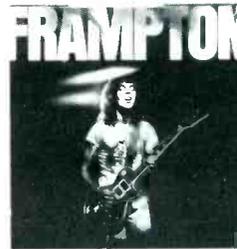
Fine fiddlin' and home-spun vocals (not to mention accordion agility) from Kershaw! The set was recorded live at Atlanta's Great South East Music Hall and captures his special vibrancy impeccably, especially noteworthy on "Battle of New Orleans," "Natural Man" and "Louisiana Man."



**TAGGETT**

UA UA-LA407-G (6.98)

A balance of meaty rock & roll and soft-paced ballads, both styles embellished by spicy arrangements and delicious harmonies, makes this release from the English quartet a sure score on a progressive level. Highlighting the set are "Squares to a Circle" and "Lonely Nights Lonely Days."



**FRAMPTON**

PETER FRAMPTON—A&M SP-4512 (6.98)

The musical maturation of Peter Frampton has progressed impressively over the years and he has now emerged with the album to ensure superstar status. Lyrically, vocally, musically . . . he's simply grand. If one has any doubts about his talents, "Day's Dawning," "Baby, I Love Your Way" and "(I'll Give You) Money" will eliminate them.



**SO LONG HARRY TRUMAN**

DANNY O'KEEFE—Atlantic SD 18125 (6.98)

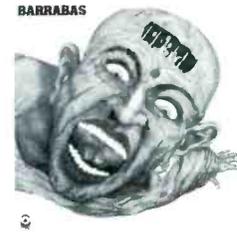
Sweet-voiced troubadour stirs mellow images through his sincere lyrical delivery and rich melodies. Aided on this set by the Eagles and Linda Ronstadt, O'Keefe displays an honest sensitivity that's particularly attractive on "Quits," "Rainbow Girl" and "Hard Times." So long Harry . . . Hello Danny!



**STAND BACK**

APRIL WINE—Big Tree BT-89503 (Atlantic) (6.98)

Canadian conglomerate fulfills the promise exhibited on their initial label release with this second outing. The rock & rolling foursome are musically cohesive as they smoothly dispense heavy rhythms accentuated by Myles Goodwin's appealing lead vocals. Catch 'em at their best on the seductively infectious "Oowatanite."



**BARRABAS**

Atco SD 36-110 (6.98)

Making their Atco bow Barrabas delivers a superb synthesis of Latin, rock and Mediterranean sounds set off by infectious three and four part harmonies. Progressive, pop and r&b play are all in the offing, assured by a listen to "Hi-Jack," "Mad Love," "Funky Baby" and "Humanity." Definitely a disco-directed debut.



**ELLIOT LURIE**

Epic KE 33337 (5.98)

The voice that made it to the top as the lead singer of Looking Glass' "Brandy" takes a sensational solo soar. Jackie De Shannon's "My Baby Is a Lady" is tenderly interpreted; "I Think I'm Fallin'" is a lovely uptempo pleaser; and the recently-released single, "Disco (Where You Gonna Go)" packs a commercial wallop.



**SKYBAND**

RCA APL1-0839 (6.98)

A kaleidoscopic blend of soaring harmonies, commercially-oriented compositions and nice 'n tight musicianship makes this disc one deserving of pop and FM exposure. "Bang! Ooh! Ya Got Me!," "Cold Light of Day" and "Can't Keep My Love Undercover" are indicative of the trio's sky-bound talents.



**ON THE LEVEL**

STATUS QUO—Capitol ST-11381 (6.98)

Heavy metal movers rev their energetic motors once again, doling weighty wawa's in the style to which we've become accustomed. Coghlan, Rossi, Parfett and Lancaster are at their best on "Down Down," the Chuck Berry-authored "Bye Bye Johnny," "Little Lady" and the rock & rolling "I Saw the Light."

# Every month is Roy Clark month...



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love yourself  
in the morning."**

(DOA-17545)

**c/w Banjoy**



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A Pair of Fives (Banjos, That Is) with Buck Trent (DOSD-2015), featuring Banjoy

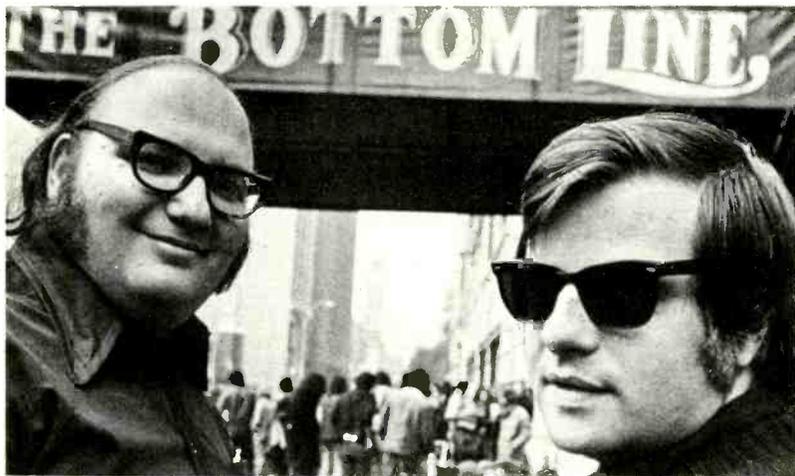
Roy Clark guests on Mac Davis Show Thursday, Mar. 20.

# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## The Bottom Line: One Year Later

By IRA MAYER



Stanley Snadowsky (left), Allan Pepper

■ Allan Pepper and Stanley Snadowsky had been involved in the New York entertainment scene for some ten years before they opened the Bottom Line. As the founders of Jazz Interactions, booking shows for the Village Gate and Gerdes Folk City, and as promoters of one Broadway show and several concerts, they established a reputation for high quality productions under their banner. When the 400-seat Bottom Line opened a little more than a year ago, the club represented a challenge for Pepper and Snadowsky, for the music industry and for the public. Those challenges have been met with enthusiasm and success on all three levels.

**Record World:** While club owners and concert promoters around the country have been complaining of serious slumps for live attractions, the Bottom Line has been a healthy entity since its birth a year ago.

**Allan Pepper:** The Bottom Line is in a very strange, schizophrenic position. We have to, on one level, especially during the week, be an industry-oriented room. On the other hand we have to be a room, if we want to survive and make money, that's oriented and geared toward the public taste. One reason why we have been successful is that I think we buy correctly. That is to say we try and structure our deals in the purchase of talent so that it's fair to us and fair to the performers.

We have worked out a formula which we apply in dealing with talent: We figured out, along with our accountant, that it costs us \$15,000 a week to run this place. What we do, when an act comes in on a percentage basis, is that we put the break point at a point where we become partners and we're both making money at the same time. For instance, if an act is going to come in here for three days, that would be about \$2,000 a day, which would be \$6,000 plus whatever the cost of the show is . . . so if the headline act was getting \$2,000 and the opening act was getting \$500, you're now working with a situation where your break point has to be above \$8,500. When an artist goes into percentage at that point, we're not losing money and he's not losing money. We're becoming partners at the same point. For instance, there was an act which was only in here for 3 days over a weekend. They got a healthy guarantee and they walked out with almost \$2,500 in percentage money.

**Stanley Snadowsky:** The interesting thing about booking the Bottom Line . . . People see a line-up and they look at it and they're either pleased or displeased. But every act that we book into the Bottom Line as an opening act or as a headline act is very carefully screened by Allan and myself in the sense that we constantly talk about what would make the perfect show. Anything that's booked in here is booked with a lot of thinking about cohesiveness in music, cohesiveness in audience, whether or not both acts would interact, whether they draw from different audiences or the same, if the people would like one type of music and not like the other type music.

**RW:** What about efforts on the part of agencies or record companies to pair their own acts as a package for you?

**Pepper:** When somebody from a record company or agency comes to us with an idea that makes sense we'll follow it up. In other words, awhile ago Clive Davis had suggested doing a show with Gil Scott-Heron and Bobbi Humphrey. Now that was a very tasty show. And that was a show that we pursued. Unfortunately we weren't able to get it. We don't have the formula of what makes the perfect show. We'll take suggestions from anybody. But when somebody comes to us and tries to push an act on for the sake of putting an act on because the routing is right at that particular moment, and they've got to get the act in here, and we don't think it will work, then we'll fight it.

There have been two occasions that I can think of where major acts have been involved, headliners. The agency has come to us and demanded that an opening act go on the show that wasn't right for the show. And our position has been to pass on the headline act. In both cases the headline act was somebody very important. It worked out that fortunately the agency backed off and we were allowed to go ahead and be able to present the show. I say fortunately because the agency was doing its client a big disservice by trying to force on the wrong opening act. We would have lost, and the public who saw the show would have lost, and the act would have lost.

**Snadowsky:** We decided before we opened the room that the Bottom Line was going to be a reflection of what our tastes are and how we feel a show should be put together. Whether right or wrong. So the one thing we will not tolerate and never will tolerate is someone who says "You must put this act in here and if you don't put this act in here, we won't give you another act." Our attitude is to take both your acts, even if we like them, and shove them. Because we cannot run a successful room that way. The room must be run and must rise or fall on our thinking.

**Pepper:** I've had people from record companies being amazed at the fact that we were willing to pass up very lucrative press parties because we did not want the act. They were so confident in many cases that because of the press party and the conditions under which they were giving us the act, that we would accept it that they went ahead and started advertising before we had even okayed the thing. And in those cases we were embarrassed and they were embarrassed. We were embarrassed because the act had listed us in its itinerary in trade magazines and they weren't coming in here because it wasn't the kind of act that we wanted.

When somebody comes to us . . . to push an act . . . because the routing is right . . . and we don't think it will work, then we'll fight it.

The other thing that we do, and we do it very seriously, when somebody calls me on the phone and says "I've got an act" and I've genuinely never heard of the act, I say, "Send me an album." And I take it home and I honestly listen to it. I've got piles of albums that I haven't gotten a chance to hear, but I generally will not commit myself to an act before I listen to the records. Now a lot of times you're thrown off by listening to a record . . . I mean a lot of times you can't tell how loud an act will be by listening to the album. You can't tell what their on stage performance is. Some acts are really great on record and when they get on stage are very untogether.

**Snadowsky:** Allan mentioned about press parties. It's really interesting to be on the other end of the phone and have a record executive call you up and say, "Listen, we want to play this act. The name is so and so, and we're going to do a big press party. We're going to spend \$3,500 or whatever on press and advertising, and we want you to take him." Our stock answer is, "The press party is important to us because we make some money on it, but I'm not particularly interested at this point. Send us some product. Let us hear the group.

(Continued on page 27)



**You've heard it before.  
But you've never heard it like this.  
The first Rick Derringer single of 1975.  
"Hang On Sloopy." ZS8 2755  
From his forthcoming album  
On Blue Sky Records and Tapes.**

## Casablanca's Kiss Campaign

■ LOS ANGELES — Neil Bogart, president of Casablanca Records, has announced the release of the new Kiss album "Dressed To Kill," to coincide with the group's first major headlining tour commencing Mar. 20 at the Beacon Theatre in New York.

The album's release is being expedited so that copies will be accessible to New York Kiss concert goers.

Casablanca VP Larry Harris disclosed that a major merchandising campaign has been specially tailored for "Dressed To Kill," to include posters, mobiles, TV spots, radio promo, consumer and trade advertising. Bogart has also scheduled a party in New York after the group's opening night performance to celebrate both the lp and their tour.

"Dressed To Kill," the group's third album is co-produced by Bogart.

The group's managers Bill Aucoin and Joyce Biawitz of Rock Steady Management and Direction Plus Commercial Films reported that Kiss will be unveiling a new wardrobe and more special effects during this tour. The act itself will also include new material from "Dressed To Kill." Commenting on the "Kiss Klip," TV spot, Biawitz stated that the film will not only serve as a three minute segment which can be used to promote the new lp but will also be used as a promo film in international markets. This footage will also be sent to local network TV stations in key cities wherever the group is appearing. The film is being prepared by Aucoin and Biawitz under their Direction Plus banner.

## Claridge Rushes Sugarloaf Album

■ LOS ANGELES — Ross Burdick, national sales manager of Claridge Records has announced the rush-release of the new Sugarloaf/Jerry Corbetta lp "Don't Call Us, We'll Call You," following the group's current single.

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# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Re-entry into Nueva York even after only ten days away can be treacherous; it takes a few days to remember why you came back. And, after dragging a bag full of new records from the post office, it takes at least a week to really catch up. So this is something of an interim report (subtitled "Dazed & Confused") based on a two-day crash course of intensive dancing around the living room and a number of desperate phone calls.

First, notes and comment on some of the new entries on the Top 10 lists: Douglas Riddick, DJ at New York's Opus I, is understandably enthusiastic about the "Berberian Wood" cut on the new "Cafe de Paris" album by **Les Variations** (Buddah). As he says, "It takes you on a trip"—to a Berber camp, by a blazing fire, accompanied by pounding drums (very **Titanic**) and gypsy frenzy. **Liquid Smoke's** very up "Dance, Dance, Dance" (Roulette), also on Riddick's list, has a **Gloria Gaynor** feel (perhaps because it was produced by her team, **Tony Bongiovi, Meco Monardo & Jay Ellis**, whose names have been appearing on more and more disco beauties) and is all about—you never would have guessed it—going out dancing. It contains this perfect line: "When I start to move my feet, sometimes I forget you're there, girl." "Questions & Conclusions," the **Black Heat** cut on the Opus I list, is from their new Atlantic album, "Keep On Runnin'," and has an odd '60s Stax/Volt sound; I prefer the more new-style, but uneven, "Zimba Ku."

David Todd at the Adam's Apple in New York says "they're beating down the doors" to find out about **Consumer Report's** "Ease on Down the Road" (A Wing and A Prayer—my favorite new label name) every time he plays it. It's the Yellow Brick Road song from the Broadway musical, "The Wiz"—the same song sung in the show's current TV ad campaign—so the single will be in for some competition from the forthcoming (on Atlantic) original cast album version, featuring **Stephanie Mills**. But, meanwhile, Todd considers it his number one

(Continued on page 85)

## Discotheque Hit Parade

(listings are in alphabetical order, by title)

### OIL CAN HARRY'S/ LOS ANGELES

DJ: **Tery Ponce**  
**BAD LUCK**—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)  
**GLASSHOUSE**—Temptations—Gordy (lp cut)  
**HAPPY PEOPLE**—Temptations—Gordy  
**I'LL BE HOLDING ON**—Al Downing—Chess  
**I'M READY**—Commodores—Motown (lp cut)  
**LOOK BUT DON'T TOUCH**—Donny Beumont—Mercury  
**SHAME, SHAME, SHAME**—Shirley (& Company)—Vibration  
**SISTERS & BROTHERS**—Rita Fortune—Columbia  
**TELL ME WHAT YOU WANT**—Jimmy Ruffin—Chess  
**VOO-DOO MAGIC**—Rhodes Kids—GRC

### ADAM'S APPLE/NEW YORK

DJ: **David Todd**  
**BAD LUCK**—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)  
**CRYSTAL WORLD**—Crystal Grass—Philips (import)/Polydor  
**EASE ON DOWN THE ROAD**—Consumer Report—A Wing & A Prayer  
**HIJACK**—Barrabas—Ariola (import)/Atco (lp cut)  
**I CAN UNDERSTAND IT**—Kokomo—Columbia (lp cut)  
**LOVE CORPORATION**—Hues Corporation—RCA  
**ONCE YOU GET STARTED**—Rufus—ABC  
**ROLLING DOWN A MOUNTAINSIDE**—Main Ingredient—RCA  
**SAVE ME AGAIN**—Silver Convention—Midland Intl.  
**WHERE IS THE LOVE**—Betty Wright—Alston (lp cut)

### OPUS I/NEW YORK

DJ: **Douglas Riddick**  
**BERBERIAN WOOD**—Les Variations—Buddah (lp cut)  
**THE BOTTLE**—Bataan—Epic  
**BUMP YOUR BOOTY**—Bobby Marchan—Mercury  
**DANCE, DANCE, DANCE**—Liquid Smoke—Roulette  
**GUT LEVEL**—Blackbyrds—Fantasy (lp cut)  
**HELPLESSLY**—Moment of Truth—Roulette  
**HIJACK**—Barrabas—Ariola (import)/Atco (lp cut)  
**LOVE HAS SO MANY MEANINGS**—Lily Fields—Sunburst  
**QUESTIONS & CONCLUSIONS**—Black Heat—Atlantic (lp cut)  
**TAKE IT FROM ME**—Dionne Warwick—Warner Bros. (lp cut)

### HOLLYWOOD/NEW YORK

DJ: **Tony Gioe**  
**AND YOU CAN CALL THAT LOVE**—Vernon Burch—UA (lp cut)  
**BAD LUCK**—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)  
**HELPLESSLY**—Moment of Truth—Roulette  
**HIJACK**—Barrabas/Herbie Mann—Atco/Atlantic  
**I'LL BE HOLDING ON**—Al Downing—Chess  
**LANSANA'S PRIESTESS**—Donald Byrd—Blue Note (lp cut)  
**PROTECT OUR LOVE**—Sister Sledge—Atco (lp cut)  
**REACH OUT, I'LL BE THERE**—Gloria Gaynor—MGM (lp cut)  
**SHAME, SHAME, SHAME**—Shirley (& Company)—Vibration  
**WHERE IS THE LOVE**—Betty Wright—Alston (lp cut)

## Schroeder Releases Hendrix Songbook

■ NEW YORK—Aaron Schroeder, head of the A. Schroeder International Ltd. group of music publishing companies, has announced the availability of a new, comprehensive songbook, "The Jimi Hendrix Anthology." Along with Hendrix' most well-known songs, the book includes recently-discovered compositions never commercially recorded or previously made available in print. Schroeder was publisher of Hendrix' music throughout his career.

### Cimino Publication

Distributed by Cimino Publications, the 192-page songbook is now in music stores throughout the country. It features 74 songs, a section of photos, many in color, taken of Hendrix at various stages of his career, a discography of Hendrix albums, a commentary by music critic Al Aronowitz, and an article of appreciation from Rolling Stone magazine.

## UA Names Art Keith Midwest Sales Director

■ LOS ANGELES—Sal Licata, vice president, sales, United Artists Records, has announced the appointment of Art Keith to the post of United Artists' regional sales director, midwest.

### Background

Keith had most recently been midwest regional director for the Discourt Records chain. He had previously been district sales and promotion manager for Capitol Records, centering his activities on Angel, Capitol's classical division, and head of record merchandising for the Allied Radio audio component retail chain.

Keith, a native of Chicago, will be headquartered in Chicago, and report directly to Licata.

## ATV Licenses LPs For Fiesta Release

■ NEW YORK—Peter K. Siegel, president of ATV Records Incorporated, has announced the completion of successful negotiations between Bob Spitz, director of licensing, ATV Records, and Jose Morand, president of Fiesta Records for Fiesta to release five albums from Pye's international catalogue.

### 'Golden Guinea'

The records involved in the transaction are a part of Pye's "Golden Guinea" catalogue—one of the largest compilations of Irish and Scottish music existing today.

This agreement between ATV Records and Fiesta encompasses the Alexander Brothers, Robert Wilson, Will Starr, Jim McLeod and the Royal Regiment.

## Columbia Inks Alexis Korner

■ NEW YORK — Columbia Records has announced the signing of Alexis Korner to an exclusive long-term recording contract. The British blues-rock artist is currently working on his first album for Columbia. Scheduled for release in April, 1975, the album will be entitled "Get Off My Cloud."

The terms of the recording agreement were reached by Bruce Lundvall, vice president and general manager, Columbia Records and Philip Roberge, manager of

Alexis Korner, in association with Just Sunshine Records.

Korner, as a guitarist, composer and band leader, played a major role in developing the British blues-rock scene in the '60s. Korner attracted to his various groups what have turned out to be many of Britain's top rock, pop and blues stars, including Mick Jagger, Eric Burdon, Robert Plant, Paul Jones, Ginger Baker, Jack Bruce, Charlie Watts, Brian Jones, Steve Marriott, Keith Richard, Paul Rodgers, and many others.

For the upcoming "Get Off My Cloud" album, Korner has gathered a group of backing musicians which includes Keith Richard, Steve Marriott, Peter Frampton, Nicky Hopkins, Alan Spenner, Terry Stannard, Rick Wills and others. The lp will include compositions by the Doors, Larry Williams, and Smokey Robinson in addition to the title track and four Alexis Korner originals. The record is being produced by George Caldwell in London.

## Court Reaffirms Platters' Name

■ WASHINGTON, D.C. — The U.S. Court of Customs and Patent Appeals has reaffirmed that the name The Platters is owned by Five Platters, Inc., and the Five Platters, Inc. is the only entity entitled to use it.

In a case between Tony Williams and the Five Platters, Chief Judge Markey affirmed the decision of the Trademark Trial and Appeal Board denying the motion brought by Tony Williams that the Board vacate its earlier decision, which granted the motion of The Five Platters, Inc. for summary judgment and dismissed with prejudice Williams' petition to cancel Platters' registration No. 959,115 of the mark The Platters.

## GRC Names Welsh Dir. of Publicity

■ ATLANTA — Ruby Mazur, General Recording Corporation's creative services director, has announced the appointment of Katie Welsh as director of publicity for GRC's four labels: Aware, Hotlanta, Elephant and GRC.



Katie Welsh

In her new capacity, Welsh will be responsible for press on a nationwide basis, including the west coast and Nashville offices. She will direct publicity efforts for the entire roster of GRC artists, their records, and all activities of the company.

Welsh, who joined GRC in 1973, will report directly to Mazur.

## Atlantic Signs Hawkwind



Jerry Greenberg, president of Atlantic/Atco Records, has announced the signing to the label of the British group Hawkwind, covering the United States. The agreement was negotiated by Hawkwind managers Doug Smith and Richard Ogden, with Phil Carson, managing director of Atlantic Records (UK) in London. April 5 has been set as the worldwide release date for Hawkwind's new single, "Kings of Speed." The song was co-written by guitarist/vocalist Dave Brock and surreal fantasy writer Michael Moorcock, long-time collaborator with Hawkwind. A major promotional campaign has also been set to coincide with Hawkwind's fourth headlining tour of America in May, as well as the April release of the group's sixth album, recorded at Rockfield Studios in Wales. Shown at the signing in London are, from left: Alan Powell (drums), James Ware (Hawkwind's attorney), Nik Turner (sax), Simon House (keyboards), Lemmy (bass), Simon King (drums), Richard Ogden and Dave Brock (behind parabolic lens). Seated are Doug Smith and Phil Carson.

# new york central

By IRA MAYER

■ The invitations were printed on the back of Tarot cards, so it shouldn't have been too much of a surprise when astrologer **Sylvia Sherman** strolled about the **John Entwistle** party at the Rainbow Room doing readings. One early arrival at the party, an **RW'er** who travels under the initials **A.H.L.**, shocked an elevator operator boarding the lift to the 65th floor in jeans and **John Lennon** T-shirt ("they said to wear something black"). "You can't go to the Rainbow Room like that," exclaimed the elevator man. But it was several hours before **A.H.L.** was to return to ground level. Others in attendance included one **Mick Jagger**, and the folks from the Magic Show and **Monty Python** . . . Speaking of Python people, they were feted at **Sardi's** when **Arista** pres **Clive Davis** formally announced their having been signed to the label. The guests-of-honor were somewhat shocked to find people walking up to them quoting sketches and routines to them verbatim. Said one attendee of the invited legions, they were "cult/freak fanatic followers," which is about as apt a description as any.

A LITTLE TRAVELING MUSIC PLEASE: **Dog Soldier**, on their way from New York to a gig in Allentown, Pennsylvania, got stopped by state troopers in New Jersey for speeding, lost an hour being searched and frisked and were sent on their way. Ten minutes later another trooper stopped them for speeding. When the group explained they were on their way to the Roxy Theater in Allentown, and were late, that cop sent them on their way, too—only he was on *his* way to see the show . . . The about-to-tour **Baker-Gurvitz Army** will be joined by **Sharks** vocalist **Snips** and **Peter Lerner** on keyboards. And you can rest easy, **Ginger**, your list of polo facilities along the tour route is complete and waiting for you in New York . . . The **British Bay City Rollers** (that's not a skating team) readying to roll for a big U. S. push . . . And speaking of traveling on roller skates, **Melanie** plans a round-the-world tour sometime after her baby (due any week) is born.

A FIRST FOR '75: As near as we can discern, there were no hirings or firings of record PR people in this city this week, though we must admit we are getting some strange releases these days. Like the one about "Queen of the Discos" **Gloria Gaynor** locking herself in a hotel bathroom here by mistake . . . Or the one about the "Demonstration of New Alice Tully Hall Organ," which read, in part, that the instrument "has 4,192 pipes. Its 85 ranks are distributed in 61 speaking stops. The free-standing organ, with its direct mechanical linkage from keys to pipes is played from four independent manuals." Sounds kinky.

(Continued on page 91)

## Pink Floyd Concerts Sell Out on Coast

■ NEW YORK — Columbia recording group Pink Floyd will be performing 11 concerts on the west coast of the United States in April, coinciding with the release of the group's first album for the label. The announcement of the dates was made on a special FM radio show which was simulcast in the seven major cities where Pink Floyd is set to play.

The announcement created ticket demand in the major concert halls in Seattle; San Francisco; Tempe, Arizona; Denver; Tuscon, Arizona; San Diego; and Los Angeles. On the day following the radio broadcast, all but a few seats for all 11 concerts were sold out.

The FM radio presentation was prepared by Pink Floyd especially for this broadcast, which lasted for one hour. At the completion of the show, the first and only announcement was made of the impending concert dates in the respective cities. The show was placed at the various FM stations by Paul Rapaport, regional FM promotion manager, Columbia Records, western region, and Ron McCarrell, product manager, Columbia Records in New York.

## McCormack Signs With Shadybrook

■ LOS ANGELES — Joe Sutton, president of Sutton/Miller Ltd., has announced the signing of Gayle McCormack to S/M's Shadybrook Records.

# 101 THE SINGLES CHART 150

MARCH 22, 1975

MAR. 22	MAR. 15		
101	104	REACH OUT, I'LL BE THERE	GLORIA GAYNOR—MGM 14790 (Stone Agate, BMI)
102	102	HIJACK	HERBIE MANN—Atlantic 3246 (Dunbar, BMI)
103	103	LOVES ME LIKE A BROTHER	GUESS WHO—RCA PB 10216 (Cummings, Troiano & Assoc./Cirrus/Septima, BMI)
104	107	BLACK SUPERMAN—MUHAMMAD ALI	JOHNNY WAKELIN & THE KINSHASA BAND—Pye 71012 (ATV) (Drummer Boy, BMI)
105	106	THE LAST FAREWELL	ROGER WHITTAKER—RCA PB 50030 (Arcola, BMI)
106	—	DON'T TELL ME GOODNIGHT	LOBO—Big Tree 16033 (Atlantic) (Famous, ASCAP)
107	109	DANCIN' (ON A SATURDAY NIGHT)	BOND—Columbia 3-10100 (ATV, BMI)
108	108	CAN YOU GIVE IT ALL TO ME	MYLES & LENNY—Columbia 3-10099 (Blackwood of Canada/Marimick, BMI)
109	110	SPIDER JIVING	ANDY FAIRWEATHER-LOW—A&M 1649 (Almo/Fair, ASCAP)
110	111	THIS OL' COWBOY	MARSHALL TUCKER BAND—Capricorn CPS 0228 (WB) (No Exit, BMI)
111	113	SUPER DUPER LOVE, PT. 1	SUGAR BILLY—Fast Track 2501 (Mainstream) (Fratelli, BMI)
112	115	YOU BROUGHT THE WOMAN OUT OF ME	EVIE SANDS—Haven 7010 (Capitol) (ABC Dunhill/One Of A Kind, BMI)
113	118	GET DOWN, GET DOWN (GET ON THE FLOOR)	JOE SIMON—Spring 156 (Polydor) (Goucho/Belinda, BMI)
114	—	THE ESSENCE OF JOAN	ANDY KIM—Capitol 4032 (Joachim, BMI)
115	105	MIDNIGHT SHOW	RON DANTE—Bell 610 (Arista) (Don Kirshner, BMI)
116	—	RAINY DAY PEOPLE	GORDON LIGHTFOOT—Reprise 1328 (Moose, CAPAC)
117	—	I'M NOT LISA	JESSI COLTER—Capitol 4009 (Baron, BMI)
118	122	RUNAWAY RHODES KIDS	GRC 2053 (Vicki, BMI)
119	121	SKATING AWAY ON THE THIN ICE OF A NEW DAY	JETHRO TULL—Chrysalis CRS 2103 (WB) (Maison Rouge, ASCAP)
120	124	STEP BY STEP	KIKI DEE BAND—Rocket 40355 (MCA) (Yellow Dog, ASCAP)
121	127	A LOVE LIKE YOURS	NILSSON/CHER—Warner-Spector SPS 0402 (WB) (Stone Agate, BMI)
122	—	I'LL PLAY FOR YOU	SEALS & CROFTS—Warner Bros. 8075 (Dawnbreaker, BMI)
123	137	MY FIRST DAY WITHOUT HER	DENNIS YOST AND THE CLASSICS IV—MGM 14785 (Keca, ASCAP)
124	126	POWERFUL PEOPLE	GINO VANNELLI—A&M 1652 (Almo/Gemo, ASCAP)
125	128	ALL BECAUSE OF YOU	LEROY HUTSON—Curtom CMS 0100 (WB) (Silent Giant/Aopa, ASCAP)
126	138	S.O.S. AEROSMITH	—Columbia 3-10105 (Daksel/Frank Connelly, BMI)
127	124	SUN GODDESS	RAMSEY LEWIS and EARTH, WIND & FIRE—Columbia 3-10103 (Saggifire, BMI)
128	130	THINK ABOUT ME	FLAMINGOS—Worlds 103 (Big Apple) (Storyworld, ASCAP; Belleville, BMI)
129	—	BLOODY WELL RIGHT	SUPERTRAMP—A&M 1660 (Almo/Delicate, ASCAP)
130	—	HE DON'T WANT YOUR MONEY (DOCTOR ABREACTION)	AMERICAN TEARS—Columbia 3-10095 (Waterstone, ASCAP)
131	136	CRY TO ME	LOLEATTA HOLLOWAY—GRC 047 (Moonsong, BMI)
132	134	GOING AWAY SECOND SOCIETY	—Casablanca NB 819 (One And Only/Music of the Times, ASCAP)
133	—	THE HOUSE ON TELEGRAPH HILL	BO DONALDSON & THE HEYWOODS—ABC 12072 (ABC Dunhill/One of a Kind, BMI)
134	112	JUST AS LONG AS WE'RE TOGETHER (IN MY LIFE THERE WILL NEVER BE ANOTHER)	GLORIA SCOTT—Casablanca 815 (Fox Fanfare/Very Own, BMI)
135	—	LAYLA (PART I)	RONNIE CHARLES WITH LSO—20th Century TC 2161 (Casserole, BMI)
136	—	SANDY HOLLIES	—Epic 8-50086 (Laurel Canyon, ASCAP)
137	143	THE BOOGIEST BAND IN TOWN	SLIK—Polydor 15096 (Martin-Coulter/Famous, ASCAP)
138	120	SMOKEY FACTORY	BLUES STEPPENWOLF—Mums ZS8-6036 (Col) (Landers-Roberts/April, ASCAP)
139	—	2 + 2	JAGGERZ—Wooden Nickel WB 10194 (Screen Gems-Col/Sweet Glory/Songpainter, BMI)
140	129	NO LOVE IN THE ROOM	FIFTH DIMENSION—Arista 0101 (Tiny Tiger/Baloon, ASCAP)
141	150	REMEMBER WHAT I TOLD YOU TO FORGET	TAVARES—Capitol 4010 (ABC Dunhill, BMI)
142	135	STORMBRINGER	DEEP PURPLE—Warner Bros. PRS 8069 (Purple, BMI)
143	139	I COULD FEEL THE MORNING	CASHMAN & WEST—ABC Dunhill 15021 (Sweet City Songs, ASCAP)
144	140	HE'S NOT THERE	BAND OF ANGELS—Mums ZS8-6035 (Col) (Al Gallico, BMI)
145	141	REFUGEES	RACHEL FARO—RCA PB 10202 (Mila, BMI)
146	142	A LITTLE BIT SOUTH OF SASKATOON	SONNY JAMES—Columbia 3-10072 (Marson, BMI)
147	133	COME GO WITH ME	BERGEN WHITE—Private Stock 013 (Gil/Fee Bee, BMI)
148	147	HOT SAUCE	JAN DAVIS GUITAR—Ranwood 1015 (Laurabob, BMI)
149	145	THE BUMP	KENNY—UK 5N-49032 (London) (Famous, ASCAP)
150	131	YOU'RE NOT A BAD GHOST, JUST AN OLD SONG	MELANIE—Neighborhood 10000 (Arista) (Neighborhood, ASCAP)

## ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AFTER LOVING YOU	R. Kersey, Mystro & Lyric (WMOT/Steals Bros., BMI)	99	MANDY B. Manilow & R. Dente (Screen Gems-Columbia/Wren, BMI)	42
AMIE	Robert Alan Ringe (McKenzie/Dunbar, BMI)	74	MOVIN' ON	Bad Company
AUTOBAHN	Ralph Hutter & Florian Schneider (Intersong-USA, ASCAP)	83	MY BOY	Colgems, ASCAP
BEER BARREL POLKA	Bob Morgan (Shapiro, Bernstein, ASCAP)	89	MY EYES ADORED YOU	Bob Crewe (Stone Diamond/Tanny Boy, BMI; Kenny Nolan, ASCAP)
BEFORE THE NEXT TEARDROP FALLS	Huey Meaux (Shelby Singleton, BMI)	58	MY LITTLE LADY	Mike Vernon (Crystal Jukebox, BMI)
BEST OF MY LOVE (Kicking Beer/Benchmark, BMI)		20	NEVER LET HER GO	David Gates (Kipahulu, ASCAP)
BLACK WATER	Ted Templeman (Landsdowne/WB, ASCAP)	5	NIGHTINGALE	Lou Adler (Colgems, ASCAP)
BUMP ME BABY PT. 1	Sonny Casella (Springfield, ASCAP)	95	NO NO SONG	Richard Perry (Lady Jane, BMI)
BUTTER BOY	Vini Poncia (Tinkle Tunes/Braintree, BMI)	38	#9 DREAM	John Lennon (Lennon/ATV, BMI)
CAN'T GET IT OUT OF MY HEAD	Jeff Lynne (Yellow Dog, ASCAP)	28	ONCE YOU GET STARTED	Bob Monaco (Sufur, ASCAP)
CHEVY VAN	Jay Senter & Larry Knechtel (Act One, BMI)	19	ONE BEAUTIFUL DAY	Bobby Martin (Big Seven/Steals Bros., BMI)
DANCE THE KUNG FU	Biddu (Corren/Wolfsongs, MCPS)	59	ONLY ONE WOMAN	Gus Dudgeon (Casserole, BMI)
DOCTOR'S ORDERS	Ed O'Loughlin (Cooaway, ASCAP)	57	PART OF THE PLAN	Joe Walsh (Hickory Grove, ASCAP)
DON'T CALL US, WE'LL CALL YOU	Frank Slay (Claridge/Corbetta, ASCAP)	10	PHILADELPHIA FREEDOM	Gus Dudgeon (Big Pig/Leeds, ASCAP)
DON'T LET GO	John Boylan (Screen Gems-Col., BMI)	14	PICK UP THE PIECES	Arif Mardin (AWB, BMI)
DON'T TAKE YOUR LOVE FROM ME	Manhattans & Martin (Mighty Thr8e/Golden Fleece, BMI)	77	POETRY MAN	D. Airali, P. Ramone (Tarka, ASCAP)
EMMA	Mickie Most (Buddah, ASCAP)	13	ROLL ON DOWN THE HIGHWAY	Randy Bachman (Eventide, CAPAC; Ranbach/Top Soil, BMI)
EMOTION	Joe Wissert (WB, ASCAP)	37	RUNAWAY	Neil Portnow & John Miller (Vicki, BMI)
EVERYBODY WANTS TO FIND A BLUEBIRD	Michael Stewart (Irving/Piano Picker, BMI)	75	SAD SWEET DREAMER	Tony Hatch & Des Parton (Leeds/Jackstone, ASCAP)
EXPRESS	Jeff Lane (Triple O/Jeff-Mar, BMI)	8	SATIN SOUL	Barry White/Soul Unltd. (Sa-Vette/January, BMI)
FIRE	Ohio Players (Ohio Players/Unichappell, BMI)	32	SHAME, SHAME, SHAME	Sylvia (Brendi, BMI)
GOOD TIMES, ROCK & ROLL	Toxey French (Dunbar, BMI)	76	SHAVING CREAM	prod. not listed (Madison, BMI)
HARRY TRUMAN	James William Guercio (Laminations/Big Elk, ASCAP)	22	SHINING STAR	Maurice White w. Charles Stepney (Saggifire, ASCAP)
HAVE YOU NEVER BEEN MELLOW	John Farrar (ATV, BMI)	—	SHOESHINE BOY	Frank Wilson, Leonard Caston (Stone Diamond, BMI)
HE DON'T LOVE YOU (LIKE I LOVE YOU)	Hank Medress & Dave Appell (Conrad, BMI)	33	SHOWDOWN	Rick Hall (Anne Rachel/ Yellow Dog, ASCAP)
(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG	Chips Moman (Press/Tree, BMI)	14	SNEAKY SNAKE	Jerry Kennedy (Hallnote, BMI)
HOW LONG	John Anthony (American Broadcasting ASCAP)	52	SOME KIND OF WONDERFUL	Jimmy Jenner (Dandelion/Crash, BMI)
HUSH/I'M ALIVE	Ben Palmers (Lowrey/Big Seven, BMI)	54	STAND BY ME	John Lennon (Hill & Range/Trio/ADT, BMI)
I AM LOVE	J. Marcellino & M. Larson (Jobete, ASCAP/Stone Diamond, BMI)	17	SUPERNATURAL THING PT. 1	Tony Silvester, Bert DeCoteaux (Montage, BMI)
I DON'T LIKE TO SLEEP ALONE	Rick Hall (Spanka, BMI)	60	SWING YOUR DADDY	Kenny Nolan (Kenny Nolan/Heart's Delight, BMI)
I FOUGHT THE LAW	Bobby Hart & Danny Janssen (Acuff-Rose, BMI)	97	TANGLED UP IN BLUE	prod. not listed (Ram's Horn, ASCAP)
I GET LIFTED	H. W. Casey, R. Finch (Sherlyn, BMI)	68	THANK GOD I'M A COUNTRY BOY	Milt Okun w. Kris O'Conner (Cherry Lane, ASCAP)
I HAVE A DREAM	Mike Curb & Don Costa (First Central/The Kids, BMI)	85	THE BERTHA BUTT BOOGIE	Castor-Pruitt (Jimpire, BMI)
I WANNA LEARN A LOVE SONG	Paul Leka (Story Songs, ASCAP)	46	THE PILL	Owen Bradley (Coal Miner's/Guaranty, BMI)
I'M A WOMAN	J. Boyd & L. Waronker (Yellow Dog, ASCAP)	69	THE SOUTH'S GONNA DO IT	Paul Hornsby (Kama Sutra/Rala Dara, BMI)
I'M HER FOOL	Chip Young & Billy Swan (Combine, BMI)	79	THEME FROM THE PROPHET	Jerry Wexler & Ed Matthews (Kahlil, BMI)
IT'S A MIRACLE	Barry Manilow & Ron Dante (Kamikazi, BMI)	45	TO THE DOOR OF THE SUN	Peter De Angelis (April, ASCAP)
I'VE BEEN, THIS WAY BEFORE	Tom Catalano (Stonebridge, ASCAP)	100	TOBY	Eugene Record (Oceans Blue/Van McCoy/Tamerlane, BMI)
JACKIE BLUE	Glyn Johns & David Anderle (Lost Cabin, BMI)	41	TOUCH ME BABY (REACHING OUT FOR YOUR LOVE)	Tamiko Jones (Bushka, ASCAP)
KILLER QUEEN	Roy Thomas & Queen (Feldman/Trident, ASCAP)	48	UP IN A PUFF OF SMOKE	P. Swern & G. Shury (Almo, ASCAP)
L-O-V-E (LOVE)	Willie Mitchell (Jec/AI, BMI)	35	WALKING IN RHYTHM	Donald Byrd (Blackbyrd, BMI)
LADY	John Ryan (Woolen Nickel, ASCAP)	15	WE'RE ALMOST THERE	Brian Holland (Gold Forever/Stone Diamond, BMI)
LADY MARMALADE	A. Toussant & V. Wickham (Stone Diamond, BMI; Tanny Boy/Kenny Nolan, ASCAP)	3	WHAT AM I GONNA DO WITH YOU	Barry White (Sa-Vette/January, BMI)
LEONA	Tom Dowd (No Exit, BMI)	72	WHO'S SORRY NOW	Sonny James (Mills, ASCAP)
LIKE A SUNDAY MORNING	Joel Diamond (Silver Blue, ASCAP)	91	WILDFIRE	Bob Johnston (Mystery, BMI)
LIVE YOUR LIFE BEFORE YOU DIE	David Rubinson & Friends (Polo Grounds, BMI)	92	YOU ARE SO BEAUTIFUL	Jim Price (Almo/Preston, ASCAP; Irving/WEP, BMI)
LONELY PEOPLE	George Martin (WB, ASCAP)	31	YOU'RE NO GOOD	Peter Asher (E. H. Morris/Jac/Blue Sees/U.S. Songs, ASCAP)
LONG TALL GLASSES	Adam Faith & David Courtney (Chrysalis, ASCAP)	23	YOU'RE A PART OF ME	Harry Hinde (Chappell/Brown Sroes, ASCAP)
LOVE CORPORATION	David Kershenbaum (Jimi Lane/Ensign, BMI)	56	YOUNG AMERICANS	Tony Visconti (MainMan, ASCAP)
LOVE FINDS ITS OWN WAY	Kerner & Wise w. Knight, Guest & Patton (Keca, ASCAP)	21		

## Audio Fidelity Sets 'Belly Dance' Single

■ NEW YORK—Harold Drayson, executive vice president of Audiofidelity Enterprises has announced the release of a belly dance single entitled "Belly Dancers of Port Said" b/w "Belly Dancers of Alexandria" by Mohammed El Bakkar and his Ensemble.

The two tracks are from the belly dance album "Port Said," which is one of eleven such albums on the Audio Fidelity Records label. Quantities of the single are now enroute to distributors and title-strips are available for juke box operators.

## IRTS 'Gold Medal' Presented To Rule

■ NEW YORK — Elton H. Rule, president of American Broadcasting Companies, Inc., was presented the "Gold Medal" Award of the International Radio and Television Society at ceremonies at the Americana Hotel in New York City, March 11.

The medal, the highest honor accorded by the IRTS, cited Rule for his dedication to "the betterment of broadcasting, progress of his company and enrichment of the public interest."

The IRTS also honored Sol Taishoff, editor of Broadcasting Magazine, with a special citation for his contributions to the broadcasting industry.

## Blue Goose Expands

■ NEW YORK — Blue Goose Records, in expanding from its role as a label dedicated to live blues recordings, has entered the contemporary music field. Company president Nick Perls has announced the signings of Robert Crumb, the Duke of Ook (Alan Seidler) and the team of Steve Calt and David Mann as the first under Blue Goose's new policy.

## 'Roof' Raisers



"Sunrise, Sunset," from "Fiddler on the Roof," has achieved a milestone of a million performances in broadcast, as determined by Broadcast Music, Inc. In recognition of this achievement, BMI recently presented a Special Citation of Achievement to (from left): Murray Deutch, president of New York Times Music Corp.; and lyricist Sheldon Harnick and composer Jerry Bock, collaborators on the score to "Fiddler on the Roof."

## Getting the Gates



Elektra recording artist David Gates (center) dropped by Record World's Los Angeles offices to visit with Ben Edmonds (left) and Eliot Sekuler. Gates' new Elektra album, "Never Let Her Go," features the single of the same title as well as the newly-released disc, "Part Time Love."

## Island Taps Lavong

■ LOS ANGELES — Charley Nuccio, president of Island Records, Inc., has announced that Reggie Lavong is joining Island to oversee the company's r&b and jazz product.



Reggie Lavong

Lavong, who will mainly be working out of New York and Philadelphia, will be managing most aspects of promoting, marketing and generally developing Island's r&b and jazz catalogue. Lavong will also play an important part in Island's overall plans to develop the potential impact of reggae in the United States.

## Dialogue (Continued from page 22)

If we can program the group properly so that it has a good headliner and we feel that it will be a good draw so that the public will be there as well as the tickets that the record company is going to buy, then we'll come back and secure the booking on the merits of the act and the tastefulness of the show. Then let's talk about the press party."

Our attitude is that press parties are in a sense a big nuisance to us. We make money from them but we plan very, very hard, and we work very, very hard on the press parties. One of the things in terms of the press parties—people don't realize—we have a staff of 50 people working on a press party. So when we charge a fee for a press party, at least \$750 to \$1,000 is just used up in salary. Then with the cost of food and liquor, what you finally wind up making is anywhere from \$300 to \$500 on a press party that cost around \$3,000 or \$3,500, which is not an unfair profit to make on a venture like this.

**RW:** What other aspects of record company support . . . to what degree does that account for your success or failure at this point?

**Snadowsky:** Advertising is another area and that is extremely expensive. The Bottom Line is unique in that we spend anywhere from \$12-\$1600 every week, no matter what. We advertise in the Village Voice with two ads, we advertise on WNEW-FM with a package of spots, we advertise in the Soho Weekly News and we advertise in the Sunday New York Times. We do this whether a record company spends a dollar or \$5,000. But advertising is so expensive and so important that anything that a record company does helps tremendously. For instance, if a record company is trying to push an act that is a headline act, but they want to for some reason or another, reintroduce it to the public, or show the act they're behind it, they'll do spots on radio, they might even do spots on TV, they'll buy a full page . . . that helps us tremendously. We don't pull our ads, we still spend our certain amount of money, but because of the extra money in advertising that is spent by the record company, it is just incredible the response that we get from the public. It helps us sell tickets, it helps the record company have the public view their act.

What's interesting is when a record company wants to spend advertising dollars on an unknown act. What most record people don't understand, is that when they spend money on an unknown act and advertise it on the radio or in the newspapers, it doesn't mean anything to anybody. If you have an act, like the Zoom, for argument sake, and you say, "Go see the Zoom at the Bottom Line," people say, who the heck is the Zoom? Nobody knows. But if a record company is hip, they'll say "Go see the Zoom who is appearing with Don McLean, who is appearing with the Guess Who, at the Bottom Line." All of a sudden they've established a certain credibility for their own act opening for a well established artist and they've helped the club tremendously in drawing people.

**RW:** What about a record company outright subsidizing performers' fees?

**Pepper:** That's very important. In many cases that's made it possible to put together the best of all possible shows. Where you get a show where one and one makes three. Where a record company will come in and they want the showcase badly enough, they come in and subsidize the artist. It gives us or any other club the luxury of going out and trying to put together a super good show. You put the right two acts on the same bill, you have a magic chemistry. In the long run that benefits their artist more than the dollars in the pocket.

**RW:** What about the change in the kind of acts that you see approaching you to play here as compared to your first months—in terms of your own success and because of the drop in concert attendance?

**Pepper:** From a practical standpoint I think you are going to have a whole segment of artists who, because the dollar is so tight, will not want to go into a major hall and take the chance that the hall is going to be half full or three quarters full. I think what will happen is that they're going to take the attitude that it's going to be much hipper to go into a place like the Bottom Line for three or four days, fill the place every night, both shows, turn people away and have that impact. What's happened, because of the reality of the tight dollar outside, is you're moving from ego-oriented situations, of playing big concert halls, to reality-oriented situations. Let's come in, let's do a few days, let's sell the place out. Look at the Taj Mahal engagement. Taj came in here and played three days which were completely sold out, and then we added a fourth day because of the overwhelming demand for tickets. We turned away lots of people. I

(Continued on page 94)

# SKYBAND

Just arrived from points unknown.

Listen to their single  
"Bang! Ooh! Ya Got Me!"  
PB-10218  
from their brand new album.



**RCA** Records and Tapes  
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# THE SINGLES CHART

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

MAR. 22	MAR. 15		WKS. ON CHART
1	2	<b>MY EYES ADORED YOU</b> FRANKIE VALLI Private Stock 003	19
2	1	<b>HAVE YOU NEVER BEEN MELLOW</b> OLIVIA NEWTON-JOHN/ MCA 40349	9
3	4	<b>LADY MARMALADE</b> LABELLE/Epic 8-50048	10
4	5	<b>LOVIN' YOU</b> MINNIE RIPERTON/Epic 8-50057	8
5	3	<b>BLACK WATER</b> DOOBIE BROTHERS/Warner Bros. 8062	14
6	9	<b>NO NO SONG</b> RINGO STARR/Apple 1880	7
7	8	<b>POETRY MAN</b> PHOEBE SNOW/Shelter 40353 (MCA)	9
8	10	<b>EXPRESS B.T.</b> EXPRESS/Roadshow 7001 (Scepter)	9
9	13	<b>YOU ARE SO BEAUTIFUL</b> JOE COCKER/A&M 1641	13
10	11	<b>DON'T CALL US, WE'LL CALL YOU</b> SUGARLOAF/ JERRY CORBETTA/Claridge 402	14
11	15	<b>PHILADELPHIA FREEDOM</b> ELTON JOHN BAND/MCA 40364	3
12	14	<b>SUPERNATURAL THING, PT. 1</b> BEN E. KING/Atlantic 3241	8
13	16	<b>EMMA HOT CHOCOLATE</b> /Big Tree 16031 (Atlantic)	9
14	19	<b>(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG</b> B. J. THOMAS/ABC ABP 12054	7
15	7	<b>LADY STYX</b> /Wooden Nickel WB 10102 (RCA)	16
16	21	<b>ONCE YOU GET STARTED</b> RUFUS Featuring CHAKA KHAN/ ABC 12066	7
17	17	<b>I AM LOVE</b> JACKSON FIVE/Motown M1310F	10
18	18	<b>SHAME, SHAME, SHAME</b> SHIRLEY (AND COMPANY) Vibration 532 (All Platinum)	10
19	22	<b>CHEVY VAN</b> SAMMY JOHNS/GRC 2046	8
20	12	<b>BEST OF MY LOVE</b> EAGLES/Asylum 45218	17
21	6	<b>PICK UP THE PIECES</b> AVERAGE WHITE BAND/Atlantic 3229	17
22	26	<b>HARRY TRUMAN</b> CHICAGO/Columbia 3-10092	6
23	34	<b>LONG TALL GLASSES (I CAN DANCE)</b> LEO SAYER/ Warner Bros. 8043	5
24	25	<b>SAD SWEET DREAMER</b> SWEET SENSATION/Pye 71002 (ATV)	8
25	20	<b>MY BOY</b> ELVIS PRESLEY/RCA PB 10191	8
26	27	<b>THE SOUTH'S GONNA DO IT</b> CHARLIE DANIELS BAND/ Kama Sutra 598	17
27	32	<b>SATIN SOUL LOVE UNLIMITED</b> ORCHESTRA/ 20th Century 2162	6
28	23	<b>CAN'T GET IT OUT OF MY HEAD</b> ELECTRIC LIGHT ORCHESTRA/United Artists XW 573-X	15
29	24	<b>PART OF THE PLAN</b> DAN FOGELBERG/Epic 8-50055	10
30	28	<b>YOU'RE NO GOOD</b> LINDA RONSTADT/Capitol 3990	17
31	30	<b>LONELY PEOPLE</b> AMERICA/Warner Bros. 8048	13
32	31	<b>FIRE</b> OHIO PLAYERS/Mercury 73643	15
33	49	<b>HE DON'T LOVE YOU (LIKE I LOVE YOU)</b> TONY ORLANDO & DAWN/Elektra 45240	3
34	41	<b>THE BERTHA BUTT BOOGIE</b> JIMMY CASTOR BUNCH/ Atlantic 3232	6
35	42	<b>L-O-V-E (LOVE)</b> AL GREEN/Hi 5N 2282 (London)	5
36	29	<b>TO THE DOOR OF THE SUN</b> AL MARTINO/Capitol 3987	9
37	40	<b>EMOTION</b> HELEN REDDY/Capitol 4021	7
38	45	<b>BUTTER BOY</b> FANNY/Casablanca 814	9
39	33	<b>ROLL ON DOWN THE HIGHWAY</b> BACHMAN-TURNER OVERDRIVE/Mercury 73656	9
40	35	<b>UP IN A PUFF OF SMOKE</b> POLLY BROWN/GTO 1002 (ABC)	11
41	55	<b>JACKIE BLUE</b> OZARK MOUNTAIN DAREDEVILS/A&M 1654	6
42	36	<b>MANDY BARRY</b> MANILOW/Bell 45-613 (Arista)	18
43	61	<b>WHAT AM I GONNA DO WITH YOU</b> BARRY WHITE/ 20th Century 2177	3
44	48	<b>DON'T LET GO</b> COMMANDER CODY AND HIS LOST PLANET AIRMEN/Warner Bros. 8073	5
45	54	<b>IT'S A MIRACLE</b> BARRY MANILOW/Arista 0108	4
46	47	<b>I WANNA LEARN A LOVE SONG</b> HARRY CHAPIN/ Elektra 45236	6
47	37	<b>MOVIN' ON</b> BAD COMPANY/Swan Song 70101 (Atlantic)	9
48	59	<b>KILLER QUEEN</b> QUEEN/Elektra 45226	6
49	58	<b>WALKING IN RHYTHM</b> BLACKBYRDS/Fantasy 736	5



50	51	<b>WE'RE ALMOST THERE</b> MICHAEL JACKSON/Motown M1341F	5
51	66	<b>SHINING STAR</b> EARTH, WIND & FIRE/Columbia 3-10090	4
52	68	<b>HOW LONG</b> ACE/Anchor ANC 2100 (ABC)	4
53	39	<b>SOME KIND OF WONDERFUL</b> GRAND FUNK/Capitol 4002	15
54	56	<b>HUSH/I'M ALIVE</b> BLUE SWEDE/EMI 4029 (Capitol)	5
55	63	<b>SHOESHINE BOY</b> EDDIE KENDRICKS/Tamla T54257F	5
56	57	<b>LOVE CORPORATION</b> HUES CORPORATION/RCA PB 10200	6
57	43	<b>DOCTOR'S ORDERS</b> CAROL DOUGLAS/Midland Intl. MB 10113 (RCA)	17
58	62	<b>BEFORE THE NEXT TEARDROP FALLS</b> FREDDY FENDER/ ABC Dot DOA 17540	6
59	60	<b>DANCE THE KUNG FU</b> CARL DOUGLAS/20th Century 2168	5
60	72	<b>I DON'T LIKE TO SLEEP ALONE</b> PAUL ANKA/ United Artists XW 615-X	2
61	79	<b>STAND BY ME</b> JOHN LENNON/Apple 1881	2
62	44	<b>NIGHTINGALE</b> CAROLE KING/Ode 66106 (A&M)	12
63	46	<b>#9 DREAM</b> JOHN LENNON/Apple 1878	13
64	64	<b>LOVE FINDS ITS OWN WAY</b> GLADYS KNIGHT & THE PIPS/Buddah 453	6
65	74	<b>SHOWDOWN</b> ODIA COATES/United Artists XW601-X	3
66	71	<b>TANGLED UP IN BLUE</b> BOB DYLAN/Columbia 3-10106	3
67	38	<b>NEVER LET HER GO</b> DAVID GATES/Elektra 45223	11
68	52	<b>I GET LIFTED</b> GEORGE McCRAE/TK 1007	11
69	53	<b>I'M A WOMAN</b> MARIA MULDAUR/Reprise 1319	12
70	73	<b>SWING YOUR DADDY</b> JIM GILSTRAP/Roxbury 2006 (Chelsea)	4
71	80	<b>WHO'S SORRY NOW</b> MARIE OSMOND/MGM 14786	2
72	75	<b>LEONA WET</b> WILLIE/Capricorn CPS 0224 (WB)	5
73	76	<b>SHAVING CREAM</b> BENNY BELL/Vanguard 35183	3
74	91	<b>AMIE PURE</b> PRAIRIE LEAGUE/RCA PB 10181	3
75	77	<b>EVERYBODY WANTS TO FIND A BLUEBIRD</b> RANDY EDELMAN/20th Century 2134	6
76	65	<b>GOOD TIMES, ROCK &amp; ROLL</b> FLASH CADILLAC & THE CONTINENTAL KIDS/Private Stock 006	7
77	50	<b>DON'T TAKE YOUR LOVE FROM ME</b> MANHATTANS/ Columbia 3-10045	11

CHARTMAKER OF THE WEEK

78	—	<b>THANK GOD I'M A COUNTRY BOY</b> JOHN DENVER RCA PB 10239	1
79	89	<b>I'M HER FOOL</b> BILLY SWAN/Monument ZS8-8641 (Col)	2
80	82	<b>MY LITTLE LADY</b> BLOODSTONE/London 5N 1061	5
81	85	<b>TOUCH ME BABY (REACHING OUT FOR YOUR LOVE)</b> TAMIKO JONES/Arista 0110	3
82	—	<b>ONE BEAUTIFUL DAY</b> ECSTASY, PASSION & PAIN/ Roulette 7163	1
83	—	<b>AUTOBAHN</b> KRAFTWERK/Vertigo VE 203 (Phonogram)	1
84	87	<b>THE PILL</b> LORETTA LYNN/MCA 40358	3
85	78	<b>I HAVE A DREAM</b> DONNY OSMOND/MGM 14781	4
86	—	<b>YOUNG AMERICANS</b> DAVID BOWIE/RCA PB 10152	1
87	88	<b>SNEAKY SNAKE</b> TOM T. HALL/Mercury 73641	4
88	94	<b>RUNAWAY</b> CHARLIE KULIS/Playboy 6023	4
89	96	<b>BEER BARREL POLKA</b> BOBBY VINTON/ABC 1205	2
90	—	<b>TOBY CHI-LITES</b> /Brunswick 55515	1
91	93	<b>LIKE A SUNDAY MORNING</b> LANA CANTRELL/Polydor 14261	6
92	92	<b>LIVE YOUR LIFE BEFORE YOU DIE</b> POINTER SISTERS/ ABC Blue Thumb BTA 262	4
93	95	<b>YOU'RE A PART OF ME</b> SUSAN JACKS/Mercury 73649	3
94	—	<b>WILDFIRE</b> MICHAEL MURPHEY/Epic 8-50054	1
95	98	<b>BUMP ME BABY, PT. 1</b> DOOLEY SILVERSPoon/ Cotton 636 (Arista)	3
96	86	<b>THEME FROM THE PROPHET (PLEASURE IS A FREEDOM SONG/ON LOVE)</b> RICHARD HARRIS/Atlantic 3238-A	4
97	67	<b>I FOUGHT THE LAW</b> SAM NEELY/A&M 1651	8
98	—	<b>ONLY ONE WOMAN</b> NIGEL OLSSON/Rocket 40337 (MCA)	1
99	—	<b>AFTER LOVING YOU</b> MAJOR HARRIS/Atlantic 3248	1
100	69	<b>I'VE BEEN THIS WAY BEFORE</b> NEIL DIAMOND/ Columbia 3-10084	6



## FLASHMAKER OF THE WEEK



**SONGBIRD**  
JESSE COLIN YOUNG  
WB

### TOP NEW FM AIRPLAY THIS WEEK

**SONGBIRD**—Jesse Colin Young—WB  
**YOUNG AMERICANS**—David Bowie—RCA  
**CRASH LANDING**—Jimi Hendrix—Reprise  
**TWO SIDES OF THE MOON**—Keith Moon—Track

### WNEW-FM/NEW YORK

**BLUE JAYS**—Justin Hayward & John Lodge—Threshold  
**CIRCUS**—Argent—Epic  
**SONG FOR AMERICA**—Kansas—Kirshner  
**SONGBIRD**—Jesse Colin Young—WB  
**TOM CAT**—Tom Scott & the L.A. Express—Ode  
**TOMMY**—Various Artists—Polydor (Soundtrack)  
**TWO SIDES OF THE MOON**—Keith Moon—Track  
**WHO DO YOU OUT DO**—Lon & Derrek Van Eaton—A&M  
**YOU CAN'T GET OFF WITH YOUR SHOES ON**—Barefoot Jerry—Monument  
**YOUNG AMERICANS**—David Bowie—RCA

### WMMR-FM/PHILADELPHIA

**CIRCUS**—Argent—Epic  
**CRASH LANDING**—Jimi Hendrix—Reprise  
**KOJAK COLUMBO** (single)—Nilsson—RCA  
**MIND TRANSPLANT**—Alphonse Mouzon—UA  
**SONGBIRD**—Jesse Colin Young—WB  
**STREETS OF LONDON** (single)—Ralph McTell—20th Century  
**TWO SIDES OF THE MOON**—Keith Moon—Track  
**YOUNG AMERICANS**—David Bowie—RCA

### WLIR-FM/LONG ISLAND

**BEAUTIFUL LOSER**—Bob Seger—Capitol  
**BLUE JAYS**—Justin Hayward & John Lodge—Threshold  
**COMMONER'S CROWN**—Steeleye Span—Chrysalis (Import)  
**FRAMPTON**—Peter Frampton—A&M  
**NATTY DREAD**—Bob Marley & the Wailers—Island  
**SO LONG HARRY TRUMAN**—Danny O'Keefe—Atlantic  
**SONGBIRD**—Jesse Colin Young—WB  
**SUICIDE SAL**—Maggie Bell—Swan Song  
**TOMMY**—Various Artists—Polydor (Soundtrack)  
**TWO SIDES OF THE MOON**—Keith Moon—Track

### WCMF-FM/ROCHESTER

**BLUE JAYS**—Justin Hayward & John Lodge—Threshold  
**CRASH LANDING**—Jimi Hendrix—Reprise  
**FRAMPTON**—Peter Frampton—A&M  
**GREAT FATSBY**—Leslie West—Phantom  
**MAKIN' TRACKS**—Grinderswitch—Capricorn  
**SONGBIRD**—Jesse Colin Young—WB  
**THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Col  
**WELCOME TO MY NIGHTMARE**—Alice Cooper—Atlantic  
**YOU CAN'T GET OFF WITH YOUR SHOES ON**—Barefoot Jerry—Monument  
**YOUNG AMERICANS**—David Bowie—RCA

### WHCN-FM/HARTFORD

**CAFE DE PARIS**—Les Variations—Buddah  
**CIRCUS**—Argent—Epic  
**CRASH LANDING**—Jimi Hendrix—Reprise  
**ESTATE OF MIND**—Evie Sands—Capitol  
**GREAT FATSBY**—Leslie West—Phantom  
**NATTY DREAD**—Bob Marley & the Wailers—Island  
**REAL LENNY BRUCE**—Fantasy  
**SHADOW BOXING**—Joe Droukas—Southwind  
**SONG FOR AMERICA**—Kansas—Kirshner  
**TWO SIDES OF THE MOON**—Keith Moon—Track

### WPDQ-FM/JACKSONVILLE

**AMBROSIA**—20th Century  
**BETWEEN THE LINES**—Janis Ian—Col  
**SONG FOR AMERICA**—Kansas—Kirshner  
**SONGBIRD**—Jesse Colin Young—WB  
**SWITCH**—Golden Earring—Track  
**YOUNG AMERICANS**—David Bowie—RCA

### WXRT-FM/CHICAGO

**BETWEEN THE LINES**—Janis Ian—Col  
**CAFE DE PARIS**—Les Variations—Buddah  
**CHILLIWACK**—Sire  
**CRASH LANDING**—Jimi Hendrix—Reprise  
**FRAMPTON**—Peter Frampton—A&M  
**MIND TRANSPLANT**—Alphonse Mouzon—UA  
**PAMPERED MENIAL**—Pavlov's Dog—ABC  
**SONGBIRD**—Jesse Colin Young—WB  
**TWO SIDES OF THE MOON**—Keith Moon—Track  
**YESTERDAYS**—Yes—Atlantic

### WEBN-FM/CINCINNATI

**BLUE JAYS**—Justin Hayward & John Lodge—Threshold  
**CAFE DE PARIS**—Les Variations—Buddah  
**JUST A BOY**—Leo Sayer—WB  
**LET THERE BE MUSIC**—Orleans—Asylum  
**NO MYSTERY**—Return To Forever Featuring Chick Corea—Polydor  
**SONGBIRD**—Jesse Colin Young—WB  
**THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Col  
**VISIONS OF THE EMERALD BEYOND**—Mahavishnu Orchestra—Col

### WABX-FM/DETROIT

**BE TRUE TO YOU**—Eric Andersen—Arista  
**CAFE DE PARIS**—Les Variations—Buddah

**CHILLIWACK**—Sire  
**CIRCUS**—Argent—Epic  
**JOURNEY**—Col  
**NATTY DREAD**—Bob Marley & the Wailers—Island  
**RIGHT MOVE**—Chambers Bros.—Avco  
**STEPPING INTO TOMORROW**—Donald Byrd—Blue Note  
**TWO SIDES OF THE MOON**—Keith Moon—Track  
**YOUNG AMERICANS**—David Bowie—RCA

### WKDA-FM/NASHVILLE

**CRASH LANDING**—Jimi Hendrix—Reprise  
**HEARTS**—America—WB  
**LET THERE BE MUSIC**—Orleans—Asylum  
**MAKIN' TRACKS**—Grinderswitch—Capricorn  
**SONGBIRD**—Jesse Colin Young—WB  
**WELCOME TO MY NIGHTMARE**—Alice Cooper—Atlantic  
**WHO DO YOU OUT DO**—Lon & Derrek Van Eaton—A&M  
**YESTERDAYS**—Yes—Atlantic  
**YOU CAN'T GET OFF WITH YOUR SHOES ON**—Barefoot Jerry—Monument  
**YOUNG AMERICANS**—David Bowie—RCA

### KSHE-FM/ST. LOUIS

**BETWEEN THE LINES**—Janis Ian—Col  
**CAFE DE PARIS**—Les Variations—Buddah  
**NILS LOFGREN**—A&M  
**OMEGA**—Passport  
**SONGBIRD**—Jesse Colin Young—WB  
**TWO SIDES OF THE MOON**—Keith Moon—Track  
**WHERE THE GROUPIES KILLED THE BLUES**—Lucifer's Friend—Passport  
**WHO DO YOU OUT DO**—Lon & Derrek Van Eaton—A&M  
**YOUNG AMERICANS**—David Bowie—RCA

## FM SLEEPER OF THE WEEK



**TWO SIDES OF THE MOON**  
KEITH MOON  
Track

### KBPI-FM/DENVER

**BLUE JAYS**—Justin Hayward & John Lodge—Threshold  
**CRASH LANDING**—Jimi Hendrix—Reprise  
**FRAMPTON**—Peter Frampton—A&M  
**GREAT FATSBY**—Leslie West—Phantom  
**MAKIN' TRACKS**—Grinderswitch—Capricorn  
**SONGBIRD**—Jesse Colin Young—WB  
**SOUTHBOUND**—Hoyt Axton—A&M  
**THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Col

**WENDY WALDMAN**—Reprise  
**YOUNG AMERICANS**—David Bowie—RCA

### KZEW-FM/DALLAS

**AUTOBAHN**—Kraftwerk—Vertigo  
**CRASH LANDING**—Jimi Hendrix—Reprise  
**FLY BY NIGHT**—Rush—Mercury  
**GHOSTS**—Strawbs—A&M  
**SWITCH**—Golden Earring—Track  
**TOM CAT**—Tom Scott & the L.A. Express—Ode  
**TOMMY**—Various Artists—Polydor (Soundtrack)

### KGB-FM/SAN DIEGO

**DOWN TO EARTH**—Nektar—Passport  
**FIVE-A-SIDE**—Ace—Anchor  
**GHOSTS**—Strawbs—A&M  
**MELISSA**—Melissa Manchester—Arista  
**MODERN TIMES**—Al Stewart—Janus  
**NO MYSTERY**—Return To Forever Featuring Chick Corea—Polydor  
**PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song  
**REALLY ROSIE**—Carole King—Ode (Soundtrack)  
**SONGBIRD**—Jesse Colin Young—WB  
**YOUNG AMERICANS**—David Bowie—RCA

### KLOS-FM/LOS ANGELES

**AN EVENING WITH JOHN DENVER**—RCA  
**BLUE JAYS**—Justin Hayward & John Lodge—Threshold  
**FIVE-A-SIDE**—Ace—Anchor  
**THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Col  
**TOMMY**—Various Artists—Polydor (Soundtrack)

### KSAN-FM/SAN FRANCISCO

**CRASH LANDING**—Jimi Hendrix—Reprise  
**EXPANSIONS**—Lonnie Liston Smith—Flying Dutchman  
**FRAMPTON**—Peter Frampton—A&M  
**JOURNEY**—Col  
**PHILADELPHIA FREEDOM** (single)—Elton John Band—MCA  
**SONGBIRD**—Jesse Colin Young—WB  
**TWO SIDES OF THE MOON**—Keith Moon—Track  
**WELCOME TO MY NIGHTMARE**—Alice Cooper—Atlantic  
**YOUNG AMERICANS**—David Bowie—RCA

### KZEL-FM/EUGENE, ORE.

**CAFE DE PARIS**—Les Variations—Buddah  
**CRASH LANDING**—Jimi Hendrix—Reprise  
**ESTATE OF MIND**—Evie Sands—Haven  
**HELP THE COWBOYS SING THE BLUES** (single)—Waylon Jennings—RCA  
**RESTFUL MIND**—Larry Coryell—Vanguard  
**SADISTIC MIKA BAND**—Harvest  
**TWO SIDES OF THE MOON**—Keith Moon—Track  
**YOUNG AMERICANS**—David Bowie—RCA

### CHUM-FM/TORONTO

**CIRCUS**—Argent—Epic  
**HARRY TRUMAN** (single)—Chicago—Col  
**SONG FOR AMERICA**—Kansas—Kirshner  
**SONGBIRD**—Jesse Colin Young—WB  
**UNREQUITED**—Loudon Wainwright III—Col

Record World Presents

# The Sound of Philadelphia

## A Tribute to Gamble, Huff and Bell



**GLAD TO  
BE PART OF  
THE  
GAMBLE~HUFF  
& BELL FAMILY!**



*sigma sound studios*

212 NORTH 12TH STREET PHILADELPHIA, PENNSYLVANIA 19107 (215) 561-3660

# Record World Honors Gamble, Huff & Bell

The music industry has lived through several "city scenes," times and places in our history that evoke memories of trends which have since become assimilated into the total sound spectrum.

In the late '50s, Philadelphia meant Frankie Avalon, Duane Eddy and Fabian. In the early '60s, it was the sound of Chubby Checker, the Orlons and Dee Dee Sharp. With so many chart acts, the City of Brotherly Love became an independent force in the record industry despite its proximity to New York and the entrenched music machine there.

During all this time, however, the city's musical identity was still an elusive commodity. No one talked about "the Philly sound" then—at least not in the richly detailed terms "The Sound of Philadelphia" has come to mean today, both within the industry and to the general public.

Three men—Kenny Gamble, Leon Huff and Thom Bell—developed the sound of which we speak today over a decade of trial and error. Now together under the Philadelphia International Records banner—marketed through the CBS Records Custom Label organization—their music has come to mean more than just a string of hits.

Gamble, Huff & Bell have developed a sound any city would be proud to call its own. During a time when their home town had seemingly passed its heyday, they honed their production and writing talents to create something truly unique—not only in terms of Philadelphia, but in terms of every place on the face of the earth where pop music is enjoyed.

Today, Gamble, Huff & Bell preside over an empire that has truly earned the name "Philadelphia International."

**Record World** is proud to salute these three men, and the music they are involved with, for today The Sound of Philadelphia is indeed a sound heard 'round the world!



COMMONWEALTH OF PENNSYLVANIA  
OFFICE OF THE GOVERNOR  
HARRISBURG

MILTON J. SHAPP  
GOVERNOR

March 10, 1975

Record World  
1700 Broadway-42nd Floor  
New York, New York 10019

Gentlemen:

On this occasion I am delighted to join the many friends of Kenny Gamble, Leon Huff and Thom Bell in saluting the outstanding contributions they have made to the music of our time through their creative enthusiasm.

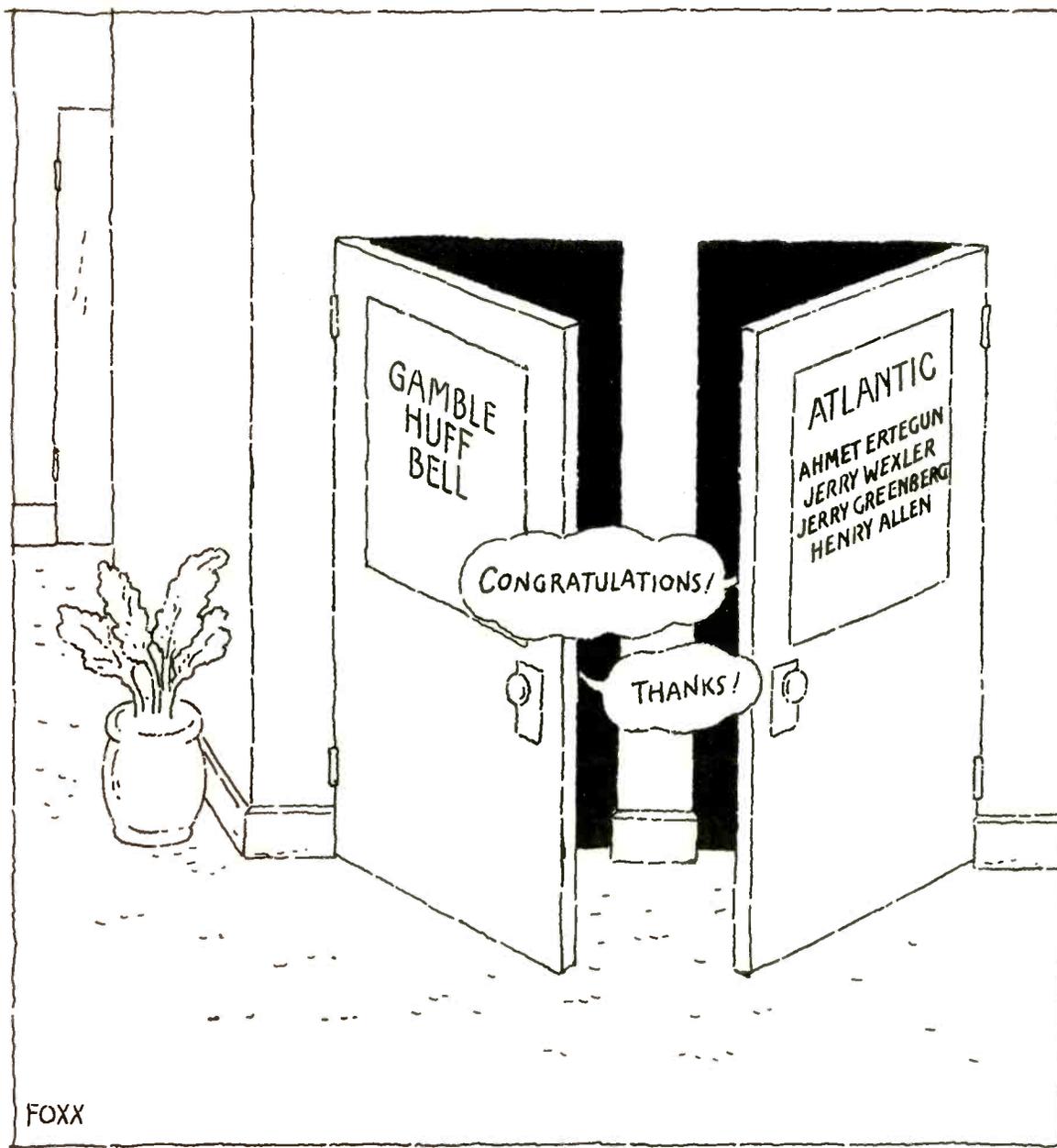
On behalf of the people of Philadelphia and the entire State of Pennsylvania, I take this opportunity to acknowledge the unselfish delight these three individuals have exhibited in bringing joy and good will to music lovers throughout the world.

My sincere best wishes for many more years of continued success, and good luck in everything you strive to achieve.

Sincerely,

A handwritten signature in black ink, appearing to read "Milton J. Shapp".

MILTON J. SHAPP  
Governor



Atlantic/Atco Records.



# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Gamble & Huff: Up With the Philly Sound

By DEDE DABNEY



Kenny Gamble



Leon Huff

■ *The writing/production tandem of Gamble/Huff has been described by many as "the success story of the decade," referring to the tremendous explosion they engineered for Philadelphia International Records. But in addition to the renown gained from founding and running a most successful company, their contributions to the music scene as a whole since the '60s—the total establishment of the Philly sound—have proven a running combination of rival and a companion to their corporate profile. In analyzing their own successes, the two men detail much of the true, working nature of "teamwork" in all its various connotations.*

**Record World:** Since the last time I talked to you, you and Tommy have gained a reputation as the major innovators in the industry. What do you think is the key to your success?

**Kenny Gamble:** It's all good production, good promotion and artists.

**RW:** Has CBS given you the proper promotion?

**Leon Huff:** Yes, I think they are doing their job.

**Gamble:** Up until this point they've been merchandising and distributing our product better than anybody who has done it thus far.

**RW:** You have incorporated a lot of writers. Is that something that you had decided at the outset that you had wanted to do?

**Huff:** Well, we decided to have writers years ago. We had writers with us then. And now we have about 12, divided into about three or four different teams. And we figure if we can help them along to become full song writers also, it will strengthen up our flow of songs and productivity.

**RW:** Basically, what you're saying is that it's impossible to continue to have Kenny Gamble and Leon Huff writing for all the artists that you have now?

**Gamble:** It's impossible for us to write for them right now. We write as many as we can and we depend on the writers to come up with some additional things that we can produce for them. It also gives the writers an opportunity to exploit themselves.

**RW:** Charles Simmons, Bruce Hawes and Jim Jefferson have said that it's a family. You and Leon and Tommy are the foster parents, and they're the children, and you're just breaking them in. Are you trying to teach them the structure of the industry?

**Gamble:** That's right, as we see it. Not all song writers can become producers. Perhaps we can develop some more Gamble/Huff's and Thom Bell's around here.

**RW:** You've been together for 10 years. How does it feel being so successful?

**Gamble:** It feels good, but we still have the challenge out there that we have to deal with. It's good to become leaders and be recognized for your work—you feel good. But every record is just like the first.

**RW:** In other words, it's something like a new challenge?

**Gamble:** Every record has to be strong, because you can't take the record business for granted, you can't take the people for granted and you can't take a studio for granted. You only get out of it what you put into it.

**RW:** What is the musical key to your success? What is it that makes Kenny Gamble and Leon Huff a successful writing and producing team?

**Gamble:** It has a lot to do with the rhythm section—Baker, Harris and Young—and Bobby Martin who does the arrangements for us. And it has to do with team work, working together and respecting one another for the ability to do what we have to do. That makes us click.

**RW:** What was your first record together?

**Gamble:** A successful one? It was "Expressway" by the Soul Survivors. They have a new album that just came out.

**RW:** Did you produce that?

**Gamble:** Yes.

**RW:** Do you feel that you have, in a sense, put Philadelphia on the map in reference to a musical concept?

**Gamble:** That's true. It made people notice Philadelphia anyway. When there is a consistent flow of product you're putting out, people start to notice that they all come from Philadelphia. And I guess they think it's some kind of magic formula down here.

**RW:** That's what I wanted to touch on. People have been making a grand exodus to Philadelphia to duplicate your sound, because it's so successful.

**Gamble:** But it's not a magic formula. It's just hard work, that's all. It's hard to write the songs but when you hit one it makes it all worth it. You get a good one out of maybe 10 that you write. Then it's really worth it.

**RW:** How does it feel when you have a whole album full of singles? When you write an album, do you go in with the concept of a complete album of singles, or just a total album concept?

**Huff:** When we prepare our albums, we try to make each cut as strong as the other one. Actually we go in like we're cutting the singles, and we are our critics. We can basically tell whether they are strong by the way we feel about them. So we just go in there and try to cut the strongest thing possible. So, often it comes out to be like a lot of singles on those albums.

**It's good to become leaders and be recognized for your work . . . but every record is a new challenge.**

**RW:** You strive for the next album to be better than the previous one?

**Gamble:** Yes, we're in competition with ourselves. It's hard to duplicate an album as successful as "Ship Ahoy." We know that album is strong so we feel that we have to come up with something stronger. You can't write "For Love of Money," you can't go in and try to cut something that sounds like that. You've got to come up with something equally as strong; something that's fresh too. But that's where the challenge comes.

**RW:** Is "Law Of The Land" the same way?

**Gamble:** We haven't even got the title. We've been kicking different titles around. It was "Law," but since then we've changed it and we haven't got the title as of yet.

**RW:** How do you feel your artists have accepted you as producers? Do you think if their contracts allowed, some might leave?

**Gamble:** Well, you never know what an artist will do. You never know, but I think they have the confidence in us as producers, and we would hope that they wouldn't leave. But I wouldn't say they wouldn't, because you like to see them advance as far as they're thinking of advancing too. You can't think just for yourself.

(Continued on page 37)

# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Thom Bell: The Ever-Spinning Sound Of Hits

By DEDE DABNEY

■ With the merging of Thom Bell's creative interests into the Gamble/Huff organization, the two most powerful focal points of the Philly sound moved in under one roof. Bell's professional and personal relationships with Kenny Gamble and Leon Huff go much further back than their current business amalgam, as he relates in the following Dialogue. The past producer of the Stylistics, the ongoing studio mentor of the Spinners and now the force behind a promising group of newer talents under the Philadelphia International banner here also describes the difference between a "sound" and a "formula," an all-important distinction in the ever-changing world of the music business.



Thom Bell

**Record World:** Since our last interview, you have been incorporated in the Gamble/Huff family. Why did you decide on that?

**Thom Bell:** Well, it seems that they were the hottest things around and we all grew up together. We started out together, we were all friends and they were doing very well; it was dumb not to. I think it's better with three of us than with one guy.

**RW:** But you were doing so well independently.

**Bell:** Yes, but economically three strong individuals can do better than one strong individual. Number one, we wanted to buy the building. No one individual had enough money to buy the building. Number two, we wanted to form one giant complex and not be a split up group. Just like Detroit; they function well because they gathered everyone in, everyone had the same thought, they were on the same train going the same way and they all landed at the same place at the same time. They were supposed to anyway. A few didn't quite make it. But the way that was done was that everybody worked together. So it would be kind of dumb if we're friends as kids and came up together, writing and arranging, and I started blossoming a bit on the producing and writing end, not to keep it all together.

**RW:** Have you also incorporated new artists?

**Bell:** I have Derek and Cindy, and Michael Walker, whose record will be out soon.

**RW:** On what label?

**Bell:** Thunder.

**RW:** By the way, what has happened to Thunder?

**Bell:** I've been trying to figure that out myself. Before I tried this new venture, as far as the label situation, everybody always wanted something that they could basically say belonged to them, that they built. And I was kind of like that too. But the one problem I find with it is that you need a lot of time to devote to it. And seeing that I'm not a business man—my forte is producing records and not being an administrative or bureaucratic individual—I sort of didn't do that hotsy-totsy. We didn't do that well. I really didn't have the time to devote to a label. So that's why things are a little slow there. It will break sooner or later.

**RW:** You have a tendency to change your trend musically.

**Bell:** I sneak through sometimes.

**RW:** Have you accepted the fact that you and Kenny and Leon are innovators?

**Bell:** Not really. Do you know what I think we do? I think what we do is what a lot of people would like to do, but a lot of people can't do. We do what our brain tells us. Being a creative person, the only way you can remain creative is to only do what your nature or what your brain tells you to. There are a lot of people who cannot do what they really would like to do. We happen to be the lucky ones. How many people do you know—mothers, fathers, sisters and brothers, old people or young people—that can actually do what their mind tells them to do?

**RW:** What is the key?

**Bell:** There is no key.

**RW:** There is no formula?

**Bell:** No, there's no formula. We just happen to be creative people who have kept at it so long and gained momentum with it and learned with every record throughout years and years and years of experience. And we just hung right in there. So after 14 or 15 years of doing it, we finally are able to produce records. But even then, we still don't know how to produce; we know the basics for producing records.

It's no easier for us in a creative sense, than it is for a person who has never created before in his life, because there is no actual place that you can learn to create. But there is a place that you can learn to be a doctor. There is no place that you actually can go to learn how to make records, and do it creatively. You can go to a pressing plant and you can see how records are pressed, you can go to a studio and see how records are made, you can go to an arranger and see how it's arranged, but that doesn't mean you can do it. We happen to be some very lucky guys who by nature are musically creative. And we landed at the right time at the right place. But we have sense enough to know that we are creative people and to keep creating.

**RW:** That's why you are under the umbrella of Philadelphia International?

**Bell:** Yes, because the time will come when you have more artists than you have songs. It's impossible for one guy to write 40 or 50 songs a year—40 or 50 good songs. I don't mean just a song. Anybody can write "Mary Had A Little Lamb," etc. That's no problem. But when you write, you write what your brain tells you to write. What happens to the times when your brain's not telling you to write? You can't turn creativity on and off. When it comes it comes, and if it doesn't come, it doesn't come. The well might run dry for a long time—for a week, or a month. What do you do about your other artists and what do you do about those musicians who are there?

**You really can't say when you are going to make it because you really never make it. Every time you go into that studio, every time you sit at the piano, it's another battle.**

So you have to have someone to write songs. Now that's the reason why I have people such as Vinnie Barrett, Blues Hawes, Joseph B. Jefferson, Sherman Marshal . . . these guys are running "Just Don't Want To Be Lonely," "Then Came You" and "Mighty Love." I'm not writing that. I can only write where I can write. But with new writers you train them—I work with these people; the major part of a week is used to cultivate other talent. That's the only way that you can keep the momentum going, because one person cannot carry forever. It's impossible. Because as your mind changes the consumer is out there waiting for product. His mind doesn't change; he only likes what he likes. And if you can't supply it, then he's not going to buy.

**RW:** What happened with you and the Stylistics?

**Bell:** I reached a plateau where I didn't think I could take them any further. Also, I reached a plateau where I thought that was the best that I could possibly give them. Some people never let you know that they can't take you any further—they'll ride you up and they'll also ride you down. They'll ride you right into the ground. I've seen that happen many times before. An artist never knows whether you know what you're doing creatively, because you can sham and you can fool. I sit down at a piano and play all kinds of things. You won't know whether I actually know what I'm doing or not. I can give you thoughts at random: "Oh, yeah, I think I'll do this . . ."

I figured that I had given them every possible creative thing I could give them and I also felt that I could not take them any further

(Continued on page 32)



# Gamble, Huff and Bell Are on the Case

By MORT GOODE

■ The "sound" keeps coming at you—funk mixed with sophistication; a tight rhythm section, and as Clayton Riley described in the N.Y. Times, "grand, lushly orchestrated musical references, neo-symphonic in their major emphases; strings, French horns, English horns, oboes and bassoons, electronic instrumentation, multiple percussion lines and strong vocal textures; jazz and spectacular explorations into black street verse and tempos."

The "sound" is an amalgamation of the fertile talents of Ken Gamble, Leon Huff and Thom Bell—the major contributors to the organization and enterprise and purposeful development of Philadelphia International Records. It's the sound of "hits" and know-how, of creativity and custom-made magic, of people and passion.

## 'Beyond Category'

It was described a while back by Bob Palmer in Rolling Stone as "... a new sound that is immediately identifiable and beyond category. It unites apparent opposites: hard-hitting and soft as silk; sweet and acerbic ... a totality."

The conversation was specifically about producers Gamble and Huff, arranger Thom Bell and their association with the O'Jays. It went on: "But this totality didn't coalesce in a day, and 'The O'Jays In Philadelphia' fills in the missing part of the picture. Gamble and Huff originally released it on their Neptune label, and it stands today as a record of the first encounter, the immediate event that fathered 'Back Stabbers' and all the rest."

"It also stands as an event-in-itself, an album that predicted the future a short time ago, an album of songs that remain fresh and contemporary ... The first tune, 'One Night Affair,' is in fact a masterwork."

It is, in fact, just one of the masterworks that keep coming at you from the writing, production team of Gamble and Huff and from writer / arranger / producer Thom Bell.

## High School Days

The association of Gamble and Bell goes back to high school days in Philadelphia. In 1959 they recorded something called "Some Day" for Heritage Records. Their billing read "Kenny and Tommy." The record bombed.

The next year they became a quintet called the Romeos. When Tommy got busy doing outside session work and then married, Leon Huff replaced him as the pianist.

It was the mid-sixties by then. The Romeos were cutting records for Arctic but by '66 the group had folded, so Gamble and Huff started their own label, Excel Records. They were financed by a Philadelphia clothier, Ben Crass, and recorded the Intruders. It was a local hit but the only release on that label. Another outfit had the same name, so they changed it to Gamble Records.

## Gamble Records

While Gamble Records had chart items with the Intruders Gamble and Huff also hit as indie producers in 1967 with "Expressway To Your Heart," for the Soul Survivors. The credits have been impressive and constant since then: Jerry Butler, Wilson Pickett, Laura Nyro, the Sweet Inspirations, Nancy Wilson, Joe Simon, Archie Bell & the Drells, Dusty Springfield.

While Gamble Records was running through a string of successes in the late '60s with the Intruders—"Together," "Baby I'm Lonely" and the million-selling "Cowboys To Girls"—Gamble and Huff started the Neptune label.

Neptune began in 1968, ended in 1970. The label was started in association with Leonard Chess,

who died soon after the relationship began. When problems arose, the anticipated experimentation in studios with sounds ended too and most of the talent that had joined the expansion there with Gamble and Huff—the O'Jays, the Vibrations, the Three Degrees, Bunny Sigler, Billy Paul, New Directions—left.

But the independent production activity went on at a grand and successful rate, with Thom Bell handling the arrangements. The Philly "sound" (a funk and sophistication mix) was emerging.

Then, in 1971, Gamble/Huff formed Philadelphia International Records (PIR) and joined forces with CBS.

## 'PIR'

The "hits" have been coming at you ever since. Harold Melvin and the Bluenotes started the amazements with "I Miss You." That was the Spring of '72. The O'Jays' "Back Stabbers" came shortly after, crossed over to the pop charts and earned Philadelphia International's first gold record with CBS.

When the "Back Stabbers" album was issued and earned a gold record it probably should have been titled a "Greatest Hits" package—there was another gold single in it, "Love Train" and two more important charters, "992 Arguments" and "Time to Get Down."

Then it seemed Philadelphia International was starting its own

gold standards—Harold Melvin and the Bluenotes qualified with "If You Don't Know Me By Now" and "The Love I Lost;" Billy Paul turned up with the single "Me & Mrs. Jones" and his "360°" album.

In 1974, the O'Jays rated gold for their "Ship Ahoy" album and the single "For The Love Of Money." MFSB turned gold stars with their album "Love Is The Message" and their single "TSOP." And The Three Degrees were rewarded for "When Will I See You Again."

## Bell's Background

In 1966, when Leon Huff had joined up with Kenny Gamble and the Romeos, Thom began writing and producing for the Delfonics. They were with Cameo. There was little success there; Cameo folded and Philly Groove started up with the Delfonics and Thom's first million-seller, "La La Means I Love You."

It was his third arrangement—for strings and horns. He also had to play most of the instruments to save money. The other players on the date were the same men recording in this 1975 year—Ronnie Baker on bass; Norman Harris, guitar; Roland Chambers, guitar; Earl Young, drums; and Vince Montana, vibes. Thom had 12 hits in a row with the Delfonics before dissolving the association. He left Philly Groove and moved in with Gamble and Huff.

The first records he made with them were their Jerry Butler sides: "Never Gonna Give You Up," "Only the Strong Survive," "Western Union Man." Soon he was cutting Dusty Springfield.

Much of the Gamble/Huff success stemmed from their ability to write hit songs for the acts they were producing. Thom had similar good fortune writing with the Delfonics' William Hart. When he went over to the Gamble/Huff scene he began his collaboration with Linda Creed, a singer at Philly Groove who wasn't making it as a vocalist. They've done fantastically, though, writing songs together.

The Bell/Creed hit songs keep coming at you—"One Man Band" for Ronnie Dyson; "I'm Stone In Love With You," "Break Up To Make Up," "Stop, Look, Listen (To Your Heart)," "You Are Everything," "Betcha By Golly, Wow" were only some of the gold records for the Stylistics; all the songs on the album "I'm Coming (Continued on page 9)



From left: Kenny Gamble, Leon Huff, Thom Bell



## Gamble, Huff and Bell on the Case (Continued from page 8)

Home" that Thom did with Johnny Mathis and enough more to fill out these pages.

Thom Bell was arranging and producing gold records for all the above and more—for the Spinners, the Spinners and Dionne Warwick, the O'Jays, Melba Moore's "I Got Love," Harold Melvin and the Bluenotes—and picked up a few additional honors along the route, among them the NATRA "Producer Of The Year" for 1972 and 1974.

Part of the magic that comes floating out of Philadelphia is due to the Sigma Sound Studios and its chief engineer. Playback magazine's description reads: "It is on a narrow trolley-track street in Philadelphia, facing a parking lot and two billboards, a couple of doors down from the Central Gospel Hall whose white stucco walls are painted with advice in stern black letters: HAVE PEACE WITH GOD THROUGH OUR LORD JESUS CHRIST and PREPARE TO MEET THY GOD. The studio itself is flat-faced, with a curtained picture window and immediately inside, a stairway of red carpeting and ready-made wood paneling, a minimal grouping of tired waiting room furniture and a collection of gold records so large that their glow competes with the fluorescent lights."

Joe Tarsia is the chief engineer. He is small, pleasant and appreciated. Thom Bell spoke of him to Clayton Riley for a Gamble/Huff & Bell feature in the N.Y. Times: "Joe designed the recording space, and it's a monster. Each of these studios is individually prepared for a particular quality of sound, paneled or provided with special flooring for what will be played there. One of them, for instance, is just for recording percussion, and nothing else . . . Some folks know, but many don't. Joe Tarsia definitely knows."

The approach to recording the "sound" of Philadelphia differs from many other geographical "sounds." Bell spelled out his method in Black Music: "I spend a lot of time gettin' the sound worked out in my head. We are using the same musicians but we are not using the same songs, we are not using the same singers. One reason why Gamble/Huff have had me there as an arranger was to sort of calm their rhythms down a bit, sort of add a classier sound against their funky rhythm.

"You see, my idea in the whole of my recording career is to learn as much as you can about something, then use that as a stepping stone and go to the next thing, but still retain what's been learned."

Leon Huff added this inside information: "We have about two sessions a week. If we book a day we'll be lucky if we cut three tracks. We put down the rhythm track first. Very seldom will we cut live, the majority of the recordings have been basically rhythm first. Our sound stems from the feeling of the musicians; you know everybody down there is in a relaxed atmosphere, they're not pressured to play . . . the warmth shows in the grooves, the mechanical feeling is not there, it's more of a free type of thing. But the professionalism is there. You see we have been playing together so long, everybody knows what the next guy's doing

. . . actually it follows a pattern. We all know each other—that's the tightness."

There's a hard core of musicians that is part of almost every record coming out of Philadelphia Inter-

Kenny Gamble added an extra factor to the picture since Philadelphia International Records was formed: "Columbia/Epic has been very instrumental in giving PIR success—a strong promotion

**“It's the sound of 'hits' and know-how, of creativity and custom-made magic, of people and passion.”**

national. The rhythm section is drawn mostly from the pool of Leon Huff on piano, Thom Bell on organ, Vince Montana or Lenny Pakula on vibes, guitarists Norman Harris, Roland Chambers, Bobby Eli and Ron Kersey, bassist Ronnie Baker, drummer Earl Young and percussionist Larry Washington. And two arrangers who have been producing and/or sweetening the sounds, Bobby Martin and Don Renaldo.

force, expertise in advertising and marketing . . . There is no magic formula that can be conjured up to assure a producer of a hit. However, with the right material, artist, musicians, arrangers and studio a producer increases hit chances."

Kenny put it in even stronger terms at another time: "CBS is strong in one of the record industry's most important areas—the distribution of music. That's the fat part of the business. And we are strong in the field of creating black music that never has to go begging for an audience. Our relationship with them pays very solid, mutual dividends."

The records keep coming at you from PIR. The hit groups are adding to their output. New artists have been added to the roster—Thad Jones/Mel Lewis, Monk Montgomery.

Thom Bell's Thunder Record release of Derek and Cyndi Floyd is around.

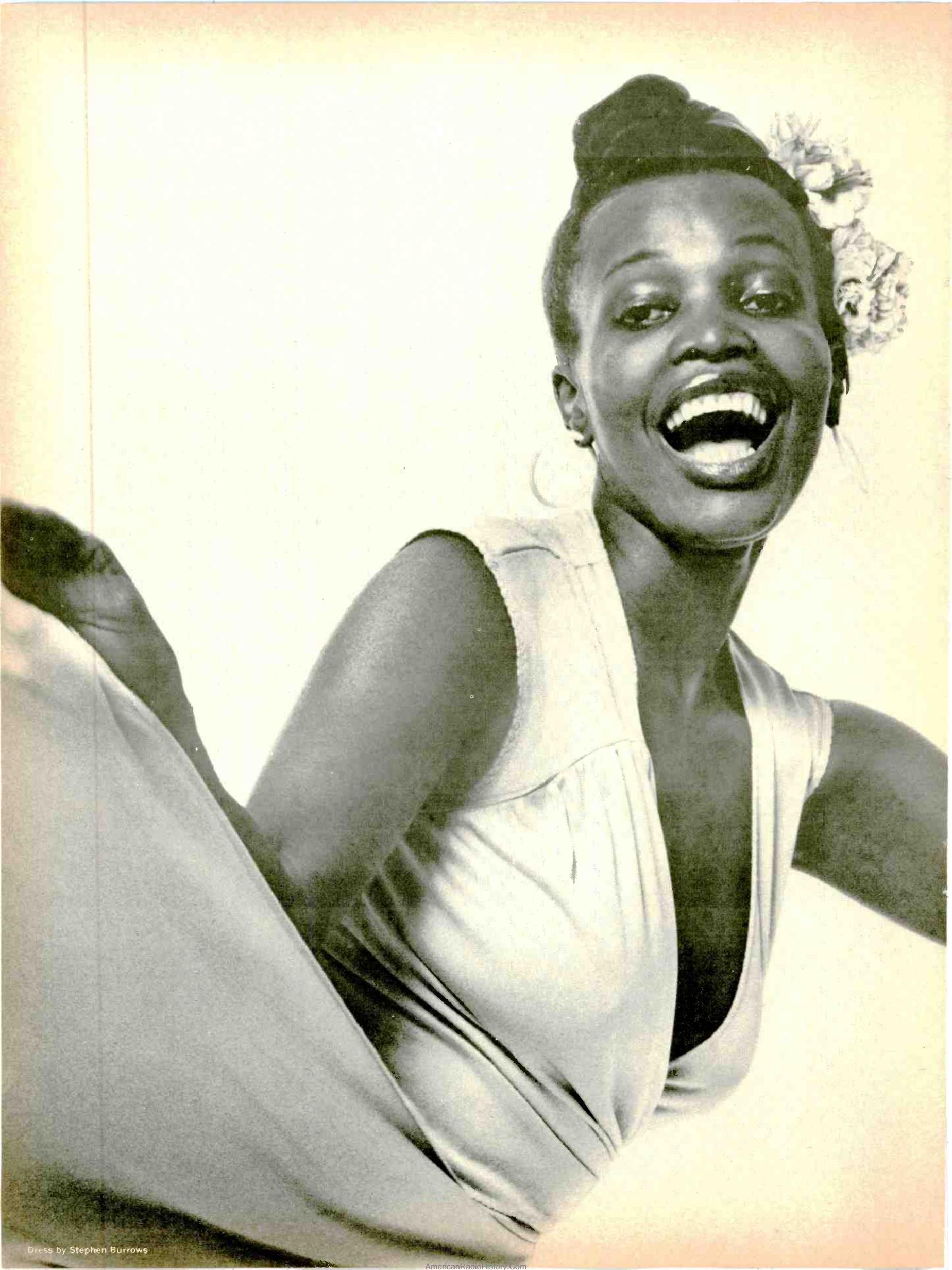
Kenny Gamble, Leon Huff and Thom Bell—the main men of Philadelphia International. Their "sound" will be coming at you constantly from the hit list of great artists that's engulfing the entertainment world. It's much more than just the sound of a city. It's personal. It's emotional. It's creative. It reaches out. As Leon Huff states strongly: "We make love music." And it's all-embracing. It figures—Kenny, Leon and Thom are on the case.

### Kenny Gamble's Romeos: Romancin' Success



Kenny Gamble saw his first taste of success as a songwriter. His tune "Everybody Monkey" was Freddy Cannon's last hit for the Philadelphia-based Swan Records in the Fall of '63. Not long after that, he organized his own group, Kenny Gamble & the Romeos (pictured above), which featured Roland and Karl Chambers as well as Thom Bell on piano. (That's Kenny kneeling atop the ivories.) The act was the biggest local thing going in the mid-sixties, packing 'em in SRO over multi-month-long club engagements. Leon Huff joined the group later, and while they never really hit the charts, they did make regional recording inroads on the Arctic label.

*The editorial content of this special tribute to Kenny Gamble, Leon Huff and Thom Bell was researched and compiled by Record World r&b editor Dede Dabney. Many of the photos appearing in this section were provided by Weldon Arthur McDougal III, director of publicity and special projects for Philadelphia International Records.*

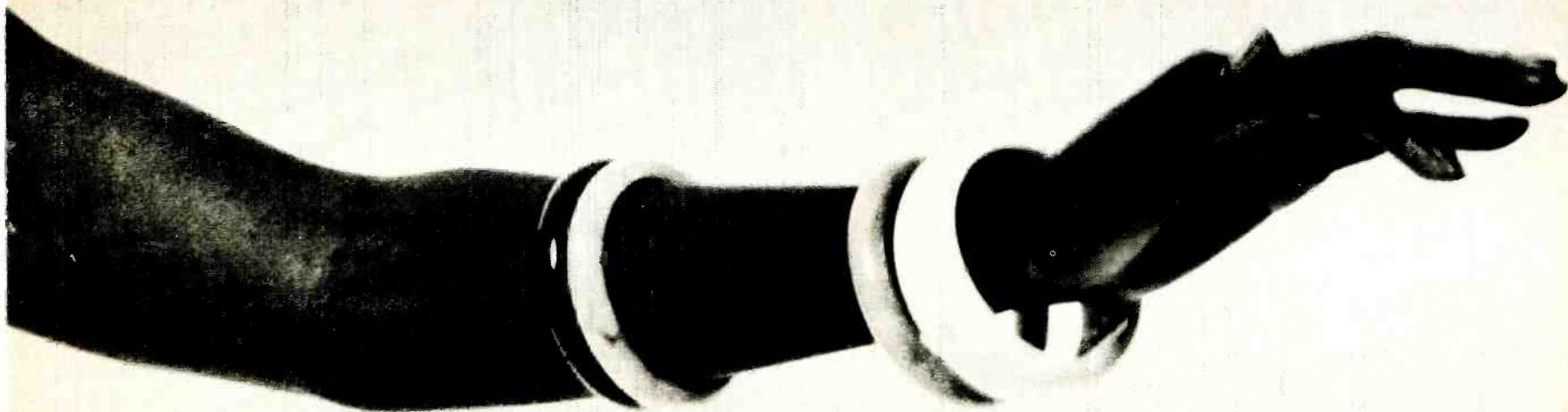


Dress by Stephen Burrows

**Get up, through,  
loose, dancin',  
hot, and down with  
the Philly Sound.**

When they called it Philadelphia International, they knew what they were talking about.

So from CBS Records International and all its companies around the world, a grateful salute to the sound of Gamble, Huff and Bell.





## Gamble, Huff and Bell: The Constant Quest for Excellence

By **GODDARD LIEBERSON**

(Goddard Lieberson is president, CBS Records Group)

■ **NEW YORK**—There are creative individuals in this day and age who with ingenuity, enterprise, sophistication and cohesion, make the producing of hit records seem a whole lot simpler than it can possibly be. Ken Gamble, Leon Huff and Thom Bell, who are most responsible for the organization called Philadelphia International Records, have made "hits" part of their common language by their uncommon abilities to read the signs of the times, to stimulate a world-wide audience with instantly-recognizable sounds designed for listening and for dancing, and to set standards of achievement and constantly out-distance them.

Gamble, Huff and Bell have created much of the sound of the seventies, the "Sound of Philadelphia" that speaks of harmony and understanding and of brotherly love. They are producers who



Goddard Lieberson

have made their own opportunities, who have built a cooperative and proper environment for growth and interchange of ideas, and who are continuing to teach all of us new musical values by stretching the boundaries of inventiveness and artistry.

We at CBS Records cheer their talents.

## PIR: A Legend in Its Own Time

By **IRWIN SEGELSTEIN**

(Irwin Segelstein is president of CBS Records)

■ It really hasn't been that long since Philadelphia meant such things as Jimmy Foxx and Connie Mack's high collars, cream cheese and a first prize that was always two weeks in Philadelphia.

More recently it's meant hit records from hit singers like Bobby Rydell, Frankie Avalon, Fabian, Chubby Checker and a slightly older one, Mike Douglas.

Times have changed. Now the sound that comes from Philadelphia is the musical magic that comes pouring forth from the studios of Ken Gamble, Leon Huff and Thom Bell.

The sound of Philadelphia we're hearing all over the world means the voices of Harold Melvin and the Bluenotes, the emotion of Billy Paul, the blend of the O'Jays, the rhythms of MFSB, and the attractions of the Three Degrees. It means Bunny Sigler and the Intruders and the Soul



Irwin Segelstein

Survivors and all the other PIR artists. In this business of changing trends, our current musical tastes are being shaped by Philadelphia International Records. And it's all for the better.

Here in the United States we're all familiar with the musical foundation on which PIR's success has been built: Leon Huff's prominence as one of the best of our r&b pianists; Kenny Gamble's succession of hits as songwriter and performer; and Thom Bell's early classical training that led to his writing, arranging and production triumphs.

What's been most exciting to us is the way that reputation has spread internationally.

So it comes as no shock to those of us who know them well that these three have gained international reputations for glorifying artists with a freshness of material, unerring arrangements and uninhibited vitality.

Ken Gamble, Leon Huff and Thom Bell have gained more than solid reputations. They have earned honors piled upon honors. Gold records, plaques for perfection, honors bestowed by their peers. At the recent Grammy Awards, Thom Bell was named Producer of the Year.

Philadelphia International Records is an entity—an organization responsible for its own music, its own product, its own destiny. The triumvirate who manages its affairs have become legendary figures in the recording industry at an early age. They are contemporary, innovative, dedicated to a developing future, and above all, sensitive to the very special link that joins the needs of their artists to all of us — their appreciative audience.

Their sound is spreading.

## The Philly Sound Achieves Success with Style

By **RON ALEXENBURG**

(Ron Alexenburg is vice president and general manager, Epic and CBS Custom Labels)

■ Black music has always been an important influence in my life and, now, thanks to the work of Kenny Gamble, Leon Huff and Thom Bell it is an important part of the daily life of CBS Records.

Through their releases of the Philadelphia International family of labels, these three pop geniuses have brought black music into full swing at CBS. The result has not only produced great commercial and artistic success but great personal satisfaction as well.

We at Epic Records are the marketing specialists who have the pleasure of exposing the talents of the most creative group of artists, writers, musicians and producers in the business today.

PIR is a major force in the record industry and the distinctive style of its principals has maintained an integrity and image for Philadelphia International that is very special and which we value greatly.

On any given day you can make a trip to Philadelphia—to

the fantastic Sigma Sound Studios or to the Gamble-Huff-Bell offices and see a thriving complex of musical creativity. Down to the last engineer that works on a PIR record there is a level of professionalism that can be heard on every hit.

In the past year alone we have broken through with new success for MFSB and the Three Degrees. The flow of new artists from Philadelphia continues. Right now we are planning on a Philadelphia International month which will feature all of the label's artists, with new releases from Billy Paul, Harold Melvin and the Bluenotes, MFSB and the O'Jays. These releases will demonstrate the same extraordinary level of quality that we have grown accustomed to receiving from the PIR family.

We have greeted these new releases with the kind of excitement which we still experience each time we hear new music from Philadelphia International.

In 1974 Gamble, Huff and Bell and their artists exhibited a



Ron Alexenburg

phenomenal growth that is an ongoing process as the sound of Philadelphia becomes truly international.

It has been a great personal joy for me to take part in the growth of the Sound of Philadelphia into the sound heard around the world. I look forward to many more years of expansion and, most important of all, to many more years of great music from Kenny Gamble, Leon Huff, Thom Bell and the entire family of talent that comprises the Philadelphia International group of labels.



## The Sound of G/H&B Is Universal

■ NEW YORK—"The concept of Philadelphia International as a sound has proven tremendously successful in practically every market worldwide." So speaks Walter Yetnikoff, president of CBS International, commenting on the worldwide development of the Philly Sound over the short space of two years.

"Philadelphia International has been more successful than we could have ever anticipated when we first started working with the company," states Yetnikoff. "We owe a tremendous debt to the creativity of Ken Gamble, Leon Huff and Thom Bell who obviously have the magic touch from an international standpoint."

Initial international success for the Philly Sound began in early 1973 with releases such as the O'Jays' "Backstabbers" and Billy Paul's "Me & Mrs. Jones," but it was the concentrated effort with the launch of the label overseas later the same year which put the company fairly and squarely on the international musical map. "Gamble & Huff's visit to London and the subsequent European package tour by the O'Jays, the Intruders and Billy Paul in the Fall of '73 firmly established the team overseas. Shortly afterwards, the phenomenal success of the Philly Sound orchestra MFSB with 'TSOP' ensured that the label had blossomed on a worldwide basis. The secret simply is that this music is universal," says Yetnikoff. "MFSB's record was, in fact, a hit in every record market around the world. Since then, we have enjoyed unparalleled acceptance with many of the company's artists."

In citing examples, Yetnikoff points to the triumph of the Three Degrees globally. "The trio broke overseas before they were known on the home front and 'When Will I See You Again' has become one of CBS International's biggest selling records ever, and was voted the record of the year in the United Kingdom. To date, we must have sold over three million records on the girls worldwide, and they currently are Japan's biggest international group. Now we are finding that individual acts are breaking through, since the concept of the Philly Sound has been established. The Trammps, currently on a promotional tour of Europe, have enjoyed great chart success



Walter Yetnikoff

in such markets as Holland and Belgium. One of Brazil's favorites is Billy Paul. Monk Montgomery's South African dates were enormously successful. The Gamble, Huff and Bell team have been responsible for creating smash material for other artists, as well. The Thom Bell-produced Johnny Mathis single, 'I'm Stone In Love With You,' is a smash on the British charts."

The fact that Gamble, Huff & Bell have been quick to realize the current strong upsurge of the

power of discos in every market has been an additional booster to the sales that Philly International have achieved internationally. A good proportion of their product is strongly disco oriented and where airplay may have been slow in coming in certain overseas markets, disco play has taken many of the company's top acts straight onto the charts. "We feel that the hard work of establishing the Philly Sound per se is behind us. We still have some way to go, but now it's a question of taking the Philly Sound and its individual acts and physically hitting the markets abroad with promotional tours and extensive campaigns.

"There's some strong product out now by artists such as Billy Paul, the O'Jays, Harold Melvin & the Blue Notes, the Intruders and MFSB, all of which we've established on a worldwide basis. I hope Bunny Sigler, also, will break on a large scale overseas. Derek & Cyndi Floyd already have

(Continued on page 30)

## Philly Sound Is Here to Stay

By LeBARON TAYLOR

(LeBaron Taylor is vice president/special markets, CBS Records)

■ Gamble/Huff and Bell are the creative geniuses of the decade. Kenny Gamble, Leon Huff and Thom Bell, the guiding force behind Philadelphia International Records, exemplify reality and truth through their music. They have created musical history in the City of Brotherly Love.

309 South Broad Street has become a mecca for talented artists, musicians, writers, producers and arrangers from all walks of life. The address has become synonymous with creativity since it became the headquarters of Gamble/Huff and Bell. In order to fully appreciate what happens in this factory of hits, one would have to visit and observe the spirit that permeates the air . . . the tremendous interplay between all of the creative elements including what really happens within Sigma Sound, the

(Continued on page 30)

## Koppelman on Representing GHB Publishing Worldwide

By ROBERT ADELS

■ NEW YORK — As worldwide supervisor of the CBS music publishing companies, Charles Koppelman is in a position to assess the meaning of the latter part of the company name "Philadelphia International," in the context of a most important component of the Gamble-Huff-Bell success story.

The Columbia Records Group music publishing empire, for which Koppelman serves as VP and general manager, assumed the role of long-term global representative of the GHB catalogues (Mighty Three, Bellboy and Assorted Music—all BMI) in mid-1972. Koppelman, who was then VP and general manager of April/Blackwood Music for the U. S., began listening to the initial Philadelphia International product being distributed through the Columbia Custom Label set-up and found that more than simply being the beginning of a hot hit streak, the songs themselves were of major significance.

The faith of the CBS publishing exec placed in the songs of Gamble & Huff, Thom Bell & Linda Creed and other PI-affiliated writers has resulted in a mutual relationship which is indeed "international." The success



Charles Koppelman

of the Three Degrees rendition of "When Will I See You Again" is a good case in point, having hit the top of the charts in Japan, France, England, Germany and many other foreign lands long before the song and the recording were proven giants back in the States.

Currently, the Bell-Creed song "I'm Stone in Love with You" (as produced by Thom Bell for Columbia) is racing up the British charts seemingly beginning the Three Degrees story all over again for Johnny Mathis.

"Not only are Kenny Gamble & Leon Huff, and Thom Bell & Linda Creed each unparalleled in their own areas of music, but each in their own right is the

success story of the '70s," Koppelman comments. "Not only have they been able to give, through their material as well as production, new career guidance for acts like Dionne Warwick and the Three Degrees, but they have demonstrated the ability to develop other writers, having a catalytic effect on the other creative people in their organization."

The biggest Gamble-Huff and Bell-Creed songs are what Koppelman calls "the total cross-overs,"—"Me and Mrs. Jones" and "I'm Stone in Love with You" are but two examples of material that not only crosses all musical boundaries (from MOR to soul) within their country of origin, but have gone on to cross global lines of demarcation as well.

Koppelman compares the prolific and profitable picture of the Gamble-Huff-Bell music publishing companies to the heydays of such independent pubberies as Aldon Music and his own Koppelman-Rubin days. Being a high-visibility publishing conglomerate is only half the story today, though; the Philadelphia International stable must fill its own needs for hit product for its own roster first.

(Continued on page 35)



## Tarsia & Chipetz:

# At Sigma Sound, The Song Is Everything

■ PHILADELPHIA — "The Philly Sound is a combination of things," Sigma Sound Studio owner Joe Tarsia told **Record World**. "It's the musicians, the arrangements of the music and of course the Gamble/Huff and Bell introduction of strings and horns—the big sounds."

"And it's not just this studio," added Tarsia. "Being primarily r&b, the Philly sound has always had great potential. We gave it the universal appeal."

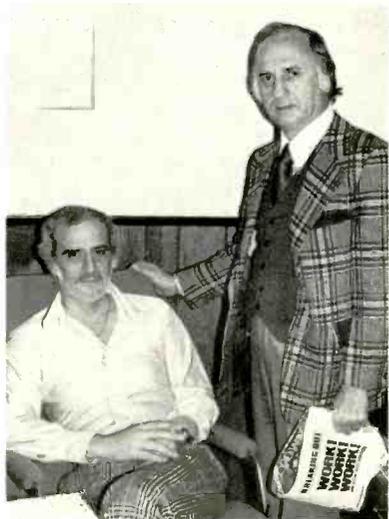
Tarsia worked for Cameo Parkway Records in the early 1960s until 1965, when he left the recording business. Returning to Cameo a year later, Tarsia met Gamble and Huff, who had just begun working together.

Cameo's fortunes were rising and falling at the time and Tarsia figured he had two options: either move from Philadelphia to New York or Los Angeles and continue in the field, or remain in Philadelphia and open his own studio. Tarsia chose the latter option and, "Gamble, Huff and Bell's success was timed right to make the studio a success also," he said.

In comparing the Philadelphia sound of the '50s and '60s to today's Philadelphia sound, Tarsia and Sigma Sound general manager Harry Chipetz agreed that the difference was a matter of orientation.

"There were a lot of black artists at Cameo," explained Tarsia "but they never really produced a black record."

"For one, the producers and studio musicians were usually white," Chipetz added.



Joe Tarsia, Harry Chipetz

"It was highly produced pop music," Tarsia continued, "and I think the transition occurred when we began producing black records—that is, basically r&b black music—with a universal appeal as opposed to the '50s' contrived, pop-oriented teeny-bopper music."

According to Tarsia and Chipetz, the success of Gamble/Huff and Bell has been instrumental in opening up the field for other Philadelphia-based writers and producers who otherwise might never have been given a chance to develop their talents. Gamble, Huff and Bell seem to spawn their own kind—people like Bobby Martin—who propagate the Philadelphia sound.

Tarsia admitted that at this point it's difficult to discover who's influencing who but he

*(Continued on page 38)*

# Renaldo Rides the Hit Road With Gamble, Huff and Bell

■ PHILADELPHIA—Don Renaldo is the contractor for string, horns and reeds for MFSB. Asked how he got started in the music business, and specifically about how the relationship with Kenny Gamble, Leon Huff and Thom Bell developed, he explains that his career began about 15 years ago, "one thing leading to another"

## Small Studio Start

"I started doing work for Tony Lewis, who had a very small studio. He was doing singles and commercials and a few records here and there. Of course, the word gets around I'm doing record work, or we're doing studio work, this type of thing with reeds and strings."

As time progressed he came into contact with people at such labels as Motown and Cameo—among them Gamble, Huff and Bell.

## Struggling

"We were all struggling, really, trying to make it," he stated. "And we got friendlier and friendlier and Kenny started to do more. The first thing he had was 'Cowboys to Girls.' Thom started to write, and I became the contractor for him. I also used to tell him how he should write exactly for strings—and how he shouldn't write for strings."

Other now well-known members of the "family" came later, he adds, people such as Ronnie Baker, Norman Harris and Bobby Eli. And everyone would exchange ideas as to how to accomplish different things in the studio. "One day I walked into



Don Renaldo

the studio," says Renaldo, "and they were recording the Three Degrees—actually mixing what they had already done. I heard it and I said, 'Wow, what an instrumental that would make.'

"Joe Tarsia (Sigma Sound president) and I always kid around . . . I don't know what happened . . . but you do hear the Three Degrees doodling in the back ground on 'TSOP'. You know the rest."

## Enthusiasm

Renaldo expresses great enthusiasm for Philadelphia, both as the birthplace of its namesake "sound" and as a working environment. He finds New York full of excellent musicians, but too cold. In Philadelphia, he says, "Many times we eat together. Many times we just exchange ideas based on the way we know each other. We're just one big family."



Outside . . .



. . . and inside the Sigma Sound Studio



## Earl Shelton:

# Words from the President

■ PHILADELPHIA — "I started with Gamble/Huff in 1968 on a part time basis," says Earl Shelton. "My prime responsibilities were those of filing and some very general typing which took approximately an hour and a half to two hours a day." The company name has since changed to Gamble/Huff and Bell, and as of January 1, 1975, Earl Shelton's title is president.

"My job now entails the total responsibility in the administrative area of all Gamble/Huff and Bell entities, and also some work under personal affairs. And by administrative I mean I take everything into consideration excluding that which deals directly with the creation of product."

The eight years from part-timer to president were preceded by an acquaintanceship of two years when Shelton, then a&r coordinator for Cameo/Parkway, knew Kenny Gamble and Leon Huff who wrote for some Cameo artists, and when Thom Bell was affiliated as an arranger (and later

## Weldon McDougal Keeps Things Moving

■ Philadelphia International's Weldon McDougal, director of publicity, artist relations and special projects, came to the company with a wealth of experience and success in the music business.

After starting his own production company (where he achieved some measure of fame for a tune recorded by Barbara Mason, the now-classic "Yes I'm Ready") McDougal went to work for Chips Record Distributors in Philadelphia. From Chips Records, McDougal went to Motown Records where, in the course of nine years, he rose from his original position to regional promotion director to artist relations director. Then it was on to Philadelphia International and even more success.

Gamble, Huff and Bell are the finest people to work for," McDougal told **Record World**, "because they give a person the opportunity to utilize their talents. I thank them very much."

In addition to his regular duties at Philadelphia International, McDougal produces for the Love Committee and Gerry Granger.

a songwriter). Asked whether, once with Gamble/Huff, he thought he would be "absorbed" into the family, Shelton replied, "Engulfed is a better word."

"In school, and after I left college, I worked for them part time and in a school part time. Then the operation started to grow in leaps and bounds, so I resigned from the school system and returned to the operation as something like a general manager. As the operation continued to grow there were promotions in line and openings . . .

"After I became totally familiar with the individuals, and what they were all about and where their heads were . . . I could envision that the Gamble/Huff and Bell family, under the creative genius of Leon, Kenny and Thom Bell, could soar to incredible heights," says Shelton. And his pride in his own perception is not a measure of conceit; it is the mark of a man who can recognize talent and encourage it to flower by taking the burden of detail in the administrative area off the shoulders of those who have taken him into their creative "family."

Shelton sees the company as undergoing many major changes these days, all in an effort to get everything on a "more even keel" in order to propel Gamble/Huff and Bell to yet greater heights. "We're trying to employ those in-house techniques that will help us run a more business-like show," he explains. "Hopefully within the next six months we will have gone through what are termed growing pains. This in regards to better servicing the artists, better servicing the writers, better servicing all the administrative—and here I mean promotion as well—personnel."

Summarizing what are obviously the feelings of a man far closer to the people with whom he works (and in some ways now oversees), Shelton goes to special pains to point out that each of the men whose names make up the company title contributes to the overall effort in his own very special way. "Personally," he says, "it's been quite rewarding. The knowledge that I've obtained from Gamble, Huff and Bell has been beyond measure.

(Continued on page 18)

# For Harry Coombs, Success Knows No Bounds at G/H&B

**Record World:** What is your exact title right now?

**Harry Coombs:** Executive vice president for Gamble/Huff and Bell.

**RW:** You just acquired that title.

**Coombs:** First of the year.

**RW:** Before that what was your position?

**Coombs:** Director of operations.

**RW:** What did that entail?

**Coombs:** Well, directing the operations of Gamble/Huff and Bell is a difficult job to describe because there are so many things that you have to do. I kind of look at it like being a traffic director, you know, not a cop, just directing traffic. I think a major thing involved in directing operations would be coordinating with the producers, coordinating a continuous flow of product. The second part of directing operations is to act as a liaison between Gamble, Huff, Bell and CBS Records; being aware of the promotional activities that we are doing here from our standpoint of trying to further our records and, from time to time, giving Columbia directions.

**RW:** In what areas?

**Coombs:** In the areas of merchandising, advertising and publicity. Not telling them how to merchandise, but helping them to merchandise, helping them to merchandise black product, because black product is still relatively new to CBS. I'm not speaking of the days when they had Aretha, when Mathis was selling both black and white, Mahalia Jackson, which was gospel. But they, in the last three years, have really gotten into black product.

So it brings about a whole new school of thought, because they didn't have this product at one time and I don't think they had the people that really knew what to do with it. That's basically what the director of operations job was—to watch sales, find out what sales is doing, how your product is moving, and from the standpoint of CBS, see what they're doing.

**RW:** How did you meet Kenny Gamble and Leon Huff?

**Coombs:** I can't remember the exact occasion, but I believe that it was either one of the conventions or a testimonial dinner—an industry function—and that was about five or six years ago. From the time that we met or from the time of our first conversation, it seemed that I had a philosophy about the business that coincided with what Gamble and Huff were thinking. I'd been sort of watching, I couldn't see how anyone could overlook the success that they were having in producing other artists for other companies.

(Continued on page 30)



From left, Armond McKissick, promotion man for Philadelphia International and Harry Coombs, executive vice president of Philadelphia International.



## O'Jays Say: 'Love Is the Message'

■ With a hit single entitled "Back Stabbers" on the Philadelphia International label, the O'Jays garnered a gold single, a devoted following and international notoriety. Spokesman for the trio Eddie Lavert credits their association with the Gamble/Huff team as "meaning the total suc-

Lavert, is that Gamble and Huff go into the studio and put down the tracks while the group simultaneously rehearses their vocal parts. After the tracks have been laid down the background vocals are done and last, but certainly not least, the lead vocal tracks (Continued on page 30)



The O'Jays performing

cess of the O'Jays."

Although it wasn't until 1972 that the O'Jays struck it big with the aforementioned super-smash, their association with Kenny Gamble and Leon Huff dates back to 1968 when mid-charted "One Night Affair" and "Deeper In Love" helped serve as stepping stones for the successes that ensued. It also served to solidify the strong relationship between the triumphant trio and Gamble and Huff. As Lavert explained, "Right from the beginning we realized that the tunes that they wrote were great songs; the production was first class and it was the kind of music that we could get off on. It was tailor-made music for the O'Jays."

One of the most compelling infectious Summer songs of '72, the rousing rhythm of "Back Stabbers" led to more Philly nuggets from the O'Jays teaming with the illustrious producers, including "992 Arguments," "Love Train," and later "Put Your Hands Together" and "The Love of Money" took r&b smashes to new plateaus. Lavert, in discussing the association said, "We worked with the best arrangers around . . . Bobby Martin, Thom Bell, Norman Harris, Bunny Sigler . . . And working with Kenny and Leon and all the guys just isn't work—it's fun."

Because of their heavy touring schedule it's necessary that the discs be recorded as expediently as possible. The system that has been worked out, according to

## Jones and Lewis on Mutual Respect

■ "Artistic freedom" is the greatest benefit of them all when it comes to working with Gamble/Huff and Bell, say Thad Jones and Mel Lewis. Jones and Lewis have released one album on the Philadelphia International label and are planning to go into the studio in late March to record again.

Yvonne Taylor, manager of Jones and Lewis, introduced the two jazzmen to Gamble/Huff and Bell and through Bobby Martin (arranger for Gamble/Huff and Bell) she let them know that her clients were available. Being receptive to the idea of signing Jones and Lewis, Gamble, Huff and Bell asked them to come in and talk it over.

"That first meeting was absolutely fabulous," Mel Lewis recalled during an interview with **Record World**. "We had never sat down with record company executives who were completely honest. They made us feel like we were their friends and not just another act about to sign with their label."

"We've only done one album with them," Thad Jones added, "and they allowed us artistic freedom. It's an unusual situation in artist-label relationships—to say 'Take whatever time is necessary' and 'Do it until you feel it's right.' I think they're fantastic."

Thad Jones and Mel Lewis met for the first time in 1955 in Detroit at a "Battle of the Bands." Jones was playing trumpet for

## Billy Paul:

## The Philly Sound Is Part of Me

■ LOS ANGELES—Billy Paul's involvement with Leon Huff and Kenny Gamble began over a decade ago, when he was signed, along with the Intruders, to the fledgling artist roster then being assembled by the duo. Although he had previously recorded a succession of singles for such local labels as New Dawn and Jubilee, his first major national success came with the release of his second Philadelphia International lp, and the hit single, "Me and Mrs. Jones."

Paul now resides chiefly in Los Angeles, but identifies strongly with the Philadelphia musical tradition. "My roots are still in Philadelphia, and the Philly sound is part of me," he told **RW**. "Even the drummers, bass players and all the instrumentalists in Phila-



Billy Paul

delphia have always had their own style. It comes from standing on the corners of Philadelphia for years and years, absorbing the city's rhythm and really communicating, musically, with each other and the audience."

With a new Philadelphia International lp, "Got My Head On Straight," recently released, Paul has embarked on an extensive concert and club tour that will eventually take him to most major American markets. In the near future, he plans to expand the scope of his career to include more songwriting and the production of the three-woman group, Roots, who currently serve as his vocal back-up.

Paul terms the partnership of Gamble and Huff as "a perfect marriage of taste and ability. They've really dedicated themselves to building an outlet for Philadelphia's young musicians and creating good music for an audience that extends around the world."

Eliot Sekuler

## Earl Shelton

(Continued from page 15)

Working with the three individuals, each of them having a separate identity and being a creative genius in his own right, has been more than rewarding and fulfilling. I see creative happy and productive years ahead."

Shelton is indeed president of Gamble/Huff and Bell, but he is clearly cognizant of his responsibility to the creative end of all the company's endeavors—and dedicated to such creativity even in his own administrative sphere.

David McGee

# Everybody loves a winner.

The Gamble/Huff/Bell family congratulates  
its 1974 Grammy winners:

Thom Bell, Best Producer of the Year

“TSOP (The Sound of Philadelphia)” by MFSB,  
Best R&B Instrumental Performance.

# Thank you NARAS.



## Experience Is the Key To Linda Creed's Success

■ The songwriting team of Bell & Creed has proved as inseparable and successful as the team of Gamble & Huff. Linda Creed has proven herself to be one of the most prolific female lyricists in the business, as her consistent success for the Stylistics, the Spinners and other acts so clearly demonstrates. One of the best known examples of the pure songwriter succeeding on the contemporary scene where most tunesmiths also double as performers and/or producers, Linda Creed is a most visible exponent of her craft. She talks about her development as a songwriter in the following interview.



Linda Creed

**Record World:** When did you start writing?

**Linda Creed:** Six, seven years ago.

**RW:** Were you hooked up with Tommy then?

**Creed:** Yes.

**RW:** How did you and Tommy come about being a writing team?

**Creed:** Well, when we originally started out, I was singing and someone brought me to Tommy to produce me. And, well, I worked with Tommy, and Tommy and I became very good friends; Tommy tried to advance my career as a singer, unsuccessfully, and after about three years I was travelling all over. I was in N.Y. for a while working for Mills Music, a job which Tommy got me.

I came back to Philadelphia like a forlorn puppy with its tail between its legs, broken; and Tommy was going to get me a job as a secretary working for Gamble and Huff. Then he said, "Listen, have you ever tried to write?" and I said "Yeah, I've written poetry, but that's about it." And we sat down at the piano and we wrote "Free Girl" for Dusty Springfield. It wasn't that simple; it took two weeks to do it, with the lyrics. And I wasn't sure of what I was doing. That's how we started.

**RW:** I'm sure you've learned from Tommy. Am I right?

**Creed:** I've been his apprentice for all these years. I've learned everything from Tommy.

**RW:** How do you find working around him?

**Creed:** Tommy is the most challenging person to work with. He demands a great deal from you, and he's a perfectionist, which means that I always have to be on my toes, and I always have to be very explicit and know exactly what I am talking about; and for me as a person, that's exactly what I need because I could never possibly get bored working with Tommy Bell.

**RW:** In other words, you just find it downright challenging.

**Creed:** It's enjoyable; you know, it's not just the fact that it's a challenge, it's enjoyable. Socially our personalities mesh well together, we understand each other; there's kind of an ESP, an understanding we have innately, without discussing anything.

**RW:** How do you select the subjects to write about?

**Creed:** Well, Tommy and I have basically been known for writing love songs, and basically my life experiences, Tommy's life experiences, empathy: things I've experienced through other people or stories that I've heard. Basically that's my inspiration for everything. The earliest sad love songs really didn't have that much depth to them because really I had never experienced love per se. We experience affection for people, and we think it's love but it really isn't. When I met my husband and we got married I really understood what love was all about—the feeling, the emotions, the hardship, the happiness, and so I was able to express myself accurately, and that's when Tommy and I really began to have our hits.

**RW:** How do you find working with the artists that you and Tommy produce?

(Continued on page 36)

## The Three Degrees:

## Hard Work Pays Big Dividends

■ One of the real listening pleasures of 1974 was a chart-topping single entitled "When Will I See You Again" by the Three Degrees—Fayette Pinkney, Sheila Ferguson and Valerie Holiday. Though the group has been together for eight years (but with different personnel) and has a solid following, it took that song to establish the Three Degrees as stars of the first order. As their biography from Philadelphia International Records notes, the girls have played "to appreciative audiences everywhere from The Copacabana to Caesar's Palace to the Club Harlem: and they have always impressed fans with their eye-catching, ear-pleasing style."

Philadelphia-born Fayette Pinkney is the only remaining member of the original Three Degrees and she looks back in wonder and amazement, no doubt, to the time when she was too shy to perform for a high school talent show in 12th grade. Even then Fayette knew her future was limited as a solo artist; though too shy to appear onstage alone during her years at Overbrook High School, Fayette found comfort in numbers and exercised her singing talent by participating in All-City choirs. Shortly after graduation, Fayette came under the aegis of Richard Barrett, who would soon bring together the original Three Degrees; he continues to manage the group today.

One dazzling songstress—and native Philadelphian—unafraid to go it alone was Sheila Ferguson, who was doing just that when one of the original Three Degrees bade farewell to show business. On Barrett's behalf, Sheila auditioned for one of her high school

teachers and found a place in the group, where she melded perfectly with their satin-smooth sound.

The Three Degrees are so firmly entrenched as a "Philadelphia" group that one naturally assumes Valerie Holiday also hails from the City of Brotherly Love. Wrong assumption—Valerie began her singing career in her hometown of Boston. Fame came at the early age of 18 when she won the Miss Tan contest after a thoroughly devastating rendition of "Who Can I Turn To." The word went out on this talented young lady soon thereafter and when another vacancy occurred within the group, Valerie was called from her travails in Boston and offered the job.

Throughout the years, the Three Degrees have worked long and hard and their work is finally paying big dividends. They are a top attraction at clubs all over the world and are instantly popular wherever they go. Among the top performers whom they have worked with are Engelbert Humperdinck, Tom Jones, Bob Hope, Flip Wilson, George Kirby and Nancy Wilson and they have also made television appearances on Soul Train, Tonight, the Merv Griffin Show and the Mike Douglas Show. A pinnacle of sorts was reached recently when "When Will I See You Again" won the top prize at the Tokyo Song Festival.

As their bio states so aptly: "The Three Degrees have succeeded in creating an electrifying blend of pop and r&b excitement which covers both the very latest in today's music and the far-reaching standards of yesterday."



The Three Degrees were awarded the gold prize when they performed "When Will I See You Again" at the Third Tokyo Music Festival. The single became a number one hit in Japan, spreading to England and the Continent and later enjoying equal success in the United States.



## Spinners Continue on Road to Success

■ DETROIT — Pervis Jackson is one of the charter members of the Spinners—a group that's been together since 1955, though Jackson prefers to use 1961 as the birthdate. 1961 is when the group's first Motown record was released. "Before that were our amateur years," he says.

The Spinners were with Motown until December 1971 when they made a label switch to Atlantic. "Thom Bell had a production deal with Atlantic, and it was when we came to the label that they gave him a list of available acts. He chose the Spinners—the last name on the last page—because he remembered us from an uptown theater in Philadelphia where he played piano in the band and where we had been performing years earlier."

The association between these three forces—Thom Bell, the Spinners and Atlantic Records—is what "started things happening" anew for the group. "The sound has always been there," explained



The Spinners

Jackson from his Detroit home. "But Thom Bell brought it out. Other producers had complained that we didn't have a lead singer. Thom Bell found four lead singers in us." Bell writes (along with Linda Creed), arranges and produces everything for the Spinners now and, says Jackson, "I think he's happiest when he's in the studio. He's demanding, but it's not a strenuous day—he's a fun cat to work with."

With a Grammy nomination

for their recording of "Then Came You" with Dionne Warwick, Jackson was looking forward to the release of an album recorded live at the Latin Casino—on which Linda Creed herself will be the featured "Then Came You" voice. And with three gold singles and three gold albums to their respective credits, both the Spinners and Thom Bell are sure to continue along the lines of the title of their most recent effort—"New and Improved!"

## Ebonys on Brink of Long-Term Success

■ PHILADELPHIA — Not all success stories make use of the adjective "overnight." There are those groups that demand time to ripen and mature, and to see this process through involves a considerable amount of patience. The Ebonys are just such a group, and it is thanks to the patience and belief of Gamble/Huff that they stand poised on the verge of major stardom.

The four members of the Ebonys grew up together on the streets of Camden, New Jersey, and began their musical association while still in high school. Also on those same Camden streets was Leon Huff, who caught their nightclub act a short time later and promptly signed them to a recording contract. "That was our biggest break," states group member Jenny Holmes, "and it's a move we've never regretted making." Though they've gotten excellent reaction with several singles, that monster career-making record has thus far eluded them. They've dedicated themselves to a rigorous performance schedule designed to shape their raw talent into a polished commodity. With the continued support of Gamble/Huff, it seems just a matter of time until they achieve everything they're capable of.

## Buddy Allen: Spinning with the Music

■ NEW YORK — The relationship between Buddy Allen and Thom Bell pre-dates Allen's management association with the Spinners. In fact, Bell had arranged sessions for another one of Allen's acts some years earlier—Ronnie Dyson. And it was Bell who took Allen to Detroit to see and hear the Spinners for the first time, just after the group joined forces with Atlantic Records.

Of the evolution among the group, Bell and Allen, Allen says, "There's love there—respect. I've never seen this kind of warm relationship through my years in show business. It's a professional family and we're all lucky—especially us to have Thom." Allen has such complete faith in Bell as writer/producer/arranger that he leaves the recording sessions completely in Bell's hands. "Normally," Allen points out, "I would get involved in the choice of songs and how things were going, but not with Thom Bell. We do keep in close touch, though, on direction, on how to channel the act. We like to coordinate the bookings with the kind of material the group is do-

ing for any particular album."

The fun times, says Allen, are often in the studio with Thom and Linda Creed. "Thom conducts, but they're always together in the studio. He'll make a suggestion and watch her face in the window from the performing area. They'll fight in the control room, and then he'll do what she says. They have that kind of great respect for each other. . . . I think he's the greatest musical mind in our industry. He hasn't gotten the recognition a Bacharach has outside the trade, but it's coming."

Allen, whose wife Connie helps handle the office, whose son Steve is the Spinners' road manager, and who also is manager for Sister Sledge, explains the success the Spinners have had in recent years and the dual effort on the part of Thom Bell and himself: "We're looking a year or two ahead—to build a career as a whole rather than for an immediate job or record—and try to keep the competition guessing." And while the competition guesses, everybody else can just spin with the music.

Ira Mayer

## Big Bells Inc. Rings Print Hit Chimes

■ TRENTON, N. J.—Not only do Gamble, Huff and Bell understand what it takes to sell records, but they also have an innate feel for what is right in terms of sheet music presentation. That is the view of Steve Rauch, VP of Big Bells Inc., the firm which—under an agreement with April/Blackwood Music—handles the print for the collective Gamble/Huff & Bell catalogues.

### Innovation Needed

Being aware that they were working from a well-accepted industry stance that r&b-oriented sheet music does not sell as well as its pop counterparts, the producer/writer as well as Big Bells still felt something economical but innovative was needed to spur sales.

### Dressy Approach

Under a mutual understanding, Rauch and his firm developed a more "dressed up" approach to the G/H&B runs which involved printing on colored foil and using mezzotint techniques to make the black-and-white cover shots more visually appealing.

### Above Average Sales

As a result, Gamble-Huff and Bell-Creed hits have surpassed the usual 7-8,000 average sale for a top soul-oriented copyright. "TSOP" is over 12,000 and "Then Came You" is over 13,000. "Moving into the 12-15,000 range," Rauch says, "is a most positive and precedent-setting accomplishment."

### Band Music Leader

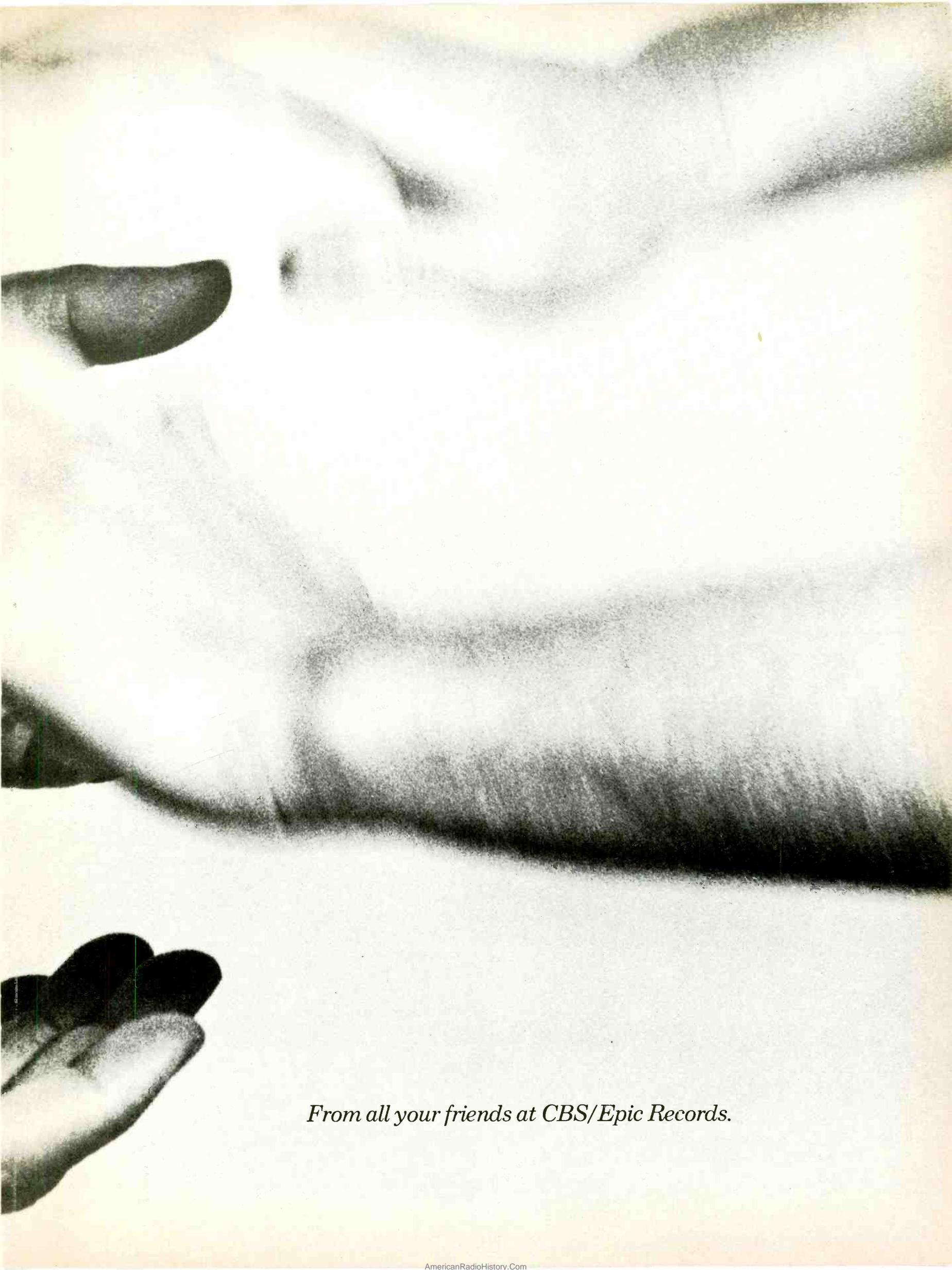
Being specialists in the educational field has led Big Bells Inc. to market G/H&B material to this frequently forgotten segment of the industry as well. Band arrangements for "TSOP" have been moving out in high-steppin' fashion, and Rauch puts its sales figure "up there as clearly a leader in the field."

### Bright Future

Calling Gamble, Huff and Bell "phenomenally together creators," Rauch summarizes, "I'd be hard pressed to name any other r&b print rights I'd actively solicit, because our success with them over the past two years and the bright future we all foresee as a reality is that fulfilling."

Robert Adels





*From all your friends at CBS/Epic Records.*



# Gamble, Huff & Bell Teach Talent the Ropes

■ Part of the Gamble-Huff-Bell success story has been the nurturance of talent naturally attracted to the company. In the case of John Whitehead, Gene McFadden and Vic Carstarphen, they saw potential writers in a then performing-only trio. Here the three—who first broke by penning “Backstabbers”—tell the story of their development as composers and lyricists.

**Record World:** How did you get your start in the record industry?

**John Whitehead:** We started back in 1965 with Otis Redding. He was our manager, and he took us on the road with him and we stayed on the road until 1966. In 1966 he passed away, and that terminated our contract, so we came back home to Philadelphia where Georgie and Gilda Woods managed us.

**RW:** What was the name of your group?

**Whitehead:** The Epsilons, at that time. Then after a year or so of the Woods management, that was then terminated and we came to Gamble/Huff & Bell, where Mr. Gamble thought it would be necessary to change our name to The Talk of the Town. After this move we proceeded to cut a couple of records which didn't really get off the ground, and in 1972 we then proceeded to write. We never really attempted to write before. We made up our minds that maybe we'd like to write a song. We wrote the back side of a tune in my kitchen. We brought it in the next day and gave it to Leon Huff.

At the time I was just employed by Gamble/Huff & Bell as a stock and record mail boy, whatever you want to call me—I did everything. I had the song in my back pocket; McFadden came to work with me that day, and we were in the hall. We were thinking of who's going to show it to Huff, who finally came out of his office and went to the soda machine. I went behind him and said “Huff, we've got a tune.”

He said, “Yea, what is it?” So he got the soda and I'm following him through the hall, I'm reading it: “All you fellows who have someone and you really cared,” and he stopped at his door and said, “Yea, that sounds kind of nice, you all come in.” Cause like he wasn't busy at the time, and we went in and he put the music to the song—we had different music.

**Vic Carstarphen:** He made the track up.

**Gene McFadden:** And added certain little things, certain little punch lines, that we didn't know about at that time, which he did—hooks.

**Whitehead:** Like “their smiling in your face and all the time they want to take your place” and that was our first million seller, our first record we ever wrote. And after it went a million, Gamble then signed us to a songwriter's contract, after that, and we went on to write songs for the “Backstabbers” album. Then we went on to write for the Intruders. We had fairly good success with “I'll Always Love My Mama,” especially in England.

**McFadden:** Then we went on to write for the Bluenotes' “Black and Blue” album, and we have the current single from the “To Be True” album, “Bad Luck.”

**Whitehead:** We want to venture out and write for out-of-house artists too, like we were waiting on Tommy who wants us to do things for the Spinners now. Bobby Martin produced one of our songs for Ecstasy, Passion and Pain. And as far as the writing thing goes, it's been beautiful. As far as the singing thing goes, we'd like something to happen.

**RW:** Did you ever think that Kenny and Leon and Tommy would be as successful as they are today?

**Whitehead:** I never had a doubt. They're going to be more successful than they are.

Even in that one office in the Shubert building, I knew that something was out there for them, and it was just up to Mr. Gamble and Mr. Huff and Mr. Bell to reach for it. And being the men that they are, they have excellent reaching capacity. And they're reaching farther than this.

As long as we're here in the company—we intend someday on having our own company, McFadden and myself and Carstarphen, and maybe it'll be the same as Gamble/Huff & Bell—but while we're here, we're hoping and trying that we could do our best to put them where they deserve to be.

**RW:** You respect them in the aspect of teaching you?

**McFadden:** Right. See we feel that they taught us all that we know, and if they taught us all we know we have an obligation to fill, and that obligation is to do all we can for them, until the time comes for us to do all we can for ourselves.

**Whitehead:** I'm pretty sure when that time comes that we want to branch out that they'll do all they can to help us as far as stepping stones and getting deeper into the business.

This is a school here and whatever you do shows up on your report card—and that's your royalty statement. So if you're not creating any product then it'll show when it's royalty time. So it's all on you. Nobody up here pressures you to do anything.

**McFadden:** You don't have to write a song if you don't want to. Nobody comes and says “Look, you've got to write this song.” There ain't nothing like that. Because you're the individual, and you want to get ahead.

**Whitehead:** Creative people never stop thinking, because once they stop thinking that means their heart has stopped beating and they're dead; a creative person automatically creates whether he wants to or not.

**RW:** When you see Kenny and Leon and Tommy doing the material that they're doing, that gives you enough initiative and enough enthusiasm to go off and do it yourself?

**McFadden:** That's right.

**RW:** That is why they don't pressure you?

**McFadden:** That is right. And because there is that competition here. Like you have to be strong. If you are not stronger than the next man, then you're behind. It's good that we have such strong writers in front of us; that makes us hustle and think harder because we know we have to come over them.

(Continued on page 38)

**PHILLY GROOVE RECORDS**

**AND**

**STAN WATSON**

**CONGRATULATE**

**THOM BELL**

**AND THE**

**GAMBLE/HUFF FAMILY**

**FOR THEIR MUSICAL**

**CONTRIBUTIONS**



## Madara & Eiseman on Gamble & Huff

By ELIOT SEKULER

■ LOS ANGELES—John Madara, whose Double Diamond Music catalogue is administered through 20th Century Music, has known Kenny Gamble and Leon Huff since the early sixties, when Gamble was an Epic recording artist and Huff, a fledgling songwriter at the time, was first contracted to Madara's publishing firm. Double Diamond now has about 600 copyrights in its catalogue, 83 of them written by Gamble and Huff, including such well-covered songs as "Expressway To Your Heart," "Together," "Girl Don't Make Me Wait" and "Love In Them There Hills." Recently, 20th Century Music president Herb Eiseman and Madara assembled a special demo lp containing portions of 32 songs that were written by Gamble and Huff, either separately, together, or in combination with other writers. Almost all of the songs

represented on the lp reflect a remarkable contemporary feel.

In a recent RW interview at 20th Century's Music's offices, Madara and Eiseman discussed the renewal of interest in Gamble and Huff's earlier songs; Madara also reminisced about the development of the duo's partnership and the formative stages of their careers.

At the time that Madara encountered Leon Huff, he was already actively working as a songwriter and producer; the first song on which he had participated in both of those capacities had been Danny and the Juniors' "At The Hop," on ABC-Paramount. He was later to have a string of successes with Lesley Gore. "Kenny and Leon at all the local clubs around formed a band and were playing Philadelphia. It was really the start of their partnership; most of the other members of that band are

now in the nucleus of the Philadelphia International rhythm section. Kenny had also been recording for Epic and Leon began, at the same time, to write for me and Double Diamond. Our first collaboration resulted in '1, 2, 3,' which of course, became a big hit for Len Barry."

Not long after "1, 2, 3," Gamble and Huff began to work with another local group, the Intruders, a street-corner quartet with a then-small Philadelphia following. Gamble-Huff Productions was formed in 1966; within a year, the Intruders, Gamble and Huff and Double Diamond Music were all on the charts with "Together," the first hit resulting from their collaboration. Other artists followed in quick succession and their names became ubiquitous on the charts.

"Right now we're seeing a revival of a lot of these Double Diamond songs as well as a num-

ber of other early r&b hits," said Herb Eiseman, whose 20th Century Music assumed the administration of Double Diamond some three years ago. "The demo album helped; I believe that is was through that demo lp that the Pointer Sisters recorded 'Love In Them There Hills,' Bo Donaldson and The Heywoods recorded 'Girl Don't Make Me Wait' and Margo Thunder did 'Expressway To Your Heart.' You'll also soon be hearing a major act doing 'Together.'"

Gamble and Huff left Double Diamond Music in 1970 to begin building their own publishing complex. Madara commented on the maturation of their songwriting talents in years that followed, while asserting the continuing validity of their early songs. "Arrangements may need to be updated, but a great song, doesn't lose its validity in ten years."



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## Harold Melvin and the Bluenotes: Talent, Imagination and Drive

■ Seldom does it happen that a musical group sustains itself for 15 years without latching onto every musical trend and fad in what ultimately becomes a desperate and depressing attempt to recapture old glories. By ignoring those obvious pitfalls and those passing fancies, Harold Melvin and the Bluenotes Featuring Theodore Pendergrass have remained a vital part of the musical world since 1960.

Contacted by **Record World**, Melvin indicated that new horizons are being pursued more vigorously these days due to the group's success with Philadelphia International. Melvin is president of Million Dollar Management, a division of Harold Melvin Enterprises, Inc.; already under his guidance are Ms. Sharon Paige, the Internationals and the Wonders.

"I've gotten a lot of inspiration from Gamble and Huff," Melvin said, "and because of their inspiration and belief, I've started branching out even more. I'm going to start producing and maybe I'll launch my own label."

Of the present group, three members are originals: Melvin, Lawrence Brown and Bernard Wilson. Melvin sings and also arranges the group's material.

Lawrence Brown is a pool-shooting, chess-playing singer with a wide-ranging voice.

Bernard Wilson is the group's famed choreographer and a fine singer as well. Wilson's talent is described thusly in a Philadelphia International bio: "He has a unique talent of creating choreography that interprets the lyrical and musical aspects of a performance into graceful body  
(Continued on page 35)

## Stylistics Salute Thom Bell

■ NEW YORK—Under the studio direction of Thom Bell the Stylistics won critical acclaim and widespread popularity with classic Bell/Creed compositions including "You Are Everything," "Betch By Golly, Wow," "I'm Stone In Love With You," "Break Up to Make Up," "You Make Me Feel Brand New," "Let's Put It All Together" and other 'sounding like they came from heaven'

gems. As a professional group, despite the fact that they had all been close friends since early junior high school days, they had only one single release prior to their association with Thom Bell, a relationship that immediately brought them out of their Philadelphia background to become world-wide stars of the highest magnitude. And, although that  
(Continued on page 33)



The Stylistics

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**THANKS TO OUR PARENTS**  
**GAMBLE, HUFF & BELL**

## Phil Terry—It's a Privilege

■ The Intruders have been an r&b force to be reckoned with since 1961, though their first Kenny Gamble production wasn't until four years later. Two sides recorded in 1965, "Gonna Be Strong" and "All the Time," released in January the following year, firmed the association. The story since then is one of continued upward movement.

As a performing member of the Intruders, and as a Gamble/Huff and Bell family writer, Phil Terry has booked at GH&B from both sides now. In discussing the uniqueness of the GH&B operation with **Record World** recently, Terry said, "It's a great group of hard workers. Beautiful hustlers, which I think the industry needs." Pressed to define his use of the term in this context, Terry explained, "They're hustlers because they've managed to survive and managed to sustain over these years. You have to stay up with what's happening musically with the people in the industry and also the music and also the audience . . . I use the word 'hustler' not in the sense of a street hustler,

but as an inside hustler, a go-getter, constantly trying to create."

Terry had written a few things for the Intruders prior to their relationship with Gamble, but it was after they had joined forces that he found himself encouraged—in the spirit of the family's moving ahead and growing—to try and write for a particular audience. The professionalism with which the material he found he could write was handled—administratively and from the creative end—was a great impetus to his devoting increased amounts of time to such endeavors. Indeed, Terry points out, some of the GH&B writers are currently trying to come up with material for Wayne Newton, to "meet a new challenge."

"We have our problems, as most families do," concluded Terry. "We try to deal and keep abreast of communications and try to be aware of our life and be a creative, sensitive family . . . It's a privilege to be a part of something of this nature."



## Philly's 'Golden Era' Labels Tied to Early G/H/B Days

■ NEW YORK — Philadelphia has proved a fertile ground for both fledgling and big-time diskeries since "American Bandstand" began its ABC-TV run from the City of Brotherly Love in 1956. Recall just about any of the town's former "golden era" labels, and there's bound to be at least one connection there with the present Gamble/Huff & Bell organization.

Cameo-Parkway Records, founded there in 1957, brought us a string of hits by Dee Dee Sharpe. Today she is Mrs. Kenny Gamble. In 1965, a one hit group, Candy & the Kisses, scored for them with "The 81"—a song written by Kenny Gamble.

Swan Records, founded the same year, had a mini-hit streak with a group called "The Saphires." In 1964, the biggest record for the girl-led group, "Who Do You Love," was co-produced by Leon Huff.

Arctic Records got going in

1964, and served as the label outlet for Kenny Gamble & the Romeos, the first professional association which included all three of PIR's major producers today. The logo also brought to the public the first recordings from Harold Melvin & the Bluenotes (before their Gamble/Huff association), and discs from the Volcanos, who eventually became The Trammps.

Phil. L.A. of Soul became a mid-sixties spin-off of the still active Jamie Records, and debuted what today has become MFSB in various stages of development. The group first backed Johnny C on the top ten hit "Boogaloo Down Broadway" in 1967, and later went out on their own as Cliff Nobles & Co. (they were the "Co.") to top the charts in '68 with "The Horse." The label also served as the debut diskery for a currently-building TSOP act, Peoples Choice.

## Bishop, Woods Salute G/H & B

■ PHILADELPHIA — When asked to name the person or persons from whom he obtained the most help in breaking Gamble/Huff and Bell products, Kenny Gamble promptly named two disc jockeys from WDAS-AM in Philadelphia: Jimmy Bishop and Georgie Woods.

"My first encounter with Gamble was when the recording of 'Gonna Be Strong' by the Intruders was released," Jimmy Bishop told **Record World**. "However, I came in contact with him in the studio where he assisted me in many of my productions. When he hooked up with Huff I thought it was an excellent idea because

Heritage Records was formed in Philly in 1959, and one of its first releases was a disc by Kenny & Tom, none other than Messrs. Gamble & Bell. MFSB showed up again as the backing group for another of Heritage's acts, Father's Angels in the late sixties, as well

(Continued on page 42)

they both had something on the ball."

Bishop remembers Gamble and Huff playing some of their tunes for him and how he sensed right away the individuality, the "definite direction," of the team.

"I have a lot of respect for them," said Bishop. "I knew that they would be successful in all their endeavors."

### Georgie Woods

Georgie Woods has known Kenny Gamble since the days of Kenny Gamble and the Romeos and his friendship with Thom Bell goes back to the time when Bell was playing piano for the Uptown Orchestra and Woods was doing shows with them.

"I play what the public wants to hear," Woods said. "I certainly didn't take Kenny and Leon for granted; I put their product on the air, received requests for it and it sold. I heard the uniqueness of their sound and tried to expose the public to it, as I would try to do with a unique sound."

Congratulations  
Kenny, Leon and Tommy.  
Billy Paul



## LeBaron Taylor *(Continued from page 13)*

studio where the product is put together.

Kenny, Leon and Thom are really self-made men who have worked in virtually every musical capacity over the years. Writers, producers, musicians, arrangers, singers . . . they've done it all . . . as far back as the Cameo Parkway days. While Gamble and Huff were getting started with the Intruders, Thom was making a name for himself with the Delfonics and other groups. The combining of these forces has literally changed the music scene in Philadelphia and the world.

They are the most dynamic force in American music today. Together, they have produced more hits in a short period than any other producers.

It is a thrilling experience to travel to Philadelphia and observe this trio of hit men at work in



LeBaron Taylor

the studio. Sigma Sound has become an extension of their creative force. Joe Tarsia, chief engineer, is an integral member of the team.

Gamble/Huff and Bell continually strive for perfection and excellence. They are never satisfied with the ordinary. Consequently, the hits keep coming.

They have surrounded themselves with some of the finest musicians in the business. Don Renaldo with his horns and string section. Norman Harris, along with Earl Young and Ronnie Baker who handle rhythm are heard on practically every selection coming out of Philadelphia. They are all super musicians whose cooperation and professionalism are unequalled in the business.

I am not sure that the city of Philadelphia is really aware of the significance of what they have in Gamble/Huff and Bell. All of this will soon change because Gamble/Huff and Bell, along with the sound of Philadelphia, are here to stay.

## O'Jays

*(Continued from page 18)*

are completed. Lavert explained that as a collective unit they've all gotten it down so well that recording has become an easy and simple task.

The credit that the harmonious trio gives Gamble and Huff is enormous in that their association is responsible for the success attained over the years. But beyond the business aspect there's a strong personal relationship that exists, described by Lavert: "As individuals there's nothing but love. And together—Gamble, Huff & Bell and the O'Jays—love is the message that we're sending out."

## Harry Coombs *(Continued from page 15)*

**RW:** What made you decide to come to Gamble/Huff and Bell?

**Coombs:** Through meeting each other at these different industry functions, we would also get into conversations about the industry, which I think most record people do anyhow. One day it just happened that we decided that we should be working together, and when I went to work promoting for Columbia and Capitol Records, my area brought me in through Philadelphia, and everytime I came to Philadelphia, I would invariably call Gamble and Huff just to say hello.

**RW:** What is the first record that you went out on the road with for Gamble/Huff?

**Coombs:** I started with them in July, '72, and the first record with them would have been "I Miss You" by Harold Melvin and the Blue-notes; and "Backstabbers" by the O'Jays was on its way to becoming a million seller. Right behind that would perhaps have been "If You Don't Know Me By Now" by Harold Melvin and the Blue-notes. There wasn't a lot of work to be done, as far as being on the road with this particular record, because they were just coming off of "I Miss You," which was a big, big record in r&b.

**RW:** How did you feel about Thom Bell joining Gamble/Huff?

**Coombs:** I felt good about it because as an ex-producer or pseudo-producer I wanted to produce records and I couldn't. I was honest with myself one day and said "Hey man, you're not a producer, so leave the producing end alone." When Tommy came, when they formed the Great Philadelphia Trading Company Limited, it meant that now we would have twice as much good product. So it was a very good feeling to see the three names really hooked up.

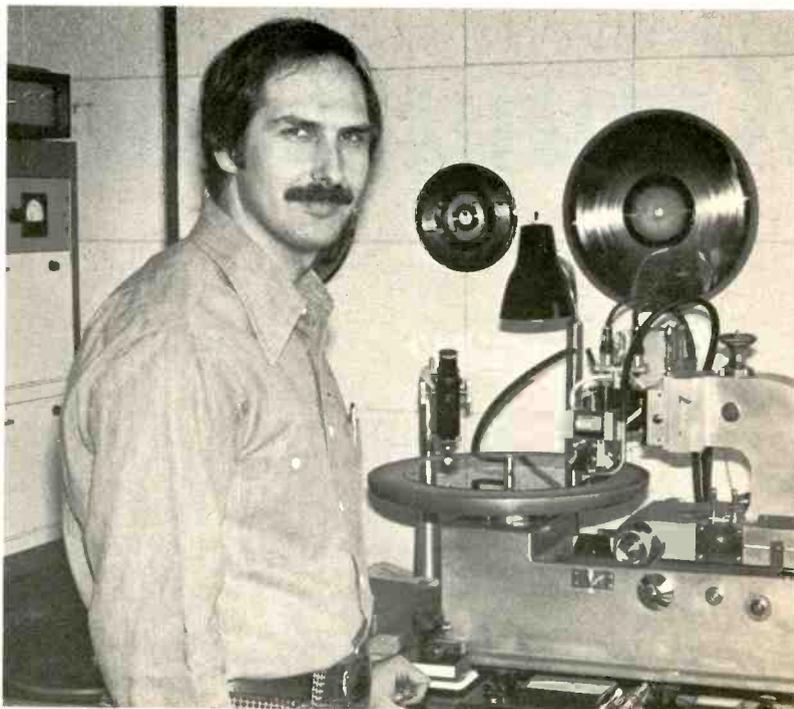
**RW:** Gamble, Huff and Bell are like a magnet drawing in creative people. Did you think that at any time that they would be as successful as they are today?

**Coombs:** I realized some of their success before coming to work with them and before they formed Philadelphia International Records. We never attempted to describe where the creative end was going. The creative end is difficult because I don't consider myself a creative person. But since I've had an opportunity to listen as they create. In other words, now I have an inside look so I see no boundaries to the plateaus that they may reach.

**RW:** Do you think that they are fully aware of their success?

**Coombs:** I think that they are aware of it; their awareness is expressed differently from a lot of other people. I would imagine that Gamble, Huff and Bell are still the same Gamble, Huff and Bell of 10 years ago, as far as being aware of success. They still seem to be

*((Continued on page 39))*



Pictured above is Dave Moyssiadis, engineer for Frankford/Wayne.

**We congratulate ourselves  
for having the #1 producer  
and a #1 friend, Thom Bell**

**The Spinners**

*P.S.*

*Me Too,*

*Buddy Allen*



## Thom Bell *(Continued from page 7)*

than where I went. All I would be doing is repeating myself. Once you start repeating yourself, it's usually not as good as it was when you first started, because you're doing the same thing over again. So I told the company—in fact I told them a year before I stopped working with them—that they were going to have to find another producer for them within a year's time because I didn't feel that I could keep producing hit records with them. It seemed to me to be very selfish to take a group, to build them up and then let them die. I'd much rather leave you hot and better than when I found you, than to ride you into the ground and have that on my mind for the rest of my life when I should have told you in the very first place.

So that was my reason for doing it. Monetarily it looks stupid, economically it looks stupid, but I have to sleep in the evenings. I have to be as truthful with other people as I am with myself. If I feel I can't do a job, the money is not the point. If I feel I cannot do the job and give you what you're supposed to get, then I won't do it.

**RW:** How do you feel about the new Johnny Mathis album?

**Bell:** Well, I haven't heard all the album, number one. I only heard the single.

**“In our organization here, no one is scared to come up with an idea because whenever you stifle someone's idea, you stifle progress.”**

**RW:** “Sail On the White Moon”?

**Bell:** Yes. It's really hard to put yourself in the place of what another man is going to think, or what another man does. I would say that Mathis has a new lease on life, which is a feather in his cap. And I have reached another plateau, which is a feather in my cap. And for all practical purposes, we're even. For the next man to come in and produce Johnny Mathis, that means now that he has to give him the best of everything. And Johnny Bristol is good; he is capable of giving the best. So it depends on his plan of what he is doing. Maybe this is just the beginning of his particular plan of what he is doing. A plan has to start somewhere and end somewhere. Now my idea for Mathis, what I got out of Mathis, was really good for both of us. We both did very well. We didn't get any fantastic smash singles or fantastic smash albums, but that brought me to the next plateau.

**RW:** In other words, you're saying that you're growing with everything you do?

**Bell:** Oh yes. If I ever did him again . . . I'll never do a better album than that, but I'll give you the equal of the songs and the production. I don't feel I could ever do a better album than that. I could give you the same calibre of songs, same calibre of arranging, and Mathis will give you the same calibre of voice, which is the best. But I'll never, ever do a better album than that on Johnny Mathis.

**RW:** In summary, what do you think are the working components of your success?

**Bell:** I don't know, I haven't thought about it. You mean, in other words, if I were giving advice . . . ?

**RW:** I've been hearing of “the family,” and it's nice to know that everybody considers this a family. I want to know what the working parts are.

**Bell:** In order to have an organization of any type, you have to have more than one individual. In order to have a healthy relationship in the complex or companies or number of people, you have to have a working relationship. In our organization here, no one is scared to come up with an idea because whenever you stifle someone's idea, you stifle progress. Whether it's good or bad, it makes no difference. Unless someone comes out with what they have to say you can lose, because you've lost something that might have been

good. It might not be good, but if you listen to what they have to say and it's not good at that particular time, the next time they come up with something it might be.

What we do among ourselves though, and with all the writers and things, when anybody has an idea they say what they think. It's not laughed at, it's taken into consideration. If it doesn't sound feasible you pass on that. But we work together down here very harmoniously. And most of the time we never see each other because we're so busy doing our own thing, but we're doing our own thing for ourselves, and for each other at the same time. And we never would downgrade the next guy coming in the crowd.

The whole objective is getting hit records and building something. And every time you teach someone knowledge, just teaching him the knowledge doesn't really mean anything. You teach them what to do with the knowledge in relation to what they can do for themselves and what they can do for others. That keeps the ball rolling all the time, because we won't be here forever. You got the Norman Harris' coming along, you have the Bobby Martin's that are hanging in there, you have the Bobby Eli's that are coming along, you have the John Davison's that are coming along. So the more you can teach them, the more you're actually securing yourself. But if you get knowledge and only keep it to yourself, when you leave the knowledge goes with you. That means you're not really helping anyone else, you're just helping you.

And then you have kids also. Those kids want to learn too. If you're going to make things harder for them to learn than it was for you, or as hard as it was for you to learn, it doesn't make much sense. You try to make it easier for them—not a lot of nonsensical things that we had to go through. Of course they're going to go through their trials and tribulations too, but you try to make unnecessary things unnecessary.

Individually, the working components of my relationship with everyone is, number one, I'm a very exact individual. Number two, I don't like nonsense. I don't give folks nonsense and I don't take nonsense. Number three, I don't particularly like idle conversation, idle thoughts, random physical things, just walking around, just looking in space or something like that. We're not designed for that. If you wake up in the morning, you wake up in the morning for a reason. If you had no reason you wouldn't wake up. You will only get out of folks what you give. If you're respectful—which I think I am—to other writers and other producers, then you get respect

*(Continued on page 41)*

## Young and Melvin



From left, Earl Young (writer-producer for Golden Fleece Records) and Philadelphia International recording artist Harold Melvin.



## How Jerry Butler Brought G-H Hits to Famous Music

■ NEW YORK — Soon after moving to the Mercury label in the mid-'60s, The Iceman, Jerry Butler, hooked up with producers Kenny Gamble & Leon Huff. Not only did their more-than-three-year relationship result in a string of hit records, but it also brought more than a dozen important Gamble/Huff copyrights into the Famous Music fold.

Parabut Music was formed by Jerry Butler and at that time, he hooked up with Famous for administration purposes. As Butler began to record songs written by various combinations of Gamble, Huff, Theresa Bell and himself, under the production auspices of G/H, many major copyrights began to flow Famous' way. Not only did this catalogue provide eight chart singles for Butler, but many of the copyrights went on to become hits for other artists as well.

Famous' VP of administration, Sid Herman, notes that the successful world-wide administration agreement for these songs eventually led Butler to sell his interest to Famous.

"Brand New Me" became a major 1970 charter for Dusty Springfield on Atlantic as produced by Gamble/Huff, and not long afterwards for Aretha Franklin. Isaac Hayes included it on his first big album "Hot Buttered Soul," along with another song from the Famous/Parabut deal, "Never Gonna Give You Up." Butler's own Parabut G/H hit string between '69 and '70 included his smashes "Only the Strong Survive" and "Hey, Western Union Man" as well as many others.

Today, these songs continue to provide Famous Music with consistent earnings and new record-  
*(Continued on page 41)*

## Stylistics *(Continued from page 28)*

association has ended on a professional level, mutual respect prevails.

Russell Thompkins, Jr., lead singer of the Stylistics, feels that the time spent with Bell has proven incredibly valuable as far as his musical training is concerned. "I was just starting to sing this type of music when I got together with Tommy (a situation that was set up by the Stylistics' record company, Avco)," Thompkins explained. "It was like going to school for me. Everytime I was with him I learned more and more and more. It was a definite learning process. I will always thank him for giving me a sense of vocal rhythm. Since I've been with him I can sing almost anything that I want to sing." Although Thompkins had had experience singing prior to his Bell communication he believes that he was never able to tackle really difficult vocal parts before his training with Bell, and since has

flexible control of his phrasing and breathing techniques.

### Jack Bart

Jack Bart, the Stylistics' manager at Universal Attractions, explained that since both the Stylistics and Thom Bell were native Philadelphians, Avco felt that they might be able to get something cooking if they were brought together. Bart's feeling is that the combination worked so remarkably well because of Tommy's strong feeling for the music. "He himself is a very artistically talented man," Bart stated. "A great composer of the type of music that's best suited for the Stylistics . . . Sweet, mellow, and perhaps best defined as 'the Mills Brothers of the '70s!'"

Further strengthening the marvelous Bell/Stylistics match are quite a few gold singles and albums, a devastatingly vast national votary, and more recently, a strong following abroad.

**Roberta Skopp**

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## The Soul Survivors Reemerge Strongly

■ NEW YORK—The reemergence of the Soul Survivors is significant not merely as an exercise in resurrected nostalgia, but because it reunites the band with the Philadelphia magic of Kenny Gamble.

When the New York group recorded their 1967 hit "Expressway To Your Heart" (a great slice of Rascalish whitefunk that remains popular to this day) for the Crimson label, it was Gamble, then

(Continued on page 43)

## The Trammps Move Towards the Top

■ Recording ensemble the Trammps are one of the newest acts to join the Philadelphia International roster under the Gamble/Huff & Bell banner, via the custom label Golden Fleece. Owners of the label are Norman Harris, Ronnie Baker, and lead bass singer of the Trammps, Earl Young, who is well-known for his drum expertise on many of the hits emanating from the Philadelphia International stable.

### Initial Attention

Initially garnering attention while on the Buddah label with a funky version of the classic "Zing Went the Strings of My Heart," the eight-man band has been steadily accumulating fans both in the United States and Britain with Golden Fleece goodies including "Love Epidemic" and "Where Do We Go From Here," their most recent r&b charter. As Young describes it: "Our sound can best be attributed to the style of the Coasters. Their sound was based around their lead singer and bass singer. For awhile nobody used this approach, and we decided to revive that sound in addition to selecting the music which had a strong dance beat for the youngsters and the meaningful words with which adults can identify."

The band's exposure has been continually growing, and now that the group has joined the Philadelphia International family of labels, the question where the Trammps go to from here can only be answered with, "to the top."



The Trammps



## Harold Melvin & the Bluenotes

(Continued from page 28)

language." Wilson's choreographic artistry has not been limited to the Bluenotes; the O'Jays, the Intruders, the Delphonics, Brenda and the Tabulations and the Turnpikes have employed him at one time or another.

The newest members of the group are Jerry Cummings (formerly of the Internationals) and Theodore Pendergrass, a featured lead singer whose voice ranges from baritone to first tenor.

### Survival

A group doesn't survive nearly two decades and x-number of fads on sheer luck. It takes talent, imagination, versatility and drive—qualities apparent on such Harold Melvin classics as "The Love I Lost," "If You Don't Know Me By Now," "I Miss You" and "Where Are All My Friends." Not the least of the ingredients for success is the wholehearted support of the record company.

"Our relationship with Philadelphia International, both personal and businesswise, has been

fantastic over the years," said Melvin. "Because of the effort they made on our records, and because those records were hits, many new opportunities are becoming available, and all of us are grateful to the company for this."

## Charles Koppelman

(Continued from page 13)

Because of the heavy production schedule its principle writers also maintain, most of the best material until now has been debuted by acts that Gamble/Huff and Bell are directly involved with. The CBS representation deal has helped occasional songs like "Just Don't Want to Be Lonely" become initially established outside of the PI sphere (in this case, in an internationally-acclaimed version by RCA's the Main Ingredient); but in general, the PI acts get the self-generated material.

Currently, Koppelman is exploring the possibility of GHB-affiliated writers working on a "special

## Bunny Sigler: A Philadelphia Man

■ PHILADELPHIA — Like most of Philadelphia International's artists, Bunny Sigler was born in the city and spent the greater part of his younger days singing on street corners before breaking into Philadelphia's small club circuit. He was brought into the Gamble/Huff fold in 1967, after several re-



Bunny Sigler

assignment" basis for selected acts outside of their own production commitments; as successful as this stable of writers has become, this virgin territory could further broaden their horizons.

### Publishing Bonanza

Clearly, the CBS representation of GHB's publishing as well as custom label interest have accentuated the positive of both the "Philadelphia" and "International" segments of the PI organization. Rooted to a specific geographic location but with an already-proven global appeal, the Philly sound has created a publishing bonanza in tandem with its product explosion.

ording ventures for a smattering of local Philly labels.

Still under contract to another company, Sigler was forced to confine his efforts to songwriting, at which he proved remarkably successful. "I started writing just to kill time," he's said, "and it wound up being among the most

(Continued on page 40)

KENNY, LEON AND TOMMY  
"SILENCE IS GOLDEN"  
BOBBY MARTIN AND DON RENALDO  
THANK YOU DEDE DABNEY



# At Philly Intl., Promotion's a 'Gas'

■ The following is an interview with Edward "Lord Gas" Richardson, tracing his career from emcee of Kenny Gamble's performing band of the late '50s and early '60s to his current post of national promotion director for Philadelphia International.

**Record World:** When did you first come to Philadelphia International?

**Edward 'Lord Gas' Richardson:** Well, we started together.

**RW:** How do you mean you started together?

**Gas:** We had a band, Kenny Gamble and the Romeos, featuring Lord Gas. I was the comedian and MC. We had it all; we had charisma, we were the hottest local band Philadelphia ever had. We didn't have to go out of town. We'd work places and never have to leave town. We would stay at Loretta's Hi-Hat Club for three or four months, leave there and go to Morton's for three or four months, and Go-Go World for three or four months, and there would be standing room only every week.

**RW:** When did Kenny really get involved in becoming a producer?

**Gas:** He was that all the time, with the band.

**RW:** What do you foresee for the future?

**Gas:** I've got to grow with the company, now. I think it outgrew me. I woke up and it was a monster.

**RW:** What is the general consensus out in the record industry about Philadelphia International per se when you travel to radio stations and go to social functions?

**Gas:** They usually say, "Here come the hit-makers!" I'm elated. I'm a Scorp, you know, plus I was on the stage, so I like attention I guess. I started from the ground and I watched it grow, like a baby. And I feel like the daddy. I'm proud of it.

You ought to get out of this business what you put in it, and if you don't put anything into it, you aren't going to get anything out of it. And people think it's 9-5, or 8-4—it's 24 hours!

I travelled as road manager of the Intruders on the road, and did my little 15-20 minutes stint telling jokes and emceeing; I could have pursued a career but I got into a different one.

**RW:** How did Kenny and Leon and Tommy approach you about being head of promotion?

**Gas:** I got elevated to the position through Joe Medlin, who taught me this business. First I was working under George Goodman before

he died, God rest his soul, and I learned from him. And then Joe Medlin came, and said, "This is a promotion man, Kenny, you're wasting his talent." He thought I was a promotion man. And he took me on the road and showed me the ropes, said I had the gift of gab. Now I have a rapport on a one-to-one basis with all the disc jockeys across the country.

They know that we are going to bring them product, and they look for product: They don't have to look for no bum records. We try to give them the best. And that's the name of the game—trying to come in number one.

I'm just happy that we've got the best kind of relationship with the jocks across the country. If the jock would call here and if I find Kenny or Huff, I'll say, "Hey, man, speak to this guy!" They never get too big, never let themselves forget where they come from. The jocks also know that if they call, and they're writing or something, they should understand. Because like I'm the tie between them.

It took a lot of hard work and a lot of sweat and I didn't get this over night. Everybody thinks it just busted over night, but this has been going on since we were playing in the band when they were doing a little writing. They paid their dues, and everything they got they paid for in sweat and tears.

I've known them since they were whippersnappers. But I've just always been a fast dude. And like the first time I met Kenny I was going to punch him in the mouth.

**RW:** Oh? May I ask you why?

**Gas:** He gave a show, and hired me—I was the hottest comedian in the town, and I asked him what time he wanted this show on. He told me to ask somebody else. And I said to him, "Wait a minute, do you know who I am?" And then me and him became the best of friends, but at first, I was going to knock his head off.

**RW:** What year was this?

**Gas:** This was in '61-'62, in that area. He had an old raggedy car; it would run a block and stop two. He was something.

**RW:** What about Huff? When did you meet Huff?

**Gas:** I met him through Hippie; Hippie and Huff grew up together. And then Huff came in the band when Tommy got married. Tommy was the piano player, and singer/arranger. We go back to '59.

**RW:** How do you feel about the relationships between the house writers and staff? Is it what I have been told, a family type of relationship?

**Gas:** Yes. That's why you hear laughter through the halls. They call it the nuthouse. Everybody'll be laughing and talking. They're working and singing and have to go along while they work. Whistle while you work. Is that what they say? Let a little sun shine in.

**RW:** I don't think that I could see you in another spot anywhere.

**Gas:** No, I don't think so. When I leave here I'll be out of the record business.

## Linda Creed *(Continued from page 20)*

**Creed:** I generally like all of them. That's one of our main things: There's got to be an understanding, otherwise it's like banging your head against the wall.

**RW:** What basically do you think is your key to success?

**Creed:** That it's like making a roast—you made it great one time, and you don't know how you do it the next time; it's not always as good. There isn't any basic ingredient that I can say is the key to our success. The fact that we enjoy what we're doing has a great deal to do with it, because if you enjoy what you're doing, you work harder at it. Tommy and I are both perfectionists and we both go for the highest degree of perfection that we possibly can. And more or less I can't say luck, I can say Tommy is a very talented person . . . I mean Tommy's a genius, there's no two ways about it. And I don't know whether most people, in the business or out of the business, are aware of just how great a genius he is. A few years, he's going to show everyone.

**RW:** Oh he's showing 'em now!

**Creed:** No, not to the degree that he is going to. He's still an embryo.



From left: Lord Gas, national promotion director, Philadelphia International; Kenny Gamble; Leon Huff; Harry Coombs, executive vice president, Philadelphia International; (seated) Charles Godfrey, southwest promotion man, Philadelphia International.



## Gamble & Huff *(Continued from page 6)*

**RW:** Have you considered doing a movie score?

**Huff:** Yes, when the right one comes along. We had a lot of offers but we're looking for certain things—a certain type of quality which we feel would complement our type of music.

**RW:** Have you ever thought about branching out into another facet of the industry?

**Gamble:** We tried that to see if we could branch off into a contemporary jazz type of thing and see if that would connect. But right now we will stay with the flow of things. It looks like the economy is getting a little shaky as far as things are going and we are going to try to stick with the things that people really want. The demand is the thing.

**Huff:** Like Kenny was saying, the economy allows the people to buy the best music. They are going to be very careful how they spend their dollars, and buy those albums. So they are going to be very, very particular when they do buy those albums. So we are going to try to give them the best and try to keep up with that consistent flow of hits.

**RW:** You're constantly striving for perfection?

**Huff:** Yes, we try not to be too critical, because sometimes you can hurt yourself. You've just got to do the best you can. You can't do any more than that.

**RW:** What would your advice be to those people who are trying to become producers and writers?

**Gamble:** Well, first you have to have the right attitude to become successful. And the only thing I can say is that you've got to get up and work hard. It's like anything else. You've got to prepare for some hard work because it isn't going to be easy. And it's like anything, you only get out of it what you put into it. They have to be in tune as to what's happening out there.

The main thing is don't be scared to try something, because you never know. If you like it, go by your own likes, and it stands a chance. And then you have to find out if you are on target or not.

**RW:** Tommy said something about "do what your mind tells you to do."

**Gamble:** Yes, because you can become disillusioned quickly with your own creations. And don't copy anybody. You confuse yourself when you try to copy somebody else. You can't walk in another man's shoes. If you create your own thing, you've got more sustaining power.

**RW:** Do you intend to switch your sound at all?

**Gamble:** The flow is natural; whatever comes natural we'll do. We don't intend to do just anything, because the best things in the world are spontaneous. So we leave everything pretty loose as far as what we're going to be doing in the studios.

**RW:** You are very loose with your musicians. You let them extend themselves creatively. It's a free spirit when you two produce.

**Gamble:** It's more loose because it's not as mechanical. We like to get into a lot of different groove things. We get certain patterns and then we sort of let the musician give off some of his feelings, put some things in there.

**Huff:** When you're recording three or four different kinds of artists, you can't allow yourself to get locked into a certain thing, to make one sound; each one of them has to have their own separate identity. Like the Bluenotes don't sound like the O'Jays. That's why we have that flexibility.

**You can't walk in another man's shoes. If you create your own thing, you've got more sustaining power.**

**RW:** Are you still writing love songs?

**Gamble:** Yes, we're starting to write some good love songs. We're writing some message songs. We switch back and forth, so we can keep ourselves doing something fresh, because there are so many love songs that you can write, so many message songs that you can write. But you have to find out what people are doing and saying. You go by different experiences that you see people go through. All you do is put them into words and music. Usually, when one person goes through something, then there's millions of other people around the country going through the same thing.

*(Continued on page 41)*

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PIR recording artists Harold Melvin & the Bluenotes.



## It's a Family Situation For Arranger Bobby Martin

■ Initially gaining recognition with arranging one of rock & roll's all-time great nuggets, "I Sold My Heart to the Junkman" by Patti LaBelle & the Bluebelles, and later garnering such hits under his belt (either via writing, producing or arranging) as "Cowboys To Girls" by the Intruders, "A Brand New Me" by Dusty Springfield, "Drowning in the Sea of Love" by Joe Simon, "Gonna Take A Miracle" (album) by Laura Nyro & LaBelle, "Me & Mrs. Jones" by Billy Paul, "TSOP" by MFSB, and countless releases from the Mannhattans, the O'Jays, the Three Degrees, the Bluenotes, and lots, lots more, it's no wonder that Bobby Martin is one of the top arrangers for the Philadelphia International label.

## Sigma Sound

(Continued from page 14)

feels that the individuals developed by Gamble/Huff and Bell have successfully taken music in a new direction and has made Philadelphia a musician's mecca.

"The success of Gamble, Huff and Bell and their proteges has brought in a lot of talent from outside of the Philadelphia area," Tarsia said. "These people want to work with Gamble, Huff and Bell or with the studio musicians based on what they've heard about them. Taj Mahal is coming in soon and David Clayton-Thomas has already been here."

For Tarsia and Chipetz, the song is everything when it comes to defining what elements make a hit record; this is the firm foundation on which Sigma Sound's success and reputation are built. The song's arrangement follows in order of importance, then the artist and the studio personnel last, although admittedly one component holds very slim priority over another.

Chipetz' and Tarsia's guiding philosophy at Sigma Sound is to always be aware of their mistakes and shortcomings and to maintain respect for the other soul studios around the country.

"The Motown sound had to affect everyone in the business," Tarsia said. "The Memphis sound, the west coast with its Barry Whites and Al Wilsons—they are vital. Their success stimulates us and I hope our success stimulates them."

Martin had known Kenny Gamble since 1955 but their friendship started to bloom in about '65 or '66, when Gamble owned a record store on Philadelphia's immortal South Street (the hippest street in town). In 1968, under the auspices of the Gamble label, Martin first worked together with Kenny on a tune that was to become a million-seller, "Cowboys to Girls," by the Intruders. Right now Martin does a vast majority of the arrangements on the product emanating from the Philadelphia International label, and also has a non-exclusive production deal with the Gamble/Huff & Bell team.

### Live Albums

Martin produces all of the live albums that are released from the Philly-based label, among them "Live In London" by the O'Jays and "Live In London" by Billy Paul. Other album production credits include "Potpourri" by Thad Jones & Mel Lewis, "Reality" by Monk Montgomery and the aforementioned "Gonna Take A Miracle" set from Laura Nyro and Labelle.

### 'Close Knit'

As far as his relationship with Gamble, Huff and Bell is concerned Martin describes it best as a "family type of situation. There's a close knit feeling with all the guys involved," he commented. Combine all the talent accumulated from the skillful crew of writers, producers, arrangers and artists with the intensely personal feeling created, and there's very little wonder why the Philadelphia International label has become the overwhelming success that it is today.



Diane Miller, receptionist for Sigma Sound.

## Whitehead, Carstarphen, McFadden

(Continued from page 24)

**Whitehead:** It's not what you would call a strict competition. It's not like "You wrote this song, I'm going to write this better than you." The idea of "Me and Mrs. Jones:" alright, now that's a fantastic song. Now I look at that song and I say wow, let's write something stronger than "Me and Mrs. Jones."

**RW:** What do you see for the future, in reference to you three as a writing team?

**Carstarphen:** Money, progress. Hope to keep them on their feet and off their worries, if we can keep them dancing.

**McFadden:** We write about truth. Anything dealing with the truth.

**Whitehead:** Truth and love. Those are the best subjects to write about, I believe. I believe that the male public likes to hear the truth; the female public likes to hear the love songs. Like a woman will buy a love song before a man. As a matter of fact a woman will buy a record before a man.

**McFadden:** You've got an exceptionally good record when you can get male and female to buy that record. Then you know you've got a smash. Because you relate to man and woman.

**RW:** You have a situation here that a lot of writers and producers would like to be in. What do you feel are the necessary components in the success of a Gamble/Huff and Bell?

**Whitehead:** I believe that it's the foundation that they have under them. And the foundation is us, all the writers here as a motivating force of the company. It's the guys that make Gamble and Huff work hard, because we come off with hits, they come off with hits. We inspire them as well as they're inspiring us, to come up with big songs. It's not just as simple as writing a song.

**McFadden:** People look at us and say Gamble and Huff produce our songs. We also help produce our songs too.

**Whitehead:** Most of the writers here feel basically the same. We feel as though it's our company too, even though our name is just the family and their names are highlighted, but we're the family so it's just up to people to be able to dig it.

It's not that I just come in here to do my job and leave. I'm concerned with every office in this building and I'm concerned about the goings on in every office. I feel as though too much business atmosphere blocks the creativity of a person. This is why we don't have hours, like we don't come in from 10-5.

**McFadden:** We can come in from 1 or 2 minutes or after 1.

**Whitehead:** Or don't have to come in. Mr. Gamble makes it a point and says if you don't feel like you're going to write a song, don't come in. If you don't feel like you're going to write a song for a month, don't come in. But it's not like your job is on the line. You're just not able to create at that time. But he knows that you have creative ability so he just wants you to be as relaxed as possible because when you come in with tension on your mind, someone else is going to be disturbed. They're going to think "What's the matter?" And you're blocking their creativity. This is why in all of our homes we have writing facilities, pianos and everything. The different atmospheres make you come upon different songs.

**McFadden:** Each atmosphere you're in brings upon you different songs. And you feel in a different way.

**Whitehead:** I might stay up all night and say "I can't wait to get in in the morning, I got a great idea." And come in and say, "Dig this!" and so on and they say "Man, get out of here!" But I don't feel bad.

**RW:** In other words, they're objective.

**Whitehead:** In this business, feelings are money. You have to be truthful and you have to be sincere with one another. Cause if Mr. Gamble came right now and said "John, how do you like this song?" —if I didn't like it I'd have to say so.

Now when I get a tune that everybody up here likes, I feel good about that song; then we proceed to do that song, to record it, and everybody feels good about that song. So then if it bombs, we know then that the public just wasn't ready for that type of music, or it might have been behind time, 'cause you have to put it dead in the pocket for it to be an instant smash. This is our whole thing. We just try to write hits.



## Harry Coombs *(Continued from page 30)*

the same people; success hasn't changed them—not in the way that it has changed some people. They still wear the same size hats.

**RW:** What about yourself?

**Coombs:** At one time—long before having titles—I wondered if titles would change a person. I found out that they don't. If people are going to change then it's something from within that has to change you, because even if you're given a title of president, executive vice president or what have you, you're still the same person. I've discovered that I'm still the same person.

**RW:** What do you see in the future for Philadelphia International?

**Coombs:** I think one of the first things in the future for Philadelphia International is expanding on the word "International." In 1973 CBS International introduced the Philadelphia International label into the international market. At one time all of the product that came out of Philadelphia International, when it was released in England or Germany or Japan, would be on the Epic label; that's no longer the case. All of our product is on Philadelphia International now.

Along with expanding on the international front we also would like to expand here in Philadelphia, eventually getting into—and having the necessary creative people—the other areas and facets of music, such as gospel, country, etc. We want to do the full scope, the full spectrum of music. We dislike having our music always categorized as r&b.

**RW:** In summary, how would you sum up your feelings about Philadelphia International Records, Kenny Gamble, Leon Huff and Thom Bell?

**Coombs:** If I had to do it in one word, it would be indescribable; it's very difficult to describe a relationship like we have here. I've always wanted to do it on the black side. I tried to do it with Ramsey Lewis, when I worked for him in Chicago. I tried to do it with Ray Charles and now I'm helping to do it with three of the baddest black men that I've ever met. If I had 30 days to tell you then I would use the 30 days to try to describe and even after that I don't think I would have as far as feeling. I would like to say, this is the last job I'll have in the recording industry. I ain't working for nobody else.



MFSB

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## Harris and MFSB: Fun and Good Music

■ PHILADELPHIA — As the rhythm section contractor for MFSB, the strong Philadelphia International studio band, Norman Harris is perhaps more familiar than anyone with the musical demands of Kenny Gamble, Leon Huff and Thom Bell. And because each of those three men approaches the challenge of studio production from a different perspective, Harris' job becomes one of providing the right musicians for the right sessions.

The differences stem from a wide variety of factors, Harris told *Record World* in a recent interview. The key, he said, is in that Bell maps out his sessions very specifically thus requiring the services of a rhythm crew that can closely follow the charts, whereas Gamble and Huff tend to allow a greater degree of structural freedom.

"Thom writes note for note," said Harris, "so basically you know what he wants. What you have to do with Thom's charts, so they don't become mechanical or anything, is interpret them and put them in your own way. For example, I play guitar parts on 'You're Everything' but instead of playing the note I play the phrase. I try to rephrase it to make it prettier—with embellishments and little things that I can add to make it flow more than just plain mechanical notations might allow."

And how does the rhythm

section specifically influence the "Philly sound"? Again, Harris says, it's a combination of elements: "Songs and rhythm—the hard-driving rhythm and the way that we write the songs . . . the construction of the songs and, of course, the producer's taste, the way he wants to add things," once it's down to those crucial hours in the studio.

Harris first came to know Kenny Gamble while studying with Roland Chambers. Once the Chambers Brothers evolved, that was the start of a working relationship. There was an instrumental single under the name of "The Family" with the name changing to MFSB after recording one of Sly Stone's tunes and wanting to insure that there was no confusion between Sly's Family and theirs.

A producer in his own right, Harris expresses great pride in his ability to adapt to the needs of a variety of producers and studio situations. MFSB also gives him the chance to play as well as coordinate for others.

"We have a lot of fun together," said Harris in closing, "because everybody knows everybody so well—it's a pleasure. Like we did the Latin thing with Billy Paul, and we just had a party, you know, playin' together. It was almost not like working, just having fun. When the boys get together, it's unreal. Kind of a fire that we create together."

## Artists Salute G,H&B

The following is a series of quotes from several key artists who have had hit experiences via their associations with either Kenny Gamble and Leon Huff or Thom Bell.

**Joe Simon:** "Kenny and Leon are two very, very creative people and I'm proud to say that I've had the pleasure of working with them. Our past and present associations have been the absolute best. I have the greatest respect for them both."

**Jerry Butler:** "Congratulations to Kenny and Leon with whom I have created some of the best music I've ever made . . . Ice."

**Johnny Mathis:** "Working with Thom Bell and Linda Creed was one of the most enjoyable creative experiences I've ever had. It's always a pleasure to work with the best and their being as nice as they are, and as talented, made the association that much more of a joy."

**New York City:** "Thom Bell's a genius in the studio . . . He gave us our first record."

**Dionne Warwick:** "I love working with the best."

**Ronnie Dyson:** "Thom Bell is a

very warm and understanding person, and, as we all know, very musically inclined. But there's another aspect underneath all of that that not too many people get to see. I have been privileged to see that and he's like a brother to me. He's out-of-sight!"

**Dusty Springfield:** "Gamble/Huff and Bell? I'm just in love with their whole thing . . . I first met Leon Huff in 1964 when he wrote what became my first U.S.-cut side, 'Live It Up,' but didn't really get a chance to work with him until the 'Brand New Me' sessions in 1969. Leon then did a lot of the piano work, Thom Bell played too and Kenny almost intimidated me, singing so well, I at first wondered why he wasn't doing the session for himself. But it soon got more relaxed; working with that fantastic house band, I now feel I really learned a lot from it, especially about natural phrasing. I still get positively gooey over the sounds they produce."

## Bunny Sigler (Continued from page 35)

important aspects of my career." Recordings of songs that were authored or co-authored by Bunny Sigler have been done by the Stylistics, Blue Magic, Three Degrees, the Whispers, the O'Jays, Billy Paul, the Intruders and Jackie Moore.

In recent years Sigler's attentions have been re-directed towards recording and performing. His recent album, "Keep Smilin'," was produced and largely written by Sigler, and offers some insight into the creative musical community that Philadelphia International has fostered.

## The Rhythm...



Part of the MFSB rhythm section, from left: Bobby Eli, Ron Kersey, Earl Young, Larry Washington.

## ... And the Strings



MFSB Strings.



## Gamble & Huff *(Continued from page 37)*

**RW:** Which group of people would you say would be responsible for really exposing your music?

**Gamble:** I would say the disc jockeys.

**RW:** If you were having a testimonial and you got up and made a speech and you said, "thank you," who would you direct that to?

**Gamble:** Well, I think I would thank Jimmy Bishop, because he's been a great help to us. And all the rest of the disc jockeys around the country too. But him more, because he worked a little closer with us, because he's right here in Philadelphia. And CBS for helping us exploit it, to make it last for a long time. And that's what your intentions are. Trying to make it last forever. ☺

## Thom Bell *(Continued from page 32)*

back because we have all kinds of people in this record business from all walks of life.

Idle thoughts are the worst things in the world, if they are not constructive thoughts. You will find a lot of people who talk and think helter skelter, and that's the way they work. I never thought I wasn't going to make it, and I still won't think about it in that sense—I just keep doing it. Whatever will be will be, so you really can't say "I'm going to make it one day." It doesn't work like that, because there is no "one day;" every day is a "one day." It takes days to get to next year, too. You really can't say when you are going to make it because you really never make it. Every time you go into that studio, every time you sit at the piano it's another battle. ☺

## MFSB On the Soul Map

■ The next time you listen to a Philadelphia International record — any Philadelphia International record—take note of those rhythm tracks . . . and the horns . . . and the guitar solos . . . and the strings. That's what the "Philly Sound" is all about, whether the group at hand is Harold Melvin and the Bluenotes, the O'Jays, Billy Paul or any number of other PIR acts. It's also the sound of MFSB (Mother, Father, Sister, Brother).

MFSB is the stable group of back-up musicians who form the base of the "Philly Sound." At the core are bassist Ronnie Baker; guitarists Norman Harris, Bobby Eli and Roland Chambers, percussionists Karl Chambers and Earl Young; keyboard players Lennie Pakula and Leon Huff; vibes man Vince Montana; and congas and bongo player Larry Washington. Harris doubles as horn and reed contractor for the group and Don Renaldo performs that same function in the strings

division. Bobby Martin, who has arranged for the likes of Eddie Holman, Baby Washington and Ecstasy, Passion and Pain, as well as for many PIR albums, arranges for MFSB, too.

Though this basic team has been working together for close to a decade, it wasn't until 1972, when Gamble and Huff produced an instrumental version of Sly & the Family Stone's "Family Affair" hit that the group (under the name, The Family) made any sort of lasting impact. There had been miscellaneous hits under other names since 1963, but nothing *(Continued on page 43)*

## Jerry Butler

*(Continued from page 33)* ing activity, and their professional staff takes pride in working the copyrights. "Many of these songs are considered standards today, and rightly so," summarizes Herman about the over-all power of the Gamble/Huff songs he now represents.



**CONGRATULATIONS  
TO  
KENNY AND LEON  
WITH WHOM I'VE  
CREATED SOME OF  
THE BEST MUSIC  
I HAVE EVER MADE.**

**"ICE"**



**'FIL's Jay Cook:**

## Gamble/Huff and Bell Sound Is Omnipresent

■ PHILADELPHIA — The rise to prominence of the "Philadelphia Sound" has been aided to no small degree by the keen ears of radio programmers from coast to coast; one individual who has had his fingers on the pulsebeat of the music epitomized by the work of Kenny Gamble, Leon Huff and Thom Bell is Jay Cook, long-time program director of Philadelphia's powerhouse WFIL-AM.

Having watched this sound grow from its infant stages, Cook feels that the creative triumvirate responsible for so much of its success is almost without equal in today's world of popular music. "Tommy, Kenny and Leon have that certain knack," said Cook in a recent conversation with **Record World**. "Sure, there are other people who produce great music, but very few can create such a complete sound."

With WFIL ranking among the nation's premier top 40 stations, Cook bases his opinion on the universal appeal of the Gamble/Huff and Bell sound, and not merely on its relevance to the aforementioned "Philadelphia Sound" or its appeal to the city's r&b market. "It is good basic music," he stated enthusiastically, "with that added touch of class and polish that is the hallmark of their genius."

"Some of their efforts," he continued, "like 'Love Train' or 'Me and Mrs. Jones' are, to my way

of thinking among the finest records I've ever encountered. You could have a playlist comprised of their works and it would mean nothing but hits. Their creative expertise, when coupled with the talents of artists like Harold Melvin, the O'Jays, the Three Degrees, MFSB—I could go on and on—have produced a sound that will be hard for anyone to imitate or duplicate for many years to come."

Howard Levitt

### Intruders' Firsts

■ PHILADELPHIA—The Intruders are the proud possessors of several "firsts" in the Gamble/Huff story. They were the first act to record for Gamble/Huff Productions, this being in 1966. Though the group had previously enjoyed regional recognition via a self-produced song called "Come Home Soon," they recognized the need for an outside perspective to help shape their music and consequently took a chance with the fledgling Gamble/Huff team. What resulted was Gamble/Huff's first sizeable chart entry ("Together," in 1966) and their first gold record a year later with "Cowboys To Girls." Since then they've racked up a consistent string of chart records which prove that, although they can claim those Gamble/Huff firsts, the lasts are still a long way off.

## Retailers Bullish on Gamble/Huff and Bell

By DAVID MCGEE

■ PHILADELPHIA — Norman Cooper is head of a Philadelphia-based one-stop and Norman D. Cooper, Inc., which services 14 Sears stores and an additional 150 stores in Miami, Florida, in West Virginia, in New York State, in Boston and in Connecticut. Cooper is bullish on Gamble/Huff and Bell—"It's product, it's offered and we sell it well. I don't know what wavelength those guys are on, but they're doing a hell of a job."

"Philly International," Cooper told **Record World**, "is everything at the moment. I think if you look at the groups they have with them and then look at the people in production, you'll find that the artists are mostly kids, but the people in production are 30-40 years old and they've been together a long time. It's not a brand new schtick for them. They are all friends and I guess that's why they do so well. They're like a very smooth team that has been together and knows all the moves by heart."

Cooper has been in the music business for 18 years and he prides himself on knowing and doing his own will and being aware of the city in which he dwells. He views Philadelphia as a breeding ground for new talent, as a city with its own distinctive sound that encourages new talent and he is quick to acknowledge the debt Philadelphia owes to Gamble/Huff and Bell: "Philadelphia International has made Philadelphia a marketplace; I think it has made this city a marketplace for producing the talent that is around and waiting for a chance."

Sound like creeping jingoism? Not really, in fact. Cooper is proud of Philadelphia and Philadelphia International and he likes to say so. It seems so obvious to him. "I praise them and I mean it sincerely," Cooper said. "I don't know of any other group—unless you go back to the Detroit days—that's put together hit after hit after hit as have Gamble, Huff and Bell. Put those talents together and somebody's doing something right."

Finally, a testimonial from Norman Cooper on behalf of Philadelphia International: "I've done well in the past, I do well now and I'm continually doing better. The reason for that is because we have producers in Philadelphia of the capability of Gamble, Huff

and Bell. They got something, they put it together, they worked it out and it's really a nice sound. May they produce another hundred records a year. I'd like to see five more cats turn it on like they have with five more operations such as Philly International. That's where it's at."

**Record World** also contacted King James, a retailer who services 200-300 customers daily in his two Philadelphia stores.

"It's the sound," James answered unequivocally when asked to define the mystique of Philadelphia International products. "They came up with a brand new sound years ago and everybody likes it so they buy it. It's a groove and it's happening today."

Eddie Reed is a New York wholesaler who services 75-80 customers daily at the Record Shack on Second Avenue and 110th Street. He also services stores in Baltimore and Washington, D. C.

"Great products, yes indeed," Reed told **Record World**. "Customers come in and ask for some of those products specifically—especially the Three Degrees and Harold Melvin. Those products really take care of your stores and the Philly International people are just great to do business with."

### 'Golden Era'

(Continued from page 29)  
as on the Marmaduke label as Hidden Cost.

Gamble & Huff had their own label ventures as well prior to their current Columbia/Epic-affiliated Philadelphia International label umbrella. Their Excel Records introduced the Intruders in '66—and after the first release the label became Gamble Records. Neptune Records, begun by Gamble & Huff in 1969, introduced Billy Paul while a later G/H label effort, Northbay, finally brought MFSB together with their current producers as an act named Family. Northbay also introduced Talk of the Town, still performing and cutting records for G/H/B but today best known as the "Back Stabbers" writing trio.

Philly's "golden era" thus spawned a lot of the energy of today's PIR-affiliated explosion of talent, music and hits.

Robert Adels

## 'The Board' at Sigma Sound



Pictured at the control board is Peter Humphreys, assistant engineer at Sigma Sound.



## 'Philly' in Europe



Eddie Levert (left) of the O'Jays confers with fellow Philly International singer Billy Paul during the 1973 European package tour with which CBS Records International launched the "Philly Sound" abroad.

## Soul Survivors *(Continued from page 34)*

involved with the formative stages of the Gamble/Huff arrangement, who produced it for them. Following "Expressway," the group languished on the club circuit and eventually abandoned the search for a follow-up. Then in 1972, drummer John Dzubak introduced SS vocalists Charlie and Richard Ingui to a group of Woodstock musicians he'd been working with

(some of whom had seen session activity with the likes of Diana Ross, Paul Butterfield and Stevie Wonder) and out of this encounter sprang a rejuvenated Soul Survivors. They once again teamed with Gamble/Huff on the production of a comeback album for TSOP, and chances for history repeating itself look better than ever.

## Tommy's Girls: Philadelphia Magic

■ Ever wonder about the number of heavenly voices gracing those Gamble/Huff and Bell hits? A full chorus you say? Away with you! It's actually three young girls (not a group, just "Tommy's Girls") named Barbara Ingram, Carla Benson and Yvette Benton. The "Tommy's Girls" monicker arises from the fact that they were formed by Thom Bell.

The original "Tommy's Girls" were only two—Ms. Ingram and Linda Creed—and they started singing background for Bell and Weldon McDougal. In short order, two of Ms. Ingram's friends (Ms. Benson and Ms. Benton) were signed and Ms. Creed left the group.

A partial listing of groups and artists with whom "Tommy's Girls" have sung is mind-boggling: Johnny Mathis, the Spinners, the Manhattans, Barbara Mason, David Clayton-Thomas, Billy Paul, Blue Magic, the Intruders, MFSB, the Stylistics and others.

## MFSB

*(Continued from page 41)*

that could sustain itself beyond a single at a time.) In 1973 the name and approach changed to MFSB and an instrumental album, respectively.

The first album under the new name was "MFSB," appropriately enough, and included "Family Affair." "TSOP: The Sound of Philadelphia" followed and MFSB hit major singles and album chart success. As Bobby Martin once told Melody Maker, "We have a nationwide TV show over here called 'Soul Train' and the guy who runs it, Don Cornelius, came down and asked us to work on a theme tune for the show—the whole thing is filmed here in Philly. We worked out the tune and Kenny thought up the name 'TSOP.' We used the Three Degrees as voices at the end. Then as the show went out the demand grew for the release of the theme. We were a little reluctant to put it out but when we did we never expected it to do as well as it did."

# Soul Train Thanks You

# TSOP

# For Giving Us Our Sound

# Don Cornelius Productions



**KENNY, LEON & TOMMY**

**Together We Give The People What They Want.**

**WE SALUTE YOU!**

## SALESMAKER OF THE WEEK



**PHYSICAL GRAFFITI**  
LED ZEPPELIN  
Swan Song

### TOP RETAIL SALES THIS WEEK

- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- ROCK 'N' ROLL—John Lennon—Apple
- AN EVENING WITH JOHN DENVER—RCA
- HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
- CRASH LANDING—Jimi Hendrix—Reprise

### CAMELOT/NATIONAL

- AN EVENING WITH JOHN DENVER—RCA
- BABE RUTH—Harvest
- BEST OF THE STYLISTICS—Avco
- BLUE SKY, NIGHT THUNDER—Michael Murphey—Epic
- COLD ON THE SHOULDER—Gordon Lightfoot—Reprise
- DIXIE ROCK—Wet Willie—Capricorn
- FOR EARTH BELOW—Robin Trower—Chrysalis
- GREATEST HITS—Ohio Players—Westbound
- HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song

### MUSICLAND/NATIONAL

- AN EVENING WITH JOHN DENVER—RCA
- AUTOBAHN—Kraftwerk—Vertigo
- COLD ON THE SHOULDER—Gordon Lightfoot—Reprise
- FIRE ON THE MOUNTAIN—Charlie Daniels Band—Kama Sutra
- FLY BY NIGHT—Rush—Mercury
- FOR EARTH BELOW—Robin Trower—Chrysalis
- GREATEST HITS—Kool & the Gang—Delite
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- REALLY ROSIE—Carole King—Ode (soundtrack)
- ROCK 'N' ROLL—John Lennon—Apple

### RECORD BAR/NATIONAL

- BLUE SKY, NIGHT THUNDER—Michael Murphey—Epic
- CRASH LANDING—Jimi Hendrix—Reprise
- HAVE YOU EVER BEEN MELLOW—Olivia Newton-John—MCA
- ON YOUR FEET OR ON YOUR KNEES—Blue Oyster Cult—Col
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- PIECES OF THE SKY—Emmylou Harris—Reprise
- ROCK 'N' ROLL—John Lennon—Apple
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
- WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic
- YOUNG AMERICANS—David Bowie—RCA

### SAM GOODY/EAST COAST

- AN EVENING WITH JOHN DENVER—RCA
- BLOOD ON THE TRACKS—Bob Dylan—Col
- FLYING START—Blackbyrds—Fantasy
- HEART LIKE A WHEEL—Linda Ronstadt—Capitol
- NIGHTBIRDS—Labelle—Epic
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- ROCK 'N' ROLL—John Lennon—Apple
- RUFUSIZED—Rufus Featuring Chaka Khan—ABC
- STYX II—Wooden Nickel
- WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Brothers—WB

### TWO GUYS/EAST COAST

- AN EVENING WITH JOHN DENVER—RCA
- BLOOD ON THE TRACKS—Bob Dylan—Col
- CLOSEUP—Frankie Valli—Private Stock
- HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA
- HEART LIKE A WHEEL—Linda Ronstadt—Capitol
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- REALLY ROSIE—Carole King—Ode (soundtrack)
- ROCK 'N' ROLL—John Lennon—Apple
- STYX II—Wooden Nickel
- WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Brothers—WB

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

- AN EVENING WITH JOHN DENVER—RCA
- AVERAGE WHITE BAND—Atlantic
- ELDORADO—Electric Light Orchestra—UA
- FIRE—Ohio Players—Mercury
- FLYING START—Blackbyrds—Fantasy
- HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA
- HEART LIKE A WHEEL—Linda Ronstadt—Capitol
- NIGHTBIRDS—Labelle—Epic
- PERFECT ANGEL—Minnie Riperton—Epic
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song

### KING KAROL/NEW YORK

- CRASH LANDING—Jimi Hendrix—Reprise
- FLOATING WORLD—Jade Warrior—Island
- GHOSTS—Strawbs—A&M
- HEART LIKE A WHEEL—Linda Ronstadt—Capitol
- OLD & IN THE WAY—Various Artists—Round
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- ROCK 'N' ROLL—John Lennon—Apple
- THE CAROL DOUGLAS ALBUM—Midland Intl.
- TO BE TRUE—Harold Melvin & the Blue Notes Featuring Theodore Pendergrass—Phila. Intl.
- YESTERDAYS—Yes—Atlantic

### GARY'S/RICHMOND

- AN EVENING WITH JOHN DENVER—RCA
- CAUGHT IN THE ACT—Commodores—Motown
- COLD ON THE SHOULDER—Gordon Lightfoot—Reprise
- CRIME OF THE CENTURY—Supertramp—A&M
- HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- PLUG ME INTO SOMETHING—Henry Gross—A&M
- ROCK 'N' ROLL—John Lennon—Apple
- SONG FOR AMERICA—Kansas—Kirshner
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col

### FOR THE RECORD/BALTIMORE

- A SONG FOR YOU—Temptations—Gordy
- BUTT OF COURSE—Jimmy Castor Bunch—Atlantic
- CRASH LANDING—Jimi Hendrix—Reprise

### FIRST MINUTE OF A NEW DAY—

- Gil Scott-Heron & Brian Jackson—Arista
- GREATEST HITS—Kool & the Gang—Delite
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- STEPPING INTO TOMORROW—Donald Byrd—Blue Note
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
- TO BE TRUE—Harold Melvin & the Blue Notes Featuring Theodore Pendergrass—Phila. Intl.
- WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic

### WAXIE MAXIE/WASH., D.C.

- AN EVENING WITH JOHN DENVER—RCA
- BELLE OF THE BALL—Richard Torrance & Eureka—Shelter
- CAUGHT IN THE ACT—Commodores—Motown
- CICERO PARK—Hot Chocolate—Big Tree
- DRAMATIC JACKPOT—Ron Banks & the Dramatics—ABC
- GREATEST HITS—Al Green—Hi
- NO MYSTERY—Return To Forever Featuring Chick Corea—Polydor
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- ROCK 'N' ROLL—John Lennon—Apple
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col

### POPLAR TUNES/MEMPHIS

- A SONG FOR YOU—Temptations—Gordy
- AN EVENING WITH JOHN DENVER—RCA
- DIXIE ROCK—Wet Willie—Capricorn
- FOR EARTH BELOW—Robin Trower—Chrysalis
- GREATEST HITS—Al Green—Hi
- MODERN TIMES—Al Stewart—Janus
- ROCK 'N' ROLL—John Lennon—Apple
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
- YESTERDAYS—Yes—Atlantic
- YOUNG AMERICANS—David Bowie—RCA

### NATL. RECORD MART/MIDWEST

- AUTOBAHN—Kraftwerk—Vertigo
- COLD ON THE SHOULDER—Gordon Lightfoot—Reprise
- CRASH LANDING—Jimi Hendrix—WB
- FOR EARTH BELOW—Robin Trower—Chrysalis
- HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA
- NO MYSTERY—Return To Forever Featuring Chick Corea—Polydor
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- ROCK 'N' ROLL—John Lennon—Apple
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
- YOUNG AMERICANS—David Bowie—RCA

### RECORD REVOLUTION/CLEVE.

- CRASH LANDING—Jimi Hendrix—Reprise
- KOKOMO—Col
- NATTY DREAD—Bob Marley & the Wailers—Island
- NO MYSTERY—Return To Forever Featuring Chick Corea—Polydor
- ON YOUR FEET OR ON YOUR KNEES—Blue Oyster Cult—Col
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- VISIONS OF THE EMERALD BEYOND—Mahavishnu Orchestra—Col
- WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic
- YESTERDAY—Yes—Atlantic
- YOUNG AMERICANS—David Bowie—RCA

### ONE OCTAVE HIGHER/ CHICAGO

- BLOOD ON THE TRACKS—Bob Dylan—Col
- HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA
- NO MYSTERY—Return To Forever Featuring Chick Corea—Polydor

### ON YOUR FEET OR ON YOUR KNEES—

- Blue Oyster Cult—Col
- PERFECT ANGEL—Minnie Riperton—Epic
- PHOEBE SNOW—Shelter
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- STEPPING INTO TOMORROW—Donald Byrd—Blue Note
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
- VISIONS OF THE EMERALD BEYOND—Mahavishnu Orchestra—Col

### CIRCLES/ARIZONA

- A SONG FOR YOU—Temptations—Gordy
- AN EVENING WITH JOHN DENVER—RCA
- CLOSEUP—Frankie Valli—Private Stock
- HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA
- MR. MAGIC—Grover Washington Jr.—Kudu
- NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- ROCK 'N' ROLL—John Lennon—Apple
- STARDUST—Arista (soundtrack)
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col

### ABC/SEATTLE

- AN EVENING WITH JOHN DENVER—RCA
- COLD ON THE SHOULDER—Gordon Lightfoot—Reprise
- DIXIE ROCK—Wet Willie—Capricorn
- FLAVOURS—Guess Who—RCA
- FOR EARTH BELOW—Robin Trower—Chrysalis
- JUST A BOY—Leo Sayer—WB
- NIGHTBIRDS—Labelle—Epic
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- REALITY—James Brown—Polydor
- REALLY ROSIE—Carole King—Ode (soundtrack)

### WHEREHOUSE/CALIFORNIA

- CRIME OF THE CENTURY—Supertramp—A&M
- DRAMATIC JACKPOT—Ron Banks & the Dramatics—ABC
- FRAMPTON—Peter Frampton—A&M
- OUT OF HAND—Gary Stewart—RCA
- PIECES OF THE SKY—Emmylou Harris—Reprise
- RORY BLOCK—RCA
- SONGBIRD—Jesse Colin Young—WB
- STARDUST—Arista (soundtrack)
- WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic

### LICORICE PIZZA/LOS ANGELES

- CRASH LANDING—Jimi Hendrix—Reprise
- FOR EARTH BELOW—Robin Trower—Chrysalis
- GREATEST HITS—Al Green—Hi
- HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA
- ON YOUR FEET OR ON YOUR KNEES—Blue Oyster Cult—Col
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- ROCK 'N' ROLL—John Lennon—Apple
- SONGBIRD—Jesse Colin Young—WB
- WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic
- YOUNG AMERICANS—David Bowie—RCA

### TOWER/LOS ANGELES

- ANOTHER NIGHT—Hollies—Epic
- BETWEEN THE LINES—Janis Ian—Col
- BLUE SKY, NIGHT THUNDER—Michael Murphey—Epic
- CRASH LANDING—Jimi Hendrix—Reprise
- JOURNEY—Col
- LOVERS—Mickey Newbury—Elektra
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- PIECES OF THE SKY—Emmylou Harris—Reprise
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
- YOUNG AMERICANS—David Bowie—RCA



# THE ALBUM CHART

PRICE CODE  
 E — 5.98 F — 6.98  
 G — 7.98 H — 9.98  
 I — 11.98 J — 12.98

TITLE, ARTIST, Label, Number (Distributing Label)

MAR. 22 MAR. 15

**1** 5 **PHYSICAL GRAFFITI**  
 LED ZEPPELIN  
 Swan Song SS 2200  
 (Atlantic)



WKS. ON CHART

2 | 1

2	1	HAVE YOU NEVER BEEN MELLOW	OLIVIA NEWTON-JOHN/ MCA 2133	5	F
3	2	BLOOD ON THE TRACKS	BOB DYLAN/Columbia PC 33235	7	F
4	3	AVERAGE WHITE BAND	/Atlantic SD 7308	21	F
5	4	GREATEST HITS	ELTON JOHN/MCA 2128	18	F
6	6	WHAT WERE ONCE VICES ARE NOW HABITS	DOOBIE BROTHERS/Warner Bros. W 2750	45	F
7	7	FIRE OHIO PLAYERS	/Mercury SRM-1-1013	17	F
8	20	AN EVENING WITH JOHN DENVER	/RCA CPL2-0764	3	J
9	10	NIGHTBIRDS	LABELLE/Epic KE 33075	11	E
10	11	PHOEBE SNOW	/Shelter 2109 (MCA)	21	F
11	8	EMPTY SKY	ELTON JOHN/MCA 2130	8	F
12	16	FOR EARTH BELOW	ROBIN TROWER/Chrysalis 1073 (WB)	4	F
13	15	A SONG FOR YOU	TEMPTATIONS/Gordy G6-969S1 (Motown)	7	F
14	24	ROCK 'N' ROLL	JOHN LENNON/Apple SK 3419	4	E
15	9	HEART LIKE A WHEEL	LINDA RONSTADT/Capitol ST 11368	16	F
16	18	PERFECT ANGEL	MINNIE RIPERTON/Epic KE 32561	25	E
17	13	RUFUSIZED	RUFUS Featuring CHAKA KAHN/ABC ABCD 837	12	F
18	12	NOT FRAGILE	BACHMAN-TURNER OVERDRIVE/Mercury SRM-1-1004	30	F
19	27	COLD ON THE SHOULDER	GORDON LIGHTFOOT/Reprise MS 2206 (WB)	4	F
20	21	STYX II	/Wooden Nickel WNS-1012 (RCA)	9	F
21	22	ON THE BORDER	EAGLES/Asylum 7E-1004	41	F
22	14	BARRY MANILOW II	/Bell 1314 (Arista)	16	F
23	25	SUN GODDESS	RAMSEY LEWIS/Columbia KC 33194	9	E
24	17	ALL THE LOVE IN THE WORLD	MAC DAVIS/Columbia PC 32927	7	F
25	19	DO IT 'TIL YOU'RE SATISFIED	B.T. EXPRESS/Scepter 5117	15	F
26	26	WAR CHILD	JETHRO TULL/Chrysalis CMR 1067 (WB)	21	F
27	29	ELDORADO	ELECTRIC LIGHT ORCHESTRA/UA LA399-G	23	F
28	28	URBAN RENEWAL	TOWER OF POWER/Warner Bros. BS 2834	9	F
29	23	JOHN DENVER'S GREATEST HITS	/RCA CPL1-0374	67	F
30	42	AUTOBAHN	KRAFTWERK/Vertigo VEL 2003 (Phonogram)	5	F
31	32	IF YOU LOVE ME (LET ME KNOW)	OLIVIA NEWTON-JOHN/ MCA 411	40	F
32	31	FLYING START	BLACKBYRDS/Fantasy F 9481	12	F
33	33	NEVER CAN SAY GOODBYE	GLORIA GAYNOR/MGM M3G-4982	7	F
34	34	SO WHAT	JOE WALSH/ABC Dunhill DSD 50171	11	F
35	35	PHOTOGRAPHS AND MEMORIES	JIM CROCE/ABC ABCD 835	25	F
36	38	FULFILLINGNESS' FIRST FINALE	STEVIE WONDER/Tamla T6-332S1 (Motown)	33	F
37	37	IT'LL SHINE WHEN IT SHINES	OZARK MOUNTAIN DAREDEVILS/A&M SP 3654	11	F
38	30	FIRE ON THE MOUNTAIN	CHARLIE DANIELS BAND/ Kama Sutra KSBS 2603	10	F
39	39	SOUVENIRS	DAN FOGELBERG/Epic KE 33137	16	E
40	87	THAT'S THE WAY OF THE WORLD	EARTH, WIND & FIRE/ Columbia PC 33280	2	F
41	36	THE PROPHET	RICHARD HARRIS/Atlantic SD 18120	11	F
42	40	PROMISED LAND	ELVIS PRESLEY/RCA APL1-0606	6	F
43	49	PROPAGANDA	SPARKS/Island ILPS 9312	6	F
44	44	FIRST MINUTE OF A NEW DAY	GIL SCOTT-HERON & BRIAN JACKSON/Arista 4030	7	F
45	48	PRONOUNCED LEH-NERD SKIN-NERD	LYNYRD SKYNYRD/ MCA Sounds of the South 363	36	F
46	46	BAD CO. BAD COMPANY	/Swan Song SS 8410 (Atlantic)	30	F
47	41	NEW AND IMPROVED SPINNERS	/Atlantic SD 18118	14	F
48	50	SHEER HEART ATTACK	QUEEN/Elektra 7E-1026	10	F
49	45	BACK HOME AGAIN	JOHN DENVER/RCA CPL1-0548	38	F
50	59	HOLIDAY AMERICA	/Warner Brothers W 2808	37	F
51	43	MILES OF AISLES	JONI MITCHELL/Asylum AB 202	15	I
52	62	REALLY ROSIE	TV SOUNDTRACK Featuring CAROLE KING/ Ode 77027 (A&M)	3	F

53	47	COUNTRY LIFE	ROXY MUSIC/Atco SD 36-106	10	F
54	52	SERENADE	NEIL DIAMOND/Columbia PC 32919	21	F
55	55	WHITE GOLD	LOVE UNLIMITED ORCHESTRA/ 20th Century T-459	17	F
56	56	GOODBYE YELLOW BRICK ROAD	ELTON JOHN/ MCA 2-10003	75	I
57	51	DARK HORSE	GEORGE HARRISON/Apple SMAS 3218	13	F
58	66	PLUG ME INTO SOMETHING	HENRY GROSS/A&M SP 4502	4	F
59	53	SATIN DOLL	BOBBI HUMPHREY/Blue Note LA334-G (UA)	14	F
60	60	GOODNIGHT VIENNA	RINGO STARR/Apple SW 3417	17	F
61	54	FLAVOURS	GUESS WHO/RCA CPL1-0636	7	F
62	57	ALL THE GIRLS IN THE WORLD—BEWARE!!!	GRAND FUNK/Capitol SO 11356	13	F
63	70	SILK TORPEDO	PRETTY THINGS/Swan Song SS 8411 (Atlantic)	4	F
64	58	RELAYER	YES/Atlantic SD 18122	13	F
65	75	GHOSTS	STRAWBS/A&M SP 4506	3	F
66	61	JOY TO THE WORLD—THEIR GREATEST HITS	THREE DOG NIGHT/ABC Dunhill DSD 50178	13	F
67	76	THE BEST OF THE STYLISTICS	/Avco AV-69005	3	F

CHARTMAKER OF THE WEEK

**68** — CRASH LANDING  
 JIMI HENDRIX  
 Reprise MS 2004 (WB)



69	64	EXPLORES YOUR MIND	AL GREEN/Hi SHL 32087 (London)	17	F
70	65	VERITIES & BALDERDASH	HARRY CHAPIN/Elektra 7E-1012	26	F
71	63	THIS IS THE MOODY BLUES	/Threshold 2THS 12/13 (London)	18	I
72	85	ON YOUR FEET OR ON YOUR KNEES	BLUE OYSTER CULT/ Columbia PC 33371	2	G
73	93	I CAN STAND A LITTLE RAIN	JOE COCKER/A&M SP 3633	2	F
74	74	LATE FOR THE SKY	JACKSON BROWNE/Asylum 7E-1017	23	F
75	83	BELLE OF THE BALL	RICHARD TORRANCE AND EUREKA/ Shelter SR 2134 (MCA)	3	F
76	110	NO MYSTERY	RETURN TO FOREVER Featuring CHICK COREA/ Polydor PD 6512	1	F
77	86	MELISSA	MELISSA MANCHESTER/Arista 4031	3	F
78	—	YOUNG AMERICANS	DAVID BOWIE/RCA APL1-0998	1	F
79	88	PIECES OF THE SKY	EMMYLOU HARRIS/Reprise MS 2213 (WB)	2	F
80	79	A1A	JIMMY BUFFETT/ABC Dunhill DSD 50183	6	F
81	90	TO BE TRUE	HAROLD MELVIN & THE BLUENOTES Featuring THEODORE PENDERGRASS/Phila. Intl. KZ 33148 (Col)	2	E
82	130	GREATEST HITS	AL GREEN/Hi SHL 32089 (London)	1	F
83	—	WELCOME TO MY NIGHTMARE	ALICE COOPER/Atlantic SD 18130	1	F
84	92	COMMANDER CODY & HIS LOST PLANET AIRMEN	/Warner Bros. BS 2847	2	F
85	119	MISTER MAGIC	GROVER WASHINGTON JR./Kudu KU-20S1 (Motown)	1	F
86	89	THE SILVER FOX	CHARLIE RICH/Epic PE 33250	14	F
87	94	JUST A BOY	LEO SAYER/Warner Bros. BS 2836	2	F
88	105	BLUE SKY, NIGHT THUNDER	MICHAEL MURPHEY/ Epic KE 33290	1	F
89	96	DOWN TO EARTH	NEKTAR/Passport PPSD 98005 (ABC)	2	F
90	72	CARIBOU	ELTON JOHN/MCA 2116	37	F
91	—	YESTERDAYS	YES/Atlantic SD 18103	1	F
92	91	TOLEDO WINDOW BOX	GEORGE CARLIN/Little David LD 3003 (WB)	15	F
93	68	FREE AND EASY	HELEN REDDY/Capitol ST 11348	21	F
94	97	BEHIND CLOSED DOORS	CHARLIE RICH/Epic KE 32247	71	F
95	67	WAITRESS IN A DONUT SHOP	MARIA MULDAUR/Reprise MS 2194	20	F
96	71	STOP AND SMELL THE ROSES	MAC DAVIS/Columbia PC 32582	32	E
97	103	LINDA ON MY MIND	CONWAY TWITTY/MCA 469	1	F
98	107	MODERN TIMES	AL STEWART/Janus JXS 7112	1	F
99	82	I'M LEAVING IT ALL UP TO YOU	DONNY & MARIE OSMOND/ MGM M3G 4968	26	F
100	73	STANLEY CLARKE	/Nemperor NE 431 (Atlantic)	8	F

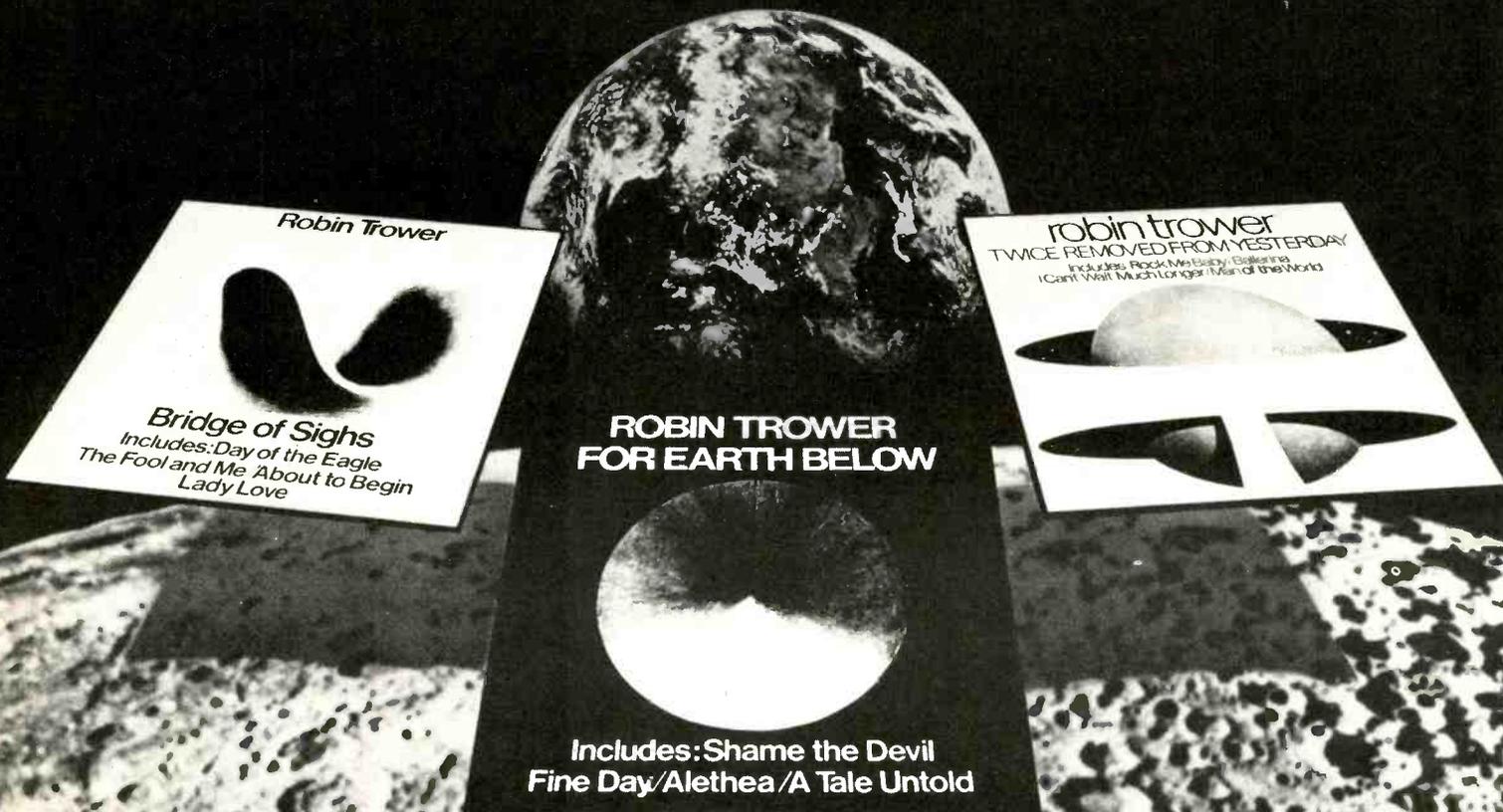
# ROBIN TROWER TOUCHDOWN

## OUT OF ORBIT FOR HIS FIRST HEADLINE TOUR

Date	Hall	City, State	Date	Hall	City, State
March 5	Selland Arena	Fresno, Ca.	April 19	Spectrum Theatre	Philadelphia, Pa.
Sold Out 7	Paramount Theater (2 Shows)	Seattle, Wash.	20		Boston, Mass.
Sold Out 8, 9	Paramount Theater	Portland, Ore.	22		Kalamazoo, Mich.,
10	Armory	Medford, Ore.	23		Milwaukee, Wis.
12	Golden Auditorium	San Diego, Ca.	24	Sports Center	Toledo, Ohio
13	University of Cal.	Santa Barbara, Ca.	25	Hara Arena	Dayton, Ohio
Sold Out 14, 15	Winterland	San Francisco, Ca.	26	Convention Center	Louisville, Ky.
Sold Out 16	Shrine Auditorium	Los Angeles, Ca.	27	Coliseum	Fort Wayne, Ind.
17	Exhibit Hall	Tucson, Ariz.	29	Convention Center	Indianapolis, Ind.
19	Memorial Auditorium	Dallas, Tx.	30	Univ. of Cincinnati	Cincinnati, Ohio
20	Radio KZEW	Dallas, Tx.	May 1	Ambassador Theatre	St. Louis, Ky.
21	Municipal Auditorium	San Antonio, Tx.	2	Memorial Auditorium	Kansas City, Mo.
23	Coliseum	Houston, Tx.	4		Denver, Colo.
26	Allen Theater	Cleveland, Ohio	15	Municipal Auditorium	Atlanta, Ga.
27	Memorial Theater	Columbus, Ohio	16	Coliseum	Jacksonville, Fla.
Sold Out 28	Auditorium Theater (2 Shows)	Chicago, Ill.	17	Jai Lai Hall	Miami, Fla.
Sold Out 29, 30	Masonic Auditorium	Detroit, Mich.	21	Warehouse	New Orleans, La.
April 17		Syracuse N.Y.	22		Baton Rouge, La.
18	Academy of Music (2 Shows)	New York, N.Y.	23	Armory	Mobile, Ala.



ROBIN TROWER ALBUMS ARE ON **Chrysalis** HIS RECORD COMPANY.



# SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK: Personal Pick:** "Fever" — Joe Anderson (Buddah). An uptempo groove heavy enough for disco play. Strong airplay reaction should aid chart activity.

**DEDE'S DITTIES TO WATCH:** "My Brand On You" — Denise LaSalle (20th Century/Westbound — UPT); "Where Is The Love" — Betty Wright (Alston-

UPT); "I Wanna Live For You" — Kaleidoscope (TSOP-UPT).

**DISCO POTENTIALS:** "Dance, Dance, Dance" — Liquid Smoke (Roulette); "Nefertiti" — Wisdom (Adelia).

According to informed sources, WVON (Chicago) is up for sale. An Arizna combine has bid on the top rated AM r&b station. The sale of the station will not be finalized for at least several months.

Hal Jackson's testimonial will be held at the New York Hilton, April 11. Isaac Hayes, Ohio Players and Melba Moore are to perform at his \$100 a plate affair. Monies collected are going toward a scholarship fund at Howard University, Washington, D.C. Make sure you get on the bandwagon to support this well known personality who has been instrumental in solving many people's problems, both inside and outside of the industry.

Wendall Bates' recent appointment to MGM was not as national promotion director, as previously mentioned, but as regional director. He is directly responsible for handling west coast promotion and other activities.

Being held at the Performing Arts Center in Milwaukee, Wisconsin is a tribute to announcer Dr. Bop of WAWA-AM. The date of this anniversary celebration is March 30. Bop has contributed many years to the music industry and community. Tickets are priced at \$4, \$5 and \$6.



Shown here stopping by Record World's office is Major Harris. A single "Love Won't Let Me Wait," has been culled from his "My Way" lp. With him is Barbara Harris (right), director of artist relations at Atlantic Records, and Dede Dabney r&b editor of RW.

In conjunction with the special tribute to three of the leaders in producing and writing many of the hit r&b singles

## Atlantic Plans 'Supersoul in Concert'

■ **NEW YORK** —Atlantic Records, in conjunction with its affiliates in England, France and Germany, will be presenting four of its top r&b acts in a 13-day European tour known as Supersoul in Concert. Starring the Spinners, the Jimmy Castor Bunch, Sister Sledge and Ben E. King, Supersoul in Concert will tour through 12 cities in the three countries. Based on advance ticket sales, capacity attendance for all concerts is expected.

### Phil Carson

Phil Carson, managing director of Atlantic Records in London, is responsible for coordinating the tour in his own country, and with Siggi Loch, managing director of WEA, Germany, as well as Bernard de Bosson, managing director of WEA Filipacchi in Paris. As an incentive to ticket buyers, an EP (extended play) disc has been prepared, containing one song by each of the four groups on the tour. The first 500 ticket buyers

for each venue will receive a free copy of the EP. In addition, those purchasing tickets in the mail through Blues 'N Soul magazine in England will also receive free

### Disco Deejays

In order to promote popular interest in the tour, about 100 discotheque deejays and programmers in the three countries will be contacted via a separate mailing sent from the U.S., from the office of Jerry Wexler, vice chairman of Atlantic/Atco Records. This mailing will consist of the latest single releases by each of the four acts — "Living A Little, Laughing A Little" by the Spinners, "Love Don't You Go Through No Changes On Me" by Sister Sledge, "Bertha Butt Boogie" by the Jimmy Castor Bunch, and Ben E. King's "Supernatural Thing." Enclosed with the singles will be a letter that includes an itinerary of the tour, which begins April 5 in Liverpool.

of our time, Gamble, Huff and Bell, we would like to take a moment to thank those who cooperated with this editor in a task which was truly delightful. All the girls in Philadelphia International's office are superb individuals, as are the men. Therefore, we can now understand exactly why Gamble/Huff and Bell have had such success — the atmosphere surrounding them makes them take their reigning superiority in stride. That is what makes "The Sound Of Philadelphia" the ultimate experience.

### PROFILE



The response to our spotlights on black promotion women has caused us to delve into what promotion entails. This week Marie Sellers is the woman in the spotlight.

Mrs. Sellers started at CBS working in television as a commercial coordinator. She held this highly responsible position from 1968-1973, when she ultimately got involved in the record end of CBS, working in the r&b promotion department. There she is secretary to Richard Mack. Her duties include trade publication visits along with keeping up on all field activities.

## R&B PICKS OF THE WEEK

**SINGLE** **AM** **CELEBRITY**  
**CARL GRAVES**, "THE NEXT BEST THING" (Tiny Tiger Music, ASCAP). Once again Graves has captured a lingering melody. The harmony provided by the background vocals gives this side more body, and the lyrics are in tune with everyday occurrences from man to woman. One to watch, with great chart potential. A&M 1673-S.

**SLEEPER** **MIDDLE EARTH**  
**DELIAH MOORE**, "IT TAKES LOVE" (Thrifty Music/Spirit Music, BMI). An old fashioned love song brings back many memories of the late '50s early '60s. Classic track, laced with guitar solos draws those memorable years closer. FM action should be the byword when this ear teaser is set into action. Middle Earth 001.

**ALBUM**  
**JUNIE**, "WHEN WE DO." Haunting rhythm coupled with strange and eery vocals makes for tremendous response through discos and radio stations. Many uptempo ditties are included in a package done in many colors. A simple but moving lp that will set the charts on fire, it contains such fine items as "Tight Rope," "Loving Arms," "You and You" and "Junie." 20th Century/Westbound W-200.



# BOHANNON

INTRODUCES HIS  
NEW L.P.

# INSIDES

# OUT

DK 76916

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE

**BRUNSWICK**

**DAKAR**

MARCH 22, 1975

MAR. 22	MAR. 15
1	2 SHAME, SHAME, SHAME SHIRLEY (AND COMPANY) Vibration 532 (All Platinum)
2	4 EXPRESS B. T. EXPRESS—Roadshow 7001 (Scepter)
3	1 SUPERNATURAL THING PT. 1 BEN E. KING—Atlantic 3241
4	7 LOVIN' YOU MINNIE RIPERTON—Epic 8-50057
5	8 SHINING STAR EARTH, WIND & FIRE—Columbia 3-10090
6	6 I AM LOVE JACKSON FIVE—Motown M1310F
7	11 SHOESHINE BOY EDDIE KENDRICKS—Tamla T54257F (Motown)
8	5 SUPER DUPER LOVE, PART 1 SUGAR BILLY—Fast Track 2501 (Mainstream)
9	3 LADY MARMALADE LABELLE—Epic 8-50048
10	13 SATIN SOUL LOVE UNLIMITED ORCHESTRA—20th Century TC 2162

11	9 PICK UP THE PIECES AVERAGE WHITE BAND—Atlantic 3229
12	22 LOVE FINDS ITS OWN WAY GLADYS KNIGHT & THE PIPS—Buddah 453
13	10 HAPPY PEOPLE TEMPTATIONS—Gordy G1738 (Motown)
14	17 MY LITTLE LADY BLOODSTONE—London 5N-1061
15	23 ONCE YOU GET STARTED RUFUS Featuring CHAKA KAHN—ABC T2066
16	18 REMEMBER WHAT I TOLD YOU TO FORGET TAVARES—Capitol 4010
17	20 CRY TO ME LOLEATTA HOLLOWAY—GRC 047
18	14 I GET LIFTED GEORGE McCRAE—TK 1007
19	26 WALKING IN RHYTHM BLACKBYRDS—Fantasy 736.
20	16 JUST AS LONG AS WE'RE TOGETHER (IN MY LIFE, THERE WILL NEVER BE ANOTHER) GLORIA SCOTT—Casablanca 815
21	32 L-O-V-E (LOVE) AL GREEN—Hi 2282 (London)
22	27 LOVE CORPORATION HUES CORP.—RCA PB 10200
23	38 ONE BEAUTIFUL DAY ECSTASY, PASSION & PAIN—Roulette 7163
24	19 STAR ON A TV SHOW/HEY GIRL STYLISTICS—Avco 4649
25	31 BUMP ME BABY, PT. 1 DOOLEY SILVERSPORN—Cotton 636 (Arista)
26	34 REALITY JAMES BROWN—Polydor 14268
27	29 WITH EVERYTHING I FEEL IN ME ARETHA FRANKLIN—Atlantic 3249
28	12 I BELONG TO YOU LOVE UNLIMITED—20th Century TC 2141
29	39 LIVING A LITTLE, LAUGHING A LITTLE SPINNERS—Atlantic 3252
30	15 RHYME Tyme PEOPLE KOOL & THE GANG—Delite 1563 (PIP)
31	41 SHAKEY GROUND TEMPTATIONS—Gordy G7142F (Motown)
32	21 YOU'RE AS RIGHT AS RAIN NANCY WILSON—Capitol 3873
33	25 TOBY/THAT'S HOW LONG CHI-LITES—Brunswick 55515
34	52 WHAT AM I GONNA DO WITH YOU BARRY WHITE—20th Century 2177
35	42 CHANGES (MESSIN' WITH MY MIND) VERNON BURCH—UA XW-587X
36	46 WE'RE ALMOST THERE MICHAEL JACKSON—Motown M1341F
37	44 SWING YOUR DADDY JIM GILSTRAP—Roxbury 2006 (Chelsea)
38	45 WILL WE EVER COME TOGETHER BLACK IVORY—Buddah 443
39	49 ALL BECAUSE OF YOU LEROY HUTSON—Curton CMS 0100 (WB)
40	47 GET READY FOR THE GET DOWN WILLIE HUTCH—Motown M1339F
41	48 DEEPER AND DEEPER BOBBY WILSON—Buddah 449
42	43 GIVE ME YOUR BEST SHOT BABY (PART I) EBB TIDE—Sound Gems 100

43	53 SUN GODDESS RAMSEY LEWIS and EARTH, WIND & FIRE—Columbia 3-10103
44	24 DON'T CHA LOVE IT MIRACLES—Tamla T4256F (Motown)
45	63 BAD LUCK (PART 1) HAROLD MELVIN & THE BLUE NOTES—Phila. Intl. ZS8 3562 (Col)
46	59 COME ON DOWN (GET YOUR HEAD OFF THE CLOUDS) GREG PERRY—Casablanca 817
47	57 BABY THAT'S BACKATCHA SMOKEY ROBINSON—Tamla T54258F
48	36 DANCE THE KUNG FU CARL DOUGLAS—20th Century TC 2168
49	60 I CAN'T SEE WHAT YOU SEE IN ME JONESES—Mercury 78668
50	28 LOVE IS A FIVE LETTER WORD JIMMY WITHERSPOON—Capitol 3998
51	30 I'LL BE HOLDING ON AL DOWNING—Chess 2158
52	61 TOUCH ME BABY (REACHING OUT FOR YOUR LOVE) TAMIKO JONES—Arista 0110
53	37 BOOGIE ON REGGAE WOMAN STEVIE WONDER—Tamla T5425F (Motown)
54	33 MOTHER'S SON CURTIS MAYFIELD—Curton 2006 (Buddah)
55	35 FIRE OHIO PLAYERS—Mercury 73643
56	65 LOVE HAS FOUND ITS WAY TO ME BLUE MAGIC—Atco 7014
57	58 SOME OTHER TIME SIMTEC SIMMONS—Innovation 118047
58	67 TAKE IT AWAY FROM HIM PAUL KELLY—Warner Bros. WBS 8067
59	62 THINK ABOUT ME FLAMINGOS—Worlds 103 (Big Apple)
60	73 I BETCHA DIDN'T KNOW THAT FREDRICK KNIGHT—Truth TRA 3216 (Stax)
61	40 SMOKIN' ROOM CARL CARLTON—ABC 12059
62	— ROLLING DOWN A MOUNTAIN SIDE MA'N INCREDIENT—RCA PB-10024
63	— DYNAMITE TONY CAMILLO'S BAZUKA—A&M 1666
64	— I DIDN'T KNOW THREE DEGREES—Phila. Intl. ZS 8-3561 (Col)
65	68 STOMP AND BUCK DANCE CRUSADERS—ABC Blue Thumb 261
66	— GET DOWN, GET DOWN JOE SIMON—Spring 156 (Polydor)
67	— LOVE WON'T LET ME WAIT MAJOR HARRIS—Atlantic 3248
68	— DON'T LOSE YOUR COOL L.T.D.—A&M 1665
69	— IT ONLY HURTS A LITTLE WHILE NOTATIONS—Gemigo 103
70	71 HEAVEN RIGHT HERE ON EARTH NATURAL FOUR—Curton CMS 0101 (WB)
71	72 THE BOTTLE BATAAN—Epic 8-50089
72	74 TOM CAT TOM SCOTT & THE L.A. EXPRESS—Ode 66105 (A&M)
73	— THERE'S ANOTHER IN MY LIFE PHILIP MITCHELL—Event 223 (Polydor)
74	75 MIGRATION CREATIVE SOURCE—Sussex 632
75	— LET THE GOOD TIMES ROLL EVERYBODY LITTLE BEAVER—Cat 1995 (TK)

## CLUB REVIEW

### The Undisputed Truth Plays Funk with Flair

■ LOS ANGELES—If the Undisputed Truth's (Gordy) blend of rock and soul sounds somewhat familiar, one can turn to Norman Whitfield for the reason why. The veteran producer's work with the group is readily apparent in their sense of stage dynamics, their material and the tight, funky rhythm section that played behind them. Consisting of four male and one female vocalists, the Undisputed Truth showed great promise at their recent Whisky debut.

Presenting a bizzare, glitterlike appearance on stage, the group ran through such excellent Whitfield material as "Earthquake Shake," "1990" and "Smiling Faces." More surprising was a rendition of Neil Young's "Down By The River," drastically

reworked and highlighted by the brilliant guitar playing of Motown session man Johnny McGhee. Somewhat unfortunate was the group's reliance on various stage gimmicks; one in particular consisted of one group member's mock love making in mid-song to a life-sized stuffed doll. Despite the excitement generated by such theatrical antics, the musical values of their set often tended to be overlooked in the shuffle.

Opens the Jades have become a familiar sight to Whisky audiences recently and the versatility and polish they bring to each performance has begun to create a strong local reputation. The sextet is capable of expertly covering r&b material of every description and appears to be in the process of developing an interesting style of their own.

Eliot Sekuler

### MGM Debuts T.U.M.E.

■ LOS ANGELES—Jimmy Bowen, vice president of a&r for Polydor Incorporated announced the release of a debut lp by T.U.M.E. (The Ultimate Musical Experience), a self-contained seven-piece group, on the company's MGM label.

The lp was produced and arranged by Bobby Eli for WMOT Productions except "One On One," which was produced, arranged and written by Ron Kersey of MFSB. Kersey also played keyboard on the lp. Eli, who wrote Blue Magic's million-seller "Sideshow" and Main Ingredient's gold record "Just Don't Want To Be Lonely," wrote eight of the tunes on the first T.U.M.E. album.

### N.Y. Jazz Quartet Signs with CTI

■ NEW YORK—CTI Records has announced the signing of the New York Jazz Quartet (Roland Hanna, Frank Wess, Ben Riley and Ron Carter).

The New York Jazz Quartet will embark on a tour of several Japanese cities, beginning March 20. The group has often appeared in the greater New York area and San Francisco, usually billed as either the Frank Wess Quartet, the Ron Carter Quartet, or the New York Jazz Quartet.

While in Japan, a live recording is scheduled to take place for release in the U.S. on the CTI label.

### Labelle Lights the Fire

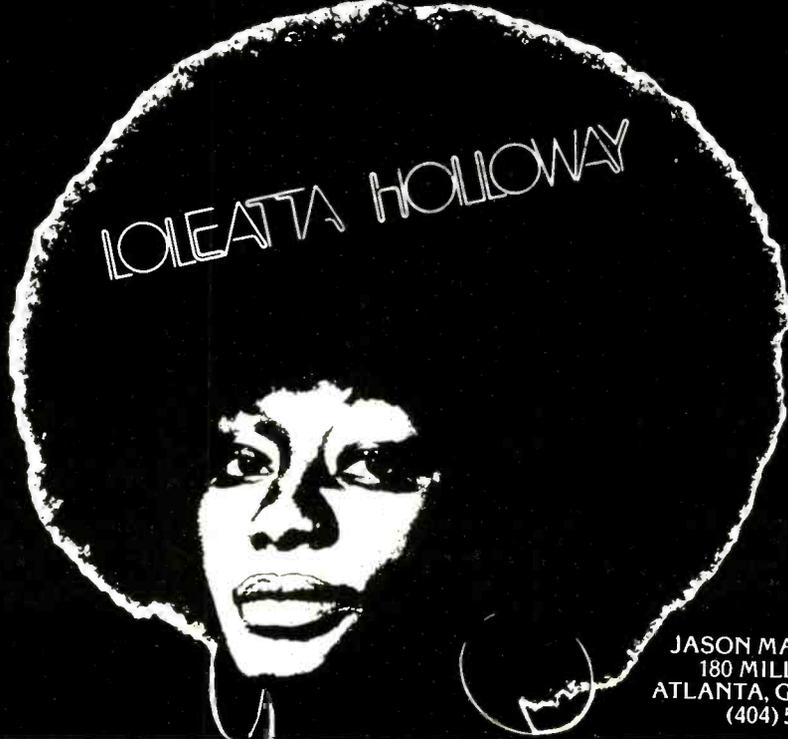


Epic recording group Labelle is currently bringing their stage show to cities throughout the country. On a recent visit to Chicago, Labelle performed a special concert at the Faces discotheque where their Epic album, "Nightbirds," and single, "Lady Marmalade," have been big favorites for months. Labelle is shown here during their sold-out performance, amid smoke that was also supplied by the Faces discotheque.

# RECORD WORLD

Who In The World:

## LOLEATTA HOLLOWAY



single album  
**"CRY TO ME"** **"CRY TO ME"**  
 AW 047 AA 2008

Available on Aware Records and Tape

JASON MANAGEMENT  
 180 MILLS STREET  
 ATLANTA, GEORGIA 30313  
 (404) 577-6526

### HITS OF THE WEEK

#### SINGLES

**LOLEATTA HOLLOWAY, "CRY TO ME"** (prod. by Floyd Smith) (Moonsong Music Publishing Co., BMI) This smash hit is the big breakthrough for Loleatta Holloway. The lady feels a lot, and each ounce of emotion in this song makes some wallop. "CRY TO ME" is as dynamic and vibrant as the entertainer herself. Production is simply magnificent. Aretha and Roberta step aside—A New Star Is Born!  
 AWARE AW-047

#### SLEEPERS

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 AWARE AW-047

#### ALBUMS

**LOLEATTA HOLLOWAY, "CRY TO ME"** (prod. Floyd Smith) The single title track off the disc is having the incredible success it deserves. Not only has it zoomed up the r&b charts but it has crossed over into pop. Loleatta is a star with a hit to prove it!  
 AWARE AW-047



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 AWARE AW-047





**Loleatta Holloway On Stage Is Dynamic**



**Loleatta Keeps Her Audience Spellbound**



**Loleatta — Turning Heads Everywhere**



**Loleatta Is Style**



**Loleatta Is Aware**



# CLASSICAL



## CLASSICAL ALBUM PICKS

### PROKOFIEV: PIANO CONCERTOS NOS. 3, 5

Beroff; Leipzig Gewandhaus, Masur—Angel S-37084

A fluent, brilliant recording of two of Prokofiev's most exciting concertos by the young French pianist Michel Beroff. Beroff combines virtuosity of technique with an agile, many colored delivery that eats up the keys. Kurt Masur gets good sound and accurate playing from the Gewandhaus. Good sound.



### MOZART, HAYDN: ARIAS, CANTATAS

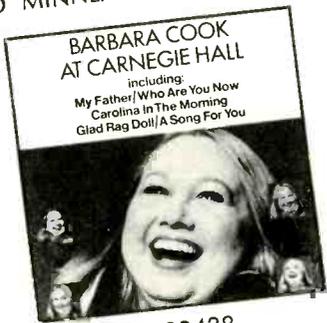
Baker, English Chamber Orchestra, Leppard—Philips 6500 660

Janet Baker sings as well if not better than ever on this new disc, with beauty of voice and a wonderful fresh freedom in handling her instrument. Two largely unknown Haydn cantatas, "Arianna a Naxos" and "Berenice che fai," deserve careful listening. Raymond Leppard conducts sensitively.



## MASTERWORKS TWX... FROM COLUMBIA

Shipping next week . . . "BARBARA COOK AT CARNEGIE HALL" . . . "RESPONSE FROM ENTHUSIASM TO THE PITCH OF NEAR HYSTERIA"—VARIETY . . . "THERE IS CURRENTLY NO OTHER VOICE OF SUCH MAGNIFICENCE IN POPULAR MUSIC"—NEWS-WEEK . . . "AN OVERNIGHT STAR"—NEWS-WEEK . . . THIS EVENT NOW ON RECORD . . . UPCOMING TOUR INCLUDES L. A., SAN FRANCISCO, SEATTLE AND MINNEAPOLIS . . .



M 33438



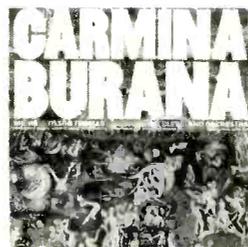
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## CLASSICAL RETAIL REPORT

MARCH 22, 1975

### CLASSIC OF THE WEEK



**ORFF**  
**CARMINA BURANA**  
BLEGEN, RIEGEL, THOMAS  
Columbia

### BEST SELLERS OF THE WEEK

- ORFF: CARMINA BURANA**—Blegen, Riegel, Thomas—Columbia
- AFTER THE BALL**—Morris, Bolcom—Nonesuch
- BELLINI: I PURITANI**—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
- MASSENET: THAIS**—Moffo, Carreras, Bacquier, Rudel—RCA

### KORVETTES/NATIONAL

- BELLINI: NORMA**—Sutherland, Bonyngé—London
- BELLINI: I PURITANI**—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
- BERLIOZ: SYMPHONIE FANTASTIQUE**—Solti—London
- ORFF: CARMINA BURANA**—Blegen, Riegel, Thomas—Columbia
- LUCIANO PAVAROTTI IN CONCERT**—London
- LUCIANO PAVAROTTI: KING OF THE HIGH C'S**—London
- PUCCINI: MADAMA BUTTERFLY**—Freni, Pavarotti, Karajan—London
- WAGNER: DER RING DES NIBELUNGEN**—Nilsson, Windgassen, Solti—London

### KING KAROL/N.Y.

- AFTER THE BALL**—Morris, Bolcom—Nonesuch
- ELGAR CONDUCTS ELGAR**—EMI (Import)
- MAHLER: SYMPHONY NO. 4**—Blegen, Levine—RCA
- MASSENET: THAIS**—Moffo, Carreras, Bacquier, Rudel—RCA
- MOZART, HAYDN: CANTATAS, ARIAS**—Baker—Philips
- ORFF: CARMINA BURANA**—Blegen, Riegel, Thomas—Columbia
- PUCCINI: MADAMA BUTTERFLY**—Freni, Pavarotti, Karajan—London
- TCHAIKOVSKY: MAID OF ORLEANS**—Arkhipova, Roshdestvensky—Columbia/Melodiya
- TCHAIKOVSKY: SLEEPING BEAUTY**—Previn—Angel
- RICHARD TUCKER AND ROBERT MERRILL AT CARNEGIE HALL**—London

### RECORD HUNTER/N.Y.

- AFTER THE BALL**—Morris, Bolcom—Nonesuch
- BERLIOZ: DAMNATION DE FAUST**—Ozawa—DG

**MONTERRAT CABALLE IN OPERA ARIAS**—EMI (Import)

- MOSTLY MOZART**—De Larrocha—London
- MUSSORGSKY: BORIS GODUNOV**—Lear, Christoff, Cluytens—Angel
- LUCIANO PAVAROTTI IN CONCERT**—London
- ARTHUR RUBINSTEIN PLAYS TEN PIANO CONCERTOS**—RCA
- SCHUBERT: WANDERER FANTASY**—Pollini—DG
- SCRIABIN: PIANO WORKS**—Ponti—Vox
- STRAUSS: FOUR LAST SONGS, TOD UND VERKLAERUNG**—Janowitz, Karajan—DG

### TOWER RECORDS/SAN DIEGO

- BACH: BRANDENBURG CONCERTOS**—Paillard—RCA
- BERLIOZ: SYMPHONIE FANTASTIQUE**—Solti—London
- HAYDN: COMPLETE SYMPHONIES, VOL. IX**—Dorati—London
- MASSENET: THAIS**—Moffo, Carreras, Bacquier, Rudel—RCA
- MAHLER: SYMPHONY NO. 1**—Levine—RCA
- ORFF: CARMINA BURANA**—Blegen, Riegel, Thomas—Columbia
- PROKOFIEV, SHOSTAKOVICH: LT. KIJE SUITE, SYMPHONY NO. 6**—Previn—Angel
- RESPHIGI: ANCIENT AIRS AND DANCES**—Dorati—Mercury
- SAINT-SAENS: SAMSON ET DALILA**—Ludwig, King, Patane—RCA
- THE INTIMATE GUITAR OF ANDRES SEGOVIA**—RCA

### VOGUE BOOKS/LOS ANGELES

- BARTOK: CONCERTO FOR ORCHESTRA**—Kubelik—DG
- BELLINI: I PURITANI**—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
- BRIAN: SYMPHONY NO. 22**—CBS (England)
- MONTERRAT CABALLE SINGS ARIAS**—Spanish Columbia (Import)
- MONTERRAT CABALLE AND GIUSEPPE DI STEFANO SING OPERA DUETS**—Spanish Columbia
- ELGAR CONDUCTS ELGAR**—EMI (Import)
- IGOR GORIN IN RECITAL**—Golden Crest
- ORFF: CARMINA BURANA**—Blegen, Riegel, Thomas—Columbia
- STRAVINSKY: RITE OF SPRING**—Solti—London
- TOMITA: SNOWFLAKES ARE DANCING**—RCA

### MUSIC ON RECORDS/PORTLAND

- AFTER THE BALL**—Morris, Bolcom—Nonesuch
- BACH: BRANDENBURG CONCERTOS**—Collegium Aureum—Victrola
- BELLINI: I PURITANI**—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
- CATHY BERBERIAN AT THE EDINBURGH FESTIVAL**—RCA
- GO FOR BAROQUE**—Victrola
- JOPLIN: PIANO RAGS, VOL. III**—Rifkin—Nonesuch
- MASSENET: THAIS**—Moffo, Carreras, Bacquier, Rudel—RCA
- PIANO MUSIC OF CYRIL SCOTT**—Verbit—Genesis
- TCHAIKOVSKY: PIANO CONCERTO NO. 1**—Joselson, Ormandy—RCA
- TOMITA: SNOWFLAKES ARE DANCING**—RCA

MARCH 22, 1975

1. **AVERAGE WHITE BAND**  
Atlantic—SD 7308
2. **NIGHTBIRDS**  
LABELLE—Epic KE 33075
3. **SUN GODDESS**  
RAMSEY LEWIS—Columbia KC 33194
4. **DO IT 'TIL YOU'RE SATISFIED**  
B.T. EXPRESS—Scepter SPS 5117
5. **A SONG FOR YOU**  
TEMPTATIONS—Gordy G6-969S1 (Motown)
6. **PERFECT ANGEL**  
MINNIE RIPERTON—Epic KE 32561
7. **FIRE**  
OHIO PLAYERS—Mercury SRM-1-1013
8. **NEVER CAN SAY GOODBYE**  
GLORIA GAYNOR—MGM 4982
9. **FLYING START**  
BLACKBYRDS—Fantasy F 9472
10. **URBAN RENEWAL**  
TOWER OF POWER—Warner Bros. BS 2834
11. **FULFILLINGNESS' FIRST FINALE**  
STEVIE WONDER—Tania T6-332S1 (Motown M6-822S1)
12. **TO BE TRUE**  
HAROLD MELVIN AND THE BLUE NOTES  
Featuring THEODORE PENDERGRASS—  
Phila. Intl. KZ 33148 (Col.)
13. **RIDDLE OF THE SPHINX**  
BLOODSTONE—London PS 654
14. **THAT'S THE WAY OF THE WORLD**  
EARTH, WIND & FIRE—Columbia  
PC 33280
15. **FOREVER MICHAEL**  
MICHAEL JACKSON—Motown M6-825S1
16. **BUTT OF COURSE**  
JIMMY CASTOR BUNCH—  
Atlantic SD 18124
17. **THE BEST OF THE STYLISTICS**  
Avco AV 69005
18. **GREATEST HITS**  
KOOL & THE GANG—Delite  
DEP 2015 (PIP)
19. **FIRST MINUTE OF A NEW DAY**  
GIL SCOTT-HERON & BRIAN JACKSON—  
Arista 4030
20. **NEW AND IMPROVED**  
SPINNERS—Atlantic SD 18118
21. **DON'T CHA LOVE IT**  
MIRACLES—Tania T6-336S1 (Motown)
22. **THE DRAMATIC JACKPOT**  
RON BANKS & THE DRAMATICS—  
ABC ABCD 867
23. **MISTER MAGIC**  
GROVER WASHINGTON JR.—Kudu  
KU-20S1 (Motown)
24. **LIGHT OF WORLDS**  
KOOL & THE GANG—Delite DEP 20144  
(PIP)
25. **CAUGHT IN THE ACT**  
COMMODORES—Motown M6-820S1
26. **ZULEMA**  
ZULEMA—RCA APL1-0819
27. **THE DYNAMIC SUPERIORS**  
Motown M6-822S1
28. **HOT CITY**  
GENE PAGE—Atlantic SD 18111
29. **GREATEST HITS**  
AL GREEN—Hi SHL 32089 (London)
30. **EXPLORES YOUR MIND**  
AL GREEN—Hi SHL 32047 (London)
31. **RUFUSIZED**  
RUFUS Featuring CHAKA KHAN—  
ABC ABCD 837
32. **STANLEY CLARKE**  
Nemperor NE 431 (Atlantic)
33. **LOVE'S THE THING**  
BARBARA MASON—Buddah BDS 5628
34. **CAN'T GET ENOUGH**  
BARRY WHITE—20th Century T-444
35. **MY WAY**  
MAJOR HARRIS—Atlantic SD 11819
36. **OHIO PLAYERS' GREATEST HITS**  
Westbound WB 1005 (Chess/Janus)
37. **SATIN DOLL**  
BOBBI HUMPHREY—Blue Note LA 334-6  
(UA)
38. **BAD BENSON**  
GEORGE BENSON—CTI 6045 (Motown)
39. **THEN CAME YOU**  
DIONNE WARWICKE—Warner Bros.  
BS 2846
40. **REALITY**  
JAMES BROWN—Polydor PD 6039

## The Children's Hour



Shown from left, Helen Reddy, Mayor Tom Bradley, Sammy Davis, Jr., Mrs. Jeannette Parker, Mrs. Ethel Bradley, Mrs. Clark Parker, Mrs. Sammy Davis, Jr. and Jeff Wald pause for a moment to join with children from the Golden Day Schools at the first annual benefit for the Foundation for Educational Improvement held recently at the Beverly Wilshire Hotel in Los Angeles. The Benefit, which starred Ms. Reddy and Davis, raised \$60,000 for the Golden Day Schools, a series of child care centers and an elementary school in Los Angeles.

## Disco File (Continued from page 24)

record right this moment. Close behind: **Kokomo's** better-all-the-time "I Can Understand It" (from their Columbia album). Todd also has the first word on the new **Van McCoy** album, "Disco Baby," due out before the month is over on Avco and including an instrumental "Hey Girl, Come and Get It;" "Doctor's Orders;" a version of "Fire" that Todd says will win over even those people who weren't into the **Ohio Players** original; "Turn This Mother Out," which involves a driving chant of its title and is Todd's favorite; and "The Hustle," an inevitable title that is the most likely 45 release. David likes "Disco Baby"—which he and four or five other New York DJs have advance copies of—so much that he's calling it the best discotheque album of the year so far. Well, we do have a lot of time to go yet.

Hollywood's Tony Gioe is playing **Frankie Valli's** ten-minute "Swearin' to God" (from his "Closeup" album, Private Stock), as are Riddick and Todd, and he reports his crowd loves it. The cut, produced by **Bob Crewe**, is, I'm afraid, just too Frankie Valli for my taste but Gioe says they float through its long **Barry White**-washed instrumental breaks. On Terry Ponce's list, from Los Angeles's popular Oil Can Harry's: an instrumental cut on the **Commodores** "Caught in the Act" lp (Motown), titled "I'm Ready;" you might also try "Slippery When Wet" and a cut-down version of "The Bump" from the group's earlier album.

**Barrabas'** "Release" album is available now on Atco, opening up with "Hijack," already a hit as an import. Also out, and about time, is **Crystal Grass'** superb, smokin' instrumental, "Crystal World," picked up for the U.S. by Polydor . . . **Betty Wright's** red hot "Where Is the Love" is out now as a single (on Alston), trimmed just a minute from its 4:55 album length . . . Warner Brothers, which mailed out hundreds of Disco Survival Packs—each containing 23 singles covering the WB spectrum of potential disco hits—as part of a campaign for the attention of the disco DJ, is putting just one very special single in its second mailing: **Dionne Warwick's** lovely "Take It From Me," out soon as a 45.

Recommended: **T.U.M.E.'s** debut album, "The Ultimate Musical Experience," containing "Stone Cold Freak" and "Love Shortage," reminiscent of **Rufus** and produced by Philadelphia's **Bobby Eli** for WMOT Productions (MGM) and all these singles: **Angelo Bond's** joyous, up-lifting "Reach for the Moon" (ABC) and **Satyr's** soaring "Free and Easy," another **Bongiovi, Monardo & Ellis** production (RCA)—my two favorites right now; **Syl Johnson's** tightened-up version of **Al Green's** "Take Me to the River" (Hi); the **Fatback Band's** "(Hey I) Feel Real Good," available in a 6:03 "disco version" or 3:30 length (on Event); similarly, **Lyn Collins'** new "You Can't Love Me If You Don't Respect Me" (People) runs to a strong 5:32 in its "disco version" with a 3:16 track on the flip; and "Love Song" by **Simon Said**, very **Love Unlimited** and sweet (Roulette).

More left field: **Lea Roberts'** rockin' soul version of **Free's** "All Right Now," featuring **Chicago** on the horns (UA); "Love Don't Make You Act Like That" by **Jerry Weaver** who has an **Alan Toussaint** New Orleans sound and **Willie Hutch** as an arranger (MGM) and back-to-back instrumental versions of "I Shot the Sheriff" and "Do It Baby" from **Isaac "Redd" Holt Unlimited** (Paula). Sign of the times: a black spray-paint signature on the E train from a writer who calls himself "DISCO."

MARCH 22, 1975

1. **SUN GODDESS**  
RAMSEY LEWIS—Columbia KC 33195
2. **FLYING START**  
BLACKBYRDS—Fantasy F 9472
3. **BAD BENSON**  
GEORGE BENSON—CTI 6045 (Motown)
4. **FEEL**  
GEORGE DUKE—BASF MC 25355
5. **STANLEY CLARKE**  
Nemperor NE 431 (Atlantic)
6. **FIRST MINUTE OF A NEW DAY**  
GIL SCOTT-HERON & BRIAN JACKSON—  
Arista 4030
7. **SATIN DOLL**  
BOBBI HUMPHREY—Blue Note LA 3344-G  
(UA)
8. **URBAN RENEWAL**  
TOWER OF POWER—Warner Bros.  
BS 2834
9. **IN CONCERT VOL. 2**  
VARIOUS ARTISTS—CTI 6049 (Motown)
10. **MISTER MAGIC**  
GROVER WASHINGTON JR.—Kudu  
KU 20S1 (Motown)
11. **HOT CITY**  
GENE PAGE—Atlantic SD 18111
12. **BODY HEAT**  
QUINCY JONES—A&M SP 3617
13. **SPECIAL EDITION**  
PAUL HORN—Island ISLD 6
14. **TIM WEISBERG 4**  
A&M SP 3658
15. **JAMAL PLAYS JAMAL**  
AHMAD JAMAL—20th Century T459
16. **SOUTHERN COMFORT**  
CRUSADERS—Blue Thumb BTSY 9002-2  
(ABC)
17. **NO MYSTERY**  
RETURN TO FOREVER Featuring CHICK  
COREA—Polydor PD 6512
18. **FACING YOU**  
KEITH JARRETT—ECM 1017 (Polydor)
19. **CUTTING EDGE**  
SONNY ROLLINS—Milestone M 5059  
(Fantasy)
20. **ONE**  
BOB JAMES—CTI 6043 (Motown)
21. **VISIONS OF THE EMERALD BEYOND**  
MAHAVISHNU ORCHESTRA—Columbia  
PC 33411
22. **GET UP WITH IT**  
MILES DAVIS—Columbia KG 33236
23. **CAPTAIN MARVEL**  
STAN GETZ—Columbia KC 32706
24. **SINGARELLA**  
GARY BARTZ—Prestige P 10083
25. **ALTERNATE TAKES**  
JOHN COLTRANE—Atlantic SD 1668
26. **ASTRAL SIGN**  
GENE HARRIS—Blue Note BN-LA 313-G
27. **SHE WAS TOO GOOD TO ME**  
CHET BAKER—CTI 6050 (Motown)
28. **STEPPING INTO TOMORROW**  
DONALD BYRD—Blue Note  
UA BN-LA 368G
29. **PIECES OF DREAMS**  
STANLEY TURRENTINE—Fantasy F 9465
30. **SPANISH BLUE**  
RON CARTER—CTI 6051 (Motown)
31. **INTERSTELLAR SPACE**  
JOHN COLTRANE—Impulse ASD 9277  
(ABC)
32. **SUPERSAX PLAYS BIRD WITH STRINGS**  
Capitol ST-11371
33. **CANNED FUNK**  
JOE FARRELL—CTI 6053 (Motown)
34. **SYMBIOSIS**  
BILL EVANS—BASF MC 22094
35. **CROSS COLLATERAL**  
PASSPORT—Atco SD 36-107
36. **THE RESTFUL MIND**  
LARRY CORYELL—Vanogard VSD 79352
37. **SUGARMAN**  
STANLEY TURRENTINE—CTI 6052  
(Motown)
38. **MYSTERIOUS TRAVELLER**  
WEATHER REPORT—Columbia KC 32494
39. **WINTER IN AMERICA**  
GIL SCOTT-HERON—Strata East 19742
40. **DEATH AND THE FLOWER**  
KEITH JARRETT—Impulse ASD 9301 (ABC)

## Nuestro Rincon (Continued from page 87)

Venezuela, a theme that any radio station would consider twice before granting it airplay. **Alfred D. Herger**, from WQBS, programmed it in Puerto Rico and it became a sudden success. From there on several radio stations programmed it in every one of the Latin areas in the States. Although the song deals with sensitive subject matter the whole thing has been treated so humorously and elegantly that nobody can say no. There is only one result: laughs! And that's the secret. In a world that is going through depression, recession, suffering, and confusion, "Las Mariposas Locas" allows one to put them away, at least while you are laughing. Our congratulations to **Simón Diaz** and **Hugo Blanco**, composers of this song, for granting us the opportunity for a change. Our congratulations to **Pancho Cristal**, who offered aggressive and effective distribution of the product all through the States without delay. This record already sold over 150,000 in the States and is expected to climb higher since it is also becoming a smash hit on the west coast; and it is also happening in all Latin countries. If treated in the same way that it was in Spanish, it could also become a big seller in the American market.

In spite of the crisis which everybody is going through, bootleggers and pirates keep working hard in their specialty. Thousands of 8-track tapes have been bootlegged in the past few weeks, which has added to the poor financial situation of the Latin industry. Even for companies to which full catalogues have been granted the situation is becoming a nightmare, since it is very difficult to accomplish anything if a great part of their market is covered with bootlegged product. Everybody is to act as energetically as possible or soon everybody will be in a deep hole. Everyone must act now! For instance, the downtown area of Los Angeles was raided several months ago and thousands of bootlegged copies of certain tapes were seized. Everyone felt this was the end to the whole matter. Now it is even worse. Stores in the area are selling these tapes as if nothing really happened a few months ago.

Hispavox released in Spain a single by their new talent **Maya**, containing "Rio de Ausencia" b/w "Cuando se está Enamorado" . . . Coco Records released **Joe Quijano** and his **Orchestra** playing "La

*(Continued on page 89)*



**MARITZA**

**Palabras Al Viento**

esta es . . .



**Esta Es . . . Maritza**  
ALP 612

Distribuido Por  
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New York, N. Y. 10036  
(212) 246-9858

## En Puerto Rico

*(Continued from page 87)*

dió personalmente el saludo al homenajeado, así como el presidente del Senado de Puerto Rico Lcdo **Juan Cancel Ríos**. Fué una noche inolvidable. Merece párrafo aparte la actuación del cantante **Carlos Alberto de Jesús** (Carlos Alberto) hijo de Benito, por sus impecables interpretaciones. La editora de música "Peer International Corporation of Puerto Rico, entregó una preciosa placa a través de su gerente y su hermano **Paquito Fonfrías**, asistente del gerente. Siguen los planes para la celebración del Festival **Pedro Flores**. Seguiremos informando!



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# carriño

## CONJUNTO ACAPULCO TROPICAL



# LATIN AMERICAN ALBUM PICKS



### EL REY

**PEDRO VARGAS**—Arcano DKL1 3289

El vendedor de siempre, Pedro Vargas en un repertorio actual muy venedor. "El Rey" (José A. Jiménez), "A Donde Va Nuestro Amor" (Magallanes-M. Montes), "Volver, Volver" (F.Z. Maldonado) y "Cruz de Olvido" (J. Zaijar).

■ Top seller Pedro Vargas in an up to date package which means sales. "16 Años" (D. Daniel-S. Marti), "Eres Tú" (L. Demetrio), "Se me Olvido Otra Vez" (J. Gabriel), more.

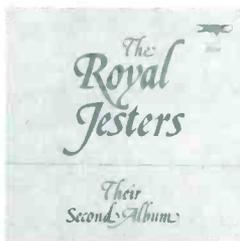


### Y SU APOLLO SOUND 6

**ROBERTO ROENA**—International XSLP 00473

Posiblemente la mejor producción de Roberto Roena y su Apollo Sound. Brillante mezcla y vendedor repertorio. "El que se fué" (T. Rodríguez), "Cucarachita Cucarachón" (D.R.), "Es que Estás Enamorada" (D.R.) y "En mis Rosales" (J. Miller-A. Lopez). Cantan Tito Cruz, Sammy Gonzalez y Frankie Calderón.

■ Perhaps the best production of Roberto Roena and his Apollo Sound. Brilliant mixing! "Traición," "Que se Sepa," "Herencia Rumbera" (Miller-A. Lopez), more.



### THEIR SECOND ALBUM

**THE ROYAL JESTERS**—GCP GCSLP 112

En producción de Manny R. Guerra, los Royal Jesters comienzan a mover su segunda grabación. "Te Olvido mi Carozón" (Gumersindo Antunez), "Soy Feliz" (E. Aleman), "Lo Siento por Tí," "Yo Tengo un Amor" (R. Hernández) y "Hermoso Cariño" (DAR).

■ Produced by Manny R. Guerra, the Royal Jesters offer a chicano music package that should sell internationally. "Lo Siento por Tí" (DAR), "Pecaditos" (O. Lawson), "Todo es Maravilloso" (R. Leija), others.



### YO TE HARE FALTA

**TRINO MORA**—Top Hits THS 1124

El popular intérprete venezolano interpreta con su toque especialísimo en música moderna "Yo te Haré Falta" (T. Mora), "Sigue Adelante" (T. Mora), "Los Días Felices" (T. Mora) y "Sobre un Arco iris" (Harlen-T. Mora). Arreglos de I. Urbina y R. Fortuato.

■ The popular Venezuelan performer offers here an outstanding package of modern music. Arrangements by Fortunato and Urbina. "Dejame ser Yo" (G. Becaudo-Mora), "Cuando Hacemos el Amor" (Urbina-M. Urbina-Mora) and "Haz Amor" (T. Mora).

## En Brasil (Continued from page 86)

el 15 de Marzo, cuando empieza **Bienuenido Granda**.

Nuevas presencias internacionales: en Marzo, llega **Billy Paul**, y en Abril, **Astor Piazzolla**. Todavía sin la fecha correcta, viene también la orquesta de **Count Basie**.

**Luiz Carlos Clay** (Copacabana) fué una de las presencias más destacadas en Viña Del Mar, Chile, en el tradicional Festival que este año volvió con toda su fuerza. Clay recibió, del conocido maestro **Augusto Alguero**, la invitación para el Festival de Palma

de Majorca, en Mayo de este año.

El mismo manager que hizo mucho por el grupo "**Secos Y Molhados**," **Moracy do Val**, prepara ahora un lanzamiento espectacular para **Carlinhos Vergueiro** (Chantecler), quien ganó la promoción de TV Globo "Abertuda."

**Morris Albert** (Charger) fué invitado para una serie de presentaciones en Mexico, donde "Dime," la version en español de **Tomas Fundora** para el tema "Feelings" sigue siendo un "hit." También es grande el impacto en Venezuela, Chile y Argentina.

## European Tour Set For Three Degrees

■ LOS ANGELES—After completing an engagement in Boston, The Three Degrees will embark on a European tour, this time making stops in Great Britain and Germany for their own television special.

An American tour is being planned for the very near future.

## Bowie vs. MainMan

(Continued from page 3)

A spokesman for Bowie has issued a statement explaining that the artist has filed suit against the MainMan companies and its head Tony Defries, "declaring that all management, employment, record and publishing agreements between Bowie and MainMan are terminated."

The Bowie-authorized statement continues: "Besides terminating all agreements with MainMan, the action further asks for damages for breach of contract, and accounting of all funds estimated at several million dollars earned by Bowie for the past five years."

### Attorneys

Bowie recently commenced the suit in England via attorneys J. L. Cooper and Michael Lippman of Cooper, Epstein, Hurewitz & Mark, utilizing British solicitors Balin & Co. to file the action in London.

## Seals & Crofts Promo Planned by Warners

■ LOS ANGELES — Warner Bros. Records is supporting the current Seals & Crofts 31-city tour with a massive radio and print campaign for the duo's latest album, "I'll Play for You." In addition, Warner Bros. promotion force is concentrating on the "I'll Play for You" single, which was rushed out in advance of the lp.

## Nuestro Rincon (Continued from page 88)

Paella/Desengaño Cruel" . . . Anahuac released in California their group **Los Picaros** in "Sufro Yo" b/w "Ingrata Cobarde" . . . Another smash success that should be mentioned is the one by **King Clave**, who, after selling thousands of copies of "Los Hombres no Deben Llorar" in several countries in Latin America and the States, is making it big in Mexico. Over 300,000 copies have already been sold in the Aztec country and it is expected to go higher. **King Clave** is touring the interior of Mexico and is expected in the capitol in a few days where juicy contracts for his performances have already been signed. "Los Hombres no deben Llorar" sold in Central America, distributed by Indica, over 50,000 copies and is spreading to other areas. **King Clave** is an artist and producer of Claromar Productions, an enterprise fully directed by the dynamic **Marcos Garcia**. Congratulations!

**Nydia Caro**, winner of the OTI Festival in Mexico with "Yo Canto por Cantar" is also recording it in German in order to be promoted in the same manner as her friends on the same label, Julio Iglesias and Donna Hightower from Columbia, Spain, who are really big in Germany . . . **Jairo**, Argentinean singer and a success in Spain and Latin America, will shortly be released by Parnaso in the States via "El Valle y el Volcan," which is his new hit. The title of the album will be taken from this song . . . And that's it for the time being!

## Warner Execs Go on the Road



A recent Warner Brothers promotion campaign involved executives spending a day involved as local promotion men in various key cities across the States. Pictured above, from left, are: Warner Bros. general manager Ron Goldstein meeting with John Leader of WQXI in Atlanta; KKDJ's Charlie Tuna and Sharon Nelson of Los Angeles with Warner Bros. chairman of the board Mo Ostin; WIBG music director Sandy Mirtzoff of Philadelphia with WB vice president Ed Rosenblatt.

## Mike Abramson

(Continued from page 4)

Abramson got into the music business as a singer. His first group, The Young Ideas, was signed to ABC Records. After leaving ABC, the group was signed to a management contract by Marc Gordon, manager of The 5th Dimension. They then worked with The 5th Dimension on the west coast. Another group he was with, Hereafter, played extensively on the east coast.

In addition to being his group's lead singer, Abramson also functioned as producer, arranger, and handled management for them.



Mike Abramson

## Jukebox Spokesman

(Continued from page 3)

Cornyn's thesis, which sought to encourage manufacturers to explore new methods of exposure for records beyond radio, was echoed by Chicofsky who, in his 12 years with the Music and Amusement Association, has repeatedly warned manufacturers against putting "all their eggs in one basket, depending solely on radio." Chicofsky pointed out that juke boxes can serve as a stepping stone for large album sales but emphasized that the juke box eliminates "artists' managers from having to beg radio stations to play their record" and that there are no advertising expenses involved.

### Juke Box Benefits

According to Chicofsky, there are over 500,000 juke boxes in the U.S. with the buying power of the operators estimated at over 75 million records annually. In addition, he says, many songs that have failed to get off the ground through radio airplay have succeeded in the end because of juke box exposure. "The wise artist or record manufacturer who realizes this," said Chicofsky emphatically, "is certainly cashing in on huge sales of single records."

In closing, Chicofsky had a final warning: "Smarten up artists, managers, record manufacturers. Don't neglect the juke box or the operator by letting these millions of record sales slip through your fingers—without any favor for the asking. Pay a little more attention to the operator that buys your records and keeps your wheels turning. And that is my 17th suggestion for Mr. Cornyn."

## Jam Taps Romen

■ CHICAGO — Jam Productions Ltd. has announced the addition to the staff of Barbara Romen as production director. Ms. Romen was formerly associated with the music department at the William Morris Agency, Inc., here.

## Soloists from Groups

(Continued from page 3)

biggest hit in 1967, "Different Drum."

Also from the folk revival days is John Denver (RCA) who holds Chartmaker of the Week honors with his live single "Thank God, I'm a Country Boy" bulleted at 78. His first recordings emerged in the mid-sixties when he was a prominent member of the Chad Mitchell Trio.

Musicians debuting as vocalists also come into the group alumni picture. Barry Manilow, former musical director for Bette Midler is still going strong with his first number one single "Mandy" in its 18th chart week while the Arista artist is bulleting with the follow-up, "It's a Miracle" at 45. Billy Swan, a member of Kris Kristofferson's entourage, is scoring with his second Monument hit, "I'm Her Fool" at a bulleted 79 after topping the charts with "I Can Help." Elton John band member Nigel Olsson debuts this week as a chart vocalist in his own right with "Only One Woman" (Rocket/MCA) at 99.

Scoring with initial solo hits are: Susan Jacks (Mercury) formerly of The Poppy Family and now big with "You're a Part of Me" at 93; Major Harris, formerly a lead singer with the Delfonics and now at 99 on Atlantic with "After Loving You" and Odia Coates (UA) whose "Showdown," bulleted at 65 is her first breakout solo effort since joining forces with Paul Anka live and on record.

Solo acts who lead double lives as important parts of ongoing group success stories include Donny Osmond (MGM) with "I Have a Dream" at 85 and Michael Jackson (Motown) with "We're Almost There" at 50.

Other continuing success stories of group alumni gone solo include former Temptation Eddie Kendricks (Tamla) bulleting at 55 with "Shoeshine Boy" and former Jim Kweskin Jug Band femme Maria Muldaur with "I'm a Woman" charted at 69.

## UA Music Pacts Piano Picker



Mike Stewart, chairman of the board, United Artists Music and Records Group and Wally Schuster, vice president, United Artists Music Group, have announced that United Artists Music has signed a co-publishing agreement with Randy Edelman and his publishing firm, Piano Picker Music. Edelman has been musical conductor for many nightclub stars and has been active in the filmscore field in addition to writing songs for the Carpenters, Dionne Warwick, Nancy Wilson, Jackie De Shannon and others. He has a new 20th Century album ("Prime Cuts") and single ("Bluebird") in current release. Shown at the signing with Edelman (seated center) are, from left: Mark Levinson, UA vice president, legal; Schuster; Stewart; and Edelman's manager, Mike Connor.

## AM Action (Continued from page 14)

Al Green (Hi). Previously mentioned here as a crossover item this week saw some reassuring moves in this direction. WABC and WHBQ are now also on the list of heavies airing the disc.

### CROSSOVERS

Blackbyrds (Fantasy). This big r&b record gained some major pop territory this week with the addition of KFRC. Plentiful black sales support the hit potential. Other pop heavies on the record and going well are WIBG, WCOL, KIMN and WBBQ, plus more.



David Bowie

Earth, Wind & Fire (Columbia). Early crossover rumblings on this giant r&b record showed possibilities for the first major pop hit this group has ever had. Huge black sales coming in everywhere. Initial pop action reported last week on KSLQ, followed by WRKO, WPGC, WCOL and 99X this week. This one's long overdue!

### NEW ACTION

David Bowie (RCA) "Young Americans." Intriguing action on Bowie's newest; the past few weeks have seen secondary action steadily building, including the major addition last week of WIXY and this week of WRKO. Other secondary stations, including WLPL, WGCL, KUPD, KQV, WPGC, WCAO, WMPS, WFOM, WHHY and KAAV. Interesting note: Some scattered r&b reports highlight the total picture. Also, new lp broke wide open and debuts on the Record World Album Chart at 78 with a bullet.

Kraftwerk (Vertigo) "Autobahn." Certainly one of this year's Sleeper lps, this startling success seems to be reproducing itself in the form of a hit single culled from the album. Hitting most of the key secondaries by last week, this week KJR, WDGY and WCOL join in. The other highlights include WCAO, WLPL, KLTk, WBBQ, etc.

John Denver (RCA) "Thank God I'm A Country Boy." Immediate support from many majors on his newest single release. This up-beat knee-slapper will undoubtedly be another chart-topper for the country boy. Instant adds on KJR, KIMN, KLIF (43), WBBQ, KTLK, WFOM, KING and KHHY.

## Scott Shannon (Continued from page 14)

wound up shooting with John Leader in a doctor's outfit, Night Train Lane, our late night jock, in a "Superfly" hat and a leopard skin cape, and I wound up in a Clark Gable "Gone With The Wind" outfit. We had the picture printed up and so far we've given away over 10,000 copies of it.

**RW:** Are you doing big publicity campaigns?

**Shannon:** Yes. WQXI has never really gone out and met the public in Atlanta before and it needs to be done.

**RW:** What was the station like before you took over?

**Shannon:** They ran the Q format—very tight playlist, the jocks could fit into any shift, that type of thing—lacking personality. This city has not had personality radio in quite some time. They are reacting very favorably. The kids love the "Coyote." They have about six kids organizing a fan club for him. They had four or five hundred members in two weeks. Imagine that, a fan club! We've got club cards. He does one night a week with dedications and he has games on the radio.

This kind of thing is laughed at by a lot of major market programmers, but it works well for me. Sometimes in afternoon drive I read letters on the radio that I receive at the station. It sounds crazy, but it works. "Dr. John" (John Leader) is mid-day. He asks questions about oldies but goodies, and gives away oldie albums. The people are crazy about it. We're getting them involved in a radio station.

**RW:** This is breaking new ground?

**Shannon:** Well, I guess it's new for Atlanta. But, it's the radio I grew up with. I grew up with KFWB and, even though I was not in radio at the time, I knew that Gary Owens was on in the morning, Bill Ballance and Joe Yocum middays, Gene Weed and Mitchell Reed afternoons and evenings, and then it was Sam Riddle and Roger Christian. I felt like I personally knew those guys and they were my friends. I want to establish the same feeling at Quixie. I guess our goal is to program an up-dated KFWB.

We try to combine research and good programming techniques with this, but mechanics must not override the feel of the personality of the radio station. We sweep the quarter hours. We do quarter hour maintenance contests. We play the hits and we don't play two new records in a row. We have the right oldies. We don't play 1966 records on Coyote's show at night. We know research and we know modern radio techniques and even with research you have to use a gut feeling.

**RW:** What about the relationship between the general manager and you and John?

**Shannon:** We have a very unusual relationship here. Our general manager stays as far away from the programming as he can. When we were in our initial employment negotiations, he ran the situation down to me and I found it hard to believe that, as the program director, I would have total control of the programming. But, that's the way it is. He completely respects my position. I'm the program director and I have everything I need to win in Atlanta. If I blow it, it's my fault, and that's the way I like it.

**RW:** Obviously, you're really excited about the things you're doing at WQXI.

**Shannon:** I have never in my life been more excited about anything I've ever been involved in. I'm happy with the Jefferson Pilot people, the management here, John Leader, and the entire staff. We've got a great staff of jocks. They're young kids who are very dedicated and willing to work as hard as I want them to work. We really and truly work as a team.

**RW:** Is there anything else you want to touch on?

**Shannon:** I would just like to see more programmers become involved with the community, rather than just do what Buzz Bennett's doing or what Paul Drew is doing. I would like to see more young programmers become involved with the people in the town and making the radio station fit their city.

When the big time programmers come into our city and listen to WQXI, they are very apt to say "Boy, Shannon's really got it sounding bad." But, the people in Atlanta are thrilled to death with the radio station. I have to give up radio respect in a lot of quarters to satisfy the people of our city. The average every day listener will never say things like, "Wow, I just heard him blow the :07 set," or "He sure does have a ballsy voice," or "Boy, WQXI sure has some great jingles on the air," or "Scott Shannon sure runs a loose board." All the listener cares about is whether or not he enjoys listening to the radio station. That's it.

Does WQXI make me feel good? I've said it before: too many programmers program to gain the respect of other programmers and most programmers do not like the same kind of radio the listener likes. Our present goals at WQXI are to communicate with and entertain our listeners and be an intricate part of the city of Atlanta.

## Columbia Signs Tony Williams



Columbia Records has announced the signing of Tony Williams to an exclusive long-term recording contract. Shown above at the official signing ceremony are, from left: Nat Weiss, Williams' manager; Tony Williams; Bruce Lundvall, vice president and general manager, Columbia Records; and Gary Baker, Williams' attorney.

## N. Y. Central (Continued from page 25)

NOTED: **Joe Petralia** now managing Buddy's Duplex in Astoria, Queens . . . Gibson, Stromberg & Jaffe are generating a considerable amount of press in their closing. The L.A. Times Sunday calendar and the WB in-house Circular have already done items; Rolling Stone is reportedly readying a piece . . . **Robert Palmer** with a piece on the Arista/Freedom release in the Sunday Times running alongside one by **Hendy Edwards** on MOR strains in current pop/rock hits of **Frankie Valli**, **Barry Manilow** and **Bobby Vinton**.

DIM WHITE LIGHTS: Reports **RW's Robert Adels** on the recently opened "The Lieutenant," the Broadway rock-opera tracing the public life of **Lt. William Calley**: "With little but good, clear-cut socio-political intentions and a pacifistic conscience behind it all, the end product runs the risk of falling short of an FM segue of **Buffy Sainte-Marie's** 'Universal Soldier' and **Phil Ochs' 'I Ain't Marchin' Anymore.'** And though much of the performance at the Lyceum Theatre does just that, the spirit of the work and its topical significance almost demand that the **Gene Curty-Nitra Scharfman-Chuck Strand** collaboration be preserved on disc for future re-examination. If art for art's sake, then why not history for history's sake?"

NOT AN EVERYDAY PERFORMER: **Novella Nelson** is becoming something of a fixture at Reno Sweeney, returning regularly to enchant packed houses with her special blend of poetry and song. The two really become one when she's on stage, for her interpretations of such standards as "Anything Goes" and the more recent "Something In the Way He Moves" are read as much as sung—and the vocal inflections of her heady voice when "reading" the poems she uses to introduce those songs are unusually melodic. Ms. Nelson is such a free spirit, given to little stretches of searching through a notebook between songs for a particular poem, or moving casually from a stool at the side of a stage to a center-stage standing microphone, moving about the microphone as though dancing around it, that one cannot help but be entranced by the totality of her performance. There is a bit of **Nina Simone** and a bit of **Lena Horne** in Novella Nelson—but mostly there is a very gifted talent which is, amazingly, unsigned as yet.

## CBS Promotes Lambino

■ NEW YORK—Frederick Cockerill, associate director, marketing administration, CBS Records, has announced the promotion of Ruby Lambino to the position of manager, sales analysis, CBS Records.

In his new capacity, Lambino will be responsible for developing sales forecasts and various sales, merchandising, marketing and administration reports. His analysis will also help to develop and determine various pricing structures on Columbia, Epic and CBS Custom Label product. He will report directly to Cockerill.

Lambino first joined CBS Records in 1970 as an accountant.

## Swingin' with Sergio



Sergio Mendes unveiled a new live band, as well as songs from his first Elektra album, "Sergio Mendes," during a special two-day engagement at the Troubadour recently. Shown backstage at the Troubadour are, from left: Stevie Wonder; Mendes; and Steve Wax, vice president, promotion, Elektra/Asylum Records.

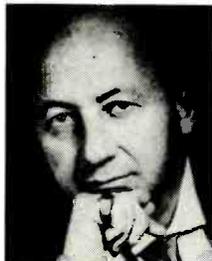
## The Coast (Continued from page 8)

the routine. If the captive audience fails to respond, Albert rings up Harry and says "Lissen, the guy didn't laugh. We have to change the bit." The results of this market research will be available from Asylum in May . . . Greetings to **Billy Bass**, who's escaped New York to become UA's head of album promotion. The combination of Bass and recently-appointed singles equivalent **Mike Kagen** sounds good to us . . . No longer associated with **Tom Catalano**, **Neil Diamond** is scouting producers for his next album. Among those under consideration is **Brooks Arthur** . . . Among those who accepted **Al Green's** invitation to dine at La Scala last week were **Jeff and Beau Bridges**, **Sally Kellerman**, **Jim Brown**, the **Jackson 5** and **Joanna Cassidy** . . . The Detroit Institute of Art is offering a pop T-shirt exhibit (to our knowledge, the first such event) at the beginning of April. Those who have unique or unusual t-shirts which they would consider loaning the show should contact **Dan Carlisle** at Detroit FM station WWWW, as well as any record companies that have original art which corresponds to a promotional shirt they might've issued. Needless to say, all loans will be promptly and safely returned . . . The **Sweet**, one of Europe's truly blockbuster bands, have signed with Capitol. Though the label will reportedly issue "Ballroom Blitz" as the first single, our choice for a debut is "The Sixteens" . . . **Billy Preston's** put together a new band, and quite a nifty little combo it is. Included are **Jeff Beck** on guitar, **Willy Weeks** on bass and **Buddy Miles** on drums. If it all falls together properly, you can expect at least an album and a tour out of them . . . **Del Shannon**, who can currently sit back and watch three different artists fight it out with covers of "Runaway," has been signed by Island, and it is believed that some material co-written with **ELO's Jeff Lynne** was part of the presentation. Island, we understand, has also pacted **Kathy Dalton** . . . Being that a whole week has passed with no major update, the confirmation of **Wayne Perkins** as the new **Rolling Stones** guitarist looks more and more solid. It's said that the only possible change would occur if the Stones suddenly discover an Englishperson who fit their bill (i.e. somebody whose accent matches their own). Perkins, incidentally, received the call thanks to the glowing recommendations of **Eric Clapton** and **Leon Russell** . . . Seems that **Buddy Holly** songs aren't the only copyrights **Paul McCartney** has been quietly securing. A recent acquisition was the **Fleetwoods** old hit "Tragedy," which Paul was thrilled to discover a gorgeous version of on **Susan Webb's** forthcoming Anchor album.

PARDON MY CANADIAN: **Roxy Music**, a band certainly more closely associated with champagne than dope, was nonetheless given a rude Toronto reception by the Royal Canadian Mounted Police on their just-completed tour. All six members' hotelrooms were ransacked, the Mounties making incoherent allegations regarding heroin. After smashing down the door of guitarist **Phil Manzanera**, they warned him not to attempt to "pass" any of the British pound notes contained in his wallet. And they then accused **Andy Mackay** of running a gambling operation with his backgammon set. The search of course, turned up only empty wine glasses and a sweaty tuxedo . . . Upon hearing that the **Troggs** were preparing to release a version of the **Beach Boys** classic on which he sang, **Bruce Johnston** immediately sent the band a telegram. "Best of luck," it read. "I always wanted to hear 'Good Vibrations' translated into English" . . . Latest addition to **Joe Walsh's** band is pianist **Paul Harris** (Manassas, the **Souther-Hillman-Furay Band**). He might be in time to catch some road recording currently in progress for Joe's first live album, tentatively titled "If I'm Not There, Start Without Me" . . . Following the live dates, Walsh will then head for Caribou to work on the next **Dan Fogelberg** lp. Also sitting in will be Harris, **Russ Kunkel** and **Norbert Putnam** . . . **L.T.D.** soon to embark on a major national tour . . . **B. W. Stevenson's** recent performance at the Palomino said to have stirred interest with several labels . . . **Chaka Khan** of **Rufus** was provocatively photographed for **Creem Magazine's** CREAMate Of The Month in a lucite bathtub filled with (what else?) cream, and panting requests for the outtakes are already pouring in . . . Ever the master of subtlety, **Rick Wakeman** will soon bring a homey little production of "The Myths And Legends Of King Arthur & The Knights Of The Round Table" to London's Wembley Pool. Wakeman, dressed as Merlin The Magician, will perform astride a white charger, directing a force of 150 or so musicians. All of this will be framed by countless knights in armour, ladies in long gowns and noble steeds, all of whom will slide through their paces on ice skates. You heard it right. For his next outing, Mr. Wakeman is believed to be considering a reggae symphony based on Dostoevsky's "Crime And Punishment," to be performed by an orchestra of dwarves twirling hula hoops. Remember where you read it first.

## GERMANY

By PAUL SIEGEL



■ BERLIN—This past week Radio Luxembourg program director **Tim Elstner Frank** awarded German recording artists with gold, silver and bronze statuettes in the city of Dortmund. The artists awarded include **Udo Lindenberg**, **Carl Douglas**, **Dalida**, **Waterloo & Robinson**, **Drupi**, **Eschweiler Fanfarenchorus**, and **Gunter Noris and his Big Band Army Ork**. The event is a big one for the German record industry and the entire industry attends. The ceremonies were followed by a gala party with wonderfully flowing champagne.

R&B artist **Tony Moore** is breaking out big on the Belgian singles charts and seems to be heading towards the top of the French and German charts as well. The vehicle responsible for the strong initial response is his RCA disc "When Will I" . . . Phonogram/Philips has two hot singles on their hands, much to the glee of a&r executive **Jurgen Sauermann**. The hot hits are "Black Pop" and "Shame, Shame, Shame" by **Shirley & Co.** . . . EMI/Electrola also making quite a score on the singles scene with **Bimbo Jet** while Teldec's looking mighty fine with their new Norwegian artist **Marion**.

In the album department Germany's reigning lyricist **Kurt Feltz** has come up with a dozen gems for star **Peter Rubin** on BASF . . . CBS is also doing well in the gem area via a diamond—**Neil Diamond**, that is. His "Serenade" set was recently released here and is doing fine . . . Polydor excited about the sensational new "Soul Express" set.

All of Germany mourns the untimely death of Radio Free Europe disc jockey **Jonel Corneliu Chirtac** . . . Very talented composer/arranger/conductor **Friedel Berlipp** is out with a new BASF set entitled "The World is Full of Love" . . . Sorry to learn that **Erroll Garner** is hospitalized in Chicago with pneumonia and we all hope he's up on his feet and feeling fine soon . . . Auf wiederseh'n 'til next week!

## CANADA

By LARRY LeBLANC



■ TORONTO—Capitol group **New Potatoes** will no longer back **Edward Bear** in concert, and members plan to tour separately . . . CPI is setting up a national tour for **A Foot In Coldwater**, possibly in May . . . **Chilliwick** has cancelled its dates in Ontario this month . . . Producer **Jack Richardson** recently recorded sides with local act **Brutus** and also **Band of Angels** for Arista . . . Producer **Bob Halley** has been cutting singer **Tony Kingston** at Phase I studio with **Brian Bell** . . . **Shirley Eikhard**

has "officially" signed with Attic Records.

**Lighthouse** recently filmed a one hour color TV special at CITY-TV. The show is scheduled to be telecast this month. **Lighthouse** is currently negotiating with several companies for syndication rights . . . Attic artist **Ken Tobias** has been included as special guest for five dates of **Valdy's** latest tour. Tobias will be backed by his own three piece band on the dates, March 14-23, with concerts in Toronto, Hamilton, London, Ottawa and Montreal.

**Sparks** launch their first North American tour at Massey Hall on April 6 . . . Axe Records has signed **Fergus**. First release for the artist is "Turn Up That Radio!" . . . Axe duo **Gary and Dave** were selected out of 500 pilots to fly the commuter service between Ottawa and Montreal. The service will take up 15 days a month, 4 hours a day and give the boys time enough to work on their careers . . . **Bachman-Turner Overdrive** and manager **Bruce Allen** appeared recently on Vancouver's Variety Club Telethon and donated \$25,000 towards the construction of rehabilitation facilities for handicapped children at the University of British Columbia. A European tour for **BTO** has been finalized to start on April 28. The band has just completed a 6-day

(Continued on page 94)

## ENGLAND

By RON McCREIGHT

■ Just announced: important personnel changes in three of Britain's biggest rock bands, commencing with the long awaited new guitarist for the **Stones**, who looks set to be American **Wayne Perkins**. On the other hand, **Paul McCartney's Wings** drummer **Geoff Britton** has quit to take up an offer of a part in a karate movie, and **Marc Bolan's** long-standing partner in **T. Rex**, **Micky Finn** has decided to pursue a solo career.

**Todd Rundgren** is expected to visit during the Spring to appear in two open air festivals, and **Gloria Gaynor**, currently enjoying her second U.K. hit with "Reach Out I'll Be There" (MGM), is due over in June. **Mike Nesmith** arrives to play a concert at the New Victoria on April 6 and "Old Blue Eyes" himself is set for a Royal Albert Hall show in May. **Gary Glitter**, with manager/producer **Mike Leander**, will cut an album for the American market in New York shortly, after resigning with Bell Records in the U.K. and Arista in the U.S. for a five year term. This follows rumors of a label change for **Gary** and the **Glitter Band**, both of whom plan to tour America later in the year. Other touring news comes from our own **Cockney Rebel**, who commenced an extensive series of U.K. dates last Friday (14) at the Exeter University; **Sassafrass**, who will support **ELO** on their Scandinavian tour in April after completing their current tour; **Claire Hamill**, who plays the New Victoria as part of her guest spots on **Gilbert O'Sullivan's** limited number of British shows; and **10cc**, whose previously reported Hammersmith Odeon gig will be attended by journalists, flown in by Phonogram, from all over Europe.

The production team behind hits during the past seven years by **Vanity Fair**, **Chicory Tip**, **Guy Darrell**, etc., **Roger Easterby** and **Des Champ**, has formed a new label named Route Records which will be distributed by Pye. The move follows the dissolution of their Santa Ponsa label with CBS and the immediate launch is with a single by **Chicory Tip** titled "Survivor."

Several new appointments made this week include the elevation of Magnet Records promotion director **Steve Colyer** and sales manager **Brian Reza** to the board of directors. **John Cockell** parts company with DJM to become general manager at Bronze Records, with freelance journalist **Gordon Coxhill** joining the company as press officer. Top writer/producer **Mike Chapman** is to reside in L.A. but will still be

(Continued on page 94)

## ITALY

By ALEX E. PRUCCHINI

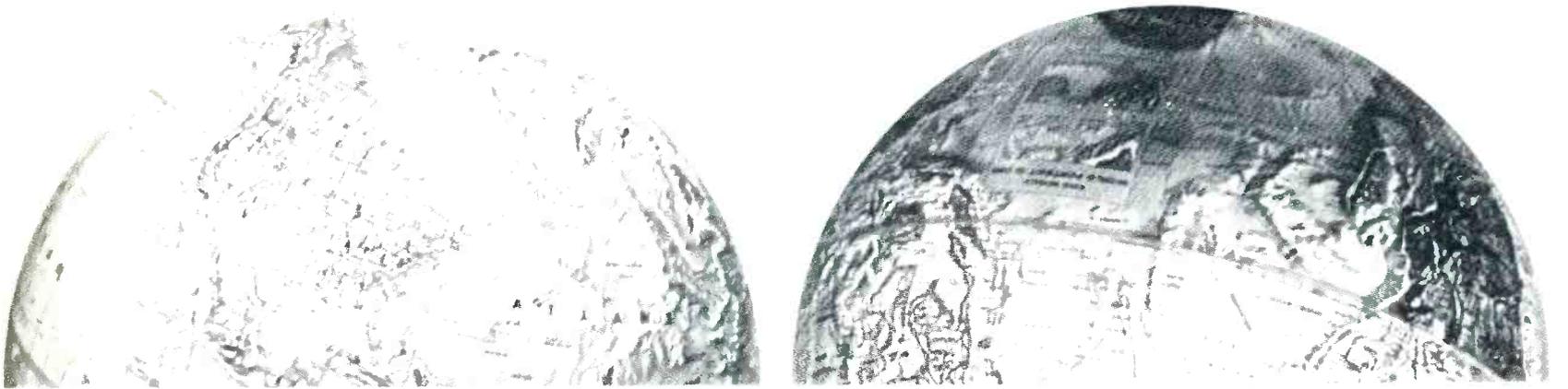
■ American rock star **Alice Cooper** has signed up with Anchor Records for his next lp, which will be distributed in Italy by EMI. The album is titled "Welcome To My Nightmare" and will be out here in early April. Other foreign labels recently signed up by EMI are: Casablanca, Bell, Private Stock/Private Exchange and Arista.

CGD/Sugar artists **Giliola Cinquetti**, **Gianni Nazzaro** and **Marcella** will be in Spain and Germany this month for TV spots and promotion of their latest singles . . . **Nobby Varenholz** of Ariola Records spent a few days in Milan to finalize plans to bring **Adriano Celentano** to Germany for recording and live performances. At the same time Adriano was in St. Moritz for the world premiere of his latest picture, "Yuppi Du," which is also the title song of the soundtrack.

**Joseph Taub** and **Sid Bernstein** arrived in Rome recently to see people in connection with **Deodato's** future in Italy . . . **Bob Dylan's** latest lp "Blood On The Tracks," has been named by the local press as his best work to date . . . A Swedish tune titled "The Monkey Song" by **Douglas** will be released here on CBS shortly, along with a strong promotional campaign tie-up . . . Re-release here of an old **Del Shannon** hit, "Runaway," by **Dave**.

Newly-born record & music publishing co. Voom Voom has signed a deal with American label Scepter for distribution of their products in Italy . . . All time Italian singer/songwriter/entertainer **Domenico Modugno**, better known abroad as Mr. Volare, has left RCA to join Carosello Records here.

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# Juno Award Nominees Announced

By LARRY LeBLANC

■ TORONTO — Nominations for the 1975 RPM Weekly Juno Awards were announced last week by Mel Shaw, president of the Canadian Music Awards, the non-profit organization handling the awards.

The awards presentation will be held at the Queen Elizabeth Theatre in Toronto on Monday, March 24, and will be televised the same evening on the CBC English language television network at 10:00 p.m. (EST).

Nominated for Awards are the following:

Best Selling Album: "Love Song," Anne Murray; "Anka," Paul Anka; "Best of the Guess Who," Guess Who; "Not Fragile," Bachman-Turner Overdrive; "Sundown," Gordon Lightfoot.

Best Selling Single: "Last Kiss," Wednesday; "Rock Me Gently," Andy Kim; "Seasons In The Sun," Terry Jacks; "You Ain't Seen Nothing Yet," Bachman-Turner Overdrive; "You're Having My Baby," Paul Anka.

Female Artist: Alexis; Patsy Gallant; Susan Jacks; Anne Murray; Cathy Young.

Male Artist: Paul Anka; Stompin' Tom Connors; Terry Jacks; Gordon Lightfoot; Michael Pagliaro.

Group: April Wine; Bachman-Turner Overdrive; Lighthouse; Stampeders; Guess Who.

Country Female: Caroll Baker; Linda Brown; Lynn Jones; Darlene Madill; Anne Murray.

Country Male: Stompin' Tom Connors; LeRoy; Dick Nolan; Ian Tyson; Jerry Warren.

Country Group: Canadian Zephyr; Carlton Showband; the Family Brown; Jim & Don Haggart; the Mercy Brothers.

Folksinger: Gordon Lightfoot; Bruce Cockburn; Stompin' Tom Connors; Valdy; Murray McLauchlan.

Most Promising New Female: Alexis; Charity Brown; Debbie Fleming; Suzanne Stevens.

Most Promising New Male: Keith Barrie; Paul Hann; Bill King; Justin Paige; Gino Vannelli.

Most Promising New Group: Beau Domage; Grease Ball Boogie Band; Mahogany Rush; Ville-Emard Blues Band; Rush.

Best Selling International (non-Canadian) Album in Canada: "American Graffiti," "Band On The Run," Paul McCartney and Wings; "Goodbye Yellowbrick Road," Elton John; "The Greatest Hits of John Denver."

Best Selling International (non-Canadian) Single in Canada: "Band On The Run," Paul McCartney and Wings; "The Most Beautiful Girl In The World," Charlie Rich; "Rock Your Baby," George McCrae; "The Streak," Ray Stevens; "The Night Chicago Died," Paper Lace.

Producer: Brian Ahearn; Bill Amesbury and Bill Gilliland; Randy Bachman; John Driscoll; Murray McLauchlan and Bernie Finkelstein; Terry Jacks; Andy Kim; Gene Martynec; Jack Richardson; Mel Shaw.

Composer: Paul Anka; Burton Cummings; Randy Bachman; Bachman-Turner; Tommy Chong; Terry Jacks; Andy Kim; Gordon Lightfoot; Joni Mitchell; Neil Young.

# Dialogue (Continued from page 27)

had one guy come over to me at the door Saturday night, come racing up to the door with money in his hand. I said, "I'm sorry, but this particular performance has been sold out for a week already." And he said, "Wow, I never thought Taj could sell out this quickly. What that means to me is that the next time Taj plays a concert in New York, in a major hall, that's going to be one person who's going to be at that Avery Fisher Hall box office mucho pronto to buy his tickets. An engagement like that will help goose tickets for the next time the artist is in town.

**Snadowsky:** Another interesting thing that we noticed with two particular acts, Barry Manilow and Billy Cobham: They both came in here for an extended stay, both did very good business. Each of them then did an Avery Fisher or a Carnegie Hall concert, sold out those concerts, and then within six weeks from the sell out concert, came back to the Bottom Line for an even longer engagement and did excellent business. In other words, this particular club is really a good barometer on how the act is doing, before or after major concerts.

**RW:** What about the use of an outside publicist?

**Snadowsky:** That's something that we consider a luxury/necessity. We're working with C.J. Strauss & Co., which is Carol Strauss, and she's been very responsible for a lot of the notoriety we've gotten in the press. She's a nice person to work with who really knows her business, and we owe an awful lot to her in the way she's handled the club. She's been able to treat the club the way we want it treated, which is very important to us.

**Pepper:** Keeping a club like this in operation depends on a lot of things. One of the things that people said when we first opened up is, "Ah, you'll never get the acts, the agents will never talk to you." Well, it turned out that wasn't true. The agents we deal with on a very regular basis have been in a great sense responsible for the success of this place. Especially those agents who have gone to bat with some of their biggest acts and have said, "Look, the Bottom Line at this point is the proper thing for you. Sure, you can go into Carnegie Hall and do a good showing, but isn't it better to go into a small place that's equipped properly, and make an outstanding showing, and turn people away?" Those agents who have fought with some of their clients and have really gone to bat have not only done us a great service, but in the long run, have done their clients a great service. And they have been more than cooperative. There isn't one agency in this city, or in this business, that I can think of, that has not been helpful in making this place successful.

**Snadowsky:** Sitting here and doing this interview, it occurred to me that a lot of our thinking is modeled after a lot of the people that we've worked with, like Mike Porco, Art D'Lugoff, Steve Paul and Bill Graham. All these people touched us in one way or another and we've learned from them and have been able to expand our thinking and growth with models that we've learned from these people.

**RW:** What are your future plans?

**Pepper:** Well, one thing I know we definitely want to pursue at some later date is a fulltime, industry-oriented showcase room. We're obviously interested in maintaining the Bottom Line and making it stronger than it is. We're very much interested in personal management, we manage a couple of acts now. We hope to be expanding that part of our organization. We're working at this point on a syndicated radio show, "From the Bottom Line," which we hope will be covered on at least 60 stations. We're also working on the possibility of a TV show having to do with music.

**Snadowsky:** And one of the things that Allan and I are deeply concerned with is constantly keeping the club in excellent repair. We have a full time painter on staff who twice a month goes over the entire room fixing up our environmental painting. We have our sound people constantly purchasing items to feed into our sound system, and we are now working on a major renovation, which will cost us an additional \$20,000, to try and beef up the sound system to an even higher quality than it already is. So Allan and I are both very conscious that this club is a living, breathing human being in a sense, and we take care of it. We're always looking for ways to improve. ☺

## European Tour Set For Weather Report

■ NEW YORK — For the latter half of March and into the middle of April, Weather Report will tour the major cities of Europe kicking off in Copenhagen on March 17. On April 15 they will appear on the BBC television

show "Old Grey Whistle Test."

The group will return to the States in time for the release of their new Columbia Records album and a tour. European shows are being coordinated by Columbia Records International.

## England (Continued from page 92)

involved with partner **Nicky Chinn** in their Chinnichap publishing company, and UA's a&r man **Martyn Smith** also emigrates to the west coast after resigning his post with the company. **Jeff Wayne** has appointed **Robert Rosenberg** to head the administration department of his publishing company, and finally **Diana Hanford** becomes general manager of Mainman publishing.

Singles of the week are **Curved Air's** re-release on Deram, "Back Street Luv," **Cilla Black's** "Alfie Darling," title track from the movie which was written by its star **Alan Price** (EMI); and **Wombles'** mentor **Mike Batt's** "You Would Have Been A Rock 'N' Roller" (Epic). A superb set of albums on Polydor tops the pile of lps which are being marketed as "Rock Flashbacks" by **Cream**, **Rory Gallagher**, **Jimi Hendrix**, **Frank Zappa & the Mothers of Invention**, and two other albums featuring **John McLaughlin**, **Julie Driscoll** and **Brian Auger**. One other attractive set is on UA and comes from new band **Tagget**, produced by **Hollies'** guitarist **Tony Hicks**.

## Canada (Continued from page 92)

recording stint at Sound Interchange with **Mark Smith** flying in from L.A. to engineer.

The **Christenson Brothers** have taped a TV-special, produced by **Mel Shaw** and **Robert Diazdo**, which will be presented to TV industry figures at a later date, for possible network showing in the Fall . . . Round Records is producing "Folk Festival 75" at Massey Hall with **John Hartford**, **Leon Redbone** and **Stringband**. Round Records is also sponsoring **Keith Jarrett's** solo concert at Convocation Hall on March 21 . . . According to **Larry Wilson** at CHUM-FM (Toronto) **Dave Cousins** of the **Strawbs** flew into Montreal recently to record French lyrics for the Grace Darling song off the "Ghosts" lp. All this came about, says Wilson, because the Strawbs got into translating the song especially for the crowd at their recent Montreal concert. The song will be released soon, in French, in Quebec and possibly France.

Ko'tai Records artist **Ellen McIlwaine** has applied for Canadian citizenship . . . "The John Allan Cameron Show" is to commence its weekly CTV run the first week of May. The shows taped to date include guests **Shirley Eikhard**, **Steve Goodman**, **Stringband**, **Edith Butler** and **Adam Mitchell**. Regulars for the series included the **Cape Breton Symphony**, **Les Danseurs du St. Laurent** and the five man band — **Mabou Ridge**. Musical director for the series is **Robbie MacNeill**, while **Bill Langstroth** is the director.

# Dog Soldier, John Mayall Impress Bottom Line Crowd

■ NEW YORK — Two old names—John Mayall (ABC/Blue Thumb) and Keef Hartley — returned to New York recently (3) and appeared at the Bottom Line with their new (and in each case, best in years) bands.

Dog Soldier (UA) featuring Keef Hartley and Miller Anderson impressed during its New York appearance, providing and surprising an enthusiastic audience with a basic British melange of rock 'n' roll and rhythm 'n' blues. Hartley's unspectacular but always solid drumming (Thank you, thank you!) and Paul Bliss' equally solid support on bass give Dog Soldier its strong backbone; vocalist and lead guitarist Miller Anderson (a mainstay on the British blues scene) proved a formidable presence fronting this band and from all indications ("Some People," "Born To Die") he is destined to be a star in his own right.

"Looks Like Rain," a variation on the old "Sunshine Of Your Love" riff, was the highlight of Dog Soldier's brief set. A great cruising song (minus the long instrumental excursion, although it does feature a tasty keyboard solo by Mel Simpson), "Looks Like Rain" began as a simple rocker and proceeded to go through several fascinating changes of mood. Anderson displayed his chops here contributing, in addition to his lead guitar work, a fine vocal; his voice has just enough grit, soul and emotion to indicate that if he hasn't seen all that many hard times, he still knows whereof he sings.

Like Hartley, John Mayall is

one of the prime exponents of British blues; unlike Hartley, Mayall has achieved widespread recognition in this country, due in part to the notoriety achieved by his various sidemen (e.g. Eric Clapton, Jon Mark, Johnny Almond, Mick Taylor) and in part to his many recordings extant—most notably "The Turning Point," an undisputed classic.

Again Mayall seems to have reached a turning point, as is indicated by the title of his new album, "New Year, New Band, New Company." British blues (with jazz creeping in) have been his metier, but Mayall now seems to be turning his attention to rock. His current band has no obvious Claptons or Taylors but, as expected, all are good musicians.

While the purists may have been disappointed in Mayall's near-abandonment of traditional blues forms, few could deny the power of this Mayall unit or the vocal proficiency of vocalist Dee McKinney, a tall, sensuous brunette with voice so soulful and demeanor so appealing as to make any impressionable chap forsake whatever vows he may have made in this life.

Noteworthy among the band's tunes were "Respectfully Yours," a slow and lyrical top 40 possibility enhanced by Mayall's and Ms. McKinney's skillful vocal interplay; the lusty rocker "Sittin' On the Outside," another top 40 possibility with its great hook and Ms. McKinney's strong Lydia Pense-like vocal; and the fiddle-powered "Taxman Blues."

David McGee

## The United Way



Shown at a party held after the NARM Convention appearance of United Artists' Paul Anka are Sal Licata, UA vice president, sales; Al Teller, president, United Artists Records of America; Odia Coates; Mike Stewart, chairman of the board, United Artists Music and Records Group; Paul Anka; and Bob Skaff, UA vice president.

## DiscReet Inks Bond



DiscReet Records (distributed by Warner Bros.) has announced the signing of Chris Bond, 20th Century Music contract writer, to an exclusive long-term recording pact. Rush release of Bond's first single, "A Good Love," is set for this week. Pictured from left are: 20th Music Corp. president Herb Eiseman and Bond.

## GRC Names Harvey Production Manager

■ ATLANTA—Oscar Fields, vice president, marketing, General Recording Corporation, has announced the appointment of Joy Harvey to the post of production manager.

Harvey, formerly with Capitol Records, joined GRC two years ago as assistant to the operations manager. In her new position, she will be directly responsible for factory productions, distribution and accounting functions. She will report directly to Fields.

## Carlton Debuts New Companies

■ LOS ANGELES—Larry Carlton, guitarist in the Crusaders and studio musician, has formed Larry Carlton Productions and Three Hundred Thirty Five Music (BMI) pubbery.

Carlton has pacted Paul Bogush as the first artist to his companies. Bogush, a writer/performer residing in Chicago, was most recently signed to RCA. Carlton intends to record an lp on Bogush independently; there are over 100 Bogush compositions in the Carlton catalogue.

## Motown Taps Reddy

■ LOS ANGELES—John C. Reddy has been appointed to the position of controller at Motown Records, replacing Tony D'Anna who was promoted to treasurer, announced John J. Lorenz, vice president of finance.

From 1973 until he joined Motown, Reddy was controller of Audio Magnetic Corporation. He was previously associated with Vanguard Records (general manager-controller), CBS, Inc. (controller-CBS Records, assistant controller-corporate) and General Electric Corporation (manager-finance, management auditor).

Reddy will report directly to the vice president of finance.

## Nonesuch Releases 7

■ NEW YORK — Nonesuch Records has announced a seven album release for March which will include four classical albums, a 2-record set in the contemporary series and two Explorer Series albums.

The classical release includes: "The Worcester Fragments," medieval vocal pieces performed by the Accademia Monteverdiana under the direction of Denis Stevens; Richard Strauss' "Death and Transfiguration" and Paul Hindemith's symphony, "Mathis Der Maler" performed by the London Symphony Orchestra conducted by Jascha Horenstein; "String Quartets Nos. 1 and 2 by Charles Ives" performed by the Concord String Quartet; and "Piano Music of Arnold Schoenberg," which includes all of Schoenberg's solo piano pieces published during his lifetime performed by Paul Jacobs.

In a 2-record contemporary series release, flutist Harvey Sollberger presents a program of "Twentieth-Century Flute Music," with assisting artists Jeanne Benjamin, violin; Allen Blustine, clarinet; Sophie Sollberger, flute; and Charles Wuorinen, piano.

In the Explorer Series, sarangi player Ram Narayan performs classical Indian music on "Master of the Sarangi." "Africa/Ceremonial & Folk Music" recorded in Uganda, Kenya and Tanzania by David Fanshawe completes the Explorer Series release.

## BRS Promotes Barrett

■ WOODLAND HILLS, CAL.—Marilyn Barrett, longtime associate and director of station performances for Breneman Radio Services, has officially been named manager for that firm.

In her new capacity, Ms. Barrett will also be coordinator and liaison for BRS radio stations and record company relations.

## 'Tuba Time'



Pianist Irving Fields is pictured with tuba/bass player Earl Manning at the New York Hilton, where Fields' trio plays nightly—including a special midnight "Tuba Time" segment during which they perform old favorites with the audience marching in a line behind the tuba player.

## Winning Ways at NARM



Highlights from the NARM Awards Banquet: (top left) NARM president David Lieberman (left) presents Presidential Awards for executive leadership to Warner Brothers' Mo'Nstin (center) and Joe Smith; (top right) Bhaskar Menon congratulates Helen Reddy, who performed for the NARM Awards banquet; (lower left) RW publisher Bob Austin meets with Mr. and Mrs. Barry White shortly after White received NARM's award for best selling album by a male soul artist; (lower right) celebrating at the awards banquet are NARM award winners (from left) Stevie Wonder, Olivia Newton-John, Elton John and Bernie Taupin.

## Prodigal Picks Up Hot Detroit Master

■ DETROIT—Gordon Prince, VP of sales for Prodigal Records has announced that the indie has just purchased and is rush-releasing "Wendy Is Gone" by Ronnie McNeir, currently charted on soul outlets in the Detroit area and receiving local MOR play as well.

The single produced by McNeir with Harvey Morrison is being rush-released on a national basis under the Prodigal logo, having been picked up from Setting Sun. A Ronnie McNeir album for Prodigal is currently in the works.

## Passport Plans Tour

■ NEW YORK — An extensive promotional campaign has been set by Atlantic/Atco Records in support of the U.S. tour of Klaus Doldinger and Passport.

### Personnel

Besides Doldinger, who plays tenor and soprano sax, Moog synthesizer, electric piano, and mellotron, the Passport personnel on tour will be the same line-up as on their most current (second) Atco release, "Cross-Collateral": Wolfgang Schmid on guitar and bass, Curt Cress on drums and electronic percussion, and Kristian Schultze on Fender piano and organ.

## Posing For A Passport Photo?



Pictured at a recent luncheon for Atco recording group Passport are (from left to right) Record World's Mitchell Kanner; Klaus Doldinger, leader of Passport; Earl McGrath, director of publicity and artist development for Atlantic/Atco; and Record World's Michael Schanzer.

## Joe Renzetti:

# 'Democracy' for Today's Arranger

By ROBERT ADELS

■ NEW YORK—Democracy in the music business? In the field of musical arranging, "Yes!" according to Joe Renzetti. "There is less work around these days," the 10-year veteran observes, "but more people are getting it—democratically."

In a field of music where reputation often means more than anything else, Renzetti has come to be considered an individual with a fine creative name behind him. Having begun his professional work in the early Gamble-Huff years ('65-'67), but being as contemporary as the recently turned-gold "Mandy" (for which he wrote the charts that backed Barry Manilow on his Arista hit single), Renzetti's is both a respected and a long-range view.

His personal arranging hall of fame includes "Sunny" by Bobby Hebb, "98.6" by Keith, "Apples, Peaches, Pumpkin Pie" by Jay & the Techniques and "Cowboys to Girls" by the Intruders, just to name the better-known sessions for which he has provided "the charts" (in musical rather than statistical terms). He's gotten this far without a manager and doesn't feel it's unusual in his end of the business.

"Ours is a very specialized field," Renzetti observes, "and while there are few producers who can keep any one arranger consistently busy, the majority of them always know what they're looking for and just where to find it . . . That's where your reputation comes in . . . The sound you achieve on a hit sticks in a producer's mind, and in the minds of a&r men long after the record fades from The Singles Chart."

So democracy it is, according to the "Mandy" arranger—you are hired for what you can deliver,

and while that first big break doesn't come easy, it need not be difficult to succeed after that.

Many arrangers come out of the studio musician scene—and that was the case for Joe, who began as a Cameo/Parkway guitarist in that Philadelphia label's heyday. "Bristol Stomp" was my big solo before I got into arranging," he recalls, speaking of the Dovells oldie.

Later, showing himself a studio pro (working his way up to rhythm and then complete arrangements), he joined the Gamble-Huff stable in '65 and helped bring success to the Intruders ("Together," "(We'll Be) United").

Three years after that, he relocated his base of operations from Philly to the Big Apple, and began a successful association with Jerry Ross ("Sunny," "Apples, Peaches . . .," etc.). The call to arrange "Mandy" came at a time when his arranging and composing chores in the area of TV and radio commercials were getting rather heavy; but of course he now feels the time and effort was well spent.

"I used 24 strings on the session, and I don't mean 12 electronically doubled," he said. "There's a big difference to many good ears in this business—and you just can't underestimate the human element in hit making."

Having come off a number one record, the phones are ringing heavily again for his talents to switch back from Madison Avenue to recording artist's sessions. With his eyes set on a possible expansion into films and his ears currently making a thorough study of the classics (as in Bethoven), there's no telling where his next hit will be coming from. You just can't second-guess a "democracy."

## Operation



Luciano Pavarotti, London Records tenor, was at Korvette's Fifth Ave. New York City store this month to autograph his new opera on London's Bellini's "I Puritani," which also stars Joan Sutherland. Pavarotti (second from right) is seen in this photo with (from left) Dick Bungay, London's classical promotion manager; John Harper, London's director of classical sales; and Terry McEwen, London's vice president and manager, classical division.

## 'Country Month' Promo Set by United Artists

■ LOS ANGELES—Sal Licata, vice president, sales, United Artists, has announced that March will be "Country Month" at the company, with UA mounting a massive advertising, merchandising and promotion campaign around the company's recent country album release. The program will be coordinated by UA's marketing staff and spearheaded by UA's Nashville operation, helmed by Larry Butler and Jack Mesler.

The recently released albums include Sunday Sharpe's "I'm Having Your Baby," Jean Shepard's "Poor Sweet Baby and Ten More Bill Anderson Songs," "Del Reeves with Strings and Things," "Crystal Gayle," Dave Dudley's first UA album, "Special Delivery," and Billie Jo Spears' "Blanket On The Ground."

The "Country Month" campaign also centers on two recent UA country singles releases, Charlie Louvin's "When You Have To Fly Alone" and newcomer Tim Holiday's "Bottle of Wine."

## Coe Forms Co.

■ NASHVILLE—Columbia recording artist David Allan Coe has announced the formation of David Allan Coe Enterprises, which will include JACDAC Productions and David Allan Coe Music (BMI).

Jack Coe, vice president, has announced the signing of Ladysmith, an all girl band from New York City, currently on tour with Coe as a backup band. The contracting includes management, productions and publishing agreements on all four members of Ladysmith with the exception of Carol Anderson and Sharon Ruhlman, who will continue to write for Chappell Music.

Also writing for the newly formed publishing company are Jay Bolotin, Buzz Rabin, Jimmy Lewis Howard, Phyllis Hasty and Richard Dobson. Ladysmith is currently working on their own album to be produced by David Allan Coe. Members include Cordie Lee Ruhlman, Sharon Ruhlman, Marybeth Anderson and Carol Grace Anderson, two sets of sisters.

## NASHVILLE REPORT

By RED O'DONNELL



■ "The Streak" not only sold more than three million recordings, it also got its writer-singer **Ray Stevens** a mention in the prestigious Encyclopedia Britannica's 1975 edition . . . **Jerry Reed** had a couple of bookings the past 10 days he says he could do without. He went to the dentist for two root canals.

**Del Reeves** and his 10 brothers and sister were in Sparta, N. C. for the 65th wedding anniversary of his parents, **Jack and Laura Reeves**.

**Sammy Davis, Jr.** is the latest to try the syndicated TV show route—and **Dot's Roy Clark** is among his first guests . . . **Rex Allen, Jr.** booked to entertain at the Pike's Peak Or Bust Rodeo in Colorado Springs, Colo. Aug. 6-9. **Rex Sr.** has been a more or less fixture at this event for the past dozen years . . . **Sara B. Ware** (her real name, honest) of Salt Lake City is new artist on **Charlie Brown's World Records** label—and that's not a lotta "Peanuts" talk, Charlie Brown????

I'll betcha a frogskin you didn't know that in Plainfield, Ind. there is a radio station with call letters WART??? The owners no doubt have a well-stocked sense of humor. WART's slogan is: "The Spot That Grows On You" . . . Speaking of something that is not so funny, **Susan McCoy** (wife of harmonica ace **Charlie**) and her sister **Jerrie McCluskey** opened a florist shop this past Fall. The place has been blossoming into a money-making operation—but also has attracted some unwanted type "customers." It has been broken into four times since Jan. 1. What can you steal from a flower shop? "Red Roses for A Blue Lady"?

The day that **Roy Orbison** returned from Australia, **Don Gibson** took off for same country . . . By the time you read this, **Freddy Weller** will have completed his first session for ABC (under direction of **Ron Chancey**) and be en route to Europe for personal appearances. I'm assuming that everything goes Weller?

I wonder if VP **Rocky** knows that there is a country music singer on the Capitol label named **Buford Rockefeller**. Buford, whose ear catching name links down home country feeling with wealth, has just released a musically rich ballad, "Today I Almost Felt You Touch Me." Now all we need is for a cat named **Ford** to team up with Buford for a duet???

Halls County, Texas has dedicated its bi-centennial coin to veteran musician **Bob Wills**, who lives in Turkey, Texas. If you want information about the coin write **Jim Edd Wines**, executive vice president of the Memphis, Texas Chamber of Commerce, P.O. Box 789, zip code 79245 (Memphis, Texas).

Sibling Dept.: **Stella Parton's** first disc release is "Ode to Olivia," written by Stella (sister of **Diamond Dolly**) and produced by **Bob Dean**. Olivia, of course, is last-named **Newton-John**—and the recording is a novelty type single.

Sibling Dept. No. 2: **Hillman Hall** (brother of **Tom T.**) has written and recorded his first, "The Lord And His Co-Workers," produced by **Marijohn Wilkins** for Warner Bros. Hillman penned his very first, "Pass Me By," for **Johnny Rodriguez**.

**Minnie Pearl** is now on the lecture trail: She's booked for a speech  
(Continued on page 99)

## Allen Receives Honorary Doctorate



Duane Allen of the Oak Ridge Boys received an Honorary Doctorate in Christian Music from the Victory Bible Institute of Lewistown, Ohio, at a recent informal ceremony in Nashville, Tennessee. According to Dr. Floyd A. Stevens, director of the Institute, Allen was chosen to receive this honor because of his "honest representation of gospel music . . . without sham, hypocrisy, or devious business practices." Allen earned his Bachelor Degree in Music from East Texas University in 1965, worked as a disc jockey, then took up his career as a gospel musician. At present he is the lead singer for the Oak Ridge Boys of Nashville, Tennessee; owns and operates Superior Sound Studios, Hendersonville, Tennessee; and co-owns Silverline/Goldline Publishing Companies in Nashville. He is co-author of the book, "The History Of Gospel Music," published in 1971. Pictured above are, from left: Allen, director of music for the school Sandra Lee Burnside and Dr. Stevens.

## COUNTRY PICKS OF THE WEEK

SINGLE

**GEORGE JONES**, "THESE DAYS (I BARELY GET BY)" (Altam, BMI). The classic country voice of the King of Country Soul sings this ballad of the hard times today brings when love goes wrong. Solid country song with strong lyrics everyone can relate to, sung only as George can do it. Epic 8-50088.

SLEEPER

**DAVID ALLAN COE**, "WOULD YOU BE MY LADY" (Window, BMI). David Allan has written hits for others, and now he lets his pen write one for himself. Tender, moving ballad with the sensitive message of a man asking a lady to share his life. David Allan will break big—this could be the vehicle. Columbia 3-10093.

ALBUM

**TOMPALL AND THE GLASER BROTHERS**, "VOCAL GROUP OF THE DECADE." Tompall and the Glasers were voted Vocal Group of the Decade by **Record World**, and to celebrate this they have released an album containing songs showcasing the excellent Glaser trademark harmonies. Best cuts are "Life's Little Ups and Downs," "Freedom to Stay," and "Some Kind of a Summer." MGM M3G-4976.



# COUNTRY HOT LINE

By MARIE RATLIFF

## Station Check List

Reporting this week (alphabetically):

KBUL, Wichita	KWJJ, Portland	WHOO, Orlando
KCKC, San Bernardino	KWMT, Ft. Dodge	WINN, Louisville
KDJW, Amarillo	WAME, Charlotte	WIVK, Knoxville
KERE, Denver	WBAM, Montgomery	WMC, Memphis
KFDI, Wichita	WBAP, Ft. Worth	WMOP, Ocala
KGFX, Pierre	WCOU, Lewiston	WPNX, Columbus
KKYX, San Antonio	WEPP, Pittsburgh	WSLC, Roanoke
KOKE, Austin	WEET, Richmond	WUBE, Cincinnati
KRMD, Shreveport	WENO, Nashville	WUNI, Mobile
KTOW, Tulsa	WGBC, Greensboro	WWOK, Miami
KVOO, Tulsa	WHO, Des Moines	WXCL, Peoria

"Misty!" Everybody's talking about it, and most of the comments are great! There's a few doubters, but the consensus is that it's a smash for Ray Stevens! A quick "streak" to the top! !

Hank Snow is spinning his "Merry Go Round of Love" into a hit! Action is extra-heavy in the South and West!

Sleeper Pick: Look for Red Steagall to break for the top this time around; "She Worshipped Me" is picked at KKYX. The string of adds includes KCKC, WBAP, KERE, KWMT, WXCL, WBAM and WMOP.

"These Days" George Jones can do no wrong! It's just out and already going strong in Louisville, Ft. Worth, Charlotte, Miami, Knoxville, Amarillo and Memphis.

Moe Bandy will repeat his top ten form with "Don't Anyone Make Love At Home Anymore." Its strength is showing in all areas.

Connie Cato is establishing a firm chart position with "Hurt." Her biggest yet!

Don't miss Emmylou Harris and "Too Far Gone." Her first single will be her first hit; early action at WINN and WWOK!

Jim Ed Brown is grabbing picks on "Barroom Pals and Goodtime Gals" at KRMD, WHO and KWJJ; moving in Denver and Nashville.

Still reams of reports on Barbi Benton, Billy Walker.

Strong interest in the southern regions on Joe Brock's "Stealin' The Feelin'." Just out for David Rodgers, "It Takes A Whole Lotta Livin' On A House" has picks at KDJW and KGFX, moving at KERE.

With a strong follow-up to his first top ten item, David Wills is pegged to repeat with "Barrooms to Bedrooms." Picks at WHOO and WIVK; dandy in Denver!

Red Sovine's "Phantom 309" is pulling numbers at KERE (#37) and WWOK (#31), action in Wichita and Ft. Dodge.

Album Action: Tommy Overstreet's lp cut, "What Now, Mrs. Jones," is most requested at WUNI; Billie Jo Spears' "Since I Fell For You" charted like a single at KDJW; C.W. McCall's "Rocky Mountain September" and "Night Rider" getting heavy play at KGFX.

Market Mentions: Tom Bresh's "You're The Best Daddy in the World" good in Orlando; David Allen Coe's "Would You Be My Lady" strong at WENO; Bill Black's Combo "Boilin' Cabbage Down" cookin' in Memphis; Phil Everly's "Old Kentucky River" getting good response at WUBE; Diana Ross' "Sorry Doesn't Always Make It Right" wins listeners 2 to 1 at WXCL.

**KBUL:**

## The Contemporary County Approach

By CHARLIE DOUGLAS

■ WICHITA—While the majority of the nation is suffering economic hard times, Wichita, Kansas is not. Over 97 percent of the city is at work. Wichita is home to Beech, Boeing, Cessna and Gates-Lear Jet Aircraft companies, NCR, Metropolitan Life Insurance, Pizza Hut and many more.

Among this prosperity is coun-

try music—on radio, in jukeboxes, on TV, in the newspaper and in record stores. This didn't happen overnight. The Wichita country music radio pioneers made it happen.

When KBUL played its first record five months ago, they knew they had a challenge. Not only a challenge for an audience, but a challenge to keep the country music standards high.

To find their own niche in the market, K-Bull chose the contemporary country approach. This means "up" programming, no long talk features, no wasted words or hokey expressions on the air. They wanted to be a good radio station that happens to play country music.

Their line-up includes Alan McKay, who has been a Wichita morning man for seven years. He's happy and he sounds happy; he enjoys rising at 4:30 a.m.! Orin Friesen's all request show is in late morning and is probably the most well received feature in town.

Mike Hoyer in the early afternoon adds class and authority. His extensive knowledge of the artists lets listeners know this guy knows what he's talking about. They have a more liberal music policy during this portion of the day, and select lp cuts find their way between the hits and the oldies.

Afternoon drive finds Buffalo Bob Backman playing the top 9  
(Continued on page 99)

## House of Loyd Inc. Names Riddle, Sun

■ NASHVILLE — Lola Scobey, president of House of Loyd, Inc., has announced the appointment of Hank Riddle as vice president and Joe Sun as director of production and promotion for House of Loyd.

In addition to songwriting, Riddle will be involved in all phases of company operation, particularly working with pop and country/rock material.

Sun, also a songwriter, will handle all in-house promotion work, as well as independent promotion and in-house production.

Susan O'Donnell continues as operations director with added responsibilities in public relations.

## Tompall 'Steps Out'

■ NASHVILLE—The decision by Tompall Glaser to record an album of Shel Silverstein songs came about in a rather odd fashion. It seems that Shel had booked the Glasers' studio to record some demos of songs he had recently finished. In the midst of the demos, the engineer went downstairs to Tompall's office and told him of the "fantastic" material Shel had.

### Upcoming Album

Tompall went upstairs well aware of Shel's reputation for writing hit songs—the two have been friends for years. Tompall knew of the Bobby Bare album, "Lullabyes, Legends and Lies" that Shel had written, as well as hit songs for Loretta Lynn, Brenda Lee, Dr. Hook and the Medicine Show and Johnny Cash. He also knew he needed some material for his upcoming MGM album.

Tompall sat in the control booth and listened, liking a lot of what he heard. Finally, he recorded 24 of the songs, releasing 10 on the new album, "Tompall." It was a bit of a departure for Tompall, and he was wary of the reaction. While leading Tompall and the Glaser Brothers, he had  
(Continued on page 99)

## Stapp Honored



Jack Stapp (right), president of Tree International and veteran broadcaster, is shown with Bert Parks at the 1975 Encore Award dinner where Stapp was honored by the Communication Arts Council of Middle Tennessee for his generous contributions in the field of communication arts. Parks, formerly a co-worker and roommate of Stapp was emcee for the event. Others on the "roasting" panel included Chet Atkins of RCA, Owen Bradley of MCA, Opry star Minnie Pearl and WSM's Irving Waugh. It was also announced by Frances Preston at the banquet that a music publishing scholarship would be awarded in Stapp's name with funds made available by Broadcast Music, Inc.

# RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

A LITTLE BIT SOUTH OF SASKATOON George Richey (Marson, BMI)	6	LEAVE IT UP TO ME (Blue Moon, ASCAP)	23
A MAN NEEDS LOVE Norro Wilson (Al Gallico/Algee, BMI)	61	LIFE Marty Robbins (Mariposa, BMI)	48
ALL AMERICAN GIRL Jerry Kennedy (American Cowboy, BMI)	58	LIFE'S LIKE POETRY Don Gant (Shade Tree, BMI)	74
ALWAYS WANTING YOU Fuzzy Owen (Shade Tree, BMI)	14	LINDA ON MY MIND Owen Bradley (Twitty Bird, BMI)	3
BACK IN HUNTSVILLE AGAIN Bobby Bare (Evil Eye, BMI)	80	LONELY MEN, LONELY WOMEN Ron Chancey (Hill & Range, BMI)	30
BEFORE THE NEXT TEARDROPS FALLS Huey P. Meaux (Shelby Singleton, BMI)	2	LOVIN' YOU WILL NEVER GROW OLD Jim Vienneau (Hank Williams, Jr., BMI)	5
BEST WAY I KNOW HOW Jim Vienneau (Passkey, BMI)	22	LOVING YOU BEATS ALL I'VE EVER SEEN Billy Sherrill (Copperband, BMI)	62
BLANKET ON THE GROUND Larry Butler (Brougham Hall, BMI)	15	MAMA DON'T 'LOW Larry Butler (Brazos Valley, BMI)	31
BRASS BUCKLES Eddie Kilroy (Tree, BMI)	75	MATHILDA Huey P. Meaux (Longhorn, BMI)	53
BUT I DO Larry Butler (Arc, BMI)	63	MERRY-GO-ROUND OF LOVE Chet Atkins (Four Tay, BMI)	89
CHAINS Jim Shaw (Screen Gems-Columbia, BMI)	56	MISTY Ray Stevens (Vernon, ASCAP)	83
CHARLEY IS MY NAME Billy Sherrill (Otter Creek, BMI)	78	MY BOY Felton Jarvis (Colgems, ASCAP)	16
CLEAN YOUR OWN TABLES Biff Collie (Blackwood/Back Road, BMI)	64	MY ELUSIVE DREAMS Billy Sherrill (Tree, BMI)	4
COMIN' HOME TO YOU Joe Johnson (Four Tay, BMI)	77	NASHVILLE Hoyt Axton & Henry Lewy (Lady Jane, BMI)	59
COVER ME Jim Malloy (Rose Bridge, BMI)	34	NO ONE WILL EVER KNOW Wesley Rose (Milene, ASCAP)	87
DEVIL IN THE BOTTLE Jack Gilmer (Sunbar, SESAC)	81	OH BOY Jim Fogelsong (Wherefore, BMI)	18
DON'T ANYONE MAKE LOVE AT HOME ANYMORE Ray Baker (Acuff-Rose, BMI)	84	ONE STEP Johnny Slate & Larry Henley (Windchime, BMI)	76
DON'T LET THE GOOD TIMES FOOL YOU Pete Drake (Acoustic, BMI)	25	PENNY Norro Wilson (Al Gallico, BMI)	9
HAVE YOU NEVER BEEN MELLOW John Farrar (ATV, BMI)	7	PROUD OF YOU BABY Billy Sherrill (Algee, BMI)	33
HE TOOK ME FOR A RIDE Norro Wilson (Al Gallico/Algee, BMI)	28	RAINY DAY WOMAN W. Jennings (T. Glaser (Baron, BMI))	38
HE TURNS IT INTO LOVE AGAIN Glenn Sutton (Rodeo Cowboy, BMI)	52	RIGHT OR LEFT AT OAK STREET Cliffie Stone (Attache, BMI)	86
HER MEMORY'S GONNA KILL ME Jim Alley (Brougham Hall, BMI)	93	ROLL ON BIG MAMA Norro Wilson (Algee/Al Gallico, BMI)	38
(HEY WON'T YOU PLAY) ANOTHER SOME- BODY DONE SOMEBODY WRONG SONG Chips Moman (Press/Tree, BMI)	40	ROSES AND LOVE SONGS Larry Gordon & Larry Muhoberac (Keca, ASCAP)	12
HOW COME IT TOOK SO LONG (TO SAY GOODBYE) E. Jimmy & Jack J. Key (Newkeys, BMI)	85	SHE'S ACTIN' SINGLE (I'M DRINKIN' DOUBLE) Roy Dea (Rose Bridge, BMI)	55
HURT Audie Ashworth (Miller, ASCAP)	69	SING A LOVE SONG, PORTER WAGONER Eddie Kilroy & Bobby Dyson (Excellorc, BMI)	71
I CAN SEE CLEARLY NOW Larry Butler (Gayman, ASCAP)	67	SMOKEY MOUNTAIN MEMORIES Dick Heard (Blue Moon, ASCAP)	54
I CAN STILL HEAR THE MUSIC IN THE REST ROOM Jerry Kennedy (Hallnote, BMI)	32	SOULFUL WOMAN Kenny O'Deli (House of Gold, BMI)	21
I CAN'T HELP IT (Fred Rose, BMI)	13	STILL THINKING 'BOUT YOU Ron Chancey (Chriswood/Easy Nine, BMI)	27
I CAN'T HELP MYSELF Dick Heard & Nelson Larkin (Jobete, ASCAP)	46	SWEET COUNTRY MUSIC (Music Craftshop/Sandburn, ASCAP)	97
I CARE/SNEAKY SNAKE Jerry Kennedy (Hallnote, BMI)	50	SWEET LOVIN' BABY Bul Logan & Mary Reeves (Coash & Four, BMI)	96
I FOUGHT THE LAW Bobby Hart & Danny Jensen (Acuff-Rose, BMI)	68	SWEET SURRENDER Milton Okun (Cherry Lane/Walt Disney, ASCAP)	29
I GOT A LOT OF HURTIN' DONEE TODAY Ray Baker (Acuff-Rose, BMI)	35	THE BARGAIN STORE Bob Ferguson (Owepar, BMI)	1
I JUST CAME HOME TO COUNT THE MEMORIES Don Gant (Contention, SESAC)	90	THE BEST IN ME Norro Wilson (Algee, BMI)	95
I JUST CAN'T GET HER OUT OF MY MIND Jerry Kennedy (First Generation, BMI)	8	THE CROSSROAD (Jack, BMI)	70
I STILL FEEL THE SAME ABOUT YOU Owens Bradley (Stallion, BMI)	24	THE PILL Owen Bradley (Coal Miners/ Guaranty, BMI)	11
I'D LIKE TO SLEEP 'TIL I GET OVER YOU George Richey (Brougham Hall, BMI)	42	THE TIES THAT BIND Don Williams New York Times/Eden, BMI)	43
I'LL SING FOR YOU Wesley Rose (Acuff-Rose, BMI)	91	THE TIPS OF MY FINGERS Larry Butler (Tree, BMI)	39
I'LL STILL LOVE YOU Jimmy Bowen (Keca, ASCAP)	19	THE WAY I LOSE MY MIND Wesley Rose (Acuff-Rose, BMI)	72
I'M A BELIEVER Ricci Mareno (Ricci Mareno, SESAC)	94	TOO LATE TO WORRY, TOO BLUE TO CRY Tom Collins & Jack D. Johnson (Hill & Range/Elvis Presley/Noma, BMI)	57
I'M NOT LISA Ken Mansfield & Waylon Jennings (Baron, BMI)	51	UPROAR Brian Ahern (Tessa/Jolly Cheeks, BMI)	36
IF THAT'S WHAT IT TAKES Ray Griff & Lee Hazen (Blue Echo, ASCAP)	73	WHEN I'M UNDER THE TABLE Dick Heard & Nelson Larkin (Blue Moon, ASCAP)	98
IN THE MISTY MOONLIGHT Joe Johnson (4-Star, BMI)	88	WHILE THE FEELING'S GOOD Tommy Hill (Brougham, BMI)	65
IS THIS ALL THERE IS TO A HONKY TONK Jerry Styner & Harley Hatcher (Brother Karl's/Manlina, BMI)	45	WHOEVER TURNED YOU ON Owen Bradley (Emerald Isle/ Battleground, BMI)	17
IT DO FEEL GOOD Stan Silver (Prima Donna, BMI)	20	WHO'S SORRY NOW Sonny James (Mills, ASCAP)	44
IT'S ONLY A BARROOM Glenn Keener (Deb Dave, BMI)	92	WONDER WHEN MY BABY'S COMING HOME Billy Sherrill (Great Foreign/ Arthur Kent/Gallion, ASCAP)	41
IT'S TIME TO PAY THE FIDDLER Walter Haynes (Coal Miners, BMI)	79	WINDOW UP ABOVE Eddie Kilroy (Glad, BMI)	62
I'VE BEEN LOVING YOU TOO LONG Paul Hornsby & Johnny Sandlin (Time/ East/Memphis, BMI)	99	WORD GAMES Ray Pennington (Show Biz, BMI)	82
JANUARY JONES Ron Chancey (Chappell, ASCAP)	66	WRITE ME A LETTER Dick Heard (Fox Fanfare/Cakewalk, BMI)	10
JUST LIKE YOUR DADDY Walter Haynes (Pick-A-Hit, BMI)	49	YAKETY YAK Eric Weissberg & Deliverance (Hill & Range/Quintet/Freddy Beinstock, BMI)	100
		YOU ARE THE ONE Jim Vienneau (Sawgrass, BMI)	47
		(YOU MAKE ME WANT TO BE) A MOTHER Billy Sherrill (Algee, BMI)	26

## KBUL (Continued from page 98)

only (they're 9 on the dial). This may seem to be an extremely limited approach that would bore some who listen for more than 25 minutes, but afternoon is their strongest rated period, which goes to show that every market and competitive situation is different.

Steve Bauer's evenings on K-Bull are considered like a drive time period: Limited playlist, light on talk and a lot of TNT (time & temp.). With sets in use

down on all radio stations, they feel the out of home audience is quite desirable.

K-Bull hit the market with and continues to do a lot of outdoor TV, newspaper and direct mail (mostly to agencies) promotions. Their playlist is, for a country station, extremely tight. They are very involved in music research locally, positive country programming and in-store merchandising.

## CLUB REVIEW

# Haggard Heats Up New Nitery

LOS ANGELES—Spotlights and limos marked the debut of North Hollywood's newest country nightclub, Hag's Place. Located just four blocks from the Palomino Club, Hag's is certain to inject competitive life into the already bustling L.A. country music scene.

Headliner Merle Haggard (Capitol) came down from Bakersfield to oversee the club that bears his name. Tickets for the four week-end shows were sold out well in advance, and the enthusiastic reception afforded Hag was in keeping with the uniqueness of this chance to see a star of Haggard's stature in a small (350 seat) club environment.

### Atmosphere

The club is posh, with mirrored walls, nicely upholstered booths, thick carpeting and a generally "class" atmosphere. Food and drink are available at moderate prices, and the view as well as the

## Tompall Glaser

(Continued from page 98)

acquired an audience that knew tight harmonies with classic country songs and the Nashville sound. This album stepped out a bit, and was a little more loose and relaxed.

### Chart Status

The result proved that the trip Tompall made upstairs during Shel's demo session was worth it: much critical praise accompanied the album's release, and was followed by impressive sales figures. For the third week in a row it has climbed the **Record World** charts, keeping its bullet and residing this week at 50. All in all, a nice reward for stepping out!

Don Cusic

acoustics are excellent, with hardly a bad seat in the house.

Haggard's performance opening night (28) was fine, though the set seemed unbalanced, often favoring his sidemen. Rather than Bonnie Owens, Hag had Leona Williams singing intros and harmonies, as well as guitarist Ronnie Reno (MCA) who soloed on "September in Miami." The sound system snapped and crackled as new sound systems do, but the difficulties were soon corrected. Hag did "California Blues," "Swinging Doors," "Old Man From The Mountains" and a dozen others for a thoroughly delighted crowd, in a set that was ended abruptly 'by the clock. Haggard's associate Bob Eubanks ran the affair.

### Silver Creek

Opening the show was Silver Creek (MCA), a young Bakersfield band that will be the club's house band. Their set of modern country music was exceptionally good, boding well for the night and the future of the club.

Art Fein

## UA Signs Kendalls



The Kendalls, a father and daughter duo, were recently signed to United Artists label by Pete Drake productions. Previously, the Kendalls had country hits with "Leavin' On A Jet Plane," "Everything I Own" and "Lost That Lovin' Feeling." Shown above, from left, are Drake, Jeannie and Royce Kendall and Larry Butler, creative director of country product for United Artists.

## Nashville Report (Continued from page 97)

next week at **Oral Roberts U.** in Tulsa. Pearls of wisdom???? What with Mother Nature upcoming with her annual reprise of "Spring fever," and **Joey Martin** with a single of "Honky Tonk Fever" on Fretone label, we should be in for an epidemic of fever.

Memo to **Cathy Allsup**, 2113 Brookside Ave., Indianapolis, Ind. 46218: Re a **Tanya Tucker** Fan Club. Write Columbia Records' **Dan Beck** at 800 16th Ave. S., Nashville, Tenn. Daniel can tell you like it is.

They tell me that **Merle (Boogie King) Kilgore's** newest single, "Not Responsible," was inspired by one of those "personals" in a newspaper classified ad that reads, "Not responsible for debts, etc." . . . **Ray Griff** has a new manager (**Joe Walker**) and is with a new booking company, **Slim Summers'** old Drum Talent Agency. Old Drum? On the beat???

**David Allan Coe**, Columbia artist, introduced his all-girl band, **Ladysmith**, at the Child Herold Club in Washington. Ladysmith is made up of two pairs of pretty sisters. Well, you can't accuse David Allan of being a male chauvinist.

Birthdaying: **Dick Curless**, **Charley Pride**, **Margie Bowes**, **Tommy Hunter**, **Jerry Reed**, **Stan Hitchcock**.

**John Kelly's** latest discovery: **Toni Ingraham**, a 24-year-old country singer. She's currently at the Royal Vista Inn's Paddock Room in Hot Springs, Ark. Will Toni be another Tanya Tucker, whom Kelly formerly managed???

If you're not into  
Lefty Frizzell & Merle  
Haggard you're not  
into Country Music.



# "Life's Like Poetry" ABC 12061

Written for:  
**Lefty Frizzell**  
by:  
**Merle Haggard**

abc Records



In the company of hits

# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**CHARLEY PRIDE**—RCA PB-10236

**I AIN'T ALL BAD** (Roz Tense, BMI)

The Pride trademark of great singing with a great song is stamped on this one, as he sings about a picker who has his wild side but ain't necessarily all bad. Kiss a number one good morning!

**DAVID WILLS**—Epic 8-50090

**FROM BARROOMS TO BEDROOMS** (Double R, ASCAP)

David follows his "Song on the Jukebox" with another strong honky tonk ballad. She goes from barrooms to bedrooms—but he wants to take her home, and home is at the top of the charts.

**ROY HEAD**—Shannon SH 829

**THE MOST WANTED WOMAN IN TOWN** (Ma-ree/Porter-Jones, ASCAP)

Roy gives this walking bass country sound the hit treatment. It'll be the most wanted song in town.

**JOHN DENVER**—RCA PB-10239

**THANK GOD I'M A COUNTRY BOY** (Cherry Lane, ASCAP)

Everybody loves the Colorado country sound of John Denver, and this single will add to his string of hits as he records this at a live concert. Thank God, he's a country boy!

**BOBBY BORCHERS**—ABC ABC-12075

**REVELATION** (Tree, BMI)

A great song with a very heavy message, and Bobby delivers it in hit style on his debut single for ABC. A must on every playlist, sure to pull requests.

**JOHN STEWART**—RCA PB-10227

**SURVIVORS** (January, BMI)

**JOSIE** (January, BMI)

Long-time folk favorite has a song that'll appeal to every American as he tells every state and everyone that we'll all make it. Flip is folk style song about a lady in San Francisco.

**JOHNNY CASH**—Columbia 3-10016

**MY OLD KENTUCKY HOME (TURPENTINE AND DANDELION WINE)**

(January, BMI)

The man in black sings this Randy Newman penned song about the old home in Kentucky. A sense of humor in looking back with the help of Stephen Foster's influence.

**HANK WILLIAMS JR.**—MGM M 14794

**THE KIND OF WOMAN I GOT** (Sure-Fire, BMI)

**WHERE HE'S GOING, I'VE ALREADY BEEN** (Al Cartee/Tree, BMI)

Uptempo number on one side has Hank wailing about life with a bad woman, while side two is a honky tonk ballad about a bad situation with a woman. Both sides are good!

**CRYSTAL GAYLE**—United Artists UA-XW600-X

**BEYOND YOU** (Stonehill, BMI)

Crystal sings a tender ballad about a man who's holding her back. No holding back here—a programmers delight. She going down the right road again!

**ROY CLARK**—ABC/Dot DOA-17545

**YOU'RE GONNA LOVE YOURSELF IN THE MORNING** (Combine, BMI)

Roy gives a very sensitive treatment to the great Donnie Fritts song—and you will love it in the morning and all day long.

**DAVID RODGERS**—United Artists UA-XW617-X

**IT TAKES A WHOLE LOTTA LIVIN' IN A HOUSE** (Brushape, BMI)

David debuts on a new label with the message that a lot of livin' goes into a little lovin', and it takes more than four walls and a front door to make a home.

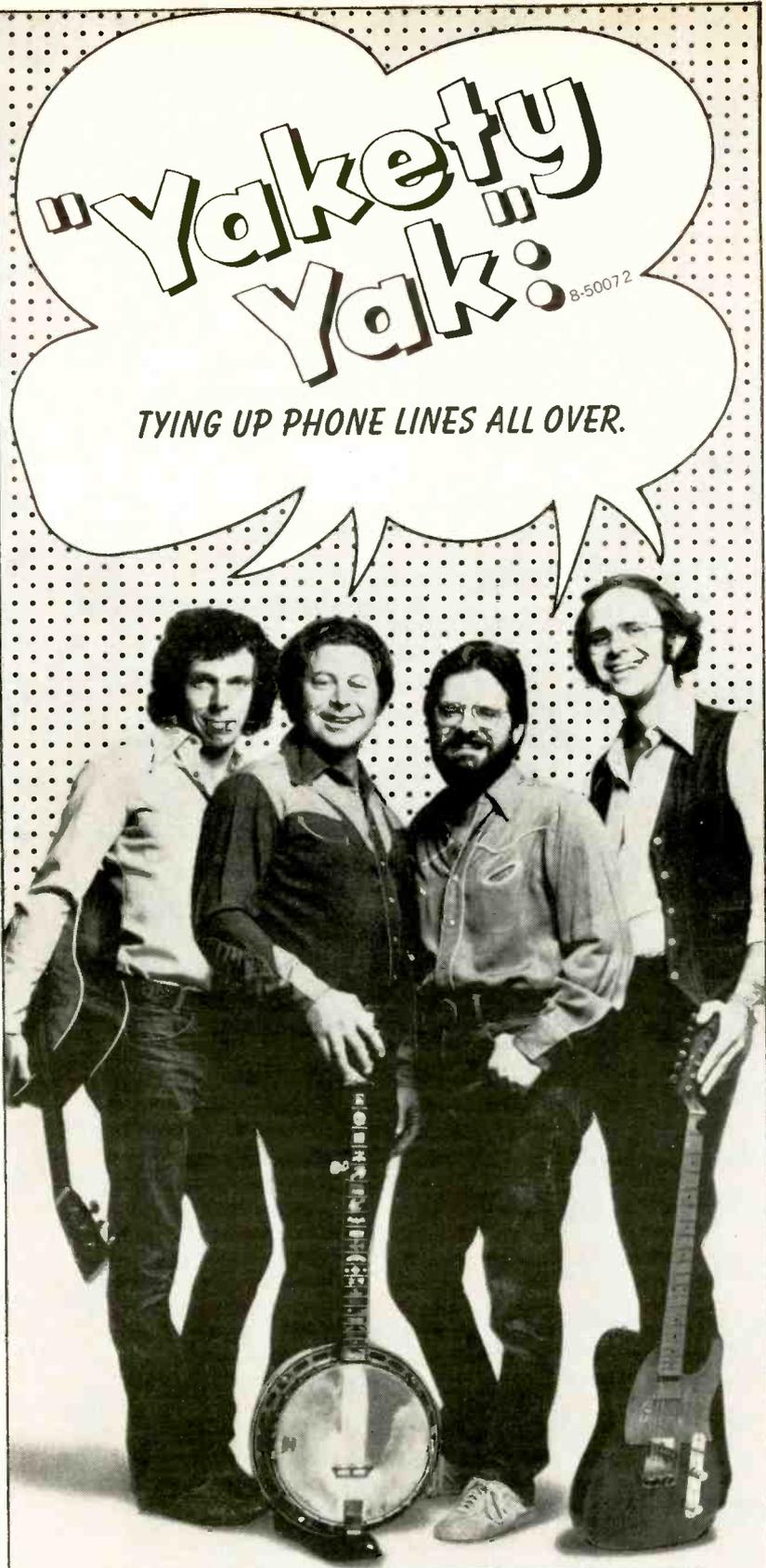
**BUCK OWENS**—Capitol P-4043

**WEEKEND DADDY** (Blue Book, BMI)

**41ST STREET LONELY HEARTS CLUB** (Blue Book, BMI)

A ballad from Buck telling his lady that he loves her all the time though he only sees her occasionally. It'll play all week and on the weekends.

MAR. 22	MAR. 15		WKS. ON CHART
1	1	LINDA ON MY MIND CONWAY TWITTY—MCA 469	7
2	2	PROMISED LAND ELVIS PRESLEY—RCA APL1-0873	8
3	3	A LEGEND IN MY TIME RONNIE MILSAP—RCA APL1-0846	6
4	13	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN—MCA 2133	4
5	7	IT'S TIME TO PAY THE FIDDLER CAL SMITH—MCA 467	7
6	8	ALL THE LOVE IN THE WORLD MAC DAVIS—Columbia PC 32927	5
7	11	BACK IN THE COUNTRY LORETTA LYNN—MCA 471	4
8	5	SONGS OF FOX HOLLOW TOM T. HALL—Mercury SRM1-500	13
9	4	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	13
10	6	LIKE OLD TIMES RAY PRICE—Myrrh MST-6538	19
11	10	THE SILVER FOX CHARLIE RICH—Epic KE 33250	14
12	9	BACK HOME AGAIN JOHN DEVER—RCA CPL1-0548	34
13	12	HIS 30TH ALBUM MERLE HAGGARD—Capitol ST 11331	25
14	15	EVERYTIME I TURN THE RADIO ON BILL ANDERSON—MCA 454	6
15	16	SONS OF THE MOTHERLAND STATLER BROTHERS—Mercury SRM1-1019	7
16	35	AN EVENING WITH JOHN DENVER—RCA CPL2-0765	2
17	14	CITY LIGHTS MICKEY GILLEY—Playboy PB-403	14
18	24	IT WAS ALWAYS SO EASY MOE BANDY—GRC 1007	4
19	17	IF YOU LOVE ME (LET ME KNOW) OLIVIA JOHN-NEWTON—MCA 411	42
20	19	HIGHLY PRIZED POSSESSION ANNE MURRAY—Capitol ST 11354	11
21	21	ONE DAY AT A TIME MARILYN SELLARS—Mega MLPS-603	34
22	18	I CAN HELP BILLY SWAN—Monument KZ 33279	13
23	22	SHE CALLED ME BABY CHARLIE RICH—RCA APL1-0686	13
24	20	GET ON MY LOVE TRAIN LaCOSTA—Capitol ST 11346	17
25	25	ROOM FULL OF ROSES MICKEY GILLEY—Playboy PB-128	41
26	32	PICKIN' GRASS AND SINGIN' COUNTRY OSBORNE BROTHERS—MCA 468	5
27	29	BARBI DOLL BARBI BENTON—Playboy PB-404	5
28	30	SONGS ABOUT LADIES AND LOVE JOHNNY RODRIGUEZ—Mercury SRM1-1012	23
29	26	DON WILLIAMS, VOL. III—ABC/Dot DOSD-2004	21
30	42	TANYA TUCKER'S GREATEST HITS—Columbia KC 33355	3
31	33	I GOT A LOT OF HURTIN' DONE TODAY CONNIE SMITH—Columbia KC 33375	5
32	28	PRIDE OF AMERICA CHARLEY PRIDE—RCA APL1-0757	18
33	27	THE RAMBLIN' MAN WAYLON JENNINGS—RCA APL1-0734	26
34	41	GEORGE & TAMMY & TINA—Epic KE 33351	3
35	40	BARROOMS AND BEDROOMS DAVID WILLS—Epic KE 33353	4
36	—	A PAIR OF FIVES (BANJOS THAT IS) ROY CLARK & BUCK TRENT—ABC/Dot DOSD-2015	1
37	46	WHO'S SORRY NOW MARIE OSMOND—MGM M3G-4979	2
38	23	BREAKAWAY KRIS & RITA—Monument PZ 33278	10
39	44	JOE STAMPLEY—Epic KE 33356	3
40	50	I'M A BELIEVER TOMMY OVERSTREET—ABC/Dot DOSD-2016	2
41	54	OUT OF HAND GARY STEWART—RCA APL1-0900	2
42	31	COUNTRY PARTNERS CONWAY & LORETTA—MCA 427	38
43	37	RIDE 'EM COWBOY PAUL DAVIS—Bang 401	5
44	55	I'M JESSI COLTER—Capitol ST 11363	2
45	39	CHET ATKINS GOES TO THE MOVIES—RCA APL1-0845	4
46	—	BLANKET ON THE GROUND BILLY JOE SPEARS—UA LA 390 G	1
47	49	JOHNNY CASH SINGS PRECIOUS MEMORIES—Columbia KC 33087	3
48	52	THE WAY I LOSE MY MIND CARL SMITH—Hickory H3G-4518	3
49	63	COUNTRYFRIED RAY PILLOW—ABC/Dot DOSD-2013	2
50	57	TOMPALL—MGM M3G-4977	3
51	—	POOR SWEET BABY JEAN SHEPARD—UA LA363 G	1
52	34	COUNTRY HEART N' SOUL FREDDIE HART—Capitol ST 11353	16
53	38	BEST OF JIM REEVES SACRED SONGS—RCA APL1-0793	6
54	36	INSIGHT INTO HANK WILLIAMS IN SONG AND STORY HANK WILLIAMS/HANK WILLIAMS, JR.—MGM M3HB-1975	12
55	—	CRYSTAL GAYLE—UA LA365 G	1
56	65	COUNTRY GIRL JODY MILLER—Epic KE 33349	2
57	43	MISS DONNA FARGO—ABC/Dot DOSD-2002	19
58	47	WOMAN TO WOMAN TAMMY WYNETTE—Epic KE 33246	17
59	51	ANNE MURRAY COUNTRY—Capitol ST 11324	29
60	45	THEY DON'T MAKE 'EM LIKE MY DADDY LORETTA LYNN—MCA 444	29
61	48	BOOTS RANDOLPH'S GREATEST HITS—Monument PZ 33342	6
62	—	FREDDIE HART'S GREATEST HITS—Capitol ST 11374	1
63	58	HAVING FUN ON STAGE ELVIS PRESLEY—RCA CPM1-0818	17
64	61	GREATEST HITS, VOL 1 BILLY CRASH CRADDOCK—ABC ABCD-850	15
65	53	I WISH I HAD LOVED YOU BETTER EDDY ARNOLD—MGM M3G-4961	10
66	62	PORTER AND DOLLY—RCA APL1-0646	30
67	64	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 33247	100
68	60	CHAMPAGNE LADIES AND BLUE RIBBON BABIES FERLIN HUSKY—ABC ABCD-849	10
69	56	LATEST AND GREATEST DANNY DAVIS—RCA APL1-0774	15
70	59	REUNION GLEN CAMPBELL—Capitol ST 11336	13
71	66	CLASSIC CLARK ROY CLARK—ABC/Dot DOSD-2010	22
72	68	MEL TILLIS' GREATEST HITS—MGM M3G-4970	18
73	70	PURE LOVE RONNIE MILSAP—RCA APL1-0712	26
74	71	LORETTA LYNN'S GREATEST HITS—MCA 120	41
75	67	RUB IT IN BILLY CRASH CRADDOCK—ABC ABCX-817	40



THE "DUELING BANJOS" MAN, ERIC WEISSBERG, AND DELIVERANCE HAVE A BRAND-NEW SINGLE: "YAKETY YAK." IN CITIES LIKE HOUSTON, DALLAS, FT. WORTH, OKLAHOMA CITY, DETROIT AND OMAHA, REQUESTS HAVE BEEN SO HEAVY THAT THE SWITCHBOARDS ARE LIT UP LIKE AN EARLY CELEBRATION OF THE 4TH OF JULY.

**ERIC WEISSBERG AND DELIVERANCE. "YAKETY YAK." THE WORD IS SPREADING FAST. ON EPIC RECORDS**

MARCH 22, 1975



# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number  
MAR. 22 MAR. 15

WKS. ON CHART

1	3	<b>THE BARGAIN STORE</b> DOLLY PARTON RCA PB-10164	8
2	1	<b>BEFORE THE NEXT TEARDROP FALLS</b> FREDDY FENDER/ ABC/Dot DOA-17540	9
3	2	<b>LINDA ON MY MIND</b> CONWAY TWITTY/MCA 40339	10
4	7	<b>MY ELUSIVE DREAMS</b> CHARLIE RICH/Epic 8-50064	7
5	6	<b>LOVIN' YOU WILL NEVER GROW OLD</b> LOIS JOHNSON/ 20th Century TC-2151	11
6	12	<b>A LITTLE BIT SOUTH OF SASKATOON</b> SONNY JAMES/ Columbia 3-10072	8
7	9	<b>HAVE YOU NEVER BEEN MELLOW</b> OLIVIA NEWTON-JOHN/ MCA 40349	7
8	17	<b>I JUST CAN'T GET HER OUT OF MY MIND</b> JOHNNY RODRIGUEZ/Mercury 73659	7
9	10	<b>PENNY JOE STAMPLEY</b> /ABC/Dot DOA-17537	8
10	11	<b>WRITE ME A LETTER</b> BOBBY G. RICE/GRT 014	10
11	13	<b>THE PILL</b> LORETTA LYNN/MCA 40358	5
12	16	<b>ROSES AND LOVE SONGS</b> RAY PRICE/ABC 12084	7
13	4	<b>I CAN'T HELP IT</b> LINDA RONSTADT/Capitol 3990	13
14	28	<b>ALWAYS WANTING YOU</b> MERLE HAGGARD/Capitol 4027	5
15	26	<b>BLANKET ON THE GROUND</b> BILLIE JO SPEARS/ United Artists UA-XW584-X	6
1E	29	<b>MY BOY</b> ELVIS PRESLEY/RCA PB-10191	6
17	18	<b>BUTTERBEANS/WHOEVER TURNED YOU ON</b> DAVID WILKINS/MCA 40345	12
18	19	<b>OH BOY</b> DIANA TRASK/ABC/Dot DOA-17536	9
19	21	<b>I'LL STILL LOVE YOU</b> JIM WEATHERLY/Buddah 444	7
20	25	<b>IT DO FEEL GOOD</b> DONNA FARGO/ABC/Dot DOA-17541	6
21	23	<b>SOULFUL WOMAN</b> KENNY O'DELL/Capricorn CPS 0219	8
22	27	<b>BEST WAY I KNOW HOW</b> MEL TILLIS/MGM 14782	8
23	24	<b>LEAVE IT UP TO ME</b> BILLY LARKIN/Bryan 1010	9
24	30	<b>I STILL FEEL THE SAME ABOUT YOU</b> BILL ANDERSON/ MCA 40351	7
25	32	<b>DON'T LET THE GOOD TIMES FOOL YOU</b> MELBA MONTGOMERY/Elektra 45229	7
26	33	<b>(YOU MAKE ME WANT TO BE) A MOTHER</b> TAMMY WYNETTE/Epic 8-50071	5
27	35	<b>STILL THINKING ABOUT YOU</b> BILLY CRASH CRADDOCK/ ABC 12068	4
28	34	<b>HE TOOK ME FOR A RIDE</b> LaCOSTA/Capitol 4022	5
29	8	<b>SWEET SURRENDER</b> JOHN DENVER/RCA PB-10148	11
30	38	<b>LONELY MEN, LONELY WOMEN</b> CONNIE EATON/ ABC 15022	8
31	31	<b>MAMA DON'T 'LOW</b> HANK THOMPSON/ABC/Dot 17535	9
32	50	<b>I CAN STILL HEAR THE MUSIC IN THE RESTROOM</b> JERRY LEE LEWIS/Mercury 73661	4
33	45	<b>PROUD OF YOU BABY</b> BOB LUMAN/Epic 8-50065	7
34	39	<b>COVER ME</b> SAMMI SMITH/Mega MR-1222	8
35	46	<b>I GOT A LOT OF HURTIN' DONE TODAY</b> CONNIE SMITH/ Columbia 3-10086	4
36	43	<b>UPROAR</b> ANNE MURRAY/Capitol 4025	5
37	48	<b>ROLL ON BIG MAMA</b> JOE STAMPLEY/Epic 8-50075	4
38	5	<b>RAINY DAY WOMAN</b> WAYLON JENNINGS/RCA 10142	13
39	52	<b>THE TIPS OF MY FINGERS</b> JEAN SHEPARD/ United Artists UA-XW591-X	3
40	56	<b>(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG</b> B.J. THOMAS/ABC 12054	3
41	49	<b>WONDER WHEN MY BABY'S COMING HOME</b> BARBARA MANDRELL/Columbia 3-10082	4
42	55	<b>I'D LIKE TO SLEEP TIL I GET OVER YOU</b> FREDDIE HART/ Capitol 4031	3
43	14	<b>THE TIES THAT BIND</b> DON WILLIAMS/ABC/Dot DOA-17531	15
44	58	<b>WHO'S SORRY NOW</b> MARIE OSMOND/MGM 14786	2
45	57	<b>IS THIS ALL THERE IS TO A HONKY TONK</b> JERRY NAYLOR/Melodyland M6003F	8
46	47	<b>I CAN'T HELP MYSELF</b> PRICE MITCHELL & JERRI KELLY/ GRT 016	8



47	15	<b>YOU ARE THE ONE</b> MEL TILLIS & SHERRY BRYCE/ MGM 14776	11
48	20	<b>LIFE</b> MARTY ROBBINS/MCA 40342	8
49	37	<b>JUST LIKE YOUR DADDY</b> JEANNE PRUETT/MCA 40340	9
50	36	<b>I CARE/SNEAKY SNAKE</b> TOM T. HALL/Mercury 73641	13
51	62	<b>I'M NOT LISA</b> JESSI COLTER/Capitol 4009	5
52	63	<b>HE TURNS IT INTO LOVE AGAIN</b> LYNN ANDERSON/ Columbia 3-10100	2
53	61	<b>MATHILDA</b> DONNY KING/Warner Brothers WBS 8074	3
54	65	<b>SMOKEY MOUNTAIN MEMORIES</b> MEL STREET/GRT 017	3
55	70	<b>SHE'S ACTIN' SINGLE (I'M DRINKIN' DOUBLES)</b> GARY STEWART/RCA PB-10222	2
56	66	<b>CHAINS</b> BUDDY ALAN/Capitol 4019	5

CHARTMAKER OF THE WEEK

57	—	<b>TOO LATE TO WORRY, TOO BLUE TO CRY</b> RONNIE MILSAP RCA PB-10228	1
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58	68	<b>ALL AMERICAN GIRL</b> STATLER BROTHERS/Mercury 73665	3
59	59	<b>NASHVILLE</b> HOYT AXTON/A&M 1657	4
60	—	<b>WINDOW UP ABOVE</b> MICKEY GILLEY/Playboy P 6031	1
61	75	<b>A MAN NEEDS LOVE</b> DAVID HOUSTON/Epic 8-50066	3
62	74	<b>LOVING YOU BEATS ALL I'VE EVER SEEN</b> JOHNNY PAYCHECK/Epic 8-50073	3
63	69	<b>BUT I DO</b> DEL REEVES/United Artists UA-XW593-X	3
64	64	<b>CLEAN YOUR OWN TABLES</b> STONEY EDWARDS/Capitol 4015	6
65	73	<b>WHILE THE FEELING'S GOOD</b> MIKE LUNSFORD/Gusto 124	4
66	40	<b>JANUARY JONES</b> JOHNNY CARVER/ABC 12052	9
67	67	<b>I CAN SEE CLEARLY NOW</b> REX ALLEN, JR./ WB 8046	5
68	72	<b>I FOUGHT THE LAW</b> SAM NEELY/A&M 1651	6
69	80	<b>HURT</b> CONNIE CATO/Capitol 4035	2
70	44	<b>THE CROSSROAD</b> MARY KAY JAMES/Avco CAV-605	8
71	76	<b>SING A LOVE SONG, PORTER WAGONER</b> MIKE WELLS/ Playboy P 6029	3
72	71	<b>THE WAY I LOSE MY MIND</b> CARL SMITH/Hickory H 337	8
73	77	<b>IF THAT'S WHAT IT TAKES</b> RAY GRIFF/ABC/Dot DOA 17542	3
74	79	<b>LIFE'S LIKE POETRY</b> LEFTY FRIZZELL/ABC 12061	3
75	93	<b>BRASS BUCKLES</b> BARBI BENTON/Playboy P 6029	2
76	86	<b>ONE STEP</b> BOBBY HARDEN/United Artists UA-XW597-X	2
77	—	<b>COMIN' HOME TO YOU</b> JERRY WALLACE/MGM 14788	1
78	81	<b>CHARLEY IS MY NAME</b> JOHNNY DUNCAN/Columbia 3-10085	5
79	41	<b>IT'S TIME TO PAY THE FIDDLER</b> CAL SMITH/MCA 40335	16
80	—	<b>BACK IN HUNTSVILLE AGAIN/WARM AND FREE</b> BOBBY BARE/RCA PB-10223	1
81	22	<b>DEVIL IN THE BOTTLE</b> T. G. SHEPPARD/Melodyland M6002F	15
82	—	<b>WORD GAMES</b> BILLY WALKER/RCA PB-10205	1
83	—	<b>MISTY RAY</b> STEVENS/Barnaby 614	1
84	—	<b>DON'T ANYONE MAKE LOVE AT HOME ANYMORE</b> MOE BANDY/GRC GR 2055	1
85	89	<b>HOW COME IT TOOK SO LONG (TO SAY GOODBYE)</b> DAVE DUDLEY/United Artists UA-XW585-X	5
86	88	<b>RIGHT OR LEFT AT OAK STREET</b> MOLLY BEE/Granite G515	4
87	—	<b>NO ONE WILL EVER KNOW</b> DON GIBSON & SUE THOMPSON/Hickory 342	1
88	94	<b>IN THE MISTY MOONLIGHT</b> GEORGE MORGAN/ 4-Star 5-1001	3
89	—	<b>MERRY-GO-ROUND OF LOVE</b> HANK SNOW/RCA PB-10225	1
90	99	<b>I JUST CAME HOME TO COUNT THE MEMORIES</b> BOBBY WRIGHT/ABC 12062	2
91	42	<b>I'LL SING FOR YOU</b> DON GIBSON/Hickory H 338	8
92	97	<b>IT'S ONLY A BARROOM</b> NICK NIXON/Mercury 73654	2
93	—	<b>HER MEMORY'S GONNA KILL ME</b> JIM ALLEY/Avco CAV-606	1
94	53	<b>I'M A BELIEVER</b> TOMMY OVERSTREET/ABC/Dot DOA-17533	14
95	—	<b>THE BEST IN ME</b> JODY MILLER/Epic 8-50079	1
96	96	<b>SWEET LOVIN' BABY</b> WILMA BURGESS/Shannon 821	2
97	—	<b>SWEET COUNTRY MUSIC</b> RUBY FALLS/50 States 31	1
98	100	<b>WHEN I'M UNDER THE TABLE</b> EARL CONLEY/GRT 015	2
99	—	<b>I'VE BEEN LOVING YOU TOO LONG</b> KITTY WELLS/ Capricorn CPS 0226	1
100	—	<b>YAKETY YAK</b> ERIC WEISSBERG & DELIVERANCE/ Epic 8-50072	1

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