

RECORD WORLD

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234 FORBES AVE
PITTSBURGH PA 15222



Who In The World: Charlie Daniels Band

HITS OF THE WEEK

SINGLES

ORLEANS, "STILL THE ONE" (prod. by Chuck Plotkin) (writers: John & Johanna Hall) (Siren, BMI) (3:48). It's taken the group a considerable amount of time to come up with a suitable follow to "Dance With Me," but there's no doubt that this is the song! Chiming guitars and confident harmony work are the ingredients to make it happen. Asylum E 45336.



DOROTHY MOORE, "FUNNY HOW TIME SLIPS AWAY" (prod. by Tom Couch, James Stroud & Wolf Stephenson) (writer: W. Nelson) (Tree, BMI) (3:32). Dorothy follows her steamy "Misty Blue" with another excellent ballad. The Willie Nelson song has been covered numerous times, but the songstress makes the tune all her own. Malaco M 1033 (TK).



PAUL DAVIS, "SUPERSTAR" (prod. by Paul Davis) (writer: Paul Davis) (Web IV, BMI) (3:00). Davis comes off as both artist and fan on his latest effort where he takes the opportunity to thank several of his favorite singers for making music. Names mentioned include Elton, Stevie, Linda and Joni. An uplifting melody makes it easily programmable. Bang B 726.



BLACK OAK ARKANSAS, "FISTFUL OF LOVE" (prod. by Black Oak Arkansas) (writers: Black Oak Arkansas & Marius Penczner) (Far Fetched, ASCAP) (3:16). Jim Dandy shares the lead vocal with Ruby Starr on this track from the "Great Balls Of Fire" lp. The sound is less frantic but contains the group's trademark of raunch 'n' roll. MCA 40586.



SLEEPERS

DION, "HEY MY LOVE" (prod. by Steve Barri & Michael Omartian) (writer: Mark Radice) (Famous, ASCAP) (3:15). Dion has reached another milestone in his career with this single from the "Streetheart" album. This Mark Radice song is given a reading reminiscent of Barry Manilow and sounds like it will be an instant classic. Warner Bros. WBS 8234.



MELBA MOORE, "LEAN ON ME" (prod. by Van McCoy) (writer: Van McCoy) (Van McCoy/Warner-Tamerlane, BMI) (3:16). The second single from Ms. Moore's "This Is It" lp finds the songstress in a reflective mood for the first few bars before breaking loose with what must be one of the most explosive vocals captured on record. Sheer dynamite! Buddah BDA 535.



BLUE OYSTER CULT, "(DON'T FEAR) THE REAPER" (prod. by M. Krugman, S. Pearlman & D. Lucas) (writer: D. Roeser) (B. O'cult, ASCAP) (3:45). After four albums of heavy duty rock and roll, the group has streamlined its sound—heard to best effect on this track. An "Eight Miles High" guitar line is complemented by smooth vocals. Columbia 310384.



ANTHONY NEWLEY, "TEACH THE CHILDREN" (prod. by James Bowen) (writer: A. Newley) (Tarashel, ASCAP) (3:32). Always a contender for instant MOR acceptance, Newley has a song that should be turning ears his way again. "Teach the children of the world to be the parents of tomorrow" he sings and people will be listening. UA XW825 Y.



ALBUMS

ROD STEWART, "A NIGHT ON THE TOWN." The now-proven slow side/fast side format works once again as Stewart tackles such varied fare as "The First Cut Is the Deepest," "Pretty Flamingo," "Big Bayou" and "Tonight's The Night." Stewart is one of the few rockers with the class to pull off such broad-based sets and make them cohesive. Warner Bros. BS 2938 (6.98).



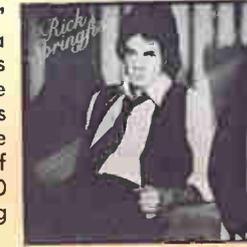
CROSBY-NASH, "WHISTLING DOWN THE WIRE." The magic that was CSN&Y may never be recaptured, but Crosby and Nash together have considerable appeal of their own. The music is very gentle, suggesting moods rather than specific images. "Spotlight," "J.B.'s Blues" and "Out of the Darkness" express their feelings with soft-spoken emotion. ABC ABCD 956 (6.98).



AVERAGE WHITE BAND, "SOUL SEARCHING." AWB is at its best when the disco level is a controlled force; thus "A Love Of Your Own," "Queen of My Soul" and "Soul Searching," numbers featuring vocalist Alan Gorrie most prominently, are the album's truly successful cuts. The horns and rhythm section are there throughout, lending continuity. Atlantic SD 18179 (6.98).



RICK SPRINGFIELD, "WAIT FOR NIGHT." Springfield's positioned himself for a full-scale splash this time with rockers such as "One Broken Heart" and "Take A Hand" and ballad-like tunes such as "Where's All the Love" and "Treat Me Gently In the Morning." There's lots of experience behind the words and 20 years of rock in the music. No waiting necessary. Chelsea CHL 515 (6.98).



15 Big Ones

The Beach Boys



15 Big Ones

Long awaited, Brian Wilson-produced, the first new Beach Boys album in over two years. Including the hit single "Rock and Roll Music," "It's O.K.," "Palisades Park" and 12 more.

On Brother/Reprise records and tapes.
MS 2251



The Beach Boys summer tour:

July 2	Oakland Coliseum, California	August 29	Dillon Stadium, Hartford, Connecticut
July 3	Anaheim Stadium, California	September 1	Nassau Coliseum, Long Island
July 12-14	Pine Knob Theatre, Independence, Michigan	September 2	Erie Stadium, Pennsylvania
July 15-17	Chicago Stadium	September 3-4	Canadian National Exposition, Toronto, Ontario
July 18	Mile High Stadium, Denver	September 5	Montreal Forum, Montreal
July 21	Edmonton Coliseum, Edmonton, Alberta	September 16	Brigham Young University, Provo, Utah
July 23	Arrowhead Stadium, Kansas City, Missouri	September 18	Dome Stadium, Seattle
July 24	Wisconsin State Fair, Milwaukee	September 19-20	P N E Coliseum, Vancouver, British Columbia
July 25	Iowa State Fairgrounds, Des Moines	September 21	Portland Coliseum, Oregon
August 6	Parade Stadium, Minneapolis	September 24	San Diego Coliseum, California
August 8	Kiel Auditorium, St. Louis	September 25	Hughes Stadium, Sacramento, California
August 10-11	Spectrum, Philadelphia	September 26	Santa Barbara Stadium, California
August 13	Dayton, Ohio	October 1	Mid-South Coliseum, Memphis
August 14	Stadium, Pittsburgh	October 2	Arkansas State Fair, Little Rock
August 26	Performing Arts Center, Saratoga Springs, New York	October 3	Tulsa State Fair, Tulsa, Oklahoma
August 27	Rich Stadium, Buffalo		
August 28	Roosevelt Stadium, Jersey City, New Jersey		

Watch "The Beach Boys: It's O.K." Thursday, August 5th on NBC-TV.

RECORD WORLD

CBS Announces '76 Convention Plans

■ NEW YORK—Walter Yetnikoff, president, CBS/Records Group, and Bruce Lundvall, president, CBS Records Division, have announced details concerning the CBS Records 1976 Convention. The annual meetings of the Columbia, Epic and Associated Labels will be held in Los Angeles from Sunday, July 18 through Saturday, July 24 at the Century Plaza Hotel.

Arthur Taylor, president, CBS,

Starland Vocal Band Gives Windsong #1 Hit

By LENNY BEER

■ Windsong Records has gone all the way to the top of The Singles Chart this week with their first release, "Afternoon Delight," by the Starland Vocal Band, which

Chart Analysis

nosed out the Andrea True Connection (Buddah) for the top slot in one

of the closest singles sales battles of the year. The Manhattans (Columbia) continues to sell strongly but was pushed down to the #3 position right ahead of the Captain & Tennille (A&M) and Gary Wright (WB). Also strong in this week's top 10 are Starbuck (Private Stock), Brothers Johnson (A&M) and Seals &

(Continued on page 6)

Inc. heads the list of more than 1000 persons who will convene at the CBS Records meet. Acting as chairman of the 1976 convention management committee is Jack Craig, vice president and general manager, marketing, CBS Records, who will work closely with Ron Alexenburg, senior vice president, Epic Records and Associated Labels, and Paul Smith, vice president, sales and branch distribution, CBS Records, in planning and executing the six days of addresses, meetings, seminars, workshops and shows.

CBS Principals

Among the other principals on the convention management committee are Don Dempsey, vice

(Continued on page 46)

Capitol-EMI Plans Import Series for U.S.; Includes Beatles, Beach Boys, Pink Floyd LPs

By BARRY TAYLOR

■ NEW YORK—Capitol Records, in association with its EMI affiliates throughout the world, will make available to U.S. retailers a selection of rock and classical import albums, RW learned last week.

The albums, which will be sold through Capitol's regular distribution outlets, will carry a recommended list price of \$7.98 and bring to this country both new product and popular catalogue titles with the emphasis placed on releases from England, Germany and Holland.

The first two rock albums

which are being made available immediately are "20 Greatest Hits" by the Beach Boys, an lp that is currently enjoying success through a TV saturation advertising campaign in England, and Triumvirat's fourth album, "Old Love Never Dies," which precedes the American release by several weeks.

Schedule

The program, which will carry with it a 100 percent exchange privilege, promotional, marketing and sales campaigns, will tentatively include 30 classical and 25 pop titles in its first month of operation. The pop release schedule is comprised of 13 European albums by The Beatles including the original EMI "Let It Be" (being made available through Capitol for the first time in this country); seven Pink Floyd albums including the SQ quadraphonic versions of "Dark Side Of The Moon" and "Atom Heart Mother" which were previously unreleased here; two Be-Bop Deluxe albums including the unreleased "Axe Victim," a consistent import

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Dick Asher:

Breaking Artists on a Worldwide Basis

By PAT BAIRD

■ NEW YORK—"I am the successor of some very illustrious predecessors," commented Dick Asher, president of CBS Records International. "This was a very good operation when I arrived and much of what has happened since may reflect only a difference in management style."

Asher was appointed head of the international company exactly one year ago, having spent three years as managing director of CBS Records, U.K. Speaking with Record World recently, Asher illustrated some of the growth that has taken place in the division and the development of the CBS foreign companies.

"What we're trying to do on a continuous basis is take care of the weak spots," he explained. "We know where our strong spots are and we are trying to bolster the performance of the weaker areas. I think we have been reasonably successful at it. In some areas it really wasn't the case of a weak company but a weak performance that has turned around and become successful."

Discussing the difficulties of breaking artists on a worldwide basis, Asher commented: "We have an ongoing crusade for the development of local talent and also the spreading of that talent to other markets of the world. I think we've been considerably more successful at this than our competition and our efforts in that direction have intensified. It's a mental attitude. These artists belong to all of us and it's sort of a holy duty to make sure we give them a real shot in every country. We now have a number

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Copyright Revision Nearing Completion

By MICHAEL SHAIN

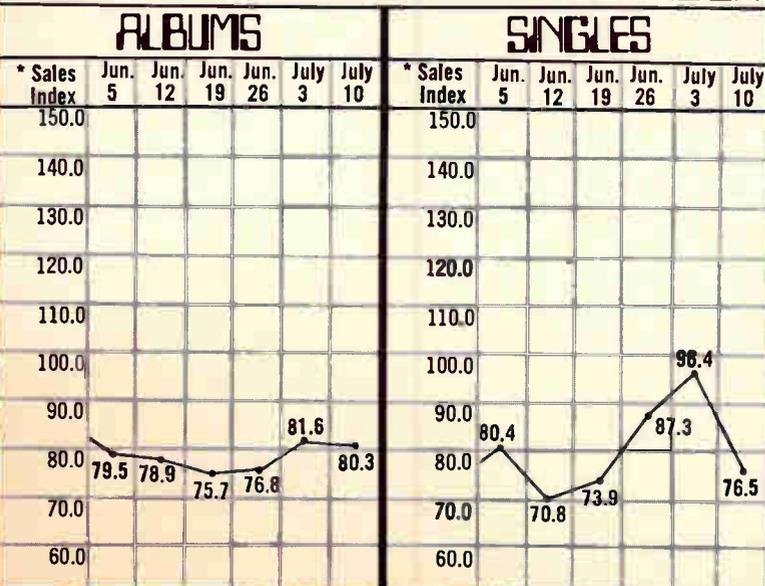
■ WASHINGTON — The House Copyright Subcommittee is "within a stone's throw" of finishing its work on the comprehensive revision of the nation's copyright statutes, committee aides say. Two mark-up sessions are planned for next week (20 and 23), though only one long one will probably be necessary to put the finishing touches on the bill and report it out to the parent judiciary committee. There is apparently no willingness within the subcommittee to re-open controversial sections of the bill for reconsideration despite heavy pressures from lobbyists.

Wrap Up

The subcommittee had tentatively planned to wrap up the bill—which has taken more than four months and 30 mark-up sessions

(Continued on page 52)

THE RECORD WORLD SALES INDEX



* The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in March, 1976, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

RIAA Plans Celebration For Recording Centennial

■ NEW YORK — Initial plans for coordinating an industry-wide 1977 celebration of the 100th anniversary of recorded sound have been announced by Stanley M. Gortikov, president of the Recording Industry Association of America (RIAA). Coinciding with the announcement was the unveiling of an official graphic symbol for the year-long event to be used in the United States and throughout the world in country-by-country commemorations.

The basic objective of the U.S. industry celebration will be the encouragement of broader understanding of the recording industry—its roots, music, people, elements and activities. A campaign will be undertaken to generate depth coverage of the industry in all media. A key tool for this effort will be a detailed illustrated source document on the industry, which is currently in preparation by the RIAA. Editorial material is being authored by Charles Schicke of London Records, a well-known industry historical expert.

In parallel with the RIAA focus on the 100th Anniversary, IFPI (International Federation of Producers of Phonograms and Videograms) will coordinate an international program in other countries. The same logo design will be utilized by RIAA, IFPI and all participating countries throughout the world, although the precise text may be altered to accommodate language differences.

Beginning in late summer, RIAA will schedule a series of industry meetings to develop and expand plans for the 100th Anniversary. Representatives will be invited from recording companies, trade publications, industry organizations, unions and equipment manufacturers. Emphasis will be on the encouragement of individual participation, all devoted to the industry objective. Some companies may choose to release special albums embodying recordings of historical or contemporary importance and featuring the creative diversity of



the century-old industry. Broadcast and print media will be especially encouraged to spotlight the industry, its music and its talent.

The logo design, which will symbolize the year-long anniversary, is a circular motif containing the words, "1877-1977—100 Years of Recorded Sound." It is the by-product of an international competition and was designed by art director Gerard Huerta of CBS Records, under the direction of John H. Berg, CBS Records vice president of packaging art and design. Use of the logo will be freely available to all industry companies and constituents, and it may be utilized on recorded product packaging, advertising, display, correspondence, etc.

Tom Rodden:

Growth and Development at Farr

By ELIOT SEKULER

■ LOS ANGELES—Less than a month after assuming the presidency of Farr Records, Tom Rodden has set into motion plans for the growth and development of the fledgling label. In an exclusive *Record World* interview, Rodden discussed the anticipated size of Farr's roster, the type of product he is currently considering and plans for the utilization of a corps of indie promotion men.

According to Rodden, Farr's roster is expected to expand within the next year to an anticipated limit of fifteen artists, representing—in a roughly equal division—the country, pop and r&b areas. "From the experience that I acquired at 20th Century Records (where he was VP/GM), I've become a great believer in the crossover potential of artists, especially those whose roots are in the r&b and disco areas," said Rodden, who asserted that a similar potential may be exploited with artists whose backgrounds are in the country area. That potential will be kept very much in mind, he added, as Farr Records readies its first lp, "Tom Bresh,"

Meggs Resigns Capitol Post

■ LOS ANGELES—Bhaskar Menon, president and chief executive officer, Capitol Industries-EMI, Inc., has announced the resignation of Brown Meggs with the following statement:

"It is with regret that I have accepted the resignation of Brown Meggs, effective July 6.

"After a 19-year association with Capitol, Brown is leaving our company in order to pursue his career as a professional writer. He will, however, act as a consultant to me on special projects besides continuing as a non-executive outside director on the board of Capitol Records, Inc.

"Brown has served Capitol Records with distinction since 1958 as merchandising assistant; manager, press relations; director, public relations; assistant to the vice president, eastern operations; director, eastern operations; vice president, merchandising, advertising & public relations; vice president, international & classics; vice president & assistant to the president; vice president, marketing; and executive vice president & chief operating officer. His most recent position was vice president & assistant to the president of Capitol Industries and member of the board of directors of Capitol Records."



Tom Rodden

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RECORD WORLD JULY 17, 1976

Powerhouse Picks

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

Wings (Capitol) "Let 'Em In."

Already top five in Birmingham, Minneapolis and Seattle, with indications that the rest of the country will follow suit. Remains unaired in only one or two areas and is already enjoying a decent sell-through.



ACCEPT NO SUBSTITUTES.

“You To Me Are Everything”
By The Real Thing UAXW 833
On United Artists Records.

**Currently #1 in England (3rd week)
Added this week here:**

Rock

KRBE
WIFI
WGH
KEZY
KJOY
KQWB
WING
WFEL
WGTR

WBLI
WARM
WSCR
WAEB
WLAN
WELK
WFRC
WQPD
WFSO

WRKT
WIRK
WGTR
KWWL
KLJE
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WJLB
WCIN
KYOK
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WESL
KKSS
KPRS
KNOK
K104

Soul

KYAC
KDKO
KJET
KAPE
WAMO
WYLD
WBOK
WNNR
WOKS
WGIV
WERD
WCKO

WORL
WLOK
KOKA
KFJL
KGBC
KOKA
WWWS
WGPR
KDIA
KSOL

**Play Only The Real Thing.
On United Artists Records.**



Frampton Returns as No. 1 LP; Starland Has Top Single

Jostling Among Top 3 LPs

By LENNY BEER

■ This week's Album Chart is highlighted by continued jostling among the top three albums, the continued growth of The Beatles repackage (Capitol), two new additions to the top 10, and the impressive new entry of the Jefferson Starship (Grunt). Peter Frampton (A&M) has shot to the top for the third time with his "Frampton Comes Alive" album, beating out Fleetwood Mac (Reprise) and Wings (Capitol), both of which had also previously held the top position. The Eagles (Asylum) held onto the fourth spot and has now been in the top five for 19 consecutive weeks. Of further interest is the fact that on the J.L. Marsh printout of their rack sales, the Eagles had been #1 since its second week out until it was finally topped this week by Neil Diamond (Columbia). Gary Wright (WB) remains in the #5 position, followed closely by The Beatles, moving well at #6 and George Benson at #7.

New Top 10'ers

Blasting into the top 10 were two Columbia releases, the aforementioned Neil Diamond at 8 bullet and Chicago at 9 with a bullet. Aerosmith (Columbia) fell to the #10 slot, rounding off a Columbia triumvirate in the top 10.

Hot Test Product

After the top 10, one must look to the twenties and even further down to find the hot test product in the marketplace. Jeff Beck (Epic) is moving very well and resting firmly at 24 bullet, followed by Aretha Franklin at 30 bullet. In the thirties we can find the Carpenters (A&M) scoring super strong in the middle of the country and jumping from 62 to 33, and Carly Simon (Elektra) with another strong sales week at 36 bullet. Also in the thirties is Carly's other half, James Taylor (WB), with an 18 point jump to 38, Marshall Tucker (Capricorn), still monstrous in southern areas and selling rather well in most other markets at 40 bullet, Gordon Lightfoot (Reprise) continues his growth this week at 42 bullet with talk of the release of "The Wreck of the Edmund Fitzgerald" cut thanks to immediate airplay in the Minneapolis area, and Jefferson Starship (Grunt) with strong initial breakout action from almost every store canvassed, garnering the Chartmaker of the Week position at a solid 47 bullet and just ahead of ELO (UA) another strong rack item this week.

Also scoring impressive gains this week were the Commodores (Motown), who were last week's Chartmaker and have continued their strong rush, coming mainly at this point from black oriented stores and markets. Lou Rawls (Phila. Intl.), moving slowly but steadily up the album charts following the enormous strength of his single in both pop and r&b markets. Grateful Dead (Grateful Dead), showing national spread now on their latest, a double live set, and Cheech & Chong (Ode), with tremendous rack and weak retail support reversing the trend usually achieved by this comic duo.

New on the charts this week are the new Beach Boys album (Brother-Reprise) at 70 bullet with strongest sales on the west coast, Rod Stewart (WB), also a coast explosion, Crosby & Nash (ABC), AWB (Atlantic), Alice Cooper (WB) and the second album by B.B. King & Bobby Bland (ABC).

Outlook

For next week, look out at the top as the big three, Frampton, Fleetwood Mac and Wings will be severely challenged by The Beatles, Neil Diamond and Chicago. It should be a beauty of a week in the stores and a toss-up for the top slot.

Windsong's First No. 1

(Continued from page 3)

Crofts (WB).

However, this week's key story is one about Starday Records out of Nashville, which is the hottest crossover from the country charts that we have seen this year. The record, "Teddy Bear" by Red Sovine, has exploded to the top of the country charts and now appears on the pop side as the Chartmaker of the Week at 76 bullet. It is already receiving major top 40 play in Memphis, Milwaukee and Houston, with sales coming from most every account canvassed, led by strong rack sales from Lieberman and J.L. Marsh. It will be interesting to watch if this label, heretofore unheard of on the pop side, can deliver this one all the way. It is already started in that direction.

Powerhouse Picks Go Wild

Last week's Powerhouse Picks have gone absolutely wild this week. Elton John & Kiki Dee (Rocket) moved to #22 from 37 and has the earmarks of one of EJ's biggest, while Wild Cherry (Epic/Sweet City) remains #1 in Columbus and Cleveland is also selling like crazy in Pittsburgh, and has spread to Philadelphia, Washington, Baltimore, Cincinnati, Atlanta, Memphis and others in the past two weeks.

Other strong movers on the Singles Chart are The Beatles

(Capitol), a 27 to 19 climber, George Benson (WB) which jumped 35 to 24, Wings (Capitol), which is this week's Powerhouse Pick, and went 40 to 26, and Peter Frampton (A&M) the album charttopper with his second hit single at 37 from 49.

Other Movers

Also moving well are Fleetwood Mac (Reprise), Tavares (Capitol), KC and the Sunshine Band (TK), Silver (Arista), which took a little while to get untracked but now is gaining radio momentum and selling very well in Minneapolis, and the new Earth, Wind & Fire (Columbia) with crossover sales after only two weeks in the marketplace.

Col Names de Coteaux Executive Producer

■ NEW YORK — Veteran producer/arranger Bert de Coteaux has been appointed to the position of executive producer, east coast a&r, Columbia Records. The announcement was made by Mickey Eichner, vice president, east coast a&r, Columbia Records.



Bert de Coteaux, Mickey Eichner

In his new capacity, de Coteaux will be responsible for the recommendation of signing new and established artists to the Columbia label. He will produce artists on the label's roster as well as new established acts to be signed by Columbia. De Coteaux will report directly to Eichner.

During the past six years, in the roles of arranger/producer, de Coteaux has been responsible for six gold records, including those by acts such as the Main Ingredient, the James Gang and Joe Simon. He has won a Grammy, for B.B. King's "The Thrill Is Gone" in 1970, and is the recipient of two Clio Awards for producing/arranging the music for TV and radio commercials.

Additionally, de Coteaux has worked with such artists as the Manhattans, the Temptations, Paul Anka, Ace Spectrum, Ben E. King, Les McCann, Sister Sledge, and Albert King, among others.

REGIONAL BREAKOUTS

Singles

East:

Earth, Wind and Fire (Col)
Elton John & Kiki Dee (Rocket)

South:

Bee Gees (RSO)
Elton John & Kiki Dee (Rocket)
Wild Cherry (Epic/Sweet City)
KC & the Sunshine Band (TK)

Midwest:

Red Sovine (Starday)
Wild Cherry (Epic/Sweet City)
Lou Rawls (Epic)

West:

Wings (Capitol)
Boz Scaggs (Columbia)
Earth, Wind & Fire (Col)

Albums

East:

Jefferson Starship (Grunt)
Beach Boys (Brother-Reprise)
Alice Cooper (WB)

South:

Average White Band (Atlantic)
Graham Central Station (WB)
Marshall Tucker Band
(Capricorn)

Midwest:

Cheech & Chong (Ode)
ELO (UA)
Carpenters (A&M)
Jefferson Starship (Grunt)

West:

Beach Boys (Brother-Reprise)
Cheech & Chong (Ode)
Crosby & Nash (ABC)
Jefferson Starship (Grunt)

Dose yourself.

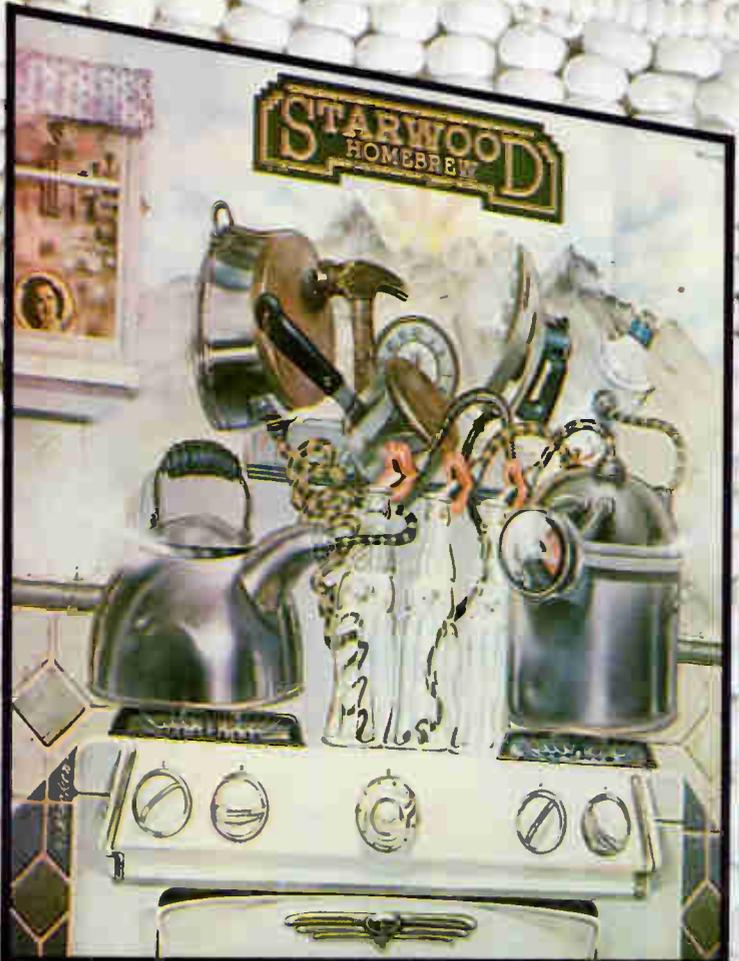
NEW BIRTH



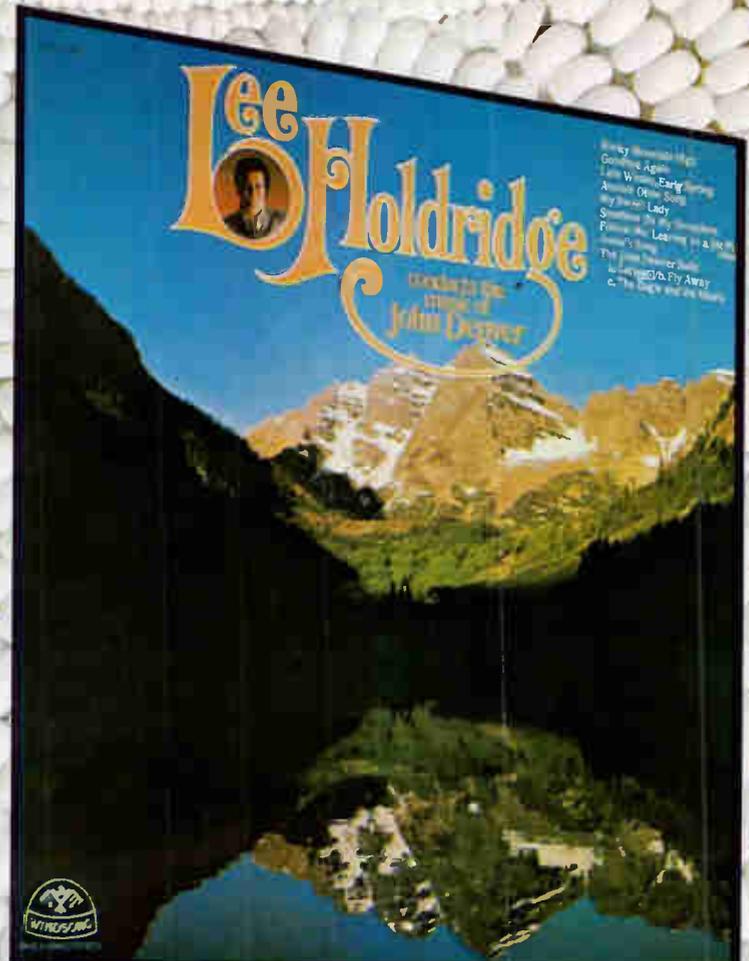
LOVE POTION BS 2953
Featuring "The Long and Winding Road"

On Warner Bros. Records





BHLI-1125



BHLI-1366

**WE
PROMISED.
WE
DELIVERED.**

**"Afternoon
Delight"** CB-10588
from
**Starland
Vocal Band**
the BHL1-1351
No.1 single
across the country.

This January we introduced Windsong, a new record label formed by three of the most successful men in music—John Denver, Jerry Weintraub and Milt Okun. We promised a roster of artists in touch with what America really wanted to hear, and we delivered. With Starwood, Lee Holdridge and the Starland Vocal Band, whose smash hit single "Afternoon Delight" has risen to number one across the country. We're very proud of our short term accomplishments, but feel we've really just begun to scratch the surface of what is yet to come. Keep an eye on us and share in the rewards.



Manufactured and distributed by RCA Records.

At The A&M Annual Meetings



A&M Records' recent annual sales and promotion meetings, held on A&M's lot and at the Century Plaza Hotel in Los Angeles, featured a series of meetings and musical presentations. All facets of the firm's operation were represented during the five-day meet, including sales, merchandising, marketing, promotion and a&r. Highlights of the event included opening speeches by senior VP Gil Friesen and VP promotion Harold Childs, showcases featuring the Brothers Johnson, Valdy and the Hometown Band, Garland Jeffreys and Dark Horse band Stairsteps. An a&r session hosted by the label's president, Jerry Moss, zeroed in on current hits and upcoming releases, while other sessions were chaired by director of marketing and merchandising Barry Grieff; David Dashev, assistant to the president; and sales VP Bob Fead, who acted as moderator for a panel discussion involving various indie distributors. Pictured from left, top row: (1) Herb Alpert and Jerry Moss flank a pair of LA-PDs and a crack promoperson at the A&M cocktail party. In mid-photo are (at left) Charlie

Van Dyke, program director of KHJ, and Tom Yates, P.D. of KLOS. In the foreground is A&M's Jan Basham, who covers Southern California for the label. (2) Following a showcase performance by the Brothers Johnson at the A&M Soundstage, Herb Alpert and Quincy Jones bestowed a gold disc upon George Johnson for the Brothers' debut album (produced by Quincy), "Look Out for #1." (3) The newly signed A&M artist Garland Jeffreys introduces himself, musically, to the gathering at the A&M showcase. Second row: (1) Barry Grieff gives some straight talk on the subject of marketing and merchandising for the A&M locals and field people. (2) Programming consultant Lee Abrams delivers a punch line to the A&M crowd during his talk on the mores of FM radio. (3) Valdy brings a breath of Canadian fresh air to A&M/L.A. during his showcase performance. (4) The Stairsteps work through a riff with typical style in the midst of the showcase put together by the Dark Horse label.

Epic Names DeMarino Artist Development Dir.

■ NEW YORK—Al DeMarino has been appointed to the position of director, artist development, Epic Records & Associated Labels. The announcement was made by Jim Tyrrell, vice president, marketing, Epic Records & Associated Labels.

In his new post, DeMarino will be responsible for giving long-term guidance, through managers, to the artists both in immediate form, such as staging, and in a more overall capacity involving career development. In doing this, he will be coordinating all activities with Epic Records' full marketing thrust. DeMarino will have extensive contact with club owners and bookers across the country as well as agents and artist managers to effect the setting up of the best tours and appearances available. He will also be involved with a variety of special projects that the labels have planned. He will report directly to Tyrrell.

Prior to joining CBS Records, DeMarino was director, east coast a&r for UA Records. He joined WOR-TV in 1964 in program operations before going to the William Morris Agency in 1965 as an agent trainee. While at that office, he was closely involved with Sly Stone, David Bowie, Rare Earth, Freda Payne, Edwin Starr, Tony Joe White and the late Otis Redding. DeMarino left William Morris in 1972 as co-head of their music department to become a vice president of



Al DeMarino

CMA, now the ICM Agency, directing their east coast music department. While at ICM, he was involved with such artists as Bette Midler and War.

DeMarino was with CMA for two years, after which he was involved with a number of independent projects in music and film before joining CBS Records.

Gemini Relocates

■ NEW YORK — Gemini Artists Management has moved to new and larger quarters at 1370 Avenue of the Americas, New York, N.Y. 10019, effective July 5, it was announced by Mike Martineau, executive vice president and chief operating officer of Gemini. The new phone number is (212) 246-1700.

Chappell Names Two Professional Mgrs.

■ NEW YORK — In a move to strengthen the east and west coast Chappell professional staffs, two new professional managers—Helaina Bruno in New York and Randy Talmadge in Los Angeles—have been named. The announcements were made by Frank Military, vice president, creative, and Eddie Reeves, vice president, west coast division.

Writer Development

Reporting to Military, Ms. Bruno's duties include the signing and development of writers and self-contained writer/artists. She will also work on all the Chappell Music catalogues and be in constant contact with record companies and producers.

Until recently, Ms. Bruno headed the east coast office for the ABC Publishing Companies where she worked with such catalogues as those of producers Lambert and Potter and Steely Dan. Prior to that, Ms. Bruno was assistant to Richard Perry in his Los Angeles-based production and publishing company where she worked in the areas of record a&r and publishing. Also in Los Angeles, she was assistant to Artie Ripp in his Family Productions (now Home Grown Music).

Acquisition

Reporting to Eddie Reeves, Talmadge will be responsible for the acquisition of new writers and writer/artists. He will also contact artists, producers and

managers in the promotion of the Chappell catalogues.

Heading his own firm, Publisher's Representative Company from 1974-1976, Talmadge independently promoted the catalogues of such companies as Sunbury/Dunbar Music, The Doors/Nipper Music and others. Through his company, he was also music consultant for such films as TV's Emmy-winning "The Autobiography of Miss Jane Pitman," "Leadbelly," and was associated with such artists as The Fifth Dimension, Cher, Tina Turner, Flash Cadillac And The Continental Kids, among others. Prior to this, he was professional manager in Los Angeles for both Larry Shayne Music and Garrett Music Enterprises.

Loggins and Messina Pursue Solo Careers

■ NEW YORK—Columbia recording artists Kenny Loggins and Jim Messina have decided to end their six-year association as a recording duo and turn to solo careers at the close of their current 34 city tour of the United States, September 25.

As members of the Loggins & Messina duo, the pair was responsible for seven albums released over the past six years. Both artists will continue their recording careers on the Columbia label.

FLEETWOOD MAC JUST WENT GOLD...WITH SEVEN BRANCHES TO SPARE.

Gold albums are not easily come by.

But Warner-Elektra-Atlantic's Los Angeles branch (there are eight WEA branches in all) has sold enough copies of Fleetwood Mac's Fleetwood Mac LP (Warner/Reprise MS 2225) to qualify it for a Gold award under present RIAA standards.

With the help of the other seven branches and the album's two huge hit singles, "Over My Head" and "Rhiannon (Will You Ever Win)," the album has gone Double Platinum.

But this ad is for the Los Angeles branch alone.

The man on the right is Warner Bros. Records' Sales/Promotion VP, Eddie Rosenblatt.

The man on the left is Russ Bach, manager of Warner-Elektra-Atlantic's Los Angeles branch.

And the Gold album in the middle represents over 600,000 copies of Fleetwood Mac sold in the L.A. branch area alone. That's 2.3 Million Dollars.

So far.

Facts Are Facts. More Albums Are Delivered with Pride from the Warner-Elektra-Atlantic Corp.



Presented to the WEA LOS ANGELES BRANCH
for cooperation and enthusiasm above and beyond the
call of duty and sales of over \$25,000,000 in 1974



A Warner Communications Company

Getting The Kinks Out



Following their recent signing to the Arista label, The Kinks are pictured on the roof of London's Dorchester Hotel with Arista Records president Clive Davis. The Kinks have been a force in the history of contemporary music, contributing several memorable songs during the past decade, including "You Really Got Me," "Well Respected Man" and "Lola." Equally significant were their album releases, most recently "Schoolboys In Disgrace." The group is currently recording its first album for Arista, to be released in time for their nationwide tour in the fall. Pictured from left are: John Gosling, John Dalton, Dave Davies, Roy Davies, Clive Davis and Mick Avory.

Who 'Mini-Tour' Set for August

■ NEW YORK — The Who will return to the U.S. for a special mini-tour to cover markets previously bypassed during the group's March tour, according to their manager, Bill Curbishley. The mini-tour is set for August with the following dates and venues on the itinerary: August 3-4 at Capitol Center Arena, Largo, Md.; August 7 at Gator Bowl, Jacksonville, Fla. (Rain date: August 9); August 8 at the Baseball Stadium, Miami, Fla.

In October The Who will go into the studio to record a new album set for an early '77 release and which will coincide with a major American tour. This November the group embarks on full-scale tours of Australia and Japan, and in December, there are tentative plans for a South American tour.

Where's Dagwood?



Larry Uttal, president of Private Stock Records, recently visited CBGB, the famous Bowery club where many of New York's best new rock groups appear, to congratulate newly-signed band Blondie on their debut release for Private Stock, "X Offender," which was produced by Richard Gottehrer and Craig Leon. After Blondie completed their set that night, the single was premiered on CBGB's juke box. Pictured are Larry Uttal (right) and Debbie Harry Blondie (left) backstage at CBGB.

A&M Names Three to Merch. Posts

■ LOS ANGELES — Barry Grieff, national merchandising director for A&M Records, has announced the appointment of three regional merchandising directors to his staff.

The three regional merchandising coordinators are Marvin Murphy, west coast; Bill Paige, midwest; and Gail Davis, east coast.

Murphy, who will headquarter in Los Angeles and cover the western states, comes to A&M from Theta Cable Television, where he served as director of marketing. Prior to Theta, Murphy was merchandising director for the Jackson Five and west coast director of sales and promotion for CTD Records.

Bill Paige, who will cover the midwest from a base in Chicago, is a recent graduate of Loyola University in Chicago. While he was at Loyola, Paige served as the A&M campus representative for two years, covering Illinois and Indiana for the label.

Gail Davis, who will cover the east coast out of Washington, D.C., was also a campus representative for the label for three years while attending the University of Maryland. After her graduation in 1974, Ms. Davis served as program coordinator at the University of Maryland, College Park.

Initially, the concentration of these regional merchandising directors will be in the secondary markets, which have traditionally been overlooked to a large extent by most record companies, to make sure that they are serviced with all available aids to sales and promotion of A&M product.

This regional strike force will deal in all areas of merchandising, checking stores for product and displays, working with the promoter of the date to assure that the right and appropriate time buys have been made in support of the date, to checking airplay

and store reports and sales in the market.

As an additional role, the force will also work closely with A&M's extensive college rep department in helping it to expand its areas of effectiveness and skill in the support of the A&M artist on tour. The force will report directly to Barry Grieff, who in turn will report to Jerry Moss, A&M president, on the progress and effectiveness of its work.

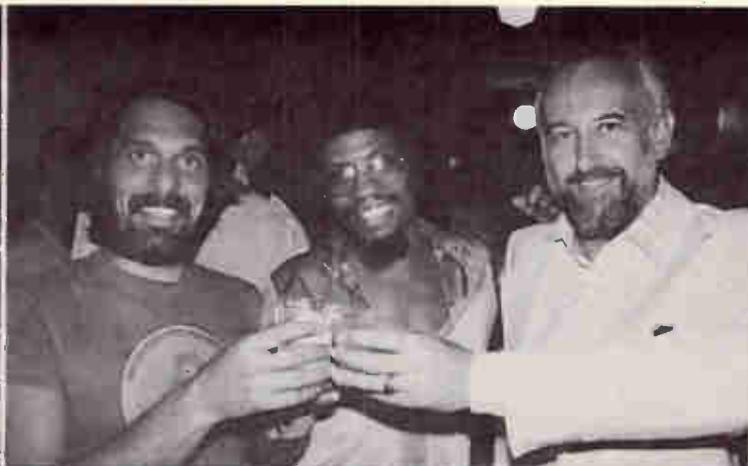
An announcement of the appointment of a fourth southern member to complete the team will be made in the near future, according to Grieff.

Spring Revamps Release Policy

■ NEW YORK — Spring Records principals Roy Rifkind, Julie Rifkind and Billy Spitalsky have reported a significant alteration of the label's release policy. Known for their singles' successes, 1976 strides taken by Spring artists Millie Jackson, Joe Simon and The Fatback Band have enabled the Polydor, Inc. marketed and distributed label to selectively release albums, with single material culled after initial market response, as opposed to their former policy of releasing a supporting single prior to, or along with album releases.

Millie Jackson's May album release, "Free And In Love," has just seen its first single release, entitled "There You Are." Indicative of Spring's increased album potential is the six figure sales achieved prior to the new single release, according to the label. Joe Simon's newly released "Joe Simon Today" album and the new Fatback Band album scheduled for July also fall into Spring's new release policy with singles on both planned after initial album radio and consumer response.

CBS Soiree Fetes Newport Stars



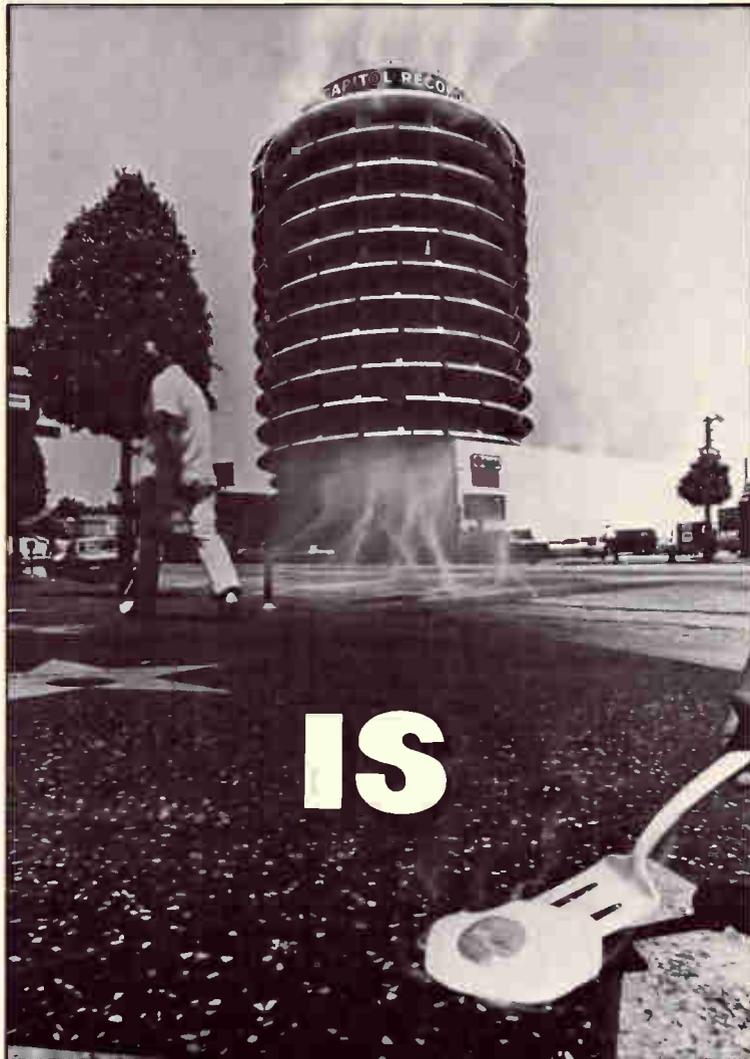
One of the highlights of the recent Newport Jazz Festival in New York occurred at a party hosted by Bruce Lundvall, president, CBS Records Division, following the Herbie Hancock "Retrospect Concert" at City Center. During the after hour party, the stage was the site of a jam session featuring artists such as Hancock, Weather Report, Return to Forever, Tony Williams, Wah Wa Watson, Labelle and Jaco Pastorius from the Columbia and Epic labels. Seen here at the bash in the photo at left are (from

left): Julian Priester, trombone (Herbie Hancock); Benny Maupin, saxophone (Herbie Hancock); Wah Wa Watson, guitar; (rear) Nona Hendryx and Patti LaBelle (Labelle); Tequila; Sara Dash (Labelle); Hancock and Onaje Allan Gums, keyboard (Norman Connors). In the center photo, Bruce Lundvall toasts Herbie Hancock and his manager, David Rubinson. In the photo at right Nona Hendryx is seen with Weather Report keyboard player Josef Zawinul.

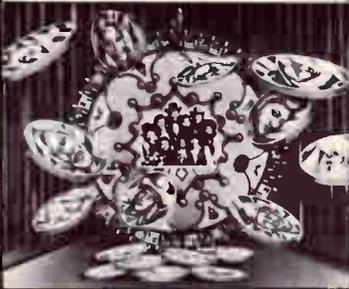
JULY

IS

HOT...



ASLEEP AT THE WHEEL
Wheelin' And Dealin'



ASLEEP AT THE WHEEL
Wheelin' And Dealin'

Their goodtime, down home, fancy pickin' and pluckin' music swings its way through Bobby Troup's "Route 66" and Doug Kershaw's "Cajun Stripper." Western Swing is back ... to stay!
ST-11546

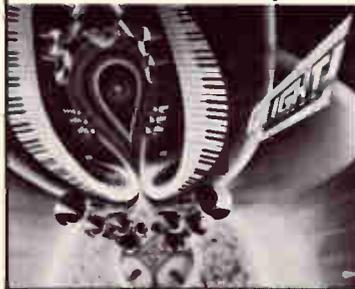
JESSI COLTER
Diamond In The Rough



JESSI COLTER
Diamond In The Rough

Jessi's third Capitol album includes four original songs by Jessi, the title track by Donnie Fritts and Spooner Oldham, and two Lennon and McCartney tunes ("Get Back" and "Hey Jude")! Produced by Ken Mansfield and Waylon Jennings.
ST-11543

FLIGHT
Incredible Journey



FLIGHT
Incredible Journey

Led by the extraordinary horn player and vocalist, Pat Vidas, Flight takes off on their second recorded musical journey! Destination: new horizons in progressive jazz rock!
ST-11536

HUB



HUB
Cheata'

HUB is a soulful, funky rock band with the music created by Peter Hoorelbeke, Mike Urso and Tom Baird, all formerly connected with the fabulous Rare Earth!
ST-11505

MERLE HAGGARD
My Love Affair With Trains



MERLE HAGGARD and The Strangers
My Love Affair With Trains

This is Merle's tribute to railroads and their place in America's heritage. Includes Red Lane's "The Coming And The Going Of Trains," Ronnie Reno's "Union Station," Merle's chart single, "Here Comes The Freedom Train," and Dolly Parton's title song.
ST-11544

TOM SNOW



TOM SNOW

His songs have recently been recorded by Bernie Taupin and Rita Coolidge, and his second Capitol album, produced by Michael J. Jackson, firmly establishes him as a major musical writer/performer!
ST-11545



STARZ

This five man rock and roll band from New York is incredible "live" in concert! Their first album is already getting tremendous airplay, produced by Jack Douglas for Rock Steady Productions.
ST-11539

TRIUMVIRAT
Old Loves Die Hard



TRIUMVIRAT
Old Loves Die Hard

Formerly a three-man group, but now a quartet, Triumvirat proves once again they are in the same league with groups such as Yes, and Emerson, Lake and Palmer! Recorded in Germany.
ST-11551

FROM HOLLYWOOD AND VINE



DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Steve Wax: E/A's Renaissance Record Man

By LENNY BEER and ELIOT SEKULER

■ Steve Wax cut his teeth in the industry at Jubilee Records in the early sixties. He later joined the staff of Bell Records, eventually becoming that firm's vice president of promotion, and in January of 1974, he moved to Elektra/Asylum, filling a similar position. Although Wax' background is firmly rooted in promotion, he has always maintained a keen interest in all facets of the operation of each company in which he has been involved, a factor that figured prominently in his promotion to executive vice president earlier this year. In his current post, Wax' responsibilities encompass the overall operation of Elektra/Asylum, with special emphasis on promotion and a&r.



Steve Wax

Record World: You came into the record business in time to see the industry double in size and grow tremendously in sophistication. What changes do you see still taking place in promotion and in the business as a whole?

Steve Wax: I don't think there's very much that's different in the business today, at least in terms of basics. The business is still a matter of getting the best product, getting it played, merchandising it and hoping that the public likes it. Those things haven't changed since the day I came into the industry 13 years ago. The public still decides what it wants and what it will buy and there's no way that any record company can shove its product down the audience's throat. Fortunes can be spent on merchandising and promotion and if the record isn't right, it still won't sell.

What has changed is that now there aren't any marginal hits; records that meet with some minor success wind up creating problems with returns. The most effective way of dealing with that situation is to be more selective in releasing records, which most companies have gradually done to varying degrees; I think they'll be more and more selective in the future, and they'll be more discerning in choosing which record they're going to work. When you spend six months time on a record and a lot of money, and afterwards the artist is still not broken and everything comes back, you can find yourself in very deep trouble. I think a lot of companies have found that out in recent times, and the books of some very big companies have reflected those kinds of situations. It's become more important to be careful about which records you go all out on because for all intents and purposes, the days of hyping are over.

RW: Does selectivity necessarily mean signing fewer acts? It seems that Elektra/Asylum's roster has increased in size . . .

Wax: Not really; there have always—for the past few years—been between 30 and 40 acts on the roster and it will probably stay that way. It reflects a theory that was formulated by Jac Holzman, enhanced by David Geffen and now perpetuated by Joe Smith. It's a winning theory.

RW: That theory being . . .

Wax: Selectivity, just as we discussed. You can do a better job when you're working on fewer acts. I don't care how effective a company thinks it is, if they ship out a release with 30 albums, it will be impossible to work them all, and I mean on any level. Their promotion man can't walk into a radio station and talk about 30 albums. He can't walk into the trades with that many . . .

RW: From time to time, he does . . .

Wax: But after the first five, he's got to get boring. You've got to have five, maybe six key things at most that you're concentrating on if you're to do justice to them all. That ties in with another thing that has changed in this business, and that's that things don't happen overnight. It used to be—as recently as four years ago—that you could put together a top 40 hit in three or four weeks; those days are over. There are exceptions: every once in a while you'll hit with a record

that instantaneously becomes an in thing. At this company, we'll come out with a new Eagles record and boom—maybe a Tony Orlando record once in a while or a Linda Ronstadt record will go across the board. They're very few and very far between. For the most part, you have to stay with records for a long time, and all the while you're concentrating on breaking the act as much or more than you're concentrating on breaking the record. One distinctive characteristic of this company that I'm proud of is that it's traditionally been more concerned with establishing artists than it's been in a short-term success with a hit record.

RW: Once you've broken a record and have brought your act to a certain level, what do you do to assure that they'll stay there?

Wax: We've been fortunate in that respect. And that's another area in which selectivity comes in. If you're selective in signing artists, if you know you respect their management, you see that they work well on stage, you trust their agency, then if you break them, they should stay there. That's the difference between breaking artists and breaking records. If it's only a record that you've broken and you don't really know anything about the act, then you might sell a few albums—half of which you might get back—and then it will probably be over. It's become a cliché but it's still true that this company is very artist-oriented. David Geffen had a genius for finding talent. As a result, we don't have to depend on a hit single with many of our acts; they'll still sell "X" number of albums with each release, hit single or no hit single. There's a ready-made audience waiting for each new album by Joni Mitchell, the Eagles, Carly Simon, Linda Ronstadt or Jackson Browne, to name a few.

RW: Some record people have been theorizing that it now takes about three years to break an act. Do you think that's true?

Wax: I don't buy that. It all depends on the individual artist and the way that the artist develops. With the Cate Brothers, for example, I think we'll have broken them within a year, just by working on them steadily. Again, it's not merely a question of a hit record; it's getting them out on the road, working closely with management, believing in the act and communicating that belief as best we can. If their current record is the one that will be the vehicle that establishes them, fine; if not, it'll be the next one. It won't take us three years to break the Cate Brothers because there's too much acceptance of them and too much positive feedback.

“The biggest thing that I had to turn around was the negative association that many top 40 stations had with the Elektra/Asylum label; they didn't think of our records as top 40 singles and the only way to change that was to have a hit.”

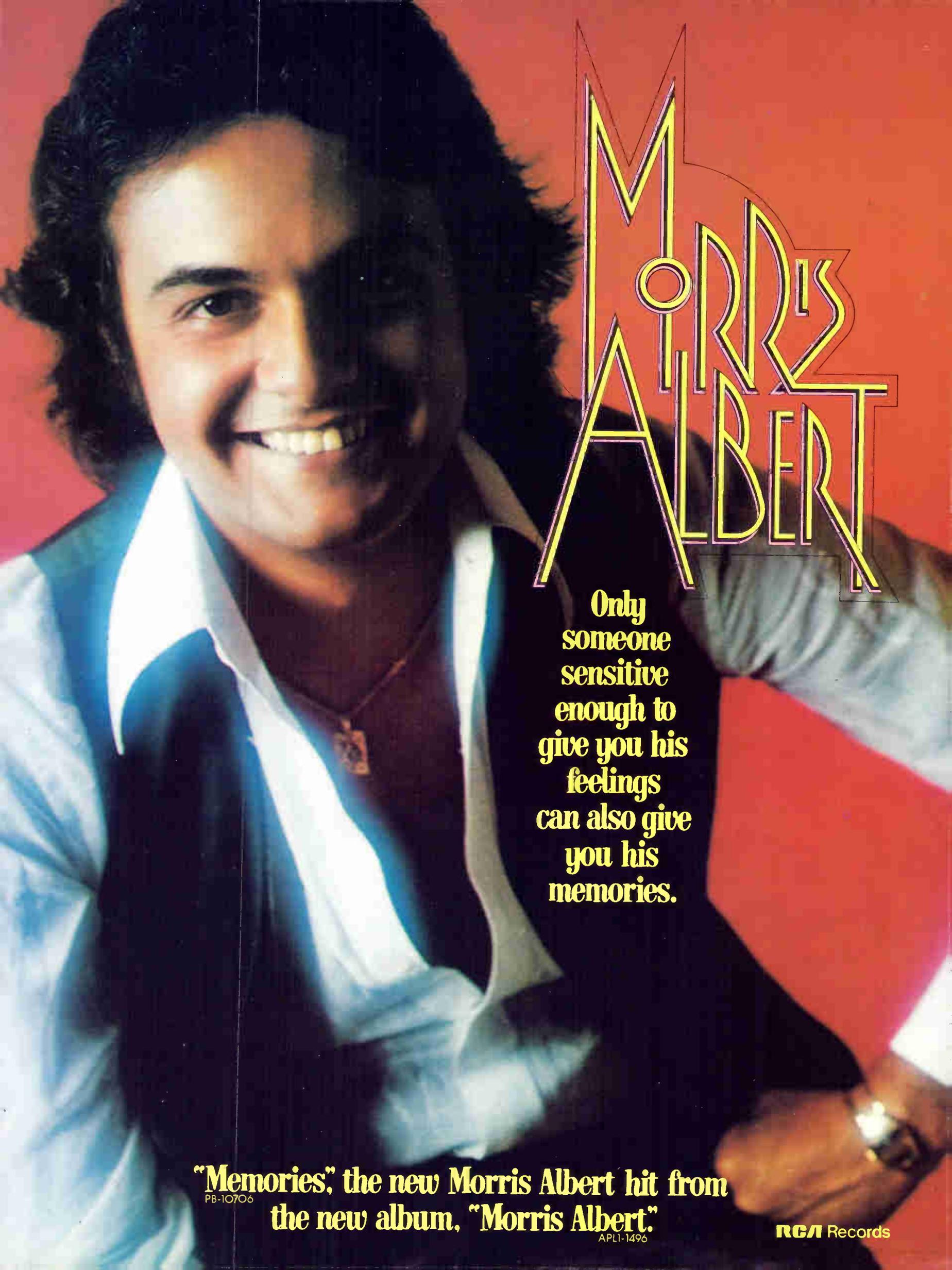
RW: Has the character of Elektra/Asylum Records changed very much since Joe Smith came in as chairman?

Wax: There haven't really been any drastic changes, which I think is a great compliment to the company. Usually, when somebody new comes in to head a record company there are a slew of resignations within the first four weeks. Artists think about leaving, managers get nervous and things in general are frequently turned upside down. This may be the only such changeover that I've seen in the past 13 years in which there have been no major changes within the company. Nobody has left and probably the only structural change that's taken place has been my appointment as executive vice president.

RW: How has that appointment affected your own role in the company?

Wax: It's just made me more involved with all the different areas of the company. I was always involved with them to a certain extent because that's the nature of this company. But before that appointment took effect, I was primarily concerned with promotion; now I get involved more with sales, merchandising and a&r, as well as dealing

(Continued on page 34)

A close-up portrait of Morris Albert, a young man with dark, wavy hair, smiling broadly. He is wearing a light blue button-down shirt under a dark vest. The background is a solid, vibrant red. The name 'MORRIS ALBERT' is written in a large, stylized, yellow-outlined font with a purple shadow effect, positioned on the right side of the image.

MORRIS ALBERT

Only
someone
sensitive
enough to
give you his
feelings
can also give
you his
memories.

**"Memories," the new Morris Albert hit from
the new album, "Morris Albert."**

PB-10706

APL1-1496

RCA Records

New York, N. Y.

By IRA MAYER & BARRY TAYLOR

■ **JOY IN MUDVILLE:** Rain, and lots of it, postponed and then interrupted the **Jefferson Starship's** fourth annual Central Park freebie, again sponsored by WNEW-FM and RCA Records. In between the drops, the rather distracted band members managed to play for almost two hours to a throng that, at its peak, probably numbered 60,000 damp-but-partying souls. **Paul Kantner** made several on-stage references to the rains at Woodstock; a svelte **Grace Slick** pooh-poohed an enormous banner urging the group to perform at the Republican National Convention in Kansas City next month; and an unusually manic **John Barbata** dazzled the crowd with a drum solo that partook equally of rock 'n' roll and vaudeville. A reception for the Starship atop the St. Moritz followed and, as if to remind guests who had not attended the concert, the heavens re-opened to soak the penthouse terrace. (Thanks, Marc. Hope your shoes dry out.)

HOW OBSCURE CAN YOU GET? **Bruce** was much too easy, even if we did get a lot of votes for **Lou Reed**, **Boz Scaggs** and a former classmate of a Lowell, Mississippi disc jockey ("Is Springsteen his real name?"). So, fun seekers and potential contest entrants, who's the lady whose fans then would have been mildly shocked (to say the least) by a more recent pose for a current album (her own)? This week's prize: soooo bizarre it is unnecessary to reveal it here.



CONFIDENTIAL TO EN: zxcv incomp \$% &789MNGJ6¢+⇒ (zzzzzzz YOU!

THE WORLD FOR A SONG: The publishers' showcase series at the Bottom Line continues (despite an occasional postponement) with organizers **Stu Greenberg** and **Al Altman** heading the screening committee selecting unsigned writers to present their material (in three-song sets) before publishers and, increasingly, producers and a&r people. A number of writers who have appeared (or whose songs were sung for them) have sold individual tunes as a result of the showcase. Other deals are reportedly in the offing.

To clear up any misunderstanding that may have resulted from *Hollywood Reporter* and other stories on the UA Music-Bottom Line co-publishing agreement, that deal is not related to the showcase although it did grow out of **Greenberg's** meeting the Bottom Line's **Allan Pepper** and **Stanley Snadowsky** when the latter offered the club for use by the songwriters showcase.

RARE APPEARANCE: The hopelessly airborne **Howard Levitt** joined pals **Ronnie Van Zant** and **Lynyrd Skynyrd** when the group was presented with platinum records for its "Nuthin' Fancy" album. The presentation, (attended by many top MCA execs, including **Mike Maitland**, **Rick Frio**, **Lou Cook** and **Bob Davis**, along with Sir Productions commandant **Peter Rudge**) however, took place in Atlanta—the city which launched the group to prominence three years ago—entailing about six hours of plane-sitting (or enough to match his time in Atlanta). The occasion was used (by the group, not Levitt) to introduce new third guitarist **Steve Gaines** (not the journalist) and for three nights of recording for a live lp at the Fox Theatre.

RASTAMAN BAD VIBRATION: Following a recent **Bob Marley and the Wailers** concert, reggae music has been banned from several London venues. It seems that even though Marley's concerts were successful in terms of attendance and audience response, security was unable to cope with the zealous fans who rushed the stage and stood on their seats(!). Complaints were also filed about what was believed to be a considerable rise in the crime rate in the area. A spokesman was quoted as saying the situation would be reviewed, but appearances by **U-Roy** and the **Mighty Diamonds** have already been affected.

QUOTE OF THE WEEK: On the signing of the **Kinks** to Arista, (Continued on page 44)

Poised for Action



Vice president of sales **Bob Fead**, national sales manager **Arnie Orleans**, and key accounts director **Marv Dorfman** stand with their first three appointees to the newly created local-product-coordinator positions. In the photo (from left) are **Tom Sheehy**, newly named local product coordinator in Philadelphia; **Orleans**; **Dorfman**; **Steve Leavitt**, L.A.'s new local product coordinator; **Johnny Powell**, named to the same position for the Washington/Baltimore area, and **Fead**.

Diana Ross Promo Set by Motown

■ LOS ANGELES — Motown Records has designated the month of July as "Diana Ross Month" and will launch a nation-wide promotional campaign to coincide with the release of her new "Diana Ross Greatest Hits" album, as well as the re-release of Diana Ross' two films, "Lady Sings The Blues" and "Mahogany."

Motown has already finalized a heavy trade and national consumer press advertising schedule. In addition there will be two major radio time buys for progressive and MOR stations which will support the re-release of the films and the albums, combined with a major push on the entire Diana Ross catalogue.

Theme

The theme for the overall radio promotion is "Diana Ross, That's Entertainment," and will spotlight her forthcoming single from the "Greatest Hits" album, "One Love In My Lifetime."

A four-color poster has been designed for retailers featuring the "Diana Ross Greatest Hits" album, along with the "Diana Ross" album and the soundtrack albums for "Lady Sings The Blues" and "Mahogany."

Hamby Joins Windsong

■ LOS ANGELES — Jerry Weintraub announced the appointment of **Larry Hamby** as *Windsong Records'* national promotion coordinator, effective immediately.

Hamby will be coordinating all aspects of promotion relating to the Management III artists signed to *Windsong Records*. He will report directly to *Windsong* executives **Larry Douglas** and **Jerry Doughman**.

Directly prior to his *Windsong* appointment, Hamby was associated with 20th Century Records.

Polydor Names Whitton Director of Publicity

■ NEW YORK — Neal Whitton has been appointed to the position of director of publicity for Polydor Incorporated. The announcement was made by **Lou Simon**, the label's executive vice president and general manager, and is effective immediately.

Whitton joined Polydor, Inc. January of this year in the position of assistant director of publicity. Previously, Whitton held the post of general manager for **Morton Wax and Associates**, a New York based public relations firm, where he spent four years developing that company's music oriented publicity campaigns.

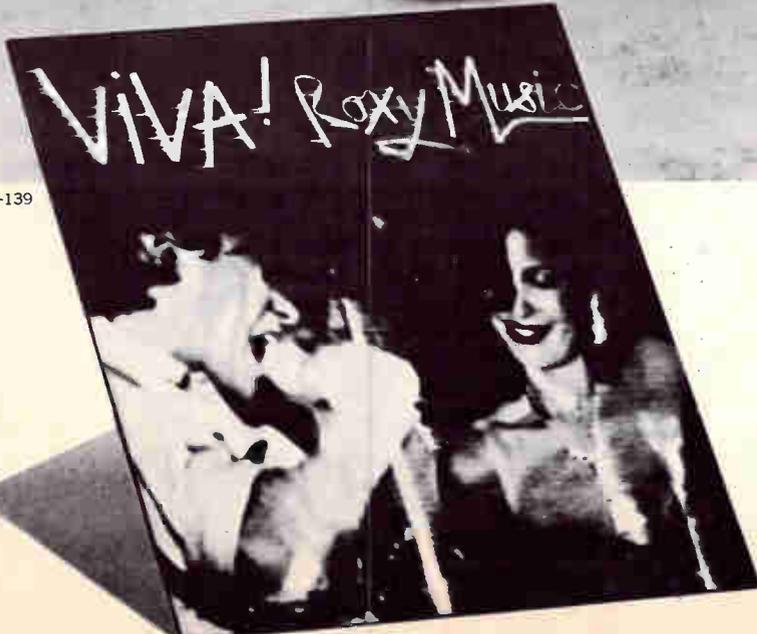
Whitton will be headquartered in New York and will be in charge of all phases of the company's publicity campaigns on behalf of the Polydor roster of artists and the Polydor marketed and distributed labels, such as **RSO**, **ECM**, **Spring**, **Oyster**, **MGM** and **Verve**.

Four Tops, ABC Settle Dispute

■ LOS ANGELES — The Four Tops have settled their differences with **ABC Records**, with whom they have been contracted since 1972, and have resumed their careers. Disagreements over career plans with former executives at the record company made cooperation impossible, but a reorganization of the company's management has renewed the relationship that produced five hit albums and gold singles such as "Keeper of the Castle" and "Ain't No Woman Like The One I Got."

The Four Tops have been in the studio recently and an album of new material is being prepared for an August release. Tour plans are forthcoming.

Everyone envies the guy with Roxy in his head.



SD 36-139

"Viva! Roxy Music" is the indelible sound of Roxy Music *Live*. It's an exciting way to put Roxy in *your* head.

"Viva! Roxy Music" Live!
On Atco Records and Tapes.



Produced by Chris Thomas for E.G. Records Ltd.
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UNDISPUTED TRUTH—Whitfield 8231 (WB)

YOU + ME = LOVE (prod. by N. Whitfield) (writer: N. Whitfield) (Stone Diamond, BMI) (3:30)
 Producer Norman Whitfield has enjoyed his biggest successes with the Temptations before turning his attention to this band, his first signing to his new label. A gyrating, pulsating beat that could do it.

BARRY MANN—Arista AS 0194

THE PRINCESS AND THE PUNK (prod. by Lambert & Potter) (writers: B. Mann & C. Weil) (Screen Gems-Columbia/Summerhill, BMI) (3:58)

The songwriting team of Mann and Cynthia Weil, responsible for so many memorable '60s hits, makes a long overdue comeback with this fable given a thoughtful Harry Chapin-like reading.

BILL COSBY—Capitol P 4299

I LUV MYSELF BETTER THAN I LUV MYSELF (prod. by Stu Gardner) (writers: Gardner & Crosby) (Turtle Head, BMI) (4:25)

After the devastating "Yes, Yes, Yes" anyone is fair game for Cosby who now goes one up on James Brown with this song. He hits his mark; rat own, rat own.

ROGER McGUINN—Columbia 3 10385

TAKE ME AWAY (prod. by Mick Ronson) (writers: McGuinn & Levy) (Patian/Jackelope, BMI) (3:00)
 McGuinn's first single from the "Cardiff Rose" album follows a time honored rock and roll progression given distinction by his vocal. It could go all the way.

THE METERS—Reprise 1357 (WB)

DISCO IS THE THING TODAY (prod. by Allen Toussaint & The Meters) (writers: The Meters) (3:36)

The Meters has disco-ized its bayou funk and the result is a sound like no other. Coming off a tour with the Stones, the group is bound for across the board play.

ROGER WHITTAKER—RCA JB 10732

THE FIRST HELLO, THE LAST GOODBYE (prod. by Denis Preston) (writers: Whittaker & Robinson) (Tembo, CAPAC) (2:59)

Whittaker should continue to be a force on the MOR/pop markets with this ballad from the "Reflections Of Love" lp. A strong but easy going performance.

PASSPORT—Atco 7054 (Atlantic)

JU-JU MAN (prod. by Klaus Doldinger) (writer: Doldinger) (Warner Bros., ASCAP) (2:49)

A top notch German jazz ensemble, Passport explores funkier realms with this single culled from the "Infinity Machine" lp. Doldinger's keyboards add the extra rhythmic bite. Good pop, r&b potential.

DEAN ANDRE—Big Tree 16066 (Atl.)

YOU MADE ME EVERYTHING I AM TODAY (prod. by Jackie Mills) (writers: Williams & Kennedy) (Schine, ASCAP) (2:55)

With the help of a booming, orchestrated accompaniment, Andre makes an exceptional debut. The tune moves along briskly under the vocal.

THE DIRT BAND—United Artists XW830 Y

COSMIC BABY (prod. by William E. McEuen) (writer: Murphey) (Mystery, BMI) (3:13)

They're no longer Nitty Gritty, but the Dirt Band should not lose any of its legion of fans with this definitive reading of the Michael Murphey tune. One of their most commercial efforts in years.

GEORGE BENSON—CTI OJ 30

SUMMERTIME/2001 (prod. by Creed Taylor) (writers: Gershwin & DuBose/Strauss) (Gershwin/New Dawn, ASCAP; Char-Liz, BMI) (4:09)

He is now enjoying his biggest success, but George Benson has of course been making great music for years. This is a lush interpretation of an older medley of his which should get some MOR play.

SUSAN COWSILL—Warner Bros. 8232

IT MIGHT AS WELL RAIN UNTIL SEPTEMBER (prod. by T. Lawrence & A. Wickham) (writers: Goffin & King) (Screen Gems-Columbia, BMI) (2:59)

This classic tune was originally a hit for Carole King in 1962. The arrangement here is a bit sweeter, but otherwise has not been altered too drastically.

BUSTER—RCA JH 10726

SUNDAY (prod. by David Mackay) (writers: R. Scott & S. Wolfe) (Finchley, ASCAP) (2:40)

This group of young English rockers has been making waves in the U.K. with its wide-eyed and innocent pop sound, captured on this first single. 1968 is back!

BECKY HOBBS—Tattoo JH 10725 (RCA)

I'M IN LOVE AGAIN (prod. by Lewis Anderson) (writers: Hobbs & Anderson) (Big Heart/Harmony & Grits, BMI) (3:13)

The songstress gets the new label off to a good start with a joyous, freewheeling tune and a vocal reminiscent of Carole King. This should get a lot of play.

TONY CAMILLO'S BAZUKA—A&M 1840

THEME FROM POLICE WOMAN (prod. by Tony Camillo) (writer: R. M. Stevens) (Colgems, ASCAP) (3:00)

The TV theme craze is not over yet. Camillo takes this overlooked number and re-arranges it for possible disco or pop play with a throbbing electronic pulse.

TESSIE HILL—ABC Peacock 20013

GREAT THINGS (prod. by Eddie Robinson) (writer: Robinson) (Permanent Power, BMI) (3:30)

This song has started from a gospel base and has already received a favorable r&b response. A sparse accompaniment leaves the spotlight on Ms. Hill's voice which endears itself more with each listening.

PATTI DAHLSTROM—20th TC 2288

HE WAS A WRITER (prod. by L. Knechtal) (writers: Leikin & Sklerov) (Senor/Almo, ASCAP) (3:28)

Patti scores with a song that could have been written by Bernie Taupin and sung by Melissa Manchester. A love story about a writer who had "magic in every word."

ALBERT KING—Utopia JH 10682 (RCA)

SENSATION, COMMUNICATION TOGETHER (prod. by B. deCoteaux & T. Silvester) (writers: Rice & Davis) (E. Memphis/Wild Rice, BMI) (3:09)

King demonstrates his mastery of the blues guitar here in addition to delivering an emotive vocal. Look for heavy r&b support before it crosses over to pop.

GROUP WITH NO NAME—Casablanca NB 860

BABY LOVE (HOW COULD YOU LEAVE ME) (prod. by Medress & Appell) (writers: J. Lott & A. Miles) (Cafe Americana/Lotts of Miles/Apple Cider, ASCAP) (2:50)

The group may have no name, but it certainly has a fine sound of its own. A brisk percussive number with lots of style that should pick up some solid play.

L.D. PEARL—London 5N 236

FLYING HIGH WITH YOU (prod. by G. Leykham & L. Pearl) (writer: L. Pearl) (N.Y. Times, BMI) (3:02)

The songstress makes an unusually appealing bow with a midtempo number which sounds reminiscent of Carole King. The song has a tremendous hook.

COKE ESCOVEDO—Mercury 73821

STAY WITH ME (prod. by P. Gleeson) (writer: J. Feliciano) (J&H, ASCAP) (3:39)

The former Santana man makes this Jose Feliciano tune all his own with a light percussive touch. Stay with it, it's easily accessible for pop/r&b/MOR play.

POCO—ABC 12204

ROSE OF CIMARRON (prod. by Poco & Mark Harmon) (writer: R. Young) (Fool's Gold, ASCAP) (3:14)

The title track from the group's recently released lp is one of its most appealing commercial efforts in years. Good country harmonies radiate an enthusiasm.

LEE RITENOUR—Epic 8 50250

A LITTLE BIT OF THIS AND A LITTLE BIT OF THAT (prod. by Skip Drinkwater) (writer: Ritenour) (Rit Of Habeaus, ASCAP) (3:24)

Ritenour's numerous sessions have paid off with the experience he brings into his solo outing. A sparkling instrumental that boasts a soaring guitar flight.

COYOTE McCLOUD—Midland Intl. JH 10722 (RCA)

NITTY GRITTY ROCK AND ROLL (prod. by Sonny Limbo) (writer: McCloud) (Stansell, BMI) (2:37)

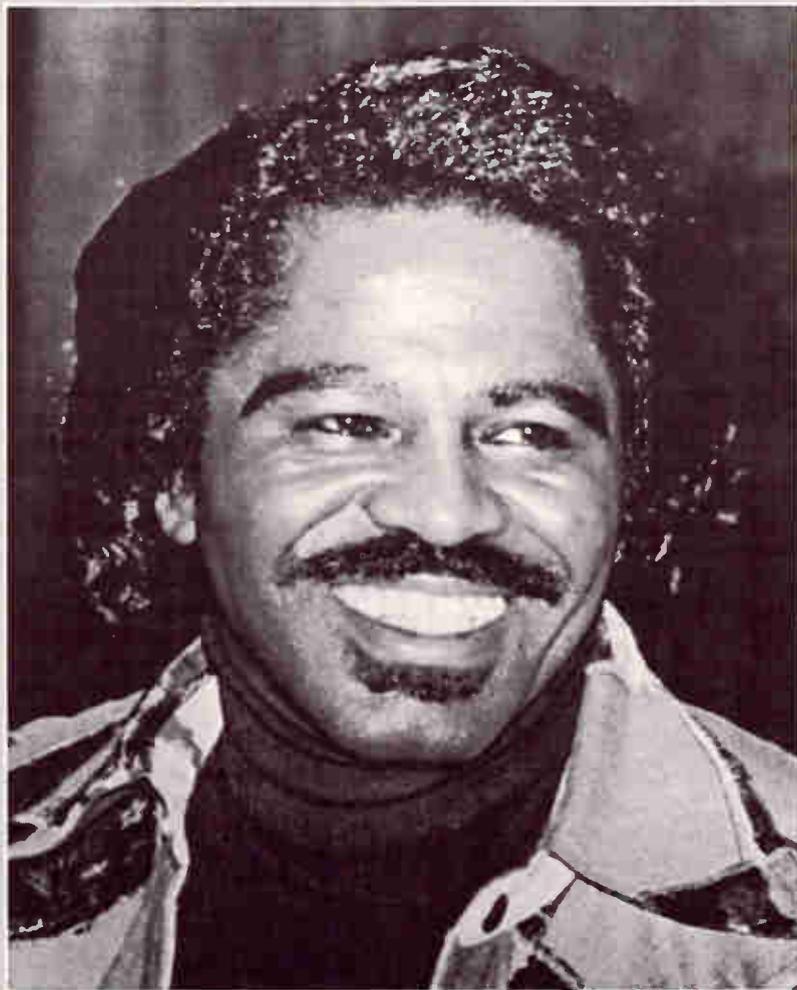
McCloud is a jock at WQXI who narrates this rhyming ode to rock and roll in a voice that crosses Wolfman Jack and C.W. McCall. Guaranteed to bring in requests.

CAMEL—Janus 262

ANOTHER NIGHT (prod. not listed) (writers: Latimer/Bardens/Ward/Ferguson) (Bardens/Latimer, ASCAP) (3:21)

An English group with progressive leanings, Camel comes off well with this "Moonmadness" number. Keyboardist Peter Bardens throws in some fancy licks.

James Brown



**Too hot to stand still
10 years on the move · 10 years in the groove
Much more to come**

Thanks and congratulations from your Polydor people

James Brown

is exclusively on



records and tapes, worldwide

WILD CHERRY

Epic PE 34195 (CBS) (6.98)

An exceptionally strong debut, with a first single—"Play That Funky Music"—that's quickly ascending The Singles Chart. The liner notes call this "electrified funk," and that it is, by a white group with a very full black sound. "The Lady Wants Your Money" and "Nowhere To Run" have the same irresistible beat.



HEAR THE WORDS, FEEL THE FEELING

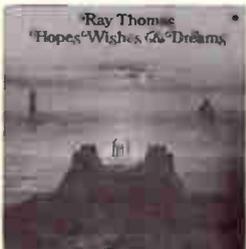
MARGIE JOSEPH—Cotillion SD 9906 (Atlantic) (6.98)

The title track has seen good r&b and some pop action, producer Lamont Dozier drawing a strong current of emotion from Ms. Joseph. Similar feelings are vented in "Why'd You Lie" and "Don't Turn the Lights Off." A possible surprise sleeper is the tender "All Cried Out."

HOPES WISHES & DREAMS

RAY THOMAS—Threshold THS 17 (London) (6.98)

Thomas' second solo album is another step away from the Moody Blues sound, though that influence is clearly in evidence. The songs are shorter, more pointed lyrically and full of vivid imagery. "In Your Song," "Carousel" and "The Last Dream" have the ingredients to please solo Thomas and Moody fans alike.



FLOWERS

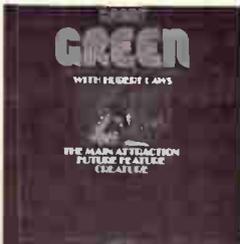
EMOTIONS—Columbia PC 34163 (6.98)

Earth, Wind and Fire provide the bulk of back-up for this femme trio—not so surprising in view of Maurice White and Charles Stepney's production. "I Don't Wanna Lose Your Love" is the choice cut for dancing, but the lp as a whole is a most pleasurable listening experience. It's a full bouquet.

TO THE HEART

MARK-ALMOND—ABC ABCD-945 (6.98)

Laid-back is the best term for the kind of music that Jon Mark and Johnny Almond are making once again, Billy Joel's "New York State of Mind" (combined with Mark's "Return to the City") the perfect lead in for this reunion. "Trade Winds" and "Everybody Needs A Friend" have similarly mildly seasoned flavors.



THE MAIN ATTRACTION

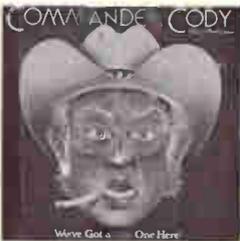
GRANT GREEN WITH HUBERT LAWS—Kudu 29 (CTI) (6.98)

Laws is but one of New York's finest joining this excellent guitarist—Khan, Grolnick, Lee, Brecker and Farrell helping round out the all-star entourage. The title track is a 19 minute improvisation taking up side one. Arrangements for the three cuts are by David Matthews.

GLOW

AL JARREAU—Warner Bros. MS 2248 (6.98)

Jarreau is a unique jazz vocalist capable of scatting in imitation of any number of instruments and of interpreting a lyric with great tenderness. For his second lp he's wisely augmented his original compositions with some familiar tunes, most notably "Your Song," "Fire and Rain" and "Somebody's Watching You."



WE'VE GOT A LIVE ONE HERE!

COMMANDER CODY & HIS LOST PLANET AIRMEN Warner Bros. 2LS 2939 (7.98)

The Commander's got a first rate bar band that's grown too popular to play bars; but the honky tonk feeling of their modernized country swing is what gives this live set its spurs. Faves like "Smoke, Smoke, Smoke," "Hot Rod Lincoln," "Lost In the Ozone" and "San Antonio Rose" are here.

RAIN FOREST

BIDDU ORCHESTRA—Epic PE 34320 (CBS) (6.98)

RW Disco File columnist Vince Aletti found Biddu's second U.S. release (already meeting success here as an import) "a fine collection with a lot of variety . . . Biddu's instrumentals are among the best in the disco field—at once sweeping and concise," and recommended nearly every cut. We concur.



A BUTTERFLY FOR BUCKY

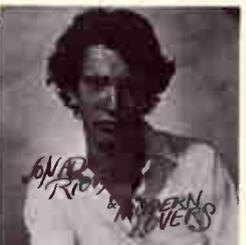
BOBBY GOLDSBORO—UA-LA639-G (6.98)

Goldsboro's light, airborne tenor floats gently skyward throughout a new set produced (primarily) by Denny Diante and Goldsboro, with string and horn arrangements by Jimmie Haskell. Soft rockers may be surprised to find some very contemporary numbers ("She Taught Me How To Live Again") in addition to MOR tunes.

JONATHAN RICHMAN AND THE MODERN LOVERS

Beserkley BZ-0048 (6.98)

Talk of cult bands, this group's fanship is fanatic and with this album bringing the Modern Lovers into retail outlets (previous efforts were directed at mail order business), that following should expand considerably. "Back In the U.S.A." and "Rock-in' Shopping Center" help the cause.



NIGHT FOOD

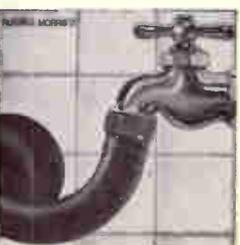
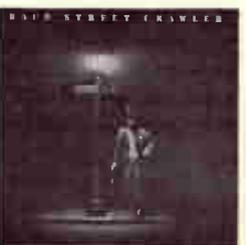
THE HEPTONES—Island ILPS 9381 (6.98)

The Kingston studios must be hopping 24 hours a day and more what with the profusion of reggae emanating from the island. The current trio—Leroy Sibbles, Earl Morgan and Barry Llewellyn—is heard most representatively on "Book of Rules" and "Mama Say." This kind of night food is more than a snack.

2nd STREET

BACK STREET CRAWLER—Atco SD 36-138 (Atlantic) (6.98)

Recorded prior to lead guitarist Paul Kossoff's death, "2nd Street" features more of the kind of understated rock that the group defined for itself on the first go-round. "Stop Doing What You're Doing," "Raging River" and "Sweet, Sweet Beauty" are of greatest interest.



RUSSELL MORRIS 2

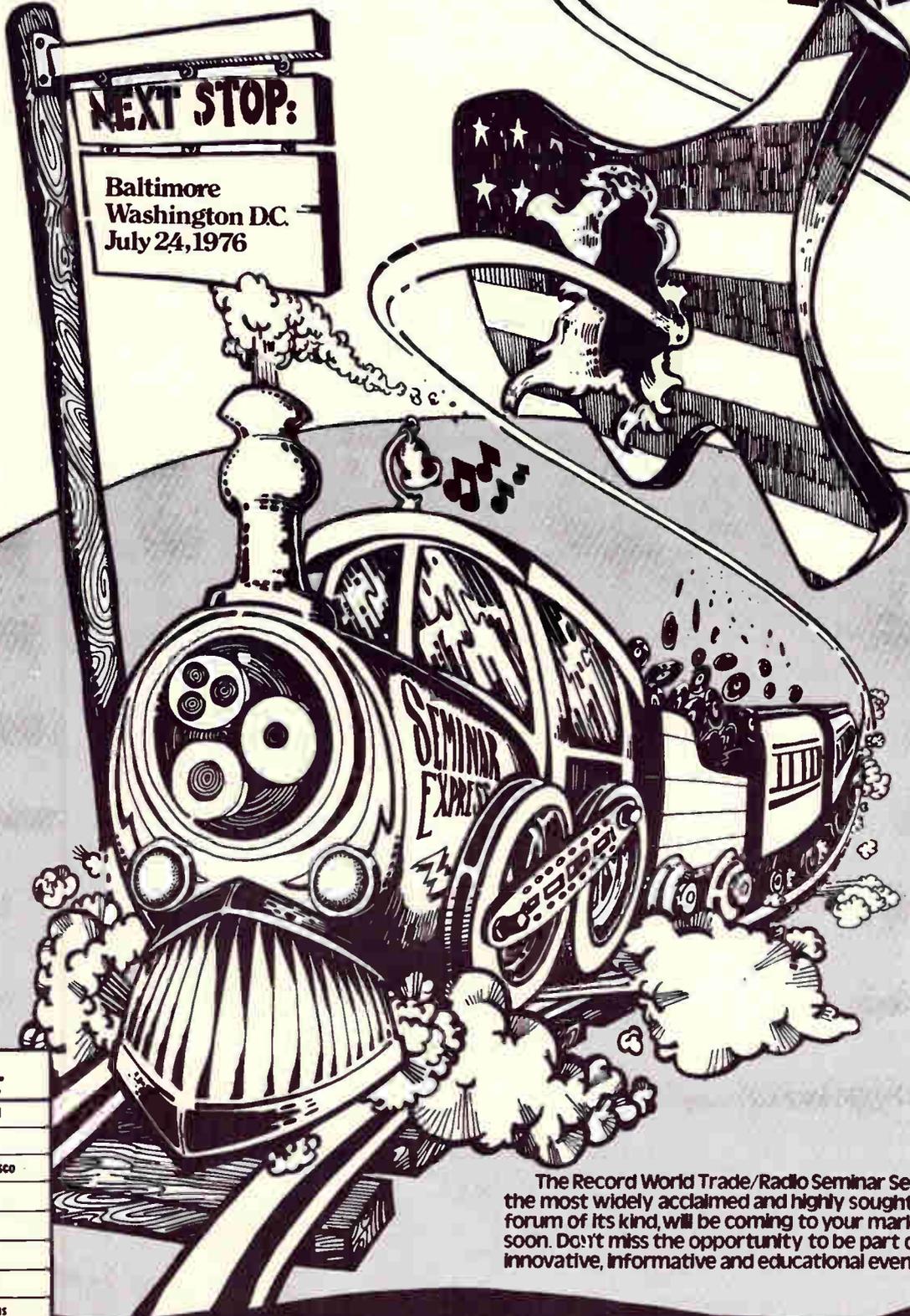
RCA APL1-1576 (6.98)

Russell Morris sings of loneliness, of running, of confusion and of love. But his lyrics are most forcefully put forth via the combined effect of words and driving rock rhythms. "Broken Egg Shells," "So Good To See It," "Get You Where You Want" and "Wolves In White" make his point most distinctively.

RECORD WORLD SEMINARS KEEP MOVING DOWN THE LINE...

NEXT STOP:

Baltimore
Washington DC
July 24, 1976



SEMINAR TIMETABLE

DATE	LOCATION
3:15:75	Cleveland
4:26:75	San Francisco
8: 9:75	Boston
11:15:75	Atlanta
1:17:76	Denver
4: 3:76	St. Louis
6:12:76	New Orleans
7:24:76	Baltimore Washington, D.C.

The Record World Trade/Radio Seminar Series, the most widely acclaimed and highly sought after forum of its kind, will be coming to your market soon. Don't miss the opportunity to be part of this innovative, informative and educational event.

Okun Exits Gemini

LOS ANGELES — Ira Okun, founder and principal of Gemini Artists, Inc., has resigned his position as senior vice president of the firm effective immediately to enter the personal management and consultant field. His first clients are The Temptations. Mike Martineau will continue to function as Gemini's chief operating officer.

Manilow Tour Set

LOS ANGELES—Arista recording artist Barry Manilow will launch a seven-month concert tour July 31, it was announced by Manilow's manager Miles Lourie. The tour, with a potential of 98 dates, begins at the new Robin Hood Dell in Fairmont Park, Pa., and concludes in Providence.

Jazzin' It Up



The big band sounds of Buddy Rich and Count Basie were both part of the Newport Jazz Festival's association this year with the Greenwich Savings Bank in New York. The bank sponsored a series of lunchtime street concerts and featured: (left) the Buddy Rich Killer Force with RCA Records artist Rich on drums assisting soprano saxophone soloist Steve Marcus, who records for the RCA-distributed Flying Dutchman label; (right) Basie at the piano before a large crowd of onlookers who gathered daily to view the free festivities. Rich's latest album is "Speak No Evil," recently released, and Basie records for Pablo Records, the Norman Granz-owned jazz line distributed by RCA.



CLUB REVIEW

Neil Diamond: A Magical Metamorphosis

LAS VEGAS—Was it the half-billion big ones or the end of an identity crisis that lured Neil Diamond (Columbia) out of his self-imposed withdrawal from center stage three and a half years ago? Sure, he continued to burn out his wax wonders, keeping his fingers on the top 10 and even garnering a Grammy for his "Jonathan Livingston Seagull" efforts, but he was still reluctant to return to his fans. Neil recently confessed that the reason for his retreat was an inability to work, and that three solid years of analysis taught him to talk instead of relying on his music to be his mouthpiece.

New & Improved Neil
So, maybe Neil's neuroses were blessing in disguise, because his performance at the lavish Alladin Theatre in Las Vegas was remarkably new and improved.

Previously, Diamond had taken a back seat to his songs, garbing in unobtrusive black and hesitantly posturing himself behind his guitar as he performed flawless imitations of a transistor radio—playing note perfect renditions of his AM hits. Now, three and a half years later, his evolution is as remarkable as the metamorphosis of an ugly duckling into a preening swan. Instead of grinning and bearing an audience, he seems to enjoy them. He even reaches out to them and makes an effort to personally include them in his show. The most memorable instance of this was when he invited all the Instamatic-ites to the front of the stage to photograph him so they wouldn't be tempted to distract him during the remainder of the show by blinking their flashcubes. He mugged and posed for the shut-

terbugs and drooling fans who were overflowing the aisles, parading from each side of the stage and back so that no one was left without a shot. "Get it while it's hot!" he encouraged them as he struck a mock Mansfield pose, winning over even the starchiest of the Vegas crowd.

Music Still Strong

Although his delivery is looser, that is not to say his music has slackened in the least. Diamond's vocals still have the same gritty and dynamic intensity, and you can still single out one of his songs by their infinite and accessible simplicity. Neil Diamond has the knack for skillfully covering two bases, whether it be the hard-edged yet still subtle sensuality of a "Cherry, Cherry" or a pensive and almost autobiographical introspection of "I Am, I Said." If the three songs he did from his latest album, "Beautiful Noise" are any indication, the man has lost none of his talent for creating durable and affable songs.

Transition Complete

Neil Diamond has made a smooth transition from an AM regular into the limelight of the kleig lights and the smart money is saying that this concert tour should secure him a niche as a top rate showman, instead of merely a singer-songwriter.

Jaen Uhelszki

Motown Signs Goldstein



Motown Records has signed William Goldstein to a long-term contract as an artist/producer. Goldstein has just completed the soundtrack for the Universal picture, "The Bingo Long Traveling All-Stars & Motor Kings," and produced Tina Turner's single from the movie, "The Bingo Long Song (Steal On Home)." Pictured from left: Ray Ruff, creative director for Motown's subsidiary labels, Prodigal; Goldstein; Suzanne de Passe, VP, Motown creative division; and Jobete Gordy, executive VP of Jobete Music Publishing.

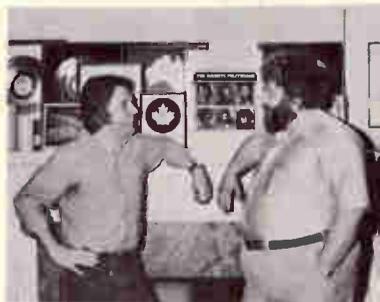
Chelsea Sets Promo For Springfield LP

LOS ANGELES — Chelsea Records has scheduled a massive national promotion campaign for the new Rick Springfield album "Wait For Night," it was announced by Buck Reingold, vice president and general manager of Chelsea, and Ed Walker, vice president of sales and marketing. According to Reingold, promotion for "Wait For Night," which was shipped this week, will include posters, T-shirts, four-color postcards, trade ads, a series of national consumer ads, local print ads in underground papers throughout the U.S., bus signs in major cities and tie-ins with record shops, stores and radio stations around the country.

Print, Radio Campaign

The program will continue for 60 days after the release of the album, and will also include a national campaign in college newspapers and campus radio stations.

Buckeye Politicians Sign with Utopia



The Buckeye Politicians, a six-man group from Columbus, Ohio, have been signed to a long term recording contract with Utopia Records, distributed by RCA. Their first single, "Can't Wait to See You Again," and album "Look At Me Now," will be released early next month. Both were produced by Jeff Barry. Pictured on left is Utopia president Kevin Eggers conferring with Herb Gart, president of The Rainbow Collection, managers, at the conclusion of negotiations.

'Sparkle' Scores Gold

NEW YORK—Aretha Franklin's "Sparkle" album on Atlantic Records, music from the Warner Bros. motion picture, composed and produced by Curtis Mayfield, has been certified gold by the RIAA.

Import Albums

In his book, "Out Of His Head," Richard Williams points out that there were three types of producers before Phil Spector, "the more or less altruistic organizer, the shrewd businessman and the studio innovator. Spector took all three," he says, "rolled them into one, added his own genius and created a totally new concept: the producer as overall director. In the process he put out a group of the most memorable records in all of pop music." Though they must be considered an intrinsic part of America's pop culture, most of his records are unavailable in this country. Fortunately, a five volume series has just been released in England through Polydor and the Spector label and can be found here in the import bins, making most of the Spector recordings on the Phillies label between 1962 and 1966 accessible once again.

THE RONETTES

PHIL SPECTOR WALL OF SOUND VOL. 1

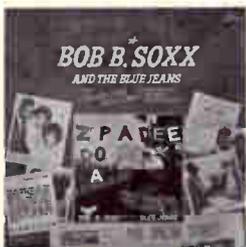
The years have been kind to the Ronettes. Their music stands up today which is as much a tribute to the masterstrokes of Spector and arranger Jack Nitzsche. "Wall of sound" performances in the truest sense, some of Spector's greatest achievements are captured on the re-release of this record which is one of the most sought after lps in the collector's market.



BOB B. SOXX AND THE BLUE JEANS

PHIL SPECTOR WALL OF SOUND VOL. 2

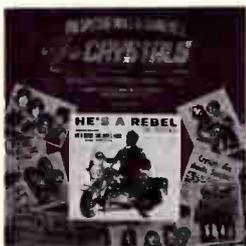
This album, originally released under the title "Zip-A-Dee Doo Dah," features the vocals of Darlene Love on a collection of standards and Spector compositions. At least two of the latter, "Not Too Young To Get Married" and "Why Do Lovers Break Each Other's Hearts" are framed with sonic productions.



THE CRYSTALS

PHIL SPECTOR WALL OF SOUND VOL. 3

The Crystals never commanded the attention or imagination of Spector like the Ronettes, but the group did manage to carve its niche with several great singles. The 16 tracks here are rich in technique and include such time honored classics as "Then He Kissed Me," "He's A Rebel," "Uptown" and "Da Doo Ron Ron."



YESTERDAY'S HITS—TODAY

PHIL SPECTOR WALL OF SOUND VOL. 4

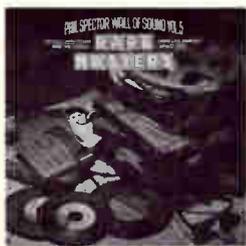
Serving as a companion to the three previous volumes, this lp contains five tracks that are duplicated elsewhere in the series. Of the remaining nine, there are a handful of rare and overlooked gems such as the Ronettes' "I Can Hear Music," and Darlene Love's "Today I Met The Boy I'm Gonna Marry." An invaluable set.



RARE MASTERS

PHIL SPECTOR WALL OF SOUND VOL. 5

Some of the dustiest tracks in the vault are found on the last lp in the series. Several selections were never officially released until this album while others were withdrawn and ranked as the rarest of Spector numbers. While all 14 songs are of note, highlights are the Ronettes' "(I'm A) Woman In Love" and "Torpedo Rock" by the Wall Of Sound Orchestra.



Capitol Imports

(Continued from page 3)

seller and Steve Miller's "The Legend." A total of 50 rock titles have been pencilled in for re-release by the end of the year.

According to Phil Caston, who is engineering the project, Capitol is looking to utilize its expertise of the marketplace to gauge the demand in America for certain releases and obtain firsthand information on consumer interest of certain European albums that would not ordinarily be released here and promoted through its normal sales procedures.

"Instead of going through all the trouble of signing a group and manufacturing albums that will only sell limited quantities," Caston said, "we can get wide-scale distribution of albums that might possibly have some amount of appeal here by just bringing the finished product in from overseas."

Where the American release of

an album such as Triumvirat's "Old Love Never Dies" follows the availability of the import by a matter of weeks, Caston claims that the import will "prime the pump for the Capitol album," rather than cut into its sales and at the same time afford "that group of people into European recordings the opportunity to go to the dealer and buy the album for a dollar more" with the original artwork and preferred pressing.

Last month, a similar program was started by Phonogram in the U.K. where imported quantities of U.S. Mercury albums by groups like the Runaways, Rush, Charles Earland and Ralph Carter were brought into the country to test market the demand for such groups in advance of their possible British release. Capitol is, however, the first American company to experiment with imported product.

High Flyers



Members of United Artists recording group American Flyer were joined in the studio recently by UA president Artie Mogull (seated) and producer George Martin (standing, center) for a listening of their first album, to be released nationally Aug. 6. Each of the group members, (from left) Steve Katz, Eric Kaz, Craig Zadan and Doug Yule, have been with other bands, including BS&T, Pure Prairie League and Velvet Underground; and all wrote songs for and perform solos on the album, "American Flyer."

London Names New Distrib.

■ NEW YORK—London Records has appointed Heilicher Brothers of St. Louis as its exclusive director for the states of Missouri and Kansas, announced Herb Goldfarb, vice president of sales and marketing for the label. The appointment is effective July 12, 1976.

Eric Paulson, general manager of Heilicher Brothers of St. Louis, and Carl Bence, promotion manager for the territory, are the principals for the new distributor.

Full Line

Heilicher will act as a full-line distributor for all parts of the London catalogue, including pop product, Phase 4, classical and import labels. It will also exclusively handle all London tape product.

Tape Pirates Sentenced

■ RICHMOND, VA. — John E. (Sarge) Rodgers and his daughter, Ginnette Rodgers Wilcox, were each sentenced to probation for one year after pleading guilty to one count of copyright infringement in U. S. District Court here.

The charges against the pair stemmed from a raid last April on a warehouse used by Rodgers at which about 60,000 infringing pre-recorded tapes were seized. The court ordered the seized tapes to be destroyed.

Berna Retires

■ NEW YORK — Nick Berna, a salesman for Columbia Records for the past 34 years, will retire from that position Aug. 1.

Berna began his career with Columbia selling 78 rpm records to the early discount stores. He was a pioneer in covering the juke box industry.

A Treasured Ballad from DG

By SPEIGHT JENKINS

NEW YORK—Anyone who goes to the theater, and certainly every regular operagoer, has special performances in his memory that never tarnish. To many New Yorkers one of these happened at the New York City Opera when the company was still playing down on 55th Street. And oddly enough, it involves an American opera, not a genus with many hits to its credit. The opera was a real success, however, and the performance was sensational. It was the 1959 production of Douglas Moore's *The Ballad of Baby Doe*, and the stars were Beverly Sills, Frances Bible, Walter Cassell and maestro Emerson Buckley.

Recently, Miss Sills was asked if she would ever do *Baby* again, and the soprano responded that like Cleopatra in Handel's *Giulio Cesare* it was out of her repertory. Her emotions at the time and the other members of the cast had affixed an image in her mind—and with the public—that she did not want to change. And she was

dead right. Because though *Baby Doe* can still work as an opera, there was something incredible about the youth and bursting vitality of every one of the performers. A mature, established prima donna can bring different skills to such a role, but the memory should not be forced to compare.

There is one way to freshen the memory of that era and fortunately Deutsche Grammophon will give us the means to do so. The original album, first issued in 1959, comes out this month, now on the yellow label, and freshly pressed from the original tapes. The unusual nature of the story, as unfolded by DG's publicity spokesperson Alison Ames, started with the basis of the recording. The original recording was funded jointly by the Koussevitsky Foundation and the New York City Opera and was made by MGM Records. At the time none of the singers had any special fame, and

(Continued on page 25)

JULY 17, 1976

CLASSIC OF THE WEEK



VERDI IL CORSARO

CABALLE, NORMAN, CARRERAS,
GARDELLI
Philips

BEST SELLERS OF THE WEEK

VERDI: *IL CORSARO*—Caballe, Norman, Carreras, Gardelli—Philips
 GERSHWIN: *WATTS BY GEORGE*—Columbia
 MESSIAEN: *QUARTET FOR THE END OF TIME*—Tashi—RCA
 VERDI: *LUISA MILLER*—Caballe, Pavarotti, Milnes, Maag—London

RECORD WORLD/TSS/ LONG ISLAND

BEETHOVEN: *COMPLETE SYMPHONIES*—Kempé—Seraphim
 GERSHWIN: *WATTS BY GEORGE*—Columbia
 HAYDN: *SYMPHONIES NOS. 99, 100*—Bernstein—Columbia
 IBERT: *PORT OF CALL*—Martinon—Angel
 MENDELSSOHN, PAGANINI: *VIOLIN CONCERTOS*—Fodor—RCA
 MESSIAEN: *QUARTET FOR THE END OF TIME*—Tashi—RCA
 MOZART: *MASS IN C*—Leppard—Seraphim
 TCHAIKOVSKY: *SERENADE FOR STRINGS*—Bernstein—Columbia
 VERDI: *IL CORSARO*—Caballe, Norman, Carreras, Gardelli—Philips
 VERDI: *LUISA MILLER*—Caballe, Pavarotti, Milnes, Maag—London

KORVETTES/N.Y.

BARTOK: *PIANO CONCERTOS NOS. 1, 3*—Bishop, Davis—Philips
 BLITZSTEIN: *AIRBORNE SYMPHONY*—Bernstein—Columbia
 100 YEARS OF COUNTRY FIDDLE MUSIC—Schuller—Columbia
 JOPLIN: *TREEMONISHA*—Schuller—DG
 LISZT: *B MINOR SONATA, OTHER PIECES*—Berman—Columbia
 LISZT: *TRANSCENDENTAL ETUDES*—Berman—Columbia
 SHERRILL MILNES SINGS *AMERICA I LOVE*—RCA
 TCHAIKOVSKY: *PIANO CONCERTO NO. 1*—Berman, Karajan—DG
 TCHAIKOVSKY: *SYMPHONY NO. 5*—Haitink—Philips
 VERDI: *IL CORSARO*—Caballe, Norman, Carreras, Gardelli—Philips

FRANKLIN MUSIC/ATLANTA

BEETHOVEN: *SYMPHONY NO. 5*—Kleiber—DG
 BERNSTEIN: *MASS*—Bernstein—Columbia

MESSIAEN: *QUARTET FOR THE END OF TIME*—Tashi—RCA

MENDELSSOHN, PAGANINI: *VIOLIN CONCERTOS*—Fodor—RCA

RACHMANINOFF: *VOCALISE*—Moffo, Stokowski—RCA

RESPIGHI: *ANCIENT AIRS AND DANCES*—Angel

SAINT-SAENS: *SYMPHONY NO. 3*—Barenboim—DG

STRAVINSKY: *RITE OF SPRING*—Solti—London

TCHAIKOVSKY: *SYMPHONY NO. 4*—Bernstein—Columbia

TCHAIKOVSKY: *SYMPHONY NO. 5*—Haitink—Philips

ROSE DISCOUNT/CHICAGO

BEETHOVEN: *COMPLETE SYMPHONIES*—Solti—London
 100 YEARS OF COUNTRY MUSIC—Schuller—Columbia
 GILBERT & SULLIVAN: *UTOPIA UNLIMITED*—London
 GERSHWIN: *WATTS BY GEORGE*—Columbia
 PLANQUETTE: *CHIMES OF NORMANDY*—Connoisseur Society
 STRAUSS, J.: *VIENNA WALTZES*—Connoisseur Society
 TCHAIKOVSKY: *SYMPHONY NO. 5*—Solti—London
 VERDI: *IL CORSARO*—Caballe, Norman, Carreras, Gardelli—Philips
 VERDI: *LUISA MILLER*—Caballe, Pavarotti, Milnes, Maag—London
 WAGNER: *RING HIGHLIGHTS*—Dorati—London

ODYSSEY RECORDS/ SAN FRANCISCO

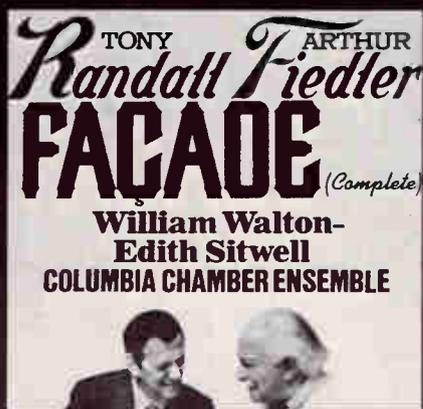
BARBER: *SYMPHONY NO. 1*—Measham—Unicorn
 CARMINA BURANA, VOL. III—Clemencic—Harmonia Mundi
 GERSHWIN: *WATTS BY GEORGE*—Columbia
 HOVHANESS: *ADYSSEUS SYMPHONY*—Hovhaness—Unicorn
 MAHLER: *SYMPHONY NO. 2*—Mehta—London
 STRAUSS: *ALPINE SYMPHONY*—Mehta—London
 VERDI: *IL CORSARO*—Caballe, Norman, Carreras, Gardelli—Philips
 VERDI: *LUISA MILLER*—Caballe, Pavarotti, Milnes, Maag—London
 WAGNER: *RING HIGHLIGHTS*—Dorati—London

TOWER RECORDS/ SAN FRANCISCO

BELLINI: *I CAPULETI E I MONTECCHI*—Sills, Baker, Gedda, Patane—Angel
 PLACIDO DOMINGO SINGS *BE MY LOVE*—DG
 GRANDOS: *SPANISH DANCES*—Soriano—Connoisseur Society
 IVES: *THREE PLACES IN NEW ENGLAND*—Ormandy—RCA
 MESSIAEN: *QUARTET FOR THE END OF TIME*—Tashi—RCA
 MOZART: *ARIAS*—Margaret Price—RCA
 PROKOFIEV: *COMPLETE PIANO CONCERTOS*—Ashkenazy, Previn—London
 STRAUSS: *ALPINE SYMPHONY*—Mehta—London
 VERDI: *IL CORSARO*—Caballe, Norman, Carreras, Gardelli—Philips
 ZELLER: *DER VOGELHAENDLER*—Boskovsky—Angel

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A Treasured Ballad (Continued from page 24)

there were no royalty considerations. When the Koussevitsky Foundation received its investment back, the remaining profits were supposed to go to the City Opera. (Fortunately for the City Opera the arrangement still holds, and the company will receive the benefits from the new release.)

When news came out about six months ago that DG was reissuing *Baby Doe* in honor of the Bicentennial, some calls began to come into Miss Ames' office. "Please, when can we get it? I've had the old recording for 16 years, and it's worn out." Though there were more than a few of these, a more telling response came from DG's warehouse man. (It should be noted that MGM is a part of Polydor, the U.S. company with which DG is associated. The tapes for *Baby Doe* therefore were more or less in the company.) He called up Miss Ames and said, "Why have you people ordered so many of these *Baby Doe* albums? I remember this one from way back. We sent it out and it came back. We did everything but give it away, and nothing happened. Now you're ordering it like it's a hit." Miss Ames said, "Did you ever hear of Beverly Sills?" "Of course," said the man. "She is always on the Carson show and everywhere else." "Well," said Miss Ames, "this is her recording." And so does the wheel turn.

The quality of performance—even from the early, probably inferior pressing—takes this listener back to his first days hearing Miss Sills and to the formidable, overwhelming Augusta of Miss Bible, to Cassell's never equalled Horace. The recording was made straight through, with no or almost no splices. It is therefore very much a document and appropriate for other reasons.

Miss Sills spends so much time proselytizing about American music and American singers ("I spend half my time in Washington talking and talking and talking," the sprano recently stated), and this is the only American opera she ever recorded.

How the recording now comes out on DG is a product of hard work. Miss Ames, some time ago, mentioned the idea of *Baby Doe* to DG's U.S. chief, Jim Frey. Frey, who at one point had worked at MGM, was enthusiastic about the recording and went to Germany, convincing the Hamburg office that the record would be a worldwide seller and certainly a big one in the U.S. Miss Ames then went to work on the libretto and the booklet. With the help of the Library of Congress' John Newsome, she went to the original Moore score and corrected errors in the libretto that had originally

been issued, wrote an introduction and did the photo research. She also wrote the biography of the singers, including one on Miss Sills.

Alison Ames writing on Miss Sills is hardly a surprise, for she is one of the many young Americans who entered the music/record/opera business because of the fascination of the soprano. Miss Ames, in fact, first made her own contribution to the music world by the button widely circulated in the late '60s, "Beverly Sills is a good high." She first heard the soprano as the three heroines in *Les Contes d'Hoffman* in 1966, but the magic began for her, really, with Miss Sills' Cleopatra in *Giulio Cesare*, the performance that made Miss Sills into a superstar.

About 1969, Miss Ames got to know Miss Sills, and since then she has been first a fan, then a good friend. The young New Englander has been publicity director of DG since the fall of 1973,

and few projects have been any closer to her heart than this one. It is one in which many of us can share her enthusiasm. Reissuing a great recording of one of the few

really popular American operas really contributes to the meaning of the Bicentennial. It is a legitimate statement of our art, beautifully expressed.

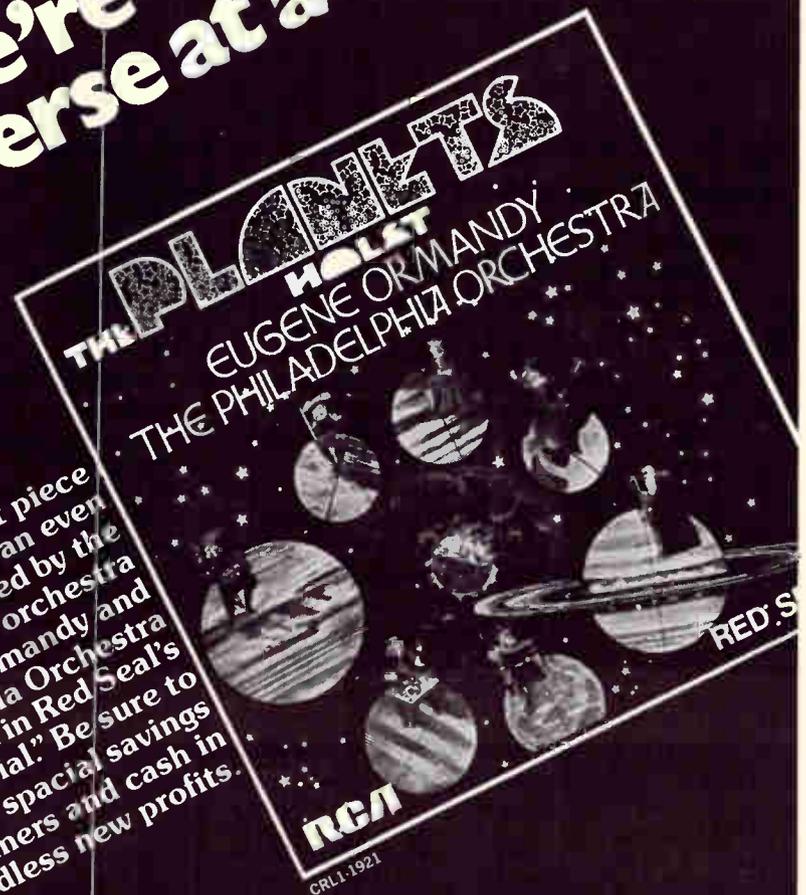
Anna Moffo in Seattle



When Metropolitan Opera star and RCA recording artist Anna Moffo created the title role for the Seattle Opera Company's new production of Massenet's "Thais," she took time off to go to Bon Marche's record department to sign albums for her fans. Shown here are (from left) Court Attinger, Bon Marche head buyer; Jim Yount, RCA Seattle branch manager; Miss Moffo; Jack Gifford, RCA salesman for Seattle; and Glenn Smith, Red Seal merchandise manager from New York.

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101 THE SINGLES CHART 150

JULY 17, 1976

JULY 17	JULY 10		
101	104	SHE'S GONE DARYL HALL & JOHN OATES—Atlantic 3332 (Unichappell, BMI)	
102	101	RAINBOW IN YOUR EYES LEON & MARY RUSSELL—Paradise 8208 (WB) (Teddy Jack, BMI)	
103	110	STRETCHIN' OUT (IN A RUBBER BAND) BOOTSYS'S RUBBER BAND—Warner Bros. WBS 8215 (Backstage, BMI)	
104	106	DON'T TOUCH ME THERE TUBES—A&M 1826 (Lucky Pork, ASCAP)	
105	107	ROOTS, ROCK, REGGAE BOB MARLEY & THE WAILERS—Island 060 (Tuff Bang, ASCAP)	
106	108	LOVE GRAHAM CENTRAL STATION—Warner Bros. WBS 8205 (Nineteen Eighty Foe, BMI)	
107	117	LISTEN TO THE BUDDAH OZO—D.J.M. 1012 (Amherst) (April, ASCAP)	
108	—	DEVIL WITH A BLUE DRESS PRATT & McCLEAN—Reprise RPS 1361 (WB) (Stone Agate, BMI)	
109	109	IT AIN'T THE REAL THING BOBBY BLAND—ABC 12189 (Meadow Ridge, ASCAP)	
110	111	LIE TO ME BILL LA BOUNTY—20th Century TC 2290 (Captain Crystal, BMI)	
111	116	ODE TO BILLY JOE BOBBI GENTRY—Warner Bros. WBS 8210 (Larry Shayne, ASCAP)	
112	113	ONE FOR THE MONEY WHISPERS—Soul Train SB 10700 (RCA) (Golden Fleece/Hip Trip/Writers, BMI)	
113	124	GOTTA BE THE ONE MAXINE NIGHTINGALE—United Artists XW820 Y (Unart, BMI)	
114	115	WICHITA JAIL CHARLIE DANIELS BAND—Epic 8 50243 (Night Time, BMI)	
115	121	COME HOME AMERICA BYRON MCGREGOR—PIP 6522 (Bambor, ASCAP)	
116	118	GET IT WHILE IT'S HOT EDDIE KENDRICKS—Tamla T 54270F (Jobete, BMI)	
117	120	LIGHT UP THE WORLD WITH SUNSHINE HAMILTON, JOE FRANK & DENNISON—Playboy P 6077 (Blacksheep, American Dream, ASCAP)	
118	119	SIDEWALK SURFIN' JAN & DEAN—United Artists XW 670 Y (Irving, BMI)	
119	133	ODE TO BILLY JOE BOBBIE GENTRY—Capitol P 4294 (Larry Shayne, ASCAP)	
120	—	I'M YOUR MAN ROCK 'N' ROLL TARNEY & SPENCER—Private Stock 088 (ATV, BMI)	
121	135	THERE YOU ARE MILLIE JACKSON—Spring 164 (Polydor) (Double AK/Shun/Pee Wee, BMI)	
122	128	I DON'T WANT TO GO HOME SOUTHSIDE JOHNNY & THE ASBURY JUKES—Epic 8 50238 (Blue Midnight, ASCAP)	
123	127	HEY SHIRLEY (THIS IS SQUIRRELY) SHIRLEY & SQUIRRELY—GRT 054 (LaDebra, BMI)	
124	105	BUTTERFLY FOR BECKY BOBBY GOLDSBORO—United Artists XW 793 Y (Unart/Pen In Hand, BMI)	
125	—	STEP ON OUT CHRIS HILLMAN—Asylum 45330 (Bar None, BMI)	
126	123	EASY LOVIN'/WE GOT THE RECIPE BO KIRKLAND & RUTH DAVIS—Claridge 414 (Blue Book, BMI)	
127	—	KID CHARLEMAGNE STEELY DAN—ABC 12195 (ABC-Dunhill, BMI)	
128	131	WE THE PEOPLE GENERAL JOHNSON—Arista 0192 (Music In General, BMI)	
129	112	JUKIN' ATLANTA RHYTHM SECTION—Polydor 14323 (Low-Sal, BMI)	
130	136	UNIVERSAL SOUND KOOL & THE GANG—De-Lite DEP 1583 (Delightful/Gang, BMI)	
131	134	DIANE BILLY KIRKLAND—Lifesong LS 45006 (Blendingwell, ASCAP)	
132	—	WE BOTH NEED EACH OTHER NORMAN CONNORS—Buddah BDS 534	
133	—	YOU DON'T HAVE TO GO CHI LITES—Brunswick B 55528	
134	139	DON'T LET ME BE WRONG DODGERS—Island 058 (Island, BMI)	
135	—	DID YOU BOOGIE (WITH YOUR BABY) FLASH CADILLAC—Private Stock PS 45079 (Ashton Music, BMI)	
136	142	TOO EASY TO LOVE DAHCOTAH—Coghito 006 (Smile Awhile, BMI)	
137	122	SHARING THE NIGHT TOGETHER ARTHUR ALEXANDER—Buddah BDA 522 (Music Mill, ASCAP; Alcartee, BMI)	
138	—	BRAND NEW LOVE AFFAIR JIGSAW—Chelsea (Coral Rock Music Corp., American Dream Music Co., Bedsize Music Inc., ASCAP)	
139	137	HUNGRY YEARS WAYNE NEWTON—Chelsea CH 3041 (Don Kirshner, BMI)	
140	145	LIFE IS A MINISTRONE 10cc—Mercury 73805 (Man-Ken, BMI)	
141	138	NORMA JEAN WANTS TO BE A MOVIE STAR SUNDOWN COMPANY—Polydor PD 14312 (Natural Songs, ASCAP)	
142	147	DANCIN' THRU THE NIGHT LA JETS—RCA PB 10668 (Koppelman/Bandier, BMI)	
143	130	SPIRIT OF '76 THE BOOTY PEOPLE—Calla CAS 110 (ATV) (Sirom Merchant & Far Out, ASCAP)	
144	141	MUSIC JOHN MILES—London 5N 20086 (Velvet/RA/PUB)	
145	—	BETTER THAN AVERAGE BRIAN GARI—Vanguard VSD 35192 (Foxborough/Intersong—ASA)	
146	—	OUT OF THE DARKNESS DAVID CROSBY/GRAHAM NASH—ABC (Fair Star/Staysail, BMI; Thin Ice, ASCAP)	
147	132	SUNSHINE IMPRESSIONS—Curton CMS 0116 (WB) (Blackwood, BMI)	
148	125	FLAMING YOUTH KISS—Casablanca NB 858 (Cafe Americana/Rock Steady, ASCAP; All By Myself, BMI)	
149	129	WILL YOU LOVE ME TOMORROW DANA VALERY—Phantom JB 10566 (RCA) (Screen Gems, Columbia, BMI)	
150	114	VAYA CON DIOS FREDDY FENDER—ABC Dot 17627 (Morley, ASCAP)	

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A FIFTH OF BEETHOVEN RFT Music Pub. Corp. (RFT, BMI)	49	MAMMA MIA Bjorn Ulvaeus & Benny Anderson (Countess, BMI)	46
A LITTLE BIT MORE Ron Haffkine (Bygosh, ASCAP)	60	MARY HARTMAN, MARY HARTMAN (THEME) M. Manieri & D. Spinozza (Southern, ASCAP)	92
AFTERNOON DELIGHT Milton Okun (Cherry Lane, ASCAP)	1	MISTY BLUE Tom Couch & James Stroud (Talmonte, BMI)	15
ANOTHER RAINY DAY IN NEW YORK CITY James William Guericco (Big Elk/Laminations, ASCAP)	33	MOONLIGHT FEELS RIGHT Bruce Blackman & Mike Clark (Brother Bill's, ASCAP)	6
BABY, I LOVE YOUR WAYS Peter Frampton (Almo/Fram-Dee, ASCAP)	37	MORE, MORE, MORE Gregg Diamond (Buddah/Gee Diamond, ASCAP)	2
BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW Steve Barri & Michael Omartian (Leeds/Dutchess, ASCAP)	64	MOVIN' Jeff Lane (Desert Moon Ltd./Jeff-Mar, BMI)	41
BLT Greg Errico and Jerry Goldstein (Far Out/Ilke-Bad, ASCAP)	87	NEVER GONNA FALL IN LOVE AGAIN Jimmy Tenner (C.A.M./U.S.A., BMI)	25
BOOGIE FEVER Freddie Perren (Perren Vibes/Bull Pen, ASCAP/BMI)	29	PARTY Van McCoy (Warner-Tamerlane, BMI)	100
CAN'T CHANGE MY HEART Steve Cropper (Flat River, BMI)	98	PLAY THAT FUNKY MUSIC Robert Parisi (Bema/Blaze, ASCAP)	39
CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE Jeff Lane (Blackwood, BMI)	96	RHIANNON (WILL YOU EVER WIN) Fleetwood Mac & Keith Olsen (Rockhopper, BMI)	59
C'MON MAR(ANNE) Mike Curb (Saturday/Season's Four, BMI)	57	RIGHT BACK WHERE WE STARTED FROM Pierre Tubbs & Vince Edwards (Unart/ATV, BMI)	65
CRAZY ON YOU Mike Flicker (How About Music, CAPAC)	74	ROCK AND ROLL LOVE LETTER Collin Frechter (Ackee/Andustin, ASCAP)	73
DANCIN' KID Kelly Gordon & Bobby Paris (Dawson's Cove/Kenny Nolan/Coral Rock, ASCAP)	91	ROCK AND ROLL MUSIC Brian Wilson (Arc, BMI)	18
DEVIL WOMAN B. Belch (Chappell, ASCAP)	69	ROCKY MOUNTAIN MUSIC David Malloy (Briar Patch, BMI)	85
DON'T GO BREAKING MY HEART Gus Dudgeon (Big Pig/Leeds, ASCAP)	22	SARA SMILE Christopher Bond, Daryl Hall & John Oates (Unichappell, BMI)	34
EVERYTHING'S COMING UP LOVE Van McCoy/McCoy-Kippas (Warner-Tamerlane/Van McCoy/Ocean Blue, BMI)	77	SAY YOU LOVE ME Fleetwood Mac & Keith Olsen (Gentoo, BMI)	68
FOOLED AROUND AND FELL IN LOVE Alan Blazek & Bill Szymczyk (Crabshaw, ASCAP)	52	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY Casey-Finch (Sherlyn, BMI)	67
FOOL FOR THE CITY (Nick Jameson (Knee Trembler, ASCAP)	47	SHANNON Cashman and West (Blending-well, SCAP)	16
FOOL TO CRY The Glimmer Twins (Promopub, B.V., ASCAP)	55	SHOP AROUND The Captain and Toni Tennille (Jobete, ASCAP)	4
FOXY LADY Nerangis/Britton (Delightful, BMI)	71	SILLY LOVE SONGS Paul McCartney (MPL Communications Inc. by Arr. with ATV, BMI)	7
FRAMED Lou Adler (Quintet/Freddy Bienstock, BMI)	42	SOLITARY MAN Jack Gilmer & Bill Browder (Tallyrand, BMI)	93
GETAWAY Maurice White & Charles Stepney (Kalimba, ASCAP)	81	SOMEBODY'S GETTIN' IT Don Davis/Groovesville (Groovesville, BMI; Conquistador, ASCAP)	84
GET CLOSER Louis Shelton (Dawnbreaker, BMI)	10	SOMETHING HE CAN FEEL Curtis Mayfield (Warner-Tamerlane, BMI)	32
GET OFFA THAT THING James Brown (Dynatone/Belinda/Unichappell, BMI)	95	SOPHISTICATED LADY Jackson, Yancy, Barge & Evans (Jay's Enterprises/Chappell, ASCAP)	35
GET UP AND BOOGIE Michel Kunze (Midsong, ASCAP)	8	SPRINGTIME MAMA Terry Cashman & Tommy West (Blendingwell, ASCAP)	79
GOOD VIBRATIONS Todd Rundgren (Irving, BMI)	45	STEPPIN' OUT Neil Sedaka & R. Appere (Don Kirshner/Kirshner Songs, BMI)	44
GOT TO GET YOU INTO MY LIFE producer not listed (Macien, BMI)	19	STRANGER Billy Sherrill (Reseca, BMI)	89
HAPPY DAYS Steve Barri & Michael Omartian (Bruin, BMI)	54	STREET SINGIN' Barry Manilow & Ron Dante (Kamakazi/Angel Dust, BMI)	86
HARD WORK Esmond Edwards (Hard Work, BMI)	82	SUMMER Jerry Goldstein (Far Out, ASCAP)	75
HEAVEN MUST BE MISSING AN ANGEL F. Perren (Bull Pen, BMI; Perren-Vibes, ASCAP)	43	TAKIN' IT TO THE STREETS Ted Templeman (Taurpin Tunes, BMI)	58
HOLD ON Keith Olsen (JSH, ASCAP)	70	TAKE THE MONEY AND RUN Steve Miller (Sailor, ASCAP)	17
HOT STUFF Glimmer Twins (Promopub, B.V., ASCAP)	55	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) George Clinton (Malblz & Ricks, BMI)	11
I NEED TO BE LOVED Richard Carpenter (Almo/Sweet Harmony/Hammer and Nail/Landes-Roberts, ASCAP)	40	TEDDY BEAR Tommy Hill (Cedarwood, BMI)	76
I'D REALLY LIKE TO SEE YOU TONIGHT K. Lehning (Dawnbreaker, BMI)	36	THAT'S WHERE THE HAPPY PEOPLE GO Baker, Harris & Young (Burma East, BMI)	56
IF YOU KNOW WHAT I MEAN Robbie Robertson (Stonebridge, ASCAP)	31	THE BOYS ARE BACK IN TOWN John Alcock (RSO, ASCAP)	13
I'M EASY Richard Baskin (Lion's Gate/Easy, ASCAP)	28	THE LONELY ONE Prod. not listed (Brent, BMI)	94
I'M GONNA LET MY HEART DO THE WALKING Brian Holland (Holland-Dozier-Holland)	66	THE MORE YOU DO IT (THE MORE I LIKE IT DONE TO ME) M. Yancy & C. Jackson (Jay's Ent./Chappell, ASCAP)	90
I'VE BEEN LOVIN' YOU D. Weinreich/Easy Street (No Exit, BMI)	97	THIS MASQUERADE Tommy LiPuma (Skyhill, BMI)	24
IT KEEPS YOU RUNNIN' Ted Templeman (Taurpin Tunes, ASCAP)	80	TODAY'S THE DAY George Martin (Warner Bros., BMI)	62
I WANT YOU Leon Ware & T-Boy Ross (Almo-Jobete, ASCAP)	53	TRYIN' TO GET THE FEELING AGAIN R. Dante & B. Manilow (Warner-Tamerlane/Upward Spiral, BMI)	61
I'LL BE GOOD TO YOU Quincy Jones (Kidada/Gouldris, BMI)	9	TRY ME . . . I KNOW . . . WE CAN MAKE IT Giorgio Moroder & Pete Bellote (Sunday/Rick's, BMI)	99
KISS AND SAY GOODBYE Bobby Martin (Nathanam/Blackwood, BMI)	3	TURN THE BEAT AROUND Warren Schatz (Dunbar, BMI)	21
LAST CHILD Jack Douglas & Aerosmith (Daksel/Song and Dance/Vinaloo, BMI)	48	UP THE CREEK WITHOUT A PADDLE Jeffrey Bowen & Berry Gordy (Stone Diamond, BMI)	88
LET 'EM IN Paul McCartney (MPL Communications by Arrangement with ATV, BMI)	26	WAKE UP SUSAN Thom Bell (Mighty Three, BMI)	78
LET HER IN Bob Reno (Midsong, ASCAP)	14	WHAM BANG SHANG-A-LANG Tom Sellers & Clive Davis (Colgems, ASCAP)	72
LET YOUR LOVE FLOW Phil Gernhard & Tony Scotti (Loaves & Fishes, BMI)	63	WELCOME BACK STEVE Barri & John Sebastian (John Sebastian, BMI)	30
LIVIN' AIN'T LIVIN' Jim Mason (Stephen Stills, BMI)	50	YOUNG HEARTS RUN FREE Dave Crawford (Dee-Ann, ASCAP)	27
LOVE HANGOVER Hal Davis (Jobete, ASCAP)	12	YOU'RE MY BEST FRIEND Roy Thomas Baker (Trident, ASCAP)	20
LOVE IS ALIVE Gary Wright (Warner Brothers, ASCAP)	5	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE Gamble & Huff (Mighty Three, BMI)	23
LOWDOWN Joe Wissert (Boz Scaggs/Hudmar, ASCAP)	83	YOU SHOULD BE DANCING Bee Gees (Casserole/Unichappell, BMI)	38
MAKING OUR DREAMS COME TRUE Janna Marilyn Feliciano & Charles Fox (Bruin, BMI)	5		

Sill Honored



Lester Sill (center), president of Screen Gems-Columbia Music, is pictured taking a minute out during the testimonial reception in his honor hosted by the State of Israel Bond Committee in New York City to meet several members of the organizing committee and the Honorable Judith Beilin, Consul of Israel in New York, who was guest speaker at the event. Joining them are (from left): Buddy Robbins, assistant to the president of Chappell Music; Irwin Z. Robinson, vice president and general manager of Screen Gems-Columbia Music; and Mike Stewart, president of United Artists Music Publishing Co. Later this year, Sill will receive the organization's Second Annual Tribute Award in recognition of his leadership within the industry in support of Israel.

Marge Bush Joins Ohio B'cast School

■ CLEVELAND—William E. Clark Jr., president of Educational Broadcast Services, Incorporated, has announced the appointment of Marge Bush as administrative assistant of the company. Educational Broadcast Services, Incorporated (EBS) owns and operates The Ohio School of Broadcast Technique and a private employment agency which specializes in the placement of broadcast personnel. As administrative assistant, Ms. Bush will be active in all phases of the company's operations with extra emphasis on the placement of the school's graduating students and further development of the company's employment agency efforts in the broadcast field.

Background

Marge Bush began her broadcasting career in 1950 at the original WDOK-AM&FM. In 1965, WDOK-AM became WIXY with Ms. Bush continuing her association as music director and assistant program director.

Coco Signs Rivera

■ NEW YORK — Puerto Rican singing star Danny Rivera has signed a long-term recording contract with Coco Records. Coco president Harvey Averne is producing Rivera's first album for the new Coco-distributed Graffiti label, to be released in October.

Drake-Chenault Promotes Ford

■ LOS ANGELES—The promotion of Mark Ford to the position of operations manager of Drake-Chenault Enterprises, Inc., has been announced by Art Astor, executive vice president and general manager. In this capacity, Ford will report directly to Lee Bayley, vice president of programming and station relations, in the coordination of all phases of operations of Drake-Chenault's production, traffic and music departments.

Ford came to Drake-Chenault as production director in 1973 from KMEN (San Bernardino, California).

Doobies Set Tour

■ LOS ANGELES — The Doobie Brothers are currently preparing for a two-part summer tour, with 24 dates set thus far, many of them in stadiums and fairgrounds across the country.

Radio Conference Set for September

■ NEW YORK—A Northeast Secondary Radio Conference, to be held September 10-11, has been announced by a steering committee comprised of radio and promotion people.

The goal of bringing together secondary radio, major market radio, retail and promotion representatives is to show the influence the secondary radio market has on the entire record industry.

AM ACTION

(Compiled by the Record World research department)

■ **Keith Carradine** (ABC). Garners some solid call letters this week, as WLS, WHBQ and WOKY lend their support. Continues moving straight up in all areas. Jumps include 23-15 WPGC, 24-18 WRKO, 14-9 WMAK, 6-4 WQXI, HB-37 KILT and extra-KJR, with good sales reported in that area. Sales in the east also continue to stand out.

■ **Elton John & Kiki Dee** (Rocket). Nearing the top 20 nationally in its third week on the chart, the picture forming here is almost all inclusive. Added to WIXY, WOKY and jumps 21-18 KHJ, extra-21 WPGC, 11-6 KTLK, 22-18 WHBQ, 27-20 WRKO, 28-23 WMAK, HB-26 Q102, 23-21 WKBW, 33-22 WCOL, HB-26 WERC, 25-20 WFIL, 24-18 WQAM, 24-20 KFRC, HB-28 KILT, HB-24 KJR and 34-30 KSLQ. Selling through instantly in many spots.



Tavares

■ **Wings** (Capitol). In fierce competition with the aforementioned, this disc currently lacks major airplay in only a few markets. Picked this week on WQXI, WIXY, WOKY and WQAM. The number profile is as follows: 24-19 WFIL, 21-17 WHBQ, 7-3 WERC, 38-34 WCOL, 26-20 WKBW, 20-14 KHJ, 26-20 KTLK, 18-15 KFRC, 18-14 WRKO, 9-4 KJR,

32-21 KSLQ, HB-37 KILT, 25-21 WMAK, extra-26 WPGC and also in lp rotation on WABC. (Note: This Week's Powerhouse Pick.)

■ **Wild Cherry** (Epic/Sweet City). Holds tight to the top spots in Cleveland (WIXY) and Columbus (WCOL) and has finally been noticed by the masses. Added 13Q (21), WHBQ, WERC, WQXI and Q102. Moves HB-17 WPGC, 35-33 KSLQ and is also on KJR (lp) WCAO, Y100, CKLW, WDRQ, WAKY and WSAI, among others. R&B biggies picking up the same vibes as evidenced by lots of heavy adds. Huge one-stop action too.



Candi Staton

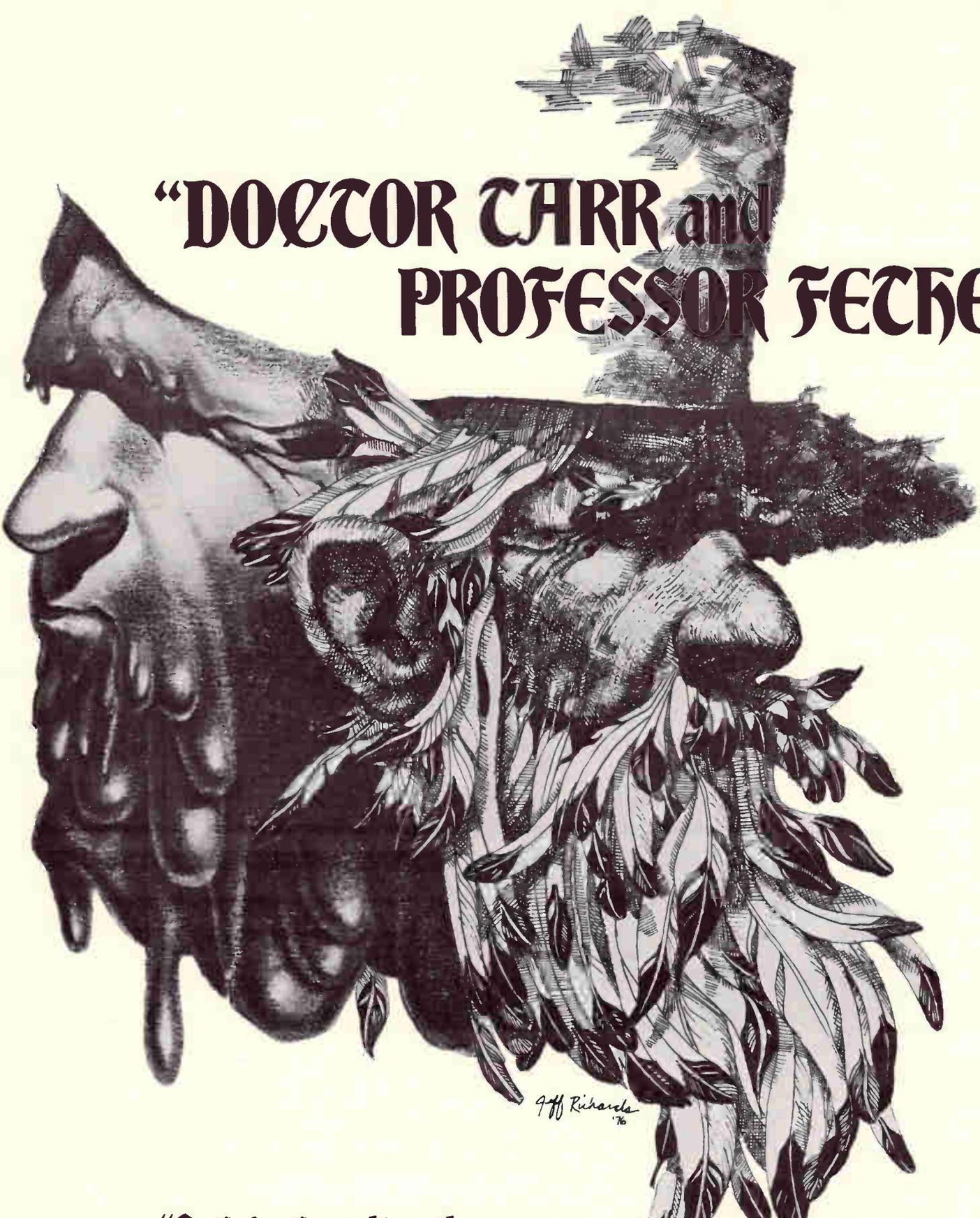
■ **England Dan and John Ford Coley** (Big Tree). Continues to be a serious gainer airplay-wise with several more biggies to add to the hot list. Among them are KHJ (late last week), WFIL, KSLQ (40) and WIXY. Other pertinent info includes 30-25 WMAK, 29-21 Q102, 29-27 WCOL, extra-22 WPGC, 8-6 WOKY, 18-16 KTLK, HB-26 WHBQ, 25-22 KJR

and HB-24 KLIF.

■ **Tavares** (Capitol). Happening at this point — at least on the majors — mostly east of the Mississippi — but happening indeed! Added to WIXY, WMAK and WERC and moves 22-18 WFIL, HB-25 WRKO and #13 WABC; also on WORC, WCOL, WIFI, WHHY (top 5) and WAKY, and further West KJOY and KISN, plus more. R&B action still a strong factor.

■ **Candi Staton** (Warner Bros.). This gigantic r&b number, which crossed initially in Detroit and St. Louis (#6 KSLQ this week) and looked as if it might have exhausted its pop run as a result of resistance at the top 40 primary radio level, has broken a couple of barriers in the past two weeks with major shots from WRKO (last week), WTIK (last week), WFIL and WPGC (this week). Also on WAKY, WKLO, WIFE, etc.

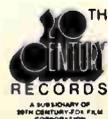
(Continued on page 46)



**“DOCTOR CARR and
PROFESSOR FETTER”**

**“Satisfaction altogether
Guaranteed by
DOCTOR CARR and PROFESSOR FETTER” CC-2297
a demand single by the
ALAN PARSONS Project**

from the album “Tales of Mystery and Imagination” C-508
also available on 20th Century Tapes



JULY 17, 1976



THE SINGLES CHART

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

JULY 17	JULY 10	ARTIST	Label, Number, (Distributing Label)	WKS. ON CHART
1	2	AFTERNOON DELIGHT STARLAND VOCAL BAND Windsong CB 10588 (RCA)	Windsong	11
2	3	MORE, MORE, MORE ANDREA TRUE CONNECTION/ Buddah BDA 515		19
3	1	KISS AND SAY GOODBYE THE MANHATTANS/Columbia 3 10310		12
4	5	SHOP AROUND CAPTAIN & TENNILLE/A&M 1817		12
5	7	LOVE IS ALIVE GARY WRIGHT/Warner Bros. WBS 8143		13
6	8	MOONLIGHT FEELS RIGHT STARBUCK/Private Stock 039		13
7	4	SILLY LOVE SONGS WINGS/Capitol P 4256		15
8	6	GET UP AND BOOGIE SILVER CONVENTION/Midland Intl. MB 10571		17
9	11	I'LL BE GOOD TO YOU BROTHERS JOHNSON/A&M 1806		12
10	15	GET CLOSER SEALS & CROFTS/Warner Bros. WBS 8190		11
11	13	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) PARLIAMENT/Casablanca NB 856		11
12	9	LOVE HANGOVER DIANA ROSS/Motown M 1392F		22
13	16	THE BOYS ARE BACK IN TOWN THIN LIZZY/Mercury 73786		10
14	17	LET HER IN JOHN TRAVOLTA/Midland Intl. MB 10623 (RCA)		11
15	10	MISTY BLUE DOROTHY MOORE/Malaco M 1029 (TK)		20
16	12	SHANNON HENRY GROSS/Lifesong LS 45002		22
17	18	TAKE THE MONEY AND RUN STEVE MILLER/Capitol 4260		10
18	21	ROCK AND ROLL MUSIC BEACH BOYS/Brother-Reprise RPS 1354 (WB)		7
19	27	GOT TO GET YOU INTO MY LIFE BEATLES/Capitol P 4274		6
20	25	YOU'RE MY BEST FRIEND QUEEN/Elektra 45318		9
21	24	TURN THE BEAT AROUND VICKI SUE ROBINSON/ RCA PB 10562		10
22	37	DON'T GO BREAKING MY HEART ELTON JOHN & KIKI DEE/ Rocket PIG 40585 (MCA)		3
23	29	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS/ Phila. Intl. ZS8 3592 (CBS)		10
24	35	THIS MASQUERADE GEORGE BENSON/Warner Bros. WBS 8209		6
25	14	NEVER GONNA FALL IN LOVE AGAIN ERIC CARMEN/ Arista 0184		12
26	40	LET 'EM IN WINGS/Capitol P 4293		4
27	32	YOUNG HEARTS RUN FREE CANDI STATON/Warner Bros. WBS 8181		12
28	34	I'M EASY KEITH CARRADINE/ABC 12117		6
29	19	BOOGIE FEVER SYLVERS/Capitol P 4179		26
30	22	WELCOME BACK JOHN SEBASTIAN/Reprise RPS 1349 (WB)		17
31	36	IF YOU KNOW WHAT I MEAN NEIL DIAMOND/Columbia 3 10366		6
32	33	SOMETHING HE CAN FEEL ARETHA FRANKLIN/Atlantic 3326		8
33	38	ANOTHER RAINY DAY IN NEW YORK CITY CHICAGO/ Columbia 3 10360		4
34	20	SARA SMILE DARYL HALL & JOHN OATES/RCA PB 10530		23
35	41	SOPHISTICATED LADY NATALIE COLE/Capitol P 4259		7
36	45	I'D REALLY LOVE TO SEE YOU TONIGHT ENGLAND DAN AND JOHN FORD COLEY/Big Tree BT 16069		6
37	49	BABY, I LOVE YOUR WAYS PETER FRAMPTON/A&M 1832		5
38	48	YOU SHOULD BE DANCING BEE GEES/RSO 853 (Polydor)		3
39	66	PLAY THAT FUNKY MUSIC WILD CHERRY/Epic/Sweet City 8 50225		5
40	42	I NEED TO BE IN LOVE CARPENTERS/A&M 1828		7
41	23	MOVIN' BRASS CONSTRUCTION /United Artists XW775 Y		18
42	43	FRAMED CHEECH & CHONG/Ode 66124 (A&M)		7
43	53	HEAVEN MUST BE MISSING AN ANGEL TAVARES/ Capitol P 4270		6
44	47	STEPPIN' OUT NEIL SEDAKA/Rocket PIG 40582 (MCA)		5
45	46	GOOD VIBRATIONS TODD RUNDGREN/Bearsville BSS 0309		7
46	39	MAMMA MIA ABBA/Atlantic 3315		20
47	44	FOOL FOR THE CITY FOGHAT/Bearsville BSS 0307 (WB)		8
48	51	LAST CHILD AEROSMITH/Columbia 3 10359		5
49	55	A FIFTH OF BEETHOVEN WALTER MURPHY & THE BIG APPLE BAND/Private Stock 073		7
50	54	LIVIN' AIN'T LIVIN' FIREFALL/Atlantic 3333		6
51	26	MAKING OUR DREAMS COME TRUE CYNDI GRECCO/ Private Stock 086		11

52	28	FOOLED AROUND AND FELL IN LOVE ELVIN BISHOP/ Capricorn CPS 0252 (WB)	20
53	30	I WANT YOU MARVIN GAYE/Tamla T 54264F (Motown)	13
54	31	HAPPY DAYS PRATT & McCLAIN/Reprise RPS 1351 (WB)	17
55	52	FOOL TO CRY/HOT STUFF ROLLING STONES/Rolling Stones RS 19304 (Atlantic)	13
56	50	THAT'S WHERE THE HAPPY PEOPLE GO THE TRAMMPS/ Atlantic 3306	12
57	59	C'MON MARIANNE DONNY OSMOND/Polydor PD 14320	7
58	56	TAKIN' IT TO THE STREETS THE DOOBIE BROTHERS/ Warner Bros. WBS 8196	13
59	58	RHIANNON FLEETWOOD MAC/Reprise RPS 1345 (WB)	20
60	69	A LITTLE BIT MORE DR. HOOK/Capitol P 4280	4
61	60	TRYIN' TO GET THE FEELING AGAIN BARRY MANILOW/ Arista 0172	18
62	57	TODAY'S THE DAY AMERICA/Warner Bros. WBS 8212	10
63	61	LET YOUR LOVE FLOW BELLAMY BROS./Warner Bros. WBS 8169	13
64	64	BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW RHYTHM HERITAGE/ABC 12177	14
65	62	RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE/United Artists XW752 Y	21
66	72	I'M GONNA LET MY HEART DO THE WALKING THE SUPREMES/Motown M 1391F	5
67	78	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC AND THE SUNSHINE BAND/TK 1019	3
68	79	SAY YOU LOVE ME FLEETWOOD MAC/Reprise RPS 1356 (WB)	2
69	77	DEVIL WOMAN CLIFF RICHARD/Rocket PIG 40574 (MCA)	26
70	73	HOLD ON SONS OF CHAMPLIN/Ariola America P 7627	5
71	82	FOXY LADY CROWN HEIGHTS AFFAIR/De-Lite DEP 1581	3
72	81	WHAM BAM SHANG-A-LANG SILVER/Arista 0189	3
73	63	ROCK AND ROLL LOVE LETTER BAY CITY ROLLERS/ Arista 0185	13
74	75	CRAZY ON YOU HEART /Mushroom 7021	11
75	84	SUMMER WAR /United Artists XW834 Y	2

CHARTMAKER OF THE WEEK

76	—	TEDDY BEAR RED SOVINE Starday SD 142	1
77	76	EVERYTHING'S COMING UP LOVE DAVID RUFFIN/ Motown M 1393F	6
78	87	WAKE UP SUSAN SPINNERS/Atlantic 3341	2
79	89	SPRINGTIME MAMA HENRY GROSS/Lifesong LS 45008	2
80	85	IT KEEPS YOU RUNNIN' CARLY SIMON/Elektra 45323	4
81	91	GETAWAY EARTH, WIND & FIRE/Columbia 3 10373	2
82	83	HARD WORK JOHN HANDY/ABC Impulse IMP 310005	5
83	92	LOW DOWN BOZ SCAGGS/Columbia 3 10367	3
84	74	SOMEBODY'S GETTIN' IT JOHNNIE TAYLOR/Columbia 3 10334	5
85	86	ROCKY MOUNTAIN MUSIC EDDIE RABBITT/Elektra 45315	4
86	—	STREET SINGIN' LADY FLASH/RSO 852 (Polydor)	3
87	88	BLT LEE OSKAR/United Artists XW807 Y	3
88	90	UP THE CREEK WITHOUT A PADDLE TEMPTATIONS/ Gordy G 7150F (Motown)	3
89	93	STRANGER JOHNNY DUNCAN/Columbia 3 10302	2
90	94	THE MORE YOU DO IT, THE MORE I LIKE IT DONE TO ME RONNIE DYSON/Columbia 3 10356	2
91	97	DANCIN' KID DISCO TEX & THE SEX-O-LETTES/Chelsea CH 3045	2
92	95	MARY HARTMAN, MARY HARTMAN (THEME) THE DEADLY NIGHTSHADE/Phantom PB 10709 (RCA)	2
93	99	SOLITARY MAN T. G. SHEPPARD/Hitsville H 6032F (Motown)	3
94	68	THE LONELY ONE SPECIAL DELIVERY/Mainstream MRL 5581	9
95	—	GET OFFA THAT THING JAMES BROWN/Polydor PD 14326	1
96	98	CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE B.T. EXPRESS/Columbia 3 10346	3
97	—	I'VE BEEN LOVIN' YOU EASY STREET/Capricorn CPS 0255 (WB)	1
98	—	CAN'T CHANGE MY HEART THE CATE BROTHERS/Asylum E 45326	1
99	—	TRY ME . . . I KNOW . . . WE CAN MAKE IT DONNA SUMMER/Oasis 406 (Casablanca)	1
100	—	PARTY VAN McCOY/H&L 4670	12

FLASHMAKER



WHISTLING DOWN THE WIRE
DAVID CROSBY & GRAHAM NASH
ABC

MOST ACTIVE

- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- WIRED**—Jeff Beck—Epic
- SPITFIRE**—Jefferson Starship—Grunt
- A NIGHT ON THE TOWN**—Rod Stewart—WB
- STEAL YOUR FACE**—Grateful Dead—Grateful Dead

WNEW-FM/NEW YORK

- ADDS:**
DREAMBOAT ANNIE—Heart—Mushroom
- LET ME IN**—Charlie Bлек—PIP
- JONATHAN RICHMAN & THE MODERN LOVERS**—Beserkley
- ROLLIN' ON**—Duke & the Drivers—ABC
- RUMORS**—Arrogance—Vanguard
- SOUL SEARCHING**—AWB—Atlantic
- STREETHEART**—Dion—WB
- WE'VE GOT A LIVE ONE HERE**—Commander Cody—WB
- HEAVY ACTION (approximate airplay):**
ALICE COOPER GOES TO HELL—WB
- 15 BIG ONES**—Beach Boys—Brother/Reprise
- HOWLIN' WIND**—Graham Parker & the Rumor—Mercury
- MOVIES**—Arista
- NIGHT ON THE TOWN**—Rod Stewart—WB
- OLIAS OF SUNHILL**—Jon Anderson—Atlantic
- WHISTLING DOWN THE WIRE**—Crosby & Nash—ABC

WBCN-FM/BOSTON

- ADDS:**
ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
- ALICE COOPER GOES TO HELL**—WB
- 15 BIG ONES**—Beach Boys—Brother/Reprise
- HOT ON THE TRACKS**—Commodores—Motown
- LEGALIZE IT**—Peter Tosh—Col
- NIGHT ON THE TOWN**—Rod Stewart—WB
- JONATHAN RICHMAN & THE MODERN LOVERS**—Beserkley
- WHISTLING DOWN THE WIRE**—Crosby & Nash—ABC
- HEAVY ACTION (airplay):**
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- IN THE POCKET**—James Taylor—WB
- RED TAPE**—Atlanta Rhythm Section—Polydor
- ROLLIN' ON**—Duke & the Drivers—ABC
- ROYAL SCAM**—Steely Dan—ABC
- SPARKLE**—Aretha Franklin—Atlantic
- SPITFIRE**—Jefferson Starship—Grunt
- WIRED**—Jeff Beck—Epic

WLIR-FM/LONG ISLAND

- ADDS:**
15 BIG ONES—Beach Boys—Brother/Reprise
- KEYS TO THE COUNTRY**—Barefoot Jerry—Monument
- MORE THAN EVER**—Blood, Sweat & Tears—Col
- NIGHT ON THE TOWN**—Rod Stewart—WB

- OLIAS OF SUNHILL**—Jon Anderson—Atlantic
- SOUL SEARCHING**—AWB—Atlantic
- SPITFIRE**—Jefferson Starship—Grunt
- WHISTLING DOWN THE WIRE**—Crosby & Nash—ABC
- HEAVY ACTION (airplay, in descending order):**
SPITFIRE—Jefferson Starship—Grunt
- ROYAL SCAM**—Steely Dan—ABC
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- TAKIN' IT TO THE STREETS**—Deobie Bros.—WB
- TURNSTILES**—Billy Joel—Col
- FAITHFUL**—Todd Rundgren—Bearsville
- FARTHER ALONG**—Spirit—Mercury
- WEDDING ALBUM**—Leon & Mary Russell—Paradise

WHCN-FM/HARTFORD

- ADDS:**
ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
- 15 BIG ONES**—Beach Boys—Brother/Reprise
- GLOW**—Al Jarreau—WB
- OPEN ALL NIGHT**—Nighthawks—Adelphi
- SOUL SEARCHING**—AWB—Atlantic
- TEXAS ROCK FOR COUNTRY**—ROLLERS—Sir Doug & the Texas Tarnados—ABC
- VOLUNTEER JAM**—Various Artists—Capricorn
- WHISTLING DOWN THE WIRE**—Crosby & Nash—ABC
- HEAVY ACTION (airplay, phones):**
ARBOUR ZENA—Keith Jarrett—ECM
- CHICAGO X**—Col
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- MOONMADNESS**—Camel—Janus
- NIGHT ON THE TOWN**—Rod Stewart—WB
- RESOLUTION**—Andy Pratt—Nemperor
- SCRAPS/WORKSHOP**—NRBQ—Annuitt Coeptis
- WIRED**—Jeff Beck—Epic

WIOQ-FM/PHILADELPHIA

- ADDS:**
FARTHER ALONG—Spirit—Mercury
- LEGALIZE IT**—Peter Tosh—Col
- JONATHAN RICHMAN & THE MODERN LOVERS**—Beserkley
- ROLLIN' ON**—Duke & the Drivers—ABC
- SHOUTING AND POINTING**—Mott—Col
- SOUL SEARCHING**—AWB—Atlantic
- WE'VE GOT A LIVE ONE HERE**—Commander Cody—WB
- HEAVY ACTION (airplay, phones):**
ALICE COOPER GOES TO HELL—WB
- DERRINGER**—Blue Sky
- 15 BIG ONES**—Beach Boys—Brother/Reprise
- NIGHT ON THE TOWN**—Rod Stewart—WB
- OLIAS OF SUNHILL**—Jon Anderson—Atlantic
- STEAL YOUR FACE**—Grateful Dead—Grateful Dead
- VOLUNTEER JAM**—Various Artists—Capricorn
- WHISTLING DOWN THE WIRE**—Crosby & Nash—ABC

WHFS-FM/WASHINGTON

- ADDS:**
ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
- BOBBY BLAND & B.B. KING TOGETHER AGAIN**—ABC
- IMPULSE**
- LOVE'S ON THE MENU**—Jerry Butler—Motown
- NIGHT ON THE TOWN**—Rod Stewart—WB
- OLIAS OF SUNHILL**—Jon Anderson—Atlantic
- SPITFIRE**—Jefferson Starship—Grunt
- WE'VE GOT A LIVE ONE HERE**—Commander Cody—WB
- WHISTLING DOWN THE WIRE**—Crosby & Nash—ABC

- HEAVY ACTION (airplay, phones, in descending order):**
LIVE & ON THE MOVE—James Cotton Band—Buddah
- WIRED**—Jeff Beck—Epic
- FLY WITH THE WIND**—McCoy Tyner—Fantasy
- SPARKLE**—Aretha Franklin—Atlantic
- WILD TCHOUPITOUAS**—Island
- REGGAE GOT SOUL**—Toots & the Maytals—Island
- STEAL YOUR FACE**—Grateful Dead—Grateful Dead

WORJ-FM/ORLANDO

- ADDS:**
ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
- CITY BOY**—Mercury
- FARTHER ALONG**—Spirit—Mercury
- 15 BIG ONES**—Beach Boys—Brother/Reprise
- NIGHT ON THE TOWN**—Rod Stewart—WB
- SPITFIRE**—Jefferson Starship—Grunt
- WHISTLING DOWN THE WIRE**—Crosby & Nash—ABC
- HEAVY ACTION (sales, airplay, phones):**
BLACK & BLUE—Rolling Stones—Rolling Stones
- PRESENCE**—Led Zeppelin—Swan Song
- ROCK 'N' ROLL MUSIC**—The Beatles—Capitol
- ROYAL SCAM**—Steely Dan—ABC
- TALES OF MYSTERY**—Alan Parsons Project—20th Century

WYDD-FM/PITTSBURGH

- ADDS:**
DERRINGER—Blue Sky
- 15 BIG ONES**—Beach Boys—Brother/Reprise
- LEGALIZE IT**—Peter Tosh—Col
- NIGHT ON THE TOWN**—Rod Stewart—WB
- OLIAS OF SUNHILL**—Jon Anderson—Atlantic
- SOUL SEARCHING**—AWB—Atlantic
- SPITFIRE**—Jefferson Starship—Grunt
- WE'VE GOT A LIVE ONE HERE**—Commander Cody—WB
- HEAVY ACTION (airplay, sales):**
ART OF TEA—Michael Franks—WB
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- I DON'T WANT TO GO HOME**—Southside Johnny—Epic
- ILLEGAL STILLS**—Stephen Stills—Col
- RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
- ROCKS**—Aerosmith—Col
- TOO STUFFED TO JUMP**—Amazing Rhythm Aces—ABC
- TRICK OF THE TAIL**—Genesis—Atco

WMMS-FM/CLEVELAND

- ADDS:**
8.5—Earthquake—Beserkley
- NIGHT FOOD**—Heptones—Island
- JONATHAN RICHMAN & THE MODERN LOVERS**—Beserkley
- SAD WINGS OF DESTINY**—Judas Priest—Janus
- SHOUTING AND POINTING**—Mott—Col
- THIS WAY UPP**—Upp—Epic
- WHISTLING DOWN THE WIRE**—Crosby & Nash—ABC
- HEAVY ACTION (airplay, sales):**
YANCEY—Celia Yancey—GRT
- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
- CHICAGO X**—Col
- DREAMBOAT ANNIE**—Heart—Mushroom
- I DON'T WANT TO GO HOME**—Southside Johnny—Epic
- LADIES' CHOICE**—Michael Stanley Band—Epic
- ROCKS**—Aerosmith—Col
- WILD CHERRY**—Epic/Sweet City
- WIRED**—Jeff Beck—Epic

W-4-FM/DETROIT

- ADDS:**
DERRINGER—Blue Sky
- FARTHER ALONG**—Spirit—Mercury
- NIGHT ON THE TOWN**—Rod Stewart—WB
- OH YEAH?**—Jan Hammer Group—Nemperor

- RESOLUTION**—Andy Pratt—Nemperor
- SPITFIRE**—Jefferson Starship—Grunt
- STARZ**—Capitol
- WIDOWMAKER**—UA
- HEAVY ACTION (airplay, sales):**
AGENTS OF FORTUNE—Blue Oyster Cult—Col
- ALL ALONE IN THE END ZONE**—Jay Ferguson—Asylum
- BALLS OF FIRE**—Black Oak Arkansas—MCA
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- LITTLE RIVER BAND**—Harvest
- LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol
- SPITFIRE**—Jefferson Starship—Grunt
- WIRED**—Jeff Beck—Epic

WXRT-FM/CHICAGO

- ADDS:**
ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
- CITY BOY**—Mercury
- 15 BIG ONES**—Beach Boys—Brother/Reprise
- NAIRAM**—Philip Catherine—WB
- NIGHT ON THE TOWN**—Rod Stewart—WB
- SPITFIRE**—Jefferson Starship—Grunt
- STARZ**—Capitol
- WE'VE GOT A LIVE ONE HERE**—Commander Cody—WB
- HEAVY ACTION (sales, phones, airplay):**
DREAMBOAT ANNIE—Heart—Mushroom
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- JAILBREAK**—Thin Lizzy—Mercury
- LONG HARD RIDE**—Marshall Tucker Band—Capricorn
- SILK DEGREES**—Boz Scaggs—Col
- STEAL YOUR FACE**—Grateful Dead—Grateful Dead
- WIRED**—Jeff Beck—Epic

SLEEPER



LEGALIZE IT
PETER TOSH
Col

KSHE-FM/ST. LOUIS

- ADDS:**
SHOUTING AND POINTING—Mott—Col
- VOLUNTEER JAM**—Various Artists—Capricorn
- WHISTLING DOWN THE WIRE**—Crosby & Nash—ABC
- HEAVY ACTION (approximate airplay, phones):**
AGENTS OF FORTUNE—Blue Oyster Cult—Col
- HIGH AND MIGHTY**—Uriah Heep—WB
- LONG HARD RIDE**—Marshall Tucker Band—Capricorn
- FULLIN' TOGETHER**—Grinderswith—Grunt
- SPITFIRE**—Jefferson Starship—Grunt
- STARZ**—Capitol
- STEAL YOUR FACE**—Grateful Dead—Grateful Dead
- WIRED**—Jeff Beck—Epic

KPFT-FM/HOUSTON

- ADDS:**
ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
- ALICE COOPER GOES TO HELL**—WB
- ESOTERIC CIRCLE**—Jan Garbarek—Arista
- LEGALIZE IT**—Peter Tosh—Col
- LIVE & ON THE MOVE**—James Cotton Band—Buddah
- NAIRAM**—Philip Catherine—WB

- SPITFIRE**—Jefferson Starship—Grunt
- WHISTLING DOWN THE WIRE**—Crosby & Nash—ABC
- HEAVY ACTION (airplay):**
DREAD IN A BABYLON—U-Roy—Virgin
- FLY WITH THE WIND**—McCoy Tyner—Fantasy
- FREE IN AMERICA**—Ben Sidran—Arista
- GIVE GET TAKE & HAVE**—Curtis Mayfield—Curton
- CHICO HAMILTON & THE PLAYERS**—Blue Note
- IT'S A GOOD NIGHT FOR SINGIN'**—Jerry Jeff Walker—MCA
- RENEGADE PICKER**—Steve Young—RCA
- TEAR AND A SMILE**—Catalyst—Muse

KMET-FM/LOS ANGELES

- ADDS:**
ALICE COOPER GOES TO HELL—WB
- 15 BIG ONES**—Beach Boys—Brother/Reprise
- GOOD KING BAD**—George Benson—CTI
- HURRY BOY (single)**—Tom Snow—Capitol
- LITTLE RIVER BAND**—Harvest
- NIGHT ON THE TOWN**—Rod Stewart—WB
- SOUL SEARCHING**—AWB—Atlantic
- SUMMERTIME DREAM**—Gordon Lightfoot—Reprise
- HEAVY ACTION (airplay, sales):**
AGENTS OF FORTUNE—Blue Oyster Cult—Col
- FLEETWOOD MAC**—Reprise
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- ILLEGAL STILLS**—Stephen Stills—Col
- JAILBREAK**—Thin Lizzy—Mercury
- LONG HARD RIDE**—Marshall Tucker Band—Capricorn
- REO**—Epic
- SILK DEGREES**—Boz Scaggs—Col

KSAN-FM/SAN FRANCISCO

- ADDS:**
ANOTHER NIGHT (single)—Camel—Janus
- HOPES WISHES & DREAMS**—Ray Thomas—Threshold
- SCOOP'S LAST NEWS SHOW**—Beserkley
- WHISTLING DOWN THE WIRE**—Crosby & Nash—ABC
- YOU SHOULD BE DANCING (single)**—Bee Gees—RSO
- HEAVY ACTION (airplay):**
CHILD IN TIME—Ian Gillan—Oyster
- FARTHER ALONG**—Spirit—Mercury
- 15 BIG ONES**—Beach Boys—Brother/Reprise
- LEGALIZE IT**—Peter Tosh—Col
- NIGHT ON THE TOWN**—Rod Stewart—WB
- SPITFIRE**—Jefferson Starship—Grunt
- WIDOWMAKER**—UA

KZEL-FM/EUGENE

- ADDS:**
ALICE COOPER GOES TO HELL—WB
- 8.5**—Earthquake—Beserkley
- FARTHER ALONG**—Spirit—Mercury
- GOOD KING BAD**—George Benson—CTI
- SAD WINGS OF DESTINY**—Judas Priest—Janus
- SOUL SEARCHING**—AWB—Atlantic
- VOLUNTEER JAM**—Various Artists—Capricorn
- WIDOWMAKER**—UA
- HEAVY ACTION (airplay, phones):**
ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
- CHICAGO X**—Col
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- FREE IN AMERICA**—Ben Sidran—Arista
- IT'S A GOOD NIGHT FOR SINGIN'**—Jerry Jeff Walker—MCA
- NIGHT ON THE TOWN**—Rod Stewart—WB
- SPITFIRE**—Jefferson Starship—Grunt
- STEAL YOUR FACE**—Grateful Dead—Grateful Dead

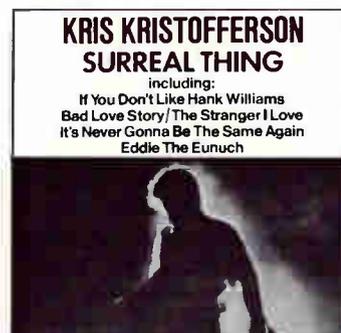
It's
"Surreal
Thing."

Kristofferson.

There are some artists who can make anything they do a special musical event, and in whose hands something special becomes something quite extraordinary. Kristofferson. All the songwriting brilliance that flashed through "Me and Bobby McGee," and so many other songs, now goes into Kris's brand-new album, "Surreal Thing." Kristofferson. Now on the road, for his first 1976 concert appearances: a giant, coast-to-coast tour that'll put him in front of more people than ever before. (He'll also be hosting the hit NBC-TV comedy show, "Saturday Night," on July 31.)

Kristofferson. The real thing is "Surreal Thing."

On Monument Records & Tapes.



Kris on tour: (with Rita Coolidge)

- | | |
|--|--|
| July 8
Summerfest
Milwaukee, Wisc. | August 11
Ravinia Festival
Highland Park, Ill. |
| July 10
Symphony Hall
Phoenix, Ariz. | August 13
Hamilton Place
Hamilton, Ont., Canada |
| July 11
Red Rocks Amphitheatre
Denver, Colo. | August 14
Casino
Asbury Park, N.J. |
| July 13-15
Universal Amphitheatre
Los Angeles, Calif. | August 16
Performing Arts Center
Saratoga, N.Y. |
| July 16
Civic Center
San Diego, Calif. | August 17
Westchester Premier Theatre
Tarrytown, N.Y. |
| July 18
Greek Theatre
Berkeley, Calif. | August 18
Temple University
Philadelphia, Pa. |
| July 22
Heart of Illinois Fair
Peoria, Ill. | August 20
Carter Baron Theatre
Washington, D.C. |
| July 25
Coliseum
Edmonton, Alberta, Canada | August 21
Music Hall
Myrtle Beach, S.C. |
| July 31
NBC "Saturday Night" TV Show
New York, N.Y. | August 27
Civic Auditorium
Atlanta, Ga. |
| August 4
Queen Elizabeth Auditorium
Vancouver, B.C., Canada | August 28-29
Carrowinds
Charlotte, N.C. |
| August 6
Paramount Theatre
Seattle, Wash. | September 1
Pine Knob Pavilion
Detroit, Mich. |
| August 8
Portland, Auditorium
Portland, Ore. | |

Produced by David Anderle



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DISCO FILE

TOP 20

JULY 17, 1976

1. **TROUBLE-MAKER**
ROBERTA KELLY—Oasis (lp cut)
2. **HEAVEN MUST BE MISSING AN ANGEL**
TAVARES—Capitol (lp cut)
3. **TEN PERCENT**
DOUBLE EXPOSURE—Salsoul (disco version)
4. **DISCO PARTY/SOUL SEARCHIN' TIME/CAN WE COME TOGETHER**
TRAMMPS—Atlantic (lp cuts)
5. **NICE & SLOW**
JESSE GREEN—Scepter (disco version)
6. **DESPERATELY**
BARRABAS—Atco (lp cut)
7. **DON'T TAKE AWAY THE MUSIC**
TAVARES—Capitol (lp cut)
8. **LIPSTICK**
MICHEL POLNAREFF—Atlantic (disco version)
9. **TAKE A LITTLE**
LIQUID PLEASURE—Midland Intl. (disco version)
10. **BEST DISCO IN TOWN**
RITCHIE FAMILY—Marlin (lp cut)
11. **I'M GONNA LET MY HEART DO THE WALKING**
SUPREMES—Motown
12. **RUN TO ME/YOUNG HEARTS**
RUN FREE
CANDI STATON—Warner Bros. (lp cuts)
13. **THAT'S WHERE THE HAPPY PEOPLE GO/NINETY-NINE AND A HALF**
TRAMMPS—Atlantic (lp cuts)
14. **YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**
LOU RAWLS—Phila. Intl.
15. **ONE FOR THE MONEY**
WHISPERS—Soul Train (disco version)
16. **TRY ME I KNOW WE CAN MAKE IT**
DONNA SUMMER—Oasis (lp cut)
17. **YOU SHOULD BE DANCING**
BEE GEES—RSO (disco version)
18. **BROADWAY STAR/SEXY LADY**
BARRABAS—Atco (lp cuts)
19. **HERE WE GO AGAIN**
PEOPLE'S CHOICE—TSOP (lp cut)
20. **CATHEDRALS**
D.C. LaRUE—Pyramid (disco version)

Rameses Label Bows

■ NEW YORK—Rameses II Record Corp., a new company, has been formed here by Ersel Hickey and Ruth Lieberman. The company's first single, "Nobody's Perfect" by Jimmy Angel (produced by Hickey and Lieberman), has just been released. Future Rameses product will be aimed at pop, country and MOR markets. Rameses II also deals in production and publishing, and is accepting tapes at the label's offices, located at 157 West 57th St., (212) 246-4378. Artists presently signed to Rameses II include Angel, Hickey, Joan Ryan and the Sounds of Memphis.

RR Changes Name To Calif. Distrib.

■ GLENDALE, CALIF.—RR Record Distributors is now California Record Distributors, according to George Hocutt and Ray Avery. This action is a name change only and does not constitute a change in the company's legal status, nor does it change any of the company's procedures.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ The new Whispers album, "The Whispers" on Soul Train Records, is mostly gorgeous slow ballads—some of the best around—but producer Norman Harris hasn't disappointed the disco crowd because the album also includes this week's best new cut. It's a very up message song called "Put Me in the News" (4:15) which sounds like "Bingo" crossed with "Bad Luck" and takes the soul searching philosophy of Philadelphia—where the strongest musical/political statements are coming from these days—a little deeper. Sample verse: "Heaven help me if I break the law/ But the privileged they can break them all/ And go free/ But not you and me." The demand: "Put me in the news/ Let me give my views." Powerful. Also included is the group's current single, "One for the Money" (in its short version, 3:05, meaning DJs with the 5:13 disco disc have an exclusive on the longer version), and a perky "I've Got a Feeling."

My favorite cuts from the Maryann Farra & Satin Soul debut lp ("Never Gonna Leave You" on Brunswick) are three handsome re-makes of old Chi-lites songs: "You Got to Be the One," "Stoned Out of My Mind" and "Living in the Footsteps of Another Girl" run one after the other in lush, fluid Tony Valor productions. The first two songs both just over five minutes, are the most successful and it should be noted that Eugene Record of the Chi-lites participated in the up-dated re-arrangement of all his material. The rest of the album is also unexpectedly attractive, featuring a 5:35 version of the title track, a pleasant version of "Forget That Girl" and something called "Do Those Little Things" which is cute and sweet.

Other notable album cuts: "Queen of My Soul," a six-minute song dedicated to the beauty and power of music from the new Average (Continued on page 43)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

REVELATION II/BROOKLYN, NEW YORK

- DJ: Joe Saltalamacchia
- BEST DISCO IN TOWN/BABY I'M ON FIRE/IN A PERSIAN MARKET—Ritchie Family—Marlin (lp cuts)
 - CAN WE COME TOGETHER/DISCO PARTY/ THAT'S WHERE THE HAPPY PEOPLE GO/NINETY-NINE AND A HALF—Trammps—Atlantic (lp cuts)
 - HEAVEN MUST BE MISSING AN ANGEL/ DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (lp cuts)
 - MAKES YOU BLIND—Glitter Band—Bell (Import)
 - RUN TO ME—Candi Staton—Warner Bros. (lp cut)
 - OUR AND SWEET/CHERCHEZ LA FEMME—Savannah Band—RCA (lp cuts)
 - SUN . . . SUN . . . SUN—Jaggi—Pyramid (disco version)
 - TAKE A LITTLE—Liquid Pleasure—Midland Intl. (disco version)
 - TROUBLE-MAKER/THINK I'M GONNA BREAK SOMEONE'S HEART TONIGHT—Roberta Kelly—Oasis (lp cuts)
 - YOU SHOULD BE DANCING—Bee Gees—RSO (disco version)

OLD PLANTATION/HOUSTON, TEXAS

- DJ: Ram Rocha
- HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (disco version)
 - LIPSTICK—Michel Polnareff—Atlantic (disco version)
 - NICE & SLOW—Jesse Green—Scepter (disco version)
 - PARTY—Van McCoy—H&L
 - PARTY LINE/FILL ME UP—Andrea True Connection—Buddah (lp cuts)
 - SAN FRANCISCO HUSTLE/NO, NO, JOE—Silver Convention—Midland Intl. (lp cuts)
 - SUPER DISCO—Rimshots—Stang
 - TEN PERCENT—Double Exposure—Salsoul (disco version)
 - THAT'S WHERE THE HAPPY PEOPLE GO—Trammps—Atlantic (lp cut)
 - TRY ME I KNOW WE CAN MAKE IT/ COULD IT BE MAGIC—Donna Summer—Oasis—(lp cuts)

15 LANSDOWNE STREET/ BOSTON

- DJ: Conrad Cardenas
- BEST DISCO IN TOWN—Ritchie Family—Marlin (lp cut)
 - CAN WE COME TOGETHER/DISCO PARTY/SOUL SEARCHIN' TIME/ THAT'S WHERE THE HAPPY PEOPLE GO—Trammps—Atlantic (lp cuts)
 - HEAVEN MUST BE MISSING AN ANGEL/ DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (lp cuts)
 - LOVE HANGOVER—Diana Ross—Motown (lp cut)
 - NICE & SLOW—Jesse Green—Scepter (disco version)
 - SO MUCH FOR LOVE—Moment of Truth—Salsoul (disco version)
 - TEN PERCENT—Double Exposure—Salsoul (disco version)
 - TRY ME I KNOW WE CAN MAKE IT—Donna Summer—Oasis (lp cut)
 - TURN THE BEAT AROUND—Vicki Sue Robinson—RCA (lp cut)
 - YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Phila. Intl.
- CORK & BOTTLE/NEW YORK**
- DJ: Freddie Mendoza
- BEST DISCO IN TOWN/BABY I'M ON FIRE/IN A PERSIAN MARKET—Ritchie Family—Marlin (lp cuts)
 - C'MON BABY, DO THE LATIN HUSTLE—Fajardo—Coco
 - CAN WE COME TOGETHER/DISCO PARTY/SOUL SEARCHIN' TIME/THAT'S WHERE THE HAPPY PEOPLE GO—Trammps—Atlantic (lp cuts)
 - GET DOWN BOY (INSTRUMENTAL)—Paper Dolls—Tyson
 - IF YOU CAN'T BEAT 'EM, JOIN 'EM—Mark Radice—UA (lp cut)
 - ONE FOR THE MONEY—Whispers—Soul Train (disco version)
 - SOY—Charanga '76—TR (disco version)
 - TEN PERCENT—Double Exposure—Salsoul (disco version)
 - YOU SHOULD BE DANCING—Bee Gees—RSO (disco version)
 - YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Phila. Intl.

CLUB REVIEW

Jarreau: A Sensation

■ LOS ANGELES—Al Jarreau (Reprise) is one of those extremely rare artists who has created his own genre, a music that stubbornly defies labeling as jazz or pop while drawing from both those elements and throwing overtones of gospel, samba and a strong dose of his own personality into the bargain. The recent pairing of Jarreau and George Benson (WB) at the Roxy caused a sensation. As an opening act, the former artist inspired more awe and adulation than almost any headliner has been able to elicit in that venue and although he is no newcomer, Jarreau's opening set signalled the arrival of a major artist.

Jarreau's vocal cords are probably the closest thing to a synthesizer existent in nature and he uses them with a degree of taste and sophistication that most synthesizer players would do well to emulate. With them, the artist is capable of aping with remarkable authenticity the sounds of woodwinds and percussion instruments. At one early point in his set, the artist pretends to be playing the flute and so close is his vocal imitation that many members of the audience gasped when his hands dropped to his side and the sweet woodwind sound continued uninterrupted. To his even greater credit, those effects never come off as superfluous gimmicks.

Exemplifying the artist's broad tastes and influences were such gems as a rendition of Brubeck's classic "Take Five," given a distinctive feel by Jarreau that was occasionally reminiscent — in spirit, at least — of the golden days of Lambert, Hendricks and Ross. There was an excellent treatment of an Antonio Carlos Jobim composition, with Jarreau's respectful but free wheeling embellishments and several sparkling compositions of his own. Two of the latter stand out most readily: a soft-starting ballad titled "We Got By" and what is perhaps his tour de force, the gospel-tinged "Lock All The Gates" a song that pays lyrical tribute to the great blind musicians who help, perhaps, shape the artist's own music.

Spare but stunning accompaniment was provided by a trio consisting of a bassist, a pianist and the phenomenal Joe Carrero on drums.

Benson, who was recently seen in this city at the Shrine Auditorium's L.A. Jazz Festival, proved once again that he is among the greatest living guitar technicians and one whose style becomes more distinctive with each hearing.

Eliot Sekuler

Dialogue (Continued from page 14)

with lawyers, managers and the administration of the company. I have more of a chance now to stretch out and learn new things. I'm still very involved with promotion and always will be, as long as I'm in the business. I don't think there's any way of getting away from it; the two most important elements in any successful record company are good promotion and good a&r decisions. You've got to have good product because if you don't, the best promotion man in the world is not going to bring in a hit. After you've got the product, promotion is the name of the game. I think that in the last few years, the promotion man has finally arrived as a respected individual in the record industry. When I started in the business, promotion men were looked at just as finger-snappers and they never really had any credibility within their own companies. The people who ran the companies were always sales-oriented.

RW: Do you think that might be true because the role of promotion men has also changed? It seems that an in-depth knowledge of each market and an awareness of research is as important now as a good rap was in the past.

Wax: The role may have changed, as you say, but basically, the promotion man was always one of the key individuals in any company. It just took a long time for the industry to recognize that. Five and ten years ago, there were a lot of great promotion men in the business; I wish there were as many new up and comers today as there were at that time. But in those days, most companies looked down on promotion men and their attitude was reflected in the salaries they paid them. That created a situation where once somebody became head of promotion and did well, he was forced into another area of the company because he could only earn a certain amount of money by doing what he did best.

In the past, there's been an unfortunate tendency to type-cast people in this business. It would be said that somebody is a great promotion man, a great salesman or a great a&r man. Very seldom did you hear that someone was a great record man. And that's what I think is changing now. If somebody is a great promotion man nowadays, he doesn't necessarily have to go into a&r in order to make some money. For the first time in many companies, the top executives are coming from promotion backgrounds. They can see that Jerry Moss was a promotion man, Joe Smith was a promotion man, Russ Regan and Jerry Wexler as well. The industry and the corporate people have finally opened up and realized that good promotion men are good record men and are deserving of a shot.

There are still companies, of course, that hire their top executives from outside the business, which is something that I don't understand and never will. I've always believed that if you're to be a good record man, you have to have experience on the street. Everybody always asks me after I attain such and such a position, whether I'll still be able to hang out and talk to the people on the street, the people who are most in contact with what's happening. The answer is yes, definitely, because if I lose that contact, I'll lose the feel of the business and I won't be able to do my job as well. The only way that I can really maintain a feel for the business is if I call the J.J. Jordans, the Paul Drews, the Rick Eklars, the Bobby Harpers, etc. because those are the people who know. People who sit in their offices out in Hollywood or in New York and think they know what's going on around the country are making a big mistake.

RW: Given the responsibility of managing a large company, to what extent are you able to get around to each key market?

Wax: It's hard. It involves working seven days instead of five, but you can still do it if you really want to. When some people get to the next echelon, they get on an ego trip and won't have anything to do with the people they worked with in their previous position. What I've found out during the past 13 years is that it's the people out there on the street who are going to be the heavies tomorrow. And they remember. People always ask how I can get close to some of the radio people, why they accept my calls and are willing to talk. The answer is simple: most of the big program directors in the business today started in small markets at about the same time that I started in the industry. They remember that. When they get a big job and suddenly they find themselves with more friends than they had, they still remember the people who called them when they were working at the little secondary station. And it's not that they're going to play a record for you that's not a hit, but you build up a relationship, trust and credibility. That's why secondary promotion is so important. It's not only a matter of having a place to get your record started—which of course is crucial—but it becomes even more important when you realize that the guy in the secondary spot today is going to be in a major market tomorrow. If you think you're going to be in the business for a while, you have to develop relationships with all of them.

You learn from all of them as well, and the day that I stop learning is the day I should get out of the business.

RW: It's been rumored that Elektra/Asylum will be moving into the r&b business. Is there any substance to those rumors?

Wax: At the present time, I don't know of any immediate plan for such a move, although the possibility always exists that we might make such a move in the future.

RW: Why has Elektra/Asylum avoided going after that market all along?

Wax: It's more a matter of specializing in what we do best than it is a matter of avoidance. And it isn't an area that you can just walk into without a good deal of preparation. Black music has been around for years and years and all of a sudden, a lot of companies realized that it was selling and jumped into that area. A lot of them lost a fortune, because you just can't do it that way. It would be as if another company decided one day that they wanted to go into singer-songwriter type music. We know how to do that, we've planned it for years and have developed our expertise in that area.

What we have gotten into now is the country music area, which is something that I've been personally involved with and something that I'm very proud of. We recently had our second number one country record with Eddie Rabbitt and we intend to build our country roster further.

To get back to the subject of black music, it's not that we won't get into it, it's just that we won't right now.

RW: It would seem that Elektra/Asylum has experienced something of a turn-around in the singles area since your arrival at the company.

Wax: Fortunately, when I came here Carly Simon's "Mockingbird" hit right out of the box and then other things started to happen. All of a sudden, Harry Chapin had a hit, then the Eagles and Tony Orlando and Dawn. The biggest thing that I had to turn around was the negative association that many top 40 stations had with the Elektra/Asylum label; they didn't think of our records as top 40 singles, and the only way to change that was to have a hit. Now, radio stations have become accustomed to playing our singles, and that's very important because if they don't believe that something is going to happen, it won't. The biggest job that a record company has to do in breaking an artist or a record is to create a positive feeling on every level, whether it's promotion, publicity, sales or merchandising.

RW: Are you saying that the label itself has to be broken?

Wax: Of course. Artists want to be on Elektra/Asylum because of our success record. Last year 31 percent of our release went gold, which is an unbelievable figure. That creates a feeling among artists that they have a better chance on this label. When an Elektra/Asylum album comes in, it's looked at positively. The artist has credibility right away because this company wouldn't have signed him if they didn't believe in him as an artist. The assumption is made that the record will probably be a hit and it goes into the stations and into the stores with that advantage. ☺

Diamonds Are Forever



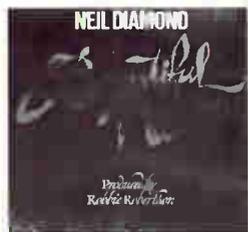
Virgin recording artists The Mighty Diamonds flew into town from Jamaica recently to begin their first American tour. One of the dates they played was at My Father's Place to an SRO crowd. The tour is in support of their debut Virgin album, "Right Time." Pictured (from left) are: Ken Weintraub and Eppy of My Father's Place; Charles Levinson, president of Virgin Records; Copeland Forbes, Donald "Tabby" Shaw, Fitzroy Simmons and Lloyd Ferguson of The Mighty Diamonds; (front) Harvey Leeds, FM progressive promotion manager, east coast, Epic Records & Associated Labels; Ron Alexenburg, senior vice president, Epic Records & Associated Labels; and U. Roy, whose own Virgin album, "Dead In Babylon," was just released. U. Roy headlined his own show at My Father's Place several nights after The Mighty Diamonds show.



THE RETAIL REPORT

A survey of NEW product sales in the nation's leading retail outlets listed alphabetically

SALESMAKER OF THE WEEK



BEAUTIFUL NOISE
NEIL DIAMOND
Col

TOP SALES

- BEAUTIFUL NOISE—Neil Diamond—Col
- SPITFIRE—Jefferson Starship—Col
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- CHICAGO X—Col
- STEAL YOUR FACE—Grateful Dead—Grateful Dead
- WIRED—Jeff Beck—Epic

ABC/NATIONAL

- A KIND OF HUSH—Carpenters—A&M
- BEAUTIFUL NOISE—Neil Diamond—Col
- BEST OF MICHAEL JACKSON—Motown
- COLLECTORS' ITEM—Harold Melvin & the Bluenotes—Phila. Intl.
- COME ON OUT—Stanley Turrentine—Fantasy
- LONG HARD RIDE—Marshall Tucker Band—Capricorn
- OLE ELO—Electric Light Orchestra—UA
- SILVER LININGS—Charlie Rich—Epic
- SLEEPING BEAUTY—Cheech & Chong—Ode
- SUMMERTIME DREAM—Gordon Lightfoot—Reprise

CAMELOT/NATIONAL

- BEAUTIFUL NOISE—Neil Diamond—Col
- CHANGESONEBOWIE—David Bowie—RCA
- CHICAGO X—Col
- 15 BIG ONES—Beach Boys—Brother/Reprise
- IN THE POCKET—James Taylor—WB
- OLE ELO—Electric Light Orchestra—UA
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- ROCKS—Aerosmith—Col
- SPITFIRE—Jefferson Starship—Grunt
- WIRED—Jeff Beck—Epic

HANDLEMAN/NATIONAL

- A KIND OF HUSH—Carpenters—A&M
- BEAUTIFUL NOISE—Neil Diamond—Col
- CHICAGO X—Col
- CONTRADICTION—Ohio Players—Mercury
- HOT ON THE TRACKS—Commodores—Motown
- IN THE POCKET—James Taylor—WB
- MORE, MORE, MORE—Andrea True Connection—Buddah
- OLE ELO—Electric Light Orchestra—Buddah
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- YOU ARE MY STARSHIP—Norman Connors—Buddah

KORVETTES/NATIONAL

- ANOTHER PASSENGER—Carly Simon—Elektra
- BEAUTIFUL NOISE—Neil Diamond—Col
- DIANA ROSS—Motown
- I DON'T WANT TO GO HOME—Southside Johnny & the Asbury Jukes—Epic
- IN THE POCKET—James Taylor—WB
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- STEAL YOUR FACE—Grateful Dead—Grateful Dead
- WIRED—Jeff Beck—Epic

MUSICLAND/NATIONAL

- A KIND OF HUSH—Carpenters—A&M
- BEAUTIFUL NOISE—Neil Diamond—Col
- BOB JAMES 3—CTI
- COLLECTORS' ITEM—Harold Melvin & the Bluenotes—Phila. Intl.
- IN THE POCKET—James Taylor—WB
- JOHN TRAVOLTA—Midland International
- MIRROR—Graham Central Station—WB
- OLE ELO—Electric Light Orchestra—UA
- SLEEPING BEAUTY—Cheech & Chong—Ode
- WIRED—Jeff Beck—Epic

RECORD BAR/NATIONAL

- A KIND OF HUSH—Carpenters—A&M
- BEAUTIFUL NOISE—Neil Diamond—Col
- CHICAGO X—Col
- HOT ON THE TRACKS—Commodores—Motown
- JAILBREAK—Thin Lizzy—Mercury
- ROYAL SCAM—Steely Dan—ABC
- SPARKLE—Aretha Franklin—Atlantic
- SPITFIRE—Jefferson Starship—Grunt
- STARLAND VOCAL BAND—Windsong
- THEIR GREATEST HITS: 1971-1975—Eagles—Asylum

KING KAROL/NEW YORK

- ANOTHER PASSENGER—Carly Simon—Elektra
- BEAUTIFUL NOISE—Neil Diamond—Col
- CHANGESONEBOWIE—David Bowie—RCA
- CHILD IN TIME—Ian Gillan Band—Oyster
- COLLECTORS' ITEM—Harold Melvin & the Bluenotes—Phila. Intl.
- CONTRADICTION—Ohio Players—Mercury
- 15 BIG ONES—Beach Boys—Brother/Reprise
- HARD WORK—John Handy—ABC Impulse
- STEAL YOUR FACE—Grateful Dead—Grateful Dead
- THOSE SOUTHERN KNIGHTS—Crusaders—ABC Blue Thumb

RECORD WORLD/TSS STORES/LONG ISLAND

- BEAUTIFUL NOISE—Neil Diamond—Col
- BOBBY BLAND & B.B. KING TOGETHER AGAIN—ABC Impulse
- CHANGESONEBOWIE—David Bowie—RCA
- CHICAGO X—Col
- FARTHER ALONG—Spirit—Mercury
- I DON'T WANT TO GO HOME—Southside Johnny & the Asbury Jukes—Epic
- NEW RIDERS—New Riders of the Purple Sage—MCA
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- SPITFIRE—Jefferson Starship—Grunt
- WHISTLING DOWN THE WIRE—Crosby & Nash—ABC

SAM GOODY/EAST COAST

- ALL THINGS IN TIME—Lou Rawls—Phila. Intl.
- AT THE SPEED OF SOUND—Wings—Capitol
- BEAUTIFUL NOISE—Neil Diamond—Col
- CHICAGO X—Col
- CHILD IN TIME—Ian Gillan Band—Oyster
- RESOLUTION—Andy Pratt—Nemperor
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- SPITFIRE—Jefferson Starship—Grunt
- STEAL YOUR FACE—Grateful Dead—Grateful Dead
- SUMMERTIME DREAM—Gordon Lightfoot—Reprise

TWO GUYS/EAST COAST

- A KIND OF HUSH—Carpenters—A&M
- ALL THINGS IN TIME—Lou Rawls—Phila. Intl.

- BEAUTIFUL NOISE—Neil Diamond—Col
- CHANGESONEBOWIE—David Bowie—RCA
- DREAMBOAT ANNIE—Heart—Mushroom
- FLEETWOOD MAC—Reprise
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- JAILBREAK—Thin Lizzy—Mercury
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- SPARKLE—Aretha Franklin—Atlantic

FOR THE RECORD/BALTIMORE

- ALL THINGS IN TIME—Lou Rawls—Phila. Intl.
- BOB JAMES 3—CTI
- BROTHER TO BROTHER—Turbo
- CONTRADICTION—Ohio Players—Mercury
- GLOW—Al Jarreau—Reprise
- GOOD KING BAD—George Benson—CTI
- HOT ON THE TRACKS—Commodores—Motown
- MIRROR—Graham Central Station—WB
- SMOKE—Chocolate City
- SPITFIRE—Jefferson Starship—Grunt

GARY'S/RICHMOND

- A KIND OF HUSH—Carpenters—A&M
- BEAUTIFUL NOISE—Neil Diamond—Col
- CHANGESONEBOWIE—David Bowie—RCA
- CHICAGO X—Col
- DREAM WEAVER—Gary Wright—WB
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- SPARKLE—Aretha Franklin—Atlantic
- STARLAND VOCAL BAND—Windsong
- WIRED—Jeff Beck—Epic

NATL. RECORD MART/MIDWEST

- A KIND OF HUSH—Carpenters—A&M
- BEAUTIFUL NOISE—Neil Diamond—Col
- BILL COSBY IS NOT HIMSELF THESE DAYS—Bill Cosby—Capitol
- CHANGESONEBOWIE—David Bowie—RCA
- CHICAGO X—Col
- 15 BIG ONES—Beach Boys—Brother/Reprise
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- SOUL SEARCHING—Average White Band—Atlantic
- SPITFIRE—Jefferson Starship—Grunt
- TOGETHER—Johnny & Edgar Winter—Blue Sky

RECORD REVOLUTION/CLEVELAND

- CITY BOY—Mercury
- 15 BIG ONES—Beach Boys—Brother/Reprise
- HOWLIN' WIND—Graham Parker & the Rumor—Mercury
- OLIAS OF SUNHILL—Jon Anderson—Atlantic
- REGGAE GOT SOUL—Toots & the Maytals—Island
- ROLLIN' ON—Duke & the Drivers—ABC
- SOUL SEARCHING—Average White Band—Atlantic
- SPITFIRE—Jefferson Starship—Grunt
- WARREN ZEVON—Asylum
- WILD CHERRY—Epic/Sweet City

1812 OVERTURE/MILWAUKEE

- A NIGHT ON THE TOWN—Rod Stewart—WB
- ANOTHER PASSENGER—Carly Simon—Elektra
- BEAUTIFUL NOISE—Neil Diamond—Col
- CHICAGO X—Col
- DREAMBOAT ANNIE—Heart—Mushroom
- FIREFALL—Atlantic
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- IN THE POCKET—Stanley Turrentine—Fantasy

- ON THE TRACK—Leon Redbone—WB
- WIRED—Jeff Beck—Epic

LIEBERMAN/MINNEAPOLIS

- ANOTHER PASSENGER—Carly Simon—Elektra
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- IT'S A GOOD NIGHT FOR SINGIN'—Jerry Jeff Walker—MCA
- LONG HARD RIDE—Marshall Tucker Band—Capricorn
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- SPITFIRE—Jefferson Starship—Grunt
- STEAL YOUR FACE—Grateful Dead—Grateful Dead
- SUMMERTIME DREAM—Gordon Lightfoot—Reprise
- WIRED—Jeff Beck—Epic

PEACHES/ATLANTA

- A NIGHT ON THE TOWN—Rod Stewart—WB
- BEAUTIFUL NOISE—Neil Diamond—Col
- BUZZARD BAIT—Back Pocket
- CHICAGO X—Col
- IN THE POCKET—James Taylor—WB
- LONG HARD RIDE—Marshall Tucker Band—Capricorn
- PULLIN' TOGETHER—Grinderswitch—Capricorn
- SPITFIRE—Jefferson Starship—Grunt
- WIRED—Jeff Beck—Epic

PEACHES/FT. LAUDERDALE

- ALICE COOPER GOES TO HELL—WB
- CITY BOY—Mercury
- 15 BIG ONES—Beach Boys—Brother/Reprise
- SHOUTING AND POINTING—Mott—Col
- SPITFIRE—Jefferson Starship—Grunt
- STEAL YOUR FACE—Grateful Dead—Grateful Dead
- STILL LIFE—Van Der Graff Generator—Mercury
- TIGER—WB
- VOLUNTEER JAM—Capricorn
- WETTER THE BETTER—Wet Willie—Capricorn

POPLAR TUNES/MEMPHIS

- ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
- BOBBY BLAND & B.B. KING TOGETHER AGAIN—ABC Impulse
- IT'S A GOOD NIGHT FOR SINGIN'—Jerry Jeff Walker—MCA
- OLIAS OF SUNHILL—Jon Anderson—Atlantic
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- SHOUTING & POINTING—Mott—Col
- SOUL SEARCHING—Average White Band—Atlantic
- SPITFIRE—Jefferson Starship—Atlantic
- STEAL YOUR FACE—Grateful Dead—UA
- STRETCHIN' OUT—Bootsy's Rubber Band—WB

MUSHROOM/NEW ORLEANS

- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- AIN'T THAT A BITCH—Johnny Guitier Watson—DJM
- GREATEST HITS—Irma Thomas—Bony
- HOT ON THE TRACKS—Commodores—Motown
- IT'S A GOOD NIGHT FOR SINGIN'—Jerry Jeff Walker—MCA
- REGGAE GOT SOUL—Toots & the Maytals—Island
- RESOLUTION—Andy Pratt—Nemperor
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- WILD TCHOUPITOUAS—Island
- WIRED—Jeff Beck—Epic

INDEPENDENT/DENVER

- BEAUTIFUL NOISE—Neil Diamond—Col
- FARTHER ALONG—Spirit—Mercury
- IN THE POCKET—James Taylor—WB
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- SLEEPING BEAUTY—Cheech & Chong—Ode

- SPIN—Ariola America
- SPITFIRE—Jefferson Starship—Grunt
- STEAL YOUR FACE—Grateful Dead—Grateful Dead
- THE NEED TO BE—Esther Satterfield—A&M
- WIRED—Jeff Beck—Epic

CIRCLES/ARIZONA

- ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
- BEAUTIFUL NOISE—Neil Diamond—Col
- BOB JAMES 3—CTI
- CHICAGO X—Col
- GOOD KING BAD—George Benson—CTI
- HOT ON THE TRACKS—Commodores—Motown
- IT'S A GOOD NIGHT FOR SINGIN'—Jerry Jeff Walker—MCA
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- SPITFIRE—Jefferson Starship—Grunt
- STEAL YOUR FACE—Grateful Dead—Grateful Dead

ODYSSEY/SOUTHWEST & WEST

- ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
- 15 BIG ONES—Beach Boys—Brother/Reprise
- HOT ON THE TRACKS—Commodores—Motown
- IAN MATHEWS—Col
- ON THE TRACK—Leon Redbone—WB
- RESOLUTION—Andy Pratt—Nemperor
- SPITFIRE—Jefferson Starship—Grunt
- STEAL YOUR FACE—Grateful Dead—Grateful Dead
- SUMMERTIME—Gordon Lightfoot—Reprise
- WHISTLING DOWN THE WIRE—Crosby & Nash—ABC

MUSIC PLUS/LOS ANGELES

- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- 15 BIG ONES—Beach Boys—Brother/Reprise
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- MOONMADNESS—Camel—Janus
- OLIAS OF SUNHILL—Jon Anderson—Atlantic
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- SLEEPING BEAUTY—Cheech & Chong—Ode
- SPITFIRE—Jefferson Starship—Grunt
- STEAL YOUR FACE—Grateful Dead—Grateful Dead
- WHISTLING DOWN THE WIRE—Crosby & Nash—ABC

TOWER/LOS ANGELES

- A KIND OF HUSH—Carpenters—A&M
- A NIGHT ON THE TOWN—Rod Stewart—WB
- ALICE COOPER GOES TO HELL—WB
- BEAUTIFUL NOISE—Neil Diamond—Col
- CHICAGO X—Col
- 15 BIG ONES—Beach Boys—Brother/Reprise
- SHOUTING & POINTING—Mott—Col
- SLEEPING BEAUTY—Cheech & Chong—Ode
- SOUL SEARCHING—Average White Band—Atlantic
- WHISTLING DOWN THE WIRE—Crosby & Nash—ABC

EVERYBODY'S RECORDS/NORTHWEST

- ARBOUR ZENA—Keith Jarrett—ECM
- BOB JAMES 3—CTI
- BREZZIN'—George Benson—WB
- GOOD KING BAD—George Benson—CTI
- IN THE POCKET—James Taylor—WB
- IT'S A GOOD NIGHT FOR SINGIN'—Jerry Jeff Walker—MCA
- SPITFIRE—Jefferson Starship—Grunt
- STEAL YOUR FACE—Grateful Dead—Grateful Dead
- WHISTLING DOWN THE WIRE—Crosby & Nash—ABC
- WIRED—Jeff Beck—Epic



THE ALBUM CHART

PRICE CODE
 E — 5.98 H — 9.98
 G — 7.98 J — 12.98
 I — 11.98 F — 6.98

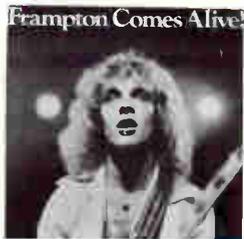
TITLE, ARTIST, Label, Number (Distributing Label)

JULY 17 JULY 10

WKS. ON CHART

1 2 FRAMPTON COMES ALIVE

PETER FRAMPTON
 A&M SP 3703

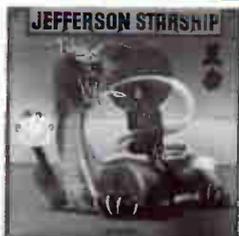


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2	1	FLEETWOOD MAC/Reprise MS 2225 (WB)	51	F
3	3	AT THE SPEED OF SOUND WINGS/Capitol SW 11525	15	F
4	4	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052	20	F
5	5	THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868	22	F
6	8	ROCK 'N' ROLL MUSIC THE BEATLES/Capitol SKBO 11537	4	F
7	7	BREEZIN' GEORGE BENSON/Warner Bros. BS 2919	12	F
8	20	BEAUTIFUL NOISE NEIL DIAMOND/Columbia PC 33965	3	F
9	12	CHICAGO X/Columbia PC 34200	3	F
10	6	ROCKS AEROSMITH/Columbia PC 34165	8	F
11	11	I WANT YOU MARVIN GAYE/Tamla T6 342S1 (Motown)	16	F
12	10	HARVEST FOR THE WORLD ISLEY BROTHERS/T-Neck PZ 33809 (CBS)	8	F
13	13	FLY LIKE AN EAGLE THE STEVE MILLER BAND/Capitol ST 11497	8	F
14	15	LOOK OUT FOR #1 BROTHERS JOHNSON/A&M SP 4567	18	F
15	16	CHANGESONEBOWIE DAVID BOWIE/RCA APL1 1732	6	F
16	17	CONTRADICTION OHIO PLAYERS/Mercury SRM 1 1088	6	F
17	9	BLACK AND BLUE ROLLING STONES/Rolling Stones COC 79104 (Atlantic)	11	F
18	14	NATALIE NATALIE COLE/Capitol ST 11517	8	F
19	18	DIANA ROSS/Motown M6 861S1	20	F
20	21	A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053	30	F
21	19	HERE AND THERE ELTON JOHN/MCA 2197	9	F
22	23	TAKIN' IT TO THE STREETS DOOBIE BROTHERS/Warner Bros. BS 2899	15	F
23	22	MOTHERSHIP CONNECTION PARLIAMENT/Casablanca NBLP 7022	22	F
24	28	JEFF BECK/WIRED/Epic PE 33849	4	F
25	24	HISTORY/AMERICA'S GREATEST HITS/Warner Bros. BS 2894	35	F
26	25	TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060	37	F
27	27	SILK DEGREES BOZ SCAGGS/Columbia PC 33920	18	F
28	26	SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570	18	F
29	29	HIDEAWAY AMERICA/Warner Bros. BS 2932	12	F
30	34	SPARKLE ARETHA FRANKLIN/Atlantic SD 18176	4	F
31	32	DONNY & MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW/Polydor PD 6068	14	F
32	33	GET CLOSER SEALS & CROFTS/Warner Bros. BS 2907	11	F
33	62	A KIND OF HUSH CARPENTERS/A&M SP 4581	3	F
34	35	RASTAMAN VIBRATION BOB MARLEY & THE WAILERS/Island ILPS 9383	11	F
35	36	GREATEST HITS ELTON JOHN/MCA 2128	87	F
36	46	ANOTHER PASSENGER CARLY SIMON/Elektra 7E 1064	4	F
37	40	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	10	F
38	56	IN THE POCKET JAMES TAYLOR/Warner Bros. BS 2912	3	F
39	42	JAILBREAK THIN LIZZY/Mercury SRM 1 1081	10	F
40	51	LONG HARD RIDE MARSHALL TUCKER BAND/Capricorn CP 0170 (WB)	4	F
41	41	KISS ALIVE KISS/Casablanca NBLP 7020	41	G
42	58	SUMMERTIME DREAM GORDON LIGHTFOOT/Reprise MS 2246 (WB)	4	F
43	30	PRESENCE LED ZEPPELIN/Swan Song SS 8416 (Atlantic)	14	F
44	45	FIREFALL/Atlantic SD 18174	12	F
45	50	STARLAND VOCAL BAND WINDSONG/BHL1 1351 (RCA)	7	F
46	48	THOSE SOUTHERN KNIGHTS CRUSADERS/ABC Blue Thumb BTSD 6024	7	F

CHARTMAKER OF THE WEEK

47 — SPITFIRE
 JEFFERSON STARSHIP
 Grunt BFL1 1557 (RCA)



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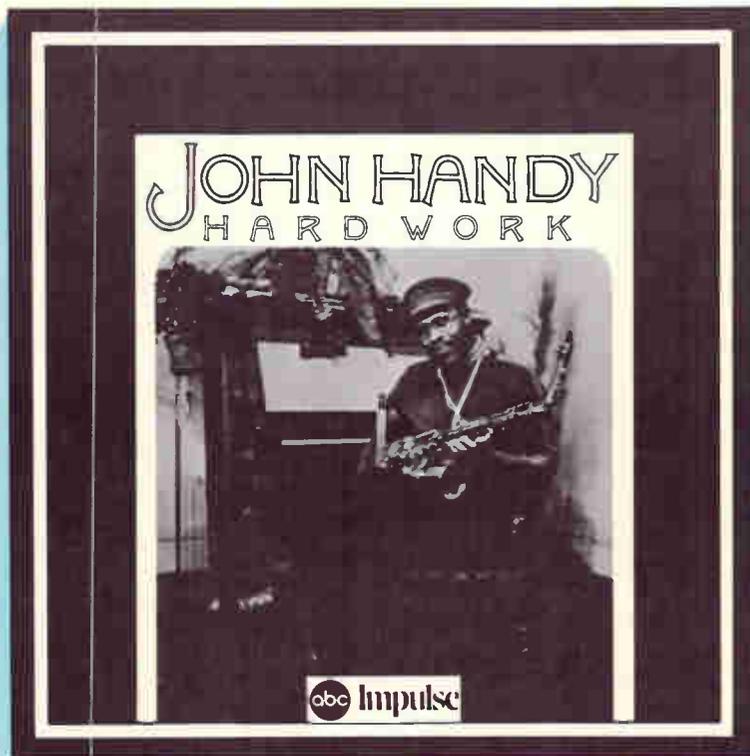
48	70	OLE ELO ELECTRIC LIGHT ORCHESTRA/United Artists LA630 G	3	F
49	49	DARYL HALL & JOHN OATES/RCA APL1 1144	10	F
50	31	TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE JETHRO TULL/Chrysalis CHR 1111 (WB)	7	F
51	66	HOT ON THE TRACKS COMMODORES/Motown M6 867S1	2	F
52	53	JOHN TRAVOLTA/Midland Intl. BKL1 1563 (RCA)	8	F
53	38	ERIC CARMEN/Arista 4057	28	F
54	39	SADDLE TRAMP CHARLIE DANIELS BAND/Epic PE 34150	10	F
55	65	ALL THINGS IN TIME LOU RAWLS/Phila. Intl. PZ 33957 (CBS)	4	F
56	37	THE ROYAL SCAM STEELY DAN/ABC ABCD 931	10	F
57	59	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE ELVIS PRESLEY/RCA APL1 1506	5	F
58	43	FOOL FOR THE CITY FOGHAT/Bearsville BR 6959 (WB)	26	F
59	84	STEAL YOUR FACE GRATEFUL DEAD/Grateful Dead GD LA620 J2/GD 104 (UA)	2	H
60	54	RAINBOW RISING BLACKMORE'S RAINBOW/Oyster 1 1601 (Polydor)	7	F
61	61	COME ON OVER OLIVIA NEWTON-JOHN/MCA 2186	17	F
62	82	SLEEPING BEAUTY CHEECH & CHONG/Ode SP 77040 (A&M)	2	F
63	64	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND BOOTSY'S RUBBER BAND/Warner Bros. BS 2920	8	F
64	63	RENAISSANCE LIVE AT CARNEGIE HALL RENAISSANCE/Sire SAS 3902 2 (ABC)	5	G
65	47	LEE OSKAR/United Artists LA594 G	10	F
66	68	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/SP 4552	67	F
67	71	WEDDING ALBUM LEON & MARY RUSSELL/Paradise PA 2943 (WB)	12	F
68	44	THE MANHATTANS/Columbia PC 33820	11	F
69	69	RELEASE HENRY GROSS/Lifesong LS 6002	21	F
70	—	15 BIG ONES BEACH BOYS/Brother/Reprise MS 2251	1	F
71	52	AMIGOS SANTANA/Columbia PC 33576	15	F
72	73	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039	56	F
73	81	FEVER RONNIE LAWS/Blue Note BN LA628 G (UA)	3	F
74	77	TED NUGENT/Epic PE 33692	29	F
75	75	HELEN REDDY'S GREATEST HITS/Capitol ST 11467	33	F
76	78	EVERYBODY COME ON OUT STANLEY TURRENTINE/Fantasy F 9508	4	F
77	79	AGENTS OF FORTUNE BLUE OYSTER CULT/Columbia PC 34164	4	F
78	55	AEROSMITH/Columbia PC 32005	23	F
79	60	BRASS CONSTRUCTION/United Artists LA545 G	24	F
80	57	TALES OF MYSTERY AND IMAGINATION: EDGAR ALLEN POE THE ALAN PARSONS PROJECT/20th Century T 508	9	F
81	67	DESTROYER KISS/Casablanca NBLP 7025	16	F
82	74	STEPPIN' OUT NEIL SEDAKA/Rocket PIG 2195 (MCA)	11	F
83	76	FAITHFUL TODD RUNDGREN/Bearsville BR 6963 (WB)	9	F
84	85	CHICAGO'S GREATEST HITS CHICAGO/Columbia PC 33900	34	F
85	88	RED TAPE ATLANTA RHYTHM SECTION/Polydor PD 1 6060	3	F
86	87	A CIRCLE FILLED WITH LOVE SONS OF CHAMPLIN/Ariola America 50007 (Capitol)	3	F
87	105	MIRROR GRAHAM CENTRAL STATION/Warner Bros. BS 2937	1	F
88	72	EARGASM JOHNNIE TAYLOR/Columbia PC 33951	19	F
89	80	RUN WITH THE PACK BAD COMPANY/Swan Song 8415 (Atlantic)	23	F
90	94	HARD WORK JOHN HANDY/ABC Impulse ASD 9314	2	F
91	92	SLIPPIN' AWAY CHRIS HILLMAN/Asylum 7E 1062	3	F
92	104	IT'S A GOOD NIGHT FOR SINGIN' JERRY JEFF WALKER/MCA 2202	1	F
93	101	MORE, MORE, MORE ANDREA TRUE CONNECTION/Budah BDS 5670	1	F
94	96	MISTY BLUE DOROTHY MOORE/Malaco 6351 (TK)	2	F
95	83	OUTLAWS VARIOUS ARTISTS/RCA APL1 1321	23	F
96	89	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/Capitol SKBB 11523	12	F
97	90	YOUNG AND RICH THE TUBES/A&M SP 4580	8	F
98	100	TOGETHER JOHNNY & EDGAR WINTER/Blue Sky PC 34033 (CBS)	2	F
99	86	STRUTTIN' MY STUFF ELVIN BISHOP/Capricorn CP 0165 (WB)	25	F
100	93	GRATITUDE EARTH, WIND & FIRE/Columbia PG 33694	13	G

GREAT MUSIC HAPPENS ON

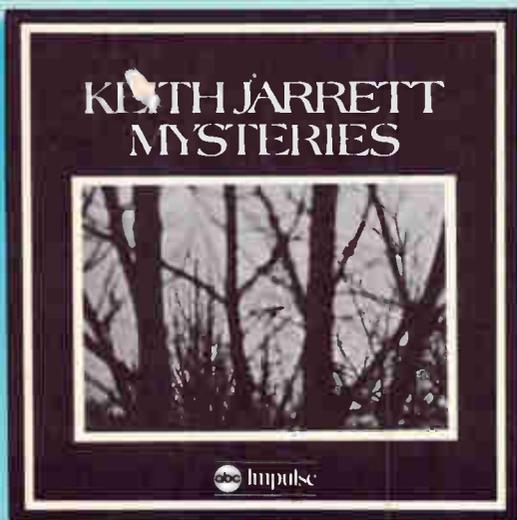
abc Impulse



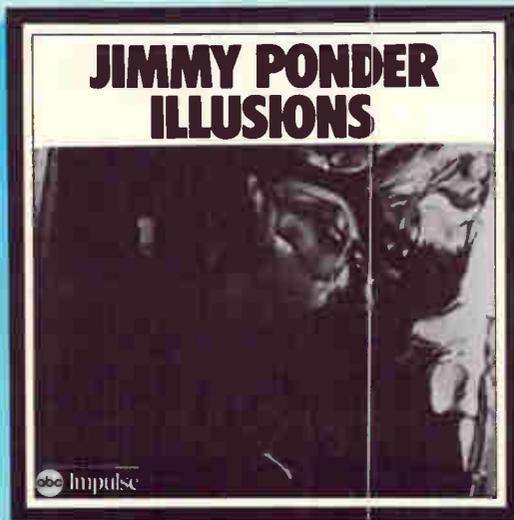
BOBBY BLAND & B.B. KING
Together Again...LIVE
ASD-9317



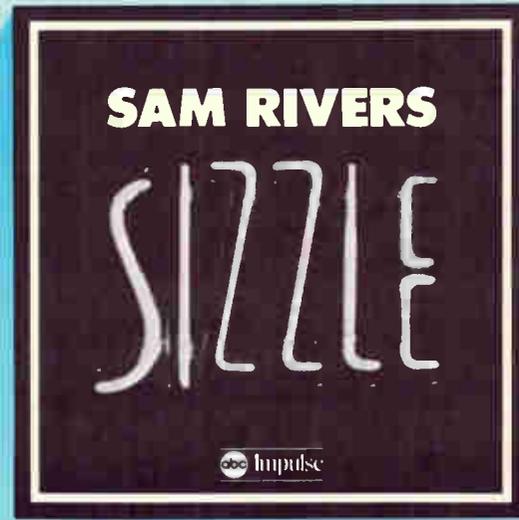
JOHN HANDY
Hard Work
ASD-9314



KEITH JARRETT Mysteries
ASD-9315



JIMMY PONDER Illusions
ASD-9313



SAM RIVERS Sizzle
ASD-9316

On Impulse Records and GRT Tapes

abc Impulse

101 THE ALBUM CHART 150

JULY 17, 1976

JULY 17	JULY 10	
101	103	GREATEST HITS SEALS & CROFTS/Warner Bros. BS 2886
102	102	ABANDONED LUNCHEONETTE DARYL HALL AND JOHN OATES/ Atlantic SD 7269
103	106	EVERYTHING'S COMING UP LOVE DAVID RUFFIN/ Motown M6 866S1
104	91	ENERGY TO BURN B.T. EXPRESS/Columbia PC 34178
105	109	SKY HIGH TAVARES/Capitol ST 11533
106	119	GOOD KING BAD GEORGE BENSON/CTI 6062
107	122	COLLECTORS' ITEM HAROLD MELVIN & THE BLUE NOTES/ Phila. Intl. PZ 34232 (CBS)
108	—	A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS 2938
109	110	LED ZEPPELIN IV/Atlantic SD 7208
110	111	MOONMADNESS CAMEL/Janus JXS 7024
111	97	LOVE TRILOGY DONNA SUMMER/Oasis OCLP 5004 (Casablanca)
112	113	NEW RIDERS NEW RIDERS OF THE PURPLE SAGE/MCA 2196
113	—	WHISTLING DOWN THE WIRE CROSBY & NASH/ABC 956
114	98	NEVER GONNA LET YOU GO VICKI SUE ROBINSON/ RCA APL1 1256
115	118	VENUS AND MARS WINGS/Capitol SMAS 11419
116	117	SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)
117	99	MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)
118	95	SILVER CONVENTION/Midland Intl. BKL1 1369 (RCA)
119	—	SOUL SEARCHING AVERAGE WHITE BAND/Atlantic SD 18179
120	138	THREE BOB JAMES/CTI 6063
121	—	ALICE COOPER GOES TO HELL/Warner Bros. BS 2896
122	128	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307
123	112	FLY WITH THE WIND McCOY TYNER/Milestone M 9067
124	107	ROCK 'N' ROLL LOVE LETTER BAY CITY ROLLERS/Arista 4071
125	127	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479
126	108	TURNSTILES BILLY JOEL/Columbia PC 33848
127	129	BILL COSBY IS NOT HIMSELF THESE DAYS—RAT OWN, RAT OWN/Capitol ST 11530
128	131	THE WHITE ALBUM THE BEATLES/Apple SWBO 101
129	114	STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON/ Columbia PC 33540
130	115	FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA/ United Artists LA546 G
131	—	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS/ RCA APL1 1816
132	—	RESOLUTION ANDY PRATT/Nemperor NE 438 (Atlantic)
133	—	OLIAS OF SUNHOLLOW JON ANDERSON/Atlantic SD 18180
134	139	YOU ARE MY STARSHIP NORMAN CONNORS/Buddah BDS 5655
135	116	SALONGO RAMSEY LEWIS/Columbia PC 34173
136	—	TOGETHER AGAIN . . . LIVE BOBBY BLAND & B. B. KING/ ABC Impulse ASD 9317
137	120	ILLEGAL STILLS STEPHEN STILLS/Columbia PC 34148
138	140	HELLUVA BAND ANGEL/Casablanca NBLP 7028
139	141	HIGH ENERGY THE SUPREMES/Motown M6 863S1
140	121	GET YOURSELF UP HEAD EAST/A&M SP 4579
141	125	RUFUS FEATURING CHAKA KHAN/ABC ABCD 909
142	143	ROSE OF CIMARRON POCO/ABC ABCD 946
143	145	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOSD 2020
144	—	I DON'T WANT TO GO HOME SOUTHSIDE JOHNNY & THE ASBURY JUKES/Epic PE 34180
145	130	WHERE THE HAPPY PEOPLE GO THE TRAMMPS/ Atlantic SD 18172
146	123	GREATEST STORIES LIVE HARRY CHAPIN/Elektra 7E 2009
147	124	RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE/United Artists LA626 G
148	—	WARREN ZEVON/Asylum 7E 1060
149	132	BLOODLINE GLEN CAMPBELL/Capitol SW 11516
150	133	LADY IN WAITING OUTLAWS/Arista 4070

151-200 ALBUM CHART

151	YOUNG HEARTS RUN FREE CANDI STATON/Warner Bros. BS 2948	176	WATCH OUT BARRABAS/ Atlantic SD 36 136
152	BAND ON THE RUN PAUL McCARTNEY/Capitol SO 3415	177	ON THE TRACK LEON REDBONE/ Warner Bros. BS 2888
153	BARRY MANILOW/Arista 4016	178	THE FOUR SEASONS STORY/ Private Stock PS 7000
154	THE BEST OF ROD STEWART/Mercury SRM 2 7507	179	CHILD IN TIME IAN GILLAN/ Oyster 1 1602 (Polydor)
155	ODYSSEY CHARLES EARLAND/ Mercury SRM 1 1049	180	CITY BOY/Mercury SRM 1 1098
156	I ONLY HAVE EYES FOR YOU JOHNNY MATHIS/Columbia PC 34117	181	TOO STUFFED TO JUMP AMAZING RHYTHM ACES/ABC ABCD 940
157	GREATEST HITS CHARLIE RICH/ Epic PE 34240	182	ARBOUR ZENA KEITH JARRETT/ ECM 1 1070 (Polydor)
158	REO/Epic PE 34143	183	FARTHER ALONG SPIRIT/ Mercury SRM 1 1094
159	THE NEED TO BE ESTHER SATTERFIELD/A&M SP 3411	184	OH YEAH? JAN HAMMER/ Nemperor 437 (Atlantic)
160	THE BEATLES 62-66 Apple SKBO 3403	185	EARL KLUGH/Blue Note BN LA596 G (UA)
161	MYSTERIES KEITH JARRETT/ABC Impulse ASD 9315	186	PULLIN' TOGETHER GRINDERSWITCH/ Capricorn CP 0173 (WB)
162	ACCEPT NO SUBSTITUTES PLEASURE/ Fantasy F 9506	187	THE KINKS GREATEST—CELLULOSE HEROES/RCA APL1 1743
163	FREE IN AMERICA BEN SIDRAN/ Arista 4081	188	AIN'T THAT A BITCH JOHNNY GUITAR WATSON/DJM DJLPA 3 (Amherst)
164	I'M EASY KEITH CARRADINE/ Asylum 7E 1066	189	I'VE GOT A FEELING AL WILSON/ Playboy PB 410
165	MOONLIGHT FEELS RIGHT STARBUCK/Private Stock PS 2013	190	IMPACT/Atco/WMOT SD 36 135
166	BLACKSMOKE CHOCOLATE CITY/ 2001 (Casablanca)	191	TAPESTRY CAROLE KING/ Ode SP 77009 (A&M)
167	THE BEATLES 67-70/ Apple SKBO 3404	192	BORN TO GET DOWN MUSCLE SHOALS HORNS/Bang BLP 403
168	NATURAL GAS/ Private Stock PS 2011	193	GIVE GET TAKE HAVE CURTIS MAYFIELD/Curtom CU 5007 (WB)
169	ARABIAN NIGHTS RITCHIE FAMILY Marlin 2201 (TK)	194	A STREET CALLED STRAIGHT ROY BUCHANAN/Atlantic SD 18170
170	WILD CHERRY/Epic/Sweet City PE 34195	195	TOUCH JOHN KLEMMER/ ABC ABCD 9212
171	MAHOGANY RUSH IV/ Columbia PC 34190	196	FABULOUS STYLISTICS/ H&L HL 69013
172	JOHN DENVER'S GREATEST HITS/ RCA CPL1 0374	197	MONTY PYTHON LIVE! AT CITY CENTER/Arista 4073
173	SHOUTING AND POINTING MOTT/ Columbia PC 34236	198	BALLS OF FIRE BLACK OAK ARKANSAS/MCA 2199
174	REGGAE GOT SOUL TOOTS & THE MAYTALS/Island ILPS 9394	199	DANCE YOUR ASS OFF BOHANNON/ Dakar DK 76919 (Brunswick)
175	MEAN MACHINE JIMMY McGRUFF/ Groove Merchant 3311	200	MYSTIC VOYAGE ROY AYERS UBIQUITY/Polydor PD 6057

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Mariposa Folk Festival:

New Faces, Old Friends Sing and Play Together

By IRA MAYER

■ CENTRE ISLAND, TORONTO—If the Mariposa Folk Festival (25-7) can be said to have stars they are the people who have either come up through the ranks of the festival circuit or those long-time folk artists who are particularly good at discussing and demonstrating their music. Thus, for example, an artist such as Steve Goodman (Asylum), who has played the various festivals in the northeast over the last five years, can attract one of the largest audiences in Mariposa's Centre Island history despite the fact that there are performances going on at six other stages; Michael Cooney (Front Hall) can deliver a thesis-like presentation on the roots of and influences on Bob Dylan; and Taj Mahal (Columbia) can lead any number of workshops on the blues and related subjects sharing the stage with lesser known bluesmen (such as Robert Pete Williams and John Jackson) without overshadowing them.

Workshops and Concerts

These, however, are isolated performers and incidents. The real beauty of Mariposa is its seven stages with constantly changing workshops and short concerts. The festival day runs from 11 a.m. to sunset and in that time the entire roster performs in various combinations and as soloists. Audience participation, whether singing or dancing along, asking questions or learning instrumental and singing techniques, is greatly encouraged. Even the crafts area is considered as more than a series of booths for craftspeople to sell their wares: each craftsperson must have the ability to explain and demonstrate his or her craft for onlookers.

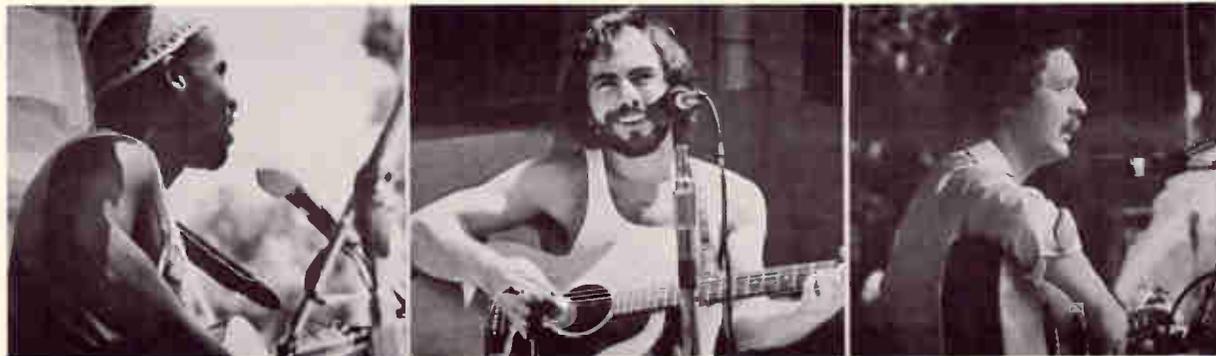
As always at Mariposa, there

Thames Taps Vidal

■ NEW YORK — Harriette Vidal has been appointed to the position of director of publicity for Thames Talent Ltd. The announcement was made by the company's president, Bruce Payne, and is effective immediately.

Headquartered in New York, Ms. Vidal will be involved in all aspects of publicity, including writing, contacting representatives of the media and the devising of publicity campaigns on behalf of the Thames roster of artists.

Prior to her joining Thames, Ms. Vidal was director of publicity for Polydor Incorporated and before that worked in publicity at Columbia Records.



Pictured, from left: bluesman Taj Mahal, singer songwriter Steve Goodman and Irish balladeer and raconteur Owen McBride.

were numerous new faces and many viewed at greater length than in past visits. Of those who made particularly strong impressions: country artist Myrna Lorrie—co-host of a nationally televised Canadian country program; blues stylist David Wilcox, who once worked with Leon Redbone as a duo; Sweet Honey In The Rock, an outstanding black female quintet led by civil rights activist Bernice Reagan and specializing in acapella songs with a distinctly political bent; Ken Bloom, a man who can only be described as multi-talented given the number of instruments and musical styles he incorporates into a performance; the Bannerman Family, a West Virginia dancing family; French-Canadian dance outfit Le Gens de Mon

Pays; and French-Canadian singer Robert Paquette. Of those exhibiting great growth since last year's festival, Bloom and balladeer Gamble Rogers were the best examples. And for outstanding concert performances, Steve Goodman and Taj Mahal must top the list for the rapport established with their audiences and the breadth of their repertoires. Goodman was joined by Bloom, Lewis London, Saul Brody and a number of others for a Dixie-blues-almost rock jam that led right into a ten minute standing ovation; Taj made his program a rambling blues history as full of information as music.

With only 8000 tickets sold per day, Mariposa never becomes unbearably crowded, and drifting from stage to stage is, for this

reporter, the most pleasurable way to take in as much as possible. And there is invariably more to be taken in than any one person can handle in three days.

E/A Releases Three

■ LOS ANGELES — Heading up Elektra/Asylum's forthcoming July release are the solo debut of Richie Furay "I've Got A Reason," the first album from veteran country songwriter Carmol Taylor, "Songwriter," and the Asylum label debut of Italian progressive rock group PFM, "Chocolate Kings."

Instore display materials are being prepared for the July release, with sales and promotion to be keyed to individual activities by the artists included.

Tom Rodden (Continued from page 4)

by the artist of the same name, due for release in early August.

The release of the Bresh Ip comes fresh on the heels of the artist's hit country single "Homemade Love," (which reached a bulleted 11 on the Country Singles Chart, RW, 7/3/76) and provides a good illustration of the marketing philosophy that Rodden expects to implement. "We're a small company and we know that we have to be very selective in choosing artists and product," said Rodden. "With that in mind, we'll look for finished masters as much as possible — production deals are far too expensive—and we'll try to break a single before rushing into an album release." Rodden expects that the label will release no more than 10 to 12 albums per year. "If we were to go too far beyond that, we'd risk losing product in the shuffle and that wouldn't be fair to the company or to our artists," he said.

Seven artists are currently signed to Farr Records. In addition to Bresh, the label's roster boasts country artist Jerry Ford, whose single, "I Forgot To Live Today," is now in release. The new Markettes are rooted in the r&b area, although Farr Records

intends to work the group's "Song From M.A.S.H." on the pop side as well. Pop artists include Jenny Jackson, whose first record, "Shoo Ra Shoo Ra," will be released within the month, Curtis and Wargo, whose single "Turntable Lady" is now in preparation, Juniper, a singer who was recently signed to the label, and Steve Wightman, who had the first charted record for the label, "You Know The Feeling."

Immediately after his arrival at Farr Records, Rodden trimmed the label's staff to its present 15 employees ("it was really out of proportion with our needs," he said) while retaining the company's three key promotion men and the majority of the other personnel. National pop promotion at Farr continues to be handled by Bernie Torres, formerly with Buddha Records and a veteran of RKO radio in the days of Drake-Chenault. Robert Walker still handles r&b promotion; his background includes stints at Mums Records and Barry White's Soul Unlimited Productions. Country promotion is the domain of Carson Schrieber, formerly KLAC's long-time program director.

"At this point, we have a good

competent promotion staff which we'll augment, from time to time, with various independent promotion men in key markets," said Rodden. "In almost every city in the country, there's a promotion man who's an expert in his market and they can be of great help. In addition, we'll depend on the promotion staffs retained by our independent distributors. Eventually, when we grow and can afford to carry the overhead we'll put our own people on staff.

"After having been with 20th Century Records over the past four years, I've developed a good rapport with the independent distributors and I know we're going to get their support," Rodden said. He estimated that 90 percent of Farr's indies are the same firms that handled the 20th Century line. "I think the independent distribution network we've set up is stronger, collectively, than any branch operation in the country and most of the indies have more insight into the record business than the branches have because they have their own racks and one-stops built into their operations," he said. "A lot of our success here at Farr is going to depend on their help."

SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "Groovy People"—Lou Rawls (PIR). Rawls' re-birth has brought much attention to his current lp produced by Gamble/Huff. This particular cut, chosen by this editor, tells everything about the talents of an artist who has been around for quite sometime.

DEDE'S DITTIES TO WATCH: "Lean On Me"—Melba Moore (Buddah); "Let The Good Times Roll"—Bobby Bland & B.B. King (ABC-Impulse); "All Night's Alright"—Honey White And The Night Man (Haven).

On the 4th of July, United Artists held a fantastic affair at the Hollywood Bowl where Brock Peters performed the entire "Ballad For Americans." The composer of this magnificent material, Earl Robinson, was on hand to witness the salute on the bicentennial. With fireworks and rockets flaring, those attending had an enjoyable time.



At 9 a.m. every morning on WBL5-FM (New York) a young lady is heard throughout the city. Her format revolves around the concept that the sunshine is here regardless of the weather. Her name is LaMarr Renee, a 24 year old whose concept has been taken a little bit further. Ms. Renee has designed a "Sunshine T-Shirt" which reflects "not only a fashion trend but innovations of a young lady who believes that quality, aesthetics and craftsmanship can make a damn good package." She

(Continued on page 46)

Newport Jazz Spotlights Gospel

■ STANHOPE, N.J. — Its finest singers are quite possibly America's finest singers, yet gospel music — the purest expression of a troubled soul — remains curiously unacknowledged and misunderstood as an art form. Though people choose to disregard the genre, the fact is that gospel thrives in its own small world, losing on occasion an Aretha Franklin or a Sam Cooke to the secular world. Still, the Clara

Wards, the James Cleverlands, the Mahalia Jacksons, the Claude Jeters, the Julius Cheeks, the Sam McCrarys and others have gone on their gospel ways delivering, to those who would listen, the most moving messages imaginable concerning redemption and salvation.

The Newport Jazz Festival focussed attention on this neglected music during a Gospel Picnic held

(Continued on page 42)

Atlantic Signs Johnny Bristol



Atlantic Records chairman Ahmet Ertegun and president Jerry Greenberg have announced the signing of Johnny Bristol to a long-term recording contract with the label. Under terms of the agreement, Atlantic Records will distribute all future product by Bristol in the U.S., Canada, and the Caribbean. Bristol, an accomplished record producer and songwriter, began his production career in Detroit with the Spinners in 1964. During his tenure there he earned gold records with Jr. Walker and the All-Stars, the Supremes, Miracles, Gladys Knight & the Pips, Stevie Wonder, Marvin Gaye and Tammi Terrell, and David Ruffin. Since that time, Bristol has overseen production on such artists as O.C. Smith, Buddy Miles, Jerry Butler, Johnny Mathis, and Boz Scaggs. Bristol's own career as a performer and recording artist took shape in 1974, yielding a pair of albums and several consecutive hit singles, including "Hang On In There Baby" and "You and I." His debut single for Atlantic will be announced very shortly, to be followed by the artist's first album for the label this summer. Pictured after the signing at Atlantic's west coast offices are, from left: Atlantic's west coast general manager Bob Greenberg, attorney Lee Phillips, Jerry Greenberg, Johnny Bristol and Ahmet Ertegun.

Ralph's, Conner Sign Dell and Sensations

■ LOS ANGELES — Dean MacDougall of Ralph's Mother Productions and the Mike Connor office have signed Dell and the Sensations, a reggae band based here, to a personal management agreement.

Smoke Now Blacksmoke

■ LOS ANGELES—Cecil Holmes' Chocolate City Records has announced that the label's first album act has undergone a name change. Formerly known as Smoke, the group is now known as Blacksmoke. Album covers, press materials, merchandising aids and the new Blacksmoke single "(Your Love Has Got Me) Screamin,'" all reflect the change and the new Blacksmoke logo.

Morris Signs Ajaye

■ LOS ANGELES—Franklyn Ajaye has signed with the William Morris Agency for representation in all fields. Ajaye is signed to Monte Kay Management and records for the Little David label.

Brown Celebrates Fifth Polydor Anny.

■ NEW YORK—Artist and entrepreneur James Brown celebrated his fifth anniversary recording for Polydor Inc. in the United States and his 10th anniversary recording for Polydor International last week.

Brown is also celebrating two decades of performing, having begun with the release of "Please, Please, Please" in 1956. He has released more than 33 singles and 18 albums during his association with Polydor.

R&B PICKS OF THE WEEK

SINGLE

BUDDAH

NORMAN CONNORS, "WE BOTH NEED EACH OTHER" (Electrocord Music, ASCAP). Soft and stimulating to the ears as this disc hits home. Lyrically it has all the components needed to become a top charter. Connors unique forcefulness moves in and out of the melody. Heading straight toward the horizon of stardom. Buddah BDA 534.

SLEEPER



MIKE JAMEISON, "YOU CAN MAKE IT (IF YOU CAN TAKE IT)" (Kellgriff Music Co., BMI). A natural for those who are disco crazy or for those who want a funky toe tapper. Jameison executes the number well, with a slight bit of rhythmic bounce. The beat goes on throughout the ditty. A new artist with all the necessary tools to make the grade. United Artist UA-XW823-Y.

ALBUM

BLOODSTONE, "DO YOU WANNA DO A THING." It is unnecessary to ask that question when it comes to Bloodstone. The title cut introduces you to the versatility of this group, going right back to their "natural high" experience with their current smash, "Just Like In The Movies." An lp to please all by utilizing sounds meant to accommodate everyone tastes. London PS 671.



**MARYANN FARRA
& SATIN SOUL
"NEVER GONNA
LEAVE YOU"**

BL 754207

Chi-Lites

THEIR "GREATEST HITS"
Vol. 2

BL 754208

BRUNSWICK

DAKAR



THE R&B SINGLES CHART

JULY 17, 1976

JULY 17	JULY 10	
1	1	SOMETHING HE CAN FEEL ARETHA FRANKLIN—Atlantic 3326
2	2	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS—Philo. Intl. ZS8 3582 (CBS)
3	3	THIS MASQUERADE GEORGE BENSON—Worner Bros. WBS 8209
4	4	SOPHISTICATED LADY NATALIE COLE—Capitol P 4259
5	5	YOUNG HEARTS RUN FREE CANDI STATON—Worner Bros. WBS 8181
6	6	KISS AND SAY GOODBYE THE MANHATTANS—Columbia 3 10310
7	7	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) PARLIAMENT—Cosoblonco NB 856
8	19	HEAVEN MUST BE MISSING AN ANGEL TAVARES—Capitol P 4270
9	9	SOMEBODY'S GETTIN' IT JOHNNIE TAYLOR—Columbia 3 10334
10	22	GET OFFA THAT THING JAMES BROWN—Polydor PD 14326

11	8	THAT'S WHERE THE HAPPY PEOPLE GO THE TRAMMPS—Atlantic 3306
12	10	THE LONELY ONE SPECIAL DELIVERY—Mainstream MRL 5581
13	14	UP THE CREEK WITHOUT A PADDLE TEMPTATIONS—Gordy G 7150F (Motown)
14	18	CAN'T STOP GROOVIN' B.T. EXPRESS—Columbia 3 10346
15	13	I WANT YOU MARVIN GAYE—Tamla T 54264F (Motown)
16	17	HEAR THE WORDS, FEEL THE FEELING MARGIE JOSEPH—Cotillion 44201 (Atlantic)
17	30	WHO'D SHE COO? OHIO PLAYERS—Mercury 73814
18	16	STROKIN' (PT. II) LEON HAYWOOD—20th Century TC 2285
19	12	LOVE HANGOVER DIANA ROSS—Motown M 1392F
20	21	FOXY LADY CROWN HEIGHTS AFFAIR—De-Lite DEP 1581
21	27	I'M GONNA LET MY HEART DO THE WALKING THE SUPREMES—Motown M 1391F
22	23	LOVE GRAHAM CENTRAL STATION—Warner Bros. WBS 8205
23	26	EVERYTHING'S COMING UP LOVE DAVID RUFFIN—Motown M 1393F
24	25	SARA SMILE DARYL HALL & JOHN OATES—RCA PB 10530
25	45	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC & THE SUNSHINE BAND—TK 1019
26	33	IT AIN'T THE REAL THING BOBBY BLAND—ABC 12189
27	34	ONE FOR THE MONEY WHISPERS—Soul Train SB 10700 (RCA)
28	11	BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW RHYTHM HERITAGE—ABC 12177
29	31	I HOPE WE GET TO LOVE IN TIME MARILYN MCCOO & BILLY DAVIS, JR.—ABC 12170
30	39	HARD WORK JOHN HANDY—ABC Impulse IMP 310005
31	24	CAUGHT IN THE ACT (OF GETTING IT ON) FACTS OF LIFE—Kayvette 5126 (TK)
32	20	I'LL BE GOOD TO YOU BROTHERS JOHNSON—A&M 1806
33	37	GET IT WHILE IT'S HOT EDDIE KENDRICKS—Tamla T 54270F (Motown)
34	42	PARTY VAN MCCOY—H&L 4670
35	43	STRETCHIN' OUT (IN A RUBBER BAND) BOOTSY'S RUBBER BAND—Warner Bros. WBS 8215
36	15	WHO LOVES YOU BETTER THAN I DO ISLEY BROTHERS—T-Neck ZS8 2260 (CBS)
37	41	YOU DON'T HAVE TO GO CHI-LITES—Brunswick B 55528
38	38	SO GOOD TO BE HOME WITH YOU TYRONE DAVIS—Dakar DK 4553 (Brunswick)
39	54	SUMMER WAR—United Artists XW834 Y
40	59	GETAWAY EARTH, WIND & FIRE—Columbia 3 10373
41	46	WAKE UP SUSAN SPINNERS—Atlantic 3341

42	60	PLAY THAT FUNKY MUSIC WILD CHERRY—Epic/Sweet City 8 50225
43	56	COTTON CANDY SYLVERS—Capitol P 4255
44	50	KEEP THAT SAME OLD FEELING THE CRUSADERS—ABC Blue Thumb BTA 269
45	51	WHERE YOU ARE MILLIE JACKSON—Spring SP 164 (Polydor)
46	47	ROOTS, ROCK, REGGAE BOB MARLEY & THE WAILERS—Island 060
47	28	YES, YES, YES BILL COSBY—Capitol P 4258
48	55	THE MORE YOU DO IT THE MORE I LIKE IT DONE TO ME RONNIE DYSON—Columbia 3 10356
49	52	BLT LEE OSKAR—United Artists XW807 Y
50	29	IT'S GOOD FOR THE SOUL LUTHER—Cotillion 44200 (Atlantic)
51	57	TRY ME . . . I KNOW . . . WE CAN MAKE IT DONNA SUMMER—Oasis 406 (Casablanca)
52	32	OPEN SMOKEY ROBINSON—Tamla T 54267F (Motown)
53	49	WANNA MAKE LOVE SUN—Capitol P 4254
54	63	BABY, WE BETTER TRY TO GET IT TOGETHER BARRY WHITE—20th Century TC 2298
55	61	WE THE PEOPLE GENERAL JOHNSON—Arista 0192
56	58	COME ON AND RIDE ENCHANTMENT—Desert Moon DM 6403 (Buddah)
57	35	MARRIED BUT NOT TO EACH OTHER DENISE LA SALLE—Westbound WT 5019 (20th Century)
58	36	FRIEND OF MINE LITTLE MILTON—Glades 1734 (TK)
59	62	HARDTIME SOS TOMMY TATE—Koko KO 722
60	65	I NEED IT JOHNNY GUITAR WATSON—DJM 1013 (Amherst)
61	64	LOVE CHANT ELI'S SECOND COMING—Silver Blue 7302 (TK)
62	68	UNIVERSAL SOUND KOOL & THE GANG—De-Lite DEP 1583
63	40	MISTY BLUE DOROTHY MOORE—Malaco M 1029 (TK)
64	69	TEN PERCENT DOUBLE EXPOSURE—Salsoul 2008
65	67	WHEREVER YOU GO SKIP MAHOANY & THE CASUALS—Abet 9465 (Nashboro)
66	—	WE BOTH NEED EACH OTHER NORMAN CONNORS—Buddah BDS 534
67	70	SLOW MOTION DELLS—Mercury 73807
68	—	FUNNY HOW TIME SLIPS AWAY DOROTHY MOORE—Malaco M 1033 (TK)
69	73	IT'S HARDER TO LEAVE JACKIE MOORE—Kayvette 5125 (TK)
70	72	WAITING AT THE BUS STOP KAY GEES—Gang GR 1326
71	—	SUPER DISCO RIMSHOTS—Stang 5067
72	74	STEAL AWAY TED TAYLOR—Alarm ARM 112B (TK)
73	75	BABY, I WANT YOUR BODY AL WILSON—Playboy P 6076
74	—	YOU SHOULD BE DANCING BEE GEES—RSO 853 (Polydor)
75	—	DANCIN' KID DISCO TEX & THE SEX-O-LETTES—Chelsea CH 3045

Gospel Show

(Continued from page 40)

here on June 26 at the Waterloo Village. Choirs from New Jersey and New York gathered to sing praises to their Lord, and in the process, to compete for prizes in the areas of contemporary and traditional gospel. This year's winners were: Thomas A. Dorsey Award for traditional gospel—Mt. Olive Baptist Church Choir from Hackensack, New Jersey, under the direction of Calvin True; Newport Festival Award for contemporary gospel — King's Concert Choir from King's Temple Baptist Church in Hempstead, New York, under the direction of David Cummings; Mahalia Jackson Award — Elaine Clarke, representing the Canaan Baptist Church.

But there were no losers here. True, Ms. Clarke's fervent reading of "I Find No Fault" was moving in the extreme...but how does one rank her solo turn above Carl Murray's?: short, stocky Carl Murray (also from the Canaan Baptist Church) who stood perfectly still and wrecked the house with his soul-piercing falsetto.

Legendary Talent

And what of blind singer Julia Best, who brought the audience to its feet with her rendition of "God's Going To Move Into Every City (One of These Days)"? What of this graceful lady whose talent approaches that of the legendary female gospel singers?

And though the King's Concert Choir virtually tore the roof off with their rousing "Sign of the Judgment," how does one fail to honor the adventurous Canaan Concert Choir? Easily as emotional as the King's Concert Choir, the Canaan Concert Choir also boasted the most baroque — and therefore surprising — vocal arrangements of any choir here. A medley consisting of "In Times Like These We Need A Saviour," "Rock of Ages" and "On Christ The Solid Rock I Stand" was a marvel of syncopation; its explosive finale provided the afternoon's quintessential gospel experience.

Alan's Ark

Of the smaller ensembles, Alan's Ark — a sextet of former drug addicts now "Singing our testimony to the Lord" — was the most impressive. Their impeccable street corner harmonizing on "I've Got Another River To Cross" and "When I've Gone The Last Mile" was reminiscent of the Persuasions at their peak.

David McGee

Perry Taps Pinckes

NEW YORK — Carole Pinckes has been named professional manager of the Richard Perry Publishing Companies, it was announced by the record producer.



THE R&B LP CHART

JULY 17, 1976

- BREEZIN'** GEORGE BENSON—Warner Bros. BS 2919
- SPARKLE** ARETHA FRANKLIN—Atlantic SD 18176
- NATALIE** NATALIE COLE—Capitol ST 11517
- LOOK OUT FOR #1** BROTHERS JOHNSON—A&M SP 4567
- HARVEST FOR THE WORLD** ISLEY BROTHERS—T-Neck PZ 33809 (CBS)
- I WANT YOU** MARVIN GAYE—Tamla T6 342S1 (Motown)
- CONTRADICTION** OHIO PLAYERS—Mercury SRM 1 1088
- ALL THINGS IN TIME** LOU RAWLS—Phila. Intl. PZ 33957 (CBS)
- THOSE SOUTHERN KNIGHTS** THE CRUSADERS—ABC Blue Thumb BTSD 6024
- STRETCHIN' OUT IN BOOTSY'S RUBBER BAND** BOOTSY'S RUBBER BAND—Warner Bros. BS 2920
- MOTHERSHIP CONNECTION** PARLIAMENT—Casablanca NBLP 7022
- HOT ON THE TRACKS** COMMODORES—Motown M6 867S1
- THE MANHATTANS** Columbia PC 33820
- MIRROR** GRAHAM CENTRAL STATION—Warner Bros. BS 2937
- FEVER** RONNIE LAWS—Blue Note BN LA628 G (UA)
- SKY HIGH** TAVARES—Capitol ST 11533
- DIANA ROSS** Motown M6 861S1
- EARGASM** JOHNNIE TAYLOR—Columbia PC 33951
- ENERGY TO BURN** B.T. EXPRESS—Columbia PC 34178
- YOUNG HEARTS RUN FREE** CANDI STATON—Warner Bros. BS 2948
- MISTY BLUE** DOROTHY MOORE—Malaco 6351 (TK)
- HARD WORK** JOHN HANDY—ABC Impulse ASD 9314
- WHERE THE HAPPY PEOPLE GO** THE TRAMMPS—Atlantic SD 18172
- YOU ARE MY STARSHIP** NORMAN CONNORS—Buddah BDS 5655
- COLLECTORS' ITEM** HAROLD MELVIN & THE BLUE NOTES—Phila. Intl. PZ 34232 (CBS)
- THE LONELY ONE** TERRY HUFF AND SPECIAL DELIVERY—Mainstream 420
- BRASS CONSTRUCTION** United Artists LA545 G
- LOVE & UNDERSTANDING** KOOL & THE GANG—De-Lite DEP 2018
- GIVE GET TAKE AND HAVE** CURTIS MAYFIELD—Curton CU 5007 (WB)
- ACCEPT NO SUBSTITUTES** PLEASURE—Fantasy F 9506
- BORN TO GET DOWN** MUSCLE SHOALS HORNS—Bang BLP 403
- RASTAMAN VIBRATION** BOB MARLEY & THE WAILERS—Island ILPS 9383
- EVERYTHING'S COMING UP LOVE** DAVID RUFFIN—Motown M6 866S1
- LET YOUR MIND BE FREE** BROTHER TO BROTHER—Turbo 7015 (All Platinum)
- GOOD KING BAD** GEORGE BENSON—CTI 6062
- BOB JAMES THREE** CTI 6063
- SOUL SEARCHING** AVERAGE WHITE BAND—Atlantic SD 18179
- SUMMERTIME** MFSB—Phila. Intl PZ 34238 (CBS)
- TOGETHER AGAIN . . . LIVE** BOBBY BLAND & B.B. KING—ABC Impulse ASD 9317
- TODAY** JOE SIMON—Spring SP 1 6710 (Polydor)

THE JAZZ LP CHART

JULY 17, 1976

1. **BREEZIN'**
GEORGE BENSON—Warner Bros. BS 2919
2. **THOSE SOUTHERN KNIGHTS**
THE CRUSADERS—
ABC Blue Thumb BTS 6024
3. **FEVER**
RONNIE LAWS—
Blue Note BN LA628 G (UA)
4. **BOB JAMES THREE**
CTI 6063
5. **LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
6. **EVERYBODY COME ON OUT**
STANLEY TURRENTINE—Fantasy F 9508
7. **FLY WITH THE WIND**
McCOY TYNER—Milestone M 9067
8. **GOOD KING BAD**
GEORGE BENSON—CTI 6062
9. **SALONGO**
RAMSEY LEWIS—Columbia PC 34173
10. **TOUCH**
JOHN KLEMMER—ABC ABCD 922
11. **HARD WORK**
JOHN HANDY—ABC Impulse ASD 9314
12. **CITY LIFE**
THE BLACKBYRDS—Fantasy F 9490
13. **ROMANTIC WARRIOR**
RETURN TO FOREVER—
Columbia PC 34076
14. **MYSTERIES**
KEITH JARRETT—Impulse ASD 9315
15. **BLACK MARKET**
WEATHER REPORT—Columbia PC 34099
16. **REFLECTIONS OF A GOLDEN DREAM**
LONNIE LISTON SMITH & THE
COSMIC ECHOES—BCLI 1460 (RCA)
17. **THE LEPRECHAUN**
CHICK COREA—Polydor PD 6062
18. **LEE OSKAR**
United Artists LA594 G
19. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—
Kudu KU 2451
20. **THE NEED TO BE**
ESTHER SATTERFIELD—A&M SP 3411
21. **MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD 6057
22. **PRIMAL SCREAM**
MAYNARD FERGUSON—
Columbia PC 33953
23. **AURORA**
JEAN-LUC PONTY—Atlantic SD 18163
24. **ASPECTS**
THE ELEVENTH HOUSE FEATURING
LARRY CORYELL—Artists 4077
25. **YOU ARE MY STARSHIP**
NORMAN CONNORS—Buddah BDS 5655
26. **ARBOUR ZENA**
KEITH JARRETT—ECM 1 1070 (Polydor)
27. **JACO PASTORIUS**
Epic PE 33949
28. **ODYSSEY**
CHARLES EARLAND—
Mercury SRM 1 1049
29. **SURPRISES**
HERBIE MANN—Atlantic SD 1682
30. **LAND OF THE MIDNIGHT SUN**
AL DIMEOLA—Columbia PC 34074
31. **BRASS CONSTRUCTION**
United Artists LA545 G
32. **THE MEAN MACHINE**
JIMMY McGRUFF—Groove Merchant 3311
33. **CORDON BLEU**
SOLUTION—Rocket PIG 2189 (MCA)
34. **ALL THINGS IN TIME**
LOU RAWLS—Phila. Intl. PZ 33957 (CBS)
35. **NIGHTFLIGHT**
GABOR SZABO—Mercury SRM 1 1091
36. **EARL KLUGH**
Blue Note BN LA596 G
37. **BODY ENGLISH**
MICHAEL URBANIAK—Arista 4086
38. **CREATIVE ORCHESTRA MUSIC 1976**
ANTHONY BRAXTON—Arista 4086
39. **THIS MOTHER'S DAUGHTER**
NANCY WILSON—Capitol ST 1151B
40. **SUMMERTIME**
MFSB—Phila. Intl. PZ 34238 (CBS)

RECORD WORLD JULY 17, 1976

Disco File (Continued from page 32)

White Band album, "Soul Searching" (Atlantic) — an uplifting, very spiritual sound not unlike **Earth, Wind & Fire**; produced by **Arif Mardin** . . . "Prophecy" (5:19), written and produced by **Lamont Dozier** for the **Margie Joseph** album, "Hear the Words, Feel the Feeling" (Cotillion), and sung by Joseph with verve and drive . . . "Thank You Love" (4:45) by **Isaac Hayes** (from his new "Juicy Fruit" album on ABC/Hot Buttered Soul), featuring one of his distinctive dense, nervously electronic productions.

Watch out for a new album on Casablanca's Oasis label, due out in the next few weeks, featuring a long (nearly 15 minutes), **Donna Summer**-style interpretation of **Moody Blues'** "Nights in White Satin." The record, which is being tested with a select number of DJs around the country who've been given advance pressings of one side of the album, is the closest thing to a male version of "Love to Love You Baby" primarily because the singer, **Giorgio**, is **Giorgio Moroder** who, with **Pete Bellotte**, produced the recent work of both **Summer** and **Roberta Kelly**. So the production here is, again, compellingly grandiose, somehow larger than life.

MORE THAN 7 INCHES: Among the new 12-inch promotional releases, there's one from **Revelation**, one of last year's strongest new male groups, now being produced by **Freddie Perren** (for RSO). The song's a mid-tempo ballad called "You to Me Are Everything" that runs 6:20 and is quite pleasant. (Note: the record is available as a two-part single by Revelation and in two other single versions—the original English hit by **The Real Thing** on UA and a **Tony Silvester** production by **Broadway** on Granite.) Other essential disco discs: a longer mix of **Marlena Shaw's** dynamite "Love Has Gone Away" (5:06) backed with "It's Better Than Walking Out," also lengthened (to 5:30)—on Blue Note; a three-track disc from RCA featuring new, longer versions of instrumentals by **The Brothers**—"Brothers Theme" now 7:28, "Make Love" now 5:49, and "Under the Skin" at the original length but hotter—all worth reviving; and London's first entry into the field, "Porcupine" by **Nature Zone**, same length as the 45 (3:40) but deserving some attention.

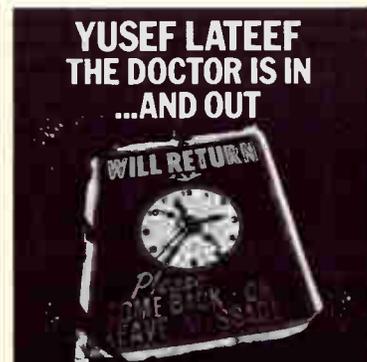
NOTABLE SINGLES: Just last week I was wondering what ever happened to **Honey Cone** (maybe because their classic "Want Ads" popped up on the radio), and here, suddenly, happily, is a new single from the group on the re-activated Hot Wax label (through CBS). It's called "Somebody Is Always Messing Up a Good Thing" and the title should give you an idea of its style: emotional and screaming, a timeless girl group record. Both **Eddie** and **Brian Holland** were involved in writing and/or producing so the group is back in style . . . I thought **RW** singles reviewer/assistant editor/etc. **Barry Taylor** was kidding when he handed me a novelty record called "Phillies Fever" (Grand Prix), a song boosting the Philadelphia ball team by five Phillies members (whose pictures are on the sleeve, front and rear views) (?), and told me it was "Disco!" Actually, he probably was kidding, but—and I don't really believe this either—the record's B side, "Dancin' with the Phillies," an instrumental, is really kinda cute—not especially inventive as disco records go but serviceable and fun. The B side is credited to something called **QVRS**, apparently the studio band at Queen Village Recording Studio in Philly where the record was made . . . "Get Down Boy" is one of those freaky, electronic instrumentals that sounds like an immediate cult record. As sung by an eerie chorus of girls, the **Paper Dolls**, the song is about just what its title implies, with one side vocal and the other instrumental, though no credit is given to a performer or orchestra on the instrumental side. It's on Tyson, a small label in the Bronx, and I got my copy at the New York Record Pool . . . There are three good new records from established disco groups: **Undisputed Truth's** "You + Me = Love" (the first single release on **Norman Whitfield's** Whitfield Records, through Warner Brothers), "(Shake, Shake, Shake) Shake Your Booty" by **KC & the Sunshine Band** (TK) and "Dancin' Kid" by **Disco Tex & the Sex-O-Lettes** (Chelsea). No surprises here as far as style is concerned—there are no major shifts in any group's signature sound—but all the acts are in fine form, with the Disco Tex record being the first from the group to match the catchiness and punch of their debut "Get Dancin'."

OTHER RECOMMENDED SINGLES: **The Meters'** "Disco Is the Thing Today" (Reprise, 4:16), the group's departure from New Orleans funk into smooth disco styling—a successful move under the direction of **Allen Toussaint** . . . "The Real Thing" by **Brotherhood** featuring **Salome Bey** (Buddah), which has a very sharp **Jackson 5** sound . . . **Etta James'** beyond-raunchy "Jump Into Love" (Chess), featuring a husky male chorus saying things like "Take a lunge, take a plunge"—but that's nothing compared to what Etta says . . . and, in left field, **Rogers & Hart's** standard "Lover" fitted into a rather bizarre erotic disco framework and sung by **Lily Fields** and a great chorus—uneven but it ends with a bang (Spectrum).

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YUSEF LATEEF

THE DOCTOR IS IN ...AND OUT



The Autophysiopsychic Partnership, or the Yusef Lateef Quartet as it is better known (including Kenneth Barron on keyboards, drummer Albert Heath, and bassist Robert Cunningham) continues its smooth-working relationship with producer Joel Dorn. The set shows why the term 'jazz' is still a less-than-adequate reference point for Dr. Lateef's music. Through side one's three compositions, his flute work predominates, with the subtle introduction of guest Dana McCurdy's ARP 2600 synthesizer colorings lending an unusual dimension. The emphasis here is on the rhythmic tablature established by the group, followed through on side two as Lateef picks up his tenor sax ("MISSISSIPPI MUD") then alto ("MUSHMOUTH"). From out of nowhere comes "TECHNOLOGICAL HOMOSAPIEN," a synthesized Fellini-esque free-adaptation of Hamlet's soliloquy narrated by Cunningham, forming the first part of this LP's 'street theater montage.' Part two is "STREET MUSICIANS," a lone fiddler, then a Salvation Army troupe whose music is swallowed by the urban growl. The LP ends with Lateef's blues improvisation on alto sax dubbed over a 78 rpm 1927 recording of the Cities Service vocal quartet singing "IN A LITTLE SPANISH TOWN (T'WAS ON A NIGHT LIKE THIS)." Lateef, the eternal seeker of knowledge, remains an innovator of the first degree.

On Atlantic Records and Tapes



SD 1685
Produced by Joel Dorn

Who In The World:

Everything Comes Together for Daniels Band

■ The Charlie Daniels Band has had everything come together in 1976. From "Saddle Tramp," their most explosive album to date, to Daniels' openly positive attitude ("Let me put it this way: Life ain't never been so sweet"), to the fact that the band has been touring the United States to tremendously enthusiastic crowds wherever they have played (they play about 250 nights a year), to working under the guidance of manager Joe Sullivan, who puts every ounce of effort into the CDB, to signing with Epic Records early in the year. All these factors have finally meshed into building a mushrooming audience for the group from an already powerful music base.

"I never wanted to do much but play music," Daniels has said, and the singer/songwriter/producer has been as good as his word. Born in Wilmington, N.C., Charlie worked in his first group, The Jaguars, from 1958 to 1967. Their travels eventually brought him to Texas where he met up with Bob Johnston. Together they wrote and produced a single on, coincidentally, Epic, called "Jaguar."

It was Johnston who brought Charlie to Nashville in 1967. There, for the next several years, he became increasingly involved as a session musician, working with such notables as Bob Dylan, Al Kooper, Ringo Starr, Marty Robbins and Flatt & Scruggs, among a long list of others. In fact, he became one of the most sought after musicians in Nashville.

During this period, he was also extremely active as a producer, responsible for the Youngblood's albums "Elephant Mountain" and "Ride The Wind." In addition, Daniels produced two lps for Jerry Corbett.

Along with his superlative musicianship is the talent of a fine songwriter. Besides writing a majority of the tunes on his albums, Daniels has had material recorded by Elvis Presley, Tammy Wynette, Gary Stewart and others.

One of the most important aspects to a clear understanding of the CDB is knowing that, as Charlie says: "We're from Mt. Juliet, Tennessee, not Nashville. Those few miles east make all the difference in understanding where we're coming from . . . We are country, but there's a whole lot more."

Wide Musical Base

Because of the CDB's wide music base, their albums, from "Te John, Grease and Wolfman" and "Night Rider" to the current "Saddle Tramp," and their singles from "Uneasy Rider," "The South's Gonna Do It Again" to the recent "Wichita Jail," have been a major factor in building the phenomenal following that has come to know The CDB as the primary proponent of the southern musical experience that has swept the nation.

Charlie Daniels and group members Don Murray, Tim "Bigfoot" Crain, Charlie "Big Bird" Hayward, Joel "Taz" DiGregorio and Fred Edwards, are now solidly set as a chart-topping group for many years to come.

Campbell Honored



A special plaque acknowledging Glen Campbell's contributions as honorary chairman of "Save Your Vision Week" in Arkansas this year was presented the entertainer between shows at the Las Vegas Hilton by the sponsoring Arkansas Optometric Association. From right: Dr. Donald Freel, president of the Association, and Mrs. Freel; Campbell; Dr. Howard P. Winton, immediate past president of the American Optometric Association, and Mrs. Winton.

New York, N.Y. (Continued from page 16)

Ray Davies explained, "I was having a simultaneous conversation over lunch with Clive Davis and Elliot Goldman. Clive asked me if I wanted to sign and Elliot asked if I wanted tossed salad. I said yes. As a result I have made my first and only decision of 1976."

NOTED: Songwriters credited on the Elton John-Kiki Dee single, "Don't Go Breaking My Heart," Ann Orson and Carte Blanche are reportedly pen names used by Elton and Bernie Taupin when writing for other artists. We welcome a photo of Ann and Carte to prove otherwise . . . U.K. hit TV series, "Rock Follies," with music by Roxy Music's Andy Mackay, is to be screened on a local New York TV station in September . . . Michael David new associate editor of Country Music Magazine . . . Mick Taylor, who recently declined an offer to join Back Street Crawler, is currently at work with a band he has formed with Ronnie Leahy and Colin Allen, both formerly with Stone the Crows, and Alvin Lee & Co. bassist Steve Thompson.

LOOKING TO GO LEGIT? Via the Village Voice Scenes column comes news that Art D'Lugoff of the Village Gate is "hiring" street entertainers to work by the cafe tables outside the club. He's planning to put little cards on the tables suggesting people contribute when the performers pass the hat and will provide a free meal at the beginning of the evening. Auditions, as they may be, can be set up by reaching D'Lugoff at the Gate . . . Not passing the hat will be Journey, doing a freebie for the Schaefer Festival Tuesday (13) at 2 p.m. at the Wollman Skating Rink in Central Park. Seats are first come, first taken . . . Women's Day magazine planning to start a music section . . . Contrary to any other reports, Corky Laing is currently involved exclusively in completing plans for the release of the album he's been working on for the last year. "I'm trying to extend myself a little bit beyond being just a drummer," he told us last week.

THIS LITTLE PETER WENT TO DEE: In our Dee Anthony special some months ago, Ron Delsener suggested that Anthony signed only Italian groups, including the three time #1 sensation, Peter Framponi. Well, we think it's more simple than that: Dee just likes the name Peter. Now joining Framponi and Wolf (of J. Geils) on the Bandana management roster is Australian Peter Allen. It is rumored that Dee's 50th anniversary in show business will be marked by publication of a Peter Reader.

HELLO MA! HELLO PA! IT WAS A GREAT FIGHT, BUT I LOST. The Record World Flashmakers, their big bats silenced for most of the game, broke loose in the final two innings of their Tuesday night game against a team of illegitimate children calling themselves The Drifters. Unfortunately, the Flashmakers' efforts were in vain. Not even RW managing editor and VP Mike Sigman, appearing in an RW uniform for the first time since 1971, could save our hapless softballers from taking it on the chin in an 8-6 loss that dropped the team's season record to a dismal 0-4.

Twice Gold Nice For Natalie



Natalie Cole is presented with RIAA gold record awards for her two Capitol albums, "Natalie" and "Inseparable." Natalie (sitting in center of group) is shown at a party, which was hosted by Capitol Records president, chairman and chief executive officer, Bhaskar Menon, to honor her recent sales and chart victories. She is surrounded by numerous Capitol executives offering their congratulations.

THE COAST

By MIKE HARRIS



■ **BRIAN BACK IN VIEW:** The long-anticipated stage return of **Brian Wilson** took place on July 2 at the Oakland Stadium as thousands of die-hard fans roared their approval. And, as if it wasn't enough that there was actually a new(!) **Beach Boys** studio lp around to satisfy all of Brian's legions, he treated the Bay area contingent to a healthy sampling of oldies and newies alike, trading turns at the microphone with some vigorous sessions on the ivories. On the next day, Brian

and company wowed 'em again at Anaheim Stadium, where they appeared with an even more electric than usual **America**. Here, as in Oakland, Brian made his harmonic contribution felt—even though he prefers to keep his stage presence low-key. On hand backstage to wish Brian and the Boys "Happy Bicentennial" were **Rod Stewart**, **Jesse Ed Davis**, **Tony Kaye** (formerly with **Bowie's** band), Senator **John Tunney** (D.-Calif.) and fellow popularizers of the "surf sound," **Jan & Dean**.

IN THE WORKS: **Pete Bennett** is working on a major label deal for **Rick Nelson**, to be announced in a couple of weeks. We were wondering what was going on when we saw Bennett, Nelson and manager **Greg McDonald**, along with attorney **Lee Colter** huddling with a west coast a&r man at Au Petit Cafe last week. Apparently, a network TV deal is also in the offing for Nelson, who looks to be a very busy man in the next few months . . . Yet another name from the '60s, **Susan Cowsill** (formerly with the **Cowsills**, on whose career the **Partridge Family** teleseries was based), is now under contract with Warner Bros., which is releasing her first single this week. Susan, now seventeen, chose "It Might As Well Rain Until September"—**Carole King's** first single as a vocalist—as the vehicle that would re-introduce her to the airwaves.

POLISHED DIAMOND: The critics are continuing to rave about **Neil Diamond's** hall-opening debut at Las Vegas' Aladdin Theatre. His precedent-setting performance was witnessed by multitudes of celebrities, including the diverse likes of **Rick Frio**, **Tina Sinatra** and **Wes Farrell**, **Suzanne Pleshette**, **Pam Grier** and, naturally, lots of Columbia brass. During the show, **King Errison's** percussion solo was an added bonus, and at Diamond's reception on opening night, Errison was congratulated by **Arman Boladian**, president of Westbound Records, and 20th Century's **Russ Regan**, along with Westbound promo head **Jimmy Brooks**, who all jetted in especially for the occasion.

AROUND AND ABOUT: **Elton John** and **Kiki Dee** will soon appear on the **Midnight Special** in a taped performance of "Don't Go Breaking My Heart" . . . **Hall & Oates** new album, scheduled for August release, will be called "Bigger Than Both Of Us" . . . **The Band's Robbie Robertson**, who was instrumental in the success of **Neil Diamond's** "Beautiful Noise" lp, celebrated his birthday while on the road with his fellow Band-members, last week. Meanwhile, Robertson and crew refused to disappoint their fans in Lexington, Kentucky, where a four-day festival fizzled, due to poor ticket sales for the other acts involved. The Band's performance helped to save the festival from a fate worse than death—total no-show—for the event's promoters . . . In case there was any question about it, **Bo Donaldson** was indeed the winner of the recent **Rhythm Ace's** frog-jumping contest. Now Bo can hang his scaley trophy on his wall, right next to his gold record for "Billy, Don't Be A Hero" . . . A Milwaukee Sentinel reviewer received forty to fifty outraged phone calls after he mistakenly referred to **Fleetwood Mac's** guitarist as **Bob Welch**, predecessor to the band's current axe-man, **Lindsay Buckingham**. A printed retraction was provided, post-haste . . . The **Doobie Brothers** will be appearing as special guest stars on the "Dinah And Her New Best Friends" TV show, July 24 at 10 p.m. The Brothers will be making their acting debut in a skit called "All The President's Doobies," and also performing several numbers from their current album . . . Just to set the record straight, **Larry Graham** arranged the entire "Mirror" lp by Graham Central Station, even if the first album sleeves weren't too clear on the point . . . **Aretha Franklin** and **AWB's Hamish Stewart** jammed with the **Spinners**, last week at the Greek Theatre . . . **Russ Ballard**, who had to cancel his second night appearance with the **Don Harrison Band** at the Roxy because of a 103-degree temperature, should be back in that venue again on July 15-17, with **Jay Ferguson** . . . **Flo & Eddie** have been set to host the **Kiss** show at

(Continued on page 46)

Production Power



Jimmy Bowen, **Jerry Fuller** and **Chuck Glaser** have agreed to produce selected artists for Motown's pop/rock label, **Prodigal**, and country label, **Hitsville**. The three will join forces with **Ray Ruff**, creative director of **Hitsville** and **Prodigal**. The production set-up and recent addition of **Ruff** as creative director is a major part of the expansion program for the two Motown custom labels. Pictured from left are **Ray Ruff**, creative director for **Hitsville** and **Prodigal**; **Chuck Glaser**; **Jerry Fuller**; **Suzanne de Passe**, Motown vice president, creative division; **Jimmy Bowen**; and **Barney Ales**, Motown executive vice president.

Polydor Taps Drexler

■ **NEW YORK**—**Gary Drexler** has been appointed southern regional marketing manager for **Polydor Incorporated**. The announcement was made by **Polydor, Inc.** executive vice president and general manager **Lou Simon**.

Drexler will be based in **Dallas** and cover the entire southwest and southeast territories. He joins **Sterling Devers**, west coast marketing manager, and **Mike Holzman**, east coast marketing manager, in his new position.

Drexler previously worked with **Ampex Music** as regional sales manager and prior to this as **B&K Distributing** in **Dallas** in record and tape sales.

T.K. Signs MacDonald

■ **NEW YORK** — **Henry Stone**, president of **T. K. Records**, has announced the signing of **Ralph MacDonald** to the **Marlin** label. **MacDonald's** first solo lp, "Sound of a Drum," will be shipped by the end of July.

Fioto To Europe

■ **NEW YORK** — **Fred Fioto**, president of **De-Lite Records**, has announced that he will be traveling throughout Europe the latter part of August for a series of negotiations on the foreign licenses for his independent label. All of **De-Lite's** overseas distribution agreements will expire in September.

ABC Signs Dalton & Dubarri



Dalton & Dubarri celebrated their signing with **ABC Records** with a cocktail reception at **Los Angeles' Over the Rainbow** recently, and previewed their soon-to-be-released album for **ABC employees** and **Dalton & Dubarri** friends. Pictured above at the height of the festivities are, from left: **Lindy Blaskey**, **ABC's** managing director of a&r; **Kent Dubarri**; **George Derado**, president of **TEAC Corporation**, makers of the tape machines upon which **Dalton & Dubarri** recorded their lp; **Jerry Rubinstein**, chairman of **ABC Records**; **Jon Troy**, **D&D's** manager; **Herb Belkin**, **ABC's** vice president, marketing and creative services; **Jay Morgenstern**, president of **ABC's** publishing division which publishes all **D&D** material; and **Gary Dalton**.

CBS Convention Plans

(Continued from page 3)

president, marketing, Columbia Records; Jim Tyrrell, vice president, marketing, Epic Records and Associated Labels; Roselind Blanch, director, merchandise planning and administration; and Arnold Levine, vice president, advertising and sales promotion materials. All convention activities of the CBS Records International Division will be hosted by M. Richard Asher, president, CBS Records International and are being coordinated by Bunny Freidus, vice president, marketing services, CBS Records International.

The six-day convention will include meetings covering every phase of the CBS Records operation, both domestically and internationally and will be attended by top CBS Records executives and the companies' field sales and promotion forces, who will arrive from every region of the country and from around the world.

Among the activities taking place during the affair will be special new product presentations from Columbia Records, Epic Records, the Associated Labels and CBS Records International, with

accompanying slide shows, conferences on every aspect of the labels' business and discussions of plans of action for the year ahead. There will be separate meetings for the respective field forces in the areas of promotion, sales, special markets, marketing, merchandising, publicity, a&r and operations.

Highlighting the CBS Records 1976 Convention will be five nightly shows before the gathered representatives which will feature more than 22 artists on the Columbia, Epic and Associated Labels rosters. Artists from every area of music will perform as both established stars and new acts make their appearances. Sam Hood, director, artist development, and Jock McLean, manager, artist services, will be responsible for the staging, lighting and sound of the shows.

CBS Records International will hold a variety of meetings throughout the course of the convention and the members of that division will participate in the overall convention activities. A CBS Records International reception will be held on Tuesday evening, July 20.

Soul Truth

(Continued from page 40)

is to be saluted for turning her idea into a reality. As it is, she is doing well with her T-shirt being sold in many of the New York stores.

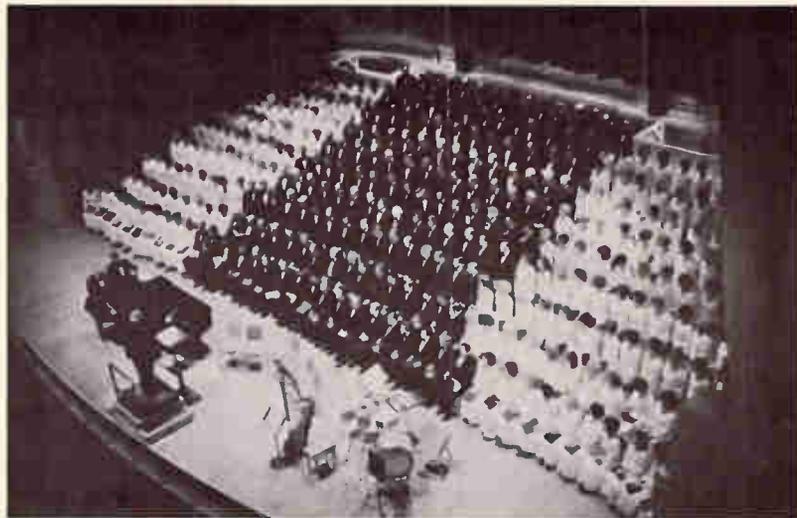
Henry Allen has announced the signing of The Impressions to a long-term contract for Cotillion Records. The new lead singer's name is Nate Evans, who has been around for quite sometime. Also, soon to be released on the same label is a new single by John Edwards.

Chelsea Signs Baby



Chelsea Records has signed recording group Baby to a long-term contract. The first album under the deal will be released in August and is tentatively titled "For Cryin' Out Loud." The lp was produced by Wes Farrell, who also signed the group to the label. Pictured at the signing session are, from left (bottom row) manager Ira Blacker, Stephen Crane and Bobby Bird; (top row) are Wes Farrell, Lee Schell, Gary Kelgren, John Camp, Mark Hyman and Woodie Putnam.

Mormon Tabernacle Choir at Carnegie



The Mormon Tabernacle Choir is shown here at Carnegie Hall as part of its six-day Bicentennial tour of four Eastern cities. Since 1949 the Choir has been under contract to Columbia Masterworks, which has issued 36 albums of its music, two of which have been certified gold. Following performances in Philadelphia, Boston and New York they journeyed to Washington, D.C. where they sang in the Kennedy Center "Honor America" program the evening of July 3, when President Ford made his Bicentennial address to the nation; and at the Washington Monument the evening of July 4, when Vice President Rockefeller was the principal speaker.

AM Action

(Continued from page 27)

CROSSOVER

Van McCoy (H&L). First top 40 action out of Baltimore/Washington area as WPGC picks this disc, which is currently top 30 r&b.

NEW ACTION

Red Sovine (Starday) "Teddy Bear." Crossover sales and requests felt by several pop radio stations off the enormous country action on this record have given way to some key top 40 adds in the last two weeks. WOKY, (last week) first to take a shot and KILT and WHBQ this week. Has been a mid-west sales breakout for two consecutive weeks, coming mostly from Chicago and Minneapolis (top 20 at rack accounts in those areas this week). This week's Chartmaker of the Week.

The Coast

(Continued from page 45)

at Anaheim on August 20 . . . Former Sparks member Earle Mankey is engineering the Quick's first lp at the Beach Boys' Brother Studios . . . KGB, meanwhile, is finishing off their latest long-player, going into final mix-downs . . . Deardorff & Joseph, formerly known as Danny & Joyce (before Danny's wife left the group), are currently on tour with Seals & Crofts, and will be releasing "Ma La Lady" as their first single on Arista . . . Clover, a six-man band that is a big favorite of Dr. Feelgood has come up with its first recording in six years, a single entitled "Summer's Here." Phonogram is currently negotiating a deal with the band for European distribution. In America, the group is on PAC Records, and will be appearing at the Topanga Corral on July 16 and 17 . . . Looking in on John Sebastian's Roxy appearance was Phoebe Snow.

TAKIN' IT TO THE STREETS: The Staple Singers have opened up their own recording studio in Chicago. According to the group, the studios will be used "not only for Staples recordings, but for young street talent as well." According to Pop Staple, discounts will be available to the new talent that comes around. "It's the kind of opportunity we never had," he said.

Hawaii's Abattoir Records will be bringing its four-man band Kalapana into the Roxy for a one-night showcase later this month. The company is trying to arouse mainland interest in the group, which is already the rage of Waikiki.

Denver Does It Again

■ LOS ANGELES — His fingers were cold, he spilled tea on the back of his pants, and his voice cracked in the middle of "Rocky Mountain High," but somehow it didn't seem to matter.

This was the beginning of five benefit performances given by John Denver (RCA) for the "Summer of Festival Charities" held at the Universal Amphitheatre. The concerts, which Denver hopes will become an annual event, are expected to raise close to \$1 million for local charities in the Los Angeles area.

Many superlatives have been used to describe Denver in concert and to reiterate would lessen their credibility. Yes, he does appear smiling and enthusiastic on stage, and he does tell wholesome stories; and yes, he does punctuate his conversation with "far out," but he is more than a media image of a clean cut country boy. His songs have relevance and relatability, and therein lies the key to his success as a composer and a performer. During the concert, there seemed to be a mutual respect between Denver and his audience.

In concert, Denver was able to perform some of his most popular songs, many of which were based on his particular causes. He chose such favorites as "Annie's Song," "High Calypso," and "Thank God I'm A Country Boy." He also included new material, "Sad Song," "San Antonio Rose" and "It's A Sin To Tell A Lie," from his latest album, unreleased to date.

Perhaps the one selection which best exemplified this ability to reach his listeners was "Looking For Space," a poignant tune of personal reflection which seemed to touch everyone in the stands.

He was preceded by the Starland Vocal Band (Windsong), whose current single, "Afternoon

Delight," was received by the audience with warm enthusiasm. They are a group with exceptional vocal harmonies, although hindered by weak musical back-up. The highlight of their set was an acappella version of Paul Simon's "American Tune." They joined Denver at the end of his set to perform "Country Roads," which was co-written by Denver with Bill and Taffy Danoff of the Starland Vocal Band.

Adrienne Johnson

London Hosts Meeting For Pickwick's Recco

■ NEW YORK — In conjunction with the first general conclave of the Recco division of Pickwick International/Heilicher Brothers, London Records recently hosted a classical symposium, cocktail party and dinner. (Recco is the retail branch of the Minneapolis-based conglomerate that consists of Aura stores, Treasury and Treasure Island outlets and the newly acquired, 49 store Discount/Viscount record chain.)

Conducting the meeting for London was John Harper, director of classical sales for the label. Recco executives in attendance were Dieter Wilkinson, Chuck Crossen and Mike Kelley. Other top officials present from the parent companies included Ira Heilicher, Bob and Lu Dahle, plus all Recco's regional managers.

The meeting was held to acquaint Recco personnel with the scope of London's classical and opera catalogue, its budget lines and the three import labels, Argo, Telefunken and L'Oiseau Lyre. A special introduction to London's imported classical cassettes was emphasized. A comprehensive audio-visual show focused on various London classical artists, the company's history, best sellers and new releases.

Forging Ahead



Shown visiting with Anthony Newley after his appearance at Valley Forge in Pennsylvania, are, from left: Judy Bloom, entertainment reporter for WPVI-TV (ABC); Newley; Dean Tyler, program director, WIP; and Larry Cohen, director of east coast promotion for UA. Newley's debut single for United Artists is "Teach the Children."

Cotillion Inks John Edwards



Cotillion Records president Henry Allen has announced the signing of John Edwards to an exclusive long-term contract with the label, distributed worldwide by Atlantic Records. Edwards' debut single for Cotillion, "Baby Hold On To Me," has been set for July 14 release. The side was produced and written by David Porter in Muscle Shoals and Memphis. Porter has also produced Edwards' first Cotillion lp, set for release later this summer. Shown at the signing in New York are, from left: manager Buddy Allen, John Edwards and Henry Allen.

Henry Gross Campaign Planned by Lifesong

■ NEW YORK — Lifesong Records, Korvettes and Sam Goody's have joined in a massive merchandising campaign focusing on Henry Gross. The campaign has been coordinated with Gross' first New York appearance in over two years at The Bottom Line, July 20-21.

The campaign, which features Gross' most recent album, "Release," includes in-store play, use of step-downs, full window displays and in-store identification.

Participating are 29 Korvettes locations and five Sam Goody's stores.

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Record World en Puerto Rico

By FRANKIE BIBILONI

■ Con grandes posibilidades y con la fuerza de los números que se sienten como futuro hit, Sophy (velvet) ingresa al mercado con "Que he de hacer para Olvidarte." Indiscutiblemente, el tema es muy bueno y el apoyo no se ha hecho esperar... Nueva producción de **Yolandita Monge** (Coco). Esta vez se presenta con "Alguien a quien se amó demás." Cubriendo excelentemente su anterior hitazo "Cierra Los Ojos... y Juntos Recordemos"... Con el relieve de imponerse fácilmente como éxito, el estelar **Gran Combo**, (EGE) se deja escuchar a través de las estaciones de radio, con el tema, "La Soledad"... Y como se esperaba, **Cortijo** (Coco) va para arriba con su creación "El Bochinche," que se ubica como una de las favoritas... Se vislumbra un nuevo super éxito para **Donna Summer** (Casablanca) con la grabación "Could it Be Magig," seductora melodía que es una de las favoritas de la juventud puertorriqueña... **Tirso Gómez** (Pana) causa grandes ventas alrededor

del país, con el número "Como podré Llegar a Tí"... **Olguíña** (Surcos) va logrando impacto con la melodía "Sin Siquiera con Reproche."

Ismael Miranda (Fania) amparado con el número "María Luisa" Registra ventas enormes... **Lissette** (Borinquen triunfa en el Club Caribe del Hotel Caribe Hilton, mientras su canción "Quiéreme" se escucha mucho en las radioemisoras de la Capital y del interior... El éxito del talentoso **José Feliciano** (Private Stock) con su tema "Angela," está siendo muy solicitado por los compradores de discos... El **Dúo Los Amigos** (Artilería) se deja escuchar con el número "Nunca Podrán." Muestran una fuerte y favorable reacción en el mercado.

El **Trio Los Caciques** (Artilería) se comienza a ubicar nuevamente, ahora con su reciente grabación sencilla "Motivos"... Hay grandes posibilidades de que la primerísima cantante puertorriqueña **Lucecita Benítez** firme im-

(Continued on page 50)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Como anticipara en una previa columna informativa, pasó la dirección del proceso RCA en Latinoamérica a Brasil, liderado por **Adolfo Pino. Memo Infante**, que estuvo en esas gestiones desde hace poco más de dos años se reintegrará a sus totales funciones en RCA Mexicana. La Convención RCA mostró en general características de gran optimismo agresividad. Entre las cosas que se destacaron, dentro del carácter serio y el hilarante se cuentan: El excelente sonido de grabación que

está logrando **Toño Hütt**, representante de RCA en El Salvador, el parche negro que cubría un ojo del grato amigo **Rinel Sousa** de Caytronics, Corp., la caída de una escalera de **Joe Cayre** de Caytronics Corp., que le forzó a abandonar la Convención para atender un problema de fractura, la interpretación de **Memo Infante** en momentos de asueto de "El Rey" (José A. Jimenez) acompañado al piano por el Maestro **Magallanes** y el coro inmediato de miembros de las delegaciones de Argentina y Brasil interpretando "Los Hombres no deben Llorar." (Sam-Palmeira-Avila) El producto presentado en general y que recibirá fuerte promoción internacional ha sido en extremo bien elaborado y no dudo que llevará a vias de grandes realizaciones los planes de gran expansión en Latinoamérica de RCA... ¡Mi aplauso!

... Por otra parte, se me invita a la Convención CBS que habrá de celebrarse en varios días. Será un placer saludar a tanto buen amigo!

La última grabación Fania de los **Fania All Stars** será distribuida y promocionada en Estados Unidos por el sello Columbia, dentro del gran mercado norteamericano... Y hablando de los **Fania All Stars**, me llega confirmación de la decisión del talentoso **Ray Barretto** de abandonar este grupo musical que tantos logros ha recibido en los últimos años. Ray no aparecerá en el Concierto que ofrecerá Fania con sus All Stars en el Madison Square Garden en Agosto 6. Ray está actualmente trabajando en nuevo material para su album Fania, que será distribuido por Atlantic Records. Ray ha declarado entusiastamente: "Ha sido para mí un honor y un placer haber estado relacionado con los **Fania All Stars**, pero ha llegado el tiempo de seguir adelante."



Ray Barretto



Sres de Rodriguez

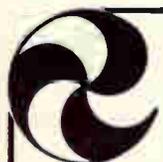


Chico Novarro

Interpretó **Eydie Gorme**, "Quiéreme Mucho" en el Dinah Shore Show (CBS-TV) de Junio 29. Eydie ha estado promocionando fuertemente su nueva grabación en Español titulada "La Gormé" distribuida internacionalmente por Coco Records, en la etiqueta Gala... Los fanáticos de la Salsa neoyorkina, estarán de plácemes con el concierto que ofrecerán **Ralph Mercado** y **Ray Avilés** bajo el título "Salsa at the Garden" el Viernes 3 de Septiembre. Actuarán **Celia Cruz**, **Cheo Feliciano**, **Tipica 73**, **Dimensión Latina** de Venezuela, **La Selecta** de Puerto Rico, **Wilfrido Vargas** de Santo Domingo, **Willie Colon**, **Hector Lavoe** y **Yomo Toro**... Firmó el muy popular cantante **Adamo** con CBS de Francia. **Adamo**, cuyas grabaciones en Español han sido ampliamente asimiladas por los mercados latinoamericanos, se mantuvo durante muchos años como artista de Pathe Marconi. Ahora, **Jacques Souplet**, presidente y director de CBS Disques de Francia nos anuncia su firma como artista exclusivo. Bueno, ahí tiene CBS otra gran figura que podrá vender fuerte en nuestros mercados si le graban en Español de nuevo...

Terminó con su distribución exclusiva en California el sello Discolando. Ahora han nombrado como promotor y gerente de la propia firma

(Continued on page 51)



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"Canta," Cheo Feliciano, Vaya 5102

"Vengo Del Monte," Tommy Olivencia, Inca 6094

"Ataca De Nuevo," Joe Cuba, Tico 648

"Laura/Do It Any Way You Wanna," Louie Ramirez, Cotique 280

"Aqui De Nuevo," Kago & Azuquita, Alegre 4078

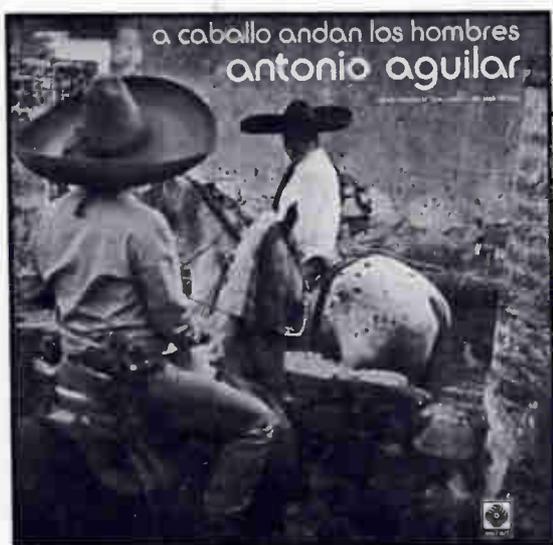
"Bonita," La Conspiracion, Vaya 5103

"Lo Que Estoy Viviendo," Ismael Quintana, Vaya 5098

"Sentimiento," El Conde, Fania 759

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Julio 27	Stockton, California
Julio 31-Agosto 1	"Cow Palace" San Francisco, California
Agosto 7-8	"Tingly Coliseum," Albuquerque, New Mexico
Agosto 13	Bakersfield, California
Agosto 14-15	"Seland Theater," Fresno, California
Agosto 21-22	"Dallas Coliseum," Dallas, Texas
Agosto 28-29	"Denver Coliseum," Denver, Colorado
Sept. 4-5	"Phoenix Coliseum," Phoenix, Arizona
Sept. 11-12	"Hemisphere Arena," San Antonio, Texas
Sept. 16-19	"Madison Square Garden," New York, New York
Sept. 22	Defiance, Ohio
Sept. 24-26	"International Arena," Chicago, Illinois
Oct. 1-10	"Roberto Clemente Coliseum," Puerto Rico
Oct. 16-17	Corpus Christi, Texas
Oct. 23-24	"Tucson Coliseum," Tucson, Arizona
Oct. 30-31	"Houston Coliseum," Houston, Texas
Nov. 4	"Sala Concierto Austin," Austin, Texas
Nov. 5	San Angelo, Texas
Nov. 6	Lubbock, Texas
Nov. 7	Odessa, Texas
Nov. 13-14	San Diego, California



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LATIN AMERICAN HIT PARADE

Singles

Panama

By EDMUNDO VARGAS

1. DANDO VUELTAS
ROBERTO Y SU ZAFRA—Tamayo
2. QUE SE VAYAN ELLOS
SANDRA CUMBERBATCH—CBS
3. GLORIOSO SAN ANTONIO
THE JUDGE'S NEPHEWS—Audio Latino
4. SE QUE ME ENGANASTE UN DIA
DANNY DANIEL—Polydor
5. BUSCANDOTE
LATIN BROTHERS—Fuentes
6. OLVIDALO
CAMILO SESTO—Ariola
7. SIN EMBARGO
HERMANOS DUNCAN—Sally Ruth
8. CIERRA LOS OJOS
YOLANDITA MONGE—Coco
9. TIO CAIMAN
SANDRA CUMBERBATCH—CBS
10. GITANO
SANTANA—CBS

Chicago (Salsa)

By WOJO (JUAN MONTENEGRO)

1. MI DESENGANO
ROBERTO ROENA—International
2. PORQUE ADORO
DIMOND/DANTE—Cotique
3. MAMEY COLORA'O
OCHO—El Sonido
4. MARIA LUISA
ISMAEL MIRANDA—Fania
5. CARMEN LA RONCA
GRUPO FOLKLORICO—Salsoul
6. DIME SI LLEGUE A TIEMPO
CELIA Y JOHNNY—Vaya
7. QUIEREME MUCHO/YOURS
EYDIE GORME—Gala
8. LET IT SHINE
SANTANA—Columbia
9. MARANATHA
SOL—GCP
10. FUNKY SNEAKERS
WILLIE BOBO—Capitol

San Francisco

By KBRG (OSCAR MUNOZ)

1. MI ANGEL DE AMOR
LOS CORAZONES SOLITARIOS—Elipse
2. EL SOMBRERO BLANCO
LOS TOMASINOS—Top Hits
3. ERES TU HENRY
AFRICA—Peerless
4. QUIEREME MUCHO
EYDIE GORME—Gala
5. QUE DIOS PROTEJA NUESTRO AMOR
CARMEN SILVA—Arcano
6. SE ME OCURREN COSAS
MARINA DORELL—Orfeon
7. SI TU SUPieras
DIMENSION LATINA—Top Hits
8. SOLO SE QUE TE QUIERO
ALPHA—Musimex
9. CALI BELLA
HNOS. RUIZ—Fama
10. COMO ESPEJO ROTO
LOS ZORROS—Latin Int.

Mexico

By VILO ARIAS SILVA

1. FALSO AMOR
LOS BUKIS—Melody
2. SEMAFORO ROJO
JOSE AUGUSTO—EMI Capitol
3. A MI GUITARRA
JUAN GABRIEL—RCA
4. AMAS
CAMILO SESTO—Musart
5. QUIERO
JULIO IGLESIAS—Polydor
6. NUESTRO AMOR AS EL MAS BELLO
ESTELA NUNEZ—RCA
7. CUEPPO SIN ALMA
LAS COLOMBIANITAS—Peerless
8. YO PEECADOR DE AMOR
DIEGO VERDAGUER—Melody
9. MORIR CONTIGO
LOS BABY'S—Peerless
10. LA QUE FUE MI NOVIA
OCTAVIO—Musart

Albums

Panama

By EDMUNDO VARGAS

1. CANTA
CHEO FELICIANO—Vaya
2. AMOR PA' QUE
CONJUNTO CANDELA
3. LLAMARADA
ISADORA—RCA
4. EL AMOR Y EL QUERER
RUDY MARQUEZ—Top Hits
5. GET UP AND BOOGIE
SILVER CONVENTION
6. CATALINA LA "O"
PETE "CONDE" RODRIGUEZ—Fania
7. LOVE TO LOVE YOU BABY
DONNA SUMMER—Oasis
8. NO ME REGANES
TIPICA NOVEL—TR
9. GETSEMANI
JESUCRISTO SUPERSTAR—Ariola
10. DE ENGANOS
CLAUDIA DE COLOMBIA—CBS

Argentina

By CENTRO CULTURAL

1. EL AMOR
JULIO IGLESIAS—CBS
2. FLECHA JUVENTUD VOL. 2
INTERPRETES VARIOS—RCA
3. THE BEATLES
COLECCION VIEJOS TEMAS—EMI
4. CONTATA DE DOS ORILLAS
LUIS LANDRISCINA—Phonogram
5. MUSICA PODEROSA VOL. 8
INTERPRETES VARIOS—EMI
6. A FLOR DE PIEL
JULIO IGLESIAS—CBS
7. 14 SUPER VOLTOS 76
INTERPRETES VARIOS—EMI
8. SUPER EXITOS VOL. 5
LAFAYETTE—CBS
9. EN TU PIEL LOS MH POSITIVOS
INTERPRETES VARIOS—Musichall
10. CORAZON, CORAZON
JULIO IGLESIAS—CBS

Nuestro Rincon (Continued from page 48)

establecida en esa área a Roberto Alvarez. Por otra parte, Orlando Brú me comunica que acaba de comprar el catalogo La Flor, con más de 75 long playings de música puertorriqueña con amplio poder de venta en los mercados influenciados por puertorriqueños. ¡Buena compra! . . . Por otra parte, el sello Lamar, afiliado a Discolando Records saldrá al mercado con 30 long playings de música norteña para el mercado del oeste de Estados Unidos.

Me comunica André Toffel que Cacho Castaña firmó de nuevo con Phonogram Argentina en exclusividad para el mundo entero. Refiriendose a lo publicado por este redactor en Mayo 22, aclara: "Durante mi último viaje por América Latina, pude darme cuenta que los lanzamientos de los éxitos de Cacho fuera de Argentina se hicieron con toda oportunidad, sin embargo, el problema no fué siempre de promoción sino que las canciones de Cacho son de sabor a veces muy local y con modismos en las letras que no encajan en las costumbres de otros países latinos. Por tal razón Cacho Castaña acaba de grabar nuevas canciones con la mira de más accesibilidad fuera de Argentina" . . . Bueno, ¡Magnífico . . . Esperemos! . . . Hispavox lanzó a los Sres de Rodríguez en "Mil Estrellas" (T. Luz) y "La Conciencia." (J. M. Martin) Buen duo que pudiera lograr algo internacionalmente . . . Vivien Friedman de Chappell Music Company me anuncia la firma de Chico Navarro con Intersong USA (administrada en los Estados Unidos por Chappell Music) de un largo contrato de exclusividad como compositor. Entre los intérpretes que han grabado exitosamente temas de Chico se cuentan: José Feliciano, Olga Guillot, Lissette, Carlos Lico, Oscar Delugo, Los Angeles Negros, Marco Antonio Muñiz, Tito Rodriguez, Sophy, Roberto Yanés y muchos otros. Su sencillo en Microfón con "Y como haras? está recibiendo fuerte promoción. ¡Su interpretación de su propio tema es hermosa! . . . CBS lanzó en Argentina el long playing "El Americano" en interpretación del talentoso Laureno Brizuela . . . Y ahora . . . ¡Hasta la próxima!

As I mentioned in a previous column, Brazil will direct the whole RCA operation in Latin America, excluding Mexico, headed by Adolfo Pino, president of RCA of Brazil. Memo Infante, from RCA Mexico, who was handling the operation, will dedicate most of his time to the expansion of the label in Mexico. There were some hilarious moments at the convention that took place in Caracas, Venezuela, along with the usually serious ones, such as the performance of Memo Infante on "free hours" of "El Rey" (The King), backed at the piano by Maestro Magallanes, and the performance of the delegations of Argentina and Brazil, of the tune "Los Hombres no deben llorar" (Men Shouldn't Cry) (Love Me Like a Stranger). Rinel Sousa covered one of his eyes with a black patch, Joe Cayre fell down the stairs and was rushed to the States suffering some fractures and everybody was impressed by the sound that Toño Hutt was obtaining out of his studios in El Salvador. In general, the convention was a complete success and it seems that RCA will keep expanding and improving their whole operation in Latin America. Product submitted was significantly good! . . . The international dept. of CBS extended their invitation to me to attend their convention that will take place in a few days in Mexico. It will be a pleasure to chat with very good friends at the time!

(Continued on page 51)

Personalidad de la Semana

By OLAVO A. BIANCO

■ Este señor, cuya foto podemos observar en esta información, y a pesar de la barba, tiene veinte y nueve años y entra en la clasificación de lo que llamamos en Inglés, un "self made man."

Cayón Jorge Gadia nació en Inhumans, en el Estado de Goiás, Brasil y a los 20 años de edad comenzó en la organización donde se encuentra hoy: Cadena de Radio y Televisión TUPY, donde ha llegado hasta la posición de Director Artístico de las radioemisoras TUPY, Difusora y de la Difusora FM.

Radio TUPY es la segunda en la tabla de audiencia (y es en ocasiones la primera) y la Radio Difusora es una de las más actuales en programación de América y de gran popularidad entre los jóvenes.

Cayón es una figura muy conocida lo mismo en la televisión que en la radio, por la amplia colaboración que presta a shows de gran importancia en la Cadena TUPY, como "Brasil Som 76," "A Grande Parada" y muchos otros.

En 1975, durante la presentación de la "Noche Brasileña" en el MIDEM, estuvo presente ayudando a muchos de los artistas con sus ideas y experiencia para lograr el éxito que se obtuvo con



Cayón Jorge Gadia

esa presentación.

Recibe con la misma solicitud y encanto personal a todas las empresas grabadoras y decide su programación con total independencia y seguridad y a juzgar por el éxito absoluto de la programación de las emisoras que dirige en programación, ¡debe estar en lo cierto!

Fuerte defensor de la buena música brasileña, a quien tratamos de hacer solamente Justicia cuando le colocamos en nuestra sección, "Personalidad de la Semana." Por cierto, Cayón será uno de los brazos más fuertes y activos de la nueva GTA (Grabaciones Tupi Asociados), que comienza sus actividades ahora y a quienes damos ¡la más cordial bienvenida!

Nuestro Rincon (Continued from page 50)

Columbia will distribute in the States the latest album by The Fania All Stars. And by the way, talented Ray Barretto, one of the original members of the Fania All Stars, has decided to leave the group so that he can dedicate more time and energy to finding a new concept in Latin music. He will not be appearing at the Fania All Stars concert at Madison Square Garden on August 6th. He is presently working on new material for his album, to be distributed by Atlantic Records, which he hopes will introduce Latin music to the worldwide market. According to Ray: "It's been an honor and a pleasure to be involved with the Fania All Stars, but it is now time to move on" . . . Eydie Gorme performed her single, "Quiereme Mucho," on the "Dinah Shore Show" (CBS-TV) on June 29th. Eydie has been plugging her Gala album (distributed internationally by Coco Records) every chance she gets. This includes singing songs from the album in her night club act . . . "Salsa" fans will be treated to another major concert at Madison Square Garden when Ralph Mercado and Ray Aviles present "Salsa at the Garden" on Friday, September 3rd. Featured will be a solid line-up of international superstars, some of whom have had little exposure in the New York area. Booked so far are Celia Cruz, Cheo Feliciano, Tipica 73, Dimensión Latina (from Venezuela), La Selecta (from Puerto Rico) and Wilfrido Vargas (from Santo Domingo). Extra added attractions will be Willie Colon, Hector LaVoe and Yomo Toro . . . CBS Disques, France, signed as exclusive artist, talented singer Adamo, whose performances in Spanish, released by Pathe Marconi, have been selling constantly for several years. Now, under the CBS logo and recorded in Spanish, Adamo should improve his sales power. President of CBS Disques in France, Jacques Souplet, made the announcement several days ago of the signing of Adamo . . . Discolando ended exclusive distributional agreement with their distributor in the Los Angeles area. Now they are opening offices that will be under the direction of Roberto Alvarez, who will also take care of the promotion of their product in that area. On the other hand, Orlando Bru let me know that they bought the La Flor catalogue, with more than 75 lps of Puerto Rican folklore music, very popular among Puerto Ricans in every area. A good buy! . . . Orlando is also announcing that Lamar, another of his affiliated labels, will shortly release over 30 albums of "chicano" music directed to the west coast market.

Andre Toffel, director of Latin American operations for Phonogram, stated: "During my latest trip covering all Latin America, I noticed that the release of recordings by Cacho Castaña were effected on due time and that the problem was not merely on promotion but on the modisms (slang) used in his recordings that applied mostly to his local market. Now Cacho is recording new product that will directly apply to all Latin markets." Cacho re-linked with Phonogram as exclusive artist for the whole world. Well, let's see what happens . . . Hispavox released in Spain a single by Sres de Rodriguez containing "Mil Estrellas" b/w "La Conciencia" . . . Major Latin American writer-artist Chico Novarro signed a long-term publishing agreement with Intersong USA (which is administered in the U.S. by Chappell Music). Novarro, whose current Microfon single is "Y como haras?" has written more than 900 songs which have been recorded by such major Latin American artists such as Jose Feliciano, Olga Guillot, Lissette, Carlos Lico, Los Angeles Negros, Oscar Delugo, Marco Antonio Muñoz, Tito Rodriguez, Sophy, Roberto Yanes and many others . . . CBS released in Argentina a new album by talented Laureano Brizuela . . . And that's it for the time being!

En Puerto Rico (Continued from page 48)

portante contrato de grabaciones con la compañía disquera Guanin . . . Un rotundo hit en radio y ventas: "Son los Nervios," por Ruby Haddock y su Orquesta. Lo mismo en la capital que en lugares de tierra adentro . . . Iris Chacón (Borinquen) queda muy bien con su versión de "El Pisotón" . . . Por el Sexteto de Joe Cuba (tico) la grabación "Ataca de Nuevo" sigue en la popularidad.

"Brindo por tu Cumpleaños," una trova por Pellín Rodríguez contenida en su más reciente album, está muy solicitada en la radio . . . "La Plegaria de Mi Amor" y "Quiereme Mucho," dos boleros baladas de corte moderno forman el primer disco sencillo de

la excelente vocalista Eydie Gorme, (Gala) con muchas posibilidades de salir victoriosa, ¡talento tiene! Y no imita a nadie. Muy buenos puntos en la carrera de Wilkins, (velvet) quien escala la cumbre de la popularidad con suma facilidad, ya la voz y el estilo tienen el sentimiento de los escuchas.

Ahora se deja escuchar con su versión de "Yo Quiero un Día" . . . Muy sugestiva le salió su versión de "En la Soledad de mi Departamento" a la cantante argentina Luciana (Latin International) y ya se proyecta traerla a Puerto Rico en fecha próxima . . . y Ahora ¡hasta la próxima . . . !



LATIN AMERICAN ALBUM PICKS



JOSE VELEZ

JOSE VELEZ—Alhambra ACS 24

Con arreglos de J.L. Navarro, Jesus Gluck y Javier Iturralde, José Velez de España va adelante con su versión de "Con una Copa Más" (R. Ceratto) en varias áreas latinoamericanas. Excelentes cortes también "Si yo pudiera Ser" (Ceratto), "Hace Tiempo" (J. Velez), "Para que no me Olvides" (R. Girado) y "Tú eres mi vida" (Lubiak-Arfemo).

■ With arrangements by J.L. Navarro, Jesus Gluck and Javier Iturralde, José Velez from Spain offers a super package of ballads. "Con una Copa Mas" is selling nicely in several areas in Latin America. Also outstanding: "Lo Mucho que te amo" (Fina de Calderon-M. Diaz Criado), "Hace tiempo" and "No hagas que me enamore de Tí" (R. Ceratto).



MI GRAN SUFRIR

FELIX DEL ROSARIO—Discolando OLP 8260

El talentoso músico dominicano y sus Magos del Ritmo en un muy comercial repertorio cargado de ritmo y merengue dominicanos. "Mi Gran Sufrir" (P.M. Mena), "Ansias de Mí" (P.M. Mena), "Oyeme Felix" (V. Franco) y "La Mucura" (Crescencio Salcedo).

■ The very talented Dominican musician and his Magos del Ritmo in a very commercial package of Dominican merengues and boleros. "Una Falsía" (P.M. Mena), "Yo soy así" (P.M. Mena), "Limbo Rock" (D.R.) and "Azucon" (D.R.).

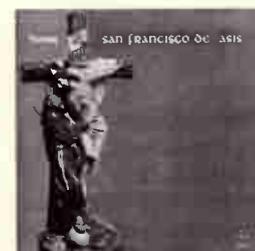


A CABALLO ANDAN LOS HOMBRES

ANTONIO AGUILAR—Musart ED 1685

Con arreglos y dirección de Gustavo A. Santiago el excelente vendedor de música ranchera Antonio Aguilar se luce en un excelente programa de entre el cual se destacan "El Bravero" (A. Carrillo), "No me Amenaces" (J.A. Jimenez), "Cariño Necio" (J.M. Figueroa) y "Que se me acabe la vida" (J.A. Jimenez).

■ With arrangements and direction by Gustavo A. Santiago, the top seller of ranchera music, Antonio Aguilar, is at his best in this outstanding compilation. "Me quedo o te vas" (Pablo G. Chávez), "La Burla" (B. Sanchez Mota) and "Como araña Pisada" (G.A. Santiago).



SAN FRANCISCO DE ASIS (POEMAS)

CARLOS LUIS BRITO—Studio 3 SS 3315

El muy popular discjockey de FM 92 (Miami), Carlos Luis Brito, en un bello y movido repertorio religioso dentro del cual se destacan "Oración de San Francisco" (San Francisco de Asia), "Padre Nuestro" (Indio Duarte), "Plegaria del Huerfano Pobre" (Juan Francisco Lopez) y "El Sembrador" (M.R. Blanco Belmonte).

■ Carlos Luis Brito, very popular disc jockey from FM 92 (Miami), in a very moving and deep religious repertoire of poems. "Motivos del Lobo" (R. Dario), "Escucha Dios," "El Cristo de la Quebrada" (A. Sevilla Sinclair), more.

Mogull Makes Publishing Pacts

■ NEW YORK—Ivan Mogull has secured sub-publishing rights for the world excluding the U.S. and Canada for songs composed by and published by the firms belonging to Jerry Jeff Walker, Gary P. Nunn, Robert Livingston, John Inmon and Keith Sykes. Mogull concluded the deal recently with Steven Frank and

Michael Drovsky of Free Flow Productions, Ltd., which manages those artists. The firms involved are Serendipity Publishing Corp., Chicken Fried Music, Dr. Livingston I Presume Music, Groper Music, Life Dance Music, Neath Music, Nunn Publishing and Ray Wylie Hubbard Music.

Copyright Reform Near

(Continued from page 3)

sions to complete — before the Independence Day and Democratic nominating convention recess, which lasts two weeks (July 3-18). But a failure to muster a quorum before the recess pushed back the final days of bill drafting. Full Judiciary Committee consideration will likely not take place until early September when Congress returns from its traditional month-long summer recess (now euphemistically called a "non-legislative period").

Re-draft Advocates

Though it appears that those organizations involved in the music sections of the bill—record makers, publishers and songwriters—are willing to let those provisions stand as written until the full committee takes up the legislation, other copyright users are advocating re-drafting in other sections of the proposed revisions. The National Association of Broadcasters, for instance, is planning to ask the subcommittee to reconsider the portion of the bill dealing with cable TV copyright liability. None of the subcommittee members was in Washington and available for comment last week (each is up for reelection this November) but staffers say they know of no willingness to reopen any section of the massive bill for reconsideration.

Subcommittee chairman Robert

Rodino To Run?

■ WASHINGTON, D.C. — By the time House Judiciary Committee Chairman Peter Rodino (D-NJ) returns from the Democratic National Convention in New York later this summer, the massive revision of the nation's copyright laws should be on his desk ready for the action that will bring it to the House floor. At that same post-convention time, Peter Rodino could well be Jimmy Carter's running mate on the Democratic ticket.

Two Plans

The first plan—to have the revision bill out of subcommittee by convention time—is that of Rep. Robert Kastenmeier (D-Wis.), chairman of the Copyright Subcommittee. The second plan—to nominate Rodino to run for vice-president alongside the former governor of Georgia—is the plan of several Carter staffers and party regulars.

By Wednesday of last week (23), "Rodino for Veep" buttons began to appear on Capitol Hill, their source unknown as yet. Kastenmeier, incidentally, is next in line for the chair of the full Judiciary Committee should Rodino step down.

Michael Shain

Kastenmeier (D-Wis.) has been following an elusive, stutter-step schedule for mark-up that has kept lobbyists off balance. Kastenmeier has been able to put through the most complicated and controversial parts of the bill while slowing down deliberations over some of the more pro forma sections. Timing is an all-important ingredient in any lobbying effort, but the jagged, uneven process of mark-up has kept the special interests from exerting as much pressure as usual on the lawmakers for mid-course changes. And since the chairman has taken such care in insuring that the subcommittee stay in control of the drafting process, it appears almost certain that the bill will emerge from the subcommittee as written — at least until it reaches chairman Peter Rodino's (D-N.J.) desk sometime next week.

Georgia Agents Seize Tapes

■ ATLANTA — An all-out anti-piracy drive by the Georgia Bureau of Investigation, covering 40 counties between May 3 and June 15, resulted in eight arrests, the seizure of more than 50,000 allegedly pirated tapes and a quantity of duplicating and packaging equipment, it was announced here by special agent Larry D. Wheeler, supervisor of the GBI major crimes unit.

Intensified Enforcement

The intensified enforcement, he said, stemmed from a directive from Lieutenant Governor Zel Miller. Special agent Tom D. Goddard was in charge of coordinating the activities among the various GBI offices and local enforcement agencies.

Slick Sound



The Earl Slick Band made their debut West Coast live appearance recently at the Starwood Club in Hollywood. Backstage, Slick received congratulations from Don Zimmermann, Capitol's executive vice president and chief operating officer; and Jim Mazza, Capitol's vice president, marketing. Pictured from left are: Zimmermann; Slick; John Alcock, Slick's new producer; and Mazza.

MCA Signs Willis



Singer/songwriter Andra Willis, has signed with MCA Records, it was announced by Bob Davis, vice president of artist acquisition. Her first release will be the self-penned tune "The You In Me," produced by Jerry Fuller for Moonchild Productions. Pictured at Andra's signing are from left: Jerry Fuller, her producer; J. K. Maitland, president of MCA Records; Andra; and Bob Davis, vice president of artist acquisition for MCA Records.

WB Announces Stewart Push

■ LOS ANGELES — Rod Stewart's second Warner Bros. album, "A Night On The Town" is being backed by a multi-national promotional and merchandising campaign concurrent with the album's release.

Phase one of the campaign brought Stewart to Europe where the album was launched by Warner affiliate companies in Germany, Holland, Sweden, France and England. The European tour included a fall schedule of interviews, television appearances, gold record presentations for his first Warner Bros. album, "Atlantic Crossing" and special preview parties for "A Night On The Town."

Domestically, Warner Bros. Records has prepared an extensive television campaign to be aired throughout the summer months. Also underway is a major trade and consumer print campaign

keyed to the album cover art with a full radio schedule to follow; a Sunset Strip billboard has already gone up.

On the merchandising front, the album photograph of Stewart has been blown up to a six by four foot color print which is the central piece for in-store displays and is being used in radio station giveaways. "Win a night on the town" contests have begun with a number of stations while a poster which integrates the art work on both sides of the album cover has been developed for additional display purposes.

Col Promotes Kudolla

■ LOS ANGELES—Frank Mooney, manager of the Los Angeles branch, Columbia Records, has announced the appointment of Rich Kudolla to the position of field sales manager for the Los Angeles market.

Kudolla will be responsible for the sales and promotional activities for Columbia and Epic/Columbia Custom Labels, as well as for coordinating special programs and merchandising plans on all record and tape product.

Kudolla, who will report directly to Frank Mooney, joined Columbia as a sales representative for the Cincinnati market, covering Indiana and part of Kentucky in 1975.

WEA Ups Wood

■ ATLANTA — Bill Biggs, Warner-Elektra-Atlantic's Atlanta regional branch manager has announced the promotion of James Wood to branch marketing coordinator effective July 1. Wood replaces Mark Maitland who joins Warner Bros. Records in Burbank.

The Movies:

Makin' It In The Big Apple

■ NEW YORK—To many groups not located in the New York/Los Angeles/Nashville music centers, the business itself often seems somewhat mystical, awesome and above all, impenetrable. Because of this natural prejudice, these artists almost always stay in their hometowns, play the bar circuits and hope that someone with sufficient pull will happen across their act.

Varied Hometowns

The Movies (hometowns Milwaukee, Chicago and Barrington, R.I.) recognized this vicious cycle—packed up their belongings and moved to New York with the determination to make it big in the big city. It worked. In the short time the group has been here they've conquered every small club and released their first album on Arista.

According to pianist Michael Morgan: "New York has plenty of places to play, if you're willing to play for nothing."

The skeleton of the present group was formed when Morgan and guitarist Peter Barnes were in the popular Milwaukee group, the Messengers. Morgan had earlier switched from guitar to piano as his main instrument and Barnes originally studied classical violin, appearing with five separate orchestras while in high school.

TV Background Too

The Messengers were eventually signed to a long term and ill fated recording contract. The ensuing contractual difficulties forced the break-up of the group and Morgan and Barnes went on to write and tour as an acoustic duo. After coast-to-coast club appearances, they returned to Milwaukee where their stage antics

and music secured them a series of local television specials.

The two eventually joined The Uncle Vinty Show, headed by the popular midwestern comic. The group included Vinty's brother, Ted Medbury. "Uncle Vinty quit in the middle of our first tour," Medbury explained. "The rent came around and we became The Movies real fast." Medbury is now The Movies' drummer, specializing in "percussion and things."

The new group's deft combination of music and comedy soon came to the attention of New York club owners and music business executives. Appearances at Home, J.P.'s and Reno Sweeney were jammed with Movies' admirers. Right on schedule with their "grand plan," they were signed by Rollins, Jaffe and Morrow, managers, and soon after to Arista Records. Their first album ("The Movies") was produced by Vini Poncia.

Industry Support

"The audiences are the same now as before we had a record out," Barnes said. "The difference now is that we have industry support. We finally feel a part of the music business."

A bass player, Robin Sylvester of London, has recently been added to the group.

According to Morgan: "We were able to do what we wanted in New York because the clubs here are so good. Business people are willing to come out to see you. You can't find that anywhere else."

The group will soon be appearing at The Boarding House, San Francisco, with Martin Mull, and a national tour is in the works.

Pat Baird

Island Signs Christopher



Charley Nuccio, president of Island Records has announced the signing of Gavin Christopher to an exclusive long term recording contract with the label. Christopher is a songwriter and performer who was responsible for writing "Once You Get Started" and "Dance With Me," both hit singles for Rufus. Christopher's first single for Island entitled "Love Has A Face Of Its Own" will be released on July 15 and an album is scheduled for release in mid-August. Standing from left are: producer Bob Monaco, Nuccio, business manager Barry Perelman and Gavin Christopher.

The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

LET 'EM IN—Wings—Capitol
SUMMER—War—UA
SEE YOU ON SUNDAY—Glen Campbell—Capitol

Most Active

A FIFTH OF BEETHOVEN—Walter Murphy & the Big Apple Band—Private Stock
I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & J.F. Coley—Big Tree
IF YOU KNOW WHAT I MEAN—Neil Diamond—Col
I'M EASY—Keith Carradine—ABC
LET 'EM IN—Wings—Capitol
THINK SUMMER—Roy Clark—ABC/Dot
YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Phila. Intl.

WHAM/ROCHESTER

Adds

AMERICAN TUNE—Paul Simon—Col
DON'T GO BREAKING MY HEART—Elton John & Kiki Dee—Rocket
EVERYBODY IS A MASTERPIECE—Three Dog Night—ABC
GOTTA BE THE ONE—Maxine Nightingale—UA
I WANNA STAY WITH YOU—Gallagher & Lyle—A&M
KISS & SAY GOODBYE—Manhattans—Col
LADY OF SPAIN—Ray Stevens—Barnaby
LIGHT UP THE WORLD WITH SUNSHINE—Hamilton, Joe Frank & Dennison—Playboy
MY COLORING BOOK—Mel Carter—Private Stock
SEE YOU ON SUNDAY—Glen Campbell—Capitol
SHE'S GONE—Hall & Oates—Atlantic
SUMMER—War—UA
THE FIRST HELLO, THE LAST GOODBYE—Roger Whittaker—RCA

Active

ANOTHER RAINY DAY IN NEW YORK CITY—Chicago—Col
I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & J.F. Coley—Big Tree
THE MORE I SEE YOU—Peter Allen A&M (re-add)
THINK SUMMER—Roy Clark—ABC/Dot
YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Phila. Intl.

WMAL/WASHINGTON

Adds

FROG KISSIN'—Chet Atkins—RCA
(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY—KC and the Sunshine Band—TK
SUPERSTAR—Paul Davis—Bang
WHAT CAN I SAY—Pousette-Dart Band—Capitol
WE'RE ALL ALONE—Frankie Valli—Private Stock
YOU TO ME ARE EVERYTHING—The Real Thing—UA

Active

GOTTA BE THE ONE—Maxine Nightingale—UA
THINK SUMMER—Roy Clark—ABC/Dot
TODAY'S THE DAY—America—WB

WGAR/CLEVELAND

Adds

DON'T GO BREAKING MY HEART—Elton John & Kiki Dee—Rocket
HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol
WHAM BAM SHANG-A-LANG—Silver—Arista

Active

A LITTLE BIT MORE—Dr. Hook—Capitol
I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & J.F. Coley—Big Tree
IF YOU KNOW WHAT I MEAN—Neil Diamond—Col
I'M EASY—Keith Carradine—ABC

WCCO/MINNEAPOLIS

Adds

LET 'EM IN—Wings—Capitol
SUMMER—War—UA

Active

I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & J.F. Coley—Big Tree

WTMJ/MILWAUKEE

Adds

EVERYTIME I SING A LOVE SONG—John Davidson—20th Cent.
GOTTA BE THE ONE—Maxine Nightingale—UA
LITTLE BIT OF THIS, LITTLE BIT OF THAT—Lee Ritenour—Epic
PEAS IN A POD—Sammi Johns—WB
SOPHISTICATED LADY—Natalie Cole—Capitol
SUMMER—War—UA
THIS MASQUERADE—George Benson—WB

WGN/CHICAGO

Adds

EVERYTIME YOU TOUCH ME—Johnny Mathis—Col
NOSTALGIA—Francis Goya—Morningstar
OUT OF THE DARKNESS—Crasby & Nash—ABC
RICH MAN, POOR MAN—Rita Graham—Prodigal
SHE'S GONE—Hall & Oates—Atlantic
SOMETHING HE CAN FEEL—Aretha Franklin—Atlantic

Active

EVERYTIME I SING A LOVE SONG—John Davidson—20th Cent.

KOY/PHOENIX

Adds

LET 'EM IN—Wings—Capitol
SEE YOU ON SUNDAY—Glen Campbell—Capitol
SILVER STAR—Four Seasons—Warner/Curb
YELLOW ROSES ON HER GOWN—Johnny Mathis—Col
YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Phila. Intl.

KFI/LOS ANGELES

Adds

I COULD HAVE SAID IT ALL—Harriet Schock—20th Cent.
I DON'T WANT TO GO HOME—Southside Johnny & the Asbury Jukes—Epic
SILVER BIRD—Guess Who—RCA
SUMMER—War—UA
OUT OF THE DARKNESS—Crosby & Nash—ABC
WHY DO WE CARRY ON—Sandy Posey—Monument
YOU'RE NOT THE ONLY GIRL IN MY LIFE—Bobby Rydell—PIP
YOU TO ME ARE EVERYTHING—The Real Thing—UA

Active

AFTERNOON DELIGHT—Starland Vocal Band—Windsong
DON'T GO BREAKING MY HEART—Elton John & Kiki Dee—Rocket

SAVE YOUR KISSES FOR ME

Brotherhood of Man—Pye
SHOP AROUND—Captain & Tennille—A&M
STIPPIN' OUT—Neil Sedaka—Rocket

Also reporting this week: WIP, WSM, WIOD, WLW, KULF, KMOX, KSFO, WSB, WBZ.

CANADA

By LARRY LeBLANC



■ TORONTO—Al Mair has resigned as manager of Early Morning Productions—Gordon Lightfoot's management firm. Mair gave Lightfoot notice of his decision in December and stayed with the firm until now. Reason for his departure is Mair's venture with Tom Williams, Attic Records, which handles Shirley Eikhard, Ron Nigrini, Hagood Hardy, Patsy Gallant and Larry Evoy. For some time Mair has been working double shifts between Attic and Early Morning but he wanted to

make the record label his sole concern. No replacement has been named.

Busiest Canadian produced around these days is Harry Hinde. He's completed album sessions with Ronnie Prophet (RCA) and Charity Brown (A&M); and single sessions with Gloria Kaye (RCA), Mighty Pope (RCA), Robin Moir (Rubber Bullet), Lady (CTI), Conspiracy and Myrna Lorry.

Capitol Records has pushed the release date of the Gene MacLellan lp, produced by John Capek, back to September. It'll be the songwriter/singer's second lp for the label in five years . . . Trish Ahearn is back recording again, laying down tracks for a proposed U.S. release . . . A Foot In Coldwater has been recording at Thunder Sound with Frank Davies of GRT producing . . . Dan Hill at Manta Sound . . . Tom Cochrane recording at Toronto Sound with Terry Brown producing . . . MCA Records has closed its manufacturing facility in Cornwall "due to insoluble labor problems." The firm's record pressing will be handled by two plants—Keel Record Manufacturing and Precision Record Productions. Tape duplicating will be handled by Cinram Ltd. of Montreal . . . Nick Carbone has joined London Record's promo staff and will handle English product in the Maritimes, Quebec and Ottawa Valley.

Jazz Benefit



Atlantic recording artists Charles Mingus, Dave Brubeck and Sarah Vaughan were among the jazz celebrities who performed in New York recently at a special birthday celebration in memory of Duke Ellington. The event, sponsored by the development office of the National Episcopal Church, was held at the Cathedral Church of St. John the Divine, with proceeds going to Cuttington College in Liberia, West Africa. A special guest, Mrs. Betty Ford, joined in honoring America's greatest black jazz composer, bandleader and record producer. Coinciding with the event, "Duke Ellington's Jazz Violin Session," recorded in Paris in 1963, featuring Stephane Grappelli, Svend Asmussen and Ray Nance, was released for the first time on Atlantic Records this week. Shown during the evening program are, from left: Duke's son, orchestra leader Mercer Ellington; Betty Ford; Dave Brubeck; Sarah Vaughan; Joe Williams; Hampton Institute Choir conductor Roscoe Gill, Jr.; and Charles Mingus.

ENGLAND

By RON McCREIGHT

■ LONDON—The Rolling Stones will be back again on August 21st, this time to play to 100,000 at Knebworth Park. Other important festivals upcoming feature Eric Clapton, at the Crystal Palace Bowl, South London, on July 31st, and Santana with Grateful Dead at the Wembley Stadium on August 7th.

Major changes at EMI where a newly-formed group pop repertoire division, headed by Paul Watts, will handle all activities, including a&r for EMI, Harvest, Parlophone and Capitol labels. A second new department, with Colin Burn appointed as general manager, will control all licensed labels. After periods with EMI Australia and Capitol USA, Peter Buckleigh comes in as Capitol's general manager, reporting to Watts. Island Records loses a&r manager Richard Williams, who returns to his former occupation as journalist; Rocket gains a director in David Crocker, previously general manager of the company; managing director Tony Satchell exits Dart; and Peter Golding resigns as DJM promotion manager.

Only approximately 40 singles out this week, including hits from Status Quo ("Mystery Man"—Vertigo) and Jimmy James ("Now Is The Time"—Pye) as well as important debut from Moon ("Lone Ranger"—CBS). One to look forward to in a few weeks is Krakatoa's "Treat Ya Momma Good" (Polydor), another debut for a hard working and talented British group. Eagerly awaited new album from Jeff Beck ("Wired"—Epic) along with the Average White Band's "Soul Searching" (Atlantic) emerge as best albums.

David Essex and Richard Burton will be featured on Jeff Wayne's concept album based on H.G. Wells' "The War Of The Worlds," to be released by CBS later this year. Essex and Burton completed their contributions to the album recently in Hollywood. John Baldry is also in the States for an extensive tour, as is Supertramp, on vacation following a record breaking tour of the Far East. Van Morrison chooses to return home after nine years, and Leonard Cohen is back for another series of concerts at the New Victoria, all three of which were immediate sell-outs.

Deep Purple bass player/vocalist Glenn Hughes has re-formed his old band Trapeze for a "one-off" tour of the U.S.A. in August followed by dates here in September, while other Purple members take a long holiday. Other Trapeze members Mell Galley and Dave Holland have recently been working with Justin Hayward and John Lodge in Blue Jays.

EMI Music's Ron White and Terry Slater have clinched a new long-term deal with Al Gallico for U.K. representation of the Al Gallico Music Corporation and Easy Listening Music catalogues. The British publishing conglomerate looks set to expand even further with the impending takeover of Screen-Gems Music.

GERMANY

By JIM SAMPSON

■ The European Court of Justice in Luxembourg has rejected the latest CBS effort to use the Columbia label on its product in Europe. The name is covered by EMI copyrights in all nine Common Market countries. Courts in Britain, Holland and West Germany had passed the case to the European court, which ruled last week that national law must be applied in each country.

RCA has started its own, independent distribution organization in Germany, headed by Harald Heilmann. The move comes just three years after the company founded RCA Schallplatten in Hamburg. Until now, RCA product had been distributed by AEG Telefunken. Storage and delivery services will be handled under contract by WEA's Record Service distribution arm, with Teldec continuing to press recordings. First offerings under the new RCA distribution scheme include oldies by Elvis Presley, Neil Sedaka and Glenn Miller, plus new material from Gitte, Sylvie Vartan, the Vienna Boys Choir and others. Some reissues will appear on new labels Takeoff (for pop) and Gold Seal (classics).

(Continued on page 55)

Dick Asher on CBS International

(Continued from page 3)

of artists, U.S. and international, that have exploded around the world in the last year.

"While our overseas companies should have an ear to the American market, each must have their primary focus on their own country. If an artist can't make it at home, the probabilities are small he can make it elsewhere. However, our English company, for example, is having amazing success outside of England but not particularly in the United States, although they have had some here. Their new product in the last six months (such as David Essex, Biddu Orchestra, Sailor and the Sutherland Brothers & Quiver) has probably made as much in royalties outside of England as Columbia Records has made here in the United States. We have also been able to break some of our Latin American artists in countries such as Spain and France, and two of our French artists have broken out of Quebec."

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In conclusion, Asher stated: "This is an operation geared to having a number of good people who know their jobs and do them in a professional way. I hope I've made a contribution; but I'm very certain in my own mind that whatever progress we've made is the result of a lot of people doing a lot of hard work."

Germany

(Continued from page 54)

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■ NEW YORK—Terry Reid, ABC recording artist, will make his return to the concert stage in a national tour of clubs to support his new album, "Seeds of Memory." The lp, produced by fellow ABC recording artist Graham Nash, will be a featured part of his stage show.

The tour commences with an engagement at Atlanta's Electric Ballroom July 15-17 and continues through Washington, D.C.; New

York's Bottom Line; Chicago's Amazing Grace; Los Angeles' Roxy Theater; and San Francisco's Savoy.

Throughout the cross-country jaunt, Reid will pay visits to radio stations and record stores.

A performer who has toured with groups like the Rolling Stones and Cream, Reid returns from a self-imposed exile after recording three albums in the late '60s and early '70s.

Miles and Miles



In Boston recently, London Records hosted a cocktail party and dinner at the Colonnade Hotel to welcome John Miles to America. Miles began his premiere U.S. tour, opening for Elton John, at Schaeffer Stadium in Foxboro, Massachusetts July 4. London Records executives attending included Herb Goldfarb, vice president of sales and marketing; Don Wardell, director of creative services; Barbara Pepe, director of publicity; Gary Willet, national sales department; Donna Sheets, creative services department; Joshua Blardo, assistant national promotion manager; and Kathy Henke, promotion coordinator. Reporters from several British publications flew into Boston for the event, as did Mick McDonough, head of promotion for the Decca Record Co., Ltd., London's parent company. Pictured from left are Gary Willet; Herb Goldfarb; John Miles; Ed Calmus, sales manager for Music Suppliers, London's Boston distributor; Tony Weston, salesman for Music Suppliers; and Willis Damalt, London's regional promotion man for the New England area.

COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** A brand new label, Starcrest, takes an unusual song and, given a good performance by Penny DeHaven and a little bit of luck, it could break through for their first hit!! "(The Great American) Classic Cowboy" deserves an objective listening! Action already at WSLR,

WCMS, KSOP and WJQS.

"Sold Out of Flagpoles" seems destined to follow the hit route of "One Piece At A Time" for Johnny Cash. Adds from many regional markets, including KLAJ, KCKN, WBAP, KSOP, WPLO and WIRE.

Johnny Lee takes the old-timer, "Red Sails In The Sunset," and gives it a strong push in the chart direction! It's showing this week at KCKC, KENR, KIKK, WHK and KGFX.



Penny DeHaven

Another classic revival, "My Special Angel" by Bobby G. Rice, is doing well at WAME, WJQS, KCKN and WSLR.

James Hendricks, writer of the hit "Long Lonesome Highway" by Michael Parks some time ago, takes a turn at performing it himself on his debut Starcrest release; reports in from Orlando, Roanoke and Ft. Dodge.



Donna Fargo

Since most programmers routinely play only one release per artist at any time, there's a choice to be made on the new Sammi Smith releases! Reports are strong on both the Zodiac offering, "Just You N' Me," and the Elektra entry, "Sunday School to Broadway." A solid brouhaha in the offing!

Lee Ross' "Amarillo Rose" is doing well in the west and southwest; Faith O'Hara's "So Easy To Love" is on the move at WHOO and WINN.

Monster Movers: Donna Fargo, Barbara Fairchild, Glen Campbell.

Dale Eichor assumes the title of operations manager at KWMT in Ft. Dodge following the departure of Skip Nelson. Eichor will continue his duties as music director.

SURE SHOTS

Johnny Cash — "Sold Out of Flagpoles"
Joe Stampley — "The Night Time and My Baby"

LEFT FIELDERS

Wynn Stewart — "After the Storm"
Dolly Parton — "All I Can Do"
Donny King — "Stop The World"

AREA ACTION

Bobby Braddock — "Splidene" (WCMS)
George Walker — "Baby Blue" (WSLC)
Charles McGill — "Rainey" (KVOO)

HOTLINE CHECKLIST

KBUL, Wichita
KCKC, San Bernardino
KCKN, Kansas City
KENR, Houston
KFDI, Wichita
KGFY, Pierre
KIKK, Houston
KJJJ, Phoenix
KKYX, San Antonio
KLAC, Los Angeles
KLAJ, Denver
KPIK, Colorado Springs
KRMD, Shreveport

KSOP, Salt Lake City
KVET, Austin
KVOO, Tulsa
KWMT, Ft. Dodge
WAME, Charlotte
WBAP, Ft. Worth
WCMS, Norfolk
WGBG, Greensboro
WHK, Cleveland
WHOO, Orlando
WIL, St. Louis
WINN, Louisville

WIRE, Indianapolis
WJJD, Chicago
WJQS, Jackson
WMOP, Ocala
WPLO, Atlanta
WPNX, Columbus
WSLC, Roanoke
WSLR, Akron
WSUN, St. Petersburg
WWOK, Miami
WWVA, Wheeling
WXCL, Peoria

Republic Releases Gene Autry LPs

■ NASHVILLE—Dave Burgess of Republic Records has announced the release of a double package collectors' edition album, plus three other albums, featuring Gene Autry. The two-part release is "South Of The Border" and includes the title song and other original Autry works such as "Mexicali Rose," "It Happened In Old Monterey" and "My Adobe Hacienda." The second album in this package is titled "All American Cowboy," and includes "Back In The Saddle Again," "Down In The Valley," "A Boy From Texas, A Girl From Tennessee" and other Gene Autry song selections.

Additional LPs

Released simultaneously were three other collectors' albums, "Gene Autry Favorites," "Cowboy Hall Of Fame" and "Live At Madison Square Garden."

Kershaw Visits WHN



Warner Brothers recording artist Doug Kershaw recently sat in with WHN evening personality Jessie and did an hour show. Seen here (from left) are: guest deejay Kershaw, WHN program director Ed Salamon and Jessie.

Lamb Joins Father's Firm

■ NASHVILLE—Dudley Lamb, son of veteran music businessman Charlie Lamb, has been appointed vice president of the Charlie Lamb Agency and general professional manager of the BMI affiliate, Slither Music Company.

Dave & Sugar (Continued from page 57)

attractive group with both girls quite pretty and Dave a dark, handsome gentleman. Vocally, they each share lead parts as well as very tight three part harmonies. Each member has a fine voice, with the vocals of Jackie Frantz particularly impressive.

At their Carousel engagement, Dave and Sugar featured their rendition of well known songs such as "Me and Bobbi McGee," "When Will I Be Loved," "Let Me Be There," "Silver Threads," "Love Is A Rose," "Help Me Make It Through The Night" and a particularly moving version of "Im Too Used To Loving You."

Their stage manner and appearance would seem to make them a perfect act for family entertainment, yet they performed in a nightclub. Although they did an excellent job entertaining, one could not help but feel they were a bit out of place—and that their wholesome image indicated a successful future in a full media, family oriented direction.

Future

Still, there can be no complaints about their act. The three very talented performers seem destined to be around for a long, long time.

Don Cusic

Nashville Report (Continued from page 57)

participate in Roy Clark's "Celebrity Golf Classic" Sept. 10-11 at Tulsa's Cedar Ridge Country Club. Profits are earmarked for Tulsa's Children's Medical Center.

That country music singer Lynda Peace, of Woodland Hills, Calif., says the rumor she will record a duet with the War group is a gag.

That KPLR radio (Oklahoma City) program director Bill Corey reports the Oak Ridge Boys recently played a successful week's engagement at O City's Lincoln Plaza Playhouse Dinner Theater.

That Barbara Mandrell recently portrayed role of a "midwife." When her ribbon-winning St. Bernard, Brandy, started whelping puppies ahead of arrival time and the nearest vet was miles away, Barbara performed delivery duties—including mouth-to-mouth resuscitation. When the vet finally arrived the pretty singer was "breathless!"

That Becky (Mrs. Bill) Anderson was manager of the Georgia State Senate when the Democratic presidential hopeful was governor of the Peach State.

That Freddy Fender is a self-described history student. He is a wizard at recalling American historical dates and events, particularly the administrations of U. S. Presidents. Freddy also says he loves America and would fight for its causes "at the drop of a sombrero."

That neither Porter Wagoner nor RCA Records has stated publicly that Dolly Parton is getting a new record producer; by the same token there has been no denial. Dolly's also mum as per usual.

That Del Reeves, Shirley Ray, Johnny Sea, Dolph Hewitt, Jimmy (Flying Cowboy) Kish and Rich Garrett are birthdaying.

That Allan Rich, son of singer Charlie Rich, guest stars on Dinah Shore's July 31st CBS-TV show.

Dick Asher on CBS International

(Continued from page 3)

of artists, U.S. and international, that have exploded around the world in the last year.

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A Fabulous Fourth



United Artists' Fourth of July picnic to see Brock Peters' solo spot in "Ballad For Americans" at the Hollywood Bowl was preceded by a reception at the UA headquarters, hosted by Mike Stewart, UA Music Publishing chairman, and Brock Peters. From left: Mike Stewart; Phil Skaff, vice president, operations; Gabriela Stewart; Brock & Dede Peters; and Danny Alvino, national sales manager pose for a commemorative photo before boarding U.A.'s bicentennial bus to the Bowl.

CLUB REVIEW

Harrison Band Rocks and Roars

■ LOS ANGELES — The Don Harrison Band (Atlantic) perched their mascot, a full-grown lion, outside the Roxy to beckon patrons to an evening of excitement. The band did indeed supply a surprisingly impressive debut displaying a hard driving effort which incorporated southern funk and old fashioned rock.

Singer/songwriter Don Harrison provided the focal point and was backed by a band which needed little introduction. The rhythm section contained ex-Creedence members Doug "Cosmo" Clifford and Stu Cook, plus longtime friend and session man Russell Da Shiell. Together the group collaborated for a personalized sound, although the music was laced with some vaguely familiar but none the less highly infectious foot-stomping sounds. "Who I Really

Am" and "Sixteen Tons" stood out, which is probably why the two were slated together for the bands first single.

Opening the bill was the Russ Ballard Band (Epic), featuring multi-talented Ballard, who is well remembered as a key figure in the legendary, now-defunct, Argent and as album producer for both Leo Sayer and Roger Daltrey. Their material covered recent endeavors from the "Winning" and "Russ Ballard" albums as well as older Ballard compositions such as "Liar" and "It's Only Money."

The quartet had only been together for a couple of months prior to the tour but Bill Roberts (guitar), Tony Lester (bass) and Al Wickett (drums) incorporated confidence and showmanship to strike a winning combination.

Pamela Turbov

Backstage with Benson



George Benson is pictured backstage at the Roxy following his opening receiving congratulations from Dionne Warwick and his wife Johnnie. Benson performed four sold-out shows along with fellow WB artist Al Jarreau.

COUNTRY SINGLES PUBLISHERS LIST

A BUTTERFLY FOR BUCKY Denny Diante & Bobby Goldsboro (Unart/Pen in Hand, BMI)	24	LIQUOR, LOVE AND LIFE Billy Sherrill (Young World, BMI)	79
A COUPLE MORE YEARS Ron Haffkine (Evil Eye/Horse Hairs, BMI)	49	LIVIN' ON LOVE STREET Larry Rogers (Partner-Julep, BMI)	70
A COWBOY LIKE YOU Roy Dea (Moss Rose/Ensign, BMI)	89	LONESOME IS A COWBOY Henry Strzelecki & Natalie Rosenberg (Double R, ASCAP)	86
"A" MY NAME IS ALICE Mike Curb (Caseyem/Twentieth Century/Osmusic/BMI, ASCAP)	100	LOVE REVIVAL Mel Tellis & John Virgin (Sawgrass, BMI)	12
AFTERNOON DELIGHT Ron Chancey (Cherry Lane, ASCAP)	63	LOVIN' SOMEBODY ON A RAINY NIGHT Jerry Crutchfield (Leeds/Antique, ASCAP)	59
AIN'T LOVE GOOD Larry Butler (Unart/Ben Peters, BMI)	58	MacARTHUR'S HAND Walter Haynes (Tree, BMI)	44
ALL THESE THINGS Norro Wilson & Ron Chancey (Tune-Kel, BMI)	3	MAKIN' LOVE DON'T ALWAYS MAKE LOVE GROW Roy Dea & Dickey Lee (Tree, BMI)	32
BECAUSE YOU BELIEVED IN ME Russ Reeder & Bob Webster (Melinda, BMI)	29	MISSISSIPPI Billy Sherrill (Al Gallico/Algee, BMI)	88
BRIDGE FOR CRAWLING BACK Bud Logan (Ma-Ree, Porter-Jones, ASCAP)	54	MISTY BLUE Larry Butler (Talmont, BMI)	34
BRING IT ON HOME TO ME Eddie Kilroy (Kags, BMI)	25	NEGATORY ROMANCE Jerry Kennedy (Hallnote, BMI)	68
BROTHER SHELTON Owen Bradley (Combine BMI/Music City, ASCAP)	81	#1 WITH A HEARTACHE Nelson Larkin (Don Kirshner, BMI)	98
CALICO CAT Snuffy Miller (Tree, BMI)	73	ONE OF THESE DAYS Brian Ahern (Altman, BMI)	19
COWBOY Owens Bradley (Wellback, ASCAP/Sweco, BMI)	35	ONE PIECE AT A TIME Charlie Bragg & Don Davis (Tree, BMI)	45
CRISPY CRITTERS Don Sears & Chip Davis (American Gramophone, SESAC)	60	PUT A LITTLE LOVIN' ON ME Bobby Bare & Bill Rice (Hall-Clement, BMI)	71
CRYING Dan Penn (Acuff-Rose, BMI)	77	REDNECK Bob Ferguson (Velvour, BMI)	30
DISCO-TEX Owen Bradley (Ash Valley, ASCAP)	74	ROCKY MOUNTAIN MUSIC David Malloy (Briar Patch, BMI)	18
DOING MY TIME Wesley Rose (Fred Rose, BMI)	75	RED SAILS IN THE SUNSET Prod. not available (Shapiro Bernstein & Co., ASCAP)	93
EL PASO CITY Billy Sherrill (Mariposa, BMI)	21	RODEO COWBOY/DIXIELAND YOU WILL NEVER DIE Glenn Sutton (Flagship, BMI) (Starship, ASCAP)	39
EVEN IF IT'S WRONG Jim Vinneau (Unart, BMI/United Artists, ASCAP)	96	SAY IT AGAIN Don Williams (Hall-Clement, BMI)	13
FAMILY REUNION David Malloy (David Allan Coe, BMI)	83	SEE YOU ON SUNDAY Dennis Lambert & Brian Potter (ABC Dunhill, BMI)	84
FIRE AT FIRST SIGHT Pete Drake (Beechwood, Window, BMI)	92	SLEEP ALL MORNIN' Larry Butler (United Artists/Big Ax, ASCAP)	50
FLASH OF FIRE David Kershenbaum (Lady Jane, BMI)	28	SOLD OUT OF FLAGPOLES Charlie Bragg & Don Davis (House of Cash, BMI)	78
FROG KISSING Ray Stevens (Ahab, BMI)	55	SOLITARY MAN Jack Gilmer & Bill Browder (Hallyrand, BMI)	15
GATOR Chet Atkins & Jerry Reed (Victor, BMI)	67	SO SAD (TO WATCH A GOOD LOVE GO BAD) Ray Baker (Acuff-Rose, BMI)	40
GOLDEN RING Billy Sherrill (Tree, BMI)	9	STRANGER Billy Sherrill (Reseca, BMI)	4
GOODNIGHT MY LOVE Fred Kelly (Quintel/Unichappell, BMI)	65	SUSPICIOUS MINDS Prod. Unlisted (Screen Gems/Columbia, BMI)	5
HALF AS MUCH Bill Walker (Fred Rose, BMI)	80	TEDDY BEAR Tommy Hill (Cedarwood, BMI)	2
HAVE A DREAM ON ME Johnny MacRae (Music City, ASCAP)	69	TEXAS WOMAN Ray Ruff (Mandina, BMI)	90
HEART DON'T FAIL ME NOW A.V. Mittlestedt (Publicare, ASCAP)	43	WHEN A MAN LOVES A WOMAN Johnny Morris (Pronto-Quinvy, BMI)	95
HERE COMES THAT GIRL AGAIN Ron Chancey (Chappell & Co., ASCAP)	22	THAT'S WHAT FRIENDS ARE FOR Tom Collins (Pi Gems, BMI)	46
HERE COMES THE FREEDOM TRAIN Fuzzy Owen (Wa-We, ASCAP)	8	THE CALICO CAT Snuffy Miller (Tree, BMI)
HERE I AM DRUNK AGAIN Ray Baker (Cedarwood, BMI)	53	THE DOOR IS ALWAYS OPEN Chardon, Inc. (Jack, BMI)	1
HEY SHIRLEY (THIS IS SQUIRRELY) Bob Milsap (La Debra, BMI)	20	THE LAST WORD IN LONESOME IS ME Jerry Kennedy (Tree, BMI)	87
HOLLYWOOD WALTZ Norro Wilson (Kicking Bear, ASCAP)	52	THE LETTER Owen Bradley (Twitty Bird, BMI)	11
HOMEMADE LOVE Larry Butler (Unart, BMI)	14	THE LULLABY SONG Billy Sherrill (Tree, BMI)	91
HONKY TONK WOMEN LOVE REDNECK MEN Larry Rogers (Partner, BMI/Bill Black, ASCAP)	51	THE WAY HE'S TREATED YOU David Harnes (Convention, SESAC)	42
I DON'T WANT IT Eddie Kilroy (Passkey, BMI)	64	THINK SUMMER Jim Fogel song (September, ASCAP)	23
I'D HAVE TO BE CRAZY Willie Nelson (Prophecy, ASCAP)	26	TRUCK DRIVIN' MAN Glen Sutton (Belinda/Evive Presley, BMI)	41
IF I'M A FOOL FOR LOVING YOU Chips Moman (Drury Lan/Beckie, BMI)	85	TRYING TO LIVE WITHOUT YOUR KIND OF DAYS Tommy Coghill (Lowball, ASCAP)	97
I LOVE THE WAY YOU LOVE ME Ray Greiff (Blue Echo, ASCAP)	33	VAYA CON DIOS Huey P. Meaux (Morley, ASCAP)	6
I'LL GET OVER YOU Allen Reynolds (Pulleybone, ASCAP)	36	WAITING FOR THE TABLES TO TURN Buddy Klien (Tree, BMI)	72
(I'M A) STAND BY MY WOMAN MAN Tom Collins & Jack Johnson (Pi-Gem, BMI)	48	WARM AND TENDER Fred Foster (First Generation, BMI)	61
IN SOME ROOM ABOVE THE STREET Roy Dea (Tree, BMI)	16	WAS IT WORTH IT Norro Wilson (Al Gallico, BMI)	38
I DON'T WANT TO HAVE TO MARRY YOU Bob Ferguson (Blackwood/Imusic, BMI)	66	WEEP NO MORE MY BABY Jim Vinneau (Lawday, BMI)	82
I MET A FRIEND OF YOUR TODAY Dick Heard (Hall-Clement/Maple Hill, Vogue, BMI)	27	WE'RE GETTING THERE Jim Fogel song (Fullness, BMI)	94
IS FOREVER LONGER THAN ALWAYS Porter Waggoner (Owepar, BMI)	7	WHEN SOMETHING'S WRONG WITH MY BABY George Richey (Publisher pending)	10
IT DOESN'T HURT TO ASK Walter Haynes (Jack & Bill, ASCAP)	99	WHILE THE FEELING'S GOOD Larry Butler (Brougham Hall/Hartline, BMI)	57
IT'S DIFFERENT WITH YOU Snuffy Miller Jerry Kennedy (Acuff-Rose, BMI)	31	WICHITA JAIL Paul Hornsby (Night Time, BMI)	47
I'VE LOVED YOU ALL THE WAY Stan Silver (Prima Donna, BMI)	76	YOU ARE SO BEAUTIFUL Ray Stevens (Irving, WEB, BMI/Almo, Preston, ASCAP)	62
I WONDER IF I EVER SAID GOODBYE (Stallion, BMI)	56	YOU RUBBED IT IN ALL WRONG Ron Chancey (Pick-A-Hit, BMI)	37

Dave & Sugar: Filling A Void

■ NASHVILLE—Dave and Sugar's (RCA) single, "The Door is Always Open," sits at the number one position on **Record World's** country singles chart this week, proving perhaps that they have filled a needed void in country radio programming with a mixed vocal group.

It also points out a few more facts—that new talent can break through quickly and that good songs will always be recognized.

Dave and Sugar, who began a little over a year ago as the back-up group for Charley Pride, released their first single, "Queen of the Silver Dollar," last October. After achieving some chart success there, they released "The Door Is Always Open," a song that had been released as a single by three other artists over the past two years. Their second single went to number one, quite a feat in a radio market whose playlists are getting shorter while the list of single releases is getting longer.

With the singles chart seeing more and more duets and groups achieving airplay, it seems that a

mixed vocal group such as Dave and Sugar has, in its recordings, offered a variety to the radio programmer, away from the single artist. Having both male and female parts and a smooth, middle of the road, up-tempo country sound, seems to add up to a perfect programming vehicle.

Their single's success has led to an album, scheduled to be released in August, and bookings away from the Charley Pride Show such as their recent engagement at the Carousel in Nashville.

Dave and Sugar consists of three vocalists, Dave Rowland, Jackie Frantz and Vicki Hackeman. Visually, they are a very
(Continued on page 58)

Mercury Signs Skeeter Davis



Phonogram/Mercury Records has announced the signing of Skeeter Davis to an exclusive recording contract. Her first Mercury single, produced by Pete Drake and entitled "I Love Us," is scheduled for release shortly. Pictured at the signing, from left are: Frank Leffel, national country promotion for Mercury; co-producer Ronnic Light; Pete Drake and Skeeter (seated).

NASHVILLE REPORT

By RED O'DONNELL



■ It wasn't told to me, I only heard:

That "Teardrops in My Heart," Rex Allen, Jr.'s newest Warner Bros. single, was written (by Vaughn Horton) in 1947, the year Rex Jr. was born. (It was a big hit in 1948 for the Sons of the Pioneers.)

That Tammy Wynette has again been hospitalized for treatment of abdominal pains, this time briefly in a Staunton, Va. hospital.

That Jerry Reed and his singer-wife Priscilla Mitchell are celebrating their 17th wedding anniversary. A lovely couple.

That Red Sovine's "Teddy Bear" (Starday) could be the "out-of-the-blue" hit of the bicentennial year. It's now showing up on the pop music chart (Chartmaker of the Week on the RW singles chart). Woodrow Wilson (Red) Sovine has waited a long time.

That 33 years ago this week Roy Rogers made the cover of Life Magazine!

That Carl Perkins has formed his own road show. Troupe includes Carl's oldest and youngest sons—Stan on drums; Greg on bass. Who can forget Carl's "Blue Suede Shoes"? (He's being booked by John Swanner of Trans World Artists, Inc., P.O. Box 4086, Madison, Tenn. 37115.)

That although he sings about beer drinkin' and cheatin' songs, Moe Bandy is a devoted family man. Moe, his wife Margaret and their three young 'uns recently returned from a vacation in a can-type camper.

That Bob Hope, Ernest Borgnine, Jimmy Dean, Fred MacMurray, B. J. Thomas, Freddy Fender, Norm Crosby, Dale Robertson, Archie Campbell, Buck Trent and George (Goober) Lindsey have signed to
(Continued on page 58)

Con Brio Expands

■ NASHVILLE—Con Brio Records comptroller Jeff Walker has announced a two year expansion plan for the Nashville-based label and its associated publishing companies.

Publishing

The plan calls for the promotion of Biff Collie to vice president responsible for promotion and marketing coordination; the creation of a new position as assistant "Pro-Mar" coordinator and the appointment of Carole Marrero to that position; a general escalation in the release schedule which will double the number of releases this coming year; and the publication of a monthly newsletter to be distributed to all key promotion and sales points as an advertising tool in the expansion of the label.

Biff Collie

Other related matters include the formation of a SESAC publishing company and the diversification of the published materials to include gospel and rock music.

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RCA Signs Orender



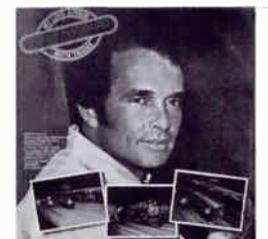
Danny Davis, leader of The Nashville Brass, is seen here presenting an original "Luck o' The Irish" certificate to Dewayne Orender (seated) in honor of his recent signing with RCA Records. Davis, under the auspices of Jerry Bradley, was instrumental in the label's acquisition of Orender and will be producing future product on the newly-discovered singer. Pictured with Orender and Davis is Jerry Bradley, division vice president of RCA's Nashville operations.

COUNTRY PICKS OF THE WEEK

SINGLE WILLIE NELSON, "IF YOU'VE GOT THE MONEY I'VE GOT THE TIME" (L. Frizzell-J. Beck; Peer, BMI). Willie reaches back for this Lefty Frizzell classic and belts it out in winning form—up-tempo and with a great feel to it that'll have the phone lines lit and the dimes pouring in the juke box. He's got the song if you've got the turntable! Columbia 3-10383.

SLEEPEE BILLY MIZE, "HEAVEN FOR THE WEEK-END" (D. Kirby; Tree, BMI). This is an incredibly fine country sound, super story line and delivered in excellent form by Billy. This record will surprise a lot of folks—there's a lot of potential in these grooves. Once this hits the airwaves, you can bet folks will be asking to hear it again. Zodiac ZS 1006.

ALBUM MERLE HAGGARD, "MY LOVE AFFAIR WITH TRAINS." Merle comes forth with a concept album about trains—a lifelong love of his. The album is impressive and extremely well put together, a lot of thought going into the songs and the recitations. "The Silver Ghost," "No More Trains To Ride" and "Railroad Lady" are particularly impressive—but each cut is excellent. Capitol ST-11544.



COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** A brand new label, Starcrest, takes an unusual song and, given a good performance by Penny DeHaven and a little bit of luck, it could break through for their first hit!! "(The Great American) Classic Cowboy" deserves an objective listening! Action already at WSLR, WCMS, KSOP and WJQS.

"Sold Out of Flagpoles" seems destined to follow the hit route of "One Piece At A Time" for Johnny Cash. Adds from many regional markets, including KLAQ, KCKN, WBAP, KSOP, WPLO and WIRE.

Johnny Lee takes the old-timer, "Red Sails In The Sunset," and gives it a strong push in the chart direction! It's showing this week at KCKC, KENR, KIKK, WHK and KGFX.



Penny DeHaven

Another classic revival, "My Special Angel" by Bobby G. Rice, is doing well at WAME, WJQS, KCKN and WSLR.

James Hendricks, writer of the hit "Long Lonesome Highway" by Michael Parks some time ago, takes a turn at performing it himself on his debut Starcrest release; reports in from Orlando, Roanoke and Ft. Dodge.



Donna Fargo

Since most programmers routinely play only one release per artist at any time, there's a choice to be made on the new Sammi Smith releases! Reports are strong on both the Zodiac offering, "Just You N' Me," and the Elektra entry, "Sunday School to Broadway." A solid brouhaha in the offing!

Lee Ross' "Amarillo Rose" is doing well in the west and southwest; Faith O'Hara's "So Easy To Love" is on the move at WHOO and WINN.

Monster Movers: Donna Fargo, Barbara Fairchild, Glen Campbell.

Dale Eichor assumes the title of operations manager at KWMT in Ft. Dodge following the departure of Skip Nelson. Eichor will continue his duties as music director.

SURE SHOTS

Johnny Cash — "Sold Out of Flagpoles"
Joe Stampley — "The Night Time and My Baby"

LEFT FIELDERS

Wynn Stewart — "After the Storm"
Dolly Parton — "All I Can Do"
Donny King — "Stop The World"

AREA ACTION

Bobby Braddock — "Splidene" (WCMS)
George Walker — "Baby Blue" (WSLC)
Charles McGill — "Rainey" (KVOO)

HOTLINE CHECKLIST

KBUL, Wichita	KSOP, Salt Lake City	WIRE, Indianapolis
KCKC, San Bernardino	KVET, Austin	WJJD, Chicago
KCKN, Kansas City	KVOO, Tulsa	WJQS, Jackson
KENR, Houston	KWMT, Ft. Dodge	WMOP, Ocala
KFDI, Wichita	WAME, Charlotte	WPLO, Atlanta
KGFX, Pierre	WBAP, Ft. Worth	WPNX, Columbus
KIKK, Houston	WCMS, Norfolk	WSLC, Roanoke
KJJJ, Phoenix	WGBG, Greensboro	WSLR, Akron
KKYX, San Antonio	WHK, Cleveland	WSUN, St. Petersburg
KLAC, Los Angeles	WHOO, Orlando	WWOK, Miami
KLAQ, Denver	WIL, St. Louis	WWVA, Wheeling
KPIK, Colorado Springs	WINN, Louisville	WXCL, Peoria
KRMD, Shreveport		

Republic Releases Gene Autry LPs

■ NASHVILLE—Dave Burgess of Republic Records has announced the release of a double package collectors' edition album, plus three other albums, featuring Gene Autry. The two-part release is "South Of The Border" and includes the title song and other original Autry works such as "Mexicali Rose," "It Happened In Old Monterey" and "My Adobe Hacienda." The second album in this package is titled "All American Cowboy," and includes "Back In The Saddle Again," "Down In The Valley," "A Boy From Texas, A Girl From Tennessee" and other Gene Autry song selections.

Additional LPs

Released simultaneously were three other collectors' albums, "Gene Autry Favorites," "Cowboy Hall Of Fame" and "Live At Madison Square Garden."

Kershaw Visits WHN



Warner Brothers recording artist Doug Kershaw recently sat in with WHN evening personality Jessie and did an hour show. Seen here (from left) are: guest deejay Kershaw, WHN program director Ed Salamon and Jessie.

Lamb Joins Father's Firm

■ NASHVILLE—Dudley Lamb, son of veteran music businessman Charlie Lamb, has been appointed vice president of the Charlie Lamb Agency and general professional manager of the BMI affiliate, Slither Music Company.

Dave & Sugar (Continued from page 57)

attractive group with both girls quite pretty and Dave a dark, handsome gentleman. Vocally, they each share lead parts as well as very tight three part harmonies. Each member has a fine voice, with the vocals of Jackie Frantz particularly impressive.

At their Carousel engagement, Dave and Sugar featured their rendition of well known songs such as "Me and Bobbi McGee," "When Will I Be Loved," "Let Me Be There," "Silver Threads," "Love Is A Rose," "Help Me Make It Through The Night" and a particularly moving version of "Im Too Used To Loving You."

Their stage manner and appearance would seem to make them a perfect act for family entertainment, yet they performed in a nightclub. Although they did an excellent job entertaining, one could not help but feel they were a bit out of place—and that their wholesome image indicated a successful future in a full media, family oriented direction.

Future

Still, there can be no complaints about their act. The three very talented performers seem destined to be around for a long, long time.

Don Cusic

Nashville Report (Continued from page 57)

participate in Roy Clark's "Celebrity Golf Classic" Sept. 10-11 at Tulsa's Cedar Ridge Country Club. Profits are earmarked for Tulsa's Children's Medical Center.

That country music singer Lynda Peace, of Woodland Hills, Calif., says the rumor she will record a duet with the War group is a gag.

That KPLR radio (Oklahoma City) program director Bill Corey reports the Oak Ridge Boys recently played a successful week's engagement at O City's Lincoln Plaza Playhouse Dinner Theater.

That Barbara Mandrell recently portrayed role of a "midwife." When her ribbon-winning St. Bernard, Brandy, started whelping puppies ahead of arrival time and the nearest vet was miles away, Barbara performed delivery duties—including mouth-to-mouth resuscitation. When the vet finally arrived the pretty singer was "breathless!"

That Becky (Mrs. Bill) Anderson was manager of the Georgia State Senate when the Democratic presidential hopeful was governor of the Peach State.

That Freddy Fender is a self-described history student. He is a wizard at recalling American historical dates and events, particularly the administrations of U. S. Presidents. Freddy also says he loves America and would fight for its causes "at the drop of a sombrero."

That neither Porter Wagoner nor RCA Records has stated publicly that Dolly Parton is getting a new record producer; by the same token there has been no denial. Dolly's also mum as per usual.

That Del Reeves, Shirley Ray, Johnny Sea, Dolph Hewitt, Jimmy (Flying Cowboy) Kish and Rich Garrett are birthdaying.

That Allan Rich, son of singer Charlie Rich, guest stars on Dinah Shore's July 31st CBS-TV show.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

JOE STAMPLEY—ABC/Dot DOA-17642

THE NIGHT TIME AND MY BABY (N. Wilson-J. Stampley-C. Taylor; Al Gallico/Algee, BMI)

Jolting Joe has an-up-tempo number guaranteed to pull requests and dimes. Sure to light up the airwaves with this night time number!

CONNIE CATO—Capitol P-4303

HERE COMES THAT RAINY DAY FEELING AGAIN (Macaulay-Cook-Greenaway; Cookaway, ASCAP)

Connie belts out this former pop hit in winning form, country style. Perfect for any format in any weather.

CHRIS GANTRY—ABC/Dot DOA-17641

TORN BETWEEN TEQUILA AND THE CROSS (C. Gantry-L. Chiriacka, ABC/Dunhill, BMI; WB, ASCAP)

One of Nashville's finest underground poets has out a record that's stone country and definitely classic bound. Super!

THE DIRT BAND—United Artists UA-XW830-Y

COSMIC COWBOY (M. Murphey; Mystery, BMI)

With cowboys being the rage today, it seems appropriate this Michael Murphey tune should hit the airwaves. Ride 'em Dirt Band!

DOLLY PARTON—RCA PB-10730

ALL I CAN DO (D. Parton; Owepar, BMI)

An up-tempo number finds Dolly with a great song on her hands and an almost love in her heart. All you can do is play it again!

R.W. BLACKWOOD AND THE BLACKWOOD SINGERS—

Capitol P-4302

SUNDAY AFTERNOON BOATRIDE IN THE PARK ON THE LAKE

(R. Hellard-T. Brown; Gary S. Paxton/Acoustic, BMI)

This group, known in the gospel field, makes its debut with this bouncy number, sure to bring a smile to the ears that hear it.

DAVE LOGGINS—Epic 8-50246

MOVIN' TO THE COUNTRY (D. Loggins; Leeds/Antique, ASCAP)

Dave has a super timely message wrapped in a sound sure to be appetizing for any country fan. Move on!

LARRY KINGSTON—Warner Bros. WBS 8230

ANOTHER PERFECT NIGHT (L. Kingston; Miss Molly's, BMI)

Perfect ladies make perfect nights and Larry has written and recorded the perfect song about this. Perfect!

BOBBY BRADDOCK—Mercury 73816

SPLIDENE (B. Braddock-D. Davis; Tree/Wilderness, BMI)

Count on Bobby to come up with something witty and definitely out of the ordinary. Let the jocks swallow this one.

DONNY KING—Warner Bros. WBS 8229

STOP THE WORLD (AND LET ME OFF) (C. Belew-W.S. Stevenson; 4 Star, BMI)

Donny brings back this old classic in winning form. This up-tempo number will find a place on the turntables.

KATY MOFFATT—Columbia 3-10377

EASY COME, EASY GO (T. Seals-M.D. Barnes-D. Gray; Danor/Simonton, BMI)

Little Miss Moffatt has a bluesy ballad that'll get lots of attention and airplay. Easy to play.

CHARLIE McCOY—Monument ZS8 8703

WABASH CANNONBALL (A. P. Carter; Peer, BMI)

ODE TO BILLIE JOE (B. Gentry; Larry Shayne, ASCAP)

The wizard of the harmonica comes up with two winners bound to please ears on the airwaves.

WYNN STEWART—Playboy P 6080

AFTER THE STORM (D. No; Proud Bird, BMI)

The country sound of Wynn Stewart never sounded better. Look for this to pull requests and dimes.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ And so after four weeks remoting around the countryside from such exotic places as Duncan, S.C., Fultonville, N.Y., Clearfield, Pa., Stoney Ridge, Ohio, and Grovertown, Ind. 'tis a pleasure to get back to places where we can settle down to ordinary confusion.

Had an opportunity to be in Chicago for the annual Truckers Country Music Awards program and was delighted to see that while most of the stars did not choose to, or were unable to show up, radio was well represented with folks like **Bob Cole** of WWOX (Miami), **Big John Trimble** of KWKH (Shreveport), **Ellie Dylon** and **Fred Sanders** of WMAQ (Fred was the MC). And if anyone has been left out—apologies. The prettiest "acceptor" was **Bonnie Haggard** (Merle grabbed off one for "Movin' On") and the single star to show to accept was **C.W. McCall** for "Convoy." Nevertheless, the awards from the truckers will continue to grow in importance.

Buddy Ray was doing a remote broadcast for a couple of days at Truck Week and we talked to several other stations around the country planning on the same next year . . . 2000 showed in Fort Dodge for the KWMT Frontier Days Country Music Concert last month and **C.W. McCall**, **Crystal Gayle** and **Ray Griff** were presented keys to the city. Proceeds go to the Fort and Historical Museum.

Ole friend **Mike Hoyer** of KBUL (Wichita) took typewriter in hand and came forth with the top 40 "Ugly" chart for country music and **Wayne Edwards** of RCA Dallas came in a giant number one in front of such luminaries as **Dave Dudley #2**, **Red Sovine #3**, etc. It should be noted that radio is not too well represented—I came in at #11 (World Champion DJ ugly), #22 **Bill Mack** (WBAP or RCA—take your pick), #27 **Billy Parker** (continuing the tradition of the all night uglies) and #40 is **Don Rhea** (the B side). There are a flock of folks showing outside the top 40. The pick hit is **Shelley Davis**, and you'll also find **Mike Hanes**, **Bob Fuller**, **Jim Clemens**, **Doug Dillon**, **Perry St. John**, **Moon Mullins**, **Dale Eichor**, **Bob Young**, **Billy Cole** and **King Edward IV**. If you'd like a copy of a clever and funny sheet, write Mike Hoyer at KBUL. Send him \$.15 because he's not only super ugly, but cheap as well.

"HALF AS MUCH"

(Con Brio Records CBK 110)

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**SHEILA
TILTON**

(Produced by Bill Walker)



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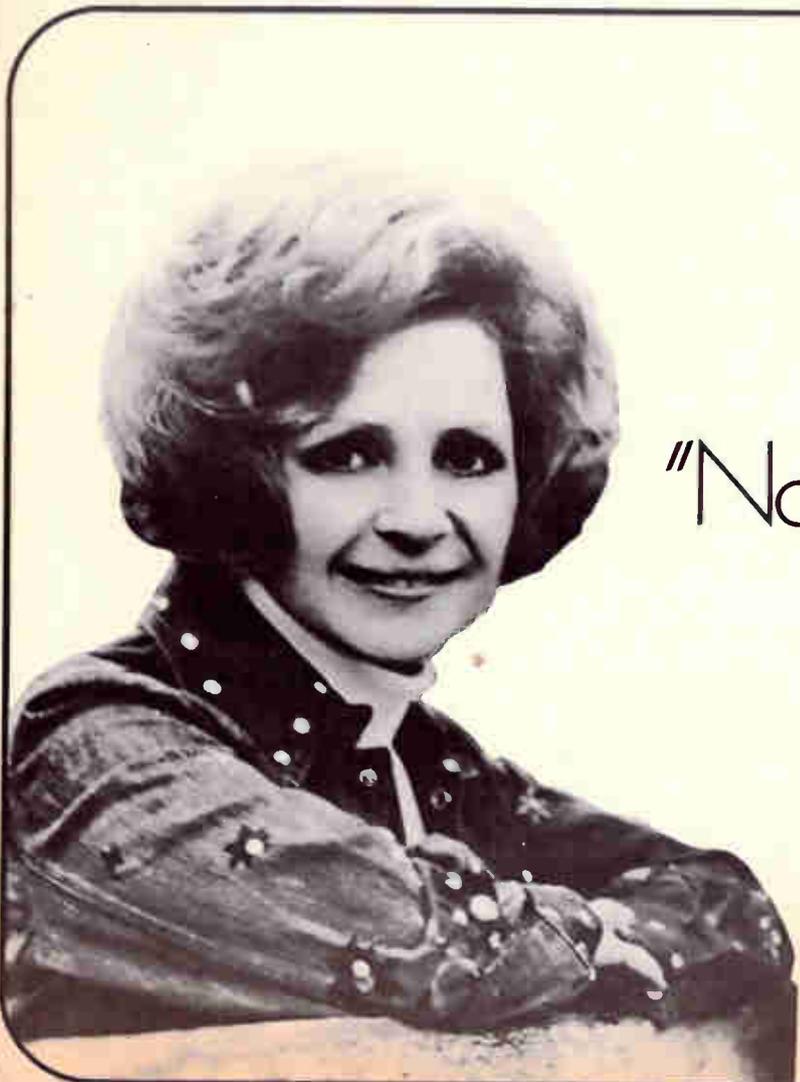


THE COUNTRY ALBUM CHART

JULY 17, 1976

JULY 17	JULY 10		WKS ON CHART
1	3	FROM ELVIS PRESLEY BLVD., MEMPHIS, TENN. ELVIS PRESLEY—RCA APL1 1506	7
2	2	ONE PIECE AT A TIME JOHNNY CASH—Columbia KC 34193	7
3	1	HARMONY DON WILLIAMS—ABC Dot DOSD 2049	12
4	6	20-20 VISION RONNIE MILSAP—RCA APL1 1666	8
5	7	NOW AND THEN CONWAY TWITTY—MCA 2206	7
6	4	BLOODLINE GLEN CAMPBELL—Capitol SW 11516	13
7	5	WILLIE NELSON LIVE—RCA APL1 1487	12
8	9	SADDLE TRAMP CHARLIE DANIELS BAND—Epic PE 34150	8
9	8	THE SOUND IN YOUR MIND WILLIE NELSON—Columbia/Lone Star KC 34092	17
10	11	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	33
11	20	UNITED TALENT LORETTA & CONWAY—MCA 2209	4
12	13	GILLEY'S GREATEST HITS, VOL. 1 MICKEY GILLEY—Playboy PB 409	15
13	10	THE SUN SESSIONS ELVIS PRESLEY—RCA APM1 1675	14
14	12	GREATEST HITS OF JOHNNY RODRIGUEZ—Mercury SRM 1 1076	14
15	16	TOO STUFFED TO JUMP AMAZING RHYTHM ACES—ABC ABCD 940	5
16	21	WHAT I'VE GOT IN MIND BILLIE JO SPEARS—United Artists LA608 G	4
17	19	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239	25
18	24	LOVE REVIVAL MEL TILLIS—MCA 2204	3
19	14	FASTER HORSES TOM T. HALL—Mercury SRM 1 1076	14
20	15	THE OUTLAWS WAYLON, WILLIE, JESSI & TOMPALL—RCA APL1 1321	24
21	23	THIS IS BARBARA MANDRELL—ABC Dot DOSD 2045	7
22	17	HAROLD, LEW, PHIL & DON STATLER BROS.—Mercury SRM 1 1077	14
23	25	A LITTLE BIT MORE DR. HOOK—Capitol ST 11562	5
24	28	ROCKY MOUNTAIN MUSIC EDDIE RABBITT—Elektra 7E 1065	5
25	27	ANGELS, ROSES AND RAIN DICKEY LEE—RCA APL1 1725	5
26	26	IT'S ALL IN THE MOVIES MERLE HAGGARD—Capitol ST 11483	20
27	33	CHARLIE RICH'S GREATEST HITS—Epic PE 34240	3
28	29	THE BEST OF RAY PRICE—Columbia KC 34160	4
29	31	BECAUSE YOU BELIEVED IN ME GENE WATSON—Capitol ST 11529	5
30	35	LIVE AT THE GRAND OLE OPRY HANK WILLIAMS, Sr.—MGM MG 1 5019	4
31	32	LONE STAR BEER AND BOB WILLS MUSIC RED STEAGALL—ABC Dot DOSD 2055	4

32	45	LONG HARD RIDE MARSHALL TUCKER BAND—Capricorn CP 0170	2
33	—	THE BEST OF JOHNNY DUNCAN—Columbia KC 34243	1
34	18	SUNDAY MORNING WITH CHARLEY PRIDE—RCA APL1 1359	11
35	22	MEL STREET'S GREATEST HITS—GRT 8010	8
36	41	AMBASSADOR OF GOOD WILL JERRY CLOWER—MCA 2205	2
37	30	COME ON OVER OLIVIA NEWTON-JOHN—MCA 2186	18
38	—	THE WINNER AND OTHER LOSERS BOBBY BARE—RCA APL1 1786	1
39	44	THIS IS BARE COUNTRY BOBBY BARE—United Artists LA621 G	3
40	42	REMEMBERING THE GREATEST HITS OF BOB WILLS—Columbia KC 34108	5
41	—	IT'S A GOOD NIGHT FOR SINGIN' JERRY JEFF WALKER—MCA 2202	1
42	56	LOVE LIFTED ME KENNY ROGERS—United Artists LA607 G	2
43	—	ARE YOU READY FOR COUNTRY WAYLON JENNINGS—RCA APL1 1816	1
44	37	WILDERNESS C. W. McCALL—Polydor 1 6069	11
45	36	'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE—Epic KE 34075	17
46	—	TEDDY BEAR RED SOVINE—Gusto SD 968X	1
47	34	FOREVER LOVERS MAC DAVIS—Columbia PC 34105	13
48	40	FEARLESS HOYT AXTON—A&M SP 4571	12
49	60	ED BRUCE—United Artists LA613 G	2
50	39	INSTANT RICE, THE BEST OF BOBBY G.—GRT 8011	5
51	—	MERCY AIN'T LOVE GOOD JEAN SHEPARD—United Artists LA609 G	1
52	38	JONI LEE—MCA 2194	6
53	49	MOTELS AND MEMORIES T. G. SHEPPARD—Melodyland ME 6 40351	14
54	—	I.O.U. JIMMY DEAN—Casino GRT 8014	1
55	54	200 YEARS OF COUNTRY SONNY JAMES—Columbia KC 33918	22
56	53	SOMETIMES BILL ANDERSON & MARY LOU TURNER—MCA 2182	22
57	50	CHESTER AND LESTER CHET ATKINS & LES PAUL—RCA APL1 1167	18
58	47	HEAD FIRST ROY HEAD—ABC Dot DOSD 2051	9
59	48	TWITTY CONWAY TWITTY—MCA 2176	26
60	43	BILLY SWAN—Monument PZ 34183	9
61	46	THE EARL SCRUGGS REVUE, VOL. II—Columbia PC 34090	12
62	52	JUST FOR THE RECORD RAY STEVENS—Warner Brothers BS 2914	11
63	51	SNUFF GARRETT'S TEXAS OPERA COMPANY—Ranwood 8156	5
64	58	HANK WILLIAMS, YOU WROTE MY LIFE MOE BANDY—Columbia KC 34091	16
65	57	MACKINTOSH & T. J. SOUNDTRACK—RCA APL1 1520	14
66	63	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND—Mercury SRM 1 1072	19
67	64	ROCK 'N' COUNTRY FREDDY FENDER—ABC Dot DOSD 2050	21
68	59	AS LONG AS THERE'S A SUNDAY SAMMI SMITH—Elektra 7E 1058	10
69	55	LARRY GATLIN & FAMILY AND FRIENDS—Monument KZ 34042	16
70	66	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	56
71	56	SILVER LININGS CHARLIE RICH—Epic KE 33545	13
72	62	NARVEL THE MARVEL NARVEL FELTS—ABC Dot DOSD 2033	20
73	61	EASY AS PIE BILLY CRASH CRADDOCK—ABC Dot DOSD 2040	21
74	67	TEXAS DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1 1578	10
75	72	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	66



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in Years!

"Now He's Coming Home"

MCA 40584

by
Brenda Lee

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published by **angel wing music**
a division of **buzz cason publications**
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"SAY IT AGAIN" (DOA 1763)

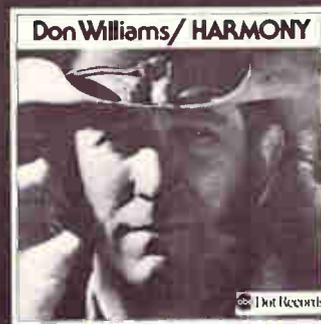
More

Harmony

(DOSD 2049)

from

Don Williams



Produced by Don Williams

Thanks
everybody
for all your help
Don

abc Dot Records

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JULY 17, 1976



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	WKS. ON CHART
JULY 17	JULY 10
1 2 THE DOOR IS ALWAYS OPEN DAVE & SUGAR RCA PB 10625	14
2 6 TEDDY BEAR RED SOVINE/Starday SD 142	5
3 3 ALL THESE THINGS JOE STAMPLEY/ABC Dot DOA 17624	13
4 1 STRANGER JOHNNY DUNCAN/Columbia 3 10302	18
5 5 SUSPICIOUS MINDS WAYLON JENNINGS & JESSI COLTER/ RCA PB 10653	12
6 8 VAYA CON DIOS FREDDY FENDER/ABC Dot 17627	9
7 9 IS FOREVER LONGER THAN ALWAYS PORTER WAGONER & DOLLY PARTON/RCA PB 10652	10
8 7 HERE COMES THE FREEDOM TRAIN MERLE HAGGARD/ Capitol 4267	9
9 10 GOLDEN RING GEORGE JONES & TAMMY WYNETTE/ Epic 8 50235	7
10 12 WHEN SOMETHING'S WRONG WITH MY BABY SONNY JAMES/Columbia 3 10335	10
11 15 THE LETTER CONWAY & LORETTA/MCA 40572	5
12 13 LOVE REVIVAL MEL TILLIS/MCA 40559	8
13 16 SAY IT AGAIN DON WILLIAMS/ABC Dot DOA 17631	6
14 11 HOME MADE LOVE TOM BRESH/Farr 004	12
15 20 SOLITARY MAN T. G. SHEPPARD/Hitsville 6032	8
16 17 IN SOME ROOM ABOVE THE STREET GARY STEWART/ RCA PB 10680	9
17 19 SAVE YOUR KISSES FOR ME MARGO SMITH/Warner Bros. WBS 8213	8
18 21 ROCKY MOUNTAIN MUSIC/DO YOU RIGHT TONIGHT EDDIE RABBITT/Elektra 45315	7
19 23 ONE OF THESE DAYS EMMYLOU HARRIS/Reprise RPS 1353	7
20 22 HEY SHIRLEY (THIS IS SQUIRRELY) SHIRLEY & SQUIRRELY/ GRT 054	7
21 4 EL PASO CITY MARTY ROBBINS/Columbia 3 10305	15
22 31 HERE COMES THAT GIRL AGAIN TOMMY OVERSTREET/ ABC Dot DOA 17630	6
23 27 THINK SUMMER ROY CLARK/ABC Dot DOA 17626	7
24 18 A BUTTERFLY FOR BUCKY BOBBY GOLDSBORO/ United Artists XW793 Y	10
25 36 BRING IT ON HOME TO ME MICKEY GILLEY/Playboy 6075	4
26 14 I'D HAVE TO BE CRAZY WILLIE NELSON/Columbia 3 10327	13
27 32 I MET A FRIEND OF YOURS TODAY MEL STREET/GRT 057	6
28 30 FLASH OF FIRE HOYT AXTON/A&M 1811	10
29 40 BECAUSE YOU BELIEVED IN ME GENE WATSON/Capitol 4279	7
30 39 REDNECK VERNON OXFORD/RCA PB 10693	6
31 37 IT'S DIFFERENT WITH YOU MARY LOU TURNER/MCA 40566	7
32 35 MAKIN' LOVE DON'T ALWAYS MAKE LOVE GROW DICKEY LEE/RCA PB 10684	8
33 33 I LOVE THE WAY THAT YOU LOVE ME RAY GRIFF/ Capitol 4266	8
34 43 MISTY BLUE BILLIE JO SPEARS/United Artists XW813 Y	5
35 44 COWBOY EDDY ARNOLD/RCA PB 10701	5
36 24 I'LL GET OVER YOU CRYSTAL GAYLE/United Artists XW781 Y	16
37 51 YOU RUBBED IT IN ALL WRONG BILLY CRASH CRADDOCK/ ABC Dot DOA 17635	3
38 38 WAS IT WORTH IT JOE STAMPLEY/Epic 8 50224	9
39 41 RODEO COWBOY/DIXIELAND YOU WILL NEVER DIE LYNN ANDERSON/Columbia 3 10337	6
40 42 SO SAD (TO WATCH GOOD LOVE GO BAD) CONNIE SMITH/Columbia 3 10345	7
41 49 TRUCK DRIVIN' MAN RED STEAGALL/ABC Dot DOA 17634	5
42 47 THE WAY HE'S TREATED YOU NAT STUCKEY/MCA 40568	5
43 26 HEART DON'T FAIL ME NOW RANDY CORNOR/ ABC Dot DOA 17625	10
44 48 Mac ARTHUR'S HAND CAL SMITH/MCA 40563	6
45 25 ONE PIECE AT A TIME JOHNNY CASH/Columbia 3 10321	15
46 28 THAT'S WHAT FRIENDS ARE FOR BARBARA MANDRELL/ ABC Dot DOA 17623	11
47 65 WICHITA JAIL CHARLIE DANIELS BAND/Epic 8 50243	4
48 73 (I'M A) STAND BY MY WOMAN MAN RONNIE MILSAP/ RCA PB 10724	2



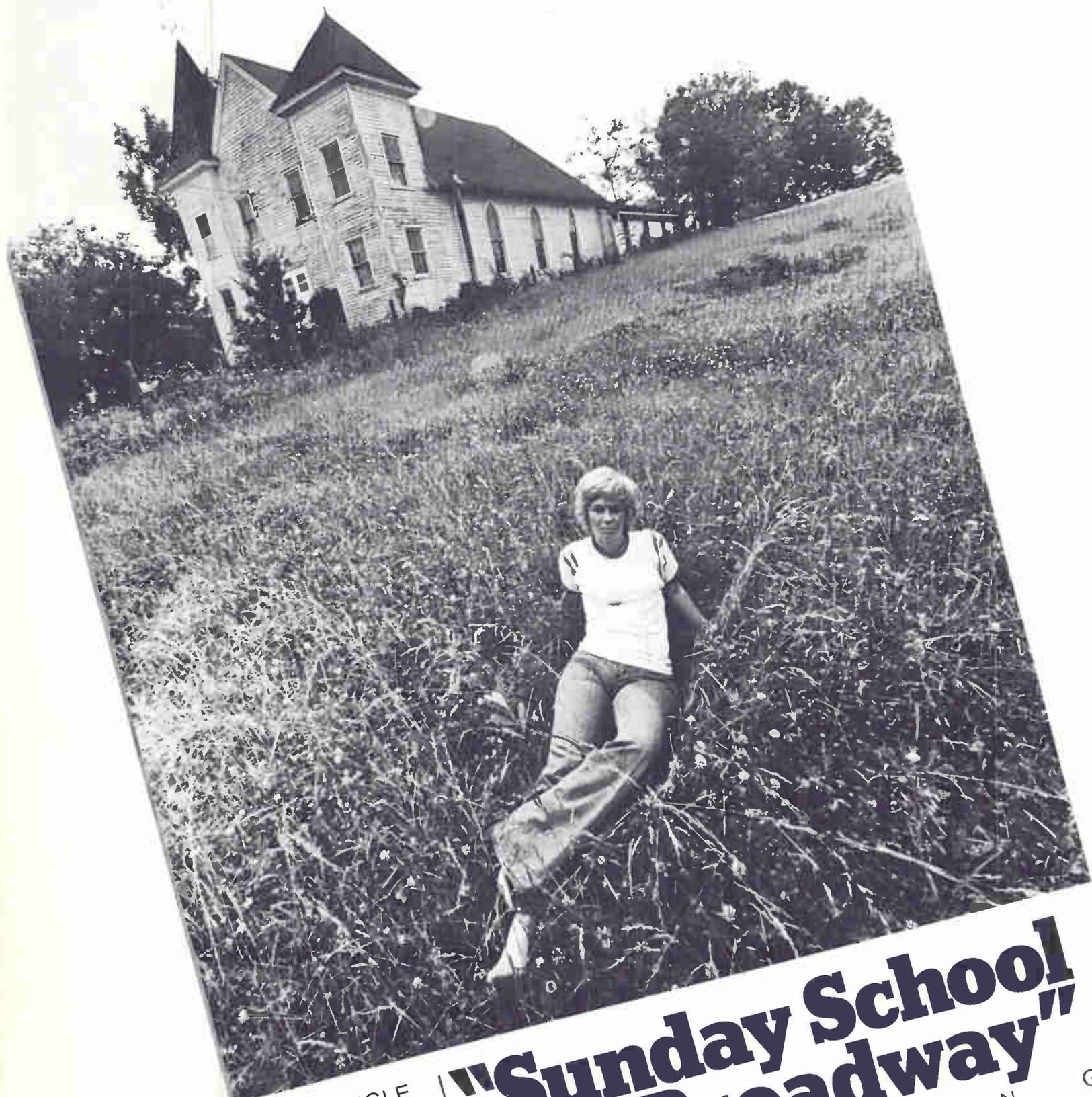
49 55 A COUPLE MORE YEARS DR. HOOK/Capitol 4280	6
50 56 SLEEP ALL MORNIN' ED BRUCE/United Artists XW811 Y	4
51 59 HONKY TONK WOMEN LOVE REDNECK MEN JERRY JAYE/ Hi 2310	4
52 61 HOLLYWOOD WALTZ BUCK OWENS/Warner Bros. WBS 8223	4
53 68 HERE I AM DRUNK AGAIN MOE BANDY/Columbia 3 10361	3
54 54 BRIDGE FOR CRAWLING BACK ROY HEAD/ABC Dot DOA 17629	7
55 62 FROG KISSING CHET ATKINS/RCA PB 10614	5
56 78 I WONDER IF EVER SAID GOODBYE JOHNNY RODRIGUEZ/ Mercury 73815	2
57 64 WHILE THE FEELING'S GOOD KENNY ROGERS/ United Artists XW812 Y	3
58 63 AIN'T LOVE GOOD JEAN SHEPARD/United Artists XW818 Y	4
59 34 LOVIN' SOMEBODY ON A RAINY NIGHT LaCOSTA/Capitol 4264	9
60 69 CRISPY CRITTERS C. W. McCALL/Polydor PD 14331	3
61 66 WARM AND TENDER LARRY GATLIN/Monument ZS8 8696	6
62 29 YOU ARE SO BEAUTIFUL RAY STEVENS/Warner Bros. WBS 8198	12
63 81 AFTERNOON DELIGHT JOHNNY CARVER/ABC Dot DOA 17640	2
64 60 I DON'T WANT IT CHUCK PRICE/Playboy 6072	6
65 58 GOODNIGHT MY LOVE RANDY BARLOW/Gazelle IRDA 217	7
66 75 I DON'T WANT TO HAVE TO MARRY YOU JIM ED BROWN & HELEN CORNELIUS/RCA PB 10711	3
67 84 GATOR JERRY REED/RCA PB 10717	2
68 45 NEGATORY ROMANCE TOM T. HALL/Mercury 73795	9
69 50 HAVE A DREAM ON ME MEL McDANIELS/Capitol 4249	11
70 74 LIVIN' ON LOVE STREET SHYLO/Columbia 3 10343	5
71 89 PUT A LITTLE LOVIN' ON ME BOBBY BARE/RCA PB 10718	2
72 76 WAITING FOR THE TABLES TO TURN WAYNE KEMP/ United Artists XW805 Y	6
73 79 CALICO CAT KENNY STARR/MCA 40580	3
74 80 DISCO-TEX LITTLE DAVID WILKINS/MCA 40579	3
75 46 DOING MY TIME DON GIBSON/Hickory 372	8

CHARTMAKER OF THE WEEK

76 — I'VE LOVED YOU ALL THE WAY
DONNA FARGO
Warner Bros. WBS 8227



77 77 CRYING RONNIE MILSAP/Warner Bros. WBS 8218	5
78 — SOLD OUT OF FLAGPOLES JOHNNY CASH/Columbia 3 10381	1
79 92 LIQUOR, LOVE AND LIFE FREDDY WELLER/Columbia 3 10352	3
80 88 HALF AS MUCH SHEILA TILTON/Con Brio 110 (NSD)	3
81 87 BROTHER SHELTON BRENDA LEE/MCA 40584	2
82 82 WEEP NO MORE MY LADY LOIS JOHNSON/Polydor PD 14328	4
83 83 FAMILY REUNION OAK RIDGE BOYS/Columbia 3 10349	5
84 — SEE YOU ON SUNDAY GLEN CAMPBELL/Capitol 4288	1
85 85 IF I'M A FOOL FOR LOVIN' YOU DOTTIE WEST/RCA PB 10699	4
86 86 LONESOME IS A COWBOY MUNDO EARWOOD/Epic 8 50232	4
87 94 THE LAST WORD IN LONESOME IS ME TERRY BRADSHAW/ Mercury 73808	2
88 — MISSISSIPPI BARBARA FAIRCHILD/Columbia 3 10379	1
89 91 A COWBOY LIKE YOU THE HECKELS/RCA PB 10685	4
90 — TEXAS WOMAN PAT BOONE/Hitsville 6037	1
91 93 THE LULLABY SONG DAVID HOUSTON/Epic 8 50241	3
92 96 FIRE AT FIRST SIGHT LINDA HARGROVE/Capitol 4283	2
93 — RED SAILS IN THE SUNSET JOHNNY LEE/GRT 065	1
94 99 WE'RE GETTING THERE RAY PRICE/ABC Dot DOA 17637	2
95 — WHEN A MAN LOVES A WOMAN JOHN WESLEY RYLES/ Music Mill IRDA 240	1
96 100 EVEN IF IT'S WRONG BEN REECE/Polydor PD 14329	2
97 90 TRYING TO LIVE WITHOUT YOU KIND OF DAYS SANDY POSEY/Monument ZS8 8698	4
98 67 #1 WITH A HEARTACHE BILLY LARKIN/Casino 185 043	6
99 — IT DOESN'T HURT TO ASK JEANNE PRUETT/MCA 40569	1
100 — "A" MY NAME IS ALICE MARIE OSMOND/Polydor PD 14333	1



HER SINGLE

E
45334

THE SWEETHEART
OF AUSTIN IN A
NEW HIT SONG
FOR SUMMER

"Sunday School To Broadway"

S T A R R I N G
SAMMI SMITH

PRODUCED BY JIM MALLOY FOR CABIN HILL PRODUCTIONS



®elektra

Ol' Black Eyes Is Back

Alice Cooper Goes to hell



Alice Cooper Goes to hell



B-169



On Warner Bros. records and tapes