Who In The World: Charlie Daniels Band

HITS OF THE WEEK

SINGLES

ORLEANS, "STILL THE ONE" (prod. by Chuck Piorkin) (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 1035 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. WB 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! Buddha BDA 535.

BLUE OYSTER CULT, "DON'T FEAR THE REAPER" (prod. by M. Krugman, S. Pearlman & D. Lucas) (writer: D. Rosser) [B. O'Cut, 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 2936 (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).
The Beach Boys summer tour: 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

Watch “The Beach Boys: It’s O.K.” Thursday, August 5th on NBC-TV.
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 nosed out the Andrews 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 & Crofts (Continued on page 6)

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 (Continued on page 55)

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 Triumvirate'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 (Continued on page 23)

Copyright Revision Nearing Completion

By MICHAEL SHAHN

- WASHINGTON — The House Copyright Subcommittee is "within a stone's throw" of finishing its work on the comprehensive revision of the copyright statute. 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)
RIA A 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. Gortkov, president of the Recording Industry Association of America (RIA A). Coinciding with the announcement will be 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, techniques 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 RIA A. Editorial material is being authored by Charles Schick of London Records, a well-known industry historical expert.

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

Beginning in late summer, RIA A 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 Hyuets 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:

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 Breth.”

Megg 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.”

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 On United Artists Records.

Currently #1 in England (3rd week)

Added this week here:

Rock

KRBE  WRLI  WIRK  WRKT
WIFI  WARM  WSGR  WHAT
WGH  WAEB  WOAM  WJAC
KEZY  WLAN  KYOK  KJET
KJOY  KLEY  KNJL  KAPE
KQWB  WELK  KNJR  WAMO
WING  WFRG  KATZ  WBYL
WFEL  WOPD  WESL  WBOK
WGTR  WFSO  KKSS  WNSR

Soul

WIRK  WIRK  WOAM  WJAC
WOST  WSGR  WJET  KJET
WGET  WOAM  WAMO  KAPE
WJEN  WOAM  WJAC  WAMO

Play Only The Real Thing. On United Artists Records.
Frampton Returns as No. 1 LP; Starland Has Top Single

By LENNY BEER

This week's Album Chart is highlighted by continued jostling among the top three albums, the continued growth of The Beatles repack (Capitol), two new additions to the top 10, and the impressive new entry of the Jef-

fson 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 (Re-

prise) and Wings (Capitol), both of which had previously held the top position. The Eagles (Asylum) held onto the fourth spot and has now been in the top five for five 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 under the title of "The Long Run". This week, the new #1 album is "The Long Run" by Neil Diamond (Col-

bria). 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 afore-

mentioned 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 #44 bullet, fol-

lowed 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. Ground Lightfoot (Reprise) continues his growth this week at #42 bullet with talk of the release of "The Week 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 canvased, 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 (Phil. Intl.), moving slowly but steadily up the album charts follow-

ing 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 comedic 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 Chi-

cago. It should be a beauty of a week in the stores and a toss-up for the top slot.

By LENNY BEER

(Continued from page 3)

Crofts (WB).

However, this week's key story is one about Starland 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, Cincinn-
ati, 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 chart topper 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 (Capitol) with crossover sales after only two weeks in the marketplace.

Col Names de Coteaux

In his new capacity, de Coteaux will be responsible for the recommenda-
tion 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 Man-

hants, the Temptations, Paul Anka, Ace Spectrum, Ben E. King, Leo Sayer, Sister Sledge, and Albert King, among others.
Dose yourself.

NEW BIRTH

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

On Warner Bros. Records
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.
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 event, including sales, merchandising, marketing, promotion and a&r. Highlights of the event included opening sessions by senior VP Gil Friessen and VP promotion Harol Childs, showcases featuring the Brothers Johnson, Voldy and the Hometown Bond, Garland Jeffreys and Pink Hose band Stairsteps. An all 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 Graff, David Dubey, assistant to the president; and sales VP Bob Feud, 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-POs and a crank prounkee at the A&M cocktail party, in mid-photo are (at left) Charlie Van Dyke, program director of KJL, and Tom Yotes, P.D. of KLDS. 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 Graff gives some straight talk on the subject of marketing and merchandising for the A&M locals and field people. (2) Programming consultant Las Abrams delivers a punch line to the A&M crowd during his talk on the mores of FM radio. (3) Voldy 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 on 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 effecting 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 a 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—Helaine 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.
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," "Wall of Respected Men" 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, Ray 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, Fl.

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 a 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 Polydur, 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 Wah Watson, Labelle and Jace 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 Wah Watson, guitar; (rear) Nono Hendryx and Patti LaBelle (Labelle); Teqila, Sara Dash (Labelle), Hancock and Onaje Alian Gumbs, keyboard (Norman Connors, in the center photo. Bruce Lundvall toasts Herbie Hancock and his manager, David Rubinson. In the photo at right Nono Hendryx is seen with Weather Report keyboard player Joe Zawinul.

RECORD WORLD JULY 17, 1976
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 "Car-
bon Striper." Western Swing is back... be sure!
ST-11546

JESSI COLTER
Diamond In The Rough
Jessi's third Capitol album includes four origi-
nal 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 Way-
lon Jennings.
ST-11547

FLIGHT
Incredible Journey
Led by the extraordinary horn player and re-
citalist, Pat Vidas. Flight takes off on their
second recorded musical journey: Desperation;
new horizons in progressive jazz rock!
ST-11530

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

MERLE HAGGARD
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," Roberta Flack's "Union Station,"
Merle's chart single, "Here Comes The Freed-
dom Train," and Dolly Parton's title song.
ST-11544

TOM SNOW
Incredible "Live" in concert
His songs have recently been recorded by
Bennie Taulin and Rita Coolidge, and his
second Capitol album, produced by Michael J.
Jackson, firmly establishes him as a major
musical writer/performer.
ST-11546

STARZ
Old Loves Die Hard
Formerly a three-man group, now a quar-
tet, 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
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 with 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.

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 more signings 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 only work on the trades with that many...

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

Wax: But after the first five, he’s got to get bugging. 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, they’re as distant 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 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 stick, 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 cliche but it’s still true that this company is very artist-centric. It’s true; David Geffen had a positive outlook and he didn’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, he’s got to head a record company there is 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)
"Memories," the new Morris Albert hit from the new album, "Morris Albert."

Only someone sensitive enough to give you his feelings can also give you his memories.
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 celebrated 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: sooo bizarre it is unnecessary to reveal it here.

CONFIDENTIAL TO EN: zxcv incom 5% $&789MN(64-4) (zzzzzzzz 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 Shadovsky when the latter offered the club for use by the songwriters showcase.

RARE APPEARANCE: The hopefully 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 Maililand, 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 Aristar, (Continued on page 44)

Dianna Ross Promo Set by Motown

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

THEME: The theme for the overall radio promotion is "Dianna 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 "Dianna Ross Greatest Hits" album, along with the "Dianna 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 Whitten

Director of Publicity

NEW YORK—Neal Whitten 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.

Whitten joined Polydor, Inc. January of this year in the position of assistant director of publicity. Previously, Whitten 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.

Whitten 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 reunited 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.

Poised for Action

Vice president of sales Bob Feud, national sales manager Amie Orleans, and key account director Mary 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 Feud.
Everyone envies the guy with Roxy in his head.

“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.
UNDISPUTED TRUTH—Whitfield 8231

YOLO + 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

(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 truly Harry Chapin-like reading.

BILL COSBY—Capitol P 4299

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

ROGER McGUINN—Columbia 3 10385

TAKE ME AWAY (prod. by Mick Brown) (writers: McGuinn & Levy) (Patron/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

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 добавляет 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 Mital) (writers: Williams & Kennedy) (Schnie, 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 DIRTY BAND—United Artists XV830 Y

Cosmic Baby (prod. by William E. McEuen) (writer: Murphy) (Mystery, BMI) (3:13)
They’re no longer Nitty Gritty, but The Dirty Band should not lose any of its legion of fans with this definitive reading of the Michael Murphy tune. One of their most commercial efforts in years.

GEORGE BENSON—CTI OJ 30

SUMMERTIME/2001 (prod. by Creed Taylor) (writers: Gershwin & DuRose/Shaar (Gershwin) New Down, ASCAP, Char-Ut, 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—Warnor 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 HOBB—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.

TJESS 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. Knecht) (writers: L. Knecht & Sklorov) (Sarot/Alma, 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. deGoeau & T. Silverst) (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 Medears & Appleyard & A. Miles) (Cafe America/Lots 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 SN 236

FLYING HIGH WITH YOU (prod. by G. Leykam & L. Penn) (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. Gleson) (writer: J. Felicioni) (JH, 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 Hornman) (writer: R. Young) (Poo’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 B 50250

A LITTLE BIT OF THIS AND A LITTLE BIT OF THAT (prod. by Skip Drinkwater) (writer: Ritenour) (Rit Of Hobes, 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) (Sansonell, BMI) (2:57)
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/Borders/Wold/Ferguson) (Borders/Latimer, ASCAP) (3:21)
An English group with progressive leanings, Camel comes off well with this “Moonmadness” number. Keyboardist Peter Bardsen 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
polydor
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.

HOPES WISHES & DREAMS
RAY THOMAS—Threshold TH 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.

TO THE HEART
MARK-ALMOND—ABC ABCH-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.

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."

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 instrumental's are among the best in the disco field—at once sweeping and concise," and recommended nearly every cut. We concur.

JONATHAN RICHMAN AND THE MODERN LOVERS
Beaverkley 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 "Rockin' Shopping Center" help the cause.

2nd STREET
BACK STREET CRAWLER—Atoe 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.

HEAR THE WORDS, FEEL THE FEELING
MARGIE JOSEPH—Col-11ion 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."

FLOWER
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.

THE MAIN ATTRACTION
GRANT GREEN WITH HUBERT LAWS—Kudu 29 (C/TI) (6.98)
Laws is but one of New York's finest joining this excellent guitarist—Khan, Grolick, 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.

WE'VE GOT A LIVE ONE HERE!
COMMANDER CODY & HIS LOST PLANET AIRMEN—Warner Bros. 215 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.

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 Jimmy Haskell. Soft rockers may be surprised to find some very contemporary numbers ("She Taught Me How To Live Again") in addition to MOR tunes.

NIGHT FOOD
THE HEPTONES—Island ILPS 9381 (6.98)
The Kingston studios must be hopping 24 hours a day and more with the proliferation of reggae emanating from the island. The current trio—Leroy Sibbles, Earl Morgan and Barry Ledwelly—is heard most representatively on "Book of Rules" and "Mama Say." This kind of night food is more than a snack.

RUSSELL MORRIS 2
RCA APL-11576 (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.
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.
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 luncheon street concerts and festivities (left) the Buddy Rich Killer Force with RCA Records artist Rich on drums assisting soprano saxophonist 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.

Neil Diamond: A Magical Metamorphosis

LAS VEGAS—Was it the half million big ones or the end of his identity crisis that lured Neil Diamond (Columbia) out of his imposed withdrawal from center stage three and a half years ago? Sure, he continued to turn out his wax wonders, keep 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 his retreat was an inability to talk, and that three solid years of analysis taught him to talk instead of relying on his music to do his mouthpiece.

New & Improved Neil—No, maybe Neil's neuroses were just 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 playing 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 hugged and posed for the shutters and drooling fans who were overflowing the aisles, padding 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 staunchest 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 pen- cive 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.

Jaan Uhelzski

'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.

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 Buckley Reingold, vice-president and general manager of Chelsea, and Ed Walker, 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., radio spots 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 Politicans, a six-man group from Columbus, Ohio, have been signed to a long term recording contract with Utopia Records, distributed by RCA. The 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. Picture at left is Utopia president Kevin Egan, conferring with Herb Gort, president of The Rainbow Collection, managers, at the conclusion of negotiations.

Atown Signs Goldstein

Brown Records has signed William Goldstein to a long-term contract as an artist/producer. Goldstein has just completed the soundtrack for the Universal motion film, "The Bingo Long Traveling All-Star & Motor Kings," and produced Omega Houston's single from the movie, "The Bingo Long Song (Streel On Home)." Featured from left are Ray Ruff, creative director for Motown's subsidiary labels, Prodigal Records, Goldstein, Suzanne de Passy, VP, Motown creative division; and Bert Gandy, executive VP of Jobete Music Publishing.
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 Phillips 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)

an album such as Triumphal'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. United 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 Arnie Meguill (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 Kau, Craig Zodon and Doug Yule, have been with other bands, including BSAT, 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 Goldberg, 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 Benke, 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) Rodger and his daughter, Ginnettee 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 seizure of additional 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 Treausred 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 genius 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)

CLASSICAL PICKS FROM COLUMBIA:

A SPECIAL NEW TEAM

A GREAT NEW RECORDING

TONY RANDALL & ARTHUR FIEDLER

FAÇADE

William Walton—Edith Sitwell
COLUMBIA CHAMBER ENSEMBLE

M 33980

Tony Randall and Arthur Fiedler join together to create a definitive modern version of this all-time favorite.

CLASSICAL RETAIL REPORT

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

HAYDN: SYMPHONIES NOS. 99, 100—Barenboim—DG

IBERT: PORT OF CALL—Martinez—Angel

MENDELSSOHN, PAGANINI: VIOLIN CONCERTOS—Fodor—RCA

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—Klemperer—Sarastro

GERSHWIN: WATTS BY GEORGE—Columbia

HAYDN: SYMPHONIES NOS. 99, 100—Barenboim—DG

IBERT: PORT OF CALL—Martinez—Angel

MENDELSSOHN, PAGANINI: VIOLIN CONCERTOS—Fodor—RCA

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

MOZART: MASS IN C—Leppard—Philips

TECHAIKOVSKY: 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 FIDELITY MUSIC—Schuller—Columbia

JOPLIN: TREEMONISHA—Schuller—DG

LISZT: 8 MINOR SONATA, OTHER PIECES—Berman—Columbia

LISZT: TRANSCENDENTAL ETUDES—Raphael—Philips

SHERILL MILNES SINGS AMERICA I—Love—RCA

TECHAIKOVSKY: PIANO CONCERTO NO. 1—Bernstein, Karel—DG

TECHAIKOVSKY: SYMPHONY NO. 5—Karel—DG

VERDI: IL CORSARO—Caballe, Norman, Carreras, Gardelli—Philips

FRANKLIN MUSIC/ATLANTA

BEETHOVEN: SYMPHONY NO. 5—Kleigh—DG

BERNSTEIN: MASS—Bernstein—Columbia

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

MENDELSSOHN, PAGANINI: VIOLIN CONCERTOS—Fodor—RCA

RACHMANNINOFF: VOCALISMS—Moffo, Stokowski—RCA

RESPIGHI: ANCIENT AIRS AND DANCES—London

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

STRAVINSKY: RITE OF SPRING—Solti—London

TECHAIKOVSKY: SYMPHONY NO. 4—Bernstein—Columbia

TECHAIKOVSKY: 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

TECHAIKOVSKY: SYMPHONY NO. 5—Solti—London

VERDI: IL CORSARO—Caballe, Norman, Carreras, Gardelli—Philips

VERDI: LUISI MILLER—Caballe, Pavarotti, Milnes, Maag—London

WAGNER: RING HIGHLIGHTS—Dorati—London

ODYSSEY RECORDS/ SAN FRANCISCO

BARRIER: SYMPHONY NO. 1—Measham—Unicorn

CARMINA BURANA, VOL. 3—Clementi—Harmonia Mundi

GERSHWIN: WATTS BY GEORGE—Columbia

HOVHANNESS: ODYSSEUS SYMPHONY—Hovhanness—Unicorn

MAHLER: SYMPHONY NO. 2—Mehta—London

STRAUSS: ALPINE SYMPHONY—Mehta—London

VERDI: IL CORSARO—Caballe, Norman, Carreras, Gardelli—Philips

VERDI: LUISI MILLER—Caballe, Pavarotti, Milnes, Maag—London

WAGNER: RING HIGHLIGHTS—Dorati—London

TOWER RECORDS/ SAN FRANCISCO

BELINI: I CAPULETI E I MITOCECHI—Sills, Barker, Gedda, Patane—Angel

PLACIDO DOMINGO SINGS BE MY LOVE—DG

GRANADOS: 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

ZIELEZ: DEB VIOLINKAENDEL—Bashkovsky—Angel

RECORD WORLD JULY 17, 1976
A Treasured Ballad  (Continued from page 24)

there were no royalty considerations. When the Koussevitzsky 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 Poly- dor, 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 Cassella's never equalled Horace. The recording was made straight through, with no retakes or 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 soprano 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 also went to work on the libretto and the booklet. With the help of the Library of Congress' John Newcome, 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 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 "Thaïs," 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.

For a limited time we're offering the universe at a discount.

"The Planets." A great piece of music at an even greater price played by the foremost orchestra in the world. Eugene Ormandy and the Philadelphia Orchestra featured in Red Seals first "Super Special." Be sure to pass the special savings on to your customers and cash in on the endless new profits.
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 com-
mmittee 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 to the company. Educa-
tional Broadcast Services, Incorporated (EBS) owns and operates 
The Ohio School of Broadcast Technique and a private employ-
ment 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 WDOM-AM&FM. In 1965, WDOM-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 newly 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 program-
ing 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 
KMN (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 Sec-
condary Radio Conference, to be held September 10-11, has been 
announced by a steering commit-
tee comprised of radio and pro-
motion people.

The goal of bringing together 
secondary radio, major market 
radio, retail and promotion rep-
sentatives is to show the influ-
ence the secondary radio market 
has on the entire record industry.

Wings (Capitol). In fierce competi-
tion 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 
WFL, 21-17 WBQ, 7-3 WERC, 38-34 
WCOL, 26-20 WKBW, 20-14 KHJ, 26-20 
KTU, 18-15 KFRC, 18-14 WRKO, 9-4 KJR, 
32-21 KSLQ, 30-23 WQAM, 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 15q 
(21), WBQ, 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.

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), WFL, 
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 KTU, HB-26 WQAM, 25-22 KJR 
and HB-24 KLLF.

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 WFL, HB-25 WRKO and #15 WABC; 
also on WURC, WCOL, WFL, WMY (top 5) and WAKY, and 
other West KJQI and KISM, 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), WIX (last week), WFL 
and WPGC (this week). Also on WAKY, WKL0, WIFE, etc. 
(Continued on page 46)
“DOCTOR TARR and PROFESSOR FECHER”

“Satisfaction altogether
Guaranteed by
DOCTOR TARR and PROFESSOR FECHER” EC-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
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<td>58  35 RHIANNON FLEETWOOD MAC/Reprise RPS 1345 (WB)</td>
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<td>59  36 A LITTLE BIT MORE DR. HOOK/Capitol P 4280</td>
<td>Warner Bros. WBS 8112</td>
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<td>60  37 TRYIN' TO GET THE FEELING AGAIN BARRY MANILOW/Arista 0172</td>
<td>Warner Bros. WBS 8112</td>
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<td>61  38 TODAY'S THE DAY AMERICA/Warner Bros WBS 8212</td>
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<td>Warner Bros. WBS 8112</td>
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<td>63  40 BARETTA'S THEME: KEEP YOUR EYE ON THE SPARRROW RHYTHM HERITAGE/ABC 12177</td>
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<td>64  41 RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE/United Artists X752 Y</td>
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<td>65  42 I'M GONNA LET MY HEART DO THE WALKING THE SUPREMES/Motown M 1391F</td>
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<td>66  43 (SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC AND THE SUNSHINE BAND/TK 1019</td>
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<td>68  45 DEVIL WOMAN CLIFF RICHARD/Rocket PIG 40574 (MCA)</td>
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<td>69  46 HOLD ON SONS OF CHAMPION/Arter America P 7627</td>
<td>Fuss &amp; Hiss Astrid 0189</td>
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<td>70  47 FOXY LADY CROWN HEIGHTS AFFAIR/De-Lite DEP 1581</td>
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<td>71  48 WHAM BAN SHANG-A-LANG SILVER/Arista 0189</td>
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<td>72  49 ROCK AND ROLL LOVE LETTER BAY CITY ROLLERS/Arista 0185</td>
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<td>73  50 CRAZY ON YOU HEART/Mushroom 7021</td>
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<td>74  51 SUMMER WAR/United Artists WB834 Y</td>
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**CHARTMASTER OF THE WEEK**

**TEDDY BEAR RED SOVINE**

**THE SINGLES CHART**

**JULY 17, 1976**

**PRODUCERS AND PUBLISHERS ON PAGE 26**
**Flashmaker**

**WHISTLING DOWN THE WIRE**

D. & G. NASH ABC

**Most Active**

FLY LIKE A EAGLE—Steve Miller Band—Capital

WIRE—Jeff Beck—Epics

SPITFIRE—Jefferson Starship—Grunt

A NIGHT IN NASHVILLE—Rod Stewart—WB

STEAL YOUR FACE—Grateful Dead—Grateful Dead

**acenew/ny add**

**Dreamation Annihilates**

**Let me in**—Charlie Black—PJP

**Jonathan Richman & The Modern Lovers**

Beserkly

**roll**—Duke & the Drivers—ABC

**roll**—Columbia/Vanguard

**soul searching**—WB

**streetheart—**WB

**we've got a live one here**

**Heavy Action** (approximate)

ALICE COOPER GOES TO HELL—15 BIG ONES—Beach Boys—Brother/Reprise

WOWLIN’ WIND—Graham Nash & The Rumour—Mercury

MOVIES—Arista

NIGHT ON THE TOWN—Rod Stewart—WB

OLAS OF SUNSHINE—Jon Anderson—Atlantic

**whistling down the wire**—WB/ABC

WHCN-FM/哈登 add:

**ares you ready for the country**—Waylon Jennings—RCA

BIG AL’S—Beach Boys—RCA

BIG ONES—Beach Boys—Capitol

**hot on the tracks**—Motown

**legalize it**—Peter Tosh—Col

**night on the town**—Rod Stewart—WB

**Jonathan Richman & The Modern Lovers**

Beserkly

**whistling down the wire**—WB

**heavy action (airplay)**

FLY LIKE A EAGLE—Steve Miller Band—Capitol

STEAL YOUR FACE—Grateful Dead—Grateful Dead

**flyin’ Various Artists—Capricorn

whistling down the wire—Crosby & Nash—ABC

WHFS-FM/Washington add:

ares you ready for the country—Waylon Jennings—RCA

BOBBY BLAND & B.B. KING TOGETHER AGAIN—ABC

**love’s on the menu**—Jerry Garcia Band—Capitol

**night on the town**—Rod Stewart—WB

**olias of sunshine**—Jon Anderson—Atlantic

**spitfire**—Jefferson Starship—Grunt

**we’ve got a live one here**—Commander Cody—WB

**critic’s choice**—Wallace Stevenson—ABC

**rolling on**—Duke & the Drivers—ABC

**royal scam**—Steve Miller Band—Capitol

**roll up**— Various Artists—Capricorn

**whistling down the wire**—Crosby & Nash—ABC

**whafs-fm/washington add**:

**resolutions**—Andy Pratt—Capitol

**spitfire**—Jefferson Starship—Grunt

STARZ—Capital

**windowmaker—**WB

**heavy action (airplay)**

**agents of fortune**—Blue Oyster Cult

ALL ALONE IN THE END Zone—a

Trey & Ray

**little river band**—Harvest

**live bullet**—Bobby & the Silver Bullet Band—Cappell

**spitfire**—Jefferson Starship—Grunt

**wfrt/fm/chicago add**

**are you ready for the country**—Waylon Jennings—RCA

**city boy**—Mercury

**fart up**—15 BIG ONES—Beach Boys—Brother/Reprise

**narram**—Philip Caroline—WB

**night on the town**—Rod Stewart—WB

**spitfire**—Jefferson Starship—Grunt

**starz**—Capital

**we’ve got a live one here**—Commander Cody—WB

**heavy action (sales, phone, promo)**

**dreamboat annie**—Heart

**wire**—like an eagle—Steve Miller Band—Capitol

**jailbreak**—Thin Lizzy—Mercury

**long hard ride**—Marshall Tucker Band—Capricorn

**soul searching**—WB

**summer time**—Rod Stewart—WB

**k Extras**

**san francisco**

**another night (single)**—Camel

**hopes & wishes**—Dream—Roy Thomas—Threshold

**good times last show**—Beserkly

**whistling down the wire**—Crosby & Nash—ABC

**you should be dancing**—Michael Jackson—RCA

**heavy action** (airplay): CHILD IN TIME—Oyster

**partner along**—Spirit—Mercury

**baker**—Rod Stewart—WB

**spitfire**—Jefferson Starship—Grunt

**windowmaker**—WB

**ksd-fm/louis add**

**are you ready for the country**—Waylon Jennings—RCA

**city boy**—Mercury

**fart up**—15 BIG ONES—Beach Boys—Brother/Reprise

**narram**—Philip Caroline—WB

**night on the town**—Rod Stewart—WB

**spitfire**—Jefferson Starship—Grunt

**starz**—Capital

**we’ve got a live one here**—Commander Cody—WB

**heavy action (airplay)**

**agents of fortune**—Blue Oyster Cult

**wire**—like an eagle—Steve Miller Band—Capitol

**jailbreak**—Thin Lizzy—Mercury

**long hard ride**—Marshall Tucker Band—Capricorn

**soul searching**—WB

**summer time**—Rod Stewart—WB

**k Extras**

**san francisco**
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.)

Kris on tour: (with Rita Coolidge)

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

Produced by David Anderle
Rameses Label Bow

NEW YORK—Rameses II Record Corp., a new company, has been formed here by Errol Hickey and Robert 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 230 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.
THE RECORD WORLD ENVIRONMENT

Isn't this the environment you want for your advertising message?

RECORD WORLD INVOLVES YOU
Dialogue

(Continued from page 14) with lawyers, managers, and the administration of the company. I have
very involved in administration 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
can't go behind it. After you've got the product, promotion is
the name of the game. I think that in the last few years, the promosi-
man has finally arrived as a respected individual in the record
industry. When I started in the business, promotion men were looked
at as just finger-snapers and they never really had any credibility
in the record business. 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 pro-
motion 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 now up and coming today as there were at
that time. People who, in my estimation, and companies looked down on promo-
tion men and their attitude was different, they didn't believe in them.
That created a situation where once somebody became head of
promotion and did well, he was forced into another area of the com-
pany because he could only earn a certain amount of money by doing
what he did in the past.
In the past, there's been an unfortunate tendency to type-cast peo-
ple in this business. It would be said that somebody is a great promo-
tion 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 be in a&r in order to make some
money. For the first time in many cases, 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
really tuned in 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
outside from 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 where I got my start and such a position, whether I'll still
be able to hang out and talk to the people who are most in contact with what's hap-
pening. The answer is yes, definit-
even, 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
answer that question is by saying that. I think of the record business is
or if I call the J.J. Jordans, the Paul Drews, the Rick Elders, the Bobby Hargers, etc., because those
are the people who know. People who sit in the 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 responsibilities of managing a large company, to what
degree 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
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 done for the past 13 years is that I've been out there in the
street, so the people are used to the presence of one day, 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 have before, you
gather 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
merely a matter of having a place to put 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.
1  FLEETWOOD MAC/Reprise MS 2225 (WB) 51  F
2  AT THE SPEED OF SOUND/WINGS/Capitol Sw 11525 15  F
3  THEIR GREATEST HITS: 1971-1975/EAGLES/Asylum 7E 1052 20  F
4  THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868 22  F
5  ROCK 'N' ROLL MUSIC THE BEATLES/Capitol Skbo 11537  4  F
6  BREEZIN' GEORGE BENSON/Warner Bros. BS 2919  12  F
7  BEAUTIFUL NOISE NEIL DIAMOND/Columbia PC 39655  3  F
8  CHICAGO X/Columbia PC 34200  3  F
9  ROCKS AEROSMITH/Columbia PC 34165  8  F
10  I WANT YOU MARVIN GAYE/Tamla T6 34251 (Motown) 16  F
11  HARVEST FOR THE WORLD ISLEY BROTHERS/1-Neck PZ 33809 (CBS) 8  F
12  FLY LIKE A EAGLE THE STEVE MILLER BAND/Capitol ST 11497  11  F
13  LOOK OUT FOR 2L BROTHERS JOHNSON/A&M SP 4567 18  F
14  CHANGESONEBOWIE DAVID BOWIE/RCA APL1 1732 6  F
15  CONTRADICTION OHIO PLAYERS/Mercury Sr 1 1088  6  F
16  BLACK AND BLUE ROLLING STONES/Rolling Stones COC 79104 (Atlantic) 11  F
17  NATALIE NATALIE COLE/Capitol ST 11517  8  F
18  DIANA ROSS/Motown M6 8515  9  F
19  A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053 30  F
20  THE DINGO JOEY LEAN/Liberty Sr 1 1092 (CBS) 9  F
21  TAKIN' IT TO THE STREETS DOBBIE BROTHERS/ Warner Bros. BS 2899 15  F
22  MOTHERSHIP CONNECTION PARLIAMENT/Casablanca NBP 7022 22  F
23  JEFF BECK/WEIRD/Epic Pe 33849  4  F
24  HISTORY/AMERICA'S GREATEST HITS/Warner Bros. BS 2894 33  F
25  TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060 18  F
26  BOZ SCAGGS/Columbia PC 33920  8  F
27  SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570  9  F
28  HIDEAWAY AMERICA/Warner Bros. BS 2932 12  F
29  SPARKLE ARETHA FRANKLIN/Atlantic SD 1876  4  F
30  DONNY & MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW/Polydor Sr 6066 14  F
31  GET CLOSER SEALS & CROFTS/Warner Bros. BS 2907 11  F
32  A KIND OF HUSH CARPENTERS/A&M SP 4581  3  F
33  RASTAMAN VIBRATION BOB MARLEY & THE WAILERS/ Island Ipl 9933 15  F
34  GREATEST HITS ELTON JOHN/MCA 2128 87  F
35  ANOTHER PASSENGER CARLY SIMON/Elektra 7E 1064  4  F
36  DREAMBOAT ANNY HEART/Whitney MRS 5005 10  F
37  IN THE POCKET JACQUEY TAYLOR/Warner Bros. BS 2912 13  F
38  JAILBREAK THIN LIZZY/Mercury Sr 1 1081 10  F
39  LONG HARD RIDE MARSHALL TUCKER BAND/Capricorn CP 0170 (WB) 41  G
40  KISS ALIVE Kiss/Casablanca NBP 7020  1  F
41  SUMMERTIME DREAM GORDON LIGHTFOOT/Reprise Ms 2246 (WB) 4  F
42  PRESENCE LED ZEPPELIN/ Swan Song SS 8416 (Atlantic) 14  F
43  FIREBALL/Atlantic SD 18174 12  F
44  STARLAND VOCAL BAND WINDSONG/BHLL 1351 (RCA) 7  F
45  THOSE SOUTHERN KNIGHTS CRUSADERS/ABC Blue Thumb BTD 6024  7  F

CHARTMAKER OF THE WEEK

SPIFIRE JEFFERSON STARSHIP
Grunt BFL1 1557 (RCA)

JULY 17, 1976

THE ALBUM CHART

PRICE CODE
E — 5.98 H — 9.98
G — 7.98 J — 12.98
I — 11.98 K — 6.98
GREAT MUSIC HAPPENS ON

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

©1976 ABC Records, Inc.
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 G. Wilson (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 virtuoso or musical 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 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 Banner 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 Broudy 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 pleasant 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 Carmel 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

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

The release of the Breshold comes fresh on the heels of the artist’s hit country single “Home- made Love,” (which reached a bulleted 11 on the Country Singles Chart; RW, 7/7/76) and 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 and everything — in our need, because 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 Breshold, 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 people (“it was really out of proportion with our need,” 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 Buddah Records and a veteran of RKO radio in the days of Drake-Chenhall. Robert Walker still handles R&B promotion; his background includes stints at Amuse Records and Barry White’s Soul Unlimited Productions. Country promotion is the domain of Carson Schriber, 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 companies have more in-depth knowledge of 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.”

Pictured, from left: bluesman Taj Mahal, singer songwriter Steve Goodman and Irish balladeer and roteanteur Owen McBride.
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 J. Walker and the All-Stars, the Supremes, Miracles, Gladys Knight and the Pips, Stevie Wonder, Marvin Gaye and Tommi 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 Barboss. 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.

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 recording 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.

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 Ward's, the James Cleveland's, 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 focused attention on this neglected music during a Gospel Picnic held (Continued on page 42)

R&B Picks of the Week

NORMAN CONNORS, “We Both Need Each Other” (Electrocard 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.

MIKE JAMEISON, “You Can Make It (If You Can Take It)” (Kell- griff 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 entire thing. A new artist with all the necessary tools to make the grade. United Artist UA -XW823-Y.

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.
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; New Portland Festival Award for contemporary gospel—King's Concert Choir of 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 rendition 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 Talents

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

And though the King's Concert Choir virtuouly 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 has also polished the most baroque — and therefore surprising — vocal arrangements of any choir here. Medley consisting of "In Times Like These We Need A Song of Peace" "Rock of Ages" and "On Christ The Solid Rock I Stand" was a marvel of synthesis; its explosive finale provided the aftermoon's quintessential gospel experience.

Alan's Ark

Of the smaller ensembles, Alan's Ark — a sextet of former drug addicts now singing "Nothing To Testify To" Lord has been 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
**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 verse 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 (actually 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 6:15... quite pleasant. (Note: the record is available as released, or as a single by Revelation and in two other single versions—the original English hit by The Real Thing on UA and a Tony Silverstone 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 5:05; another Blue Note; a three-lingering version of RCA featuring new, longer versions of instrumental 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 label (through CBS). It's called "Someday." "I Want A Lover" 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/editor/etc. Barry Taylor was kidding when he handed me a novelty record called "Phillies Fever" (Grand Prix), a song boasting the Philadelphia ball team five by 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," is instrumental, is really kind of cute—not especially inventive as disco recordings go—but sensible 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 instrumental sounds 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: Universal Truth's "Me Against You" (first single 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-Llettes (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 Alphonse "Bootsy" Collins and 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 lunie, take a plunie"—but that's nothing compared to what Etta says... and, in left field, Rogers & Hart's standard "Somewhere My Love" fitted into a rather bizarre erotic disco framework and sung by Lily Fields and a great chorus—even if but it ends with a bang ( Spectrum).
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 lips 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.

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 Momand, to honor her recent sales and chart victories. She is surrounded by numerous Capitol executives offering their congratulations.

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 Cara Blanche are reportedly pen names used by Elton and Bernie Taupin when writing for other artists. We welcome a photo of Ann and Cara 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 now 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 Frampton. 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.

HELL 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.
**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 wound '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 within the West Coast adir 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 Cowisill (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 Midwest 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 dwindled, 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, Bob Donaldson was indeed the winner of the recent Rhythm Ace's frog-jumping contest. Now Bo can hang his scaly 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 A.W.B.'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**

- **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.

- **T.K. Signs MacDonald**
  - **NEW YORK—**Henry Stone, president of T. K. Records, has announced the signing of Ralph MacDonald to the Martin 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 & Dubari**

- **Dallas & Dubari** 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 & Dubari friends. Pictured above at the height of the festivities are, from left: Linda Blankens, ABC's managing director of A&R; Kent Dubari; George Derado, president of TEAC Corporation, makers of the tape machines upon which Dalari & Dubari 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 Margenstein, president of ABC's publishing division which publishes all D&D material; and Gary Dalari.

[Image of record cover and band members]
CBS Convention Plans
(Continued from page 3)

President, marketing, Columbia Records; Jim Tyrrell, vice president, marketing, Epic Records and Associated Labels; Rosellind 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.

Mormon Tabernacle Choir at Carnegie Hall

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 WPDC picks this disc, which is currently tops at 30 RB.

NEW ACTION
Red Sovine (Starlads) "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 KLRL 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-down . . . 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.

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 ip 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 Kelgrov, John Camp, Mark Hymen and Woodie Putnam.
CONCERT REVIEW

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 a cappella 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 concave 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 Westside, Treasure, Tucks, 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

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.

Shown visiting with Anthony Newley after his appearance at Valley Forge in Pennsylvania are, from left: Judy Bleau, 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."
Con grandes posibilidades y
con la fuerza de los números que
se sienten como futuro hit, Sophie
(yellow) 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 demasi," Cubriendo ex-
celentemente 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 Bo-
chinch," que se ubica como uno
de las favoritas... Se vislumbra
un nuevo super éxito para Donna
Summer (Casablanca) con la gra-
bación "Could It Be Magig,"
seductora melodía que es una de
las favoritas de la juventud puer-
torriqueña... Tisro Gómez (Pana)
causa grandes ventas alrededor
del país, con el número "Como
podré Llegar a Ti"... Olguita
(Surco) va logrando impacto con
la melodía "Sin Siuquiera con
Pro precohe.

Ismael Miranda (Fania) ampa-
rado con el número "María Luisa"
Registra ventas enormes... Lis-
sette (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 talen-
toso José Feliciano (Private Stock)
con su tema "Angela," es siendo muy solicitado por sus
compradores de discos... El Dúo
Los Amigos (Artillería) se deja
escuchar con el número "Nunca
Podrán," Muestran una fuerte y
favorable recepción en el mercado.

El Trios Caicques (Artillería)
se comienza a ubicar nuevamente,
ahora con su reciente grabación
sencilla "Motivos"... Hay grandes
posibilidades de que la primerísima cantante puertorri-
queña Luccicita Benítez firme im-
(Continued on page 50)
DISCOS MUSART y MUSICAL RECORDS (Distribuidores en E.U.A.)
felicitan a sus artistas exclusivos ANTONIO AGUILAR Y FLOR SILVESTRE
por el éxito de sus grabaciones y les desea el triunfo acostumbrado en su nueva "tournee" por E.U.A. con su "Espectáculo Ecuestre."

MUSICAL RECORDS CO.  
P.O. Box 75, Hialeah, Florida  
Tel. (305) 887-2638
**LATIN AMERICAN HIT PARADE**

**Singles**

**Panama**

By EDMUNDO VARGAS

1. **DANDO LOGRACIÓN**
   
   ROBERTO Y SU ZAFRA—Tamyoy

2. **QUE SE VAYAN ELLOS**
   
   SANDRA CUMBERBATCH—CBS

3. **GLORIOSO SAN ANTONIO**
   
   THE JUDGES' Nephews—Audio Latino

4. **SE QUE ME ENGANASTE UN DIA**
   
   CARLOS POLYDOR

5. **BUSCANDOTE**
   
   LATIN BROTHERS—Fuentes

6. **OLVIDADO**
   
   CAMILO Sesto—Ariloo

7. **NUEVOS AMIGOS**
   
   YOLANDITA MONGE—Coco

8. **TIO CAIMAN**
   
   SANDRA CUMBERBATCH—CBS

9. **GITANO**
   
   SANTANA—CBS

**San Francisco**

By KBKG (OSCAR MUNOZ)

1. **MI AMOR DE AMOR**
   
   LOS COREY SOLITARIO/Eclipse

2. **EL SOMBRERO BLANCO**
   
   LOS DOMINICOS—Top Hits

3. **ERES TU HÉROE**
   
   FERNANDO—Orfeón

4. **QUIERE MUCHO**
   
   EYDI GOBIE—Galá

5. **DIMENSION LATINA**
   
   MARINA DORELL—Orfeón

6. **SOLO SE QUE TE QUIERO**
   
   ALPHA—Maximex

7. **CALI BELLA**
   
   HINOS RUIZ—Fama

8. **HAY MIS AMIGOS**
   
   RAMON CHAPPEL—CBS

9. **COMO EJECUTO ROTO**
   
   LOS ZORROS—Latin Int.

10. **CHOCO**
    
    SANTANA—CBS

**Chicago (Salsa)**

By WOJO (JUAN MONTENEGRO)

1. **MI SEÑORIO**
   
   ROBERTO ROENA—International

2. **PORQUE ADORO**
   
   DIMOND/DANTE—Colífue

3. **AMOR COLORA**
   
   CECILIO—El Sonido

4. **MARIA LUISA**
   
   ISMAEL IBARRA—Fania

5. **CARMINA LA RONCA**
   
   CECILIO DOW—Fania

6. **DIME SI LLEGUE A TIEMPO**
   
   CECILIA Y JOHNNY—Viva

7. **QUIERE MUCHO/OURS**
   
   EYDI GOBIE—Galá

8. **HAY ME QUIERO**
   
   RAMON CHAPPEL—CBS

9. **GENTE de LAS OJOS**
   
   WILLIE BOBO—Capitol

10. **PUNKY SNEAKERS**
    
    WILLIE BOBO—Capitol

**Personalidad de la Semana**

By OLAVIO A. BIANCO

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

Cayón Jorge Gadia nació en Inhumans, en el Estado de Goias, Brasil y a los 20 años de edad comenzó en la organización donde se encuentra en la 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 no sólo en la televisión que en la radio, por la amplia colaboración que presta a shows de gran importancia en la Cadena TUPY, como “El Sol de Sabor” y “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 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 ser uno de los brazos más fuertes y activos de la nueva GTA (Grabaciones Tups Asociados), que comienza sus actividades ahora y a quienes damos ¡la más cordial bienvenida!

**Nuestro Rincon**

(Continued from page 48)

establecida en esa área a Roberto Alvarez. Por otra parte, Orlando Bru me comunique que acaba de comprar el catálogo de I 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 Discolding Records saldrá al mercado con 30 long playings de música nortea para el mercado del oeste de Estados Unidos.

Me comunique Andre Toffel que Cacho Castaña firmó de nuevo con Phonogram Argentina en exclusividad para el mundo entero. Refiriéndose 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 fue de promo- ción 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 latinoamericanos. 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. Martín) Bueno due que pudiera lograr algo internacionalmente ... Vivien Friedman de Chappell Music Company me anuncia la firma de Chico Novarro 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 sello en Microfon con “Y como harás? 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 Lawren 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, who was handling the label, will conduct all his time to the expansion of the label in the Caribbean, and along with the usually serious ones, such as the performance of Memo Infante on “free hours” of “El Rey” (The King), backed by the piano at 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). Rineld Souza covered on his cars with a black patch, Joe Cayre fell down on his knees 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 quality 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)
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 Gorreme performed her single, "Quereme 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" 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, Típica 73, Dimensión Latin 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 Pathé Marconi, have been selling constantly for several years. Now, under the CBS logo already introduced in Spanish, Adamo should improve his results. 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 Brizuela, of Puerto Rico, 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.

André Toffell, 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 Cañeta 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-inked 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 Estrel- las" b/w "La Concordia"... Major Latin American writer-artist Chico Novarro signed a long-term publishing agreement with his song "Los Fajones" (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 Muñiz, Tito Rodriguez, Sophy, Roberto Velazquez and many others... CBS released in Argentina an album by talented Laureano Brizuela... And that's it for the time being!

En Puerto Rico

portante contrato de grabaciones con la compañía disquera Guanin... Este nuevo disco, un hit en radio y ventas: "Son los Nerivos," por Ruby Haddock y su Orquesta. Lo mismo en la capital que en lugares de tierra adentro... Iris Chacón (Borinquén) queda muy bien con su versión de "El Pícoto"... Por el Sexteto de Joe Cuba (tico) la grabación "Ataca de Nuevo" sigue en la popularidad. "Brindo por tu Cumpleaños," una canción de Pellín Rodríguez, contenida en su más reciente álbum, está muy solicitada en la radio... "La Plegaria de Mi Amor" y "Quereme Mucho," dos boleros baladas de corte moderno forman el primer disco sencillo de

(Continued from page 48) la excelente, vocalista Eydie Gorreme, (Gala) con muchas posibilidades de salir "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 sentido 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 (Latino Internacional) 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 Guck y Javier Iturralde, José Velez of Spain va adelante con su versión de "Con una Copa Más" (R. Ceratto) in varias areas latinoamericanas. Excelentes cortes tambien "Si yo pudiera Ser" (Ceratto), "Hace Tiempo" (J. Velez), "Para que no me Olviden" (R. Guedo) y "Tú eres mi vida" (Lubik-Arfemo).

With arrangements by J.L. Navarro, Jesus Guck and Javier Iturralde, José Velez from Spain offers a super package of ballads. "Con una Copa Más" 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 Ti" (R. Ceratto).

MI GRAN SUFRIR
FELIX DEL ROSARIO—Discoldando OLP 8260
El talentoso músico dominicano y sus Magos del Ritmo in a very commercial package of Dominican merengue and boleros. "Una Falsida" (P.M. Mena), "Yo soy asi" (P.M. Mena), "Limbo Rock" (D.R.) and "Azucon" (D.R.).

A CABALLO ANDAN LOS HOMBRES
ANTONIO AGUILAR—Must CD 1665
This new disc by the Mexican superstar, released by Fania, is the top seller of ranchera music, Antonio Aguilar, is at his best in this outstanding compilation. "Me quedo o te vas" (Pablo G. Chavez), "La Burla" (B. Sanchez Mota) and "Como araña Pisada" (G.A. Santiago).

SAN FRANCISCO DE ASIS (POEMAS)
CARLOS LUIS BIRTO—Studio 3 55 3315
El muy popular discjockey of FM 92 (Miami), Carlos Luis Brito, in a bolo and movido repertorio religioso dentro del cual se destacan "Oración de San Francisco" (San Francisco de Asis), "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 firm 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 Drosvy of Free Flow Productions, Ltd., which manages those artists. The firms involved are Serendipity Publishing Corp., Chicken Fried Music, Dr. Livings- ton I Presume Music, Groper Music, Life Dance Music, Neath Music, Nunn Publishing and Ray Wylie Hubbard Music.
Slick Sound

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

Copyright Reform Near
(Continued from page 3)

visions 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 August-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 re-election 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 subcommittee 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 antipiracy 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.

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.
**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 Perlman and Gavin Christopher.

**The MOR Report**

(Listings are in alphabetical order, by title)

**Active**
- A LITTLE BIT OF WAY—Moore—Capitol
- I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & J.F. Coley—Big Tree
- IF YOU KNOW WHAT I MEAN—Neil Diamond—Cal
- I'M EASY—Kajagoogoo—ABC

**WCCO/MINNEAPOLIS**

**Add**
- 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**

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

**Gotta Watch One**
- Nightingale—UA

**Lipton**
- I DON'T KNOW IF LITTLE BIT OF THAT—Lee Ritenour—Epic
- PEAS IN A POD—Jammie Johns—W

**Sophisticated Lady**
- Natalie Cole—Capitol

**Summer**
- War—UA
- You're Under—ABC—George Benson—WB

**WGN/CHICAGO**

**Add**
- EVERYTHING YOU TOUCH ME—Johnny Mathis—Columbia

**Nostalgia**
- Francis Gary—Monaco
- OUT OF THE DARKNESS—Crosby & Nash—ABC

**Rich Man, Poor Man**
- Rich Man, Poor Man—Berta Puchman
- She's Gone—Hall & Oates—Atlantic
- SOMETHING HE CAN FEEL—Aretha Franklin—Atlantic

**Active**
- EVERYTHING I SING A LOVE SONG—John Davidson—20th Cent.

**KOY/PHOENIX**

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

**Summer**
- War—UA

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

**KFI/LOS ANGELES**

**Add**
- I COULD HAVE SAID IT ALL—Harry Schock—20th Cent.

**Don't Make Me Go Home**
- Southside Johnny & The Asbury Jukes—20th Cent.

**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—FID
- YOU TO ME ARE EVERYTHING—The Real Thing—UA

**Active**
- AFTERNOON DELIGHT—Starland Vocal Band

**Don't Break My Heart**
- Etton John & Kiki Dee—RCA

**Save Your Kisses For Me**
- Brotherhood of Man—Poly

**Shop Around**
- Captain & Tennille—Atlantic

**Steppin' Out**
- Neil Sedaka—RCA

(Remarks appearing this week: WIP, WSM, WCCO, WWL, KMOX, KSFQ, WSB, WBZ.)
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.

By LARRY LEBLANC

By RON MCMCREIGHT

By JIM SAMPSOON

By RON MCMCREIGHT

By LARRY LEBLANC

By LARRY LEBLANC

By LARRY LEBLANC

By LARRY LEBLANC

By LARRY LEBLANC
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, Biddo 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."

Some of the recent staff changes reflect the desire of the international division to bring American marketing and A&R techniques to the foreign companies. Allen Davis has been brought to N.Y. to head European marketing. He held a similar position for Capitol Records in Los Angeles and London. Michael von Winterfeldt, formerly with Polydor Records in New York, is now the senior director of sales and marketing for the CBS company in Germany. Norman Stone, originally of CBS, N.Y., is now senior director of business affairs for the English company.

In other staff changes, Paul Russell was brought to N.Y. from the CBS company in England as vice president of business affairs and assistant to the president. Christie Barter has been named director of press and public information and Lou Ragusa as director of music publishing. Also, Marvin Witolsky was appointed director of business affairs, N.Y.

Packaged Product

"Most of the rest of the world is behind the U.S. in the transition from singles to albums," Asher said. "It was only 20 years ago when the record business in the U.S. was dominated by singles, and albums were not terribly thought of. Because of this change, the structure, organization and approach of record companies here has changed to reflect the new emphasis on packed product. In some areas of the world, singles are still dominant. We have learned an awful lot in this country through experience. They are still learning overseas. Most of our foreign operations are 10 years old or less. They just need time to develop their artists and A&R capabilities."

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"As our companies have grown and developed their skills, artists in these countries have sought us out," he said. "We now have the opportunity to see everyone. Where before an artist was more likely to sign with a local company, or we would have to pay 50 percent more for him than a local company, we made a fair deal with Adamo that didn't cost us more than a French company would have paid."

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," due to be 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 to the concert scene after recording three albums in the late '60s and early '70s.
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 KLAK, KCKC, WBAP, KSOP, WPLO and WIRE.

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

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

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

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Joe Stampley — "The Night Time and My Baby"

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 Republic Releases Gene Autry LPs

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Additional LPs
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Dave & Sugar

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.

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Their stage manner and appearance seemed to make them a perfect act for family entertainment, yet they performed in a nightclub. Although they did an excellent job entertaining, they 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

Kershaw Visits WHN

Warner Brothers recording artist Doug Kershaw recently sat in with WHN evening personality Bud Hill on an hour show. See here (from left) are: guest deejay Kershaw, WHN program director Ed Solomon and Justin.

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Superior

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

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 overseas 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 Orchester, 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."

Some of the recent staff changes reflect the desire of the international division to bring American marketing and a&r techniques to the foreign companies. Allen Davis has been brought to N.Y. to head European marketing. He held a similar position for Capitol Records in Los Angeles and London. Michael von Winterfeld, formerly with Polydor Records in New York, is now the senior director of sales and marketing for the CBS company in Germany. Norman Stone, originally of CBS, N.Y., is now senior director of business affairs for the English company.

In other staff changes, Paul Russell was brought to N.Y. from the CBS company in England as vice president of business affairs and assistant to the president. Christie Bater has been named director of press and public information and Lou Ragusa as director of music publishing. Also, Marvin Wilforsky was appointed director of business affairs, N.Y.

Packaged Product

"Most of the rest of the world is behind the U.S. in the transition from singles to albums," Asher said. "It was only 20 years ago when the record business in the U.S. was dominated by singles, and albums were not terribly thought of. Because of this change, the structure, organization and approach of record companies here has changed to reflect the new emphasis on packaged product. In some areas of the world, singles are still dominant. We have learned an awful lot in this country through experience. They are still learning overseas. Most of our foreign operations are 10 years old or less. They just need time to develop their artists and a&r capabilities."

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Return from left are Gary Willet; Herb Goldfinch; John Miles; Ed Colman, sales manager for Music Suppliers, London’s Boston distributor; Tony Westen, salesman for Music Suppliers; and Willis Domalt, London’s regional promotion man for the New England area.

RECORD WORLD JULY 17, 1976
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 Shelden, vice president, operations; Gabriela Stewart; Brock & Dede Peters; and Danny Alvine, 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 multi-talented Ballad, 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 Ballad" albums as well as other ballad compositions such as "Liar" and "I'm 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 Turbow

Backstage with Benson

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

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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 Hackerman. Visually, they are a very (Continued on page 58)

RCA Signs Orendor

By RED O'DONELL

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 1946 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. 37119.)

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 (Goobers) Lindsey have signed (Continued on page 58)

NASHVILLE REPORT

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 Bill Collie to vice president responsible for promotion and marketing coordination; the creation of a new position as assistant; "Pro-Mark" 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.

Bill 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.

Subscribe to Record World

Country Picks of the Week

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.

BILLY MIZE, "HEAVEN FOR THE WEEKEND" (D. Kirby, Tree, BMI). This is on 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 2S 1006.

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.
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Nashville Report

(Continued from page 57)

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HOTLINE CHECKLIST

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KCCR, Kansas City
KENV, Nezna
KFOI, Wichita
KGFX, Pierre
KRLF, Lincoln
KKJJ, Phoenix
KKXY, San Antonio
KLAG, Los Angeles
KLA, Denver
KOYK, Colorado Springs
KRAM, Sheboygan
KSOIP, Salt Lake City
KVET, Austin
KVOC, Tulsa
KWMT, Ft. Dodge
WAR, Little Rock
WAME, Charlotte
WBAP, Ft. Worth
WCMS, Norfolk
WGBG, Greensboro
WHPA, Cleveland
WHOQ, Orlando
WIL, St. Louis
WINN, Louisville
WIRE, Indianapolis
WJDD, Chicago
WJDS, Jackson
WMOP, Ocala
WPLD, Atlanta
WPNX, Columbus
WRLC, Roanoke
WSL, Akron
WSUN, St. Petersburg
WWOK, Miami
WWVA, Wheeling
WXCL, Pocono

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RECORD WORLD JULY 17, 1976
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)

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

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 GANTY—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; Oweper, 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. Belieff-W. S. Stevenson; 4 Star, BMI)

Donny brings back his 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; Donor/Simonton, BMI)

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

CHARLIE MCCOY—Monument ZSB 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 0680
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 Grove City, Ind., it's 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 folk like Bob Cole of WVOK (Miami), Big
John Trimble of KWKH (Shreveport), Ellis 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 KUBL (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 (WSPR or RCA—take your
pick), #27 Billy Parker (continuing the tradition of all the 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, Jerry St.
John, Moon Mullins, Dale Echor, Bob Young, Billy Cole and King
Edward IV. If you'd like a copy of a clever and funny sheet, write
Mike Hoyer at KUBL. Send him $.15 because he's not only ugly,
but cheap as well.

“HALF AS MUCH”

(Goe Brio Records CBK 1101)

Hawaii's SHELIA TILTON

(Produced by Bill Walker)

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RECORD WORLD JULY 17, 1976 59
Her Best Ballad in Years.

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by Brenda Lee

written by steve gibb

published by angel wing music

a division of buzz cason publications

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MCA 40584
Country music’s No. 1 album already holds a No. 1 hit. And with “Say It Again” Don Williams has done it again.

“SAY IT AGAIN”
More Harmony
from Don Williams

Don Williams / HARMONY
Produced by Don Williams

Thanks everybody for all your help Don
Ol’ Black Eyes Is Back

Alice Cooper Goes to hell